

# BEE DUCK RESTAURANT

## 鴨蜜

設計者」好室設計 / 陳鴻文  
參與者」BEE DUCK RESTAURANT  
品牌設計」有角職匠  
攝影者」HeylCheese  
空間性質」餐廳  
坐落位置」台灣  
主要材料」工業時代金屬配件、黃銅扶手、仿舊木紋、黑窯地磚、歐式立體花鋁板、仿石塗層、法國老式鐵窗格柵  
面積」61 坪  
項目年份」2019 年

Designers」HAO Design / Ivan Chen  
Project Team」BEE DUCK RESTAURANT  
Brand Design」Antlers Artisans  
Photographer」HeylCheese  
Category」Restaurant  
Location」Taiwan  
Materials」metal member, copper handrail, antique style wood motif tile, black tile, European style aluminum panel, stone paint, French style grating panel  
Size」202m<sup>2</sup>  
Project year」2019

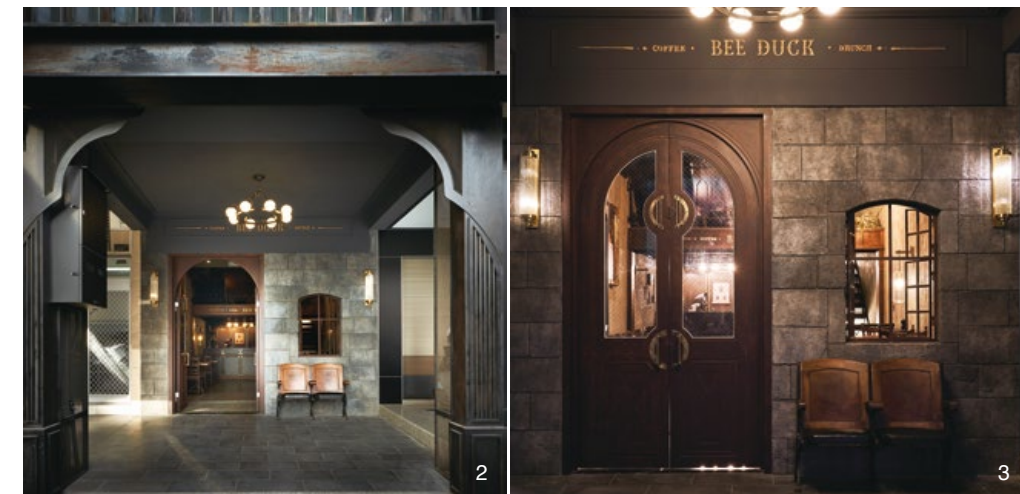


精巧華美、復古英式氣息滿布於室內，輔佐上細緻的軟件與機關，業主與設計師期望空間可以成為開啟消費者想像之門的鑰匙，讓五感都在此得到滿足。

動畫與電影畫面開啟了我們對虛擬世界的華麗想像，每個人心中一定都曾擁有過天馬行空的幻想畫面。「鴨蜜」，是販售異國料理的餐廳，是豎立於高雄街屋的一座「鋼鐵怪獸」，兼具通往異想世界的任意門，從建物的第一印象到步入其中，進入異時空的錯覺越發清晰。陳鴻文設計師表示，品牌的命名靈感來自於業主小孩所繪製的插圖，形似蜜蜂又長著鴨子嘴巴，十足衝突感卻令人印象深刻，在與品牌設計端「有角職匠」討論後，勾勒出一連串戲劇性的故事走向，企圖開啟一場視覺與味覺的奇幻之旅。

### 虛構角色的訂立與基地概況

陳鴻文進一步說明，業主當初希望餐廳走較偏向工業風，考量到相似風格坊間已比比皆是，在與有角職匠及業主密切討論後，決定立基於工業風之上，並賦予更精緻的細節跟氣氛，企圖營造些許「英式」氣息，強化空間品味和優雅韻致。經過一番資料查證後，設計師發現鴨子這個動物，在英國與皇族有一定程度的關聯，亦有許多以鴨為意象發展的品牌，因此，他們決定將餐廳視為「鴨公爵」（虛構角色）的私人招待所，前方以十足英式的精緻風格呈現，後方挑高區則設定為鴨公爵的實驗室，主要作為主廚休息區與料理研發區，就好似具實驗精神的鴨公爵自世界各地蒐羅各式食材進



