

Green Theater 青劇院

設計者 | 石坊空間設計研究 / 郭宗翰
攝影者 | Yana Zhezhela / Alek Vatagin
空間性質 | 住宅
坐落位置 | 台灣
主要材料 | 水泥粉光、訂製鐵件、實木木皮、木作噴漆、鑿多麗、SA、實木地板、特殊磚、外牆板、玻璃
面積 | 室內 90 坪 / 庭院 145 坪
設計時間 | 2015 年 1 月至 5 月
施工時間 | 2015 年 6 月至 2016 年 12 月

Designer | Materiality Design / Stephen Kuo
Photographer | Yana Zhezhela / Alek Vatagin
Category | Residence
Location | Taiwan
Materials | cement paste, tailored fabricated metal member, solid wood, paint, Pandomo, SA, solid wood floor, special tile, clad board, glass
Size | Interior: 297m²; Garden: 479m²
Design period | January – May 2015
Construction period | June 2015 – December 2016



家作為自然的劇場，
稍縱即逝的環境變化與日常動態並行演出，彼此相依合鳴。

就一般而言，環境綠地大多是被視為襯托別墅價值的輔助存在，鮮少將其當作靈感來源，石坊設計郭宗翰卻是其中之一，他的作品向來不乏出色的設計性，以及市場少見的率真氣質，這棟別墅新作整體靈感始自環境特色，以及那山居鮮明的溫度變化與清新氣味。郭宗翰回憶，初次站在這座位於山腰的別墅平台，最先感受到的是溫度與草葉香，瞬間望去，家戶屋頂與斜坡地衣，彷彿串連成一幅抽象圖景，當日光灑落後，影子位移了，畫面產生一連串的變動，眼前一切啟發了對於居家與環境關係的構想，他思忖，如何善用環境時光與景色變遷，鑄留生活記憶。

為了建立居室與環境的相依關係，郭宗翰重理內外，根據空間與環境特色而全面佈局。既然以自然作為靈感，多重視點與高低層次，似乎更切合目標，因此室內儘可能挑空、留白，換來寬廣的視域、優美的結構比例，以錯層精構垂直畫面，也利用基地坡度設下各種平台，強調多向視野與寬敞的自由動線，穿透、延伸等視覺效果，整體感受更加開揚。

基本輪廓已成，然而對於這個作品而言，真正的挑戰在於顧全隱私的前提下，如何伸展跨域，為室內構景同時串連環境風光。在郭宗翰的理想藍圖裡，重理後的空間必須抹淡人造與自然的分野，不再兩相對立，置身其中也一如徜徉大地般能感受時光遞變，同時具備種種生活機能的實用安排。於是，他再設下多道平台將腳步接駁至戶外，臨近鄰家的場域，也調整開窗角度、尺寸，迴避外界探視，讓窗框以局部攝景之姿嵌入立面，對外動線的止與進，視線的收與放，都在在打破居室侷限、顧全必要隱私；遊走其中，會發現不同的視線高度都能外望環境，每扇窗口儼如四季畫幅，自然與生活成了二重奏，彼此相依合鳴。

郭宗翰不諱言，此作承襲了石坊設計團隊一貫的美學特色，注重明快利落的線性語彙，以及對材料原生質感的偏愛，採用灰色粉光水泥作為基調，留存自然氣孔或是抹刀觸痕，為空間加入紋理等手法。特別的是，他更想像把環境氣候視覺化的可能，將明亮的藍色調錯落其中，藉著山居獨有的氣息與光線，飽滿畫面生氣。郭宗翰談到：我想在空間裡鋪陳四季韻律與明快氣息，就別墅空間而言，因為基地的海

Stephen Kuo



石坊空間設計研究 | 事務所 / 郭宗翰
2002-至今 石坊空間設計研究 設計總監 · 2005-2011 實踐大學 設計學院講師 · 2000-2002 香港商穆氏設計 設計師 · 1999-2000 英國北倫敦大學建築設計系 碩士 · 1995-1999 英國倫敦藝術大學空間設計系 學士 · 英國倫敦市政府大學藝術設計國家檢定

Materiality Design / Stephen Kuo
2002-Present Time Materiality Design / Director · 2005-2011 Shih-Chien University, College of Design / Lecturer · 2000-2002 M. Moser Associates, Hong Kong / Designer · 1999-2000 MA in Architecture & Interior Design / University of North London · 1995-1999 BA in Interior & Spatial Design / University of the Arts London · Diploma in Foundation of Art & Design / London Guildhall University

