

时尚
餐厅

Stylish Restaurants

深圳市创扬文化传播有限公司 策划 徐宾宾 编

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序言

Preface



随着文化的发展与企业竞争的加剧，现代餐饮形成了一个新的趋势，即产品的专业化程度越来越高。

餐饮所能满足客人的，不仅是简单的食品饮料服务，而且是享受性

产品。同时，客人也不再局限于物质上的要求，而是追求更重要的环境“场景化”、“情绪化”的心理预期，还要享受文化和消费文化。这就促使餐饮在布置环境、营造氛围上下很大的功夫，力图营造出各具特色的、吸引人的种种情调，或新奇别致，或温馨浪漫，或古雅清静，或热闹刺激，或富丽堂皇，或小巧玲珑。有的展现时尚风尚；有的炫示地域风情；有的显露原汁原味的中式风韵；有的抒发情态动人的西方风情；也有的彰显中西交融的华贵气势。从美食享受到极富浪漫色彩的空间氛围，使你能在大快朵颐之际，烘托起千古风流的雅兴和一派温馨的和谐风韵。

从餐饮文化竞争来说，实际上是一种更高层次上的质量竞争，是根本性的，也是高品位的，因为这种文化竞争往往是餐饮所有优势的发挥和潜力的挖掘，是餐饮形象的一个根本点。

餐饮要构建营造自己的饮食文化氛围，升华餐饮环境，增强就餐环境的文化内涵。根据餐饮的环境设计与顾客人文需求相协调原则，为客人创造舒适雅致的就餐环境。就餐环境是饮食文化的组成部分之一，其文化氛围的营

造是多角度、多方位的。从其功能布局、设计装饰、环境烘托、灯具饰品、挂件寓意都能体现文化主题和内涵。例如中国古典餐饮，根据传统的进餐心理，要求灯火辉煌，喜气洋洋，通过中国宫灯和富有民族装饰风味的灯饰和中式家具、盆景陈设，结合室外中式庭园景色，反映了饮食的品质、审美体验、情感活动、社会功能等所包含的独特文化意蕴，也反映了饮食文化与中华优秀传统文化的密切联系，让顾客感受到浓郁的中国风味。在中餐厅中使用富有民族特色的竹器、瓷器及台布、菜单，都可使宾客感受到餐厅浓郁的文化情调。

从餐饮空间设计角度来讲，其定位与属性具有传承、引导的作用，在文化积累和继承的基础上才能展望未来，引领它持续发展。基于这一点，设计师对餐饮环境的设计要求也更高，它不仅仅是连接过去和未来的载体，更是一种人文气息融入环境中的层叠积淀，突显它的独特气质。以单一的功能性分析的设计方式向多样性多元化发展，从设计师的角度而言，是多重机遇又是新一轮的挑战。

此次应邀为本书作序，高谊厚爱，望与相关人士共勉之。

丁培瑞 国广装饰设计总监

A new trend in contemporary catering industry—the more and more specialized products—is established, along with the development of culture and the competition among catering enterprises.

Restaurants satisfy consumers serving not only foods or drinks, but also products offering enjoyment. Simultaneously, consumers demand not just materials but the atmosphere that evokes emotions. They pursue the culture of experience and consumption. This makes restaurants devote efforts to interior decoration and attempt to create distinctive and attractive atmospheres—novel and unique, intimate and romantic, quaint and quiet, bustling and exciting, grand and gorgeous, delicate and exquisite. Some restaurants show fashions and trends; some reveal regional aroma; some display authentic Chinese charm; some express attractive western style; some manifest flamboyance and nobility of blending Chinese charm with western style. One can enjoy both the fine food and the cozy and romantic atmosphere in the dining area.

The competition of dining culture is a high-level quality competition, which is fundamental, because this kind of cultural competition motivates restaurants to give full play to their advantages and explore their potentials and is a key point for restaurants to improve their images.