### Ivan Chen



好室設計 / 陳鴻文  
HAO Design 好室設計創辦人，喜愛感受空間的故事性與材料的真實細節，以高雄為起點，開始在世界各地拓展空間可能性，讓使用者在美好的體驗中增進與空間的對話與互動，進而堆疊出空間專屬的故事與獨特的個性。  
好室設計理念：「美好生活，於室於心」，空間不論奢華或簡約，最終還是以「生活」為本，你的日常才是空間載體的核心價值，設計團隊相信，梳理好生活習慣，風格才經得起生活考驗，當你與空間多了對話、發展出專屬的個性，會看到彼此有更好的互動方式。重要得獎紀錄包括 iF Design Award、TID Award、好好住營造家獎、香港亞太區室內設計大獎等。

HAO Design / Ivan Chen  
Ivan is the founder of HAO Design. He loves for every space to have its own character, unique to its material arrangement. HAO Design is based in Kaohsiung and has received commissions from other locations in Taiwan as well as other countries.  
"Living is the core of design; space reflects the heart of the dwellers" is the motto that HAO Design lives by. Ivan believes that only life matters to how a space appears, style is an illusion. HAO Design since its initiation has won many design awards, domestic and international, such as the iF Design Award, TID Award, and Asia Pacific Interior Design Award, to name but a few.

1. 「鴨蜜」一案主要販售異國餐點，業主與設計師期望在工業風格的基礎上，增添更精緻細膩的質感。2. 3. 以具時間斑駁感的原鐵作為建物立面材質。門面由藝術漆繪製而成的歐式古堡石板牆與法式老鐵窗，使設計主軸更加明確。  
1. This project offers exotic food and the interior was furnished in an early modern industrial style.  
2.3. Rustic metal members set the basic tone of the restaurant. The main facade recalls a French chateau mixed with an antique Art-Nouveau style metal craftsmanship.





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4. 櫃台以皮革和金屬元素，形塑英式線板的勾邊細節，材質相互碰撞的火花也帶來層次。5. 陳鴻文企圖削弱商業感，入口處框出宛若玄關的空間，讓人在等候帶位時心境更輕鬆。6. 中央天井有效引入外部自然採光，解決傳統透天厝光線分布不均的問題。7. 設計師提到，本案大部分的機關零件皆可實際運作，大時鐘以逆時針方向行進，暗喻時光倒流之奇幻意境。8. 環繞挑空區的金屬樓梯貫穿了室內，沿牆布置的實驗式器材與零件等，其實都藏有屬於品牌的故事線索，等待消費者自行尋找。9. 立面圖。

4. Leather wrapped reception desk furnished in molding and metal pins. 5. Main entrance hall displays an intimate atmosphere unlike that in most commercial spaces. 6. Central courtyard invites natural light to permeate the entire space. 7. All the gadgetry functionals well. They are arranged in a counter-clockwise pattern to signify the reversal of time and space. 8. Metal staircase surrounds the rim of the central courtyard. Ascending the staircase one can find numerous fun objects pinned on the walls. 9. Main elevation.

行創作；此外，大量飾以量杯、燒瓶器材或機關零件，意圖強化空間的實驗性與趣味性，設計師更表示，大部分出現的機關，在與齒輪機械廠商一起合力研發之下，都是可以實際操作的，例如挑空區的齒輪燈具可上下移動、位在夾層中的大時鐘，則以逆時針旋轉的方式，象徵著時光倒轉的意境。

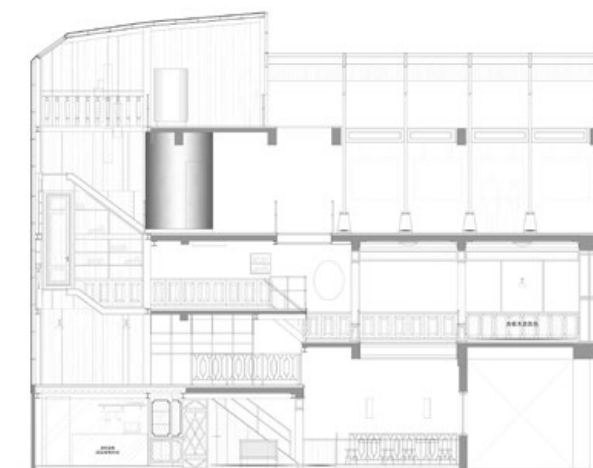
基地為屋齡 40 多年的透天厝老屋，原始格局狹長，且內部的眾多錯層，將室內切割為多個零碎的小場域，昏暗、採光不足的缺陷成為設計團隊需先著手處理的問題，陳鴻文企圖將空間上的劣勢轉化為亮點，他拿掉原有樓梯，將面積讓出給中央天井，使外部光線充足且平均的散落至每個獨立錯層中；建物後區刻意挑高，並以一環繞挑空區的大型金屬樓梯貫穿其中，並將品牌所秉持的理念，抑或是隱於背後的精神脈絡，以畫作、裝飾品等手法布局於牆面，讓人在行走間不僅可觀賞基地分明的錯層變化，亦可從散落於空間中的小線索，尋找並拼湊出完整的品牌故事。

