

Doko Bar, Shenzhen

客從何處來深圳店

設計者」水相設計 / 李智翔

參與者」葛祝緯 林其緯 戴佐穎

攝影者」李國民

空間性質」餐廳

坐落位置」中國

主要材料」尼龍繩、鍍鋅鋼板、手工漆、硬化水泥、黑檀木紋石、毛絲面不鏽鋼、老榆木、壓克力

面積」118 坪

設計時間」2018 年 8 月至 10 月

施工時間」2018 年 10 月至 2019 年 1 月

Designer」Waterfrom Design / Nic Lee

Participants」Elvin Ke, Richard Lin, Joe Dai

Photographer」Kuomin Lee

Category」Restaurant

Location」China

Materials」Nylon cord, Galvanized steel, paint, cement, rosewood marble, silky surface stainless steel panel, elk wood, acrylic piece

Size」390m²

Design period」August – October 2018

Construction period」October 2018 – January 2019



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設計師將品嚐甜品的空間作為一個舞台，透過框景、線性屏風等要素，在多種行為與視角間，描繪一齣食境展演的大戲。

「客從何處來」是中國的連鎖甜品店，分別在北京、成都與深圳拓點營業，而坐落在某商場一樓的深圳店，由李智翔設計師操刀，他表示此案與其餘兩家分店最大的差異之處在於，相較於街邊店，商場除須滿足消防法規之外，針對街景、室內空間的布局等會有較大的限制，人和景觀等周遭環境遭遇的干擾變數也大幅提升，如何克服基地缺點，是設計團隊首要面臨的挑戰。

沉浸式劇場設定

對此，李智翔從安迪·沃荷（Andy Warhol）的「在未來，每個人都能成名 15 分鐘」這句名言得到啟發，將「沉浸式劇場」的體驗模式加諸在甜品店設計主軸中，不論是消費者、服務生、主廚等，都能成為空間畫布中自由遊走的角色，讓場域相映成趣；另外，為延續企業店舖的設計語彙，刻意開了許多框景，不僅可以強化劇場之感，也能加乘視覺效果，並讓人與人之間產生更多互動。「穿透」亦是本案的重點之一，但設計師捨棄一般常見的玻璃材質，改以手工拉製的上萬根尼龍線去勾勒畫面，並將帶位、出餐等行為動線規劃得彷彿一場秀，李智翔進一步說明，玻璃雖然通透，但其量體與反光度本身即具壓迫性，且在空間層次傳遞上是有阻礙的，因此他改以具律動的尼龍線打造大面積的穿透性屏風，也由於是手工拉製而成，尼龍線的縫隙大小並不一致，這種不完美的狀態卻也真實。

1. 店內以珊瑚紅作為色彩主軸，此為企業代表色，業主利用色調來統整連鎖店舖的一致性。2. 深圳分店店面位在商場一樓，緊鄰人行道，白天是甜品店，晚上則化身成 Buddha bar，透過照明計劃的差異述說情緒轉化。
1. Coral red is the iconic color of the brand. 2. Doko Bar is situated in a unit of a mall; lighting gives the store different impressions in daytime and night.

Nic Lee



水相設計 / 李智翔

水相設計總監李智翔從事設計迄今十餘年，作品揉和極簡與幽默，畢業自紐約普瑞特藝術學院室內設計碩士與丹麥哥本哈根大學建築研究。帶著藝術人文的思考與建築設計的思維，由生活探索靈感，藉大量藝術作品、展覽與閱讀汲取養分，將感受轉化為設計靈光，發掘不可預知的驚奇。重要得獎紀錄：2018 德國 iF 設計大獎 · 2017 A'Design Award Silver Award · 2017 IIDA 國際室內設計協會亞太設計獎 · 2017 德國 iF 設計大獎 · 2017 Interior Design Best of Year (BoY) · 2017 APIDA 亞太室內設計大獎 · 2016 A'Design Award Silver Award · 2016 現代國際裝飾傳媒 年度辦公空間大獎 · 2015 APIDA 亞太室內設計大獎，Excellent Award

Waterfrom Design / Nic Lee

Nic Lee has worked as an interior designer for more than ten years. His work is well known for its philosophy of simplicity and humor. He graduated from Pratt Institute and is full of sensibility in the humanism and artistic tendencies. He possesses rational persistence yet resists any constraints like an artist. He enjoys order without any prejudice and loves to find excitement out of the daily stereotypical normality. His works are long considered those of crossing borders to the artistic world, and art fertilizes his vision in all realms
Award Record : 2018 if Design Award · 2017 A'Design Award Silver Award · 2017 IIDA Internal Interior Design Award · 2017 if Design Award · 2017 A'Design Award Silver Award · 2017 Interior Design Best of Year (BoY) · 2017 APIDA Asian Design Award · 2016 Modern Decoration Award, Year's Best Office Design · 2015 APIDA Excellent Award



