

Oriental Romance

浪漫東方

設計者」 邱德光設計事務所 / 邱德光

攝影者」 朱雨蒙

空間性質」 住宅

坐落位置」 中國

主要材料」 特殊石材、白玉蘭、銀灰洞石、新古堡灰大理石、影木染灰、
鍍鈦拉絲面（灰色）、黃銅、灰鏡、灰玻、壁布

面積」 190 坪

Designers」 TK CHU Design / T.K. Chu

Photographer」 Yumeng Zhu

Category」 Residence

Location」 China

Materials」 Natural Stones, marble, travertine, titanium plated metal, bronze,
glass, mirror, wallpaper

Size」 628m²



汲取東方精神作為空間設計的文化起點，傳遞當代居住美學。

《仁恆棠頌》落址於有「江陰城市後花園」美名的敵山灣，原型是一座百年老宅——朱氏祠堂，挪至江陰後進行 1:1 修復，以重建後的老宅作為項目展示中心，亦是當地的新文化殿堂。

業主期望此項目能汲取江陰的精神，塑造一片歷史文化與國際基因融合的現代中式住宅，呈現當地獨特的人文風貌。據此，邱德光設計師汲取東方精神作為空間設計的文化起點，揉合現代藝術與優雅生活，並重新解構傳統審美認知，令全作貫穿當代、藝術、夢幻三大要素，傳遞當代東方居住美學。

光井並奏的東方院墅

梁思成說：「對於中國人來說，有了一個自己的院落，精神才算真正有了著落」。這座宅邸不僅代入了東方院落之意，更強調自然與生活融為一體，淡化室內外分界，緊密院落景致與日常的關係。



T.K. Chu



邱德光設計事務所 / 邱德光

以全方位角度切入室內設計，用當代語言重新詮釋新裝飾藝術，與世界動態俱進，結合生活、材料、藝術，重塑作品。設計團隊整合不同領域、思維碰撞，讓空間設計不再只是單一的建築、設計、藝術品，而是統御全面性設計元素，相互渲染，與空間對話。

T.K. Chu Design / T.K. Chu

The firm approaches interior design from an all-round perspective. They use modern language to reinterpret new installation arts, keep up pace with the dynamics of the world, and reshape design by combining life, materials, and art. The design team integrates different fields and inspirations, ensuring that space design is not separated as building, design, or artwork, but rather comprehensive design elements rendering dialogue with the space.

1. 客廳天花板採用曲線遮飾樑柱，飾以點狀燈光，降低與天光的衝突。
2. 從玄關看向中央天井，以一顆一分为二的「基石」，一半在室內，一半在室外，統合兩個獨立空間，形成和諧共生。

1. The curved ceiling of the living room conceals the structural elements and is decorated with point lights to reduce the conflict with the skylight. 2. Entry vestibule view into the central atrium. A "cornerstone" is divided into two, half indoors and half outdoors, linking the two independent spaces to form a harmonious symbiosis.

整棟建築在樓面功能規劃上，地面以上樓層主要用於日常所需，地下樓層提供精神娛樂，室內利用兩座天井豎向引光，使自然光線漫入其中，整體動線亦環繞著中庭天井而展開。

位於基地前段的天井中庭，連接起地面層的公共區域與二樓的起居空間，同時也是玄關的迎賓主景。設計師進一步化用景觀優勢，令比鄰庭園的客廳以及中庭周邊場域均採用落地玻璃引景，讓綠意與採光能透入室內空間，藉由材質的穿透性來消弭裡、外隔閡，居住者在動靜之中皆能享受綠意與光景。

位於西側的天井庭院，主要強化地面層與地下層之關係，特意拓寬天井尺度，令引光效果達到最佳化，連同下沉式庭院優化了建築西側的採光，它的存在不僅破除地下層舊有的昏暗景況，亦賦予地下空間更多可能性。

