

BEAUTY AT NIGHT 夜艳

THE LATEST DESIGNS OF
RECREATIONAL NIGHT CLUBS

——最新娱乐夜场设计

深圳市创扬文化传播有限公司 编



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Night Club Design

夜场设计

夜场，顾名思义，就是夜晚来消费的场所，包括夜总会、酒吧、Disco、KTV等。当然，餐厅、桑拿等也都有夜晚消费的情况，却不能称其为夜场。因为夜场专指娱乐场所。夜场中的“夜”另有一些暧昧的味道。

夜场设计有着商业空间设计的共同点。那就是要求我们设计师，必须要了解夜场的经营流程，了解经营策略，了解市场消费心理及消费能力，这些是做好一个完美平面布局的前提。平面布局之后，我们不但要在该场所的天地墙及立面为其穿上美丽的外衣，而且还要制造吸引眼球的重点。

夜场设计能否取得成功，关键是能否让消费者在该场所消费时产生共鸣，这个共鸣就是设计师和消费者在精神层面认知上的一个交叉点。比如LOUIS VUITTON (路易威登)的方格文和GUCCI (古驰)的斜纹文，是追求财富和炫耀时尚生活的共鸣和交叉点；原木、废旧金属机器和老爷车是追求浪漫怀旧、颓废的爵士生活的共鸣和交叉点等。有共鸣就一切皆有可能，所以我们大可不必千篇一律。

这种共鸣是消费者在一个有声有色的环境下，在有酒精麻醉的作用下通过主观体验得来的。所以，消费者的良好感觉非常重要。夜场消费不像餐饮消费那么必要，不吃饭会饿，不去夜总会没什么大不了的事。那么夜场消费靠什么吸引消费者呢？夜场消费是消费者白天紧张生活的释放，从而展现本能和张扬个性的场所。来夜店玩的就是心跳，我们要充分调动消费者的所有感官，让消费者感觉到，该场所提供的不仅仅是音乐和美酒，还有深层次的体验和共鸣，从而达到真正的身心放松，一醉方休。

夜场设计的面貌这几年来未发生了巨大的变化。变化的节奏是和社会经济基础、意识形态及科学技术的进步相关联的。

如果白天紧张的工作情绪，在夜晚得到释放和整理，那么就能更好地投入白天的工作。从某个角度讲，夜场因为平衡了消费者的身心，因此推动了社会的发展。夜场生活可以看成我们白天生活的另一面，是我们不必在乎社会角色、丢掉人格面具的一面。

夜场的风格跟意识形态的关系，我们可以从近些年来夜场名字上的变化来窥得一斑。从前的名字，几乎都是和这样的词沾边，比如：“王朝”、“钻石”、“皇家”、“金玉”等等。跟这些词一起用的，都是一些欧化的字眼，如“皇家法拉利”、“圣保罗”、“拉斯维加斯”等。室内设计风格一律的金碧辉煌，并以欧式为主。这是人们追求物质财富、迷信欧化、追求享乐生活的写照。近些年来，逐步出现了“会所”、“公馆”、“俱乐部”、“会”等字眼，比如“紫荆7号公馆”、“前会”、“力量娱乐会所”等。这个是消费意识形态逐步走向低调、理性和追求内在文化品

质的反映！近两年来，随着中国及其他东南亚国家国力的增强，出现了以中式、泰式这些东南亚装饰风格的夜场。这也是消费意识形态的变化在起作用。科技不断的进步，对夜场的装饰设计影响是最大的。单单LED的普及就完全改变了夜场的面貌。LED以其灵动的色彩，耐用的特性，省电耐用的特点，赋予了夜场妩媚的面貌和娇嫩的身姿。科技方面，还有激光、投影、音响效果和高科技装饰材料及施工工艺的影响。

关于夜场设计，过去一直有个误区，因为夜场的灯光比较暗，而且造型往往比较复杂，好像施工工艺粗一点看不出来，也没多大关系。实际上，一个成功的设计作品应该是经得起仔细琢磨和反复推敲。它从大的形体到小的细节都应该像一个工业产品那样严丝合缝、有条不紊。否则，就会导致该夜场走向不能长久经营，视觉效果每况愈下的境地。因此，设计师在设计时，要把方案的实施性以及实施的合理性、经济性考虑进去！

展望未来，夜场在市场竞争的作用下会更加细分，就像Disco加上酒吧产生了慢酒吧一样。所以我们夜场设计师要紧跟甚至引领市场消费的步伐。



Night club, as its name suggests, means places to go have fun at night, including nightclub, bar, Disco, KTV etc. And of course, restaurant and Sauna cannot be addressed as night clubs although they are visited at night as well because night club means professional places for entertainment. "Night" here has an ambiguous meaning.

