

PUBLIC CONSTRUCTION

公共建筑装饰经典

——上海专集

谢建伟 主编

DECORATION CLASSICS
1

——SHANGHAI ISSUE

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ABSTRACT

内容提要

《公共建筑装饰经典——上海专集》是一本通过摄影图片，反映近年来上海公共建筑装饰施工的作品集。本专集收集了上海市建筑装饰工程有限公司1994年至1998年间所承接设计及装饰施工的数十项工程，由300余幅彩色照片组成并配

"The Essences of Public Construction Decoration (Shanghai Volume)" is a collection of photos on construction decorative designs of public buildings in Shanghai in recent years. It contains more than 300 color-photos with succinct illustration both in Chinese and in English. All of them are taken from dozens of projects contracted, designed and decorated by Shanghai Construction

以简洁的中英文字说明。

本专集的作品涵盖面广，从写字楼、商业大厦、娱乐中心、体育场馆，到酒店、宾馆一应俱全，充分体现出建筑装饰各种不同的设计风格和施工效果，以及室内外环境的协调、空间分隔、色彩运用、照明布置

Decorative Engineering Co. Ltd. from 1994 to 1998.

It is a comprehensive collection of works ranging widely, including office buildings, commercial mansions, entertainment centers, gyms and stadiums, restaurants and hotels, etc. This work exposes in great detail a tremendously diversified design styles and constructive effects through numerous construction decoration

及材料组合、家具安排等。

本专集可在为专业工作者提供学习和借鉴的同时，提供有关设计及施工信息。

projects. What's more, readers will obtain thorough knowledge on the agreement of interior and exterior spaces, spatial division, coloring, lighting arrangements, material grouping and furniture outlay.

Thus, this collection is for sure to offer professionals in relative fields exponents to learn from, as well as further information on design and construction.

在我的案头置放着一摞厚厚的摄影图稿，这是即将付梓的《公共建筑装饰经典——上海专集》。该书由中国建筑工业出版社出版，编者上海市建筑装饰工程有限公司谢建伟先生。这本建筑装饰集收集了该公司1994年至1998年五年间所承接设计及装饰的数十项工程，由300余幅摄影精良的照片配以简洁的文字说明组成了一条色彩斑斓的艺术小溪……

我趣味盎然地在这条溪流中荡漾了一番。掩卷之时，脑海里还不时浮现着所看到的风景：

风景之一，就是近年来在上海所增添的千姿百态，风格各异的许多公共设施和公共建筑。尽管我生活在上海、教学在上海，这些建筑的外观和特征，形象熟悉，但其内部的设计和施工状况却不一定详知，而眼前这本集子向我展示了这些建筑内部风格纷呈的设计匠心和精良独特的施工效果。而这些又仅仅是一家装饰公司五年来的装饰施工作品，是一个小小的侧面，推及到上

On my table lies a thick photo-manuscript of "The Essences of public building decoration(Shanghai Volume)", Which is about to be published by China Construction Industry Publishing House. The compiler of the book is Mr. Xie Jianwei from Shanghai Constriution Decoration Engineering Co, Ltd. This anthology uembraces more than 300 excellent photos with brief illustration to each. All the photos are taken from the dozens of projects designed and decorated by the company from 1994 to 1998. It's as splendid and brilliant as a glittering stream of arts.

With great interest I drifted along this stream for a good while. When I closed the book, all the scenes I have

海上千家装饰公司的施工项目，我们就完全信服了上海所发生的巨大变化，从地铁、东方明珠、证券大厦等等工程照片中，我们不仅感受到一种物质的繁华和文化的延续，更感受到其中的深刻内涵，体会到中国正在继往开来、走向世界的豪迈风采。因此，这些建筑装饰委实是一枚枚颇具份量的印鉴，印证了改革开放以来上海的发展历史。

风景之二是，在这些作品里折射出上海市装饰工程有限公司这些年来在上海建筑装饰市场上奋斗和拼搏的身影，该公司十年前仅是一家普通的中型装饰企业，是以土建和安装为主的上海建工集团旨在逐步向装饰市场延伸而设立的一个窗口。但十年后该公司迅速发展成为具有甲级装饰设计、一级装饰施工、乙级土建设计，年装饰产值超三亿的大型装饰企业。

该公司近几年来在上海许多具有影响力的建筑和重大工程中频频亮相，1997年，该公司一举获得四项上海市优质工程“白玉兰奖”。作

seen rushed to my mind.

Sceneul : There are many beautiful and charming public installations and buildings with various styles built up recently in Shanghai. Though I have been living and teaching in Shanghai, and are very familiar with the outward appearances and the striking features of these buildings, I know little about their interior design and construction. The anthology exposes me the numerous styles of design ingenuity in interior decoration, as well as the unearthly unique effects of various constructions. Nevertheless, what are collected herein are limited to the projects under taken by one decoration engineering company, which can merely serve as a

为一个企业的总经理谢建伟先生，在企业的经营管理中，对设计和项目施工倾注了极大的关心，并刻意留心收集和保存了这些宝贵的资料，这是相当难能可贵的。今天，这些资料也成了一枚枚印鉴，真实地反映了一个装饰企业发展的历史痕迹。

风景之三是，该专集为专业工作者提供了许多有关设计和施工的信息，值得专业人员借鉴和学习，照片体现出了各种不同的设计风格和施工效果，以及如室内外环境的协调、空间分隔、色彩运用、照明布置、材料组合、家具安排等等，都有可圈可点值得借鉴之处，相信读者自有判断。

最后，我真诚地希望谢建伟先生在新的世纪内继续探索和积累这类专业资料，不断为祖国的建筑装饰艺术溪流增加新的浪花。



afairly small profile of the decoration industry. Taking thousands of decoration companies as a whole, we are convinced by the tremendous changes taking place in Shanghai these years. We are able to sense the prosperity in materials and the continuity of our culture from among the pictures of the Metro, Oriental Pearl, General Stock Exchange Administration etc. Still we can deeply understrand the political connnotations. Therefore we notice that China is carrying on the cause pioneered by our predecessors, forging ahead into the future, and opening up to the world with its graceful bearing. So the architecture decoration projects are a weighty witness to the course

of development of Shanghai since she began to reform and open up to the world.

Scene 2: The pictures provide us a vivid description of Shanghai Decoration Engineering Co, Ltd. striving and struggling on the decoration market in recent years. Ten years ago, this company was only an ordinary medium-sized decoration enterprise, through which Shanghai Construction Group meant to enter the decoration market. Shanghai Construction Company is a professional civil engineering and installation company. Ten years later, however this company has developed into a large-scale decoration enterprise with the first class decoration design ability, first class decoration construction ability, and the second class civil engineer-

ing ability. Its annual output in decoration engineering exceeds 300 million yuan(RMB).

