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I. ①顶… Ⅱ. ①香… Ⅲ. ①休闲娱乐-服务建筑-室内装饰设计 Ⅳ. ①TU247

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FREFACE

In ancient China, the historical prototype of the club, known as hall or archaic at that time, began to take shape. Liu Dong in Ming Dynasty wrote in his book Royal Capital Features Slightly, "There were no halls set up in the capital in ancient times until Jialong period". In Ci Hai, the hall is explained as "the institutions set up in the capital and large cities by people with the same birth place or people in the same industry as well as the place for the assembly and sustenance of fellow peers". This is the most comprehensive and concise explanation for the hall. Hall arose in Ming Dynasty, reached its peak in Qing Dynasty, and has experienced from birth to transition, from regression to innovation, every step of which implies the footstep of times.

The earliest hall appeared in the Yongle period of the Ming Dynasty. People from Wuhu, in Anhui Province, set up the Wuhu Hall in Beijing. Later, it became a fashion for all provinces to construct halls in the capital. In the Ming and Qing periods, the number of halls and industrial and commercial halls built by each province reached more than 500, among which the Jiangxi Hall, Fengtian Hall, Sichuan Hall and the existing Huguang Hall were relatively larger ones in that period. Halls in that time were divided into two categories - the fellow hall and the guild hall. The former provides townsmen with places for party, contact and dwelling; the latter is the place for people from commercial and handicraft industries to hold consultation and handle affairs. Halls were mostly built in the capital, provincial capitals and cities with developed commercial and handicraft industries, most of which were not profit-oriented.

If guild hall is considered as China's native culture, then the concept of club is absolutely exotic. The occurrence of first club in Beijing is accompanied by the settle-down of first Hong Kongstyle property in beijing, while the concept of Hong Kong-style club originates from U.K. In 17th century Europe, the world's first membership-based club was born in a coffee shop in U.K. Since the participants had the same interests and hobbies, they decided to form a union. Actually, this is the initial stage of private club.

Modern clubs all regard profit as the purpose, so they have pressure on operating. Clubs need to maintain the facilities, pay for the staff and promote the brand, all of which require large investment. If there isn't enough number of members to support, clubs are difficult to operate for a long time. If a club wants to succeed, a distinct operating idea is needed besides a huge sum of money

as the supporter. For example, in Europe, successful clubs are all operating in the name of foundation or chamber of commerce. However, in terms of ordinary consumers, the best club isn't the top-grade club, but the most practical one.

在中国古代就出现了会所的历史雏形,当时称作会馆、公所。明刘侗《帝京景物略》中写道:"尝考会馆设于都中,古未有也,始嘉隆间。"《辞海》的《会馆》条解释说:"同籍贯或同行业的人在京城及各大城市所设立的机构,建有馆所,供同乡同行集会、寄寓之用。"这是对会馆最全面而简要的解释。会馆兴起于明代,清代达到鼎盛,经历了从诞生到转型、从消退到革新,每一步都暗含着时代的印记。

最早的会馆出现在明永乐年间,安徽芜湖人在北京设置了芜湖会馆。后来,各省在京师纷建会馆成为时尚。明清时期,各省在北京的会馆和工商会馆,达500余处。而江西会馆、奉天会馆、四川会馆和现存的湖广会馆等是当时较大的会馆。当时的会馆分同乡会馆和行业会馆两类。前者为客居外地的同乡人提供聚会、联络和居住的处所;后者是商业、手工业行会会商和办事的处所。会馆大多建于首都、省会和商业、手工业发达的城市。这些会馆多半是不以盈利为目的的。

如果说会馆是中国本土文化,那么会所的概念则是完完全全的舶来品。北京首个会所的出现,大致是伴随着首家港式物业落户北京,而港式会所概念则是来源于英国。在十七世纪的欧洲,世界上第一家会员制俱乐部诞生在英国的一个咖啡馆里。由于参与者有着相同的兴趣爱好,于是决定组成一种联盟,事实上这就是私人会所诞生的最初。

现代会所都是以盈利为目的的,所以他们在经营上会有压力。会所要养护设施、养活员工和拓展品牌,这需要很大的投入。如果没有足够的会员数量支撑,就很难长期运转。会所要想成功,不仅要有巨额的投资作后盾,还要有明晰的经营理念。比如在欧洲,成功的会所都是在基金会的名下或是商会的名下运作的。但是对于普通消费者而言,最好的会所不是最高档的会所,而是最适用的会所。

