

# Sunlight Impression

## 移晷豔射

設計者」 城市室內裝修設計有限公司 / 陳連武

參與者」 黃玉枝

攝影者」 游宏祥

空間性質」 住家

坐落位置」 臺灣臺北市

主要材料」 實木木皮、洞石、復古鏡、明鏡、茶鏡、鐵件、木地板、大理石、洞石塗料、石英磚、玻璃

面積」 60 坪

設計時間」 2015 年 1 月至 2 月

施工時間」 2015 年 3 月至 8 月

Designer」 Chains Interior / Lien-Wu Chen

Participant」 Yu-Zhi Huang

Photographer」 Kyle Yu

Category」 Residence

Location」 Taipei, Taiwan

Materials」 wood, cavity stone, retro mirror, mirror, tea color mirror, metal, steel, wood flooring, marble, cavity stone paint, granite tile, glass

Size」 198m<sup>2</sup>

Design period」 January-February 2015

Construction period」 March-August 2015

城市室內裝修設計有限公司 / 陳連武

城市設計致力追求人與空間互動產生的最佳對話，並以此為基石鑄全場域之美。在設計主導下，不僅強調內裝的重新鋪陳、設計細節，亦能著眼建築的宏觀而產生總體上的改良，擊劃更適於居住的合理動線格局，並讓原建築對外取得更好的對應與尊重關係，打造更優異的空間品質。

重要得獎紀錄

2015 美國 Best of Year Awards Honoree

2015 美國 Global Excellence Awards Winner

2015 德國 German Design Award 評審團特別推薦獎

2015 德國 iF Design Award

2015 臺灣第六屆好宅配大金線設計賞金獎

2014 臺灣金點設計獎 Golden Pin Design Award

2014 中國現代裝飾國際傳媒年度家居空間大獎

2014 英國 SBID 室內設計大獎 -Finalist Award 2014 美國 IDEA

榮譽獎

2014 A' Design Award Interior Space and Exhibition Design

Silver

2013 TID 居住空間類 / 單層金獎

Chains Interior / Lien-Wu Chen

Chains Interior believes space is a medium that links humans to true life. A good interior must be polished in detail and spatial layout, while giving respect to the surrounding spaces.

Award records:

2015 Honoree, Best of Year Awards

2015 Winner, Global "Excellence" Awards

2015 iF Design Award

2015 Golden Award, Good Residence Award

2015 Golden Pin Design Award

2014 Best Living Space Award, Chinese Communication Media

2014 Honor, SBID Interior Design Award

2014 Design Silver, A' Design Award Interior Space and Exhibition

2013 TID Gold Award

Lien-Wu Chen, Yu-Zhi Huang



林麓拂晨，湛露猶濃，丘壑坐起天地瀨氣間仍滿是慵倦惺忪。但隨靜巉巖郊野迎來初射曙光，曇曇積雲、碧靄烟籠之氛濁則逐一化散，夜沉日始，還復開霽，遠岫高低崢嶸景韻也得因東曦駕來，讓氣象既是磅礴駘蕩，又兼得情致和祥寧穆。在這次山居住宅案裡，設計師陳連武先是琢磨屋體連綿無隔三面採光，藉著長窗引「東照」，取其豁朗、曼暖的光影來謳吟空間；再者，日有草木萋萋及群山蒼鬱相伴，自然時時刻刻分外豫人，於是設計再以保羅克利（Paul Klee）筆觸下的自在與輕鬆為內藏，韜韞一股如翱如遊的寫意。先有晴翠翠林好風景，再有塵滓不染的寬心，浮生能此人所歆羨。

### 觀：日浮遠山 朝曦入牖

矚望大屯山系一片蒨蔓巒嶺的山宅大屋，最獨秀處乃是屋體大大方方三面採光，不僅能游心騁目於天地閱肆，東邊幾無遮攔之落地長窗更迎著朝曦入牖來的燦陽麗景，因此設計上陳連武便擷取「日出東方」來做場域意象破題，並從中衍繹出格局佈構。對此他談到：「不同於西曬，來自東方的光線實際上是被空間所歡迎，光影變化也格外深刻，加上建築開窗憑眺整片遼遠山林，若能引入東邊的光和景，對住家氛圍掌握將很有利。」於是屋內鋪陳邏輯順循窗帶，酬對著蒼茫迴野和移晷豔射的一日時景。

