

室内公共空间

INTERIOR PUBLIC SPACE 2009年12月 第2期



Panta Rhei公立学校

神秘的魅力

Public School Panta Rhei

Glamour of Mystery

食尚空间

Trendy Appetizing Space

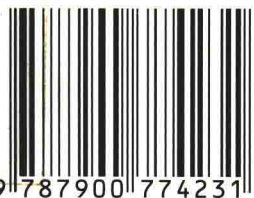
Uwe Brückner、plajer & franz studio——优雅“德”设计

Uwe Brückner、plajer & franz studio, Elegant German Style

丽江福国大饭店

Lijiang Chateau L'Act Hotel

ISBN 978-7-900774-23-1



9 787900 774231 >

总第2期



室内公共空间

INTERIOR PUBLIC SPACE

总第2期
2009年12月第2期(双月刊)

主办单位
大连理工大学(出版社)

编委会主任 刘伟婷

特约顾问

耿治国 陈涛 林振中(美) 迫庆一郎(日)

编委会副主任 李益中

编委会成员

(排名不分先后)

洪约瑟 利旭恒 孙华锋 林文格

刘卫军 萧爱彬 陈立坚 赖旭东

陈志斌 张晓莹 张纪中 符军

Sponsor

Dalian University of Technology (The University Press)

Director of the Editorial Committee Flora Lau

Specially-invited Consultants

Gustaf C.K. Kan Chen Tao David Lin(USA) Sako Keiichiro(Japan)

Deputy Director of the Editorial Committee Johnson Lee

Members of the Editorial Committee

(Listed in no particular order)

Joseph Sy HSU Heng Lee Sun Huafeng Jack Lin

Liu Weijun Xiao Aibin Kenny Lai Xudong

Chen Zhibin Sean Cheung Zhang Jizhong Fu Jun

社长兼主编 金英伟

编辑部主任 袁斌

编辑部副主任 刘蓉 徐宾宾 邹筠娟

发行总监 邓正高

海外发行 张泓

责任编辑 裘美倩

责任校对 马帅

特约编辑 张玄 陈莉 贾春萍 易蕾

海外编辑 Ying Luo

版式设计 黄子平

美术编辑 黄子平

President & Editor in Chief Jin Yingwei

Editorial Director Yuan Bin

Deputy Editorial Directors Liu Rong Xu Binbin Zou Yunjuan

Sales Director Deng Zhenggao

Overseas Sales Zhang Hong

Editor in Charge Qiu Meiqian

Proofreader in Charge Ma Shuai

Contributing Editor Francine Zhang Chen Li Jia Chunping Olivia

Overseas Editor Ying Luo

Layout Designer Huang Ziping

Art Editor Huang Ziping

出版发行 大连理工大学出版社

印刷 利丰雅高印刷(深圳)有限公司

出版日期 2009年12月1日

定价 68.00元

新出音 [2007] 871号

ISBN 978-7-900774-23-1

Publication & Distribution Dalian University of Technology Press

Printing LEEFUNG-ASCO(Shenzhen)Printers Holdings Limited

Publishing Date December 1, 2009

Price per Issue RMB 68.00

Address

Room 1102, Section B, Sic-Tech Building, No.80 Software Park Road,
Ganjingzi District, Dalian, China, Dalian University of Technology Press
Zip Code 116023

Editorial Department Tel +86 411 84709246 / 84709043

Editorial Department Fax +86 411 84709246

Advertising Department Tel +86 411 84709246

Sales Department Tel +86 411 84708842

Overseas Sales Department Tel +86 411 84709043

Delivery Department Tel +86 411 84703636

Email ip_space@yahoo.cn

Shenzhen Editorial Department

Address

Room 9C, China Economic Trade Building,
Zhuzilin, Futian District, Shenzhen, Guangdong
Zip Code 518040

Editorial Department Tel +86 755 82790624

Sales Department Tel +86 755 82790854

Advertising Department Tel +86 755 82537581

本刊声明:

1. 本刊所刊载的文章仅代表作者的观点, 并不完全代表编委及编辑部观点, 欢迎读者对刊载内容展开学术批评和讨论;
2. 本刊保留所有刊载文章及图片的中英文、电子、网络版的专有出版权, 未经许可, 任何人不得以营利为目的复制、转载、摘编、改编、翻译、注释、整理、编辑等, 本刊保留对侵权者采取法律行动的权利;
3. 本刊欢迎各设计单位及个人踊跃投稿, 本刊对来稿保留修改权, 有特殊要求者请事先声明, 请勿一稿多投;
4. 作者文责自负, 文中所引文献、图片要有出处。对于侵犯他人版权或其他权利的文稿、图片, 本刊不承担连带责任。

订阅邮购启事

《室内公共空间》为双月刊, 逢双月1日出版, 每期定价68元, 全年定价408元(增刊未含在内)。

地址

辽宁省大连市甘井子区软件园路80号
理工科技园B座1102室 大连理工大学出版社
邮编 116023

编辑部电话 +86 411 84709246 / 84709043

编辑部传真 +86 411 84709246

广告部电话 +86 411 84709246

发行部电话 +86 411 84708842

海外发行部电话 +86 411 84709043

邮购部电话 +86 411 84703636

邮箱 ip_space@yahoo.cn

深圳编辑部

地址

广东省深圳市福田区竹子林
中国经贸大厦9C室
邮编 518040

编辑部电话 +86 755 82790624

发行部电话 +86 755 82790854

广告部电话 +86 755 82537581

CONTENTS 目录

007 刊首语

专题

- 009 开放式设计经营与理念 中式餐馆设计感言
- 014 蔚蓝色的美丽光芒 北京净雅大酒店
- 020 诗情画意 成都桐梓林餐厅
- 026 新贵族港式休闲餐厅 包头珍逸食神海鲜火锅
- 032 明暗世界的变换 Bijenkorf 餐厅
- 036 浪漫江湖 顺风123重庆大都会店
- 042 红与黑 德福会新派火锅
- 046 静谧中的暖色梦 旬乐料理店

设计师博客

- 050 由《霸王别姬》创作想到的

设计速递

- 052 Panta Rhei公立学校 神秘的魅力
- 058 Villa NM 绿野别墅
- 062 洛杉矶Alberta Ferretti 光影交错的店铺美
- 066 CARR建筑公司办公室 别致的“挂车工作室”
- 070 VIBE音乐理疗 疗伤的音乐
- 074 雅璞涵馆售楼处 几何空间
- 080 “你好漂亮”陶·会所 静止的时光

样板间

- 087 黑白经典 Kelly Hoppen之家
- 094 阿尔卑斯山下的古老农庄 Filzerhof农庄
- 100 时光的印记 Tsai公馆
- 104 泰式简约风格 中山华发生态庄园样板间
- 110 现代与新古典的碰撞 金茂房产光明城市现代风格样板间B

