\_\_\_\_\_陈颖 · 秀城设计作品选

# CROSS—BOUNDARY

CHEN WING • UCSGROUP INTERIOR DESIGN WORKS





跨界——陈颖· 秀城设计作品选

# CROSS—BOUNDARY

CHEN WING . UCSGROUP INTERIOR DESIGN WORKS

#### 图书在版编目(CIP)数据

跨界: 陈颖・秀城设计作品选/深圳市创福美图文化 发展有限公司编著.一大连: 大连理工大学出版社, 2009.6

(中国优秀室内设计师系列) ISBN 978-7-5611-4871-6

I. 跨… Ⅱ.深… Ⅲ.室内设计—作品集—中国—现代 IV.TU238

中国版本图书馆CIP数据核字(2009)第078318号

出版发行: 大连理工大学出版社

(地址: 大连市软件园路80号 邮编: 116023)

印 刷:利丰雅高印刷(深圳)有限公司

幅面尺寸: 280mm×280mm

印 张: 22.5

插 页: 4

出版时间: 2009年6月第1版

印刷时间: 2009年6月第1次印刷

责任编辑: 裘美倩

责任校对:马 帅

装帧设计: 刘竞华

ISBN 978-7-5611-4871-6

定 价: 260.00元

电话: 0411-84708842

传真: 0411-84701466

邮 购: 0411-84703636

E-mail: designbooks\_dutp@yahoo.cn

URL: http://www.dutp.com.cn

设计书店全国联销: www.designbook.cn

### 前言

## Preface

设计作品在一定程度上是设计者的镜像。在这部室内设计作 品集中,设计师陈颖的许多特点得以清晰的映现。陈颖曾在 1989 年至 1994 年间在深圳大学学习建筑学。从教师的角度 看,他是令人印象很深的学生。首先是他那种始终积极、正面 的状态:遵守规则,对一切,包括专业及学校生活的热情和投 入。更为突出的印象是他在课堂上的质疑式的追问,这种"刨 根究底"的"纠缠"常常超出具体的设计问题本身,牵涉对建 筑、空间的本质讨论。"正面性"赋予他很强的现实适应能力, 批判性的思考习惯使他始终保留着理想主义的色彩,提供了持 续进步的动力。我想这二者的有效结合才能在竞争激烈、局面 复杂的装饰设计行业中有一番作为。在并不算长的 14 年的从 业经历中,陈颖的成绩是出色的。他策动的个人展"设计师·十 人·十年联展"是行业中有影响力的事件。通过包括他在内的 一批设计师的推动,不再依附于工程公司,独立运作的室内设 计公司已在近年来开始出现。陈颖的秀城设计公司正是其中的 代表。这说明了设计的独立价值正日益得到社会的承认。

这些室内设计作品完成质量很高,从中可以看出设计者为业主服务的真诚态度及优良的专业素质;也看得出对社会审美风尚的批判性的顺应。作品风格多样,有"现代""中式""西洋古典"等,但仍然保持着现代简约的审美基调,体现了设计者建筑学背景的独特眼光。形式、材料、细节、色彩等要素是按"空间观念"组合的,从这些组合方式中能发现一些有意思的技巧,可以说这些设计是室内的"空间设计",而非仅注重表面的"装饰设计"。仔细阅读,这些作品呈现出设计的巧思,以及随之而现的品味。正是这种品味,体现出我们这个"全民设计时代"的精神品格。

To some extent, design project is the mirror image of a designer. Many unique features of designer Mr. Chen Ying are reflected clearly in this interior design portfolio. Chen Ying once studied the architecture in Shenzhen University from 1989 to 1994. From a teacher's vision, he left deep impression to other people. First, for his positive status: he complied with the rules and plunged enthusiasm into everything including his subject and school life. The more conspicuous impression he left to me is his question-style probe in the class. That kind of investigative probe always exceeds the specific design problem and refers to the discussion of the nature of architecture and space. "Positivity" endows him with strong ability to adapt to reality and critical thinking habit which reserve idealism color and support power of continuous progress for him. I think the effective combination of these two aspects is the real way to go to success in the competitive and complicated decoration design industry. Achievement of Chen Ying is excellent in his fourteen-year working experiences. Personal exhibitions of "Designer-Ten People-Tenyear Group Exhibition" planned by him is the influential event in this industry. Independent operating interior design companies which do not adhere to the engineering company start to appear in recent years through the promotion of him and other designers. USC Group of Chen Ying is the representative among them. This shows that independent value of design has been admitted by the society increasingly.

