

Color Story

色料賦題

設計者」水相設計 / 李智翔
 攝影者」圖起乘李國民影像事務所
 空間性質」住宅
 坐落位置」台灣
 主要材料」栓木皮染色、煙燻木皮、磨石子地磚、條石、金屬鐵件、沖孔板、櫃體烤漆、灰泥漆、金屬漆、進口皮革及壁紙、玻璃
 面積」45 坪
 設計時間」2017 年 3 月至 8 月
 施工日期」2017 年 8 月至 11 月

Designer」Waterfrom Design Co., Ltd. / Nic Lee
 Photographer」Figure x Lee Kuo-Min Studio
 Category」Residence
 Location」Taiwan
 Materials」Dyed color veneer, smoked veneer, terrazzo, plank, metal members, perforated board, painted cabinet, mortar, leather, metal paint, glass, imported wall paper
 Size」150m²
 Design period」March – August 2017
 Construction period」August – November 2017



橫向拉開的公共區主牆面，變理著青綠金銅、皮革栓木等語彙，材料在色韻相間、肌理參差的交疊中抑揚著一種細作巧藝工緻感，也似有懋美穠華時約隱的紛然……

滄理動線 風行清暢

瓏瓏佳木綠景入室的都會區老宅，方整格局內配有兩廳三房和一前一後露臺，屋況雖是好，卻有舊屋常見封閉感以及動線蹣跚此類問題；其次，迎著行道樹碧意的落地窗本應與靜巷一側露臺作空氣遞換，但因廚房位置毗鄰並設有隔間，致使屋內對流頗為滯滯。李智翔談到後陽臺雖是對著一條窄隘景枯的防火巷，實質上卻有輸行、調伏空氣之用，因此設計首要步驟便為疏滄動線，闢出一條貫徹前後陽臺的廊道使氣動風行再起，讓室內場域躍步遊走時，便可覺翹風拂身、颯颯而往那股清暢。對此李智翔談到：「最大更動就在廚房和走廊的區塊，拉出一條走道後，整體空氣循環改善極大，其他三間臥房僅是尺度上做出微調。」

瞻觀室內佈局，大致是依據新開廊道剖劃成開放與私密兩大分區，平面由外朝內，則可察一種先擗張、再歛斂這層遞鋪敘的配置理絡。首先在客餐廳與廚房組織成之公共空間，對喜愛宴客的女屋主，餐區相較於客廳反倒為核心所在，故而場域中央陳列了一張十人座大餐桌，兩齋再與廚房、客廳左右逢源壤接；至於客廳則和露臺窗牖廝伴，實質上是一處坐賞楠樛繁樹、情霽寧穆的閱讀場域。

再進則是中介性質的廊道，此處本應更顯豁然貫徹、迤邐相接的態樣，但因應機能性而於軸線上矗落一座半開放式量體，在此沖孔網框塑的場域，一半隔成琴房，一半為家犬遊戲休憩的狗屋。對此李智翔解釋：

「因量體位於廊道，所以導入 mesh 來達到隔而不阻效果，再搭配活動式拉門，把兩隻家犬控制在特定空間區塊。」私人房間上，主臥乃是將水平尺度做極大化延續，勾摹景深；小孩房除滑動式門扉為實材料，其餘立面皆從清玻璃來呈現，如此詮釋是斟酌已屆大學年齡的女兒日後搬遷、獨立生活，於是採彈性設計來蘊蓄多樣化使用。



