

C+ Concept of Living. Taste. Art

弘第 · C+美學概念場域

室內設計 | 胡碩峯
參與者 | 張熙昌 陳玟靜
攝影者 | 岑修賢
空間性質 | 商空
坐落位置 | 台北市長春路451號7樓
主要材料 | PVC耐磨印刷地坪、木紋美耐板拼色處理、環保漆、鐵件、丹麥 Hans Wegner家具、德國bulthaup廚具系統、DeMajo水晶燈
面積 | 100坪
設計時間 | 2011年11月至2012年1月
施工時間 | 2012年2月至2012年6月

Designer | Shyr-Fong Hu
Participants | Eason Chang, Vivi Chen
Photographer | Sam Chen
Category | Commercial space
Location | Taipei City
Materials | PVC rustic-resistant floor, wood pattern Formica board, eco-friendly paint, metal, Hans Wegner furniture pieces, German Bulthaup kitchen system
Size | 331m²
Design Period | Nov 2011-Jan 2012
Construction Period | Feb 2012-Jun 2012

胡碩峯建築工作室

「大牆演繹設計有限公司」於1991年成立，主要負責人為胡碩峯先生，目前公司成員在14 ~ 16人間。主要業務為空間設計，以建築方案之規劃、室內設計等為主，接案規模從小尺度之都市建築規劃案（約100,000m²）到室內空間。胡碩峯先生於東海大學建築系畢業後，1984 ~ 1986年於美國哈佛大學取得建築都市設計碩士學位後，於波士頓建築事務所工作，返國後先後於大元建築師事務所等任職，並於東海、淡江、中原等大學相關設計學系任客座教職。設計作品包括林口浩瀚廠辦、「現代之藝」住宅規劃（建築師雜誌獎提名）、基隆北火電廠展場（日本「JCD」銅牌獎，2003）、雄獅旅行社忠孝旗艦店（台灣「TID」金獎，2007）、台大兒童醫院候診空間（台灣「TID」金獎，2008）、台南林公館（台灣「TID」金獎，2010）等主要作品。

Shyr-Fong Hu Studio

Hu Design Studio was founded in 1991 by Mr. Shyr-Fong Hu. Currently the studio is a mid size design firm with 14-16 staff members. The firm accepts commissions ranging from the large scale like city planning to minimal scales like interior design. Mr. Hu was graduated from THU and received master degree from GSD, Harvard. His working experience includes renowned design firms in Boston and Taiwan and he has taught in many architectural schools in Taiwan. He has won many design awards including the TID Gold Award from 2007-2010 for Lion Travel Flagship Store, Clinic Room in Children's Hospital, Lin's Residence, and other foreign awards such as JCD Award in 2003.



「退到穀倉外這個角落，可以環顧整個空間，你會感覺自己像個戲導，看見裡頭有人喝紅酒、有人交談…這裡，是我最喜歡的地方。」

這一回設計案中，胡碩峯賦予空間濃郁故事性，當他凝佇在造型穀倉後方，一個他譬喻為「後臺」的角落，胡碩峯儼然轉身為劇場編導，用抽離而客觀的態度，指配著燈光、佈景以及一幕幕筵席大戲上的淺斟低唱。戲劇般張力總在空間啟用後甦醒，依稀間，彷彿還有胡碩峯喊“action”的聲音。

