

Haitang Villa

海棠公社

設計者」建築營設計工作室 / 韓文強

參與者」李雲濤

攝影者」魔法便士

空間性質」住宅

坐落位置」中國

主要材料」水泥漆、木紋磚、鵝卵石、印刷玻璃、橡木格柵、橡木飾面板、白玉大理石、白色環氧樹脂漆、灰色自流平水泥

面積」154 坪

施工時間」2015 年 3 月至 5 月

完工時間」2015 年 6 月至 12 月

Designer」ARCH STUDIO / Han Wen-Qiang

Participant」Li Yun-Tao

Photographer」Magic Penny

Category」Residence

Location」China

Materials」cement paint, wood texture tile, gravel, print pattern glass, wood mullion, wood plywood, marble, Epoxy, cement

Size」510m²

Design period」March – May 2015

Completion period」June – December 2015

建築營設計工作室 / 韓文強

創始人 & 主持建築師

韓文強，出生於遼寧大連，中央美術學院室內設計系講師，中央美術學院碩士。2010 年創立建築營設計工作室，擔任主持建築師，結合教學研究展開多樣的創作和實踐。主要作品包括多個文化藝術展示空間、榮寶齋總店及其在全國各門店、北京四合院胡同住宅等。

建築營的工作目標是以多元視角與理性手段積極介入當代城市人居環境發展進程，在現實與自然、歷史與文化的關聯中尋找恰當的平衡點，創造富於時代精神和人文品質的空間環境。

我們相信：在這個複雜多元的時代，新的創意不是一時的靈感迸發，而是來自於細心的閱讀每一個具體項目特殊的需求和限制，來自於不斷突破和挑戰限制的邊界，來自於持續的深化從概念到建造細節的全過程，來自於內與外、新與舊、人工與自然之間巧妙的轉化，讓空間成為人與人、人與環境交流的媒介，創造新的宜居生活。

ARCH STUDIO / Han Wen-Qiang

Founder and Principal Architect of Arch Studio

Han Wen-Qiang was born in Dalian, Liaoning, China. He received a Master's degree in Architectural Design and Theory from School of Architecture of CAFA (China Central Academy of Fine Arts), and he is now a lecturer in Interior Design Research Section there. He founded ARCH STUDIO in 2010 and he is acting as the Principal Architect. Combining with his teaching and researches, he has explored varied creations and practices. His major works include a series of culture and art exhibition spaces, Rongbaozhai Head store and its branch stores across the country, and Beijing's Siheyuan and Hutong Residences, etc.

Arch Studio devotes to using multi-perspective and rational means to intervene the development of contemporary urban living environment, finding a right balance between the connections of reality and nature, history and culture, creating a spatial environment that is full of the spirit of times and humanistic quality.

Arch Studio believe in this complex and multivariate era, new creation is not from a sudden inspiration, but from careful study of the unique needs and restrictions of each project, from uninterrupted breakthroughs and challenges to the restriction boarder, from continuous improvements in the whole process from concept to construction details, from skillful transformation between exterior and interior, new and old, artificial and natural, to make space as the communication medium between people and people, people and the environment, and create a new livable dwelling.

Han Wen-Qiang



海棠公社是北京東五環外一處高級住宅區，此作位於社區內的聯排別墅，共有三個樓層，屋齡約莫 4-5 年，屋主期望空間區分出接待與自用兩大領域，兩相單純，互不干擾。設計團隊在整體規劃上，將一樓與地下樓層作為屋主對外接待空間，二樓單純服務家庭起居所需，保持既定樓層的完整性，僅重置樓梯並強化垂直視域，設置兩個獨立出入口，令居住與對外接待的動線完全分離，確保居家隱私。

設計師韓文強認為，當代住宅不再僅止是「居住的機器」，應該是啟動人與自然「關係的媒介」。他在此作借鑒中國園林的意象，將此作視為一座「室內遊園」而構劃，透過木、竹等大眾熟悉的物質創作新境，使中華文化精神與當代生活交纏編織。在這裡，所謂「室內遊園」並非具像模仿傳統元素，而是將傳統的空間意識進行當代轉換，激發人對環境的體驗，從不同視角覺知自身與周遭的關係。具體操作上，包括了室內空間介面的通透性與層次關係；庭院景觀與室內的一體化；具有東方意象的舒適、自然、平靜氛圍；材料的樸素質感與柔和的光環境等等，這些構思一方面與屋主特質頗有關聯，另一方面也與孺慕自然靜好的東方文化產生共鳴。

