

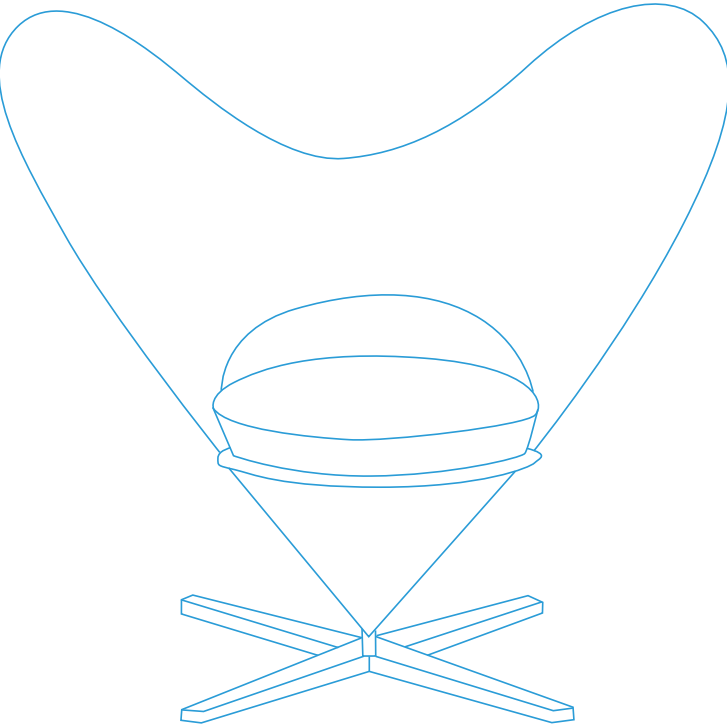


精 · 纯 · 简 · 美
FINE, PURE, SIMPLE, BEAUTIFUL

走遍千山万水，阅尽人间万象，融汇东西方文明，最后终究免不了删繁就简，回归简单的本真和生活的原色。

现代主义，是当代最重要的设计风格，它以极致的简约和纯粹，在功能与成本上的超高性价比，以及广泛的适应性，超越了国界、民族、地域、阶层、审美等的限制，成为最国际化的风格，世界上最通行的语言。

现代主义，简约却不简单，要做得出彩并不容易。它摒弃了一切不必要的矫饰，力求以最简炼、精纯的方式显现出设计的精



髓，它更考验设计师的思想、灵性、眼光和执行力。

现代主义的极致，无非“精、纯”二字。精是“精妙、精确、精工、精致”，以精妙的构思，提炼设计的精华，然后通过精确的计算、精湛的工艺，最终达到精致的品质。纯是“纯粹、纯净、纯美”，纯粹得不受外界左右，纯净得不容一丝杂质，纯美得就像一尊艺术品，经得起时光的考验。

精纯是一种境界，可以让人于无声处听惊雷。精纯的设计以一当百，以简驭繁，精减精减再精减，只留下最具创意的本体，抛却一切华而不实的表象，把最广阔的空间留给想象，因而更显内涵丰富，变幻无穷。

无论是东方的、西方的、传统的、民族的、高科技的建筑，经过精心提纯、简化、抽象之后，都能成为美的代言。精纯不是目的，而是方法，让现代人以最精炼的方式拥有更多的便利，更大的满足。精纯的现代主义不再似它刚出现时的那般冰冷和刻板。精纯也可以很人性化，很百搭，具有广泛的适应性。精美、纯净、便利、优雅、不失亲切的空间设计，将形式和功能结合得天衣无缝，充满了舒适宜人的气氛。这正是本书想呈现给读者的气质。

