

# 中国室内设计年鉴

THE 2006 ALMANAC  
OF CHINESE  
INTERIOR DESIGN  
2006



# 《亚洲室内设计年鉴2006》投稿表

(可复印)

## 作品所属类别

- ☐ Club会所
- ☐ Commercial商业
- ☐ Corporate企业
- ☐ Exhibition展览展示
- ☐ Hotel酒店
- ☐ Institution学院社团
- ☐ Residential住宅
- ☐ Restaurant/Bar餐馆/酒吧
- ☐ howflat样板房

作品名称: \_\_\_\_\_  
项目地址: \_\_\_\_\_  
设计者: \_\_\_\_\_  
单位名称: \_\_\_\_\_  
地址: \_\_\_\_\_  
联系电话: \_\_\_\_\_  
传真: \_\_\_\_\_  
E-mail: \_\_\_\_\_

作品中采用的特别材料: \_\_\_\_\_  
特点: \_\_\_\_\_  
材料商名称: \_\_\_\_\_  
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年 月 日

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2006

中国室内设计年鉴

THE 2006  
ALMANAC  
OF CHINESE  
INTERIOR DESIGN



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# 目录

CONTENTS

## 企业 Corporate

- 057 宁波江东新城指挥中心
- 060 天安集团
- 063 华尔登府邸
- 064 牧恒建筑+灯光设计顾问办公室
- 066 金谷集团
- 069 生长的空间
- 072 华丽美登门厅
- 074 圆围概念
- 076 深圳烟厂
- 077 电子口岸公司
- 078 友邦成功路
- 080 雅昌印刷
- 082 国际金融中心
- 084 华丽美登研究中心
- 086 泓扬装饰

## 餐馆/酒吧 Restaurant/Bar

- 013 龙厨·食尚空间
- 016 CLUB JIA
- 018 0791东魅一号餐饮娱乐城
- 022 西北假日
- 025 山西大厦夜总会
- 026 鼎鼎香东环店
- 029 鼎鼎香东直门店
- 032 岳阳餐厅
- 034 火酷吧火锅
- 036 红袖添香品位坊
- 038 太和茶馆
- 040 万紫千红KTV
- 042 菜根香Q28概念店
- 044 清心轩
- 046 榕湖饭店
- 047 BLUE ONE
- 050 民间瓦缸煨汤馆
- 053 钰花溪
- 054 金粤潮代

## 学院社团 Institution

- 120 建筑与室内设计俱乐部
- 123 国花博物馆
- 124 KITO
- 128 杭州大剧院
- 130 佳美工业园
- 132 天津港务局
- 134 通州行政中心
- 136 Gy深圳事务处
- 138 赤峰地税
- 139 华纳电影城
- 140 北京星美国际影城
- 142 广东省档案馆
- 144 东莞人民大会堂
- 146 教育资源中心

## 美容 Hairdressing

- 113 安那贝儿SPA会所
- 117 春涛桑拿SPA休闲中心

## 酒店 Hotel

- 089 格莱米酒店
- 092 裕龙酒店
- 094 济关大酒店
- 096 圣豪轩大酒店
- 097 南京东郊宾馆
- 098 鱼翅皇宫大酒店
- 101 金悦酒店
- 104 白水圣都酒店
- 106 梦江酒店
- 108 大冶金湾国际大酒店
- 110 广西东盟博览会酒店

## 住宅 House

- 210 天和人家
- 212 华侨城碧海云天
- 214 新国光住宅
- 217 碧云国际
- 218 熙园
- 220 水榭花都
- 222 上海艾宅
- 224 亚运新新
- 226 第“N+1”方案
- 228 乐活台
- 230 友人宅
- 231 朝辉雅苑
- 232 汇银帝景湾
- 234 银河花院住宅
- 236 上海仇宅
- 238 高山流水
- 240 慧谷阳光

