

A World Ambition

放懷翽東西

設計者」建構線設計／沈志忠

攝影者」游宏祥

空間性質」住宅

座落位置」台北士林

主材料一」台灣檜木、柚木、橡木、牛皮編織、清玻璃、明鏡、仿鐵漆、黑

鐵管烤漆、毛絲面原色不鏽鋼、橡木紋大理石、銀狐石

主材料二」櫟木、柚木、鐵刀木、宣影布、竹編織、清玻璃、鐵件噴漆、明

鏡、金箔、印度黑燒面石材、板岩石、磁磚、榻榻米地板

面積」110坪

設計時間」2010年5月至2010年8月

施工時間」2011年4月至2011年8月

Designer」X-Line Design / Ron Shen

Photographer」Kyle Yu

Category」Residence

Location」Taipei city

Material in Unit A」Chinese juniper, teak wood, oak wood, leather, glass,

mirror, paint, metal member, silky surface stainless steel, oak pattern marble,

silver fox stone

Material in Unit B」beech wood, teak wood, hard wood, fabric, weaved

bamboo screen, glass, metal, paint, glass, gold foil, India black marble, slate,

tile, tatami

Size」364㎡

Design period」May - August 2010

Construction period」April - August 2011

沈志忠

建構線設計總監 2004年迄今

英國倫敦藝術大學空間設計系學士 1999-2001

獲獎作品：2013德國IF設計獎 傳達設計獎、2012 TID 臺灣室內設計大獎 住宅單層空間類、2012 TID 臺灣室內設計大獎 空間家具類、2012 IAI 亞太室內設計 辦公空間銀獎、2012 IAI 亞太室內設計 展覽空間銅獎、2011上海國際室內設計金外灘獎 最佳休閒娛樂空間獎、2011 TID 臺灣室內設計大獎公共空間類金獎、2011英國 FX設計大獎 入圍總決選、2011德國 IF設計獎傳達設計獎、2010 TID 臺灣室內設計大獎工作空間類、2010 APSDA 亞太空間設計師協會設計大獎、2010第五屆中國國際設計藝術博覽會：最具影響力機構獎、2010第五屆中國國際設計藝術博覽會：設博會金獎、2009 IAI亞太室內設計住宅空間銅獎、2009 TID臺灣室內設計大獎住宅空間類、2008 IAIC亞太室內設計住宅空間銅獎、2008 TID臺灣室內設計大獎新趨勢大獎、2008 TID臺灣室內設計大獎住宅空間類

Ron Shen

2004 - Now, Director, X-Line Design

2001 B.A. London Art School

Awards:

2012/13 IF Design, communication design award

2012 IAI Silver Award, office design

2012 IAI Bronze Award, exhibition space design

2011 TID Award, public space

2010 APSDA Design Award

2010 Golden Award, 5th Chinese Internal Design Expo

2009 IAI Bronze Award, residential design

2008 IAIC Bronze Award, residential design



由沈志忠揉塑的fusion空間裡，美學構念是一場異國式編纂。當住家成為東、西品味和記述生活歷境的襯布後，他率先賦予格局均衡明朗的構圖，並讓形狀、顏色、光線與氣氛藉著感性態度聚合，最後幾抹中國雅韻則晃悠悠在空間裡搖槓划動，為家室風景落下東方符號的漣漪。

面對一個混血基因的非均質空間，視域融合的自由與豐富，正是此回設計案最趣味的切面，同時亦為沈志忠常見的理性與現代手感下，輾轉用設計探測自身多元可能性的一次嘗試。

設計概念

當年，甫從英國返台執業的沈志忠，設計總是理性不過，在淡漠灰階、工業化鋼材及俐落線條感裡，他對待空間，似乎是一種剛毅、冷峻的智性思考。但這次士林住宅案中，沈志忠則已在歲月裡漸變，空間之於他，有了更多情感的詮釋。

蛻變的沈志忠遇上這回設計案，有著屋主夫婦百餘項藏物的故事等著被訴說，剛好也給他一次表達情感的起步，案裡，他不再是持籌握算空間尺度的設計者，卻更像一個充滿熱情的廚師，儼然走過大江南北，將所有嗜過的異國美食做鼎鑊調和。而這一份屬於他也屬於屋主夫婦的fusion展演裡，色彩、線條、質地無恙地在空間裡彼此撞擊，激盪出繽紛卻又難以定義的全新風味。

