

RICKY WONG COLLECTION

黄志达作品

ambiance

安毕恩斯 II



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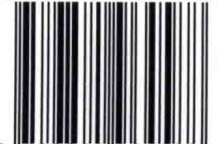
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“安毕恩斯” 来源于“ambiance”，气氛的意思；但又比这个单词的本身的意思更高一层。从设计的角度来说，“安毕恩斯”指的是空间的气氛，但也不仅限于此，它还代表一个空间的情景和无法用言语表达的感受，以及这种感受背后隐藏著的生活意境。这就是黄志达认为在空间设计中最重要的设计理念。



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與黃志達清談

A dialogue with Ricky Wong

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DATE日期: April 28, 2011

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PRESENT人物: George Lam / Ricky Wong

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Looking Back and Ahead

In 2004, Ricky Wong published his first collection of works "Design Pioneer 04". Later he published other two work collections "Design to Inspire" and "Ambiance". In 2011, he continues to record and share his recent ideas and experience of design in his fourth individual work collection "Ambiance II". On the eve of publication of "Ambiance II", Ricky takes the chance to look back and make a conclusion for the past few years.

Reviewing his first work collection, Ricky told us that both his attitude and design have become more mature. "My team has expanded along with my business. The coming of new colleagues and the change of my team introduce new dynamics for my company as the different ideas contributed by new colleagues always stimulate my mind and creative work, enriching the project design," Ricky said. At the same time, market changes and customer needs bring adjustments in his design and attitude.

"Every era has its own new ideas; design should not only emphasize creativity, but also appropriate implementation," Ricky said. The changes of client demands give Ricky some aspiration and reflection

about the competition in the design industry. "The robust real estate markets of Mainland China and Hong Kong give rise to the prosperity of design industry. The number of projects in the market increase so as the number of design companies from which clients can choose. Instead of the transformation of market environment, the reason of keen competition in the design industry is the unclear requirements of clients. If the clients have a clear direction of the design, they will choose designers based on their style and quality; hence a keen competition will not be resulted. However, when the clients are choosing design companies, they usually do not know about their functions and standards, leading to the deterioration of the quality of design companies. Competition is common, and it is reasonable as long as it is based on the same standard line, but it is not the case in the market at present."

Facing the ever-changing business environment, Ricky said that he always had to deal with the dilemma between being a designer and a businessman. When he talked about how to solve this dilemma, he shared with us his unique work philosophy – let

回首 · 展望

二零零四年，黃志達推出了首本個人作品集《居室韵律——設計先鋒04》。及后，他先后推出了《Design To Inspire構》及《Ambiance安畢恩斯》兩本作品集。來到二零一一年，他用第四本個人作品集《Ambiance安畢恩斯II》繼續記錄與分享他最近設計上的點點滴滴。在《Ambiance安畢恩斯II》的出版前夕，黃志達回首過去，親自為這些年作出總結。

重拾第一本作品集，黃志達直言不論個人心態，還是設計皆成熟了不少。「隨着業務的增加，相對地我的團隊亦有做出擴充。新同事的加入、團隊的變化就好像不斷為公司注入新血，新同事往往會有不同的意念，而這些意念

往往刺激我的思維和創作，令項目設計變得更豐富。」與此同時，市場的變化與客戶的需求亦令他在設計和心態上有所改變。

「不同年代總有不同的想法推陳出新，而設計不但單純講求創意，更是需要有良好的執行去互相配合。」除此之外，面對客戶需求的變化，令他對設計界的競爭別有一番體會。「隨着中國國內及香港房地產市場的興旺，帶動了設計界亦變得蓬勃起來，市場上項目增加之余，相對地客戶可以選擇的設計公司亦增加了。不過，市場環境的改變並不一定會對設計界造成劇烈的競爭，反而是客戶沒有清晰的要求才是激化行業競爭的關鍵。假如客戶心底已對設

the professionals handle professional issues. “The dilemma between doing business and creative work has always been there, and the conflicts between the two happen very often. However, when I face this dilemma, I have always insisted in one principle, that is to let the professionals handle professional issues. As a designer, if I am devoted to business strategies and creative work at the same time, I will inevitably lose the balance; therefore, I would pass the business issues to my colleagues of this professional so that I can be concentrated on artistic creation. Of course, my colleagues would consult me on business matters, but I would give my opinion only as a reference and not to affect their judgment. I am not saying that a designer cannot be an operator of the company at the same time, but I think that it is not suitable for a designer to get involved in too many business issues because it will hinder the work progress most of the time.” Ricky said.