## 展示 Exhibition

- 242 天工阁
- 244 ATMA
- 246 阿贝尔整合形象
- 248 华孚工业园
- 250 万科17英里2期

## 样板房 Modelroom

- 151 新世界地产
- 152 华鼎世家
- 154 布吉百合公寓(1)
- 156 布吉百合公寓(2)
- 158 博泰江滨样板房D-F户型
- 161 优品建筑
- 162 空间舞者
- 166 B2样板房
- 168 博泰江滨样板房C户型
- 169 海润滨江花园
- 170 阳光带海滨城咖啡情怀
- 171 阳光带海滨城
- 172 华尔登府邸H2威尼斯风情
- 174 中信高尔夫别墅
- 176 怡翠玫瑰园
- 177 鼎大风华V期
- 178 东方情怀
- 180 现代中式居室
- 181 康城别墅
- 182 信托水榭花都三期F户型
- 184 华鼎世家
- 186 万科城市花园B型男性小套房
- 189 宇晴轩海翡翠
- 190 中旅国际
- 192 万科新榆公馆
- 194 颐临天下别墅地中海风情
- 198 XIANG SHAN
- 200 万科城市花园A型女性小套房
- 202 昆山利得
- 204 龙江别墅
- 205 中山群英华庭
- 206 华尔登府邸H2东情西韵
- 208 贝沙湾



40

41

LEADING ARTICLE





## 记录精英 传播经典

有中国人的地方，就有华文；有华文的地方，就有杰出的创意。

中国内地真正意义上的室内设计是改革开放以后启动的，短短二十多年，质和量都有令世人瞩目的巨大发展，与台湾、香港等华文地区设计交相辉映，一个伟大的华文设计时代来临了。

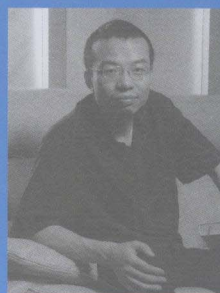
《中国室内设计年鉴2006》征稿消息发出后，内地、香港、台湾等华文地区设计师踊跃参与，投稿之多，出乎我的意料，这是民族认同和麦迪逊品牌创造的结果。

在本年鉴即将付梓出版之际，邀请数位设计精英作序，因本书篇幅有限，只能摄取其中部分观点，让我们分享他们创造的价值，领略他们的精神风采。

我们用丛书的形式把其中最具价值的作品记录下来，传播开去，意在为设计文化予以保存的同时，也给了读者一个了解当代设计状况及交流思想的平台。

“记录精英、传播经典”，这是《麦迪逊丛书》的宗旨。

希望业界朋友继续关注与支持我们！



张先慧

中国麦迪逊文化传播机构董事长  
中国（广州、上海、北京）广告人书店董事长  
广州先慧策划工作室主持人  
《麦迪逊丛书》主编

Record the elite Spread the sutra

The Chinese characters exist with the Chinese while the outstanding originality exists with the Chinese characters.

The real interior decoration of the mainland after the "open to the world" policy has greatly development both in the quality and quantity and it reflects against the decoration of Taiwan, Hong Kong and etc to create a great Chinese decoration age.

Out of my expectancy, many designers from Hong Kong and Taiwan took active part in our activity after the news of recollecting articles for the year 2006 almanac of china interior decoration issued. It's a result created by the nation identified and the Madison brand.

On the eve of the publication of this almanac, we invited some famous creators to give preface. For the short of the length of the book, we can only cite some views to appreciate their kernel and share in their value.

We record and introduce the most valuable works in a series in order to preserve the decoration culture and create a flat roof for the reader to know the present actuality of decoration and rap off.

The tenet of Madison series is to record the elite, spread the sutra.

We hope our friends in the same part continue to pay more attention to us and provide stronger support.



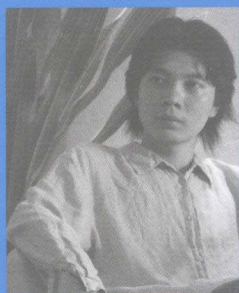
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(排名不分先后)







张星

香港东仓设计策划顾问机构董事  
广州东仓设计有限公司 董事首席设计  
佛山金意陶陶瓷有限公司设计顾问  
《风向中国》特约顾问  
著名企业品牌策划人，媒体授予称号“品牌情人”

## 人心有所向 有所不向

人心所向之处，也许只是一个表象。譬如我玩光影，所有的同行都知道我玩光影略有成就，似乎已成为作品的标志之一。

于我而言，这种现象实在是有趣之极，光影应用对我实在是件简单的事，而我一直思索及研究的却是空间情绪化。就像一个众人眼里的剑客，其实他善刀，可是江湖觉得他应该用剑，所以他表象上用剑。

人心之所向处，其实是人心本身所想。

谨至《中国室内设计年鉴2006》！

Something is included in our mind while something excluded.

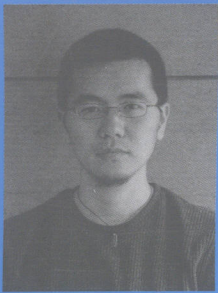
What is included in our mind may be just an idea.

