


宅在台湾Ⅱ 设计新思路

解读自然与收纳的空间表现

HOUSES IN TAIWAN

A NEW INTERPRETATION ON NATURAL AND STORAGE SPACE

深圳视界文化传播有限公司 编

 辽宁科学技术出版社
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PREFACE | 前言

EXPLORING HUMANE NATURE AND RETURNING TO THE ORIGINAL ESSENCE

探索人文自然，回归原始本质

Natural humane design has always been my longing design direction. I really like natural things, and those that have a sense of history. Some old objects and materials can transmit tracks in time, the distinctive texture of materials such as old logs and moist leather both can provide a unique and special feeling within a space.

One important point of natural humane style is the use of raw or unrefined materials, for example, we intentionally leave relatively deep lines in the wood that appears in our projects. The wood is then matched with rugged slates, to both emphasize the humane contemporary design and enhance the natural feeling. Designers aim to create a certain temperament, just like when people dress themselves in order to reflect their own temperament. We also want to present a natural humane tone in our works. In some of the details, like the handling of ceiling junctions, the conversion of materials etc., we will increase detail in order to create a stronger sense of the conceptual level. We can say that through the treatment of materials and details, the basic principle of space design, namely, the "interior architecture" approach which I have always stressed, achieves the effect of expressing a natural humane feeling.

We have a case named "Green Light L House", which is located next to a mountain, and looking out from the French windows there is a bamboo forest. When you are flowing in this space, you will feel the relationship between wind and bamboo, the wind blowing the bamboo. This allows you to feel at one with nature whilst being in complete silence. The relevance of time and urgency are diminished as you are able to enter a state of complete tranquility. So we have used a rather penetrating technique for the handling of space, allowing the internal and external relationship to spreads out in a relatively connected and infiltrated form. This is a very early case in which we used slate and introduced typically outdoor rough materials indoors, this approach is slowly becoming a trend and seems to be self-perpetuating with more and more materials available to emphasize it.

Nature is basically the essence of humanity, emphasizing the link between the two is the main direction that we strive for. Like the recent case "The Introduction of Landscape - RiYueGuang, Xizhi Area", a high-rise building which is at the top of slope and enjoys an incredibly scenic geographical location. This building overlooks the entirety of Taipei, this provides breath taking views during both the day and night; of course, you may be able to see the distant mountains, and even observe the Golden Dragon Lake beneath your feet, showing an excellent base condition; at

the same time, it has the feature of a high floor with very broad vision in the front, having no barriers or shelters to obstruct the view. In such a case, we hope to bring the scenery into house, and to incorporate the external beauty into the room, this became the main subject of this design space. We focused on minimizing the definition in the relationship between the inside and outside. Firstly, the original French window at the balcony is withdrawn so that the area is expanded, and a corner is formed indoors, viewing the corner from the inside creates the effect of it being a showcase and therefore attracts attention. The balcony is also a very important feature in this space, we used a continuous slate wall which extends from the interior to the balcony area. Together with the traverse of the ceiling and wooden floors, it forms an intermediary space that adds to the blurring

of the boundaries between the interior and external architecture. For natural material or natural design, I think it is a kind of temperament, a sense of time and a description, thus I think humanity is something that is both intellectual but also emotional.

People are very diverse, and when a thing is a noumenon, you can carry other styles in this natural manner. You can hope that this space is stylish, emotional or personalized. Therefore, for a man, what he wants to show is that he has a quality space that is diverse both on the interior and exterior. For a space and designer, nature is a very important subject, because one must return to the essence, whether relaxed or not, and whether he likes it or not; while for a residence or home, I believe that making him feel relaxed is very important, we have to face many challenges, hoping to give customers more different interactions, also to improve ourselves. Thus we contact with different spaces and owners, expecting to achieve diversified integration, to show our fashion through nature and to face the spaces in natural ways. It is a tone, what it presents are some changes and conversions, which are interconnected but without conflicts.

In many cases, what we see is not the form of a real thing, since we cannot return to its most original point. I think this is a very appropriate starting point, which is what we call the essence of nature. My primal requirement for life is that by what society expects of me and my own expectations, through the popular guide, the promotion of trend and so on to gradually see this multifarious world. However, if you return to the original point, you have to be very clear about what exactly you need? Is it a good bed? Good space? Or do you need to eat and sleep well? Or do you wish for someone to come and interact with you, to take care of your family, is able to carry your memories, record some of your collections and so on? What you really want or urgently need to take care of is determined by your attitude. In some cases, being natural is not necessarily a style, it should return to your inner echoed feelings to things, but not supposed to green plants, nature, all things on earth and more. Nature should be natural and essential. There are so many changes outside and sometimes you return to the essential part, it is like "one in all", everything is conversed from a source, you have to clearly know what is "one", which is the original exploration. After we strip away the veil layer by layer very hard, we explore the essence and cover it up again, and you will know what I want to show and stress in the end, which is to follow the trend of presenting good appearance or technique. Drawing perspectives or 3-D pictures, but not so close to the real needs of people, just like to spend a lot of effort, but the outcome is the opposite, then many people will confuse.

