

Best Chinese Interior Designers Series 中国顶级室内设计师系列

# CHINESE STYLE ELEGANCE

Eric Tai 2005–2012 | 中国式优雅

戴勇著

深圳市创福美图文化发展有限公司 策划  
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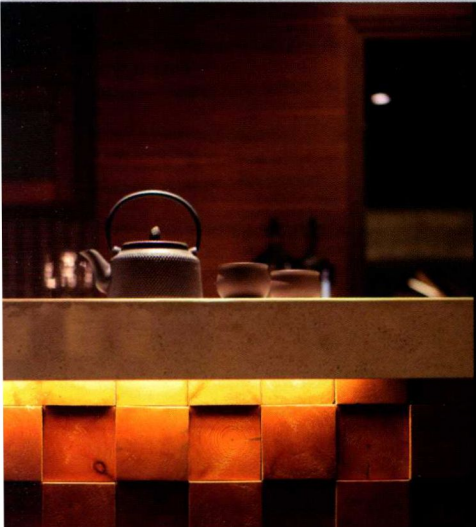


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序

# Preface



很高兴这本集结了二〇〇五年到二〇一一年三十九个经典案例及最新作品的新书和大家见面了。二〇一二年是笔者从事室内设计二十周年，也是戴勇室内设计师事务所成立八周年。

多年来，笔者视每本书为一个阶段性设计实践的成果，每本书都是一个新的台阶，一个新的起点。第一本书《逸境》是一本纯美的作品集，空间摄影师莫尚勤先生富有张力的摄影及严谨的版面设计让这本书现在看来还是引人入胜。第二本书《时尚·奢华·样板》是对设计风格的多样性实践，对市场需求的风格进行了归纳研究，试图把各种风格都熟练掌握。第三本书《陈设生活智慧》是对陈设艺术的专题研究，并配合案例进行分析，是一本理论结合实战的书，对初学者有很好的借鉴作用。第四本书《发现最美的酒店——城市酒店与度假酒店设计》是在考察研究了近四十个精品酒店后，编写的一本关于酒店考察研究的专著，是一本难得的酒店设计参考书籍。随着第五本书《极上雅境——戴勇室内设计与陈设艺术》





的出版，个人设计风格日渐清晰，原创优雅，尊贵气质的设计定位也已确立，并一直坚持着。

做设计是个慢慢积累的过程，随着时间的推移和阅历的增多，看待事物的角度，审美的品位，思考的深度都在逐渐变化。个人认为，中国式的审美是安静内敛的，优雅是一种有节制的、内在的高贵。中国式优雅让人平静，用心去体会生活，用自己的头脑去思考，什么是属于我们自身的生活空间。我们并不需要太多物质的、外在的、别人的东西来包装我们空虚的灵魂，我们只需要有一个自然并让自己感到幸福的空间，需要一个中国式优雅的空间去提醒我们做一个真实和正直的人。收入本书的作品是笔者尽力去做好的一些项目，也很感谢这些项目的业主；但限于个人的认知与能力，作品并不能尽如人意，笔者也会在今后的设计生涯中不断完善、更新自己，希望以后有更好的作品与大家分享。

近年，微博开始风行。微博改变着人们的生活方式，影响了人们的阅读习惯，吸收信息的速度越来越快，信息量也越来越大。人们更愿意看唯美的图片及精简的语言，对图片及文字的信息和技术含量要求越来越高，对长篇大论的枯燥文字已经没有耐心阅读。对于设计，笔者有很多想法，包括对设计的出发点，对设计的理解，个人的设计观点等。平时也没有精力系统地整理出大篇幅的文字，只能在微博上记录些片断性的文字，时间久了，也积累了许多；因此在新书放入部分和设计、人生、企业发展有关的微语，希望对广大设计师们今后的设计与人生之路有所启迪。

本书中还收录了二〇一〇至二〇一一年间，公司与香港、台湾的设计前辈合作完成的几个项目，有梁景华、高文安及史南桥几位设计前辈，笔者在合作中收获颇多，在此也衷心表示感谢。

非常感谢与本书收录项目有关的所有客户、发展商、室内设计公司、机电设计公司、项目管理公司、承建商及供应商，感谢所有相关媒体，感谢戴勇设计团队的所有成员，感谢创福美图翟东晓先生的出版支持，感谢刘竞华先生的书籍平面设计，感谢翟啸先生的优美文字，感谢卓琳琳女士的书籍设计事务协调，感谢深圳市伊之信翻译机构，感谢江国增先生、莫尚勤先生、陈思女士的专业摄影，感谢多年的合作伙伴黄学坚女士，最后特别感谢太太和家人多年的支持。

戴勇二〇一一年十一月一日于深圳



I am more than happy that this book, which collects 39 of my design works from 2005 to 2011 as well as what I have been doing lately, has been presented to you. 2012 marks the 10th year of my engagement in interior design and the 8th of the foundation of Eric Tai Design Co., LTD.

