

Le Plan Libre

自由平面

設計公司」水相設計／李智翔

參與者」陳凱倫 李柏樟

攝影者」岑修賢

空間性質」複層住宅

坐落位置」台北市外雙溪

主要建材」萊姆石、卡拉拉白石、雕刻白石、鍍鈦、不鏽鋼、石英磚、花崗石、橡木、噴漆

面積」220坪

設計時間」2011年7月至2012年3月

施工時間」2012年3月至2013年10月

Designer」Waterform Design co. Ltd./ Nic Lee

Participants」Kevin Chen, River Lee

Photographer」Sam Tsen

Category」Multiple level house

Location」Taipei

Materials」Lime stone, Bianco Carrara stone, white stone, plated titanium, stainless steel, granite, tile, oak wood, paint

Size」726㎡

Design period」July 2011 - March 2012

Construction period」March 2012 - October 2013



水相設計／李智翔

畢業自紐約Pratt Institute室內設計，2008年成立水相設計，擅長幽默的設計語彙與賦予空間強烈故事性，具有不按牌理出牌的设计特徵，並榮獲2007~2010年間台灣十大室內設計師之一。

得獎記錄

2012台灣室內設計大獎複層住宅空間類TID獎

2012台灣室內設計大獎工作空間類TID獎

2011台灣室內設計大獎住宅空間類TID獎

2011國家金點設計獎

2010台灣室內設計大獎《2007~2010台灣十大設計師》

2010國家金點設計獎

2010台灣室內設計大獎住宅空間類TID獎

2010亞太空間設計協會Excellent Award

2009台灣室內設計大獎商業空間類金獎

Waterform Design co. Ltd./ Nic Lee

After graduating from Pratt Institute, Nic returned to Taiwan and formed his own interior design company. He is interested in using humorous motifs in his design to express a story associated with his clients.

Award Records:

2012 TID Award, apartment space category

2012 TID Award, office space category

2011 TID Award, residential category

2011 National Gold Point Award

2010 Top Ten designer, 2007-2010

2010 National Gold Point Award

2010 TID Award, Residential Space

2010 Excellent Award, ASDA

2009 TID Award, Commercial Space



雲卷天舒，在暖晴冬日彎進外雙溪山腰上，低緩丘壑的台灣野林仍是一派青山景色，縱有人車零零落落，但山下都會囂塵羈鎖也隨坡道再上，漸漸顯得濯淖清靜。路途行間，一幢幢隨山韜隱的大院宅邸，偶爾謹慎地探出一點建築稜角與牆垣，也幸而地處保護區轄下有限建法令，讓這帶住宅得以低密度、疏闊地養息於參差叢樹間。正當左右顧盼，路旁一處六米高土丘上，矗立了一座現代主義樣式的量體，外觀垂直水平線條、強化的深色框架及清玻璃立面，彷彿對密斯·凡德羅（Mies Van Der Rohe）巴塞隆納館（Barcelona Pavilion）與范斯沃斯宅（Fansworth House）兩項作品的致敬。在這一次外雙溪住宅案中，李智翔從現代主義建築奉行的圭臬來捕捉靈光，均衡、雅潔量體形式外亦遵循開放的內部空間觀，相較周邊鄰宅厚牆疊砌、屋型繁瑣，幾何邏輯感更顯得氣質如洗。

現代主義建築的摹刻

佇立在外瞻望，建築以清透立面與洗練的垂直水平線勾勒出主體，因此鑲嵌在蒼穹及蒼鬱山景下，那股人為、自然物象的高反差，既是映襯也不乏張力。基地涵構上，整塊量體坐西朝東棲止在六米高土丘上，臨路面迎著東邊飽滿陽光，屋體底端的西側則倚靠著擋土牆，並有蔥嶺疊嶂為襯底迴繞，因此兩層樓建築，從正面、二樓露台或是頂樓皆能收攬遠近山景。李智翔談到，整幢住宅由原始結構重修建，由於型態呈橫幅延伸，故修繕方向性也維持水平軸發展，並將容積控制得較扁長。

