

Light . Axis

光軸

設計者」創研空間設計有限公司 / 何俊宏

參與者」侯媻婷 蔡子玄 曾思璋

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」白胡桃木皮、斬石子、花崗石、卡拉拉白大理石、木紋 PVC 地磚、金屬收邊條、金屬烤漆板、氟碳烤漆鋼板、不鏽鋼、實木桌板、裱布板、壁紙、噴漆

面積」625 坪

設計時間」2014 年 3 月至 10 月

施工時間」2015 年 1 月至 10 月

Designer」Create + Think Design Studio/ Arthur Ho

Participants」Grace Hou, Anita Tsai, Szu-Wei Tseng

Photographer」Figure x Lee Kuo-Min Studio

Category」Working space

Location」Taiwan

Materials」Wood Veneer - White Walnut, Cut Pebble, Granite, Carrara White Marble, PVC Floor Tile, Metal Strip, Metal Baked Enamel Panel, Fluorocarbon Paint Steel Panel, Stainless Steel, Solid Wood Countertop, Upholstery Fabric, Vinyl Wall Covering, Spray Paint Finish

Size」2065m²

Design period」March – October 2014

Completion period」January – October 2015

創研空間設計有限公司 / 何俊宏

2005 創研空間設計設立

2002 個人空間設計工作室設立

丹麥 DIS 建築及設計課程研究

紐約 Pratt Institute 室內設計碩士

重要得獎紀錄

2016 德國 Red Dot 最佳設計獎 (Best of the Best)

2016 義大利 A' Design Award and Competition 建築類金獎、銀獎、室內設計類銅獎、優勝獎

2016 美國 Architizer A+ Awards 評審團特別獎

2015 美國 IDA 設計獎 辦公空間榮譽獎

2015 臺灣室內設計 TID 大獎 居住空間類單層

2015 臺北設計獎 公共空間設計類最佳人氣獎

2015 香港 APIDA 大獎 工作空間類 Best 10

2014 臺灣室內設計 TID 大獎 工作空間類

2013 臺灣室內設計 TID 大獎 居住空間類單層

2011 臺灣室內設計 TID 大獎 居住空間類複層

Create + Think Studio / Arthur Ho

M.A Pratt Institute

DIS Workshop

2002 Ho's Design Studio

2005 Create + Think Studio was founded

Main Award Records:

2016 Red Dot Design Award, Best of the Best

2016 A' Design Award and Competition, Architecture-Gold Award, Silver Award Interior Design- Bronze Award, Winner

2016 Architizer A+ Awards, Juror's Award

2015 IDA Design Awards, Office, Honorable Mention

2015 TID Award, Residential Space / Single Level

2015 Taipei Design Award, Most Popular Award

2015 APIDA, Best 10

2014 TID Award, Working Space

2013 TID Award, Residential Space / Single Level

2011 TID Award, Residential Space / Multi Level

Arthur Ho



萋萋葦葦一地碧草芊綿而散，從前後之勢拱衛著體氣豐饒的半百校樓，幾株柯生茂豫嘉樹則於檐廊兩旁掩翳了這幢舊量體，讓盛夏的濃綠氣息懷挾著人文雅質，秘靜地沁入學府。逕往修葺後的校樓大廳躊躇，橫向拉開之長空間釐整為條暢格局，佐以新造的無框式落地窗牖攬景無遺，大大方方將室內與蔥蒨外景遐邇接壤成色。在這次中原大學舊行政大樓翻新案裡，何俊宏先從格局面鬆開舊日隔牆重重的樊籠之困，藉以捕捉基地草茵那份婉變清韻。繼之，設計自扁長建築之短軸、長軸特色發展水平動向，隱喻後方綠地上之十字架鐘塔；接續恢廓大廳側牆再鐫鑿一道十字光雕，尤其光雕垂直軸再往地面擲落拉伸、並呈 15 度銳角朝鐘塔方向射去，讓外內、高低兩道十字架如映照般遙望、顧影成趣。而每逢夜幕幕蓋，聖潔十字燈體若浮空吐曜，空間則在曠然雅澹光芒中降下了祈禱式的寧靜。

