

Zhuan Tun Restaurant

饌豚 SKP.S

設計者」開物設計 / 楊竣淞 羅尤呈 莊忠達
攝影者」譚囁
空間性質」餐廳
坐落位置」中國
主要材料」鍍鈦板、磨石子磚、木紋板、人造皮、不鏽鋼水波板
面積」35 坪
項目年份」2019 年

Designers」Ahead Concept / Chun-Sung Yang, Yu-Chen Lo, Dac Chuang
Photographers」Xiao Tan
Category」Restaurant
Location」China
Materials」Titanium plated panel、Terrazzo、wood grain veneer、manmade leather、stainless steel panel
Size」115.7m²
Project year」2019



台灣知名排骨飯品牌以「饌豚」之名首度進京，利用視覺感強烈的裝置藝術帶出空間焦點，並於細節處悉心鋪陳台灣的小吃意象，讓新舊交融出令人印象深刻的調性。



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經典小吃「排骨飯」，可說是台灣人的飲食日常，而「君悅排骨」更是其中的佼佼者，多年下來累積眾多忠實饕客。楊竣淞設計師表示，「饌豚 SKP.S」一案為君悅排骨二代為進軍中國大陸市場所創立的新品牌，雖於母公司的組織下發展，但更著重於提供中國消費者充滿「台味」的飲食選擇，連店內的設計亦期望強化與台灣之間的連結；不過，設計師另外提到，由於業主自身在國外留學的經歷，十分注重「酷炫又時尚的視覺感」，不希望整間店面過於平鋪直敘，如何將台灣

傳統的小吃元素以現代手法重新詮釋，成為開物設計面臨的首要挑戰。

SKP.S 商場，是北京近期備受注目，十分具人氣的購物中心，商場內不乏眾多知名品牌，各家相互競爭店鋪設計與視覺感，力求吸引消費者的目光，一間排骨飯店，該如何被食客記住，也是設計團隊的課題。楊竣淞以強烈的時尚視覺，輔佐材質的運用轉換，以及巨型裝置藝術品來達成目的，既然本案著眼於爬梳台灣排骨飯的脈絡，設計團隊考察了小吃店所具備的要素，舉凡稍帶俗氣的小碎花花布、美耐板桌面與塑膠滾邊、椅凳等，皆被納入成為此次的設計主角，當抓取出這些「傳統元素」後，便開始思索如何將之與「潮流」相結合。在經過蒐集大量資料、腦力激盪後，決定利用可輕易營造科技感的反射材質，如不鏽鋼水波板天花板，不僅可帶來朦朧的映射美感，跟上述傳統性符號搭配使用亦不會有違和感，金屬材料的線條與施工方法皆採現代工法，使新穎氣息於室內滿溢；而地坪的磨石子地磚及復古型態的綠色座椅，則提點出空間的仿舊情調，新舊材料之間的對比不顯突兀，而是創造出協調的平衡。基地入口處原

1. 「饌豚」位於北京 SKP.S 商場內，設計團隊藉由入口處兩隻大柱子，圍塑出過渡場域「時空廊道」與櫃檯空間。2. 平面圖。

1. "Zhuantun" is located in SKP.S mall, Beijing. Utilizing the existing large columns at the entrance to form a "space corridor" and reception counter space. 2. Plan.

Chun-Sung Yang, Yu-Chen Lo, Dac Chuang



開物設計 / 楊竣淞 羅尤呈 莊忠達

自 2007 年創立以來，開物設計以靈活的文化符碼，營造出空間的價值與深度，成功為客戶提供創新策略與商業模式，整合空間特質以開展出競爭優勢。為成就空間之多元與獨特，開物設計延攬室內設計專才，與行銷企劃、平面設計、藝術文化領域之菁英積極合作，以跨領域的組合，創造出組織靈活、專業分工而理念一致的堅強團隊，打造不設限的空間型態。

為住宅、娛樂空間、辦公空間、公共空間和商業空間設計出創新而精湛的新氣象，進而延伸出家具設計、燈具設計、產品設計和平面設計的全方位規劃，全面提升空間設計的完整與價值。

重要得獎紀錄：2019 台灣 TID Award，2018 韓國 K-DESIGN Award、金點設計獎、義大利 A'DESIGN Award，2017 I-ding Award 國際設計大獎 - 艾鼎獎（餐飲空間類銀獎），2016 台灣金點獎、美國 IDA Award 銀獎、德國 INSIDE Award、日本 JCD BEST100、台灣 TID Award

Established in 2007, Ahead Concept is skillful in deploying cultural symbols to create value and meaning of a space. They have been successful in helping clients with innovative business strategies integrated with spatial characteristics to develop a competitive advantage. In order to achieve the diversity and uniqueness of the practice, Ahead Concept design team includes interior designers, marketing planners, graphic designers, and general art and cultural professions all working together. It is a highly flexible organization with cross-field professional expertise to create immeasurable spatial concepts.

