

# River Grand View

## 瀟漫一水間

設計者」水相設計 / 李智翔  
 參與者」林怡慧 郭瑞文  
 攝影者」岑修賢  
 空間性質」度假屋  
 坐落位置」臺灣臺北市  
 主要材料」洞石、花崗石、手工磚、手工漆、皮革、壁紙  
 面積」140 坪  
 設計時間」2014 年 9 月至 12 月  
 施工時間」2014 年 12 月至 2015 年 7 月

Designer」 Waterfrom Design Co. Ltd. / Nic Lee  
 Participants」 Karen Lin, Richard Kuo  
 Photographer」 Sam Tsen  
 Category」 Holiday apartment  
 Location」 Taipei, Taiwan  
 Materials」 cavity stone, granite, hand-made tile, paint, leather, wall paper  
 Size」 462m<sup>2</sup>  
 Design period」 September – December 2014  
 Construction period」 December, 2014 – July 2015

水相設計 / 李智翔

畢業於 Pratt 藝術學院室內設計碩士。現為水相設計設計總監，陸續於 2009 至 2013 年獲得臺灣室內設計大賞商業空間類金獎、住宅空間單層及複層、工作空間類 TID 獎，以及 2010 年、2011 年國家金點獎。

Waterfrom Design Co. Ltd. / Nic Lee

After graduating from Pratt Institute, Nic returned to Taiwan and formed his own interior design company. He is interested in using humorous motifs in his design to express a story that has an association to its users. He won many design award such as the TID Awards in the consecutive years of 2009-2013; he also won National Gold Point Awards in 2010 and 2011.

Nic Lee



投跡臺北盆地河嶽之間，長堤畔有萼綠疇野徜徉平臥，若向遠鷺望，則見西北面觀音山隱於長空灑氣下冥坐，一處拔地而起高樓寓所則挾此林藪翳蒼，照看那一彎瀟漫的淡水河兀自對空清瀟。在這次河岸度假屋空間案裡，設計師李智翔從「與景浮沉」那份暇豫來敘寫場域情調，先將露臺窗景所貯藏之天闊山青一步步與屋糅合，使目所履歷，盡是巒嶺草木高低翠澤；再者，長河淹淹潤潤、迤邐紆深，時光在此也意慵心懶而踟躕不往，於是設計引釉彩明熠、形質清鏤立體手工磚滿地鋪砌，對著麓下川那波蕩緩緩的激豔如描如摹。如此一來，游步居室，不僅有那藹藹堂前林，更兼得水流澗澗映漣漪幾許柔韻。

### 洗屋藩籬 與景沉浮

聳峙於淡金路上、樓高四十之名廈為本案所棲量體，蟠踞建築頂層的住家能俯眄紅樹林、遐眺岡巒跌宕觀音山，亦得淡水河及其滔滔奔流出海口等項溶渤瀟之觀，在這般蒼碧靛青山水懷抱間，李智翔第一個設計破題就屬景的曼衍滲漏。瞻顧室內格局，李智翔依據一家四口之需配置出大公共空間及三房格局，由於此高樓層寓所

不僅收攬著寬綽天地風情，踏出與屋齊高齊寬的落地窗隔後另有露臺和長泳池，景之深淺遠近皆有其迷人處，為讓屋內能滿蘊景的豁達悠然，設計從水平軸線拓延、內外關係深化以及流暢迴繞動線三個設計動作，進而促成一份與天地無痕共鑄的空間感。

凝佇玄關，能察數座分離、垂直向長櫃駢行陣列以達格局內外遞衍，其構造有現代主義那份理性平穩，二則量體用單元取代塊面，讓露臺所掣引的自然光能經櫃位縫隙再朝玄關廊道沁透，使氛氳先是微曦幽隕，再轉進，則可投放滿室水天景的逍遙豫朗。抵達公共場域，中島廚房、餐廳與起居室容納於一全敞大平面，佐以露臺清玻璃窗，層層透穿下讓橫幅視域能坦迤無輟與外接壤，特別是家具等量體配置皆朝窗聘望，眼際也隨之跨過了空間藩籬，如此舉措，是以外景擴張內境達到了最佳效果。對此李智翔談到：「希望在相對於開放河景的封閉室內，產生一種各面向都向外界開啟的狀態、盡可能朝周圍無限空間延續，因此所有室內活動基本上都向外引導。」當環境水平向量、內外關係妥適得宜後，家具陳設更退開牆面並容留出大尺度走道，室內在形成零死角的迴圈動線後，步移從容，空間那份曠然廓落興味也隨之了然。

