

BARS *with* **Specific Themes**

主题酒吧

(希) 米纳斯·科斯米迪斯 编 常文心 译

辽宁科学技术出版社

THEMES + INTERIOR DESIGN 主题空间设计

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Bars are commercial in nature, except home bars – nowadays homeowners tend to have their own bars in their houses (wet bars, usually set in game rooms as well as dens for entertaining guests). Therefore a bar has to have some appealing ambiance or style to attract customers, and that's one of the main tasks of a bar designer. He has to create inspiring commercial environments to engage an audience. If a bar isn't designed well enough to pull customers in, the business isn't likely to make a good profit. Profit, after all, is the ultimate goal of bar proprietors.

Though spending time in bars has become one of the most popular ways of escaping routine life, a bar is no longer a place where people just step in to take a drink. In modern times, bars have become important venues where folks go for relaxing and comfort or socialize. Bars have always been in fashion, because they are typical settings for our social lives. Modern bars are different from ancient taverns or pubs in that they get you into a festive mood in multiple ways: lighting, music, décor, etc. The design of a bar has therefore turned out to be an area of focus for bar proprietors.

According to National Council for Interior Design Qualification (NCIDQ) of the U.S., “Interior design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment.” An interior designer deals with different skills and disciplines. Different types of projects – residence, office, and hotels for instance – require totally differing design approaches. As for commercial projects, an interior designer's goal is to create functional, healthy and safe environments which are aesthetically attractive to impel prospective customers. Different from offices or public premises such as schools and hospitals, commercial venues require more of a subjective look and feel. Commercial interior design should be based on marketing principles.

The exterior of a bar is what first draws customers in, but it must be the interior that keeps them coming back. If they feel overwhelmed by the interior, or the atmosphere that puts them into a certain mood, they might come again and again. It's necessary to point out that bar interior design is definitely not merely decorating bars. Interior designers distinguish themselves from decorators in that they work with architectural elements and have to understand construction issues such as building codes. Bar interior design is about designing and developing unique and immersive interiors, but before starting your design, it is necessary to check relevant codes and regulations from local authorities.

In recent years, most bars' successes attribute to their distinct themes or unique

酒吧的本质是一种商业空间——除了私人的家庭酒吧外（现代人流行为自己家里的娱乐室设一酒吧，款待亲朋）。作为商业场所的酒吧，需要营造某种氛围或风格来吸引顾客，这便是酒吧设计师的主要任务之一。设计师需要面向某一受众群体，创造出引人入胜的商业环境。如果一家酒吧的设计不足以吸引眼球，那么这家酒吧未来的经营能否赢利令人堪忧。毕竟，赢利是酒吧业主的最终目标。

在紧张忙碌的工作之余到酒吧尽情放松身心，享受难得的悠闲时光，已经成为现代人非常流行的一种休闲方式。但现在的酒吧早已不是简简单单进去喝一杯的地方了。酒吧在现代社会里是一个重要的社交场所，人们在这里休闲放松，享受舒适的娱乐体验。酒吧一直是时尚休闲的代名词，是开展社交活动的最佳场合。现代酒吧跟旧时的小酒馆不同，它通过全方位的各种手段，让你进入一种兴奋的情绪，这些手段包括灯光、音乐、装饰等。因此，酒吧的设计就成了酒吧业主最为关心的焦点。

据美国国家室内设计师资格委员会（NCIDQ）的定义，“室内设计是一个涉及诸多方面的行业，通过创意构思和技术手段来创造室内环境。”室内设计师需要掌握各种技术，并对多种专业有所涉猎。不同的建筑类型，如住宅、办公、酒店等，所要求的设计方法完全不同。而商业场所的设计，要求设计师打造满足功能、健康、安全标准的室内环境，同时要求外观上具备足够的魅力以吸引目标顾客。商业场所的设计与办公、学校、医院等环境不同，它更注重空间的美感和主观感受，商业环境的室内设计需要遵循市场原则。

如果说最初吸引顾客的是一家酒吧的外观，那么能留住顾客使其成为常客则是酒吧的室内环境。如果顾客对酒吧的室内装修感到惊叹，或是酒吧的氛围能使他们进入某一情绪，他们都会有可能一再光顾。需要指出的是，酒吧室内设计绝不同于室内的简单装饰。室内设计师的任务绝不仅限于装饰，他们的工作要涉及建筑方面，对建筑法规也需要有所了解。酒吧室内设计就是要设计、创造出独特的、令人流

