

餐 食

餐 馆



设计经典

(西)汉那·牛顿 著
林孟夏 译 吴松江 校
福建科学技术出版社

馆



餐馆

设计经典

(西) 汉那·牛顿 著

林孟夏 译 吴松江 校

福建科学技术出版社

著作权合同登记号: 图字13-2004-42

Original title: RESTAURANT DECORS

All Rights Reserved

Copyright © Atrium Group

Text copyright © Atrium Group

Artwork and Commissioned Photography Copyright © Atrium Group

本书经Atrium Group公司正式授权, 在中国境内出版、发行

图书在版编目(CIP)数据

餐馆设计经典 / (西) 牛顿著; 林孟夏译.

福州: 福建科学技术出版社, 2005.6

ISBN 7-5335-2543-4

I. 餐... II. ①牛...②林... III. 餐厅—建筑设计—图集
IV. TU247.3-64

中国版本图书馆CIP数据核字(2005)第007858号

书 名	餐馆设计经典
作 者	(西) 汉那·牛顿
译 者	林孟夏
审 校	吴松江
出版发行	福建科学技术出版社(福州市东水路76号, 邮编350001)
网 址	www.fjstp.com
经 销	各地新华书店
制 作	视觉21设计工作室
印 刷	深圳美雅印刷制本有限公司
开 本	889毫米×1194毫米 1/32
印 张	18
插 页	4
图 文	565码
版 次	2005年6月第1版
印 次	2005年6月第1次印刷
书 号	ISBN 7-5335-2543-4/TU·116
定 价	148.00 元

书中如有印装质量问题, 可直接向本社调换



目 录

前言	7
比卡·多·沙帕托餐吧 (Bica do Sapato)	12
可莫·拉·埃斯普玛餐馆 (Como la Espuma)	18
游廊咖啡馆 (Café Veranda)	28
伊斯派·萨克瑞餐馆 (Espai Sucre)	36
布拉舍利啤酒餐馆 (The Brasserie)	44
金寿司餐馆 (Kin Sushi Bar)	52
瑞诺玛咖啡酒廊 (Renoma Cafe Gallery)	58
康马斯24餐馆 (Comerç 24)	64
库凯餐馆 (Kookai)	70
托蒂拉里亚餐馆 (Tortillería Flash Flash)	76
莫玛餐馆 (MoMah)	84
谢班餐馆 (Chez Bon)	90
尼格鲁餐馆 (Negro)	96
民族宫餐馆 (The People's Palace)	104
埃尔·塔西德米斯塔餐馆 (El Taxidermista)	110
虚无餐馆 (Shu)	118
科西斯·德·曼加餐馆 (Coses de Menjar)	124
萨尔西塔斯餐馆 (Salsitas)	130
科罗瓦餐馆 (Korova)	138
阿巴克餐馆 (Abac)	144
乔治餐馆 (Georges)	150
西冷纽斯餐馆 (Silenus)	158
埃尔·拉科餐馆 (El Racó)	164
纽约贝尔戈餐馆 (Belgo New York)	172
库萨餐馆 (Kursaal Martín Berasategui)	178
埃尔·普林西帕尔餐馆 (El Principal)	184
菲力克斯餐馆 (Felix Restaurant)	190
查罗餐馆 (Charlô Restaurant)	198
迪奥尼索斯餐馆 (Dionisos)	204
药店餐馆 (Pharmacy)	210
鲁叙拉餐馆 (Rúccula)	216
格郎德·马奇斯餐馆 (Les Grandes Marches)	222
朗勃克餐馆 (Lombok)	228
索科亚餐馆 (Xocoa)	234
弗斯餐馆 (Fuse)	242
布鲁·穆恩餐馆 (Brew Moon)	248
泰拉餐馆 (Taira)	256
勺食葡萄酒餐馆 (Spoon Food & Wine)	262
锡金餐馆 (Sikkim)	268
伊斯特47餐馆 (East 47)	276
波伊·那·布拉萨餐馆 (Boi na Brassa)	282
奥瑞恩塔尔餐馆 (Oriental)	288

