

## 洗鍊與靜謐

當建築師感受到天地、自然的某種秩序，喚醒他們精神或心靈的活動，而創造了對應的美學。正如路易斯康所說，「直覺是最精確的感受，是洞悉本質的法門。」近年來胡碩峯透過不斷地鍛鍊，他設計的精準逐漸內化成對空間與設計的一種直觀與對話。把建築中的形式、材料的比重降到最低，「內在」便開始顯現。表現出整個建築的單純、簡潔和優雅。

這坐落在南台灣的獨棟宅院，環境特有的緩慢時間與存在感，讓探求著建築空間本質的設計師胡碩峯，得以更深層再精煉的手法，以最本質的關係來回應，並與環境自然產生連繫。在陽光下，整座建築不言而喻地呈現出一種洗鍊的姿態。而其清晰明確的特性，與光線、微風對映著天地乾乾淨淨、清清楚楚的本質。於是人在自然面前，得以謙和之心駐足欣賞，或是參與時間在空間裡的鑿痕，構築所謂的生活。企劃執行：周巽莉 人物攝影：劉慶隆

Natural order is a voice that wakes up the spiritual calling in human beings and that is the mother of beauty. Louis I. Kahn said: "Intuition is the most precise feeling, a way that knows the essence of creation." Recently Shyr-Fong Hu has made design a process of re-finding himself and style has given way to a deeper meaning of space, in way of simplicity.

This unique single house located in Tainan is a most revealing work that tells how Mr. Hu has looked for change. In the south side of Taiwan, light, breeze and clear horizontal line between land and sky gave the designer a complete sight for observing. "Things" are now more readable and time is feels more permanent than it is known in city. Building is the anticipated job of human labor and technology activates a process of living, that is, the birth of a house.

Translated by Ray S.C.Chu & David Mark Riz

本案獲2010 TID Award居住空間類/複層金獎

The project won 2010 The TID Gold Award of Residentail Space/Multi Level

# L-House Terseness and Tranquility



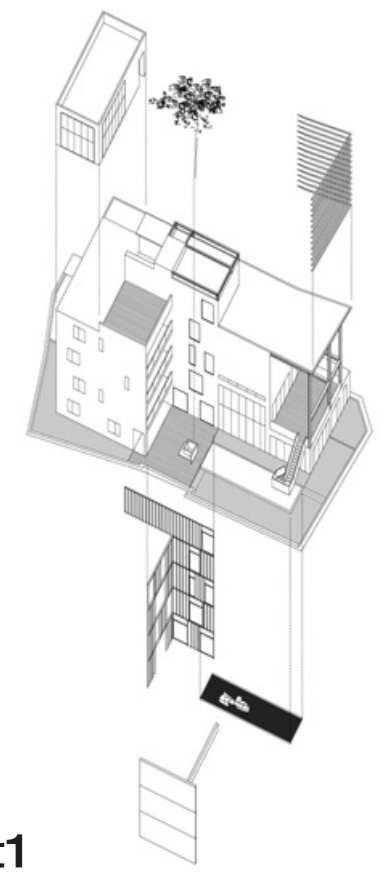
1. 二樓Tea House，是設計師為該戶額外設計的一個與南台灣氣候連結的都市互動空間。  
1. Tea House is an innovative response to South Taiwanese weather





## Part1

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這件獲得TID 2010複層空間類金獎的作品，在決審過程中，幾乎在所有評審無異議的狀況下一致通過。可見設計師胡碩峯在此案中呈現的成熟而精準的設計手法與質感。此案的業主為一南部建商，一直希望蓋一棟理想的家。家庭成員為業主夫妻加上年長的父母以及一對兒子，空間機能需求簡單。由於基地腹地大，整棟建築規劃為五個層樓，呈現L型的一內向性建築，面向中庭景觀。L型的長向半部為公共空間，短向半部則為私密空間。對外則維持都市街道尺度的實體量體。

This TID 2010 Award winning house design was unanimously accepted as the best house project of the year. The client is a chairman of a contracting company. He looked for a design for his personal domain for years; Mr. Shyr-Fong Hu took charge of the design and turned the project into a success.

