

空间
·
探索
·
纵横

Space / Exploration / Traverse

Thomas Chan Interiors II

陈建中室内设计集二

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Thomas Chan Interior II

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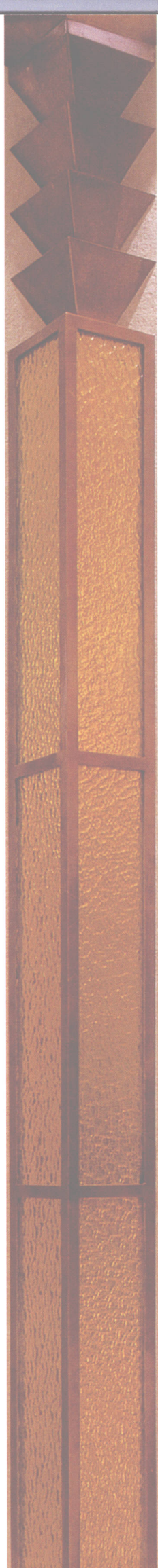
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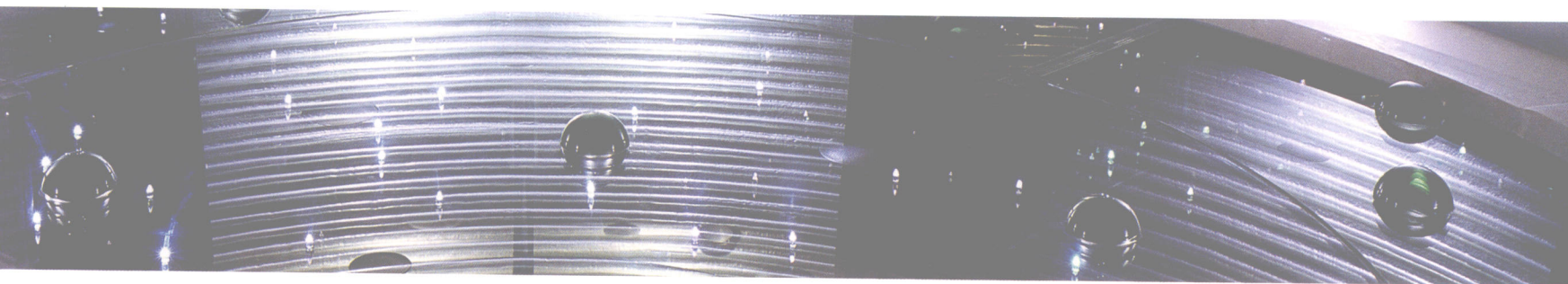
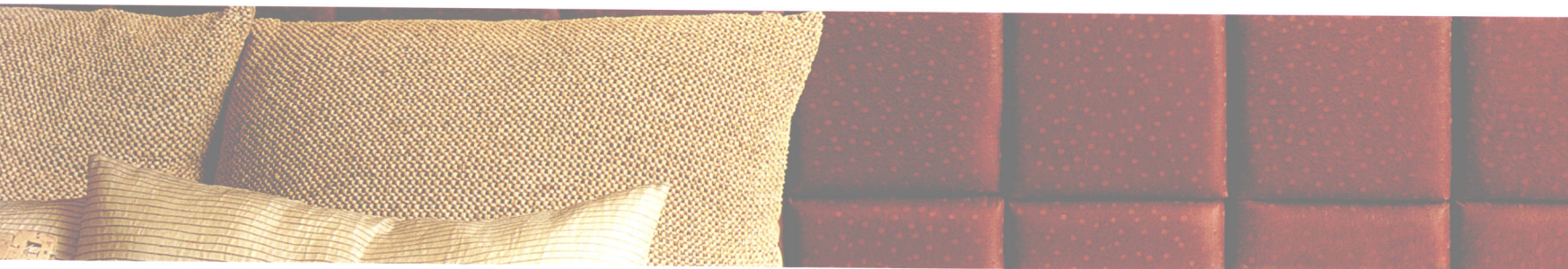
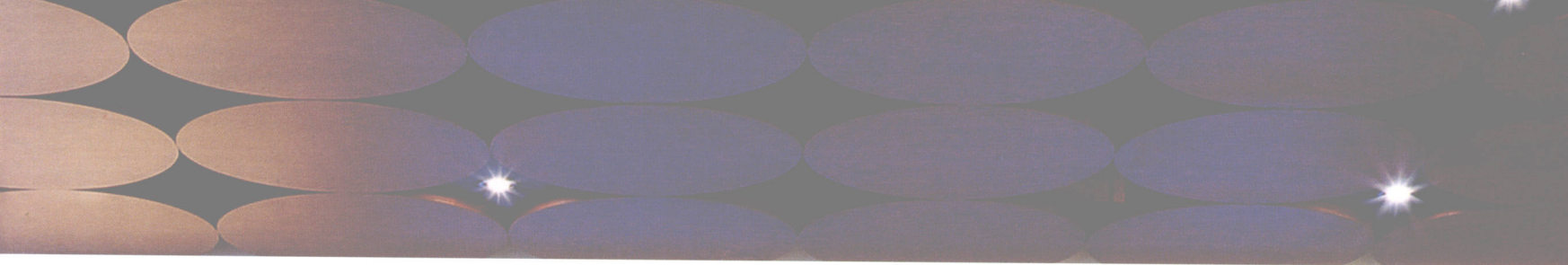
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