遠眺屋型，主體建築洋溢現代主義雅潔、廓清的特質，正向立面採清玻璃為主皮層，黑色鐵件則於結構上展放強烈框架感，同時樓層分割再以寬幅的白條帶（米色石英磚）作視覺加壓，讓線條走勢與建築醞釀出並比的橫向秩序，一舉深化了量體水平動態；而一道泓澄如水的鏡面不鏽鋼，則以裝置藝術風味懸架於二樓外牆，讓自然萬象返照其中，雲影或樹，虛景入內悠然馳蕩。至於環抱整座基地的外牆，俐落線條外，另以三道材質殊異、白至淺灰的石材低斂地掩映山居宅邸。

如此量體處理，實際上脈絡能循，對此李智翔則談到：「（住宅）概念參考了包浩斯建築觀點，包括大面積水平開窗、大量留白，讓室內外環境能夠被延續起來。」同樣地，密斯·凡德羅專注地用「玻璃」與「框架結構」為體式之建築觀，也在設計中進行了融合性摹刻。其次，建築牆上的鏡面不鏽鋼立方體，靈感源自藝術家安耐許·卡普爾（Anish Kapoor）利用不鏽鋼去反射城市景觀，透過鏡象，的矚醒之餘亦將周邊世界虛實延伸，彷彿有意識地觀照客體。

再攀上正面難察的平屋頂，原先未有施工計劃的空間，先於入口處用消光鋁板搭出一道簡單梯廊，藉以遮擋瞬間湧現的開闊環境，折衝下，亦有徐緩遞進層次感。繞出鋁板搭建的矩形甬道後，可見純白洗滌槽對應著前方一大一小圓型草皮，若以視角俯瞰，將能發現翻倒牛奶盒（洗滌槽）流溢一灘青草的裝置概念，如此諧仿，為冷靜現代主義融入了後現代幽默。

1.住宅位於六米高土丘上，主體以現代主義建築觀點為靈思，洋溢著垂直水平的洗練線條感。為了勾勒山居宅邸的大器風範，由外而內三堵牆體，分別以規格化灰條石、米色石英磚以及雪白蒙卡花崗石，交織量體質感。

1. The building is situated on a high mountain and looks like a masterpiece from early 20th century modernism



2



3



4



5

2.5. 進入屋體前院，一道無邊際水池的切割平臺，將水流方向朝屋內導引。
 3.4. 懸架於建築外牆上的鏡面不鏽鋼，源自藝術家安耐許·卡普爾的雕塑作品，立面清玻璃除了大幅度引景入室，鏡象亦將虛景擷取，讓自然景觀虛實馳映。
 6. 夜幕降臨，前院遮擋機械設備的牆體上另有不鏽鋼燈帶，線性燈光亦呼應建築型式。
 2.5 Pond and its water court lead a strong visual path to the main entrance
 3.4. An stainless panel inspired by artist Anish Kapoor's work covers part of the second floor façade
 6. The front garden court is lightened up a lighting band hidden behind a stainless panel

科比意的空間觀

本案為地上兩樓、地下一樓的複層配置，原有格局不僅破碎成多間房，因屋主講究生活環境要與僱傭嚴格分離，因此周邊受光的工作區反多由僱傭移動，繭居深房的屋主，則泰半時間難以接觸日照與氣流。其次，地下一樓車庫晦霾無光，更有廁所讓坪效難以整合發揮，特別是道龐然電梯從舊建物地下一樓朝上貫穿，致使東邊正門開闊碧色被橫斷，好景反遭險阻踐踏。

在衡量樓高非峻、格局欠佳的空間景況後，李智翔將實效機能有限的電梯快意拆除，殘留的一樓電梯洞口，則往下修築成頂窄底寬的四角錐天井，自此日光能從前院採光罩洋灑浸潤，讓幽孱地下室頓時光亮煥然。至於地上樓層則全數掃蕩封閉隔牆，以開放空間觀注入流動的環境氣息，特別是垂直深度不足下，二樓近中央處的樓地板還開了一道四平方公尺的挑空，此舉不僅消弭樓高不足的壓迫，亦讓空間縱向督脈打通，住家被賦予了垂直、水平向量互動性，而挑空後橫樑意外袒露，則調整了疏空天井的比例美感。