1. 傍晚時分的起居室氣象，靛藍色天幕下，遠山稜線清晰可見。2. 玄關空間利用數道獨立式長櫃取代塊狀量體，使窗隔天光能滲透櫃位間隙，為走廊創造光影變化。

1. Evening view toward mountain ridge 2. Natural light penetrates from the gaps among the independent cabinets to enter the lobby space





3. 環顧起居室空間，所有家具陳列皆朝窗牆方向擺放，讓室內活動都能窺潤寬闊的外景。4. 起居室一端黃色洞石主牆藉著透空的展示層架，讓立面掩映虛實趣味。5. 高踞 38 樓的住家不僅享有淡水河景觀，一道半戶外長泳池，讓度假屋韻味益發閒適。



3. Furniture pieces are all facing the direction of the outdoor view 4. Cavity stone wall forms a segregating panel in the family room 5. A great view from the 38th floor towards the Tamsui River and swimming pool in balcony

### 幾何構念 平衡形用

由於裝修工程始於屋體毛胚階段，輔以基地輪廓秩然齊整並享有前後大尺幅採光，擊劃格局時也相形暢意；唯室內斜支撐結構在三道立面錯綜橫佈，對場域視覺平整度稍有斷損。歷來李智翔室內設計實踐，若結構條件允許，保持空間垂直水平深遠及透明度為其原則。本案為消化斜支撐在牆面形成之突兀感，早先起居室櫃體包覆，設計仍保持開放性及輕薄度，但幾度嘗試仍難免零碎駁雜，輾轉後終以封閉密實型態詮釋。對此李智翔談到：「雖然用封閉櫃體呈現，還是期待畫面上存在分割系統，所以除了材料紋理，還有線條律動在其上。」

因此整片沙發背牆，設計擷取了皮特·蒙德里安（Piet Mondrian）的新造型主義藝術觀點，藉垂直水平線遂行畫面分割。幾何構圖有其純然原力，不僅將感受、外界事物從型態抽離方法再表達，各種矩塊之起伏、疏密及輕重還混盪出韻律感；猶有趣味處在於，收納櫃體在演繹出節奏性外觀下，設計另施以局部透空，為立面增添了一份虛實互見層次。種種此法，牆垣橫張的斜支撐以櫃體包覆後亦得修飾，成功將「形」與「用」具臻一體。

### 觀靜川水 繙慢行意

結廬河岸，長池即畔，滄汨潺湲水流意象將塵滓逐一淘洗，度假宅內不勞俗務不困樊籠，人代之以沉澱後某種寧然心緒，屋與水天共棲而覆上恍若暫止的時空，在此狀態下，李智翔領會「行為與心境皆慢」道理，設計不再冷冽，一反身從溫潤質材裡探尋「慢」的甘淡恣穆；他說：「希望場域精神彷彿凍結住的慢行，只剩下前方河水在流動、頂上太陽在游移，所以設計試圖用材料去傳遞水流明淨意象。」如澄瑩水色平流緩進，釉彩明熠、肌理凹凸的仿舊手工磚從窗畔向餐廳如氈鋪砌，隨濃淡光影漫灑其上、散成滿地斑斕麗澤，磚之質美、清鑠與動態立體紋，隱隱摹繪著窗外近池遠河的激盪波光印象，偌大居室伴時間踱步，透著一股湛寂水域寧靜感。乾乾淨淨空間線條裡，除了用手工磚形成的馬賽克碎錦效果來刻畫光影表情，為陶養度假居所那份恬適，李智翔再跳脫黑灰白色彩語彙的冷峻對比，提升環境暖度。包括起居室兩道主牆，前端是儼如沙礫質地的淡黃色洞石，後方幾何分割牆櫃則包覆平滑米色皮革，而各種大地色壁紙、石材、皮革及磁磚交襯應用，實則亦如蒙德里安採用原色構圖來輔助空間界線，於是材料可存乎視覺感受，亦能咀嚼色彩拼貼那澹然力量。採訪 劉芝君





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The Tamsui River is like a belt embracing Taipei and the city is couched against its hills and mountains in a secure positions. This apartment faces the river and has a great mountain view. Nic Lee's idea was to extend this view into the interior and use the balcony as a mediating position that mingles the interior and exterior into a whole.

#### Flowing views

This apartment is a unit in a 40 story high-rise residential tower along the main Tamsui-Jinshan Road. The position is high enough to take a view toward estuary of Tamsui River. Ample space allowed an easy layout for four family members. The most wonderful view is when walks out to the balcony that aims toward the river. The expansive view fully interlocks the interior and exterior and dialogues perfectly with the surrounding nature.

