



# SIMPLE BEAUTY 简单美

居住空间 Dwelling Space

马勇 黄滢 主编



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# SIMPLE BEAUTY

# 简美

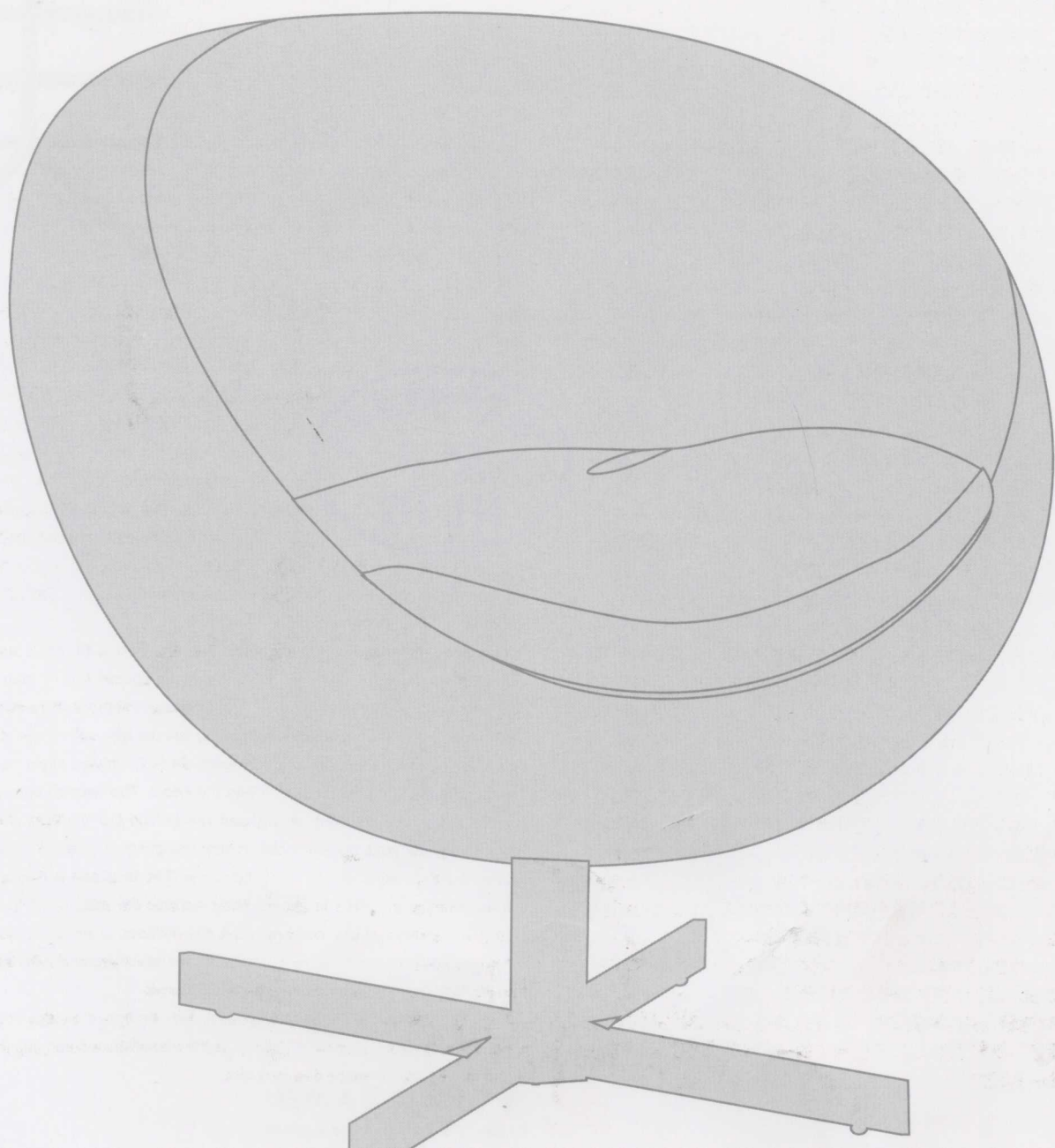
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RETURNING TO BEAUTY  
ESSENCE WITH SIMPLICITY  
以极简创意回归美的本质