#### 材質的搭配，使想像畫面成真

建物外立面採具鏽色質地的原鐵打底，設計師刻意將材料靜置一段時間後才定色保護，希冀加深鏽化感，營造時代斑駁的氛圍，騎樓處則特別委請專業人士利用藝術漆，塗畫出國外古堡常見的石板城牆效果，搭配法國復古精雕玻璃，以及帶紅

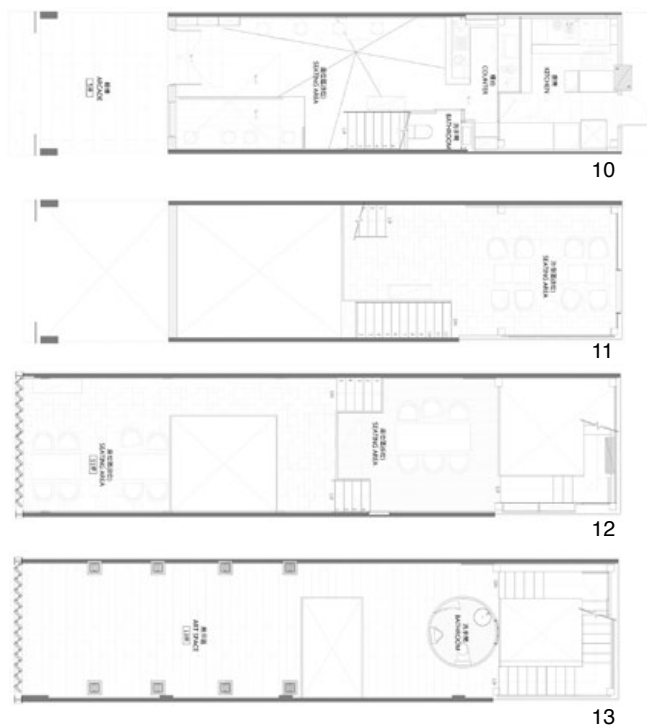
鏽紋理的門框，彼此比例協調平衡，不至於過度厚重，亦能勾勒出強烈視覺風格；室內則企圖弱化商業空間的制式，1 樓地坪以特殊的水泥粉光加上銅條，拉出黃銅拼花的線條，櫃台部分則以皮革和金屬，交融出較為英式線板的勾邊，走至 1 樓夾層與 2 樓，因後方挑高區有做自然採光的開口，且因基地本身的錯層關係，彷彿置身於屋中屋般，故地坪選擇具戶外感的窯變磚為主。至於 2 樓錯層中的歐式立體花鋁板的運用，設計師提到，此處作為包廂使用，由於樓高較低矮，他便利利用具反射性的亮面材質，藉此提升樓高錯覺。

內裝大量使用蒸氣工業時代的金屬配件，展現濃厚的時間感，軟件則利用多樣由舊實驗室蒐集而來的器材零件，以及舊鐵件等，改造成燈具、飾品，在軟硬體的相互配搭下，為台灣傳統老屋打造嶄新面貌，引人進入華麗又復古的魔幻世界。採訪 | 陳映璇



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10.1 樓平面圖。11.1 樓夾層平面圖。12.2 樓與2樓夾層平面圖。13.3 樓平面圖。14. 由於基地本身的挑空與錯層，在座位安排上能保有一定程度的區隔，不會過於擁擠。  
 10. The first floor plan. 11. The first floor mezzanine level plan. 12. The second floor and mezzanine level plans. 13. The third floor plan. 14. Seating arrangement was a tremendous effort to provide sitting comfort.

The house in this case is a 40-year-old terrace house with a narrow and long pattern, and the internal is cut into many small pieces of space by many old mezzanines which are all the original structure of this house. Therefore, the whole space was dark and lacking of lighting even in the morning. We hope that the old mezzanines in the building can be preserved, and trying to make the disadvantages of the original space be turned into highlights which are presented in a more interesting way through design. The first step is to import light into the room. We remove the useless stairs and built a patio in the central of the building so that the ample light can spread on each interlaced mezzanine evenly. The angle of sunshine which reflects in different corners at different moment also affects our feeling of the space.

