

# Flowing | The Introduction of Landscape

## 流動 | 引景

設計者 | 唐忠漢  
參與者 | 方映璇  
攝影者 | 游宏祥  
空間性質 | 居住空間單層  
坐落位置 | 新北市  
主要材料 | 柚木鋼刷、黑鐵、鍍鈦不銹鋼、寶麗石、檜木、枕木、玻璃。  
面積 | 140坪  
設計時間 | 2011年3月至2011年6月  
施工時間 | 2011年9月至2012年5月

Designer | Chung-Han Tang  
Participants | Yin-Hsuan Fang  
Photographer | Kyle Yu  
Category | residence  
Location | New Taipei City  
Materials | surface texture treated oak wood, black steel, titanium plated board, stone, Chinese juniper wood, glass, railroad tie  
Size | 462.8 m<sup>2</sup>  
Design period | March - June 2011  
Construction period | September 2011 - May 2012

唐忠漢

近境制作設計總監  
中原大學室內設計學系  
近境制作以居家的舒適為主，個性鮮明又有質感的設計品味為輔，向來風格不受拘束，擅長將光影與空間完美結合，且重視創意的實用價值與機能再造。

Chung-Han Tang

DA Design, director  
B.D. Department of Interior Design, CYCU  
DA Design specializes in residential space design. Mr. Tang creates spaces in perfect harmony with light, and he plots spatial layout with beauty and pragmatic needs in mind.



### 延續性空間處理

本案屋體是兩戶雙拼成的南北向長型空間，落地式窗扉於西側成排地佇列，形成一「座東朝西」的格局。在這次收攬淡水河景的住宅，內、外關係性是重要的設計依據，打通後的深遠空間，呼應著橫軸窗景，兩者水平一致性儼然以相同韻律駢馳，人，內穿梭往復、景，外山水遞轉，如此盤桓返照，讓空間形成一種流動感。因此環境處理上，唐忠漢便以「流動」為題旨，藉此揮灑空間延續性的優勢。

唐忠漢談到，為使開闊空間維持一個很通徹、流動的環境表現，因此各據南、北端的客廳與廚房兩大單元中，夾於兩者的玄關，便以一種「藝廊」形式去定義這塊領域。這個帶狀、清淺的中介空間，除了用壁畫與燈具來淡掃蛾眉，同時還擺置唐忠漢2011年參與「台北世界設計大會」時所創作的裝置作品，這幾塊不規則的弧形量體，坐觀如定，猶如一首現代詩裡的逗號，銜接著句與句之間的遞嬗。就像唐忠漢所描述的：「這些裝置使空間循序漸進，讓入口玄關到茶室，甚至是抵達兩側的空間，都達成一種很好轉換效果。」

事實上，這個很有意思的小環境，呈現空間如何能不以實體隔間去定義領域的作法，而是轉借結構物之量感，暗喻著領域的分屬和性質。這些元素讓空間開闊性得到很大轉變，屋子總長也獲得延續性處理。

除了不以實體隔間破壞流動感，整體空間也極力維持開放性。從玄關進入後向左轉折是個起居室，與之連接地，是用鮮亮活潑語彙處理的客房；再從起居室沙發後側繞入大型SPA池，此一深遠的滌塵空間，將浴池以一種向外延伸方式與西側景觀窗連結，海景湛藍透過玻璃的映照，輾轉濡染在如鏡浴池中，內外以虛實，共同浸沐於一色中，是引景入室的另一種逸趣。而從玄關往右轉入，繞過中島與吧檯後，迎接地是一道穿透式格柵，往裡走是一個小起居室，再往內探入為寢臥，而這種格柵遮掩、空間轉進的兩重式迂迴動線，讓臥房獲得隱私需求下，也能保持空間開放性。

### 無羈絆的假期節奏

由於住宅是渡假的第二屋，故整體機能，相當強調休閒意境的詮釋，而其間最有趣味者，反映在家具陳列的「韻律感」。事實上，正因空間流動性，所以家具擺放亦如寫意、優遊的慢板樂章緩緩落置，不復傳統中與面垂直、水平對齊的秩序感。就像吧檯前方的餐桌，其擺向並非規矩矩，而是與立面產生一個45度角傾斜，而此類跳脫矩陣式排列的「小反叛」，暢述了海景之屋那無所羈絆的假期節奏，每個發生，都是如此隨意、自在。

