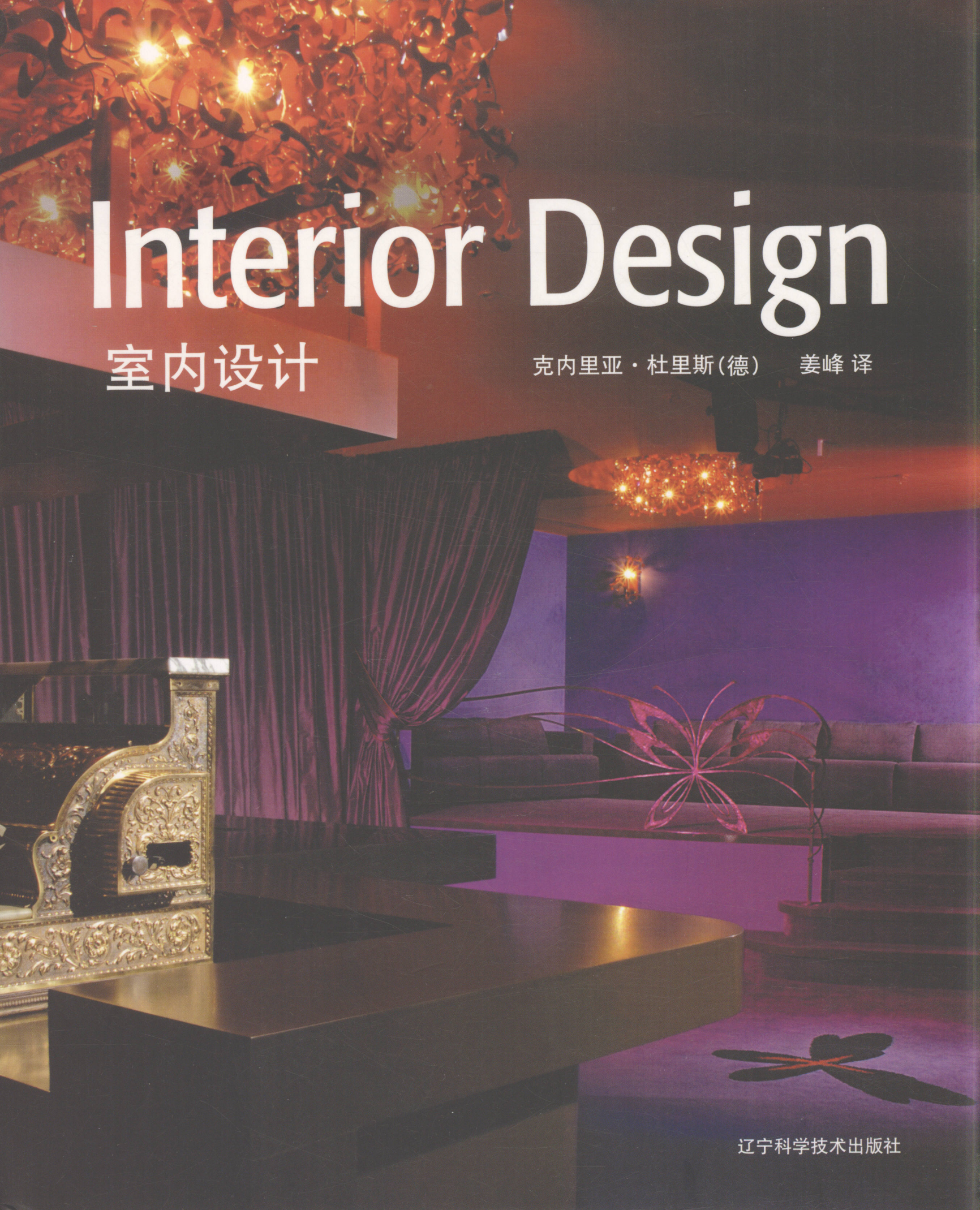


Interior Design

室内设计

克内里亚·杜里斯(德) 姜峰 译



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克内里亚·杜里斯（德）

姜 峰 译

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这本书的主要内容是介绍建筑物内部陈设和设计，用一个在同类作品中常常出现的字眼来表达就叫“室内设计”。在市面上我们可以看到大量的同类书籍和杂志，这就足以说明，室内设计在相关人士心目中所占据的地位。当然，出现这种现象的另一个原因就是，大多数的建筑工程，特别是有关室内设计和装饰的工程，设计师们在设计之初总是要参照那些符合他们客户要求的设计的照片，所以，在大量的相应文献也就随之出现，他们往往会在具体设计中被作为一个设计草案的标准或是设计的辅助素材。说到这个专业，“室内设计”一直是一门比较奢侈的学科，只有极少数的人在规划自己店铺或住宅的时候，比较重视专家的意见，而大多数人往往不自觉地愿意参照那些已经成型的设计方案。他们既不考虑设计方案与整个空间的设施是否协调，也不考虑所采用的家具是否合适，所有的灵感、想法和模式几乎通通来源于杂志和画册，然而他们忽视了这些杂志和画册中的内容报道的都是别人的住宅、办公室或店铺，未必适合自己的情况。那些作为参照的例子，从最初的计划、设想直到最后完工都经历了一个很长的过程，并且在它们那些极具特性的设计后面，都遵循着某些几乎是模式化的特征，有些例子中明显的还带有早期设计作品的痕迹。久而久之，这些例子出现了越来越多的模仿者，最后也就成为了顾客

们与设计师们首次会面所携带的作为参照的图片。当然，这其实也是我想要追求的。

只有那些对于所要进行的室内设计方案有着明确目标的人，才能够从过去已有的图示例子的框架内跳出来，随着时代的发展设计出体现时代特征的作品。与那些固定的、不易被改变的城市建筑结构不同，内部设计的构成元素是比较灵活的。所以，新的室内设计模式的发展并不一定伴随着大量建筑物的拆除与重建。如此看来，室内设计往往会受到社会和文化变革的影响。最明显的例子就是那些废弃的工业建筑在经过改建以后，被作为住宅、办公室、剧院、博物馆。这些设计往往是在遵循建筑的基础性结构的前提下，而对于建筑进行重新定义和功能性的改建，从而使这些建筑又具有了新的活力；这才能称得上是一部真正的室内设计作品。同时，像上文提到过的那样，那些现今流行的作为参照物的例子中所包含的一系列设计参数已经说明，即使是对一间已经被淘汰的厂房进行改建，那些原工厂建筑中所具有的美学特征以及那些经过改建后的建筑所营造出的氛围也能够空间立体感方面和那些位于慕尼黑的城市别墅和巴腾福滕堡郊区的乡村小屋达到同样的效果。

It is about the proverbial view behind the facade. It might explain the ever-increasing interest in publications on the vast subject of interior design: the huge choice of appropriate publications and magazines satiates primarily the friendly curiosity of an audience that first wants to know how other people live and work. However, not only this. In the beginning stages of most building projects, particularly if it is about interior decoration and composition, the architect is usually confronted with a photo that corresponds to the wishes and images of the client. Hence, the exploding number of suitable literature has multiplied, above all, of those presentations that serve as benchmarks or suggestions for design and plans. However, with all those interested in this field, interior design has remained an elitist discipline. It still is the case, as it was before, that only a small minority of us rely on the professional assistance of interior designers when arranging our living and office spaces. Others "do it themselves", more or less self-confidently, to pre-manufactured spatial and residential designs which every furniture outlet displays in immense numbers. However, it makes no difference whether room composition is entrusted to an interior designer or orientates itself around the standard offers of furniture manufacturers – inspiration, ideas and patterns refer to illustrated books and magazines in which the living spaces, offices, stores or shops of other people are richly illustrated and reported on. And it mostly concerns those examples which have culminated from a long process starting with the first designs to planning and then to the final completion, and in their individual, wilful execution have a model-like, al-

most prototypical character. Some come to decide on something that is unsatisfactorily described as "contemporary". However, there are such projects that meet enthusiasm and find many imitators. Exactly those pictures representing the client's wishes are shown to the architects and designers at the first meeting, saying: That's what I want to have, too.