The only reason behind Ricky’s concentration on creative work is his passion of design. “I love creative work and my love for it has never been changed. Design brings me lots of challenges. A designer has to be a leader and to propel every step of the work progress; when he follows a project, he has to handle various kinds of sudden change every day, ensuring

that the project runs smoothly and everything goes to plan. I think that the challenges in my design work let me keep a cool head; the process of dealing with clients also gives me a chance to know more about life’s happenings and it makes me feel that design is a both interesting and challenging job. The challenges always stimulate my thinking and bring ‘nutrients’ to my creation afterwards.”

Ricky loves creation so much, then how does he think about creativity and personal style? “As a designer, it is important to have persistence and a pursuit of a specific style and taste but it is not suitable for him to apply a particular style in every project, instead, he should create different moods for the space according to clients’ needs so as to create ideal designs. If you ask me about creativity, I should say that I need to design 50 projects every year and it is not possible for me to bring totally brand new things to my design: just like it is not possible to have a new cuisine every day - but the taste of an old cuisine can differ a lot with different cooking methods of different cooks. I believe that a good design may not employ brand new ideas in every detail and the most important thing is to highlight its character and uniqueness.” Ricky said. Apart from creativity and personal style, Ricky

thinks that trend can enrich creation sometimes. “In my opinion, trend takes the role of leading and it cannot be judged as good or bad, and the key is how designers utilize trendy elements. No matter in what times, there are always different ways to appreciate different kinds of beauty and pursue different kinds of lives. The sensibility of future life style is the best source of inspirations.”

Having been devoted to training designers, Ricky Wong has some advice for the young people who have just entered the design industry. “Designer should be eclectic; though he does not have to possess profound knowledge of everything, he should have understanding of different areas. Beside an aesthetic sense and a personal taste, the most important thing for a designer is sensibility: sensibility is different from skills which can be trained – it is a necessary quality for designers because only it can let you be sensitive to the things around and only with a sensitive heart you can refine the uniqueness of beautiful things and integrate it into your design.” Ricky said.

Ricky lamented the lack of high quality design talents in Mainland China in recent years. Although a great number of design school graduates enter the

design industry every year, it is not quite possible for those inexperienced to help raise the quality of the industry. The key of the shortage of talents in the design industry is the impatience of young people to develop their career. “It takes at least eight to ten years for a graduate to become a mature designer. He needs to encounter some people and difficulties, and experience some success and failure so that he can broaden his horizon and accumulate enough experience.” Ricky said. However, young people today are eager for quick success and in lack of patience and perseverance. Facing such a condition, Ricky has some advice for the young people who want to enter the design industry: “Enjoy design, let creation become your habit. Keep a good attitude because with perseverance and a heart to research, any career will bring you a bright future – the matter is how much time and effort you dedicate to your work.”

When Ricky published his first collection, he designed 10 projects annually; now, he designed 50 projects every year. In these years, there is a significant change in his career. Looking back and ahead, Ricky told us frankly that he did not have too many future plans. “Personally, I never make detailed plans for my road ahead – striving for the best at this moment is the most important.” When we asked him about project types that he would like to attempt, he laughed and said: “Museum and convention centre are the project types I would like to try. This kind of projects involves a lot of professionals and requires a higher level of organization ability; its challenges must be greater than usual projects, so as the sense of satisfaction it will bring.”





計有明確的方向，選擇設計師時便會以風格和質素作基礎，在這種層面上看，便不會存在劇烈的競爭。可是，現今的客戶在選擇設計公司時，普遍不了解設計公司的職能與標準，所以變相令行業在質素方面的門檻不斷降低。競爭是平常不過事，但這應建立在同一水準線上，然而現今市場却缺乏了這一點。」

面對營商環境不斷改變，黃志達不諱言無時無刻均面對作為設計師與經營者之間的矛盾。談到如何化解這些矛盾時，他說出一套獨有的生存哲學——讓專業的人做專業的事。「營運與創作的矛盾一直都存在，兩者的衝突是經常性發生的。可是，在面對兩者矛盾之時，有一項原則是我一直堅持的，就是讓專業的人做專業的事。作為一個設計師，若同時投入於經營策略，難以避免會失却平衡，所以我會選擇將經營事務交給在這方面專業的同事處理，而我自己則專注於創作方面。當然，同事也會就經營方面的事宜諮詢我的意見，但我只會給予參考性的意見，却並不會左右他們的判斷。我並不是說設計師不能同時作為公司的營運者，但我

