

Nightingale and Rose

夜鶯與玫瑰

設計者 | 城市室內裝修設計有限公司 / 陳連武
參與者 | 黃玉枝 康家綺
攝影者 | 游宏祥
空間性質 | 住宅
坐落位置 | 中國
主要材料 | 胡桃實木、黑鏡、明鏡、石材、鏡面不鏽鋼、LED 燈條
面積 | 85 坪
設計時間 | 2015 年 9 月至 12 月
施工日期 | 2016 年 1 月至 7 月

Designer | Chains Interior / Lien-Wu Chen
Participants | Yu-Zhi Huang, Jia-Ci Kang
Photographer | Kyle Yu
Category | Residence
Location | China
Materials | walnut wood, black mirror, mirror, building stone, stainless steel, LED lighting
Size | 283m²
Design period | September – December 2015
Completion period | January – July 2016



重塑的長平面，不僅尺度窅然亦別具光影流瀉感，於是設計便蘸取向晚的冷色調光線來輔佐通徹格局，這般輕揚動線，正如夜鶯翩躚鼓翻，在曠暝薄霧下乘颺颺遠風而往……

暮靄沉沉欲歛霞光，人間卻仍攀戀這日的半影，欹枕在滿片喲嚶曖曖、將熄將滅餘暉中。向晚天色總是幽婉且飽藏情緒性，其青如黛質地刷著霏微、蹟隱而略顯佛鬱的層理，隨之滲過窗、浸染室內，一屋子就成了藍布幔劇場，好似要娓娓敘來某段故事。在這次住宅案中，陳連武以王爾德《夜鶯與玫瑰》作為空間架構與意象，不僅天花以長木頭參差錯疊，全屋更見異材質混搭的語彙，藉此勾摹巢型以及鳥取枝桠、草葉、翎毛獸毫等來啣繫築織此景。而重塑的長平面，不僅尺度窅然亦別具光影流瀉感，於是設計便蘸取向夜時分的冷色調光線來輔佐通徹格局，輕揚動線之感，正如夜鶯翩躚鼓翻，在曠暝薄霧下乘颺颺遠風而往。

空間序言：20 年相戀

委託陳連武重新擊劃前，本案業已裝潢兩年餘且臻至竣工狀態，但內部格局和動線型態實則未符合屋主所需。既是結構問題，就不是添個櫃子、加道屏風修飾能解決，一番溝通往來後，陳連武幫屋主做了嶄新平面配置，讓泰半工程再來過，對此他解釋：「為避免浪費，設計面依舊保留了局部再做重包裝，或是對已經購買的設備與材料，盡量融合在新空間中，就像一塊預計用在客廳的大理石，最後用在客廳，消化這塊材料之餘效果也挺好的。」

曠日廢時的葺繕頗為曲折，一如屋主夫婦 20 年愛情長跑，寧願長期租屋尋尋覓覓，最終才擇定這處鬧中取靜、有庭園、挑高恢廓的宅院作為理想燕爾新婚之所。在陳連武眼中，無論 20 年相戀抑或 700 餘日裝修，其中必然蘊含一種熱忱情意，任憑韶光荏苒依舊懇懇不輟，也為著給伴侶和家人一個理想生活，愛之深才戮力之切。陳連武談到：「對我來說，他們共築愛巢這件事，最重要在於過程而非結果，這讓我想到了王爾德所著的童話《夜鶯與玫瑰》，很多人認為那是悲劇，但故事精髓其實在那個過程。」故事裡夜鶯信仰並謳吟愛情，願犧牲生命成就一朵冬日玫瑰，也正是愛與在乎，讓屋主願意折騰醞釀兩年餘後，換了設計師再裝潢一次。

Lien-Wu Chen



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，從整體上全面改良，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 台灣室內設計大獎 商業空間 TID 獎 · 2014 台灣金點設計獎 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 台灣室內設計大獎 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
Chen received his BA and MA from TK University. Chen and his team provide great design service in various perspectives – from large scale planning to even object design. The team is good at renovation and remodeling works that best fit the need in an aging dense city.
Major award records: 2015 IIDA Global Excellence Award · 2015 German Design Award · 2015 IF Design Award · 2014 TID Golden Award · 2014 CODA Video Award Winner · 2014 A' Design award Silver · 2014 Good Design Award · 2013 Interior Design Best of Year Large Apartment Honoree · 2013 APIDA Golden Award · 2013 The 1st Grade, Chinese Interior Designers' Competition 2013 IIDA Interior Design Association, the best of Asia Pacific design award