1. 庭園，順應坡地重整階梯與平台。
1. Garden view

拔高度，一天 24 小時都具有清晰變化，不但光色較為清冷明透，從黎明至深夜也都有鮮明的體感溫度變化，會選用青藍色，主要是看中它與綠地能明確對比又彼此和諧，也帶些對於藍天的呼應。藍色氣質安靜，大面積的色塊能挑亮灰色空間，當近午時刻，戶外的溫度逐漸升高，陽光透入室內投映在藍色上，會為它抹上暖度，沖淡藍色偏冷的觀感，空間在當下回應大地，即使不出家門，從色塊對光色變化的反應、身體感知，仍然可以判讀氣候。

將季節暗語明確展呈在生活境域裡，讓身體感知山區的自然變遷，此番詩意初念，落實過程卻歷經反覆思量，正說明了設計者與眾不同之處，就在於對理想的勇敢天真，以及那始終不移的信念，這些隱而未顯的細膩著墨，無不影響真實的起居感受。在這座宜人的山居別墅裡，自然與人造，質樸與鮮麗彼此交遇，風景、時光皆化為浮動不止的裝飾，山林氣息不時翩然相依、變化萬千，家成為自然的劇場，所有稍縱即逝的風光與生活動態並行演出，共織動人回憶。採訪 | 劉蕙蘋



2. 外觀，利用圍牆與斜坡，維繫住宅隱私。3. 餐廚空間，斜面天花板與開放感，空間線條簡潔卻深具張力。4. 餐廚空間，視野能放望至庭園、客廳以及泳池區，時時關照家人動態。5. 餐廚空間，設在採光最佳處，水泥粉光與清水模獨有的質感與紋理，在光色之中更顯飽滿，既純粹又豐富。
 2. Exterior view is a topographical feature. 3. Dining/kitchen. 4. Dining/kitchen and great view toward garden, living room and swimming pool. 5. Dining/kitchen enjoys great natural light and surrounded by good texture furnishing.





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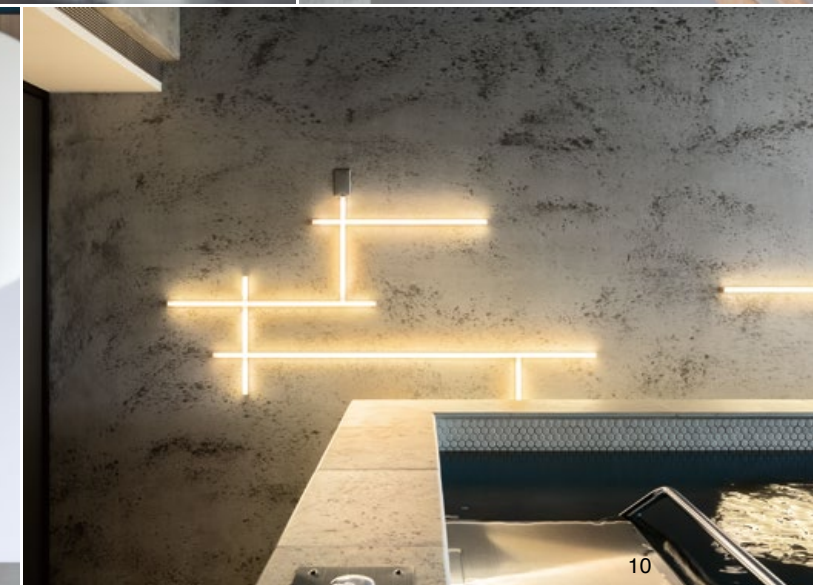
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6. 梯區，踏階透空，嵌入牆體，維繫室內的通透感。7. 客廳，利用牆屏保留居室的隱私性，同時並享採光與視野。8. 空間的錯層特色不僅引導視線多向伸展，也多形成豐富的垂直畫面。9. 用明透的玻璃拉門區隔泳池區，家人可陪伴泳訓，不時關心運動員的動態與安全。10. 泳池旁設置防水 LED 照明，燈管交錯排列，是照明裝置，也是裝飾。

