

2008 CHINA

Interior Design Annual

2008 中国室内设计年鉴

1

《中国室内设计年鉴》编委会 编

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SPA 美发

Club

会所 俱乐部

Transformation
of the old building

老建筑改造

Sale Pavilion

售楼处

Hotel

酒店

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餐厅

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酒吧 茶楼

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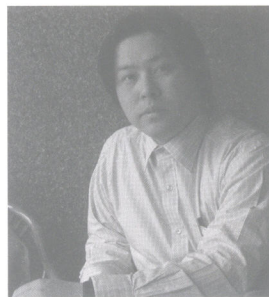
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2008 China Interior Design Annual

2008中国室内设计年鉴(1)

《中国室内设计年鉴》编委会 编

扫盲过后的反思



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回顾这些年的历程，中国室内设计就如快速腾飞的中国经济，已到达了一个新的起点。站在这个时代的制高点上，我们不难发现，如今国内一批顶尖的室内设计师，能充满自信地面对来自于世界上任何一位优秀的设计师，并以自身的视角来解读审视着他们的成果。对于中国的室内设计师来讲，这同时也是一个能同过去、现在、未来进行对话的“起点”。

然而，这一起点对整体中国室内设计的发展而言，我仍视作一场专业“扫盲”运动的结束。整整一代人，尤其是那些出生在20世纪70年代前的当代中国室内设计师们，他们（她）们花了近20年的时间，为今天的设计发展基本完成了规模空前的“扫盲”运动，这无论在技术上、理念上、手法上还是功能上、规模上、专业知识等问题的多样性与复杂性上，本土的室内设计师都迅速地经历了这场“扫盲”与启蒙。如此，为今后的行业发展在多方面奠定了专业基础。这一成果也无不反映在《2008中国室内设计年鉴》上。年鉴作为专业的年度检阅，为我们呈现了当下中国最新的设计水准。这是一次整体实力的集体亮相。

翻开《2008中国室内设计年鉴》，我们不难发现，那些更为出色的设计作品，都不同程度反映出设计师在各专题领域内的理解力与成熟度，继而将这种优势完整地注入空间设计中的各项要素，使之表现得更到位，作品更趋完整性与秩序感。这种能力，归根结底就是对空间各要素的把控能力，使形式语言与手法的运用更为自然流畅，空间韵味一气呵成。进而言之，装饰技法只有在空间组合关系的制约协调中，才能体现其审美价值。否则，过多无序又脱离空间逻辑的装饰，只能被视为道法缺失与气度平庸的表现，审美即品格也就能从中窥见一二。其实，历史上每一位在各种设计专题领域作出杰出成就的人，他（她）们在设计学的发展中往往能准确洞察并探究出新方向，从而开辟了学术思想上的新天地，而被世人推崇为一代宗师，他（她）们均是学术思想上承上启下，继往开来的领军者，是个人才华同集体学识的统一体。从这点而论，设计师更应将设计当学问做，这也是职业精神所在。

真正的探求之路，始于扫盲过后的集体反思。从08年鉴中不难看到来自各地设计师们风格迥异的最新作品，各类时尚的设计手法都能在此分别得以表现，也许这“丰富”的背后恰恰是“扫盲”过后必经之路的新起点。这说明在话语权缺乏的状况之下，更多的设计师在取悦时代的同时所做出无奈选择。生活中我们常常看到许多设计作品，说好了，是“概念”，说穿了，就是“噱头”。将设计降格为一场视觉魔术般的花招表演，其功效无非是一时之惊喜，而当惊奇过后，亦再没有什么可被留下的。就如同进入了无情的市场，继而被迅速地“产品替代”。究其缘由，就是对表象形式的刻意搬弄，甚至不解其意，将形式沦为卖点，而失去内在气息。如此下去，当舶来品相继被快速地仿制消费后，自身内在的贫乏随即陷入创作的迷茫而无所适从。有内在气质的形式产生于好的设计概念。概念是建立在时代总体文化背景的精神层面的，同时对于室内建筑学亦是建立在设计空间自身发展规律之逻辑轨迹上的，它可表现为一种可被持续的发展模式，具有传承性和延续性。而“琐碎”的表面形式的刻意搬弄，只能是内空的反映——其本质是“空虚”。这种文化的“集体空虚”，最终使得自身人文气质的丧失。上述所指的“空虚”，不仅仅为精神层面上，亦包含专业技术层面的。我们常常清晰地认识到今后在这两大层面上的发展过程中存在的问题。一个艰难的任务摆在全体中国设计师和知识阶层面前。

首先是如何建树自身的文化精神，抑或称为文化气质。视觉概念仅仅是这种内在文化气质的外化形式。回顾中外历史，事实上任何一个强大的时代都有其强大的文化精神为背景，这样的事例不胜枚举。直观而言，这种气质，也许是浪漫的、优雅的、大气的、平和的、激荡的、英雄的、儒雅的、超然的、开明的、郁闭的、神秘的、粗放的、理性的、灵巧的、伟大的……，并且这种直观感受始终如一的能反射出那时、那地、那人的文化特质与精神内涵。而这些都以某种特定的形式概念得以呈现和流传。这是一种富有活力的视觉形式。即有内涵的形式。诚然，这需要一场新文化思想的运动。是整体社会人文精神的崛起，这样的崛起将为了诞生一个更有力的整体文化背景。而无论何种门类的文化艺术，在此背景中，都将使外在形式同内在人文精神得到完美的体现。这不仅仅是中国本土设计师的责任，更是全体知识分子的集体使命。空间设计师作为社会知识的一部分和环境文化的缔造者，责无旁贷。

