

向羅斯柯致敬 Pay Respect to Mark Rothko

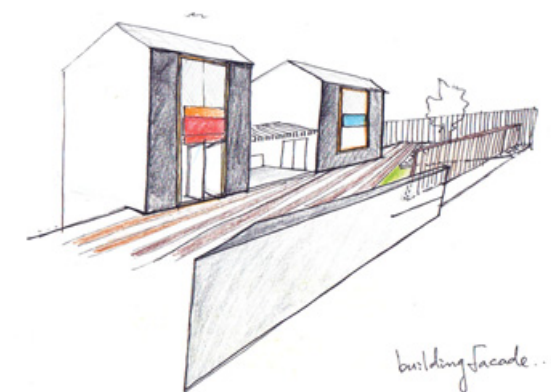
設計者」水相設計 李智翔
參與者」陳凱倫
攝影者」Sam+Yvonne
空間性質」住宅
坐落位置」台北
主要材料」木紋磚、鐵件、鑽石檀木地板、印度黑大理石、柚木、集層木地板、栓木皮染色、風化板、雲白碧玉大理石
面積」280坪
設計時間」2009年4月至6月
施工時間」2009年7月2010年至3月
設計費」NTD1,000,000
工程總價」NTD13,000,000 (不含廚具、家具)

Designer」 Waterfrom Design /Nic Lee
Participants」 Kevin Chen
Photographer」 Sam+Yvonne
Category」 residence
Location」 Taipei
Floor Area」 925m²
Material」 wood, stainless steel, marble, glass
Design Period」 April.2009-June.2009
Construction Period」 July.2009-June.2010
Design fee」 NTD1,000,000
Construction cost」 NTD13,000,000

夫妻從事服務業，原本為了週末度假需求才決定購下這間位在台北郊區的別墅。居住人口單純，除了偶爾會來訪的父母外，平日僅夫妻兩人居住而已。雖是別墅，但因社區鄰棟相近，希望透過設計有較高的隱私性及寬敞的停車空間。夫妻倆都很有品味，喜歡設計類的事物，風格上喜歡極簡又帶有些較前衛的特色。建築物在四、五年前即被前屋主翻新過，但古典的室內風格與建築外牆平凡的二丁掛磚乃一開始業主最不喜歡的地方。希望透過改造方式，保留既有建築本體，轉換風格調性；室內空間也希望較開闊不封閉；而荒亂的庭院也需要再整理。

The couple works in the service sector. They bought this villa as weekend house. Only the couple and occasionally their parents will live here. Even though it is a house villa, it is closely linked to the adjacent apartment therefore the problem of privacy was a high concern. The couple has very good taste and they all like their design furnishing pieces to be in a simple and modernistic style. The building was renovated five years ago by a former owner; yet its existing style was not attractive to the current owners.

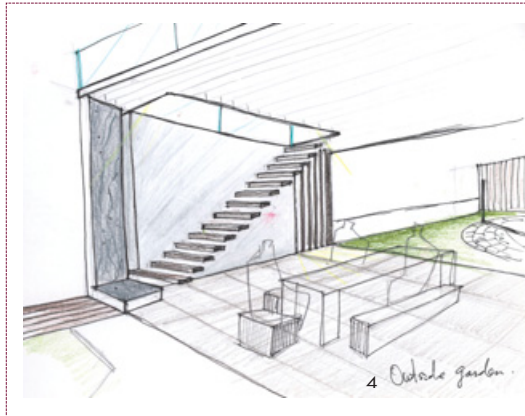
The renovation project opened up its interior layout and included the redesign of its courtyard. The spatial style needed to be completely remodeled to fit the needs of the current owners.



1. 建築外觀立面，建築外牆用樸實的木紋水泥磚產生對比性。2. 建築立面開窗，藉由不同大小的長方形色塊平行排列整合，Rothko的巨幅直式畫布拉近了人與建築的距離。3. Sketch-建築立面

1. Building façade - rustic cement board with wood pattern 2. Rothko's replicated prints on the surface of the building; they are laid with different proportions 3. Building façade - designer's sketch





設計概念

「我們喜歡用簡單的語言表達複雜的思想。我們選擇大號尺幅是因為其毫不含糊的衝擊力。我們希望重建繪畫的層面。我們使用平面圖象，因為它能毀滅幻覺、表現真理。」馬克·羅斯柯

Design Concept

"We favor the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth." By Mark Rothko

