

雙城 / 同韻

# Two Cities / Two Experiences

在都會裡，時尚娛樂空間是夜間的城市光譜，它們點出了城市繁華所在，也是初探當地娛樂文化的窗口。BROWN SUGAR音樂餐廳1995年即扎根於台北市，這個深受愛樂人喜歡的娛樂品牌，在2008年到上海開設了旗艦店，將台北音樂餐廳悠閒慵懶、性感華麗的享樂氛圍引入上海新天地，憑藉著獨特的感官享受獲得迴響。上海店受歷史建築所激發的設計靈感，也牽動了2010年台北BROWN SUGAR的容貌，在設計師甘泰來規劃下，讓台北、上海BROWN SUGAR各具景致，卻又有著韻味雷同的想像脈絡，在難以語喻卻淡淡熟悉的氛圍裡，超越了境域界線，讓BROWN SUGAR就這樣遊走於國際旅人的記憶裡。企劃、執行」劉蕙蘋 人物攝影」Sam

Living in the metropolis, life starts when darkness shrouds the ground. Neon light illuminates the streets while prosperity appears through shop windows and the congestion of street patterns. BROWN SUGAR opened its door in 1995 and in 2008 expanded its business to Shanghai. In 2005 BROWN SUGAR decided to renovate its Taipei's shop, and its original designer Mr. Tai-Lai Ken was again commissioned for the task. Confronting increasing globalization, the club is no longer a regional icon but rather expands its scope into one's collective memory; Ken's mission was to challenge the spatial gap while pulling a similar experience to the incoming work. Translated by Ray S.C.Chu & David Mark Riz



1. 立面大量使用金屬質材，讓它隨著五彩光映渲染視覺溫度。
2. Metal cladding augments lighting effect and builds visual sophistication



# 音樂的風景

## Landscape in Music

BROWN SUGAR台北店整體設計沿襲了上海店「階梯劇場」的概念，並因應基地的環境與尺度差異，營塑台北獨特的都會雅痞風情。

設計師透過開放空間裡的多種平台高度，疊架出豐富的視景層次，共劃分為吧檯區、沙發區、階梯包廂區、散桌區、舞台區、VIP區。綜觀平面，全案呈現回字狀布局，再透過主架構與副架構逐一鋪排地坪層次。讓基地前端的架高吧檯區與盡頭舞台齊平，突顯出空間裡的兩大娛樂核心，兩區包夾的散桌區又各自分布於不同高度的平台上，達到勾勒領域與視野無阻的雙重效益。基地左右兩側各別規劃了架高的沙發區與階梯包廂區，滿足私人歡聚的領域需求。全廳透過下凹式的回狀配置，形成了階梯狀的座席層次，無論賓客位處於任何區域的座席都能夠欣賞舞台動態，並配搭精密的燈光與音場規劃，確保聲光效果不因座席與舞台的距離而有所減損。

入口吧檯區被視為人際觸媒，是賓客甫入餐廳的暫留地，口字型吧檯具備四面服務的功能，工作人員更能適當關照賓客需求，也更高吧檯人群的視線交集。而吧檯區座席可彈性變移的定位，能讓甫入餐廳的賓客有一處輕鬆自在的棲身之所，只想在這裡暫留休憩的人們也可以在此輕鬆酌飲。

設計師透過賓客作為展呈音樂之美的載體，人們隨著觀賞演出所觸發的陶醉神情與即興搖擺的肢體美態成為全案的重要風景。除了利用多層次地台與燈帶襯托座區，也刻意放寬沙發區步道與座位間距牽引人流接觸，家具採取不貼牆的擺設方式，預留下更自由的動線，讓人群猶如步行於伸展台般自信遊走，一幕幕熱絡的談笑互動成為餐廳裡最生動的畫面。

此外，鏡射手法大量的運用於這座音樂餐廳中。設計師使用不鏽鋼媒材作為鏤空的人字紋屏風以及立面、地台的框飾，氣息冷冽的金屬質材受到五彩光映而渲染視覺溫度，亦伴隨各類表演所配搭的霓虹光彩展呈出華麗幻景。空間立面大量使用深色鏡面或茶色玻璃作出低明度的鏡影，為視線虛構深邃神祕的短暫風景。

