

The background of the entire cover is a dark, deep red or black field filled with numerous small, out-of-focus white and orange-yellow dots, resembling a starry night sky or distant galaxies. In the center, there is a large, dark circular frame. Inside this frame, a collage of various restaurant interiors is visible. The top half of the circle shows a restaurant with a high ceiling, featuring a large, ornate, multi-tiered chandelier made of many small lights. Below this, on the left, is a long, narrow bar or counter with a warm, orange glow. On the right, there's a dining area with tables and chairs, and a wall with a green, textured, leaf-like pattern. The overall atmosphere is one of luxury and sophisticated dining.

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• 炫宴


餐厅设计

GLAMOROUS RESTAURANTS

高迪国际出版有限公司 编

冯驰 孙哲 张硕 译

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Glamorous Restaurants

ARATA

Sky Lounge Restaurant

Lucy's Restaurant

Mochamojo

Bembos Larco

Opa Restaurant

Recreation Area, RPG Enterprises

The Forge

Bembos Caminos del Inca

Grill Ginji

Garden Restaurant in Kiev

La Grande Verrière

Zama Restaurant

Hanabi

Bembos La Fontana

Ikesu-No-Ginji

PREFACE

序言



Yusaku Kaneshiro +
Zokei-syudan Co., Ltd.

I have engaged in various types of commercial design, but right now I mainly design eating and drinking establishments. Of course, goes without saying, that when you design an eating and drinking establishment, it is important to “make the business prosper”. So after listening to the client’s business ideas and concepts, we have a discussion and talk about his knowledge or ignorance of eating and drinking establishments, the size and location of a shop and the abilities of the staff, and of course I inspect a site and do research on nearby eating and drinking establishments. If necessary, I even crawl into the space above the ceiling. Sometimes I must give advice on the need to look for a new location or to change the business model, and if I think a restaurant will have a tough time succeeding, I even sometimes turn down a job. I follow up on many factors I’m worried about with regard to the ability of an eating or drinking establishment to open, but once those are cleared, I have to start work.

It’s important for an eating and drinking establishment to find an overall balance of cooking, alcohol, customer service and comfort, and the interior design is a stagehand supporting the players providing that balance. But I’m not satisfied even if all this is sorted out without incident. Even while continuing to respect the client’s requests, I propose a “poison design” that outdoes them. If I get a request to design multiple locations, if the client won’t agree to give each location its own distinct design, I won’t take the job. That’s because I believe in the survival-of-the-fittest business world, strong individual differentiation is important. In keeping with the idea of “cost performance,” we must prioritize “design performance.” Of course it is because of offers from clients that designers came into existence and have value. But to me, a client is a partner in a job. To advance a job, it is important for the designer and the client to tell each other all their thoughts and feelings and to discuss them thoroughly. If consensus isn’t reached, the ideal design will not come about. If you liken a commercial building to an animal, the design is the feed. The way you feed this “animal” has a great effect on whether it grows up healthy amid changing fashions?

Yusaku Kaneshiro + Zokei-syudan Co., Ltd.

我一直致力于各种类型的商业设计，不过目前主要从事于餐厅的设计。当然，餐厅的设计宗旨是让生意兴隆，这是不言而喻的。在倾听完客户的想法和商业理念后，我们会一起探讨有关建立餐厅的见解、餐厅的规模、地点、员工能力方面的问题。当然，我还会去附近的餐厅做调研，研究餐厅的选址。在必要的时候，甚至会爬到屋顶上进行观察。偶尔，也会建议客户寻找新地点或是改变商业模式。如果觉得餐厅会很难经营下去，有时甚至会拒绝为他们设计。综合许多因素，认真考虑客户开设餐厅的能力，一旦所有疑问被消除，就马上开展工作。

餐厅的设计重点是平衡烹饪、酒以及为顾客提供的服务之间的关系。成功的餐厅室内设计有助于实现很好的平衡。即便所有的设计都能顺利开展，我也并不满足。有时虽然按照客户的要求设计，但我还要提出一个“毒药设计”来超越它们。如果客户希望我在多个地点进行设计，却不同意我将每个地点设计得与众不同，那我也不会接受他们的邀请。因为我坚信在这个适者生存的商业世界里，强烈的独特性是至关重要的。为了符合成本效益，我们必须优化设计。当然，正是由于客户的要求，才有了我们的设计，而且我们的设计才有了价值。但对我来说，客户也是我的工作伙伴。为了让设计更加出色，设计师与客户之间进行深入的交流和探讨是非常必要的。如果没有达成共识，设计结果终将不会理想。如果将商业建筑比做“动物”，那设计就是它的食物。在日新月异的当今社会，喂养它的方式对它能否健康地成长有着巨大的影响。

Yusaku Kaneshiro + Zokei-syudan Co., Ltd.



