

# Poetic Landscape

## 山水寫清氛

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參與者| 林愷幸  
攝影者| 游宏祥  
空間性質| 住宅  
坐落位置| 新北市  
基地面積| 40 坪  
主要材料| 大理石、鋼刷木皮板、瑪瑙石板、玻璃  
設計時間| 2010 年 8 月至 2013 年 8 月  
施工時間| 2013 年 9 月至 2014 年 1 月

Design| Chains Interior/Chen, Lien-Wu  
Participant| Kelsey Lin  
Photographer| Kyle Yu  
Category| Residence  
Location| New Taipei City  
Size| 132 m<sup>2</sup>  
Materials| Marble, veneer, agate plate, glass  
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Construction period| September 2013 – January, 2014

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Chen, Lien-Wu



晨曦喧和時分，瀟灑而秀緻的新店溪在大地上靜流著，山嶺青壁沿城市四方遠遶，從居室長望，綿延山水成了畫幅，隨目光放情丘壑之際，主人家也得以擁山林而逍遙憩息。在這次城市近郊住宅案中，設計師陳連武挪用了沛然悅澤的生態容顏，步驟上不僅用開放格局突顯建築 L 型窗牖尺幅、快意收復基地風光，同時為消解構造中枝蔓錯綜的大小樑，他再轉借條狀木作潤飾天花，憑有機線條勾摹出疊嶂重重輪廓，與窗外山巒陟降跌宕的走勢對話。如此內外呼應表現手法，是以虛見實、以人為詩意題詠碧潭山水好景。

### 捕攝自然與晴光

本案基地俯臨碧潭山青水綠好風情，先天即有度假屋的愜意況味，輔以家宅定位在兩人空間，並講究餘暇日子裡能邀宴親友，因此面積效率、獨立隔間不再是機能所求，卻相對關注公共區域的使用與舒適性。實際上，已屆退休年齡的屋主夫婦不囿於「退休使用」定義而讓家宅暮氣沉沉，相對首屋僻靜遠囂塵，這幢第二屋在未捨棄對景觀的需求下實則更毗鄰市中心，因此陳連武在度假機能考量外，也將城市氣息挹注其中，視野享山水清氛之餘，空間亦流露活力、明快與當代的都會感。

當居住機能確立後，首要步驟便是掃蕩不必要的獨立房間，同時恢復 L 型落地窗牖水平延續性，讓翳鬱蔚然山色能向內浸潤，裡外無際。整體來看，原先空間屬典型三房兩廳，隔間重重下，可攬景入室的長窗為臥房所攔截和霸占，美景黯然。因此格局配置上，設計者先將窗帶所及幅員豁通為開放平面，隨空間壅蔽性被滌蕩，也順勢還原長窗軒敞的尺度，讓碧潭風光如卷軸長畫向室內攤開，天光也得以掠過清玻璃而朝居室汨汨溢流，藉此創造出朗暢、明爽的氣息。陳連武談到：「兩口之家不需過多臥房，簡化後，只留下一間主臥、一間通鋪式客房，公共空間則與窗景銜接，並以寬綽的尺度來回應交誼會友需要，整個平面就在這些考量中『長』出來。」

為勾勒空間在山水與日照上的韻度，達到陳連武口中「一進屋就知道是間有景觀、有陽光的房子」，徧長玄關在牆體一側鋪覆鏡面，因鏡體對著長窗，可將明媚山水捕攝其中，隨人體在甬道內移走，即可一瞥蔥翠野林，特別是光線相映又反射，每每日照盈掬之時，這處小空間總會顯得明燦熠熠，讓整個山水隱喻、天光形影能在抵達室內瞬間被表述。在本案空間中，利用鏡面來繁衍戶外景緻的手法節制但靈巧，不僅玄關處，客用衛浴外的洗手檯立面也延續「鏡」之運用，若未明察，鏡影中的綠林彷彿一扇實窗，藉由鏡像真假難辨、景色旁生不輟，醞釀一頁角落風光。

1. 屋體結構存有參差大小樑，設計上以木作修飾，在順著樑體和天頂起伏的有機線條中，不僅保存了垂直尺度，也與窗外綿延跌宕的山巒對話。  
1. Undulating ceiling profile and pattern represents topographical significance



