

Tranquil Atmosphere

湛寂無譁

設計者」水相設計 / 李智翔

參與者」陳凱倫 林怡慧

攝影者」岑修賢

空間性質」住宅

坐落位置」新北市林口

主要材料」萊姆石、灰色萊姆石、石材馬賽克、胡桃實木、鐵刀木皮

面積」80 坪

設計時間」2013 年 5 月至 11 月

完成時間」2013 年 12 月至 2014 年 5 月

Designer」 Waterfrom Design Nic Lee

Participant」 Kevin Chen, Yi-Hui Lin

Photographer」 Sam Tsen

Category」 Apartment

Location」 Linkou, New Taipei City

Materials」 marble, mosaic tile, walnut wood, hardwood veneer

Size」 265m²

Design period」 May – November 2013

Construction period」 December 2013 – May 2014



水相設計 / 李智翔

畢業於 Pratt 藝術學院室內設計碩士。現為水相設計設計總監，陸續於 2009 至 2013 年獲得台灣室內設計大賽商業空間類金獎、住宅空間單層及複層、工作空間類 TID 獎，以及 2010 年、2011 年國家金點獎。

Waterfrom Design / Nic Lee

After graduating from Pratt Institute, Nic form to Taiwan and formed his own interior design company. He is interested in using humorous motifs in design to express story orientation association to its users. Since 2009, he has won many awards from domestic and international competitions.

Nic Lee



抽象與純粹性之間

極簡主義空間，總是藉由洗鍊線條和語彙，成就環境性格與清穆氛圍，在這次住宅案裡，設計師李智翔從卡西米爾馬勒維奇（Kazimir Malevich）、皮特蒙德里安（Piet Mondrian）幾何色塊畫作中，攫取其純粹結構的藝術性，再憑黑、白、灰空間塗佈，在低限意念下，讓人接收到一種湛寂無譁的設計訊號。不同於李智翔歷來處理空間的次序，設計先確立所用材質及顏色基調，如同色域畫作般非以直覺性揮灑，而是將情緒、超凡經驗構圖後渲染感受性。對此李智翔談到：「歷來主題和優先步驟是處理空間感、進退層次，但這次最特別地，在於先區塊化空間的色系材質，再檢視每道牆面關係和諧與否，最後賦予立面表情與個性。」如同蒙德里安與馬勒維奇的創作，繪畫非浪擲在一種懵懵驅力或潛意識美感，卻存於構圖、縝密但簡快的排列。其次，設計亦服膺馬勒維奇「黑色方塊」（Black Square）一作，這幅畫裡白顏料為框、正矩形黑方塊為構圖中心，黑矩塊有厚度與顯著質感，白色處平滑，除了幾何與色彩純粹的力量，亦能感受黑與白之間的重疊感和密度。兩種顏料質地對比，遞衍出本案另個設計概念，李智翔希望藉由材料本質來詮釋細膩美學，因此皮層轉換更是一場設計大戲，透過不同角度，每一道牆可能是另一道牆的陪襯。

分割與連續之間

不僅設計次序主從錯位，格局也異於李智翔歷來高度開放的平面特性，原有房數因屋主需求而增加，分割性顯著。縱使隔牆重重，但寬綽室內面積，依舊讓主空間保有餘裕尺度與完整性，設計上再佐以穿透性材料和鏤空方法，讓環境感不覺壅滯。首先，玄關入內後能瞻望整個起居室，因場域寬度控制在 6 米多，保留了其應有水平幅面與開曠感；再往內側，中央處橫向拉開的長形大平面，依序置入書房、茶室（或作客房）、餐廳以及廚房，探進底層，則是一間間隱蔽性高的臥室，由外向內，佈局可察一種層次邏輯。

