




亚太豪宅大赏II

ASIA-PACIFIC
MANSION
COLLECTION II

席卷港台

SWEEPING HONG KONG AND TAIWAN

深圳视界文化传播有限公司 编

 辽宁科学技术出版社
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意境与实境

每一个人都有许许多多生活的经验，我认为生活是一种态度，是一种学习，它是可以独享，也可以分享；它可能是彩色的，也可能是黑白的；是愉悦，也有可能是沉静的；有可能带点幽怨，也可能是一种乐观的态度。因此我以意境和实境来诠释设计态度。

豪宅一般的既定印象几乎都是高不可攀、富丽堂皇，其实这只是表象。豪宅或好宅应该具备四个条件，第一是优越的环境；第二是良善的硬体规划；第三是优质的管理；第四则是优雅的意境。也就是说要有好的邻居，对的生活氛围，这才是一个豪宅的呈现。我认为一个豪宅应该不只是奢华的实境，更是奢华的意境。

了解了意境之后，设计者必须对生活有相当的体验和观察的能力，在生活中不断地发觉互动的关系，悟出人性最原始的需求。家是心灵沉静、安逸的场所，也是生活记忆累计的容器。因此空间设计不应该只是一种封闭的专业，而是一种生活态度的实践，设计者应该以最谦卑的态度去面对使用者心灵的深处，并慎重考虑刻划出所谓家的容颜，才有这个能力引导使用者进入意境。

意境和实境的不同之处，我认为意境与实境，一个是抽象的，一个是具象的；也是感性与理性的；正面是氛围，反面是功能；或者是软装与硬装，就好比花与叶的关系。

在意境与实境的规划设计中，除了生活机能场域的界定营造，“光”是个人非常重视的整体环节。其实“光”是最经济营造气氛的元素，也是最主要的装修手段。有了光可以分辨颜色，可以分辨空间材料的尺度；有了光可以看见喜怒哀乐，更可以感受到人性的原貌。因此让使用者认识空间的角度，超越既定的想象，内心深处的愿景可以获得实践。白天以大量的自然光，呈现出休闲、自在的空间表情；晚上则用设计光源来渲染空间的层次，为空间的造型，形成对应反差的关系。灯光反差的效果，不只是居住的功能，它不只存在于物质的意义，而是晋升为一种意念，有着另一种层次的内涵。家最奢华之处就在于生活的过程当中营造出来的一种感动。

好宅也应该是修身养性之所，如何借助一个经过个别的设计完成修身养性、与世无争的这种建构的场所？找回所谓的生命的本体，纯真的愿望，并随时与自然、与环境融为一体。当然修身养性将是未来继科技界之后的明星产业，我觉得不可忽视。

我认为懂生活和会生活是不同的，有梦最美，但现实生活往往让大部分的人忘了年轻时候编织的美梦，梦不可以实现吗？我认为是可以实现的。梦可以分为有形和无形的构成，有形是什么？我认为是空间中的部件组合成的气氛。无形是展现在空间中的感动，而成为了一种氛围。所以意境除了视觉上的感受以外，它还有嗅觉，还有听觉，其实这都是生活环境气氛不可或缺的重要元素，当然更重要的是人与人互动的感觉了。

家是一种生活态度的反射，是一种情境，是一种气氛，更是一种意境。意境与实境其实都是一种唯心所变，唯事所现的道理。有什么比用心更有说服力？让自己成为这个空间中的喜乐，走到哪里就快乐到哪里。在实境与意境之间，体会生活最初与最终的感动。

文/张清平

IMAGINARY STATE AND REAL SCENE

Everyone has a great deal of life experience, while I believe that life is an attitude, as well as a kind of learning, which could be exclusive yet shared; it may be colorful or monochrome; it may be cheerful or calm; it may contain a little hidden bitterness or an optimistic attitude as well. Therefore, I prefer to use imaginary state and real scene to interpret the design attitude.

The impression of a mansion is unattainably luxurious and gorgeous in general, which is only the appearance. There are four conditions that a mansion or a good residence shall be equipped with—a superior environment, an impeccable hardenite plan, a qualified management and an elegant imaginary state. In other words, good neighbors and right living atmosphere are the presentation of a mansion. I believe that a mansion should not only be a luxurious real scene, but also a magnificent imaginary state.