合計共100坪的住宅裡，由兩戶各50坪的空間雙拼而成，但依據空間風格詮釋及機能獨立性來看，亦能視作兩個個案來理解。沈志忠談到，案一為「軌跡」，其二是「茶屋」，「軌跡」整合了屋主夫婦漫遊世界歷程中，經年累月蒐藏之家私，內部俯拾即是兩人各執東西文物的嗜好，在空間際遇下，兩兩相互輝映與融合；「茶屋」則為屋主招待至親好友歡聚的空間，從茶水琥珀色發為意念，美學鋪陳洋溢東方禪味。

沈志忠談到，從客觀的設計考量，他認為這個百坪空間應能有更多延展性與寬敞度，不過在屋主期待的家宅氛圍與機能下，最後設計則以兩個大單元來思考，並將既有屋體封閉的制式格局，調撥成彼此對話的場域。

軌跡：視域融合

對於承載男女主人嗜好與品味習癖的空間裡，沈志忠首要工作就是檢閱兩人蒐藏物件的特質，讓物件能於空間均衡有緻地展放，同時鑿穿東西之別，讓彼此觀照與銜接。

沈志忠談到，面對抄寫經文、持誦藥師佛習慣的男主人，以及喜愛西方家具的女主人，兩人各自鮮明的符號成就了一道道生活軌跡，因此全案挪用「軌跡」為靈感，並將中、西濃重的特質稀釋，以簡馭繁下，再把調和式語彙揉塑空間肌理中。

軌跡 | Traces

1.環顧客廳，有線板及當代家具的西方經典語彙，同時再以不規則的畫框隔屏與書房比鄰。
1 Living room where the West meets the East



2.3. 書房裡充滿主人的家私收藏，穿透式的畫框隔屏，能窺見客廳動態。4. 書房一旁的格柵小空間，是男主人持誦佛經的佛堂。5. 由餐廳向穿透式的鐵件層架放望，即是書房。6. 軌跡平面圖。
2.3. Wife's personal collection and framed views towards the living room 4. Fragment view over husband's Buddha hall 5. A view from the dining room towards the reading room 6. Plan

兩種風格的融貫，最需要一種平衡關係，因此50坪空間裡，沈志忠利用「透」為手筆，讓各執一方的美學基因能藉著視覺通徹而獲致一個協調畫面、前後層次，在景觀滲透下達到一體。

因此在客廳與書房兩個場域，沈志忠率先運用了較為西方的「畫框」來做隔屏，這道大小、形狀殊異線框所構成的隔屏中，視覺穿透，因此從現代氛圍的客廳，能隱約窺視書房內的藥師佛。至於定義為東方符號的佛堂，則利用木質「格柵」來表現，藉此與西方畫框做一個對應的語彙。而天花板也稍微運用了一些西方線板，唯傳統曲線處理則轉譯成東方較為洗鍊的直線。

除了中、西視域融合，環境配置亦強調一種延展性，也就是每個單元場域在「透」的視覺融貫下能雙雙掩映和渲染，讓豐富層次藉著穿透來遞送。沈志忠解釋，除「客廳—書房」外，「廚房—餐桌」亦有延展性的詮釋，如餐廳上方一盞紅色吊燈與一面黑色新古典鏡框，但一旁半開放式廚房卻以一種普羅旺斯、鄉村點的風情呈現，讓各種跨國元素共冶一爐，嵌放空間後構成一條滿目琳琅的軌跡。

7.8. 廚房裡可見當代氣息濃郁的大盞紅色吊燈，再往端景看，還有一面黑色的新古典鏡框，而桌面一些東方氣息的容器，fusion風格不言而喻。9. 從餐桌望向半開放式的廚房，廚具木作的氣息，有著鄉村風味。10. 一盞中東氣息的吊燈與深藍色布襯，氛圍華麗而神祕；而一旁東方符號的蘭花和木質櫃體，彼此襯托下，是無法定義的跨國風情。11. 主臥浴室在日光充裕的時序，靜謐典雅得猶如一幅畫。

7.8. A fusion style kitchen and its mystical air 9. A view from the dining space towards the open style kitchen, furnished in a country style 10. Middle East style chandelier back dropped by deep blue fabric bathed under a mysterious air 11. Master bedroom under the sun