Whoever documents interior design with illustrated presentations of the successful that ventures beyond just "seeing behind the curtains", meets a diagnosis of time, and pursues social change. Fast-reacting forming factors of interiors are now more available and versatile. Different to the solidly assembled, hardly changeable and fixed structures of our towns and houses – new developments, fashions and trends do not necessarily require demolition and a new and bigger building scale. Seen like this, interior design processes social and cultural changes with the gentle drive of transformation. The best and most popular example of this is certainly seen in the alteration of the old, unused industrial areas into apartments, offices, theatres or museums. Here, the basic architectural structures are preserved and will be revitalised through redefinition and a functionally new regulation of the spaces: a genuine interior design accomplishment. And as you will see in this present edition, the stylish parameters of this much documented and discussed trend have unfolded with so much force. Factory aesthetics and the "loft" atmosphere stamp their influence on spaces at other ends of the scale, being anything but a disused machine factory, such as an historic office Building in Munich or a residential building in a re-

无论是平凡的工厂建筑，还是古典风格的内城建筑，又或者是一间极具田园风光的小屋，它们之间必定有某些相互关联的建筑学元素，从而使自身在经过一定改建之后就可以满足那些居住在大城市公寓区中人们的居住幻想。至少，住在这些建筑中的人们可以独享自己房间的四面墙，不需要再与他人或邻居分享，互相造成不必要的影响。所以，自主设计的成分不断增加，这样就使得内部设计的回旋余地和空间也越来越大。在20世纪90年代的一些大型的建设项目完工以后，建筑业又恢复了正常，国内的大型建筑项目的数量有所下降，而相应的关于建筑维修和改建的委托项目的数量逐渐增加，从而使室内设计这个行业的利润也不断的提升。虽然，这些项目的委托人局限在社会中的某些少数群体，他们大多是店主、医生或私营企业者，但对于室内设计的方案与计划人员的专业水平要求却越来越高。

这些设计方案的委托人往往对内部设计方案具有很高的期望值，特别是那些商用建筑的内部设计方案，无论是董事会活动区、精品时装店、诊所，顾客们都希望室内设计方案中能够营造出一种独树一帜的风格和容易辨认的标志性特征。概括地说就是：自己公司的特征。建筑的内部设计在这方面起着很重要的作用。因为一个成功的内部设计方案，必须要能够体现出公司本身不同于一般的特征，这不仅仅是为了经营者本身，对于他的顾客和商业伙

伴也显得同样重要。如果人们用时代的眼光来审视本书中所选择的例子，那么一定会有惊奇的发现。当然这些例子中不可能每个都非常典型，但肯定都具有一定的特色。在这个经济全球化的时代，工作领域内的氛围正在逐渐发生着变化，它已不再被设计成为一个追求利益的“效益群体空间”，而是在设计中力求营造出一种俱乐部或是休闲馆的氛围：设计中往往采用流畅的线条设计，并配有开放式的交流空间，舒适的软椅和靠垫。许多新的设计方案中都引入了过去“新经济”时代的家庭式的工作环境，并对它进行了特殊的改良，使之适应不同的要求，同时，把休闲和工作两者的界限模糊化，并把它们同时融入到一个设计方案中。采用宽敞的空间和开放式的环境，以及通过大量的玻璃材料所体现出的透明式的设计，在一定程度上掩盖管理层和员工们之间的传统的等级差别。

想要为企业设计一份方案的设计师，从今以后我们就建议他先看一看住宅式的设计。私人的居住空间往往要表现出住户的生活习惯，喜好以及性格：住所就像他们自己的舞台。当然，前面我们提到的那些例子只是众多设计方案中的一小部分，与它们不同，还有许多的设计方案是在客户与设计者在长期的沟通与合作的情况下产生的。那些要求很高，并且只被少数人所采用的室内设计方案，大多应用在私人空间的设计中。

mote village in Baden-Wurttemberg. The fact that this sober industrial-chic can be found in a baroque city centre as well as in a rural idyll, must probably have something to do with the cosmopolitan-urban imagination which one would like to realise just as much on locations without the corresponding address in the most sought-after districts of a city. At least within one's own four walls where this always may be the case.

Interior design and the growing activity in this field owe a lot to this strong attraction to self-designing. After the completion of large town planning projects in the 90s, construction has normalised, so that in this country, contracts have rather declined for large plans and now the profession profits from a continuous rise in the demand for renovation and rebuilding designs. Even though, as mentioned before, this trend concerns more the minority, economic enterprises such as shopkeepers, doctors or private individuals are now drawing on the competence of professional designers with pleasure, to take on the adaptation and design of interiors.