2. 戶外的Jacuzzi區，池水利用LED與流動水景營造波光水影的動態效果。3. 刻意放寬沙發區步道與座位的間距，牽引人流接觸。4. 階梯包廂區滿足私人歡聚的領域需求。  
2. Outdoor pool area - Running water and its stimulating energy stirred by lighting effect 3. Extra size gap among the sofas encourage penetration 4. Private boxes in the stepped level insures certain privacy



5. 入口吧檯區是賓客甫入餐廳的暫留地，口字型吧檯具備四面服務的功能。  
5. Reception zone is centered by a bar table; customers can be served by four directions



設計者 齊物設計 甘泰來  
參與者 高泉瑜  
攝影者 盧震宇  
空間性質 音樂餐廳  
坐落位置 台北市  
主要材料 和平白石材、橡木染深色、鏡面不鏽鋼、灰色洗石子  
面積 室外60坪、室內 166坪  
設計時間 2009年7月至10月  
施工時間 2009年11月至12月

Designer archinexus / Tai Lai Kan  
Participant C. Y. Kao  
Photographer Z. Y. Lu  
Category Music Bar/ Restaurant  
Location Taipei  
Material white marble, dyed oak wood, mirror, wash pebble surface  
Size: Exterior 60 ping / Interior: 166 ping  
Design period July - October, 2009  
Construction period November - December 2009

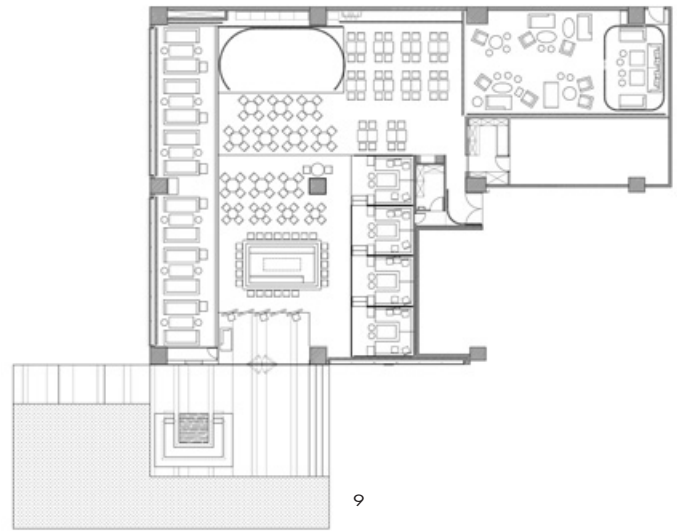




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6. 玄關區使用不鏽鋼打造鏤空的人字紋屏風，為空間創造華麗的前景。7. 基地前端的架高吧檯區與盡頭舞台齊平，突顯出空間裡的兩大娛樂核心。8. 入口以BROWN SUGAR的Logo紋理作裝飾。9. 平面圖。  
6. Stainless steel herring-bone pattern screen creates a flamboyant vista 7. Central focus of the dancing pool 8. BROWN SUGAR icon in reception area 9. Plan

BROWN SUGAR Taipei inherited a "stepped theater" concept from the Shanghai store and then further transformed it into a new spatial experience with a unique local identity.

There are several platforms at different heights and divided into several functional zones - bar, sofa sitting, stepped boxes, table sitting, pool, and VIP lounge. The layout shows a distinct looping system centered on a pool for visual focus. The stepped floors offer interactive visual wonderment for seated customers while the extra high-up floors are designated for boxes and sofa zones. The central focus plan stimulates gazes toward the center which radiates sound and light effectively.

The reception area is a bar zone. It is a space activating social contact and first impressions. The square laid for bar table can serve four customers in a convenient way. The seating arrangement is very flexible for accepting customers in unexpected amounts. Everyone can find their own cozy spot and easily make conversation with neighboring friends and have a drink.