Within the house dwells the client's family: a couple, their parents and two boys. The site is L-shaped, and Hu laid out the longitudinal side for the public while the shorter side was for the private zone. A central court offers the space an internal landscape while its exterior shows a defensive and anonymous outlook.

2. 整體建築為一長向L型，保留主要之戶外空間於基地內側，創造出一個私密靜謐並且匯聚光影變化的內庭。3. 建築空間展開分解圖。  
2. L shaped building blocks with a courtyard preserved for enjoying tranquility 3. Drawing shows the building interior





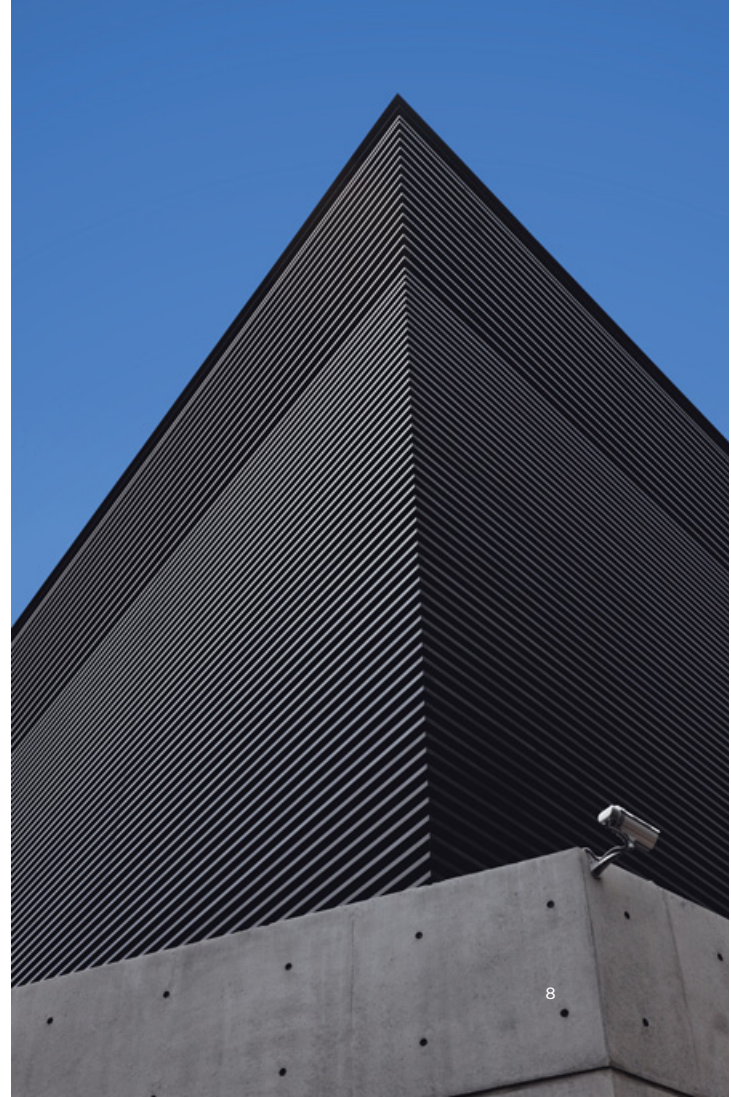
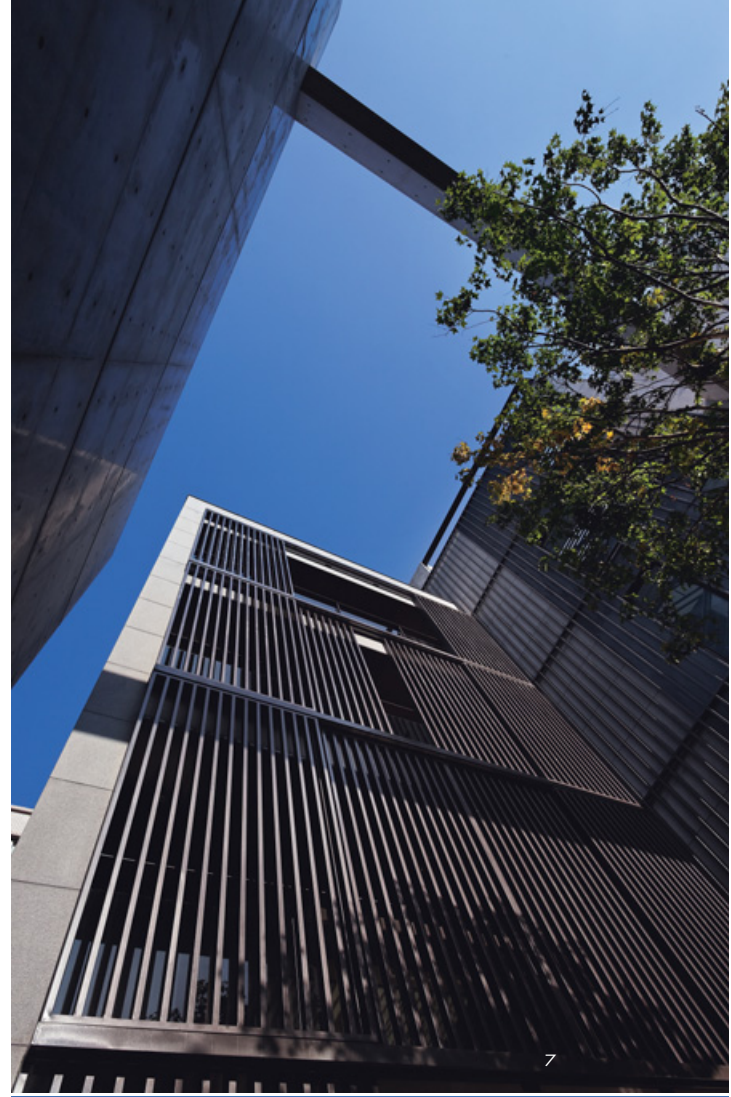
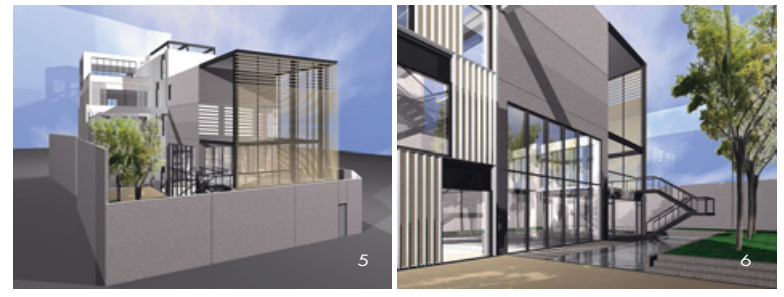
### 建材分析