半百校樓 新舊並濟

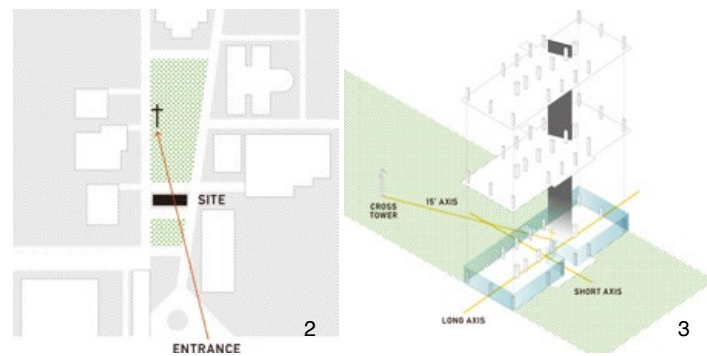
本校樓為中原大學 1955 年創校以降、時隔 14 年後所興造，韶光荏苒，迄今該樓也已近半世紀之遠。隨新行政大樓竣工，這幢舊建物便隨之寥寂塵封，但量體所在不僅為校地樞紐，兩端更由一小一大津潤草坪所簇擁，尤其後方廣表而龍蔥的綠意，校內建物亦彷彿以此為中心點圍列輻集，因此校方遂將此樓擬制為校長及其核心幕僚辦公室所用。

校方委託之初是冀盼保存原始狀態，唯陳設與結構已顯不合時宜，因此重新葺繕的三層大樓室內空間，設計面非耽湮於修舊如舊，而是從合乎當代語彙和機能性的態度待之，對此何俊宏解釋：「建築結構無法變動，外牆也保留了舊有的皮層，但原本繁瑣的窗框、封閉壅塞的格局還是做了全面性調整，同時為表達傳承、內外呼應的概念，建築外觀柱列的斬石子材料也延續到室內柱列。」開放平面、煥發乾淨線條感的落地窗提升了內外依存性，縱然滿室新湛湛味道，但藉著建築舊元素的挪用，師生薪火相傳以及古今並濟的襲嗣意味則得到了體現。另一方面何俊宏再採質樸、單純語彙來陶鈞空間性格，除斬石子外，大面積鋪砌者僅為粗獷石料、紋理豐厚木皮等未出四種非裝飾性材料，從中勾摹校園質樸的學風。

十字光軸 遙矚鐘塔

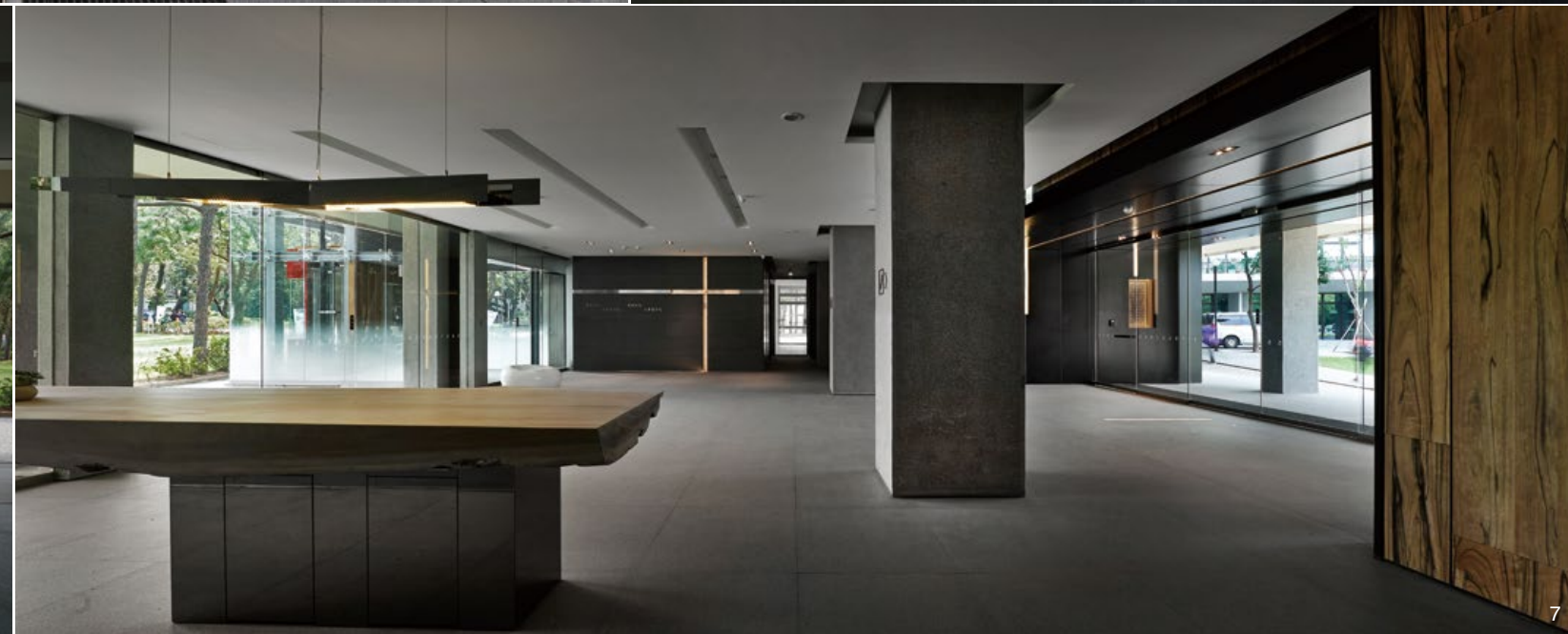
本案量體形廓呈東西寬（長軸）、南北窄（短軸）之扁長貌，這般特徵不僅讓建築前後兩端（南北向）綠意顯得聚攏，亦為設計概念的關鍵附著點。由於中原大學為基督教學校，中央大草地上聳峙著一座十字架鐘塔，本於涵構觀點，何俊宏設定校長辦公室應與鐘塔和基督教學校有所呼應，所以他從大廳從空間拉出「長、短、斜」三條軸線，長軸短軸是該建築的水平尺度計量，亦為十字架之構成，至於斜軸乃是方向指引、一段室內、外兩座十字架鏈結的繫繩。