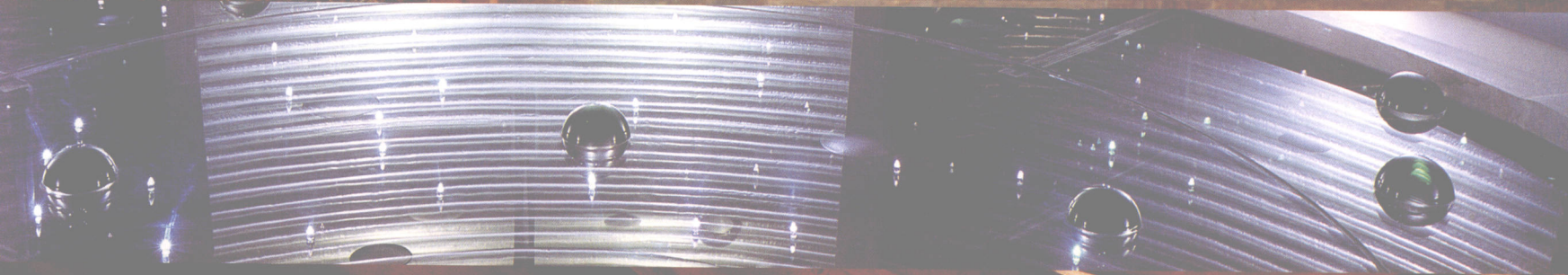
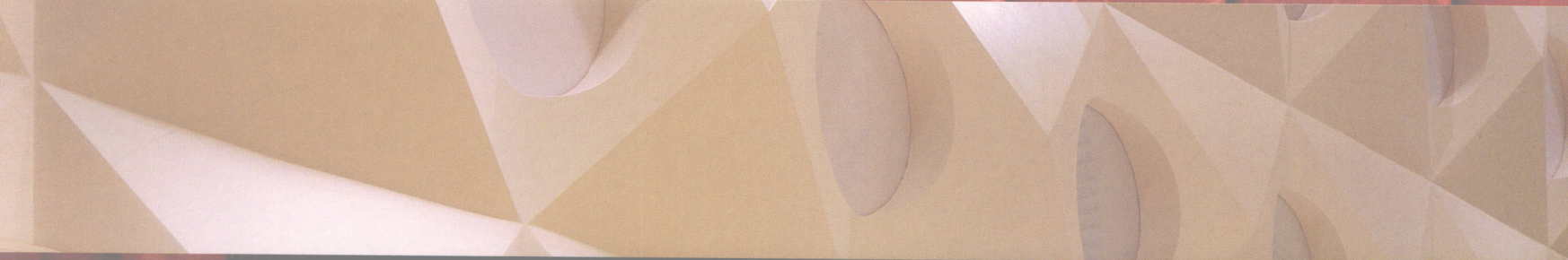
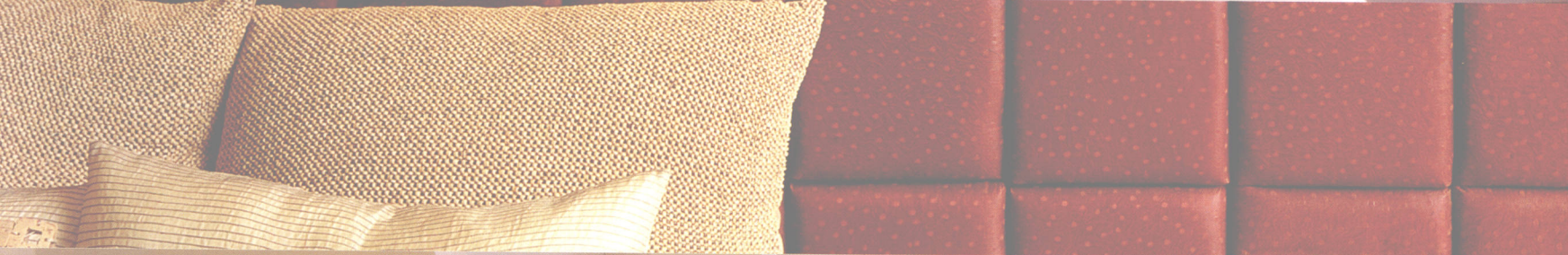
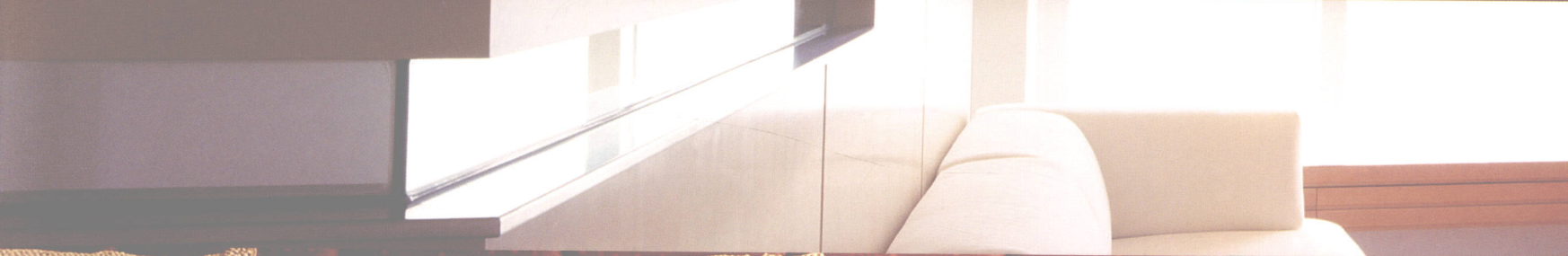
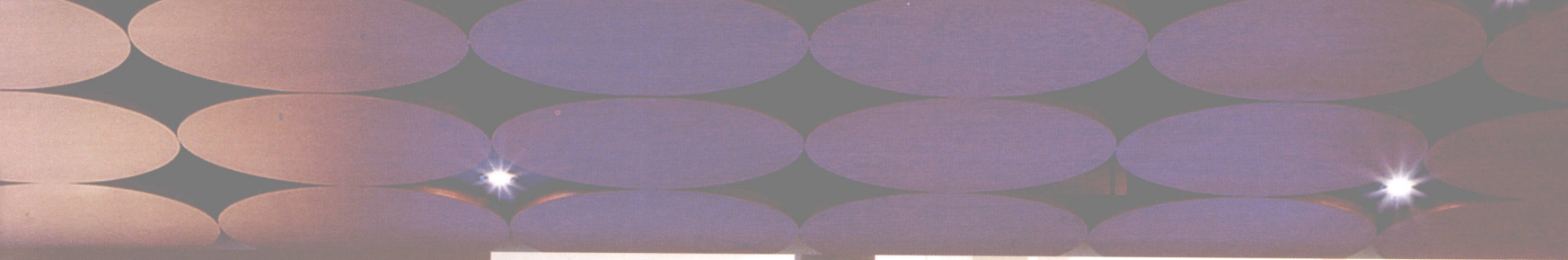
Thomas Chan Interiors II

