

# UTTER SPACE

## 柳宗源工作室

設計者」 CUN 寸 DESIGN / 崔樹  
參與者」 馬川 趙陽 焦雲奇 王旭  
攝影作品」 柳宗源  
空間攝影師」 王廳  
空間性質」 攝影工作室  
坐落位置」 中國  
主要材料」 大理石、乳膠漆、木飾面、鐵板、水泥自流平面  
積」 303 坪  
項目年份」 2020 年

Designer」 CUN DESIGN / Cui Shu  
Design team」 Ma Chuan, Zhao Yang, Jiao Yunqi, Wang Xu  
Photography artwork」 Liu Zongyuan  
Space photography」 Wang Ting  
Category」 Photography Studio  
Location」 China  
Materials」 Mineral Marble, latex paint, wood veneer, iron plate, self-leveling cement  
Size」 1,000m<sup>2</sup>  
Project year」 2020



設計有的時候，成功於思考而不是干預！

—崔樹



北京知名攝影師柳宗源以鮮明的現實影像風格與獨特美感為大眾熟知。2019年初他委託CUN 寸設計規劃自己位於北京的攝影工作室，雙方相談甚歡，內容觸及對於設計、影像、藝術甚至是音樂等一切能為人們帶來美感的事物，豐美的思想激盪，令一切變得邊界模糊而又充滿新鮮。

工作室基地是一座 60 年代的老建築庫房，設計團隊初次到現場時，看到整座倉庫空間已被重新分割與結構搭建，由於空間以前用途也是攝影棚，整座建築的內壁做了裝飾板，頂面也被全部噴黑。CUN 寸設計決定尊重建築原貌，卸下所有濃重的粉裝，讓空間回歸本質，裸裡隱身其中的歷史況味。

新改造的建築不僅滿足於純粹攝影需求，也是一座集工作、美術館、活動等為一體的複合型空間。而複合用途與寬廣的機能彈性，反而助於空間跳脫特定框架，令一切去蕪存菁，更加徹底純粹，也因此將之命名為 UTTER SPACE。

歷經半個月的拆除，設計團隊還原整座老建築的原始模樣，裸裡水泥牆體特有的歲月痕跡。朝西一面，建築的外窗也被拆出來，讓午後的金色日光能投射到室內。天花板結構在呈現歷史技術的前提下，採用混凝土的預製範本，令結構充滿了時代感，同時又有種莫名的未來性。此外，用水洗形式將整個頂面的原始水泥質感洗刷與重現，當整座建築被還原出來的時候，它已經安安靜靜的在那裡，隨著光線的變化而自蘊美感。

第二個階段的設計營造，態度謹慎且節制。設計師回溯中國的「捨得」智慧，捨去貪婪才能得到意想不到的結果，在西方的設計語言可能等同於“less is more”。因此面對此作，控制自己的介入與動作的選擇變得尤為重要。

