

Hidden Ingenuity

大巧若拙

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」住宅

坐落位置」新竹

主要材料」仿清水模磚、鑿多魔、柚木、鐵件烤漆、明鏡、崗岩漆、烤漆玻璃、觀音山石

面積」56 坪

設計時間」2011 年 3 月至 7 月

施工時間」2013 年 7 月至 2014 年 1 月

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

Photographer」Kuo-Min Lee

Category」Residence

Location」Hsinchu

Materials」exposed concrete tile, Pandomo, teak wood, painted steel, mirror, granite paint, painted glass, stone plate (Kwin-In stone)

Size」185m²

Design period」March – July 2011

Construction period」July 2013 – January 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

英國倫敦藝術大學空間設計系學士 1999 年至 2001 年

重要得獎紀錄

2014 TID 臺灣室內設計金獎居住空間複層類

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俱類

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

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

2014-Now, Director, X-Line Design

2001 B.A. London Art School

Awards

2014 TID Gold Award, Residential Space / Multi Level

2013 iF Design, Communication Design Award

2012 TID Gold Award, Space Furniture

2012 IAI Silver Award, Office Design

2011 TID Gold Award, Public Space

2011 iF Design Communication Award

2010 APSDA Design Award

2008 TID Gold Award, New Trend Design

Chih-Chung Shen



誠如《莊子·知北遊》所載「天地有大美而不言」道理，美盈而不竭但寡訥，端賴世人一顆慎察之心。在這次住宅案裡，沈志忠思釐其十年來設計觀省一本質美，並將這份吞吐已久、不排不發情志輾轉化為創作迸發。歷經一段用雕琢素材、堆疊物件以達居住場域之穠華綉麗的風氣後，他嘗試用低限概念做本案詮釋，不僅坦蕩地裸裡屋體堂構，就未藻飾之土木形駭來做皮層肌理，更將建築施工歷履，如工人穿梭牆洞、粗礪水泥壁上「此戶不砌磚」紅漆註記等一一存下，儼若日記書寫，將寥廓惚恍、傷逝杳邈線性時間攝捕，最後銘鑄於空間，成為再也不遷變的情感性軌跡。滿佈罅隙之粗礪空間架構、低限詮釋，直觀環境內光影和微氣候的關係，將場域意識，慨然投跡一份大巧若拙，不形而神的至美。

大美寡訥 待尋思

雕刻大師羅丹曾言：「美俯拾即是，對世人的眼，並非缺少美，而是缺少發現。」隨沈志忠投入室內設計逾十年，他持續等待一個實踐機會，在最貼近人們生活的居住空間擲注「去形式化」可能性，重新反思被馴化、被框構、被定義之美意識，從洞燭之微方法找出內蘊萬物的本質美。沈志忠談到：「從小我在宜蘭田野中長大，特別能感受踏在泥土上那種濕度、溫潤跟黏稠感，那是穿膠鞋永遠無法觸及的一種細膩；我也永遠記得，風颳過稻田那種很低的旋律，屬於大地的氣動，要心裡很靜，才感受得到。」本質美也在提醒現代人習於形式化，而使覺知墜隕至鈍化和麻痺；而亦是本質美，得以讓茕茕孑立之獨人，再曉悉並歸返與環境的親密感。在本質美創造上，第一個是審視材料和空間架構。首先，一樓貫穿二樓之樓梯量體，設計將生鐵（黑鐵）作收邊，使之隨時間氧化，生鏽亦無妨。再者是建屋時，工人們在內部方便穿梭的門洞，本該於收尾時封補並用裝飾性材料砌上，但此處則用水泥瀝放粗率鋪覆，刻意讓補綴之痕可察；同樣地，水泥牆脫模後那坑坑窪窪如蜂巢般的垣壁，有斑駁沉鬱風蝕岩之蒼茫壯麗，種種此法，是藉此將築屋軌跡保留以召喚「原架構」質美的心念。

彌縫其闕 暢無隔

秉承空間「質美」設計初心下，除了用最渾樸無鑿的架構去形構場域外相，設計亦將「質美」蘊意置於內外環境關係、光影流韻等平凡中。瞻顧空間，整個屋體為上下兩個樓層，一、二樓之間因挑空而蘊蓄了通徹的關聯性，在客變過程即展開擊劃的住家，面臨屋中央有道無法化去的厚柱及樓梯攔劫主動線兩大問題，為彌縫其闕，恢復軸線條暢性，沈志忠將樓梯推擠至入口一側牆體，如此乾坤挪移，不僅最小化樓梯量感，也順勢勾銷原佈局斲斷並浪費動線的毛病。以重置樓梯為破題後，室內平面已顯新氣象，唯一露出蹇滯之難者即是阻梗屋中央的柱體，但設計不以為杵，轉而取其為界定分區的座標。首先，設計遵循結構柱所在而產生前後、左右的對線關係，若將平面微縮鳥瞰，軸線便儼如一道十字輻散出去，舉凡櫃體、中島檯、沙發及牆面，皆臣服於這股隱然秩序中。