Their innovated designs range from residential, commercial, office to public spaces, and their further extended design service include the comprehensive planning of furniture design, lamp design, product design and graphic design as well as inclusive comprehensive planning to enhance the value of space design.

Award Record: 2019 Taiwan TID Award, 2018 Korea K-DESIGN Award - Golden Pin Design Award - Italy A'DESIGN Award, 2017 Germany I-ding Award, 2016 Taiwan Golden Pin Design Award, IDA Award - Germany INSIDE Award, Japan JCD BEST100 - Taiwan TID Award





先即有兩隻無法更動的大柱子，楊竣淞將看似不利的限制，轉化成具圍塑感的時空廊道與櫃檯機能，形成一個過渡的意象空間，當消費者穿越黑色長廊進入店鋪後，彷彿造訪另一個時空，設計調性截然不同，帶來「哇！」的驚豔感。

巨型裝置 用藝術創造時尚

當設計的大方向底定之後，楊竣淞卻覺得似乎少了點「什麼」，而這個「什麼」，促使他反覆推敲腦海中的畫面，他想到開物設計注重空間彈性和可能性的核心理念，如何讓不同的人進入空間後，能產生各自的想法或解讀？若僅透過材質、線性的規劃，其設計力度或許稍嫌薄弱，他遂決定利用裝置藝術來形塑空間更多元的變化可能，期望藝術的層次可以為用餐環境注入全新的體驗，也能讓設計有著更多面向的討論與反饋。至於裝置藝術的主題如何訂立？楊竣淞表示團隊提出了許多方案，最終把小吃店常使用的「椅凳」選作主角，將大量的椅凳垂掛於天花板上，並將高度的低點控制在2米2左右，離頭頂雖近，卻不會碰觸到，設計師認為，這樣的壘罩雖予人一定程度的壓迫感，卻更加深了設計的張力，而放射狀的椅凳裝置也躍身成空間的視覺焦點。

除了天花板上巨型的椅凳外，設計團隊另於壁面整齊排列多隻「豬肉錘」，有鑑於處理豬肉時需經過多道工序，而肉錘更是其中不可或缺的工具，直接將其展示不僅可與排骨飯產生暗喻式的連結，或許也是一種有趣的話題，能讓食客會心一笑。楊竣淞說，本案空間配置十分單純，主要的精髓在於如何透過設計，賦予台灣傳統小吃元素全新的生命和面貌，用新的方式訴說台灣，用藝術創造時尚氛圍，在新舊碰撞之間，描繪出一幅精彩又不失內涵的畫面。採訪 陳映蓉

3. 椅凳裝置藝術幾乎壘罩了整個用餐空間，楊竣淞刻意將低點控制於2米2，些微的壓迫感能更深刻的感覺到它的存在和張力。

3. Ceiling stool installation hovers over the entire dining space. The designers deliberately controlled the mounting height low point to 86 inches above the finish floor which produces a slight sense of oppression to emphasize the stools' existence and design intensity.

Taiwan's well-known rice with pork chop brand "Zhuan Tun" is for the first time being introduced into the Beijing restaurant market. Ahead concept used strong visual effect installation art to bring out the spatial focus while attentively placing details of Taiwan's traditional culinary images in order to blend old and new elements to strike a memorable charm.

Rice with pork chop is a common meal dish choice for Taiwanese, and the "Grand Hyatt PaiGu" is one of the most well-known brand names with a large number of loyal customers accumulated throughout the years. To enter the Chinese mainland market, Zhuan Tun Restaurant created the second generation of Grand Hyatt PaiGu and focused on providing Chinese consumers with "Taiwan-flavored" food choices. Anticipating via space design to enhance the association with Taiwan; Designer Yang commented the owner was also looking for a chic and stylish visual stimulation sense of design. Therefore how to reinterpret Taiwan's traditional culinary elements in a modern language became the first challenge for the design team.

SKP. S mall is the latest shopping center attraction in Beijing. The place is packed with various well-known popular and fashion brands, all highly competitive in terms of store appearances and space design. How to help a pork chop restaurant attract a diner's attention was the design team's main design subject.

Designer Yang utilized chic dashing visual fashion, auxiliary material transformation, as well as the use of oversized installation art to achieve the design goal. Because the project was committed to the exemplification of Taiwan's local cuisine, the design team carefully examined street food elements, such as a slightly tacky fabric textile with small floral prints, plastic laminated table with edge banding and stool style, etc. All were included in the design language so the next step was to work with these "traditional elements" and blend them in with modern trends.

