

# Ne Sense

設計者」雲邑設計 / 李中霖  
參與者」李佩純  
攝影者」李國民  
空間性質」住宅  
坐落位置」台北市  
主要材料」水泥、版模、鋼筋、鐵件、灰玻、回收木材、夾板  
面積」壹層 18 坪 夾層 8 坪  
設計時間」2014 年 5 月至 6 月  
施工時間」2014 年 7 月至 9 月

Designer」Yun-Yih Interior Design / C. L. Lee  
Participants」Pei Chun Lee  
Photographer」Kuo Min Lee  
Category」Boutique  
Location」Taipei City  
Materials」cement, moldboard, reinforced bar, metal member, glass, recycled wood, plywood  
Size」1st floor: 56m<sup>2</sup>, mezzanine level: 24m<sup>2</sup>  
Design period」May – June 2014  
Construction period」July – September 2014

雲邑設計 / 李中霖

2013 CSID 第二十屆理事 · 2011 CSID 第十九屆理事 · 2002 成立雲邑室內設計有限公司 · 1999 創立雲邑室內設計工作室 · 1993 復興商工畢業

殊榮

2015 英國 F/X 獎入圍優選 · 2014 德國 IF 大獎 · 2014 金外灘最佳商業空間獎 · 2013 國家金點設計獎 - 最佳室內設計獎 · 2013 日本 JCD 商空大賞 · 2012 德國紅點獎入圍 · 2012 TID Award - 評審特別大獎 - 商業空間類 · 2012 TID Award - TID 獎 · 2011 台北世界設計博覽會金點獎展出 · 2011 TID Award - TID 獎 · 2010 TID Award - TID 獎 · 2009 TID Award - TID 獎 · 2008 TID Award - TID 獎 · 2008 國家金點設計獎入圍 · 2007 TID Award - TID 獎

Yun-Yih Interior Design / C. L. Lee

2011-13 Director, CSID · 2002 Yun-Yih Interior Design Inc. · 1999 Yun-Yih Interior Design Atelier · 1993 Fu-Sin Commerce and Art School

Awards

2015 Special mention, F/X Award · 2014 IF Award · 2014 Gold Bund Award (The best commercial design) · 2013 Golden Pin Design Award · 2013 JCD Award · 2012 Special mention, IF Award · 2012 TID Award (Grand Award) · 2012 TID Award · 2011 World Expo Design Award · 2011 TID Award · 2010 TID Award · 2009 TID Award · 2008 TID Award · 2008 Golden Pin Award · 2007 TID Award

C. L. Lee



複合式精品服飾店 **Ne Sense**，主要展售獨立設計品牌的服裝、配件，業主共引進十多個個性品牌，這些服飾的共通特點是具有設計感、彩度低，在細節部份暗藏巧思。李中霖設計師細觀產品特色，試圖跳脫傳統服飾店以華麗材料輝映品牌定位的作法，他深入剖析業主的目標客層與經營理念，並將之付諸於空間實境，透過由外而內的整體規劃以及情境營塑，為賓客締造獨特的賞衣經驗。由於品牌別具特色，不以過路客為目標，主要客層大多是熱愛服裝且不追逐潮流的衣飾收藏者，因此店面不以傳統的櫥窗招徠目光，而是採取更低調隱密的姿態示人。設計師運用板模塑造外牆表情，僅留下頂端一列長窗作為採光口，外牆清晰的凹凸立體變化相當費工，它們來自於工匠用雙手堆疊、削薄等反覆的手作過程，意喻了店內衣飾所具有的細節質感及手作溫度。從目的性來看，店鋪外觀看似包裹封閉、僅留下一列長窗的作法，其實關照了兩個面向；一是維繫了賓客的隱私，讓賓客能夠安心自在的細賞服飾，不受外界干擾；二是便於掌控採光角度，讓自然光線從上而下傾注入室，節制的開窗使全案氛圍從白天到黑夜更加一致，在室內微黃的柔光之中，醞釀一種獨立於現實之外的恆久氣息。

