

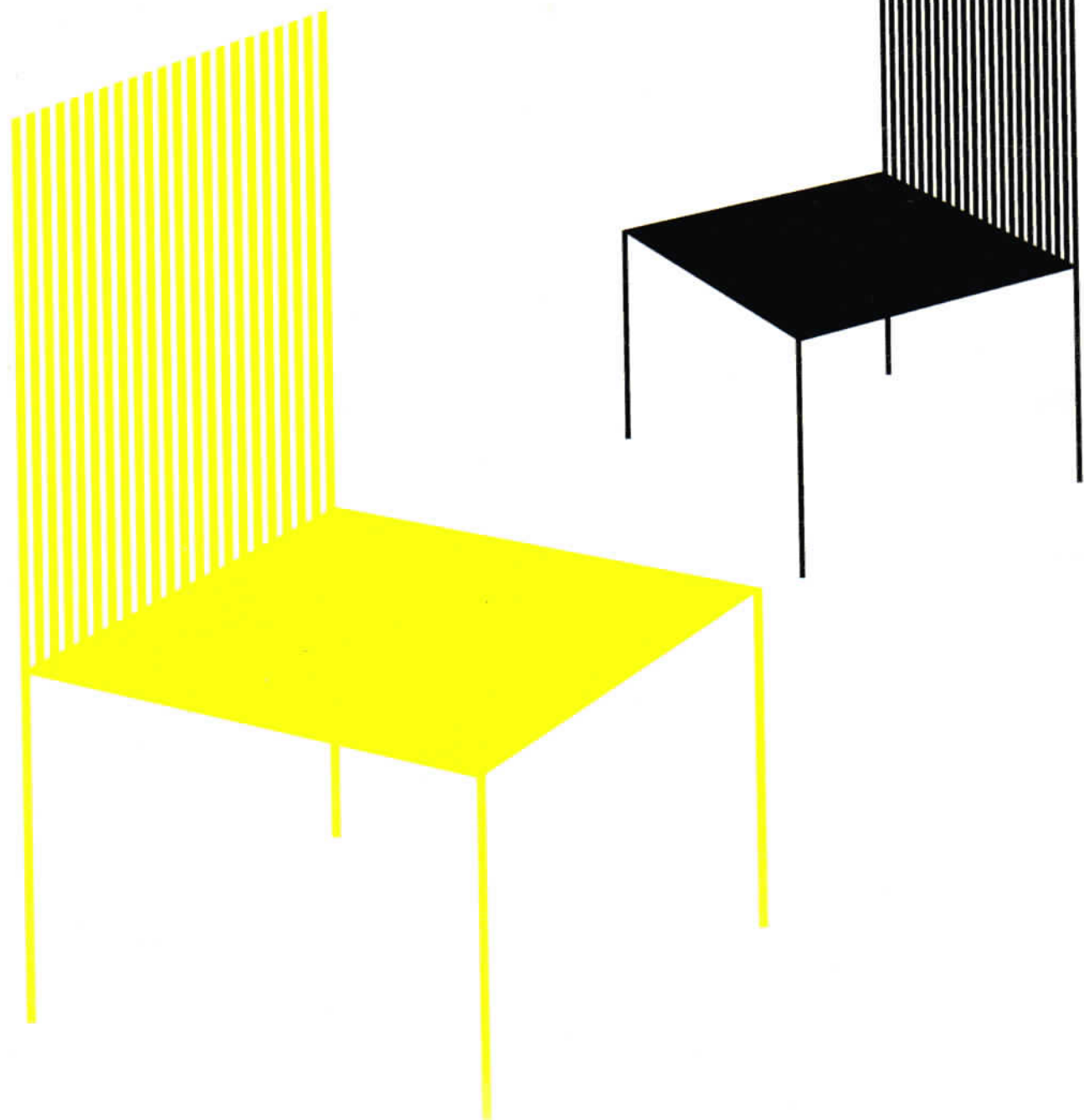
DESIGN AND DIALOGUE

INTERVIEW WITH
127 INTERIOR DESIGNERS

设计与对话

127位室内设计师访谈录

本书编辑组 编





Roberto Paporcone

Licensed in Architecture in Federico II University (Naples), after spending part of his career between Holland (TU Delft) and Spain (ET San Sebastian), Roberto came to Barcelona in 2000. His initial contact with interior design was in the studios ArX Projects (Custo stores in Barcelona, Paris, Milano, La Coruña) and AM Asociados (corporate image for DKV Spain, stores in Almería and Melilla, etc), until he arrived to Alonso-Balaguer Arquitectos Asociados (Sunborn Yacht Hotel in the Barcelona Forum, Arab Baths of Barcelona, Low-Cost Prestige Hotel and restaurants in Sant Cugat, Barcelona), when he actually works as director of their Interior Design department.

Roberto毕业于那不勒斯Federico II大学建筑系，并分别在荷兰阿姆斯特丹和西班牙巴塞罗那两个地方工作后，在2000年到巴塞罗那，开始在空项目中工作室（巴塞罗那、巴黎、米兰等地的Custo酒店）和AM事务所（西班牙DKV公司形象设计，梅利利亚等地的高档形象设计）接触室内设计，直到后来和Alonso-Balaguer建筑事务所，他真正成为了那里室内设计部主管。

1. "Crossover" is very popular in different design areas nowadays. And what is your view towards this and is there such design elements in your works?

Coherence, as in any other job, is basic for a good work. The concept must be the start point: a good idea is born, then develops, changes and comes to an end. To express the same concept, we can use different languages, syntax, words, playing with infinite shades, but the concept is always one. Is the part of the job that allows us to continually change and reinvent the object. Every client is different and, consequently, different will also be their assignments, the results and the tools we can use. Mixture of different objects and styles has to be understood as a language that wants to express a unique thought, with shades that depend –of course- of its client or assignment. The richness of each language consists in the use of modern terms (neologisms) and old terms (archaisms); we achieve harmony mixing all the words that exist.