一樓與地下樓層主要用於接待親友，需具備書房、茶室、客房。由於受限戶型南北進深較大，隔牆較多，且通風、採光均有阻擾，尤其地下樓層更顯幽暗，如何疏濬陰翳成為首要重心。評估兩座樓層均屬對外接待用途，有著餐茶、會友、書畫、客居等多樣需求，因此利用半透明的空間層次，引導出可以漫遊的流線，利用遊走變化豐富人對於環境的感知。從平面佈局觀看，一樓圍繞著會客廳和書房這兩座木盒圍塑的場域而發展，用橡木格柵作為輕隔間，滿足藏書、展示、陳列等需求，同時構建出半透明的層次關係，令前後光源得以柔和互浸，消融樓層原本幽暗體質。位於偏側的茶室則利用灰色水泥漆背景，結合訂製的混凝土砌塑檯坐、桌面，藉由灰盒、木盒的色調反差強化場域對比。客房空間亦以水泥作為主體表情，強調素簡無華。

此作企圖在急速變化的科技環境中，將那些常被忽略的樸素原質重塑個性，再返生活。韓文強指出，全案設計的基本思路是利用材料和空間的變化來模糊室內的內外、介面之間的關係，創造一種開放而充滿層次的漫遊環境，讓室內回歸到自然、樸素、靜謐且具有東方氣息的氛圍。在此一概念發展下，他盡可能保留物質樸始質感，令一切反璞歸真，並且擺脫傳統框架與手法，細心整編材料在現代空間的應用可能，淡化物質俗務功能，直指本質純美。在手法上，韓文強除了利用格柵雕塑空間，藉以破除場域隔閡，邏輯性的編設界域，令一切回歸到單純的場域與功能表述；另一方面，大量的格柵元素亦將原本採光不足的缺點轉變出另番美感，形成半透明介面過濾光線，使得光照更加柔和詩意，突顯出空間的層次與流動特質，天然木料的溫潤本質也能予人寧馨感受，為待客場所蘊生雅致。

1. 一樓，會客廳。木格柵質感樸素，令光源得以柔和互浸，消融樓層原本幽暗體質。
1. The first floor: salon surrounded by mullions

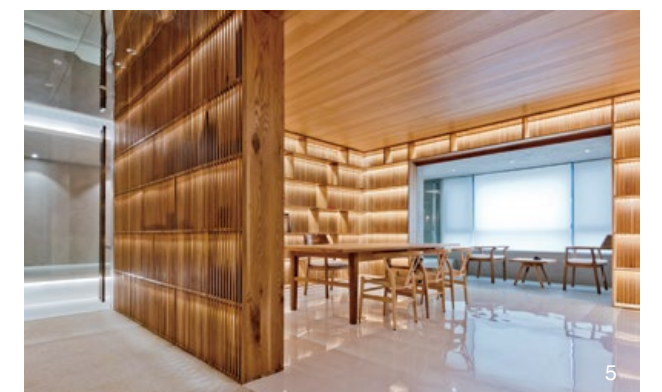


為了消除裡外隔閡，此作更進一步在地下樓層營塑綠景，重新整合降板式庭院與內部空間之關係。庭院種植竹林促使內外景觀交互呼應，造景上師法自然、以竹喻志，映照屋主瀟灑、澹泊的君子特質。院牆採用木格柵構成清新背景，使竹林與木格柵相互掩映，地面則鋪覆白色鵝卵石，下方暗藏排水口，便於日常打理。若再細究使用竹子的實質目的，除了將君子偏愛植竹的寓意化蘊為居室標記，竹枝挺拔勁節、四季綠蔭蒼翠，具有良好的景觀效果，在地下庭院環境裡十分容易植養，也是重要的考量因素。