因中庭與居室空間融為一體，信步遊走在周邊的開放公區，視線能觸及精心營造的院景，以及看望對側的客餐廳或西廚空間，再行至南向的戶外庭院，沿途不斷遞進的視野建構出豐富的空間層次，予人移步易景之趣。





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3. 玄關與庭院，純黑色牆面映照出庭院的光景。4. 客餐廳與中央天井，在同一個場域結合餐廳、客廳和西餐廚房多樣功能，降低空間切割的侷促。
3. In the entrance hall and courtyard, the polished black walls reflect the scenery of the courtyard. 4. The living room and central atrium linking the diverse functions of the dining room, living room and open kitchen, open plan reducing the cramped space.

建材分析 Material Analysis

1. 配合呼應啟山灣在地主題，運用植物生態造景作為視覺焦點。2. 使用大量綠色石材，兼顧意象和建築架構。3. 應用藝術品堆砌人文景觀，與自然生態相對應。

1. In line with the local theme of Laoshan Bay, use landscaping as the visual focus. 2. Use a large amount of green stone considering the architecture and image framework. 3. Artworks to enhance the cultural landscapes that correspond to the natural ecology.

溝通重點 Communication Note

1. 通過對古建築的修建，結合現代化的設計語言，建構當代與傳統的文化結合。2. 為建築結構營造驚喜感，藉由天井改變舊格局，樹立新東方院墅。3. 強調宅院一體，讓啟山灣的「綠」成為主軸。

1. Through the restoration of old buildings and incorporating a modern design language, a combination of contemporary and traditional culture was constructed. 2. Create a sense of surprise for the building layout using atriums to establish a new Oriental courtyard villa. 3. Emphasize the integration of the house and courtyard, make "green" the design main theme.





5. 客廳與南向庭院，院中置入石桌，藉由不同材質的桌椅區分不同功能的場域，讓待客的形式有更多彈性選擇。6.7. 利用藝術品的擺放塑造微景觀，與整體場景相映成趣。8. 書房和香氛工作室，作為二樓入口動線連接的第一個空間，留出空間使用香氛和書籍安定心神。9. 主臥室，室內延續一樓開放的格局，結合露臺的自然風光，帶來開闊的感受。10. 主臥浴室，灰白的大理石和少許金屬點綴，襯出窗景和門框的綠意。

5. Living room south facing the courtyard view. Tables and chairs of different materials are used to distinguish areas with different functions, allowing more flexible options for entertaining guests. 6.7. The placement of artworks creates a micro-landscape that complements the overall scene. 8. The study and fragrance studio are the first space connected by the entrance route on the second floor, a space to calm the mind. 9. The master bedroom continues the open plan layout strategy as it integrates the natural scenery from the terrace, to bring a feeling of openness. 10. The master bathroom is finished with gray marble and highlighted metal accessories complement the greenery from window view.

與綠對話的精神場所

相對地上層的起居空間屬於日常自我的恣意放鬆，地下層的挑高空間更像是居住者流連人文收藏、與物對話的精神場所，並肩負宴客品鑒、娛樂社交的場地功能。在這裡，圓形酒窖與植生牆共同建構地下挑高空間的景致，翠綠飽滿的植生牆與天井的灰樸石牆，形構草木和礦物、生機與恆定之對比；也因不同的綠色石材，植生牆、酒窖、絲線等若干材料的組合呈現，或是酒窖多變的燈光、吧台的綠色石材、牆面藝術畫作自各方角度遙相對話，加重了「光與綠」的漫滲，使地下空間擺脫幽閉，煥發生氣。

與此同時，設計師取材取山灣的環境基底，將山石意象與濃鬱綠意穿插在每個轉折，有如樹木的根系，攀附空間結構生長，與室內空間一同呼吸。被命名為「永生樹」的松樹與鋪覆安蒂克綠大理石的高牆，組成天井的主視覺，這座綠意盎然的載體伴隨著日光與綠木的生命力，透入了環圍的室內空間。安蒂克綠石材也轉折至一樓的地坪，串聯起玄關、客廳以及南向庭園。抑或是從垂直方向延伸至二樓，穿入主臥室，成了房內主牆景致，再應用於主浴室，延續著清新雅致的綠色主題。

