

Polished Landscape

疏瀹屋風景

設計者 | 沈志忠聯合設計 | 建構線設計 / 沈志忠
攝影者 | 李國民
空間性質 | 實品屋
坐落位置 | 桃園市
主要材料 | 地磚、石皮、胡桃木、編織皮革、發射鍍鈦鋼板
面積 | 67 坪
設計時間 | 2014 年 02 月至 09 月

Designer | X-Line Design Co., Ltd./ Chih-Chung Shen
Photographer | Kuo-Min Lee
Category | Sample house
Location | Taoyuan
Materials | tile, stone skin, walnut, woven leather, titanium plate
Size | 221m²
Design period | February – September 2014

沈志忠聯合設計 | 建構線設計 / 沈志忠

沈志忠聯合設計設計總監 2013 年至今
建構線設計設計總監 2004 年至今
倫敦藝術大學空間設計系學士 1999 年至 2001 年

重要得獎記錄

2013 德國 iF 設計獎傳達設計獎
2012 TID 臺灣室內設計金獎空間傢具類
2012 IAI 亞太室內設計辦公空間銀獎
2011 TID 臺灣室內設計金獎公共空間類
2011 德國 iF 設計獎傳達設計獎
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：設博會金獎
2008 TID 臺灣室內設計大獎新趨勢設計金獎

X-Line Design Co., Ltd./ Chih-Chung Shen

2004 – Now, Director, X-Line Design
2001 B.A. London Art School

Awards

2013 if Design, communication design award
2012 TID Award, furniture design
2012 IAI Silver Award, office design
2012 IAI Bronze Award, exhibition space design
2011 TID Award, public space
2011 FX Design Final Entry
2011 iF Design Communication Award
2010 APSDA Design Award
2008 TID Award, New Trend Design

Chih-Chung Shen



X、Y 軸 線性恢復

別於市場上實品屋（或樣品屋）常以裝飾方法展開設計，這次實品屋住宅案中，沈志忠全覽觀照建築規劃未臻所衍生之結構性問題，先矯治室內既存負面條件一轉優勢，繼之再以人本概念整飭居家生態，不僅成功將支離斷斷的格局彙理成豁達場域，亦用縝密有序對線關係廓清了多稜角和頓折的平面，使畸零感不再。如此一來，隨室內水平軸線澆通無隔，各場域聯結性亦隨之增強，這樣看似專注屋體所裨補闕漏的行動，實則企圖復甦人與人、居住者與空間的親密感。

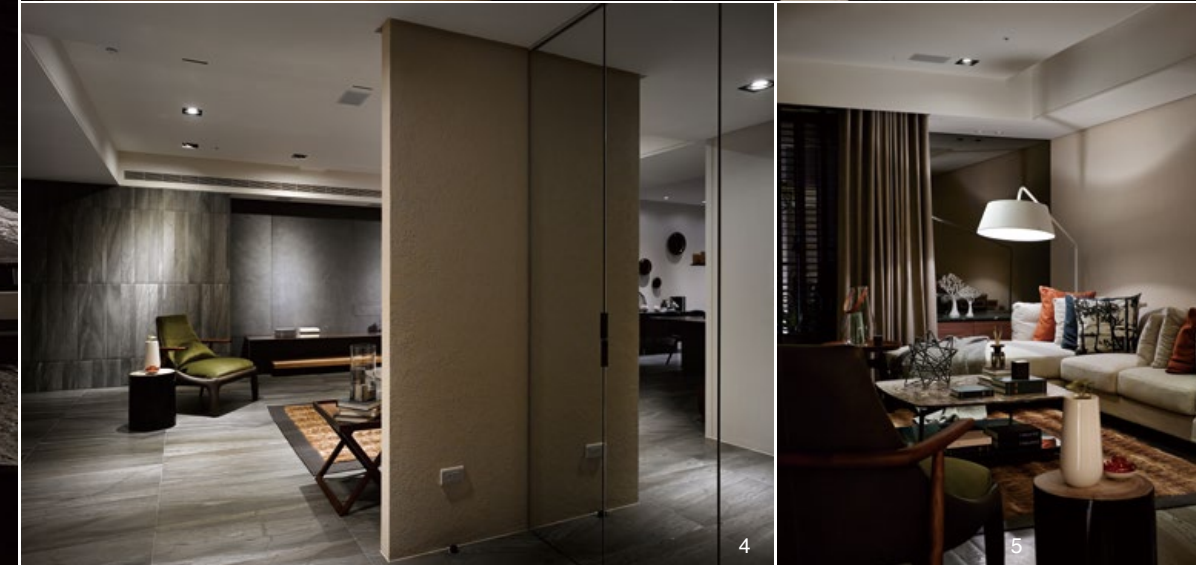
顧盼整體，本案既有室內規劃屬制式屋型，自逶迤彎折玄關動線入內後，即能迎睇四周壁壘圍出一個個盒體式小房間，各分區儼如配備般填塞其中，未詳慮彼此間如何適切地構聯，家具、衛浴等尺度配比亦失之均衡，如此規劃讓往移動線稽滯壅蔽，採光和氣流也未見充暢。對此沈志忠談到：「這次住宅建案中，環境斷裂性顯然易見，從室內設計的角度，必須去衡量整個平面，而非把單元擺進去就好，不僅要解決空間受限問題，更要思考人及其相應的生活模式。」因而本案中，設計第一道步驟便是疏瀹水平軸線，藉由鬆弛屋內稠疊牆垣，讓視界受黜之 45 度角環境得以豁朗條達。