整體來看，住家雖有三面採光，光線韻致清鑠而明朗，但因長形輪廓及密植獨立房，內核易成暗房格局。為釋放日照、使之滲漏能深，中隔書房和茶室的牆垣，與天花及兩側立面脫開了 15 公分，形成一種門框式鏤穿與留邊效果，自然光向裂隙溢涌而進，讓瑟縮於屋中央的茶室不再晦冥黯淡，而如刀光影在牆緣削出霧化美感，茶屋內微光如曛，迴盪著一種祈禱般的寧靜。面對這個別緻小空間，李智翔談到：「茶室能作為起居室的延伸、進到餐廳前的緩衝區間，它原先要規劃成獨立的客房，但實際放樣後尺度不理想，因此以電動捲簾去創造機能的調變，平日就是一個開放場域。」

與茶室毗連的餐廳則落置屋體正中，氣息黝暗，因此設計利用借光方法，除了汲引茶室婉約柔光，另一端獨立廚房，則用清玻璃創造高透明度皮層，將廚房窗牖一帶的自然光掣引向餐廳處，因而晨間至午，餐廳於兩側日照涵煦下，產生清寧淡薄的漸層光影。不僅公共環境，主臥衛浴也將淋浴間的隔牆以清玻璃代之，讓晴光能掠過室內乾淨的幾何線條與石頭馬賽克，瑩澈之間，一隅室內風景悄然地騫蕩生姿。

1. 瞻望玄關空間，立面以色塊概念賦予空間幾何畫作的風格。1. A view from the living room towards the entrance



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2. 願盼起居室，偌大空間在灰白色調、近乎垂直水平線條下，猶似一個長方盒子。3. 玄關櫃體的立面除了黝深木皮，另以白色皮革創造質地、色彩上的鮮明對比。4. 素淨空間，白色從天花垂直而下蔓延至立面，地板再以淺灰創造互融但有層次的色韻。5. 空間設計純淨簡約，灰色萊姆石的背牆，襯托白色沙發洗鍊線條以及比例和諧的量感。6. 平面圖。

色塊與質地之間

設計引黑、白、灰色塊作空間行進篇章，抵達玄關後，曲折牆垣用深色木皮包覆，憑藉黑色語彙蘊蓄景深，而一致性中再以白色皮革為斷句，不僅製造出色塊感的抽象畫風格，亦感受木紋與柔膩皮革的材料映襯。繞進起居室，場域在灰白色調下化成一股巨大無相的寧靜，主牆立面捨棄秩序縝密的切割線條，白色萊姆石以大小塊面、參差邊長拼貼，產生抑揚頓挫的視覺律動；沙發背牆則沉下色階，嬗遞為灰色萊姆石，以達到李智翔口中「利用灰白，在牆之間形成跳色與銜接」一念。

繞進餐廳，空間亦浸沐在勻淨純白下，由於餐廳一端底牆為通往兩間小孩房的主動線，輔以立面上有兩道門，故此處引木格柵做整合語彙，並採不均質橡木染色，在濃淡深淺中表現材料紋理之美。從玄關一路向廚房逶迤輾轉，黑色木皮在三維空間內不僅存有繪畫般的藝術性，帶狀分佈也指示了場域遞進動態；至於一旁廚房，立面用素縞無質地的白色薄石板做襯底，藉此勾勒純白廚具精準洗鍊線條，從製造背景的觀點，讓廚具與空間沒有干擾反差。

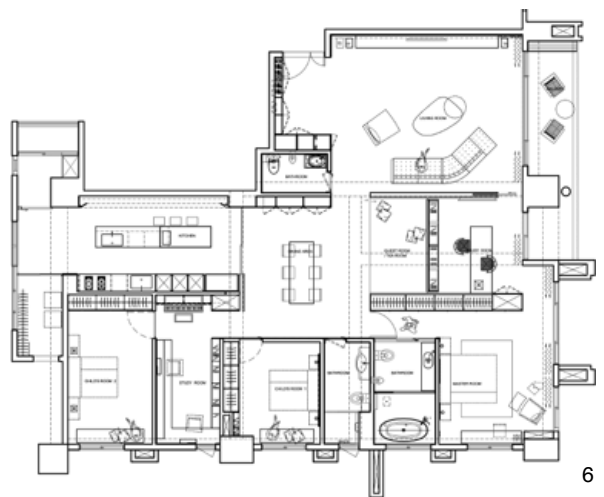
主臥書房部份，地板從起居室的灰階水泥過渡為黝深胡桃木，除了隱喻兩塊分區，亦藉由溫潤木頭，避免大量白色讓氣息淪於淒清寥落；一旁書架則用層板與鐵件創造幾何線條，儼如一棟集合大廈的剖面，格架之間或斷隔或相連，沒有一定律



