

Measuring the Tiniest Scale

丈量微尺度

設計者 | 近境制作 / 唐忠漢
 參與者 | 曾祥坤
 攝影者 | 參修賢、高伊芬
 空間性質 | 住宅樣品屋
 坐落位置 | 新北市
 主要材料 | 石材、壁布、玻璃、鐵件、鋼刷木皮、木地板
 面積 | 21 坪
 設計時間 | 2014 年 2 月至 5 月
 施工時間 | 2014 年 5 月至 7 月

Designer | Design Apartment/ Chung-Han Tang
 Participant | Otis Tseng
 Photographer | Sam Tsen, Yvonne Kao
 Category | Sample house
 Location | New Taipei City
 Materials | stone, wallpaper, glass, metal member, veneer, wood floor
 Size | 69m²
 Design period | February—May 2014
 Construction period | May—July 2014



Chung-Han Tang



近境制作 / 唐忠漢

中原大學室內設計學系
 近境制作設計有限公司設計總監

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
 臺灣室內設計大獎
 臺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 臺灣室內設計評審特別獎

Design Apartment/ Chung-Han Tang

Director, Design Apartment
 B.D. Department of Interior Design, CYCU

Awards

2013, iF Communication Award
 2013, IAI Awards – commercial category
 2013, TID Award
 2012, Andrew Martin Interior Design Award
 2012, TID Special Award

輪廓方方矩矩的 20 坪小屋中，限縮之面積幅員卻有 3.6 米相對軒敞之空間縱深，故如何以設計丈量，理治出垂直、水平尺度間的勻稱配比，同時探勘動線與分區關係，擊劃出一塊宜居宜用之平面，是本案中需詳加鉤沉之樞奧。從舊平面來看，自玄關抵達起居室後，封閉式三房兩廳體式僵化了環境流動性，搭配深長垂直軸，每個單元儼同樊籠般有著束縛感；而最大單位的起居室亦被隔間攔阻了自然光，無室內照明時，氣象沉冥如曠。

為突破傳統小屋平面侷限，本案設計師唐忠漢嘗試以「開放性框架」截長補短，不再借室內隔牆去定義、切割機能分區，從而挪用框體去指配每個轉進空間所轄的場域屬性；而另一個相應框體所形成之構造，則是位在天花下、如橫樑般貼牆環繞的全敞式層架。這般框架系統，在於原有實隔間轉由門框式虛隔間詮釋，隨之豎立，大小尺度、前後方位的分區則被均衡地勾摹而出；至於全敞式收納櫃，構造是簡單層板組成，它依循框體門楣處的寬度朝周牆垣帶狀延伸，也因吃下高度分佈在外緣，依舊能享受到軒敞的垂直性。

對此唐忠漢解釋：「這個小坪數空間，我依舊給了三房的詮釋，但選擇了一種開放的框架去發展整個空間；上方再承載一些用層板層架概念去做的收納，會有這樣的做法，是希望突顯 3.6 米高層天花的優勢。」如此一來，幾乎無密閉暗室之屋體，讓空間足以形成多層次採光架構，穿透的框與框之間不僅存在層層遞行之秩序與串聯感，也能夠窺見門框與平面間勻整、協調之幾何塊體感。而對比裝修前後分區配置，整體異動相去不鉅，但兩者軸線條暢性、光線清濁韻度卻是涇渭分明，並能從新平面中採擷一份信步走繞的趣致。

不僅援引框架來巧置空間界面，為表徵環境由外而內的分區遞衍，唐忠漢另從材料上著手，希冀在高整合的立面、天花皮層外，轉借差異化地面材料隱喻空間別。迎睇室內，格局依據中央起居室，做出前後（玄關公用衛浴、餐廳廚房）及左右（次臥與書房、主臥房）的安排，兩兩形成中央對稱之平行軸線。作為室內最大量體之起居室，設計上幾乎以淡褐色梧桐木塗染天、地、壁，從一種滄彩而不以融冶為取徑的色彩基礎，蘊蓄適意而雋永的流韻；唯淺淡色相中，亦清晰可察玄關與餐廳兩大區塊的地面鋪覆著紋理沉澱、黯如硯臺的板岩，如此藉由兩側黑色石材做分割，更突顯出中央主體的視覺感。

