

2002

A WORKS COLLECTION
OF ASIA INTERIOR DESIGN
INSTITUTE ASSOCIATION

亚洲室内设计联合会作品集

天津大学出版社

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为了促进中、日、韩三国在室内设计领域的交流与合作,在亚洲室内设计联合会 2002 年会召开之际,出版了这本室内设计作品集。

作品集由中国建筑学会室内设计分会、日本室内设计学会、韩国室内设计学会,在本国会员近几年的优秀作品中征集选送,并由亚洲室内设计联合会 2002—2003 年度执政国——中国建筑学会室内设计分会编辑出版。

In order to promote the exchanging and collaboration of interior project among China,Japan and Korea,this anthology of interior project works has been published in the period of the 2002 Annual Conference of Asia Interior Design Institute Association.

The anthology were collected and selected by Interior Project Branch of Chinese Construction Society,Japanese Interior Project Society and Korean Interior Project Society from the excellent works of their domestic members,and the editing and publishing were done by the nation in office in 2002/2003 of Asia Interior Design Institute Association—Interior Project Branch of Chinese Construction Society.

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CHINA 中国

月亮神酒店

YUE LIANG SHEN RESTAURANT

撰文：刘金石

工程名称：月亮神酒店

设计单位：长春天文设计事务所

建筑面积：1400m²

坐落地点：长春市汽车厂厂区

设计时间：2000年10月

竣工时间：2001年2月

设计：孙天文

摄影：李小金 杜育翁



“空间、诗意、宁静、人文、抽象的自然，曲径通幽……”
这一切即是设计师希望通过本案来表达的感受。

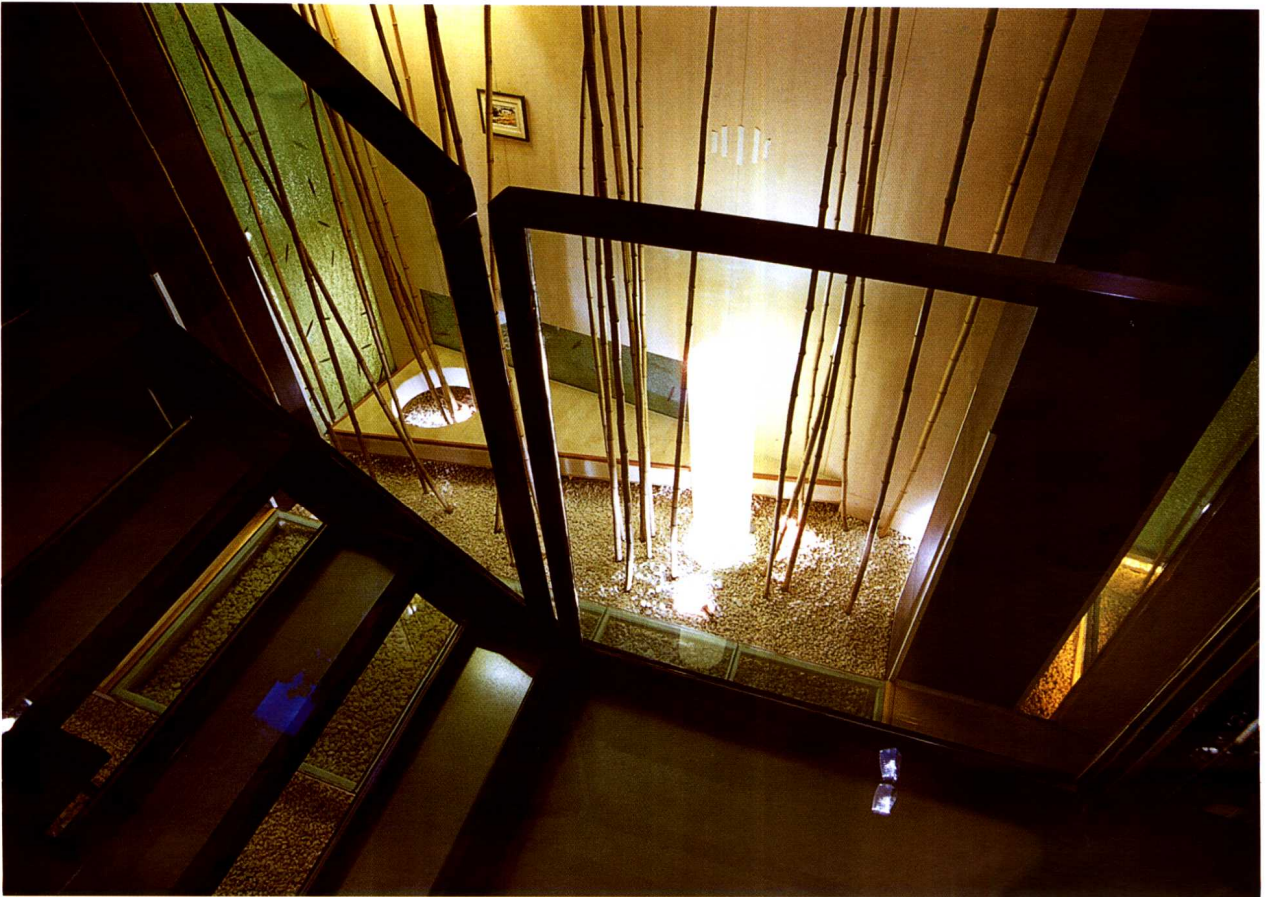
整个空间是一种灰白的基调，干净利落的线条，素净的表面。大片的清玻璃夹住叶子立在空中，仿佛是凝固的空气。冷、暖不同色调的间接光源为空间营造出融合的气氛。在走廊的转角处或某个不经意的地方，雪白的石子映着光晕一层层铺开，几块黑亮的石板象浮出水面的礁石，没有大风大浪的洗礼，却也在静默中蕴含着大气的风骨。几枝竹竿似不经意地下插在白石子间，旁边的清玻璃内夹杂着几片竹叶，令人恍惚觉得起风了，叶子飘落，却又凝在空中不动。这奇妙的感觉表现的正是一种都市人对生活的欲望与想像，企图由一个超现实的环境，在人们想逃离城市的纷乱混杂时，有个地方去温一温纯净的本质。二楼整层的中央成“L”型，在转角处扭了一个30°的盒子成为空间中最为有趣的一笔。盒子的底部为数层玻璃折叠起的“水面”，在“水”下的不同层面漂浮着落叶。当人们行走其上时，深深浅浅的绿，若隐若现的竹叶，以及那一份划过水面的心情，营造出浪漫的氛围。从盒子看到彼岸的景色，那景色也因着行进的不同而愈加开阔。俊逸挺拔的竹，莹入烛豆的光，那一片浓重的墙和一滩细白的沙子，构成空间水墨画一般的意境。

三楼平面的转角处是一个带茶室的包房。茶室的底边支

出室外一块，被刻划出一个圆形的空洞，呼应天花板上的圆孔，其内斜插的几只竹子与周围的竹林并肩而立。茶室与室外的景色紧密地融为一体，仿佛囊括了自然的气度，为探访生机，生活、空间三者和谐的美感存在着。茶室外一条小小的玻璃桥像一湾春水流过细沙石面，几块随意的搭接的石板承载着楼梯与地面的行走空间，感受光影如音符般地在空间中浮泛、游走。可能是挑高的缘故吧，心情也会随着视觉向上提升。水面的玻璃踏板，垂直的铸铁线条，交织成韵律。光影与楼梯形成虚实交错的趣味。从一楼往上看有一种扶旋而上的动态，像舞蹈。

大自然的原始与纯净，带给此设计很多灵感。设计师将其以一种抽象化、人文化的处理后表现出来，是更深层地抽象出自然的本质，着重在整体的空间气度，并以简洁的基调，展现丰富的空间层次。婆娑的光影围绕朦胧中微亮的静默，静默中人与抽象的自然感受彼此，仿佛在园林中通过周密的路线和空间组织的虚实变化，使观者思想得到升华，达到“畅想”的境界。

