

# 设计的精神

## 根尚国际作品集

SPIRIT OF DESIGN

COLLECTION OF GENSSUN  
INTERNATIONAL SPACE DESIGN

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## 图书在版编目 (CIP) 数据

设计的精神：根尚国际作品集 / 根尚国际编. ——  
南京：江苏科学技术出版社，2014.1  
ISBN 978-7-5537-2222-1

I. ①设… II. ①根… III. ①建筑设计—作品集—中  
国—现代 IV. ①TU206

中国版本图书馆 CIP 数据核字 (2013) 第 255744 号

## 设计的精神——根尚国际作品集

编 者 根尚国际  
项 目 策 划 凤凰空间 / 何红娟  
责 任 编 辑 刘屹立  
特 约 编 辑 陈丽新



出 版 发 行 凤凰出版传媒股份有限公司  
江苏科学技术出版社  
出版社地址 南京市湖南路 1 号 A 楼，邮编：210009  
出版社网址 <http://www.pspress.cn>  
总 经 销 天津凤凰空间文化传媒有限公司  
总经销网址 <http://www.ifengspace.cn>  
经 销 全国新华书店  
印 刷 深圳当纳利印刷有限公司

开 本 965 mm × 1 270 mm 1/16  
印 张 21  
字 数 168 000  
版 次 2014 年 1 月第 1 版  
印 次 2014 年 1 月第 1 次印刷

标 准 书 号 ISBN 978-7-5537-2222-1  
定 价 318.00 元 (USD 58.00) (精)

图书如有印装质量问题，可随时向销售部调换（电话：022-87893668）。

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# 序言

## ——设计的精神

之前，我一直以为在当下的中国谈精神追求是一件很可笑的事情，但是最近很多事情的聚集使我打消了这个念头，实际上我的很多客户和朋友，他们的内心深处都有深深的中国文化的烙印，也有很高的文化素养和精神追求。虽然世事变幻，人生也有很多不如意会在你不期然的时候突然跳出来给你一个警醒，但是内心的平和与安宁才是我们最珍贵的修行。

人们对事物的认识总是随着时间的累积，慢慢地从模糊到清晰、从迷茫到有坚定的信念。在一个个项目的设计实践中，我们逐渐找到了适合自己的表达方式。虽然设计风格有很多种，形式有很多样，色彩也可以五彩缤纷，但这些都是一种表象，隐藏在这些变幻形式下面的是不变的设计标准：那就是刚毅而柔美的设计风格，简约而空灵的设计品位，庄重而富有禅意的设计格调，这就是我们设计的精神。

这样的设计追求一直渗透到项目的整体设计环节之中，我们对室内设计的定义是全过程的设计，不仅仅是完成图纸就万事大吉，也不是以效果图作为最终的效果标准，相反，而是从接受委托的那天开始，我们的设计就一直没有停止过，一个生动的设计一定是和人息息相关的。在图纸上对这些细微而重要的变化是无法表达的，需要有很深的体认才可以把握。而这种变化一直在我们的头脑中酝酿，有的时候似有似无，有的时候也历历在目，也许就是在半梦半醒之间，忽然的灵感触发找到了设计的核心要素，一切都明明白白、大大方方、真真切切、宛若天成地呈现出来。之后是更加细致的推敲，每一块材料的对比、每一款家具形式的确认、每一块面料的挑选等，每一次的选择都离我们设想的效果更近一步。直到最后家具艺术品进场摆放，也许是最后一个插花的角度被精确定位之后，我们才认为自己的设计已经完成。

对于最终的设计效果我们都满怀期待，但具体的效果在完成之前我们也没有确切的认识。只是每次摆放家具配饰的感觉是令人兴奋的，并且最终所呈现出的效果都超出了我们的想象。如果套用德国当代表现主义艺术家李斯特的一句话，那就是“我的设计比我聪明”。其已然成为一个有生命的空间，有它自己的生命状态。