1. 基地坐落於校園前後兩處草坪間，後方一片綠地矗立著十字架鐘樓，與量體遙遙對望。
1. The old administrative building stands right between two pieces of lawn



2. 基地示意圖。3. 光軸及斜牆示意圖。4. 翻新後的大樓，入口以鐵件框架搭配清玻璃塑造出簡約開曠氣息，民國 58 年落成紀念碑與翻新紀念碑匠心獨具地彼此對稱呼應。5. 牆面十字架光雕裝置向地板延伸，傳遞本案長軸、短軸與斜軸的意象。15 度地面斜軸向戶外鐘樓射去，摹繪對信仰的寄懷。6. 為傳遞校園人文風情，一樓大廳空間材料用得質樸簡約，地面與牆垣為粗獷素色花崗石。7. 大樓昔日的斬石子建築語彙，設計以一種追憶情懷將其應用於室內柱序之上，具新舊傳承意念。8. 自大廳望向建築前方的迎賓草坪，能窺見量體輪廓為一扁長方形。

2. Diagram of building in campus 3. Light axis diagram 4. Renovation looked for dialogue between old and new – entrance view 5. 15 degree axis points to the bell tower, a monument proclaims school's past to Christian missionary 6. The first floor grand hall in a tranquil mood 7. Internal structural elements used nostalgic pebble on the surface 8. A view from the main hall facing the beautiful lawn



不僅試從「軸線」將性靈表徵的十字架與量體結合，設計上還挹注了光來深化意象，何俊宏在大廳後方側牆上鑄雕了一道光十字架，藉此清晰地呼應鐘塔，隨之十字垂直軸再向下延伸，一條鑿於地面的斜軸光帶筆直朝戶外鐘塔之位馳射而往，而細觀地板斜軸光帶，還虔誠地註上一段“Jesus says : I am the way , the truth , and the life.” 此絹印經文。在熒熒熠熠的軌跡中，軸線意蘊於此表露無遺，而一內一外光十字則儼如低謳微吟般唱和，迢遙與對，脈脈相映。

開豁視域 貫穿始終

引泱日光和草木翠澤實為本案佈局之要，由於大廳在涵義上是對外空間，軒昂恢弘風範自不可免，除了左右兩側為獨立的展覽空間，一樓平面中央清簡地留白而使前後水平貫穿，讓基地那份碧草蘊藹的寫意景致得以以前前後後向內霑染、開闊迎賓，對此何俊宏解釋：「一樓有良好對外關係，因此格局上是希望盡量敞開，在破除往昔多隔間的狀態後，立面也採用了無邊框玻璃，目的就是讓整個內外能夠無盡延伸。」一樓為光軸意象所在，亦是彰顯開豁氣度的場所，行動和目的上皆為釋放空間感，而直至二、三樓才屬校方人員辦公室，因此設計特意將上層兩道樓面視為相對於一樓的獨立場域。為讓二、三樓成整體感的合併單元，何俊宏利用一道斜牆的垂直結構去貫穿兩道樓面。二樓基本上屬於比較庶務型態的場域，如文書、稽核、公共事務、發展中心與大會議室等，走道刻意放得比較寬，無論從兩側樓梯抑或後方玻璃電梯走進，能感受到一種朗暢的迎接氛圍。

