

# Fluid House

## 流體之屋

設計者 | 陸希傑設計事業有限公司 / 陸希傑

參與者 | 葛祝緯 陳怡如 莊明哲

攝影者 | 李國民

空間性質 | 住宅

坐落位置 | 臺灣

主要材料 | 卡拉拉白大理石、不鏽鋼、鑿多麗、橡木皮、水泥粉光、噴漆、黑玻璃、黑鐵

面積 | 37 坪

施工時間 | 2015 年 1 月至 5 月

完工時間 | 2015 年 6 月至 10 月

Designer | CJ Studio / Shi-Chieh Lu

Participants | Chu-Wei Ke, Yi-Ju Chen, Ming-Che Chuang

Photographer | Kuo-Min Lee

Category | Residence

Location | Taiwan

Materials | Carrara marble, Pandomo, oak veneer, cement paste, paint, black glass, metal

Size | 122m<sup>2</sup>

Design period | January – May 2015

Completion period | June – October 2015

### Shi-Chieh Lu



陸希傑設計事業有限公司 / 陸希傑

1965 年出生於臺北，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，爾後回國成立 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，曾任教於實踐設計學院空間設計系、銘傳大學空間設計系、臺北科技大學、東海大學建築系、國立交通大學建築研究所，並榮獲國內外重要設計首獎。著有《鍛造視差》(2003)、《空間設計要思考的是》(2015) 及《形錄》(2015)。

CJ Studio / Shi-Chieh Lu

Lu was born in 1965 and received his B.A. from THCU and a B.A. from the AA. He was taught by Raoul Bunschoten and worked for him in an internship. He later returned to Taiwan and established his own firm CJ Studio. He has taught in many Universities in Taiwan and has won many notable design awards. He is the author of many books such as "Forging Parallax" (2003), "What is Space" (2015) and "Catalogue" (2015).



彎曲弧，倘然而往，這座純白流體之屋，仿若千年長水邇迤洄狀下所斷鑿出的河床形貌。流體之屋，形態上有機性，如摹擬高速攝影鏡頭下之液態運動，以拋出、隆起、彎曲、拉伸擠壓線條捏塑成實驗感自由輪廓；流體之屋，視覺上無色相，藉漆、瓷、鑿多麗、大理石之質地錯落來譜寫平面迴環轉折的推進，驚望是一片純然覆蓋，但得見精微層次韜潛；流體之屋，格局上反穿透，從一雙弧牆割開場域、片出定義，兩者再憑無交疊、前後對峙之勢夾出蜿蜒一甬道，如此神秘隧口，是指涉內外、公私的記號。流體之屋，奔形再脫形，是陸希傑繅繹「形」之設計途上一處思進再啟的驛站。

### 有機性與無色相

當本案設計師陸希傑觀覽這處城區小築時，一人寓所條件雖賦予創作面優游的詮釋，但所有意象、方法與美感之行運依舊遵從機能的軌跡，他解釋：「住家弧牆、天花類似碗型的線條具備雕刻性觀點，但造型的相對用意，某部分是為了透出局部的樑面灰色皮層，藉此感受空間尺度、傳遞一種原始況味。」顧眄家屋，蜿蜒曲度、人行其側，儼如繞行在莫比烏斯帶 (Möbius band) 上，每每踟躕穿梭於此場域，它儼同一張迷宮般的立體圖面、某種澆鑄成型藝術裝置，有時亦像灰白雙色紙藉著拗曲、翻扭、擊破而形成前進動線，驀忽間，深覺景象奇譎費解，人隨流弧馳縱痛快。

