

# 安邸AD

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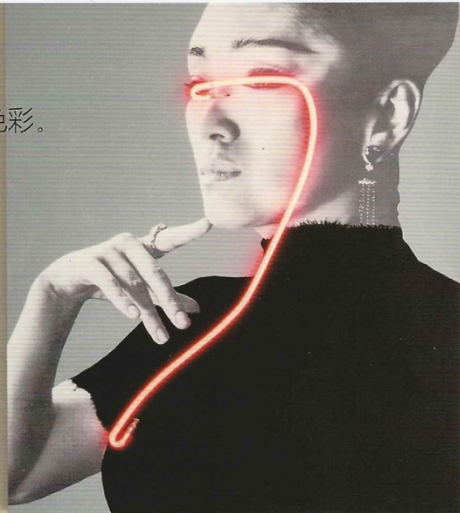
ARCHITECTURAL DIGEST. THE MOST BEAUTIFUL HOMES IN THE WORLD 一家一世界

## 萌绿迎春

新春里的第一抹绿，  
也是今季最流行的色彩。

餐厅升级新中式

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## 风情万种,超乎想象! 世界各地“百尺”生活

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- 80m<sup>2</sup>北京艺术闺房
- 72m<sup>2</sup>巴塞罗那的心跳
- 120m<sup>2</sup>洛杉矶百变客房
- 110m<sup>2</sup>香港时尚爱巢



SMART LIVING  
“百”尺竿头

百平米的家如何玩出新质感? 美好生活更进一步!

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## 幕后支持 ADcontributor

### 陈飞波 设计师

他是“70后”，出生于浙江舟山，毕业于浙江贸易经济学校服装设计专业。2004年，他创办了陈飞波设计事务所，从事室内设计、视觉传播、产品设计、展览策划等多领域的设计工作，致力于中国传统美学精神和现代设计语言交融平台的搭建。“一直希望有时间可以开着车一路向西前行，没有明确的目的。在路上时，我对美食的期待要高于美景。”本期我们走进了他的第二居所《钱塘写意》(p86)。



春天到了，你会有什么值得期待的出行计划？



### 张秦 纽约家主人、摄影师

他曾经是一位出色的舞者，在纽约现代舞团当了多年的职业舞蹈演员，后因伤退役，并凭借多年从事舞蹈专业练就的敏锐观察力而成功转型为一位职业摄影师，获得过多次专业摄影奖项。“我是一个一年四季绕着地球到处跑的人，但今年的4月我想去西班牙的马德里。马德里的春天很美，也有很多博物馆可以逛一逛，皇宫、丽池公园、艺术空间……既有自然的吸引力，又有历史文化的厚重感，同时那些疯狂的设计与艺术又很有趣的小作料，最适合春天蓬勃的气质。”本期我们走进他位于纽约的家《轻舞飞扬》(p96)。



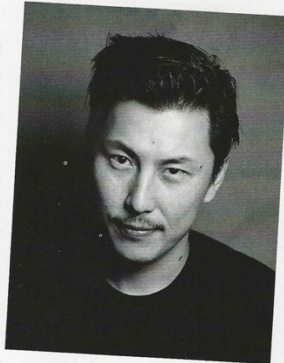
Emily de Wolfe Pettit (艾美丽)

### 艺术策划人、管理者

她2004年以北京大学研究学者的身份第一次来到中国，此后一直对跨文化研究、中国当代艺术饱含热情，并将事业致力于此。如今，她的身份可谓多元，在精品艺术收藏的策划人和中国与国际的跨文化项目管理的角色之间转换。她曾为北京瑰丽酒店设计和定制了超过1000件艺术品，也为渣打银行的肖像画收藏提供帮助。“墨西哥的玛雅哥巴(Mayakoba)！我的理想假期是带上水肺潜水，在玛雅古迹中探索。我会选择入住当地的瑰丽酒店，那里欢迎宠物狗，所以我会带上我的小哥Tinkie一起！”本期我们走进她在北京的家《铿锵玫瑰》(p106)。