设计创意产业前所未有地在全球版图上铺张开来。在沙漠上缔造出梦幻王国、在地底开发商业不夜城早已被人类实现，而在天空打造行宫、在海底搭建旅馆的规划也已经在设计师的蓝图上绘制。人类以万丈豪情实现着一个个梦想，这个世界似乎只有想不到，没有做不到。

设计创意产业的快速发展，令全球知名的博览会、家具展、产品展、文化展、艺术展人流涌动，炙手可热，传媒报导连篇累牍。创意与设计已经成为提升产品竞争力与附加值的不二法宝。国际大都市都积极进行创意产业园的建造，希望设计师们的魔法之手可以点石成金，助推经济快速增长。

各式时尚生活传媒，如果没有关于设计的篇章，就仿佛与时代脱节；各大院校的设计系总是热门；各个大中型城市都摩拳擦掌地建立着各式创意园，没有创意园的城市很容易被打上保守落伍的印记。人类就这样乐此不疲地自我折腾着，无可逃避地被设计着。

设计改变着我们的生活，便利、丰富着我们的生活，对现代人来说，就像身体的一部分一样难以割舍。可是什么才是真正好的、适度的设计，却是每个设计相关从业者应该思考的问题。一双筷子被精雕细刻描金绘图一番就成了艺术品，价格飙升百倍，却已不能再拿来当筷子用，成了摆设；好端端的椅子非要设计得奇型怪状到坐上去根本不舒服才肯罢休；灯具本来是为了照明，却缠上一堆羽毛遮挡光线，美则美矣，易燃的羽毛总让人担心它使用的安全性。

任何东西都可以被设计，但设计有有价值与无价值之分。有价值的设计包括以下三类：第一类是功能设计，令功能更完善，使用更便利；第二类是情感设计，让我们的精神得到归依，情感得到抚慰，视觉得到美化；第三类是实验性设计，保护设计者无穷的想象力与创造力，并进行创意和变革实验。那些依附在设计的名义下横生枝节、怪异变型的无价值设计则应当摒弃，以保持设计本身的环保与节能。

这是一本关于室内空间设计的书，并不复杂，设计的大道也是共通的。当花样翻新、繁复拥塞的设计充斥市场时，我们希望借此机会进行一次净化，重归设计的本源。我们特别邀约的当代优秀设计师用他们别具创造性的设计，为我们展示了一个共理：大道至简，唯美至上。

走遍千山万水，阅尽人间万象，融汇东西文明，最后终究免不了删繁就简，回归简单的本真和生活的原色。精炼、简约，已不仅仅是一种设计风格，也是一种时尚生活态度，一种具有极强适应性的现代精神。少即是多。简，可以融汇东西文化特色；简，是世界通行语言；简，可以千变万化；简，包容无限想象。简约而不简单，现代设计不再似它刚出现时那般冰冷和刻板。简练、优雅、不失亲切的家居生活，形式和功能结合得天衣无缝，充满了舒适宜人的气氛。这正是本书想呈现给读者的气质。

本书内容分为三个部分。第一部分是“简素”。虽然只是黑、白、灰的基调，设计师却以精练的语境，极具包容的空间设计，让空间回归理性和单纯，再配上点睛设计，让家的优雅可以持久延续。那一笔点睛，就像舞台暗下来时中间那一点晶亮，显得光华灿烂、意味深长。第二部分是“温暖”。其实简练的设计也可以很温暖，就像冬天里的一抹微笑，直接照进心田。但这一部分温暖是色彩与艺术的唯美结合，让你发现简练而善于隐藏的现代设计原来有那么多可贵的“留白”，让你自由挥洒个性中最独特的部分，从而打造一个独一无二的家。第三部分是“形塑”。设计师天性中就有艺术家的浪漫，他们用雕塑家的手法对空间重新塑形，在平直的墙角拉上弧线，打破空间的平直，创造出曲折延展的线条。这样的家就是要让人一见难忘，我型我酷，请你见证设计师的飞扬激情。

《简美》以境界做甄别，邀请的都是亚洲极具代表性的当代设计师，以简约唯美、风格独特的空间设计作品，记录属于这个时代的精彩。

Design creation industry is going globally unprecedentedly. The fantasy desert palace and the underground ever-bright city have long been realized, while the sky palace and the under-ocean hotel are being designed. Man is ambitious to achieve dreams one after another. There is hardly anything you can think of that man is not able to do.