设计名家

- 115 Uwe Brückner
- 116 “中国复制”将会变成“中国设计” 关于Uwe Brückner的访谈
- 118 华丽的变身 德国证券交易所
- 124 黄绿蓝演绎的工业历史 Dingolfing镇博物馆
- 130 神秘的蓝盒子 德国消费者电子展日本松下展厅
- 133 plajer & franz studio
- 134 中国该有自己独特的设计标签 plajer & franz工作室访谈录
- 136 男人的数学空间 Geometry男装专卖店
- 142 明亮而精妙的优雅 科布伦茨s.Oliver专卖店
- 148 青春而具城市感的店铺 s.Oliver QS店
- 154 时尚者的幸福家园 s.Oliver新概念店

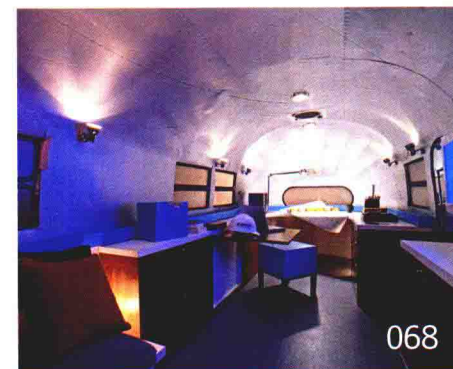
设计笔记

- 162 丽江情缘 丽江福国大饭店
- 182 传承藏密文化

184 新技术新材料

188 设计快讯

192 图书推荐



Topic

OPEN MANAGEMENT AND OPEN DESIGN PHILOSOPHY	Thoughts about Chinese Restaurant Designing	009
CERULEAN AND BEAUTIFUL GLORIES	Beijing Jing Ya Grand Hotel	014
POETIC AND ARTISTIC	Chengdu Tong Zilin Restaurant	020
NEW ARISTOCRATIC HONG KONG STYLE RECREATIONAL RESTAURANT	Baotou God of Cookery Delicacy Seafood Hotpot Restaurant	026
THE TRANSFORMATION BETWEEN BRIGHT AND DARK WORLD	Bijenkorf Restaurant	032
ROMANTIC STREET-CORNER SCENE	ShunFeng 123, The Metropolis Plaza Store	036
RED AND BLACK	Defuhui New Style Hotpot	042
A WARM-COLORED DREAM IN PEACE	Xunle Japanese Restaurant	046

Designer's Blog

My Meditations to the "Farewell, My Concubine"	050
--	-----

Design Express

Public School Panta Rhei	Glamor of Mystery	052
Villa NM	Villa on Green Meadows	058
Alberta Ferretti, L.A.	Interlaced Light and Shadow in Dreamlike Collection	062
CARR Construction Office	Chic "office trailer"	066
ViBE Music Treatment	Music of Therapy	070
Sale Center of Ya Pu Han Residence	Geometric Space	074
"Hello Beauty" Earthen Club	The Still Time	080

Show Flats

CLASSIC OF NEUTRAL COLOR	Kelly Hoppen's Home	087
THE AGED FARMHOUSE UNDER THE ALPS	Filzerhof Farmhouse	094
FOOTSTEPS OF TIME	The Tsai Residence	100
THE SIMPLE THAI STYLE	Show Flat in Hua Fa Ecological Garden, ZhongShan	104
THE SPARKS BETWEEN MODERNISM AND NEW CLASSICISM	B-type Modern Show Flat in Bright City of Jin Mao Real Estate	110

Design Giants

	Uwe Brückner	115
"Copied in China" will change to "Designed in China"	An Interview with Uwe Brückner	116
A MAGNIFICENT RENOVATION	German Stock Exchange	118
INDUSTRIAL HISTORY STAGED WITH THREE COLORS OF YELLOW, GREEN AND BLUE	Museum Dingolfing	124
THE MYSTERIOUS BLUE BOX	Panasonic Booth at IFA, Berlin	130
	plajer & franz studio	133
To Develop China's Own Design Identity	An Interview with plajer & franz Studio	134
	MATH FOR MEN Geometry	136
BRIGHT AND SUBTLE ELEGANCE	s.Oliver SELECTION Store, Koblenz	142
YOUNG AND URBAN IMAGE OF THE STORE	s.Oliver QS Store	148
THE HAPPY HOMELAND OF THE AVANT-GARDE	s.Oliver New Store Concept	154

Design Notes

ROMANCES AND BLESSINGS OF LIJIANG	Lijiang Chateau L'Act Hotel	162
PASS DOWN THE TIBETAN TANTRIC CULTURE		182

New Technique and Material	184
----------------------------	-----

Design News	188
-------------	-----

Recommended Books	192
-------------------	-----



101



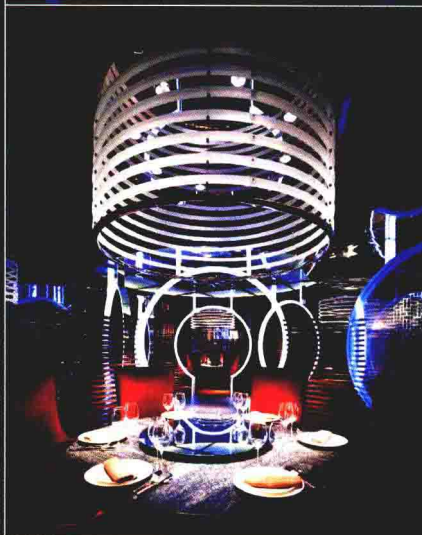
124



138



168



飞形设计事业有限公司

OFFICE FOR FLYING ARCHITECTURE

上海市长宁区天山路600弄思创大厦4号20楼AB座

TEL:86-21-62732255 FAX:86-21-52068868

A-B, 20F, BUILDING NO. 4, NO. 600 TIANSHAN ROAD,
CHANGNING DISTRICT SHANGHAI, CHINA

TEL:86-21-62732255 FAX:86-21-52068868

WWW.OFARCH.COM OFA@OFARCH.COM



TOTAL-2300M²
KITCHEN-220M²

"XIAN SHAN BU LOU SHUI"
(REVEALING THE APPEARANCE AND CONCEALING THE ESSENCE)
IS THE ARTISTIC CONCEPTION FORMED
BY THE WHOLE FEELING.
AND IT EXPRESSES A DESIGN PHILOSOPHY AS
"DA QIAN YI ZHANG, CHA NA YONG HENG".
(ONE MOVEMENT OF THE UNIVERSE RESULTS IN INSTANT ETERNITY.)

