

Duplex Apartment of Yanlord Marina Center

濱海·吟藝

設計者 邱德光設計 / 邱德光
參與者 楊尹羸 陳惠君 黃伯仰 林怡如 江鐫如 孫昱祺 王婕穎 姚道元
攝影者 Boris Shiu
空間性質 住宅
坐落位置 中國
主要材料 人造石、銀河灰大理石、魚肚白大理石、夢幻白玉、不鏽鋼
面積 212 坪
項目年份 2019 年

Designers TK CHU Design / T.K. Chu
Project Team Yang Yi Ying, Claire Chen, Huang Po Yang, Lin Yi Ju, Chiang Ma Ru, Sun Yu Chi, Wang Chieh Ying, Yao Tao Yuan
Photographer Boris Shiu
Category Residence
Location China
Materials artificial stone, Silver fox marble, white marble, fantasia white marble, stainless steel
Size 700 m²
Project year 2019



T.K. Chu



邱德光設計 / 邱德光

邱德光從事設計行業至今已逾 40 年，以其深厚的美學素養，將裝飾元素結合當代設計，開創新裝飾主義 NEO ART DECO 東方美學風格。作為邱德光設計、德光家居品牌的創辦人，始終推陳出新，以延綿不斷的「時代風格」影響了一代代設計師。他揉合華麗、藝術及時尚元素，形塑當代東方美學與時尚多元的生活形態，對消費者的洞察力讓邱德光被譽為「豪宅風向標」。

知名作品有 NAGA 上院、星河灣，到北京萬科·如園、保利·和光塵樾、蘇州綠城·江南里、仁恆·棠北天連墅、武漢華僑城·原岸，邱德光憑藉敏銳的營銷思維和創作態度，以鮮明、多變的風格，攜手地產品牌挖掘消費者需求共建人居產品，創造出獨樹一格的記憶點。

TK CHU Design / T.K. Chu

T.K. has worked in the design business for forty years. He is good at using decorative elements and has transformed them into an innovative style called Neo Art Deco. Chu's influence is immense and he has even been called a fashion leader for luxury apartment design because his designs attracted buyers by their unique elegance mixed with modern art and fashion.

His famous works include NAGA Mansion, Star River, Vanke World, Beijing Ruyuan Courtyard, Poly House, and Hoguan Mansion in Beijing; Green Town, Suzhou Jiangnan, and Yanlord in Suzhou and Overseas Chinese Town in Wuhan. T.K. Chu is agile and knows the real-estate market well so he is always seeking fresh and inspiring ideas to promote the integration between design and market value.

海，是一枚介質，透過它，人們反覆思考人與自然的關係。
當回眸空間，看到窗外的一片海，設計呼之欲出：找回海洋。

當經濟快速起飛，人們的消費力提升，隨之而來的是對於生活品質的重視。在大城市中，隨著開發與區域重整，新興住宅林立，千萬豪宅已不再稀奇；然而，如何透過設計為住宅開創新的層次、吸引消費者的目光，是邱德光設計師反覆思考的問題。《濱海·吟藝》坐落在珠海海岸的最前端，面對著港珠澳大橋，迎面而來的海景是此案的優勢。珠海作為百島之城，鄰水而居已是市民的日常，如何將居民熟悉的「海」，再次化為目光焦點，設計團隊決定以「找回海洋」為題，藉波浪起伏，讓海洋流入室內空間。

設計團隊初訪基地發現，原本雙層的挑高樓面，應擁有十分開闊且通透的視野，然而一道橫樑硬生生地將大面窗景一分為二，令空間感大打折扣，加上不合宜的布局規劃，衍生出許多畸零空間、阻斷動線，重塑平面布局成為此案的首要任務。

引海入室

玄關是東方居所必要的緩衝空間，它帶出入門時的儀式感，設計師移除原本封閉的玄關格局，利用滿佈透明氣泡的玻璃屏風，重新圍塑場域，保留中式風格的精神，實現開門即見海的生活場景。當玄關被釋放，緊接著面臨客廳的觀海窗景被樑柱一分為二的問題，回歸設計主軸，強化海洋與地理的關係，僅以一條弧線勾勒大樑，讓室內的這座橋遙映著窗外的另一座，透過虛實交錯，弱化樑柱的存在，進而連接起室內外的關係。

