

| Inspiration came from change. |

Room 18 +18 Lover





齊物設計/甘泰來
齊物設計事業有限公司 總監
國立交通大學建築研究所 兼任講師
哥倫比亞大學建築碩士 (獲榮譽獎項畢業)
康乃爾大學建築與都市設計研究所研究
東海大學建築學士

archinexus / Tai Lai Kan
General director, archinexus co., ltd.
Lecturer, Graduate Institute of Architecture, National Chiao Tung University
M.A., Columbia University (with honors)
Graduate study, Cornell University
B.A., Tunghai University

設計者」齊物設計 甘泰來
參與者」羅仁宏
攝影者」盧震宇
空間性質」餐飲空間
坐落位置」台北市松壽路22號B1
主要材料」回收木料、生鐵、塑鋁板、和平白石材、皮革
面積」266坪
設計時間」2009年2月
竣工時間」2009年3月

Designer」archinexus / Tai-Lai Kan
Participant」Ren-Hung Lo
Photographer」Z. Y. Lu
Category」Restaurant
Location」Sin-yi district, Taipei City
Material」recycled wood, wrought iron, aluminum composite panel, white marble, leather
Size」878m²
Design period」February, 2009
Construction」March, 2009



夜幕低垂，都會裡的型男靚女穿梭於台北不夜城，尋覓下一個聚點；這裡是 Room 18 + 18 Lover，台北市知名的休閒餐廳。在享樂空間形式與日變革的今天，Room18自品牌創立以來，即以一場無盡的盛宴作為整體概念，不斷推出台北時尚夜店新節目，將空間視為一場大型化妝舞會般不斷換裝，早已是品牌行之有年的特色。由於Room 18與18 Lover呈現兩廳交連的基地型態，本次改裝計劃設計師以「景中景」的概念發展，刻意放大全案的戲劇效果，作為這場盛宴的中繼里程。兩廳一冷一熱的對比，讓賓客在性感而神祕的氛圍中，進行場景更換或重疊的遊戲。

