

# Space / Cubism

## 空間 · 立體派

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 | 台灣  
主要材料 | 壓克力蜂巢板、鋁板、磨石子、角磚、大理石  
面積 | 40 坪  
設計時間 | 2016 年 9 月至 12 月  
施工時間 | 2016 年 12 月至 2017 年 7 月

Designer | X-Line Design/ Chih-Chung Shen  
Photographer | Lee Kuo-Min  
Category | Residence  
Location | Taiwan  
Materials | acrylic comb panel, illuminate board, terrazzo, angle tile, marble  
Size | 132m<sup>2</sup>  
Design period | September – December 2016  
Construction period | December 2016 – July 2017



審觀如此當代家屋，動線開豁且透迤——既放並收，線條理性清直但皮層懋美多嬈——亦莊亦諧，讓主人賦性、場域之味便成於這般瀟灑恣肆的設計遊走中。

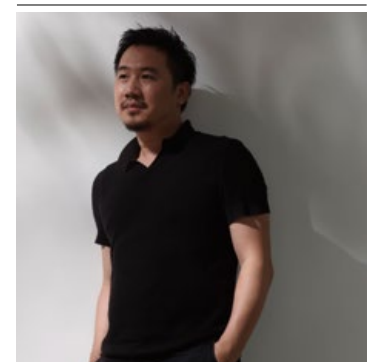
### 迴圈動線 切分平面

建築稠疊穢集的都市環境，戶牖外鮮見曠朗即景，輔以周邊百物輻輳，居住尺度也往往於叢爾間相爭，難以伸展。歷來面對都會宅困境，沈志忠依舊積極創造視覺延續性，即便外象欠佳，內部也應深化水平垂直軸線，讓室內實質尺度一如所揭，尤其是格局濬淪開疏後，再將立面、物、結構線條一筆筆添入場域畫面，為滲透性和透明感的空間勾摹多層次關係，好似立體主義概念表現。在此 40 餘坪住宅案中，沈志忠除了嗣承前述理念，同時再導入三個「C 型動線」來佈局，在不斷斷空間流暢性中亦能逐一切分和定義平面。

審觀室內，三道如迴如圈的動線生成儼若街廓，所謂動線不再是此端達彼端的聯絡節點，卻能像踰縫一處小城區，窺來踱去，透出自己的遊興。但對沈志忠來說，這弈棋般活走的蹊徑實際上有三個目的，對此他解釋：「這三個 C 字動線，分別處理了內跟外、廚房到客廳的主牆、餐廳到私領域轉折的關係，也順勢分割了室內分區。」自大門甫入，由客廳、廚房及餐廳連綴迤邐成之貫通格局，少了遞次緩進那種深淺，為使內外有別，於是設計拉出兩片牆體拗成一塊甬道般的長玄關，右脅客廳、左脅廚房，以此中介空間來擊分平面段落；另個 C 行動線由矗立中央的一道盒狀空間（儲藏室）所形成，牆面對著客廳、餐廳與臥房形成走道，亦將臥房區韜隱其後，仿若公領域朝私領域的驛站。

廓清水平同時，沈志忠強調室內要釋放最深最高尺度、保存面體完整性，就必須將建築結構的樑位與空間分區做一整體性思考，他解釋：「樑象徵屋的高層處，也關係到天花板造型和區隔，所以將樑和空間共同思考，屋子就能呈現較佳的垂直性。」包括籌謀分區時，設計亦從樑來定位，當牆之進退轉折依據樑行動，上下於同馳並驚間自然流露著極佳線條秩序。

