



辛迪森室内设计作品集

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中国建筑工业出版社

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谨借此书的出版，向多年来所有给予我们关心
和帮助的前辈、朋友们，特别是
北京市建筑装饰协会李秀女士及其他领导、
清华大学建筑设计研究院胡绍学先生、庄惟敏先生、曹涵芬女士、
清华大学建筑学院高亦兰女士、陈志华先生、王炜钰女士、
中央工艺美术学院白山先生
表示最诚挚的谢意！

序 言

陈 志 华

人类创造了许多神奇的东西，但不幸因此失去了许多可爱的东西。

“现代化”的城市是人类最神奇的创造之一。摩天高楼的丛林轻而易举地矗立起来了，高楼的缝隙里，豪华的汽车像潮水一样涌来又涌去。一连串的经济指标和效率指标攀上去了，人们可以夸耀自己的创造力。但是，我们失去了生活的安逸、宁静、自然和健康。城市不再是富有人情味的居住环境了，我们生活在跟我们越来越疏离的喧闹之中。我们的建设究竟为了什么？我们设计过我们的理想生活吗？我们似乎是在一个“不以人们意志为转移”的力量支配之下，拼命地向前赶，向前赶，赶，赶。赶向哪里？赶向一个比一个高的数字？这真叫一个“数字化时代”，但我们的心灵呢？统计数字能安抚我们的心灵吗？于是，被紧张的经济生活和社会生活弄得浮躁无情的心灵更加干渴了。

上个世纪80年代，后现代狂风吹进了中国，我们建筑界一些人紧跟着起劲地批判“建筑是居住的机器”这个现代主义时期建筑的口号。但在他们不知不觉之中，我们的城市却真正地飞快地“机器化”了。甚至连几百年来不起眼的山区小镇，转眼之间也成了“机器”，不是“居住的”机器，而是搅拌机。在城市的外部公共空间里，满眼是高楼大厦，巨大的体量威风凛凛地压向人们的心头。满街的汽车，随时威胁着人们的生命。人们在街上提心吊胆地走，不得不登上过街桥、下钻地道，即使患关节炎的腿痛得教人冒汗。城市不再属于步行者，城市只属于拥有汽车的人，一切市政建设，都为方便有车者，而对于步行者，城市是一天比一天更不方便了。人们已经不可能悠闲地在街道上信步，欣赏市政厅、歌剧院和博物馆的轮廓、立面和它精雕细刻的装饰，更不用说欣赏街头雕塑品了。人们也不可能再在街上跟坐在柜台后面的管账先生聊几句天，跟茶馆里的朋友打招呼互问健康了。谁还能闻到匆匆而过的小饭店伙计送菜提篮里的酒香，谁还能见到擦肩而过的陌生人侧身礼让？那么，坐在汽车里的有钱人呢？他们以每小时将近一百公里的速度赶到高楼大厦门口，乘电梯上楼，扑到电脑前面，看股市涨落，汇率高低。

人和城市的外部公共空间，一起失去了诗情画意，失去了人性。

但是，生活不能没有诗意，不能没有人情味。

于是，人们把眼光转向了建筑室内，把在城市外部公共空间和冷漠的社会关系里丢掉的生活情趣在建筑内部找补回来。连老太太要给孙子买点东西过生日，也知道不能逛大街，而要逛商场。要享受“人看人”的乐趣，也不能到街上闲步，而要坐在酒店的“四季厅”里，买一杯咖啡或者清茶，不过，要花一笔钱，至少相当吃一天饭的钱。室内不会有摩天楼的咄咄逼人，不会有车水马龙的烦躁和危险。即使是世界第一高楼，它里面也可以有亲切的小店堂，人潮拥挤，摩肩接踵之际，能感到人体的温度。坐在办公室里，刚刚在公共汽车上争先恐后的人这时候就是同事、朋友。工作上互相支持，谁咳嗽了，会有人递过来一片含药。常到图书馆苦读书的人，一天没有来，邻座的人就会挂记着，虽然连姓名都互不知道。飞机误点了，候机室里宁静的气息可以稍稍慰藉一点儿旅客焦躁的心情。室内空间的艺术主要说是能提供一种和谐的生活氛围，教人觉得安逸。

在城市因外部公共空间不再给居民以家园感之后，室内空间的重要性就这样空前地增加了。室内设计发展成了一门独立的艺术，有了专门的行业。这种境况下的室内艺术当然和宫殿、教堂、大府邸等等的室内艺术不一样，它不要豪华壮丽，不要僵硬冰冷，不要闹哄哄，教人眼花缭乱。现代的室内艺术，应该关怀城市居民的心灵的失落，给以补偿。所以，它应该富有诗意，应该有人情味，应该把被城市机器和风力霜剑的拼搏硬化了的人们的心软化下来，温暖起来。20世纪70年代之末，广州的“岭南派”室内设计，所以能感动整个中国建筑界，不是由于它的“传统”特色，不是由于它的地方风味，也不是由于它的空间变幻，而是由于它的诗意和人性。正是它的诗意和人性，滋润了已经被十年“打倒”折磨得粗粝不堪的人们的心。到了20世纪80年代，广州白天鹅宾馆的“故乡水”，不只是抚慰了海外游子的怀乡之情，而且给在城市生活中失去了家园感的一切人们一种温馨的回归。所以它得到了人们的厚爱。