芭比的盛宴

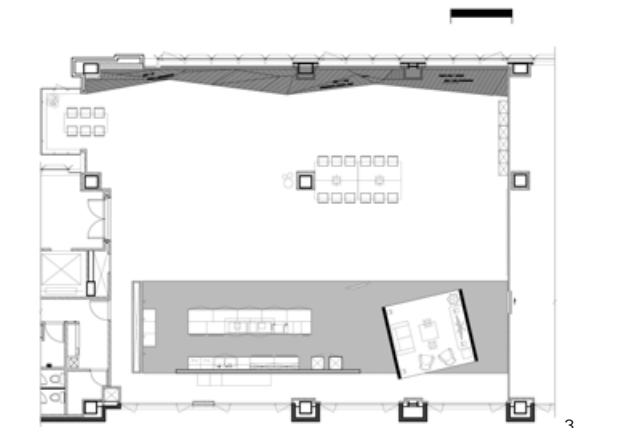
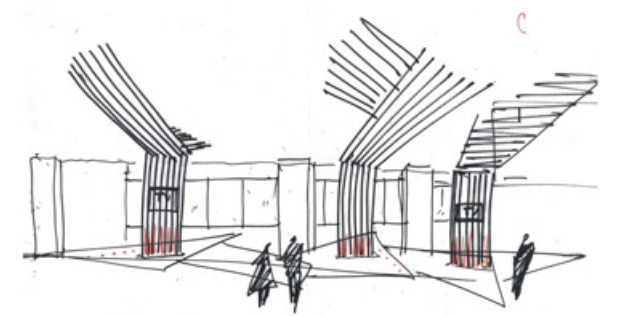
今年度10月正式啟用的「弘第·C+美學概念場域」，是胡碩峯「弘第國際」門市設計案後，繼之操刀之作，為業者在靜態展示空間外，再規劃一處可載負展覽、宴飲、招待及實際操作的機能餐廚空間。

亟待突破的傳統展示環境，想怎麼做，業者僅有隱約雛形，因此當設計案交付胡碩峯手中，百餘坪空間只留下一道自由書寫的主題，如何凝聚創作意識，都在他的紙筆。對此胡碩峯笑談：「案子最有趣的，就是它不存在具體機能、空間使用坪效的醞釀過程，全然由設計者塑造空間該長怎麼樣。因此，我們只好『自己說一個故事』。」

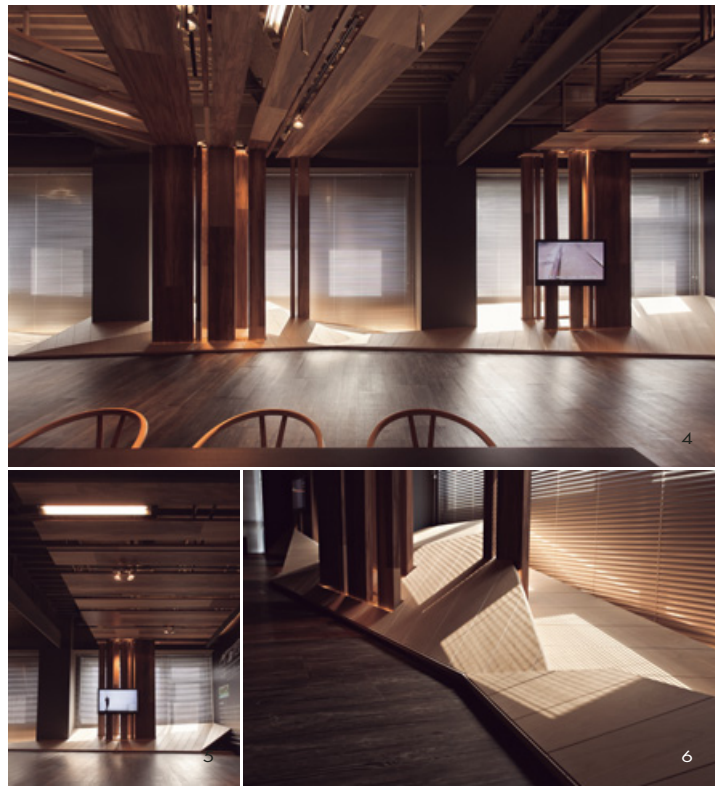
確實，胡碩峯說了一個有關田野、村莊、飲食、宴會的故事，場景就像1988年奧斯卡最佳外語片《芭比的盛宴》（Babette's Feast）。