**清水模：**業主原本希望整棟建築以清水模呈現，但因造價過高後作罷，設計師將它折衷地運用於對外的圍牆上，以90\*180cm的模組作分割，作為整體建築的基調。  
**洗石子：**做為取代清水模的主要建築材料，以90\*360cm的模組分割，與清水模圍牆呼應。也避免因施作面積太大所導致龜裂與色澤不均問題。  
**鋁格柵：**運用在半戶外露臺以及私密空間外露台，作為遮擋陽光以及建築立面的表情。  
**低輻射玻璃：**阻絕過濾陽光中的輻射。  
**土壞木：**密度高，多半作為船上甲板或碼頭用料，這裡作為戶外木地板用料。

### Materials

**Exposed concrete:** The proposal was to use exposed concrete in the whole building, yet the budget was not large enough. The exposed concrete is only used on a fence wall divided by 90\*180cm modules.  
**Pebble-washing:** this surface treatment was used to replace expensive exposed concrete surface. This appears in 90\*360cm modules because this measurement is good in keeping good proportions while avoid uneven color on the surface.  
**Aluminum grating:** it is installed at the balcony to shield the ferocious sun-light in South Taiwan and gives the façade a deeper layering in shade and color.  
**Low-radiating glass:** it is used to filter out unwanted radiation from sunlight  
**Wood board:** this specified wood usually used by ship-making is for decking used outdoors.