Take the shine shadow for example, all craft brothers know that I'm good at doing this work and it has become one of the signs for my works. I feel the matter so interesting because what I consider and research for so long a time is space feeling while it's just very easy to me to use shine shadow. I think it's just like a swordman who is good at falchion but has to use sword ostensibly to cater for others' opinions in the vocation.

What is included in our mind is what we want to do in our hearts in fact.

Just for the Chinese Indoor Design Yearbook.





江伟

深圳六度设计有限公司设计研究所 所长

## IDEO 以洞悉人性为设计主轴

IDEO相信设计是可以教的，可以越学越好的。IDEO和史丹佛大学相信，要创立一个思考“过程”，每个人把知识内化时有个过程，如同有一个一个空的水桶，那你有什么经验，你就可以放进这些水桶里，所以史丹佛大学跟IDEO认为的设计是：如果你脑中有这样一个过程，在你脑中建立出“过程”，那你就越做越好。

IDEO认为设计师是T型人才是因为设计很复杂，所以需要有专业深度和广度的人一起来做这件事，创造出T字型人才的名词。从T字型的垂直线(专业知识)的人才，去建立上面的水平线(广度思考与系统整合思考)，整合经验跟设计，让人们可以同时拥有这两者，让他们不要计划那么多，而是愿意去动手尝试，去做新的产品，能够做出很棒的东西，重点是创新，目标就是让公司或组织更创新，而不只是做执行。

唐·诺曼的全部工作是一直在努力了解世界上正在发生的事情，并提供一个了解这个问题的框架。这本书提供了一个理解情感这个元素的三种不同的框架。如果你掌握了这个框架，你就可以做出更好的设计；没有这个框架，你的设计仅仅是一件艺术品。一些人在某一方面做得比其他人好，有时候人们争论到底应该怎么做，但是有了这个框架，人们就会看到，这些争论只是针对一个问题的不同方面。所以这本书的一个重要的观点，也可以说有两个重要观点，一个就是，情感是非常重要的，我们不应该忽略它。情感是与价值上的判断相关的，而认知则与理解相关，二者紧密相连，不可分割。第二点，设计存在三个层面，感官层面、行为层面和反思层面。

在设计中，感官层面是指外观，它涉及的是感知觉的作用，比如味觉、嗅觉、触觉、听觉和视觉上的体验。这就是为什么设计的美学因素如此重要。这其实。就是一件商品的外观式样与风格。感官层面在全世界都是相同的，因为它是人性的一部分，在感官层面上我们对“好”的定义是一致的。

第二个层面是行为层面，是指产品在功能上是否出色。这一点也很重要。设计一件东西，不光让人会用而已，还要让人觉得它在自己的掌控之中。以木工工具为例，劣质的工具总是不听使唤，好的工具则能完全实现主人的意图。行为层面上的东西是学来的，因此在全世界有着类似的标准，但不同的人还是会学到不同的东西。

第三个层面是反思层面。这与个人感受和想法有关，是人们对自我行为的思考，以及对他人看法的关注。反思层面上则有非常大的差异，它与文化密切相关。不单是中国文化不同于日本文化，不同于美国文化，就是同在中国，年轻女孩也不同于商业人士，不同于大学生，不同于农民，这中间存在着微观文化因素。

making "discerning humanity" as the principal axis of design

IDEO believes that design can be taught and one can study well in it. IDEO and the Stanford University all believe that everyone has to experience a process when he absorbs knowledge, just like an empty barrel into which you can put everything you get. So the consideration "process" should be built. The design that IDEO and the Stanford University think is: if you have such a process in your mind and you work out such a process indeed, you can do better and better.

IDEO considers designers as T-type talent because the designing is complicate and it needs the cooperatation of special learning talent and wide learning talent. So the new name of T-type talent comes out. Based on the verticle line (special talent) to construct the horizontal line (combining the wide thinking with the systemic thinking), combining experience with design and making people hold them two to try to work out new products personally not to plan too much, IDEO's final aim and emphasis are to make the whole Co. or organization more innovative but not only able to perform.

Donald Norman devotes all his time to find out what's going on all over the world and supplies a frame to analyze the problem. This book supplies a frame to catch on the three different roles in the factor of emotion. If you master the frame, you can make out a better design; your design is just an artwork without the frame. Someone does better in certain aspect than others. Sometimes people argue about how to do and with the frame, people can find that the argument only focus on different aspects of same problem. So the important viewpoint of this book has two aspects. The first one is that the emotion is too important to be ignored. The sensibility is related with value judgement while cognition is related with understanding, which connect with each other and can not be separated. The second one is that the design comprises of three parts: visceral, behavioral and reflective lay.

