

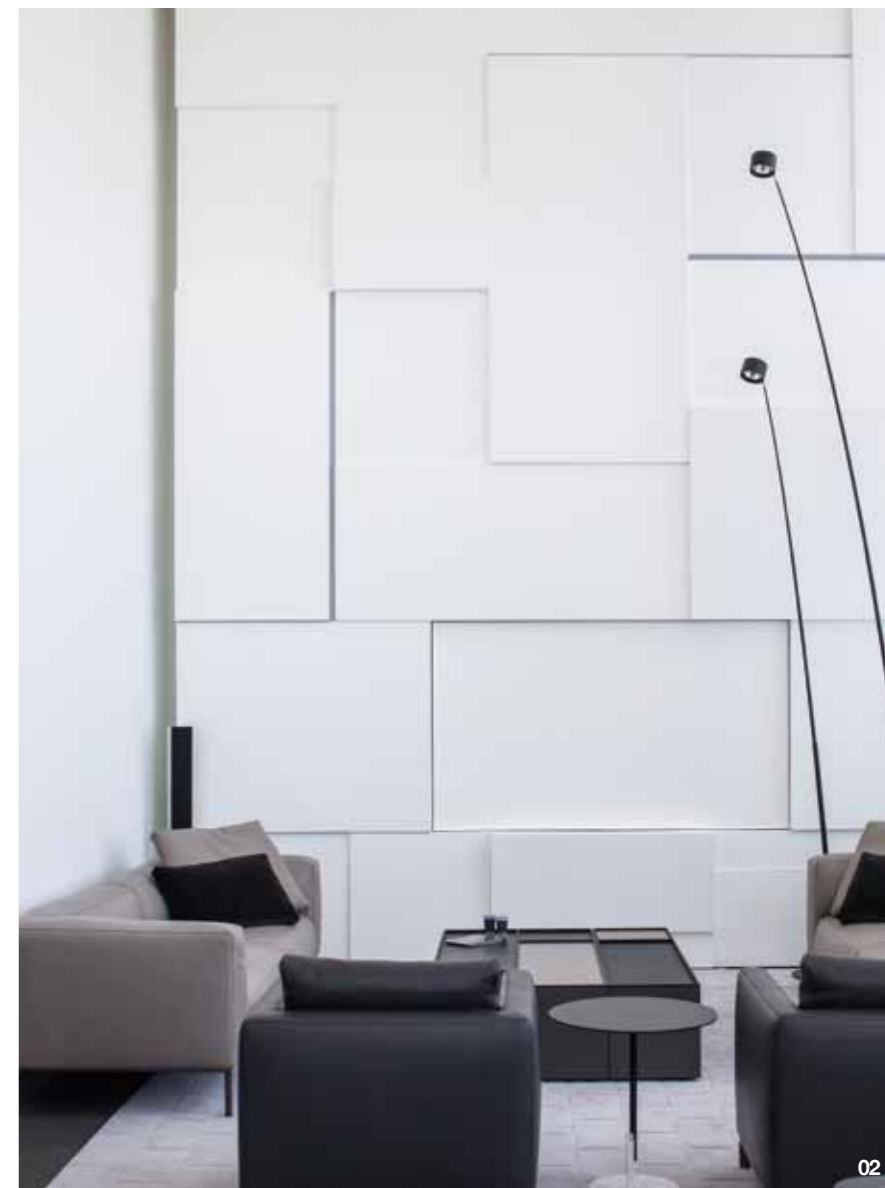
Square Compositions Penthouse

Location : Tel Aviv, Israel
Design and built : 2012 – 2015
Total floor area : 400 SQM
Program : single family house
Design team : Pitsou Kedem , Hila Sela
In charge architect : Hila Sela
Styling for photography : Eti Buskila
Photography : Amit Geron