2. 為了回應基地棲息於碧潭的地理特徵，立面材料特別選用鋼刷梧桐木皮，藉此捕捉室外那份樸真性情。3. 餐廳和起居室的空間對比中，紐西蘭民族風的餐桌椅和起居室 Rolf Benz 沙發雖風格迥異，但統合的色彩，讓視覺上倍感平衡融匯。4. 天花的有機線條垂直而下落往立面與地板，形成一種包覆型態，整體上也能看到幾何與有機的對比關係。而立面櫃體的線條，實際上是隱藏櫃體的溝槽式把手。5. 視野遼遠的 L 型落地窗，原先遭多間獨立臥房所封藏，經調整為開放大平面後，景觀之美、日照之貴得以露潤家屋。

2. The partition surface is clad in Phoenix wood veneer 3 New Zealand aboriginal style furniture matches well with the Rolf Benz sofa 4. Organic pattern is like a bulging creature wrapping the partition and makes the transformation from free-form to simple geometrical pattern 5. L-shaped ceiling-to-floor window brings natural light to the room

### 有機線條 理性與感性

佇立於居室之內，天花的有機線條抑揚著秩序感的韻律，也隱隱勾畫出一種山稜形貌。陳連武談到，基地條件遠景有山、俯瞰底處有河水潺湲，再加上抵達起居室後遼闊磅礴的 L 型窗牖，因此便產生一種自然意象的詮釋觀。其次，由於屋體結構存在複雜大小樑，原始建築用整片天花徹底覆蓋，遮掩同時亦犧牲垂直縱深，尺度頗顯壓迫性。在結合這兩種思維下，陳連武於是順著樑，將之以條狀木作修飾出疊嶺層巒的輪廓，有機線條不僅和山川對話，也消除樑在空間的突兀。對此陳連武解釋：「天花線條的表現，除了是基於對山景的感動與一種回聲，事實上它有很明確的機能性在裡頭，這種線條並非無中生有，感性之外，也有理性。」

環顧室內牆垣與天地，能清晰地看到一種對線關係，室內蒼穹順樑所摺立體線條，那一股股帶狀木作從頂批瀉而下，先在立面化作隱藏櫃體的溝槽式手把，最後再砌成地面的大理石線條，線性如此包圍，讓開放環境增添一份和暢的流動性，也能看見一種擺渡在自由弧度與垂直水平之間的有機與幾何線性對比。此外，為搭配山光水色以及柔軟和諧的有機線條，部份立面以樸真素簡的鋼刷梧桐木皮為材料，藉此摹寫空間所蘊藉的那份自然興味。至於從天花延伸到牆體的漆面，則以平光與亮光兩種殊異的塗料質地，讓層次與光影變化更顯細膩。迨走進主臥房，公共區域的有機線條向內鏤刻之餘，亦簡化成平面態樣，營造出較洗鍊幽獨的氛圍，而主臥高度參差的大小窗，一扇半腰、一扇落地，因此設計以垂地簾幔調整視覺比例，創造出齊一不紊亂的和諧畫面。



### 建材分析 Material Analysis

本案材料為呼應基地所處山水氛圍中，因此公共空間多處立面廣泛以鋼刷梧桐木皮來彰顯自然韻味，並善用鏡體來反射長窗外的悠然景緻。其次，由於屋主鍾情旅遊，美學品味廣泛，為了不讓混搭的風格物件駁雜無序，因此從建築材料到家具家飾，皆控制在米色、黃色以及泛胡桃木色澤三種大地色系範疇，包括上漆的木作天花、隱藏式櫃體門板，以及大理石地板等大面積處，皆以米色呈現；至於廚房吧檯，立面也以米色帶褐的切割瑪瑙石為材料，再加上內部的黃光 LED 燈，在在呼應整體基調。而主臥衛浴方面，從衛浴入口正向看去，細膩、纖長而具色差的石英磚從一側牆體向地面延伸，相對另一旁無縫的大理石塊體，產生了反差張力。

This apartment uses Phoenix tree veneer for the surface of the partition while the textured pattern gradually makes way to a shining marble floor. Mirror is used to bring a reflective nature to the interior. Marble, walnut wood, and furniture pieces were selected for this apartment. They are dominated by the color beige. Lighting amplifies the color and its harmonious match to the nature. The granite tiles used in the bathroom provide a sharp contrast to the polished surface marble and provide a significant dialogue between wet and dry areas.