從玄關抵達屋體前半部的公用空間，因建築規劃之際套用高封閉性的體式，輔以屋內亦無斟酌動線流動性，種種舉措皆讓室內轉角處崎零區塊叢生，包括玄關、甬道及浴室皆產生立面頓折崎嶇的態樣，縱為中坪數住家，卻讓人一入屋便縈絆徧狹窄迫的印象。瞬盼格局，從玄關向屋內一路瀏覽，密植隔間房下，最開曠之環境視野僅 45 度角，極為蹇澀不通；而住家所擁三面開窗優勢在牆體攔截下，也奪去了晞曜於日照的光景。至於聯繫公私場域的主動線被窗牖徹底摒除，擠壓成一條黝暗甬道。

為釐整住家視覺效果，屋體前半部的公共空間，沈志忠先將兩兩斷隔的起居室、餐廳與廚房予以彌縫；聯結後的環境為進一步揉撚出層次與機能，餐廳、中島廚房一旁的書齋（茶室）另用活動門扉做自主性開闢，收攏後，公用空間可鑄化為一片開放且穿透的場域，不僅原先窄隘空間大幅擴張，室內也因露濡窗光而享優柔淑景，每當移步往復當中，倍覺肆恣游衍。小單元亦如此，就主臥來看，即便調整後的睡眠區和衛浴維持相同配比和位置，但盡可能維繫區塊完整、貫徹開放性，使動線流暢度能大幅躍進。垂直尺度方面則再檢討牆體和樑的相對關係，設法讓機電通風設備藏匿隱晦空間區塊、走立面不走天花，藉此爭取空間軒敞縱深。

面對結構與無法大破大立的侷限，沈志忠攫住了所有碎化面積，以補綴平面之法醞釀連綿無輟帶狀性，同時再憑整飭策略，找出立面對線關係，讓環境輪廓秩然渾放；至於垂直軸線則依據對比邏輯來搞展恢廓大度的環境韻致，因此無論虛實空間，都達到一份充盈無關的和潤感。

1. 起居室地面將霧面大方磚及亮面長條磚交互拼貼，因此每晷日照從窗牖向內漫溢，便能感受潤澤與清亮兩種質地所創造的光影效果。
1. Living room and floor material treatment. Natural light shows very sensible response to the surface



2. 為改善原屋頓折畸零的狀態，起居室主牆向走道一端延伸，以利和後方的衛浴空間整合成塊狀面積。3. 玄關一側立面擺置了當代藝術畫作，豐富了抵達室內後的第一印象。4. 自玄關向起居室轉折遞進。原先玄關存有畸零空間，設計利用收納櫃形成截齊的線位，不僅增加儲物機能，也讓小區塊顯出完整性與秩序。5. 在沉遠簡約的空間背景中，以藝術性裝置觀點創造空間繽紛而亮麗的視覺感。

2. Consolidated effort to yield a more ample bathroom in order to avoid awkward corners 3. A painting in the lobby space 4. A twisting corner from the lobby towards the main living space and a precise storage cabinet design 5. Art pieces provide a strong visual attention

