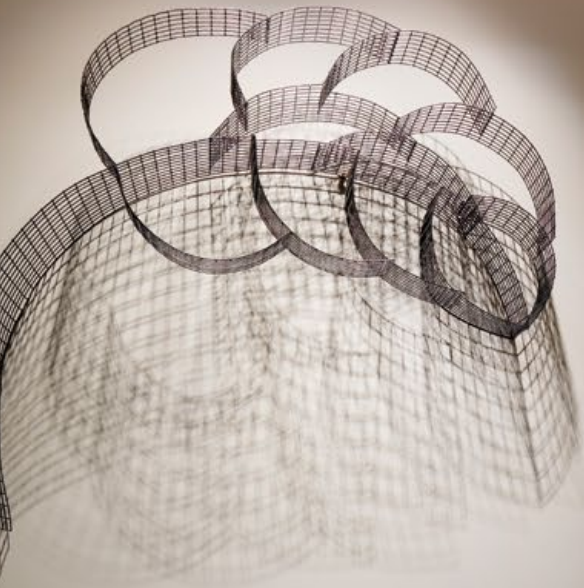


# An Analogy of Family Rule

## 齊家之喻



設計者 | 城市設計 / 陳連武  
參與者 | 林愷華、李怡萱  
攝影者 | 游宏祥  
空間性質 | 住宅  
坐落位置 | 台北市  
基地面積 | 40 坪  
主要材料 | 美耐板、木皮板、烤漆玻璃、耐磨地板  
設計日期 | 2014 年 1 月至 3 月  
完工日期 | 2014 年 4 月至 8 月

Designer | Chains Interior / Lien-Wu Chen  
Participants | Kai-Hsin Li, Yi-Husan Lee  
Photographer | Kyle Yu  
Category | Residence  
Location | Taipei  
Size | 132 m<sup>2</sup>  
Materials | Formica board, veneer, painted glass, rustic resistance floor  
Design period | January – March 2014  
Construction period | April – August 2014

### Lien-Wu Chen



陳連武

淡江大學建築碩士  
城市室內裝修設計有限公司負責人  
重要得獎記錄：2014 台灣室內設計大獎 2013 TID 金獎 · 2014 義大利 A'Design award 銀牌獎 · 2013 美國 Interior Design Best of Year Large Apartment Honoree · 2013 中國第 11 屆 2013 現代裝飾國際傳媒獎 年度樣板空間大獎 · 2013 香港 APIDA 亞太區室內設計大獎樣板房 金獎 · 2013 中國室內設計師黃金聯賽第三季居住空間一等獎 · 2013 美國 IIDA 國際室內設計協會 the best of asia pacific design award 銀牌獎 · 2013 中華民國金創獎住宅類銀牌獎及優秀作品獎 · 2013 中華民國金創獎商業空間類銅牌獎

Lien-Wu Chen

M.A. Tamkang University  
Director, Chains Interior  
Major award records: 2014 TID Golden Award · 2014 A'Design award Silver · 2013 Interior Design Best of Year Large Apartment Honoree · 2013 11th Modern Decorative Media Award, China · 2013 APIDA Golden Award · 2013 The 1st Grade, Chinese Interior Designers' Competition · 2013 IIDA Interior Design Association, the best of Asia Pacific design award · 2013 Golden Creation Award, ROC (residential space) · 2013 Golden Creation Award, ROC (commercial space)



《禮記》曲禮篇載述：「為人子者，居不主奧，坐不中席，行不中道，立不中門。」表達日常生活中，以禮為律的長幼秩序倫常觀；在禮器篇則論及：「天子之堂九尺，諸侯七尺，大夫五尺，士三尺。」藉以闡明天子諸侯台門以高者為貴，尊卑有序，不宜僭越踰矩。在這次都會住宅案中，設計師陳連武自漢民族通達諳練的儒學倫理切入，並以「禮法」底蘊充實的合院建築為構成方法，將其內外遞進、中庭（埕）、長幼序位等特徵策制於平面上，讓環境意象與宗法倫理顯出一種互為表裡的寓懷和旨趣。

#### 四口之家 陶養空間禮法

今年初春，陳連武在睽違十七年後二度接手昔日業主委託，於同個基地場址進行空間重修繕，唯事隔多年後再造，並非住宅機能性不敷使用，實則因屋主長年受上層鄰戶噪音所擾，卻鑒於房子所駐地段絕佳而難以搬遷捨讓，故期待藉由重修繕來強化結構隔音。其次，早年住家蹈循著三人核心家庭來配置，但隨次子誕生、兄弟相繼成年而轉向一種各有隱私天地的觀點來擊劃。