### 溝通重點 Communication Note

本案為依傍自然景觀的渡假宅，已屆退休之齡的屋主夫婦將此屋定義在兩人使用，並可招待親友聚會，因此原有三房兩廳格局簡化了房間數，並擴大起居室、餐廳與廚房等公共空間的機能與使用面積；此外，廚房亦規劃成輕食與熱炒兩大分區，無論款友小酌、備菜料理，滿足屋主宴客會友所需。其次，本案建築空間有尺幅綿延的 L 型觀景落地窗，卻因隔間竊鎖而難以展放其優勢，因此設計者將靠窗區域解放成寬綽的大平面，同步規劃做公共空間使用，有效載負景觀與生活機能。

This apartment is for a couple about to retire from their working positions for entertaining their retired life and their friends. There are only two bedrooms and an extra ample dining/living space. The kitchen is divided into two quarters—a casual and a formal cooking space. The living quarter is ample and spacious. An expansive L-shaped floor-to-ceiling window provides views of the exceptional beauty of nature.

6. 輕食區的吧檯立面，以瑪瑙石板拼貼出有機紋理，透過黃光情境照明，流露著小酒館氣韻。7. 踏進玄關，透過壁面鏡體的反射作用，長窗所汲引的晴光與山水景緻成了角落的驚喜，至於鏡面之內則為儲物空間。8. 為了讓跨地域的風格家具能和諧共處一室，設計上將建築與家具色調控制在米白、淺黃以及類胡桃木三種顏色範疇。而空間內的裝飾線條，也可窺見精準的對線關係。9. 餐廳和起居室的空間對比中，紐西蘭民族風的餐桌椅和起居室 Rolf Benz 沙發雖風格迥異，但統合的色彩，讓視覺上倍感平衡融匯。10. 平面圖。

6. Breakfast and bar table uses agate plate and reveals an unique surface pattern 7. Mirror reflection of nature in the lobby corner brings a sensitive touch to the space 8. Beige color sets the backdrop for various style furniture pieces to have their own show 9 New Zealand aboriginal style furniture matches well with the Rolf Benz sofa 10. Plan





### 多元混搭 以色彩平衡

性喜周遊天下的屋主夫婦，對住宅也有多元雅好，故接觸本案時，陳連武就清楚會走向“mix and match”的調性，他談到：「Rolf Benz 沙發直線俐落，可感受德國理性典範，而西班牙 Andreu World 單椅則有瀟灑熱情的氣質，再看紐西蘭圓桌，用繩去綁住木頭的工法則顯出濃厚民族味道。」如此家具表情猶似建築線條，本質也鑲嵌有機與幾何的對比。因而混搭上，關鍵策略即是色彩控制，包括中庸平和的米白、讓環境煥發神采的嫩黃，以及銘鏤明確線條感的深澤木種，整個室內顏色多不離這三類範疇。

就起居室來看，除了建築材料，大塊量體的沙發和地毯都浸漬在一片米色裡，而 Andreu World 旗下 Nub 系列單椅，其明豔黃色調也濡濡了抱枕與一側披毯，藉著主題色點狀連綴，以其靈活、溫暖力道深化起居室魅力；至於胡桃木重色，則灑在矮桌小量體和沙發基座框架，三色蕩漾醞藉，讓渡假空間放懷於雋永的大地色系中。同樣地，將視野轉至餐廳，一套紐西蘭原住民工藝餐桌椅，細看工法和結構，風格迥異於起居室的歐系當代家具，但藉著統合顏色方法，不同地域風格依舊能並存不悖。陳連武笑言：「在開放空間中將它們並置，形成一種大觀趣味，而這些家具之所以『相處得很好』，關鍵正是色彩搭配。」

再探進廚房空間，放望輕食區的吧檯立面，在猶似渾樸原石造型下，實則以米色帶褐的切割瑪瑙石拼貼成有機紋理，輔以內部瑩潤澄黃的 LED 光源，即便一道輕簡立面設計，也服膺了三種色彩概念。如此策略也貫徹主臥房，流露粗獷與民族風的格柵式床板以鉚釘為構件，對比一旁都會風的單椅和茶几，也因基調控制在類胡桃木色澤下，讓物件關係格外融洽，鑄合一體。採訪  
劉芝君