唐忠漢談到：「這個空間裡是朝向較一統的設計風格，因此規劃之際便運用很純粹的框架以及材料元素去表達，將環境醞釀在一個木基調氛圍中。」用梧桐木作主視覺皮層，不僅陶鎔一份清幽人文逸居之氣，單一材料延續中，亦可體受一股純粹性所捎來之謐如味道，而地面再憑質地蒼勁之板岩石材調變，兩兩紋路、色澤強烈對比，讓濃淡、輕重、疏密之材料性情有所烘襯。隨環境通透性大開，起居室亦隨之霽潤清暉，天光始能滲漏原有黯然蠹晦的角落，木有溫潤、板岩似沉鬱，讓小屋裊繞一分嫵然多姿風情。採訪 | 劉芝君

1. 放望整個起居室內空間，玄關處地面的板岩向室內延伸，並與起居室的梧桐木地板產生對比，切分出層次。
1. A view towards the public zone that is well defined by two different color tones



2



3

2. 玄關處地面以深邃如墨的矩形切割板岩為材料，一旁側牆櫃體，也以相同色調和塊體呈現。3. 從起居室向屋體底端的餐廳長望，設計不僅用門框系統來界定分區，也利用地面材料的嬗變，做出視覺指引和暗示。
2. A lobby view – dark color stone plates harmonize with the light color veneer covered cabinet 3. A view from the living room towards the dining room

