

Mountain Living

驀走山林間

設計者」近境制作 / 唐忠漢

參與者」曾祥坤

攝影者」游宏祥

空間性質」透天別墅

坐落位置」新北市新店

主要材料」石材、鐵件、玻璃、鍍鈦、不鏽鋼、銅刷木皮、磐多魔

面積」166 坪

設計時間」2013 年 9 月至 12 月

完成時間」2014 年 6 月

Designer」 Design Apartment / Chung-Han Tang

Participant」 Otis Tseng

Photographer」 Kyle Yu

Category」 Single house

Location」 Xindian, New Taipei City

Materials」 stone, metal member, glass, titanium, stainless steel, veneer, Pandomo

Size」 549m²

Design period」 September - December 2013

Construction period」 June 2014



Chung-Han Tang



近境制作 / 唐忠漢

學歷
中原大學室內設計學系

重要得獎記錄

2013

德國 iF 傳達設計獎
亞太設計師聯盟 IAI AWRADS 商業空間金獎 / 評委會全場大獎
第二十一屆亞太區室內設計大獎
台灣室內設計大獎
台北設計獎公共空間設計類評審特別獎

2012

英國 Andrew Martin 室內設計大獎
TID 台灣室內設計評審特別獎

Design Apartment / Chung-Han Tang

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

Award Records:

2013 iF Award for the Best Communication Design
2013 IAI Award, commercial space design
2013 TID Award
2013 Taipei Design Award
2012 Andrew Martin Interior Design Award
2012 TID Award

孟春澄霽好日子，離城，驀走山林間，只見聚落式別墅社區依地勢而建，近有積草林藪綠澤流麗，遠是重巒疊嶂天邊為襯，閒居在此，不僅內院能賞離庭樹，憑窗亦能遐眺塗潭山稜線，一幢幢大屋似百年凝佇，靜巉巖在雲靄中與天地獨默。在這次五層樓別墅案中，本案設計師唐忠漢以「人文山居」回應住宅棲山所立的地理韻致，同時將台灣別墅慣有的窄長輪廓、褊狹梯廳，轉以有層次的開放格局鑄成橫向大平面，勾摹水平長軸直馳的張力之餘，眼界亦隨之豁達，於室逡巡往復，總要臨窗耽戀濯濯清朗的山居時景。

外山內院 繁翠絡繹

僻隱新店蒨蔚岡巒間的郊野別墅，以五層樓量體尺度攀躋山腰上，不論中庭廊道信步徘徊，抑或踏出露臺舉目騁望，皆能感受基地臨山踞肆、鬱鬱青青的美景情態。由於本案為新成屋，唐忠漢得以在毛胚階段展開裝修工程，面對地上四層、地下一層室內空間，面積看似寬曠，卻有輪廓狹長、垂直動線（含樓梯與電梯）輟止水平條暢性等格局闕漏，因此如何善用屋形、優化綿長輪廓，憑此襯映居室頤養山林之樂，是擘劃本案平面時的首要工作。對此唐忠漢解釋：「台灣別墅常見的格局，就像幾個街屋疊在一起，但這類建築往往有個缺陷，就是每個單元都只有一點點，並不好用。」

為解決開闊性不足毛病，設計以舒弛平面為依歸，因此貫穿各樓層、未能遷動之樓梯結構，其左右兩側用豁通動線連貫，讓人踏上梯廳，即可領略一份幽邃寧穆之感。秉承前述主軸下，在室內面積最寬綽的一樓空間，因主建築單臂式地延伸出一個斜屋頂量體（山形小屋），故平面廓貌約略呈 L 形；若以梯廳為界，小塊平面一側，規劃獨立性的零碎小單元，將動態藏起，而彼端則是佷傍成排落地窗牖的主空間，先入起居室，再轉折進中庭廊道及茶室／書齋（即山形小屋），格局伴窗景一路逶迤綿延，風光遞嬗如流。在既定結構下，可察唐忠漢善用窗牖穿透性，並將焦點朝起居室一帶引入，只見量體外側開窗圍攏著山岳大觀，內側另扣著庭院，讓佳木一樹融洽綻放整個梯廳，滿屋踟躕，有麗景淳熙、濃淡青綠為伴，山居生活怡然自樂。