認為做創作的不宜參與太多經營的事務，因為這樣的話，很多時候會拖慢工作的進度。」

能够令黃志達多年來心無旁鶩地從事創作，原因只有一個，就是熱愛設計。「我喜歡創作，而且從來沒有動搖過。設計為我帶來很多的挑戰，作為一名設計師就等如是一個領導者的角色，推動着事情每一步的演進；設計師在跟進項目工程時，每一天都需要處理各種突如其來的變化，確保工程在預先設計好的軌道上順利進行。我認為設計工作的挑戰能令我保持頭腦清晰，而且在接觸客戶的過程，能見盡人生百態，是一份既好玩亦充滿挑戰性的工作。此外，工作上的挑戰往往能刺激思維，為往后的創作帶來養分。」

既然他如此熱愛創作，那麼他又會如何看待創意與個人風格？「作為設計師對某一種風格、品味有要求和堅持是十分重要。可是，設計師不宜以單一風格套用于每一個項目，應該是按照客戶的需要來空間打造不同氣氛，這樣才能創造出最理想的設計。至于創意方面，以我今



年需設計50個項目來說，當然不可能每一個項目皆融入嶄新創意，就好像吃飯一樣，不可能每天都有新菜式，有時候重新品嚐舊菜式，經過不同廚師的烹調，會變化出不同的味道。我認為好的設計不一定要在每一個細節都使用創新的意念，最重要是點出它的個性與獨有的韵味。」除了創意與個人風格外，他認為潮流有時候也能丰富創作。「我眼中的潮流是一種引領性的東西，並沒有所謂好與壞之分，最重要還是設計師如何運用潮流元素。無論什麼時代，都會有不同的人欣賞不同的美，追尋不同的生活方式，而對帶前瞻性的生活方式的領悟就是最好的設計靈感來源。」

黃志達一直熱心于設計師培訓工作，他對剛進

設計界的年輕人自有一番見解。 「設計師是一個雜家，縱使不需要對所有事物有精辟深入的了解，但必須要對多方面的事物有所認識。從事創意行業，除了美感和個人品味之外，最重要是擁有悟性。其他技術層面上的知識能够后天培養，唯獨個人的悟性是無法后天培養，而悟性這種特質對設計師來說却是十分重要，只有悟性能使人對事物變得敏銳，而只有敏銳的心才能將美麗事物背后的獨特性提煉，並融入設計之中。」

黃志達感慨近年國內設計界缺乏具質素的設計人材。雖然每年均有大量設計學院畢業生投身設計界，但缺乏經驗的人材始終難以幫助提升業界的質素。而行業缺乏人材的關鍵，說到底

還是在于年輕人沒有耐性于業界打拚。 「要成為一個成熟的設計師，在畢業后最少需花上八年甚至十年的時間去沉淀。必須去經歷一些人事、經歷一些成功一些挫折，才可能讓自己開闊眼界和累積足夠的經驗。」然而，現今的年輕人往往急于求成，欠缺耐性和毅力，是令業界欠缺人材的主因，面對這樣的境況，黃志達寄語有志投身設計界的年輕人：「要享受設計，讓創作變成一種習慣。要保持一個好的心態，只要愿意堅持，用心鑽研，任何職業都能帶來美好的前途，問題在于你投放時間和心思于工作之上。」

自出版第一本個人作品集之時，每年設計10個項目；至現在，每年設計50個項目，這些年

間，黃志達在事業上起了顯著的變化。回首過去，展望將來，他直言對未來沒有太多計劃。 「從個人來說，我從來不會對前面的路作仔細的計劃，做好目前才是最重要的。」問及黃志達還有什麼希望參與而未曾嘗試的項目類型，他笑言：「博物館和會議中心是我希望嘗試的項目類型。這類型項目參與的專業人士很多，設計上更需要統籌能力，相信挑戰性定必比一般項目來得更大，滿足感亦更丰富。」



會所
Clubhouse

Clubhouse Design and Management

The history of clubhouse can be traced back to 17th century Europe, where a rendezvous was essential for the aristocracy to share their views on state affairs, literature and art and experience in riding and shooting, etc. The word ‘clubhouse’ is formed by a ‘club’ followed by a ‘house’. Its emergence is an inevitable product of city life, providing an area for indoor activities for the ‘club’, like the jockey clubs, golf clubs and yacht clubs in Hong Kong.