4. 挑高七米的客廳落地窗面對整個庭院。5. 3D建築透視圖—內院與半戶外Tea House。6. 3D建築透視圖—內院與公共空間關係。7. 位於每一樓層露臺外的鋁格柵皆可自由移動，做為室內調整遮陽的效果，同時又可以賦予立面豐富的表情。8. 半戶外露臺的鋁格柵立面以不同疏密的格柵，營造視覺的美感與律動。  
 4. Seven meter high living room and its grand window accepts the garden view 5. 3D architectural perspective shows the Tea House 6. 3D perspective shows the courtyard and public space 7. Adjustable aluminum grating system allows multiple phrasing to respond to natural light 8. Aluminum grating system in façade melody







9. 純粹而精練的建築手法，使得整個空間呈現出一種靜謐的姿態。10. 經由一座戶外樓梯通往半戶外空間。可與南台灣的氣候產生互動。11. 戶外庭院。12. 樓梯扶手以點狀沖孔板製造漸層效果，呼應樹葉搖曳的動態感。  
9. Building and interior have an integrated link 10. Staircase leading towards a terrace 11. Outdoor courtyard 12. Handrail details of the staircase - perforated boards allow light to pass

### 設計概念

「L - House」，位於台南舊市區，地下一層，地上五層，為一自用性獨棟住宅。

兩側各有8米及8米之巷道空間，四周環繞4-8層的住宅群體。設計師以長向L型平面，將主要量體沿街道配置以保持完整都市街廓紋理，並保留主要的戶外空間於基地內側，創造出一個私密靜謐的內庭。以大片開口開窗及各居室之陽台面向內庭，並以可滑動的外牆金屬隔柵做為居室私密性調節。如此亦產生一個建築可常態變化的立面表情。沿街面一方面為了隱私，一方面則為塑造建築體之雕塑性。除開窗面少之外，並以實牆對比由格柵構成的「虛塊體」做為「都市建築」的表達方式。

在建築造型上，於二樓及五樓處各自規劃了兩個具「公共」性格的「Grand-Space」，一個是街角的金屬格柵所圍塑之半戶外空間Tea House。一是在屋頂的多用途空間，可做為畫室或健身空間。設計上，牆面為石牆，四樓退縮內凹形成較深的陰影來整合淺灰色牆面，形塑整個天際線。建築材料上以灰色刷石為主體，搭配黑色框料開口，數道沿基地面之牆面則以清水混凝土為主。色系上運用白色和深灰、深咖啡色，延伸至家具。

玄關以兩進式規劃，沿街面圍牆，以鐵件上下排列交錯，圍塑出隱密性又具通風效果，當陽光照射時又能隨時間交織出不同光影變化。接待區以水池造景加上清玻璃，讓人們從行徑過程間，營造一種靜謐感。挑高7米的客廳，展現了豐富的空間層次關係，兩個端景皆以綠意為背景，右邊面對整個開放的內院，前方則為由幾何分割的櫃體所界定的用餐區以及上方兩樓的半戶外露臺。透過建築規劃將不同景緻融合成整體空間內的豐富層次。

半戶外露臺以鋁格柵設計，一來過濾過於刺眼的南台灣陽光，二來則將陽光作為一種空間的表情。其中格柵與結構拖開，且鋁格柵立面以不同疏密的格柵，營造視覺的美感與律動。在對內原開放的私密空間，每一層層位於露臺的鋁格柵皆可自由移動，做為室內調整遮陽的效果，同時又可以賦予立面豐富的表情。