Due to the rapid development of design creation industry, the world-renowned expo, furniture fair, product exhibition, and culture and art exhibition are surging and drawing media's attention. Creativity and design has been the only weapon to enhance the competitive power of product and add value to it. Large international cities have actively constructed creativity industrial park, hoping stone can be made into gold with the magic hands of designers and economic development can be speeded up.

All kinds of fashion medias will seem out of date without chapters about design; design departments of colleges and universities are always popular; various medium and large cities are gearing up to build a variety of creativity parks, without which any city is easily be marked with the conservative and outdated imprint. The human designs everything happily and inevitably.

Design changes, facilitates and enriches our lives. For modern people, design is like a part of the body and hard to part with. However, what is really good and appropriate design is what every designer should think about. A pair of chopsticks which is carved and drawn delicately would become artwork, whose price soars beyond imagination, but it is no longer a pair of chopsticks; a chair is left alone only when it is designed so odd in shape that it is uncomfortable to sit in; a lamp aimed to light is entangled by a pile of feathers, which block out light and make the lamp more beautiful. However, the flammable feathers are always dangerous.

Anything can be designed, but some designs are valuable while some are valueless. The former includes the following three categories. First, function design, improve functions and make the thing more convenient to use. Second, emotion design, have our spirit converted, emotion eased, and vision beautified. Third, experimental design, protect the endless imagination and creativity of designers. Those worthless designs that are complicated and odd should be abandoned to keep design environment-friendly and energy-saving.

This is a book about interior space design. It is not complicated, and the design ideas of these projects are the same. Nowadays, the market is flooded with complicated designs. We hope to take this opportunity to purify designs and return to the essence of design. In particular, we offer a platform where outstanding contemporary designers with their unique creative designs show us the essence of design: the simplest is the most beautiful.

After adopting many elements all over the world, integrating the eastern civilization with the western civilization, finally it is inevitable for design to return to the simple nature. To be refined and simple is not only a design style, but also a fashionable attitude to life and a modern spirit with a strong adaptive capacity. Simplicity resembles richness. It can integrate cultural features of the east and the west; it is a world prevailing language; it can be ever-changing; it can contain unlimited imagination. Simple but not dull, the modern design is no longer so cold and rigid as when it first appeared. Instead, it is concise, elegant, intimate and comfortable. It is a perfect combination of form and function. That is what this book would like to present to the reader.

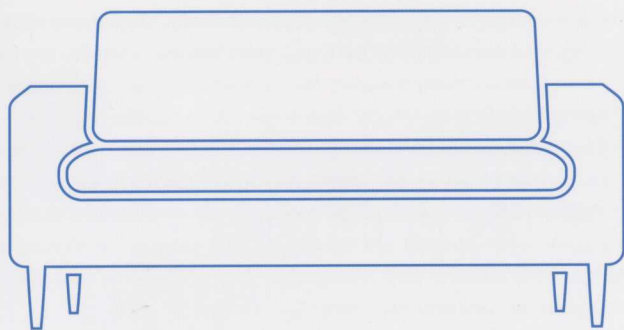
This book is divided into three parts. The first part is Simple Elements. Although only with black, white and gray color, designers make spaces rational and simple, with concise contexts and quite accommodating space design methods. Meanwhile focal points add lasting elegance to the space. A focal point is like the light spot on a darkening stage, shining and meaningful. The second part is Warmth. In fact, simple design can also be very warm, like a winter smile directly shining into the heart. The warmth comes from the aesthetic combination of color and art, so you can find behind the simplicity of modern design there are so many valuable blank spaces so that designers can develop freely their most unique personality in order to create a special home. The third part is Space Shaping. Designers are as romantic as artists in nature. They reshape the spaces the way sculptors work. For example, arc lines of wall corners break the stiffness of the space, and set up twists and turns. Such homes would be memorable places which are cool with their individual shapes. You can feel the designers' passion in these spaces.

Projects contained in *Simple Beauty* are designed by the highly representative contemporary Asian designers. They record the excellence belonging to this era with simple, beautiful and unique space design works.



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# 简素

## SIMPLE ELEMENTS

---

在质朴的泥土中才能长出世界上最美的花，

越低调越高贵。

简洁的序列，素雅的黑白灰，

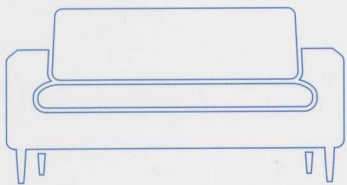
永恒的格调。

The most beautiful flowers can grow out of the plain earth.

