



華人生創獎

TAIWAN GOOD DESIGN AWARD

開平潭江首府

Kaiping Szeyup Palace

作品資訊

Work Information

專案地點：中國·廣東·開平

專案類型：陳設軟裝類

專案規模：1250 m²

空間格局：前廳接待，沙盤模型區，洽談區，水吧區

軟裝設計主材：木碳、進口亞克力、進口玻璃、黃銅鍛造、大理石、木化石

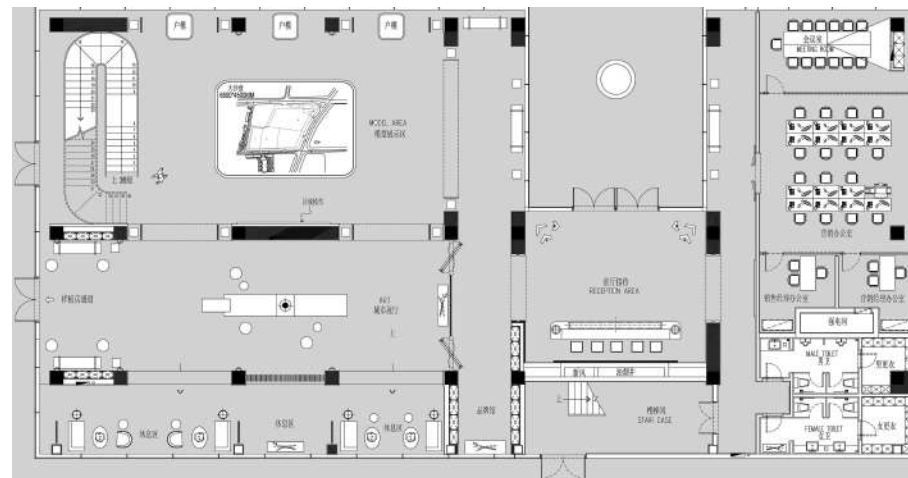
Site location：Kaiping City，Guangdong Province，China

Type of construction：Interior Decoration

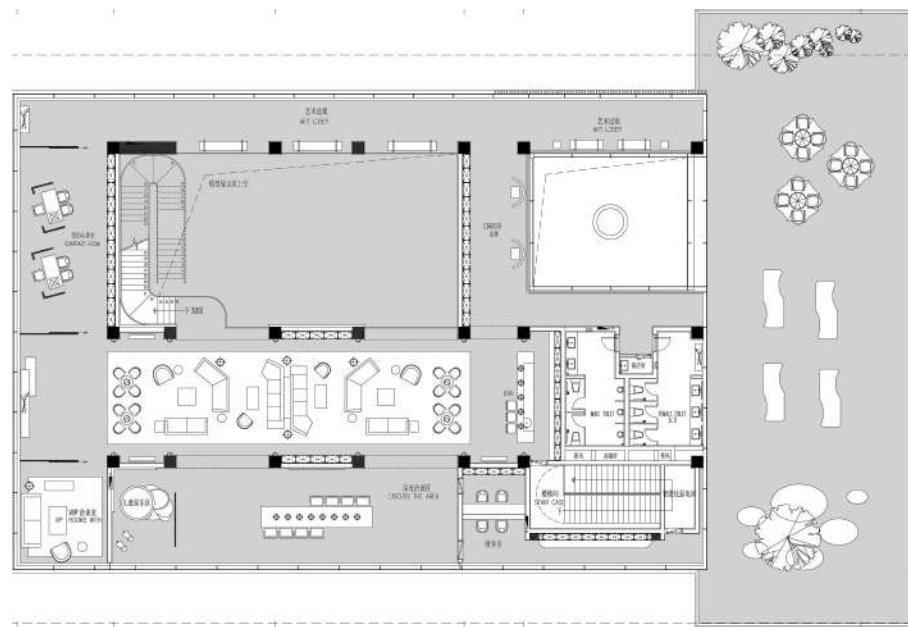
Construction of size：1250 m²

Spatial pattern：Reception area in front hall，Sand table model area，Discussion area，Bar area