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2. The living room is like a white-and-gray color box 3. Black and white makes a strong color contrast to the lobby 4. Pure and tranquil space is enhanced by white color surface treatments from ceiling to partition wall 5. Gray color stone covered partition wall and white color sofa makes a perfect match 6. Plan

則與邏輯，李智翔談到，這個書櫃就是利用鐵件去作支撐，機能之外，更在捕捉線條趣味。移步至主臥，臥鋪背牆先以木頭襯底，隨之再鋪覆編織紋壁紙，讓紋理被強化；主臥另一側的木頭立面為鐵刀木，染成不均質顏色，似舊又新，味道獨具。兩間次臥（小孩房）也延續幾何與色塊概念，其一以白色與土耳其藍創造如「黑色方塊」構圖，其二以帶有顆粒感的編織壁紙襯底，再以彩色立體的的水平線條堆疊出構圖，讓小孩房保持低限的裝飾精神外，也增添活潑韻致。至於主臥衛浴，則利用石頭馬賽克拼貼立面與地板，材料本身存有立體凹凸，故每逢光線覆上，使儼如鑽石切割面般折射出熠熠流燦的輝芒。採訪」劉芝君



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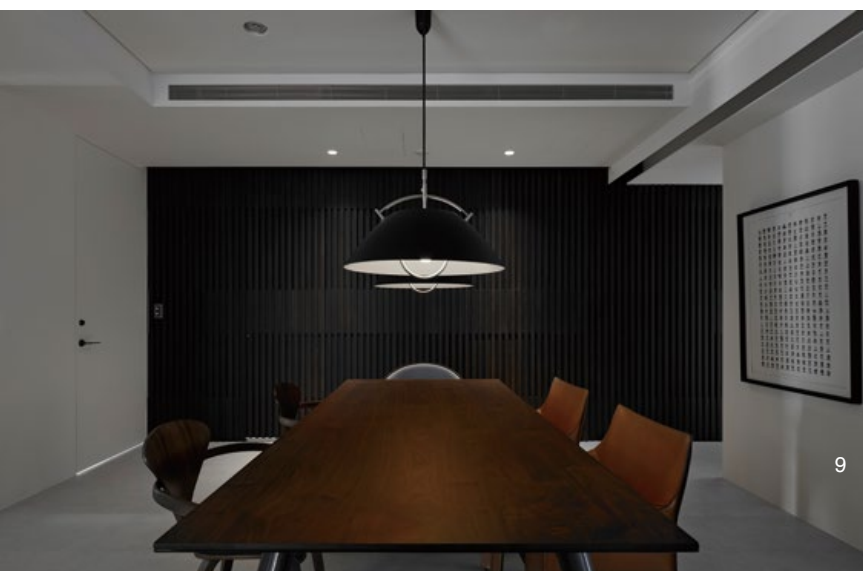




