

# Abstract Landscape

## 水嶽為境

設計者 | 水相設計 / 李智翔

參與者 | 陳哲

攝影者 | 圖起乘李國民影像事務所

空間性質 | 住宅

坐落位置 | 台灣

主要材料 | 生鐵板、竹皮、木皮、石皮、金屬沖孔網、黑洞石、洞石漆、印刷玻璃、條紋玻璃、黑條石、手工漆、壁紙

面積 | 45 坪

設計時間 | 2016 年 5 月至 9 月

施工時間 | 2016 年 10 月至 2017 年 4 月

Designer | Waterfrom Design Co., Ltd. / Nic Lee

Participant | Xi Chen

Photographer | Figure x Lee Kuo-Min Studio

Category | Residence

Location | Taiwan

Materials | cast iron, bamboo skin, veneer, stone, perforated metal board, stone paint, printed glass, strip pattern glass, hand-made paint, wall paper

Size | 150m<sup>2</sup>

Design period | May – September 2016

Construction period | October 2016 – April 2017



木、竹、石組構之幾何分割素牆，儼如巒岬山壁微風景，白漆漫塗下材料逐一整合，但底質肌理卻是立體隱現，既含蓄韜韞亦交馳映襯，流露著似澹實華的工緻和細巧。

灝氣浮天，霽日皦皦，照得一彎長河澶涸明淨，自與碧空對景；遠處則有蒼綠林麓伏隱，翳蒼蒨蔓，樞爽櫛樛。飽覽川嶽之景的都會住宅，地理上右接大屯山左壤淡水河出海口，不僅青嶂翠色遐邇相疊，更能感受水韻時而灑潏潏潏、時而湍滂澎湃的萬千氣象。對李智翔來說，天地間蘊含之形廓、層理與顏色是野性且懋美紛糅，如何在一個講究純粹室內背景但不失質感的住家場域，使其留白卻也豐富，自然界物象正是一個參酌，因而蜿蜒馳放有機線條、濃淡斑駁之色差與複合性材料拼貼演繹，凝聚成這次的實踐方向。舉凡篷幔般高低陟降的天花、遷迤曲邊廊道弧牆，皆是對河面渤潏浪行觀象的寄寓托興，再看非均質水曲木地板，則旨在摹擬寫實樸拙的狀態；至於一道道由木、竹、石組構之幾何分割素牆，意象儼如巒岬山壁微風景，白漆漫塗下將材料逐一整合，但底質肌理卻是立體隱現，既含蓄韜韞亦交互映襯，流露著似澹實華的工緻和細巧。

### 水韻與質美

鷺望平巒靜川的都會宅，弧形建築立面兼採落地長窗來收攬戶外旖旎風光，空間和景在深淺映疊、淹潤相接下，仿若一座身在景中的瞭望臺。由客廳組成的開放場域是懽懷觀景區，亦是鍾情丹麥、世紀中期現代主義（Mid Century Modern）家具屋主陳列翫物所在，故而格局擊劃上，李智翔除了不隔平面不斷視野，亦盡力避開厚重、大塊體之家具家飾來牽掣日後排列自由度，他談到：「裝修前屋主已買了 7 成左右家具，目前雖暫時由沙發形成口字動線，但實際上留白處會陸續置入獨立的桌和椅，並採錯落式的擺法擱放角落中，概念上家具是沒有太多方向性，也不以沙發為主體產生的系統。」

確立觀景、自由家具組成兩個設計軸線後，一個簡約且含蘊質感的襯底更有助於前者。首先因室內多樑柱，李智翔為去此雜蕪而擷取了具流動感的弧形天花來包覆，之所以採曲度詮釋，一是回應建築立面和澆養長水，二則弧線可依據樑之位置輕暢擺進，高低間翕然而往，也好似河域決灑水流形廓入內。處理了天，繼之立壁，遠觀圍室的一道素縞白牆隱然有著切割面，直至近賞才覺察白漆底下，實則採礦岩、木皮、竹皮

### Nic Lee



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室內建築類 · 2016 A'Design Award & Competition 室內空間展示設計類銀獎 · 2014 亞太室內設計大獎 APIDA Excellent Award · 2013 台灣室內設計大獎 住宅空間類複層 TID 獎 · 2012 台灣室內設計大獎 工作空間類 TID 獎 · 2011 國家金點設計獎 "In honor of Mark Rothko" · 2011 台灣室內設計大獎 《2007~2010 台灣十大設計師》 · 2009 台灣室內設計大獎 商業空間類金獎

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Award Records : 2017 if Design Award ( interior design ) · 2016 A'Design Award & Competition · 2014 APIDA Excellent Award · 2013 TID Award ( multiple floors) · 2012 TID Award ( office space design) · 2011 In Honor of Mark Rothko · 2009 TID Award ( commercial space )

1. 夜色中的景觀與居室，天花如蓬垂壁，彷彿在曠野中坐看山水。  
1. Night view of main living space.