由史丹利·庫柏力克 (Stanley Kubrick) 執導之科幻電影《2001 太空漫遊》(2001: A Space Odyssey)，隨劇情推展至大衛鮑曼博士一行人搭乘「未來號」前去木星探勘，盤型艙體內的純白色調、弧狀陳設以及儼若履帶的走道，不僅觀眾從銀幕濡染了前瞻性騷動，影像本身亦傳遞一份想像但科學、清新且未來感的室內場景。白色稟質冷靜，與理性及邏輯鏈結；有機弧形擬仿自然，斂藏千彙萬狀變體，陸希傑用有機性、無色相兩者涵淹全屋，使闌然無譁背景讓線條行律加劇地作用，收放間，場域既簡約又豐富、文明且內蘊自然，一如「未來號」顯露著存乎科幻卻又不悖真實的狀態。

稟承所有線條發生、概念濫觴並不虛妄原則，陸希傑表明種種構造皆有其道理和原因，他談到：「這個相對長形的平面，我用兩片弧牆劃分，隨之形成牆後空間；天花四分之一圓的弧度，也存在歸納管線空調的作用。所有線條發生皆有其實質性，盡量將機能元素與美學整合。」至於未砌到頂的立面和天花形成幾道罅漏，在燈光緩緩浸滲下讓這端透著彼端，誠謂陸希傑口中「牆後空間」存在性證明。

1. 天花以四分之一圓創造出有機造型，並藉著純白襯底顏色，讓曲弧線條詮釋得更為鮮明。2. 平面圖。  
1. One fourth circle formation appears at the ceiling top 2. Plan



3. 新築造之天花與立面間偶然透出屋體的水泥色皮層，為湛新光潔的當代居家捎來一種原始氣息。4. 瞻望起居空間，一段隆起的弧型背牆之內，實為投影設備的收納空間。5. 灰白顏色室內皮層、曲弧造型作用其上，簡約中傳遞沉著悠揚的美感。  
3. Exposed beams appear among the white gel formation ceiling in a quite surreal mode 4. Lumpy curve wall hides a projector behind 5. Gray color interior surface in a lumpy curve shape

#### 溝通重點 Communication Note

1. 本案屋主長居海外，此屋作為他返臺短暫停留所用。空間僅他一人居住，故而平面配置相對寬綽。2. 屋主對於自然光以及照明有較細膩的要求。3. 屋主本身有藝術蒐藏，因此規劃室內之際，必須將相關藝術品的擺置一併考量。  
1. The client lives overseas and uses this apartment as a temporary living compound 2. Lighting quality was the most critical element required by the client 3. Client is fond of his art collection; he wished for a proper space to display and store his collections

#### 建材分析 Material Analysis

1. 室內空間以白色為基調，因此選材多樣以創造豐美的質地層次。2. 牆面與天花利用油漆、噴漆創造安靜無垢的質感。3. 起居室與臥房地板為鑲多麗。4. 開放式衛浴地板和短牆為卡拉拉白大理石。5. 局部牆面為水泥粉光。6. 露臺外的大型花器裝置為不鏽鋼板。7. 廚具與多功能長桌為橡木貼皮。  
1. White color sets the basic color tone of the apartment 2. Wall surface and ceiling used paint to create a seamless surface in a curved shape 3. Pandomo material is used in the living room and bedroom floors 4. Marble covers most of the bathroom 5. Cement paste surface appears in partial partition surface 6. Stainless flower basin in balcony 7. Kitchen countertop and long table is veneer covered



6. 自餐桌一隅望向後方開放式廚房，廚具以橡木色面板搭配不鏽鋼，洗鍊而不失溫馨。7. 格局處理流暢卻非全然地敞放，並饒富趣味地藉著造型去創造空間前後的透穿，使得牆後的光能隱隱滲出。8. 視角自公共空間向玄關延伸，純白空間的科技氛圍隨木皮色挹注後，醞釀了些許溫潤質感。  
6. A view from the dining room towards the open style kitchen 7. Light mysteriously oozes in from a cleavage of partition walls 8. A view from the living space towards the lobby



