

INTERNATIONAL DESIGN IN SHOW FLAT 国际设计IN样板房  
ART LUXURY REAL ESTATE

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深圳市创扬文化传播有限公司 编



华中科技大学出版社

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# Preface 1



Gisue Hariri  
photographer: Peter Freed

## Architecture of Complementary Opposites

"Where you are born and where you have lived is unimportant.  
It is what you have done with where you have been that will be of interest."

—Georgia O'Keefe

Growing up in Iran, my sister Mojgan and I were subject to distinct, severe, and clearly reinforced boundaries between men & women, private & public, inside & outside, interior & exterior. These thresholds existed in the architecture of cities, homes, public buildings, clothing, everything. Such separations created interesting structures, beautiful walls, mysterious alleyways, and hidden spaces. It was only after we began studying architecture at Cornell University, however, that we came to understand and value the open plan and, the transparency and flexibility of Modern architecture in the West. Our experience of living in these two profoundly different architectural environments allowed us to see what was missing from both and inspired us to bring together the best of each as complementary opposites. Our goal has been to create structures that blur the distinction between inside & outside, open & closed, private & public, visible and invisible, expected & unexpected.

The projects that resulted from this fusion simultaneously reject and accept the past and future. They are free from preconceived notions of style, formality, tradition, and hierarchy. These houses are about the experience of a place, of light, space, form and material. They are dynamic yet peaceful; glamorous yet down-to-earth. They use state-of-the-art technology but do not lose sight of the poetry of life that we all carry within us.

Our inspirations for the design of these residential projects come from variety of sources and places. We get inspired by art, poetry, a rock formation on the site or movements of boats on a canal, a hologram, a pattern of markings on the bark of a tree, a Japanese garden or a lantern. And we are equally interested in cutting-edge technology, prefabrication and virtual reality.

Each house is designed to reflect its owner's requirements and dreams, and to enhance and exhibit the beautiful elements of its surrounding landscape. At the same time inherent in each house are the intangible essence of home, the invisible quality of the space that moves us, and the form that comforts us and defines who we are.

Finally, our inspirations come from many things, as we believe that it is not "what" one looks at but "how" one looks at the world we live in. Making architecture is not about simply accepting the way things are but questioning and re-inventing the world we want to live in. In rethinking what it is that makes a home, we hope these projects serve as a testing ground for environments where we can both protect and

transcend the limitations of the body and create an architecture that would be bound by time and space and yet go beyond time and space.

## 当代对立建筑

你生于何处，住在何处不重要，让你感兴趣的是你对去过的地方做了什么。

——Georgia O'Keefe

我和姐姐摩根在伊朗长大，周遭充斥着清晰、严密、明显强化的界限，即男人跟女人、隐私跟公共、里窗与外面、内在与外在。城市建筑、家庭、公共建筑、衣服……这些界限随处可见。这类分野产生了有趣的结构，美丽的墙壁，神秘的小巷，隐蔽的空间。直到我俩在康奈尔大学开始学习建筑，才逐渐了解，注重开放的规划以及西方现代建筑的透明性和灵活性。因为在这两种截然不同的建筑环境中生活过，所以我们能看清它们各自缺乏什么，也能从中受到启发，从而能将各自优点融合互补。我们一直致力于创造这样的建筑：将内与外，开与闭，公与私，可视与隐形，期望与意外之间的区别模糊化。

源于这种融合概念的建筑项目同时拒绝并接纳过去和将来，对风格、模式、传统和层次没有先入为主的认知，相反，建筑物总是反映对地点、灯光、空间、形式和材料的体验。它们动感而又、光影夺目又素雅如一，采用最先进的技术却不失我们内心所向往的诗意生活之美。我们设计这些住宅项目的灵感来源甚广，比如艺术、诗歌，现场的岩石形成或河面上行驶的船舶，全息图，树皮上的标识图案，日本花园或灯笼等不同事物。我们对边缘技术、预制品，虚拟现实同样感兴趣。

每幢房子旨在反映业主的要求和梦想，提升并展示其周围风景的各个美丽元素。同时，每幢房子又蕴含看家的无形本质，让我们感动的隐形空间特质，以及安慰我们并界定我们身份的形式。