Main deco materials：Wood carbon，Acrylic，Glass，Brass forging，Marble，Fossil wood



一層平面圖



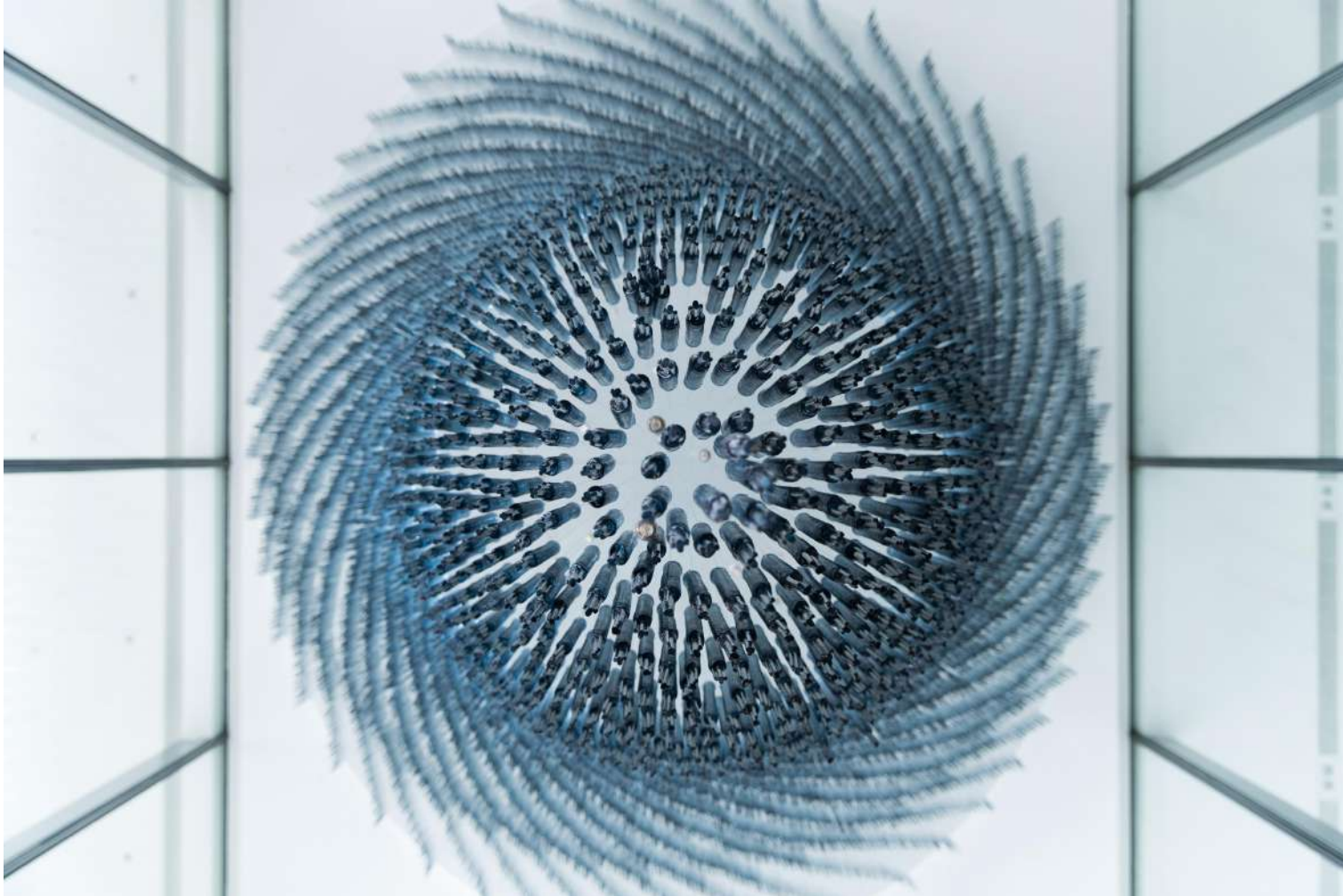
二層平面圖

用藝術與自然演繹一出與空間有關的戲劇

A Spatial Play Starring Art & Nature

設計說明

Design Introduction



當人類將繪畫刻在遠古的洞穴裏之時，石頭便作為載體伴隨著藝術的發生。

木頭因時間和外界的變化，可能演變為化石，也可能成為木炭，走向一切顏色的盡頭。

亙古不變的自然力量，因人的想像凝結成一件件藝術品，參與到生活當中，隨草木豐沛，隨萬物生長。

Since ancient people engraved paintings in caves, stones started to be used as carriers of art.

Due to the changes of time and the outside world, wood may evolve into fossils or charcoals, heading towards the end of all colors.

With imagination, human beings make the ever-lasting natural forces into various pieces of artworks, which participate in life, grow up with nature and thrive with all the other beings.

