

Color Field

色境

設計者」石坊空間設計研究 | 事務所 / 郭宗翰

參與者」石坊設計團隊

攝影者」游宏祥

空間性質」獨棟建築

坐落位置」臺北市

主要材料」清水粉光、實木木皮、石材、玻璃、鐵件烤漆、實木地板、木作烤漆

面積」90 坪

設計時間」2013 年 4 月至 7 月

施工時間」2013 年 8 月至 2014 年 2 月

Designer」Materiality Design / Stephen Kuo

Participants」Materiality team

Photographer」Kyle Yu

Category」House

Location」Taipei

Materials」cement, veneer, stone, glass, painted steel member, solid wood floor

Size」273m²

Design period」April – July 2013

Construction period」August 2013 – February 2014

石坊空間設計研究 | 事務所 / 郭宗翰

2002- 迄今 石坊空間設計研究 設計總監

2005-2011 實踐大學 設計學院講師

2000-2002 香港商穆氏設計 設計師

1999-2000 英國北倫敦大學建築設計系 碩士

1995-1999 英國倫敦藝術大學空間設計系 學士
英國倫敦市政府大學藝術設計 國家檢定

Materiality Design / Stephen Kuo

2002-present time Materiality Design / Director

2005-2011 Shih-Chien University, College of Design / Lecturer

2000-2002 M. Moser Associates, Hong Kong / Designer

1999-2000 MA in Architecture & Interior Design / University of North London

1995-1999 BA in Interior & Spatial Design / University of the Arts London, Diploma in Foundation of Art & Design / London Guildhall University

Stephen Kuo



設計師郭宗翰的空間思維是人本的，他的設計總是關懷使用者本質，不著痕跡加入細膩設想，體貼居住人已知與未知的需求。在他的設計觀點中，空間裝修有著過度、不及和適度三種狀態，過度難以舒放身心，不及則難免略有缺憾，只有適度能令人心滿意足，這份觀念使得他嚴謹拿捏收放，作品往往流露祥和寧馨氣息。在「石坊空間設計研究」創立初期，郭宗翰將北歐國度簡潔不失溫度的空間美學帶入臺北都會，引起關注話題，一旋身已跨過十餘年光陰，當初的設計新銳益漸成熟，過往近乎色彩潔癖、布爾喬亞式的俐爽調性，而今再揉入些許波希米亞的活潑浪漫。

自然·時光度量

住宅設計可以廣義視為一門生活構劃學，重心在於思忖舒適的空間關係、實現居住者想望，甚至給予期待之上的驚喜，因此設計過程就像是一場研究，處理任何關於美好生活的相關元素。回顧此案規劃初期，設計師與屋主進行多次交流，釐清這個家庭的生活習慣、興趣期待，歷經一段時間的觀察，歸納出屋主嚮往優美恬靜風格，也割捨不下對藝術與色彩偏愛的特質，於是雙方建立了默契，讓此案繼承以往「石坊空間設計研究」擅長的淨簡輪廓，並加入藝術感的視覺語彙。

這座住宅為獨棟五層樓建築，空間尺度與環境條件兼具優勢，然而既有建築結構致使二樓地面產生多處高低差，設計師順勢劃分出玄關、客廳、餐廳，各區以階梯連繫，此般分割除了順應建築既有的樓面特色，不致大興土木、壓縮樓高，也能為空間勾勒視景層次，讓視線隨著行走經歷的梯坪起落，衍生豐富變化。另一方面，設計師企圖整合視域，客廳家具儘可能貼近地面，以長檯作為沙發坐區，讓窗景與日照傾入室內，令整體更顯明朗大器。

1. 多功能休息室，提供品酒、影音休閒之用。2. 天花板預留溝槽，讓燈光傾流而下，創造舒適的光氛圍。3. 連結車庫、梯間、多功能室的過道空間。
1. Leisure room for social and relaxation purpose 2. Ceiling rim preserves an indented groove that allows artificial lighting to cascade down 3. A passage that links the garage and staircase court