For example: in the case of a lobby for offices of a chemical lab with food products, we used a white box/container, pure, immaculate, aseptic, almost like the base of Limoges ceramics, and then we broke the continuity with an object from the fifties –rescued from an unknown antique dealer-, as well as an Catalan avant-garde kitchen piece, located with extreme precision and balance in a corner of an empty plate.

1. 对于目前很多行业都在争相追赶的“跨界设计”您怎么看，在您的作品中是否存在跨界的元素？
连贯性在任何的领域中都是成功的基础。此概念关键点：一个好点子的诞生，然后逐步展开，变化，最后结束。为表达相同概念，我们使用不同的语言、语法、词汇，用不同的手法来影射，但概念仍然是一个。工作中允许我们继续改变或者重新设立目标。客户的要求是多种多样的，所以任务不同，结果和所采用的工具也会不同。不同物体和不同风格的混合如同一种语言，表现出一项统一的思想，反映客户的想法和任务。语言的丰富性存在于新语和古语的应用中；我们将已有的所有词汇进行融合。例如：一个实验室办公休息室项目中的食品用具，我们采用白色容器的设计，纯净无瑕，很象法国陶器的基座，然后我们用一个古董打破了连续性，古董买自一个不知名的古董商，同样一个加泰

罗尼亚风格厨具摆放在一处精确的位置上，为角落处的空餐具起到平衡的作用。

2.Environmentally friendly and advanced materials are very popular today. Are these materials largely applied in the interior design? What is the common idea of most people towards this?

Environment has an absolute priority in all our choices. We tend to prefer materials not only natural but recyclable, i.e., a prefabricated doormat made of tire slices, whose endurance and aspect combines perfectly with all kinds of ambiances and styles. On the other hand, we continually look for new and experimental products that allow us to reach unique effects and shapes. In a word, the tendency is to go parallel in both directions, without sustainability and respect towards environment in our sights. A great example is the 'in fiery' project of hotels made out of recycled freight containers, assembled for a new use, that make the user remember that everything changes. Almost everything can be recycled. Creativity is in the mastery of helping in this process.

