

情调餐厅

Romantic
Restaurant

深圳市创扬文化传播有限公司 编



华中科技大学出版社

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序I

不论住宅、商店、会所、餐馆，其划分空间都是好设计的基本。如果空间分配不好，不管运用多好的材料，花再多钱也出不了好的效果。还有设计师一定要诚实地对待自己的作品，每个项目要达到甲方功能的要求，这是很重要的。面对不同性质的饮食空间我们要针对性地把握空间的点、线、面的结合。从分析甲方功能为出发点，把空间方案完美展现出来，用心与空间进行交流。

餐厅设计涉及的地方很多，当中包括玄关、接待处、电梯/楼梯、大厅、明档、走廊、卡座、包间。餐厅设计是要带给客人一个经历，由客人进入这间餐厅直到步出这间餐厅，都会有一个由空间及饮食结合的经验，所以设计不只是简单地把握视觉效果便足够，更重要的是讲求实用与发挥这空间的效益。另外，简单的空间划分会使客人和员工的交流更流畅。所以我较喜欢一些简约和实用的设计。

本人想分享一些餐厅设计的心得。开始设计之前，我们要询问甲方会不会有心目中的设计元素、餐厅的档次、对象、人流等。我留意到国内很多的餐厅都会将海鲜池和鱼池放在入口的位置，来展示其海鲜新鲜和给客人亲自挑选海鲜的机会。但这会使餐厅的入口泛起阵阵鱼的“新鲜气味”，餐厅的出入口是客人对餐厅的第一个感觉，而气味亦会影响客人对空间的印象。另外员工在餐厅入口拿鱼不免会使地下湿透，所以我较喜欢将海鲜池放在一间房，而这海鲜房会临近厨房位置。海鲜房会有些窗，使到客人可在外面看到鱼类的新鲜，同时想挑选鱼的客人也可进内挑选。这一来员工方便拿鱼，二来海鲜房的展示窗可成为另一个特别的设计。包房两边的墙作活动门，使包房可与相邻的包房打通，以因客人不同的情况而增加其空间面积。厨房是整间餐厅最重要的地方，好的菜品是餐厅基本，好的区域划分亦可使员工的工作流程简化，效率大大地提高。厨房比例是整间店的20%-30%，愈大的餐厅厨房的比例愈小。厨房一般较接近鱼池与明档的位置，同时厨房一般会在整间餐厅的中心（送货升降机和排烟的位置），使员工的工作流程更顺畅。这使菜肴以较快的路程由厨房送至客人餐桌上，使客人能享受最美味的一刻。

新世纪的设计，金碧辉煌不一定是等同豪华。简约也可以做到豪华的感觉，同时简约的设计会拥有较长的设计寿命。成功的餐饮最基本要拥有良好的菜品、服务，我们室内设计是帮助其餐厅发挥其菜品、服务和吸引更多的客人人才是好的餐厅设计。

洪约瑟
洪约瑟设计事务所

Preface I

In terms of residence, shop, club and restaurant, the division of space is the basic condition for a good design. If the space can not be divided appropriately, no matter how good the materials are and no matter how much you spend, it will not achieve a good effect. Moreover, the designer should treat his work honestly. It is very important that every project should achieve the functional demands of the owner. According to the dining space with different features, we should grasp the combinations of point, streak, and surface intentionally. Through analyzing the owner's functional demands, the designer perfectly presents the space plan and communicates with space by his heart.

The design of restaurant involves many parts, including porch, reception counter, elevator, staircase, lobby, corridor, carrel, and private rooms. The design of restaurant should bring an experience for guests. When guests enter into this restaurant and then leave it, they will have an experience about space and food. Therefore, it is not enough to grasp the visual effect simply, and more importantly, it should pursue practicality and exert the benefits of space. Furthermore, the simple division of space will make guests and staffs feel fluent, so I like some simple and practical designs more.

