

STYLISH DINING SPACE DESIGN

时尚餐饮空间设计

黄玉枝 编 贺丽 译

辽宁科学技术出版社

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Preface

随着台商在大陆各地的蔓枝散叶，也有越来越多的设计师由台湾跑到大陆来工作。这无疑是一种很自然的现象，因为作为服务业之一的设计师，既然台湾的老客户跑到大陆来了，自是难有理由不跟着过来试试水温的。但是，如果仅止于服务台商老客户，而得不到当地新客户的支持与鼓励，则企图在鱼龙混杂、竞争激烈的大陆占有一席之地，也不是件容易的事，更别说要开花结果了。

张秀贞设计师是转换相当顺利成功的一位。她固然是跟随者台商老客户的脚步而踏入上海，但在短短的三年间，却创出了自己的一天天。她的客户群包括境内、境外、上海、北京、深圳等地的都有，大多是为其作品所吸引而自动找上门来的，由此可见其作品受欢迎程度。

探讨其受欢迎之道，大约可归纳成三点：一、是她只专心于做设计，而不涉及工程业务。她发现设计与工程在大陆犹如鱼与熊掌，很难兼得，因为跑工地的时间往往排挤掉了许多做设计的时间，于是她便舍弃工程而全心全力地埋首于设计工作中。二、是她乐意推心置腹地与客户为友，帮助客户慎选施工团队，并协助他们将工程尽可能地做到尽善尽美，虽然在这方面她并无利益可图。三、是她能够化迂腐为神奇，将一些平凡的材料做出不平凡的效果来；也就是像一只变色龙似的，能在有限的预算内营造出一个商业空间如能做到这点，其实已成功了一半。谨以此观，张秀贞商业空间作品中的那份惊奇是明显地不虞匮乏的。

现在，张设计师将其近三年来的在大陆的作品汇为一集，呈现在社会大众面前。透过这本集子，读者将可看出其室内设计的功底，包括她对空间的巧妙安排，对材料的运用，对流行趋势的掌握，对生活的体验，对理想的坚持等等。而这也等于是一次勇敢的袒露，她以作品体现了自己，证明了自己。而我也相信，此举更证明了她热爱工作以及她渴盼世界给予批评和指教的用心。（本文作者为台北《当代设计》杂志社总编辑）

—— 黄小石

With the spreading of the Taiwanese businessmen on the mainland, more and more designers came from Taiwan to the mainland for work, which is not so much as a very natural phenomenon. Serving as designers in one branch of the service trade, since their old customers in Taiwan have come to the mainland, it's only natural for them to follow their customers to have a try of the water temperature. However, if their service is only limited to the Taiwanese businessmen as their old customers and cannot find the support and encouragement from the local new clients, it is not an easy matter either for them to gain a foothold in the mainland where dragons and snakes are mixed together with fierce competitions, let alone blossoming and bearing of fruits in business.

Designer Zhang Xiuzhen is a quite successful designer with plain sailing in her transition of the track. Though she followed the footsteps of her old Taiwanese customers and arrived at Shanghai, yet she broke out her own path in business. Her group of customers includes the ones living inside the boundary of China as well as coming from the overseas, being located in Shanghai, Beijing, Shenzhen and some other places. Most of them took initiative to contact her because of the great attraction of her works, from which the warm response stirred up by her works may be clearly seen in part.

To explore her way how to win the warm response, the following three points may be summarized: First of all, she concentrated all her attention to the work of design with no involvement with the engineering business. She found that, on the mainland, the relationship between design and engineering is just like the one between fish and bear's foot, implying the difficulty for anyone to give consideration to both of the two matters, because it will consume a lot of time of design to make visits of the construction sites. Therefore, she gave up the engineering matter and devoted all her efforts to the work of design. Secondly, she is quite willing to make friends with the customers in a sincere way, offering assistance to the customers in the selection of the construction teams and helping them to make the projects to achieve perfection to the greatest possible degree, though she has nothing to gain in terms of economic benefits. Thirdly, she can turn the foul and rotten into the rare and ethereal so as to obtain the extraordinary effect from the ordinary materials, being just like a chameleon with the capability of building up a spatial sense of amazement within the limited budget. On this point, it is especially rare and commendable so far as the design of the commercial space is concerned, as the commercial space is different from the residential space in which one lives everyday. The commercial space requires bright spots for attracting the attention of consumers and topics for talking about. If a commercial space can achieve this, as a matter of fact, it has won half of the success. Viewing from this point, obviously, the sense of amazement in the commercial space works of Zhang Xiuzhen never lacks.

