

黃金旭



01 / 1+1 家的擁抱

本案設計之初，正逢屋主女兒即將結婚的喜訊，在每次溝通的時間過程中，也就意味著距離女兒出嫁的時程愈來愈近，相對的，伴隨的是家人間的情感展露。家庭的本質是情感的組織，以感性為出發點，表敘「家」的溫馨、感情、融洽及和諧，因此如何替空間注入更多的情感及滿足居住者對未來的想像作為思考重點。

「嫁女之家，三夜不熄燭，思相離也。」出自《禮記》的一段話，應證女方家庭對於未來的不捨及思念。「擁抱」- 是一種表達情感的姿態，能讓家人之間的情感、獲得彌平思念的情緒，同時也包含了期望及責任，在此案是作為空間的設計主軸。規劃上以簡單、細膩且富有想像力的方式陳述「家」的溫馨和諧、感情融洽。此案為兩戶打通的空間格局，在整體空間架構，運用木皮紋理天花板拉長空間水平軸向，界定場域範疇，以客廳、餐廳作為凝聚情感的中心，將家庭擁有的情感、溫馨及和諧抽象化，在玄關處隔屏上的運算符號“+”呈現，透過流通的動線，嶄露擁抱的姿態。設計上，以擁抱後的感動及情緒波動轉化為天花板的流線，運用垂直、水平元素勾勒玄關隔屏及櫃體，白色作為基調和自然的石材肌理，構築空間的層次及延展性。而鏡面材質在此案扮演的是空間對話的窗口，簡潔的垂直量體、流線造型天花板與木質紋理透過鏡面相觀，在視覺產生有趣的互動性，展望家庭成員即便身處兩端也能熱切觀望彼此動向，象徵家庭的融洽關係。

男女主臥室規劃巧妙的以滑門變化彈性區隔彼此空間，色調上則承襲公共空間溫馨的褐色調，細膩的使用同色系不同彩度聯繫居住者與場域的關係，共構出材質、線條及色彩等設計元素及細微的光影鋪陳下替場域蘊蓄出一種溫馨、和諧的家庭氛圍。

01

At the beginning of this case, the homeowner's daughter is getting married. As the time went by, it means that the time when the daughter is about to get married is getting closer and closer. Relatively, the relationships among family members revealed. A family is where compose with emotions. It is warm, harmonious and full of love. So the point is how to inject emotion to the space and satisfied the residents' imagination for the future.

《The Classic of Rites》: "The family that has married a daughter away does not extinguish its candles for three nights, thinking of the separation that has taken place." This proves the sadness and thoughts for the future from the bride's family.

"Embrace" is a method to express emotion, and it is our point at this case. It can smooth the emotion of missing, and it involves expectation and responsibility. We use simple, meticulous, and imaginative way to express the family's harmonious.

The spatial pattern of the case is a semi-detached house. Use the ceiling with wood grain to extend the horizontal. Define the site of the building, and take the living room and the dining room as the center to gather feelings. Bring the family's emotions and harmonious to abstraction. Put the mathematical symbol "plus" on the screen at the foyer. Show the gesture of embrace by the circulation flow. The streamline ceiling represents the emotional fluctuations after embrace. Make use of the vertical and horizontal elements to outline the screen at the foyer and the cabinets. Utilize white as the basic color and the natural stone texture to construct the sense of multi-level and extensibility of the space. And the material of mirror here plays a role as a window to conversation. The concise vertical structure and the streamline ceiling with wood grain reflection through the mirror emerge interesting interactivity in the visual. Hope the family members can ardently care about each other even though living apart.

Use sliding door to flexible adjusts the space of the male and female master room. The tint adopts the warm brown tone from the public space. Use same hue but different saturation to connect the relationship between the inhabitant and the space. The design elements, materials, lines, colors.....etc. and the slight change of lights and shadows develop an atmosphere about a warm and harmonious family.