I want to share what I have gained about the design of restaurant. Before the design, we should ask the owner whether he has some ideas about design elements, level and target customers of restaurant in his mind. I have noticed that many restaurants at home will put seafood pond and fish pond at the entrance of door so as to present all fresh seafood and provide chances for guests to choose the seafood personally. But it will make the entrance of restaurant have a kind of "fresh smell". The entrance of restaurant is the place that guests have the first impression for restaurant, and smell will influence the impression of guests to space. Moreover, the staff who takes fish at the entrance will make the floor wet, so I prefer to put the seafood pond in a room which is near to kitchen. The seafood room will have windows, so that the guests can see the fresh fish and those who want to choose fish can enter into it and choose. Then it is convenient for staff to take fish and also the show windows of seafood room will become another special design. Doors are made at the two sides of private rooms, so that private rooms are connected. Space area can be added according to the different demands of guests. Kitchen is the most important place in the whole restaurant. Good design is a basic thing for a kitchen. Appropriate division of space can largely improve the work procedures and efficiency of staffs. The proportion of kitchen takes up 20% to 30% of the whole restaurant. The bigger the restaurant, the smaller the kitchen is. The location of kitchen is close to fish pond normally. Meanwhile, the kitchen is in the centre of whole restaurant generally, so as to improve the work procedures of staff. It makes the staff send food to the guests' tables from the kitchen very quickly, so that the guests can enjoy the delicious food.

As to the design of Xinyishi, resplendence is not equivalent to magnificence. Conciseness could also have a sense of luxury. Concise design will have a longer life. A successful restaurant should have good design and service. Our interior design will help the restaurant make use of its design and service to attract more guests. And that is a good design of restaurant.

Joyseph
Joyseph Design studio



序II

设计·生意·设计

对于“设计·生意·设计”这个标题，首先想到的是“好设计、好主意”这句以前在某个项目设计时提到过的字眼，其实现在来看觉得很多人都喜欢分类，什么餐饮设计、酒店设计……分门别类，但我倒觉得不过是个“设计”而已，并非一定要去区分得如此清晰。“设计”是什么呢？一个“行业”一个“职业”而已。只是因为我们的喜好爱上了这一行当，因为入了这个“行当”，则必须要求项目来让我去发挥“行当”的作用，这就来了“项目”也就是“生意”，由于有了“生意”，咱的“行当”就开始有了事做，事总有做完的时候，做完了就希望有更多的“项目”也就是说要有更多的“生意”即“好生意”，那么如何有更多的“好生意”呢？要有更多的“新项目”“新生意”，但“新生意”往往是靠“老生意”、“旧生意”、“完成后的生意”派生出来的，那么前提就是“老生意”、“旧生意”、“完成后的生意”它必须仍然健全并身康健，那么它们又如何才能“身康健”地生存、生活呢？经营思路策略要对、投资成本控制要对、管理要对。那么我们的设计者只能做一件事情——推波助澜！先不管项目业主的经营思路是否客观正确，我们无从判断，但在假设其成立情况下，我们设计者对其设想是否起到了发扬光大的作用。例如主、客之间的交通、流线、空间区域的分配，目标消费者层面的喜好、习惯、经营面积与后勤面积的比例与得失，成本与计划的控制等，在设计时我们是否通过设计手段控制得比经营者预想的还好（当然这里的前提是不以降低完成后的效果感受为前提的）这些都成为决定项目完成后经营者经营成败的关键。一句话，我们无权让经营者输在起跑线上，这里的起跑线指成本最低化，经营范围的最大化，完成效果的最大化，在这样的前提下，给投资方、经营者奠定的是一个优秀的基础，从而令我们“客户”即“生意”自然就有了“好生意”，有了好的生意自然也就“身康健”无论是这位投资商抑或其他投资商，也会因此而再次与我们形成“生意”，由此而形成设计——“生意”——设计……周而复始，此为“生意”，那么综合而看，餐饮设计、酒店设计、娱乐设计、样板间设计……，万变不离其宗，设计——生意而已，生意——设计而已。