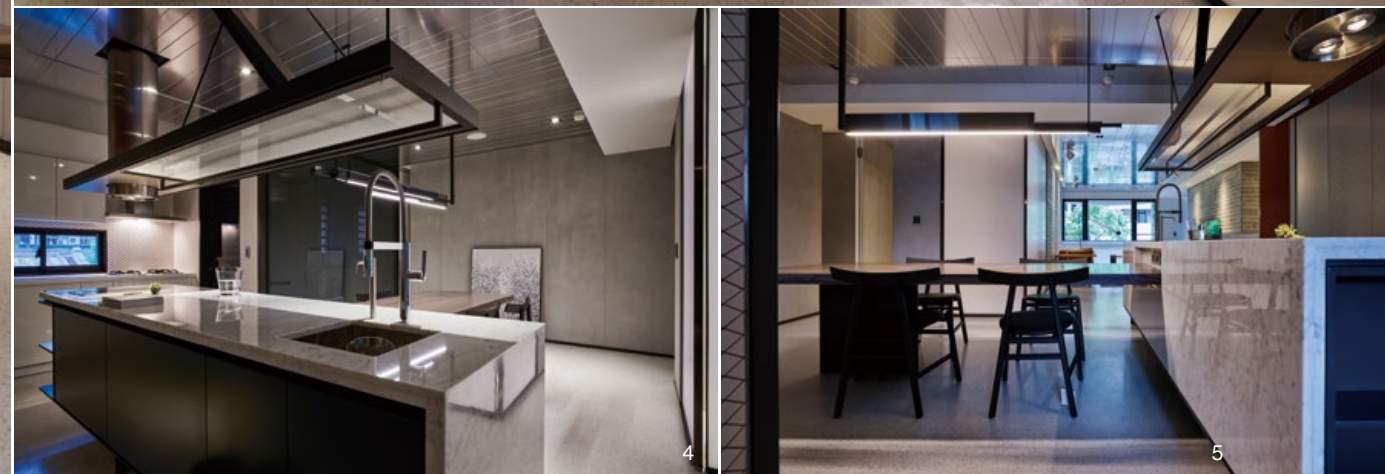
### Chih-Chung Shen



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喜學院，返台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恒定關係。執業以降，國內外獲獎無數，歷年來囊括 2008、2011、2012、2014 年台灣 TID Award 四屆金獎、2011、2013、2016 年德國 IF 設計獎、2011、2015 年英國 FX 大獎、2014 年美國 IDA 銀獎、2015 年美國 IIDA 金獎、2015、2016 德國 Red Dot 設計獎、2016 日本 JCD 國際設計大獎、2016 日本 Good Design Award 以及 2016 義大利 A' Design Award & Competition 金獎等，並擔任 2017 義大利 A' Design Award & Competition 評審成員。

X-Line Design/ Chih-Chung Shen  
C.C. Shen graduated from the 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 humanity and its 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; Red Dot Communications Award 2015, Red Dot Award 2016, JCD Award, 2016, GOOD DESIGN Award 2016, A' Design Award 2016 to name but a few. In 2017 he was a member of the A' Design Award & Competition jury panel.

1. 牆面的劃分依據著樑位而行，使之不生破碎感。  
1. Spatial system makes a coherent link to the structural beams.



2. 廚房為本案設計重點，開放式設計連結客餐廳，符合屋主宴客所需。3. 廊道空間的左側即為開放式廚房，可見多樣化材料詮釋於天地壁之間。4. 厚重且大量體的中島櫃利用懸浮式設計創造輕的視覺感，上方燈具亦同。5. 規劃平面時一併將樑位列入思考，讓視覺上顯得更為乾淨明快。  
2. Kitchen is a pivotal element of the interior; kitchen joins with the living room and dining room. 3. The left side of a pathway is an open style kitchen. 4. Thick island style kitchen platform stands in a surreal way like it is floating over above the ground. 5. Spatial layout complies with the system of beams.

#### 量體從輕 皮層以透

隨紆繞、多層次室內動線組織好，主場域亦從開放格局成就水平軸翻騰不輟，只是當視野難以朝外壤接天地闊景，屋內轉折牆、櫃體等層疊下總略顯滯阻之感，因此設計再挹注輕和透的語彙，以排遣室內所生困躓氣息。所謂輕，是將視覺占比大之塊狀量體以漂浮性手法詮釋，同時糅和藝術性，擴展一幀又一幀懾懷端景。自廊道眇顧廚房空間，實而重一座中島從腳座被擎撐而起，對應其上，線條橫向舒張的燈具不僅裁截與長中島映襯，幾條固定的懸壁結構，從遠端量，形色如似雕塑靜美，對此沈志忠談到：「無論本體還是上方線條，都希望廊道望去的中島有強烈雕塑感；當視覺架構輕一點，自然有流暢感。」大塊體之餘，諸多壁面也脫縫處理，重物若輕，展現工法亦表述設計心跡。