如果说，这第一层面的问题是一个深厚宽泛的背景问题，那么第二层面的问题则纯属室内设计师自身的专业修养与学术课题。在近几年发展学术理论需求的一再呼声中，国内一些先锋设计师及教育家们不约而同地开始投入此番工作。研究成果旨在从个体才华的有限制约中，以更为理性的研究方式来超越局限，并无限持续。这种近乎科学研究的态度，首先要求室内设计师以一个学者的姿态来面对既理性又感性的室内空间领域，并在集体无意识的文化气质中，遵循设计自律性的原则不断研习与探索，将这门空间设计学不断的充实下去，使室内设计的研究成果真正得到积淀与创新。例如，对空间构成的认识；对抽象关系的发现；对思维方式的总结；对过程与表达的理解；对设计脉络的洞察；对概念形成的探求；对设计道德的觉悟……，乃至对空间造型、材质肌理、灯光照明、色调配置、陈设运用等专题的深层研究。这些都需要我们在新起点上对本专业范畴内的课题进行理性的回答。

读完作为中国本土优秀室内设计师集体亮相的08年鉴后，发现以70年代为分界线的两代中国室内设计师，当下正成为室内设计舞台上的主力军。相比第一代设计师作品所包含的文化使命感与沉淀感，以及理性、经典式的优雅气质，70后的新锐设计师更多轻装上阵，体现出对时尚发展的敏锐与新概念花样的追求，作品更趋前卫实验的意图。

最后，衷心祝愿《中国室内设计年鉴》作为当下强调严肃性、学术性的作品“年鉴”，能成为中国室内设计的一面崭新的旗帜。

Reflection after Elimination of Illiteracy

urses in these years, interior design in China has reached a new starting point, just like the rapid-rising Chinese economy. Standing on commanding height of this era, we have no difficulty in finding that this group of top interior designers in China can be fully confronted with any excellent designer abroad and can interpret and review their achievements from their own point of view. To Chinese interior designers, it is also a “starting point” that can have a dialogue with the past, present and future. However, as for the development of the entire Chinese interior design, I still deem this starting point as an ending to a professional “elimination of illiteracy” movement. The whole generation, especially those contemporary Chinese interior designers who were born before 1970s, has spent almost two decades to basically complete an “elimination of illiteracy” movement in an unprecedented scale for the development of today’s design. No matter from the varieties and complicities of the technologies, ideas and techniques or the functions, scales, and professional knowledge, the local interior designers all have experienced this “elimination of illiteracy” and enlightenment. In such case, it has made a professional foundation for the development of future industries. This achievement is reflected in “Yearbook of Chinese Interior Design 2008” everywhere. The yearbook, as a professional annual review, has presented us with the latest Chinese design levels. It is a collective demonstration of the entire strength.

Open “Yearbook of Chinese Interior Design 2008”, we have no difficulty in finding that those more excellent design works have, in different degrees, reflected the understanding and maturity of the designers in the individual thematic fields and have consequently put this advantage into the various elements in space design entirely so that it can be presented more appropriately and the work tends more complete and orderly. All in all, this kind of ability is the ability of controlling the various space elements and enabling the application of formal languages and techniques more natural and smooth so that the space and atmosphere can be integrated together without any disturbance. Further speaking, the decorative technique only can demonstrate its aesthetic value through the restriction and coordination of the space arrangement. Otherwise, the excessive out-of-order decoration without space logic can only be deemed as a presentation of absent morals and laws as well as mediocre bearings. The aesthetics, that are character and morals, can be revealed just a little. In fact, anyone who has made the excellent achievements on various thematic design fields in the history always can make correct observation and explore the new orientations in the development of the design art and consequently developed a new world in the academic ideology so that they are highly appraised as the master of a generation. They all are the leaders of connecting the preceding with the following as well as carrying on the past and opening a way to the future and an entirety between the individual talents and collective knowledge. As far as this goes, the designer should more take the design for a learning, and this is also where the spirit of business exists.

The actual exploring road starts from the collective reflection after the elimination of illiteracy. In the yearbook 2008, it is easy to find out the latest works of the designers who come from different places with widely different styles. The various fashionable design techniques can be individually demonstrated here. What is behind this “abundance” is just a new starting point for the road we have to cross over after the “elimination of illiteracy”. This shows that under the condition of lacking the talking right, more designers have had to make the helpless choices while entertaining the era. In our life, we often can see many design works, well speaking, which is deemed as “idea”, but frankly speaking, is just “tricks”. To degrade the design to a visually magic tricky performance is only an instant surprise. However, after the surprise, nothing can be kept any more, just like “being replaced by another product” rapidly after entering the ruthless market. Its main reason is the deliberate copy of the ideas and forms, even without full understanding of its meaning. The forms are deemed as a selling point, which has lost the inherent tastes. If it continues in this way, after the imported subjects are rapidly imitated and consumed one after another, its inherent lacking can fall in perplexities of creation immediately and become lost. The form of inherent tastes is based on a good design idea while the idea is base on the spiritual side of the entire cultural background of the era and is also based on the logic track of the developing rule of the design space itself from the point view of interior architecture. It can be demonstrated as a continuable development mode with inheritability and continuability. However, the “trivial” deliberate copy of visual forms is only a reflection of lacking inherence – its nature is “vanity”, which is not only in spiritual level, but also included in the professional technologic level. We often clearly come to realize the problems that exist in the development of the two big levels in the future. One difficult task is now presented in front of all Chinese designers and intellectual stratum.

