

# Manifestation of Memories

## 記憶的顯影

設計者」 城市室內裝修設計有限公司 / 陳連武  
參與者」 黃玉枝 黃雯宣  
攝影者」 賴壽山  
空間性質」 住宅  
坐落位置」 中國  
主要材料」 夾紗玻璃、明鏡、特殊塗料、大理石、木皮地板  
面積」 82 坪  
設計時間」 2015 年 4 月至 8 月  
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Designer」 Chains Interior/ Lien-Wu Chen  
Participants」 Yu-Zhi Huang, Wen-Xuan Huang  
Photographer」 Shou-Shan Lai  
Category」 House  
Location」 China  
Materials」 glass, mirror, special paint, marble, veneer floor  
Size」 272m<sup>2</sup>  
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城市室內裝修設計有限公司 / 陳連武

淡江大學建築系暨建築研究所畢業，其設計概念不僅強調內裝的重新鋪陳、設計細節，更善於以建築的宏觀，從整體面全面改良，擊劃更適於居住的合理化動線格局，甚至藉由設計改造，令原建物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 IIDA 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 臺灣室內設計大獎 商業空間 TID 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 美國 CODA Video Award Winner · 2014 日本 Good Design Award · 2014 義大利 A' Design Award Interior Space and Exhibition Design Silver · 2013 臺灣室內設計大獎 居住空間類單層 TID 金獎 · 2013 美國 IIDA The Best of Asia Pacific Design Award 銀牌獎

Chains Interior/ Lien-Wu Chen

A graduate of Tamkang University with a M.A., Lien-Wu Chen believes a comfortable living space must have a reasonable layout and healthy quality. Interior design is not a furnishing job but rather a more active profession to make changes for good living.

Award Record: 2015 IIDA Global Excellence Awards Winner ( US ) · 2015 German Design Award · 2015 IF Design Award · 2015 TID Award · 2014 Golden Pin Design Award · 2014 Home Furnishing Design Award, China · 2014 CODA Video Award Winner · 2014 Good Design Award( Japan ) · 2014 A' Design Award Interior Space and Exhibition Design Silver · 2013 TID Award · 2013 IIDA The Best of Asia Pacific Design Award

Lien-Wu Chen



繾綣依依天倫庭闈，行行長廊憶時欷然，當機緣如翻風颺起了簾幔四垂的一窗舊事，童年在目、往昔踟躕，故園記憶仿若留世碑帖，生命總在拓印、臨摹和相襲嗣繼那漫漶走筆。在這次住宅案裡，睽違南北的四姊妹再齊聚母親身後所遺房子，並心懷孺慕情思對空間葺繕再住，於是設計師陳連武先梳理家族早年所擁日式建築老家的涓滴歷史，再掇拾其中長廊、緣側、桁架、灰泥等語彙來輾轉演繹。時光新舊斷續，記憶疊映顯影，一份追遠幽情澹澹浮盪，讓如此居室是賞心亦見存心。

### 漫漶舊事 形跡復現

羈旅他鄉四姊妹、一段銘鑄於心老宅故園印象，當相繫彼此的回憶與母親身後所遺舊屋邂逅，故事至此該如何載述？韶華如駛，世事幾經濤瀾業已滄海桑田，唯有種種沁入體膚內的家族小史和天倫情感，歷數十年但未有翳滅。這幢委託陳連武進行裝修的兩層住宅，原是一位嗜畫、性喜蒔花養草之樂老婦人所有，辭世後，她四位女兒心懷追遠心念來對空間進行應用。

往來談話，姊妹們細數曾經，才覺眾人對母親最濃共同記憶縈迴牽纏於日式建築的臺灣老家，陳連武聆聽著漫漶舊事裡幾絡殘緒，娓娓轉述那口中的房子：「一進屋是條筆直長廊，每每放學後在玄關脫鞋，便能嗅到母親鍋鏟忙碌下的飯菜香，還有不時隔著距離、叮嚀她們洗手和做功課的聲音。」檜木日式房屋，姊妹兒時常湊著平躺於地，對著那一行一列天花桁架仰觀作樂，還有伴著廊道、內外曖昧持半的簷下緣側（緣廊），昔日則是母親看顧庭院、行園藝之工所在。廊道、緣側、木桁架，是建築妙趣亦為蟄隱心頭的感性符號，縱然這處房子並非往昔老家，陳連武卻從滿盛童年記趣的日式故居掬飲靈感，在回憶底片、設計快門下攬補住某種熟悉構圖，讓沉寂家之味逐一浮露，空間，也據此有了生活質地的層理和蘊藏。

