

Din-a-ka 亭仔腳

設計者」 瓊奕國際設計 / 方信原

攝影者」 鄭鼎

空間性質」 住宅

坐落位置」 台灣

主要材料」 灰色義大利厚片磁磚、特殊水泥、金屬、特殊手作塗料、馬來漆、磨石子、舊木（台灣老檜木）、木地板、榻榻米

面積」 48 坪

設計時間」 2017 年 7 月至 8 月

施工時間」 2017 年 9 月至 2018 年 4 月

Designer」 Wei Yi Design / Shin-Yuan Fang

Photographer」 Dean Cheng

Category」 Residence

Location」 Taiwan

Materials」 Italian imported tile, special cement, metal member, stucco paint, terrazzo, recycled wood, wood floor, ta-ta-mi

Size」 159m²

Design period」 July – August 2017

Construction period」 September 2017 – April 2018



Shin-Yuan Fang



瓊奕國際設計 / 方信原

成立於 2003 年，設計師方信原畢業於國立藝術專科學校及中原大學室內設計系研究所碩士，曾任職於大元聯合建築暨設計事務所及李肇勳室內設計顧問有限公司。常透過對城市旅遊的方式，進行城市人文的觀察及研究。事務所致力於將低度設計運用於各項規劃，並探討人們在低度的空間裡，各層面所產生的影響。

公司作品曾登上國內外知名媒體，如德國《PLACES OF SPIRIT》、義大利《ELLE DECOR》、義大利《Marie Claire Italy》、紐西蘭《Home Living》、俄羅斯《Interior the best》等等刊物，並獲得如國內 TID 獎、香港 APIDA 獎、中國 IAI 獎、英國 WAF INSIDE awards、德國 iF、德國紅點、德國 German Design award、義大利 A'DESIGN 等國際大獎。

於設計上持續以現代主義、宋代美學及侘寂文化為架構而成的低度設計為主軸，將文化、藝術、環保等相關元素，整合運用於生活及空間的設計中。

Wei Yi Design / Shin-Yuan Fang

Shin-Yuan Fang founded Wei Yi International Design Associates in 2003. After his graduation from NTUA, he worked for Chris Yao and later C. S. Lee Design Consulting Inc. Wei Yi now focuses on residential space design, research and planning; Shin-Yuan Fang intent is to find a new way of living that is substantial but not excessive in its use of materials and furnishings.

Wei Yi has won many domestic and international awards such as TID and Gold Pin Award in Taiwan, APIDA Award, IAI Award, INSIDE World Festival of Interiors(Singapore), iF Award, German Design Award, Red Dot Design Award, and A' DESIGN Award. Wei Yi's works were featured in many magazines such as 《PLACES OF SPIRIT》, 《Marie Claire Italy》, and 《Home Living》.

Fang is proud to use features in modernism but integrates its material culture into an Asian aesthetic and tends to design his works using green design guidelines.

居所，是生活經驗的反射，是記憶的延續。

光陰的印記重現在住宅中，時光彷彿倒轉回到曾經，歲月靜好。

「為空間使用者尋找一個生活的回憶」，是設計師方信原在此次個案中所秉持的原則。一對年近七十歲的夫妻尋覓退休後居所，看上位於北投溫泉區附近的建案，建商順應基地原先的坡地條件進行開發，並保留附近的大片原生林，再加上大屯山群山環繞，為住戶的生活增添自然綠意，並帶來清幽的居住體驗。

記憶畫面的重塑

方信原將空間平面以橫向與垂直軸線進行規劃，綜觀整體，由於基地較為扁平，在縱深不夠的情況下，如何讓空間在使用上更具彈性，是設計過程中遇到的挑戰。對此，他利用垂直軸線的既有優勢，串聯後方原生樹林與前方大屯山，搭配取代固定式玻璃的露臺推門，創造視覺面的廣闊；而橫向部分則可看作公共空間的串聯，設計師刻意消弭各場域的分界，意圖重現早期台灣建築的「亭仔腳」意象。所謂的「亭仔腳」即類似騎樓概念，在農村社會時，左右鄰居總喜歡在此聚集閒聊，但隨著時代進步，這種人情味甚濃的交流模式卻在生活中逐漸被淡忘，因此在本案中，設計師並未將客廳的佈局固定，甚至將電視櫃隱藏進弧形櫃體中，旨在創造內部環境的寬敞；選配兩張可自由移轉方向的 CASSINA 經典 LC2 沙發，打破標準沙發所帶來的種種侷限，活化空間節奏，並強化四周優秀自然景觀所帶來的視覺優勢。另外，客廳與廚房之間的木格柵折門，某種程度來說是「隔而不絕」，好似以前眷村的竹籬笆，屬於隱喻性的阻隔，而日治時期對台灣的影響深遠，也造就老一輩對格柵的情有獨鍾，方信原將業主夫妻所經歷過的生活樣貌再現，抽取他們的記憶元素作為規劃或重組的靈感，並注入對台灣人文文化的細膩解讀，形塑出別具韻味的空間。

