

# Villa Smriti Curtiage, Yanlord Land Suzhou

## 蘇州仁恆 耦前別墅

**設計者** 邱德光設計 / 邱德光  
**參與者** 劉家麟 陳惠君 廖珮晶 鄭清文 駱盈樺 林佩玲 江鐫如  
姚道元 陸鈺雯 簡詩霓 李妍儀  
**攝影者** 王廳  
**空間性質** 住宅  
**坐落位置** 中國  
**主要材料** 雪花白石材、銀灰洞石橡木染灰、方管烤漆、壓克力、  
鍍鈦灰、黃銅、噴漆、壁紙、皮革  
**面積** 1090 坪  
**項目年份** 2018 年

**Designers** TK CHU Design / TK Chu  
**Participant** Bryant Liu, Claire Chen, Egerie Liao, Kevin Zheng, Penny Lu,  
Penny Lin, Maru Jiang, Peter Yao, Chelsea Lu, Chobit Jian,  
Yanyi Lee  
**Photographers** Ting Wang  
**Category** Residence  
**Location** China  
**Materials** snow flake marble, silver cavity stone, oak wood, metal tube,  
acrylic, titanium gilt plate, copper, paint, wall paper, leather  
**Size** 3603.3m<sup>2</sup>  
**Project year** 2018



姑蘇城、耦園，不只因建築為名，而是曾經存在的情感與故事，讓其永流。  
當住宅透過建築、設計，回歸地上地下、人與自然、內在與外在合而為一的思想，  
設計早已昇華為藝術。

「姑蘇城外寒山寺，夜半鐘聲到客船。」唐朝詩人張繼的一首《楓橋夜泊》，打響了姑蘇城的名聲。姑蘇城為現今的蘇州古城區，是中國現存最古老的城市之一，城內留存的蘇式園林景觀，不僅讓蘇州成為中國古典園林的代表，更被譽為「中國園林之城」。《蘇州仁恆耦前別墅》就坐落在蘇州的古城區

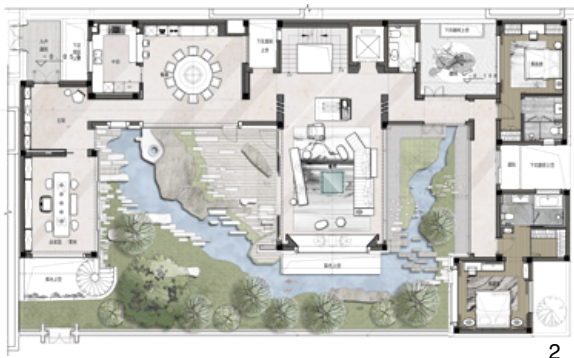
內，鄰近的園林耦園流傳著一段「耦園住佳耦，城曲築詩城」的佳話，因建案的地理位置以及歷史背景的緣故，為建築外觀、構造定下了結合現代風格又帶有傳統東方風情的面貌。邱德光設計團隊在建案初期，就將建築外觀融合室內設計提出建議並參與討論。

《蘇州仁恆耦前別墅》的設計以中國園林藝術「天人合一」的哲學思想為基礎，並透過兩條軸線展開。

#### 橫軸：與室外自然合而為一

中國傳統園林不同於其他園林，並不單只是塑造一具體自然景觀，而是重於「立意」，是將自然景物融合藝術、賦予詩情畫意，再現於園林建築之中，進而創造出一新意境。

《蘇州仁恆耦前別墅》的建築即是圍繞著1樓的園林景觀規劃建造，地上兩個樓面以橫軸水平開展，設計團隊跳脫傳統室內設計的佈局思考，例如，將客廳化作「亭」，「亭」是園林建築中不可或缺的一角，延續四周敞開、內外滲透的特徵，讓原本單向的客廳座位與視角，產生雙向甚至多向的延伸；家具也特別選用原始、具自然感的材質與設計，營造乘坐在石凳上、倚靠在木椅邊的景象。透過開放式的設計，讓客廳自然而然的與窗外園林相互融合，強調室內外無界線、與大自然合而為一的理念。



