

100 RESTAURANT DESIGN PRINCIPLES

餐厅设计法则100

高巍/编 贺丽 殷倩/译

辽宁科学技术出版社

100 RESTAURANT DESIGN PRINCIPLES

餐厅设计法则100

高巍/编 贺丽 殷倩/译

辽宁科学技术出版社



Editor's Words

This book explores various aspects relevant to restaurant design, including restaurant management concept, establishment of brand image and connection between different functional areas. Through 100 restaurant design cases, it proves that the secret of a restaurant's success lies in the unique dining experience it offers to customers. It also tells us the stories about the creation process by the designers with different professional and cultural experiences.

The principles of restaurant design are a broad concept, which exposes the rules and methods during the course of restaurant design. The designers may rapidly enhance their abilities to control the project, to analyse, and to present abstractly. Comparing with specified design guide, the principle is more helpful to present concepts, and conduct the creation of divergent thinking.

This book includes comprehensive information of the selected cases, including background, design concept, course of realisation, and construction methods, and the panorama rendering is the most recommended. The bird's-eye view of panorama renderings clearly shows the interior space division and linear setting, and under the guidance of arrows views of different areas are directly brought to readers to show the relationship between areas.

The book includes:

Chapter 1 Orientation of Taste and Image, discusses the start point of restaurant design, and how to realise initial judgment through specified and effective methods.

Chapter 2 Cuisine Theme Design, covers restaurant designs involving several main cuisines, and exposes key design details of different cuisine themes through case study.

Chapter 3 Entrance Design, discusses how the restaurant image design enhances the taste and competitiveness of the restaurant.

Chapter 4 Plane Layout Design, summarises several effective layout design methods with focus on the most important area, the dining area in the restaurant, based on study of successful cases.

Chapter 5 Linear Design, discusses several effective methods of interior space organisation, which use horizontal and vertical lines.

Chapter 6 Space Layout, proposes several methods for continuing and innovating interior space layout through discussion about some limited forms of restaurant interior.

Chapter 7 Interface Design, discusses how to improve visual effect of restaurant interior through the most concise method.

Chapter 8 Illumination Design, discusses the role illumination plays in restaurant design and proposes several effective solutions.

Chapter 9 Choice of Thematic Decoration Elements, emphasises the aim of restaurant design, namely providing a unique dining experience to the customer, and points out various practicable possibilities through specific cases.



编者的话

本书探索了从餐厅的经营理念开始到品牌形象的确立以及不同功能区域的相互连接等与餐厅设计相关的方方面面。通过展示来自全球最新的100个餐厅实例，证明一间餐厅的成功秘诀就是要为顾客提供一种独特的饮食空间体验。同时也展示了具有不同专业及文化背景的设计师们为实现这一目标所采取的方法和决策的过程。

餐厅设计中的法则是一个宽泛的概念，它从不同的角度揭示了餐厅设计过程中的规律和方法，通过遵循这些法则设计师可以快速提高对方案的掌控能力、分析能力和抽象表现能力。与具体的设计指导相比，法则的意义更倾向于理念的传达并引导一种发散的思维产生。

在全书案例的组织过程中，尽可能全面的展现了案例中的背景信息、设计理念、实施过程及建造方法，其中最为新颖之处在于全景模型图的展现，通过这种鸟瞰的方式使餐厅室内空间的划分以及流线的设置都被清晰且形象的展现出来，同时在箭头的指引下可以很直观的看到不同方向内的场景，以及场景之间的连接关系。设计师可以通过这些直观的线索，快速找到适应自身工作需求的启发。

本书的组织方式：

第一章 **“品位与形象定位”**。讨论了餐厅设计的起点以及如何通过具体而有效的手法来实现最初的判断。

第二章 **“菜系主题设计”**。详细划分了目前存在于餐厅设计中的几种比较集中的菜系主题类型，通过对个案的剖析，揭示了不同菜系主题中关键的设计细节。

第三章 **“入口设计”**。讨论了餐厅形象设计是如何提高餐厅品位以及有效增强餐厅竞争力的。

第四章 **“平面布局设计”**。针对餐厅设计中最重要区域——就餐区，结合实际的成功案例总结出几点行之有效的平面划分手法。

第五章 **“流线设计”**。讨论了餐厅设计中水平流线以及垂直流线对室内环境的几种有效的组织方式。

第六章 **“空间规划”**。通过对餐厅室内空间的几种局限性模式的讨论，提出几种餐厅室内空间设计的延续与创新思路。

第七章 **“界面设计”**。讨论了如何以最简洁的方式提高餐厅室内环境的视觉效果。

第八章 **“照明设计”**。讨论了灯光设计对餐厅整体形象的促进作用，并提出了几点有效的照明手法。

第九章 **“主题装饰元素选配”**。重点倡导了餐厅室内设计的主旨即为顾客提供一种独特的饮食空间体验，并通过具体的案例提出多种实施的可能性。



Contents

目录

ORIENTATION OF TASTE AND IMAGE 品位与形象定位

1. Creation of Elegant Atmosphere 优雅氛围的营造
Chambers Eat + Drink—钱伯斯餐饮空间.....008
2. Presentation of Thematic Image 主题形象的具象表达
8 the Eight Grand Lisboa Hotel—澳门新葡京酒店8餐厅..012
3. Provide a Location for Emotion and Memory 提供情感表达与记忆的场所
KAA—KAA餐厅.....016
4. Image Design Showing Modern Dietary 体现现代饮食方式的形象设计
Pure Urban Oasis Restaurant and Bar—纯净的城市绿洲餐吧.....020
5. Creation of Home-like Dining Place 创造家一般的就餐环境
Second Home Kitchen and Bar—“第二个家”餐厅与酒吧.....024
6. Contemporary Interpretation of Traditional Image 传统形象的当代表述
Delphine—戴尔芬餐厅.....028
7. Harmony between Natural and Artificial Form 自然与人工形态的调和
Nat. Fine Bio Food—Nat. Fine Bio Food餐厅.....032

CUISINE THEME DESIGN 菜系主题设计

8. Theme Design of Contemporary Asian Cuisine 当代亚洲菜系主题设计
Chan—陈餐厅.....036
9. Theme Design of Italian Cuisine 意大利菜系主题设计
A Voce—“A Voce”餐厅.....040
10. Theme Design of Chinese Cuisine 中国菜系主题设计
Made in Kitchen II—厨房制造II.....044
11. Theme Design of American Cuisine 美国菜系主题设计
Ella Dining Room & Bar—埃拉餐厅&酒吧.....048

12. Theme Design of Shanghai Cuisine 上海菜系主题设计
Xiao Nan Guo Restaurant, Beijing—北京小南国餐厅052

13. Theme Design of Thailand Cuisine 泰国菜系主题设计
Annam Restaurant—Annam餐厅.....056

14. Theme Design of Indian Cuisine 印度菜系主题设计
Rang Mahal Pavilion—Rang Mahal Pavilion餐厅.....060

15. Theme Design of Japanese Cuisine 日本菜系主题设计
Nobu Fifty Seven—Nobu57餐厅.....064

ENTRANCE DESIGN 入口设计

16. Guidance of Sighting 视线的引导
JoJo Restaurant at St Regis Hotel—圣·瑞吉斯酒店中的乔乔餐厅.....068

17. Entrance Shape and Space Estimation 入口造型与空间判断
Mistral Kitchen—“密斯米切尔的厨房”072

18. Presentation of Design Concept 设计理念的外化表达
Karuisawa Restaurant—轻井泽餐厅.....076

19. Progressive Organisation of Entrance Space 递进的入口空间组织
Natural Hakka Restaurant, Taichung—台中客家本色餐厅.....080

20. Entrance Innovation of Historic Building 老建筑的入口创新
Twenty Five Lusk—卢斯克25号餐厅.....084

21. Design of Street-corner Entrance 街角入口设计
Vesu Restaurant—Vesu餐厅.....088

22. Design of Open Entrance 开放式入口设计
208 Due Cento Otto—208号餐厅.....092

23. Sign Design of Entrance 入口标志设计
TSUJITA LA—洛杉矶Tsujiata餐厅.....096

24. Utilisation of Art Installation 装置艺术的运用
Lucky Fish—幸运儿餐厅.....100

25. Combination of Interior and Exterior Space 室内与室外空间的融合
Restaurant El Merca'o—El Merca'o餐厅.....104

PLANE LAYOUT DESIGN 平面布局设计

26. Definite and Clear Space Partition 明确而清晰的区域划分
Autostrada—高速公路餐厅.....110

27. Harmony Between Seating Distribution and Space Form 席座布置与空间形态的协调
Urban Farmer—城市农场餐厅.....114

28. Private Plane Layout 私密化的平面布局
Mordisco—Mordisco餐厅.....118

29. Organic Space Arrangement 有机形态布局设计
Honeycomb in Shenzhen—深圳蜂窝餐厅.....122

30. High-efficiency Guidance Design 高效引导设计
Wienerwald Restaurant in Munich—慕尼黑维也纳森林餐厅.....126

31. Function Division and Colour Collocation 功能划分与色彩配置
Nevy—纳薇餐厅.....130

32. Functional Partition and Texture Transition 功能分区与材质的过渡设计
Kisala—琪莎拉餐厅.....134

33. Open Layout 开放式的平面布局
The Forge Restaurant / Wine Bar—锻造餐厅/酒吧.....138

34. High-efficiency Layout in Small Space 小空间的高效布局设计
Shima Restaurant—岛屿餐厅.....142

LINEAR DESIGN 流线设计

35. Flowing Circulation Design 流动型交通设计
Karls Kitchen—卡尔斯的厨房.....146

36. Channel Design to Harmonise Different Spaces 协调不同区域空间的路线设计

Urbane—都市餐厅.....150

37. Symmetric Linear Design 对称式流线设计
Angelini Bangkok—曼谷Angelini餐厅.....154

38. Influence to Action Route Caused by Seating Design 席座设计对行为动线的影响
Bar and Restaurant Pure C—Pure C休闲餐厅.....158

39. Scene Construction 情景营造
The French Window—法国之窗餐厅.....162

40. Connection of Functional Spaces 功能区域的连接
Piatti Mill Valley—米尔谷皮亚蒂餐厅.....166

41. Application of Intelligent Terminal 智能终端的应用
Holyfields—霍利菲尔德斯餐厅.....170

SPACE LAYOUT 空间规划

42. Harmonise Limitation of Floor Height 协调层高的局限
Griffins Steakhouse—格里芬牛排餐厅.....174

43. Continuity and Innovation of Traditional Space Model 传统空间模式的延续与创新
Moo Moo Wine Bar + Grill—哞哞酒吧+烤肉餐厅.....178

44. Reuse of Sunken Space 对下沉空间的再利用
Restaurant O2—O2餐厅.....182

45. Partition Wall Design and Space Division 隔断设计与空间划分
Forward in Beijing—北京丰沃德餐厅.....186

46. Acoustic Design and Creation of Space Atmosphere 音效设计与空间氛围营造
Cave Restaurant—洞穴餐厅.....190

47. Linear Space Layout 流动空间规划
Nautilus Project—鹦鹉螺餐厅.....194

48. Utilisation of Narrow Space 对狭长空间的利用
Naya Restaurant—娜雅餐厅.....198

49. Space's Transition and Integration Design 空间的过渡与整合设计
Haiku Sushi—Haiku寿司餐厅.....202

Contents

目录

50. Reconstruction of Classical Space Scale 古典空间比例的重构
Spital Restaurant – Bar—病友餐厅与酒吧.....206

51. Landscape Design and Interior Space Infiltration 景观设计与室内空间的渗透
Tori Tori Restaurant—托里托里餐厅.....210

52. Combination with Architectural Form 与建筑空间的融合
The Wright, Guggenheim Museum—古根海姆博物馆 – 莱特餐厅.....214

53. Reference to Natural Form 对自然形态的借鉴
Blue—蓝调餐厅.....218

54. Colour Composition of Space 空间色彩构图
Crescent Heights—克雷森特高地餐厅.....222

INTERFACE DESIGN 界面设计

55. Obvious and Understandable Colour Presentation of Interface 醒目且易于理解的界面色彩表达
Franzesco—弗朗西斯科餐厅.....226

56. Integrated Design of Floor Pavement 地面铺装一体化设计
Barbican Foodhall—巴比肯餐厅.....230

57. Harmony Between Ceiling Shape and Floor Height 顶面造型与层高协调
Tang Palace—唐宫海鲜舫.....234

58. Organic Interface Design 有机界面形态设计
FouZoo Restaurant—FouZoo餐厅.....238

59. Mimesis Interface Shape Design 拟态界面造型设计
Toast—烤面包餐厅.....242

60. Elevation Design and Emotion Expression 立面设计与情感表达
Bar-Restaurant Glenfiddich—格兰菲迪酒吧&餐厅.....246

61. Application of Interface Material as Art Installation 作为装置艺术的界面材料应用
Grand Hyatt Macau – Restaurant Mezza9—澳门君悦酒店“Mezza9”餐厅.....250

62. Interface Design and Space Composition 界面设计与

空间构图

Giacomo Gourmet Fast Food—吉亚科莫美食快餐厅.....254

63. Combination of Interface Shape and Management Concept 界面造型与经营理念的融合
Paperfish Restaurant—纸鱼餐厅.....258

64. Colour Choice to Strengthen Brand Image 界面色彩选配强化品牌形象
Tiger Wok Restaurant—虎头餐厅.....262

65. Narrative Design of Interface Material 界面材料的叙事化设计
The Fat Olive—胖橄榄餐厅.....266

66. Reconstruction Design of Interface Texture 界面纹理的重构设计
Silver—银系餐厅.....270

67. Olive Timber Decoration and Creation of Mediterranean Style 橄榄木饰面的选用以及地中海风格的营造
Restaurant Mario—马里奥餐厅.....276

68. Ceiling Design and Direction Guide 顶面设计与方向引导
FIX Restaurant—FIX餐厅.....280

69. Harmony with Architectural Equipment 与建筑设备的协调
Conduit—管线餐厅.....284

ILLUMINATION DESIGN 照明设计

70. Emphasise Thematic Elements 对主题元素的烘托
Water Moon—水月餐厅.....288

71. Reasonable Use of Natural Light 自然光线的合理运用
City's Vengeplus Restaurant—Vengeplus城市餐厅.....292

72. Integrated Design of Illumination 照明整合设计
Gosho Restaurant—皇城餐厅.....296

73. Dynamic Illumination Design 动态照明设计
Switch Restaurant—转换餐厅.....300

74. Interface Illumination and Creation of Space Atmosphere 界面照明设计与空间氛围营造
Beijing Noodle—北京面条餐厅.....306

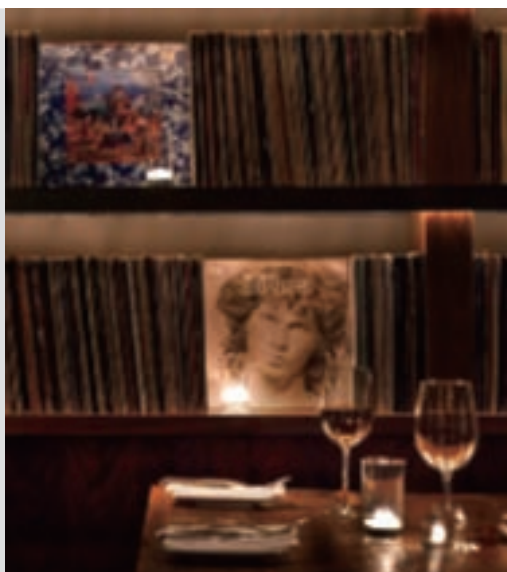
75. Strengthen Space Image 强化空间形象设计 Jing Restaurant—Jing餐厅.....	310
76. Lighting and Texture Design 灯光照明与材质搭配设计 Kantina Cubis—卡迪纳·库比斯餐厅.....	314
77. Indirect Lighting Design 间接照明设计 El Charro—骑士餐厅.....	318

CHOICE OF THEMATIC DECORATION ELEMENTS 主题装饰元素选配

78. Eco Theme Design 生态主题设计 D'Amico—D'Amico餐厅.....	322
79. Australian Farmyard Theme Design 澳洲农家庭院主题设计 Nando's Restaurant—南多的餐馆.....	326
80. French Garden Theme Design 法国花园主题设计 Giardino Lounge—花园酒廊.....	330
81. Iceland Theme Design 冰岛主题设计 Amici Mi—Amici Mi餐厅.....	334
82. Cedar Theme Design 雪松主题设计 Zama—Zama餐厅.....	338
83. Fairy Theme Design 童话主题设计 Fantasy Café Dining: Alice of Magic World—爱丽丝梦游仙境咖啡馆&餐厅.....	342
84. Silk Road Theme Design 丝绸之路主题设计 Silk Road Restaurant—丝绸之路餐厅.....	346
85. Water Element Theme Design 水元素主题设计 Hatsune—隐泉日式料理.....	350
86. Ireland Classical Element Theme Design 爱尔兰古典元素主题设计 The Guinness—健力士餐厅.....	354
87. Arabian Element Theme Design 阿拉伯元素主题设计 Hookah Lounge Satellite—塞特莱特水烟馆.....	358
88. Egg Theme Design 鸡蛋主题设计 Danbo Fun Fastfood Chain—蛋蛋屋连锁快餐店.....	362
89. Silver Space Theme Design 银色空间主题设计	

Argentee Restaurant—Argentee餐厅.....	366
90. Tornado & Rain Theme Design 龙卷风&雨主题设计 Twister—龙卷风餐厅.....	370
91. Dynamic Image Theme Design 动态化形象主题设计 What Happens When - Temporary Restaurant Installation —“邂逅在此时此景” - 临时餐厅.....	374
92. Industrial History Theme Design 工业历史主题设计 MOSI—科学与工业博物馆餐厅.....	378
93. Dutch Delft Theme Design 荷兰代尔夫特主题设计 Dutch Kitchen & Bar—荷式厨房&酒吧.....	382
94. Super-realism Theme Design 超现实主义风格主题设计 Shiro Bangalore—班加罗尔大城餐厅.....	386
95. Contemporary American Style Theme Design 当代美国风格主题设计 Rigoretto Bar and Grill—Rigoretto休闲酒吧&餐厅.....	390
96. The Edo Period Theme Design 日本江户时代主题设计 ARATA—ARATA餐厅.....	394
97. World Civilised Element Theme Design 世界风情元素主题设计 Johnny Smalls Restaurant and Bar—约翰尼·斯莫尔斯餐厅与酒吧.....	398
98. Chinese Lattice Element Theme Design 中国窗格元素主题设计 La Xina—中国风餐厅.....	402
99. Chinese Traditional Garden Theme Design 中国古典园林主题设计 Xiao Nan Guo Restaurant, Shanghai—上海小南国餐厅.....	406
100. Season Theme Design 季节主题设计 Ninsei Jinmao Branch—仁清日本料理(金茂店).....	410
Index 索引.....	414

1 Creation of Elegant Atmosphere 优雅氛围的营造



For a restaurant, the key to success is to provide diners with a unique eating experience and an elegant atmosphere that help them relax and pay more attention to the details in space and thus find out the aesthetics. Creation of the elegant atmosphere could enhance the connection between dining space and diners and also integrate the diners' minds with the theme of space.

In this case, the warm walnut panelling, fireplace, medieval furniture, old records as well as the old watchmaker's desk used as the hostess counter come together to create a comfortable space.

一间餐厅的成功秘诀就是要为顾客提供独特的饮食空间体验，优雅的氛围可以使顾客放松心情，专注于空间中的细节，从个人的角度去发现空间中的美并与之对话。通过这种氛围的创造可以很好的建立起餐饮空间与顾客之间的联系并作为一种纽带将顾客的思绪与空间的主题连接在一起。

在本案例当中，暖色调的胡桃木饰面板、壁炉、中世纪的家具、老唱片以及作为接待台使用的老钟表店的桌子，共同营造出一种舒适的空间氛围。

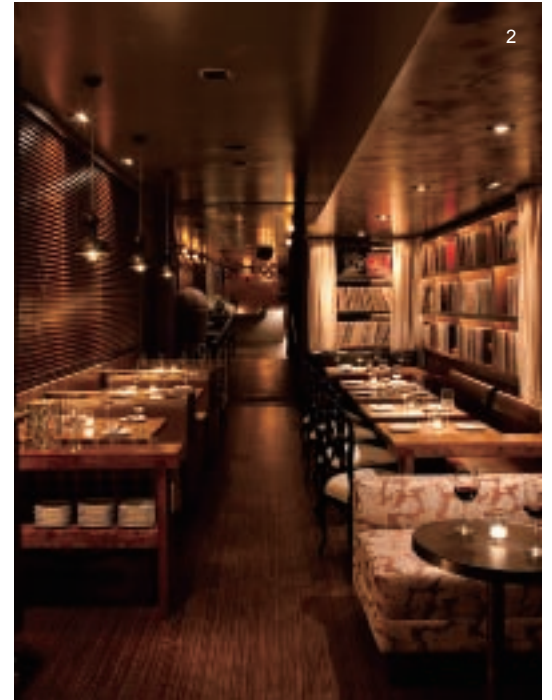
Project name: Chambers Eat + Drink **Completion date:** 2011 **Location:** San Francisco, USA **Designer:** Mr. Important Design **Photographer:** Jeff Dow **Area:** 418 sqm

项目名称：钱伯斯餐饮空间 竣工日期：2011年 地点：美国，旧金山 设计师：Mr. Important 设计事务所 摄影师：杰夫·陶 面积：418平方米



Layout
平面布置图

- | | | | |
|---------------|----------------|--------|------------|
| 1. Entry | 6. Bar | 1. 入口 | 6. 吧台 |
| 2. Restaurant | 7. Patio | 2. 餐厅 | 7. 天井 |
| 3. Kitchen | 8. Women's W/C | 3. 厨房 | 8. 女士专用卫生间 |
| 4. Lounge | 9. Men's W/C | 4. 酒吧间 | 9. 男士专用卫生间 |
| 5. DJ | | 5. DJ间 | |



1. Chambers Eat + Drink, restaurant and lounge, is attached to the Phoenix Hotel, a legendary rest stop for touring bands with a provenance of rock star fun.
 2/3. Warm walnut panelling in the bar room and a fireplace in the dining room provide the backdrop for mid-century furniture and reclaimed pieces, like the old watchmaker's desk used as the hostess counter and the walnut top on the communal table.

1. 钱伯斯餐饮空间是一个餐厅与酒吧间的综合体，附属于凤凰酒店，是摇滚明星狂热粉丝们一个理想的休闲港湾。
 2、3. 酒吧间中柔和的胡桃木护壁板与餐厅中的壁炉为中世纪的家具和古老的钟表店服务台营造了一个唯美的背景，而钟表店服务台经回收之后重新作为店主的吧台使用，公共餐桌的饰面以胡桃木为原料。





4. Phoenix Hotel's reputation for providing a touring musician's home away from home turned Chambers into a hangout den. The lifestyle is called out in the evocative art collection, the tooled leather upholstery and record collection of 10,000 vintage LP's for guests to peruse through.

5. An eclectic mixture of light fixtures and a comfortable lounge seating configuration

6. The inspiration behind the look was "Rock n' Roll Chateau" – to evoke the experience of hanging out at the mansion of an eccentric record producer in the Hollywood Hills - a combination of decadent comfort mixed with a little debauchery.

7. The outdoor area also went through a transformation with a fountain / fire feature from the Bay Area's Concreteworks and furniture from Lebello.

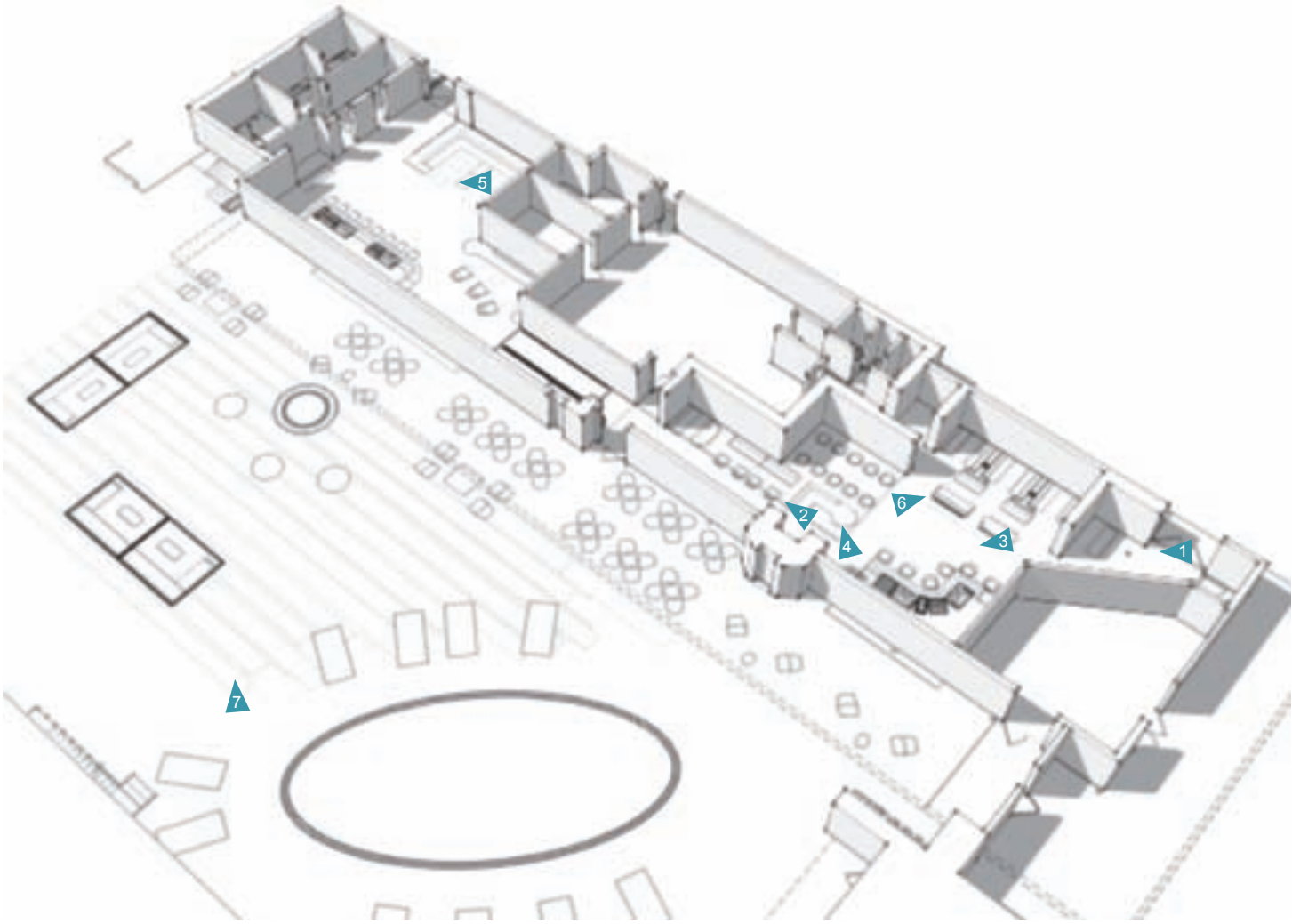
4. 凤凰酒店良好的口碑为该餐厅提供了一个优越的条件，吸引无数巡回音乐家的目光，并成为他们的落脚之地。动人的艺术收藏品完美地传达出这一餐厅的格调，而专门加工的皮质坐垫以及10,000张古老的黑胶唱片吸引访客的驻足和细心研究。

5. 精致的照明设备和舒适的酒吧间座椅协调地融为一体，并为空间营造了一个折衷主义氛围。

6. 夹杂着些微颓废与放纵色彩的背景墙，令人自然联想到一个“古怪”的唱片制作人漫步在豪宅之中，而这一设计的灵感源自“摇滚城堡”的启发。

7. 室外区域的喷泉和火焰景观十分醒目，而这一设计的灵感源自对旧金山湾区混凝土工程以及Lebello品牌家具的参考。

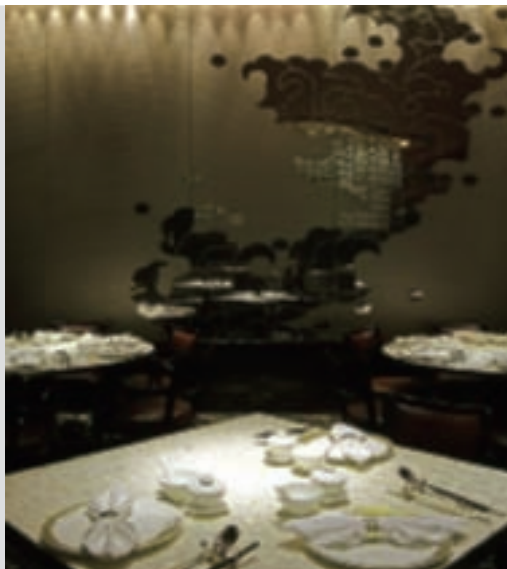




Panoramic View
全景模型图



2 Presentation of Thematic Image 主题形象的具象表达



Establishment of the restaurant's image not only needs the appropriate atmosphere to support but specially needs one or several decorative symbols to attract diners' attention and thus help them get a clear understanding about the whole space. In addition, the symbolic thematic element could also enhance the space's inner depth.

In this case, the designers created a luxurious dining space for a group of target diners and applied several Chinese traditional patterns as decorative elements to enhance the overall taste and image of the restaurant. These patterns include number eight, goldfish, water, bottle gourd, peony, scepter, bamboo, ancient coin and jade which are not mechanically replicated in space but by means of modern techniques applied on the painted walls and crystal

chandeliers above.

餐饮空间形象的确立，除了需要空间氛围的烘托，更重要的是需要一种或几种装饰符号的表达来引起顾客的注意，使他们能够找到阅读的起点，顺着界面在空间中的延续逐渐对整体空间有一个清晰的认知。此外主题元素还具有象征性，能够增强空间的内涵与感染力。

在本案例当中，设计师针对特定的目标人群创造一个奢华的就餐空间，并通过一些代表吉祥的中国传统图案作为烘托主题的装饰元素，强化了餐厅的整体品位与形象。这些图案包括：数字8、金鱼、水、葫芦、牡丹、权杖、竹子、古钱币、翡翠等，没有被机械的复制在空间中，而是通过现代的手法应用在墙壁的绘制以及水晶吊灯上面。

Project name: 8 the Eight Grand Lisboa Hotel **Completion date:** 2007 **Location:** Macau, China **Designer:** Alan Chan Design Company & Steve Leung Designers Limited **Photographer:** Alvin Chan **Area:** 753 sqm

项目名称：澳门新葡京酒店8餐厅 竣工日期：2007年 地点：中国，澳门 设计师：陈幼坚设计公司&史蒂夫·梁设计有限公司 摄影师：艾尔文·陈 面积：753平方米



Layout 平面布置图

- | | |
|--------------------------|----------|
| 1. Reception | 1. 接待台 |
| 2. Interactive tunnel | 2. 交互式通道 |
| 3. Pond | 3. 池塘 |
| 4. Mirror wall mural | 4. 镜墙壁饰 |
| 5. Embroidery wall mural | 5. 刺绣墙饰 |
| 6. Corridor | 6. 走廊 |
| 7. Dining area | 7. 就餐区 |
| 8. Private dining rooms | 8. 贵宾室 |



1. 8 is chosen as the name of the restaurant because it is the lucky number for Chinese. It resembles the Chinese word "wealth". This auspicious figure is a symbol of prosperity and good fortune.
2. 8 also symbolises the infinite wealth and customers circulating among the establishment.
3. Luck, wealth, infinite traffic flow are all highly relevant to the location of the restaurant – the best entertainment complex in Macau.

1. 选择数字“8”作为该餐厅的名字，是因为“8”是中国的幸运数字。其寓意与中文的“财富”类似，是繁荣和好运的象征。
2. “8”同时也象征着财源滚滚，客源不断。
3. 该餐厅坐落在澳门最富盛名的综合性娱乐设施内，因此，运气、财富、客源皆与其特殊的地理位置存在着密切的联系。





4. Without a doubt, these elements are also greatly appreciated by the target customers.

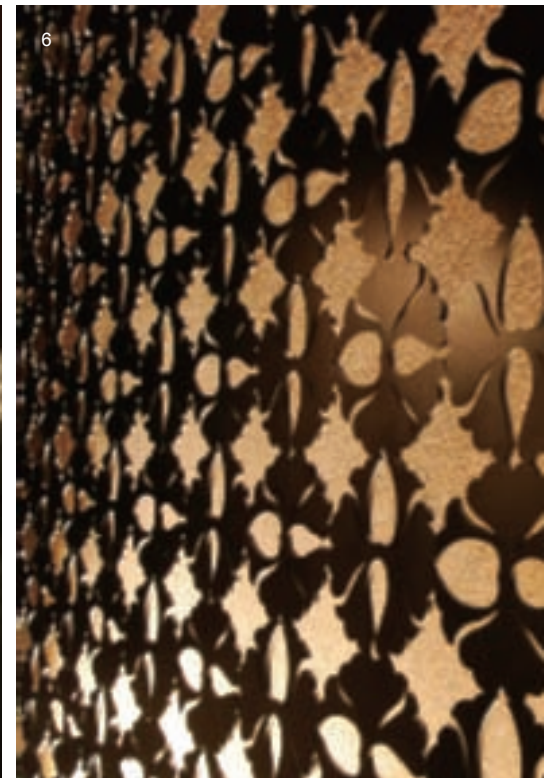
5. The sumptuous interior of the restaurant resembles the Chinese Precious Box which consists of eight Chinese precious items – goldfish, water, bottle gourd, peony, scepter, bamboo, ancient coin and jade.

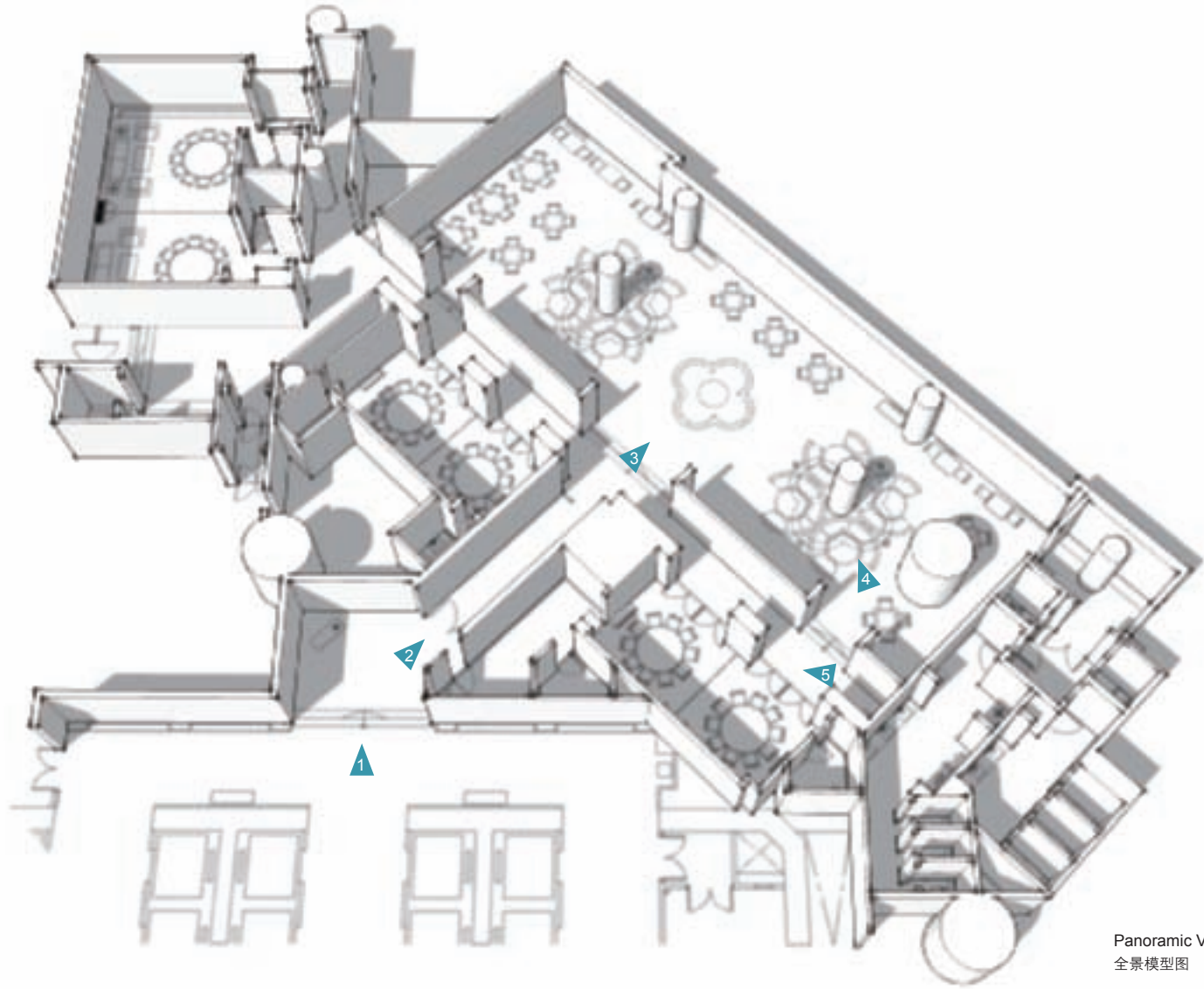
6-9. These traditional precious items are reflected in a modern and classy way through the interior wall mural, chandelier and animation. They represent celebration, happiness and blessings.