《精纯——经典现代空间设计》以境界做甄别，向全球优秀设计师邀约，收录精纯唯美、风格独具的空间设计作品，记录属于这个时代的精彩。

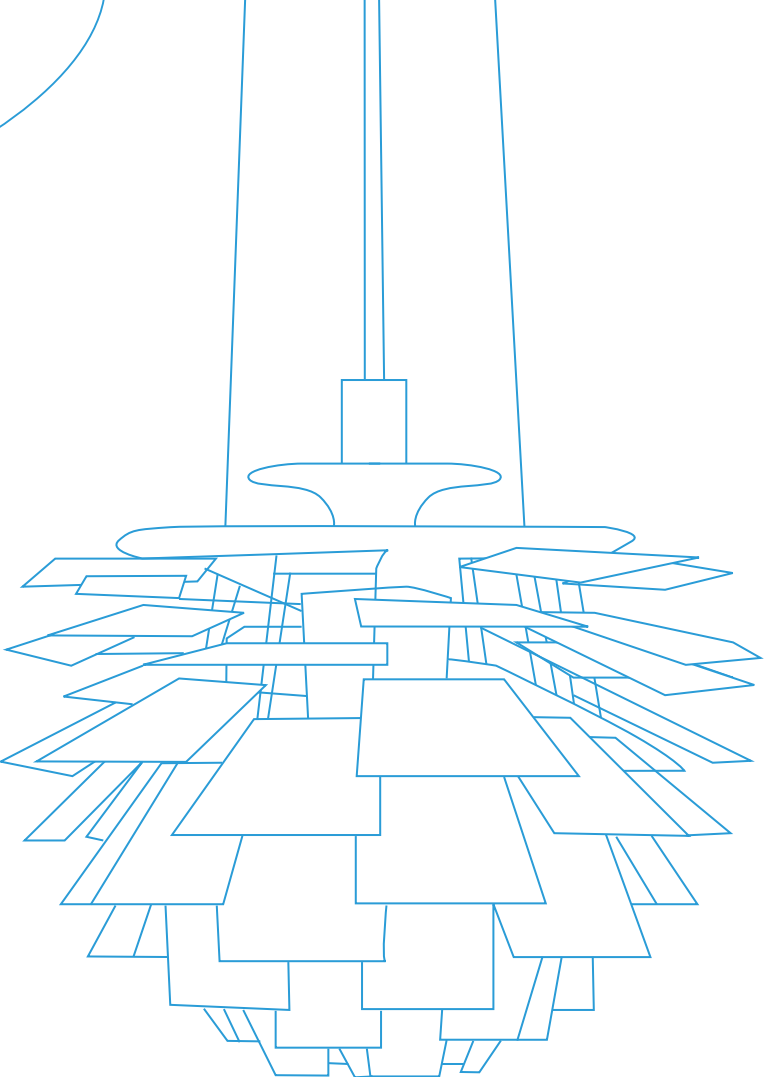
After adopting many elements all over the world and combining the essence of eastern with western civilization, it is inevitable to avoid complexity and return to the simplicity and originality of life.

Modernism, the most important contemporary design style, goes beyond the limit of nations, ethnics, regions, classes, and aesthetics with its extreme simplicity and purity. Its ideal price-performance ratio both in function and in cost and its wide adaptability make it the most international style and the world's most prevailing language.

Simple but not dull, modernism is not easy to achieve, process and individualize. It strives to embody the essence of design in the most concise and exquisite way when all the unnecessary decorations are discarded. Such an approach is more of a test of designers' ideas, spirituality, vision and execution.

The utmost of modernism can definitely be concluded as being "fine" and "pure". Being "fine" means being sophisticated, precise, exquisite and delicate. It means that sophisticated ideas are put forward, and then the essence of design is refined. With precise calculations and exquisite craftsmanship, the delicate quality of the architecture can be achieved. Meanwhile, being "pure" means being unadulterated, clean and beautiful. A project should resist any influence from the outside world and be free of extraneous elements of any kind, as beautiful as a work of art that is able to stand the test of time.

Being "pure and fine" is a realm that is so original and forceful that it can give people an extraordinary surprise and have a great impact on their minds. Any pure and fine project should strive for a great effect with a minimum of materials and elements, which is superior to that with a great number of complex decorations. With continuous simplification, the project would retain its most creative nature after discarding all the fantastic appearances. The



vast space is left blank for imagination, so that it appears to be richer in content and changeable.

No matter it is eastern, western, traditional, national or high-tech, any project can become the representation of beauty after being purified, simplified and abstracted. However, a fine and pure project is not an end, but a process, a most refined process in which people can have access to more convenience and greater satisfaction. Fine and pure modernism is no longer as cold and rigid as it first appears. Instead, it can also be very humanized and mixed with wide adaptability. It is the beautiful, clean, convenient, elegant and accessible design of the space that perfectly combines forms and functions, and that is full of a cozy and comfortable atmosphere. All of the above is the style this book would like to present to the readers.

"Fine & Pure – Classic Modern Interior Design" is distinguished in terms of its level. It is a collection of fine, pure and distinct projects which contains contributions of excellent designers from all over the world and keeps a record of this wonderful era.

用探索的眼睛，发现建筑背后的故事
USING THE EXPLORATION EYES TO FIND THE
STORY BEHIND ARCHITECTURE

撰文摄影师 埃希亚□鲁 Text: Ashier Rua

尽管在马德里学习摄影八年，但我从来没有想到会成为建筑摄影师。曾经，我更容易被肖像、人物和这种特殊风格所体现出来的各种可能性所吸引。建筑摄影于我而言是何等地缺乏生机、平淡与枯燥。

机缘使然，生命中的某一段时间里，我身边都是一些设计师，他们教会了我如何解读建筑的语言，如何体会客观存在的诗意，如何领略物质的变幻，如何聆听空间的故事，更重要的是，他们教会了我如何洞察映照在空间里的鲜活的生命。由此，我慢慢地、几乎是不知不觉地走上了建筑和室内摄影的道路。从那时起直到现在，我还是为走上这条道路而感到愉快。途中的点点滴滴，令我感触良多，我体会到这种特殊的风格与我的个人阅历息息相关。

