

Restaurants and Bars Design III

餐厅与酒吧设计 III



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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越合后现代的意味，有的设计果断打破了现代主义的条框。设计形式绝不止是迎合功能性。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。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个现象，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而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，鼓励了自由创作性。这听起来让人觉得学术味，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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Joan Marc Restaurant

Joan Marc 餐厅

Design Agency:
Marga Rotger Interiorisme

Designer: Marga Rotger

Client: Chef Joan Marc Garcias Amer

Location: Balearic Islands, Spain

Area: 245.3 m²

Photography: Gori Salvà

The theme for the Joan March restaurant emerged from the desire to combine gastronomy and environment.

Situated in the heart of the island of Mallorca, in the town of Inca, the restaurant sits on a corner, bordering a quiet charming square where an abundance of local vegetation and pine trees are planted. The Mediterranean cuisine served is elaborated using only the finest fresh local produce.

The restaurant of the proprietor and chef Joan March Garcias Amer was awarded a Michelin Bib Gormand for 2013 in recognition of his well priced top quality food.

His kitchen's philosophy is based on simplicity and always using fresh local produce.

The intention of the project was to create a unique atmosphere where

the surrounding exterior and the interior of the restaurant flowed seamlessly, creating a sensation of serenity and nature while still being stylishly modern.

This look has been achieved by the use of noble materials such as wood and iron and a neutral colour scheme of greys, greens and natural wood.

The oak panelled entrance where the name Joan March is artistically carved into the wall leads into the main dining area where the newly installed tall but narrow windows allow the diner to appreciate the exterior scenery while the life size tree trunks used as decoration inside help create the infinite illusion.

The optical illusion of tall branches are really the indirect lighting embedded into the ceiling, and the delicate wooden LED lit cages



Joan March 餐厅的主题来自结合美食和环境的想法。

位于马略卡岛的中心印加市，餐馆坐落在一个角落里，毗邻一个安静而迷人的广场，广场上种植了丰富的当地植物和松树。提供的地中海佳肴是选用最优质而新鲜的本地产品精心制作而成的。

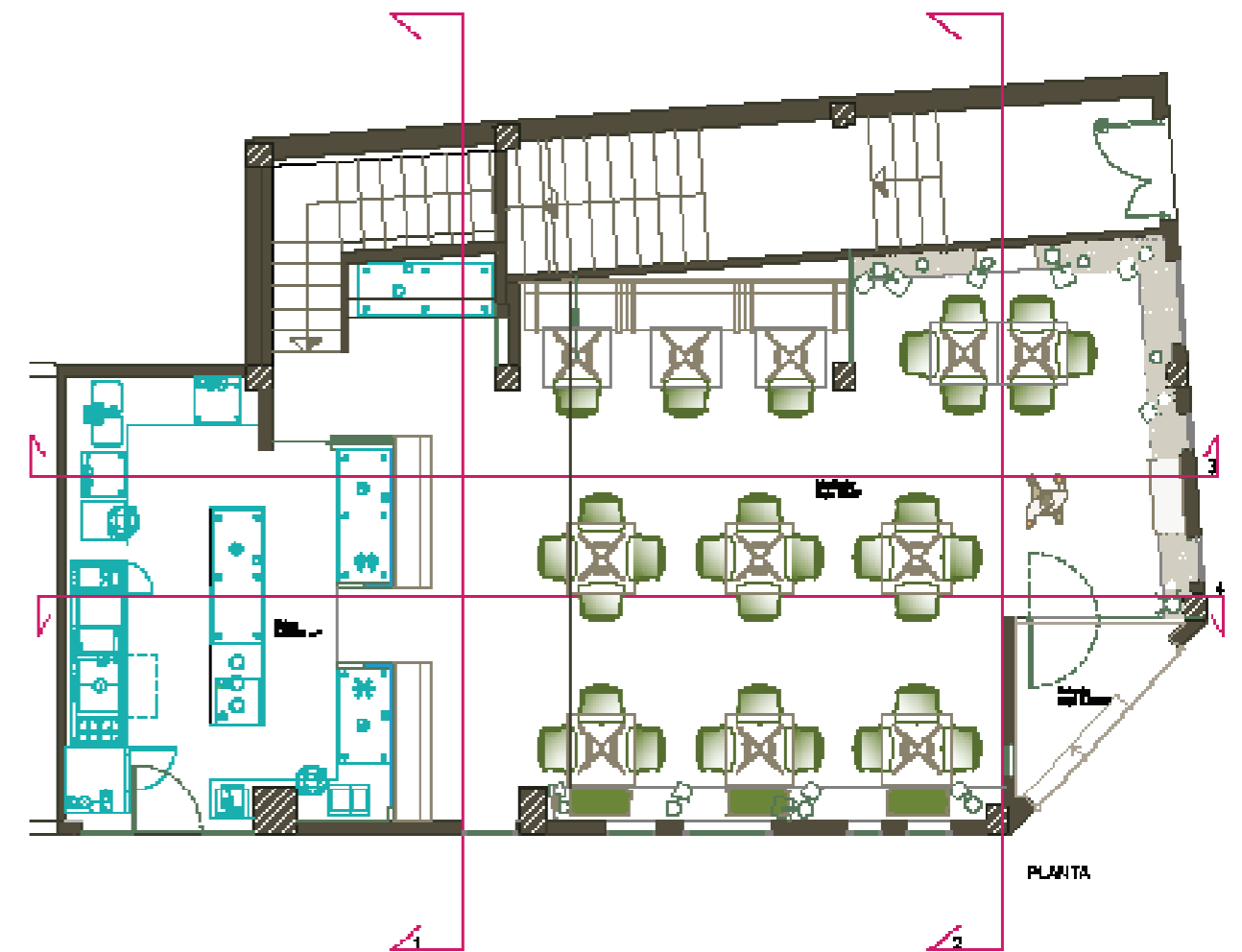
餐厅的老板和主厨 Joan March Garcias Amer 因其价格合理的高品质美味食物，而被授予 2013 年米其林围嘴美食奖。