01

- 01 入口層為挑高的室內空間。
- 02 客廳側牆是無重力白色地景的起點。
- 03 線性光源由方塊升降錯位的縫隙中灑出。



02



03

Profiles

About Pitsou Kedem Architects

主持建築師 Pitsou Kedem 畢業於英國 AA 建築聯盟 (AA Diploma RIBA Part 2, 1999)，2002 年與夥伴們成立 Pitsou Kedem Architects，事務所位於以色列經濟重鎮特拉維夫 (Tel Aviv, TLV)，主要執業項目涵蓋私人住宅建築規劃與室內設計、商業空間整體規劃以及空間物件設計；有鑑於其卓越設計能力，開業以來屢獲獎肯定，例如於 2012 年贏得“Ot Haizuv”建築類與室內設計類共三座大賞，以及 2014 年“Ot Haizuv”雜誌建築類年度大賞。知名作品包括 Taizu asian restaurant、Ramat Gan House 2、Renovation of Jaffa apartment、義大利精品設計傢俱品牌 B&B 於特拉維夫的旗艦店以及德國頂級廚具品牌 Bulthaup 展示中心。本案負責建築師為 Hila Weiss sella，畢業於以色列理工學院 (B.Arch. Technion – Israel Institute of Technology)。

無重力白色地景 Square Compositions Penthouse

文字：游明憲
圖片：© Pitsou Kedem Architects (www.pitsou.com)

Four consecutive corner apartments in a building in the Tsamert Complex in Tel Aviv have been combined into one spacious apartment. The interior design is simple and consists of two public levels that also contain two private levels.

The apartment's entrance is through the lower level, which contains the kitchen, dining area and a large double sized living area. The entire level is also surrounded by a balcony. In a similar fashion the penthouse floor is designed as an upper living area with a large salon overlooking the balcony and a swimming pool and a kitchen and bathrooms. The effect is of two different and separate living levels that make possible a range of social activities and interactions at one and the same time.

Between the two public spaces, we find the private areas - bedrooms and work areas that also have their own, private outside spaces.

The physical connection between the spaces is made possible by the use of elevators and stairs. These are designed as a pathway that looks out over the seemingly ever-changing design - a topological framework in white that seems to rise and fall, following and enveloping the internal walls, floors and ceiling bringing together the facets of the prism into a deceptive and gravity free space composed of patches of white and shade. A patchwork of clearly defined lines, like a plant creeping up a clear trellis.

拓樸的白——持續的變與不變

位在特拉維夫轉角的現代公寓，原為四個連續居住單元，加以整併後的平面呈現L形配置，轉角中央處設置通達閣樓的電梯，約130坪室內空間分布於四層樓層，於閣樓及入口層均為廚房餐廳起居一應俱全的公共空間，夾在中間兩層為私密空間，公共層上下分離之配置即隱含同時舉辦多種社交活動的可能性。