ABOUT

Minas Kosmidis

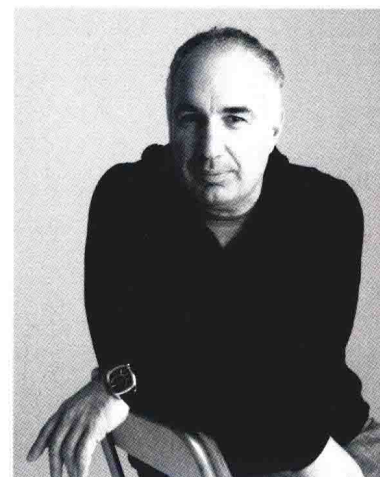
米纳斯·科斯基迪斯

"An architect is called to enact the role of a director in a play where the script is written by the heroes—clients, and which takes place in a particular space and time scene."

"——建筑师就是执行导演的角色，剧本由客户撰写，而戏剧就在特定的时空场景中展开。"

Using the abstraction, the neatness of lines, the clarity, the transparency, the symmetry, the flow, the balance of volumes, the elements of nature and the light as tools, he is inspired to create unique projects, which combine full functionality and unique aesthetics.

米斯基迪斯以抽象图形、简洁的线条、清晰度、透明度、对称、动线、空间的平和、自然元素和光线为工具，打造了融合了功能性与独特美学的项目。



interior designs. Today, the bar's interior design tends to individuation and diversification, which is directly related to creation intentions of the designer and the owner. A bar's theme could be anything or any events, even a fleeting idea. Therefore, now a bar's theme tends to be diversified and abstract which runs through every aspect of its interior design.

The hospitality industry in Greece is part of our history, our personality and our DNA. It is our "signature industry". Even during the financial crisis, it was (and still is) a very active competitive and creative field, not only related to architecture and design, but also to the creation of new ideas, perceptions, aesthetics and lifestyles.

The idea for a thematic bar is not always clear or the main goal from the beginning of a project. The idea for a thematic bar could be sparked because of its name, its location, or the client's brief. It could be also generated during the conversation/understanding process between the architect and client.

The interaction between architect and client and the effort to understand and analyse the brief of every new project is always our starting point. After the first phase of understanding and analysis of our client's needs and demands our primary concern is highlighting the special characteristics, advantages and disadvantages of the space. Based on the results of this understanding and analysis process we then concentrate on creating a basic concept and a clear idea of what we want to accomplish and what we are going to design. At any point in this entire process, an idea for a special thematic concept could be born. As a matter of principle, the whole design process must involve continuous interaction between the two parties (designer-client) with a continuous flow from the birth of the project's concept until its implementation.

When we are asked to describe our studio's philosophy in a single phrase, we think of Charles Eames: "The details are not the details. They make the design." We strongly believe that not only the general concept and its implementation but also the details – the "soft" design of an interior or even an architectural project is a key element for a successful result. After all, the emphasis on the details, not only during the construction stage but more importantly during the design process provides added value to any project. As a general rule for us each new project must be treated separately, as a new exercise, as a problem to be solved, or as a game we have to play not necessarily with victory in mind but more importantly trying to enjoy the process and trying to improve every time. Two fundamental

连忘返的酒吧空间。

在近年，大多数成功的酒吧都拥有主题鲜明或者是风格特异的室内设计。发展至今天，相信在酒吧的室内设计方面，趋势越来越倾向于个性化和多元化，这与设计者和业主的创作意图直接相关。一个酒吧的主题可以是任何事物，任何事件，甚至是任何一个灵光一现的想法。因此，近年酒吧的主题也趋向于多元化和抽象化，它的展现可以贯穿于酒吧室内设计的各个方面。

希腊的餐饮服务业是我们的历史、我们的性格乃至我们的基因的一部分。它是我们的“标志产业”。即使在金融危机时期，它仍然富有竞争力和创新力，这不仅限于建筑和设计，还包括观念、认知、美学和生活方式的创新。