倘若一樓是靈性場域，三樓就是機能樞紐，校長、副校長以及主秘辦公室都歸於三樓，此層雖分區林立，但一如擊劃全棟建築時的空間觀，何俊宏依舊藉清透隔間材料而使水平景深未顯斷損。三樓一如二樓將梯廳營造得十分寬綽，接著設計再將廊道一端的中型會議室隔間改為活動式推拉門，另一端隸屬校長室的接待區則以鐵件和清玻璃圍塑，縱非開放空間亦不覺踴促，對此何俊宏談到：「用玻璃圍出接待區是考量一側就是走道，讓訪客在走道上等待是件不太禮貌的事。所以還是創造獨立空間讓訪客等待正式的會晤到來。」踟躕往復三樓廊道，穿透格局將視野迎向樓窗，但見幾株黛樹兀自婆娑，林梢枝葉搖曳便知迴風颯颯，人與天地景存，情懷陶然。採訪 | 劉芝君



9. 設計將二、三樓視為獨立於大廳的場域，為勾勒兩樓層一體意象，設計用一道貫穿的斜牆面串起關聯性。10. 位於二樓廊道端底處的大會議室。11. 二樓梯廳與廊道空間，設計刻意將尺度放得寬綽，藉此醞釀人行至此而被空間歡迎的感受。
9. A dominating wall on the second and third floor to divide the spatial sections 10. Meeting room on the second floor 11. The second floor staircase hall and gallery





12. 新增建的玻璃電梯，利用鐵件框塑出入口。13. 三樓廊道兩側，一為中型會議室，一為校長室前區的接待空間。前者利用活動式推拉門，讓非會議時間此處能與廊道及廳梯相連，後者利用清玻璃圍塑，藉此延續平面開闊性。14. 校長室入口，在玻璃為皮層下，場域深富層次及穿透感。15. 接待區陳設以原木材料和米白家具為基調，素雅靜穆。16. 一樓平面圖。17. 二樓平面圖。18. 三樓平面圖。
 12. Glass covered elevator and its supporting system 13. Gallery on the third floor at one side links to the president's office, the other links to a meeting room 14. Entrance leading towards the president's office 15. Solid wood and beige color furniture pieces set the main tone of the president's office 16. The first floor plan 17. The second floor plan 18. The third floor plan

Surrounded by trees and beautiful greenery, the CYCU administration building encountered the first total renovation since it was built a half century ago. The effort has transformed its aging interior and provided a total brand-new façade which was once jailed by heavy walls and has now been turned into one glass clad. Arthur Ho, the designer, knew that the school's past was linked to Christian missionaries so the design implemented has a strong symbolic link to Christian symbols such as a cross lighting art which is joined to a bell tower by a 15 degree axis. At night when the light is on, the campus is illuminated by the cross in a tranquil light of great mystery.

Old joins new

The Administrative building was built in 1969, and almost half century has passed. A few years ago when a new administrative building was erected, the old structure became vacant and waited for a new plan. Read within the existing layout of the campus, the old building stands in a pivot position and all other classrooms are orientated by the building. This historical reason gave the school second thoughts about tearing it down but rather chose to renovate it for the president's office and key conference spaces.

Even though preservation was a key idea for the renovation, aging utilities and layout required a total transformation for the new program; Arthur decided to keep the structure and most of the old skin intact yet changed the windows and all its internal furnishings. To make dialogue with the old structure, Arthur even invited external materials inside as cladding over on old structural posts. Furnishing elements were selected to provide color and physiological link to old materials; textural rich wood, pebble, and rustic surface granite were the only materials used in the renovation work.

Cross axis

Rectangular plan has a long façade facing south and north, and short facing east and west. The cross internal axis symbolizes a cross in shape but a new axis is created under the effort of the renovation. An axis from the central hall at 15 degrees point to a bell tower sitting in the lawn signifies the second cross axis which joins with the first from president's office.

