

Sozo Cuisine

大隱手作

設計者 開物設計 / 楊竣淞
參與者 羅尤呈
攝影者 李國民
空間性質 餐廳
坐落位置 中國
主要材料 水泥、黑鐵、鍍鋅、浮世繪、灰玻、石頭漆、厚石
面積 91 坪
設計日期 2016 年 2 月
完工日期 2016 年 7 月

Designer 開物設計 / Chun-Sung Yang
Participants Yu-Chen Lo
Photographer Figure x Lee Kuo-Min Studio
Category Restaurant
Location China
Materials cement, steel, galvanized steel, gray color glass, stone paint, building stone
Size 300m²
Design period February 2016
Completion period June 2016



入口軸線端景上，半腰高沖孔板以黑灰白漆料噴塗出一幀層巒疊嶂的山稜線水墨，而一輪燈環如皎然玉盤懸浮畫景前，這般碩大月亮玲瓏山的比例，猶似凌霄俯瞰世間……

蘸抹傳統 古懷存新瞻

位於成都、調性精緻的日式餐館，地方風土民情及饌饌濫觴所在，是擊劃本案美學與格局時最主要的依據，談起設計楊竣淞解釋：「四川屬內陸，海產類食材運輸和鮮度是個問題，加上成都消費者對日式料理有些民族情結，營運考量下，無論風格或機能，都必須給店家做日後轉型的可行性。」斟酌條件後，楊竣淞認為語彙上應不失不過，既得空間與料理相映成趣，也要裁鎔純日式韻致，因此初抵餐館割烹檯處，楊竣淞從中日皆有的園林山水來漫染情氛，使兩處色彩並蓄兼容；其二是材料面當代性演繹，讓大和風範非以窮形極相線條來臨摹，而是蘸抹文化與建築之具體形式做輾轉變體，有古懷，亦見新瞻。

中國園林斂山水觀想之識，擅小中見大，納須彌於芥子。舉凡借遠物造深意，抑或置碗磊奇石和葳蕤嘉樹、櫺叢修竹等馳視，再來一水榭池畔垂楊柳，豐富元素在高低前後層次裡借喻了山水磅礴。於是入口軸線端景上，半腰高沖孔板以黑灰白漆料噴塗出一幀層巒疊嶂的山稜線水墨，而一輪燈環如皎然玉盤懸浮畫景前，這般碩大月亮玲瓏山的比例，猶似凌霄俯瞰世間，同時亦得咀嚼中式建築裡從月門圓窗賞觀苑囿那份意蘊。有趣的是，楊竣淞本來無意擺置這道燈，但迢嶢遠岫的畫面總覺得若有所失，直到補上一道圓，線條才讓構圖臻於飽滿。

日式園林雖受中國薰陶但自成體系，尤其澹泊清虛、空寂別緻之「枯山水」襲嗣禪宗精神，講究內心和天人之間，山是團石幾落，水則已脫實形以白砂漣漪代之，極簡主義且形而上。故而割烹檯周邊，牆垣用石頭漆摹繪出枯山水那或曲或直白砂圖騰，壁面則嵌靜物般的團石。楊竣淞談到，設計上他無法詮釋枯山水內蘊，也清楚微縮於此必然屬形式應用，不過他仍冀盼場域被賦予心靈活動此一寓意。於是方法上，他擷取日式建築的障子門語彙，並將木、紙兩材料以鍍鋅鐵和玻璃再詮釋，藉燈色混糝、障子門捍闔自由之不定作用，讓投遞光影激盪多變，好似枯山水因觀者而各有領悟，兩兩頗生內外相應之妙。

Chun-Sung Yang, Yu-Chen Lo



開物設計 / 楊竣淞 羅尤呈
開物設計追求形與質之間最微妙的共鳴。有靈魂的空間不僅存於視覺，更因其性格而傳遞出耐人尋味的魅力。對於設計的追尋不僅是風格化的美，亦關切有思想、有回應的觸動。
重要得獎紀錄
2010 台灣室內設計大獎 複層住宅類
2010 亞太室內設計大獎 複層住宅類銀獎
2013 台灣室內設計協會 新銳設計師金獎
2013 台灣室內設計大獎 商業空間類
2013 台灣室內設計大獎 工作空間類
2014 亞洲設計獎 商業空間類銅獎
2015 德國 iF 設計獎