纵观整个设计过程，你会发现一个设计作品的完成，就像一个生命的历程：萌芽，生长，成熟，在生命最美丽的阶段达到一个高峰。人们对空间的感知是复杂而多变的，我们希望营造的空间所承载的信息是丰富而感人的，能与人们有沟通和交流，人们能自然而然地融入其中，并感受到我们所表达出的对自然、人文和历史的敬意，就像孔子当年“观乎明堂”而知“此周之所以盛也”的感慨！这是对室内设计的最高奖赏，也是设计所应具备的精神和追求。



2013-09-23



# Preface

## - Spirit of Design

I used to think that it is ridiculous to talk about spirit pursuing in contemporary Chinese society. Recently, many things proved that I might be wrong; actually, many of my customers and friends cherish Chinese culture, enjoy high cultural accomplishment and pursue spirit in the depths of their heart. It is true that things always changing, disappointments in life may usually jump out to give you a warn, yet, inner calm and peace are what you should cherish.

People's recognition of things always grow from ambiguity to clearness and from confusion to firmness as time passing by. You may gradually find your own mode of expression in designing project. Design may have various styles, different forms or blazing colors, but, they are actually a kind of superficial and changing appearances, behind which lays permanent design criteria that features by firm yet tender design style, concise yet vacant design flavor, somber yet buddha design pattern. That is the spirit of our design.

This kind of design pursuance all along impregnates into the whole design process. Our definition of interior design is an overall design process, it is neither merely completing drawing nor taking effect drawing as final effect standard, on the contrary, since the day we accept a commission, designing will never stop, and vivid design must be closely bound up with people. It is impossible to express these subtle yet vital changes on the drawing, it demands deep cognition to grasp that. This kind of change will always linger in our mind, sometimes they seems not exist, yet, there are such times that they are clearly in view. Perhaps it is just this borderland between confusion and waking

that inspires us to find the core element of our design. Finally, all things just present themselves distinctly, openly and really. What follows is more detailed deliberation to contrast each piece of material, confirm the form of furniture and decide each piece of fabric. Every time we make a choice, we are one step near to our assumed effect. Our design shall not be deemed as completed until the layout of furniture and artworks or angle of the last flower arrangement confirmed.

We all look forward to the final design effects, but, until completion, we may not have definite recognition of them. We just feel excited every time we put furniture and decorations in place. The final effects presented to us always go beyond our expectation. As the Germany expressionist artist Liszt said: "My design is smarter than me". It has become a animate space with its own life state.

Taking a wide view of the whole design process, you will find that completion of a design work is just like the journey of life, which grow from sprouting, developing to maturing, and finally reach its most beautiful stage of summit. People's perception of space is complicated and variable, we hope that the space we created could carry rich and impressive information and communicate and intercourse with people. Also, people would be in harmony with the space spontaneously and feel the honor and respect we expressed to nature, culture and history, just like Confucius' emotional feeling of judging surrounding wall to predict the prosperousness of Zhou dynasty. This is the superb prize to interior design, also the spirit and pursuance a design shall cherish.