02 / BELLO 餐廳

如果說伍迪·艾倫 (Woody Allen) 的《Midnight in Paris》是寫給巴黎的一首情詩，那麼《BELLO》餐廳就是獻給都市文明的一首交響樂，以小酒館、仿古皮革沙發、燈泡為代表的微型城市。

本案位於台中市的商辦大樓上，在貼近地域景致的特質下，以城市作為搭建藍本，對應紐約六零年代的歷史脈絡，並利用「街區」作為設計構想的起點，塑造整體用餐的環境，而街景是整座城市的縮影，反映相互衝突卻又呼應的新舊文化，設計上將賦予現代的思維，孕育出微型城市的新意象。

整體空間架構以天花板造型為基礎，一區天花板以結構樑、粗曠的水泥樓板、輕鋼架及管線外露共構，另一區則以發散造型燈盒織羅天花意象，產生具對比延伸性的意涵，再透過規劃不同地勢區域的用餐環境，搭配卡其駝色皮革沙發以及斑駁仿古的磁磚元素展現空間背景，為用餐區注入了新舊衝突的人文氣質。

隔屏規劃上以街區地景脈絡轉化而成，遊走在兩用餐區間，藉由紗布、玻璃兩樣不同層次的質感表現，延續若有似無的視覺延伸及虛實轉換，在燈泡造型吊燈供輸的微盞光源下，細部觀察曖昧的自然山景或倒映的高樓景緻，透露出關於城市演化的樣貌。

櫃台區則銜接隔屏的意象解讀，運用木質紋理構築獨立的櫃台框架，突顯玻璃包覆下的碎花壁布，除了與隔屏的虛實材質相互呼應，也展現鮮明的空間記憶。

If Woody Allen's "Midnight in Paris" is a love poem that written to Paris, the "BELLO" restaurant is a symphony dedicated to the urban civilization. Use bistro, antique leather sofas, and bulbs as the representative of the city in miniature.