In recent years the company has got to display himself repeatedly in the most significant constructions and the important projects in Shanghai. In 1997 the company won four Bai Yu Lan Quality Prizes of Shanghai at a stroke. As president. Mr. Xie has been devoting all his energy to the operation and management of the company. Besides, he takes great trouble collecting and preserving those precious document. That's indeed praise-worthy. Today, all those pictures serve as valuable proofs, reflecting truthfully the past of the decoration enterprise.

Scene 3 This anthology provides many information on design and con-

struction for professionals and ,therefore, deserves to be studied and used for reference. The whole set of pictures shows various design styles and construction effects: such as the harmony of inside and outside conditions, division of space, color application, lighting design, materials combination, layout of furniture and so on, all of which provide the points deserving praise and appreciation. I believe, readers will make fair evaluation of their own.

Finally, I sincerely hope. that Mr Xie Jianwei will continue his research and keep on sorting out the professional materials, and go on adding more fresh sprays into the ever running stream of decoration art for our country.

Lai Zengxiang

室内装饰与设计浅谈

一、我国室内装饰行业的发展历程

人类建筑活动之初是为遮风避雨,防禽御兽,还谈不上空间环境,但人类具有的进取精神,永不会满足现状,几十万年以来。从寻找天然岩石洞窟,因岩成室,筑木为巢,挖土为穴,搭棚为舍,最终发展成现在完善舒适的各类型的室内空间环境。

90年代以来,建筑装饰已从建筑行业脱颖而出,由配套型,即设计、施工与材料齐头并进,发展成为有利竞争的集团式组合或一条龙服务形式。

室内建筑装饰的发展是伴随着建筑装饰业的发展而发展的,它在我国是一个古老又新兴的行业。建筑装饰,又称室内装饰、装修、装璜等,虽名称不一,本质却是一致的。如我国江、浙、沪及台湾等地区多用装璜(潢)且多用“潢”字,而其他大部分地区多称装饰,由习惯用法变成约定俗成;再如室内设计师、室内建筑师,其所指的是同一专业的装饰工作者。我国室内装饰(或称建筑装饰)行业,起步于80年代初,形成于80年代末,被国家正式承认是在1991年3月的全国人大七届四次会议上,并列入国民经济和社会发展“八五”计划和10年规划之中。

建国以来室内装饰行业发展的四个阶段:

第一阶段,1949年~1977年,共28年,是发展极其缓慢的28年,只对少量大型公共建筑作过室内装饰,其余建筑则无此殊荣,室内装饰受到国家政策及国民经济发展的严格限制。

第二阶段,1978年~1988年,共10年,是大发展的一段时间,并受到盲目鼓励。年均工作量140亿元,年均发展速度18%。共建涉外旅游饭店1500座,客房22万间,翻了三番,总投资1250亿元(其中合资369座,外资60亿美元)。其中装饰投资总额500亿元,年均50亿元,

楼堂馆所除1988年顶峰时高达510亿元外,其余年份平均300亿元。其中装饰年均100亿元。楼堂馆所10年投资总额3000亿元,建筑面积1.7亿 m^2 ,其中装饰1000亿元。

第三阶段,1989~1990年,共2年,大落阶段,严格限制豪华装修,年装饰工程30亿元,发展速度年平均4%,比前10年下降80%。

第四阶段:1991年~1995年,5年,恢复、发展阶段,有目的地鼓励。年装饰工程量150亿元左右,发展速度20%左右,这一状况持续到1997年。

四个发展阶段的概况是:极缓、大起、大落、重振,目前装饰行业在我国经济建设大好形势的促进下,正逐步走上正轨,得到迅速发展。

如果说80年代我国室内装饰行业是以楼堂馆所等公共建筑为主,更准确地说,是以2000余家涉外旅游饭店(30万套客房)为主。90年代则将是商业建筑与住宅室内装饰并重。应该说80年代室内装饰还是间接地为人民服务,而90年代则是直接为人民服务。

室内装饰行业的最终产品是室内装饰工程,因此,室内装饰行业,是围绕着该行业的最终产品——室内装饰工程的从事管理、设计、施工、饰材制造、商业营销、中介服务以及信息咨询、教育、科研、外贸等多种作业的综合型新型行业。该行业集文化、艺术、技术为一体,面向室内外环境,属技术、智力密集型并具有显著的高附加值。该行业实行市场经济,既能为社会创造财富,为国家提供积累,又能促进消费结构的调整,美化环境、美化人民生活。它还带动50多个行业的发展,推进建筑业成为我国国民经济的支柱产业。

我国室内装饰企业从无到有,发展迅速,到1993年底,经工商部门注册营业的专业室内装饰工程公司达3.5万家,从业人员达250万人。1991年比1990年时的1万家和

100万人分别增长100%和70%;1992年比1991年时的2万家和170万人分别增长25%和17.6%;1993年比1992年时的2.5万家和200万人分别增长40%和25%;1993年分别为1990年时的3.5和2.5倍,年均增长55%和37.5%。

综上所述,90年代前5年我国室内装饰行业取得了令人瞩目的成就,行业主要指标均呈大幅度增长之势,基本令行业及社会满意。到本世纪末,全国装饰工程产值将达到上千亿元,我国室内装饰行业进入良性循环的新发展时期已为期不远。

二、室内空间环境的装饰艺术

(一)装饰是建筑艺术的组成部分

从远古人类开始营造房屋以来,就不断地探索装饰艺术。空间环境不能脱离装饰,“非染弗丽,非和弗美”(李渔)是中国传统的装饰之道;而在西方,在文艺复兴之前,装饰和建筑艺术天经地义就是结合在一起的。装饰艺术长期的稳固发展,已成为建筑空间个性的显著标志之一,也是人类的精神象征,精神寄托,英国19世纪工艺美术运动的倡导者威廉·莫里斯敌视当时工业革命对社会精神生活的巨大影响,认为传统的装饰良好的环境“会使人变得高尚”,甚至具有“克服社会弊病”的功效。拉斯金在《建筑七灯》中说“装饰是建筑艺术的主要组成部分”。而这一论断被后来的许多杰出建筑师如沙利文、赖特等普遍认同——装饰是表现建筑空间环境意义的形式语言,1922年建成的东京帝国饭店,表明了赖特对装饰的看法,即特定装饰所携带的特定文化内涵,在他看来不应不分青红皂白地去消除有表现力的装饰,装饰是对空间主题的阐述。否则帝国饭店如何表现出内外空间的有机统一;东西方文明的有机统一;温和的现代主义与沧桑的原始主义有机统一。波特曼是装饰设计的行家,早在50