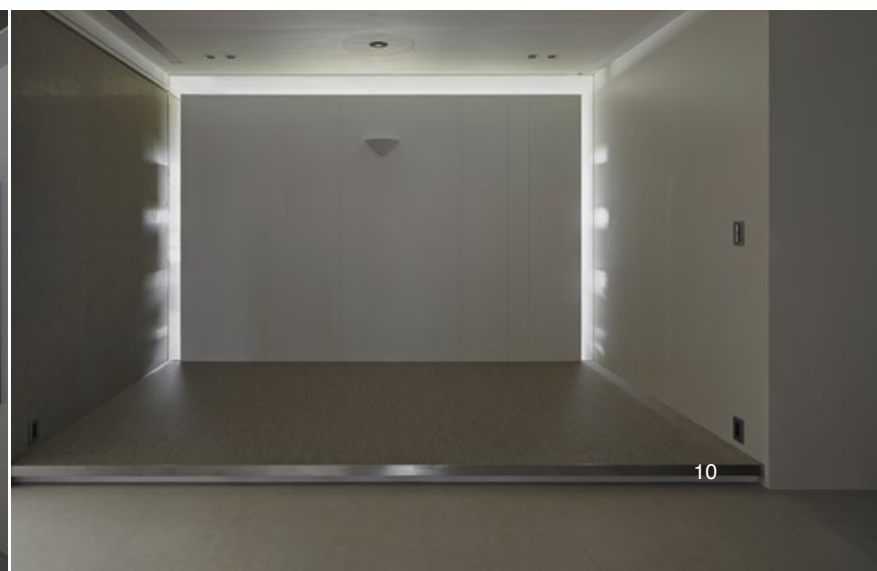
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7. 整個公共空間浸沐在勻淨寧和的純白中，這種主體色彩往往能襯托家具物件的設計線條，移走室內場域，總能體受繪畫般的構圖意象。**8.** 餐廳與盒體狀空間共置於一個開放平面內，盒體可視為起居室的延伸，當電動捲簾降下，能轉為客房使用。**9.** 餐桌後方是通往各個臥室的主動線，設計利用染黑橡木作出底牆，並將兩道門片整合其中，創造出一個乾淨的立面效果。**10.** 利用三道隔牆創造出的開放式小空間，底牆外緣 15 公分的邊隙讓自然光得以滲漏，創造出一種融合宗教性和科技感的光影效果。

7. Public zone ambience in a tranquil air **8.** Guest/tea room is an extended space attached to the living room. Screen can open or seal depending on need **9.** A pathway leading to the children's bedrooms is right behind the dining table. Careful material and texture control makes a sharp differentiation between two spatial program **10.** A 15-centimeter gap offers a conduit to allow natural light to enter



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11. 餐廳一旁就是半開放式的廚房空間，白色主體向內延續。12. 利用清玻璃作隔間，讓廚房的自然光能向餐廳浸滲，沐浴清淺日照下，讓居於屋體中央的餐廳有種幽邃謐靜的氣息。13. 原本強調素色材料質地的設計概念，為襯托德式廚具的精湛比例與線條，此處僅以白色薄石板打底。14. 從廚房向餐廳空間放望，窄長空間藉由穿透式設計，讓視野能從屋體深處向另一端擷取。

Abstract and Pure

Purism uses simple lines and geometrical volumes to make composition. Nic is interested in art like abstract paintings and Purism from Kazimir Malevich, Piet Mondrian and other Avant-Gardists who inspire him to use colors and create spatial layouts in a similar way.

Different from his typical design process, Nic has formulated a new design thinking based on first selecting the proper materials and basic color order and then conferring a spatial system. Nic says: "I usually deal with space first. After the spatial layout is set, I will start to add materials and color to the space. Yet this project is completely reversed with regards to any previous experience and design process."

In Malevich's Black Square, a black square is surrounded by white. Even the composition is simple, as the two colors seem to be pulled close and then pushed away by two invisible forces. One can fully appreciate the weight and density of the two geometrical shapes. This painting gave Nic the full inspiration from spatial layout to the selected colors for this apartment project



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11. Dining room and kitchen space 12. Glass panel creates spatial layering 13. German kitchenware and white color stone wall 14. A view from the kitchen towards the dining room

Continuity and discontinuity

In order to comply with client's demand for more bedrooms the spatial layout needed many fixed physical walls. The challenge was to create independent rooms while still maintaining the spatial transparency. It relies on a careful study of proper scale and control of visual directions that offers a spatial layering in a more dynamic way. Even the common practice of spatial order is hierarchal from public to private yet the space is even more layered than a typical middle size apartment.