It is crucial for restaurants to create their own dining culture through improving dining environments and creating cultural dining atmosphere. Restaurant designers should find a balance between dining space design and consumers' cultural demands and create a comfortable and elegant dining atmosphere for the guests. Dining atmosphere is a component of dining culture, which should be built from all-round perspectives and in a comprehensive way. Design of a restaurant can reveal its culture theme and connotation through the layout, decorations, backdrops, lighting devices and pendant accessories, etc. Taking restaurants of Chinese classic style for example, traditionally guests

will psychologically demand a glittering and joyful dining atmosphere. Chinese palace lanterns, national-style lighting accessories, Chinese-style furniture, Chinese miniascape, as well as Chinese courtyard landscape outside, reveal the unique culture meaning of quality dining, aesthetic experience, emotional activities and social functions and also reveal the close connection between dining culture and Chinese traditional culture, making guests feel the rich Chinese flavor. Using decorations full of national characteristics such as bamboo articles and chinawares, tablecloths and menus, and so on, makes guests feel the rich cultural charm in the restaurant.

When it comes to dining space design, its positioning and attributes have the function of inheriting the old and leading the new and a restaurant can continually develop itself only when it has enough cultural accumulation and inherit the traditions. Considering this, the design standards for designers must be a higher one. The design is not only a carrier connecting the past and the future, but an accumulation of cultural atmosphere, a display of its unique quality. The transition from the design approach of single functional analysis to design of variety and diversity is both an opportunity and a new round of challenges for designers.

Out of great kindness and invaluable friendship I was invited to write this preface. I hope people concerned .

Design Director of Guoguang Decoration: Ding Peirui

序言

Preface



对于餐饮，中国人有很多说法，如“民以食为天”、“食色，性也”、“用嘴巴鉴赏的艺术”。“吃”对中国人来说是很重要的，“吃”甚至成了中国人思考问题的出发点或核心，很多事情都跟“吃”搭上界。例如，中国人见面喜欢问“吃

了吗？”，公务员叫吃皇粮，干私活叫吃外快，形势不好了叫吃紧，犹豫不决叫吃不准，所以，吃什么？在哪吃？中国人很“当回事儿”。

“餐厅吃饭”是中国人交流沟通的重要方式，餐厅的情调，则是人们个性追求和潜意识情结的反映，正所谓“人以群分，物以类聚”。且请客对象的不同，请客时节的不同，对“情调”的诉求又有不同。

同一类人有着共同的情趣和爱好。设计之初，若善于调查对比分析，发现共识，并能创造性地尝试运用，会得到奇妙之效。

如：高端政务消费——年龄偏大，讲品位且体胖者多——适于格调中性，雍容大方，有怀旧情结，回避时尚；

高端商务消费——年龄及文化素养参差不齐，喜奢华，讲排场——适度个性情调，喜欢大富大贵，用材一定有质感且贵气，可兼容时尚和传统文化；

高端白领消费——70后、80后较多，讲个性和高尚，厌庸俗——东西文化均可，可通俗、华贵、简约甚至简朴，但情调一定要纯粹。

设计师捕捉到了这些消费心理特征，就对餐厅消费主流的情趣，做到心知肚明，找到了未来顾客的买点，这就是设计定位。当然，环境设计如此，菜品模式、服务模式、营销模式也是这样。

另外，“文化情结”的共识也应引起高度重视。

按年龄分：生于60年代、70年代、80年代、90年代的人，对文化的欣赏内容是不同的，因阅历不同，或怀旧或时尚，或个性或中庸，或东方或西方。

按地域分：京津地区的皇家气象；上海地区的小资情调；巴蜀地区的休闲和舒缓；西北地区的厚重和豪放；东北地区的大富大贵等。这些都是潜意识的情结，搞明白了，设计中并适度运用，客人会莫名地喜欢！

当然也不会千篇一律，时下的中国，人口流动空前绝后，因此大融合是当下的主要特征，有时“跨界”运用效果会更好，关键在于设计前认真调研，把握准定位，一旦定准了，表现时尽量充分让人感动。

石家庄“承德会馆餐厅”是改造项目，设计前一直经营塞外宫廷菜和承德地方菜，在石家庄工作的承德老乡常在此会客用餐。设计时收集了大量承德的地方人文历史资料，在环境中，运用了绘画、装置等多种手法，设置了“乾隆十二景”、“围场风光缩影”、“热河泉景”、“塞外农家院”等，增强了空间的游历感，抓住承德老乡的“家乡情结”——乡音、乡味、乡情。效果出人意料，不仅开业人气很旺，而且客人远远超出“承德人”的范畴，客流量增了双倍。

菜品的口味，触动了吃者的“味觉”，空间情调激发了食客的某种“情结”，再加上温馨的服务，彼此相得益彰。因为太重视吃，中国人对餐厅的综合诉求是多方面的且有深度的，甚至是“喜新厌旧”的，所以，情调情结的探索是很有趣味、很有价值的，也是无止境的。