Now Designer Zhang has collected her works on the mainland in the recent three years into one volume for presentation to the general public. Through this volume, the readers may see her skill in the interior design, including her marvelous arrangement of space, application of materials, grasp of the popular trend of development, experience of life, insistence on ideal and so on. This also serves as a courageous exposure for her to demonstrate and prove herself through her works of design. I also believe that this act proves her love for the work and her intention of longing for criticism and advice from various circles of society. (The author of the preface serves as the editor in chief of Taipei Contemporary Design.)

—— By Huang Xiaoshi

前言

Preface

饮食文化是一个城市生活水平高低的指标之一。近年来，大城市的餐厅如雨后春笋开出，因应各类形态的菜色与不同的消费层，站在视觉与气氛营造最前线的空间设计，自此五花八门、别出心裁。餐饮空间较室内设计其他类别上更具商业挑战，设计会与人的情绪、感官、味觉甚至消费习惯产生化学反应，餐厅空间设计上的挑战，便是直接面对人的消费心理，是市场竞争的考验。

May Design 设计团队正是在这餐饮市场百花齐放的时刻来到上海，三年的创作与实战经验后，可说是经过设计检验与商业试炼的。因同台湾业主的配合机会而介入至大陆餐饮市场后，身为室内设计工作者的接触面更加宽广，除了室内设计的专业外，更加要懂“餐饮”行业，从资料的搜寻到市场敏锐度，都将成为设计空间时的必要考虑因素。

餐饮大环境的发展脉络

大陆正处于餐饮环境风起云涌的时代，随着经济的蓬勃发展，奢华风正盛行，餐厅的设计多少也受此影响。因此，May Design在处理餐厅设计案例时，基于尊重市场、尊重大环境的想法，是从调研餐饮市场做起，每个案例都是与业主共同互动成长。在台湾餐饮管理公司旗下的餐饮系统委托案例中，May Design借助其丰富、专业的市场经验，与业主取得共识将王品台塑牛排馆定位在商务市场客群，事后证明境内与境内商务客源非常平均地各占一半。

相较于境外业主，境内的业主对设计师的要求则是“拿出最好的”。May Design也就是因为先前的成功经验，而接连受到国内餐饮业主的青睐，比如豆捞坊的业主意在捕捉创造好奇心的投机市场；澜时尚料理的业主是以最好设计品质来要求设计师；北京悦堂火锅的业主以投资角色，会以策略规划来升级餐饮品项。

餐饮设计手法

最大视觉的占领

与业主共同找到客层定位是May Design的餐饮设计第一课。

首先将企业形象做为品牌塑造，在门店设计中以不同方式与最大面积地占领街廓视觉。以王品台塑牛排馆仙霞店为例，大幅的红色店招便矗立在两条路的转角建筑物上，在人潮川流不息的地段，很难被人们错失印象。西堤牛排馆苏州店的门面则内外环境合一。陶版屋的外观广告挑高处理后，显现出空间的魔力。泰平天国中，延续37米狭宽的半开放半透明门面，强烈的餐厅与酒吧混合的设计印象呼之欲出。北京悦堂火锅门面的星光大道，是以银黑亮丽光影铺开。

塑造精神图腾

善用图腾勾勒出餐厅的客层精神也是May Design常借用的手法。

西堤牛排馆的亮橘色系在桑巴风情的诠释下，呼唤着年轻白领的热情与活泼。苏州店中非洲菊图腾被大胆的用做铺面而成为精神标语。丰滑火锅苏州店中大自然的花卉是企业精神的代表，亦被巧妙的移用在火鹤的象征中，它从中国的水墨意象中抽离出来，形塑为灯笼高高挂起。泰平天国餐厅中的橙+灰是不张扬的泰式奶茶暗喻。澜时尚料理中蓝色的运用为接近苍穹的环境表现。陶版屋中紫红色丰满女人弹琴画，是视觉印象的符号。