年代就从事装饰设计，造诣颇深，他设计的美国亚特兰大海特摄政旅馆以装饰艺术取胜，被誉为“亚特兰大的象征”。这表明装饰永远是建筑的一个组成部分。

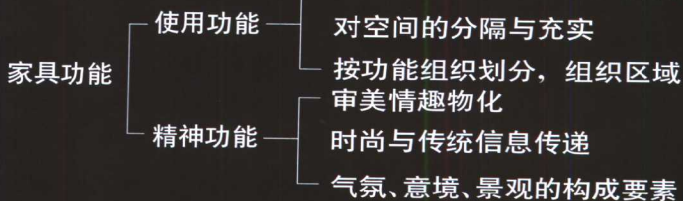
20 世纪前后，针对折衷主义烦琐的装饰之风，维也纳杰出的求新派建筑师路斯认为建筑“不是依靠装饰而是以空间形式自身之美为美”、“装饰就是罪恶”：这是当时他在批判建筑“为了艺术而艺术”的极端中走入另一个极端，而今天的事实表明，在路斯的作品中，却创造出现代艺术的装饰手法——简洁的线条，和谐的比例，清晰的构图，纯净的空间性。之后密斯在提出“少就是多”的同时，也认为“老天爷在细部中”，他并未排斥装饰。密斯的纯净形式和全面空间是建立在精确、考究的细部基础上，“少”中却凝结了大量信息，因材设饰，以干净的钢与玻璃创造出了空间装饰艺术的新语言，他的“以少胜多”的空间装饰手法和艺术成就，令世人钦佩（至于最后发展成为千篇一律的国际式则是另外一回事）。简洁绝非简单贫乏，简洁的装饰也许比复杂的装饰在构思上更复杂。因为“只有当一种特征或每一部分都成为与整体协调的因素时，才达到‘简洁’”（赖特）。

（二）材料的装饰美学

材料是表达装饰性格的终结，那么什么是材料？广义上说是包括人们思想意识之外的任何物质，具体说就是人们用以作为物品的物质。空间是由一定的实质材料界面维护而成的，也凭这些界面来区分室内外空间。建筑材料有两层含义，其一是结构维护和空间划分的功能意义；其二是空间装饰的美学意义。历史上的杰出建筑师都是科学运用材料的典范，赖特和阿尔托温馨亲切的地方材料；勒·柯布西埃刚劲有力的混凝土；密斯简洁纯净的钢与玻璃等等，以他们对材料特性的独到见解，创造出不同品性的空间环境。

现代建筑的结构技术和材料工业的发展，以及两者之间的高度结合，并直接运用于室内空间的塑造中，大大提高了室内空间限定和建构的自由度和空间感的真实性。结构和材料本身的特征使空间充满了强烈的时代气息，增强了室内环境的艺术表现力。东京六本木王子饭店波浪形的墙体和游泳池、旋转楼梯，都是现代结构和材料的产物。日本安比酒店吊顶，把功能上的管理暴露出来，经巧妙装点 and 精心布置，形成了特有的韵律感，工艺精美的结构、设备构件不仅没有破坏室内环境，反而成了反映时代的装饰艺术。中国深圳的高级旅游建筑都是运用现代材料的先锋，天安国际大厦商业大厅贯穿三层的通长玻璃，新都酒店入口大厅大量使用不锈钢、玻璃、镜面玻璃、铜质材料，反映出现代材料和工艺所创造的环境特征，给人以全新的感受。

尽管如此，传统风格和天然材料仍具有无法抗拒的魅力，现代精湛技术在这方面的深入应用，不断地开发出原始材料的新特征。木、石、砖等是人们熟悉和习惯的天然和传统材料，其本身就具有人性化的温和品性，特有的肌理极易激发人的想象力，使人们乐意去接受所处的环境，使用天然和传统材料创造的现代公共建筑室内空间环境，具有富足之后的亲切感和朴实感，返璞归真，是现代社会人们的一种普遍心态，是人们的自然本性在工业浪潮中被长期压抑的觉醒。



材料美学意义首先是巧妙构思，其次才是材料本身特性和档次。室内建筑师在运用材料时，应充分了解各种材料的性能，对其进行合理、精心配置，尽可能发挥材料的各自

优势，而不能错误地靠盲目搬取某个局部或者“满密型”的高级材料堆砌，来提高室内环境质量。材料的美学意义体现在从环境全局出发，明智地选择材料，对高级材料的使用应恰倒好处，重点突出，并与室内环境中空间性格和各式陈设相匹配，只有这样，才能创造一个“以材料特色为核心的，个性鲜明的现代室内环境”。装饰就是一首材料的颂歌。

（三）装饰的构成要素

室内空间环境装饰构成的诸要素也是烘托环境和平衡环境整体感的诸因素，包括火柴盒、笔等细微部位，都能起到装饰的作用，也就是说室内中的任何一个因素无论是功能上的，还是美学上的，都可以看成是环境的一个构成部分而进行设计。

（1）家具与陈设

室内环境设计，在空间各界面形成后，其整体环境的设计和布置中，家具与陈设是主要对象，是室内环境装饰与功能的主要构成因素和体现者。家具也有使用和精神的双重功能，特别是现代家具，人们越来越注重家具的精神功能，即其在室内空间环境中对气氛的情调的创造所起的功效。除家具以外，室内还有日常生活用品、工艺品、室内织物、电器设备、灯具、绿化盆景等陈设的配置和选用，室内环境的格调，在很大程度上取决于室内陈设的设计，反映出创作者的修养和情操。家具与陈设都有使用功能和为人们日常生活的过程服务

