

# ANS Office

## ANS 辦公室

設計者」開物設計 / 楊竣淞 羅允呈  
參與者」薛瑋婷  
攝影者」圖起乘李國民影像事務所  
空間性質」辦公室  
坐落位置」臺灣  
主要材料」鍍鋅鐵、黑鐵、玻璃、水泥、地毯、不鏽鋼  
面積」70 坪  
設計時間」2015 年 5 月至 6 月  
完工時間」2015 年 6 月至 9 月

Designers」Ahead Concept Design/ Chun-Sung Yang, Yu-Chen Lo  
Participant」Wei-Ting Hsueh  
Photographer」Figure x Lee Kuo-Min Studio  
Category」Office  
Location」Taiwan  
Materials」galvanized metal, carbon steel, glass, cement, carpet, stainless steel  
Size」231m<sup>2</sup>  
Design period」May – June 2015  
Completion period」June – September 2015

開物設計 / 楊竣淞 羅允呈

開物設計追求形與質之間最微妙的共鳴。有靈魂的空間不僅存於視覺，更因其性格而傳遞出耐人尋味的魅力。對於設計的追尋不僅是風格化的美，亦關切有思想、有回應的觸動。

重要得獎紀錄

2010 臺灣室內設計大獎 複層住宅類  
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  
2014 亞洲設計獎 商業空間類銅獎  
2015 德國 iF 設計獎

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

Ahead Concept Design seeks designs as a bridge that links human psyche and the material world. A good design calls for aesthetic revelation that awakens the dormant mind into active and productive thoughts.

Main Award Records:

2010 TID Award (multiple floors, residential category)  
2010 HK APIDA Award (Silver Award)  
2013 TID Award (Emerging designer)  
2013 TID Award (commercial space design)  
2013 TID Award (office design)  
2014 Asian Design Award (Bronze Award)  
2015 iF Design Award

Chun-Sung Yang, Yu-Chen Lo



滑濛濛都會大氣淨淨地歛張於舊市區天空，與略顯邈遠的水泥量體和柏油路共同割據了城隅一方。由開物設計所打造之 ANS 辦公室從這處舞臺拉起劇幕，灰階景物翳蔽下，浮露著城市慣有的冰冷，老建築高低傾軋、皮層萎靡斑駁成了內空間看出去的窗色，而新創公司之場域風格，則冀盼間諜電影中的雅痞調性。這次空間案裡，開物設計攫捕城市那份冷，從而演繹沉鬱、洗鍊、剛性、個性化且低明度彩度的冷都會風格，同時再輔借一道八角量體作為多樣化經營的企業符號與意識紐帶，創造出抽象但能表意的張力空間。

### 八角量體 意識紐帶

多角化經營之新創公司，涵蓋房地產、平面設計與金融等產業類疇，而三位年輕經營者對辦公室所生想像，是儼如 007 電影般的瀟灑蘊藉。鉤沉業主心之所向後，洋溢科技感與男性氣質的風格雜體誕生，但蹈襲大銀幕場景來肖形摹象，難對人和場域關係深刻喻比，因此設計定觀基地所備大都會氛氳，擷取其冷調、時髦、性格面來呼應 James Bond 那種倜儻不羈的陽剛風範。

嗣承前述邏輯下，這處彙集多元產業、冷調主題之辦公場域，設計乃從一種符號性語彙來統馭，駘蕩奔放於平面中軸處籠起柱狀的八角量體，不僅視覺大膽抖擻，亦躋升為環境的意識紐帶。對此設計師楊竣淞解釋：「內部雖分屬四、五個產業，但我想藉由一個『中心』標識整間公司，它不必然要多魁偉氣派，重點是存乎一心的感受，尤其年輕業主希望空間很『炫』，所以我用八角籠子作為一個力量中心與戲劇性的視覺。」事實上，辦公室雖鑲嵌在一幢屋齡逾 60 年舊樓，但輪廓上下翦翦、格局方矩秩然，大門更不偏不倚對齊平面中軸，故而設計據此縝密關係，於線位上再疊起中流砥柱般的八角量體。

