



商業空間類/餐飲空間 TID 獎  
The TID Award of Commercial Space/ Food & Beverage Space

客從何處來  
Doko Bar

水相設計  
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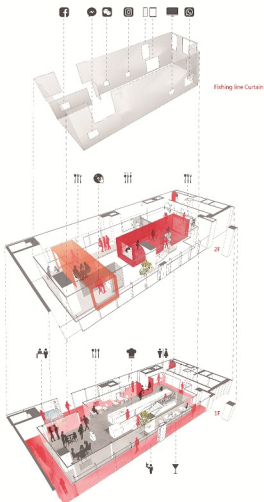
# Doko Bar



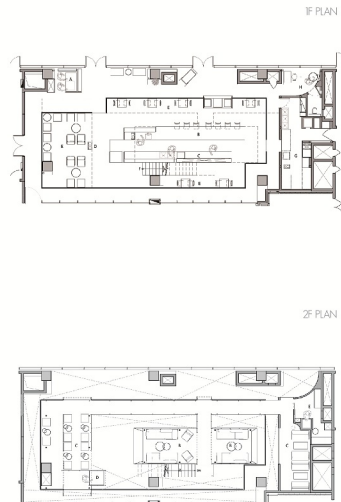
## CONCEPT

In this age of Internet celebrities, people eat not just to satisfy their appetite, but they also use the food and the environment to show off themselves. Where Guest from located in Nanshan District of Shenzhen, is a representative Internet celebrity dessert shop. Originated from the 15-minute theory, considers the eating process a show. From the moment our guests step inside our store, take a seat, and from the moment we prepare our dessert to deliver our dishes and our guests taste our food, every step of the way is like tight-coupling chapters of a play. Everyone in the store becomes a member of the platform. The space is a laboratory in which people taste their food.