透，則詮釋於立面皮層。以矗立屋體中央的一方小居室來看，它除了是玄關向內的端景，亦為客、餐廳過渡轉換時的一道立面，角色上儼如視覺樞紐，因此沈志忠利用壓克力蜂巢板罅隙叢簇的穿鑿紋理，由此若實若虛皮層捎來微透韻味。至於餐桌旁一道三米乘三米的立面，沈志忠將孔竅綿密的沖孔板做玻璃膠合，此複合皮層有光沁滲紗簾般的美，不僅將外側露臺較紊亂的景上了柔焦，雙層玻璃亦有良好隔音性，在網羅光影和景深的透之餘，也藉其曖昧朦朧質地遮去駁雜外象。同樣地，本案也多方導入了活動介面，讓空間縮放捭闔間，吞吐更自由。

室內因迴繞動線，致使立面折轉亦多，沈志忠談到牆置於天跟地間，其輪廓必先明確如翳，收邊清晰後才能得出一道完整的立面，就像客廳立面脫開地板時壓上一條不鏽鋼帶，地以溫潤磨石子抹開，攀上立面是水泥板模牆，再往天花則是銀輝清鏤的鋁板，足見異材質做了一個裁鎔的整合，天、地、壁材料再再嬗遞，精彩演繹。其次，壁面多，設計亦嘗試多材料以擷取質美，包括橘紅色立體磚、粗礪拙真板模牆之媲美相對，抑或玻璃馬賽克、鋼構和木頭再搭配 3M 的透光板材等。沈志忠談到：「近期投入材質的探索和混搭，看看紋理與光線能產生何種變化，就像中島後方橘紅色的磚牆，裡頭有很細膩藍線條，光線反射後極美。」事實上多樣化材料也存有地域性的寓託，鉤沉極簡與真實的質地稟性時，也需搜捕都會空間那一股時髦、多元、絢麗的場所情氛，設計也為此導演一場華懋懿美的材料大戲。如此當代家屋，格局開放且透迤——既放並收，線條簡快但皮層豐茂多嬈——亦莊亦諧，場域賦性便成於這般瀟灑縱逸的創作遊走中。採訪 劉芝君



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6. 本案坪數雖不大亦無遼闊戶外美景，但從延續水平軸線為空間挹注條暢感受性。7. 玄關廊道的端景牆利用半透材料創造輕盈感。8. 客廳一景，板模牆旁的透明門扉為進書房的通道。

6. Interior creates the landscape of the apartment. 7. A vista ends at an opaque wall. 8. A view towards the living room.

### Looping circulation and divided plan

This apartment is squeezed into a densified city fabric and even the window views are shattered by neighboring buildings at a close distance. Shen, the designer, said that the only fun space is nothing but the interior. Confronting the space in medium size 40 ping Shen introduced three U shaped paths so that the solid plan is cut into several different zones thereby transforming it into a geometrical layout like a Cubist painting.

The system of three pathways coordinates every functional need but is not efficient so yields a maze-like experience. Shen explained that the three U system does not jeopardize any pragmatic demands but offers a more precise spatial demarcation between private and public and further enhances spatial layering. For example, a solid room for storage yields to the U shape pathway along the walls, and each wall faces a space such as the living room, dining room and a bathroom. The eminent role of the storage and the U path give this apartment a precise hierarchical order and spatial sequence. At a quick glimpse, the paths in the interior play like streets in a real city, the paths linked together as well as divided areas where solid walls, like buildings, occupy.

All the spatial segregation aligns to the beams and the spatial system is precise. Shen explained that the precise order of the space had to coordinate with the existing structure where the beams and columns are positioned.

