



Sample House

Simple & Modern

样板间 简约现代

深圳市创扬文化传播有限公司 编

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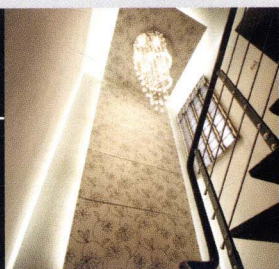
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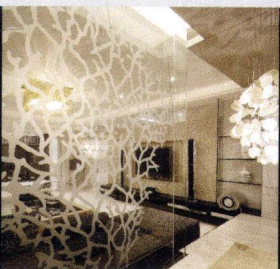
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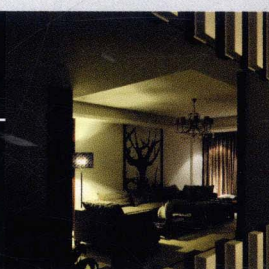
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Preface

序一
SAMPLE HOUSE — SIMPLE & MODERN

个人对空间艺术一点思考

在十几年从事室内设计这个行业的过程中，坚持做纯粹的设计。力求作品要有时代的特征和骨子里的中国元素。

生活方式是城市精神和文化的浓缩。而空间艺术往往通过立体的表现诉说出人类终极追求的语言。在都市的喧嚣与繁华，人们期待着找到一个平衡点。而我们作为室内设计师不应该仅仅关注物质，而更应该关注精神层面上的东西。应该将那些看不见的却一直漂浮着的东西表达出来，表现一种健康愉悦的生活方式。我们一直在反思设计的意识，我们认为设计是要捕捉事物的本质，是生活本身，是对生活的发言。

我们希望在设计作品中，能充分融入艺术化的元素。生活的艺术，设计的艺术，对室内设计而言。无论是传统艺术，当代艺术对我们都具有很强的诱惑力。事实上，设计与艺术之间是没有分界线的。在我们的设计作品中常常融入当代艺术。如装置艺术，抽象艺术，中国传统的水墨或现代装饰画手法等。在不同的空间中，满足空间使用者追求理想家园的梦想。

现在的很多设计为了追求效果而不惜摒弃功能性的需求，反而让使用者在空间中不能放松身心，没有舒适感。这些是我们当下的室内设计师要尽力避免的。好的设计则一定要有良好的理念，要有原创的精神，而不是一味的模仿。就如柏杨先生的“酱缸文化”，室内设计是追求自由的，追求自然的。赖特的有机建筑观念主张建筑的内部空间是建筑的主体，设计师借助了建筑结构的可塑性和连续性去实现整体性。室内设计师则体现的是身心对生活的体验，只有人与他所处的环境达到和谐时，他的身心才能得到最大的舒展和放松。

在对待传统文化艺术上，我们要反思并探索新的东方风格，消除我们文化上的自卑。回归从容的东方传统，不同文化背景下的设计师都会在其作品中不经意地留下痕迹。不同文化所孕育的内涵都会体现在其作品中。如中国元素在当下设计中不应该生搬硬抄。我们要了解中国博大精深的传统文化艺术，并在现代设计中，展现中国古典元素的魅力。

在室内设计中，能节省能耗开支的新材料应该是现代设计中的重要组成部分。我们室内设计师应该也必须考虑经济与环保的元素。不仅仅是简单的玩些装饰花样。正如斯蒂文·霍尔所创造的建筑奇迹中折射出多样的风格以及对不同绿色材料，科技材料的运用。

以上是个人的一点拙见。在十几年的设计探索中，理念、创意、思想、中西文化等如汪洋大海，内心深处想说想做的太多太多。借此机会表达其中一点。

施旭东（福州旭日东升装饰设计工程有限公司）

2008年8月15日

Preface

The purity of design has been practiced during my more than a decade experience in the course of design. The works should possess the characteristics of the time and the essence of the Chinese elements.

Life style is the miniature of urban spirit and culture. The spatial art always speak with the language which is the extreme pursuit of human being through the cubic shapes. In the boisterous and busy city area, people expect to find a point of balance. As a designer, he should not only focus his attention on the material things but the intellectual level instead. The untouchable feelings floating around should be expressed as a pleasant life style. All the time, we try to reflect our consciousness about the design. In our opinion the design should capture the nature of things which means life itself. It is the statement of life.