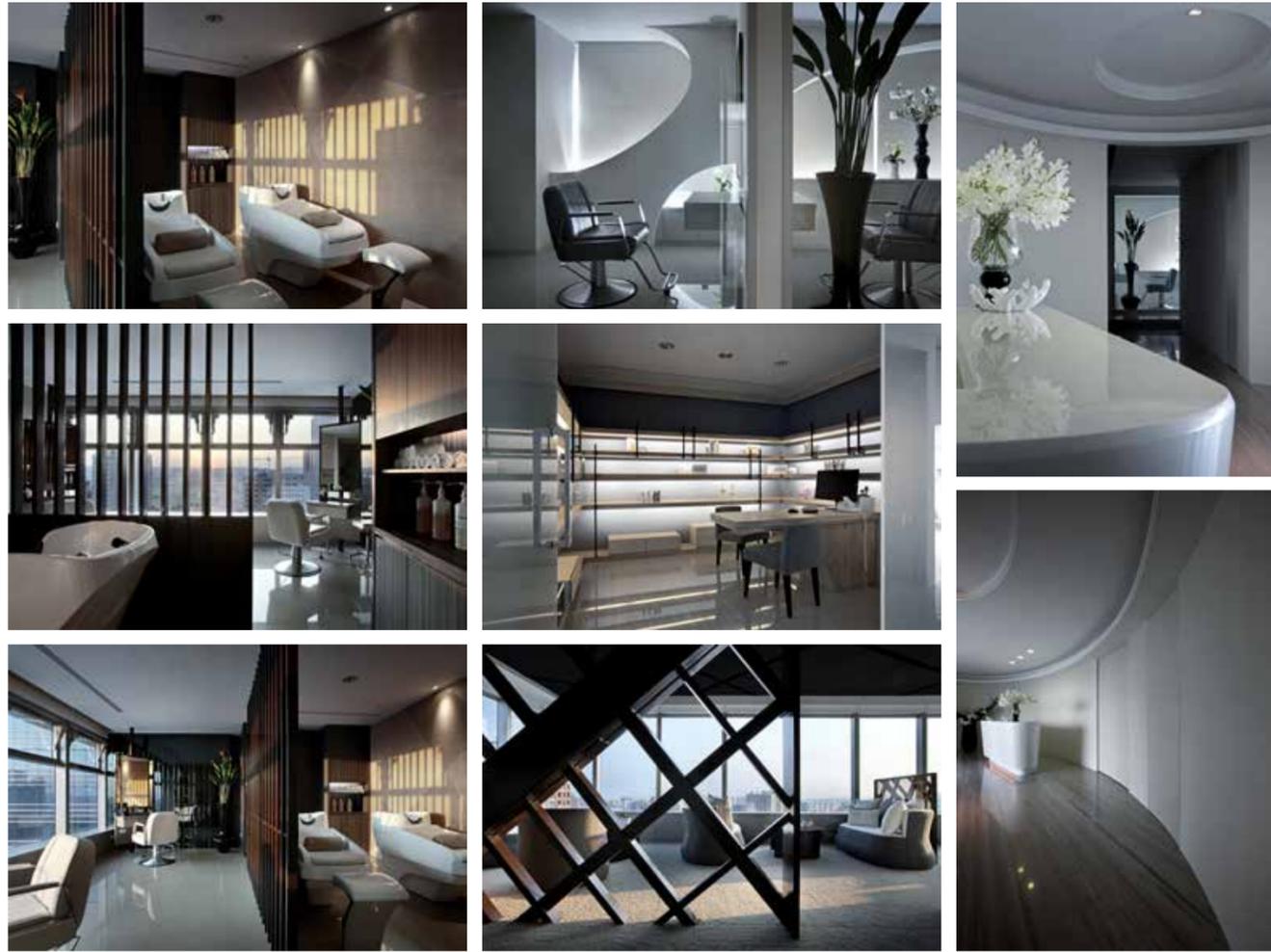
The case is located in the commercial building at Taichung City, used the city as a base to build the restaurant in close to the characteristics of the geographical landscape. Corresponding to the historical context of New York in the 1960s and use "block" as the start point of the design concept, these two shaping the dining environment. The street landscape is the miniature of the whole city, it reflects the conflict but act in cooperation simultaneously of the old and new culture. The design will give birth to a new image of the city in miniature with the innovative thinking.

