

NEW Top Show Flat III

VOL. 1

中国最新顶尖样板房 III (上)

深圳市创扬文化传播有限公司 / 编

大连理工大学出版社

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深圳市创扬文化传播有限公司 / 编 赵欣 / 译

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Preface

Ricky C.T. Wong Design Consultants(H.K.)Limited / **Ricky C. T. Wong** ○

Daguan Architectural Interior Design Studio / **Kris Lin** ○

Hongyang Group—Zhibin Chen Design Studio / **Zhibin Chen** ○

HOME INTERIOR'S LTD / **Man Lam** ○

Guangzhou Fangwei Decoration Co., Ltd / **Zhixiong Zou** ○

HK ARES DESIGN CONSULTANT LIMITED / **Fangxiao Chen** ○

Kunming Zhongce Decoration Co., Ltd / **Xiaolong He** ○



Zen and Aesthetics ◀

The process of designing interior space, in fact, is not only the process of creating commercial art, but also probably be the process of rediscovering the aesthetics. However, in most cases, cues which are similar to this do not mean practical application to designers. Objectively, the mainstream consciousness of fashion industry seems more willing to regard the designing method of interlacing the past and modern and excellently conglomerating the West and East as the creating theme of repeated space.

However, we must see that, the content of the change happening in the residential aesthetics is much richer than what we can imagine. Especially in this century, the space design has completely evolved into the core competition of the fashion industry, and it will be difficult for the designers to treat the space plan as a purely aesthetic event.

The practical situation is always complicated and ever-changing. The era we are going through is more and more diversified, where not only luxury and modesty exist side by side, and the complexity and simplicity coexist, including colorful ways of life, but also in the real contradictions, conflicts and confrontations to establish, subvert, recombine, build, inherit and

betray, all of which are dazzling. In the same living area, you can not only see the pure European concept overlooking at the peak of the city, but also enjoy a peaceful and comfortable living proposition expressed by the Chinese-style space's flavor. Even if you still have not understood the profound meaning of coexisting and accommodating with each other, you have to learn to accept the Baroque crystal chandelier and replace the dull core of orientalism, and know how the Far East decorating culture cover the Western spirit with supremacy of science.

It is an era of globalization, and with the assistance of information, a variety of values are going cross the boundaries of countries and nations, so that people in different parts of the world can share the civilizing productions across area boundaries. However, the paradox is that globalization and diversity coexist in one room and no force can be a uniform standard, including in the area of space design, where it also reveals a diversified value center. It means that the designers have to rethink on the definitions of commerce and aesthetics.

In addition, we should also see that the reason for the space persisting in the principles of aesthetics is oriented from a fact, where in the

face of spiritual demands, no matter how powerful the commercial force is, so far no one can become the final victory, and we still retain the sacred sky of spirit.

If this argument is tenable, the space design is clearly on a mission of building the framework of our spirit and meeting the needs of our spirit, and I think is just core value of this industry. In fact, the space design helps us gain an ability for aesthetics, and our ambitions, dedications, hopes for life and wishes to family build up a classical life about bedroom, about living room and about garden, through the combination of various fashionable elements at all times and in all countries. In other words, when we find that the space design and our spirits need to communicate with each other, we have every reason to believe that in fact the process of designing space is the process for our designers to seek and find beauty. The aesthetic deposits contained in the interior space are thoroughly revealed in this process, and it is the aesthetic apperception of Zen in the Eastern world.

Ricky C.T. Wong Design Consultants(H.K.)Limited
Ricky C. T. Wong

禅与审美 ◀

室内空间的设计过程,实际上不仅是商业艺术的创作过程,很有可能更是关于审美的再发现过程。然而在多数情况下,类似这样的提示对于设计师来说,并不具有实际应用的含义。客观上,时尚工业的主流意识,似乎更愿意让古今交织、中西合璧的写意方法作为反复轮回的空间创意主题。

然而,我们必须看到一点,发生在居住美学中的变革,内容要比我们想像的丰富得多。尤其进入本世纪以后,空间设计已经完全演变为时尚工业的核心竞争力,设计师们很难将空间规划看作是纯粹的审美事件。

