

SUKIYA&WASYOKUYA

嚙趣壽喜屋

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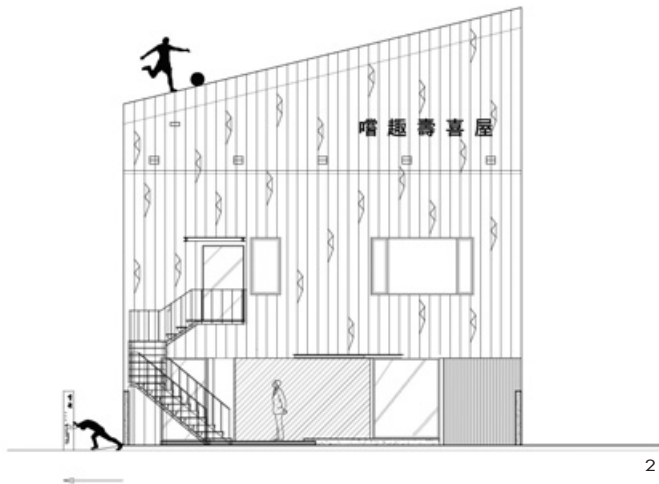
李智翔, Nic Lee

經歷/2008-水相設計設計總監·2004-2008 荷果設計 設計總監·2001-2003 MMoser 香港商穆氏設計集團·2000-2001 李璋?建築師事務所·1998-1999 丹麥哥本哈根大學研究課程·1997-2000 美國紐約Pratt Institute室內設計碩士
個人得獎記錄/2009 Taiwan Interior Design Award 商業空間類 金獎·2008 Taiwan Interior Design Award 住宅空間類 TID獎·2007 Taiwan Interior Design Award 商業空間類 TID獎·2007 Taiwan Interior Design Award 住宅空間類 TID獎·2006台北市室內設計大賞 商業空間類 銀獎

Nic Lee was graduated from Interior Design Department, Pratt Institute in 2000. In 2008 he founded Waterfrom Design. This design studio follows this idea: "Water is formless. What creates the form of water is its container. Design adapts to the various changes of its surroundings and provides the best solution for clients." Nic's design is interesting and always full of storytelling fun. His 2009 work "Aroma Shadow" won him a TID Award gold award in commercial category. His work has appeared in magazines in Holland, France, England, Italy, and Korea. He represented the Taiwanese interior designer circle to win the Excellence Award from APSDA.

設計者」李智翔
參與者」陳凱倫
攝影者」Sam+Yvonne
空間性質」餐廳
坐落位置」桃園縣八德市
主要材料」鐵件、水泥粉光、梧桐木、塑膠地磚
面積」40坪
設計時間」2010年1月至3月
施工時間」2010年6月至8月

Designer」Nic Lee
Participant」Kevin Chen
Photographer」Sam+Yvonne
Category」restaurant
Location」Badei, Tayoung County
Material」metal member, brush cement, plastic tile, Chinese parasol wood
Size」132m²
Design period」January - March 2010
Construction period」June - August 2010



最後的方舟

「流浪於三角形的渡口，泊於陸地的船影。
來往的車流，是這小城市的快速心跳。
在被遺忘的拼圖末片，車流的衝突點，立錐。
點燈，立起白帆，在最後的方舟上，
藍藍的寧靜深海下，熱帶魚輕輕的，游入。」

就在高速公路八德出口不遠的地方，那間位在三角地帶二樓的「嚐趣壽喜燒」，兩側盡是頻繁不間歇的向南或向北的車輛。過去，即使身上裹滿斗大的招牌帆布吆喝著人客，早已褪色的容顏，總是輕易地被來往的行人車潮忽略；那用了幾盆松樹圈出的三角院落，已成了鄰人的停車場。

