

Timeless 永恆

設計者」 瓊奕國際設計工程有限公司 / 方信原
參與者」 洪于茹 胡貞筠
攝影者」 鄭鼎
空間性質」 集合式住宅
坐落位置」 台灣
主要材料」 特殊塗料、白色馬來漆、白色鑿多磨、白色冷噴漆、
白色珪藻土、白摩卡大理石、白色卡拉拉白大理石、
義大利洞石、鑿面亞爵石
面積」 72.6 坪
項目年份」 2020 年

Designers」 Wei Yi International Design Associates / Shin-Yuan Fang
Participant」 Teresa Hong , Amber Hu
Photographers」 Ding Jheng
Category」 Residence
Location」 Taiwan
Materials」 special paint, white color wood paint, Pandomo, white color coating
paint, white color diatomaceous earth, Mocha marble, Carrara
White marble, Italian cavity stone, rough surface granite
Size」 240m²
Project year」 2020



白色是色彩的根源，能將理性和感性完美結合。
設計者謹慎運用各式白色材質，透過片狀與塊狀結構，
為空間創造出極佳流動性，並在動靜之間取得和諧的平衡。

永恆 Timeless，為人們對事物追求過程的一種極致目標。建物的結構外觀由白派大師理查·邁爾（Richard Meier）親自操刀設計規劃，白色的建築色調與大量玻璃引進的自然採光，在在強調了視覺影像的展現，使得這座深富現代主義色彩影響，線條俐落且潔淨無瑕的白色量體，成為城市的永恆地標，也為室內環境創造許多良好的條件。



建築語彙於室內的再詮釋

「光的移動，存在於時間的改變；光的轉化，在於空間中人的行為」，是方信原設計師為本案所下的註解。基地最大的優勢就是視野與採光，鄰近台北 101，擁有絕佳的地理位置和生活機能，而白派建築的特色，在於善用幾何形、大面的玻璃及純白色調，主要探討光影變化和白色結構的可能性，且彼此搭配起來可與自然環境產生和諧的關係；有鑑於此，設計團隊便思考著如何將所謂的「白派語彙」延伸至室內空間中，在與既有結構相輔相成之餘，亦能在動、靜之間尋求一種本質的協調。

設計師藉由分析白派建築的特色（幾何形、大面的玻璃及純白色調），再將其轉譯成相對應的室內規劃要素，分別是：線性結構、光、色調，並依據業主對於居家的初步想像，統合出適當的場域機能。方信原強調，雖然團隊負責操刀室內設計，但不能只專注於室內範疇，而是應該讓室內和建築彼此有軌跡或脈絡可循；以建物來而言，主要是與外部環境息息相關，而住宅則與居住者的生活有著密切的關聯，因此設計者希冀能在結構、視覺和生活模式之間取得鏈結和合宜的平衡。

1. 住宅整體以白色基底打造，設計團隊運用多種不同肌理的白色材料，曖昧卻深刻的刻劃出空間的表情張力。
 2. 客廳與主臥室之間以玻璃維持穿透感，並不會因為進行場域界定後，而抹除結構間的互動。
1. White is the basic color of the space but materials appear in different hues and surface textures. 2. Glass panel set between master bedroom and living room allows partial penetration of light.

Shin-Yuan Fang



瓊奕國際設計工程有限公司 / 方信原
成立於 2003 年，設計師方信原畢業於國立藝術專科學校及中原大學室內設計系研究所碩士，曾任職於大元聯合建築暨設計事務所及李肇勳室內設計顧問有限公司。常透過城市旅遊的方式，進行城市人文的觀察及研究。事務所致力於將低度設計運用於各項規劃，並探討人們在低度的空間裡，各層面所產生的影響。
公司作品多次登上國內外知名媒體，如德國《PLACES Of Spirit》、義大利《ELLE DECOR》、義大利《Marie Claire Italy》、紐西蘭《Home Living》、俄羅斯《Interior the best》等等刊物，並獲得如台灣 TID Award、香港 APIDA 獎、中國 IAI 獎、英國 WAF INSIDE Awards、德國 iF、德國紅點、德國 German Design Award、義大利 A' Design 等國際大獎。
於設計上持續以現代主義、宋代美學及侘寂文化為架構而成的低度設計為主軸，將文化、藝術、環保等相關元素，整合運用於生活及空間的設計中。

