

RESTAURANT AND

BAR

DESIGN

餐厅酒吧设计
III



海峡出版发行集团 | 福建科学技术出版社
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ARTPOWER

深圳市艺力文化发展有限公司 编
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When I consider what is happening in restaurant design around the world, it is clear to me that modernism is still one of the most influential genres affecting hospitality designers today. However, I also see restaurants becoming increasingly post-modern, with design choices that break the rules of modernism rather dramatically. Form is definitely no longer following function. There is, it seems, a thirst for ornament and visual variety for its own sake that has been missing in the ultra-clean, sleek, technological design of the twentieth century. Designers are creating this visual excitement in two distinct ways.

One method takes a cue from influential deconstructivist architects like Frank Gehry, creating designs that use of many of the same materials as modernism but that defy gravity or logic in some way, existing purely for their decorative appeal. This is like a parody of modernist design, taking it to a logical extreme and beyond. I did this in my design for Figue Restaurant in La Quinta, California by placing dozens of mid-century modern light fixtures in a small area so that they no longer serve the simple function of providing light but become an art installation – an homage to modernist design that is playful in its excess.

The second method, and one that I use often, is to bring antique, natural or traditional elements into a modern space. And I am seeing this more and more from other designers. It is rare that I design a space without incorporating some cultural artifact or antique texture as a center of focus. That's because I love history – not in a formal, academic way, but because it is real; it speaks of people and life and a sense of place.

What I find missing in a lot of modernist architecture and design is a distinct personality that can anchor a building and give it meaning. To me, bringing cultural objects or antique textures into a modern space never detracts from the modernist design philosophy. It enhances it. Contrasting the old with the new helps one to appreciate both better. You notice something and appreciate it more when it is placed next to its opposite.

Breaking the formality of modernism, whether through post-modern playfulness or anachronistic elements and textures, serves a practical purpose as well. There have been many articles recently documenting the decline of formal, high-end restaurants in favor of more casual eateries. Some of this can be attributed to the global recession; however, even in fine dining establishments, today's affluent guests want to be comfortable and have fun rather than feeling inhibited by a stuffy sense of formality. So, the traditional dining rooms of yesterday, with their consistent décor and stylistic purity, are less popular. Likewise, strictly modern rooms are less appealing because the clean lines and plain textures can feel museum-like and distancing.

What I have found to be the perfect recipe for today's dining public is a blend of modernism and tradition because it breaks stylistic barriers and allows freedom and creativity. This all sounds very intellectual and academic, but, really, in order to pull off this blend of styles, you have to have a great sense of humor, throwing caution to the wind and playing with all the old rules of design. Spaces that have stylistic contrast are creative and fun, encouraging guests to relax and enjoy themselves. In other words, they are successful.

By Thomas Schoos

当我观察当代餐厅设计的动态时，明显察觉到现代主义对于餐饮行业设计师的影响。然而我注意到有的餐厅含后现代的意味，有的设计果断打破了现代主义的条框。设计形式绝不正是迎合功能性。这些设计，寻求本身的视觉多样性，这在 20 世纪简洁干练的技术设计中早已缺失。设计师在创造视觉刺激上采取两种截然不同的手法。

一些设计以其设计魅力傲然而立，设计师从一些影响深远的解析主义设计师身上提取灵感，使用富含现代主义意味的材料，创造出一些挑战重力和逻辑的设计。我在设计加利福尼亚州拉昆塔的 Figue 餐厅时就采用了这种手法。在一个很小的区域里装置了几十个中世纪现代灯架，不仅只是起到照明的简单功能，这更是一种颇具玩味性的艺术设计，也是我对现代主义设计的致敬。

第二种手法我经常运用，就是把古典的、自然传统的元素结合到现代空间当中。我在其他设计师身上也越来越多看到了这种趋势。我设计一个空间往往是结合艺术品或是古典元素创造焦点的。因为我热爱历史，不是从一个正统的学术性的视角，而是因为历史的真实性。它真实展现了人事和地域。我发现现代主义建筑设计缺少了一种独特的个性，这种个性定位一栋建筑，并赋予它意义。对我而言将艺术品或古典材料运用到现代空间中并不会减少现代主义设计的哲学文化，而是增强了它的特点。将古典与现代对照，两者都能展现出各自的魅力。当两者形成反差则更能突出效果，观者更为欣赏。