Ahead Concept Design/ Chun-Sung Yang + Yu Chen Lo
Ahead Concept Design seeks to reach perfection between the physical and spiritual worlds. Good design and its attraction is not pure a visual or stylistic manner but rather based on the ways that touch the human heart.
Major Award Records
2010 TID Award (multiple level housing)
2010 Asian Interior Design Award, Silver Award (Multiple level housing)
2013 TID Award (Advanced Designer Golden Award)
2013 TID Award, Commercial Space
2014, Asian Interior Design Award, Bronze Award (Office)
2015, iF Design Award

1. 廊道兩側的架高包廂。
1. Long gallery and private rooms



2. 自入口眺望割烹檯開放空間。3. 空間融合中日的園林山水意趣。4. 立面的枯山水裝置和鍍鋅鐵障子門。5. 包廂立面為灰玻再襯上噴繪山水畫的沖孔板。6. 平面圖。



2. A view from the entrance to the preparatory table 3. Mingled Chinese and Japanese style 4. Dry landscape art piece and metal member details of the sliding door 5. Private room divided by glass panels with painted Chinese landscape paintings 6. Plan

樺木映光 滿堂懿樂彩

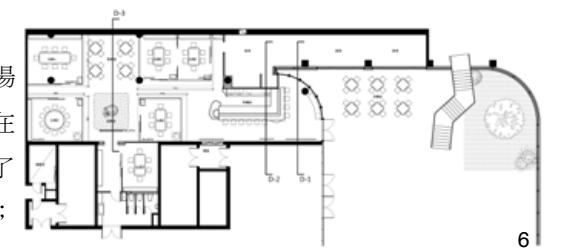
繞往割烹檯後方，但見一盞盞立燈似長炬散於廊道空間，樺木拋光後幕蓋照明下煥發綢緞般柔膩明潔的色澤，此情此景，曖曖燦目。事實上礙於經費短絀，設計勢必要採用相對廉價的材料形塑富麗氛圍，因此就得仰賴精緻性工法與技巧來裨補質材本身不足。就像廊道和開放區域的天花夾板，楊竣淞之所以選擇樺木，乃是著眼其偏黃質地，再善用木頭打磨後良好的折射性，讓每逢熒熒燈盞升起，整片廊道便暈染著儼若金箔的懿鏗明潤質地，是楊竣淞口中「飽滿得像黃銅色」的視覺效果，也格外能和割烹檯的松木桌相佐襯；再者，為深化精緻感，局部材料再採亮面金屬作收邊點綴，使空間滲漏隱隱浮光。藉著情境照明和璀璨泛澤材料，場域好似瓊樓金闕那種豔冶氣象，綺靡之氣盈盈冉冉充闡室內。

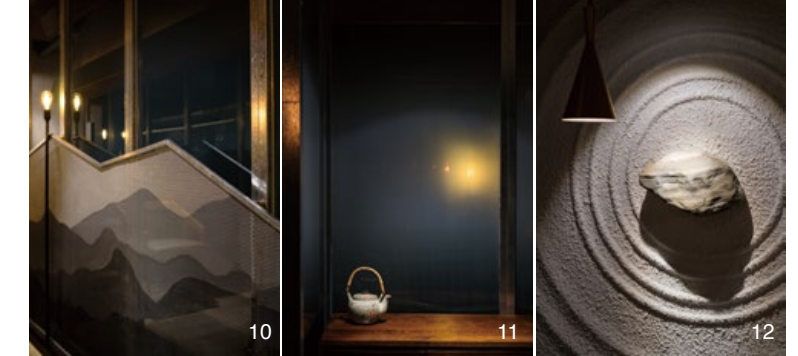
瀰漫的蜜蠟色光線之於本案尚有一種修飾效果，能弱化渾濁、黯淡的質地感受。由於工班在施作技術上略有失準，不僅水泥粉光地板層理分佈不勻且團塊斑駁，依著長廊分佈的一間間 20 公分架高包廂，外緣有黑鐵平臺做一個框構效果，但本該上油的黑鐵因工班用水擦，導致鏽斑孳生，對此楊竣淞談到：「水泥粉光和黑鐵質地效果雖然都差強人意，但有趣的是，黑鐵鏽斑和深淺一塊塊水泥粉光十分呼應，洗光下還顯出另一種美和味道，算是驚喜。」再者餐廳所在建築不僅天花有高有低，另有錯綜桁架及一道大樑橫互，面對桁架，設計釘起樺木夾板隱藏，材料再順著一格格包廂拉出屋簷般的裝飾結構，讓視角望去好似屋中屋那種味道；至於和長廊軸線駢進的突兀大樑則用鏡面不鏽鋼包覆，捎來一段熠熠華光。

