

TA-D Office

環生實作

設計者」雲邑室內設計有限公司 / 李中霖
攝影者」圖起乘李國民影像事務所
空間性質」工作空間
坐落位置」臺灣
主要材料」水泥、玻璃、鋼筋、版模板、環氧樹脂
面積」50 坪
設計時間」2015 年 10 至 12 月
施工時間」2016 年 1 至 3 月

Designer」Yun-Yih Interior Design Inc / Ray Lee
Photographer」Figure x Lee Kuo-Min Studio
Category」Office
Location」Taiwan
Materials」cement, glass, metal bar, formwork, epoxy
Size」165m²
Design period」October - December 2015
Completion period」January - March 2016

雲邑室內設計有限公司 / 李中霖

重要得獎紀錄

2016 德國 iF 金獎 · 2016 義大利 A'design - 銅獎 · 2015 德國紅點大獎 · 2015 德國 iF 大獎 · 2015 美國 IDF 國際設計大獎 · 2015 奧地利 SWAROVSKI "Best Showroom" · 2015 TID 獎 · 2015 日本 JCD 空間大賞 - 銀賞 · 2015 新加坡紅點博物館展出得獎作品 · 2015 金外灘最佳材料運用獎 - 金獎、優秀 · 2015 亞洲設計獎 (前衛組) - 銀獎、銅獎、優良設計獎 · 2015 亞洲設計獎 (商空組) - 傑出設計獎 · 2014 美國 IDA 國際設計大獎 · 2014 德國 iF 大獎 · 2014 TID 獎 · 2014 金外灘最佳商業空間獎 - 優秀 · 2014 金外灘最佳照明設計獎 - 優秀

Yun-Yih Interior Design Inc / Ray Lee

Award Records

2016 iF Design Award (Golden Award) · 2016, d'Design Award (Bronze) · 2015, Red Dot Design Award · 2015, iF Design Award · 2015, SWAROVSKI "Best Showroom" · 2015, JCD Award · 2015, Red Dot Museum (Singapore) · 2015, Best material, Gold Bund · 2015, Honor, Best Living Space, Gold Bund · 2015, Silver, Asian Design Award · 2015, Bronze, Asian Design Award · 2015, Best Design, Asian Design Award · 2015, Best Design, Asian Design Award (commercial space) · 2014, Final, FFX Design Award · 2014, Best commercial space, Gold Bund · 2014, Best lighting design, Gold Bund

Ray Lee



隨著全球環保意識蔚為主流，將環保貫徹於空間設計成為熱門議題，擅長以獨特風格為作品塑型的設計師李中霖，此次即以「環保」、「再生」為骨脈，將廢料融入新作，建立獨樹一格之特色，並從中探尋空間的有機性。

在過往，李中霖曾經打造諸多亮眼作品，複雜而廣泛的物料實驗，絕對是最鮮明的識別符號，他總能從物料特質萌生創意火花，彰顯空間個性、詮釋衝突美學。尋索背後成因，在於李中霖視物料為靈感泉源，鍾情琢磨其質感、樣貌，對材料的重塑或加工懷揣樂此不疲之熱情。以此作來說，這是廣告公司的辦公據點，在設計初期李中霖就期望能以獨特手法闡明個性，他刻意保存基地原始樣態，裸呈建築結構，強化開放簡約、不加修飾等特質，僅做管線、空調與環境的基本整理，在空無一物的境域裡逐次加添創意元素。

這是一場考察物料本質，激發運用潛能的挑戰。在李中霖的觀念裡，所謂「環保設計」並不僅限於綠建材擇用，而是一份探尋材料再生的企圖心。他指出，在建築過程當中，總會產生許多廢棄物，尤其版模板因為售價低廉，通常僅作單次使用就被丟棄，不會再費心思量其它可能，隨著新建物增加，也意味著廢棄版模板的累積與銷毀逐漸上揚，他為此感到浪費可惜，也開始思忖將其運用在空間設計的可能。當此次業主提出用材獨特的期望時，李中霖大膽建議採用版模板，雙方一拍即合，奠定了此作的獨特基因，他們一同挑戰建築過渡材料的創新可能，讓物料擺脫原本堆積、銷毀之命運，轉以再生之姿融入使用者當下生活。

首先，李中霖在平面佈局上為空間砌入三道斜牆，立牆取材來自回收廠的廢棄版模板，利用它拆組便利的靈活性，區劃較為隱密的貯藏空間與茶水室、廁區。雖然大量採用廢棄材，李中霖的設計初衷卻不在改變物料本質或是原屬形體，而是用最具有經濟效益的手法令材料重生。廢棄版模板最大特色在於表面覆有不規則的水泥痕跡，又因木料來源、年份與保存狀態不一，形成色澤或深或淺的差異，水泥殘痕也偶爾夾雜著粗糙纖維，這些原樣都被悉心保留，百餘塊板材就在設計團隊精心擇選下，手工「拼花」般的組成特色背牆，若再近身，還能細嗅到物料混合入木材、水泥與過往日曬雨淋殘留的特殊氣味，令人聯想起原始大地。

