

以色列荷茲利亞 S 住宅

S House, Herzeliya, Israel

匹少·可鄺建築師事務所
Pisou Kedem Architects

初步設計規畫：艾琳·戈德堡
匹少·可鄺
負責建築師：拉茲·梅拉梅德
照明設計：奧利·埃夫隆·阿爾卡巴德
空間性質：住宅
空間面積：750 平方公尺
基地面積：1,000 平方公尺
主要建材：混凝土
座落位置：以色列荷茲利亞皮齊
影像：阿米特·傑龍
風格攝影：埃倫·貝斯奇拉
採訪：劉湘怡
文字：匹少·可鄺建築師事務所
整理：賴姿穎

Initial Design and Planning：Irene Goldberg
Pisou Kedem
In Charge Architect：Raz Melamed
Lighting Design：Oly Avron Alkabes
Character of Space：House
Total Floor Area：750 m²
Site Area：1,000 m²
Principal Material：Concrete
Location：Herzeliya Pituach, Israel
Photography：Amit Geron
Styling for Photography：Eli Buskila
Interview：Rowena Liu
Text：Pisou Kedem Architects
Collator：Lisa Lai



左頁：水平的水泥牆靠在鋼筋梁柱上，盤踞於英式花園上方

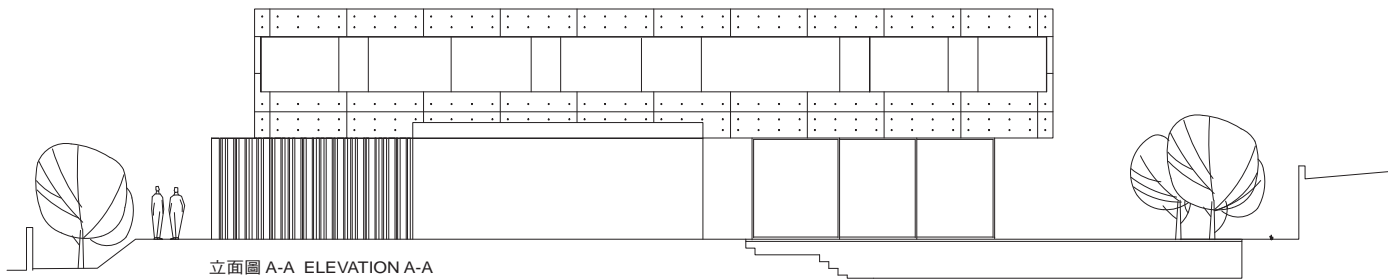
The skyline — the meeting of earth and heaven — is the Archimedean point in every swath of architecture that orients the building in its surrounding. Whether it be built in a dense urban fabric, on a high mountain or a narrow, deep canyon — each building is measured by its sky. Classical architecture that developed within the bosom of the church, aspired toward the sublime, the dimensions were propelled upwards by way of vertical windows and tall columns. In contrast, however, modern architecture, particularly residential constructions, see the skyline as a backdrop of human creativity, a horizontal emphasis on the buildings' dimensions or even as a mere tool serving human needs. In both the ancient and modern cases, the skyline is the simplest element required to place the building in a concrete context, even an imagined one. Second to that is the presence of another building and then trees and so on down the list of elements in the environment. Perhaps because of this, the architecture of private homes is the last bastion of the architecture of objects — not required to kowtow to its surroundings — it engages both architecture and sculpture. Such is the S house located in. At first glance it is a hovering horizontal prism, emphasized by a double skyline — above and below. A second glance seeks out the meeting of the prism with the ground, attempting to decipher the system of physical balance that allows the composition to float while being anchored, as it were, to a horizontal concrete wall resting on a steel beam hovering above an English garden. The result is a choreographed construction held eternally in a gravity — defying pose. The levitation of the prism, formed by clean lines, dictates the entirety of the grounds and entrance by way of transparent partitions of different types — dropping down toward and marking the ground. As such, the public spaces of the home — the dining room, kitchen, living room, garden and decorative swimming pool — have their inner and outer boundaries entirely blurred. Similarly, the entrance from the street prepares the visitor for the "space vessel" with the aid of shutter — like walls of wood-forming an outdoor lobby — barely visible from the street and open to the interior of the house. A lobby which is built in proportion to the salon, indicate as it were, formed by an additional mass of concrete that further amplifies the hovering prism. The design of the lower floor is separate from the prism above, yet nonetheless balances it through cross sections with a certain constructive functionality. It is indeed a counterweight, a balance sheet or even technical anchor in every sense. It gives shelter to intimacy and privacy, housing the bedrooms and managing the inverted relationship to the environment, thereby establishing that this house is not only a virtuous object but a space around which life is calculated.