2010初春，褪色的臉，豎起了帆。原先出租的一樓空間收回去後，餐廳老闆決定將整棟建物擴建為《嚐趣壽喜屋》，著手餐廳整

建的水相設計有了第一個想法：「最後的方舟」。這裡是一座孤島，失落在世界中央，謐聲；是一艘方舟，在車流的衝突點，立錐。整棟建物的外觀，考量預算問題，以最符合經濟效益的方式一油漆，架構出黑色的三角形船帆；用在鋁窗結構的黑色鋁條成了勾勒立體線條的造型；不銹鋼金屬則折出一道道的波浪，反射著天空的光影與穿梭的車形，是海上波光瀾瀾的象徵。沒有了招牌的妝彩，反倒讓人注意到它的存在，這天，來往的人總會停下腳步探頭問聲。

靈感也來自電影《熱帶魚》中帶出「無論身處在怎樣的環境，每個人心中都有一隻熱帶魚快樂地游著，即使在都會水泥叢林裡，夢想依然存於心中。」除了創造一個吸引人的符號，李智翔設計師也試圖建立顧客在用餐時心中的一條小船，圍牆劃開了與車陣的界限。仿效青木定治巧克力甜點的色帶，白色圍牆沾染一點喧鬧的色彩，就像熱帶魚游入，包含室內家具的選配色彩也是重點；而牆上的不規則的白磚拼接則暗示著海浪拍打的高低起伏。

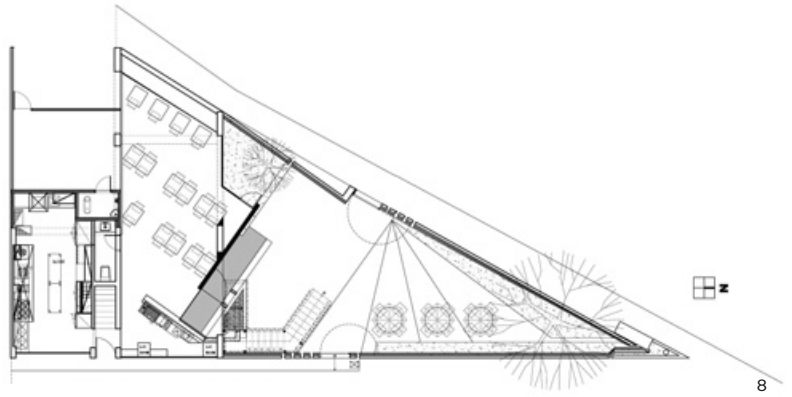
1. 設計靈感來自於一艘方舟，在車流的衝突點，立錐。2. 建築外觀立面圖。
1. Inspiration from the Ark; it docks on a triangular site. 2. Main façade



入口，是決定空間性格中重要的啟始點，改變了店內落地窗臨近馬路的入口，將1F餐廳入口移到庭院內，並將原本餐廳兩側的落地窗封住，僅保留中間採光玻璃，目的是要讓顧客在用餐時感受不到戶外的嘈雜，只能隱約看見車頂的流動，這裡，是以往感受不到的寧靜。轉化空間的擺設位置，將開窗重新開在中央的透明天井，以斜角向中庭集中，看的角度不一樣了，自然心境也不一樣了。

隱藏在設計情節中，還有「人」的趣味添了進去：屋頂上的人形立牌成了黑夜中最直接的引子，這既是船帆也是山頂，那是人最接近天頂的時刻，我們所心之嚮往。還有餐廳內牆壁上不同的假門與真門錯置，不同開門動作的人影，都讓這一切虛幻起來，唯有自己探知才能發現真相，正如餐廳那道白牆上所敘述的：「You never know what behind the door is. Get through the wall, you' ll explore the world」。文」水相設計





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3. 圍牆劃開了與車陣的界限，也創造了一內庭。4.5.6. 入口，改變了店內落地窗臨近馬路的風景，阻絕了戶外的嘈雜。7. 入口，是決定空間性格中重要的啟始點。8. 平面配置圖。
 3. A courtyard redefines the space 4.5.6. Partially sealed windows cuts out the clamorousness of a busy street 7. Entrance starts from a courtyard 8. Plan



