

Traces of Time's Ink

時間的墨跡

設計者」近境制作 / 唐忠漢

攝影者」李標視覺藝術

空間性質」住宅

坐落位置」中國

主要材料」木皮、洞石、青石板、深松柏、安格拉白、竹子、壁布、金屬

面積」140.7 坪

項目年份」2021 年

Designers」 Design Apartment / Tang Chung Han

Photographer」 L.B. Visual Art

Category」 Residence

Location」 China

Materials」 Veneer, cavity stone, green stone plate, Angora Pearl marble, bamboo, wall fabric, metal member

Size」 465m²

Project year」 2021



焦、濃、重、淡、清，五種筆觸道出人文底蘊；
藉質材、色彩刻畫隨時間暈染的墨跡。

濟南華山是被湖水環繞的一座小山峰，平地突起如一把利劍，形狀有如一朵含苞待放的蓮花，所以也有「出水芙蓉」的美稱，是古代文人騷客十分喜愛造訪的名勝景點。坐落在濟南華山風景區的《時間的墨跡》不僅有著得天獨厚的自然景觀、被歷史悠久的名勝古蹟環繞，加上建築本身是以山為精神建造，所以唐忠漢設計師便以與自然結合、融合東方人文的室內設計風格來與之呼應。

東方人文底蘊

《時間的墨跡》是一棟五層樓的別墅，跳脫傳統的生活調性，以東方人文意境作為空間基底，搭配西方的現代語彙，呈現獨一無二的當代設計。唐忠漢設計師說道，

位於1樓的公共空間是此作的設計核心，用東方思維的空間架構開啟整體的設計意象，深色木皮、木百葉窗、棉麻、布料等材質，以自然質樸的肌理與柔和色彩，帶出溫潤底蘊；沙發倚著大面積的落地窗景布局，圍塑出獨特的東方韻味。

客廳向左則佈劃餐廳與中式廚房，客廳、餐廳與廚房之間，僅藉格柵拉門串連，讓視覺與動線更顯通透寬敞。除了溫潤的自然質材，石材也選用天然洞石與安格拉白輔襯空間的內斂靜謐感，並呼應窗外的自然景觀，讓客餐廳區域成為居住者與賓客能靜心交流的空間。

2、3樓為私區臥室，2樓設置長輩房、次臥與書房，3樓則規劃主臥室與開放式書房；為活化空間機能，樓面配置利用門扇的開闔界定區域，滿足現代人多變的使用需求。私領域不僅延續公領域的東方人文基調，還強化了「靜謐」與「質樸」兩個氛圍的轉化；



Tang Chung Han



近境制作 / 唐忠漢
近境制作 設計總監
Andrew Martin 國際室內設計大獎得主

義大利 A'Design 鉑金獎得主
生於亞洲，近境的設計源自於對生活的熱情，強調自然、清晰的原始設計，象徵年輕與活力，代表未來空間的發展方向，近境認為，最好的設計便是創造未來。

Design Apartment / Tang Chung Han
Andrew Martin International Interior
Design Award Winner
A'Design Platinum Winner

Design Apartment has an enthusiastic passion for observing daily life and then transforming the phenomena of life into design. Tang, the founder of the firm believes good design creates opportunity to the future.

1. 以與自然結合、融合東方人文的風格定調。2. 入口玄關，通往臥房與地下室動線之交匯處。

1. Asian humanism is the main tone of the design. 2. A nexus position where basement staircase meets the bedroom level.



比起公共空間強調的互動與交流，此處是以休憩作為主要機能，所以在空間布局上更為寬裕和開闊，希望留出一些讓居住者與自我對話的空間。而色彩與材質選用也更加的純粹，使用相近色系堆疊或是大面積的質材鋪墊，進而簡單空間視覺，讓居住者透過視線的移轉，找回心緒的靜謐之境，向外能與自然親近、向內則感受心底的聲音。

竹林茶宴

臥室是提供身心休憩之處，地下室則是心靈洗滌與滿足精神享受的空間。地下室以中島吧台作為起點，周圍青翠挺拔的竹林景觀鋪蓋出悠然情境，木格柵從壁面一路向上延伸至天花板，藉起伏造型呼應山峰的自然語彙。設計師利用樓板挑高特性，在此樓面設置了複合式的夾層空間，配置品茶室與藝術收藏間，讓居住者可以盤腿坐臥、輕鬆愜意的談天飲茶，抑或是在高吧台處一邊俯視底下餐酒空間穿梭的賓客，一邊站立品茶。

