

Sunlight Spreading

光鑄長屋

設計者」近境制作設計有限公司 / 唐忠漢
參與者」蕭育德
攝影者」岑修賢 / 高伊芬
空間性質」住宅空間
坐落位置」台北市
基地面積」85 坪
主要材料」橡木木結木皮、咖啡洞石、薄片鑄銅磚、黑鐵、煙燻橡木地板
設計時間」2012 年 8 月至 2013 年 3 月
完成時間」2013 年 4 月至 2014 年 3 月

Designer」 Design Apartment/ Chung-Han Tang
Participant」 Ader Xiao
Photographer」 Sam Tsen, Yvonne Kao
Category」 Residence
Location」 Taipei City
Size」 280 square meters
Materials」 Oak veneer, brown color cavity stone, tile, black steel, smoked oak floor
Design period」 August 2012 – March 2013
Construction period」 April 2013 – March 2014

近境制作 / 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。

Design Apartment/ Chung-Han Tang

Director, Design Apartment
B.D. Department of Interior Design, CYCU
Mr. Tang and his team's design mostly focus on residential space. His work has the unique signature of good taste while respecting a client's personal needs. He believes a good residential design must provide service for the users in every considerate way.

Chung-Han Tang



二樓庭戶內都市人家，前露臺方隅之間有植栽離離披散，在晨光澹薄、大氣含潤的霏微即景中，草木花葉一時倍覺悅澤和藹然。隨落地窗框住這片恬適風情向屋內廊道遞送，在光、氣流與內外自然陶鈞之下，顯出空間貴在虛靜的感懷。在這次中山北路住宅案中，設計師唐忠漢秉持現代室內建築理念，將長形家屋重新矯治，藉著開放動線、多方向引光來照亮中央暗房，同時再以工業古典風格為意蘊，將老飯店改建的歷史脈絡鑄合空間，憑此美學軼事，沉酣其中。

動線通衢 活化暗房

在本案長形家屋體式中，設計破題之處，便是光線掣引的深度如何與空間長軸齊等，藉此改善屋中央日照孱羸的闕漏。由於基地輪廓呈長矩形，輔以鄰戶量體之間存在棟距褊狹此一問題，因此原建築規劃，自然將大片開窗朝前後兩端配置，唯窗隔所在，正好盤據屋體長軸兩端，因而造成日光滲漏不足、中段照明稀薄的「暗房」格局。為解決長屋採光，設計第一步便是把紊亂隔間牆重新指配劃分，同時依循屋體水平長軸疏濬出一條條溝通動線，在曲折頓挫的平面上逐一釐整出穿透式格局，把長屋前、中、後三大分區癱瘓的光線、氣流和視野恢復，即使格局仍多受固定結構牆羈絆，但室內卻可仰賴新開闢的動線通衢，體驗到那一份自由、條暢平面場域之感。

這樣原則下，本案設計師唐忠漢把長形空間歸納為前、中、後三大機能分區，同時也自三個區段探勘光線輸灌路徑的可行性。首先，屋體前端面對中山北路，一整片落地窗，慷慨迎著大街視野以及煥爛明亮的東邊日照，因此他期待東面陽光能無遮蔽地向內部順行漫溢，讓黯淡昏暝的中央區段曝於晞曜之中。反映在平面配置上，唐忠漢利用一堵獨立式牆體產生動線與分區，這道立面沿著空間水平長軸，將前區空間一剖為二，創造出起居室與主臥房兩塊機能環境，也順勢引導出兩條東西向的動線渠道，於是，東邊採光便能順著兩條開放式甬道，將光線遞送至暗房。唐忠漢解釋：「這道立面整合客廳電視牆以及主臥房櫃體，同時形成開放的回字動線，這不僅抓出客廳向外的過道，主臥房利用活動式推拉門，平日門體闔起時也可形成廊道，這樣規劃，讓前區空間的通透度徹底顯現。」如此藉著獨立式牆垣創造回字動線，讓東邊日陽自在地掠過兩旁甬道，讓內部霽染一份和煦氣象。