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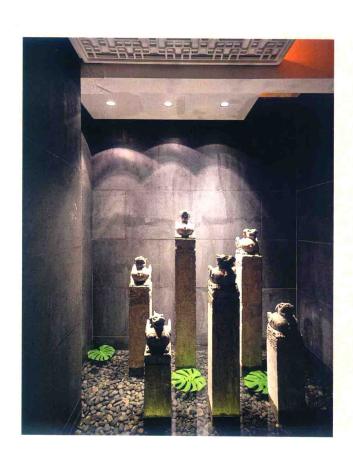
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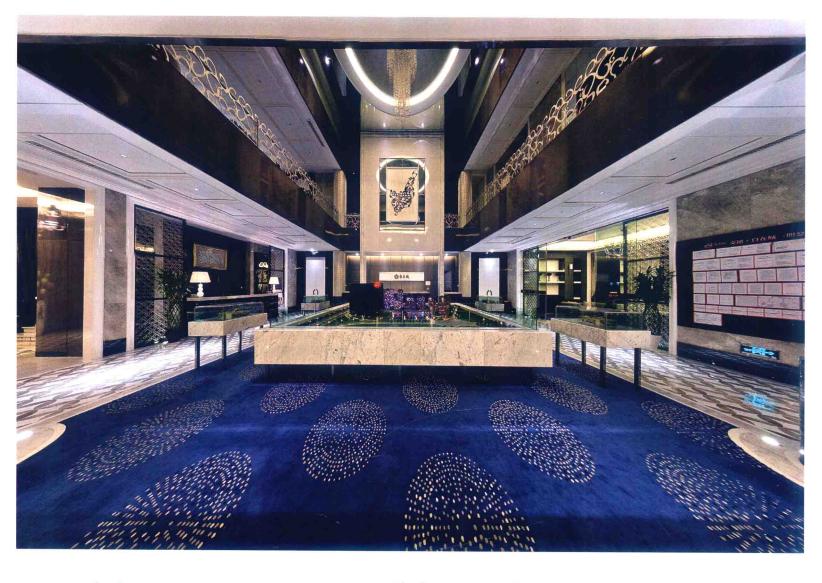