2. 公共空間不隔不斷，並以大量留白讓日後單品家具能無拘束擺放。3. 由玄關向客廳瞻看，以木皮、竹皮和採礦岩拼貼之立面再以白漆統籌。4. 玄關向客廳延伸之冲孔網立面，劃分區域之餘，穿透感皮層亦讓景深得以保留。5. 平面圖。

2. Public zone has plenty of unoccupied space for the future collection of furniture pieces. 3. A view from the lobby towards the living room. 4. Perforated metal board panel was used for the TV screen and lobby partition wall. 5. Plan.

不一而足輻輳成面體。白漆作為皮層顏色，能簡化材料綳雜，但為鉤攫其原始肌理，工法上是於漆料刷塗後再擦拭些許，讓底材似隱似透，豐富紋理得以破繭而出。

至於地板，李智翔揀擇了寬窄大小殊異、色階漸層之水曲木做複合式拼貼，冀圖摹繪出舊木感，他解釋：「木板間的色差是以百分之5為間值，所以實際上色調不會有太強烈的差異，陽光打下去有很好的效果。」如此材料意念，是挹注一種錯雜非均質的歲月感紋理來貼合場域氣質，倒非湛新勻潔。相同理絡亦呈現於家具，李智翔斟酌室內已有大量的木頭語彙，因此沙發除了棕褐原皮色再摻入醇厚洋紅，藉此層次遞嬗避開沉綿無力的單色系詮釋。





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6. 地板多顏色和各種大小塊面水曲木拼成的地板，格外自然。7. 燈飾選配上也以量體輕盈為原則，讓景觀得到最完整呈現。8. 沙發以原皮色與洋紅色相佐襯，讓顏色更有層次。9. 由沖孔板後方區塊望向廚房。  
6. Wood pieces in multiple colors and shapes interlace the floor pattern. 7. Lighting fixtures. 8. Genuine leather sofa stands in front of magenta color backdrop. 9. A view from the perforated screen towards the kitchen.



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#### 藝術為端景

玄關方入，眼際便迎來一道儼若屏風的玻璃上有黃、橘、紫三色以團塊交疊，這幀似繪似裝置的立面乃是擷取 Peter Zimmermann 用合成樹脂創作之畫作為藍本，不僅讓入口直探廚房的赤裸視線被擋下，再搭配一只有機型態感矮凳，懿美風雅端景即成。由此轉折向內是沖孔板為材的電視牆，其一體兩用，朝外是罅隙滿布的立面，讓場域水平景深可沁滲於後方；朝內則遮成一處半坪大空間，機能上是進浴廁前的過渡，卻也搭配了沖孔層架，成為一個藏物藏書的巧緻隅落。再者豁然公共空間輪廓呈一扇形，氣象益顯駘蕩，為和建築弧狀輪廓契合，因而貼近曲牆的餐桌便導入橢圓長桌，讓散擺平面的家具量體不論線條和角度皆能與大結構同儔相儷。

探進通往臥房的廊道，躡步其中能逐一翫索立面以竹皮木皮等做白漆處理，光影抹後則呈現出細膩紋理，而延此白色長廊到底端再以一道豔紅拉門收筆，是端景，亦為客房入口。李智翔利用廊道轉折之遮蔽角度，讓朱門穠麗澤半露，並用海綿蘸塗暈染以形成斑駁紋理，含蘊仿舊感。拉門之內則遞轉為一片素白，並以紅框和浮雕般的門體詮釋，藉此摹擬藝術石膏板畫凹凸面效果，李智翔談到：「在材料上其實還是有些受限，以紅色拉門來說，本來要以生漆呈現，但考量毒性而放棄，包括石膏，也怕呈現起來太粗造而捨棄。」主臥內則導入了業主喜愛的 Paul Smith 語彙，利用多種顏色美耐板拼接出繽紛的條紋櫃體，酣然成色。採訪 劉芝君



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10. 廊道底的一道豔紅色拉門，是進客房的入口。11. 拉門入內後的設計，有著浮雕般的凹凸面。  
10. Sliding door opens to the entrance to guest room. 11. Decorative motif.