最后，我们的灵感源于很多东西，因为我们相信重点不是看见“什么”，而是“怎样”去看我们居住的世界。做建筑不是于单纯地接受事物的现状，而是质疑并重新创造我们为之心神并希冀融入其中的世界。再次思索到底什么是让家成为家时，我们希望这些项目成为既能保护又能超越人类常规的环境试验基地，创造出一种受制于时间空间又超越时间空间的建筑。

Gisue Hariri  
摄影师：Peter Freed



Show flat, as its name implies, is a model, a sample, providing a housing model for customers. As a marketing instrument used by developers, the show flat plays a key role in the sale of commercial residential buildings. For an ordinary buyer without any professional training, facing an empty rough apartment, it's hard for him to imagine how to decorate it, while with the help of a model unit, the buyer can see with his own eyes how an apartment is changed from a blank skeleton to a real and vivid living scene, with colors, lightings, textures, air-conditioner and background music, even witness the use of state of art fresh technology. Without any doubt, it's kind of lure to stimulate the buyer to think of owning it and result in a purchase pulse.

An interior designer plays two roles in the process of the design of a show flat, one is lending a hand in time of troubles, and the other one is making what is good better. In the term of design technique, a designer must make a careful and thorough study and research of the house and environment to amplify the house's advantages in an attempt to cover up some defects. For example, to expand the perception of a space, the regular approach would be a look-through glass, mirror, etc. In the term of marketing needs, a design need to coordinate with the marketing strategy of the building, expand selling points and heighten atmosphere. 2 methods are used in designing a show flat. One is more for concept, i.e., pursuing creation and innovation, constantly exploring new ways of dealing with a space, the combination and matching of colorful materials and the use of lightings, etc. The other one is more for practical use, i.e., with emphasis on the functions, the comfort, etc. The house is used for living, not for looking at, and therefore, it must be both good-looking and functional. We need to create, but never at the cost of missing the functions, instead, by resorting to the essence of a house being one of the living conditions, protecting a person's body and wrap a person's soul. So I often hesitate to meet some developers' demand to expand the spaciousness of a narrow space by making the bed and wardrobe smaller. I think I was cheating the consumers with the developers. In this sense, a show flat is not a model for living, but only a stunt.

Compared with considering how to make up the defects of the house, we prefer to make what is good still better and thoroughly express the beauty of the house through our design. We hope the defects of the house can work out at the beginning of architecture design.

Sometimes, when I was standing in a housing, I was touched by the developers' social responsibility. They contribute a livable environment as well as making profits, and play an important role in the process of city construction. They spend a lot of energy and money in planning environment and house layout. Those developers are respectable. Also there are some housings, holding excellent landscape and

location resources, but impressive only in appearance, neither useful nor attractive. It is quite regrettable.

In the last few years, we, Panshine, have provided the consulting service in the preparatory stage for many real estates companies. In the angle of interior designers, we, from the very beginning, optimize the planes and think about how to exploit the inside area. This inside to outside design let us work on a model unit as early as the project design begins. These are all smart developers.

A model unit is not only about some superficial work. A good model unit needs continuous innovation, more importantly, to be practical, comfortable and acts as a real model to show the housing. And this needs the joint efforts from architects, interior designers and developers.

样板房,顾名思义,就是样板,榜样之意,为客户提供一种居住示范。样板房作为地产商销售的一个工具,在楼盘销售中起着非常重要的作用。对于一个没有接受过专业知识的普通购房者来说,面对一个空荡荡的毛坯房,是很难以想象将来如何去生活的,而借助样板房,购房者可以看到一个空洞洞房子如何变成活生生的、有血有肉的生活场景,有色彩、有灯光、有质感、有空调,还有背景音乐,甚至还可以感受一些让人耳目一新的先进科技在居家装饰中应用的奇妙。对购房者来说,这无疑是一种诱惑,从而产生想拥有心理和购买冲动。

在样板房的设计过程中,室内设计师起的作用,一是“雪中送炭”,二是“锦上添花”。从设计技术本身来说,设计师要对户型、环境进行仔细深入的研究,扬长避短。比如说,对于如何扩大空间感,利用通透的玻璃、镜面等方法都是比较常用的手段。从营销层面来说,设计师要配合楼盘的营销策略,放大营销卖点,渲染气氛。