stes. The visual conception is only the physical form of this inherent cultural taste. In review of the Chinese and foreign histories, in fact, any strong times has its individual strong cultural spirits as its background. This kind of example is too numerous to be counted. Visually speaking, this taste may be romantic, elegant, grand, peaceful, violating, heroic, genteel, transcendent, enlightened, gloomy, mysterious, wild, rational, nimble, great…… and this visual feeling can constantly reflect the cultural features and spiritual connotation of that time, that place and that person while these are presented and spread through certain specific form and conception. It is a vigorous visual form and a form of connotation. Indeed, it demands a new cultural movement. It is an emergence of the entire socialistic and humanistic spirits. This kind of emergence will bring a more powerful integral cultural background. No matter what kind of culture and art, the visual form in this background will get perfectly reflected in the humanistic spirits. It is not only the responsibility of Chinese local designers, but also the task of the entire intellectuals. As a part of social knowledge and the creator of the environmental culture, the space designer is duty-bound.

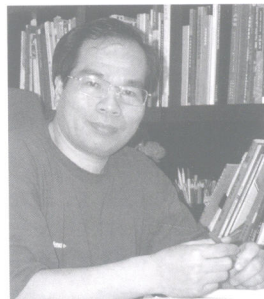
If the problem at this level is a deep profound background problem, the problem at the second level is purely the professional accomplishments of interior designers and an academic subject. In the repetitive shouts for the demands of developing the academic theories in recent years, some local pioneer designers and educators are simultaneously devoted to this work. The research results aim to surpass the limits and continue infinitely in a limited confinement of individual talents through a more rational research method. This approximately scientific attitude first requires the interior designer to be confronted with the field of the rational and perceptual interior spaces as a scholar as well as study and explore in compliance with the rules of design self-discipline to enrich this space design study so that the research results of interior design can really get accumulated and innovated. For example, the acknowledgement of space constitution; the discovery of abstract relationships; the conclusion on thinking methods; understanding on the procedures and expressions; perception of design sequences; the exploration on the forming of ideas; awareness on the design ethics…… and even the further study on the themes such as space modeling, material textures, lights and lighting, color arrangement and ornament application etc. All these require us to make a rational answer to the subjects within this specialty at a new start point.

After reading through Yearbook 2008 – a collective presentation of the excellent Chinese local interior designers, it is discovered that the two generations of Chinese interior designers line with 1970s as a division now become the main force on the stage of interior designer. With comparison to the cultural feelings of tasks and precipitation as well as the rational and classic elegant tastes revealed from the works of the first generation of designers, the innovative designers after 1970s play their role in a simpler way and show their perceptivity to the development of fashion and their pursuit to the new ideas and styles. Their works tend more advanced and experimental.

In conclusion, I sincerely wish that “Yearbook of Chinese Interior Design” – a “yearbook” of the products emphasizing on seriousness and technicality, can become a brand-new stand for Chinese interior design.

设计—重新构筑我们的价值观

评述2008中国室内设计“喜”与“忧”



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中国室内设计研究院特聘专家



《中国室内设计年鉴》是一部记录中国室内设计发展成长的大型文献，她客观记载着业界设计师每年的作品，她更像一部设计“辞海”的百科全书为业界所关注。我们不仅从里面可以观摩中国室内设计界最优秀最杰出最齐全的作品“大汇集”，同时还能就其中有关优秀作品概念、构思、空间构成、语言色彩、个性化特征和有关议题等进行深入的解读。用“解读”评论的方式去阅读《中国室内设计年鉴》在历年年鉴历史上还是第一次。她无疑是中国室内设计界最值得“收藏”的一本纪实性年鉴。所谓最值得“收藏”是因为里面藏有不少有研究价值的作品。同时也代表着中国室内设计界向世界展示中国设计师的设计风采和智慧。《中国室内设计年鉴》不仅是中国室内设计的编年史，同时还是中国室内设计界的一面旗帜……

总的来看，客观地说08版的《中国室内设计年鉴》和去年相比，整体水平有大幅度“上扬”，有些版块设计项目显然是找到了自己的DNA血缘设计密码，其设计语言的构思及原创语境已接近或达到国际先进水平。年鉴作品分类9大版块中，设计创意发展较为迅速的则是老建筑改造、会所、茶楼、酒吧、餐厅和售楼处。也许这些空间性质藏在潜在最易激发的跳跃挑战性元素缘故。从空间构成运动的自然轨迹上看，很多设计师已摆脱走出了传统模仿阶段，有些作品语言的特征创意似乎已进入空间构成运动的“高速轨道”，其设计语言已初显“空间个性”。

空间设计构成好像是一个设计“围城”，所谓“圈内人”想走出来，所谓“圈外人”也想走进去。“圈内”“圈外”在一个地方待久了都想“挪挪窝”，寻找最适合自己的空间栖息地。突破“围城”给我们带来思想禁锢的“解禁”是设计师必闯的一关。笔者注意到年鉴也涌现了一批优秀作品，他们有的在市场需求构思上找到了突破口，有的在空间构成上找到自己的表达方式，有的则在空间属性上练就了自己特有的语言，最大变化是很多设计师学会了如何改变自己的思维设计模式而适应新的市场需求，去寻找或调整自己的系统定位。

今年的年鉴不论从规模上，还是从质量上都比往年有所提高。尤其在空间构成意识上普遍也有所提高，这也是今年年鉴收纳作品的最大收获。我甚至认为有没有空间构成意识是衡量设计师正不正宗的首要条件。不论你是否的这种意识，也不论你承不承认，空间构成的最佳表述方式显然不以我们的意志为转移的，问题是你能不能发掘和发现。我们在浏览和阅读这本书时，会对每位设计师在不同层面上感受他们对空间的感悟和认识。我们在肯定《2008中国室内设计年鉴》的同时，在肯定中国室内设计取得不俗的成绩的同时，笔者也存有一些疑问，在此与大家共同探讨……

