

Tranquility - Grand Style

清湛－風格大用

設計者」陸希傑
參與者」張瓊之 劉雅萍 曹均達
攝影者」MGP 莊博欽
空間性質」住宅
坐落位置」台灣北投
主要材料」蠟多磨、柚木實木地板、南方松、面網、明鏡、中空板
面積」65坪
設計時間」2010年5月至2010年9月
施工時間」2010年9月至2011年2月

Designer」 Shichieh Lu
Participants」 C.Z. Chen, Y. P. Liu, Y. P. Liu, Z. D. Tsui
Photographer」 MGP (Ivan Chuang)
Category」 apartment
Location」 Beito, Taipei
Materials」 PANDOMO, teak wood, pine wood, weaved fabric, mirror, hollow board
Size」 215m²
Design period」 May - September 2010
Construction period」 September 2010 - February 2011

陸希傑
1965年出生於台北，1989年畢業於東海大學建築系，1993年取得英國AA建築聯盟碩士學位，在英國期間曾於Raoul Bunschoten事務所擔任設計師，而後回國成立CJ STUDIO，從事建築及室內設計、家具設計、產品設計等相關研究開發。代表作品有：國聯飯店在2001年被入選「Design Hotels國際飯店聯盟」。寶騰瑣及張李玉菁台中Tiger city概念店(2005日本JCD設計大賞)、Aesop 微風店(2006年獲得日本JCD設計大賞，與國際室內設計聯盟IFI 2007設計金獎)、敦南國美豪宅作品獲得台灣室內設計大獎TID Award 2007金獎、TID Award 2008獎、第六屆現代裝飾國際傳媒獎年度家居空間大獎，入選為美國室內設計雜誌INTERIOR DESIGN七十五週年特集中之五位具潛力設計師之一，2003年成立個人品牌shichieh lu。

Shichieh Lu
Born in 1965, Taipei, Taiwan. BArch in Tung-Hai University, Taiwan. Received his Diploma in Architecture from Architectural Association, London, in 1993 and worked for Raoul Bunschoten in 1994. Established CJ Studio in 1995. Major projects are United Hotel (selected as a member of "Design Hotels" a well-known international hotel chain.), [WUM] store, Stephane Dou and Chang Lee Yugin's shop in Tiger city (JCD Design Award 2005), Aesop store in Breeze center (JCD design Award 2006, IFI 2007 Gold Award), residence of Tsai projects (TID 2007 Gold Award), TID Award, selected into five of talents report on "Interior Design" (USA) celebrating 75 years special issue. Since 2003 he has established his own brand -shichieh lu-.



臨眺關渡平原的樓中樓，空間裡氣流、視覺及動線的通透設計，儼然一曲譜得清爽的樂音，而“Less is more”簡約態度，也在其中辯證無礙。布拉姆斯曾說：「作曲非難事，最艱鉅地卻是捨棄多餘音符。」無論創作或設計，以簡馭繁構念，是另一種細緻化的態度，剔除喧囂擾攘細節、保留實在的精粹元素，收放之間，卻更能揮灑美學大用。

設計概念

本案位於北投捷運站周邊，住宅機能與風格，是以屋主夫婦對兩人世界窩居的理型為依歸。這種基礎下，空間親密感和無需斟酌太過的安全性，賦予開放式設計極佳包容性；此外，住宅棲息於九樓景觀制高點，視野能縱橫走讀北投地形的豐隆跌宕，地理條件上，則蘊藏自然入宅的尺度。

陸希傑聊道，修繕這間二十餘年老宅時，屋主僅提出「開放」、「現代」兩種需求，加上夫妻兩人對設計的不設限態度，讓他能自有限預算內，交付空間詮釋何謂“Less, but better”。對陸希傑來說，這幢樓中樓個案簡單，卻難得，因為它充分闡述「加入極少，獲得極大」的設計理絡，並瀟灑證明設計中介後，空間無限可能的價值。

領域定義

老宅前身裝潢陳舊，但先天卻擁有舒暢氣流，前後景觀各有觀音山、關渡平原恣意奔闊的優勢，輔以樓中樓格局以及屋主對開放空間的追尋，因此設計案鑿力最深的，便屬空間重新分配。陸希傑表示，設計過程，每回空間落點運動皆有其獨到之處，但最終建構，包括樓梯設計，莫過於徹底實踐開放空間的觀點。整體來看，二樓是重點場域，不僅面積為一樓兩倍之多，也是屋主經常性活動空間；較特殊地，本案

表現類似歐美規劃，一樓為餐廚、客房與衛浴，二樓才是起居室與主臥等。

從樓中樓底部盤桓而上拆解空間，陸希傑解釋在一層一戶下（本案位於大樓第九層），電梯出口處到大門區段，實已轉化為門廳機能，而喜愛無視覺屏障的屋主，索性更要求將大門做成格柵樣式，讓梯間日光能娉婷灑落門戶，形構另一種外部向內的延伸；進門後，先設置中島檯作轉接空間，以斡旋緩衝踏入門即見廚房的唐突感。