藝術之美 如蘊如訴

面對實品屋，沈志忠談到設計上需收斂極端風格，達到具包容度的美感體驗，因此他將歷來處理皮層的方式予以折衷，不再是單一材料延續，而轉以更多樣性的材料對比相應、遞嬗鋪寫，但堆疊生姿之餘，環境線條依舊凜直洗鍊。瞻望起居室，設計將靠走道一側的半牆向前方外推，此堂構挪動一來是修補公用衛浴和走道立面的凹凸頓折，再者是以錯開方法勾摹進退層次，在韜隱、潛虛而深微的動作下，藉前後脫離來引導視覺進入方向。

而如閱讀般品鑑起居室錯開的主牆，前推立面用長形石皮縱向拼貼，皮層紋理或暈染或龜裂，參次交錯下，視覺豐富性極高；而內縮灰牆塊面無縫、質地厚實，是沈志忠口中一塊襯底的畫布，搭配擺置前方厚 1 公分、跨距 3 米的輕量不鏽鋼櫃體，其鋒利線條遒勁、力道洋溢，如鑄如鏤扣在鑄鐵色灰牆上，至於再下一階另有實木層架，金屬清冽鏗鏘對比厚墩墩木頭，捕捉材料性格之餘亦醞釀橫向水平構圖，簡單，卻有意蘊甚濃之線條筆觸。繼之將目光朝下方地板凝睇，霧面大方磚及亮面長條磚交互拼貼，每逢晴光自窗牖向內娉婷灑落，便能靜收潤澤與清亮兩種質地的光影軌跡。

繞進臥房空間亦有材料詮釋之趣，主臥部分，臥鋪背牆能察見三種褐色材料的相疊與掩映。首先，臥鋪背板用編織及釘扣繡面造出兩類工藝皮革，後方背牆則為色調黝暗的木頭，三種紋理相接煥發出質地美。沈志忠談到，運用編織皮革是想藉其韌性和手工感去捕捉物與使用者的互動，人可用手指撥彈皮革，感受那種張力與柔膩，不再是當作一種靜態裝飾。在次主臥方面，詮釋上則褪去多層次材料疊砌，廣泛以溫澤木頭鋪覆，唯傳統上兩脅留白之側牆，則利用一道棕色鍍鈦鋼板映射出熠熠流燦的丰韻，含蓄中也深富裝飾性。

材料對比之餘，陳設另從藝術角度，希冀讓拜訪空間的人可體受材料、光線與物件共鑄之美，就像玄關入口一幀色塊畫作，實際上回應著臥房甬道第二幅畫，讓人逡巡踱步於這幾處宓穆小環境時，能聽沉、能憬悟每處細節如蘊如訴的藝術性。採訪 | 劉芝君

X and Y Axis

Chih-Chung Shen's attitude toward a sample home is not that it is a temporary showroom but rather it creates a relationship between man and the space. He believes that a good design should confront a plan honestly and create a livable space as if someone has been living within.

Shen was given a space already exists. It had a typical plan that follows common real-estate practices in Taiwan. The interior was dominated by partitions and sealed rooms. Shen said the plan was problematic because there was no relationship to the surroundings. He said the first thing that had to be done was to create a new plan by tearing down most of the partitions that created a 45 degree diagonal path which was terribly useless."

The problematic plan created many spare corners uneasily used but the layout also has very poor ventilation and lighting quality, and even the size of this unit while not small looked a lot smaller than it actually was.

To create a more favorable space, Shen tore down the partitions in the public zone which allowed total linkage between the living room, dining room and kitchen. A tearoom adjacent to the island style kitchen can now be sealed by a sliding door. When the door is open, the whole public zone can be fully penetrated and natural light can enter. This strategy was even applied to the bedrooms. The master bedroom is divided into different zones that maintain liquidity in the spatial layout. To raise the ceiling to its maximum height, some efforts were expended to hide utility pipes in better positions.

A piece of art

Shen said that sample house is a pure commercial design and definitely did not allow extreme experiments so that he had to compromise his style in favor of using more luxurious materials. The plan in the public zone was slightly changed by pushing the main partition inward to create a more ample public zone. The zone is full of lux materials such as the stone clad surface with different texture treatments and joint details. A custom tailored stainless cabinet stands in front of the main stone wall. The cabinet maintains a perfect dialogue with wood panels with beautiful joints. The floor is paved with large ceramic tiles whose edges join with long tiles. The polished ceramic tiles reflect and catch the surrounding light.

The master bedroom displays a sensitive use of materials that harmoniously mingle to deliver a sense of intimacy. The bed set particularly displays delicate craftwork and careful layout of details; two texture leather materials are woven tight on the surface of the dark color wood panel. The tension and energy of the leather bands dialogues with the static bed board. In the secondary bedroom, wood and titanium panel form the basic visual impression of the room against a pure white partition.

