

Taya Kitchen Utensil

大雅廚具

設計者 | 胡碩峰
 參與者 | 紀宜成、張耀文
 攝影者 | 岑修賢
 空間性質 | 企業總部暨展示空間
 坐落位置 | 台中大雅
 主要材料 | 鐵件、實木板、石材、美絲板
 面積 | 1172坪，共八樓層
 設計時間 | 2009年10月至2011年8月
 施工時間 | 2010年6月至2012年1月

Designer | Shyr-Fong Hu
 Participant | Yi-Cheng Ji, W. Chen
 Photographer | S. S. Tsen
 Category | office and showroom
 Location | Daya, Taichung
 Materials | metal member, solid wood, stone, plywood
 Size | 3867 m² ping total eight floors
 Design period | October 2009 - August 2011
 Construction period | June 2010 - January 2011

胡碩峰

學歷
 美國哈佛大學建築暨都市設計碩士 1986
 現職
 胡碩峰建築工作室負責人 1991~Now
 大牆演繹設計有限公司 2002
 經歷
 臺灣大元建築事務所
 美國波士頓ARC建築師事務所設計師 1986~1991
 淡江大學建築研究所兼職副教授 2000~2001
 中原大學室設系、建築系 1989~1995
 著作
 可見的烏托邦 (建築旅行文集) 2004
 給未來的訊息-城市建築手記 II (建築論述) 2002
 大牆演繹-城市建築手記 I (建築論述) 1996

SHYR-FONG HU

Education/
 Master of Architecture in Urban Design (MAUD)
 1986, Graduate School of Design, Harvard University,
 U.S.A.
 Professional/
 Shyr-Fong Hu Design Studio 1991-Now
 History Architectural Design Department
 Experiences
 ARTECH Inc., Taiwan
 Architectural Resources Cambridge, Mass. U.S.A.
 1986, Taipei City Government 1996
 Assistant Professor/Department of Architecture and
 Department of Interior Design, Chung-Yuan
 University, Department of Space Design, Shih-Jen
 College 1989-1995,
 Publications-
 "Observation of Cities and Architecture" III by Garden
 City Publishers, 2004



「一幅可經營的意象首先需要一個物體的識別，意味著具有得以區別其他事物的特徵，自我表現，作為可區別的實體。不在於與其他事物相等的意義上，而是在其個性或者獨特的意義，這稱之為自明性」。~By Kevin Lynch

代理歐美廚具品牌也同時擁有自有品牌的大雅廚具，位於台中大雅的企業總部與旗艦展示店從外觀至室內共八層樓，占地1172坪，由設計師胡碩峰設計，耗時三年終告完成。

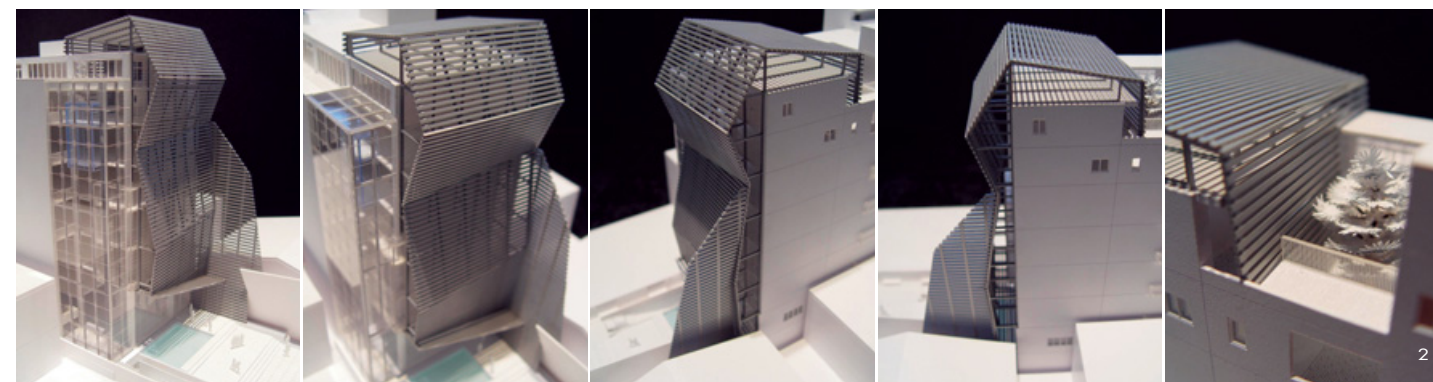
自三年前進入初期規劃，胡碩峰即從都市規劃的角度來檢視此一建築基地，由於台灣地方鄉鎮普遍缺乏「城市自明性」，造就環境建築意象呈現混雜之現象。原有的環境紋理及其周邊的元素關係，讓設計師發覺勢必透過建築本身的個性重塑，創造新的活動型態，才能以新的環境文化與既有紋理接續的可能。採訪 | 周巽莉

"A subject with iconic identity suggests that it has represented identity, different from others. This self-represented meaning that makes the subject unique is what we call self identity." - Kevin Lynch

Taya Kitchen Utensil is a commercial agent for many imported kitchen utensils; it also has its own brand. Located in Taya Township Taichung, Taya Kitchen's headquarters and showroom is an independent building with total of 1172 ping. Shyr-Fun Hu spent three years to complete all its design and construction.