After understanding the imaginary state, designers must have considerable experience and the ability of observation to realize the original demands of humanity through discovering interactive relationships in life constantly. Home is a space for the calmness and easefulness of mind, also the container of accumulating memories in life. Therefore, spatial design should be not only a closed profession, but also a practice of life attitude. Designers should face to the inner heart of the users with the most modest attitude and reconsider to outline the so-called appearance of home, so that they could acquire the ability to guide the users into the imaginary state.

As to the differences between imaginary state and real scene, while I believe, the former is abstract and perceptual while the latter is figurative and rational; otherwise, it is like the relation between atmosphere and function, soft decoration and hard decoration, as well as flowers and leaves.

Besides the defining and creating of the functions and fields of life, light is a very important part entirely in the planning and design of imaginary state and real scene. In fact, “light” is the most economical element to create the atmosphere, and also the most leading tool in the decoration. Light could help people to distinguish colors and dimension of spatial materials; light could make people see the pleasure, anger, sorrow and happiness, as well as the original appearance of humanity. Thus, the users could know the angles of the space, surpass general imagination and practice

the scene that they are longing for in inner hearts. Large amount of natural light is being used at daytime, which presents a leisurely and easeful expression of the space. While at night, design light sources are adopted to render the layering of the space, forming a corresponding and contrasting relationship for the modeling of the space. The effect of the light contrast is not merely on the function of living, it matters not only the meaning of the materials, but also the idea that involves the connotation in another layering. Creating a kind of touch in life is the most luxurious point of home.

A good residence should also be a place of self-cultivation, then how to build such kind of self-cultivated and detached residence with the help of individual designs, which means to find the so-called noumenon of life and the purest wishes, as well as prepare to be fused with nature and the environment. Certainly, self-cultivation will become the star industry after the scientific and technological circles, which couldn't be ignored, I think.

To my point of view, knowing about life and being able to live a good life is totally different, for it is wonderful of having a dream, but most people have forgot their beautiful dreams when they were young under the real life, however, couldn't the dream come true? Well I believe it could. Dreams could be divided into two kinds, those with visible forms while the others not. What are visible forms? I think that is the atmosphere which is combined by the components in the space. Those invisible are the touch that presents in the space, which also forms a kind of atmosphere. Therefore, imaginary state consists of smell and auditory sense besides the feeling on visual sense, while all of these are not the indispensable elements under such kind of living environment, the more important thing is the interact feeling among people.

Home is a reflection of life attitude, a situation, an atmosphere, as well as an imaginary state. Imaginary state and real scene belong to the truth which is changed along with people's heart and presented with the materialism. Is there anything that could be more convincing that devoting? Making yourself be the joyfulness in this space, then you will be happy wherever you go. Between imaginary state and real scene, you could realize the initial and eventual touch of life.

