

# Philosophy of A Micro Space

## 思辨微空間

設計者 | 沈志忠聯合設計 | 建構線設計 / 沈志忠

參與者 | 楊曼翰

攝影者 | 李國民

空間性質 | 住宅

坐落位置 | 臺灣

主要材料 | 烤漆玻璃 卡拉拉白大理石 銀梨木皮 香檳多層鋼刷木皮 染色柚木自然拼花 碳化梧桐木皮 木紋清水模石英磚 玄鐵黑薄石材 不鏽鋼板 鋁板 木紋板模牆

面積 | 33.5 坪

設計時間 | 2014 年 6 月至 10 月

完工時間 | 2014 年 11 月至 2015 年 11 月

Designer | X-Line Design/ Chih-Chung Shen

Participant | Timothy Yang

Photographer | Kuo-Min Lee

Category | Residence

Location | Taiwan

Materials | painted glass, Carrara marble veneer, laminated veneer, pattern veneer, wood patterned cement tile, black color stone plate, stainless steel panel, aluminum panel, wood pattern exposed RC

Size | 111m<sup>2</sup>

Design period | June – October 2014

Completion period | November 2014 – November 2015

沈志忠聯合設計 | 建構線設計 / 沈志忠

沈志忠 1998 年畢業於倫敦藝術大學雀爾壽學院，返臺後陸續創辦建構線設計有限公司與沈志忠聯合設計有限公司，並擔任負責人與設計總監職務。其設計理念是透過建構的「線性張力」探索空間本質，挖掘空間與空間彼此的流動關係，以及人的感知與空間相互的恆定關係。執業以降，國內外獲獎無數，歷年來囊括 2008、2011、2012、2014 年臺灣 TID Award 四屆金獎、2011、2013 年德國 iF 設計獎、2014 年美國 IDA 銀獎、2015 年美國 IIDA 金獎、2015 德國 Red Dot 傳達設計獎、2009、2012 年亞太室內設計 IAI 設計獎以及 2011 年英國 FX 大獎等。

X-Line Design/ Chih-Chung Shen

C.C.Shen graduated from Chelsea College of Art and Design, University of the Arts London. He returned to Taiwan and founded X-Line Design. His design philosophy is to look for the essence of space which he believes is rooted in a dynamic force between humans and their surroundings. He has won many domestic and international awards such as the TID Award in 2008, 2011, 2012 and 2014; the iF Design Award in 2011 and 2013; the IDA Silver Award in 2014 and the Red Dot Communication Award in 2015 to name but a few.

Chih-Chung Shen



### 小尺度 慎微進退

籌理格局時鑒於中小坪數條件，讓室內結構調整必須更慎微進退、輕捷靈敏，尤其是本案尚有三房需求待納入，可用空間勢若錙銖較量。審觀屋況，有露臺汲引自然光的長平面豁朗、條暢並毗連著入口，實為公用空間最佳落點，再內則屬臥室、衛浴密植的寢寐場域。擊劃新局上，本案設計師沈志忠相當程度延續既有的平面輪廓與觀點，不過為鬆縛獨立房垛積出的蹇促壅蔽走道之觀，他從兩個設計動作來疏瀹這悒悒的場景——第一是將公用衛浴長方改正矩，藉縮短邊寬來釋放走道尺度；其二是將鄰接起居室的牆堵內縮，封閉結構再代之以左右透空的立面去豐富空間景深與流動感。如此一來，重釐下的臥房過道雖未能稱上軒敞餘裕，但褊淺意象已然淡去。

格局基礎臻全後，沈志忠再沉潛微空間，輾轉從量體化手法來消弭環境破碎感一題。瞻看公共區域（起居室、餐廳廚房），瘦長尺度裡能清晰捕捉線性秩序與化零為整邏輯，包括兩片整飭且對稱的木紋板模牆、邊界與色韻皆縝密推敲的櫃體，環境中每道量感龐碩之物皆採一種截然、平整並矩塊化的型態演繹；抑或鋼琴收於隱牆、餐桌由吧檯一體銜接而來，種種此法便在遏止冗贅動線生成。對此沈志忠解釋：「考量機能時，盡量把相同者結合在一塊，因此空間形式上，確能感受量體、建築觀點在其中。」