事實上，除了量體型式以包浩斯建築觀設計，本案空間處理更襲取科比意（Le Corbusier）1926年所提出的新建築五點（柱體支撐、屋頂花園、開放平面、水平窗帶以及自由立面），當中直接實踐地，包括了開放平面與自由立面。「開放平面」意指用框架構造作為建築支撐，故而每一層平面不再受牆體禁錮，牆面不盡然要於相同位置，而依據空間需求配置；「自由立面」則是量體中負責承重的柱子設置建築物內部，賦予了立面自由的可能性。李智翔解釋，當量體經由內部獨立柱體支撐，外觀將不必受細長型分割影響，進而呈現大面積開窗；其次，獨立柱體的表現反映在空間中，因為荷重問題不再歸屬牆體，因此平面可以呈現極佳流動感，而案中也大方將柱列裸裎，不包裹，反將結構序列性視為美感，亦不外推而犧牲空間原有開闊的動線。



從平面上按圖索驥，自外牆踏上六米台階後即是前院，一塘無邊際水池與新栽青楓彼此為伴。自大門逕入主屋，起居室慵疏地賴著大片玻璃窗曬著東邊暖陽，再向右、屋體北方位置，則是和起居室一牆之隔的健身房，而此處另有從車庫往一樓的暗梯。繞經起居室往後方探進，依序可見垂直動線的主樓梯、餐廚空間以及盤據屋體西側的SPA區，由於基地西側為擋土牆，因此SPA區不若前端採清玻璃正面採光，反是沿著屋子一樓西側開出約一尺寬帶狀天井，以為汲光之道。至於南側一端則獨立式規劃了主臥房。

攀上二樓，格局配置相對單純，四道獨立空間歸併西側（兩間小孩房、一間公共衛浴、一間遊戲室），其餘則讓做開放閱讀區和留白。由於中央處樓地板已成天井挖空，因此便圍著天井做一個迴合動線，此處也正因自由平面應用，柱列獨立、動線不受牆體縛綁，因而顯出寬綽且流暢空間感。至於內部家具、矮櫃等陳設，皆控制在100公分半身高，讓視野能向外姿肆放望。特別是一道檯面，在善用天井圍屏與柱列間的畸零帶狀區塊下，設計成一道俐落長桌，而這種盡量壓低空間陳設負擔的方法，讓環境氣息極為遨遊自在。

材料精神化約繁縟

用廣泛材料進行拼貼與實驗，一直是水相設計的重頭大戲。李智翔談到，由於量體外觀屬清澹無縛的輪廓，當線條與色調刻意收得無冗贅之餘，便希望基地上有幾道立面能被強化。因此，除了主體建築潤以水平米色磚與咖啡框體，第一道外牆採灰條石，這一種石材磁磚化的材料，拼貼後紋理纖羅，抑揚著深淺灰藍色調；再往內第二道石材則是義大利石英磚，米白、綿密質地猶若剛炊熟的乳色鬆糕。第三堵牆則是潛軀在前院的雪白蒙卡花崗石，上頭另嵌有不鏽鋼燈帶，呼應建築線條外，也作為庭院夜間情境光源。而談起這道石材，李智翔表示台灣氣候溼潤燠熱，白色戶外石料並非上選，但若是貼磚卻也未能撐住量體氣質，反覆考量「材料精神性」後，輾轉仍擇用了具特殊質地的雪白蒙卡。

至於有著錐形天井闡溢日照的地下一樓車庫，李智翔則用線與面的抽象畫筆觸，逐一勾勒地板與立面，即便非重點空間，也細心用上五種材料強調線條感。由入口抵達車庫，視覺將直接分散於兩側立面，為了替感官減壓，故材料上以石灰色砂岩低淺鋪覆，其大地色調、略顯粗糙的質地特別能與外頭山巒碧樹呼應，屬於材料其一。至於正面牆體與地板，在兩兩垂直銜接下，則以半拋半霧的深棕與暗灰磚為襯底，面體再以藍白兩色細磚鑲嵌，拉出細長型線帶，屬於材料其四。