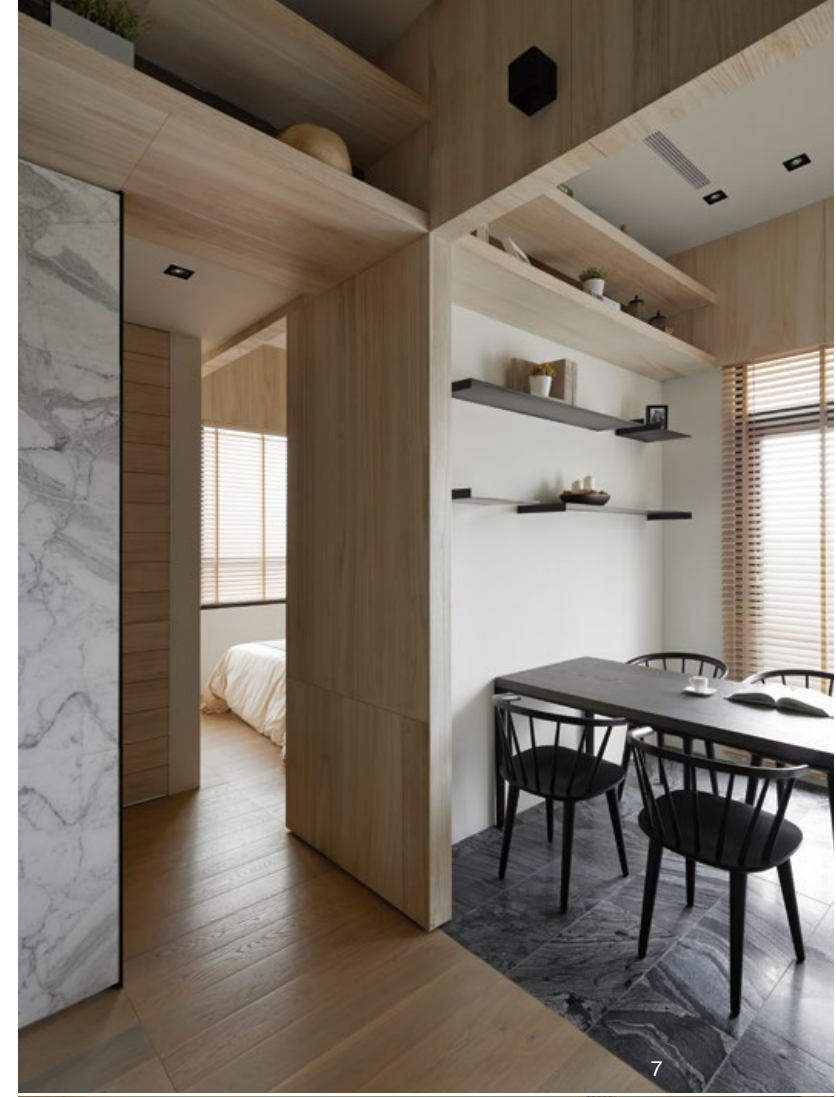


The project was right sized into a square shaped plan of only 69 square meters. The stereotypical design would have deployed a spatial order dividing public and private spaces and give the living space a dominating position and scale. Tang rejected this typical plan in favor of a more flexible spatial layout. Tang believes a more flexible "open-style" layout helps optimize the small-scaled living space. He created a framing system that allows one to live here far easier than being confined by partitions and walls. Another system continues the shelf against structural wall. The shelf can be used in different ways and make a proper spatial definition depending on actual need.

Tan explained that he tried to give the space three bedrooms yet they were not confined by designated rooms but rather by optimizing the advantage of the 3.6-meter height ceiling. The layered space easily invites in natural light and permeates the space fully. Also the framing panels set in different scales create a visual and physical chain that gives the space an illusive spatial depth which is particularly usual for a small size apartment.

Tan is particular in his material selection as he believes that only with the proper use of material one might be truly immersed in a good ambience. It is easy to see hierarchical order of each space. The public and private zones are well defined by color and material. The living room uses light color veneer to pave the floor and similar materials and colors appear on top of the ceiling and walls. The color gradually changes in the kitchen and dining space; dark color stone plate covers the dining floor and color also provides a shift in the bedroom quarter.

Wood is used extensively in this sample apartment and the earthy colors give the space a sense of intimacy. The sensitive material change and good color selection further enhances the comfort of the living space.



4. 從玄關向室內瞻望，能看見屋內以框體結構來定義分區。5. 整個起居室利用淡色梧桐木皮鋪覆了天、地、壁，藉此蘊蓄人文空間的氣質。6. 從起居室向玄關放望，一側立面為隱藏式門板，其後是公用衛浴。7. 繞進餐廳一旁的門框，就是主臥房。8. 從餐廳向起居室顧盼，可顯見一深一淺的地板材料變化。