4. 梯間，扶手欄杆以線性交錯展現活潑律動，呼應此區為過渡動線的特質。5.6. 客廳家具貼近地面，以長檯作為沙發坐區，讓窗景與日照傾入室內。7. 客廳借用蒙德里安（Piet Cornelies Mondrian）色塊與線條交織的藝術語言訴說理性秩序之美。8. 自玄關望向餐廳。裸妝般的素淨空間，精心預設自然光照角度，創造令人傾心風景。

4. Staircase court and its handrail design invite vivid energy to the space 5.6. Furniture piece in living room pushes as low as possible 7. Color blocks and layout gives reminiscence of Mondrian's painting 8. A view from the lobby towards the dining room

以往，關於自然與生活空間之關係討論，多半依仗環境條件，習於聚焦於外在風景優勢，而忽略了室內物質的探尋可能。在此案，設計師跳脫傳統偏重環境面貌的自然定義，轉而從物質著手，藉由材料的皮相變化詮釋另番自然風景。全案大量使用木質、水泥，強調硬體低斂無華，甚至近乎裸膚示人，讓物料皮層隨著時間、氣候、使用痕跡產生微變效果，變創不可預測的有機過程，因此空間在平靜安逸的氛圍外，更具一份與居住者共歷時光的情感溫度。

色彩·抽象話境

這座住宅另一讓人驚豔之處，在於局部使用鮮麗色調，為素淨的水泥結構注入活潑朝氣，整體在光、色互襯下更顯柔和。設計師借用蒙德里安（Piet Cornelies Mondrian）色塊與線條交織的藝術語言為空間點睛；值得注意的是，在運用手法上並非完全仿效特定形式，而是透過抽象的手法再反饋於空間內，創造各具特色的視覺焦點。

在這個家，色塊被視為表達場域性質、行動狀態的藝術符號，順隨著區域屬性展開變奏，客廳以紅、藍、黃幾何色塊與線條切割訴說理性秩序，梯間藉著線性交錯呼應行走動態，房間又以大面積的色塊背景奠定清新情緒。從另一角度來說，色塊與線條也示意著動靜屬性；色塊更像是對應空間性質的暗語，而線條則是關於動作的停格。此外，設計師不截然劃開素樸材料與鮮麗色彩的位階，而是讓它們各擅勝場，相互對照，訴說一種人造永恆與自然質變的對比，這樣觀點在客廳、梯區、房間都被加以突顯，恆定不變的妝色與木質、水泥等自然裸膚相互對話，令整體輕快明亮，褪去厚重氣息。

在這座家居中，設計師宏觀而細膩的構思場域關係，關照景深層次、內外環境、人與空間等課題，俐落突顯建築垂直動線或水平結構的特色，以色話境的巧思，讓實用與裝飾擺脫兩端對立的宿命，統合成亮眼的綜合體，是超越期待的驚喜之處。採訪 | 劉惠穎





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9. 餐廳，木質與水泥為背景，這些物質隨著歲月產生皮層微變，逐漸蘊生居家的情感溫度。10. 餐廳，黑色鐵件將既有落地窗化作景框，領人看望時光變遷。
11. 餐廳一景，採用木質桌椅延續自然題旨。12. 一樓平面圖。13. 二樓平面圖。14. 三樓平面圖。15. 四樓平面圖。16. 五樓平面圖。
9. Dining room is furnished in wood and paved with a cement floor 10. Dining room in a tranquil gaze view 11. A view towards the dining room and its interior is furnished mostly in wood 12. The first floor plan 13. The second floor plan 14. The third floor plan 15. The fourth floor plan 16. The fifth floor plan

Stephen Kuo's design ideology is based on human need. He respects even the most insignificant parts of life and seeks for a sound design a linkage to daily activities and space. About thirteen years ago when Stephen first entered the field he was well known for his gentle Scandinavian modern style, while now he tries to add some color to his design. He believes color is an element calling for romantic fantasy to counter the bored and formulated patterns in the city.