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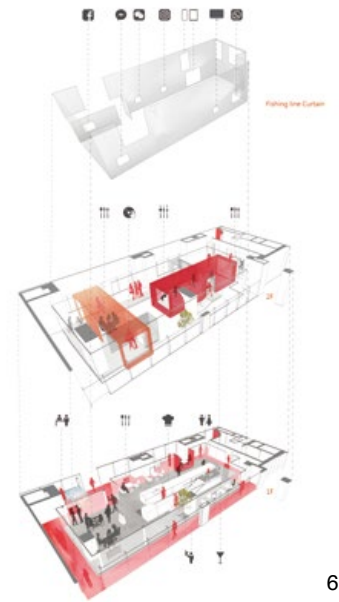


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3. 基地面向商場一側。由於需符合消防等法規限制，也因商場走動人潮無法掌控，設計師拉出一條過道，避免破壞室內畫面。4. 以大量框景拼湊出的店景。設計團隊以「沉浸式劇場」為概念，讓身處其中的人都可以成為空間的主角。5. 盒體座位區是時下年輕女性喜愛的位子。有鑑於現為網路數位時代，如何讓店面跟上打卡潮流，也是業主行銷的一環。6. 設計說明圖。

3. A recessed passage was created to meet the fire regulations. 4. "Immersed theater" is a main design idea for the sweet bar. 5. The design has high spots for internet celebrities. 6. Descriptions of design content.

店內主要販售高檔精緻的甜品，因此女性消費者佔大多數，故廁間氣氛營造也是空間中重要的一環，訂製梳妝台上擺放著各式名牌香水，藉此滿足女性隨時注意儀容，優雅聚餐的想望。此外，主要用餐區被四面過道包圍，設計師將其視為伸展台，亦是室內室外的緩衝區，將外在干擾阻絕於此，使人全心思品嘗如藝術品般的餐點；而過道上也輔以煙霧繚繞之體驗，來表述數位時代與現實社會間模糊的界定，暗喻互聯網時代人們的互動關係，緊密又疏離，真實又虛幻。



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白晝夜晚轉換

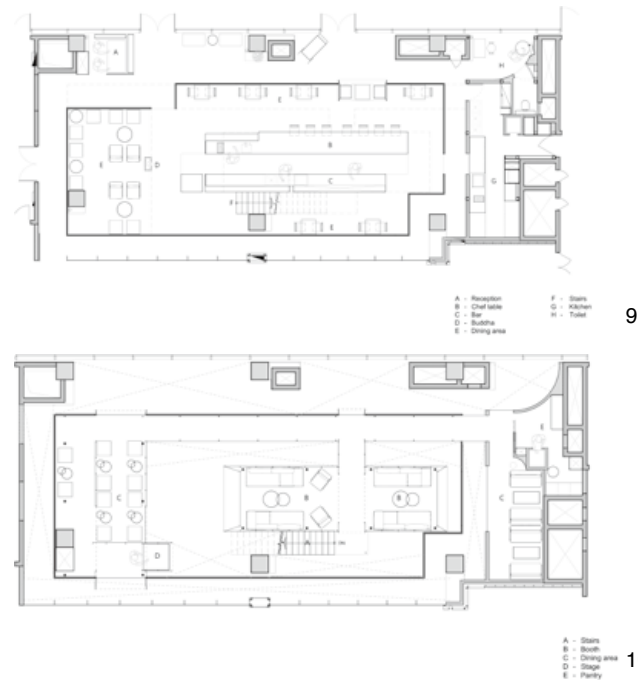
李智翔提到，空間中大量使用企業代表色—珊瑚紅進行鋪陳，為有效中和色彩予人過於強烈之感，除搭配上白色尼龍線外，地坪材質選擇以水泥呈現，左右兩側牆體也以老榆木染紅的手法處理，希冀帶出一股原始斑駁的氣息，讓室內不僅盈著時尚沉味，亦能體會時間流轉的痕跡，讓品嘗甜點成為一趟五感之旅。而二樓則以懸浮在中央的包廂最為醒目，設計師藉由建築語彙的疊砌，讓上下兩層樓的調性截然不同，運用多種網狀量體架構空間組織，而玻璃帷幕空橋則讓人不論身處在何處，都能盡情享受設計團隊欲表達的力道；不過，二樓其實沒有任何橫樑，因此包廂是懸吊至樓板做支撐，施工時各個細節都需精密計算。