After collecting a large amount of information and brain storming, the design team decided to use a highly reflective patterned stainless steel ceiling panel which also work well with previously identified traditional symbols. Liberally using metal as a finish material and detailing to establish a modern atmosphere as well as the terrazzo flooring finish and retro style green seating hints as the nostalgia sense. The contrast between the old and new creates a harmonized balance.

Two large structural columns right by the entrance seemed to be problematic, but Yang cleverly turned the restrictions into a functional reception counter feature thereby creating a transitional space like a space tunnel leading patrons through the black gallery into the restaurant. One arrives into a space with stunning surprises.





4. 反射材料與金屬元素替空間注入現代感，整體畫面新舊交融，又十分協調。5. 壁面的另一個裝置藝術則為「豬肉錘」，不僅加深與排骨飯的連結，也能令人會心一笑。6. 利用鋼索將椅凳串起，透過飄浮在空中的視覺感，詮釋新的文化符碼。如何將椅凳懸吊於合適的位置，是最困難的地方。
 4. Reflective materials and metal elements inject modern sense into the space, revealing a well-coordinated blending of new and old design elements. 5. Feature wall with "pork hammer", installation art not only deepens the association with pai-gu, but also allows a small sense of humor to entertain patrons. 6. Stainless steel cables link the stools and create a floating visual impression, a new way to interpret cultural symbols. Finding suitable location to mount the floating stools was the most perplexing task.

Create fashion with art installation

The core concept of the project is about spatial fluidity and possibilities, and the subsequent question is how to create a space that will allow for different interpretations? Besides the finish materials and circulation planning the design team decided to add in installation artwork throughout the space to intensify the design sense in hope of implementing different types of art work to inject a new dining experience. As for the theme of installation art selection, Yang said the team put forward a number of options, and selected the most common element that can be seen everywhere in Taiwan street food eatery, the "stool" as the main character. A sea of stools hang from the ceiling, and the lowest point is set at 86 inches above the finish floor. Hovering right above one's reach generates a certain degree of spatial pressure but also strengthens the design's intent as the visual focus of the space.

In addition to the giant stools hung from the ceiling, the design team arranged several "pork hammers" neatly on the wall, in view of the multi step process of preparing the pork, meat hammers are an indispensable tool. The direct display is an indispensable tool to yield a metaphorical connection, and perhaps will become an interesting conversation topic for diners' entertainment.

Designer Yang said the spatial layout for the project is very simple and straightforward. The design essence was to give Taiwan's traditional food culture a new interpretation and appearance, with a fresh new way to tell the story of Taiwan, using art to create a stylish atmosphere, between old and the new and to compose a delightful and meaningful picture.

建材分析 Material Analysis

1. 本案融合復古與潮流的元素，如美耐板、椅凳、反射材料和金屬。2. 小碎花布為開物設計與平面設計公司合作的自製圖騰，企圖予人一種熟悉卻微妙的意趣。3. 天花板幾乎沒裝設任何嵌燈，而是將燈具與漂浮於空中的裝置藝術結合，使機能隱於無形，保持空間俐落，也讓椅凳裝置的視覺效果更具力道。4. 椅凳重量輕盈，只需利用鋼索即可串起，執行的困難點在於如何呈現適當的懸吊角度和高度控制。

1. The project consists of retro and trending elements such as plastic laminate tables, plastic stools, reflective materials and metal. 2. The small floral pattern was a collaborated design effort with a graphic design company, an attempt to give people a familiar but subtle taste. 3. The ceiling is minimally furnished with any recessed fixtures, but rather combines the lamps with the floating installation artwork. This keeps the space open and the visual effect focused on the chair and stool installation. 4. The stools are fairly lightweight and are strung together with steel cables. The difficulty was how to present the artwork with the appropriate suspended angle and height.

溝通重點 Communication Note

1. 此為品牌首度落腳北京，除提供充滿台味的料理外，更希望店鋪空間也能強調台灣氛圍，如何包裝則成了設計團隊的思考重點。2. 基地位於北京 SKP.S 商場內，需在業主的需求和百貨方的要求間找到平衡，設計師形容就像是一場角力。3. 由於前陣子疫情影響，本案為開物設計首次「遠距離操作」，在與工班對接、解決問題的過程是設計師覺得最具挑戰的部分。

1. This is the first time the company has branched out into the Beijing marketplace. Beyond offering dishes full of Taiwan flavor, they also hope that the store space will have a recognizable Taiwan atmosphere. 2. The project is located in the Beijing SKP.S mall so the design team needed to reach the balance between the needs of the owners and the requirements of the department store. 3. Due to the impact of COVID outbreak, this project was the first project designed and completed "remotely," the process of solving the field problem was the most challenging task for the design team.