张迎军 大石代设计咨询有限公司设计总监

Chinese people have many sayings about dining, such as "Food is the first necessity of man", "Food and sex are human instincts", "Cooking is an art appreciated with mouth", so on and so forth. Dining is of great importance for Chinese people and it even becomes a starting point or a focus of their thinking. For Chinese people, many things have something to do with dining. For example, they like to ask "Have you eaten yet?" as a greeting when they meet; government workers "live on" the government's pay; doing a part-time job is called "eating fast food"; when the situation is bad, they say "supply is not enough"; a hesitant man is not sure about his "livelihood". It is clear that Chinese people take "What to Eat" and "Where to Eat" seriously.

Dining in restaurants is an important way for Chinese to socialize and communicate with each other. Choosing different restaurant ambiance reveals people's individual pursuit and subconscious complex, which is called "Birds of a feather flock together." Further more, when treating different people to a meal at different time, the demand for "ambiance" is different.

It is common that the same group of people share the same tastes and preferences. At the beginning of the design, if a designer takes some time to investigate, compare and analyse the shared interests of the consumers and utilizes it in a creative way, he/she can surely achieve a wonderful effect.

For instance, if the consumers are government officials who are of cultivated taste, senior and fat, they would prefer neutral style, poised and magnificent atmosphere. They have some nostalgia complex and would avoid fashion.

If the consumers are upscale businessmen of different ages and education levels who love extravagance and ostentation, moderate individual ambiance and splendid and gorgeous dining environment will be suitable for them. The decoration materials must be precious and of high quality. The design can be a blend of fashionable and traditional culture.

If the consumers are white-collar workers born in 1970s or 1980s, they value personality and elegance and detest vulgarity. The restaurants for them can be of oriental style or western style, popular, luxurious, simple, even plain, but the ambiance must be pure.

Once designers capture the targeted consumer groups' psychological characteristics and are well aware of their tastes and preferences and know about who will be their future guests, they find their design orientation. Hence so are the cuisines, the services, the marketing strategies of the restaurants.

Designers should attach great importance to the shared "cultural complex" of consumer groups.

If we divide the consumer groups by age, they are born in 1960s, 1970s, 1980s, 1990s. Because of their different experience, their appreciation contents towards

culture differ. Their tastes may be nostalgic, fashionable, individual, modest, oriental or western.

If we divide the consumer groups by geographic areas, we can notice the royal features in Beijing and Tianjin areas, the petty bourgeoisie tastes in Shanghai, leisure and ease in Sichuan, honest and unconstrained temperament in northwest China, the richness and generosity in northeast China. These are subconscious complex. If restaurant designers figure them out and apply well in the design, guests will fall in love with the restaurant atmosphere spontaneously and without any particular reasons.

It is beyond all question that there is no stereotype to follow. Nowadays the population movements in China are far beyond imagination, therefore integration is a primary feature currently. Sometimes "cross-boundary" application will achieve better effects. The key point is to investigate and study seriously before design and find the orientation of design. Once the orientation is found and fully conducted, the result will be fabulous.

"Chengde Clubhouse Restaurant" in Shijiazhuang is a reconstruction project. It ran Saiwai royal cuisines and Chengde local cuisines before. Chengde people working in Shijiazhuang always had business meetings and dined here. We collected plenty of Chengde local cultural and historical information when we began the design. We utilized paintings and decorations in the design to create images like "Twelve Scenes in the Time of King Qianlong", "Paddock miniature scenery", "Rehe fountain scenery", "Saiwai farm house" and so on. It is like a travel when walking in the restaurant. We seize Chengde people's "home complex"—their home accent, home flavor and home affection. The effect is beyond expectation—not only the business of the restaurant is flourishing, but guests also double than before, not limited to Chengde people.

The flavor of cuisines touches guests' palate and the ambiance evokes their some kind of "complex", together with considerate service. What a perfect match they make! Chinese people's demands toward restaurants are of great diversity and in depth, sometimes even fickle in affection. That's because Chinese people attach much importance to dining. Therefore, the exploration of restaurant ambiance and guests' complex is interesting, valuable and without stop.

