

# Layering Views in Layering Walls

## 迂牆間，層景趣

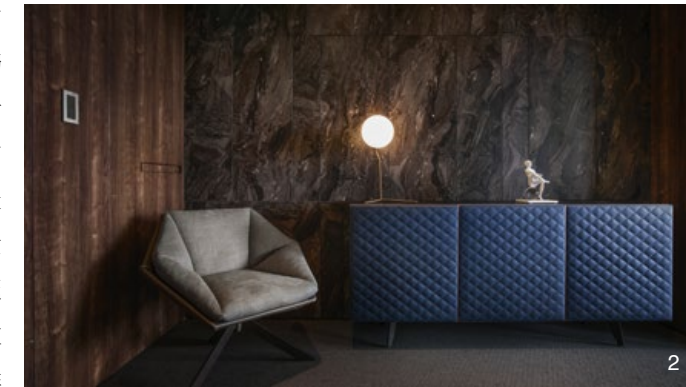
設計者 | 沈志忠聯合設計 | 建構線設計 / 沈志忠  
攝影者 | 圖起乘李國民影像事務所  
空間性質 | 住宅  
坐落位置 | 台灣  
主要材料 | 胡桃木、鐵件、特殊漆、鍍鈦金屬板、玻璃  
面積 | 42 坪  
施工時間 | 2017 年 6 月至 2018 年 2 月

Designer | X-Line Design Co., Ltd./ Chih-Chung Shenn  
Photographer | Figure x Lee Kuo-Min Studio  
Category | Residence  
Location | Taiwan  
Materials | Walnut wood, iron member, special paint, titanium plated board, glass  
Size | 139m<sup>2</sup>  
Construction period | June 2017 – February 2018



隨收納機能置入，牆便不再美得枯燥——有橫平豎直鐵件結構、有粗獷溫潤材料馳映，每每灑潔天光自百葉簾淌入，其投擲地面的欄杆式晷景，恰與滿牆層架照會出虛實線條。

棲止於保育林區周邊的大樓住家，對內能享獨層獨戶宅邸清幽自在，對外則可瞻眺靜巉嶠野林的佳鬱蔥翠景，尤其興造之時為讓草木疇生那份意趣與屋具存，因此格局配置乃使長軸向迎著綠帶來設，並據此方位開闢成排落地窗及大露臺，讓芊葦青懋大觀得以迤邐不輟映入家中四方隅隙；唯囿於基地邊寬不足，舉凡建築量體抑或室內皆為橫幅拉開的深形輪廓。



### 獨戶清幽 梯廳入室

不僅「窄長」為此住宅最大特徵，輔以屋主選擇保留原始三房配置，梯廳、浴廁及工作陽臺亦無法遷動，隔間駢闐輳集下，致使水平尺度的通透感不易暢然摺展，格局擊劃亦受固定結構多所牽掣，對此，本案設計師沈志忠解釋：「雖然家中兩個孩子已離家念書，但屋主仍希望整個空間保持一個家完整的樣貌，因此歷經許多方案後，最後仍回歸建商配置的格局去做調整。當平面未能施展，便要試著創造視覺變化與環境溫度。」於是依附有限空間做豐富卻不紊亂、韜韞肌理之美的材料演繹就成了解法。

其次因一層一戶配置，住家多了專屬且獨立之梯廳，沈志忠便特意將該區擬為玄關意象，使其儼如空間推展上一道序幕，這種手法讓大門不必時時闔上，藉著攬梯廳為室內所用下成就倍感開豁的環境感；同時梯廳亦與主屋連成一脈相襲的丰韻，讓此內外過渡場域流露著懿美和細作質感。隨之由梯廳躍步而進，則可察前區天花沿著屋長做壓低包覆，除了有實質隱藏機電管線的功能，先降後陟的錯層構造也形成一條明確對映走道的線位，讓分區間定義得更顯著並收得格局遞進之效，無形之隔，驀然而見。

### 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寧學院，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 Chelsea College of Art and Design, University of the Arts London. He then returned to Taiwan and founded X-Line Design. His design philosophy looks 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; won IF Design Award in 2011 and 2013; won IDA Silver Award in 2014; Red Dot Communication Award 2015, Red Dot Design Award 2016, JCD Design Award 2016, A' Design Award 2016 to name but a few. Shen was invited in 2017 to be a juror in A' Design Award & Competition.