設計師也期望這座食境劇場在不同時間軸能傳遞情調變化，白晝天光灑落在各式餐飲儀式中，入夜後則變身成 Buddha bar，在帶著宗教意涵的曲風中，藉由擺放在軸線中心末端的蔣家班佛像，形塑微妙的平衡，也暗喻著空間氣質即從此尊佛像衍生而出，而隨處可見的框景亦忠實記錄著人影動靜，讓每個人在這場食境秀中，演繹自身飲食態度，成為組成畫面不可或缺的元素。

採訪 | 陳映葵



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7. 李智翔以手作尼龍線取代常見的玻璃材質，不僅提供場域分界的功能，其具手工質感的韻律感，更是建構空間不可或缺的元素。8. 廊道流洩的裊裊煙霧，旨在暗喻現實社會與虛擬網絡世界的曖昧界線，以及既透明又隱晦的社群人際關係。9. 一樓平面圖。10. 二樓平面圖。11. 設計師將行走動線視為一場華麗的秀，並利用不同的框景交錯出層次。

7. Nylon cords form a fabric partition that divides two space but allows one to enjoys mutual wonderment from both sides. 8. Mingling view between the seating zone and passage indicate an ambiguous social relationship in the contemporary world. 9. The first floor plan. 10. The second floor plan. 11. Eating sweets in the store also allows one to enjoy shows that the performance is the activity in the store.

Doko Bar is a chaine of sweets stores and has had rapid expansion in China's major cities. The Shenzhen store is situated inside a mall and Nic Lee accepted the immediate challenge of not only addressing tough fire regulations but also highlighting its unique feature as being surrounded by other stores by using colorful furnishings.

Immersed theater

Nic Lee's idea was inspired by Andy Warhol's famous claim: "everyone will be famous for fifteen minutes" so he created a theater that would frame everyone who walks into the theater and acts like an actor or actress. The partition also as many view windows and allows specific scenes of wonderment or encourages exchanges of views. Transparency is a key quality of the space and is made feasible via the glass panels' rather numerous nylon cords that divide the space but also invite visual penetration on both sides. The weaving pattern of the nylon cords are flexible and have an organic feature that outdo glass panels, of which glaring and physical boundary setback natural impression that the store intends to create.

Consumers are mostly female and the ladies' room was carefully addressed in the design solution where lined up atop the counter are top-line perfumes and sanitary items. In the main service lounge, the seating area is fully surrounded by passages. The mingling experience between inside and outside creates a hint of contemporary life, which is hijacked daily by virtual frameworks and human relationships gradually vaporize like air.



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From daytime to night-time

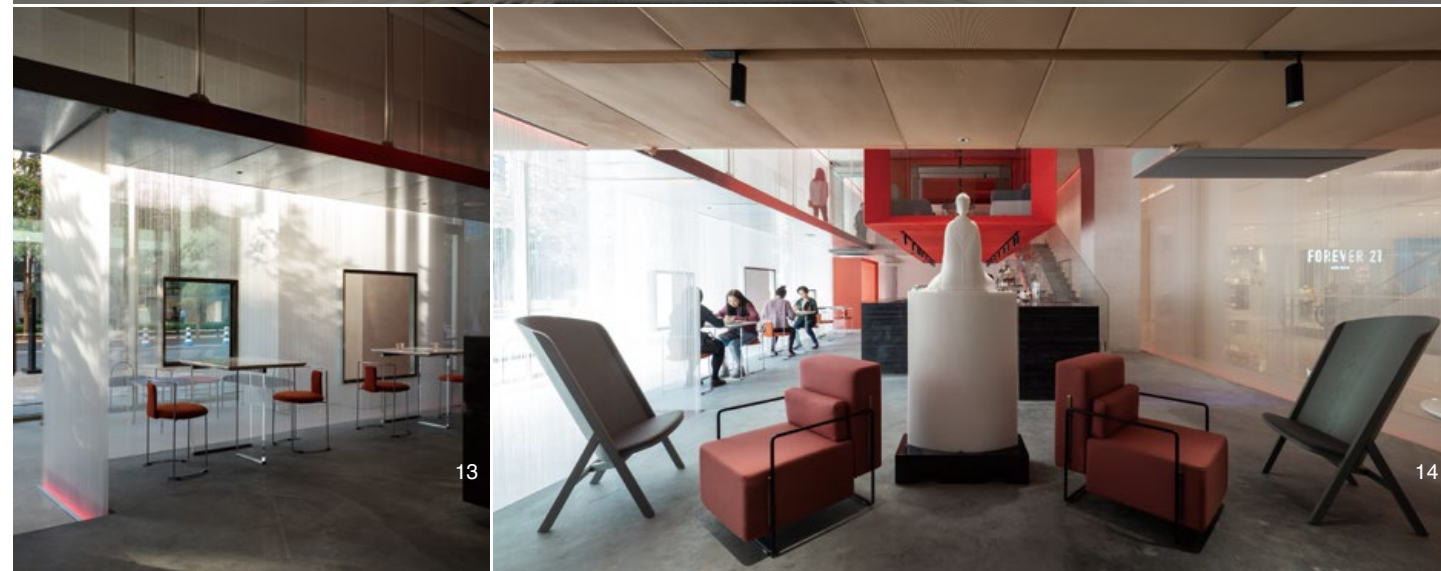
Coral red is the iconic color of the store brand. It appears to be kept in balance by the addition of natural colors like a cement floor and white color nylon cords. Two main partitions walls are treated with rustic wood pieces, dyed red, and explicitly reveals their temporal traces.

