

DESIGN 360°

n.68

2017.04

Concept and
Design Magazine
觀念與設計雜誌

RMB¥ 45.00
HK\$ 55.00
US\$ 25.00
NT\$ 350.00

設計
與紙

Design and
Paper

*inheritance and
innovation of paper
paper design*

紙的傳承
和革新
紙設計

A poster by unity that was aged by the
tropical sun and torrential rain.
經過日曬雨淋而殘缺的海報

Detail of Nesting 1 by Bianca Severijns
Bianca Severijns作品《Nesting 1》(巢1)局部細節



9 771815 922009

270° Exchange:
Design for Catering
LongXi Creative Awards

交流 |

設計美味

龍璽創意獎





1

360° — 在品牌與空間設計領域，對比其他行業，餐飲業的設計有什麼特點和困難？

CL — 服務餐飲行業的客戶，首先必須喜歡“吃”。因為只有當你對“吃”有熱情，才能理解食客對在外用餐的追求。不斷從每個細節中尋找靈感，它的位置、氛圍、燈光、材料、餐具、品牌、菜單、服務、線上平台等等。然而，這些只是最初的部分考量——符合大眾市場的需求嗎？有口碑嗎？用餐體驗良好嗎？餐飲項目的用戶反饋是立竿見影的，看他們的博客或網站，就會知道自己的設計是否受歡迎。

2

360° — 在餐飲業的設計項目當中，通常誰會負責與您對接項目？

CL — 每個項目都是我們與客戶的共同協作。首先，必須了解客戶的想法，才能幫助他實現。項目的對接人有時候是品牌經理，有時候是主廚，但過程沒什麼不同。大型項目，譬如尊尼獲加的尊邸，則需要和很多不同的部門溝通。像尊尼獲加這樣的品牌有點不一樣，因為它

的資源很豐富，需要圍繞它創作一個故事、塑造品牌體驗。如果客戶是餐廳，通常只需要對接店主，過程會簡單很多。每次成功或失敗都是我們和客戶合作的結果。

3

360° — 在項目的前期和進行過程中，您會怎樣理清思路，從而更全面地理解客戶的需求？

CL — 在與客戶初次見面前，我會大致了解一下項目，找一些有助於討論的相關資料：競爭對手是誰？同類競爭對手之中，哪一個表現最好？怎樣才能超越它？

我們通常會針對問題畫思維導圖，構思一個原創的概念：這是一個怎樣的地方？有誰會來？他們的心態是怎樣的？我們會用到情緒板，這樣就知道以前有人做過什麼，避免步人後塵。

4

360° — 可以請您舉例說明，設計師應該如何站在食客的立場考慮設計嗎？

CL — “同理心”是設計師需要具備的最重要技能之一：能夠站在用戶的立場，感受他們所感受的，並以他們的方

Smoke &
Mirrors Bar

Design:
Asylum

Smoke & Mirrors
酒吧

設計：
Asylum



式作出反應。以Smoke & Mirrors酒吧的設計為例。它的景觀很美，但空間被劃分為室內和戶外，而我們覺得大家應該會更喜歡坐在戶外、享受風景。所以，拆除了牆壁，把吧檯設置在中央，消除了室內與戶外的分隔，讓所有人都能欣賞到酒吧美麗的景致。

5

360° — 如果客戶是“外國菜”，設計師要如何平衡餐廳的異域風情與在地特色？

CL — 餐飲項目有趣的地方正正在於它常常是“外國的”，像意大利餐廳、日本威士忌酒吧、西班牙Tapas小吃店。通過遊歷很多地方，從而了解到不同的生活和飲食文化。Asylum始終致力於創造真實的體驗，這也是每個項目當中的“Asylum基因”——總有些讓人意外的驚喜。

6

360° — 又譬如同一個品牌在不同地方的分點，像尊尼獲加在上海、北京和首爾的尊邸，您是怎樣為每個尊邸融入當地特色的？

CL — 相同的品牌故事，在不同的城市，我們要用不

同的方式來傳遞，因為目標受眾和需求不一樣。上海和北京，目標是商務人士和高淨值人群，因此，設計上更多地融入了奢華感和專屬感；而首爾，面向的是專業人士，所以我們把體驗塑造得更現代、更別緻。我們和當地的工匠、藝術家一起，為每個尊邸設計、創造出其獨有的特色元素。

7

360° — 您覺得設計給餐飲業帶來了怎樣的變化？

CL — 現在的設計太雷同了，容易互相影響。Pinterest給餐飲行業帶來了不好的影響——客戶和設計師用它來做情緒板，但最終往往依樣畫葫蘆。所以，有越來越多的餐廳看起來相差無異，無論你在上海還是紐約。一眨眼，潮流便從一個城市漫延到另一個城市，隨處可見時興的咖啡館或復古風格酒吧，它們侵蝕著城市的本真。

8

360° — 對於年青一代設計師，您有什麼忠告嗎？

CL — 全情投入你現在所做的事情，它會讓你變得比別人更好。



2.
1. 3. 4.

