

Ink Play

墨戲

設計者」 城市室內裝修設計有限公司 / 陳連武
參與者」 吳宜倫 康家綺
攝影者」 沈仲達
空間性質」 住宅
坐落位置」 台灣
主要材料」 大理石、石英磚、夾紗玻璃、鍍鈦、威尼斯塗料、木地板
面積」 54 坪
設計時間」 2017 年 2 月至 4 月
施工日期」 2017 年 4 月至 10 月

Designer」 Chains Interior/ Lien-Wu Chen
Participants」 Yi-Lun Wu, Chia-Chi Kang
Photographer」 Zhong-Da Shen
Category」 Residence
Location」 Taiwan
Materials」 marble, granite tile, glass, titanium plated board, Venetian paint, wood board
Size」 178m²
Design period」 February – April 2017
Construction period」 April – October 2017



設計攬用中畫之學對應空間，
按「運筆」時一點一曳縱橫之工佈設紋理，
再擷取「墨韻」枯腴聚散作色料蘸塗，
將東方獨到的筆墨精神發散馳騁於室內皮層。

「墨戲」在中國歷史上隸屬文人畫範疇，從字面來解，即意興所至，為聘情放懷來施的逍遙筆墨。文人畫風格瀟灑疏澹、澗瀨韻真，對事物論究其神似而非形似，北宋等士大夫亦往往於繪畫間寓託其情志、精神性與人格意識，不僅表徵歸返藝術境觀，也是當年一股對院體畫拘泥穠豔精謹的反動。在這次住宅案，設計師陳連武依文人戲墨、觸物賦象那份儒雅來寫摹屋主，並提取中國書畫之美暢寄居室成風景，讓人一步一瞻下儼若忘覺巨幀水墨間，似有文氣颯颯入屋。

筆勢裁形 墨韻設色

陳連武談到之所以取墨戲為設計題旨，目的是將屋主夫婦談吐有致的雍容氣質和空間作表裡共濟，因此他朝中國雅文化尋繹問路，並拋開對太師椅、斗拱或赭紅色等仿古語彙的重現，輾轉向文學和書法造詣為底蘊的人文畫「墨戲」來研翫。對此陳連武解釋：「我想以抽離表象的方式去詮釋中國元素，於是想起了發於宋、興於元的『墨戲』，一種士大夫在詞翰之餘，類似塗鴉的娛樂，它不求什麼文以載道，而這種基礎出來下的東西，我覺得很有意思。」

中畫形神決定於筆墨，如謝赫《古畫品錄》所載六法論雖以氣韻生動為尊，但緊接著便是骨法用筆。依傳統山水之繪，歷朝遞衍下能概括歸納出「勾、皴、擦、染、點、提」筆法，還有從「濃、淡、破、潑、積、焦」層次而顯百彩駢臻的墨法。陳連武於是攬捕畫學奧趣來對應空間，按「運筆」時點曳縱橫之工佈設紋理，再擷取「墨韻」枯腴聚散作色料蘸塗，將中畫獨到的筆墨精神發散馳騁於室內皮層。

其次，文人餘事從水墨遺興則必擅書法，尤其中國文化常言書畫二字，除了韜韞書繪一體兩面性，更在於中畫根柢脫胎書法筆墨。書學上用筆之法浩繁，樞要者如提按、頓挫、轉折、疾徐，或中鋒、藏鋒、側鋒等等，而嗣繼空間塊面行畫用墨，

1. 屏風與天花銜接成盒體輪廓，再搭配黑白對比的玄關與客廳，更顯分割趣味。
1. Screen panel and ceiling join in a box detail.

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，讓原建物對外取得更好的對應與尊重關係，呈現更優異的空間品質。
重要得獎紀錄：2017 德國 Red Dot Award: Interior Design Winner · 2016 美國 Interior Design Best of Year Awards Honoree · 2016 台灣 CID Award 當代國際設計大獎 居住空間金獎 · 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 · 2014 中國現代裝飾國際傳媒年度家居空間大獎 · 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
Received a Master of Architecture at TKU. Lien-Wu Chen believes interior design is not a furnishing job but rather an incorporative effort between architecture and human life. Respect for the existing context and the search for an innovative spatial layout assures the best for all his clients.