放望「弘第·C+美學概念場域」，從入口處到端景的長軸向，左側地表的木作稜線皺褶是山巒疊嶂；接續抬頭上揚，還有木紋耐火板用水平方式拼構成的寫意森林。至於空間右側景觀，落下一座隱喻穀倉的白色木作裝置，以及展示bulthaup廚具所象徵的煮食空間；而中央柱體旁的長餐桌與一旁寬綽的場域，則被設定為享受鄉村美饌、宴會的空間，故事，則在此處畫下句點。

胡碩峯談到，他的設定裡，「穀倉食材帶到廚房」、「廚房料理後帶入餐桌」、「餐桌宴飲後再到節慶舞會上」，在環境流動性中，也存在故事情節線。於是，當空間由故事所形塑，裡頭並不牽涉「機能隨形」或「形隨機能」的問題，也無關內容和形式間的辯證關係，空間傳述一種情節，它像小說、一場戲劇，在設計師口白中達成使命。



1. 從端景望向左側木作稜線。在故事性空間裡，業者亦能有效展示其產品。2. 手繪草圖，示意空間裡山巒與森林的表達概念。3. 平面圖。
1. The showroom inserts a fictional fun while quietly accepting the products 2. Hand sketch showing mountains and forest 3. Plan.



工業化粗獷 解放嚴謹

當創作的後設情境被闡釋後，另一種空間觀覽風景，還有胡碩峯的美學思考。他談到，「弘第·C+美學概念場域」揉雜了粗獷的工業化元素與細緻美學，這個作法是避免空間行動者，會因精細太過而感受壓迫。

