



NEW TAIWAN RESIDENCES

台湾现代居住空间

STYLE

目录

CONTENTS

HOUSE IN THE MOUNTAIN 旅人驿	005
MOORING ON THE GREEN BOULEVARD 停泊	015
HORIZONTAL OF COLOR- LIFE IN THE PROGRESSIVE 水平线 / 色彩 —— 生活的进行式	022
IMPRESSION STYLE 色彩印象	028
REFLECTING TRUE LIFE 反应真实生活况味	034
LUXURY LIGHTNESS 奢华的轻盈	040
ANTITHESIS EXPERIMENT 对比实验	046
THE POETIC SENTIMENT OF PARABOLIC CURVE 抛物线的诗意	054
AN INTERIOR LANDSCAPE 一道室内的风景	060
LA DOLCE VITA 美好生活	066
LINES THAT REFLECT THE DEPTH OF AESTHETICS 线性美学	072
AN AESTHETIC OF FOLDING 翻摺的张力	078
AWAKENING OF THE SENSE 感觉的觉醒	084
TO SEE INTO ONE'S HEART 存见本心	090
FUTURE VIEW 预见未来	096
THE NEW DEDUCTION OF A LOFT 演绎未来	102
A HALF COURT HOUSE 现代“单伸手”	108
SEASHORE BOOK SMELL 海边书香	116
A COZY AND RELAXING RESIDENCE 场域优游	122
A SIMPLE AND UNADORNED RESIDENCE 质朴之居	130
HOUSE FOR 2-VARIABLE LIFE CONTAINER 可变的生活容器	136

OUT OF THE BOX 打开城市方盒子	142
SCHOLARS HOUSE 学者之家	148
ORIGIN OF LIVING AND LIFE 生活的原点	155
AN INTERIOR LANDSCAPE K 宅	152
LIFE, PRICELESS 无价的生活本身	158
SUNLIGHT CONTAINER 日光容器	174
IN HONOR OF MARK ROTHKO 向罗斯柯致敬	180
STREET SCENE 街廓的风景	188
GREEN LIGHT L HOUSE 绿光 L 宅	194
TOU-SHE, HUANG'S HOUSE 头社黄宅	200
SOLITARY OF FORESTS 山林大隐	208
"WHITE HOUSE"—NEW STYLE SOLID SECTIONAL COMPOUND "白屋"——新式立体合院	214
IMAGE OF CITY 城市意象	220
TERRACE VILLA 光影露台	224
SENSE OF LIVING 感觉的况味	228
A MOMENT OF LIFE 美好时光	234
EXPRESSION OF LIFE 生活的表情	240
DYNAMIC SPACE 移动空间	244
INTERVIEW 访谈 by Sara Chou, Lillian Lee	249
INDEX 索引	270

WHITE ASIA

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台湾现代居住空间

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藏书章

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White Asia

New Taiwan Residences

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Design is an abstract process. In the many years I have been reporting on spatial design, I had the opportunity to gain close-up experience of over 400 design cases throughout Taiwan. Each time, the creative process behind a beautiful end product, from concept to realisation, became apparent through in-depth communication with the designer; and each time, I felt deeply touched. Therefore, it is my honour to be able to present the cream of Taiwanese designers and their sophisticated work to the public through this publication.

In contrast to other Asian areas, the island of Taiwan, surrounded by the sea, occupies a unique geographical and historical position. Its ties with China are complex and paradoxical, and the influences of this cultural inheritance run deep, yet Taiwan has managed to independently develop a more westernised style. If we go farther back in history, we will also find how hundreds of years of Portuguese, Dutch and Japanese colonisation have left a rich interwoven mark on Taiwanese aesthetics.

In terms of natural environment, Taiwan is situated on a young tectonic plate, creating drastically different topographies in the north, centre, south, east and west of the island. What's more, the Tropic of Cancer runs right across the island, dividing its climate into tropical in the south and subtropical in the north. Given the variety of environmental conditions, areas such as the densely populated metropolis of Taipei and more rural areas have developed very different demands for living environments.

