

东方雅居

高迪国际出版有限公司 编

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Stylish
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孔娜 孙哲 张弛 / 译

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前 Preface

"The Chinese Style"—Not Limited to Only Five Thousand Years

In traditional Chinese interior design, elegance and graveness are combined to convey a sense of heaviness and steadiness. Due to the transformation of modern life style and behavioral pattern, the modern Chinese style applies modern skills as much as possible to present space relations, and uses reasonable line arrangements to meet the demands of modern life. The traditional structures are presented in form of another featured signs and symbols through redesigning and reorganizing. Meanwhile, the whole space is precipitated with cultural connotation.

It is easier for people to get acquainted with others than to know themselves. Many people naturally reckon the design of the Chinese-style project is simple, because the designers are Chinese. However, China is a country with a long history. With the subrogation of dynasty, to us who live in modern society, one thousand people have one thousand different understandings of the Chinese style, because the concept of the Chinese style has already dwelled in every Chinese people's mind. For you, the Chinese style may be defined as the glorious Tang dynasty, while for him, it may be represented by the splendid Ming dynasty. Only if it derives from my heart, it will be the Chinese style that belongs to me.

The concept of the Chinese style should be passed on by every generation without ever being content with inventions of our ancestors. It essential that our generation should create our own Chinese Style, so will the next generation; thus, the history of the Chinese style will not be limited to only five thousand years.

“中式”——不再只有五千年

中国传统的室内设计将高雅与庄重的双重气质融为一体，厚重而沉稳。由于现代生活行为模式的改变，现代中式风格则是尽可能地利用现代的手法来表现空间关系，运用合理的动线安排来满足生活需求，将传统的结构和形式通过重新设计和组合，以一种富有特色的当代符号出现，试图令空间内涵得到沉淀，并赋予其丰富的文化底蕴。

人很容易认清别人长什么样子，却很难认清自己。很多人会自然地认为，设计中式的方案是很简单的，因为我们是中国人。然而，中国历史源远流长，在各朝各代不断更替的历史年轮中，对于现今的我们，一千个人有一千种“中式”，因为“中式”的概念早已沉浸于每一个人的心中。盛世唐朝，是你眼中的“中式”；辉煌明朝，是他眼中的“中式”。只要把自己心中的“中式”表达出来，那就是属于我的“中式”。

“中式”的概念是要靠我们每一代人传承下去，我们不能满足于每次都去搬老祖宗五千年来创作的东西。我们这一代人必须创造属于我们自己的“中式”，我们的下一代也如此，那么“中式”，就不再只有五千年。

邱喜瑞

Harmony between Human and Nature, Empty but not Silent, Rich but not Colorful

—Shallow Discussion of the Artistic Conception Construction of the Neo-Chinese Style

China is one of the five civilized ancient nations with over five thousand years history in the world. The magnificent culture created by Chinese ancient ancestors has contributed a lot to the whole world civilization. Especially the two Silk Roads from south to north since Han Dynasty has spread Chinese culture to the entire Asia as well as Europe and the whole world through the land route of Central Asia and sea route of South Asia. Hence, till now, Chinese footmark can be found almost anywhere worldwide. And Chinese cultural trace can be seen at every corner in the world.

More and more foreigners get to know Chinese culture bit by bit by means of their languages and behaviors. The voice of "Not only does Chinese culture belong to Chinese nation, but also the world" becomes stronger and stronger. While Chinese people are appreciating European interior design which is full of artistic and romantic flavor, western friends are yearning for the oriental mystery. It makes people more eager for the interior design philosophy – harmony between human and nature, which penetrates the nature with the pure heart. The heaven is the natural world except human being; human being is the owner or temporary resident of the house. Harmony between human and nature is the integration of human and nature, which is inseparable by human in nature and nature in human. As human being is one part of nature, it would be a wonderful interactive game, if we respect nature, affect nature, utilize nature and integrate into nature.

Hence, in the interior design of ancient times, interior design and garden landscape design are inseparable. By means of caisson, hallway, blank window, ambulatory and so on, the method of scenery-borrowing brings the outdoor scenery into the indoor in order to achieve the condition of harmony between human and nature as well, as the interaction of human and nature.

