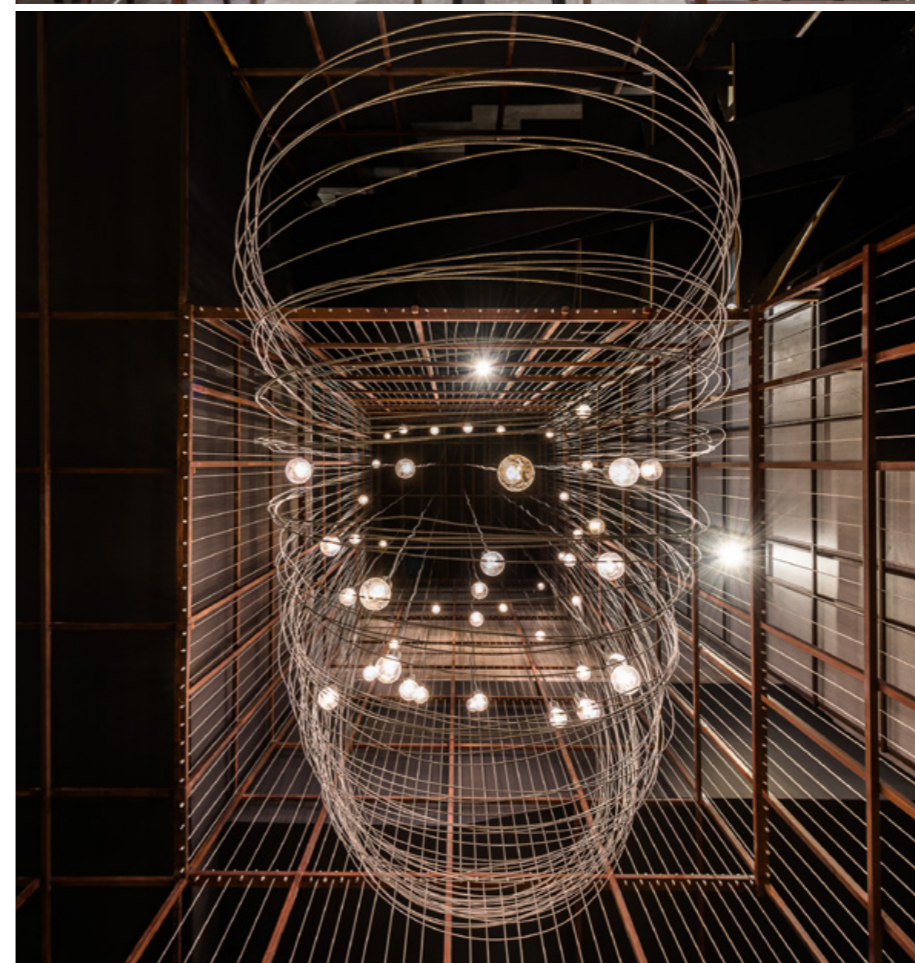


# Hanging Out

## 懸浮掛飾

Luk Studio's design for the Noodle Diner in Beijing's Sanlitun explores suspended noodles as signature design elements

懸浮鋼絲麵條 掛出個未來



Hot on the heels of the first Noodle Rack in Changsha open last year, Shanghai-based Luk Studio followed up with a flagship version for its client Longxiaobao Restaurant. Situated in the heart of Beijing's Sanlitun SOHO, Noodle Diner is a two storey, 200 square metre space that instills sense of place with stylised hand pulled noodles suspended as interior décor.

The first floor's main entry opens to framed views of a kitchen to the left. Beyond, a dining area with varying height tables and chairs allows diners to quickly slurp down a steaming bowl of noodles. Near the rear, a U-shaped open staircase wraps around a semi-private dining area and leads to the second level of more secluded tables.

Transplanted Hong Kong native Christina Luk, the founder and design director for Luk Studio, chose a palette of exposed grey cement blocks, rested metal for screens and wooden tables with painted Windsor-style chairs. They work together to create an industrial chic that emphasises the materials' integrity.

緊接著去年第一間設有晾麵架的麵館在長沙開張，總部設於上海的芝作室 (Luk Studio) 繼續跟進客戶隆小寶麵館 (Longxiaobao Restaurant) 旗艦店這個項目。隆小寶麵館旗艦店 (Noodle Diner) 位於北京心臟地帶三里屯，是一間樓高兩層，室內面積達200平方米的餐廳，餐廳內以懸浮手拉麵條作裝飾，營造空間感。

一樓的正門入口以框架把左邊的廚房框顯出來。此外，用餐區設有不同高度的桌子和椅子，讓食客可以快速啜下一碗熱騰騰的麵條。附近的後方設有一個U形的開放式樓梯，環繞著半私人用餐區，沿樓梯往上走便到達了二樓更隱蔽表的包房區。

移居內地的香港人陸穎芝 (Christina Luk) 是芝作室的創辦人兼設計總監，餐廳選用了裸露的原始牆身，把灰色的水泥磚塊顯露出來，並採用鑄鐵作屏風框架，以及木桌和塗漆溫莎風格的椅子。他們共同創造一種工業風，強調材料的完整性。





“Three different dining ambiances were created,” she explains. “The first rack has a canteen style with three rows of long tables, and well serves busy white collars. The second rack is equipped with banquette seating and tasteful china as decoration; it entertains those who take time to savour their meal. In the third rack that embodies the double height stairwell, one special table gets to closely enjoy the visual anchor of the restaurant—the signature noodle pendant.”

The second storey is more spaciouly laid out and allows Luk the opportunity of exploring how to manipulate steel wiring aesthetically. “Noodles are hung in an overlapping manner to define a dining volume,” she notes. “These see through screen dividers exude an ethereal beauty that is unique for the noodle shop.”

Christina指出：「我們就這樣以框架創建並劃分出三個不同氛圍的用餐區。第一個架子裡設有三排長桌和吧，具有食堂風格，最適合繁忙的白領一族。第二個架子裡設有長沙發和雅緻的中國瓷器作裝飾，用作招待那些有時間慢慢品嚐他們美食的慢食客。在第三個架子是樓高兩層的樓梯中庭，其中一枱的食客更可以近距離欣賞店內著名的裝飾——懸浮在半空的「麵條」掛飾。

第二層的佈局更寬敞，讓Christina可以探索如何能夠有美感地運用鋼絲作裝飾。她指出：「鋼絲麵條以重疊的方式懸掛在半空，這些可以看穿的屏風締造出一種空靈縹緲的美感，令麵館變得更獨一無二。」