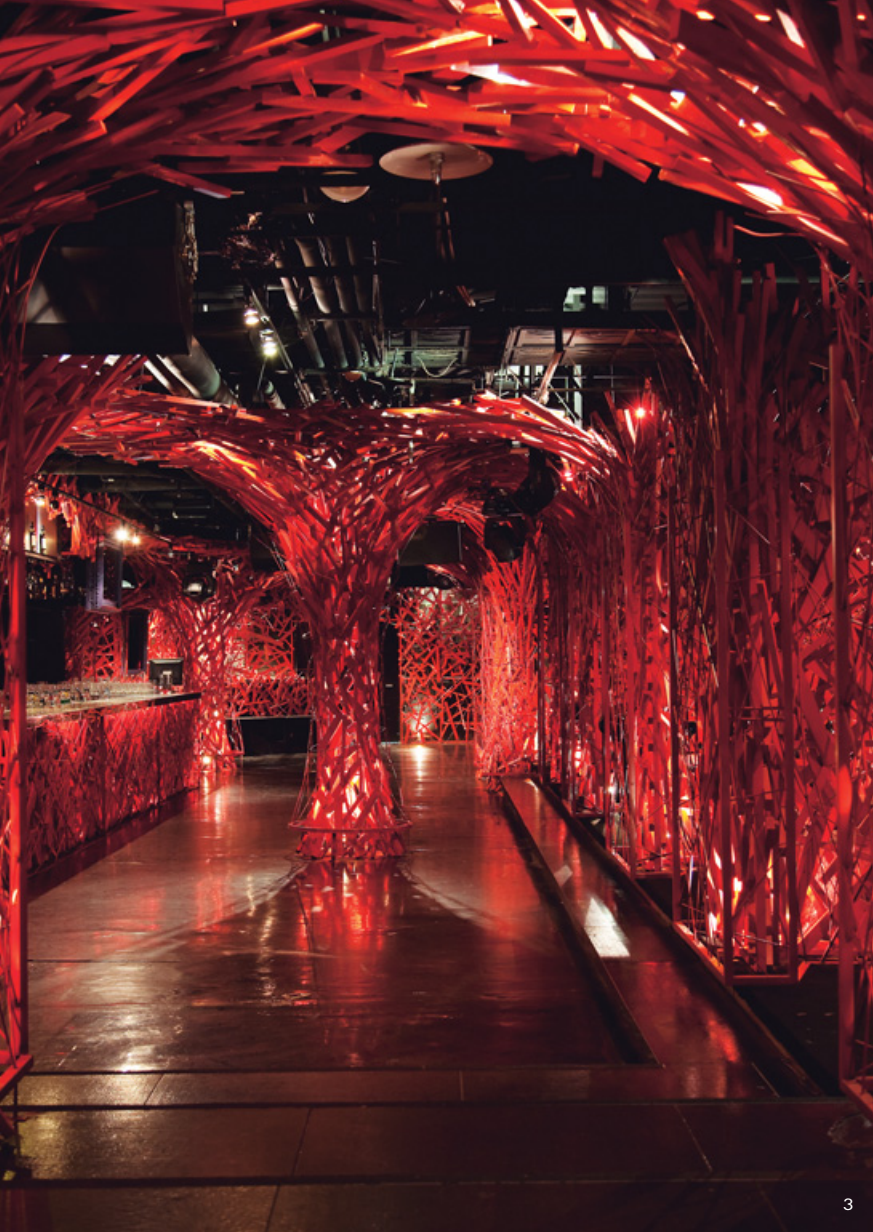
Room 18

Room 18規劃主要建構於環場動線。採用古典劇場的配置手法，利用環狀將舞池圈圍在中心，在環狀的台階上設置座席，取得觀看舞池動態的最佳視野。環形外圍的半開放式包廂看似嵌置於光盒內，以微斜面造型彼此串連，引導紫色絲絨座椅上的人們一致性的將焦點投注於中心舞池，弧形動線的安排更促進全場視線交集的頻率，巧妙拉近人與人之間的距離。

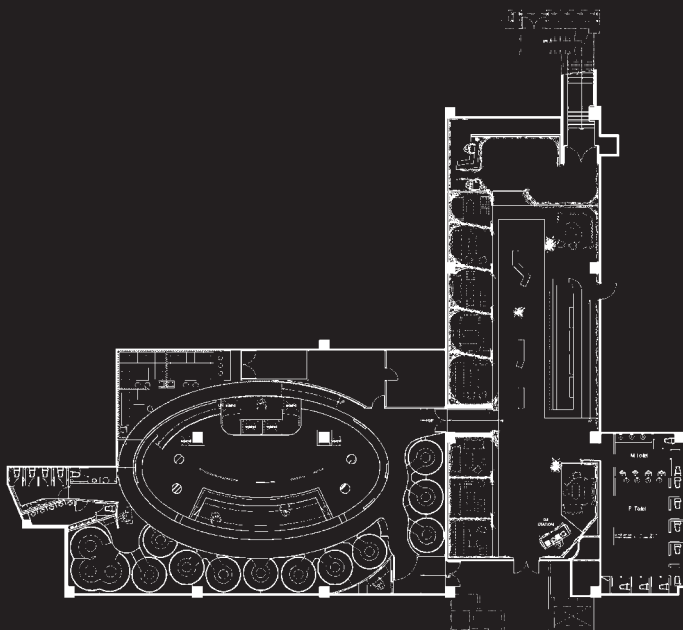
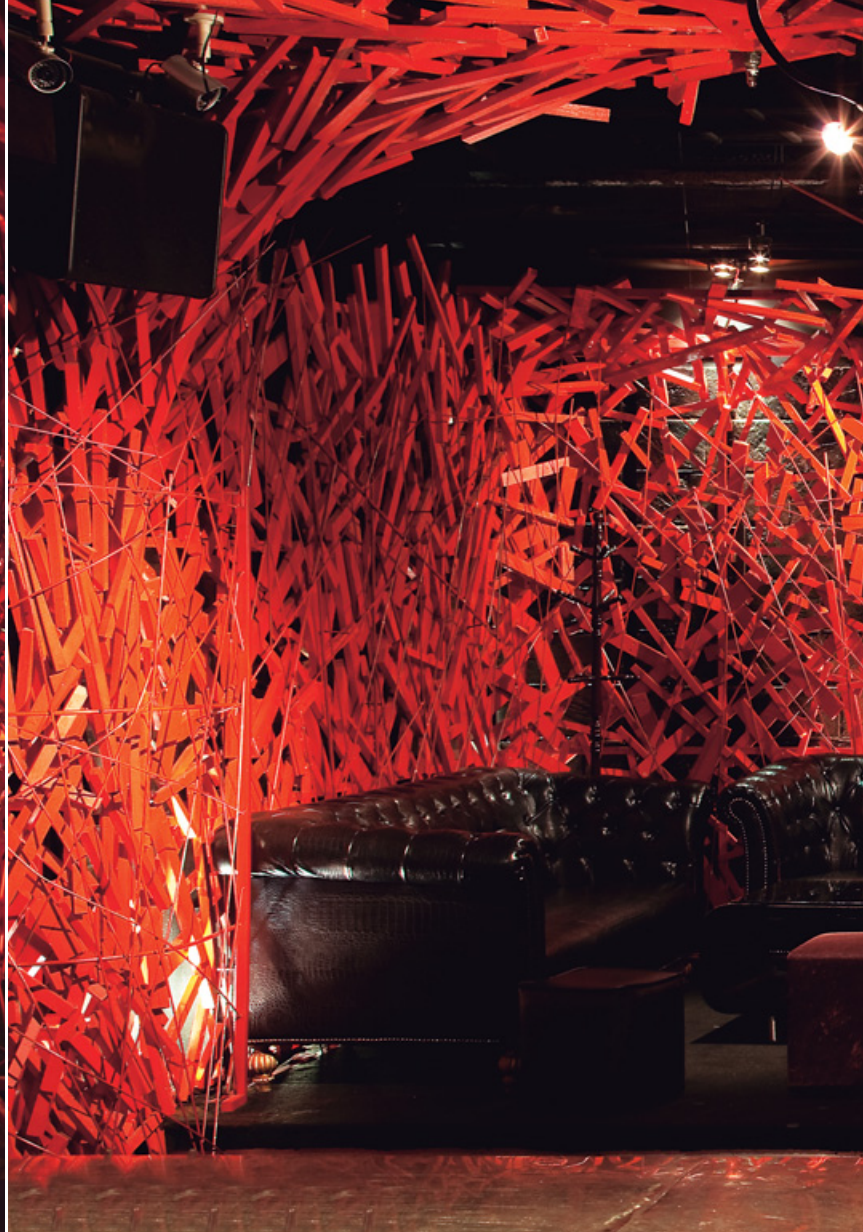
設計師讓舞池與站吧結合，置入一座可四面販售的微扇形吧台，緊密吧台與環境互動並提高供應酒水的效率。站吧腳座與環場動線的背景屏風，使用沖孔板作不同面向的排列，藉由或緊密或脫開的序列手法，篩引出豐富的光影效果。

