

Tranquility

和穆入韻

設計者」開物設計 / 羅尤呈 楊竣淞
參與者」蔣曉君
攝影者」李國民
空間性質」住宅
坐落位置」臺灣桃園市
主要材料」南美雞翅木染色、石材、柚木、栓木、絲質繃布、橡木地板
面積」90 坪
設計時間」2013 年 3 月至 12 月
施工時間」2013 年 5 月至 12 月

Designers」Ahead Design Studio / Yu-Chen Lo, Chun-Sung Yang
Participant」Vivian Chiang
Photographer」Kuo-Min Li
Category」Residence
Location」Taoyung City, Taiwan
Materials」dyed Wenge wood, stone, teak wood, Sen wood, bandage, oak
Size」298m²
Design period」March – December 2013
Construction period」May – December 2013

開物設計 / 羅尤呈 楊竣淞

自 2007 年創立以來，開物設計以靈活文化符碼，營造出空間的價值與深度。開物設計追求「形與質」之間的最微妙共鳴。而一個有靈魂的空間，不僅賦予視覺上之驚豔，更因其性格獨具而展現令人留戀再三的魅力。

獎項

2010 亞太室內設計大獎 複層住宅類銀獎
2013 臺灣室內設計協會 新銳設計師金獎
2013 臺灣室內設計大獎 商業空間類
2013 臺灣室內設計大獎 工作空間類
2013 中國金堂獎 年度十大娛樂空間
2014 亞洲設計獎 商業空間類優良設計獎
2014 亞洲設計獎 商業空間類銅獎
2015 iF Design Award

Ahead Design Studio / Yu-Chen Lo, Chun-Sung Yang

Ahead Design Studio was founded in 2007 and since then it has provided its clients spaces full of deep cultural meaning. Ahead seeks balance between form and texture and believes a good design is only fixed in its deep soul rather than in a dazzling form and shining style.

Awards:

2010 Asian Interior Design Award
2013 TID Award (emerging designer)
2013 TID Award (commercial space)
2013 TID Award (working space)
2013 Golden Room Award, One of ten best entertainment space
2014 Asian Design Award (commercial space)
2014 Asian Design Award (commercial space)
2015 iF Design Award

Yu-Chen Lo, Chun-Sung Yang



消褪門片 陶寫曠達

自毛胚屋始而擊劃之住家，實際上隔牆大拆大建動作不顯，保持總格局未變下，設計第一步驟是縮減客廳面積騰給大平面使用，繼之再將原有四房取其日和公共場域彙集，並輔借隱藏式門扉設計，使其躋身為茶屋、客房渾備之彈性小環境。而室內整體堂構更新最劇處，在於原有臥房甬道深度褊隘，卻同時載負兩臥房、一客廳進出，不僅動線蹇滯壅塞，三道門扉紛沓開闔亦不免擠迫。故設計重釐入口，先是內遷兩房鬥斗，並使原先垂直相接轉平行對望，如此舉措縮構一連串因果關係，不僅疏瀹走道困躓，隨迎衝走廊的門體褪去而致景深再長；至於平行對望之兩房門則蘊蓄出另一條水平軸向，成日常借景、延續視域的結構。特別是外立面搭配隱藏式門扉和連續性材料處理，早先如補綴般門門牆牆之破碎感也得以彌縫成流暢皮層，勾摹出一道丰姿縝緻精工之廊道。

日常偃仰，近乎無門的設計將獨立房斷隔感予以鍛接，事實上，屋內都在積極隱去「門」的意象，除了是擷取橫向視覺坦迤無輟，八十餘坪場域如何成頤養精神、豫悅心境之所，而非讓使用住宅最頻之熟齡母親因居室空蕩油生曠寂寥廓心緒，是核心之一。本案設計師羅尤呈談到：「從開放的茶屋、通透動線處理，都是希望母親隻身在家時，能感覺生活在一個舒適大空間中，而非有著『門』時時提醒著後面鎖著一間間空房。」就像臥房鬥斗寬 1.2 尺，比例較一般寬綽許多，軒敞體式便在消除門傳統尺度印象；或是對觀兩房，窗牖亦掛上形質相仿紗簾，流眄盼睽間更似一體，讓相隔鄰房從穿借而不以實局鑄鎔，由外向內，陶寫出暢遂開豁情態。