高远

广州言诺室内设计咨询有限公司

Preface II

Design·Business·Design

As to the title “Design·Business·Design, I think about “good design, great idea” at first. This sentence was mentioned in a design previously. In fact, it seems that many people like categorization, for example restaurant design, hotel design and so on. But I think it is nothing more than a design and is unnecessary to differentiate it so clearly. What is “design”? It is an industry or a profession. Just because of our favor, we love this field. For we enter into this field, then projects must be demanded for us to exert the function of this field. “Project” means “business”. For having “business”, we have things to do. Things will be finished sooner or later. When we have finished, we hope to have more “projects” to do. It also means more “business” that can be called “good business”. Then how to have more “good business”? If we want to have more “new projects” and “new business” which frequently derive from “old business” and “finished business”, the precondition is that all the “old business” and “finished business” must be robust and strong. Then how can they exist strongly? Operational concept, investment cost control and management should be right. We, the designers, can only do one thing that is to add fuel to the fire. It doesn’t matter whether the operational concept of owner is objective and right or not, we can’t judge it. But supposed that it is supportive, and then do we develop the owner’s concept to a higher stage? There are many factors we should consider, for example streamline between hosts and guests, allocation of spatial area, target consumers’ favor and habits, proportion between operational area and backup area, cost control, and plan and so on. In the process of design, whether our control is better than what operators have imagined by using design methods (certainly, the precondition is that the effect and feeling must not be weakened when it is finished.). These have become the key to decide whether the operators would be successful or not. In a word, we don’t have right to let the operators lose at the starting line. The starting line here refers to the lowest cost, the largest operational scope and the maximal effect. Under this precondition, we set up excellent foundations for the investors and operators, so that our “clients” which also mean “business” could have “good business”, and then they are naturally robust and strong. Either this investor or other investor will do business with us again, thus forming design—“business”—design...It is going round and round. That is “business”. From the comprehensive view, restaurant design, hotel design, entertainment design and sample house design and so on have common points. Design-nothing more than business, business-nothing more than design.

Gao Yuan

Guangzhou Yannuo Interior Design Consultant Co., Ltd.



序Ⅲ

设计创造价值

设计是一种创造力,表现在商业领域,目的很明确:首先是体现商业意志,其次才是适当的与艺术文化融合。作为一名室内设计师,我始终坚持设计是一种商业行为,一种服务,而不是纯粹的艺术表现。设计师不同于艺术家,因为设计是不能凭感觉做的,而是有目的的行为,其目的就是为了体现你所设计的这个项目的价值,简而言之,我们的设计要能给客户带来利益。

当前,社会已经进入了一个经济与文化相互渗透,相互融合的时代,客户与大众消费者也越来越注重于商业空间设计的文化表现。设计师在展现自己才华本色的同时,更应该尊重客户的自我意识。当然,这并不是说设计师完全丧失自我,而是要用自己的专业技巧和审美修养辅助客户,把客户内心深处那种只可意会不可言传的感觉通过自己的设计翻译成有效的视觉感受,并运用我们的专业与经验,从不同层面去分析和思考商业经营后面的每一个环节,从而寻找出最佳的表达途径,实现最大的价值化。如果商业空间设计不能给客户创造经济价值,那就不是真正合格的设计作品。因为我们都清楚,客户最关心的,是这个项目是否吸引客源,是否带来经济效益,而这也恰恰是我们设计所要达到的目的与存在的前提。

Preface Ⅲ

Design Creates Value

Design is a kind of creativity and when it is revealed in the commercial field, the aim is very clear. At first, it should reflect commercial spirit. Then it must combine with art and culture appropriately. As an interior designer, I insist that design is a kind of business behavior and service instead of purely artistic manifestation. Designer is different from artist for the reason that design can't be done on the basis of feeling, but is a purposely behavior. It aims to embody the value of project that you design. In short, our design should bring benefits to guests.

Currently, society comes to a period when economy permeates and integrates with culture mutually. Clients and mass consumers pay more and more attention to cultural manifestation of commercial space design. When designers show their talent, they should respect client's self-awareness. Of course, it doesn't mean that designers will lose themselves; instead the designers should use their professional skills and aesthetic training to help clients and translate the feeling which can be sensed but not expressed in words in client's inner heart into effective visual sense through their design, and use their profession and experience to analyze and consider every part behind commercial management from different layers, so as to find the best description way and realize the biggest value. If the design of commercial space can't create economical value for clients, then it is not a real qualified design work. We know clearly that what the clients care most is whether the project will attract people and bring economical benefits or not, which is the goal that our designs want to achieve and also the precondition for designs to exist exactly.



