

Mountain Villa

掩翳半山間

設計者 城市室內裝修設計有限公司 / 陳連武
參與者 吳宜倫
攝影者 賴壽山
空間性質 別墅住宅
坐落位置 台灣
主要材料 玻璃烤漆、威尼斯塗料、天然大理石、耐磨地板、磁磚
面積 145 坪
設計時間 2016 年 7 月至 9 月
施工時間 2016 年 10 月至 2018 年 1 月

Designer Chains Interior / Lien-Wu Chen
Participant Yi-Lun Wu
Photographer Shou-Shan Lai
Category Retreat villa
Location Taiwan
Materials painted glass, Venetian paint, marble, rustic resistant floor, tile
Size 470m²
Design period July – September 2016
Construction period October 2016 – January 2018



林麓地形下，別墅以嶙峋參差的動態鑲嵌於基地上，於是設計從表徵自然輪廓來構題，擷取等高線那一層層閉合曲線為語彙，讓家屋從中映摹對比。

同櫺參繁樹與立的別墅住家，有著聘望靜巉巖群巒即景的地理條件，尤其開發商築造當年採歐洲小鎮風情為擊劃依據，每逢肆目觀覽，能見一幢幢都鐸式房子以錯落有致姿態棲此掩翳半山間。因林麓地形之故，基地走勢起伏陟降連迭，於是竣工後量體也呈一種嶙峋參差的動態鑲嵌於緩坡上。這種蜿蜒且低昂不止的曲度，使人遙憶起青嶂壑谷疏密相接、迢嶢疊巘疾徐陣列那股氣象，也讓本案設計師陳連武有了表徵自然輪廓的構題，所以他擷取等高線測繪地形時一層層閉合曲線，作為貫穿室內場域的造型語彙與立面輪廓。

從慕古 走向當代

對陳連武來說，空間表裡關係不必然要相稱呼應，即便（本案）都鐸建築形廓顯得慕古欽雅，室內美學仍可因時制宜而轉向，藉著相對簡淨的場域襯底，讓當代家具家飾有個置入情境。對此陳連武談到：「屋主對風格其實並不拘泥，喜好色彩也多，所以美學上我認為她（屋主）是有潛能的，所以建議室內空間未必要走向古典，就像當代歐陸住家或許外觀是百年建築，室內卻十分前衛。」

雖說別墅社區以歐洲小鎮形象來摹繪，但台灣要從木結構啟造大坪數住宅實有諸多躋路難行之處，因此營建上最終仍採 RC 為結構呈現，對此陳連武解釋：「從外觀看是很別緻的木建築，有鐘樓和露臺等等，但內部在 RC 結構下卻形成許多奇怪的形狀，這件事造成很大的室內裝修挑戰。」因此擊劃室內空間第一步，設計必須釐整出相對流暢平齊的環境輪廓，接著再創造足以涵容當代美學的屋境。對應住宅徜徉一片高低抑揚地形且能眺瞰層巒大觀之局，讓陳連武有了擬比山勢的聯想，於是他攫捕等高線那層層同心圓輪廓作為各樓層的天花語彙，同時再挪用其弧線為立面造型，達到機能面拆解本案最鉅挑戰——包覆不規則與多稜角的屋型。當木構元素如實褪去後，白漆及澹美珠光塗料再砌為皮層，完好了一個當代住家襯底。

1. 位於山腰上的住宅，能享晨曦山野的美景，內部則是以歐陸家具創造一種當代情調。
1. Right situated in a hillside, the building has a European outlook but differs in interior furnishing.

Lien-Wu Chen



城市室內裝修設計有限公司 / 陳連武
陳連武畢業於淡江大學建築系暨建築研究所畢業，1999年創立城市設計。他提倡「後風格主義」，主張設計不應該被風格侷限，而是去挑戰自己的創意並顛覆已發展的形式與思維，著重設計概念的整體呈現。
重要得獎紀錄：2017 新加坡 新加坡設計獎 (SIDA) 金獎 · 2017 德國 Red Dot Award: Interior Design Winner · 2016 美國 Interior Design Best of Year Awards Honoree · 2016 台灣 CID Award 當代國際設計大獎 居住空間金獎 · 2015 美國 IIDA Global Excellence Awards Winner · 2015 德國 German Design Award 評審團特別推薦獎 · 2015 德國 IF Design Award · 2014 中國現代裝飾國際傳媒年度家居空間大獎 · 2014 日本 Good Design Award · 2014 義大利 A' Design Award Interior Space and Exhibition Design Silver · 2013 台灣室內設計大獎 居住空間類單層 TID 金獎 · 2013 美國 IIDA The Best of Asia Pacific Design Award 銀牌獎