擬象山水間 氣韻懋美

除了展現料理亭風情的割烹檯，廊道轉折處，還藏了四桌開放用餐區。楊竣淞談到業主本是屬意全包廂格局，唯如此一來將喪失平面層次，最後便在包廂區的中央騰出一塊留白環境。考量此處迎著進化妝室的動線，設計落了一片清潤山水屏風來遮，後方襯底灰磚色深黛黑，讓白畫屏顯得益發皎潔；山水情懷不僅從畫幅，但見屏風前尚有一地白砂，上頭靜置著以鐵網拗、翻、摺塑成的山石和曇氣煙霧，隨光打上，鐵網雕塑鏤空線條映在屏風，立體平面、有形無形等等姿態，情態更是懋美。

將沖孔板噴塗山巒墨畫的語彙從入口端景延續至包廂立面，是串接內外場域的元素。繞往包廂，只見原始水泥砌上牆垣、天花則用素色鑽泥板隔音，兩兩交疊顯得摩登當代。至於牆面裝飾，楊竣淞解釋並未拘泥在典型的日本畫，而是選擇受到日本文化濡溉的人、事、物和現象，諸如美國嬉皮運動時人們身上所著衣飾，抑或受到日本文化影響的繪畫等，避免用一種落入窠臼和斧鑿甚深的詮釋讓空間過分匠氣。至於包廂中創造尺度變化的活動隔間則擷取和室門體裁而來，它以鍍鋅鐵為框構，再將浮世繪作品印刷於繡布上擬成和紙，設計面保留了清晰的日式味道，也讓原始簡約隱秀氣質一轉奔放妖嬈，種種此法，讓小空間共釀著一股和洋折衷氛氳。採訪 劉芝君





7. 廊道轉折後可見開放用餐區。8. 山水畫屏搭配前方鐵網軟雕塑，豐富了端景意象。9. 從廊道望向包廂，韻味古雅。10. 沖孔板山水噴繪畫細部。11. 灰玻襯卡點紙的細部效果。12. 漣漪紋為水、團石為山的日式枯山水意境。
7. Main dining court 8. Art installation and its dramatic lighting effect 9. A view from the gallery towards the private rooms 10. Perforated board and its detail design 11. Glass panels accented with a color layer divide private box rooms 12. Japanese motif of dry landscape

A mingle space where old meets new

Located in Chengdu, Sozo Cuisine is a Japanese style restaurant. It was a great challenge as the design demanded the addition of local elements without violating the Japanese content. Designer Yang explained: "it was quite a task to design a Japanese restaurant in Chengdu because Japan once bombed the city frivolously in the Second World War. I needed to ponder this history in a very cautious way." Yang believed that he found a common elements in both Chinese and Japanese culture through the ideology of landscape design and merged them into a new style. Chinese landscape design is rooted in Chinese natural philosophy that sees every physical element as re-presenting the Macro-Cosmo. This mindset really drives the layout from a flower pot landscape to a landscape garden design. Yang took this idea into the design of Sozo. The design guide his customers to enter a restaurant as if they were walking in natural forest where a large moon hangs low and sheds gentle lighting onto the seating locations.

Similar to Chinese gardens, Japanese garden are famous for their natural settings while the real layout is dominated by a Zen philosophy that tends to appreciate what it isn't there rather than abundance. A dry landscape setting is the most famous in Japanese landscape garden and this appears, while transformed carefully, in the area of the preparatory table. He designed many details to sensitively utter the voice from Japan; paper, wood, metal member and glass are joined together in beautiful constructions.

Colorful lighting fixtures

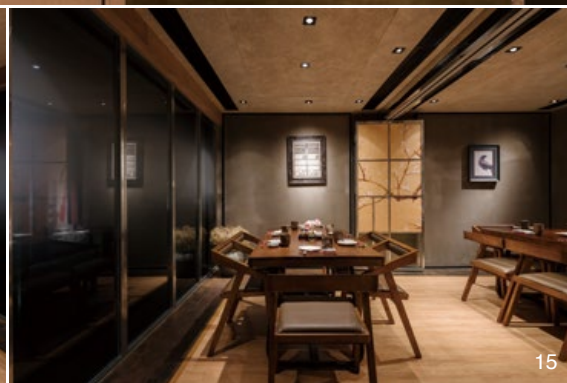
Behind the preparatory table, there is long gallery illuminated up by standing lamps. Perk wood tailored hoods cover the lamps with a sensible and luxurious texture. The same perk wood was also adopted as a wood coffer. Yan said that the material is yellowish and easily reflects light and increase the profile of every elements. When the light on during the nighttime, the lamps line in the long gallery looks like torches or lamps covered with thin layers of gold foil. The illuminating quality provides a good dialogue with the preparatory table which borders the metal details. This accepts the warm color from the gallery's illumination and informs a sensible eye contact in the customers' positions.