However, nowadays, with the continuous development of modern civilization, increasing growth of population and unceasing acceleration of urbanization, the possession of per capita greenbelt is very limited in the city of skyscraper. Therefore, loads of artistic tactics passed down by ancestors have been lost. But with progress of science and technology, combining modern science and technology with ancient civilization to pursue the balance between human and nature quietly and prosperously achieves the Neo-Chinese style of harmony between human and nature.

As much as possible, we will pick up more natural materials as decorative materials, such as raw stones, logs, running water, rockery and green plants. If it was possible, first of all, we could build a miniature rockery around the hallway, which makes people

feel refreshing when entering into the door.

Natural colors like beige, gray, soil color and green are used as her dominant tone. These colors make people quiet, amiable and comfortable.

The Neo-Chinese style might apply natural light source for bringing the outdoor scenery inside, no matter the corner of next unit or a sky of 45 degree angle. The unlimitedness of indoor design is able to release the residents' souls. It focuses on the application of light source, especially the design of artificial light source like droplight and desk lamp, making people involved in a place of unique scenery. These are several characteristics of the Neo-Chinese style.

When I am designing, I always believe in an idea that "Spaces have their own lives and designs give the soul." There is also no exception in the Neo-Chinese style. In my eyes, spaces do not unconnectedly and independently exist. Even if they are divided they are not isolated; even they are isolated they are still related. It is like lotus root, apparently severed but actually connected. So, ahead of indoor design, we need to find out the trait of the whole house and the feature of its life, and then give a vivid soul through the application of color, light, quality, shadow and even the combination of traditional and modern artistic means, which offers customs a convenient, cozy, romantic, warm and comfortable residence, a real home and a heart-docking harbor. To create this soul harbor, we could draw lessons from two directions: they are respectively "empty but not silent" and "rich but not colorful".

Buddha said, "Form is emptiness, emptiness is form". Within the natural light, the mixture of seven colors is white, and white is colorless; just like the air, which is made up by all of flavors but tastes nothing; white is in the air, white is the air and the air is white, the air is colorless. This is a mysterious philosophy – the air is not empty but all-inclusive. The emptiness of the Neo-Chinese style is the same. The appropriate blank seemingly gives design a breathing space. "White but not empty, empty but not silent." leaves people an unlimited and memorable dreaming space.

Except for the colorful, "rich" could be either heavy color or kind of jumping, or decorative exaggeration, complication and trivialism. The thick I refer to is not gorgeous but a derogatory term, which means "low grade, vulgarness and tastelessness." Hence, the meaning of "rich but not colorful" is to create a luxurious and graceful sense with the application of heavy or jumping color and delicate and complicated decoration. It seems like a bride-to-be of blossom age and a dignified and elegant peony with respects, which makes people feel dazzling and unwilling to leave.

These are two opposite states. But as two poles of eight trigrams, one is black and the other is white, one left and the other right, which is restricted and complementary to each other. They drive each other moving forward, promote the progress of the Neo-Chinese style and make the residents enjoy the pleasure of harmony between human and nature and find out the heart-docking harbor.

天人合一 空而不寂 浓而不艳 ——浅谈新中式风格的意境营造

中国是世界五大文明古国之一，拥有五千多年的历史。中国古代先民创造的灿烂文化对全世界的文明进步起到了极大的推动作用。特别是从汉朝开始的两条南北丝绸之路，将中华文化传播向了整个亚洲，然后再通过中亚的陆路和南亚的海路传向了欧洲乃至全世界。所以，在今天，几乎在全世界的任何地方都留下了华人的足迹，在世界的任何一个角落都可能看到中华文化的痕迹。

越来越多的西方友人也通过他们的言行，一点一滴地了解着中国的文化。“中国的、民族的、世界的”之呼声愈演愈烈。在中华民族欣赏充满艺术和浪漫气息的欧式室内设计风格的时候，西方友人也在向往着东方的神秘，向往着“天人合一”的室内设计哲学。天，即自然界除人以外的其他事物；人，则是业主或者临时的居住者。“天人合一”则是令人与自然融为一体，你中有我，我中有你，不可分离。因为人本身就是自然的一部分，尊重自然，将自然纳为己用，再将自己融入自然，这是一个多么美好的互动游戏。

因此，在古代的室内设计中，室内设计和园林景观设计是不可分离的。通过藻井、玄关、假窗、回廊等手段，将室外的风景引入室内的“借景手法”，从而实现“天人合一”，完成人与自然的互动。