在光線計劃上，為吧檯、台階勾勒燈帶，營造層層飄浮的輕盈感，與天花板層次相互對照。設計師思索光與材料的對話，燈光不僅扮演著指引動向的視覺暗語，更與不同媒材、呈現手法擦生火花，無論是將吊燈結合廣告燈箱功能，解構古典水晶燈飾與動態視感媒合出多樣面貌，利用顆粒面美耐板達到科幻感的碎光效果，或是透過篩光、刻溝在地面散佈水波紋流光，都為看似冷凝沉靜的氛圍裡蘊生內在騷動。

1. 18 Lover。將空間原初的紅格柵瓦解打碎，回收作為裝置媒材，隱性回應現今環保再生的觀念。2. 18 Lover。入口紅黑搭配的基調，揭示出內部性感而神祕的氛圍。
1. 18 Lover: The recycled fragments shattered from the original red grid fixtures are used as materials for art installation to translate the environmentally friendly concept. 2. 18 Lover: The red and black basic tones reveal a sexy and mysterious ambiance that customers are about to enjoy.



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3. 18 Lover。紅格柵網絡式的延伸宛若一件籠罩空間的裝置藝術，它參仿雕塑手法，以手作方式進行現場創作。4. 18 Lover。紅格柵以極具張力的誇飾手法漫延於空間中，圈圍出各座半開放式包廂，豐富整體空間層次。5. 平面圖。6. 18 Lover。即使窩處於巢穴內，仍可經由半穿透的介面探視外部。

3. 18 Lover: The web-like red grid fixtures serve as a piece of art installation to cover the interior space. Hand-made on the spot, the fixtures are built with a sculpture method. 4. 18 Lover: The arch-shaped red grid fixtures float exaggeratedly under the ceilings to work as partitions for semi-open rooms. Such a design creates layers in interior space. 5. Floor Plan. 6. 18 Lover: Ensnoring in the den, you can still see through the semi-penetrated interface.



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18 Lover

相較於Room 18的沉靜基調，18 lover企圖呈現這場盛宴的熙攘，將空間原初的紅格柵瓦解打碎，回收作為裝置媒材，隱性的回應現今環保再生的觀念。雖然設計上植入環保思維，鮮紅格柵卻跳脫了綠建築的清簡型式，反而以極具張力的誇飾手法漫延於空間中，進而圈圍出各座半開放式包廂，豐富整體空間層次。在設計構想中，這些座區是發生於空間裡再分裂的小巢穴，提供人們在這座名為18 Lover的量體中的隱身歸處，也是一座巨大的視覺迷宮，讓人在無法預期紅格柵的走向裡萌生探索意圖。

紅格柵網絡式的延伸宛若一件籠罩空間的裝置藝術，它參仿了雕塑手法，自定調的設計藍圖、比例佈局，再以手作方式進行現場創造調整。透過原初單純的視覺語彙漫生成繁複誇張的巨大裝置，設計師藉藉此表述「極限觀念」，打破現今普遍將極限視同極簡的誤解，它企圖裸呈出極限所包含的雙面意義：除了極簡（minimalism）表現，也有極繁（maximalism）一面。

同時，18 Lover破除了天花板、柱身與燈具的框架，利用大量的光源洗染深色天花板，突顯出深鐵灰與豔紅色調的強烈對比。燈光也自格柵的鏤空處漫出，在地面落下濃密的線條剪影。自豐富的間接光源中，燈具、柱體、或是天花板的藝術裝置均提供個人解讀的主導權，傳達這場盛宴擁有無限可能的訊息。採訪 劉蕙蘋



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7. Room 18。採用古典劇場的配置手法，利用環狀將舞池圍圍在中心。

7. Room 18: Allocation of interior space resembles that of an amphitheater. The dance floor is located at the center enclosed with tiers of seats.