偶然的一天，我在网上查找同行的作品，无意中读到一位同行写的一篇文章。我开始反思自己的作品，反思自己如何踏入建筑摄影的领域，反思自己对建筑的理想和标准的观点。在那之前我一直独自前行，在这个领域里耕耘，不曾参照任何同行的摄影作品。这篇文章为我打开了一扇明窗，让我看到之前不曾关注的东西。

这篇文章观点总结如下：建筑摄影作品必须客观，表达的应是建筑师的想法，而不能夹杂任何摄影师的思想。读后我才感觉到自己之前的路子走得不对。文章作者是西班牙一位重要的摄影师，他的观点根植于其多年经验，我考虑过这点。经历过起初的沮丧之后，我开始思考摄影和建筑对我来说实际上意味着什么。我开始写下只言片语，试图不受这位同行的观点的影响，而是对自己之前工作方式的一种总结。

我并不认可这篇文章的观点，我的工作向另一个方向进行的。首先，我需要知道摄影和建筑各自的本质。我惊讶于自己对两个主题使用的“客观性”字眼。摄影作品可以是客观的吗？我实在想象不出，摄影何以作为现实的忠实写照。相机作为一个强有力的工具，代表了诸种可能，但却取决于摄影者。我实在想象不出，由具体的摄影者，在具体的时间、具体的光照、具体的取景和具体的角度拍摄的图片，何以能代表宇宙的部分真实？稍微变化其中一个元素，对同一个影像的解读则完全不同。由此，我如何能为一栋大楼或室内空间拍摄客观的影像？哪个角度，哪个框架，哪种光照，我们能称之为客观？诸种问题，绝无答案。摄影作品原本就含有主观的情愫。相同的时间，相同的地点，不同的摄影者会拍出不同的作品，展现不同的构思，反映出一定程度的现实，而所有这些现实都是真的。

然后我开始思考建筑的体验。难道我们所有人对建筑的体验都是相同的吗？

当我想到这个问题时，我马上回忆起几年前的经历。某天，我回访出生地并决定参观儿时就读的学校。眼中所见令我很惊讶。一切都没有改变。但是，由于我业已成年，感触也截然不同。在我脑海中，这个地方还和我小时候看到的一样，地点没变，但我已长大，人生经历也随之变化。蓦然一个想法闯入心田：对空间的体验实源于个人，因人的阅历而有所不同。如果我们把小孩和大人对空间的体验相比较，很明显，两者感受到的空间规模、比例和高度都不同，但我们成年人对空间的鉴赏力和态度也都不同。

对于我来说，态度也成为一个问题。以花园为例，我想到两种不同的生活态度所导致不同的生活体验。首先，我想象有一入园者躺在草丛中，或安然入睡，或张开双眼凝视着自然的生机，享受和煦的阳光和沁人心脾的青草芳香。如此之花园体验，实乃“感性”之体验。同样的花园里，另有一入园者，细究花园的每一部分，行走在小径上，研究花的色泽。这又是“沉思”之体验。两个入园者，同入一园，体验却截然不同。建筑亦然，空间感受源于不同的居住者。

建筑不能客观地存在，摄影作品何以客观？摄影光照、时间何以客观？早上 8 点和晚上 7 点哪个更为客观，在两个时间里进行的摄影皆是对建筑及内里的真实反映。一天的不同时间里，光线能传达空间物体的不同质感，而所有质感都是真实的。

每一次建筑成像，于我而言都是一个新的挑战。初入行时，对我来说建筑摄影如同生活照那么简单。几年后，当我拍过成千张照片之后才发现自己错得如此厉害。每一次新的拍摄，我都考虑再三，竭力让每一幅作品呈现背后三个不同的故事。我要做的工作，就是把这三个故事的本质浓缩在一连串的图像当中。

故事之一是建筑师的故事。我必须通过图像去解释建筑师的作品、意图和他自己的语言。我必须努力使自己的摄影作品容易理解，要从最佳的角度体现出建筑师的意图。同时，我必须注意不要曲解设计师的想法，以便读者能很容易地理解该项目的含义。

故事之二来自于空间的居住者。居住者可以重新解释建筑空间，在我看来这是最为奇妙的。人们居住在空间中，身边的一切物体，有的陈列在架子上，有的藏在抽屉里。内里铺陈体现出主人的个性和他们生活的方式、爱好。这是一个非常私密的故事。正因为这个故事，建筑才有了鲜活的生命，有了生机，有了创意。

故事之三是“我”。空间氛围、光照、视角、动感、细节都是考虑的要素。我从不移动里面任何家具，空间元素不加不减。我努力忠实于空间的本来面目，在当中寻找灵感。我喜欢依照住宅本来的方式去拍摄作品，在最后一张照片中营造一种有人居住在其中的感觉，让人们想象里面的居住者是什么样的。图中虽无人来人往，但我必须要知道实际上有人在那儿。毕竟，人对人才是最感兴趣的。建筑应该体现人、社会和我们的存在本身。

因此，我仍将继续探索建筑摄影之路，并研究生活在其中的人。

To be an architecture photographer is something I have never planed or thought while I was studying photography eight years ago in Madrid. In my early years I was more attracted by portraits, people and the possibilities of this specific genre. I felt architecture photography was something dead, plain and quite boring.