溪花与禅意，相对竟无言，在这样一个充满诗意的意境里，在这样一谦虚简约的空间里，以一份怡然自得的心情酌一壶酒，举杯邀明月，对影成三人，该是一种至美的享受吧！



Author: Liu Jinshi
Project name: Yue Liang Shen Restaurant
Design department: Changchun Astronomical Design Office
Building area: 1400m²
Location: The Factory Site of the Motor Factory of Changchun
Design date: October 2000
Completion date: February 2001
Designer: Sun Tianwen
Cameramen: Li Xiaojin Du Yuweng



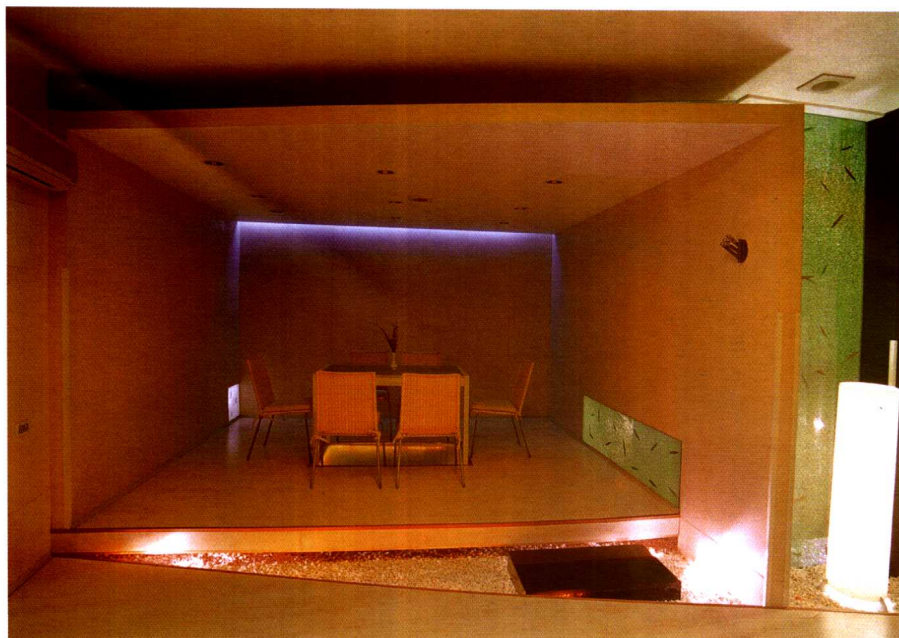
"Space, poetry, silence, human culture, abstract nature, tortuous path reaching quiet place.....", all these are the feelings that the designer hope to express through this case.

The whole space is a hoary mood, clean and spiffy lines, multifarious and clean surfaces. The leaves clipped by large clean glasses and standing in space seem like solidified air. The indirect light sources with different cold and warm tones create a harmonious atmosphere for the space. At the corner of a gallery or some unnoticed places, snow-white stones reflect halation and spread it layer after layer, and several black and shiny slabs like reefs emerging out of water, without the ablution of great storms, but containing the strength of character of the atmosphere in silence. Several bamboo poles are inserted between the white stones without notice, and the clean glasses beside clip several bamboo leaves, which makes people seemingly feel that wind blows, and leaves are falling but also seems being solidified in the space. What this magic feeling expresses is the desire and imagine to life of the urban people. These people try to rely on a supernatural environment and have a place to experience the essence of purity when they want to escape from the turmoil and confusion of cities.

The layout of the whole second floor is L-shaped. The thirty degrees box in the corner is the most interesting scene in the space. At the bottom of the box is a "water surface" piled up by many layers of glasses, and under the "water surface" are floating fallen leaves. When people are walking on, they can feel the thick and light yellow, partly hidden and partly visible bamboo leaves, and that romantic atmosphere. On the box people can see scenes at the other side, which are becoming wider and wider with people's advancing. Pretty and straight bamboo, bright light, that thick wall, and a pile of tiny and white sand, form a scene like a wash painting.