瞻顧十七年前第一次平面佈局，排闥入門後直向迎來未設玄關的起居室，並與廚房構連成一個開放區域，空間概念較顯直截坦蕩；而起居室右方則配置一間多功能和室，同時退縮出一條甬道，疏濬出通往和室與臥房的主動線。再向內探，廚房一旁的區塊歸納為休憩場域，當中主臥和次臥隔牆毗連，兩房之間另設一道互通的內門，方便當年屋主夫婦就近照顧稚齡兒子；至於起居室甬道後方的多功能和室原制定為書齋，最後則轉為兒童房所用。

面對第二次住宅修繕，強化結構隔音之餘，再者便是屋主年歲漸長，對空間體度開始講究相應的矜重，故昔日關失的「裡外之分」環境脈絡也需展開一番釐整。對此陳連武談到：「這次平面設計，最重要是將室內次序做出來，為了勾勒層次，我想到『父母—孩子』的家庭結構，所以設計就想創造一個秩序去反應倫常關係，使之長幼有序。」因此實踐方法上，他挪用了合院建築空間觀，將其內外親疏、禮制性以及中心涵養特徵衍繹出一道動線分明、服膺長幼和鎔冶情誼的格局型式。

在本案中，平面採三層進退來昭顯環境（內外）與輩份（長幼）序位，並視公共區域（起居室、餐廳、廚房）為合院結構中的「埕」，將之指配於中軸線樞紐上。瀏覽格局，第一層先入玄關，立面圍攏出頓折 L 形動線，作為相對主空間之緩衝與切割，以明內外。輾轉入屋後，先是探見僻處兩側的小孩房，隨之朝底端徐行，左右兩脅另盤據父親書齋和主臥室，而這般序位理絡，體現了合院裡外卑內尊的階層化空間；至於彙整中央處的開放大平面，臥房等獨立空間則羅列兩旁分流，儼同合院中被正廳與護龍環攪成的「埕」，讓家族活動都能在此欣度共享。

1. 住家原先並無玄關規劃，17 年後，同個基地場址的空間修繕以玄關創造一個內外之分的遞進層次，並以素樸的褐灰色營造靜謐韻致。2. 自 L 形玄關空間轉折而進，走道左右兩端各別配置了男孩房，為已屆成年的孩子提供完整的私人空間。

1. The lobby space, nonexistent in the plan 17 years ago 2. L-shaped lobby space ushers a pathway leading to the boys' rooms



3. 以「經緯線」為美學語彙的設計，在起居室前後各別以實虛兩種立面材料來對比和回應。縱橫羅織的格紋產生一種時裝趣味。4. 廚房餐桌一旁的收納櫃，立面以鏡體為材料，如此一來能讓空間感有效擴張，醞釀一種內外自然的和諧氣息。而中央處挖空的矩形，則提供屋主擺置水族箱。

3. "Vertical-Horizontal" system gives the space an order associated with cosmology 4. Cabinet and storage in the kitchen

#### 延續體式 不落窠臼

當陳連武以回歸心境審視舊時軌跡，昔日費心拓寬的大尺幅窗牖框進戶外碧湛湛叢樹，藹然綠景掩映公共區域一片坦迤大平面，縱使歲月荏苒，清寧氣象迄今如新。然而十七年首次修繕，眺樹窗牖原遭工作陽臺遮沒，秉持著景觀應為室內所用原則下，設計徹底打散空間骨骼，並把工作間內遷至主臥衛浴旁，讓成排窗軒終能一展豁朗雋爽。對此陳連武笑言：「十多年前的規劃，直到今天仍適用，包括這次空間翻新就完整保存了當年的窗框以及空間視野。」

事實上面對老屋，設計上反覆忖度著「存廢」議題，就像女屋主已嫺熟十來年間、自主臥衛浴通往工作陽臺的往移和運作型態。因此嵌入合院觀點之際，陳連武亦襲用邊間動線和昔日窗景優異開放性，將之鑄合於新平面上，去弊興利間，空間體式不淪窠臼，反倒綻放新舊互見的交融性。其次，早年多功能和室在次子誕生後，男主人少了可用的獨立書房，因此本案將書房重現在客廳沙發後方，並以一道霧化玻璃帷幕遮出半私密環境，不僅打破小房間的繭居態樣，也讓橫向窗色得以連翩無輟。





5. 從起居室向廚房瞻望，雋朗的黃色在中央處以家具形式點狀散開，映襯著廚房黃色背牆。6. 除了以灰褐色做背景基礎，空間亦採用黃色來提振環境能量，在廚房背牆處即以大尺寸色塊來詮釋，產生一種曠度大方的視覺效果。7. 沙發後方的玻璃帷幕，遮出了一個似透非透的半開放書房，如此規劃不僅成就了屋主所欲的獨立書房機能，也讓橫向窗色得以綿互無輟。而黃色背牆則藉由玻璃隔屏滲出，洋溢層次效果。8. 放望公共空間，家屋動線顯得條暢和豁朗，即便增設玄關以及眾多收納櫃，空間最佳視野和水平深度依舊被保持住。



