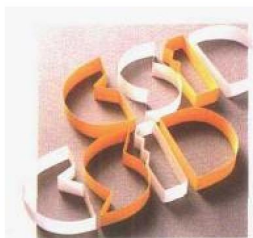


室內設計

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著作者／中華民國室內設計協會

協會會員／台北市敦化北路207號9樓之5

電話／(02)7168620 FAX／(02)7176056

編輯委員／周重彥・劉安濤・陳德貴

評審委員／杜文正・喻肇川・林文鴻・王鼎

陳崇岳・史金興・邵學祐

發行人／曹純鏗

總策劃／李嗣彥

執行策劃・封面・插圖設計／凌明聲

執行編輯／黃湘娟

版面構成／張慶華

助理美編／留政民・王秀桂・鄭如珮

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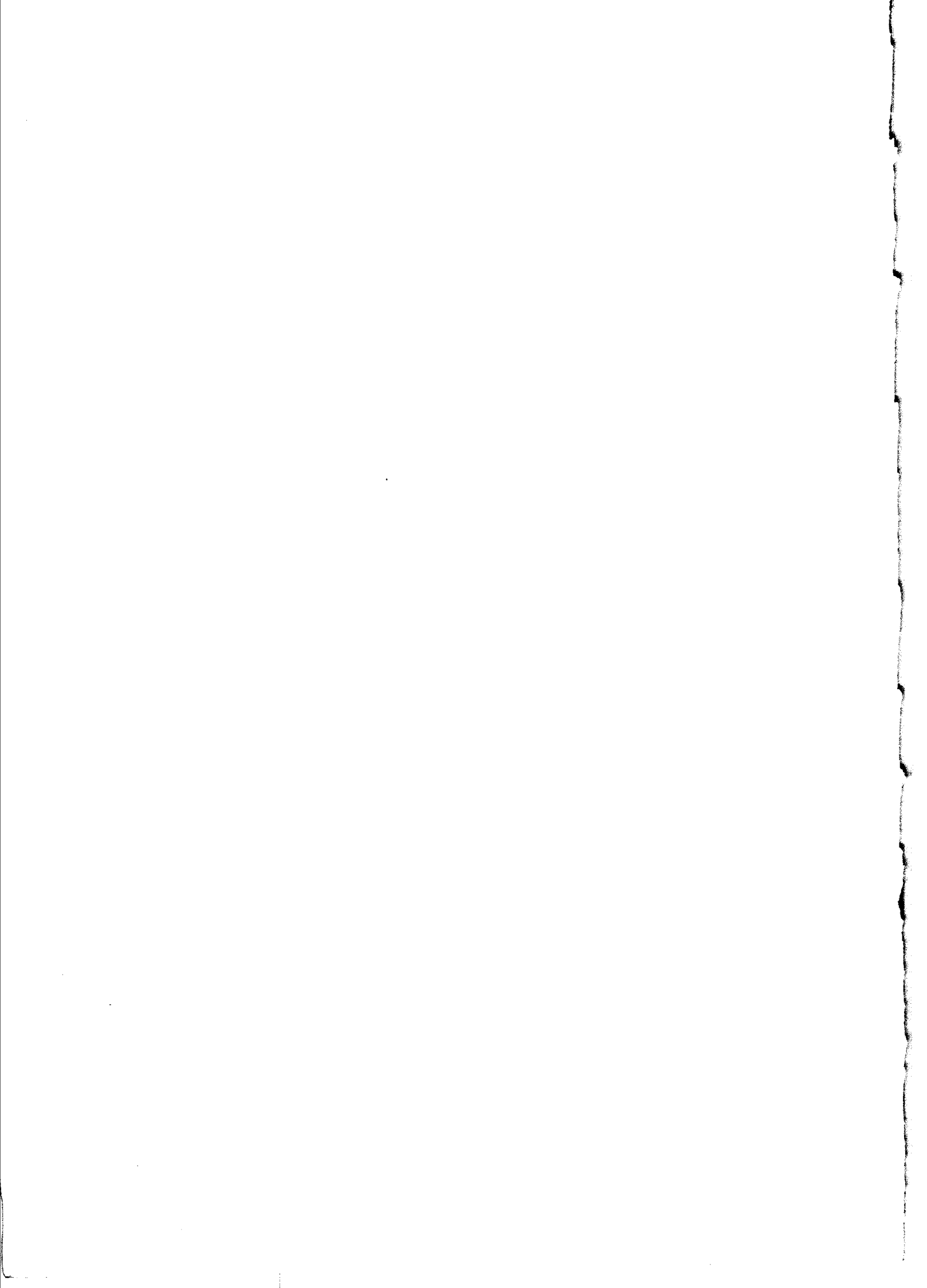
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中華民國室內設計協會
CHINESE SOCIETY OF INTERIOR DESIGNERS TAIPEI