对空间的分隔与充实
按功能组织划分，组织区域
审美情趣物化
时尚与传统信息传递
气氛、意境、景观的构成要素

精神功能，对于现代家具与陈设来说，更注重两种功能的兼容，即使使用功能精神化、精神功能实用化，这是现代室内装饰艺术的一个特征。

（2）灯具与光环境

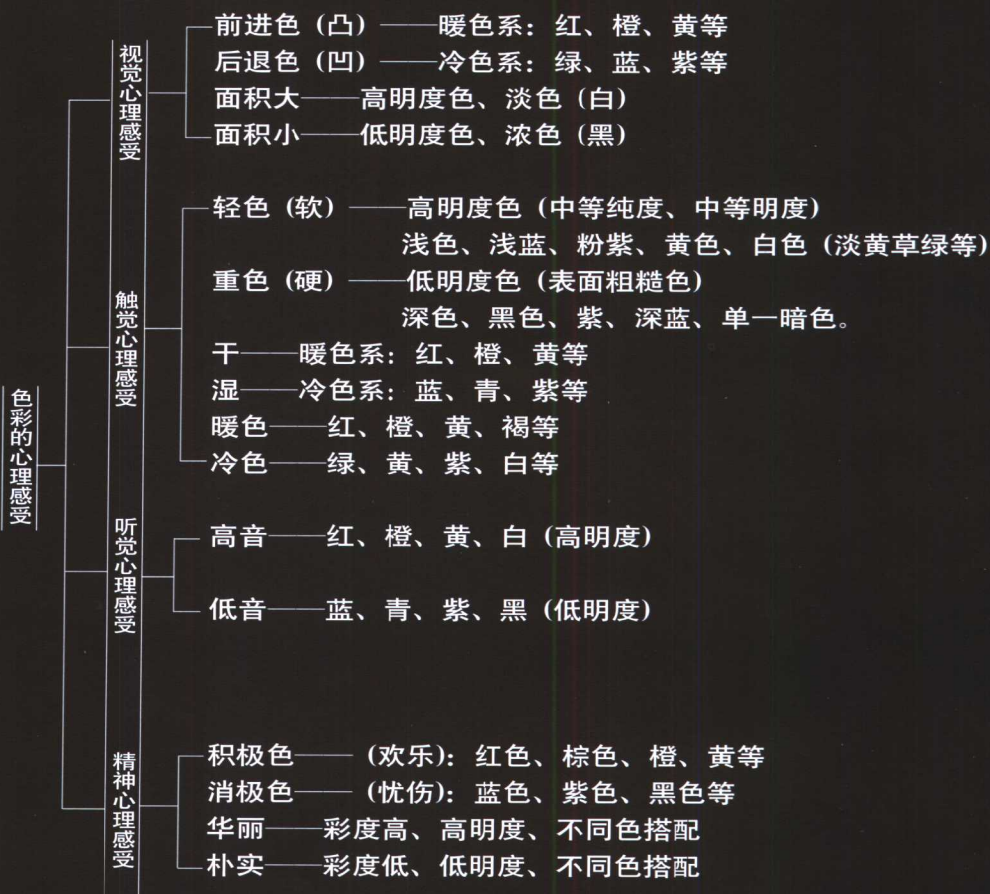
光是生命的需要，人与光的关系密不可分，光对于人产生了物理、生理、心理三个方面的影响，室内光环境分自然和人工两种形式。对光环境的不同设计，可以创造出相应的环境气氛和感觉效果。灯具（光源和灯罩）是人工光环境以及光线设计的本源，灯具本身也起到装饰室内环境的功效，但是灯具所能形成的光环境是其装饰作用的最重要的方面，是带有感情色彩、高级别的装饰。像波特曼说的那样：“结构与材料形成了空间，光显示了空间。”格式塔心理学家鲁道夫·阿恩海认为：外部环境的结构形式和运动形式与人的内在情感有着某种“同构”，当光环境形态所表现出的各种内在关系与人的某种内在情感模式相对应时，人就会自然地从中体会到一种生命的律动，体会到动态的平衡，从而感知精神活动所必需的信息。光可以被人的感情同化，对此，室内光环境的创造不能缺乏起表层形式所具有的容易被人感知到的意识和自发行为所必需的信息，让人的知觉心理能进一步体验光环境的内在生命形式，使光、影、色、界面等有秩序地构成更丰富的精神内涵，人借助于光环境在自己的精神世界中得到情感上的满足。虽然光是摸不着，无质量感的，但凭借人对光感的经验，光被看成是具有特殊质感的装饰材料，光及其所形成的环境是现代建筑室内空间环境装饰艺术不可缺少的一部分。

(3) 色彩

色彩是从原始时代就存在的概念，色彩来源于光，丰富了我们所处的世界，没有色彩的环境只能让人感到苍白和凄凉，色彩就是生命，色彩对人的心理上产生巨大的影响。建筑师在运用色彩创造室内空间环境时，应了解色彩特性，并与材料的肌理、质感、光及环境所产生的效果科学地配置在一起，使不同色彩的特性充分地表现出来，创造最佳室内色彩环境。色彩的运用要按设计的意图，从整体上综合进

行考虑，室内设计师应在自己的主观色调与色彩自然规律之间找到一个合理方法，既表现了室内设计师鲜明个性，又使公众感到舒适。上海华侨饭店客房，整体用色上浅下深，用色彩的重量感造成一种安宁、稳定的感觉，床罩采用朱色调，与客房灰色调形成对比，又与深咖啡色墙裙相协调，形成对立统一的辩证关系，在色彩的对比与协调中，应以协调为主，重点突出对比，对违反人的习惯的色彩应少用或用得恰到好处是创造有特色的建筑室内空间环境装饰艺术的关键。

和自身向公众展示一种精神意识，给人以美的享受，唤起感情上的共鸣和心灵上的沟通；帮助人们认识世界，增长知识，提高修养，陶冶情操，壁画把装饰性与绘画性合为一体，以艺术形式深层次地反映出建筑空间环境的文化性和地域性，武汉东湖宾馆壁画——《楚乐》，以二千四百多年前楚国音乐歌舞为题材，不仅表现了中国悠久灿烂的文化艺术，而且体现了湖北地方艺术的深厚渊源，增强了建筑个性，西安皇城宾馆的巨幅重彩丙烯壁画《唐宫佳丽》，其命题和表现经过综合思



(4) 壁画

壁画与建筑的结合有着悠久历史，在现代环境艺术中，壁画是建筑装饰物（界面）的艺术表现媒介，对建筑室内空间主题起“点睛”的作用，其独特的表现力为建筑室内空间环境增光添彩。壁画不同于其他绘画，壁画要配合室内空间界面共同构成空间环境，通过建筑空间

考，不仅仅是派生于建筑和环境的要求，同时也具有深刻的对历史文化背景的思考。皇城宾馆由日本投资落成于西安，顾名思义，取“皇城”为名也是对中国历史文明的崇仰；壁画以春、夏、秋、冬四部分组成，分别以唐宫闺秀寻芳、观荷、游猎、赏梅情景为内容，突出主题，构思十分完美。艺术表现上，吸取了