Inside the club, what ignites passion is not just the spatial layout or music but rather the human body and its heat which awaken everyone's deepest sensations. Everyone is encouraged to look around, walk around and is expected to encounter unexpected situations; the derived experience stimulates desires is what BROWN SUGAR intends to impart to its guest.

Mirrors are everywhere and reflective materials such as the stainless steel perforated into a herring bone pattern is used as in the screen, partition cladding, and floor bands. Reflections of dazzling neon lighting give the space a fantasized wonder while the dark color mirror seems to absorb every light into a deep abyss like a mysterious ground exhibiting a landscape of unforeseen human desire.



10. VIP包廂區，半隱密的位置能自成獨立領域，視野也可看望舞台動態。11. VIP包廂區，使用銀色紗簾區隔出雙層次場域，更裡部的包廂能滿足賓客隱私需求。12. 讓座區分布於不同高度的平台上勾勒領域。

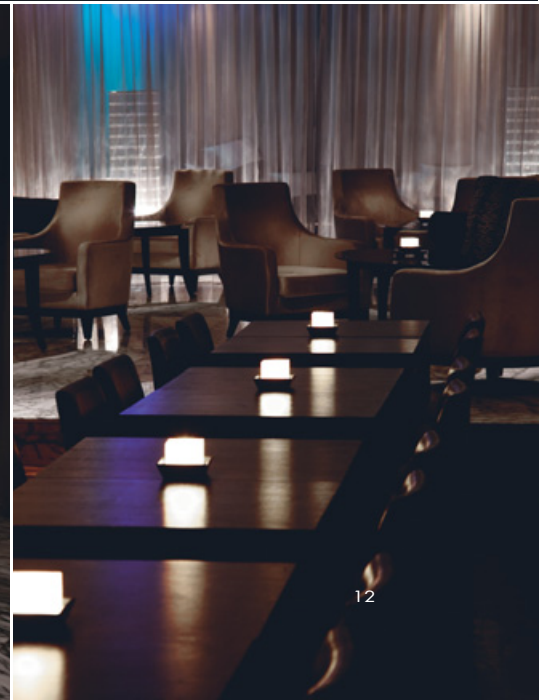
10. VIP lounge - both preserving privacy and active views to the pool 11. VIP lounge - silver screen segregating the space from others 12. Various levels offer dynamic views



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# 甘泰來現身說法

## Dialogue with Mr. Tai-Lai Kan

細數台北市常被人們津津樂道的知名夜店，其中一定包含甘泰來所設計的作品。眾所皆知時尚夜店販賣的是氛圍，但空間設計者思考的卻是實質的經營效益，一切的感性氣氛都需根基於理性架構上，才能精準的調控場域氛圍，在BROWN SUGAR裡甘泰來分享了其中所潛藏的設計思考。

### BROWN SUGAR台北店的設計受上海店影響的成份有多少？

BROWN SUGAR台北店和上海店是彼此相互影響，但也各自因地制宜。2008年設計BROWN SUGAR上海店時，它位於上海新天地那座融混歷史和現代的特色區域，而且空間尺度較大，因此我們做了設計燈飾與設計家具的嘗試，讓空間整體氣氛塑造的更加完整。二年後著手台北店改裝，我們將上海店的設計燈飾、人字紋圖騰、階梯劇場等元素嫁接到台北店，它們並非完全複製了上海原型，而是採取了重新變異的方式開創新貌，透過這些雷同元素串連起兩店印象。

### 為何選擇這些元素？

隨著品牌的擴大營運，透過這些元素能在無形中建構品牌的視覺icon，也希望讓BROWN SUGAR的常客備感熟悉。BROWN SUGAR的消費族群中有許多商務人士，他們時常往返於台北、上海兩地，無論因為工作需要在哪座城市驛居，都希望BROWN SUGAR能成為他們舒適安心的娛樂選擇，我希望透過這些小小的元素淡淡的串連起台北、上海兩店的印象，讓旅人們產生在另一座城市裡，有個熟悉的老地方讓你休息放鬆的那種窩心感受。尤其BROWN SUGAR台北店的位置是在靜巷中，有一種鬧中取靜、別有洞天的神祕感，是座熱門熟路的客人才能找得到的基地，因此這種感受會更加深刻。