2.目前室内设计中环保与新型科技材料的适用与人们对这些概念的认识和接受的情况是怎样的？

环境材料在我们设计中的是首选的。我们倾向于自然可回收的材料，即用轮胎碎片做成的擦鞋垫，将款式和耐用性很好的结合。另一方面，我们继续寻找新的实验性产品，可以使设计表现出独特的效果。总之，在选择材料上，这两个参考因素是平行的，没有刻意偏向于环境一方。一个很显著的例子就是 'in Fiery' 酒店项目，我们采用回收的集装箱为材料，赋予其新的用途，让使用者有所创造。几乎所有的中心就可回收再利用。在此过程中创意力起主导作用。

3.Would you please talk about the fashionable elements applied in the interior design? And how do you use these to express your creative design ideas?

Lately, it seems to be a subject treated everywhere: from architecture to design, from kitchen to literature. Apart from fashion elements, we have to talk about fashion

'authors' in charge of spectacular projects that are provocative. An emblematic case I recall from the last 'International Design Fair' of Milano was the presence of the same author in the launch of different objects from different companies. You can see it is a way to reach the 'goal' of selling products: Fashion sells. It is clear the fashion sells better but it also, with the time, goes out of fashion. The secret is not using easy and fashionable elements, but using them with measure and in the true sense of the word. Strong examples of what never goes out of fashion are the Kelly bags of Griffe Hermes, designed and produced today with the same elegance and craftwork of always, or the sensible refined details in the Carlo Scarpa Olivetti stores in Venice. In both cases, conception of shape and space goes along with the function.

3.请您谈谈当前室内设计的流行元素，您怎样利用这些元素来表达自己的创作意图的？

近来，时尚元素成了主题，从建筑到设计，从厨房到文艺。除了时尚元素之外，我们不得不探讨下那些创造出引人入胜项目的时尚创造者。回想起最近一届的米兰国际设计展览会，展出了很多相同设计师在不同公司设计的产品。你可以看出推销产品的方式，所谓：时尚销售。时尚商品虽好，但随时间的消逝而过时。秘诀就是不要使用简单且一时流行的元素，而是要采用适当的方式。从不过时的经典案例就是Griffe Hermes的Kelly手袋，它的设计和生产都堪称经典，且威尼斯Carlo Scarpa Olivetti商店精致优雅的细节设计都令人记忆犹新。两个案例中，造型和空间的设计理念都为功能服务。

4.Detailed design usually determine the overall effect, and what is your attitude towards this?

Details represent the most natural –and difficult- way of developing a concept. Without the concept it all would be abstract, without reaching a practical realization. Details are also like gymnastic exercises that develop the muscle of intellect in order to 'spontaneously' solve different kinds of problems. Lots of times –due to lack of time and scale leaps- this practice is abandoned. I might point to the master poetry of Scarpa or the disarming simplicity of Japanese designers... To me, developing details through satisfying and coherent solutions is one of the most important things in my work.

4.对细节的构思和处理往往决定设计的整体效果，您在这方面有哪些体会？

细节是展示理念的最自然方式，但同时也是最难的过程。如果脱离理念，一切都变得抽象，达不到效果。细节就像在体育训练中锻炼肌肉一样，会自然地解决不同的问题。在很多情况下，由于缺乏天时地利，实践被放弃。但对我来说，通过令人满意的连贯手法而形成的细节设计，是工作中是最重要的部分。

5.How can you balance the practical and artistic feature of the interior space?

There is a Latin sentence that says 'Ars artis gratia'; in English, 'art for art's sake'. We can always think in which practical advantages come from doing something: Art is the superior stage and has to keep on advancing through sheer pleasure. On the other hand, in our job, 99% of our works must answer to the client's need. In that sense, I would talk about creativity instead of Art, as this last term is certainly abused. Inventive and constructive imagination help us meet the practical requirements in a fast and efficient, also easy, way.