Design Director of Da Shi Dai Design & Consulting Co., Ltd.: Zhang Yingjun

目录

Contents

Link Road Restaurant	016
Sweet Chill, Gelateria And Cafe	008
Saltwater 海鲜餐厅	020
"The Forge" Restaurant & Wine Bar	034
Haitong NO.1 海通一号	034
No.8 Imperial Court Food 八号御膳	044
River Restaurant 非河公馆	052
Favorite Pavilion 所好轩	066
The City Of Wuchang 武昌城	076
Rong Mansion 荣府	084
Dreaming In Gallery Bridge Club 梦临廊桥	090
Leading Dishes Restaurant And Bar 肴肴领先饮食会所	098
Arasaka Japanese Cuisine 赤坂日式料理	106
Shang Yu Restaurant, Shanghai Henglong Plaza "医院"主题餐厅	122
Hospital-themed Restaurant D-STYLE俱乐部—餐厅	130
D-STYLE Club-restaurant	138
Haiku Sushi Haiku 寿司店	146
Restaurant Tipica T i p i c a 餐厅	152
Rialto Restaurant & Bar Rialto 餐吧	158
Freu Restaurant Freu 餐厅	164
Bull Fight Family Steak Restaurant 斗牛世家牛排餐厅	174
MAZZO Amsterdam 阿姆斯特丹MAZZO餐厅	174
Sweet Chill冰淇淋咖啡馆	016
伏尔戈餐厅酒吧	026
上海恒隆广场尚渝餐厅	114

Dalai Restaurant & Lounge Club	德莱饮食休闲会所	182
MOJO Cuisine Interactive Restaurant	MOJO互动式潮流概念餐厅	186
Shunfeng 123 Store At Workers' Stadium In Beijing	顺风123北京工体店	194
Shunfeng 123 Store At 2nd Hujing Club	顺风123湖景二号	198
Upper Lotus Western Restaurant	上荷西餐厅	202
Shangchuan Japanese Restaurant	上川日式料理	212
The Renovated Cafe In Petroleum Bureau Atrium	圣陶沙Rang Mahal Pavilion餐厅	224
Rang Mahal Pavilion Sentosa	石油局中庭改造咖啡厅	220
Oriental Seafood City	东方海鲜城	232
Four Seasons Colour	四季彩餐厅	240
Taiwan Ceramic Plate House Neihu Shop	台湾陶板屋内湖店	248
Small White Shark Catering Group Shenzhen Flagship Store	小白鲨餐饮集团深圳旗舰店	252
Royal China Restaurant	皇家中式餐厅	260
Guo Jiang Long hotpot Yang Jia Ping Branch	重庆过江龙火锅杨家坪店	266
Giardino Lounge, Switzerland	永康9号思慕昔	272
Khubilai Khan Lamb Hotpot Taipei Branch	元世祖涮羊肉台北店	282
Rehe Restaurant	热河食府	302
Phoenix Restaurant	莆田凤凰海鲜酒楼	310
	元世祖涮羊肉上海店	290

Silk Road Restaurant

丝绸之路餐厅

设计师: Karim Rashid 参与者: Camila Tariqi, Evan McCullough, Leo A. Daily, GEM
项目地点: 美国拉斯维加斯 建筑面积: 810平方米
主要材料: 定制金属印花墙纸、竹夹板、枝形吊灯、水磨石、定制印花砖、埃博利座椅

Silk Road is an elaborate multi-cultural vision where Mediterranean Spice & Trade Market encounters the plush & intimate opulence of the Merchant Route. Silk Road's seductive bar invites one to lounge in its sculptural fiberglass seating that flows to the outside space. The seating separates the relaxed yet elegant bistro style seating, intended to create the atmosphere of a Merchant Meeting House, from the private booths of the intimate dining room. There is a curvy wall in 3 different layers that creates a dynamic effect from day to night.

Before anyone walks into the Vdara restaurant one can immediately sense the rich history of the Silk Road re-envisioned today. Delicate reflective patterns remind one of Asian tapestries viewed as never before. The colors are white, pink and mirrored gold in glass, metal, light wood ceilings and fiberglass for an understated opulence.