## Cui Shu

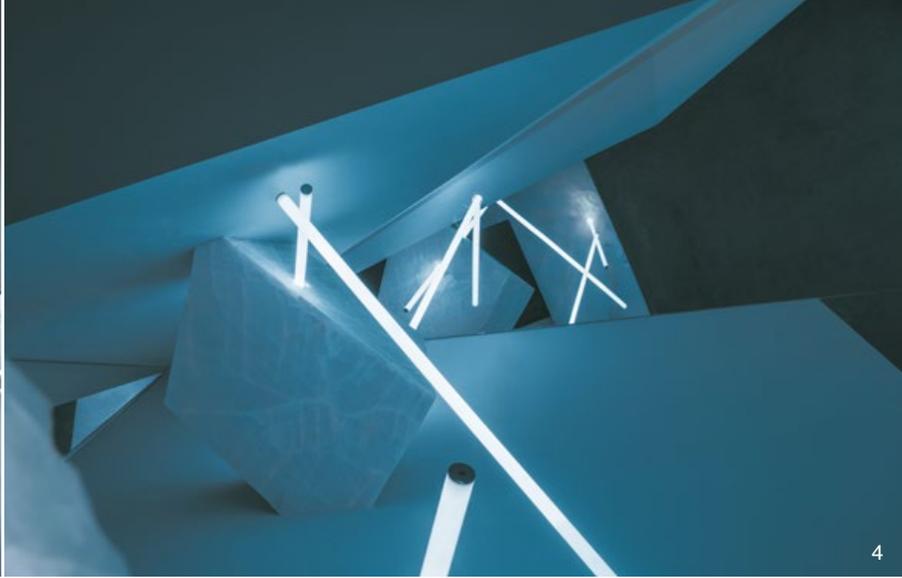


CUN 寸 DESIGN / 崔樹  
CUN DESIGN 寸品牌創始人  
中國 80 後空間設計代表人物  
崔樹作為一位 80 年代出生的設計師，身上充滿了這個時代的符號，集叛逆，個性，細緻，嚴謹於一身，與當下最時尚的元素緊密相連。「不做經驗設計的奴隸，不是審美趨勢的附庸者；不斷超越自己！」是他的信條，代表著亞洲年輕設計師在世界範圍內不斷發聲。  
2015 中國設計星全國總冠軍  
2016 INTERIOR DESIGN 中文版封面人物  
臺灣兩岸設計封面人物

CUN DESIGN / Cui Shu  
Founder of CUN DESIGN  
Post-80s representative of space design  
2015 Chinese Design Elites National Championship  
2016 INTERIOR DESIGN China cover character  
Executive Instructor of Chinese Design Elites  
Member of The Art Display & Decoration Committee of China of CBDA  
Taiwan Design cover character  
As a designer born in 1980s, Cui Shu has a lot of symbols of this era. He is rebellious, individualizing, meticulous, rigorous, and closely connected with the most fashionable elements of the moment. His belief is that never be the slave of traditional design, never be the follower of aesthetic trends; but keep surpassing yourself. He constantly speaks for young Asian designers around the world.

1. 入口。2. 建築外觀斜角的採光窗口，讓日光投射到室內。

1. Main entrance. 2. A diagonal window invites a strip light into the interior.



3. 接待休息區。4. 燈管穿過挑高天花板的石塊雕塑造型，厚重與輕盈互構對比。5. 接待台利用石材自有質感傳達設計之美。6. 接待前廳利用層高施作峽谷造型，令空間氛圍別具張力。7. 軸測圖。

工作室整體佈局上，依照接待、拍攝工作、後臺工作、展覽等動線在室內劃出兩條主動線，其中一條屬於平面動線，另外一條屬於垂直動線，這兩條動線都成環狀閉合，它們連結而不交叉。接著，圍繞這兩條動線，各別分配面積及功能區，使整體佈局更有依據且理性。無論是 1 樓的接待廳、大影棚，還是 2 樓的小影棚及工作室，或者到 3 樓的獨立空間，都是循序漸進，非常合理且有節奏感。利用空間本有的結構，將 2 樓、3 樓分別做了遞退處理，讓每一樓層都能望向大廳，3 個樓層之間產生了豐富的關係。

最後裝飾階段的工作，設計團隊依然克制設計欲望，讓最原始的建築尺度、材質關係作為表演者。首先在前廳利用層高佈下峽谷造型，令接待風景變得超現實與視覺張力。接待櫃台展呈整塊石材自有質感，藉此表達設計之美，而多件燈管穿過天花板的岩谷，直到石質接待台，以此手法表達石材透光的絢麗與自身重量之美。動線旋入後方大影棚區，空間展現建築自有的魅力與張力，這裡保留所有的老建築與時間痕跡，讓東西方向與一天的日光變化對話，而南北方向加入石材質感，與幾何體窗戶構成呼應，令一切質樸有力，新舊元素和諧對話。

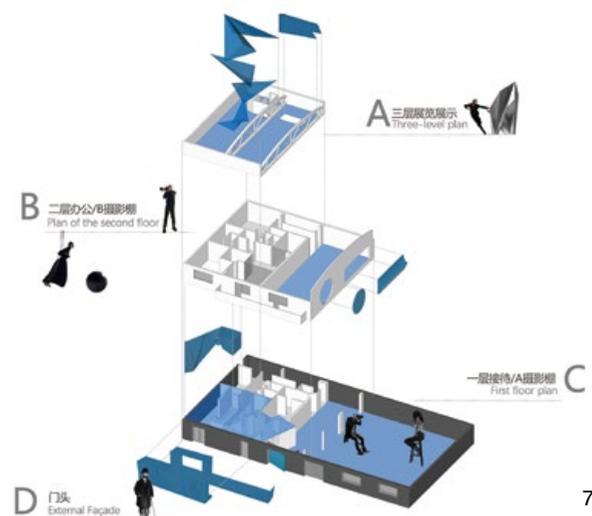


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3. Rest zone. 4. Thin lighting fixtures penetrate a solid stone and post a strong contrast between heaviness and lightness. 5. Reception table clad by a systematic order of building stone plates. 6. Reception hall is like a gorge with a tremendous scale. 7. Axonometric drawing.

