

CHINA INTERIOR DESIGN THE ANNUAL 2011 Vol. 2

2011中国室内设计年鉴（下）

深圳市创扬文化传播有限公司　策划

徐宾宾　编

凤凰出版传媒集团
江苏人民出版社
凤凰空间 IFENGSPACE

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FOREWORD
序言

Most of the media will do a year-end summary of the events in the past year, and so will most people. At the invitation to make a summary of interior design, I don't know where to start because its extension is too large. After thinking it over, I'd like to talk about some of my own experiences.

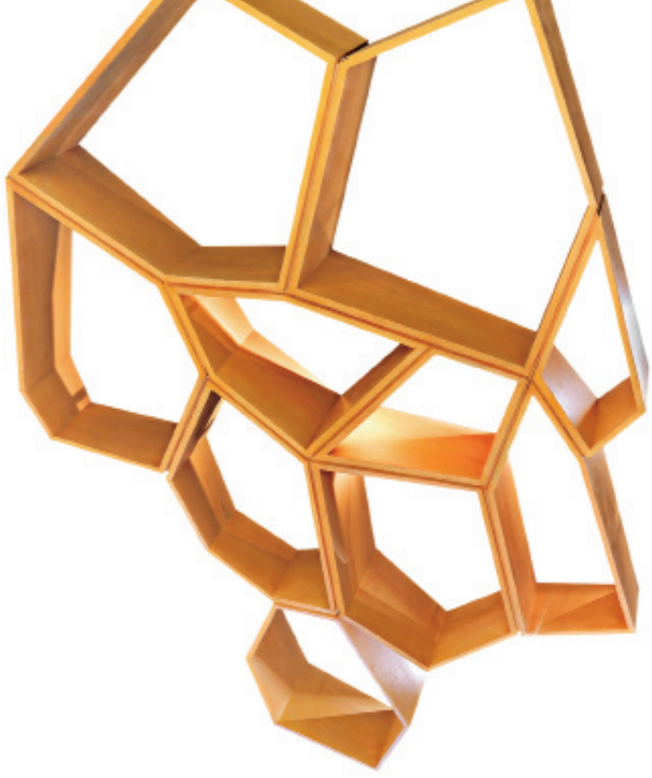
Over the past two decades, Chinese interior design has been developing rapidly, experiencing the transformation from the initial immaturity, imitation, copying and confusion to the flourishing at present.

With the development of economy and information technology, communication between designers and the outside world becomes more frequent. After the practice of "going outside and learning from the foreign countries", designers have not only broadened the horizons, but also have learned how to enrich their designs. In the last two years, we can obviously see that good designs with reasonable functions, rich spaces and innovative conceptions are constantly emerging. People-oriented designs that have get rid of the garish decorations are well-accepted by the masses.

In the early days, designers occupied themselves with constant discussions of styles, from the classic style and European style, to the Chinese style with Chinese characteristics, to the choice and change of diverse styles, according to different spaces and commercial formats. The process of change of styles reflects the progress of society, and the professional guidance from designers is playing more and more unique roles. This progress also informs us that designers should possess professional knowledge of design, and more importantly, a strong sense of social responsibility. Designers should take care of their design compositions and be responsible to society as well. Actually the style of design doesn't count for much. After all, the most important thing of design is to provide people with pleasure and enjoyment. Only this kind of designs is qualified. As for the excessive rhetoric, most of them are somewhat far-fetched.

Excessive decorations, designs that are pure pursuit of styles and works that go too far with innovations, have gradually been criticized by people. Fresh, natural, creative and insightful designs with depth begin to emerge one after another. People gradually recognize the gap between designers and those in the developed countries and begin to truly understand the meaning of interior design. Some designers have begun to dedicate to fine designs. But it cannot be denied that a considerable number of designers driven by the impatient and impetuous society are still doing superficial designs. We can see a lot of clues from numerous "mix-and-match" and "new-X-style" designs, the fear covered in which deserves deep consideration.

Chinese designers are making a fast-pace progress as society advances. Good designers have begun to enter the mainstream design market gradually. But most designers still stay at the surface of designs. Therefore it is time to make joint efforts to do better designs. Hopefully, in the near future, more Chinese designers will become members of top designers.





