

The Mermaid's 小美人魚藝廊

設計者」周正峰設計工作室 / 周正峰
攝影者」游宏祥攝影工作室 / 游宏祥
空間性質」住宅
坐落位置」台灣
主要材料」石英磚、石英石、雕刻白大理石、不銹鋼、絨布、皮革、金屬、銅、鏡面、木皮染色
面積」30 坪
設計時間」2017 年至 2018 年
施工日期」2018 年

Designer」Marty Chou Architecture / Marty Chou
Photographer」Kyle Yu Photo Studio / Kyle Yu
Category」Residence
Location」Taiwan
Materials」Quartz tile, quartz, carved white marble, stainless steel, velvet fabric, leather, metal, copper, stained wood veneer
Size」99m²
Design time」2017 - 2018
Construction time」2018



小美人魚的出現，讓本來未明的想法開始成形，
所有該拿掉的，該加入的，該調和的，都以她的存在作為延伸。

「在創造這如夢般的空間時，出現了一位小貴人，我以她命名，稱之為『美人魚藝廊』。她像是我的小天使，因為她的出現，讓本來未明的想法開始成形，所有該拿掉的，該加入的，該調和的，都以她的存在作為延伸。這是一個特別的創造過程，它會在我心裡一直保有一個重要的位置。」——周正峰

遇見，小美人魚

讓我們循著脈絡回顧創作的最初，這座新建住宅是屋主的兩人世界，應小家庭需求客變重理，除起居、餐廚空間儘可能開闊透暢，臥房也需保有相當彈性，公私之間以流暢動線互為銜接。

每座居家都是獨一無二的，如何為其定義精神，是設計關鍵。周正峰在這個作品裡，試圖重掘那份被世俗染蔽的童話純美，創構純淨與現實交融的異想，讓一切既純粹，又真實。他回憶：在微調平面配置時，接獲屋主收藏了一座小美人魚雕像，希望為她提供最佳舞台，因為自己素來不愛附加裝飾，其實曾經為此皺眉，但親見這座雕像的純真美好，很快地油生將她從單純擺飾提升為空間主角的靈感。



1. 以小美人魚作為創作靈感，將它寧靜優美的氣質延伸至全案。2. 小美人魚放置在走廊端點，令起居、用餐場域在相連狀態下，有一個視覺與心理的分界點。
1. Originating from the Little Mermaid, a serene and beautiful disposition throughout the project. 2. The Little Mermaid is placed at the endpoint of the corridor allowing the open plan living and dining space to be physically connected but with a visual and psychological boundary.

Marty Chou



周正峰設計工作室 / 周正峰
我們想做簡單深刻的事。
2018 WIN Award Residential Category Finalist
2017 TID 台灣室內設計大獎 單層住宅類
2016- 今 台灣國立科技大學建築系建築設計講師
2013- 今 周正峰設計工作室
2005-2013 何侯設計
2004-2005 美國紐約哥倫比亞大學進階建築設計碩士
2002 多倫多建築設計學士

Marty Chou Architecture / Marty Chou
We want to do something that is simple but profoundly memorable.
2018 WIN Award Residential Category Finalist
2017 TID Taiwan Interior Design award, single-storey residential category
2016-today Lecturer in architectural design, Department of Architecture, Taiwan National University of Science and Technology
2013-today Marty Chou Architecture Design Studio
2005-2013 Designer at HO+HOU Studio Architects
2004-2005 Master of Advanced Architectural Design, Columbia University, New York, USA
2002 Bachelor of Architectural design from University of Toronto



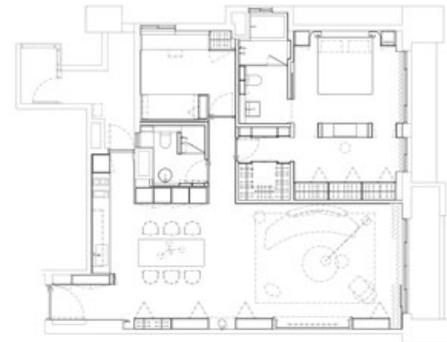
然而，如何運用這個純美天真的符號催化想像，讓氛圍在童話與真實之間擺蕩，是另一層考量。對此，周志峰讓雕刻成為可持續關注的焦點符號，能隨著視角動態多方觀視，並從而深刻場域界定。環顧公共空間配置，小美人魚最佳的擺設位置當屬走廊端點，為起居與餐區落定一個提示，除了在視覺與心理上確立場域分隔，也讓公共動線都能欣賞到小美人魚，令這個精神原點與生活空間深刻依存，同時保有開放佈局那份可延展、重疊的自由感，彼此相連，卻也各個獨立。

生活，在藝廊裡

主題精神確立後，下一步是思考小美人魚的純真情懷如何渲染延續，直透人心。對此，設計師以「藝廊」定調背景，這個走向，其實也來自於女主人的期待：「希望住在像藝廊般的空間裡，莊嚴，神聖，晦暗不明，而且喜歡介於一種無法捉摸的距離感。」

