



近境制作 Design Apartment

採訪 何芳慈

攝影 威米認空間攝影

翻開本次設計作品「進取的極簡」，不停瀏覽每張照片並試圖從中找到過去的設計軌跡，沒有，室內沒有其他材質，以往近境制作時常運用木質、鐵件等媒材構築的畫面，全都隱匿於白色天地四方，僅有光線反射而來的微幅陰翳，創造出全然寧靜。

唐忠漢談論起本件作品的設計概念，從時間角度開始剖析。他提到室內設計此一產業具有潮流趨勢特色，每個時期、年份選用的材料都代表了那個時代的精神，例如早期台灣社會家中必備，使用山毛櫸木頭製作的愛王牌奪標書桌；後來1980年代因東方禪意興起，流行深色胡桃木、鐵刀；甚至從前到義大利米蘭觀展時，所看到橡木洗白此一材質出現。不同時期的選材反映著該時代人們的生活縮影，空間設計的風格亦有所轉變。

近來「侘寂」逐漸成為顯學，空間便不如以往強調垂直水平的現代主義那般精確，沒有嚴謹的數學關係，反由形體之間的連貫取而代之，也促使他不再以過去習慣的概念思考空間。作品中，選擇以微水泥表現室內量體的曲線、弧度，以及環繞時間、光線流動的四維空間，把材料去除乾淨，回歸本質，結合天地牆與特殊漆揉合而來的天然肌理，純粹展演光影。如此地減法設計，也是屋主最初的想望。唐忠漢透露，屋主是個很清楚自己要什麼的人，在收納系統的施作上，即便知曉微水泥的礦物顆粒將使櫃體



主要設計 唐忠漢
Principal Designer Chung Han Tang

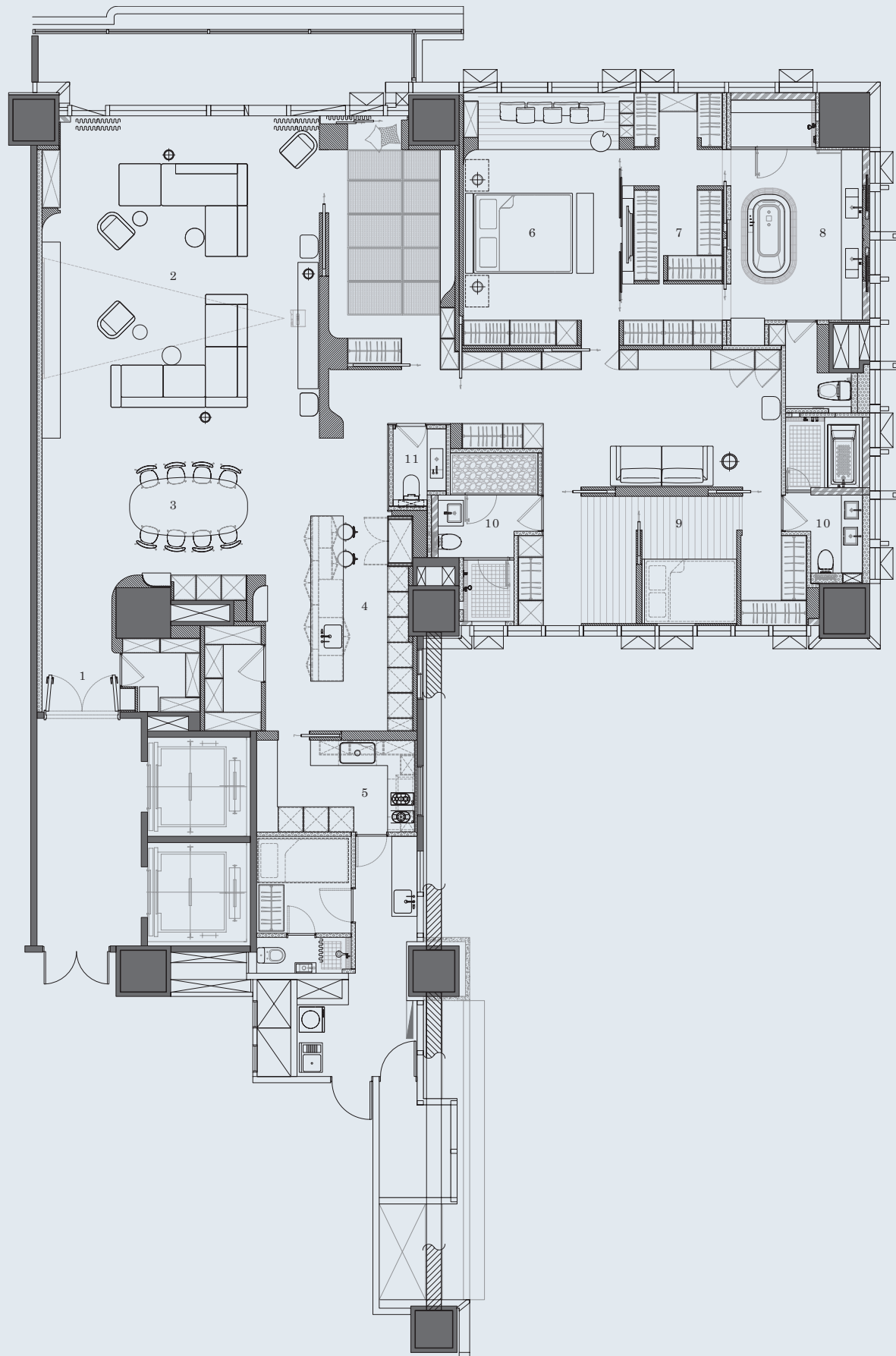
線條起伏，還是確定這便是她所想要的設計，並選擇了簡而有力的廚具與之對應，看似反差，但在全室恰如其分地弧度、曲線輝映中，畫面自然而然，水到渠成。而屋主家庭入住一段時日後，空間依然如新，沒有一絲凌亂，令唐忠漢佩服之餘也看見了生活的不同姿態。