平面规划非常灵活

由于业主在商业策略上的调整，一个非常灵活的平面与之对应，留给设计者日后调整设计的空间。

王品牛排馆在平面分割上，商业实验的支持下，坪效与设计的取舍下，设计者尝试将空间做不同的区分，以预留不同消费层与聚会时段的平面弹性。澜时尚料理中，电梯门厅是门面与过道的转换空间，在静与闹之间，是一种过滤不同平面气氛的灵活处理。

大量复制相同材质

数大便是美，在May Design中体现的是相同材质的复制。

王品牛排馆中大量运用金、银、米色推移西餐的优雅感，有大量复制相同之材质，如人造云石的天然质感与价位，是在模仿可控制成本前提下，对材质的复制。丰滑火锅中，量化材料、延续视觉的手法同样获得极好的效果。澜时尚料理中，四个圆形花朵形状的复制砌成玻璃杯架，取代了原先厚重的水泥柱。

成本控制

设计中的成本控制即为相似材料效果的取代。成本控制是大部分业主对设计者的要求，相对的也成了对设计的挑战。

王品牛排馆中，对艺术工艺的尝试也以效果取胜成本。玻璃夹金属丝、以铜丝线做双夹屏风，是初版设计的试验。西堤牛排馆中用到宣纸拼花效果，及以弹性布包裹柱子，同样达到对空间气氛活泼又稳重的要求。

功能 + 设计

在May Design的设计中，始终考虑对功能的同等重视。

在丰滑火锅中，一向为空间藏镜人身份的厨房出菜口，设计师将其以美观布置；男女厕共享的洗手台，则以椭圆符号做重迭设计。在各案例中运用最广泛的是不同空间的区隔手法，或以穿透珠帘、曲度皮编绳、锁链、玻璃，甚至灯光的明与暗，暗示空间的转换与过渡。高起呈波浪状的椅背设计，常常也是不同用餐空间的半区隔屏风。

有效的工程管理

May Design将工程管理视为与业主共建梦想的过程，从图面到结果，是实务经验与科技手法相加的过程。

引导客户对产品的定位、建立品牌定位，也是设计管理中很重要的一环。此时，在工程管理中最重要的是对时间的控制；全面操控合理的时间分配，将微妙牵动着设计的成本。设计与施工相为因果，因此在May Design的施工管理中，“设计必须符合施工可达成”会被列入管理的一环。

但May Design并没有因此而失去对设计的主导权，因为他们坚持设计者必须为施工者考虑施工成本被控制着必须达到合理性。他们有一套让设计空间更加自主的工作管理机制：严格的工程追踪与现场工程会议，有效的管理时间就是控制好成本，几个案子操作下来，便顺理成章的与业主建立了合作的信任感，这在设计行业中，是客户回流与人脉经营最重要的基础。

从设计端的梦想架构到空间实体的完成，其间工程施作被May Design看作是一个架设在建筑之下的“机械智慧”。事实上，在硬件装修中有三分之一的装饰符号是隐蔽工作，比如机电、空调的细节配置没规划好，会直接影响到设计的表现了。

结 语

餐饮空间设计是接受市场检验最直接、迅速的。从市场调查、品牌定位、设计概念的注入到施工完成，May Design在餐厅试营运期间可能存在的20%~30%冲突性，还将进行后续的设计版本的修正，这部分是因应市场运行的需求而生的。经过几次定版的最终定版设计，得到的现象是餐厅营业额上升，达成业主回收高的目的。对设计者而言，则是设计风格稳定的结果。May Design认为，经过严酷之业主、设计、施工考验后，真正成就设计的是餐饮市场的广大消费者。

Catering culture is one of the indices reflecting the high or low living standard of a city. In recent years, the restaurants have been opened in metropolises just like bamboo shoots after a spring rain, thus catering for various forms of cuisine and different layers of consumer layers.. The spatial design standing at the forefront of vision and atmospheric building thus becomes many and manifold and adopts an original approach. Compared with the other types of interior design, the catering space exhibits even greater commercial challenge. The design will produce chemical reaction on the human emotions, sensory organs, taste sense and even consumption habits; and the challenge posed to the design of the catering space is just to confront the consumption mentality of the people and therefore a test of the market competition.