另個對微空間的觀照，乃是進一步闡述並實踐軸線衍遞要義。首先，隨臥房甬道重釐拓寬後，這塊過渡區再引入一道格狀鏤空屏風，此中介物不僅創造前去次臥、書房暨主臥的分流動線，也藉隔而不斷折衷法讓壓迫間距得到緩弛。再者，與公共空間毗連的小書齋雖是蟄藏在環境隅落，但一側面開放隔牆、一側為半遮半透屏風構造，其內雖是掩映一股被圍塑的幽曠秘韻，卻也非全然封藏，因著格局連綴不輟，外象動息遂從玄關、過道、窗牖躡足似蹈入，裡外霽潤涵濡，在一個微小場域內醞釀光影、視覺上的延續性，使環境內蘊和層次浸漸浮出。對此處理沈志忠談到：「因空間有限，整體格局變化並不多，所以設計概念除了貫徹（公共區域）原始的軸線、保持輪廓完整性，再者就是動線處理有著內外分流的設計安排。」

1. 踏進屋內，玄關櫃上方的鐵件層架不僅因鏤空而顯輕盈，結構還特意與天花做脫縫處理，讓層架儼如騰空飄浮。2. 平面圖。  
1. A metal hollow box hovers in the sky like magic 2. Plan





3



4



5

### 材料騁驚 巧拙相形

游移居室，能翫賞瑩澤膏潤深灰烤漆、迥麗渾厚鐵黑石材，再轉折，鋁板於天於壁浮露著銀箔般懿鑠之美，而兩座駢列屋間的灌漿板模牆則肌理仿若化石，錯綜質材之工巧引人入勝。空間內，設計用一道道洗鍊邃密材料壘砌出塊體韻致，不僅存乎幾何意象，皮層巧拙相形，或見粗獷，或見縝緻，豐富異材質彼此激盪，在騁驚相媲美下擴散著衝突美；唯用色同是那般玄澹和清穆——幾許黑鐵勾出線條感，再引深淺灰、木質調暈抹成立面，藉著清簡色調去統馭紛繁語彙。就像明熠如鏡鋁板天花映襯一地石英磚，彷彿灰色的陰陽面；抑或木頭數道上漆，便是冀求能在稠疊顏料下更顯綿密天成，藉此與壁面的大地色彩頻率共振，種種「衝突美」看似離散，實則膠固。

事實上和沈志忠歷來作品相比，本案材料風情確實多變，會展開這般詮釋除了視覺張力之思，更在於回應空間尺度，對此他解釋：「面對一個 micro-space 如果要做得很精緻，就必須不停去做材料轉換，讓每個組成都相當細膩，但大原則是保持線條的純粹、尋求各元素的和諧。」故而舉凡木、石、漆、金屬等語彙間的交襯、牆之轉折面與材質搭配以及細究光影下紋理性格，各種孜孜矻矻的匠心，皆是用來陶鑄層次韻味。

用多樣性質材摹勒衝突美之際，微空間內，「輕質」亦是設計所欲達成的目的。行過玄關，吊懸矮櫃上方的鐵件層架，其筆直凜然黑線條框構出一片又虛又實的界面，暗喻著一道隱沒韜韞的邊線，而為揭橥「輕質」概念，設計上特別將鐵件與天花做脫縫處理，從遠迎睇，分外有著超現實的飄浮意象，而這道裝飾性格架看似簡約，黑鐵構造裡依舊導入不鏽鋼及玻璃來添加層次，將建構線擅長的冷峻、時尚和精緻材質混搭體現當中。輕質觀點亦實踐在立面，沈志忠表示因走道間距僅 68 公分，於是工法上先用鐵板將牆體包覆，隨之再將磚鋪砌於上，努力爭取厚薄間那毫釐之差。採訪 劉芝君