陈 建 中 室 内 设 计 集 二









前言

首集出书距今已有四年，贝思出版在两年前已与我商议出版第二集，但一来事忙，其次手上的项目很多是跨年的，时间调配有点困难。最主要是不愿作品匆忙面世，而是希望认真挑选合适的项目，再要配合时间在摄影、撰文、翻译等工序上下功夫，所以第二集至今才正式结集成书。

在选择作品的过程中，我希望做到每个项目都有其独特性。室内设计是一个介乎艺术创作和工程技术之间的工作，两者需要取得平衡、缺一不可。专业技术知识固然重要，创作更是设计的灵魂；每个工程在设计上都应该当作是新的挑战，有着独特的、与别不同的生命，令设计可以借此开创下一个新的领域。不断重复以往的设计，并非一个专业设计师应有的工作态度，艺术生命不会持久。要延续设计生命，便要不断探索及创造新的空间和领域。

这本《空间、探索、纵横》与首集《陈建中设计作品集》有点不同。当年首次出书，心情未免有点战战兢兢，选择的作品注重多元化和设计整体的表现；尽量刊登不同风格的作品，希望做到艺术性与商业性并重。这次结集成书，选的都是自己偏爱的作品，个人主义色彩较浓，可能未做到雅俗共赏，但欣赏我风格的读者，会更接受这本书。如果可以做到这一点，我已非常满足，因为获得别人认同自己所付出的努力，欣赏自己的作品，对艺术创作者来说是极大的鼓舞，这一种回报比商业上的成就更有价值，更值得珍惜。

空间、探索、纵横

这四年以来，工作量有增无减，但最令我雀跃的，是工作的空间扩展了很多。工程的规模大了，设计项目的多元化，不单令物理上的空间增加，在创作的空間上亦更容许我任意纵横，这实在是设计师梦寐以求的工作条件。在此非常感谢客户对我百分百的信任，给予无限量的自由度去创作，让我的作品有一个完整的风格和灵魂。

因为我非常重视细节(detailing)，很多人会认为我可能很专注于局部空间的设计，相对而言，对空间策划会较被动，但实际上，在室内设计的工序中，我特别喜爱广阔的整体性的空间策划，在广阔的空间里想像力更可发挥至极。

空间的构造是室内设计最重要的元素。所有的规划、颜色、物料等等，都是从一个空间开展，在另外一个空间凝聚。其实在设计过程里出现的问题，很多时是与空间有关的，解决的方法亦有很多，如将空间用途改变、拓展现有的空间、在视觉上改变空间、或将空间重新规划等等，每每都是要对空间作出不断的探索。

空间策划(Space Planning)，是室内设计最基础，亦是非常重要的一环。每当新的项目开展，首要便是在平面及立体上策划，如何利用有限的空间，创造无限的用途，从天马行空，到构思成形，到解决了的结构上及用途上种种大小问题，最后看见一个崭新的空间逐渐成形，对我来说最有成功感。我非常注重，可以说“享受”这一个工序，一定要亲力亲为，从不假手于人，因为出色的空间策划，可以说室内设计已成功了一半，余下的工作便容易进行。失败的话，无论以后如何补救，这个设计都不会完美。这影响到室内的用途、人流、光线、区域、结构等，表面是抽象的东西，但其实是整个室内设计的基础。