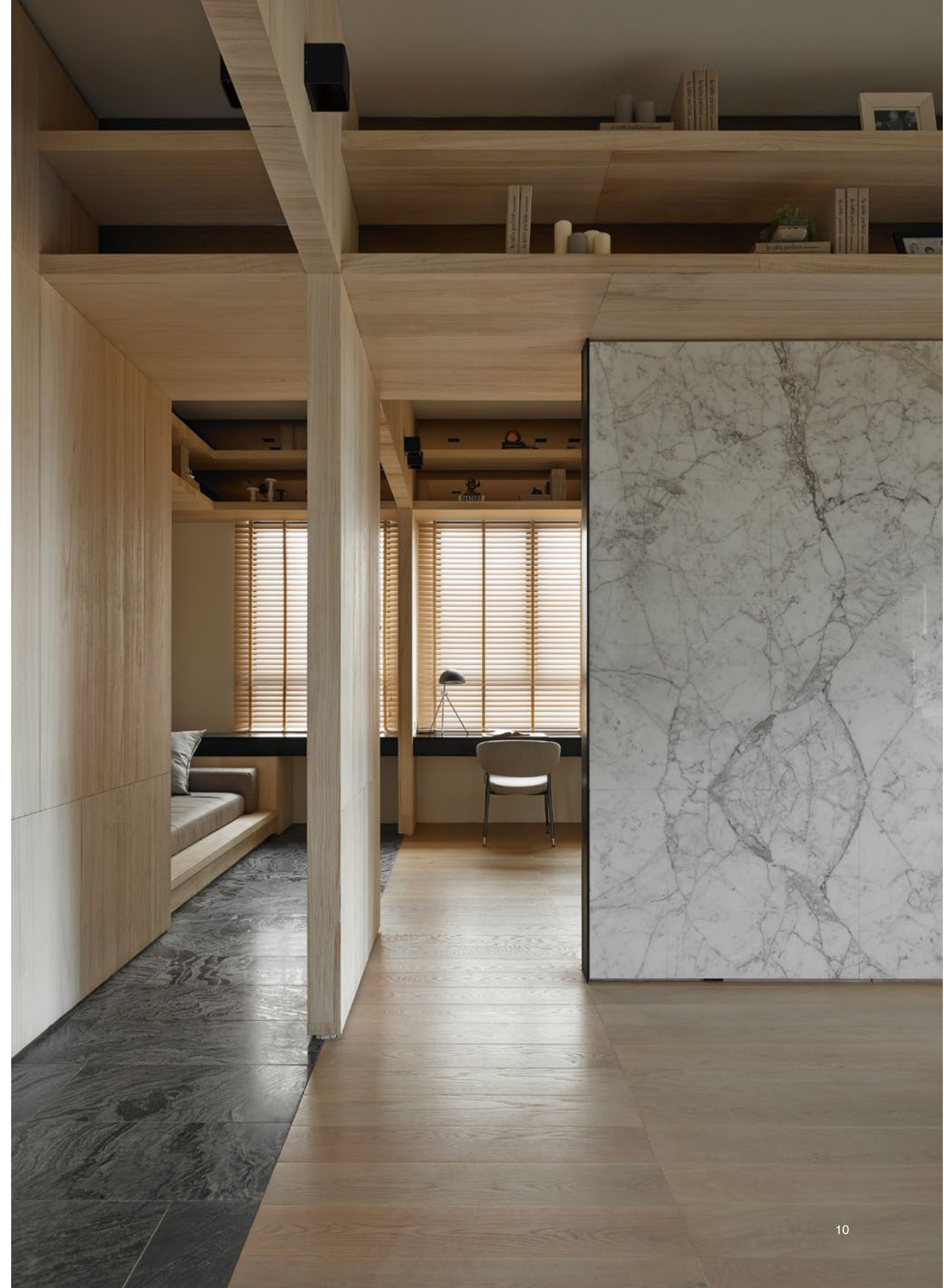
4. A view from the lobby towards the living room 5. Earthy color and wood material covers the living space in ceiling, floor and walls 6. A view from the living room towards the lobby 7. Master bedroom is hidden behind a dining room 8. A view from the dining room towards the living room



9

9. 起居室利用一道大理石牆去製造視覺感，收邊並以黑色材料包覆，捕捉出一種收邊之線性。10. 原有實隔間轉以門框式虛隔間取代，因此各分區彼此串聯相通，亦能感受分層韻味。

9. A solid marble wall wrapped in black bands provides a strong spatial border 10. Framing panel replaces solid wall chains visual sight together



建材分析 Material Analysis

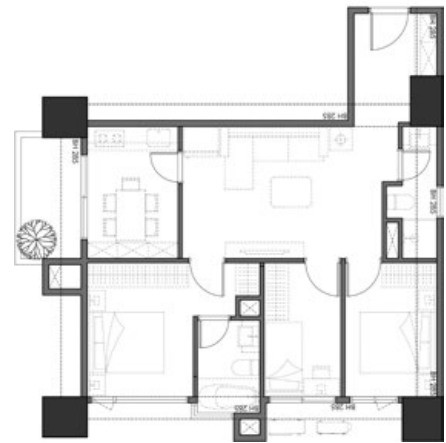
本案利用大量梧桐木皮作為裝修基調，最特別之處，在於不僅囿於局部牆面的刻畫、單點呈現，而是蔓延室內天、地、壁、門，藉著單一材料延續去釋放純粹性。至於地面石材則採用黑色紋理的板岩，讓對比強烈之紋路和色澤，彰顯殊異的質地美。

Sycamore veneer was used extensively to create an earthy color based interior. Black color stone plate paving in the dining room and kitchen make a precise spatial border between zones.