在项目的一开始，主题酒吧的概念通常并不明确。主题酒吧的主题可能来自于它的名字、所在地或客户的要求。主题还可能产生于建筑师与客户的对话或了解过程。

建筑师与客户的互动以及对项目诉求的了解和分析永远是设计的出发点。在了解客户需求的第一阶段后，我们的核心关注点是突出空间的特色，明确优缺点。以了解和分析为基础，我们开始打造基本概念，形成清晰的设计理念。在整个流程的任何一个节点都可能迸发出设计的主题灵感。作为原则问题，从项目概念的产生，直至项目完工，整个设计流程必须包含双方（设计师和客户）的连续互动和交流。

当被要求用一句话来描述我们工作室的哲学时，我们想到了查尔斯·伊姆斯的一句话：“细节不是细节，它们决定设计。”我们坚信决定室内设计或建筑项目成功的关键不仅是整体概念及其实施，还包括细节——“软设计”。毕竟，在设计过程中注重细节能为项目增加许多附加价值。一般来说，每个新项目都必须作为一个新实践、新问题、新比赛来独立看待，目标并不是胜利，而是享受不断进步的过程。我们处理项目的两个基本原则是简单和抽象。简洁纯粹的线条、透明与不透明材料的合理使用、对称与不对称的试验性结合都是关键，更重要的

principles in all of our projects are simplicity and abstraction. This can be achieved through purity and clarity of the lines, the intelligent use of transparent and non-transparent materials, experimentation with symmetry and asymmetry, while always having the necessary functional circulation of each space in mind. The elements we find in nature, organic forms, textures and colours, can also serve as inspiration for us and can play a major role in a concept that aims beyond just fulfilling the needs and demands of the client.

On the other hand, in the case of entertainment, food and beverage establishments such as bars, restaurants and cafeterias what does really matter is image. The product is the second most important element. In this case, it is necessary to create a scenario and a story to tell to the user, hoping to be understood and to awaken the world of their senses. Through a directorial approach, as is done in theatre or in the cinema, we seek to rouse the users' feelings and to create new emotions. We try to make them feel the need to share their experience but most importantly to be willing to go back again to the same place and live this pleasant experience in another manner. In other words, an architect is called on to take up the role of a director in a play where the script is written by the protagonists (clients) and the action takes place on a particular stage (the space) in a determined time period.

After “educating” the customers and asking them to go through some kind of an “audition” in order to respond to our questions, we try to filter and analyse their demands and ideas and then, after adapting them to our own “directorial” requirements we try to achieve the “play’s” best possible result. In the case where the client doesn’t seem to follow our script, we always seek to alternate/modify it based on their particular point of view, always through our own filters and beliefs.

“Renovation” of the traditional and classic values of architecture and design is an element that appears in all of our architectural creations. Especially in our projects that belong in the dining/entertainment field we try to enhance our given space by using unexpected materials and techniques. We always try to create another dimension by playing with the elements and the theme of each individual concept. In order to find inspiration and simultaneously respect the history or other possible traditional elements of each space that we have to design, we look back in the past through its history, the values of that time and the symbolism of its elements. After having analysed the history of the space, the built environment in which it belongs or the history of the theme we have chosen for each project we go through a process of deconstructing the specific characteristics of the elements, materials

是要时刻铭记各个空间必要的功能流通。我们在自然界、有机形态、材质、色彩中发现的元素也可以成为设计的灵感，在设计概念中扮演重要的角色。

另一方面，酒吧、餐厅、咖啡厅等餐饮娱乐空间最注重的就是形象。产品是次要的元素。在这种空间的设计中，必须为用户创建一个场景或讲述一个故事，目的是让他们理解并唤醒他们的感官世界。在类似于剧院或电影院的设计过程中，我们试图唤醒用户的感受，创造新的情绪。我们力求让他们四处分享自己的体验，最重要的是，让他们再次前来体验。换句话说，建筑师起到了导演的角色，剧本由客户撰写，剧情在特定的时间、特定的舞台上演（餐饮空间）。

在对各客户进行“培训”和“试镜”之后，我们开始过滤和分析他们的需求和想法，然后将其运用到“戏剧”的制作之中。当顾客的行为与剧本不符时，我们先自己分析，然后根据他们的想法修改剧本。