在複層空間中，樓梯的位置十分重要，它除了肩負動線之責，也是一靈活的雕塑造景。將旋轉樓梯移置客廳的挑空處，透過反覆雕琢曲線，讓石材包覆的階梯順應著建築傾斜面，在空間中輕盈盤旋，讓居住者沿著窗外的海浪與室內造型的海浪一同拾級而上。此案雖為住宅，但更鎖定將此作為度假與會客場所的客群，不僅將海景的絕佳視野保留給餐廳，對於社交、娛樂空間的規劃也極為重視。原梯間的位置，由品茗區取而代之，從收藏室、琴房與茶區之間的長形開窗，引一灣曲水入室，垂直蔥鬱的牆面綠植呼應汪洋大海，跳脫傳統莊嚴的人文茶室設計，藉錯落層架牽引氛圍、饒富趣味。

1. 玄關帶出入門時的儀式感，利用滿佈透明氣泡的玻璃屏風，實現開門即見海的生活場景。

1. Lobby space is divided by a bubble glass screen.

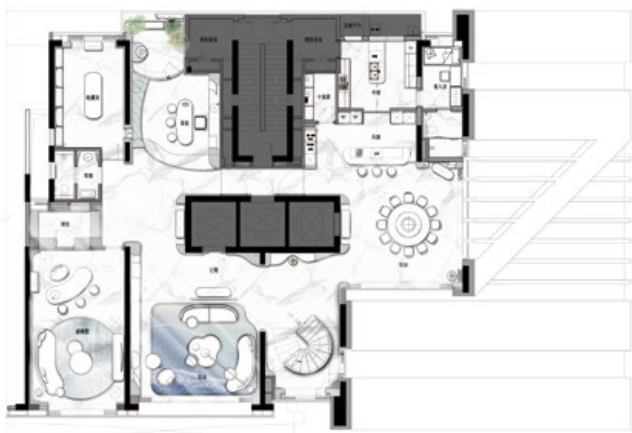
用設計擁抱藝術

除了餐廳，主臥室則是另一眺望海景的絕佳之處。一進入主臥室，即見上方的四個圓角如剪紙般地將天花板剪開，大面積的天花板透過與剪紙元素結合，為空間注入活潑語彙。穿越更衣室，映入眼前的是全開闊的主浴空間，壁面懸掛著圓形鏡面帶有弧形的上下眉月，望著海與月，不禁讓人憶起「海上生明月，天涯共此時」的詩情畫意。

此作的亮點在於空間中處處可見的藝術品擺設，設計師表示，此案的藝術品皆圍繞一個主題—「童趣」，企圖將人帶離現實的煩擾，重新換上孩子的瞳孔看待世界。郝朗的《哭泣的少年》、張國亮的《肥皂泡》、李偉與劉知音的《夜晚是靜靜的等待》皆滿富溫暖而童趣的氣息。全案大面積的鋪白，藉家具軟裝的妝點，延續著海洋的意象，如海岸的白沙、如海底的礁石，靜謐承裝著變動不息的海水。從客廳海浪的地毯、餐廳吧檯刻劃的石紋肌理至饒富趣味的藝術擺飾，不論是如實描繪的圖騰抑或是抽象凝結的線條，皆在實現設計團隊對於此作的設計主旨：「海洋從環境席捲至造型，化為海浪拍打至室內，海的空間性從內心深處抵達無限漫延。」

編輯」歐陽青昀

2. 1樓平面圖。3. 客廳置入大量的海洋元素。
2. The first-floor plan. 3. Place ocean's elements in the living room.



2







4

4. 饒富趣味的藝術擺飾吸引著目光。5.6. 餐廳的弧形天花板遙映著窗外海景，石紋肌理的檯面、山形餐椅，再度將自然融入空間。7. 品茗區引一灣曲水入室，垂直蔥鬱的牆面綠植呼應汪洋大海，跳脫傳統莊嚴的人文茶室設計，藉錯落層架牽引氛圍、饒富趣味。8. 收藏室、琴房與茶區之間的長形開窗，引入滴水穿石的意象。9. 娛樂間，擁有完整的視聽設備與專業酒窖機能。

4. Art pieces portray the elegance of family life. 5.6. Curved shaped ceiling frames the ocean view which dialogues with the mountain shaped and rock texture table motif. 7. Tea room enjoys a poetic comfort and nature embrace. 8. Art collection zone, piano room, and tea zone all face a linear window. 9. Entertainment room with high-end audio-video facilities.