4. 毫无疑问，这些元素也获得了无数目标客户群的欣赏。

5. 餐厅内部的奢华设计犹如一个精美的中式宝盒，其中囊括了最具中国特色的八样珍宝，它们分别是金鱼、水、葫芦、牡丹、权杖、竹、古代硬币和翡翠。

6-9. 这些传统的珍宝通过被巧妙地运用到壁画、水晶吊灯及动画之中，以一种时尚而经典的方式进行了完美诠释。它们所展现的是欢庆、喜悦和祝福。

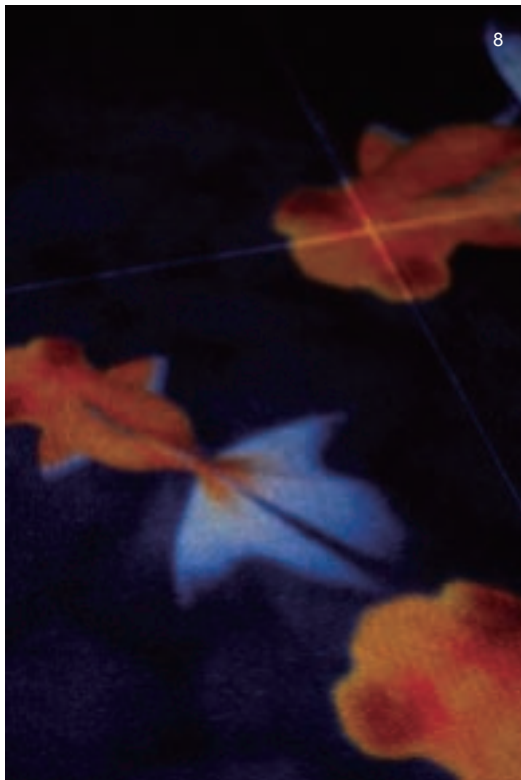




Panoramic View
全景模型图



7



8



9

3 Provide a Location for Emotion and Memory 提供情感表达与记忆的场所



Memory is mainly to serve the design and the expression of emotion but not as a direct means of expression. Diners in the dining room need to enjoy more natural and relaxing visual experience.

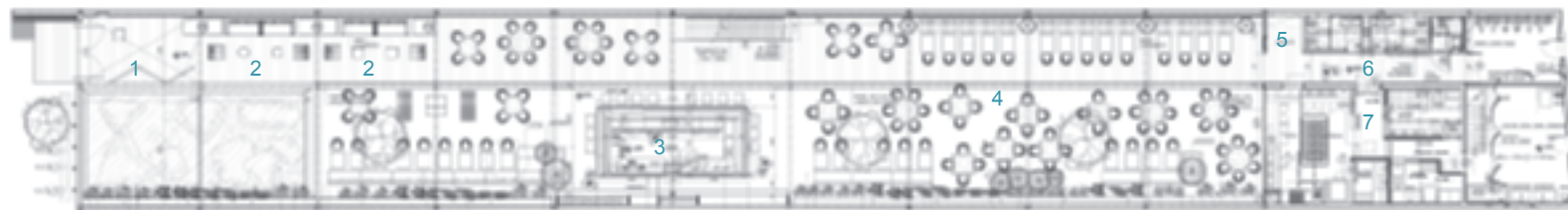
In this case, the designers tried to avoid the image of industrialisation and turned to apply plants, pools, canvas, brick, natural stone and wood and other decorative materials shipped from the Atlantic to create a warm and intimate dining environment. Here, diners will forget about the busy work and concentrate on seeing the chef working and thus enjoy the joy brought to them. This restaurant is a place that leaves the diners with many unforgettable memories.

记忆作为一种手段主要服务于设计的需要以及情感的表达，而不能成为一种直接的表达方式。顾客在就餐的过程中更希望得到一种自然而舒缓的视觉形象感受。

在本案例当中，设计师有意避开工业化的形象，转而运用从大西洋运来的植物、水池、帆布、砖、天然石材和木材等装饰材料，为顾客创造一个温馨而又私密的就餐环境。在这里，顾客们可以忘却工作的繁忙，专注于食物的烹饪过程并沉浸于享受带给他们的喜悦。这里是一个能够给顾客留下记忆的场所。

Project name: KAA **Completion date:** 2010 **Location:** Sao Paulo, Brazil **Designer:** Studio Arthur Casas **Photographer:** Leonardo Finotti **Area:** 1074.92 sqm

项目名称：KAA餐厅 竣工日期：2010年 地点：巴西，圣保罗 设计师：亚瑟·卡萨斯设计工作室 摄影师：莱昂纳多·费诺地 面积：1074.92平方米



Layout 平面布置图

- | | | | |
|-----------------|----------------|--------|--------|
| 1. Hostess | 5. Service | 1. 接待台 | 5. 服务区 |
| 2. Waiting area | 6. Circulation | 2. 等候区 | 6. 流通区 |
| 3. Bar | 7. Kitchen | 3. 酒吧 | 7. 厨房 |
| 4. Main hall | | 4. 大厅 | |





1. Inside, the narrow space of 798 square metres gets a new depth through the green vertical wall with plants from the Atlantic forest. The water mirror on the bottom of the tropical green wall refers to "Igarapés", which were so common before as well as nowadays in that region.

2. The huge stand at the bar that divides the big environment of the restaurant in two separate areas is to support indigenous original pieces which mimic with the bottles, cups and books. The roof made with canvas opens automatically. The furniture is contemporary and the philosophy of this place is transporting the urban "paulista" to a green environment, as an escape from the chaos.

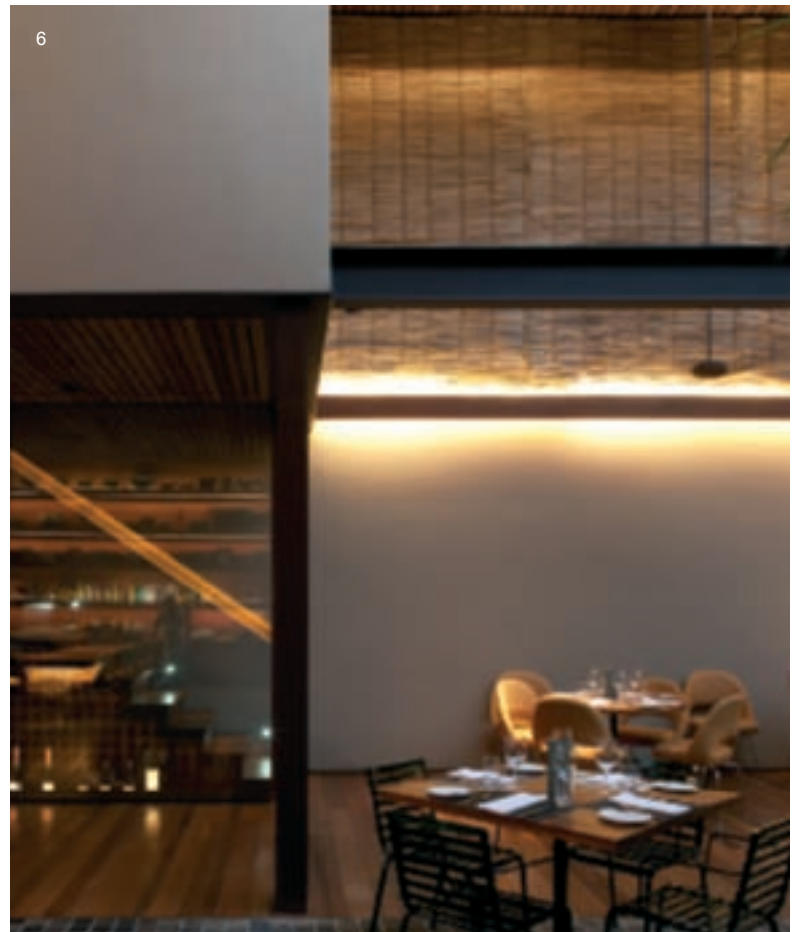
3. The light must be the right one; the place can't be or looks too large; the neighbour can't hear your conversation; the music must be appropriate; the sound impeccable; a comfortable chair and table at the correct height. People prefer to see the chef working and if possible choose the wine in the cellar.

1. 在餐厅的内部，这一狭窄的798平方米空间中，一道大规模的绿色细长立式墙种植了多种大西洋植物。这一热带绿墙底端的水镜设计以该地区先前和现在盛行的“内河”景观为参考。

2. 酒吧中的大型站台将餐厅的大环境划分成两个独立的区域，为产自本土的瓶子、杯子和图书仿制品提供展示空间。屋顶以帆布为设计原料，能够自动开启。此处的家具陈设全部以时尚风格为主，而这一区间的设计哲学是将“保利斯塔”的都市风尚融入到绿色环境之中，远离城市的喧嚣。

3. 在空间的设计过程中，正确的采光方式十分重要，确保空间不至于过于空旷，同时还需要恰当的隔音处理，同时空间中流淌的音乐也需要增加空间氛围的和谐。此外，座椅和餐桌的高度也要求适中。看到大厨的烹饪过程亦或是在酒窖中挑选葡萄酒，客人们定会欣喜万分。



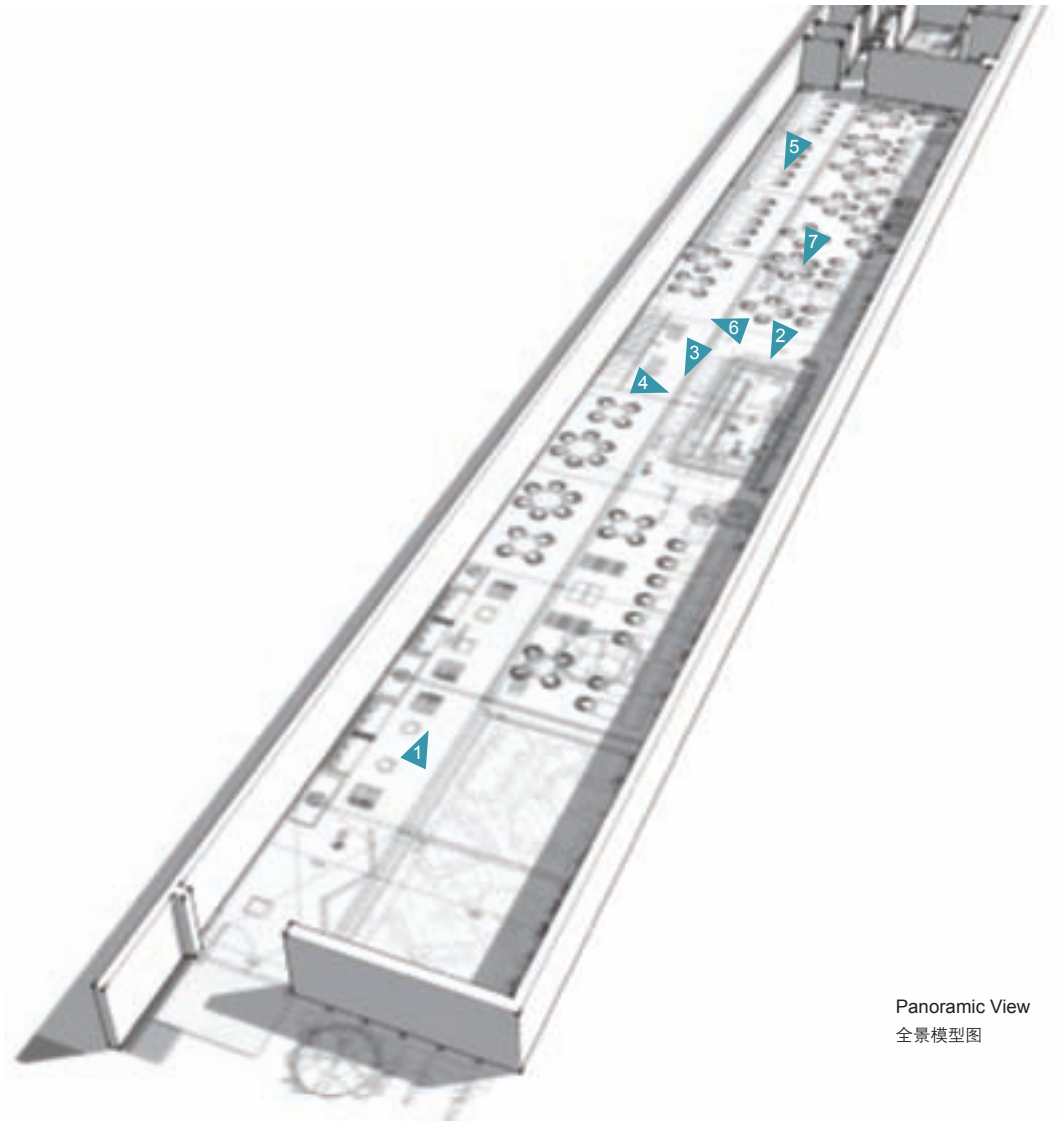


4. People go to restaurants not only for food but also for entertainment, to surprise themselves, to be out of their normal working environment and their residence. More and more, people pay attention to the source of the food and how it is made; therefore restaurants will be great cuisines soon.

5-7. It's absolutely unnecessary to decor restaurants and shops with arts and concerning colours and materials, the designers prefer warm colours and natural materials like stone, brick and wood, in order to leave an "affective memory" to customers.

4. 人们来到餐厅往往不仅仅只为充饥，同时也是愉悦身心的一种方式，能够在习以为常的工作和住宅环境中寻找刺激和惊喜。再深入一些，客人们会更多地关注食物的出处以及制作方式，因此，餐厅的特色菜往往也是餐厅成功的因素之一。

5 - 7. 这绝不意味着餐厅的装饰、艺术品陈列以及色彩基调、材料的选择没有必要，对于该项目的设计，设计师运用了柔和的色调以及石材、砖块、木料等天然材料，以唤起客人的“情感记忆”。



Panoramic View
全景模型图



4 Image Design Showing Modern Dietary 体现现代饮食方式的形象设计



Modern dietary emphasises efficiency, healthy and leisure. From the perspective of design, the space should give full representation of its taste and uniqueness and deeply inspire the diners.

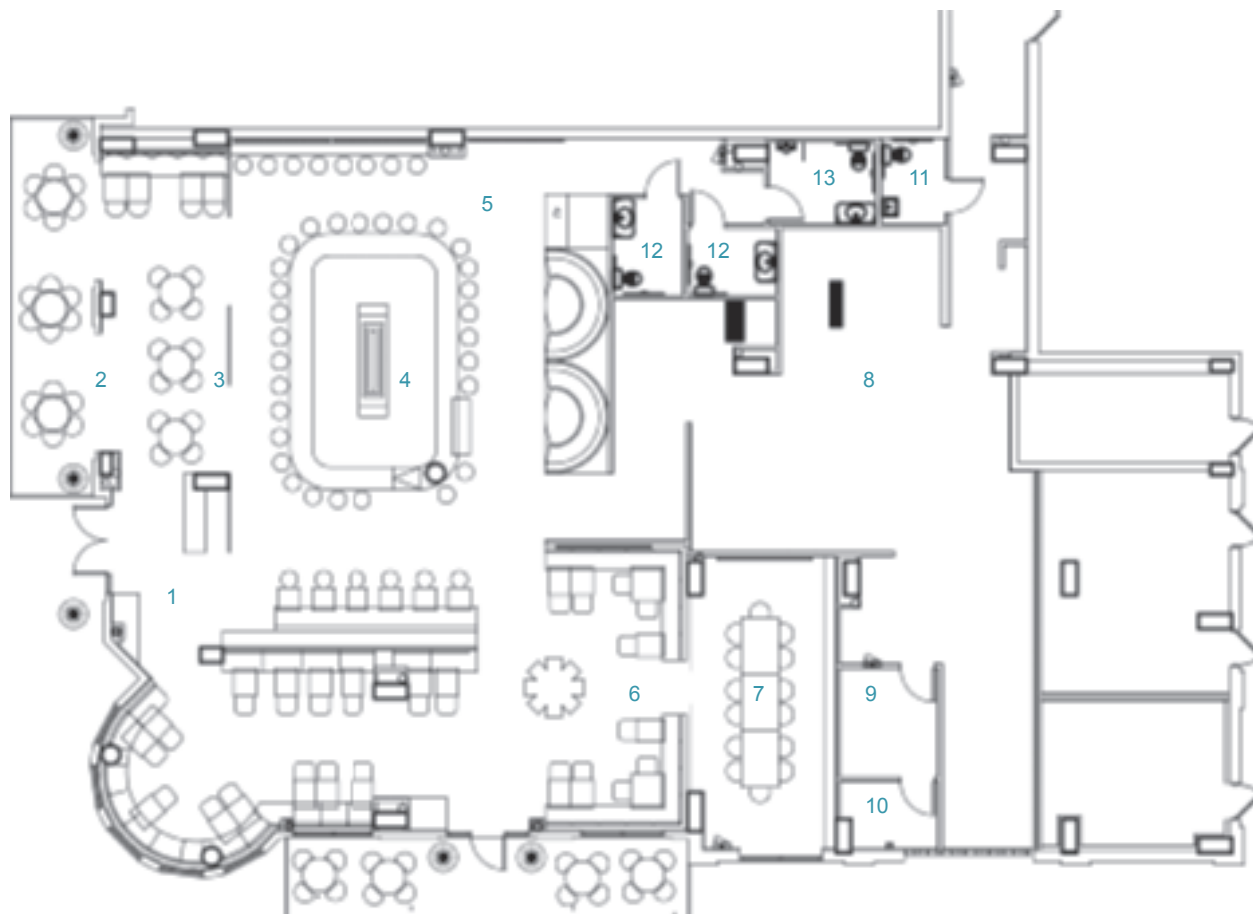
In this case, the designer was commissioned to design a modern dining space. He has applied high-intensive colour contrasts, patterned interface decorative elements, varying lighting forms as well as the DJ playing to enhance the simple, genuine and perfect image of the space.

现代饮食方式讲求高效、健康、舒缓神经，反映在设计中应充分体现情趣的表达，使顾客始终能够感受到环境所带来的精神上的鼓舞。

在本案例当中，设计师应业主要求设计一个能够体现当下生活方式的就餐环境，因此设计师选择了高强度的色彩对比，图案化的界面装饰元素以及多变的灯光照明方式，同时加入现场DJ的演奏来强化这种简约、纯真而又完美的空间形象。

Project name: Pure Urban Oasis Restaurant and Bar **Completion date:** 2010 **Location:** Naples, Florida, USA **Designer:** Mr. Important Design **Photographer:** Jeff Dow

项目名称：纯净的城市绿洲餐吧 竣工日期：2010年 地点：美国，那不勒斯 设计师：Mr. Important设计事务所 摄影师：杰夫·陶



Layout 平面布置图

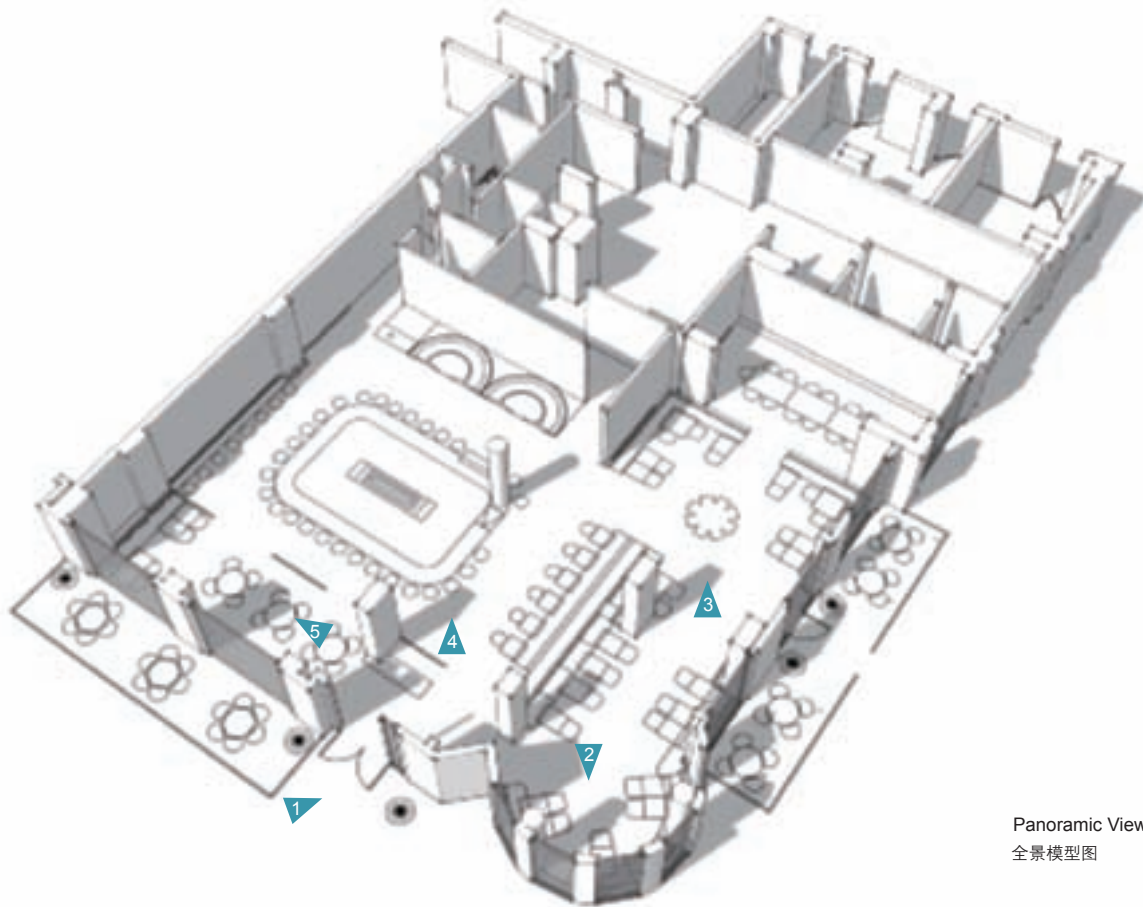
- | | | | |
|---------------------|----------------------|----------|-----------|
| 1. Hostess | 8. Kitchen | 1. 接待台 | 8. 厨房 |
| 2. Front patio | 9. Dry storage | 2. 露台前端 | 9. 干货储藏区 |
| 3. Open-air seating | 10. Closet | 3. 露天座位区 | 10. 壁橱 |
| 4. Bar | 11. Kitchen bathroom | 4. 酒吧 | 11. 厨房卫生间 |
| 5. Bar seating | 12. Women | 5. 酒吧座位区 | 12. 女士卫生间 |
| 6. Dining | 13. Men | 6. 就餐区 | 13. 男士卫生间 |
| 7. Private dining | | 7. 贵宾室 | |



1. Clients wanted to create a lifestyle brand - modern dining without excess.
2. The space was designed to invigorate the senses and rejuvenate the soul, adding flavour and refreshment to any meal or evening experience.
3. It's in the midst of a vibrant, centric community and is a culture unto itself. It's a sheltering respite from the chaotic conventions of life; a refreshing alternative to watered-down, homogenous dining; a thirst-quenching refuge from the mundane. It will quench thirst for an experience that's fresh and shimmering with life. Rest assured it's not a mirage, but a finely crafted restaurant introducing a unique concept in dining and lifestyle that promises to be a feast for the senses, and a rejuvenation for both body and soul.

1. 客户希望能够利用有限的资金创建一个生活形态品牌，为客人营造一个时尚的就餐环境。
2. 空间的设计旨在更好地刺激客人的感官，使他们的灵魂重新焕发活力，为普通的就餐或晚宴添加些许的别样情调。
3. 这是一个充满活力的社区中心，同时它本身也是一个文化的体现。它是喧嚣城市中的一块净土、沙漠中的一块绿洲，带给人以耳目一新之感。它将为枯燥的生活注入无限清新的活力。精雕细刻的餐厅空间，犹如海市蜃楼般，为客人营造了一个难忘的就餐体验和生活格调，为视觉带来一场丰富的盛宴，从而唤醒沉睡的身体和心灵。





Panoramic View
全景模型图





4. The journey from midday to midnight and beyond will be conducted by a DJ playing music that further enhances the pure "martini-bar" nightlounge with down-tempo "acid jazz" and groovy house music in the later hours.

5/6. In the centre of the restaurant there is an oasis, a refuge from everyday life that will relax mind, rejuvenate spirit, and replenish body. It's simple, genuine, faultless, perfect. It's pure.

4. 在中午至午夜以后这段时间中，餐厅中均由音乐主持人负责播放音乐，从而进一步强化了“马提尼酒吧”的纯粹之感，并在午夜之后播放慢节奏的“迷幻爵士乐”和绝妙的家庭音乐。

5、6. 在餐厅的中心，设计师精心设计了一个绿洲，旨在放松客人的心灵、激发他们的精神、为他们的身体充电。整个空间格调的关键词是简单、纯粹、完美、美妙、纯净。



5 Creation of Home-like Dining Place 创造家一般的就餐环境



Usually, a specific region has a particular cultural background. Accordingly, a space that features the local context characteristics would be more popular. In the process of design, designers can try to use the locally sourced materials, local craftsmanship as well as the local cultural symbols to decorate the whole space, creating an intimate and warm dining atmosphere for diners.

In this case, the restaurant is located in the Colorado, USA. Hence, the Rocky Mountains stone is selected and applied as the decorative material for the main interface. Meanwhile, the materials for furniture and the manufacturing processes all come from the local. To meet the owner's request, the designers have created a warm, comfortable and home-like dining environment by drawing inspiration from the

character of the Rocky Mountains and the people who live there.

特定的区域具有特定的文化背景，建造一个具有当地文脉特点的空间形象会更容易被顾客接受。在设计的过程中可以采用当地的建筑材料、当地的手工艺以及象征当地文化的符号来装饰整体空间，使顾客在就餐的过程中备感熟悉和亲切。

在本案例当中，由于地处美国科罗拉多州，因此设计师选择了落基山脉的石材作为主界面的装饰材料，同时家具的材料以及制造工艺都出自当地。应业主要求，设计师创造出了一个温馨、舒适、友好的就餐环境，使就餐者能够体验到当地的生活细节，如同在家就餐一般。

Project name: Second Home Kitchen and Bar **Completion date:** 2008 **Location:** Colorado, US **Designer:** Architect Andre Kikoski **Photographer:** Eric Laignel **Area:** 465 sqm

项目名称：“第二个家”餐厅与酒吧 竣工日期：2008年 地点：美国，科罗拉多州 设计师：安德鲁·基科斯基建筑师事务所 摄影师：艾瑞克·莱格尼尔 面积：465平方米



Layout 家具平面布置图

- | | |
|-------------------------|------------|
| 1. Vestibule | 1. 前庭 |
| 2. Coats | 2. 衣帽间 |
| 3. Bar | 3. 酒吧 |
| 4. Lounge | 4. 酒廊 |
| 5. Firepit | 5. 明火火坑 |
| 6. Outdoor seating area | 6. 室外座位区 |
| 7. Main dining area | 7. 主就餐区 |
| 8. Office | 8. 办公室 |
| 9. Kitchen | 9. 厨房 |
| 10. Kitchen/Servery | 10. 厨房/备餐室 |
| 11. Semi-private dining | 11. 半私人就餐区 |
| 12. Private dining | 12. 贵宾室 |
| 13. Wine adegas | 13. 葡萄酒库 |



1



2



3

1. The materials selected underpin the authenticity of Second Home as a part of the Rocky Mountains. Rich textures like pony-skin upholstery and panelled walls, bark tile, and reclaimed wood contrast with stone, stainless steel, and glass to create an intriguing and thoughtful material palette. Second Home effortlessly knits together the comforts and joys of a vacation home with the modern aesthetics and wit of a sophisticated restaurant.

2. Second Home's charisma has made it a local favourite. It is a place people genuinely want to go - a Second Home.

3. More than simply aesthetics, Second Home is born of Colorado. All materials, from the stones to woods, were all locally sourced, and local craftsmen played an integral role in the execution of the design.

1. 餐厅内所运用的粗犷材料恰恰与落基山脉的有机纹理相得益彰。这些丰富的肌理材料——马皮装饰品和隔墙、树皮砖、可再生木料与石材、不锈钢和玻璃的鲜明对比巧妙地为空间营造了一个耐人寻味的材料组合。“第二个家”餐厅与酒吧轻松地如家般的空间氛围与时尚美学理念和精致、独到的空间魅力融为一体。

2. 独一无二的魅力使“第二个家”餐厅与酒吧成为当地民众的最爱，名副其实地成为了公众的“第二个家”。

3. 不仅餐厅的美学理念非常简单，其所运用的材料也全部来自科罗拉多州。所有的材料，包括石材和木料，统统取材自当地，而当地的工匠在整个设计过程中也扮演了重要的角色。



4. The sober geometry of the plan is complimented by unembellished dry-stack stone walls and rough, wood-plank ceilings. The space envelopes diners in warmth and hominess, and juxtaposes the austere and theatrical with architecture that grounds the restaurant in its Colorado setting. The result lends a distinct sense of place that draws back customers again and again.

5. Artisan-quality 1950s Italian chandeliers accent the space, bringing a stroke of whimsy and animation.

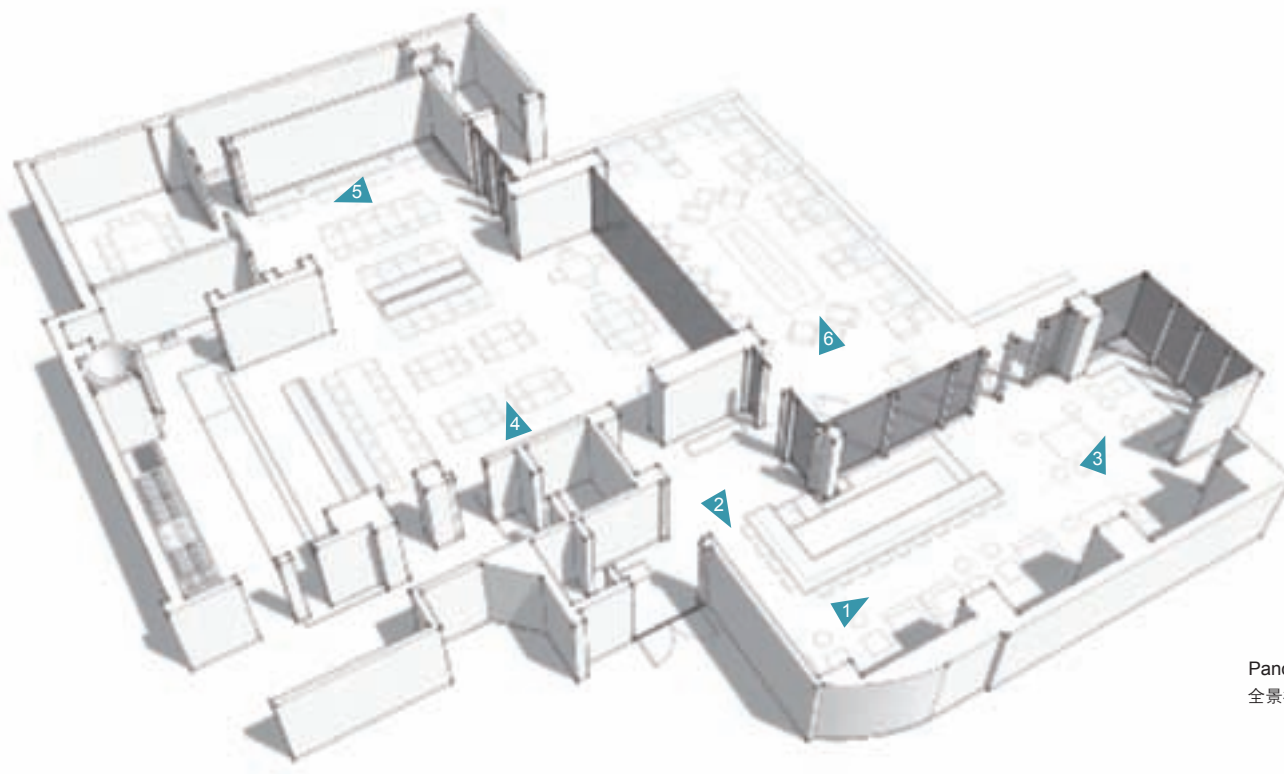
6. The Owner of this Denver hotel restaurant asked the design team to conjure up the feeling of someone's Aspen or Telluride vacation home, instead of a stereotypical hotel restaurant. The Second Home creates the feeling of being at someone's house for dinner in a rich, warm, and welcoming environment by drawing inspiration from the character of the Rocky Mountains and the people who live there.

4. 未经修饰的石墙和粗凿磨木板天花板完美地勾勒出稳重的几何线条。整个空间为用餐者营造出温馨、如家般的空间氛围，而简朴、戏剧化的建筑格调恰好与科罗拉多的环境背景相得益彰。这一独特的空间气息吸引着顾客纷至沓来、流连忘返。

5. 20世纪50年代的意大利精致吊灯有效地升华了空间氛围，并为空间增添了无限风韵与活力。

6. 这一丹佛餐厅的主人委托设计团队能够为客人构建出他们的第二个阿斯本或特柳赖德之家，而不是一个老套的酒店餐厅。设计的目的是使客人在如家的氛围中享受这一丰富、温馨、热情的环境带给他们的独特感官体验，而这一设计的灵感源自落基山脉的环境特点和当地居民的共性。





Panoramic View
全景模型图

6 Contemporary Interpretation of Traditional Image 传统形象的当代表述



Interpretation of the traditional image can make use of the unsophisticated decorative materials, specific cultural symbols, historic photos, etc., employing the modern design method to create a contemporary dining space.

In this case, the designer has used white-washed oak floors, wicker furnishings, antique cabinetry, Carrera marble, modern wind turbine-style ceiling fans and old photos of the Southern France to create a relaxing and elegant dining space that is reminiscent of those found along the European Riviera.