全作由內而外層層鋪墊，精心地引光、構境、借景，除了表達東方院墅的精緻審美，亦透露出定靜內觀的豐饒感悟，在開闊場景與沐光而行之際，可見藝術家 T.K home、林學明、龔燕、李鳳雪的作品與生活場景緊密嵌合，讓人在移步易景時能享受這些點睛之筆，將生活浸入於雅逸浪漫之中。撰文」江瑜





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11. 從宴客廳看下沉式庭院，室內桌上的綠植對應室外的植生牆，營造以小見大的趣味。12. 地下一層，宴客廳，設計師用繡線譜出一道通高 5 米的綠色光譜，向江陰一代的刺繡工藝致敬，在進入地下空間的第一個視覺點鋪開一道漸變的虹彩。13. 從宴客廳看書房，書房內嵌入牆面的櫃體建構多寶格的聯想。14. 一樓平面圖。15. 二樓平面圖。16. 植生牆、酒窖、吧台的綠色石材、牆面藝術畫作自各方角度遙相對話，令地下空間顯得活潑生氣。17. 收藏室，色澤淺淡的大理石堆砌客觀的載體，為收藏品提供可靠的平台。

11. View into the sunken courtyard from the banquet hall, the indoor plants' greenery echoes the exterior planting walls. 12. The entertainment space on the ground floor. The designer used embroidery thread to compose a 5-meter-high green spectrum, paying tribute to the embroidery craftsmanship of the local Jiangyin culture. 13. View from the banquet room to the study room. 14. First floor plan. 15. Second floor plan. 16. The dialogue between the artworks, greenery wall and stone materials in space make the underground space lively. 17. The collection room with light-colored marbles as background, provide a reliable platform for the collections' display.

"TangSong" development is in Laoshan Bay, which is known as the "private garden of Jiangyin City." The prototype is a century-old house - Zhu's Ancestral Hall. After relocated to Jiangyin, it was fully restored. The reconstructed old house functions as a development complex's exhibition center, and the house is also a new cultural palace for the local area.

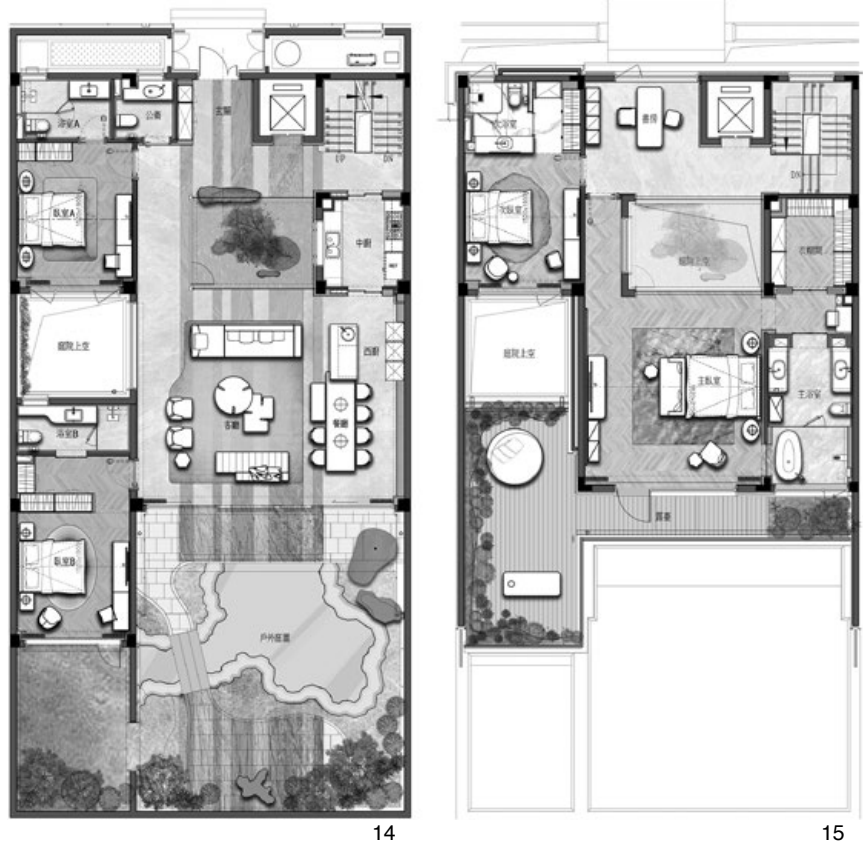
The owner hoped to create a modern Chinese-style residence that integrates history, culture and international elements that represent unique local cultural features. Accordingly, designer Chu took the oriental cultural spirit as an origin of the space design to combine modern art and elegant lifestyle as a re-construction of traditional aesthetic cognition. The whole project religiously consists of the three major elements of contemporary art to convey contemporary oriental living aesthetics.

