

# details 细部

香港  
设计  
师案  
例

Examples from Hong Kong Designers

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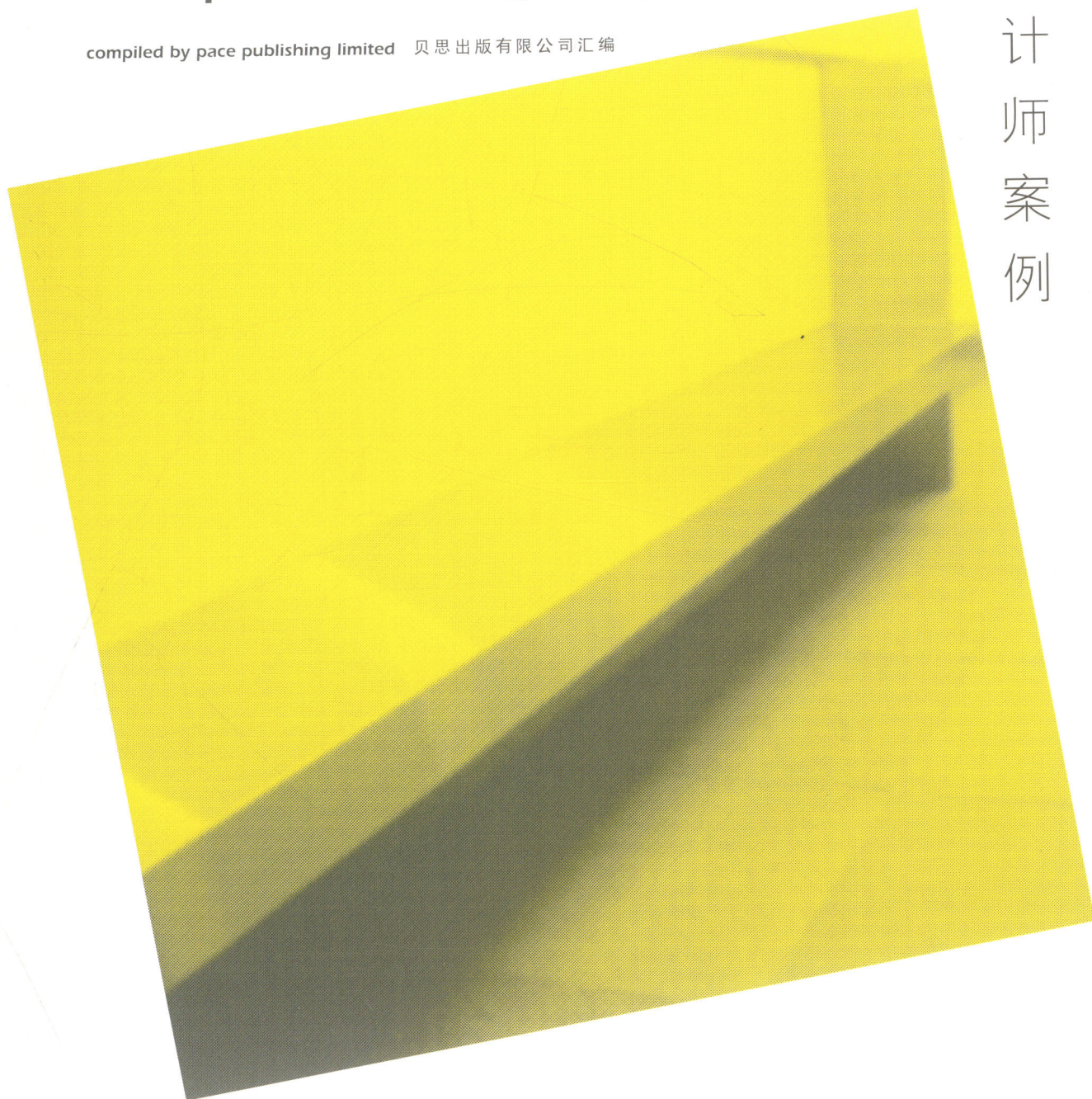


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“Detailing” is a part of the design process. It is an important means of communicating designs with contractors. One must realize that a design will not be materialized without the help of a builder or contractor. Good detailing will ensure satisfactory implementation.