Awards: 2017 Red Dot Award: Interior Design Winner · 2016 Interior Design Best of Year Awards Honoree · 2016 CID Award-Residential Category · 2015 IIDA Global Excellence Awards Winner · 2015 German Design Award – Recommendation · 2015 IF Design Award · 2014 Contemporary Decoration Media Award (China) · 2014 Good Design Award (Japan) · 2014 A' Design Award Interior Space and Exhibition Design Silver · 2013 TID Award (single floor living) · 2013 IIDA The Best of Asia Pacific Design Award (Silver)



陳連武再潛取書法筆勢做出線條表現，包括條直格柵擬比「提按」上矜下頓的垂直動作，或藉著樞杈狀吊燈那驟變方向性勾摹「轉折」此一驚放適勁的走筆意象。前述種種試將書畫法度雙取並作裁切再組合的詮釋，正是陳連武所思空間「走出一種嶄新中國風格」的嘗試。

仰偃屋間 與書畫映

排闥入玄關，陳連武率從「皴筆積墨」之美為場域破題，讓厚懋、淳穆一股墨韻在此內外過渡空間任肆渤滯。只見門兩旁實木牆以膏潤漆黑色露濡著，表面再襯上先切割、再鑿創所鑄成的深淺刻紋，如此飽滿但陰陽參差的肌理，正是以大塊壁面詮釋「積墨法」清疏濃密往復疊加，還有皴筆層層那份體沉之感。水墨沉鬱質地為住家成就初見時的深靜情霽，輔以擬作筆毫下一落墨點的廊道小圓凳，讓筆墨與畫的意境倍覺鮮明。

繼玄關以黯黹實木之色表述「積墨為塊」所含濃筆瀉瀉意趣，一進入客廳前的玻璃屏風則汲光為用，同時轉以矯捷快意的擦筆來對比疊墨那份蒼潤凝厚。方法上，陳連武是將玻璃塗層以白烤漆摹繪出水墨的擦筆神態，餘處再藉雙層夾紗賦予水波紋質地，於是每逢暎陽漫灑，逆光不僅將屏風塗層染成銅金色，日照亦擲映於玄關黑地磚，使其儼如一塘明潤激灑的墨池，對此陳連武解釋：「這是一個精心安排後所形成的結果，白色烤漆形成的筆刷線條在逆光下會十分強烈，最後倒映在黑色石英磚地板，好像一池墨的光影效果。」

2. 以玻璃做夾紗和烤漆的多層次屏風，創造絕佳視覺印象。3. 黑色材料讓玄關氣息沉邃，繞過屏風，明朗的客廳讓空間氛圍驟轉。4. 天花板如水墨滲染繚繞的線條，揭開以中國筆墨為主題的設計。5. 平面圖。





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相較玄關風格遼闊，屏風彷彿一個提示與轉折，繞往其後抵達起居室則場域氛圍驟變，在米黃與素白顏色下顯得清淨。而繼木牆與屏風各採皴、擦之繪，客餐廳處陳連武再將藝術家墨畫輸出印刷於壁紙，為公共空間天花以「染」抹出朦朧嫵繞的暈筆，藉以生成一室烟靄縹緲、鬚鬚泱泱的霧霧畫境；至於鋪地大理石一道道淹潤自然的紋理，在陳連武眼中亦仿若山水畫筆觸。

以墨畫之觀造出居室立面層理後，設計再擷取書法用筆發乎線條，包括客、餐廳與廚房的棕色隱藏式門片，便是藉縱向語彙寓寄書法「提按」的上下運動，立體直紋也成了無痕手把，讓開闢動作能從直覺操作，極為流暢。而一盞懸於餐桌上的白色樹杈狀吊燈，在廚房深黑背襯下傳遞書法「轉折」意象，如此一層疊一層前後景，亦把中國水墨畫的平遠、深遠、高遠賞畫意境蘊藉其中。前述種種美學實踐，從中國獨特的筆墨書畫藝術出發，摛筆文工之餘，更僅以墨之濃淡乾溼焦五彩詮釋出明暗層次，展現了別異於西方從油彩堆疊的韶秀清雋。採訪 劉芝君

6. 室內天地壁都深藏中國書畫之美。7. 當代感幾何吊燈在本案裡喻為書法的「轉折」用筆法。8. 從玄關、屏風立面直至客餐廳，筆墨書畫的意象層層扣住空間分區。

6. Chinese calligraphy is the central element of the design. 7. Lighting fixture indicate a painting technique: twisting turn. 8. Ink brush art appear from the lobby to the living room.