May Design came to Shanghai just at the moment of blossoming of a hundred flowers in the catering market. After going through the dense creative activities and experiencing the actual battles, it may be said that our team has stood the test of design and tempering of commerce. With the chances of coloration with the Taiwanese proprietors entering into the catering market of the mainland, the surface of contact in the capacity of interior designers has become even broader. Apart from the specialty of interior design, it is even more necessary to gain understanding of the catering trade. Ranging from the search of data to the market sensitivity, they will all become the indispensable factors for consideration for the spatial design.

Vein of Development of the Grand Catering Environment

The mainland is positioned in an epoch of surging forward vigorously like rolling storms in terms of the catering environment. With the rapid development of economy, the wind of luxury is just prevailing; and the design of restaurants is more or less subject to this influence. Therefore, based on the idea of paying respect to both the market and the grand environment, May Design started its business from the designing cases of restaurants with every case interacting and growing with the proprietors. In the designing cases entrusted by the catering system under the flag of Taiwan Catering management Company, with the aid from the abundant and specialized market experience, May Design obtained consensus with the proprietor and positioned Taisu Wang Pin Beef Steak Restaurant as among the customer group of the commercial market. The ensuing facts prove that the sources of commercial customers both at home and abroad evenly cut halves.

Compared with the overseas proprietors, the inland proprietors set such demand on the designers as "Give us the best design." Also because of the previous successful experience, May Design found favor in the eyes of the inland proprietors of the catering trade. For instance, the proprietor of the Bean Curd House intended to catch up the speculative market full of creative curiosity; while the one of the Lan Fashion Restaurant required the designers as "Whatever design is wanted." However, the proprietor of Yuetang Chafing Dish Restaurant in Beijing acquired the knowledge of investment and knew how to make a plan with strategy for upgrading its catering items.

Catering Design Technique

Greatest Visual Occupation

Joint finding of the customer layer positioning with the proprietors is the first lesson for the catering design of May Design.

First of all, the enterprise image shall be used as the brand plastering. In the shop front design, the largest area shall be used to occupy the street vision by the different means. Take the Xianxia Shop of Taisu Wang Pin Beef Steak Restaurant as an example, a very large shop sign in red color was erected on a building at the corner of the junction of two streets. At such a road section with an endless stream of pedestrians passing by, it is difficult for them to miss the impression of the shop sign. The making of the shop front of the Suzhou Shop of Xiti Beef Steak Restaurant is the result of the merging of the internal and external environments. After the cantilevering treatment of the appearance advertisement of the Taobanwo Restaurant, its spatial charm is fully exhibited. For the Taiping Heavenly Kingdom Restaurant, its semi-open, semi-transparent shop front extending for a stretch of 37m in width, the designing impression with the strong mixture of a restaurant with a bar is vividly portrayed. The avenue of stars and lights serving as the shop front of Beijing Yuetang Chafing Dish Restaurant is a grand unfolding of lamp fixtures looking like an array of stars dotted in the sky.

Plastering of Spiritual Totem

To be good at using totem for depicting the spirit of customer layers of a restaurant is also a commonly used technique of May Design.

With the explanation of the Sangba flavor, the bright orange color system of Xiti Beef Steak Restaurant calls for the enthusiasm and liveliness of the young white collars. The totem of African chrysanthemum used in the Suzhou Shop as the shop front has become a spiritual slogan. The flowers and plants of Nature decorated in the Suzhou Shop of Fenghua Chafing Dish Restaurant serve as a representative of the enterprise spirit; and they have also been ingenuously transplanted into the symbol of fire crane, which was extracted from the Chinese traditional ink and wash image with the plastering of highly suspended red lanterns. The orange plus grey color system in the Taiping Heavenly Kingdom Restaurant is a metaphor of Thai type milky tea. The application of the blue color in the Lan Fashion Restaurant serves as an expression of the environment approaching the vault of heaven. The drawing depicting a well-shaped lady playing a music instrument in purple color is a symbol of visual image.