The advantage of this apartment is that it enjoys natural light from three directions. But there are still several rooms excluded from direct natural light. Nic released a 15 centimeter gap between the ceiling and partition wall thereby dividing a reading room and tea room to create a channel to welcome natural light in. Nic said: "The tea room is a space extended from the living room and a space mediating between the living room and dining room. An electronically operated screen open or closes to provide a flexible border in the public area."

The dining room adjacent to the tearoom and situated in the physical central position of the apartment. At another side stands a kitchen space that accepts natural light. Bright natural light from the kitchen and gentle light from the tearoom converges in the dining room in a very mysterious way. A glass panel installed in bathroom allows mosaic, marble and other material to all meet on the surface of the glass panel.



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15. 從起居室的灰色萊姆石隔牆轉進，就是與主臥相連的書房。為示意分區亦避免純白空間流於孤寂，特別以木地板醞釀溫潤氛圍。16. 利用白色衣櫃形成書房與主臥之隔，越過立面，即是主臥空間。17. 書架利用不鏽鋼板創造出非一致性的垂直變化，線條感趣味而不平板。18. 位於兩間次臥間的公用書房，書櫃立面採用藍白灰跳色處理。19. 第一間次臥，同樣利用色塊語彙創造視覺效果，自然而恬適的土耳其藍，讓空間多了能量。20. 編織紋壁紙就像細密的馬賽克拼貼。21. 第二間次臥，背牆利用彩色立體線條創造幾何美感，就像一幅幾何畫作。

15. Wood floor in the bedroom gives a sharp contrast to the public zone 16. White color wardrobe separating the sleeping area and reading room 17. The bookshelf is a special design pattern built with stainless steel panels 18 Reading room and its color setting 19. Bedroom I and its interior color and pattern setting 20. A close view of weaved pattern wallpaper 21. Bedroom II and the geometrical pattern on the surface of the partition

Color blocks and material textures

Black, gray and white colors dominate the space. In the lobby, dark color wood embraces the surroundings while a portion in white color leather directly cuts out the continuity. The texture change sharply contrasts not just in color but also in the texture between hard and soft, heavy and light. In the living room, the color changes into gray and white. Limestone and its whitish color give the space a vivid rhythm. While the color in the furnishings is rather condensed it turns from light to dark.

The dining room is bathed under a pure white color. At the axis' end there is a wood grate door that enters a pathway to the children's rooms. This vista end is delicately treated in color and texture because it proclaims a complete visual end from the lobby, living room, to the dining room. The kitchen adjacent to the dining space is also permeated with white color. The white color wall and white color kitchenware provides a coherent but strong visual impact.

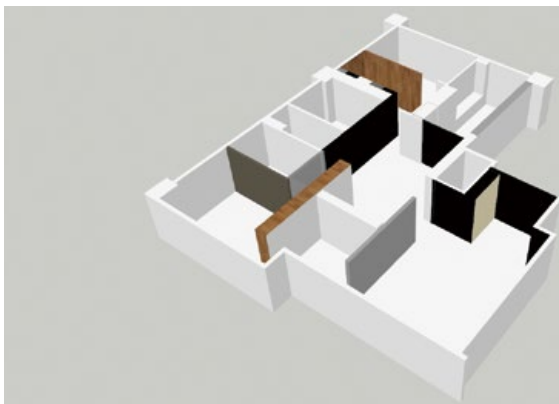
The reading room right inside the master bedroom is paved with a dark color walnut floor. The bookshelf against wall is built with laminated wood and metal frames. The shelf is composed in a geometrical layout and looks like a section of a real building. Nic is very proud of this bookshelf.