传统形象的表述可以借助装饰材料的古朴质感、特定的文化符号、历史照片等方式来共同营造，同时通过现代的设计手段创造出适应当代生活方式的就餐空间。

在本案例当中，设计师通过运用橡木地板、柳条编织的家具、细木古董家具、卡拉拉 (carrera) 大理石、风力涡轮机样式的吊扇以及法国南部地区的老照片等元素创造出了一个随意且优雅的并且能够唤起欧洲里维埃拉记忆的场所。

Project name: Delphine **Completion date:** 2010 **Location:** Los Angeles, USA **Designer:** MARKZEFF **Photographer:** Eric Laignel **Area:** 557 sqm foot (418 sqm of indoor space and 139 sqm of outdoor space)

项目名称：戴尔芬餐厅 竣工日期：2010年 地点：美国，洛杉矶 设计师：MARKZEFF建筑师事务所 摄影师：艾瑞克·莱格尼尔 面积：557平方米（418平方米室内空间，139平方米户外空间）



Layout 家具平面布置图

- | | |
|------------------------|----------|
| 1. Bar | 1. 酒吧 |
| 2. Entrance | 2. 入口 |
| 3. Indoor dining area | 3. 室内就餐区 |
| 4. Private dining area | 4. 贵宾区 |
| 5. Kitchen | 5. 厨房 |
| 6. Outdoor dining area | 6. 户外就餐区 |
| 7. Restroom | 7. 卫生间 |





1

1. Delphine is a Mediterranean eatery that combines the charm of the Mediterranean with Hollywood glamour. Nestled inside the W Hotel and Residences in West Hollywood, CA Delphine conveys the feel of a casual yet elegant eatery reminiscent of those found along the European Riviera, and is evident in its indoor-outdoor layout and romantic decor.
2. The vision for Delphine was to create a bold modern interpretation of the classic French Bistro. The space juxtaposes a soft colour palette of blue and white, and is framed by classic archways for an open-air feel.
3. A beautiful collection of black and white colour photography of the south of France adorns the walls throughout the restaurant.



2



3

1. 戴尔芬是一个地中海风格餐厅，集地中海和好莱坞的魅力于一身。坐落在美国西好莱坞地区W酒店内的戴尔芬餐厅向人们悄悄传递着休闲而不失优雅之风，令人们不禁联想起欧洲的里维埃拉地区的餐厅特色，尤其体现在室内外空间的布局以及浪漫主义装饰格调。
2. 戴尔芬餐厅的设计主旨是对经典的法国酒馆进行大胆的现代诠释。这一空间巧妙地运用蓝色和白色色调，营造出柔和的空间氛围，并与经典的拱门一同营造出开阔的空间感。
3. 法国南部黑白风景图将整个餐厅的墙面装饰得美轮美奂。

4



4. Decorative touches of old world and new world are evident throughout, including wicker furnishings, silver-gilded antique cabinetry, a Carrera marble-topped bar, barrel wood ceilings, and modern wind turbine-style ceiling fans.

5. Reproductions of white ceramic subway tiles, reminiscent of the underground Metro in Paris, line the walls throughout.

4. 古老与时尚的装饰格调在这里形成了鲜明的对比，包括柳条编织家具、古老的镀银细工家具、卡雷拉大理石吧台台面、木质天花板以及现代风格的天花板涡轮式风扇。

5. 令人自然地联想起巴黎地铁的白色仿地铁瓷砖，沿墙面进行有序地铺设。

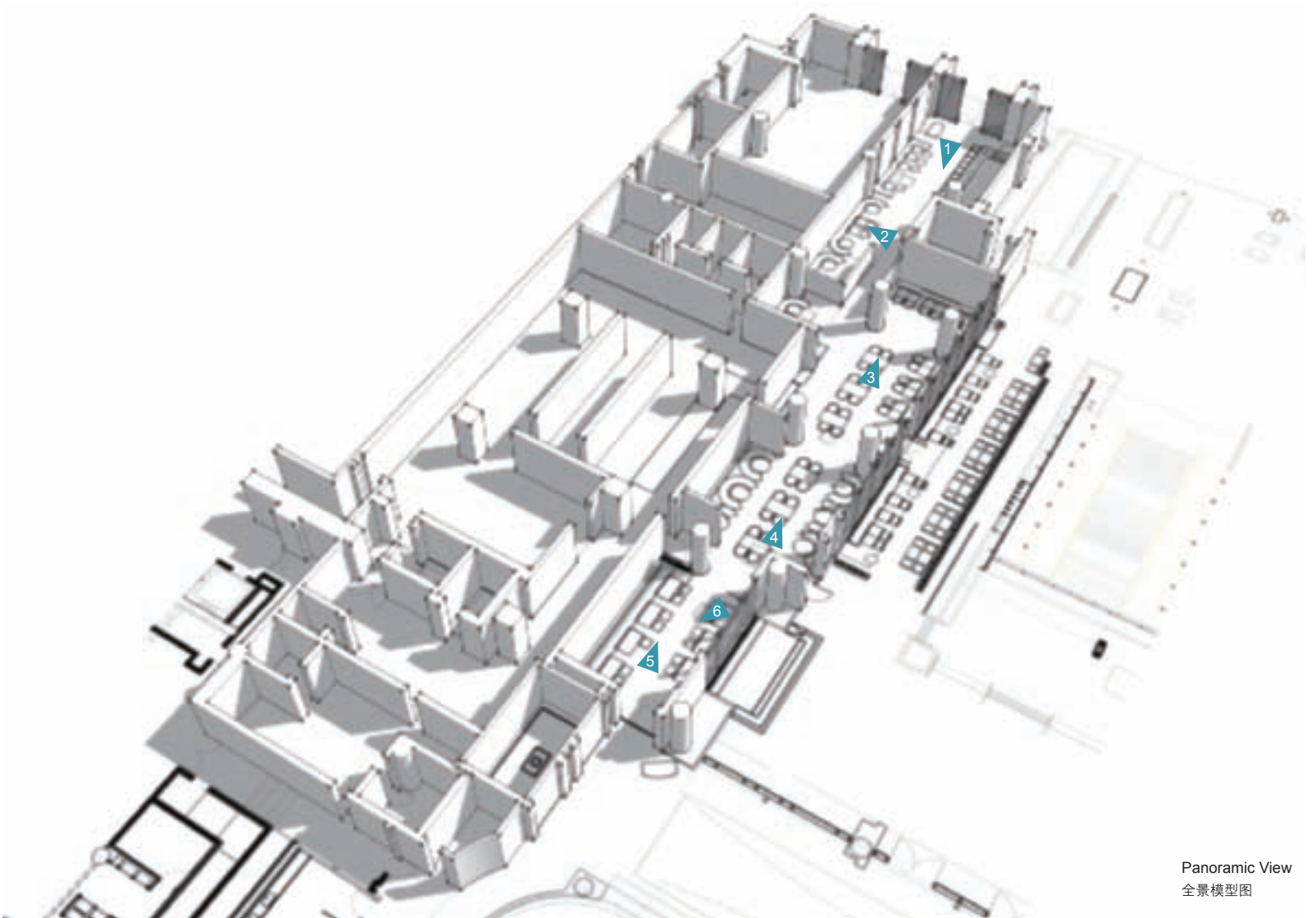
5





6. Mediterranean blue and white patterned floor tiles in the back lounge provide an open and airy ambiance.

6. 空间后方酒廊中的地中海式蓝白图案地砖营造了一种开阔与清新的环境氛围。



Panoramic View
全景模型图

7 Harmony between Natural and Artificial Form 自然与人工形态的调和



The organic and dynamic shapes of the natural forms are difficult to be applied in the interior space in the form of modelling, and only can be expressed in the form of abstraction or images. Usually, people would like to use representative symbols to suggest the existence of the natural environment.

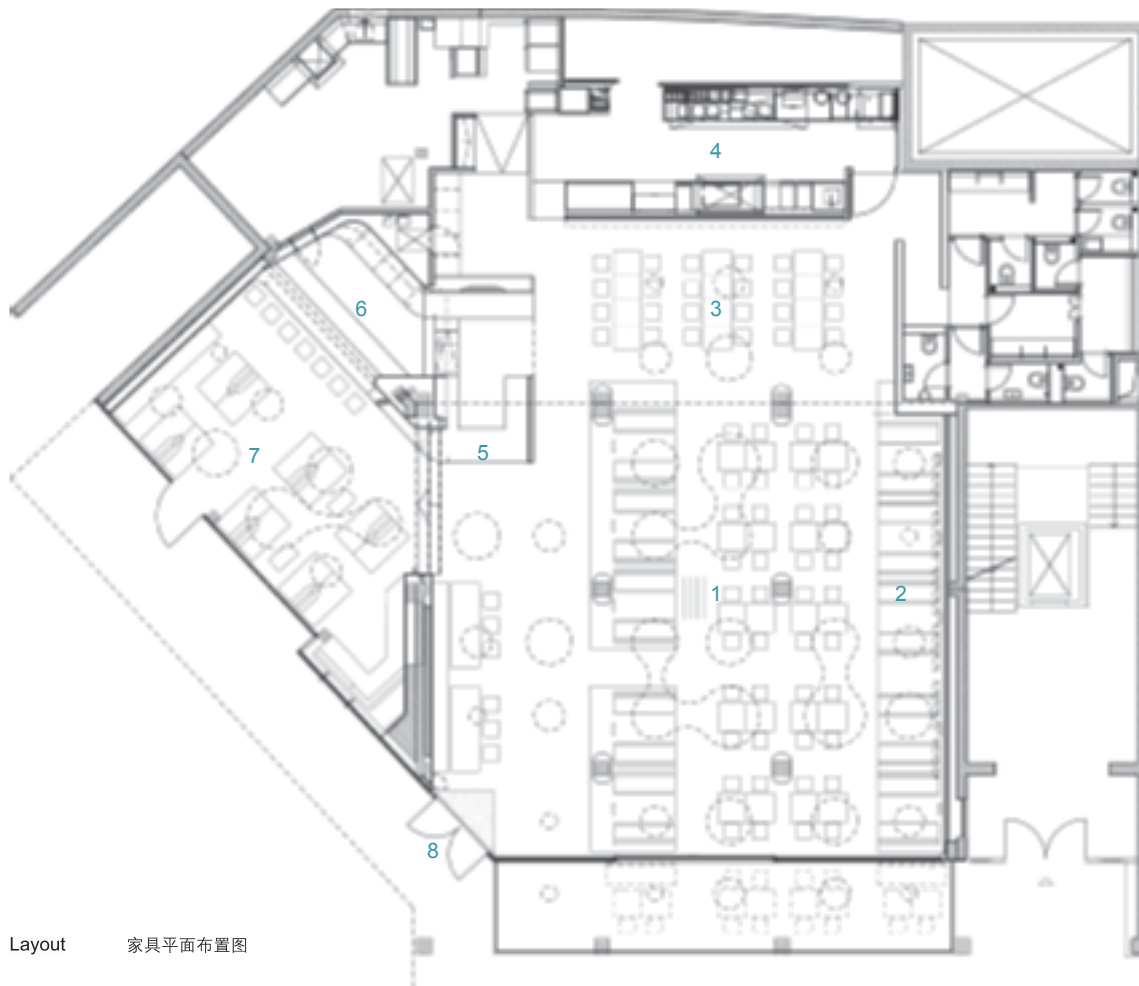
In this case, the designer has applied the abstract geometric shapes of the white cloud and the grass to convey the business philosophy of healthy eating that the restaurant emphasises.

自然形态的有机化及动态化形态很难通过塑造的方式应用在室内空间中，只能通过抽象及意向的形式来表现。通过最具代表性的元素符号来暗示自然环境的存在。

在本案例当中，设计师通过对白云和草地形象的抽象，用几何化的造型方式传达出餐厅所强调的健康饮食的经营理念。

Project name: Nat. Fine Bio Food **Completion date:** 2007 **Location:** Hamburg, Germany **Designer:** Eins architects **Photographer:** Studio Uwe Gartner

项目名称: Nat. Fine Bio Food 餐厅 竣工日期: 2007年 地点: 德国, 汉堡 设计师: Eins 建筑师事务所 摄影师: Uwe Gartner 工作室



Layout 家具平面布置图

- | | |
|------------------------|----------|
| 1. Normal seating area | 1. 普通座位区 |
| 2. Booth | 2. 卡座区 |
| 3. Counter | 3. 吧台 |
| 4. Kitchen | 4. 厨房 |
| 5. To-go-counter | 5. 外卖吧台 |
| 6. Bar | 6. 吧台 |
| 7. Lounge | 7. 酒廊 |
| 8. Entrance | 8. 入口 |

1. The purpose of the newly-founded chain, Nat. Fine Bio Food, is to make fast food healthy, to offer delicious organic food in a timely manner – and this in a contemporary environment.

2. Nat. brings together Organic and Lifestyle, and with this follows the increasingly-important LOHAS-Trend (Lifestyle of Health and Sustainability).

1. 这一新式连锁餐厅的设计宗旨是在一个时尚、舒适的就餐环境中为顾客提供健康、美味、快捷的有机快餐食品。

2. Nat. Fine Bio Food餐厅巧妙地将有机品质与城市生活完美结合，以当今备受关注的健康可持续性的生活方式为主题，旨在创建绿色、安全的有机生活品质。





3. The claim “nature comes to the city” guided the design concept. Motives from nature were made so abstract that they can be only vaguely discerned. The ceiling allows association with cloud formations; the columns remind one of tree trunks.

4. The lighting changes continually. While daylight is simulated from late-morning to late-afternoon, the atmosphere in the evening transforms into a warm, sunset-mood. The ceiling cut-outs are then illuminated only from the west. The prevalent, ephemeral white of the furniture lies in contrast to the rustic oak floor.

5. The main contradiction of a “natural” restaurant in an artificial urban environment becomes the core of the design. This is reflected in the contrast between natural form and disciplined, geometric abstraction, as well as in the coming together of nearly dematerialised and overly tactile, sensuous surfaces.

6. Backlit walls dissolve the spatial boundaries through oversized, blown-up plant and herb-panoramas.



3. 餐厅以“为城市带来绿色”为服务理念，并将这一理念融入到空间的设计之中。抽象、婉约的图案设计令人自然联想到窗外的自然美景。云朵状天花板营造出自然、温馨的气息，廊柱令人自然联想到树干。

4. 空间内灯光流转，随着一天时间的变化而变换。上午和午后的时间段中流淌着模拟出来的自然光，而夜幕降临之时，光线则趋于柔和，营造出日落后的静谧氛围。天花板上的开孔部分在从西侧而来的光线的照射下熠熠生辉。时尚、灵活的白色家具与纯朴的橡木地板形成鲜明的视觉对比。

5. 充满“自然”气息的餐厅与人工城市环境之间的鲜明对比是该设计的核心。这种对比主要体现在自然形态与抽象的几何形态以及抽象与物象之间的对比。

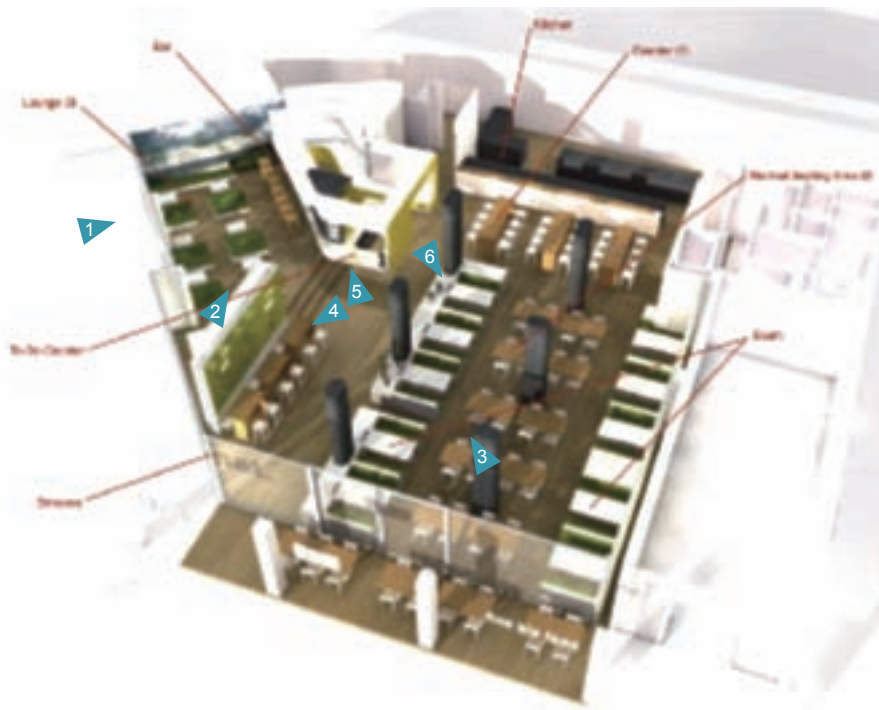
6. 壮美的植物背景墙完美地淡化空间的界限，打造出宽敞、通透的视觉效果。

The non-detachable furniture was also developed specifically for Nat. It separates the restaurant into three different areas.

1. In front of the kitchen area, high, counter-like tables are situated for the guest who is on the run – evoking the feeling one gets while eating at the kitchen counter.
2. The main area of the restaurant invites customers to stay longer. The space is defined by two rows of diner-like booths. Between them, free-standing chairs and tables offer seating arrangement flexibility. All furniture pieces form a mutual horizon by being the same height – creating a scenic, landscape-like space.
3. The lounge area consists of individual green islands, allowing for varied seating configurations. Although it was planned to appeal to the typical inner-city Happy Hour constituent, the lounge has evolved into a terrain for baby carriages and crawling toddlers. Within the city, it has become an oasis for young parents. The highlight of the restaurant is the floating to-go-counter, which merges into the lounge bar, which in turn merges into the water plant panorama.

不可拆分的家具专为Nat. Fine Bio Food餐厅而设计，并巧妙地将餐厅空间划分成三个不同的区域：

1. 设在厨房区前端的较高吧台状餐桌专为忙碌的用餐者而设置，自由、灵活的设计模式令人仿佛置身于厨房柜台之中就餐；
2. 温馨的主餐厅环境令就餐者流连忘返。这一区间由两排卡座区完美地界定出来。设置在卡座区中间的独立座椅和餐桌便于座位的灵活布局。所有的陈设元素构成了一个统一高度的互动地带，从而打造一个美妙的景观式空间；
3. 酒廊地带设置了若干独立的绿色小岛，便于多样化的座位配置。尽管这一区域的设计初衷是打造一个典型的市中心消遣地带，却同时也成为了襁褓中的婴儿以及蹒跚学步的宝宝们的小天地。如今，这一区域已经变身成年轻父母们的一个城市绿洲。该餐厅的一个设计亮点是一个浮动的外卖吧台，在与酒廊吧台整合之后，与人工合成的景观完美地融为一体。



Panoramic View
全景模型图



8 Theme Design of Contemporary Asian Cuisine 当代亚洲菜系主题设计



The Asian region has always been exotic and mysterious. From the perspective of design, designers would extract different cultures from various countries and regions by means of images and finally transform them into a kind of quantifiable symbols.

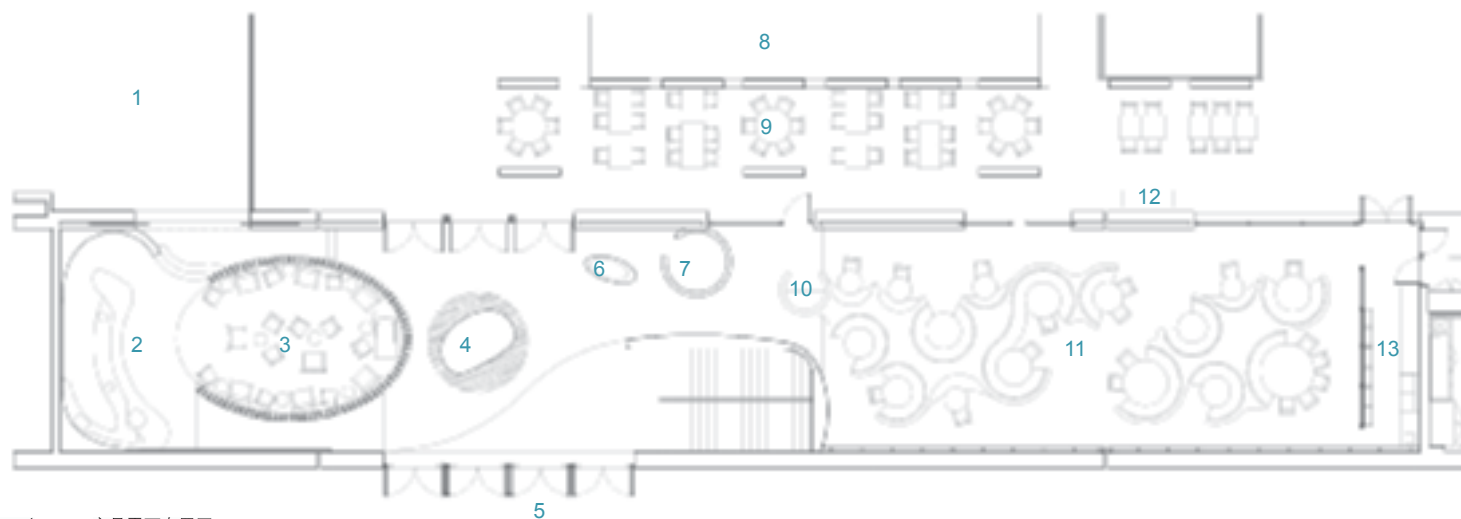
In this case, the designer has specifically tripped to Hong Kong, Thailand and Indonesia, trying to seek out the essence of the modern Asian cuisine. In this luxurious space, the designer has chosen tattooed graphics as a decorative element on the floor after experiencing the Asian street culture.

亚洲地区一直以来具有神秘的文化色彩，反映在设计上设计师会通过意象的方式提炼不同国家和地区的文化并形成一种可以量化的符号。

在本案例当中，设计师为了表达出当代亚洲的饮食文化，特地考察了中国香港、泰国和印度尼西亚等地区。在设计中塑造出了奢华的空间氛围，通过对亚洲地区的街道体验设计师选用了纹身图案作为地面的装饰元素。

Project name: Chan **Completion date:** 2011 **Location:** Thessaloniki, Greece **Designer:** Andy Martin Architects **Photographer:** Vangelis Paterakis **Area:** 380 sqm **Award:** "Best Lighting Award" at the Restaurant and Bar Awards 2011

项目名称：陈餐厅 竣工日期：2011年 地点：希腊，萨洛尼卡 设计师：安迪·马丁建筑师事务所 摄影师：范吉利斯·帕特拉基斯 面积：380平方米 奖项名称：2011年餐厅与酒吧设计“最佳照明奖”



Layout 家具平面布置图



Top floor layout 顶面布置图

- | | | | |
|---------------------|---------------------|----------|------------|
| 1. Hotel lounge | 8. Garden | 1. 酒店大厅 | 8. 花园 |
| 2. Bar | 9. Courtyard | 2. 酒吧 | 9. 庭院 |
| 3. Cocktail lounge | 10. Waiter station | 3. 鸡尾酒酒廊 | 10. 服务员专属区 |
| 4. Restaurant lobby | 11. Restaurant | 4. 餐厅大堂 | 11. 餐厅 |
| 5. Street entry | 12. Waiter station | 5. 街面入口 | 12. 服务员专属区 |
| 6. Reception | 13. Service station | 6. 接待台 | 13. 服务站 |
| 7. Cloak room | | 7. 衣帽间 | |



1. The concept for Chan "pan-Asian" restaurant and bar at "The Met" hotel, Thessaloniki, Greece, is a lively fusion of modern aesthetic and traditional Asian motifs. Designers researched their brief from "The Met" with trips to Hong Kong, Thailand and Indonesia, trying to seek out the essence of distinctly modern Asian cuisine. The internal dining space is 230sqm and 150sqm for external dining in the hotel's courtyard. Access to the restaurant via discreet entrances from the hotel and the street leads into the impressive and softly lit venue.

1. 对于陈餐厅的设计，设计师意在打造一个“泛亚洲”的餐厅和酒吧空间。该餐厅坐落在希腊萨洛尼卡“遇见”酒店内，融时尚美学理念与传统的亚洲图案为一体。设计师对香港、泰国和印度尼西亚的“遇见”酒店进行了仔细的调研，力图发现现代亚洲风味菜肴的本质所在。该餐厅的内部空间占地230平方米，而坐落于酒店庭院的外部就餐空间约占地150平方米。沿酒店的入口进入，访客即刻会发现一个难忘、柔和的就餐空间。

2



2. The designers wanted to create a truly sumptuous atmosphere without the stereotypical visual references. They looked at the contrast which exists between traditional and contemporary Asian culture and this duality which exists between the two and tried to integrate that sense into their design.

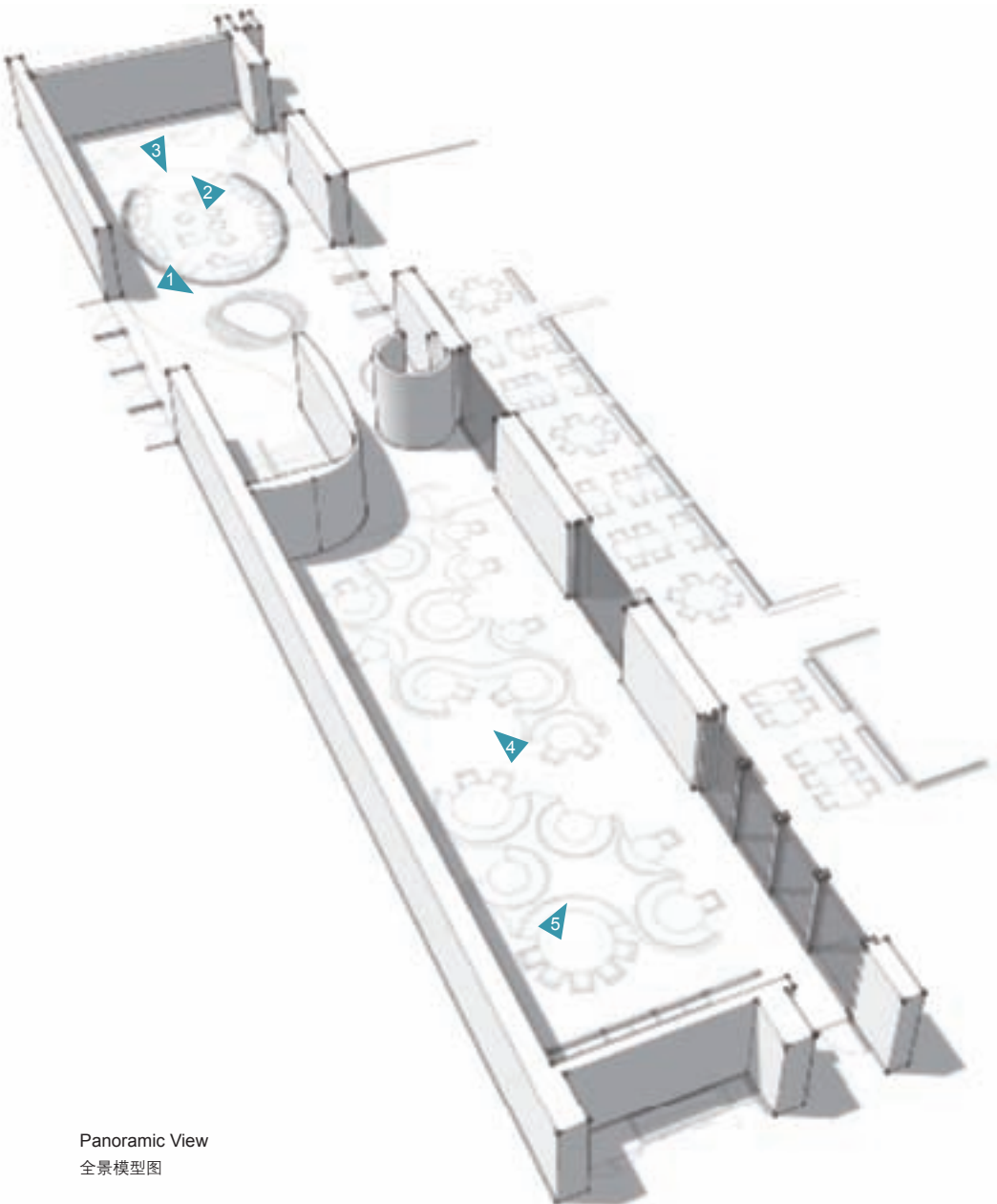
3. Tattooed graphics on upholstery and 21st century “manga” interpretations within the cocktail lounge; this becomes an experience of Asian street culture and cosmopolitan sophistication.

2. 设计师意在创造出一个真正的奢华氛围，而没有传统的视觉参考。认清传统与时尚亚洲文化之间的差异，并发掘这二者之间的共性，从而使它们实现完美的结合。

3. 室内装潢所运用的刺青图案以及21世纪的“日本漫画”为鸡尾酒酒吧间注入了无限艺术气息，同时，这些元素也为客人提供了一次难忘的亚洲街头文化与都市氛围体验。

3





Panoramic View
全景模型图

4. The seating booths cater for two or for larger groups. There lies a dramatic sense of layering within the space from the graphically lit wall panels, open grid ceilings, to the engraved detailing on the tables.

5. The restaurant's interior is conceived as a dynamic masculine space, with its furniture tactile and feminine. The seating is arranged in a central sculptural element which floats within the charcoal anodised box. Intricately crafted and luxurious semi-private seating makes Chan cosy and intimate.

4. 卡座区专为两人或大型聚餐团体而设。轮廓分明的明亮墙板、开放的网格天花板以及精雕细琢的餐桌赋予了空间极强的层次感。

5. 餐厅的内部空间设计彰显出朝气蓬勃的刚性味道，而精致的家具同时也为其增添了些微的娇媚气息。一个浮动在阳极氧化包厢中的中央雕塑元素为座位的安置提供了空间。精致而奢华的半私人包厢座椅设计为整个空间营造出舒适、亲切的氛围。

9 Theme Design of Italian Cuisine 意大利菜系主题设计



Italian cuisine is characterised by its extreme simplicity and naturalness. It can be categorised into four regional cuisines that are the North Italian cuisine, Middle Italian cuisine, Southern Italian cuisine and Island cuisine.

In this case, contrast of the ivory, chocolate and warm walnut wood hues throughout the inner space has created an elegant atmosphere, and given an allusion to the modern Milanese aesthetic concept.

意大利饮食烹调崇尚简单、自然、质朴，地方菜按烹调方式不同而分成四个派系：北意大利菜系、中意大利菜系、南意大利菜系和小岛菜系。

在本案例当中，设计师在室内空间中运用了象牙白、巧克力色和暖胡桃木色的色调对比，营造出一种优雅的空间氛围，同时暗示出意大利米兰的美学精神。

Project name: A Voce **Completion date:** 2009 **Location:** New York, USA **Designer:** Rockwell Group **Photographer:** Bruce Buck **Area:** 836 sqm

项目名称：“A Voce” 餐厅 竣工日期：2009年 地点：美国，纽约 设计师：罗克韦尔设计集团 摄影师：布鲁斯·巴克 面积：836平方米



Layout 家具平面布置图

- | | | | |
|----------------|---------------------|--------|--------|
| 1. Entry | 6. Wine tasting | 1. 入口 | 6. 品酒区 |
| 2. Maitre | 7. Private dining | 2. 接待台 | 7. 贵宾室 |
| 3. Bar | 8. Wine display | 3. 酒吧 | 8. 酒廊 |
| 4. Kitchen | 9. Service stations | 4. 厨房 | 9. 服务站 |
| 5. Main dining | | | |



1. To introduce guests to the modern elegance of the restaurant beyond, Rockwell Group created a two-faceted entrance. The left side features a red backlit laser-cut "A Voce" against a Calcutta marble wall. The right is a series of lit Kenon panels with a wood-grain texture to reference finely crafted Italian design.

2. The bar is elevated to provide a theatrical platform from which to view the diners as well as the panoramic views around the main dining room. The bar itself is adorned with a bamboo wood counter top, a Venetian patterned leather bar die, over marble flooring. The hues throughout will be a contrast of ivory, chocolate and warm walnut wood. A modern Milanese aesthetic and allusions to tailored Italian fashion will complement the fine Italian cuisine. The result will be a rich, crafted, fashion-forward restaurant that will be both sleek and traditional.

1. 为了更好地向顾客传达出餐厅的时尚优雅气息，来自洛克韦尔设计集团的设计师巧妙地构建了双面入口。左侧的入口，一个加尔各答大理石墙壁上设有一个红色背光激光切割“A Voce”字样；而位于右侧的入口上则设置了一系列木纹板材，彰显出细腻的意大利设计风格。

2. 吧台被抬升之后形成了一个戏剧化的平台，此处，能够将主就餐区的全景尽收眼底。吧台的台面以竹木为原料，印有威尼斯图案的皮质酒吧椅位于大理石地面之上。贯穿整个空间的象牙白、巧克力色以及温馨的胡桃木色调完美地融合在一起。现代的米兰风情与意大利格调的时尚设计与店内提供的精致意大利美食相得益彰。这一纹理丰富、精心雕琢、格调前卫的餐厅空间将时尚与传统之美实现了最理想的融合。



1



2



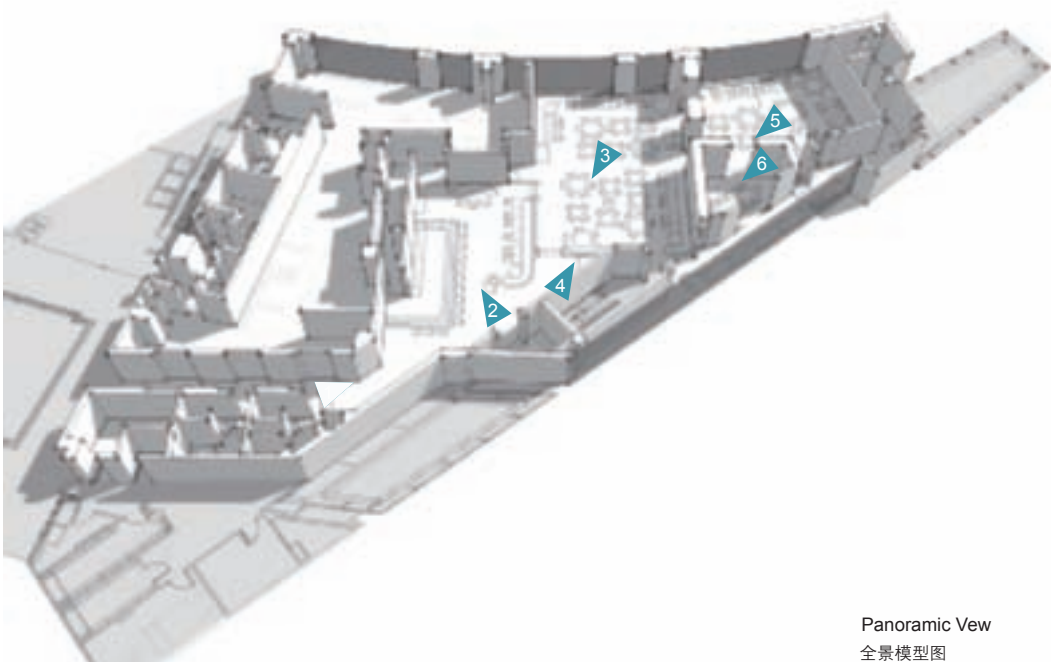
3. The dining tables have a modern chrome trumpet base with a chocolate-coloured leather top and a walnut edge. They sit on walnut wood flooring, below a ceiling upholstered with a sleek Italian high-glossy white fabric, laid out in a herringbone pattern. These ceiling panels are interrupted by recessed chandeliers inspired by the mid-19th century Italian design, with interlaced antique bronze and blackened steel tubes and panels.