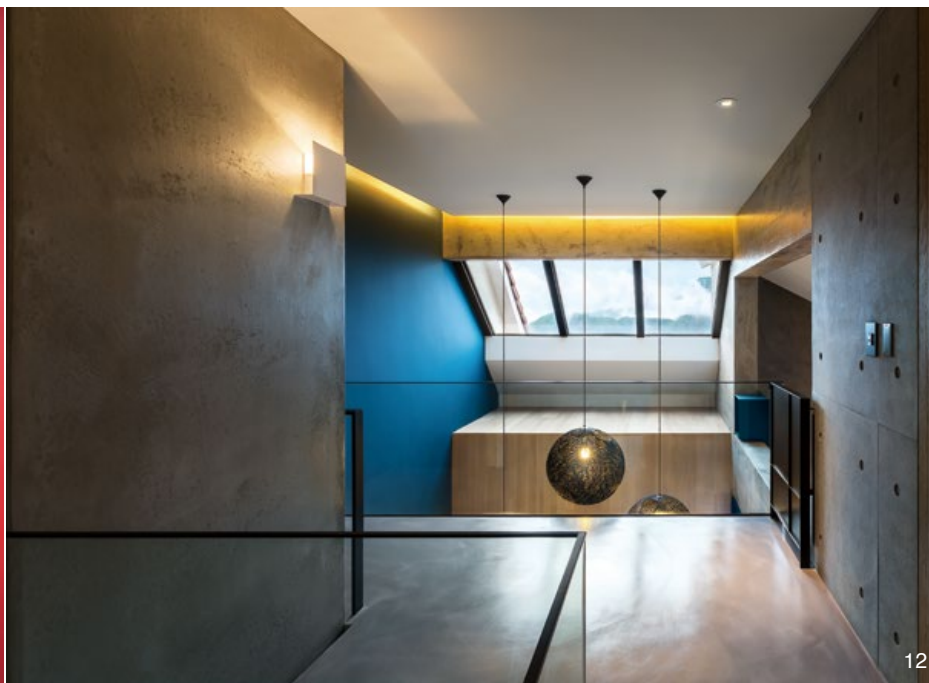
6. Staircase features transparent flights. 7. Living room enjoys a good view while retaining privacy. 8. Multiple levels create dynamic flow in the space. 9. Glass sliding door divides the swimming pool and indoor living space. 10. LED lighting in the pool area provides fun lighting in the area.

Stephen believes that the greenery surrounding this villa was truly his inspiration and from where all the design ideas were derived. Stephen recalled his first visit to the site where he saw the freshness of the grass with its vivid color and right temperature which opened up a sensuous pleading to smell the nature. In front of him there appeared an abstract view that the building's roof lines align with the hill slope and the roof's shade move in a slow pace and constantly redrawing the picture of the landscape. This vivid memory led to his pondering on building a harmonious link between the surrounding landscape and a true living texture.

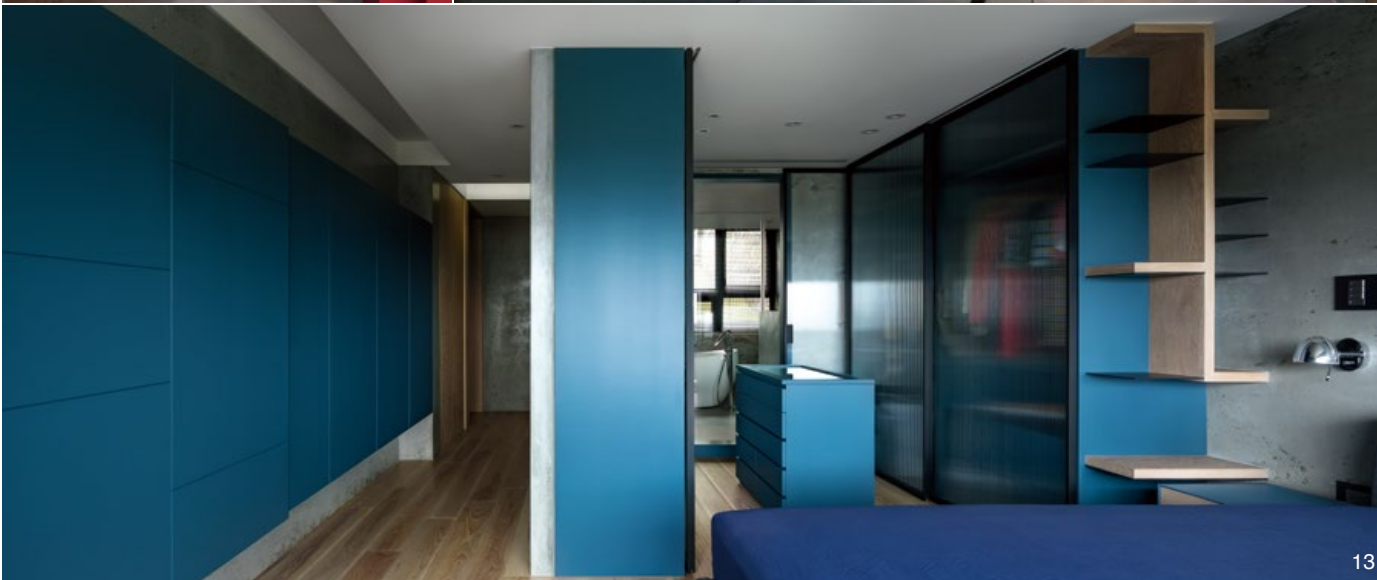
This interior cast views in a rich way because Stephen pushed the interior furnishings to a minimal so that the views can directly penetrate out and fix on the surroundings. The multiple level interior is like a slope that allows a dynamic visual energy to move in or out, up and down in a rich rhythm.