燈光，是此作的氛圍要角，亦為略顯冰冷的現代空間添加些許溫度。李中霖一方面藉光暈交織深刻室內的穿透性與深邃感，另一方面則從中營塑場景藝術性。在操作手法上，他擺脫尋常辦公室常見的均質光照，改以光線、色溫與折射關係加重劇場式氛圍，視黃光為主要照明，辦公座區則以工作桌燈重點補強。除了版模板桌面因觸感考量而覆加保護塗層，砌塑立牆的版模板均保留原始質感，利用光線烘托膚層的粗糙紋理與歲月痕跡，令深淺不一的木材色澤顯得層次分明，還能隨著歲月砥礪產生微變，賦予空間有機性，是此作暗藏的巧心細節。在自然採光部分，僅在景觀面保留長向窗帶，將環境綠意引做背幕，工作時可見微風輕撫樹梢的微微動態，感受自然林木的呼吸節奏。景觀或採光效益不佳的窗向，則用版模板進行修飾，讓板材的孔洞縫隙漫出若隱若現光點，構成另幅風景。

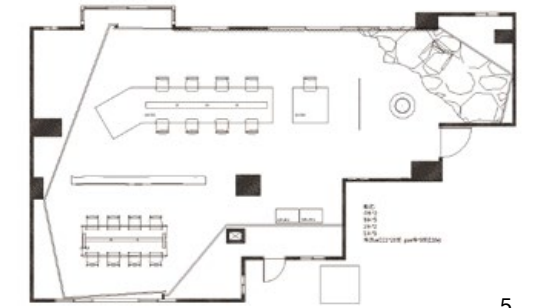
1. 接待與等候區。懸掛華麗的水晶吊燈，與粗獷背景構成反差。
1. Reception and waiting space under the bright chandelier



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2. 特意裸呈建築結構，僅做管線、空調與環境的基本整理。
3. 辦公桌上方設有線型置物架，方便擺放輕量小物。
4. 鐵製工作桌以線性造型延伸出 35 度轉角，作為日後擴充備用的座區。
5. 平面圖。

2. Exposed building structure with only utility system added
3. Working table
4. 35 degree angle twists for working tables is expandable
5. Plan



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全案家具設計以簡約務實為依歸，強調活動性與擴充性，桌具、座椅、置物架等設計概念均緊扣線性語彙，例如：採用回收家具做燒炙處理，突顯其骨架線條；以鋼筋編織成格狀屏牆作為書架，創造若隱若現的視覺趣味。現成家具選配多以老物件作為首選，保留木面的原始漆色，裸呈出斑駁韻味，與粗獷背景兩相呼應。

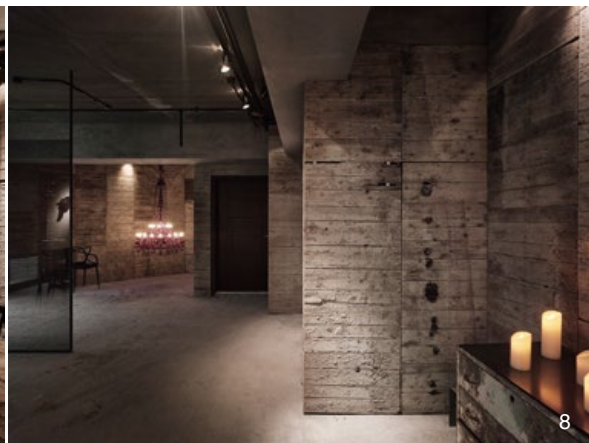
在此作，李中霖以物料再用與創新實作，挑戰大眾對於辦公空間的既定印象，在粗獷而有機的場境裡，他並不止步於材料擇用，更加關注各種元素的激盪，在新舊襯搭之中令環保、再生、節能環環相扣，引入光照、綠意彼此點綴，建構出另番環保美學。李中霖坦言，此次設計前提是空間使用人數僅在十人以下，因此坪效、密度都能從寬衡量；另一方面，業主來自創意產業，對於設計與新觀念抱持開放與尊重態度，都是此作設計構思能如實成真的重要推手，對此他深感幸運與感謝。採訪 | 劉惠蘋



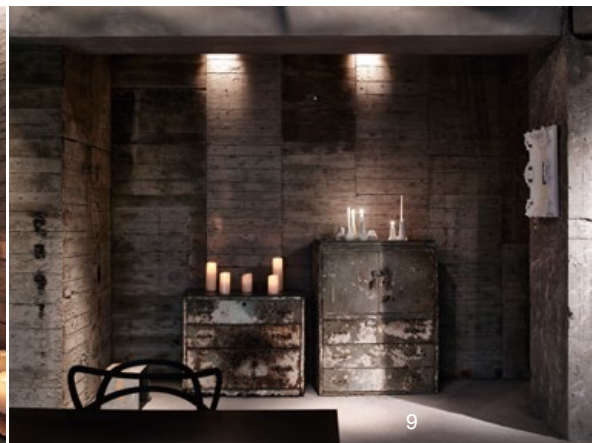
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溝通重點 Communication Note