### 严大发 设计师、创意人

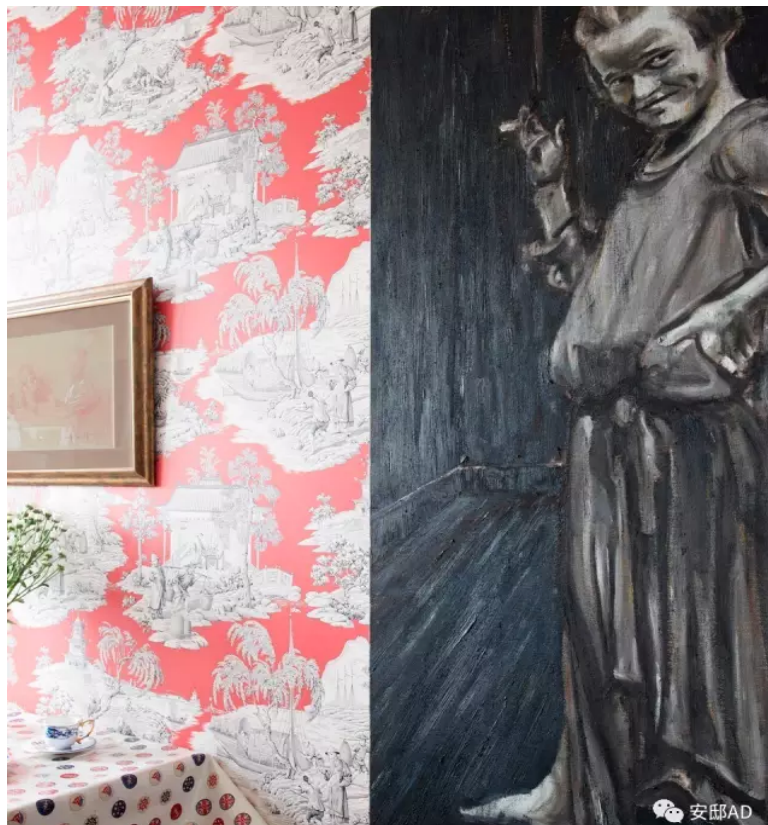
他是生活、工作在上海的创意人，是创意公司STUDIO GUMWAP的合伙人，也是CINKER PICTURES的设计师、联合创始人。他的创意视角涉及品牌推广、影像、产品、家具以及空间等领域，尤其热衷于餐饮行业。“我想去伦敦(13个小时的飞行旅程，勉强也算不太长)；要去THE CLOVE CLUB的新店逛逛；还想再去东区的Pigdin餐厅；希望自己喜欢的新陶器牌子Dove Street Pottery的老板尽快走出情伤，恢复生意；还想再去Electric看电影。”本期我们走进由他设计、联合创办的集独立影院、餐厅、酒吧于一体的CINKER PICTURES《魅影映画》(p50)。



### Blake Civiello 建筑师、设计师

他是来自美国的建筑师、室内设计师，如今和同为设计师身份的华裔女友Lili生活在洛杉矶。Blake曾就职于英国KPF建筑事务所，参与过的知名项目有阿布扎比机场。他认为好的设计要能提供给使用者心理上的舒畅，而女友Lili的工作重心则在室内装饰设计方面，他们曾在中国设计过私宅，两人对中国有着特殊的情感。“我们每年都有到中国旅行的计划，如今已迫不及待想要前往甘肃参加Norden的野营活动。野营地远离人群、与世隔绝，却宁静美好、空气清新，尤其是到了春天，满山遍野粉色的鲜花，真是我们最喜欢的地方。”本期我们走进他们位于洛杉矶的家《洛城霓虹》(p128)。





来自英国的艾美丽，像是从简·奥斯汀小说里走出来的古典女郎，中国当代艺术让她的生活轨迹彻底发生了转变，也成就了她在北京租住的家。

摄影师在客厅里拍照的当口，我和 Emily 在她舒适且优雅的厨房里展开了交谈，一张铺着印有英国国旗图案桌布的餐桌迅速拉近了我们之间的距离，她还播放起她最钟爱的罗马尼亚歌剧演唱家 Angela Gheorghiu 的表演片段。餐桌旁一整面墙都贴满了 Manuel Canovas 的红底壁纸，她说她喜欢红色，画面中是中国清代茶农采茶、晒茶和贩茶贸易的场景，叙事感强，栩栩如生。这是典型的旧式英国乡村风格壁纸，描绘着英国人对于遥远东方文化的想象，与之形成对比，Emily 在墙上挂了两幅当代油画，其中一幅画了一位抽烟的年轻女子，摆出酷酷的架势，表情桀骜，出自中国年轻艺术家陈建升。