Wei Yi International Design Associates / Shin-Yuan Fang
Shin-Yuan Fang received his undergraduate degree from NTUA and a master degree at CYCU. He worked for several prestigious design firms and then found his own design firm in 2003. He has travelled extensively and loves to transform his travel experience into his design works.
Wei Yi's interior design works appears consistently in famous international media such as 《PLACES Of Spirit》, 《ELLE DECOR》, 《Marie Claire Italy》, 《Home Living》 and 《Interior the best》. Many of his works have won design awards such as the TID Award in Taiwan, APIDA Award in Hong Kong, IAI Award in China, WAF INSIDE Awards in England, iF in Germany, Reddot and German Design Award, etc.
Shin-Yuan Fang prefers a modern style infused with Chinese and Japanese aesthetic philosophy; he loves to use eco material in artistic arrangements.



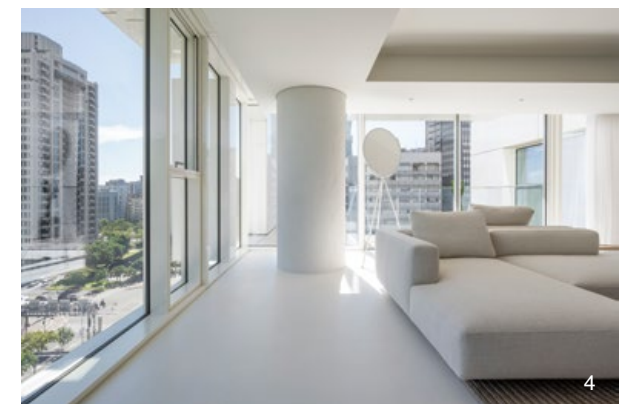
在擊劃空間布局時，面對室內不可更動的三大根圓型結構立柱，方信原選擇尊重建築特色，並建構厚實的片狀牆面，使圓柱和片狀和諧結合，亦具有強烈指引功能；而大面玻璃的運用，則展現出視覺影像及光影融為一體的變化；此外，空間乍看之下似為純白，實則透過多種不同白色材料進行堆疊，包含霧面馬來漆、荷蘭進口的顆粒塗料、白色珪藻土等等，盡量在同個調性中賦予不同的肌理張力，呈現出如修道院般的沉靜氛圍，卻不失層次。

變化萬千的光影，成為空間最迷人的環節

以「線性結構、光、色調」作為設計軸心，並適度增添片狀與塊狀量體，某種程度來說這些增設的結構反而使室內空間更具連貫的律動性，結構除了是動線、場域的界定，也具備使用機能，例如可作為書櫃、收納櫃等，考量到日照的移轉，設計師在適當的位置開了引光角度，使光線可透過縫隙入內，在家也能深刻感受時間的流動。方信原進一步解釋，他習慣於設計時拉出一道「天際線」，不論是片狀或塊狀量體，其擺放位置、尺度、與天地的關係皆經過詳細計算，藉此維持畫面的一致性；綜觀整體平面，除內廚和私領域外，其餘空間幾乎完全開放，盒體創造出迴游動線，為場域帶來隔而不絕的流動性，且盒體在光線巧妙地烘托下，宛若一座幾何雕刻品。

3. 三根無法更動的圓形立柱，是設計團隊面臨的首要難題。方信原尊重原始結構的特色，不加以包覆，而是透過增設的片、塊狀量體，建置具緊湊感的空間邏輯。4. 良好的視野和採光是本案絕佳的優勢，設計團隊延續建築的白派特色，讓室內和建築能產生對話。

3. Three solid columns were kept intact but added elements de-construct the original space into a more dynamic visual sequence. 4. View and permeated natural light are the spatial characteristic in the space.





5. 入口處擺設法國藝術家 Mathieu Lehanneur 的裝置作品，營造類藝廊感受。6.7. 除片狀牆體外，盒體的置放亦提供了居住者順暢的迴遊動線。盒體其實是儲藏室，設計師跳脫傳統儲藏空間應封閉隱藏的思維，讓居住者體驗更多生活的可能性。8. 賦予量體「挑勾」細節，並將燈帶藏於其中，使其看起來更為輕盈。9. 巧妙運用脫開的設計手法，讓室內整體更為流暢。

5. Mathieu Lehanneur's art piece forms the visual interest like an art gallery. 6.7. Box elements, just are storage, integrate into the space and direct body movements in the space. 8. Lighting boxes feature indirect lighting in a cozy mod. 9. Details of boxes.