Clubhouse changes as time flies. At present, a number of real estate companies employ the strategy of ‘clubhouse + property’ as the selling point for housing marketing, with plenty of functions inside, including those related to physical fitness, recreation and entertainment. I often ask the developers a few questions when they approach for clubhouse projects: first, how great is your determination to forge it?; second, what is the demand of your target customers?; third, will you run the clubhouse by yourself or employing professionals to manage it?; fourth, do you want to make quick money or have long term plan?

I believe there is a two-way selection between design company and client. The process that the clients find me and make negotiation is actually a process of mutual understanding. Going ahead without thorough consideration is inappropriate since project like clubhouse has more far-reaching effects. It is definitely infeasible to plan without management knowledge or professional assistance even when you have an idea. We hope to provide our clients with cost-effective design or services. The more they earn, the more successful our design is. I am always willing to help them in non-indoor-design issues ‘in excess of authority’, which is just to ensure smoothness of the project. If the developers are less experienced, I will even help with formulating strategies of their brands, including guiding principles of marketing, so as to achieve a long term win-win situation with my clients.

We have designed various kinds of clubhouse among which resident clubhouse is the most common type. This kind of clubhouse plays a dynamic changing role with a design involving

consideration and analysis from different perspectives while searching for a harmonious way for the coexistence of business and art. Resident clubhouse often serves as a sales office at first but serious consideration is necessary to figure out how to transform it into a place for residential services after sales. There should be a couple of methods to recycle sales office: for example, transformation into a local history museum, integration with gardens and parks at an earlier stage, or creation of a ‘pan club’ with indistinct space concept, etc. Quite a few of these ideas have been realized in our work. This also proves that the pursuit of quality is the right way. The theme of design and the positioning of a clubhouse should be able to stand the test of time and pay special attention to the core effect of region and personal connections; as mentioned before, a ‘club’ is formed before a ‘house’.

In recent years, we have been studying and designing golf clubhouse which is a relatively special one among all types. It is unanimously agreed that golf clubhouse is an extension of

the sport and is regarded as ‘the 19th hole’ in traditional golf sport. There is a generally acknowledged rule for its design—it achieves great success if you can see the grassland where the 18th and the 19th holes situated while being able to view the first and the tenth teeing grounds while you are taking a rest at the clubhouse. The interior space distribution of functions should be designed according to the activity flow of club members, providing with them a convenient and noble recreational venue. Clubhouse should incorporate more golf culture. It is supposed to possess some rare golf collections and decorates the classic historical ones in museum manner, presenting the origin, historical background, costume culture and development of golf equipment in a modern approach, like story-telling.

Clubhouse serves a particular group of people so that they can obtain enjoyment and satisfaction in a particular space. If we think more, we will have more meaningful design and a more glorious life of clubhouse.

會所設計與經營

會所的歷史，我們可以追溯到17世紀的歐洲，那時候上流社會貴族們需要有一個聚會與交流的地方，在那里談一些國家大事、文學藝術、騎馬射擊的心得等等。會所是由英文Clubhouse翻譯過來，先有Club后有House，也就是先有「會」，再有「所」。會所的出現，是都市生活必然的產物，是給「會」一個室內活動的場所，比如香港有賽馬會、高爾球會、游艇會。

隨着時代的發展，會所也在變化，現在很多的房地產，都以「會所+地產」的方式來做樓盤的銷售賣點，當然里面的功能也非常的多，包括健身、休閒和娛樂。一般來說，開發商來找我去做會所，我會提出幾個問題，第一：你有多大的決心去打造？第二：你的業務是要滿足什麼樣的人群需要？第三：你是自己經營還是聘請專業的團體去經營？第四：你是想快速賺錢還是有長遠打算？

我認為設計公司跟客戶之間是雙向選擇，客戶找到我，大家洽談的過程，其實是彼此互相了解的過程。會所這種專案的影響是比較長遠的，所以不能沒有認真考量好便盲目去做。有想法但不懂得經營又不請專業人士去規劃，肯定是不可行的。我希望為客戶提供超值的設計或服務，客戶的收益越多，就意味着我們設計越成功。我經常會樂意「越權」去幫客戶做一些非室內設計本身事情，這也是為了專案最終能够順暢。如果碰到經驗比較少的開發商，我什至會幫他做品牌的策略，包括營銷方針，希望和客戶達成一種長期的共贏。

我們之前設計過的會所種類有很多，房地產類的住客會所最為常見，這類會所充當的角色是動態變化的，設計上要從不同的角度思考和分析，尋找一種和諧的手法，讓商業與藝術共存。很多時候住客會所首先充當售樓處功能，但是售樓之后如何讓它變成為住宅服務的場所