Chains Interior/ Lien-Wu Chen
Lien-Wu Chen graduated from Tamkang and earned his M.A. degree. He founded Chains Interior in 1999 and has earned a great reputation with his thesis of "post-style-ism", which opposes any identifiable style rather than the essence of living idea.
Award Records: 2017 SIDA Gold Award (Singapore) · 2017 Red Dot Award: Interior Design Winner · 2016 Interior Design Best of the Year Awards Honoree · 2016 CID Award (Living Category) · 2015 IIDA Global Excellence Awards Winner (German) · 2015 German Design Award, recombination · 2014 Best Home Design, Modern Decorative Media Award · 2013 TID Award, Gold (Taiwan) · 2013 IIDA The Best of Asia Pacific Design Award, Silver Award



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2. 地下一樓停車空間，立柱的鏡面與吊燈明輝輝映，立體層疊的弧牆隱喻著等高線圖。3. 屋主蒐藏的日式屏風後方為儲物空間的入口。4. 通往玄關廊道的弧型烤漆玻璃採中國窗花語彙面來勾勒風雅氣韻。5. 自地下室梯間仰望圓柱狀的螺旋梯，黃澄澄量體與吊燈使其儼如藝術品精美。6. 整個公共空間輪廓以等高線般的曲線包覆，除了實踐主題，機能面的問題也一併解除。

2. Basement parking space is enlightened by reflections of mirror columns and a beautiful lamp. 3. Client's Japanese screen collection and a secret opening to storage. 4. Chinese motif appears on the surface painted glass panels. 5. A look up view from the basement staircase court to the main level. 6. Interior curvature profiles are like topographical contours.

本案雖是多樓層別墅，但逐層面積實則不大，因此空間開展有較多限制，格局面未有大破大立，諸如一樓客餐廳空間，舉凡挑高抑或長廊，皆是原有尺度配比。再者是四樓主臥有聳拔斜屋頂，但朝露臺延伸的屋簷卻又急驟而降，視覺上有劇烈高低差，是陳連武口中「好像加蓋一處小房子的不協調」。於是解法上，設計將平面式等高線造型天花轉以上下交疊的立體層次，不僅能遮覆樑、收納機具，也能修正垂直尺度；至於縱深下壓處則覆上帶狀鏡體，以此虛化障眼法讓高度儼如平齊。放眼瞻觀，高處斂之、低處肆張的詮釋下，讓前後天花終和潤成一線，視覺益發平衡與秩然。

等高線 與屋層起

地下一層、地上五層別墅量體（二樓為夾層），在負一樓停車場，地面將石板路意態延伸進來，不僅曲弧牆的層層立體線勾摹著等高線之趣，立柱鏡面映射著 Bocci 口吹玻璃燈盞，讓原有霧晦沉悶的地底空間頓時清鏗照人。繞出車庫，一側過道立面同以等高線迂曲蜿蜒的韻律感來刻畫，同時為淡去徧隘動線感受，設計以一道中式窗櫺語彙的烤漆玻璃營造半通透感；行至底端則見梯廳，黃澄澄圓柱狀樓梯旁配置清朝太師椅，似存歡迎情霽。由外入內，人依著弧牆徐徐遞進，一行一轉折中深深浸沐在大宅懿美氣象中。

仰觀這嶙峋而上、含著金屬光澤的螺旋梯，設計將洗牆式照明配置扶手下方，每逢燈起，整座量體即流露雕塑般的雄肆雅潔之美，對此陳連武談到：「因為樓梯為實結構，所以處理上就用明亮的色塊與燈光去淡化厚重的視覺感。」延續車庫而來，幾盞 Bocci 吊燈如垂懸其中，藉著相同元素鋪陳，指示著通往家的方向。

自底拾梯攀抵客廳，原有以單色、透明和獨體來點綴的吊燈，在尺度軒昂公共區域內一轉斑斕繽紛而叢聚的大組件來烘襯場域氣度，讓空間霎時滿蘊姹紫嫣紅的燦然氣韻。而天花則以儼如年輪般的等高線造型去整合所有照明、機電與風口，使人流眄盼屋間當下，頗能咀嚼別墅之屋韞懷藪林秀巖之境那份趣致。而所有稜稜角角的輪廓皆利用曲弧造型來包裹於無形，終而形成頂部出光口抑或洗牆燈。陳連武解釋牆面雖是素縞勻潔的白，但此款漆料因添入閃光石，漫塗後自然沁著水光般激盪質地，讓滿室盡有清華滄染；至於客廳壁龕牆下方則嵌入機櫃，橢圓門板則對應屋體柔婉輪廓。

