

高文安室内设计作品集IV

THE INTERIOR DESIGN WORLD OF KENNETH KO

休闲娱乐与其他空间设计

LEISURE AREAS AND OTHER



(京)新登字 083 号

本书由台湾橘子出版有限公司授权出版

版权贸易合同登记号: 01 — 1998 — 2150

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高文安室内设计作品集IV
休闲娱乐与其他空间设计

台北橘子出版有限公司 编

中国青年出版社 出版发行

社址: 北京市东四十二条 21 号

邮政编码: 100708 电话: (010) 64039288

台北橘子出版有限公司制版

山东新华印刷厂德州厂印刷

1999 年 1 月北京第 1 版

1999 年 1 月德州第 1 次印刷

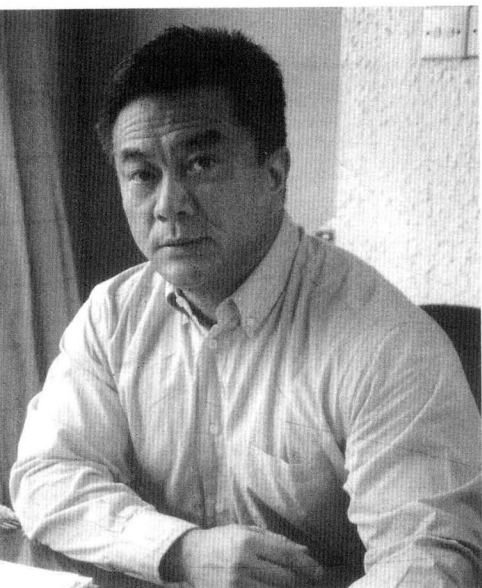
印数 1 — 3000

ISBN 7—5006—3341—6/J·300

定价: 360.00 元 (共 4 集)

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每册 90 元



高文安是香港顶尖的室内设计师，70年代开始在香港、台湾地区和新加坡、泰国等地开设了自
己的设计公司。他20多年来专注室内设计，完成
了千余项设计工程。高文安善于将东方美学融入
现代设计文化，中西合璧，特色鲜明，中外权威
期刊经常专题介绍其代表作品，对两岸三地的现
代室内设计产生了一定影响。本书首次全面展示
了高文安的设计历程及代表作品，从一个侧面体
现了海外室内装饰的流行趋势，具有较高的参考
价值、鉴赏价值和收藏价值。

高文安室内设计作品集 [共四册]

高文安的居家设计风格
The Kenneth Ko Style of Living

住宅与办公室设计
House and Office

精品名店与百货商场设计
Shop and Department Store

休闲娱乐与其他空间设计
Leisure Areas and Other

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LEISURE AREAS AND OTHER

撰文/简单

图片/高文安设计有限公司

中国青年出版社

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高文安履历

1943 年出生于中国·上海。

1961 年中学毕业于“培侨中学”。

1969 年大学毕业于澳洲“墨尔本大学”，获取建筑系一级荣誉毕业，并荣获建筑系学士之设计优异奖及“Picton Hopkins Prize”。

1970 年任职于“潘愆寿顾问工程事务所”，参与多项设计工程。

1974 年就任于“利安工程公司”，任职工程部经理。

1976 年创办“高文安设计有限公司”，专注从事室内设计工作至今，完成超逾一千项工程。

1990 年分别在新加坡、中国台湾及泰国等地增设分公司。

1993 年在沙田“丽豪酒店”开设第一间零售店 - “Kenneth Kollection”。

1996 年在黄埔“家居庭”增设装饰摆设及健康食品之专门店 - “Kenneth Kollection-LifeStyle”及“Kenneth Kollection-Fitness”。

1997 年在香港出版高文安纯影集“全程投入”(AT HIS PEAK)。

1997 年在台湾出版“高文安室内设计作品集”一套四册。

专业资格

1972 年英国皇室建筑师学会会员

1975 年香港建筑师学会会员

1982 年澳洲皇家建筑师学会高级会员

Resume of Kenneth, Ko Man On

1943 Born in Shanghai, China.

1961 Graduated from "Pui Kiu Middle School".

1969 Graduated from University of Melbourne, School of Architecture. Obtained a 1st Class Honour in Design and won the "Picton Hopkins Prize".