在样板房设计中,有两种方式,一种偏概念,一种偏实用。前者追求创新,不断探索新的空间处理方式,色彩材料的搭配,灯光的应用等等;后者注重房子使用功能和舒适性。房子是用来住的,不是用来看的,不能虚有其表而不要表现其一,所以既要好看,又要好用。我们创新,但绝对不是以缺失功能为代价,而是回归房子作为居住的本质。迎合人的身体、呵护人的心灵。所以在面对有些开发商,针对一些特别小的空间,故意把大柜,做小以加大空间的宽度的时候,我都会有所迟疑,觉得要和开发商一起欺骗消费者的钱。从这个意义上来说,作为样板的样板间已然不是居住的样板,而不过是一个吃喝玩乐的样板间。

相对于“雪中送炭”考虑如何弥补房子的缺陷,我们更愿意去“锦上添花”,把房子之美通过我们的设计淋漓尽致地表现出来。我们希望房子的缺陷在建筑设计之初就尽可能地得到解决。

有时,站在有些楼盘里,我会感动于楼盘的开发商的社会责任感。他们在赚取利润的同时,确实也给社会贡献了一个宜居的环境。在城市建设过程中发挥了重要作用。他们在规划环境,户型上都花了很多功夫,在建造上舍得投入,我觉得这样的地产商是值得尊敬的。而有些楼盘,虽然占据着很好的景观地段资源,却是一个虚有其表,极不实用的建筑产品,或者既不好看,又不好用,又可恨。

这两年,我们应邀设计为许多地产公司提供过前期的咨询服务。我们站在室内设计师的角度,在建筑设计之初就为他们优化平面,考虑室内如何运用,这种由内而外的设计,使我们的样板房设计从建筑设计之初就开始了。这些也都是聪明的发展商。

样板房,做的不是房子功夫,一个真正的样板房,不仅要不断的创新,更要实用、舒适,真正起到居住示范的作用。建筑师、室内设计师与开发商应携手共进,为实现这一目标而共同努力!

李忠中

## Preface 3



A show flat is a model, a life model, and a medium reflecting a commercial real estate project's development extent and quality. The designers are invited to finish the task given by the developers that design must reflect the developers' ideas as well as his own level.

Without the ability of perceiving the life and subtle experiments of the life, a designer would find it too difficult to finish the design of a show flat. A show flat is required to keep pace with the time, demonstrate the contemporary life, dig out the people's needs and life essences, and above all, provide a lifestyle the buyer has never enjoyed and a brand new way of life. In a show flat, he can find a home life he has ever seen or never seen before, realize his dreams buried deeply in his heart, experience the convenience brought by the technology and feel the warmth out of the design itself.

Therefore, a show flat designer must be an integrated talent with great attainments in aesthetics, art design and psychological communication, mastering all of these professional knowledge and common sense as well, who also has to be very diligent, love his life and be passionate about everything. All of these factors will be displayed from his show flat design. With a good memory, a designer chooses different directions according to different places and projects and that's why no identical products exist when a designer cooperates with various developers. I think an excellent project is a perfect resulting from the combination of developers, designers, and project features, and it is easy to see from this formula that designers are pivotal, which also examines how capable the designers are. To me, handling each case is like climbing a high mountain, a mountain I have never met before, whose climate, altitude above the sea, insufficient oxygen" etc. are totally different from that the previous ones, so only if you're fully prepared, you can overcome it in the end.

Designing a show flat for commercial properties demonstrates a designer's comprehensive abilities, which is also a promotion method used by the marketing company to show how the developers pursue the quality and perceive the value to finally achieve their commercial goals. We hope to bring more innovation and delights by fully using the building's characteristics, saving simple and pure decoration to transform its disadvantages into advantages and give its strong points a better play.

Once a project is finished, I will always be intoxicated with my achievements for some time, and when a new project comes, I'll close my eyes, thinking of what it will look like. It must be more beautiful. I opening my eyes, a new road lies ahead of me, oh, start it all over again.