面對同樣遵循現代主義風範的室內，亦秉持簡約、清澈空間感。首先，電視背牆為襯托屋主所購入的高級音響，以大塊矩形切割的萊姆石做出細膩質感；其次，樓層間除了以方形天井塑造空間縱向關聯，主垂直動線的樓梯旁側，更將卡拉拉白石材貫穿一、二樓立面，石料裁齊為五等份拼接並做溝縫染黑，不僅立體，45度斜灰紋理亦儼然沒骨畫作。至於隱蔽在卡拉拉白飾牆後的車庫暗梯，依舊處理得相當別致，梯牆以矩形玻璃面體打造，退著看，像個掀開的玻璃盒子，收邊再以黑色鍍鈦強化邊框，讓轉角走廊好似用麥克筆著繪出的一塊立方體，形成趣味性空間塗鴉。而位在屋體後端、與餐廚空間相連的SPA區，相較前區公共空間大量採用石材，此處則多用自然木質催化休閒意象，包括端景洗手檯的牆體材料選擇了木紋磚，淺淡紋理猶若煙燻過；其次，整個SPA區地板另用木紋磚切割拼貼，擬仿長條檜木做法。再從餐桌朝屋子底端牆體看去，為呼應外頭自然的山景綠意，特地配置了一道植生牆，每當帶狀天井陽光灑落，浮光映翠時序，即能為屋內捎來一份自然與愜意的感度。採訪 | 劉芝君

7. 為深化空間垂直關係，起居室倚靠主樓梯的一側背牆，特地以卡拉拉白石材貫穿兩個樓層。而特意切割成五等份的材料，溝縫再染黑處理，增加了牆面立體感。8. 屋體垂直深度不足，為減緩壓迫感，同時強化一、二樓間的縱向關係，設計將二樓中央的樓板做四平方公尺挑空，形成天井。而赤露橫樑，則意外帶來視覺比例的均衡。9. 從梯間放望起居室空間，洗白電視背牆，襯托前方高級影音設備。10. 呈坐西朝東的建築，在現代主義建築大面開窗的概念下，迎來東邊飽滿朝陽。起居室不僅能臨眺遠處山巒碧樹，量體的框架感，讓空間顯得洗練而純粹。

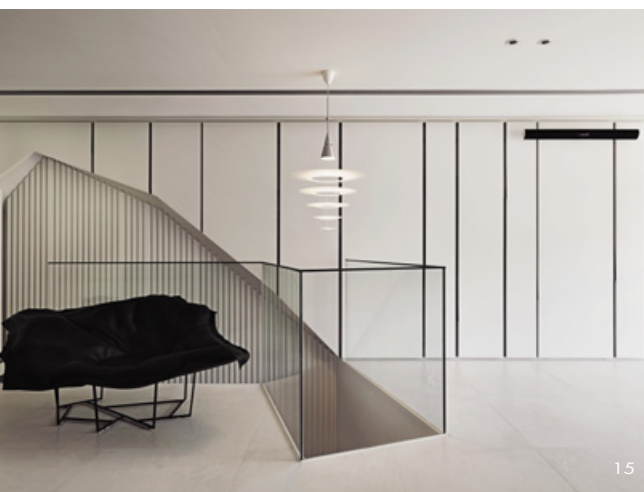
7. Carrara stone wall in the staircase court brings indoors a dominating landscape 8. A four-meter square space is cut out in the floor to bring light into the building 9. A view from the staircase court towards the living room 10. Big windows bring expansive natural views to the building







11. 從餐廳空間放望起居室動態，大矩塊切割的萊姆石立面，從電視背牆一路向屋體後端延伸。12. 整個餐廳空間與屋體底端的SPA區相連，而位於泡澡間外的植生牆則為屋內帶來一份甘潤綠意，呼應著外頭自然山景。13. 卡拉拉白飾牆後的梯間，是住家車庫與上層空間的通道出入口。14. 從餐桌望向SPA區的洗手檯端景。15. 梯牆以清玻璃圍塑出立面，鍍鈦後的黑色線框讓梯間彷彿一個立方體塗鴉，流露著繪畫感。



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Located inside a National Park Preservation Site, this house is protected by seclusion and uneasy access by outsiders. While it retreats into tranquility, the building is also located in a protruding position. Nic said this building pays tribute to Mies van der Rohe's Barcelona Pavilion and Farnsworth House. He resurrected design principles from the dead master and tries to recreate the spirit of modernism and its legacy.