Nature – measurement of time and space

Living space design is a pictorial document of a lifestyle. The way to predict a dweller's comfort requires process that excavates deep into a client's mind. After long talks with the client, Stephen was well acquainted their passion for a comfortable life style. They all agreed that the interior space should be little bit energetic by the addition of color and art objects to the space. The project was a five-floor house that suffered from problematic floor gaps that divided several platforms in the main public zone. Stephen saw the floor gap not as a negative factor but rather as an opportunity to create a diversified landscape rich in spatial layering. He integrated the space by mingling many furniture pieces such as a long bench to create a panorama stretching from the interior to the exterior. Many interior designs seek a view-catching gaze that proclaims a good relationship between the man-made and nature. This design turned it around by seeking a more sensible relationship between human perception and the internal surroundings. Nature and rustic material surfaces in wood and cement paste exposed to air will exhibit minor weathering marks as time passes by. This natural process on the material will implicate the traces of time and the relationship between the dwellers and their surroundings.

Color – abstract language

Even though plain and natural colors dominate the main tone of the interior, several bright colors vividly appear in spots and corners. Using spatial concepts taken from Piet Mondrian's paintings, the design appears familiar yet surreal in the visual impression both in spatial layout and color arrangement. Red, blue and yellow color were arranged in geometrical shapes in the living room where the color blocks were then reduced into lines ushered into staircase court then winding up to the upper floors. The significant color blocks resurface in the bedrooms. The layout of the color and its pattern provides a dialogue between two types of space – static and dynamic; and the colors also well tangle with the naked color of wood and cement.



17. 主臥房，石磚主牆面令滿室木質背景產生變化層次。18. 主臥房，臨接露臺的區塊規劃書櫃，這處預留的閱讀角落依著落地窗，展卷之餘也能欣賞秋月春風。19. 主臥房，採用隱藏式收納規劃，讓空間儘可能淨簡素雅。20. 主臥房，櫃牆的色塊元素與線性切割是廳區主牆造型的變奏。
17. Master bedroom: its stone clad surface mixed with wood material 18. Master bedroom: reading corner linked to a balcony, a place to entertain with a view of nature 19. Master bedroom: storage space unseen 20. Master bedroom: color blocks appear on the surface of the partition





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21. 長輩房，採用拉門彈性連結廊道動線，方便長者行走通暢。22. 過道，細膩的引光與照明鋪排，令水泥與木質共構的場域氛圍沉穩，不顯壓迫。23. 小孩房，萊姆黃給予空間活潑表情。24. 衛浴室，萊姆黃瓷磚像色帶般裝點空間。25. 運用樓板豐富閣樓空間的層次，即使多人同處此樓層，也能各據一方，獨享靜思。

21. Parent's room: sliding door allows easy access for elderly parents 22. Passage invites tranquil lighting to tangle with mute materials 23. Kid's room: lime color enlivens the space 24. Bathroom and its lime color interior 25. Penthouse floor is a place for contemplation

建材分析 Material Analysis

1. 木質、水泥：物質的膚層能隨著時間、氣候、使用痕跡產生微變表情，不可預測的有機過程使空間更具情感溫度。2. 鐵件烤漆、木作烤漆：為室內妝點色彩，它們恆定不變的表情與木質、水泥徐緩微變的皮層，形成有趣對照。

1. Wood and cement paste are the materials that will allow surface weathering marks that keep the traces of time 2. Painted metal and woodwork add colors to the interior

溝通重點 Communication Note

1. 既有建築結構令二樓地面產生多處高低差，利用階梯連繫各場域，為開放視野勾勒層次，並且豐富行走過程的視線變化。2. 客廳家具儘可能貼近地面，讓腹地留白放空，獲取開揚的空間感。3. 硬體強調低斂無華的水泥與木質元素，空間局部使用鮮麗色調，為素淨結構添加活潑朝氣。4. 以蒙德里安 (Piet Cornelies Mondrian) 的色塊與線條等藝術語言為靈感，依照空間屬性進行裝飾語彙的變奏。5. 利用色彩符號的異同表達場域彼此既獨特又呼應的關係。

1. The floor gaps in the second floor are linked by steps in clever way and create a dynamic internal landscape 2. Living room an its special furniture arrangement 3. Vivid color was introduced to enliven the wood and cement surface dominated interior 4. Mondrian's familiar color and spatial layouts inject a vivid energy into the space 5. Colors give the space a sense of both abstraction and the familiar



25