Most people wrongly associate “designs” with “aestheticism”. A good design not only meets the general principles of “aestheticism”, but also embraces functionality, meets structural, climatic and acoustical requirements, etc. to provide a lasting and friendly product to the clients/users. So does “detailing”.


“**details**” includes examples from Hong Kong Designers starting off with 2 inspiring articles from Draughtzman and SLHO & Associates Ltd. It is the first attempt by PACE on this subject and collects over 100 “details” from 6 designing practices.

“细部设计”是设计的一部分，而且更是设计师与营造商的重要沟通媒介。没有施工队伍和营造商的协助，设计意念不可能实现，良好的细部图就是令这些设计意念得到实践。

很多人错误理解“设计”与“美观”。良好的设计不单要达到美观的效果，更需要做到包括功能、结构、氛围与隔音等效果，让客户或用家得到一个耐用和舒适的产品。“细部设计”也适用于此。

《**细部——香港设计师案例**》是由两篇来自“德拉夫茨曼”和“何世梁建筑设计有限公司”的启发性短文开始。本书是贝思在同类出版项目的首次尝试，它收集了来自6间设计公司的超过100个细部图。



The background of the page is a blurred, artistic photograph of a modern building interior. It features a prominent blue wall on the left and a yellow railing on the right. The image is out of focus, creating a sense of depth and movement. The lighting is bright, with some areas appearing overexposed.

Statement From Draughtzman

德拉夫茨曼的话



# We love drafting

我们热爱绘图

We don't mind being draftsmen. We love drafting.

Drawing up a detail is the process that puts our abstract concepts into reality. A detail drawing is a piece of mathematical calculation and a set of logics that helps everybody, especially contractors, to realise our design. It is a fusion of aesthetics of art, engineering and communication. A conceptual design might be a revelation of creativity and artistic expression of a designer. Accordingly, detail design is an honest witness to these magnitudes.

Conventions might be burdens to us. They could shape and trap us to the continuum of its path.

When we were still in the design school, one of our lecturers told us to ignore everything behind the surface finishes, everything would be torn down within a few years (we were told that typical rental period in HK was around 2 years) and there would be another renovation. It seems true and this assumption leads to a linear track in considering detail design as no more than a profile, proportion and interface design of materials; design details that require visual and tactile attention in order to exist. They do exist but will lose its allure very soon.

It could be something else. Something that is anonymous but reveals its inherent character, logics of structure, and properties of materials... This something might require our initiation and effort in pushing the limits of conventional construction methods. Contractors might need these hints before setting out and laying metal/timber structural framing. It is not something that should leave to contractor to figure out how our concept can be built. This again will fall into the old trap.

If details can reveal the logics of construction, we are the ones to learn the materials, get to understand their properties and limits, and, to work out solutions of our time.

Detail design is like rules of a game set up by the mastermind of the game creator. We should not take it as the least but an integral part of a concept.

我们并不介意做绘图员，我们热爱绘图。

细节的绘画是将设计师的抽象概念转化为现实的过程。它是数学计算和逻辑的集合，可以帮助很多人，尤其是帮助承建者实现设计师的设计。其中融入了艺术美感、工程学和沟通交流。概念设计应为创意和艺术方式的展现。而细部设计则是这些元素的忠实体现。

约定俗成对我们而言是一种桎梏，将会令我们被束缚在各种条条框框中。

当我们还在设计学院学习的时候，老师告诉我们要忽略藏在表面下的所有元素，因为数年之后这一切都会不复存在（在香港，租约期一般在两年左右），之后便会进行另一轮装修。事实似乎是如此，由此得出的结论是细部设计只不过是外形、比例和材料设计的界面；细部设计需要视觉和触觉的关注。细部确实存在，但却会在短时间内失去魅力。

细部的意义不只如此。无以名状地揭示了其固有特性、结构和材料属性……凭设计师的行动和努力挑战常规建筑的界限。承建商或许需要这些信息，有助于进行金属/木结构框架的布置准备工作。设计师的概念要如何建立，不应该是承建商考虑的问题。这样做无疑是重蹈覆辙。

如果细部可以反映建筑的逻辑，设计师便是认识材料、了解材料属性和限制，并找出解决方案的人。

细节设计就如同游戏发明者制定的游戏规则。我们不应该将其视作无足轻重的一环，而是概念中不可或缺的部分。





Statement From SLHO & Associates Ltd.