此为试读, 需要完整PDF请访问: www.ertongbook.com



室内公共空间

INTERIOR PUBLIC SPACE

总第2期
2009年12月第2期(双月刊)

主办单位
大连理工大学(出版社)

编委会主任 刘伟婷

特约顾问

耿治国 陈涛 林振中(美) 迫庆一郎(日)

编委会副主任 李益中

编委会成员

(排名不分先后)

洪约瑟 利旭恒 孙华锋 林文格

刘卫军 萧爱彬 陈立坚 赖旭东

陈志斌 张晓莹 张纪中 符军

Sponsor

Dalian University of Technology (The University Press)

Director of the Editorial Committee Flora Lau

Specially-invited Consultants

Gustaf C.K. Kan Chen Tao David Lin(USA) Sako Keiichiro(Japan)

Deputy Director of the Editorial Committee Johnson Lee

Members of the Editorial Committee

(Listed in no particular order)

Joseph Sy HSU Heng Lee Sun Huafeng Jack Lin

Liu Weijun Xiao Aibin Kenny Lai Xudong

Chen Zhibin Sean Cheung Zhang Jizhong Fu Jun

社长兼主编 金英伟

编辑部主任 袁斌

编辑部副主任 刘蓉 徐宾宾 邹筠娟

发行总监 邓正高

海外发行 张泓

责任编辑 裘美倩

责任校对 马帅

特约编辑 张玄 陈莉 贾春萍 易蕾

海外编辑 Ying Luo

版式设计 黄子平

美术编辑 黄子平

President & Editor in Chief Jin Yingwei

Editorial Director Yuan Bin

Deputy Editorial Directors Liu Rong Xu Binbin Zou Yunjuan

Sales Director Deng Zhenggao

Overseas Sales Zhang Hong

Editor in Charge Qiu Meiqian

Proofreader in Charge Ma Shuai

Contributing Editor Francine Zhang Chen Li Jia Chunping Olivia

Overseas Editor Ying Luo

Layout Designer Huang Ziping

Art Editor Huang Ziping

出版发行 大连理工大学出版社

印刷 利丰雅高印刷(深圳)有限公司

出版日期 2009年12月1日

定价 68.00元

新出音 [2007] 871号

ISBN 978-7-900774-23-1

Publication & Distribution Dalian University of Technology Press

Printing LEEFUNG-ASCO(Shenzhen)Printers Holdings Limited

Publishing Date December 1, 2009

Price per Issue RMB 68.00

Address

Room 1102, Section B, Sic-Tech Building, No.80 Software Park Road,
Ganjingzi District, Dalian, China, Dalian University of Technology Press
Zip Code 116023

Editorial Department Tel +86 411 84709246 / 84709043

Editorial Department Fax +86 411 84709246

Advertising Department Tel +86 411 84709246

Sales Department Tel +86 411 84708842

Overseas Sales Department Tel +86 411 84709043

Delivery Department Tel +86 411 84703636

Email ip_space@yahoo.cn

Shenzhen Editorial Department

Address

Room 9C, China Economic Trade Building,
Zhuzilin, Futian District, Shenzhen, Guangdong
Zip Code 518040

Editorial Department Tel +86 755 82790624

Sales Department Tel +86 755 82790854

Advertising Department Tel +86 755 82537581

本刊声明:

1. 本刊所刊载的文章仅代表作者的观点, 并不完全代表编委及编辑部观点, 欢迎读者对刊载内容展开学术批评和讨论;
2. 本刊保留所有刊载文章及图片的中英文、电子、网络版的专有出版权, 未经许可, 任何人不得以营利为目的复制、转载、摘编、改编、翻译、注释、整理、编辑等, 本刊保留对侵权者采取法律行动的权利;
3. 本刊欢迎各设计单位及个人踊跃投稿, 本刊对来稿保留修改权, 有特殊要求者请事先声明, 请勿一稿多投;
4. 作者文责自负, 文中所引文献、图片要有出处。对于侵犯他人版权或其他权利的文稿、图片, 本刊不承担连带责任。

订阅邮购启事

《室内公共空间》为双月刊, 逢双月1日出版, 每期定价68元, 全年定价408元(增刊未含在内)。

地址

辽宁省大连市甘井子区软件园路80号
理工科技园B座1102室 大连理工大学出版社
邮编 116023

编辑部电话 +86 411 84709246 / 84709043

编辑部传真 +86 411 84709246

广告部电话 +86 411 84709246

发行部电话 +86 411 84708842

海外发行部电话 +86 411 84709043

邮购部电话 +86 411 84703636

邮箱 ip_space@yahoo.cn

深圳编辑部

地址

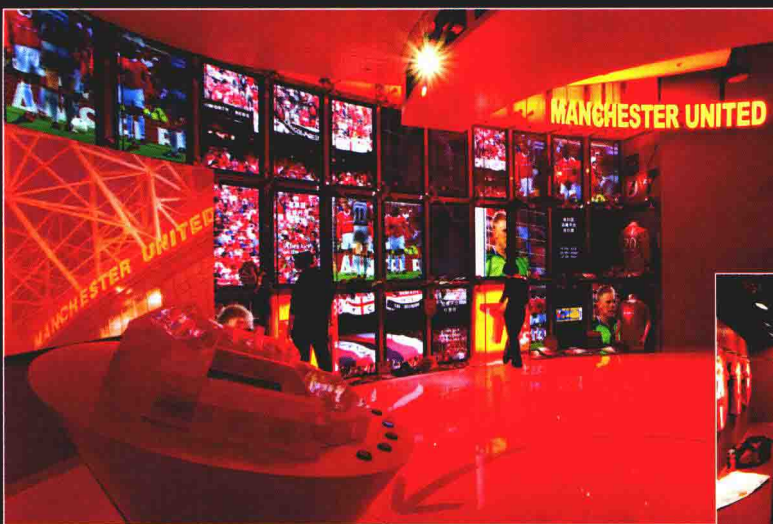
广东省深圳市福田区竹子林
中国经贸大厦9C室
邮编 518040

编辑部电话 +86 755 82790624

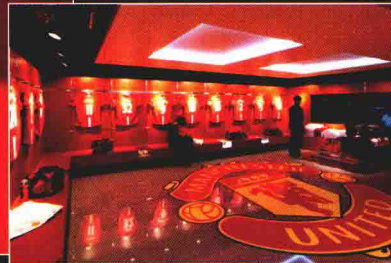
发行部电话 +86 755 82790854

广告部电话 +86 755 82537581

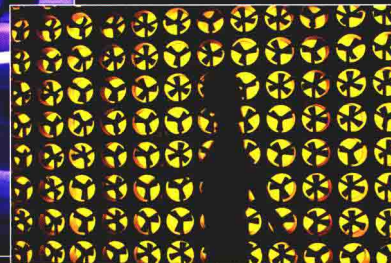
Bringing you a global design perspective



Manchester United Experience
Macau, China



FusionWorld
Singapore



The BugWorld Experience
Liverpool, England



Helmand: A Soldier's Story
Chelsea, England



LONDON

6 Maidstone Building Mews
72-76 Borough High Street
London SE1 1GD
Tel: +44 20 7378 7348
Fax: +44 20 7378 7330

HONG KONG

Room 1003 Tung Chai Building
86-90 Wellington Street
Central
Hong Kong
Tel: +852 3426 3777
Fax: +852 3188 1195

www.metstudio.com



THE QUEEN'S AWARDS
FOR ENTERPRISE
2004



CONTENTS 目录

007 刊首语

专题

- 009 开放式设计经营与理念 中式餐馆设计感言
- 014 蔚蓝色的美丽光芒 北京净雅大酒店
- 020 诗情画意 成都桐梓林餐厅
- 026 新贵族港式休闲餐厅 包头珍逸食神海鲜火锅
- 032 明暗世界的变换 Bijenkorf 餐厅
- 036 浪漫江湖 顺风123重庆大都会店
- 042 红与黑 德福会新派火锅
- 046 静谧中的暖色梦 旬乐料理店

