

Bella Casa

貝拉漂亮磚家

設計者」陸希傑設計 / 陸希傑
參與者」陳嬌朱、林麗紋、陳昭雅、吳俊傑
攝影者」李國民
空間性質」展示空間
坐落位置」台北市
面積」室內設計 148 坪 (含室內、露臺、陽臺)、建築外觀設計 73 坪
主要材料」陶板、瓷磚、玻璃
設計時間」2013 年 5 月至 2013 年 11 月
施工時間」2013 年 12 月至 2014 年 7 月

Designer」CJ Studio/ Shi-Chieh Lu
Participants」Jo Chen, Ivy Lin, Anja Chen, Christon NG
Photographer」Kuo Min Lee
Category」Showroom
Location」Taipei City
Size」490m²(interior), 241m²(exterior)
Materials」Pottery plate, ceramic tile, glass
Design period」May – November 2013
Construction period」December 2013 – July 2014

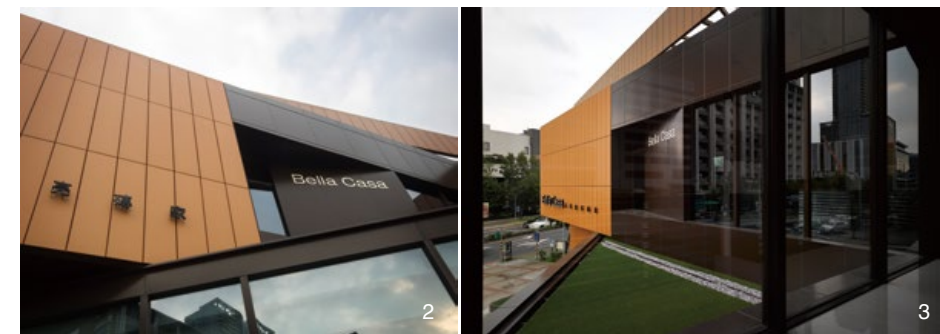
陸希傑

1965 年出生於台北，1989 年畢業於東海大學建築系，1993 年取得英國 AA 建築聯盟碩士學位，在英國期間曾於 Raoul Bunschoten 事務所擔任設計師，返國後成立 CJ Studio。其為人熟知的作品包括國聯飯店、寶騰璜及張李玉菁 wum 概念店及服裝店、Aesop 誠品信義店保養專櫃等。重要得獎紀錄包括 2005 與 2006 年日本 JCD 設計大賞、國際室內設計聯盟 IFI 2007 設計金獎、台灣室內設計大獎 TID Award 2007 金獎等。

Shi-Chieh Lu

Lu was born in 1965 and received a B.A. from THCU and a B.A. from Architecture Associates. He was taught by Raoul Bunschoten and worked there during his internship. He later returned to Taiwan and established his own firm CJ Studio. His work includes the well-known Union Hotel, Wum boutique, Aesop and etc. He received JCD awards in 2005 and 2006, and an IFI Award in 2007. He has also won several times the famous domestic design award TID Gold Award.

Shi-Chieh Lu



本案為販售進口瓷磚之展示中心，除了各種歐洲進口磚，另一個主建材就是德國陶磚。整體來看，原空間為兩層樓餐廳，規劃外觀時，陸希傑對建築的概念，就是希望從既有結構條件做出延續與變化，因此本案保留原結構，其餘全數拆除重規劃。設計概念上，陸希傑企圖在一個相對平凡街區中，創造和諧但有趣的設計感，

不是太跋扈彰顯，因此便使用常見的幾何線條，以相疊、交錯、懸浮來製造出藝術性量體。其次，立面除了以陶磚與鋼構創造出量體如鋒如稜的洗鍊感，同時也大量採用清玻璃皮層，形成一種如櫥窗般的氛圍。對著建築陸希傑笑說：「因為預算與時間關係，從建築側邊一點看，就能發現施做並沒有涵蓋到全面，像是燕尾服只穿了一半，但整體來說，還是把它視為整棟建築來規劃。」