何世梁建筑设计有限公司的话



## Design must accomodate changes that take place

设计  
必须  
能适  
应  
将  
有  
的  
变  
化

We believe a good design is a design that addresses a problem with the most appropriate solution. It all starts with realizing what the problem is in the first place. While clients will invariably relay their problems in respect to a design project to us during the first meeting, comprehending beyond what is expressed verbally often makes the difference and it requires close observation of the site, activities taken, and evaluates all those factors that will come into interaction with the design now and into the future. Understanding the client's needs, and anticipating the changes would cast light to finding the right design solution.

Changes exist in all, whether it is the environmental condition, time of day, people's behaviours, their respective state of minds and the type of activities that are being carried out under different circumstances. The list goes on. While it is not a definite necessity to understand all aspects of changes, the more you understand it, the closer it is for the design to arrive at the optimum level. It is not a linear function, just like our lives exist in a complex relationship of different functions each having a mutual influence on one another, nor are we trying to pinpoint all changes, but rather, it is to design with an intention to embrace changes.

No matter how interesting a design appears on paper, or how it appears when first erected, it must be able to stand through the test of time during its useful life, not only physically, but also through people's perception. Design must accommodate changes that take place, and to adapt to the evolution of one's mind, or the space it resides in.

我们相信一个好的设计，便是一个最能解决问题和最适合的设计。设计应从了解最基本的问题开始，不单止于客户表面所需，还须更深入、更广泛地了解该设计课题的一切事和物，及与之互相影响的各种因素，不论是现在、过去，或是未来，必须一并作出深入的思考。

我们深信，好的设计是该有生命和弹性去适应人和事的改变并经得起时间的挑战与考验。了解变化的一切方面并不是必然的，但了解得越多，便越能达到更佳的设计效果。这并非线性功能，恰如我们的生活存在于不同功能的复杂关系中，相互之间产生着影响，不必执着于所有的变化，只需设计出可包容变化的空间。

无论设计在稿纸上表现得如何有趣，或者在建立初期显得如何吸引人，最重要的是要经得起时间的考验，不但在结构上，在人们的感受层面上亦是如此。设计必须能适应将有的变化，与思维方式和空间转换同步。



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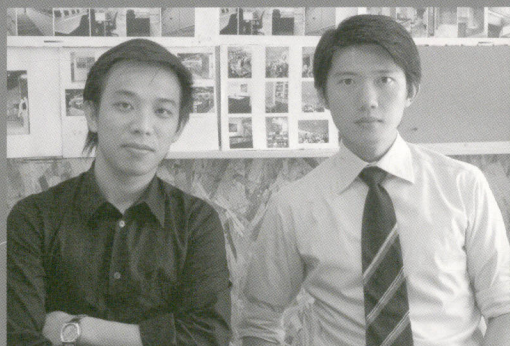
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- 154 YWCA Integrated Social Service Centre in Hong Kong 香港基督教女青年会赛马会综合社区服务中心





Alex Choi Design & Partners Ltd.

蔡明治设计有限公司

Alex Choi 蔡明治

Patrick Lo 罗家扬



**Alex Choi**

蔡明治

1971

Born in Hong Kong

出生于香港

1991

Diploma in Design (Dist.), The Hong Kong Polytechnic University

获香港理工大学设计文凭

1994

Bachelor of Arts in Interior Design (Hons.), The Hong Kong

Polytechnic University

获香港理工大学室内设计荣誉学士学位

1994 ~ 1997

Working with Foster Asia and taking part in the final design stages of the fitting-out part of Hong Kong International Airport and the MTR Airport Railway projects. He was also appointed as the leading designer of MTR station improvement programme's front of house section

与 Foster Asia 合作，参与香港国际机场和地铁机场快线项目最后阶段的装修工程，担任地铁站改建项目前场部分总设计师

1997

Founded Alex Choi Design & Partners Ltd. (formerly Alex Choi Design Ltd.)