Oriental courtyard villa

Liang Sicheng has said: "For the Chinese, only when they have their own courtyard can their spirit be truly settled." This mansion not only embodies the meaning of an oriental courtyard, but also emphasizes the integration of nature and life, weakening the boundary between indoor and out, and closely connecting the courtyard scenery with daily life.

In terms of functional planning of the entire building, the upper levels are mainly used for daily life needs, and the ground floor dedicated to entertainment. Two atriums are created to lead natural light vertically into the interior, and the overall circulation also unfolds from the atrium.

The central atrium located in the front section of the site connects the public area on the ground floor with the living space on the second floor. It is also the main welcoming scene at the entrance. The designer further advances the landscape by using a full height glazing wall around the living room and atrium allowing greenery and lighting to flow into the interior space and eliminating the barriers between inside and outside. Residents can enjoy the greenery and scenery amidst the moment between movement and stillness.





The main purpose of the west courtyard is to mainly strengthen the relationship between the first floor and lower floor. It deliberately widens the atrium scale to optimize the natural light harvesting effect. With the sunken courtyard, it optimizes the lighting on the west side of the building, not only eliminating the dark scene of the underground floor also provide more spatial possibilities. Because the atrium is conceptually integrated with the living space, one can walk along the open public area and enjoy the deliberately created courtyard views as well as travel to the south-facing outdoor courtyard. Along the way, the progressive vision creates rich spatial levels, giving people the pleasure of changing scenery as they move.

A place for dialogue with green

Compared with the living space on the upper floor, the double height space at the lower level is more like a spiritual place for residents to enjoy humanistic conversations and collections. It also serves as a venue for banqueting, tasting, entertainment and socializing. The circular wine cellar and the planting wall jointly create the scenery of the space. The lush green planting wall and the gray stone wall of the patio create a contrast between vitality and stability; "The diffuse penetration of "light and green" makes the underground space one full of vitality.

At the same time, the designer took references from the Laoshan Bay surroundings and interspersed image of rocks and rich greenery at every corner, just like the root system of a tree, growing along the spatial structure and breathing within the indoor space. The pine named "Eternal Tree" and the high wall finished with green colored marble form the visual focal point of the atrium. This green volume, accompanied by the vitality of daylight and green trees, penetrates the surrounding indoor space.



