

# Leisure CATERING

Store Design

休闲食品店

深圳市艺力文化发展有限公司 编



广西美术出版社



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图书在版编目 (C I P) 数据

休闲食品店 / 深圳市艺力文化发展有限公司编. --  
南宁 : 广西美术出版社, 2015. 3  
ISBN 978-7-5494-1231-0

I. ①休… II. ①深… III. ①食品—商店—室内装饰  
设计 IV. ①TU247.2

中国版本图书馆 CIP 数据核字 (2014) 第 297930 号

休闲食品店  
XIUXIAN SHIPINDIAN

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出 版 人: 蓝小星  
终 审: 黄宗湖  
出版发行: 广西美术出版社  
地 址: 广西南宁市望园路 9 号 (邮编: 530022)  
网 址: [www.gxfinearts.com](http://www.gxfinearts.com)  
印 刷: 深圳市汇亿丰印刷科技有限公司  
开 本: 787 mm × 1092 mm 1/16  
印 张: 21  
出版日期: 2015 年 3 月第 1 版第 1 次印刷  
书 号: ISBN 978-7-5494-1231-0/TU · 51  
定 价: 360.00 元

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## 序言

I'm a designer still in the oven, or if you rather, a "space concept maker" still engaged in the everlasting process of marinating myself in the very many flavours that a bite of a good designers should provide to the creativity craving clients. I have become somehow an amateur selector of the right place to eat out at every given occasion, under any type of budget, and to please the taste and eating habits of those who are with me. Certainly, this acquired talent is not so rare, but it sure explains part of the pleasure I derived from flipping, for the first time, through the pages of this book. If the reader, like me, has gone through some similar experiences: has been hungry at any given time, and/or has been involved in the creation of anything – a space, a dish or a word – He too will find in this book a very tasty bite.

The very physiological sensation of hunger and the feeding act that should follow has little to do with the very culturally imbued event of eating out. When we do this, we do want to satiate a biological need, but we also want to do it in a specific fashion. We want taste, but also want a memory, an experience and a story to be told. The choice range is so vast! Whenever we go to eat out we may want to silently relax zipping wine, or to be amused by a rock band while eating. We might want to stuff ourselves with a copious banquet or just go for an ice cream cone.

Paying up might imply just a bunch of coins or half our salary,

作为一名尚在走向成熟的设计师——或许你更愿称作“空间概念制造者”——我自身仍在接连不断地被各种风味熏陶，好设计师应当将这些风味呈现给渴求创造力的客人。不知何故，我现在常常成为就餐场所的选择者，为每个特定场合选择恰当的场所，不管预算如何，它们都合乎一同进餐的人的口味和饮食习惯。当然，这种后天形成的才能并不罕见，但它的确多多少少解释了我初次翻阅此书时获得的快乐。如果读者有相似的经历，就像我，在任何特定时间会感到饥饿，或者参与过创造空间、制作菜肴或是写就文字，他也将发现本书的引人入胜之处。

外出就餐有其文化内涵，它与饥饿感和随之而来的就餐行为的关联并不大。我们这么做就是想满足生理需求，但同时想以一种特殊的方式来满足它；我们想品味美食，但同时想要一种可以叙说的记忆、经历和故事。当我们外出就餐时，选择范围十分广，我们可能想要一杯让人静静放松的压缩酒，或是想要摇滚乐队带来的欢乐，想用丰盛的美食填饱自己，或者仅仅为了品尝一个冰激凌。

就餐的花费也许仅是一堆硬币，或者可能是你薪水的一半，但是，不论是何种情况，尤其是倘若你选择了出现在本书中的场所，外出就餐将会充满无尽的愉悦感，

## PREFACE

but in any of these cases, specially if you have chosen one of the places featured in this book, eating out will be all about pleasure and discovery. Whether you go to your neighbourhood's sophisticated Japanese restaurant, or stop by that country side's wholesome traditional eatery, the physical spaces that host the act of eating out are currently facing an enormous challenge: re-inventing themselves in order to be able to compete with the home delivered food industry and the pre-cooked home consumed meal.