室内设计的天地是很广阔的，由于各种严苛的限制，建筑设计越来越失去了个性，越来越失去了创造性，也就是越来越丧失它的艺术性因素。落花流水春去也，这是无可奈何的大趋势。任何人的任何招数都挽回不了。补救的办法是：室外丢掉的室内补。室内设计有很大的自由度来发挥创造性，追求个性：设计人的个性，业主的个性和建筑物的个性。只不过舞台空间有限，难以演出气势浩大，场面壮阔的戏剧罢了。

个性和创造性怎么来？辛迪森建筑装饰工程设计有限公司的“感受设计”写得好：

“在设计之初，我们从研究问题的本质开始，即深刻理解空间自身意义及其使用方式，并以发展的观点使设计与社会永远保持适应的状态。……科研建筑的设计尽量使环境能激发人们的灵魂，鼓励人们的交流，并最大限度地满足科研人员各种复杂要求：医疗建筑的设计中注入对健康生活的向往和人生意义的理解，并预见未来医疗事业发展的方向。……而在设计之中，又必须对环境、经营、空间、技术、经济和文化艺术等方方面面的问题进行不懈的调查、研究、体验、分析。……对一系列多样性价值和需求体系做出综合性的、创造性的思考……”这里说的是建筑设计，当然也是公司一帮年青朋友对室内设计的理解。这些话说得极好，透彻极了，说到了设计工作的本质。

作曲，是用声音的旋律反映对生活的理解；跳舞，是用肢体的运动反映对生活的理解；建筑，则是用体块和空间综合地反映对生活的全面理解。建筑设计就是建筑师把他对设计项目所涉及的生活的深入理解物化为房屋。所以，室内设计也一样，不是堆砌手法和样式，最重要的是理解生活和生活的发展。

我希望辛迪森建筑装饰工程设计有限公司的青青朋友们在他们已经找到了正确的道路上坚持走下去。

FOREWORD

By Chen Zhi Hua

Mankind created many wonderful things, but at the same time unfortunately lost many other once highly cherished things.

The "modernized" urban city is one of the most wonderful things created by mankind. Forests of skyscrapers erected effortlessly, between the crevices among the high-rise buildings, luxurious automobiles swelled back and forth. A whole set of economic and efficient indices escalated and mankind can boast of their creative power. But we have lost the comfort and serenity, the nature and health of our living. The urban city is not a living environment with a human touch anymore; we are living among noise and excitement, which is farther and farther from our nature. What is the purpose of our construction activities? Have we ever designed for our ideal living? We seem to be rushing under the spell of a power beyond our control, rushing, rushing, and rushing. But where to? To a higher and higher figure of digits? This is indeed a "digitalized age". But how about our soul and spirit? Will the statistic figures console our heart? Thus the emotions which have been made impetuously by the nervous and tense economic and social lives become more and more dried up.

In the eighties of last century, the tornado of "post-modernism" invaded China, some of our architects followed suit and started to criticize the early modern architect motto "Buildings are the machines for living" with gusto. But before they realized, our city has been indeed rapidly "mechanized". Even the small rural villages which have slumbered inconspicuously for centuries, become "machines", not for living, but a gigantic mixer. In the exterior common space of an urban city, high-rise buildings fill our eyes, their enormous bulk overwhelms our souls with awe. The automobiles, which choke our streets, harass our lives. People walk on the street with their hearts in their mouths, and have to climb the overpass or go into the underpass to avoid the danger, regardless of the acute arthritis induce pain in their legs. The urban city belongs to the pedestrians no more; it belongs to the car owners. All the municipal establishments are for the convenience of the car owners, but to the pedestrians, the city has become more and more inconvenient. People can not have a leisure stroll on the street, appreciate the silhouette, the facade and the fine decorations of the city hall, the opera houses, and the museums any more, leave alone the sculptures on the avenues. People can't have a leisure talk with the clerk behind the counter, exchange greetings with a friend in the teahouse any more. Who can still have the chance to detect the wine aroma in the food basket of the passing caterer from a small restaurant, or to see strangers give precedence politely to each other when they brush by on the street? Then how about the rich persons in the car? They speed at 100 km per hour to a high-rise office, take the elevator up, then virtually fall on their pc to watch the change in the stock market, or the rise or fall of exchange rate.

Thus, both the people and the exterior common space of urban city have lost their artistry and humanity.

But people cannot live without artistry and humanity.

So, people turn their eyes to the interior of buildings, try to retrieve the pleasure of life which was lost in the callosity of the social relationship in the exterior common space of a city. Even an old granny knows that to buy a present for her grandson, she has to go to a mall or shopping center, not on the street. You cannot enjoy "people watching" by a stroll on the street, but by sitting beside a table in a restaurant with a cup of tea or coffee; of course, you have to pay for it a sum amounts to your daily meals. In the interior, there won't be high-rise buildings to overwhelm you, or traffics to harass you. Even in the tallest building in the world, there will be a small cozy cafe, where even in a crowd, you can feel the warmth of fellow companions. In an office, the person who bumped you a while ago on the bus becomes your colleague, your friend, and may hand you a piece of mint when you cough. Those who go to library regularly will miss a fellow reader if he was absent one day, though they hardly know each other's name. When a flight is delayed, the serene atmosphere in the waiting lounge may console the passengers' anxiety. The art of interior space design is to provide a kind of harmonious atmosphere, which makes people feel comfortable and content.

