

Green No.8

設計者」 瓊奕國際設計工程有限公司 / 方信原
參與者」 洪于茹
攝影者」 隨寓工作室
空間性質」 住宅
坐落位置」 台灣
主要材料」 混凝土、泥土、塗料、生鐵板、玻璃、舊木、
橡木木皮、木地板
面積」 32 坪

Designers」 Wei Yi International Design Associates / Shin-Yuan Fang
Participant」 Teresa Hong
Photographer」 Suiyu Studio
Category」 Residence
Location」 Taiwan
Materials」 Concrete, stucco, paint, steel, glass, recycled wood, oak veneer,
wood flooring
Size」 105.7m²



為滿足屋主對開闊的探尋，設計團隊由「視覺」、「感覺」兩大方向切入，齊高且不到頂的結構以及開敞的對角軸線成為解決方案，構建豁亮大器的品味住宅。

現代建築之父柯比意（Le Corbusier）曾言：「建築是生活的容器」，而居所，則是居住者心境的延伸、呈現其內心所望。

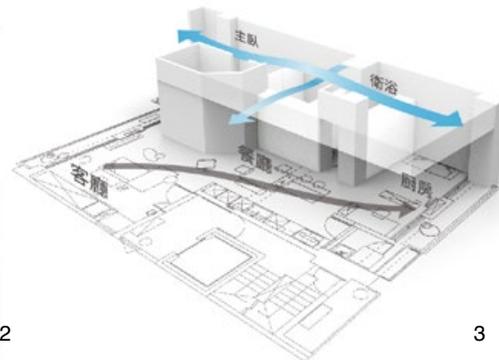
《Green No.8》的業主，為一對年輕夫妻，方信原設計師提到，基地坐落於人文薈萃、底蘊豐厚的青田街一帶，屋齡約 8 年，建物因四面皆無高樓且棟距尚大，故採光條件甚為優良；不過，室內原先配置三房與三間廁所，導致空間被切分得零碎，自然光線的漫射亦受到極大影響。如何針對夫妻二人的生活型態擘劃更加開闊且靈活的生活容器，同時改善現況問題，成為瑋奕設計團隊著墨的切入點。

視覺與感受的「開闊」

男主人曾於法國研讀電影相關專業，是一位情懷浪漫且才能出眾的年輕人，本案為他的新婚住所，期待在有限面積中放大空間尺度，以明亮通透的筆觸譜寫生活的全新篇章。過往常見利用淺色調抑或是具反射效果的材質如鏡面、玻璃等元素，創造寬闊的空間體感，但這些手法似乎無法滿足業主對於開闊的追尋；另一方面，由於住宅既有的機能需求，必須區分的隔間仍需建置，因此「開闊」的定義究竟為何，成為設計者與業主共同探討之議題。

1. 基地擁有良好採光。斜天花的運用消弭基地樑柱的份量，也增添耐人尋味的趣味。2. 平面圖。3. 設計概念圖。

1. The house has great quality natural lighting. The use of sloped ceiling to conceal the existing structure elements adds intriguing interest. 2. Floor plan. 3. Design concept drawing.



Shin-Yuan Fang



瑋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 Award、德國 Red Dot Design Award、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 graduated from the National College of Art and holds a master's degree for Interior Design from Chung Yuan University and then worked in well-known architectural and interior design firms prior to establishing Wei Yi International in 2003. Fang is interested in urbanism, culture and the humanities and often does research on related issues via frequent deep travel. The firm is committed to implementing minimalist design on various scales of projects and mindful about how the minimum design influences the use of space. The company's works have been frequently published by well-known magazines, locally and abroad, including Germany PLACES OF Spirit, Italian ELLE DECOR, Marie Claire Italy, Home Living, Interior the Best. Received award from Taiwan TID, Hong Kong APIDA, and various international award like WAFINSIDE award, iF Germany, Red Dot award, A' Design.

The minimalist design principles originated in the framework of Modernism, Song Dynasty aesthetics and Wabi-Sabi culture notions to systematically integrate culture, art and environmental concerns into design.