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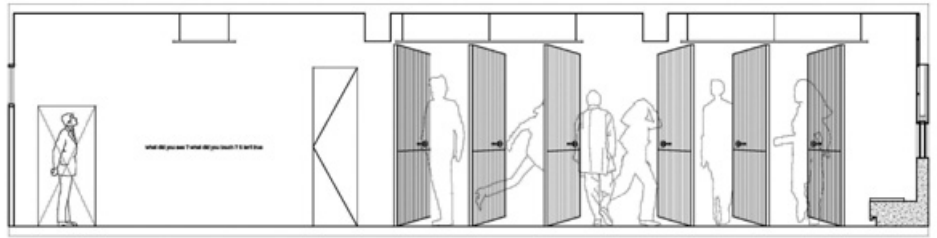


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9. 入口服務櫃台。10. 櫃台細部。11.12. 主要座位區。13. 室內主牆設計立面圖。
9. Reception table 10. Details, reception table 11.12. Main restaurant sitting area 13. Elevation, main interior partition



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The Last Ark

Drifting over a "harbor" in triangular shape, a boat-shaped building wanders over a busy street in the city.

Like a piece of a puzzle, it firmly stands.

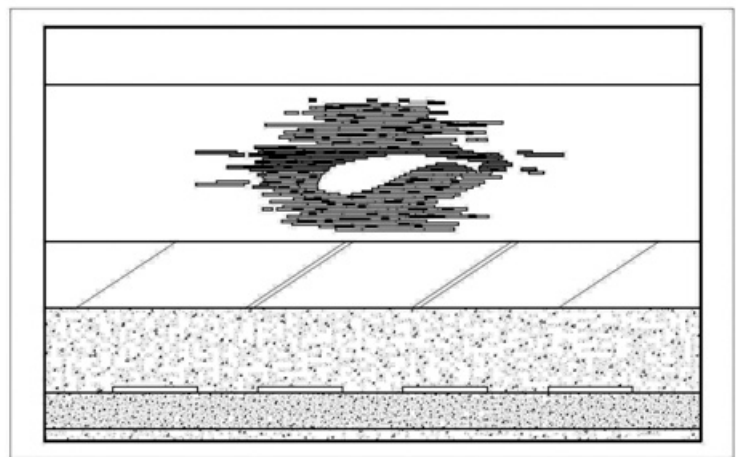
Lightened up at night, the ark building sails on.

Fish quietly swim in, to the "harbor".

Not far away from Badei highway juncture, SUKIYA & WASYOKUYA stands on a triangular corner. Cars swarm the road and it reveals a very busy picture. Before it was renovated, the store was noticeable. Even the biggest billboard attracted a few people and was always unseen by high speed travelers.

Earlier this year, the boss decided to renovate this old restaurant; the shop was eventually turned into a Japanese restaurant SUKIYA & WASYOKUYA. Nic Lee, the designer came up with the first thought of "Last Ark"; as the site is like a drifting island lost in the known world yet it ends up anchoring down this trainable site. The sailboat shape of the main structure was sculptured by aluminum panel, painted black and folded by streamline profile. The Stainless panels are incised by streams and are positioned like Ocean waves; reflections on the stainless panel surface provide a true resemblance of brightened waves flowing in a long distance that gradually moves near.

The concept design was derived from "Tropical Fish", a movie depicting everybody's dream. Even in the harshest condition; a fish swims freely as a symbol of freedom and exploration. Nic wishes that everybody in this restaurant will be totally free from congestion and as if aboard a a small boat and rowed into the deep sea. The pure-white fence wall painted in dotted colors is metaphor for the deep sea where coral and colorful fish swim about.



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14. 轉化空間的座位擺設位置，以開窗迎向中庭。15. 牆壁上不同的假門與真門錯置，是隱藏在設計情節中所增添的趣味性。16. 將原本餐廳兩側的落地窗封住，僅保留中間採光玻璃。17. 保留中間採光玻璃，目的是要讓用餐時感受不到戶外的嘈雜，只能隱約看見車頂的流動。18. 室內側牆設計立面圖。

14. Windows open to central courtyard 15. Real and faked doors provide an elusive interest to the space 16. Courtyard space is where most of light comes from 17. Only small patches of view can wander toward the street front 22. Elevation, side interior partition