High expectations are attached to these demands. Above all, with the design of offices – regardless of whether it concerns management floors, designer boutiques or medical practises – it is about appearance, about polarisation and recognition value. Keyword: Corporate Identity. In connection with this, interior design is approaching a large task. Since only it creates the real range of experience of all that is subtotalled under the metaphysical identity of the company; for the employees there as well as for the clients and business partners.

And if one puts the projects selected for this book under the "diagnosis of the time" magnifying glass, one can find absolutely astonishing results. Of course, the examples are by no means representative. However always meaningful. The modern work environment in the age of economic globalisation is a meticulously styled space whose atmosphere has much less in common with efficiently controlled "profit units", but rather bears the splendid features of the relaxed mood of urban clubs and lounges: there are open areas with retro-blessed communication zones, fluent forms, cosy upholstery and niches. The designs for this new generation of offices have prestigiously transposed and refined the anarchic and informal working conditions of the now exhausted and almost forgotten "new economy". Artistically, the atmospheric borders are blurred between spare time and gainful employment, between economy and privacy, with generous spaces, open working areas, chill-out areas and a lot of glass, so the traditional hierarchies disappear and apparently does the difference between superior and subordinate as well.

Whoever would like to take a picture of society, is still well advised, as before, to have a look into residential buildings. The protected private spheres, like no other area, reflect the living conditions, customs, predilections and peculiarities of the people living in it: Apartments are the stages of the self. The apartment designs shown here display only one tiny notch and differ from the large majority of private living spaces, above all, in the fact that they are the result of an intense collaboration between the private builder-owner and the architect, that

这些私人客户对于室内设计方案的要求不仅仅局限在装饰和装潢方面，他们希望在设计中使自己生活中的私人空间和交际空间达到完美的结合。这些客户往往都是一些有钱人，他们中有的从事公共事业的人，有的则是私营店主，他们对于自己居住环境的定义不是一处幽静的世外桃源，而是要能够为他们的事业和私人生活起到一个过渡性的作用。当然，真正的市民化的想法在所有的设计中都有所体现。然而令人惊奇的是，建筑本身在一定程度上表现出一种对于传统市民建筑风格的放弃，并以此反映出社会的发展，在现代社会中，不断减少的人口对于居住空间的要求越来越大，家庭的概念也不再是一个形式。只由父亲，母亲和孩子们构成的传统的家庭模式已经被打破，在新的模式下，传统的家庭模式中，还要为个体开辟出一片个人独立的的活动空间，从而满足现代人对于独立自我环境的要求。

当然，有些例子中也反映出一种不同一般的自我意思。独立的设计在空间中的洗手间，单个功能区之间开放式的采用流畅设计的过渡，空间边界模糊的空间设计。整个的空间都视为一个人而设