寿司&纽斯餐馆 (Sushi & News)	294
艾索拉餐馆 (Isola)	300
康普餐馆 (Camp)	306
桑普尼亚那餐馆 (La Semproniana)	314
卡桑诺瓦餐馆 (Casanova)	320
贝尔高·佐伊德餐馆 (Belgo Zuid Restaurant)	328
伊尔·特拉嘎鲁兹餐馆 (El Tragaluz)	334
奥克索塔餐馆 (Oxo Tower)	342
萨兰勃餐馆 (Café Salambó)	348
阿尔卡扎餐馆 (Alcazar)	354
动物园餐馆 (Zoo Café)	360
玛格丽塔·布鲁餐馆 (Margarita Blue)	366
普·多尔斯餐馆 (Pou Dots)	374
布拉西雷饶餐馆 (Brasileirão)	382
佩帕·穆恩餐馆 (Paper Moon)	388
曼达雷咖啡馆 (Mandalay Café)	396
瓦加马餐馆 (Wagamama)	402
索霍·斯拜士餐馆 (Soho Spice)	406
220波斯特餐馆 (220 Post)	414
亚古瓦餐馆 (Agua)	418
马加辛·约瑟夫餐馆 (Magasin Joseph)	424
尤若尼特餐馆 (Euronet)	430
帕拉·德尔斯·安琪儿餐馆 (Pla dels Àngels)	440
格瑞里5115餐馆 (Grille 5115)	446
万·海彼·克劳得餐馆 (One Happy Cloud)	450
阿肯特拉鲁兹餐馆 (Acontraluz)	458
玛雪餐馆 (Mash)	464
斯比亚基亚咖啡馆 (Café Spiaggia)	470
蒂特罗咖啡馆 (Café Teatro)	474
康塔罗普餐馆 (Cantaloup)	480
伊尔·加蓬尼斯餐馆 (El Japonés)	486
贝尔戈·森特拉餐馆 (Belgo Centraal)	492
101西铁·福咖啡餐馆 (101 CityFood Café)	504
玛·格兰餐馆 (Mar Gran)	512
奇库尤餐馆 (Kikuyu)	522
帕拉扎餐馆 (Plaza)	530
佐特祖餐馆 (Zutzu)	536
卡夫卡餐馆 (Kafka)	542
阿托尔酒店餐馆 (Restaurant Hotel Atoll)	550
拉·维诺尼卡餐馆 (La Verónica)	556
斯洛凯餐馆 (Slokai)	562
特林卡·埃斯宾哈斯餐馆 (Trinca Espinhas)	568



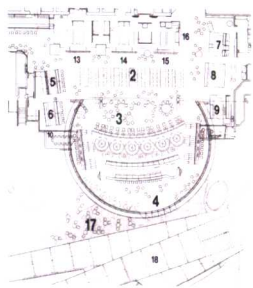
前言

一本关于最佳餐馆设计的书从一开始就必然要包括有关选择合适主题的各种不同观点。你手上拿的这本书提供了建筑学、设计和室内装饰方面现代理念的全景概貌。它包括了一系列建设性的提议，在这些提议中设计师不仅提供了设计本身，而且让每个设计都能促使口中佳味保留于记忆之中。结果是，外出进餐的习惯不仅成为一种社会行为，而且还因周围环境而成为顾客引以为豪的味觉体验。

精致的菜肴能够吸引顾客，而良好的就餐环境也有同样的效果。这是因为它是在人们决定到何处用餐时必然会考虑到的。毕竟对周围环境的感受是满足食欲时不可或缺的。由此也可以说，人们上餐馆不只是为了消除饥饿，他们还希望在一个艺术的或非常个性化的环境中度过惬意的时光。因装饰氛围和烹食乐趣而产生在某家餐馆享受一番的意向多多少少是由建筑师和室内设计师所引发的，因为美味在他们所设计的环境中得到了更好体现。

有人用“享用”（fooding）这个名词来描述在精心安排的特定环境中就餐和品味厨师的杰作。起初在伦敦，后来在纽约，巴黎人带来了这种与众不同的做法，他们把公众的目光聚集于具有象征意义的餐馆。接着，欧洲和美国的大都市都自发地加大努力，使室内设计更加精致、更加富有情趣。如果你希望现在加入这个潮流，你将要考虑场地的空间分配、灯光的使用、色彩的调配、家具的选择，这一切都是美学艺术的具体体现。为赢得客户的热情，仅提供用上好的配料烹煮的精致菜肴是不够的。你还必须仔细地，用专业的眼光研究空间，或者全面考虑餐馆主人的智慧灵感，通过设计产生创造性观念，使它成为一个优美的、引人注目的、宁静的或是让人感觉无边无际的空间。我们把通过空间概念使餐馆具有象征意义的这种独创性归因于某些人，在这个意义上，这些人才是室内设计的真正行家。

在加强这种美学基础的同时，我们可以对一些社会现象做些分析。许多人都把外出进餐作为朋友聚会的一种方式。当聚会时，他们选择他们认为环境合适的地点。不容置疑，





室内装潢、装饰种类和所使用的装饰品，以及为宴会伴奏的音乐都将在决定就餐地点时起重要作用。这种环境、这种气氛甚至能够决定一餐饭是否吃得满意，并能决定下次是否继续光临此处而不在乎将在这里吃到何种菜肴。这种观念使得顾客和烹饪师感觉纳闷：到餐馆去是为了“吃饭时欣赏油画还是接受某个有名望的设计师关于最新的椅子款式的观点”。这可能显得有点夸张，但环境的确和菜肴本身一样会使顾客先入为主。