Learning from the Modernism

The surface of the building is prominent with its sleek shape embraced by strong vertical and horizontal lines. While strongly contrasting with the natural landscape and greenery, the building also exhibits a dialogue between nature and geometrical order rather than tension. Nic tried to reduce the height of the building therefore the total floor area is larger than a typical house plan. The horizontal expansion allows long windows and they form many framing panels that fix beautiful mountain views like landscape paintings.



11. Limestone partition wall used for TV cabinet 12. Spa room and a green wall linked to the beautiful landscape 13. A staircase leading towards the basement garage 14. A view from the dining area towards the spa room 15. A glass box enfaming the staircase leading towards the garage

The building is pretty much similar to a house design from Le Corbusier's time; glass surfaces dominate the facade and black metal members augment the order of the geometry. There are several protruding panels painted in white and skirts over the building; the white band reinforces an impression of horizontal expansion. On the surface of the second floor, there is a portion clad over by stainless panels; the reflection of light and sky seem to attract a building absorbed into the landscape.

Nic said: I did study Mies' building including horizontal windows, ideas of transparency and so on. He tried to use materials like glass and spatial tactics like enfaming in this building and even tried to incorporate artistic idea like those of Anish Kapoor. Kapoor's stainless steel installations attract the surrounding light to implicate a dual form of nature and human existence.

There is a difficult to detect element in the building - climbing steps leading towards the roof. From a view looking down from the roof there appears an obscure landscape plan - two pieces of lawn shaped in two circles. There is even a fun element like a milk box pouring milk on the grass. The "milk box" is actually a washbasin shaped by an artist's hand.

Le Corbusier's idea of space

The house is two floors above and one floor belowground. This building had already existed but the current owner decided to make a conversion to fit his family and the way he wanted to live.



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16. 位於屋體底端的SPA區緊鄰著外圍一道擋土牆，因此立面不合適採用輕玻璃大面引光，於是沿著房子西側開出一道帶狀天井，做垂直引光。17. SPA區內的泡澡間，此處材料特地增加了木質感受，營造出舒適的渡假氛圍。而兩側格柵門可依需求開闔。18. 廚房內的中島檯屬於輕食烹調，而內側清玻璃門片之後，則是大火烹調的熱炒區。19. 主臥空間是現代主義風格住家外，唯一帶著古典線條的小環境，像是人字紋地板以及釘扣床背。20. SPA區的公共廁所特意將洗手檯獨立在外側，除了方便兩端使用，深棕色如煙燻後的沉厚質地，也成為優雅端景。21. SPA區的蒸氣室，地面木紋磚擬仿了檜木型態。



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16. Spa and a light channel guiding natural light 17. Spa area and bathtub, fully submerged in intimate wood materials 18. Central island table is a place for light food cooking only 19. Master bedroom view shows an intimate air 20. Toilet and wash sink in the spa room 21. Steam room is clad with wood pattern tiles on the floor



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建材分析 Material Analysis

現代主義建築空間為設計理絡下，洗練的垂直水平線條外，設計者選擇在立面上進行材料變化，為空間帶來簡約卻耐人咀嚼的層次。外觀上，材料表現在三道立面上，包括第一道石材磁磚化的灰條石、用在屋體正面圍牆的米色石英磚，以及前院靠近無邊際水池的雪白蒙卡花崗石。再往內部空間，為強化複層空間於兩樓層間的垂直關係，玄關入內後，倚靠樓梯一側的牆體，由下往上鋪滿帶灰的卡拉拉白，讓強烈的立面垂直感與樓梯一齊攀高。至於客廳另一道主牆，則用了純淨無垢的萊姆石取代刷漆，藉內斂質地，襯托前方的高級影音設備。至於一樓屋體後端的SPA區，地面用淺色、長條的切割木紋磚來模擬檜木拼貼，而外側獨立洗手檯，則以煙燻色調的木紋磚處理。一樓車庫方面，兩側立面以淺綠色砂岩為材，質樸清淡色調，讓入內後的主視覺感能有效減壓；相對地，車道與正面立牆則以半拋與半霧光的深棕色磚來做表現，同時再拉出幾條細線，呼應建築概念。