We further hoped that the design works should combine enough artistic elements. As for the art for life and design, both the traditional and modern arts allure us extremely in the field of interior design. In fact, there is no boundary between the design and art. We often combine the modern art into our works, for example, the art of decoration, abstract art, the traditional Chinese ink and wash and decoration paintings. In different spaces, its owner's demands for a dreaming home land have been fulfilled.

Nowadays, lots of designs abandon the functional demands to achieve ideal effects. In this way, the users could not relax their body and soul without any comfortable feelings around. The original spirit should be procured instead of monotonous imitation. Just as the "Jianggang culture" of Mr. Boyang, the interior design should be free and natural. Wright's idea of organic architecture upholds that the interior space is the main body of architecture. The designer adopts the feasibility of the architectural structure and consistent character to achieve its integration. What the designer embodied is the life experience of the heart and body. When the balance between people and their environment has been reached, their body and heart could be stretched and relaxed to the greatest extent.

As for the attitude towards traditional culture and art, we should reflect and find new oriental style to eliminate our inferior feelings. Returning to the easy oriental tradition, designers of different cultural background should express their style unconsciously. The implications cultivated in different cultures have been embodied in their works. For instance, the oriental, Chinese elements in the nowadays design should not be in a stiff and stereotype style. It is our wish to understand the great and profound Chinese traditional culture and art. The glamour of Chinese classical elements should be expressed in modern designs.

In the interior design, energy conserving new materials should be the important component of modern design. We designers should consider the economic and environment protecting elements. It should not be restricted to the simple decoration patterns but should like the architectural miracles created by Steven Hall which is the reflection of various styles and adoptions of different green materials and Hi-tech materials.

Shi Xudong

Xuri Dongsheng Decoration Project Co., Ltd.

August 15th 2008



On the topic of sample houses design

With the rapid development of society and economy, houses mushroomed in the middle and small sized city. The maturity of sample house becomes the trend with the development of real estate industry. The sample house becomes a popular way of houses promoting. To sell the houses better, a delicate design and scheming must be the way of doing things. The design of sample houses has been emphasized by the real estate developer. It is the inner impetus which is pushing the development of sample house design and gives the designer an infinite space of imagination. Nowadays, some works with very creative ideas have been emerged continuously on the market.

Up to now, the design of sample houses has various styles. Some of them are simple and modern, other are European luxury style. And the arts of pop, deconstruction, post-modernist style have been adopted in the design. Overall, the design of sample houses could be divided into two styles: conceptual and practical styles. The developer would do an elaborate market research before their work. The oriented consumers are targeted. Thus whether it should be practical or conceptual could be decided. Otherwise, it is not precluded that the practical and conceptual styles could be coexisted. It is just the strategy of the developer. In another point of view, the designer should proceed their design within this limitation. As a result, when a new program is accepted, this problem should be understood clearly. Within this limitation, the works could become popular on the market.

The focal point of the sample house design is the space. To explain it plainly, the reason that whether a customer brought a house or not lies in the space itself. As a result, the rational spatial structure is the primary thing a sample house should possess. It is the selling point which could accomplish the sales task. According to the present domestic situation, the planning design of real estates is divided from the interior design. After a program has been accepted, the first thing an interior designer will do is to optimize the original architectural layout. Wall should be broken and built, things like these are unnecessary and could be seen as a total-wasting of time and manual work. Though the green design has been upheld nowadays, such a method of design turns out to be a great contrary.

The design of sample houses inclined to be in a style of "less reconstruction, more decoration". The hard decoration of primary period should be simple and generous mainly through the proportion relationship of spatial surfaces. The basic colors of black and white should be settled through the comparison between material's colors. Though the soft decoration of adopting sofa, lamps, little ornaments, the colors and layout of the space have been enriched.

With the development of real estate industry, the design of sample houses gives the designers an unlimited stage despite the limitations still existed. Designers should find breakthroughs within the limitation. In such a way, a good work could be accomplished.