他的厨房哲学基于简单和始终使用新鲜的本地产品。

这个项目的目的是创造一种在餐厅的周围和室内无缝流动的独特气氛，创造出一种宁静、自然同时现代时尚的感觉。

外表由优质木材、铁等材料以及灰色、绿色、天然木材的中性色系塑造而成。

在通往主厅区的橡木入口上，雕刻着餐厅名字 Joan March 的艺术字，主厅区新安装着高而窄的窗户，让食客能欣赏到外面的风景，同时，人一般长短的树干用来装饰室内，让人产生无限的幻想。





hanging from the trunks display beautiful exclusively designed jewellery created by D-two Joies. This collection of pieces is renewed periodically, and their designs can be purchased at the same restaurant.

The main restaurant is divided into three zones, firstly a sofa seating area illuminated by a collection of antique lamps, the principle dining area where Kartell's olive green Papiro chairs surround specially designed tables and lastly a wrought iron bench that interlaces with the trunks for an additional seating area. The room is then bordered by a trench of tree bark for extra interest.

Separating the open kitchen from the dining area are the sleek made to measure fitted shelving and drawer units made from natural oak and glass in keeping with the modern rustic style, all of which were specially designed by the interior designer to make the

产生高大树枝视觉的实际上是嵌入天花板中的间接照明，挂在树干上精致的木制LED灯笼显示由D-two Joies 独家设计的美丽珠宝。珠宝组件周期性地更新，同一家餐厅里可以购买到他们的设计。

主要餐厅分为三个区域，首先是一个沙发座位区，有一组古灯照亮这里；主餐厅区，Kartell 的橄榄绿 Papiro 椅子围着特别的设计桌子和最后一个锻铁长椅。房间然后与树皮做的沟渠接壤。

将开放式厨房和餐厅区分开来的是测量适度的由天然橡木和玻璃制成的现代乡村风格架子和抽屉，所有这些都是室内设计师特别设计以合理利用大部分空间的。

most of the space available.

The glass partition helps create an open concept which allows a feeling of intimacy between the chef and the diners making for a memorable experience.

Special sound proof materials have been used throughout, including on the walls and in the screen blinds.

Lastly in the basement can be found a private salon, the wash rooms and further necessary storage space.

The successful union of good food, a well designed interior and a privileged environment have once again lived up to the studio's motto of " Good work will survive the test of time".

显贵的玻璃帮助创建一个开放的概念，让主厨和食客之间有一种亲近的感觉，成为一次难忘的体验。

特殊的隔音材料贯彻整个空间，包括墙壁、百叶窗屏幕。

最后，在地下室里可以发现一个私人沙龙、洗手间和存储空间。

美味食物、完美的室内设计 and 高等环境的成功结合再次实现了工作室的座右铭“好的作品将禁得起时间的考验”。

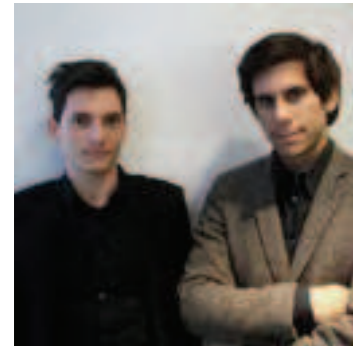




Joey Ho Design Limited

Joey Ho Design was established in 2002 with a young and energetic team of talented individuals. The studio creates dynamic and engaging commercial and residential spaces. Driven by the pursuit of quality, the team is always concerned about the physical context of works and sensitive to the community, as well as mindful of the well-being of users.

Joey Ho draws his creative inspiration from the far-reaching corners of Asia. Born in Taiwan and raised in Singapore. Each of these culturally diverse yet artistically vibrant qualities have played their part in fashioning Joey's unique and avant-garde perspective of the world. Over the years, Joey has established a high profile client list in the hospitality, residential, institutional and retail sectors, with projects spread over different cities such as Hong Kong, Singapore, USA and the Greater China region. To-date, Joey's designs have won more than 100 internationally recognized awards.