1. 異材質拼貼的概念從前向後延續，唯語彙從棒狀轉為塊面。
1. Heterogeneous link in material and style



正反之巢：探翫家韻

王爾德筆下那隻命運淒婉悱惻的夜鶯賦予陳連武靈感，於是他攫取築巢意象作為空間語彙。但說是巢卻也不盡然，當碗狀的巢倒覆，就成了樊籠，這實際存在兩面性寓意，家因愛與責任存在，對許多人來說是歸宿亦為甜蜜禁錮，於是陳連武引此正反雙關性隱喻「巢與籠」來設題。再者，鳥築巢常以各色植物纖維編織而成，於是異材質混搭便是空間另個主軸。

眇眇起居室，設計利用細長木條搭配 LED 燈所製成之光棒，兩兩以紛紜錯綜態樣而櫛比密布於天花，隨之，材料濃轉淡，從疏鬆、嫵媚冉冉之形沉降於立面，陳連武不僅用縝緻交疊的線性材料勾摹出巢型，上稠下寡的組織密度遞嬗，正儼若一個倒扣之巢、一座籠，人徘徊往復其間，頗能探翫一種雙關性。除了木條佐用光棒是異材質詮釋，地板色澤亦為深淺漸層，頗能寄遞鳥巢那種非均質素材的內蘊。

如此語彙也向後方廚房延續。事實上格局面改弦易轍不免牽動原有材料與家用設備相容問題，由於新平面將客餐廳鍛鑄成一道相連的坦途開放空間，亦同步深化廚房機能性，故而已訂購一字形廚具和壁櫃不敷使用，但為擷節支出，陳連武採

木作訂製廚具來擴充，藉以裨補收納系統不足闕漏。一套黑色鋼琴烤漆原廠廚具，陳連武在其壁櫃兩側添入黑色烤漆玻璃與黑木紋兩種質地的板材櫃，並以大小矩塊參差、上下陟降排列的情態來呈現，間接強化一種糅雜韻味，對此陳連武解釋：「拼貼語彙從前方棒狀轉為塊狀，原來的黑色鋼琴漆再加入玻璃與木頭材料，讓整體廚具有種材料重組的味道。而壁櫃之所以刻意不齊平，也是為了搭配下方一高一低的流理檯。」

包括實木餐桌一端也續上黑色花崗石檯面，讓原先 1.8 米總長再加 90 公分石材，使之更能熨貼長平面輪廓；至於實木桌本身有道斜剖面，花崗石也切了斜邊處理，讓木石儼如一體遞衍，本體如此。



2. 以巢作為概念的天花和立面語彙。3. 客廳底牆為清玻璃，創造明潤及擴張空間感等效果。4. 向晚的霧藍色燈光，讓空間故事性倍增。5. 平面圖。

2. Nest is a symbol used to form the ceiling and appears on the surface of the partition 3. Transparent glass panel is a vista from the living room to the private zone 4. Mysterious lighting quality 5. Plan



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光線灑灑：萬千情緒

原有格局較為蹇澀沉滯，導致前方庭院的光受到攔截，無法漫溢到後端區域，當陳連武把整個公共空間串起來後，光線便能夠一路向廚房灑灑滾動。《夜鶯與玫瑰》中鳥兒振翅翱翔的姿態有種行雲流水的悠然，設計也把這股迴風颯颯的輕暢鑄刻於綿長動線處理。再者，因空間呈扁長型，因此陳連武在起居室的側牆用上鏡子作為底材，包括外頭石牆也都映到鏡中，讓空間得到立即性膨脹。隨天光挹注，陳連武談到在記錄光線氣氛上則有意識讓色調偏暗、低彩度，藉以醞釀一種灰白質地，故而拍攝時段擬於向暮，使之籠罩在接近傍晚時的霧藍瀟氣，鉤沉幽曠風情。

黝深材料、拼貼質地，為冷靜環境調性創造一種曖曖含色的華麗與雍容，隨之陳連武為空間掣引了光，不僅是斟酌流暢照明，更在於光隨時序而有千彙萬狀之美。陳連武解釋：「正如同家一樣包含喜怒哀樂各種情緒，我無法在一個家用上各種材料，但是自然光卻能夠創造多變的情感層次。」弱水三千取一瓢飲，世上材料再多也難以囊括所有，設計便慧點地蘸取光，讓家這個場域承接光的沉落再起，雅練且能姿態無窮。採訪 劉芝君

