

# Open Form Companionship

## 半伴

設計者」好室設計 / 陳鴻文

參與者」許雅婷

攝影者」嘿！起司

空間性質」住宅

坐落位置」台灣

主要材料」樺木夾板、義大利調色黑板漆、戶外窯變磚、米色樂土塗料、Master 煙燻胡桃木超耐磨地板、綠色蛇紋石、廚房霧面結晶板

面積」63 坪

項目年份」2020 年

Designers」HAO Design / Ivan Chen

Participant」Hsu, Ya-Ting

Photographers」Hey! Cheese

Category」Residence

Location」Taiwan

Materials」Birth plywood, Italian black paint, kiln change tile, Lotos paint, Master rustic resistance wood floor, serpent marble, arterial stone panel for kitchen

Size」208m<sup>2</sup>

Project year」2020



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將家中幼童們的發展過程視為空間最為重要的環節，室內看似大面積的留白，賦予了孩子們揮灑創意和歡笑的機會，勾勒出溫暖活潑且獨一無二的家庭時光。

「半伴」一案，為陳鴻文設計師的自宅規劃。好室設計近期經手眾多親子宅，深刻理解小朋友有著無法預期的成長狀況和生活型態，故在自宅設計中，他十分重視「空間的彈性」，除了必要隔間（如臥房）外，幾乎開放了整個居住環境。不同於一般親子空間，選擇將每一處填滿以滿足各成員需求，設計師這次以「孩子的視角」作為發想主軸，將家中最精華的區域保留給孩子們，讓他們依循成長軌跡，逐步把這個生活容器填上色彩，看似大篇幅的留白，其實是無窮想像的起點，不讓生硬的空間結構扼殺孩子發揮的機會，呈現出最真實又飽滿的家庭面貌。

#### 回歸單純，除去過多外飾

談及設計調性，陳鴻文表示為強調空間的彈性和包容性，他選用樂土塗料調配出較偏膚色的色調，進行打底的動作，樂土塗料環保無毒，防水透氣的特性使其適合台灣潮濕悶熱的天氣，也能輕鬆塑造出居家質樸的氛圍；之所以選定將膚色調作為空間基調，則是考量到他自身收藏了許多家具，這樣的色系對於胡桃木、柚木或現代家具而言，都能達到優秀的襯底效果，亦能提升室內環境的融合度；再者，針對材料運用的想法，設計師將人工材質的比例降至最低，僅選擇甲醛含量低、結構強度與穩定度佳的樺木夾板、塗料、系統櫃等組合搭配。

陳鴻文補充說明，此基地為屋齡 20 年以上的複層空間，為配合家人的生活習慣，他更改了大門進出的位置，取消原先進門後直接通往客廳的動線，於玄關處增設一個 L 型鞋櫃收納處，並藉由休閒戶外窯變磚鋪設的玄關地面，將室內動線延伸至陽台，這是他專門為喜愛在外玩耍的孩子們所規劃，方便他們清洗手腳後再進入室內主要的活動範圍；一旁整排的洞洞板則可靈活調整機能，既可作為臨時置物區，也能吊掛全家旅行的相片或紀念品，增添家中的繽紛色彩，不同的使用高度也讓小朋友們有布置的自由；另外，設計師亦捨棄舊有房型結構，開闊的格局配置，讓室內每一角落都可以是由孩子獨立支配的自主生活圈，僅將角落一隅作為書房機能，滿足工作上需求。

## Ivan Chen



好室設計 / 陳鴻文

好室設計創立於 2013 年，提供住宅、商業、辦公空間規劃整合與工程管理，設計團隊期待生活應該是一種美學的表現，一種態度，希望可以將美好的生活體驗設計在空間中，讓人與空間多了對話與互動。好的空間不見得要豪華，在好室的設計中，你會看到空間與人有更好的互動方式。

#### HAO Design / Ivan Chen

HAO Design expect living to be in an aesthetic form which is also an attitude. We try to apply beautiful life experience to design and to optimize the interaction between users and spaces. A good space is not necessarily luxurious. Within our design, you can see the better life style and feel the warmth at the interiors. It is people that complete the whole story and experience the interiors-House. Hence, we oftentimes have interiors warm by keeping old objects and words.