逕往二樓，懸浮式樓梯領路抵達主臥室前的畸零區塊。對此，陸希傑談到，這個區塊關係有著兩難困境，包括做成固定式空間，將會顯得侷促破碎，但不做任何定義，主臥室又顯得隱私畢露。最後，陸希傑採取可摺疊翻轉的清玻璃拉門，收攏、矗立時，能營造穿透感與多層次線條，一旦拉門關闔，空間將獲得領域定義和隱私。不僅如此，空間穿透、領域定義的四兩撥千金，也重現在主臥及其衛浴之間。主臥與衛浴最匠心獨具之處，在於兩者僅用一面牆作領域區隔，猶如挪用屏風體裁一不觸頂、不設門，虛實調度中自然表現空間的層次與機能。

和穆印象

面對輕筆勾勒的空間，陸希傑解釋，個案主軸不在彰顯、琢磨特定風格，純粹是為了生活而存在，就像內部結構，它遞送的就是一種對空間流動的關切，包括通透視覺、景觀延伸，以及和諧的個體與建築互動關係。

1. 一樓露臺木質溫潤，加上九樓高的景觀，能俯瞰遠端的觀音山。
1. A view from the balcony towards the mountains

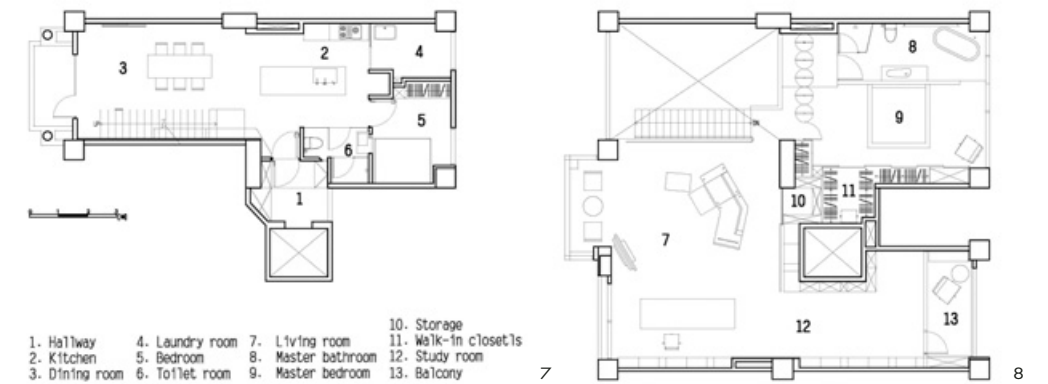


2.3. 相較台灣一般居家空間的配置，本案一樓並無規劃客廳，餐廚外另留下一塊充裕的留白空間，作為女主人瑜珈、舞蹈活動的機能場域，而大面牆鏡則有效延展空間。4. 客廳裡一張1928年柯比意設計的玻璃餐桌，增添氣氛。5. 一樓衛浴設備，在簡約的設計概念中，洗手台佐以輕巧的淺綠色系點綴。6. 從廚房望向餐桌，開放式設計一覽無遺。7. 下層平面圖。8. 上層平面圖。

2.3. There is no precise space for the living room yet a space is left blank for flexible use like dancing or yoga. 4. Le Corbusiers antique dining table relishes the taste of the space 5. The first floor sanitary equipment coated with light green color dots 6. A view from the kitchen towards the dining space shows no obstructive partition in between 7. Lower floor plan 8. Upper floor plan

事實上，本案拆除老舊裝潢後，直接就裸露樑柱敷上油漆，而捨棄天花板、壁紙等牆面材料的闊綽細節後，房屋結構體宛若一場靜穆告白，自然粗獷中，透散著原味力量；而貫通屋子的穿透式設計與大片玻璃，以及拆除原先狹小的後現代風格窗櫺後，老宅更一掃陰霾，頓時日光環伺、景觀洋溢。舉目歷歷，不論是重現既有屋體、借景、引光，這些就是陸希傑口中：「善用空間條件，用簡單的方式去呈現房子的可能性。」

面對清爽的居所，陸希傑除了用鏡面膨脹環境，他還省去濃郁、大塊的色彩計畫，避免造就一股爭奪的不協調感，所以僅是淺嚐輒止，適度在櫃體、桌邊點綴起藍綠兩色。甚至室內照明，也簡單在樑上安裝一道細細的燈軌，或藉由間接光源打量空間質地，而階梯也因家中無童叟安全考量，可以採納簡單鐵件為扶手。不過為了讓空間激盪些許設計感度，陸希傑再轉借經典單品催化，包括一樓柯比意（Le Corbusier）1928年設計的玻璃餐桌，以及二樓所擺置的復刻版耶洛·沙利南（Eero Saarinen）子宮椅（Womb Chair），讓空間雖無特定風格指標，卻也氣質雋永。採訪」劉芝君





Facing the Kun-Du wetland, this apartment enjoys good air and view. Because nothing is more beautiful than nature this apartment needed no additional embellishment. Brahm said: "the most difficult thing is to slash excessive notes from my score". Reduction is an attitude of design, and it is probably more difficult than adding things in space.

