

the DEN, Taipei

| Superior Space Experiences |



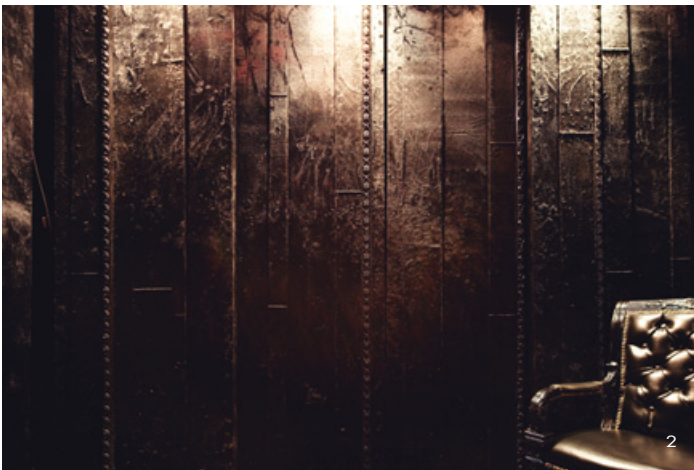


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攝影者」盧震宇
空間性質」餐飲空間
坐落位置」台北市松壽路
空間面積」207坪
主要建材」灰磚、銅鏡、黑鏡、蛇紋綠石材、風化木
設計時間」2009年2月至3月
完成時間」2009年4月

Designer」 archinexus / Tai Lai Kan
Participants」 C. Y. Kao, S. W. Lieng
Photographer」 Z. Y. Lu
Category」 Restaurant, Bar
Location」 Taipei
Size」 683m²
Material」 gray brick, copper mirror, black mirror, serpent green marble, thermo wood
Design period」 February - March 2009
Completion」 April 2009



the DEN是BARCODE的新增腹地。本次空間計劃主要可分為兩部份，一部份是露台廣場與撞球室的改裝，另一個主要目的是the DEN的設計。全案以店中店的概念創造豐富的空間遊歷，架構出活動劇場般的視覺效果，具體闡述BARCODE店中店經營的創新嘗試。

設計師將基地畸零輪廓轉變為特色，把原有的不規則基地切割成四處，包括BARCODE、撞球室、the DEN以及露台廣場，四區各自像似一座大型的VIP，能彈性獨立使用，彼此動線也可以銜接交集，讓空間能視營業平、假日的人潮或主題性活動，調控開放範圍。全案利用各種尺度的內玄關引導動線，在這些過渡空間裡佈置風格擺設蘊釀情緒，作為動線切換至另座空間的引導儀式。

設計師利用植栽配置模糊室內外的界線，為室內營造戶外感，讓戶外帶有室內色彩。露台廣場複合了公共區的角色，不僅延伸撞球室與the DEN的動線，從另一角度觀看也微妙的扮演著撞球室與the DEN的休憩門廳，透過窗口引入充沛採光與垂直排列的植栽牆共構出明亮的暖房場景，不僅扮演撞球室與the DEN的背幕，也舒展了空間視野。露台廣場配置序列的立燈與燭箱加深室內氛圍，在遮雨棚與花架鋪砌塑鋁三角板，仿構成天花板裝置。天光透過鏡面或毛絲面塑鋁板與大量的不鏽鋼收邊，映落出豐富的光影變化，為整座廣場創造敞亮感。露天廣場的座椅選用潛水衣布料，讓熱愛親近海洋的賓客在親觸後能直覺肌膚傳來的熟悉感，身處都市裡卻連結至海洋回憶。

撞球室採用大量的設計家具，設計師讓空間聚焦於天花板的鏡面伸展台，這座打破既定概念的反向裝置，映照著地面發生的風景，長線造型在特殊間接光與鏡面反射下，將焦點指向戶外露天廣場，加深了內外視景的連結。空間除了配置綠色植栽，並懸掛Marcel Wanders設計的Skygarden吊燈，透過燈罩內部優美的白色浮雕花園再度表明抹除室內外界線的構想。

1. 入口梯廳。立面灰磚由緊密至分解的緩慢漸變，創造出瞬間凝結時光的超現實畫面。2. 入口梯廳。馬毛衣櫃門片直接給予賓客華麗的觸感經驗。
1. Entrance lobby; gray brick wall creates an impression of a frozen past 2. Entrance lobby; cabinet wrapped in horse fur gives sensible touch

3. 自BARCODE望向撞球室。空間內部配置綠色植栽，表達抹除室內外界線的構想。4. 撞球室。懸掛Marcel Wanders設計的Skygarden吊燈，透過燈罩內部優美的白色浮雕花園，呼應外部的花園座位廣場。5. 自撞球室延伸出一道45度的鏡牆遮飾the DEN的入口。6. 撞球室。讓空間聚焦於天花板的鏡面伸展台，這座打破既定概念的反向裝置，映照著地面發生的風景。