### 談談BROWN SUGAR的「階梯劇場」概念？

在時尚夜空間裡，氛圍是聚眾的主要因素。氛圍結構除了光影、材質等具象的硬體設備之外，更包含了群眾的互動。在這裡，群眾的互動除了直接的接觸對話，也包括了無聲交流裡的「看」與「被看」，如果能夠在人群互動上提供更大的滿足感，空間自然能驅動人群盡興的投入享受。這些層層疊疊的高台，除了可以滿足觀賞節目的視野需求，更暗示著將每個人襯托成舞台上的主角的意味，每個人因為更容易被矚目，所以會展現出更美而且更自信的姿態，連帶著餐廳裡的風景也會變得更有魅力。從經營面來思考，多舞台的規劃能夠讓空間不受限於夜間的音乐餐廳經營，讓舞台從傳統的單一定點設計轉變為可變換或環繞的彈性，空間會更容易在不同時段裡進行各種展演活動，發揮出更大的經營效益。



### 營塑氛圍的硬體有哪些？

所有能夠觸動感官的媒材。比如，我們的訂製座椅大多採用絲絨質材，它在日間時表材會呈現出細微的反光效果，入夜後隨著空間微暗，當人們觸碰它時可以直接感受膚觸帶來的舒適感。同時，沙發座椅都被刻意加深，喜愛音樂的人可以蜷窩在椅座裡享受現場Live，就像在家一樣放鬆。台北BROWN SUGAR採取多角化經營，共有中餐、下午茶、晚餐、音樂俱樂部等營業時段，在燈光計劃上也必需因應不同時段精準調控，白天採用較溫暖勻衡的照明計劃，讓空間與環境的綠地公園共構出清新舒適的氣氛，隨著時段愈晚，也會更強調重點照明的層次感。

### 音樂餐廳中的聲光規劃？

台北BROWN SUGAR的「階梯劇場」概念和使用大量的絲絨質材背後都有理性基礎在。非對襯但是有層次的座位配置，能夠減少空間暗角，確保每處座席的服務需求都可以被注意到，每個位置都能夠擁有舒適的視聽享受。因為絲絨的吸音效果較好，有助於空間的音場效果，減少環境雜音干擾，維繫全場悅耳的音樂感受。舞台區與前方散桌區的天花板架設米字型桁架，讓舞台燈可以隨著各種表演需求調動或增減，達到最佳的聲光效果。

If you name the most popular night clubs in Taipei, there must be some designed by Mr. Tai-Lai Kan. Although common knowledge will state that the success of a night club comes from its spatial experience, more precisely it also relies on the precise measurement from spatial design to managing skills. In BROWN SUGAR, the designer Mr. Kan must have a philosophy to design a night club; we hope that this conversation will reveal his secrets.

### Interior: Is there any link between BROWN SUGAR Taipei and BROWN SUGAR Shanghai?

Mr. Kan: They are mutually related yet each has its own unique features. In 2008 When I started the design of the Shanghai store located in a special zone (New World) in which historical buildings are mixed with modern ones; I tried to design several sets of lighting fixtures and furniture to fit into the building. I took the same lighting fixtures, decorative patterns and furniture pieces to Taipei, where they are used in different ways. I tried to give them a different life yet the similarities can still be discerned; my purpose was to leave a trace as a link of these two cities that have been separated by each one other's distinct fate.



## 甘泰來

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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



BROWN SUGAR, Taipei

### Interior: Why did you select these elements to build a link between the two cities?

Mr. Kan: I believe iconic elements are crucial to creating memory. As the global economy expands in scale, customers from BROWN SUGAR on each side of the straits will have a chance to drop by the other. The elements I selected were to make frequent flyers feel comfortable as if they have never left the place where they grew up. BROWN SUGAR Taipei offers its customers an impression that is particularly vivid because the bar is housed inside a small quiet alley.