坦诚地说，世界是精彩的，和发达国家相比，我们的设计语言仍然不够丰富多彩，尽管“国门”打开了，各种设计资源、资讯和信息潮水般地向我们涌来，由于“封闭”太久，压抑已久的精神空间突然释放，我们等待已久的渴望使我们饥不择食。于是，我们在设计舶来品的菜单上挑三拣四，尽捡时尚和奢华的饱食一顿。当大家都拥挤在时尚和奢华的空间里，我们终于发现过于时尚奢华的设计浪潮波及全国室内设计界。我们认识设计思维世界的那扇大门还未真正打开，需要我们去探索、去了解、去学习的地方远远超出我们现有的知识结构。时尚和奢华尽管很流行，但并不是我们的唯一选择。我们的固有的设计思维是否已走到了终点？我们的设计语言表达和传播还相对比较单一。旧的“库存”不清空？新的“内存”岂能进来？对于空间构成表述的内在走向规律和空间设计的形态的理解我们还处于初级模仿摸索的阶段。系统的概念设计构思模式还仅仅停留在表面的解释阶段，有的甚至仅仅停留在空间的功能和材质模仿上，缺少一个构思框架的进入或进口方向，有时候即便进入了好的构思渠道，却苦于找不到设计系统的出口方向。设计思维的“进口”与“出口”是当下我们要解决面对的。此外传统与传承之间的关系仍然未理顺好，传统与现代、新与旧之间设计语言的转换，常常走向极端，也就是西方文明与东方文明，古代文明与现代文明的语言对接，延伸艺术和高度融合方面的“钥匙”还未找到。空间体量和尺度，形态与比例之间的辩证关系，空间与装饰的驾驭能力和控制能力尚欠火候。急于求成，急于表现的太多，稳扎稳打，深思熟虑、精雕细刻的太少。轻理论、重案例，轻设计、重装饰的多；既重理论，又重案例，既重设计、又重装饰研究的太少。对节能环保的考虑太少，对奢华耗材资源考虑太多，浪费了很多建材资源，同时也难免“污染”了空间。当然，这仍是笔者“一家之言”，其发现和观察是否真实客观，还有待于大家的指正。

借此年鉴编辑阶段，我们也邀请了美籍华人著名境外设计机构——如思设计研究室的郭锡恩和胡如珊，日本SAKO建筑设计工社的迫庆一郎等境外设计师作为特邀观摩作品进入年鉴。目的是通过观摩学习，我们能从人家那里感受到什么？能接收到什么有价值的信息？

中国目前处于经济转型期的过渡阶段，经济发展过快势必会导致设计过热的“泡沫”现象，缺少设计“基因含量”的设计作品大量涌现，设计价值贬值现象仍未得到有效的扼制，室内设计评估市场机制还未建立起来。假如因为设计资源已达到饱和状态，势必会造成廉价设计“转嫁”高成本的投入，两个极端最终必然会造成因设计资源廉价而投入的资金成本“低走高开”。也就是说，我们因设计太滥、太廉价造成了太多缺少设计含金量的“视觉污染”。室内设计师居然成了中国资源消耗最大的“户头”之一。我们肩负的历史责任和使命任重道远，我们是否都应“掂量”自己？扪心自问：我的设计资源是否有价值意义？还是有可能被视为“视觉垃圾”？我们的设计应有的商业价值和文化艺术价值是否得到完整的体现？用现代科学观来解读我们的设计，是否将我们的设计意识，设计创意和设计原创放大到一个合理的机制空间？和日韩比，我们缺少一个尊重设计、普及设计、提高设计的“国家意识”和氛围。当然，面对中国室内整体设计发展的不平衡的实际情况，面对欧美等发达国家和境外设计师及设计机构蜂拥中国与我们争夺设计资源时，外来的和尚好念经以及收取高额的设计费优势必然要“统治”中国相当长的一个阶段。与“狼”共舞，作为只有20多年的室内设计历史的中国，与强者共筑一个平台，共同拥有一个市场起跑线的尴尬，而我们只有“沦落”配做设计费最少系统深化设计的“配角”，空间设计资源价值最大化效益将被境外设计势力划入囊中，这是我们作为一个中国设计师最不愿意看到的……

因此，作为一个有责任、有抱负和有志向的中国本土设计师，我们可以包容境外设计师在国内设计抢占设计资源制高点，也可以见证他们将世界最先进的设计理念带入中国，但我们决不能袖手旁观而仅仅做一个旁观者和模仿者。

Design—Reconstitute Our Value

Comments on “Pleasure” and “Worry” on Chinese Interior Design 2008

“Yearbook of Chinese Interior Design” is a large literature recording the development and growth of Chinese interior design. It has objectively recorded the works of the designers in the industry every year and is more like a design “encyclopedia” to receive the attentions from the design industry. We not only can study and emulate “a huge collection” of the best, most excellent and most complete works in the industry on Chinese interior design, but also can make further interpretation on the ideas, conceptions, space constitutions, language colors and individualized characteristics etc. It is doubtlessly an on-the-spot yearbook most worth “collection” in the industry of Chinese interior design. It is not only a chronicle for Chinese interior design, but also a banner in the industry of Chinese interior design……

In general, objectively speaking, compared with last year, the entire level of “Yearbook of Chinese Interior Design” in 08 Edition has “ascended” to a small extent. The design projects in some areas obviously have found their own DNA kindred cipher code. The conceptions and original contexts of their design language has been close to or reached the advanced international level. In nine blocks as the works in the yearbook is classified into, the design creativities that have developed quite quickly are the modification of old buildings, clubs, tea houses, bars, restaurants and real estate sales pavilions. As seen from the natural track of the activities constituted by space, many designers have broken away from the traditional imitation stage while the characteristic creativities of some work languages seem to have already entered “high-speed track” of the activities constituted by space and its design language has begun to show “space individualities”.