With high quality of these design projects, we can see the sincere attitude and excellent professional quality of the designer serving to the owner and his critical conformance to the social aesthetic fashion. The style is various, such as "Modern Style", "Chinese Style" and "Western Classic Style". It still keeps the modern simple aesthetic tone to show the unique vision of the designer's architectural background. The elements of form, material, detail and color are combined according to the "Space Concept" and we can find some interesting skills in these combination modes. We can say these designs are the "Space Design" but not the "Decoration Design" which pays attention to the exterior. Through careful reading, these projects show the artful conception and taste of design and it reflects the spiritual character of our "Universal Design Era".

# 跨界—— "Interior Design" Cross-boundary — "Interior Design"

我是谁?

有人说, 你是"室内设计师"。

当下我的职业实践,大量的工作内容是房子内部的设计,但同时还参与了建筑改造,甚至从零开始的基地平面规划、盖房子的设计和环境景观的设计。如果一定要从现成的称呼来界定身份,会有一定的困惑。

在汉字的表达里,"室内"和"室外"分别代表着什么? 大多数人们认为那代表着房子的里面和房子的外面,也就是 inside the house 和 outside the house 的区别。这种称呼,其中有一个隐含的意思,就是会有一个边界把它们给区分开来。从历史上看,人们在盖房子的时候,喜欢用墙体来区分室内外,这种界限分明的情形,在欧洲大部分的历史建筑上面表现得尤其明显:厚实的墙体,小的窗洞……他们常常把房子作为一个精心雕刻的实体雕塑来处理。这种把墙体之类围合的建造元素全都挤捏在一起的房子,在我看来,像拳头一般,代表着力量、坚固、防守和对外戒备,宣扬出人或者神的力量,对自然往往呈现出一种对抗的态度。

虽然现在随着材料技术的进步,围合房子的墙体的实体概念已 经变得越来越弱化了。但是,在人们的脑子里,还是有着一堵 堵的墙,界线分明地区分出室内和室外。

然而,我更着迷于那些有着廊或天井或庭院的中国传统民居建筑。在这些建筑里,室内和室外的界限常常是模糊的、说不清楚的。它们显现出多面性、流动性、灵活性、不确定性等等特征,建造元素散落而有序,对自然的态度是一种互融互通的感觉,尽管它们其貌不扬,甚至可以说是简陋,但我觉得这些空间充满了魅力。

在学习建筑学之初,出于一种对传统应试教育的压抑的逆反心 理,想让自己具有可以影响到世界的力量,我努力学习盖房子 的技术,希望将来可以投身到盖大房子的建设热潮里去,期望未来可以指着某某高楼说:"这个,是我设计的"。 设想能够盖一个可以竖立上百年的"碑"的感觉,真是快意得很。那时整个的社会风气,对如何凸显自己,如何去成为自己颇为关注,充满了英雄主义的色彩。在建筑学的领域也毫不例外,人们注意力的焦点主要还是放在被墙体包裹起来的实体上面。这种情况,我觉得当中隐含着一种索取自我肯定的社会心态。随着更多的社会阅历和接触,我逐渐认识到,打散自己的围墙,分享和付出更有助于人这一单独的个体融入社会,从而更有助于自我的成就。

而激发对空间之"空"的强烈关注,是我在大学毕业后,大量工作实践内容不断地在建筑设计一室内设计一建筑设计之间转变和渗透。注意力就更多地放在人在"空"和"空"之间的运动上,琢磨空间的组合连接方式已成了我的思考习惯。

而目前国内的建筑实践,跟随着意识形态,更多地步入了一个 非此即彼、非黑即白、非外即内的二元论的误区。所以说,在 一切以明确量化作为标准,而不是以人性为衡量尺度的时代, 界限应运而生,内和外的界限被明确竖立起来,充满人性的灰 色地带就消失了。

老子说:"凿户牖以为室,当其无,有室之用。故,有之以为器, 无之以为用。"意思是:器具用的都是它的空之间,是人们使 用行为的填充。

不光房子的内外,"温室效应"也让人们意识到,地球本身, 其实就是一个大室内。

就在这个大室内里,人们如何去设计供他们栖居的场所?如何去形成符合人性的、颇具意味的"场所"空间?这个场所之"空"对设计师充满了诱惑,虽然人们的眼、耳、口、鼻等感官未能触及,但设计者知道,这个"空"就在那里,吸引着设计师全力以赴去接近它、追求它,因为它是人们身体的容纳器用、心