然而在今天，随着现代文明的不断发展，人口数量的不断增加，城市化进程的步伐不断加快，在高楼林立的城市中，人均绿地的占有量微乎其微，很多从祖先那里沿袭下来的艺术手法也已无法借鉴，但是伴随科技的进步，以现代科技与古代文明相结合的方式寻求人与自然的平衡，实现“天人合一”的新中式风格已经悄然兴盛。

新中式风格尽量选取天然材质作为装修材料，例如，原石、原木、活水、假山、绿色植物等。有可能的话，首先在玄关处打造一个微缩山水，进门就令人豁然开朗、心旷神怡。

新中式风格尽量使用米色、灰色、土色和绿色等自然色作为主色调，这些颜色令人感觉亲切、舒适。

新中式风格尽可能利用自然光源将户外的风景引入室内，哪怕是隔

壁单元的转角，哪怕是一个45度的天空。只有令设计不局限于室内，才能放飞业主的心灵。吊灯、台灯等人造光源的独特设计，别有一番风情。

这就是新中式风格的几大特点。

我在做设计的时候，一直秉承“空间自有生命，设计赋予灵魂”的设计理念。新中式设计自然也不例外。在我看来，空间并不是毫无关联地独立存在着的，它们分而不隔、隔而不断。犹如莲藕，即使藕断也丝连。所以，在做室内设计之前，我需要将整个空间的特点找出来，找到它的生命特点，再通过运用色彩、光泽、材质、声音这几种传统与现代相结合的艺术手段为它赋予生动的灵魂。为业主营造一个方便、温馨、浪漫、温暖、舒适的居所，一个真正意义上的家，一个停靠心灵的港湾。而要营造这个港湾的意境，有两个方向可以借鉴，它们分别是“空而不寂”和“浓而不艳”。

佛说，“色即是空，空即是色。”在自然光里，七色相融则是白色，而白色却是无色的；就好像空气，所有的味道混合起来就是空气，而空气里却看似什么味道都没有；白色也在空气里，白色也是空气，空气也就是白色的。这是一种多么玄妙的哲学，空气并不空，它包罗万象。新中式风格中的“空”也是一样，适当的留白，就好像留给设计一个呼吸的空间。“白而不空，空而不寂”，留给人无限的遐想空间，令人回味无穷。

“浓”可以是色彩比较沉重或者比较跳跃，可以是装饰的夸张、繁复、琐碎，但是绝对不是“艳”。我这里说的“艳”不是我们常说的“艳丽”，在这里它是一个贬义词，是“低等、庸俗、毫无品位”的代名词。因此，“浓而不艳”的意思就是，用沉重或者跳跃的色彩，用精细复杂的装饰打造一种奢华、高贵的感觉。就像待嫁的新娘，花样年华，犹如牡丹，雍容华贵，令百花俯首称臣，让人目不暇接、流连忘返。

这是两个表面上看似对立的状态，但是它们就像八卦的两极，一黑一白，一左一右，相辅相成，相得益彰，推动着彼此不断地螺旋式前进，也推动着新中式风格的不断向前发展，也让居住其中的人们享受“天人合一”的乐趣，找到其心灵停泊的港湾。

郑军

The Beauty of Chinese classical Decoration

The modern Chinese style integrates Chinese traditional into modern fashion. Not only is there Chinese antique flavor, but also modern simple nature. "This is a humble room, but my morality is fragrant". It represents a cultural lingering charm in decoration, like the liberal style and affection expression in Chinese painting, which gives people a feeling like "Appreciating the landscape afar, mountains are green and clear; no stream flowing is heard when listening near; flowers remain in full bloom as spring has passed; birds do not fly away even as people are approaching."

The Chinese classical flavor is partly hidden and partly visible under the modern background. The simple Chinese layout and modeling gradually convert form into comfort and utility, adding a classical flavor to modern living design.

So to say, the design of the Chinese-style house is not just like piling up a couple of simple elements. However, it integrates modern elements with traditional ones, through understanding and refining the traditional culture. It also creates a traditional space in the light of the estheticism of modern people in order to represent the traditional art in modern society. By means of handwriting ornament and blank aesthetics, Redwood furniture, four stationery treasures and calligraphy and painting, between traditional modernity and modern classicality, create a partly hidden and partly visible artistic conception of antique elegant Chinese style.