设计是一种抽象的过程。笔者从事采访空间设计工作多年，深入采访中国台湾地区超过四百件作品，经过每次深度沟通，了解我们所看到美妙的作品背后，设计者从构思到付诸执行的过程，所突破的困难处与提出创新性的美学观点，总使笔者感动且珍惜。透过此次出版，很荣幸能够将这一群台湾设计菁英以及他们精心致思的作品呈现在读者面前。

相对于亚洲其他地区而言，台湾这座被海洋围绕的岛屿，有着特殊的地理位置与历史背景，它有着矛盾复杂的联动和来自大中华精神文化传承，却又精巧地发展了。往前推更因历史上曾受到葡萄牙、荷兰、日本数百年殖民在不同文化的影响呈现了美学面貌交融的多样性。

而从自然环境而言，台湾属新生成板块，使得岛上北、中、南以及东西部的地形迥异，加上北纬 23.5 度线横跨中部，使得南北分属热带与亚热带气候。在这些条件交织影响下，塑造出如台北都会型的高密度城市以及乡镇的中低密度区域。不同区域对于居住空间的尺度需求也截然不同。

2/3 of the cases in this book are found in Taipei, as the majority of elite designers choose to settle here after returning from their training abroad, and use their knowledge of Western Modernism to transform Taipei into an international metropolis. Creatives such as C+T Design Studio, JAHAA Inc., and Marais Design have all been influential on the unique and sophisticated lifestyle of Taipei.

Departing from Taipei towards the south, the urban density decreases, and living space extends from one level to the entire building, blurring the lines between interior design and architecture. Designers, such as Wide View Space Design and Chen Tien Chu Architecture, also show a stronger emphasis on the environment than their predecessors, directing more attention to the relationship between man and nature, with a strong empathy for the earth.

Farther south, across the Tropic of Cancer, lies the ancient cultural city of Tainan. Here, the need to cope with the hot climate and the tightly knit family structures are echoed in the designs of Tainan born, self-trained designer Mao Shen-Chiang, who uses fair-faced concrete for its stability and to evoke the core value of family legacy in his work.

The title of this book, "White Asia- New Taiwan Residences", aims to emphasise how "design", originating from Western cultures, has come to influence this land, changing its aesthetics and living environment. The subject of "design" evokes white faces, suits and elites, which is precisely the training that the designers included in this volume have received. Upon returning to their land, they begin a journey of self-examination and reflection. Taiwan might only be a small island, but the complex multitude of its environment has created a rich variety of living spaces. Regardless of styles or appearances, one thing is certain, that is the passion, energy and humility with which these designers explore the ever changing core value of the living space. The undoubted constant is: design remains oriented toward the inhabitant, from departure to end point. For a better life, for a better tomorrow!

此书所收录的作品中，三分之二位于台北，多数留洋的设计菁英们，像是创研设计、颜合设计、玛黑设计等，吸取西方现代主义的美学，选择在这里，运用设计影响力将台北翻转为一座国际级都会城市，展现台北独特而精致的生活美学。

从台北往南走，由于城市密度降低，住宅空间尺度从平面延展至整栋的空间，让室内与建筑的界线因模糊而相融合，设计师们对于环境的关注更深，也更重视人与自然的的关系，也展现出更多对土地的关怀，如大宽设计和设计师陈天助。

再往南，跨越北纬 23.5 度线来到文化古都台南，为了对抗更炎热的气候，加上更紧密的家庭观。出身台南自学而成的设计师毛森江则运用清水混凝土这种恒定的材料，呼应“传承”这个家庭的核心价值观。

本书以“台湾现代居住空间”命名，为凸显源于西方文明的“设计”学如何在这块土地上产生了影响，改变美学认知、改变居住环境。所谓“设计”这套学问源自白人面孔、是西装、是菁英。而本书收录作品的设计者正是承袭这训练背景，而回归到土地上，提出他们的反思与回应。台湾虽然是一座小岛，在多样环境与条件影响下呈现出居住空间百花齐放的多元面貌。不论外显的样式或风格为何，可以确定的是，这群设计师们正以最热情的活力、恳切的姿态，探索快速变化中的住宅核心价值。唯一不变的是：以居住者作为设计的起点以及句点。为了更好的生活，更好的明天。