Nightclub design and commercial space design share something in common. Designers should learn about the operational processes, business strategy, consumption psychology and consumption capacity of the night clubs. These are all very necessary to make a perfect layout design. And after a layout is presented, not only should we put beautiful clothes onto its ceiling, floor and all the vertical surfaces, but also to create selling points that attract the attention.

To say whether a night club design is a success or not depends on whether it brings resonance to the customers, which is to have a common understanding spiritually between the designer and the customers. For example, the square pattern of LOUIS VUITTON and the slant pattern of GUCCI are the resonance and cross point of pursuing property and showing off a life of fashion; raw wood, worn out metal machine and beat-up car of pursuing romance, nostalgia and decadent life of knights. Resonance makes everything possible. Therefore, we don't need to play it all in the same way.

This kind of resonance comes out with the help of alcohol and a nice environment. Therefore, it is very important to make the customers feel good. Unlike food consumption—you get hungry if you don't eat, it's not a big deal if you don't go to a night club. So, what exactly is there about night clubs to attract people? Night clubs are for people to release the tension. We need to enliven every sense of the customer, to let them know that there are not only music and wine, but also more profound experience and resonance so that they can actually relax and get drunk.

There have been tremendous changes of the design of night clubs, which are associated with the development of social economy, ideology and science and technology.

If all your tensions and worries can be released and cleared at night after a long day, you can get back to work next day in a better shape. Speaking from a certain perspective, night clubs balance the mental and physical lives of the customers and

therefore promote the development of the society. Night life can be regarded as another side of our day-time life, a side that we care no more about social roles and cast away the masks. All things are entities of contradiction that rely on each other and as well repulse each other. Therefore, the booming of daytime shops makes the flourishing of night clubs and so is the other way around.

To talk about the relationship between the styles of night clubs and ideology, we can start from the changing of names. Before, there were always something like "imperial court", "royal house", "treasures" and so on, together with some European words, such as "Royal House Madrid", "Saint Paul", "Las Vegas", etc. And the interior design is always resplendent and magnificent, with mainly European style, which is the portraiture of people pursuing wealth, westernization and a life of pleasure. Recently, words like "chamber", "mansion", "club", "institute" appear, "No.7 Zi Jing Mansion", "Strength Recreational Chamber" for example. This proves that the consumption ideology is changing from high profile to rationality and pursuing inner culture. In the recent two years, night clubs of Southeast Asian style such as Chinese style and Thai style appear along with the development of China and other Southeast Asian countries, which is also a contribution of the changing of consumption ideology. The improvement of science and technology affects the design and decoration of night clubs the most. Even just with the popularization of LED-light, it renews the image of night clubs. LED-light endows night clubs with an enchanting face and a graceful posture. In terms of science and technology, there are also laser, projection, sound effect, high-tech decorative materials and construction technology.

About night club design, there had been a misunderstanding: night clubs are dark and rather complicatedly-shaped, hence it is not a big deal even if the construction technology is not as refined. While actually, a successful design should stand up for attentive and repeated deliberation, starting from the giant body till every single detail, otherwise, it will lead to a failure of the night club. Therefore, designers should take the feasibility, rationality and economical efficiency of a proposal into consideration while designing a night club.

To look ahead, night clubs will be classified further by the action of market competition, just like bars generated by combining Disco and pub. Therefore, our night club designers should keep up with or even lead the trend of the market consumption.

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SIN Lounge



设计师: Andrea Destelaris, Nora Von Nordenakjeld,

杨健、熊来胜、陈慧

设计公司: Kokastudios

项目地点: 上海市

建筑面积: 1700平方米

本案业主提出的开发规划极具挑战性,希望能设计一个兼具多种功能以适应不同场合需要,同时能将休闲酒吧灵活转变成适应DJ现场表演的Disco俱乐部,迎合不同年龄层次、文化背景的客群喜好。

一个能让人的感官体验、灯光以及情绪在一晚间融汇交错的场所,我们能想到的便是如伊甸园般神秘的地方。伊甸园这个传说激发的无尽灵感,促成了这个项目的设计主线和总体规划思路:采用自然形态和材料,我们构想营造一个集合海洋和岛屿,山川和洞穴,太阳与风这些对应概念风貌的布局;参照圣经里的七种原罪,我们定义了室内的七种主色调,并贯穿于整个项目之中,各成风格。同时设计引入源自亚当和夏娃故事中标志性的元素,做成 SIN 的室内装饰装置,如天使翅膀,巨大的红苹果,当然,还有蛇。