主人：Emily de Wolfe Pettit（艾美丽），北京艺术联盟创始人，创意总监。2004年以北京大学研究学者的身份第一次来到中国，自那时起与中国及国际上重要的艺术家、收藏家、策展人、艺术研究者及出版商等广泛接触，非常了解中国当代艺术，也了解中国及国际上的中国艺术收藏家对作品的要求，并为国际藏家提供远超过“出口艺术”的指导。Emily身后的画作来自艺术家张发志。

Emily指着壁纸对我说：“我特别喜欢那个戴帽子的茶农！我太爱壁纸了，对于我而言它让一个空间拥有个性，我觉得壁纸在当代社会的价值被低估了。”说起壁纸，也让Emily想起了她在英国的家，与这间位于北京市中心的摩登公寓全然不同，那是一幢位于肯特郡的小木屋，被一座教堂、花园和森林围绕着，不禁让我联想起简·奥斯汀小说里的英国乡村，Emily笑着说她的香港同事还真的打趣地称她为“奥斯汀姨妈”。听她这么一说还真有几分神似，她那高挑纤瘦的身材、雕刻般的五官及优雅的言谈举止，的确显出一种古典“英伦玫瑰”风范，尤其她还从小学习歌剧，差点儿成为一名职业歌剧演唱家。

Emily拥有法国、英国和爱尔兰等国血统，但她其实是在悉尼出生和长大。她的母亲是一位园艺师兼室内设计师，才两岁时她就被母亲带去参加拍卖会，后来还随母亲去各种工作现场，这也许称得上是她今天成为空间艺术顾问的启蒙教育。她的父亲是一位

医生，但极其热爱歌剧，7岁时她就被父亲带着去听，而且一听就是很沉重的瓦格纳，第二场是普契尼的《蝴蝶夫人》。“跟瓦格纳的德国中世纪式的《罗英格林》截然不同”，拍卖会上的各式古董、古老的歌剧表演艺术形式，Emily 早期的成长过程中接触的大多是这类经典事物。



Emily 把她从伦敦和巴黎买的椅子和茶几运到了北京，与她在中国淘到的老屏风和条案组合在一起，再加上艺术品和她从各地淘到的其他玩意儿，组成了这个既迷人又舒适的客厅。

不过，奥斯汀小说里保守“简·贝纳特”的女主角怎么可能坐在北京的公寓里和我们聊中国茶？艾美丽拿到奖学金进入牛津大学学习音乐和哲学，取得了荣誉硕士学位。她的论文探讨了叔本华对于瓦格纳歌剧的影响。这位学霸也在 2003 年从伦敦学院大学和伦敦政治经济学院取得了一等学士学位。2004 年和 2005 年，她参加了北京大学与伦敦政治经济学院工商管理课程，作为交换生来到了北京，正是这段经历彻底改变了她的人生轨迹，让她与中国当代艺术结下不解之缘。艾美丽一方面很传统但也是一位有着高度自我意识和做事脚踏实地的女士。她早年曾在德国海德堡大学学习歌剧，同时

在慕尼黑巴伐利亚国家歌剧院实习；虽然她热爱歌剧，可她发现自己并不想以此作为未来的职业，她对那种游牧式的巡演生活并不热衷。虽然在她投身于在中国的事业多年之后，如今她也成为了一位名副其实的环球游牧者。

她把那段时间形容为“改变自己命运的历史性时刻”，突如其来，而又顺理成章。她最初缓慢地接触到中国艺术家，到后来完全被丰富多样的中国当代艺术迷住了，但那时候还没有形成中国艺术体系。艺术都是相通的，Emily 具有丰富的音乐、哲学和文学专业背景，加之从小接受艺术熏陶，她对视觉艺术同样具有十分敏锐的领悟力。再加上商科背景，她果断做出了一个非常有远见的决定，2006 年她搬到了上海，并且建立了一家独立的当代中国艺术咨询公司，那年她才 27 岁。之后她搬到了北京，现在这个公寓就是那时开始租住的。“这个公寓挑高很高，位置在市中心，周围没有高楼遮挡视线，可以欣赏到北京城的市景。不过那个时候它没什么特色，也毫无生气，冷冰的，我没怎么改室内结构，只是把原来单独辟出的洗衣房改成了书房，我时常在里面工作、阅读和写作，几乎拥有与世隔绝般的安静。”