目录

CONTENTS

HOUSE IN THE MOUNTAIN 旅人驿	005
MOORING ON THE GREEN BOULEVARD 停泊	015
HORIZONTAL OF COLOR- LIFE IN THE PROGRESSIVE 水平线 / 色彩 —— 生活的进行式	022
IMPRESSION STYLE 色彩印象	028
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LUXURY LIGHTNESS 奢华的轻盈	040
ANTITHESIS EXPERIMENT 对比实验	046
THE POETIC SENTIMENT OF PARABOLIC CURVE 抛物线的诗意	054
AN INTERIOR LANDSCAPE 一道室内的风景	060
LA DOLCE VITA 美好生活	066
LINES THAT REFLECT THE DEPTH OF AESTHETICS 线性美学	072
AN AESTHETIC OF FOLDING 翻摺的张力	078
AWAKENING OF THE SENSE 感觉的觉醒	084
TO SEE INTO ONE'S HEART 存见本心	090
FUTURE VIEW 预见未来	096
THE NEW DEDUCTION OF A LOFT 演绎未来	102
A HALF COURT HOUSE 现代“单伸手”	108
SEASHORE BOOK SMELL 海边书香	116
A COZY AND RELAXING RESIDENCE 场域优游	122
A SIMPLE AND UNADORNED RESIDENCE 质朴之居	130
HOUSE FOR 2-VARIABLE LIFE CONTAINER 可变的生活容器	136

OUT OF THE BOX 打开城市方盒子	142
SCHOLARS HOUSE 学者之家	148
ORIGIN OF LIVING AND LIFE 生活的原点	155
AN INTERIOR LANDSCAPE K 宅	152
LIFE, PRICELESS 无价的生活本身	158
SUNLIGHT CONTAINER 日光容器	174
IN HONOR OF MARK ROTHKO 向罗斯柯致敬	180
STREET SCENE 街廓的风景	188
GREEN LIGHT L HOUSE 绿光 L 宅	194
TOU-SHE, HUANG'S HOUSE 头社黄宅	200
SOLITARY OF FORESTS 山林大隐	208
"WHITE HOUSE"—NEW STYLE SOLID SECTIONAL COMPOUND "白屋"——新式立体合院	214
IMAGE OF CITY 城市意象	220
TERRACE VILLA 光影露台	224
SENSE OF LIVING 感觉的况味	228
A MOMENT OF LIFE 美好时光	234
EXPRESSION OF LIFE 生活的表情	240
DYNAMIC SPACE 移动空间	244
INTERVIEW 访谈 by Sara Chou, Lillian Lee	249
INDEX 索引	270

HOUSE IN THE MOUNTAIN

旅人驿

Designer: C+T Design Studio/Arthur Ho +

Kenny Wei

Location: Taipei

Major Materials: Stone, Wood Veneers, Steel Components, Pandomo Flooring, Padauk Wood Flooring, Ceramic-Coated Glass

Area: 495m²

Photographer: K. M. Lee

设计者: 创研空间 / 何俊宏 + 危有康

坐落位置: 台北市

主要材料: 石材、木皮、铁件、磐多魔、紫檀木地板、烤漆玻璃

面积: 495m²

摄影者: 李国民





The project is located at Yangming Mountain, and it's a residential house for a British family living in Taiwan. In the process of thinking how to combine the original British living style with the Oriental aesthetics taste, Designer Arthur Ho decides to use "colors" to paint the spatial expressions. The British style gray, white, and dark wood color ranges are chosen to match with the Oriental red color, hence to create a mix-matched exotic atmosphere, and to catch the living sentiment and aura.

The particular "color red" is chosen from a series of red color samples ranging from light to dark. After comparing it with other building materials, the color is applied on the ceramic-coated glasses, and is used at the stairway linking all storeys from B1 Floor to 4th Floor. The color brings out the vividness of the overall quiet natural base tone, and also responds to the greenness of the surrounding nature.

A daily circulation and a guest circulation are separated at the B1F and 1st Floor entrance area. The swimming pool at the B1F leisure area is lit with skylight natural lighting and presented with a wood partition. The 3.6-meter floor to floor height 1st floor is mainly used for guest entertainment and as a living room. A dropped coffered ceiling is designed at the entrance area to stabilize the overall spacious layout. Left to the entrance is the open kitchen and the dining room, and the living room is to the right of the entrance. The cassia wood bookshelf at the back elevation of the living room hides the whole original wall leaving the floor to floor window of the room to become the visual center spirit of the space, showing the great outdoor scenery of Yangming Mountain.