Integrating Chinese style into modern interests is corresponding to a kind of Chinese traditional culture. Through searching the matching stamp and symbol to Chinese traditional culture and the professional design of the designer, it explains the culture deposit to some sort of consumer group, consequently making Chinese traditional culture reflect on the Chinese-style products. Chinese history and culture are incomparable for many western countries, such as bronze, household utensils, silk-cloth painting, stone sculpture, painting, porcelain, folk paper-cut, wood engraving picture, building, emblazonry, stage costume and mask, which sufficiently reflects many kinds of tricks including grandness or dexterity, conciseness or delicateness, neatness or roughness, fervency or grace as well as simplicity or luxuriousness.

It is relevant to the cultural awareness and design strength of the designer to reflect the culture essence on the decoration and grasp modern Chinese style. This is a process of knowledge accumulation which needs to understand Chinese traditional culture and combine with the fashionable elements of contemporary society, making them interplay each other in complete harmony. Looking at details, both of them contain one or even several profound subjects. The former includes Chinese history, culture, geography, classical architecture, Confucianism, Buddhism, Taoism, painting and calligraphy, garden, and so on; the latter embraces the understanding of modern architecture and art, the knowing of the process of modern life, and the insight of popular elements.

Of course, every era has its own requirements and characteristics. The aboriginality and internationalism of the Chinese style are not the deconstruction and recombination on surface. However, no matter the Chinese style takes what kind of form as the consequence, keeping indigenous, merging modern life model and absorbing excellent western culture are the essential footholds.

现代中式风格中的古典韵味美

现代中式风格融中国传统文化于现代时尚之中,既有中式的古色古香,又有现代的简单自然。斯是陋室,惟吾德馨,在设计中亦可体现出一种文化底蕴,好比中国画的写意传情,给人一种“远看山有色,近听水无声;春去花还在,人来鸟不惊”的感觉。

中国古典韵味在现代背景之下若隐若现,简约的中式摆式和造型逐渐由形式转变为舒适、实用,为现代人的生活增添了一份古典的韵味。

可以说,现代中式风格并不是几个简单元素的堆砌,而是通过对传统文化的理解和提炼,将现代元素与传统元素相结合,以现代人的审美需求来打造富有传统韵味的空间,令传统艺术在当今社会得以体现。红木家具、文房四宝、琴棋书画,通过点缀手笔和留白美学,使其在传统中透着现代,在现代中揉着古典,其所营造出来的古色古香、优雅端庄的“中国风”美学意境若隐若现。

将“中式风”融入现代趣味,现代中式风格背后对应的是一种中国传统文化。通过寻找与中国传统文化相匹配的印记和符号,并经过设计师的专业设计,诠释与某一类消费群体相吻合的文化底蕴,从而使中国传统文化在中国风产品上落地。中国历史和文化的精髓更是很多西方国家无法比拟的:青铜、器皿、帛画、雕塑画像石、绘画、瓷器,以及民间广为流传的剪纸、木版年画、纹饰、戏装、面具等,充分体现了或恢弘或灵巧、或简约或精致、或工整或粗放、或热烈或娟秀、或质朴或奢华的多种手法。

要想在设计之中体现文化精髓,就必须把握好现代中式风格的特点,这与设计师本身的文化修养和设计功底是密不可分的,同时,这也是多方位的知识累积,需要将对传统中国文化的了解以及对当代社会时尚元素的敏感有效地结合在一起,并使之相得益彰、水乳交融。这两者都是一门甚至数门博大精深的学问,前者包括中国历史、人文、地理、古典建筑、儒家、佛家、道家、绘画书法、园林等知识的融会贯通,后者包括对现代建筑、美术的理解,现代生活各项流程的熟知,以及对流行元素的洞察力。

当然,任何时代都有其特色,现代中式风格一直在其本土性与国际性之间努力寻求一种不仅仅流于表面的解构与重组。但是,现代中式风格不管以哪种形式开花结果,立足本土、兼容现代生活模式、吸收西方优秀文化,都是其所必须遵循的原则。

陈标

Oriental Cultural Deposits in Seductive Elegant Mansion

For those who are accustomed to the fast-paced city life, a growing number of urban people attempt to seek for the relief and back to nature during decorating their houses, in order to reduce the work and life stress and to relax their body and mind. The Chinese-style interior design becomes more and more popular because of its bright and peaceful atmosphere with the comfortable hue and full of cultural lingering charm in the room. The layout plan is the most significant part in home design, which includes the reasonable distribution of functional areas, focused on other key elements, such as room ventilation and lighting. We advocate creating multi-purposed scene in the room, and all things getting along well with each other, with the usage of a variety of techniques mixed together, to endow the room with the commodious but changeable space. We also advocate piloting cognition of spirit artistic conception and a healthy lifestyle by the usage of space and visual arts.