In the design, visceral lay is appearance, which involves the effect of esthesis, such as the experience of taste, smell, touch, hearing and vision. That's why the aesthetics factors of design are so important. Actually, it's the surface pattern and style of a commodity. Visceral is the same over the world because it's a part of humanity and we have consistent definition of "good" in visceral lay.

The second is behavioral lay, which refers to whether the function of product is super. And this point is important. When designing something, people can not only use it but also feel that it was under control. Take the tools of woodworker for example, the bad tools are poor to use and good ones can totally make the master's attempt come true. Things in behavioral lay are gained by study. As a result, the similar standards exist over the world, however different people can learn to gain different something.

The third is the Reflective lay, which is related to the personal recept and thoughts and is thinks about their own behaves and the attentions to other people's viewpoints. There is big difference in the Reflective lay as a result of different culture. The difference not only exist among the Chinese culture and Japonic culture and American culture, but also the young girls are different from businessmen and academicians and farmers in china, there are microcosmic culture factors in them.



中华文明的传承与发扬

—— 有感于中式餐饮设计

中华文明五千年的历史，浩如烟海的文化中，饮食文化是其构成的重要内容。中式餐饮是世界餐饮文化中最大的支流，它的文化渊源最为久远。“食在中国”，中餐已逐渐成为世界各地时尚的特色餐，独具魅力。中式餐饮不再是一种饮食习惯，一种习俗，更是一种艺术、一种文化的象征。让人在品尝美食的同时得到文化的熏陶，视觉的满足。各种感觉的享受、精神的愉悦、情感的寄托，是中式餐厅空间营造的最终目的和追求。

中式空间艺术（造园艺术、古建筑室外艺术）更是中华文化的一朵奇葩，四维时空的构思艺术，流动的空间，汲取“风水”文化趋吉避凶（风水文化、视觉、心理、生态、可持续发展、气场、方位等诸多因素）中国重要之理念使得空间中的人成为主体，更具人性化，全方面体验，使得空间中的每一个角落、每一方位犹如艺术品精心打造。“一波未平，一波又起”诗文造园、气韵生动。中式空间具有“磁场”与气场的意念，其空间更具“场”效应，更感应性，更具无穷的意韵……

中国的哲学思想，儒家的“节制、平和”，佛家的“禅宗”、“开光”，道家的气韵生动、有无之用，兼容并蓄，博大精深，使得静谧的空间更具灵魂。迂回往来、步随景移、曲径通幽、交相辉映、光景变幻、意韵无穷，使得空间焕发出经久不息的原动力，无生命的静止空间成为有生命的载体。中国空间艺术精神“诗文造园”、“物我交融”、“天人合一”诗情画意之中，经久历练，方成其经典艺术，弥久芬芳，沁人心脾……

当前是经济、科技信息等飞速发展的时代，新材料、新工艺发展迅猛。点、线、面、体、奠定了现代艺术基础。“形式追随功能”、“功能跟随形式”的辩证统一，非对称的空间格局处理手法层出不穷，多元并存，加以吸收提炼，取其意韵、神髓，创造出反映我们中国当今时代空间：平和、祥和，以人为本的和谐空间、和谐社会。我国经济飞速发展的同时，信息知识飞快更新，难免出现些急功近利的端倪。许多装修项目三五年就得拆掉更新，不考虑可持续性发展，更多项目只重视新材料，新工艺堆砌，强调所谓现代时髦，缺乏文化底蕴、可持续发展的设计观，造成人力、物力、财力的浪费，未免可惜。我们在强调时尚气息的同时，也应深刻理解“传统往往比现代更现代，比时尚更时尚”的深刻含意，拒绝照抄、照搬，摒弃简单模仿，追求原创设计的生命力……

生命的感受与感悟、空间的风水灵性，是我们创作的源泉，我们肩负设计师的使命感，承接历史。改革开放之前，中国传统文化、传统建筑艺术出现了断层，承接历史演绎“博大精深、兼容并蓄”的内涵，赋予其时代的生命力，无疑更具有历史使命性。