5. A view from the living room towards the kitchen 6. Yellow color dots punching out from the gray color partition creates a dynamic energy in the space 7. Sofa and glass panel in the reading room 8. A view towards the public zone

### 經緯線中 寄寓秩序

設計不能僅滿足機能一事，本案規劃題旨即是讓事物各就其位、長幼各得其所，當「定位」成為繕理空間的綱領，美學意蘊上陳連武便從「經緯線」來摹狀寫物。經緯線是實質、地理上的定位，如何將物質標線轉化成一種心靈和歸屬感的軌儀，因而語彙操作層面，空間廣泛使用了如梭織般的直線與橫線去詮釋經緯線概念。

由內而外圈覽，首先在玄關部分，由於設定為一個沉澱空間，故態樣保持在相對簡素、沒有繁縟造型的基調，而入門後留白的立面，可懸掛對屋主具象徵意義的畫作，讓空間浸漸堆砌「家」之歸屬感。迨踏入主空間，縱經橫緯的格狀語彙開始蔓生，環繞著家屋內最重要起居室，其前後兩端立面線條處理，一面以虛，一面以實，虛的部分將線條烤繪在霧化玻璃，並由下往上形成濃淡漸層，讓下方擺置一些生活雜物之際，視覺也不致紊雜，亦能為這塊玻璃帷幕所框出的書房空間形構

出隱蔽感。轉進主臥房，經緯線條表現在臥鋪後方的透光背牆，陳連武談到，床鋪和更衣室櫃體間稍微脫開些許距離做出一道薄片燈箱（以中空玻璃夾出的複式牆），如此泛光質地儼若和紙，光影情態格外溫醇嫺雅，在安穩靜好的氣息間供主人休憩。而懸掛在燈箱上的兩盞方塊燈，則提供了夜間閱讀照明。其次，整個居家空間的過道和端景牆面也廣泛使用了鏡體，藉著物象反射來擴充選境尺度，讓蔥蘢窗景的穿透能連貫得更顯趣味。

環顧空間色調，光譜擺盪在灰色與卡其之間，但如此灰褐色背景中再佐以塊狀、點狀黃色創造空間能量。點狀輻散於空間中央，大塊色彩則壓於底牆，其一就像表現在廚房立面的色塊，形式直接袒露，沖滌著一股雋爽鮮嫩氣息，至於退藏在書房後方的黃色背牆，則透過霧化玻璃和經緯織紋沁漬出顏色，在曖曖幕覆之間綻放層次美感。採訪 劉芝君



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The Summary of the Rules of Propriety is an ancient Chinese classic text written on the etiquette of being a son: "A son should not occupy the southwest corner of the apartment, nor sit in the middle of the mat (which he occupies alone), nor walk in the middle of the road, nor stand in the middle of the doorway." In another chapter it is written: Height forms the mark of distinction. The Hall of the Son of Heaven was ascended by 9 steps; that of a prince, by 7; that of a Great officer, by 5; and that of an ordinary officer, by 3." The designer Lien-Wu Chen personally believes that living space must respect a traditional spatial order represented by proper scale, orientation and layout. This is a recent realization that follows the rule of traditional spatial guidelines from ancient China.

#### Spatial Orders for a family of four

Chen accepted the design commission for an apartment which he had originally designed 17 years ago. The aging condition and expanding number of family members forced the client to pursue a renovation and improvements. The existing plan had no entry area which allowed a direct view into the living, dining and kitchen spaces. A Japanese room offered a flexible space while the spare space adjacent to kitchen was for relaxation. There were only two bedrooms and they could only be accessed through an internal door because the layout was easiest to allow parents to take care of the young kids. The recent renovation focused on two main concerns; one was to create a better physical condition particularly with regards to improving the sound isolation from the unit above and the second was to create a plan respecting the spatial order between two generations which would redefine the spatial relationship among the siblings' room. The solution took the traditional courtyard plan and re-arranged it into a spatial system that follows the hierarchy of family members. The new plan took a symmetrical layout and created layered



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space in three sections. The lobby is the first and is set in the border between interior and exterior; the central position (court) is reserved for the public zone where the living, dining and kitchen spaces are located; the public zone is embraced by the kids' room at one side and the parent's bedroom and reading room in other.