茶屋：啜飲琥珀色

相對載述生活歷境的「軌跡」，「茶屋」則是敞迎客人品茗、聊天之所。既為茶屋，住家此一生活容器便採擷茶水意象，選取琥珀色做空間基調。

從古雅而工緻的玄關進入，整個茶房是相當東方的意念，包括大量木質元素，以及藤編、榻榻米與各色骨董老件。為了鍛造茶屋厚實的氣韻，沈志忠解釋在工法上，品茶室與客房間的藤編門扉，邊框特意導了圓角，用意在於貼皮時能一氣呵成包覆，讓門扉外觀猶如厚實老木敲槌而成，輔以基座大理石撐持，藉著工法表達材料質量，流露一股沉雄古逸的姿態。

琥珀色基調下，空間持續以各種木頭紋理將其銜接，如櫟木、柚木與鐵刀木，讓木質大異其趣之色澤、重量、溫度、疏密及紋理，營造出轉折韻律的動態美。沈志忠談到，除了塊狀面積，品茶室端景的底板，更以灰色軟木塞做裝飾背景，細膩如此，用意就是近距離時也能感受軟木塞那股綿密的質地。

此外，由於該案位在9樓高，並坐擁公園樹海首排極佳景觀，因此沈志忠特地拓展平面的X、Y軸線，增養視覺穿透深度。他解釋，玄關體積放得如此空闊、深長，目的是展示屋主的收藏，但為保持屋內容積，玄關入內的廊道特地做得窄些，同時將玄關入口動線一路伸展到視聽室門前，抒放X軸深度；其次，品茶室特地將地板基座抬升，讓視覺掠過前方客房再與樹海景觀接合，是一筆暢走的Y軸表現。採訪：劉芝君

Ron Shen is celebrated for his aesthetic as a fusion of exotic culture. His personal interest in redefining living as a container that always expands with the exchange of culture receives constant transformation by trends or fashions, and eventually evolves into a personal style that looks exotic but has a deep cultural core rooted in Chinese origins.

A new challenge surfaced in this project. This time the fusion idea needed an even richer dialogue.

Design Concept

Many years ago when Ron returned from London, he was interested in a design style of industrial fashion; he believed that simple order and geometry provides a sense of beauty. As time passed, he already changed; he added more passion to his design and believed his business was a service that needed others to appreciate and that he should not dictate taste but respect the client's interests.

This project has an intriguing story - it is for a couple that loves collecting things, curious and eager to elaborate past memories and life stories. Ron knew this was an exceptional opportunity to tell someone else's stories and also a chance to refresh his own mind. Unbelievable things unwrapped in front of him like an incredible time machine compressing time and space; he only had to wave his magic wand to tell their stories, beautifully and ingeniously.

The 100 ping apartment is actually a joined unit with a specific border dividing them in two identical plans. Ron gave one unit a name "Traces", the other "Teahouse." "Traces" is place displaying the clients' collections and life; "Teahouse" is a guest room to accommodate and entertain their guests and relatives. Each is independent yet closely related when they are intentionally joined.

茶屋 | Tea House

1. 茶屋平面圖。2. 從廚房望向廊道，設計上特地將空間軸線拉長。3. 空間運用殊異的木種來增加質地的律動感。4. 在品茶室端景的襯底，細膩地以灰色軟木塞來呼應木質，而其綿密紋理，細看時具備質地美。5. 開放式廚房一隅。

Traces: visual fusion

The husband and wife loves collection yet collect different objects. Ron checked out everything they collected and curated them in an order that they both agree to.

Rod found that the husband's Buddhist hand written script collections and the wife's Western curio objects were not violated but rather they display their past like tracks in a distinct way. He tried to organize the display in several visual layers and each is described as a track having either the husband or wife's collection. When one track layers the other, they form a harmonious dialogue.

The pivotal element is a picture frame screen set between the living room and dining room; its framing wall gives the room several splits while centralizing the view; one may penetrate from the living room towards a Buddha picture in the reading space. While in the Buddha hall, a Chinese wood mullion system is visible and gives various thin and fragmented views towards the living quarter. The ceiling is also a layer to display distinction and harmony; two decorative patterns display a fused pattern of East meets the West.