之所托、灵之所安。

追查到"室内设计"这个称呼的来源,Interior Design 是个有趣的表达,它可以理解为"基于情绪上的、内部的、情感的、细腻的设计",是以人的内部情绪表现作为界定的,牵涉到了心灵的层面,它的内涵一下子就扩大了。也就是说,当以打动人情绪的设计来定义 Interior Design 时,已无所谓 in 或 out 的明确区分了。那将意味着,房子的里面、房子的外面、介于房子内和外之间分隔等等的设计,统统可以包含在 Interior Design 的内容里面。

一旦这样理解,就像一块石头落了地,自我识别的身份似乎一下子就有了着落。

这个理解是超越界限的,是为跨界。

陈颖 Chen Wing 2009.4



#### Who am 1?

Somebody would say that you are an "Interior Designer".

In my current professional practices, many working contents are the house interior design, but I also participate in the architecture modification, even including the base plane planning, house design and environmental landscape design. I am confused to define my identity from the existing appellation

what do indoor and outdoor represent respectively in the Chinese expression? Most of the people think that they represent the distinction of inside the house and outside the house. For this appellation, one hidden meaning of it is that there is a boundary that distinguishes them. Historically, people distinguish indoor and outdoor with walls when build a house. The distinct boundary is shown clearly in most European historical buildings: thick walls and small windows. They always treat the house as an elaborately carved sculpture. In my opinion, these houses which combine all building elements (including enclosure wall) together are just like the fist and represent power, solidity, defense and guard. It publicizes the power of human and God and it shows an opposed attitude to the nature.

With the progress of material technology, the entity concept of the enclosure wall has been increasingly weakened. But there are many walls that still exist in people's mind to distinguish indoor and outdoor clearly.

However, I'm obsessed with the Chinese traditional domestic architecture with corridor, patio or courtyard. The boundary of indoor and outdoor in these buildings is always vague and unclear. With a mutual harmonious feeling to the nature,

they feature versatility, liquidity, flexibility and uncertainty, and the construction elements are scattered but orderly. Although they are plain and shabby, I think these spaces are full of charm.

With a repressive and negative mentality to the traditional examination-oriented education system and the hope of possessing power of influencing the world, I made great efforts to study the technology of building house at the beginning of studying architecture and hoped to devote into the construction boom of building big house in the future. I hoped I can point to a high building and say "It's my design" one day at that time. The feeling of constructing a building standing up for hundred years is so proud. At that time, people paid more attention to how to highlight and become self and the whole society was full of heroic color. Architecture was included and people still cared for the entity wrapped by the wall. Under the circumstances, I think it implicated a social mood of demanding self-approval. With more social experiences and contact, I have come to realize that breaking up your wall, sharing and giving is beneficial to integrating individuals into society and achieving yourself.

My strong attention to the space begins from my graduation from the university. The numerous working practices are the transition and permeation from architectural design to interior design, then again to architectural design. I pay more attention to the movement between spaces and considering the combination mode of spaces becomes my thinking habit.

Current domestic architectural practice steps into a pitfall of dualism with the ideology, so the boundary appears in the time when it takes the clear quantification as standard and does not regard the human nature as the measurement scale. The boundary of inside and outside is set clearly and

the gray area full of human nature disappears

Laozi once said that we always use the space of the tools and it is the padding of people's behaviors.

Besides inside and outside of the house, the "Greenhouse Effect" also let people realize that the earth is a big interior.

In this big interior, how do people design their living location? How to form the meaningful "location" space in accord with human nature? "Space" of the location attracts designers. Although the sense organ of eyes, ears, mouths and noses cannot touch it, designers know that the "space" exists and attracts designers to get close to and pursue it, because it is the shelter of human body, hope of soul and placement of spirit.

As for the source of the appellation "Interior Design", interior design is an interesting expression. We can take it as the interior, affective and exquisite design based on emotions. It is defined through the expression of people's interior emotion and refers to the layer of soul, and then its connotation has been expanded immediately. That is to say, when we define the "Interior Design" with the design which can move people's mood and soul, there are no clear distinctions in the "In" and "Out". That means designs of inside the house, outside the house and separation between inside and outside can be included in the content of "Interior Design" totally.