其次，在中段部分，屋體南邊原有一方露臺，室內外間隔著窗體，視野上雖然豁朗，但南邊日照經露臺再朝內浸染，力道已顯疲竭，特別是窗體內縮讓空間顯得多角而壅滯。因此設計上將室內面積朝露台外推，窗體消褪，分離兩個單位化零為整，如此一來，南向日照得以綻露，為中央區塊再添敞亮神儀。最後一項格局異動，屬於長屋底端的廚房空間，唐忠漢提及，後陽台最初便抱持「要使用」的原則，但礙於該區段受制外牆、貨梯、管道間以及承重結構等因素，權衡取捨後，在可行範圍內將一段立面改為玻璃門扉、盡量拓寬隔間透明度，達到引景與光線深度涵濡。

1. 繞過屏風，前露臺蔥蘢草木沉味以及盈盈晴光，在清透立面材料下，讓戶外動態得以迎入室內。
1. Behind a screen, balcony and greenery weave welcoming signs to everyone



2. 以折衷古典風格為主題的室內空間，整體建築線條不顯繁縟，而是採用醇厚並具時光感的材料來勾勒風韻。再搭配洋溢法國路易十五年代風格的高背椅，或是釘釦皮革沙發，讓起居室當代又古典。3. 環顧整體陳設，環境控制在大地色系中，除了具當代感的米色布襪沙發，復古仿舊的茶几和書櫃，以及對稱排列的家飾品，古典精神餘味，嫵媚散發。4. 從玄關轉折而進室內空間，橡木立面向內延伸，對應著客廳一整片咖啡色洞石主牆那宛如刷舊斑駁的紋理，掩映著質地美。5. 從梯間進入玄關通道，兩張造型單椅散發十九世紀初的家具韻味，其舒適感與裝飾性，讓空間流露一股英式莊園宅邸的韻味。



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2. Eclectic classical motif plays cue to the many antique furniture pieces 3. Earthy color set the main tone of the space particularly dominated by beige color sofa and wood furniture pieces 4. Natural pattern oak wood confronts a brown color cavity stone partition 5. Two nineteenth century antique chairs quietly sit on the staircase court facing the lobby



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隨穿透性打開，屋底西邊隱沒的動態得以向東橫貫，空間尺樞前、中、後串起，而自東側起居室廊道向西瞻望，後露臺簷下光影、蔥鬱草木形色浸漸室內，這條水平長軸視野綿互無輟之際，更體受到家屋空間感的幽邃豁然。

平面擊劃 順行而為

當水平長軸擊穿後，遠遼而曠蕩的空間場景與天晴下斑斕光影，替家屋格局、細節營造奠定良好詮釋基礎，特別是公共環境，破除壁壘重重的隔間弊病後，連貫廊道與視野，讓各分區脈絡互通，互動性大幅躍進。在本案平面規劃中，一個顯著的格局特徵，顯露在寬軒敞的公共區域，以及面積相對節制限縮的私人空間，對此唐忠漢談

到，屋主是簡單的人，居家時光，期盼家人共聚一塊，別鎖日深鎖房內。而據此需求所生格局擊劃，兩間小孩房（次臥）機能明快地馭繁為簡，尺度含蓄、沒有配置衛浴，回歸原始寢寐樣貌，藉以騰出恢廓面積轉由公共區域來應用。

瀏覽構造，室內南北向受制鄰戶量體左右棟距狹隘，因此北側設為幾無對望窗的梯間，而南邊窗牖，型態則是短小而截斷，內部屋體更存有零碎與不得變更的承重結構，所以平面處理上，在細膩付測長屋光線投遞的深度之餘，駁雜亂序的牆垣也有待整頓。唐忠漢表示，住戶出入口和貨梯歸納在屋體北側，羈絆了此處格局轉化的可能性，因此他僅能順著入口動線向東引導，接上天光闖溢的屋體東邊後規劃為起居室，至於仰賴大面積和採光的主臥房，則和起居式並行羅列，同時藉著獨立式牆體調整格局、創造回字動線，以此底定前區空間態樣。再朝內探入，當中央暗房與南邊露臺整併後，有了窗光裨補，此處蛻變成一個雍容明暢的大餐廳，而打通後的露臺，則修繕成一處兼具書房、品茗、休憩娛樂的複合機能環境，讓原始條件欠佳的中段暗房，從光影霾晦、格局蹇澀瘀滯中煥然一新，躋身為全家人團聚的核心場所。