针对建筑和设计的传统价值观的“创新”无处不在。特别是餐饮娱乐类项目，我们一直试图用出乎意料的材料和技术来改良空间，也总是通过混合每个独立概念的元素和主题来创造另一个维度。为了兼顾创新和尊重历史或传统，我们会回顾空间的历史，时间沉淀的价值以及元素的象征意义。在对空间的历史、空间所在的建筑环境和项目主题的历史进行分析之后，我们将对属于那个地区、那个年代的元素、材料和家具特色进行解构，然后根据主题的新需求以全新的方式重组这些传统元素。

我们相信无论是现在还是未来，餐饮服务业的建筑师和设计师都必须考虑设计的可持续性、灵活性以及适应性。在必要的时候，设计必须能通过调整来使用新需求和新特色，还要使用回收材料和环保材料。餐饮店的设计还需要充足的人工照明。环保空间的设计还必须注重光源的使用方式和它们的能耗。酒吧和餐厅项目不仅是物化的建筑环境，还包含无法触摸的光影。设计不仅是三次元的事，它通过实践组合

Minas Kosmidis [Architecture in Concept], establishes his first architectural studio in the town of Komotini in 1993, and his second in the town of Thessaloniki in 1998, with operations around Greece. The studio undertakes private projects, both housing and professional, with a specialisation in hotels, shops, and mainly in the area of dining and entertainment establishments.

1993 年，米纳斯·科斯米迪斯 (Architecture in Concept) 在科莫蒂尼创建了他的第一个建筑工作室，1998 年，他又在塞萨洛尼基创建了第二个工作室，承接希腊各地的项目。工作室主要承接私人项目，包括住宅和商业建筑，特别擅长酒店、商店、餐饮娱乐场所的设计。

Architect Minas Kosmidis graduated from the School of Architecture of the Aristotle University of Thessaloniki in 1988 and in 1991 he completed his postgraduate studies in "Industrial Design" with a state scholarship from "EOMMEX", at the École d'Architecture de Paris-Corbeil in the department of "Étude et Création de Mobilier" in Paris, France.

建筑师米纳斯·科斯米迪斯，1988 年毕业于塞萨洛尼基亚里士多德大学的建筑学院，1991 年在巴黎建筑设计学院家具研究与创作系完成了工业设计研究生课程，并获得了 EOMMEX 国家奖学金。

and furniture of that specific area and period of time. Subsequently we move on to the next step in a procedure where we try to remodel/redesign those traditional elements through a new prism or adapt them to the new requirements which our concept demands.

We believe that both now and in the future, architects and designers who work with projects in the field of hospitality must take into account the sustainability of their design, the flexibility to improve itself, to modify or even eliminate some of its elements if necessary, to adapt to new requirements and new features and to re-use old or recycled and environmentally friendly materials. Food and beverage establishments also require abundant artificial lighting. Designing an environmentally friendly new space also means that emphasis should be given to the appropriate and clever usage of lighting sources and their consumption. The product of a bar/restaurant design project is not only the materialised built environment that we create, but also the intangible, the light, the shadow... Design is not only a three-dimensional thing. It is a combination of the built environment and our feelings, the senses and experience inside the spaces we live in or pass by, throughout time.

This book will illustrate bar design in four chapters: theme design, layout design, the use of materials and lighting design. Each chapter starts with some must-know design points and then some experienced designers will share their experience with design cases. At last, some featured bar design cases within recent three years will be illustrated. The common features of our selected cases are promoted and highlighted: consideration of details, emphasis on experience and sustainability, understanding of owner's demands and appropriate expression of space.

The element that we consider fundamental for the "construction" of a better future is optimism. There is always room for creativity. Adapting to the changing conditions of every country is a necessity for every architect or designer. We have to try to imitate chameleons. We have to be well informed regarding the new trends, ideas and technological advancements of our profession. We have to look towards the future and at the same time study the past, its history and traditions. In the globalised world we live in, we do not have the luxury of leaving any stone unturned.