此外，空間裡也散落著許多椅子，或貼著壁面，或與桌子形成組合，彷彿隨時走到家中任何角落，處處皆可坐、可臥、可躺，這種沒有制式化休憩場域的型態，靈感正是「休息」的概念。因為這是一個享受假期的屋子、一個從常軌中脫離的喘息空間，裡頭的慢活主義鼓吹著逍遙人生觀，就算顯得疏懶些也無妨。

1. 起居室主牆以酸洗處理枕木為構造，氣韻自然粗獷。  
1. Main partition is clad in railroad tie woods





除了以隨性、開放與休息等概念配置空間家具，舉凡SPA空間、東方韻味的茶室、吧檯以及舒適的大床等，這些都是按著渡假主題所搭調的元素。就像格柵後方的小起居室，用意除了替寢臥塑造一個折衝場域，也是想在主客廳外再開闢可多人聚會場所，讓人三三兩兩，或蜷縮小起居室裡把酒啜飲，或在浴池室享受水療，或觀山水景緻，在和室裡慢煮茶湯。

#### 原始自然的內蘊

空間在某種使命與目的下產生，將必然伴隨著自己的意識、情感與立場，就像大器晚成的建築師李伯斯金所言，空間將自己折疊成一個世界，它充滿複雜性，無法被簡化處理。

唐忠漢表示，渡假空間不一定是異國風情的，親切感、舒適作為指標，有時還妥適一些，輔以住家地理環境，最後他決定空間內蘊將形化得原始自然。整體來看，設計上拋棄雕琢的語彙，而是讓材料本身的觸感、視覺去強調自然的意境，包括電視牆採用了酸洗枕木，地面再延伸板岩石材做一個環境創造，而茶室內蘊環境亦同，像是以檜木木塊及石皮處理的牆體。而

這些將材料重新組合、處理，正是他努力將「材質轉化成肌理」的實踐。事實上屋子毗鄰淡水河岸，冬季有嚴寒與潮溼的問題，當氣候與地理環境併入居家思考後，除了風格，舉凡石皮、木頭、洞石牆相關材料的選取，這些「會呼吸」的材料因皮層保留孔隙交換空氣，反倒能調節居家溼度。採訪 劉芝君



2. 視線從南端的起居室，可越過玄關、中島檯再到北端景的露臺，顯見長向空間的深遠感。3. 弧形裝置物，透過其結構的量感，成功塑造了如藝廊般的中介空間。4. 從吧檯望向起居室，一旁穿透式格柵，保持了空間的開放性。5. 平面圖。  
2. A view from the living room towards the lobby space that ends at a balcony 3. Tang's sculpture piece in a gallery space 4. A view from the bar area towards the living room 5. Plan





6. 放望整個倚窗的餐桌空間，愜意的家具配置、原始自然的建築材料，渡假氛圍不言而喻。7. 當百葉簾落下，茶室氣氛頓時顯得宓穆沉穩。8. 位在空間北端的餐桌，與牆面傾斜的排列，呈現出隨意的居家表情。9. 茶室以和室的態樣呈現，這個小環境以自然素材堆疊而起。  
6. The interior reveals a sense of leisure by the layout and materials used in the space 7. Louvers lower to keep out sharp sunlight and yield a moment of tranquility 8. Dining table forms a diagonal layout against the horizontal border 9. Japanese style tearoom

### 建材分析 Material Analysis

本案延續設計者對基本材料的實踐，而非以裝飾性語彙表現空間。包括用大量石皮、板岩、枕木、檜木等自然系的建築材料，並將其重新處理與組合，依照著空間結構，形構出自然的皮層效果，也就是「將材質轉化為肌理」的概念工法。包括主牆以酸洗呈現出斑駁質感，茶室以切割的單元化檜木做牆體與天花裝飾。  
Material used in this resort house mostly comes from natural material such as granite slate, railroad tie, solid wood; they are composed in clever ways to show their true textures. There is almost no excess furnishing treatment to the material and definitely no decorative motif on the surface of the material.