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Nic Lee



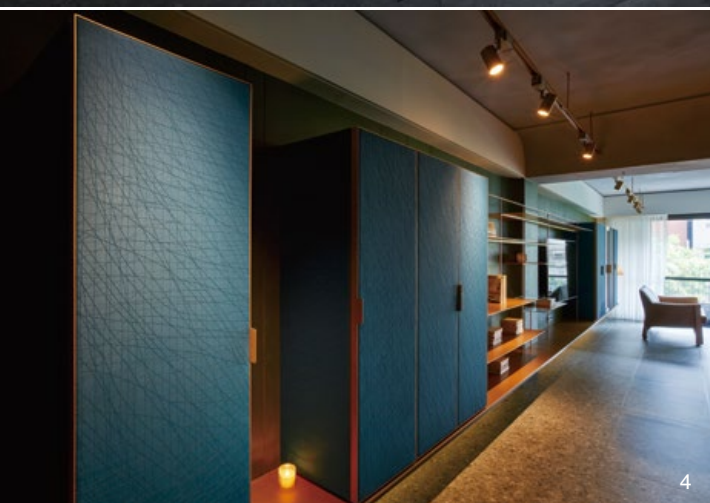
水相設計 / 李智翔
 水相設計設計總監
 丹麥哥本哈根大學建築研究
 紐約普瑞特藝術學院室內設計碩士
 重要得獎紀錄：2017 德國 if 設計大獎
 室內建築類 · 2016 A'Design Award & Competition 室內空間展示設計類銀獎 · 2014 亞太室內設計大獎 APIDA Excellent Award · 2013 台灣室內設計大獎 住宅空間類複層 TID 獎 · 2012 台灣室內設計大獎 工作空間類 TID 獎 · 2011 國家金點設計獎 "In honor of Mark Rothko" · 2011 台灣室內設計大獎《2007-2010 台灣十大設計師》 · 2009 台灣室內設計大獎 商業空間類金獎

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1. 客廳與大露臺毗連，能賞蕪蕤樹景，是一處靜好的生活空間。2. 平面圖。
 1. Living room enjoys the balcony greenery. 2. Plan.



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3. 十人大餐桌是公共空間核心，檯面以非洲柚木裁製成。4. 公共空間主牆上的懸浮櫃，以蘊含紋理美的藍色皮革為材料。5. 蔥綠木皮牆、靛藍色皮革櫃以及金銅色線性層架，三者視覺上激盪映襯。6. 天和地以無色彩的灰來平衡主牆面紛紜的材料語彙。
3. Large table for ten people is a visual focus of the home. 4. Floating like cabinet is a fine craft work wrapped in blue leather. 5. Material richness in leather, wood veneer, and metal. 6. Ceiling and floor keep the most original material and color.

色料為題 摛繪入微

十分講究紋理質地美的屋主，李智翔從「色與料」來為空間賦題，在整道橫向拉開的公共區主牆面，變理著青綠金銅、皮革栓木等語彙，材料在色韻相間、肌理參差的複疊中抑揚著一種細作巧藝工緻感，也似有懋美輻輳時約隱的紛然，因此李智翔這麼定義空間：「藍和綠是很衝突的顏色，尤其藍綠的立面再疊上金銅色線條後，空間調性就有點義大利家具那種大膽強烈，乍看有點失序，但依舊隱藏某種脈絡和節奏，亂之中流露著生活的味道。」這般牆體構圖，儼如野獸派藝術家 Henri Matisse 的油畫作品「The Dance II」，天地以藍綠鋪陳，圍圍舞蹈的橘色人形則像某種介質融糅了對抗性色彩。

方法上，設計先執豆綠色漫染栓木來作襯底皮層，接續一左一右一儼如漂浮塊體般的兩道懸掛壁櫃，則擷用靛青色皮革來攫捕另種質美，分離兩道櫃體間再以水平式線性書架來連繫、使各元素間產生彙整，對此李智翔談到：「立面部分業主直接否定了烤漆，希望材料上是富含紋理的，就像櫃體藍色皮革，表層有豐富編織紋理。再來是整道主牆很長，開放性層架就相應用橫向線條來呈現，而不以垂直性分割。」若排闥進屋，尚可見玄關右側牆體覆以黝黑如墨的木皮，因此處為隱藏式機櫃，僅用了單一素材紋理賦予清約的畫面。