1. 本案以「孩子的角度」作為設計主軸，大人的需求為輔，打造有別於以往的親子宅。

1. The project started from "how children see space" and makes the residence different from other residential projects.





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### 依照孩子的成長過程，彈性調整設計

綜觀整體，空間開放後有許多稜角的產生，陳鴻文以圓弧線條包覆，藉此軟化尖銳的線性，而廚房的拱形窗設計則是呼應基地原始歐式、傳統的裝潢，保留些許復古元素之餘，圓拱開口也便於大人做家務時觀察與陪伴小朋友們，增加與家人交流的時間。陳鴻文以規劃透天厝的方式佈局自宅，1樓完全作為公共空間，2樓則作為私人領域，而連接1、2樓的階梯原先即為鍛造形式，設計師僅就比例和線條重新調整，並增設平台欄杆和可攀爬之處；步入2樓，環繞著階梯的動態遊戲區，讓小孩們在家也能冒險，豐富他們的童年回憶；而樓梯扶手結合木作與水泥空心磚，門板切割形似葉片脈絡，在於細節處透露出「復古自然」的韻味。由於家中學齡前的孩子還無法這麼快獨立睡眠，主臥整側的床頭軟包便於加床時使用，斜狀繃布也與門片造型相映成趣，原有大樑運用拱形收邊成大弧形，營造穴居之感，提升小朋友入睡時的安全感；考量到小孩入睡後，若於臥室內沐浴容易對他們造成干擾，遂將廁浴由臥房獨立出來。

陳鴻文設計師建議，家中幼童在成長階段的個性和興趣十分多元，建議不要一次將空間硬體做滿，保留改變的餘裕，增加孩子們的參與感，使住宅畫面充滿人性溫度，描摹出理想居家的模樣。採訪 | 陳映葵

2. 將整個1樓作為公共空間，並大面積地開放給孩子使用。設計師更改了原先大門進入後的動線，增設鞋櫃收納與穿鞋處。
  3. 由玄關延伸的休閒戶外窯變磚將動線引導至戶外陽台，讓小朋友們在外玩耍回家後可直接前往後方清洗手腳。
2. The first floor is a free zone for children. 3. A tile floor passage extends from the lobby to the balcony to guide children to a washing platform to clean their dirty hands and feet.



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4. 廚房一隅。圓拱開口設計讓大人在做家務時也能隨時照看小孩。5. 自行調色的樂土塗料賦予住家更強的包容性，材質選擇皆重視安全性。6. 客廳移至基地中央，家具軟件則為舊家原有物件。7.1 樓平面圖。8. 書房。綠色調的牆面為此處塑造一抹沉穩感受。9. 陳鴻文修改鍛造階梯的比例和線條，並賦予孩子們玩樂冒險的功能。  
 4. Kitchen and an round shaped opening allows the mom's visual link to the playing kids. 5. Lotos, an eco-friendly paint base, assure safety in the children's space. 6. Living room is in a pivotal position and all of the furnishing objects came from the client's previous. home. 7. The first floor plan. 8. The reading room is painted green and emits a cozy air. 9. Staircase is a tailored design like a big toy to serve the children's use.

Unlike the usual parent-child space planning, which seeks to fill every place to meet the needs of all family members, here the designer chose the “children’s perspective” as the theme, supplemented by the needs of adults. The designer seeks to make a blank canvas from the spacious multi-layer space, and add a little bit of colorful pigment that is easy to mix to match to every room so that the little master can over time gradually fill in the colors and complete the mosaic with his own personality. The large spaces seemingly left blank are actually just the starting point, reflecting the most authentic family experience at all times. In order to allow the children who have been at home for a long time more freedom, we decided to abandon the original house structure and adopt an open layout. This allows every corner of the room to play a different mission. It is a self-contained living space that can be controlled by the child independently.

From the entrance, one can see the leisure outdoor kiln altered flooring extends the dynamic line to the balcony. It is deliberately designed to make it convenient for the child who like to play outside to wash his hands and feet. On one side, the entire pegboard can adjust its functions elastically. Different heights also allow the child space for free play and layout. The practical design of the corner space combines with the natural vegetation to create a feeling full of vigor.



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## 建材分析 Material Analysis

1. 企圖弱化材料使用的痕跡，將空間視為一張空白畫布，留待家人們逐日填上繽紛色彩。2. 家具軟件多為舊家原有物件，僅添購少數新品。3. 由於小孩們長時間待在家中活動，燈光計畫上多以光源均勻的主燈照明呈現，避免產生眩光或過於刺眼而產生不適。

1. The design restrains from using too many materials and furnishing objects; the void space awaits a future addition. 2. Furnishing pieces are mostly old pieces moved from the previous home. 3. Lighting design displays concern for comfort for the children. There are no spotlights but rather even and indirect lighting.

