

2006 CHINA

Interior Design Annual

2006中国室内设计年鉴

1

《中国室内设计年鉴》编委会 编

Beauty Parlour

发型 美体

Club

会所 俱乐部

Culture & Station

文化 车站

Sale Office

售楼处

Hotel

酒店

Restaurant

餐厅

Sauna & SPA

洗浴 SPA

Cafe & Bar

咖啡 酒吧

Commercials & Exhibi

商业 展示

Office

办公

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联系电话: 024-23284360

邮购热线: 024-23284502

E-mail: lkzzb@mail.lnpgc.com.cn

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2006 中国室内设计年鉴(1)

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办 公

Office

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会所 俱乐部

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凡人传播

Office of Common International
Culture Institution

设计：内建筑设计事务所

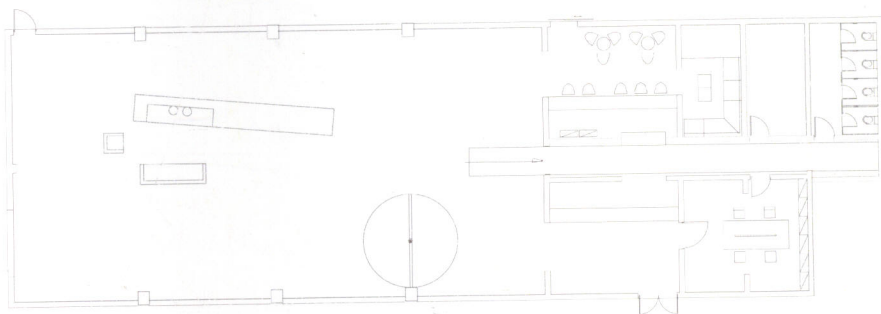
面积：600m²

坐落地点：杭州 LOFT49

主要材料：铁、镜面、涂料、水泥

此改造设计在原厂房的基础上进行了部分加建和改建。600m²的空间主要划分为画廊、办公和酒吧三个区域。入口以巨大的铁门加强厂房的工业气息。入口右侧为办公区，左侧为画廊。画廊占据了整个空间的主要部分。其形状规整，完全为开放式，原厂房的斜屋顶架构被保留下来，除简单粉刷外，没有多余修饰，一块能够360°旋转的黑色展板可根据不同需要对空间作出相应调整。作为展示空间，它充分地利用了LOFT建筑较之一般建筑层高、空间大、可自由使用的特性，满足使用者不断变化的空间需求。与画廊直接相连的酒吧区，与办公区相望，之间以通道分隔。通道空间地面做成长而缓的坡道以增加空间趣味性。坡道的一端延伸至画廊，另一端以镜面结束，行进中可体验到办公区与酒吧区不同的景致。

This design of the transformation was made on the basis of the existing plant building with partial addition of structures. The space of 600m² is mainly divided into three areas, i.e., the gallery, offices and bar. A gigantic iron gate at the entrance intensifies the industrial flavor of the plant buildings. The right side of the entrance is the office area, while the gallery stands on the left side and constitutes the major part of the entire space. The shape is quite regular and is of the entirely open type. The slant roof frame has been reserved without any redundant decorations apart from some simple whitewashing. A black exhibition board which can rotate in 360° facilitates the corresponding adjustment of the space according to the requirement. As a space of exhibition, it fully makes use of the LOFT architecture, which is higher in height, larger in space and more versatile for random usage, and can meet the user's requirement for making continuous changes. The bar area which is linked with the gallery stands opposite of the office area; and the passagewayways between them serve as separations. The ground surface of the passagewayways has been made into a long and gentle rampway for enhancing the interesting taste for the space. One end of the rampway is connected with the gallery; while its other end terminates with a mirror surface. While passing through the passagewayway, the people can have a sight of different scenes of the office area and the bar area.