序IV

理性消费时代的餐饮空间

走过了20世纪六七十年代节衣缩食的贫寒,也经历了20世纪八九十年代财富日隆的喧嚣,现在,我们终于到了可以安心过日子的阶段:丰足而不奢华;惬意而不张扬——理性的适度消费在这个家有余粮的年代里成为时尚。

商家想充当消费过程的智者,都愿在“引导消费”与“理性消费”的平衡状态中走得更长,走得更远。现就我的多年的餐饮设计工作体会,阐述自己的观点。

此时此地

城市越“摊”越大,商圈越来越多,居住与工作、工作与消费的距离愈加遥远,“在路上”的情绪,愈加郁闷的现实,我们不得不放弃一些美好的想法。“就近吧!”这句话已经成为选择就餐地点的主流回答。过去可以把目标客户圈订在整个城市,现我们更看重周边消费的存在和力量。我们的餐饮空间设计,就更要面对“此时此地”的主流消费和潜在消费:消费特征是商政宴请还是朋友聚会,是情侣约会还是家庭聚餐;他(她)们的人群是“外飘儿”,还是“土著”,是社会精英还是安居百姓;是行政商务区还是工业生产区,是商业物流区还是文教卫生区;还有所处区域的时期状态是业态成熟,还是尚待开发,是市场正在酝酿,还是消费已经预热!还有消费能力,口味习惯等等因素。弄清了这些条件和因素,才能够制定我们的投入计划、人均消费、空间格调、文化特征及回报预期,诸多因素环环相扣密不可分。感性的投资难免会面临市场的失落,理性的分析和精准的切入才是餐饮投资的基本保障。关注宏观,未必掌握全局,而细分市场,概念鲜明,关心定位却往往能把握世界。

谈文化小心点

至今为止,参与了一些项目的文化包装和策划,有些感受。

餐饮和文化结合打造一种消费概念,似乎成为餐饮经营的主流思想。有些打文化牌成功的饭店赢得市场同时,也赢得了大批的粉丝同行。那么在疲于追随、在把文化当成救命草孤注一掷的时候,是否要考虑文化和自身经营的方式?哪种方式适合自己的产品,哪种方式适合自己的服务,哪种方式“对症自己”目标客户,饭店的员工又如何能理解,跟上步伐并执行到服务中去!就要慎重了。食客不傻:任何美好的文化借口都无法掩饰强烈的商业欲望!那么如何让人接受的舒服,就要根据不同的人群,自身的经营路线,制定不同的概念和设计表现。文化挖掘多深合适?浅显了流于表皮,深邃了产生文化隔阂、产生反感!不像本行业该干的事!馒头能产生文化,但文化决生不出馒头!客人是来吃新鲜还是来吃饭?虽说没有文化的厨子不是好厨子,可把手中的家伙换成书本,菜谁来烧!可以一时兴起忘记自己身在何处,但消费者掏钱的姿势“依旧标准”。无论怎样挖掘,单纯的文化概念永远属于营销范围,放大文化的作用和貌

视文化的存在一样可怕!文化概念只有回归与吸附在出品服务的经营上,找到一个平衡点,才能成为饭店的灵魂,才能发挥它应有的威力。

做点成熟的设计

创新有那么重要吗?

视觉和经验的疲惫,深切呼唤着更纯粹的原创事物,这既是人的本能愿望,也成为现在的时代特征。可任何事物都要有产生的条件,就像我们永远无法画出我们从未见过的动物一样,纯粹的原创事物根本不存在!

餐饮空间的定语是“餐饮”,终究是个吃饭的地方,是承载菜肴滋味的“容器”,是“老百姓”来消费的场所!一味的追求风格的创新和美学的深邃,若没有相应的出品及服务的光辉,空间设计就成了视觉的躯壳和表皮!虽然视觉装饰需要也是功能,但我们一定要弄清楚视觉刺激和视觉享受有本质的区别!人们的正常的生活经验和消费习惯就那么有必要被颠覆吗?再说,有哪一个商业空间不希望被人N次光顾,又有那一个花枝招展的视觉刺激在被N次光顾下,不减弱成明日黄花!