### 建材分析 Material Analysis

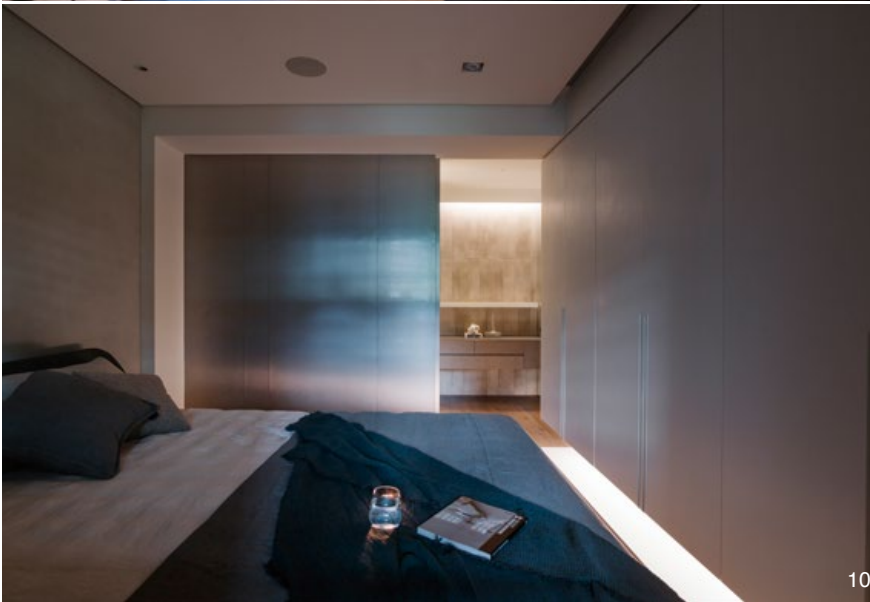
1. 客廳前後主牆為板模。2. 公共空間天花為鋁板。3. 公共空間地面為細膩磨石子。4. 中島檯為大理石嵌入鐵件。5. 廚房主牆利用紅色特殊磚點綴。6. 儲藏室立面為透光的塑膠蜂巢板。7. 餐桌旁的立面為雙層玻璃夾沖孔板，能引光滲景並具良好隔音。
1. Main partition wall has concrete construction wood forms 2. Aluminum panels were used to cover the ceiling 3. Terrazzo floor in the main public space 4. Central island was built in solid marble supported by metal bars 5. Storage is hidden behind an opaque wall 6. Back-lit acrylic panels form a visually dominating storage wall 7. Laminated glass panels layered by a piece of perforated board provides a visually fun skin in the dining room

### 溝通重點 Communication Note

1. 屋主熱愛廚藝，故而廚房是本案機能與設計規劃重點所在。2. 出身於設計背景的屋主，對材料、線條、顏色與形體都極為敏銳和講究。3. 住家為因應大宴小酌，需求開放式廚房以連結其他公共區域招待賓客。4. 屋主有良好美學素養，因此本案嘗試多元與複合的材料作為住家個性化表現。5. 本案與周邊建築棟距極窄，當室內景深無法朝外延續，就必須積極拉開室內水平空間的尺度。
1. The client's interest in cooking gave the kitchen a spotlight role 2. Client's job is associated with the design business. This made him super sensitive to materials, color and furnishing objects 3. Open style kitchen is good to offer space for a party and friends'gathering events 4. Client's good taste offered the designer a chance to try unusual combinations of materials 5. Interior is the only landscape to offer views because exterior lacked any good views



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### Transparent skin and light-weighted body

To reduce the visual obstacles for functional needs, Shen created a detail to push the wall up as if it was floating over above the ground. The surreal landscape is further amplified by lighting fixture that are like frozen creatures standing under a spotlight. In a dominating vista view taking aim from the lobby, there stands a small room illuminated from within. The acrylic skin in a bee-hive formation attracts visual attention and echoes a similar opaque beauty in the dining room. There is a big glass panel 3 meters by 3 meters made of laminated perforated board. Layering light and patches of light transform the adjacent space like a theater waiting for a magic show.

Shen believes that the best quality of living is derived from good design and construction quality, particularly in details. For instance the wall in the living room goes from the floor to the ceiling with a metal band set up on the border between the floor and wall, then the heavy exposed cement wall goes up until it hits a horizontal aluminum boards. The floor is even more delicate in its texture formation; it joins terrazzo, mosaic, metal, wood and a special reflective material from 3M. The experiments in material detail and mixture of unusual materials bring some surprises such as a brick wall right behind the kitchen platform. It looks like an orange color but hides very fine reflective material on the surface. It is quite amazing, as Shen proclaimed, when we look at the beautiful reflections on the surface of the walls.

9. 主臥衛浴一隅，利用玻璃皮層讓視野保持開闊性，小空間亦不狹窄。10. 次臥房，採用與主臥色調相近但光澤感互異的材料詮釋。11. 公用衛浴，採用玻璃馬賽克作為淋浴間皮層，猶如水珠滑落。12. 主臥房整體材料相對清約以勾勒謐美韻味；進衛浴前並留了一塊過渡空間。13. 平面圖。  
9. A corner in the master bedroom. 10. Second bedroom and its spatial ambience. 11. Shower room is sectored by a piece of mosaic glass panel. 12. Master bedroom and a limbo space to enter the bathroom. 13. Plan.



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