For many years, I have regarded every book of mine as the result of my periodical designing practice, which represents a new stage and a new beginning. My first book "Ease Space" is a collection of pure and beautiful designs, which still seems fascinating now because of the tension in Steve Mok's photography and the preciseness in the page layout he designed. My second book "Style, Luxury and Sample" represents my practice in diverse designing styles, in which I did an inductive research on the styles from the perspective of market demand and tried to master all these styles. The third one, "Furnishings Design", a focus study of furnishings display with case analysis, serves as a good reference book for the beginners due to its combination of theory with practice. The following book, "Finding the Most Beautiful Hotel: Design of City Hotel and Resort Hotel", based on an investigation of nearly 40 top hotels, is a treatise and a rare reference book on hotel design. My fifth book, "Space of Top Elegance: Eric Tai Interior Design and Furnishing Art", marks the formation of my distinct personal design style and my orientation of design which is characterized by originality, elegance and dignity – features I have been carrying on till today.

Designing is a slow process of accumulation. As time goes on, experience increases; then one's perspectives, aesthetic tastes and depth of thought gradually change. Personally speaking, Chinese aesthetics are featured by reserve and peacefulness, and elegance is temperate and inner dignity. Chinese-style elegance makes us peaceful, leads us to taste life with our hearts, and lets us think with our own mind about what is life space that belongs to ourselves. We don't need too much materialized, external or other people's things to wrap up our empty souls; we just need a natural space that makes us happy, a Chinese-style elegant space to remind us to be a true and upright man. Works collected in this book are projects completed with great efforts, and I am really grateful to all the project owners. But due to the limitation of my knowledge and capability, not all the projects are fully up to expectations. I will update and perfect myself in my future design career so that I will have better works to share with you.

Recently, microblog has become popular. It has changed people's living style and reading habits. People obtain information with greater speed and larger amount. Out of patience to read dull and lengthy articles, they prefer to see beautiful pictures with brief words, which sets higher demand on technology and information presented in pictures and words. I have a lot of ideas on design, such as my understanding of the starting-point of design, my comprehension of design and my personal designing views. As I don't have enough time to rearrange them into articles, I can only put fragments of ideas on microblog. With time going by, I have got a lot microblog messages. Therefore, I decide to put in my new book some microblog messages that are related to designing, life and enterprise development, and I hope they can give some light to designers for their future life and design.

This book also includes projects on cooperation with master designers from Hong Kong and Taiwan, among others are Patrick Leung, Kenneth Ko and Shi Nanqiao, through which I have learned a lot and for which I am truly grateful to them.

I am much grateful to all who have given me invaluable supports, and insights, among others are clients, developers, companies specialized in interior designs, mechanic & electric designs, and project management, as well as contractors and suppliers relating to projects included in this book. I am equally indebted to all media involved, and all design team members of Eric Tai Design Co., Ltd. I would also like to express my thanks to Mr. Dongxiao, ZHAI of Metto International Ltd. for the publication, to Mr. Jinghua, LIU for the graphic design, to Mr. Xiao, ZHAI for the beautiful writing, to Ms. Colleen Cheuk for coordination in the planning of publication, to Rolland Wang of PrimeTime Translation Ltd. for his expert language rendering, and to Mr. Guozeng JIANG, Mr. Steve Mok and Ms. Si, CHEN, for the professional photographing, Ms. Xuejian, HUANG, for long-term cooperation on partnership, as well as my wife, and all my family, for their precious supports and wise insights, which contributed a lot to the publication of this book.

Eric Tai, Nov. 10, 2011 in Shenzhen

访  
谈

# Interview





我一九九五年辞去在南京事业单位的公职来到深圳，先后在两家公装公司任设计部经理及项目经理。基本上在一九九七年到二〇〇四年这个阶段都是在做设计及施工管理，这个阶段作品很少，只有是两个作品拿了国内的奖。二〇〇四年就决定开始做纯设计，成立了设计公司，放弃了所有的施工项目，最初叫深圳市逸思环境艺术设计有限公司，当时公司也就四五个人，在二〇〇八年的时候公司正式更名为深圳市戴勇室内设计有限公司。基本上一直就是做地产项目，包括设计及陈设布置，陈设的经验就一直积累下来。在公司近八年的成长期间，完成了大量的设计作品，包括地产、酒店、办公、小型建筑等，获得的设计奖项也挂满了公司的走廊，发表作品的刊物书籍也摆满了一书架。我们公司一直在慢慢成长，不断地超越自己；慢慢积累设计的经验及公司管理的经验，并不断开阔眼界及提高品位。我觉得如果选择了设计师的职业，就意味着整个职业生涯每天都需要学习，不断更新自己，让自己保持持续的创新力。

