

# Context and Spatial Lines

## 涵構與線性

設計者」建構線設計 / 沈志忠

攝影者」Marc Gerritsen

空間性質」住宅

坐落位置」台北士林

主要建材」鹿角燈、鐵刀木深溝紋木皮、柚木山形噴砂木皮、胡桃山形木紋、北歐松木皮、栓木深溝紋噴白、牛皮染色編織、繡皮革板、清玻璃、銀波、鐵件噴漆、不鏽鋼毛絲面、明鏡、印度黑(燒面)石材、帝王黑石材、香波綠(光面)石材、仿木紋磁磚、人字貼橡木地板

面積」80坪

Designer」X-linedesign / Ron Shen

Photographer」Marc Gerritsen

Category」residence

Location」Taipei

Material」antler, hardwood veneer, teakwood veneer, walnut wood veneer, pine wood veneer, Sen wood veneer, leather, leather pattern board, glass, paint, stainless panel, mirror, marble stone (various colors), granite tiles, herring-bone pattern floor  
size」264.4m<sup>2</sup>

建構線設計 沈志忠

建構線設計設計總監 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

2012TID臺灣室內設計大獎空間家具類金獎

2012IAI亞太室內設計 辦公空間銀獎

2012IAI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

2011TID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第五屆中國國際設計藝術博覽會：設博會金獎

Ron Sen

Education and Experience

2004 - , director, X-Linedesign

1999-2001, B.A. London Art School

Award /

2013 iF design award

2012 TID Gold Award (furniture design)

2012 IAI Silver Award (office design)

2012 IAI Bronze Award (exhibition space)

2011 Shanghai Interior Design Award (leisure space design)

2011 TID Gold Award (public space design)

2011 FX Design Final Entry

2011 iF Design Award (communication)

2010 Gold Award, 5th Chinese Design Expo



向晚天空，由高樓砌起的城市垛線裡，依舊緒餘著寂寥的灰藍色輪廓，直至第一道燈火從櫛比鱗次大樓間點亮，踟躕、曖昧時序才有了遞嬗儀式的宣告。這幢落址士林的樓中樓住宅，客廳一扇從天花垂降到樓板的挑高觀景窗，每天凝佇在日暮變化中為居家獻上生動城市景觀，而這個設計背後，正是沈志忠觀照原始基地的大露臺與開窗尺幅後，以涵構思維來達成內外形式，並延續空間線性軸向的前進感，帶來敞放而乾淨的格局佈劃。在涵構與線性下，其風範儼如曼哈頓街區上的複式閣樓公寓，每逢空間與城市燈火交融，便益發顯得摩登與典雅。

### 設計概念

本案位踞七樓頂，收攬著寬闊城市景觀，輔以屋體樓中樓格局，空間本身擁有條暢的垂直高度，再加上三面採光及露臺空間，景觀、量體縱深及內外關係，自然成為此案的空間表述重點。其次，從小長成於加拿大的屋主想重溫過往經驗，期待台灣住家能回歸內外景觀融合、開放而穿透的空間感，以及廣邀友人往家門作客的生活態樣。

逐一歸納好房屋體裁優勢與主人需求後，沈志忠將既有空間重新佈劃，大幅調整樓梯、廚房等單元位置，讓每塊室內場域向外徜徉延伸，同時形構出零遮蔽環境動線，促成連綿不輟的開放式空間。不僅如此，一樓公共空間為因應party需要，餐廚區域特意規畫成大比例面積並與露臺銜接，更將熱炒與輕食區做整體規劃，提供到府外燴的專業廚房。沈志忠聊道，新居落成時，屋主特別請「好樣」到家中做外燴服務，空間則提供客人從容游移的動線，從客廳、餐桌、書房與遊戲間再到露臺，能隨時端著食物和飲料，三三兩兩尋覓角落窩著，愜意攀談。

### 從中軸衍射

空間的線性軸向，是以玄關進入後做一個基準點衍射，據此為座標開始進行左右（X軸）、上下（Y軸）及前後（Z軸）的三維鋪陳，而對沈志忠來說，向量不僅是一種空間構成關係，同時也是解放視覺的距離藝術。