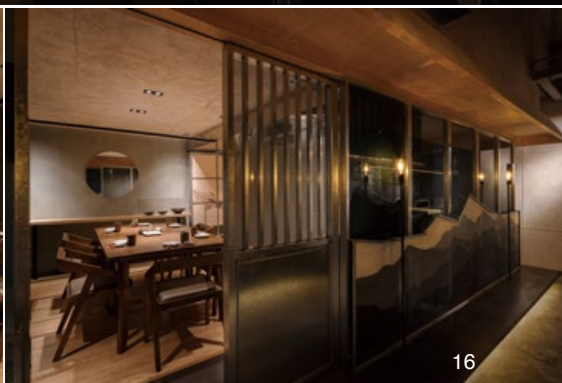
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14



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16



17

建材分析 Material Analysis

1. 剖烹檯為厚松木板。2. 端景圓弧燈具為鐵圈構件搭配 LED 燈 3. 天花夾板為磨砂處理後的細膩樺木。4. 包廂立面的灰玻再貼上一層卡點紙來形成霧狀效果。5. 沖孔板上利用噴漆塗繪山水畫面。6. 包廂外的延伸平臺為鐵件。7. 轉化障子門形式而來的拉門為鍍鋅鐵搭配玻璃。

1. Preparatory table is made of a piece of thick fir wood 2. Round lighting fixture is a metal constructed object 3. Perk wood in fine polish surface is used for the ceiling coffer 4. Individual dining space divided by a glass panel coated with translucent film 5. Landscape painting on the surface of the perforated panel 6. Individual VIP room and a metal detail 7. Sliding door adopts the concept from traditional Japanese shoji.

溝通重點 Communication Note

1. 因預算有限，本案要善用便宜材料捕捉精緻感。2. 為模擬傳統日式餐廳上菜方式，包廂需做架高與外側平臺，讓服務員產生端菜於平臺以及拉開障子門兩個動作。3. 考量日式料理在成都市場接受度問題，因此格局和風格規劃上都必須建立在有利餐廳轉型的基礎。4. 業主本希望全餐廳皆採包廂規劃，溝通後改由剖烹檯、開放用餐區和包廂三種用餐空間。5. 包廂空間要有高度隱私性。

1. Due to budget control, the design needed to use inexpensive material to create an exquisite quality of luxury 2. Box room has an elevated platform to provide the similar impression of a traditional Japanese dining manner 3. The design style had to seriously address the bias of local people to everything Japanese 4. Three food-serving manners are adopted: table sitting, box room and food court 5. Box room is secured by a tight privacy control

13. 門扉半啓，自一端望彼端。14. 包廂空間的水泥和鑽泥板材料，顯得十分當代。15. 利用活動門片可調控包廂尺度。16. 餐廳處處可察傳統與當代鑄和的設計手法。17. 包廂一景。

13. A view from the private room towards the other room 14. Private room appears in a very modern mode 15. Door hardware details have a clear function to expand or reduce the size of the private rooms 16. Details that show the clear joint between Chinese and Japanese culture motifs 17. Private room

Local contractors were not experienced so many constructions were considered problematic, yet Yang saw something differently. One example is a murky spot in the cement paste floor and another was the rustic surface due to the wrong black steel surface treatment. When both meet at the gallery as one enters each room; the murky spot and rustic manner of the steel body create a tremendous visual quality. The high position of gallery reveals another interesting detail as the exposed rafter next to the fixed perk coffer boards creates an illusion like that of the twisted independent buildings in the gallery.

Mimicry of natural landscape

The original program demanded totally private rooms in this restaurant, Yang insisted that different serving manners would create a more dynamic spatial quality. The compromise yielded a central void spot for public seating. A screen painted in the Chinese landscape painting set a border between the court and a passage in the lavatory. In front of the screen there is a place filled with white sand and a metal wiring art work representing trees and mountain ranges. Light cast on the art objects created a second layer of landscape painting.

In the quarter where private box rooms were mostly placed, the dominating cement wall, cement color insulation ceiling immediately reduces the temperature in a more tranquil way. Yang explained his tactic was to combine cultural elements in this very functional quarter. Here he mingled the Japanese Ukiyo-e manner with some fun impressions taken from Hippie culture. This mutated grotesque reduced the total reliance on Japanese motif but has created a new interest to interpret a new style of a Japanese restaurant. Ukiyo-e motif printed on fabric is an un-mistaken cultural maker yet it was saturated to appear as a hybrid style.