Home furnishing objects were carefully selected. A painting hung in the lobby has a direct link to a painting in the bedroom vista. This reoccurring glimpse injects a full artistic energy as if one was experiencing a gallery walk.



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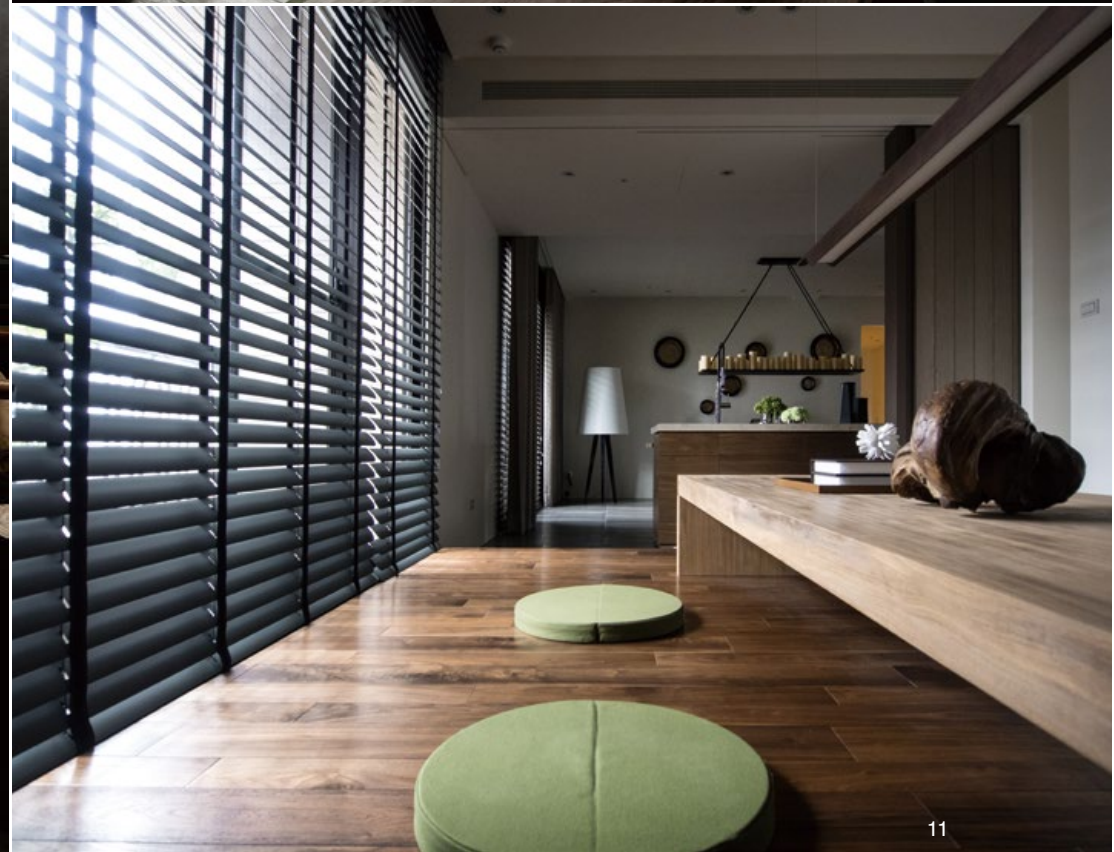


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6. 瞻望整個餐廳空間，原先封閉式格局在敞開後得以和起居室相連無礙，室內動線亦倍覺流暢。7. 滯通格局後水平軸線深度恢復，因此佇立於餐廳，視野可從中島檯一路探向屋體底端的書房/茶室。8. 餐桌一隅，利用當代設計物件疊出雅致的空間意蘊。
6. A view towards the dining room 7. A view from the island table towards the reading room/tea room 8. Dining table and its furnishing objects on the table



建材分析 Material Analysis

1. 起居室地板利用亮面、霧面兩種質地的磚創造變風情。2. 起居室前後錯開的主牆立面，一側用無縫隙石皮創造厚實度，另一側以長條狀石皮縱向拼貼，形成繽紛外觀。3. 擺置起居室主牆前的兩道開放式矮櫃，其一是木層板，其二是厚重的木層板。4. 主臥房床背板為編織皮革及釘扣繡皮，牆面為實木。5. 次主臥側牆為發射鍍鈦鋼板。立面和地板則為胡桃木做特殊塗料處理。