## TK Chu



邱德光設計 / 邱德光

邱德光從事設計行業至今已逾40年，以其深厚的美學素養，將裝飾元素結合當代設計，開創新裝飾主義NEO ART DECO東方美學風格。作為邱德光設計、德光居家居品牌的創辦人，始終推陳出新，以延綿不斷的「時代風格」影響了一代代設計師。他揉合華麗、藝術及時尚元素，形塑當代東方美學與時尚多元的生活形態，對消費者的洞察力讓邱德光被譽為「豪宅風向標」。

知名作品有NAGA上院、星河灣，到北京萬科·如園、保利·和光塵樾、蘇州綠城·江南里、仁恆·棠北天連墅、武漢華僑城·原岸，邱德光憑藉敏銳的營銷思維和創作態度，以鮮明、多變的風格，攜手地產品牌挖掘消費者需求共建人居產品，創造出獨樹一格的記憶點。

#### TK CHU Design / TK Chu

TK Chu has worked in the business for the last 40 years. He loves to use decorative elements and terms them as NEO ART DECO style. He is the founder of several home furnishing brands and has had tremendous influence in luxurious real-estate developments, such as NAGA Home, Chateau Star River, VANKE Beijing, Poly Group, Suzhou Green Town, to name but a few. Chu's creativity and innovative spirit has attracted many followers and led design trends well known by people on both sides of the straits.

1. 將客廳化作「亭」，讓原本單向的客廳座位與視角，產生雙向甚至多向的延伸。2. 1樓平面圖。

1. The living room is like a pavilion that opens up to a garden courtyard with a 360 degree view. 2. The first floor plan.





同時借用中國傳統建築中的一境又一境，從大門入口、穿廊走道，藉由牆體的錯位排列，框景、借景的手法，達到一步一景、移步換景，製造柳暗花明又一村的景象。位於入口玄關旁的茶室，是與其他場域相隔的獨立空間，也是主人自己的一方天地，書格牆櫃向下延伸，透過戶外的樓梯連結地下室的收藏室，將最私密、最寂靜的一隅留給自己。

#### 縱軸：與內在自我相互串連

相較與自然融合、受陽光普照的地上樓面，如何與沒有採光的地下樓面串連，是設計之初希望突破的問題。鑽研建築結構後，將地下兩個樓面以縱軸垂直串連，引用中式古寺、塔廟的木結構建築手法，鑿出一採光天井，四周搭配鋼材與玻璃成鋼架盤旋，從地面一階一階向下，隨著步伐、氛圍的變化，再經過一平面過渡轉折，思緒逐漸沈澱與平靜，好似進入一隱密的內心聖殿。地下室兩個樓面分別規劃娛樂空間、酒吧以及藝術收藏品的展示空間，希望讓居住者內在的私慾在此得





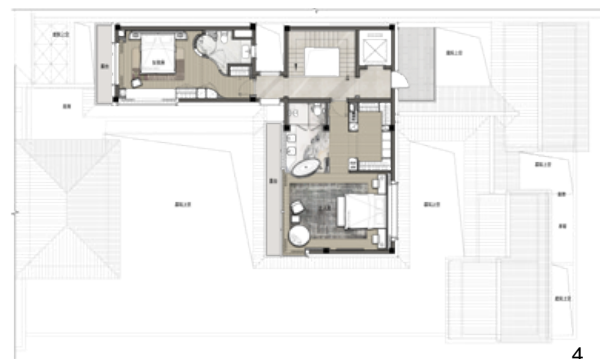
3

到釋放。客廳中央的茶几，檯面可在透明與半透明間變化，一路穿透、鏈結地下空間，望向最底層擺放的楊柏林藝術家的雕塑作品。

中國園林不僅僅是一種建築形式，而是集建築、書畫、文學、園藝等藝術範疇的中國美學文化。《蘇州仁恆 耦前別墅》一案透過建築、設計實現了地上與地下、人與自然、內在與外在合二為一中心思想，為《蘇州仁恆 耦前別墅》注入獨有的東方美學靈魂。採訪「歐陽青昀