Wang Xiaogen  
2013-09-23

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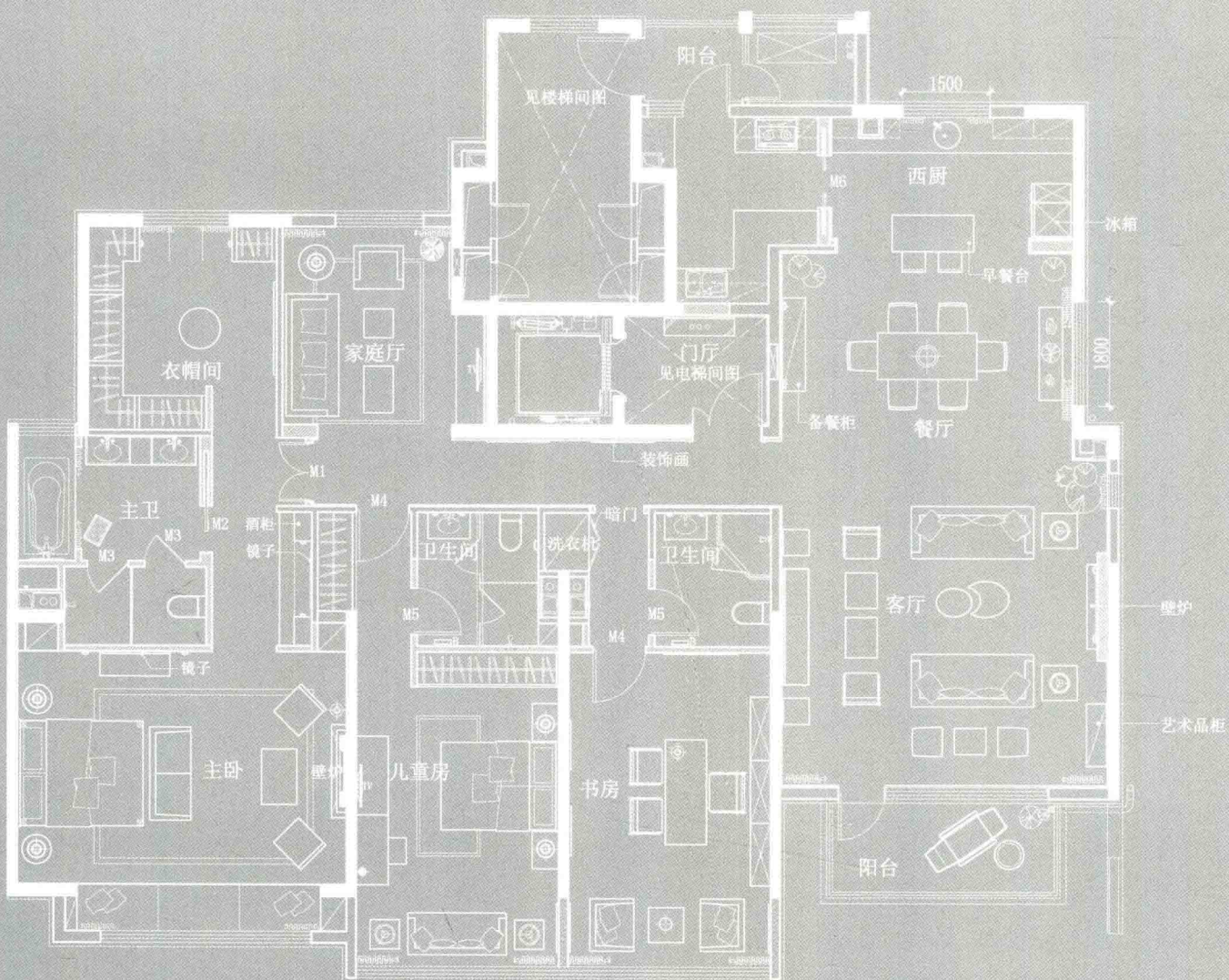
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碧玉天成  
NATURE JADE







该项目整体设计融合了东方艺术的写意、随性和西方艺术的具象、严谨，力图在低调与精致、唯美与奢华之间，寻找东西方文化的“接点”。室内采用对称式的布局方式格调高雅，展现了东方格局的大气与开阔。经过门厅进入空间，走廊将其划分为左右两个区域。横向看来，左侧为客厅、书房、儿童房和主卧室；右侧为餐厅、西厨和家庭室。纵向看去，门厅右侧为公共动态区域，左侧为具有休息和家庭娱乐功能的静态区，动静划分鲜明而有序。