Qingping Zhang

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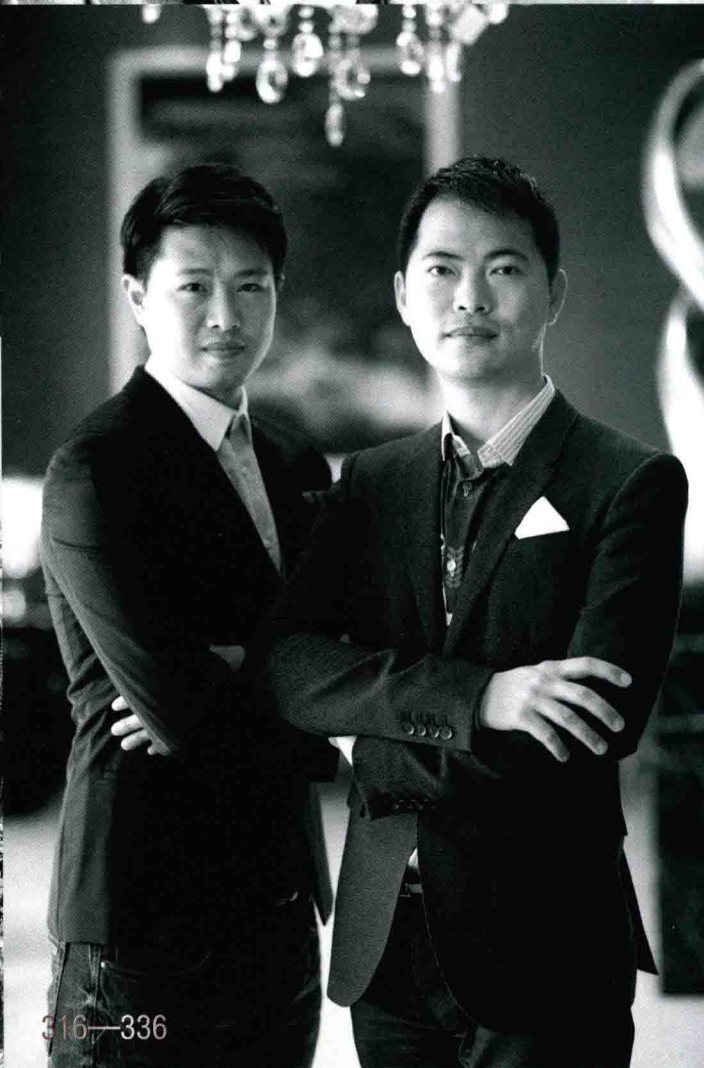
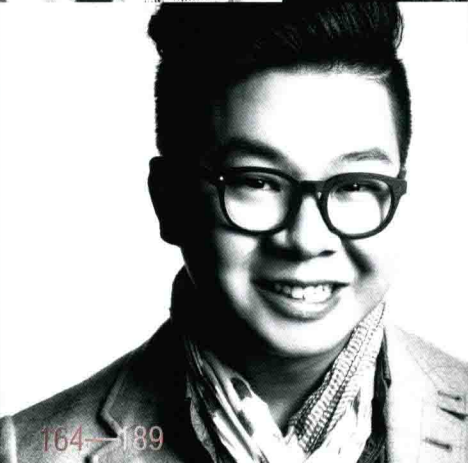
杨爱莲

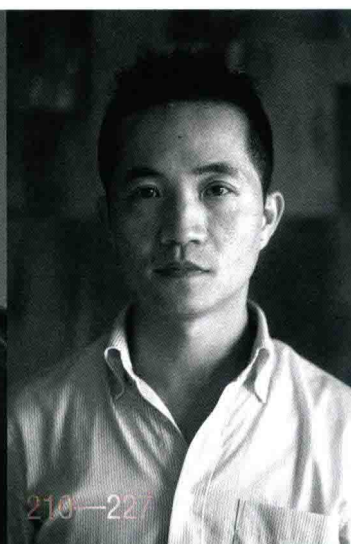
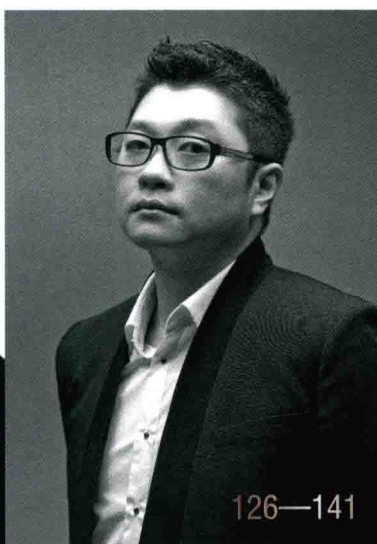
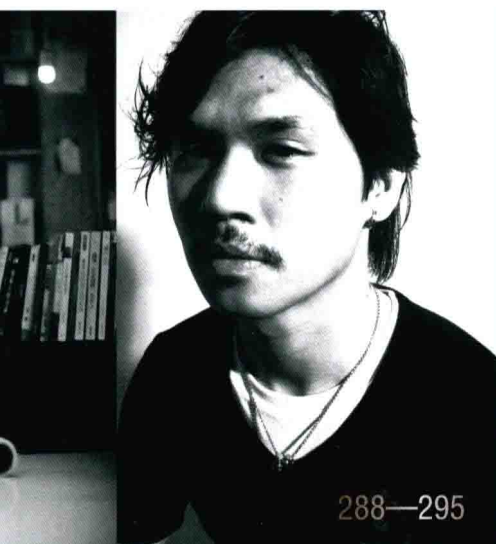
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SAVORY AND MELLOW WINE