建材分析 Material Analysis

1. 客廳天花與立面為 LED 光棒搭配木頭。2. 立面以明鏡增加環境光潤效果。3. 廚房壁櫃為黑色鋼琴烤漆搭配黑木紋及黑色玻璃烤漆。4. 實木桌再續上黑色花崗岩。5. 主臥立面為夾紗玻璃，形成朦朧水波紋效果。
1. LED light tube and wood elements woven into a basic element of a huge "nest." 2. Mirror extends the paths of light 3. Black kitchenware matches with the black color wood closet and glass panel 4. Solid wood table link to a marble piece 5. Silk laminated glass panel gives the panel an opaque melody

溝通重點 Communication Note

1. 屋主將新裝修拆除再做，因此預算必須避免浪費。2. 屋主喜愛深色的材料。3. 屋主原希望住家能包含各種機能，溝通後聚焦在夫婦兩人生活。4. 未施作木地板換它款、原廠廚具則用木作訂製來擴充機能，承接原有裝潢資源。5. 主臥衛浴保留，為屋主節省預算。
1. To save budget, old material was retained 2. Dark color is the main tone to satisfy the client's demand 3. Family need is the basic demand for the couple 4. Furnishing materials from the previous design was mostly kept 5. Bathroom was part of the existing conditions

6. 客廳天花利用光棒與木條錯疊，儼如鳥巢由各種纖長材質編織成。7. 收納機能不足的原廠廚具，設計利用訂做的壁櫃來補足。8. 從餐廳向客廳觀看，打理成長向開放格局的平面闡滿光。
6. Tectonic formation indicates a bird's nest 7. Storage space was added to the new plan 8. A view from the dining room towards the living room



9. 主臥更衣室原來僅有一處，設計將入口空間重規劃為第二更衣室。10. 主臥衛浴房門重新處理，並以夾紗玻璃統籌門片風格。11. 主臥衛浴的磁磚和設備保持原狀，但重置燈具及鏡面後使氣氛一轉。12. 主臥木地板及灰褐材料，蘊蓄出沉穩的風情。



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9. There are two dressing spaces inside the master bedroom 10. Master bedroom view 11. Existing tiles and sanitary facilities were retained while the lighting fixtures are all new 12. Master bedroom view and its interior ambience

20 year's love

The residence was finished two years ago but the layout was not quite satisfying. Chen's recent intervention was totally new but he reserved materials from the existing plan; such as a piece of marble, already used in living room that was removed and then installed in bathroom.

The client is a couple, married recently, yet have lived together for the past 20 years. They finally chose to get married and bought this new apartment to be furnished as their living compound as if they reached the destination in the race started 20 years ago. Chen was emotional when he said: "my client's story reminded me of the story by Oscar Wilde. "Nightingale and Rose."" "The tragedy of the nightingale's death gave birth to a red rose inviting a pondering of love and its essence." He looked at the couple and knew their true love make them decide to marry and the space is the venue that witnesses their love.

Ironic symbol: a nest

Nest is a symbol that usually indicates the safeguarding of a family. But this symbol also has a sharp contrast as it may implicate cage when the nest is full. Like family which also carries a double message, both responsibility and love, a cage or a safe harbor. The woven elements create a nest that always comes from feather, fiber, twigs and other organic pieces. The weave truly has a good implication that associates with family linkages and the intimacy of family relationships.

Chen used two basic wood pieces and LED lighting tubes to form the basic elements of the ceiling formation. The members were then woven together from thin to thick, and from up to down. The multiple growth of the basic element provides a good impression like a huge nest. The floor is clad in wood in various colors. The colors signify the changeable rhythm of the natural

world.

Chen's alteration of existing plan focused on the uncompromising condition of the existing furniture pieces such as kitchenware, closet and storage which required immediate change. To stay on budget, Chen used existing pieces but ordered additional pieces to provide a linkage from new to old. This work needed particular attention to avoid problematic linkages between incoherent colors, styles and scale. Chen said: the shiny piano like surface of the new kitchen makes a link to the glass and wood closet intentionally to leaving traces of time. The closets are linked in different platform height appears for similar reason. A solid wood table provides a link to the black marble table and extends the length from 1.8 meter to 2.7 meter. A slanted angle in the solid wood table forces a similar treatment on the opposite direction where the stone is cut at a similar angle.

Passion in natural light

Chen's new plan opens up a border to receive natural light and allow the light to permeate even into the kitchen. The Mirror in certain spots creates a visual expansion and converts the sharp natural light into a more gentle way. Chen believes the best representation of natural light in this home is the light in gray tone and low color hue. He was particularly fond of the time when sun is about to set.

The natural which changes over the course of the day invites a richer font of human emotion and the color lends a great sympathy to a feeling of intimacy. Chen explained that light is magic that gives the space all types of emotion. He also said that a truly good design is a work that knows how to use the right materials to display the beauty of light and provide affection for its dwellers.