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序

中華民國室內設計協會成立於民國六十八年五月，是一個以學術為目的的組織，經過多年的努力，到現在已經建立了深而穩固的基礎。所以去年，我們經過長時間的討論及研究，訂下了一系列與室內設計相關書籍及刊物的出版計劃，藉着這些出版的書刊，使人們能了解室內設計真正的面貌；將國內好的設計師的作品，忠實的呈現給社會大眾，讓室內設計及相關科系的學生，有一些好的、與可供參考的資料；藉着出版書刊，使得協會除了提供給會員彼此聯誼交流、學習的機會外，更將它的功能擴大至社會大眾及在學的學生，這是我們的目標。

這本專輯的出版，背後有許多人付出了極大的心力。專輯的內容，是以空間性質為編輯標準，依次分為住宅空間、企業體空間、商業空間、室內要素等四大單元，並附有完整的作品圖片索引及全體會員名錄；至於圖片選擇，則是從將近三千張作品的幻燈片中，由本會評議委員會主任委員杜文正先生所召集的評審委員會，經過了近十次的評審、討論，統計所選出來的；文字部分是由本會編輯委員會主任委員周重彥先生經過多次的研究及討論、整理；在整個編輯過程中，完全由本會執行策劃凌明聲先生及黃湘娟小姐負責。經過一年半的時間，投入了許多人的努力，才能使這本書呈現在大家的眼前。在這裡我可以說，如果沒有中華民國室內設計協會的支援，全國沒有任何一個出版公司肯作這麼大的投資來完成同樣的計劃，這是我們最值得驕傲的。當然，如果沒有我們會員踴躍提供他們的作品，以及美兆出版社曹純鏗先生的鼎力合作，這本書也將無法順利付梓。

我們完成了有史以來第一本涵蓋全國室內設計師的作品專輯，相信其中還有很多值得改進的地方。這本專輯我們計劃每兩年能出版一本，將來我們將以更廣的涵蓋面與更深入的內容作為目標，希望在持續每兩年出版一本的狀況下，能為我國室內設計留下一個完整而忠實的記錄。

最後要再次感謝曾經為這本書付出過心力的每一位女士及先生，由於他們的奉獻，這本專輯才能順利出版。

中華民國室內設計協會第七屆理事長

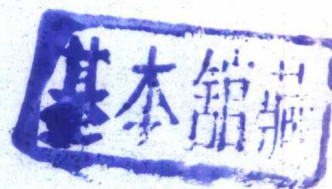
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住宅空間

RESIDENTIAL SPACE

傳統 居住環境 的轉借

撰文／黃永洪

在未受西方文化巨幅影響之前，中國建築系統發展至現在可追溯至四千年以上，在此久遠遼闊的時空內，理應能發展出多彩多姿的建築型態，惟我國自古儒教興盛，極重禮儀，建築活動深深受到道德觀點的制裁，建築群的相互組成關係不論是宮殿、官署、廟宇乃至於住宅，通常都使用左右均齊對稱，並依中線前後發展的佈局，使得倫常能依次定位，禮儀大典亦能適用之莊嚴場合。基於上述的原因傳統建築在造型及空間的突破和變化上都受到極大的限制，而數千年來都在既定的傳統形式上，作有限的變化。唯一例外的空間型態，卻是用作優遊閑處的庭園建築，得以一反對稱之隆重，自由隨意地變化。