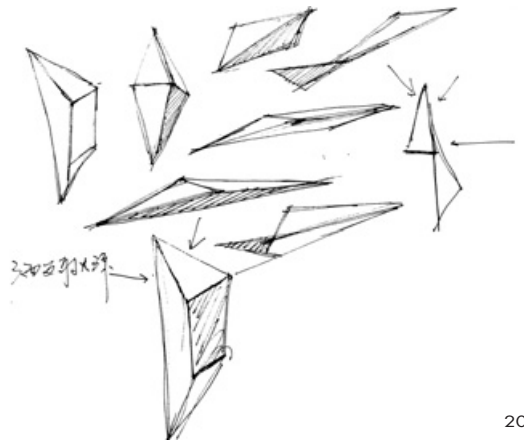


The treatment of the entrance gives the restaurant a new impression; it is not located along the main street rather it was moved into a courtyard. The windows along the street are partially sealed and there are only small portions preserved to receive light. The interior is now tranquil; so customers can pay attention to the food. The courtyard layout created a dramatic change to this space and one moves from being rushed to a pleasurable mood.

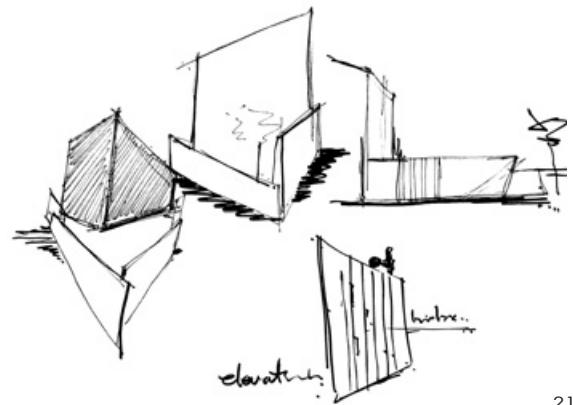
Adding fictional characters to the restaurant was Nic's intention in giving interest to the restaurant. A silhouette of the human body stands on top of the roof to wave to busy travelers. As it is written in the scriptures: "You never know what is behind the door, get through the wall, and you'll explore the world." It is curious motivation that moves everyone to push "doors" on main wall, which are partially real and partially faked. Translated by Ray S.C.Chu & David Mark Riz

19. 建築外觀夜景，屋頂上的人形立牌成了黑夜中最直接的引子。20. Sketch-1：建築外觀之概念發想。21. Sketch-2：「最後的方舟」概念成形過程。22. Sketch-3：圍牆之設計發想。23. Sketch-4：中庭與內部空間的設計發想。

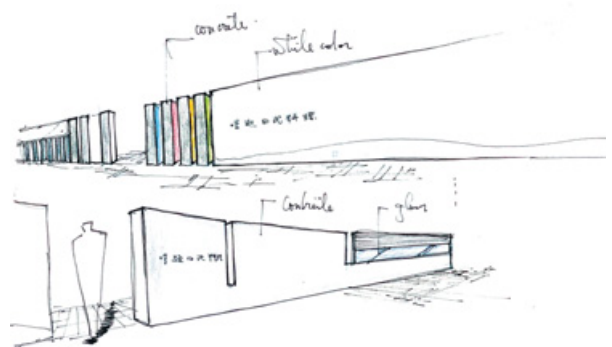
19. A human body panel stands on top of the roof and waves to the busy travelers 20. Sketch, initial concept drawing of main façade 21. Sketch, process of the "Last Ark" 22. Sketch, fence design 23. Sketch, relationship between courtyard and interior space



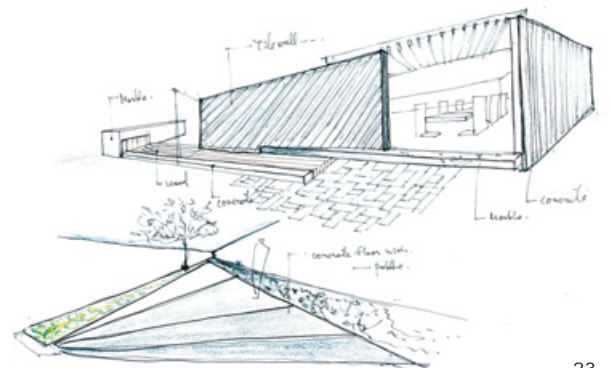
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