4. A focal point of the space is a dramatically lit, temperature-controlled glass wine case that stretches the length of the wall, separating the main dining room from the private and wine dining rooms. The mullions of this wine case wall are covered in stitched cognac-coloured leather.

3. 餐桌下方的铬合金喇叭状底座与巧克力色皮质台面以及胡桃木边沿完美搭配。客户落坐于胡桃木地面之上，仰望头顶，将被天花板上以意大利高光白色织物为原料构成的时尚鱼形图案所吸引。这些天花板板材为嵌入式枝形吊灯营造了一个唯美的背景。美妙的吊灯设计以19世纪中期的意大利设计风格为参考，与古色古香的青铜色和暗黑色钢管与板材遥相辉映。

4. 整个空间的亮点是一个醒目的可控温玻璃葡萄酒灯箱沿墙面进行设置，并将主餐厅与私人餐厅和葡萄酒餐厅分隔开来。葡萄酒箱的竖框由白兰地色缝合皮革包边。





Panoramic View
全景模型图



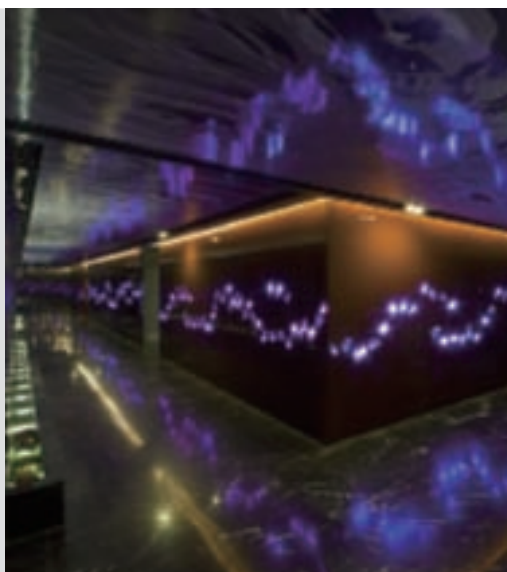
5. The private dining room is an extension of the main dining room that can serve a larger dinner party, or can be broken into two rooms with leather panels. Cutting-edge art work from a private collection adorns the walls, such as two portraits by Gary Hume. More works of art from this collection will also be scattered throughout the rest of the restaurant.

6. This private dining room is surrounded by glass walls exhibiting over 9,000 of A Voce's wines. At the centre of the space is a large table with a tooled walnut finish and a custom glass chandelier.

5. 贵宾室是主餐厅的一个延伸部分，专供大型宴会使用，亦可运用皮质嵌板将其分隔成两个房间。作为时尚的私人收藏艺术作品，由加里·休姆创作的两幅肖像画将墙面装点的美轮美奂。而这一系列艺术作品同时也装点着餐厅的其他空间。

6. 这一私人就餐室由玻璃墙面完美围合，并为9000多瓶“A Voce”餐厅葡萄酒提供陈列空间。在这一区域的中央，一个带有胡桃木台面的大型餐桌与一个定制的玻璃枝形吊灯十分引人注目。

10 Theme Design of Chinese Cuisine 中国菜系主题设计



The vastness of China's geography echoes the diversity of Chinese cuisine which can be categorised into eight regional cuisines that are Yue, Chuan, Lu, Huaiyang, Zhe, Min, Xiang and Hui. Various and palatable cuisines attribute to the different climates, cultural traditions as well as national customs.

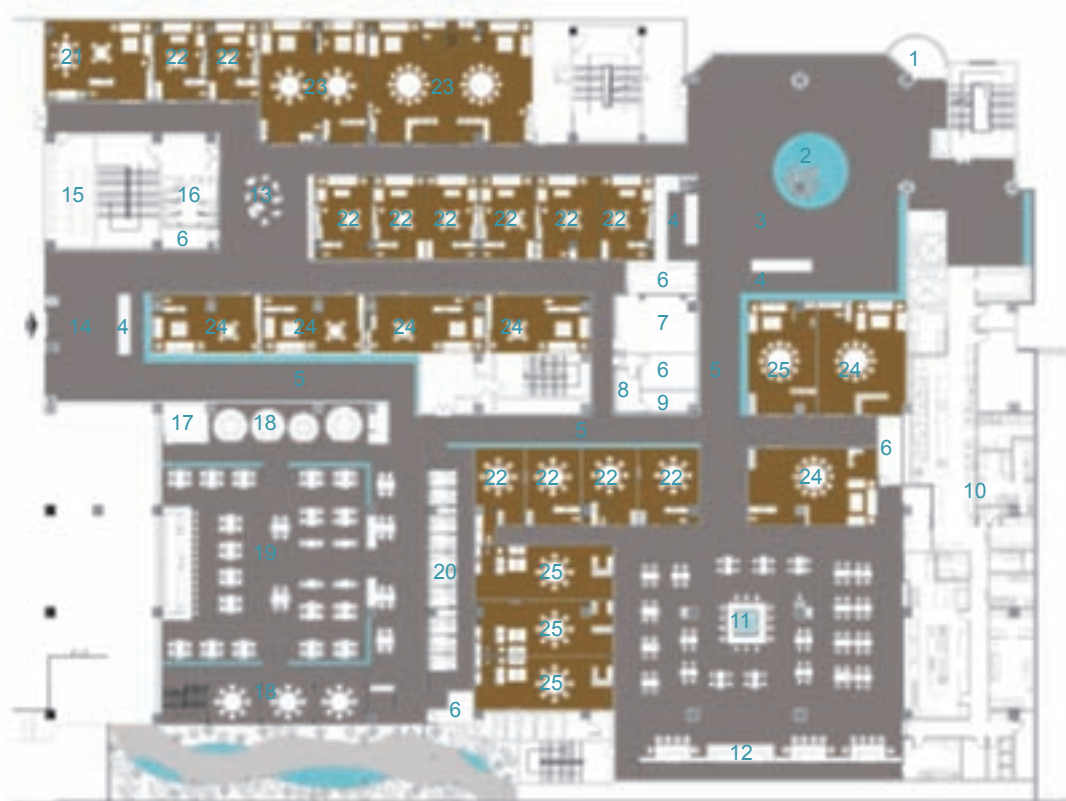
In this case, designers used a variety of natural landscape patterns, such as waterfalls and great lake rock as decorative elements of the interior space. In addition, private dining rooms that feature four seasons have been given an implication of the natural and cultural characteristics of Chinese cuisine.

中国是一个餐饮文化大国，从菜系上分成8个类别，其中包括：粤菜、川菜、鲁菜、淮扬菜、浙菜、闽菜、湘菜和徽菜。不同菜系由于气候特点、文化传统以及民族习俗的不同而形态各异。

在本案例当中，设计师采用多种自然山水的形态，如瀑布和太湖石作为室内空间的装饰元素。同时以四季为装饰主题的包厢来暗示中国菜系中的自然文化特点。

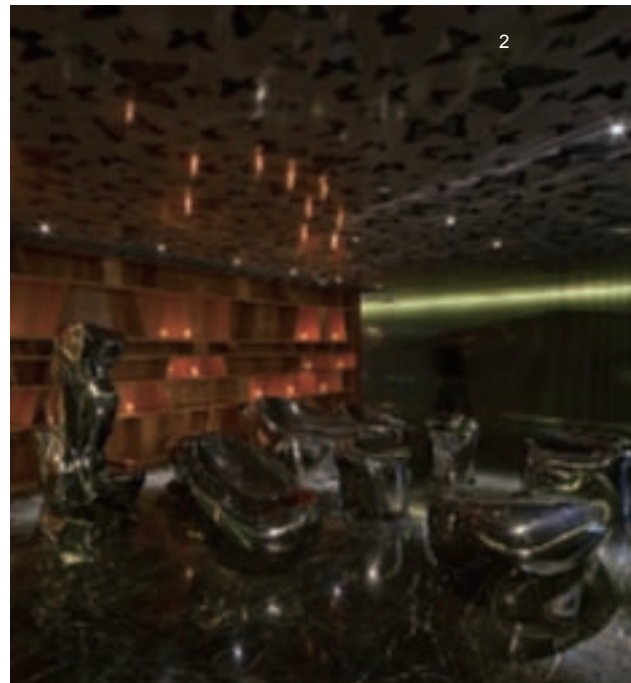
Project name: Made in Kitchen II **Completion date:** 2010 **Location:** Wuhu, China **Designer:** Horace Pan, Alan Tse, Nick Wong **Photographer:** Ng Siu Fung **Area:** 4,000 sqm

项目名称：厨房制造II 竣工日期：2010年 地点：中国，芜湖 设计师：霍勒斯·潘，艾伦·蒂赛，朱荔裳 摄影师：吴少芳 面积：4,000平方米



Layout
平面布置图

- | | | | | | |
|--------------------|------------------------------|----------------------|--------|--------------|-----------|
| 1. Lift | 10. Kitchen | 19. Hall dining area | 1. 电梯 | 10. 厨房 | 19. 公共就餐区 |
| 2. Pool | 11. Open kitchen | 20. Washroom | 2. 水池 | 11. 开放式厨房 | 20. 盥洗室 |
| 3. Main lobby | 12. Sushi and teppanyaki bar | 21. VIP | 3. 大堂 | 12. 寿司与铁板烧酒吧 | 21. VIP室 |
| 4. Reception | 13. Rock lobby | 22. Small room | 4. 接待台 | 13. 岩石大厅 | 22. 小包房 |
| 5. Corridor | 14. Lobby | 23. Dining room | 5. 走廊 | 14. 前厅 | 23. 餐饮室 |
| 6. Store room | 15. Staff canteen | 24. Large room | 6. 储存室 | 15. 员工餐厅 | 24. 大包间 |
| 7. Cloak room | 16. Staff lavatory | 25. Media room | 7. 衣帽间 | 16. 员工盥洗室 | 25. 多媒体室 |
| 8. Cashier | 17. Wine room | | 8. 收银台 | 17. 葡萄酒室 | |
| 9. Electrical room | 18. Semi-open dining area | | 9. 设备间 | 18. 半开放式就餐区 | |



1. Located within the downtown area in the city of Wuhu, China, Made in Kitchen II is the newest roll-out of this high-end F&B brand serving contemporary Chinese cuisine. The site is facing a beautiful lake in the city centre with a total floor area of 4,000sqm. Motifs of "pool" + "ripples" + "butterflies" + "rocks" + "falling water" + "flying lotus" created a unique sense of arrival to the restaurant.

2. The design strategy aimed at creating a unique dining experience by reinterpreting various beautiful scenes of a "lake". The resulting environment incorporated narrative elements in different zones.

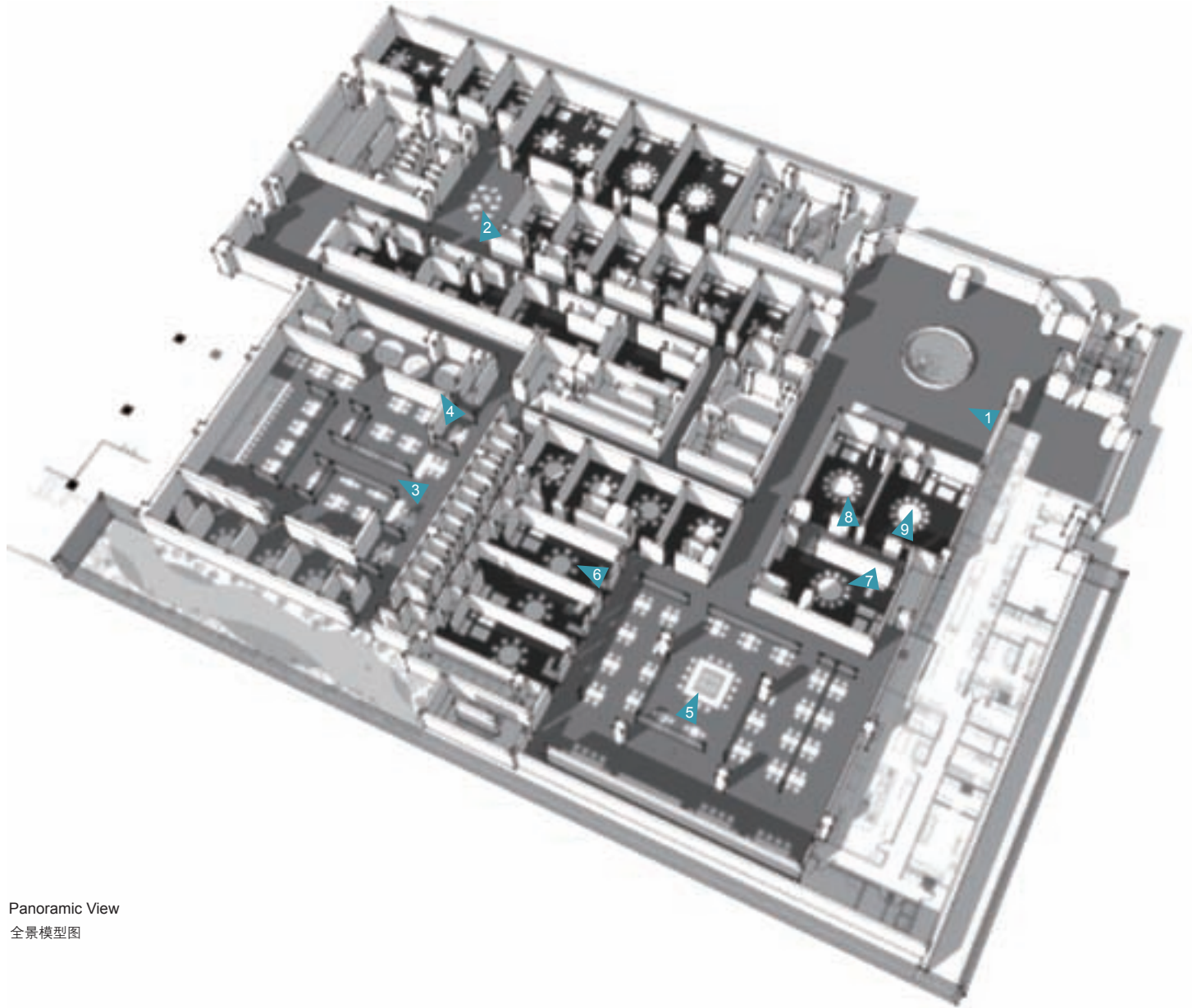
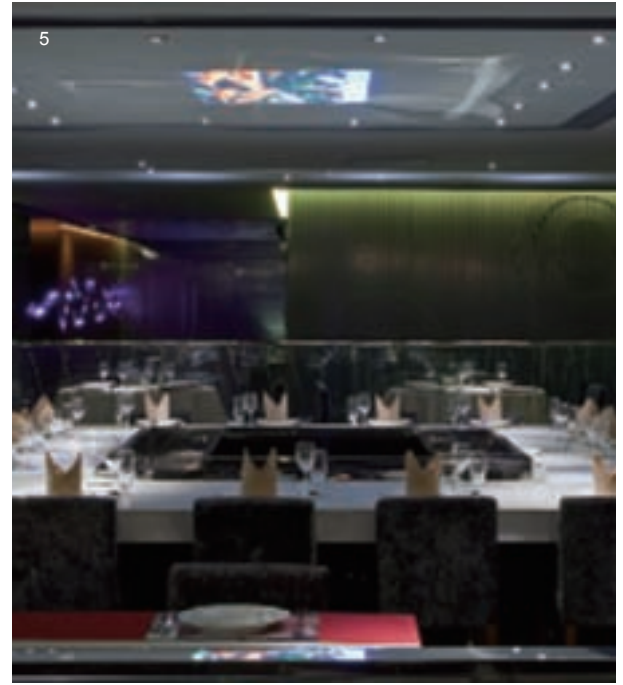
3. The mezzanine floor together with the round booth as well as the glowing bar provide different function areas for the ten-metre-high atrium which functions as the food court. The changing-colour moon on the main wall changes with the time, creating different atmospheres. The mirroring steel bubbles together with the projection of the swimming fish provide the whole space with subtle visual interest.

1. 坐落在安徽省芜湖市中心的“厨房制造II”是F&B高端餐饮品牌的第二家分店。依湖而建的这一餐厅占地4,000平方米，风景优美。空间的设计理念围绕波光水影、蝴蝶奇岩、流水与浮莲展开设计，为客人提供优美、独特的进餐环境。

2. 设计师旨在以美丽的湖光水色设计主题，为顾客营造一个独一无二的就餐体验。不同的区域内巧妙添加叙事性元素，最终营造一个匠心独运、耐人寻味的氛围。

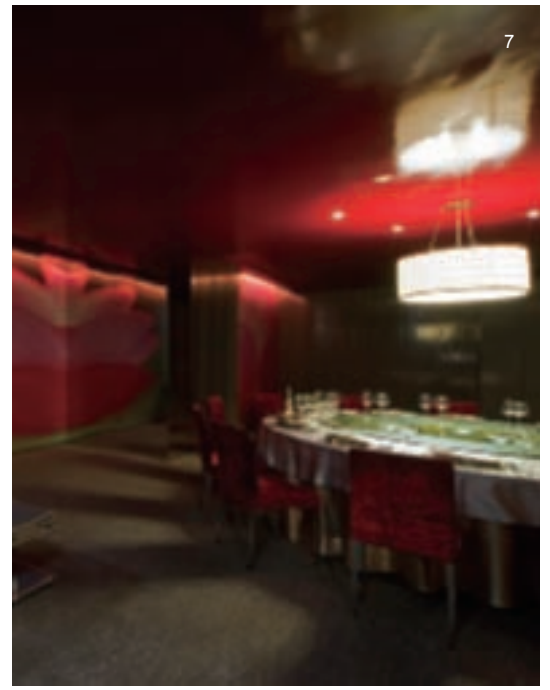
3. 夹层楼面，圆形卡座及发光酒吧为10米高的中庭饮食空间提供不同的功能组合。主墙上的变色月亮在不同的时段营造出不同的情调，悬挂在空中的镜钢气泡及游鱼的投影令整个空间呈现出一幅悦目的景象。





Panoramic View
全景模型图





4. Unique dining experience is the keyword for any successful restaurant's business strategy. Made in Kitchen II aims to move that dining experience to another cultural level.

5. Low-height glazed partitions define various seating patterns and provide privacy to this open seating area. Ceiling image projection above central square table acted as focus and provided subtle visual interest to the area.

6-9. The tonal changes of the lake in four seasons were represented in the private dining rooms. Images and colours of flowers representing spring, summer, autumn and winter provided different moods to the otherwise monotonous enclosed dining spaces.

4. 独特的就餐体验是任何成功餐厅经营策略的关键所在。“厨房制造II”餐厅力图将这一就餐体验提升到一个全新的文化高度。

5. 餐厅内以半高的玻璃隔断为客人提供多种座位及半私人空间。位于中央的方形餐桌的镂空部分设有天花投影，让客人一边进餐，一边欣赏锦鲤畅游的美态，为席间平添热闹气氛。

6-9. 贵宾房的设计则可观赏一年四季的湖光山色；各种花草不同的形象和色彩，各自表现出春夏秋冬的景色和情调，使客人在享用美食时不再受到单调封闭的环境影响。

11 Theme Design of American Cuisine 美国菜系主题设计



The United States is an open country in which cuisine is also the pool of the world food. American cuisine is very diverse and nearly all of the world food can be found in its cities.

In this case, the designers were commissioned by the owners to build this restaurant into a "Sacramento's living room" (the capital of California, USA). The open kitchen and antique-style shutters and other elements come together to form an open, intimate and convivial dining experience, expressing the diverse and open characteristics of the United States cuisine.

美国是个开放的国度，其餐饮也是世界各地美食的总汇。美国菜系十分多元化，城市中有世界各地风味的餐馆。

在本案例当中，设计师依照业主的要求将餐厅打造成萨克拉门托（美国加州首府）的客厅，通过开放式的厨房以及古董式的百叶窗等造型元素的组合，共同营造出一种开放、亲密而且愉悦的就餐氛围，表达出了美国菜系多元化及开放性的特点。

Project name: Ella Dining Room & Bar **Completion date:** 2007 **Location:** California, USA **Designer:** UXUS **Photographer:** Dim Balsem **Area:** 710 sqm

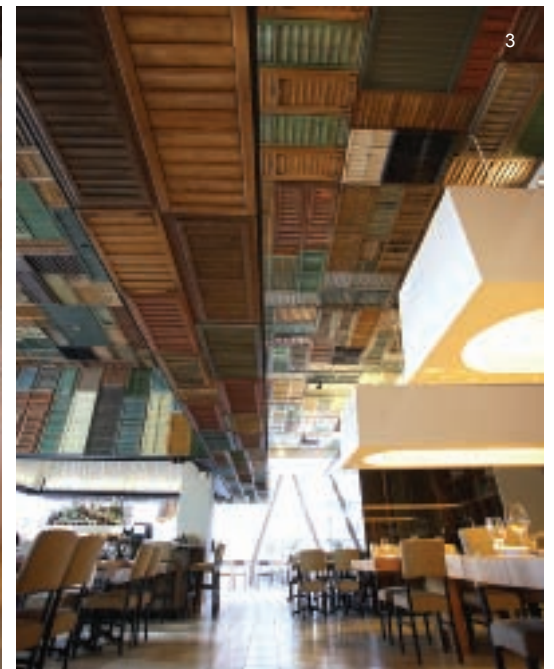
项目名称：埃拉餐厅&酒吧 竣工日期：2007年 地点：美国，加利福尼亚州 设计师：UXUS设计工作室 摄影师：蒂姆·贝尔赛姆 面积：710平方米



Layout 平面布置图

- | | | | |
|---------------------|-------------------------|-----------|------------|
| 1. Reception | 9. Front kitchen | 1. 接待台 | 9. 前厨 |
| 2. Oyster bar | 10. Back kitchen | 2. 生蚝吧 | 10. 后厨 |
| 3. Bar | 11. Storage | 3. 酒吧 | 11. 储藏室 |
| 4. Bar area seating | 12. Office | 4. 酒吧座位区 | 12. 办公室 |
| 5. Communal dining | 13. Walk-in freezer | 5. 公共餐饮区 | 13. 步入式冷冻库 |
| 6. Terrace | 14. Walk-in cooler | 6. 露台 | 14. 步入式冷藏室 |
| 7. Wine storage | 15. Toilet | 7. 葡萄酒储藏室 | 15. 卫生间 |
| 8. Table d'hôte | 16. Private dining room | 8. 定餐区 | 16. 贵宾室 |





1. The 4 million dollar project has a capacity for 250 diners and covers an area of 710sqm (approx 7,600sqft). The restaurant is named after executive Chef's Randell Selland's (of the Kitchen Restaurant and Selland's Market-Café) granddaughter Ella.

2. The "Host's Table" is a French tradition of eating in the kitchen while the chef is preparing dinner. It is a very welcoming and intimate experience, usually reserved for honoured guests and close friends. The owners of Ella wanted to create that level of intimacy at their restaurant. The designers cleverly opened the kitchen to the dining area with two large communal tables forming the table d'hôte area. Diners can experience the thrill of watching the chefs at work, and taste the results of their culinary efforts.

3. The design objective for Ella's is: create a brand that embodies the principles of "Rustic Luxury", and that celebrates an elegant, relaxed contemporary lifestyle. "Rustic luxury" is a synonym for purity, the essential beauty and goodness contained in simple things. It is about the pleasure and sensuality of real materials, and about the inherent comfort of a natural, effortless style.

1. 耗资4,000,000美元打造的埃拉餐厅&酒吧占地710 平方米（约7,600平方英尺），共设250个席位。餐厅以主厨兰德·塞尔兰德（厨房餐厅与塞尔兰德小餐馆的主厨）孙女埃拉的名字命名。

2. “定餐区”是典型的法式就餐传统，即一边享用美食，一边欣赏厨师的烹饪过程。这一热情而贴心的就餐体验通常是用来招待贵宾或密友。埃拉餐厅&酒吧的主人希望能够在他们的餐厅内营造出同样的亲密空间。设计师巧妙地将厨房面向就餐区而设，并设置两张可供多人同时进餐的长条形木制餐桌，从而形成店主意欲营造的“家宴”氛围。就餐者于此可以一边观看主厨制作的整个流程，一边品尝主厨们的烹饪杰作。

3. 埃拉餐厅&酒吧设计的目的是创建一个体现“粗糙奢华”风格的品牌，从而彰显出优雅、轻松的新时代生活格调。“粗糙奢华”与当下流行的“纯粹之感”异曲同工，都是以朴素、简约的设计手法营造出看似未经打磨、实则品质考究的环境。“粗糙奢华”强调天然材料的美感以及内在的舒适与简单。

4



5



4. "Rustic luxury" is not a simplistic reduction. It is the magical crystallisation of two apparent opposites, simplicity and complexity. Rustic Luxury, as defined by Ella's, offers its guests an experience that combines the simple and natural pleasures of dining at a dear friend's home.

5. Ella Dining Room & Bar serves "Modern American Bistro" cuisine. The owners wanted the restaurant to become "Sacramento's living room", an urban oasis where law makers and other diners can go and unwind after a long day's work.

6. All of the elements come together at Ella Dining Room & Bar to form an intimate and convivial dining experience, the embodiment of "Rustic Luxury" right at the heart of California's State Capital.

7. Private dining room

4. “粗糙奢华”并不是一味地追求简单。它是简约与复杂这两个对立面不可思议的结合体。埃拉餐厅&酒吧所定义的“粗糙奢华”风格将简约与自然的美感完美结合，令就餐者如同在朋友家中就餐一般。

5. 埃拉餐厅&酒吧主要提供“当代美国小酒馆”菜式。餐厅的主人希望打造出一间萨克拉门托的“客厅”——即一个可以让人们在结束工作之后彻底放松的“城市绿洲”。

6. 埃拉餐厅&酒吧中所有元素的完美结合，共同打造了一个亲密而生动的就餐体验，在加利福尼亚州首府的核心地带彰显出“粗糙奢华”的独有魅力。

7. 贵宾室。





Panoramic View
全景模型图



12 Theme Design of Shanghai Cuisine 上海菜系主题设计



Shanghai cuisine, also known as Hu Cai, features the traditional dishes of Shanghai, adopts certain merits of tens of Benbang dishes and blends with the flavour of Western cuisine. Xiao Nan Guo is the most popular Shanghainese chain restaurant.

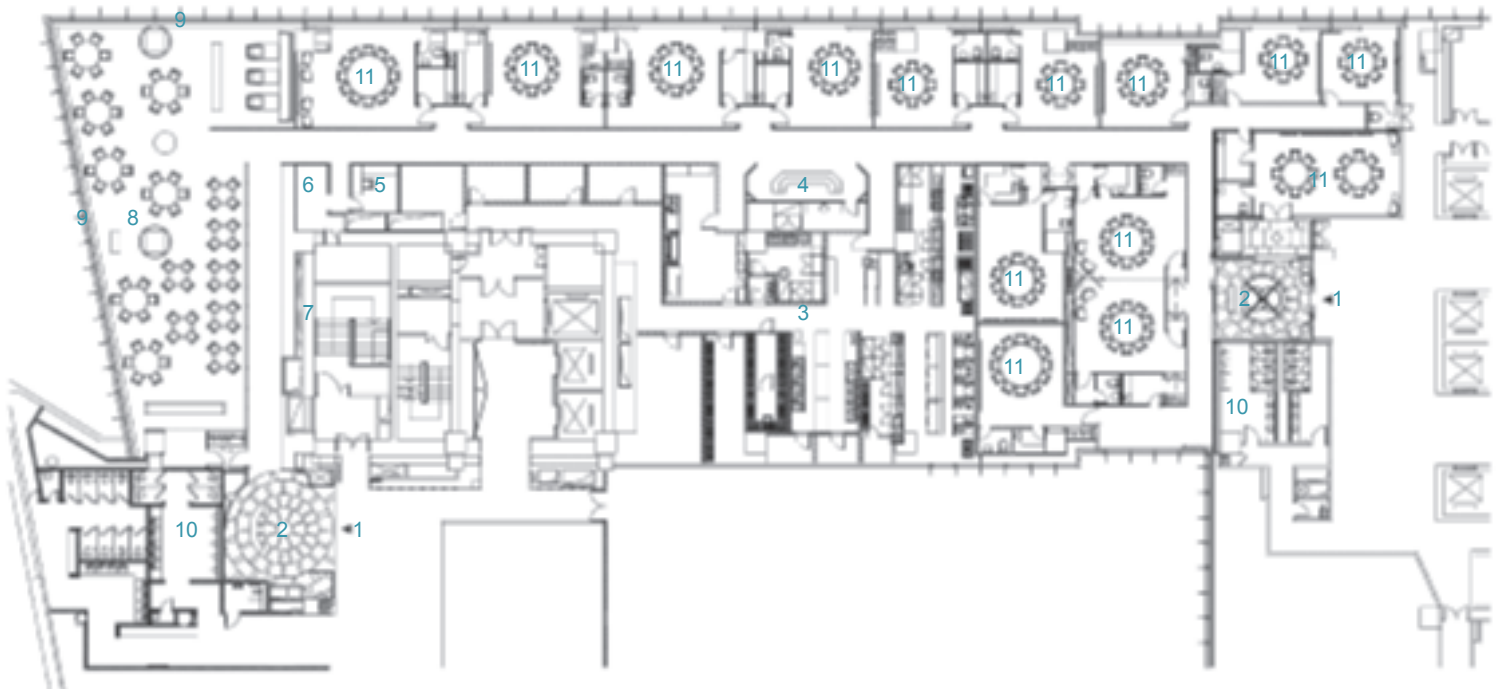
In this case, the designers took a contemporary approach to interpret a typical traditional Shanghainese manor house built in the 1930s and applied the silhouette of Shanghai port as a thematic decorative element to create a cosy ambience.

简称沪菜，以上海地区传统菜肴为主，吸收十余个帮口长处，融汇西菜风味而成，小南国正是这样一家经营上海菜的餐厅。

在本案例当中，设计师以1930年代的上海老宅以及上海码头的剪影为主题装饰元素，通过现代的设计手法创造出一个惬意的就餐环境。

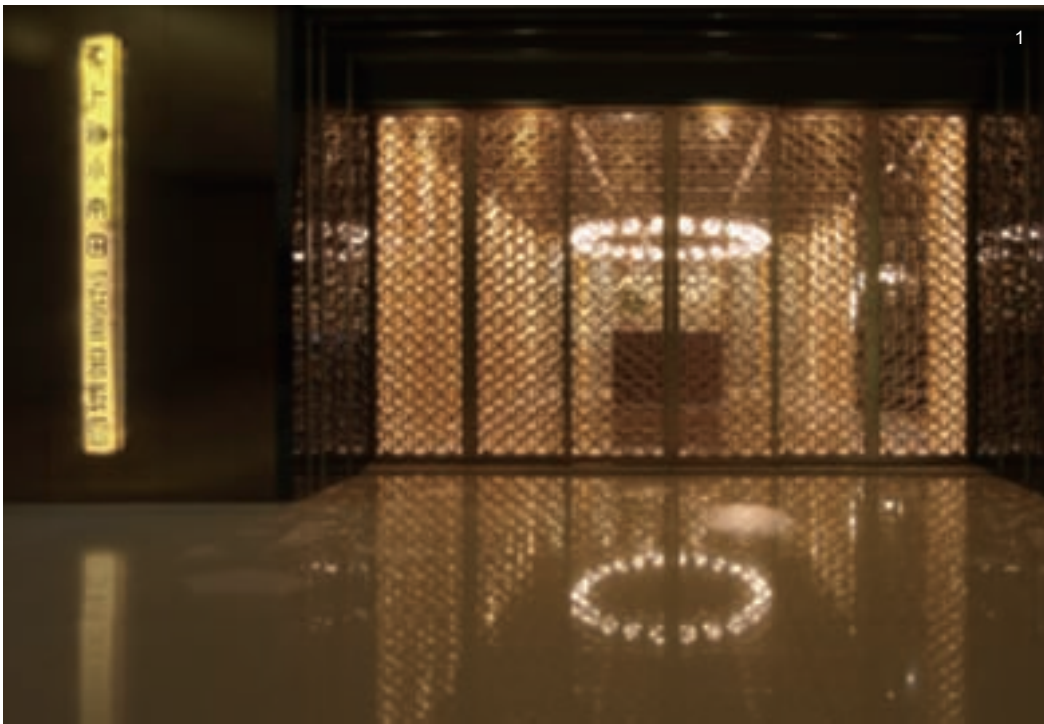
Project name: Xiao Nan Guo Restaurant, Beijing **Completion date:** 2010 **Location:** Beijing, China **Designer:** Alan Chan Design Company **Photographer:** Alvin Chan **Area:** 1,200 sqm

项目名称：北京小南国餐厅 竣工日期：2010年 地点：中国，北京 设计师：陈幼坚设计公司 摄影师：陈幼坚 面积：1,200平方米



Layout 平面布置图

- | | | | |
|-------------------|-------------------------|----------|-----------|
| 1. Entrance | 7. Wine cellar | 1. 入口 | 7. 酒窖 |
| 2. Reception | 8. Dining hall | 2. 接待处 | 8. 就餐大厅 |
| 3. Kitchen | 9. Stained glass mural | 3. 厨房 | 9. 彩色玻璃壁饰 |
| 4. Bar | 10. WC | 4. 酒吧 | 10. 卫生间 |
| 5. Cashier | 11. Private dining room | 5. 收款台 | 11. 贵宾室 |
| 6. Manager office | | 6. 经理办公室 | |



1. Xiao Nan Guo is the most popular Shanghainese chain restaurant established in 1987. Its business objective is to provide the best value modern Shanghainese cuisine to the mass market.

2. The new interior design aims to upgrade its brand image and to reinforce the Shanghai essence of the brand.

3. This project is unique in creating an authentic Shanghainese image which seamlessly merges the city's characteristics with the beauty of classic manor house. Such as approach not only appeals to the Westerners, but also touches the heart of the local people.

4. Since the restaurant is located in Beijing, authentic Beijing elements have been incorporated as well.

1. 小南国餐厅是一家著名的上海本帮菜连锁餐厅，成立于1987年。该连锁餐厅的经营目标是为大众提供最优质、最时尚的上海特色佳肴。

2. 北京小南国餐厅的室内设计意在提升自身的品牌形象，并强化该品牌的海派精髓。

3. 在该项目的设计中，设计师成功地塑造了一个纯正的海派形象，巧妙地将城市的独有魅力与大户宅邸的经典美感完美结合。如此设计手法不仅能够满足西方人的口味，同时也能够触动当地民众的心弦。

4. 由于餐厅位于北京，因此，设计师还巧妙地在设计中融入了北京元素。



5. The design has taken a contemporary approach to interpret a typical traditional Shanghaiese manor house, creating a luxurious yet cosy ambience. The overall mood is an updated version of nostalgic Shanghai in the 1930s.

6. The signature cabinets is custom-made to arouse local aura. "Beijing cabinet" – a decorative cabinet composed of the Chinese characters "BEIJING" is placed at the corner of the main dining hall. The cabinet houses artifacts representing the unique culture of old Beijing.