既是这样,我们不如换种更加成熟的心态回到正常的餐饮设计与经营的秩序中来。忘掉形式、忘掉表皮、忘掉自我,从消费者的角色出发,营造恰当的、安全的、舒适的、享受的、明亮的、健康的餐饮环境,从功能合理、造价适度、材质维护、方便服务,人力消耗等细节上努力来,配合商业的经营和空间的营造,既要满足客人的感官享受,精神得到释放,又要满足经营者和客人各自的使用要求。既让更多的人“喜闻乐见”;又将不同文化价值的消费者包容。我们设计风潮不乏个性的、矫饰的时尚颗粒,真正需要的是中性的、包容的成熟气度。

Preface IV

Dining Space in Rational Consumption Period

Going through the poverty in 60s and 70s periods of 20th century and experiencing the booming wealth and uproar in 80s and 90s periods, now, we finally come to a period for people to live comfortably. "Abundant but not luxurious, agreeable but not flaunty"—rational and appropriate consumption becomes fashion in this age when people have surplus food.

Enterpriser wants to serve as the wise in the process of consumption, and is willing to go further in the equilibrium state of "guiding consumption" and "rational consumption". Based on my working experience in design of dining space for many years, I elaborate my own opinions.

Here and Now

The city becomes bigger and bigger, and commercial circles largely increase. The distance among residence, work and consumption becomes further. Facing gloomy reality, we have to give up some good ideas. "Choosing close restaurant"—this has become the mainstream answer for people to choose the dining place. At past, we can orientate our target guests in the whole city, but now, we pay more attention to the existence and power of surrounding consumption. Our design of dining space should face the mainstream consumption and potential consumption "here and now". As for the consumption feature, is it a commercial and political banquet or friend's party? Is it a lover's date or family party? As to the target guests, are they strangers or indigenous people? Are they social elites or common people? As for the area which the restaurant belongs to, is it an administrative and business district or an industrial production area? Is it a business logistics district or an educational and sanitary area? As to the period and state of the area, is it mature or uncultivated? Besides, there are other factors, such as consuming ability, taste and habit and so on. Only knowing these conditions and factors, can we make our investment plan, average per capita consumption, space style, cultural characteristics and expected payback. All these factors are closely related to each other. Perceptual investment will face the loss of market inevitably, but rational analysis and accurate cut-in are the basic guarantees for the investment in dining field. Concentrating on macro may not grasp the overall situation. However, market segment, distinct concept and careful location will help you master the world frequently.

Be Careful of Talking about Culture

So far, I have participated in cultural packaging and planning of some projects and have some feelings.

The combination of dining and culture creates a concept about consumption and apparently becomes the mainstream idea about restaurant operation. Some restaurants which use culture successfully win market, and also gain a large number of fans. When we are tired of pursuing and treat culture as the last straw, should we consider culture and operational way? We should know which way suits our product, which way suits our service, which way satisfies the target guests and how the staffs understand and follow the pace and then carry it out in service. It should be careful. Guests are not fool, every good cultural excuse can't hide strong commercial desire.

So how to make guests accept comfortably should be based on different crowds and their own operational lines to make different concepts and designs. How deep is it suitable to dig culture? If it is shallow, it only remains in surface. If deep and profound, it will produce cultural barrier and disgust. It is unlike the thing which should be done in this field. Steamed bread can produce culture, whereas culture can't produce steamed bread. Do the guests eat freshness or food here? Although an uncultured chef will not be a good chef, when stuffs in chef's hand are changed into books, who will cook? Consumers are able to forget where they are, but their gestures for paying are still standard. No matter how to dig, pure cultural concept will belong to marketing scope forever. Enlarging the function of culture is as horrible as despising the existence of culture. Only when cultural concept returns and attaches to the service management and finds a balance point, can it become the soul of restaurant and exert its power.

Is it so important to make mature designs and importation?

Exhaustion of vision and experience calls out purer original stuffs sincerely, which is the instinct desire of human and also becomes characteristic of contemporary period. But every thing should have conditions for it to generate, just as we can't draw an animal which we never see forever. Pure original stuff does not exist.