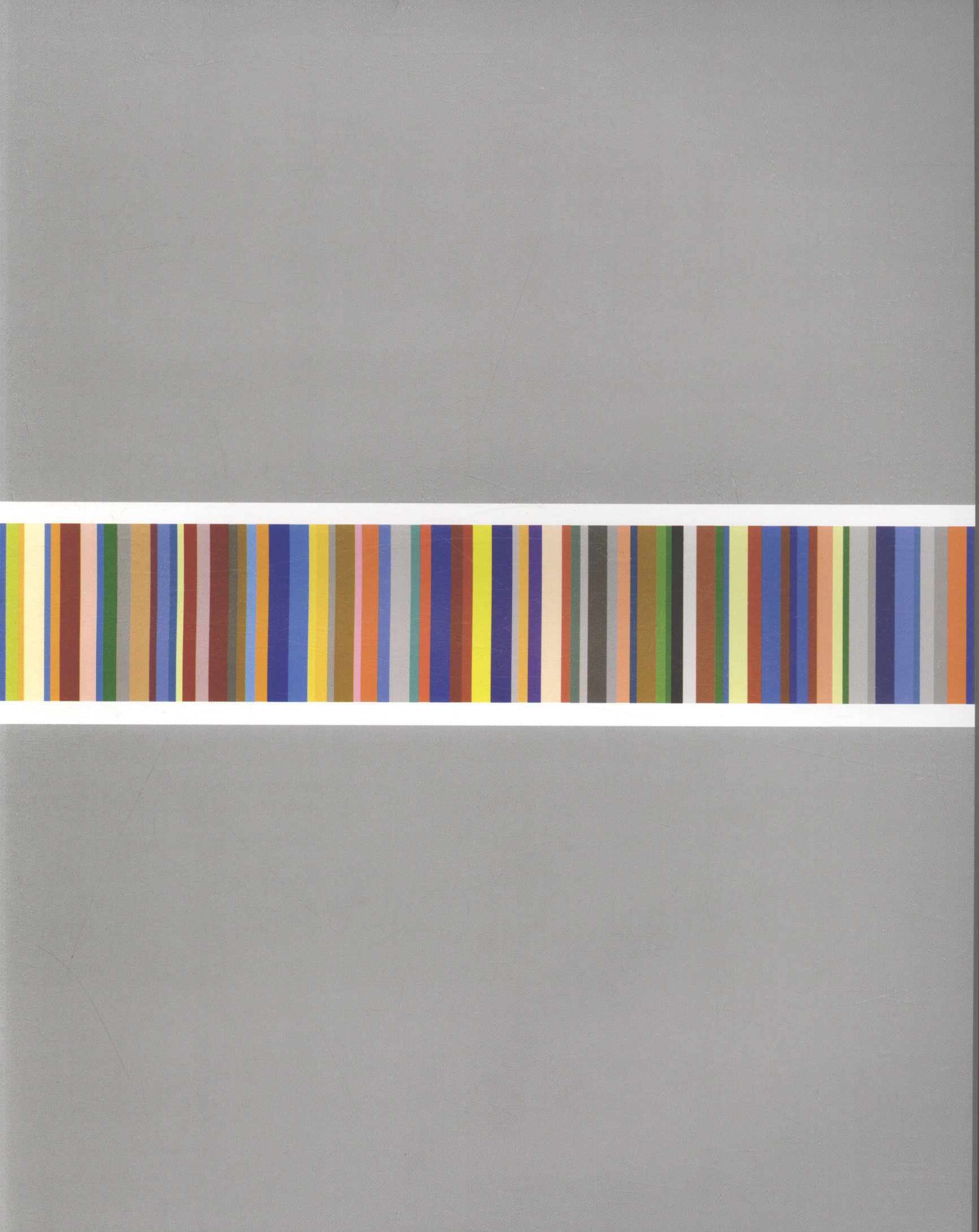
计的，这种单独为一个人所作的室内设计也是一种比较奢侈的典范。这些项目设计从平面图的设计阶段开始，就是为满足这些客户自我意识和要求的目的而制的。鉴于这些新的生活方式的出现以及家庭格局的逐渐变化，这类设计逐渐表现为趋同的模式，并且逐渐地成为一种固定的模式。除了空间设计方案的发展以外，新的建筑还有另一个引人注目的地方，那就是它们大多拥有很大的休闲和居住空间，这为整个设计增色不少。住宅在过去只不过是作为储存和拜访家具等个人物品的地方，而现在它已经超越了原始的基本生活功能区这一概念，逐渐成为衡量人们生活质量的一种标准。要知道，适合居住的功能现在只是被作为营造私人空间的一种额外功能。应该强调的是，这其实是一种居住应该脱离的误区。一个有代表性的住宅室内设计本来应该是外观形象与个人品位的完美结合，但是现在，许多设计却逐渐流于采用抛光完美的表面和华丽的装饰来吸引人们的目光，至少在照片上看起来是这样的。

often takes a long time. The statement mentioned at the beginning, that only a minority of us makes use of the services and the expertise of an interior designer, is true even more for private spaces.