样板房就是样板，生活的样板，是反映一个商业地产项目开发程度及开发品质的媒介。设计师受邀去完成开发商交付的任务，它的设计既要体现开发商的思路，又要体现自己的水准。设计师如果没有洞察生活的能力，没有细微地体会生活，是很难完成样板房的设计的。样板房要求与时俱进，反映当下生活，挖掘人们的生活需求和生活的本质，更重要的是提供一个购房者未曾享受过的生活方式，一种全新的生活方式。在样板房里他能找到曾见过或从未见过的家居生活，也能实现在内心深处深藏着多年的梦想，并且感受到科技带给他的便捷，设计带来的温馨。

因此，样板房设计师应是一个集美学、艺术设计和心理交流于一体，并能融会贯通，且有较强的专业知识和生活常识的一流的人才。他还要是一个相当勤奋的人，不仅热爱生活，更要充满激情。这一系列元素处处都体现在他的样板房设计里。设计师的头脑里有较大的内存，他会因地点，因项目而选取不同的方向去设计，一个设计师和数个开发商的合作，绝没有两个完全相同的产品。我认为一个好的项目是开发商+设计师+项目特点完美结合的体现，当然设计师起着重要作用，这也是考验设计师有多大能耐的试题。于我而言，每接一个案子都如同爬一座高山，这座山是我从没有翻越过的，它的“气候、海拔、缺氧”等因素和原先翻越的都不一样，所以要想成功登顶，只有全力以赴。

设计一个商业地产样板房，是设计师全面能力的展现，也是商家利用样板房形成促销的手段，体现开发商对品质的追求和价值的认识，最终达到商业目的。我们希望带给购房者更多的新意和生活情趣，在设计方面充分利用建筑的特点，不做单纯的装饰，让建筑的缺点转化为优点，让建筑的优点发挥出更大的优势。

一个项目结束时，我总是会沉醉在成果里一段时间，待新的项目又交到手里时，我会闭上眼睛想，它将长什么样呢？一定会更美好吧，睁开眼睛，新路程在前面，一切从头再来！

萧爱彬





## Show flat—demonstration of a life attitude

Throughout the evolution and development of the whole history, the sequence of enhancing our living qualities, putting 'food, clothing and transportation' aside for the time being, but focusing on 'housing' alone, all seem to begin with the environment level's advancing. The scope and extent can cover as wide as city plan and urban & rural development to the renewal and change of the old urban face, even to an alley, a Hutong, and the smallest unit, a household, or an organization and structure of a bedroom.

However, China, where the urbanization spreads like a raging fire, naturally assumes it easy to catch up with the developed countries. Here, the land has been developed one after another and the developer's promotion projects have been emerging like bamboo shoots in spring, but what is concerned is the ordinary people's advancement frequency that seems to be under the control of the developers.

Certainly, we agree that some developers' idealism is far beyond the front edge of marketing profits, but after all they only make up a small part. By our years of deep observation and expectation, the priority in planning most commercial residential buildings is to satisfy the sales target while what a pity is that the requirements and value of living functions and software quality, introduction of space layout from the developed regions and function utilization are not their first consideration.

Perhaps, it's a too subjective opinion, but it's still an expert's concern and questioning the current markets.

It's for used, not for sale only!

I think we should no longer keep chasing the performance-price ratio of the commercial buildings, or arguing over that the standard of model unit's handover is to be with several doors installed, or which equipment is a free attachment given by the developer. The most important of all is whether the housing types are varied and fit for the future use, the included schemes are scientific and systematic, the space atmosphere is completed with master slave relation or not, all of which highlight: the plan of a model unit is really not to emphasize the so-called bright spots of the space, but to demonstrate the life attitude of the future user!

We humbly and emotionally hope that all people who engage in the industry should plan a project in the angle of the users to realistically reflect their views instead of adopting too much technical package. The consumers are able to think objectively and sensibly if the state of a product is proper for their own future and

will not blindly speculate in real estates or follow the trend.

I think only when these general conditions are satisfied, we can talk about the design, the atmosphere boldly and drastically on such a basis! Because housing, after all, is a demonstration of our life attitude!