家具選配上，在瑩白底牆的華美光澤烘襯下，一樓公共空間以女性化柔美縝密的法式家具來對應屋主氣質，二樓作為休閒室，機能不嚴備亦足，桌椅几凳隨興擺放流露著暇豫情調；三至四樓臥房區，梯間過道以兩種相媲美的色韻來指涉使用樓面的家庭成員，不僅替全屋素白增添個性化元素，也藉此空間換場的過渡地帶，去翫索屋層起、人各異那份隱喻。

採訪 劉芝君



7. 立面的特殊塗料沁著金屬般微光澤，在自然光作用下，質地倍感嬌娜清麗。8. 如年輪般的等高線應用於天花處，整合了機電與出風口等設備。9. 綠色絨面沙發襯上銀白咖啡桌，讓畫面洋溢著雍容的美感。
 7. Special paint gives the wall surface a glaring shine. 8. Ceiling formation is like topographical contours, and all utility systems are hidden behind. 9. Green velvet sofa and silver white coffee table dialogue with each other.

This is one villa house among several villas on a hillside, like a European mountain village. Contrasting the neighboring classical style, this house is shaped in a very much modernistic outlook. Ascending up the staircase, the first floor has a direct mountain view and is surrounded by colorful furniture pieces. The ceiling has profiling layers like topographical lines which extend up to the mezzanine level. All the interior surfaces incorporate speakers, lighting features, and utility systems, to maintain a precise order.

Nostalgia vs. modern

The site was developed as a villa house groups and most of the building erected here are in the Tudor style with high-pitched roofing. Chen propose to his client not to follow this trend but rather build a space in a totally modern language. Chen said: I think she was willing to accept new ideas so I strongly proposed we furnish the interior in a bright and fresh air, and even add vivid colors to enliven the space.

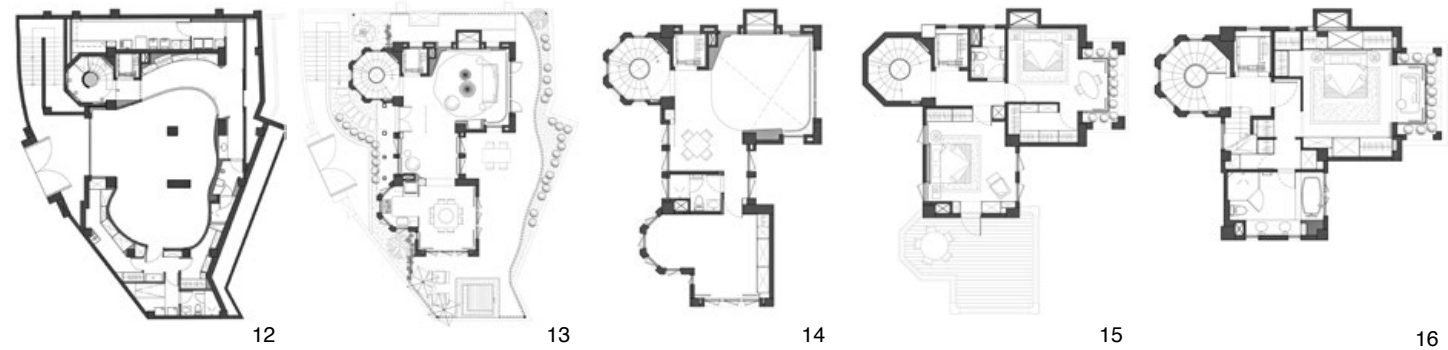
Chen created an interior order with topographical lines, a familiar graphic system associated to hillside developments, and transform the abstract curved lines into the ceiling language. This design effort was difficult because the building is a RC structure but faked as a wood structure so there are many odd joints between beams and columns. But the effort was worthy of trying so that the whole interior would have a more gentle and comfortable ambience for a leisurely weekend stay.

Topographical lines

The building has five floors; the lowest is for parking, the second is the main living with a mezzanine level inserted within. The parking space has an access path paved in stone plates leading up while one side is covered by the topographical motif wall enlightened by a Bocci glass lamp. At the end is the staircase court where the staircase is embraced within a metal clad tube. A Chinese gentry style chair placed at the side of the court welcomes every family members' return.



10. 餐廳空間，純白環境中同樣導入了等高線的語彙，讓意象一氣呵成。11. 餐桌細部，Moooi 旗下的 Heracleum 吊燈在此相得益彰。12. 地下一樓平面圖。13. 一樓平面圖。14. 二樓（夾層）平面圖。15. 三樓平面圖。16. 四樓平面圖。17. 由廊道朝餐廳望去，從窗型到門框，能觀察到結構以歐式建築風格來打造。
 10. Pure white dining space where the curved contours appears. 11. Heracleum lamp from Moooi line in the dining room. 12. Basement floor plan. 13. The first floor plan. 14. The mezzanine level plan. 15. The third floor plan. 16. The fourth floor plan. 17. A view from the pathway towards the dining room.