站在燈源下，胡碩峯指著天花板裸樑、粗礪的水泥結構體，徐緩地聊著：「天花板元素，就是解放嚴謹的一種型態…這個案子跟德國魯爾（Ruhr）工業區的靈感有關、與當地由煤

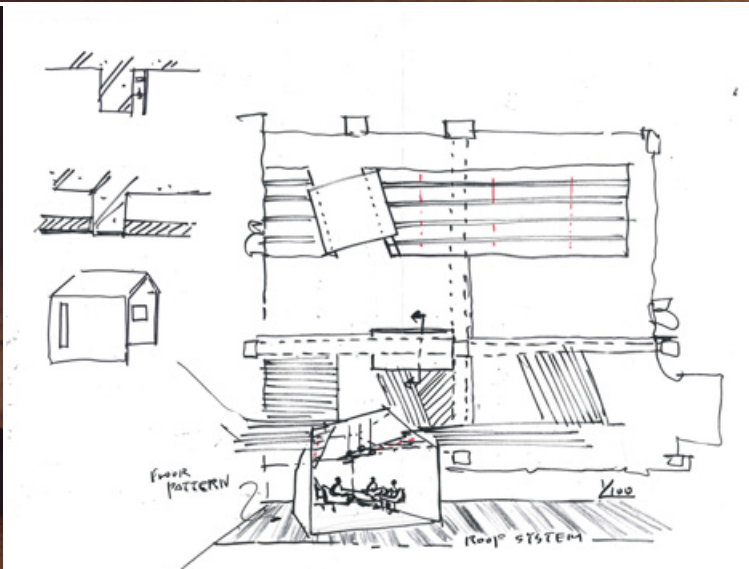
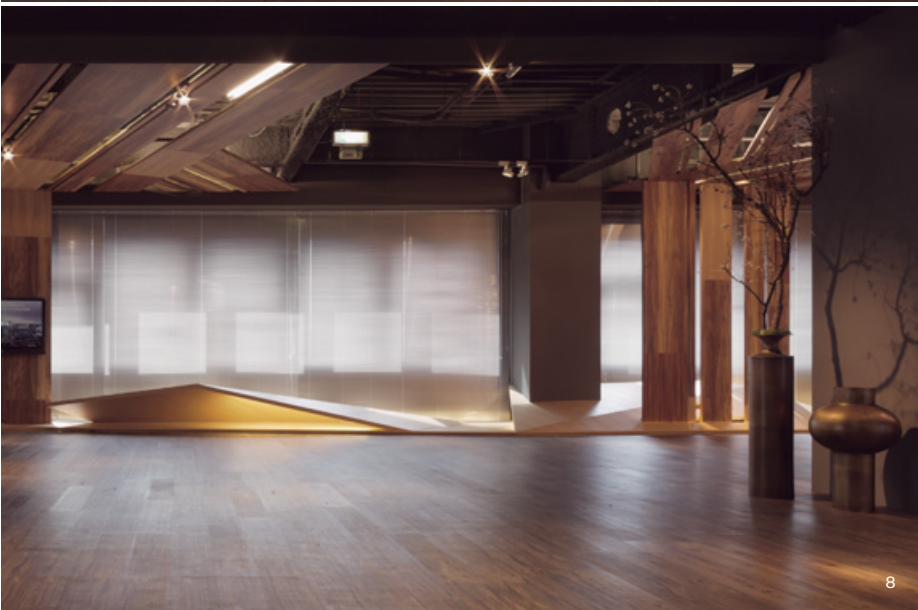
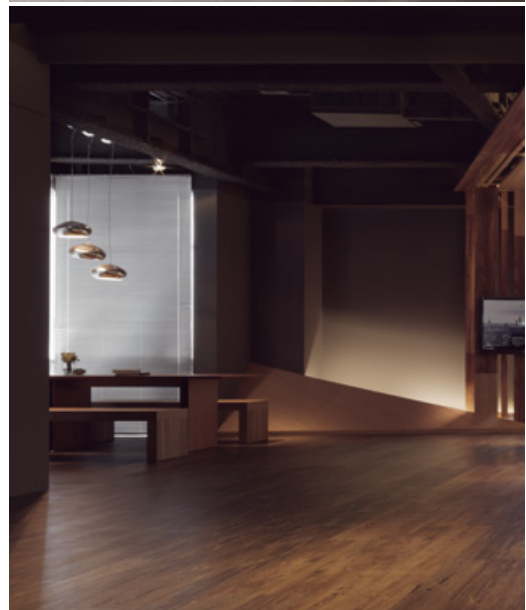
礦廠改建的一些現代美術館與藝文空間有類似看法，它讓一個粗獷空間，行走著精緻活動，這個案子裡，也有這樣的企圖在。」當這一席話結束，胡碩峯的視線從水泥結構拉開，他前方的大型水晶燈、Hans Wegner經典椅與德國bulthaup廚具，事實上都已完整表達了一切。

在線條中對話

整個「弘第·C+美學概念場域」百餘坪深遠空間裡，實際上所有大型裝置都與建築壁面留著間隔，從入口、懸掛廚具的結構牆、穀倉一路延伸，最後可穿抵端景後方的辦公室；而這條壁面與裝置之間、如長渠般的臺後暗廊，具備工作人員通行、後勤廚房備餐的強大機能，讓臺前能完美展現。胡碩峯談到，端景一角的穀倉裝置，有著「臺前」、「臺後」的景觀，當注視者從穀倉最底的角落望出去，穀倉白色形體能將前方木頭框住，對比之間，濃淡、線條強烈，是他的私房推薦。

再往地板切線細究，穀倉內灰色鋪面，即為此微建築的投影線；至於長形的淺色木紋切線，則與廚具體態對稱。於是穀倉前方，投影線、廚具對稱線以及深褐色耐磨地板色塊，當三者彼此垂直、水平撞接，線與面，組織成了抽象拼貼色塊。當胡碩峯談起這些細節時，直言切割線純粹、抽象的美感，就像康丁斯基（Wassily Kandinsky）一些現代畫的藝術表達，而這一處看似不經意的地板切線，除了施作頗耗心神，由來更有值得被說出的趣味。採訪 劉芝君