## 样板房——生活态度的体现

纵观古今与历史的演变发展,人们的生活品质不断提高,抛开“食”“衣”与“行”不论,单就“住”来说,似乎皆由环境水平的进化开始,范围及程度大至城市规划与城乡发展,小至老旧市容的都市更新,甚至到一个里弄,一个胡同……最小单位的一户人家,以及一个卧室的整理与架构。

然而,在都市化如火如荼的中国,想当然地步上先进国家的脚步,地块一批批地开发,开发商的推案项目宛如春笋,但令人忧心的是普通大众的进步频率,似乎大多还掌握在开发商手中。

当然,我们很赞同有一部分开发商的理想远远跑在汲汲营营的市场获利前端,但那毕竟是少数的。依我们深耕多年的观察与期待,大多数商品房规划的第一要务还是得满足销售,而居住的功能与软件质量的要求与注重,发达地区空间布局的引进、功能运用等,令人扼腕地皆非开发商首要考量之因素。

或许,这样的看法过分主观,但这不得不是一个专业人员的忧虑及对现今市场的质疑。

It's for used, not for sale only!

我们想我们该再一味追求商品房的性价比,样板房的交房标准是多了几扇门还是哪个设备是开发商免费附赠,而最要紧的是,房型的规划是否多样且符合未来的使用,收纳的计划是否科学而有系统,空间规划是否有配套的业主关系,这一切的一切都突显出:样板房的设计,并非一味追求空间的所谓亮点,而应是能贴切地反映出未来业主的生活态度!

我们谨建且充满感性地期望,所有市场上的从业人员能从使用者的角度出发,在规划上能真切地反映,而非技巧地过度包装,让消费者能客观理性地思考,产品的状态是否适合于自身的需要,而非盲目炒楼炒概念跟潮流。

我想,只有满足了这些大方向的条件,我们才能在这样的基础上,大刀阔斧地进行设计,谈氛围!因为,住居,毕竟是生活态度的体现!

黄国霖



### A show flat—home

Italo Calvino wrote in *Invisible City*: A building won't be meaningful and a city won't be alive until a small potted plant is placed on a window sill or an old lady leans by a window to watch the pedestrians walking on the street.

An interior design always assumes a virtual future owner when operating a show flat to implement so-called refined furnishings. Entering a show flat, a visitor will project his own life experiences to some degree, and on the contrary, a show flat is a showroom of the virtual owner's private life space to satisfy the people's peep desire.

As mentioned above, in my eyes, a show flat equals a delicately designed showroom. Therefore, in some degree, a show flat provides much wider space for the designer to create an idealized showroom featuring both appeals and functions to make it a real model. An excellent space designer who can feel the subtle difference between a visitor and a user can provide the intentions relative to the space design. Just like the same road, different people have different interpretation, which is to "grasp" different levels rather than see different targets.

Design is actually to beautify and reinvent a house layout, strengthening its own strong points and covering its weak points to show itself perfectly in front of the clients. In regards to a show flat, it's actually a perfect showroom of the design. Only when the space and the owner's life habits respond with each other in harmony, the interior space is lived and means something.

### 样板房——家

伊塔洛·卡尔维诺在《看不见的城市》一书中曾经提到：“当窗台上放盆小盆栽，或是老太太靠着窗台看往来行人时，建筑才有了意义，城市才有了生命。”

室内空间设计师面对样板房空间的设计时，往往先预设了虚拟的未来屋主，后进行所谓的精装修。参观者进入样板房空间时，也适度地投射自身的生活经验；相反地，样板房是一个虚拟屋主私生活空间的秀场，适度地满足人们窥视的欲望。

如同前段所言，样板房在我看来，是一个设计精美的空间秀场。因此，从某种程度上来说，样板房给设计师提供了更加宽广的设计空间，在空间秀场般的样板房中呈现理想化的空间形态，做到美观与实用兼顾，体现样板房真正的样板作用。一位优秀的空间设计师能够体会出参观者与使用者的细微差异，从而提供相对空间设计的内涵。就如同一条路，不同的人会有不同的诠释；与其说是看见不同的目标，不如说是“领悟”不同的层次。

设计其实是户型结构的美化和再创造，强化自己的优点，掩饰其中的缺点，以便完美地展现在客户面前。而样板房则是设计的完美秀场，只有当空间 and 屋主的生活习性产生共鸣时，才使得室内空间有了生命，有了意义。