5.在处理室内空间的实用性与艺术性的关系时，您通常要考虑哪些方面？

有一句拉丁语是这样说的 'Ars artis gratia'，在英语里意思是“为了艺术而产生艺术”。在这句话中，我们常常认为实践的优势来自于脚踏实地实干：艺术是一个高级阶段，而且必须伴有满腔的热情。另一方面，我们工作内容的99%必须满足客户的需求。这样，我喜欢说用创造力代替艺术，因为此种情况下用艺术这个词不妥当。具有创造性的和建设性的想象力对满足客户的实际要求是很有帮助的，很快、很简单，并非效率。

6.How can you deal with the different opinions between your design and client's demand?

Starting from the point that there is no ideal client, even not ourselves, I would say the main exercise is a previous talk with the customer, where we can learn about his tastes and needs. The second step would be re-elaborating this information through memory and then starting the production of a concept, easy to recognize for the client. In the end, we talk about a work focused on selling a product that must be familiar to the senses. We never have to violate the wished of the client; instead, we must educate him into a discipline and a language that might be new to him. To this day, I can say I've achieved such goal to a 85%.

6.当客户的要求与您的设计理念存在矛盾时,您是怎样处理的？

首先没有理想的客户，甚至连我们自己也不完美。首先要与客户进行交流，从中感受客户的品位和需要；其次就是要对客户所传达信息进行详细的整理；然后开始形成理念，与客户达成共识；最后，讨论的中心就是价钱问题。我们从从不违背客户的意愿，然而，我们必须教会他们一种全新的思维。到此，我可以说已经完成了目标的85%。

7.As a successful designer, in your opinion, what professional quality is a must?

I honestly think there is a lot to learn, experiment, change and reinvent. Also, I'm convinced the main thing is to keep a fresh attitude, to know how to enjoy every moment. In a word: the secret



Vincci maritimo

Vincci Maritimo is a hotel inspired by the sea. With four stars and 144 rooms, this building is a part of the residential compound Illa del Cel, consisting of two towers of housings close to the Barcelona Forum and the Mar Bella beach. Its situation is favoured by the immediacy and the sights of Diagonal Mar's Park, being part of the most important urban expansion Barcelona has experienced since 1992.

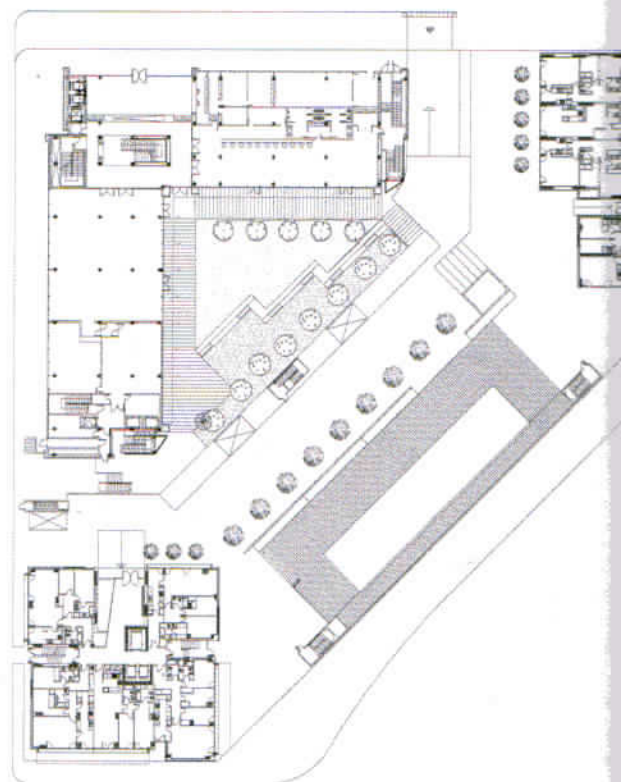
The visitor is immersed in a graphical tour across the building, with sensations that will transport him to the sea world. On the ground floor, the public functions are located as the hall, the receipt, the bar, the restaurant and the lounges that face an exterior garden. These spaces give body to different environments interrelated in a diaphanous floor, as the garden connects visually both wings of the building, producing permeability between interior and exterior areas by mixing several styles of minimal gestures through four basic materials: glass, stainless steel, ceramics and wood.