Design Concept

Located near Bei-tou Transit Station, this nine-story apartment building sits in a good location having terrific views to surrounding mountains and wetland. This is a home for a couple, and the program is so simple and is even too easy to consider building any borders between the private and public zones.

Mr. SJ Lu, the designer, proclaimed that this was an exceptional project since he was asked nothing but to respect the budget, and delight in "free space". Also "less is better" is like a design guideline because it is an aesthetic value that the couple is very much fond of.

Border

The existing interior looked shabby and old, yet the site unprecedentedly prevailed over the apartment's many unfavorable conditions. Its good view and its double floor layout offered a great chance to turn an aging apartment into a good place to live. From the first day of design, SJ's team endeavored to find the best layout, a spatial system that fits the dweller's life style and also optimized the great views.

The ninth floor (the lower) is accessible only by an elevator lobby. There is no solid wall to segregate the inside and the elevator lobby where a beautiful grating acts as the border. Light can easily enter the grated fence and turns the floor into a dangling pattern on the floor. The first space when entering the none-existing door is a kitchen; vision sight immediately connects to a central island kitchen table. This table mediates an unusual direct visual link to the kitchen - a space plays a significant role for the couple.

The second floor, guided by a modernist style staircase, leads to a bedroom. A glass door reduces the spatial stress of the space while assuring some privacy to the couple. The border is also de-constructed in the relationship between bathroom and bedroom; a partition without touching the ceiling is like a screen gently sets as a border in between. The screen seems to proclaim the intimate relationship of the couple, also invites light and air to come in without being un-naturally sectored and blocked.

9.10.11. 樓中樓格局，從一樓拾級而上，除了可見扶手由簡單鐵件建構，視線也維持了穿透感；踏上二樓，直接來到主臥室場域，為了平衡領域空間隱私及開放感，特別設置了清玻璃旋轉拉門，藉以巧取兩者優點。

9.10.11. Staircase metal frameworks and handrails; it leads to the upper floor designated totally as the couple's bedroom





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12. 踏上二樓往右轉即為起居室空間，簡單家具搭配復刻版的子宮椅，多了幾分品味態度。13.14.15 書房空間就在客廳後方，而牆面大規模的書櫃收納空間，可滿足男主人的藏書需求。
12. Womb chair quietly sits in a corner of master bedroom 13.14.15. Reading space is immediately adjacent to the living quarter. Ample bookshelves accommodate the husband's large collection of books



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16.17. 主臥室的牆面猶如屏風作用，縱然僅與衛浴一牆之隔，但卻能有效做出領域定義。加上沒有門的開放設計，兩側都能進出貫通。18. 主臥室衛浴設計，特地將浴缸拉近窗前，縱然沐浴期間也能飽覽關渡平原的美景。



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16.17. Partition between the master bedroom and bathroom is like a screen hovering over the floor 18. Bathtub is immediately linked to a window; it offers chances to cast views towards nature

建材分析 Material Analysis

1. 本案使用材料簡單，主要以緬甸木、柚木等實木為主，應用範圍包括地板與懸浮式階梯。
 2. 拆除原屋體老舊的裝潢後，樑柱與牆面皆以白色油漆塗料修飾；部分再以鏡面擴張空間。
1. Myanmar wood and solid teak wood are used on the floor and staircase flight
 2. White paint on the existing beams and columns; wall partitions are mostly painted in white, and a few partitions are clad with mirror

溝通重點 Communication Notes

本案屋主為夫婦，對空間主訴開放與簡約。由於男主人為大學教授，因此需要大幅度的藏書空間；而女主人平日則有跳舞、練瑜珈等習慣，因此相當仰賴日光充裕和開放的環境。由於本案預算有限，故設計特別從既有建築結構延伸應用，省下繁瑣的裝修細節，並顧及屋主喜好下，盡量使空間穿透無遮蔽。

This couple's residence has a persistent good view of "free space", and they needed ample bookshelves and a space for the wife's sport activity like yoga and dance. The designer was advised to have a tight control of the budget, so that the furnishings were reduced to a minimal scale.

Harmony

SJ Lu said this apartment was not a show or a social venue but rather a true place to live in; and nothing is more important than to find how comfort was settled here. SJ's serious concern was to check well how the air flows and how views can be cast about; and all tectonic means were brought to bear for the best comfort of its dwellers.

The space left everything blank when the existing wallpaper and ceiling covering was moved off. White paint was left on the exposed beams and columns. SJ believes that the best way of design is to find the nature of the building, and only give the space minimal interaction to find the true value of space.

Mirror was used yet restrained in only a few spaces to add visual layering. Colorful light decorates at night when it appears on the bottom of beam and at the edge of the bookshelf. The staircase is another visual focus of the space; a simple linear curve defines the border by a thin piece of metal. Some legendary furniture pieces like Le Corbusier's glass table and Eero Saarinen's Womb Chair quietly sit about. They open up a dialogue asking light, air and body to make good contact and enjoy the comfort and intimacy.