4. 依據空間使用性質，灑下性格化的光源。5. 燈源下，水平排列的木板留著間隔，有陽光篩過枝椏的隱喻。6. 木作稜線與垂至其上的木列，山巒、樹木景觀被勾勒得風姿綽約。7. 從入口望向端景的視野中，頂端以木頭做水平排列，是森林的意象。8. 木作稜線起伏，模擬山巒疊嶂的線條。9. 手繪空間立面圖。
4. Lighting is an important element in the commercial space 5. Wood panel is laid out in an interval rhythm 6. Wood works give the space many visual associations to a mountain, a hill, forest and trees 7. A vista toward a panel representing thick wood forest 8. A symbolic mountain ridge line 9. Hand sketches on elevation





"Having retreated to a small corner, I personally loved the corner. This is a spot that allowed me to look around the space. I felt like a movie director, all the scenes are prepared for me and under my command." Hu thought that he was a storyteller but invisible from the story itself. Everything started from a small corner and gradually developed into a space full of narrative interest.

Babette's Feast

Inaugurated in October, Home Delux Beauty Concept Plus was the second project Mr. Hu worked with the Home Delux International. The program was to build a showroom space that functioned like a real home kitchen space. It offers actual cooking and real experience for using the space and facilities for parties or showing off cutlery art.

Hu accepted the commission and decided that this is a project that needed a good story to move people. A Danish movie won the Oscar for best foreign movie so "Babette's Feast" gave Hu a wonderful inspiration and this is how a story was born and developed into the space. The story was a plot in a country green field where a village is situated and an outdoor banquet was held. Music was heard and tasty food was smelt from quite a distance.

The entrance provided a vista situated at the end of long path where a wood pattern partition interlaced by Formica boards is envisioned as a forest. A white color wood platform implicates that a village is hidden under the foot of a mountain. This platform houses a Bulthaup kitchen. Here accompanying the platform is a long country style table. It can be imagined that people enjoy good food and chatting, signaling a holiday lunch. Hu portrayed this medieval country village scenario and with a prompt impression, he created the space without being too serious. Hu think that the success of a showroom design in based on how attractive a story can be appreciated by the customers. Showroom spaces are like fiction, a drama that must be easily understood by people.

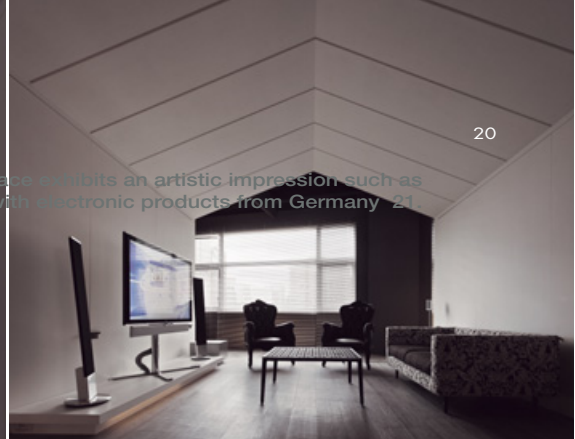
Industry Naturalism

Industry production and natural tailoring are always contradictions. But within this showroom they both appear. Hu explained his own experience in the Ruhr; he saw many polished art spaces while anchored into a old coal refinery and factories. Hu said: "those rustic manners seem to be harmoniously dialogue with fine textured art spaces. And I have the ambition to do the same thing. "The showroom exhibits an exposed concrete surface on the ceiling and posts while making a dialogue with the most delicate Bulthaup kitchen system and beautiful Hans Wegner chairs and chandlers of the most polish and delicacy.