The more reserved, the nobler.

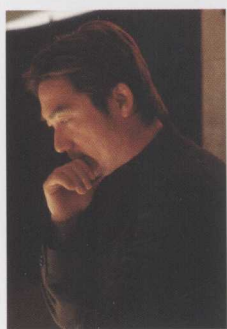
Concise order, simple and elegant black, white and gray  
make the pattern everlasting.





## BREATHING WITH NATURE 与自然一起“森”呼吸

台湾 M 宅 Taiwan M Mansion



设计机构：真工设计工程股份有限公司

设计师：程绍正 韬

摄影师：李国民

面积：870m<sup>2</sup>

用材：杉木清水模、石材、原木、磨石、铁件、布帛

**Design Company:** Z-Work Design Associate

**Designer:** Alex Cheng

**Photographer:** Guoming Li

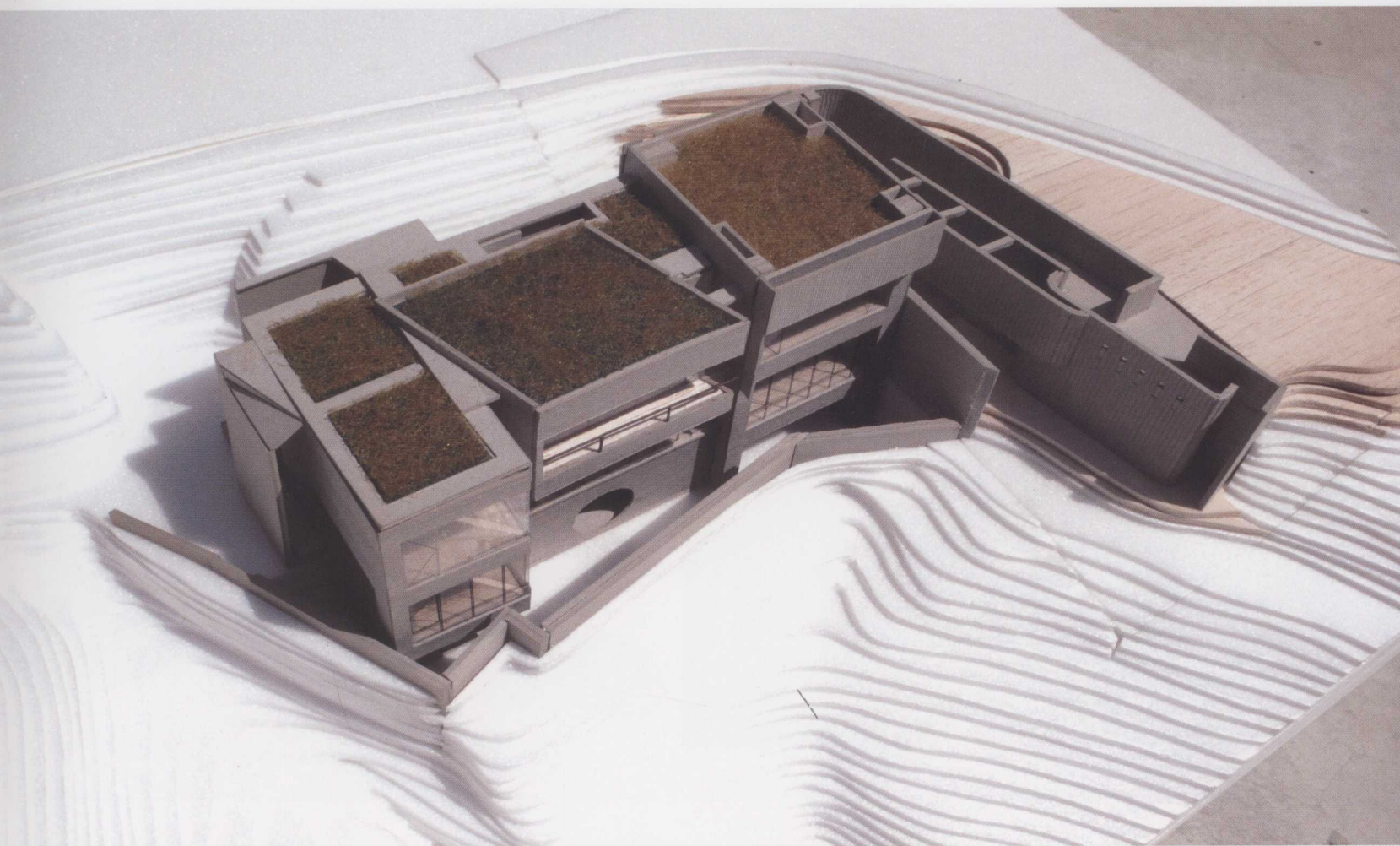
**Area:** 870m<sup>2</sup>

**Material:** as-cast-finish concrete of China fir grain, stone, log, grindstone, iron panel, fabric

作为一个大企业家周末在台湾山区和家人度假用的朴质宅邸，同时也是许多高端客户的顶级住宿招待所，这个在性质上被双重定位的住宅，在什么样的设计基础上可以不着痕迹地完成联系，并彼此相互统一成为一种天衣无缝的和谐环境、成为一个真正的“家”，不管使用者居住 10 年，或者只是 1 天？

设计者还是得回到那个最原始的辩证：二者之间内外在均共有的基础为何？这些基本的建筑组构元素，不论在机能方面抑或在造型、风格方面会不会互相抵触，彼此不相容？于是从基地设计到建筑及室内设计，甚至到软装与陈设，诸多繁琐的定性、定量的问题都需要考虑。一个招待所与假日住宅彼此之间的共生共荣，就要在组构元素的联系、渗透、互补之间拿捏平衡。