The round shape staircase is a central piece of the design, ingeniously crafted like an art piece. Lighting is well incorporated to avoid any hazardous fall because client's grandsons will visit the villa frequently so she demanded the design had to be 100 percent safe in proper flight depth and width. The Bocci lamp is well positioned in this staircase structure and similar elements appear in many spots of the villa.

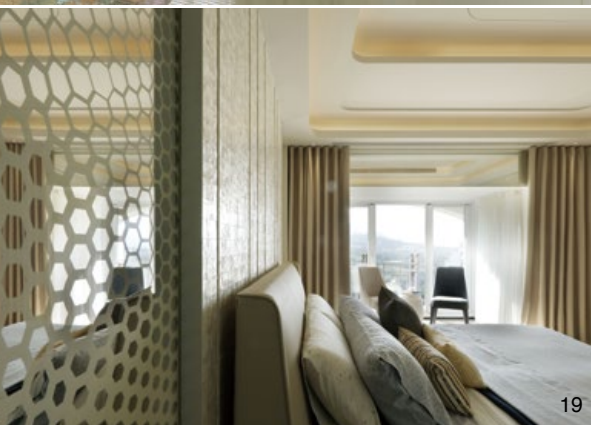
The main public quarter has a grand view; seating pieces are positioned to dialogue with nature and the artificial topographical lines on the ceiling. The Ceiling formation is well integrated with the lighting, heating/cooling outlets with good craftsmanship, and all the awkward and acute angles where beams and columns join are hidden behind the curvature like natural contour.

The selection of the furniture pieces was a central issue of the design. To comply with the client's gender and her tastes, all the furnishings and objects are mostly French style; color was an important choice that appears in different rooms for different family members to dwell within. Blue and green are the two major colors in the passage and public zone.





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18. 夾層區，作為遊戲與休閒空間，天花延續等高線的造型。19. 造型玻璃後方為儲藏空間。20. 設計利用窗簾、鏡子以及層疊式天花來修飾主臥房中的強烈高低差。21. 位於四樓的主臥，貝殼質感的床背牆及兩側六角形紋理屏風，深化了場域的細膩度。22. 主臥衛浴，整體風格依舊以白色為主，並保持在低調奢華的狀態。23. 主臥廊道一景。24. 通往三至四樓的臥房樓梯間，利用不同顏色來做為場域轉換的指示。

18. Mezzanine level is designated as a playground and leisure space. 19. Storage space behind the profiled glass panel. 20. Drapery, mirror and layering motif ceiling are central elements in the master bedroom. 21. Master bedroom view towards a luxury style bed set. 22. Master bathroom embraced in white color and material. 23. Passage view toward master bedroom. 24. Staircase court leading from the third to fourth floor

建材分析 Material Analysis

1. 本案空間雖為素色底牆，但利用含有閃光石成份的美國 MM 塗料創造猶如珍珠般的質地與色澤。2. 本案大量利用 Bocci 的口吹玻璃燈連結室內空間。3. 地下停車場立面為橡木，廊道的弧形立面為烤漆玻璃。4. 客廳大量採用顏色繽紛、線條圓潤的法式家具。5. 客廳屏風為塑板摺成，再利用玻璃加框與金屬收邊。

1. Impetrated MM special paint creates a glaring surface like a pearl. 2. Bocci handblown glass lamps are installed extensively. 3. Oak wood used on the basement park wall, pathway is covered by painted glass panels. 4. Living room adopts the colorful French style furniture pieces. 5. Screen in the living room is fabricated of rich material and details.

溝通重點 Communication Note

1. 本案為業主第二屋，相較於另一間房以古典風格營塑，本案從相對當代的風格來詮釋。2. 屋主對於大膽配色的接受度極佳，因此本案置入了幾處較強烈顏色。3. 住家雖為別墅，但每層樓的坪數實則有限，輔以屋主蒐藏廣，因此皮層採白色為基調，讓空間更有包容性。4. 本案為屋主休閒度假所用空間，當兒孫聚此度假時，希望營造相對安全的移動環境。5. 屋主有高度收納需求，因此地下一樓不僅配有停車場，更規劃了收納櫃體與倉庫。

1. This is the client's second house. Spatial style is contemporary and different from the first, which is classical. 2. The client is not opposed to bright colors. Color is the unique part of this design. 3. White color base interior is good for the client's art collection. 4. Safety is a main concern because client's grandchildren may stay often. 5. Storage space for art collection was an important client's demand.