### 故園動線 築造新屋

勾摹童年故居形影，設計摒棄了細節堆疊，轉由築造記憶中的穿梭動線——那坦迤長廊、裡外進退和模糊化分界，從中演繹並重組日式房屋的層級關係。異於傳統中國建築講究對稱、嚴謹中軸線並含尊卑思維，抑或別於當代住家習以豁達明白公共空間迎人、臥房再藏諸其後，陳連武口中日式平面自存邏輯：「常見玄關會扣到一個相對小的空間以作為行至寢區的吞吐，接著底部才是大客廳以及銜接戶外庭院的緣廊，這種佈局所呈現的親疏、外內與公私關係，實際上有些不同。」因此本案服膺著前述脈絡，藉這套空間哲學來分擊和指配房屋上下樓層格局。

1. 利用長廊取代玄關，重現屋主孩提時代的日式建築老家動線；牆上懸浮櫃體可作置物用，亦能擺放相框等家庭紀念品。2. 格柵欄不鏽鋼的飾牆內為隱藏式收納櫃，金屬反射性則擬仿出格柵穿透效果。

1. Long pathway is also a lobby that easily brings back old memories to the four sisters 2. Mullion cabinet mingles with metal panels to provide storage space

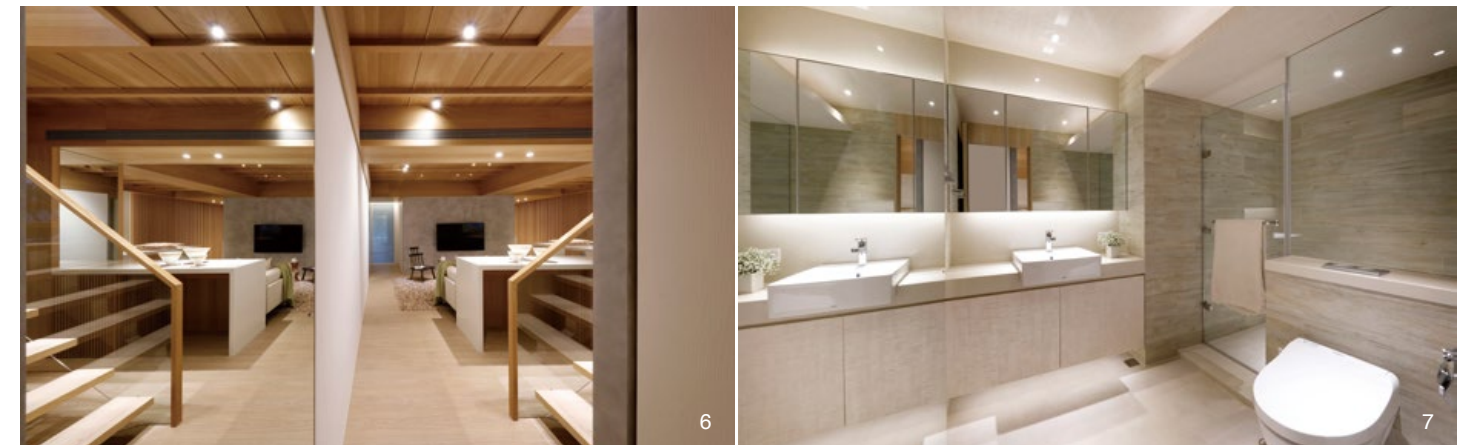


3. 為創造傳統日式建築風情，既有 RC 結構以木材料包覆，並用小樑裝飾天花。吧檯區天花較低乃因藏納管線之故。4. 自料理檯望向樓梯，為不讓垂直動線阻擋窗牖天光和小院景色，設計捨棄一半收納空間，藉輕結構的穿透性引入光和景。5. 長廊後的小起居間與輕食廚房含蓄合宜地作為一種緩衝場域，讓四房兩衛能分立周邊。6. 一樓樓梯旁為衛浴，門片同樣以明鏡處理。7. 一樓衛浴。

3.Wood cladding covers the concrete structure 4.A view from the kitchen towards the staircase. 5.Family room and breakfast dining space set in the central position of the old house and divides the two living quarters in balance 6.The second bathroom and its mirrored surface door 7.The first floor bathroom