## 溝通重點 Communication Note

1. 本案為設計師自宅規劃。在格局方面，大面積開放公共空間，保有日後調整的彈性；臥室作為單純的睡眠空間，不裝設電視，亦沒有過多收納櫃體。2. 以包容性高的膚色調鋪陳室內，並適度點綴粉色、綠色，提升空間層次。3. 基地的挑高屋況，帶來舒適體感；天花板包覆與否則視是否有隱藏管線的需求，例如 2 樓未有管線通過，即採裸裡手法。4. 考慮到一家人的生活習慣，遂將主臥衛浴獨立出來。

1. The project is the designer's home. Flexible space is reserved for future additions. Bedroom is a space for relaxing and devoid of TV and excess amounts of storage and cabinets. 2. Interior color system adopts the skin color with additional pink and green colors. 3. Ceiling treatment depended on the position of utility conduits; a non-exposed ceiling hides the necessary utility systems within. 4. Master bathroom is not attached to master bedroom.



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10. 樓梯扶手結合木作與水泥空心磚、門片形似葉子紋理，突顯出復古自然的韻致。11.2 樓天花板未多加修飾，展現空間樸質的美感。12. 針對孩子常活動的場域，採「主燈照明」模式，提供均質的光源。13.2 樓平面圖。14. 由於床鋪上方存在一隻大樑，設計師順勢將其包覆，營造穴居之感。15. 臥室。減少隔間或硬體的使用，保留日後變化的可能。16. 從臥室獨立出的衛浴空間，窗戶的設置使內部採光優良。17.1 樓客用衛浴。  
10. Staircase hand-rail is made of hollow RC bricks and woodwork. 11. Ceiling is exposed so one can see the rustic RC surface. 12. An even light source does not irritate the kids' eyes. 13. The second floor plan. 14. A cross beam above the bed is cleverly hidden to create a niche. 15. Bedroom view. 16. Master bedroom. 17. The first floor bathroom.

The opening design of the round arch of the kitchen and the location of the working area are convenient for keeping companions in sight and enhancing communication. The second floor is designated as the dynamic game area. The stair handrail combines woodwork with cement hollow bricks and the door engraved like the vein of leaves, revealing the hidden “natural” vocabulary with vintage elements in the details. The upholstery on the whole side of the master bedroom allows elastic adjustment and the diagonal stretchy cloth also mirrors the vein of leaves engraving of the door. The original beam is decorated with arch shaped hems. The overall hue is a “semi-finished” suspended state. Following the principle of “less is more”, excessive decorations are removed. It is just like retaining the simple and original appearance of the soil. Let the vision and touch return to the most primitive simplicity and freedom, and keep the pure origin of children's imagination.

The design follows minimalist aesthetics, but it also adds some lively warmth to the parent-child space. Based on the style of self-fulfillment, the daily living scene is made full of “human nature” through the interactions of family members over the years. Deliberately leaving blank space makes the seemingly “incomplete” form more expressive of one’s spirit and liberates one’s ideal home from restrictions.



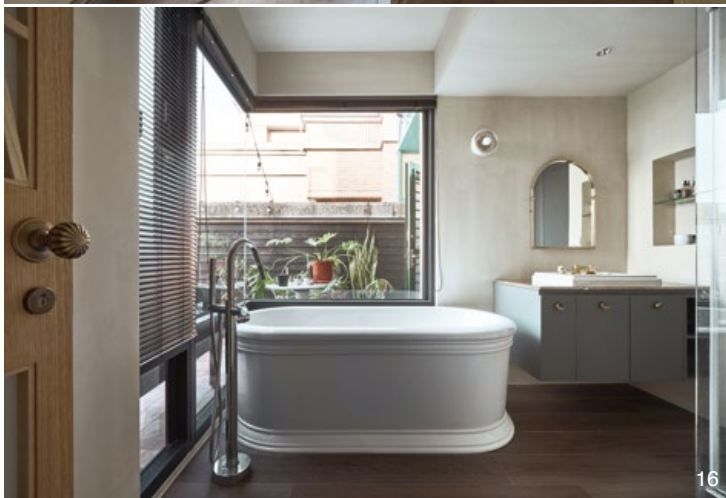
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