In a certain period of my life I saw myself surrounded by architects who taught me the language of architecture, the poetry of the objects, the magic of materials, the stories inside the places and the most important thing: the people reflected into architecture. As a result of this I went slowly and almost unconsciously into the architecture and interior photography. It is a delightful path on which I have been walking since then. Through this walk I have reached several conclusions about this specific genre which of course are based on my personal and professional experience.

On a certain day surfing on the web and trying to find the works of other professionals like me, I found an essay written by a colleague. That made me think about my own work, the way I was introduced in architecture photography and my personal view of what architecture should be. I had been working in this field ever since. I had never had any references of what other photographers were doing. This text was a perfect window to my own thoughts, something I hadn't payed attention to until then.

This text summed up the next idea: architecture photography must be objective; it must be a vehicle for an architect's idea. In fact, photographers shouldn't use architecture as a vehicle for their own self-expression. After having read this I felt I was doing something wrong. The author of the text was an important photographer in Spain, so his opinion was based on years of experience and I took it too much into consideration. After this disappointment I began to think of what photography and architecture really meant to me. I wrote some lines trying not to be influenced by this man's opinion but for the way I had been working until then.

I realized that I disagreed with the main ideas of that text and that my work walked in another direction. First I needed to know what photography and architecture were independently. I was surprised by the use of the word "objectivity" referring to these two topics. Can photography be objective? I can't think of photography as an instrument for the faithful representation of reality. The camera is a powerful tool for representation with multiple possibilities which will be absolutely different depending on the person who uses them. I can't think about an image which contains a portion of universal truth in itself, as it has been made by a specific person, shot on a specific second and with specific light, frame and angle. If we modify just one of these elements the reading of the same image could be completely different. So, how could I take an objective image of a building or interior? Which one is the objective angle? The objective frame? The objective light? I found no answer to these questions as I believe they don't exist. Photography is a subjective language. Ten photographers in the same space and time would take ten different images, ten different ideas of that concrete portion of reality and all of them would be true.

Then I thought about the experience of architecture. Do we all have the same experience of architecture?

When this question came to my mind I immediately reminded an experience I had lived years ago. Some day visiting the city I was born I decided to go back to the school where I had studied when I was a child. I was surprised by my perception of the school. All the elements of the class were exactly the same and in the same place, but my visions of then now that I was an adult were incredibly different. In my mind the image of this space had remained as my child vision and now that I was grown up I was living a different experience of the same place. This made me think about how places could be totally different depending on the person who experiences that place. If we compare the experience of a child and an adult, it's obvious, as there is a matter of scale, proportion and height. But we adults also have different sensibilities and attitudes.

Attitude also became an important issue for me. I thought of a garden and two different attitudes of living the experience of a garden. First I imagine someone who gets into this garden and lies down on the ground, sleeping in the grass, staring at the bug's life, and enjoying the heat of the sun and the freshness of the grass. I would say a "touchable experience" of the garden. Then I imagined another person in the same garden, but this one stares at the composition of it, walks along its paths and studies the colors of the flowers, which creates "contemplative experience". Both of them have lived in the same garden but their experience couldn't have been more different. So I thought architecture was supposed to be the same. It is something alive that will be interpreted by the user, and this user is not homogeneous.

So, how could I reflect in my pictures and objective image of the places I was photographing if architecture for me is not objective? Which would be the objective light? The objective time of the day to photograph? Is more objective 7 pm or 8 am? Both are true; both are a true vision of that

building or interior. Light will transform the textures of the materials through the day and none of them is a lie.

Every new house I have to photograph is a new challenge. When I first started into interiors and architecture, it seemed to me an easy genre to photograph. After some years shooting thousands of pictures I noticed I was so wrong. There are several matters I have to take into consideration whenever I photograph a new house. I would say there are three different stories in every house I photograph. My work is to condense in a series of images the essence of these three stories.

The first is the story the architect has created. I have to explain through images the project the architect has developed, his intentions and his own language. I must try to get a comprehensible group of images which sum up his purposes in the best way. As well as, I have to pay special attention to not distorting this idea so that the final reader can understand easily what the project is talking about.

The second one is the story the inhabitants of the house have created. This is the most magical one as I see how the spaces have been reinterpreted by their owners, the objects people have selected to live with, the ones they show in a shelf or the ones they hide in a drawer. These objects talk about them, about who they are, how they live, and their interests. This is a very intimate story. It turns architecture into something alive, mutable and creative.