1970 Architect - "Peter Y.S. Pun & Associates".

1974 Project Manager - "Lee On Construction Company".

1976 Established own practice - "Kenneth Ko Designs Ltd". Completed over 1,000 projects.

1990 Set up offices in Singapore, Taiwan and Thailand.

1993 Operated own shop, "Kenneth Kollection", at the "Regal Riverside Hotel, Shatin".

1996 Established further shops at the Home World, Hung Hom - "Kenneth Kollection - LifeStyle" & "Kenneth Kollection - Fitness".

1997 "At His Peak" was published in Hong Kong

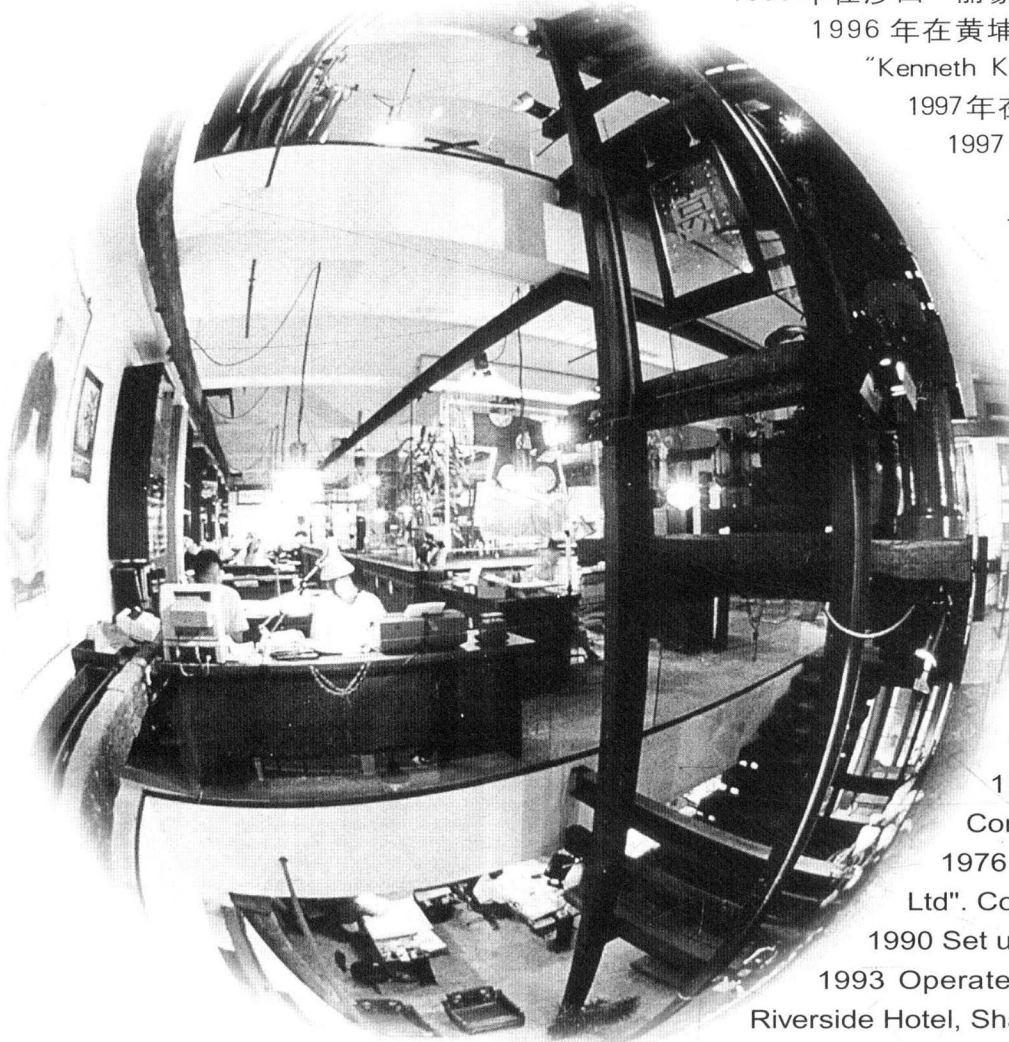
1997 "The Interior Design World of Kenneth Ko", 4 vols were published in Taiwan