The constitution of space design looks like an “enclosed city” of the design. The insiders want to go out while the outsiders want to come in. To break through the “enclosed city” and “liberate” from the idea confinement are the barrier the designers must overcome. The author has realized that many excellent works have appeared in the yearbook, which has found their breakthrough in the market demands or their expressive way in the space constitution. Some have formed their individual languages while the bigger change is that many designers have learned how to change their own design style to meet the new requirements in the market and find or adjust their systematic orientation.

The yearbook of this year is improved both from the scale and the quality, especially the ideas of the space constitution. I even think that the best expressive way of space constitution obviously will not change with our wills. The problem is whether you can explore and find out. When we are looking through and reading this book, you will feel every designer’s comprehension and understanding on the space at different levels. While we are positively evaluating “Yearbook of Chinese Interior Design 2008” and acknowledging the outstanding achievements made in Chinese interior design, the author also has some doubts for discussion together with you here…….

Frankly speaking, the world is wonderful while our design languages are still not rich and colorful. Although “the door of the country” has been opened and the various design sources, information and data have purged towards us like the tidewater, the door that we come to know the world of design ideas is still not really opened and the things requiring us to explore, understand and study have largely outstepped our present knowledge structure. As for the interior trend rules of the expression on space constitution and the understanding on the forms of space design, we are still in the primary stage of imitation and seeking. The thinking mode of the systematic conceptual design still stops at the stage of superficial interpretation and some even at the imitation of the space functions and materials. Although sometimes even it has entered a good conceptive channel, it can not find the exit of the design system. The “entrance” and “exit” of the design conception is what we shall be confronted with and shall be settled at the moment. Too many people are over anxious to succeed and show off while there is too few people who can go ahead steadily and surely, be considered deeply and handled carefully. It neglects the theories and emphasizes the cases. There are too many that neglect the design and emphasize the decoration while there are too few that emphasize theory and case as well as the design and decoration. There is little consideration on environmental protection and too much consideration on the luxurious consumables and resources so that many construction materials are wasted and the space is also “polluted”. Of course, it is only the author’s “own opinion”. Whether these findings and observations are authentic and objective is still pending for your correction.

When editing this yearbook, we also have invited the works of some foreign designers including Guo Xi’en and Hu Rushan from the famous foreign design institution held by American Chinese – Neri & Hu Design and Research Office as well as Keiichiro Sako from SKSK Architects as the special works for study and emulation in the yearbook. It is purposed to find out what we can feel from the works and which valuable information we can receive from the works through the study and emulation.

China is now in the transitional stage of the economic restructuring period. The over-speed of the economic development certainly will result in the “bubble” phenomenon – overheated design. If the design resources have reached the saturation status, it will definitely cause the cheap design and high-cost investment and two extremities certainly will result in the “rally” of the invested capital. The interior designers have become the biggest “maker” on the consumption of the resources in China. The historic obligations and tasks we undertake have a heavy burden and long road to go. Of course, it seems a little bit exaggerated, when we are faced with the real situation in china’s unbalanced interior design and development. However, when we are confronted with the situation that the designers and design institutions from the European and American developed countries and abroad are swarming into China and compete with us for the design resources, the fact that the outside monks can chant scriptures better and the advantage that the high design fees will be charged certainly will “govern” China for quite a long time. However, we have to “come down to” “a minor role” to make the detail designs of the least design fees. The maximized benefits in the value of the space design resources will be included by the foreign design forces, which is what we don’t like to see this as a Chinese designer……

Therefore, as a Chinese local designer with senses of responsibilities, ambitions and ideas, we can tolerate that the foreign designers have seized the commanding point of the design resources in the domestic design market and also can witness that they have brought the most advanced design ideas in the world to China, but we can never stand by to be only an onlooker and imitator.

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非办公设计 Non-office Design

沈雷 Shen lei
内建筑设计师事务所合伙人
高级室内建筑师
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宋国梁
曾建龙
于强
黄斌
李越
Keiichiro SAKO、Akiko MIYAZAKI
王闵
罗灵杰、龙慧祺
谈星火
史永杰
殷艳明
陈骏
张晔、盛燕
MARGAUX LHERMITTE、方钦正
贺钱威

吉禾
超锐体育用品发展有限公司
中石化宁波工程有限公司设计科研大楼
南画廊艺术家工作室
陈心懋画室
友邦家居总部办公楼
姜峰室内设计有限公司写字楼
[V]室内设计咨询有限公司办公室
概念办公空间
招商银行VIP贵宾厅
泉峰贸易有限公司办公楼
井冈山革命博物馆新馆
MATERIALITY
世新传播机构总部办公室
壹正企划办公室
北京体育大学国家队训练基地综合馆
香港华侨城集团写字楼
创域艺术设计有限公司办公楼
乔艺塑胶有限公司
大兴文图馆影剧院
NACO上海中心
HED Office