3. Billiard room view from BARCODE; greenery smears boundary between interior and exterior 4. Marcel Wanders design of the Skygarden lighting fixture echoes the designer's concept of the unbounded border between in and out 5. 45 degree mirror directs one to the DEN entrance 6. Billiard room view; ceiling mirror imprints view below, a visual focus of the room



the DEN位於整座基地的左翼，是全案最隱密的位置，它象徵經營團隊早期創立的知名俱樂部O.D. (Opium Den) 的回顧。九〇年代末，O.D. 以新型態的娛樂空間引動了台北時尚夜店風潮；而今，設計師透過「輕復古」的韻味，向品牌歷史致敬。自撞球室延伸出一道45度的鏡牆遮飾the DEN的入口，在難以一眼望盡的侷限下，釀造神祕氣息。the DEN用材以磚、木、石為主，設計師特意選用台灣蛇紋綠大理石鋪砌地坪與吧檯，這款早期台灣空間常見的石材，擁有鮮明穩重的色彩紋路，為空間催生出懷舊氛圍。天花板立體拼接的木作轉折成腹地盡頭的主牆，利用木作不規則拼接手法衍生特殊的鏤空效果，引起天花板深邃挑高的遐想，也隱約回應BARCODE知名的條碼拼接特色。空間盡頭仿照起居室配置，在暖木色牆面、壁爐背景與沙發座椅配置裡經營溫暖氛圍。在復古風格中，設計師使用晶亮質材作細部裝飾，寶石造型邊几、磚牆背襯著銅鏡、天花板懸吊水晶，讓這些閃亮媒材與燈光交集後漫射出波光粼粼的律動。

設計師拆解普羅大眾對媒材的解讀定義，特意「誤用材料」來激撞火花。自入口梯廳的磚牆開始，使用銅鏡背襯灰磚，灰磚由緊密至分解的緩慢漸變，創造出瞬間凝結時光的超現實畫面，馬毛衣櫃門片、灰磚、銅鏡，這些視感和觸覺的強烈對比，預示了緊接下來的視覺衝擊。

雖然四座空間風格各具，且均設有完善的吧檯機能，能各自獨立運作。然而空間並未因此脫節，而是透過材質精神與色彩計劃隱約呼應，為全案發展精彩的情境故事，當賓客移步於店中店內，空間鮮明的風格轉換建構了移動視景的豐富性，在尋找潛藏於各區的呼應線索中，也同步重新編組內在解讀的視覺影像，建構屬於自身的現場經驗。採訪 劉蕙蘋



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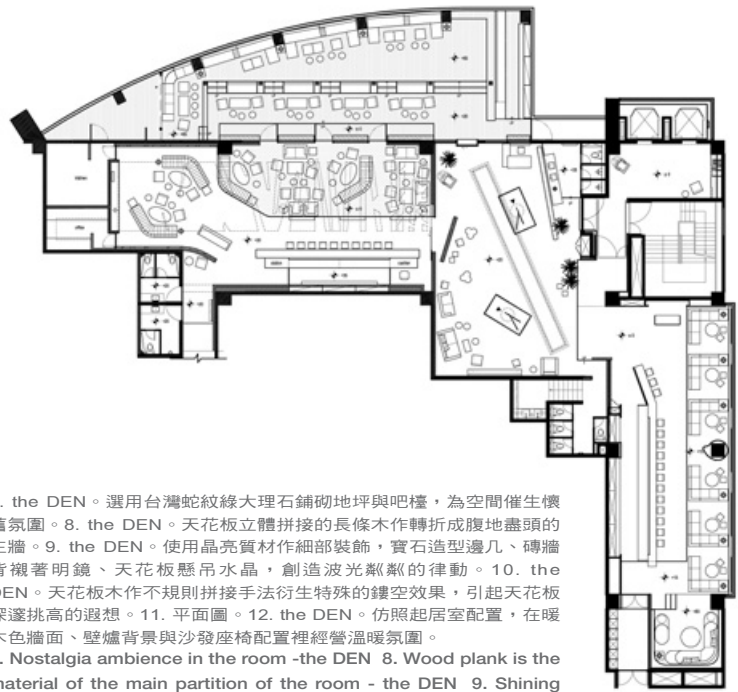


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7. the DEN。選用台灣蛇紋綠大理石鋪砌地坪與吧檯，為空間催生懷舊氛圍。8. the DEN。天花板立體拼接的長條木作轉折成腹地盡頭的主牆。9. the DEN。使用晶亮質材作細部裝飾，寶石造型邊几、磚牆背襯著明鏡、天花板懸吊水晶，創造波光粼粼的律動。10. the DEN。天花板木作不規則拼接手法衍生特殊的鏤空效果，引起天花板深邃挑高的遐想。11. 平面圖。12. the DEN。仿照起居室配置，在暖木色牆面、壁爐背景與沙發座椅配置裡經營溫暖氛圍。
7. Nostalgia ambience in the room -the DEN 8. Wood plank is the material of the main partition of the room - the DEN 9. Shining and reflective impression in the DEN 10. Lattice woodwork on the ceiling gives a 3D effect in the DEN 11. Plan 12. An unmistakable impression of a residence's living room - the DEN



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the Den is an addition to BARCODE, and is comprised of two main programs: (1) alteration of the balcony space and a billiard room, (2) the design of "the DEN." The new club is spatially located inside BARCODE with a dramatic visual interest like a stage performance.