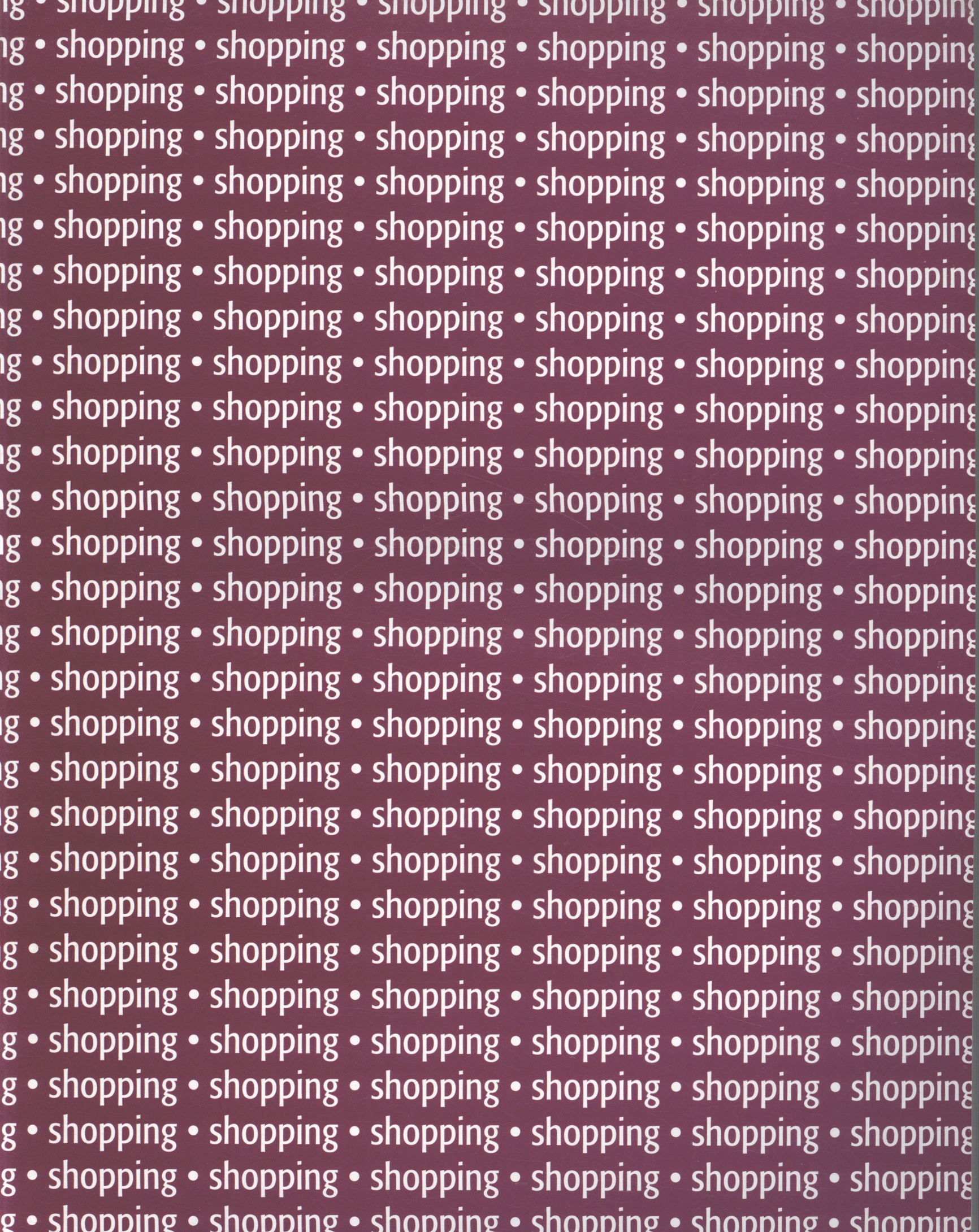
The private builder-owner expects from an interior designer not only design; they search for the reconciliation between the requirements of intimacy on the one hand and representativity on the other. The independent person as a builder-owner and contractor of interior designers is the genuine bourgeois, where the selective differentiation between his public occupational personae and the private individual does not exist. Their apartments should neither be understood as a separated branch cell nor the locked castle-like home, but recognised partly as a bridge between the public and private spheres. No doubt, this profoundly bourgeois consciousness has fed all the designs presented here. The apartments – and this is maybe the astonishing aspect – nevertheless partly embody a decisive turning away from the classical middle-class residential forms. They reflect with it a social development in which less and less people demand more and more space for living, and the family unit is presented as no longer being the standard. The classical household form of father, mother and children co-exists beside a huge number of alternative arrangements, which reflect, more than ever, the solipsistic demands of the modern individual. Here you will find some stylish examples of uninhibited egocentricity: bathtubs standing freely in a space, open, fluent crossing between single function areas, non-bordered rooms and spaces, a whole house for one person.