概觀住家，能察屋體做前後一分二剖畫，坐望東窗一帶是水平軸線連互無輟的公用區域，後方則歸納一道道獨立的臥房及衛浴，環境在公私有別、開闔有度下，護其應屬機能性。瀏覽廚房餐廳、起居室構連成的開放大平面，有設計鬆縛羈鎖重重制式格局後的豫朗，此舒放長空間，先得玄關轉進後直面迎襲的露臺框景，再向內逕取，另可賞透成兩片牆的 L 型落地窗軒大觀，景緻連翩如飛，讓近樹榛莽、遠岫繁翠等藪林風情猶映摹窗前，裡外接壤下，環境視域倍覺曠逸暢達。而為使場域感益發坦闊，並求內景與綿綿山色駢儷共馳，兩側端景牆再引鏡體虛照去渲染尺度之深，至於廚房家電與櫃體則整合在牆面系統中，利用隱藏式設計釐整出俐落敞淨的丰韻。

陳連武言及本案大尺度的與外視野最是有趣，故而屋之四隅無不讓格局配置遵循開窗，冀盼室內佈構能輝映建築體裁，包括坐擁雙邊長窗的主臥室亦稟承前述規劃理絡。瞻望其內（主臥房），能察寢寐、衛浴兩大分區僅用上一小段實牆作隔，朝窗邊延伸之立面則遞換成清玻璃材料；其次是捨棄更衣間配置，轉而利用入口側牆創造收納櫃體。在這兩個設計動作下，臥房氣息顯得玲瓏剔透，明媚長窗的光和景也得以酣然沁滲，再搭配洗手檯之鏡面反射對向窗光，小環境氣象更顯明熠清鑠。

1. 為捕捉場域層次，設計讓主門進入後是一轉折玄關，並提供屋主擺置藝術品的空間。

1. To give the site a focus, a lobby wall set in front of the hall allows one vision to make a turn



2

#### 行：層次隱然 紆繞遲遲

格局的豁達和明白闡述了當代空間觀，開放環境亦觀照屋主一家親子互動所需，但細究設計，整體依舊保有含蓄東方思維，讓室內丰儀一派有為有守、張弛得宜。對此陳連武解釋：「大刀闊斧把公共區域長軸線貫穿後，基本上仍希望空間具備某種層次，而非盡收眼底、一覽無遺的全景。」為勾摹層次隱然那獨到的情致，舉凡行移間透進遞進動態，抑或轉瞬顧盼下那又虛又實、半隔半透的視野都成了場域詞彙。在案中，自梯廳踏入主屋，玄關一道曲折再入鋪陳先喻以內外嬗變之漸；唯抵達空廓開放空間前，設計再輔借鏤空的鐵件屏風遮出長甬道，不僅溢涌淋漓日照在此化成嫵娜和婉的視聽姿態，信步行時，層遞綿綿動線則陶養出閑慢遊賞、紆繞遲遲的覺知。

一入二進三轉折，臻全了層次韻味，但實際上透光隔屏不僅擘分場域、搭築動線，其段落式配置（三道不相連的固定式屏風）也意取空間縮放。本案裡因開放的餐廳廚房與後端休閒室、公用廁所以及兒童房相接，除玄關進屋第一道隔屏，廁所及兒房前另豎以屏風潤飾和緩衝；唯休閒室定位成公共空間景深的延續，故此處不予隔斷，卻援用房內拉門與前方大場域掉閘，以利環境自適吞吐。

#### 韻：寫意自適 如翱如遊

山居大屋徜徉一碧無際蔥嶺，日子寫意如翱如遊，而事實上陳連武對空間所思所想，也試圖捕捉放懷暢意、無拘無束的氛圍；其次是求取主人性格與材料嘗試兩者間的平衡，改寫屋主歷來所好清簡澄澹、凝鍊扼要材料表情。陳連武談到：「屋主對色彩和材料的運用，逾三種就覺多，有建築思維和嚴謹的味道；只是雙方合作的第二宅（即本案），我希望創造差異性感受，不過縱使偏離往日美學品味，在探測其接受底線時，依舊要清晰呈現『屋子是屬於他的』這件事。」推動新嘗試，陳連武在首度空間討論時便擬好雛形，他從屋主五歲兒子隨手塗鴉中，感受一種保羅克利（Paul Klee）筆觸下的自由與輕鬆，於是一種悠哉、愜意與隨性的空間內蘊已然成了題旨。