成立蔡明治设计有限公司

**Patrick Lo**

罗家扬

1979

Born in Hong Kong

出生于香港

1998

Diploma in Design, Lee Wai Lee Technical Institute

获李惠利工业学院设计文凭

2001

Bachelor of Arts in Environmental Design (Hons.), The Hong Kong

Polytechnic University

获香港理工大学环境设计荣誉学士学位

2001 ~ 2002

Assistant interior designer in James Liang & Associates Ltd.

梁曦文设计公司助理室内设计师

2002 ~ 2003

Interior designer in Alex Choi Design Ltd.

蔡明治设计有限公司室内设计师

2003

Partner of Alex Choi Design & Partners Ltd.

蔡明治设计有限公司合作伙伴





Main entrance 主入口

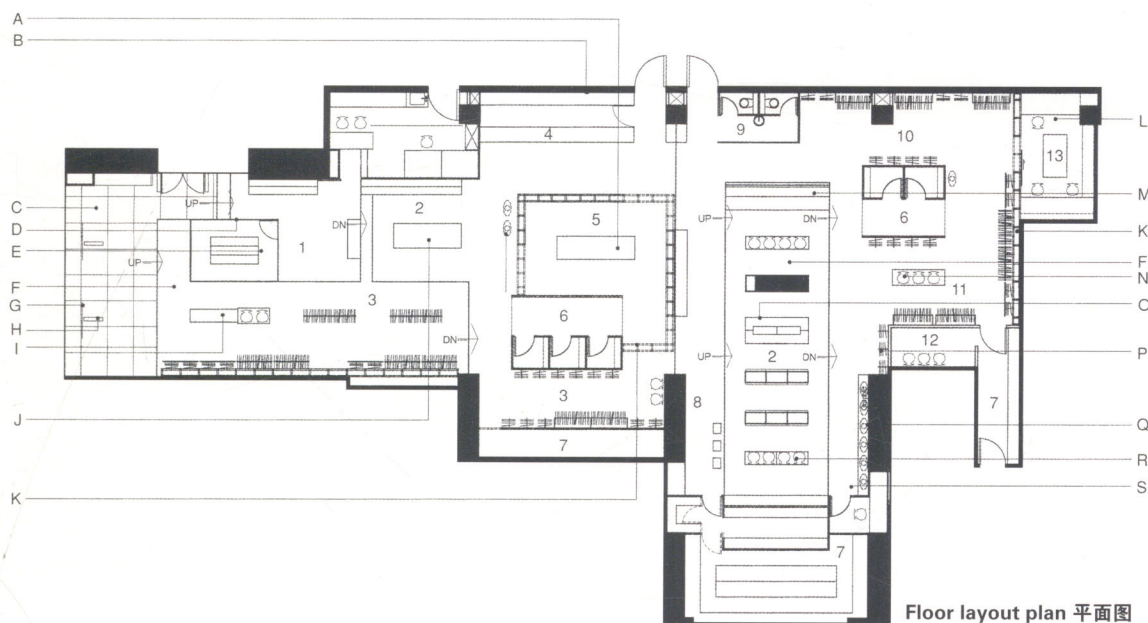
'Overlapping of Spaces' is our design approach. Although different products occupied their own spaces and presented in their own way, we tie up their spaces by overlapping solid oak made frame. Penetration of linear aluminium lighting and different floor levels help to enhance such 'overlapping' idea. Circulation is controlled to become a maze, which let the customer to explore the space and in turn the products. Conventional tinted glass is utilised for partitioning the store room and the cashier area, which is traditionally and practically solid, in order to increase the transparency of overlapping quality.