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11. 沿著紅色牆面步入健身房，房內地板鋪設防護軟墊，採取專業安全規格。12. 自二樓望向天井，利用斜屋頂開設天窗，讓日光透入居室。13. 主臥更衣室，僅用櫃牆劃界，不多設門片，維繫舒適的空間感。14. 主臥房。橫長開窗似若畫幅，隨著四季時節而演色。15. 一樓平面圖。16. 夾層平面圖。17. 二樓平面圖。

11. A red wall guiding one towards the gym. 12. A view from the second floor towards a courtyard illuminated by a skylight. 13. Master bedroom and it dressing room. 14. Master bedroom enjoys an extended horizontal view. 15. The first floor plan. 16. Mezzanine level plan. 17. The second floor plan.

One of the biggest challenges was that a penetrative interior creates a privacy control problem. Stephen's drastic proposal was to erase the polarized norm between nature and the man-made, interior and exterior, "seeing" and "to be seen." The border between inside and out is virtually invisible due to the glass panels while the main public floor is gradually descending down to the outdoor grass in a very natural way. The interior floors are set at several height levels to allow views in the designated directions and framed landscape. The walls facing neighboring building have punctured windows but are clearly oriented to certain directions to frustrate unwanted glances.

Stephen's personal style is still pretty much evident in the design. A rich textured cement paste surface is a trademark of Stephen's team and the rustic particle surface easy allows light to stick upon it creating a layer where time can be retained. Stephen said that he can see the huge difference of the temperature change from morning to night on the site, and the human body can easily detect the difference. The cyan color was selected as the main color tone for the interior furnishing because it harmonizes the space with the blue sky in morning and afternoon sunlight. Light absorbed into a cyan surrounding

can sensitively reflect the temperature; the color will warm up the space when the temperature drops while cooling it down when the temperature goes up.

What makes this villa house different from similar projects is that this villa is not an embellishment or collection; it is a true space for life, not for holidays but for day by day living. It opens up every sensuous touch of the people who dwell within and builds a close link to nature and its temporal rhythms.





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18. 夾層，疊多魔地坪強調抹痕，物料面容隨著時光不斷微細變化，更具溫度。19. 男孩房。小木屋般的空間。20. 戶外平台，利用轉折的稜線回應光線，更顯立體。21. 庭園梯階。依梯而設的屏牆，為室內加覆了一道隱私保障。22. 主臥衛浴。
18. Mezzanine level and its liquid-like PANDOMO floor. 19. Boy's room like a wood cabin. 20. Balcony. 21. Steps create a visual block from neighboring views in the garden. 22. Master bathroom.

建材分析 Material Analysis

1. 水泥粉光、清水模：營造灰階、樸素質感。2. 藍色噴漆：提亮空間、回應光色，令整體更為活潑。3. 疊多魔：強調抹痕，為空間創造紋理。
1. Cement paste, exposed concrete – humble color and texture. 2. Cyan tone special paint – a layer to reflect well the natural light. 3. PANDOMO Floor – texture floor in liquidity.

溝通重點 Communication Note

1. 希望擁有山林居所的良好視野，同時確保住宅隱私。重視餐廚空間，希望寬敞且視野良好，安排在採光最佳的位置。2. 經由地質專勘，確保建築結構的安全性。3. 必需維持紅瓦白牆、斜屋頂等建築特色。屋主全家喜歡戶外活動，重視私宅與環境的互動性。4. 屋主喜愛灰色調，質樸的材料美感。5. 所有房間都採用套房規劃，擁有專屬衛浴。需要獨立的書房空間。6. 家中有專業運動選手，要規劃至少3米長的专业泳池、一座可放置訓練設備，有安全防護措施的獨立健身房。
1. The villa needed to catch good views and preserve internal privacy. A spacious dining/kitchen space was required. 2. Furnishing work had to assure the structural safety of the building. 3. Existing Spanish style white wall/red tile roof needed to be kept. 4. Humble color and texture beauty were the major demands of the client. 5. Each room needed to be equipped with an independent bathroom. 6. A swimming pool had to be built in at least three meter long and supporting equipment room was also required.



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