Arch. José Orrego

The restaurant as an experience

餐厅是一种体验

时代在变化，生活的节奏也变得越来越快，我们很少有时间享受生活，这就是为什么我们每天停下来吃饭都成了一种提升。这不仅满足了我们的身体需要，而且我们可以休息、充电，继续前行。

当人们停下来就餐时，他们不仅希望能够吃饱，还渴望有种满意的体验。现在当设计一家餐厅时，所要体现出来的就是这种完美体验。因此，为了让人们记住这种体验，设计师就要通过设计来刺激人们的所有感官。

听觉 —— 提供愉悦、和谐的音乐，或者进行音效调控，或者采用自然的背景音乐。

触觉 —— 餐厅内的装饰物和各种质地的材料与就餐者形成了完美互动。

视觉 —— 客人坐在餐厅任何地方都拥有较好的角度欣赏餐厅精致的设计。

嗅觉 —— 这也许是最奇妙的感觉了，从厨房飘出的香味混合在空气中，让人们在享用食物之前就开始想象美食的各种味道。

味觉 —— 是对就餐客人的最后奖励。

美食体验在最后，当所有元素转化为人们真正享用美食的难忘一刻。全球化让我们体验到了烹饪的多样性，在各大城市都能品尝到各种美食。尽管如此，事实上只有两种餐厅：一种是符合某种特定理念的餐厅，另一种是餐厅中最主要的角色是主厨，就餐者就像卫星一样围绕着这一美食的制造者。

与餐厅事先确定好的理念相匹配的元素还有文字设计，例如餐厅名字、菜单上的每一个小细节。如同电影一样，各个部分都是前后相互关联。

我们每一位餐厅设计师都想努力地为客人提供难忘的体验，但是总会有一个未知因素决定着设计的成功与否，因此所有的设计都力求将这个未知因素的影响降到最低，但是从未将它消除过。

此书汇集了很多将这个未知因素降低到最小的超棒设计。

Arch. José Orrego

Times have changed, and the current pace at which we live our lives leaves us little time to enjoy living it. That's why taking a break to eat becomes the boost during the day when people not only satisfy their hunger, but also take time to recharge batteries in order to keep going.

When someone stops to eat, they don't expect just to feed themselves, but to have a gratifying experience. Nowadays when someone designs a restaurant, they're elaborating a complete experience. And in order for this experience to be memorable, one has to be capable of motivating all senses.

- The hearing, with pleasant and adequate music, or perhaps with the control of the sound and acoustics with nature sounds in the background.
- The taction, where one interacts with the materials and textures that compose the furnishings and the details of the establishment.
- The sight, with a design that allows observation of adequate and well-balanced compositions providing pleasant perspectives to the guests from wherever they seat.
- The sense of smell, perhaps the most profound one of senses, where the aromas from the kitchen blend in order to recreate a mental image of the flavoring possibilities.
- And taste, which will be the final prize for this great theatre prepared for all the guests since the entrance, taking part inside this play.

The gastronomic experience will be in the end, the sum of all factors transforming into an unforgettable moment when someone truly enjoys eating. Globalization has provided us with culinary diversity that nowadays can be found in every important city, but despite this great variety, there are only two types of restaurants: those who respond to a specific concept, and those where the most important character is the chef and people become satellites which orbit around the creator of the plates sharing his art with the visitors.

The rest of the restaurants that match a pre-fabricated concept must be designed with a script, as if they were movies where all situations are anticipated, and all parts must be consequent with each other, from the name, to the minor details on the menu.

Every one of us Restaurant Designers shall use all of our experience in order to make every restaurant an unforgettable experience, but there will always be an X factor determining the success of the proposal, all projects will have to fight to reduce the presence of this variable, but it will never be eliminated.

This book gathers many of the best attempts to reduce this X factor.