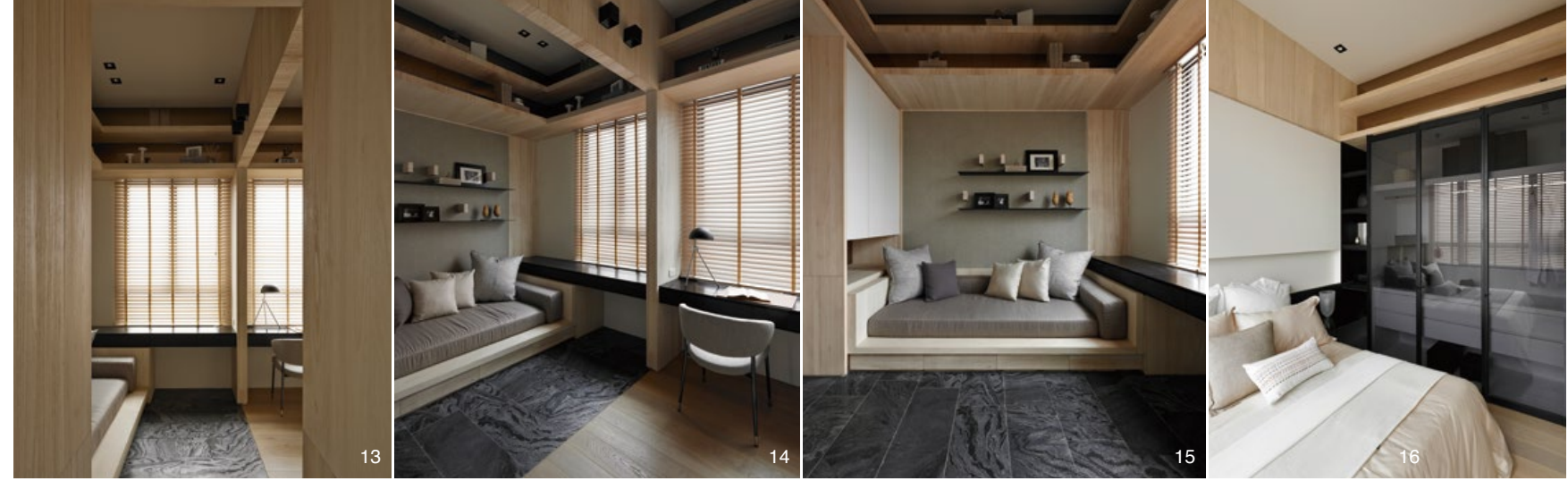
溝通重點 Communication Note

本案業主面對小空間，希望突顯室內良好垂直縱深，因此對設計者所提門框式的開放佈局，或是藉由環繞於天花周邊的層櫃以突顯縱深等觀點表達支持。繼之，設計再據此去達成一個完整並具室內建築的樣式，讓此概念成為一個發展主體。

Facing the challenge of a small size living space, the design team needed to optimize the space while still maintain a good living quality. The solution was a framing system that allows flexible use of the space. A continuous shelf against the wall creates functional space for display and storage.



11



11. 平面圖。12. 放望書房空間，設計同樣以框體來巧妙區劃書房與次臥之別。13. 從走道向次主臥和書房放望。14. 原先用牆體分割成兩個單位的房間，新平面中被整合成一個完整分區，可作為次臥／客房、書房之用。15. 臥鋪細節，具有一種大臥榻的休閒感。16.17. 主臥房，不大的尺度以清簡材料和線條處理。

11. Plan 12. A view of reading room 13. A pathway leads towards the master bedroom and reading room 14. Secondary bedroom and reading room joins as one 15. Bed set furnishing details 16.17. Master bedroom



12



17