为了“食在中国”的中国现代中式餐饮和空间艺术最终得到更广泛的认可，并走向世界！我们惟有尽己之使命而前行！



吴睿

睿·设计事务所总经理 总设计师  
中国建筑学会室内设计分会会员  
多次在全国装饰设计大奖赛获奖



顾建平

睿·设计事务所经理 设计总监  
中国建筑学会室内设计分会会员  
多次在全国装饰设计大奖赛获奖

The Inheriting and Promotion of Chinese Civilization

—— Feelings about Design for Restaurant in Chinese style

Diet culture is an important part to make up 5,000 years history of China. Chinese food with the faraway cultural origin is the largest branch among the world diet culture. China is the heaven for eating and Chinese food has already became special food in the world with its unique charming. Chinese food has become an art, a symbol of culture making people have visual satisfaction and culture polish while enjoy delicious food rather than an eating habit and a kind of custom. Chinese restaurant pursues to provide a kind of wonderful feelings, mental pleasure and carrier for emotion.

Chinese space art (garden building art, old-architecture outside art), the marvelous spectacle in Chinese culture, draw on the four-dimension conceiving, running space and geomantic omen culture pursuing the good while escaping the bad (many other factors: geomantic omen-culture, vision, psychology, zoology, persisting-development, orientation) to make man as the main body and the space with more humanism and whole experience. Each corner and place is delicately decorated as a piece of art. The space is filled with the poem atmosphere of “one wave rises after anther” . “The Chinese space has the feeling of “ magnetic field” and “gas field” and endless meaning.

The philosophy ideology of china including the Confucian continence and gentleness, the Buddhism's Chan sect and lighting and Taoism's broad and deep, all-inclusive adds spirit to the still space. The space has endless vitality and a lifeless room became a life-carrier according to the tortuous methods, floating scenery, changing spectacle and endless meaning. The Chinese space art genius, which tries to make a garden felt like a poem and integrate materials with people, became the classical art with long fragrance.

The modern society is a society with high-speed development of economics, technology and information. New materials and technology develop in a rapid way. Points, lines, faces and solid lay a foundation of the modern arts. The modern China, with the gentle and propitious atmosphere and the sphere of highly respecting people, is created from the building ideas of dialectical unity of “form following function” , “function following form” and the building way of solving dissymmetrical space structure, with the help of studying and abstracting these building ideas and absorbing the spirit. Some clues of the eager for quick success and instant benefit appear inevitably with the high development of economics and quick updating of information and knowledge. Many decorating items have to be dismantled and updated in three to five years, without the consideration of sustainable development. Some items are attached great importance to the usage of new materials and crafts and the so-called modern and stylish, lacking of culture connotation and the design view of sustainable development. Such behavior is such a great pity for wasting manpower, material and financial resources. We should have a profound understanding of the “tradition being more modern than modern, more fashionable than fashion” , without indiscriminate copying and brief imitation but pursuing the vitality of original design.

The design is rooted in the sense and sentiment of life, or the spirit of wind and water in space. Shouldering the sense of designer's duty we carry on the design history. Before the reforming and opening, there was a faultage in the traditional constructure craft and Chinese traditional culture. It is undoubtedly that there is more duty to continue the history, to bear the content of “be broad and deep, all-inclusive” and to endow with the life force of time.

We will try our best to go forward in order to make the modern Chinese dinning culture such as the thought of “eating at China” and space craft approbated by more people and become famous in the world!



## 极简主义还是返璞归真

近年来，“后现代极简主义”的旋风刮遍了中国，不但从北京刮到上海，更从室外刮到了室内。京沪两地越来越多的甲级写字楼把简约金属风格作为自己内装的不二选择，整齐排布的工业化线条，大面积的镀铬面料与着装极为统一的白领们交相辉映。而笔者每次看到此种情景时，脑海里浮现的都是精密机械中紧密咬合而缓缓转动的齿轮。

笔者第一次踏进某国际机场候机厅时，头顶上无数针管型天花装饰让自己坐在椅子上都觉得如芒在背。按理说，机场这种厚重冰冷的地方需要在内装中添加更多的人文关怀元素，从而让“空中飞人”们紧张的神经得到暂时的舒缓，至少也不应该给旅客过分的视觉冲击。在这一点上，樟宜机场走到了同行的前面，候机楼内舒缓而明快的色彩分割辅以大量的绿色植物让旅客产生像家庭般温馨的感觉。