11. 從沙發一側望向主臥房，天光漫溢下，渡假宅氣息更是濃郁。12. 主臥衛浴立面，採用了石英磚拼貼以及完整塊體的無縫大理石，一密一疏形成張力。13. 主臥房兩處開窗，長度並不一致，為讓視覺達到協調與均衡，設計上用垂地簾幔調整比例，成功淡化窗體的落差。14. 公共空間裡的裝飾線條朝主臥房伸展，但詮釋上則以平面呈現，語彙沉穩柔和。15. 以鉚釘為構件的木格柵床架，搭配一側簡約時尚的單椅與茶几，不同工藝所呈現的風格，卻在整合色彩中得以共置一室。  
11. A view from the sofa area towards the master bedroom – an ambience of leisure comfort  
12. Master bathroom and its surface cladding materials  
13. Two unbalanced size windows in the master bedroom  
14. Living room view  
15. Wood mullion pattern bed set support shows an exceptional crafted technique of wood



16. 華燈初上後的空間表情，從天花、松果燈直到餐桌，處處可察自然界的有機線條。17. 天花比擬山巒的線條，從側面看，洋溢著自由的流動感。  
16. Night view of the living room – a rich layer in organic pattern 17. Undulating "hillside" pattern on the ceiling



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Morning brings tranquil light to a place where sits an apartment against a hill and faces a beautiful river. This apartment is not big yet claims an ample view. In compliance with its position, it amplifies the view and every comfort is taken from the site. This apartment is a good place to live.

#### **Nature and light**

Facing Green Lake, this apartment has a most superior view. The clients' demand was a simple living space, two bedrooms and a living space big enough to accommodate every social gathering. The challenge of the design was to give the space an intimate comfort full of energy.

An L-shaped floor to ceiling window that accepts the natural view dominates the main living quarter. The existing layout had three bedrooms and only had a small amount of transparency towards the main view in the living space. It has been reorganized; the space now appears as if there hangs a long scroll landscape painting where nature has placed a beautiful mountain and lake in front of living space. One bedroom was removed to create extra space. This gave the couple more space to have their daily life comfortably eased and released.

Chen said: "This is a living space full of natural beauty and sunlight." Entering from the lobby and moving towards the living space, one confronts a mirror reflecting landscape of the Green Lake. Mirrors are a very crucial element of the apartment. They appear not only in lobby and hallway but also outside the bathroom. The corner mounted ingenious layout of a mirror provides an illusion. It is like a window penetrating into the woods as if it was totally surrounded by trees and an endless patch of greenery.

#### **Organic pattern – sense and sensibility**

The ceiling has an undulating profile as it projects the reversed ground topography. Chen explains he is interested in using a site as media and thereby translate the significance of the site to a new project. At the first sight of this apartment, he felt puzzled by the entangled structural elements; the existing beams and columns seem to be confused with little order. Chen said he tried to re-configure the ceiling into a new form, which pays respect to the surrounding outdoor landscape while hiding the internal disoriented structural elements.

There is a sharp contrast between the ceiling pattern and partition wall. The wood ceiling pattern flows down and gradually disappears until it make a direct confrontation with the marble floor. The change is subtle and gentle. Before the wood material changes from ceiling to marble floor different wood materials were used and the texture changes from silky to fine and from fine to a striped pattern until the wood make a sharp change to marble.

#### **Rich texture and good balance color**

The couple loves traveling and enjoys the good things. Chen at the very early stage of the design proposed the spatial ambience be "mixed and matched"; this proposal was accepted. Chen says the idea of "mixed and matched" is as if one sees a German Rolf Benz sofa while at the same sight seeing a Spanish Andreu World chair. The mixture of style is confused yet stimulates an energetic dialogue of spatial interest.

Chen said: "Arranging the furniture of different styles is an art. One of the most important secrets is to match them together based on colors." The beige color sofa and rug under Chen's theory of "match" brings in the Andreu World's Nub chair while a New Zealand aboriginal craftwork table and chair set sits quietly in a metallic shining kitchen.