Nowadays, too much stuffing and stitching Chinese style congests in the design world, ignoring the owners' real need and desire. In my view, the modern Chinese style uses modern technique to interpret the traditional essence, which has a key purpose to serve for the modern life and humanization, integrating the elements of traditional classical Chinese furniture into the modern home. For example, the "low bay window" is very common in the urban house. While making a rational use of it in the Chinese style, I design it as the "windowsill Arhat bed", which is the extension of the Chinese style, and increases the rate of the usage of this "low bay window" as well. Or even we may get rid of its original size and widen it, so that its functional area will be larger and become a modern Arhat bed with storage function, which corresponds with modern home features and enriches its function. In addition, the design of "windowsill Arhat bed" is also a manifestation of family warmth. In this extra space, family members can communicate in their leisure time. Young couples even may use it as a crib. The unique originality and highlighting practical design gradually become the designers' techniques. With the added the Chinese elements, the room displays simple and unsophisticated oriental lingering charm in details, so that the overall living space reveals a traditional beauty, no chaos, no blooming, but to create a tranquil environment. Furniture belongs to this style, so does the decorations in the room. The number and content of the paintings on the wall is not in a large amount, but they create a wonderful artistic conception. Used properly, even the glass, metal, and other modern building materials can transmit the realm of Chinese culture in the same way.

The Chinese style is more like to test the designers whether they may innovatively use the Chinese elements and comprehensively grasp the space atmosphere or not. In the intrinsic space, you may interpret space hierarchy in a brand new way, so that it will be transparent and open. For the decorative elements, you may make full use of them with different materials for different occasions, so that they may become the main carriers of the appreciation of the beauty in the whole decoration. With a variety of other decorative symbols staggered together, the whole atmosphere at home will enjoy the unity in the simplicity, the variation in the unity. You may imagine that the owners can smell the strong fragrance of oriental culture, and enjoy a spry pleasure trifling away from the oppression of modern life.

东方底蕴 魅力雅居

对于习惯了城市快节奏的都市人来说,越来越多的人试图在家居装饰中寻求一种生活解脱,追求一种自然回归,以减轻工作和生活压力,舒缓身心。中式家居因其明快祥和、色调舒适、富含文化韵味的空间氛围而越来越受到人们的青睐。

家居设计,以平面布局最为重要,功能区域的合理分布、居室的通风采光等因素都是需要考虑的重点。提倡一景多用、万物归中、多种手法糅合使用,赋予空间从容却不乏多变的气质,提倡利用空间关系和视觉艺术去引导深远的精神意境并培养健康的生活方式。

眼下设计界充斥着太多堆砌的、拼接的中式风格,忽视了业主内心真正的需求与渴望。我认为,现代中式风格是以现代手法演绎传统精神,但最重要的还是要为现代人的生活服务,注重人性化,将中国传统古典家居文化的精髓融入现代家居。如城市住宅中常见的“低飘窗”设计,运用中式风格对其合理利用,将其设计成一张“窗台式罗汉床”,既作为中式风格的延续,又提高了“低飘窗”的利用率,甚至可以不拘泥于原始尺寸的大小,将其加宽,增大了使用面积,形成带有储藏功能的现代罗汉床,使其更加符合现代家居的特性,功能也更加丰富。除此之外,窗台罗汉床的设计,也是一种家庭温情的体现,这个多出来的小空间,是家人闲暇之余交流的地方,年轻的小夫妇甚至可以将其作为婴儿床。独具创意且突出实用性的设计逐渐为设计师所青睐。中式元素的加入,在细节之处都体现着古朴的东方韵味,令整体家居空间散发着一一种传统美,不纷乱,不争艳,营造了一种清静的氛围。家居如此,室内陈设亦是如此,墙壁上的字画无论数量还是内容,都不在多少,而在于其所营造的意境。运用得当,即使是使用玻璃、金属等现代建材,也同样能够传递中式风格的文化内涵。