1. 從入口向客廳長望。1. A view from the entrance towards the living room



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當稽滯負面條件消解後，另一個戮力形成的內環境狀態，即是場域通透性。顧盼室內一樓，大門入口端底處即是天光嫵娜的落地窗牖，舉目向上，另有縱深向二樓的挑空，是屋之四隅中，尺度和日照最顯充暢處，故規劃上將客廳配置於此處；這條軸線上，沈志忠順應結構柱發展前後關係。首先，結構柱旁延伸著一道格狀式的鏤空櫃體，其如屏風般製造出分區，劃出客廳與書房之餘，亦承載電視牆和書架雙面機能，最底則是活動式門扉彈性調控的客房。無論格狀櫃體亦或滑軌門扉，皆體現隔而不斷、半隱半現流暢感，以利水平軸線銜續無輟；至於餐廳廚房，則因全敞格局而能與整個平面匯合。

掣引內外 化疆界

因本案棲止於建築最頂兩個樓層，高踞之勢能俯瞰城市景觀，在基地賦予條件下，設計另探討空間與環境的關係。客變時，頂樓（臥房）落地窗擴張尺幅，期盼藉此舉消解室內外疆界，讓開窗和室內看出的視角能極大化，這樣處裡也意在勾摹光影漫溢時的氛圍、景看出去的情態。窗戶打開後，能享受都市郊區清風颯爽，躊躇徘徊其間，能感到氣流強弱高低漸變，故而人能第一線感受氣候、風動，以及光照的縹轉幽孺，於此，人和環境之間的互動親密十分。

沈志忠談到，二樓最精彩之處莫過於戶外大露臺，因此室內和露臺的關係利用一扇可全開之摺窗創造豁通無隔閡之場域動態。不僅如此，設計還刻意在臥房內毗連摺窗的長條區域將地板抬昇，這般用意在於高度驟起時，人會在移動時自然停頓，從而將注意力轉移到整片戶外大露臺，沒有垂直高度變化時就僅是一條向外的動線，但高度會讓人自然在一帶停留，放慢腳步。沈志忠設下一個頓點，叫人心放慢、眼放寬、心放靜，不再用嘈雜紛紜的視覺性來遞送美，徹底去裝飾化，轉向洞照人和空間的本質性。（本案榮獲 2014 年 TID Award 居住空間複層類金獎）採訪 | 劉芝君

2. 利用還原空間架構的方式，讓水泥牆脫模後不經修飾，傳遞本質美。3. 霸佔一樓屋中央的結構柱，設計依其發展出空間關係，將負面條件轉化。4. 自書房旁的走道向客廳瞻望，可見水平條暢性。

2. Rustic concrete surface is preserved to gives sense of nature
3. The design treats a structural column not as a negative element but transformed it into a pivotal element
4. A view from the reading room pathway towards the living room