在落實上，設計師選用暖白、淡灰扣合雕塑與藝廊的寧靜優美，再以雕塑身軀的淡淡湖水藍與淺鵝黃發展成色彩計劃。在暖白背景裡，加入灰色石英磚不對花拼貼，突顯磚面手繖油畫般的紋路，讓白、灰、黑共構層次變化。照明鋪排主要以間接光源深刻寧靜氣息，局部再配入重點嵌燈，或是地燈、吊燈，藉柔和光感與白色背景的互襯豐滿整體層次，使空間情氛更加聖潔。

同時，女主人喜愛線板，但也猶豫它會使空間匠氣。周志峰藉此重新定義線板與現代空間的相融性，反轉它受限於古典風格的印象。他分析：女屋主喜愛線板的原因並非拘泥在古典風格，而是單純鍾情於線板的視覺感受。因此，萃取線板那筆直俐落與優美弧度兼存的美感，將其用為拉伸視覺高度與創造韻律的「工具」，用一片片的垂直模組統整全作的門、牆印象，就像為白色背景覆加了淡淡的浮雕筆觸，讓那些柔美線條與塊面結構，精緻了一切，也簡明了一切，落實屋主生活在藝廊裡的期待。撰文」室內雜誌編輯部



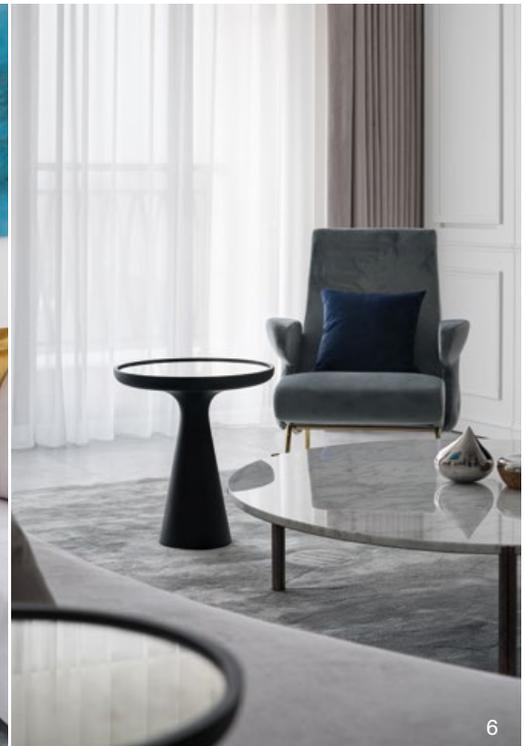
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3. 開放式餐廚空間，作為一種生活展演。4. 平面圖。5. 小美人魚塑像白中泛灰的膚色，身上的淡淡湖水藍及淺鵝黃成為全室色彩的基礎。6. 細部，減除累綴裝飾，重視家具的展示美感，令一切有如藝廊般精緻。

3. Open plan dining space, as a presentation showcase. 4. Floor plan. 5. The white-washed gray color mermaid statue with pale lake blue and light shallow goose yellow became the basis of the project's color scheme. 6. Details. Minus the decorative decoration, a focus on displaying the beauty of the furniture; overall exquisite quality like an art gallery.



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Who is a source of artistic inspiration? While working on creating this dreamlike space, a muse appeared, whom I named the project after: the Mermaid Gallery. She was my little guardian angel, and because of her presence, I was inspired to make those abstract ideas take shape, and the reconciliation become a tangible reality, as an extension of her presence. This was a very unique and special creation process, and this will always hold an important role in my heart. -- Marty Chou

Encounter, little mermaid

Let us trace the design process back to the beginning, where the project was initiated to fulfill the new family's growth needs, and the living and dining space was expected to be an open plan, and maintain flexibility for the bedroom space along with a smooth circulation that floats and connects the public and private spaces.

Each dwelling is unique and they rely on the design to define their essence. Chou attempted to rediscover the purity from a fairy tale, and construct a novelty as well as a reality integrated theme that is genuine and tangible. He recalled: during the floor layout planning phase, the owner expressed the desire to showcase his personal collection of a small mermaid statues. The nonfunctional decoration was in opposition to the designer's design principle, but as soon as he met the delightful sculpture in person, the idea of the sculpture as just decoration quickly transpired to become the focal point that organized the plan layout.

However, to use this pure and innocent symbol to inspire imagination, you must let your thoughts sway between the fairy tale novelty and reality, and it is another layer of consideration. In this regard, Marty Chou made the sculpture a focal point that can be observed from different space perspectives. In the public domain, the Little Mermaid's best furnishings placement is at the end of corridor axis, as a hint leading to the living and dining area. The little mermaid can be seen along the public circulation where it visually and psychological establishes the space, while retaining the open layout, connected to each other, but also independent.

Living, in the art gallery

After the design theme was established, the next step is how to render and extend out the wholesome affections of the Little Mermaid. In this regard, the designer decided using "art gallery" as the design concept in fact matching the mistress' expectation: "Dream of living in an art gallery like space, solemn, sacred, dark unknown, and keen on the elusive sense of distance."