Therefore, human nature seeks to see all the things by returning back to the most fundamental essence of your heart, and exploring from the truly feel inside is what we call nature. Of course, I like nature, feelings and embrace of all things, I think every people like them. More importantly, you have to know your inner desire so that you will become very natural, no longer feel afraid and

face your fear seriously. When you're serious about the things you are going to deal with, and after these things are done by your arrangement and control, you just might know the next developments and changes. Hence, exploring your inner needs is a very important lesson.

自然人文的设计一直是我向往的设计方向。我本身对于自然的東西，有历史、时间感的东西都很喜欢。一些老物件、材质能够传递时间上的痕迹，如触感旧旧的原木，温润的皮革，都特别有感觉。

自然人文的风格很重要的一点就是材质上的运用，如我们案场常常出现的原始自然的木质，特地留下比较深的纹路，再搭配粗犷的石皮，这两者都是强调自然感及人文的时间性。设计者都是在追求一种气质，像人不只是为了打扮，化妆、服装可以更好地呈现出一个整体的气质。我们也希望在自己的作品里面出现自然人文的调性。在搭配一些细节的处理上，像阴影的脱沟，材料搭接的转换，等等，我们会把一些东西做得更细致一点，比较有层次概念一点。可以说我们透过对材质、对细节的处理，对于空间设计的基本原则——我一直强调的“室内建筑”的作法，表达出自然人文之感。

我们有个“绿光L宅”的案例，它的基地条件是坐落在一座山的旁边，从落地窗看上去是一片竹林。当你在这个空间中流动的时候，你会感觉到风跟竹林之间的关系，风吹动竹林，风的姿态与竹林的影子相互追逐。然后你还可以感受到在这个过程当中，声音的阻断，变得非常宁静。时空是凝结的，凝结的空气、凝结的声音、凝结的时间感。所以我们对于空间的处理手法，是比较穿透的，内外关系是比较连结性的，渗透式地向外开散。这是我们很早期运用石皮的一个案例，把室外粗犷的材料引进到室内来，这种做法目前也慢慢成为一种风潮，越来越多的材质搭配强调这一点，似乎引领出一番热潮。

自然人文基本上是我们的本质，它会是我們一直去努力的方向。像最近一户“汐止日光引景”的案例，是在一个山坡坡顶的高层建筑，拥有非常优越的地理位置。在这个高层建筑中你可以远眺整个台北市，还有美丽的夜景；当然你也可能会看到远处的山，甚至能观察到山脚下有一个叫金龙湖的湖畔，这是极好的基地条件；但它同时又具备了高楼层的特色，前面极为开阔的视野，没有任何的阻挡及遮蔽。面对这样一个案例，我们希望能够引景入室，如何将外部的美感带领进入到室内，变成这个空间设计的主要课题。我们针对把内外关系模糊化首先做了几件事情，一是将原本阳台的落地窗做了一个退缩，让原本的阳台面积加大，让一个corner转移到室内来，从室内观赏这个角落的时候就像是一个橱窗；另外阳台成为空间中一个非常重要的点，我们采用一个连续石皮墙面从室内一直延伸到阳台区，加上天花、木质地板两个部分的横贯，形成一个中介空间，让这种in between的关系产生了连结，这是我们在做室内建筑内外连续的一种重要的手法。对于自然的材料、自然的设计，我想应该就是一种气质、一种时间感、一种形容，所以我觉得对于人文来说是比较有知性的、有感受的东西。

人都是很多元化的，当一个东西是一个本体的时候，你在一个自然的态度里面可以承载别的风格。你可以希望这个空间是时尚的，也可以是感性的、有个性的。所以对于一个人来说，他所希望能够表现出来的面向是具有多元化特质的；对于空间，对设计师来说自然是一个非常重要的课题，因为他必须要回归到本质，原本的喜不喜欢，轻不轻松；而对于住宅对于家，我觉得能够让他轻松是很重要的件事，我们必须面对很多挑战，我们希望能给客户更多更新更不同的互动，同时也让自己提升。所以我们在接触不同的空间、业主，希望能够多元化地融合，能够透过自然去呈现我们的时尚，透过自然的方式去面对空间。它是一个基调，呈现出来的会有些变化跟转换，却是互通不冲突的。