業主引進十多個設計品牌，店內不定期以主題方式為服飾策劃展覽，除突顯產品的個性與特色，亦幫助消費者系統性的了解與收藏，因此這座銷售空間必需具備兩種包容性，一是同時展現各品牌衣飾而不讓人眼花撩亂，二是能隨著策劃主題彈性調配展出方式，令整體達到最佳視覺效果。為此，設計師從結構面與材質選用著手，在內部規劃上，引用雕塑造型融於室內結構，將收納、工作檯面、展示機能融入硬體之中，譬如：利用水泥量體的層次消化場域分界、展示檯面、櫃檯、間接照明等功能，木作立體牆的起伏切面其實含蓋了收納櫃暗門、展示平台等設備。在結構即裝飾的概念下，空間化零為整而更顯簡潔，由於天、地、牆即是裝飾背景，因此無論店內展示物件多寡，都能自成風景，而精心鋪陳的水平層次與光照角度，亦令整體視覺更顯豐富。

另一方面，全案可見多種質樸材料之運用，例如：水泥、木造牆、灼燒處理的布簾，最引人矚目的是一道貫穿兩座樓層的磚牆，以半破壞式的敲打擊痕，露出潛藏於水泥後的紅色裸磚，予人未完待續的期待感。這些平凡材料藉著個性化的表情，帶來另類的視覺感受，豐富的物料運用亦回應了時尚產業不斷創新之特色。不難發現，這些素材都不加以精緻修飾，而是以半破壞式的加工，表露自有的樸拙質地，隨著燈光撫照更加突出強烈的手作感與斑駁表情，雖然它們與衣飾有著共同的低彩度特色，但是在拙、精對比之下，反而更加襯托出衣飾耐人尋味的細節作工，以及淬煉後的流暢線條。

在細部上，本案亦跳脫制式的服裝陳列手法，以活動式金屬衣架讓業主能依據展售需求變造排列組合，豐富的地景層次以及寬闊動線，無不滿足賓客從不同角度賞衣的期待，在遠觀近觸之中激盪出搭配靈感，促成收藏緣分。

綜觀全案，這座服飾店外觀刻意封閉而令人產生期待，入內後因獨特的動線與展佈規劃，提供了別於傳統的賞衣經驗，由外而內的參觀情緒營塑，表達品牌不隨波逐流的個性，不僅滿足衣飾收藏者細究物、境經驗的特質，也為手工藝與服裝時尚作了另類媒合。採訪」劉蕙蘋

1. 外觀，運用板模塑造立面表情，牆面清晰的凹凸變化是工匠手作的結果，意喻店內衣飾所具備的細節質感及手作溫度。  
1. Facade surface is treated with a rustic exposed concrete in a rich up and down sculpturing form



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2. 素淨的空間裡，精心鋪陳地景層次與光照角度，令整體視覺更顯豐富。3. 將天、地、牆視為裝飾背景，融合樸素材料與立體感的造型結構，呼應服飾具備設計感、彩度低等特質，無論展示物件多寡，都不減其豐富。4. 將雕塑概念融於室內結構，木作的立體造型牆，不規則的起伏線條其實含蓋了收納櫃暗門、展示平台等設備。5. 室內運用多種質樸材料，水泥、紅磚與灼燒處理的布簾，構成另類的更衣空間。

2. Ample air and rich floor pattern provides an impressive interior view 3. Low color hues, subtle and rustic texture materials were used extensively and form a precise backdrop for the garment display 4. Functional elements hide the secret storage and utility system 5. Rustic textured materials were used in dressing rooms

