

Asia Pacific Top 亚太顶级售楼处大赏 Property Sales Office Collection

— Recreate the Realm of Space &
Reconstruct the Height of Value

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Preface

前言



玄武设计

黄书桓

Voices of Different People, Rebirth of Gorgeousness

Architecture must have something that appeals to the human heart. — Kenzo Tange
The design of space is closely related with people and it can produce subtle emotional connection with human and human nature. As an architect and designer, the author underwent the strict aesthetic baptism as well as the solid technical training and until now the author still continues to explore the infinite possibility of the interaction between human and space in the professional field. In recent years, the author not only enhances his strength in the architectural design of the entities, but also develops another stage for space performance of active images, that is, the architecture and design of show flat and sales office.

In recent years, because of the prosperity of real estate in the Mainland, Taiwan and Hong Kong, there is wider space of show flat and sales office to play for the architects and designers. The rise of show flat enhances the taste of the designers in some sense while the innovation of sales office stimulates and enriches the creative display of architecture more or less. Although most show flats and sales offices are temporary buildings, the most wonderful and interesting thing is that the buildings and designs which seem to be time-limited can better break away from the limits of space, so that creativity can nearly travel and surpass unlimitedly. The unlimited creativity is expressive and unrestrained in the limited time river, which is exactly the fantastic point of sales office design.

A Book with Hidden Words like Imagery

Architecture without one single specific answer is interesting and thus infinite possibilities in architecture can be touched. — Hiroyuki Suzuki

Specifically, someone regards show flat and sales office as image model of physical architecture or mini architecture. Actually, if the designers want to use larger imagined space to interpret them, regarding creativity as longitude and building materials as latitude, the presentation of show flats and sales offices is more like a book with hidden words full of imagery. There must be close and open, contrast, rise and fall, pause and transition, introduction and follow-up, transition and conclusion in a wonderful book with hidden words like imagery. In space of sales office, the author often combines extremely different design elements, like Western and Eastern, classical and modern, and uses the skillful design to integrate and transform them through comparison and contrast, which creates the juxtaposed dramatic tension presented by different imageries.

For example, in the case "Reception Center of Farglory Fortuna", Sherwood Design tried to juxtapose the vocabularies that appeared to collide with each other as well as freely and skillfully applied the spatial language that appeared to contrast strongly in the front and back, inside and outside, which let the visitors have interesting comparison as if time and space crisscrossed.

Predicting the Visions like a Prophet

The life of people is to continuously translate various mental images that are self-generated into our characters of life. — Bill Gates

Architecture is not only a house for physical dwelling but also a space for the dialogue between designer and dweller, thought and soul. As a special kind of architectural form, sales office seems to be the juncture of actuality and virtuality between dream and reality. In the past, many people thought that sales office was only a copy of future architectural entity; however, the author hopes that he can boldly practice the spirit of originality and also accurately master the effects that the owner expects to create in such commercial space.

An excellent designer must possess the ability to put forward the vision beyond the current situation for the future residents. In the broad sense, the designer of show flat and sales office like the prophet must possess foresight and insight beyond time and space, and dig as well as plan the life and potential of future from the deep interaction between the building and the future residents. In such spatial design, the designers like the prophet and the wise offer the light of the visions that are available for the sequence. We reconcile originality and creativity, presentation and re-presentation; but also through the extraordinary theater effects, we hope to deliver more human thoughts, taste interpretation and philosophical reflections to the future residents.

Theatre Germinated by Dreams

I have spread my dreams under your feet; tread softly because you tread on my dreams. — William Butler Yeats

To the author, architecture is space theatre that is expressed by elements, textures and materials. The ideal space of the author must own concise and sharp, elegant and charming outward appearance; but when being carried out the tasks, it precisely and neatly echoes with the needs of all functions. Among the implicit and explicit, close and open, static and dynamic, the dramatic tension relation is created.

For example, in the case "Sales Office of Sky Mansion, Taipei", we created the glass house in the water in which square and circle included each other while virtuality and actuality engendered each other, double spiral staircase built by DNA structure which symbolized life circle, white wall with sculpture whose changes of shadows was like a pipe organ, and building façade which was backward-forward inverted and all continuously extended the strong sense of space in the theatre. The building we designed is like small characteristic theme galleries.