K-Studio

Since 2002 K-Studio has built up a varied portfolio of projects, believing that encouraging creative experimentation and fresh thinking leads to exciting architectural experiences on every scale and in every aspect of life.



Lagranja Design

Ten years have already passed!

Eleven years since that day in Maui when, sat in a giant tree, we decided to open our studio in Barcelona.

We set up our office in the street La Granja which led to our name. One large room, a lot of light, two pots of paint and an intern.

The phone began to ring and projects started coming in. Maria and Jose soon joined the team and we have learned to juggle diverse design projects: museums, lamps, fast food chains, trophy's, homes... deep down that's what we really like: to open up the field, to move ideas from one context to another, continue discovering, getting excited with each new project.

Between "companies and friends" we began to run out of space...

We've moved offices twice since then, this last time in the middle of the crisis where we lovingly renovated an old biscuit factory. And here we are!

.... and not only here.

Two thousand and eleven has for many been an "annus horribilis". However for lagranja it's been an important year. With our new business partner Gemma we established lagranja Hong Kong...a baby that has now started to walk.

In February 2012 we inaugurated our first project in the old British colony: the Signature Suites of the Madera Hotel.



Marga Rotger Interiorisme

Each project the studio undertakes is specially customized to each individual client whether it is residential, a Hotel, a shop or a restaurant.

Working hand in hand with the best professionals we can guarantee a top quality end product.

As we are personally involved from the very beginning of each project we pride ourselves on creating a strong and trusting relationship with our clients.

Our experience in design enables us to always enhance the space and image as required.

The essence of our projects is always to make the most of the natural light along with the use of natural materials so as to create harmony, balance and warmth. This combines well with all styles.

From when the first idea is formed we will advise them artistically and technically throughout. Our best reward is to see the client fully satisfied with the end result. As our motto says "Good work will survive the test of time".



Maria Kartashova

Maria Kartashova is a member of the Russian Interior Design Association, a member of the British Institute of Interior Design (BIID), a teacher in "DETAILS" Design School. The works were published in International Design Magazines: Architectural Digest, Elle Decoration, Mezonin, and House & Garden.

In the year 2011 interior of the Restaurant "VANIA" has been awarded one of the most important distinctions in the world of interior design - publications in the prestigious Andrew Martin International Interior Design Review.

Professional Education: "DETAILS" School of Design in Moscow. Practical training in Holland and Belgium. After graduation in 2003 "Details" School worked several years as one of the leading interior designers in the Design Studio "DETAILS" by the School. In the year 2007 founded her own design studio "Maria Kartashova Interior Design".



Mister Important Design

Mister Important Design is an interior design firm that brings an ebullient perspective to interiors. Specializing in nightclubs, hotels, restaurants, bars and lounges, Mister Important design works closely with clients to achieve interiors that exceed expectations. Exuberant interiors that are designed to be remembered and talked about.

The firm design work has been published internationally in over 50 publications in more than a dozen countries. Founded in 2005 by Charles Doell, the Interiors of Mister Important Design have been widely featured in the international design press.



Pascal Arquitectos

The identity that supports the projects developed by the firm, with headquarters in Mexico City since 1979, comes as a result from the fact that there is not an ulterior ideology norming the form, the language or the materials used; the team work is aside from unique discourses ascribed to any project. For Pascal Arquitectos each practice, each creation is the outcome of particular and determining factors such as available resources, social or location context, everything is exhaustively analyzed. The commitment is at the same time with the client and the final user, as well with the environment and the city. All the above is based upon an unique research process and experimentation using new materials and technologies.

The atelier comprises a polyfunctional group whose development does not depends on typology specialization that can become creativity and innovation restraint. For this reason at Pascal all kind of projects are produced: residential, corporate, contract and hospitality, temples or ritual spaces besides developing –depending on each particular case, the architecture, the interior and furniture design up to the lighting and landscape design too.

The works of the past thirty years have left a lot of knowledge and experience. Amongst the more representative are the Sheraton "Centro Histórico" hotel, located in front of the Alameda Central; and Meditation House, in Bosques de las Lomas, which has been worldwide recognized with numerous awards. The firm has also venture into restoration and recycling projects catalogued as historical and artistic buildings, an example is the the original Bolivia building –designed in 1962 by architect José Villagrán. The atelier's work has been widely published.



Pierluigi Piu

Pierluigi Piu was born in Cagliari (Sardinia, Italy) in 1954 and pursued his studies at the University of Architecture in Florence. He opened his own office and began working in the field of interior design and architecture in 1991. Then, from 1996 until 1998, he was back in Bruxelles, where he had been summoned by the architect Steven Beckers to collaborate on a project for the reconstruction and refurbishment of the Berlaymont Palace, the historic seat of the Council of Ministers of the European Community, and so undertook the supervision and coordination of the aesthetic and formal language for the interior design of the entire building.

He has won many awards, including the "Russian International Architectural Award 2007" in Moscow, the "International Design Award 2008" in Los Angeles, the "Archi-Bau Design Award 2009" in Munich, Germany, the "Compasso d'Oro 2011" in Rome and the "Premio IED" award from the international school Istituto Europeo di Design in 2012.