材料與情感的連結

前述所提的弧形櫃體除具有儲藏功能外，也身兼區分公私領域的角色，設計師原先以方形塊體進行發想，考量到塊體豎立後形成的廊道會過於壓迫且使架構呆板，遂將方形塊體拋出圓潤弧線，從臥室走出時，視線可沿著弧線向外部望出，並不會因為廊道而狹隘了視野。弧形牆面設計師以塑土、壓克力原料、金漆等材質手工堆疊而成，

1. 入內即見上不頂天下不頂地的懸吊櫃體，界定玄關和開放式書房。開宗明義點出空間的灰色調，質樸沉靜。

1. The first sight from the lobby is an elevated cabinet segregating the lobby and reading room.



2. 基地前方面對大屯群山，自然條件十分優秀，推門形式的露臺可將場域整個打開，使室內外互相融合。3. 牆面上大小高度一致的牆架旨在創造空間序列，在視覺穩定度上也有很大的助益。設計師請木工以卡榫方式製作，表面再塗噴帶咖啡金的油漆，點綴上懸吊式吊燈，強化質感。4. 公共區域並未嚴格劃出場域界線，一般住宅中常見將電視牆視為客廳中心，本案卻特意將其隱藏在櫃體內，賦予空間更多使用彈性。5. 天花的長方口字型特殊燈具貫穿整個公區，利用不同形式或方向的光源投射，進行無形的場域分界，又能各自滿足其照明需求。

2. Mountain view is embraced fully from the balcony. 3. Fine wood details and surface treatment in the cabinet create a perfect visual link. 4. TV is hidden inside a cabinet, which set an ambiguous border between public and private zones. 5. Special tailored lighting fixtures provides lighting quality in various modes.

特殊之處在於內有添加鏽漆，會隨著時間與地理因素而鏽化，符合業主陳述過往物資缺乏時的「殘破回憶」，歲月的印記被轉化成具渾厚深度的表現手法，希冀捎來一股寧靜、時光回溯的氛圍；材質運用則選擇具歲月鑿痕的回收舊木料（台灣原生樹種老檜木）、磨石子等，搭配上特殊水泥質樸的氣息，探討如何透過材料豐富空間表情，並真實傳遞在地文化。

鋪設榻榻米的簡約和室以大面通透玻璃引入戶外原生樹種與光影流動，在此冥想、品茶、與友對話，恬靜宜人的調性深受業主喜愛；盡量將家具的陳列減少，降低實體物件衍生出的繁雜，不過在色彩上則利用朱紅、芥末綠等較具對比性的飽和色調進行搭配，提升趣味。地坪上建置具有引導效果的線性光帶，公區天花的長方口字型特殊燈具則由方信原自行設計，涵蓋不同的使用範圍與照明需求，藉由不同形式的光源進行隱喻的場域分界，卻不會造成實際阻斷。設計師嘗試在空間中結合文化、建材、結構、精神層面等各種意義，揉合出屬於台灣的設計風格，好的設計除了形塑美麗事物外，更是文化的傳承，在此個案中，方信原以平和卻透徹的筆觸，描繪出設計的初衷與美好。採訪 | 陳映葵

建材分析 Material Analysis

1. 設計師以回收舊木、水泥、磨石子等稍具歲月印記的材料打造室內空間，搭配上多變的層次，加深設計的廣度。2. 軟件挑選以可輕鬆搬移的物件為主，目的在於創造空間活潑性，且不會讓活動範圍被家具侷限。3. 本次在木質運用上跟以往較為不同之處在於，色調上較偏淺，希望探討淺色木質和水泥間能碰撞出什麼火花。4. 客房浴室以深色馬來漆搭配銅質，塑造空間的神秘感與「黑金」的尊貴感，跳脫制式窠臼；而主臥衛浴的設定則需要回歸日常使用的考量，故以較明亮的白色調為主。

1. Recycled wood, cement mortar, terrazzo bear the memory of the past but appear in creative ways. 2. Furniture pieces are light-weight and easily moved from one place to others. 3. Light color wood material dialogue with the rustic cement surface. 4. Sharp contrast in color and material between the guest bathroom and master bathroom.