设计师博客

- 050 由《霸王别姬》创作想到的

设计速递

- 052 Panta Rhei公立学校 神秘的魅力
- 058 Villa NM 绿野别墅
- 062 洛杉矶Alberta Ferretti 光影交错的店铺美
- 066 CARR建筑公司办公室 别致的“挂车工作室”
- 070 VIBE音乐理疗 疗伤的音乐
- 074 雅璞涵馆售楼处 几何空间
- 080 “你好漂亮”陶·会所 静止的时光

样板间

- 087 黑白经典 Kelly Hoppen之家
- 094 阿尔卑斯山下的古老农庄 Filzerhof农庄
- 100 时光的印记 Tsai公馆
- 104 泰式简约风格 中山华发生态庄园样板间
- 110 现代与新古典的碰撞 金茂房产光明城市现代风格样板间B

设计名家

- 115 Uwe Brückner
- 116 “中国复制”将会变成“中国设计” 关于Uwe Brückner的访谈
- 118 华丽的变身 德国证券交易所
- 124 黄绿蓝演绎的工业历史 Dingolfing镇博物馆
- 130 神秘的蓝盒子 德国消费者电子展日本松下展厅
- 133 plajer & franz studio
- 134 中国该有自己独特的设计标签 plajer & franz工作室访谈录
- 136 男人的数学空间 Geometry男装专卖店
- 142 明亮而精妙的优雅 科布伦茨s.Oliver专卖店
- 148 青春而具城市感的店铺 s.Oliver QS店
- 154 时尚者的幸福家园 s.Oliver新概念店

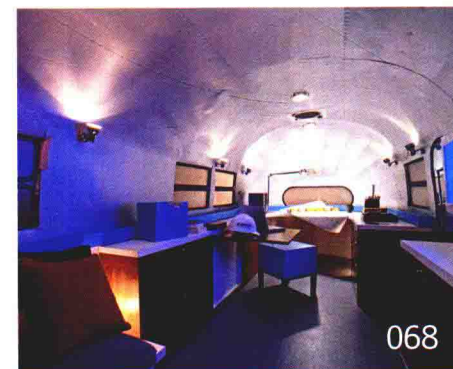
设计笔记

- 162 丽江情缘 丽江福国大饭店
- 182 传承藏密文化

184 新技术新材料

188 设计快讯

192 图书推荐



Topic

OPEN MANAGEMENT AND OPEN DESIGN PHILOSOPHY	Thoughts about Chinese Restaurant Designing	009
CERULEAN AND BEAUTIFUL GLORIES	Beijing Jing Ya Grand Hotel	014
POETIC AND ARTISTIC	Chengdu Tong Zilin Restaurant	020
NEW ARISTOCRATIC HONG KONG STYLE RECREATIONAL RESTAURANT	Baotou God of Cookery Delicacy Seafood Hotpot Restaurant	026
THE TRANSFORMATION BETWEEN BRIGHT AND DARK WORLD	Bijenkorf Restaurant	032
ROMANTIC STREET-CORNER SCENE	ShunFeng 123, The Metropolis Plaza Store	036
RED AND BLACK	Defuhui New Style Hotpot	042
A WARM-COLORED DREAM IN PEACE	Xunle Japanese Restaurant	046

Designer's Blog

My Meditations to the "Farewell, My Concubine"	050
--	-----

Design Express

Public School Panta Rhei	Glamor of Mystery	052
Villa NM	Villa on Green Meadows	058
Alberta Ferretti, L.A.	Interlaced Light and Shadow in Dreamlike Collection	062
CARR Construction Office	Chic "office trailer"	066
ViBE Music Treatment	Music of Therapy	070
Sale Center of Ya Pu Han Residence	Geometric Space	074
"Hello Beauty" Earthen Club	The Still Time	080

Show Flats

CLASSIC OF NEUTRAL COLOR	Kelly Hoppen's Home	087
THE AGED FARMHOUSE UNDER THE ALPS	Filzerhof Farmhouse	094
FOOTSTEPS OF TIME	The Tsai Residence	100
THE SIMPLE THAI STYLE	Show Flat in Hua Fa Ecological Garden, ZhongShan	104
THE SPARKS BETWEEN MODERNISM AND NEW CLASSICISM	B-type Modern Show Flat in Bright City of Jin Mao Real Estate	110

Design Giants

	Uwe Brückner	115
"Copied in China" will change to "Designed in China"	An Interview with Uwe Brückner	116
A MAGNIFICENT RENOVATION	German Stock Exchange	118
INDUSTRIAL HISTORY STAGED WITH THREE COLORS OF YELLOW, GREEN AND BLUE	Museum Dingolfing	124
THE MYSTERIOUS BLUE BOX	Panasonic Booth at IFA, Berlin	130
	plajer & franz studio	133
To Develop China's Own Design Identity	An Interview with plajer & franz Studio	134
MATH FOR MEN	Geometry	136
BRIGHT AND SUBTLE ELEGANCE	s.Oliver SELECTION Store, Koblenz	142
YOUNG AND URBAN IMAGE OF THE STORE	s.Oliver QS Store	148
THE HAPPY HOMELAND OF THE AVANT-GARDE	s.Oliver New Store Concept	154

Design Notes

ROMANCES AND BLESSINGS OF LIJIANG	Lijiang Chateau L'Act Hotel	162
PASS DOWN THE TIBETAN TANTRIC CULTURE		182

New Technique and Material	184
----------------------------	-----

Design News	188
-------------	-----

Recommended Books	192
-------------------	-----



101



124



138



168



经典豪宅 专业团队

奥迪国际室内设计

AUDI INTERNATIONAL INTERIOR DESIGN CO.,LTD

主持设计师 杜康生

台北市信义路五段111号10楼

上海市长宁区汇川路88弄3号103室

+ 886 2 8789 2289

+ 86 21 5273 8517

[Http://www.audi-design.com.tw](http://www.audi-design.com.tw)

DESIGN, TAKE CULTURE ALONG WHEN GETTING OFF YOUR WAY

设计，带文化上路

设计是一种创作活动，他们用自己内心对美的追求和对生活的思考酝酿出这样的艺术：人们会因为它而感受到浓郁的生活气息，能因为它而使生活锦上添花。

设计需要文化的积累。好的作品，总是融合着一个民族或者一个区域的文化特性。当这种文化和设计相结合的时候，作品也就彰显出自己的艺术价值了。

蔚蓝色的美丽光芒，带来海洋的纯净气息，在这里，让人享受到静谧和愉悦；诗情画意弥漫的成都桐梓林餐厅，随处可见中国情韵：鸟语花香，诗情琴声；丽江福国大饭店，取材于云南，并邀请多位民间艺术工匠参与制作精美的木雕、石雕，共同完成了一个充满了民族风情、材质天然、引人入胜的酒店，为丽江这个世外桃源添上了一处宁静优美的居所……

这些优秀的作品无不蕴含着深厚的文化。如果你不了解海洋文化，不可能完成一个能让人身临海洋般感受的作品，如果你不了解中国传统文化也不可能完成这样犹如画卷的佳作。

“而我们的室内公共空间，难道不是要有一个符合我们这个时代人文因素的公共空间，彰显我们这个时代精神的产物？”习晋老师从《霸王别姬》中引申出了设计与文化密不可分的关联。

文化是亘古不变的理想。设计作品要想达到一种高度，首先就应该在自己的设计中坚持以文化为核心，继而将作品需要的一些元素融入进去。

在这里要感谢那些坚持不懈的设计师，是他们用自己的努力完成了一件件优秀的作品，给大众带来了一场场视觉盛宴。在他们的作品中，我们能找到文化的影子。

我们的杂志在成长中，褪去青涩后，将在阳光雨露下茁壮成长。长路漫漫，惟愿携文化一路同行，为促进设计界的发展略尽绵薄之力。

Design is a creative activity. People follow their heart to brew an art from pursue of beauty and meditation to life; from which, they can feel the strong smack of life; with which, they can coat an icing on the cake of life.