另一方面，為了就量體呼應銷售的材料，建築立面直接採用業主進口的德國陶磚，會採用橘色，在於基調相對自然，也能夠與周邊建物產生一定融和性，概念上也利用陶磚來展現質感和秩序，外觀能直接經驗陶磚凹凸的構成。從外部看，建築上方有一條儼如自主量體切開的長型裝飾立面，面體上三道曲折呼應著建築輪廓，也因些微脫離與鏤空而顯出如紙藝般的趣味，從遠處瞻望，感覺量體猶若從紙上拉起，所以就有些虛空間，然而因陶磚重量，故這條裝飾的立面以金屬鋁板取代。陸希傑談到：「建築坐落在一個三角基地，兩層樓建築用一個交錯相疊的方式來形成，希望盡量用一種幾何的概念去呈現室內外，利用幾何的轉折去產生虛空間，讓視覺效果更有趣。」

其次，由於原先建築為一個簡單 L 形所構成的長方體，陸希傑為增加室內面積與豐富量體變化，於是順應三角基地，從原來建築邊界向外拉出一個小三角形單位作為一樓增建使用，至於二樓仍維持著 L 形，因此兩樓層相疊，自然流露出一種旋轉的變化，量體儼如做出一個扇形拉開。事實上，不僅外觀有著錯位旋轉動態，室內亦透過夾層做出旋轉的暗喻，陸希傑大量利用非對稱，錯位的直線條達到偏斜狀態，在這種規劃下整個建築空間不再是一個連續的長方體，而是由不規則抽象幾何組合成。故行走時人體將因各種空間線條距離改變，在視差中看見不一樣的環境景觀，欣賞豐富立體空間層次之餘，也能夠以一種散步心情，如賞景般瀏覽瓷磚之美，藉由被製造出來的多層次空間逐一規劃分區，讓材料展示融於無形，一氣呵成。

1. 利用橘色陶磚做建築皮層的材料，不僅是一種設計語彙和建材選擇，本質上也在呼應整棟展示中心以「磚」為商品。2. 錯層交疊的建築結構不僅豐富了街道，再搭配清玻璃，亦為室內引進自然光線。3. 從二樓向戶外觀，能看出兩層樓交錯相疊的形貌。

1. Orange color tile surface provides a direct message of the products sold inside the store 2. Many geometrical bodies intertwining enrich the energy of the city fabric 3. View from second floor window



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4. 原始基地輪廓是一個簡單的 L 形，設計者保留原先整齊柱序之餘，同時向外拉出一個三角形面積，不僅平面上能感知一種類似扇形的旋轉，輔以天花板用弧形構造與柱序接合，無論垂直亦或水平，室內都呈現出多元的動態。5. 入口旁一道扇形弧牆，內側原是舊時荷蘭餐廳擺放風車的位置，設計將原始結構保留，順應發展出動線和分區。6. 繞進弧形牆內，圓柱型空間規劃為玻璃馬賽克的展示區，隱蔽的小房間，多了探尋趣味。7. 新增建的三角空間展區儼如一個小客廳，而一旁夾層空間下另擺置了長桌和椅凳，彷彿廚房小吧檯。整個展間設計便是採用情境方法來呈現瓷磚風貌。

4. L shaped plan plus a new triangle body sit on a triangle site 5. Curving wall and a display window converted from a big column 6. Glass mosaic display space 7. New extended triangular space is furnished like a small living space, like a real home space

邁往室內，首先能察見左側有一道半弧立面，各瓷磚品牌商標以浮雕牆態樣裝飾在入口對牆，由於改建前的空間為荷蘭風格餐廳，內部有個圓柱型空間擺置風車，因此陸希傑直接將此處規劃為一個專門展示玻璃馬賽克品牌（Bisazza Italy）的展區，入口也順應弧形做出向內動線。再朝內走，能察覺室內區分成幾塊主要展區，陸希傑透過一個大型中島以及貼著底牆的拉板展示櫃形成一樓主動線。此外，一樓也可以看原本建築結構的柱子橫長排開，設計將柱體保留下來創造一種秩序感，由於夾層空間的設計，和整個一樓空間輪廓呈現一種偏斜線條關係，再搭配增建出的三角形輪廓，一踏入室內每走幾步，視野在幾何弧線以及不對稱、交錯的直線狀態下持續轉換。豐富多元的建築曲折，搭配室內燈光、弧形天花與立面下，每個地方都有留白、有實虛，猶若一個有意識、經仔細構圖的康丁斯基抽象畫。