Since the exterior common space of an urban city can not give the residents a feeling of being at home, the importance of interior space has risen to an unprecedented height. Interior design has developed into an independent art, specialized profession. Of course, the interior art satisfying this need must differ from the interior design of palaces, cathedrals, or imposing mansions. Here, luxury and majesty are out of place, so are deafening clamor and blinding dazzle, and cold rigidity is to be avoided. The modern interior art ought to concern itself with the city dwellers' sense of lost and try to give them compensation in that respect. Therefore, it should be artistic and with a human kindness, to warm the emotions which has been hardened by the severe competition in the daily city life. In the late seventies of the last century, the interior design of the "Lingnan School" in Guangzhou touched the heart of the entire Chinese architectural field, not with its "tradition" style, the local taste, not with its special variety, but with its artistry and humanity. It was just the artistry and humanity that warmed and moistened the emotions of the mass which were toughened and roughened by the ten years of chaotic political upheaval. In the eighties of last century, the "Hometown Water" of the White Swan Hotel in Guangzhou not only consoled the nostalgic feeling of many returnees from overseas, but also gave all the city dwellers in Guangzhou a sense of homecoming which they had lost in the modern city life.

The interior design has a broad horizon. Due to more and more severe restrictions, architect design has become less and less individual, less and less creative, and thus less and less artistic. This is due to the grand tendency of the whole world, and there is no one or any means to revoke this trend. The only way is to retrieve from interior what we have lost in the exterior. There is still much room of freedom in the interior design to develop one's creativity, to pursue one's individuality: the individuality of the designer, the individuality of the client, and the individuality of the building. The only setback is that the stage is not large enough to perform a drama with grand scenery and imposing spectacle.

Where to find the individuality and creativity? The Quintette Interior Design Office gives a good course in this respect, thus:

"At the beginning of the design, we usually start from the study of the essence of the problem, to have a profound consciousness of the space involved and its mode of usage, and from a standpoint of development, to make the design compatible with the society on a long term base: ... the scientific research building designer will pay attention in his design to make the environment stimulate researchers' inspiration, encourage exchanging of ideas, and to the greatest extent satisfy various complicated requirements of the research personnel; medical building designer will in the design inject a yearning for healthy living and an understanding of meaning of life, and incorporate an insight of the medical service of tomorrow... Then during the design, the designer must make indefatigable study, investigation, experience and analysis in all the phases concerned, such as environment, space, management, technology, economy, and culture, etc. And after analysis and synthesis, to form a concrete solution for the multi-valued and multi-requirement problem, and through creative thinking, to make the solution realized in a certain style and artistic form."

Here, what is discussed is about architecture design; it is also the understanding of the young architects in the office to the meaning of interior design. These words are well said, thorough and penetrating, to the point of the essence of design work.

Music composition is to use the melody of sound to reflect the composer's understanding of life; dancing is to use the motion of body to reflect the dancer's understanding of life. Then architecture is to use the combination of volume and space to reflect the architect's understanding of life. So architecture design is the materialization of the architect's profound understanding of the life involved in his project. Therefore, architecture design, and goes for interior design, is not just a compilation of styles and technics, what is most important is the understanding of life and its future development.

I expect our young friends in the Quintette Interior Design Office will persist on the true path, which they have found and helped to form.

感受设计

巍峨的博雅塔、静静的未名湖景色记载着北大的世纪变迁，中心图书馆散发着学堂的古韵书香。伴随着民族的荣辱兴衰，北大在中国近代史上留下了一个个非常显赫的名字。在他的百年华诞，清华大学为这位老友献上了一份厚礼——北大图书馆的新馆设计。

百年庆典为新馆迎来了无数学术名流和国际政要。他们在它沉静明朗的空间中共同体味着北大的世纪辉煌。他们信步在新馆的厅堂之间，感受着北大厚重的历史文脉与清新的时代节奏。从仿灰砖的石材墙面到简化的古典灯饰，从精致的漏空格栅到稳重的木作顶棚，每个细节都寄托着设计者对北大深深的情感。国际著名设计公司NBBJ高级主管参观过新馆后曾以权威眼光给予此设计以高度评价。

新馆的总建筑师是清华大学著名教授关肇邨先生。曾为北大学子的关先生怀着难以言表的北大情结在新馆设计中倾注了他的全部精力。而在新馆雄浑体量包围的内部空间中也处处凝聚着另一些青年——辛迪森主持设计师李劲和他的合作者们的心血。

从昔日清华园中走出一群充满抱负的青年到今天辛迪森公司的核心设计师，辛迪森的创业者们走过了一条辛勤的实践之路。

作为一家注重技术与专业的公司，在现有室内设计的市场很不成熟且竞争日益激烈的情况下，坚持自己的价值观，维系公司发展，并保持不断提高的设计品质并非易事。他们勤于钻研，团结协作，凭借自身的实力，在各类工程投标中频频中标，设计项目遍布全国各地。他们以优秀的作品不断提升自己在行业内的声誉，并多次获国内外设计竞赛大奖，其中包括两届新西兰羊毛局国际优秀设计奖。辛迪森现已发展成一个拥有相当规模的工程设计公司。他们在不断壮大自身的同时更致力于推动行业发展，与清华大学成立联合室内设计研究中心，进行有针对性的学术交流与合作，并一同受政府委托编制北京地区室内设计行业标准。所有这些看似不可能发生的事在他们的努力下确实发生了，每每想起这一切，辛迪森的合作者们总是感慨万千。