1. 客廳的木質端景牆以機能性美學來處理，將層架置物功能整合其中。
2. 一層一戶住所有著獨立門廳，設計將此處以玄關意象處理。  
1. A view, built into the metal framed shelf, stands at the end of the living room. 2. Each unit enjoys a independent lobby.



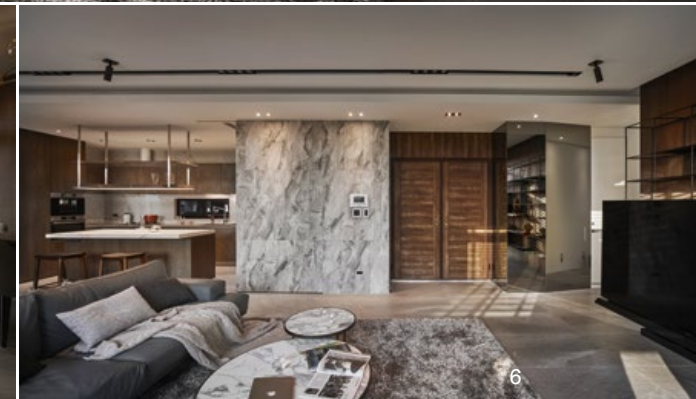
3. 基地毗鄰內湖區的保育林，建築規劃之初便將開窗朝著繁樹成蔭的景觀。4. 公共空間保持流暢感，讓平面能夠與長窗漏的光與景緊密融合。5. 瞻看公共空間，從家具到襯底皮層都是低飽和度的色彩，別有嫺雅之美。6. 因獨立房密植導致牆面在凹凸進退下顯得碎化，設計依據分區置入幾款大塊材料來釐整。7. 平面圖。



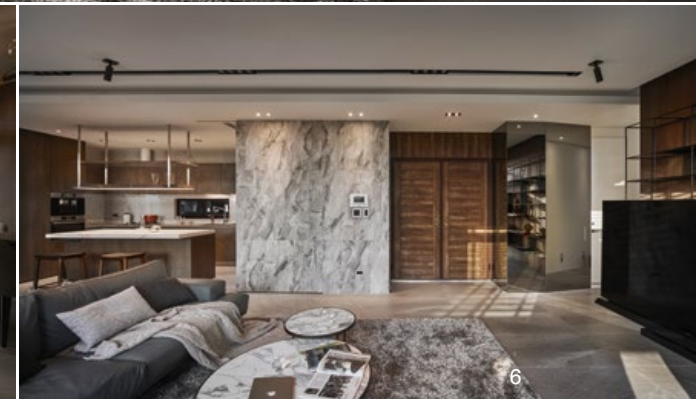
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3. Adjacent to a nature reserve, the apartment has an exceptional view. 4. Ample space in the public zone. 5. A view from the public zone; color was sensitively selected to create a tranquil mode. 6. Wall surface treatment in the bedroom. 7. Plan.