4. Sketch-戶外庭院。5. 室內入口。6. 自走道眺望挑空的客廳空間。7. 四根柱子的柱身覆蓋不同形式的L Shape，以界定空間區塊。
4 Outdoor garden - designer's sketch 5. Interior opening 6. A view from the pathway towards the living room 7. Four columns define a decremented space



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8. 縫隙引來的光，是跳躍的時間痕跡。9. 空間裡運用最簡單的語言來表達複雜的思想。
8. Light let out from a cleavage records a moment of time 9. Spatial language is easy to read

概念之一 羅斯柯

半新不舊的建築基地(米色二丁掛磚外牆)，在經濟、環保前提下，保留大部分既有建築本體。黑色外掛磚覆蓋了沒精神的建築表情，變成了Rothko的巨幅直式畫布；散落的建築立面開窗，藉由不同大小的長方形色塊平行排列整合，大尺度的畫布拉近了人與建築的距離，圍圈出自我經驗的世界。

1. Rothko

The architecture site (an off-white tile facade) is in between old and new. On economical and bio-friendly conditions, we kept most of original architecture. Black tile facade covers boring expressions of architecture, and accepts the large vertical painting panel of Rothko. Several windows on the facade are integrated by colorful rectangles in different sizes. Big panels make the distance between people and architecture shorter, and frame a self world.

概念之二 變臉

散落在空間中的四根柱子，讓柱子的點變成了靈感的線：柱身覆蓋不同形式的L Shape，以界定空間區塊；同時，餐廳中弧形牆產生又隱藏了那個點。以「變臉」的設計觀點出發，改變材質，改變容器的表情。

2 Face-Off

Four pillars in the space are spots, but they connect as a line of inspiration. Bodies of pillars are covered with L-shapes in different ways, while the arc wall in the dining room produces and hides the spot as well. The design started from the viewpoint of "face-off", to change the texture and expressions of containers.





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10. 客廳與餐廳之間呈現開闊而流暢的動線關係。11. 客廳後方的Lounge Room，如雕塑般的白色木作格柵，賦予空間更多層次感。
10. Spacious linkage between living and dining rooms 11. Lounge room behind the living room and a white color grating panel gives the space more depth

建材分析

木紋水泥磚：建築立面是以鐵件重新整理散落的窗框，大面積色塊營造較時尚摩登的感受。因此在建築外牆希望營造反差，用樸實の木紋水泥磚產生對比性。

日式外掛磚：以較經濟的方式保留既有的二丁掛磚，省去拆除及重做防水的浩大工程，利用金屬架與日式外掛磚直接掛磚覆蓋表面，也具有更多一層防水與隔熱功效，轉換成較沉靜的背景質感。

削光鋁：擺脫制式的木格柵，增建的露臺以削光鋁乾淨的顏色與線條表達出更細膩的光影變化，整體空間更純淨靜謐。

年輪磚：庭院景觀設計以年輪磚拼出圓形的日晷象徵，利用燈具的垂直水平位置創造出猶如日晷變化的趣味。

外牆金屬漆：節省成本用漆料覆蓋住二丁掛紋路與顏色，屬於室外塗料。



如雕塑般的白色木作格柵細部。
Details, white wood mullion

Materials

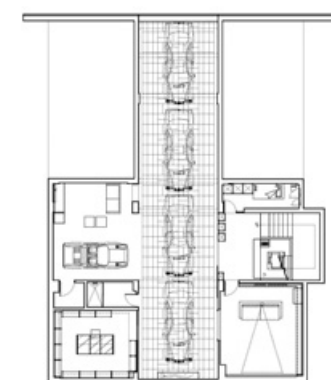
Wood-pattern cement board: The main façade is dominated by metal framework that has large proportional sections with strong contrasts among the material. Wood pattern cement board directly confronts the metal surface.

Tile in the Japanese style: Without tearing down the existing tile surface of the building, the project uses metal framework and Japanese tiles to cover the surface of the building. This saves money on waterproof work and heat insulation.

Aluminum panel in a rustic surface: Using aluminum panel as a grating system to fence the balcony, the project offers a subtle gradation in lighting quality

Tiles with the annual wood: growth rings and a pattern like a sundial. Both gives visual interest in the garden

Metallic paint on the surface of building: Using metal paint on the surface to match with the color and pattern of the building



B2平面配置圖。B2 floors plans



B1平面配置圖。B1 floors plans



1樓平面配置圖。1st floors plans



2樓平面配置圖。2nd floors plans



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12. 露臺與B1的空間關係。13. B1-庭院景觀設計。14. B1-以年輪磚拼出圓形的日晷象徵，結合燈具線條創造如日晷變化的趣味。15. 一樓開放式廚房與戶外連結緊密。16. 新建露臺以削光鋁傳遞出更細膩的光影變化。
12. Baloney and basement space 13. Garden design in B1 14. Sundial pattern and lighting fixture 15. Open style kitchen that links the outdoor garden in close relationship 16. Balcony and its lighting effect