在公司成立的短短的三年之中，公司承接了包括办公、学院、酒店、银行、商店、医疗、娱乐及综合性建筑等二百余项工程设计。他们的服务范围包括室内设计、建筑设计及环境设计。设计师们以严谨的职业态度对待每一个项目，无论是不引人注目的、预算苛刻的、还是为人关注的各类公共建筑，随着设计观念的成熟，他们对设计本身也渐渐形成了自己独特的理解与思考。

■ 设计的价值

“我们总是在设计开始时忠实于业主的需求，但在设计过程中我们往往通过分析、提炼，帮助他们理解并超越他们原有的想法。”

在设计之初我们常常从研究问题的本质开始，即深刻理解空间自身意义及其使用方式，并以发展的观点使设计与社会永远保持适应的状态。酒店建筑的设计人员把它看成“举行社会活动的场景和反映当代神话的镜子”，并高度重视其市场策略和目标顾客群；科研建筑的设计者重视尽量使环境激发人们的灵感，鼓励人们的交流，并最大限度地满足科研人员的各种复杂要求；医疗建筑的设计人员在设计中注入对健康生活的向往和人生意义的理解，并预见未来医疗事业的发展方向。而在设计过程中，设计师又必须对环境、经营、空间、技术、经济和文化艺术等方面的问题进行不懈的调查、研究、体验、分析。在解决问题的同时，设计者必须能明智地预见问题，推敲问题，经过综合取舍后，对一整套多样性价值和需求体系做出综合性的物质响应，并通过创造性的思考，使之最终以某种风格或艺术形式体现。而且往往越是复杂的问题的解决方案越简练，越是不同凡响，且达到创造性和个性化的艺术形式，从而使社会、环境、业主及设计师自身的梦想融为一体。这种“山重水复疑无路，柳暗花明又一村”的奇妙感受使设计充满魅力，引得我们倾注全力，乐此不疲。在复杂的思辨与成功的喜悦之间我们也越发地意识到设计的内涵和责任的重大。

正是因为拥有一套科学的分析方法和处理复杂问题的技术能力，使得我们能对任何一种全新地使用空间的设计得心应手且融入自己新的理解，并往往以出乎意料且极富艺术感的结果超越业主原有的要求，也许这正是设计的价值，是我们存在的理由。

■ 内部合作性与个性的体现

面对每一个新项目，公司鼓励每位设计师的参与并进行严肃的争论，也乐于迎接各方挑战，坦诚地面对不同技术、不同才能及不同思维，我们群策群力，使设计推陈出新，全面成熟且富有效率。

个性融入共性，共性体现个性，在反复的设计研讨与思辨中设计师们不断进行着自我教育和自我超越，完成着公司内部的新陈代谢。这种自我更新的团队吸引了一大批有才华的青年设计师，在此共同携手，去实现他们的建筑梦想。创作的愉悦和特有的责任感，使我们成为同行中最有敬业精神的团队。辛迪森的领导核心乐于听取意见，并亲身融入设计研讨之中。决定往往不是来自自上而下的指令，而是来自大家一致认为正确的意见，这种各层次民主、开放的交流是我们企业文化核心。我们坚信这种文化可以创造一个集体，凝结一个集体，培养一个集体并使之不断壮大。

■ 工作方式

公司在设计项目的同时也注重设计与业主的关系。我们主动参与项目策划，在设计之初就与业主配合，从市场分析、消费心理、经营定位、投资控制、高效运转、灵活适应、顺应消费和引导消费等多角度深入分析、综合取舍。明确前提后再展开设计工作。我们使所有参与设计的人员都能直接接触到业主方方面面的意见和反应，从而使我们与业主之间的沟通及我们内部的沟通变得顺畅高效，也使设计师对所承担的项目负有极大的责任感及主人公意识。

EXPERIENCING DESIGN

With the lofty pagoda on the Weiming Lake and the serene scenery in the Yan Yuan campus witnessing the changes of Beijing University in the past century, the Central Library of the university diffuses the scholarly atmosphere of an ancient school. Together with the ups and downs, honors and disgraces of our people, the Beijing University has left an illustrious reputation in the modern history of China. Now at its centennial anniversary, Tsinghua University, a closely related university, presented her with a generous gift, the design of the New Hall of the Library.

The celebration received many international celebrities, both in the field of academics and politics. Strolling together in the serene and bright space of the library interior, they can experience the historical richness and modern rhythm of the school. Every detail of the interior carries the deep feeling of the designers toward the Beijing University. Having visited the New Hall of the library with the critical insight of an authority, the CEO of NBBJ, the internationally renowned design office, gave highest appraisal to the design.

The chief architect of the New Hall is the famous Prof. Guan Zhaoye of Tsinghua University. Once a student of the Beijing University, Prof. Guan threw all his energy into the design with his deepest feeling for his Alma Mater. And everywhere inside of the space of this imposing structure crystallized the heart blood of another group of youths, Li Jin, the chief designer of the Quintette Interior Design Company, and his collaborators.

The pioneers of the Quintette have trodden a path of hard practice for a group of young graduates, graduated from the Tsinghua campus, filled with aspirations, on their way to become the nucleus designers of the Quintette Office.