Guo Shijun

Guo Shijun Design Group of Damei Decoration

谈样板房的创作

随着社会经济的快速发展,各大小城市的楼盘如雨后春笋般拔地而起,伴随着房地产行业的发展成熟,样板房创做的发展成熟也是必然而然的事情。样板房逐渐成为同行竞争的手段。同时样板房也是房产商促进销售的营销手段。为了更好地把产品卖出去,必须进行精心的设计与策划,这样样板房设计得到了房产商的重视。正是这样内在的力量在不断地促进样板房设计向前发展,给予设计师本身无限发想的空间。现在,市面上也不断涌现出一些颇具创意的样板房作品。

目前,样板房设计风格各异,有简约现代的,也有欧式奢华的,也不时出现一些近现代艺术的痕迹,如波谱艺术、解构艺术、后现代艺术等等。但是总的来说样板房设计不外乎两种:概念性与实用性。发展商在每开发一些“产品”都会做详细的市场调查,明确定位目标消费人群。这样已经决定样板房设计是实用型的还是概念型的,当然这当中也不乏一个产品同时推行实用型与概念型,这只是房产商的策略。从另外的方面来说,设计师本身就应该在这个限度范围去进行创作。所以在接受一个新项目的时候,必须弄清楚上面这个问题。然后再在这样的约束下进行创作,设计出受市场欢迎的作品。

样板房设计重于空间,因为说白了消费者买了“产品”,最主要的还是要看空间好不好用,所以说合理顺畅的空间布局,是样板房设计首先应该具备的条件,也只有这样才能成为“卖点”,完成地产商促进销售的使命。按照目前国内的情况来看,房地产的规划设计是与室内设计分开的。几乎室内设计师在接手项目的时候,第一步往往是对原建筑平面布局进行优化改造,这样直接造成的后果是没必要的打墙砌墙,浪费了人力物力,在大力提倡“绿色”设计的时代,非常有悖于“绿色”设计的做法。

现在样板房设计趋向于轻装修,重装饰,前期硬装造型以利落大方见多。主要是通过空间界面造型的比例关系,材料色彩对比定下整个空间的黑白灰主调,再通过后期软装沙发、灯具、小饰品等去丰富空间的色彩层次关系。

随着地产业的发展,样板房设计给予设计师无限发挥的平台,同时各种各样的约束同样存在,设计师必须在这样的约束中去求突破,也只有突破才能产生好的作品。

郭仕君

达美装饰郭仕君设计组

Maidangnu mansion

麦当奴大厦

设计单位: Team Mix Design& Decoration Co., Ltd 香港天域室内设计工程有限公司

设计师: 郑秋基

项目面积: 278平方米

In accordance with the preferences and living habit of the owner, the designer makes the tailor-made design for the room. Whether the fresh and bright living room or simple and comfortable mater rooms, use the modern lines and color tones to express a spacious spatial sense and raise sense of hierarchicy visually. The most spectacular object in the living room is the T-shaped Wenge screen which is hung, and whose heavy sense is alleviated by displaying optical effects at the bottom of the cabinet. The black glass beside the screen which separates the wall and study adds the levels of space. Most of the cabinets are square, decorated by different line to enrich the plane. Master room is slightly different in style, adopts the hotel like design, to create a neat and comfortable atmosphere.



设计师依照屋主的喜好与生活习惯度身订造这个居室的设计,不论是清新明亮的客厅,或是简洁舒适的主人房,均以现代化的线条及色调来表达宽敞的空间感,并且提升视觉上的层次感。

客厅最瞩目的可算是T形的乌斑木屏风,以垂吊的方式设计,并在柜子底部加入渗光效果,减轻屏风的笨重感。屏风旁边的黑玻璃将墙与书房的间隔,一虚一实的配搭增添了空间层次。大部分柜子均以方正设计,饰以不同的线条丰富平面。主人房的风格则略有不同,以酒店式设计,缔造整齐舒适的气氛。





客厅与餐厅
Living room and dining room



客厅与书房
Living room and study