The site is on a mountain hill facing the endless beauty of the sea and a river estuary, and right below the foot of the hill is full mangrove field. Nic Lee's challenge was to create a living space abundantly filled by daily activity yet also enjoying the beauty of nature. Nic introduced a rich feeling into the space and incorporated wood, stone, bamboo and other materials to give the space an extraordinary touch.

#### Ocean view and white wall

The curved curtain wall is the unique feature of the building; it gives the interior an endless view towards beauty. To preserve the ample extension into the public zone, Nic gave this zone total transparency; there are no partitions but it was kept open for future placement of purchased furniture pieces. The client's passion for Nordic modernism inspired Nic to place the furniture pieces in no precise order so that their positions can constantly change.

Nic's tactic modify the feel of the heavy structural elements was to offer a softer layer in curvature; curving walls and ceiling soften the beams and columns, and give the space a gleaming surface like a river. To introduce a more sensitive touch to the interior, Nic collaged various materials such as stone, veneer and bamboo skin to create a layer like a living tissue and paint the surface in white. The special treatment of paint surface quality relied on the tedious process of layering skill. It is opaque and vividly reveals a surface texture.

The wood floor is parquet but each material was carefully selected and placed in a unique layout featuring variation in color and texture. Nic said this treatment is particularly good under sunlight. A genuine leather sofa in a magenta color tone enlightens the space and plays good match with the wood floor.

#### Art work in vista view

The lobby provides a strong visual impression on a glass screen and is surrounded by yellow, orange and purple colors. This color arrangement was inspired by Peter Zimmermann's resin paint work. This screen diverts one's visual path where it makes a turn to a stool and then makes a turn towards a perforated panel. This partially transparent screen allows light to slip in and upon its reversed side hangs a TV set. Right on the side of the screen is a pop-up space and a door leading towards a bathroom.

The passage leading towards the private zone is covered on both sides by a painted white wood-and-bamboo skin. At the end of the passage, a red door opens to the guest room. The red door is painted in a rustic texture. The white interior marks a huge contrast with the red door. In the bedroom appears a vivid Paul Smith like color style; rich color strip pattern on the surface of wardrobe create a strong impression of the space.



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12. 主臥房地板同為水曲木拼貼，在光線打磨下呈現自然韻味。13. 主臥書房之景，深淺灰色石材拼貼亦是勾摹仿舊自然情調。14. 色調沉穩素雅的主臥房。15. 從更衣間向寢寐區瞻看。  
12. Parquet floor in master bedroom. 13. A view of the master bedroom and reading corner. 14. Humble color in the master bedroom. 15. A view from the dressing room towards the bed set.

#### 建材分析 Material Analysis

1. 入口鞋櫃門面為生鐵板。2. 玄關向電視牆延伸的立面為沖孔網。3. 客廳與廊道牆面為竹皮、木皮與探礦岩拼貼，再以白漆塗覆。4. 地板為水曲木，利用跳色與大小不等塊面拼貼出自然仿舊味道。5. 廚房中島檯為不鏽鋼搭配灰色洞石。6. 客房外的門片以馬來漆等多種漆料層疊，製造渾厚不均質皮層。7. 主臥房衣櫃以美耐板拼貼出 Paul Smith 風格的繽紛條紋立面。  
1. Cast iron piece is for a shoe case. 2. Perforated metal board is used for the TV wall. 3. Passage and living room partition wall was covered by bamboo and wood veneer, painted white. 4. Wood floor has a rich motif by using various small pieces. 5. Kitchen platform uses cavity stone and stainless steel. 6. Malay paint was used to cover unevenly the surface of woodwork. 7. Paul Smith style color was adopted for the cabinet of master bedroom.

#### 溝通重點 Communication Note

1. 業主喜愛北歐家具，因此需要一個適當的環境氛圍來加以融合。2. 朝向海景的開窗立面為弧度，因此家具配置上多方考量了與曲線的相容性。3. 考量風水，玄關要避免直窺廚房。4. 屋主對料理頗有專研，因此廚房格外講究專業配備以及實用機能。5. 由於業主尚在蒐羅喜愛的家具，室內必須留有餘裕的空間供日後擺放。6. 本次浴廁空間都保持建商的配置。1. Client's collection of Nordic furniture pieces need a good space to play match. 2. Curving window facing the Ocean view needed the right furniture pieces. 3. Fun-shui had to be considered. 4. Cooking is an important activity in this residence. 5. Space must be ample enough to accommodate the future collection of furniture pieces. 6. Existing bathroom must keep intact.