随着体系庞大、层级分明、工作固定的金字塔组织结构的解体，现代生活及工作借由E化逐渐融合。组织与工作流程的改变以及信息工具的不断更新带来作业形态的变革，形成了不限时间、不限地点、不论何时、不论何地皆可工作的新形态。这让使用者对办公地点的选择具有更大的弹性空间，办公空间也得以从纯粹的工业机能中解脱出来，与个性、自由、休闲、娱乐等发生联姻，成为一个混合体。

像机器一样运转的工作场所只能让员工每天面对工作存在感带来的压迫，因而成为办公设计的过去时。而当创意二字掀起的洪流迅速地推动起全球经济的发展时，如何寻找到有效的方式，让办公空间也可以担当起创意启发的功用，最大限度地挑战和开发这些潮流性行业员工的创造力，产生出非同凡响的商业价值，成为后工业时代业主与设计者们一次次实践推演的中心主题。

突破局限是建立起创意空间平台的重要方面，既有对刻板的办公空间格局的颠覆，也有对单调办公功能的拓展。非传统的办公设计的目的正是将最能点燃灵感之火的自由气息引入空间，让员工以最轻松的方式享受工作。在这样的理念引导下，办公空间趋向复合，以完成多重身份定义，最大限度地满足各种不同需求。在办公空间复合化的过程中，原本单一的空间肌理中掺入更多地非办公设计元素。当酒吧、咖啡厅、茶座、运动场、会所等多元化的场景和功能串接于办公空间内时，设计带来的空间错位感，如同拼贴的蒙太奇效果般，展现出冲破线性束缚的丰富空间体验。

随时可以变化的平面配置，是更为动态的办公机制的基本需求。空间的转向使明确的功能定位不再成为建构空间格局的唯一方式。笼统的区域划分、子空间的引入、切换模式的预设等非传统形式的表现，扩张了工作场所的概念，使之变为一个场域。模棱两可的功能性与非功能性空间呈现出自由、开放的态势，毫无距离感地欢迎任何人进入其中。

创造随意性交流空间的企图，从更大程度上体现了办公空间内对人性化追求的认可与鼓励。模糊化的空间边界与功能定义，以通达的环境、良好的视线、令人愉快的细节等消解识别带来的意识拘泥，通过对超越物质层面的关爱和兴趣的表达，在倡导共享与交流沟通的基础上提高工作效率。

在这一系列办公空间的设计中设计师都以突破常规办公模式的思维打破了概念语义的约束。在让人产生酒吧错觉的V室内设计咨询有限公司办公室中，办公与休闲的双重空间定义在光线切换与材料的质感组合中轻而易举地实现。同样是对空间的色相处理，吉禾与壹正企划则分别从暗调与无色两个截然不同的方向诠释了各自业主对自由的理解，让空间个性跃然体现。在G&D办公空间及世新传播机构总部办公中，设计从营造轻松舒适的工作氛围出发，清晰地传达了对人性化设计的考量。

通过这些非传统办公空间的展示，不难看出在后现代社会混杂、多变的外衣下，办公室形态已不再是单一的形式及功能。办公空间纯粹意义上为办公而设的有形规模在不断缩小和弱化。工作场所的设计行为也将在空间个性化和多元化的双重引导下，从功能、视觉效应、空间感受、实施手段等各个方面深入探求具有高包容度的非办公设计可能性。

With the disaggregation of the pyramid organization structure with the gigantic system, clear classes and stable jobs, the modern life and work are gradually integrated together through the computerization. The changes of the organization and working procedures as well as the constant updates of the information tools have brought with the reform of the working ways to form a new way in which the work can be done regardless of times and locations. In this case, the user has a more flexible space for the selection of the working locations. The office space also can be liberated from the pure industrial function to connect with individualities, freedom, recreation and amusement etc. and become a mixture.

The working place running like a machine only can bring the staff to confront with the oppression due to the existence of the work every day and thus becomes the history of office design. However, when the current that is caused by the word "creativity" is rapidly promoting the development of the global economy, how to find an effective way so that the office space can also inspire the creativities and challenge and develop the creativities of the staff in the fashion industry to create the unusual business value has become the central theme practiced and performed by the owners and designers again and again in the post industrial era.

Breaking through the confinement is an important aspect of setting up a platform for creative space. There is not only an overthrow of the rigid office space arrangement, but also an expansion to the dull office functions. The non-traditional office design purposed to introduce the free sense that can best ignite the fire of inspiration to the space and make the staff enjoy the work in a most comfortable way. Under the direction of such idea, the office space tends to the complexion in order to accomplish the definition of multiple identities and maximally meet the various different requirements. During the complexion of the office space, the originally dull space texture is mixed with more non-office design elements. When the multiple scenes of bars, coffee houses, tea houses, playgrounds and clubs etc are linked to the interior office space, the sense of space displacement brought by the design, just like the pasted montage effects, has shown the experience of wonderful spaces that have broken through the linear confinement.

The plan arrangement that can be changed at any time is a basic requirement for a more dynamic office system. The change of the space makes the orientation of specific functions no more a sole way to constitute the space arrangement. The demonstrations of the non-traditional forms such as general division of the areas, introduction of subspaces and presetting of the changing modes etc have expanded the conception of a working place to a field. The spaces of ambiguous functionalities and non-functionalities have shown a free and open posture to welcome anybody in without any sense of distance.

The creation of the casual communication space is attempted to reflect the recognition and encouragement on the pursuit to humanization by the office space to greater extent. The indistinctive space boundaries and function definitions have dissolved the constraints of the ideas caused by the recognition through the clear environment, good vision and pleasant details etc. and improved the work efficiencies on the basis of advocating the share and communication through the expression of the concerns and interests surpassing the material level.