3. 設計將毗鄰起居室的封閉實牆退縮並以兩側留白的裝飾性立面代之，小空間打開後，闢築成一方氣韻靜美的小書齋。4. 瞻望起居室，材料衝突美無語但濃烈地積釀成環境內蘊。5. 整併成一個單位的餐廳廚房，設計將吧檯與餐桌用 L 型構造相連，此舉讓環境視覺更俐落亦避免了餘贅動線生成。

3. Reading space plays a mediating role as it confronts the public and private zones 4. Rich materials dialogue in a surreal and interesting way 5. Dining room and kitchen joint





### Micro scale and its fun

The challenge of this apartment was its scale. For a small/middle size apartment, a designer must be very precise to divide the space at the right scale. Shen carefully observed this apartment and found the nexus joint of a balcony as perfect to link the entrance, public activity and view together. He changed the layout of the partitions slightly. In one he changed the geometrical shape of a bathroom from rectangular to square and second he rebuilt a pathway and slightly shrank the scale of the master bedroom.

Shen states the secret of interior design is that a good designer must be able to re-organize spatial elements and build the space that can precisely state itself. He used a symmetrical layout in the public zone and the visual axis confronts a precise organization among various function. To avoid redundancy of body movement is not just a functional concern but also a tactic to set a precise spatial order.

6. 室內軸線最長的區域配置為公共空間，設計順循結構輪廓創造主動線，並據此劃分成起居室及餐廚空間。而兩道灌漿板模製成的木紋牆，作為重要視覺語彙之際，亦標誌著空間分屬。7. 自臥房廊道迎視公共場域，以量體概念營造的空間型態搭配多樣性材料，讓居室氤氳著時尚、幾何意趣。8. 佇盼在此餐廚空間，由玄關轉折而來的牆體，材料從粗獷獷悍的石皮嬗遞成柔膩平滑的烤漆，顏色同灰，是衝突美融糅的範例。9. 從低平視角暢覽，物件與結構彰顯了線性秩序，由殊異材質勾勒出的室內立面更透著著量體感。

### 建材分析 Material Analysis

1. 本案亮面金屬用鋁板取代不鏽鋼，擷取其時尚冷冽韻味且質地不過分閃耀。
  2. 玄關收納櫃為木皮。
  3. 兩道各據起居室與餐廳的裝飾立面為灌漿板模牆，表面有著木紋肌理。
  4. 公共空間地板為仿清水模石英磚，輝映室內灰色調語彙。
  5. 玄關向餐廳轉折的牆體，材料從鐵灰色石材遞變為烤漆。
  6. L型結構的吧檯與餐桌為卡拉拉白大理石。
  7. 為提升臥室溫馨韻致，主臥採用木地板，次臥則於側牆上鋪砌珪藻土。
1. Aluminum plate, instead of stainless steel, shine with the least glare for the furnished ceiling
  2. Lobby cabinet is fully covered by veneer
  3. Two main partition walls in the dining room and living room are wood patterned exposed concrete
  4. Public zone is paved in granite tiles
  5. A partition wall starting at the lobby makes a sharp twist to the dining room and it changes material from marble to painted metal surface
  6. L shaped bar and dining table use Carrara marble
  7. Wood uses extensively in bedroom and some portion is covered by diatomaceous soil