7. The project sets a new benchmark re-interpreting the traditional glamour of Shanghai.

8. The main dining hall is also ornamented with stained glass silhouette of the Shanghai Bund.

9. Private dining room

5. 对于该餐厅的设计，设计师运用现代的手法对一个典型的传统上海大户邸进行重新诠释，从而营造一个奢华而舒适的空间氛围。整个空间的格调是20世纪30年代上海风韵的升级版。

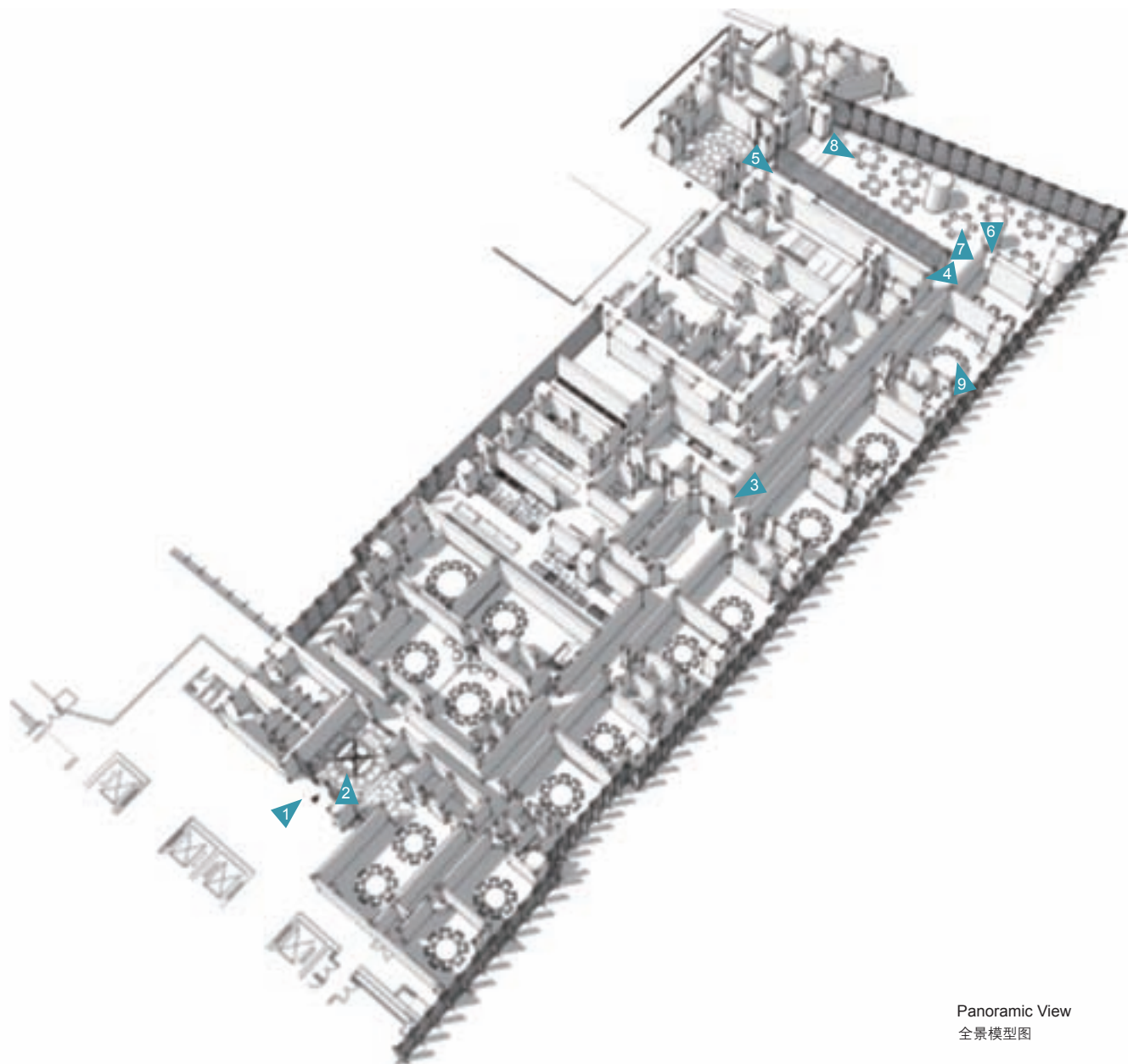
6. 此外，为融入北京元素，设计师还专门定制了带有北京气息的摆设柜。其中一个带有“北京”字样的装饰柜位于主餐厅的一角，自然流露出北京的独有风韵。同时，柜内陈列的工艺品更加将老北京的特别气息彰显得淋漓尽致。

7. 该项目为上海魅力的重新诠释树立了一个全新的标杆。

8. 描述上海外滩风光的彩绘玻璃装饰画将主餐厅烘托得美轮美奂、分外妖娆。

9. 贵宾室。





Panoramic View
全景模型图

13 Theme Design of Thailand Cuisine 泰国菜系主题设计



Thai cuisine is the national cuisine of Thailand which focuses on the use of seafood, fruits and vegetables. Thai cuisine is known for its balance of five fundamental taste senses in each dish or the overall meal: sour, hot, salty, sweet and bitter. It is more accurately described as four regional cuisines corresponding to the four main regions of the country: Northern, Northeastern, Central, and Southern; each cuisine presents different geography and culture of Thailand.

In this case, the designers intend to imitate and adapt the courtyard of Chinese house and applies the Chinese wood carving patterns at the entrance. Dining area is set in the bright "courtyard" space which has enhanced the comparison of public and privacy. Division of this space has well reflected the

diversity of Thai cuisine.

泰国菜，泛指泰国民族的饮食文化，其用料主要以海鲜、水果、蔬菜为主。泰国菜以酸、辣、咸、甜、苦五味的平衡为特点。泰国菜有四大菜系，分别为泰北菜、泰东北菜、泰中菜、与泰南菜，反映泰国四方不同的地理和文化。

在本案例当中，设计师有意将中国传统庭院的造景方式引入其中，并在入口处选用了中国传统的木雕纹样。通过将就餐区设置在明亮的“庭院”空间中，强化了公共与私密的对比性。通过这种空间的划分形式，反映出泰国菜系文化的多元属性。

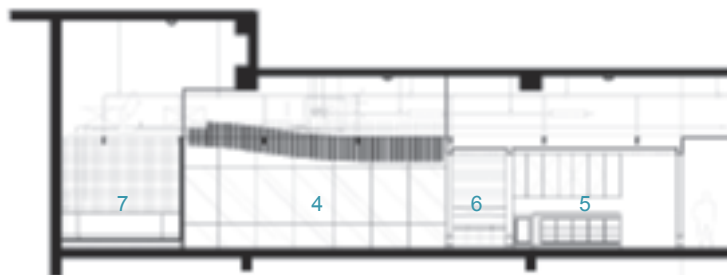
Project name: Annam Restaurant **Completion date:** 2010 **Location:** Bangkok, Thailand **Designer:** Allzone Co., Ltd. **Brand image & Graphic design:** Cookies Dynamo Co., Ltd. **Lighting designer:** Kris Manopimok **Photographer:** Piyawut Srisakul **Area:** 150 sqm

项目名称：Annam餐厅 竣工日期：2010年 地点：泰国，曼谷 设计师：Allzone有限公司 品牌形象&平面设计师：Cookies Dynamo有限公司 灯光设计师：克里斯·玛诺皮莫克 摄影师：皮亚武特·斯里萨库尔 面积：150平方米



Layout 平面布置图

- | | |
|---------------------|------------|
| 1. Entrance | 2. 酒廊 |
| 2. Lounge | 3. 露台 |
| 3. Terrace | 4. 就餐区 |
| 4. Dining | 5. 酒水吧 |
| 5. Beverage bar | 6. 付款台 |
| 6. Cashier | 7. 厨房 |
| 7. Kitchen | 8. 储藏室&库存区 |
| 8. Storage & stocks | |



Section 剖面图



1. Annam Vietnamese Cuisine is a small restaurant in one of a busy Bangkok shopping malls where people enjoy their social life over meals. The design is an attempt to interpret the space of Southeast Asian Architecture with Chinese influences. It is an imitation and adaptation of the prototype of the dark interior space and the very light outdoor courtyard in the middle of the house. The typology helps to create several dining atmospheres as well as a separation from the busy shopping mall ambience. The front part of the restaurant that carries the interior of the house's type of ambience is divided into two sections: the drink bar and the living room for a private party function. The lattice is the main feature.

2. The front part which has an ambience of an interior space of the house is a drink bar and a living room for a private dining function or a meeting. The foldable doors with lattice could give more privacy to the living room when they are closed.

3. The dining space in the inner part of the restaurant is an attempt to imitate the courtyard of Chinese house in Southeast Asia, where natural light and ventilation could go through. The thousand hanging sticks from the ceiling help to create a space filled with natural light by diffusing the light.

1. “Annam” 是一个小型越式餐厅，坐落在曼谷一个繁华的购物中心内，这一购物中心素以各种特色美食佳肴而闻名，市民们乐于在此一边享用美食一边享受社交生活。该项目的设计旨在为这一东南亚建筑融入些许的中国元素。模仿中式庭院的设计模式，即强调内部空间的浓重，建筑中央户外庭院的明亮通透。独特的空间格局营造出多样化的就餐氛围，并与窗外喧嚣的购物中心有效地隔离开来。餐厅的前端是整个空间的主体，划分成两个区间，即一个酒水吧，一个专为私人派对而设立的会客厅。栅格是这一区域的主题特色。

2. 内部空间的前端设有一个酒水吧以及一个专门用作举办私人就餐或会议的会客厅。格子状折叠门能够为围合状态下的会客厅营造出更好的私密氛围。

3. 餐厅内部的就餐空间模仿东南亚地区中式建筑的庭院而建，强调自然采光与良好的通风效果。天花板上悬垂的数以千计棍状物通过对光线的漫反射，令空间内时刻沐浴在阳光之中。





4. The walls on both sides are covered with mirror to eliminate the border of the space. The original ventilation lattice of the house is applied as a screen for privacy on the shop front and between the front part and the dining area.

5. The furniture used at the central space helps to create privacy.

4. 空间两侧墙面上覆盖的镜面有效地淡化了空间的界线。建筑原有的通风格栅被广泛地应用到店面以及空间前端与就餐区之间的过渡区，完美地围合出私密空间。

5. 中央空间内设置的家具有效地营造出亲密之感。



6. Looking back from the dining area to the front part of the restaurant

6. 从后方的就餐区遥看餐厅的前端空间。



Panoramic View
全景模型图

14 Theme Design of Indian Cuisine 印度菜系主题设计



Indian cuisine is the combination of herbs and spices that emphasises simplicity and delicacy. The extensive use of Indian spices has created the mysterious and palatable Indian cuisine.

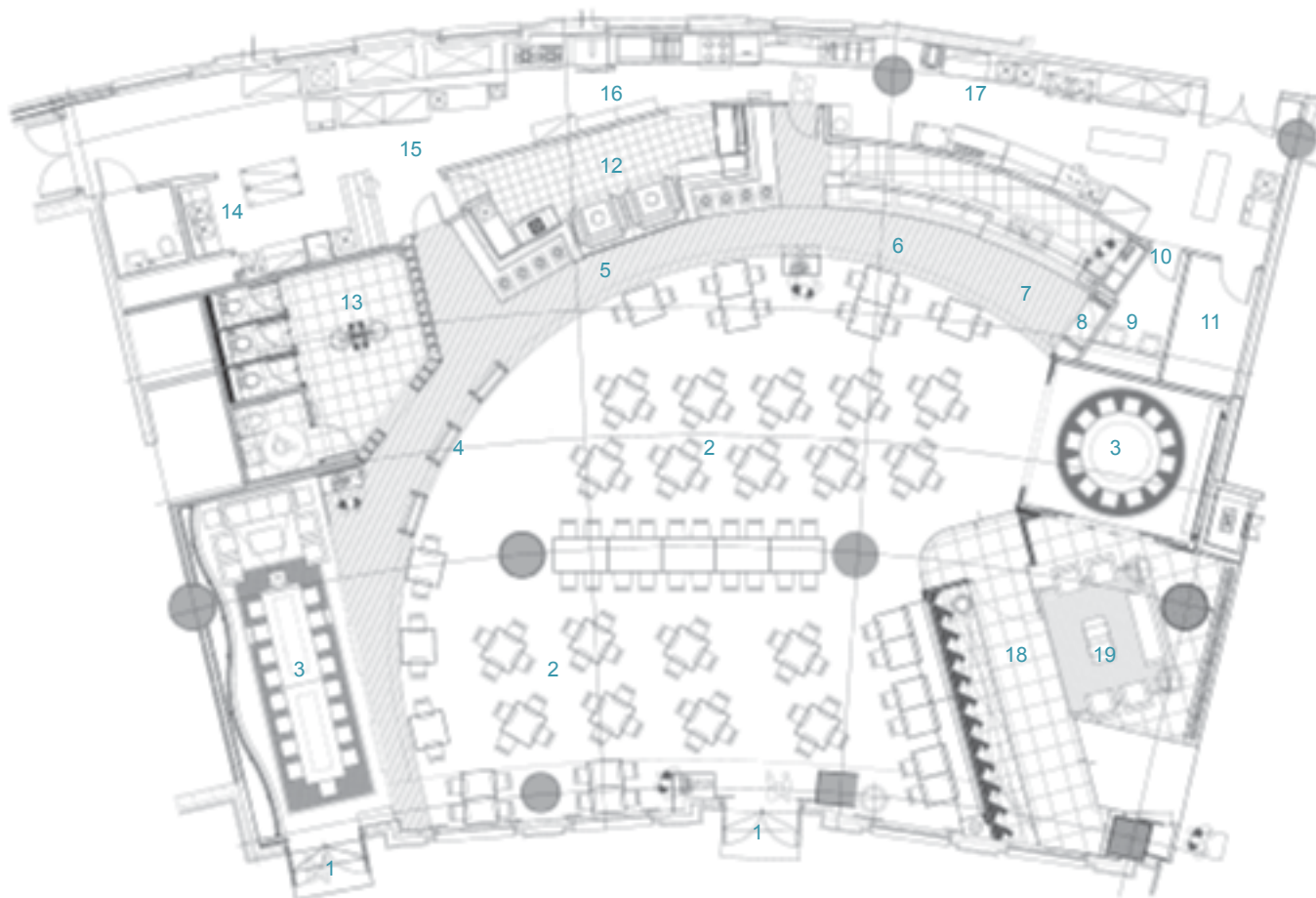
In this case, the designers selected a wealth of decorative elements to reflect the unique cultural characteristic of India's cuisine, such as the statue, the sitar (a string plucked instrument in India) and the flute at entrance.

印度菜是结合药材和香料制作的朴实简单、做工精细的菜肴。印度菜神奇之处在于它多种多样的调料，也正是由此造就了印度菜神秘而丰富的味道。

在本案例当中，设计师选用了丰富的装饰元素来反映印度菜系特有的文化特点，比如入口处的神像、锡塔琴（印度的一种大弦弹拨乐器）以及长笛等。

Project name: Rang Mahal Pavilion **Completion date:** 2009 **Location:** Resort World Sentosa, Singapore **Designer:** ONG&ONG Pte Ltd **Photographer:** See Chee Keong **Area:** 430 sqm

项目名称: Rang Mahal Pavilion 餐厅 竣工日期: 2009年 地点: 新加坡, 圣淘沙岛名胜世界 设计师: ONG&ONG私人有限公司 摄影师: 施志强 面积: 430平方米



Layout 平面布置图

- | | | | | | |
|------------------------|--------------------|-------------------|-----------|-----------|---------|
| 1. Side entrance | 8. Wine cellar | 15. Preparation | 1. 侧面入口 | 8. 酒窖 | 15. 备餐室 |
| 2. Dining area | 9. Pos server rack | 16. Hot kitchen | 2. 就餐区 | 9. 收银机服务台 | 16. 热食 |
| 3. Private room | 10. Office | 17. Preparation | 3. 贵宾室 | 10. 办公室 | 17. 备餐室 |
| 4. Live kitchen | 11. Store room | 18. Water feature | 4. 生活厨房 | 11. 储藏室 | 18. 水景 |
| 5. Hot buffet counter | 12. Show kitchen | 19. Retiring room | 5. 热食自助吧台 | 12. 展示厨房 | 19. 休息室 |
| 6. Cold buffet counter | 13. Powder room | | 6. 冷食自助吧台 | 13. 化妆室 | |
| 7. Bar&drinks | 14. Dish washing | | 7. 酒吧与饮品区 | 14. 洗碗处 | |



1

1. A wall of bronze traditional pots are stacked together at the entrance, forming an interesting entrance screen. Nestled in the luxurious Resorts World Sentosa, Rang Mahal Pavilion serves up authentic Indian cuisine in a traditional setting albeit with a modern twist. The restaurant comprises of a main dining and banquet area, two private function rooms, a kitchen and a restroom.

2. Beyond the screen, diners are welcomed by the statue of Lord Ganesh, the Indian elephant deity, perched over a reflective pond. Fabric panels line the restaurant's doors and sections of wall and, together with the plush furniture, projects a dignified yet inviting atmosphere for a meal.

3. Rang Mahal Pavilion is testament to the successful fusion of traditional and contemporary design – a result befitting a fine dining establishment such as this.

4. Musical instruments like sitars and flutes make for unique light fittings, adding cultural flavour to these otherwise ubiquitous fixtures.



2

1. 由各种传统的铜壶组合而成的墙壁巧妙地构建了一个匠心独运的入口屏风。坐落在奢华的圣淘沙岛名胜世界酒店中的Rang Mahal Pavilion餐厅以纯正的印度菜肴为特色，巧妙运用传统的印度文化背景并添加时尚元素。该餐厅内设置了一个主餐厅与宴会厅、两个私人功能室、一间厨房以及一个卫生间。

2. 紧邻屏风设置的甘内什神、印度神像雕塑时刻恭候就餐者的莅临，并在倒影池上投下壮美的身影。餐厅门与墙面上镶嵌的纤维板与丝绒家具一同营造出一个高贵而热情的就餐氛围。

3. 这一装潢精美、气氛融洽的餐厅是将传统风格与时尚元素完美结合的典范。

4. 锡塔尔琴、长笛这样的乐器为照明装置的独特设计提供了灵感源泉，并为这些普通的装置增添了些许文学色彩。



3



4

5



6



5. In this harmonious space, the shirt-sleeve modernism perfectly combines with the regional adornment.

6. Lighting design contributes to a "flowing" space.

7. The national characteristics of adornment element with the dining repast area give the space its unique artistic personality.

8. Inspired by the vibrant colours and traditions of India, the restaurant's decor reflects a celebration of Indian cuisine.

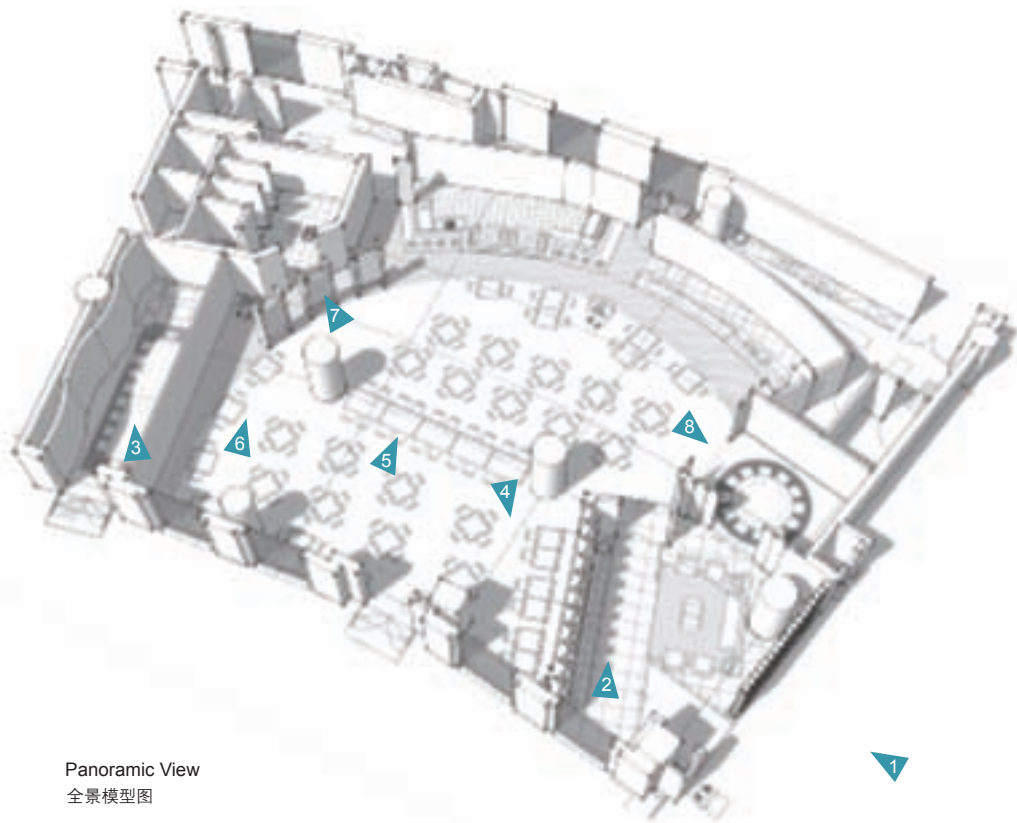
5. 整个空间的氛围和谐，现代主义的淳朴与直率和区域性装饰手法完美结合。

6. 灯光的巧妙处理使内部空间更加流畅、通透。

7. 带有民族特色的装饰元素与开放式就餐格局的设计共同营造了一个和谐的整体氛围，并流露出独特的艺术品位。

8. 设计师取材自印度丰富的色彩与文化传统，并将其运用到空间的装饰设计之中，从而彰显出印度美食的魅力所在。





Panoramic View
全景模型图



15 Theme Design of Japanese Cuisine 日本菜系主题设计



Japanese cuisine is extremely particular about the shape and colour as well as the elaborated container. Each dish is as exquisite as Chinese meticulous paintings, making diners hesitate to eat.

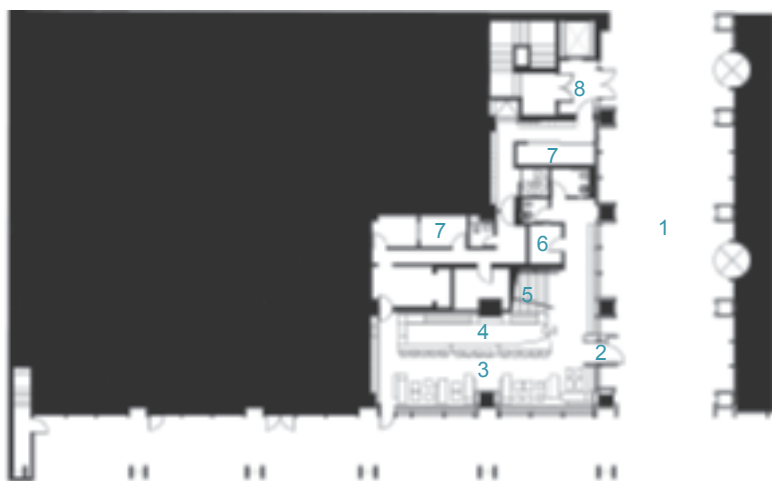
In this case, the designers aimed to create a fluid space. Considering the irreplaceable role of raw fish in the Japanese cuisine, they applied the wave form of interface and chandeliers resembling a school of fish-like chandelier to imply the cultural theme of the Japanese cuisine.

日本菜极其讲究形与色，极工盛器，配合食物，造型美轮美奂，每一道菜都犹如中国的工笔画，细致入密，更有留白，让人不忍下箸。

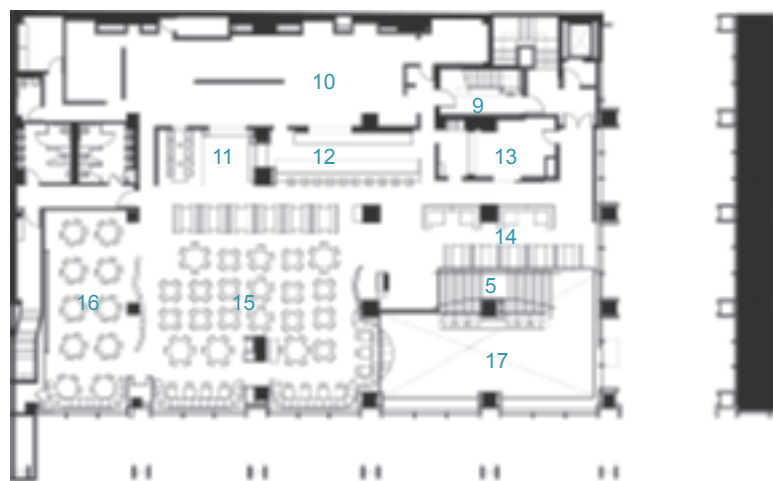
在本案例当中，设计师旨在创造一个流动的空间氛围，由于生鱼片在日本料理中的地位无可替代，因此设计师采用水波形式的界面造型以及鱼群吊灯的设置暗示了日本菜系的主题文化。

Project name: Nobu Fifty Seven **Completion date:** 2005 **Location:** New York, USA **Designer:** Rockwell Group **Photographer:** Scott Frances **Area:** 1,022 sqm

项目名称: Nobu57餐厅 竣工日期: 2005年 地点: 美国, 纽约 设计师: 罗克韦尔集团 摄影师: 斯科特·弗朗西斯 面积: 1,022平方米



Lower floor plan 楼下平面图



Mezzanine floor plan 阁楼平面图

- | | | |
|-----------------|---------------------|--------------------|
| 1. Arcade | 7. Service kitchen | 13. Service bar |
| 2. Main entry | 8. VIP entrance | 14. Casual dining |
| 3. Lounge entry | 9. Service corridor | 15. Main dining |
| 4. Bar | 10. Kitchen | 16. Private dining |
| 5. Grand stairs | 11. Habachi table | 17. Open to below |
| 6. Coat room | 12. Bar | |

- | | | |
|---------|-----------|-----------|
| 1. 拱廊 | 7. 服务厨房 | 13. 服务酒吧 |
| 2. 主入口 | 8. 贵宾室入口 | 14. 休闲用餐区 |
| 3. 酒廊入口 | 9. 服务走廊 | 15. 主餐厅 |
| 4. 酒吧 | 10. 厨房 | 16. 贵宾室 |
| 5. 大楼梯 | 11. 木炭火盆桌 | 17. 中空区 |
| 6. 衣帽间 | 12. 酒吧 | |

1. The first Nobu was inspired by the chef Nobu Matsuhisa's innovative cooking and the culture of the Japanese countryside where he grew up.

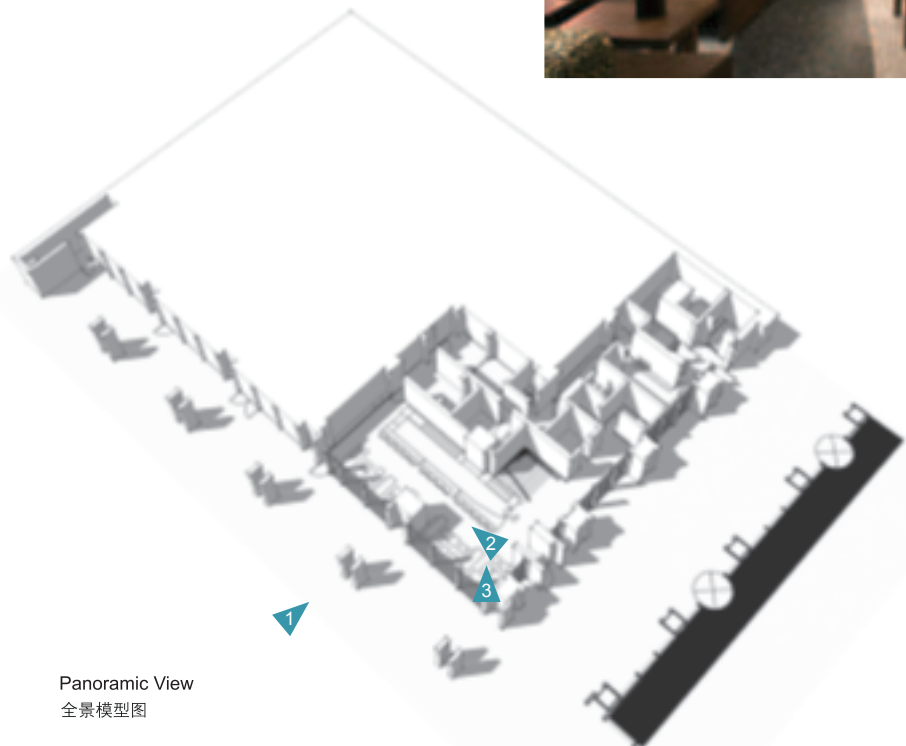
2. Guests enter through a wooden portal of stacked walnut timber as a transition from the frenzy of 57th street into the calmer world of Nobu and the first floor bar. The terrazzo floor is patterned with ripples referencing the ocean bed, and the heavy hewn walnut bar appears to float on glowing onyx like driftwood bobbing on the ocean. The walls and columns are sheathed in timberstrand shingles, a reference to Japanese vernacular houses. The thousands of abalone shells that make up the bar chandelier float in the space like a school of fish and the giant Sake Tower sits as a totem in the bar, both announcing the restaurant to 57th street and celebrating the procession up the grand stairway leading to the second floor dining room.

3. For Nobu Fifty Seven, the inspiration for Rockwell Group's design shifts from the Japanese countryside and looks to the sea. Water provides the undercurrent and dominant theme reflected in this dynamic space. Food and design evolve into architectural ideas of layering and folding, with a visual vocabulary that is inspired by the ocean as well as the culture of Japanese fishing villages.

1. 首家Nobu餐厅的创建源自主厨松久幸精湛的厨艺及其曾经生活过的日本乡村的丰富文化。

2. 用餐者穿过一个胡桃木大门进入到一个静谧的Nobu餐厅世界以及楼上的酒吧，将门外喧嚣的57号大街隔绝在外。水磨石地面上嵌以波纹图案，令人自然联想起丰富的海底世界，而刀削般胡桃木吧台则犹如一个漂浮在海洋中的缟玛瑙浮木。墙面和廊柱上均覆以带状的海滨卵石，这种匠心独运的设计取材自日本本土的住宅特色。数以千计的鲍鱼壳构成了吧台上方的吊灯，犹如一群鱼儿自由地遨游在空间的上方；而酒吧中一个巨大的清酒塔犹如一个神圣的图腾，吸引着大街上行人的目光，引领他们进入空间内并拾级而上，进入到楼上的就餐区。

3. Nobu57餐厅的设计灵感源自罗克韦尔集团对日本乡村文化以及美妙海景的参考。在这一活力四射的空间中，水流是主题。食物的加工与空间的设计手法异曲同工，均强调分层与折叠，这一视觉语汇的提出受到了海洋以及日本渔村的启发。



Panoramic View
全景模型图

4



5



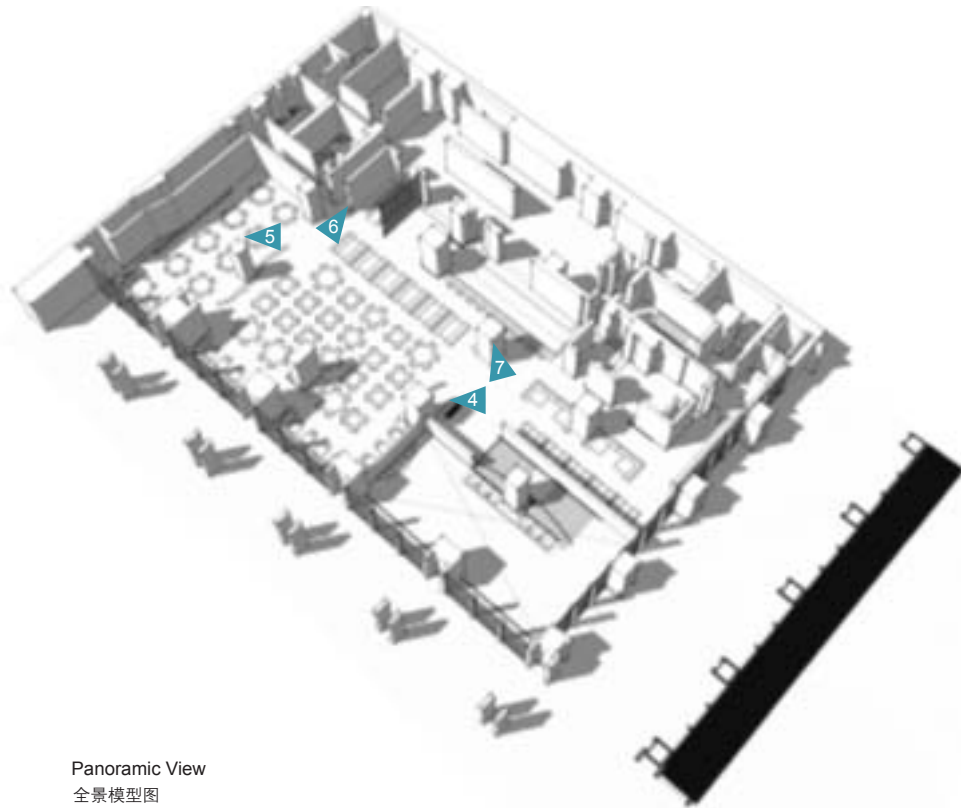
4. The motion of the sea inspired a metaphor of fluidity that envelops the restaurant. Emanating from the portal wall, a giant “wave” rises up from the floor through the double height space and sweeps into the second floor dining room. The “wave” panels are molded into compound curves that reflect the surface of the ocean. The panels sustain multiple readings. The moire effect from their overlap in the bar references the idea of flowing water. On the upper level, they become transparent and reveal the fabric-covered ceiling; viewed from an oblique angle, they read as a solid and dynamic surface.

5. The procession through the space culminates in the private dining room as the abaca wave subsides into a calmer space akin to the beach. The room is wrapped in peen hammered copper reminiscent of the pebbles on land and the ceiling panel is crafted from thousands of sea urchin tentacles reflecting ripples in the sand: a three-dimensional bracket to the ripple pattern in the bar.

4. 波澜起伏的海水为流畅的餐厅空间设计提供了丰富的灵感。以入口墙体为起点的一个“巨浪”从地面升起，穿过双倍高空间，横扫整个就餐区。“巨浪”的板材经过模压形成复合曲线，从而与波澜壮阔的海面相得益彰。这些造型别致的板材承载了多重含义。酒吧中，板材重叠所产生的波纹效应令人自然联想起绵延不绝的流水。“巨浪”在空间的上方转化成透明色，从而将天花板上的纤维盖板暴露无遗。从一个倾斜角度来看，这些板材构成了一个坚固而活跃的界面。

5. 浩瀚的“巨浪”在抵达贵宾室时趋于平静，犹如汹涌的波涛在接触到沙滩的一刻瞬间减势。这一区间以铸打红铜为覆层，营造出金色沙滩与鹅卵石相映成趣的空间美感；天花板上巧妙地以数以千计的海胆触须为原料，从而打造出沙滩上曼妙的波纹，进而与一个三维托架以及酒吧中的波纹图案遥相辉映。





Panoramic View
全景模型图



6. The calm sobriety of the dining room background clearly contrasts with the exuberant architectural gestures and aims to capture the spirit of Nobu's cooking: a brilliant combination of classic Japanese cuisine and lively North and South American influences.

7. On the fourth side, the sushi bar is nestled in a space wrapped with terrazzo and embedded with cross sections of bamboo on the floor, wall and ceiling. The resulting random pattern almost reads like the foamy bubbles as the waves collapse on shoreline.