PROFESSIONAL TITLES

1972 Royal Institute of British Architects

1975 Hong Kong Institute of Architects

1982 Royal Australian Institutes of Architects





I haven't known Kenneth Ko for long, only 20 years.

But to me time is merely a marker, a fullstop, a few lines, a burst of fireworks. Why am I writing about Kenneth Ko? His life isn't intimately linked with mine and his achievements have nothing to do with me, but I have a kind of feeling about him that makes it possible for me to write and speak about him.

If it wasn't that I published a photograph collection for him this year another 20 years might have quietly slipped by us.

Kenneth Ko designs are all stamped with his personal style, and he is an expert at matching the design to the client. While there may be occasions when a design is not perfect there is never a time when he commits less than all of himself to the work.

Anyone can do good design, but not everyone can do good design and give the customer what they want. Kenneth Ko excels at this. I don't look for pure art in his work, I look for the brilliance with which his different designs meet the different demands of the project.

It is for this reason that I published his 3 volume set of books on interior design and later a special feature on his work in the magazine ARCH. Our most recent collaboration is the album of his nude photographs. My first thought when we sat down to discuss the possibility of publishing a collection of photographs of nothing but a naked body was, how Kenneth Ko! There could hardly be a more direct and powerful means of getting exposure.

Writing about Kenneth Ko is not my strong suit but I can say with great certainty that the collection of photographs in "At his Peak" reveals a great deal about him. However, it's not enough for Kenneth Ko. He fears we only see the packaging and he wants us to enter into his inner world. So, when he mentioned that a friend of his was going to write his biography, I immediately said 'yes', for anyone who has heard the confidence and passion with which he speaks of his life and his work knows that the story will be far from dull.

The secret to successful design these days is not in

selling your design but in creating a design that meets the customer's needs. Herein lies the true merit of a design. Kenneth Ko is fully conscious of this; it is second nature to him.

Kenneth Ko makes his name by doing what he does superbly and leaving a deep impression on people. He develops his designs in line with the changing times, different environments and the customers' preferences, and he develops with them. The only thing that never changes are his principles, especially the principle that human considerations are paramount in every design.

Alan Zie Yongder

Born in 1943, Mr. Yongder is currently a director of CCT Telecom Holdings Ltd.. Earlier in his career he set up the Yongder Hall Group and served as a founding member of the Hong Kong Designers Association and the Hong Kong Artists Alliance. In 1995 he was chairman of the Society of Hong Kong Publishers. Previous positions also include general manager of a Newspaper Group and non-executive director of a packaging manufacturer.

In conjunction with Grey Advertising of New York he established Grey Advertising Hong Kong and went on to accumulate 30 years of administrative and management experience in the advertising, public relations and printing business. In the media field, he undertook many co-productions and established excellent relations with companies in the USA, England, Japan and France. At present he is fully engaged in the planning, development and expansion of CCT's business interests through China and the rest of the world.