This is a luxury however, admittedly, one which is enjoyed alone. A single luxury, indeed. Even if flexible floor plans are the issue in project descriptions, then such extravagant living rooms remain tailored to very special individual needs and demands of their current users. Concerning a change of life, that might bring new occupants or altered family constellations, such designs turn out to be rigid and very inflexible. What is still striking, aside from the ego-focused development of space in at least some of those new apartments, is the gigantic zone that used to be the old-fashioned sitting room and now fills the centre of private houses like an empty stage scene: living is understood as a quality in itself and is no longer be conceived as the practical consequence of various, different sub-functions which once relied on such elements as bookcases or pieces of furniture for either keeping, storing and displaying personal things. Now, such homelike functions in themselves are relocated in concealed places. Mind you, to relieve living as genuine category from such suspicious private things that could reveal a lesser cool taste. What remains are neatly arranged seats and couches in front of coffee tables. That what distinguishes an open, representative residential building – the fine balance between the demands in representativity and personal taste – often only arrives at a more slickly polished superficiality that is nicer to look at. At least on the photos anyway!





[illegible]





The new sales area in the Galeries Lafayette in Berlin Friedrichstrasse takes off. Or, a little bit at least. Where one usually expects to find fine French fashions for women, now there is also an extra department for customers in their teenage years, where banished trends present themselves. The design for this area orientates itself consistently around the very expressive architecture of the building by Jean Nouvel. The glass tubing that pulls through the space from the roof down to the basement is an architecturally determining factor and at the same time, the heart of the building. All sales floors are arranged in a ring shape around this cylinder – the whole building is only accessible by walking around the centre space. The circle, as a will and vision. This compelling characteristic of the building also determines the design for the new department. However, the iconographic emphasis of this element, its abstraction and rendering, also allows a very new atmosphere to emerge. It reminds the visitor not only slightly, of a spaceship and as a result, is known as the »tendance astrale«. The central area here is not owned by one single company, but is denoted by means of a futuristic, perfectly circular »show piece« stair structure, a kind of stage, which may be played upon anew, repeatedly. Several fashion manufacturers share the actual sales area among themselves, where they present their products on no-fuss, simply designed displays. The young visitors can hear music by a DJ who lays down sounds – of course – from within an installation built out of circles that can be used for digitally programmable light shows. In a further cylinder, fitted with automatic doors, the changing rooms are placed. Welcome to the Galaxie Lafayette.

柏林 Friedrich 大街的 Galeries Lafayette 新开辟的销售区现在已经装修完工，与世人见面了。不管人们对于这个区域内部的设计会作出怎样的评价，但是至少有一点可以肯定，现在对于那些想要购买纯正的法国女性时尚商品的人们来说，又多了一种选择，特别是对于那些年轻的女顾客来说，这里将会成为她们体会流行时尚的天堂。这个区域的设计风格沿用了 Jean Nouvel 的建筑设计风格。树立在天花板和大厅之间的透明玻璃柱子奠定了整个设计的基调，同时也构成了整个设计的核心部分。所有的销售区域呈环形排列。区域内所有的过道也都是环形的，环形元素构成的整个建筑的整体外观形象。这种圆形的外观设计既突出了这个新区域内部的设计理念，同时也给人们以想象的空间，身处其中的人们会感觉到犹如身在一艘遥远的太空船中，自己正在接受星际航行的服务。中央部分没有被某家单个的公司所占据，而是采用了标志式的环形柜台排列方式，而且分别在不同的时期展出不同品牌的商品。销售区域中，不同品牌的服装采用各自独特的方式在不同的区域内排列。此外，在有些区域内，还播放年轻人喜爱的 DJ 音乐，音乐台上安放了应用 LED 技术的照明系统，这套灯光系统可以按照人们事先编辑的程序或随着音乐的节奏变化。更衣室设立在一个装有自动门的柱形区域内。欢迎来到 Galaxie Lafayette。