鍍鋅鐵架、玻璃面的八角立方體似亭閣穿透，多邊形亦將企業跨界經營之事巧妙韞之，尤其硬骨錚錚金屬風味適勁鏗然，所謂冷都會情霧也自然迸散。而每逢員工、訪客踏入辦公室瞬間，即見八角量體沿著中軸朝大門昂然驚望，此八角樞紐挾帶著堂堂丰采襲人，彷彿飄空旌旗，人們皆可自此符號領略到這片工作領土。楊竣淞談到：「辦公室鮮少會出現一個像籠子的構造，所以落下後，視覺上自然就有力道。所以八角量體不僅協助我定義了空間，也幫我把整個空間場景架構出來。」

### 圓狀動線 輻輳吞吐

眴眴場域，八角量體彷彿指配閘欄分流的圓環，提供了動線疏濬及引導作用。從大門抵達辦公室，接待區先發揮進退有度的緩衝中介機能，接續兩旁過道順循八角量體岔開，其一為進董事長辦公室暗門，其二供給內外穿行，繼之再入，不僅獨立辦公室圍住八角樞紐羅列，大小甬道更在此匯流、輻輳吞吐。

1. 大門不偏不倚落於中軸線上，設計將一座八角量體置於平面正中作為企業象徵，突破傳統辦公室以接待櫃檯搭配形象牆之詮釋。  
1. Main gate is right at the central axis facing the octagonal structure



2

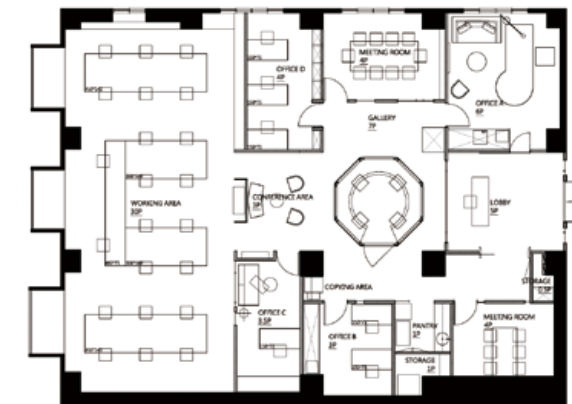


3



4

2. 接待區一側的公共動線，立面、地板與構件都覆蓋在灰色調裡，遞送一股冰冷都會感。  
 3. 從廊道望向獨立辦公空間。  
 4. 暗門半啓，獨立空間動態隱隱滲漏而出。5. 平面圖。



5

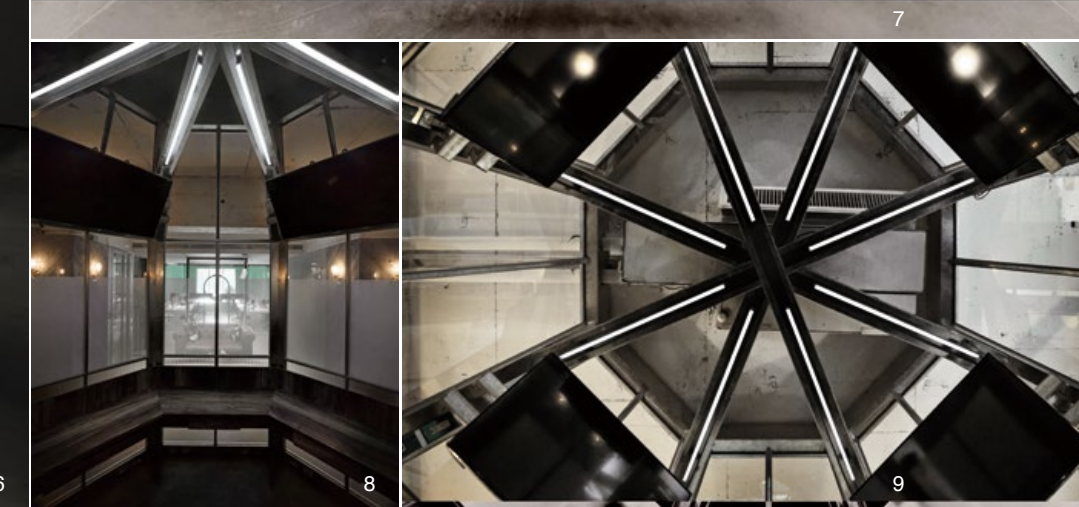
楊竣淞談到：「董事長辦公室能方便通達所有分區、離門口最近，擁有最佳移動效率；至於八角量體創造出的回字則讓所有動線縮到最小。」這般擊劃乃是藉此柱狀物避開拖沓冗贅的廊道，並使格局臻至綱舉目張之效。