設計說明

Design Introduction

融創潭江首府銷售中心硬裝設計由矩陣縱橫完成，深圳華墨國際擔綱軟裝設計。如何突破已知的過往，運用最樸實的材料，最自然的形態，最親近的元素，創造出新穎的、具有藝術性和戲劇性的空間場景，是華墨國際設計立意的第一步。

With Matrix Design in charge of the hard furnishing of Sunac Szeyup Palace, Shenzhen Hua Mo International was commissioned as the FF&E consultant. To make breakthrough against the known past in the most natural forms and with the most intimate components, thus to create an original space that is both of artistic and dramatic attributes, is considered as the first step of Hua Mo International's design.



設計說明

Design Introduction

開場幕：永恆奏鳴曲 Opening: Sonata, the Eternity

回歸藝術產生的精神性和儀式感，華墨國際以石、水、火為元素，取材自然，亦加入代表人類文明的最新科技和現代材料，尋求新的視覺景象和突破，從而構築有戲劇性的空間情境，呈現有地域特色的“場所感”。

In returning to the spiritual and ceremonial sense of art, Hua Mo International takes stone, water and fire as design elements. By combing natural materials with cutting-edge technologies and modern materials that represent human civilization to pursuit visual breakthroughs, designers established a dramatic scene with distinguishable local “sense of place”.

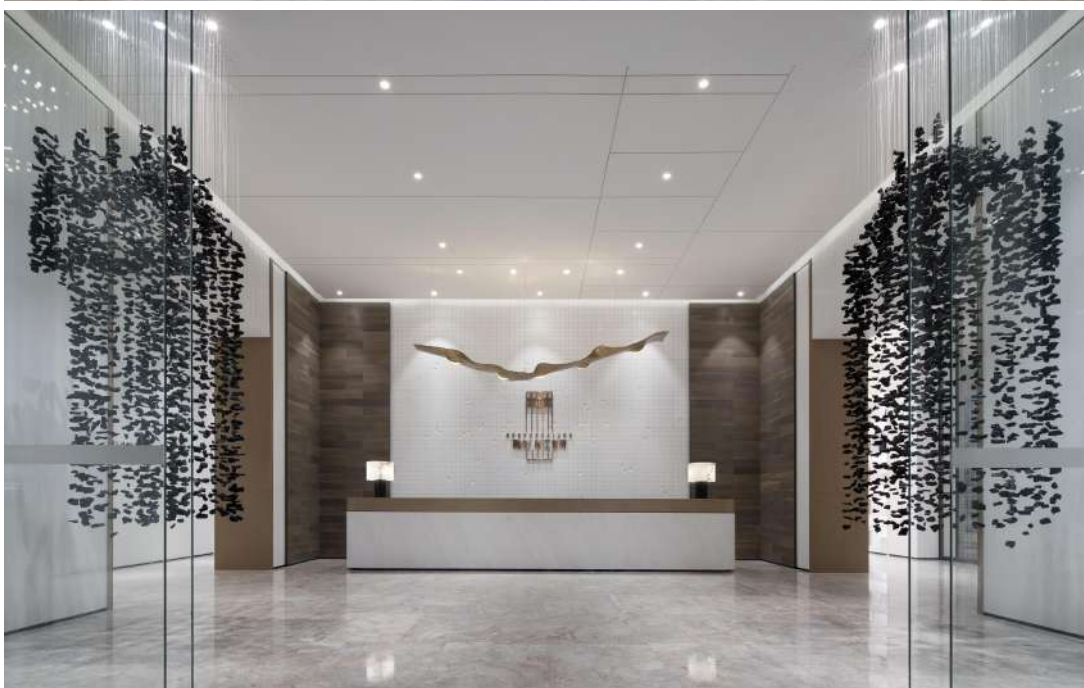
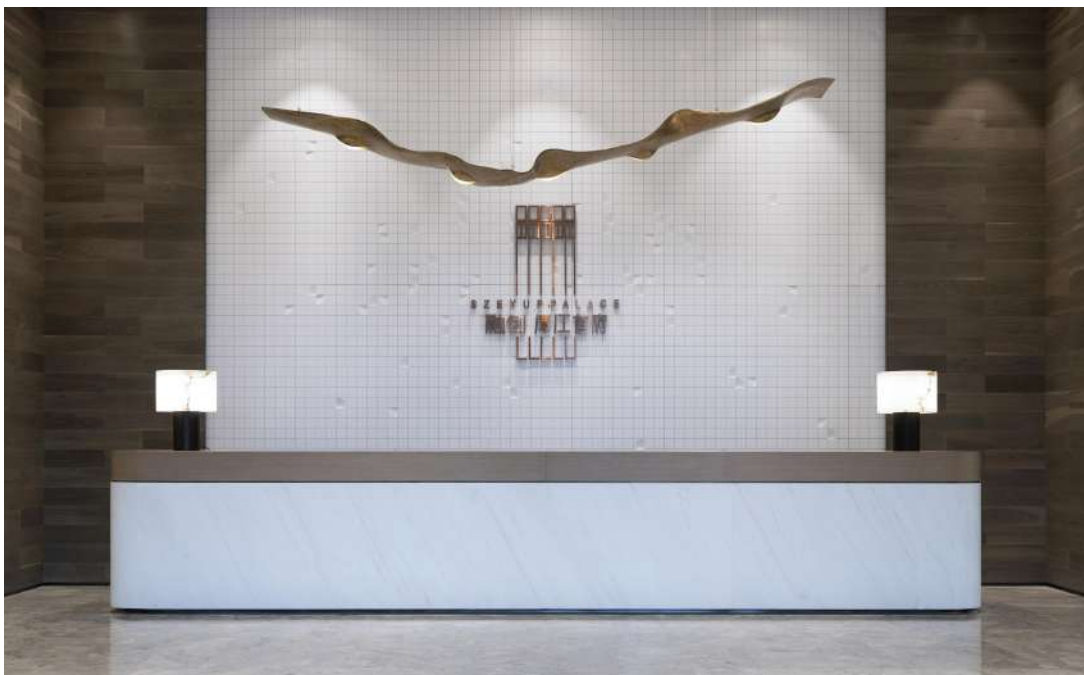