孙华峰　撰文

每年许多媒体都会对过去一段时间的一些事件做一个盘点，大家自然也都不会免俗。接到编辑部的邀请，我却一时无从下手，外延太大了。思前想后还是浅谈一下个人的一些感受吧！

中国室内设计的发展也就是这一二十年的事。从初期的懵懂、跟风、抄袭、困惑，到现在的百花齐放，发展和进步是极其迅速的。

随着经济与信息技术的发展，设计师与外界的交流也更加频繁。请进来，走出去，设计师们不仅开阔了眼界，也使自己的作品更加丰满。通过这一两年的作品，可以明显地看到功能合理、空间丰富、有思想的作品开始不断涌现出来，以人为本，剥去浮华外衣的作品也逐渐为世人所接受。

早期在设计界不断讨论的风格问题，从古典风、欧陆风，到具有中国特色的中式风，直至现在的以不同空间、不同业态为特点的多元化风格形式，这个演变过程说明了社会的进步，设计师的专业指导也越来越发挥着独有的作用。这就要求设计师除了具备专业知识外，更要具有强烈的社会责任感，对作品负责，更要对社会负责。风格固然重要，但更重要的是作品能够让人们产生“愉悦感”，只有这样的作品才能称得上是好作品，至于其他虚无飘渺的说辞，大多只不过是牵强附会的东西而已。

装饰性过强、为了造型而造型的设计或过于标新立异的作品，近年来也逐渐被世人所诟病。清新自然，有创造力、有见解、有深度的作品层出不穷，人们也逐渐认识到我们与先进发达国家水平的差异，开始真正理解室内设计的含义。一些设计师已经开始真正做作品，做精品。但也不可否认相当一部分设计师还在“装裱”设计，被这个社会的浮躁所驱动，从目前众多“混搭”和“新X式”的作品中就能看出端倪，这就需要我们对掩盖在其中的“怯意”进行深层次的思考。

随着社会经济的高速发展，国内设计师的成长也十分迅速。好的设计师逐渐开始进军主流设计市场。但仍有一些人还停留在表象的范围内，所以更需要我们的共同努力，希望不久的将来有越来越多的设计师走进一流设计师的队伍里。



FOREWORD
序言

With the progress of the society, the development of the economy and the improvement of our comprehensive national power, people's lives have been utterly changed, physically and mentally. The concepts and patterns of consumption are moving at the same pace with the society, and interior design has become an important part in consumption. With the influx of foreign indoor decorations, the exotic way of life and style, facilities and consumption concepts of interior design have already entered Chinese market thereupon. Not only do they enrich our physical and mental life, but also yield a strong impact on our traditional culture and architectural interior art.

Montesquieu once said that, one apartment is one kind of emotion. When all the emotional experiences are condensed, they can be transferred through house language. The language of design form is also called "art form", which implies that the interior organization and structure of one art work formed by art content can be expressed if resorting to some techniques of artistic expression. Every sort of interior form, decoration and layout definitely represents people's pursuit toward beautiful life and emotions they can pin on. All these different interior designs rely on technological skills, embracing the cultural art, whose development is also a reflection of one nation's culture spirit. These culture elements have ingrained in people's mind and appeared inevitably in people's life after a long history of precipitation.

According to Laozi, beauty of the universe embodies in the Tao, while the essence of the Tao is to achieve harmony with nature. The law of the Tao is its being what it is; likewise, loud is its sound, but never word it says; a semblance fabulous, the shadow of a shade; the Tao is hidden and nameless. The Tao of Laozi cannot be conveyed by logic, rationality or language. Its existence is beyond any sensation or language. It mainly resorts to image signs of metalanguage instead of pure language. Therefore the interior designer has to evaluate the excellence and tenderness of the work through aspects closely bonding with human efficiency. We are going to create elegant interior space atmosphere, of course, following the rule of Taoism, or else the target customers cannot receive relevant aesthetic image.

In order to create a natural atmosphere to make up for spirit, and eventually to reach some kind of regression, interior designers should devote themselves to the creation combined by "emotion" and "nature principle".

Currently Chinese interior design has to keep up with international level if we want to present our designs to the world. Blind copying of foreign styles leads to mass Chinese designs being neither fish nor flesh. In comparison with developed countries, interior design industry in China is still developing, the average level of the designers is not high, and the design with Chinese features is not distinct enough to have design culture of its own. Fortunately speaking, nowadays we can constantly discover designers who both acquire Chinese and western culture and cultivate long-term perspective, as well as quality awareness and development awareness, improving the innovation ability and the design level. If Chinese designers persist in their work unweariedly, they will profit from what is good abroad and combine oriental and western culture so as to build national personality. In no time Chinese architectural market will be the international platform for architecture with plenty of elaborate works and top designers.