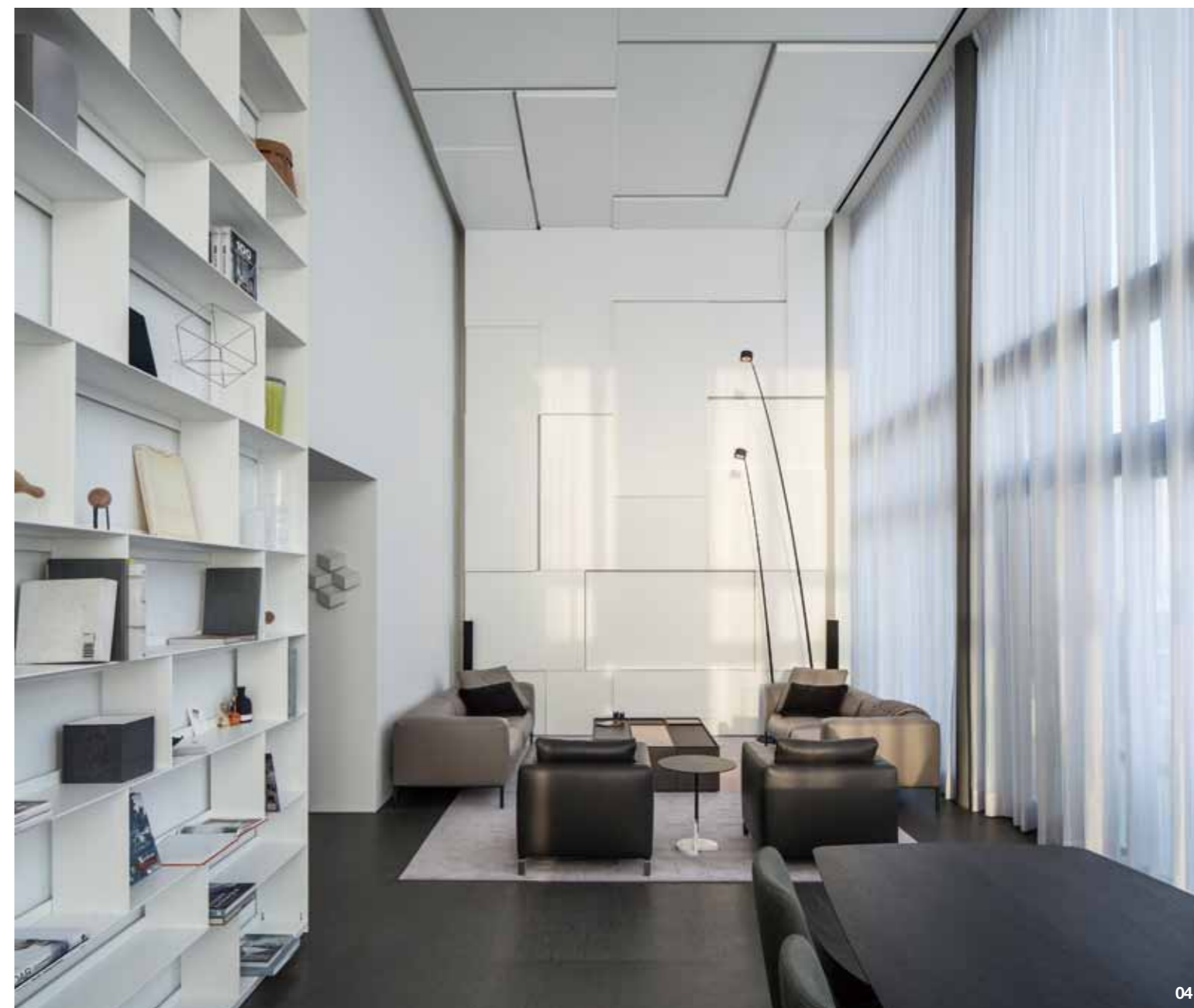
拓樸的（Topological）空間框架涵義為連續變化下維持不變的性質，自入口層挑高的客廳牆面，以白色為基調的矩形框架隨著柱體升降此起彼落變化，好似鋼琴鍵輕快地彈奏著，餐廳側面以鋼片框架構成整面展示書牆，錯置的檔板與輕薄的白色烤漆鋼材使其巨大卻不失輕盈。大小不一的方形拼接延伸開來環繞至天花及地板後，彷彿置身在多稜角柱體中的無重力空間，持續地利用升降碎化後的陰影與光線迷惑觀者，隨著自然光灑入一路延伸至上方二層工作區平台。此壯觀的白色扁平地景雕塑伴隨陽光因時間推移，產生持續變化的樣貌而有了生命，由白色面引領穿梭在各個挑空平台間，一種觀察者與被觀察者角色不斷切換的動態亦持續發生著。

動態場域的对偶詩句

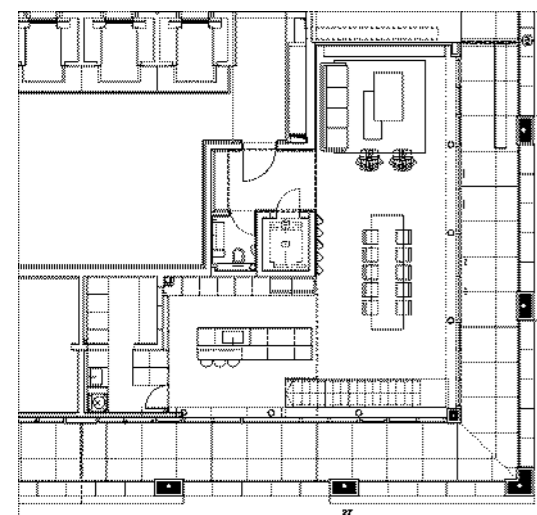
位於工作區與梯間側的垂直霧面玻璃單元區隔了公共與隱私，師法日本和紙拉門以彈性分割來強化整體的策略，使光線不因空間機能劃分而喪失穿透性，亦藉由明暗來建立內與外的互動關係。室內地面與家具色調選擇以單色且含蓄深沉的顏色為主，使空間氛圍得以趨於穩定，入口公共層灰黑大理石地面及深色低調的餐桌椅，在與白天陽光穿透柔軟落地紗簾形成碎形矩形立面上光影印記，或晚上藉線性光源造就具有張裂戲劇性的方陣白色平面，形成一動一靜的鮮明對比。