排闥入屋，陳連武截一條直暢含深的過道囊括玄關與動線，與此水平長軸駢進者，是滿牆以鏡面不鏽鋼襯底的格柵收納櫃，亮面金屬反射性擬仿了穿透感，鏡像內有影影綽綽形色明滅，好似光和景自格柵罅隙間漏出；探底轉進，再得小巧起居室靜棲方隅，並有書齋、輕食廚房齊備共駐。於是，那段在木房子內躡步閒遊、簌簌登音迴盪長廊的童年印象，便由新居起點悄然復始。平面奧趣之二，乃是配置一樓的四房由兩間公用衛浴支應，會這般捨棄高隱私的臥室衛浴，實則受日本家族共浴的風呂文化沾溉，是陳連武擷取其偕歡同樂開放性意象，讓姊妹們重拾同住屋簷下的親睦融融。

再抵二樓，偌大客廳環接著露臺，日式建築裡的座敷、緣側以及庭院關係具體而微有了呈現。二樓在概念上，定義為日式建築裡相對內側、家人起居偃仰和款待親友的公共場域，大客廳與架高和室以拉門左右攏合，風格一如日式平面藉障子做靈活屏蔽，至於和室內一道儼若壁龕的內凹陳列櫃，周邊鏡櫃都是極深收納空間，而家具之屬亦為墊子矮桌等非制式體裁。眇眇清居，素日席地而坐、室與室相隔自由且虛化，一襲淡色木頭則鋪地猶榻榻米，是設計將日式建築清雅澆鑄當代居所，取材蛻變間，不媚亦不俗。





8. 抵達二樓，設計選原既有斜屋頂構造，並用木皮和小樑裝飾天花以摹繪日式建築韻致。9. 二樓架高和室用拉門與大客廳為隔；一側水泥牆則有磚造後漫塗水泥的拙真氣質。10. 和室內有一處形似壁龕的陳列櫃，其內凹尺度也正是周邊隱藏式鏡櫃的收納深度。11. 二樓平面圖。12. 一樓平面圖。



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8.Slating ceiling shows exposed beams 9.Japanese room on the first floor is easily departed by sliding doors within the main family room  
10.Japanese style recessed niche 11.The second floor plan 12.The first floor plan

### 懋美桁架 繕造屋韻

格局奧趣也許難察，但木房子桁架所披稠疊、懋美氣象則易見，對陳連武來說，他藉設計遞訴的故居印象非取徑浮世繪、不存於障子門或和紙，而是最本質的建築堂構，他這麼解釋：「我試想拿掉裝飾，僅留最純粹的結構會是甚麼模樣？所以呈現在這處空間，第一會看到木頭桁架的效果，再來是水泥，日式建築裡會用它起一個支撐空間柱子的穩定效果。」因此陳連武用了檜木那類偏黃的木頭，將室內 RC 結構給嚴嚴地包住，並在條狀仿飾小樑下繕造日式屋韻。剩餘則為素縞白壁、漫塗水泥之灰牆，以純然立面提供屋主懸掛母親畫作，至於家飾則蘸取深淺綠以回應芥末和抹茶此和食風情。

鑷除平頂天花後，二樓重現山形屋輪廓，設計同採木皮及仿飾桁架來一筆筆豐映日式風韻。有趣的是，這樣仿飾結構陳連武特別改變了方向性，他解釋：「我想要讓大家理解這個語彙是怎麼來的，但畢竟這次一個裝飾性的構造，所以藉著桁架方向性的改變來陳述它存在的目的性，機能不在結構支撐，而是捕捉結構意趣。」木頭及水泥之餘，居室還用上熠燦鏡體創造虛像。由於日式房屋多採拉門撥用格局，若將鏡子用於牆側，實壁便幕忽有個開口似能貫串遞進，因此陳連武在和室牆隅設一尺寬長鏡來反射彼端屋景，如此一來，人好似能探入廊道般的鏡中，先逸往半戶外屋簷下對著露臺轉蹺蹺一趨，接著再返入室內，從虛借戲法來暢寄雅懷。採訪 劉芝君

### 建材分析 Material Analysis

1. 為捕捉屋主兒時的日式木造房屋韻味，空間裡大量使用色調偏黃的木頭。
  2. 長廊上的格柵立面，襯底材料為鏡面不鏽鋼。
  3. 為呈現日式建築裡以木和局部磚泥為結構的意趣，室內採特殊塗料呈現質樸水泥韻味。
  4. 案中多在側邊用鏡子，創造廊道般的虛像。
  5. 飾品中點綴著綠色以回應抹茶與芥末的和食風情。
- 1.Yellow tone color was used to match the ambience of old Japanese house 2.Wood mullion in a long pathway and its fine detail 3.Special paint represents the texture of aging rustic cement surfaces 4.Mirrored surface was used extensively in many positions 5.Home furnishing uses a color resembling Japanese green tea