3. 開放式的設計讓客廳與園林相互融合，強調室內外無界線、與大自然合而為一的理念。4.2 樓平面圖。

3. Natural and man-made objects mingle to form a whole. 4. The second floor plan.



4





5



6



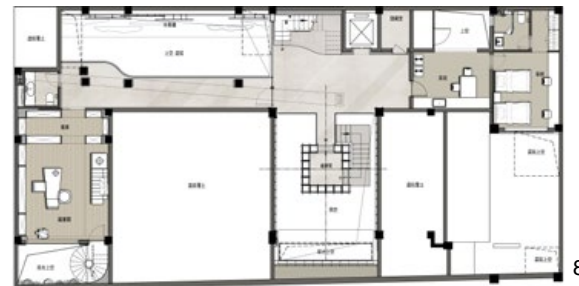
7

5. 餐廳。6.7. 茶室是與其他場域相隔的獨立空間，也是主人自己的一方天地。8. B1 平面圖。9. 茶室書格牆櫃向下延伸，透過戶外的樓梯連結地下室的收藏室。  
 5. Dining room. 6.7. Tea room is a secluded zone. 8. B1 floor plan. 9. Tea room links to a basement collection room.

Kusu city is one of the intact medieval cities in Suzhou. It has surviving several famous gardens including Lotus Root Garden. The project Villa Smriti Curtiage, Yanlord Land Suzhou takes the ideas of Chinese garden design and explores all the possibilities to bring the best experience that harmonize humans with the sky.

### Interior mingles with exterior

Chinese garden design is different from garden designs in other cultures. It is not just a spatial layout but also a total experience in aesthetics rooted deep in Chinese culture joining elements from nature and man-made like mixing poem tropes from ancient times. Villa Smriti Curtiage, Yanlord Land Suzhou is centered by a court and surrounded by an elongated indoor space. The living room is treated like a pavilion in a garden with total visual penetration to the garden court. Furnishing pieces are all made of natural materials to imprint a vivid perception as if one was wandering inside a Chinese garden.



8







A Chinese design technique called “borrowing one view from another” is used in the layout when walking from the entrance. One follows several twists and enjoy views in the gaps, long distance views, and vistas that end in the living room and garden court. A forked path leads to a tea room from the main entrance as if in a secluded space. A small staircase the follows bookshelves links to a collection room. This space is client's the most personal space.

**Extensive unfolding view calls for mental wandering**

There is a large basement in the plan and design needed to find a solution to invite light to enter. The design team studied Chinese pagoda and wood frame systems and arrived at cutting an opening to the basement. Steps leads into a transitional floor then sink down to the lowest floor, as approaching a temple housing client's inner mind. The basement floors is divided by





15

10. 藉由牆體的錯位排列，讓空間一境又一境的迴繞。11. 採光天井，鋼材與玻璃成鋼架盤旋，好似進入一隱密的內心聖殿。12-15. 地下室兩個樓面分別規劃娛樂空間、酒吧以及藝術收藏品的展示空間，希望將居住者內在的私慾在此得到釋放。16. B2 平面圖。

10. Split walls provide fragmented views usually seen in a Chinese garden. 11. Light well and it's support ing metal framework system. 12-15. Basement space is divided into spaces for leisure comfort including a bar, art room, and audio-video room. 16. B2 floor plan.

entertainment rooms, bar and art collection space. The central tea pot right below the skylight stands an art work in tremendous beauty. Chinese garden design is not simply a style rather a spatial experience fully engaged with artworks, literature, painting and gardening. Villa Smriti Curtiage, Yanlord Land Suzhou explores the essence of Chinese aesthetics and seeks a total embrace of nature and the man-made harmonized as a whole.



16

## 建材分析 Material Analysis

1. 採光天井運用木結構建築手法，搭配鋼材與玻璃成鋼架盤旋。2. 客廳中央的茶几，檯面可在透明與半透明間變化，鏈結採光天井至地下空間，望向最底層擺放的楊柏林藝術家的雕塑作品。3. 家具選用原始、具自然感的材質與設計，營造乘坐在石凳上、倚靠在木椅邊的景象。

1. Central light court is supported by metal frames in a traditional wood structural system. 2. Tea pod right below the skylight. Upon the top stands a stainless sculpture reflecting the surrounding light. 3. Furniture pieces are all natural materials to provide a sensible comfort as if wandering inside a Chinese garden.

## 溝通重點 Communication Note

1. 團隊在建案初期，就將建築外觀融合室內設計提出建議並參與討論，希望讓建築與室內設計也能合而為一。2. 因法規規範，比起地上樓面，地下樓面的空間更為寬大，但又希望將採光帶入，所以鑽研建築結構後鑿出一採光天井串連。

1. Initial design proposed a complete link between interior and exterior spaces. 2. By following the building code, the design has a larger basement which needed an innovative design solution to invite natural light to enter.