Design needs to base on accumulative culture. The good work is always tinged with a trait of a people or a region. When the culture and design combine, the work will be given its ability to reveal the value of art.

Cerulean and beautiful glories brought the pure marine atmosphere, from which people enjoyed the peace and pleasure; poetic and artistic Chengdu Tongzilin Restaurant was imbued with Chinese appeal everywhere: sound and landscapes of nature, poetry and music performances; Chateau L'Act Hotel drew its materials from Yunnan and invited a number of fine folk art craftsmen to involve in the wood carving, stone carving works and accomplish a bewitching hotel brimming over with ethnic charms, natural materials, which contributed a tranquil and delicate residence to Lijiang...

Each of these excellent works contains a profound culture. If you didn't understand the ocean culture, it would be impossible to complete a work that soaked you into an experience of ocean as real; if you didn't understand the traditional Chinese culture, you wouldn't be able to complete these excellent works like scroll paintings.

"For our public interior spaces, isn't there a requirement of one containing contemporary culture elements that display our time spirits?" Dr. Xi Jin derived the inseparable association between the design and culture from the "Farewell My Concubine".

Culture is an immortal ideal. To achieve an altitude of design work, first of all is to adhere to culture as a core of one's own design, and then weave some necessary elements into the work.

Here I would like to thank those persistently dedicated designers who endeavored to achieve such outstanding pieces of work, which brought many visual feasts to public. In their works, the shadows of the culture could be captured by us.

Our magazine is growing. After fading out its adolescent green, it will finally thrive in the sun and rain. We are expecting to take the culture in its long way of progress, devote our humble efforts to the development of design industry.



台北 上海 异国
XOTIC DESIGN
www.exotica.tw

设计总监 / 王文亚

台北：中国台湾台北市忠孝东路四段59号12楼—6

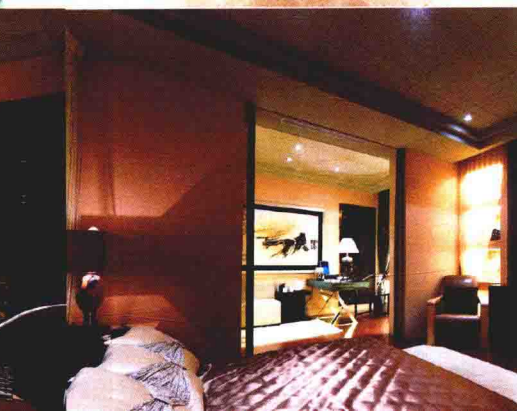
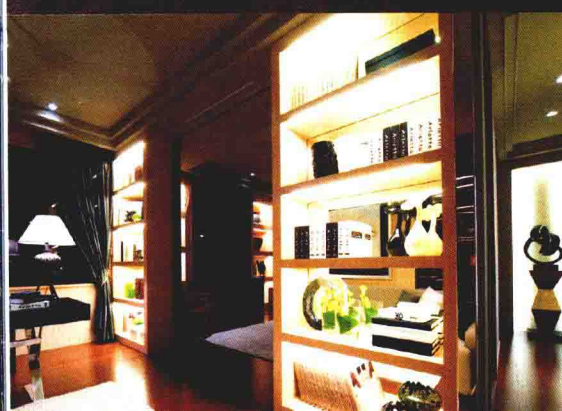
TEL:02-27719729 FAX:02-27712932

Mail:ed@exotica.tw

上海：上海浦东新区东方路1359号12D 200127

TEL:021-50903257 FAX:021-58736865

Mail:exotica_sh@163.com



OPEN MANAGEMENT AND OPEN DESIGN PHILOSOPHY

Thoughts about Chinese Restaurant Designing

开放式设计经营与理念 中式餐馆设计感言



中国建筑学会室内设计分会理事
长安大学设计院装饰设计研究所所长

习 晋

中式餐馆设计作品很多以会馆面目出现，或是居、坊、堂等，之所以叫会馆是因为来这里聚集的人们都是抱着一种参与与提高的目的，寻找自身的精神家园；以融通与交流的心态聆听新文化与传统文化的对接；感悟自身的境界、感受当今高科技艺术的视觉效果、彰显传统文化。这里用高科技的声光电，来展示我们优秀的传统文化。会馆是传播文化并实现自我完善与发展提高的平台，这是其一。

其二，中式设计会馆的功能不仅仅是以上的诸类特点，更多的是体现本地区当今社会发展状态、风土人情、接人待物的一张名片；是反映民风与时尚的一个场所，是人们劳作之后享受胜利成果的庆功舞台，又是本地各界精英为之自豪的一个谈古论今、运筹帷幄的地方，是接待各方来客的一个高端会客厅。

中式设计会馆的第三个功能归根结底就是要吃好、喝好、玩好，所以，功能配备愈发显得重要，要求设计师对传统的饮食有很好的挖掘与开发能力。一个好的会馆设计应有两个高度：一是有创意文化的地域性；二是涵盖了科技高度，只有这两个高度走到一定的水准，才能有好的效应。所以，不同的地域一定会有不同的设计师，不同地域的设计师，文化状态与设计状态也是不一样的，所谓一方水土养育一方人。

一、一个成功的设计作品必须具备的三大条件

1. 功能最重要

设计最主要的是为功能服务，空间关系、室内装饰、装饰形式和陈设系统，最重要的就是功能。室内设计包括空间环境、装修陈设等，而实际上就两个字——功能，它最重要。

2. 传承传统记忆文化

缺乏传统记忆文化的延伸是很多设计师的通病。很多优秀的设计师，也谈到文化，比如新古典主义、新东方主义，我们不排除它作为一个方向发展，但这些东西一定要与中国传统记忆的东西有一定的对接。因为我们祖先留下的器物，可能有几百年、几

千年历史，反映了我们祖先的优秀传统，形成了我们儿时的一些记忆，我们与它们血脉相连。它们是我们生活的延续，如果丢失了这些东西去弄一些概念，会显得虚无缥缈，而且站不住脚。如果我们把其他的一些外来概念拿过来，强加在设计作品或中国人的身上，可以说是一种侵略，无法体现设计为我们服务和尊重传统的观念。传统记忆文化已经深深刻录在我们脑海中，我们吃的东西、看到的中国名人字画等，实际上都有一些天然的记忆符号在潜移默化中感染着我们。