The designer's layout of the new space started from dividing the existing skewed site into four zones including BARCODE, billiard room, the DEN and the balcony space. Each was developed like four individual VIP lounges, flexible enough to be used by different groups or easily converted into a single space. The individual reception areas of each offer an interval for waiting; ushers guide the customers to the designated quarter for seating.



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Plants brought into the room smear the border line between interior and exterior. The balcony plays a role as a public gathering space and converges into an annex hall for the billiard room and the DEN; light coming from back windows bleach one side of each room and gives them an air of relaxation and a terrific backdrop. On the balcony space there are lines of ordered garden lamps and candle boxes; a protruding canopy clad with aluminum sheets offer a rich light on its surface that then reflects on the decks. Chairs on the balcony deck use unique material from deep-sea diving suits; it provides a sensible touch to remind impressions of a vacation of an ocean resort.

The billiard room uses a large amount of custom-design furniture. A mirror fixed on the ceiling directs the drama of the room; it reverses the view of the most interesting from eye-level to the ceiling, and further implicates a visual axis from the interior to the balcony. Green plants and a Skygarden light fixture, designed by Marcel Wanders, reveals the designer's insistence on mixing in and out by every design means.

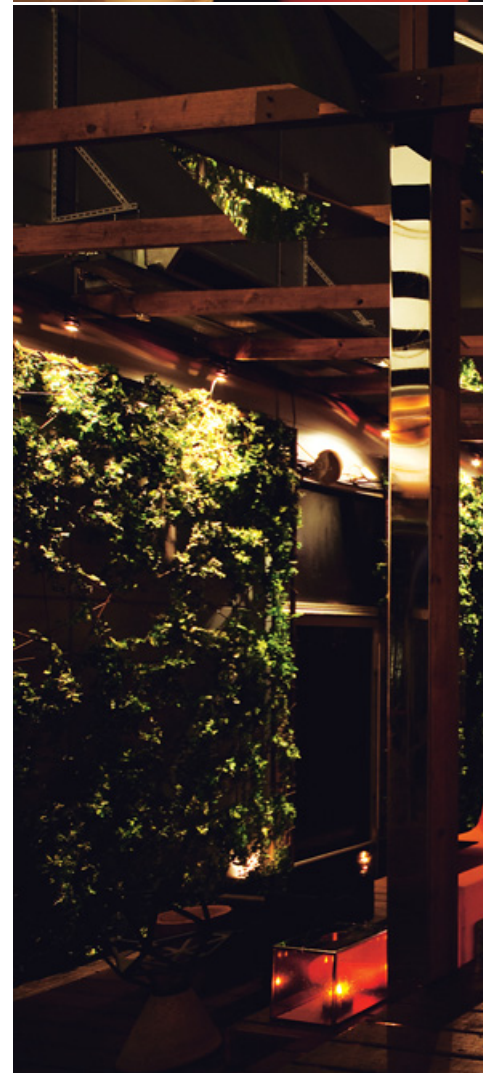


The club "the DEN" occupies the left position of the site. Its design provides a visual link to O.D., an iconic club of the 90's run by the same team and remains a legend in the business. "the DEN" pays respect to the O.D. while maintaining its individual identity.

A mirror lines at a 45 degree angle to against entrance marks the first impression of the DEN; a nostalgia material, green serpent marble, paves the whole floor and wraps over every counter table. Ceiling uses connected wood boards while the pattern is ingeniously laid out to achieve the most three dimensional impression; the pattern subtly evokes an unmistakable connection to the graphic of a barcode. The room features an ambience of classic coziness; mirrors, chandeliers, and fine pieces of shiny objects decorated on furniture pieces.

The designer's strategy even extends to a tectonic interest as he provokes a linguistic reconstruction by "mistaking" conventional building technology; a motor used among bricks has never been seen as the motor like liquid gel pulls the bricks together as well creating a sheet to "preserve" the wall. Other tectonic maneuvers indicate materials function not with a single use but have multiple purposes.

Four bar tables scattered around the space are coherent in design details and color; customers are invited to be entertained by service at each of the tables while also wandering around to be amused by the quality of the spaces. Translated by Ray S.C.Chu & David Mark Riz



13. the DEN。廁區門片用字母組合人影。14. the DEN。使用獨立銅鏡作為穿衣鏡，延續空間的設計語彙。15. the DEN。動線與視線能連結至戶外露台廣場。16. 露台廣場。配置序列的立燈與仿構天花板裝置，加深室內氛圍。17. 露台廣場。透過窗口引入充沛採光與垂直排列的植栽牆共構成出明亮的暖房場景。18. 露台廣場。塑鉛板與大量的不鏽鋼收邊，回饋出豐富的光影變化。
13. Iconic design on bathroom door, the DEN 14. Copper mirror used for the dressing mirror, the DEN 15. Outdoor balcony, the DEN 16. Balcony deck view 17. Balcony deck is featured like a green house 18. Reflective light in balcony view