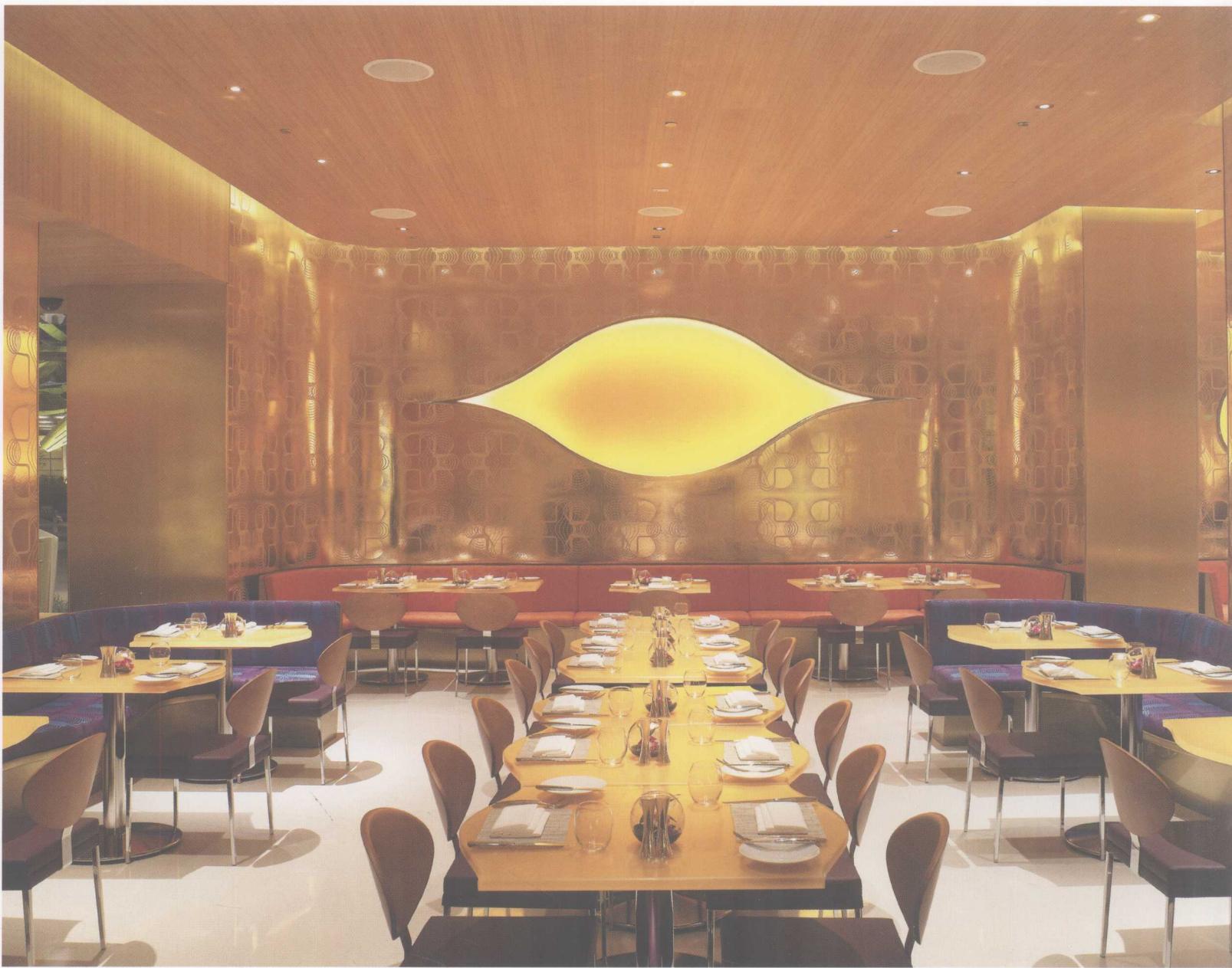




The exterior high contrast pattern on gold mirror with matching pink windows and an amorphous opening signal to the diner that something incredible is ahead. The hostess will set you in one of several dining experiences, from intimate and cradling custom fiberglass banquettes to soft tables that seem to glow with a warm orange light, reflecting the sand dune layered wall and the southern Nevada sunsets.