牧桓建筑 + 灯光设计办公室

Office of MoHen Design

International

设计: 牧桓建筑 + 灯光设计

参与设计: 赵牧桓 赵玉玲 赵路 王静 王颖建
张玉明

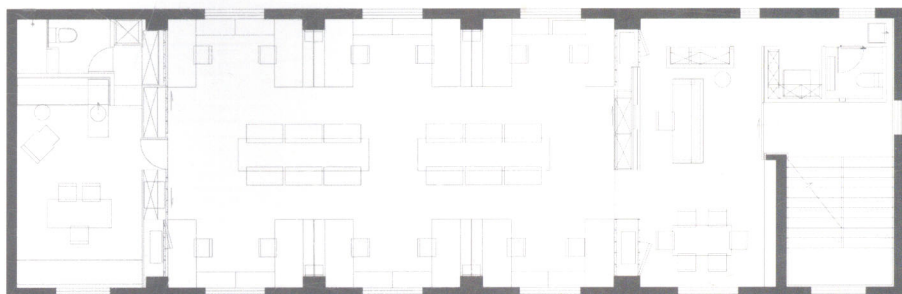
面积: 730m²

坐落地点: 上海市

主要材料: 防火板、特殊漆、水曲柳、人造大理石、不锈钢、玻璃

从垂直的楼梯动线开始, 用古典的花线条把楼梯满满地包覆起来作为装饰元素, 不仅产生强烈视觉, 水平线条的重复亦突出楼梯的向量关系。在二楼的平层我们又再次以密度板雕刻成古典花纹。到了三楼, 看到的是两个大箱体, 里面隐藏的是公共卫生间和茶水间。以一个白色的古典建筑模型作为正中间的接待柜台的背景, 透明亚克力制成的雕刻吊灯则悬吊其上。进了不锈钢“拱门”是设计部门, 摆在整个长方形空间正中央是经过特殊涂装(faux finish)的讨论区, 两侧订制的办公桌则是主办公区。地板、天花呼应楼梯的古典线条, 再次强调了直线向量, 把设计张力再拉大, 主管办公室的门也是一个古典大花的玻璃门。天花板上黑、白、银相间的 PVC 水管, 不是 Hi-Tech 风格里的那种外露式设计天花板, 而是做了天花之后故意再外露出来的, 纯粹是种装饰, 不具任何水电的实质机能。选择用无色阶去表现材质, 除了有别于古典主义的用料和配色之外, 另一个主要的原因是希望让“人”变成主角。让每一个事务所成员每天穿上不同的颜色穿梭在空间里时, 会是最亮眼的焦点, 每一位组成分子都是这个空间最最重要的核心与价值。

At Mohen Design International, every design we create has a purpose. The purpose for this project is to redefine the meaning of classical decorating elements in contemporary architecture. Elements such as the trim, the key-stone, and the arch traditionally played dual roles as decorating elements as well as structural bearing elements. In contemporary architecture, this is no longer the case. These elements no longer have structural bearing roles and now retain only decorating purposes. In this project, we have taken a three-story tall building in downtown Shanghai and designed it to strongly emphasize the purely decorative nature of these classical elements in modern architecture. We are always trying to innovate, to find new ways of expression through architecture, as demonstrated in our use of in-house designed acrylic chandeliers and white relief backdrops made from acrylic floral panels. These original pieces accentuate the workspace yet are subtle enough not to cause distraction. Beside the reception desk, we also used two free-standing boxes to enclose the pantry, copy room, and bathroom. These boxes have both form and function, adding visual effects at the same time utilizing the space to its maximum potential. Entering the stainless steel gate is the main working area. Two long faux-finished tables occupy the center of the space and are lit by modified table lamps as the main task light. Sliding doors made of stainless steel modular strips play the role of the backdrop of the work space, while at the same time concealing the shelves that house the clutters of daily office equipment and documents. The colors we used are mainly black, white, and stainless steel. Our playful use of lines can be seen throughout the building. We believe that people should be the subject of a workspace, and therefore all of the elements in the workspace serve to allow the focus to be on the people who are present.









光线传媒办公楼 Office of Enlight Media

设计：内建筑设计事务所

面积：7 000m²

坐落地点：北京市

主要材料：钢结构、张拉膜、墙纸

此办公空间因其娱乐产业传媒的性质使业主对设计提出了能够从空间各角度架设机位的要求。设计师利用7.8 m层高的优势，以钢结构架出夹层，在不足4 000m²内制造出7 000m²的使用面积，以满足功能需要为基础，组织清晰而明确。楼梯与天桥构建起中空格局，水平与竖向的流线关系及空间转换十分流畅，呈现出积极而有效的工作氛围。设计以刚性的斜线条和偏转的轴线切割和处理空间，使之具有更多的可能性与流动感。飞行的线条制造出诸多新视角，看与被看的关系随之变得模糊。材料和色彩的运用细致而大胆，情节化的场景布置与稍显戏剧性张力的设计带来丰富的空间感受。集中办公区域平面布置简洁合理，大尺度的张拉膜立柱内置白色灯光赋予空间更多个性。走道、休息空间等区域大幅墙面上满铺的彩色条纹图案在黑灰色打底下节制而不张扬地传达出空间的多样性。中空庭院以柔和的人工照明及拼铺的木地板营造宁静气氛。一楼一角的休闲酒吧纯白色椅子与透光玻璃钢架的组合具有强烈的场景感。

Owing to the nature of the media of the recreational industry, as for the design of the office space, the proprietor raised the requirement on the capability of providing equipment-setting position from various angles. The designer made use of the advantage of the layer height of 7.8m for the construction of an intercalation of steel structure, resulting in the usage area of 7000m² within the scope of less than 4000m². On the basis of meeting the requirement on function, the organization is both clear and well-defined. The staircase and platform bridge builds up an internally hollow pattern. The relations between the horizontal streamlines and the vertical streamlines and the spatial transition are quite easy and smooth, exhibiting the enthusiastic and efficient working atmosphere. The cutting and processing of the space with the rigid oblique lines and the askew axial lines employed in the design have made the space retain greater possibilities and sense of flow. The flying lines create numerous new angles of vision; as a result, the relationship between seeing and being seen is blurred. The delicate and bold application of materials and colors, the situational arrangement of scenes and the design with slight dramatic tensile force have brought about very rich spatial perception. The planar arrangement of the concentrated office area is both simple and reasonable. The large-sized stretch-draw-film soldier beams with the built-in lamp light endow the space with greater individuality. Under the background of the black and grey color, the colored stripe drawings covering the large wall surfaces in the passageways, rest space and some other areas transmit the diversity of the space in a restrained way. The internally hollow fake courtyard produces a kind of quiet atmosphere with the use of the soft artificial lighting and the paved wood boards. The combination of the purely white chairs, red sedans and photo-permeable fiber glass racks on one corner of the first floor have a very strong sense of site scenes.