### 溝通重點 Communication Notes

本案為屋主的第二宅，是定位在休閒渡假的空間，而整體機能與氛圍需求，就是圍繞著「渡假」此一主題。因此空間單元上，多強調能聚會的公共場域，包括主次兩個起居室，茶室、SPA浴池與吧檯等。而百餘坪空間裡，僅規劃一個主臥與客房，這些相對私密的空間具開放性，與一般住家要求高度隱私的寢臥，有著不一樣的呈現。其次本案位在淡水河岸，有冬季低溫問題，因此採地暖設備作為溫度調節。  
This apartment is the owner's second home. It is designed to be a weekend house for leisure use. The space is also a social gathering venue for family or friend gatherings. There is only one room and a single guest room; other spaces provided for leisure are grouped into several spatial quarters such as the spa bath, bar area, and tearoom. Because the Tamsui area suffers extreme low temperature and high humidity in the winter the floor uses a floor heating system to provide the best comfort for the users.







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10. 茶室一隅。11. 小起居室後方為私人臥房，以迂迴轉進的手法，為寢臥創造隱蔽性。12. 主臥室一隅，窗外是露台，百葉窗使光影質地疏密有致。13. 與起居室相連的客房，牆面設計繽紛活潑。  
10. Tea room 11. A small lounge forms an atrium space for entering the bedroom 12. Master bedroom view towards the balcony 13. Guest room



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14. 浴池底是檜木的基座，壁面以石皮呈現出自然的韻味。15. SPA浴池向西側窗景連接，景觀相映，連成一色。16.住宅北端的大浴池，沉穩的色系與素材，讓心情沉澱。17.位在主臥室後方的泡湯淋浴間，透明度建材，讓景觀徹底收進眼簾。

14. Spa bathtub uses Chinese juniper wood against stone in its background 15. Spa area and its beautiful landscape view 16. Master bathroom and its big bathtu 17. Even the most secluded bathing space is clad over by transparent material to allow easy view catching

### Spatial continuity

This apartment joined two units together to create a grand scale type residence. Facing the west side with a view of the Tamsui River and its daily sunset beauty, this apartment enjoys the most prestigious view like a composition from a long scroll landscape painting. Tang imagined a living space without borders or partitions and always catches views from the outdoors without being restricted by windows.

The entrance lobby space is an intermediate space yet defined like a long art gallery; it gradually leads from one side of the living space to the kitchen space. Tang's art piece is situated in a central position of the long gallery; this oblique shaped sculpture creates a spatial gesture that indicates two directions in balance. Tang believes that the interest of a space is never realized by only physical means; perception is a navigation system that gives hints to understand space. Even a slight change in material and texture will significantly change the meaning of a space.

This domicile enjoys the most possibilities of spatial flow without using fixed partitions. The left side is a public zone including a living space and a semi-divided guest room. A spa area completely joins with the public area and expands further to the end of a grand window. The great view is nothing to be spared when bathing in this beautiful tub and enjoys total submersion of nature. On the right side, the path ends in the kitchen and a bar area. A grated door hides a small lounge, which plays a role as an atrium for the private bedrooms.

### Pressure-free resort holiday

This apartment is not for daily use but a resort spot for weekends. The minimal pragmatic means reduced the spatial restrictions so as to seek a rather relaxing, informal spatial pleasure. The rhythm to the placement of the furniture pieces and furnishing objects, like a diagonal layout for the dining table against the spatial horizontal order, offers an informal air to the space.

There are many vintage design award chairs yet they are scattering around without being arranged in any specific order. This informal layout invites casual sitting or lying down to respond to one's body fatigue or posture contemplating the beauty of nature.

This resort apartment not only enjoys its informal layout; the large size gives advantage to a favorable spot for social activity. Friends can join in different groups to appreciate different interests; a tea corner, a spa space, and even a small lounge can gather up several different groups and each one can truly please.

### Rustic nature delight

Space is born by a specific need and emotion. Daniel Libeskind said a space can fold yourself into a world, a totality unable to be deducted or speculated upon.

Tang proclaimed that what we call a resort house is never fixed in a single impression like an exotic Bali air. Rather relaxation is a means that takes care of people's body and mind. His way to use materials properly is to release the air that allows people to feel free from work by the use of materials taken from nature such as granite slate in a rustic pattern or solid wood. These natural materials not only provide a good perceptive touch of a pressure-free delight; they can absorb extra humidity and extreme temperature, which always causes big problems in this specific region.