### 怎样理解设计的？

我觉得设计是一个解决问题的过程，满足每个项目的特殊需求。设计需要表达自身的观点及运用新技术，营造空间的感觉和味道，时尚又不乏历史印记，专业化而不商业化。设计师要从观众和客户体验的角度来思考设计和衡量作品，设计作品是针对受众的，不是针对设计师和建筑师的。不能为了个人喜好来做设计，为了设计而设计。不考虑受众的审美习惯，就会陷入一种自恋的境地。围绕内容的核心，空间设计须最大限度地体现空间的舒适性。舒适性是通过空间规划、个性的主题、地域审美、生活痕迹、明亮的光线、愉悦的色彩、疏密有致等诸多方面来体现的。我认为设计是主观的，代表了设计师的观点，设计方案没有绝对的好与不好，只有绝对的对与不对。客户对境外公司和一些所谓大师一般较为尊重，但这种尊重也只是在某一时段。国内室内设计行业在不断进步，室内设计及陈设设计也是极具专业性的行业，理应要求被尊重，这也是对项目的负责。有些客户会用个人观点过分干预设计，试图用群体的智慧解决艺术的问题，最终的结果是没问题了，但也没创意了。这里存在求同和求异的矛盾。设计是一门艺



术，和艺术创作一样，都需要在创作前进行构思，必须是创作者主观意识的呈现，需要创作者亲自参与完成，并在过程中不断完善。但设计师还需要抗拒许多外在因素的干扰，在需求与艺术性之间思考平衡，并争取更多的主动权，最终让作品在满足需求的前提下具有更多的艺术性。

据了解，你是国内设计师中出版书籍较多的，你是如何看待这件事情的？

在学习设计的过程中，书对我的帮助是非常大的，我到深圳带了满满一箱书。在设计教育不成熟的阶段，书是我学习设计最好的老师。我对书的感情是非常深厚的，直到今天我都每天读书。多年来，我视每本书为一个阶段性设计实践的成果，每本书都是一个新的台阶，一个新的起点。我只是希望把设计向健康自然的方向引导，当下社会上不健康的设计太多，虽然我的力量很微薄，但我觉得这个事一定要做。

怎样理解当下的设计？

当下的软装和以前比起来是进步多了，技术也成熟多了，产品也越来越多。但最大的问题是从业人员的审美水平不高，把艺术创作变成了一种普通的行业，从根本上就是个错误，很多人为了利挤进这个行业。我知道的就有，产品商、销售商开始做软装总包，甚至施工单位、家装公司也来做软装总包。我们公司也有些项目被这些所谓的软装公司给毁了。可以说软装行业给室内设计行业造成了一定的破坏，有负面影响。中国有很多好的设计，但给太多太多不好的设计淹没了。

在你看来什么样的设计是好的？

好的设计一定是表达自身的设计，健康自然的设计，带来新技术发展的设计。而不是现在社会上推崇的一些古典美式、欧式设计，包括前卫的设计。好的设计是基于自身文化和历史的设计，我们公司在发展过程中也同样受到社会上一些不良风气及客户要求的影响，我们总在做自我批评和改进，把不好的东西剔除。一个好的设计师不是能做什么，而一定是清楚不去做什么。当代设计师要创造出属于自身及这个



时代的光荣，明式家具是属于我们祖先的光荣，现在地产界风行的欧式古典及美式古典设计是属于西方人祖先的光荣，西方风行的解构主义也是西方的光荣，当代设计师不能只是简单地实行拿来主义。

设计公司的管理是近年业内谈论比较多的话题，能够分享一下公司的管理架构吗？

我们公司是一个三十人左右的小型团队，我们的目标是做精品。我们把阿里巴巴的企业价值观作为团队的行为准则，客户第一、拥抱变化、团队合作、激情、诚信、敬业。公司所有项目都是由我亲自主持，团队中优秀的成员会不断被提拔到管理的岗位，成为团队的核心，参与到项目的创作讨论，大家会有统一的审美倾向。这样的团队可以保证将每个项目都打造成精品，有原创性、思想性。一直在保持较小规模，确保自己能控制到每个项目，确保所有项目保持统一的水准。有的人在挖很多井，我坚持把一口井挖得很深。我认为，要做到所有项目设计水准统一，一定要有相同的设计理念、相同的设计方法加上相同的执行团队。