唐代工笔重彩绘画的壁画风格，又不囿于传统。《唐宫佳丽》和西安皇城宾馆一起成功地烘托了特定命题的建筑室内空间环境。

建筑室内装饰艺术不单是为了美观豪华而进行的表层上的装修，装饰所需考虑的内容是多方面的，室内设计师应从全方位来理解和把握，出发点应符合国情、民情，时刻不忘强烈的时代气息、宏伟的民族文化、浓厚的区域特色三者的高度和谐。对那些并不尊重历史却盲目地搬用中外宫殿豪华繁琐的古典装饰、艺术品等，以及不切实际的使用豪华材料，以此来提高建筑室内环境的品味与品位的做法是不可取的，甚至可视为文化与艺术内涵的丧失。在承认装饰的积极作用的同时，也不能片面理解装饰是创造美的唯一源泉，装饰只是手段，是人与空间感情交流的媒介，是文化的载体。作为室内设计师，我们应记住赖特在美国奎尔德大学演讲中的一句话：对于装饰艺术，“除非你理解和欣赏它，否则对你毫无用处。如果仅仅是因为看上去丰富或是因为别人用了这些装饰所以你也用，那就毫无道理了”。装饰首先要表现出舒适与美观，紧接着就要表现出与人在情感上的关联。这是装饰从低级发展到高级的过程。

三、室内装饰设计的重要性

在建筑装饰行业中，设计是龙头，施工是手段，材料是保证的概念，从80年代中期开始，为人们所认识，室内装饰设计作为装饰工程中的龙头地位，也为人们所确认。建筑室内装饰设计从大范围上大致可以分为宾馆、商场、餐饮、娱乐及住宅等五类。

一个好的室内设计作品，它不仅仅是为人们提供舒适的感觉和视觉的愉悦，提高人们生活的品位，

而且还是一个现代科学技术与人类文化素养的结晶，在高雅的环境中，每个人都以自己的生理和心理去体验感受周围环境的一切，使之达到满足与和谐。

以人为本，处处体现对人的关心，是室内设计与装饰的重要原则。室内设计是实现以人为中心，为人服务的最具体、最实际的一项设计工作。为此，室内设计师在设计时，除充分发挥专业才能之外，还要同建筑师、业主（甲方）及美术家之间建立起密切诚挚的协作关系。现代室内设计已成为一个独立的设计专业，然而它又是建筑总体工程中不可缺少的重要组成部分。室内设计师是在建筑空间内作文章，同建筑师相比虽然设计阶段不同，但最终的目标两者却是完全一致的。建筑设计阶段，建筑师如能为室内设计予以充分考虑并留有余地，或能与室内设计师共同工作，那就不但能保证建筑工程的整体效果，同时也可以避免在室内设计阶段对原有建筑设计进行修改而造成不必要的人力、物力的浪费，避免给工程带来隐患。室内设计师与建筑师的协作，首先是对建筑设计意图要有深刻的了解，不是局限于建筑的空间形象，还有对给排水、照明、通讯、音响、空调及消防等专业技术的掌握，并且能充分利用建筑空间中所有的已知条件进行室内设计工作，这不但保证使用功能的安全合理，提高室内环境质量，同时避免在感官上造成室内设计是对建筑设计的附加与伪装。室内设计涉及到家具、灯饰、织物、雕塑、绘画等多种造型艺术，这些工作不可能由室内设计师独自一人完成，而需要同有关艺术家协作完成。这一协作关系是提高室内设计水平，增强环境艺术感染力及注入文化内涵的重要环节。室内设

计师同建筑师、业主及美术家之间的协作既各有侧重，又有相互联系。室内设计师在设计阶段要做好联系，协调三者之间的关系，使技术、艺术与经济有机地结合在一起，为一个共同目标而密切的协作。在设计实际中协作不成功、不顺利的工程项目也常常出现，但最终总会留下许多遗憾。而感到遗憾的不仅仅是室内设计师，同样还有建筑师、业主及艺术家。

室内装饰行业的全面繁荣有力地推动室内设计水平的提高，其中涌现了一大批优秀作品。大量国外建筑师和室内设计师参与国内项目的设计，带来了先进的设计思想和令人耳目一新的设计手法，建成的作品一时成为国内设计人员观摩和借鉴的对象，对开阔国内设计人员的思想，提高国内设计的水平起到了有益的推动作用。华裔建筑大师贝聿铭留下的香山饭店在现代建筑表现民族特色和传统文化方面给予了我们有益的启示。而美国建筑师波特曼设计的上海商城表达了外国人对中国传统和文化的看法，并给予我们以中国建筑的适当真实感，其建筑室内环境，既有大都市的气派，又有北方皇宫的影子。国外较好的室内设计和施工管理的引入，从一个方面缩短了国内与国外的差距；同时，我国深圳、广州、上海等沿海城市在室内设计与装修水平方面走在国内的前列，并正走向世界。我们已有不少优秀作品已推向世界，如华艺设计顾问有限公司设计的加拿大蒙特利尔枫华苑和日本奈良中国文化村等。1985年中国国际贸易中心举办的国际投标室内设计项目没有中国设计师参加的事实已一去不复返。

1. Phylogeny of the interior decoration and design in China

Architectural activities of human beings originated from building simple shelters against wind and rain, and against wild animals, to say nothing of spatial surroundings then. However, being enterprising man was never satisfied with his present conditions. Over hundreds of thousands years, man's architecture evolved from natural caves, rock shelters and earthen houses, wood nests and sheds to the present perfection of various forms with comfortable interior surroundings.

Since the 1990's, the interior decoration industry has branched out of the architectural industry, and has developed from such support services as design, construction and materials into a coordinated clique service process for the benefit of competition.

The development of interior decoration industry goes abreast with the development of architectural decoration industry. It is one of the oldest but newest booming industries in China. It is termed differently in different areas. whatever name it bears, it is of the same essence. For example, it is mostly called ‘装潢’ or ‘装潢’ (decoration) in Jiangsu, Zhejiang, Shanghai and Taiwan, and so on while it is termed ‘装饰’ (furnishing) in other parts of the country. It is thus established by usage. Another example is the terms ‘室内设计师’ (interior designer) and ‘室内建筑师’ (interior decorator). Both refer to the same professionals working in this field. The interior decoration

industry, or architectural decoration, started in the early 1980's and took its shape in the late 1980's. And it was officially approved by the state in March, 1991, at the fourth session of the seventh People's Congress and was formally stated in the "Eighth Five-year Plan" of national economic and social development and in the "Ten-year Planning Project" as well.

Since the founding of the People's Republic of China, the development of the interior decoration industry has undergone four stages, which are as follows:

1. 1949-1977. In this period the trade advanced very slowly on its way. Only a few large-scale public buildings were decorated due to the constraint of the state policy and economic conditions of the country.

2. 1978-1988. In this period the trade saw its large leap forward, although irrationally spurred, with an average of 14 billion RMB and 18 percent increment per year. A total capital of 125 billion RMB (including 6 billion US\$) was invested in 1500 foreign-related hotels (including 369 jointly-invested ones), containing 220 thousand rooms. There in a total capital of 50 billion RMB was on decoration, with an average of 5 billion per year. Buildings and halls cost an average of 30 billion per year, reaching the top of 51 billion in 1998. There in an average of 10 billion was spent on decoration, while a total 300 billion RMB was spent on buildings and halls in those ten years, with a construction area of 0.17 billion m², in which 100 billion RMB was invested

in decoration.