客厅与餐厅连在一起，墨绿色、白色与少量的黑色构成整个空间的色彩基调，宛如一幅油画再现了立体水墨山水。在墙体立面元素的设计上，展现了西方的古典格调，而“若有若无”却又“无处不在”的东方气息萦绕于空间中。正如使用了木雕彩绘佛像与画框树枝照片的对照，让人不禁联想起六祖禅师的一首偈子：“菩提本无树，明镜亦非台，本来无一物，何处惹尘埃”的东方意境。

空间家具造型简洁、优美，色彩浓重。布艺使用大量的棉麻材质。客厅地面的地毯纹样取自宋代哥窑开片，古朴、细腻、典雅。花器中的枯枝，仿佛在倾诉着对北方冬季大气、壮美景象的感想。

浅绿色的儿童房是绿色主基调的延伸，书房使用沉静的咖啡色，以绿色摆件作为点缀。两个空间相贴连，并分别设计了独立卫生间。主卧室设计了衣帽间、独立卫生间，“珠光色艺术墙漆”强调了东方格调；高雅的浅金色主卧，金箔做旧镜面、丝质床品、纱织床幔营造出了浪漫、温馨的休息氛围。主卧酒吧区的设计，增强了空间利用率，黑色、白色、绿色的处理手法，是整体色彩的延伸，使整体空间的格调协调而统一。



The overall design integrates the liberal and casual style of orient art with figural and precise style of western art to find the East-West "connection point" between humbleness and refinement, aesthetics and luxuriousness. The designer adopts symmetrical layout in the space to highlight its elegant style as well as the greatness and openness of oriental pattern. Looking transversely, drawing room, study room, children's room and master bedroom are on the left side; dinning room, western-style kitchen and family room are on the right side. While, looking longitudinally, lively public area is on the right side of the hallway, quiet area for relax and family recreation is on the left side, thus, dividing noise with quietness clearly and in order.

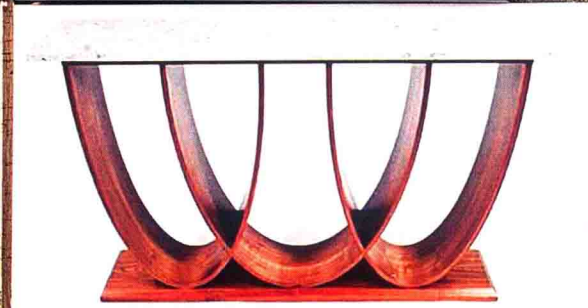
Drawing room is connected with dinning room, and the basic color of the whole space is greenish black and white, dotted with black, just like a landscape painting. Classic western style is highlighted in designing of wall facade, while, seemingly faint yet ubiquitous orient flavor also lingers in the space. Just like comparatively using painted wooden statues and frame twig photo to make you can't help thinking of Sixth Patriarch Zen's poetry, which describes oriental artistic conception as: Bodhi is fundamentally without any tree; the bright mirror is also not a stand. Fundamentally there is not a single thing; where

could any dust be attracted?