(上页) 书房门上的三幅小画是艺术家迟明的“情人节”，客厅窗边的红鞋女孩画来自艺术家陈建升，Emily 曾为二人办过一个双人展，名为《测试自由的温度》。她在序言中如此写道：两位年轻艺术家尽管在现实与艺术的世界里南辕北辙，却都透过艺术来表现对自由与自主的探索。



从客厅里瞥见书房一角，那是由原来的洗衣房改造的，非常安静，适合工作和思考。

从此以后艺术改写了艾美丽的生活，她为之倾注了全部热情和精力。在过去 10 年间，她与中国很多知名艺术家和年轻艺术家都建立了良好的关系，她的公司承接的项目也越来越多，做学术展览，也为商业机构和酒店等提供艺术顾问服务，比如为雪佛龙管理中国当代艺术品收藏、为渣打银行的肖像画收藏提供帮助、为落户北京的瑰丽酒店购买所有艺术品。她也一直致力于发掘和支持年轻艺术家，为他们做展览，从事研究、写作和制作双语图录。她不仅写得一手漂亮文章，甚至连图录设计都亲自上阵，称得上艺术界“女超人”。



客厅一角，地上是以便宜的价格淘回的中式老柜子，墙上的画作“流年”出自艺术家李蕊。





客厅一角，地上是以便宜的价格淘回的中式老柜子，墙上的画作“流年”出自艺术家李蕊。经典的蛋椅后面的墙上是孟丽萍画的一幅摇滚明星肖像，旁边是主人十分喜欢的民国时期屏风，两面都有精美的雕花。

“我是 30 岁之后开始为自己买艺术品的，那个时候我开始具备这个能力了。”现在，她这间公寓里几乎成了当代艺术品的‘宝藏室’。“一面墙对我来说就像一块画布，等着我把作品挂上去，因为每一件作品对我都有特殊意义，也是我和艺术家友谊的见证，我真希望自己能够挂得越多越好。有一点很清楚，我几乎只收自己认识的艺术家的作



厨房一角，一整面墙都贴满了英国品牌 Manuel Canovas 的墙纸，画面中是中国清朝制茶贸易场景，抽烟女孩的肖像画出自艺术家陈建升。

品。”聊起每一件作品，Emily 都如数家珍，她说那些都是她的私人珍宝，她从来没有出售过任何一件。她觉得热爱艺术是一种追求美的生活态度，不管音乐、视觉或其他任何形式的艺术，人人都应该有机会接近它们。艺术不是一种金钱游戏，也不是挂在墙上作为自我标榜的象征物。

她会花大量时间去拜访艺术家工作室。有人说艺术家是一个脾气古怪、难以琢磨的群体，她却觉得从一开始跟中国艺术家打交道就十分顺利。她钦佩艺术家王光乐的专注精神，几乎每天都去工作室打卡，她赞叹艺术家王郁洋对人工智能的前卫思考，她也折服于艺术家刘丹的满腹学问和翩翩风度。她公寓里的作品绝大部分都来自中国的年轻艺术家，她不仅喜欢作品本身，也希望以此表达对年轻创作者的支持。