1.
Tingkat Café and
Restaurant

Design:
Asylum

廳咖餐廳

設計：
Asylum

2-4.
Johnnie Walker
House in Beijing

Design:
Asylum

尊尼獲加北京
尊邸

設計：
Asylum



1

360° — In the fields of branding and spatial design, what are the features and difficulties of design for food and beverage industry compared with design for other industries?

CL — To do work on the F&B industry you must first love to eat. Only when you have that passion can you understand what diners look for when eating out. Every small detail matters and you are constantly looking for inspiration, be it location, ambience, lighting, materials, cutlery, brand, menu, service, online etc... These are just some of the components that go into the planning and designing. Is it mass market? Is it mass prestige? Is it fine dining? The reaction from your users is immediate in a F&B project cause you can read about them in blogs or websites so you will know if your design is loved or hated!

2

360° — For your design projects of F&B industry, generally speaking, who will be responsible to you?

CL — Every project we do is a collaboration between the client and ourselves. We have to understand what is on the client's mind before we can contribute to his or her idea. Sometimes it's a brand manager, sometimes it's a chef but the process is the same. For a large project such as Johnnie Walker, there are many parties on the table so we need to be able to answer to the different departments. Working for a brand such as Johnnie Walker is different because there are so many assets that exist and our job is to create a story and build an experience around it. When we work for a restaurant it is usually just the owner so the process is much more streamlined. Every success or failure is the result of our partnership with our client.



3

360° — During the design process, what do you usually do to clarify your idea, and make yourself understand more comprehensively?

CL — I always try to understand the project briefly before we meet for the first time. That way it is more constructive because I can do some research on the subject and contribute in the discussion. Who are the competitors? What is the best example in the category and how can we be better than that? We usually do a mind map on the subject in order to create an original concept, what kind of place is this? Who will use the place and what are their mindsets? We only use mood boards so that we know what has been done before and how not to follow that.

4

360° — How should designers generate their ideas by standing in the position of diners? Could you give an example?

CL — Empathy is one of the most important skills a designer needs to have. The ability to put yourself in the position of the user and see what they see, hear what they hear and react in their manners. For example, when we designed Smoke & Mirrors bar, it had a great view but the space is divided into indoor and outdoor and we felt that everyone would love to

sit outside with the view, so we removed the wall and put the bar in the middle in order to merge both indoor and outdoor space. That way everyone could have the view.

5

360° — If your client is a “foreign” restaurant & bar, what should designers do to balance the exotic and local characteristics?

CL — The beauty about F&B is that it is often “foreign”. An Italian restaurant, a Japanese whisky bar, a tapas counter. All these are “foreign” and it’s important to be well travelled so that you understand how different cultures live and eat. We always seek to create authentic experiences. There is also the Asylum factor in every project too, something surprising and delightful.

6

360° — If a brand with branches in different places, like Johnnie Walker House in Shanghai, Beijing and Seoul, how do you integrate the local features with each house?

CL — The Johnnie Walker is a good example, the story is the same but we tell them differently in different cities because of the target audience and culture. In Shanghai and Beijing it was targeted at business people and high net worth so the design is a lot more luxurious and exclusive. In Seoul, it was

targeted at professionals so we modified the experience to be contemporary and chic, for each of the house we worked with local craftsmen and artists to create key features.

7

360° — What do you think design had influenced food and beverage industry?

CL — Design today is so connected that everything is influenced by everything. One key technology is Pinterest and it's shaping the F&B industry in a bad way. Clients and designers use it as mood boards but they often end up

copying it so more and more restaurants are looking very similar whether you are in Shanghai or New York. Trends today spread from one city to another very quickly, you can find hipster cafes or "speakeasy" cocktail bars in every corner today and they remove some authenticity from that city.

8

360° — Do you have any advice for the young designers?

CL — Be passionate in whatever you are doing, only that will drive you to be better than anyone else.

5. 6.
7.

5.
Johnnie Walker
House in
Shanghai

Design:
Asylum

尊尼獲加上海
尊邸

設計：
Asylum



6-7.
Johnnie Walker
House in Seoul

Design:
Asylum

尊尼獲加首爾
尊邸

設計：
Asylum