立面之餘，天和地則抹上素澹灰皮層，藉無彩度的減法語彙來平衡牆體細節的繁穠；包括地面導入磨石子地磚，黑灰白雜紋亦不失質美，至於天花則意在重現板模肌理，設計將原始結構裸裡而揭後再敷塗灰泥漆，將斑駁窪洞和罅隙予以修繕補葺，使天花流露拙真但非粗陋的意象，對此李智翔談到：「屋主想讓天花呈現板模那種型態，但拆了後才發現有太多深淺不一的洞，因此只好填平後重以灰泥漆塗上，一方保留粗獷韻味，但也不至於太斑駁。」室內其餘場域亦延續了「色與料」摛錦琳瑯的趣致，不僅餐椅將五、六種款式並置，創造顏色與質地混搭的層次感，包括 L 型廚具檯面導入湛黑花崗石，側牆卻轉以豔藍釉磚砌上，澹素、穠華駢行馳映，體現了以材料形色入韻的設計精神。採訪 劉芝君



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Precision in orientation

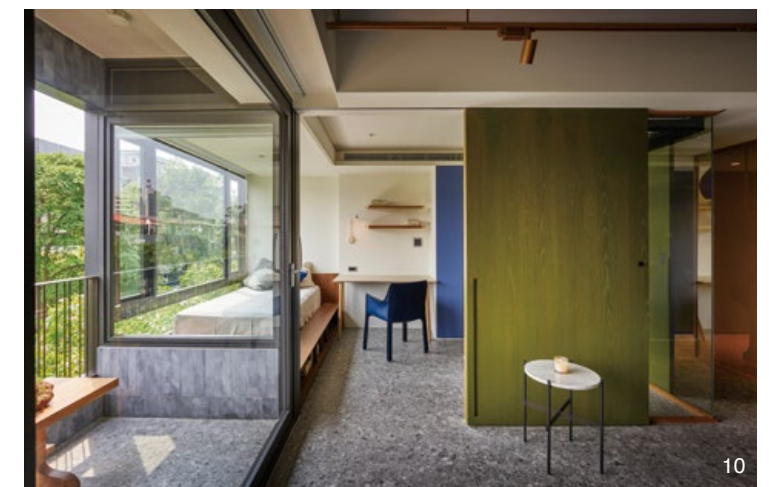
This was an old apartment looking for a new way to embrace a new living style. The layout was a typical 2L3B plan with one balcony in the front and one in the back. Visual penetration was barely possible and the light was unable to penetrate deeply. Nic saw the potential of two balconies and give the space a linear path to connect them thus improving the existing poor ventilation. The three bedrooms are almost untouched except with a slight scaling down from the existing plan.

The new pathway divides the public and private zones; in the plan one first encounters a large space where the living and dining spaces join and the kitchen is also attached. Dining sits in the physical center of the plan and a grand table, entertaining ten at a time, attracts visual attention. The living room meets a balcony immediately and there is a small corner created for quiet reading.

The central pathway leads to two semi-open spaces. Being divided by a perforated metal panel, one's sight will fix on a piano room and a recreation space, where stands a dog's room. Nic explained the mesh metal panel allow the dogs to be kept in a domain but does not block light from fully permeating. Master bedroom and children's room are located in the rear. The daughter's room is separated by a glass panel because she is about to move out and the room will keep in the most flexible way.

7. 用餐區和開放式廚房連結以便宴客，混搭式餐椅則創造層次感。8. 廚房的豔藍釉磚對比流理檯的黑色花崗岩，色韻流轉。9. 從廚房向軸線彼端的客廳瞻視，藍、綠與金銅色蘊蓄出空間個性。10. 客廳後方的小孩房，立面以相對開放和彈性的手法處理。

7. Dining room and open style kitchen space. 8. Contrast between the color tiles and black counter top. 9. A view from the kitchen towards the living room and vista view ended in a cabinet. 10. Daughter's room right behind living room is a flexible space.