二樓為純粹作為自宅使用，以屋主全家日常生活為主體。韓文強提及，家是一處令人完全放鬆的境域，能隨著人的居住動態不斷豐富化，因此格局不做繁複組合，採以簡單大器，整體以流線勾劃達到簡潔與效率，最大化的滿足使用機能，透過平面羅列、場區與動線的佈署迎合居住者生活節奏，獲取私屬與公用共享之平衡。此一樓層除了根據家庭成員劃分臥室，並增建一座兒童房給屋主的小女兒使用。空間最大焦點，是在客廳與餐廳置入一座完整的穹頂，藉以柔化屋頂與牆面的關

係，使內部環境柔和且具變化，並且將四間臥室和餐廳、衛浴室相互串聯。採訪 劉惠蘋

2. 一樓，會客廳。木格柵滿足藏書、展示、陳列需求，同時構建出由外到內半透明的層次關係。3. 一樓，書房。將立面造型化為空間裝飾，塑造自然、樸素、靜謐的氛圍。4. 一樓，書房。在木質背景中，體現別具東方意象的寧靜、自然氣韻。5. 一樓，書房與廊道關係。以「室內遊園」作為概念，利用材料和空間的變化來模糊裡外關係，創造一種開放而充滿層次的漫遊環境。
2. The first floor: salon and bookshelves bordered by wood mullions 3. The first floor: reading room 4. The first floor: reading room in a tranquil mood 5. The first floor: a view towards the reading room and gallery





6. 地下樓層，廊道。白淨空間與木質元素互襯，顯得清雅怡人。7. 地下樓層，餐廳。以木質格柵框塑場域，鄰近背景若隱若現。8. 一樓，廊道與儲物角落。9. 一樓，茶室。以灰色框塑場域，體現寧靜的侘寂之美。

6. Basement floor: a view towards the gallery 7. Basement floor and social event dining hall 8. The first floor: gallery and storage 9. The first floor: tea house against a total gray color backdrop

Haitang Villa is located in a luxury residential district right in the east area of the fifth ring road. The townhouse style building was mostly built four to five years ago, and the commissioner of the property needed an exclusive private layout for his family even though he is fond of social activity and loves to invite friends to the property.

Mr. Han, the designer, believes living space is not a “machine for living” but rather triggers people’s conception of the world and links human to nature. The design in this home was to create an experience like wandering about in a Chinese landscape. Instead of using visual elements to call for spatial experience Han created a rich layering in space, and even fully mingles indoor and out. Tranquil lighting on the surface of the natural material gives off an impression as if one lives inside a traditional Chinese house.

The first floor and basement floors are used for social activity and is equipped with a guest room, tea house, and reading room. To tackle the depth of the floor as well as the insufficient lighting and ventilation Han took the advantage of opaque materials which both secure privacy while invite light to penetrate within. Two square spaces, the reading room and social salon are divided by wood mullions that dominate the first floor. The light can easily penetrate into the rooms and reduces the body sizes that block the view firmly. Gray color cast concrete tables and sitting elements quietly stand about and the color matches the tone of the surrounding wood furniture pieces and oak mullions.

Han states the essence of the design is the required functional spaces all mingle about even though that are separated physically. They embrace one space set over another space. He believes the ambience of a Chinese garden experience can only be represented through rich layering of the right materials. Mullions are an element he frequently uses since it is like a filter that turns bright light into gentle light.

To cut off the brisk visual blockage in the basement, Han turned that space into a magic terrain to enjoy nature. By taking advantage of the visual penetration of the half floor into the garden, the design builds a new relationship between the basement floor and garden where it plays a backyard roles that makes the perfect link from indoors to out, functional space and a secret retreat paradise. Bamboo is planted fully and white gravels are paved in a good layout; the section of plants – bamboo, is a typical Chinese representation of an upright gentleman.

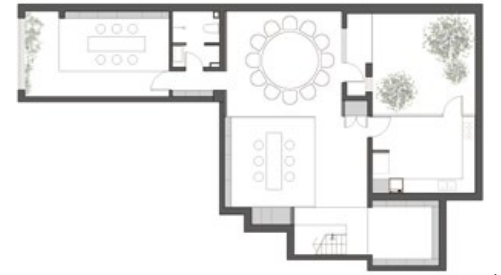
The second floor is for family living quarters. The layout is simple and easily used, and can even be described as functional except for a unique playground for the youngest daughter of the couple. The main roof in the living space and dining room is shaped like a dome to soften the interior. It is a symbolic center that strongly pulls the four bedrooms together.