而白色的極大包容性能將多樣化家飾及藝術品融入其中，尤其入口處由法國藝術家 Mathieu Lehanneur 以鋁質材料形塑象徵永恆愛情的裝置藝術，無形的將客廳間的過渡區域營造成類藝廊場域，虛實之間帶來無限延伸。

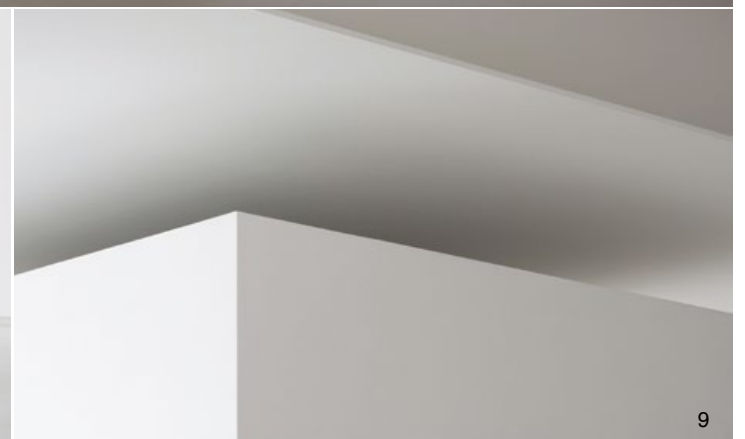
為顧及住宅中的層次感，設計師在結構中巧妙地運用「脫開」手法，看似隱隱相扣卻又稍具空隙，使光線和空氣得以自在流動。本案著重於探討結構與人的互動關係，「設計的張力並非來自於堆疊了多少材料，而是專注於人在空間裡所產生的行為」方信原如是說，設計師應注重建物和室內與居住者的關係，而生活的情感則留待業主長時間形塑，讓日常的點點滴滴在這個開放且諧和的白盒子中上演，再透過自由平靜的心靈，追尋內心的那份永恆。採訪 | 陳映葵

“Timelsss” describes a hope that human possess in their mind in contrast to mortality of human life. This luxury apartment is within a building designed by master architect Richard Meier. Its pure white façade shines on the skyline of central Taipei and is seen as a landmark building in the city.

Interior dialogues with the building

Shin-Yuan Fang once said: “Light defines meaning of time; light changes the behaving of mean”. This luxury apartment is situated in Taipei's primary location with exceptional view and convenience. Meier's building utilizes glass and white panel in the façade to form an exceptional volume that incorporates shading on the surface in the sharpest contrast to the white color. To dialogue with Meier's white language and extend it into the interior was the primary mission that Fangs design team confronted.

By analyzing the stylistic feature of the white architectural modernism Fang addressed three elements – the liner structure, light, and color tone, and used them to infuse into the concept of home life. Fan said his design had to be harmonized with the existing building type but also needed to create an intimate comfort that is associated with its living program.





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The entry layout is dominated by three existing columns that are integrated with the added solid walls and glass panels. All the material selections and surface treatments are those with white color surfaces but the materials shown are of a slightly different color hue. Foggy wood paint imported from Holland, and diatomaceous earth make up the white colors that appear with different surface texture.

Fantastic light

The use of the “liner structure, light, and white color tone” were the main design criteria in this interior design. The “r” shaped layout exhibits a series of linear pieces that divides the spaces for functional demand as well direct visual paths. The liner pieces have light notches that open at right positions to invite natural light to slip in. Fang said when he designs a space he always treats the elevation as a 2D drawing and considers a view path that will end up in a perfect arrangement at right proportion by following good geometrical control. He uses a height regulation line and geometric system that guides him to find the beauty in a space. In this residence the public zone is totally open except the kitchen and even the most functional zones – storage for example, are treated like light boxes, the elements for keeping balance with the elements of the liner objects.

The entrance is dominated by art work by Mathieu Lehanneur, a French artist. His work is shaped in aluminum and signifies eternal love. The idea of the endless extension of love to family members represents how white color is a significant trope to the idea of eternity.

Fang proclaims that a good living space design is what builds relationship among members rather than the material value of furnishing pieces and objects. A white box family space is not a secluded box but rather is always expanding and accepting outside views, and through the penetrating views the family members will find a tranquility even in an ever disturbing world.

