

Flow of Time

時年

設計者」水相設計 / 李智翔
參與者」郭瑞文 林亭妤 陳哲
攝影者」李國民空間攝影事務所
空間性質」住宅
坐落位置」台灣
主要材料」白橡木、山毛櫸、柚木、橡木鋼刷木地板、刻鋸胡桃木皮、義大利黑色水磨石、灰色磨石子、綠色磨石子、洞石、黑花崗、手工漆、金屬沖孔鍍鈦、黑色鍍鈦框、金屬沖孔板噴白、紅磚
面積」135 坪
項目年份」2020 年

Designers」Waterfrom Design / Nic Lee
Participants」Richard Kuo, Lucy Lin, Hsi Chen
Photographers」Lee Kuomin Photography Teams
Category」Residence
Location」Taiwan
Materials」white oak, beech, teak, walnut veneer, black Italian terrazzo, gray terrazzo, green terrazzo, travertine, black granite, hand paint, piercing metal titanium plating, black titanium plating, red brick
Size」446m²
Project year」2020



Nic Lee



水相設計 / 李智翔

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「水的形狀來自承載的容器，以無限想像適應環境變化。」成立於2008年的水相設計跨足室內與建築領域，秉持設計應如「水」的初衷，純淨、有機又多變，本質上保持其原有的簡潔性，意念上展現無框架的可能性。

2020 Frame Awards 年度單一零售品牌評審團大獎《凝結的時光展》·台灣室內設計大獎商業空間類《書簡聚落》·台灣室內設計大獎公共空間類《湖泊下閱讀》·台灣室內設計大獎商業空間類《凝結的時光展》

2019 亞太室內設計大獎 APIDA 用餐空間金獎《客從何處來》·德國 iF 設計大獎工作空間類《濾境》·國家金點設計獎《濾境》·台灣室內設計大獎工作空間類《濾境》

Waterfrom Design / Nic Lee

Denmark's International Study Program
Pratt Institute Master Of Science (Interior Design)

"The form of the water comes from the container it is in. It adapts to the changes in the environment with boundless imagination". Established in 2008, Waterfrom Design straddles both the interior design and the architecture field, believing that design should be like water, simple and pure, organic and ever-changing, retaining the simple, neatness of water's essence, and displaying possibilities without framework in concept. Awards: Frame Awards 2020, Jury Prize Winner for Single-Brand Store of the Year · Taiwan Interior Design Award of Commercial Space · Taiwan Interior Design Award of Public Space · Taiwan Interior Design Award of Commercial Space

2019 Asia Pacific Interior Design Awards, Gold Award of Food Space · iF Design Award of Interior Workspaces · Golden Pin Design Award · Taiwan Interior Design Award of Working Space

經由時間演進和使用痕跡的堆砌，自然材質顯現出的醇厚韻致，是《時年》欲講述的概念，透過解構再排列的手法，編寫出獨樹一格的生活篇章。

「時間是悠長的實驗參數。」時間，在鐘面上按刻度等速前進，均質且無一例外；但在物質表面上，時間則是自由地滲透蔓延，或深或淺的改變了物品樣貌，歲月的痕跡，其實是時間存在的浪漫形式。

針對《時年》這個案子，李智翔設計師對於「材質運用」以及「家具」有著很深刻的探討。許多住宅作品在設計時通常著重於當下的時尚性或潮流，初看或許十分華麗且精緻，但經過時間流逝後，人工材質的老化可能會削弱空間的韻味或表情；有鑑於此，他希望本案所使用的材質，都禁得起時間的積累和考驗，就算產生龜裂、氧化或變色等自然現象，還是能有其獨特的面貌，居住者使用過的痕跡，其實可以賦予整個環境更深層的底蘊。