Taking "Sales Office of Farglory New City" as an example, whether exploring from outside to inside or looking up from below to ascend the stairs, space with overpowering momentum like a shrine and the quiet atmosphere that was shaped relative to space, all made people smell a meaning of religious temple or philosophical theatre. Moreover, in the previous design, "Yale Sales Office of Farglory University", the author tried to use the five elements of Chinese philosophy, materials and colors to create a new building with human energy like a dome theatre. Through the performance of scenes of space drama, it led out the touching spiritual dialogue between the visitors and the designers, bringing out the germination of mutual dreams.

Influence of Stories

Architecture exists only when poetry emerges. — Le Corbusier

In his book *Five Senses of Marketing* Ron Takahashi mentioned that any commercial activity actually is a principle of communication. We give our clients a kind of surprise, which is a kind of communication in spiritual exchange. Therefore, the importance of communication between stories and perception will be steadily on the increase.

Hence, when first making the design of sales office, we hope that all elements can be linked together through story-line. When setting space, the designer mostly regards people as the leading character, coordinating with the moving lines to elaborate narrative strategy.

For example, in the case "Shanghai Sales Exhibition Center of Farglory" of Shanghai New Mansion, we could see an interactive installation called "the future of the pupil". When the visitors passed through the entrance, the installation like the pupil in the middle unfolded immediately, together with the unique sound and light effect, which led the visitors to pry into the convenient way of future life. The designer imagined the visitors' thoughts when visiting and used rich interactive visual elements to open the

interactive transition and conclusion between space and human. While in such space design, it was full of stories and motivity of imagination.

New Space of Life

Planting flowers serves to invite butterflies, piling up rocks serves to invite clouds, planting pine trees serves to invite the wind, storing water serves to invite duckweeds, planting banana trees serves to invite the rain and planting willow trees serves to invite the cicada. — *Quiet Dream Shadows*, Zhang Chao, Qing Dynasty
The Japanese architect Osamu Ishiyama said, “Architecture needs the others.” The author feels the same. Hence, the reason why space touches people is people themselves. Life itself is full of rich but uncertain variability.
The designers of course can set some fundamental framework but our design should retain a certain proportion of blank because the most important protagonist in space is the interaction among people and between man and nature.

Conclusion

If the great ambition of architecture and designers is to pursue excellence, then the design of sales office definitely is another kind of prophetic architecture which surpasses the follow-up physical architecture. For example, since the ancient times, *The Story of the Peach Blossom Valley* written by the poet Tao Yuanming, is highly praised because its writing is up-and-down and touching and its strong transition amazes people but few people know *The Story of the Peach Blossom Valley* actually is only a preface of *The Poetry of the Peach Blossom Valley* written by Tao Yuanming. However, the literary grace and tension of this preface have already far surpassed the poetry itself in terms of enlightenment and value of intelligence, aesthetics and philosophy. The importance of preface has replaced the body of poetry just as the creative design spirit of show flat and sales office can surpass the follow-up physical architecture, which is worth our waiting and self-expectations.
Numerous sounds clamor and gorgeousness is reborn — in China where there is a gathering of the talented and able, various types of architecture and design are continuously being innovated, marching toward the life depth of architecture from the spiritual dimension of design. The author deeply believes that this great aspiration and this grant tour are just starting to all architects who devote into the infinite learning and creativity!

众声喧哗，绚华重生

建筑，应该蕴涵直指人心的力量。——建筑大师 丹下健三（Kenzo Tange）
空间的设计，跟人有密切的关系，它能跟人和人性产生微妙的情感上的连接。身为一位建筑师与设计师，笔者曾接受严谨的美学洗礼与扎实的技术训练，至今仍然在专业的场域中，不断探索人与空间互动的无限可能。近年来，除了在实体的建筑设计中加强自己的实力，更拓展另一片意象活跃的空间表演舞台，即样板房与售楼处的建筑与设计。
这几年来，由于两岸三地房地产业的兴盛，样板房与售楼处也因此拥有了更宽广的发挥空间。样板房的兴起，从某个角度而言，提升了设计师的品味；而售楼处的推陈出新，也或多或少地，刺激且丰富了建筑的创意展现。虽然大多数样板屋与售楼处属于临时性的建筑，但最奇妙而有趣的是，看似有时间限制的建筑设计，反而更能挣脱空间的限制，让创意可以近乎无限遨游与超越。而这有限时间河流中的无限创意奔放，正是售楼处设计的奇趣之处。