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11. 瞻看主臥，同見大膽顏色與殊異材質的揮灑。12. 主臥有處精緻隅角，當中寫字桌為非洲柚木所剩角料裁成。13. 主臥房將開放式衛浴和寢寐區相連，創造水平景深連綿不輟。



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11. A view towards the master bedroom. 12. A view towards the master bedroom and solid teak wood table. 13. Master bedroom and its bathroom completely link together.

Color and texture story

To respond to the client's fine taste in texture, Nic furnished the space in rich materials that are mostly associated with the client's personal experience. Metal thread meets veneer is not a common combination in an interior but rather relates to artistic work. He audaciously introduced blue and green to clash together and the layers gold color is a thin vein on the surface; he confessed that the bold minded layout first looks chaotic but does have an extraordinary power fully energizing the space. A copy of Henri Matisse's The Dance II, hangs on vista wall providing a harmonized dialogue with the fresh and color-filled wall. Nic talked about his effort on the main partition wall: "I rejected the client's proposal of a painted surface because I wanted a

texture rich material. I used blue color leather to provide a finer texture. For the best layout of scale and proportion, I selected a horizontal layout to stress the linear energy of the wall."

The ceiling is covered in mortar and the floor is terrazzo in black/gray/white color. The original idea was to give the ceiling an exposed concrete in formwork texture, but the outcome was unacceptable. Nic said the final solution was to covered the surface in mortar but still intentionally keep its rustic. Other furnishings except the humble ceiling and floor all use bold colors and materials with a good texture; there are black granite tiles, colorful glazed tiles and metals in colorful treatment.



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14. 浴室一景。15. 立體仿石磚儼如寫實的岩層紋理，讓沐浴空間蘊藉一份自然氣息。16. 次臥衛浴空間，立面同樣鋪砌著豔藍釉磚。
14. Bathroom. 15. Faked stone tiles give authentic natural texture. 16. Second bathroom.

建材分析 Material Analysis

1. 公共空間主牆面為栓木皮做染色。2. 主牆櫃體為藍色人工皮革做金屬收邊，構件再以銅漆創造質感。3. 廚房與次臥的衛浴壁面貼覆藍色釉磚。4. 廊道上的量體以沖孔網圍塑，表層再覆上金屬漆。5. 天花為原始結構塗上灰泥漆。6. 地面為黑灰白紋理的磨石子磚。7. 主臥衛浴內的牆面為立體感仿石磁磚，紋理天成。8. 露臺鋪覆了條石。9. 室內實木桌檯多為非洲柚木。

1. The main partition of public zone is covered by a dyed veneer. 2. Blue color leather wrap the metal panel cabinet rim and copper paint relishes the texture. 3. Blue tiles in the kitchen and second bathroom. 4. Perforated panel in the gallery is fully painted in metal paint. 5. Mortar covered ceiling part. 6. Terrazzo floor in a black/gray/white strip motif. 7. Master bathroom is covered by artificial stone texture tiles. 8. Plank size natural stone covers the balcony. 9. Solid teak was used for the table top.

溝通重點 Communication Note

1. 業主具精品訂製背景，本身對於材質、顏色與物品細膩度十分講究。2. 喜愛旅行的屋主需有適當空間擺置與展示其蒐藏品。3. 業主希望在空間中置入藍、綠和玫瑰金色彩，但考量玫瑰金顏色偏淡，無法凸顯於藍綠色調中，最後以金銅色取代。4. 鮮明流行色不適合住家，因此採用藍、綠顏色時需摻入黑色系，讓空間彩度收斂以呈現沉穩韻味。

1. Client's profession is familiar with fine objects and particularity in every detail. 2. Collections from travels abroad need storage and display space. 3. Client's passionate love for blue, green and gold colors directed the designer's selection of material. 4. The space adopts colors with low saturation, mostly black, green and pure black.

