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空間是一種由人而產生的意識形態，在思考空間時，不能只考量設計風格、視覺效果這種表淺的美學呈現，必需從最根本的核心，也就是從人擴展出的生活型態出發。

Space is an idiosyncrasy generated by people, so when thinking about spaces, one cannot just consider the superficial aesthetic expression such as design style and visual effects, instead, must start from the most fundamental core essence which is the living style emanated from people's living.

此案地點位於中國大陸浙江寧波，基地座落在萬科集團所建設的新住宅區內，整個區域涵蓋了住宅大樓、戶外公園、室內公共空間。而二棟建築空間高度各不相同，在設計規劃上，將錯落的元素置入，閱讀區的空間原本是一塊空地，重新規劃成室內空間，同時要考慮玻璃幕牆與景觀區域的關係，初期暫時做為接待客戶的銷售中心，結合咖啡館、閱讀區的空間規劃將會是未來居民主要室內休閒活動的重要場所，天花上做巨大的圓形軟膜模仿自然光，幾經周折終於完成。

The project is located in Ningpo, Zhejiang Province, PRC, as the site is located in the new residential area, established by the China Vanke Group, consisted of residential building, outdoor parks and indoor public spaces. As the two buildings are of different height, and differentiated elements are infused into the design planning, where the reading area was designated on an originally empty space, which in turn has become an indoor space that shall tentatively become the customer reception of the sales center, as considering the relationship between the glass curtain wall and viewing area. This area shall become an important indoor recreational space, when integrated with café and reading area, illuminated with round-shaped membrane ceiling design that brings neo-natural-light into the space.

「光境」源自於自然共生的概念。外部的景觀由合作的建築團隊設計，以水流的意象結合大片的木格柵，陽光在不同的時間點穿透格柵灑入室內，產生漸進式的光影。外部的建築引光入境，那麼室內空間就是留住這些光，讓空間中的人看見日光流動的軌跡、由內而外的感到放鬆。室內的公共空間由入口區、展示區、咖啡廳、閱讀區所構成，使用原木為自然原始的意象，以大理石呈現自然融合現代的語彙，讓人的內在精神層面心境能夠產生自然共生的放鬆感，但又能與外部工業科技的現代感有一種緩和的過渡。

As the "Realm of Light" originates from the concept of "Co-dependence with Nature", the exterior landscaping is designed by the collaborating architectural team which uses the symbolism of flowing water, in conjunction with large area of wooden fences allowing sunlight to penetrate into the space creating different patterns of light and shadow at different times. As external light is let into the space, then the interior space is to capture the penetrated light, by allowing beholders to experience

the mapping of time, hence feeling the relaxation inside out. The indoor public space consists of the entrance area, exhibition area, café area and reading area, all of which are imbued with natural timber as the naturalistic symbolism, while the marble articulating the synergy of the natural and the manmade, a metaphysical transition between the innate psychology and the modern technology.

入口區域做為一個由外入內的緩和地帶，延伸外部建築語彙，以整面延伸的煙燻木格柵搭配現代感的白色大理石，隨著透明輕盈的白色飛鳥的引導至天光灑落之處，沐浴在日光與飛鳥的舒適氛圍，也將功能性的展示物自然的置於之中，物、光、鳥形成本區的自然指引，也是視覺的焦點。轉入咖啡廳與閱讀的空間，由玻璃打造的自然的鳥的意象轉化為金屬的人文的格線，貫穿咖啡廳的中島和閱讀區，本區的二側都使用大面的落地玻璃引光，一面是將光原本的引進，另一面的陽光會在不同的時間點穿透木格柵灑進來，引進來的光集中解放於在中間、懸空的金屬格線的內與外，光打破了格線的框架、在格的虛與實之間行走，整體空間讓人感受到內外一致的自然，身在其中無拘素地自在悠遊。

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The entrance area is the transition from outside to the interior, continuing the external architectural semantics with one-piece extended smoked timber fences matching the modern feel of white marble, as the transparent white flying bird gliding towards the place filled with diffused light, while functional exhibits are placed in the comfortable ambiance of sunlight and flying birds, a visual focus. When traversing between café and reading space, the transition is articulated in the shifting of materiality of glass and metal, while illuminated by two sides of large-pane full-height glass, one of which being the source of illumination, and the other being timber grilled inducing its time-varied diffusion effect, the central space becomes liberated by the diffused light when the inside-outside play of the suspended metal grill lines evokes duality of reality and virtuosity, which was permeated with sense of freedom and the unity of the interior and the exterior.

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