設計說明

Design Introduction

空間入口處的兩組藝術裝置，取樹木在世界上的最終面貌——木炭為元素，運用3D列印技術建模後製作，來表達開平獨有的世界文化遺產——碉樓，自然與文化的交融，通過藝術的表達形式構成一首以“永恆”為主題的奏鳴曲。

The two sets of art installations at the entrance are made of charcoal, the final forms of trees in this world. With 3D modeling and printing technology, Kaiping Diaolou (watchtower), a unique world cultural heritage of the site, was depicted in an artistic way of expression. It is the integration of nature and culture that composite the graceful sonata themed “Eternity”.



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第二幕：境由心生

Act II: The World is as How You Feel it

“人安靜地生活，哪怕是靜靜地聽著風聲，亦能感受到詩意的生活。”進口磨砂亞克力片的疊加模擬出水紋和雲層的流淌感，從喧囂不已的現實中，喚出幻境和夢。

“People live in peace. Even by hearing the wind quietly, they feel their poetic life.” The superimposition of imported frosted acrylic sheets simulates the flowing sensation of ripples and clouds, creating fantasy and dreams out of this noisy reality.

設計說明

Design Introduction

華墨國際設計總監熊豔華希望，人們能像看藝術展一樣參與到此空間中來。視覺上的整潔乾淨、自然材質的疊加與對比、手工鍛造般的複雜工藝，共同呈現出多維度的藝術表現，令空間具備了讓人願意停駐腳步的互動體驗性。

Xiong yanhua, the design director of Hua Mo International, hopes that people can feel engaged in this space as they do in an art exhibition. The visual cleanliness, the superposition and contrast of natural materials, and the complex crafts of hand-forging constitute a multidimensional artistic expression, introducing interactive experience into the space, so as to make it inviting and attractive enough for people to take a pause.

藝術是豐盈詩意的，而藝術孕育的過程是漫長的，一如鳳凰浴火，方能涅槃新生。二十多天的錘煉，才等到鋼化玻璃最終鍛造出水紋的天然紋理，反射出七彩陽光。一燈一椅，從平面變成立體，從想像成為現實，皆是身為設計者的歡喜。

Art is rich and poetic, while the process of making it can be time-consuming. Like what Chinese Phoenix went through before it completes its nirvana and rises from the ashes, the glass was tempered for over 20 days to have this natural ripple-texture made, which reflects the colorful sunlight. No matter it's a lamp or a chair, to see sketches become objects, imaginations delivered in reality make up the joy of being designers.