每一臥室的配置皆以模矩化設備，規劃出起居間、開放式酒吧(以清水模結合鐵件)、臥室、衛浴間與更衣間。材料系統非常一致。室內樓梯被刻意放大，做為室內空間在視覺上的中心。立面以及頂部採光經由光線灑落下的光影變化，使樓梯本身如一雕塑裝置般的效果。燈光利用牆面凹縫做出垂直與水平的光帶，私密空間以木料增添溫潤感。屋頂格柵與木料相呼應。樓梯扶手以點狀沖孔板製造出漸層的效果，呼應樹葉搖曳的動態感。



## Design Concept

「L - House, a five story private residence is located in the historical district of Tainan and surrounded by buildings ranging from four to eight stories. Two 8 meter roads are the main accessible arteries on its two sides. The site features an L-shaped plot and Mr. Hu featured a solid box along the road side and a void space on the back for an internal court. The façade facing the back uses aluminum grating to maintain privacy while the front façade only has punctured openings that provides a more defensive expression of the house.

On the second and fifth floors, Hu laid out two "grand-spaces"; one is a semi-outdoor tea house, fenced by metal grating panel; another is housed under a roof space functioning as a gym-room or space for art studio. The recessed fourth floor has deep shaded spots that dialogue proportionally well with the other part of the gray color wall. Black-color window frames, gray-color tone brush stone and exposed concrete make up for the most part the façade materials and its color. This gray-brown dominated color system extends to interior furnishing for spatial coherence.

Lobby space has an atrium space protected by a metal grating wall; when light casts upon the panel, shadows are woven upon the ground in fantastic patterns. Behind the atrium there is a pond shielded by glass panels; ones' orientation then ends at a 7 meter high living room in the the central part of the house. Facing the room, two green yards set up the visual path and land on tranquil vistas dominated by beautiful landscapes. The Dining space borders the grand living room and several geometric cabinets clearly define the spatial differences.

The balcony terrace is fenced by aluminum grating that filter out the ferocious sunlight and its heat in afternoon and the system also enriches the spatial depth. It is tailor made and was carefully studied for proportion and rhythm. The system is also features an adjustable mechanism so that the grating position can be adjusted to fit the user's requirement for light.

The staircase is another important element of the house; it is of an extra-large scale and allows natural light to permeate from the higher to the lowest floors; its hand-rail has perforated panel that provide paths for light. Artificial lighting takes advantage of the recessed spare-space where two materials join; vertical and horizontal lighting bands appear in the evening give a gentle caress to its family members who comfortably dwell within.

13. 玄關採兩進式規劃。14. 一樓衛浴間。15. 圍塑以鐵件上下排列交錯，當陽光照射時又能隨時間交織出不同光影變化。16. 接待區以水池造景加上清玻璃，讓人們從行徑過程間，營造一種靜謐感。

13. Lobby space and atrium 14. The first floor bathroom 15. Weaving pattern metalwork that filters light and forms patterns on the ground 16. Pond view and lobby space







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17. 挑高七米的客廳可以在生活中感受到天地、自然的某種秩序。18. 公共空間呈現了豐富的空间層次關係，包括右方的內院，前方的用餐區以及上方的半戶外空間Tea House。19. 一樓平面配置圖。20. 二樓平面配置圖。

17. The seven-meter high living room gives a spiritual touch of Mother Nature 18. Rich spatial layering in main public space 19. The first floor plan 20. The second floor plan



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設計者」胡碩峯+許家碩建築師事務所  
 參與者」李昭賢  
 攝影者」岑修賢  
 空間性質」居住空間複層  
 坐落位置」台南市  
 主要材料」清水模、洗石子、鋁格柵、YKK鋁窗、土垠木地板、印度黑復古面  
 面積」1015坪  
 設計時間」2007年2月至2009年12月  
 施工時間」2008年2月至2010年2月

Designer」Shyr-Fong Hu + XU JIA SHYR ARCHITECT  
 Participant」Hsien-Chao Lee  
 Photographer」Sam  
 Category」house  
 Location」Tainan  
 Materials」exposed concrete, pebble-wash, aluminum grating panel, YKK aluminum window, wood floor, Indian black stone  
 Size」3350m<sup>2</sup>  
 Design period」February 2007 - December 2009  
 Construction period」February 2008 - February 2010