五千年文化来源于传统记忆文化，所以我们中华民族才有很强的凝聚力。现在很多设计作品，缺乏传统文化记忆的延伸。如果拿这个标准去评审当代的一些设计作品，有些作品就很轻浮。最新的霍金科学理论已经发展到十维了。三维、四维时空已知，未知的五维、六维空间一直到十维空间，其中对精神层面的研究，或者说对人类未知的研究已经越来越引起人们的重视，有些数学模型已经建立起来了，这些数学模型的延伸和古老的东方文化（如《易经》）等传统学科不谋而合，“天人合一”概念逐渐被科研工作者所接受。设计师的设计层面不再是感官中的物质世界，精神世界和人类未知世界也是存在的，整个世界通过对这些存在的认识才能有一个更高的提升。建筑空间是艺术、文化和文字的载体，最近我在山西做一个陶唐会馆，以餐饮为特征并具备古文化博物展示功能的会馆；还有我设计的西安唐乐宫歌舞餐厅等就融入了这种理念。

3. 净化大于美化

现在很多中式餐馆设计缺乏净化比美化更重要的审美思想。很多设计只注重美化不注重净化，把美化变成了一种污染。环境的美化、生活的美化以及产品的美化，都不是现在的主要潮流。目前最提倡的是简约设计，西方提出来的简约设计就是一种净化比美化更重要的审美思想。比如说一个暴发户，他想彰显财富，很多方面做得很繁复，实际上这些东西做多了就俗。现在的设计一定要多用减法少用加法，原因就是净化比美化更重要。净化是一种超越，是我们设计思想的一种境界。只有高境界的设计师，才会有净化比美化更重要的审美思想，如果他没有达到这种境界，则说明他是一个初级设计师，只会使用一种思路。

中国现在还有很多设计师埋头于美化环境，实际上是错误的，给国家、居室、环境造成了可怕的污染。房屋要有个性、环境要有个性，只有适合个性的，才是好产品。因为每个人成长的地域环境不一样，设计作品不可能千篇一律，但是必须符合自然所需要的东西，只有在回归、尊重、崇尚自然以后，设计才有高度。任何设计作品的产生，一定是交流与沟通的结果。作为业主来说，他们有需求，比如，为了提高生活品质、企业餐饮酒店需要包装等，出于这些原因，都会请设计师来做设计。在设计过程中，一个优秀的设计师不仅应该是一个策划师，还应该是实施者，是项目问题的解决者，用行话来说即是一个“救火员”，能救火、能救急。首先，设计要进行交流，进行可行性论证，这是所有设计师要做的第一步。事先调查当地消费能力有多强，人口





有多少，周围有没有其他竞争对手，有没有相关行业的竞争，或者说这个地方的定位如何，包括业主的定位如何，这一切都是一个交流的过程。交流与沟通是设计师必备的一个品质，沟通的过程是提高你与业主共同认识的过程。

二、传承文化、关注人文是主流中式餐馆设计的脉络

设计主流首先要强调绿色环保，健康生态的设计理念不再是老生常谈、作秀摆设，而是实实在在的，也是每个设计师的职责所在，关系到我们的家园建设、关系到生活的可持续性发展、关系到人文环境的和谐；提高我们自身的修养，尤其是中式传统文化、东方文化中的传统美德，坚守道德底线是一个职业设计师起码的准则。

设计主流，与很多方面，如社会的进步、经济的发展都大有关系。我们正处于一个矛盾激化的年代，一个无知与良知交织的过渡时期，从我们国家的发展来看，经济发展远比精神发展要快，所以我觉得精神建设应该跟上来，而且更应重视，只有这样的轮回，我们才能达到发达国家的水平。我们必须重塑传统道德、传统人文理念。实际上，我们发展中国家现在存在的问题，跟发达国家的差距，不因为我们有钱了就会消除，有钱了我们的差距反而更大了。

从设计层面来说，要求设计师关注人文、文化，关注生态、环境，关注自身的道德修养、自身的锤炼，这样我们才能有一些标准，以便制约或者加强管理。设计界应该向建筑业学习，建筑业有很完善的规范，有一个关于房屋的强制性规范标准，有节能标准、建筑防火标准，因为建筑业比环境专业、室内设计专业要早一步，而且有很完善的一套体系。

设计业也有标准，包括室内设计的标准，现在都有，但设计师对这些标准的了解存在很大差异，很多地方、很多设计作品缺乏这些标准。比如，很多设计师给吊顶用了一些易燃的材料，或很多个镜面、玻璃，为了追求美感而用了很多繁复的造型。实际上，过度的张扬文化，是文化缺失的一种表现。

三、中式设计有三层境界

1. 要有品味

首先设计师要优秀，自己要有品味，设计的作品才有水准，设计的作品自己满意，别人才能认可。

2. 一定要让业主满意

怎样让业主满意？就是交流与沟通。只有和业主达成共识，设计师在做设计时才能让他理解，而且业主的一些思想才能在设计里体现出来，才能让业主满意。与业主充分交流，业主对设计师百分百满意，这样的话就不存在竞争问题，这种设计理念叫做战无不胜。换句话说，只有设计师的设计理念跟业主的理念产生

共鸣、同步时，业主才会满意，这是最高境界。必须采用开放性设计，就是要解决冲突、解决矛盾，不是封闭的，不是非要这样做不可，就算方案通过、进入实施阶段，出现问题也要解决，因为可能由于资金问题、现实的环境问题改动，不是说方案设计出来以后就不能变更。

3. 让广大用户满意

比如说公共空间的酒店。好的设计要回归自然、作品要经得起推敲、经得起时代的检验，达到这三点，才算是一个好的设计。另外还有一项很重要的一点，就是一个设计师应该是生活品质、设计产品的提升机，就像产品的包装、项目的提炼、创意的美化，好的设计师，不光对设计，还要对装饰材料、产品、文化进行统一协调的包装。这个包装需要融会贯通，只有融会贯通了才能提升它。作为设计师来说，要加强自身修养，这点非常重要。设计师应该是复合型人才，文理兼容。设计师最理想的境界就是要有最深厚的传统文化底蕴、好的审美观、对高科技的把握和对相关综合结构知识的把握。

四、不重复自己、不复制他人

做设计和绘画一样，一定要留白、虚实得当。书法上有说：疏可走马，密不透风，就是一定要让自己的空间说话，形成一种品质和气质，有震撼力，一个设计作品可以归纳成：只要放在那儿，就有精神气质，就像当今数学研究的十维模型，能传达不可言喻的效果，虽然说不出来，但就是有感觉，要达到这个地步，不是一般设计师能做到的。好坏，自有历史来公断，让大家去评论。设计是做创意文化，所以作品从来都是创新的，从不重复自己，也不复制古人 and 今人。一个优秀设计师的作品，能代表时代空间、引领时尚，而且有一定自己的发展空间，给人们留有一定的想像力，这是设计的秘诀。