SIN项目的空间规划是设计开始的一个极具挑战任务。位于这栋新建成的高层顶层拥有绝佳的俯瞰上海市景观的视野, SIN的一层面积已经超过1000平方米,且层高超过7米。无疑可以说是个巨大的内部空间。

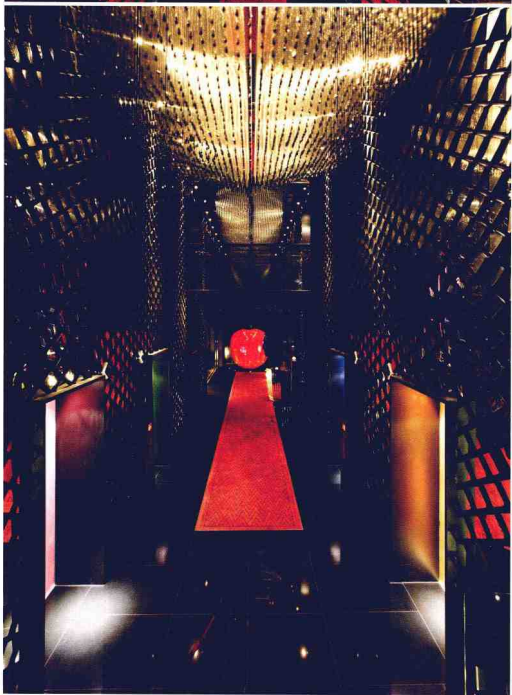
在规划定义不同功能区域之前,设计师先构建了现在的二层夹层,用于VIP私人包间以提供室内更佳的视野,增加项目的空间利用率和价值。在空间布局方面,设计师有意地通过隔断和特别装饰元素使空间结构变得复杂,以营造一种心理上私密的酒吧氛围。内部人流动线设计意在引导人们以探索的方式穿梭行走于两层结构的各个不同空间区域,不断感受体验新的惊喜。厨房等服务区域被设计隐藏在这个夹层结构的一层,这样从视觉上保留了一个360°的视野,也可以营造一面巨大的装饰墙面。为了满足每周波动的客流情况,内部的空间需要能分隔成多个更小的区域,具备更强的灵活性。为此设计师在主入口的过道两边设计了超大夸张的移门,将 SIN 分隔成两个部分。

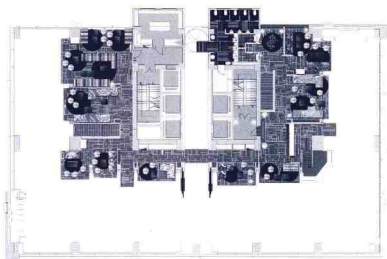
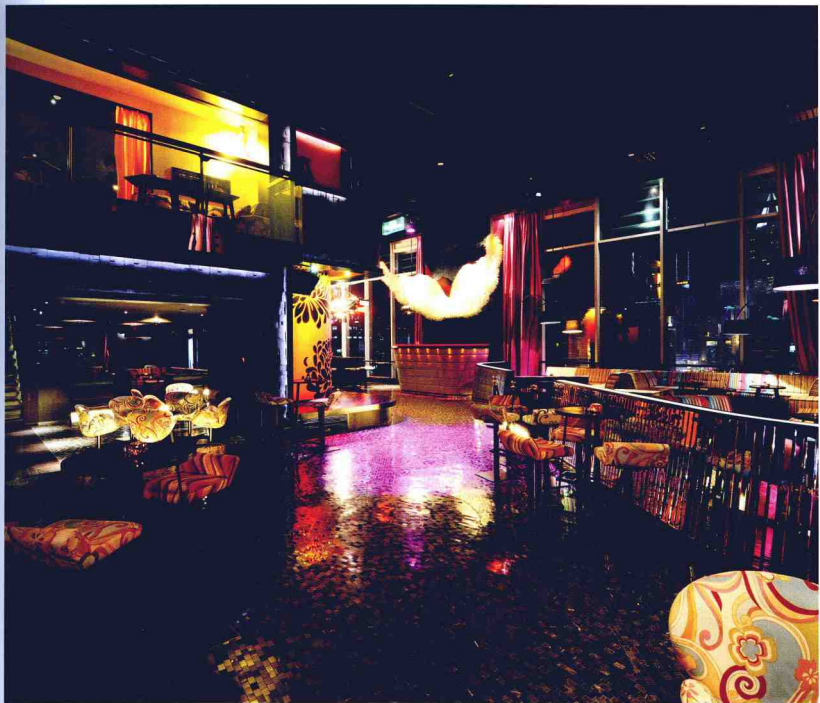
The initial program developed by the owners was particularly challenging as the objective was to create a multifunctional venue suitable to different occasions. Whilst transforming from a lounge bar into a disco club with DJ and live artist the target groups vary in age and cultural background.