In this series of office space designs, the designers have applied the idea that breaks through the conventional office mode to break the confinement of the conceptual meaning. In the office of V Interior Design Consulting Co., Ltd. which brings an illusion of a bar, the dual space definition of work and recreation has been realized quite easily through the combination of light changes and material qualities. The same is applied to the arrangement of color and shape of the space. Jihe and One Plus Partnership Limited have interpreted the understanding of the freedom by the respective owners through the two completely different directions - dark and colorless to vividly demonstrate the space individualities. In G&B office space and the Office for Headquarters of Shih Hsin Media Group, the design has begun with the creation of a relaxing and comfortable working environment to clearly deliver the consideration on the human-orientated design.

Through the exhibition of these unconventional office spaces, it can be easily found out that the office type is not a dull form and function any more under the farraginous and variable overcoat of post-modern society. The physical scale designed for the work in a pure meaning of office space is constantly reduced and weakened. Under the dual direction of the individualization and diversification of the space, the design behaviors on the working places will also further explore the possibilities of non-office design with high compatibilities from the aspects such as functions, visual effects, space feelings and implementation methods etc.

设计:谷腾

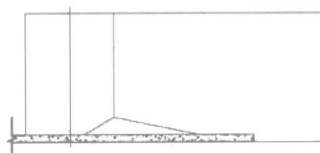
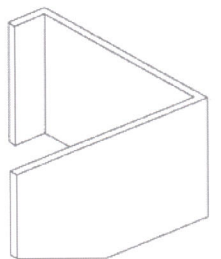
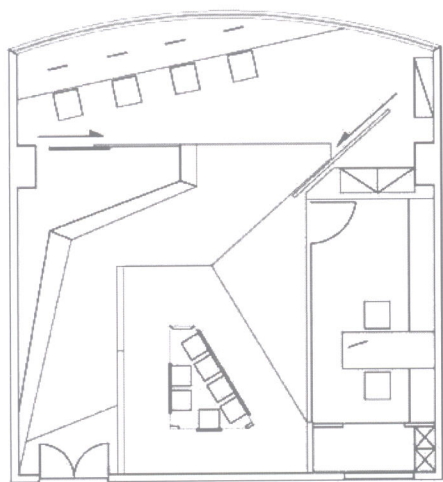
吉禾 Ji he

面积:110m² / 坐落地点:上海 / 主要材料:水晶自流平、钢结构、玻璃 / 摄影:谷腾

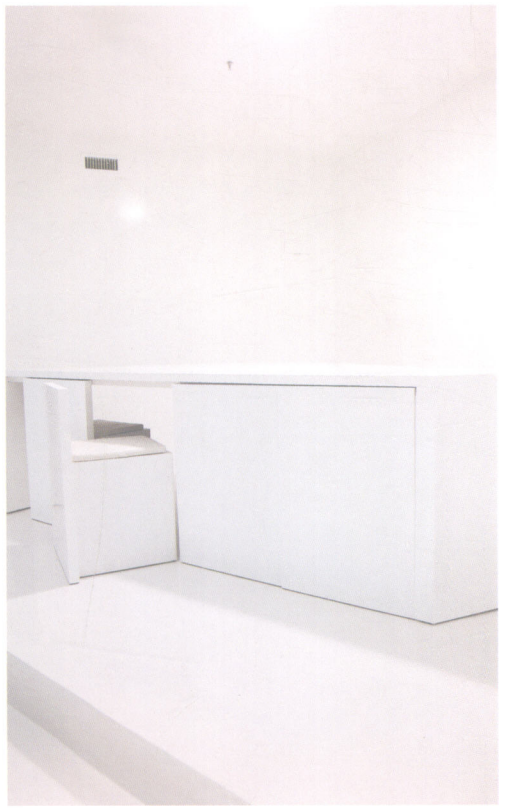
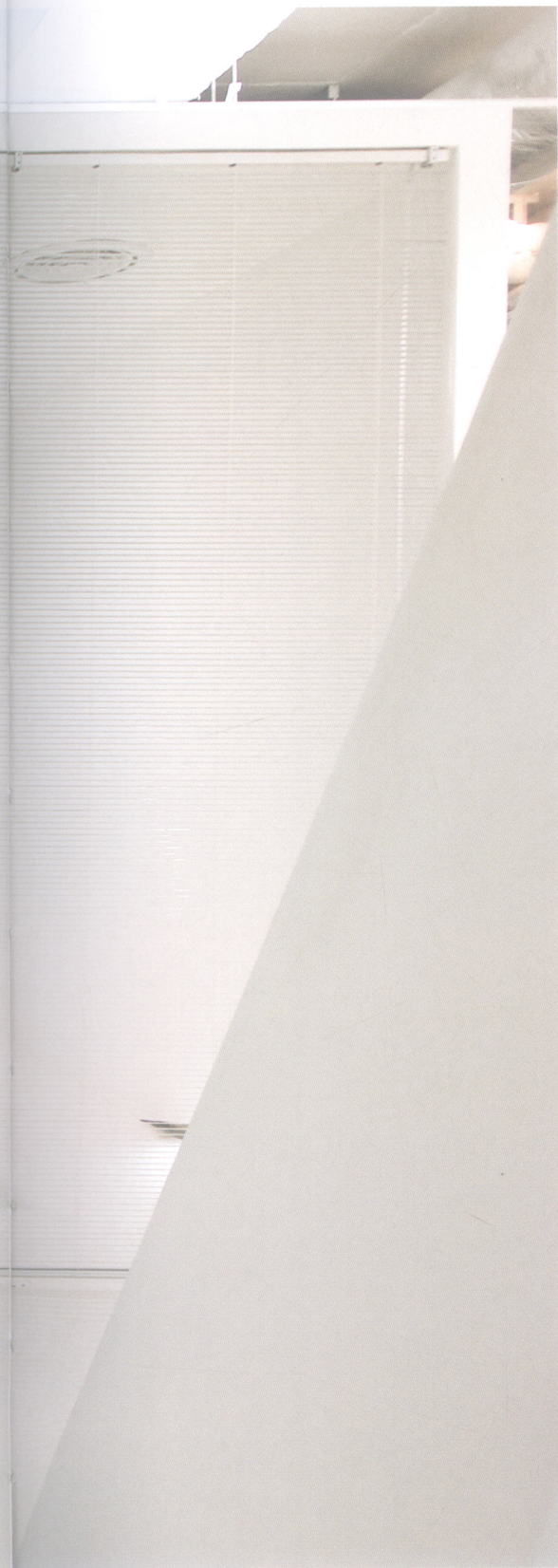
生活中充满各种各样的颜色,每种颜色所带来的生活也不相同。在这充斥着缤纷色彩的世界里去寻找一个无色的社会,一种自由的、安静的生活,一个过去与未来交织的空间,无色,无限……来重新审视这世界上的每个生灵。