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刘 强 撰文

随着社会的进步、经济的发展和我国综合国力的提高，人们的物质和精神生活发生了日新月异的变化。消费观念和消费方式也都与时俱进，室内装饰成为了消费的一个重要内容。国外室内用品的大量涌入，欧美的生活方式，室内装饰的样式、设施、消费观念也随之全面进入中国市场，在丰富我国人民的物质和精神生活的同时，也对我国传统的文化、建筑室内艺术产生了强大的冲击。

孟德斯鸠曾经说过，“一所公寓就是一种情感”。当所有表面上的情感经历一旦被压缩，就能通过一所房间的形式语言传递。设计的形式语言也叫“艺术形式”，其涵义是指借助于某种艺术的造型表现手段体系来表现艺术内容而形成的艺术作品的内部组织、结构。现代室内空间里各种造型、装饰、陈设等无一不表现着人们对美好生活的追求和情感的寄托。这些不同风格的室内设计以科学技术为依托、文化艺术为内涵，它的发展往往反映了一个民族的文化精神。这些文化元素植根于人们的意识中，经历史沉淀，不可回避地显现在人们的生活中。

老子认为，美在道，而道之本性在自然，即自然而然，所谓“道法自然”“大音希声，大象无形，道隐无名”。老子的“道”呈虚空无名之状，不是逻辑、理性和语言可传达的，它超出人的各种感觉和语言世界之外，它所借重的不是语言，而是通过超语言的意象符号系统来实现，具有抽象性和超验性。所以室内设计师必须从与人类密切相关的效用方面来考虑作品所具有的优良质地和温情。 我们要创作出具有高雅格调的室内空间环境，必然会遵循“大象无形”“大音希声”的创作之道，否则就不可能让受众感受到相应的审美意象。

作为一名室内设计师，应致力于将“情感”与“自然之道”交融于空间的构造，力求营造一种自然的气氛作为精神上的补偿，从而达到某种意义上的回归。

我国的室内设计要走向世界，目前距国际水平还有一定的差距。盲目照抄照搬国外的室内装饰样式，导致大量的中国室内装饰中不中、洋不洋，不伦不类的工程随处可见。同发达国家的装饰行业相比，我国室内设计行业还不规范，室内设计师的整体水平还不高，带有中华民族特性的室内设计，其个性还不鲜明，还没有形成自己的文化形态。值得庆幸的是，今天的中国也不断涌现出一些中西文化兼通的设计师，他们树立了长远意识、精品意识和发展意识，使创新能力得到不断提高，设计水平也在不断向国际先进水平靠拢。只要中国的室内设计师孜孜不倦地学习，大胆地借鉴，融会中西文化，创新民族特色，中国的建筑市场将是世界的建筑博览市场，中国的未来将是精品林立、设计大师辈出的时代!





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Show Flat 样板房

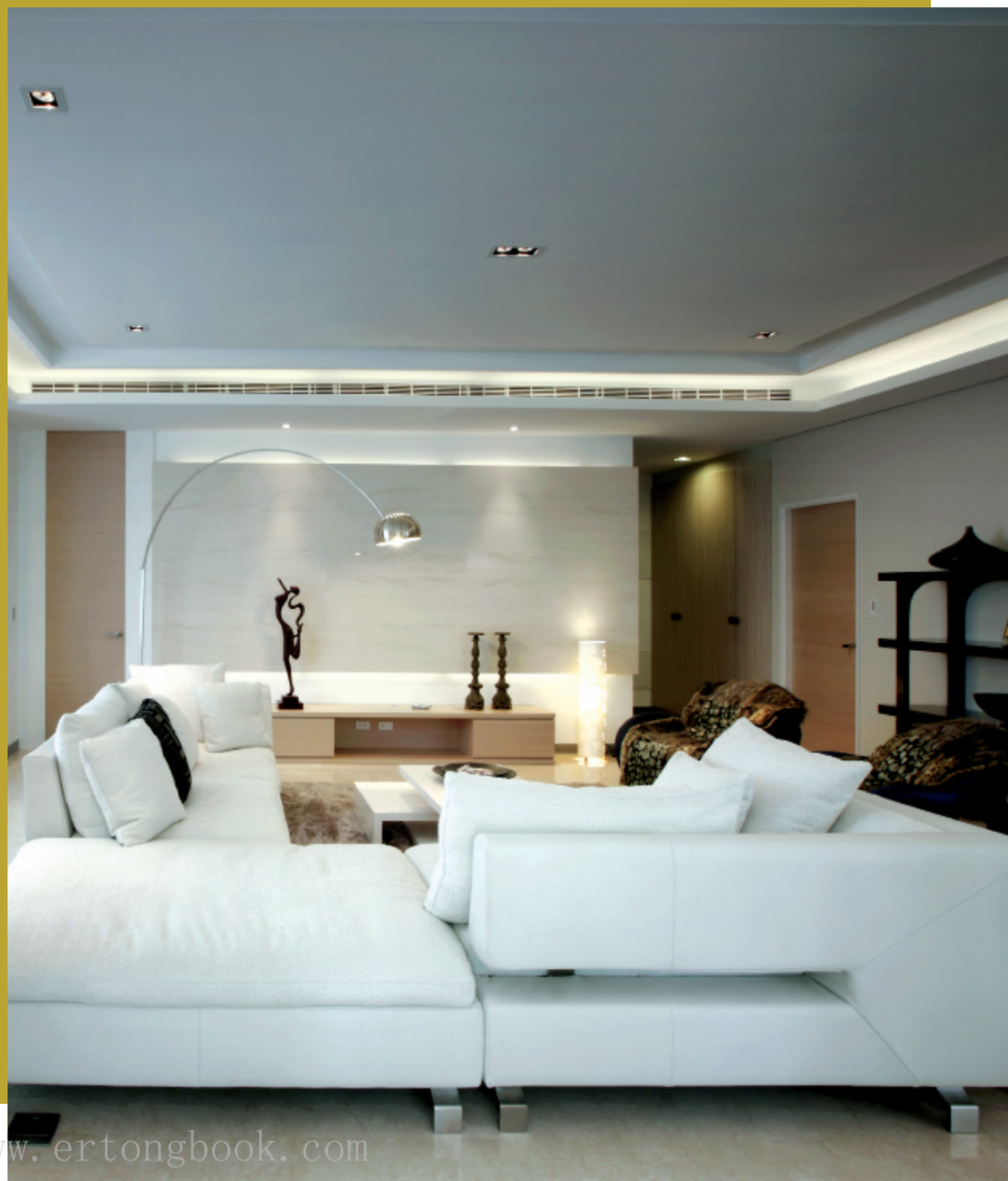
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XIANGSHAN COURTYARD IN HSINCHU