The attribute of dining space is "dining". It is a place for eating after all, a "container" carrying delicious food, and a place for "common people" to consume. If it only pursues the innovation of style and profound aesthetics instead of corresponding service, the design of space will become the scarfskin of vision. Although visual decoration needs function, we must make sure of the essential differences between visual stimulation and enjoyment. Is it necessary to overthrow the normal living experience and consuming habits of human? Moreover, which commercial space does not want to be visited by guests for many times? Which kind of gorgeous visual stimulation will not die away after it has been visited for many times?

Anyway, we'd rather use maturer attitude in normal restaurant design and operational order. Forgetting about form, scarfskin and ourselves, we create an appropriate, safe, comfortable, enjoyable, bright, and healthy dining environment from the viewpoint of consumers. We should try hard on details, such as reasonable function, adequate price, materials' protection, convenient service and manpower consumption, cooperating with commercial operation and spatial creation, in order to satisfy guests' sensual pleasure and make guest release themselves spiritually and meet the demands of operators and guests. It should not only make more people like to hear and see it, but also contain consumers with different cultural values. There is no lack of individual and mincing fashionable stuff in our design. It is the neutral, generous and mature spirit that we really need.



目录

Contents

- 10 Tsens餐厅
Tsens Restaurant
- 16 厉家菜馆
Restaurant of Family Li Imperial Cuisine
- 24 Pissarro餐厅
Pissarro Dining
- 28 明珠烧烤
Bright Pearl Barbecue
- 34 群生世家
Qunsheng Shijia
- 38 韩士苑韩国料理
Hanshiyuan Korean Restaurant
- 42 府河人家
Fuhe Renjia
- 48 锦宴公馆
Jinyan Restaurant
- 52 箸香川菜
CHOPSTICKS CUISINE
- 60 仙姆莱克王室酒吧
Lucky Shamrock
- 66 览月时尚餐厅
Lanyue Fashionable Restaurant
- 72 太原花园酒店中餐厅
Chinese Restaurant of Taiyuan Garden Hotel
- 78 粤海明珠海鲜大酒楼
Yuehai Pearl Seafood Restaurant
- 84 昇逸酒店Sparkle火花西餐酒吧
Zense Hotel—Sparkle Western Food Bar
- 88 东莞质感餐吧
Dongguan Zhigan Restaurant
- 96 益田大渔铁板烧
Masuda Tairyo Tappasaki
- 102 益田电影餐厅
Yitian Movie Restaurant
- 110 福临门茶茶点
Fook Lam Moon Chacha Dian
- 114 乐道地中海风味餐厅
Le Dao Mediterranean Flavor Restaurant
- 118 金香柚湘菜餐厅
Jin Xiangyou Hunan Restaurant
- 122 蛟龙豆捞
Jiaolong Doulao
- 128 新辣道西坝河餐厅
Xinladao Xibahe Restaurant
- 134 佛山麒卿食府
Foshan Qiqing Restaurant
- 140 四海一品
Sihai Yipin
- 146 王府酒店
Royal Hotel
- 150 福州万象曼谷泰国餐厅
Fuzhou Wanxiang Mangu Thai Restaurant
- 156 两岸咖啡元洪时尚店
Two-shore Café—Yuanhong Fashionable Branch
- 160 生态鱼馆
Ecological Fish Restaurant