河南城建 *212215789*

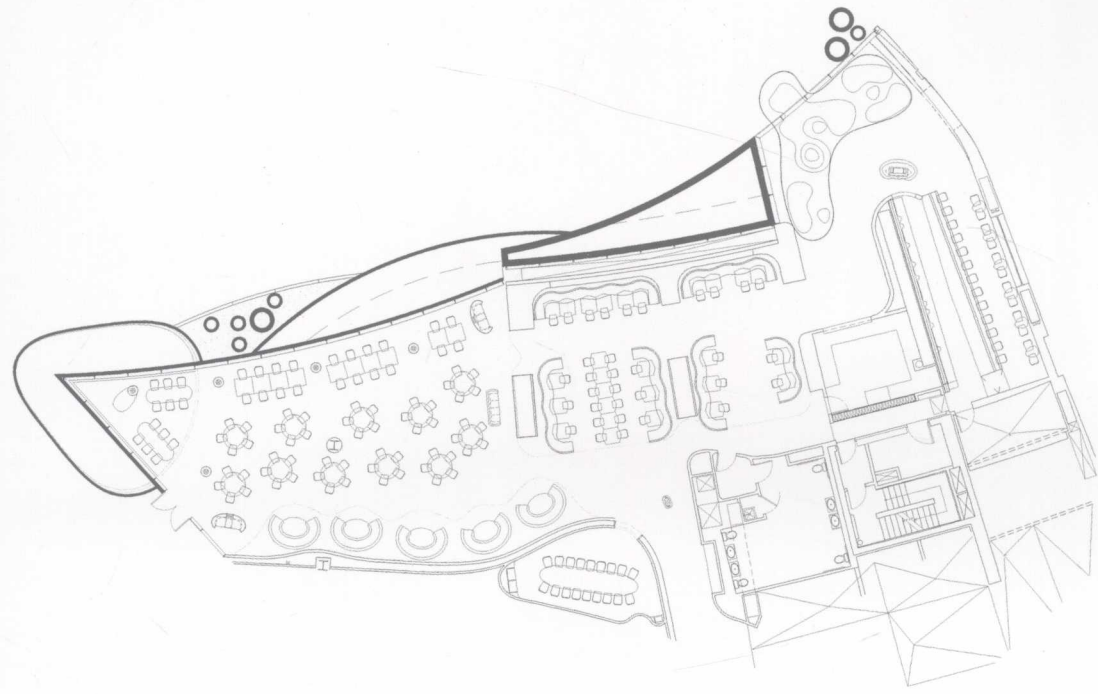


丝绸之路餐厅具有复杂的多元文化视觉效果，是地中海香料贸易市场与宏伟壮丽的商旅路线两个相融合的结果。来到丝绸之路餐厅，人们很容易被那富有魅力的酒吧所吸引，在延伸到外部空间的具有雕塑感的玻璃纤维座椅上坐下来休息。餐厅的座椅在设计上是有所区别的，小酒馆式的座位让人放松又不失优雅，意在营造一种商人聚会场所的氛围，这与私人包厢里的座椅设计是不同的。一面曲面墙在三个不同层次上为餐厅营造一种动态效果，无论白天或黑夜。

任何人在走进餐厅之前立刻就能感受到翻新的丝绸之路餐厅的丰富历史感。精巧的图案会让人联想起亚洲挂毯。餐厅的玻璃、金属、轻木天花板、玻璃纤维的用色是白色、粉红色加金色，表现了餐厅低调的富裕感。

餐厅外部的金色镜子与粉红色窗户形成了巨大反差，以及一个不规则形状的开口告诉用餐者：前方有不可思议的景色。迎宾员会带你来到各用餐区领略不同的用餐体验，顾客可以坐在定制的玻璃纤维椅上享用亲密的私人宴会，也可以围坐在柔软的餐桌旁，看着有着沙丘浮雕的墙面在桌上投下影子，桌上似乎闪烁着像内华达州南部日落一样的温暖的橘色阳光。







Sweet Chill, Gelateria And Cafe

Sweet Chill冰淇淋咖啡馆

设计师: Karim Rashid 建筑师: Camila Tariki, Evan McCullough
设计单位: Karim Rashid Inc. 建筑面积: 375平方米 项目地点: 美国拉斯维加斯

Like a swirl of ice cream, the MGM Sweet Chill is a continuous gesture throughout the space, with flowing waves from floor to wall to ceiling. Colorful chairs and tables are perfectly aligned, complementing these ribbons and creating a more distinguished circulation. The curvy and sensuous space becomes a natural-looking yet distinctive extension of its surroundings. A continuous clear glass case displaying gelato and paninis grounds the entrance, and menu board spans the back wall creating a focal point. The large columns are covered in chrome, reflecting the surroundings and adding to the overall experience of a completely soft and human environment. The butterfly chair seating, designed by Karim is in his typical bright colors of pink, orange, cyan, and bright lime to maintain the color palate, and give variety and the curvaceous forms fit into the surrounding wave of the wall and ceiling perfectly.