Living quality lifts when an economy booms. In the new city zone right along the metropolitan area there appear rising apartments sales with tremendous high prices. T.K.'s recent commission is an apartment along the ocean of Zuhai Bay, facing the Hong Kong-Zhuhai-Macao Bridge. The ocean view is the greatest aspect of the project and the design features the physical significance of the sea in its interior colors and furnishing details.

The plan of the unit revealed several problems including a solid beam cutting off a window view in half, and over all it felt spatially unfit to meet the basic requirements of the program.

Ocean View

The entry is a ritual space of a residence. The existing entry zone previously restricted by partitions has been transformed into a light permeated space defined by glass bubble shape glass bricks. An immediate shift turns one from the lobby towards the grandiose sized living zone. The ocean view zone was disadvantage by an unwelcome column set in a middle position. To reduce the unavoidable structural system T.K. reshaped the central beams into two curve lines like two bridges supported by the central column.

In a double height apartment, the position of staircase is crucial. It is both a vertically linking element and a visual object vivifying the space. The stone clad staircase in a spiral shape has the least visual weight, dancing like ocean wave. The main public zone plays an important role as social gathering hub; the dining space enjoys the amplest ocean view, and the space accompanies a tea room, piano room and art collection gallery. All grouped together into a spaciousness for guests to enjoy. A partition wall covered by plants makes a perfect dialogue with the real nature of ocean view.

Art and space

The master bedroom enjoys a great ocean view as well. The ceiling top has a formation taken from paper-cutting art. Four semi-circular thin layers shape the ceiling with a vivid energy. Right behind the walk-in closet there is the master bathroom in a grand and ample scale. Furnished with a moon shape mirror, the bathroom is a place where ocean and moon meet.

The art collection is an intriguing feature in this space. Art works are displayed in a single topic in an almost childlike fun such as Lan Hao's "A weeping kid", Kao Lian Chen's "Bubble fun", and Wei Lee and Zei In Liu's "Waiting in dark night". The furnishings of the interior were intentionally kept void in many positions, and furniture pieces that were selected augment the characteristic fun of the ocean view. The carpet pattern in the living room, and marble texture in the dining room feature motif that represent the ocean's visual impression in either an abstract pattern or a frozen wave motif.





10



11



12



13



14

10.11 旋轉樓梯透過反覆雕琢曲線，讓石材包覆的階梯順應著建築傾斜面，在空間中輕盈盤旋。12.13. 廊道空間延續流動曲線。14.2 樓平面圖。15. 主臥室大面積的天花板透過與剪紙元素結合，為空間注入活潑語彙。16. 主臥衛浴，懸掛帶有弧形眉月的圓形鏡面，不禁讓人憶起「海上生明月，天涯共此時」的詩情畫意。17. 禪區。18. 書畫房，整面書牆以收藏模型為題。

10.11. Spiral staircase in sculpture form. 12.13. Pathway in continuous flow. 14. The second-floor plan. 15. Paper-cutting art is featured in ceiling design. 16. Master bathroom and its furnishing arrangements. 17. Zen meditation room. 18. Painting and calligraphy collection room.

建材分析 Material Analysis

1. 石材包覆的階梯，原本因受材料影響而顯得沉重，順應著建築傾斜面，透過設計師的反覆雕琢，讓其在空間中輕盈盤旋。2. 全石材打造的吧檯，刻劃出岩石般的肌理，呼應著自然。3. 主臥室衛浴地坪選用馬賽克磁磚拼貼，搭配石材打磨成的黑色大理石浴缸，為淺白空間增添視覺重心。

1. Stone clad staircase is not subject to its material heaviness but rather emphasizes its lofty energy in spiral shape resisting gravity. 2. Bar table covered by metal and stone reveals a dominating energy. 3. Mosaic covered floor and solid black stone bathtub creates an impressive dialogue in the master bathroom.

溝通重點 Communication Note

1. 原本的格局有許多畸零空間阻礙動線，重塑平面布局成為此案的首要任務。2. 公共區域的大面窗景，因建築結構的橫樑而被分隔，弱化樑柱的存在，找回雙層挑高樓面應有的通透視野與空間感。

1. Existing layout needed to be rearranged to meet program requirements. 2. An existing structural element problematically blocked the ocean view therefore it needed to be adjusted by design measurements.