The bedroom is surrounded mostly by wood, even the furniture pieces; and some are even covered with a woven pattern motif to emphasize a sense of intimacy. There are two child's bedrooms; one shows a strong geometrical pattern motif and the other shows a rustic pattern motif with horizontal strips. The master bathroom uses mosaic tiles that are rustic in surface profile that reflect and deflect light like a diamond.

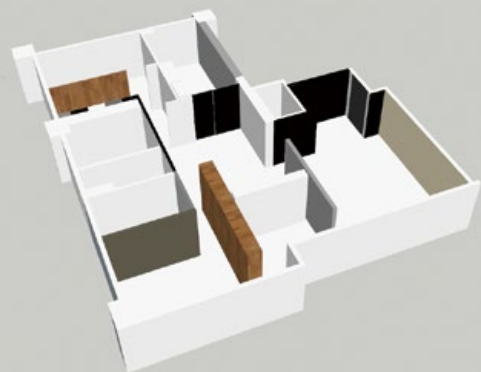


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22. 主臥衣櫃門板為橡木作長條狀拼接，非均質性染色，讓木頭更顯自然。23. 臥鋪背牆為編織紋壁紙，藉由兩盞床頭燈，讓光影濯洗出另一種材料韻味。24. 鋪砌地板與牆體的馬賽克磚略有凹凸，在光線催化下，不僅光澤瑩亮，另有立體效果。25. 白色立面襯底下，利用鏡體以及寶麗石檯面製造橫向水平線條感，產生尺度與比例的美感。26. 從主臥衛浴向走道放望。27.28.3D 示意圖。



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22. Oak wood patterned motif on the surface wardrobe 23. Bedroom and its spatial ambience 24. Light effect on the surface of the mosaic tiles in a bathroom 25. Stone table forms an infinite illusion in front of a mirror 26. A view from the master bathroom towards the pathway 27.28. 3D drawings

建材分析 Material Analysis

1. 本案以各樣材質的黑、白、灰為主題顏色，臥房再佐以實木製造溫潤感。
 2. 白色部份，包括玄關皮革、起居室萊姆石主牆、書櫃烤漆、廚房薄石板、主臥衛浴馬賽克磚，以及兒童房內的編織紋壁紙。
 3. 灰色部份，包括起居室萊姆石背牆、公共空間地磚、廚房內手工漆。
 4. 黑色部分，包括玄關以及餐廳木格柵，皆為橡木染黑。
 5. 木頭部分，包括臥室地板的胡桃木，以及主臥用切割鐵刀木拼貼之衣櫃立面。
1. Black, white, gray and earth colors dominate the space in this apartment 2. White color: leather in the lobby, limestone in the living room, white paint used on the bookshelf, stone used in the kitchen, mosaic tile used in the bathroom, wallpaper used in child's room 3. Gray color: Limestone used in the living room, gray color tile used in most public zone, painted surface panel used in the kitchen 4. Black color: wood grate used in the lobby and dining room 5. Wood: wood floor used in the bedroom, wardrobe in master bedroom

溝通重點 Communication Note

1. 本案屋主對空間有較多需求，除了標準公共空間，另有主臥、主臥書房、兩間次臥（小孩房）、公用書房以及客房。
 2. 客房經放樣後，尺度過小，因此設計將客房轉為茶室（小起居室），平日與餐廳整合為一開放空間，待客人留宿時，可將電動捲簾放下，轉為客房使用。
 3. 屋主認可並喜愛細膩美學，因此案中利用六種白色材料去創造細膩而殊異的質地美。
 4. 原主臥衛浴的天、地與立面皆以馬賽克磚鋪覆，但考量安全性，天花仍以白漆做材料詮釋。
1. Program is rather sophisticated for a typical apartment; the public zone includes the typical program while the private zone includes the master bedroom and its attached space, three bedrooms and reading room. 2. Guest room can be converted into tearoom partitioned by an electronically controlled screen 3. Client's taste favors white color. A total of six different white color materials were adopted 4. Master bathroom is fully covered by mosaic tiles except the ceiling for safety