在内在机能方面，一间自然舒适且气质高贵的客厅、一个与餐厨混合的时尚吧间、两间温暖平和的睡房与一个粗犷的自然野味中夹带着人文韵味的就餐区，已足够成为高级招待所与休闲住宅之间共同的组成元素。这些基本共通元素虽然简单，但对一个充满自信的招待所型住宅而言，其实已经够用。对设计者来说，怎么在简单明确的机能之中创造更深的使用趣味及生活意趣，在凡俗的现代基本价值中开创不俗且特属于菁英族群的使用雅趣及品位风格？这才是设计创作中最耐人思索、最具挑战性且最有趣的一方面。

只有这样，这个特殊建筑在设计中甚至日常生活中的文学性才会开展。换句话说，在各项机能被定义前，视觉的心、造型的手都不应当操之过急，以免令作品流于视觉造型上的肤浅艳俗，而犯了浮躁的毛病。在这里，面对这样的命题，设计者的心只能是自制的。正如在文章中，不必太舞弄文学元素，那可能无关文学；在艺术中，不必太沉溺于彩料工具，以免离美学越来越远。如果在单纯的创作元素中，要达成非凡的美学成就，那就只能向内发现、向深处发展，在清远中挹取芬芳。一如苏轼使用简炼浅白的文字，即可透露生活雅境与深远的人生意趣；又如

李清照的精粹语词，“三杯二盏淡酒……满地黄花堆积”，就足以勾划出一个不俗女子对凡俗爱情最深远的思念与非凡哀愁。将世俗的机能深化、意趣、活化，原来一种被精练后的凡俗，才是设计。

在大山的面前，要安定下来，建造一个和谐的家，态度谦卑还远远不够；在创作的彩墨之间，即使惜墨也未必定成大作。同时，建筑还要对陪衬与旁的客体显露其贵气。创作态度与工具手法的收放双重考验着空间创作者在主体描写对象中（在建筑中，亦即凡俗生活中）的出入自由性。这就是 M 宅的一种属于东方文学的创作内涵，这是一种对人、对空间、对土地、对文化、对这一片旷野中大山的谦恭之意。这种设计，既是谦卑的回敬，也显示了其美学贵性。