写高文安·序/施养德

认识高文安的日子不长，只有二十年。

时间对我而言，是一种记号，一个句点，一段文字，或是一刹那的眼前烟花。写高文安是为了什么一回事？他的存在对我并不重要，他的成就与我无关，反而是一种感觉令我可以写他，可以说他。

如果不是今年(1997)为他设计摄影集，我几乎可以“淡如水”再多二十年。

高文安的设计拥有自成一格的风味，善用人性是他的专长，他设计出来的东西可能达不到100%的完美，但他对设计的投入感情则一定100%。

好的设计谁都能设计出来，最重要的是顾客要满意，在这一方面他完全有把握，我不会期望高文安能有纯艺术性的作品，但我却相信他会有不同适合的设计给不同需求的顾客。

也因为如此，我曾为他出版了一套三本有关室内设计的书籍，后来在我出版的雅砌杂志又以他的作品作为专集。

最近合作的是他的个人摄影集，当我们第一次坐下来讨论出版一本纯粹的人体摄影集时，我的第一个反应是：十分高文安！

这可能是市场学中最直接的自我传达，不论我用什么形式去表达、设计、创造一套推广方程式，都不及他的“全程投入”！

终于，他如愿地呈现在每个人的面前，而且与每个人都十分融洽地共处一室。

写文章不是我的专长，但绝不怀疑自己能画龙点睛，高文安“全程投入”纯影集更令人了解高文安！

这还不能满足高文安，他认为我们看的是他的包装，他个人认为他的内心世界才是你要了解的东西。他曾经告诉我，有位朋友要为他写传记，我立即说好，只要你听过他在讲及自己的生活、自己的设计时，那种充满自信、充满热情的语调，你知道这本传记应该不会太冷。

这个年代，设计成功的关键不是在推销自己的设计，而是为了顾客的需要而设计，这才是真正的设计价值，高文安深明此理，而且运用得出神入化。

推销自己的方法很简单，准确地掌握自己专门性才能，以留给多数人深刻的印象为目的。高文安随着时代的变化，环境的迥异，人性的喜恶，设计的风格也不断因异而变，因人而改。惟一不变的是他做人做事的策略，那是善用人类情感的设计原则不变。



施养德

1943年生，现任中建电讯集团董事。曾是香港养德堂出版(Yongder Hall Group)集团创办人，亦为香港设计协会(Hong Kong Designers Association)、香港艺术家联盟之创办成员之一及香港出版业协会(Society of Hong Kong Publishers)1995年主席。并曾为一间香港上市报业集团之董事总经理及一间包装制作业之非执行董事。此外，他曾与美国纽约Grey Advertising合创香港精英广告公司，于广告、公关及印刷方面之行政及管理具三十年以上经验。而在传媒方面，更与美、英、日、法各国合作出版，建立良好之合作关系。目前，他专注负责中建电讯集团在世界各国及中国本地与电讯有关业务之设计、发展及推广。

INDEX

On Kenneth Ko by Alan Zie Yongder 004

Restaurant Design:

Inagiau Japanese Restaurant 009

Peony Chinese Restaurant 019

Thai Kitchen 025

Shanghai Shanghai Restaurant 033

Lai Kar Heen Restaurant 045

Franchise Design:

Mercedes-Benz Showrooms 055

St. Honore Cake Shop 065

Tai Lin Radio Service Ltd. 075

Designs for Other Spaces:

Gough Hill Road No. 1 085

MTR World Wide House 099

Condo II 103

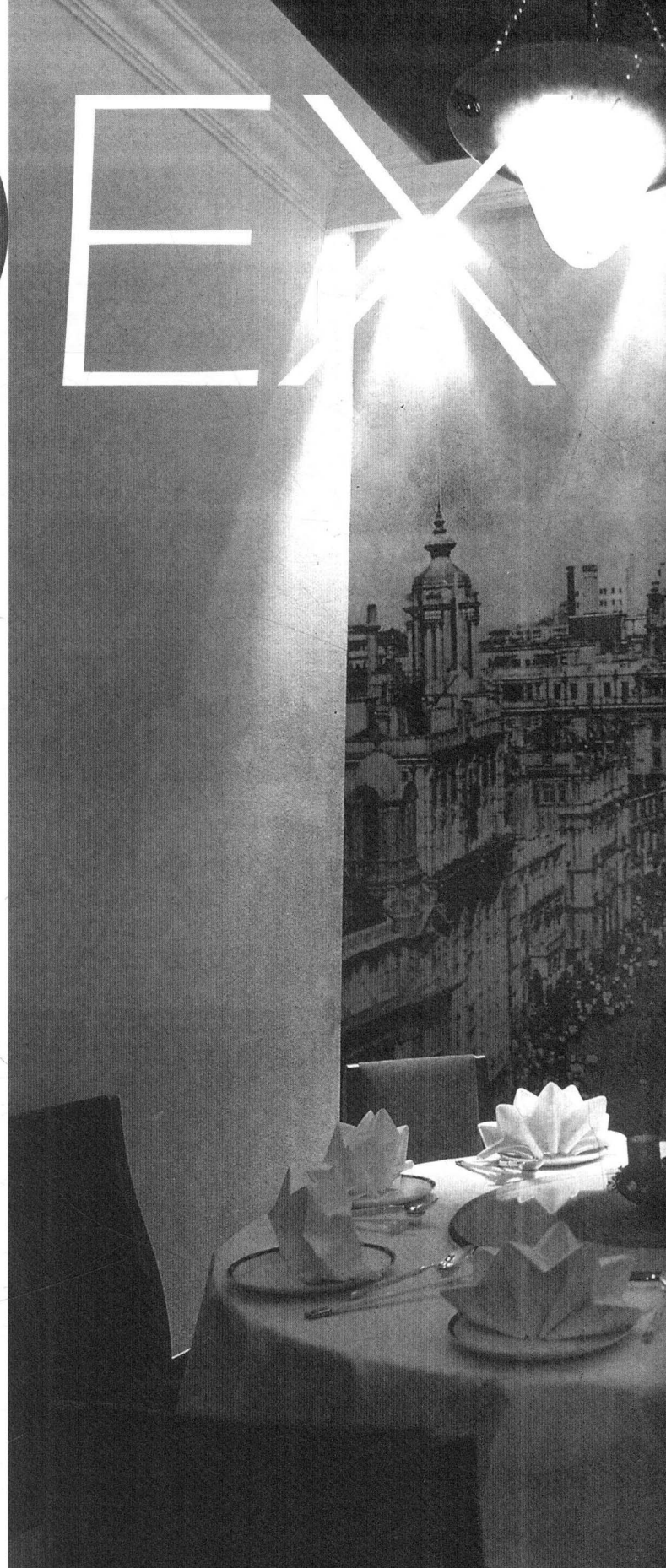
Park Lane Hotel Fitness Center 111

Canton Disco 121

Stage Design 133

The Kenneth Ko Leisure Areas and Other - a chronology 141

Postscript by Jean Dan 142





004 写高文安·序 / 施养德

餐厅设计:

009 稻谷日本料理店

019 牡丹阁

025 泰国厨房: 泰皇

033 上海饭店

045 丽嘉轩

连锁店设计:

055 宾士汽车展示场

065 圣安娜饼屋

075 泰林无线电行

其他空间设计:

085 歌赋山道 1 号

099 地下铁(MTR)公司的电梯大堂

103 康图家私公司 11

111 柏宁酒店的健身中心

121 广东迪斯科舞厅

133 陈百强红磡体育馆演唱会舞台设计

141 高文安“休闲娱乐与其他空间”作品年表

142 后记 / 简丹

007

白玉回旋流水响／半岛酒店内日本餐厅“稻谷”

在半岛酒店开设日本餐馆，可以说是大胆的尝试，既要有欧陆气派，也要有东洋情调，稍一不逊，会变成一个“不伦不类”的笑话，我接手这项工程时，心中不觉格外警惕。

从设计学来说，情调与气氛是一间餐厅的灵魂，当然这是极个人的感觉，感觉亦是日常生活中所得，譬如烛光晚餐的温馨，野火会的热闹，吃西餐与中餐的分别等，一点一滴储藏起来，用到时才有取之不尽的宽裕。