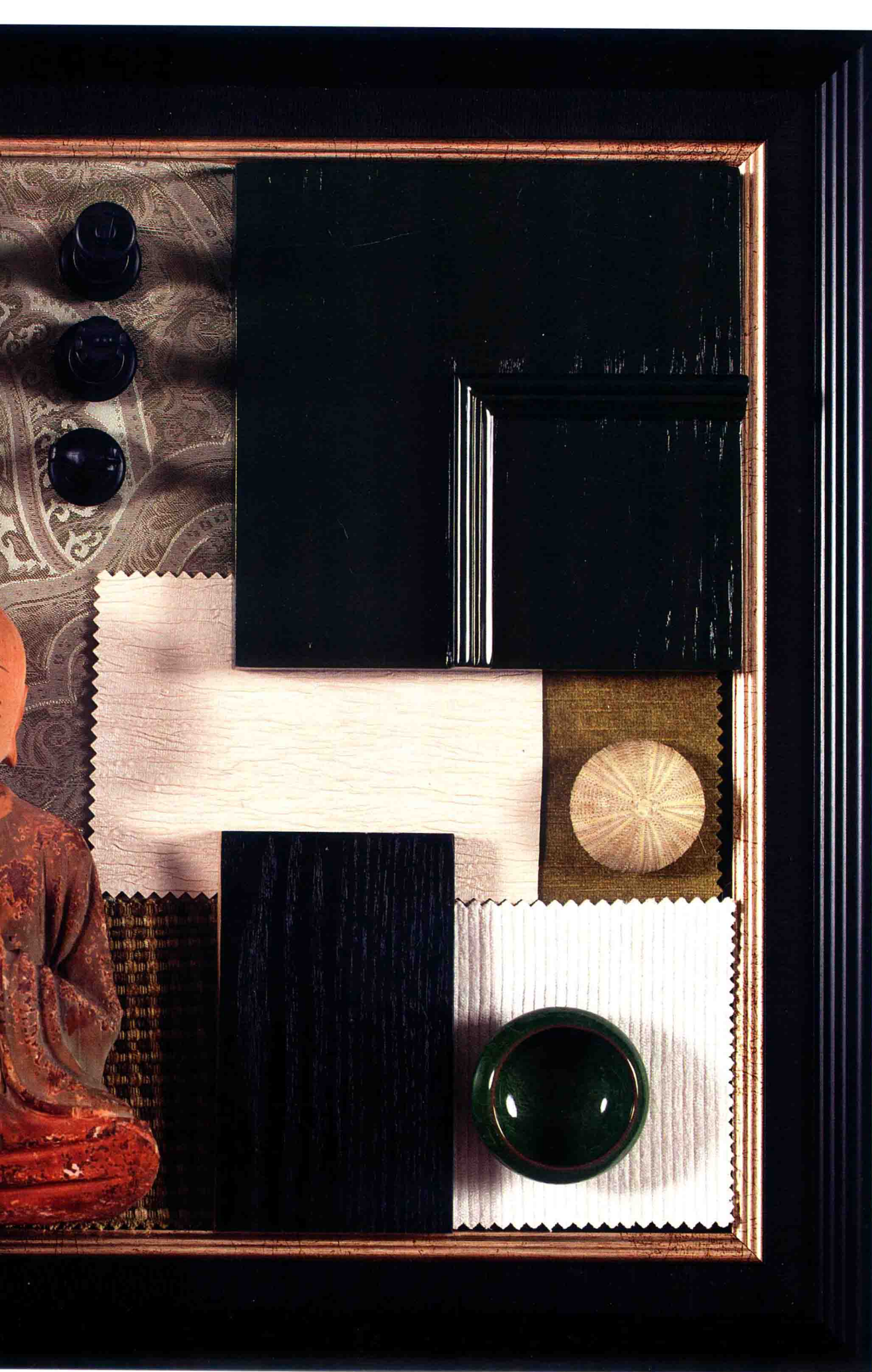
Furniture in the space is concise, graceful and colorful in structure. Fabrics made of cotton and linen are used extensively. Patterns on the carpets of the drawing room have its origin from the glaze of Ge kiln ceramic to give you a sense of primitive simplicity, delicacy and elegance. Deadwood on the floral organ appears to confiding the magnificent spectacle of winter atmosphere in the North.

Children's room is greenish in color as extension of the basic color green. Study room takes brown as its main color and is dotted with green decorative articles. These two spaces are connected with each other and respectively equipped with independent sanitary rooms. Master bedroom is designed with locker room and independent sanitary room, and its artistic wall paint of pearl color highlights oriental style. With exquisite light gold as its main color and decorated with gold foil mirror surface, silk bedclothes and yarn-woven bed curtain, a romantic, warm and relaxed atmosphere is created in the master bedroom. Design of bar area in the master bedroom increases utilization ratio of the space, and the color of black, white and green echo with that of the whole style to create an integrated and harmonious space layout.









概念展板