### 溝通重點 Communication Note

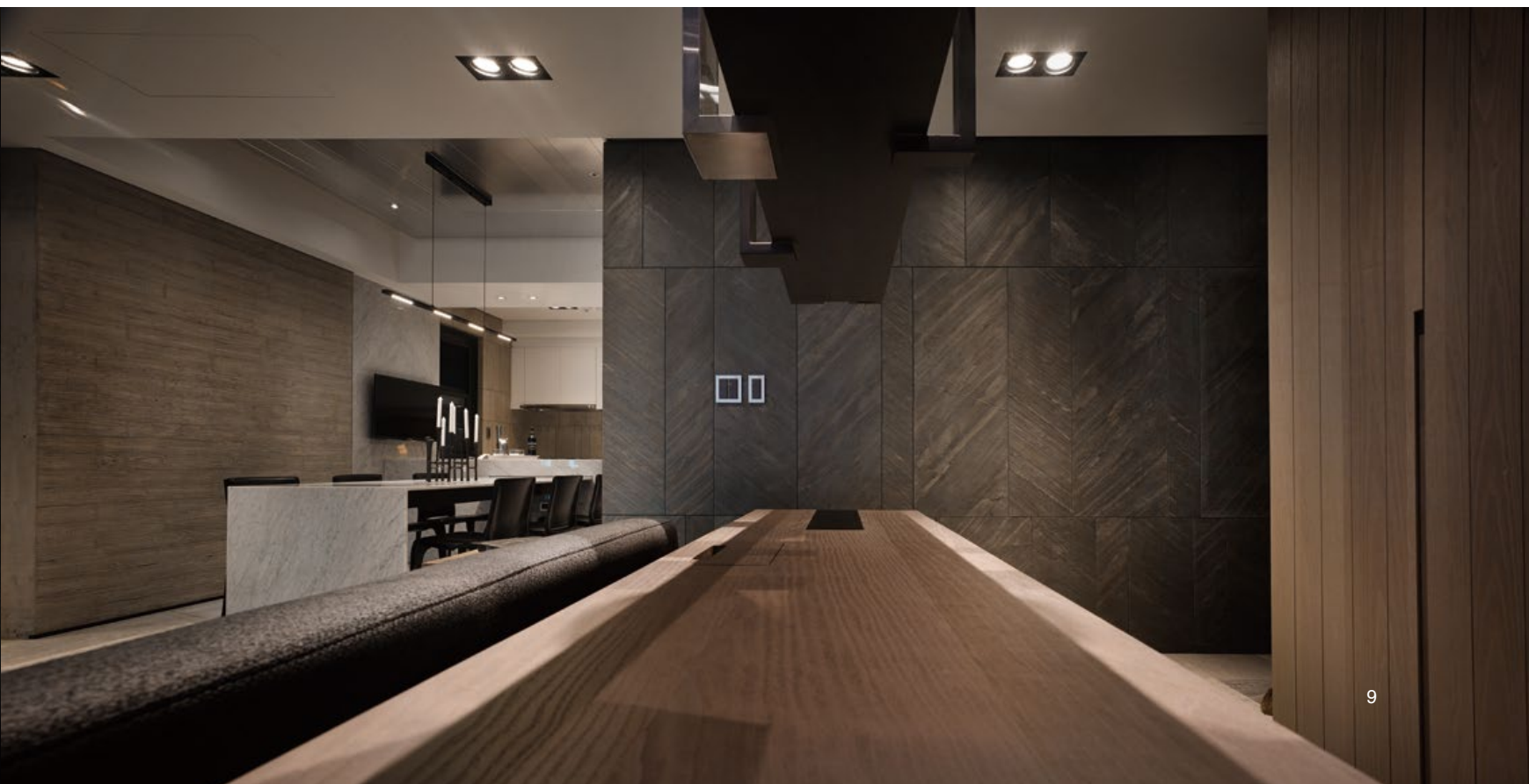
1. 本案設定為三人居住，由於空間坪數有限，在規劃上十分講究收納。
  2. 新成屋作客變之時與建商進行許多基礎工程溝通。
  3. 屋主鍾情板模所形成的水泥皮層質地，設計必須在小尺度空間挹注此裝飾語彙。
  4. 餐廳的吧檯與長桌原以黑色特殊磚為材料，由於其外觀斑駁仿舊，在考量男屋主的喜好後採用質感純淨的大理石。
  5. 裝潢此新居必須斟酌每位家庭成員的美學取向。
1. Spatial optimization is important for this three member living space
  2. Interior design started while the building was still under construction
  3. Client's favorite exposed concrete is used in a limited portion
  4. Bar table and dining long table use white color marble
  5. The design had to respect every family member's wish