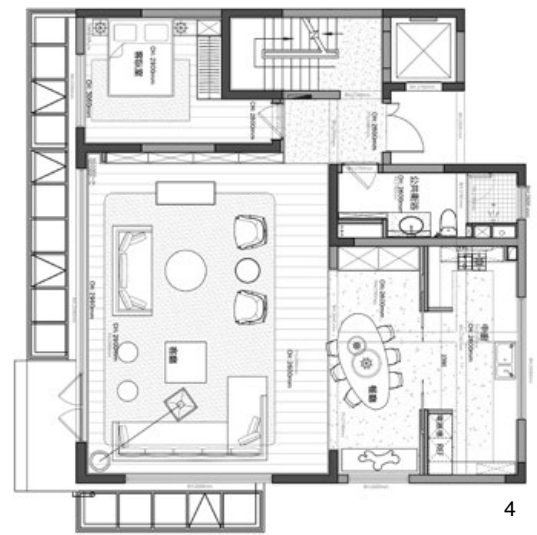
「竹下忘言對紫茶，全勝羽客醉流霞。塵心洗盡興難盡，一樹蟬聲片影斜。」如同唐代詩人錢起與趙莒舉辦的茶宴般，在擘擘作響的竹葉圍塑下、布罩燈籠渲染的光暈裡，融合煙氣、酒氣、茶氣與香氣，藉嗅覺的薰陶舒展賓客的五感體驗。



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3. 深色木皮、木百葉窗、棉麻、布料等材質，以自然質樸的肌理與柔和色彩，帶出溫潤底蘊。4.1 樓平面圖。5.2 樓平面圖。

3. Tranquil mode by using natural materials. 4. The first floor plan. 5. The second floor plan.

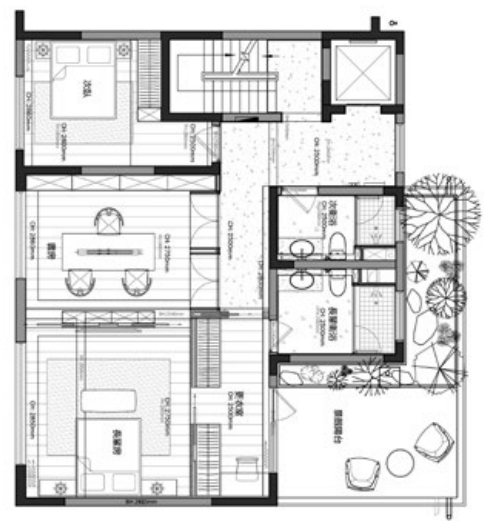


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唐忠漢設計師不單利用色彩與質材營造氛圍，也透過自然採光與燈飾活潑語彙。當陽光穿過玻璃窗，從木百葉的縫隙透入，光與影的變化勾勒出濃厚的自然氣息，而一盞如在玻璃燈罩內燃燒的蠟燭壁燈、一座如花瓣層層盛開的圓滑吊燈為各個空間、各處角落增添豐富表情。

整作運用「焦、濃、重、淡、清」的筆觸，佈出每個樓層的獨特風景。在帶有東方人文氣韻的空間裡，藉由墨色金屬與線條勾勒出清晰形體、色彩豐富場景層次、材質再展溫潤氣息；用靜謐、內斂、低調的風格語彙，將人文氣質與日常生活串連。

採訪 歐陽青昀



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6. 客廳、餐廳與廚房之間，僅藉格柵拉門串連，讓視覺與動線更顯通透寬敞。7.8. 光與影的變化勾勒出濃厚的自然氣息。9.2 樓書房，量體分割的書架。10.2 樓長輩房，在空間布局上更為寬裕和開闊，希望留出一些讓居住者與自我對話的空間。11.3 樓平面圖。12.4 樓平面圖。13.3 樓主臥室，使用相近色系堆疊或是大面積的質材鋪墊，進而簡單空間視覺。

6. Grated door divides the public space in partial transparency. 7.8. Light and shade in a tranquil mode. 9. Reading room on the second floor. 10. Parent's bedroom on the second floor. 11. The third floor plan. 12. The fourth floor plan. 13. Master bedroom in a humble color mode.



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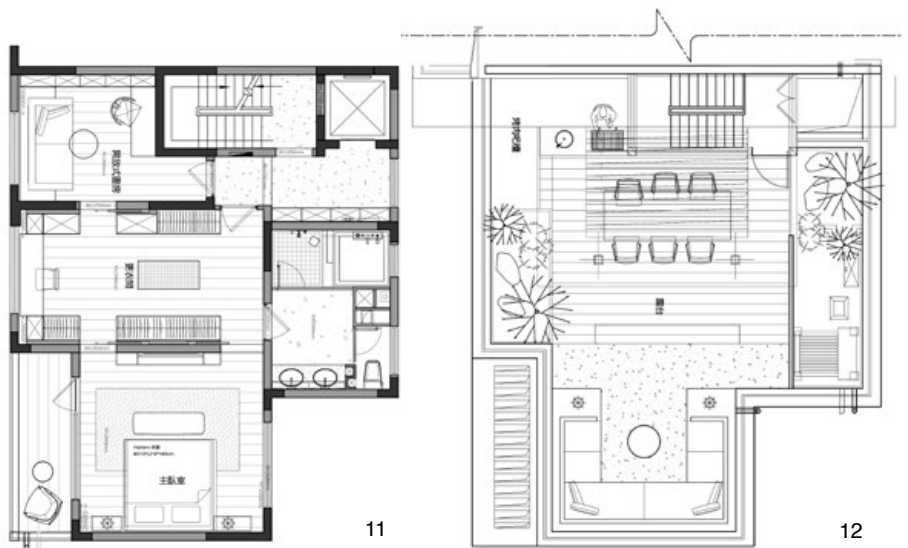
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Ji'nan Huashan Mountain is a small hill rising up from the ground which received deserved praises from ancient scholars. This residence is situated close to many century old temples and scenic natural sites. Tang tried to not just fit the house into the site but also make sure it was full of the beauty loved by literati.