造園藝術在中國具有悠長的歷史，早在周文王的時候就有營造宮苑的活動，私人庭園到漢代便廣為流傳，南北朝時期隨著社會思想的轉變，道家思想盛行，士大夫們都崇尚清淡及個性放任的風氣。至唐、宋時代文人畫家描繪自然景物的風氣更盛，這些都深深地影響到造園藝術的發展，從那個時期開始，造園藝術則更傾向於追求淡樸的自然美，江南一帶，尤其是蘇州，私園的設立，更是盛極一時。城市中選地營園，在居所旁提供了遊憩的空間，營造成一種兼具城市物質享受和山林自然意趣的「城市山林」，滿足了高逸遁世的期望。

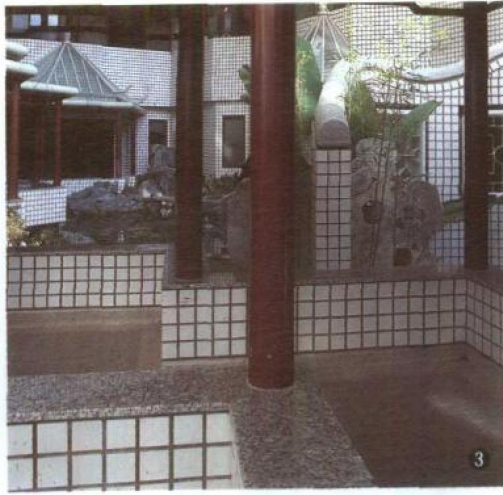
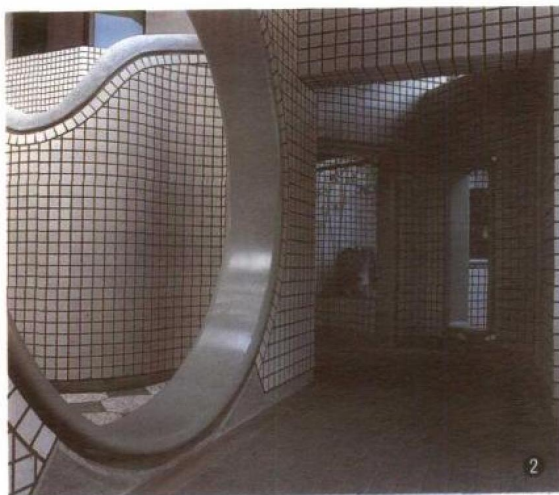
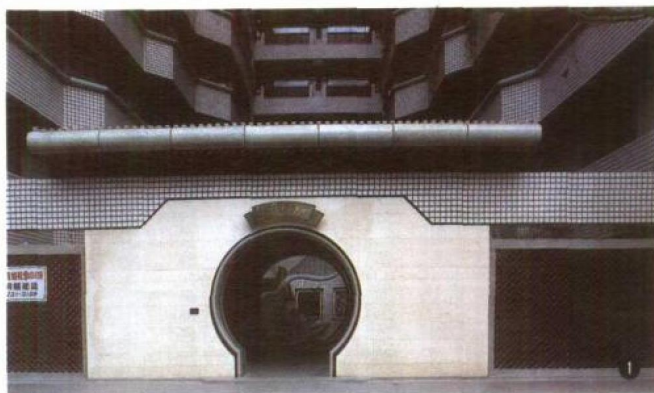
回觀歷經革新後的我國，在大家共同的努力下，工業與經濟都已經達到一定的成就，隨着工商業的發達，可謂甘苦備嘗，沉重的工作壓力，擠逼的都市空間，和紛亂庸俗的視覺環境，大多數居民的心目中都祈待着一股清流的湧現，一洗沉壓心頭多時污跡，更盼望能找到一片可舒解壓力的天地。

在尋找可行的解決方案中，我發現與今日台灣有着很大時空距離的文人園林提供給我很多可供學習的啓示。當時士大夫和文人工匠們共同研究發展出來，足供閒遊遁世的「城市山林」，也正是今天我們足以利用來舒解壓力的學習對象。以下是我個人認為值得研究利用的幾個文人造園的觀念與法則。