Rich materials were used to give the villa house a vivid spirit and relaxing comfort. There are gray color tiles, homogeneous tile, and Mocha granite; they are deployed into several partition walls for guiding the visitor to travel in a layered space. Expensive Carrara marble was used in a two story high wall. It demands awe like respect in the living room moving towards the staircase court. The view in the living room is dominated by another lime stone partition used as a TV partition and stereo system. Contrast with the dominating material in the main public zone, the material used in spa area is rather soft and intimate. Wood and tiles present in wood pattern are the material used in the spa area. The garage uses rich material such as brown tile, blue and white color tile, and sandstone; the material used in garage is too much to be imagined because this space is always left untouched in other designs.

溝通重點 Communication Notes

本案為落在保護區的山坡地住宅，在限建與建築相關法律規範下，必須遵循既有結構來改建；此外，住宅屬於渡假居所，輔以屋主喜愛包浩斯風格，所以希望整體表現出簡約空間感。在兩個主要脈絡下，設計者將建築處理成具現代主義精神的量體型式，而運用垂直水平線條、窗帶以及玻璃的元素外，另佐以洋溢質地美的立面材料，賦予山居宅邸大器精神。至於內部環境，原有兩層樓空間被零碎化成多個密閉式隔間，在秉持現代主義空間觀點下，設計以流動環境、自由平面來打造整體格局。另一方面，由於屋主蒐集許多品牌家具，因而空間規劃之初，便把家具形式與空間進行綜合探討與歸納。再者，由於屋主期待室內泳池機能，但因地基關係無法實踐，最後則改以SPA機能來彌補。

Located in natural preservation site, the building could only be renovated using the existing old structure rather than rebuilt from the site. The client liked modern spaces such as those in the Bauhaus period and this brought forth the design idea oriented into its current shape and style. The elevation treatment is mostly dominated by strong geometrical patterns while the interior respects the idea of the "free plan", which is good for the client's collection of various top-end furniture pieces. Even a swimming pool appeared in the design plan yet because it was restricted by code it was abandoned in the earliest stage. A spa room is created to compensate for the infeasibility of swimming pool.

22. 從二樓西側望向東邊遠景，咖啡色矮櫃控制在一公尺高度，讓整個視野直暢無遮蔽。23. 設計者利用柱與柱間的畸零空間打造出一道長桌檯，與後方黃色沙發，前後形成了一個從容的開放閱讀區。24. 整個二樓空間依據天井開口，形成一個環繞式動線。25. 二樓中央區域的樓地板大幅度翻出天井，除了解放一樓垂直感，兩個樓層間亦產生緊密互動。

22. A view from the second floor west side towards the landscape
23. A long table and yellow sofa embraces a space for comfortable reading
24. Light well is surrounded by a path
25. The light court brings a vertical link from lower to upper floors

