

Very Man Noodle Pension

非常MAN麵食館

設 計 者」胡碩峰
參 與 者」楊之儀
攝 影 者」岑修賢
空間性質」餐館 / 商業空間
坐落位置」台中市文心路
主要材料」水泥粉光、回收木、木皮染色、鐵板染色、木紋塑膠地磚
面 積」61坪
設計時間」2011年1月至4月
施工時間」2011年3月至5月

Designer」Shry-Fong Hu
Participant」C. Y. Yang
Photographer」Sam
Category」restaurant / Commercial Space
Location」Taichung
Materials」cement, recycled wood, dyed wood, metal board, wood pattern plastic tile
Size」201m²
Design period」Jan.-Apr. 2011
Construction」Mar.-May 2011



自去年完成的作品「仁一牙醫診所」開始，設計師胡碩峰展開一系列探討環境永續的設計議題，甚至期間親身造訪荷蘭家具設計師Piet Hein Eek以回收木料製作家具的環保餐廳概念店及工作坊，進一步將以現代主義精神結合回收原生木料而體現出一種嶄新思維的藝術性格。而在新案「非常MAN」麵食館裡，透過以洗鍊的設計美學，刻意將台灣五、六十年代使用過的家具元素解構後再組裝，探索舊木料為人遺忘的文化意涵，重新以裝置藝術的概念帶進這個飲食空間。不僅成功地重新詮釋傳統飲食經驗中的庶民文化，也賦予該空間全新現代意象，並與國際環保思維接軌，體現出「非現代性」的時代感。

當設計師從扮演空間塑造者的角色進化到參與社會脈動以及文化跨域的探索，也讓設計在所處社會面臨的各種變化與挑戰中，提供多種解決對策，進而發揮出更無遠弗屆的影響力。文」周巽莉

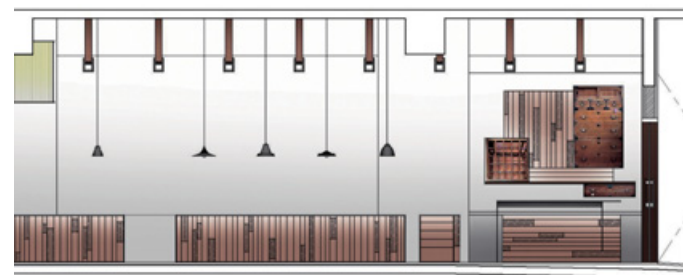
After the completion of the Ren-Yi Dental Clinic, Shry-Fong Hu was totally intrigued by the environmental friendly topic so he personally traveled to Holland and visited Piet Hein Eek, a famous furniture designer to ask the secrets of using recycled wood to fabricate his designs. Hu leaned from Piet and then came up with his own way of using recycled material such as in his most recent projects like this one -"Very Man" restaurant. Before the actual work started on this project Hu collected many furniture pieces from the 1960's or 1970's and then re-assembled them into many interesting pieces. These reconstructed pieces are not just fun art pieces; they also bring an emotional link to the past. Furthermore, Hu's intention to reuse abandoned materials did emphasize the crucial perspective that mankind confronts an ever increasing deteriorating environment.

1. 櫃檯後方刻意將台灣五、六十年代使用過的家具元素解構後再組裝。2. 入口櫃檯後方，以裝置藝術的概念將舊家具元素帶進飲食空間。
1. Reconstructed furniture pieces, derived from 1960's and 1970's furniture 2. Reconstructed old furniture pieces set behind the reception table





3. 平面配置上，刻意地將座位區分為幾個區塊（cluster）。4. 木構造天花有點像舊式木房子，非現代，卻是有著歷史記憶的連動。5. 隔間矮牆細部。6. 騎樓剖面材質拼貼示意圖。7. 室內櫃檯區材質拼貼示意圖。
3. Several clusters in the spatial layout 4. Timber ceiling and its constructed way brings back old memories 5. Details of the low partition 6. Material used in the circulation passage 7. Material used for the reception table