Very Flexible Planar Planning

Owing to the adjustment in the commercial strategy of an appropriator, a very flexible plane shall be correspondent to the adjustment, thus leaving space to the designers for ensuing adjustment in design.

In the planar division of the Wang Pin Beef Steak Restaurant, with the support of the commercial experiment as well as the acceptance or rejection of plateau efficiency and design, the designers attempted to make different divisions of the space so as to leave some planar elasticity to the consumer layers and gathering periods of time. In the Lan Fashion Restaurant, the elevator lobby serves as a transitional space between the shop front and the passage and between the quietness and noisiness, which is a flexible treatment for filtering the atmosphere of the different planes.

Reproduction of the Same Material Texture in Great Quantity

A large quantity will result in beauty; and in the May Design, it is reflected in the reproduction of the same material texture.

In the Wang Pin Beef Steak Restaurant, the golden, silvery and milky colors have been used in a large quantity for translating the sense of elegance of the Western cuisine. The abundant reproduction of the same material texture such as the natural textural sense and price level of man-made marbles is the reproduction of the material texture under the premise of simulating the controllable cost. In the case of the Fenghua Chafing Dish Restaurant, the technique of quantized materials and continued vision has obtained the extremely good result similarly. In the case of the Lan Fashion Restaurant, the glass cup shelf built in the shape of the reproduced four circular flowers take the place of originally thick and heavy cement pillars.

Cost Control

The cost control in design is just the substitution for the similar material effect. The cost control is a requirement of most proprietors on the designers and also constitutes a challenge to the design in a relative way.

In the Wang Pin Beef Steak Restaurant, the trial on the artistic technology also put the effect before the cost. The glass pieces with the built-in metal threads and the fabrication of the double-layered screens with the use of copper threads is an experiment for the initial design. In the Xiti Beef Steak Restaurant, the effect resulting from the use of rice paper for making of imitated flowers and the use of elastic cloth for wrapping the columns similarly meet the requirement on the spatial atmosphere of both liveliness and steadiness.

Function Plus Design

In the design made by May Design, consideration has been always given to the equal emphasis on the function.

In the case of the Fenghua Chafing Dish Restaurant, as for the dish outlet of the kitchen, the designer made the beautifying arrangement for it. As for the washing stand for the joint use by both men and women, the design was made with the repetition of elliptical signs. What is the most frequently used technique in various cases of design is the area-separating technique for the different spaces or use is made of the perforated pearl curtains, curved leather ropes, chains, glass pieces and even the brightness or darkness of lamp lights to denote the changeover and transition of the spaces. The design of the high chair backs in the wavy shape also serves as the semi-area-separating screens for the different catering spaces.

Efficient Engineering Management

May Design has regarded the engineering management as the process of building dreams together with the proprietors. From the drawings to the final result, it is also a process of the practical experience plus the scientific and technological technique.

Guidance offered to the customers in the product positioning and establishment of brand positioning is also an important link in the design management. At this time, the most important thing in the engineering management is the control of time. The overall control of the reasonable division of time will pull the cost of design in a delicate way. Design and construction serve as the cause and effect mutually. Therefore, in the construction management of May Design, the principle that design must conform to the possible achievement in construction will be listed as a link of the management.

However, May Design does not consequently lose the leading power of design, because they insist that the designer must be the constructors and the controlled construction cost must reach the reasonableness. They have a set of working management mechanism to enable the design space to be more autonomous, strict engineering tracking and site engineering meetings. The efficient management time is a good control of cost. With the completion of several projects, a sense of trust for cooperation will be naturally established with the proprietors. In the trade of design, this is the most important basis for the come-back of customers and the operation of inter-personal relationship.

From the construction of dreams at the design end to the completion of the spatial entity, the engineering construction between them is regarded by May Design as "mechanical wisdom" erected under the architecture. In fact, one third of the decorative symbols in the hardware fittings is the hidden work. For instance, the failure to make a good plan for the detailed arrangement of electro-mechanical devices or air-conditioning equipment will influence the expression of design in a direct way.