尺度之別 化於無形

綜觀空間議題，除了濯洒母親獨處時虛室蕭疏之感，另個權衡處是從「空間使用程度深淺」來重釐臥房尺度。已屆青壯年之子女考量熟齡母親為空間核心居住者，唯其嗣承「從父、從夫、從子」傳統價值觀，希望主臥讓給長子使用，但參與宗教社團之餘，她實則多於自宅活動、款待賓朋，兒女間自然冀盼場域能依據母親之需來擊劃，故格局尚需拿捏「母親和孩子為雙方設想」下的兩面牽掣與斡旋。

為使房間不因大小而生主次之別，讓尺度分配回歸適切性使用邏輯，是規劃上關鍵之處，對此羅尤呈談到：「母親是待在屋內時間最長的家庭成員，卻希望自己臥房最小，這樣勢必造成空間閒置與浪費，因此案中一切設計推動就在解決這種不平衡。」鑒於母親堅持讓出主臥，於是羅尤呈採取了婉轉紆迴方法，毗鄰兩房，隔牆重設，原屬主臥更衣間在此動作下歸併做次主臥所用，於是母親住房尺度頓時迴曠，此舉不僅鬆縛房間大小的僵持，亦達到場域使用效率，讓母親房間最大這個事實存於無形。至於和公共空間相連的次臥房，因入口對外曝露，為創造緩衝，設計便利用一道雙開門衣櫃作隔屏，使之立於入口前區和臥鋪間，俐落形構出梳妝、更衣隅角以及高隱蔽性寢寐空間。

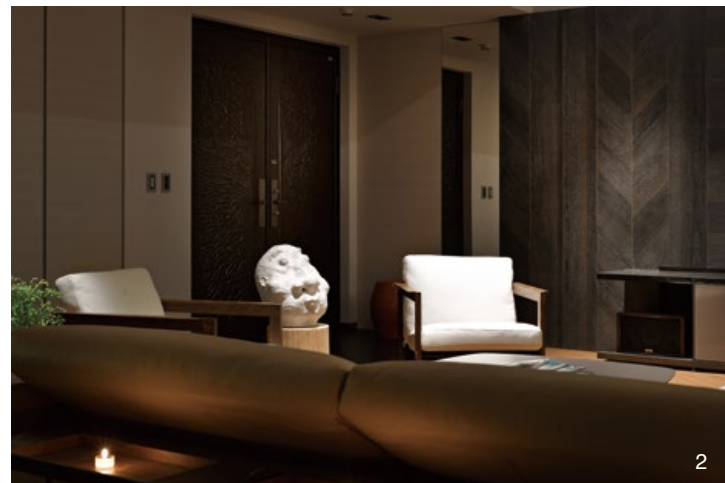
1. 用雞翅木染灰拼貼成的主牆，色彩如漸層般洋溢著濃淡韻味，佐以斜紋、直紋交錯拼貼，儼如一道黑色版畫。
1. Fine wood interlace in different patterns on a major partition wall

工而不冶 彬彬文質

常言：「質勝文則野，文勝質則史，文質彬彬，然後君子。」用這樣觀人準繩付度空間，正能詮釋屋主所欲彰顯的氣質，使之澹美而不浮靡、工緻卻非冶飾，質文相襯，不相凌越、互無虧損。因此本案捨棄繁縟線條與爛漫顏色，輾轉以「簡約材料，細膩分割裝飾」兩種方法來追求質文平衡。瞻看公共空間的配色與材料，地板用溫謐璞美木頭如氈鋪覆，天花則是滿幅勻潔素縞白色刷漆，銜接天地之立面則融糅著兩種材料色相，儼如墨跡屋漏痕，不力不鑿，自然浸潤。對此羅尤呈談到：「美學上必須掌握熟齡者對亮麗材質的偏好，同時持守內斂態度，所以我選擇沉穩木質，再用切割拼貼樣式來勾勒細膩，至於局部再用鍍鈦與發亮的泰絲捕捉華麗感。」

就像客廳白牆用上大理石、鍛面泰絲繡布、刷漆三種材料細摹巧繪，初見湛雅淳清，再見則肌理多嬌；相仿邏輯亦見於木地板，為勾勒層次，客、餐廳處先以淡褐色柚木砌人字紋，繼之再遵循天花高低差線位，朝另一端中島檯區覆上黝黯橡木，形成上下交襯、駢比共馳對齊關係。整個公共空間的木紋更一路向茶室延續，包括天花與邊框以琥珀色栓木呼應著地板柚木，用鏡體搭配暗棕色木格柵之拉門，是象徵走道另一側深色牆垣延續。至於懸掛茶室繡布立面的一道畫作，亦與廊道珊瑚紅飾帶交襯。