溝通重點 Communication Note

1. 此處為業主夫妻的退休宅。他們看上北投地區得天獨厚的自然環境，且基地周遭即有草木翠綠的景象，如何將其與住宅環境相互呼應，是設計師所重視的重點之一。2. 設計師將橫向公區串接，打造出昔日社會「亭仔腳」意象，不刻意界定場域功能，讓縱深不足的基地有更多活動面積。3. 設計師萃取台灣在地人文元素，並在住宅環境中重組，將居住者曾經歷過的生活點滴展示出來。4. 本案將收納功能隱藏進弧形櫃體與舊檜木包覆的廊道牆體內，讓整體視覺畫面俐落，也滿足日常生活需求。

1. The design for a retired couple demanded a harmonious dialogue with the great natural surroundings in the Beitou district. 2. Arcade is a place where social activities are held in the traditional city and its concept is represented in this house as a hint to make good linkage among family members. 3. Local elements are identical everywhere in this apartment. 4. Storage is hidden without violating visual consistency.



“To find a way to make linkage to the past” was the key agenda that Mr. Fang kept in his mind. The design is for an elder couple who wished to find a peaceful apartment for the rest of their life. The site is in Beitou near the hot-spring district and is fenced it by a hill and thick greenery.

Recovery of memory

After examining the plan, Fang found the lot was too shallow to divide every functional space in good proportion so he created a space called Din-a-ka, situated between the public and private zones that keep the two quarters visually and physically interchangeable. Din-a-ka, is like an arcade in a city, where people meet in a public venue to exchange gossips. To keep the main living quarter free from fixed furniture pieces, CASSINA’s LC2 was a perfect pick because it is easy to move. The TV screen is virtually invisible, hidden inside a cabinet.

A wood mullion panel was set between the living space and kitchen. The wood mullion was a rustic divider system long before the 1950’s so it is a kept memory for the couple and a representation of a passing memory for “home” that is vivid and fresh.



Materiality and emotion awaking

A curved cabinet was placed between public and private zone and also plays a role as storage; the “arcade-like” curved surface further expands the visual depth in the gallery. The curved shaped cabinet is hand polished and treated with a special material that allows the surface to show weathering traces. This tectonic feature intends to call on a memory of the long past when they both grew up in rough times. Old materials such as recycled wood, terrazzo floor and rustic mortar treatment all give the space an ambience like traveling back to the past.

A ta-ta-mi Japanese room directly meets with nature; it is a great spot to enjoy drinking tea, chatting with friends and practicing contemplation. Most of the interior color pertains to natural tones except in some spots tinted with Chinese red and mustard green. The floor has a linear lighting band for safety and the ceiling has been inserted with Fan’s design for special-shaped lighting fixtures. These provide lighting according different mode sets.

6. 將家具的陳列減少，營造完整俐落的畫面；但在色彩搭配上，則大膽運用朱紅與芥末綠等，注入趣味性。7. 廚房與客廳之間使用木格柵拉門，「隔而不絕」的模式靈感來自於眷村時代的竹籬笆。8. 木格柵的選用則因為業主夫妻對過往情感記憶的投射，設計師企圖重組這些元素，創造出結合文化意念的退休宅。9. 開放式廚房的白色與光線相輔相成，明亮光潔。10. 平面圖。

6. Even though natural color is the main color tone some spots are tinted with China red and mustard green colors. 7. Wood mullion panel set between the living room and kitchen. 8. Wood mullion panel calls for the memory of the couple. 9. Open style kitchen and its setting. 10. Plan.



11. 由於櫃體設立而產生的廊道，設計師將其利用回收的台灣老檜木包覆，站在其中仿若進入一條隧道般，享受靜謐時光。12. 建置在地坪的線性光帶具指引效果，也是本案燈光計劃的重點之一。13. 與基地後方大片原生樹種相連的和室，是業主最喜歡的冥想空間。14. 臥室擺設簡約俐落，刻意降低台度，沒有過多床組的效果，希冀將光線語彙發揮至最大。15. 主臥衛浴地坪使用以前台灣社會常見的磨石子元素，業主希望在泡湯時能眺望遠處，故以通透手法引進戶外景致。16. 設計師並未將衛浴及主臥室隔絕，期望能打破空間限制。17. 客用衛浴以深色馬來漆作為主材料，配搭舊胡桃木實木桌面、銅質結構體及照明，強化空間張力。18. 室內材質完全延伸至室外，讓介面不被截斷。

11. A sight of the passage is wrapped in recycled wood like being fixed in a long time age. 12. Lighting band on the floor is for safety. 13. The most pleasing view is one that enjoys natural greenery from the Japanese room. 14. Master bedroom view bathed under natural light 15. Master bathroom and its terrazzo floor. 16. Bathroom and bedroom is not sectored by a solid wall. 17. Guest bathroom view and its fine details that has copper delicately joining with a stucco wall surface. 18. The tiles extends from interior to balcony.