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• TAN PING

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A CHINESE STYLE
"NORMAL" PERSON

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中國式“正常”人

PARIS, MORE
THAN A HEAVEN

巴黎，比天堂美好的地方

The Triad- Biennials under
Different Cultural Backgrounds
of Eurasia

三足鼎立——亞歐大陸
不同文化背景下的雙年展

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BIN WU:

FASHIONING A GALLERY-
THEMED HOME

吳濱:

打造“畫廊”
主題之家



撰文 / 周瀟凝
攝影 / 魏雲峰
部分圖片 / 吳濱
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Bin Wu



世尊設計集團創始人，香港無間建築設計有限公司設計總監吳濱
Wu Bin, Founder of W+S DECO GROUP
and Design Director of W. DESIGN

走進設計師吳濱的家，我即被這座三面落地玻璃窗圍繞的純白空間深深吸引。清新淡雅的空間讓人倍感愜意。屋子的主人吳濱是世尊設計集團創始人，香港無間建築設計有限公司設計總監。

這座吳濱口中的“森林裡的玻璃屋”由他本人親自設計，大片純白的通透空間讓人無拘無束，肆意暢想；木制傢俱淡雅質樸，回歸自然；別墅引入回廊、屏風、水墨等設計元素，細膩且富有情

調，盡顯東方詩意的唯美。

設計師的收藏觀

作為設計師的吳濱，於收藏，他有自己獨特的見解。“收藏藝

術作品我主要會從這三個方面入手：其一，個人審美趣味；其二，與空間的匹配；其三，作適當的藝術投資考慮，諮詢業內專家。”吳濱說。對於進入收藏領域的契機問題，吳濱稱自己還算不上真

正的收藏，而是恰恰跟自己所學專業、審美與空間需求及朋友的影響相關。

吳濱在裝修時就考慮到了家裡應該有一些與空間相匹配的藝術作品而不僅僅是工藝品，所以四年前他就有開始關注一些年輕藝術家的作品。不同于大收藏家購買價值百萬、千萬元之藝術品以逐漸構建自己的收藏體系，吳濱更多地是從作品是否能夠融入

自己生活的角度來選擇藝術品。

“我會選擇購買與自己的空間匹配的年輕藝術家的作品。而在作品的選擇上，他還會受到上海的幾個業內朋友的影響，比如上海Art021當代藝術博覽會的聯合創始人包一峰等”。吳濱說。

對於當代藝術，吳濱保有自己的審美眼光。他認為自己有鑒別作品的標準或能力，雖然對於藝術市場和評估藝術家前途等問



吳濱家會客室
Parlor of Wu Bin's house



玄關處張銓的水墨作品
Ink and wash painting by Zhang Quan at the entrance



藝術家游波水墨作品與空間結合得也很巧妙
Ink and wash painting by You Bo integrates ingeniously with the space

題上不是內行，但是他更多關注的是作品本身，它是否吸引人、散發美感並與空間吻合。“接下來，我可能就不會收水墨作品了，我會收其他東西，我覺得傳統水墨的高峰在宋明時期，我會願意去買一些複製品”吳濱說。收藏對吳濱而言，意義非凡。他不僅會收藏藝術品，還會收藏一些老物件。“收藏老物件是在收藏時光，收藏藝術品則是在收藏每一個時期的精神狀態。”吳濱說。

空間因藝術而不俗

在一進門的玄關處就非常顯眼地掛著張銓的水墨作品。與周圍的空間、桌子、燈甚至佛像都非常和諧地統一在了一起。游波



吳濱的書架，羊頭給整個書架增添了趣味感
Wu Bin's bookshelf, where the sheep head adds to sense of interest

的作品則被吳濱懸掛在正對大門的牆上，與下面黑色的傢俱互應得非常好。“在經濟條件允許的情況下，可以尋找一些年輕藝術家的作品，不一定特別有名，只要是由藝術家真正創造出來的作品，它便是有靈魂的，在現有的家居環境中用到原作，並讓藝術品本身所散發的氣質與空間的氣場相吻合，便會大大提升整個空間的魅力。”