此外，在繪摹空間韻致時，各樓層也因其殊異機能與風光，賦予特徵化設計，讓環境氛圍可隨景色更迭。面對一樓起居室，唐忠漢便以「人文山居」為題，讓住家不僅放懷蒼嶺之美，也挹注不同元素陶鎔山居歲月的寫意。就像梯廳不僅能賞庭樹，幾件大型藝術裝置擱置其間，謐靜如藝廊，每逢窗邊晴光焯爍，沉寂的留白場域頓時意境豐富起來；而鐵件與石材搭配點狀、線狀、面狀的木頭材料，鋪覆天地與立面間，為室內創造澄澹清幽的氣息，特別是壁爐以及山形茶屋，讓人不禁遙想遠山翠黛色朦朧、霏霧漫瀾時，主客雅士能齊聚茶屋內暢敘溫飲，格外顯得暇逸蘊藉。

1. 山居別墅，滿屋翠色，人字紋木地板古雅溫潤，與戶外蔥蘢綠意相得益彰。
1. Herring-bone pattern wood floor provides a tranquil sensibility



2. 自一樓梯廳向內轉進，可見起居室依傍大片落地窗，室內景致以山巒為襯；而介於起居室中央的格狀書架則與窗色相疊，形成景中有景的趣味。3. 一樓梯廳毗鄰戶外庭園，室內即可觀覽蔥鬱草木與明媚陽光，此處另以藝術品展示區為概念，洋溢豐富視覺效果。4. 一樓梯廳，木格柵後為吧檯。橡木地板與各種木材料，回應住家坐擁山林的幽靜況味。5. 書櫃以鐵件和實木塊為材料。當樸實有韻的裝飾品擺置其上，遠有山景，近有飾物，兩者相疊交織成畫。

追馳軸線 三解法

自一樓拾級而上，可察二、三層作臥房之用，閣樓（頂樓）則因山形構造，中高外低，較不適宜發展成標準房，故設計將閣樓轉為屋主息心、靜處、獨思的場域，也因斜屋頂交疊，室內能見屋脊與稜角結構，形成不規則幾何畫面。環顧整體，一樓以上因少去廊道和小屋，面積縮減之餘，亦突顯出橫向拉開的輪廓。唐忠漢談到，毛胚結構乾淨、平面截齊但窄長為本案特徵，優缺互見下，他第一道設計動作，就是盡可能將霸佔樓面的垂直動線（即樓梯即電梯）和長平面匯合，讓視野奔放坦迤，為梯廳創造明朗印象。

就二樓來看，設計最大變更，是將管道間自靠窗一側挪移至中央，並與臥房牆體併成一道立面，輔以線位內縮，為梯廳醞釀出更敞放的環境感；空間另一端則順著原有樓梯壁面，朝內規畫出配有大臥榻的書齋，輔以活動式門扉，只要闔上即可供客人短憩或留宿，而順應結構所形成之門框，銜續水平軸長之餘，也頗具層次韻味。在三樓部分，亦存管道間斷隔流暢性的弊病，不同二樓分出兩個單元，此樓面被視作一處相連大套房規劃。在做法上，首先遷走阻梗的管道間，接著讓一道



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2. Living room has a great view of the mountains 3. The first floor staircase court faces the garden courtyard and outdoor art collection 4. The first floor staircase court surrounded by nature 5. Solid wood pieces and metal frame form the structure of a bookshelf

中隔量體依循空間邊長綿延拉開，向外是純淨白壁、對著臥鋪，內邊為開放型更衣室，管道間則無形吸收於一體兩面隔牆中。這般破題下，儼如甬道線性前進的更衣室動線，讓屋主穿梭其間彷彿闊步昂揚於伸展台，意境構成慧點巧妙，同時藉阻擋性小量體與大結構整合，不僅廓清平面，以牆勾勒長幅水平磅礴氣勢下，也顯出一種追馳軸線的張力感。