Endowed with the latest technological advances, Vincci Maritimo bets for the future, going beyond the urban and metropolitan reality of the building, and reflecting a functional and ultra-modern conception.

VINCCI MARITIMO酒店是一个以大海为主题，拥有144个房间的四星级酒店。这个酒店是Illa del Cel的一部分，包括临近巴塞罗那广场的两个住宅塔和Mar Bella海滩。并且可以直接看见Diagonal Mar's公园，这个公园是1992年巴塞罗那城市扩充之后重要的一部分。

游客们穿梭在如诗如画的酒店之中，仿佛置身于大海。在第一层，公共区坐落在大厅，酒店的接待处、酒吧、餐厅和休息室都面对着外面的花园。通过透明的地板将这些不同环境的区域连接在一起，外面的花园看起来就是酒店的翅膀，玻璃、不锈钢、陶瓷和木材的混合使用使酒店的内部和外部之间产生了一种渗透的感觉。

在赋予了最新的科技之后，Vincci Maritimo为未来做好了准备，它将要超越城市内建筑物的真实性，从而反应一种功能性的、超现代的概念。





Vincci maritimo酒店



is not to get bored and cope with what's new with experience.

7. 您认为成功的室内设计师应该具备哪些职业和业务素质?

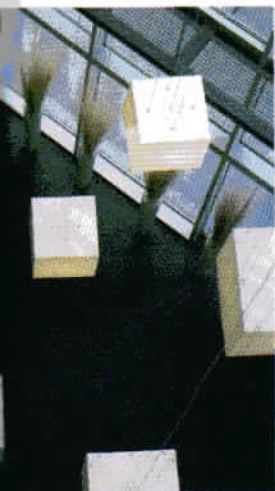
坦白地说,我还有许多的事情要去学,去试验,去改变,去发现。同时我认为一个优秀设计人员最主要的素质就是要保持一个新鲜的态度,知道怎样享受每一刻。总而言之,秘诀就是不要变得无聊,并用经验与新事物进行较量。

8. What do you think is your most satisfying work among your recent creations? What aspects have you paid more attention to?

I would name a project that's still on course, satisfying and also extremely problematic due to some differences with the client: a five star floating hotel with a complex functional program, the comforts of a luxury hotel and the sensations of a yacht that's directly attached to water. A metallic shape covered with flakes changes colour depending on the hour of the day and makes easy the integration of this seven-storey floating building in a marine environment. The funniest moment of my career was to invent the storyline for a comic strip created to explain the concept of the project. With the same excitement and professional delivery, I recall a project that was developed during my studies in Holland: a 'hall of fame' (school-theatre for celebrities); although it happened twelve years ago, I think I haven't lost my illusion and passion towards my job.

8. 在您近期创作的作品里,最满意的作品是哪一个?您更多地关注了哪些问题?

我最满意的项目还在进行之中,而且还有许多的问题亟待解决。一个具有复合式功能的浮动式五星级酒店。由于设计接触到水,所以整个项目有一种游艇的感觉。用鳞片覆盖的金属外形可以在一天中不同的时间变幻颜色,且很容易将七层楼的浮动式建筑整体引入一个水域式环境。在事业中我感到最有趣的时刻是将连环画的故事情节融入到项目理念中去。同样的兴奋和专业表达能力,让我想起了在荷兰学习时的名人纪念馆项目,虽然那是12年前的事情,但我想我没有失去对工作的幻想和激情。



LOBBY

大厅

DETAIL: LIGHT SCULPTURES

细节:灯饰