2 樓予人更加包容和銜接的感受，它被包夾於樓層之間，兩道主牆面亦同時屬於 1 樓與 3 樓。強烈的設計感主要呈現於 3 樓，它是一座充滿力量的建築頂梁空間，此一樓面加入了石材與金屬，以鮮明結構與材質肌理與空間進行對話，一切元素彼此反差，也相互對比，在安靜的暗黑背景裡，充滿力量與難以言喻的未來感，空間沒有標準的框架定義，卻也極具魅力。

回顧全案，並沒有創作過多的造型或是運用複雜材質，設計團隊在這場遇見中做了挖掘和選擇，因節制欲望與用材，而令過程極具挑戰性且激發創造力，宣告了 UTTER SPACE 未來更多面孔的可能性。編輯」室內雜誌編輯部



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8.1 樓攝影棚，去除繁瑣裝飾，露出建築結構與挑高空間。9. 被淨化圍塑的梯區與建築的歲月痕跡互構對比。10.11. 2 樓造型視窗。12.1、2 樓攝影棚因窗洞而互望聯繫。13. 1 樓平面圖。

With the development of trend and fashion, the media has become more and more diversified in images. Under this background, more photographers of different styles have appeared. Liu Zongyuan, a famous Chinese photographer, is one of them.

In early 2019, he found CUN, hoping to design for his photography studio in an old building warehouse in Beijing. We talked for more than 3 hours in the evening, and we feel that, nowadays, everything that can bring people beauty, such as design, video, art, and even music, has become blurred and full of freshness. We adjusted the nature of this space from purely serving the needs of photography, and adjusted it into a composite space that integrates work, art museums, and activities. This makes the space more thorough and pure on any road, and its name is UTTER SPACE.

The space building is an old warehouse in the 1960s. When first arriving at the site, I saw that the entire space was partitioned and structured in a particularly chaotic manner. The interior wall of the building was decorated with panels and the top surface was completely blackened. But through the tacky decoration, I can still see the architectural body full of history hidden behind it. So we started the first job, found it back — the discovery of beauty.

After half a month of demolition, the original appearance of the entire old building was restored. In the process, we found that the original cement wall has a unique history and traces of time and the beauty of it. On the west side, the exterior windows of the building were also demolished. It turned out that a warm and beautiful golden sunset was projected into the room in the afternoon, transforming the temperament of the entire space. In addition, the structure of the suspended ceiling completely shows the prefabricated formwork of concrete under historical technical conditions. Its structure is full of a sense of the times, and at the same time has an inexplicable future. So it took us a month to wash out the original cement texture of the entire top surface in the form of water washing. When the whole building was restored, it was already quietly there, following the change of light, it was aesthetically pleasing.

So, I guess, before transforming, designers should have the insight to respect the origin and find the beauty inside. After the building was excavated, we entered the second stage of work-design and construction.



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8. The first floor photo studio with a high level ceiling. 9. Staircase court gives a sensitive touch to the past. 10.11. The second floor windows. 12. The first and second floors are linked by a framed opening. 13. The first floor plan.

This time it was different, I couldn't bear to deal with this already beautiful space. So, I spent two weeks thinking about how to get involved in design and construction.

There is a word in Chinese wisdom called "SHEDE", which means that you can only get rid of some greed to get unexpected results. Changing to a western design language may be equivalent to "less is more". Therefore, for the designer, how to control his own intervention and action choice becomes even more important!