Being provoked by the original briefing of a venue where mood, light and senses shift within one night we could just think of a place such as the garden Eden. Receiving an endless amount of inspiration from this notion, the main design guideline and general layout were on hand. Using natural shapes and materials our layout would be a landscape of elements such as the ocean and islands, mountains and caves, sun and wind. Examining the 7 sins we defined the 7 main colors used throughout the entire project and each being used uniquely. Introducing not only iconic but also ironic symbols of the story of Adam and Eve we thought of decorative elements like angel wings, the red apple and of course the snake.

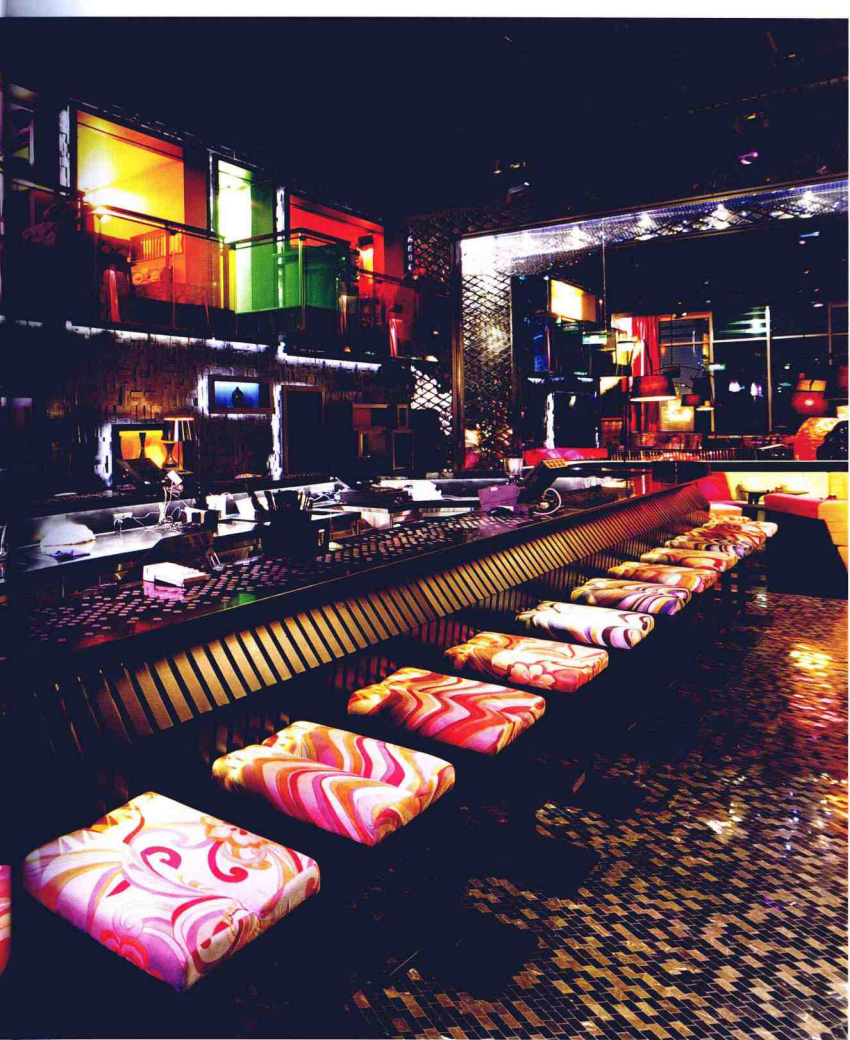
astounding view over Shanghai is spread out over 1000 square meters and 7 meters of ceiling height. Before defining an organic landscape of different functional situations, the cantilevered mezzanine floor was set up, where the more private VIP rooms offer new and preferential points of view over the venue and the city. Our space is intentionally complicated using partitions and feature decorations to establish a psychological mood of an intimate lounge feeling within the spacious setting. The flow is developed in a way that the public is invited to a continuous walk through the space in a discovery tour of the two levels displaying different situations and moods. To begin with the back of house / kitchen facilities is set up centrally to maintain the 360 degree view and concurrently create a generous wall surface into which service stations, displays and mezzanine rooms could be embedded. To adjust the venue for the weekly business flow the space had to be able to be divided in smaller sections which led to the concept of oversized doors located in the feature corridor separating SIN in two parts.