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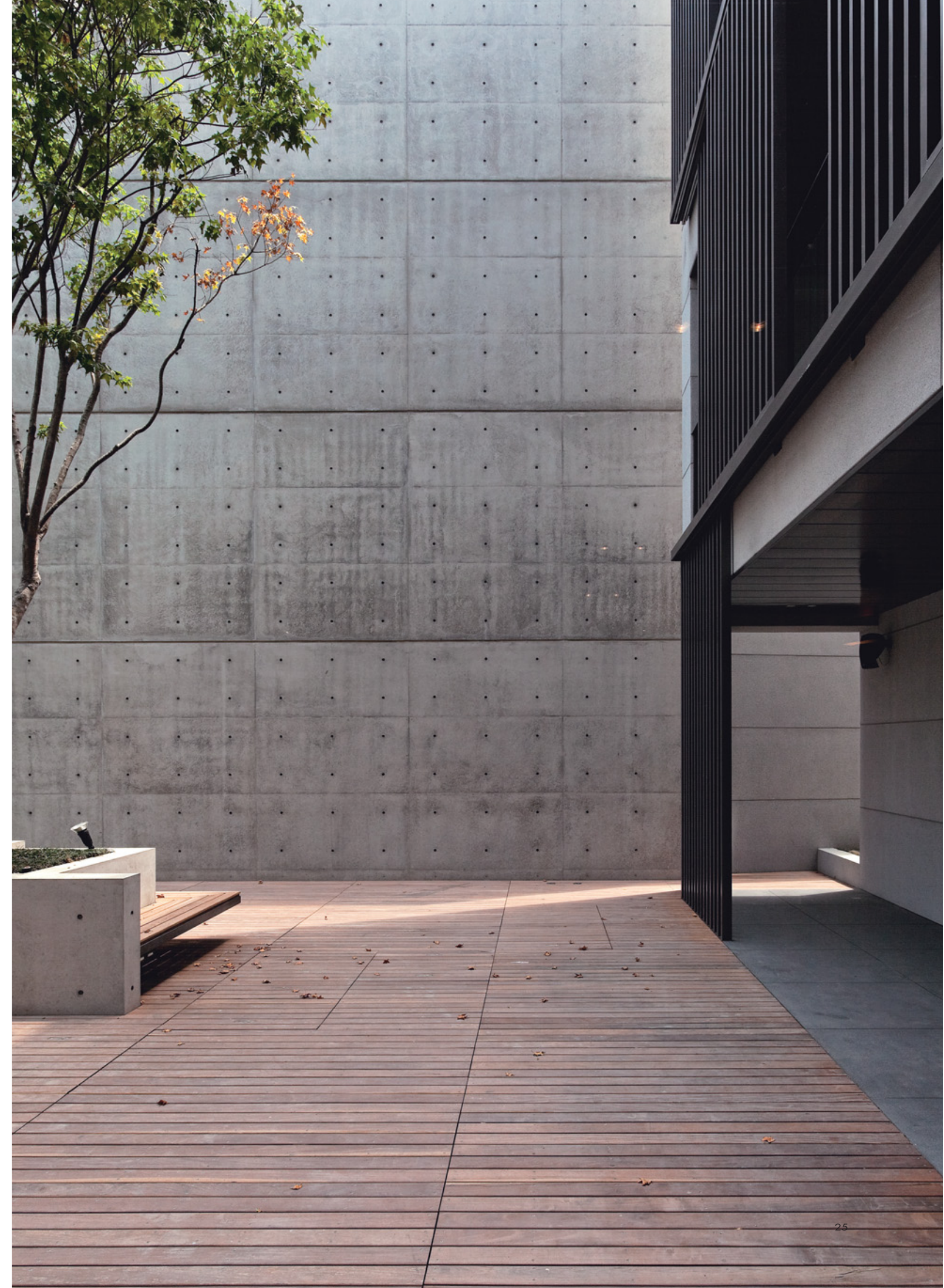


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21. 臥室空間以模矩化設備規劃出起居間、開放式酒吧(以清水模結合鐵件)，臥室、衛浴間與更衣間。22. 接待區。23. 私密空間露臺外的鋁格柵所反映的光影關係。24. 餐廳，可經由戶外樓梯通往二樓的Tea House。25. 戶外庭院。  
21. Module control room design combining facilities and systematic layout 22. Lobby Space 23. Daytime lighting quality in the bedroom balcony 24. Dining room and a staircase leading towards the Tea House 25. Outdoor Courtyard.