建材分析 Material Analysis

1. 運用多種不同紋理的白色材料鋪陳，保持視覺的單純和簡潔，細看又富含層次和表情。2. 多向式的沙發配置提供空間的使用彈性，面對電視牆或戶外景致都十分得宜。3. 靠近玄關的石材牆是設計師親手鑿刻而成，粗獷的表面為白色空間注入更強烈的生命力。4. 家具軟裝皆選擇原廠進口品牌，兼具設計性和質感。

1. White color material in different texture builds a pure but sophisticated interior. 2. Sofa settings are arranged in multiple directions that can face the TV wall or outdoor view. 3. Entrance wall is of solid marble and was chiseled into a rustic surface by designer Mr. Fang. 4. Designer furniture pieces are all imported.

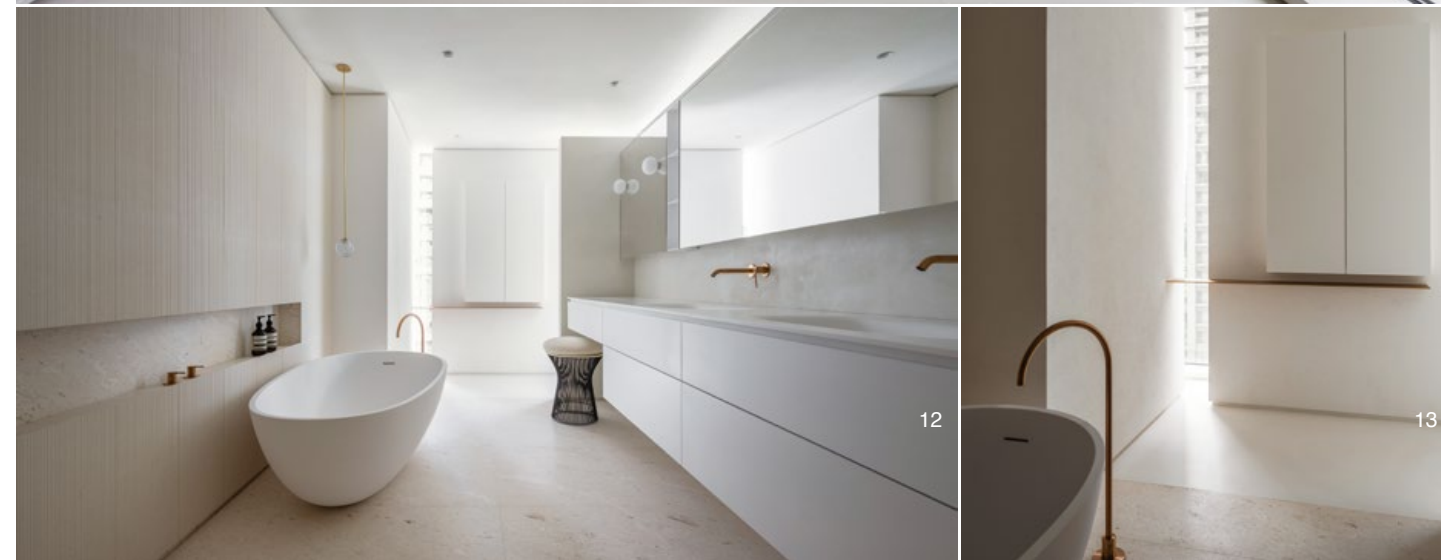
溝通重點 Communication Note

1. 設計團隊將白派建築元素轉化成「線性結構、光線、色調」三大架構，作為構建室內空間的主軸。2. 業主期待住宅以令人放鬆且純淨的白色調為主，如何滿足業主需求，甚至超越期待，是挑戰之一。3. 三根圓型結構立柱可謂原始建築特色，設計師藉由增設的片狀與塊狀量體，讓結構間彼此更具串聯感。4. 所有的結構皆有統一「天際線」，藉此產生一致性，而塊體另點綴「挑勾」細節，為量體塑造更輕盈的效果，也能將燈光置入其中。

1. Liner structure, light and color form three design elements in this project. 2. The client demanded the interior should be infused with the building's design. 3. Three large solid columns inside the unit has been kept intact and added elements seek a good dialogue with them. 4. All furnishing pieces followed a height restriction line. Solid elements such as a storage exhibit split or indented elements serving as light fixture pieces.



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10. 注重光線和結構間的關係。所有結構看似相扣卻又巧妙脫開，並考量日照移轉等細節，詳細計算所有開口角度，以利引光入室。11. 主臥室。通往衛浴的廊道。12.13. 衛浴空間一隅。
10. Natural light paths are meticulously checked to allow light to come in at the right moments. 11. A passage leading towards the master bathroom. 12.13. Bathroom.