▲水紋裝置細部

Details of the ripple texture installation



設計說明

Design Introduction



設計說明

Design Introduction

第三幕：返璞歸真 Act III: Back to the Origin

從沙盤區經展廳至休息區，開闊的視野望出去，山、水、田野皆入眼底。一窗之隔，黑白或漸變的顏色，極簡的筆觸勾勒出讓人寧靜的幾何線條。天、地與人的和諧，在厚重的山石與靜淌的流水間滲透，動與靜，柔與剛，於空間之中靜默交流。

Passing through the exhibition hall, one comes from the sand table area to the lounge area. The broad view here has mountains, rivers and fields all included in one sight. Inside the window, it's the minimal lines against black and white or gradient colors that outline the geometric structures that calm people down. The harmony of heaven, man and earth infiltrate through heavy stones and tranquil waters, creating a quiet communication between the movement and the still, also between the soft and hard.



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Design Introduction



行走在空間裏的人們，總在尋找新的視覺記憶點。如同觀看一幕戲劇，導演試圖在不同的時間節點，通過對劇情節奏的把控和設計，令觀眾始終保持興趣盎然。藝術和戲劇都需要哲學思辨，在對比中產生衝突，厚重的黃銅材質做出飄帶一般的輕盈感，微光從裂縫中透露出來，引發人們對於自然力量的想像。

People walking in the space are always looking for new visual memory points. This is also true in plays, therefore, the director designs and controls the rhyme of a certain play, so as to have the audience's attention kept throughout. Philosophical thinking is crucial both in general art and plays. In this installation, its conflict was introduced through contrast-- with shimmer from the cracks and heavy brass in light streamer forms, it provokes people's imagination of natural forces.



設計說明

Design Introduction

純手工鍛造的黃銅藝術裝置

Hand-crafted art installation made of forged brass

設計說明

Design Introduction



第四幕：打破邊界 Act IV: Break the Boundary

玻璃盒子的內外兩端，情境上是互通的。於是室外的裝置也進入到了室內空間來，一對2.8米高的透明冰川裝置，在內與外的邊界上，以不規則的造型模糊了視覺及心理界限。

The outside and inside of the glass box speak to each other in terms of scenario. For this reason, a couple of 2.8-meter high transparent outdoor iceberg installations were introduced in the inside. Standing at boundary of the two sides, the irregular design of the installations blurs it, both visually and mentally.

設計說明

Design Introduction



堅硬的材質，柔軟的造型，一如人類複雜的需求。

Tough material in soft appearance resembles the complex demands of human beings.

天然木化石作為茶几底座

Natural wood fossil as the coffee table base

設計說明

Design Introduction

所有的藝術在本質上都是詩意的，由建築、空間到雕塑、傢俱，以至一面牆給予的平面視覺上的美感，都有如音符和諧的律動，由白色到灰色、黑色發生漸變。

Fundamentally, each and every kind of art is poetic, including the architecture, the space, the sculpture, the furniture, and even the flat wall, of which exudes visual beauties resemble the harmonious rhythm of melodies, and gradient from white to gray and to black.