10



11



14



15



16



12



13

10. 地下樓層，茶室前景。11. 地下樓層，茶室。鋪覆榻榻米，予人席地而坐的自在感，臨窗處栽植綠竹與庭園景觀相互呼應。12. 地下樓層，庭園。牆面由木格柵包裹，構成清新背景。13. 俯瞰庭園。庭園用鑄鐵板焊接成一座矮桌，提供另一處品茗場所。14. 地下樓層平面圖。15. 一樓平面圖。16. 二樓平面圖。

10. Basement, atrium of the tea house 11. Basement floor: a view from tea house towards the bamboo garden 12. Garden in the basement 13. A view looking down to the garden and tea house 14. Plan, B1 floor 15. The first floor plan 16. The second floor plan



17



18



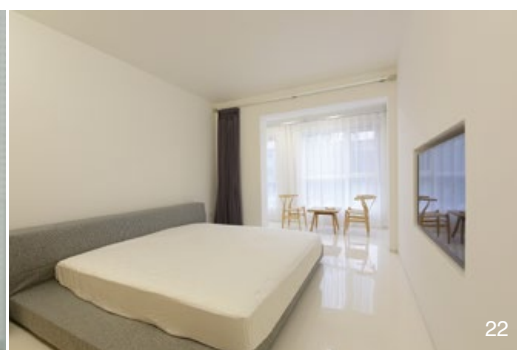
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21



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17. 二樓。純粹作為自宅使用，整體簡潔大器，以流線勾劃細節。18. 二樓，開放式客廳與餐廳。置入一座穹頂柔化屋頂與牆面的關係，使內部環境柔和且富有變化 19. 二樓，餐廳。白色穹頂與弧線框塑下，餐廳與鄰區空間鮮明劃界，突顯各自領域。20. 二樓，餐廳。利用燈光烘襯穹頂邊線與木質立面的關係，是空間的裝飾細節。21. 一樓，客房。自衛浴空間看望房景。22. 二樓，臥房。簡化設色與材料，延續素雅寧靜風格。

17. The second floor private living quarter 18. Open style living and dining room 19. Dining room view toward its white color dome 20. Dining room in the second floor 21. The first floor: a view from bathroom towards the guest room 22. Bedroom, the second floor

溝通重點 Communication Note

1. 在既有空間條件下不做劇幅結構調整，只能在戶型條件的基礎上微調。室內設計必須遵循原有建築的基本邏輯。2. 宴客用的餐廳與廚房需設在地下樓層。3. 原有車庫不需要，可以改做客房。4. 為追求最佳空間效果，從設計概念到施工實施的過程，許多做法都是在現場做最後確定。場外訂製的物件因牽涉到不同的施工隊伍與廠家，需要很好的整體控制能力與大量時間成本，保持設計完成度。

1. Interior furnishing work could not violate the existing plan and structural system 2. Kitchen and dining room for social activity are located on the basement floor 3. Garage was converted to guest room 4. To insure the best furnishing quality, many construction efforts were adjusted on site because custom made elements sometimes did not perfectly matched the actual site.

建材分析 Material Analysis

1. 選材儘量自然、樸素，予人親和力。2. 材料設色控制在白色、灰色和木色三種，彼此組合搭配。3. 天花板：使用白色乳膠漆、橡木飾面板、灰色水泥漆、鏡面不鏽鋼。4. 牆面：使用白色乳膠漆、橡木飾面板、橡木格柵、灰色水泥漆、白玉大理石、印刷玻璃。5. 地面：使用白色環氧樹脂地坪、鵝卵石、灰色自流平水泥、白玉大理石、木紋磚。

1. Natural materials in humble texture and color 2. White, gray and earthy colors are the basic three tones for the materials 3. Ceiling is painted with a resin paint, furnished by molding panels and mirrored stainless panels 4. Wall surface is painted in white color resin paint, and furnished with oak wood mullions 5. Floor is paved in epoxy, gravel, marble and wood pattern tiles