沈志忠解釋，若將房屋視作一個虛擬長方體，一樓水平空間，是以玄關及旁側樓梯做中軸點，空間再往左右兩邊做對稱發展；而另一條前後水平軸線，則直抒地向客廳端景做一條單向式延伸。至於垂直向量，則是在玄關進入後的區域做縱深挑高，當視覺攀住高懸客廳的一盞野性鹿角燈後，蘊蓄的垂直感便一瞬間迸發。而在樓中樓格局下，一樓中軸向上爬，二樓水平空間也據此形成對稱格局，特別是每當人體移動到二樓梯間，從廊道往下方客廳俯瞰時，視覺從天花、樓板到客廳窗前形構出一個L型的角度披瀝，空間感強烈濃郁。

1. 垂直縱深6公尺的挑高空間，一盞高懸的大型鹿角燈帶來極別緻氣韻。

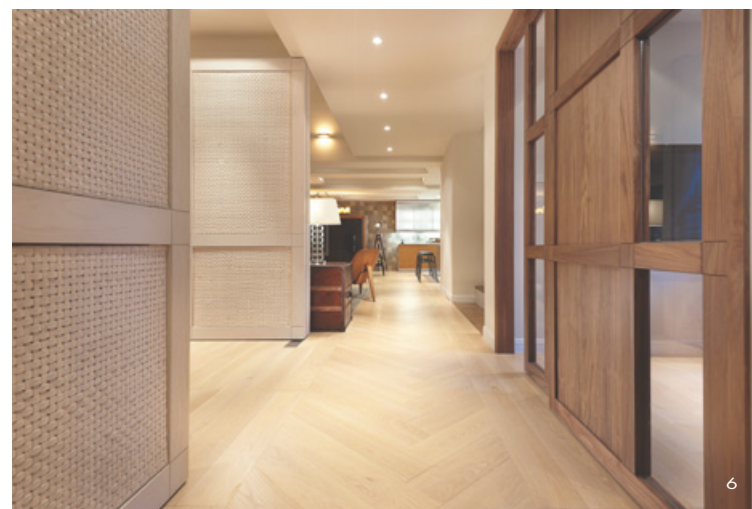
1. A six meter high ceiling in the living room is visually dominated by an antler



2. 客廳裡一組深棕色沙發帶著歲月洗練的質感，是男主人喜愛的仿舊質地。3. 從電視牆位置望向一樓客浴，可以感受到左右向的水平空間。4. 客廳與書房一牆之隔，用編織皮革製成的門板皮層，流露溫暖厚實氣韻。5. 從一樓廊道望進書房，一塊露臺空間讓內外融合。6. 書房與遊戲室（或作客房）夾著廊道，各別以摺門與拉門，替開放式空間創造虛化的界線。



2. Dark brown sofa implicates a sense of strong domination 3. A view from the position of TV cabinet towards a bathroom 4. Leather wrapped door between the reading room and living room 5. A view from a pathway towards the reading room 6. A folding door and a sliding door segregate the spaces in the public living quarter



再者，就動線與空間佈局來看，沈志忠為耕耘出開放式環境，一樓公共空間內需求半隱私的單元（如書房、遊戲間），便廣泛採用摺門、拉門來創造「虛的邊界」。他談到，二樓是四位家庭成員的臥房與衛浴設備，作為私人領域使用，封閉式規劃有其必須；但反觀一樓則鮮少以隔間替環境塑形，盡量用開放式及多功能的概念鋪展空間移動渠道，故採取摺門做一種輕隔間與機能包覆。而為了適應與揮灑三面採光，以及客廳、廚房、書房到遊戲間等區域備有露臺的優勢，沈志忠特意改變露臺外觀，將既有落地窗結構調整為完全收攏的摺窗，使得定義內外空間的界線徹底虛化，讓景觀滲透的飽和度達到最高。

### 現代的景，仿舊的物

環顧空間美學語彙，除了深淺對比的顏色韻律，事實上還有因應男女主人各自對仿舊與現代感的風尚追求。因此縱然家具和局部材料流露復古、仿舊韻致，但背景線條卻簡單俐落，若所有生活物件撤離，空間的現代感肌理將可一覽無遺。

依循著「現代的景，仿舊的物」為取徑，營造人文懷舊溫度下，客廳牆面及書房摺門，特定延請老師傅用編織皮革打造外層，其結構上是三個層次，中間為強化隔音玻璃，外緣兩道面體則為厚實編織皮革，當燈打上，皮層隱約透光，形成一種如磨砂般的朦朧質地。特別是客廳一道6米高的白色皮革牆，其敷彩簡淡，正好映襯粗獷的深棕色皮革沙發。同樣地，二樓主臥也維持住比較剛毅的垂直水平背景，藉以沖和物件較古典的線條語彙。