銜接二層至三層的樓梯天井空間，烤漆鋼板構造的樓梯與清透的玻璃扶手與中央懸掛吊燈相映成趣，漸層迴旋的燈飾在極簡空間元素襯托下活潑了起來，我們拾級而上，伴隨棒狀忽明忽暗的光線來到閣樓層，推開落地玻璃後，室內輕盈活躍的白色空間與湛藍的戶外露臺終於合為一體，閣樓以露天泳池為中心配置完善的備餐空間，在此仰臥在沙發遙望特拉維夫天際的星光，或舉辦夏日閣樓派對時，均可自單元獨立出來而不會與其他空間相互影響，一種持續在變與不變的生活模式至此成為可能。

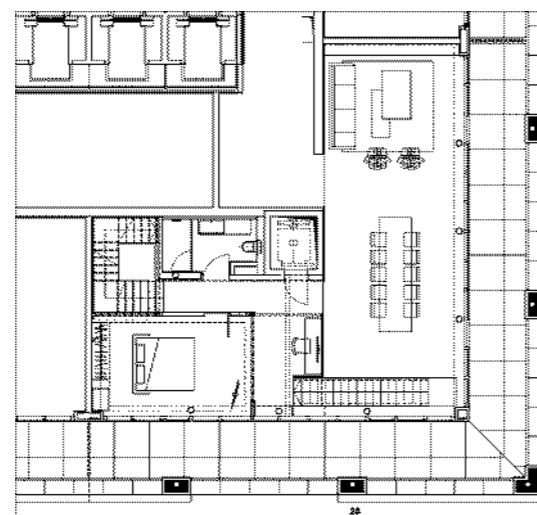
04 動態的白與沉著的黑。



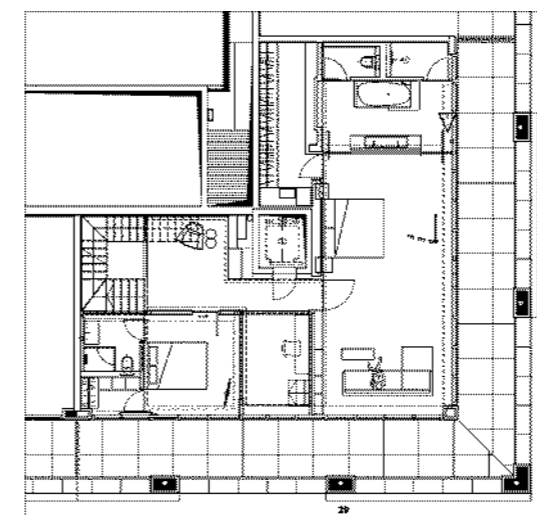
04



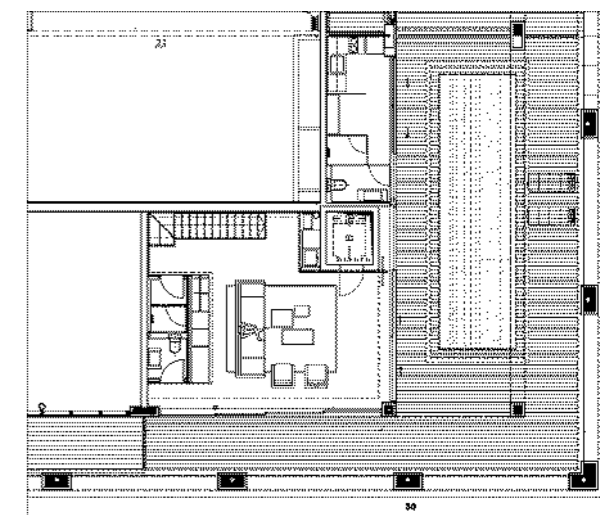
GROUND FLOOR



FIRST FLOOR



SECOND FLOOR



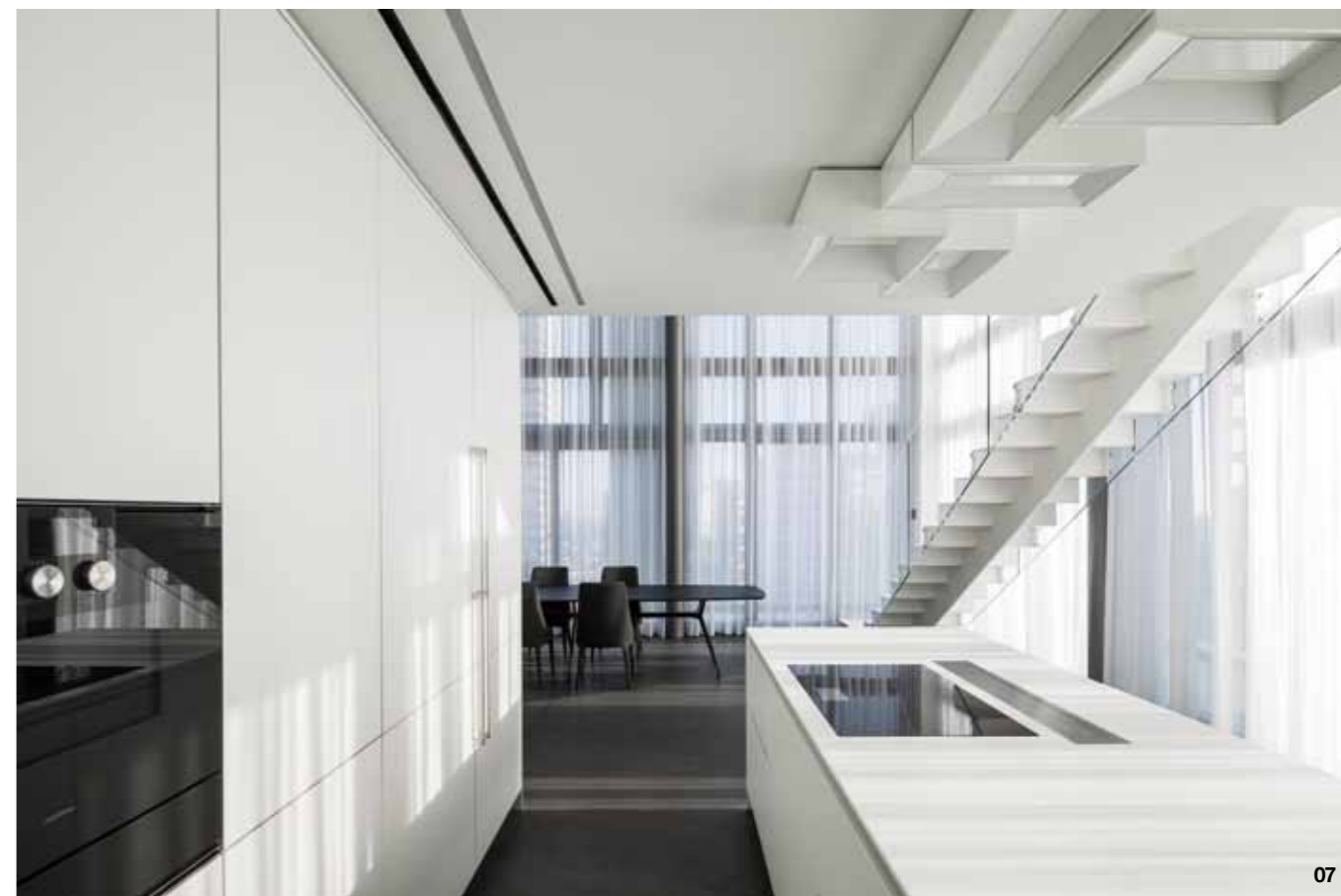
THIRD FLOOR



05



06



07

05 廚房中島上方交錯拼接的方形吸頂燈。

06 由鋼梯連結入口層與挑空夾層工作區。

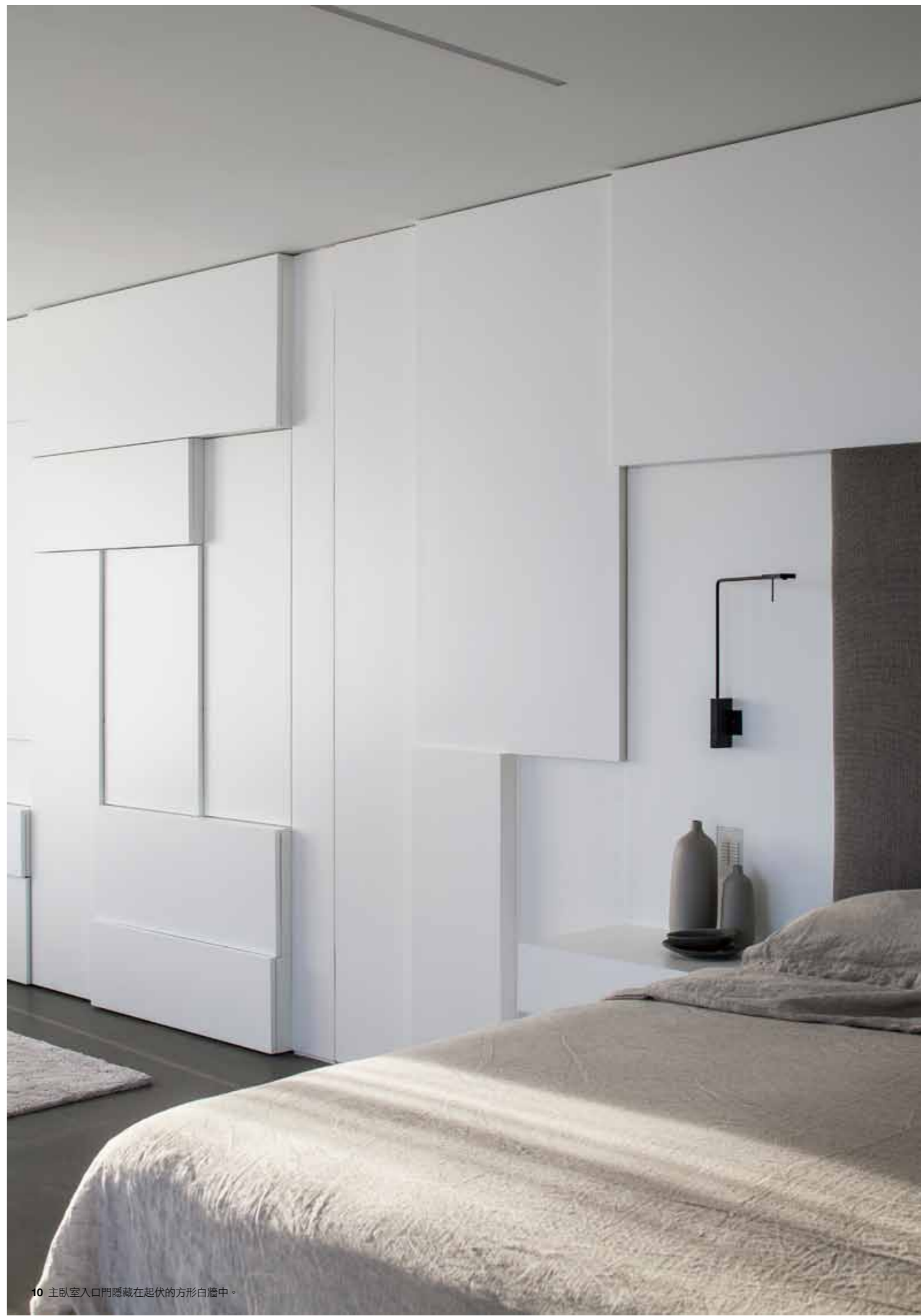
07 廚具面材以白色純淨為主要基調。



08 由三層通往主臥的廊道上望下方工作區。