意象隐字书

没有单一特定答案的建筑是有趣的，也因此感受到建筑中有无限的可能性。——建筑史家 铃木博之（Hiroyuki Suzuki）
具体来说，有人将样板房与售楼处视为实体建筑的意象模型或是微型建筑。事实上，如果要用更大的想像空间来诠释，以创意为经，建材为纬，样板房与售楼处的呈现更像是一本充满意象的隐字书。一本精彩的意象隐字书，必然有其收放、对比、抑扬、顿挫、起承、转合。在售楼处空间中，笔者常结合极端不同的设计元素，西方和东方、古典和现代，透过对比反差，用巧妙的设计将其融合转化，创造不同意象纷呈并置的戏剧张力。
举例来说，玄武曾在“远雄富都接待中心”个案中，尝试将看似冲突的语汇并置，而前后、内外看似强烈差异的空间语言，在此案中巧妙地挥洒自如，令参访者产生仿若时空交错的奇趣对比。

愿景真先知

人的生活，就是不断将自身产生的种种精神意象，翻译在我们生命的品格上。——比尔盖兹（Bill Gates）
建筑，不只是肉体所寄居的房舍，更是设计者与居住者，思想与灵魂对话的空间。售楼处

作为一种特殊的建筑形式，似乎是实与虚的交界处，介乎梦想与现实之间。过去许多人以为，售楼处不过是未来建筑实体的复制品；但笔者却期许自己能在这样的商业空间中，大胆地实践原创精神，却又能准确把握住业主期望营造的效果。
优秀的设计者必须有能力为未来居住者提出超越现况的愿景。从广义来说，样板房与售楼处的设计者就像先知一样，必须拥有超乎时空的远见与洞察力，从建筑体与未来居住者的深层互动中，挖掘并擘画未来的生活与潜能。在这样的空间设计中，设计者正如先知智者，提供可供循行的愿景之光。我们调和了原创与创意（originality and creativity）、呈现与再现（presentation and re-presentation）；更透过不凡的剧场效果，企盼传达更多的人文思索、品味诠释、哲学省思给未来的居住者。

梦想荫剧场

我把我的梦铺在你的脚下；请轻柔些，因为你踏着我的梦。——英国诗人 叶慈（William Butler Yeats）

对笔者而言，建筑是以元素、质感和材料来表达的空间剧场学。笔者理想中的空间，必须外表简洁犀利，优雅迷人；却在必须执行任务时，精准利落地呼应所有功能上的需求，在内隐-外显、收迭-张放、静止-行动之间，塑造戏剧性的张力关系。
举例来说，我们在“台北上林苑售楼处”一案中，创造了方圆互蕴、虚实相生的水中玻璃屋、象征生命循环的DNA结构搭建的双螺旋楼梯，以及光影变化如管风琴的雕塑白墙、前后倒置的建筑立面，不断延展出剧场的强烈空间感。我们所设计的建筑就像一座座小型的特色主题馆。
以“远雄新都售楼处”为例，无论是由外而内的探寻，自下仰望的拾级而上，空间如圣堂气势的磅礴，相对于空间所塑造的沉静氛围，都让人嗅出一丝宗教殿堂或哲学剧场的意味。另外在过去所设计的“远雄大学耶鲁售楼处”一案中，笔者更尝试运用中国的五行元素、材质与色彩，打造圆顶剧场般的新人文能量建筑。透过这一幕幕空间戏剧的上演，引导出参观者与设计者师心灵的感动对话，激荡出彼此梦想的萌发。

故事影响力

建筑，只有在产生诗意的时刻才存在。——建筑大师 科比意（Le Corbusier）
高桥朋在五感行销一书中提到：任何商业行为，其实就是一种沟通的道理。我们要带给客户一种惊喜，才是一种有心灵交流的沟通。也因此，故事与感性在沟通上的重要将与日俱增。
因此，在初构售楼处的设计时，我们希望能够透过故事轴（story-line）把所有的元素串联在一起。于是在设定空间时大多以人为主角，配合行进动线铺陈叙事策略。

比方说，在上海新豪宅“远雄上海行销展示中心”一案中，我们会看到一款名为“未来之瞳”的互动装置，当造访者行经入口时，中间有如瞳孔一般的装置随即展开，配合极具特色的声光效果，引领参观者窥探未来生活的便利之道。设计师设想参观者造访时的思绪，运用丰富的互动视觉元素，开启空间与人文互动的起承转合，而在这样的空间设计里，正充满了故事和想像的动力。