3



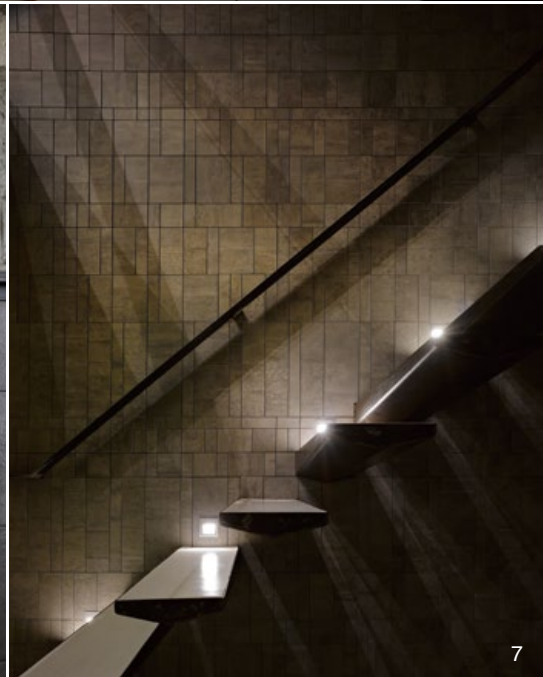
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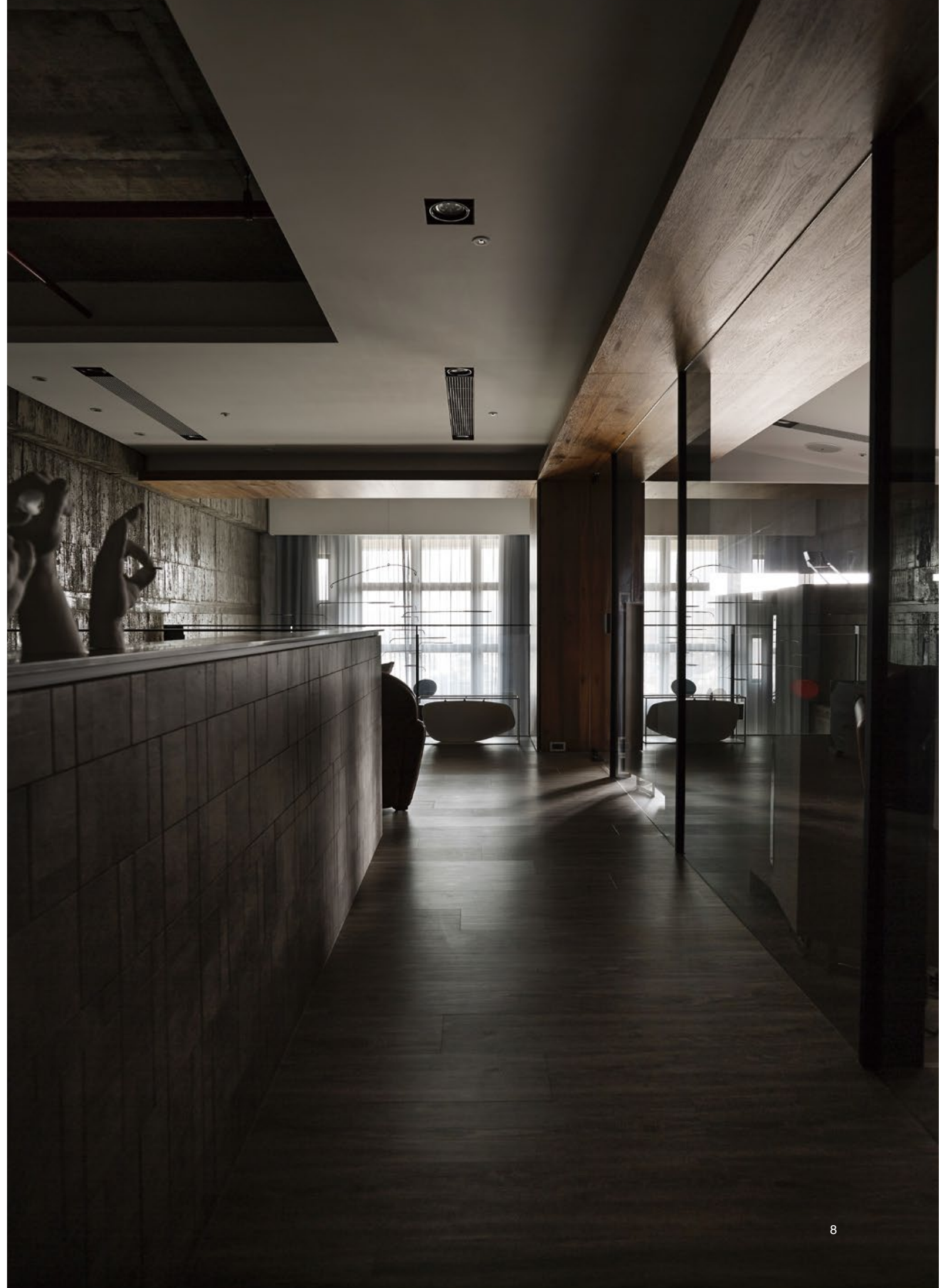


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5. 開放式餐廳廚房，與一旁客廳場域相鑄合。6. 屋體原始的門洞痕跡清晰可見。設計並用細緻樓梯牆與板模痕跡的壁面對比。7. 用石材拼接成的樓梯牆，階臺則如懸浮般洋溢著輕盈感。8. 自二樓梯間向挑空處放望。
5. Open-up kitchen and dining space immediately joins with living room 6. The space kept the existing construction marks 7. Staircase wall details 8. A view from the second floor towards the open-cut space