The third one is the story I live by myself into the house. The atmosphere of the place, the light, perspectives, movement and details are my particular worries. I never move any furniture, not even add or eliminate any of the objects I find in the place. I try to be faithful to what I have in front of my eyes and find inspiration on it. I like to photograph houses as the way they are lived, having

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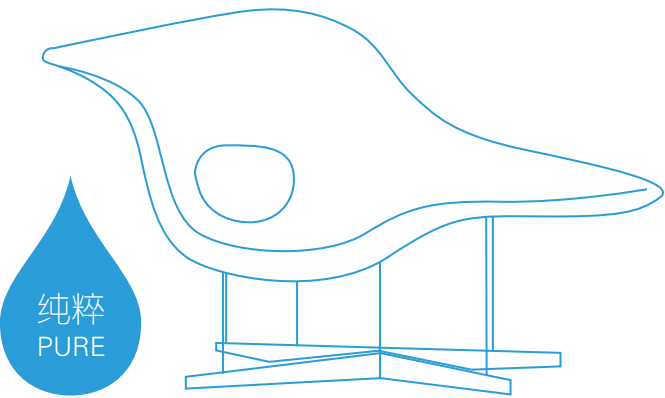
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in the final picture the feeling that the place is lived in by somebody, and give the opportunity to the readers to imagine what this people could be like. Though I never include any human figure in the pictures I need to know that they are there. After all, people are interested in people and architecture should talk about people, society and who we are.

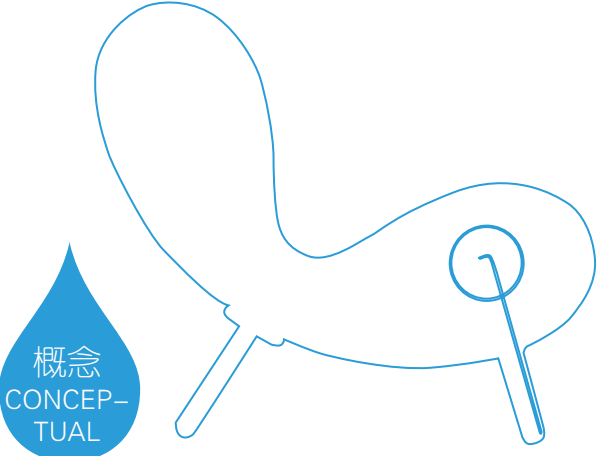
Therefore, I will continue this photographic path in the search of people who live in architecture.

DIRECTORY 目录

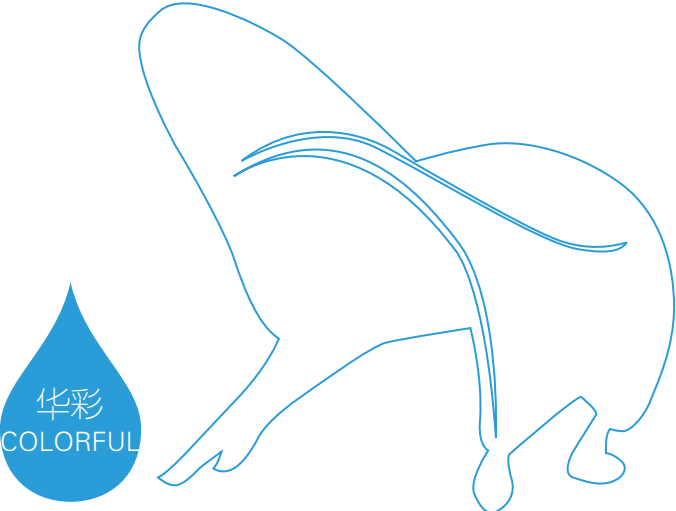


玻璃轩	013
戈德史密斯公馆	025
巴洛奈特文艺复兴酒店	035
贝内特公馆	041
Zeidler 楼	049
塑钢楼	055
翡翠苑	061
绿然居	071
凯德置地御金沙创意样板房	079
中国台湾丽宝 CITY ONE 样板房	085
林中别苑	093
中国台湾电梯华宅	099
中国台湾电梯大宅	107
中和南山路高宅	115
哈尔滨	121
后庭院	127
Mirindibas 住宅	135
锡努河住宅	143
三角住宅	151
福州香江枫景	159

The Glass Pavilion	013
Goldsmith Residence	025
Baronette	035
Bennett Residence	041
Zeidler House	049
Plastic House	055
Buisson Residence	061
Harkavy Residence	071
Creative Sample Flat for Royal Gold Sand	079
The Sample Flat of City One in Taiwan, China	085
Holley	093
Elevator Mansion in Taiwan, China	099
Grand Elevator Mansion in Taiwan, China	107
High-rise Residence in Nanshan Road	115
The HouI	121
Backyard House	127
Mirindibas House	135
Sinú River House	143
Triangulo House	151
Residence in Xiangjiang Fengjing, Fuzhou	159



拱形楼	169
凸面楼	175
山野居	181
欧贝居	189
卢越别苑	197
Vaulted House	169
House of Convexities	175
Mountain & Opening House	181
Open House	189
House in Togoshi	197



蟹溪庄	207
橘园别墅	213
卢杨宫	219
中国台湾秀明路王公馆	225
中国台湾神奇山庄白公馆	231
中国台湾清境丽池样品屋	237
马德里山地度假屋	243
Crab Creek House	207
The Orange Grove Residence	213
Lujan House	219
Wang Mansion in Taiwan, China	225
Bai Mansion in Taiwan, China	231
The Qingjinglich Show Flat in Taiwan, China	237
Holiday House in the Sierra	243