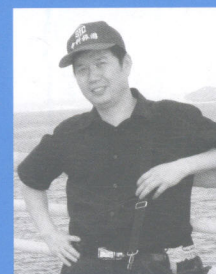
笔者以为，室内设计的最高原则不是标新立异，更不是视觉冲击，而应该是返璞归真，以人为本，追求人与室内环境的和谐共处。一个业内人士普遍叫好的室内设计方案并不一定是客户最喜欢的风格，因为我们常常忽略这样一个事实：和一个设计方案联系最紧密的人，不是设计师，而是最终使用此方案的客户。因此，我们必须了解客户的文化背景，知识层面和兴趣范围，用我们的专业技能为客户度身定做符合他们个人偏好的解决方案，以客户的感官愉悦程度作为判断我们设计成败的最高标准，并综合考虑自然与生态的因素，力求做到返璞归真，以人为本。

### simplification or humanism

"post-modernism simplification" has been very popular in mainland China during recent years.Top office buildings in Beijing and Shanghai chose the way of simply metal as the style of their inner decoration.Whenever I saw white-collars working in a room decorated by industrial metal lines and large pieces of shining material, an image of precise mechanical machinery arises in my mind.

Once I went to an international airport which decorated its roof with lots of needle-like iron pipes, I felt so awkward that the "needle" might hurt meself.In my opinion, an airport should use materials which give passengers a warm sense in order to relax their nerves.For instance, Singapore international airport used large pieces of light color to decorate their inner enviroment and lots of green plants to provide passengers a very comfortable lounge.

From my point of view, we should put humanism instead of creation as the key point in judging an interior designing works. An creative programme must be praised by other designers, but it might not be suitable for our customer.Designers often ommit that it was the customer rather than the designer who enjoy the designing programme for the longest time.Therefore, we must consider our customers' cultural background, knowledge level and interesting field to combine our professional designing skills with their need and take into account the instance of natural ecology to fulfill our customers'need.Our target is: humanism.



张来源

《麦迪逊丛书》副主编

《中国室内设计年鉴2006》主编

中国麦迪逊文化传播机构高级顾问

广州番禺职业技术学院建筑与艺术设计系副主任



## 民族文化与世界潮流之碰撞

我们将探讨的是一个大的话题，是视觉艺术工作者及每位设计师朋友随时都要面临或正在面临的话题，也是相当一部分优秀设计师朋友们在感叹“疲于奔波”、“埋头拉车”之余，迫切需要考虑的问题。现在，借此机会，谈一点个人感受，希望能抛砖引玉。

潮流，在某种意义上来说是一种共性，而我们从事的工作往往需要极富想像力，极富创造性的个性化创作。这似乎有点矛盾，谨此，我引用几年前就有的一句话“越是民族的，就越是世界的。”这句话说的是大范畴的文化及艺术，我们的工作也涵盖在内。然而如何弘扬本民族的传统文化，使之富有时代性，并且与当今世界的审美情趣相融合，却是一项艰辛的工作。

我们的先祖创造的文明可谓“博大精深”，文明通过文学、艺术、建筑、音乐等载体，给予我们“取之不尽，用之不竭”的活力源泉。

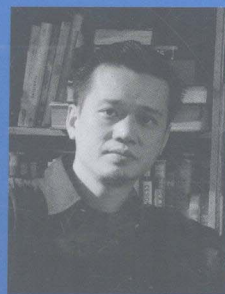
这些文明的载体在其所处的时代，同样是具有先进性，创造性，甚至是时尚性的。然而还有更深层次的传承，那就是“血脉”，她流动在我们血管里，是以至于潜意识中也会流露出来的某种神韵。吸取中国传统母题，转化为能融合过去、未来的设计元素。是我们众多本土设计师的追求，而且许多外籍设计师也投入其中。这是一种趋势，是已经受到世界认同的审美取向，是一种世界潮流。

纵观当今世界的各种视觉载体，我们能看到有大量的共性与个性的并存，相当多的作品中亦充分展现其民族文化的元素，由此可以认为各民族对自身的传统文化都有着潜意识或有意识的惯性，从而也受到世界的欣赏。如何吸取中国传统文化，我个人认为：简单地拿来主义只是一种再现手法。取其精髓，品味其神韵，融入时代，方为上品。这里特别要提到的是，在中国传统书画艺术领域里的八大山人及现代书画大师齐白石老人，其作品在神韵上是一种至高典范，水墨丹青，寥寥几笔，形神兼备，跃然纸上，谓之为神品。同样现代书画大师徐悲鸿、张大千，岭南画派大师高奇峰、高剑父在国画创作领域中的极品，有“密不透风，疏可跑马”的精髓。大师们除了“师法自然”的造诣，同样也有吸收传统文化再创造的灵性。这是取法，所谓“取法呼上，得乎其中，取法呼中，得乎其下”。用大师的境界要求自己，除了悟性，更多是需要勇气及韧性的。“简化我们所见的，清除多余的事物和关联，你能看到真实的所在构成每件事物的最重要最基本的元素。”正如一位哲学家所说“世界上最困难的事情莫过于把复杂的问题简单化”。正如我们民族传统书画艺术所提到的“惜墨如金”一样，这个道理是共通的，是一种低调的张扬。

