

# Circle and Square

## 方圓之間

設計者」 瓊奕設計 / 方信原

參與者」 洪于茹 楊誼玲

攝影者」 Hey!Cheese Photography

空間性質」 住宅

坐落位置」 臺灣臺北

主要材料」 鋼刷木皮染雙色處理、特殊水泥、橡木地板色差混合搭配、銅條、繡布、磁性黑板漆、白色冷噴漆

面積」 90 坪

設計時間」 2014 年 11 月至 12 月

施工時間」 2015 年 1 月至 7 月

Designer」 Wei Yi International Design Associates / Ferran Fang

Participants」 Teresa Hong, Mandy Yang

Photographer」 Hey! Cheese Photography

Category」 Residence

Location」 Taipei, Taiwan

Materials」 brush pattern dyed veneer, special cement, oak wood, metal bar, fabric, magnetic black board paint, white paint

Size」 297m<sup>2</sup>

Design period」 November – December 2014

Construction period」 January – July 2015

瓊奕設計事務所 / 方信原

成立於 2003 年，創立人方信原畢業於國立臺灣藝術專科學校，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；常透過對城市旅遊的方式，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住宅規劃、研究；探討人們居住在這樣低度的空間裡，各層面所產生的影響。曾登上多家國內外媒體，如德國《PLACES OF Spirit》、義大利《Marie Claire Italy》、紐西蘭《Home Living》等刊物；並曾獲如國內 TID 獎、國家金點設計獎、亞洲區於香港 APIDA、中國 IAI、新加坡 INSIDE World Festival of Interiors、德國 iF 設計大獎及德國設計大獎 German Design Award、義大利 A' DESIGN 等獎項。於未來設計的方向，仍以低度設計為主軸，將文化、藝術、環保、經濟等相關元素，整合運用於設計規劃。

Wei Yi International Design Associates / Ferran Fang

Wei Yi International Design Associates was set up in 2003 by Ferran Fang. Fan graduated from National Taiwan University of Arts, and worked for many prestigious architectural design firms. Fan is interested in city life and his study has contributed to the designs of his city residences in many aspects. His work has been featured in many magazines such as 《PLACES Of Spirit》 in Germany, 《Marie Claire Italy》 in Italy and 《Home Living》 in New Zealand. He has also won many prestigious awards such as TID, Gold Point, APIDA, IAI, INSIDE World Festival of Interiors, and IF Design, to name a few. Future perspectives for the firm include the continuation of offering its clients the best designs in dealing with issues like culture, artistic content, environmental responsibility etc.

Ferran Fang



智欲圓，行欲方，能欲多，事欲少；方圓之間，各得其妙，幾句常聞道於書典的詞句，在這間位於臺北的居家空間中，不僅是生活哲理，似也體現於空間美感之中。設計師方信原一直以來崇尚著所謂的「低度設計」，在談到此次的設計理念時，他強調所謂的低度，並非一味簡化的「低限度」，而是一種不過度但豐富，盡可能減低材料鋪裝，卻又不失其特色的設計態度。在本案中，其利用了灰階色調的立面與家飾堆疊交錯，層遞成景；並透過用金屬與水泥之間的精拙對比，乃至塊狀的電視櫃及沙發座椅，搭配圓形的擺飾與燈具等「方」與「圓」之間的相對相映，企圖營造出一種沉靜穩著，似是具有標尺意識的都會居所。