轉往閣樓，異於二、三樓均等縱深，此處因結構顯出垂直陟降態樣，壓低環境裡，流露隱密性和安全感，猶似樹屋般躡足潛蹤，是主人家私房角落。首先，閣樓日照由幾扇對流用屋頂窗而來，故內部不再設隔牆，僅以穿透式構件示意分區，面對高低錯落的扁長空間，為使之可用，唐忠漢便在底牆處、順著緩坡天花構造配置一張矮沙發，溫馨角落供人愜意蜷臥。其次，自梯廳向右轉進，可察鐵件、木板圍出的和室空間，縱深不足的樓面，再架高做出升板層次，讓人踏入時，必須步履輕緩、躬身而入，藉由動作上的恭謹、慎微，使心境也益發沉澱，轉借「儀式性」設計蘊蓄人對空間的感受，渲染場域氛圍。



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6. 從起居室向梯廳長望，可見木質元素以點、線、面狀應用於室內空間。7. 一樓閱讀室位在別墅另一端與主屋相連的小量體，設計將山形屋頂特徵予以發揮，空間儼如雅致木屋。8. 繞過起居室、越過中庭廊道，可達屋體另一端的閱讀室，格狀書架語彙向內延續，並於此轉為厚實櫃體。9. 從閱讀室向中庭廊道瞻望，延著長廊而設的落地長窗，讓人移步間與景同馳。

6. A view from the living room towards the staircase court 7. A small tearoom linked to the main structure of the house 8. Reading room 9. A view from the reading room towards the courtyard gallery

建材分析 Material Analysis

1. 地下一樓地面材料為蟻多魔及人字紋實木地板，立面為橡木木皮、鐵件與烤漆，中島檯板則為咖啡絨石材。2. 地上層空間，以呼應山林為概念，故材料原始自然，包括人字紋木地板、石材、鐵件、橡木木皮、實木塊，至於二樓衛浴則採用鍍鈦鋼板來創造簡約場景氣息。

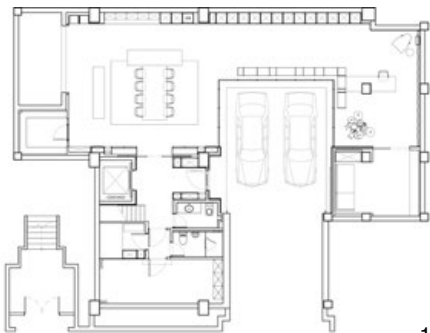
1. Basement: Pandomo floor and herringbone pattern wood floor makes a big contrast in the basement. Partition surfaces are mostly oak covered. Central island table surface uses solid stone. 2. Floors above ground: materials are varied including wood, stone, metal members, veneers, and solid wood. Titanium plates were used in the bathrooms.

溝通重點 Communication Note

1. 本案空間使用者雖為屋主夫婦，但仍從三人觀點來規劃房間數，因此除了三樓主臥，二樓另配置一間次臥。2. 五層樓別墅，設計上賦予每個樓層一個規劃方向與主題，地下一樓從「圓夢」概念，闢築一個專為男主人嗜好、品味所用的空間。3. 利用特殊衛浴組合方式，創造趣味而優雅的浴室氛圍。4. 二至三樓移動管道間，讓長型平面發揮水平優勢。

1. Three bedrooms were required even though two people usually use the house 2. The design of each floor has a design theme such as the basement floor is based on an idea of "sweet dream". 3. An elegant bathroom – sanitary facilities arranged in an interesting way 4. Utility conduit was rebuilt in a new position