建材分析 Material Analysis

1. 樓梯踏階利用鋼板彎折成中空的扁柱狀體，內嵌鋼筋後再與牆面一同灌漿，使承重穩固。2. 樓梯踏階朝上之面體覆上白色優的銅石，因此朝下俯瞰，踏階與白色地面融合一片。3. 樓梯牆體為觀音石做細膩幾何拼接，藉此人工美和壁面水泥板模的粗曠對比。

1. Staircase construction uses metal panel, steel bar and concrete 2. Staircase flight uses stone plate in a white color tone 3. Staircase support is clad with indigenous Kwen-In stone plate. The detail makes a big contrast with the exposed concrete

溝通重點 Communication Note

1. 本案為新成屋進行客變的裝修案，屋主為一對年輕夫婦，因此住家僅須從兩人生活機能來考量。2. 審視基地條件後，設計著眼二樓場域大露臺而重新調整窗隔尺度，讓外景滲入最大化。3. 取得屋主同意後，設計者將「質美」概念實踐於空間內，包括建屋時工人穿梭的門洞以及建築水泥脫模後的裸露架構。

1. The home of a couple is simple in its spatial program 2. The upper floor level expanded the scale of the window to join more intimately with the balcony 3. Rustic surfaces in the concrete and construction marks are visible to make a dialogue with intimate family activity

Inspired by Chun-Zei's motto: "The Beauty of the Universe is hidden in untold language," Chih-Chung Shen acknowledges that true beauty can only come out when humans build a good relationship with their surroundings. This has nothing to do with luxurious material or large budgets but rather a good design may come out through an insistency of truth, truth of the nature of materials and program.

Beauty is a silent language

The famous artist Rodin once said: beauty is everywhere only we need to have good eyes to find it. Shen said that he has been working in the interior design business for more than ten years; he is still looking for a chance to be completely true to himself. He said: "I was born in Yin-Lan. I can feel the moisture and temperature of the earth, and I truly loved to see the waving rhythm when wind blows over a paddy farm." The essence of material is how Shen tried to seek for and he believes that the beauty truly depends on the true essence of material and juxtaposition among various materials.

To implement the beauty of material, Shen used cast iron extensively and looked for the weathering marks that would become further evident when time passes by. Also the rustic surface of the exposed concrete wall is not polished but is rather uneven. These construction or "weathering marks" are not evidence of negligence during construction but rather the calling for a true spirit of material.

Stitching gaps and makes no obstacles

The plan faced two difficult problems, a heavy column stranded against the amplexness of the main open space and a staircase situated in the center position unfortunately cut out the main orientation path. Shen changed the position of the staircase and pushed it against a corner. The column right in the center was turned into a pivotal element and four living compounds were situated at its sides as if they were all dominated by its existence.

The spatial layout was completely changed. The living room was relocated to a position at the vista end when seen from the entrance. It takes advantage of the staircase light well that receives the most ample outdoor lighting. A screen with embroiled hollow-cut detail divides the living and reading room while natural light still easily penetrates. Another wall carries a sliding door that is the opening to the guest room. At the opposite direction of the big window there is the position of the dining space and kitchen. They form a spatial flow from the living, dining to kitchen space.

Interior joins with exterior

This apartment is located on the top two floors of a tower. The master bedroom is located on the top floor and has a great advantage of views toward the cityscape. Shen expanded the windows of the bedroom into a big angle to increase the views to the maximum level. Dwellers enjoy the best views and they can easily feel changes of weather and delicacy of the natural light.

Shen said he paid big attention to the balcony design right as it joins with the master bedroom. An intentionally lifted platform was built to create a border line to halt the movement of human activity inside, Shen proclaimed this minor floor difference makes a big difference as he observed the floor gap provides a sensible response to how people felt about their surroundings. (This work won TID Gold Award 2014, in the category of Residence Space/Multi Level)



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9. 一樓平面圖。10. 二樓平面圖。11. 挑高處懸掛著名設計家吊飾，風動時會如風鈴般搖盪生姿。12. 自二樓梯廊向主臥室看去，立面用清玻璃創造出零隔閡之軸線穿透感。13. 臥房內利用一扇可全開的摺門創造親密的室內外關係。

9. Plan, lower level 10. Plan, upper level 11. Designer's furnishing and lighting fixture tangle in the open-cut space 12. A view from the gallery towards the master bedroom 13. Master bedroom with a folding door



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14. 主臥衛浴同樣以清波製造通透感。15. 主臥衛浴配置了一道橫向掙放的長洗手檯。16. 霧蓋在夜色中的露臺。17. 放望開放式更衣間。
14. Master bedroom view 15. A long wash table in the master bedroom 16. Balcony view 17. Dressing room



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