“空间重叠”是我们的设计理念。不同的产品各据一方，以独有的方式呈现，我们可透过相互重叠的结实橡木框架，将其各自的空间紧密联系在一起。穿透式的线性铝质照明和各个不同的楼层也加强了“重叠”的概念。室内的流通被设计为迷宫的模式，让顾客可以探索空间，然后从中发现产品。储物室和收款处之间采用常见的彩色玻璃分隔，传统而实用，同时也加强了重叠特质的透明感。





Cashier counter and shoes area 收款处和鞋区



Floor layout plan 平面图

- 1 The Garden of a02 / a02 的花园
- 2 a02 Life style / a02 生活品
- 3 a02 Fashion / a02 服饰
- 4 Cashier / 收款处
- 5 a02 Shoes / a02 鞋区
- 6 Fitting room / 试衣室
- 7 Store room / 储物室
- 8 a02 CD and book area / a02 书籍和 CD 区
- 9 W.C. / 洗手间
- 10 a02 Fashion (men) / a02 男士服饰
- 11 a02 Fashion (ladies) / a02 女士服饰
- 12 Staff room / 员工室
- 13 Graphic Department / 平面部
- A Seating / 闲坐区
- B Black aluminium wall with a02 logo / 带有 a02 标志的黑色铝墙
- C Green vinyl flooring / 绿色乙烯地板
- D Clear glass room / 透明玻璃室
- E Glass table flower display / 玻璃桌上的花束
- F Plywood flooring / 复合木地板
- G Automatic sliding glass door / 自动玻璃门
- H Security sensor / 安全传感设备
- I Free standing display table / 独立式展示桌
- J Accessory display / 配件展示区
- K Solid ash wood frame work / 灰木框架
- L Work top / 工作台
- M Lighting display / 照明展示
- N Eames chair / 埃姆斯椅
- O Accessory display stage / 配件展示台
- P Face-out display / 开放式展架
- Q Hanging manikin / 悬挂式模特
- R Seating group / 家具座组
- S ABS flooring / ABS 树脂地板



# 14 azona a02 Flagship Store in Hong Kong

azona a02 香港旗舰店



Shoes area 鞋区

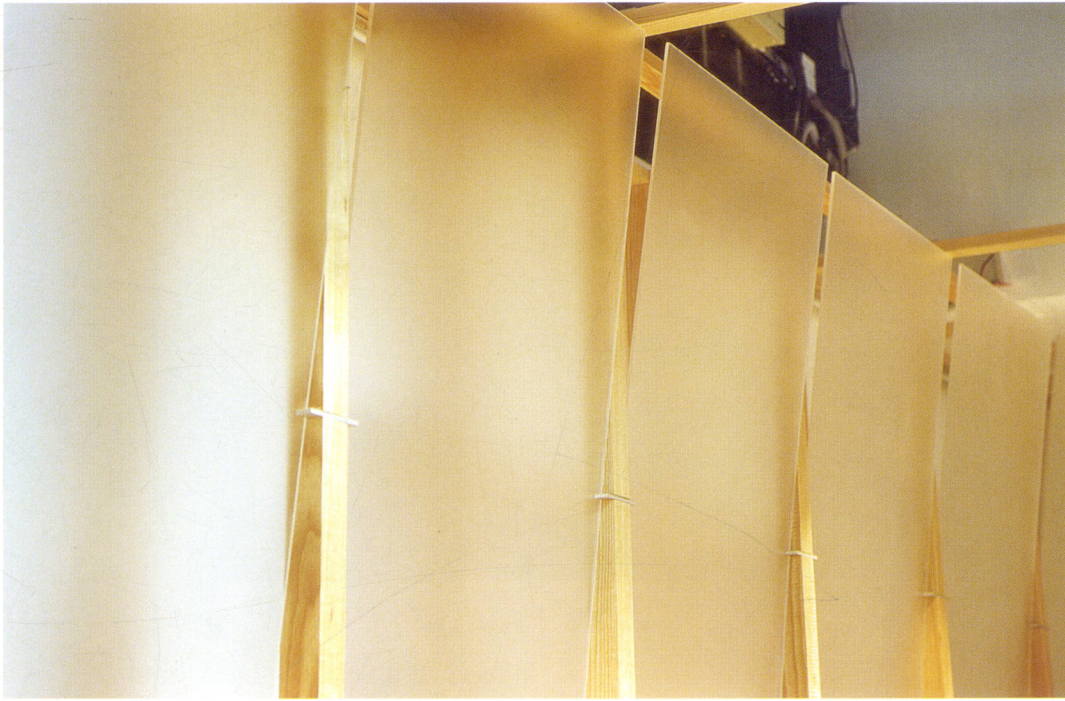


Shoes area 鞋区



Interior 室内





Detail 细部

Shoes area 鞋区