自一樓端底上樓梯即可抵達夾層，至於夾層內還有另一道轉向二樓的樓梯，因此這塊懸浮的夾層就形成一個扣接關係，

陸希傑談到，因為瓷磚具備組合性，所以這塊夾層有點幾何遊戲的意味，利用夾層創造轉折，間接創造出許多虛空間，夾層樓板亦彷彿一樓展區的兩庇，一旁有自然光引入，像大建築中又蓋了間小房子。同時，藉由夾層也可以從二樓望穿到一樓空間，垂直關聯性演繹得十分密切。至於整個二樓為辦公室與展示建材所用。

在空間中，陸希傑擺脫傳統而制式的產品展示態樣，而是從一個家的概念，另用各種情境展示區，讓瓷磚與整體空間融合。整體來看，因空間尺度大，每個展示區寬綽地散開，細緻而整齊地讓瓷磚產生一個展示位置，也因為這樣的規劃，每個情境展示區就像一個完整而獨立的房子，陸希傑談到，這樣的觀點受到 Herzog & de Meuron 所設計的 Vitra House 影響，在幾何轉折中，讓家具自然而順應地擺在其內，構成一股串聯感，讓整體意境更活潑，顧客在環境裡也有探尋和發現的樂趣。採訪 劉芸君



8. 垂直縱深五米的一樓空間，設計上選用建築意象及語彙規劃出一塊夾層展示區，不僅形成屋中之屋，洋溢雕塑感的形體與室內柱體、立面等，形成了如抽象畫的構圖。9. 從一樓向夾層空間仰觀，不規則的幾何造型創造出豐富的視覺性。10. 一樓上方的夾層以及上二樓的梯間，其造型與實體形塑出一樓的虛空間。11. 瞻望整個夾層空間，能窺見設計用一種私宅觀點進行整體規劃，擺脫傳統展售中心制式的分區與動線。12. 自夾層往上的樓梯，彎折動態與純白顏色有雕塑美感

8. Mezzanine level is like a building squeezed inside two floors 9. A view from the first towards the mezzanine level 10. Staircase that links the first, mezzanine level and the second floor 11. A view towards the mezzanine level, which is furnished like a living space 12. A view towards the staircase shaped like a piece of modern art

The project is for a showroom space displaying imported ceramic tiles from many European countries and pottery tiles from Germany. Lu preserved two levels from the existing structure and built in a dynamic language while fully respecting the surrounding urban context. He did many studies of how to control geometrical shapes by layering, transfiguring and also by carefully dealing with the relationship between the solid tiles surface and the voided glass panels. Lu proclaimed that he suffered difficulty with the budget but still managed to take good care of a building that is a significant body in the city with good form and style.

The facade is clad with German imported tiles, sold by the company. Its orange color dialogues well with the neighboring buildings. A horizontal band on the surface of the building looks like it was cut out from the building skin. This metal band contrasts sharply with other parts of the facade that are of rustic German tiles. Lu said this facade treatment creates the visual impression as if the buildings were intertwined of several geometrical bodies with the band like a zipper that pulls them together.

The existing layout is L-shaped that sits right on a triangular site. Lu added a small size triangular body protruding out from the main structure. This creates an invisible force twisting the large and small bodies. Layered geometrical bodies inside the building are even more attractive. The spatial experience is a bit disorienting yet it turns out to be energetic as it creates an extended promenade that allows visitors to carefully experience, at different distances, the beauty of the tile textures.