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NINGHAI CLUB

宁海会所



设计公司: 深圳市寅界建筑室内设

设 计 师: 薛峰、王君明、娄欣 项目面积: 3035平方米

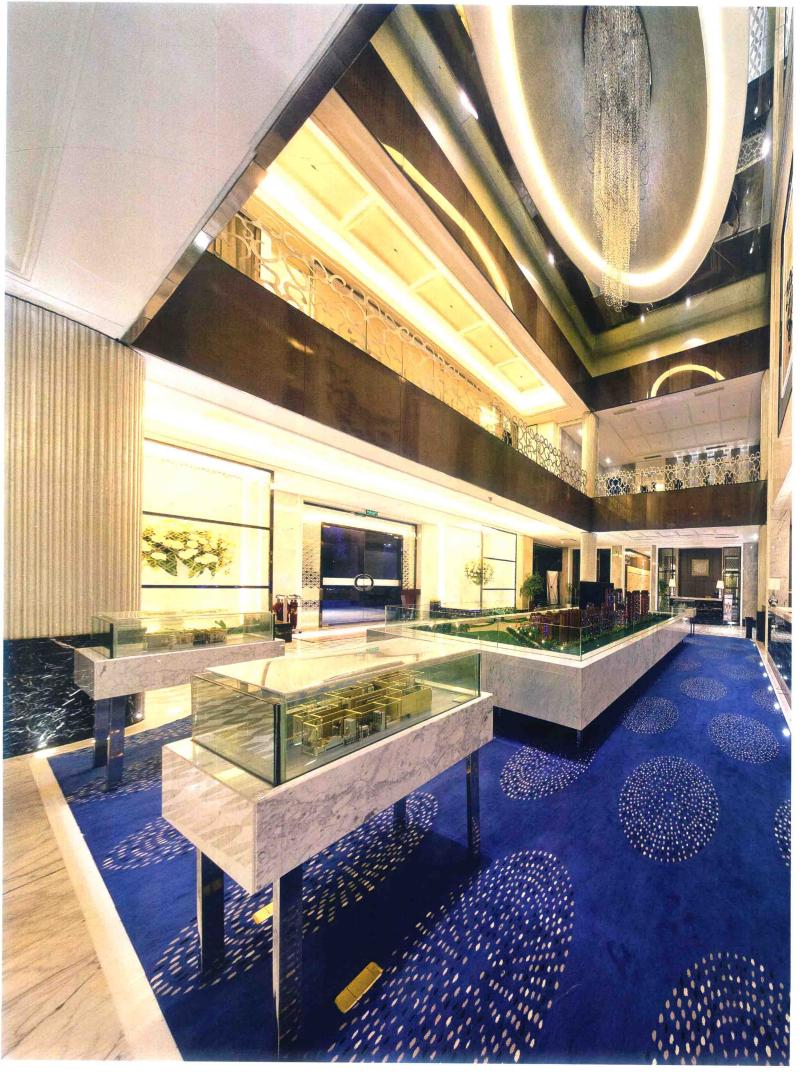
项目地点:浙江宁坡 主要材料:雪花臼石材、木饰面

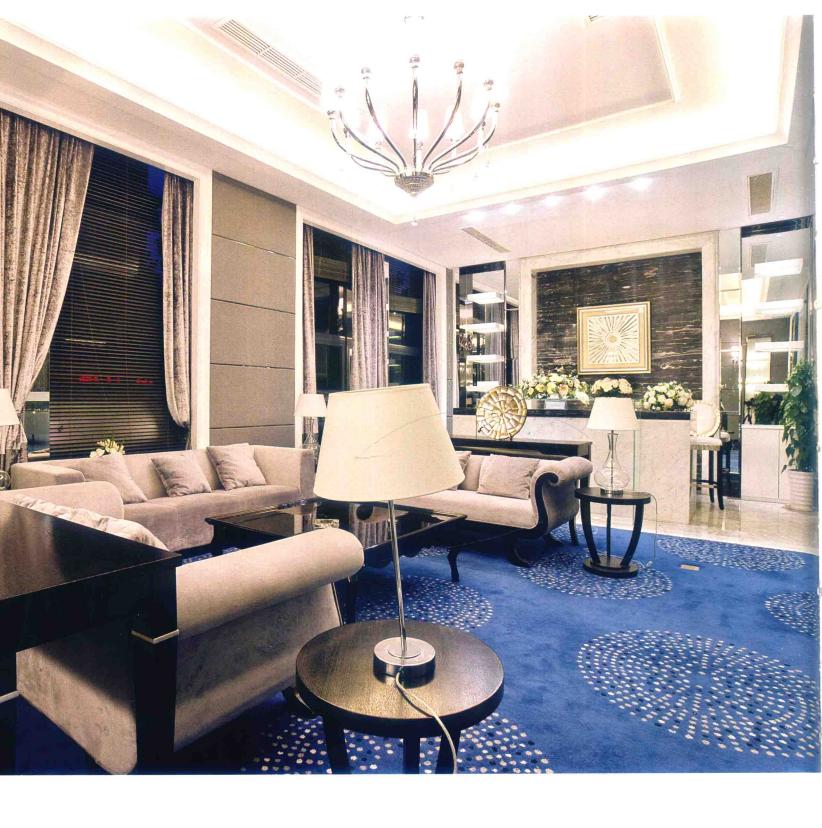
买木地板、塘纸、马绒皮革等

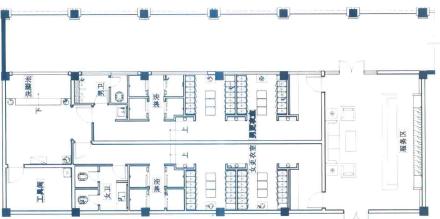
The designers repeatedly communicate with the client to decide the mix-andmatch simple European style that is suitable for the local market. The designers focus on the overall atmosphere and detail treatment, actively reconcile the atmosphere, enhance the client's acceptance on the project and reflect the product's cognition of the market. Through a variety of design techniques and constant change of design elements, the designers create a harmonious and humanistic life space for the client.

设计方多次沟通确定符合当地市场的混搭简欧式风格。重点放在整体氛围和细部处理,积极 调和气氛,增强客户对项目的认同感,体现产品的市场认知度,通过各种设计手法和设计元 素的不断变换,为客户营造一种和谐,人性化生活的想象空间