克里特岛伊罗达海滩游艇俱乐部别墅	251
香港 House DE 联体别墅	259
地利根德阁公寓	263
私居	267
上海老西门新苑	273
庄周梦蝶·居	281
海晏阁	285
东莞御花苑概念别墅	289
中国台湾北屯区张公馆	301
中国台湾滨湖行宫别墅	305
7 号别墅	311
俱乐部酒店	317
阿普克罗斯别墅	323
伯克住宅	327
Yachting Club Villas at Elounda Beach Crete	251
House De	259
Tregunter	263
Private House	267
Private Apartment – New Westgate Garden– Shanghai	273
A House Awaiting Death	281
House in Palabritas Beach	285
Dongguan Royal Garden Concept Villa	289
Zhang Mansion in Taiwan, China	301
Lakeside Palace Villa in Taiwan, China	305
House 7	311
The Club Hotel	317
Applecross Residence	323
Bourke House	327



YACHTING CLUB VILLAS AT ELOUNDA BEACH CRETE 克里特岛伊罗达海滩游艇俱乐部别墅

希腊克里特岛，有一个酒店，引领世界酒店潮流；有一个酒店，空间广阔，氛围亲密，可以静观从爱琴海到地平线的无敌海景，享受着海湾的佑护，这个酒店就是伊罗达海滩大酒店。伊罗达游艇俱乐部别墅横空出世，设计现代，如同纽带连接在海天之间，模糊着海洋和陆地之间的界限。

别墅群位于克里特岛的东北海岸，直面大海，如同成排停泊的游艇。座座别墅，栋栋风情，海天碧野，比起陆上城市，另有一番韵味。

独立单元形状醒目，一系列圆形的表面连成一片，形成了连绵不断的海岸景观，45度的墙线，顿显建筑纵深。

建筑使用自然的灰色石质外墙，与当地的环境相互协调，而木材和皮革内饰等天然材料的使用，低调内敛地发出华丽的声音，平衡着周围自然环境的朴素。

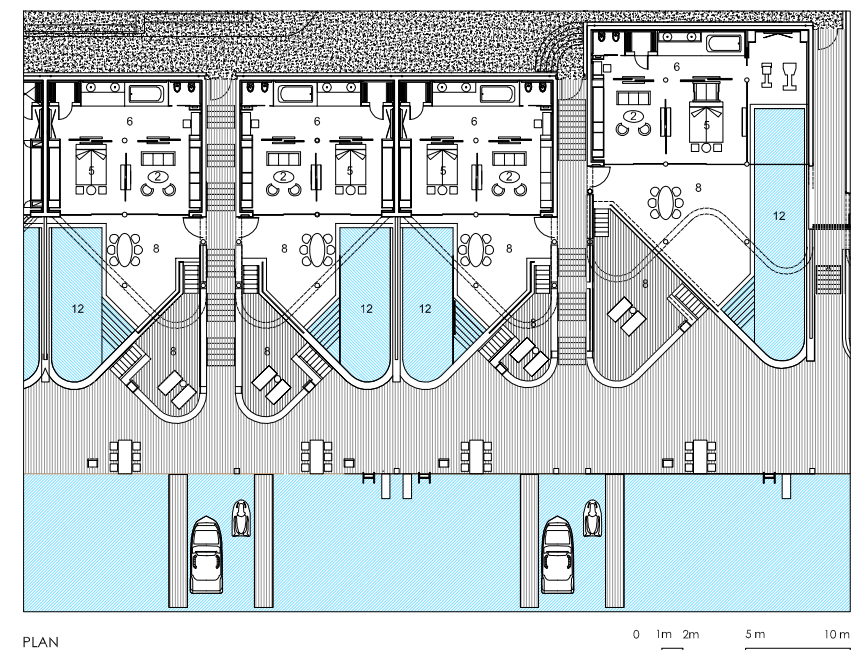
内部设计的主要理念，是打造一个豪华的开放式规划空间，把海天美景迎入整栋别墅。同时通过使用建筑设备和独立家具，空间可以封闭起来，自有一方天地，为客人创造一个更加亲密的环境。用材、外部装饰和室内设计取自天然材料，无不由达维德建筑师事务所专为本案精心设计和定制，给予空间一种低调的豪华之感之余却丝毫不显庸俗。别墅的平台给客人提供极致的舒适和奢华，却依然保持着简约的本色，顺应周围环境，让自然也为之动容。