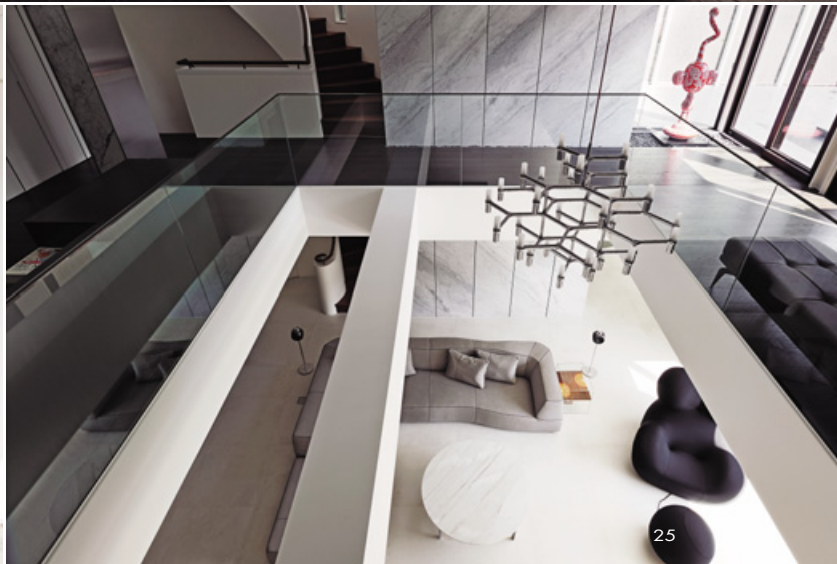




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Nic torn down an elevator and turned the elevator shaft into a light penetrating well. It immediately gave the light deficient basement a new life. Also a four-meter square floor is punctured between the first and second floors. The creations of the two light wells enlivens the space and completely changed the building which long suffered from humidity and darkness.

Taking Le Corbusier's five concepts (piloti, roof garden, free plan, free facade and horizontal window) as design guidelines, Nic gave the building a new life harkening back to the heyday of early modernism. It also provided a good way for family life as the less restricted floor plan allows the client's unexpected activity in this house.

The second floor includes four rooms - two children's rooms, a bath and a playroom. Spare space is kept empty or can be used for any uses such as for reading. Furniture pieces were all selected to not block any direct window view to nature.

Materiality

Nic is always interested in experimenting with all sorts of materials. He set up three forceful stone partitions; the first is a gray color wall tinted with a light blue color on the surface; the second is a fully white homogeneous tile wall. The final solid wall is a solid Mocha stone wall. There is a stainless steel stripe band where night lamps are hidden within. Nic explained marble is never a good choice outdoors; only Mocha stone is possible to resist organic pollution.

The basement garage is not dark anymore because a cone shaped skylight puncturing the ceiling provides illumination. Nic used five kinds of materials to lay the surface of floor and walls; the earthy color sandstone paving directly links the outdoor garden and further extends to the mountain greenery. Wall surfaces inside the garage are clad with blue and white color tiles; the color brings a vivid spirit to the space, which is usually paid little attention in design solutions.

The living room is dominated by a large limestone partition; the stone is carefully laid in a precise geometrical pattern. Behind this partition it is platform for a very expensive and artistic looking audio system. In staircase court, there stands a beautiful wall partition, built in expensive Bianco Carrara stone; the wall penetrates the floor and extends from lower to upper floors; dark color join details of the white stone is strongly visible; the dark lines in pure white surface is pretty much like a Chinese ink painting. Behind the white wall, there is a staircase descending toward garage. The staircase is fenced in by a glass box supported by a metal framework.

A spa, hidden behind the main building, is different from the materials used in the main structure; wood and tiles with a wooden pattern are extensively used. An interest green wall was installed to separate the main building and annex spa area, the wall makes a good joint to the landscape facing beautiful mountains and hills.

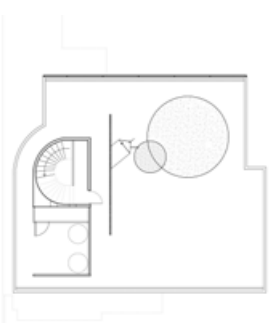
26. 若是俯瞰屋頂空間，將能察覺綠色草坪與洗滌槽正是一種幽默的藝術裝置。27. 一樓平面圖。28. 二樓平面圖。29. 三樓平面圖。30. 地下一樓平面圖。31.33. 抵達車庫，視覺將直接分散於兩側立面，因此材料特別選用石灰色砂岩低淺鋪覆，讓視覺舒緩。32. 原有住宅從地下一樓向上貫穿了一道電梯，經拆除後，設計者善用地下室天花洞口，並修築成上尖下寬四角錐天井，不僅為陰暗地下室注入光線，更有雕塑般的趣緻。26. Wash basin is like an artistic installation 27. The first floor plan 28. The second floor plan 29. The third floor plan 30. Basement plan 31.33. Sandstone used to pave the floor of garage; the color and material is an extension from the outdoor pattern 32. Cone shaped skylight offers natural light to the basement



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