公領域的線性語彙

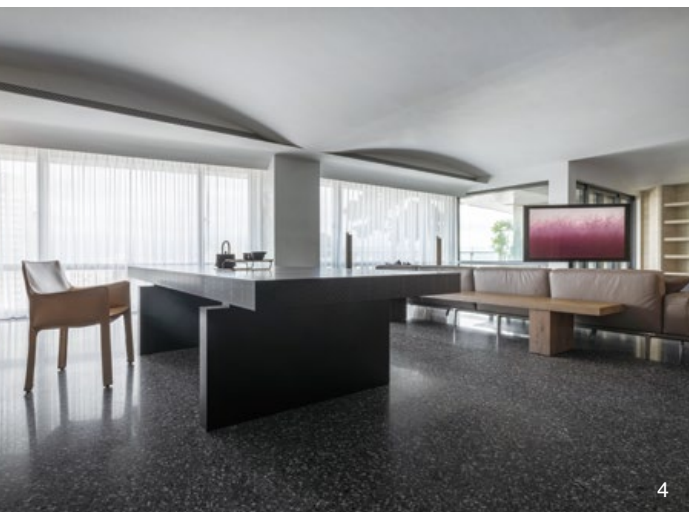
本案基地方正，尺度寬敞且使用人數單純，佈局與機能性相對有彈性，業主十分講求整體質感，如何利用材質的選配，突顯量感、造型力道，以及表述生活調性，成為水相設計規劃的著力點。實木裁切的木條，經過倒角處理後，再將花紋打亂重新貼附於入口牆面，深淺不一的漸層效果使空間節奏更加躍動，李智翔表示，因應既存的結構柱體，他希望玄關具有「被壓縮後釋放」的張力，因此不以矩陣排列的方式塑造藝術廊道，改以包覆和窄化的手法呈現，自然分流步向書房和更深層的室內動線；軸線柱體則透過格柵編排成輕盈的量體，稍有曲度的形態遵循了開口的面向，亦增添視覺的律動性，其穿透的特性使光影有效地透進公共區域。偌大的公區選用大片義大利米白洞石作為基底，而許多樑柱系統垂直水平交錯於空間中，設計師透過定義天花板高

1. 水相設計將《時年》這個案子視為一場持續紀錄的材質實驗計劃，觀察自然材質在時間與居住者的使用下，所轉化出的面貌。2. 入口牆面由上千根實木條排列而成，突顯木紋肌理，形成一條藝術廊道。

1. Waterfrom Design designed the project like an experiment to observe the mutual relationship between nature and materials. 2. Solid wood sticks line up to form a passage of art.



3. 公共區域線條單純，天花板的弧度修飾了樑柱系統，並帶來整體一致的視覺感。4. 基地格局方正，戶外備有觀景露台。書桌融合現代與法式優雅線條，配上 Cassina 經典的 Cab 座椅，點出精緻質感。5. 弱化電視存在感，改以電視旋轉支架的方式呈現，可依業主需求隨意轉動。



度來串聯平面，天花板的波浪狀有機曲度使得長向或橫向的收放整合出一致性，此外，考量到此建案為伊東豐雄（Toyo Ito）的作品，有機線性的外立面深受業主喜愛，李智翔便擷取外部建築元素置於天花中，藉此達到室內外呼應的意象。而地坪更是決定空間氣質的重要關鍵，設計團隊剔除過於人工感的材質，選擇義大利 AGGLOTECH 的水磨石地板，其大小不一的石材，無論遠看近看，皆保留了時尚性與歷史感。



3. Curving ceiling profile hides the existing RC structures. 4. This apartment has a very square plan with an attached balcony. The interior space is equipped with classical Cassina furniture pieces. 5. Revolving TV system.

私領域的細節規劃

至於私領域的地坪則以荷蘭老木頭製成，設計師提到，地坪顏色是藉由酵素染製而成，有助於色彩自然而然滲透進木材內，且木節與坑洞使整體效果雖非均質，卻擁有十分天然的生命力。主臥房由手工漆和4公分山毛櫸線條構成，搭配經典的原廠家具，形式質料各異的軟件帶來新舊交融的衝突美感；主衛浴方面則大面積鋪設灰階水磨石以及實木檯面，甚至連龍頭等細節都十分講究，選擇知名大牌 boffi 與 cea 的品項，描繪出低調精緻的氛圍。次臥因有專門收藏、展示球鞋的需求，故設置大面鞋櫃，為維持整體設計的俐落感，李智翔將鞋櫃以類似隔屏的方式表現，呈現隱約感受；此外，為符合居住者喜愛較為工業、舊時的風格，設計團隊挖掘文化符碼，特地至彰化訂製小陶磚，改變比例和分割後，作為床頭牆面與洗手檯面使用，紅磚的運用重現兒時記憶，希冀透過材質形塑調性。