### Interior: Can you tell us something about the "stepped theater?"

Mr. Kan: In a night club, heating up the customer's affection is a crucial part of the design strategies. The warm air depends not just physical deployment but also on the verbal and visual contacts among customers. This is why I think the stepped theater is important to allow a panoptic view that can focus one's visual attention on the center and attention which will also project onto every customer as well. This layout creates an attractive landscape and flexible manager model; activity inside this stepped theater is very dynamic and can change patterns by following designated needs and programs.

### Interior: Can you tell us what are the "hard-wares" crucial for creating an impression of a night club?

Mr. Kan: Every material has the possibility to create sensible perception. I use silky velvet fabric on chairs; in the daytime the chair is tinted by silky light while at night it comforts everyone with a sense of a caress. Also, I intentionally enlarged the depth of the sofa chair because one can completely couch inside and feel totally secure. BROWN SUGAR opens from mid-day to late night so each section needs a different spatial and emotional measurement; so the lighting program is of particular concern in my design. The lighting quality changes in different sections and particularly enriches the night.

### Interior: How are the acoustic measurements in your design?

Mr. Kan: Stepped theater layout and velvet fabric offer the best acoustical measurement. I arranged the seating positions in fragments positioned to reduce the "dark corners" and make sure every position is noticed by waiters and will receive the best acoustic quality. The velvet used on the surface of the chairs is very useful; it reduces noise from the background. Also, the stage lighting system hangs above the stage and the sofa zone in the front; they are programmed to synchronize movement by following the sound.

## BROWN SUGAR, Shanghai



# 設計解碼 Decoding Design

有別於BROWN SUGAR上海店揉合歷史建築與音樂餐廳特色，台北BROWN SUGAR呈現的是台北獨特的都會風情，華麗慵懶、富有個性的氛圍。在摩登現代的台北BROWN SUGAR裡，不僅使用了個性化的設計燈飾，也將部份的上海元素移植到台北，透過精緻的光影與折射效果，浮動你對於BROWN SUGAR的最初想像。

Unlike what appears on BROWN SUGAR Shanghai, Taipei store lacks a historical structure to house within. BROWN SUGAR Taipei is rather only in "present" not the past. Yet few objects are unmistakably coming from Shanghai - lighting fixtures; while Mr. Kan selected or designed new lighting fixtures in that of Taipei.

台北個性配搭 Lighting fixtures used only in BROWN SUGAR Taipei



13



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14

## Ligne Roset Josephine 5D壁燈

VIP包廂區使用B. Dubos. R. Faro設計的燈飾，擁有法國古典風格的雷射切割紋路，運用現代透明塑料作演繹，投射在牆面上的光影亦古典又摩登，讓它與空間裡的手打水泥牆作配搭，透過燈飾投射於立面上的典雅陰影線，表現出精緻與粗獷的反差趣味。(赫奇實業)

13. 台北BROWN SUGAR VIP包廂區。14. Ligne Roset Josephine 5D壁燈。

## Ligne Roset Josephine 5D lamp

VIP lounge uses a lamp designed by B. Dubos R. Faro. It shows a laser-cut pattern of the French classical style. Light and shade cast on wall a romantic sensation. The rustic hand-craft paint surface, dark profiled in a beautiful shade enlarges the contrast between rustic and smoothness.

13. BROWN SUGAR VIP, Taipei 14. Roset Josephine 5D wall lamp



16

## VERPAN SPIRAL SP01吊燈

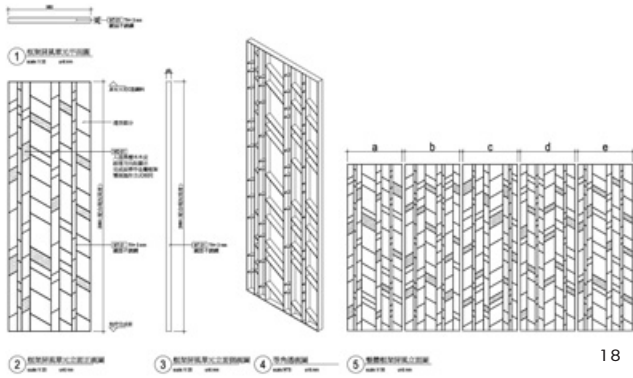
沙發區使用丹麥設計大師 Verner Panton 1969 年的作品。Spiral系列作品，多層次垂吊的螺旋葉片，能隨著旋轉連動出璀璨光彩，富含動態韻律。沙發區序列垂掛 SPIRAL SP01吊燈，透過燈飾葉片不規則的輕轉，衍生出細膩的光彩折射，為簡練的沙發區帶入性感華麗的風情。(詠晟國際傢俱)