寓情於景

透過直觀景物形象，神遊於物象之中，當進入忘我的境界，便可激發出個人的思想和感情。諸如「片山有致，寸石生情」、「竹塢尋幽」等意境，都說明通過對具體景物的感染，偶或加入文人點景的詩句，而產生強烈的情緒共鳴，獲得觀景如畫而潛遊於心象世界的山水之間；至於實景的大小尺度與環境實質所在等理性的質疑已經不再是觀賞的重點，這寓情於景的觀念，是欣賞山水畫和園林時共通的基本觀念，也是溶入詩情畫意中的最佳途徑。在今日繁忙擁擠的環境裏，能重拾這寓情於景的法規和技巧，對生活意境的提昇，有非常重要的實質意義。

- ①月門與門後的雲牆，阻隔了外界的擾雜，引導住戶進入一個典雅天地。
- ②柳暗花明的空間收縮，是開濶前的前奏。
- ③環迴的曲廊，穿連了山石、魚池和半亭。
- ④圓形開口的後面，展開一片視覺深遠的十洞天。



黃永洪
 廣東省番禺人
 國立成功大學建築學士
 美國耶魯大學建築碩士
 現任禾力設計工程公司負責人
 中華民國室內設計協會會員

小中見大

蘇州古典園林在功能上是住宅的延伸與擴張，提供讀書作畫、宴客聚友、休、遊、藏、息之地，更是多種藝術的綜合體。在一塊面積大的基地內要容納大量建築物，又要構築自然山水，這需要高超的造園技藝才能加以解決，在處理上除力圖通過空間的對比和穿透而獲得小中見大、層次錯落和不可窮盡的幻覺外，還要在山、水、亭、台及建築的配置上力盡迂迴曲折之能事，以期達成隱約迷離和景深不盡的功能，因而獲得小中見大的效果，以下是幾項突出的手法和技巧。



劃分景區、突出主題

把園林劃分為若干景區，各區內都刻意突出其風景的特點，大景區中偶或突出小景，偶或強調水面。小景區，時以賞花為題，時以觀石為重心，讓遊罷的觀賞者留下錯綜多樣的印象，這是我國古典園林創造豐富園景和擴大空間感的基本手法之一。

創造層次和深度感

文人園林強調幽深曲折，而忌捷徑直趨，園中既定的空間，被刻意地置入重重的假山、粉牆、洞門、漏窗，配置上用不規則的平面規劃，空間一環扣一環，蟠曲迂迴，使人產生景深不盡的錯覺，所謂「景貴乎深，不曲不深」，同樣大小的空間，在刻意的景深和層次的塑造下，益覺深邃莫測。

對比與襯托

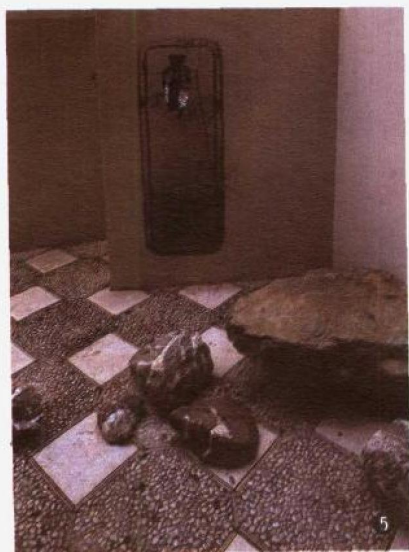
虛比實、明配暗、低襯高、崎嶇和光滑等可能產生對比效果的元素，都經常被利用於園林設計中。空間由幽迴曲折導入明朗開放，讓人感受「柳暗花明」的樂趣，

以對比手法獲得的「大」是「小中見大」，並非真大，故大而不曠，且饒有趣味。水平如鏡的池畔置以崎嶇爭奪的黃石假山，使得水更靜而石更奇。利用建築和白牆來襯托花木、石峰，「粉牆為紙，以石為繪」的襯托手法，便又能形成很多小景畫面，增加園景的可看性。