生命新空间

艺花可以邀蝶、磊石可以邀云、栽松可以邀风、贮水可以邀萍、种蕉可以邀雨、植柳可以邀蝉。——清 张朝之《邀梦影》
日本建筑学者石山修武曾说：建筑是需要他者的。本人深有同感。因此，空间之所以动人，原因就在人的本身，生命的本身充满着丰富而不可预测的变化性。
设计师当然可以设定一些基本的架构，但是我们的设计里一定保持一定比例的留白，因为空间中最重要的主角，是人与人、人与自然间的互动。

笔者结语

如果建筑与设计者的雄心是追求卓越，那么售楼处的设计，绝对可以是另一种超越后续实体建筑的先知性建筑。以诗人陶渊明的《桃花源记》为例，自古以来，我们赞叹《桃花源记》文字起伏动人，惊艳其转折有力，却鲜少有人知道：《桃花源记》其实不过是陶氏《桃花源诗》的前序。然而，这篇序言的文采与张力，在灵性、美学、哲学上的启迪与价值，已经远远超过了《桃花源诗》的本身。序言的重要性取代了诗的本体，正如样板房与售楼处的创新设计精神，可以超越后续的实体建筑一样，值得我们乐见期待与自我期许。
众声喧哗，绚华重生——在此中国人文荟萃之地，值此风云际会之时，各式建筑与设计正不断创新，从设计的精神向度迈向建筑的生命深度。而笔者深深相信，对所有投身浩瀚学海、无涯创意中的建筑行者而言：这一番壮志，这一程壮游——才正要开始！

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设计公司：玄武设计

设计师：黄书恒、欧阳毅、许棕宜、陈怡君、陈佳琪、张胜昌、胡春惠、胡春梅

地点：中国台湾

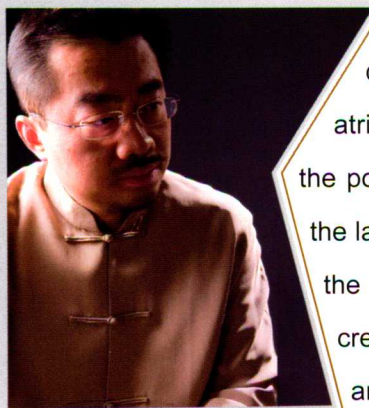
面积：3580 m²

材料：铝企口百叶、集层桧木、烤漆玻璃、特殊壁纸、白色抛光砖、方块地毯等

摄影：王基守

Yale Reception Center of Farglory University

远雄大学耶鲁接待中心



The designers adopt macroscopical thinking not only to exactly understand the future quality and expansibility of this case but also to try to interpret space by using the Chinese five elements. Metal stands for white. The welcome totem is led out by the arc wall of the entrance and the form of the entrance is like the protruding gateway. Black stands for water. Water flows around the arc wall, so it symbolizes the moat. The grass and trees thrive by the river, which stands for wood. When entering the sales office, the moving line is divided into two: one is the red ramp way, which stands for fire; the other way leads into the patio with coconut fiber carpet, which stands for earth. When entering the circular entrance like the Chinese-style garden arch, people find that the circular atrium plaza is covered and formed by stacking wood and extends to the top like the posture of parachute while the modeling staircase clings to the circular wall as if the ladder coiled up into the sky. Layers of light and shadow shine brightly assisted by the lighting design. The umbrella-type design of the top drives the spatial tension to create the vigorous and firm power and focus for the carry empty circular dome. The arch shapes in the community are interlaced yet independent, which evokes the forest images and narrates the dreams to home on the deeper level through the dialogue between nature and architecture.











设计者以宏观的思维，除了要确实掌握此案未来的特质与发展性，更尝试以中国五行之道演绎空间。金为白色，并经由入口的弧形墙带出欢迎图腾，入口形似突出的门楼；黑色为水，水则绕着弧形墙而过，因有护城河的象征；河边绿草林木缤纷，为木。进入售楼处后动线分为二：一为红色坡道，是为火；另一通道以椰纤地毯步入至中庭，为土。圆形入口处宛如中式庭园拱门，进入后，圆形中庭广场由木头包覆堆叠而起，及至顶部伸展如一降落伞的姿态，造型楼梯紧贴圆弧墙面如一天梯盘绕而上。透过照明设计，层层光影亮丽映照。顶部的伞形设计带动空间张力，为挑空的圆形屋顶，创造雄浑的力道与焦点。社区中一座座拱门造型交错且独立，唤起的是森林意象，透过自然与建筑的对话，更深层次述说的却是对家的梦想。