现实的情况总是复杂多变的。我们正在经历的时代越来越多元化,不仅奢华与质朴并存,繁复和简约共存,包括异彩纷呈的生活方式,也是在现实的矛盾、冲突和对立中得到确立、颠覆、重组、构建、继承、背叛,一切都令人眼花缭

乱。在同一个生活区间,你既可以看到纯粹的欧洲概念在城市的巅峰眺望,也能领略到中式空间情怀所表述的恬适的安居主张。即便你仍未理解兼容并蓄的深刻含义,你也要学会接受巴洛克的水晶吊灯,替换东方主义沉闷的核心,以及远东装饰文化如何去覆盖科学至上的西方精神。

这是一个全球化的时代,各种价值观在资讯的协助下正在穿越国家和民族的边界,让不同地区的人们去分享跨越地区界线的文明成果。但悖论的是,全球化是与多元化共处一室的,没有哪一种力量可以成为统一的标准,包括在空间设计领域,也呈现着多元化的价值中心。这意味着设计师必须重新考量关于商业和审美的定义。

除此之外,我们还应该看到,空间设计之所以坚持审美的原则,实在是源于在人的精神需求面前,不论多强大的商业力量,迄今为止仍未获得最后的胜利,我们仍然保留着那片神圣的心灵

的天空。

如果这个判断成立的话,空间设计显然就具有了一种构建人的精神框架、满足人的心灵需求的使命,我以为这恰恰是这个行业的核心价值。事实上,空间设计正在帮助我们获得关于审美的能力,我们的企图心、事业心、对生活的祈盼、对家人的祝愿,都在通过对古今中外各种时尚元素的组合,构筑着关于卧室、关于客厅和关于花园的经典生活。或者说,当我们发现,空间设计和我们的心灵需求心意相通,我们完全有理由认为,关于空间设计的过程,实际也是设计师们寻找和发现美的过程。至于室内空间本身所蕴含的审美底蕴,则在这一过程中得到彻底的揭示。而这也正是东方世界关于禅的审美感悟。

黄志达设计顾问(香港)有限公司
黄志达



Show flat is a platform for property enterprises to display their products, and a good show flat can inspire purchasing desire of the potential customers, increase the property's own brand image and value, and then bring along the development of the relevant industries around, realize the enterprises' marketing strategies successfully. The precondition is certainly that the property has owned its precise market orientation and relevant design orientation. Show flat in a way provides a broader space for the designers to realize their concept designs, and in an unfettered space, they can express the targeted designing idea better. Grasping, considering and formulating a targeted program, planning a rational plain layout, and introducing soft decorating design matching with the whole style are the basic requirements of a successful show flat design. Comparatively speaking, an excellent show flat designer with certain cultural deposits and keen insight into every levels of life is more conducive to the naissance of good designing works.

Daguan Architectural Interior Design Studio
Kris Lin

样板房是房地产企业展示自身产品的平台，一套好的样板房可以激发出潜在客户购买欲望，提升楼盘自身的品牌形象与价值，进而带动周边相关产业的发展，成功实现企业的营销策略。当然，前提就是楼盘已具有了精准的市场定位及与之相关联的设计定位。

样板房，在一定程度上给予了设计师更广阔的实现概念设计的空间，在不受束缚的情况下继而更好地将具有针对性的设计想法表达出来。把握及考量定做具有针对性的方案、规划合理的平面布局、与整体风格相匹配的软装设计都是成功样板房设计的必备条件。相对而言，优秀的样板房设计师如果具备一定的文化底蕴及对生活各个层面敏锐的洞察力，会更有利于好的设计作品的诞生。

达观建筑室内设计事务所
凌子达

序三 / Preface Three



When living in the capital, I got in the habit of observing all kinds of property show flats, roaming in the imperial city with rich and restrained passion, conjecturing the petty bourgeoisies who represent consumption era, and evaluating the elicitation and inspiration to the public. Generally speaking, show flat is an effective tool to stimulate the purchasing desire, as the window models on Champs Elysees Street, Paris, or the boutiques of glass-covered corridor on Milan Cathedral Square, and even without any thought of buying, we want see it from closer at hand. It may be an accumulation of culture, or a simple fashion, or classical performance of regional style, just like continually changing model and fashion, and it appropriately guides the public's line of sight. I am appreciated that show flat balances the simplicity and culture and links the creation with life, warm and cordial, polished and restrained. However, my inmost favorite is different, which is pureness, fashion, frost, industry...