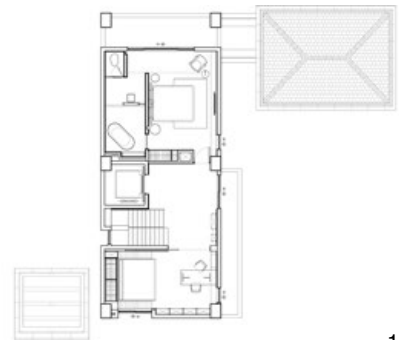




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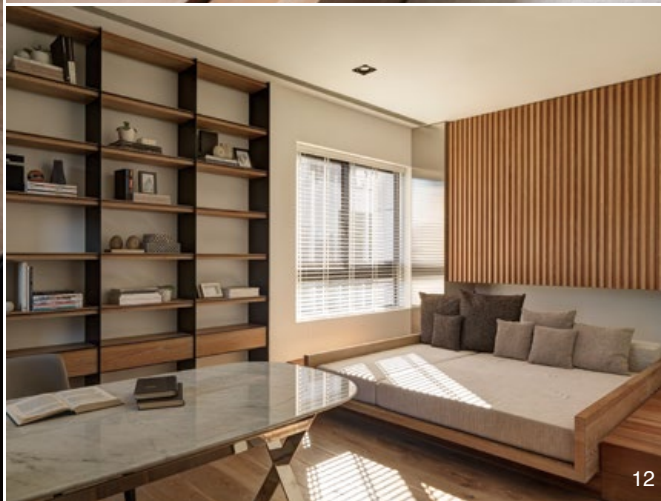
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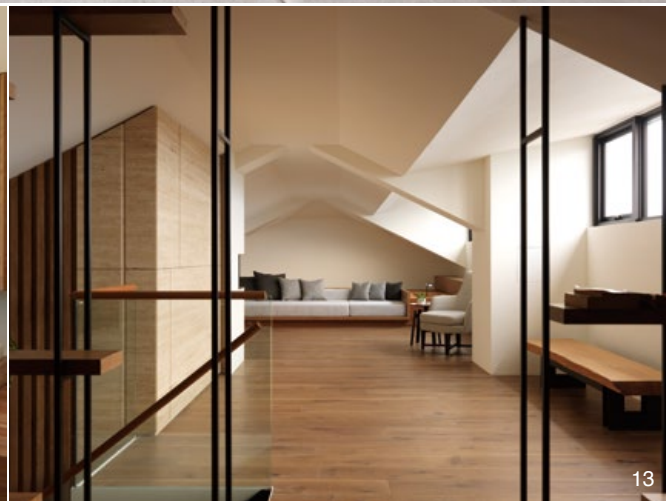


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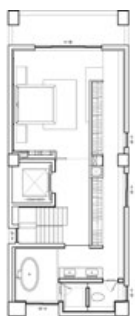


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10. 設計將原有管道間移位，讓狹長空間能發揮其條暢的水平優勢，二樓梯間亦倍覺開闊。11. 從梯間抵達頂樓，右側利用升板、鐵件與木板圍塑出一個和室場域。12. 多功能空間，書桌一旁配有大型臥榻，可供客人休憩使用。整體材料亦清簡自然，以木頭、鐵件與石材為主元素。13 閣樓因斜屋頂形成中高外低輪廓，空間端底配置了一道長沙發，彷彿私人小天地。14. 地下一樓平面圖。15. 一樓平面圖。16. 二樓平面圖。17. 三、四樓平面圖。
 10. Utility conduit is rearranged from the periphery to a central position 11. Attic room in a Japanese style ambience in a tranquil air 12. Multiple rooms and their spatial settings in tranquil mood 13. Attic room and an intimate corner where a small sofa was placed 14. The basement floor plan 15. The first floor plan 16. The second floor plan 17. The third, fourth floor plans



18. 臥鋪背牆之後是衛浴，利用半開放格局關係形成動線，減少環境斷隔感，也能創造隱蔽性。19. 延續臥房的灰色調，浴室也以鍍鈦鋼板為材，勾勒出一種簡約韻味。衛浴也打破傳統三件式排列組合，用家具化概念詮釋。20. 量感顯著的白色立面勾勒橫長空間尺度，其後為開放式更衣間。21. 二樓廊道另一端為臥房區域，此處以灰色調營造出時尚與洗鍊的氣息。22. 三樓主臥以大套房概念規劃，此處亦調整管道間位置，使之與白色立面整合。23. 三樓主臥衛浴。洞石牆體及粗獷未鏝的石座洗手檯，呼應住家鑲嵌於山林的特質。

派對空間 冷都會

蟄隱地下一樓的空間，地坪寬廣，異於其他樓層捕捉曼澤林木之美、尊崇自然感觸，磐多魔地面的水泥肌理及灰藍色立面，讓色韻、環境質地不再溫潤優柔，代之以冷時尚，對此唐忠漢談到：「這裡設定為男生聚在一起 **party house**，所有男主人鍾愛的事物，都在這裡用『展示』的態度高調呈現，大夥聚在一塊玩車、品酒、看電影和玩遊戲機，氛圍上是一種很個性化、派對的感覺。」由於男屋主有藏車雅好，唐忠漢將車視為環境主角，**U**字型平面中，用清玻璃作為朝向內院的皮層，如此一來，擺置中庭的骨董車景象滲入，室內能廣角地擷取到「車」此一符號；而停駐車輛，上方再以薄膜天花製造留明聚光效果，展示意味濃厚。