Arch. José Orrego

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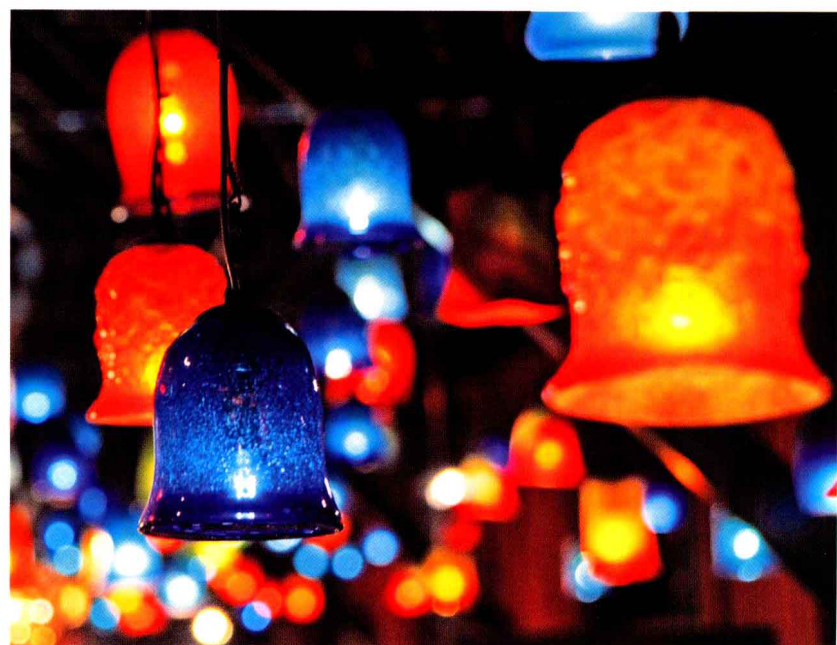


ARATA



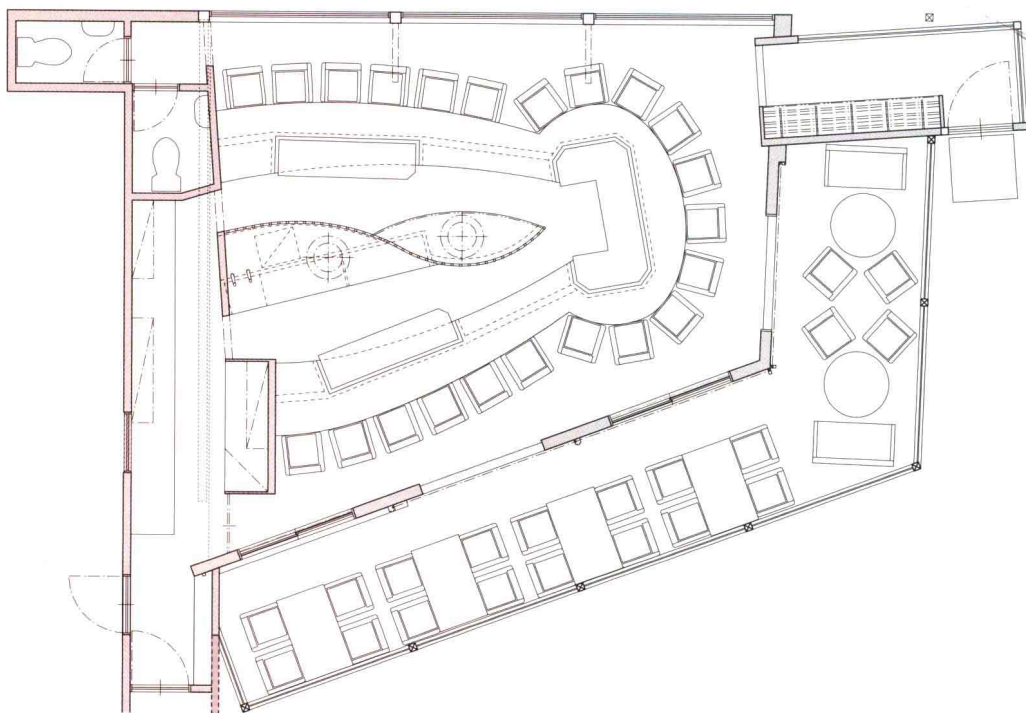
Designers: Yusaku Kaneshiro, Hiromi Sato
 Design Company: Yusaku Kaneshiro + Zokei-syudan Co., Ltd.
 Location: Onnason, Okinawa-ken, Japan
 Area: 92 m²
 Photographer: Masahiro Ishibashi

The curved "teppan" (cast-iron hot plate) counter with the center chandelier is decorated with glass lighting fixtures using Okinawan "Ryukyu" glass in the ceiling, expressing tropical colors and a feeling of fun.