陈鹏旭



■ Kensington House 010  
青羊秘宫

■ Villa Cuvio 022  
Cuvio别墅

■ Wilton Pool House 028  
威尔顿池边之家

■ Carnegie Hill Residence 034  
卡内基山住宅区

■ Model House in Tianmu Fubang Oak Orchard 040  
天母富邦橡树园样板屋

■ Show Flat in Golden Earth Evergreen Bay in Shenyang 048  
沈阳金地长青湾样板房H2

■ Twelve Oaks Manor House 056  
十二橡树庄园别墅

■ Jindi Fulong Lakeside 064  
金地·芙蓉湖畔

■ Masterworks in Han Dynasty 070  
汉皇极品

■ Pata Rayli 078  
百达悦丽

■ Huarun 24 City in Chongqing—Standard 4-Room House 086  
重庆华润二十四城——标准户型

■ Huarun 24 City in Chongqing—Deluxe 4-Room House 092  
重庆华润二十四城——豪四户型

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红树湾CYBER-HR

■ Mangrove Bay EXOTIC-HR 106  
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中和兴南路陈邸

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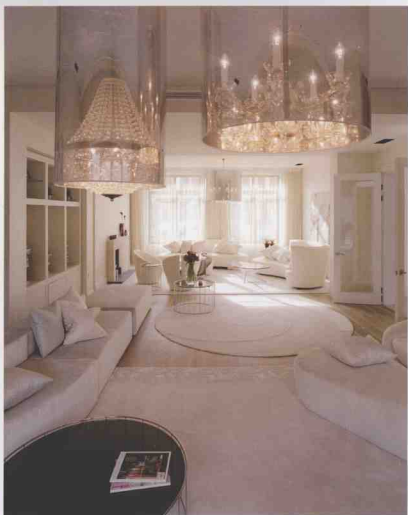
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# Kensington House

肯辛顿宫



设计单位: SHH  
设计师: René Dekker  
摄影师: James Silverman  
建筑面积: 1114平方米  
主要材料: 布艺、灯  
项目地点: 伦敦



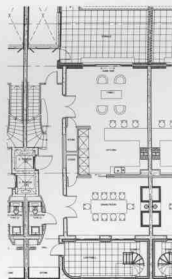
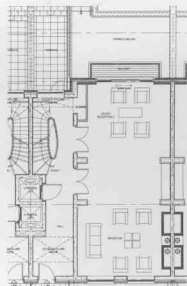
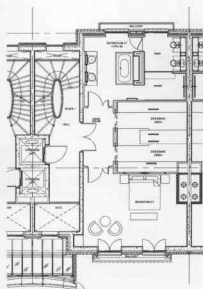


SHH took on the new-build Kensington House project with a commission to create a complete interiors scheme for the six storey, 1,114 sq m house.

The property is comprised of a very generously proportioned reception room, large formal dining room, family room, cinema and pool room, all located on the lower 3 floors. The entire first floor is occupied by the master suite, and the remaining two floors are taken up by 5 further bedrooms each with a bathroom.

The client's requirement was simple. The house had to suit the needs of an international couple with a large family. As for the look, it should be 'Cream, off-white and funky'. The new-build house is a contemporary one on a Georgian terrace house, set within a classic Square, combining all the conveniences of modern living with state-of-the-art AV and comfort cooling, without compromising on space and traditional proportions.









SHH受命肯辛顿宫新建项目，要为一个六层共1114平方米的房子提供一个完整的内部设计。

这个项目是由一个宽敞匀称的接待室、大型正式的餐厅、家庭室、电影院和桌球室组成，这些全都设在较低的三个楼层上。整个一楼是主人套房，其它两层楼还另有五个带浴室的卧房。

客户的要求很简单，房子要适于接待带有众多家眷的外宾夫妇。至于外观，要米黄色、灰白色，并且要时髦。新建的房子是一座现代建筑，按照乔治亚排式房屋建筑的方式坐落在一个典雅的广场上，集现代居家生活之便利，配备最先进的视听和舒适的冷却装置，融合在空间和传统结构之中。