席卷港台

SWEEPING HONG KONG
AND TAIWAN



黄书恒 (Shuheng Huang)

台北玄武设计/上海丹凤建筑
主持建筑师、设计总监

席卷港台 SWEEPING HONG KONG AND TAIWAN

旋梦想之钥 观止之境

1998年，创办人黄书恒建筑师怀抱对设计的热忱，将负笈游学于英伦的独特视角融合东方古老智慧的文化内涵，继以学术界及政府机关多年执业经验，于台北成立“黄书恒建筑师事务所”，以建筑设计及室内设计为核心本业。

2004年，为了让业务快速成长，遂召集志同道合的专业菁英组成全方位服务团队“玄武设计”，在讲求差异化、风格化的潮流中，以“西方工艺，东方复兴”的思维、灵活多变的设计风格为主轴，外延建筑、室内设计、展示及商业空间设计、家具研创、软装家饰，以高效执行力提供专业整合服务。

玄武属中国古神话四灵（后玄武／前朱雀／左青龙／右白虎）之一，拥有龟蛇合体的外形，传为镇守北方的神。二灵之合体，犹似阴阳两极之互生共荣，具先知先觉与恒久不息之灵性，以博大的精神能量护佑万民，以“玄武设计”为名，隐含对事业体的双重期许：设计创意要似灵蛇活跃，能够随机应变，因地制宜；付诸执行时，要如圣龟般脚踏实地，坚忍卓绝，坚持以工匠精神完美呈现每个细节。



上穷碧落下银泉

Search Everywhere

项目名称 | GI10 住宅案

设计公司 | 台北玄武设计

参与设计 | 黄书恒、欧阳毅、陈佑如、张铨文

软装布置 | 胡春惠、张禾蒂、沈颖

项目地点 | 贵州贵阳

项目面积 | 495 m²

主要材料 | 银狐、黑白根、镜面不锈钢、黑蕾丝木皮、银箔、
金箔、进口拼花马赛克、黑白色钢烤等

摄影师 | 赵志诚

文 | 玄武设计 \ 程歆淳

◆◆◆ 设计概述 ◆◆◆

“GI10”一案为坐落于城市新区的宅邸，既有半山坡的绿意相伴，从客厅落地窗放眼望去，广场的辽阔视野，也成为居所的重要亮点，作为退休生活的启始，必然需要一番缜密而细腻的规划。玄武设计考虑屋主姐弟与母亲同住的实用需求，以及居住者对于美学风格的爱好，最终择以现代巴洛克为基底，以其独有的收敛与狂放，配合玄武擅长的中西混搭——冲突美学，铺陈空间每个轴线。

尚未进入玄关，已见着一座当代艺术作品灵动而立，既巧妙掩饰了半弧形缺角，又以生动的童稚神情，为居所埋入活跃的生机；右进，切入高耸柱式与圆形顶盖，视觉猛然挑高，使人心情豁然开朗，经典的黑白纯色打底，中置订制家具，配合景泰蓝珐琅与订做琉璃，东西文化的灵活互动，为访客带来第二重震撼。

有别于玄关的单纯配色，屋主因业务所需，时有交谊与公务的需求，特别需要一大气却又有趣的客厅空间，活络人际对话。是故，玄武设计着重天然风光与人为艺术的调和，保留大型落地窗与沙发的间距，后者特别选用进口原版设计，呈现简练利落的现代风情。与此反之，中央大胆置入以艳紫、宝蓝与金黄三者交织而成的地毯，强化了简约与繁复的冲突美感，亦流泄法式皇家的堂然大度。