就是需要去認真思考。我認為售樓處回收還是有不少方式的：例如變身成小區的歷史博物館，或者是前期就考慮與園林進行融合，或者是直接模糊空間概念做成「泛會所」.....這些想法有不少在我們的專案中也得到了實現。這也證明了追求品質才是正道，會所的設計主題和經營定位都要經得起時間的考驗，而且要特別注重區域性和人脈的核心效應，就像前面所說的，是先有「會」，然后才有「所」。

近年我們也一直在研究和設計高爾夫會所，高爾夫會所是會所中比較特殊的一類，在傳統的高爾夫運動中，人們一致認為，高爾夫會所是對這種運動的一種延伸，並將其稱之為「第十九個球洞」。對於高爾夫會所的設計，一個公認的規則就是當你坐在會所中休息時，如果能看到第十八個和第十九個球洞所處的綠地，同時也可以望見第一和第十個的開球台，那麼這個會所就算是非常成功了。當然，會所室內

空間的功能分布須按球會會員的活動流程來設計，為會員提供方便和高尙的活動場所。高爾夫會所應該更多地融入高爾夫文化，會所理應擁有一些球友所不能涉獵到的高爾夫收藏品，把經典的高爾夫歷史收藏品布置在一個博物館氛圍的空間里，像講故事一樣，將高爾夫的起源，歷史背景、着裝文化、球具演變等等，在一個個空間里用時尚的手法呈現出來。

會所是為特定人群服務的，是為了解這些特定人群能够在特定空間中得到享受與滿足。多一些思考，設計會來得更有意義，會所的生命也會更加燦爛。

Melody of Golf. The spiral staircase in the middle is enveloped in a two-storey octagonal pavilion, resembling a birdcage.

Playing golf and listening to the music share the same theory: a person gets everything once he or she forgets his or her identity. Lovers of nature and elegance are inevitably mesmerized by the unique glamour of golf—green, oxygen, sunshine and walk in preliminary sense, with enrichment in grandeur, openness, life and friendship.

Rambling in green fields stretching to the horizon, everyone is held spellbound by the undulating terrain, melodious warble and cushy atmosphere. The Kingswan Clubhouse is exactly situated in such a tranquil natural environment where golf culture and connotation are harmonized with new Asian style, mellowing the charisma of this graceful sport.

Passing through the corridor above the waterscape mingled with gurgle and flora fragrance can reach the reception hall and golf souvenir boutique. The ceiling keeps the original building structure while the reception desk is made of course stone, as if there is a breeze blown in. A golf museum is masterly built on a circular zone on the left. The spiral staircase in the middle is enveloped in a two-storey octagonal pavilion, resembling a birdcage. The drop ornaments in the shapes of various types of bird dangled from the top outline a glamorous scene of "hundred birds paying homage to the phoenix". Golf equipment and books of different decades are exhibited in the display windows embedded in the walls of the pavilion. Marvellous interaction and experience

are feasible no matter on stairs or outside the pavilion, as though in the story of golf.

The other side of the pavilion is the gentleman and lady VIP zones, where a quality taste is guaranteed in every detail—walls and floors in delicate light colours, furniture in dark wooden colours, exquisite paintings, vivid animal ornaments and lace curtain from Turkey. There is a bonus book bar in the lady VIP zone, where reading in relaxation can be achieved with the collection of interesting publications and cosy chaises. In the hollow space of the gentleman VIP zone, the thematic setting comprising a mighty bronze panther, dried wood and riprap cultivates a sense of intimacy and ease with the nature. Every leisure zone features in its extraordinary

design such as the antique golf clubs displayed randomly on walls and the velvet sofas and chairs, which arouses the desire of a pause and offers a space for waiting or repose.

Designers are deft at having members to tarry at the clubhouse, and even the restaurants. A magic "time tunnel" gives access to an area of gentle European style in pleasant light colours. The vast windows enjoy a panoramic view outside, whereas the photo wall at the corner of the restaurant will record the fantastic memory of members. The natural connection among spacious areas is attributed to the thematic decorations everywhere, triggering the beauty of shift of scenes when moves. Adorned with wooden tables and chairs, antler chandeliers and a few heads of fatuous looking rhinoceroses, the bar in rural style adjacent to the start sparks the delectation before departure.

A golf adorer regards the sport as a fabulous journey, not solely a sole grip of amusement in power, techniques and wisdom amid swings. Experience of the communication and interaction among men and between man and nature credited to the perfect fusion of golf culture and natural environment by the clubhouse is attained. All members can be assimilated into the story of golf with a splendid taste of the 19th hole.