In the present environment of immature interior design market, facing more and more competitions, it is not an easy matter for a design company, specialized in interior design, to persist in their sense of values, to keep the company growing, and at the same time to improve constantly the quality of their work. This group of youths, diligent in study, united for solidarity, depending on their own ability, won contract after contract all over the country on various projects. Their fame started to grow among their colleagues by their excellent works. They have won a number of prizes in international competitions, which include twice the New Zealand Fleece Department International Design Competition Prize. The Quintette has now developed into a specialized concern of a fair scale. At the same time as they were growing and developing, they also devoted to the promotion of their trade, and formed the Joint Research Center of Interior Design with Tsinghua University, engaged in academic exchange and cooperation, and were entrusted by the government to compile the standard design code of interior design for the Beijing area. All these, which seemed impossible, have been actually realized through their own effort. When they reflect on these, all sorts of feelings welled up in their mind.

In the short span of the past three years, their office has performed various kinds of architectural design: offices, schools, hotels, banks, stores, hospitals, recreational and multipurpose buildings. Their service includes interior design, architecture design and environmental design. Designers treat each individual project with rigorous professional attitude, regardless of whether the project is conspicuous, the budget is tight, and the building is publicly concerned or not. With the maturing of their design concept and philosophy, they have formed their own individual understanding and idea of design.

■ The Value of Design

"We always start our design faithful to the requirements of our clients, but in the process of the design, through analysis and refinement, we can usually help our clients to understand their own problems better, and elevate their original idea to a higher level."

At the beginning of the design, we usually start from the study of the essence of the problem, to have a profound consciousness of the space involved and its mode of usage. From a standpoint of development, we strive to make the design compatible with the society on a long-term basis. The hotel designer will regard it as "a background for social activities and a mirror to reflect the contemporary myth", and to pay high attention to its marketing strategy and objective customers. The scientific research building designer will pay attention in his design to make the environment stimulate researchers' inspiration, encourage exchanging of ideas, and to the greatest extent satisfy various complicated requirements of the research personnel. Medical building designer will in the design inject a yearning for healthy living and an understanding of the meaning of life, and incorporate an insight of the medical service of tomorrow. Then during the design, the designer must make indefatigable study, investigation, experience, and analysis in all the phases concerned, such as environment, space, management, technology, economy, and culture, etc. While solving the problems, the designer must be able to foresee difficulties with wisdom, and after analysis and synthesis, to form a concrete solution for the multied-valued and multirequirement problem, and through creative thinking, to make the solution realized in a certain style and artistic form. The more complicated the problem may be, it is often found that the more simplicity the solution may have, and that the more the solution may exceed expectation, and a higher creative and individualistic artistic form may be attained. This feeling of "finding solution where there seems to be none" makes the design work more fascinating to the designer. While enjoying the joy of success, the designer becomes more conscious of his responsibility and the intrinsic meaning of design.

As the Quintette office has mastered an entire series of analysis methods and technical ability to deal with the most complicated problem, our designers can treat any project involving entirely new usage of space with high proficiency and inject our new understanding in the solution. The result usually exceeds the original requirements of the client with unexpected and highly artistic work. We think probably this is the true value of design, and the reason we architects stick to.

■ The Cooperation and the Realization of Individuality in Design

Quintette office encourages earnest discussions among all the designers whenever a new project is introduced, and welcomes challenges from every front. We maintain an open mind to different techniques, different talents, and different thinkings. We pool the wisdom and efforts of everyone to bring new ideas in our design, and to make it efficient and thorough.

Thus the individuality is incorporated in the generality, and the generality reflects the individuality. The repeated discussions become a process of self-education for the architects, make them surpass themselves and become mature. This constantly self-improving team attracts many talented young designers to join and to realize their architect dream. The joy of creation and particular sense of responsibility make our organization the most devoted among our colleagues. The top circle of Quintette are willing to observe different opinions, and take intimate part in the discussions in person. Decisions are not made through orders from the top, but is the right result recognized by the whole group. This open and democratic exchange in all levels is the core of the culture of our enterprise. We firmly believe that this culture will make a group, consolidate a group, and cultivate a group to keep it growing.

■ The Working Manner

While the office is working on a project, it also pays attention to the relationship with the client. We actively cooperate with the client from the very beginning, by taking part in the project plotting, making analysis from various angles such as market study, consumers' psychology, high efficient management, etc. The actual design is started only after the requisite of the project is perfectly clear. We also make all personnel involved be directly accessible to the opinions and reactions of the client so that the channels of idea exchange between the client and designers and among the designers can be open and unimpeded. In this way, the actual designer will have a sense of responsibility to the project as if it was his own.

公司希望每位设计师全面发展，提高专业技能，拓展知识领域，在方方面面都成为内行，包括项目策划及与业主的联络，协调解决设计过程中的综合技术问题，满足不同类型建筑的功能要求，组织及控制一项设计的全过程，回应不同地域不同性格的建筑审美要求，从整体上把握设计，成为全能设计师。这并不意味着公司上层人士对设计的放任。实际上他们在其中充当着计划者、组织者、辅导者和控制者的作用。他们是公司设计的灵魂人物，通过精心的安排使同时开展的多项工程能在动态平衡中有序进行，又能使大家对设计项目的品质和前景充满信心，从而使错综复杂的工作得到控制。