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6. 以十九世紀陀螺儀為靈感的復古吊燈，襯上挪用自拱肋穹窿建築元素的裝飾天花，讓餐桌空間古典風華濃郁。7. 具有書房、品茗休閒娛樂的複合機能空間，擺置著洋溢歐式古典線條的家具，像是書桌後方的單椅，即摹刻自 18 世紀法國城堡內門房的椅子。8. 橡木線板襯底的背景中，鐵件透雕的水景燈倍覺璀璨。9. 長屋中段的暗房與露台整併之後，頓時光采煥然。同時為勾勒餐廳與一旁休憩式的分區，天花各別採用了殊異線條來詮釋。

6. A lighting fixture, inspired by Leon Foucault's gyroscope, hangs under a Gothic motif ribbed ceiling 7. A leisure space full of a sense of history from an ancient chateau 8. Oak wood molding band and gyroscope-shaped lighting ball 9. Converted balcony invites natural light to come in and completely changes the quality of the space

至於屋體後端，也因貨梯堵塞動線之故，設計便把僂傍在貨梯一端的區塊設計成獨立式廚房與工作間，讓勞務活動時能便利地出入貨梯。至於中央處則盤據了中島與吧檯，不僅具備銜接廚房與餐廳的機能性，也居間緩衝了獨立式廚房對向的兩間小孩房，如此以三大機能區間貫穿屋體前、中、後，顯見長屋住家貯養豁達公共空間的興味。

折衷風範 追緬時光

26 年歷史的台北富都飯店，2007 年由遠雄建設購得其土地所有權後，改建為住宅使用，隨量體竣工，這趟革舊鼎新的遞嬗，也被吸收在設計內涵中。由於屋主頗為屬意折衷主義的工業古典風格，基地亦棲止在底蘊斂藏的中山北路大街，輔以空間場址註記了富都飯店崢嶸歲月，因此執行客戶變更未久，風格藍圖已有可尋方向。唐忠漢解釋：「除了歷史意義，改建後整個量體所流露出的雅緻古典氣息，讓我們確立了當代而不失古典風華的基調。」

瞻望空間，本案裝飾線條不顯冗贅繁縟，卻轉借大量建築手法，如拱框、牆、櫃體線板以及門來形構多層次疊映，讓視底環境跌宕多姿；至於陳設部份，則用家具、燈飾、織品、植栽以及藝術品來豐潤環境氣色。其次，為捕捉工業古典那份折衷性韻致，立面所用材質，從質地到色澤，多以醇厚濃重來蘊蓄風味，唐忠漢認為，要駕馭歷史感的室內空間，用色需深刻，

因此本案所用木節橡木皮與暗褐色洞石，多是形質黝深、肌理古樸沉鬱的材料，讓空間躊躇在一片似舊還新意象中。

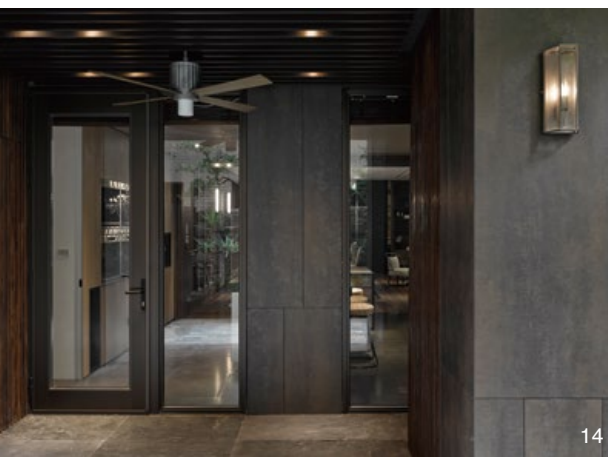
從前區來看，自玄關向起居室遞進，橡木線板的立面語彙一路轉折蔓延，直至入口屏風廊道停止，並與前方咖啡洞石照會，濃色材料流露沉著古雅。至於配置的家具，則廣泛採納 Restoration Hardware 的沙發、扶手椅與燈飾，透過其現代化古典風格、摹刻傳統家具再製的特質，讓居家滉漾著歷史感設計語彙。轉往開放的主臥衛浴廊道，地面以黑白石材砌出古典圖騰，繼之，向衛浴空間探入，整片雕刻白大理石形成的空間，有視覺張力、有靜謐的華美，透過純白石材的清麗去襯托奔放紋理。