But most importantly they are striving to differentiate themselves from very direct competitors. As a result, the eating facilities you will find in the following pages portray the very many different approaches the interior design industry has come up with so far so to face and overcome such challenge.

P.S.: This book is fat, cholesterol, gluten and sugar free! It is absolutely healthy and should be part of every well nourished, eating designer!

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并获得新的发现。然而，不论是家附近的高级日本餐厅，还是驻留在当地的传统健康餐馆，它们的物理空间现在都面临着巨大的挑战：为了与外卖食品产业和快餐文化相竞争而不断完善和改造它们自己。

然而，最重要的是，它们正在努力把自己与直接竞争对手区分开来。因此，在接下来的书页中，你将看到室内设计行业者们想出的不同的饮食设施设计手法，并以此迎接并克服所面临的挑战。

本书“无糖、无脂肪、无胆固醇、无谷蛋白”，它绝对健康，应当成为每位好营养、爱饮食的设计师的“佳肴”。

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毕澄茄







# Elbow Room

Elbow Room

Design Agency: Greg Yang Design

Photography: Harry Zernike





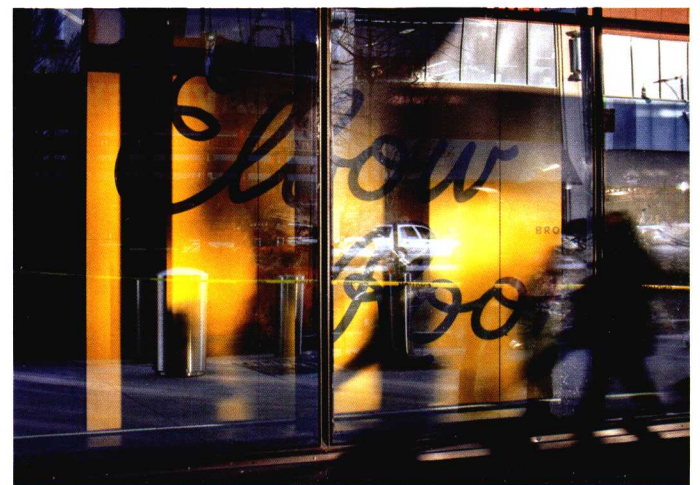


Elbow Room opened its doors in 2012 as part of downtown Brooklyn's new Barclays Center arena. As one of the few retail spots in the much-

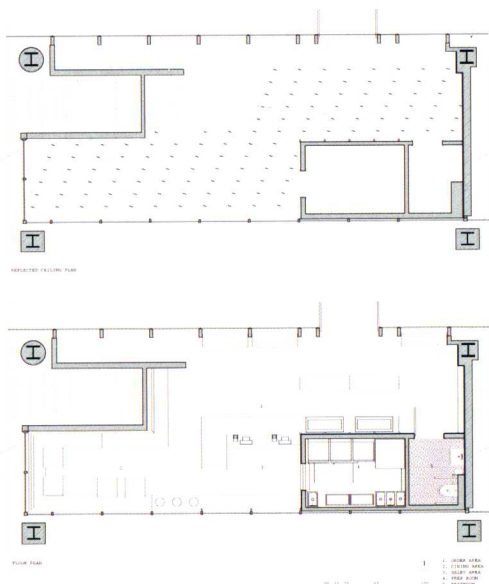
anticipated venue, the restaurant serves comfort food with modern variations. Drawing inspiration from the location and menu,

Elbow Room 开业于 2012 年，位于布鲁克林市中心全新的巴克莱中心。作为那里少有的几间餐饮店之一，该餐厅提供各种现代品种

的可口食物。设计灵感来自于餐厅所处位置及其菜单。







Greg Yang Design created a design that accommodated the site's small space, varying ceiling heights and existing geometry within a complex public space. A distinctive woven ceiling integrated environmental signage, identity, and playful graphics add to the contemporary domestic atmosphere.