### 機能端景 翫用相宜

為了消解公共空間幾道頓折碎化的牆體，並佐材料疊出環境逸趣，於是沈志忠擷取石材、木頭與明鏡，依著空間段落發乎大塊材料詮釋，不只區域間蘊蓄了分殊互異的畫面主題、意態明朗，斷斷續續的壁也由此整飭出秩然氣象，二則往復穿梭時還能賞觀木、石、鏡材料於濃淡、潤澀、璞豔間的迭次嬗遞。

憑藉材料去統籌立面並創造視覺延續性同時，設計也盡可能讓未開窗的牆在工藝詮釋下轉化為一種可翫可用的端景。就像客廳主牆，處理手法便不是一片漂亮材料覆上去，卻是鑄鎔當代歐陸家具的設計元素，以吊掛式的線性層架去勾摹機能性美學。對此沈志忠解釋：「在有限空間面體上去植入機能性收納，刻意不將櫃子作實，而利用這面開放式壁架，讓空間層次以及線條的美透出來。」這般處理下，牆便不再美得枯燥無味——有橫平豎直綿密結構、有粗獷柔膩材料相襯，每每百葉簾淌入灑灑天光，其投擲地面的欄杆式晷景猶似與滿牆層架虛實對映，一如沈志忠所描述「牆不再僅是蒼白的塊面」。

當環境以塊狀量體手法廓清後，再一個步驟是提升開放空間的明暢感，最要處理在於電視徹底與壁面脫開，捨棄傳統電視牆／櫃型態，轉以單管支撐架讓螢幕儼如漂浮，釋放傳統電視與牆面的僵固關係。在定義上，沈志忠也刻意讓電視既非空間核心物件、亦與牆面沒有關聯，卻是挪用其薄而扁平構造，拉開時為定義空間的介面，閒置則螢幕能和桿體收成一個柱狀的筆直線條，流露著裝置味道。

### 雅澹皮層 紋理藏麗

相較沈志忠擅長將邃蹟、厚實以及清鏤反射性材料做錯疊雜糅，本案卻緩緩收斂了這種大膽的語彙，並轉以低彩度、低明度之皮層緩緩繪摹出女性氣質，即便線條節奏依舊洗鍊，卻能咀嚼得到一份嫺靜柔婉且渾穆的味道，韻致不過份銳利。

除了壓低環境色彩的飽和度使意象不過份張揚，材料但須雅澹平穩中再有清麗細節，於是設計揀擇了紋理相對細膩豐富的樣式，既非素得透徹，也與大片刷紋或潑墨般那種遒勁瑰麗的質感不同。對此沈志忠談到：「就像日本所說的深灰、淺墨那一類鈍色（にびいろ），整個空間在明度與彩度上是降低很多，為了就是讓空間不要顯得太陽剛。至於主臥房則用相對隱性的手法來捕捉柔美韻味，包括衣櫃帶了點古典線條，臥房背牆也鋪上建構線很少用的繡布，最後並利用圓弧去收邊。」

避開太拙太粗獷又非流於穠華的材料詮釋後，以上種種終而描繪出本案風貌，也正如沈志忠所言空間樣貌絕非無中生有，一切都是根根本本源自某種生活態度與記憶所感，他強調：「設計不該有固定形式，我們的工作除了對基地提出思考，接著就是整合，尋求設計和使用之間對機能與美學的平衡點。」採訪 劉芸君



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Adjacent to a nature reserve, this apartment enjoys exceptional natural views with a quiet ambience. The plan is rectangular and its broader side faces the best view with large ceiling-to-floor windows and a protruding balcony, but despite this each room does not enjoy direct natural light.

### Tranquil domicile

The narrow rectangular shaped plan had very little flexibility in terms of its spatial layout. The layout virtually required it be retained so the design improvements had to be made through the full implementation of new furnishings. As designer Shen stated: "the client required three bedrooms even though their children are all grown up and left for school far away from home." Unable to make too many changes in plan, Shen devoted his energy in shaping a good spatial ambience.

The unique feature of this apartment stands on its exclusive privacy. Each unit occupies one floor without sharing an elevator with a neighboring unit. Shen designed the elevator court as an atrium. Family members or guests who step out of the elevator immediately access the living space. The continuous flow of the ceiling motif expands from the lobby and living room but a slight difference gives a precise hint between the different zones.