中段公共空間，設計轉以線性的格柵天花來隱喻戶外到餐桌這塊中介場域，直到餐桌區塊，除了一盞以 19 世紀物理學家 Leon Foucault 陀螺儀為靈感的透雕球形水晶燈，勾勒出華麗，天花更採用鮮明的歌德式建築元素，將其室內拱肋穹窿，轉化為餐桌上方稜線構造，足以窺見一種風格鑄刻與挪用的趣味。至於穿越後端空間的吧檯與中島前，同樣以建築門框體式，捕捉一種分區和進入的層次。後端區域相對餐廳的古典語彙，黃銅材料的廚房機具、以行李箱為靈感的方矩形收納櫃，洗鍊線條與金屬的搭配，多了幾許粗獷工業印象。不過對唐忠漢來說，風格垛砌之餘，空間修繕依舊遵循現代室內建築的訓練，載負風格前提，仍要服膺光線、氣流以及格局佈劃這些本質性問題，唯有基礎豎立，美學方能立足。採訪 劉芝君



10. 從休閒室朝餐廳放望，平面格局十分明朗開豁。11. 背牆透過泛黃、手繪的擺飾品，傳遞歐式韻味。12. 從餐廳進入長屋後方的區塊，設計上利用一道黑色門框塑造分區轉換與進入的層次。13. 立面在拓寬通透度之後，露臺的植栽綠意和自然光得以向內浸染，空間軸線也進一步向外延續。14. 後屋的外陽臺，鏤片薄板材料下，醞釀出自然、粗獷的古樸氣質。

10. A view from the leisure room towards the dining room 11. Antique quality furniture pieces shows a sense of history 12. A black color doorframe sets the border between dining space and buffer zone 13. Greenery in the front balcony invites a sense of natural beauty 14. Rear balcony and its quality design in a classical mode



Illuminated Long House

Facing the ample depth of the residence, Tang saw the biggest challenge was how to allow natural light to penetrate deeply into the space. The solution was a total transformation of the existing plan, and the new plan is linked by two long paths, arteries that allow not just light but also air to easily penetrate.

The plan is divided into three portions – front, central and rear; the front enjoys the best quality of natural light from the east. Tang created a wall parallel to the front facade to create a symmetrical layout, which is dominated by two paths that links several rooms. The paths are corridors directing the natural light to travel upon. Tang said this partition wall creates a looping orientation while a bedroom occupying the central position can use a sliding door to open up the space and allow the public zone to join with the room. When light comes in, the whole space from the living quarters to the bedroom can fully accept natural light and air.

建材分析 Material Analysis

為了陶鑄工業古典的空間風味，本案建築材料特別以深色調來表現，包括室內立面大量使用帶節紋的橡木木皮、色調濃重的咖啡洞石，地面則為煙燻質地的橡木，藉此蘊蓄歷史感。在主臥衛浴部份，牆體與地板為雕刻白大理石，利用純白但紋理豐富的石材，製造視覺張力。其次，室內細部也多採用質樸的五金，如鐵件與黃銅，而後陽臺則用了鏤片薄板捕捉粗獷工業風格。

Material selection was concerned with both color and texture. A sense of history was obtained by largely employing dark color wood and brown color cavity stone cladding. The smoked surface oak wood covers the floor in the public space while white color marble is used as flooring in an intimate space such as a bathroom. Hardware selection and metalwork provide highlights of color and texture.