水相設計認為這是個值得靜候的住宅，期待材質跟隨時間與居住者的使用，產生演化和積累的印記，在低限度的質感環境中，包容生活的多向，成為業主心靈的歸屬。採訪 | 陳映蓁



6. 義大利米白洞石底牆構築出空間端景，且能與木材達成協調效果。7. 餐桌主燈以實木製成，廚房旁的鍍鈦沖孔網櫃門形塑朦朧氛圍，打上光源後彷彿展示櫃般。8. 平面圖。9. 概念圖。



Time moves forward on the clock based on scale with a constant velocity, and here it is uniform without exception; but for the material surface, time freely penetrates and spreads around in all directions, changing the appearance of material slightly or significantly. The so-called traces of time should be referred to as the existence of time just in a romantic way.

In this case, this base is square and large. Due to being used by fewer users, its spatial layout and functions are comparatively flexible. Since the owner pursues minimal neutrality in the overall presentation, Waterfrom Design focuses on arranging materials to highlight the sense of quantity and the power of modelling, while expressing life style by its features of sense.

We can imagine the situation that the material's color and shape change gradually over time, which actually is a process of continuous creation by time in space, just as the repetitive silhouettes drawn on the Giacometti canvas



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6. Italian cavity stones dialogue beautifully with the solid wood. 7. Solid wood custom made lighting fixture in the dining room matches well with the surrounding titanium clad surfaces. 8. Plan. 9. Concept drawing.

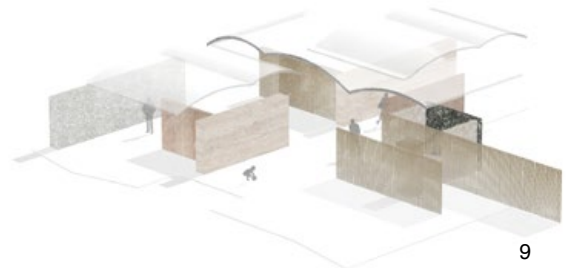
constitute a work of timing with flowing memories. At the beginning, we choose the black Italian terrazzo with gradient color, travertine with natural pattern, and solid beech rich in sense of quantity, hoping that they can be given more worthwhile texture with the exposure to sunlight and the accumulation of traces of use based on their characteristics.

The re-arrangement after deconstructing is another design technique for giving new patterns to materials. For example, very fine cutting lines and brickwork of red bricks have created new hues and line patterns for the headboard of the second bedroom and backsplash of the bathroom vanity, thus breaking the commonly perceived heavy images of bricks and presenting a completely new language system.

As an ongoing material experiment plan, we uphold our emphasis on the concise aesthetic logic when selecting materials. The walls at the entrance are arranged with thousands of solid wooden strips, showing dark and light natural flows in their rearranged wooden patterns. The walls of no-matrix arrangement form an art gallery and naturally separate line of motion toward a study and inner. The island-shaped axle cylinders are arranged like a light massing through grilles. The dreamy perspective of the punching titanium-coated net cabinet door beside the kitchen is also like this, and its internal illumination lights have interwoven into a gentle light together with the natural lights, showing a dramatic effect in a space of low-limit lines.