至於空間最長水平位置亦配放了滿牆展示架，讓琳瑯滿目蒐藏足以有「惹眼、高調」陳列區，繞過展示架一帶的甬道，即可抵達手作桌及擺置爵士鼓的樂房，再往內的白色房間則為視聽室。而盤守中央處的大長桌，一側小房間是酒窖，向一旁落地窗走去為休憩平台，整體色調控制在灰褐之間，流露著沉著洗鍊風範。採訪 劉芝君



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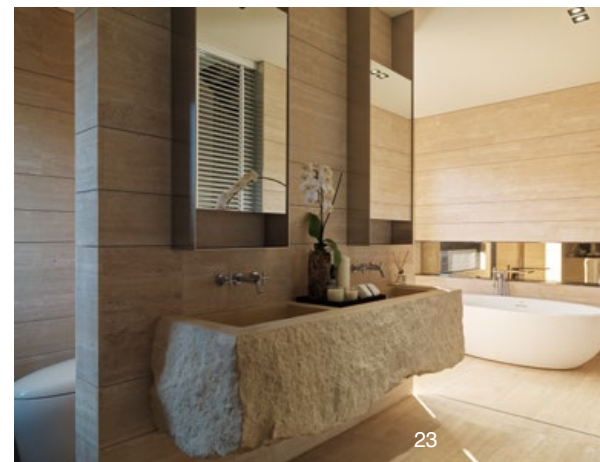
18. Bathroom right behind the bed offers good privacy control 19. Titanium plates are used in the bathroom in a very unique arrangement 20. Solid white wall shields a walk-in closet behind 21. Gray color in the second floor bedroom gives a sense of tranquility 22. Master bedroom and its spatial arrangement 23. Master bathroom and its heavy cavity stone sink

This is an independent house built on a hilly terrain. It enjoys great views and the designer took advantage of the beauty of the natural surroundings. Rather than provide a very typical Taiwanese hillside house with a prosaic layout Tang gave the house a new space by taking advantage of the site.

Hill view outward and life inward

Xindian, is a suburban hill location near Taipei. It tends to have many independent houses in groups, including this recently completed house with five stories. Tang accepted this commission before the house was completed and pointed out the many spatial problems. His mission was to reshape the facade and give the space the best interior layout as its faces beautiful views.

Tang's first action was to eliminate unnecessary elements and then link the right and left space with an existing staircase in a more comfortable way as the existing L-shaped



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plan did not allow entry from a central axis. Now the main entering procedure is more delicate as one enters first the lobby then the living space, courtyard gallery and tea room. The first floor ends at a reading room. Tang took advantage of the terraced view facing outward and courtyard view by opening up the window sides in a maximum way. The window views turned out to be the most beautiful part of the floor; it first faces inward and then outward following a twisting orientation.