13. 以客廳情境進行瓷磚展示的夾層區。14. 自夾層俯瞰一樓，因軸線錯位所形成的不規則幾何，當人的視界隨步伐轉移能瀏覽到不同景觀。15. 夾層空間利用清玻璃為立面，下方動態清晰可察。16. 一樓平面圖（含夾層）。17. 二樓平面圖。18. 建築屋頂平面圖。

13. Tile showroom in the mezzanine level is a spatial scenario like a living room 14. A view from the mezzanine level down to the first floor 15. Mezzanine level covered by glass panels 16. The first floor plan (mezzanine level) 17. The second floor plan 18. The building roof plan

建材分析 Material Analysis

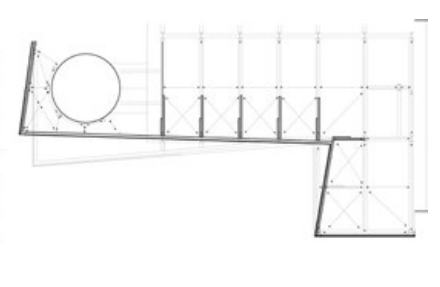
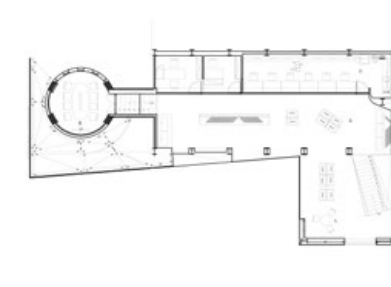
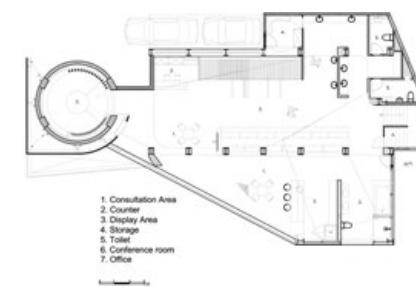
1. 建築外牆為橘色陶磚，屋頂曲折的帶狀裝飾立面則用質地輕盈的鋁板取代。2. 外牆皮層另以鋼構與陶磚搭配出有層次的立面表情。3. 利用清玻璃做外牆主皮層，藉此引入自然光並形成如櫥窗般的意象。4. 室內大量以白漆為襯底色，藉以烘托瓷磚此一主體材料。5. 義大利瓷磚與手工馬賽克用於室內局部立面和地板。

1. The building skin is clad with orange color pottery tiles and aluminum panels cover the roof 2. The exterior skin only has two materials – metal band and pottery tiles 3. Glass panel invites light to enter 4. White color brightens up the interior 5. Italian tile and hand-made mosaic are used for the outdoor tile and a small portion of skin details

溝通重點 Communication Note

本案為兩層樓瓷磚的展售中心，為了彰顯商品特徵，設計上特別將業主進口的陶磚材料作為外牆皮層，藉此表徵商品意涵。此外，建築屋頂上方一條帶狀裝飾立面，因荷重之故轉以金屬鋁板替代，其二則藉此對比陶磚與金屬材料的差異性，具有一種展示效果。至於室內空間則以情境展示取代制式的商品陳列，並在業主建議下，規劃瓷磚與空間屬性（如客廳、衛浴或廚房）的搭配。

This is a space for tile product display. The skin of the building employs products sold in the store to provide a prominent message of the space. A decorative metal band below the roof provides a sharp contrast of the materials. The interior space is divided into different quarters and each is furnished like living space of a real home.



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19.20. 二樓為建材展示區以及辦公室所在。
19.20. The second floor office and product display

In the reception space, a curved wall is not just a spatial divider but also a panel displaying icons and logos of the imported tiles. An existing large column was converted into a glass mosaic showcase. Behind the reception is the heart of the showroom space; a big island platform that dominates the vista while the mezzanine level pushes the view upward to create a sense of mystery. The big columns and the main structural system interlock with the mezzanine in a skewed relationship that extends to a protruding space. The rich while seemingly unbalanced relationship between void and solid invites light to dangle in a unpredictable rhythm.

A staircase set in the end of the L-shaped body leads visitors to the mezzanine level while a staircase on the other side and part of a new orientation system eventually leads to the second floor. This mezzanine level forcedly inserted between the two main floors provides a moment of wonderment. It is contemplated as a light layer or a small temporary "house" hovering between two solid boxes.

The function of the second floor is devoted to office and product display. Lu confessed this design has a direct link to Herzog & de Meuron's Vitra House as every product seems to be well stored in a fixed position, like a house, as Lu said. What he did was to perfectly link them together to bring delight to every visitor.