At the foot of the Alps, days are circulating in the music of Mozart's hometown, and the creating ways of bionic design endows me with productive session and new insight. All the

macroscopic or microscopic elegant elements in the natural world can be chosen as the source of creativity to stimulate the imaginary space, and it is "small grass and starry sky are all the favorite subjects in a picture." Someone may take it out to share, practice, and deepen, and there may be praises or doubts, but who cares! Nowadays, disputation is a good thing, and you can just do it following your bliss. Mr. Guanzhong once said "style is the back of history", so we should dominate our own destiny leaving back to others...

Hongyang Group—Zhibin Chen Design Studio
Zhibin Chen

旅居京城时有了一种习惯，观摩形形色色的楼盘样板房、漫游皇城都会怀着丰满而矜吟的情怀，揣摩扮演着消费时代的小资，来评价对于大众的启发与激荡。样板房大抵是一种刺激购买欲望的有效工具，如同巴黎香榭丽舍大街的橱窗里的模特，亦或是米兰大教堂广场玻璃长廊的精品店面，即便不买都想凑近去一看究竟。或是文化堆积，或是简约时尚，亦或是地域风格的经典表现，如同是不断变幻的模特和时装，又恰如其分地引导着大众的视线。很欣赏其对于简约与文化的权衡，创意与生活的对接，既亲切温馨，又洗练矜持。而我心底的喜悦却又不同，纯粹、时尚、冷峻、工业……

到阿尔卑斯山脚下，在莫扎特故乡的乐声中，流转数月，仿生设计的创意方法让我收获颇丰，得到新的顿悟。自然界那些或是宏观或是微观的优美元素，皆能成为创意源点，激发想像空间，真是“寸草星空皆入画”。喜悦地拿出来分享、实践、深化。有赞美、有质疑，管他呢！这个年代，有争议才是好事，率性而为。冠中老师说“风格是历史的背影”，走自己的路，把背影留给别人……

鸿扬集团—陈志斌设计事务所
陈志斌

Preface Four / 序四



Unconsciously, I have been engaged in interior design for many years. In these days, I have experienced a lot of owner's houses of different types and styles. Following is what I feel about the interior design, and I hope to share with you.

Before the beginning of each design, our designers have to contact with the owners with good and deep communication to really understand the owners' needs and preferences, so that the quality of the owners can be highlighted in the whole design, and then be upgraded. The original layout of structure, arrangement of interior lighting effects, application of colors, selection of materials, and display of accessories and other aspects should complement each other to show the rich sense of level in the interior environment, so that it can show the designers' unique ingenuity. A perfect design should highlight the practicality and functionality of each space, at the same time should maintain coherence and unity of the whole design. The interior design should be diversified, not only following the change of time, but also catering to the needs of the owners. In the final analysis, the interior design is people-oriented.

HOME INTERIOR'S LTD
Man Lam

不知不觉，本人从事室内设计已多年。在这些日子里，接触到了很多不同类型及风格的业主个案。以下是本人对室内设计的些许心得，望能与大家分享。

在开始每个设计方案之前，必须要同业主有良好而深入的沟通，切实了解业主的需要和喜好，从而将业主的品位在整个设计中突显出来，并加以提升。别出心裁的格局分配、室内灯光效果的编排、色彩的应用、物料的取材、装饰品的摆放等各方面要相辅相承，表现出室内环境丰富的层次感，才能体现出设计师的匠心独具。一个完美的设计就是既要突出每个空间的实用性和功能性，又要保持整体设计的连贯性和统一性。室内设计应该是多元化的，既要追随时代的变迁，又要迎合业主的需求。归根究底，室内设计是以人为本的。