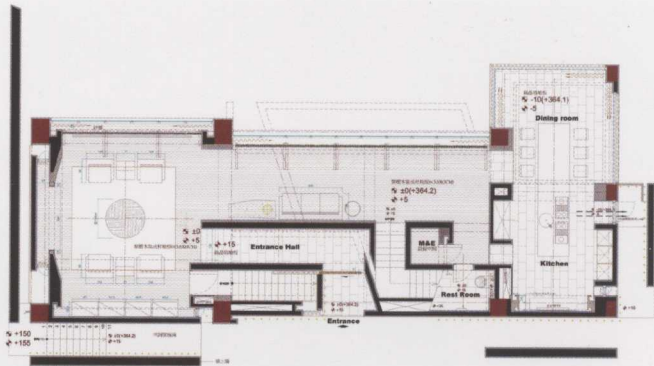
26 年前，我念美术系的大学时代，每日必经一处矗立于山谷前的绝美环境，极其自然，亦极富诗意。彼时，我从没有想过，有朝一日会在这曾让我感动也孕育我美学能量的环境教育基地上，轮到我用一种最深厚的设计能力来面对它。但什么是深厚呢？是悠远的意境、空间笔墨材料的收放，还是空灵的贵性与出入凡圣之间的自由生活意趣？希望今日我的作为对得起这座期盼过我的山，也对得起往日我对此山的期盼。





Both serving as mountain villa for an entrepreneur's family on weekends and top hotel for topmost clients, this project is granted with double positions and designed to realize both purposes naturally. They should be integrated harmoniously to make a real "home", whether it is used for ten years, or just one day. That's the most challenging.

Designers have to take the challenge mentioned above into account. What's the basis for the coexistence? Will these elements be inconsistent with each other in terms of function or appearance? There are many qualitative and quantitative problems to be considered, from base design, construction, interior design to decoration. The combination of a hotel and a holiday villa will coexist through the



一层平面图

First Floor Plan



负一层平面图

Basement Floor Plan

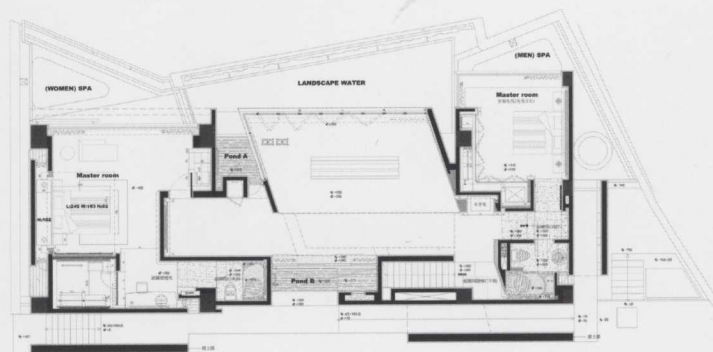






contact, penetration and complementation of all elements.

In terms of function, the project is designed with a natural, comfortable and noble living room, a fashion bar combined with dining room and kitchen, two warm and calm bedrooms, a soup kitchen with the natural flavor humanities, which a luxurious house and a top hotel share, thought simple but enough for a confident hotel. The most challenging and interesting for designers are how to create more fun and joy out of these simple and clear functions and how to build up an impressive and special taste and style exclusive to the elites out of



二层平面图  
Second Floor Plan





these usual and basic modern functions.

Only when the functions are defined can the design of visual effect and style start, or the final work would be superficial because of arrogance and rashness. Designers should be self-constraint when designing this project. This is the same case as writing and painting. Too many literary elements do not mean literature; the more one is indulged in color and tools, the farther he or she is away from aesthetics. If one wants to make great aesthetic achievements with simple elements, he or she can only make discovery further and deeper. For example, Shi Su, a great poet in ancient China, could express far-reaching and elegant charm throughout life with concise and plain language; another example is Qingzhao Li, a great woman poet, expressed her most profound longing for her husband and extraordinary sadness with simple descriptions. Deepening and activating secular functions, this is real design.

Faced with mountains, we had better















calm down. However, when we design the building, to be humble is not enough; and simple elements also don't guarantee a masterpiece, because the building should look noble. How to adopt appropriate techniques, tools, attitude and methods, neither too humble nor too gaudy, is a real challenge for designers. This is the design connotation of M Mansion, belonging to oriental literature. It is a humble attitude to people, space, land, culture and the mountains in the wild. When the project is designed this way, it's rewarded with an aesthetic nature.

Twenty-six years ago, I, a student of Fine Arts Department of the university, must pass by a beautiful valley every day, which was quite natural and poetic. Then I never expected that one day I would conduct a design in this place, which moved me and nurtured me, with the most profound design capability. But what does profound mean? What I actually hope is that what I do today can live up to the mountain's expectation for me and my expectation for the mountain.