前三分之二平面，能觀窺到遵循八角體所擬制的動線與平面梗概，行至毗連窗牖的後三分之一處，得因日光和外景而自顯寧穆氣象，故而空間型態上，設計將後方打開成長向平面，依序置入平面設計、房地產買賣等毋須高隱私的部門。楊竣淞談到：「室內的天花關係太漂亮了，所以就積極保存這樣的挑高以及建築原始構造，將所有管線和空調都盡量收納在前區。」因此自外向內，深蹟幽邃空間緩緩迎來天光、條暢大平面以及挺拔垂直尺度，讓一路行來頗有豁然開朗的曠達。

#### 巧拙之間 況味自顯

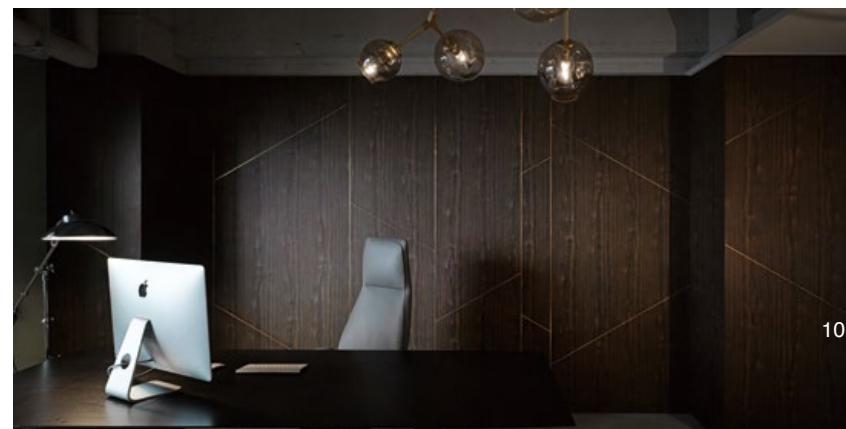
勾摹冷都會氛氳，設計引鍍鋅鐵、水泥以及地毯三種灰材質交錯複疊於空間，諸如地面以濃淡變化之水泥粉光來暈染色差，創造分區和走道互異的層次感。當鍍鋅鐵為主材料的基調確立後，設計為擰節支出而大量採用「便品」，其闕漏是無法揮灑細節，因此設計上放開工藝面的詮釋，從原質性觀點來講述美。楊竣淞解釋：「我告訴鐵工不必做到不見焊點，讓痕跡自然散佈，之所以刻意不精細，目的在於回應空間採取便品這種相對廉價的材料。」耐咀嚼處更在於便品有規格化、大量生產、效率等特徵，材料性格似隱喻城市機械性那一面。

事實上，工法巧拙拿捏是個關鍵，痕跡縱然不加掩飾，卻是將便品揮灑出富含細膩度之線條序列及進退面，故而空間並非工緻入微，但亦非疏糲草率，而是保留缺陷作為一種雋永況味。這種概念也反映在不嚴格控制的對線關係，楊竣淞談到：「看待序列，我的態度相對放鬆並傾向自然形成，當留個不完美空隙時，自然情境往往會送來一份禮物。」就像接待區後方玻璃立面，將帶狀光源朝內水平映射延續，最後竟天成般與八角結構完美銜接，光與鍍鋅鐵曼妙駢馳；也正如基地逢西曬，午後流金鏗鏘燦陽在牆垣、廊道鏤雕戲影，一切鬆快無斧鑿痕，明麗婉變渾成。採訪 劉芝君



6. 以鍍鋅鐵為量體構件，粗曠、剛性卻不失秩序感，反映城市人造文明那一面。7. 八角量體為企業象徵，安置於場域軸心處，塑造空間視覺焦點之餘更指配了動線。8. 八角量體內懸置數個電視螢幕，用來收看股匯行情。9. 仰角觀看幾何感濃烈的結構。10. 董事長辦公室主牆以木紋美耐板鑲嵌金屬分割線，用幾何紋理創造繪畫效果。11. 董事長辦公室小酒吧一隅。

6. Galvanized metal skeleton framework of the octagonal structure 7. Octagonal structure stands in the middle of the office 8. TV screens with real-time broadcasting of financial markets channels 9. A view to the octagonal structure 10. President's room and interior furnishing pattern on the main partition wall 11. A small bar inside the president's room