1. Polished and rustic floor materials were used in the living room 2. Main partition wall is clad with stone plates and a long scale tiles 3. Two cabinets, one built in stainless the other wood, are placed in the living room 4. Leather weave in a beautiful pattern matches well with the solid wood board behind the master bedroom 5. Titanium plate and wood board were used in the secondary room

溝通重點 Communication Note

1. 本案為實品屋，室內空間因早先建築規劃而存有許多結構性問題，水平面包括格局開放性不足、畸零單元多；垂直面則是縱深略有不足。因此業主期待藉由結構調整，讓購屋者看到空間被修正和檢討後的尺度。2. 為因應參觀實品屋之顧客殊異的美感，故美學營造上捨棄極端風格，轉以多層次材料、藝術性裝飾來達成豐富視覺感。3. 因實品屋之故，無實質居住者，因此設計上從基本的折衷家庭型態來思考，除了起居室、餐廳、廚房與書房／茶室，另規劃主臥、次主臥及次臥三間私人單元。

1. The project is for a sample house. The challenge of the design is to make a total layout change to fix a very awkward plan 2. The design had to be popular so extreme personal tastes were not allowed. The design invites potential clients to appreciate an intimate experience coming from the sensitive use of material 3. Spatial program includes living room, dining room, kitchen, reading room and three individual bedrooms

9. 在室內主動線部份，樞窄而無採光的甬道以白牆與照明打亮，端景處再以壁飾賦予視覺焦點，猶如畫廊般清澹靜謐。10. 從書房／茶室向餐廳瞻望，日光疏淺時，別有一番清穆氣象。11. 書房／茶室依偎著窗牖而設，並以升板與溫潤木頭營造出異於公共空間的氛圍，流露著閒適與人文味。

9. A view toward the pathway linking public and private together; the vista ends on a piece of artwork 10. A view from the reading/tea room toward dining room 11. A very intimate ambience in the reading/tea room



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12. 主臥地板與立面鋪覆著溫淳木質，至於臥鋪床背板則用上編織、釘扣兩種皮革型態，可體察多層次褐色以及材料對比性。13. 床鋪細部，臥房內最大的床鋪量體洋溢著細膩工藝感。14. 主臥衛浴空間將洗手檯、浴缸和馬桶重新配置，不僅讓此區塊更方整，使用流暢度也增加。15. 主臥房內的衣櫃面板，纖薄的線狀把手無不盡善，都將五金零件用隱藏式工法完善包覆。16. 平面圖。17. 從甬道端底處向右侧轉進，就是次主臥。18. 次臥房。設計上規劃為雙人使用，因此床鋪前方左右兩側各配置了書桌。19. 異於主臥房用較多材料堆疊出立面豐富性，次主臥將傳統上多是留白的側牆，利用一道棕色鍍鈦鋼板創造洗鍊但不冰冷的視覺感。

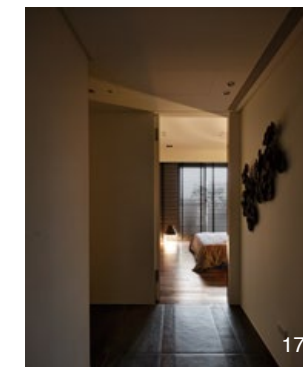
12. Delicate material are mingled in the bed set design – master bedroom 13. Fine and craft tailored details in the master bedroom 14. Washing sink, bathtub and toilet are arranged in a very comfortable way 15. Fine hardware pieces were used and no awkward working joints were exposed 16. Plan 17. A view from pathway towards the secondary bedroom 18. Secondary room view that shows zones – one for sleep, the other for reading 19. Secondary room displays an air of tranquility without excessive usage of different materials



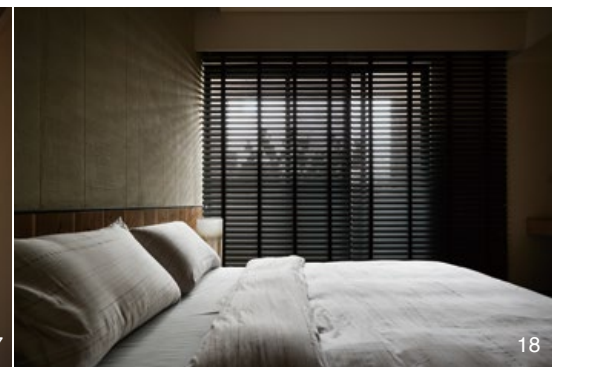
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