■ 艺术的主题

室内设计的审美标准没有神秘难解决之处。在全球经济促进着多元文化交流的今天，在高度商业化的消费社会使艺术成为商品的同时，艺术也正在迎接其自由表达的广阔天地。可悲的是相当多的设计师把艺术风格以花巧的手法随意兜售。建筑设计在很大程度上可悲地受着本本主义的控制，不负责任的拿来主义和信息过量使人来不及消化，从而失去了自我，失去了个性的追求和地域的特色、甚至传统审美价值与民族文化。SOM、KPF的经典构件仿佛是青年设计师心中的“现代柱式”，被反反复复地肤浅地翻版和变奏。当他们自己都感到厌烦时就期待着新的本本的出现，以便在迷惑和饥渴之中吸取“营养”。问题的严重还在于他们建起的不只是单纯的视觉艺术品，而是人们赖以生活、工作的物质空间和城市环境。

也许这就是时代——表面的问题成为时尚，本质的东西无人问津；也许这就是时代——多元文化与文化荒漠的并存。

作为决定人们生活的场景的设计师看着渐渐失去神采，日益变得光怪陆离的生活环境难道就不应感到负有责任吗？连西方人都尊重东方的灿烂文化和特有的审美韵味，并在他们在中国的设计作品中以各种方式体现，难道我们自己就不知珍爱吗？当某些人强迫我们在北京的现代建筑上加亭子时，我们厌恶过，但他们离开后我们就可以不顾一切地尽情兜售那些因业主一时新奇而津津乐道的欧洲古典或KPF风格吗？

我们认为艺术在有其自身独立性的同时也有其理性、社会性、民族性和价值性。正如北大图书馆的室内设计中所体现的那样，有艺术感和文化感的空间本身就是一本打开的书，一个向人们娓娓道来的故事，时刻影响着在其中学习的人们，启发着他们思想也约束他们举止，在有形的艺术形式之中，传递无形的文化内涵和审美价值。

在解决复杂工程设计问题的同时，我们也一直在摸索着适当的艺术表达方式，并力求在设计上融入自己的个性。

■ 室内设计、建筑设计、环境设计的有机结合

当代西方国家的建筑设计通常与室内设计同时进行，风格和谐统一，空间一气呵成。而国内建筑工程却往往分为建筑与室内两个阶段，大部分负责建筑设计的传统设计院经常由于时间紧张或其他原因，对室内空间的实际使用功能和空间效果考虑不足。有时则是由于建筑设计者对室内空间的细节设计及室内装饰工艺材料等环节缺乏足够的把握，往往使建筑设计不能为室内设计提供良好的空间背景。另一方面，缺乏建筑设计背景的室内设计师面对低水准的建筑空间，也只能使应有的室内设计（Interior Design）沦为单纯的装潢设计（Decoration）。

在营造理想的室内空间的过程中人们发现，往往刚竣工的建筑空间就与室内设计有很大矛盾。几乎所有的建筑空间都必须经过或多或少的改造，有的甚至要动较大的手术。设计师绞尽脑汁、使尽浑身解数左修右补却不尽如人意，留下种种遗憾。反反复复的改造浪费大量宝贵的时间和资金，造成社会劳动的巨大浪费。由于室内设计市场的无序竞争，导致设计取费偏低，从业员的设计技术水平参差不齐，个别设计者的急功近利等，诸多因素阻碍了市场的成熟与发展。这是目前国内室内设计落后，精品甚少的原因。改变这种不科学的状态，已是市场的迫切需求，受益者不仅是设计方、施工方，更是投资者、使用者，是整个社会，其重要意义已成为不少专业人士的共识。

在设计实践中我们发挥建筑、室内及施工工艺知识的综合优势，追求室内设计与建筑设计的有机结合。我们同时也越来越强烈地意识到建筑设计与环境设计的结合价值，即把建筑单体理解成环境的片段，把每幢建筑看成书法中有力的一笔一画，在注重自身的同时更强调相互之间的组合。通过对建筑与建筑之间及建筑与环境、地形、风景及建筑自身由外而内，由内而外的分析，形成清晰的综合设想，体现建筑功能、环境和社会文化意义，满足人们最大程度的快乐及需求。

■ 专业设计与专业施工有机结合

我们十分注重设计与施工的关系，并把两者看成一个统一的过程。为了实现设计意图，使成果和设计相符合，与施工的密切合作是必不可少的。因此，除了完成高质量的设计之外，对一些重要项目，公司还必须参与施工的组织和管理。这给我们提供了更深一步地体会设计与施工之间关系，掌握新材料及有关的工艺，跟上新趋向的机会。这种设计与技术的紧密结合，是我们觉得设计像是纸面上的施工，而施工像是空间上的设计。这种有机的配合产生出的奇异的效果，在公司的许多项目的结果中得到令人信服的印证。

变革的时代总有更多的机遇和挑战。公司高速健康的发展有赖于科学的经营、有序的管理、丰富的经验、敏锐的眼光、超凡的设计能力和不懈的努力。实现与国际专业设计、专业施工的接轨，推动行业的进步是我们的梦想。实现梦想的原动力来自我们对设计的挚爱，对人与环境的关怀和促进社会与文明发展的责任感。正是这种挚爱和责任激励着我们始终以特有的激情和兴趣迎接新建筑的挑战。

The office wishes each designer to be all-roundly developed, improve their technical ability, expand their knowledge, and become an all-round expert in his trade, knowing project plotting, liaison with the client, solving technical problems in the design process, organizing and controlling the design process, responsible to different taste and character of different locality. This does not mean that the top officials take a laissez-faire attitude to the works of their subordinates. Actually they are the organizer, planner, guidance, and controller of every project. They are indeed the nerve center of the office, making various projects progressing simultaneously in a dynamically balanced order, and at the same time inspiring confidence to everyone in the prospect and the quality of this project, thus to keep the intricate work under control.