Right behind the main wall of the central hall, Arthur installed a lighting object in a cross shape. When the light is on, it casts a cross shape figure on the ground and joins with the line facing the bell tower. The floor where the cross lighting figure can read an inscribed literature: Jesus says: "I am the way, the truth, and the life."

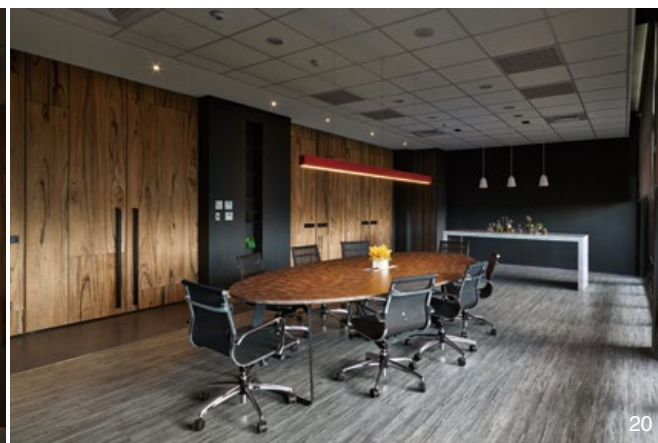


Ample sight

The grand hall in the first floor is divided by two individual exhibition spaces, and the central hall is virtually transparent from front to rear. Large windows without metal frames offer a disrupted view to the beautiful lawn, and transformed this dark structure into a light permeated space.

The second and third floors are reserved for office space. The second floor is still occupied by working sections like the offices of public relations, auditing, personnel, future offices and meeting rooms. Different than typical administrative office at other schools, this office enjoys a rather ample pathway and open working environment, and all service spaces are treated in rather cozy and comfortable ways.

The third floor is designated for the offices of top administrative members – offices for the president, vice-president, and chief secretaries. The reception is spacious and a gallery leads to a meeting room, where a sliding door changes the view. The other side leads to president's office, introduced by a glassed reception area.



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19. 接待區窗簾迎進樹木一片翠色，為室內空間增添自然與清寧風味。20. 中型會議室具有宴客機能，除了會議桌旁一道吧檯，後方獨立空間則為廚房，便於外燴與料理食材。21. 自三樓中型會議室向廊道瞻望，軸線清晰可察。22. 校長辦公室陳設以現代線條處理，再以深淺原質木料與書法卷軸捕捉學者的儒雅氣質。23. 校長室前後空間細部。24. 自校長辦公間向廊道瞻望。

19. Reception space for president's office has a beautiful outdoor view to the greenery 20. Buffet table, kitchen and a small bar in a meeting room 21. A view from the meeting room towards the gallery 22. Solid wood matches with the Chinese calligraphy in the president's office 23. Details, president's office 24. A view from the president's office toward gallery

溝通重點 Communication Note

- 校方希望保留建築空間原始的風貌，但考量格局與機能可用性，因此最後僅將建築外觀作完善的保存，室內則利用材料呼應舊建築以表達傳承精髓，在傳統本源內挹注新活力。
 - 以純淨的線條語彙、質樸材料韻致去回應校園的人文風氣。
 - 翻新之舊建築作為校園門面，因此一樓大廳佈局常傳遞這種風範。
1. The existing building was preserved while renovated in all interior furnishings and many portions of the façade 2. Humble material responds to the tradition of the school 3. The furnishings of the first floor are expected to be encountered by visitors as the gateway of the school

建材分析 Material Analysis

- 本案以質樸材料勾勒校園清新淳美的學風。
 - 一樓大廳空間的牆和地為黑色花崗石，相同材料藉霧面、水沖面等形成不同質感處理。
 - 室內柱列為斬石子，藉此和建築既有材料呼應。
 - 一至三樓廊道大量運用白胡桃木皮，從其水墨紋理表達文人雅氣。
 - 主材料之餘也利用金屬、玻璃與油漆等基礎材料。
1. Humble materials were used to portray the teaching philosophy of CYCU 2. The floor and wall are covered by black color granites yet different in surface texture 3. Internal structure posts are covered by fine pebble 4. From the first to the third floor uses light color walnut veneer extensively 5. Metal, glass and paints were applied in designated portions