Conclusion

The design of catering spaces is the most direct and rapid in terms of accepting the market test. From the market investigation, brand positioning and infusion of the design concept to the completion of construction, 20~30% conflicts may exist for May Design during the period of trial business operation with the ensuing revision of the design edition made. This part of work occurs with the demand of the market operation. With the finalized design through several revisions, the resulting phenomena are the increase of the business volume of the restaurant in question and achievement of the purpose of the proprietor for the investment return. So far as the designer is concerned, it is the result of the stabilization of the design style. May Design holds the opinion that, after the severe test of the proprietor, design and construction, the genuine achievement for the design is the broad masses of consumers of the catering market.

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都会雅痞的菁英艺术

西堤 TAST 牛排

TASTY 是理性城市中热情雅痞，设计者将波普艺术的精神注入，图形象征是圆、菊腾、尚红橘色亮米及金属色。

几何科学运用从室内视觉引入情感知觉，率直开展出将方、圆、斜线痕迹交错于平立面上，处理元素由厚质感绿玻璃、平整镜面不锈钢、亮净深浅玻化砖，交错于层层相透玻璃之间。他、她的耀眼自信美由串串亮红闪烁红水晶来连续情境就是最最时尚元素。

菊腾图形、利用激光工业技巧切割红、黑、白、米色地砖，反差运用使单调框架激活出深浅律动。忽而翻覆于地坪规律、时而掠取吧台十字走廊的天空道，玻透垂直表现于彩玻、透明、明镜、墨镜等多种玻璃工业材料元素中。

TASTY is an enthusiastic Yuppie in a rational city. The designer infused the spirit of Pop art into it. The pictorial symbols are circles, chrysanthemum totem, orange color, bright cream color and metallic color.

The scientific application of geometry introduced the emotional senses from the interior vision with the straightforward unfolding of the traces of square, circles and oblique lines intercrossed on the planar or vertical surfaces. The treatment elements were composed of the green glass pieces with very thick textural sense, flat stainless steel with mirror surfaces and vitreous tiles with glossy hues in dark or pale colors being intercrossed among the transparent layers of glass pieces. His or her dazzling beauty of confidence was connected with the situations by means of bundles of brightly flashing red crystals, which became the most fashionable element in the decoration.

The chrysanthemum totem figures, the cutting of the red, black, white and cream-colored floor tiles with the use of the industrial technique of laser and the application of contrast made the monotone frames initiate a rhythmic beat. Sometimes, they rolled over the floor regularly; and sometimes, they captured the overhead passage along the corridor in front of the service counter. The glass transparency was expressed in a multiple of material elements of the glass industry such as colored glass, transparent glass, bright mirrors, ink glass and so on.

上海西堤新世界店

在新世界百货五楼，客源除了电梯的垂直输送外，并与位居百货公司与星级酒店双主入口地带形成一“T”形的动线，交点处为收银区。前后区块间夹带一长20米的电扶梯，此处安置为情人座区与45度斜面处理，使狭小空间看到不同宽度的明镜立面表现。在封闭空间中，以四分之一背对背的圆弧座位，协助空间的区隔与隐密性。

It is located on the fifth floor of the New World Department Store. As for the sources of customers, apart from the vertical conveying by means of the elevator, a T-shaped moving line was formed with the juncture of the dual entrance for the department store and a star-rated hotel with the cashier area located at the juncture. An electric moving of 20m in length was included between the front and back blocks. At this place the lovers' seats were arranged with the oblique treatment of 45 degrees so as to have a view of the vertical surfaces of the bright mirrors from the different widths of the narrow space. In this enclosed space, one quarter of the arc-shaped seats was arranged with back to back for assisting the spatial partition and keeping privacy.

主 设 计：张秀贞

参与人员：关中杰、赵立、吴习章

摄 影 师：刘圣辉

主要材料：米色烤漆、宣纸、金属环、丝线、方格架、明镜

坐落地点：黄浦区南京西路

面 积：925m²

完工时间：2005.04.28

协力厂商：上海高格建筑装潢