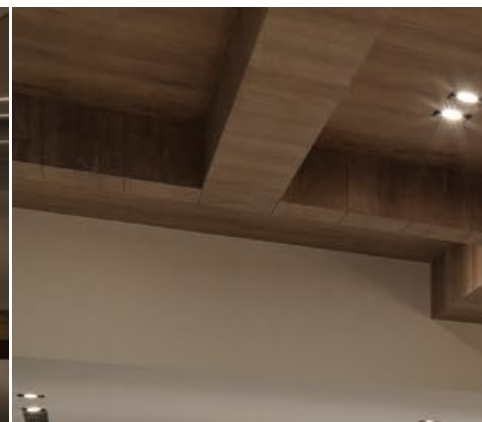
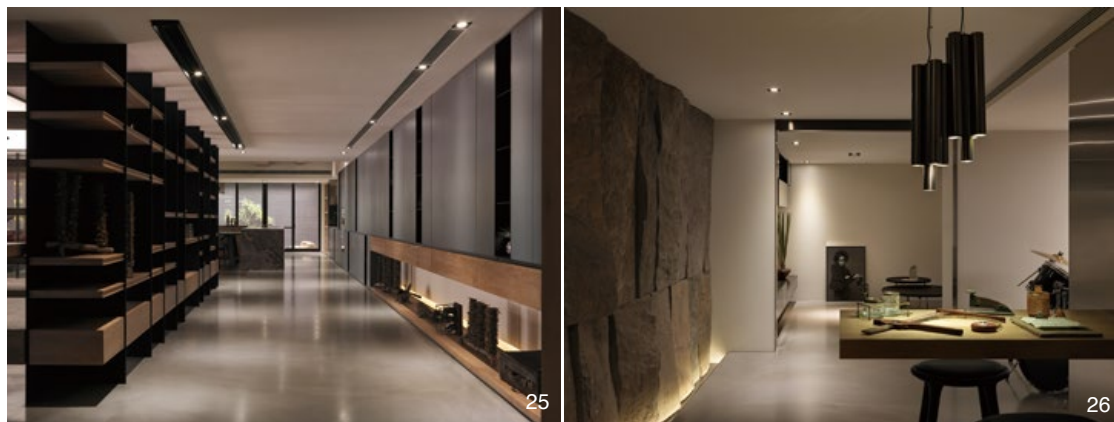
Tang tried at first to imagine the house is an actual scholar's hermit house secluded from civilization. Furnishing objects and spatial layout respond to a hermit scholar's perspective of the laws of nature. A place near the staircase court is a good spot to contemplate the trees and several art pieces. The teahouse is a most impressive space where a fireplace and seating forms an intimate setting.

Chasing axis

The second and third floors are both designated for bedrooms, and the attic is a place for contemplation and relaxation. Tang said the difficulty for any interior design of this kind of house is that the plan is shallow and lacks spatial depth. The only way to open up the interior is to create a more ample space for vertical linkage, which then completely links the horizontal space on each floor.

The biggest change of the second floor plan was to move a utility court from the periphery to a central position; this alteration yields a more ample space for the vertical court. On the other side of the court, there is a reading and guest room that separates the public zone by a revolving door. The third floor takes the same design strategy but is slightly different in terms of the partition system. Two independent rooms can be linked when a sliding door is retrieved. One room is for sleep while the other is a walk-

24. 從中島廚房望向通道另一端，空間色調控制在灰褐之間，流露沉著洗鍊風範。25. 地下一樓配有許多展示層架，讓男主人收藏能有完整收納空間。26. 越過長走道，可達與主空間相連的一塊方形場域，除了配有手做桌和擺置一套爵士鼓，再內另有影視娛樂區。27. 從宴會桌向梯廳長望，內部另有展示架、客用廁所、傭人房以及一間獨立式大廚房，藉著梯廳，將主僕動線分流。28. 地下一樓派對空間，設計以展示、車、遊戲、品酒、宴會等娛樂以及休閒嗜好為主體。



in closet. When the two connect, the space reveals a dominating space like a big podium waiting for show time. The attic has a shrunken scale and reveals a sense of intimacy. A secret corner invites the pleasure of seclusion while the religious sensibility of the space is further enhanced by a wood floor and several elevated platforms. Under the lowest position of the sloping ceiling there quietly stands a sofa showered by natural light from a window in the opposite direction.

Party space

The basement space is quite different from the space above ground. The symbolic underground space is preserved for activity that normally does not occur daily in the heterogeneous world. Pandomo floor and walls painted in gray blue color invoke a metallic and stylish air. This space is purely for men and a place for fun—drinking wine, watching movies, playing games, and talking about cars. There is a glass canopy upward to allow views to a courtyard above ground, where the client's collection of vintage cars is displayed. One axis of the basement is a display panel, where an expensive art collection is carefully placed. At the end of the gallery, a door leads to a music room, where a jazz drum and other instruments are well in position. Other rooms in the basement include an audio-video room and a wine cellar. A big table is situated in a physical center of the basement, surrounded by objects in a very similar color and stylistic tone.



24. A view from the kitchen's central island preparation table towards a pathway 25. Collection cabinet displays many items 26. A room for playing Jazz and a door leading towards the entertainment room 27. A view from the party table towards the staircase court 28. Party space in the basement, a place that gathers fun from cars, games, wine and other entertainment