很多时候，我们看到的并不是真正物器的形态，而是我们能不能回归到它最原始的那个点。我认为这是一个非常贴切的出发，这个东西就是我们所谓自然的本性。我对于生活最原始的要求，透过社会对我的期望及我对自己的期待，透过流行的引导、潮流的推广等，慢慢变形到你看到这个五花八门的世界。但如果回归来看事情时，你必须会很清楚的知道自己到底需要什么，是一张好的床？好的空间？还是需要吃得好睡得好？或者我希望能有朋友跟我互动，能够照顾我的家人，能够承载一些我的回忆，记录一些我的收藏，等等。你真正需要的，真正迫切要好好照顾的由你的态度而定。有些时候，自然这件事情并不一定是一种风格，他应该是回归你从内心里面对这些事情呼应的感觉，并非绿色植物、大自然、万物等。自然应该是自然而然，是一种本质的。外面的变化那么多，有时候回到本质的部分，像“一即一切”，万物是从一个根源开始转换出来的，你要很清楚地知道“一”是什么，那个原本的探索。我们很辛苦的一层一层的剥开面纱之后，去探究本质，再一层一层地覆盖上去，你才知道我到底要表现的是什么，我要把握的重点是什么，而不会流于呈现漂亮的外表或技法。画透视图、3D图，但却没有那么贴近人真正的需要，就像花了很多力气，但成果却背道而驰，很多人会因此迷惑。

所以人文自然就是回到自己心里面最根本的本质去看所有的事情，从内心真正自己的感受去探求称之为自然。当然我本性也是喜欢大自然、万物的感受与拥抱，我想人都是喜欢的。更重要的是你要知道自己内心真正的渴望才会让你变得很自然，包含放下你的害怕，认真去面对你的害怕。当你认真去面对你即将要处理的事情时，这些事情在你安排掌握之下被落实后，你才可能知道接下来的发展及变化。因此，去探索自己内心的需求是很重要的一个功课。

唐忠汉/近境制作 TT/DESIGN APARTMENT

STORAGE IN TAIWAN 收纳在台湾

In interior design, in addition to spatial pattern planning, storage cabinets occupy a large proportion in overall planning. In the past, storage cabinets perhaps simply consisted of some large boxes used to receive items. However, with the development of times, the specific nature and function of many items we use is no longer fit to be placed in a well designed space. Meanwhile, aesthetic standards are also constantly changing with the progress of time. People also have considerable aesthetic requirements for a storage cabinet. So the current design for storage cabinets must combine space consistency, convenience, storage capacity and design integrity. Not only this, but it also meets the peculiarity and function of some products, in order to do so the storage units need to be exceptionally functional in a variety of ways. To use space planning, visual aesthetics and practical function to achieve an ideal balance, there are selected cases for readers' reference in this book.

在室内设计中，除了空间格局规划外，收纳柜在整体的规划中占有相当大的比例与分量。在过去，收纳柜也许就是一座座大型的柜子，能将物品收纳进去即可，但随着时代进步，我们使用的物品中许多具有其特定性质或功能，也不再适合与其他物品收纳在同一个盒子里。审美观也跟着时代进步不断在改变，对于收纳柜的美观上也有相当的要求，因此在现今的收纳柜设计上必须结合空间动线、使用的便利性、收纳的容量及设计的整体性，另外就是对于某些产品要符合其专属性及功能性，甚至能进而延伸其他用途的收纳系统，使得收纳设计有如智能型手机般，得要如何将空间规划，视觉美学与生活实用做出最理想的平衡。在本书中精选了这方面的案例提供给读者参考。

在高房价及家庭成员简化的时代，小户型住宅是新兴的房型，在有限空间

In the era of high housing prices and simplified family members, small houses are the emerging form of residence. To store general household items in limited space is not easy. It requires a designer's ingenuity to efficiently utilize space. Many of my friends often ask me ways to plan storage space in a small house, or if there is any reference book they could use before inviting a designer. Facing the same questions, I am very excited to share this book with them when I get it, though layout and environment are different. This book is not only a collection of real cases with small space storage design, but also has introduction of a designer's inspiration and ingenuity. These designers integrate a variety of space which seems useless. They creatively and cleverly make use of those spaces, smoothly integrate storage function within the overall area to create a specific style. I recommend this book to friends who are interested in design or have related demands. This is definitely the best starting point for reference.