#### 溝通重點 Communication Note

1. 年輕業主對空間講究「炫」的視覺風格，因此設計者必須逐一釐清、爬梳並定義何謂業主心目中所謂的「炫」。2. 企業跨足多項產業範疇，其包括金融，故而辦公室配有數道電視螢幕以便收看股匯行情。3. 開放辦公區與獨立辦公室必須有效區隔，以符合內部多角化經營的運作情況。  
1. It was critical for the design team to identify the spatial interest for a young entrepreneur 2. The innovative company runs businesses together in financial, real-estate and consulting support in design. 3. The interior had to separate open working areas and individual offices firmly

#### 建材分析 Material Analysis

1. 本案以灰色材料創造冷調都會風格，藉此回應基地特徵。2. 接待櫃檯及周邊立面為地毯。3. 地板為水泥粉光，並利用濃淡色差創造層次。4. 八角量體主結構為鍍鋅鐵。5. 董事長辦公室暗門為鏡面不鏽鋼。  
1. The gray color tone interior furnishings dialogue with the existing conditions of the space 2. Reception space is wrapped in carpet and rugs 3. Cement paste floor shows color gradations 4. Octagonal structure is built of galvanized metal framework 5. A secret door, clad in stainless steel sheet leads to the president's room

Like a shroud covering a dead body in a pale cement and concrete building, the city skyline provides a tragic blood-sucking metaphor. Right in the middle of the concrete jungle the ANS office stands firm and seems to resist the evil forces that are about to devour life. The office has a similar sleek energy like other offices but is featured as an iconic and self-identified existence. In an anonymously disguised city outlook, ANS is unique as it tells a different story.

#### Octagon, an iconic feature

This is an office for an innovative real estate sales company that also covers commercial design and banking. To feature the precise identity for innovative thinking, the office was designed to be fashionable with an energetic power easily linked to offices in Manhattan or London.

The office is dominated by an octagonal structure, which stands in the central position. Designer Yang said: "the powerful octagon stands in the center where four or five sectors of the firm are physically and visually joined together. This dramatic element is something that pulls the office to its "heart." It is a surprise to mention that the office is situated in a house built sixty years ago and the existing plan was fully coordinated with the central axis where the octagon element stands.

This octagon element is built of a galvanized metal skeleton like a pavilion and stands in a vista like position in the central axis. It stands firm and dominating rather than soft and romantic like a Chinese landscape pavilion. It is more like an emblem of the firm, a dominating visual sign that as Mr. Yang said: an element that sets up the order of the space.

#### Looping circle

The octagonal structure is quite easily noted as an analogy to a traffic circle. It did play a role to divert the orientation and makes visual conversions like a circle in a city layout. Reception is in an atrium and links directly to the octagonal structure. Yang predicts that the octagonal object in this position shortens the office workers' daily walking distance and provides the office president's an efficient link to all internal sectors.

Most areas of the office have direct visual contact to the octagonal structure and makes an easy identified orientation except that one third of the area is hidden behind. The rear area is set against windows and exhibits a long plan where several separate rooms are installed. They are assigned to a sector which needs exclusive privacy control. Yang proclaimed that the most beautiful part of the old building is its high ceiling. To preserve its original outlook I kept the group utility system in its proper position to expose the beauty of the old ceiling.

#### Self-relevance beauty

The interior is mostly dominated by three materials – galvanized metal, cement, and carpet; they are all gray with only minor differences in color gradation. Yang said he encountered a difficulty of design decision because the office selected ready-to-use OA furniture to save some money. In order to dialogue with the standardized pieces Yang challenged the unity by creating hand-crafted details in the metalwork. The visible welding spots where two pieces join signify a contemporary contrast of existence.

Yang claimed that the choice to intentionally exposed the unfinished details was agonized, but it seems to be have been quite successful. The implication may not be so obvious yet the dialogue between two textures does weave a sensible space.



12



13



14

12. 瞻看整個開放辦公區，原始屋體具備之垂直縱深得到完善保留。13. 臨路面三道大開窗未重設計，而是採簡單刷漆處理，摺注當代意象之際也保存歲月軌跡。14. 轉進辦公室內部，設計引一道鐵網屏風來界定分區，藉此分隔後方的開放辦公室。  
12. A view towards the open working area 13. Three main windows maintain the existing conditions  
14. Metal screen sets a border between the front and rear working spaces