事實上在整個空間，地板及牆面材料也運用得十分精準別緻，包括一樓公共空間的地面是人字紋橡木板，為整個仿舊客廳氛圍及餐桌帶來一抹細微但幽邃的莊園氣息。但在吧檯與廚房的地面，卻另採仿木紋磚做出透變的漸層，對此沈志忠則解釋：「（木紋）磚藉著窯變而達到一種vintage效果，看起來很像一塊烤過的法國麵包。」至於擺置廚具的一整面牆體，還用了三種質地融洽的石材做水刀切割後拼貼，其前方一道三米長餐桌，則是紋理天然的印尼龍眼木。最後將視線遞往吧檯上方兩盞銀晃晃金屬吊燈，究其源頭，竟是從漁船廢棄的大燈重新改製修潤而成，嶄新轉化讓人詫喜。採訪 | 劉芝君

This is a double height apartment situated inside two high floors of a residential complex. Two floors and the expansive high opening give this residence a unique position to have the best views to the city and surrounding natural landscapes. Ron Sen imagined this apartment was located in Manhattan; the luxurious size and premier big windows seem to proclaim absolute power in the city. Yet behind the titanic dominating appearance, this apartment also enjoys the pleasures of an intimate family life.

### Design Concept

Located on the seventh and eighth floors this apartment enjoys a comfortable scale and plan to receive natural light and landscape views from three directions. The client, who once lived in Canada, wished that his Taipei residence would offer him a relaxing comfort and be easily used as a space for entertaining his friends or guests.

Ron gave the residence a completely new plan as the existing plan was abolished to make way for a more flexible plan that completely opens up the border between the exterior balconies and the interior. To accommodate a more complex party or banquet occasions, the space has an extra-large food preparation space directly linked to the balcony. A professional kitchen system was installed for the invited catering team to work in comfortably. All of the public space is open for social occasions; the client's guests can enjoy good food and drink in various groupings; the spatial arrangement including furniture layout fully complies with the demands for a party occasion.

7. 從吧檯望向餐桌，右側牆面用三種不同石材以水刀切割後拼貼。8. 長吧檯上的兩盞大型金屬吊燈，其實來自漁船廢棄的燈具。9. 吧檯後方是一塊大露台，地面米黃色的磚，在窯變後顯出幽邃歷史感。10. 開放空間內，客廳與餐桌僅以電視牆做區隔。11. 餐廳裡一道印尼龍眼木長餐桌，厚實桌檯與原始紋理，古逸而沉雄。12. 電視牆包裹的黑色皮革，正好與人字紋橡木地板，有著深淺語彙對應。

7. A view from the bar table towards the dining room 8. Light fixture above a bar table is taken from an abandon fishing boat 9. A big balcony lies behind the bar table 10. A TV screen is the only high element, that cuts out the space between the living room and dining room 11. A longan wood table reveals a rustic texture reminding one of a remote past 12. Black leather TV screen maintains a good dialogue with the herring bone pattern wood floor