客廳主牆則採兩種灰階染色的雞翅木作直、斜狀拼貼，形似濃淡稠疏有致刷紋，讓牆如一橫幀鉅構版畫，望之巍然。而這道雞翅木語彙亦朝臥房延續，唯比例縮小、斜紋對稱，讓休憩場域風格再璞澹。隨之步履向臥房廊道，能窺立面銜接了中島區而來的濃色橡木，洗燈如潑，打亮幽曠如邃口的窄長空間，勾勒宓穆氣息。裝飾種種此法，讓空間以不譁囂語言闡述娓娓，細膩地鉤沉，潛心去品味。採訪 劉芝君



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2. 自客廳放望玄關入口。3. 客廳白牆利用大理石、鍛面繡布以及刷漆製造出淡雅但多紋理的視覺感。4. 以柚木做人字紋拼貼的木地板在光影作用下，顯得溫潤馨美。5. 從餐廳瞻望廊道另一端的中島檯，能見木地板鋪覆的邏輯和天花成對線關係。

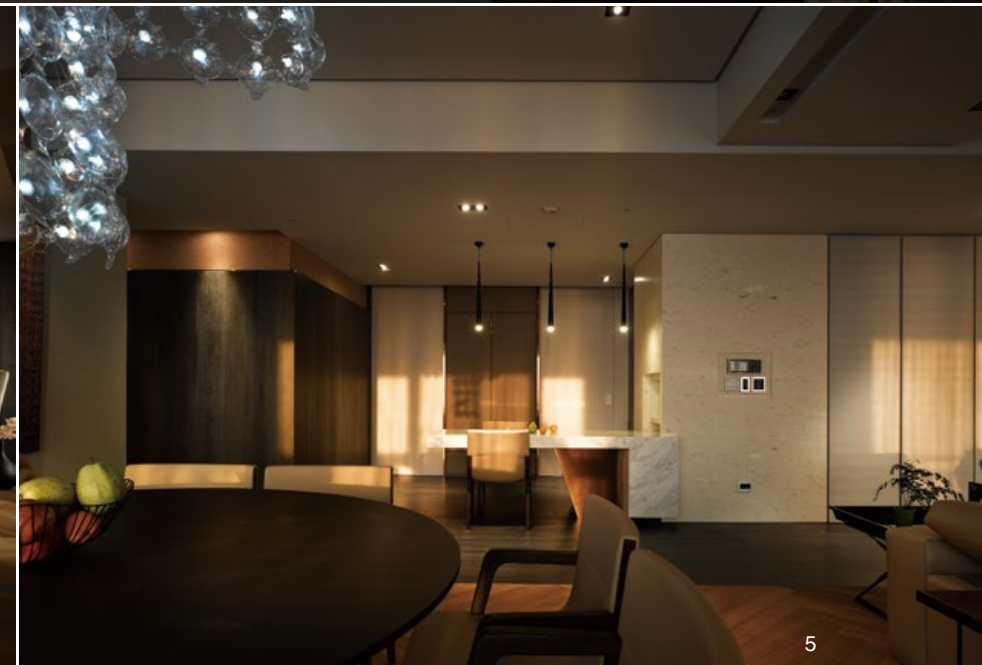
2. A view from living room towards the lobby 3. Living room white wall is built in marble white fabric and paint were used to add texture on the surface 4. Herring bone pattern floor displays a fine texture, particularly good under natural light 5. A view from the dining room towards the pathway and lands on an island table



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Opening up space

There were some conversions in this apartment in plan due to practical needs. The existing layout already showed extreme problems of circulation and the unbalanced size of the bedrooms. Two main alterations occurred to adjust something wrong in the beginning. The first was to shift some partitions to positions that may create more appropriate sizes of bedrooms while offering a guest room/tea room for flexible use.