了建筑环境与我们的感官、直觉和体验。

本书将从四个角度：主题设计，布局设计，材料运用，灯光设计，这几个酒吧室内设计的重要组成部分进行章节划分。针对每一章的介绍内容，都从总结设计师必须知道的设计要点入手，接着邀请在该方面最具经验的设计师分享他们实际创作心得，最后展示近 3 年此方面最具特色的主题酒吧案例。书中选取项目的共同之处正是我们一直提倡并在以上提及的，注重细节，强调体验性和可持续性，并能够充分理解业主的需求，巧妙而恰当地将其以空间的形式展现出来。

创建美好未来的基本元素是乐观。创新无极限。建筑师和设计师必须考虑到各个国家不断变化的条件。我们必须像变色龙一样适应环境，必须时刻了解行业的新趋势、新思想和新技术。我们不仅要面向未来，而且要总结过去、历史和传统。在全球化背景下，几乎每一个概念都不再新鲜，我们必须不断挖掘。

米纳斯·科斯米迪斯

Minas Kosmidis

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1.1 Preparations Before You Decide a Design Theme

Good bar design depends on the designer's creativity and technical skills. Before realising an idea, the most time-consuming thing for a bar designer is to decide a design theme. In fact, before specific constructions, a designer should do a lot of work to decide a bar's theme.

1.1.1 Design Brief

First of all, bar designers need to understand the requirements of the client. Bar designers will design the space to suit requested needs, and it helps to fully understand what their clients require first. In fact, most bar proprietors are not very clear about what they really want when they approach interior designers; or do not have a brief detailed enough to start a design. Therefore, design brief should be the first step taken before concept design. Generally speaking, office and education projects have a relatively detailed brief, while commercial projects require more of a subjective look and feel, but it is advised to make the brief as detailed as possible.

According to *The RIBA Outline Plan of Work 2007*, the key tasks in design brief stage are, "Development of initial statement of requirements into the Design Brief by or on behalf of the client confirming key requirements and constraints. Identification of procurement method, procedures, organisational structure and range of consultants and others to be engaged for the project."^[1]

In this brainstorming stage, it is necessary for the bar designer and the client to make a detailed and clear design brief, which by facts is proved to be both time-saving and effective.

The main use of this design brief is to help the client determine his requirements in detail (this is setting parameters for later design), and carry out an analysis of the requirements, involving, for instance, interviewing bartenders (who know the practicality of bars best), deciding what spaces are required and their sizes, and drawing diagrams showing adjacency relationships between these spaces.

1.1 确立设计主题之前的准备工作

好的酒吧设计取决于设计师的创造力和技术手法。在通过技术手段实现一个创意之前，设计师最需要花费时间去做的就是去确立这个主题，就是项目设计的中心思想。实际上，设计师们在开始具体的施工之前，还有很多为了确立酒吧主题而需要做的工作。

1.1.1 制定任务书

首先要了解客户的需求。酒吧设计师的任务就是满足客户的需求，那么首要任务就是正确、充分地理解客户到底想要什么。事实上，大多数酒吧业主找到设计师的时候，对于自己到底想要什么心中并不十分清楚，或者说不够具体到让设计师有明确的目标来开始设计。因此，在确定设计理念之前，设计师需要首先解决设计任务书的问题。一般来说，办公、教育这类项目的任务书相对比较详细、具体，而像酒吧这样的商业项目，更侧重主观的美感表达，任务书往往不是特别具体，但也应该力求详尽，以便开展设计工作。

根据英国皇家建筑师协会 2007 年发布的《项目设计大纲》，设计任务书阶段的主要任务是：“业主（或由设计师代表业主）将初始阶段的设计要求写成设计任务书，阐明主要要求和限制条件。明确采购方式、过程、组织结构、咨询范围以及项目中涉及的其他事宜。”^[1]

在这个应该用头脑风暴来处理的阶段，酒吧设计师和酒吧业主合作制定一份详细而有条理的任务书是必要的，并且事实证明也是非常节约时间和有效的。

这份任务书的主要用途是帮助业主将设计要求细化（这是为即将开展的设计工作设定具体目

Floor plans are developed later based on these diagrams. Good design briefs should be as detailed, in depth and project-specific as possible, and they should be developed by interior designers together with their clients. What is worth mentioning is that adjustments to the designs are likely to be made in the design process as briefs can alter halfway through a project because sometimes clients would change their minds. This will affect the budget and the proposed completion date.