#### 建材分析 Material Analysis

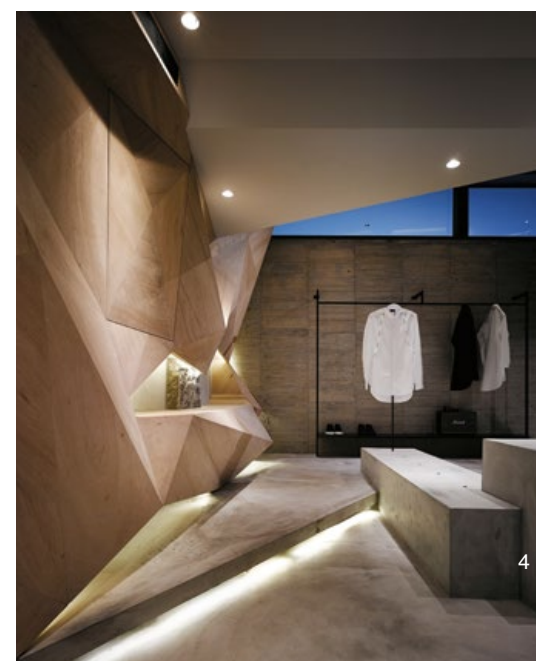
1. 運用板模塑造外牆表情，板模經由堆疊、削薄的過程，呈現凹凸立體變化。2. 利用水泥量體的層次消化場域分界、展示檯面、櫃檯、間接照明等功能。3. 將雕塑造型融於硬體之中，以一座木作不規則造型牆，含蓋收納櫃暗門、展示平台、照明設備等機能。4. 質樸材料之運用，例如：水泥、木造牆、灼燒處理的布簾。5. 紅磚牆，透過半破壞的敲打擊痕，露出水泥後方的紅色裸磚，予人未完待續的期待感。6. 活動式金屬衣架，讓業主可以變造出多種展示效果，呼應每次策展主題。

1. Molded boards formed the thick exterior wall. 2. RC heavy body well defines the orientation of the showroom 3. A curved woodwork wall defined the orientation as well as functions to hide storage and utility systems 4. Rustic texture in the exposed RC wall, wood surface wall and fabric with burn marks 5. Brick wall with a chiseled texture 6. Custom designed cloth hangers are easy to use for all occasions

#### 溝通重點 Communication Note

1. 本案為複合式精品服飾店，主要展售獨立設計師衣服、配件，共引進十多個個性品牌，希望空間能襯托出服飾的設計感與精緻細節。2. 跳脫傳統的服飾店形象，以整體性的空間規劃及情境營造，給予消費者獨特的賞衣經驗。3. 需保護客人隱私，參觀過程感到舒適自在，不受外界干擾。4. 精算採光入室的角度，令室內整體氛圍安靜而私密。5. 服飾展示方式需具有彈性，展示設備能依不同的策展主題作調配，創造新鮮感。6. 將手作感融入硬體之中，利用質樸素拙的背景襯托服飾工藝。

1. The boutique is for garments and accessories of individual brands 2. Unique space design provides an impressive experience for shoppers 3. Privacy is a serious concern in the design 4. Lighting quality needed to be tranquil and intimate 5. The outfit display needed to be flexible 6. Hand crafted elements were extensively introduced to match the items sold in this store



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Ne Sense is a boutique store for fashion outfits and accessories from independent brands. Outfits sold in this store have one thing in common – they are designed to be unique but restrained in colors. This brought Yun-Yih a special view; C.L. Lee believes that the store did not need to be too showy rather the space should create an ambience that allows the people an intimate feel and enjoy an easy shopping experience.

Most clients shop in the store have a special passion so the windows are not embellished with a special fashion to attract window shoppers yielding a facade design that is quite restrained. The facade has only one horizontal opening and other parts are covered with a thick wall with a special folded surface. This custom crafted wall took plenty of time to form the shape; the craft construction joints indicate the beauty of the outfit. The wall insures the privacy of the shoppers while the mysterious light quality embraces an atmosphere tranquil like one lost in time.

The outfits come from ten different individual brands. It is also quite often that outfit shows are held. To meet the management requirements, the space had to display all outfits without confusing the ten brands yet the space had to be flexible enough to allow a sudden surge of shoppers. The layout therefore is based on the creation of different vista zones and facilitates the mingling of functional space with display panels. Careful layout of the lighting positions and adjustable lighting fixtures assures every party or gathering demand can be met.