- 166 上本台湾涮涮锅
Top Originally Taiwan Shabu-shabu
- 172 北京裕龙国际酒店(星级酒店)
Beijing Yulong International Hotel
- 178 食膳轩
Shishan Xuan
- 182 界
Jie
- 188 酒田日本料理
Sakata Japanese Restaurant
- 194 一尊皇牛北京万达店
Yizun Huangniu—Beijing Wanda Branch
- 200 北京食源餐厅城乡贸易中心店
Beijing Shiyuan Restaurant—the City and Country trade Center Branch
- 206 宴会
CUISINE DELIGHT
- 214 原味厨房
Yuanwei Restaurant
- 220 澄海莱芜成兴渔舫新店
Chenghai Laiwu Chengxing Yufang Restaurant
- 224 云来居素食馆东门店
Yunlaiju Vegetarian Restaurant—Dongmen Branch
- 230 唐山凤凰园贵宾楼
Tangshan Phoenix Garden VIP Restaurant
- 234 鄂尔多斯湘彬酒楼
Erdos Xiangbin Restaurant
- 238 玉玲珑餐饮机构
Exquisite Boulder Club
- 242 食尚功夫
Shishang Kungfu
- 248 世纪大饭店
Century Hotel
- 254 蜀牛香火锅店
Shuniu Xiangniu Huangguo Restaurant
- 258 望江南
Wang Jiangnan
- 264 鲜来厚道时尚餐厅
Xianlai Houdao Fashionable Restaurant
- 268 钱粮五号印象中餐
Qianliang NO.5 Impression Chinese Restaurant
- 272 湘江一号会所
Xiangjiang NO.1 Club
- 276 长沙时尚厨房
Changsha Fashionable Kitchen
- 282 C.S.Tea 上海正大店
C.S.Tea
- 288 YOGO Juice 港汇店
YOGO Juice
- 292 太平洋大观园餐厅
Pacific Grand Garden Restaurant
- 296 长春圣淘沙会所
Changchun Sentosa Club
- 300 成都市喜宴餐厅
Chengdu Xiyan Restaurant



Tsens Restaurant

Tsens餐厅

设计公司:飞形设计事业有限公司

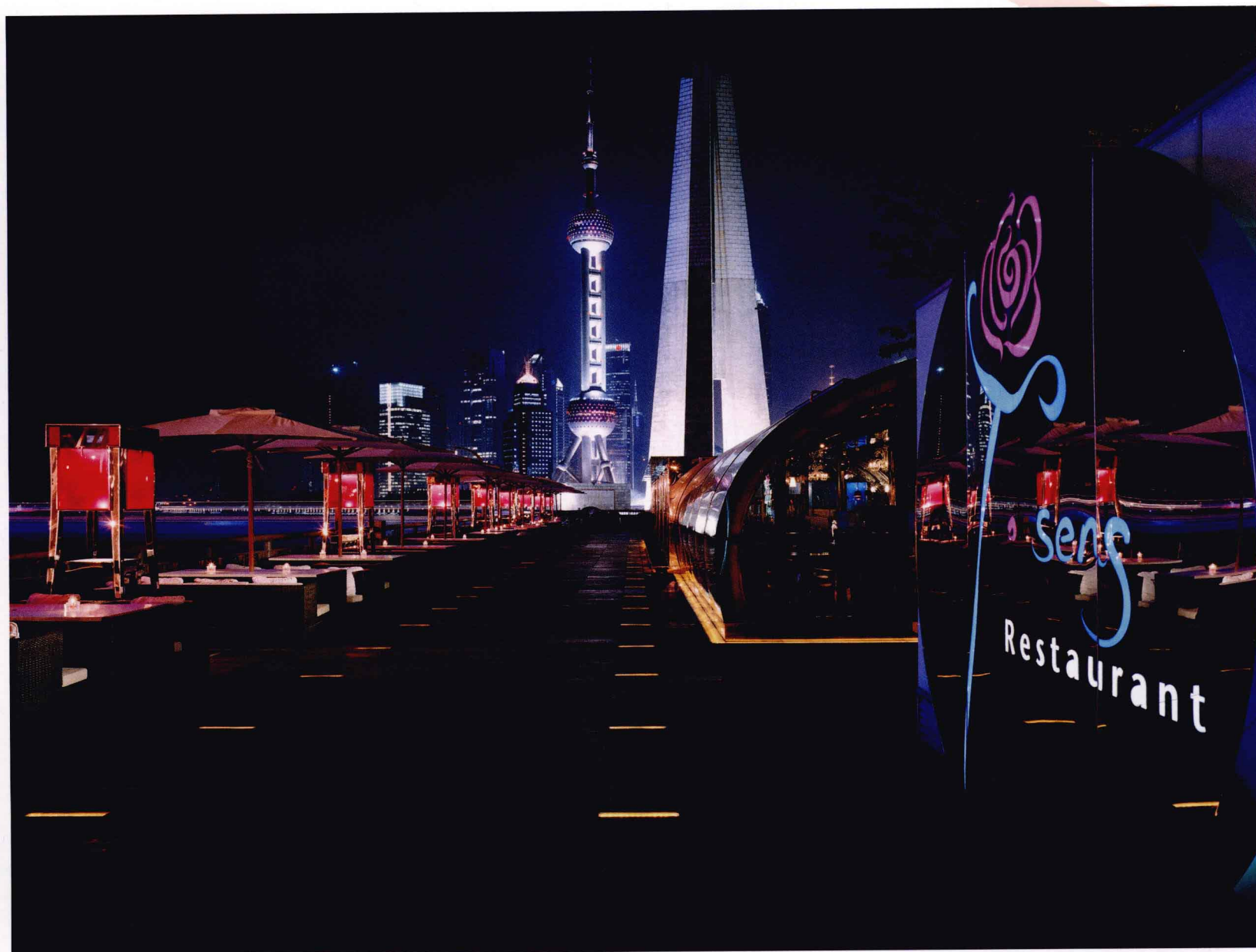
设计师:耿治国、彭兆(专案设计师)、顾建荣(项目经理)