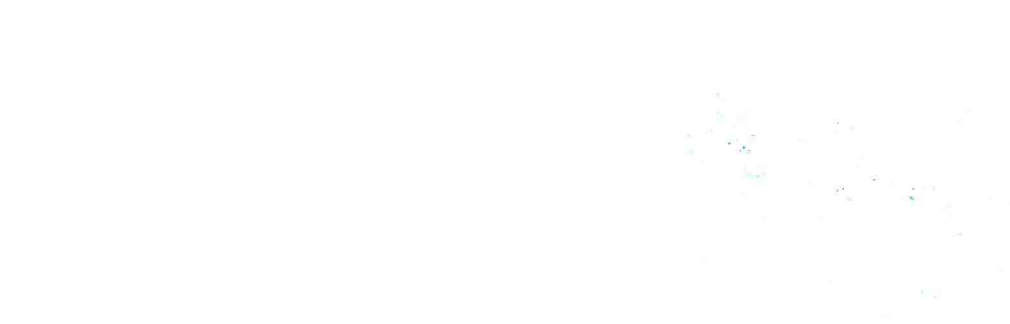
In *The BIID Interior Design Job Book*, practical tasks for interior designers or consultants are concluded as follows ^[2] (bar-specific tips added by the editor in square brackets):

- Receive from the client a detailed description of the functions that the project is to accommodate and prepare a room schedule. [For a bar, basic functions include bar counter, seating area and washrooms; wine cellar, dance floor and DJ booth are optional.]
- Collect information concerning the precise requirements of each room, interviewing key staff as necessary, and prepare a room requirements schedule for each space. [It would be particularly helpful to interview bartenders, since it is said that "Most of the bars in the world are poorly designed with little practical value to the bartenders that serve behind a bar; many are designed by architects who have never actually worked behind a bar." ^[3]]
- When space relationships are complex, prepare an adjacency relationships matrix.
- From the adjacency relationships matrix, develop planning diagrams.
- As appropriate, collaborate with other consultants in the preparation of a design brief. [In bar interior design, many technical consultants from various disciplines might be involved, ranging from lighting consultants, mechanical and engineering consultants, electricians and engineers through to environmental consultants and

标), 并认真分析设计要求, 分析工作可能包括对酒吧服务生进行访谈(服务生是最了解酒吧实际运作需求的人)、需要哪些功能用房、决定各个房间的面积、画示意图显示各个空间的联系。平面图的设计将基于这些示意图。好的设计任务书应该尽量详细、深入, 针对酒吧的实际情况提出具体要求, 并由设计师和酒吧业主共同完成。值得一提的是, 设计任务书并不是一成不变的, 很可能在设计过程中需要调整, 因为酒吧业主有可能会改变主意, 中途提出新的要求。这对经费预算和完工时间都会有所影响。

英国皇家设计师协会出版社出版的《室内设计行业标准》^[2]一书将室内设计师或设计顾问在实际操作中的任务总结如下(方括号内专门针对酒吧设计, 为编者所加):

- 从业主处详细了解项目需要包含哪些功能用房, 并准备一份空间规划【对于酒吧设计来说, 基本的功能空间通常包括吧台、坐席、卫生间等; 酒窖、舞池、DJ 台视需求而定。】
- 根据每间功能用房的具体需求收集资料, 有必要对使用者进行访谈, 为每个房间准备一份空间需求规划【对酒吧服务生进行访谈会对设计很有帮助; 据说, “对于站在吧台后面的服务生来说, 世上绝大部分酒吧的设计从实际操作的角度来讲都差强人意; 酒吧设计师都没有在吧台后面操作的经验。” ^[3]】
- 如果空间关系很复杂, 需要准备一份空间关系图
- 根据空间关系图来绘制布局示意图
- 准备设计任务书时, 与其他相关顾问适当合作【酒吧设计涉及到各个专业, 从灯光、机械、



fit-out companies. This can be completely out of the initial imagination of the client.]

- Present the design brief (incorporating the above deliverables) to, and review options with, the client.

1.1.2 Research

It is also necessary to do some research before you decide a bar's theme or design concept. Research and preparation should be carried out before designing a scheme. It is a stage on which designers spend a great deal of time. This may include research on the brand of the bar, target customer, the site, competitors and architectural structure of the existing building if it's a remodelling project. Research is the foundation to decide a theme and this stage determines what style your bar will be or which features it possesses.