When Hu was given the commission for the project three years ago, he made a full survey of the site; he saw the chaos of its surrounding as like other city in Taiwan, Taya is a township without any precise identity to reveal the uniqueness of locale. He saw a possible chance to make Taya Kitchen both a dominating structure of the site and a related element mixing into spatial context.

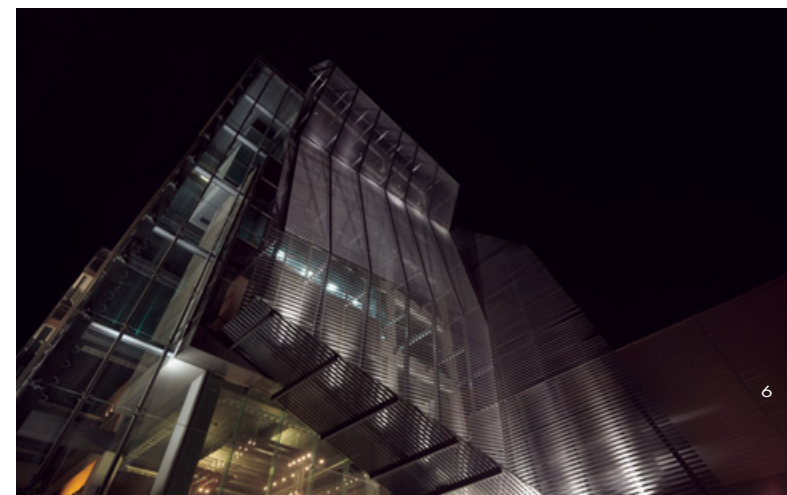
1. 外觀夜景，金屬格柵加上透明的玻璃盒子，具有強烈空間穿透性。2. 模型示意圖。
 1. Façade at night. Glass box and energetic light spots give the space a dynamic form 2. Visual modeling

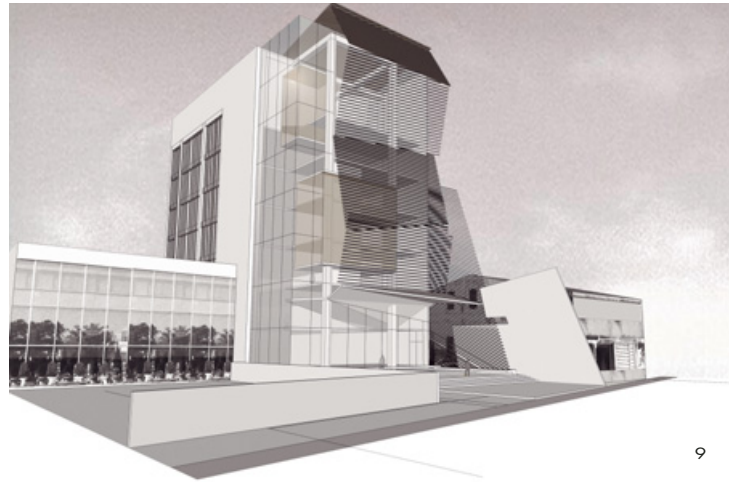




3. 全棟建築外觀。4. 以雕塑性的概念，藉由建築本身塑造區域的個性。5. 全區立面圖。6. 建築正立面夜景，立體格柵折面展現了建築的雕塑性。7.8. 藉著不同折點形成立體折面。

3. Building view 4. The building exhibits an artistic form like an abstract sculpture standing in the region 5. Plan 6 Façade night view: Folding panel and dynamic building energy 7.8. Folding panels and its façade view





9

設計概念

建築外觀

建築外觀部分，設計策略上採取了兩種概念，一是以都市綠洲的概念，透過低樓層基地界定之植生牆，在綠色環保概念帶入空間。其次，則以雕塑性的概念，企圖藉由建築本身塑造區域的個性，透過空間介面、開放空間之意象重塑，建構新的價值及自明性，並且進而塑造都市新的節點，這個節點不只是場所(place)，更是個過程(process)。於是，設計師以金屬格柵加上透明的玻璃盒所形塑而成的雕塑性建築，使之佇立於台中交流道的往來樞紐上，而面向主要車道視點接觸的建築立面上，以穿透性強的透明清玻璃，讓視線穿透至室內空間。