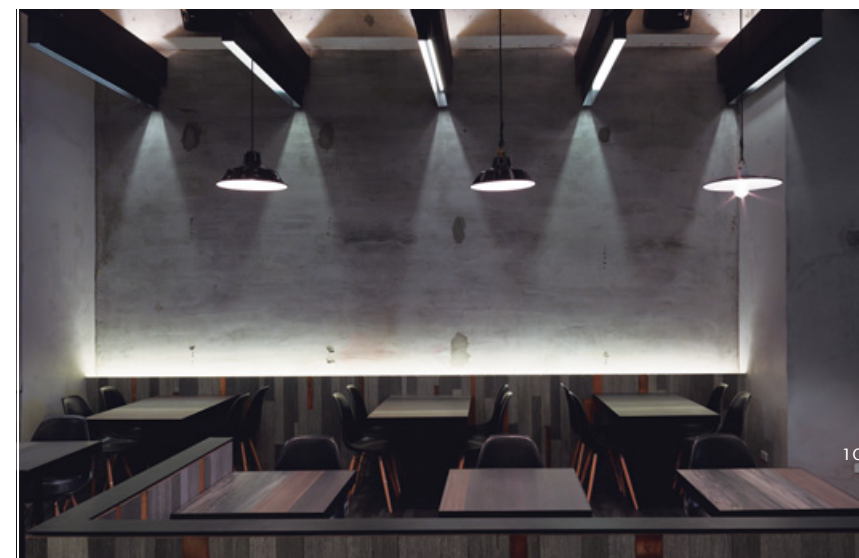


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8. 新與舊元素之間，賦予該空間全新現代意象。9. 天花板上植入一種大木構造來定調主體空間感。10. 座位區利用不同的照明投射方式營造多樣用餐氛圍。11. 隔間矮牆約85公分高，具包覆性又不至於壓迫。
8. New and old elements join together to form a hyper modern impression 9. Timber members on the ceiling are similar to a genuine timber structure system 10. Lighting ambience is varied in the different quarters 11. Low partitions divide different quarters relieve the spatial pressure on customers



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設計概念

在中式麵食館「非常MAN」的設計案中，令人感到興趣與挑戰意味十足的，且遠遠超過基本專業上的平面機能安排，是如何把一種設計者於成長之飲食經驗中，那種屬於庶民日常生活中簡易、便捷的喫食空間文化，藉由現代、創新的設計，將那種台灣五、六十年代的純樸、無拘無束又帶有滿足意味的歷史感知帶進此一設計案中。

平面配置上，刻意地將座位區分為幾個區塊（cluster），以避免因大空間涵蓋下而喪失個體意識的座位個性。另外，設計上試圖去植入一種大木構造類的主體空間感，它有點像舊式木房子，或穀倉類的屋舍，非現代，卻是有著歷史記憶的連動。

另外，使用環保回收的木類作為主材料元素，塑造了全區隔間矮牆的主要質感，既是新造，卻又傳遞了一種歷史質素，加上牆壁只刷一次的半粗糙水泥粉光牆，搭配了回收採買的舊吊燈及藥櫃，整體空間在現代手法的規劃及細部處理中，卻拼貼出一種「非現代性」的時代感。但是，它一點也不懷舊，相反地，是一種在經過手工拼湊的手感工法過程中，被重新賦予生命與未來性的現代麵食館。

Design Concept

For the designer, the challenge of this restaurant design was to introduce a fun idea rather simply satisfy pure pragmatic needs. Therefore the layout addresses dining culture and its transformation from Taiwan's past to the present day.

Very Men sells noodles, a very typical daily food. Hu's solution recalls that simple experience while adding a certain fun to the space.

The plan has several seating clusters, and each has its own individual spatial quality. The ceiling exhibits a timber framework as if it was a genuine structure like an old barn.

Recycled wood members play an important role in this space such as the partitions that divide one cluster from another. Age scars and the entire rustic surface construct a sensation where past and present meet in the space. Even the uneven strokes of the cement brushes left on the main wall give a message of time. The furnishing members like an old hanging lamps, aged cabinetry and so on reconstruct a surreal mood of enigmatic signs. The space looks for a new way to narrate stories of past; it is not nostalgia but rather a reborn story of what we expect of food and service.

12. 全區隔間矮牆既是新造，卻又傳遞了一種歷史質素。13. 平面配置圖。14. 化妝間。15. 壁面與照明設計細節。
12. Low partitions link perfectly with the old elements 13. Plan 14. Lavatory 15. Partition and lighting detail design





16. 座位區搭配回收採買的舊吊燈及藥櫃等，拼貼出一種「非現代性」的時代感。17. 騎樓照明燈槽細部。18. 騎樓照明燈槽與立面細部。19. 騎樓作為等候區延伸的公共空間，以一致的設計密度呈現。
16. The mixed arrangement of old lighting fixtures, medicine cabinet, and other old furnishing elements exhibits a surreal picture 17. Lighting fixtures in the walking passage and it's wiring detail 18. Lighting fixtures and their details in the walking passage 19. Circulation passage is an extension of the interior

建材分析

水泥粉光：施作於牆面並只刷上一次，刻意呈現半粗糙質感。
回收木：作為全區隔間矮牆的主要質感表現，同時，搭配了回收採買的舊吊燈及藥櫃，讓整體空間在現代手法的規劃及細部處理中，拼貼出一種「非現代性」的時代感。
鐵板染色：精緻細膩的鐵板收邊刻意對應回收木料的粗獷感，將空間中的衝突感表現出來。
木紋塑膠地磚：刻意選擇偏冷色調的木紋質感，呼應全區隔間矮牆的主要質感，傳遞一種歷史感的空間質地。

Material Analysis

Mortar surface: mortar paste brushstrokes on the surface of the main partitions leave uneven and unfinished surfaces.
Recycled timber members: The material makes up the internal partition between one zone and another. Other old materials like abandoned furniture pieces give the space a surreal sensation.
Dyed metal board: Metal board used in this space directly contrasts with the organic and aging wood member; the tension builds up a dialogue between the past and present.
Wood pattern plastic tiles: the pattern and color harmonize well with the texture of recycled wood partition and sends a message of passage of time.