日本餐厅 INAGIAU，中译名为“稻谷”，在日本知名度较高，又选在半岛酒店内开设，一切讲究格调与品味，装修设计一点也不能马虎。磨砂玻璃拉门前铺上云石与麻石，三个写着“白雪”字样的酒瓮，是稻谷的标志，一束用枯枝与干花扭成的花球，引发出纯朴的东洋气息。

水酒吧所占面积不小，双人坐位均摆上红黑两色椅垫，靠墙背垫则采用黑色与紫色的花纹布，最令人神往的地方是在水酒吧之间设有花槽，青翠的嫩竹直透上二楼，坐在二楼的客人，隔着窗儿，看到翠竹绿叶，仿如置身于园林之中。

餐厅正中央是一道圆型的雕刻楼梯，楼梯砌上白色的云石，沿上而下，用碎石铺成一块块四方型的图案，感觉上，好像一道溪水缓缓地下下来，地下的溪涧随着每个人的心思，去描绘出不同的花样。我曾做过一个实验，几位朋友得到我的提示后，果真都能有所发现。

楼梯三边采用玻璃墙隔开，从每一个角落都可以欣赏到“溪水缓流”的景致，而且外面的阳光可以射进来，但并不强烈刺眼，既温暖又充满生气。楼上隔间出三个房间，其中两间采用活动墙，随时可以打通，适合聚会的团体或大家庭，因为日本人习惯屈膝而坐，久坐会感到双腿酸麻，所以我在坐位下开一个洞，双腿伸缩自如，就舒服得多了。

为了保持“稻谷”高格调的传统，我花了不少心思选择多幅高水准的油画，配合古朴优雅的室内设计，可谓相得益彰。

(文／高文安：原刊载于1986年12月香港的GA杂志)

Inagiau Japanese Restaurant

Opening a Japanese restaurant inside the Peninsula Hotel was a daring venture, because it had to combine a European tone and an Asian flavor. If the delicate balance was not achieved successfully the place could become a joke. So I took on this project with some caution.

From the design viewpoint, mood and atmosphere are a restaurant's soul. Of course these depend on personal feelings, feelings that are gained from past experience. For example, the intimacy of a candle-lit dinner, the excitement of a campfire, the taste of Chinese, Western and other cuisines. We store away these feelings one after the other, but when they are aroused again they flood us with emotion.

The Inagiau (Which means 'Rice Valley' in English) restaurant is very well known in Japan. This and the fact that it was to be opened in the prestigious Peninsula, demanded that the design be tasteful and everything about the decor carefully thought out.

Leading up to the entrance's frosted glass doors is a granite tiled floor. On it stand 3 large ceramic brewing jars with the label 'White Snow', recognized as the restaurant's mark, and nearby a bouquet of dried flowers and plants. The effect is pure Asian simplicity.

Inside, the bar occupies a large area. Black and red cushions lie on the two-seater couches and black and purple patterned cloth covers the backs of the seats. The most eye-catching of all however is the planter box in the centre behind the bar. Tall, slender bamboo reaches all the way up to the second floor. Customers there can see it through the glass window and feel as though they were in the midst of a garden.

In the center of the restaurant is a curved, carved stairway. The steps are clad in white marble and viewed from above appear to form a large square pattern of overlapping stone. The whole looks like a slowly cascading stream. Every customer, looking at the effect from below, imagines something different. I conducted an experiment amongst my friends and found that as expected they all discovered something unique and personal in it.

I used glass partitions on three sides of the staircase so that the vivid image of the slowly flowing stream could be appreciated from all corners of the restaurant. It allows the outside light in too, not enough to be bright, just enough to add warmth and ambience.

Upstairs there are three rooms. Two have movable walls so they can be joined together to host large parties or family gatherings. The Japanese are used to kneeling while dining, but after awhile your feet become numb, so under the table I have added extra room so diners can stretch their legs.

In keeping with the traditional ethos of Inagiau, I spent a lot of time and energy selecting the right oil paintings. They had to complement and complete the refined elegance of the interior design.

(This is an excerpt of an article by Kenneth Ko, from the December 1986 issue of Hong Kong's "Ga" magazine.)