陳連武以保羅克利所言：「線條不過就是帶著點去散步。」為謬思，其畫色彩洋灑，繽紛豐美卻平衡，流暢並具故事性，當藝術沒有包袱便能出落得一派自然。故而陳連武將這份態度與空間韻致扣結，形成他口中那「輕鬆、休閒而 Paul Klee」的設計觀並以此向屋主提案，獲首肯後，屋內肌理擇用多種木料拼貼鉤沉出多層次氛氳，但卻持守在一種和諧色調中，使之濃淡有序而不禁。採訪 劉芝君

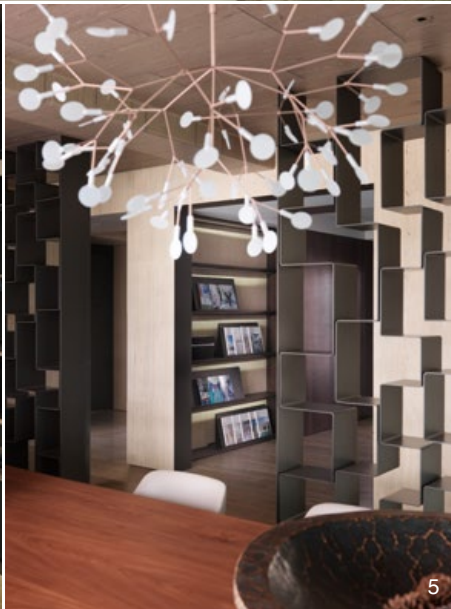
2. 掠過隔屏，「日出東方」的磅礴風景猶如長卷畫鋪展了整個公共空間。  
2. Grand window invites the outdoor view like a long scroll painting



3



4



5



6

3. 為創造屋主第二宅的差異化氛圍，設計利用五種深深淺淺木頭作拼貼，激盪出層次之美。4. 天花折線呼應著三道透景隔屏造型的律動感。5. 屏風後方休閒室為配置臥榻的彈性機能空間，能做琴房、書房或在此小睡片刻。6. 開放式餐廳廚房。整個餐廚場域收得俐落乾淨，在於所有機能櫃體與電器皆作隱藏式收納。

3. Wood is used extensively in more creative ways 4. Ceiling formation meets with positions of the three screens 5. Relaxation room behind the screens is used for reading, playing musical instruments or taking a nap 6. Open style dining room and kitchen

#### A view: Far-away mountain

Mountains view in three directions gives this residence a unique feature. It is particularly favorable on the east side as it accepts the first sunlight beam every morning as a good sign of prosperity and health. This observation translates to a plan that orientated the main space to the east to receive a caress from the nature.

The plan is divided into two sections; the east side is for the public and has a continuous view to the mountains. Behind a partition wall there is a bedroom and a bathroom. The living space joins with the dining and kitchen to form a linear and obstacle free zone. To enter the living zone, one walks through a lobby and bypasses the balcony, which is fenced by a vista window view. The two sides of the living space are mirrored easily reflecting outdoor views, and they expand the space in a deep dimension. Facilities like electronic appliances are all hidden within the partition walls.

The master bedroom is spacious and has the closest relationship with nature. Windows open up on two walls to accept a

complete mingling with its surroundings. The bathroom is virtually unbroken by glass panels within the bedding area. The closet is limited to a section close to the door. The integral layout of the interior accepts no redundant furnishing pieces. Mirrors in the bathroom are like an open window to catch a window view and join with the grand window views from the other side of the room.

#### Layering in a winding path

Chen confessed that complete openings were not quite right for a living space. A good layout for the living space had to comply with a certain value of hierarchy. Visual layering from the elevator hallway to the bedroom has been divided into three layers; a twist turn guides a corporeal movement that ends up to the balcony and then to the open living space. There a woven metal screen defines a pathway leading to the bedroom.