餐馆的室内设计是当人们热心于对菜肴进行艺术加工的同时许多人所关注的。它催生了一种非常积极的行业，把餐馆变成人们认为值得花时间吃饭的地方。在那里，关照是为了使人愉悦，每个细节都被注重，用餐的人感觉到心境得到改善。这样，人们就如同在一种剧场的气氛中用餐，坐在餐馆的桌旁，犹如置身于舞台之中，在这里人们将感受一件艺术作品。而舞台是特别为这些有相同品味的人准备的。如果餐馆的设计准确传达了其独创性，来客将舒适地坐享，菜肴定将更加美味。

着色师调配的色彩、极简主义的图案、空间的解构、梦影的唤起，以及从光效应绘画艺术和“禅”风格的源泉中吸收的设计思想、简练的艺术装潢，在房间构架中的各式合离概念，所有这一切范畴都将在本书中充分展现。此外，此书还有无数的惊奇等待着你，因创造者的想像无法重复，这些惊奇不易分门别类。

请读者坐在桌旁，慢慢领会，进食的快乐始于端出的菜肴，延于美丽的华盖、圆柱和灯光效果，它们就像是烹调艺术的延伸一样。

Introduction

From the very moment of its inception, a book on the design of the best restaurants is bound to include varying points of view regarding a proper selection of the places to be discussed. The book you are holding in your hands offers a panorama of contemporary concepts in architecture, design, and interior decoration that comprises a series of brilliant proposals where the wrapper may mean more than the contents themselves. The frame is not infrequently an ingredient likely to leave in the dinner's memory the sensation of a good taste in the mouth. Not in vain: the habit of going out to lunch or dinner responds not only to a social act but also to that of a gustatory experience to take in pride.

The common cliché on the attraction to taste produced by an elegant presentation of dishes can be extended to the mechanisms that enter into the experience at the moment of choosing one's establishment. This is because of what comes about when deciding on the place to pamper the stomach. After all, perception of the surroundings becomes indispensable in satisfying the pleasure of eating. From this it may be deduced that one does not go to a restaurant simply—exclusively—to satisfy one's hunger. There is also a desire to spend an agreeable moment in a setting in keeping with particular appreciations, artistic or else strongly personal. Something in part responsible for the tendency or the burning desire to enjoy the place chosen, both for its decoration and ambience and for its culinary delights, are the architects and the interior decorators from whose drawing boards come the stage trod by those salty or sweet flavors.

There are those who use the name “fooding” to describe what has come to be looked on as an art of living and enjoying the cook's creations in a carefully arranged context. First in London, later in New York, the Parisians were in charge of bringing about this differential act, spotlighting emblematic restaurants. Farther along the road, European and American metropolises spontaneously intensified their efforts to make interior design a carefully seasoned practice. If you wish to participate in what constitutes this tendency today, you will be communing with the space distribution in the locale, the lighting used, the color palette, and the furnishings chosen—a concrete aesthetic staging. To win client enthusiasm, it is not enough to offer exquisite dishes prepared with the best ingredients: you have to study the space carefully and through the professional looking glass. Or else go through the intelligent inspiration of the owner to make it a pretty, striking, serene, or infinite space, according to the creative idea that came off the drawing board. In this sense, those to whom we attribute the ingenuity of making a restaurant an emblem by way of their concepts of the spatial are the true gurus of interiors.





Underpinning this aesthetic interest, an examination of certain social parameters could be presumed. Legion is the name of those who decide to go out to dine in a restaurant only as a way of getting together with their friends. To do this, they choose a spot they believe to be the right sort of setting. Indubitably the interior decoration, the type of ornamentation and decoration used, as well as the music that accompanies the feast will play an important role in the approbation of this chosen locale. This setting, this ambience can even condition the meal and determine whether the establishment will be visited again, regardless of what is going to be eaten there. This attitude leads the person on the street as well as the gastronomic expert to ask themselves whether they go to a restaurant to “eat the paintings or to feed on the view of the latest model chair by a certain prestigious designer.” It may seem exaggerated, but the environment predisposes the visitor quite as much as does the food itself.

After the art of painting plates—the way many of us understood the *nouvelle cuisine* in our zeal for the artistic arrangement of the dishes served—there emerges a very positive vocation at the hour of converting restaurants into places where we deem it worthwhile to spend our eating time, where care has been taken to please, details do not pass unperceived, and diners see their moods improve. Of course! We are eating in a theatrical spirit, as if sitting down to a table in a restaurant amounted to a staged entrance where a work of art was to be enjoyed and the stage were prepared especially for these same tastes and aromas. If the establishment’s design transmits the pretended invention, the visitors will seat themselves comfortably and the food will surely have a better flavor.