For the design implementation, the designer choose warm white and light gray to echo the sculpture and gallery style of tranquility. Then he further developed the overall project color scheme based on colors found on the Little Mermaid such as the pale lake blue and light shallow goose yellow.

7. 利用白色讓設計退為背景，襯托出其中的人與物。8. 使用吊燈豐富空間的視覺層次。
9. 線板牆整合了門、櫃功能，把手也設定在不明顯處與線板對應。

7. Applying white to the design elements transformed the background to set off the subject. 8. Use of chandeliers to enrich the visual depth of space. 9. Use of wood trim to organize casework details, hardware were placed in less obvious locations integrated with the trim work.





10. 衛浴空間，石英磚鋪覆立面與地坪，畫面簡潔卻自具紋理筆觸。11. 主臥房規劃充裕的儲衣、包包展示空間，以不鏽鋼框鏡門隱藏，打開可展示屋主收藏，關起時鏡面能減輕走道的壓迫感，同時創造一個邊界及尺度模糊的公/私轉換空間。12. 主臥房衛浴。13. 主臥房飾品展示桌整合成 H 型裝置，看似一座屏風，也是睡寢與更衣之間的分界點。14. 主臥房將所有功能需求隱藏，視覺上只留下舒適的空間感以及必要家具，讓睡眠本身也是美麗的展示。

Within the quiet warm white background, adding gray quartz tiles with organic irregular patterns that manifest as an oil painting style texture enhance the white, gray and black tonal contrast. The lighting scheme mainly uses indirect light sources for the ambient and serene character, with incidental focal recessed fixtures, floor lamps, or chandeliers, to balance the overall spatial hierarchy and to enrich the space's angelic atmosphere.

At the same time, it was challenging to fulfill the mistress' love of decorative wood trims without some classical style imagery. Marty Chou was able to redefine the compatibility of blending decorative wood trims in a modern space. This reverses the perception of being limited to a classical style. His analysis: the reason why the owner loves wood trim is not because the classical style imagery, but simply she loves the visual impression of the trim lines. Therefore, to extract the linear aesthetic expression of the trim lines, Marty repurposed the trim pieces as a tool that modulates the elevation imagery and creates the visual rhythm like the white background covered with a faint relief stroke. Those soft lines amplify the overall sensibility but also concisely define the space. The expectation of living in an art gallery has been implemented.



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10. Bathroom space, textured quartz tile wall and floor, clean simple finish. 11. Master bedroom with generous storage and handbag display space that is hidden behind the stainless steel mirror finish doors. The mirror panels reduce the pressure of the walkway, while creating a boundary at the same time obscuring the public/private transition 12. Master bathroom. 13. The Jewelry display case in the master bedroom. Integrated H-shape screen also defines the separation between the sleeping and dressing spaces. 14. All major functionality within the master bedroom were requested to be hidden, only the necessary furniture is visible as a symbol of the perfection of comfort. This allows the sleeping itself as a kind of display.

建材分析 Material Analysis

1. 地板：石英磚，考量居家安全，必需防滑係數足夠。2. 浴室：石紋石英磚，考量居家安全，必需防滑係數足夠。3. 廚具：不銹鋼、石紋石英石。4. 牆面：線板、油漆、噴漆。5. 家具及軟件：各種絨布、皮革、金屬、銅、鏡面、木皮染色、雕刻白石材的變化組合。空間硬體的組合，是要為了建構層次豐富但低調的背景，展現家具、家飾之美。

1. Flooring: Quartz tiles with slip resistance finish texture for home living safety. 2. Bathroom: Stone pattern quartz floor tile, with slip resistance finish texture for home living safety. 3. Kitchen finishes: Stainless steel, quartz stone. 4. Wall finishes: wood trims, finish wall paints, spray paint. 5. Furniture and accessories: Combination of velvet fabric, leather, metal, copper, stained wood veneer and white stone. Various material compositions create a rich but low-key background as a complement to enhance the display of furniture and ornaments.

溝通重點 Communication Note

1.5 年左右新住宅大樓，原有隔間不符屋主需求，因此委託重新規劃。2. 屋主是醫生夫婦，新居需要備留一間書 / 客房作為未來小孩房使用，希望透過設計整合讓房間功能齊全，同時不影響整體居住氛圍。3. 主臥房希望有充裕的儲衣 / 包包展示 / 飾品展示桌等規劃。4. 女主人希望為小美人魚塑像展示作最佳安排。

1. The project is located in a five year old apartment building. The original plan layout did not meet the needs of the homeowners, therefore they commissioned this renovation project. 2. The homeowner couple are physicians, they requested to reserve a study room that can be converted into a nursery in the future. Through integrated planning, each room is purposeful at the same time without affecting the overall living atmosphere. 3. Expect a large number of clothing / handbag / jewelry display and storage in the master bedroom. 4. The mistress hoped to make the best display arrangements for her Little Mermaid statue.

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