



VVIP 高端会所设计 III VVIP TOP CLUB DESIGN

DAM 工作室 主编





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图书在版编目 (CIP) 数据

VVIP 高端会所设计Ⅲ / DAM 工作室 主编. - 武汉:华中科技大学出版社,2014.12

ISBN 978-7-5609-9896-1

I.① V··· II.① D··· III.①服务建筑 – 建筑设计Ⅳ.① TU247

中国版本图书馆 CIP 数据核字(2014)第 301247号

WIP 高端会所设计III

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出版发行: 华中科技大学出版社(中国·武汉)

地 址: 武汉市武昌珞喻路 1037 号(邮编: 430074)

出版人:阮海洪

责任编辑: 熊纯

责任校对: 岑千秀

责任监印:张贵君

装帧设计: 筑美空间

印刷:中华商务联合印刷(广东)有限公司

开 本: 965 mm×1270 mm 1/16

印 张: 20.5

字 数: 164 千字

版 次: 2015年3月第1版第1次印刷

定 价: 338.00元(USD 67.99)



投稿热线:(020)36218949

duanyy@hustp.com

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微末的奢华

"见了他,她变得很低很低",这是张爱玲独有的爱情姿态。其实,这低到尘埃中又何尝不是高到了云端里。要守的不单是一个去留堪忧的人,更是已被置于微末中的自己。微末之处,时常被忽视,没有那么多理直气壮,也没有那么漂亮的姿态。来去过往,只被视之如草芥,弃之亦如敝帚。可是,性情与品质、格调与奢华,往往就存于这微微末枝之处。就好像是一根妩媚的藤蔓,远看百般缠绕,略显轻浮,近观却不禁感叹,犹如一幅精工画作,脉络纹理精雕细琢清晰可见,堪称鬼斧神工。

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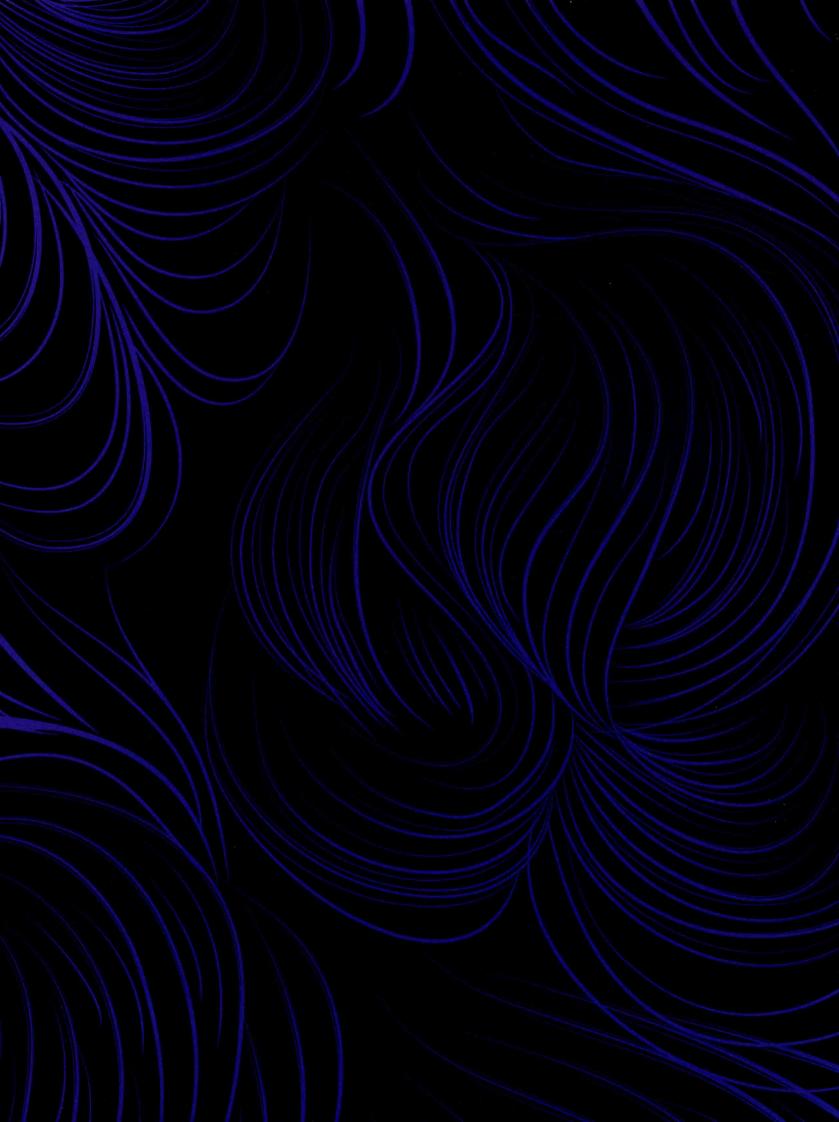


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浮石时代倾城销售中心

FLYING ROCK TIMES PROPERTY SALES CENTER

● 设计公司: 香港东仓建设

● 设计师: 余霖● 参与设计: 雷华杰● 面积: 1200 m²

● 主要材料: 白 木拼纹板、法国灰大理石、透明亚克力

Design Company: Hong Kong Domani Group Limited

Designer: Yu Lin

Participant: Lei Huajie

Area: 1,200 m²

Main Materials: Ash Wood Plate, French Gray Marble, Acrylic



但凡与销售有关的空间总是充满可验证性,而评价一个销售会所的好与 坏一方面要看空间的整体印象,另一方面则取决于人与人的对话关系和尺度感 受,这些感受与对谈时间、对话情绪、销售与购买群体的肢体语言有直接关系。

比如,在浮石销售会所中,整体空间印象被精确地定位为现代简约风格,它符合国际一线城市主流审美标准的同时又被注入生态主义元素——浮石,这成为空间中令人百看不厌的设计亮点,也成就了空间独立的性格。而以大型透明有机板象征雨帘的艺术装置和设计师亲自选定的岩石翻模组合而成的艺术陈设、使陈设艺术成为空间线索,贯穿起建筑化的空间基础与极细节的家具和陈设设计两端。它们共同构成了一个完整而独立的空间。

另外,在该案设计中,在传统人体工学系统下进行的家具陈设尺度的微调,形成适应洽谈功能的家具组合而非模棱两可的泛人体工学。在这里、舒适成为切身的体验与真实的感受,而非书本上的传统数据。

Verifiability is the characteristic of all space relating to sales. The standards evaluating the quality of a sales club is the overall impression on the space, and the more accurate standards are dialogical relationships between people as well as people's feelings about the size. These feelings are directly associated with dialogical time and emotion as well as the gestures of the

sellers and the purchasers.

In FR sales center, for instance, the overall spatial impression is accurately defined as Modern minimalism. The impression, consistent with the main aesthetical standards of international first-tier cities, is endowed with ecological element—pumice, which is not only the always-attractive highlight in space, but also the independent character of the space. In cooperation with the artistic display made of the rocks selected by designer, the artistic design that uses large transparent organic board to symbolize a curtain of rain turns the display art into a spatial clue, connecting the architectural spatial foundation with the exquisite furniture and two ends of display design. These have constituted an integral space with independent experiencing value and positive characteristic.

In addition, this design adjusts the display size of the furniture slightly based on traditional ergonomic system with a view to establishing a negotiation-oriented furniture combination, and meanwhile, the equivocal pan-ergonomics are also turned into the valuable composition of this project. In this design, comfort is a deep experience rather than the traditional data in books.







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