3. 1989-1990. In this period the trade experienced its slump. Luxury decoration was strictly limited. Consequently only an average of 3 billion RMB was spent on decoration per year, with a 4% increment per year, 80% less than in the preceding ten years.

4. 1991-1995. During this phase the trade was restored and developed rationally. About 15 billion RMB was spent on decoration per year with the increment of 20%, which lasted till 1997.

The characters of these four phases can be summed up as the largo stage, the thriving stage, the slumping stage and the restoring stage, respectively.

Now thanks to the healthy and vigorous economic conditions, the trade is under rapid progress. In the 1980's, we laid our emphasis on buildings and halls, to be more exact, on more than two thousand hotels. In the 1990's, we have shifted our emphasis to both commercial constructions and interior decoration of dwelling houses. It can be said that the interior decoration of the 1980's served consumers indirectly. But it would be right to say that the interior decoration of the 1990's served them directly.

The ultimate products of interior decoration and design are interior decoration and design projects. So aiming at its ultimate products, the interior decoration and design industry is a novel and comprehensive trade involving an array of business in man-

agement, design, construction, decorative materials' manufacture, commercial distribution, agency services, information consultation, education, scientific research and foreign trade. The trade is an integration of culture, art and of high concentration of technology, intelligence and additive value. It is both indoor- and outdoor- environment oriented. When managed in accordance with the market economy, the trade can produce wealth, increase deposit, promote the adjustment of consumption structure. And it will surely beautify the environment, improve people's living standards. Moreover, development in this field has boomed more than fifty other trades, and greatly impelled the construction industry to be the pillar industry of the country.

The number of licenced professional interior decoration enterprises increased rapidly and amounted to 35 thousand at the end of 1993, with 2.5 million employees. In 1991 the number of enterprises and the number of employees had increased 100 percent and 70 percent respectively, as against ten thousand and one million in 1990. In 1992, the number of interior decoration enterprises and the number of employees had increased 25 percent and 17.6 percent respectively, on the basis of 20 thousand and 1.7 million of 1991. In 1993, the number of enterprises and the number of employees had increased 40 percent and 25 percent respectively, on the basis of 25 thousand and 2 million of 1992. The number of enterprises and the number of employ-

ees of 1993 had increased 55 percent and 37.5 percent respectively per year since 1990 and the respective number is 3.5 times and 2.5 times of those in 1990.

In one word, the interior decoration trade of our country has achieved striking consummation in the first five years of the 90's. The major index of the trade has shown the tendency of rapid increase which may somehow satisfy the need of both the trade itself and the society. By the end of the century, the output value of the trade will reach hundreds of billion. In the near future the interior decoration industry of our country will for sure go on in a beneficial circle, and enter a new era of tremendous development.

II. Decoration art of interior environment

(a) Decoration is a constituent of the architectural art.

Human beings have studied the decorative art from the time immemorial and gradually come to realize that environment could not be detached from decoration. Conventional concept of decoration in China lies in Li Yu's saying, 'No decoration, no comeliness. No harmony, no beauty'. While before the Renaissance in Western countries, it was a matter of course that decoration and constructive art be combined together. The steady development of decorative art over a long time has been one of the prominent symbols of individuality of construction space, as well as the symbol of human spirit. Williams Mollis, the protagonist of the art

movement of the 19th century in Britain, hated the tremendous impact of the industrial revolution on social spiritual life, maintained that conventionally well-decorated environment could make people noble and overcome the shortcomings of the society. In his "Seven Lamps of Architecture", Lashikin said, 'Decoration is the main constituent of decorative art' which has been accepted by other excellent architects such as Shalivon, Light — decoration is the formal language transferring the connotation of the spatial surroundings. The Tokyo Empire Hotel, built in 1922, illustrated Light's view on decoration. According to Light, specific decoration carries with it a specific connotation of a culture. No representative decoration can be removed irrationally. Decoration is a vivid explanation for the theme of the space. Otherwise the hotel cannot show us an organic unity of interior and exterior space, of east and west civilization, of the gentle modernism and the rough originism. Bortoman, an expert of decorative design, was engaged in and versed in decoration design as early as the 1950's. The Hatfield Hotel of Atlanta in America designed by him, which is respected as the symbol of Atlanta, is famous for its decorative art. This, again, indicates that decoration can never be alienated from construction.

At the turn of the 20th Century, being against the decorative style of being heavily loaded with trivial details, Viennese distinguished fashion-seeking architect Ruth proposed

that the beauty of architecture didn't lie in its decoration but in its space form, thus he concluded that "decoration is a crime". He went to the extreme while criticizing the extreme idea that art is for art's 'sake'. But today the fact shows that Ruths has created decorative techniques for modern art in his works. These techniques are based on concise curves, harmonious proportions and explicit compositions and the pure space. Later, while Miths proposed 'Less is more' he thought "God lies in details". He didn't exclude decoration. His pure form and whole space were based on precise and exquisite details. His 'less' contained a great deal of information. His manoeuvre of pure steel and glass created a new language of spatial ornamentation. His decorative techniques and artistic achievement consummation win the world's admiration. Conciseness is never simplicity and deficiency, but concise decoration may be more complicated in design than complicate decoration. As Light put it, only when a feature or each part of the decoration becomes a constituent agrees perfectly with the integer can conciseness be achieved.

(b) Decorative aesthetics of materials

Materials are used as the final expression of the nature of decoration. What are materials? In general, materials include all substances except ideas and consciousness of the mankind. More exactly, it is the articles used by human beings. Space is formed by the actual material inter-

faces and is composed of these interfaces. Construction materials have two uses. One is functional use, i.e. materials are used for structure maintenance and space division. The other is the aesthetic use for space decoration. Renowned architects in the history are the paragons in applying materials scientifically. Light and Alto's comfortable and affable local materials, Locbusia's hard concrete, Mith's concise and pure steel & glass and their original views on characters of materials give birth to spatial environment of different natures. The structural technology of modern architecture and the highly developed material industry, together with their in-depth combination, when applied directly to shaping the space, have greatly improved the genuineness of spatial sense. the confinement of the interior space as well as the freedom of the structure. The features of structures and materials fill the space with a vehement zeitgeist, and thus enhance the artistic expressiveness of the interior environment. The wave-shaped wall, the swimming pool and the revolving stairs in Tokyo Liu-benmu Prince Hotel are products of modern structure and materials. In Anbi Hotel of Japan, the suspended top with the exposed functional piping, once decorated skillfully and carefully, gives a strong sense of rhythm. Beautiful structure and equipment do no harm to the interior space rather, become the decorative art reflecting the spirit of the times. The advanced tourist buildings in Shenzhen, China are all the pioneers

in applying modern materials. The three storied glass structure of the commercial hall in Tian'an International Mansion, the entrance hall of Xindu Hotel built of stainless steel, glass, mirror glass and copper material are successful examples reflect the features of space created by modern materials and crafts and give people a sense of novelty.