无论是运用后现代的玩味性还是怀旧的元素和材质，破除现代主义设计的条框都能达到实用的效果。最近的很多文章反映出一种现象，高端正式的餐厅正在衰退，平民餐厅越来越多地涌现。全球经济衰退可能是一个原因，然而即使在高级餐厅里，富足的当代人还是愿意舒适开心地就餐，而不是因为餐厅过于正式而感觉束手束脚。因此凭借其一贯的装饰风格的、曾经风靡的传统就餐场所不断衰落，而极端现代主义设计风格因其给顾客一种身处博物馆一样的、疏远的感觉也在失去吸引力。

我认为当代餐厅设计的最佳设计方案就是糅合现代与传统，因为它打破设计风格的限制，鼓励了自由地创作。这听起来让人觉得过于学术味，但真正要做到融合不同风格，抛却束缚，打破设计条框，你必须具备极大的幽默感。具有对比风格的空间兼具创造力和趣味，顾客置于其中方能放松和享受。换句话说，这种设计就是成功的。

托马斯·斯酷斯

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Hollow Restaurant

空心餐厅

Design Agency:

Design Studio Workshop Sergei Makhno

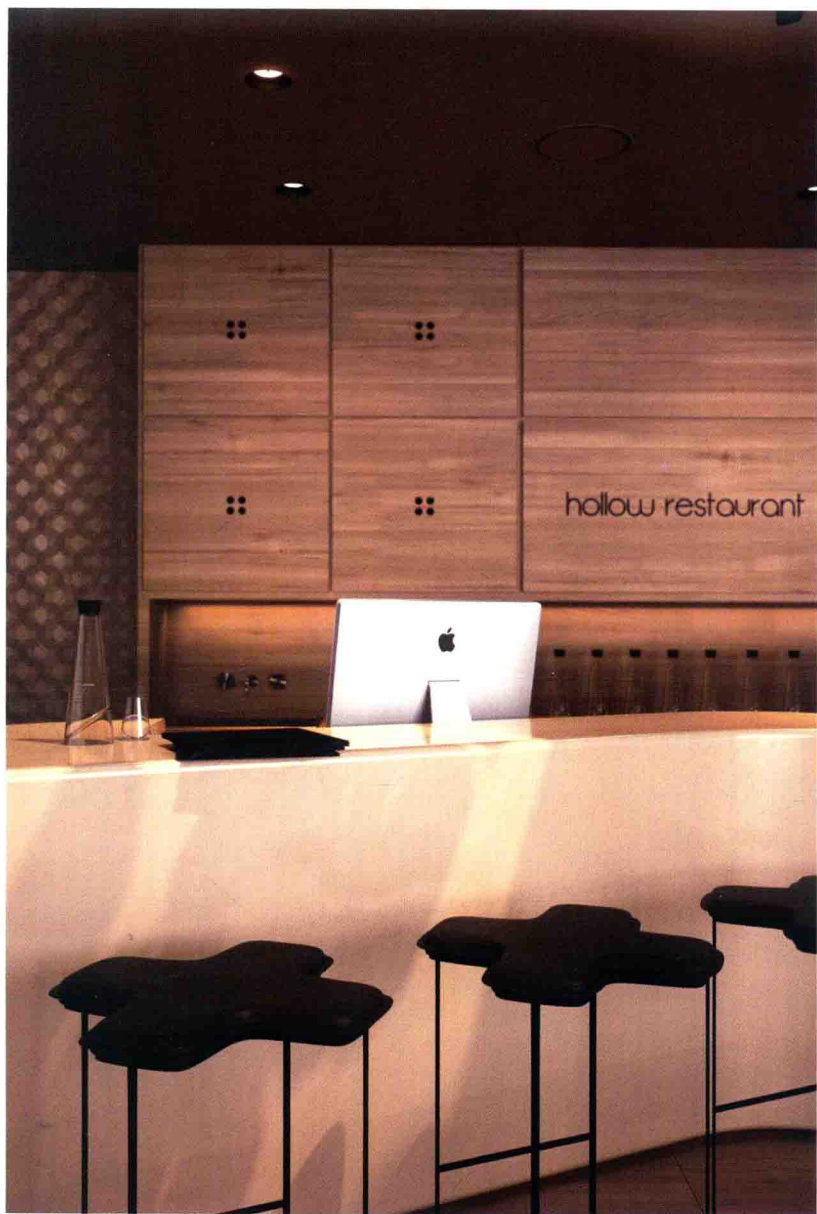
Designer: Sergei Makhno

Location: Russia

Photographer: Sergei Makhno

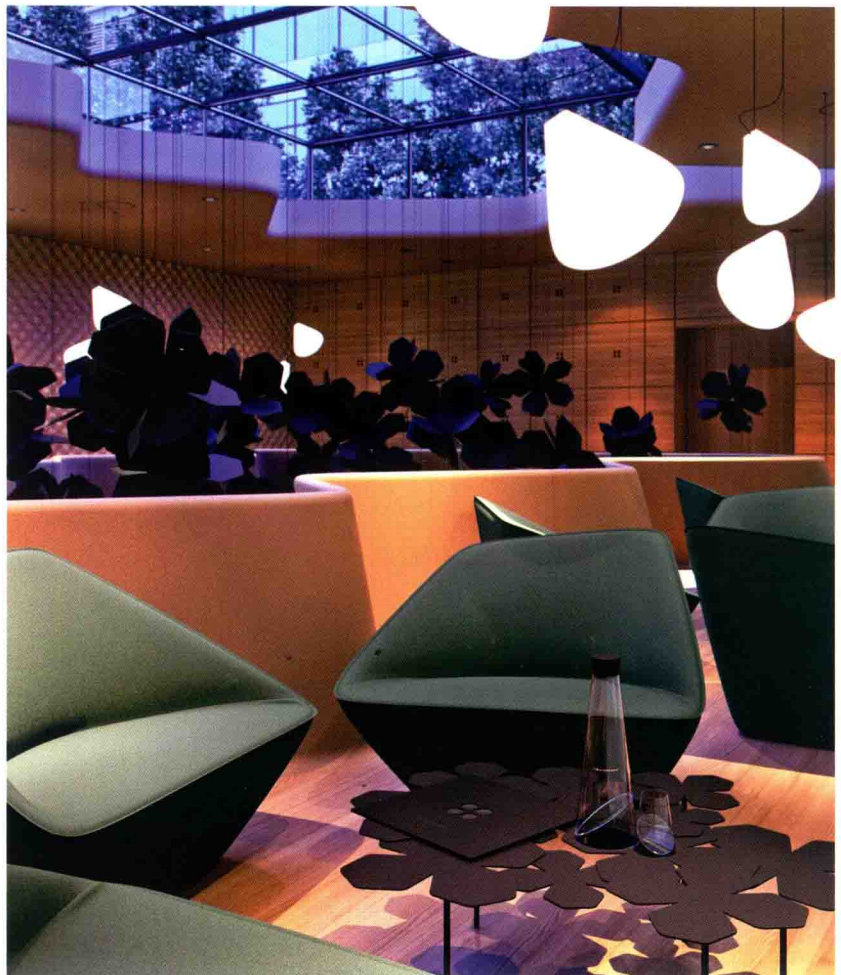
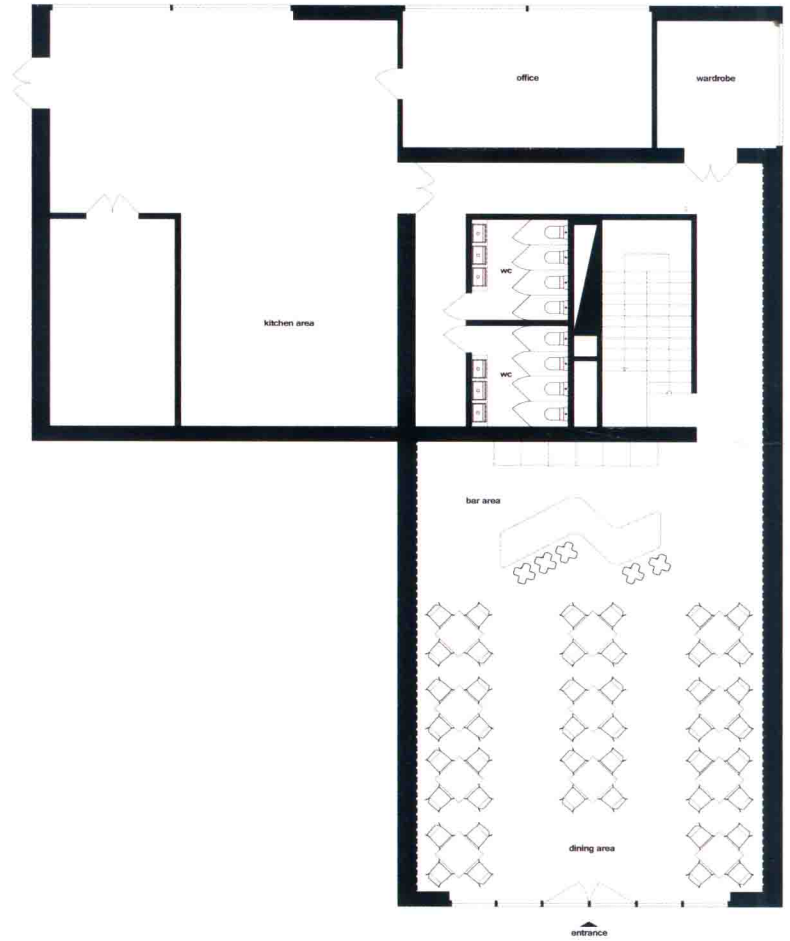
What do visitors expect from the new restaurant? A delicious meals? — No doubt. Comfort? — Of course. Cosiness? — is a must! A place where you want to spend time with family, loved ones, friends and colleagues. Exactly this concept created in common two designers Sergei Makhno and Vasiliy Butenko. The concept of the restaurant is defined by its interior. Barely entering, you will feel the merger with nature. Title "Hollow" is the key of the interior. The restaurant is divided into two floors. On the first floor — a dining area with a delicious meal that will delight even the most refined tastes, on the second — a lounge zone where improvised gorge creates the effect of comfort and complete security from the outside world. There you will feel peace, solitude and alienation from the bustle of everyday life. In the design of the hollow decorative elements in the form of flowers are used — and it is not accidentally, as everything in this place is to meet the aesthetic tastes of the client. Authorial lamps from Vasiliy Butenko complement flowers and remind visitors about the generous gifts of nature. Materials used in the design — wood and stone — give a sense of natural rest and comfort. Here is your world!