设计师综合考虑了地理位置，结合变化的层高及已有的几何形状，在这个复杂的公共空间中创造出一个与其完美契合的小空间。与众不同的波浪线天花板，结合环境中的导视、标识和有趣的平面图形，为空间注入现代的氛围。



LAD  
ta, cucu  
ALA  
parmes  
EENS  
orgonz  
ma tom





# Brand and Space Design of Kessalao

Kessalao 小店空间及品牌设计

Design Agency: Masquespacio

Architect Junior: Virginia Hinarejos

Graphic Designer Junior: Ana Diaz

Creative Junior: Carolina Micó

Creative Director: Ana Milena Hernández Palacios

Client: Kessalao

Photography: David Rodríguez y Carlos Huecas



Spanish creative consultancy Masquespacio presents their last project realized in the city of Bonn, Germany. The project

consists in the brand image and interior design for Kessalao, a new take away establishment of Mediterranean food in the city of





Beethoven.

Everything starts from the brand image and it's naming that forms wordplay of the German "Kess" and the Spanish "Salao", both traduced as cool and amusing boy. Being a play of words in two different languages combined by an s, a capital S needed to distinguish both words. On the other hand the brand symbol was inspired by olive oil, as the basic

西班牙创意设计公司 Masquespacio 完成了他们位于德国波恩市的最新项目，即对 Kessalao 小店品牌形象和室内的设计。这个全新的外卖小店在贝多芬的故乡为人们提供清新的地中海风味食物。

设计以品牌形象和小店名称为开端。店名是通过将意寓“有趣的酷男生”的德文“Kess”和西班牙语“Salao”进行文字拼







and principal product of the Mediterranean food, represented here by the drop that interprets the natural product's richness.

In so far as the interior design it's presented by a space that symbolizes the freshness of the brands' name through a range of most popular colors for Germans. Red is without a doubt the main color, while the marine blue and yellow remind us of the Mediterranean Sea. Purple on the other hand adds a strong touch to the whole together with the principal red color. Materials like wood coming from the birch veneer used for the walls and pine for the furniture, were chosen to offer a natural look to the space. Moreover through different

接而形成的。两种语言由一个共同的 S 相连接。此外，品牌标志的灵感来源于橄榄油。橄榄油是地中海食物的构成基础和主要成分，在这里以油滴的形态出现，代表自然食品的丰富营养。

室内设计的突出特点是以一系列在德国非常流行的色彩来体现清新的品牌内涵。红色无疑是主色，而海蓝和黄色唤起了人们对地中海的印象。紫色与红色一起，为整个空间加上了浓墨重彩的一笔。桦木胶木板被应用在墙面上，松木被制





decorative elements made of raffia as for the seats and pots a Mediterranean touch is added repeatedly

作成家具。木质材料创造出一种十分自然的空间。椅子、小罐等由拉菲亚树木制成的不同装饰元素将地中海风格强调。





# Clarke's Standard

Clarke's Standard 快餐店

Design Agency: Seed Design

Designer: Vincent Celano

Photography Courtesy: Clarke's Standard



Vincent Celano of Seed Design has just completed the design of Clarke's Standard, P.J. Clarke's iteration of a casual authentic burger joint. This one-of-a-kind quickserve restaurant located on Lexington Avenue and 54th Street, provides guests with the brand's famous menu, a classic New York-inspired interior, and a convenient dining spot for locals.

Celano created this retro establishment to

Seed Design 设计公司的设计师 Vincent Celano 刚刚完成了 P.J. Clarke's 名下汉堡包连锁店 Clarke's Standard 的设计。快餐店位于莱克星顿大道 54 大街，该品牌备受欢迎的食物和经典的纽约风格室内设计使之成为当地人便利的就餐点。

设计师 Celano 创造的这一复古的环境体现了该品牌

reflect the brand's classic, unmistakable identity. The space's layout provides the perfect quickserve environment while incorporating elements like reclaimed wood beams and a white laminate counterface with red metal trim details, reminiscent of P.J. Clarke's original butcher shop. The distressed wood detail, complemented by vintage porcelain and white marble countertops, infuses the

经典、不易混淆的品牌标识。空间布局提供了完美的快餐环境。回收利用的木梁和有着红色金属边饰的白色层板台面，让人联想到 P.J. Clarke's 最初的肉铺。木质的细节、古老的瓷器、白色大理石台面将空间的现代化布局与古老的氛围融合在一起。Clarke's Standard 同样极具特征。所有的金属细节，包括真实的钢铁制成的肉