Materials used in this store are rather color restrained and intentionally reveal the rustic surfaces. Exposed RC surface, wood board, fabrics with burn marks, and bricks were used extensively. There is a chiseled brick wall that extends from the first to mezzanine level; the rustic color and surface implicates a primitive feature suggested by the outfits sold in the store.

Hangers are of a custom design rather than chosen from industry products. They are well crafted and can be used in the most flexible way.

The store is very different from similar boutiques. Yun-Yih's team was interested in the richest experience for shoppers because shopping should be wrapped into a total experience anchored by the body and emotions.

6. 貫穿兩座樓層的磚牆，以半破壞的敲打整痕，露出水泥後方的紅色裸磚，前方自天空倒掛的樹木，也是室內的視覺焦點。7. 僅留下頂端一列長窗作為採光口，透過節制的開窗令室內更為隱密，賓客能夠不受外界干擾，自在賞衣。8. 櫃台後方的梯區。

6. Brick wall with chiseled surface extends from the lower to the upper level 7. Horizontal opening band allows light to come in while tightly securing a client's privacy 8. Staircase



8



9. 夾層局部挑空，利用長廊連繫兩端的辦公區與 VIP 室。10. 豐富的地景層次，讓賓客能夠自然遊移於高低平台之中，從不同角度賞衣。11. 利用水泥量體的層次消化場域分界、展示檯面、間接照明等功能。12. 運用半破壞式的加工過程，展現材料自有的樸拙質地，在燈光撫照下更加突顯其強烈的手作感與斑駁表情。

9. VIP room on the mezzanine level 10. Rich floor layout allows customers to walk freely up and down 11. Exposed concrete constructed element defines the space precisely 12. Ruin-like surfaces are everywhere

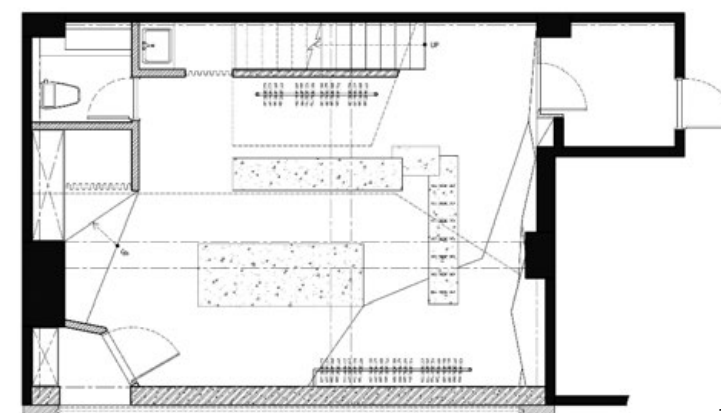




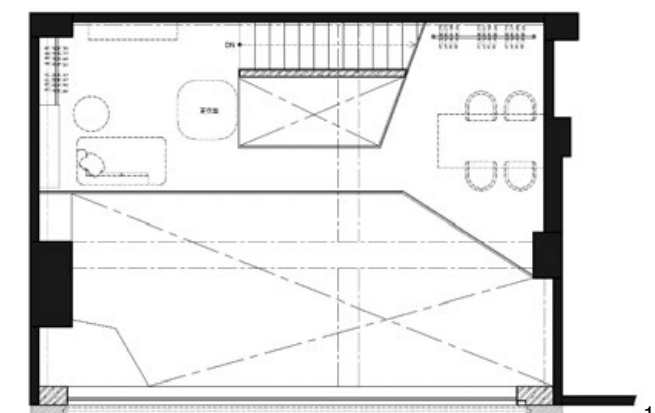
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13. 採用活動式的金屬衣架方便業主變造多種服裝展示效果。14. 使用水泥砌成櫃檯，外觀素簡而沉穩。15. 一樓平面圖。16. 夾層平面圖。  
 13. Metal hanger and the unique way to display clothing 14. Cashier table is constructed of exposed concrete 15. The first floor level plan 16. The mezzanine level plan