项目面积:1030平方米

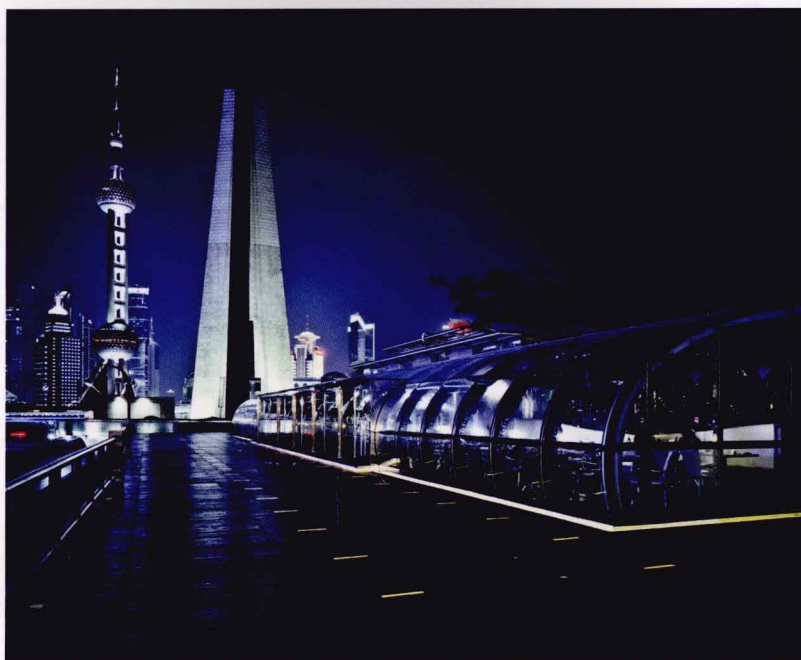
Design Company: OFA Office for Flying Architecture

Designer: Gustaf C.K.Kan, Peng Zhao, Gu Jianrong

Building Area: 1030 m²









位于外滩黄浦公园的Tsens是荣获法国米其林美食指南三颗星肯定的双子星主厨 Jacques Pourcel与Laurent Pourcel在上海投入的第二家餐厅。拥有360度景观，尽揽公园与苏州河畔景致。整体空间以银色铺陈，加入古典装饰风格，将英国水晶宫纹饰移植至玻璃屋的钢构拱梁，银色柱列造型引用欧洲宫殿柱饰的柔美曲线，悬挂古典形貌的水晶玻璃吊灯，坐椅包覆珠光质感白色皮革并搭配紫色高几式的服务台，勾勒出华美浪漫的童话意境。

Tsens, located in the Whampoa Park at the Bund, is the second restaurant in Shanghai founded by Jacques Pourcel and Laurent Pourcel who have gained the three-star affirmation by French Guide Michelin. Landscape can be seen from 360° angles. The landscape of park and Suzhou riverside can be enjoyed by people. The main color is silver in the whole space, and classical decoration style is also used. Emblazonry of British crystal palace is used in the steel arched beam. Silver pillar model adopts the soft curves of pillar ornament in European palace. Classical crystal glass chandelier is hung. The chair which is covered with white leather collocated with purple service counter draws a romantic and gorgeous fairy image.