I feel really relaxed for this understanding and my identity clears immediately.

The understanding is beyond the boundary and I call it "cross-boundary"

目录

Contents

U	I BILL	150	以例如有十
	Oriental Feelings		Low-profile Luxury
18	都市女孩	160	风一般的设计
	City Girl		Breeze-like Design
24	E世代	172	释放的空间
	E-Times		Released Space
34	Deco之味	184	吉露
	Taste of Deco		Karen Accessories
44	灵动空间	190	西遇
	Moving Space		A Frontier Collection
56	地中海之春	196	优雅的尊贵
	Mediterranean Spring		Graceful Magnificence
66	奢华的自然主义	202	单纯的力量
	Luxury Naturalism		Power of Purity
78	寻觅	208	对比之外
	Search		Beyond Contrast
90	中国别墅	212	传承与创新
	China Villa		Tradition and Innovation
98	中式风韵	220	亮晶晶,透心凉
	Chinese Flavor		Glistened, Detension Deep Inside
106	视觉的动态体验	228	秩序重构
	Dynamic Experience of the Vision		Restructuring of Order
118	雕塑温暖	232	建筑再生
	Warmth of Sculpture		Rebirth of Construction
126	新东方气韵	240	文化中心
	New Orient Flavor		Culture Center
134	多元的空间构成	248	室内之外
	Structure of Multiple Spaces		Outdoors
142	立方体之缘	252	兄弟别墅
	The Karma of Cube		Brother Villa
150	经典的简欧风情	260	山美别墅
	Classic European Style		Mountain Villa

### 东方情怀

## Oriental Feelings

#### 深圳经典家园样板房室内设计

Interior Design of the Showflat of Shenzhen Classic Homeland

本项目风格定位的立意是通过空间的再设计打动六七十年代出生的事业有成人士。该消费群体的特点是一方面享受着现代的科技物质文明,另一方面又对过去的年代有着眷恋之情。

本空间内的分隔界面多呈现出"退让"的姿态,"进"其实也是为了形成"退",这些都符合东方人的思维习惯:在"退让"和"遮掩"中内敛地表现"层次"和"深度"。又由于借用了镜子,更加深了空间的层次,欲遮还掩的空间可令人产生一种期待中的美感。

客厅公共通道的设计概念,取意于江南人家砖瓦房屋檐下的"走廊",以吊顶隐藏空调风机,形成压低的"屋檐",地面深色中国绿石中随意飘着几块长短不一的美国白麻石。上下呼应则形成一种传统的"灰度"过渡空间,可唤起人们儿时乡土熟悉的回忆。

东方人对自然力量有着崇敬之意,常把丰衣足食当成是上天的恩赐,厨房前的天花 及电视柜上方均暗藏有光源,代表不可知力量的恩泽,电视墙上刻印上植物叶梗脉 络图案,化石一般,提醒人们对自然这一伙伴的惦记之情。

用横平竖直的线条来勾勒东方古风中神清气朗、干脆利落的气质,还通过家私配饰来描述东方人"知足常乐""民以食为天"的闲适自在的心态。

In this project, the redesign of the space is expected to attract those who were born in 1960s and 1970s with career success. This group of people relish the materialism of modern technology and can not break away from the bygone time.

The separation between the spaces in this design takes the form of concession. In the mindset of the Asians, leaning forward is also for the effect of moving backward. Here, the concession and concealing are engaged to display the layers and depth. Through mirrors, the layers of the space are underscored to put beauty in front of you in the process of expectation.

The design of the corridors here is based on the lanes under the tile eaves in Jiang Nan. Suspended ceiling is used to conceal the air-con unit and to produce the effect of lowered eaves. On the floor, several white granites of different lengths are found among the dark-colored greenstone. The coordination of the ceiling and the floor makes a traditional transition space in the middle to refresh the familiar childhood memories in association with the countryside.

The Asians worship natural forces and regard food as the grace of Tian. On the ceiling and above the TV cabinet, concealed lighting is set to represent the blessing of the unknown force. On the wall from which TV set is suspended, the engraved patterns show the stems and leaves of plants. Like fossils, they remind people of nature, their unforgettable partner.

The horizontal and vertical lines are used to depict the sunny and decisive sentiment of the people in the East. Through the decorations on the furniture, the easiness and satisfaction of the people fully provided with material comfort is brought out.

