There are the child bedroom and the guest bedroom at the 2nd floor, and the 3rd floor is the master bedroom. Large view windows are set at the bedrooms and the washrooms. The desk of the study is a Ming Dynasty style table and the table top is colored red to signify the red color concept. The 4th floor is the family room space. The window shutters of the terrace and interior rooms are changed into Oriental bamboo green color series to echo with the Eastern and Western merging theme of the design.

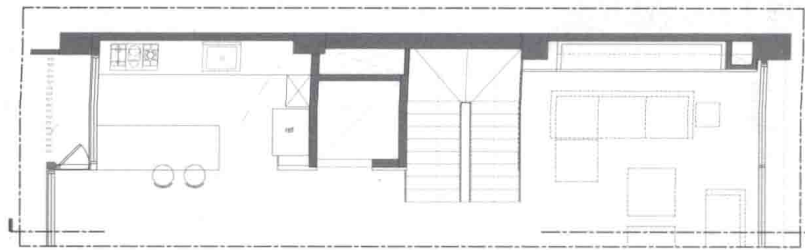
这个位于阳明山的别墅，居住者为旅居台湾的英籍人士，设计师何俊宏于是思考，如何让居住空间融合原有的英式生活又带出东方审美的趣味。他决定运用“色彩”为空间画出表情，将英式的灰、白、深木色系搭配上东方红，塑造一种跨域的氛围，捕捉生活的情绪与氛围。

对于“红色”的拿捏，设计师经由深浅不一的色样，与其他材质仔细对比后才定案。这个“红色”被运用在贯穿自 B1 楼层到四楼楼梯的烤漆玻璃上，使整体沉静、自然的基调更显活泼，也呼应着环绕四周的绿意。

入口在一楼与 B1 区隔出主、客两种动线。B1 休闲区的游泳池，借由天窗让阳光洒进，呼应楼梯旁以原木铺陈的隔间墙。一楼楼高挑高 3.6 米，作为宴客、起居之用，在入口处天花设计一下沉式的天井造型，以开阔的格局为整体格局的气势定调。往左为餐厅与开放式厨房，往右则为起居间，后方整面铁刀木染黑的书柜，仿若消隐的立面，让面向整片阳明山景的落地窗成为整个空间中的灵魂。

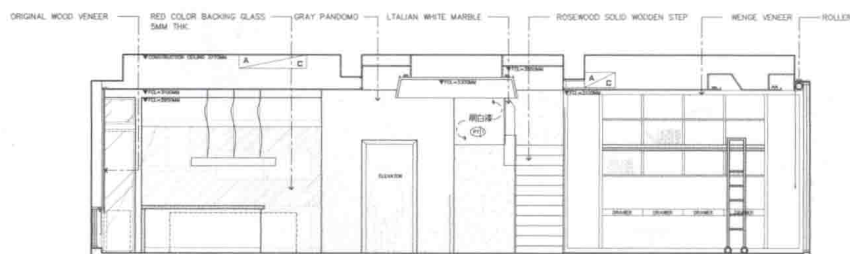
二楼为小孩房与客房。三楼为主卧室，大面景观窗分别在卧室与卫浴。书房里的书桌以明式案头的红色桌面点明红色这主要概念。四楼为家人起居间，露台与室内的百叶帘换上了带有东方感觉的绿竹色系，也再次呼应融合东西的主轴。





