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edited by amy liu



餐与饮



Eating &
Dining

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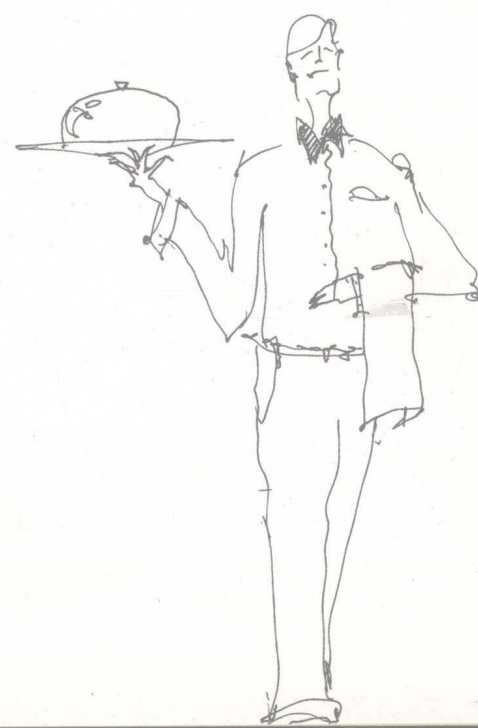
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■ 地点 Location
■ 建筑面积 Gross floor area
■ 客户 Client
■ 建筑 / 设计师事务所 Architectural / Design firm

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受邀为本书作序，颇感荣幸。身为设计师，常年奔波，外出进食之时虽多，享受就餐之刻却少。何故作“进食”与“就餐”之分？是因在我看来，只有当所有就餐要素融为一体，给人至深印象，才算得上一次真正的就餐。这就意味着许多因素要相互结合，以尽完美。这些因素包括餐厅的布局、设计、菜肴、酒水、厨师、人的心境、餐厅领班及服务人员、客人（或许是挚友相聚）以及餐厅的总体氛围。

当然，我在全球设计的餐厅往往可以做到这一点（以上一句，博君一笑）。进食与就餐之别，不在档次之分。下至毫不起眼的路边饭馆，上至富丽堂皇的三星餐厅，皆下箸之所。但若无法满足上述就餐要素，则有进食而无享受之可能。进食是为了生计或是业务之需，但就餐是为了享受。

纽约是我的故乡，我在那里有过许多难忘的就餐体验。同样我在亚洲和欧洲也有许多类似的经历，因为我大部分时间在那里工作。所有这些经历都是众多关键因素结合而成，其中最核心的因素，当然是菜肴，厨师，酒水和侍酒师。但是这些因素没有一个载体又如何构成一个完美的体验呢？因此我认为好的设计在保持就餐体验的完整性方面至关重要。在这里凝结着我一生的心血。好的餐厅与普通餐厅的区别，往往从室内设计中可见一斑。

然今日之世界日趋复杂与苛刻，好的室内设计不再是富裕著名人士专用的奢侈品，所有人都有责任最大限度地利用我们居住的公共或私人空间。最能体现这一点的莫过于餐饮业了，因为人们如今不再仅仅满足于饮食，而是开始日益重视就餐体验。作为一个设计师，我力图使我设计的每一个餐厅都能为人们提供独特的就餐经历，但同时，也能满足人们简单的餐饮需求。我谨祝各位在绝佳的餐馆里就餐愉快，特荐此书。

季裕棠
季裕棠合伙人
于纽约，2004年元月

进食与就餐

Eating and Dining

It is a privilege and a pleasure to be asked to contribute to the CHIC design series with this preface to Eating and Dining in Asia. As a designer who travels a lot, I tend to eat out often, but dine very rarely. Why do I make the distinction? Because for me a true dining experience occurs when all the pieces come together to make for something particularly memorable. For me, this means a host of factors combining to perfection, the restaurant space, the design, the food, the wine, the Chef, his mood, the maitre d' and the serving staff, the guests (perhaps a gathering of true friends) and the overall ambience offered by the eating establishment.

