

# Lead-washed 鉛洗

設計者」雲邑室內設計 / 李中霖  
參與者」黃硯澤  
攝影者」James  
空間性質」住宅  
坐落位置」台灣  
主要材料」磐多魔、噴漆、實木地板、廢材料  
面積」45 坪  
項目年份」2019 年

Designer」 Yun-Yin Interior Design / Ray Lee  
Participant」 Esme Huang  
Photographer」 James  
Category」 Residence  
Location」 Taiwan  
Materials」 Pandomo, paint, solid wood floor, scrape material  
Size」 148.7m<sup>2</sup>  
Project year」 2019



統一的材質與色調展呈簡潔而沉穩的氛圍，再以對比手法營造視覺張力。

以「鉛洗」為名，空間如洗盡鉛華一般予人安穩沉靜之感，李中霖拿捏材質的統一與對比，使此作呈現較過往作品更加簡潔俐落而安靜的氛圍。業主甫中年即自金融業退休，單身居住於此，注重居家品質，喜好具質感的家具及廚具，生活習慣簡單而無過多需求，全案僅簡單區分為客餐廳、廚房、主客臥 3 個部分，空間不需要多餘的造型與裝飾。

基地具有良好採光優勢，因此雖色調選擇較為沉穩的黑灰色，空間亦不過於暗淡。燈光設計以間接照明為主，於天花板四周留有燈槽，並輔以少數直接照明補充光源，使空間在夜晚開燈後更加柔和，呈現另一種氛圍。而考量其坪數限制，李中霖以磐多魔地坪、珪藻土漆牆面及天花板為主軸，使用相同材質與色調避免視覺凌亂，再放入廢木板材、特殊塗料、家具等軟裝，點綴空間氛圍，同時創造視覺張力。

## 粗精與冷暖的對比

玄關牆面使用特殊的板模漆，質樸而粗獷的觸感，第一眼即令人留下深刻印象，更與牆面後的公區空間形成對比，以「氛圍」建立空間之間的分別。公共區域則以細緻的地坪與珪藻土漆牆面形塑空間的細緻、現代之感，李中霖分享，比起一致而和諧的設計，自己更喜歡運用相反特質的物件，在視覺上營造衝擊感。以此手法，李中霖於中央的牆面上以廢棄木材作掛畫般的裝飾，使牆面具有木材的粗獷、老舊痕跡，同時保留珪藻土漆的細緻。餐廳吊燈選擇藝術家 Paola Paronetto 的作品，手作質感與木作壁飾呼應，而燈下的餐椅則為 Gervasoni 的 InOut 23 系列，金屬材質的銀色既融合於灰調空間之中，又與粗獷的燈具及壁面產生強烈視覺對比。整體空間皆以深淺黑灰色為主，濃墨色的 Edra Absolu 沙發成為空間中最重的一抹色彩。李中霖特別提到，過往的作品通常會將灰黑色定義為較性格、前衛的空間，但在本作中，他特意降低黑色的銳利度，使其展呈較舒適沉穩的氛圍。

## Ray Lee



雲邑室內設計 / 李中霖  
中原大學研究所畢業  
2000 年成立雲邑室內設計公司  
中華民國室內設計協會 CSID 理事  
中原大學兼任講師  
逢甲大學兼任講師  
2014 至 2019 年連續 6 年獲得德國 IF 獎。  
曾獲德國紅點獎、德國 ICON 金獎、美國 IDA 金獎、日本 JCD 銀獎、日本 GOOD DESIGN 獎、英國 FX 獎、韓國 K-DESIGN 金獎、義大利 A'DESIGN 金獎、亞洲設計獎金獎、2007 至 2018 年台灣 TID 獎、香港 APIDA 銅獎、上海金外灘獎金獎等獎項肯定。

Yun-Yin Interior Design / Ray Lee  
Director, Yun-Yih Interior Design  
CSID Director  
Chung Yuan Christian University, Adjunct Lecturer  
Feng Chia University, Adjunct Lecturer  
From 2014 to 2019, Ray Lee won six years successive IF award. Ray also won red Dot Award, ICON Award, IDA Award, JCD Award, GOOD DESIGN Award, FX Award, K-DESIGN Award, A'DESIGN Award, Asian Design Award, to name but few

1. 考量坪數限制，使用相同色調與材質避免視覺凌亂。  
1. Very few material and colors were used in this living space.



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2. 玄關入口即為大面特殊漆壁面。3. 板模漆質樸的觸感與公區空間形成對比。4. 平面圖。5. 入口板模漆與餐廳木材壁面裝飾相互呼應。6. 空間僅簡單區分為客餐廳、廚房、主客臥 3 個部分。

2. Special rustic style paint provides a prominent impression in the lobby space. 3. Formwork motif paint marks a sharp contrast with the subtle intimacy in the living zone. 4. Plan. 5. Formwork motif dialogues with the scrap wood partition wall. 6. Spatial layout meets the client's daily demands. It is only divided by three spaces.