10



12



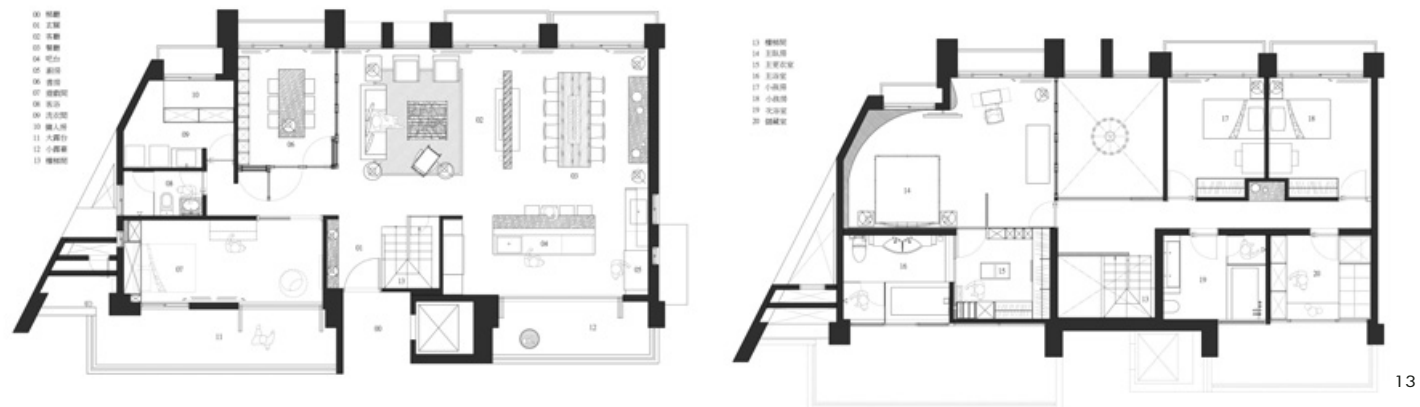
7



8



9



13. 平面圖。14. 二樓梯廊，自此俯瞰即為垂直挑高的客廳空間。15. 主臥空間為一片沉穩的大地色系。16. 從臥鋪望向梳妝台，有復古線條，亦存現代風尚。17. 二樓主臥的背景，是剛毅的垂直水平線條。18. 主臥衛浴，壁面的石英磚也經窠變，產生古樸而非平滑的面體，具有典雅裝飾性。  
13. plan 14. A view cast down to the lower from the higher floor staircase lobby 15. Earthy color dominates the interior of the master bedroom 16. A view from the bed towards the dressing table 17. Master bedroom view 18. Master bathroom and the surface texture of the embraced granite tiles



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16



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18



14

#### A central Axis and its extension:

Ron's theory of space is based on a geometrical system; he was interested in creating depth by perspective tricks; and the "spatial axis" was the primary element to start the trick.

Ron explained what he had done in this apartment. He first drew a central axis from the lobby to the living space and set the end of the axis as a vista; but the vista is not in the position of vision height rather it is high up to guide visual expansion upward. The reason for the high position vista is that the living room has a double height ceiling and Ron wanted to emphasize a three dimensional spatial system for his design. The second and third lines he drew are two lines radiating out from the lobby space to the right and left; this symmetrical layout of the two lines(space) intersect with a line vertical to the first line, axis.

There are virtually no fixed partitions in the space on the first level; even doors are adopted by a folding or sliding systems to assure everyone to feel free to enter or exit precise rooms such as a reading room or child's game room. Even the border between the interior and exterior balconies is not tightly defined; a unique folding glass window was used to set the border; the balcony layout is comfortable and cozy to lure people to walk out.

#### Fashion landscape v.s. nostalgia objects

The space inside reveals a surreal sensation and the impression is derived from a contrasting interest of the client couple. One favors high fashion while the other insists on a more nostalgia pleasure. It is quite expressive on the surface of the folding door. It is a tailored design and built with an enforced glass layer in the center while being wrapped with hand-crafted leather skins on two sides. When the light lands on the surface, the door appears to illuminate on the surface while old fashion leather sawing lines are visible. The contrast also appears as a dialogue between the dark color leather sofa and a shiny wall in the living rooms.

Material selected for this apartment and the quality of the construction is fine and delicate. The lower level floor is sheathed in oak in a craft herring bone pattern. The floor reminds one of a remote memory of a colonial ranch with a sense of melancholy. Ron sees the material as a mark to awaken memory; his rich layering of different materials bring a surreal but sensible and creative pleasure.

#### 建材分析 Material Analysis

在屋主訴求較為人文質感的仿舊情懷下，本案運用許多帶有「溫度」的材料，包括客廳牆面與摺門的皮層，即為編織皮革製成；而一樓人字紋橡木地板與廚房窯變的磁磚，也都帶有擬古、仿舊概念。至於高懸客廳的大型鹿角燈、廚房的龍眼木長餐桌，以及吧檯上方由漁船廢具重製而成的吊燈，皆為現代感居家帶來一種自然粗獷的原味。

The clients were open-minded yet fond of a space full of temperature and memory. Material such as woven leather and a herring bone pattern wood floor comply with a nostalgia emotion revealed. Antler hanged high up on the living room, a longan wood bench in the kitchen, and a lamp converted from an old lighting fixture on a fishing boat were all carefully crafted to fit the interior and the comfort intended to deliver.

#### 溝通重點 Communication Notes

屋主自幼在加拿大成長，返台後，期待能於住家重現室內、外融合的自由視野以及開放空間，同時為宴客時的外傭服務，屋內必須具備專業強大的廚房機能。再者，由於屋主夫婦一人喜愛仿舊復古的居家質感，一個鍾情寬敞簡約的現代風格，如何兼容兩類美學，是本案另個主題。

The client lived in Canada in his youth and expected his home in Taiwan would somehow be similar to what he experienced in his Canadian home. He enjoys entertaining his friends and guests and even requested a professional level kitchen for a full catering team to come in and take over. Also, there was the challenge to meet the wife's spatial delight, which is different from that of her husband and needed to be taken care of seriously.