The second floor is reserved for a levitating box room in a central position. A glass skywalk allows one an extraordinary experience to pass through and walk into the box room which is supported by cables and constructed in a precise manner.

Nic Lee expected the theater will provide different beautiful views in daytime and at night. When the theater is bathed in daylight, it is full of energy; but under artificial lighting at night, the theater turns into a sanctuary that ends in a vista of a Buddha's image. The face of the Buddha, and the faces of the common folks who walk in and out are all constant pictures of daily life; and Nic's design proclaims that an eating scene is one of the truest metaphors of human life.



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12. 入口接待區一隅。天光照射下帶出陰影，讓畫面更具生命力。13. 用餐區。框景除形塑視覺效果外，亦有實質送餐等機能。14. 位在軸線中心點的佛像是本案精神象徵，其存在不顯突兀，反而令空間有種微妙的平衡度。15. 由於客群鎖定女性消費者，廁間的營造亦是重點之一。李智翔以「轉角咖啡店」的概念規劃廁間，訂製梳妝台上提供各式精品品牌香水，讓顧客可以時時保持優雅形象。16. 化妝空間仰視。設計團隊在熱情與低穩的尺度比例間轉換得宜，帶來適切的體感。17. VIP 室內部。高高在上的包廂，觀看與被看的雙重意涵在此具象化，呼應現代網路文化。18. 本案在晚間會以 Bar 的形式運營，吧檯的設置讓消費者可彼此交流，毫無設限。

12. Reception area under the sunlight. 13. Eating area. 14. A Buddha statue sits in a focal position as a symbol of the store. 15. Females are the major consumers of the sweet store, and the design of the ladies' room is very considerate to provide the necessary sanitary supplies and perfumes for free use. 16. A lavatory view. 17. Interior of VIP room. 18. The space can host parties at night and displays a fantastic transformation from day time to night time.

建材分析 Material Analysis

1. 場域以尼龍線排佈出朦朧的帷幕作為分界，手工製成的尼龍線自然呈現出疏密不一的線牆效果，為空間堆疊出多變的層次。2. 吧檯選擇不鏽鋼材質、接待區則為淡化干擾室內的可能性，選用透明壓克力，兩者平滑的材質特性與地坪和老榆木牆面的粗曠產生對比，加深空間張力。3. 均選用進口家具，在餐瓷設定上則以國際知名大牌為主。

1. Nylon cords weave a pattern and divide the borders between the two spaces. The casual woven pattern gives a natural impression. 2. Stainless steel bar table and transparent material dialogue with the rustic cement floor and dyed color Elm wood partition walls. 3. Furniture pieces were all imported and utensils use only international brand-name products.

溝通重點 Communication Note

1. 本案為連鎖甜品店，在設計上需延續企業的代表色（珊瑚紅），以及框景元素。2. 設計師爬梳現今數位網路文化現象，並以沉浸式劇場的概念，將用餐環境打造成秀場，讓真實與虛擬情境相互交錯。3. 基地位於商場一樓，設計團隊在座位四周預留走道，藉此與商場空間拉出區隔，走道也能強化劇場的儀式感。

1. The coral red color is the trademark color of the chain sweet store. 2. The theater represents a daily social phenomenon that everyone seeks to be seen at all times from the media that exists in virtual world. 3. The store is situated in a unit of a mall where it has a surrounded passage that ritualizes the position of the store.