Dialogue between In and Out - following a line

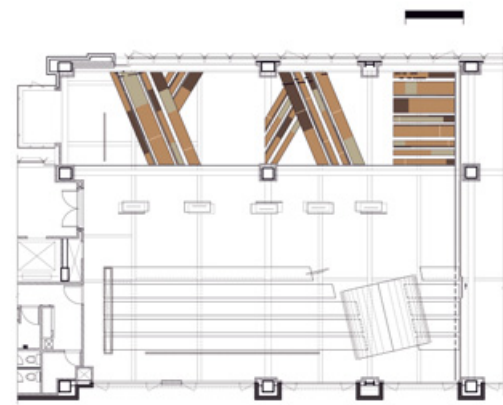
The showroom is a space dominated by a long partition and a pathway leading to service and office quarters. This long partition grabs the most visual attention by pieces of branded sale products. The energetic showroom is in big contrast to a dark pathway heading towards the internal service zone; the contrast adds a layering interest in space while framing up a vista with a dramatic attraction in mysterious wonderment.

10.11. 不加處理的裸裡水泥結構，是一種工業化表徵，對照擺置其下的手工椅、大盞水晶燈等精細美學，粗獷解放了空間過度細緻化的拘謹。12. 設計元素一，山巒。13. 設計元素二，森林。14. 設計元素三，穀倉。15. 設計元素四，餐桌。16. 設計元素五，宴會空間。
10.11. Rustic concrete ceiling gives an iconic impression of an industrial factory, while fine texture gives the manner a good balance 12 Design element I- a mountain 13. Design element II-forest 14. Design element III-a village barn 15. Design element V-a dining table 16. Design element IV-banquet space



17. 從端景望向空間右側，能看見白色木作的穀倉小屋，以及具有展示與實際操作之用的廚房系統。18. 鮮明的白色量感，在木作空間及端景黑色大型輸出襯托下，顯得別緻。地板切線拼接出色塊，有抽象畫的藝術風味。19. 從穀倉角落向外探，白色體裁框住的景觀，形狀強烈。20. 從外側看進穀倉，在愜意典雅的家具前，展示著業者旗下代理電器。21. 天花板。22. 地坪材料概念圖。

17. A view toward a white color wood structure, which houses a German kitchen product. 18. The space exhibits an artistic impression such as the floor pattern and a big print on a visual vista. 19. A framed view. 20. A view toward a vista hung with electronic products from Germany. 21. Ceiling panel design. 22. Floor Plan.



21



22

The floor patterns are tailored with many different geometrical layouts. Gray pavement forms a curious pattern, mirroring a reversed plan of the ceiling; the darker patterns come from extension lines from existing objects and furnishing pieces. Hu confessed that his interest in Wassily Kandinsky's paintings gave him the inspiration. He loves the floor to show off some patterns like puzzles needing to be solved.

建材分析 Material Analysis

- 為表達設計概念中的自然田園意象，本案大量使用木作材料，作為森林與山巒的呈現。
 - 為使人工木料呼應原始林木形態，特意用不同紋理、色彩の木片拼接。
 - 就空間使用目的，本案無需太多自然光源，在展示櫃體用途下，採取一種重點式與個性的光線策略。
 - 家具選擇上，除Hans Wegner經典椅，還以古典線條單椅在空間中彼此混搭、對比。
 - 端景黑色的大型輸出圖樣，有胡碩峯的空間設計草圖、旅行中拍攝的食物圖像以及臨摹大廚的食譜塗鴉。
- The Countryside's natural beauty give the space most of its inspiration.
 - Wood pattern Formica boards are used to represent a tree covered forest
 - Artificial lighting and how it is used lightens up a focus spot
 - Hans Wegner's vintage chairs mix with antique style chairs
 - Big prints show Hu's sketches, food photos and chef's food lists providing a dominating visual impression.

溝通重點 Communication Notes

- 業主期待能突破傳統的靜態展示空間，在其中實際操作廚具、舉辦宴會、烹飪教學等活動，賦予空間動態機能。
 - 在業者「動態」使用空間的需求外，也需容納旗下品牌廚具進行展示與使用。
- The client wished that the showroom not be a static showroom space, but rather anchor activities like cooking shows, party and educational programs
 - The space has to accommodate branded kitchen systems and allow possible operations on site.