對景與借景

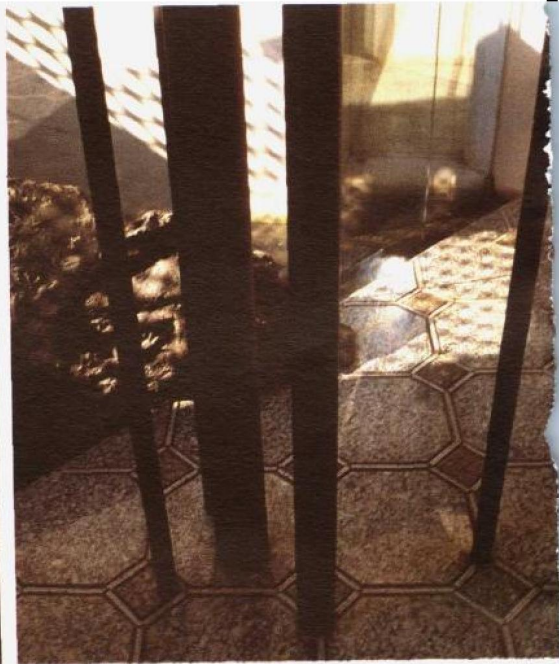
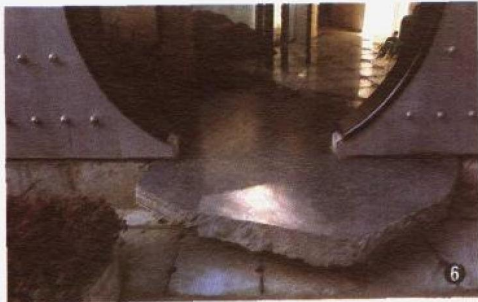
園林的設計人通常都在重要觀賞點上刻意地組織景面，形成相互對景，並利用窗孔和門洞作為景框，讓遊人行經其間有一幅幅連續的畫面可供觀賞借景，更是我國古典園林豐富園景的一種傳統手法，「有景則借，無景則蔽」的法則，如運用得宜，能收擴張視野，延展空間，豐富景色的效果。

寓大於小、小中求大的心願，突破了時空的限制，也成為今天居住在這個地狹人稠的島上居民們所共同期盼，三、四十坪的公寓，一米寬的陽台，面對繁忙的街道，這樣的居住環境是大多數人們的標準居所，繁重的工作壓力，面對單調乏味的辦公空間，上班族在此渡過大部份的時間，假如能利用上列造園的手法來重新塑造與豐富我們的居住和工作空間，相信必定能有意外的突



⑤情景相生的小角落。

⑥自然形狀蹬石，引領我們進入一個強調人工線條的空間。



破。

自然美和人工美的結合

建築在我國造園中佔着重要的地位，園中絕大部分的空間都是由建築物組合而成，所以在佈局上都盡量順應自然，隨高就低，蜿蜒曲折而不拘一格，而能與週遭的山、水、池、石等自然景物取得密切自然的結合，人爲的設計與自然景物能彼此互納互長，是文人園林中最偉大的成就之一。

在一般人稱之爲水泥森林的都市，自然的引入與綠化都是改善都市環境的有效法門，同樣是用水泥構築而成的公寓住宅，和辦公大樓，也同樣可以用引進自然景物或造景得以大幅度的改善。結合人工環境與自然造景的手法，在古典的文人園林中提供很多成功的例子。

自然材料的運用

中國士大夫和文人自南北朝開始便崇風雅出俗；至唐、宋而更盛，文人書畫，多爲歌頌自然之作，造園藝術更傾向於追求樸實無華，園中建築所選用的建材也以素雅爲依歸，白牆、素瓦、原木、青磚，組成一幅清爽

雅淡的畫面，配以綠葉紅花、水光、石影，更點綴出出塵的意境。與相同時期滿綴彩畫的殿宇相比，更顯得清麗脫俗。

環顧今日我國的都市環境，紛亂庸俗，百色雜陳，要尋得一處怡靜的視覺天地，實在困難，在此時引用文人建築的雅淡組合，該是應合時宜之舉，惟獨因時代的差異，以目前工業技術突飛猛進的今日，墨守古人的營建法規與材料都不甚相宜，能利用現世的高超科技，以現代的材料和視覺效果，重拾過往的典雅風采，是我目前最專注的課題。