6. Public zone forms a strong visual axis framed by two exposed concrete walls

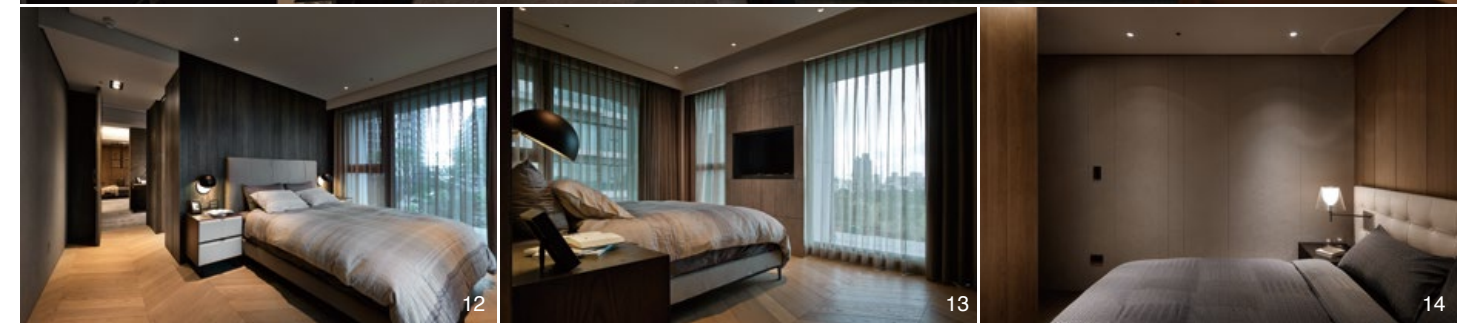
7. Views from the bedroom pathway towards the public area

8. Dining room and kitchen space witness interesting changes of surface materials from the lobby to the space

9. A low view to confront a strong and dominating visual order







10. 徧隘的臥房過道經釐整後煥發豫朗風情，設計並在此中引入一道鐵件屏風，透空結構讓軸線只隔不斷，並創造前往主、次臥的分流動線。11. 隔牆後的小書房，半開放格局替微空間導入光影和視野，氛圍隱蔽卻不顯壓迫，收放得宜。12. 瞻望主臥房，設計將原始格局的其中一房縮小，並將騰出的面積挪作主臥更衣室，享受不遜於大坪數住家的完備機能。13. 坐收兩面採光的主臥房，色調語彙和材料延續著公共空間觀點，唯舒適人字紋木地板、淡褐與棕灰色調的運用，提升了濶潤比例。14. 次臥房的側牆材料是相當樸拙溫馨的珪藻土。

10. Pathway leading towards the bedrooms is first partitioned by a metal work screen 11. Reading room is small but cozy 12. Master bedroom and a path leading towards the walk-in closet 13. Warm and the mostly wood furnished master bedroom is well illuminated by natural light 14. Bedroom wall surface is covered by toxic-free diatomaceous soil

Shen believes that spatial order for a small apartment is crucial but spatial hierarchy still needs an intermediate zone to add interest. The reading room is the space that in one way invites visual conversation while the position invites a tranquil seclusion. Being square in a small corner, the reading room is a very important space; it creates a visual pause and enriches the spatial layering from public to private zones.

#### Material in integrating interest

The living room is dominated by thick black marble floor and the ceiling is covered by aluminum plates. The partition walls are unpainted with an exposed wood pattern RC surface. The granite tile floor where wood furniture pieces were placed creates a good dialogue with the aluminum ceiling in sharp contrast. The seemingly unrelated materials appears not as visual confusion but rather as a sense of richness.

Shen confessed that this apartment uses more material than he usually does; he said: a "micro space" needs to manifest its art in details. The joint details appear only when two material unite. Wood, stone, painted surface, metal all express their visual and physical qualities but only when they meet together are they able to be manifested with a distinct quality. Shen is particularly interested in crafting an effort to make sure every built element is good and beautiful.

"A sense of lightness" is how the detail design tried to be made manifest. Examples include a metal framework box above the cabinet is like a piece of metal artwork in unshaped geometry. This surreal elements set in the lobby space provide a symbolic hint to signify the relief of weight from daily life. Reducing weight is also a tectonic effort in many details such as where a brick layer wall meets a metal panel; the detail and construction was uneasy at first as a clad metal panel inside was fixed to brick on the surface with a special technique.