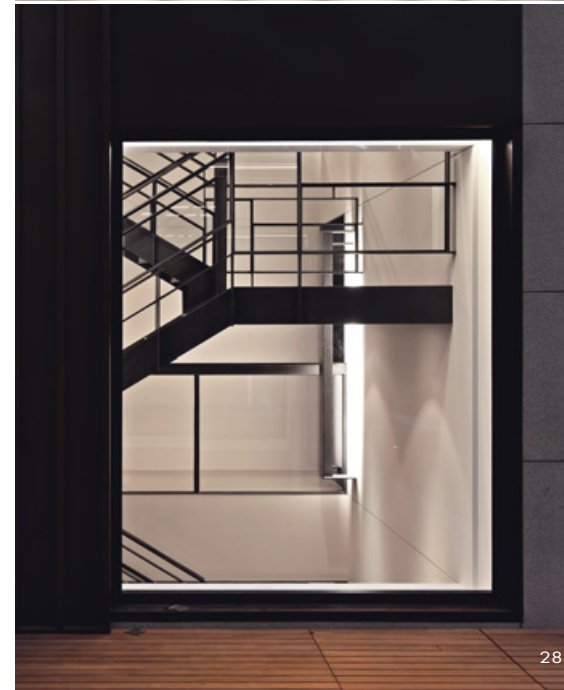


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26. 二樓半戶外的 Tea House。27. 梯廳，保留較多的虛空間。28. 自窗戶望向梯間。29. 梯廳，自天窗灑下豐富的光影表情。30. 短向剖面圖—內院與公共空間關係。

26. Tea House 27. Staircase lobby view' 28. A view from the window towards the staircase lobby 29. Natural light coming down from the staircase top 30. Narrow side section shows the courtyard and public space



## Part2

### 胡碩峯現身說法

# Shyr-Fong Hu's commands

#### 這件作品中，較特別的部分為何？最滿意的部分？

這件作品中，主要有三個較特別的部分，也是我感到滿意的點。首先是業主對於設計者的全然授權和信任。就住宅而言，由於居住成員簡單，住宅的機能也不外乎那些空間。因而最重要的是如何在基地的腹地計畫裡面去創造一些「Extra Space」，這便是我希望透過獨棟住宅的空間設計去思考表達的。

「Extra Space」有兩個面向，一是這個格外空間能否為這個住家的使用者和成員，增加某種生活有趣的向度。就是在機能空間之外，增加一個空間會不會讓你的生活、你跟家人、你跟基地之間，產生更豐富額外的收穫，這就是我所謂「Extra Space」。另一面向是同一概念在都市上，這個「Extra Space」能否為這棟建築物的量體或造型產生關鍵性與決定性的一個變化。

從住家成員這個層次來講，增加一個從室內餐廳連結一座戶外樓梯，通往半戶外空間的Tea House，可以讓你在用餐、或招待朋友時，多出一個與南台灣氣候連結的都市互動空間。同時，又得到一個氣勢很大的造型作為建築物上的虛量體。其二，在建築上又可以拉高整棟建築物的量體，成為建築造型上設計的一個重點。因為容積條件夠，為業主，也為本案造型得到一個豐富的空间規劃。

第三點，業主本身在營造上的專業度與要求度，所以在設計單位與使用單位之間有著非常紮實的營造基礎，這個基礎讓這個案子從細部到執行，配合非常緊密。執行上幾乎「零誤差」，也因為多方面的配合，才能造就這個特別的案子。