#### A new solution, yet respecting old

Viewing the existing interior, Chen immediately came back to the original design of seventeen years ago. Even though it is significantly altered from the

original; it is still has the big window facing the beautiful greenery. Chen said: even if I have done my job this time I want to keep this window intact for it gives the room a soul that opens to the view which I believe is the best part of this apartment.

In discussions with the clients Chen successfully persuaded them to give up many unnecessary programs such as the spatial relationship between bedroom and balcony. Also the disappearance of the Japanese room after the second child was born came back resurrected as a reading room.

#### Spatial layout accords a hierarchical order

Chen believes that a good design is not just for fulfilling a need but rather it sets up an order that the members can love and can easily settle the mind and soul. He believes that a "psychosocial orientation" is quite an important matter that a good living space needs to offer. The plan perfectly matches the traditional order of etiquette. In one way it offers a central focus representing moral guidance, and in the other each room is settled in a position that is independent while attracted to the central court. The material applied is this apartment enforces the spatial interest of centrifugal energy. Color is dominated by gray and beige; in some position dark color spotted dots in yellow add energy to the space. Translucent glass panels, mirror, and painted yellow surface panels create a rich layering quality to the space.

9. 勾勒出經緯線的霧面玻璃以漸層處理，由下而上形成濃淡轉換，在似透非透之間創造出私密性，特別是霧化較濃的立面底層，能有效遮蔽地面擺置的雜物。10. 書房一旁的白色暗門，入內後就是公用衛浴。11. 放望整個書房空間，不僅透過玻璃帷幕創造獨立使用的特質，開放的動線也讓視野能夠向外銜續，獨立而不壅蔽。12. 垂直水平空間線條，讓環境潛伏著一種秩序意識，也讓滿置收納櫃體的中坪數住家保持在洗鍊而不冗雜的視覺感。  
9. Glass panel and its translucent layering treatment 10. Reading room and a white color secret door to bathroom 11. Reading room view 12. Spatial rhythm gives a hint of a traditional moral order taken from ancient thought



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### 建材分析 Material Analysis

1. 為解決上層住戶噪音干擾，樓板與牆體皆包覆隔音材。2. 廣泛採用方便養護的玻璃材料，讓指紋與髒污附著後能夠方便擦拭。3. 本案大量採用美耐板，並利用亮面與平面搭配，製造出烤漆效果。4. 為避免塵蟎附著，居家多以捲簾取代布簾。5. 為降低寵物便溺與刨抓的損壞，地板以密合度高的超耐磨地板取代實木。6. 訂製沙發選用了黃灰色皮革，讓寵物意外便溺時，尿液不易顯色。7. 起居室編織地毯為回收塑料再製而成，不僅環保也不吸水、抗髒污。

1. Wrapped the ceiling with sound insulation material 2. Used glass to avoid the dog's damage 3. Used Formica board to enrich the color of the space 4. Installed synthetic screens instead of fabric drapery to protect violation by mites 5. Used rustic resistant floor to avoid scratching damage by pets 6. Selected a synthetic leather sofa for easy maintenance 7. Used dust and water resistant recycled and synthetic materials

### 溝通重點 Communication Note

本案空間歷經十七年居住使用後，開始出現隔音與收納的問題。首先在隔音上，由於住家遭逢上層鄰戶噪音困擾，所以本案翻修首重隔音結構的提升。其次，經年累月下居家物件繁多，而本案在秉持「不擋光、不擋景」原則下，大幅擴充收納櫃體機能。整體來看，住家不僅新增一間儲藏室，公共空間舉凡玄關立面、U字型廚房流理檯、黃色家電壁櫃以及餐桌旁一字櫃都配有大量收納機能；半開放書房另配置獨立書櫃。至於主臥（含開放更衣間）更配置多道衣櫃，在床鋪對向的長書桌下亦設置斗櫃。除此之外，由於飼養家犬，在裝潢材料上另有抗刨抓、防汙以及便利養護的考量。

Seventeen years after this apartment's first design, it showed signs of aging and the family members were constantly agonized by the noises from a unit above the ceiling. It was time to make a new alteration to fit the current needs. This demanded a total change up of the plan and improvement of the soundproofing and better ventilation. Special requirements included taking serious concern as to the canine's damage to the furniture pieces and making them easily maintained in terms of material durability.

13.16. 寬敞的主臥房在背牆處延續「經緯線」此一語彙，臥鋪後方立面實為一道扁薄的燈箱，格線與玻璃在溫潤瑩澤下顯得極為靜美。14. 浴室內同樣以鏡體反射來膨脹空間感。15. 隱藏在暗門之後的公用衛浴。17. 平面圖。  
13.16. Master bedroom view 14. Bathroom and mirror clad over 15. Bathroom view 17. Plan



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