家创作室内设计有限公司
林文学

Preface Five / 序五



I remember I first contacted with "show flat" in 1999, when the home decoration was exceptionally hot in Guangzhou, and every day "Through Train to Show Flat", "Collecting N Sets of Show Flats" and other headlines frequently appeared in broad advertisements for home decorating companies published in various major newspapers, so I often visited some "show flats" by the "Through Train." "Show", as its name implies, means model and good standard. However, after visiting some "show flats" used by home decorating companies to develop business, I always thought without any compliment that these designs are vulgar, and how the "works" of indifferent quality and mediocre effect could be called "standard" and "model"? At that time, the request of common people was assuredly not high, as long as the words "show flat" could have been in great demand. In fact, after 2000 "show flat" gradually became an exclusive tool term used by land agents.

In 2001, I was invited for the first time to design some show flats of a new property for a real estate developer in Guangzhou. At that time, in my opinion show flat should be a model to display the interior space for the broad owners, and it should deliver the message of an ideal

living space standard for the owners with refined space design, original materials, advanced construction technology, eye-catching colors and lighting effect and so on to lead a new way and pursuit of life. With the cooperation with property industry for many years, "show flat", which is known by everyone, now is no longer the simple concept in the past. Over the past eight years, I have unconsciously designed hundreds of show flats, which are in the South, in the North, in the first-tier central cities, in the second-tier and medium-sized cities, and in different times and different areas, I was in the face of different consumer groups and property developers. Show flat, as an important tool for developers to sell goods, has gone far beyond the concept of general home, and it not only needs a good space design, more importantly it needs to study and integrate the developments and marketing strategies of the developers and to target on finding the most appropriate way to promote products (commercial residential buildings) for the property developers. In the design of show flat, some designers may be in pursuit of strong display or respect the pursuit of style as basic element to pursue purity, and in the final analysis, it should be based on the axis of property developers sale. No matter

which kind of styles, or which school, they always lead customers with the high-degree artistic ambience created by the show flat, so that the customers may feel personally on the scene and have an impulse to own it, and the developers achieve their goals. It is an important aspect to measure a show flat.

Guangzhou Fangwei Decoration Co., Ltd
Zhixiong Zou

记得最早接触“样板房”是在1999年，当时广州的家装市场异常火爆，每天各大报纸刊登的家装公司大幅广告中频频出现“样板房直通车”“征集N套样板房”等等大字标题，我也常常随同“直通车”参观过一些“样板房”。“样板”，顾名思义，即榜样、好标准。可看过一些家装公司用以招揽业务的“样板房”，我总是不恭维地在想，这些设计低俗、质量一般、效果平平的“作品”，何能为“标准”、“榜样”？不过当时老百姓的要求确实也不高，只要冠以“样板”，便可大行其道。其实，2000年后，“样板房”也逐渐成为地产商的专用工具名词了。

2001年我首次被广州一家地产开发商邀请为其作一新楼盘的几套样板房设计。当时以我的理解，样板房，应该是向广大业主展示室内空间的

不谈样板房

Let Show Flat Pass

With the opening of "ARMANI CACS" which is a furniture franchised store of Giorgio Armani in 7-star Burj al Arab Hotel, in the Baroque-style old villa, lan club, in Shanghai, French designer Patrick Gilles and his partners enjoy "traditional Chinese elements" to the full. The masters begin their "cross-border" games.

From Bauhaus to "post-modern structure," the connotation of interior design is larger and larger, and the extension is vaguer and vaguer. Perhaps the architectural design and interior design will become more, at the same time the projects will be introduced without making distinction. Whether the architects or the interior designers should hold a "cross-border" intention, and tread as on eggs and impenetrate the West and the East. In this era full of information, the designers draw nutrients from different areas, such as architecture, drama, music, painting, and sculpture and so on. In this era of reading pictures, the visual firewall built up by a large number of readings can avoid the well-known "styles" with aesthetic fatigue appear in their own works.