① 1F PLAN

SC 1/50

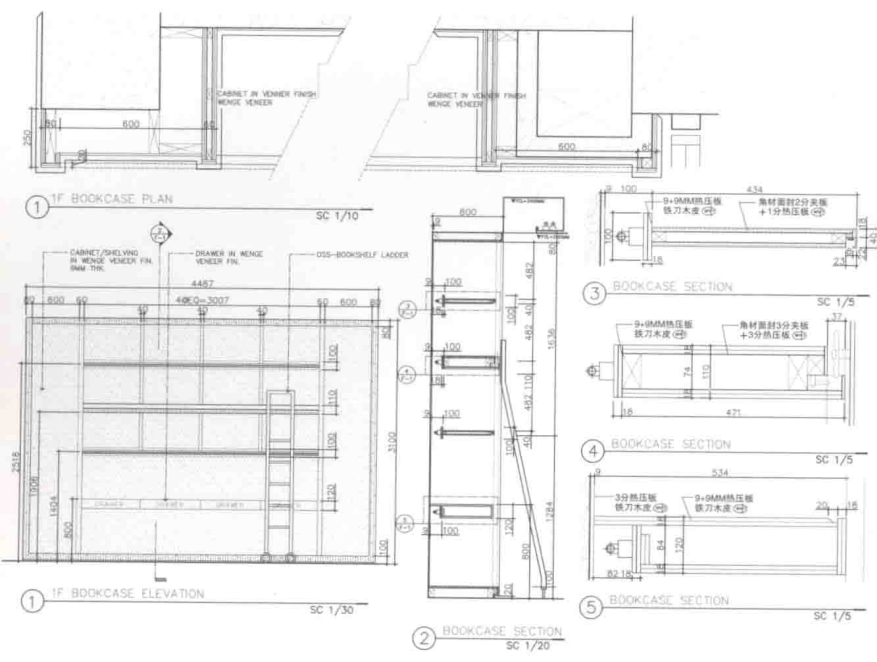


② 1F ELEVATION

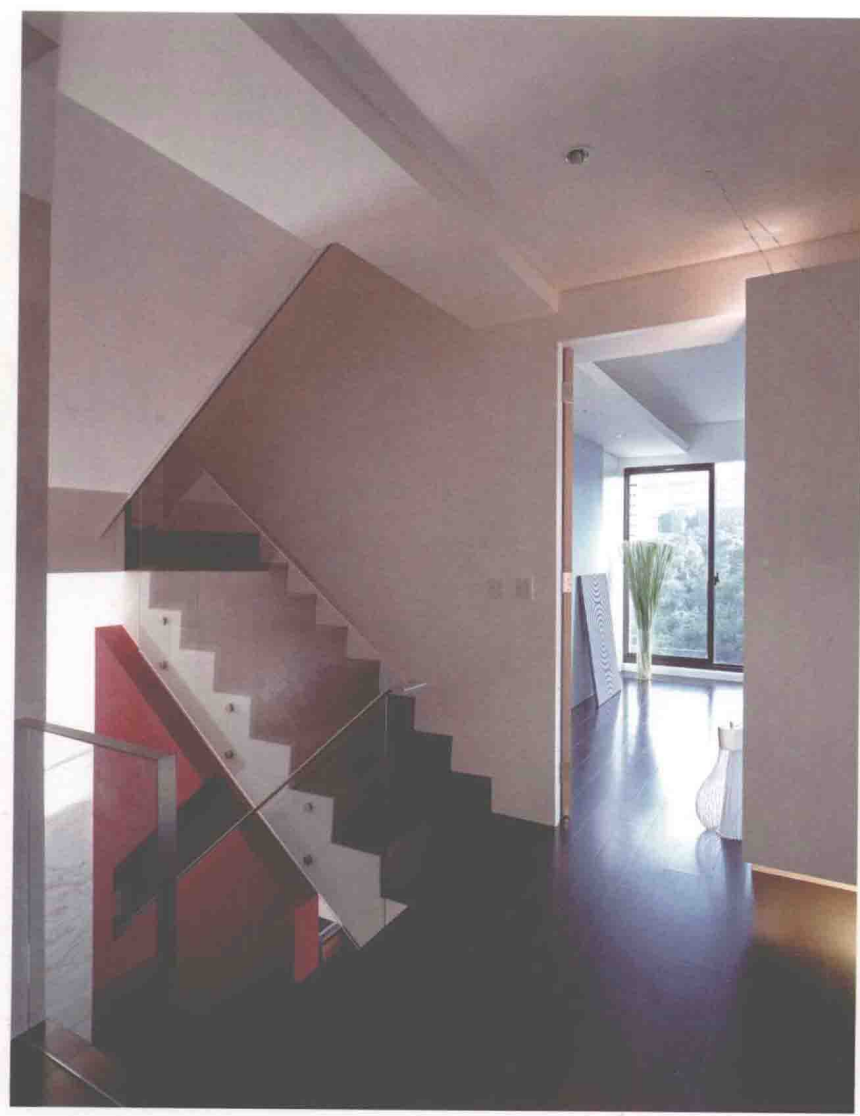
SC 1/50

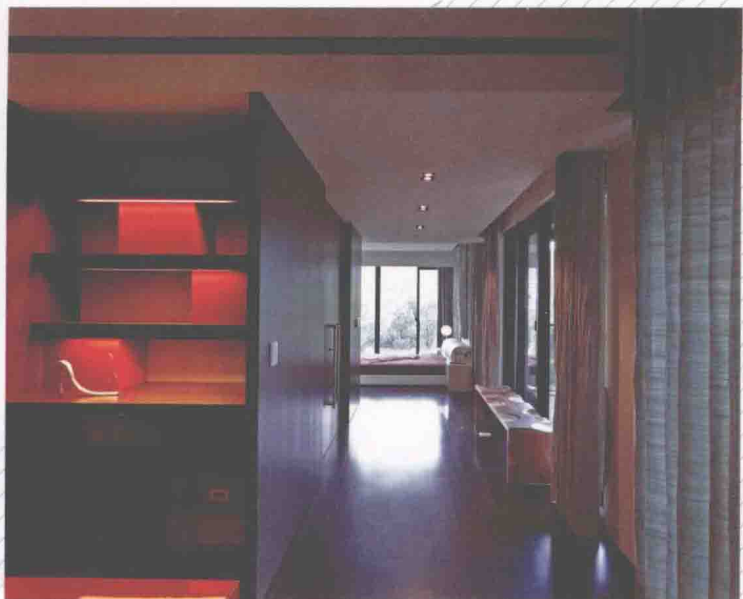
Details of the living room and kitchen.