上述四點，都在過往的四、五年中，先後引用於設計的幾個概念，先後曾用於室內空間的營造、室內外空間的轉接和純粹建築園林的塑造，在整個嘗試的過程中，經驗都是從實際作業中累積，回顧過去的幾個嘗試性習作中，依次爲：(一)形的學性與重組。(二)空間造型的重視。(三)空間層次的覆合運用，和象徵形物的重組。對我而言，每一階段嘗試的經驗都成爲下一階段發展的基石。



⑧ 圓洞門內是傳統園林造景元素的自由重組。
 ⑨ 湖石、竹林與花街鋪地的意象重現。
 ⑩ 山水盆景，借用金屬與現代技巧，重現咫尺山林的意境。



⑩ 空間借境手法的運用。
 ⑪ 空間層次和穿透感的強調。



CHANGE OF TRADITIONAL LIVING ENVIRONMENT

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Chinese architecture took root as early as 4,000 years ago, long before it began to be influenced by the western culture. Chinese people should have developed a great variety of architectural styles based on such a long history, however, since they have long been under the influence of Confucianism which attaches great importance to rites, most of the traditional Chinese buildings, including palaces, government offices, temples and even private residences were restricted and shaped by moral concepts. As a result, such buildings reveal a strong flavor of balance. Their dispositions usually surround a central line so as to facilitate the holding of all kinds of rites and to fit solemn occasions. For this reason, traditional Chinese buildings have never been able to break through spatial restrictions and their traditional styles have not been changed much over the past 4,000 years. The only exception is perhaps the traditional Chinese gardens which have emerged in different styles. This is probably because gardens were used by people to take a breather, not for formal occasions. People were thus allowed to freely change the designs of gardens to meet their respective needs.

Gardening has a long history in China and can be traced back to the Chou Dynasty. Private gardens were widely enjoyed by Chinese during the Han Dynasty. When Taoism prevailed in China some 2,000 years ago, Chinese gardening underwent its first major change due to the more open attitude of government officials and scholars in discussing national affairs. It was then influenced by artists during the Tan and Sung Dynasties who preferred to depict natural scenes in their works. Natural beauties and simplicity were the main characteristics of gardening during that time.

In cities south of Yang Tsu River, the establishment of private gardens was so popular that they had virtually provide a suburban setting within an

urban environment, thus satisfying those who were in pursuit of peaceful life.

Recently, Taiwan has enjoyed rapid economic growth which, however, has caused negative effects on our living environment—pollution, high population density, heavier work load, traffic jam, etc. Our life quality is suffering both physically and mentally. We really need a peaceful corner to free our internal pressure. It seems to me that we now encounter a somewhat similar situation as our ancestors did centuries ago. Our ancestors employed the natural setting of Chinese garden to free themselves from the very strict human relationship and the respective rites governed by confucianism. Today, however, we want to escape from our deteriorating city life, following are some of the concepts and techniques of traditional Chinese gardening which, I believe may apply in designing our interior and exterior spaces for a more peaceful and relaxed living and working environment.

- (1) Emotional stimulation and response through memory and imagination: By doing so, one can free oneself from spatial and time restrictions. He can travel through imagination based on past experience to wherever he likes. Miniature of actual setting helps to stimulate one's thought which echoes further through imagination and/or poem.
- (2) Sense of ample space within limited space: Traditional Chinese garden is functionally an extension and/or expansion of the interior providing spaces for study, leisure, entertainment, relaxation and rest. Therefore, the design of various architectural and landscaping elements for their respective functions within limited space calls for good planning and gardening skills. Through contrast, depth, scale, layering, opening, texture, penetration, reflection, natural lighting, shadow and even, fragrance, the traditional Chinese garden designer can affectively control the feeling and atmosphere of the garden space making feel larger than what it really is. Following are some of the basic techniques:
 - (A) Planning of different scenic areas and highlighting subject matter. Natural, artificial and architectural elements have been used as subject matter in highlighting space. e.g. a corner for appreciating flowers, fish and/or lotus pond, artificial mountain, etc. Attention should be paid on transition and connection of different scenic spots. As a whole, they help to enrich the content of a garden, thus

making the garden space feel much larger.