### 低度設計 反襯高度

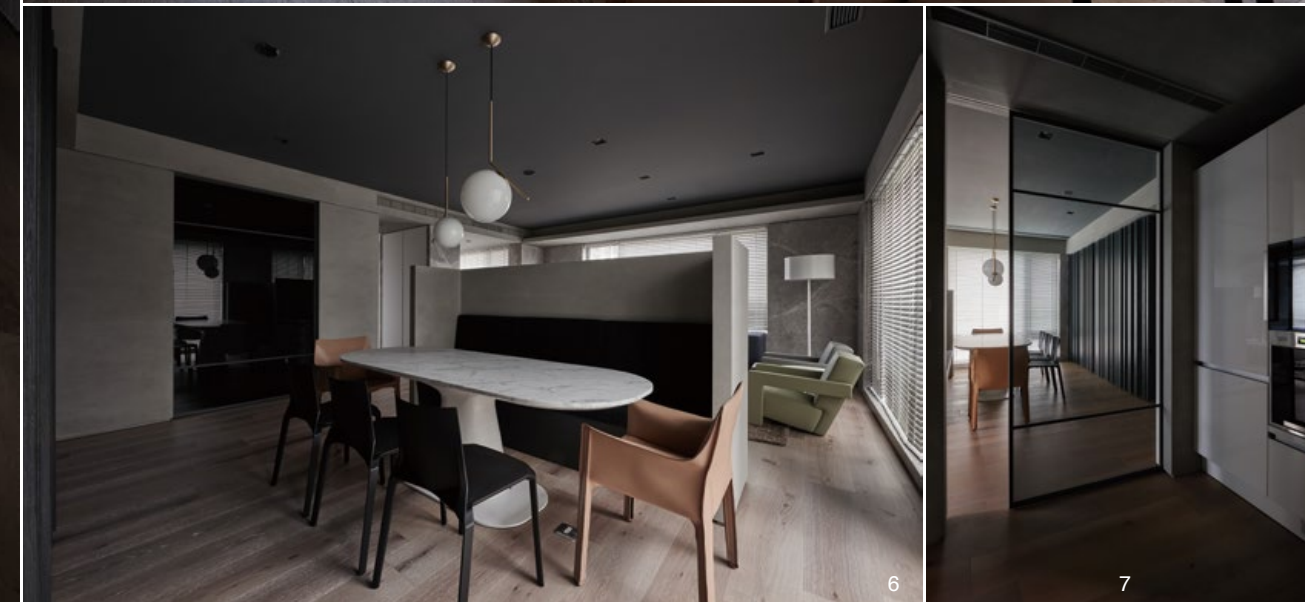
初人家門，玄關處一面具間縫隙的立牆將門廳一分为二，後方作為衣帽收納櫃的獨立櫃體互於客廳與玄關之間；在精準的比例拿捏下，立面與櫃體也在視線所及之處添增深遠層次。續往室內走去，同樣的手法也運用於客廳中央的「口」字型電視牆上，特別丈量設置在一米四左右的高度，輔以低幅度的家具配置，使得自然光線與空氣對流得以暢流無阻，也隱約勾勒出客廳之中的「天地線」，框架出客餐廳之間的場域範疇，將一切元素歸納其中。縱觀主空間立面，水泥牆面宛如框架出一片樸質畫布，奠定出沉靜基調之餘，亦替空間穩度打底；各式帶有灰階色彩的桌椅家具點綴畫面色塊，而小自立燈與訂製椅面，大至牆面裝飾，已然可見「圓形」語彙躍然於空間之中，這種每每望去，皆可尋巧思的細節點綴，也讓人不禁停駐視線、意趣自生。

1. 獨立的衣帽櫃為玄關與主空間之過渡。2. 藉由一面隔牆化原玄關三分之一為小型玄關；並將後方空間歸作主空間的一部分，讓起居空間更顯寬敞大器。3. 地面上的銅製線條勾勒出金屬質感，與主空間吊燈相互呼應。

1. Storage separates the main living space from the lobby 2. The intimate lobby space provides a cozy and convenient comfort 3. Copper dividing line on floor dialogues with the details of the lighting fixtures



4. 運用臺灣原住民的特色圖案製成的訂製椅，替客廳添增不同的線條與巧思。5. 運用同系列的桌燈與吊燈，將圓形語彙點綴於裝飾細節之中。6. 將U字型電視櫃設置為一米四左右的高度，使得室內空氣對流暢通無阻。7. 廚房與用餐空間於同一軸線上，設計師運用灰玻璃作為廚房的隔間拉門，保留視覺穿透感。8. 平面圖。