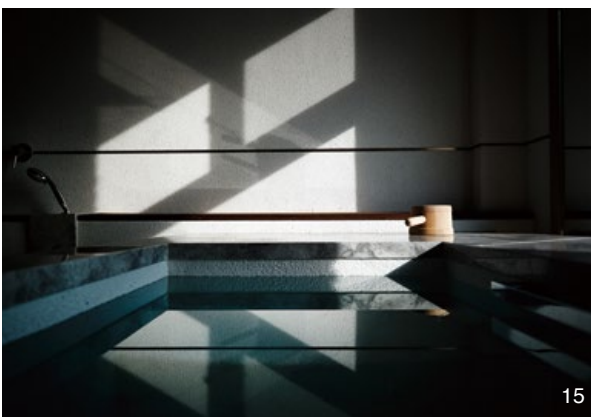
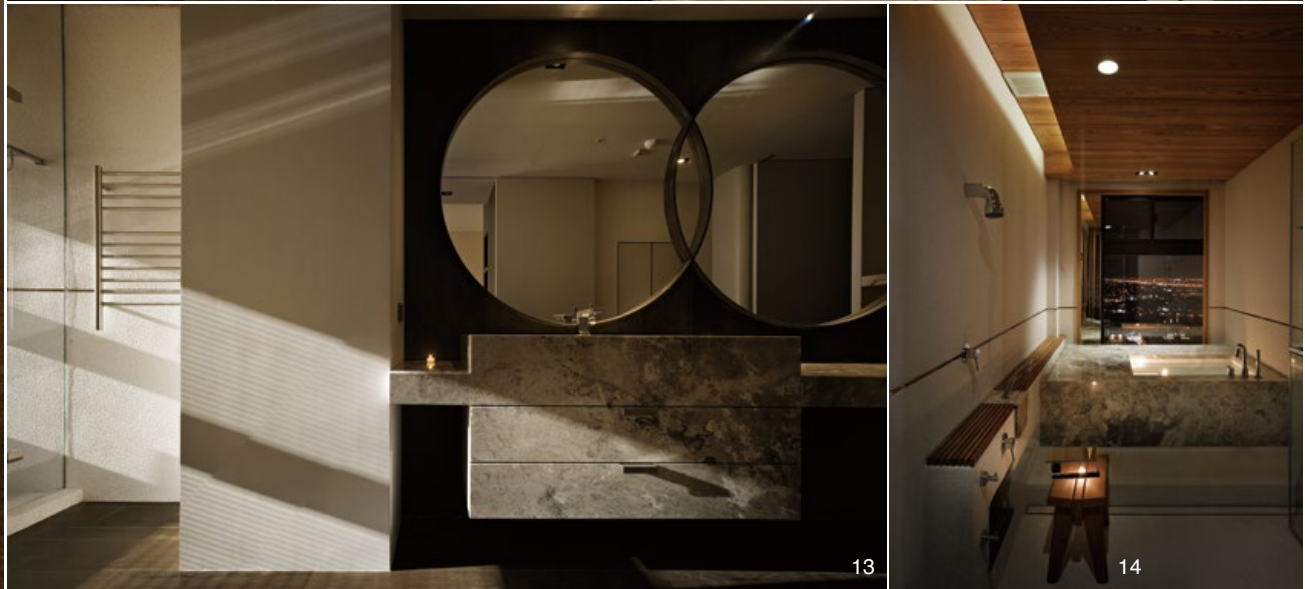
The second main effort was to change the positions of the bedroom doors for a more comfortable circulation system. A hidden door was intentionally created in a pocket spot to reduce the spatial pressure in this already squeezed position.

"A-door" space means that the space intentionally hides a door or even shows no doors in this quite large apartment. The purpose of this hidden door effort was metaphorical because the old mother was always the only one staying in the apartment. The design provides an ample ambience without being blocked by doors as a hint of segregation. The hidden door design yielded an almost direct visual penetration from one room to the other in opposite side, but was only partially shielded by the silk screens.

Formless entity in rich melody

Initial design met the ironic regarding the spatial layout. The mother believes the master bedroom was undoubtedly designated to her son. Yet the siblings believe the largest room should be mother's room because she actually spends most of the daytime in this apartment. The solution came out to be clever. Designer Lo claimed that even though the mother insisted that she should keep the secondary bedroom; the room was fully modified to meet actual needs. He only changed one wall position so that an existing walk-in closet in master bedroom could be converted into a space that the mother can use. The guest's room inflated the size in a large proportion and created a space good for actual needs. The guest room is equipped with a double door closet which creates good space for multifunctional use.

6. 裝飾茶屋的琥珀色柚木皮，呼應著地板的人字紋柚木，讓空間激盪著一股和諧卻豐富的韻味。7. 餐廳後方為茶室，抬昇地板及半牆圍塑，營造出通透卻有層次的空間理絡。8. 從中島檯迎睇前方公共場域，能見整個環境以洗鍊線條與瀟灑裝飾語彙組織而成。9. 中島檯是專為熟齡母親打造的小角落，日常讀書、寫字與閱報等，都在這處展開。10. 以深色木皮幕蓋出的廊道空間，左方圓潤弧牆指示著進入房門的動向。
6. Amber color veneer was used in the tea room, and paved in a herring-bone pattern wood 7. Tea room behind the dining room shows an intimate natural ambience 8. A view from the island table towards the public zone 9. Island table is used mostly by the client's mother 10. Dark color veneer provides a tranquil ambience in pathway