09 主臥室衛浴簡約黑色洗面台與白色浴缸。



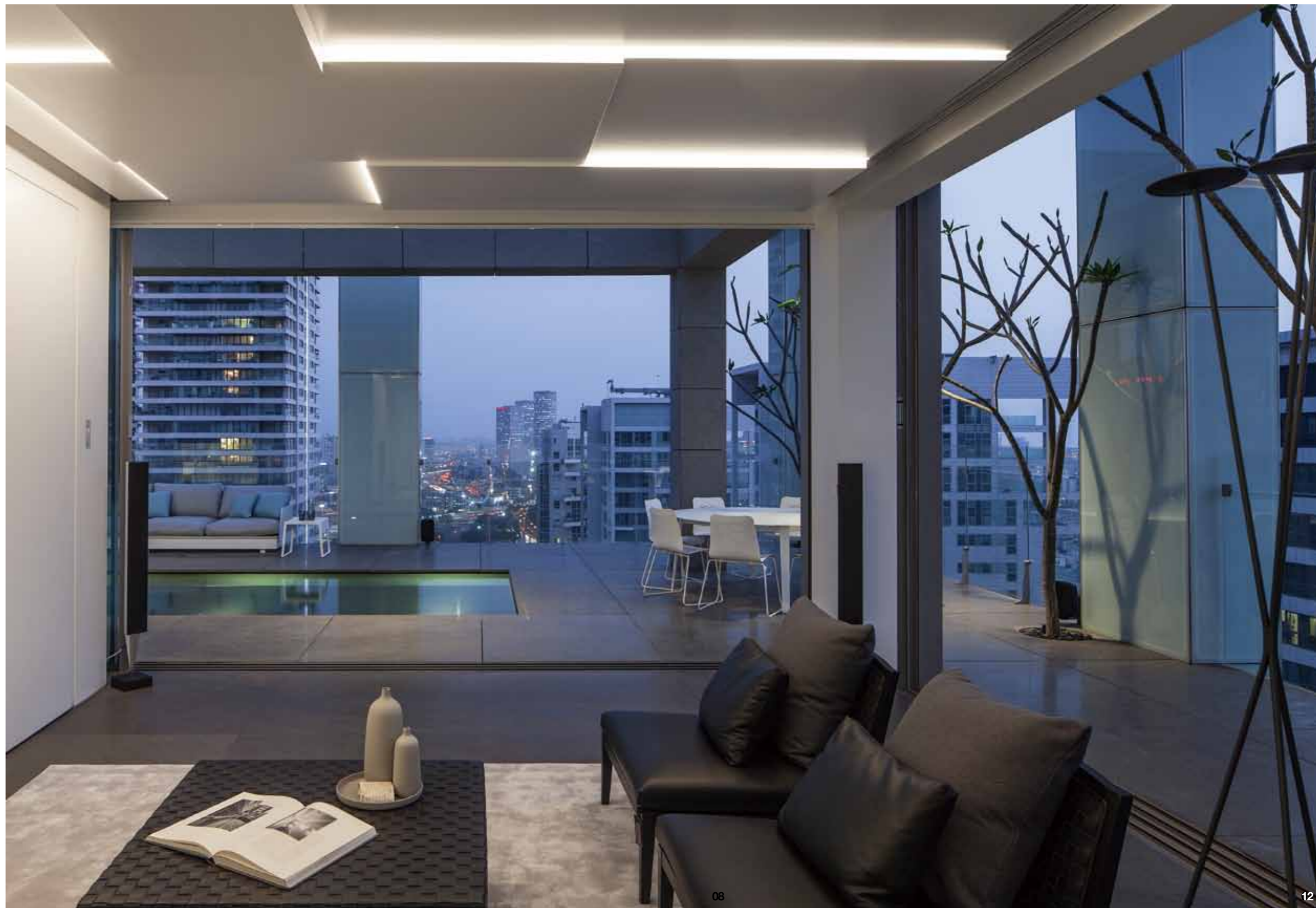
10 主臥室入口門隱藏在起伏的方形白牆中。



11

11 漸層迴旋的燈飾懸掛在二層至四層樓梯中央。

12 由閣樓層室內空間望向室外露臺及泳池。



08

12

The envelope's panels are emphasized to bring out the white from its neutral, flat boundaries into the space's monolithic effect - like a piece of sculpture that catches and presents the space. This nullifies the need for any additional design elements other than those that light and accompany the space. These include the lighting elements, which provide natural light, and the staircases, also designed as a white prism that is both flat and expanded. The topographical white is further enhanced by the

large, orthogonal glass walls that cast a myriad rays of light differing in their shade and brightness.

Next to them, we find a wall of linear translucent glass panels that act as a Japanese rice paper room divider that identifies the space without cutting it off from the totality. The use of glass also adds and emphasizes the white, creeping framework and adds an additional dynamic created by the people moving through the space. In a

similar fashion movement and views in the space are also emphasized by the work areas and sitting areas that are placed by the stairways as terraces that both observe and are observed.

The careful selection of materials and hues is also evident in the apartment's other elements such as the floors and the furniture - monochromatic, reserved and deep - that surprise the viewer as they envelope the light and the brightness. The

space is full of fragments of naturally appearing light and shade in yellow and grey hues that appear as a compact, stable and uniform unit. Despite it being almost completely exposed on all its sides, the invasion of the outside urban environment is seen in a restrained, organic and non-threatening fashion.