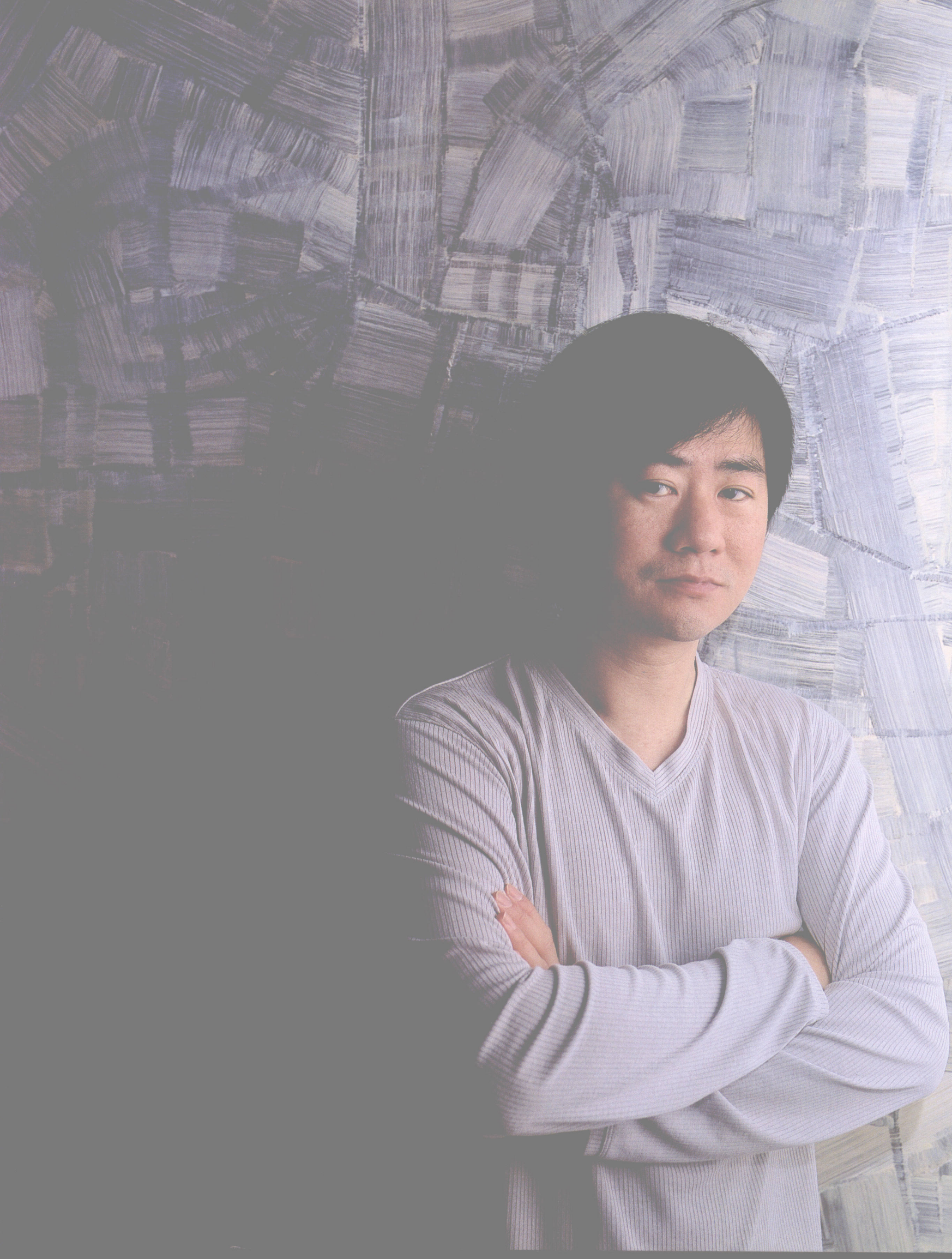
我尤其喜爱在大型的空间中建设；巨大的建筑和雕塑一向深得我心。在广阔的空间里，我喜欢采用硬朗的纵横线条和金属及石头等物料。书中的数个会所及会议中心，便是我近年最喜爱的作品。这些项目大多数是从基建阶段已开始参与设计，与施工单位及建筑师互相配合，在室内空间策划中采取主动，故此项目完成后达到要求的内外风格融合的效果。

“纵横”可以有很多注释：首先，我喜爱用横直线构成的设计，因为线条简单明快，不拖泥带水，给予人直接了当的感觉。我的设计构造多是直角的，故此可以说“纵横线条”是我设计的“signature”。

其次，我喜爱到陌生的地方工作，接触新的人事与发掘新的物料，更可用相机镜头捕捉各界不同的新鲜事物和风貌。最近数年，总是在内地各省、香港及外国穿梭往返，不断工作、旅行及摄影，可说尽是纵横游。故此“纵横”亦可道尽我这数年的生命历程。

在抽象的空间领域内构想策划，是我享受的工作。专业设计，不单是朝九晚五的工序，更是一种生活方式，亦是令人全天候式的、全身投入的“嗜好”。故此，“在空间中纵横探索”，已成为我生活的一部分。

陈建中



Foreword

It has already been four years since the publication of my first book. The publisher of Pace and I have already been negotiating a second book two years ago. However, since my workload has been heavy and most projects are time consuming, it makes time management very challenging. Most importantly, I do not want my work to be published in a rush. I wanted projects to be chosen carefully with professional photography, narrative description, and translation, therefore this second book has taken time.

During the process of project selection, I aimed at reflecting each project's uniqueness. Interior design is the work between artistic creation and technical engineering. To keep a balance between the two, as they are both indispensable, professional technicality is vital. With creativity being the essence of design, each project is seen as a new masterpiece with its own unique soul to push the design to a new level. Repeated use of an old design is not the proper attitude for a professional designer, as his/her artistic life would not last. To survive in designing, one must continuously explore and create new spaces and terrain.