6. 平静、淡定的就餐区背景与蓬勃盎然的建筑形态形成鲜明的对比，意在更充分地彰显出Nobu餐厅的烹饪理念，即将经典的日式料理与生动的美国南北地方文化完美结合。

7. 寿司吧位于空间的第四层，地面、墙面、天花板上铺设水磨石材料，并嵌以十字形竹条。随意的图案犹如海浪拍打海岸所产生的水泡，为空间营造出自由、惬意的氛围。

16 Guidance of Sighting 视线的引导



Design of the entrance needs to express the characteristic of the restaurant and what's more to attract more diners into the space, which are both the results of the visual experience. Therefore, to use the composition of point, line, surface or ionic symbols in the design of entrance could attract the diners' attention and thus they would desire to go into the space immediately.

In this case, the designers chose the travertine stone to create a level-style groove that is lit with lights, giving a clear orientation visual effect. It extends from the entrance through the front desk to the counter and thus forms a continuous visual effect. In addition, the extensively used metal elements also form visual continuity which enhances the restaurant's overall image in diners' mind.

入口的设计除了要表达出餐厅的主题形象，更重要的是要引导顾客顺利的进入体验，这两者都是视觉体验的结果。因此在入口的设计中运用点、线、面的构成方式或是标志化的符号都将引发顾客的好奇心并产生想要了解的愿望。

在本案例当中，设计师选用洞石石材形成层级的凹槽，在灯光的照射下呈现出指向性明确的视觉效果，从入口穿过接待台一直延伸到吧台区，形成连贯式的视觉引导。除了这种形式上的引导以外，金属元素的反复出现也形成了一种视觉的惯性，使顾客对餐厅的整体形象能够更容易的接受。

Project name: JoJo Restaurant at St Regis Hotel **Completion date:** 2011 **Location:** Bangkok, Thailand **Designer:** Orbit Design Studio **Photographer:** Owen Raggett **Area:** 348 sqm

项目名称：圣·瑞吉斯酒店中的乔乔餐厅 竣工日期：2011年 地点：泰国，曼谷 设计师：轨道设计工作室 摄影师：欧文·拉格特 面积：348平方米



Layout 平面布置图

- | | |
|-----------------------------|-----------------|
| 1. Entry | 1. 入口 |
| 2. Maitre | 2. 店主专属区 |
| 3. Beverage bar | 3. 酒水吧 |
| 4. Pass | 4. 通道 |
| 5. Pizza station | 5. 比萨制作区 |
| 6. Cheese room | 6. 奶酪区 |
| 7. Wine room | 7. 酒室 |
| 8. High table 12 pax. | 8. 贵宾席 (12人) |
| 9. High table 8 pax. | 9. 贵宾席 (8人) |
| 10. High table 20 pax. | 10. 贵宾席 (20人) |
| 11. Low dining area 34 pax. | 11. 平价就餐区 (34人) |
| 12. P.O.S W/S | 12. 收银台/接待台 |
| 13. Alfresco garden | 13. 露天花园 |
| 14. Office lift lobby | 14. 办公区电梯间 |



1. The design embraces the St Regis heritage and brand, providing an essential new dining experience on one of Bangkok's most exclusive roads.
2. Custom lighting again references traditional Italian roots but adds a very modern twist.
3. Menu blackboards behind the bar are flipped to continue the modern lines of metalworking up and onto the ceiling, displaying the liquor and signally a change in atmosphere.

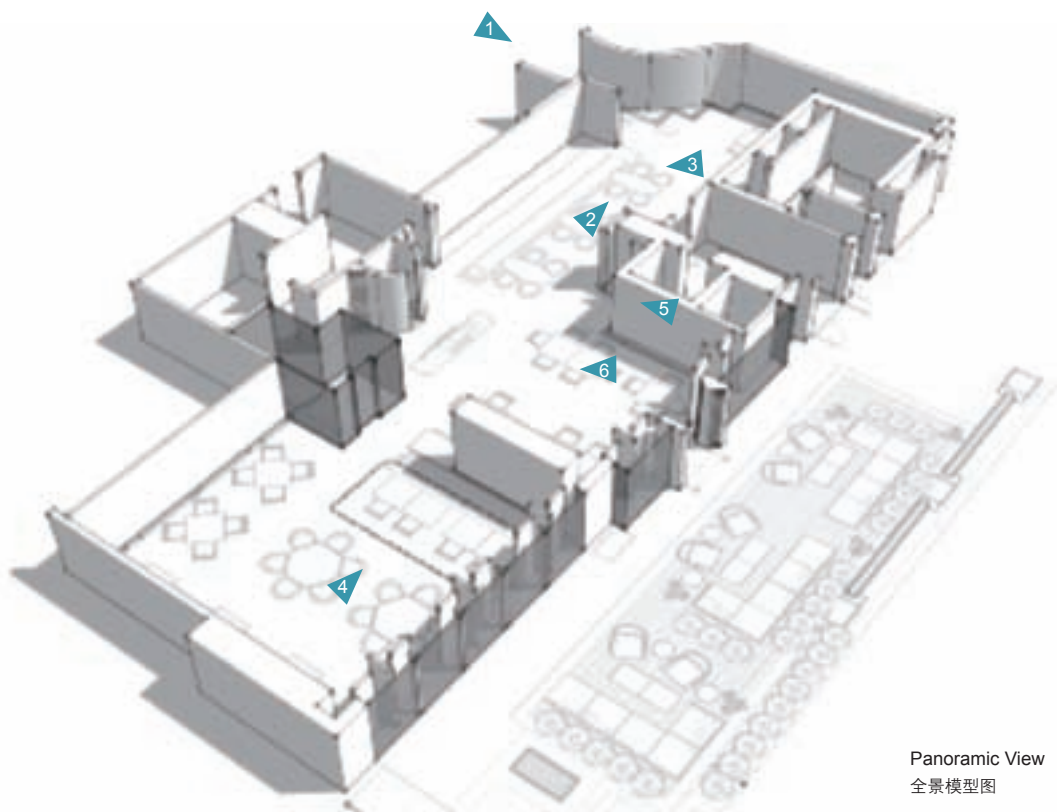
1. 该空间的设计以圣·瑞吉斯酒店的文化传统和品牌理念为基础，旨在为曼谷最具风情的一条街道提供全新的就餐体验。
2. 特别定制的照明设备再次以传统的意大利格调为设计参考，并添加些许时尚元素。
3. 吧台后方的菜单板延用了天花板上下时尚金工线条，在将酒品完美呈现的同时，有效地突出了空间氛围的变化。





4. With detailing and geometry inspired by classic Carlo Scarpa designs providing a strong Italian aesthetic, JoJo has an authentic feel balanced with modern metalworking, lighting and presentation.

4. 细节与几何形态的设计受到了经典的卡洛斯卡帕风格的启发，旨在弘扬一个强大的意大利美学理念，时尚的金工制品搭配柔和的光线以及独特的表现形式，为乔乔餐厅营造了一个纯粹、真实的空间感。



Panoramic View
全景模型图



6



5. Taking the central stage is the pizza oven, on full view to diners and signalling the cultural roots of the food.

6. A specialist wine room maintains bottles at the perfect temperature whilst clearly displaying them.

5. 比萨饼烤炉作为整个空间的核心，能够将就餐者的用餐场景尽收眼底，并充分地彰显出美食的文化根源。

6. 专业酒室内以适宜的温度确保为清晰陈列的葡萄酒提供完美的保存空间。

17 Entrance Shape and Space Estimation 入口造型与空间判断



Entry of a restaurant as a buffer zone will bring diners into a completely new environment, from which they could gradually get an estimation of the dining environment; accordingly, walk routes and layout should be considered in the entrance design.

In this case, a ramped entry tunnel attracts diners from outside into the inside. The guidance of the ramp to the routes with aromatic fruit has enhanced a sense of perception for the whole space. The interior space has been bisected into formal and casual dining spaces in which the diners could determine their routes according to the open facade of the entrance space.

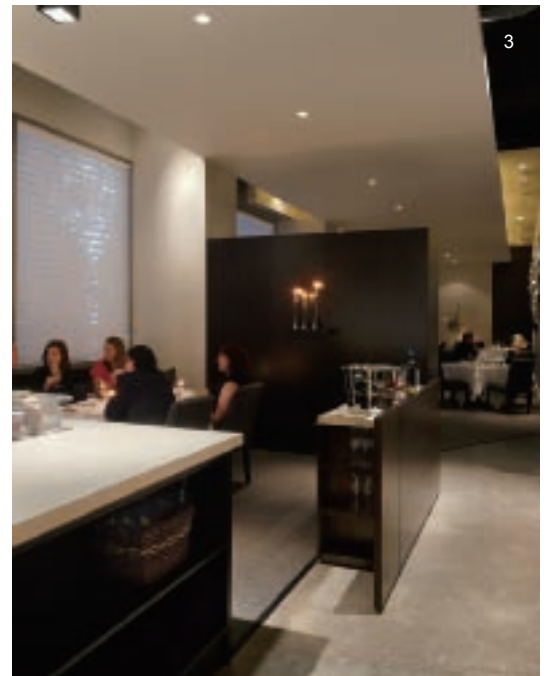
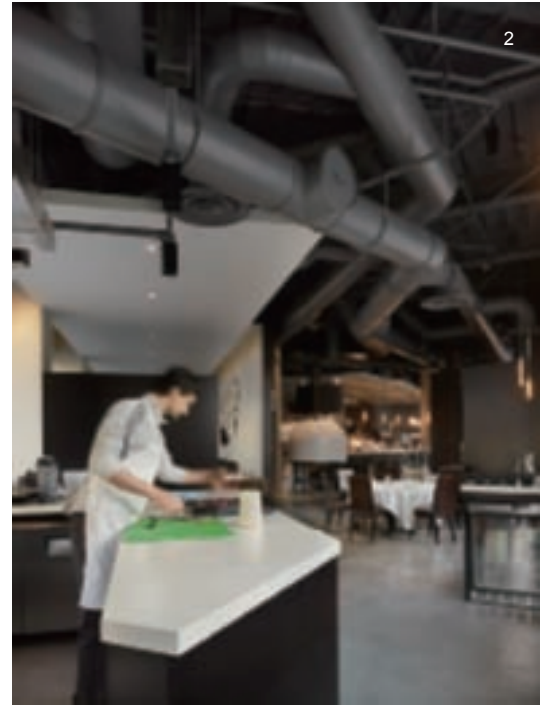
餐厅的入口作为缓冲的区域将顾客带入一个全新的环境，在这个缓冲的过程中使顾客逐渐形成对就餐环境的判断，因此，入口空间的设计需要同时考虑行走的动线以及平面功能的布局。

在本案例当中，入口空间的坡道造型将顾客由室外引向室内，除了坡度的对流线的指引外，具有芳香气味的水果也参与其中，加强了入口空间的感知度。此空间将就餐区域划分成正式与休闲两个不同性质的空间，顾客可以通过入口空间的开敞立面判断具体的行走路线。

Project name: Mistral Kitchen **Completion date:** 2010 **Location:** Washington, USA **Designer:** Olson Kundig Architect **Photographer:** Olson Kundig Architect **Area:** 650 sqm

项目名称：“密斯米切尔的厨房” 竣工日期：2010年 地点：美国，华盛顿 设计师：奥尔森·康迪格建筑师事务所 摄影师：奥尔森·康迪格建筑师事务所 面积：650平方米





1. Located in the South Lake Union neighbourhood of Seattle, the 650-square-metre restaurant occupies the ground floor of a triangular shaped mid-rise tower. Guests enter through a custom-designed steel door. A 3-metre-tall ramped entry tunnel – constructed of steel plates and lined with aromatic fruit – bisects the space into formal and casual dining spaces. The steel plates are spaced to provide views into the restaurant and minimise site welding. The ramp allowed the chef/owner to determine where the guests enter the space, at the same time meeting accessibility requirements.

2. The formal dining space is served by the Chef's Kitchen, located in the acute angle of the triangular space and envisioned as a command centre.

3. The chef/owner cooks for a nearby Chef's Table and a special dining room – the Jewel Box – similar in size to Mistral's previous 10-table restaurant. Custom casework separates the two spaces and provides the Chef's Table with an exclusive feel.

1. 坐落在西雅图南联合湖附近的“密斯米切尔的厨房”餐厅占地650平方米，位于一个三角形中高层大楼的一层。客人通过一个专门定制的不锈钢门进入到餐厅内。一个3米高的倾斜入口通道由钢板构成，并沿着水果芳香剂的陈列而延伸，巧妙地将空间划分成正式或非正式用餐区。这一坡道便于厨师/业主决定入口的方向，同时也满足无障碍通道的设计要求。

2. 正式的用餐空间由主厨厨房提供服务，坐落在三角形空间的锐角地带，并被预设为一个指挥中心。

3. 厨师/业主为临近的“主厨桌”和一个特别的用餐室——“珠宝盒”提供烹饪服务，“珠宝盒”的规模与“密斯米切尔的厨房”之前的十桌餐厅相似。定制的案台将两个空间有效分隔，并为“主厨桌”营造了一个独特、尊贵之感。

4



4. The design of this haute-cuisine restaurant aims to highlight the transformation of raw ingredients into the sophisticated compositions which appear on diner's plates.

5. Four kitchens define the casual dining space: the Rustic Kitchen, equipped with a wood-burning oven; a high-tech Molecular Gastronomy Kitchen; the Pastry Kitchen, and the Bar. The kitchens are grouped behind a custom concrete counter, which creates a spine in the middle of the restaurant. In addition to the main dining space and a small lounge, these kitchens serve the Bijou – a private dining area.

6. Materials in the room are tough and low-maintenance, including steel and concrete. These areas have custom casework, a floating ceiling, and smooth walls – lending these areas a more refined aesthetic.

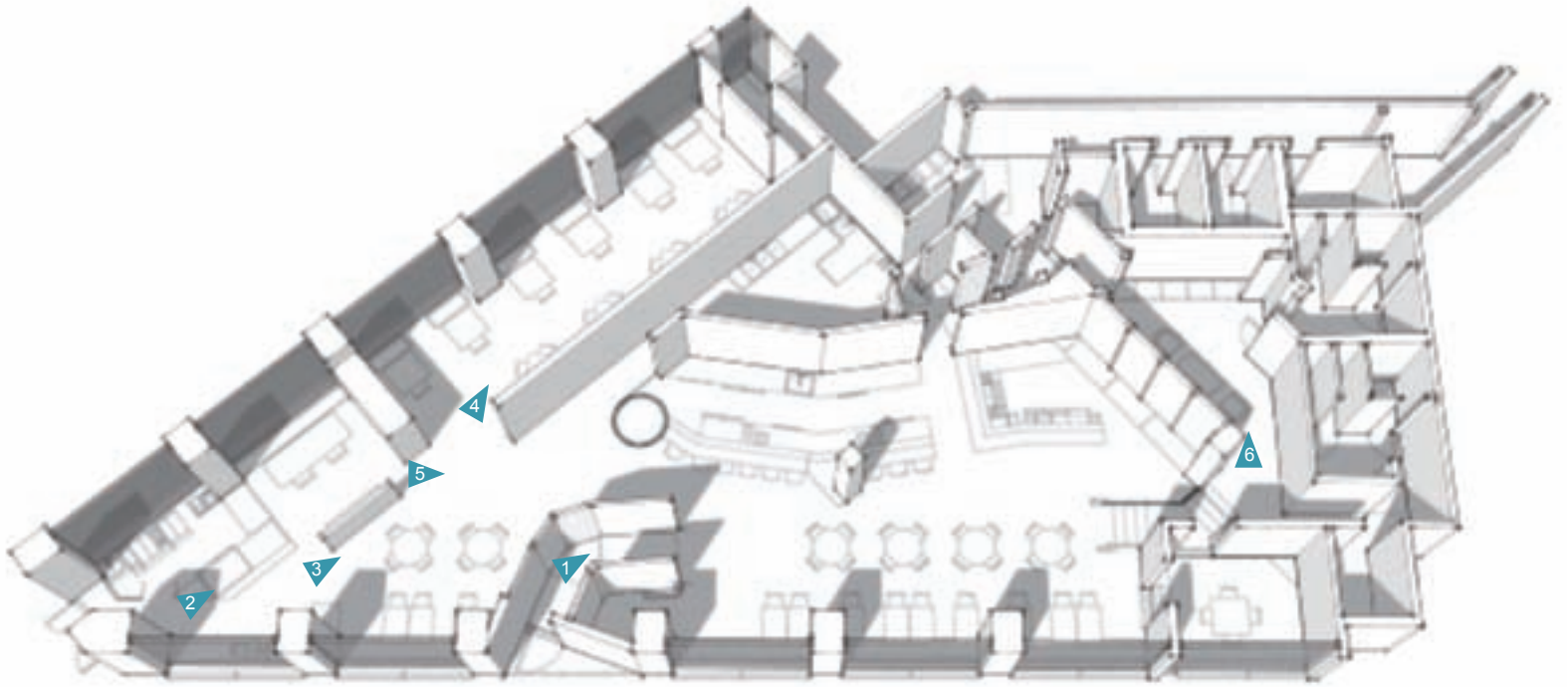
4. 餐厅的设计目标是突出粗糙的原材料最终成为用餐者餐盘中精致的“艺术品”的这一神奇变身。

5. 四个厨房将非正式就餐空间进行了完美定义，这四个厨房分别是设有柴炉的田园厨房、高科技分子美食厨房、糕点厨房以及酒吧间。这些厨房在一个定制的混凝土吧台后方进行组合，这一吧台在整个餐厅的中央扮演了脊柱的角色。除了为主就餐区和小型酒吧间提供烹饪服务外，这些厨房还为一个贵宾就餐区提供专门的服务。

6. 房间中所使用的材料粗糙而易维护，包括钢材和混凝土。精心定制的案台、浮动的天花板、光滑的墙壁为这些区域增添了精致之感。

5





Panoramic View 全景模型图



6

18 Presentation of Design Concept 设计理念的外化表达



Entrance design directly represents the style of a restaurant. It serves as the main focal point and by means of the combination of modelling and colour as well as texture suggests the tone of the interior space.

In this case, the designers selected bark as the main decorative material for entrance gate and also applied plant, iron and glass to reveal the historic heritage and old design style.

入口界面的设计以最直接的方式传达着餐厅整体的设计风格，它是人们判断餐厅品质的开始，通过外化的造型、色彩、质感的组合暗示了室内空间的基调。

在本案例当中，设计师使用树皮作为入口大门的装饰材料，同时结合绿植、铁件与玻璃传达出复古的沧桑感，将室内环境所体现出的对历史的追忆表露无遗。

Project name: Karuisawa Restaurant **Completion date:** 2010 **Location:** Taiwan, China **Designer:** Chou-Yi **Photographer:** Lou-Kwuo-Chi **Area:** 830 sqm

项目名称：轻井泽餐厅 竣工日期：2010年 地点：中国，台湾 设计师：周易 摄影师：吕国企 面积：830平方米



First floor plan
一层平面图

- | | |
|----------------------|---------|
| 1. Waiting area | 1. 等候区 |
| 2. Counter | 2. 柜台 |
| 3. Central pool | 3. 中央水池 |
| 4. Dining area | 4. 用餐区 |
| 5. Kitchen | 5. 厨房 |
| 6. Toilet | 6. 卫生间 |
| 7. Outdoor landscape | 7. 户外景观 |



Second floor plan
二层平面图

- | | |
|----------------|--------|
| 1. Counter | 1. 柜台 |
| 2. Dining area | 2. 用餐区 |
| 3. Kitchen | 3. 厨房 |
| 4. Toilet | 4. 卫生间 |



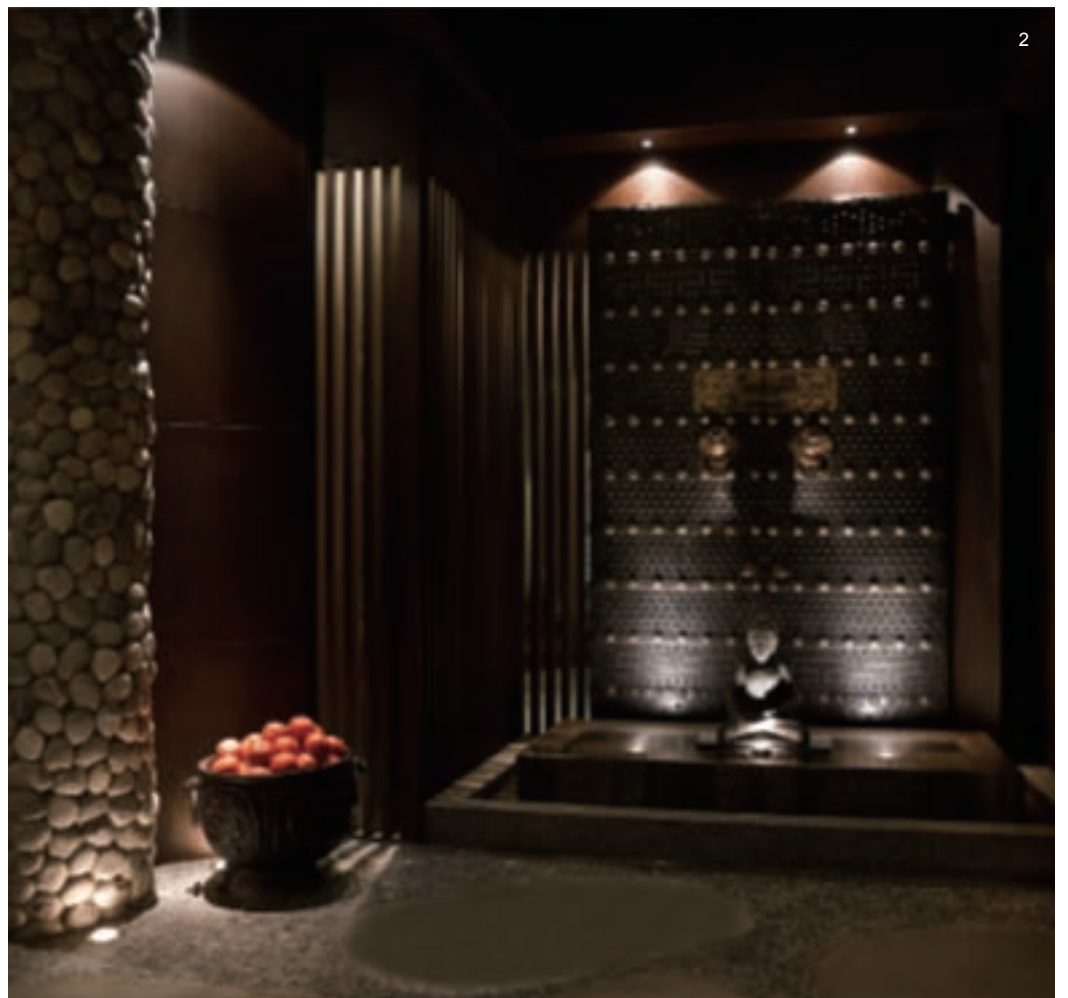
1

1. Close to the arcade, the scattering of the air and shadow has reflected calm and nostalgic shadow, sharply contrasting with the bustling streets. Entering into this block, you can't help but lower your voice and it's hard to resist its unspeakable glamour. As soon as the thick bark door is opened, a chic and distinct interior space is exposed in front of you.

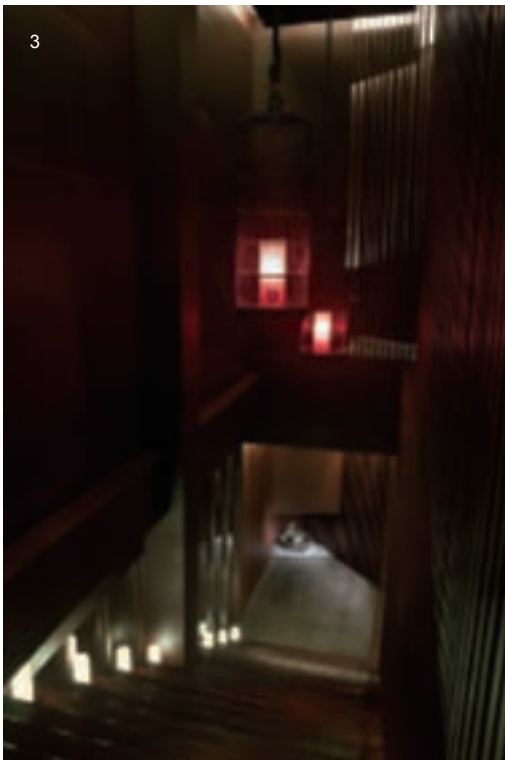
2. Karuizawa in the Nagano Prefecture has always been famous for its beautiful natural scenery. Hence, in this space, plants, water, bamboo, stone, statues and other elements are extensively used.

1. 贴近骑楼处空气与光影的散落，反射出从容的休闲怀旧倒影，熏香了喧嚣的热闹街头，步入此一区块，顿时凝结无声简约的美，淡淡的，却叫人难以抗拒它的寂静地召唤。推开厚实的树皮大门进入室内，开始领略设计的态度。

2. 在日本长野县的轻井泽，浅间山的山麓上，素来都是以自然风光引人前往避暑的景点著称，而延续着绿意、清沁、竹枝、摆石、佛像等元素的运用。



2



3. The clear texture of the interior and exterior space gives a new expression. The designers changed the original structure, but continued to use the previous main axis, and paid more attention to creating a memorable experience.

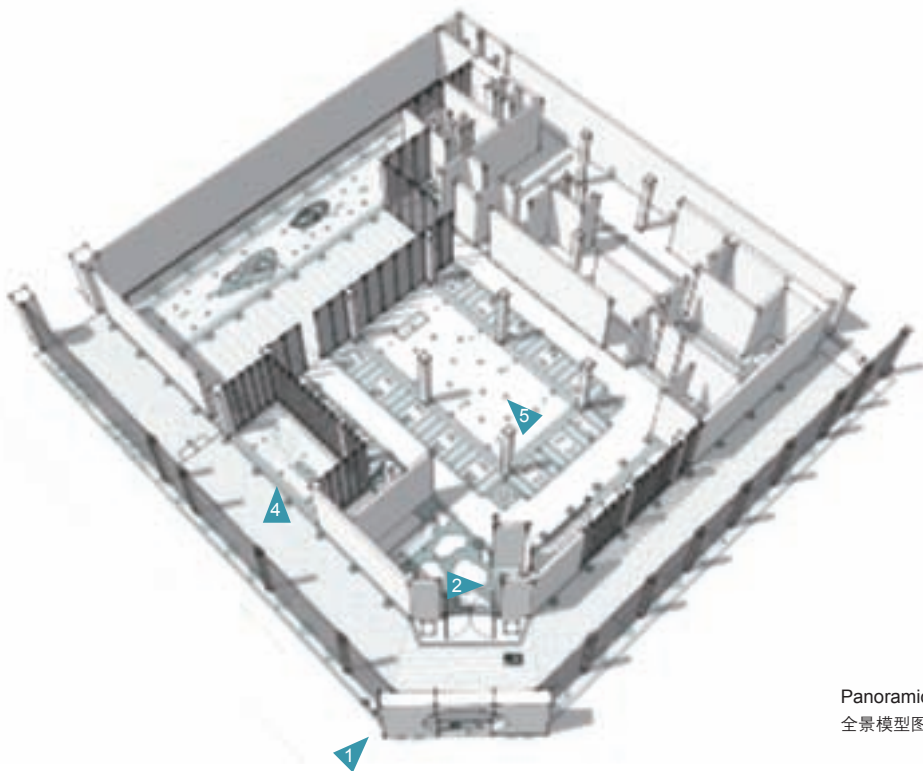
4. The whole Karuisawa Restaurant with a variety of visual impression and unpolished natural meaning, gives a rich sense of Japanese-style and shows the imagery of the "minimalist Japanese style". The transfer of the routes has well arranged the texture of the space. Considering the fine materials' texture, the designers have employed neat lines and natural materials together with pieces of iron and glass, perfectly expressing the combination of colours and elements. In addition, the unique vocabulary of space results from the pieces' connection has given the space a sense of level.

5. In this huge space, the high ceiling appears more imposing and restrained. Centered with the calligraphy totem, the draped cage candler echoes with the waterscape and dialogues with the projection of the candles which have greatly enriched the vision. The quietly placed Buddha has created a distinctive Japanese garden atmosphere, and defined the suitable imagination and touch for the feast.

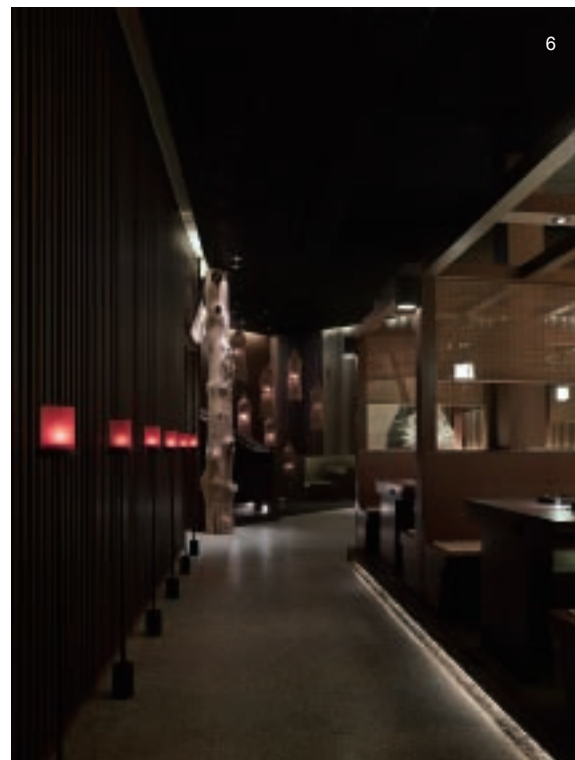
3. 本案利落的室内外肌理焕然一新，设计师改变了原结构外观，内部方面除了延续先前的风格主轴外，更精心营造让人印象深刻的体验。

4. 整体建筑充满浓浓日式风格的轻井泽，拥有多样的视觉印象，不假雕琢的自然意涵，渗透以“极简日式”意象，从传递动线方向，排列出富肌理的力道，从讲求素材的细腻纹路，运用简单利落的线条与自然材质，搭配铁件和玻璃，呈现色彩与元素的完美结合，借由物件之间串联出的独特语汇，织构递进的空间层次。

5. 偌大的空间里，挑高的天景，显得大器而内敛，强烈的书法图腾为核心，垂坠而下的鸟笼烛台，对称水景的滋润、与蜡烛的投影对话，在互相对景与借景之中，丰富了视野，端景佛像置入静谧的日式庭园氛围，并将周围圈出最适合美食饕宴的想象与触动。



Panoramic View
全景模型图



6



7

6. The use of solid wood material gives the space a sense of nature and expresses its elegance.

7. The mixed bark, stones, springs, water features, lush greenways, retro terrazzo tiles, walls created by white cement and wheat straw as well as the toys-style iron sculpture within the space have added a modern and elegant Japanese style for the whole space; the decorated Japanese-style temple lanterns, ancient iron tripod, old-fashioned plaque inadvertently reveal the historic heritage and old design style.

6. 许多实木材质的使用，诉说天然、展现典雅妩媚的表情。

7. 空间内混合树皮、石材、涌泉水景、葱郁绿道、复古的磨石砖、白水泥与稻香根交磨而成的壁面，以及童玩式铁雕艺术作品，层叠出摩登雅致的日式风情；装饰的日式庙宇小灯笼、古代铁鼎、古意老匾，不经意地流泻历史痕迹与老店的设计风味。

19 Progressive Organisation of Entrance Space 递进的入口空间组织



For entrance design, in addition to the direct expression of the restaurant style by means of organising the interface elements, a virtual space can also be created indirectly to form a four-dimensional space order and thus enriches and invigorates the whole space.

In this case, the designers set back the entrance of the restaurant and set waterscape between the entrance and street. The reflection of waterscape, the lightings as well as the mist have given the facade of entry that features traditional Hakka culture a more mysterious character. The progressive organisation of interior space has clearly translated the style and the theme of the restaurant, thus making it a focus in the street.

入口的设计除了通过界面元素的组织以最直接的方式传达出餐厅的品质以外，还可以通过间接的方式营造出一种虚化的氛围，进而产生出四维的空间秩序，使餐厅的整体形象更丰满更具吸引力。

在本案例当中，设计师将餐厅入口后退，用水景占据了入口与街边的距离。通过水面的倒影、火焰、照明和雾气等元素将具有中国传统客家文化元素的入口立面映衬的更加神秘。通过这种递进的空间变化充分的诠释了餐厅的定位和主题，并且使餐厅形象成为街道的焦点景观。

Project name: Natural Hakka Restaurant, Taichung **Completion date:** 2010 **Location:** Taiwan, China **Designer:** Chou-Yi **Photographer:** Lou-Kwuo-Chi **Area:** 645 sqm

项目名称：台中客家本色餐厅 竣工日期：2010年 地点：中国，台湾 设计师：周易 摄影师：吕国企 面积：645平方米



- 1. Corridor
- 2. Entrance porch
- 3. Reception desk
- 4. Dining area
- 5. Toilet
- 6. Kitchen
- 7. Pool

Layout 平面布置图



1



2



3

1. With a true modern oriental style, the overall construction of this restaurant has taken the place of the established impression of the Hakka characteristics. The designers have developed their potential and explored diverse oriental elements to create a simple and clean architecture. The exterior walls covered with a black rose window give a sense of mystery, echoing with the atmosphere created by the vestibular pool and become the focus of the crossing.

2. The entrance corridor is created with retro terrazzo material, while the thick cypress wood door has become the main landscape on the corridor.

3. The restaurant has displayed appealing Hakka ceramics at the hallway for guests to buy, and the designers also placed here many oranges which mean good luck and best wishes. The circuitous hallway leads guests to go towards the reception counters on the left.

1. 整体建筑颠覆客家特色的既定印象,以十足摩登的东方风格映入眼帘。设计师发挥所长并跳脱传统元素,以多元的东方调性来呈现,建筑造型简单利落,外墙以黑色花窗包覆,带着若隐若现的神秘感,搭配前庭水池所营造的气氛,成为往来频繁的十字路口处焦点所在。

2. 入口长廊以复古磨石子材质表现,而厚实的桧木大门则成为长廊上的主要端景。

3. 餐厅内备有讨喜的客家陶艺品,陈列于大门玄关处供客人选购,设计师也在此摆放许多象征着大吉大利的橘子,因此,对这家餐厅的祝福和情感也就不言而喻了。迂回的大门玄关引导用餐客人往左方的接待柜。

4



5



4. Light is the soul of the space, so the designers have paid much attention to the design of lamps and lighting effects. In the whole space, the white bird within the Chinese style bird cage could vary with the changes of the LED lighting. The cage-like pattern at the ceiling lighted from the side has visually increased the space height.

5. Sculpture at the end of the toilet

6. The calligraphy and cage pattern have given a full expression of Eastern style, and thus art has been cleverly integrated into this commercial restaurant.

7. The black rose windows that the designers used on the exterior walls also appear in the interior space, which is divided up according to the number of dining seats. Keeping with the axis, each area presents its own style.