浴室

各浴室设计原则相同，但最后加工不同。为求使设计和伊罗达周围环境协调，我们选择简单、自然

和奢华的材料。因此浴室区域饰以大理石地板、木制家具、反光板材和亮镜。所有家具铺陈全部由达维德建筑师事务所负责设计。

我们选择不同种类的大理石（如深绿色、淡褐色、黑色和巧克力色）和木材饰面（红木、柚木、白化橡木和樱桃木），以使每栋别墅都有自己的特色。浴室内背光的



平面布置图 Layout Plan

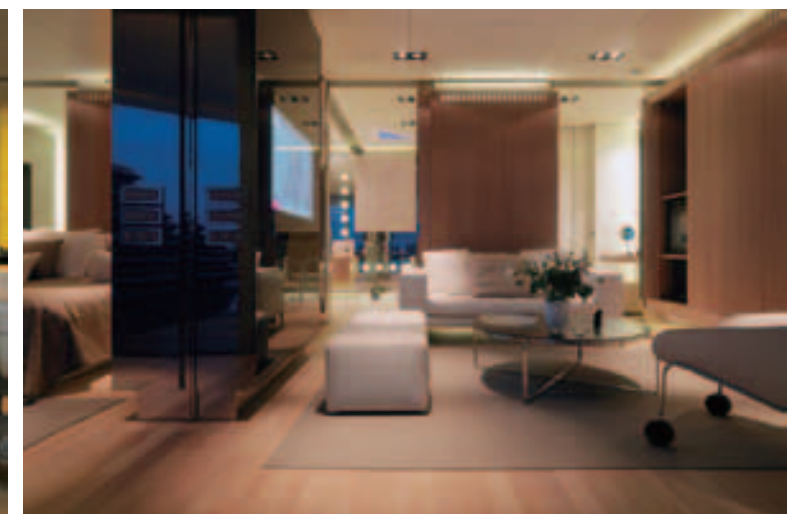
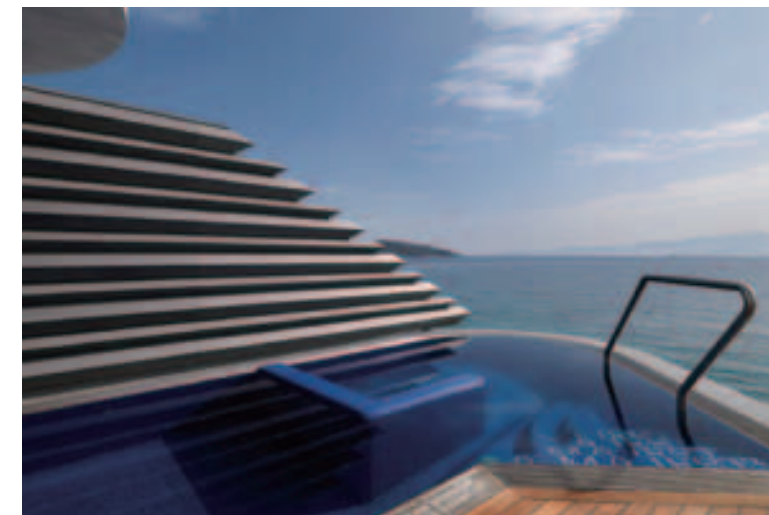
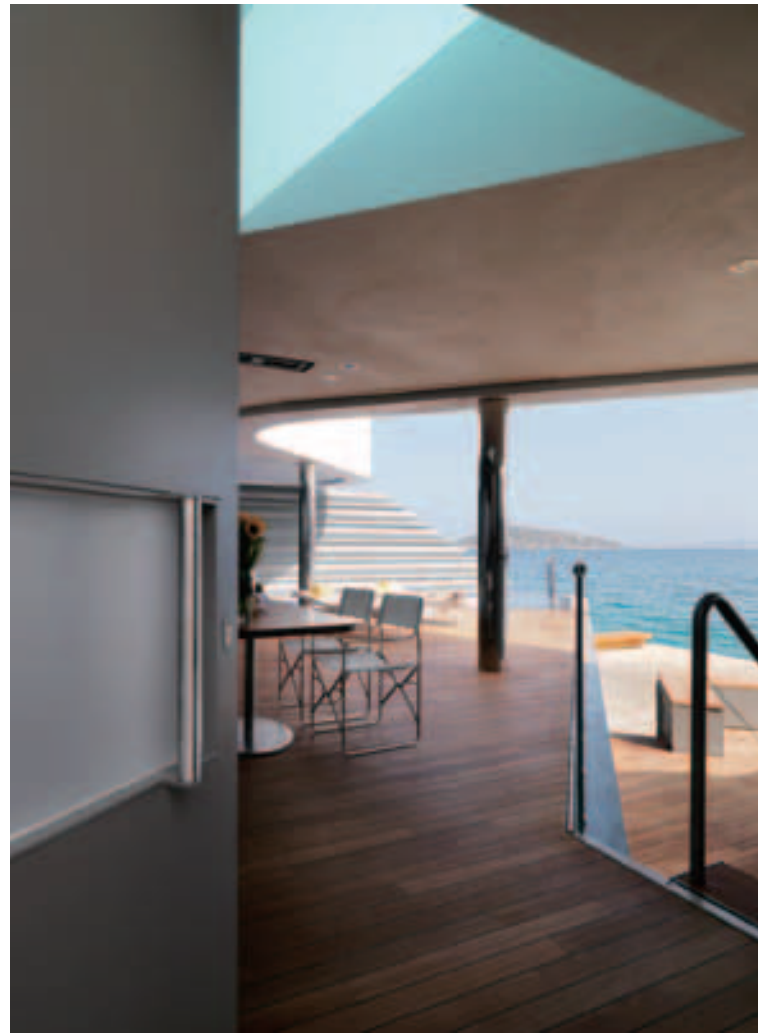