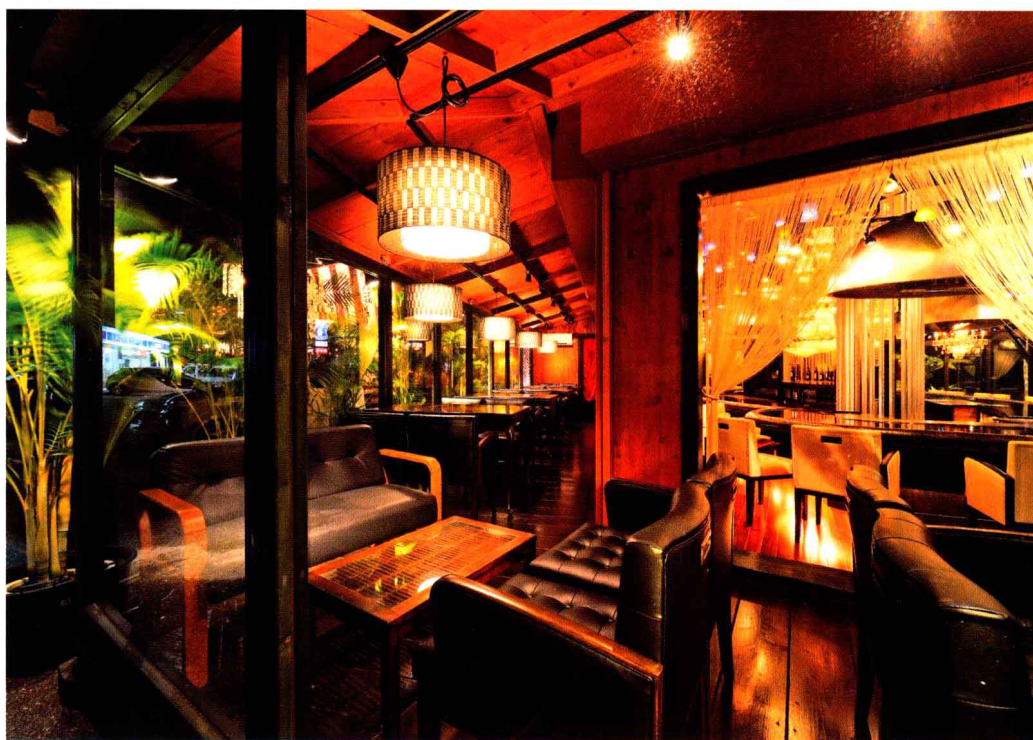








弧形的“teppan”（铸铁电热板）台面、正中间的枝形吊灯与天花板上的冲绳琉璃玻璃交相辉映，呈现出热带色彩，并营造出欢乐的氛围。



Sky Lounge Restaurant



Designers: Roman Leonidov, Zoya Samorodova
Design Company: Roman Leonidov Architects
Location: 23 floor, 32a, Leninsky avenue, Moscow
Area: 100 m²
Materials: Glass, White ceramic granite, Wood
Photographer: Alexey Knyazev

The restaurant Sky Lounge itself is on the 22nd floor of the Academy of Science, a VIP-hall is on the 23rd floor. Before that on the 23rd floor there were technical facilities, and the architects made everything from the upper floor.

Though it is a single volume with a total area of 100 square meters, an impression of complex space is created at once. Such outcome is achieved through multiple reflecting effects. A column in the center of the hall is “wrapped” with dark-grey smoked glass. While the light is switched on

this rather massive structure works as a mirror. Many other columns also function as lamps: they are decorated with satin cloth, and illumination is integrated inside. A huge moon-shaped chandelier with 250 threads of bugles and a big table resembles a half-moon, created upon the drafts of Roman Leonidov. The major color is white here. When evening comes, columns shine; light from the large chandelier resembles stars in the sky, as the major theme is sky and clouds here.