天際線，即地與天的交會處，是每座建築物的阿基米德支點（Archimedean Point），使其融入四周的景色。無論建築物所在地是人口稠密的城市、高山或是狹長的深谷，每座建築物的興建都以天空作為量測點。從教堂衍伸的古典建築，以壯美為主軸，垂直面以直向的窗戶與高聳的圓柱打造而成。相對地，現代建築則將天際線當作人類揮灑創意的背景幕，尤其是住宅建築，皆強調建築物的水平面，或是僅僅當作滿足人類需求的工具。總之，在古典與現代建築中，天際線是最基本的元素，可將建築物放置在具體的環境中，甚至是想像中的環境來考量，再者，建築物與樹木等都屬於環境中的元素，或許是此原因，私有住宅的建築是最後一座能保有自我的堡壘，不須考量環境因素，只要將建物本身與其雕塑融入其中，這就是 S 住宅的呈現方式。第一眼看起來像是水平稜體，強調兩條天際線，分別在上方和下方，再看一眼，則想要尋找稜體與地面的交會處，嘗試了解其結構如何在漂浮與定錨之間找到實體的平衡，水平的水泥牆靠在鋼筋梁柱上，盤踞於英式花園上方，舞動般的建築物以對抗重力的姿勢永恆地置放在一處。浮動的稜體以乾淨的線條形成，將整體地面畫分出來，入口處以透明的各式隔間分隔，垂直而下，將地面分割出來。因此，住宅裡的公共空間如餐廳、廚房、客廳、庭園及精美設計的游泳池，皆模糊了外部空間與內部空間的界線。同樣地，從街道走進的入口讓訪客有「太空船」般的體驗，以遮門般的木牆形成戶外的大廳，從街道上難以一眼望穿，卻又能帶領人進入房屋內部。這座大廳與客廳比例相等，但像初始的設計，是以突出的水泥塊搭出的空間，進一步強調上方盤踞的稜體。第一層的設計與稜體上層設計並不相同，卻能利用交錯的區塊形成巧妙平衡，並保有某種程度的建築功能性。這設計確實讓重量相互抵銷，是數字精算的結果，甚至是工程上的錨點應用。建築還提供了親人間的私密感，將臥室分隔出來，同時也處理了個人與環境的關係，因此讓此住宅不只是個純粹的物件，更是圍繞著生活的空間。

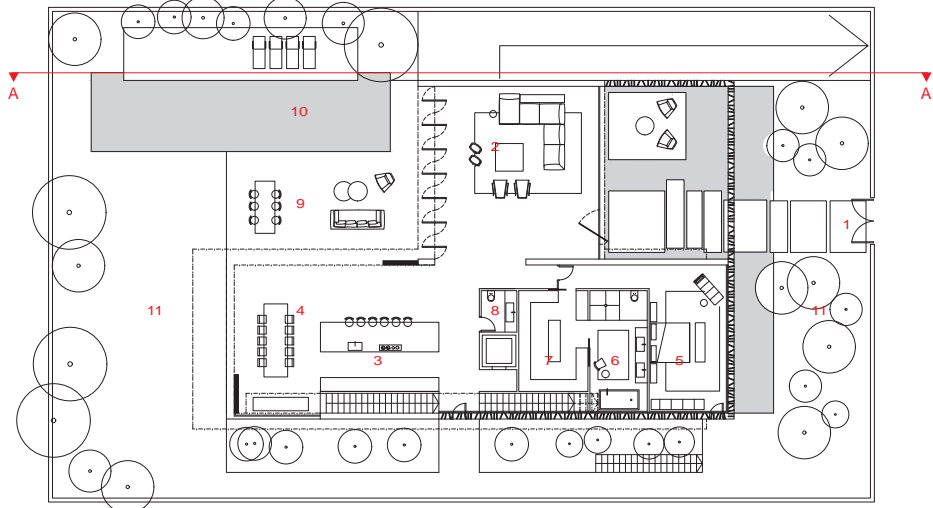




右頁，左頁：入口處以透明的各式隔間分隔，垂直而下，將地面分割出來



地面層平面圖 GROUND FLOOR PLAN



1. 入口 2. 客廳 3. 廚房 4. 餐廳 5. 主臥室 6. 主臥衛浴 7. 更衣室 8. 衛浴 9. 起居室 10. 游泳池 11. 庭園
 1. entrance 2. living room 3. kitchen 4. dining room 5. master bedroom 6. master bathroom 7. dressing room
 8. bathroom 9. lounge area 10. swimming pool 11. garden





右頁：住宅裡的公共空間如餐廳、廚房、客廳、庭園及游泳池，皆模糊了外部空間與內部的空間界線
左頁：建築還提供了親人間的私密感，將臥室分隔出來





右頁：以遮門般的木牆形成戶外的大廳
左頁：S住宅第一眼看起來像是水平稜體，強調著上下兩條天際線