### 溝通重點 Communication Note

1. 本案需留有素白牆面來懸掛母親的畫作。
  2. 空間為四姊妹居住所用，需有四房以及足夠的衛浴。
  3. 鏡子讓屋主憶起兒時的玩耍遊戲，因此期待室內能善用此一材料。
  4. 本案對於收納有較高需求，因此空間需置入充裕的收納機能。
- 1.Upon a plain white wall hangs late mother's works 2.Four bedrooms were needed to accommodate four sisters 3.Mirror is an element that brings fresh memory of the late mother 4.Storage space was highly in demand



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13. 大客廳彼端為開放式餐廳廚房。亦窺得空間材料是木頭、玻璃、水泥的簡單組合。14. 廚房空間。兩座洗手檯隔著電器櫃左右分立，一個支援廚房一個支援衛浴，設計再用明鏡為襯底來形塑一體感。  
13.Open style dining room and kitchen joins with the living room 14.Kitchen and its delicate design of utility systems

### Past was awoken

The clients are four sisters who inherited their late mother's house. Their mother was an art devotee, who painted and retained the habit of horticulture. The two story Japanese house was left as a witness of the sisters' young life and a relationship among family members. Chen chatted with the sisters many time and they each pronounced stories of their link between mother and the old building. One said: "there was a long pathway. Every day I opened a sliding door and would immediately smell food and heard voices that mom was cooking. The tasty smell lingers in the long pathway." Another said: "we all loved to lie down on the floor clad in Chinese Juniper, our eyes wandered amidst the ceiling coffer and told stories." Chen listened to the old stories and pictured that sweet moment when everyone was young. Chen could easily sense the intimacy since he had his own sweet memories of dwelling in a similar Japanese house, and could perfectly imagine the spatial magic.

### Memory with a new freshness

The layout follows the traditional hierarchy of a Japanese house, which is different from that of traditional Chinese house with its strict symmetry and orientation. The order of a Japanese house sometimes starts from a transitional quarter which its linked to the public zone and private living quarter. The living room usually stands at a position facing the garden. It is easily detected as a reversed order from that in a Chinese house which the main living room directly confronting the main axis and faces a grand open court. Chen believes that the house needed to be renovated in the style at the time it was built as that style could interpret the most authentic time frame and spatial meaning.

The first thing one sees when entering this home is a long pathway framed in wood mullions inlaid by stainless panels that give a contradictory but mythical ambience as if there was a time machine to grasp the past's memory. The path leads to a small living quarter which mingles with a reading quarter, a breakfast dining sector and the dining room. The traditional

wood floor is a call for the voices that seem to linger from the long past to present time. There are two bathrooms and each is equipped with a Japanese style wood bathtub. The layout of the two bathrooms for the four bedrooms responds to the desire for more public contact among family members as if they were growing up again in the house like when they were young.

The second floor has a large living space, immediately joined with a balcony. Elements usually visible in Japanese house are all equipped within recessed niches and a transitional rim bordering between indoor and outdoor. A tatami Japanese room quietly stands at a side and is immediately joined with the living room when the sliding doors are completely open. Seating is in a Japanese style in a low position.

### Nature of constructive elements

The beauty of the old building is easily sensed by the exposed structural elements. Chen said that the essence of a Japanese home comes directly from the wood structure frames and beauty of material texture. He make the structural system even more visible to eyes but inserted traditional moldings in the positions where walls meet with ceiling. White paste covered the walls and the walls covered with cement provide good surfaces to hang the mother's paintings. Chen's selection of tea color furnishing pieces perfectly meet the air of the space.

The pitched roof and its exposed structure are the most visible elements of the old house. For safety reason the timbers were replaced by concrete beams yet wrapped in veneers like authentic timber beams. Several beams reverse directions to contradict the forces that are imposed on the structure; Chen explained that the intentional wrong direction of the beams was to indicate the nature of their non-load-bearing reality; they are elements to "remind" one of the original existence of the old house, which has been converted by new materials and technology. Like the big mirror used in this house, these materials set up an interface as if time was reversed back to the past and the memories could be recalled to remember past family members.