■ Artistic Subject

There is no mystery or difficulty in the aesthetic standard for interior design. At the present time as the global economy promotes a pluralistic culture, and as the highly commercialized consumer society makes art a commodity, art is entering a broad horizon of free expression. But regrettably, too many designers peddle their art through showy tricks. The design today to a large extent is influenced by the publishers, who offered too much information for the designers to digest. Irresponsible imitation made the designer lose himself, lose the pursuit for individuality, lose the feeling for traditional aesthetic value and national culture. The classic works of SOM and KPF have become the new "ORDER" for many young designers and repeatedly copied superficially, some times in a variation form. When they become tired of these themselves, they just wait for new publications in order to absorb "nutrition" in their perplexity and thirsty. What is really harmful is that what they build is not merely a piece of visual art but the material space and urban environment people will have to live in and work in.

Perhaps this is the time: people go for the appearance, not for the essence, a time of coexistence of pluralistic culture and cultural desert.

As designers who are to decide the scenery of people's living, don't we feel responsible when we observed that our living environment lost its vigor and became bizarre and bizarre day by day? When the Westerners pay due respect to the oriental culture and taste, and try to incorporate them into their design here in various ways, don't we have the right to cherish them? It is true that it was some government officials who forced us to put an out of place pavilion on top of a Beijing modern utility building, but after they are gone, can we keep on peddling unscrupulously the European classic or KPF style pandering to the client's passing fancy?

We regard that while art is independent, it still has its rational, social, and national values. Just like what we have performed in the New Library of Beijing University. Its artistic and cultural space is an open book in itself, a book telling people a story, influencing the people using it, inspiring their thinking and regulating their behavior, a concrete form of art transmitting an invisible cultural content and aesthetic sense of value.

At the same time as we are solving engineering problems, we never cease to seek a proper artistic expression, and try our best to inject the individuality of the designer.

■ Harmony of Interior, Architectural, and Environmental Designs

In the modern western countries, the architectural design and the interior design take place simultaneously, the result is a harmony in style, and the interior space has a unity in its layout. But here in China, the architecture design and the interior design are usually carried in two distinct stages. Most of the architecture design offices, either due to lack of time or other reasons, do not give sufficient considerations to the actual functions and usage of the interior space. Some times, the designing architect does not have an adequate mastery of the details and materials involved in the interior design and construction; the result is that the accomplished building does not provide a good background for interior design. On the other hand, some interior designers lack the architecture design training, facing this inadequate interior space, can only provide an interior decoration where an interior design is called for.

For those who strive for an ideal interior design, it is usually found that the just finished building has great contradiction against interior design. Almost all the architecture space need to be remodeled, sometimes drastic alterations have to be made. The interior designer cudged his brains but the result is still less than satisfactory and regrettable. Repeated remodeling costs precious money and time and constitutes a great waste of social labor. Due to the orderless competitions on the interior design market, the design fee at its best is rather low, which leads to the disparity in the quality of designers and the eager for quick money in some individual designers. All these factors prevented the market from becoming mature and developed. This is the reason why there has been relatively few really good interior design works in the domestic area. It is the urgent need of the market to change this lamentable situation. It is not only the interior designers will be benefited by the change, but also the investors, contractors, users, in a word, the entire society. Many professionals have recognized the significance of this need.

In our design practice, we take advantage of our comprehensive knowledge in architecture design, interior design, and construction technology to pursue an organic combination of architecture design and interior design. At the same time we have become more and more conscious of the value in the combination of architecture design and the environmental design, i.e. to treat the individual architecture as a fragment of the environment, as if a powerful stroke in a character in calligraphy. While we pay attention to an individual element, we emphasize its relation to the whole. Through the analysis from inside out and from outside in of the individual building, of one building and another, of building and environment, landscape, and topology, a synthetic idea becomes clear, which while realizing the architectural function and its social cultural significance, satisfies people's welfare and desire to the greatest extent.

■ The Organic Combination of Professional Design and Construction

We pay special attention to the relationship of design and construction, and regard them as a unified process. In order to realize the design intention, to make the result conform to the design, the intimate cooperation with the construction is indispensable. Therefore, besides accomplish fine quality design, for some important project, the company will have to take part in the management and organization of its construction. This gives us the opportunity to experience more deeply the relationship between design and construction, to master the newest materials and their related technology, to keep in step with the newest trend. This close contact with the construction gives us the feeling that, design is like construction on paper while construction is like design in space. The remarkable result of this organic combination of design and construction has been verified convincingly by many of our projects.

There are always many more opportunities and challenges in an age of change. The rapid development of our company depends on scientific and orderly management, rich experience, keen insight, extraordinary design ability, and indefatigable effort. To be in line with the international standard of interior design and construction, to promote the advancement of the profession are our dreams. The incentive power to realize this dream comes from our deep affection to design work, our concern to human being and environment, and our sense of responsibility to the promotion of the development of society and civilization.

The deep affection and the sense of responsibility encourage us to accept new challenge with a persistent enthusiasm and interest.