Chinese culture legacy

This is a five floors villa and custom designed to be appreciated according Chinese aesthetics. Even though it is built using modern materials, the building enjoys the feel of a retreat house described in ancient Chinese documents. Tang, the designer, adopted dark colors, veneers, wood louvers, cotton and linen fabric, and the arrangement of furniture pieces align with windows which point to exceptional views.

The living room, dining room and a Chinese style kitchen are linked in plan only divided by a grated door. Cavity stone and Angora pearl white marble wrap the space on three sides while one side confronts a large window entertained the beauty of nature.

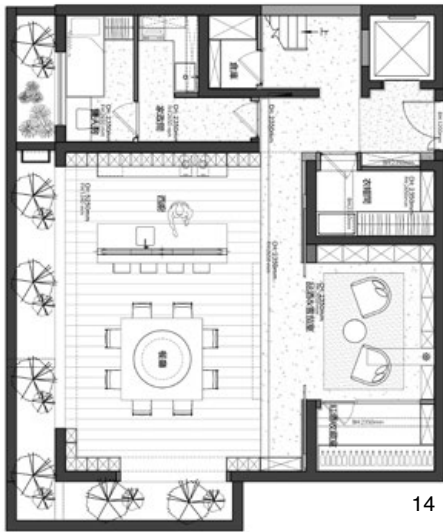


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The second and third floors contain mostly private rooms; the parents' room is on the second floor and linked to a reading room and a guest bedroom. The third floor is designated as the master bedroom and an independent reading room. The furnishings in the private zone feature a sense of total tranquility with the humble adoption of materials and color system. An ample layout assures a more relaxing comfort and invite views not just inward but also outward to nature.

14. 地下室平面圖。15. 地下室夾層平面圖。16-18. 周圍青翠挺拔的竹林景觀鋪蓋出悠然情境，木格柵從壁面一路向上延伸至天花板，藉起伏造型呼應山峰的自然語彙。19. 藝術收藏間。20. 品茶室，讓居住者可以盤腿坐臥、輕鬆愜意的談天飲茶。21. 高吧台，一邊俯視底下餐酒空間穿梭的賓客，一邊站立品茶。22. 地下室是心靈洗滌與滿足精神享受的空間。

14. Basement plan. 15. Mezzanine level plan. 16-18. Bamboo surrounds the basement and an iconic mountain ridge pattern built up of wood mullions. 19. Art collection space. 20. Tea room. 21. Bar table. 22. Basement is a place for spiritual refresh.



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Tea house surrounded by bamboo

The basement is an exclusive site for mental freshness and leisurely comfort. There is a bar table, surrounded by bamboo, and a panel of wood mullions extends upward to represent mountain ridges. Tang inserted a mezzanine level which is dedicated to art storage and a tea room.

The basement is a good place to host a tea ceremony party as being frequently described in many ancient scholar's writings. Old literati love to enjoy tea in a tea house where incense burns and tea aromatics permeate around.

Tang is good at using color and material texture to enrich spatial feeling, also he optimizes natural light as a source for space. Light passing through glass or wood screens comes out in different pattern. The changes in light and shadow outline a strong natural atmosphere, while a wall lamp burning like a candle inside a glass lampshade, and a smooth chandelier blooming like layers of petals add rich expressions to each space and corner.

Using the brushstrokes of "focus, density, weight, lightness, and clarity," the unique landscape of each floor is laid out. In the space imbued with an oriental cultural atmosphere, clear forms, colorful scenes, and the warm texture of materials are delineated through ink-colored metal and lines.

建材分析 Material Analysis

1. 深色木皮、木百葉窗、棉麻、布料等材質，以自然質樸的肌理與柔和色彩，帶出溫潤底蘊。2. 石材選用天然洞石與安格拉克白輔襯空間的內斂靜謐感，並呼應窗外的自然景觀。

1. Dark color veneer, wood mullion, fabric material and other natural material are used extensively to offer a sense of tranquil comfort. 2. Natural stone like gravity stone and marble are used to clad over the surface of wall.

溝通重點 Communication Note

1. 此案得天獨厚的自然景觀、與歷史文化，加上建築本身是以山為精神建造，所以設計師便以與自然結合、融合東方人文的室內設計風格來與之呼應。2. 跳脫傳統的生活調性，以東方人文意境作為空間基底，搭配西方的現代語彙，呈現獨一無二的當代設計。

1. The site enjoys the exceptional beauty of nature and the design unites the space with nature to represent an Asian scholar's view of cosmology. 2. The unique part of the design fuses Asian philosophy and contemporary organization of forms and material.