This book 'Space, Exploration, Traverse' is slightly different from the first book "Thomas Chan Interiors" published in 2000. Projects chosen for the last publication were based on diversity and expression of holistic design, showcasing as much styles as possible, in the hope of balancing both art and commerce. 'Space, Exploration, Traverse', however, consists of selected projects of my personal preference, making the sense of individualism stronger. Although it may not please every reader, those who buy in my vision would enjoy them more. I will be very content if this can be accomplished - that others valued this publication as a big boost for an artist. This is the reward I cherish more than commercial success.

Space, Exploration, Traverse

Throughout these years, my workload has increased constantly, yet my biggest thrill comes from the freedom allowed in my work. The scale of projects becomes larger, and the design work more diverse. This not only increases my physical space, but also creativity, and the opportunity to follow my heart - something that every designer dreams for. Here I would like to thank my clients for their trust and the freedom to express my creativity in style and soul.

Since I am very orientated to detailing, many thought that I might concentrate only on the design of partial space, not the holistic concept. In reality, when it comes to interior design, I am especially fond of a holistic approach towards space planning as imagination can be best actualized when executed in spacious area.

The utilization of space is the most important element in interior design. All the thinking, drawings, colours, materials, etc., begin with the



development of a space. In fact, a lot of difficulties encountered in the designing process are relative to the topic. The solutions are continuous exploration of space, such as altering its use, expanding the existing altitude, changing the visual dimension, or overall re-allocation of space.

Space planning is the most basic yet significant part in interior design. When developing a new project, the two-dimensional and three-dimensional planning come in first. How to use the limited space to create unlimited possibilities, and how to actualize wild imaginations and thoughts to actual plans; my satisfaction is to witness a brand new space coming into shape after resolving constructional and practical difficulties. I treasure and enjoy the process, and I always take charge of it personally because an outstanding spatial design is half the success of a great interior design. The rest can be carried out at ease. Failing this, no matter how much effort is put into amendment, the design will never be perfect. This will affect the usage, flow, lighting, zoning, structure, etc., of the interior. Something that is so abstract in the surface is in fact the whole foundation of interior design.

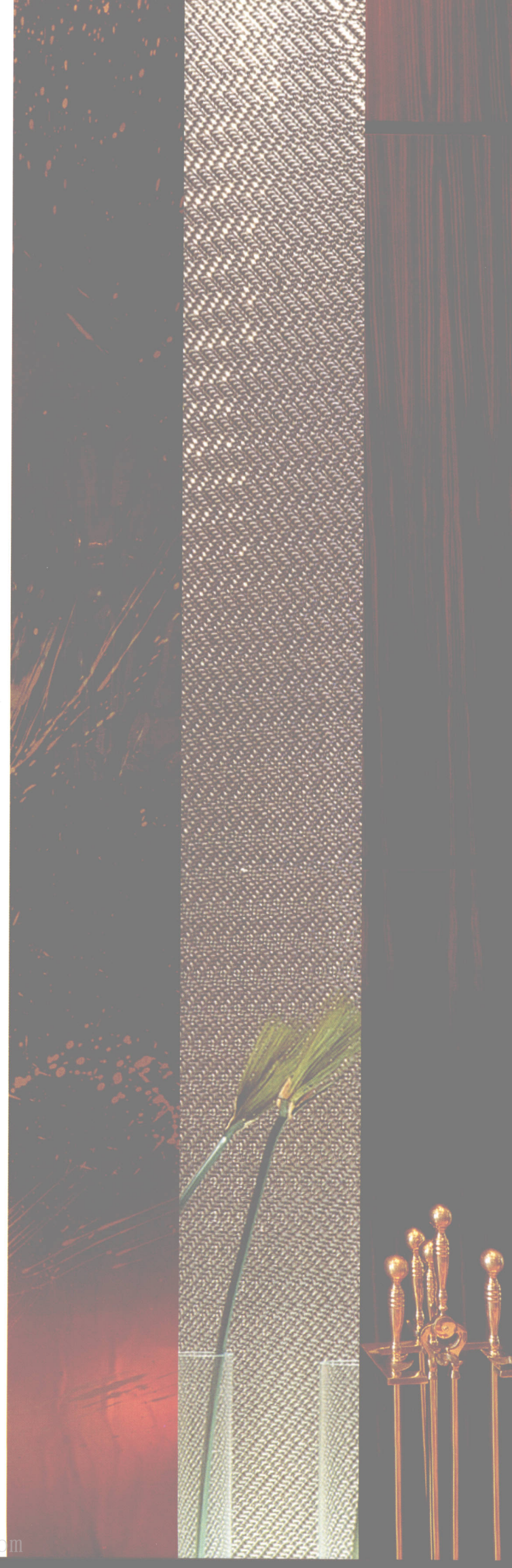
I especially like constructions in a vast space, as architecture and sculpture have always been a favourite of mine. In a spacious area, I like to apply strong lines and materials like metal or stones. The club houses and convention centres in this book are a few of my favourites. For most of these projects, I was involved from the initial stage - from consulting the project teams and architects, to taking an active role in spatial planning. The facility can therefore integrate interior design and exterior architecture.