4. Aboriginal ethnic pattern is adopted on the surface of chairs 5. Table lamp and ceiling lighting fixtures both are round shaped 6. U shaped TV cabinet is set in 1.4 meters height allows light and air to permeated 7. Glass panel set between the kitchen and dining room allows direct visual penetration 8. Plan



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### 方圓相映 盒體為界

整體空間中不乏能隨生活所需，進行靈活運用的「半留白」設計。為減低場域桎梏，設計師首先開拓公空間範圍，打通了原有的兩間客室，並加寬廊道，打造一間宛如盒體的遊戲室於公私場域之間，引為串聯媒介。這個漆黑的「立方盒」，由雙色處理的木皮門面組成，若仔細望去，便可見其表面微微透出的藍黑色調，與廊道盡頭的牆面裝飾一方一圓對應成趣。遊戲室的木作拉門可朝兩側敞開，營造出半開放式的迴遊場域，隨著親友聚會、視聽播放之需求決定開放幅度，亦賦予了孩童自在地奔跑穿梭的空間。因應歲月增長，數載之後更可以

隨著兒女成長而加築結構，構建為獨立的臥房；留予居家環境自在規畫與揮灑創意的彈性餘地。

廊道盡頭放置的圓型裝飾，形塑出一種無窮無盡的深邃，將來人的目光順勢吸引而去。貫徹在整體空間中的圓形語彙，始發自這件由設計團隊共同創作的裝置藝術品；此圓的基座，運用了一種來自臺灣水庫的淤泥，稱之為「樂土」，這種材質原本多用於建築外牆，十分適合臺灣濕熱的氣候。設計師看中了其宛如具有毛細孔一般的高透氣性與可塑性，便以之為底，花費了近三週的時間，層層堆疊上壓克力塗料，使之表面不論遠近高低，亦或是遠觀細看，在透過不同光源照射皆會透出隱約的藍黑色彩，巧妙的與三米之外的盒體空間遙相呼應。這極富存在感的圓形掛飾，雖然本身為形狀漂亮完整的正圓型，外表卻又留有幾抹刻意形塑的斑駁肌理；似也呼應了整體空間設計理念—泛著不循規蹈矩的規矩，以及不顯圓滑的圓滿。

採訪 劉子瑄



9. 打通兩間個室後改為開放式的閱讀空間，同時拓寬廊道讓公共空間更顯寬大舒適。10. 透過石材與木作立面鋪裝出層層遞進的視覺效果。11. 設計師利用樂士製作出一圓形的裝置藝術品，放置於廊道盡頭。12. 牆面上的嵌燈凸顯出立面結構感。13. 立於空間中央的遊戲室為公私場域的分界點。



The circle and square are the two basic geometrical shapes in cosmology in many cultures. They can be perfectly interpreted into contemporary life and worshiped as the fundamental element in daily life. Even Fang believes design is best to kept low profile as in the theory of minimalism yet it doesn't indicate a good design needs to be too abstract but rather restrained in furnishing elements. Circle and square appear in the shape of several focused objects like the round lighting fixtures and square sofa chairs which mingle in an interesting dialogue between two geometrical bodies.