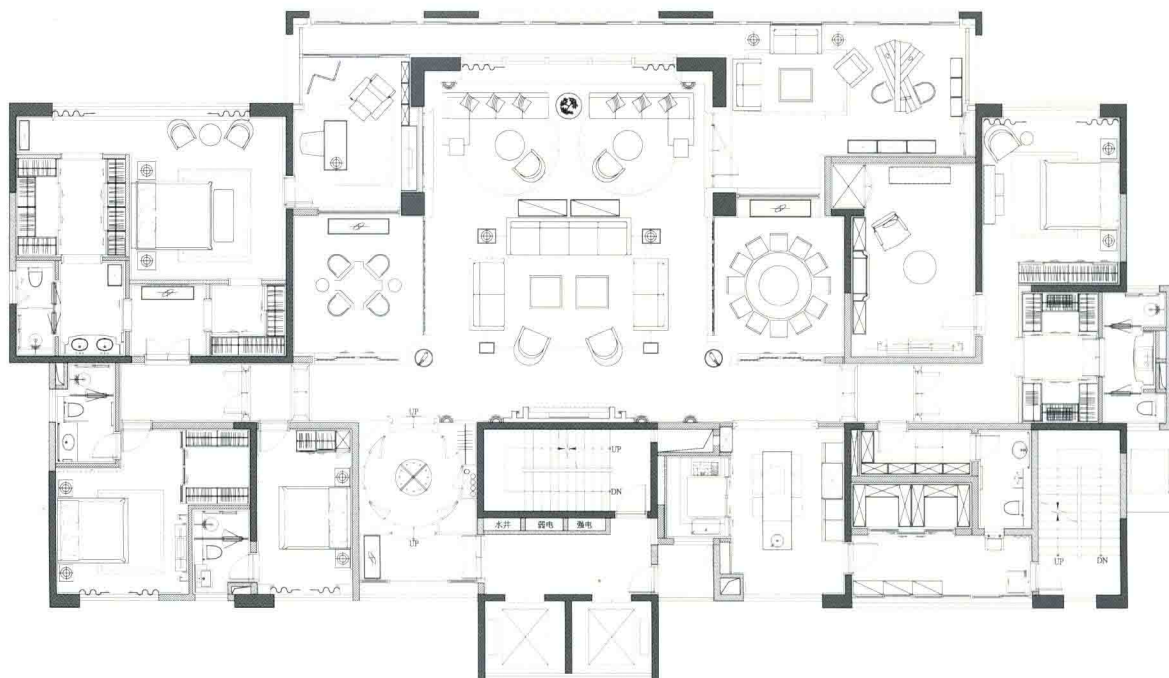
抬眼向上，一盏华丽的银色花朵灿烂夺目，使人倍感震撼，这座取材自苗族银饰的大型艺术品，为玄武设计与当代艺术家席时斌共同创作，外围化用鸢尾花意象，曲折花饰包复核心，间隙镶嵌彩色琉璃，使打底的银灰色更显时尚，每当开关按下，艺术品外围即有五彩灯光流转，可因应不同情境而切换，上缀羽饰的大型银环环绕着核心缓缓移动，隐喻着天文学——恒星与行星的概念，呈现着自然与人文的灵动对话。

穿越廊道，可进入屋主的阅读空间。两处各以深、浅为底，再各自于细微处呈现相反的色彩诠释。诸如，主卧书房一方面延续着公共空间的半圆形语汇，引导访客进入皮质沙发、深色书柜、石材拼花共构的豪气场域，却相当跳跃地使用清淡色泽织毯，大幅提升空间的律动感；另一方面，主卧的书房则纳入半户外的开阖设计，以白色底板铺底，却照样使用黑色书柜与铁灰沙发，抢眼的小号造型灯具，具体而微地体现了屋主喜好，展现内外呼应的生活态度。









因屋主对于公私界线的看重，玄武设计亦将此概念纳入考虑，公共区域的门扉使用白色，予人亲近、纯净之感；进入私区则以黑色区隔，带有隔绝、凸显“正式”的意义。进入次要空间，棋牌室与餐厅分据左右，二者均以白色为主调，黑白格地板，置入经典款水晶灯，搭配巴洛克花纹座椅、鸽灰抱枕，远观近看、各有深韵。

为使主客起卧舒适，主客卧房采用一贯的轻柔色泽，再以方向不同的线条勾勒空间表情，诸如主卧简练的长形线板，与金黄床褥、浅蓝地毯相映成趣，减少过度堆栈的冗赘感；其余卧房则以湖水绿、天空蓝为点缀，在纯白、浅灰的基调里，窗帘、床褥与地毯稍有呈现，与牡丹纹床背板的繁复，共谱出屋主悠闲淡雅的生活情趣。