Before research, bar designers should clarify the meaning of brand to a bar. The brand is a bar's identity and both the design theme and design concept serves to create the brand value. A bar design is never successful if it failed to create an impressive brand image.

- Brand

In the research stage, bar designers should look at the brand – if it has been in existence – and its business history first. Make sure you understand the brand, its people and its business concept. These all should be related to the interior of their venue. If you are creating a new brand prototype, think of it as creating a new concept. Concept development is a complex issue that encompasses considerations such as market and competitive research, emerging and fading trends, branding and brand evolution. Bar interior design should never be carried out in a vacuum involving only the interior or architecture. Consider the characteristics, or “personality”, of the brand, before you start the first sketch. This personality should help make the brand distinct and differentiate it from other

工程、水电到环境、施工，需要与这些行业的顾问进行合作。这可能是酒吧业主始料未及的。】

- 将设计任务书（包含上述部件）交予业主，并与业主一同敲定最终方案

1.1.2 项目调研

在确立酒吧的主题或者设计理念之前，调研也是其中必备的工作。设计师在调研阶段往往要花费大量时间。酒吧设计的调研可能包括对酒吧品牌、目标顾客、酒吧场地（如果是翻新的话，还涉及对既有建筑结构的研究）、竞争者的调研等。调研工作可以说是确立主题的基础，此阶段决定着设计师将要设计一个什么样风格或者具有什么样特色的酒吧。

- 品牌调研

在调研之前，应明确品牌对于一家酒吧的意义。品牌对于一家酒吧就像一张身份证，酒吧的设计主题和理念都是为了塑造出品牌价值而服务的。因此能够塑造出让顾客记忆犹新的品牌形象，才能说这个酒吧的项目设计是成功的。

设计师在调研阶段应该首先关注酒吧的品牌及其经营历史——如果存在的话。应尽量去了解这个品牌、它的经营者以及经营理念。品牌的文化应该融入酒吧设计中去。如果没有一个既定品牌，而是去开创一个全新的品牌，那么设计将从品牌理念的打造开始。品牌理念是一个复杂的课题，需要考虑诸多方面的因素，如激烈的市场竞争、瞬息万变的潮流、品牌形象的经营和发展等。酒吧室内设计不应该是在“真空”中进行的，它不是仅仅关于室内或者建筑的设计。在画出第一张手绘稿之前，就应该想清楚，你要赋予这家酒吧，或者说这个品牌，一种什么样的特色或“个性”。这种个性将让这家酒

brands. A saying goes as “You don’t merely want to be considered the best of the best, you want to be considered the only one who does what you do.” Good bar interior design should help build a strong brand that is considered “the only one” to dominate the market.

· Site/Location

The location of the venue should be taken into consideration, too. Location determines the potential market of the bar. A survey of nearby bars should be carried out before interior design starts. It may include their customer base, their business concept, their interior décor, and their styles and ambiance. Learn as much as possible about the competitors and the current state of the marketplace where the business operates, and then define the market position of the bar. Besides, location should be a factor that determines the style of the bar. “While a bar with a steel mill next to it should have a gritty, no-frills interior, a bar located in the posh financial district should be designed with a sleek, modern look.” The site of the bar also decides its target customer.

· Target Customer

Survey the neighbourhood and surrounding bars to get an idea of future customer base, and create the design and interior to suit the target customer. If there are both potential for high-end and common customers in the nearby market, choose the position of your bar before design starts. Different customer bases require totally different environments and designs: the ambiance, colours, tones, textures, music... Create an interior for the target customer where they have an experience they can’t find anywhere else. Target customer base can be very specific. A sound profile of the target customer will give you a good overview and starting point.