#### 這件作品獲得2010 TID複層金獎的肯定，對你而言意味著什麼？

這個案子的設計規畫是由整個建築一直延續到室內空間。在參賽展版上，我們運用較多建築的圖面來呈現。事實上，這個案子的本質來講，建築的量體與立面設計與開口、材料運用，事實上都牽動到室內設計的布局。因此，我們在室內做得特別簡單倒不是因為沒有進去做室內設計，而是因建築的一種力度跟規劃非常直接就轉移到室內空間的個性上。因此，室內部分對應於建築，包括整個材料系統與建築外觀的材料概念都是一致的，延伸至室內也是一致。因此，當TID的決審評審能夠從建築跟室內相通的部分去觀察，進而肯定這件作品，也相當呼應了這件設計案的本質。

#### 有哪些不同於以往的關注層面？

事實上，這個案子從建築開始進行時，已經把室內的觀念也帶進建築的規劃裡。另一方面，也呼應我們對室內設計的一個看法：室內不應該是著墨太多過於表面的材料與裝飾。

簡單而講，有兩個字正好可以反映我對這個觀點：「Fundamental」vs.「Cosmetics」。室內的規畫應該是「Fundamental，而不是「Cosmetics」。「Fundamental，包括本身空間的比例、空間的規劃，這樣才是健康而好的室內空間。然而，「Cosmetics」這件事卻大量地呈現在台灣房地產主導下的室內美學，就像是一個過度胭脂塗抹的天生麗質的女人，這是較值得我們去關注跟反思的部分。

回過頭來看「L - House」因在建築規劃時，就已經用一個建築設計的概念去規範這個案子的品質，包括光線、空間比例等這些感覺都已經能夠帶給室內一個非常強烈的生命力，也遠超過所謂「風格」的問題。

從建築的規劃上就是一種對基地紋理、空間機能、營建材料的統合系統上著手，故而室內空間的品質與個性也自然而然地銜接與產生，這裡頭並無所謂風格的議題。「L-House」的室內，可以說，純然反應了更大範疇的設計，包括都市的、建築的、景觀的、實與虛、陽光與陰影、灰與黑、木紋與清水…等等。



#### In this award-winning work, what is the most unique feature of the design? And what were the most satisfying parts?

There are three distinguished parts in this design and they were the most satisfying. First, mutual trust between the client and me mark the success of this design. As we all know house design is a functional solution. This project goes further to ask whether it can offer its family members an "extra space."

"Extra space", this odd term, comes from two ideas; the first is to give the family members a space that can make a link to "others functions" outside routine activity; secondly, an extra space is a space that features a dialogue with urban texture.

For instance, I created a staircase routing from the dining room to a semi-outdoor tea terrace, this space is good for having dinner or entertaining friends under the beautiful sun-setting sky of the city. The terrace creates a deep recessed space that provides powerful energy to the façade.

Finally, I was lucky enough to be commissioned by a client who gave me full professional support from constructional phrase. "Zero mistakes" made this project very smooth.

#### This work won for you the 2010 TID double gold awards. What does this project mean to you in your career?

The project was not just an interior design but rather a coherent job starting from architecture and moving towards the interior. In presenting this project to TID jurors, we used many graphics to show how this design was processed from its beginning to its end. I did not do many things on the interior but rather let the building design do almost all the work for the interior. I appreciate how the jurors know the essence of this design, and their pick may mark a significant record in my career.

#### Is there any significance that you want to share with us in this unique project?

In fact, as I said earlier, interior design is part of the building design; but it also give me another thought; I think interior design should not pay too much attention on richness of material. I noticed a contrast between "fundamentality and cosmetics." I would rather spend more time on the fundamental things of design such as good proportion, functional layout, healthy physical environmental control etc. instead of spending time to find expensive materials to cover up the surface of the building. "Cosmetics" is a superficial skin that only covers the truth.

[ L - House is definitely a coherent design. There is no "style" that can describe it's identify; it is a design that is derived from program and moves from architecture to the interiors. The interior design is a spatial atmosphere that was forged from the beginning.