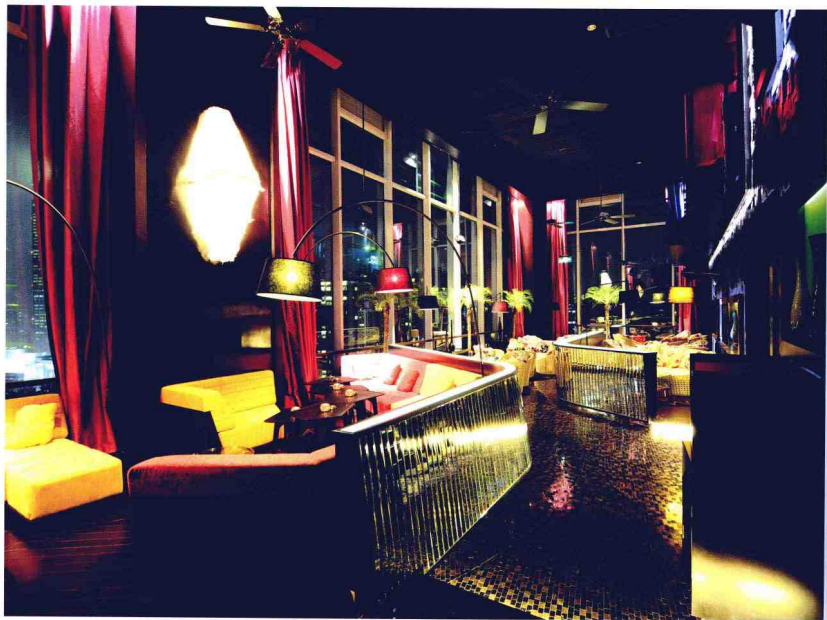




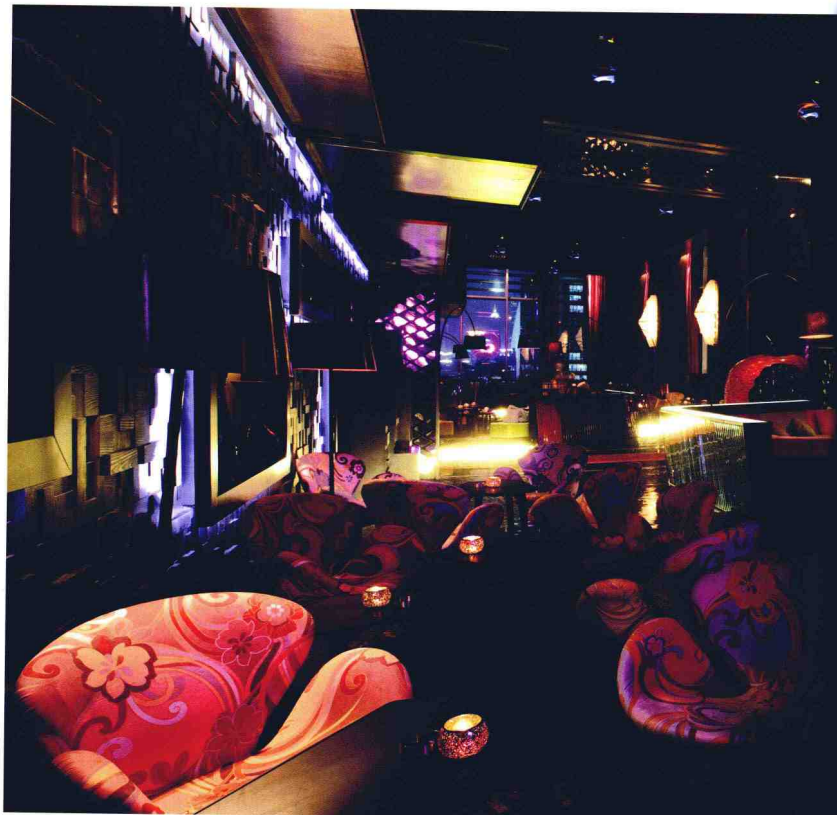






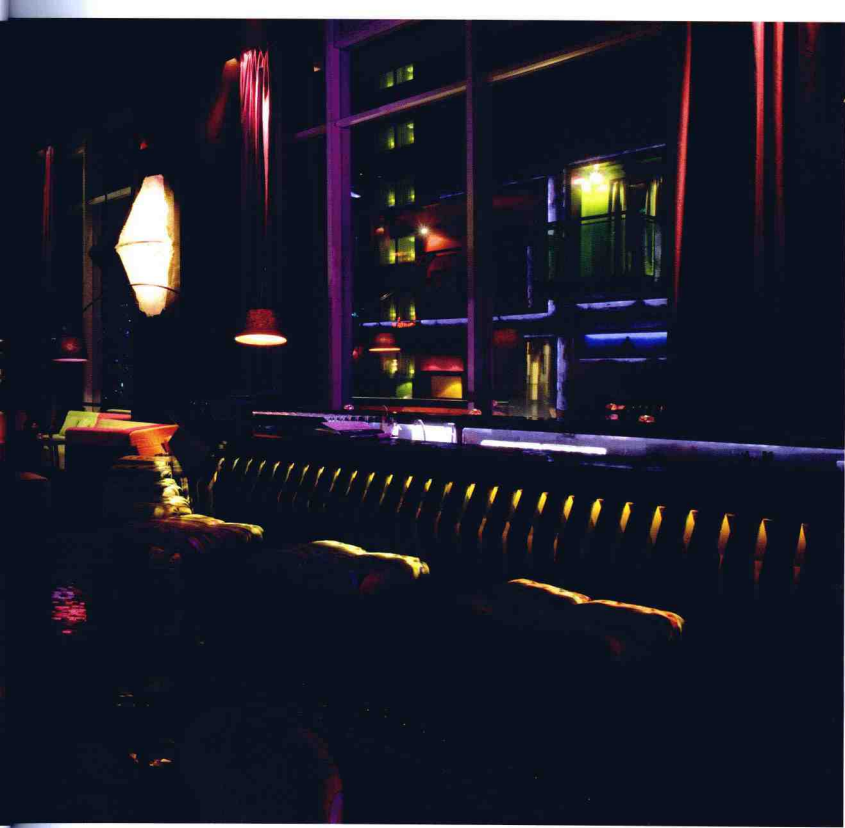






迎接来宾的是一条长长的过道，两边以金属质感的模仿蛇皮纹理的墙面不断折射着室内的光线，营造出一种纵横交错的光学奇幻效果。同时，过道铺设的红色地毯上方悬挂着通长23米、以17000枚玻璃水晶定制而成的蛇形吊灯，很大程度上强化了这种灯光效果并将人们的视线直接引向SIN入口处摆放的一个巨大红色苹果，这也成为了SIN的一个重要标志。

SIN的另一设计亮点无疑是其中的两个吧台。在设计吧台时采用类似笼子的设计元素，上部以黑色简洁线条的吊灯强化。同时，两个吧台都有各自独特的主题装饰元素做背景：一个是太阳，一个是风。为了满足两个独立空间运营需要，设计了两个尺寸形状各异的DJ台，一个采用金属质感织物表面配以红色灯光似火焰视感，吧台上方便挂5米宽幅的巨大天使翅膀；另一个占地相对较大，背后一个巨大的不锈钢半球体的太阳装饰引人注目。SIN还设计了几处表演台，装备特殊灯光及背景幕布，例如由工业电扇改造成的以风为主题的装饰，烟雾发生器以及为深夜准备的特殊闪光灯。



After entering the building on the ground floor and ascending in colored elevators, the guest is welcomed in a hallway of reflective snake skin creating a lateral and vertical optical eternity effect. This effect is enhanced by a twenty two meter long "snake shaped chandelier" made of more than 17,000 black glass crystals over a red carpet leading the attention right towards a giant red apple as iconic symbol for Sin. Central points of reference are of course the two bar counters created of ironic cage elements emphasized by black chandeliers above and each with an essential decorative element in the back: The sun and the wind. Offering two individual spaces, Sin has two DJ counters which we developed in different sizes and shapes. Whilst one is made of metal fabric with a red sparkle and the 5 m wide angel wings on top, the other and larger one catches the eye with a stainless steel half sphere sun feature. Several dancing stages allow live performances equipped with special lighting and backdrops such as the wind feature created by an industrial fan, fog machine and a strobe light for the late nights.