在你的职业生涯里，哪些设计师曾经影响过你？

在学习设计的历程中，很多设计前辈都是我曾经学习研究的对象，可能研究过的设计师超过三十人，这些设计师中贝聿铭、陈幼坚都是我很喜欢的，虽然他们不是室内设计师，但他们的建筑设计及平面设计作品，用一种现代的方式演绎了中国古老的文化。



### A profile of yourself?

After I resigned from a public institution in Nanjing in 1995, I went to Shenzhen and worked for two public equipment companies, first as manager of design department, then as project manager. Basically I engaged myself in designing and construction management from 1997 to 2004, during which time I produced few works and ended up with only two domestic prizes. In 2004, I decided to do designing only, started my design company and gave up all construction projects. My company was first named Shenzhen Yisi Environment Art Design Co., LTD. with only four or five workers. It was officially renamed Eric Tai Design Co., LTD. in 2008 and since then we have been undertaking real estate projects including designing and furnishing which builds on our furnishing experience. In the eight years of development, my company has completed a large number of design works, like works for real estates, hotels, offices, small-sized buildings, etc., awards has covered the walls of our company's passage, and magazines and books in which our works published have filled a whole shelf. Our company has been developing gradually and trying to transcend itself. I have also been accumulating experience of designing and enterprise management bit by bit, broadening my horizon constantly, and improving my taste. As far as I am concerned, choosing to be designer means learning throughout the whole designing career so that one can update himself and maintain his constant creativity.

### How do you understand design?

I think designing is a process of solving problems. Every project has its special demand. Designs need to express their own ideas and to build up the feelings and tastes of space, which are fashionable but not devoid of historical imprint, professional but not commercial. Designers should design and judge their works from the angle of their audience and clients' experience, because design works serve the target audience, not designers or architects. Therefore, designers can't design for their personal preferences or design simply for design's sake, take no account of audience's aesthetic habits and sink into narcissism. Space design should center on the core of the content and reflect the comfort of space to the maximum. Comfort is reflected through many aspects like spatial planning, personified theme, regional aesthetics, life traces, bright lights, pleasant colors, and well-formed density. I believe design is subjunctive and represents designers' views. Design plans aren't absolutely good or bad, only absolute right or not right. It is absolute to respect clients such as foreign companies and some so-called masters but respect of this kind is limited by time. With the development of national interior design, interior design and furnishings design are very professional business and should deserve respect which also shows responsibility for design projects. Some clients will use their personal views to intervene excessively in designing, trying to solve artistic problems through group wisdom; at last problems are solved but creativity is missing. Here exists a contradiction between seeking common ground and retaining originality. Design is an art. Just like artistic creation, conception comes before creation, must be the representation of the designer's subjective awareness, and has to be realized by the designer in person and improved in the process of realization. But designers have to resist interference of varied external factors, so to deliberate for balance between functional requirements and taste of arts, and meantime work for more power of control, thus achieving the utmost goal of artistic taste on the basis of satisfaction of actual needs for functions.

### As far as we know, you have been one of the designer in China who published most books, and what do you think about that?

When learning design, books have helped me a lot. And I have taken a boxful of books. In the period that design education is not very mature, books are the best teacher for me to learn design. I have deep emotion towards books, till now I have read every day. For the past many years, I have regarded each book as the achievement for a stage of design practice. Each book is a new step and a new start. The first book *Artistic Conception* is a purely beautiful works, the photography of Mr. Steve Mok who is a space photographer and rigorous page layout let this book still be attractive at present. The second book *Fashion, Luxury, Sample* is a multifarious practice towards design style, inductively researching styles needed in the market, and trying to master all kinds of styles. The third book *Furnishing Design* is the monographic study towards furnishing design, which is a book combining theories and practices, and it has good reference purpose for beginners. The fourth book *Finding the Most Beautiful Hotel – the Design for City Hotel and Resort Hotel* is a monograph about hotels' investigation and research after investigating and researching about 40 boutique hotels. Standard of hotels referred in the book is first rate, and it is a god-given reference book for hotel design, and I have gained a large amount of hotel design experience at the time of compiling this book. As for the fifth book *Eric Tai Interior Design and Furnishing Art*, my individual design style becomes clear day after day, and it is original and graceful. In addition, in this book the noble design position is confirmed, which has been persisted by myself all the time. I only hope that I can guide the design to the direction of health and nature, and there is so much unhealthy design. Although my power is thin, I think I must do this.