- (B) *Sense of depth and dimension*: Traditional Chinese garden emphasizes depth, layering of spaces and indirect connection between spaces in order to give an illusion of 'no end'. Openings have frequently been used to frame scenic element or space. More important, repeated use of openings of different shapes and sizes creating sense of depth and dimension.
- (C) *Contrast*: Solid V.S. void, dark V.S. bright, low V.S. high, rough V.S. smooth, color V.S. black [white, open V.S. enclosed, all of these help to bring about contrasting effect in garden designs. One might be led from dark to bright, or, from enclosed to open space through winding path; rough rocks often stands amid calm water; flowers or bamboo are often found in front of white wall.
- (D) *Borrowing view from surrounding*: This technique helps to extend one's sight beyond space limited by property line. Traditional Chinese gardeners learned how to borrow nearby or even far away scenery by designing high structure within their own property. However, if there was no good view around, our ancestors would choose to enclose space by building high wall along property line.
- (3) *Use of natural, simple and common building materials*: In traditional Chinese gardens, one often finds white wall, single color tile, plain wood and green bricks which match well with surrounding plants, flowers, Water, rocks and other natural elements creating a peaceful atmosphere. However, since time has changed, one should employ the natural, simple building materials and their respective construction methods that are commonly available to-day.
- (4) *Combination of natural and artificial beauties*: Architectural and artificial elements played a very important role in traditional Chinese garden design. The placement of these man-made elements is to fit into the surrounding landscape making them part of the nature. Their existence is not only to meet certain human functions but also to match and supplement their surrounding natural setting.

In Taiwan, it has now become more and more difficult to find an urban space which offers peaceful atmosphere and natural beauties. It seems to me that it is the right time to introduce traditional Chinese gardening to our living and working environment both

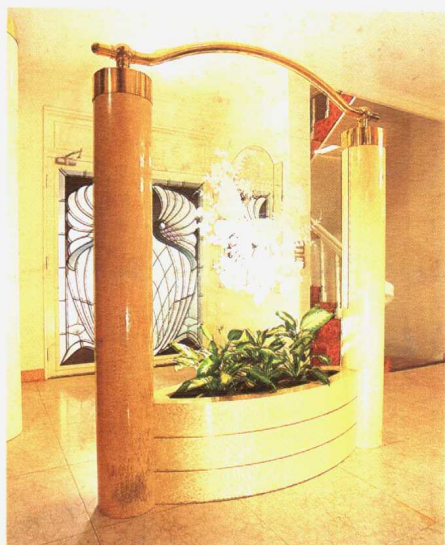
exterior and interior. I firmly believe that Chinese gardening will significantly improve the quality of our living environment. Here, I point out once again that when applying Chinese gardening principles in designing space, one should only employ its design concepts rather than its construction materials and methods. It is unrealistic to copy everything from history. Therefore, how to incorporate modern building materials and technology in designing spaces as defined in traditional garden has become a very important subject for further discussions

Over the past few years, I have fully applied the above mentioned Chinese gardening concepts in actual designs for both exterior and interior spaces, and have gained much experience in this field from actual work. Up to this time the development of my design career can be divided into three stages:

- (1) Theory research and reassembly of traditional forms and shapes;
- (2) Reassembly of traditional spatial atmosphere;
- (3) Multiple use of depth, dimension and opening in defining spaces, and the realization of traditional spatial atmosphere through symbolic organization.

Right from the very beginning, I have tried to use modern materials like steel and glass in most of my designs and I have found that they are satisfactory in providing design with a modern look which, at the same time, does not lose providing the spatial feeling and atmosphere as defined in our traditional Chinese garden.

- 1 羅寶蓮
- 2 杜文正
- 3 刁培俊
- 4 陳德貴
- 5 凌明聲



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