8. 廚房立面用大理石來統籌包圍，讓頓折空間霎時儼如一個小盒子。9. 開放式的餐廳廚房，餐桌與立面石材有著濃淡對比的意趣。10. 臥房廊道的局部立面鋪覆了鏡體，映射間氣象富麗。  
8. Marble wraps all surfaces of the kitchen. 9. Open style kitchen joins with the dining room. 10. Mirror reflection in the bedroom creates an expanding illusion.

### 建材分析 Material Analysis

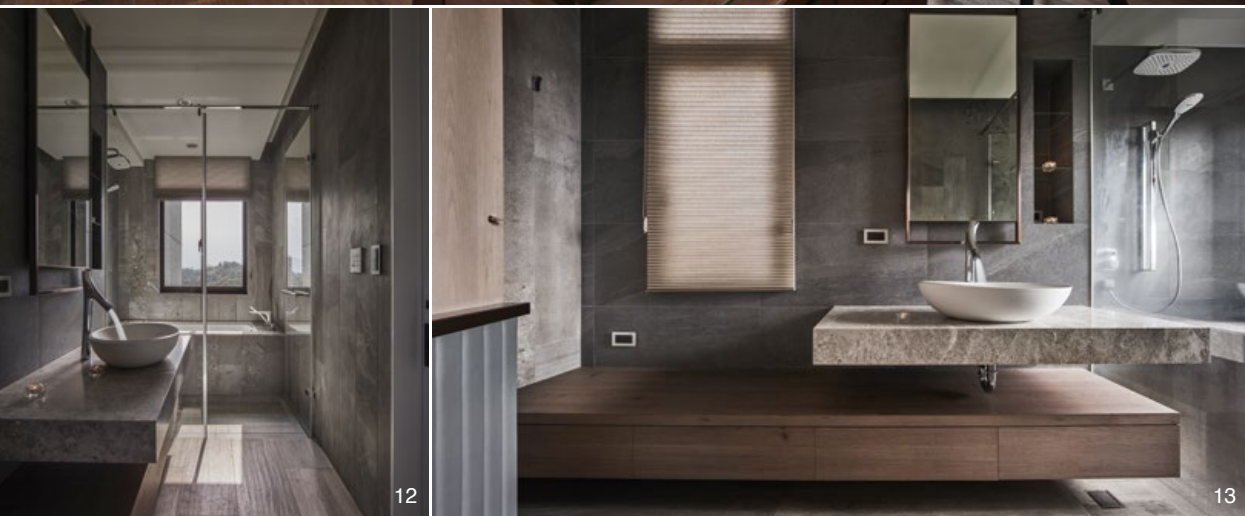
1. 本案為呈現柔和的空間氛圍，因此必須反覆染出不偏黃也不偏灰的木皮。
2. 本案材料雖明度與彩度不高，卻蘊有豐富的紋理。
3. 設計將大門做木皮包覆，猶如隱藏式門片，使之與室內牆體更有一致性。
4. 公共區域前後兩處牆面為木皮，由大門朝廚房延伸的立面則鋪覆大理石。
5. 客廳處主牆的開放式層架結構非用焊接，而是將圓柱鑿孔後再串接成。
6. 廚房懸吊層架為鍍鈦。
7. 公共空間地板為仿大理石紋磚。
1. Precise craftsmanship provides the perfect color veneer as the designer demanded. 2. Material used in the project reveals a rich texture. 3. Veneer covered door matches the interior furnishing. 4. Marble covered partition in the kitchen and veneered covered doors in several positions. 5. Living room shelf was fabricated with fine craftsmanship. 6. Kitchen shelf use titanium plated material. 7. Marble motif tiles are used on the floor in the public zone.