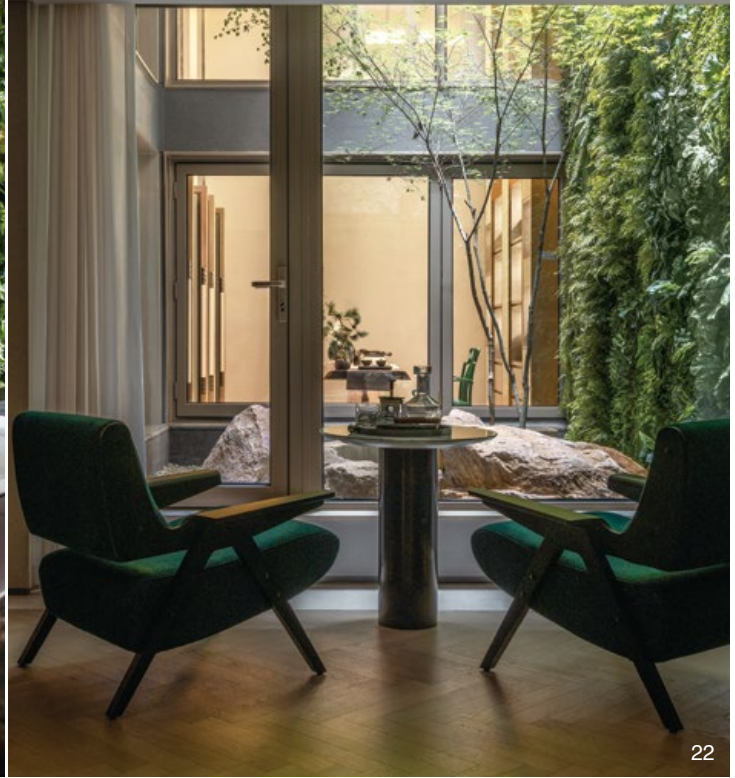
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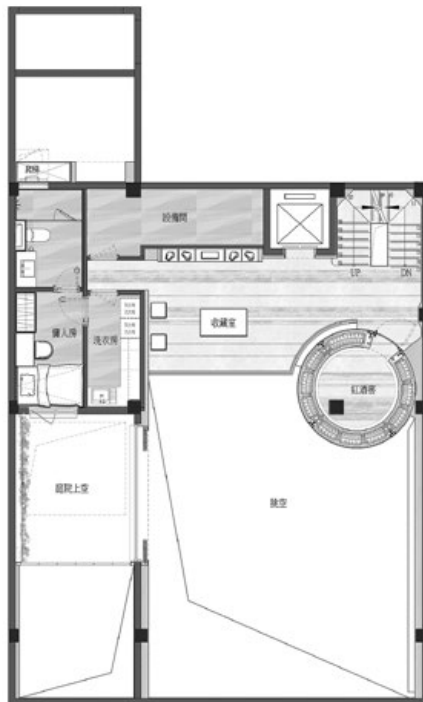
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18. 藝術作品與生活場景緊密嵌合。19. 女孩房空間氛圍溫雅。20. 男孩房整體風格沉穩。21. 品茶區局部，木質桌面提供沉靜的東方氣息。22. 從雪茄區看下沉庭院，下沉的天花帶來安定的情緒，加強雪茄區的私密氛圍，與品茶區隔著庭院相望。23. 地下一樓平面圖。24. 夾層平面圖。

18. Artworks are closely integrated with scenes. 19. The elegant girl's room. 20. The boy's room with an overall calmness. 21. The tea tasting area, wooden tabletops provide a calm oriental atmosphere. 22. View into the sunken courtyard from the cigar room, the lowered ceiling plane enhances the private atmosphere of the space. 23. Ground floor plan. 24. Mezzanine floor plan.

It also extends vertically to the upper floor to become the feature wall of the master bedroom to continue the fresh and elegant green design theme.

The whole project is carefully constructed layer by layer from the inside to the outside, deliberately introducing light, framing views, and borrowing scenery. In addition to expressing the exquisite aesthetics of the oriental courtyard villa, it also reveals the rich perception of tranquility and inner contemplation. When walking in the open scene bathed in light, one can enjoy the art works by artists T.K home, Lin Xueming, Gong Yan, and Li Fengxue. Art closely integrated with life scenes, allowing people to enjoy these finishing touches and immerse themselves in elegance and romance.



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