而二樓樓梯旁邊則擺放著年輕藝術家游波的另一幅作品。這幅作品曾經登上過某雜誌封面，在該雜誌舉辦展覽之前，吳濱便

一眼看中並定了下來。此外，樓上還擺放著一組類似賈科梅蒂作品，是由荷蘭設計師設計的裝飾品，與空間配合得也很好。

吳濱剛開始裝修時想在家裡放一些小擺設，第一個便想到了瞿廣慈的《我看到了幸福》。因為這件作品呈現出一種美好，這種感覺非常地令人嚮往。吳濱在尤倫斯藝術商店的負責人劉然的幫助下得以找到並購買這件作品。後來，吳濱在一次活動上認識了藝術家瞿廣慈，瞿廣慈說在朋友圈中看到了吳濱家裡的設計，說一定要去他家看看，但那個時候

瞿廣慈作品《我看到了幸福》在吳濱家櫃子上
I Saw the Happiness by Qu Guangci on the cabinet of Wu Bin's house



藝術家游波水墨作品
Ink and wash painting by You Bo

正好遇到他的房子因漏水在修，房子沒有看成，但他們卻成了好友。這件粉色的小擺設，非常地俏皮可愛，為整個空間平添了一份活躍。

而地下室將要呈現的是吳濱去年收藏的來自美國視頻藝術家的視頻作品。該視頻作品價格相對於其他藏品較高，共六版，他收藏的是最後一版。六版作品分別收藏於不同城市的不同收藏家，瞿廣慈也收藏了其中一版，並把最後一版推薦給了吳濱。吳濱也談到視頻的東西比較難呈現，在什麼時間呈現、跟生活怎麼融入的問題要好好考慮。他可能會把這件視頻作品放在地下室，與他的機車朋友們在聚會時分享，“我有時會在地下室跟我的機車朋友們喝喝酒，抽抽雪茄，



吳濱家會客室
Parlor of Wu Bin's house

那時我便會打開視頻跟他們一起分享”。

是家庭空間，也是畫廊

吳濱將自己的家打造成畫廊的想法出於他對家的多樣需求。“一年四季你對家的需求是不一樣的，不同時間階段對家的需求也不一樣。你現在喜歡某一種風格，五年、十年後可能就不會喜歡了，特別是如果裝修得比較繁複，就更容易視覺疲勞了。”吳濱說。所以，他索性將房子的概念做成了畫廊，這樣一來便可大大滿足吳濱對於家的空間隨季節和時間變換的不同需求。

白色是吳濱家的主色調，這是吳濱在裝修之初就給整個空間定的基調。大量的留白首先是為了擺放更多的藝術品，為未來

的轉變風格提供更多的可能性；其次是由於裝修時值夏季，這種清雅的感覺，可拂去夏日的絲絲燥熱；再者是由於吳濱的水墨情節。吳濱自幼學習水墨畫。他的叔叔，一位美術兼語文老師，是他的啟蒙老師，對他影響很大。吳濱還是伏文彥的關門弟子，而伏文彥先生是張大千先生的關門弟子。所以吳濱有著很濃厚的水墨情節，所選擇的藝術品也是當代水墨偏多。

除了家裡擺放的作品，吳濱收藏的藝術品並不多，但隨著時間的推移，接下來他可能還會選擇與此趣味不一樣的其他藝術品，為整個空間變化提供更多可能。“我會不斷擴大自己的收藏。我希望通過藝術品的替換和疏密變換來改變家庭空間的感受，就像在家裡開一場場小型的展覽。”



吳濱女兒的畫被印在了靠墊上，很可愛
Painting of Wubin's daughter is printed on the back cushion, which looks very cute

Walking into designer Bin Wu's house, I was immediately caught by the pure white space surrounded by landing glasses on three sides. The freshness and elegance of the space make people feel more than comfortable. The owner of the house, Bin Wu, is the founder of W+S DECO GROUP, and the design director of W.DESIGN. This "glass house in the forest", called by Bin Wu, is designed by himself. The large white sheet of blank space allows immense freedom and imagination; the wooden furniture is simple and elegant, with the freshness of nature; the villa has the design elements of corridors, screen and Ink paintings, delicate and romantic, showing to the full extent oriental poetic aesthetics.

VIEW OF COLLECTION OF THE DESIGNER

As a designer, Bin Wu has his own unique view about collection. "When collecting an artwork, I mainly consider three aspects: first,



吳濱家樓梯上下均有作品
There are works up and down stairs

在吳濱家裡，哪怕是小物件也很講究美感

Even the small object is particular about beauty in Wu Bin's house



personal aesthetic taste; second, matching with certain space; third, a bit of consideration of art investment, which needs advice from experts." Wu said. As for the turning point of him entering the collection field, he says he is not a real collector and that it is related to his major, aesthetics, the need of space and the influence from friends.