'Traverse' can be interpreted in several senses. Firstly, I like to use constructions of horizontal and vertical lines in my design, as straight lines are clear and simple, giving an impression of directness and at the same time avoiding confusion. My design is mainly structured by lines and volume, so that one can say 'line-traversing' is a signature of my design.

Secondly, I like working in overseas locations, and getting to know diverse people and discovering new materials. Occasionally I can capture new things and landscapes through the camera. In recent years, I have been going back and forth different provinces of mainland China, Hong Kong, and other countries: working, traveling and taking photos, which can be considered as a traverse in the sense of a voyage. Hence, traverse can also be my life journey from the past extending into the future.

To create and plan in an abstract space is something that I enjoy immensely. Professional design is not just a nine-to-five work, it is a way of life, as well as a life long, self-absorbing 'hobby'. Hence, 'traversing and exploring space' is part of my living philosophy.

Thomas Chan



港篇 /

梅道

May Fair

加列山道

Mount Kellet Art

种植道

Peak Chic

智能家居

Intelligent Home

澳篇 /

九如坊

Restaurante Platao

58

粤篇 /

深圳万科十七英里

Vanke's 17 Miles in Shenzhen

64

广州花园酒店精英楼层

The Elite Floor of the Garden Hotel, Guangzhou

80

南海枫丹白鹭酒店国际会议中心

The Fontainebleau Hotel in Nanhai /
International Conference Center

88

南海市国土局地籍资料库办公大楼

The Cadastral Database Office Building of the
Nanhai Municipal State Land Administration Bureau

110

琼篇 /

海口新世界花园

New World Garden, Haikou

118

蜀篇 /

成都金林半岛
The "Peninsula"

128

成都半岛会
The Peninsula Club

160



鄂篇 /

武汉丽岛会
Lido Clubhouse, Wuhan

184



沪篇 /

上海世茂滨江花园会所
Shanghai Modern

198

上海香梅华府
Xiang Mei Garden

220



京篇 /

北京丽高王府
Beijing Chateau

226



辽篇 /

沈阳御豪会
The Club Royale in Shenyang

240



梅道是香港半山传统豪宅地段，此段短短的弯道，位置藏而不露，有很多香港的名厦都是分布在此。首次踏足这高层单位时，亦感心旷神怡，有一股宁静豁达的感觉。

户主是从外国回流的年青姊弟，姊姊开展网络事业，弟弟是建筑师，很多时候都在外地工作。这个单位室内安逸宁静，户外却是充满大都会动感的中环，那紧张的上班节奏与生活步伐已经确立了设计的风格，便是时尚、现代、耐看和高格调，年轻的大都会生活模式。

单位的间格改动方面，首先是由本身的单一主套房改为两个主人套房，一个共用书房，而原来饭厅和客房则移位，让客饭厅的窗外景色更为统一，把书房调到电视柜的背后，用起来更加方便。

客饭厅以烧面法国石做墙身，磨面沙石做地台，物料耐看而有温暖的质感；大门的左右两边墙身用上不同木饰面和镜底玻璃，起了分区的作用。一边用来作客厅的背景，另一边除了作为饭厅的分划外，还有一个掩盖厅后的暗门作用。

饭厅背窗的结构墙呈小曲尺型，特别用木条子做了一个暗门柜子，用来放置饭厅用品和增加暖和感，有朋友来聚会唱歌，这些木条子可起着吸音作用。

男户主读书的时候已经喜欢摄影，特别是黑白照片，有专业水准，当室内设计开展之初，便与设计师一起挑选了一些黑白照片来使用，相片大小与背景墙的比例对比都与室内设计计划出了火花，是整个空间的镜头对焦点。