**Minimal furnishing**

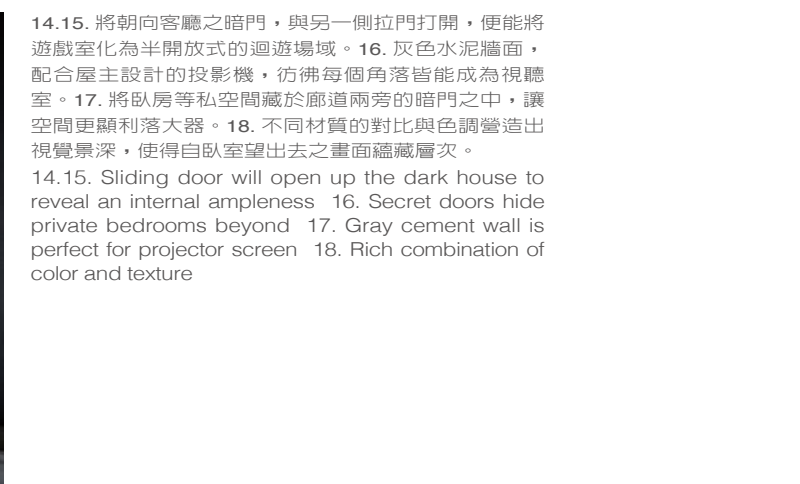
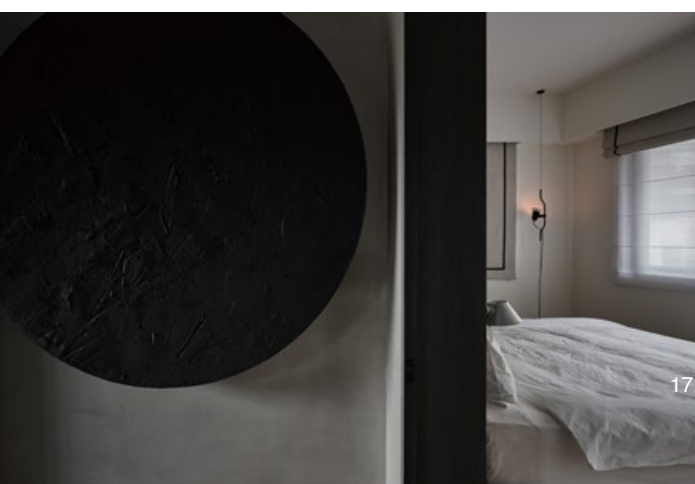
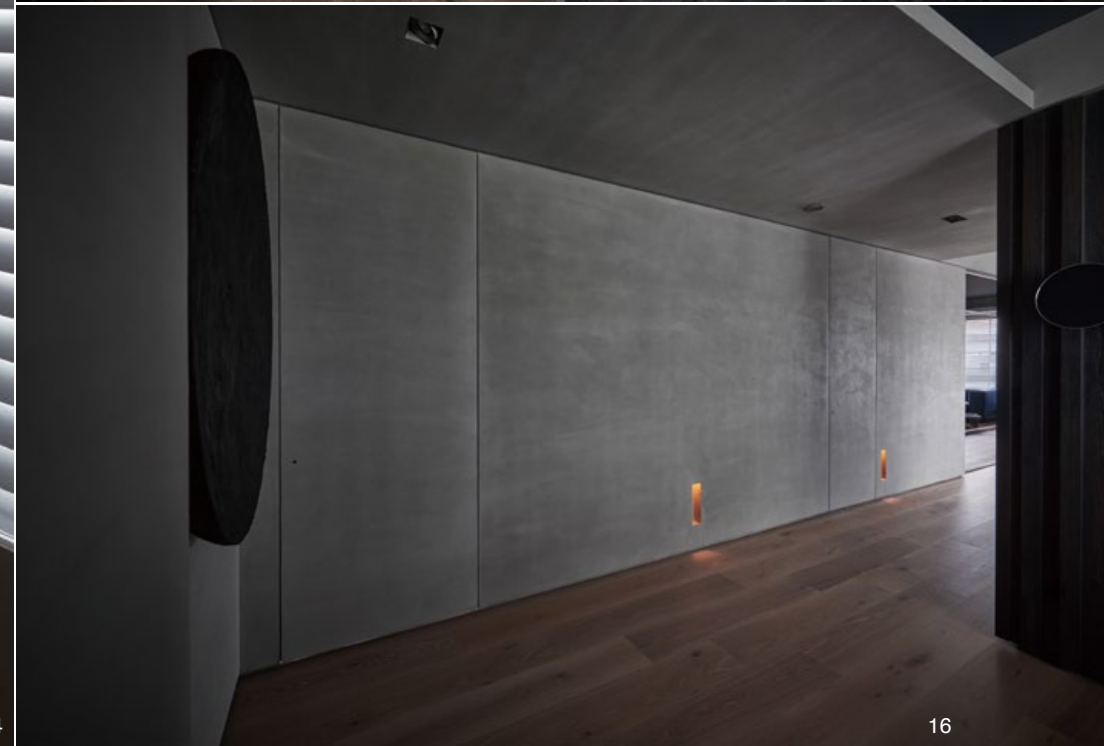
The lobby is dominated by a partition divided into two