The lobby view is dominated by several cabinets layered one after the other. The gaps between the cabinets allow natural light to slip in and indicate a visual path to the main public zone. The living room includes the family room, central island kitchen and an ample dining space. All the furniture pieces face large windows and an outdoor view; Nic said that the space has a strong visual path which is undoubtedly aimed toward the window and gorgeous view.

#### Geometrical balance

The furnishing work started from the very early stage and Nic took advantage to challenge three big diagonal structural supports. Their positions and dimensions block good views from certain directions. At first Nic kept what were visible yet eventually sealed all of them into big storage cabinets to avoid intrusion of the interior landscape.

#### 建材分析 Material Analysis

1. 本案為毗鄰淡水河的度假屋，故室內大量採用中性且溫和的大地色系材料，藉此傳遞和諧與休閒的環境氛圍。
  2. 數道獨立的玄關櫃以荔枝紋牛皮為材料。
  3. 公共空間地板鋪覆類石紋立體面、淺淡的灰褐色 Memento 仿舊復古磚，藉其質地勾勒池水河景的波光印象。
  4. 沙發後方以垂直水平線分割的造型收納櫃，採用米色皮革包覆，透空處的襯牆材料為淺棕綠色系花崗石。
  5. 沙發正向處主牆為米白色洞石。
1. Earthy color material is mainly used to portray spatial intimacy and vacation leisure
  2. Several independent cabinets wrapped in a leather set in the lobby
  3. Rich texture Memento tiles paved on the surface of the family room
  4. Sofa and patterned surface cabinets behind. Beige color leather and green granite shows the main surface materials used
  5. Cavity stone wall facing the sofa

#### 溝通重點 Communication Note

1. 屋主希望度假宅在簡約中還能散發休閒與溫暖的韻致。
  2. 本案因應四位家庭成員（屋主夫婦及兩位女兒）做格局規劃，故而空間需求除了基本公共空間，包含主臥、兩間小孩房以及健身房。
  3. 屋主對空間抱持不同美學觀，因此設計大原則上，公共空間調性保持在一個相對極簡的類型，主臥房則導入女主人鍾情的古典元素。
  4. 屋主希望室內能避免烤漆這類太過光亮的質地，並期待材料上能表現出細節紋理。
1. Spatial ambience is good for vacation and daily living
  2. Four family members are required to fit comfortably into the space. Other spatial demand includes a gym space
  3. Family members have different preference in spatial style but the master bedroom needed to be furnished perfectly in a classical style
  4. Painted surfaces were not allowed so hand-made tiles or materials in rich textures were used.

6. 自露臺朝室內公共空間放望，佈滿屋體的工字樑採用簡約天花包覆。

7. 以義大利 Memento 仿舊復古磚詮釋場域精神，不平整的仿石紋立體面積蘊出波光明淨效果。

8. 繞經中島區，向內廊道兩側各配置了熱炒廚房及一間次臥。

9. 室內大地色材質的共通性在於強調紋理觸感與溫度，樸實無華屬性傳遞永恆時間感。





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The cabinet reveals a quite visible design pattern as a geometrical layout of Piet Mondrian. Vertical and horizontal lines intersect and form rectangular patterns in various sizes. Several rectangular shapes were intentionally voided to yield visual penetration between the two spaces.

**Tranquil river view**

This apartment is not used on a daily basis but rather like a retreat house. Living here the family seeks a total detachment of work and chances of mental refreshment. Nic believes that the energy of movement needs to be showed down to find the essence of true life, and the surroundings of our space is the element that most influence our bodies and mind. He adopted only warm and natural materials to transmit the message of synergy between humans and nature.

Hand-made tiles in the dining room reflect light in a very natural way and the mosaic tiles in the living room warmly embrace bodies in this room. The cavity stone covered main wall in the living room set a dominating earthy backdrop that has a dialogue perfectly with the natural light. Even the cabinet dissected in geometrical pattern is wrapped in leather. Wallpaper, tiles and other natural material were used instead of un-natural paint surfaces.



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10. 平面圖。11. 從主臥房向一側衛浴空間放望。12. 主臥房。對於鍾情古典風格的女主人，私人空間在寢具和立面裝飾融合相關語彙。13. 室內休憩隅角。14. 沒有採光的衛浴空間，利用高透性隔間材料從臥房處輾轉汲引自然光。  
10. Plan 11. A view from the master bedroom towards the master bathroom 12. Master bedroom in a classical fashion 13. Sitting corner 14. Bathroom invites natural light to come in from transparent glass door.



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