Of course, this most often happens in the restaurants I have designed around the globe (just an attempt at light humor folks). Nor is this eating and dining distinction a matter of being elitist. It is possible to eat out or dine anywhere, from the humblest corner brasserie to the grandest of all three star restaurants, but if all the pieces do not work together well, one is likely to end up eating out, rather than dining. Eating out is for sustenance, or perhaps business. Dining is for pleasure.

Some of my most memorable dining experiences have been in my hometown of New York. Many others have been in Asia and Europe, where I spend much of my working time. All have involved a combination of key factors coming together. At the core of this experience, of course, is the cuisine, the Chef, the wine, the sommelier. But what is a great experience without somewhere to hold it? And I like to think that it is here that good design really plays a tremendous role in making the dining experience complete. Indeed, it is a task I have devoted my whole life to. Interior design has always played a role in distinguishing the great dining restaurants from the ordinaries.

In today's increasingly sophisticated and demanding world, however, good interior design is no longer a luxury for the rich and famous; it is mandatory for all of us to try to make the most of the spaces, private and public, that we inhabit. Perhaps nowhere is this more apparent in the restaurant business, where increasingly the demand is for a dining experience rather than just eating out. As a designer, I try to make each of my restaurants a special experience for those who wish to dine. But even if they are just "eating out" they can enjoy them as well. I wish you all great dining in the wonderful restaurants and commend this book to you.

现在，人们对烹调与设计表现出比以往更为浓厚的兴趣,大量有关于这两个话题的电视节目足以说明这点，这一趋势意味着，要求比以往更为精美的餐饮时代开始了。

餐饮业经营者清楚地意识到，成功的餐厅菜谱要反映顾客的期望。反过来，就餐体验则演化成一种珍贵的意境，人们从中得到各种感官的享受。

凡是有着良好规划的餐厅设计，应该成为一种剧院般情趣体验的背景，同时保留维持成功餐厅的因素。

设计师必须将客户的期望转化为功能性的空间，能刺激各种感官，同时亦保持对预算的敏感和职员的人体工学需要。好的设计，与各种材料、色彩、形式与灯光一起，能创造一种刺激食欲的能量。

Now, more than ever before, people have taken an interest in cooking and design, which has been reflected in the abundance of television programs showcasing both subjects. The result of this trend is a generation of sophisticated diners demanding much more than the ordinary.

It has become clear to restaurateurs that the recipe for a successful restaurant is one that delivers above customers' expectations. In turn, the dining experience evolved tremendously, into a rare occasion where one can treat the senses to many temptations.

Well-executed restaurant design should provide the backdrop for a theatrical experience without disturbing the equation of what makes a restaurant successful.

The designer must transform the vision of their client into a functional space that stimulates the senses, while maintaining a sensitivity to the budget and the ergonomical needs of the staff. Working with materials, color, form and light, good design creates an energy that inspires the sensual act of eating.

法迪·瑞萨拉；蜜雪儿·帕克斯
瑞萨拉设计事务所
Fadi Riscala, Michelle Parks
Riscala Design

A Theatrical Experience

—
种
经
验

每 事 问

Rethink Everything

成功地设计出一家餐厅的基石就是“每事问”，鼓励设计师和客户对每个细节提问和定义设计问题。

我们意识到近些年来，顾客对餐厅的要求越来越高。他们不再单纯地注重价廉物美，而尤为注重在舒适的环境下得到精心的服务。因此，他们注重完整的消费体验，而不是单纯地消费商品。

为了传递这种完整的体验，设计前必须清晰餐厅的概念取向。这包括目标市场、食谱、服务风格、价位与环境档次的定位。收集来的所有资讯，经过评定筛选，形成一个完整的设计陈述，反映出餐厅的个性、对顾客的态度及顾客对于餐厅的体验。只有在这个概念的陈述完成后，才可动工设计。

The cornerstone of designing a successful restaurant is the “Rethink Everything” philosophy, which encourages our staff and our clients to question everything and to define design problems.