The whole structure is based on ceiling modeling. One district use beam, cement board, light-gauge steel frame, and visible pipeline to make up the ceiling; another district use light boxes with divergent shape, result in contrast and extensibility. And then through planning the dining environment of different terrain areas, give conflict atmosphere of humanities with old and new culture to the dining area with camel leather sofa and mottled tiles in the style of the ancients show the background area.

The layout of the screen is transfer from the landscape of the block. Continued the extension of visual and conversion between virtual and reality (as if there is no screen between the two areas). Observe the landscape of the mountain or the reflection of the high-rise carefully under the glimmer from the ceiling lamp with bulb shape. It reveals the appearance of urban evolution.

The counter area is connected to the screen image, use wooden texture to build an independent counter frame, and break the floral cloth which covered under the glass. Not only responds to the materials of screen, but also shows a clear spatial memory.

02



03 / Robest 諾本蘇髮中心 Robest Hair Care Center

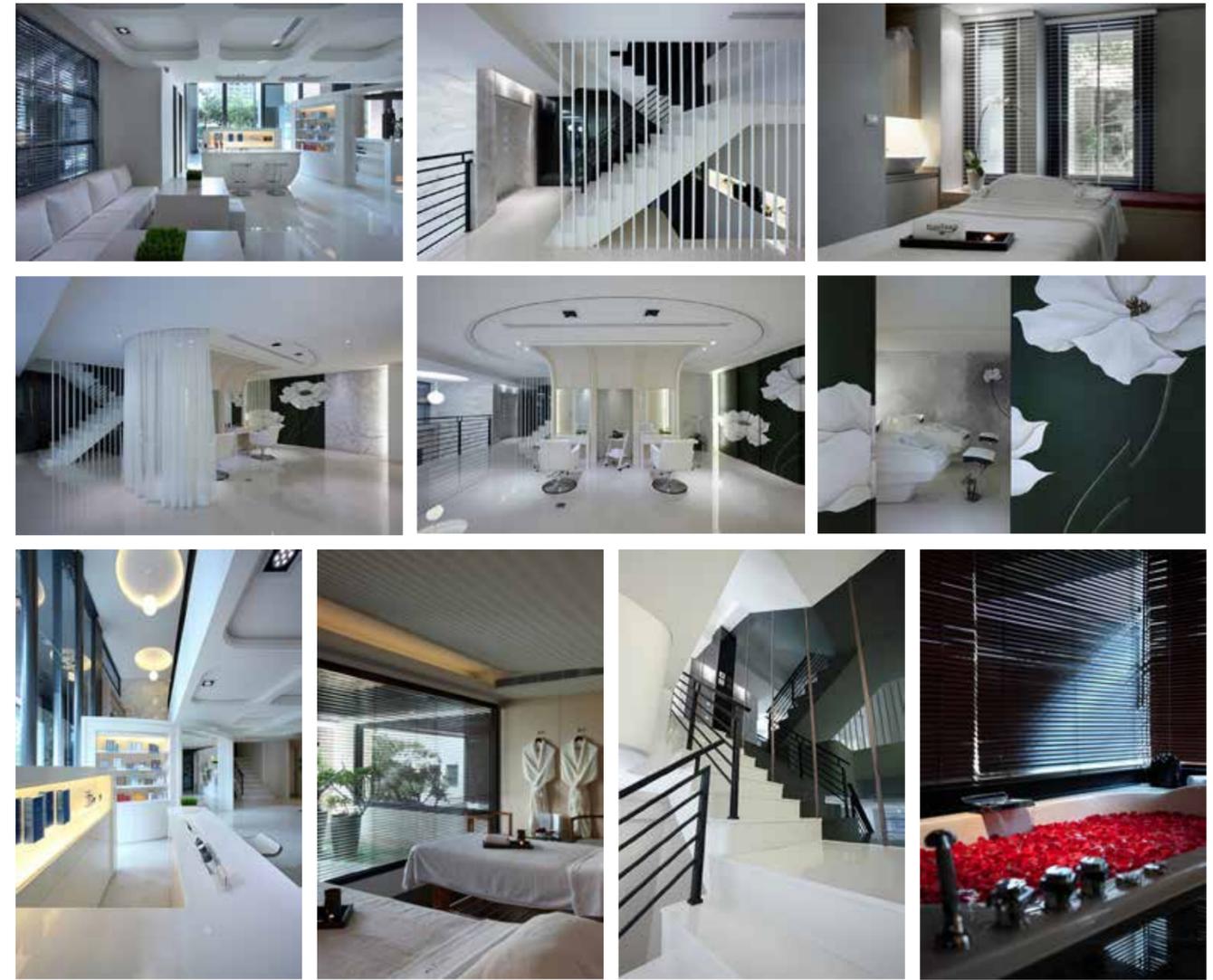
全案空間規劃以大廳簡約的圓弧設計為主軸導引出空間潔淨柔和的氛圍，並以T型軸線廊道設計延伸、引領至各空間串連出整體設計的思維概念。此案另一個設計重點，在療程室與休憩區將原建築物的斜撐鋼構樑設計轉換成空間的獨特語彙。

在色彩計劃及材料運用上以中性色調、金屬、石材等具象元素搭配曲線，線條虛實、反差的抽象設計變化，展演此案純粹思維的設計精神。

空間語意藉由金屬方管、金屬馬賽克大小量體、灰色色彩為主調元素，虛實、明暗反差形塑各個空間場域，隱喻出時尚純粹美學的空間體驗。

The simplicity style of the circular arc design of the lobby is the main point in this case, it brings out the clean and soft feelings of the hair care center. And the extension design of the T-axis aisle leading to every space together, it shows the concept of thinking about the whole design. Another design point of the case is converting the steel girder bracing between the treatment room and the rest area in the original building into a grille, and it becomes a unique style in the space.

Take colors of neutral tone and the materials of metal, stone and other concrete elements to match the curve. The changes of the lines transformation between deficiency and excess and the abstract design in contrast show pure thinking of the design spirit in this case. Use the materials of metal square tube and metal mosaic mass, and the gray color for the main elements to shape each space in contrast with deficiency and excess, bright and dark. And this makes up the space experience about fashion and pure aesthetic.