We raised the height of the rear area of the building, and build a large metal staircase around this void space. When people walk along the wall on the stair, they can see all mezzanines intersperse in this old building simultaneously; the wall of each corner on the stairs are all covered by a large mirror to create an infinite extension of vision also blurs the boundary



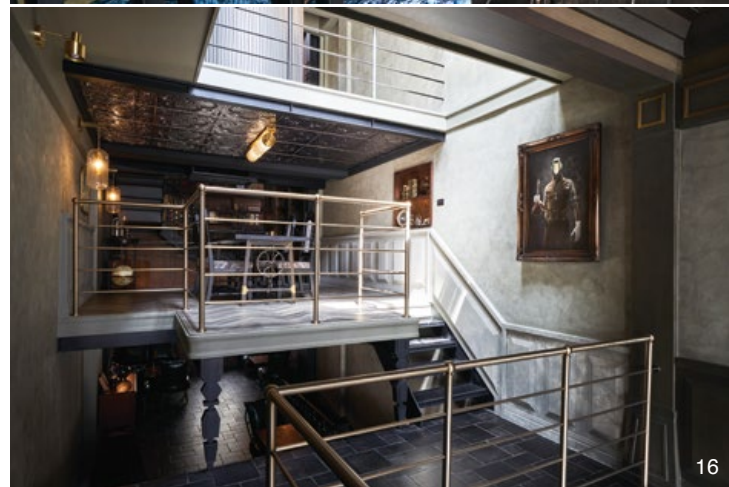


between the virtual and the real space... Standing on the steps and to enjoy what the space brings to us through this design, whether in vertical space or the split-level space horizontally, will get lots of surprises and fun which is hard to describe in words certainly.

We use a lot of original iron materials that have been gradually rusted over time to achieve the mottled sense of the old times and retro-carved glass on the facade of the building. The balance between these two materials that can make it looks not be too heavy on visually and still keep the strong style with the features of material; the natural light streams into the depths of the house, greatly improving the lighting function by those penetrating materials on the facade of the building.

We use a large number of meticulous metal fittings which are in the style of steam industry era, brass, distressed wood grain, European three-dimensional flower aluminum plate and the special paint on the wall, etc. in the interior decoration. All of them are selected to present a strong sense of time deliberately. On the side of decorative items, we use a variety of components which are removed from old experimental equipment and the unusable old iron pieces also were transformed into lamps and ornaments. When the large mechanical gears unit which is set on the wall and inlaid into the table top starts running, people seems to be screwed into a gorgeous, retro, and fantasy space.

A traditional old house in Taiwan, infused some elements of steam punk which bring people a strong experience to the senses and mash-up the exquisite workmanship of classical style, play a brand-new look in this unique split-level space.



15. 刻意配置了不同型態桌椅，豐厚視覺表情，也讓顧客可以從中得到更多驚喜。16.2 樓夾層的樓高較低矮，故透過具反射性的歐式立體花鋁板，弱化壓迫感。17. 包廂區予人一種向下俯瞰的特別體驗。18.3 樓作為展覽空間使用。19. 屋頂經過結構補強，並以穿透建材提高內部亮度。20.3000K 鎢絲燈作為主燈使用。21. 從大實驗室蒐集而來的蒸餾瓶，洗淨後成為挑高區的燈泡。  
15. Chairs and tables are stylistically eclectic to create spatial liquidity. 16. Mezzanine level has several reflective materials to extend the space into a more comfortable scale. 17. Box lounge can enjoy a downward view to the lower levels. 18. The third floor is used as an exhibition space. 19. Structural reinforcement secures the safety of the old roof. 20. 3000K Tungsten lamp plays an important role in the space. 21. Distillation flasks collected from old labs are transformed into lighting fixtures.

#### 建材分析 Material Analysis

1. 設計調性華麗精緻，卻又隱含內斂的質感，設計師希望細節也有著畫龍點睛之效，遂與業主聯手悉心找尋軟件。
  2. 上門用餐的顧客，每人的心情不盡相同，設計師配置多元的桌椅種類，期許空間更加貼近消費者。
  3. 除自然光線外，燈光布局多採局部點光的模式，少數主燈則以 3000K 鎢絲燈表現。
1. Furnishing objects were picked by both the client and HAO's designer. 2. Different chair styles bring a fresh spirit to the customers. 3. The spot lighting layout creates a dramatic ambience in the restaurant.

#### 溝通重點 Communication Note

1. 長時間居住於國外的業主，返回家鄉後期望為當地帶來新的餐飲體驗。設計師由品牌名稱發展設計概念，著重於故事性的展現。
  2. 設計師調整原始格局，規劃出中央天井區，並重新補強屋頂結構，利用穿透性建材提升採光機能。
  3. 將說明品牌精神與理念的小線索，布置於牆面上的飾品、畫作中，留待消費者自行發掘，充分展現出業主的創新心態。
1. The client, who lived in foreign country for a long time renovated his old home into a restaurant. The designer's job was to bring forth the client's story by transforming the space. 2. Several tactics were employed; the first a courtyard was created, then the roof structure was reinforced, and finally a highly transparent material released the heaviness of the old house. 3. Branding images appear everywhere such as the objects on the surface of the walls.