We have found that restaurant customers have become much more sophisticated over the years and much more demanding. They no longer simply come to buy good food at a reasonable price, but now insist that they receive attentive service in a comfortable environment. Hence rather than simply buying a product or commodity they are instead demanding a complete experience.

In order to deliver this complete experience the restaurant concept must be clearly defined before any design can take place. This involves identifying the target market, menu, style of service, check average and level of ambience. This information is all gathered, reviewed and distilled into a comprehensive concept statement that attempts to describe the restaurant's personality, attitude toward the customer and the customers intended experience in the restaurant. Once the concept statement is completed, then and only then can the design process begin.



plateau



■ 英国伦敦可奈力荷夫金融区加拿大普
利斯大厦

■ 一千平方米

■ 可兰餐厅

■ 可兰设计师事务所

这是一间既具现代感又十分静美的餐厅，如一方沉静的绿洲，逃逸于可奈力荷夫金融区的喧闹繁忙之外：Platesu 处于加拿大普利斯大厦顶楼四层，从那里可以望到加拿大广场公园的草地与雕塑。

整个空间以一整块玻璃和半面光亮的天花板围成，白天充满着自然光，夜晚则映照着周围的塔楼。

两个不同的区域，由一个位处中心的开放式厨房和休闲吧隔开。酒吧及烧烤间是一处休闲而随意的地方，经过一处明亮和私密的休闲吧，餐厅显得明快亦沉静。私人餐室的织物墙面，以及后部用来储酒的墙，蔚为大观。雪茄室，以诱人的玻璃间隔而成，充满动感的红色和紫色，与主要空间的静谧形成对比。



號 Canada Place, Canary Wharf,
London, UK

■ 1000 sq. m.

■ Conran Restaurants

■ Conran & Partners

A contemporary and serene restaurant providing an oasis of calm above the hustle and bustle of Canary Wharf sits Plateau in a prime 4th floor location at the top of the Canada Place Building with views across the lawns and sculptures of Canada Square Park.

The space features a full glass frontage and part glazed ceiling, which swathes the space in natural light during the day and gives glittering views of the surrounding towers at night.

Two distinct areas are divided by a central open kitchen and lounge bar. The Bar + Grill is a relaxed and warm space, and the restaurant, entered through a bright, intimate lounge bar, is airy and calm. The Private Dining Room has sensuous fabric paneled walls and at the back a theatrical illuminated wine storage wall.

The cigar 'den', a sexy glass fronted smoking room in vibrant reds and purples poses a contrast to the serenity of the main space.





ROPPONGI HILLS CLUB



13

■ 日本东京六本木山

■ 五千平方米

■ 森大厦公司

■ 可兰设计师事务所

位于六本木山庄五十一层的私人会所，与众不同。它地处森大厦公司六本木开发区的中心地带，在一座有五十四层楼高的大厦顶部，并与上面的森艺术中心相连，是这个有五层楼的艺术、教育、娱乐综合会所的一部分。

客户要求设计师能创造一种独特的体验，并赋予他们充分的创作自由，寻找空间的解决方案，设计师因而提出了一个大胆而又复杂的设计方案。

会所围绕圆形中心，分为两个部分，在各房间和私密空间形成一环回路线。「工作区」布置一如正式的商业会所和娱乐场所，而「娱乐区」则包括各式更具活力更休闲的酒吧、酒店和聚会地点。

宾客循着内部路线顾看四周，可体验到不断变换的场景和事物。弧形走廊的墙体，有弯有曲，有角有度，与外部曲形幕墙相应。

会所极尽现代时尚，感觉华贵，又不拒人千里，是一处适于交流、独处、体验生活和享受平静之所。

roppongi hills private members club