04 / 碧莎赫美容 SPA Le Pissarro SPA

全案設計以白色為基調融合環境，運用自然光影創造簡約潔淨、時尚低調的現代語彙。以弧形曲線造型為主軸，彷彿將來此的賓客擁在懷裡呵護，營造出空間的流動性與優雅品味，給人溫潤純淨的舒服感。

二樓空間場域，手繪圖案門片看似沉靜，藉由空間形塑的內涵情境，實是整個空間主要靈魂，演繹出以女性使用者為出發點的場所精神。

SPA 療程區設於三樓，空間色彩轉換成柔和色調，說明出使用性質的不同，是放慢腳步、紓壓放鬆的場域。廊道上的燈光以療程室外的壁燈為主，是一種指引，也是空間氣氛的營造。每間療程室依消費者使用需求，利用材質、顏色與燈光的變化，規劃舒適的 SPA 環境，在細緻舒緩的空間裡，開逸享受此趟身心靈的饗宴。

The case is white-based in order to combine with the surrounding, and use natural light and shadow to create the feeling of simple, clean and low-key fashion. The arc-shaped is the main point as if holding the customers in the arms. And this create the fluidity and elegant stylish of the space gives the customers warm and comfortable feelings. The hand-painted door at the second floor looks silently but in fact it is the main spirit of the whole space. It interprets that the space takes the female users as the starting point by the connotations situation which created by the space. The SPA treatment area located on the third floor, and the color of this space turn into soft tone is for the purpose of indicating the different characteristics about areas. This area is a place to slow down your pace and relax. The lights on the corridor is based on the wall lamps on the outside of the treatment room, it is not only a guide but also create atmosphere of the space. Each treatment room according to the needs of consumers, use materials, colors and light changes to create a comfortable SPA environment. Customers can smooth their body and soul and enjoy in the soothing space.



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關於我

About me

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關於訪談

About Interview

Q: 如何獲得靈感？

藉由日常生活人事物的體驗互動及旅遊、閱讀、欣賞啟發設計靈感。

Q: How do you draw inspiration?

I get inspiration via the experience by interactive with surrounding of daily life. Travel, reading, and appreciate things also inspire my inspiration.

Q: 回頭看這些帶著遺憾的作品，有什麼新的感觸？

每件作品有每件作品的體驗，隨時抱著創新進步的心態迎接每個設計個案。

Q: Look back to these works of regret for not been selected, how do you feel that?

Each work has its own experience when created it. Always receive each case with an innovation and progressive attitude.

Q: 請問您為何想從事室內設計這個行業？

從小接觸美學教育大學研究所也就讀相關設計科系，所以進入職場後就選擇室內設計為本業。

Q: What is the reason that you want to join the interior design?

Associated with aesthetic education graduate school when I was young, and studied in the design related departments. So I choose interior design as my profession.

Q: 請問您在室內設計這個領域裡，最崇拜的設計師是誰？為什麼？

瑞士建築師 彼得·祖姆特。

透過建築量體將結構、材料、空間形式與光源做整合，設計創作出空間的層次感。

Q: In the interior design field, who is the person that you most admire?

The Swiss architect, Peter Zumthor, is the one that I most admire.

He create the sense of multi-level via integrate structure, materials, space, and light by building volume.

Q: 除了當室內設計師外，您是否開始規劃下一階段目標？

室內設計涵蓋的內容是具有多元豐富性，相關異業合作的發展是下一個目標的思考方向。

Q: In addition to be an interior designer, have you start to plan next object?

Interior design is multiple and numerous. I am thinking about forming a cross-industry alliance.

Q: 您到目前最為滿意的作品是？為什麼？

諾本蘇健髮中心。利用基地室內空間的現況缺點轉化為設計的優勢呈現出不同的空間體驗。

Q: So far, which work that you are most satisfied with? Why?

Robest Hair Care Center shows different space-experience of building by turning the disadvantages at the interior space of the site into advantages.

Q: 選擇室內設計這條路，您覺得最艱辛的是？是否有後悔過？

每一件有每件作品的不同體驗，也是不同的挑戰過程。雖是艱辛，但最後完成的作品往往是喜悅的。這也是我從事這個行業的最大動力從不後悔。

Q: Which thing that you think the most tough in your interior design life?

Have you ever regret?

Each work has its own experience when created it, and it's also different process of challenge. Though it is tough, it is always joyful to see the work completed. This is my greatest motivation to engage in interior design, and I never feel regretted.