portions. Storage hidden behind the wall shows a careful layout of the geometrical pattern on the surface. This pattern also appears on the TV panel, which is intentionally lowered to a height of 1.4 meters to meet the low sitting fixtures. The portion above 1.4 meters height is void to allow light to penetrate within. This solid concrete wall forms a perfect backdrop to the colorful furnishing pieces in the space, and particularly focused on the pieces like the round shape lamps.

**Dialogue between circle and square**

The living space has a dark color room, it is a space for a child's playground, interpolated between the public and private zones. Special surface treatment allows an illumination in a mysterious color mixing black and blue. When open up a sliding door, the space exposes an ample space, big enough for child's possessions. The space in the future can be re-furnished as child's independent bedroom.

At the vista at the end of the pathway, there stands a round shaped art piece. The pedestal of the art piece is an innovative design specifically manufactured for this project. The material is sludge dig from reservoir and packed layer by layer by adding certain resin in to it. The perfect layering when back-lit displays a mysterious color and radiating lighting; the box shaped pedestal creates a perfect dialogue with the perfectly round shaped artwork.



14.15. 將朝向客廳之暗門，與另一側拉門打開，便能將遊戲室化為半開放式的迴遊場域。16. 灰色水泥牆面，配合屋主設計的投影機，彷彿每個角落皆能成為視聽室。17. 將臥房等私空間藏於廊道兩旁的暗門之中，讓空間更顯利落大器。18. 不同材質的對比與色調營造出視覺景深，使得自臥室望出去之畫面蘊藏層次。  
14.15. Sliding door will open up the dark house to reveal an internal amplexness 16. Secret doors hide private bedrooms beyond 17. Gray cement wall is perfect for projector screen 18. Rich combination of color and texture

#### 建材分析 Material Analysis

1. 運用水泥立面呈現之灰階色調為基底，並在利用金屬、木作中營造出精拙對比，體現不喧賓奪主的空間質感。
  2. 加入訂製家具與裝飾藝術品。如：客廳中帶有原住民圖騰的訂製椅、廊道盡頭的圓形裝置等。
  3. 利用獨立櫃體、拉門隔間，打造新的格局動線；讓空間顯得寬敞之餘，亦方便屋主隨生活所需改變屋內格局。
1. Exposed cement surface set the basic color tone of the interior when added to warm color wood and cold color metal to enrich its spatial layering 2. Customer design furniture pieces and art installation – chairs in an aboriginal pattern and round shaped art piece 3. Individual cabinet and sliding door are two elements providing flexibility in the use of the space

#### 溝通重點 Communication Note

1. 屋主從事創意相關產業，喜好沉著簡練的居家設計。設計師故以水泥色調為空間基底，搭配方與圓之線條對比，營造出具有現代設計感的居家空間。
2. 原始的格局為四房二廳二衛，屋主考量到一雙學齡兒女的活動範圍，故十分重視公場域。設計師拓寬家中廊道，打造出閱讀與遊戲室；並規畫了使用可以彈性之隔間，供屋主隨著孩童成長變更所需之格局。
1. The client works in the creative industry and was interested in a polished texture space without excessive furnishings. The space mostly exposes a natural cement surface with modern furniture pieces in answer to the client's preference. 2. A playground was requested to offer the best place for growing child. This space is easily re-furnished as an independent bedroom when the child grows big enough.