The three layering process is a typical Chinese order for living spaces. The metal screen is a crucial element that creates visual layering. With the additional element of the sliding door that sectors open the living space to the private zone, the layout seems to be simple yet sophisticated in spatial interest.

#### Rhythm in free strokes

Lien-Wu Chen, the designer, said that even nature plays a role in the space and the right material is similarly important to the quality of the space. The client's insistence on a certain spatial ambience fostered the design direction which was something to be worked out after several tries. A graffiti drawn by the client's five years old kid led to a consensus agreement of the ambience of the living space; the color and graphic composition like Paul Klee make them believe that this home should be created in a more relaxing way, without being shackled by certain spatial style.

Paul Klee said that lines are walking dots. It suggested that good art is not a taken-for-granted style but rather it finds a good way to interstate color and drawn elements. Chen's selection of wood as the main material in this home is not conservative but rather they come together in different textures and formation.

7. 大尺幅窗牆迎著東面晨曦朝陽，無西曬顧慮，更能捕捉東方時序光影的濃淡高低漸變。8. 沙發後方配置書桌，其下另規劃收納空間，讓環境態樣更顯明淨、景致盡顯。9. 開放的公共空間醞釀豐富家庭生活，亦能敞迎遠山近樹。10. 平面圖。  
7. Big window eastward accepts the morning sunlight 8. Reading table is arranged behind the sofa set 9. Living zone in fully open style 10. Plan





11. 三道透景隔屏形塑出公私場域間的過道，立面並鋪覆素雅洞石，讓光篩過隔屏形成之線條能清晰投映於牆。12. 為讓主臥房洋溢條暢清透的空間感，設計捨棄更衣間，轉而利用房門處兩片側牆來建立收納櫃體。13. 主臥室坐擁兩面豐沛採光，為使窗色連續、光照漫溢，分隔寢寐與衛浴兩者間的隔牆以玻璃為材，讓視線隔而不斷。14. 雙洗手檯上方的鏡櫃亦能反射窗光，讓氣氳明燦，一掃衛浴空間潮濕陰霾之韻。15. 設計將主臥房門轉向，一來創造透進遞進之妙，形成進主臥前的小玄關，亦可避免起居室直衝房門的問題。

11. Three screens divide the living space into different layers 12. Closet and wardrobe is hidden behind two partition walls in the master bedroom 13. Ample natural light fully permeates the master bedroom and bathroom 14. The mirror of the sink is like an open window with an outdoor view through reflection of the other direction 15. Master bedroom layout makes a ninety degree turn to yield a small space to avoid direct visual penetration to the bed position

#### 建材分析 Material Analysis

1. 本案三道透景隔屏，是利用鐵件彎折出連續性線條，創造幾何趣致。
  2. 本案使用五種木頭材料去形成拼貼的空間皮層，藉此創造豐沛卻不紊亂的美感。
  3. 廚房配置的大拉門為與隱藏式機櫃的材料整合，工法另於門片砌上鏡料。
1. Three metal screens use thin metal threads to weave delicate patterns  
2. Five kinds of solid wood were used to build the space  
3. Sliding door, clad over by mirror is set between the kitchen and dining space

#### 溝通重點 Communication Note

1. 本案是屋主的第二宅，設計上企圖做出不一樣的美學詮釋。
  2. 屋主鍾情建築感的室內空間，但為創造兩處住家的風格反差，本案設計不僅用多樣化材料拼貼，更醞釀一份輕鬆、自由和歡快的氣息，與前屋互有其趣。
  3. 美學上必須觀照屋主性格與風格表現的平衡。
  4. 本案坐擁山居景觀，因此平面規劃是以發揮景觀優勢為核心考量。
  5. 注重養生的屋主，烹飪模式低溫少油，因此案中能省去獨立熱炒區，僅配置開放式輕食廚房即符合其生活所需。
1. This apartment is the client's second home and he wished for a different living style 2. The interior space displays a leisure ambience in contrast to an apartment in the city 3. Spatial style complies with the taste of the owner 4. The living space takes great advantage of the mountain view 5. Client's habit of healthy diet prepared in a fully equipped new Chinese style cooking facility