里要将一般家庭中有的物品全都收纳起来确实不容易，这时就需要设计师的各种巧思有效地利用空间。有不少朋友常常问我如何在小空间规划收纳或是有什么是我们可以去找设计师之前能先搞懂的设计参考书。面对同样的询问，可是先天格局环境不尽相同，当我拿到这本书时，我很兴奋地与他们分享，因为这本书不仅收录了相当多数量的坪数空间收纳的实际案例，更是集合了设计师们的灵感、启发、与巧思。看看设计师们整合了各种看似无法利用的空间，却创意地、巧妙地利用这些空间；或是对于特定风格，设计师们如何将收纳流畅地融合于整体空间。我推荐这本书，对于设计有兴趣或有需求的朋友们，这绝对是最好的参考起点。

赖宗正/绝享设计 Zongzheng Lai/ Enjoy-Design

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豪华小坪数挑高宅	万象之都
Moderate Modern Mansion —254	250— Super Duplex Apartment
沉稳现代宅	楼中楼极致宅
In front of the Window and Under a Picture —266	262— Fashion Joyous
窗前画下	时尚之悦
The End of Travel —278	274— Simple and Warm House
旅行的终点	简约温馨小空间
City of Sky —290	284— Clever Collocations of Cool Color Home Furnishings
天空之城	冷色家居巧搭配
Warm House · MUJI Style —300	294— Romance in Seasons
温馨小宅 堆砌MUJI风尚	联勤四季红
Happiness Hub —310	306— Green Stack
幸福集散地	青栈

- **MATERIALS**
装饰材料
- **NATURAL COLORS**
自然色彩
- **NATURAL LIGHTING**
自然采光
- **INTERIOR VIRESCEENCE**
室内绿化
- **BRINGING SCENERY INTO HOUSE**
借景入室
- **SPACE PLANNING**
空间规划





HUMANE NATURE

人文自然



BRIGHTENING AND ENLARGING OF VIRTUAL AND ACTUAL SCENES

意境与实境的大明大放

DESIGN CONCEPT | 设计理念

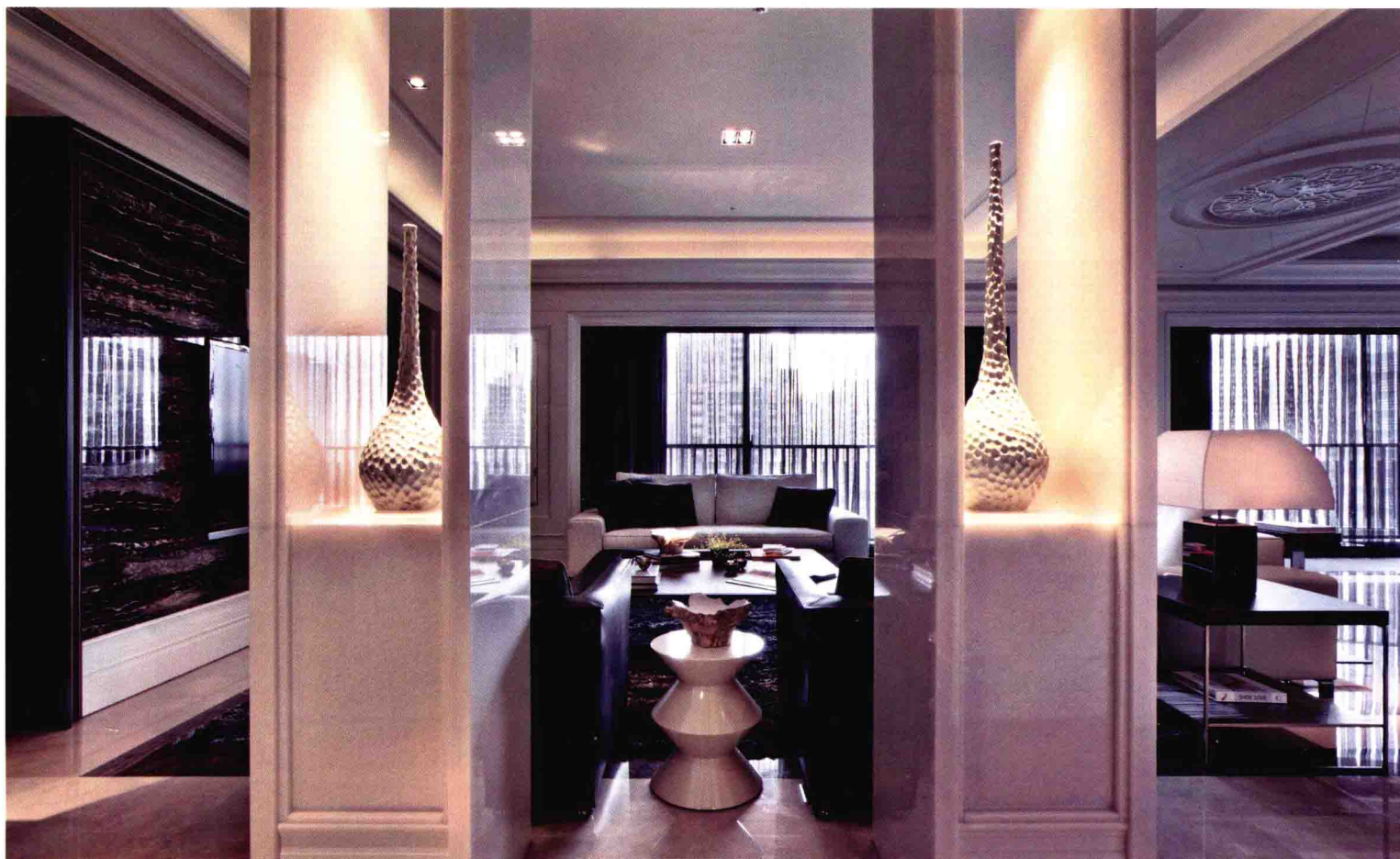
Through communication, understanding, and consideration of daily needs, this design uses natural light in the daytime and artificial lighting at night to render a layering of the space, thus creating a relationship between correspondence and contrast in the style of this house. Home is no longer just for living, through special design, it can become a completely harmonious place for self-cultivation, where one can find the original form of life and integrate with nature and one's own environment at any time. This is then