一个设计师应该会绘画，懂构图，这是标准之一；其二，对





传统文化要深究，比如，诗歌；其三，对设计技术、工艺、功能要有学科的综合使用能力；其四，更重要的是，要把握全局，对各个专业有很强的协调力。比如，我们对于楼宇自控里面的安全防护、消防、VOD系统、自动巡更系统、智能化控制系统、厨房工艺、污水处理等，包括综合布线、声光电要求，室内技术程序一定要熟悉。

希望整个中式餐馆设计业整体水平提高。在学科设置上，我们学环境艺术的，往往对环境技术不了解，甚至对房屋的建筑结构都不太熟悉，造成了很多的破坏。每个设计师都应该是个复合型人才，现今有互联网平台，有学科的复合型，一定要让懂得理科、懂得室内技术的老师来授课，比如，水、暖、电、空调需要什么温度，每小时换气次数是多少，如何提高空气的温度和洁净度；生态环境里很多生物之间的关系，一棵树生长过程中和哪些相冲突、相关联；污染如何处理；水循环利用；太阳能利用……

结束语

创意产业的发展离不开每个设计师的努力，设计师应依据自身的能力与见识来综合运用。创意设计是一种精神财富，同时也是一种物质财富，随着科技文化的进步，人们越来越发现，创意文化是主宰社会的基础。很多事情已证明了这种观点，它是未来人类高度发展和经济高速增长所必需的一种行为。所以说，当今有见识、有抱负的企业家和更多的设计文化人，对于创意文化设计的投入和对设计文化理解非常重视。一个具有高度文化水准的创意设计师才能引领当今世界设计学科的发展，才能引领世界设计财富的走向，才能引领和提高我们的物质和更高层次的精神生活需求。通过这些观点，我们不难了解，设计文化给我们带来的冲击是多么重要，多么需要我们去关注和认识，多么需要我们去学习和理解，并认识自己的不足，提高我们的见识和思想，同时也改善我们的生活。

把设计文化当做生意来做，把生意当做设计文化来做，这样的企业和设计师才能融入当今世界中，以适应整个社会的和谐发展。

Chinese restaurants are usually called as guildhalls, residences, byetones or halls. The reasons why they are named as guildhalls are that people get together here to improve themselves and seek for their spiritual homes, to experience the rendezvous and docking of neo-culture and traditional culture with accommodation and communication, to feel their own mental realms, enjoy the audio effect of modern high-tech art and manifest traditional culture. Here high-tech sound, light and electricity are made full use so as to demonstrate our wonderful traditional culture. Then in general, guildhall is a platform, on which to spread culture, to improve and perfect oneself is the primary function.

Secondly, a Chinese guildhall not only possesses the functions mentioned above but also is a symbol of local development and customs, a place reflecting folkway and fashion, a stage for city fellows to celebrate their harvest, a location for social elites to share their views and talk about anecdotes and modern affairs, and also a high-end lounge to entertain guests all the way round.

The third function simmers down to a typical position providing customers with good company, good food and drinks, and good times, which results in the emphasis of multiple functions and requires the capacity of cultivating and developing traditional food and drinks. A good design should meet two demands, that is, creation of regional culture and adoption of technology. Only in this way can it reach a good effect. Therefore, there are bound to be various designers in different regions, who own differentiate culture origins and design concepts, that is so called "A side water and soil raises a side people".

1. Three Prerequisites for a Successful Design

1.1 Emphasizing Functions

A design aims at serving functions. What matters most is the function in space relationship, interior decoration, decoration style and display system. The interior design contains environment, decoration and furniture etc., which actually means the most important thing—function.

1.2 Inheriting Traditional Culture

Many designers are not good at extending traditional memory culture. We do not exclude it from a developmental direction when a large number of designers pay attention to culture such as neoclassicism and neo-orientalism, however, it should be related to Chinese legacy since what our ancestors left us, probably of a history of hundreds or thousands of years, reflect their marvelous tradition, remind us of our childhoods and are closely connected with us inseparably. Without them, part of our lives, certain design concepts are a great lottery which can not hold water. If we just borrow some foreign concepts and force them into some designs or Chinese, it is just like an invasion, which can not express the idea that design is at our service and the view of respecting tradition. Traditional memory culture is deeply marked in our minds. Some inborn memory codes indeed have a civilizing influence on us among what we eat and see. Chinese memory culture descends from traditional memory culture. That's the reason why our nation possess this sense of affinity. Some present works will be frivolous if they are evaluated with the standard of accommodating traditional culture. The

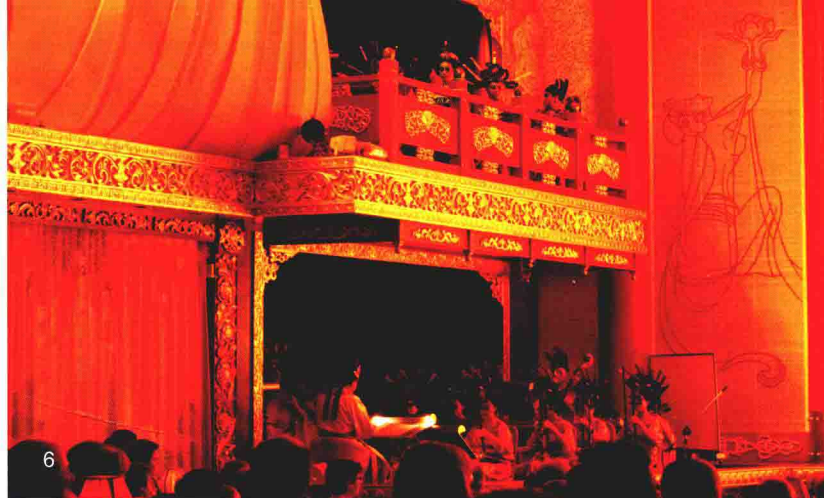
latest scientific theory proposed by Hocking has discovered the tenth dimension of space. Three and four dimensional space-time has been found out. And since people are more and more concerned about doing research on unknown field, that is, spiritual study, some mathematical models about the unknown five to ten dimensional space-time have been established which extend to match with ancient oriental culture such as I-Ching, a masterpiece on ancient Chinese divination and cosmological beliefs, and the concept, Uninimity of Heaven and Men, begin to be accepted by researchers. The designs pay attention to spiritual world and unknown fields rather than just cater to material comforts since only in this way can designers enable all the people to understand them better. Recently I have designed a Taotang Guildhall which is featured as a restaurant but also a guildhall to exhibit antiques with the concept that architectural space is the carrier of art, culture and characters available. So does my other design—The Tang Dynasty, Xi'an.