11. 原有垂直相接的兩房門斗轉以平行對望，輔以門寬增闊，不僅形構出另一條水平深景，亦拓展瞭望幅度。12. 瞻望長輩房衛浴空間，專為坐著洗澡的熟齡母親所規劃之浴室，淋浴時無論坐站都便利。13. 雙圓鏡體隱喻著洗臉與梳妝兩種生活動態，賦予牆面藝術氣息和圓滿意蘊。14. 以木頭與砥石子打造出渾璞的衛浴空間。15. 浴缸以自然素材砌成，沐浴在光影下情韻格外迷人。

11. Two doors face to face provide a visual axis in depth 12. A view towards the mother's room and bathroom 13. Double circle pattern implicates perfection according to Chinese traditional thought 14. Bathroom floor is paved in rustic pebble and wood panels clad the wall 15. Bathtub built in natural material

建材分析 Material Analysis

1. 為保持視覺上的材料單純性，同時在近觀時體受差異性皮層之美，故本案材料利用各種紋理相異、顏色相近的質材來詮釋。2. 深色地板為橡木染灰，客、餐廳處的淡褐色地板為柚木。3. 客廳與臥房主牆為雞翅木作切割拼貼。4. 茶室內木頭為深刻紋柱木不做自然拼，形成與柚木地板相近的色相。5. 客廳白色立面材料包括大理石，泰絲繃布及刷漆。6. 次主臥洗手檯為大理石。7. 鍍鈦用來做材料收邊以及立面裝飾線條。

1. Material selection kept color and textural consistency while still showing slight differences in pattern 2. Dark color wood floor is oak, while light color is teak wood 3. Light color Wenge wood was used in living room and partition walls in the master bedroom 4. Sen wood was used in the tea room and displays a rustic pattern 5. White color marble wall in living room is not bare but partially wrapped by fabric and some portions were painted 6. Marble was used in the wash sink table in the second bedroom 7. Titanium plated band was used to create fine detail where two materials join

溝通重點 Communication Note

1. 空間主要使用者為熟齡長輩，故而設計規劃上有許多傳統習俗的考量。2. 屋主性格內斂低調，因此材料與相關美學表現不宜鋪張。3. 屋主希望保留建商原先配置的廁所，避免浪費。4. 長輩房沐浴設備必須符合坐著洗澡的規劃。5. 本案要保持分配好的房間設定。6. 住家以核心使用者為出發點規劃，藉此達到空間效率。

1. The mother uses the house most frequently and many traditional fun-shi principles were incorporated into the mind of the design 2. Subtle ambience is what the space displays 3. Existing bathrooms had to be kept intact 4. Mother's bathing space had to agree with her habit of usage 5. It was possible to re-arrange the size of bedrooms 6. Efficiency could only be met by applying the demands of all family members



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Humanity pleasure

It is said that only people in literature know true beauty. The beauty in this apartment comes out of the good balance between material and its treatment. There appear only humble materials yet they are displayed in fine details, and they always dialogue with a good balance; such as the humble wood floor that yet exhibits a crafted interlacing pattern on its surface. It is even more delicate when seen close and the fine tantalum plated thread shines in a silky glare.

Marble in living room provides quite an interesting display; the surface has three different material treated of either fabric or paint. The wood floor in both the living room and dining room appear to be herringbone pattern in teak wood that then shifts to dark oak. This color shifted pattern gradually extends to the tea room. Many delicate treatment of materials enrich the space in a unprecedented craftsmanship effort.

Similar tedious work appears in the main wall of the living room. Wood pieces are interlaced in two patterns and the surfaces are dyed in two gray colors. This pattern details are also visible in the bedrooms where only that the size of the wood pieces are slightly different. Dark color oak in the kitchen provide a calm ambience and seemingly guide a visual end like emerging from a deep tunnel.

16. 主臥房櫃體以乾淨線條向廊道筆直延續，在俐落線條中去勾摹人文素簡質感。17. 床背牆用鍍鈦去增加壁布華麗感。18. 次臥房與公共空間毗鄰，為製造隱私，設計利用一道雙開門衣櫃為隔屏，一邊能梳化更衣，另一邊能安穩寢寐。19. 次臥房上的白牆置物架。20. 洗手檯牆面以細長條石皮做拼貼。21. 平面圖。
16. Master bedroom and its wardrobe layout 17. Bed board and fabric surface 18. A wardrobe in the second bedroom provides proper visual blockage to the pathway 19. A rack in the mother's room 20. Wash sink and details 21. Plan



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