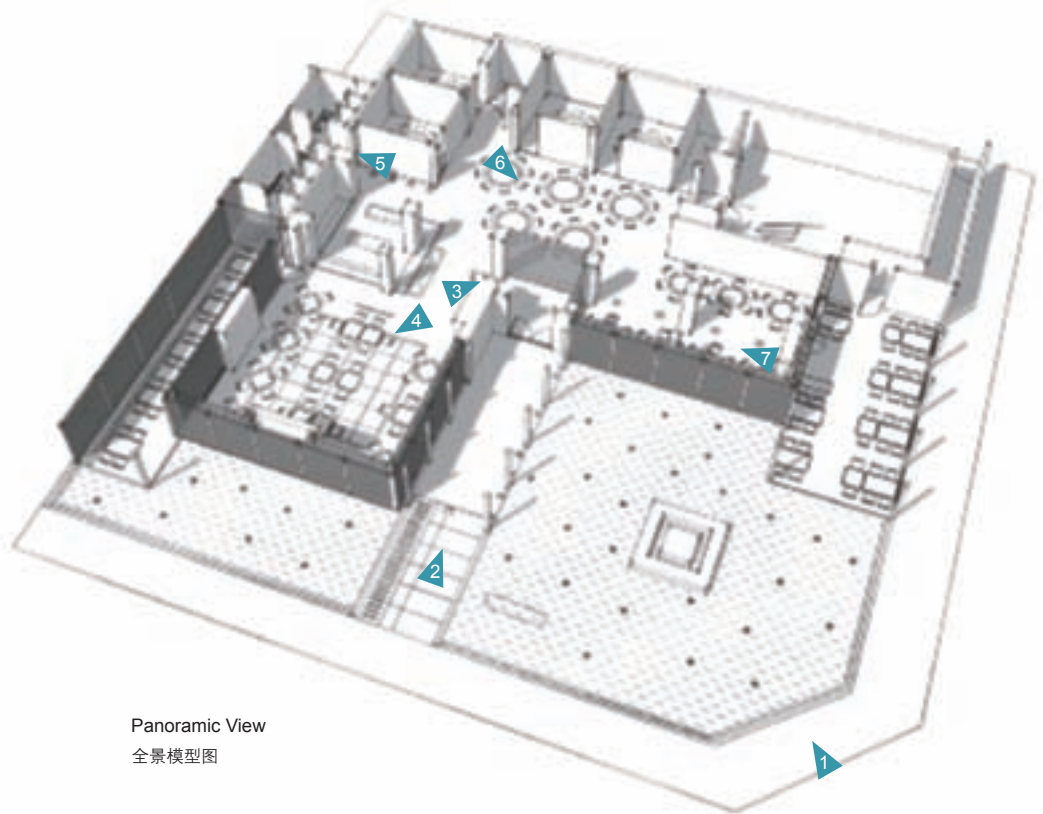
4. 灯光是空间的灵魂，设计师在灯饰设计及光线的营造上颇费心思，当中加入中国风的鸟笼做为空间布置的主角，里面的白鸟会随着LED颜色灯光变化，在挑高处的鸟笼图样，从侧面打光增加空间高度的气势。

5. 卫生间末端造型。

6. 书法文字以及鸟笼图案皆完整的表达出东方语汇，巧妙的将艺术性带入商业空间之中。

7. 外墙黑色花窗仍引用至内部，空间大致以客人的用餐人数座位来区分，在不偏离主轴下每区皆呈现各自的风格。





Panoramic View
全景模型图

20 Entrance Innovation of Historic Building 老建筑的入口创新



Entrance design of an old building often will encounter contradiction of the continuation and innovation. How to well protect the traditional cultural symbols and meet the modern functional requirements are the main problems in the design process.

In this case, a 1917 smokehouse and meat-processing facility has been renovated to become Twenty Five Lusk. Glass as the main material of the new entrance sharply contrasts with the red brick interface. As for the colour scheme, white colour has perfectly knitted with other traditional interface colours. Here, the historic heritage has not been completely overthrown but remained appropriately.

老建筑的入口设计往往会遇到延续与创新的矛盾，如何以一种折中的方式即保护好传统的文化符号又能够适应当下的功能需求，是设计过程中首要考虑的问题。

在本案例当中，设计师成功的将1917年的肉质加工厂改造成为一座餐厅，在入口改造方面设计师选用玻璃材料作为主材与红砖界面形成鲜明的对照，在色彩上选用白色与传统的界面色彩优雅的组织在一起，设计师并没有因为改造的过程而完全推翻历史的遗迹，反而通过这种尊重的态度迎来了人们的认同。

Project name: Twenty Five Lusk **Completion date:** 2010 **Location:** San Francisco, USA **Designer:** CCS Architecture, Cass Calder Smith, Barbara Turpin-Vickroy, Bryan Southwick **Photographer:** Paul Dyer **Area:** 910 sqm restaurant/lounge

项目名称：卢斯克25号餐厅 竣工日期：2010年 地点：美国，旧金山 设计师：CCS建筑师事务所/凯斯·考尔德·史密斯，芭芭拉·特尔平·维克洛伊，布莱恩·琐斯维克 摄影师：保罗·代尔 面积：910平方米餐厅/酒廊



Basement plan 地下室平面图



First floor plan 一层平面图

- 1. Back stairs from entry
- 2. Bar
- 3. Lounge areas
- 4. Communal drinking table
- 5. Restrooms
- 6. Lounge seating
- 7. Fire orb
- 8. Private dining
- 9. Main stairs to dining room
- 10. Lift
- 1. 入口后楼梯
- 2. 酒吧
- 3. 休闲室
- 4. 公共饮酒桌
- 5. 洗手间
- 6. 酒廊
- 7. 平炉
- 8. 贵宾室
- 9. 通往餐厅的主楼梯
- 10. 电梯

- 1. Main entry
- 2. Stairs to main dining
- 3. Back stairs to lounge
- 4. Host
- 5. Bar seating
- 6. Bar
- 7. Liquor storage
- 8. Private dining
- 9. Wine room
- 10. Main stairs to lounge
- 11. Main dining
- 12. Communal table
- 13. Glass-enclosed kitchen
- 14. Ware wash
- 15. Exit stairs
- 16. Open to lounge below
- 17. Stairs to office
- 18. Lift
- 1. 主入口
- 2. 通往主餐厅的楼梯
- 3. 通往休闲室的后楼梯
- 4. 接待台
- 5. 酒吧闲坐区
- 6. 吧台区
- 7. 酒品储藏室
- 8. 贵宾室
- 9. 品酒室
- 10. 通往休闲室的主楼梯
- 11. 主餐厅
- 12. 公共饮酒桌
- 13. 厨房（四面由玻璃围合而成）
- 14. 清洗区
- 15. 出口楼梯
- 16. 与下方的休闲室连通
- 17. 通往办公室的楼梯
- 18. 电梯



1. On Lusk Alley in San Francisco's South of Market district, a 1917 smokehouse and meat-processing facility has been renovated to become Twenty Five Lusk. The architects created a large, glass entrance, cutting into the existing building exterior; the canopy bends up at its leading edge to become the restaurant's signage. Windows were enlarged and added along the facade to animate the interior with natural light and allow views.

2. The 265-seat new American restaurant and bar is an unexpected gem in the urban fabric. The architects crafted the two-level space, weaving graceful forms and sophisticated materials through the massive, historic, warehouse structure. Inside, a large wedge from the upper floor makes an open connection between the lower level lounge and the dining room upstairs. Entering the restaurant, guests take in simultaneous views of both. A strategic mix of tables, banquettes, and booths provides seating for 120. Pullman-style booths are built into the angled, low plaster wall that borders the cut-away, and cantilevered tables, made from richly patterned Macassar ebony, pierce the wall.

3. Lighting reveals the original Douglas fir ceiling and creates a warm glow.



1. 卢斯克25号餐厅坐落在美国旧金山南市场的卢斯克小巷中，其前身是一个建于1917年的破旧熏肉坊，现经CCS Architecture的改造已脱胎换骨成一家全新的高端餐厅。设计师精心构建了一个开阔的玻璃入口，将原有建筑的外墙进行削减，遮篷的前沿向上弯曲，成为该餐厅的引导标示。此外，原建筑的立面上增设了通透的开窗，确保室内的良好采光和内外空间景致的完美结合。

2. 这个设有265个座位的新式美国餐厅与酒吧空间犹如城市构造中一颗闪烁的宝石。CCS建筑事务所运用神奇的魔法将破旧的建筑改造成一个两层楼高的空间，将优雅的形态和精致的材料编织到这一厚重、极富历史意义的仓库建筑内。在空间的内部，一个来自楼上的大型楔板在楼下酒廊和楼上餐厅之间建立了一个开放式的衔接地带。客人进入餐厅能够同时看到一楼与二楼的动态。餐桌、长座椅和卡位的巧妙组合能够为120位客人提供就餐位。卧铺车风格的卡位呈一定角度设计，低矮的石膏墙壁界定出快速通道的边界，而以望加锡乌木为原料的图案丰富的悬垂式餐桌则将这一墙壁刺穿。

3. 柔和的灯光在将原有的花旗松天花板完美呈现的同时，为室内增添了一抹温暖气息。



4. The interior emphasises a counterpoint between the new palette of polished stainless steel, glass, white plaster, leather, mirror, faux fur, and slate and the existing elements of brick, concrete and rough-sawn timber.

5. In the lower level lounge, seating zones extend the length of the space, each with a suspended, stainless steel fire orb. The orbs act as a focal point for each seating area, much like camp fires, and their reflective flues extend up through the restaurant's open spaces to the ceiling 6 metres above.

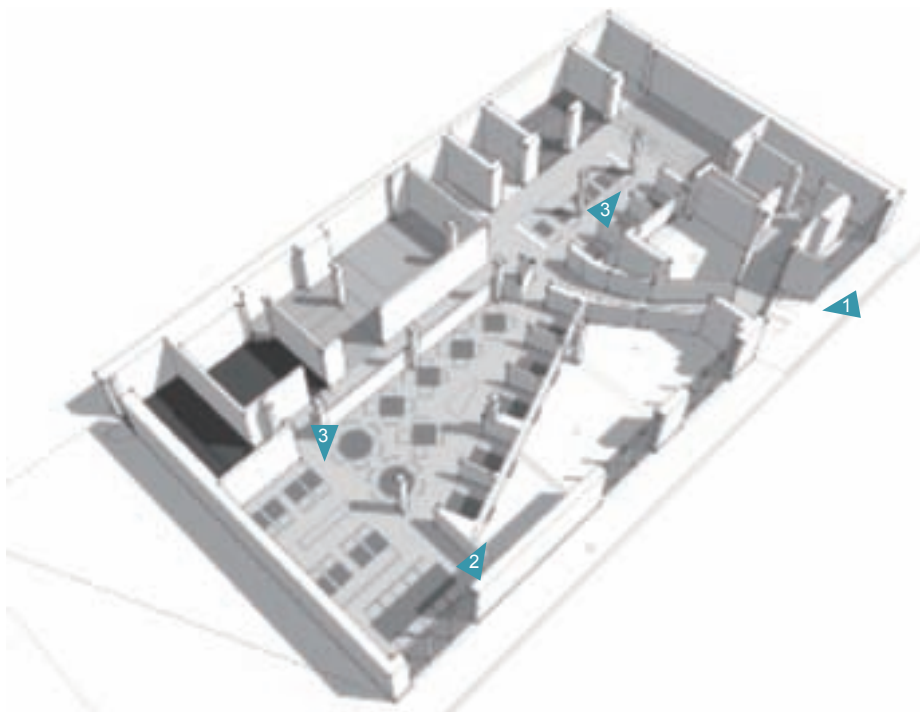
6. The architecture sets up a notable contrast between the dramatic vertical space and the single-height areas, allowing guests to experience the restaurant in its totality while providing intimate spaces to explore.

4. 室内新置的不锈钢、玻璃、石膏、皮革、镜面、人造毛皮、石板与原有的红砖、混凝土以及粗犷的锯材等材料形成一种优雅而精致的对比。

5. 在下层的酒廊中，座位区沿空间的长度进行布局，每个座位区设置了一个从天花板悬垂下来的不锈钢平炉。这些平炉犹如篝火般照亮了围坐在每个座位区的客人的脸庞，而熠熠生辉的烟道一直向上延伸，穿过餐厅的开放空间，高出天花板6米。

6. 建筑在生动的垂直空间和单层区内建立起一个醒目而优雅视觉对比，使客人在体验整体空间感的同时，品味私密空间的温馨与惬意。





Basement Panoramic View
地下室全景模型图



First Floor Panoramic View
一层全景模型图

7. The lower level features a 40-seat private dining room as well as a glass-enclosed wine room within the former freight lift shaft.

8. Behind the large bar, the former Ogden Packing and Provision smoking rooms have been converted into intimate lounge areas. These semi-private, brick and concrete chambers are appointed with sumptuous sofas.

7. 下层空间内设置了一个40个座位的贵宾室，而先前的货物升降机井内设置了一个由玻璃围合的葡萄酒室。

8. 在大型酒吧间后方，原有的奥德登包装与吸烟室被精心地改造成贵宾酒廊区。奢华的沙发为这些半私密的红砖与混凝土内庭增添了高贵、典雅的气息。

21 Design of Street-corner Entrance 街角入口设计



When designing a street-corner entrance, the corner's form should be considered so that the conspicuous facade can be seen in all directions and diners can be provided with a good visual experience.

In this case, the designer wrapped the building with a contemporary, wood-panel facade, complimented by a curving wall of frameless glass that entices pedestrians to look in and feel as if they are already inside.

处于街角位置的入口造型需要考虑转角的形式，以使各个方向的行人都能看到最精彩的一面，并提供最优质的客户体验。

在本案例当中，设计师选择木质饰面板包裹建筑界面并采用无边框的曲线落地玻璃作为入口立面使行人的视线更加通透，引导人们入店就餐。

Project name: Vesu Restaurant **Completion date:** 2010 **Location:** Walnut Creek, California, USA **Designer:** Arcsine Architecture **Photographer:** Sharon Risedorph **Area:** 200 sqm
 项目名称: Vesu餐厅 竣工日期: 2010年 地点: 美国, 核桃溪市 设计师: Arcsine建筑事务所 摄影师: 沙伦·里塞多夫 面积: 200平方米



- | | |
|-----------------------|-----------|
| 1. Entry | 1. 入口 |
| 2. Lounge | 2. 酒廊 |
| 3. Bar | 3. 酒吧 |
| 4. Dining | 4. 就餐区 |
| 5. Lavatory | 5. 盥洗室 |
| 6. Women's access | 6. 女士通道 |
| 7. Women's | 7. 女士卫生间 |
| 8. Men's | 8. 男士卫生间 |
| 9. Men's access | 9. 男士通道 |
| 10. Hall | 10. 大厅 |
| 11. Office | 11. 办公室 |
| 12. Cook line | 12. 厨房 |
| 13. Employee restroom | 13. 员工休息室 |
| 14. Dry storage | 14. 干货储藏室 |
| 15. ELEC. | 15. 设备间 |
| 16. Fire | 16. 壁炉 |

Layout 平面布置图

1. The architects transformed a piano store with little curb appeal into a vibrant and engaging restaurant. The clients sought an inviting, modern environment to complement the globally inspired, locally sourced menu by Executive Chef. Situated on a competitive street corner, the design needed to grab attention and engage passersby. The architects wrapped the building with a contemporary, wood-panel facade, complimented by a curving wall of frameless glass that entices pedestrians to look in and feel as if they are already inside.

2. The architects continued the contemporary motif, selecting furniture and interior finishes in a warm, monochromatic spectrum with plenty of texture. Combining these elements yields a commanding presence – one that draws customers, welcoming them into an open, communal space that is simultaneously sophisticated, comfortable and warm. Everything was designed so that the client feels at the centre of the world.

1. Arcsine建筑事务所巧妙地将一个在加利福尼亚州核桃溪市的钢琴店改造成一个充满活力与吸引力的餐厅。客户希望餐厅拥有一种好客、时尚的风格，以迎合主厨构思出来的菜单。Vesu餐厅坐落在竞争力十分激烈的街角处，因此，餐厅设计需要能引起路人的注意力。反正弦外观的立面铺上现代风格的木板，曲线的墙壁加上无框架的窗玻璃吸引人们观看餐厅内部的目光，让他们感觉好像已经置身于餐厅内。

2. 设计师遵循现代设计理念，在家具和室内抛面的选择与设计运用温暖的单色色调和纹理丰富的材料。利用这些元素，Vesu餐厅设计给人留下很深刻的印象，吸引人们走入餐厅之中，享受店内精致、舒适、温馨的环境。此外，精心的细节设计令客户犹如置身于世界的中心。



3



3. The initial vision for the interiors was to be cool, calm and sleekly simple; with the warmth of the Eucalyptus being the comforting contrast.

4. The Eucalyptus awning becomes a great way to capture attention to the entry and signage and also offer some comfortable compression as one walks into the space. By letting this awning soffit complete an "S-curve" to a higher point, it opens up the space at the lounge area. Allowing it to curve down at the back bar permits the exquisite grain and warmth of the wood to become the icon of the restaurant and lounge experience.

5. Following the commencement of construction, the architects adeptly added some softer touches and additional cool blues and greens to the space, specifically at the banquette seating areas and the furniture selections.

6. Private dining area

7. Lavatory

3. 室内空间留给顾客的第一印象是时尚、恬静、简约；暖色调的桉树材料营造出温馨的空间氛围，与之形成鲜明的对比。

4. 精致的桉树遮阳篷成为该餐厅一个醒目的入口标志和引导标示，同时为走进空间的客人提供舒适的“压迫感”。设计师巧妙地将遮阳篷的拱腹设计成“S曲线”，并在曲线的至高点将酒廊呈现给室外。曲线在吧台后区缓缓滑落，并将细腻的纹理和温暖的木料打造成餐厅与酒吧间空间体验的一个图标。

5. 建筑师在最初建筑结构模式的基础上，适当添加一些柔和的气息，并在长座椅区和家具的选用中运用恬淡的蓝色和绿色色调。

6. 贵宾就餐区。

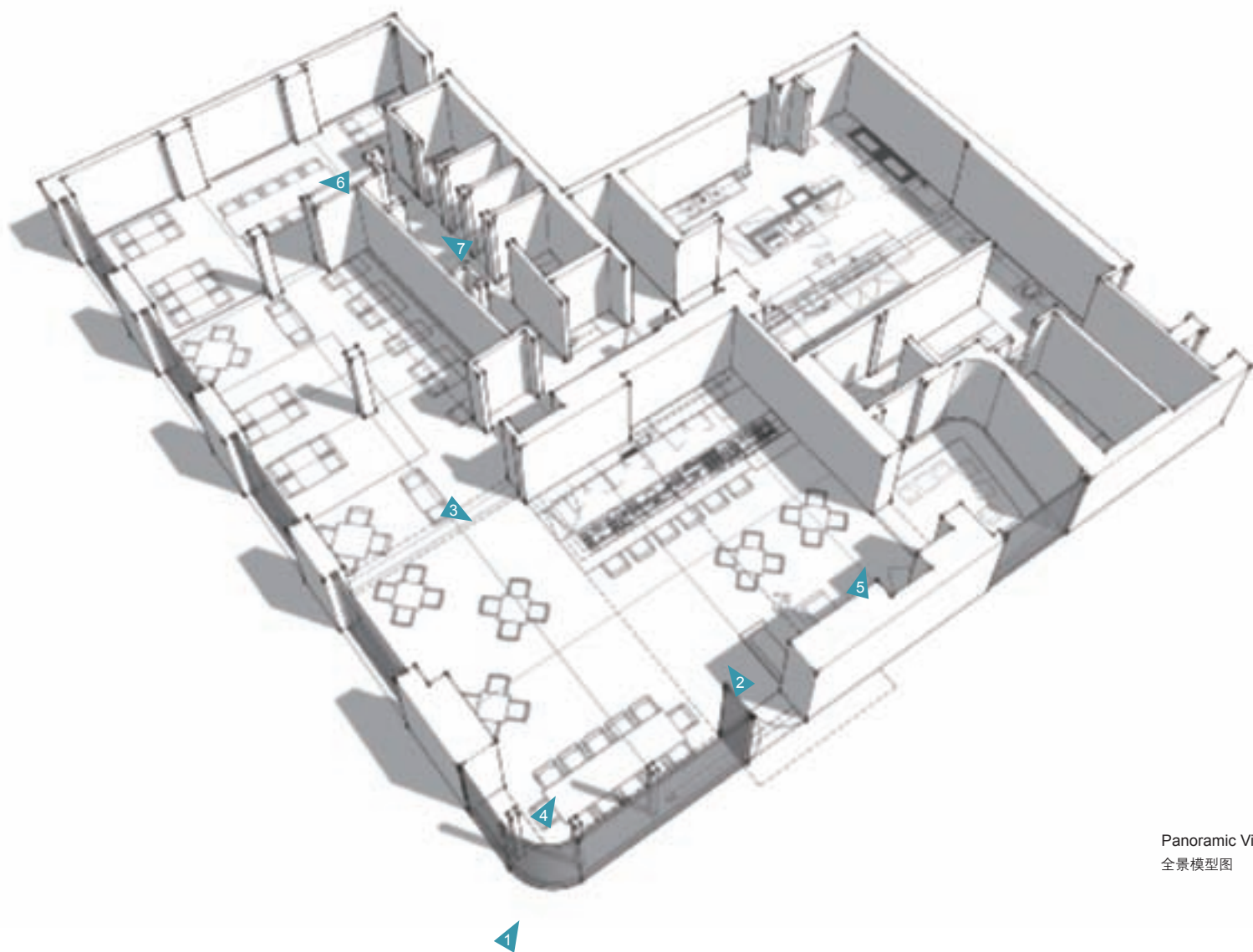
7. 盥洗室。

4



5





Panoramic View
全景模型图



22 Design of Open Entrance 开放式入口设计



The open entrance of a restaurant along the street also plays the role of streetscape which would attract passersby in such a friendly and direct way. A leisure area is always built between the dining area and the entrance and filled with relaxing atmosphere.

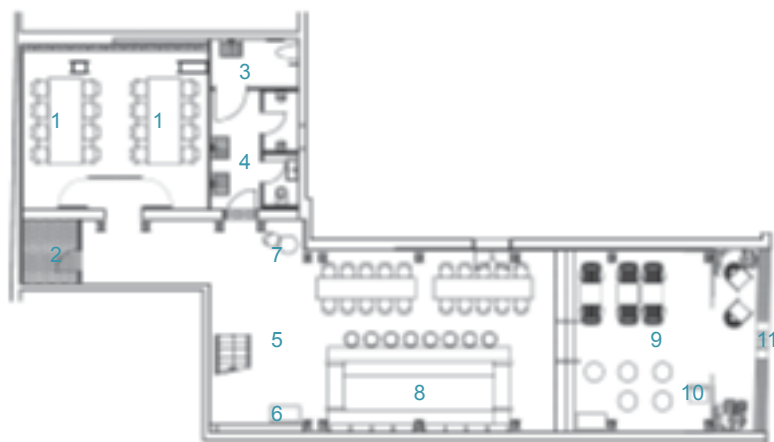
In this case, the designers used rough iron to cover the facade of this two-storey restaurant, and placed plants and rattan seats at the entrance to attract the attention of pedestrians.

沿街而建的餐厅入口以开放式的形式成为街道景观的一部分，往来的人群会被这种友好且直接的方式所吸引。在就餐区与入口之间往往设立一个缓冲的休闲区域，这部分空间通常营造出轻松而惬意的氛围。

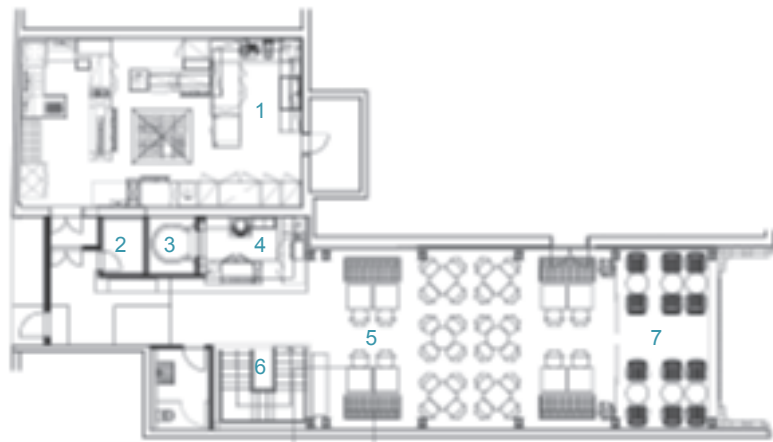
在本案例当中，设计师采用粗犷质感的铸铁材料包裹住两层餐厅的外立面，并且在入口处设置了绿植与藤条座椅来吸引行人的注意力。

Project name: 208 Due Cento Otto **Completion date:** 2010 **Location:** Hong Kong, China **Designer:** Seyhan Ozdemir, Sefer Caglar **Photographer:** George Mitchell **Area:** 413.5 sqm **Award:** ELLE Decoration China's Best Restaurant Award 2010

项目名称：208号餐厅 竣工日期：2010年 地点：中国，香港 设计师：塞伊汉·奥兹德米尔，塞弗·凯格拉尔 摄影师：乔治·米切尔 面积：413.5平方米 奖项名称：2010年“世界时装之苑装饰”中国最佳餐厅奖



First floor plan 底层平面图



Second floor plan 一层平面图

- | | |
|------------------------|------------|
| 1. Private dining room | 1. 贵宾室 |
| 2. Store room | 2. 储藏室 |
| 3. Disabled WC | 3. 残障人士卫生间 |
| 4. WC | 4. 卫生间 |
| 5. Restaurant area | 5. 就餐区 |
| 6. Servant | 6. 员工区 |
| 7. Reception | 7. 接待台 |
| 8. Bar | 8. 吧台 |
| 9. Entrance area | 9. 入口区 |
| 10. Reception table | 10. 前台 |
| 11. Entrance | 11. 入口 |

- | | |
|--------------------|---------|
| 1. Kitchen | 1. 厨房 |
| 2. Store room | 2. 储藏室 |
| 3. Pizza oven | 3. 比萨烤炉 |
| 4. Pizza counter | 4. 比萨吧台 |
| 5. Restaurant area | 5. 就餐区 |
| 6. Stairs | 6. 楼梯 |
| 7. Balcony | 7. 阳台 |





1



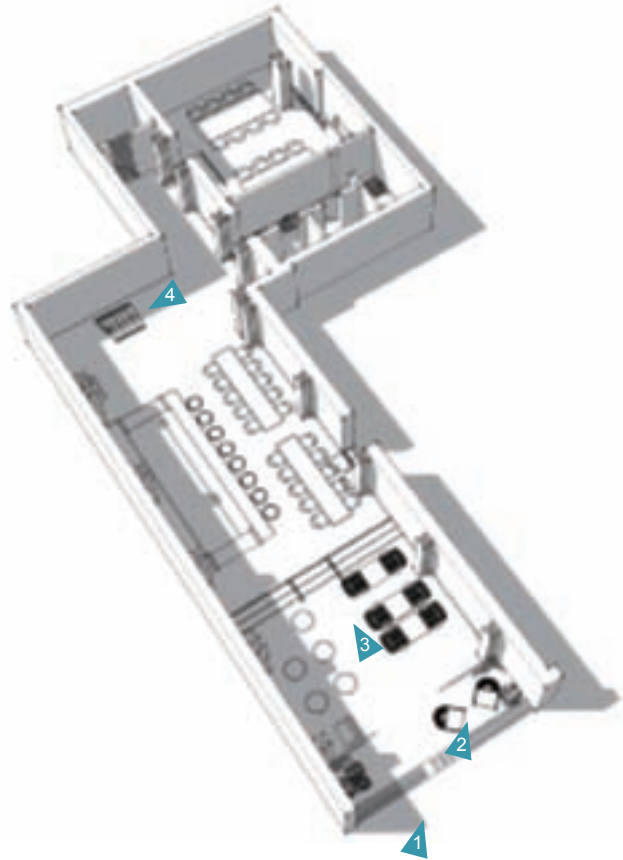
2

1. A striking rustic iron facade welcomes visitors along with the two Nest Chairs. The two-storey restaurant seats up to 90 people. What was a meat storage warehouse became this eye-catching Italian restaurant with a cosmopolitan modern feeling.

2. Art and design play a large part in the make-up of the restaurant's surroundings, creating a fresh Bohemian energy.

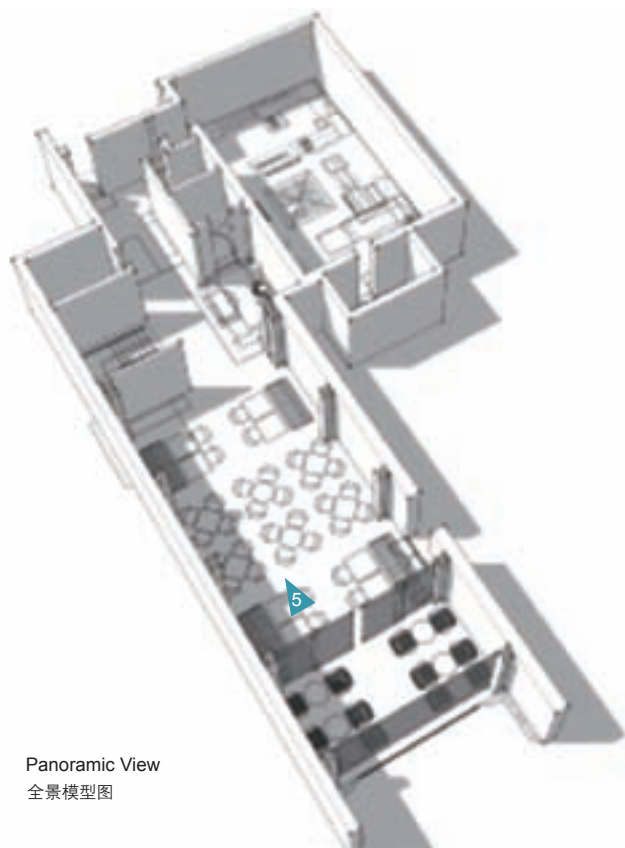
1. 一个造型迷人、充满古朴气息的铸铁立面向沿着两个鸟巢椅进入餐厅的客人们致以热情的问候。两层空间能够同时容纳90位就餐者。昔日的肉类储藏库经过大刀阔斧的改造后变身成一个耀眼的意式餐厅，散发出大都会的时尚气息。

2. 艺术和设计在餐厅周围环境的塑造中扮演了重要的角色，有效地为空间增添了充满新鲜感的波希米亚风情。



Panoramic View
全景模型图





Panoramic View
全景模型图

3. Bar on the first floor with a warm private dining room for up to 18 people, which leads up with an interior staircase to the dining room on the second floor. Blue and white ceramic tiles were used to decorate the interior walls which create the Chinese atmosphere while the leather bar stools express a rustic but at the same time an urban feeling of a New Yorker's evening.

4. Inspired by the district surrounding 208 and the New York-style Italian menu, the design story was created to bring the authentic cuisine to Hong Kong.

5. New York and Italian styles together with East's Chinese ambiance create a fusion and offer visitors a unique experience. The natural atmosphere is featured throughout the restaurant, reflected in steel pillars, marble table tops and solid walnut, floors and ceiling.

3. 位于一层空间中的酒吧伴有一个温馨的贵宾室，能够同时容纳18位就餐者，酒吧经由一个室内楼梯与二楼的就餐室建立自然的衔接。室内墙面在蓝色及白色瓷砖的粉饰下，散发出纯正的中国气息，而皮质吧台凳则为空间蒙上了一层纯朴的色彩，并使人自然联想起纽约繁华的夜晚街头。

4. 该餐厅的命名源于餐厅所在街道的门牌号以及纽约式意大利菜单，设计也借此获得灵感，将纽约风格引入餐厅之中，从而丰富了香港的美食结构。

5. 西方的纽约和意大利风情与东方的中式氛围完美融合，为就餐者营造了一个丰富而独特的感官体验空间。自然与纯粹的风格贯穿整个餐厅空间，钢柱、大理石桌面以及实心胡桃木地板和天花板等将这一风格彰显得淋漓尽致。

23 Sign Design of Entrance 入口标志设计



Sign design of the restaurant entrance emphasises a simple plane composition to express the restaurant's style and business philosophy. Form, colour, texture and lighting are the main factors in entrance's sign design, while the sign should be unified with the image of facade.

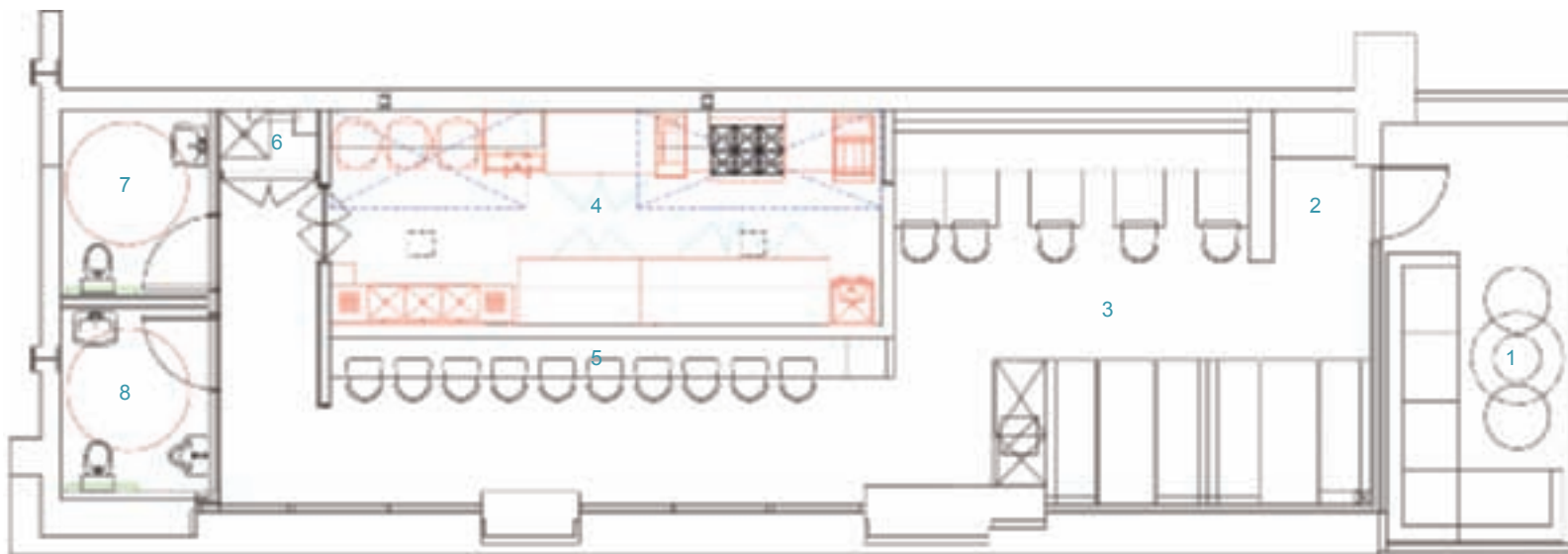
In this case, the designers selected the cherry pattern as the entrance sign that represents the traditional culture of Japan and echoes with the interior atmosphere which pays tribute to the temple culture in Japan. Materials and colours are close to the industrial texture of the entrance facade.