Nevertheless, traditional styles and natural materials have their irresistible charm. The modern advanced technology has been applied widely in this field and more and more new features of raw materials have been employed. Conventional and natural materials like lumber, stone, brick are well known to man and have their own personalized mild characters. The texture of those materials is apt to arouse man's imagination, thus make people willing accept the environment. The indoor circumstances of the modern public architecture decorated by natural and traditional materials bring about the sense of affability and plainness out of the decoration's wealthy appearance. "Return to the original nature" is common people living in modern cities. This is the rebirth of human being's natural character after having been oppressed by the industrial tide for a long time.

To realize the esthetic significance of material we need, first, an creative conception, then the speciality and quality of the material itself. Before using the material, the interior decorator must have an intimate knowledge on its performance. Then he

can take the advantage of the material through an ideal arrangement and a fine configuration. It is fallacious to improve the quality of the interior space by blindly copying parts of other designs or by merely piling superior materials. The significance of the material aesthetics is embodied in the process starting from the decoration on the whole of the space and going on with wise selection of materials, appropriate use of superior materials and making well-located prominence of the emphasis and properly matching interior space with the feature of the and various layouts of the furniture. Only in this way, can 'modern interior space with a distinct individuality' be created. Decoration, to a certain extent, is the distribution of materials.

(c) Constituents of decoration

The constituents of decoration in interior environment are also the constituents of balancing and setting off the unity of the space. Every detail, such as matchbox pen, can serve as an ornament. That is to say, each constituent in the room can be designed as one constituent of the space both functional and aesthetical.

(c1) furniture and layout

After each interface of the space comes into being, furniture and layout are the main objects of the design and arrangement, and the key constituents and embodiments of interior decoration and function in interior environment design. Furniture especially modern furniture has both practical functions and spiritual functions. People lay more emphasis on

the spiritual functions of furniture, which can help to create sentimental circumstances in a space. Besides furniture, the layout of consumer goods, craftwork, texture, electric appliances, lamps, bonsai, and the style of room, depend largely on the design of the interior display, and can also reflect the cultivation and sentiment of the producer. Furniture and display have both practical functions and spiritual functions. Modern furniture and layout emphasize the better compatibility of the two functions, that is, the spiritualization of the practical functions and the practicality of the spiritual functions, which is a feature of modern interior decorative art.

service for daily life

practical function separation and substantiation of space division according to functional groups, group area

furniture function substantiation of aesthetic sentiment

spiritual function transition of popular and conventional information constituents of atmosphere, artistic conception and landscape.

Diagram 1-1 landscape

(c2) lamps and light environment

Light, which is essential to life, has close relation to man and affect man's life in three ways, namely physically, physiologically and mentally. Light environment includes natural light and artificial light. Different design of light environment can lead to different atmosphere and visual effects. Lamp (illuminant and lampshade), is the source of the design of artificial light environment and

can ornament the interior space as well. But the light environment shaped by lamps is the most important decorative function, which is emotional and advanced decoration as Bottmann puts it, "Structure and materials give the form to the space, but it's light that shows the space." Gestalt psychologist Rudolf Arhen said the structure and the variation of the exterior environment have something similar to the inner emotion of the human beings. When the inner relationship of the light environmental form echoes with a certain kind of the emotional mode of a person, he will naturally feel the pulse of life and the balance of motion, through which he gets the information necessary for his emotional activities. Light can be assimilated with the feeling of the mankind. So the creation of an indoor light environment should not lack surface forms carrying the senses easy to felt, which are to arouse spontaneous activities. Thus people's feeling come much closer to sense the inner form of life of the light environment. Lights, shadows, colors and interfaces, etc. should be arranged appropriately and orderly so that people will get the emotional satisfaction in their own spiritual world through the light environment. Though light cannot be touched and has no weight, it is still considered as a special kind of decorative material according to man's experience of the sense of light. Light and the environment that it forms become an undeniable part of the decorative art for the interior space of modern

architecture.

(3)Color (diagram 1-2)

The idea of colors first appeared in the Primitive Age. Colors come from light and make our world colorful. Places without any color can only make people feel empty and lonely. Color means life. Colors have great influences on people's psychology. So when the designer is using colors to create an interior space, he must know the nature of colors, and he should combine colors effectively together with the mechanism and the texture of the materials, the lights and the environments. In this way, he shows the nature of different colors in great detail and creates the best interior circumstances. Color scheme accord with the intention of the designs, and should be considered as a whole. An interior designer must find a feasible way in combination with his own subjective tone and the natural rules of hues not only to express his own character, but also to satisfy the public. The room of Shanghai Overseas Chinese Hotel, for instance, the upper color of it is light but the lower part is dark. The contrast produces a sense of peace and safety. The red mattress contrasts with the grey room, and harmonizes with the coffee brown dado. That forms unity of opposites. Between the contrast and the harmony of hues, we take harmony as the rule but with the stress on contrast. Colors that do not fit people's taste should be used less or be used with great care. That is the key to the creation of the typical decorative art of interior space.

(4)Frescos

The combination of fresco and architecture has a long history. In the area of modern environmental art, fresco is an artistic media of the architectural decorative materials, and it can add a touch and bring the theme of the architectural interior space to life. Its typical form of expression makes the environment more graceful. Frescos, unlike other paintings, harmonize with the interior space layout to form a space environment, and express an idea through the architectural space and the fresco itself and provide the enjoyment of beauty, evoke the emotional resonance and mental connection, help people to know the world, enrich their knowledge, enhance their accomplishment and mould their temperament.

Fresco a unity of decoration and painting reflects in depth the culture and regionalism of the architectural interior space. The fresco "Chuyue" in Wuhan Donghu Hotel, the subject of which is the dance and music of Chu Kingdom 2,400 years ago, shows not only the brilliant Chinese ancient culture and art, but also the local art style of Hubei Province. Thus the architectural characters are strongly enhanced. As for the huge acrylic heavy colored fresco. "The Beauty of the Tang Palace" in Xi'an Empire Hotel, its subject and expression are considered synthetically. It is not only derived from the essential elements of architecture and environment, but is also considered in the light of the historical and cultural

background. Empire Hotel in Xian, invested by Japanese, as suggested by the name, shows the admiration for Chinese ancient civilization. The fresco is composed of four parts, i.e. spring, summer, autumn and winter. Each of them is a description of beauties, enjoying the flowers, hunting or watching. The subject is stressed, and the plot is perfect. The artistic expression assimilates some of Tang Dynasty's realistic heavy colored painting style, yet it is not constrained by the tradition." The Beauty of the Tang Palace" and the Xi'an Empire Hotel, successfully bring to light the public architectural interior space on a particular subject.