1. Plan for teahouse 2. A view from the kitchen toward the pathway 3. Wood texture gives the room a dynamic energy 4. Cork oak panel provides a sensible feeling to guests 5. Open style kitchen view





6. 在整個以茶水琥珀色為基調的木質空間裡，客廳（家庭室）以較為都會的風情來呈現。7. 品茶室與客房利用活動門扉來區隔。8. 從客廳望去，能窺見廚房與品茶室的動態。9. 品茶室架高的地板，讓視線能一路穿越，與外部景觀接合。10. 客房一隅。
 6. Wood material furnishes the living room to reveal an amber color dominated space 7. Sliding door that separates the tearoom and guest quarter 8. A view from the living quarter towards the kitchen and tearoom 9. Elevated floor extends the view towards the outdoor landscape 10. A view of the tearoom



Ron believes that the maze-like arrangement brings collage thinking to the human mind; a view or a space is not a totality to explain a single fact but rather expands into a poetic reading. The living room is not just a place for "living" but rather a place hosting life's activity while interplaying with other spaces. This will also perfectly explains why the kitchen plays an important role in the space; the kitchen furnishings display an ambience of fusion just as we imagine we are enjoying food in different ethnic flavors.

Tea House: Amber color

Teahouse is a social space and fully furnished in an amber color to resemble the color of tea and gesture a welcome.

The main space is a tearoom set on a tatami mat floor and all its surroundings are built in craft tailored woodwork. Doors that enter tearoom and guest room are the most elaborated designs like expensive art pieces; rattan woven into delicate patterns form the main parts of the door and are framed by wood in unique patterns.

Wood is the main material used in the Teahouse; teakwood, beech wood, hardwood and other solid and finely treated wood pieces join together and each exhibits a unique color, pattern and texture. Cork oak, used to make wine corks was pressed and laminated into thin layers and used to cover a band at the lowest position of the tearoom; Ron imaged that the guests will be aware of the fine texture of cork oak when sitting on the mattress and enjoying the finest tea.

To attract not just internal views but also the beautiful park view adjacent to the apartment, Ron laid out a new axis from the lobby towards grand windows facing park. He narrowed a pathway while expanding the scale of the lobby and living room to force the view to land on both the interior collection and the outdoor view. He elevated the tearoom space onto a higher platform to lift the eye level right up to the height of the windowsill.

建材分析 Material Analysis

1. 為了讓中、西方的符號能夠在空間中激盪，因此空間背景中，利用簡約的線板以及代表東方的木作格柵來詮釋。
 2. 屋主夫婦長年下來共累積了200餘件的家具、家飾與家用品的收藏。
 3. 客廳與書房之間的隔屏，運用了清玻璃作穿透的詮釋，牆面並有皮革編織來點綴。
 4. 茶屋運用大量木料來呈現「茶水的琥珀色」此一設計理念。
 5. 為讓茶屋有厚實的質地，品茶室門扉特意選用黑色大理石的基座，突顯氣韻。
 6. 茶屋玄關以金箔、實木與裂紋磚面，表達東方品味上的質感。
 7. 茶屋運用柚木、櫟木、鐵刀木以及灰色軟木塞各種色溫、質地殊異的木料，讓層次變得更豐富。
1. Decorative wood bands and wood mullion furnish the space
 2. The space exhibits every piece of collection for many years; the total number exceeds 200
 3. A screen between the living room and reading room is framed by panels wrapped in leather
 4. Teahouse displays a distinct color system - amber color
 5. Black marble set at the base of a panel skirt
 6. Tea house lobby reveals a distinct Oriental sentiment with gold foil, solid wood and ice-crack pattern red tile
 7. Rich wood material gives the tea room a rich texture

溝通重點 Communication Note

1. 居家空間在擺放收藏品外，屋主也提出雅致的風格需求。
 2. 為讓東、西方的風格有效融合，上百件收藏逐列清單後，再尋找適當位置與空間整合。
 3. 原有「軌跡」空間，已備有餐廚機能，而應男主人想在茶屋下廚招待親友的需求，空間另置了一間開放式廚房。
 4. 整體住家有簡易風水考量，設計據此避開了廚具、衛浴較忌諱的方位。
1. Elegancy was a must have language for the design
 2. All collections were displayed in a proper way and incorporated into the space
 3. The Teahouse needed a small kitchen for entertaining guests when necessary
 4. Chinese geomancy (fun-shu) was a serious concern therefore the bathroom and kitchen locations were positioned properly