The Baroque, Art Deco, and traditional oriental style and other classical symbols are reused, for example, an extraordinary classical chair presenting a period of history, which appeared a few decades ago, is remade with new materials and new colors, and putting it in a new time

and new space will bring a new formal esthetic sense which appeared somewhere in time but also nowhere in time, amazing our aesthetic-fatigue vision.

In fact, the designers and film directors work with different approaches to the same purpose, and designing a project is also telling a story. Where is "story", where are time and space, just as film directors controlling and expressing the time and space, designers consider more about works' "narrative" and "formal esthetic sense". After conceiving, the designers need to use a variety of elements to "materialize" these ideas and show them up. In the framework of a story, the story begins gently by the performance of "different actors" and scene to complete the "cross-border formal esthetic sense" belonging to the designers only.

HK ARES DESIGN CONSULTANT LIMITED
Fangxiao Chen

随着服装设计大师Giorgio Armani在迪拜7星级帆船酒店的家具专卖店“ARMANI CACS”的开业，法国设计师Patrick Gilles和他的伙伴在上海Baroque风格的老别墅里的lan club过足了“传统中国元素”的瘾。大师们开始了属于他们的“跨界”的游戏。

从包豪斯到“结构后现代”，室内设计的内涵越来越大，外延越来越模糊。也许建筑设计和室内设计会更多，同时介入项目不分彼此。不管是建筑师还是室内设计师，也许都应该有一颗“跨界”心，瞻前顾后，贯穿东西。在这个信息爆炸的时代，吸收着来自建筑、戏剧、音乐、绘画、雕塑等不同领域的养分。在这个读图的时代，通过大量的阅读建立视觉的防火墙，避免大家都熟悉的、已审美疲劳的“样式”出现在自己的作品中。

将BAROQUE、ART DECO、传统东方风格等经典符号重新利用，如把一只几十年前的代表一段历史的非常经典的椅子，用新的材质、新的色调重新制作，用到新的时间、新的空间，产生似曾相识又不曾相识新的形式美感，惊艳着我们已审美疲劳的视觉。

其实设计师与电影导演有着异曲同工之妙，设计一个项目，也是在讲一个故事，有了“故事”，就有了时间和空间，像电影导演一样把控、表达时间和空间，更多地考虑作品的“叙事性”和“形式美感”。在构思完成后，设计师需要运用各种元素，将这些思路“物化”，展现出来。在一个故事架构下，通过“不同演员”的表演以及场景表现，将故事徐徐展开，完成只属于设计师的“跨界的形式美感”。

香港战神装饰陈设顾问有限公司
陈方晓



序七 / Preface Seven

榜样，应以脱俗的空间设计、新颖的用材用料与先进的施工工艺、吸引人眼球的色彩与灯光效果等等，向业主传达一个理想的居住空间标准信息，引导一种新的生活模式与追求。随着这么多年与房地产行业的合作，“样板房”这个老少妇孺皆知的名字，迄今已不再是当年的简单概念了。八年来，我不知不觉中已做了数百套的样板房，有南方的，有北方的，有一线中心城市的，也有二线中等城市的，不同的时期，不同的地域，面对不同的消费群体及地产商。样板房作为开发商销售的一个重要工具，它已远远超出了一般居家的概念，它不仅需要一个好的空间设计，更为重要的是需要研究整合地产商的开发营销策略，有针对性地为地产商找到产品（商品房）最为合适的推介模式。在样板房设计上，有些设计师可能会追求强烈的展示性或是以风格追求为要素，追求纯粹性，可归根到底还是得以地产商的销售为轴心，无论是哪种风格，无论是什么流派，始终都是以样板房所创作的高度意境去引导客户身临其境，产生拥有的冲动而达到目的。这是衡量样板房好坏的一个重要方面。

广州方伟装饰有限公司
邹志雄

For all of us, home is a warm word, and since the appearance of the word "home", the corresponding vagrancy appeared. The goal of vagrancy is to find our own paradise of soul—go home.