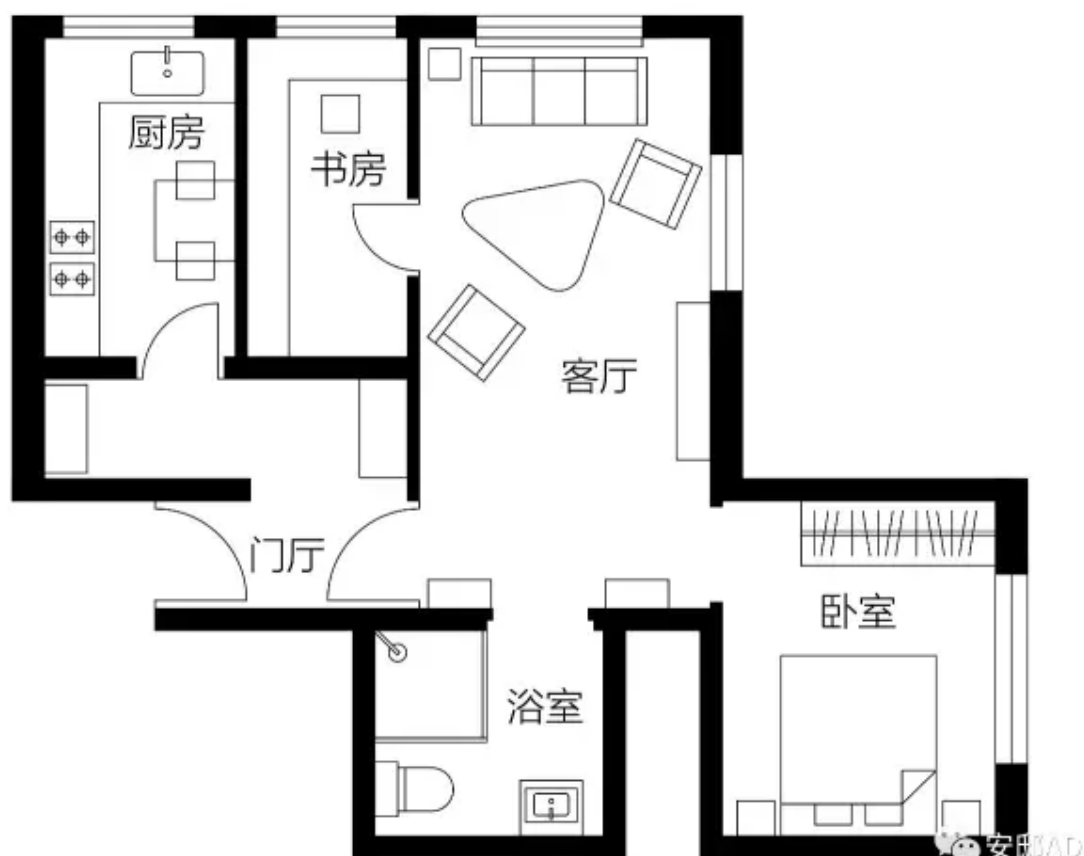
卧室里英式乡村风格壁纸给卧室增添了女性色彩，上面精心搭配了艺术家李永飞的三幅作品，从左到右依次为“游泳池”、“周而复始”、“布散相思”。



Emily 的厨房也布置得十分艺术，她认为艺术应该接地气，融入日常生活的每个角落。

当然，这个公寓里也少不了欧洲情调的点缀，她用英式乡村风格壁纸给卧室营造柔媚的女性色彩，上面精心搭配了女艺术家孟丽萍的三幅作品，这位女艺术家擅长借用情色作为讽喻手段。她的客厅里有从伦敦和巴黎买回来的椅子，现代主义风格与经典混搭，再加上从高碑店淘回来的民国屏风、中式条凳和柜子，自有一番妙趣。

环顾满室作品，我笑着说它们整体上给人的感觉挺愉悦，不过火，Emily说：“因为展示空间有限，我还有些作品躺在仓库里，包括一些情色拼贴，一些裸体摄影等。”措辞一向温婉的她对于前卫自有一番见解：“我讨厌跟风或刻意追求前卫，那反而是与前卫精神背道而驰，就像被人赶着往前走的羊群。”如果一定要为私人收藏归纳一个线索，她想用“复兴”一词，她在乎的是那些作品共同具有的对于美、对于传统与人性的复兴精神。比如艺术家张发志炉火纯青的绘画笔触和他对光线的巧妙处理，都令她为之感动和着迷。末了，她又补充道：“但是，人与艺术的关系也会随着生活的变化而发生改变，现在你看到这些作品觉得温暖愉悦，但我发现自己的收藏习惯也在发生变化，我对那些会挑战自己和朋友们的欣赏观念的作品越来越感兴趣了。是的，我一直都乐于接受挑战。”