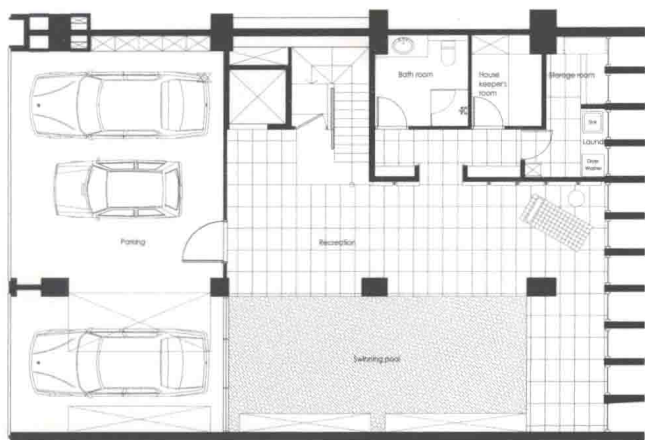




Details of the bookshelf.







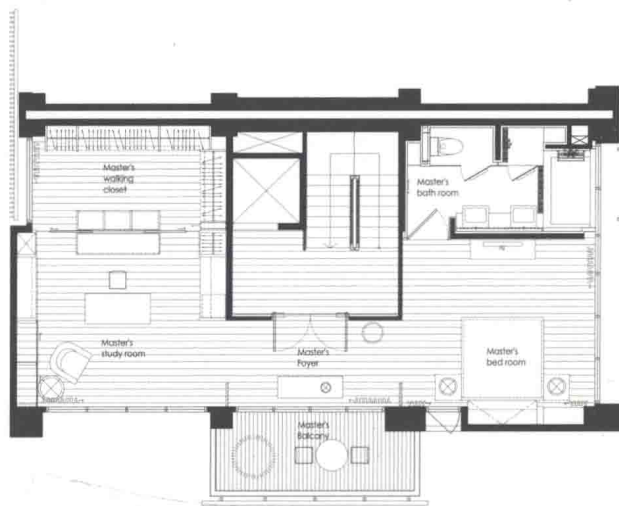
BASEMENT 1 FLOOR



2ND FLOOR



1ST FLOOR



3RD FLOOR



4TH FLOOR