新竹香山大院

设 计 师：黄嵩宪、陈欣怀
设计单位：大禾空间设计
项目地址：台湾





Located in Hsinchu, this case is a detached house with a broad view and a green slope. When the designers received this case they were aware of the fact that the owner used to study and live in Europe and therefore he likes the European design style. Having discussed with him for many times, the designers introduced this spirit into the space and used simple lines to reflect the pure sides of life so that the owner's European furniture selection is highlighted. The designers adopted the modern simplified style as the keynote with clear light colors and soft lines, so the whole space looks particularly fresh.

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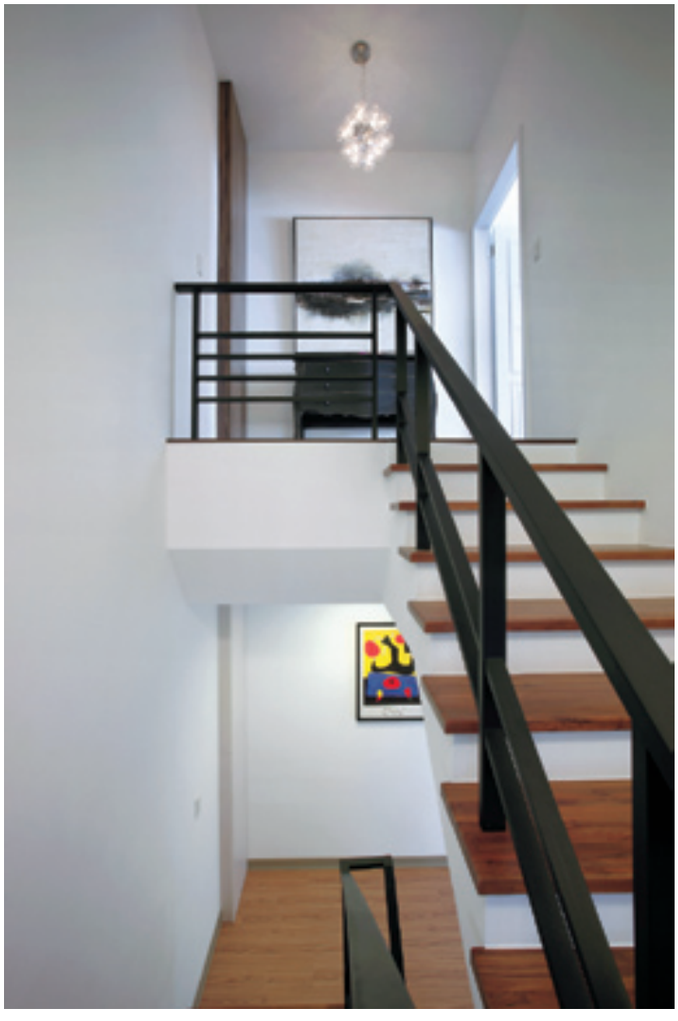














一层



二层



本案坐落于新竹，是拥有广阔视野与山林绿意的坡地独栋住宅。设计师接到本案时，知道业主曾旅居欧洲留学，对于欧式设计风格与家具相当钟情与喜爱，经与其多次沟通后，设计师将此精神意象导引至空间规划中，更运用简练的线条让空间反映出生活的纯粹面，借以烘托屋主自己选配的顶级欧式家具家饰。色调方面，设计师以现代简约风格为基调，以清雅浅色系设色，以柔和的简单线条为主，没有添加过多色彩、装饰，使整体空间显得格外清新灵动。









三层

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