8. Room 18。可四面販售的微扇形吧台，緊密吧台與環境互動，提高供應酒水的效率。9. Room 18。站吧腳座使用沖孔板作緊密或脫開的序列，篩引豐富的光影效果。10. Room 18。光盒浮現的冰裂紋羈影，沉靜的反映於鏡面天花板中，回應18 Lover的造型語彙。11. Room 18。燈光不僅扮演著指引動向的視覺暗語，更與不同媒材擦生火花。12. Room 18。看似嵌置於光盒內的座區，以微斜面的造型彼此串連，一致性的將焦點投注於中心舞池。13. Room 18。利用顆粒面美耐板達到科幻感的碎光效果。

8. Room 18: The fan-shaped bar is open to all directions. This design enables the bar staff to interact with customers more frequently and is also highly efficient in terms of serving liquors and beverages. 9. Room 18: The perforated floor at the feet of standing customers by the bar counter allow red light to filter through. 10. Room 18: The ice crackles on the light box surface are reflected on the mirror ceilings to create multiple designs. 11. Room 18: The lighting appliances not only guide directions but also interact harmoniously with interior designs. 12. Room 18: The seating areas embedded in the light boxes are slightly slanted and connected with each other. All seats are unanimously directed to face the central dance floor. 13. Room 18: The melamine board with a beaded surface brings a sci-fi light effect.

As the night falls, stylish young people rustle around Taipei metropolitan area to search for the next destination to hang out. "Room 18 + 18 Lover" is the most renowned bar and restaurant in Taipei. Ever since its establishment in 2001, the brand name of "Room 18" has been hosting numerous parties to constantly promote fashion events. It has been Room 18's feature that this chicest bar and restaurant with annual changes in interior designs is regarded as an arena for masquerades. "Room 18" and "18 Lover" are two connecting dining halls. This year the interior designer applies a concept of "a view within a view" and deliberately magnifies a theatrical effect. The cold tone of one dining hall is in contrast with the hot tone of the other, enabling customers to be entertained among a sexy and mysterious atmosphere in a playful environment.

Room 18

Room 18 is constructed in the shape of an amphitheater. The central dance floor is surrounded by tiers of seats where customers can enjoy fantastic views at the focal point. Semi-open boxes outside the highest tier of seats resemble light boxes. Slightly slanting boxed seats are connected with each other. All customers snuggling in purple velvet seats are unanimously facing the central dance floor. The coliseum design of interior space brings customers a spectacular panorama. Customers have frequent eye contacts with one another to facilitate ongoing interactions.

The fan-shaped bar open to all directions is located beside the central dance floor. This design enables the bar staff to interact with customers more frequently and is also highly efficient in terms of serving liquors and beverages. Both the background screens and the perforated floor at the feet of standing customers by the bar counters allow lights to filter through.



Light fixtures attached to bar counters, tiers of seats and ceilings are located in abundant layers. The lighting appliances not only guide directions but also go well with interior designs. Chandeliers and commercial light boxes cast lights on the beaded surface of the melamine board to bring a sci-fi light effect. Filtered lights illuminating on the floor form water flows to create a hidden turmoil in the cold and calm ambiance.

18 Lover

In contrast to the calm tone of Room 18, "18 Lover" tries to present the bustling side of a banquet. The recycled fragments shattered from the original red grid fixtures are used as materials for art installation to translate the environmentally friendly concept. Although eco-friendly ideas are applied, the actual outcome of designs is presented in a way different from that of a green building. The arch-shaped red grid fixtures float exaggeratedly under the ceilings to work as partitions for semi-open rooms. Customers can casually nestle in the den-shaped seating areas. The overall interior space is contrived into a visual labyrinth.

The web-like red grid fixtures serve as a piece of art installation to cover the interior space. Hand-made on the spot, the fixtures are built with a sculpture method. Such gigantic and complicated red grid fixtures are the presentations of the designer's objective, meaning that one design can possess dual aspects of both the Minimalism and the Maximalism.

Without the boundaries of ceilings, indoor pillars and lighting fixtures, copious illuminations brighten up the dark ceilings to exhibit the opposite natures of the iron gray and scarlet red colors. Ample lights penetrate the red grid fixtures to cast bountiful grating silhouettes on the floor.

Translated by Scarlet





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