◎设计公司：
达维德建筑师
事务所

◎ Design
Company:
Davide Macullo
Architects



◎设计师：达维德
◎ Designer:
Davide Macullo



浴镜经过精心打磨，光线易于穿透，通过这种方式，镜面墙的线条保持干净利落，不受各种突出的照明设备的干扰。纯平电视也隐于镜后——不开的时候是看不见的！下沉式浴缸与泳池边缘平齐，因此浴间开放之时，浴缸和泳池相互呼应。

别墅内的天花板覆以纯正棕褐色皮革。自然的材料在空间中营造出温馨柔和的效果。

每间别墅里的可调照明设施满足着不同客人的需要。别墅中央的控制台可让客人自由操作，随心所欲地选择自己需要的照明和视听。在浴室里，比如蒸气浴室和淋浴的磨砂玻璃可根据你对气氛的需求变幻光照。因为玻璃是蓝色的，所以透过天窗照进浴室的



电子化的床铺，弹性设计，或作单人用，或作双人用。正对着池外的床位设置，强化着和爱琴海的亲密关系。

生活空间

生活空间可根据需求关闭上，和卧室、浴室隔开。家具、地板和天花板饰面的用材都是天然的。壁柜由反光材料制作，关闭时隔音性能好，而且是电动的。



Located on a spectacular sea front site on the Greek island of Crete, Elounda Beach is one of the world’s leading hotels. The scale of the site is at once both vast and intimate offering uninterrupted views across the Aegean Sea to the horizon yet still benefiting from the sheltering nature of the embracing bay. The villas project is a contemporary intervention on the coast and aims to connect these scales, acting as a link and blurring the boundaries between the land and the sea.

Set back on Crete’s northeast coast, the row of volumes face the water as anchored yachts towards the sea, while addressing and complementing the urban context on the land side.

The strong geometry of the individual units is articulated as a fluid coastal landscape by way of the sequence of rounded surfaces and 45 degree wall lines that carve the depths of the volumes. The system emerges as a new artificial landscape relating the two different conditions.

The use of a natural dark grey stone for the exterior wall cladding on the set of the new volumes is keeping in harmony with the local environment while the use of natural

materials such as wood and leather interiors enwraps the people in a discreetly opulent atmosphere, in balance with the natural surroundings.

The principle idea behind the interior design is to create a luxurious open plan space that allows the sea and views to enter into the entire villa. At the same time, through the use of architectural devices and independent furniture pieces, the spaces can be closed off individually to create a more intimate environment for guests. The materials, exterior finishes and interior designs are made from natural materials, all designed and custom made especially for this project by Davide Macullo Architects and in all, give a sense of discreet opulence without being vulgar. The villas’ decor, while offering guests the utmost in comfort and luxury, is essentially simple, always respectful to its surroundings and allows the beauty of nature to take pride of place.

Bathrooms

Each of the bathrooms is laid out with the same design principle but has each been finished differently. In order to keep a certain design harmony at Elounda,



we chose simple, natural and luxurious materials. Hence the bathroom zones are finished with marble flooring, wooden furniture items, reflective panels and illuminated mirrors. All the built in furniture items were designed by our studio.

There are several different types of marble (for example dark green, pale honey, black and chocolate) and wood finishes (mahogany, teak, whitened oak and cherry) that were chosen in order that each villa has its own identity. The mirrors in the bathroom are illuminated from behind. The mirror has been sanded down finely to allow the light to pass through. In doing this the line of the mirrored wall is kept clean of any protruding lighting system. There is also a flat screen television behind the mirror – when it is not switched on it is invisible! The sunken bath is set at the level of the pool, so when the space is open, there is always a relationship to the water beyond.

The ceilings throughout the interior of the villas are covered in real tan leather. Again this natural material creates a warm and softening effect through all the spaces.



The lighting schemes in each of the villas can be modified by the guest as they wish. The command desk in the centre of the villa allows guests to choose a lighting theme and also to control the surrounding sound system for the music and television system. In the bathroom for example, the frosted glass of the steam bath/shower can be illuminated in many colours, depending on the atmosphere you wish to create. The light that comes through the skylights in the bathroom is always sunny blue as the glazing is blue.

Bedrooms

The bed has been designed so that it can electronically be split into either the single beds or remain as a double. The positioning of the bed in front of the pool is to emphasise the relationship with the water.

Living Space

The living space can be closed off from the bedroom and the bathroom when required. Again here the materials chosen for the furniture pieces, the floor and ceiling finishes, are all natural. The wall unit made of a kind of light reflective material is sound proof when closed and moves electronically.