中式风格,更多的是考验设计师对中式元素的创新运用以及对空间氛围的综合把握。在固有的空间中,全新地诠释空间层次感,穿插互见,使之通透而开阔;在装饰元素上,可以去充分放大、利用这些中式元素,将不同的材质,用于不同的场合,使之成为家居空间审美载体;搭配其他多种气质的装饰符号,相互交错,令家居空间于单纯中见统一,在统一中见变化,可以想见,身处此情此景之中的业主,定能沉浸于东方文化的阵阵香气之中,并且远离现代都市生活的嘈杂与紧迫。

陈 蓉

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Tranquil Peace

静谧平和

项目地点 福建福州
项目面积 1000 平方米
设计师 陈标
设计公司 吴天空间设计
主要材料 楼兰陶瓷 丹麦摩兰地板 茶色玻璃
摄影师 周跃东

The hall takes black and warm red as predominant colors. In order to match the white ceiling, the sofa in dark color, tea table, and the gauze curtain in coffee are placed in special order. Consequently, this arrangement brings a low-pitched Chinese charm to the hall. On The TV wall made of antique rustic bricks, there is a majestic painting named "Facing the Ocean" which shows the owner's favor of classical arts. The crystal pendant lamp in the hall is an excellent combination of the Chinese style and the classical European-style. Furthermore, the partition made of red carved boards and yellow glass adds more charm to the hall. The blooming peonies painted on the screen shows a low-pitched restraint classical beauty.

The entertainment area has good lighting, which makes this tranquil place bright enough. Bright sunshine casts on the PMMA boards and the stone floor, just like beautiful classical poems which sends out sweat and peaceful air. Everything is so tranquil and peaceful. Look through the square window cell, the luscious view can appease one's anxiety, and everything looks very peaceful and cozy. Walking through the corridor and stepping along the stairs, you will be impressed by the strong Chinese style featured by endless lotus leaves and beautiful lotus flowers in sunshine.

The master bedroom is a complete show of the Chinese style. The unique space configuration shows a cozy and graceful taste, while the artistic wallpapers, in the light of down light and floor lamp, present the dignified characteristic.

This is a home full of tender feelings, in which, the designer creates an air of splendor mixed with peace, modesty mixed with charm.