At the corner of the third floor is a compartment with a teahouse. At the bottom of the teahouse there is a block extruding out of the room, which is carved into a round hole, corresponding with the round hole in the ceiling, and in which several bamboo obliquely planted stand side by side with the surrounding bamboo forest. The teahouse merges with the outdoor scenes tightly, seems to include the bearings of the nature, and exist in order to explore the harmonious beauty of vitality, life, and space. A tiny glass bridge outside of the teahouse looks like a winding stream flowing across the delicate sand and stone surface. Several random joined slabs connect the stairway and the walking space, which makes people feel shadows floating in space like notes. Maybe because of the height, mood will exalt with the vision. The horizontal glass plates, vertical iron line, interlace to form a rhythm. The shadow and the stairway form a scene alternating between false and true. Look from the first floor, there is a dynamic feeling of rising vertically, just like dance.

The originality and purity of the nature bring the design many inspirations. The designer expresses it after an abstraction and humanizing treatment, abstracts the essence of the nature in a deeper level, emphasizes the moods of the whole space, and exhibits plentiful space levels with a succinct keynote. Dancing shadows surround slightly light silence in cloudiness, and human and the nature sense each other in silence, just like the gardens sublimate visitors' mind by the thorough paths and false

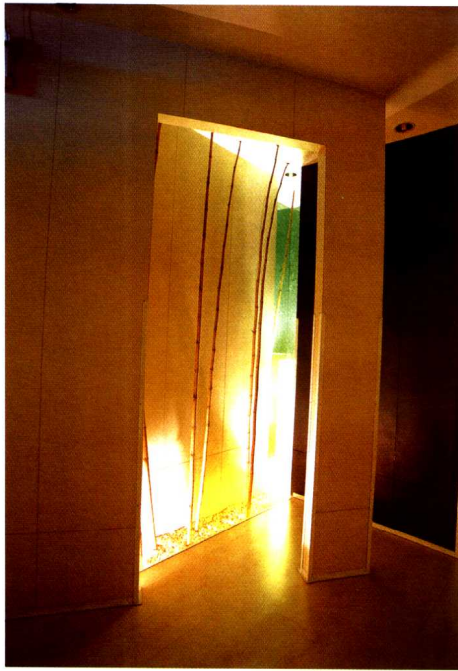




and true changes in the space organizations and make visitors reach an ambit to think freely.

Flowers in streams and Buddhism face each other in silence. In such a poetry scene and such a modest and succinct space, it is a most beautiful enjoyment to pour a bottle of drink with a easygoing and satisfied mood, invite the bright moon to form three people together with the shadow.





广州怡安花园 8 号 A 示范单位

The No 8 A Denonstration Unit Of Guangzhou Yian Garden

撰文：陈永翼

工程名称：广州怡安花园 8 号 A 示范单位

设计单位：香港 R.C. 室内设计有限公司

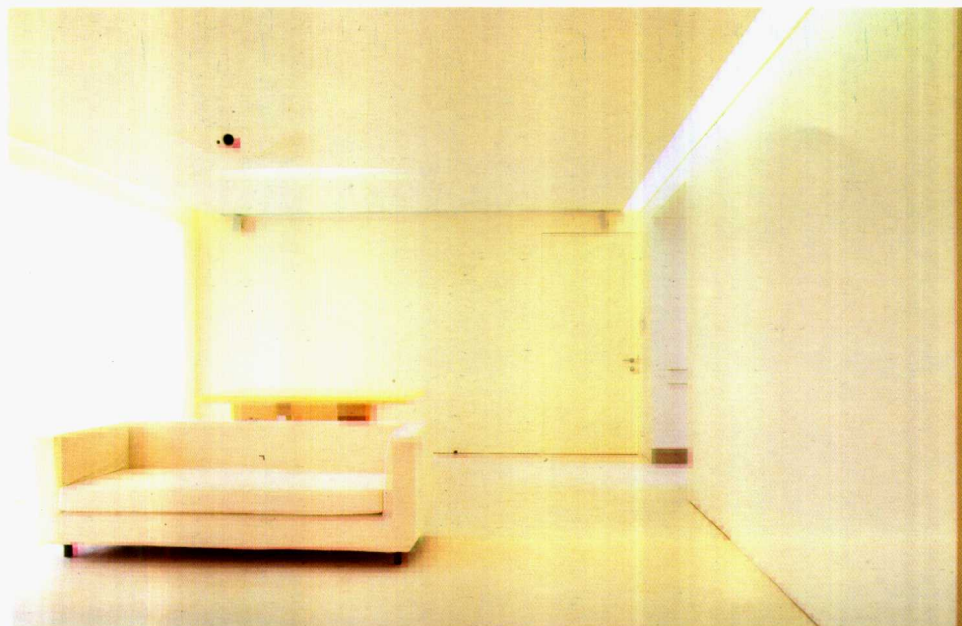
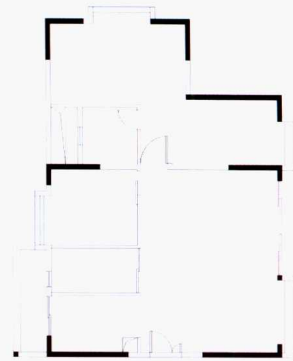
建筑面积：129m²