空间平面图

## 设计亮点



### **亮点 1: 隔断储物两不误**

从地面到天花的白色隔断柜子，既可以起到分隔空间的功能，又能够用来储物，在小空间里可以发挥大作用，值得借鉴。



## 亮点 2: 艺术品修复老家具

Emily 淘来的老柜子，而柜子上方两块镜子破了，于是她别出心裁地印了李永飞的画作贴在上面，这真是一个修复老家具的妙招。



### **亮点 3：画框装裱不走套路**

同系列的画作，用黑白跳色的画框来装裱，色彩更活泼。画幅大小不同，一改常规方式采取不规则陈列，不走套路，趣味十足。

Photographer : Philippe Le Berre  
Photo coordinator: Zhao An  
Stylist: Chen Jin  
Writer: Wendy Wang  
Editor: Wenting、Chen Jin

## CONTRIBUTOR:

Emily de Wolfe Pettit  
Art Consultant, Project Manager

Since first coming to Beijing to study at Peking University in 2004, Emily de Wolfe Pettit is passionate about understanding between cultures and has dedicated her career to it. Nowadays she juggles being a producer of nuanced art collections and cross-cultural project manager between China and the world to scale. She has devised and commissioned in excess of one thousand art works for Rosewood Beijing. Previously, Ms Pettit has contributed to the Standard Chartered Bank Collection of portraiture and has been guest speaker at client Fidelity's AGM on Chinese Art modern and contemporary art. When asked about her dream holiday destination: "Mayakoba, Mexico. Being underwater scuba diving and exploring ruins Mayan ruins is my ultimate dream long weekend. I would stay at Rosewood and take a friend – Rosewood also takes dogs so I might bring the pooch Tinkie!"

## ***China Rose***

### **Architectural Digest Magazine, China Issue, March 2017**

*She could have been an opera singer; she embodies the quintessence of an Austen character; she is enchanted by how art revitalises life; contemporary Chinese art has completely re directed her life trajectory and makes her home in Beijing so unique.*

While our photographer is shooting the living room, Emily de Wolfe Pettit and I start our conversation in her homely but elegant kitchen. The British nautical flag pattern on the table where we sip tea sets a pragmatic tone and Emily plays her favourite soprano, Angela Gheorghiu's haunting and elegiac voice in the background. A red wallpaper by Manuel Canovas occupies the wall next to the table where we sit. There are a series of narrative and vivid scenes depicted in the wallpaper where Chinese tea farmers collect, dry and trade tea, in Qing chinoiserie style. In the contrast, there are two contemporary oil paintings on the wall:- one portrays a young girl smoking, posing nonchalantly, by gifted young artist J S Tan.

Emily points to the wallpaper and tells me: "I particularly like the expression of that tea farmer with the hat. I love wallpaper. For me, it personalises a space instantly; wallpaper is underrated." It reminds her of her house in England - the complete antithesis from this modern flat in central Beijing – a Kentish cottage tranquilly surrounded by a church, gardens and forests. Inevitably, I immediately associate it with the English countryside manors in Jane Austen's pre-industrial stories. "My colleague in Hong Kong teasingly calls me 'Auntie Austen'," a smile emerges on her face. I cannot agree more: her slender figure, statuesque face and impeccable manners embody a classic 'English Rose', especially knowing that she was trained to sing opera and almost became a professional opera singer.

Emily is of French, English and Irish descent, born and raised in Sydney. Her mother was a horticulturist and interior designer. It was her mother who took Emily to art and antiques auctions from just two years of age, and later to work sites. It was indeed the best formative nurture for Emily, an art consultant today. Her father, a doctor, is passionate about opera. She went for the first time to an opera with him at the age of seven, a heavy Wagnerian opera. The second was Puccini's *Madama Butterfly*. "So different from Wagner's Medieval German romance *Lobengrin*." With a wide variety of antiques and opera repertoires, Emily's early life was steeped in traditional



arts.

However, how could it be possible that we have this Jane Bennet character sitting in a flat in Beijing, chatting with us over Chinese tea? Emily obtained a scholarship for her MA at The University of Oxford, specialising in music and philosophy. Her dissertation explored the influence of Schopenhauer on Wagner. This academically gifted young woman also received a First Class degree from University College of London and London School of Economics in German and International relations in 2003. The experience of being an exchange student to study business administration at Peking University in 2004 and 2005 completely changed her life trajectory, when she initially found her bond with the art scene here. Emily is traditional but also a modern lady with very sharp self-awareness and pragmatism. When she studied opera at Universität Heidelberg in Germany, she concurrently served an internship at Bayerische Staatsoper and although she loved opera, she realised it would not become her career. Observing other singers, the nomadic lifestyle of travelling around the world on tour was not for her. Ironically, she is now a loyal member of the international nomad community, but not before committing many steadfast years to China and her career here.