當阿塞爾·維伍德（Axel Vervoordt）重新詮釋「侘寂」在空間中的樣貌，「進取的極簡」便代表了如此的時代背景，從「不完美、不恆久、不長遠」的哲學態度中，體現美感是經由時間而渾然天成的真義。

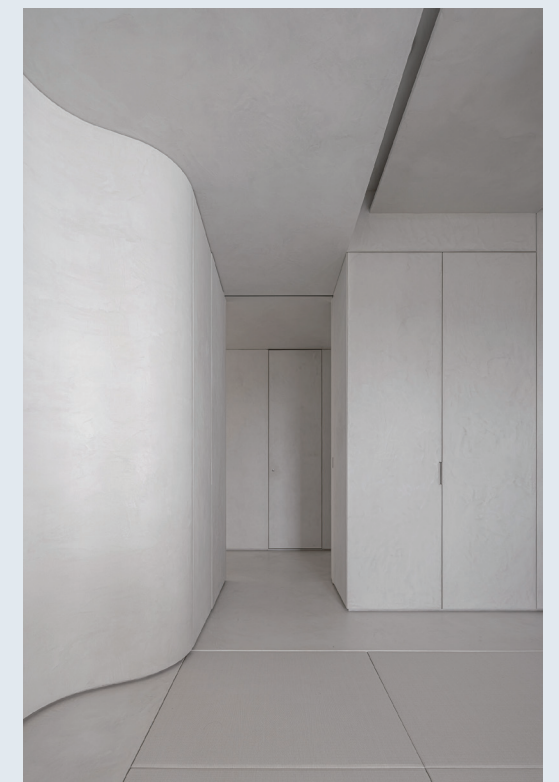
空間性質 住宅
空間面積 297平方公尺
使用建材 特殊漆 / 橡木洗白 / 不鏽鋼毛絲面
座落位置 台北市







- 1. 入口 1. entrance
- 2. 客廳 2. living room
- 3. 餐廳 3. dining room
- 4. 中島 4. island
- 5. 廚房 5. kitchen
- 6. 主臥室 6. master bedroom
- 7. 更衣間 7. walk-in closet
- 8. 主臥衛浴 8. master bathroom
- 9. 臥室 9. bedroom
- 10. 衛浴 10. bathroom
- 11. 衛生間 11. washroom





Character of Space Home
 Gross Floor Area 297 m²
 Materials Paint / Oak / Stainless Steel
 Location Taipei



Interview Finn Ho
 Photographer Weimax

Browsing through the work titled 'Leisure and Plainness', I checked each photo, trying to trace the studio's past design trajectory, but it turned out that there were almost no materials in the interior – The scenes that Design Apartment tended to create using materials like wood and iron were all concealed beneath a white world, with only slight shadows from reflected light creating absolute tranquility.

Chung-han Tang talked about his design concept by giving a chronicle of the development of the interior design industry. He said that the industry keeps up with the social trends, always adopting materials that represent the spirit of a specific period. For example, interior designers used to incorporate an Ai Wang desk, a piece of furniture made of beech that was a common household sight in the early days of Taiwan; Later, in the 1980s, the rise of Oriental Zen made dark walnut and iron knives increasingly popular; Even bleached oak – a material he noticed during a visit to an exhibition in Milan, Italy – came into public awareness once in a while. In short, the selection of materials in different times epitomizes people's daily lives in a specific period, thus reflecting a change in space design.

Recently, 'wabi-sabi' – a Japanese philosophy of perfect imperfection – has been gaining popularity, with space no longer viewed as precisely as modernism that emphasizes rigid vertical and horizontal lines does, and the rigorous

mathematical relationship also giving way to coherence between forms – a fact that has prompted him to stop considering space the way he used to. This design project features microcement that expresses the curves and radians of the interior volume, as well as stresses the four-dimensional space in which time and light flow, with a minimal amount of materials to bring out the essence, combined with the natural textures of the ceiling, walls and floor with a coat of special paint, to simply show light and shadow. Such a subtractive approach is what the homeowner desires. Chung-han Tang said that the owner knows exactly what she wants. Knowing that the mineral particles of the microcement would make the cabinet lines undulate, he made sure this was what she wanted before fixing the storage system and choosing the simple yet strong bulthaup kitchen system accordingly – the two seemed to be in contrast, but with the appropriate radian and curve of the whole room, everything came naturally and fit in without a hitch. After the owner's family moved in for quite some time, the space was still as new as it was before, without a clutter whatsoever. Chung-han Tang was amazed and got a glimpse of a different life style.

Axel Vervoordt has reinterpreted the elements of a 'wabi-sabi' space, and This project represents such a background, in which the philosophy of 'imperfection, impermanence, and incompleteness' embodies the idea that beauty comes naturally with the passing of time.