設計說明

Design Introduction

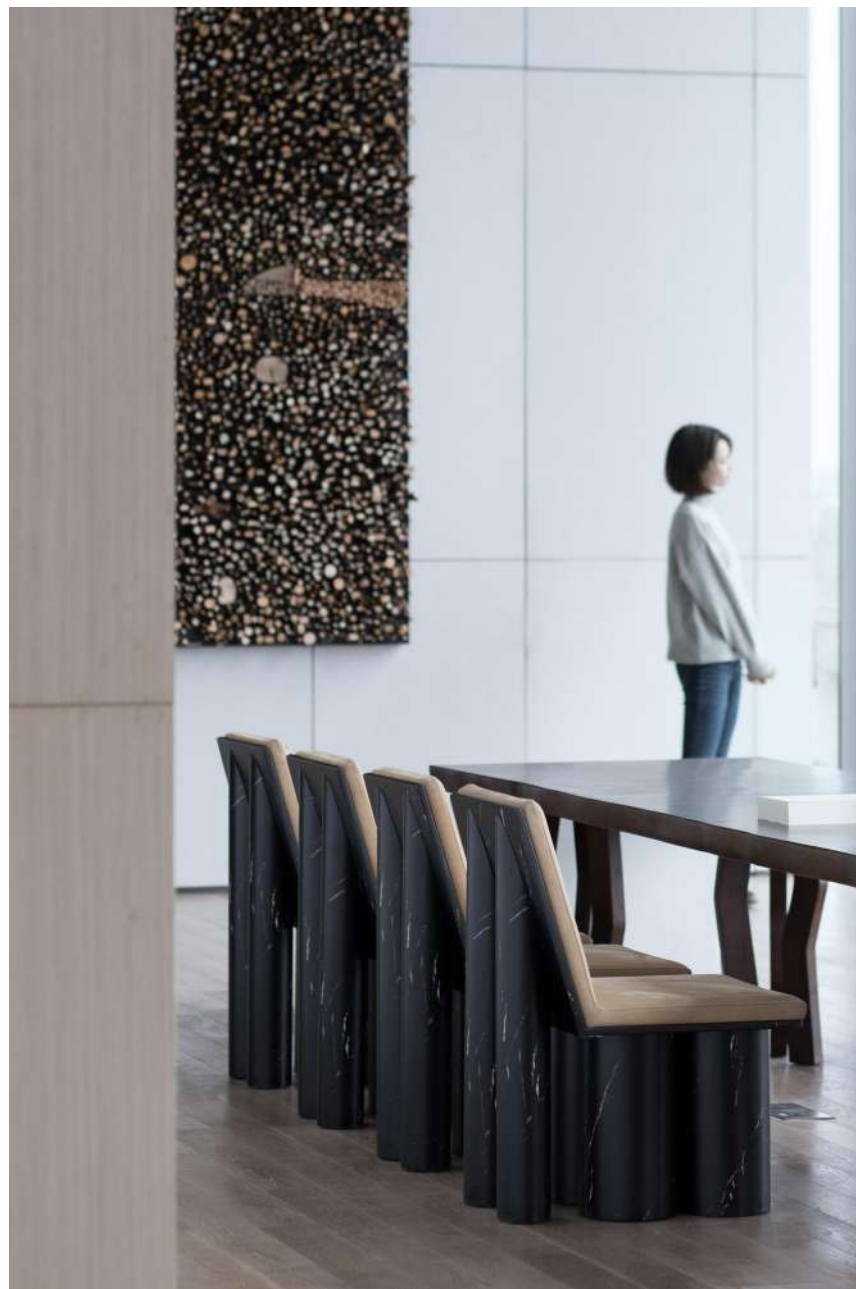


設計說明

Design Introduction

開平有碉樓，乃被列為世界非物質文化遺產。以碉樓的柱式作為座椅腿部，令來者閑坐觀景，亦能心有聯想，可知身處何地。材質的對比、色彩的融合、在地性與實用性的疊加，設計師因傳遞精神而內觀形式。

In designing the chairs, designers draw inspiration from Diaolou (watchtower), the world intangible cultural heritage in Kaiping, making the architectural order into the chair legs. Sitting on them, one can take a rest while viewing scenery, and always be reminded of where he/she is. The contrast of materials, the integration of colors and the combination of locality and functionality, all showcase how designers review on the forms with the spirit as the inherited message in design.



設計說明

Design Introduction



雕塑家王金亭的作品《羽雲》在這裏呈現，少女的頭髮如白雲般的棉花糖在風中飄逸，修長婀娜的線條美感及動感，仿佛被遠處的風拂過。

Sculptor Wang Jinting's work "Plume" is displayed here. She stands still with her cotton-candy hair dancing to the breeze. Her graceful body lines seem to be crafted by the wind from afar.



設計說明

Design Introduction



邊界總在被打破，二樓露臺作為一處無所謂內或外的灰空間，仿佛隨時可以開啟表演的劇場，借著一線天光，可見山起雲湧，只待人的介入讓空氣和聲音流動起來。

Breaking the boundary as always, the second floor terrace is a gray space with no distinctive line between indoor and outdoor, as if it's a well-prepared stage opening for shows to start. With a ray of sunlight from the sky, the movement of clouds among mountains can be clearly witnessed, creating a tranquil atmosphere awaits people to come and activate its sound and air.



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海德格爾說，藝術作品的兩大特徵，即世界的誕生和大地的顯現。取材於自然，取意於大地，同時把代表人類文明的科技融入到對大地藝術的想像中，把戲劇思維導入到空間創作中，打破空間的邊界，打破思維的邊界，在我們面前似乎會呈現出一番新的景象。

As Martin Heidegger once said, artworks' main feature lays in their ability to set up a strife between "world" and "earth". With materials from the nature, and meanings granted by earth, designers introduced technologies that represent human civilization into the imagination of earth art. And with guidance of play thinking, designers broke not only the boundary of the space but also the limits of thoughts, presenting a novel scene for us.



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Thank you !