设计时间：2000 年 8 月—2000 年 11 月

竣工时间：2001 年 2 月

设计：陈永翼

摄影：蔡明伟



本项目是以简约风格为主的室内示范单元，面积为 129m²。除客厅、饭厅及开放式厨房外，尚有主人套房附设玻璃浴室及书房、客房及客人浴室。此外，客厅及厨房有露台。

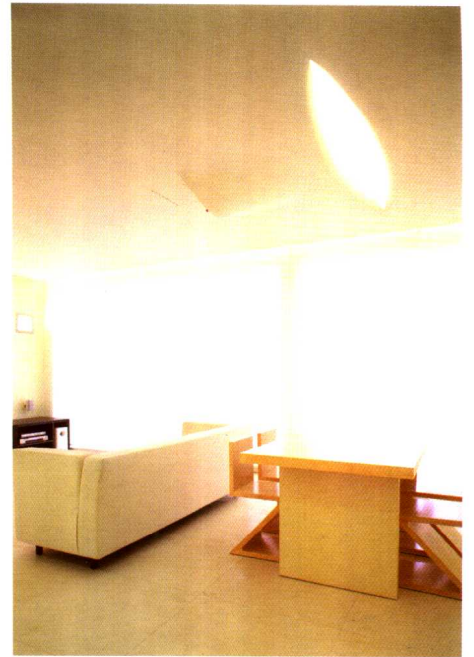
设计目的除展示该套住宅单元的可塑性外，更向客人推介简约设计如何摒弃不必要的杂物，去芜存菁地应用于实际生活中。设计强调时代感，同时亦考虑运用室内空间的四大要素：衣（储物空间）、食（厨房及饭厅）、住（适当分区）及行（室内活动及空间的关系）。

造型：以比例代替装饰，强调善用空间，空间与时间的关系（日与夜）；个人空间与公用空间的转变（个人与家庭）等。所以全屋没有多余的走廊，而且房门面积比一般门大一倍，开门后可使各房间变为整体公用空间，随时间而变化。

色彩：以质感变化取代色彩变化，耐看而不易过时。室内以米白色为主，地台浅米色石灰石，墙壁及天花涂白色乳胶漆，落地窗用网状米白色卷帘分隔，静化室外的色彩及造型。餐桌椅子以橡木原色为主，配以白色布艺矮沙发。客厅以黑色烧面石面电视地柜打破寂静。电视柜亦可作长椅用，柜顶用电动音屏幕，配合微型吊天花投影器，取代一般电视。主人房及客房放置米白色床铺及米白色手扫漆柜。厨房米白色手扫漆柜比例新颖，背贴白色意大利纸皮石。两个浴室以白水晶石配白色法国洁具、玻璃洗手盘。全屋色调统一—质感多变。

灯光：客厅 2.7m² 吊平顶天花，两旁沿墙角放直线灯槽。造型与室内简约方形设计相呼应，强调横直线的平行及垂直墙壁与水平天花分割的趣味。主房、客房亦以同样灯光效果处理。

总体而言，希望以简约风格配合精致的细部及利落的比例，让到来的客人留下深刻印象，籍此达到交流。



Author: Chen Yongyi

Project name: The No 8 A Demonstration Unit Of Guangzhou
Yan Garden

Design department: Hong Kong R.C. Interior Design Co.,Ltd.

Building area: 129m²

Design date: August 2000-November 2000

Completion date: February 2001

Designer: Chen Yongyi

Camerman: Cai Mingwei