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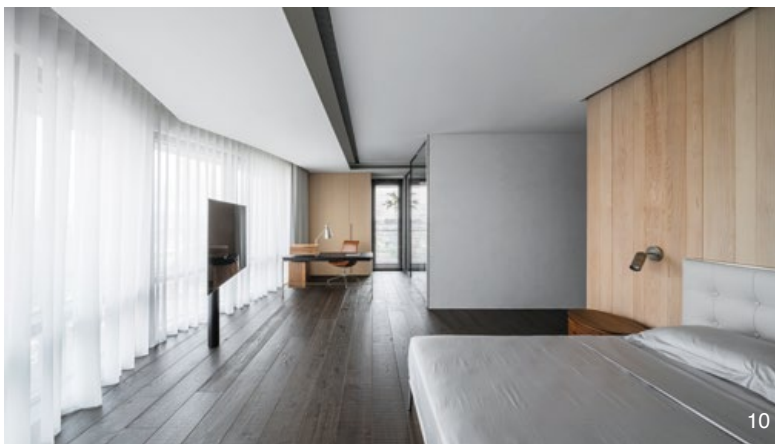
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In a huge public area, each bottom-wall showing its texture by its distinctive material is a scene, of which nature can be decided by its ornaments and life evolution. The corridor or seats, lines and shapes, and virtual part and reality all reveal the existence of bounds in a flexible but vague way. Even in the bedroom, the multidimensional line of motion adapting to the layout of the window view also enhances the design spirit that the interior design is unconstrained by modeling. Compared with the walls with appealing changes of material, the ceiling is a complete, plain but elegant system. Above the same height from the ground, it crosses all blocks with a weave-shaped curve, away from a dome made from facade materials. An agreed visual sign-white is adopted to integrate the interior spaces with free plane.

We think it is a house that is worth waiting for. With its open and flexible spatial structure, the house can show a view and taste not only at present, but also after five or ten years when the materials have evolved over time, or the space has witness the accumulation of personal changes of the owner in everyday life. In this space that can record and embrace the future experience, one will find peace and freedom of mind.

10. 主臥室。順應窗景佈局的多向度動線。11. 由灰色水磨石鋪陳的主衛浴，令人放鬆；小細節如龍頭亦選擇國際知名品牌。12. 家具配置簡單卻深具質感，處處可見業主的高端品味。13. 次臥。有收藏、展示球鞋的機能需求，故設置大面鞋櫃。14. 客用衛浴一隅。銅製洗手檯隨時間而形成的氧化效果很是迷人。15. 鞋櫃上飾以類似隔屏的孔洞，增添隱約感受，也強化光影的漸層。16. 次臥的床頭與洗手檯牆面的紅磚，以極細切割線和疊砌方式，打破磚體予人的厚重印象。

10. Master bedroom. 11. Terrazzo floor in the master bathroom, which is equipped with the best quality sanitary equipment. 12. High taste furniture pieces are the main objects in the living room. 13. Guest bedroom and a cabinet for storing vintage sneakers. 14. Guest bathroom is equipped with a copper sink in a terrific texture. 15. Sneaker cabinets is equipped with ventilation holes in a beautiful rhythm. 16. Guest room and a solid brick wall in beautiful details.





建材分析 Material Analysis

1. 本案皆選擇天然材質，如實木、水磨石、洞石等，降低人工感，企圖塑造一間可跟隨時間演變，成為具深厚內涵的生活載體。2. 實木皆有做特殊漆處理，也會視使用場域挑選適合的木材，例如柚木耐水率高，可運用浴室。3. 家具皆為原廠品牌，採直覺式搭配，玩轉各式材質語彙和特性。

1. Natural materials including solid wood, terrazzo, and cavity stone. They create a sense of place embracing the true tissue of life. 2. Solid wood is coated with a special paint with good water resistance. 3. Furniture pieces are all brand-name products; they were arranged in a casual way.

溝通重點 Communication Note

1. 室內坪數充足且居住者單純，尺度感與對景關係是設計師覺得有趣的一環。2. 由於設計時間拉得較長，過程中不停調整方向，並深刻琢磨材質的運用。3. 業主十分要求空間質感，設計團隊遂選用可與時間產生互動性的質材，打造經典又耐看的住宅。4. 室內的線性元素不單純為造型，主要為服務基地原始結構。

1. Proper scale and small number of residents offers design flexibility. 2. Design process extended for a long period of time offered many alternative solutions in the process. 3. Quality was the primary concern and provided the highest challenge for the design team. 4. Existing structural members extend from points to a linear layout in space.