能看透浮华，体察到最本质的元素，体会到空气中血液中流动的情绪，需要像悟禅一样的心境。

除了拥有此种心境。还需要一种情感，“好的设计需要情感的投入”我个人极其认同这个观点，我们的作品“只有先感动自己，才可能感动他人”。在高品味，高质量的作品和良好财政状况之间取得平衡，让越来越多的人懂得欣赏有格调的设计或建筑，让建筑这一“凝固的音乐”更洪亮。需要室内设计师的努力和智慧，我想这也是各位同仁的愿望。

以上谈到的仅为个人体会，不当之处敬请各位指正，共通之处望能与大家共勉。



胡飞

深圳飞弧空间装饰工程有限公司设计总监  
深圳室内设计师协会常务理事

### The Collision of National Culture and World Fashion

What we will discuss is a big topic, which is faced by vision-art workers and every stylist at any moment as well as part of the great stylists to consider about when working. By this chance, I just put up my experience and feeling to be a clue.

Fashion is commonness in a sense. It contrasts to the individual design work with great imagination and creational feature. here I cite one sentence “The thing belongs to the nation belongs to the world” to mean the culture and art in a board sense including the design work. However how to promote the traditional culture, enrich it with modernism and integrity with the world taste is real a hardly work. The civilization created by our ancestor is great and profound and is an energy headspring in a lot of carrier like literature, art, architecture and music. These carriers belong to a modern, advanced, creative and even fashionable society too. However, the even deeper carrier is “blood pulse” in our vein and the verve radiated unconsciously.

Absorbing Chinese tradition to integrity the past and future is pursued by many nature stylists as well as many foreign stylists. It is world fashion identified by the world.

There are many vision carriers filled with commonness and individuality, many of which fully show the national cultural elements. So we think each race has inherited its traditional culture consciously or unconsciously, which is highly regarded by the whole world.

In my opinion, adopting the distillation, taste the verve and integrity it with the times is a better way to inherit Chinese traditional culture rather than bring it whole. Here I want to mention the greatest “eight mountain men” in Chinese traditional painting art field and the modern painting master Qi Baishi, whose works is the apotheosis from the point of verve, with just several painting lines to show the appearance and spirit. So do the modern painting masters Xu Beihong and Zhang Daqian. The masterworks of the Cantonese painting masters Gao Chuangfeng and Gao Jianwen is featured with the feeling of “thick to let in the air, distant to let horse run” The masters not only follow the nature but also absorb our traditional culture when painting. With high object you can get medium achievement and with medium object you can only get smaller achievement, so we need more determination and encouragement to make ourselves be a master. “Predigesting what we see and getting rid of the redundancy and the relevance left the genuine--- the most important and essential elements forming everything. As said by a philosopher: the most difficult thing is to simplify the matters. It's same with what we mention “save the Chinese ink as gold” in our traditional painting and calligraphy art, which is low-pitched stink.

Experiencing and observing the essential elements from the vanity and feeling the emotion in the air needs the kind of mood of za-zen.

I agree with the point that a good design work needs a kind of sensibility besides the mood. Our works only can touch others after firstly move ourselves. It needs the hard work and intelligence of all the interior stylists to make good-pattern designs or buildings with high taste, quality and less payout enjoyed by more and more people. And I think it's our common dream to make the concretionary music architecture greater.

On above is my own experience. I want to share it with you and will be very glad to have your comments and advice.