1.3 Purifying Rather Than Beautifying the Design

Nowadays many Chinese restaurant designs, lack of the awareness that purification is more important than beautification, only focus on beautification which leads it to a kind of pollution. Simple but elegant design, provoked by westerners is the trend instead of beautifying environment, life even products, which holds the aesthetic conception of emphasizing purification. Take upstarts as an example. They tend to adopt complex and redundant designs to boast of his wealth which, as a matter of fact, turns out to be an atrocity. Modern designs should keep "The simple, the best" in mind owing to the priority of purification which is to transcend oneself, representing a higher level. Only those who are rich in consciousness can manage it; otherwise, he will be a junior designer only capable of one style. There are still many Chinese designers concentrating on environmental beautification, actually inappropriate, which brings about serious pollution to our nation, housing and environment. Good products should be special but suitable as human beings never cease seeking houses and environment of character. Designers, growing up in different places, will generate various works, but we must meet the needs of nature since a top-end design originates from returning to, respecting and worshiping nature. Any design works require communication and negotiation. Proprietors, demanding for higher quality of life or decoration of commercial hotels, usually ask designers to help them realize the requirements. During the design process, a good designer is not only a planner but also an executor to solve the problems, in terms of jargon, a firefighter who can put out fire and cope with emergency. At first, there is a must for a designer to communicate with proprietors to ensure its feasibility. Preliminary investigation is a communicating process concerning local consuming capacity, the population, potential competitors, relative business, the positioning of the region and the requirements of the proprietor. Communication and negotiation are necessary for a designer to promote mutual understanding between him and the proprietor.

2. Inheriting Culture and Focusing on Humanity—the Thread of Mainstream Designs of Chinese Restaurant

The design mainstream assigns a top priority to environmental



friendly concept. Healthy and ecological design philosophy is not cliché or stereotype any more but tangible as the duty of every designer, which is also closely related to the construction of our homeland, sustainable development of our lives and the harmony of human and nature. It is a moral code for designers to evaluate our minds, especially about the traditional virtues in Chinese culture and oriental culture.

The design mainstream is connected with many aspects such as social progress and economic development. We live in an era of ever-deepening crisis, a transitional period mixed with ignorance and conscience. According to the development of our country, economy goes farther and faster than spirit construction, that's why I propose to place stress on spiritual construction since only in this way can we catch up with developed countries. We must remold traditional virtues and humanistic ideals.

Actually the problem is that we can not bridge the gap between us and developed countries with money; on the contrary we may have a longer distance to go. From the perspective of design, designers are supposed to pay attention to humanity and culture, to take ecology and environment into consideration, and to be concerned about their own practice and moral cultivation so as to limit and manage themselves under these principles. Designers should learn from architects about their sound regulation system which possesses compulsory standards such as energy-saving criteria and fire-proofing standard since architecture industry develops earlier than environmental profession and interior design profession.

There are also standards including interior design criteria, but some designers vary a lot in their understandings and many design works even are available without these criteria. For instance, inflammable material or many mirrors and glass sometimes are used to decorate ceilings. A fussy design for aesthetic perception, aiming to feature the cultural factors, is actually a symbol of cultural absence.

3. Three Levels of Chinese Designs

3. 1 Good Designers Being of Good Taste

It is primary for designers to be good in taste and capable of create fine arts. Only when they are satisfied with their own works, others are likely to be affirmative.

3. 2 Satisfying Proprietors

How to satisfy proprietors? The answer lies in communication and negotiation. Under the condition that reaching a consensus with proprietors can the designer convey their thoughts in his design and make them understand his design. Full communications are

bound to satisfy proprietors, called as invincible design concept. In this case there will be no problem at all. In other words, the supreme realm of design is that designers' design concepts coincide with proprietors' thoughts. Open designs, meaning to solve problems, take the place of closed designs. Even if the scheme has been passed and put into practice, problems may also come up because of fund shortage and actual environmental matters, which requires for a changeable scheme.

3.3 Meeting the Demands of Customers

Public hotel is a typical example of it. A good design must be back to nature, be capable of going through close scrutinizes, and be able to stand the test of time, all of which are elementary and essential for a good work. What's more, a good designer must act as an elevator who can advance their projects and customers' life quality, and he should not only be good at works designs such as packing the projects, extracting them, and beautifying them, but also make decoration materials, products and culture coherent and harmonious. This requires designers to digest all things because promotion comes from the digest only. As a designer, it is vital for him to cultivate his mind. He should be an interdisciplinary talent mastering both arts and science. A top designer is supposed to own uniquely rich cultural foundation, good aesthetic views, a good command of high technology and a remarkably mastery of relevant comprehensive structural knowledge.

4. Never Repeating Your Own Works or Copying From Others

A design must be of qualitative blank space and good arrangement like a painting. As the saying in Chinese calligraphy goes, when it is necessary to be meaningfully vacant, leave enough space; when it is suitable to be densely written, make it dense enough. That is to say, we must let space speak for itself so as to develop certain quality, temperament and strong artistic charm. A work of design should be there, distinctive and unique, just as ten-dimensional model nowadays can impress upon us in an unknown way, which average designers are not capable of manage. Public opinion will decide which is good and which is bad. Design is a kind of creative industry; therefore, works of design are always unique and exclusive without copy or repetition. A recipe for a good design is to produce works that can represent an era, bring about a sense of fashion, have wide space to develop and enable customers to imagine their ideal lives.

To begin with, a designer is supposed to master painting and understand composition. Then he must know a lot about traditional culture such as poems. Thirdly, he should be good at making comprehensive use of design techniques, crafts and functions. Last but not the least, keep the overall in mind and coordinate different professions. For instance, we ought to be familiar with Building Automation System about safety protection, fire prevention, VOD system, automatic petrol system, intelligent control system, functions of kitchen, sewage treatment, premises distribution system, arrangement of sound, light and electricity and interior technical processes etc.

I hope design industry develops in a whole. In terms of our major—environment art, we usually do not know much about environment technology, even building structure, which,

in return, causes much damage. Every designer should be an interdisciplinary talent. Now there are internet and interdisciplinary majors around us, thus it is necessary for us to invite teachers who are well versed in science and interior techniques to educate us about the suitable temperature of water, heat, electricity and air-conditioner, times of ventilation per hour, how to warm and purify air, relationships between many creatures in ecological environment, what are contradictory or related to a tree, how to treat pollution, water recycle and ways of harnessing solar energy etc.

Conclusion:

The development of Creative Industry is indispensable to hard work of all designers. Designers should make comprehensive use of it according their own ability and knowledge. Creative design is both spiritual wealth and material wealth. With the progress of technology and culture, people realize that social development is based on creative culture with increased awareness, which has been proved by many things. It is a must for us to develop ourselves and our economy fast in the future. That's why modern experienced ambitious entrepreneurs and more design intellectuals pay much attention to investment in creative design and the understanding of creative culture. Only a learned designer can instruct the development of design major in the world nowadays, lead us to become wealthy, and inspire us to seek after higher spiritual lives. After examining such points, we can easily realize how important the impact brought about by design culture is, how it needs our concern and recognition, how it invites us to learn and understand, and also recognize our shortcomings, advance our knowledge and thoughts and at the same time improve our lives.

Only when combining design culture and business and treating them in the same way, chances are that enterprises and designers blend into modern world so as to be adapted to the development of harmonious society.

1. 习晋设计的唐乐宫演艺大厅，是采用中国唐代艺术风格装潢的剧院和餐厅
2. 唐乐宫大门的入口，将唐代的富丽堂皇引入当代
3. 陶唐会馆，以餐饮为特征并具备古文化博物展示功能
4. 陶唐会馆曲折的回廊让人流连忘返
5. 陶唐会馆的雕梁画栋让人联想到唐代的繁华
6. 丝竹管弦令人梦回唐朝
7. 陶唐会馆的洗手间