She described her first encounter with Beijing as one of those life changing moments. It happened quite quickly and it has been many years of hard work but it has paid off - from gradually meeting Chinese artists, to total fascination with the diversity of Chinese contemporary art scene, even though an institutionalised art scene did not really exist when Emily began her career. The Arts are intertwined in many ways in Emily's life; her rich knowledge of music, philosophy and literature has equipped her with a comprehensive and exacting eye for visual arts. Led by her business acumen, she made the visionary decision to move to Shanghai in 2006 and set up an independent contemporary Chinese art consultancy, when she had just turned 27. She then moved to Beijing several years later and we are sitting in the flat in a diplomatic compound she has leased ever since. "This flat has very high ceilings for central Beijing. With no other tall buildings nearby to block the view, I really enjoy the cityscape, the embassy district and the park beyond. When I first took it on, the flat was not distinctive and it had no spirit or warmth. I could not alter the layout, but I did convert the old laundry room into a reading room. I often work, read and write there, immersing myself into isolated serenity."

Since the time when art re wrote Emily's life story, she has dedicated all her passion and energy to it. Over the past ten years, she has established strong connections with many renowned and upcoming young artists in China, while she has implemented many projects, curated academically-researched exhibitions and provided art consulting services to corporates and the hospitality industry, for instance, managing Chevron's contemporary Chinese art collection, sourcing portrait paintings for Standard Chartered Bank and leading the art commissions for Rosewood Hotel, Beijing. She has also devoted time to discovering and support young artists, curating exhibitions for them which accompany research, writings and bilingual catalogues. Beyond being a gifted writer, this superwoman even undertakes catalogue design by herself.

"I began to buy for myself around thirty years of age when I first had the means to do so." Today her flat is a *Kunstzimmer* of contemporary paintings. "Each wall was a blank canvas, waiting for me to hang art and every single piece carries tremendous meaning for me, testament to a friendship with the artist. One thing I would like to point out is that I almost always collect works from artists I know personally." Emily recounts details of her treasures to me. She has never sold a work. To her, loving art is a lifestyle of pursuing beauty and the Arts should be accessible to everyone; art should not solely be a rich man's game or an emblem of self-glorification.

She spends a lot of time with artists in their studios. People usually would say most artists are eccentric and fickle, but Emily has built genuine, long-lasting friendships. She respects artist Wang

Guangle's talent and strong work ethic ("you absolutely need both"); she admires the artist Wang Yuyang's recent forward-thinking works commenting on artificial intelligence; she also reveres the contemporary ink painter Liu Dan's erudition and charisma. Most of the artworks in her flat are by Chinese young artists; she likes to support promising talent at the early stage of their career.

Her flat is also interspersed with European glamour and a femininely romantic aura infuses the space. Three collage works by female artist Meng Liping are discreetly hung behind some screens, using eroticism for satirical commentary. Two retro chairs from a theatre in Paris effortlessly join a Republic-period screen handpicked from Gao Bei Dian, an old Chinese carved bench and a restored lacquer cabinet in her living room.

Looking at the artworks around me, I smile: "they are very pleasant together, nothing too much." "Limited by the space, I keep many in my storage, including some erotic collages, nude photographs and so on" she giggles. This diplomatic lady quietly voices her opinion on contemporary collecting: "I do not appreciate chasing fashion for the sake of it; it goes against the very premise of being avant-garde and one becomes part of the flock of sheep." If there is a key word for her private art collection, it would be 'renaissance'. What really attracts her is the spirit of revitalising tradition; for example, artist Zhang Fazhi's muted brush strokes and use of light to evoke memory in a childhood scene, taken behind her AD portrait, move her.

Our conversation comes toward the end now. She adds: "However, the relationship we have with art naturally evolves throughout one's lifetime. I notice my collecting pattern is changing. I am more interested in art works that challenge me now. Yes, I have always enjoyed a bit of a challenge!"

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