4. 暖爐捎來一股溫暖氣息。全作以低色階構築，在不同肌理下塑造諧和層次。5. 生鐵板細膩陳釀出時間軌跡，和盒體泥土材料的粗獷手感互相映襯。6. 將量體切斜角，弱化銳度；微小燈光被布局在凹洞中，淡淡的暈光具指引作用。

方信原進一步解釋道，開闊的感受，可分為「視覺實際的穿透」，與「感受性的穿透」，這兩大面向皆成為貫穿全作的設計概念。綜觀整體布局，除既定機能外，另配置了女主人的珠寶工作站，以及一間多功能室，預留日後作為兒童房使用的彈性，兩者之間以一座可陳列珠寶材料、成品的層架做出無形劃分，再以活動摺門滿足開放隱私的轉換；串起客廳、餐廳及多功能室的斜對角軸線，也因為摺門的運用使得三個空間一氣呵成，形成實際的視覺通透。而主臥室、主臥衛浴、客用衛浴乃至多功能空間，此一軸線上的空間隔牆均以 210 公分作為基準線，透過結構頂層的開放連動，使得肩負區劃機能的隔牆依舊保有視線的流動，在虛實交錯之間探索場域邊界的自由，延展居住者的體感；設計師分享，由於私密的衛浴空間與餐廳相互比鄰，原先曾考慮此道結構牆是否需增添可阻絕聲音氣味的隔斷材質，不過最終屋主仍決議維持所有隔間的穿透，藉此突顯採光優勢，也讓光線漫射成為本作匠心獨具的意蘊。

低色階的張力

有鑑於男主人喜愛質樸質感，全案以特殊塗料進行打底，散發手工鏤抹的溫度，局部點綴生鐵板，細膩注入些許冷冽氣息，同時記錄時間變化的軌跡；藉由低色階的不同肌理再一次擴大感受性的開闊，也低調的勾勒出空間層次。客廳後方的俐落



4. The fireplace delivers a warm mood. The entire project is composed using a low color gradation, creating harmony with layers of textures. 5. The delicate pig iron plate traces the time trajectory which contrasts with the rough feel of the clay material. 6. With tight bevel angled edges to ease the sharpness, and tiny recessed lights emit a faint halo as a guiding effect.

量體作為空間端景，收整著更衣室機能，同時順勢銜接櫃體布局，成為行進動線的節點。泥土塗料賦予盒體粗糙自然的手感，型態上則特意打了斜角，柔化銳利度；中島漂台與餐桌亦利用相似語彙彼此呼應，使調性更顯和諧。

替空間灑入關鍵調味

光線的游移一向是設計中不可或缺的環節。透過些微傾斜的天花板造型消弭基地的既有樑柱，拉長視覺之餘，也讓空間的高低點共創趣味細節。此外，具雕塑感的溝縫也是瑋奕設計團隊所重視的細節，溝縫的存在就好似廚師為了使料理調味更為昇華而運用的香料般，不僅突顯了結構間串連又分離的對比，隱藏於其中的微弱光源更暈染出滿室靜謐，提點居家氛圍。而家具軟件的選擇更可一窺業主的高品味，包含 Cassina 吊燈、PP 單椅、Roly Poly 單椅等，這些經典單品優雅構築了室內畫面。

方信原認為，《Green No.8》一案雖未有大破大立的特殊變化，但卻忠實呈現公司秉持的理念，設計者必須理解空間的承先啟後，清楚自身的設計脈絡，以細節敘事，讓住宅陪伴屋主度過每個美好時刻。採訪 | 陳映堯



Le Corbusier, a pioneer of modern architecture, once said "Architecture is the container of life", and the dwelling is an extension of the occupant's state of mind, rendering his inner desires.

The owners of the "Green No.8" are a newlywed couple, and the existing building is in the area of Qingtian Street, a quiet neighborhood rich in humanities and heritage. However, the interior was originally equipped with three bedrooms and three toilets, resulting in the space being divided into fragments, and the diffusion of natural light was also greatly affected. How to plan an open and flexible living container that is suitable for the lifestyle of the young couple, and at the same time improve the existing building's limitations became the focus of the Wei Yi design team.

The perception of "Openness"

The owner studied a film making related major in France. He is a romantic and talented young professional who is looking forward to a new chapter of life using bright and transparent brushstrokes to enlarge the scale of the space in a limited floor area. Common practices of using light colors or reflective materials such as mirrors and glass to create a wide sense of space seemed unable to satisfy the owner's pursuit of openness. On the other hand, within the house there were compartments that had to provide daily functional needs, so the definition of

"spacious" become a key topic of discussion between designers and owners.

Designer Fang further explained that the feeling of openness can be divided into "visual reality penetration" and "perceptual penetration", both of which become the design concepts throughout the work. Looking at the overall planning, other than the predetermined daily functions, there needed to be a jewelry workstation for the hostess and a multi-functional room, which could





7. 中島漂台與餐桌同樣打了斜角，扣合盒體形式。8. 量體收整了空間畫面，與旁邊櫃體脫開，細緻疊加雕塑感。9. 從客廳向內看的斜對角軸線穿透無阻，顯現設計者及屋主對於開闊的追求。10. 主臥、主臥衛浴、客用衛浴的空間軸線皆以 210 公分為基準線，結構頂層的開放流動，形塑了視覺和感覺的開闊。
 7. The free-standing island counter has the same beveled details as the dining table. 8. The volume reorganized the spatial perception with meticulous detailing that conveys a sculptural quality. 9. The diagonal axis from the living room penetrates unimpeded displaying the design and the owner's pursuit of openness. 10. A consistent datum at 210 cm above finish floor provides the openness above that allows light and vision to flow throughout the space.