## DIAGRAM



## PLAN



## 客從何處來

食境展演 從真實到虛擬，吃出一齣戲 普普藝術家 Andy Warhol 曾說：「在未來，每個人都有成名 15 分鐘的機會。」當今盛行的網紅文化下，飲食不再只滿足口腹之慾，人們更藉由食與環境成就自我表演。而位於深圳南山區海岸城的「客從何處來」便是極具代表性的網紅甜品店，水相設計從 15 分鐘理論出發，把飲食過程定義為展演行為，入門接待入座、製作甜品、上菜以致於品嚐皆是環環相扣的戲劇章節，店內所有人物都成舞台一份子，空間是鋪陳食境的實驗劇場。 360o 的沈浸式劇場體驗，觀看與被看 爬梳社群媒體的使用習性，人們欲在現實擷取素材化為虛擬平台上受人矚目的成就感，於數位世界獲得的迴響再反饋成真實生活的自信，「展演」行為模糊了網路活動的邊界，真實和虛擬互為倒影。因此我們以 Broadway《極限震撼》沈浸式劇場為靈感，進一步解構傳統用餐儀式的主客性質，當舞台環繞在身邊使戲劇 360o 上演，觀者下一秒可能變為戲劇一部分繼而享受被觀看的樂趣，顛覆傳統舞台上下單向觀看之別。 有別於多數餐廳臨窗座位最具吸引力的慣性，我們反將窗的功能拉進室內建築，開出尺度不一如社群媒體的一幕幕框景，形成格放行為表演的聚光燈，藉此突破商場店鋪臨街的缺點，也創造座位四周皆留走道的靈活空間，從主廚擺盤、服務生上菜、打扮入時的用餐者入座用餐，每道框內的景皆成戲，卻是立體而寫實，實現了社群媒體熟悉的語言，也強化人們取景和預期被觀看的雙向樂趣。用餐儀式化的劇場走位，開幕與謝幕 長型基地裡，一樓以主廚吧台為核心向外環繞出回字廊道，形成多面向劇場舞台，沒入二樓俐落階梯及臨窗的透明空中廊道，再將舞台範圍拉展成立體結構，這些廊道就像是走秀伸展台，一連串慣常入座用餐儀式化作劇場走位，替空間內一切舉止賦予表演意涵。 層層廊道與框景簇擁中，狀似漂浮在空間中央的巨型硃砂紅盒體最是醒目，有別於其他半透明介質，這座極富存在感的 VIP 室嵌於視覺軸心如一座舞台，也像古典歌劇院主張隱密性的 2 樓包廂，是高高在上且堂皇神祕，觀看與被看的雙重意涵在此具象化，呼應網紅文化熟悉的一則則動態宣告。 社群媒體的表象，真實與虛擬 室內建築的皮層在此如舞台帷幕，我們選擇玻璃、沖孔網、鍍鋅鐵板、尼龍線、不鏽鋼等，建構透明與半透、朦朧與厚實對比介質。其中尼龍線排佈出隱晦質地的帷幕最具張力，嘗試過不同韌性張力如魚線、透明 PVC 管等材質後，我們應用尼龍線在空間繫出疏密效果自然的線牆，不僅突破人們對牆體重量的印象，亦隨角度、觀看距離改變屏蔽濃淡而使樹影、人影撲朔。 加上入口廊道溢洩迴盪的裊裊煙霧如夢似幻，與上萬條尼龍線聚合成半透明的朦朧屏障，或固定或游離，象徵著人際網路的錯綜複雜，呼應數位時代媒體所呈現的自我與人際面貌：既透明又隱晦，既貼近又疏離，建立連結的同時也形塑一面牆，如此矛盾卻又相互強化的存在，再在訴說當代社群關係真實與虛擬版圖難以界定的文化情境，一靜一動，在任一時間點皆共構獨樹一幟的畫面。 食境創作的表述視角，或靜與或動 除了演繹網路時代真實與虛構的關係，我們也期望這座食境劇場在不同時間軸能傳遞情緒變化：白晝單純感受天光下的純淨清麗，尤以入門中心軸線末端的漢白玉石蔣家班佛像，和周遭上演的餐飲儀式形成微妙的相伴平衡，一種不變應萬變的淡然，入夜後隨著 Buddha bar 的音樂響起，佛像依舊淡定，其中或靜或動，或真實或虛擬，隨個人心底醞釀。 在此空間我們藉由老榆木牆的沉、尼龍線屏幕的透，棗紅的艷、水泥的雅，框景畫面的靜與廊道人影婆娑的動，種種對比創造衝突也成就平衡，使展演行為讓整座劇場機制運作不歇，食境秀裡，每個人都有機會找到出色的創作視角。 精緻甜品上桌時絕美一瞬是真實，生活飲食這趟川流不息的劇也是真實，身在劇場的人們正透過自我飲食演繹，將劇場推向虛擬朦朧的世界。