溝通重點 Communication Note

本案屋主屬意折衷主義的古典風格，至於機能上則需求寬綽敞放的公共空間，讓居家時光家人可齊聚一堂。由於本案基地偏狹長，輔以原建築開窗配置在屋體長軸兩端，因此間接形成中央暗房格局。為了替暗房引光，格局與動線處理多在因應光線進入的深度，包括調整成開放平面，讓窗光能順著廊道向內遞送。另一方面，為了打造空闊的公共環境，設計不僅減少兩間臥室的面積與機能，同時也將零碎隔間進行整併，讓空間感更顯條暢。

The Client's preference for classical eclecticism directed the design style in contrast to the intimacy in the private zone. The plan layout shows a rather large public space in contrast to the smaller scale bedrooms as the client likens family gatherings to sacred activities.

To invite natural light in and permeate deeply within was the biggest challenge of the design; the solution centered on creating an open style plan and two paths to allow light to travel from the front to the central positions

In a central position in the existing plan there was a balcony. Because it suffered from insufficient size and an awkward position, the balcony was turned into an internal asset and a window skin was installed. The window is able to grab natural light for a maximum duration during the day and completely lightens up the space that was unable to receive light before the alteration.



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At the rear of the residence, Tang rebuilt part of partition wall and turned it from solid to glass. The change further enhances the effort done in the front and central portions and allows a direct visual penetration from the front facade to the rear.

The Plan

The plan was odd in spatial layout and proportion between private and public. The scale of the private space is very much restrained while public space is ample and spacious and even the secondary bedrooms are not equipped with bathrooms. The layout was demanded by the client since he believes that intimate family activity only happens in public space thus rejecting a too luxurious scale apportioned to the private sectors.

Tang said the difficulty of the design is its unsatisfactory narrow plan which is not only unable to receive light but also too difficult to create any sense of comfort and intimacy and, as the designer has expressed that the lighting quality is only improved if the plan obtained a certain appreciation. Tang created a space that can be used flexibly as working zone. Here an island table and a bar table are located. This quarter set a buffer zone between the public quarter and secondary bedrooms.

Classic and Legacy

This luxury apartment once housed a legendary hotel, with a revolving restaurant on the top level. In 2007, it changed hands to Far Glory and was soon torn down and rebuilt. Client expressed his personal beloved taste, and Tang's mission was to remake the legendary story into a new chapter. Tang said the building exhibits a classical front facade in respect to the legendary hotel and he wanted the interior to meet the client's interest in classical architecture and interior furnishings.

Despite the client's appreciation of classical beauty, Tang did not copy the classical decoration or motif from a pattern book rather he simplified them into a simple geometrical layout. Interior furnishings are much more elaborate and art pieces were added into proper positions. Antique colors, literally and physically were adopted. Earthy color materials such as rather dark cavity stone give the space an ancient sense of elegance.

Interior furniture piece includes a Restoration Hardware sofa, comfortable chairs, and antique quality lighting fixtures. The sense of the past and history is further enhanced by the floor pattern in a black and white checkerboard pattern. In contrast to the grandiose luxury in the public zone, intimate spaces such as the bathroom are simple in both material and color selection.

Above dining table hangs a crystal ball-shaped lighting fixture, inspired by Leon Foucault's gyroscope design. Ribbed beams form a Gothic-like roof inviting the respect of the sacred gathering moment of dining. In the kitchen, the spatial mood suddenly changes from ancient to modern as a machine age spatial approach dominates this working area.

15. 平面圖。16. 衛浴以雕刻白大理石為材料，當代又古典。除了因應乾濕分離，將地面材料做轉換，最有趣之處，則是將傳統四件式衛浴視為家具重新陳列。17. 主臥一旁的衛浴，利用活動式門體，讓空間動線依舊保持得十分流暢，天光也能從外緩緩滲透。18. 長屋的前區空間，設計利用一道整合客廳與主臥室的獨立牆體，製造出開放的回字動線，不僅讓東側露臺陽光向內優游漫灑，也讓空間呈現良好穿透性。19. 洗手檯空間，利用建築手法做出一道黑色框體，縱然是開放格局，也讓人有進入之感。

15. Plan 16. Bathroom equipment layout in an interesting order 14. Bathroom faucet and hardware are selected design items to play math with the color and spatial setting 17. Master bathroom and its sliding door, allows light to infiltrate in 18. A partition wall directs a looping path, which invites in natural light 19. A black color doorframe sets a border for entering the bath



16



17



18



19