Colorist options, minimalist images, spatial deconstruction, oneiric or cinematic evocations, proposals that drink from the fount of op art or from that of the purest Zen style, Art Deco at the very least, and various conflating breakaway concepts that go us one better in the framing of the rooms. This wide array is well represented in the pages that follow. Besides, innumerable surprises await that are not easily classified because of the unrepeatable imagination of the creator who conceived them.

Readers are invited to sit themselves down at the table, understanding that the joy of eating begins with the dish served and is prolonged by rich canopies, columns, and lighting effects, like an extension of the art of gastronomy conceived as total art.

比卡·多·沙帕托餐吧

(Bica do Sapato)



方案设计：Margarida Grácio Nunes, Fernando Sanchez Salvador

地点：葡萄牙里斯本

落成时间：1999年

比卡·多·沙帕托餐吧是葡萄牙首都最现代化的场所之一，位于神奇的阿尔法玛地区的一座曾为货栈的两层建筑物之中。它具有葡萄牙本土的风格，又交织着法国的风格，既是餐馆、咖啡馆，又是寿司饭馆。这种三“味”一体使其成为里斯本夜晚最具创新特色的场所。

整个餐吧被分为三个部分。在一楼，餐馆和咖啡馆的中间是一小片等候区，由一堵直达天花板的金属屏围隔，屏的里面镶着华丽的带有未来主义色彩的嵌板。二楼为寿司饭馆。引人注目的是装饰在餐馆中的奢华艺术品，尤其是那些可以追溯到20世纪50年代的装饰珍品。

One of the most modern spots in the Portuguese capital, the Bica do Sapato is in a duplex building that was once a warehouse, in the always magical quarter of Alfama. A sugary Portuguese idea laced with French cooking flavors, it is restaurant, café and sushi bar. These three ingredients still represent the innovative in the Lisbon night.

The space is divided into thirds. On the ground floor, the café and restaurant are separated by a small waiting area with a grand Futurist-inspired panel inside a large metal screen. This screen rises up to the next floor, where the sushi bar is located. Note the collection of extravagant objects arranged there, especially those harking back to the 50s.

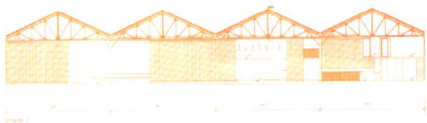






Tejo 河、餐馆、夜色的独特组合景观使比卡·多·沙帕托餐吧成为人们津津乐道的里斯本世界性的景点之一。餐吧前厅可以在用餐结束后几个小时转变成迪斯科舞厅。

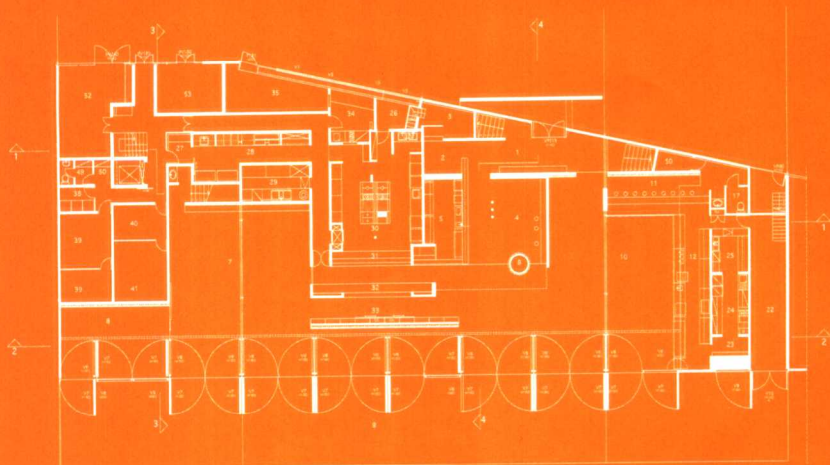
The exclusive views of the River Tejo and the restaurant + night spot combination make the Bica do Sapato one of Lisbon's cosmopolitan reference points. The idea was to create an anteroom for what, a few hours on, becomes a disco.





某些装饰物是特别收集的。图中所显示的带有浓烈的未来主义象征意义的巨大嵌板是汇集了各种流行趋势的具有立体感的创作作品之一。

Some of the ornamental objects are part of privileged collections. The large panel shown here, with strongly Futurist symbolism, is one of the plastic creations present at this meeting place of current trends.



BICA DO SAPATO ARMAZÉM B. ST. APOLÔNIA

RESTAURANTE - PISO 0