1. 預算有限，期望選材具有特色與個性。2. 辦公室使用人數在十人以下，可預留寬闊動線，強調空間感。3. 注重團隊溝通，辦公空間希望採取全開放式，不需另設密閉個室。4. 需要有充裕的貯藏空間，收納道具或雜物。5. 工作時間朝九晚五，無需預置複雜生活機能，空間以服務工作需求為主。
1. The design needed a unique feature 2. The office accommodates ten so ample space was reserved for everyone 3. Open style design increases the spatial efficiency 4. Ample storage space is available 5. The working space is purely for an office environment

建材分析 Material Analysis

1. 地板使用水泥，表層覆加環氧樹脂。2. 取自回收廠的廢棄版模板用於主牆、會議桌。牆面留存舊有的水泥殘痕、孔洞與縫隙，會議桌加覆保護漆。3. 採用活動式老家具，面材皮殼不加修飾，突顯時光韻味。4. 用鋼筋織構屏風書櫃，作為收納、隔間的兩用介面。5. 華麗水晶燈懸掛於迎賓等候區，與滿室粗獷物料形成反差。
1. Floor is paved in cement paste with an epoxy coating on the surface 2. Recycled wood formwork was used on the main partition walls and meeting room table 3. Old furniture pieces were used extensively 4. Metal bar woven into the bookshelf and screens 5. Chandelier marks a sharp contrast to the interior setting

6. 室內的幽微光線與窗外豐沛綠意彼此點綴，共構成前衛又自然的空間特色。7. 百餘塊版模板經由攪選，像「拼花」般組成深淺變化的特色背牆。8. 利用回收的版模板區劃較為隱密的茶水室、廁區，同時消化暗門。9. 現成家具選配多以老物件為主，保留木面的原始漆色，裸呈斑駁韻味。
6. Tranquil interior ambience dotted with greenery penetrated by window views 7. Wood formwork joined to build a partition wall in rich texture 8. Recycled formwork sets the partition walls to define functional space 9. Old furniture painted in lacquer



Environmental friendly design has become a big design issue and many designers have taken this issue seriously. Ray Lee used recycled materials and sought new ways to use the material in an ideally advanced way.

In the past, Ray Lee has used extensively eco-friendly materials and in many cases they have proved very successful. He loves to try all kinds of material and find fun among them.

This project is for a media marketing firm and Ray fully examined the site and proposed the space in a distinct way; he intentionally kept the structural elements exposed by only adding the necessary utility pipes and features.

Ray Lee believes that eco-friendly design not only uses green material but also recycled materials and other materials that can be easily maintained. This proposal is audacious as was the acceptance to use construction formwork to create a space never seen before.

Lee built three slanting partitions in the main working space and each is constructed of wood formwork taken from a dump yard. These materials are distinct from others because they were used in different ways and time has left different scars on their surfaces. They are usually patched so the colors and wood texture are varied. Also the surfaces were still covered with cement paste reminding us of a rustic sense as if the office space is a construction site.

Lighting enlivens the space in a vivid way; the artistic arrangement of lighting enriches the depth of the space. Avoiding the typical lighting quality in an office space, the design uses spotlighting, reflective and deflecting lighting which amplifies any specific spot like a theater. Low temperature lighting cast on the surface of the wood formwork vividly portrays the rustic surface in sharp contrast between coarseness and tenderness. The main interior space preserved a long window opening so as to invite worker's views to the outdoor greenery. Other windows are partially covered by formwork but natural light punctures into the space from the natural cracks in the wood surfaces.

Interior furniture settings exhibit Ray Lee's artistic experimentation in multiple materials. It is particularly interesting the use of tube and metal wire and screens and bookshelves are built of woven metal bars. Recycled furniture are taken to this office and some are treated by fire on the surface and some are painted by raw lacquer to reveal the natural color.

The design received support from the client and this pushed Ray Lee's spirit to challenge the limit of typical factory-like office designs. In an effort to take green ideas as a practical design solution, Lee has raised up new ideas that incorporate materials, systems control, furnishing techniques and maintenance in a right direction.



10. 細部。兩道斜牆略為脫開，令自然採光滲入室內。11. 保留長向採光帶，將環境綠意帶入空間。12. 鋼筋織成 20 公分厚的屏牆，作為書架或展示架。13. 會議空間與周邊關係。

10. Details showing a cleavage between walls 11. A strip window invites greenery into the working space 12. Metal bars divided into 20 centimeters to create a bookshelf 13. Meeting room and its spatial quality