當建築開始進行時，已經把室內的觀念也帶進建築規劃裡，一來使室內空間毋須太過著墨於表面材料與裝飾，更能透過建築設計統合室內空間的品質，包括光線、比例等。建築主立面以金屬格柵藉著不同折點形成立體折面，延伸至屋頂後，再返折到六樓中庭。如雕塑般的格柵折面，在陽光照射下隨時間變化多樣的光影表情，不僅展現在外觀立面上，更被引入室內與空間交融出豐富的空間體驗。

金屬格柵的設計，設計師胡碩峰在之前的作品—台南L宅(詳見No.209期)中也曾使用過。它不僅將陽光作為一種空間的表情，其中格柵與結構脫開後所營造視覺的美感與律動，更造就了建築可常態變化之立面表情，包括實與虛、明與暗、灰與黑等多樣效果。

9. 3D透視概念圖。10.11. 一樓大廳。12. 樓梯為整體空間帶進豐富層次。

9. 3D perspective drawing 10.11. Lobby 12. Folding panels and glass box under sun light displays dynamic visual energy



10



11



12



13



14



15



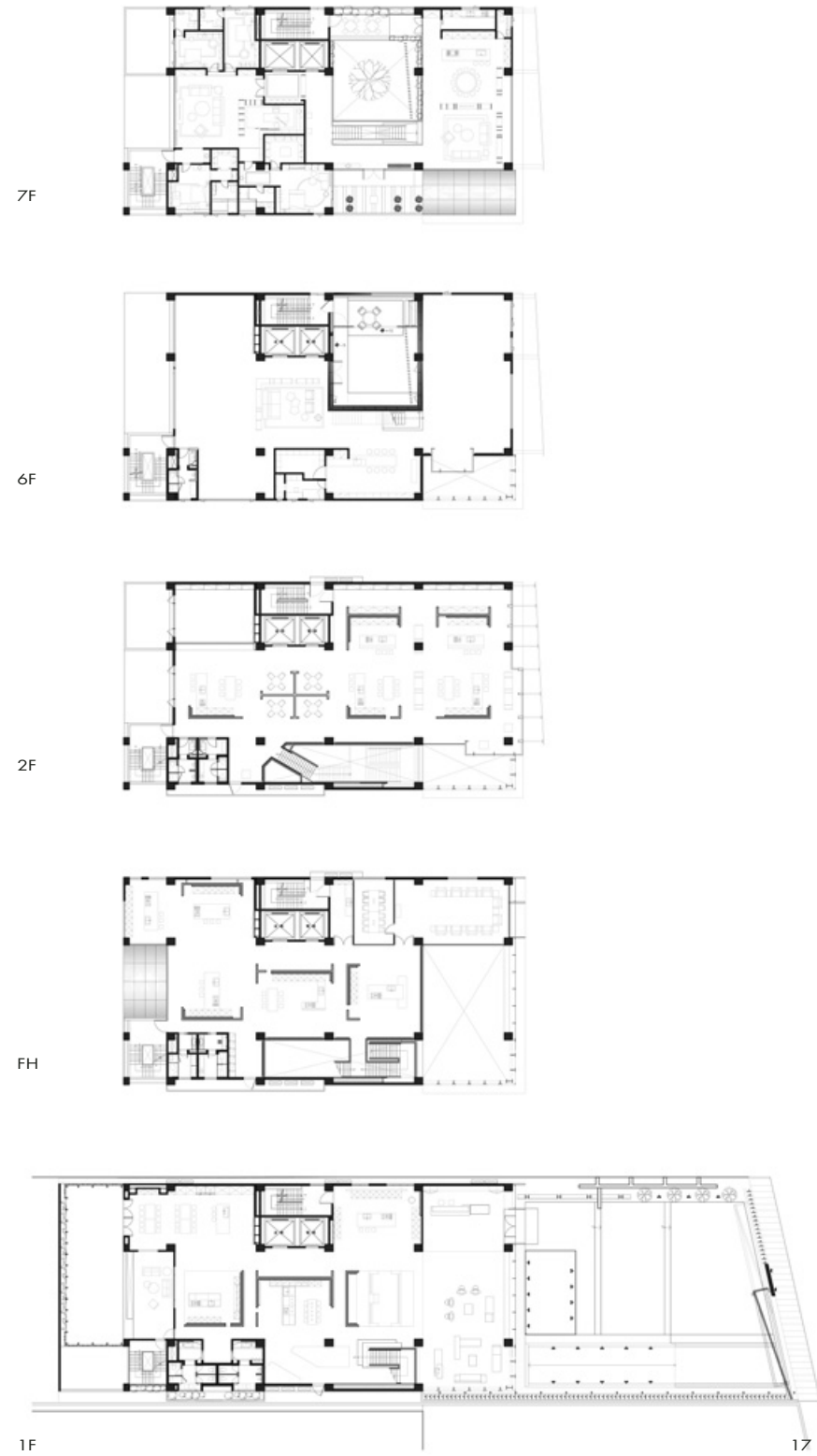
16

13. 自一樓往上眺望樓梯，富雕塑性的設計，一如建築本身。14. 二樓垂直動線的出入口。15.16. 串連三個層樓、如雕塑般的樓梯是內部空間的視覺焦點之一。
13. A view upward towards the upper levels 14. The entrance access to the second floor 15.16. The staircase forms a visual focus of the showroom

室內空間

室內空間部分，自一樓、夾層到二樓被規劃為具「公共」性格的開放型展示空間，讓這些樓層彼此有著連通的效果，而非三個沒有連貫性、阻斷的樓層。不同樓層之間以挑空銜接一座串連三個層樓、富雕塑性的垂直動線，如雕塑般的樓梯被刻意放大，並成為內部空間的視覺焦點之一，更為整體空間帶進豐富層次。當陽光照射時，光線穿過表層格柵灑進室內，豐富的光影變化使樓梯本身一如建築本身雕塑般的效果，同時，人工光源利用牆與樓梯間的凹縫做出不規則的光帶，強化了空間的雕塑性。

為了讓焦點能集中於展示商品本身，空間採用了低調的背景色系，以水泥板的灰、淺灰、深灰或金屬黑為主色調。在一樓大廳透過一個自由平面架構，讓所有隔間內牆像是在室內空間裡脫開皮層，獨立存在著，呈現了如美術館般的自由流暢感。每一樓層也可向外面借景，強化空間的延續性。而位於最頂樓的六樓與七樓，原本規畫為住宅空間型態，後來在引進另一廚具品牌後，成為該品牌的主要展示空間，並以住宅狀態呈現一種Home Style。



17. 平面配置圖。18. 一樓及夾層的展示區。19. 空間採用了低調的背景色系，讓焦點能集中於展示商品本身。20. 所有展區透過開放性的平面架構，讓所有展架像是脫開皮層，獨立存在著。
 17. Plan 18. The first and mezzanine level showroom 19. Light color system allows product to be visible to customers 20. The first floor showroom is laid out as a free plan



Design Concept

Exterior

The façade design adopts two ideas: one is to shape the building as an iconic image of a city oasis; and the other was to give the building an artistic air that forms a visual focus of the region. Similar to Lynch's idea of a node in a city, Taya Kitchen is also like a city plaza where people can visually penetrate into the court and enjoy a vivid activity like what is happening in a city pedestrian and open space.