1.2 Deciding a Theme

This is the concept stage of design. In this stage, a bar interior designer or his team should plan and maintain a concept and significant look for the bar based on

吧从众多竞争者中脱颖而出，独具异彩。不求做到最好，而求人无我有，独一无二，就是这个道理。好的酒吧设计会打造出一个突出的品牌形象，在竞争市场上成为独一无二的一面旗帜。

· 场地调研

酒吧所在的地点也应该列入考虑。地点决定了酒吧的潜在市场。在开展室内设计之前，应该先对周边的酒吧做调查，包括调查他们的顾客群体、经营理念、室内装修、风格、氛围等。研究竞争者和周边市场现状对酒吧的市场定位十分重要。此外，地点也是决定酒吧装修风格的一个因素。“钢厂旁边的酒吧，室内设计应该大气，凸显力量，没有过多繁复的装饰；高档金融区里的酒吧，室内设计应时尚、现代。”酒吧所在地也决定了其目标顾客。

· 目标顾客

对周围酒吧进行调查，了解酒吧未来顾客群体的情况，进而针对目标群体进行设计。如果周围既有潜在的高端顾客，又有普通的工薪阶层，那么就要在设计之前首先决定你的酒吧的市场定位。不同的顾客群体对环境和设计有着完全不同的要求，包括氛围、色彩、基调、材质、音乐等。锁定目标顾客后，为他们量身打造他们梦寐以求的环境。顾客群体还可以更加细化，明确目标顾客会让你对接下来的设计有个整体的概念和良好的出发点。

1.2 确定主题

在策划设计理念阶段，设计师或设计团队应该根据任务书和前期调研，对酒吧设计形成一个整体的概念，决定酒吧整体的基调，并在设计中贯彻执行。这是设计的关键阶段。如果是一



the brief and the research. If there's a design team, share your ideas as much as possible in this crucial stage. Mood board can be a useful tool in bar design. It's about blue sky thinking, capturing a mood and a feel. Jennifer Eblin advised for restaurant design to "take a look at some of the popular restaurants and draw inspiration from those sites to make your own concept". The same is for bar design. "Interior design ideas for bars and restaurants use existing concepts to create an inviting space for customers." Suzy Hoodless, a residential interior designer from UK, talked about how her design process begins in an interview: "We have in excess of 15,000 photographs that I have personally taken that are a great resource and source of inspiration at this early stage – many from travels around the world." Inspiration can come from a myriad of sources. Brainstorm, like the research stage, is also the foundation of your design, and worth being spent a great deal of time and effort.

In the brainstorm stage, choose a style for the bar. How does the client want his bar to look like? A contemporary look, with shiny glass shelves and veneered surfaces, or a traditional wooden bar, for example. Be clear about his expectations. There are a number of named styles; make sure you know what the client really means when he wants one of them. Here is a list of common styles from Interior Design Professionals Online:^[4]

·American Country ·Americana ·Art Deco
·Art Nouveau ·Asian ·Children
·Coastal ·Contemporary ·Cottage
·Country ·Eclectic ·English Country
·Feng Shui ·French ·Log Cabin
·Minimalist ·Modern ·Rustic
·Shabby Chic ·Spanish ·Traditional

个设计团队的话,应该注重群策群力,创意共享。

“情绪板”是理念策划阶段的常用工具,指的是鼓励开放式的发散思维,把天马行空、无拘无束的创意构思都写下来,给酒吧室内定下一个整体情绪氛围和基调。美国设计师詹妮弗·艾博林对餐厅设计曾有过建议:“多看看其他流行餐厅的设计并从中汲取灵感,进而打造你自己的设计理念。”英国家居设计师苏西·霍德莱斯曾在一次访谈中谈及她是如何开始设计的:

“在初期的理念阶段,我们会从 15000 多张照片中寻找灵感。这些照片都是我在世界各地旅游时拍摄的。”灵感的来源很多,在理念阶段要充分发挥头脑风暴的作用,收集一切灵感。这个阶段跟调研一样,也是设计的基础,值得投入大量时间和精力。

理念设计阶段的任务之一是为酒吧选定一种风格。酒吧业主希望酒吧看起来是什么样子?现代、时尚、精于装饰?还是传统、怀旧的木纹风格?对客户的预期要心中有数。叫得上名字的常用风格不少,如果业主点名要某一风格,需要确认他要的到底是什么样。“室内设计师在线”网站列出了如下常见风格:^[4]

·美国郊外风格 ·美国风格
·艺术装饰风格 (Art Deco)
·新艺术风格 ·亚洲风格 ·童真风格
·沿海风格 ·当代风格 ·茅舍风格
·郊外风格 ·兼收并蓄风格 ·英国乡村风格
·“风水”风格 ·法式风格 ·木屋风格
·极简抽象风格 ·现代风格 ·乡村风格
·古旧风格 ·西班牙风格 ·传统风格