对这个新餐馆，顾客的期望是什么？一顿美味的饭菜？——毫无疑问。舒适？——当然。亲切？——必须的！一个你想和家人、爱人、朋友、同事一起共度时光的地方。精确的概念由两位设计师 Sergei Makhno 和 Vasiliy Butenko 共同创建。餐厅的概念由它的内部设计确立。偶然的进入，你会觉得它与大自然合为一体。标题“空心”是内部设计的关键词。餐厅分为两层。一楼——一个美食餐饮区，提供令人喜悦的最精美的食物。二楼——一个休息区，在这，简易的峡谷创造出舒适感以及与外面世界完全地隔离。你会感到和平、清静，远离繁忙的日常生活。使用花做的空心装饰设计元素并不是偶然，在这个地方的一切都是为了满足客户的审美品位。由 Vasiliy Butenko 设计的灯衬托鲜花，提醒游客大自然慷慨的馈赠。设计中使用的材料木材和石头——给予大自然安宁和舒适之感。这是你的世界！









Olivocarne Restaurant

Olivocarne 餐厅

Designer: Pierluigi Piu

Team: ceramist sisters Stefania & Cristina Ariu (terracotta bas-relief),
Craftman Mauro Angius (Corian
silhouettes spreaded on the walls)

Location: London, UK

Light Designer: Pedro Pinto

Photographer: Riccardo Sanna,
Pierluigi Piu

It was my intention, when designing new Mauro Sanna's venue in London (now the fifth one I designed for him), to narrate about Sardinia (Mauro's as well as my home island) through iconographic references to the main points of its traditional economy [sheep farming and handicrafts (weaving, in this case)] and the quotation of the works of a Sardinian contemporary artist. Eugenio Tavolara, who remarkably contributed, along his whole lifetime, to bring out and safeguard our traditional culture. Far from wishing to evoke Sardinia through trite images good for low cost tourism, my tale has been told with a language which winks at contemporary design, also resorting to the work of some skilled Sardinian artisans, like sisters Stefania and Cristina Ariu who have moulded a huge terracotta made bas-relief evoking a flock of sheeps, and Mauro Angius who has given life to a crowd of peasants, horsemen, shepherds, wild boars and hunters which animate the restaurant's walls, in a sort of imaginary gallery evoking Sardinian country life.

我的想法是，在设计桑娜毛罗在伦敦的新场地时（现在我为他设计的是第五个），通过对撒丁岛传统经济要点的图像参考【羊养殖和手工艺品（在这里指编织）】和对一个撒丁岛的当代艺术家 Eugenio Tavolara 的作品引用，来讲述关于撒丁岛（我和毛罗的家乡所在的岛）。Eugenio Tavolara 终其一生，贡献于呈现和捍卫我们的传统文化，成就显著。远远不是通过适合于低成本旅游业的陈腐图像唤起撒丁岛。我的故事已经用一种显著的当代设计语言讲述出来，由撒丁岛熟练的工匠来完成，像曾塑造了巨大的赤陶的姐妹 Stefania 和 Cristina Ariu 制作栩栩如生的羊群浮雕，曾将农民、骑士、牧人、野猪、猎人群体雕塑得活灵活现的朱安斯毛罗赋予餐厅的墙壁生命力，以一种充满想像力的画廊唤起撒丁岛人的乡村生活。