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#### 動態系統 比附依存

空間維度發乎雕塑性來推行機能與美感，唯主軸層面，陸希傑更將環境視為休戚與共、比附依存之「動態系統」，實存另一份奧蹟的情思，他解釋：「試圖在室內呈現一種動態系統的關係，包括一個衛生紙架也能夠影響到環境整體，有點像蝴蝶效應。」如此概念也回應著陸希傑所追求點與線一整體的美學，距離比例、角度關係最終都將影響面和體均衡性，甚至催化肌理皮層與色調的詮釋，因而小至弧型天花那截然如刀裂的黑色風口、立面傾斜度，抑或圓盒狀洗手檯該如何歸置牆垣脈絡中。在動態系統下鑄冶出之形廓、支配之物件分佈隸屬，實能攫捕到元素與環境環環相扣之蘊，就像賞鑒主臥立面系統，白牆臃肚般捧著一面白檯子，其上不僅整併窗簾盒、讓半高長牖得以融於端景，但見開放浴室延續而來的聯屬單元——鏡櫃與洗手檯，前者以靜物之美澹澹擱置檯面，後者用隱藏收納化於所屬牆櫃，種種此法，讓結構和所有物件單元完竣於一體性擊劃。對陸希傑來說，就像起居室採投影作為影視設備，除了是輔借科技傳遞智能家居氛氳，也存乎其類型與室內情境的契合，大小顯微，皆有動態系統服膺而不釋的心跡。採訪 劉芝君



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9. 自起居室朝臥房入口凝望，兩片弧牆搭出隧道般的通道。10. 純白色調向主臥延續，衛浴和寢寐區則採全開放的格局擊劃。11. 在概念上，牆面是道整合機能系統，不僅窗牖整併其中，洗手檯仿若藝術靜物擺放其上，牆上面板掀開後更是理容整衣的鏡體與收納櫃。  
9. A view from the living room towards the bedroom as if a vista view behind a tunnel opening 10. Pure white color is also the main color tone of the bedroom and bathroom 11. Wall is a mingled element mixing with the window frame, mirror and storage





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12. 起居室一片弧牆後納容著化妝間，隱藏式帶狀光源散發科技感。  
 13. 從更衣間望向寢寐區，設計引灰玻為材料，創造內望外視野馳騁，外望內無法透穿的雙重效果。  
 14. 扇形排列的開放衛浴空間，將高獨立性的廁所單元隱蔽在一隅。  
 15. 臥房與衛浴共置在一開放平面，地板各以鑿多麗與架高大理石來梳理層次。  
 12. Dressing room hidden behind a curved wall  
 13. A view from the dressing room towards the bedroom  
 14. Fan layout of the sanitary utensils  
 15. Floor treatment uses Pandomo, a resin material in a liquid flowing pattern

Folding and bending over and cutting gorges on the surface of a geometrical shape is like a river cutting through terrain. The analogy that liquid force can create every possibility of formation is purely evident in CJ's new project. Curved wall is the ground terrain and an organic gateway and passage which offers a fantastic passing experience like traveling inside a tunnel or sliding downstream in a river gorge.

**Organic nature in abstract coloring**

This quite small one occupant apartment had the advantage of being planned in an experimental way as CJ explained: "I used two curved walls to cut the space into several zones and allow each to play mingling game with others. The effort includes the functional layout of the utility system and implement the system behind what I think of a surface of abstract beauty"

Inspired by the clip from Stanley Kubrick's legendary movie "2001: A Space Odyssey", CJ imagined that the client is an astronaut aboard a spaceship for Jupiter. The avant-garde streamline interior forms the basic interior form of the home as if one lived inside the ship surrounded by gadgets of machines and unknown elements so abstract like an alien world. But the alien ambience reveals a mixture that mingles a rustic exposure like the inside-out body and beauty of a futuristic fantasy; CJ explained that he used the curving ceiling and exposed beams to create a surreal picture to represent a conflict of nature – the law of the Universe.

Living inside the space is like putting life into a maze of a Mobius band; Twisting walls turn the space twisting about and the cleavage among walls ooze down a mystic light that gives a hint that a rear space is hidden behind the front.



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