由沟通、了解及对生活细节需求的琢磨，白天用自然光，晚上用设定光源来渲染空间的层次，为本案造型制造对应与反差的关系，家不再只有住的功能，借由一个经过特别设计，完全为修身养性、与世无争建构的场所，找回生命本体的纯净面目，并随时与自然与环境融为一体延伸

extended with the similar concept of connection and contrast. The concept of penetration produces a space with correspondence between bright and dark, inside and outside, emptiness and fullness, openness and privacy. Different spatial axes gather and are penetrated, finally creating a flowing space with plentiful light. With the infinite enlargement and transition between the virtual and actual, this space is like a rising Eurostar!

一场串联与展开的对应概念；以穿透对应的概念发想在空间中产生明与暗、内与外、静与动、开放与隐秘等对应关系中，创造出不同空间轴线的堆栈与穿透，最后呈现的是一个大量采光与流动的空间。将虚与实之间无限放大与转换，如一颗欧洲之星，冉冉升起！

- PROJECT NAME | 项目名称
Eurostar 欧洲之星
- PROJECT AREA | 项目面积
363 m²
- PROJECT LOCATION | 项目地点
Taichung City, Taiwan 台湾台中
- DESIGN COMPANY | 设计公司
TIENFUN Interior Planning Ltd
天坊室内计划
- DESIGNER | 设计师
Qingping Zhang 张清平









NATURAL LIGHTING AND INTERIOR VIRESCENCE

自然采光、室内绿化

Light is the most cost effective element in creating an atmosphere, also the primary tool, which can make people feel the space, scale, emotions and original humane nature, thus allowing users to understand the perspective of space, surpassing the established imagination, allowing inner wishes to become real. Contrasts such as openness and privacy, brightness and darkness and the variation of levels, all produce a flowing sense of gathering and penetration into the space. Both the widespread introduction of natural light and the indoor multi-level lighting design makes the space brighter and more dynamic. Large-area plants, and vegetation cultivated within glass boxes on an entire wall not only enriches interior virescence, but creates visual freshness and a pleasant atmosphere, as well as purifying the air.

光是营造气氛最经济的元素，也是最主要的工具，有了光可以感受空间，可以知道尺度，可以看到喜怒哀乐，更可以感受人性的原貌，也因此让使用者认识空间的角度，超越既定的想象，内心深处的愿景获得了实践。从空间的开放与隐秘，光线的明与暗，层次的对比与渐变等的对应关系中，创造空间堆栈与穿透的流动感，呈现一个光渲染的对应空间。无论是大面积自然光线的引入还是室内多层次灯光的设计，给空间带来的是更多的明亮与多变。而大面积植物的供养，将整面墙用玻璃盒培育植被，既丰富了室内绿化，视觉感受清新宜人，又净化了室内空气。