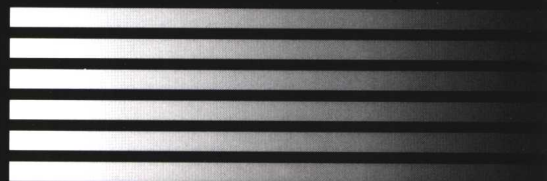
目 录 Contents

序言 陈志华	6
感受设计	8
1 综合建筑	1
2 文化、医疗、科技建筑	59
3 金融建筑	111
4 酒店、商业及娱乐建筑	137
5 美术作品及动画	185
获奖实录	198
专业背景	199
后记	200



综合建筑

MISCELLANEOUS
BUILDINGS





山西国际贸易中心

设计阶段：方案设计、施工图设计
及施工现场配合
委托方：山西太原万丰房地产开发公司

古老山西作为中华文明的发源地之一，自商周秦汉到唐宋明清，经千年积淀有着悠久的历史 and 辉煌的商业文明。山西自唐代就有河东殷富之美称，曾富甲一方，影响全国乃至东亚经济。而近代却几经战乱变迁，资源消耗，文明衰落，历经百年封闭与沉寂，三晋大地终于又面临开放发展的良机。在这片古老土地上拔地而起的山西国贸中心是中原五省有史以来规模最大，高度最高，跨越新旧世纪的旷世工程，是今日山西经济复兴的象征。

工程地点位于太原古老商业街旁的原古县衙遗址之上。在了解山西历史的过程中设计师被山西悠久的历史 and 昔日特有的商业文明而深深吸引，在这座代表现代商业文明 and 中西部地区开放发展的最高成就的工程设计中集中表现了他们对历史与未来、古今文明 and 发展与环境的独特理解。

山西国贸中心是一座集金融、证券、办公、商务、资讯服务及高档商住公寓为一体的大型建筑群。它由代表现代文明丰碑的西塔楼 and 代表古代文明丰碑的东塔楼以及将其连接的商贸裙楼组成。西塔楼的公共空间均展示现代艺术作品，以体现现代文明的蓬勃生命力；东塔楼的公共空间均为陈设山西各历史时代的文物，按时代顺序分层布置，记载世事变迁，重现昔日文明。

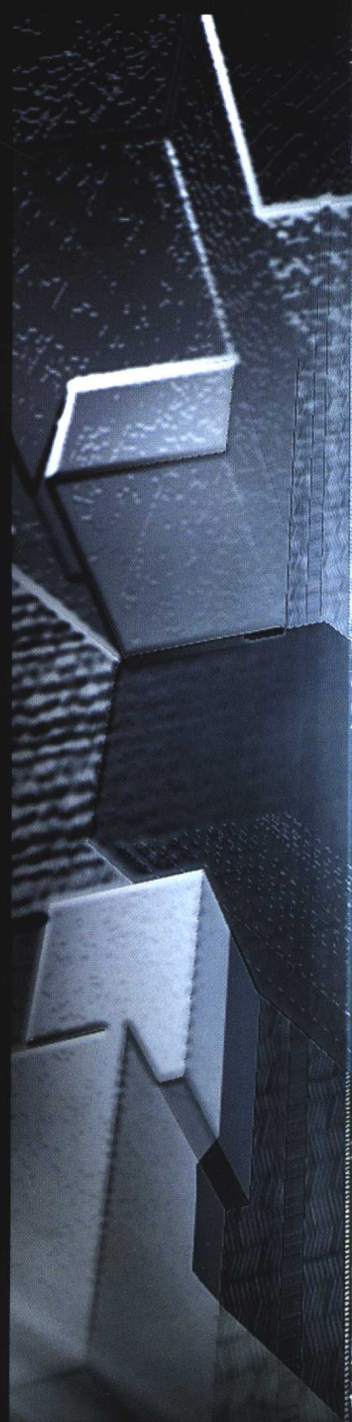
裙楼的空间功能分布以山西的历史发展为原型，一层是再现河东殷富的繁华商业街，二层银行区演绎了叱咤当年的钱庄盛世，三层是走入科技时代的高科技展览区，四至五层风云莫测的证券交易中心与瞬息万变的数字经济如出一辙，五至六层的四季厅用绿色环保的风格将回归自然的永恒主题带到人们眼前。

大堂的设计表现文明的发展，强调联系与交融，将东西双塔 and 南北裙楼整合为一体，空间融通，气势磅礴。精湛的细部中适度引入古典语汇，在表现现代繁荣的同时又折射出昔日文明的光辉。大堂作为国贸的大门，其设计主题也是开敞之门，相信这敞向四面八方的开放之门会为山西的经济复兴带来更多契机。

证券中心的空间布局与气氛源于古罗马斗兽场，变幻的光影，开市前的片刻宁静，预示着又一场蓄势待发的股市之战即将上演，成功与失败，世事难料。

会展中心的直线条装饰与放大尺寸的门钉界定出一个稳重而现代的商务交流空间，顶部天花的造型源于先人天圆地方的空间哲学，能自如错动的墙体可以调节混响时间的长短，适应各种规模的会议与活动。

五层加建的空中四季厅被誉为“大厦之肺”，隐喻着混凝土丛林中的最后一块绿洲。无球网架的钢结构顶棚把阳光撒满地面，厅内竹影婆娑，水声潺潺，数字化大厦之中引入生态主题，配合有象征意义的公益宣传，昭示了明天夺回的将是我们今天失去的，为生活在太原这座世界第一污染城的人们留下对现代文明发展的深深反思。





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