## Doko Bar

Food exhibition and show From real to virtual, it all an eating show. Pop artist Andy Warhol once said, “In the future, everyone has a chance at 15 minutes of fame”. In this age of Internet celebrities, people eat not just to satisfy their appetite, but they also use the food and the environment to show off themselves. Where Guestfrom located in Nanshan District of Shenzhen, is a representative Internet celebrity dessert shop. Waterfrom design, originated from the 15-minute theory, considers the eating process a show. From the moment our guests step inside our store, take a seat, and from the moment we prepare our dessert to deliver our dishes and our guests taste our food, every step of the way is like tight-coupling chapters of a play. Everyone in the store becomes a member of the platform. The space is a laboratory in which people taste their food. 360o-immersion theater experience of observing and being observed Combing over the habits in social media, we can see that people long for a sense of achievement that they get from putting real-life materials on virtual platforms. They convert the accolade they get in the digital world into self-confidence in the real worlds. Such show and tell behaviors have blurred the border line of network activities and made the real world and the virtual world reflections of each other. Therefore, we have drawn inspiration from the immersion-style theater found in Broadway’s Fuerzabruta. We have taken it one step further to add explanatory notes to the traditional host-guest nature in dining etiquette. When the stage surrounds you and the play unfolds 360o all around, the observer in one moment can become a part of the show in the next moment and take delight in being the observed. This really turns the one-way view—either looking up or down the stage, but never both up and down—in traditional theater on its head. Seats by windows are often the most attractive in most restaurants, but we take the function of windows inside the building. We open social media-like frames and screens of various sizes that put spotlight on shows in each frame. In this way, we have broken through the limitations of stores without street frontages. All seats in our store is next to a walkway. From chefs placing their food in plates, to servers putting the dish on guest tables, to stylish guests taking their seats, every frame is part of the theater—all in 3D, all realistic, all familiar to social media language. People have the dual fun of taking the best seat and enjoying the expectation of being observed. Ceremonized dining in a theater, the curtain opening and closing In the elongated store, the first floor revolves around the chef bar, forming a couple of concentric circles and a multi-facing theater stage. Going into the stairs to the second floor and the hallways with transparent windows, the stage has been expanded into a 3D structure. These hallways are just like runways in fashion shows. Streams of guests taking their seats have become movements in the show. Everything inside enriches the show. In the midst of layers of hallways and frames, the giant bloody red box seemingly floating in midair is most conspicuous. Distinct from other semi-transparent media, this highly real VIP room fixed on the visual axis is like a theater stage also like a secluded box on the second floor balcony of a classical opera theater. High above the ground, regal, and mysterious, it is indeed a place for the observer and the observed, echoing the familiar list of dynamic advertisements in the Internet celebrities. Social media appearances, real and virtual The surface layer of the interior architecture here is like theater curtains. We have chosen glass, metal Mesh, galvanized sheet metal, nylon threads, and stainless steel to build a transparent and semi-transparent, hazy and solid contrast in the materials. Of those, nylon is the most expressive in showing hazily mysterious curtains. After trying materials of various flexibility, such as fishing lines and transparent PVC tubes, we use nylon threads to construct walls of lines that are varied in density. This not only upends people’s impression of thick and heavy walls but also changes the density of tree shadows as well as the images and shadows of trees and people as the angel and distance of viewing change. Light, drifty, and dreamy vapor abounds in the entrance hallway. Around 10,000 nylon threads were put together to make a semi-transparent shield. These two things together, sometimes fixed in place and sometimes drifty, seem to symbolize the complexity of interpersonal webs of relationships and correspond to the shape of relationships between oneself and all others in media in the digital age: relationships that are both transparent and hazy, both near and far, both building connections and a wall all at once, and both contradictions and mutually fortifyin. All this again and again shows the contemporary social media relationships that are both real and virtual, hard to draw a line of definition, both still and moving, and at all times forming a unique picture. Angels of expression for dish creation--still or moving In addition to interpreting the real and virtual relationships in the internet age, we also hope that this food theater may convey emotional variations over different time axes: During the day, enjoy the simple, bright sunlight, especially the Han white jade Buddha statue of the Chiang’s at the end of entrance axis and its delicate balance with the surrounding dining etiquette, exuding an air of calm notwithstanding the surrounding chaos. At night, music coming out of the Buddha bar cannot disturb the calm of the Buddha statue. Is that stillness or motion? Real or virtual? You be the judge. In this space, we use the heaviness of old elm wooden walls, the transparency of nylon shield, the splendor of red Chinese dates, the elegance of concrete, the stillness of framed scenery, and the motion of people in hallways to create contrasts and achieve balance. All this show and tell makes the whole theater run non-stop. During a food show, everyone has a chance to find an outstanding, creative role to play. The absolute beauty of the moment exquisite desserts are served on the table is reality. The unceasing play of living and eating is reality. People in the theater are interpreting their food, pushing the theater towards the realm of misty worlds.