餐  
馆  
酒  
吧  
Restaurant/Bar







## 龙厨·食尚空间

设计：李舟 李干  
重庆L+8室内设计工作室  
The Dragon Kitchen · a space of food

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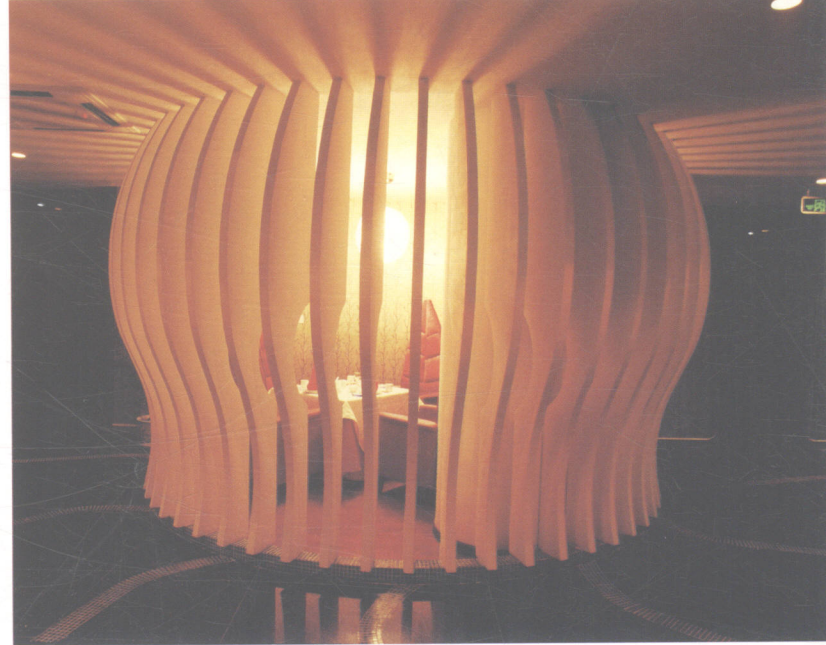
龙厨食府是重庆的一家著名餐厅，它将在重庆的旗舰店命名叫做“龙厨·食尚空间”，室内面积近3000平方米，位于繁华的杨家坪步行街中心斌鑫·世纪城6楼，地理位置优越。由于业主希望餐厅的设计风格能“听从市场和消费者的要求”，既有别具特色的格调，同时也是雅俗共赏的，故设计师在空间营造上很自然地反应出这种企图。

对上述因素的考虑使设计师决定从建筑空间的基本特征着手，先解决建筑空间的流线组织、功能区域的划分等基本问题，再谈室内风格，不拘泥于单一的设计理念，对一些有关的设计元素、设计题材进行了发掘，将其打散后重新排列组合，这就将各种不同类型的空间体验带入室内。设计师借鉴了电影

布景的手法，空间营造上视餐厅如剧场，客人是演出的一部分。将长达130多米的狭长空间按照人流的路线错落有致地划分为迎宾主厅、情调隧道、就餐大厅、韵味长廊、格调雅间等几个不同空间表情的就餐区域，分别布置不同的场景，有序展示空间，由空间中的材质、色彩、灯光、肌理等元素给客人传达不同的空间体验，室内空间变成光与影的舞台，而此时感觉比什么都重要。

龙厨·食尚空间让消费者在实现互动的感觉中，体验食景合一；让消费者在轻松愉悦的环境中去体验新潮时尚、去释放心情、去享受美食。有重庆媒体断言，龙厨·食尚空间的崛起，预示重庆餐饮业进入体验时代。







The Dragon Kitchen Foods Home is a famous restaurant in Chongqing city. The leading segmental shop named "Dragon Kitchen a Space of Fad" will be built in future. The indoor area is 3,000 square meters. It lies at the six floor of Binxin Century City in the center of Yangjiaping walk street, which is very well-off. The position is very superior. Because the owner wants the style to be "being fit for the requirement of market and customers", to be more

characteristic and to be fit for not only the noble but also the ordinary, the designers try their best to satisfy the requirement in Space constructure.

For the reason above, designers decide to start with the basic characteristic of building space, solving the basic problems such as streamline organization and the division of function area first and then the indoor style. They are not restrained for the single design idea. They explore some relevant

design elements and Themes and break them up and rearrange them in order to bring different kinds of space experience into the room. Designers use the experience of film scenery, regarding a dinner hall as a theatre, guests as a part of performance in the space designation. The more than 130 meters long and narrow space is divided orderly into different dinner areas with different space faces such as welcoming hall, sentiment tunnel, dinner hall,

Charming passage and elegant style private room according to the stream of people, with different sceneries. The space is showed in an orderly way. The material, color, light and skin texture ensure customers different space experience. The indoor space becomes the stage of light and shadow. What the most important now is the feeling of oneself.

During mutual communication with the Dragon Kitchen, a Space of F-

ad, customers experience the sweetness of combination of foods and sight. They experience the fad and the trend, release their thought and enjoy themselves. The media in Chongqing alert that the prosperity of the Dragon Kitchen, a Space of Fad indicates the coming of the experiencing-time in restaurants in Chongqing.



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