When decorating his house, Wu thought that there should be some artworks instead of just handicrafts to match the space. So he started paying attention to the works of some young artists four years ago. Different from big collectors who

buy artworks that are worth millions and tens of millions to gradually build their systems of collection, Wu focuses more on whether the work will blend into his own life. "I will choose to buy artworks by young artists that match with my own space." On the selection of works, he is also influenced by several of his expert friends in Shanghai, such as Bao Yifeng, the co-founder of Shanghai Art021 Contemporary Art Fair.

Concerning contemporary art, Wu has his own aesthetic taste. He thinks he has the standard and ability for appreciating artworks. Though he is not an expert on the art market or the evaluation of promising artists, he pays more attention to artworks themselves, whether they are attractive, aesthetic or agree with certain space. "From now on, I may not collect ink paintings. I may collect other things. I think the peak of traditional ink painting is in the Song and Ming Dynasties. I'd like to buy some copies of works from that time." Wu said. Collection is significant for him. He collects not only artworks but also old objects. "The collection of old objects is the collection of old time and the collection of artworks is the collection of mental states in every period." he said.

ART ENHANCES SPACE

On entering the hallway I was caught by the ink painting by Zhang Quan, which is in perfect harmony with the table, the lamp and the Buddha statue around it. On the wall opposite to the front door is hung a painting by You Bo, agreeing finely with the black furniture underneath. "If your economic condition allows, you can look for artworks of young artists. They don't have to be famous, but should be real artists whose works have souls. The charm of the whole

space will be greatly enhanced if it is decorated with original works that agree with it."

Beside the staircase on the second floor is another work by the young artist You Bo. The work was once on the cover of a magazine. Before the magazine held its exhibition, Wu saw it and decided on it at that instant. On the second floor is also placed a group of works that look like Giacometti's. They are designed by a Dutch designer and also match very well with the space.

When Bin Wu started to furnish his house, he wanted to put some bibelots in it. Qu Guangci's *I Saw Happiness* first came into his mind. Because it presents a kind of felicity that people yearn for. Wu bought this work with the help from Liu Ran, the director of the Ullens Art Shop. Later, Wu met Qu Guangci in an event, who said that he saw Wu's house design on WeChat and would definitely like to go to his house to see it. However, Wu's house was being mended for water leakage then. So Qu Guangci couldn't be able to see his house but they became friends from then on. The pink bibelot is very cute and humorous, adding some vitality to the whole space.

The basement is about to present a video that Bin Wu collected last year by an American video artist. It is comparably more expensive than his other collections, and consists of six versions. Wu collects the last version. The six versions are collected by different collectors from different cities. Qu Guangci also collects one of them, and he recommended the last version to Wu, who says that videos are difficult to present so it takes a lot of consideration about the time to present it and how to blend it into life. He might put this work in the basement, sharing it with his locomotive friends during gatherings, "Sometimes I will have a drink or cigar with my locomotive



從玄關處看吳濱的家
Wu Bin's house from the entrance

friends down in the basement, and then I will turn on the video to share with them."

IT'S BOTH FAMILY SPACE AND A GALLERY

Bin Wu's idea of fashioning his house into a gallery comes from his multiple needs for home. "You'll have different needs for home in different seasons, and different stages. You may like a certain style now, but you might not like it five or ten years later, especially if your house has too complicate decorations, you will be tired of it very soon." Wu said. Therefore, he simply made his house into a gallery to satisfy his different needs based on seasons and time. White is the main color of Bin Wu's house, which was decided by him when he began the decoration. The large space of white was first for enabling more artworks to be put in it and providing more possibilities for future style changes; second for reducing the dry heat of the summer during the time of the

decoration with a pure and fresh feeling; and for Bin Wu's love for ink paintings. Wu started learning ink painting since he was a little boy. His uncle, a teacher of art and Chinese, cast a deep influence on him. Wu was also the disciple of Fu Wenyan, who is the disciple of Mr. Zhang Daqian. Bin Wu developed a huge complex for ink paintings, and most of his collected artworks are contemporary ink paintings.

Except the works in his house, Bin Wu doesn't have many other collections. But as time goes by, he might choose some other works that are different in taste from his current collections to provide more possibilities for his space. "I'll enlarge my collection. I hope to change the feeling of home space by altering artworks. It's like having a small exhibition in my house."

吳濱家的餐廳
Dining room of Wu Bin's house