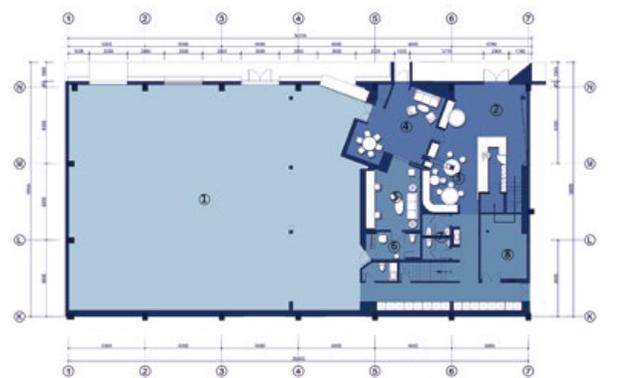
We first set up an empty space with two moving lines according to the moving lines of reception, filming, backstage work, and exhibition, one of which belongs to the plane line and the other to the vertical line of elevation. First of all, these two moving lines are looped closed moving lines, and secondly they are linked without crossing.

Next, we allocated area and functional division around these two moving lines to make the whole result more rational. Therefore, whether it is the reception hall on the first floor, the large studio, the small studio and studio on the second floor, or the independent space on the third floor, it is step by step, very reasonable and rhythmic.

Using the existing structure of the space, we have processed the second and third floors progressively and retreat, respectively, so that the three spaces have a rich relationship.

After the structure, function, and spatial rhythm were arranged properly, we entered the work of decoration.

At this time I chose to exercise extreme restraint and let the most primitive architectural scales and material relationships be the performers.



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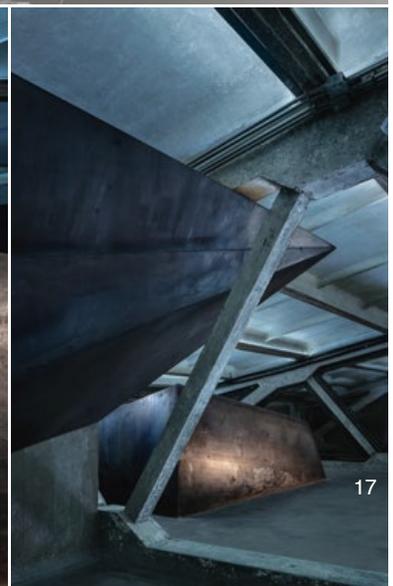
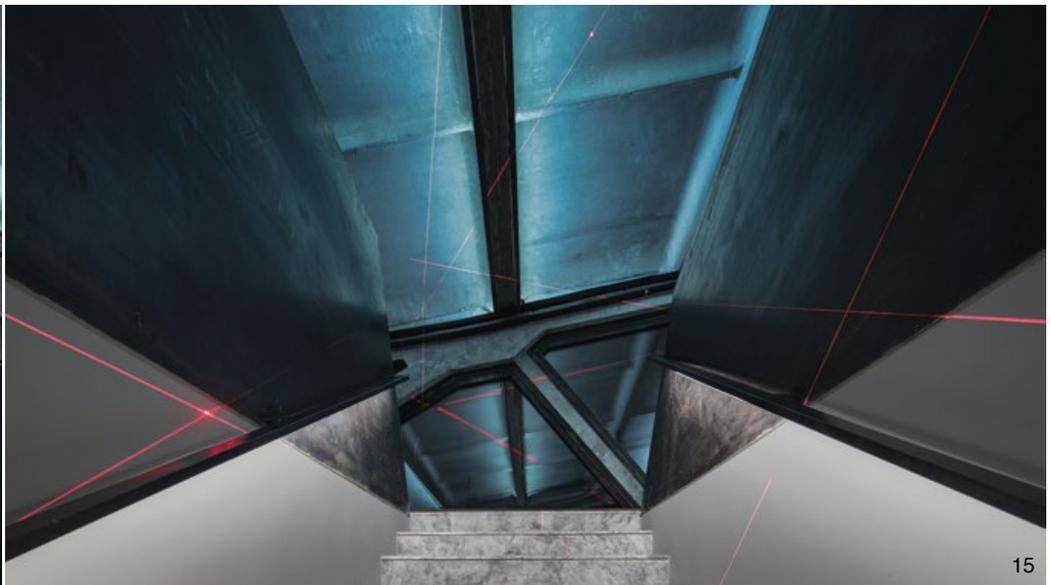
First of all, we arranged a canyon shape in the front lobby space, making this reception space full of fantasy and impact. It is worth mentioning that the beauty of the design is expressed by using the texture of the entire stone. The strength of the design comes from our choice of letting the light pass through the small stones on the ceiling, and reaching the stone front desk that directly penetrates the whole. This method is used to express the beauty of the light transmission of the stone and the beauty of its original weight.