also be used as a child's room in the future. A diagonal axis of living room, dining room and multi-purpose room are strung together, and the use of folding doors form an actual visual transparency. The master bedroom, master bedroom bathroom, guest bathroom and multi-functional space, the spaces were all placed along the axis where they carry a consistent datum at 210 cm. An open top portion allows the free flow of sight and light. This explores the freedom of the boundary between the virtual and the real and extends the sense of the experiences of the occupants. The designer shared that due to the proximity of the private bathroom space and the dining room, a structural wall was originally considered as a partition to block sound and smell, but the owner decided to maintain the penetration of all the compartments to highlight the advantages of daylighting and make light diffusion a unique meaning of this work.

The tension of the low color scale

In view of the owner's preference for simple textures, at its foundation the whole project is finished in a special paint, exuding a hand-trowel finish character. It is partially embellished with pig iron plates, delicately injecting a sensible feeling and recording the trajectory of the changes of time. The immaculate volume at the back of the living room serves as a focal point of the space which concludes the circulation. The stucco finish gives the volume a rough and natural feel, and the edges were deliberately beveled to soften the sharpness. The island counter echoes the dining table in space with a similar vocabulary, making the overall spatial tone harmonious.





11. 女主人的珠寶工作站。透過結構體與餐廚區、多功能室無形劃出區隔。12. 右側結構在區隔場域之餘，也身兼兩側的置物機能。13. 老木作為書架的主要支點結構，貼合屋主喜愛的純樸韻致。14.15. 活動摺疊門的運用維持了隱私跟開放的彈性。16. 不到頂的結構不僅創造了視線的流動，也滿足了光線的恣意游移。17. 主臥衛浴。主要以塗料構築。18.19. 利用玻璃作為睡眠環境與衛浴空間的隔斷。

11. Dedicated jewelry workstation for the hostess. 12. The framework on the right side not only functions as a partition but also serves as storage space. 13. Repurposed wood as the structure of the bookshelves fits the simple charm that the owner preferred. 14.15. Retractable folding doors maintains privacy and openness. 16. The partial height partitions not only allows the flow of sight, but also satisfies the arbitrary movement of light. 17. View of master bedroom bathroom. 18.19. Glass was used as a partition between the sleeping environment and the bathroom space.

建材分析 Material Analysis

1. 男主人喜愛樸實韻味，選用塗料、泥土、生鐵板等材料。2. 擷取低飽和度色階的不同肌理，知性典雅卻不失張力。3. 多選用進口家具品牌，突顯屋主品味。4. 主臥室與主臥衛浴之間利用玻璃創造隔而不絕的效果。

1. The owner preferred a simple charm using paint, soil, and pig iron plates. 2. Extracting different textures of low saturation color levels to interpret an elegance and retain intensity. 3. Imported brand-name furniture highlights the exquisite taste of the owner. 4. Glass partition between the master bedroom and the master bathroom achieve an uninterrupted effect.

溝通重點 Communication Note

1. 作為屋主夫妻的新婚居所，針對平面格局做了大幅度的調整。2. 如何在有限面積內營塑寬敞感受、放大體感，成為首要目標。3. 基地內的所有結構皆保持頂層的開放，藉此運動視覺和場域。4. 溝縫等細節強化了空間的表情和雕塑性。

1. As the newlywed couple's residence the existing floor plan had to be greatly adjusted. 2. How to create a spacious feeling and amplify the special quality within the limited floor area was the primary design objective. 3. Open ceiling plan with exposed structural members were to provide visual and spatial continuity. 4. Details such as grooves and seams enhance the sculptural impression of the space.

Sprinkle the space with key seasoning

The movement of light has always been an integral part of design. A slightly sloping ceiling conceals the existing beams and columns. This not only elongates the views but also allows the high and low points of the space to create interesting details. The sculptural groove is also a detail that the design team paid great importance as the existence of the groove is like the spice used by the chef to sublimate the seasoning of the food. It not only highlights the contrast between the connected and separated structures, but the recessed faint light source quietly enhances the atmosphere of home. The choice of furniture provides a glimpse into the owner's sophisticated taste. It includes a Cassina chandelier, PP side chair, and Roly Poly side chair. These classic pieces elegantly frame the interior picture.

Designer Fang believes that although the "Green No.8" does not have drastic alterations, the project faithfully represents the company's design philosophy. A designer must understand the relationship of the space, identify the design context, and deliver the story with details, so a home can accompany the owner through every beautiful moment.