Decorative art is not sheer superficial ornamentation made only for beauty and luxury. It calls for thorough consideration on the whole. The interior designer should have a comprehensive understanding and their starting point should fit well the reality of both the people and the country. He should always keep the balance among the strong sense of the era, the great national culture and the striking regional characteristics. It's improper to improve the taste of the arch-interior environment by copying successful examples of splendid and sophisticated decorations in the palaces all over the world without a definite aim and by using the unfit luxury materials. And this could lead to a loss of both cultural and artistic connotation. Acknowledgment of the positive effects of decoration, doesn't mean decoration is the only source of beauty. Decoration is

a method, an emotional media between man and space, and a carrier of culture. Being interior designers, we should remember the words of Mr. Wright gave in his speech at American Cradle University, so far as the decorative art is concerned "Unless you understand and enjoy it fully, it is useless to you. If you use it just because it looks beautiful or exquisite you just follow suit or exquisite, it doesn't make any sense. "Decoration must first show comfort and beauty, then the emotional relationship with human. This is the development of the decoration from simple to complex.

III: The significance of the interior decoration design.

In the field of architectural decoration, designs are the "handlebar", while construction is the means and materials are the guarantee. Since the mid 80's all of that idea has been accepted by man. And the "handlebar" position of interior decoration design in the construction project has been confirmed, too. On a large scale, the interior decoration design can be roughly divided into five parts: hotels, department stores, restaurants, entertainment places and residences.

A good piece of interior decoration design work not only supplies the people with luxurious comfort and pleasant visual image, improves the taste. but is also a quintessence of modern science and technology and man's cultural achievements. In a graceful space, one feels and learns every detail of it physically and emo-

tionally, trying to be entirely satisfied in the harmony.

The most important principle of interior decoration design is to concentrate on human beings, and to express its concerns about the people everywhere. Interior design has been regarded as the most concrete and practical design work in realizing the intention of serving the people and stressing the people. When interior designers are working, they must establish a certain kind of close, sincere coadjutant relationship with architects, the proprietors and the artists apart from exerting their professional abilities. Modern interior decoration design has been an individual field. but it's also a necessary component, in the whole construction. Compared with architects, interior designers are in a different phase of design, namely working on the interior space of the buildings. But their terminals are the same. During the phase of building design, if architects can consider more about interior decoration and leave some margin, or they are able to work side-by-side with interior designers, they would not only guarantee the overall effect of the construction, but also avoid any unnecessary waste of labor and materials that may be caused by the changes to the former architectural design in the phase of interior decoration so as to avoid any potential danger to the construction. In order to cooperate well with the architects, interior designers should, at first, have a deep comprehension of the intention of the architectural design. They

shouldn't be limited to the spatial composition of the construction; and it is necessary for them to master professional skills, such as drainage, lighting, communications, sounds, air conditioners and fire fighting. They must make full use of all the existing conditions in the building to design the interior decoration. This not only guarantees the safety and the rationality of the function and the improvement of the interior environmental quality, but also can avoid the misconception that interior decoration design is just the addition and disguise of the architectural design. Interior decoration design involves many kinds of modeling arts, such as furniture, lamps and lanterns, knitting works, statues and paintings. It can not be completed by the interior designers alone, but has to be carried out with other artists. And this kind of coadjutant relationship is regarded as a crucial link for improving the quality of interior decoration, strengthening the influential power and adding the cultural connotation. In their interior co-effort, designers, artists, architects and proprietors have their own emphasis, but are tied closely together. In the phase of designing, interior designers must communicate and coordinate with the other three, and try to reach an organic combination of technology, art and economy, for their common purpose. But illcoadjutant construction projects are not scarce and thus always leave some regrets not only to the interior designers, but also to the architects, proprietors and artists.

The overall prosperity of interior decoration industry has brought about great improvement of the interior decoration. And a large number of excellent works have constantly been emerging. Lots of foreign architects and interior designers take part in some domestic projects bringing us advanced designing thoughts and fresh designing methods, and their works have once become the models for domestic designers to learn and imitate. And this is helpful to enrich the thoughts of domestic designers and improve the level of domestic design. Xiangshan Hotel, designed by the great American - Chinese architect Bei Luming, set a good example for us on embodying the national characteristics and traditional culture in modern architecture. Then the Shanghai Center, designed by an American architect Botman, expresses the viewpoints of a foreigner on Chinese tradition and culture, showing us the appropriate and real feeling of Chinese architecture. Its interior environments have the metropolis style as well as some traces of the northern palaces. The introduction of better foreign interior designs and construction management shortens the distance between China and the

world in some way. At the same time, the interior design and decoration level of Shenzhen, Guangzhou and some other coastal cities have among the tops of the mainland, and now is marching towards the world. Many of our excellent works have come to the scene of the world, for example, the Canada Montreal Maple Center designed by Huayi Design Consulting Corporation Ltd. and the Chinese Culture County in 奈良 Japan and so on. The story that no Chinese designers took part in the international bid for interior design projects in 1985, which was held by China International Trade Center, will never repeat in the future.

The Psychological perception of Color

The Psychological Perception of sight

- forward color(convex): warm color system: red, orange, yellow etc.

- backward color(concave): cool color system: green, blue, purple etc.

- large area: high brightness color, light color(white)

- small area: low brightness color, dark color(black)

The Psychological Perception of Touch

- light color(soft): high brightness

color(medium purity and brightness light color, light blue, violet, yellow, white (pale yellow and grass green)

- heavy color(hard): low brightness color(surface rough color) dark color, dark red, purple, dark blue, pure dark color

- dry color: warm color system: red, orange, yellow etc.

- wet color: cool color system: blue, dark green, purple etc.

- warm color: red, orange, yellow, brown etc.

- Cool color: green, yellow, purple, white etc.

The Psychological Perception of Hearing

- high voice: red, orange, yellow, white(high brightness)

- low voice: blue, dark green, purple, black(low brightness)

The Psychological Perception of Spirits

- Positive color(happy): red, brown, orange, yellow etc.

- negative color(sad): blue, purple, black etc.

- resplendent: high coloring, high brightness, no same color matching.

- Plain: low coloring, low brightness, no same color matching