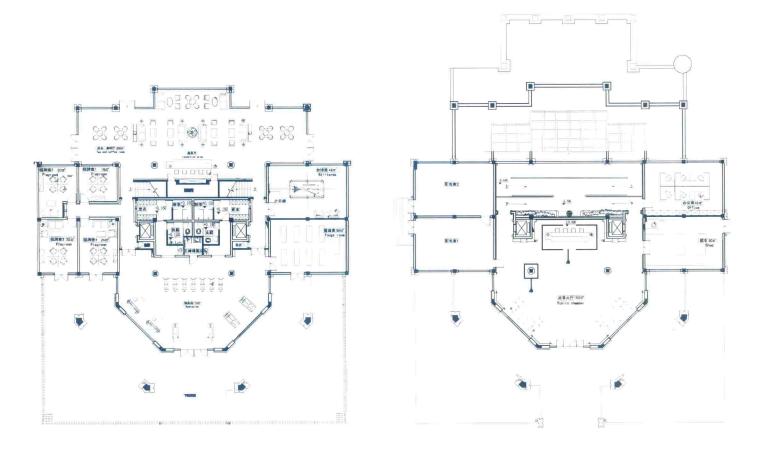


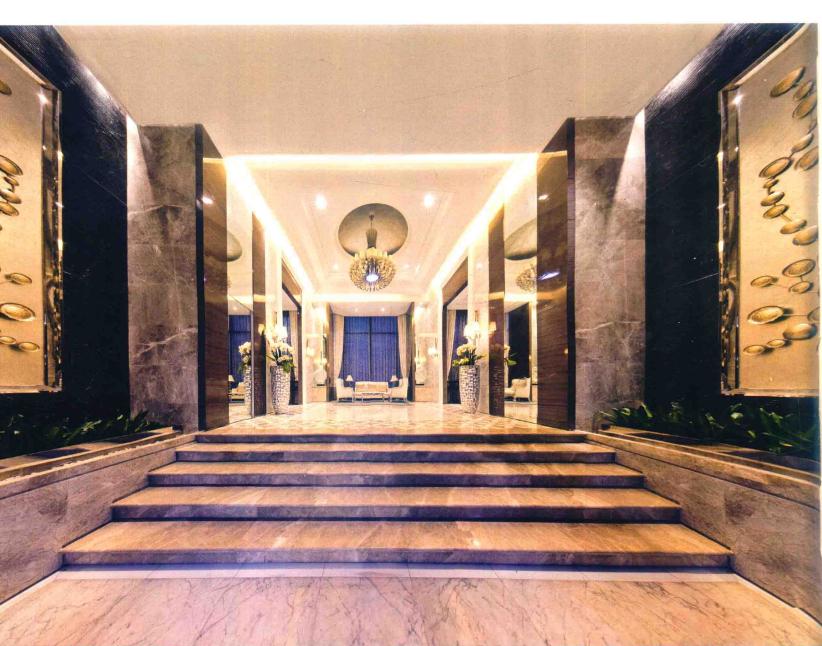


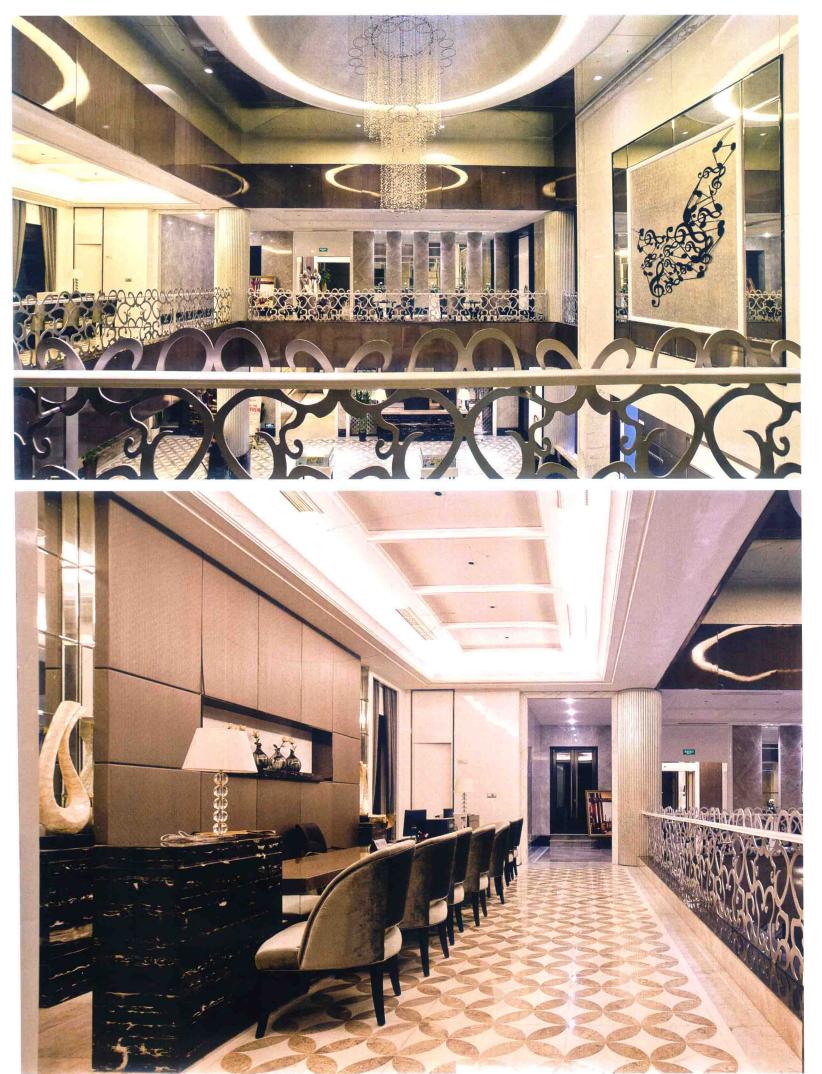












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