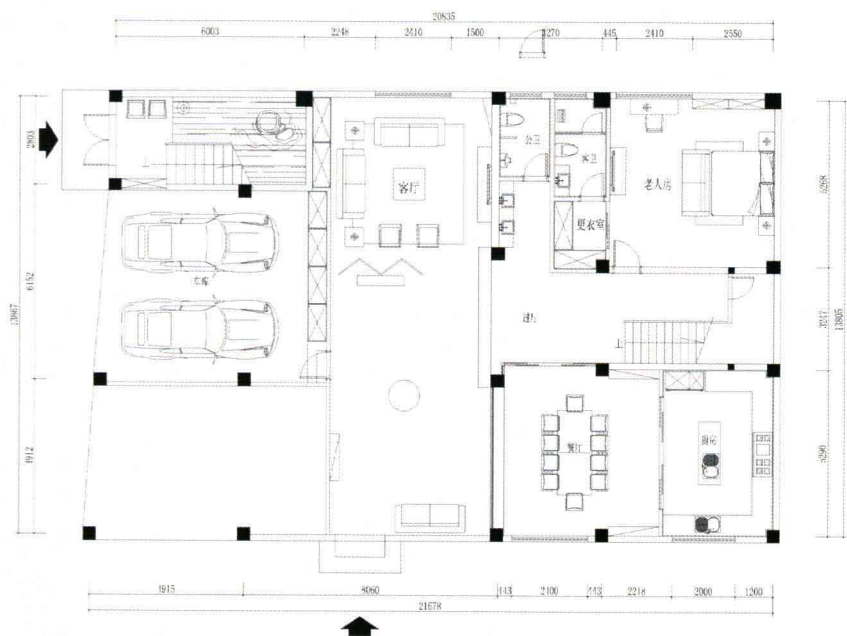


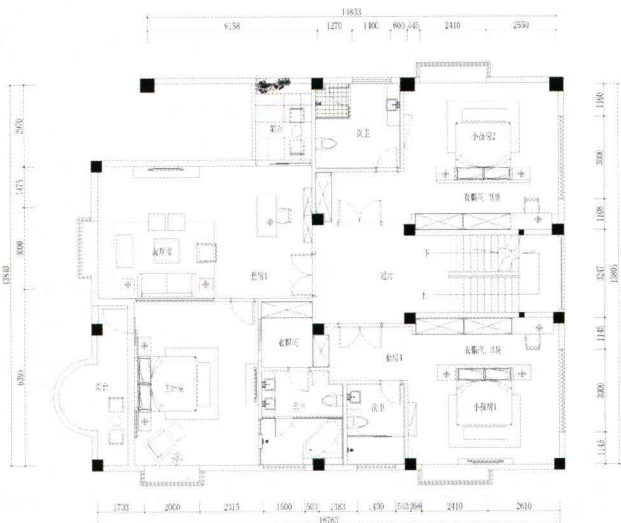
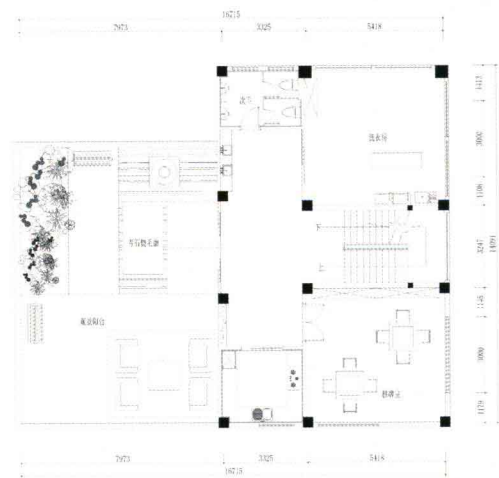
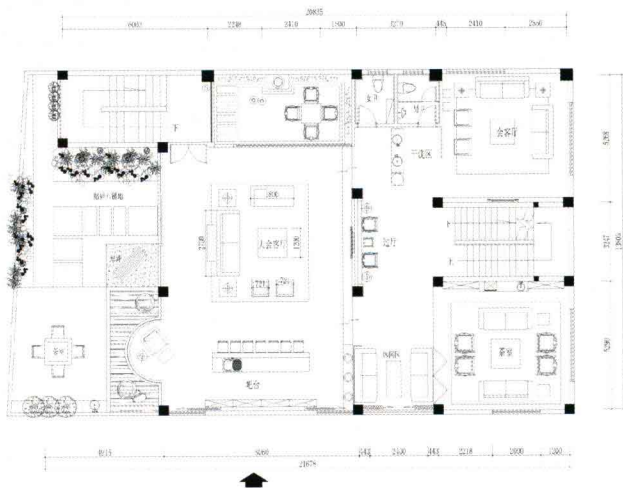












回眸大厅，黑色与暖红色是设计师的主选色调。深色的沙发和茶几、咖啡色的纱帘与纯白色的天花板有规律地交叠，蕴涵低调的中式韵味；电视背景墙的仿古锈砖上，一幅《观沧海》彰显着豪放的气势，浓郁的古典文学韵味洋溢其中。大厅中的水晶吊灯，体现了现代中国风与古典欧式风的情景交融。由红色雕花板和茶镜的零距离结合而形成的隔断，富含浪漫的情趣。牡丹花怒放于金色屏风之间，空间中隐隐潜藏着淡淡的华贵和矜持的古典美。

休闲区拥有良好的采光，点亮了视野中的静谧。灿烂的阳光辉映在亚克力板上，刻在上面的古典诗词，洋洋洒洒，尽显迷媚与安恬。透过方格子的小窗望向户外，令人赏心悦目，宠辱不惊，一切是那么平静、惬意。穿过走廊，沿着阶梯，拾级而上，空间中弥漫着“莲叶无旁碧，荷花别样红”的中国风。

主卧尽显现代中式的大气、清幽。别具一格的空间布局舒适而优雅。艺术墙纸在射灯和落地灯之交相辉映下，烘托出沉静的东方格调。

这是一个温情脉脉的家，豪迈而不失宁谧，低调却余韵深长。