My view of home is much more different: I wish to have my own house, design by myself and live my life; someone accompanies me to walk in the wind and stay in a place close to the sun, so that we can close our ears to the noise of temporal world and live a clean and free life. Home is not just a house, and it is a safe haven for vagrants and a stage of soul. In short, it is also a way of life truly belonging to us. Whether we are happy or sad, whether it is rainy or fine, home is in our heart all the way; you do not need to choose to be strong or weak, you do not need to be remembered or forgotten, and home can always bring us infinite power; just for this, we strive for our own dreams, and now we come back to the place we are missing from miles and miles.

Home is a warm harbor, even if the outside world is very wonderful, and home is in our heart forever. To the creators of "home" like us, it is not only our own cause, but also it is our responsibility! We have been burdened with the happy responsibility, although its ponderance is heavy, to a person who is a fanatic of life and arts, it is a process of enjoyment. I hope we all the "home" creators can keep on going with

this happy responsibility...

Kunming Zhongce Decoration Co., Ltd
Xiaolong He

家，对于我们所有人来说，都是一个温馨的字眼。而自从有了“家”这个词，也就有了相应的漂泊，漂泊的终点却是找到自己心灵的乐土——回家。

我对家有着更加不同的见解：想拥有一栋属于自己的房子，自己布置，自己生活；谁与我远远漫步云端，在靠近太阳的地方住下，能掩耳不听那俗世的喧嚣，要一种干净的自由自在的生活。

家不仅仅是一栋房子，它是漂泊者的避风港，是心灵的驿站，简而言之，它也是一种真正属于自己的生活方式。无论快乐或者忧伤，不管阴雨还是晴朗，家，始终在你我心上；你无需选择懦弱还是坚强，你无需被记得还是遗忘，家，总可以给你我无穷力量；正因为这样，让你我各自奔赴自己的梦想，又让你我在今天不远千里又回到心中思念的地方。

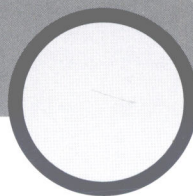
家是温馨的港湾，外面的世界即使很精彩，家永远在心中。对于像我们这样“家”的创造者而言，它不只是我们自己的事业，它也是我们的责任！我们一直背负着这个幸福的责任，虽然它分量很重，但是对于一个对生活、艺术狂热的人来说，是一个享受的过程，希望我们所有“家”的创造者，都背负着这个幸福的责任一直走下去……

昆明中策装饰有限公司
何小龙



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Zhongshan Huafa Ecological Manor B2-23



- 地点 | 中山
- 设计师 | 高文安
- 设计单位 | 高文安设计有限公司

In this show flat, the style of an excellent combination of the East and the West is chosen as interior design. The dark green of the inner courtyard can be seen directly, and in the large and open living room, the crystal on the chandelier with iron branches is brilliant and dazzling. The dining table and chairs are gorgeous European style, while the dropping wooden curtain and the large painting of flowers and birds with meticulous detail on the wall are gorgeous Chinese style. The furniture in the living room is also gorgeous European style with the contrast of the

background of oriental painting of tassel and parrots with meticulous detail and tassel floor lamp, and what an endless flavor. The master bedroom is made of brilliant deep color, and the luxurious and flashing mosaic sets off the glory of the bathroom. The whole interior space is completely open and bright surrounded by pure golden brown voile curtain to form leisure, and the background-changeable painting of flowers and birds with meticulous detail is flowing in the corner, collocating with the exquisite European style.



本案选取了中西合璧的风格作室内设计。直面内庭的苍翠，高大开敞的客厅中，铁枝吊灯上的水晶，璀璨耀目。餐桌与椅是华丽的欧洲样式，但下垂的木帘与墙上的大幅工笔花鸟又是中国的绚丽。起居室的家具亦是华丽的欧风，但与东方的工笔垂花鸂鶒背景及缱绻落地灯相衬，又是说不尽的风情。主人房是一笔灿烂的重彩，奢华闪烁的马赛克将浴室内映衬得一片灼目。整个室内空间是全然的开敞与明亮，被一色的金啡纱帘围合出闲遐的氛围。移步背景的工笔画鸟在墙角流连，与精琢的欧风搭配。