15. 台北BROWN SUGAR沙發區。16. VERPAN SPIRAL SP01吊燈。

## VERPAN SPIRAL SP01 hang lamp

The Sofa area uses the Danish master Verner Panton's 1969 Spiral series hang lamp. The spiral scrolling is the series' trademark; light distills from the gaps and radiates like a bright star. The lamp moves following the air current and illuminates the sofa zone in never stop tangling brightness.

15. BROWN SUGAR sofa quarter, Taipei 16. VERPAN SPIRAL SP01



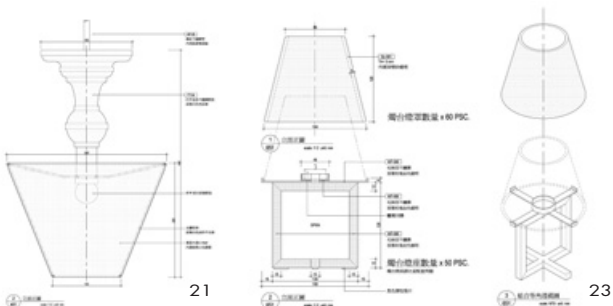
**人字紋屏風**

BROWN SUGAR上海店運用了古典的人字形圖騰建立空間韻律，回應餐廳擁有古典建築當代空間的特色。人字紋元素移植到BROWN SUGAR台北店，經由數位運算後編排出鏤空紋絡，並使用了鏡面不鏽鋼材質打造，將它置於最醒目的玄關區，透過光影折射出炫麗的視覺風景，鏤刻帶來的微遮掩效果，讓人更想透過此一介面探望餐廳內的熱鬧景象。  
17. 台北BROWN SUGAR。18. 台北BROWN SUGAR人字紋屏風設計圖。19. 上海BROWN SUGAR。

**Herring-bone pattern screen**

Herring-bone pattern screen used in Shanghai builds a dialogue with the building, a historical building remodeled for a new use. The pattern was taken to Taipei but used in a different pattern layout. The new pattern was printed on a mirrored stainless panel then tailored into a screen. It was placed in the reception area. Reflections on the surface and hollowed portions tantalizes one's desire to peer over.  
17. BROWN SUGAR Taipei 18. Herring-bone pattern screen, BROWN SUGAR Taipei 19. BROWN SUGAR Shanghai

**上海元素變造 Lighting fixtures taken from Shanghai in variation**



**吧檯吊燈**

BROWN SUGAR上海店使用訂製燭檯作為桌上風景，在BROWN SUGAR台北店則將燭檯變異成吧檯區的特色吊燈，它們不再散布於桌面上，而是化零為整的組構出超現實風景，透過純白燈飾所群組的壯觀效果，讓照明也兼具了裝置藝術的美感。  
20. 台北BROWN SUGAR。21. 台北BROWN SUGAR吧檯吊燈設計圖。22. 上海BROWN SUGAR。23. 上海BROWN SUGAR燭檯設計圖。

**hang lamp in bar**

Specially designed candlesticks are used in Shanghai as a decorative art pieces on top of the bar table; the similar design mutates into a big chandelier appears in BROWN SUGAR Taipei. The chandelier has a surreal outlook like some monster hovering over the table.  
20. BROWN SUGAR Taipei 21. Chandelier design drawing, BROWN SUGAR Taipei 22. BROWN SUGAR Shanghai 23. Candlestick design drawing, BROWN SUGAR Shanghai