概念之三 縫隙的光
縫隙引來的光，是跳躍的時間痕跡。車庫上木頭、鋁製的格柵線條與風鈴木相互競影；扭曲的白色隔屏，以3D狀的水滴立體浮現，不同觀看角度產生不一樣的形狀；陽光在新建的鋁格柵露臺身上游移，此刻初秋，時間來到午後一點一刻。

3. Lights through Cracks
Lights through cracks are jumping traces of time. Wooden and aluminous grating which tops on the car shed competes the shadow length with trumpet trees. The twisted curve white grating board represents a 3-D water drop with different shapes when people look at it in each direction. Open the first floor wall to connect with the basement, for creating a balcony having dialogue with the nature. Sunlight moves in the aluminous grating, in the beginning of autumn.

概念之四 日晷團圓
光線的游移是這間房子的天然時鐘。庭院上的日晷造型設計，乃藉由庭院的年輪磚拼出象徵家人團聚的圓；直立燈具則模擬出晷針與晷影的意象，在光陰流逝中珍惜一家人團聚的緣分。

4. Sundial Gathering
The movement of lights is the natural clock in this house. The design of sundial shape in the court symbolizes family gathering through bricks with sundial pattern. The upright luminaries simulate the image of hand and shadow of sundial treasure. The precious time being together with the family.



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概念之五 寧靜的速度
 車庫車道的長向直線設計，彷彿是飛機跑道的起飛速度；然而當走到盡頭，望見天井的光落下，除了改變車庫晦暗的刻板印象，更賦予速度一種寧靜感。

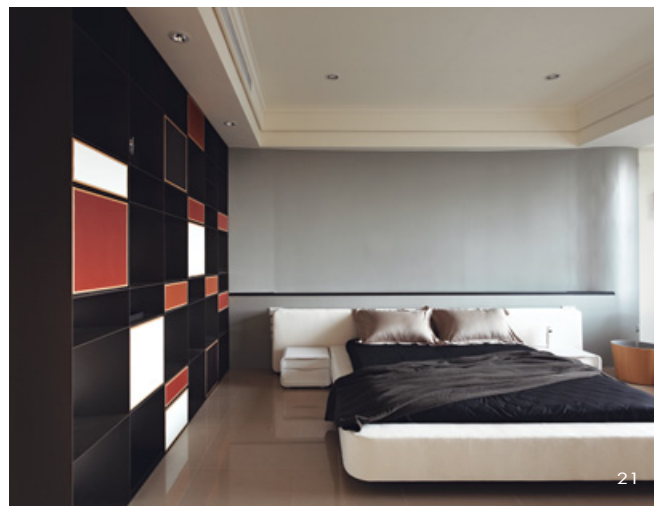
5. Tranquil Speed
 The long straightway design for the garage gives a speedy feeling as an airplane runway. Driving to the end of the way, when sunlight casts down from light-well, it changes a stereotype of dark garages, and endows the speed with tranquility.

溝通重點

1. 由於此案建物格局相當理想，無需有太多隔間，設計主軸為將建物以改造方式，保留既有建築本體。故初期溝通在於材質重整與選配，進而在風格重新賦予空間一種極簡及些許前衛感的特色，呼應居住者的品味。
2. 中期討論的重點在於整棟建築的結構面與動線關係，像是露台呈現，如何與室外串聯、連結的方式。
3. 家具的搭配，如何讓選購家具的線條、色彩能夠與整體空間相融合。

Communication Notes

1. Existing conditions were good for the renovation job. Most parts of the building were unaltered with only additions to the furnishings. The way of choosing proper material expresses both the designers and client's interest in spatial style and ambience
2. In middle of the communication phase, the discussion mainly focused on orientation systems and structural integrity. Balcony was a main concern of this design
3. Choosing proper furniture pieces was crucial to the space; its color and pattern needed careful studies and selection.



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17. B2-車庫車道的長向直線設計，強化了如飛機跑道起飛時的速度感。18. B2-車庫旁新闢的收藏室，滿足屋主的爱車收藏嗜好。19. B1-餐廳。20. B1-主要生活起居間。21. 二樓的主臥室。

17. Garage in B2 18. Exhibition space aside the garage displays the client's collection 19. Dining room in B1 20. Living room in B1 21. The second floor bedroom



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