At the big studio, the original charm and tension of the building conquered everything. We keep all the traces of the old building and time, let the east-west direction talk with the sunlight of the day, let the north-south direction add the texture language of the stone, and form the language with the geometric windows. In this way, you will feel simple and powerful, and you will appreciate the treatment we have added, so this part is the control of design strength.

Finally, to the second and third floors, we did a progressive process so that each floor can look into the hall. The second floor gives a more inclusive and connected feeling. You can say that it is a disappearing sense of existence, because its two main walls belong to the first floor space and the third floor space at the same time.

On the third floor, we made enhanced expressions. In a building with a sense of strength in the top beam space, we added two friends, stone and metal, to talk with this secret space through structure and material. You can understand it as a compromise, cooperation interdependence or even as destroying confrontation and disharmony. So it's full of power and there is no standard answer. Maybe that's the charm of building it.

In the end, we didn't make more shapes or materials in this design, but we just made excavations and choices in this encounter. However, all the work was very challenging and creative. So the day when UTTER SPACE is unveiled, I will still meet more aspects of it. Is it rustic, future, art, technology or dark metal, perhaps it is its tolerance and possibility that struck me. Sometimes design succeeds in thinking instead of intervening! Text by CUN DESIGN





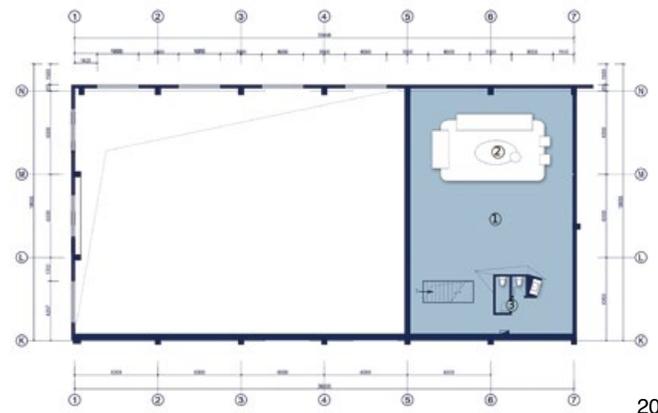
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14.17. 3樓，利用異材質的反差突顯結構張力。15. 以鐵板圍塑的梯區空間。16. 3樓加入了石材與金屬與空間進行對話。18. 3樓休息區。19. 2樓平面圖。20. 3樓平面圖。

14.17. A dynamic energy is revealed through the use of materials, in opposite physical features. 15. Metal members shape the space of the staircase court. 16. Stone dialogues with metal. 18. The third floor rest area. 19. The second floor plan. 20. The third floor plan.



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### 建材分析 Material Analysis

1. 石材：回應光線與透光，藉由材質自有質感與建築體的結構力量相和諧。2. 鐵板：主要用於3樓圍塑梯區與造型，以微雕塑語彙與空間對話。3. 水泥自流平：樸拙質地相襯建築歷史感。

1. Building stone: the solid stone plates respond to air that is both diffusive and absorbing. 2. Metal plate: metal members were used to shape the staircase and staircase court. 3. Self-Leveling Cement.

### 溝通重點 Communication Note

1. 北京著名攝影師柳宗源的工作室。原是一座老建築庫房作為攝影棚，在新計劃中拆除既有裝飾元素，還原歷史感的建築本體，將空間性質由純粹服務攝影需要，調整成為一座集工作、美術館、活動為一體的複合型空間。2. 整體設計概念崇尚「少即是多」，利用建築原有結構與動線重整，令樓層用途各自分明，水準與垂直關係產生豐富的景深趣味。

1. This office is Mr. Zongyuan Liu's photo studio. The design striped off the most decorative elements attached to the old storage and turned the space into one equipped with a photo studio, gallery and a space for multiple purposes. 2. Mies' motto "Less is more" was the main idea that gives the spatial arrangement a simple order and rhythm.