Hu's design is also an incorporated effort between the building and its interior. The exposed building material is actually also the internal material. The internal lighting and spatial system was carefully deployed when the building is designed. The building uses metal blinds to seal out the vicious sunlight while the blinds are deployed into different panels to form dynamic and angelic forms and gradually extend to a courtyard on the sixth floor. When light penetrates the panels, the façade displays a rich light rhythm.

This metal blind panel was first used in L House (Interior No.209), and later it was applied extensively. The system increases the façade expression and adds energy to the typical format of an office building.

Interior

The spatial scheme is divided precisely between the public and private; the former is used on the first, mezzanine level, and the second floor as a public showroom. They are all sequentially related and spatially connected. The first impression of the space is an over-size staircase. Like a modern art form, the staircase winding with its dynamic form gives the space an elevating energy pushing from the lower to the top levels. When nightfall arrives, the artificial lighting from hidden sources magnifies the energy of the staircase.

The showroom space is a mostly applied light color or gray tone color system because this makes the colorful utensils more visible to the customer's eyes. The lobby main floor is laid out in a free form allowing bodies to be moved in a more liquid sequence. Other showroom spaces use free big windows and exterior view as the backdrop for products. The two top floors, the sixth and seventh, are laid out as a showroom for one exquisite kitchen utensil brand. The space was first designed as a guest house and has now been turned into a perfect setting for utensil display.

21. 六樓外的中庭，其中的金屬格柵折面自建築立面延伸而來。22. 位於最頂樓的六、七樓的展示區，以住宅狀態呈現一種Home Style。
21. Central court in the sixth floor. Metal blinds are extended from the façade. 22. Home style showroom in the sixth and seventh floors.