### 溝通重點 Communication Note

1. 本案屋型狹長，為提供有別建商規劃的格局，設計過程提供許多空間方案，但最終屋主仍希望保留完整房間數。
2. 屋主認為餐廳是家中核心區域，因此配置格局時希望餐廳空間能與窗外景致緊密相依。
3. 屋主喜愛淡雅細膩的材料，但又不希望流於質樸，期待個性化與家的溫度兼具。
4. 屋主不希望裝飾材料破壞底牆，因此梯廳、客廳等牆面材料皆採掛式工法來施作。
5. 屋主對細節有較高需求，如層架的接合處要不可見焊接痕跡。
1. The final layout had to maintain the existing plan provided by the real-estate developer. 2. The dining room is the central space of the residence; it enjoys a great outdoor view. 3. Client demanded an intimate texture. 4. Partition cladding is supported by metal clamps and supports. 5. Metal shelf is welded in fine craft without leaving any visible welds.



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### Vista view, functional and aesthetics

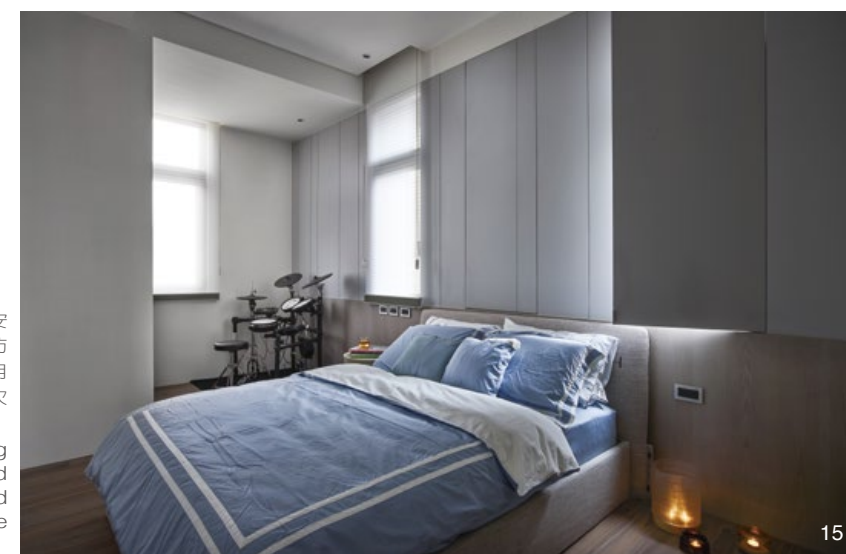
To relieve the heaviness of the partition wall, Shen intentionally placed marble, wood and mirror together as he arranged them in various motifs. This tactic was used in many places such as the living room partition which is not clad by a single material but rather it is supported on suspended elements that reveal the details to support the piece. Shen also expressed that he doesn't like to use single materials but rather loves to expose its structural skeleton which can easily disperse natural light and provide a richer graphic impression. It is obvious that Shen's tactic to detach the TV screen from the partition wall directly challenges conventional practice. The hovering TV has a magical feel as if it could disappear in a second and then stand like a piece of artwork.

### Tranquil covering in rich textures

Different from his previous works this project adopted low chroma colors and those with less brightness. Shen stated that the color choices create a sense of intimacy and comfort. Shen said: "Just like what we seen in Japanese design, low chroma and low color value can calm people down. The air in the master bedroom is tranquil and is equipped with fabric furnishings with a curved profile and rather classical moldings.

The material texture maintains the best balance between rustic and polish; Shen insisted that a good living space must be linked to the life of the true dwellers. As he says: "a residential design shouldn't have a pre-determined style; a good designer needs to be humble to work with the clients and seek the best to satisfy their true demands."

11. 主臥房梳妝檯以中島般量體勾勒出一種空間分層效果。  
12. 主臥浴廁，方形鏡、方形框與方形窗，讓小空間儼如精心安排的攝影場景。  
13. 浴室拉簾位置經由其他物件的整合搭配，彷彿刻意被安排在特定位置，增添幾許想像趣味。  
14. 床背板利用繡布以及圓弧線條，輕緩地詮釋出女性氣質柔婉那一面。  
15. 次臥房。



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