建材分析 Material Analysis

1. 玄關黑色牆體為木頭雷射切割後再進行手工刨製和染色，以形成筆墨般的生動紋理。2. 玄關處深色地板為黑色石英磚，在光影下具有墨池般的效果。3. 客廳屏風為局部玻璃烤漆做出水墨畫擦筆的紋理，再以夾紗形成玻璃透明處的波紋，使一道屏風有著多層次韻味。4. 客廳天花如水墨渲染的圖紋，為大圖輸出彩印於壁紙。5. 客廳地板為白色大理石，引其自然紋理摹擬筆刷觸感。6. 主臥衛浴的格柵立面，表層為木紋防水薄膜。7. 主臥衛浴立面為對花漸層的磁磚。

1. Black wood board sets the first impression of the lobby space; it represents a style of ink play. 2. Black granite tiles reflect like a ink pool. 3. Glass panel coated with stroked pattern painted like a ripple on the surface of a pond. 4. Ceiling is covered by an ink painting. 5. Rich texture white marble paving in the living room. 6. Master bedroom and wood motif water-resistant treatment on the surface. 7. Motif pattern tiles cover the master bathroom.

溝通重點 Communication Note

1. 考量本案為台灣住宅，因此設計替入門後無遮的格局，再創造出玄關形構場域過渡。2. 為詮釋住家與屋主相襯的氣質，設計從中國傳統雅文化裡擷取美學元素。3. 屋主需求清美而乾淨的空間視覺感，因此所有櫃體皆為隱藏式收納。4. 本案所需臥房數不多，僅需基本公共空間與兩間臥室。

1. Lobby is an intermediate zone that separates public and private zones. 2. Chinese element and its abstracted representation provides the unique feature of the space. 3. Easy to use and maintain was a requirement of the client. 4. Two bedrooms were required.



9. 主臥的壁紙紋理流露中國山水畫的意蘊。10. 利用牆鏡做視覺感延伸，讓廊道長度加倍深邃。11. 主臥衛浴利用仿木紋的格柵延續公共空間的直線條語彙，並創造溫潤質感。12. 次臥尺度不算十分寬綽，因此整體語彙用得更為清簡。

9. Chinese landscape painting appears in the master bedroom. 10. Mirror extends the view of the pathway. 11. Rich texture in the master bedroom. 12. The second bedroom view.

“Ink Play” is an ancient literati’s game for Chinese scholars. It represents the spirit of a different period and its practice is closely linked to social and political conditions. In the North Song Dynasty the play was ambitious and took direct and prompt action against the court arts. Lien-Wu Chen, the designer, proclaimed his inspiration was from the ink play game from the past and he wished the space built in this project would remind the dwellers of the true essence of nature.

Brush stroke and color of paint

Chen said he took Ink Play as design concept after his first meeting with the clients, an elegant couple who enjoy Chinese classical culture. He immediately thought of Ink Play because he refused to have a semiotic link to simple graphic decorative elements and motifs. Chen acknowledges Ink Play is abstract but the game painting something without too precise meaning represents an idea of form processing.

Chinese brush calligraphy has many techniques; it is more like a painting and art rather than written scripts solely for communication. Chen believed that he could capture the spirit of writing skills and translate them into design.

Many tectonic details in this home design signify the skills that put down force on the paint brush and reveal the ink on the paper. An example in the mullion panel which represents the continued action to forcefully put paint on paper and then promptly lift up the brush in a small twisting act. Chen saw the similarity of wood detail and brush ink under this unique technique, and truly believed this can create a new style of Chinese representation.

Impression of a paint image

The lobby is the first painted ink to be displayed; it took the so called “dry paint” skill to reveal a solid wood partition with a rustic surface, chiseled out by wood cut tools. The board extends and gives a forceful energy that seems to accumulate thick ink on the surface. A small stool quietly sits in a small corner like an ink mark dropped intentionally at the end of the scroll.

The living room is dominated by a glass panel but the opaque surface reveals strokes intentionally invented by white lacquered paint and silk. The panel attracts natural light and places down a tangling light mark on the surface as a vertical pond. Chen explained: “this panel deserved my full attention and the quality of back-lit lighting is tremendously beautiful. I am truly impressed by the light casting down on the black granite floor. It enlivens the floor like a true creature ready to wake up from darkness.”

The living room is very much different from the color of the lobby space as its beige color releases a more intimate air. Calligraphy art work covers the partition on one side and ceiling is like the sky where clouds are partially covered. The marble floor and its rich texture recalls the impression of the mountains in an old Chinese landscape painting.

Other Ink Play technique are literally translated into design details such as the custom tailored details of the handle system which represents a painting technique called “lift-push.” The doors can only be opened when the hand follows the right action at the first lift and then pushed down. Besides the creativity of the design, Chen also came out with a new sequence of space; the space is not just functional but it also plays a hint that links to traditional culture and art.