Our life was full of all kinds of color,Which bring us different kinds of life.We try to find a no color society,a free and quiet life style,or a space which contact between past , and future and so on in this colorful word,Colorless, unlimited……And review this world from every misery in the world.









设计单位: 内建筑设计事务所

超锐体育用品发展有限公司

Chaorui Sports Products Development Co., Ltd.

面积: 650m² / 坐落地点: 杭州 / 摄影: 陈乙

超锐体育用品发展有限公司从事着国际知名运动品牌“kappa”和“RUKKA”的特许经营，在它的办公空间中，运动是一种发展的状态，也是一种创新的精神，经由设计师透过灵动开放的布局及明快的色彩搭配投射在空间中，便转化成活泼生动的场域气质，契合着企业运动品牌代理的行业特点。

设计极力营造具有动感的空间体验，突出活力亲切的空间氛围。入口接待区即以意大利的国旗颜色红、绿、白的色彩搭配呼应公司代理的“kappa”品牌。异型的螺旋造型形成半包围的等待区域，跃动的线条配合温暖的红色立刻让空间变得鲜活而富有冲击力，使客户在进入公司的第一时间就能直观而深切地感受超锐的热情与品牌认知程度。

主办公区采用开放格局，斜向布置的办公桌椅打破规矩的四方平面，扭转了办公空间的刻板印象。阳光的橙和灵性的蓝两色新型亚克力板如同旗帜般自上空垂下，顶部的滑轨让它们可以方便地按需要移动变化，不断适应瞬息万变的环境，拓展出空间变化的无限可能。变化带来乐趣，时而开启时而闭合的空间游戏，让群体空间不再枯燥乏味，也为个体的创意发挥提供了自由的典范示例。

大小会议室、总经理室等要求相对密闭的空间沿走道右侧错位参差排布，以白色的圆角盒体呈现，柔和的线条消解了立方空间的坚硬与凌厉。盒体当然绝不会是压抑的全封闭型，两面以弧线连接的玻璃墙面保持了空间通透性，再分别用橙色、蓝色、绿色为主基调的丝网印刷薄膜为玻璃覆面，除了可以清晰明瞭地标识出的各自包含的不同功能外，也是走道一侧亮丽的风景。盒体内天花、地面和墙面都以竹胶板饰面，给人以整体感和一体性，亲切的质感也营造出轻松舒适的空间氛围。

Chaorui Sports Products Development Co., Ltd. is engaged in the franchised business operation of the well-known international sports brands “kappa” and “Rukka”. In its office space, the sports are a developing status and also an innovative spirit. It has been reflected in the space through the vivid and opening arrangement as well as the arrangement of vivid colors by the designer – Yao Lu, which is then transformed into a lively atmosphere to match the industrial characteristics as an agent for sports brands.

The design tries to create an dynamic space and stress on the lively and friendly atmosphere. The reception area at the entrance is arranged with red, green and white to go with – three colors in Italian national flag to echo with the brand “kappa” engaged by the company. The irregular spiral modeling forms into a half-enclosed waiting area. The active lines in combination with the warm red have made the space fresh and impressing so that the customers can directly and deeply feel the warmth and recognition on the brands of Chaorui once they enter the company.

The main office area is in an open style. The inclined arrangement of the office tables and chairs has broken the orderly square plane and changed the stiff image of the office space. The new acrylic boards in two colors – sunshiny orange and vivid blue are handing down from the overhead like flags. The sliding rails on top can move and change them conveniently as required to be constantly adapted to the ever-changing environment and explore the infinite potentialities of the space change. The changes have brought with the pleasures. The space games that sometimes open and sometimes close have made the integral space boring no longer and also provided a typical example of freedom for the development of the individual creativities.

The spaces that requires relatively closed including the big and small conference rooms and general manager's office et are arranged along the right side of the corridor in an alternated and irregular way. They are demonstrated in the white cases with round angles. The soft lines have dissolved the hardness and sharpness of the cubic spaces. The cases are certainly not the depressive totally enclosed type. The glass wall to connect the two sides in a curve has retained the transparency of the space. The screen



printed films separately with orange, blue and green as the main color are covered on the galls. In addition that the individually contained different functions can be clearly and obviously marked, they are also a bright scene in the corridor. The ceilings, floors and walls in the cases are all covered with bamboo-glued boards so that the people have a sense of integrity and entirety. Furthermore, the friendly qualities also can create an easy and comfortable space atmosphere.