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除了客餐廳外，廚房亦為一大重點。業主平時會下廚簡單料理，因此相當注重廚房的質感與舒適，考量其料理油煙不多，廚房採開放式設計，並於天花使用木地板材增添暖意，避免空間因廚具檯面的不鏽鋼材質而呈現過於冷調。

雖以簡潔俐落為設計主軸，本作在細節處仍能見到李中霖作品中慣有的豐富變化，如他喜好在空間內呈現層次錯落，本作即以天花造型變化表現：客餐廳雖為同一空間，天花板卻有高低差異；廚房以木地板材營造不同；臥房內的天花板則以傾斜設計點綴趣味性，使其有別於公共區域的俐落造型。全案以「對比」的手法貫串，客

餐廳以整體雅緻的氛圍與細節的粗獷質感形成對比；廚房則為不鏽鋼的冷冽與木板的暖意塑造上下對比；而天花板的「變」亦能與一致的光滑地坪成為對比，在環環相扣的呼應與對比下，為簡單的空間帶來值得玩味的細節變化。採訪| 林慧慈



“Lead Wash” is a Chinese term describing a person who lives a humble life. The project is for a recent retired middle age man who was in the financial sector. He expected his home would be a place of high quality in texture and furnishing objects. The spatial layout is simply divided into living/dining space, kitchen, and master bedroom. The unit enjoys good natural light and even a dark color is enlivened by the frequent flow of sunlight. Lighting fixtures are installed inside hidden grooves along the rim of the ceiling formation. The indirect lighting at night is sentimental and intimate. The material adopted in this apartment is limited: Pandomo floor, diatomaceous plaster covered partitions and wood floor matches color and lighting in the space. Several diverse wood objects and furnishing elements add up energy.

#### Rustic beauty and clash of material

The entry faces a screen coated in a rustic paint with a very coarse texture, which directly clashes with the soft intimacy in the living zone. The main living space is covered by subtle wood floor and embraced by diatomaceous plaster covered partitions; Ray Lee confessed that he is more interested in creating antithesis rather than harmony because sharp differences will create wonderment and over time. He used scraps of wood pieces that directly contrast with the opposite subtle texture derived from diatomaceous earth texture. Artist Paola Paronetto’s lamp hanging in the dining room makes a perfect match to the surrounding wood partitions, while obscure shaped lighting fixtures create an unbalanced energy. Gervasoni’s InOut 23 vintage dining chairs further increase the visual tension. Similar treatment appears in the living room where an Edra Absolu sofa creates similar tension by posing between two opposite textures.

7. 疊多層地坪與珪藻土漆牆面形塑空間的細緻、現代之感。8. 基地採光良好，即使色調選擇黑灰色，空間仍不過於暗淡。9. 餐廳吊燈手作質感與木作壁飾呼應。10. 整體空間皆以深淺黑灰色為主。11. 燈光設計以間接照明為主，隱藏於天花四周的燈槽。  
7. Pandomo floor dialogues with diatomaceous plaster covered partition walls. 8. Ample natural light enlivens the dark color interior. 9. Dining room’s hanging lamp matches the craft style wood partition. 10. The space appears in gray and black tone colors. 11. Indirect lighting fixtures dominate the lighting at night.





#### 建材分析 Material Analysis

1. 壁面與天花板使用珪藻土漆，呈現類似水泥的質感，同時具有輕微除溼功能。2. 鑄多魔地坪取其一體而無縫的特性，為空間形塑整體感。3. 廚房天花板使用實木地板材，與檯面的不鏽鋼對比，增添暖意。4. 餐廳壁面以廢木板材作為裝飾，與公共區域的細緻形塑對比。

1. The partition wall and ceiling panels are covered by diatomaceous plaster. 2. Pandomo floor gives the space a continuous visual flow. 3. Solid wood ceiling in the kitchen strongly contrasts with the shining stainless countertop. 4. Dining space is against a partition mad of scrap wood.

#### 溝通重點 Communication Note

1. 業主生活簡單，不需要過多機能空間與裝飾，空間僅簡略劃分，保留視覺餘裕。2. 希望空間帶給人安靜、沉澱的氛圍。3. 業主有料理習慣，相當要求廚房與廚具的品質，但較少油煙熱炒，因此廚房採開放式設計。

1. Client demanded the space be nothing more but satisfying daily life's demands. 2. Living space offers a tranquil comfort. 3. Open style kitchen satisfies the client's cooking habit.

The kitchen is a very important space for the client. He cooks regularly but has special cooking and dietary habits. The kitchen is open-style with a wood ceiling at the top but with a totally stainless steel kitchen wares and countertop.

Even though the design centers on an idea of humble dwelling Ray worked extremely hard on the details. The ceiling formation is particularly rich in detail joints that form an up and down rhythm; the ceiling that extends from the living space to the dining room also has a sharp visual gap. This formation style also makes a turn in the kitchen. The ceiling in the bedroom adopts a totally different visual type as it even follows a slanting turn to yield visual interest in the most intimate zone. Ray's tectonic strategy starts from making difference but then the differences dialogue with each other to create a rhetoric that is both fun and ordered, energetic and tranquil.

12. 以廢棄木材作掛畫般的裝飾，與精緻的地坪及壁面對比。13. 廚房採開放式設計。14. 廚房後方為客臥房，以玻璃隔間。15. 由於業主有料理習慣，廚房亦為空間一大重點。16. 天花板的傾斜設計營造趣味性。17. 業主無大量收納需求，因此將櫃體空間釋出，使空間更有餘裕。

12. Scrap wood molding marks a sharp contrast with the subtle flooring and partition wall. 13. Open style kitchen. 14. Guest bedroom is divided by glass panels from the public zone. 15. Kitchen layout meets the client's cooking habit. 16. Slanting detail in the ceiling formation creates more rhythms in the space. 17. Ample space with a limited demand of storage space.