餐厅入口的标志设计通过简练的平面构成形式清晰的传达出餐厅整体的风格定位与经营理念。形式、色彩、质感与照明的有效组合是入口标志设计时需要考虑的主要因素，同时入口标志也要与建筑立面的形象相统一。

在本案例当中，设计师选择樱花的形象作为入口的标志，其代表了日本的传统文化，并且与室内的空间意境相呼应，它们都是为了向日本的神殿文化致敬。在材料和色彩的搭配上更贴近入口立面的工业化质感。

Project name: TSUJITA LA **Completion date:** 2010 **Location:** Los Angeles, USA **Designer:** SWeeT co., ltd **Photographer:** SWeeT co., ltd

项目名称：洛杉矶Tsujiata餐厅 竣工日期：2010年 地点：美国，洛杉矶 设计师：SWeeT有限公司 摄影师：SWeeT有限公司



Layout 平面布置图

- | | |
|--------------------------|----------|
| 1. Outdoor seating | 1. 户外就餐区 |
| 2. Entrance | 2. 入口 |
| 3. Dining | 3. 就餐区 |
| 4. Kitchen | 4. 厨房 |
| 5. Counter | 5. 吧台 |
| 6. Tankless water heater | 6. 热水器 |
| 7. Lady's room | 7. 女士卫生间 |
| 8. Men's room | 8. 男士卫生间 |





1

1. The "great outdoors" have been interpreted into an indoor setting at the Tsujita restaurant in Los Angeles.
2. The restaurant has a mix of booth and chair seating. There is also an Izumo shrine, which pays homage to one of the most important shrines in Japanese culture.
3. Inspired by clouds, the designers created a sky-like installation to cover the space's ceiling. Made of 25,000 wooden drum stick-like dowels, it has a sense of movement as the pattern undulates in a wavy motion.

1. 在洛杉矶的Tsujita餐厅内，“纯户外”元素被完美地诠释成一个室内环境背景。
2. 该餐厅内设有卡位和座椅。同时，餐厅还以日本文化中最重要的神社代表——出云神社为设计参考。
3. 受云层的启发，设计师精心打造了一个天空状的装置，并使之覆盖整个天花板。由25,000根木条构成的天花板，乍看上去犹如无数鼓槌敲击其上，巧妙地形成波浪起伏的“木棍云”立体效果。



2



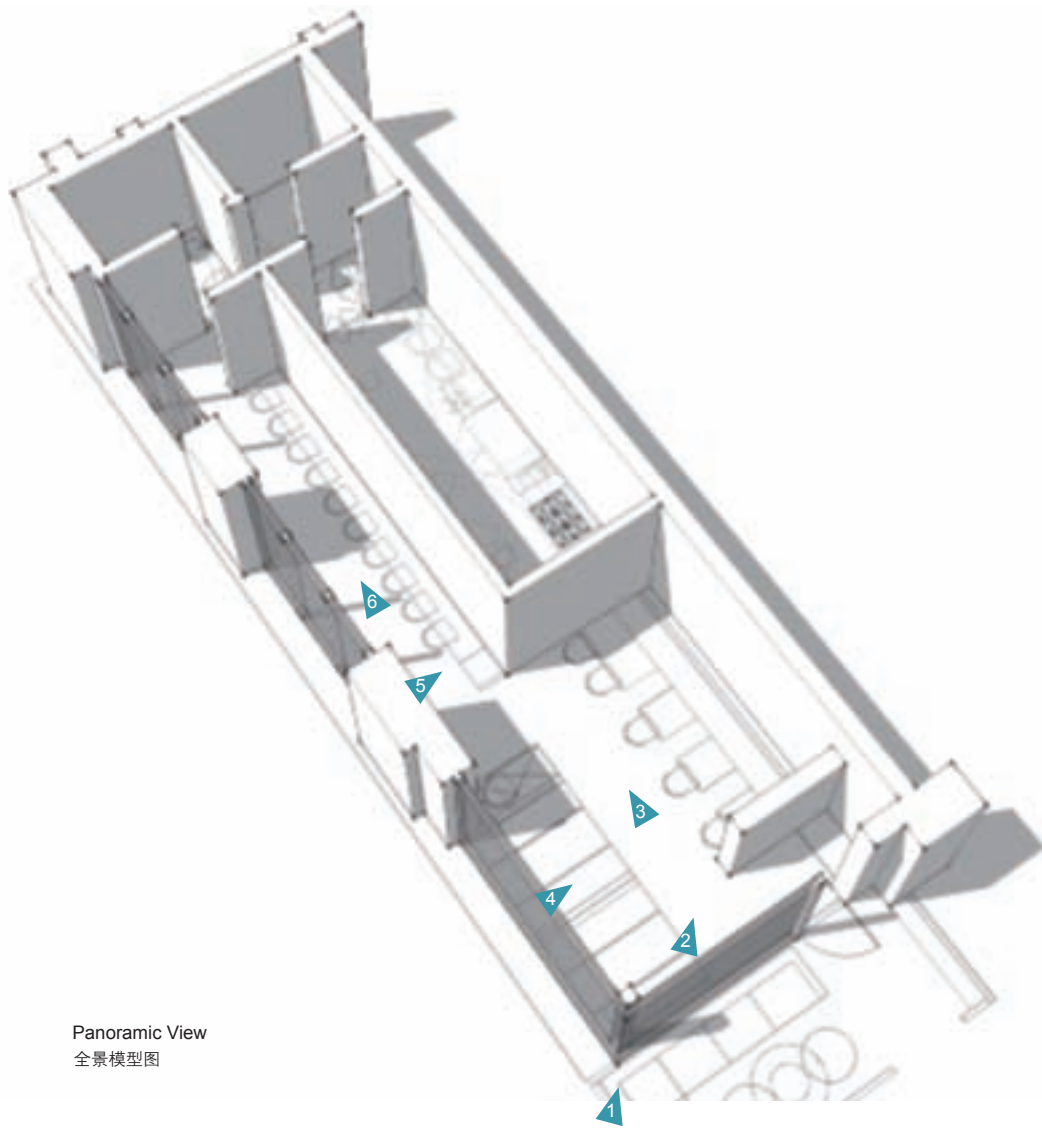
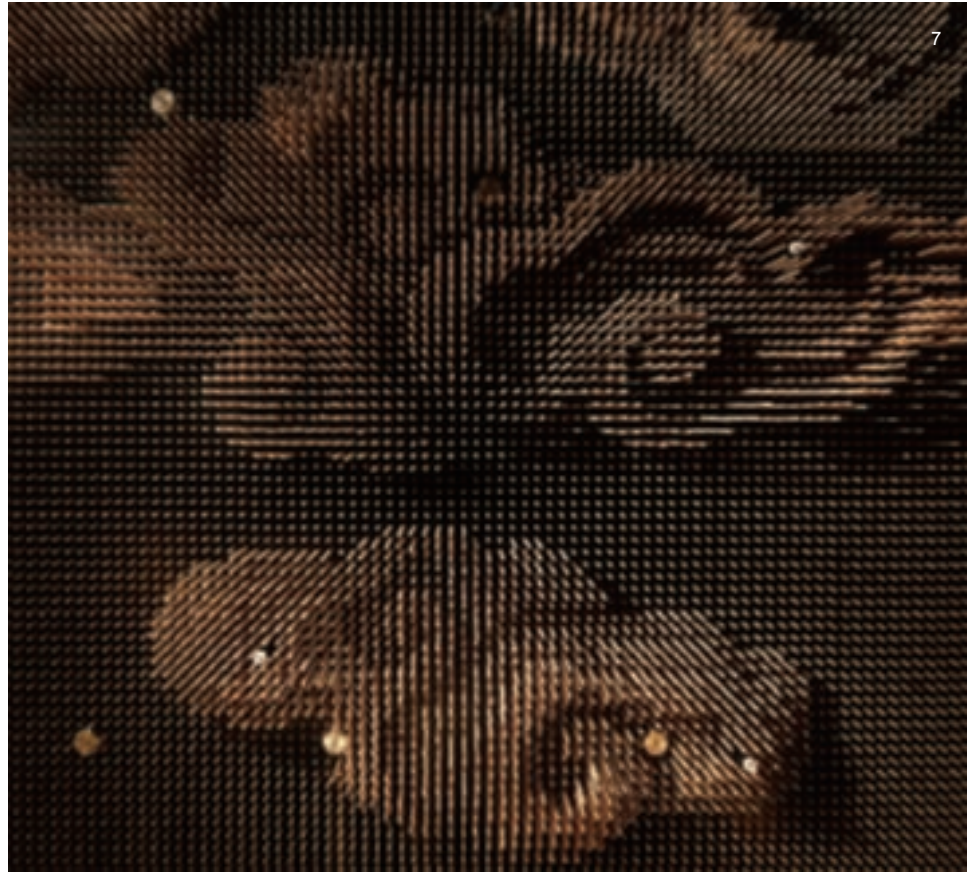
3



4/5. The designers tried to create a space in which art and interior coexist. At the same time, they would like people to feel the delicate beauty of Japan, and to experience the Japanese atmosphere when they visit here so that they will be longing for a visit to Japan.

4、5. 设计师其实一直都在尝试着创造出与艺术以及室内环境相互协调的空间。同时，他也希望人们到访此地时可以感受到日本的美丽和精致，可以感受到日本的氛围，从而萌生出想要亲身实地去日本旅行的愿望。





Panoramic View
全景模型图

6. The designers wanted to make this restaurant as one of an element for Japanese reconstruction.

7. The designers put 25,000 wooden sticks, which were shaped like drum sticks on the ceiling. In order to increase a reality of clouds, they calculated the focal length between eyes and wooden sticks and used that length for the stick length. Also they made difference on the distance between each two sticks so as to make a stereoscopic effect in the "wooden clouds".

6. 设计师希望能够使这一餐厅成为重建日本印象的一个组成部分。

7. 设计师巧妙运用25,000根木条构建出一个匠心独运的天花板，从整体上来看，就像无数个鼓槌敲击在天花板之上。为强化云层的真实感，设计师计算出视线与木棍之间的焦点距离，并且将此作为木棍的长度。同时，设计师也将木棍与木棍之间的距离加以调整变化，以实现“木棍云”的立体效果。

24 Utilisation of Art Installation 装置艺术的运用



Art installation is a category of art that is reconstructed by artists on material and cultural entities in the daily life, expressing itself in a readable way. People could get some perception from this familiar or unfamiliar artistic image. Therefore, to apply an art installation at the entrance would be helpful to present the brand image.

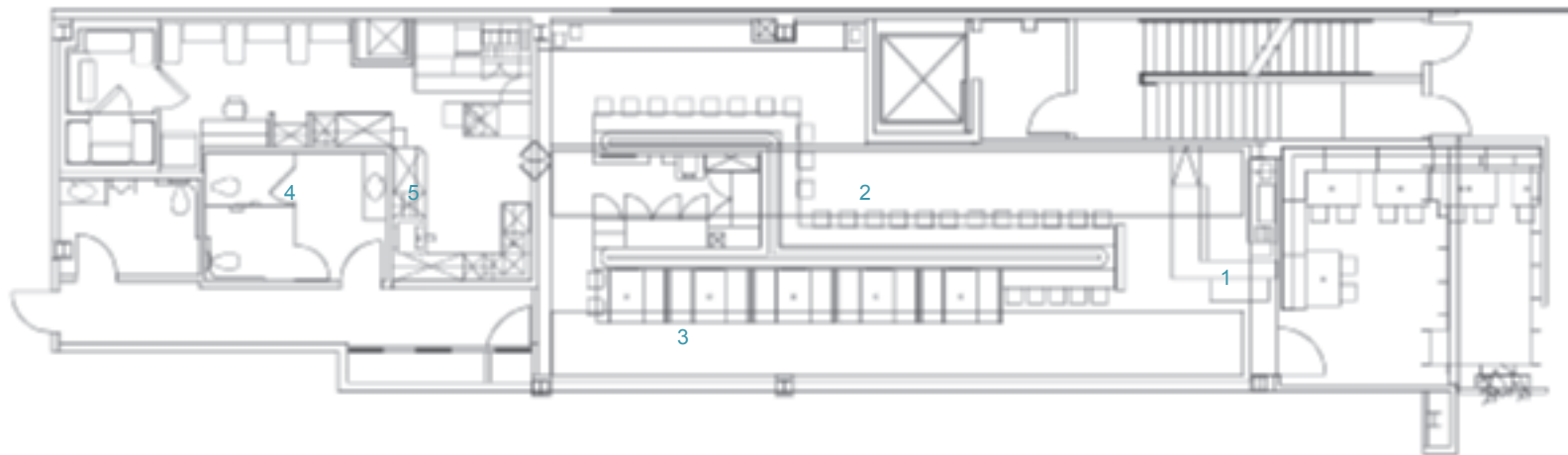
In this case, the designers chose traditional Japanese fishery boards as styling elements, and arranged them on the top parts of the entrance, which has greatly enhanced the restaurant's brand image and affinity.

装置艺术是艺术家通过对日常生活中的物质文化实体的重构，向观众敞开了一个具有开放性质的文本阅读的艺术门类。观众可以通过这种既熟悉而又陌生的艺术形象有所感悟、有所发现。因此，在餐厅入口的形象设计中，装置艺术手法的应用对阐述品牌形象很有帮助。

在本案例当中，设计师选用了日本传统渔业中的木板作为造型元素，并将其布置在入口的顶部部位，通过这种形式的运用有效的增强了餐厅的品牌形象及亲和力。

Project name: Lucky Fish **Completion date:** 2008 **Location:** Beverly Hills, California, USA **Designer:** Tag Front **Photographer:** Eric Axene **Area:** 223 sqm

项目名称：幸运儿餐厅 竣工日期：2008年 地点：美国，加利福尼亚州，贝佛利山庄 设计师：泰戈·弗朗特 摄影师：埃里克·埃森那 面积：223平方米



Layout 平面布置图

- | | |
|----------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Dining area | 2. 就餐区 |
| 3. Bar | 3. 酒吧 |
| 4. Restrooms | 4. 卫生间 |
| 5. Kitchen | 5. 厨房 |



1. The entry area is marked by floor-to-ceiling stone panels that lead up to a hanging sculptural fixture. The sculptural fixture fills the entire ceiling of the entry and patio and features custom-designed wood planks. The wood planks are created with detailing and joinery that hint to an ancient culture, but are designed and used in a more contemporary manner.

1. 餐厅入口的石墙从地板一直延伸至天花板之上，与悬垂的雕塑装置遥相辉映。悬垂的雕塑装置以定制的木板为原料，精雕细刻，均匀地分布在入口及露台的上方，将空间装点得格外温馨。定制的木板，精工细作，以时尚、现代的设计手法与应用方式流露出对古文化的追溯。



2. A contemporary design was achieved using an interesting palette of materials and textures. Traditional materials were used with a nod to Japanese style; however, they were used in non-traditional ways.

3. The client commissioned Tag Front to create a space that modernises the Kaiten-zushi (conveyor-belt sushi) style of sushi bar. The designers aimed to achieve an identity matching the restaurant's concept – a high-quality sushi bar with a casual atmosphere.

4. The space features a canopy made of cascading aged wood planks curving down to the scratched plaster walls. Hanging in the middle of the space, the canopy is a custom light fixture that runs nearly the entire depth of the restaurant.

5. The interior conveyor belt that runs nearly the depth of the space is flanked by a custom-designed counter that uses resin-covered bleached river stone. The counter has the texture and depth of a bed of stone, but is completely smooth. Other non-traditional elements were used such as the graphic elements. At the back end of the space a randomly staggered grid holds a cherry blossom graphic that's visible from anywhere in the restaurant.

2. 材料与质地的相映成趣为空间注入了现代气息。传统的日式材料在这里却得到了创新型利用。

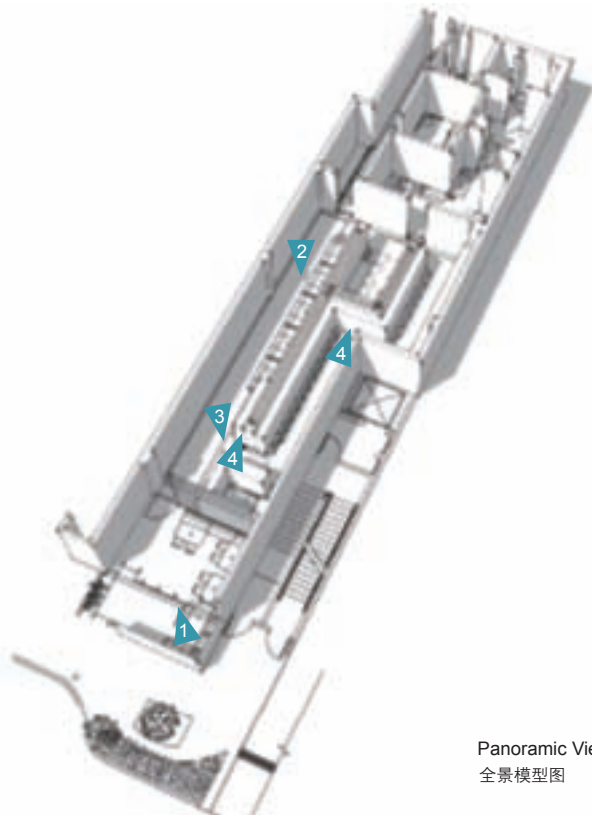
3. 客户委托设计师创建一个时尚、独特、休闲的回转寿司酒吧。设计师力图打造一个匠心独运的空间，使之与餐厅的经营理念相得益彰，即在一个休闲、舒适的氛围中为就餐者献上最优质的日式料理。

4. 层叠式老化木成弧形缓缓垂下与灰泥墙和谐相交。特别定制的照明装置贯穿整个室内空间，烘托出宁静、祥和的空间氛围。

5. 寿司传送带两旁设有特制吧台，吧台内部由鹅卵石砌成，外部覆以树脂膜，光滑如丝。此外，空间内还对平面元素等进行了非传统的应用。在空间的最后方，一个设计灵活、错落有致的格栅内设置了一幅樱花画作，从餐厅的任何角度均可见。



4



Panoramic View
全景模型图



5

25 Combination of Interior and Exterior Space 室内与室外空间的融合



Entry of a restaurant is not only to guide diners into the space, but also to play the role of accentuating and promoting the indoor environment. In addition to a special shape to attract the eyes, effective penetration into the indoor space will be helpful to enhance diners' curiosity.

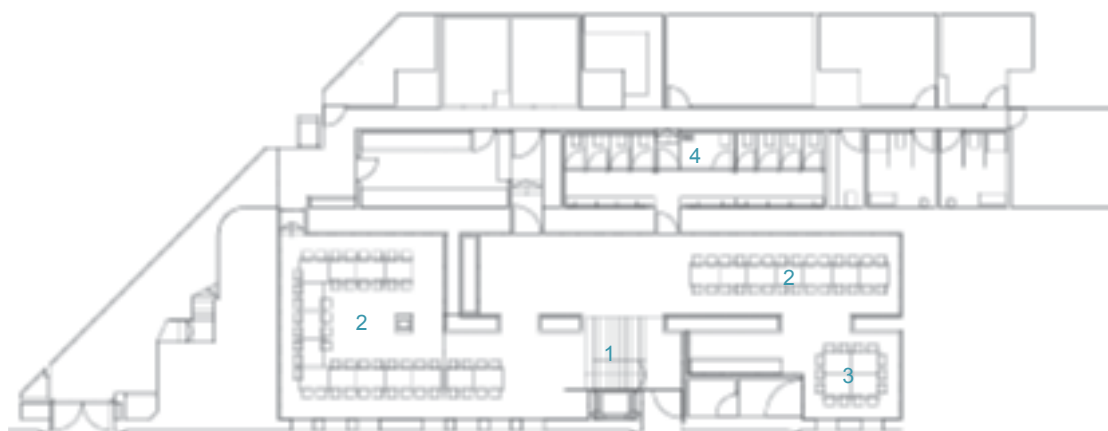
In this case, the designers put wine bottles at the entrance as decorative elements in order to enhance the mutual communication between indoor and outdoor space, creating an elegant atmosphere in the space.

餐厅的入口空间不仅仅是引导顾客进入的场所，同时它还可以起到推销室内环境的作用。除了以一种特殊的造型来吸引眼球之外，有效的向外渗透室内空间的形象将更有助于增强顾客的好奇心。

在本案例当中，设计师在入口处选用酒瓶作为界面的装饰元素，室内与室外的景象通过这种方式相互渗透，传达出一种优雅的空间氛围。

Project name: Restaurant El Merca'o **Completion date:** 2008 **Location:** Pamplona, Spain **Designer:** Vaillo & Irigaray **Photographer:** Jose Manuel Cutillas **Area:** 990 sqm

项目名称: El Merca'o餐厅 竣工日期: 2008年 地点: 西班牙, 潘普洛纳 设计师: 瓦列诺&伊丽加莱 摄影师: 若泽·曼努埃尔·库地拉斯 面积: 990平方米



- | | |
|-------------------|---------|
| 1. Stairs | 1. 楼梯 |
| 2. Main dining | 2. 主就餐区 |
| 3. Private dining | 3. 贵宾室 |
| 4. WC | 4. 卫生间 |

Basement floor plan
地下室平面图



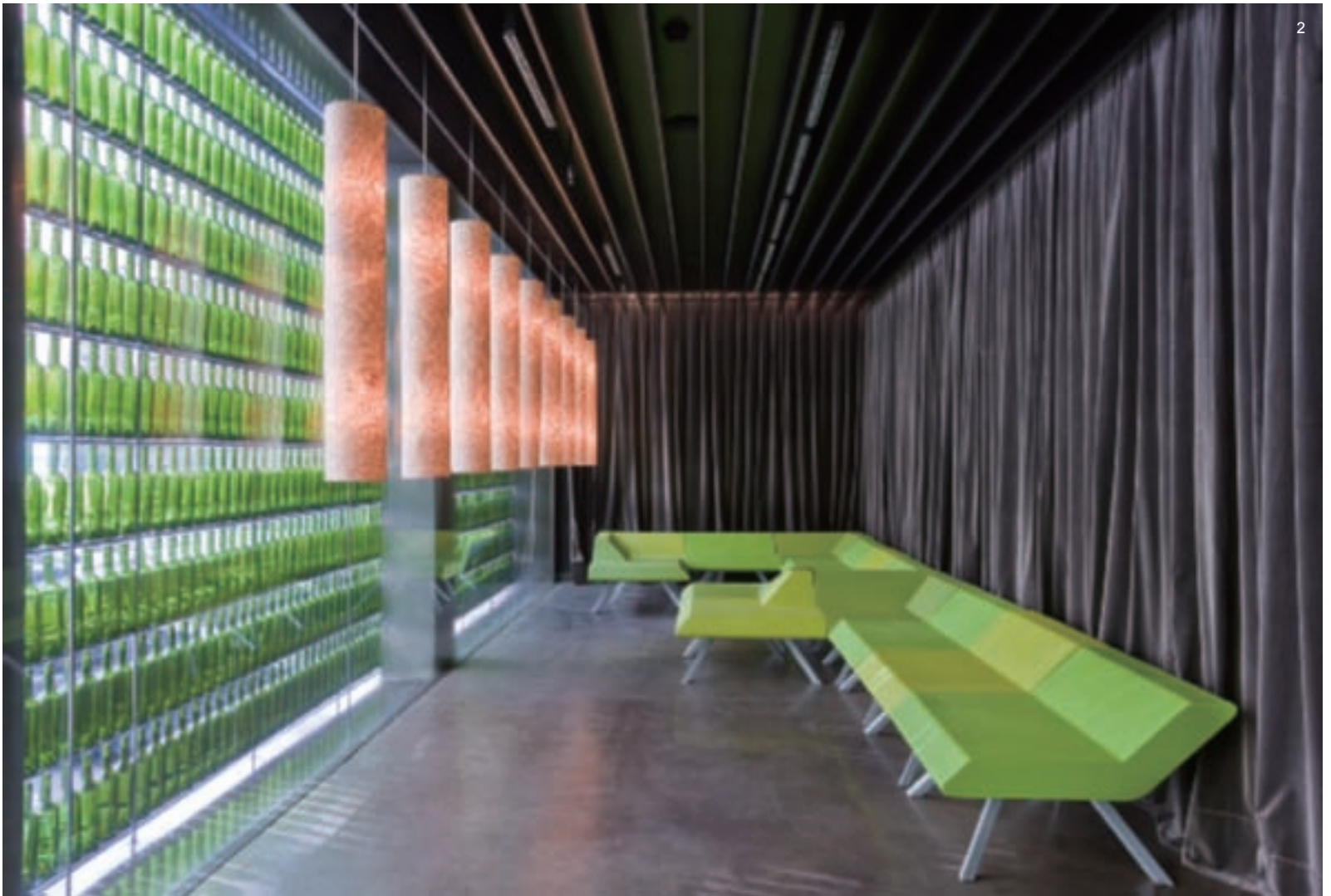
- | | |
|----------------------|----------|
| 1. Lounge | 1. 酒廊 |
| 2. Access | 2. 入口 |
| 3. Bar | 3. 酒吧 |
| 4. Main dining | 4. 主就餐区 |
| 5. Glass bottle wall | 5. 玻璃瓶墙面 |
| 6. Kitchen | 6. 厨房 |
| 7. Private dining | 7. 贵宾室 |

Ground floor plan 一层平面图



1. Connection with the outside world – street market – is created through filters: glass aquariums filled with green glass bottles filter light and views.
2. The design essentially aims to create an atmosphere: warm, affectionate, sobre, timeless, moody, and elegant with an oriental air, where the light can accentuate difference between day and night.

1. 由绿色玻璃酒瓶构成的玻璃缸巧妙地将自然光线引入室内，并有效地淡化了空间内部与外部集市之间的界线。
2. 设计的主要目的是营造一个温馨、亲切、稳重、历久弥新、低调而优雅的空间氛围，自然地流露出东方神韵，同时对光线进行巧妙处理，以强调出昼夜之间的变换。





3. Corrugated roof like a grooved surface. The dark spaces increase with undulating gesture organised by a geometric replica of what is happening on the ground: bar, tall table, bank.

4. Abstract metaphors related to what happens around the project, the client, the location, the use. In this case the use of elements related to cooking-food-market, drawing inspiration from the Warhol's paintings: empty bottles (or drinks), saucepans, butcher boards, which are not simple sliders, but architected (if that word exists): lattice of green glass bottles, lamps and acoustic ceilings of caldrons, tables, benches and floors of butcher boards.

3. 波纹状屋顶，犹如一个沟槽面，深色空间强化了界面的波动状态，其几何型布局与地面上的吧台、加长餐桌以及保护式座椅的布局相得益彰。

4. 同时，几何型界面也象征着项目、客户、项目地点以及使用功能之间的关系。在该项目中，使用的元素涉及烹饪-食品-市场，取材自沃荷画作中所描述的场景：空瓶、平底锅、切肉板等，运用到设计中的这些元素并不是简单图片复制，而是被赋予了具象结构，例如放置绿色玻璃酒瓶的格栅、灯具、吸音天花板、餐桌、长凳以及多层切肉板等。



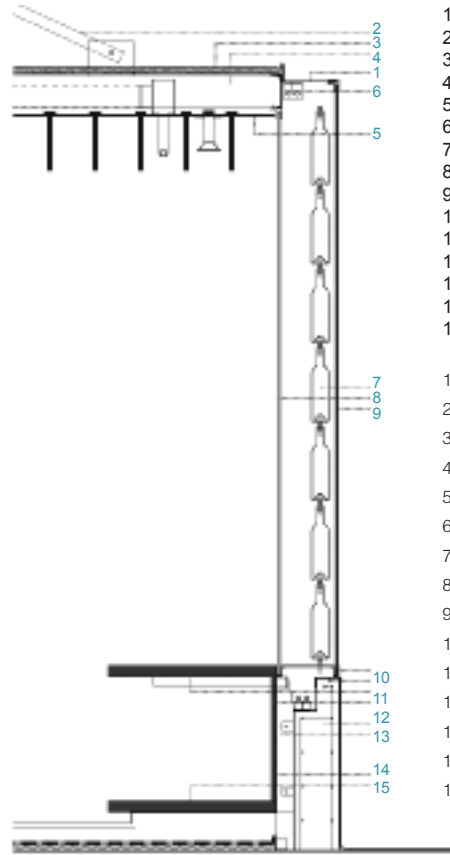
5. Spaces are defined by curtains: those that go in the direction parallel to the light are made of velvet (good texture and optimal acoustic performance), and those that are in the orthogonal direction act as large veils.

6. Just as there are a variety of spaces, the tables reinforce the different ways of being: low and high, large and small, square and oblong and so does the mode of sitting: chairs, benches, banks (high or low). Objects lying on wood mats (tables and benches) unify the colour and texture: using massive slatted iroko panels.

5. 幕墙将空间进行完美地界定：与照明设备平行的一侧以天鹅绒为材料（奢华的外表拥有极好的触感，同时兼具良好的吸音效果），而与照明设备垂直的一侧则如同被蒙上了一层薄纱，透露出神秘、隐蔽之感。

6. 正如同多样化的空间设置一样，餐桌的设置也富于变化，或低、或高、或大、或小、方形、椭圆形的餐桌相应地搭配座椅、长凳以及或高或低的保护椅。餐桌和长凳大面积地使用绿柄桑木板条材料，强调色彩与纹理之间的协调。





1. Profile galv. painted
2. Braces: plate galv. Painted one for each profile tech
3. Sanwich micropefilada asilamiento plate and rock wool: 5cm
4. Substructure
5. Fluorescent with diffuser and green plexiglas satinice: 6mm
6. Register lighting
7. Bottle Bordeaux
8. Interior glass
9. Exterior glass
10. Profile support
11. Register lighting
12. Wall H.A. + Epoxy paint
13. Substructure
14. Cover of Madera and iroko: 2cm
15. Suelas of Madera and iroko: 5cm

1. 镀锌喷漆型材
2. 吊带; 镀锌板
3. 隔离板与岩棉板: 5厘米
4. 下层结构
5. 荧光漫射器与绿色德固赛磨砂板: 6毫米
6. 记录(器)指示灯
7. 波尔多葡萄酒瓶
8. 室内玻璃
9. 室外玻璃
10. 支撑结构剖面
11. 记录(器)指示灯
12. H.A.墙+环氧漆
13. 下层结构
14. 绿柄桑木等木质覆层: 2厘米
15. 绿柄桑木等木质底台: 5厘米

Detail drawing 细部图



7. An almost theatrical scenery dilutes the performance environment (no partitions, no concept of closed box); it creates an ambiguity sought among a succession of veiled spaces.

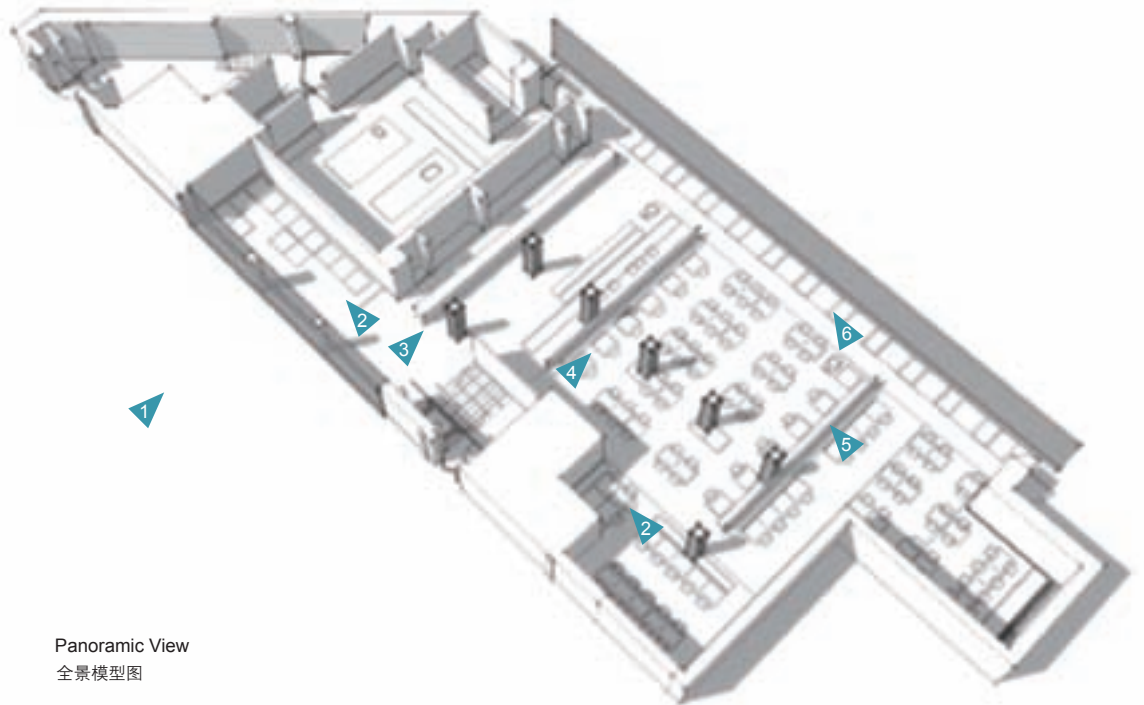
8. The staircase organises access from the street as a central landing. It also offers two spaces, two different modes of being: a daily, open, flexible space, linked to the circulation of the street and the market itself, organising the circulation and access through the bar, and a deeper, austere space, linking its atmosphere hold with the concept of underground place, exposing the foundation of the building and providing a receptacle calm, serene and calmer atmosphere.

9. The restaurant occupies two floors: the first connected with the market and the second located in semi-basement.

7. 一个近乎戏剧性的场景有效淡化了空间的界线（无隔断，无闭合式设计），这种独特的设计理念在一个连续的含蓄空间内营造出暧昧、神秘之感。

8. 一个中央楼梯将空间内与街面入口完美衔接。这一楼梯为两个风格迥异的空间同时提供服务，这两个空间分别是：开放、灵活的日光空间，与街面的交通和市场相连，通过吧台对通道和入口进行布局；深邃、粗犷的夜晚空间，与地下室相连（裸露出建筑的地基部分），空间氛围宁谧、安详。

9. 该餐厅共两层，一层与市场相连，而第二层则设置在半地下室之中。



Panoramic View
全景模型图



9

26 Definite and Clear Space Partition 明确而清晰的区域划分



Definite and clear space partition will provide the customer with more convenient dining experience and also promote the service efficiency. Diners would like to choose their desirable seats from the entrance, and thus clear space partition could help them quickly make their decision and get it directly.

In this case, the entrance directly faces the reception desk which could direct diners immediately. They could clearly make a distinction between the public and the private dining area according to the varying arrangement of furniture. In addition, the lowered dining area with three steps emphasised its independence.

明确而清晰的区域划分有利于顾客获得更便捷的就餐体验，同时也有利于餐厅服务效率的提高。顾客从入口开始判断适合自己的用餐区域，清晰的区域划分会帮助顾客快速做出这一判断，并很快到达。

在本案例当中，入口处正对接待台，顾客会在第一时间内获得指引。从公共用餐区域到私人用餐区域，顾客会通过家具的不同布置方式清晰的判断出来，同时三个踏步的下沉就餐区域更强化了独立区域的存在。

Project name: Autostrada **Completion date:** 2010 **Location:** Toronto, Ontario, Canada **Designer:** II BY IV Design Associates Inc. **Photographer:** David Whittaker **Area:** 585 sqm

项目名称：高速公路餐厅 竣工日期：2010年 地点：加拿大，多伦多 设计师：II BY IV设计有限公司 摄影师：大卫·惠塔克 面积：585平方米



- | | |
|------------------------|-----------|
| 1. Entry | 1. 入口 |
| 2. Host station | 2. 店主专属区 |
| 3. Bar | 3. 吧台 |
| 4. Lounge | 4. 酒廊 |
| 5. Lowered dining area | 5. 下沉式就餐区 |
| 6. Main dining | 6. 主餐厅 |
| 7. Pizza bar | 7. 比萨酒吧 |
| 8. Private dining room | 8. 私人餐厅 |
| 9. Pizza oven | 9. 比萨烤炉 |
| 10. Kitchen | 10. 厨房 |
| 11. Patio | 11. 天井 |
| 12. Outdoor lounge | 12. 户外酒廊 |
| 13. Men's WC | 13. 男士卫生间 |
| 14. Women's WC | 14. 女士卫生间 |

Layout
平面布置图



1

1. From the entrance vestibule, the restaurant fans to the left, right and back with distinct zones.

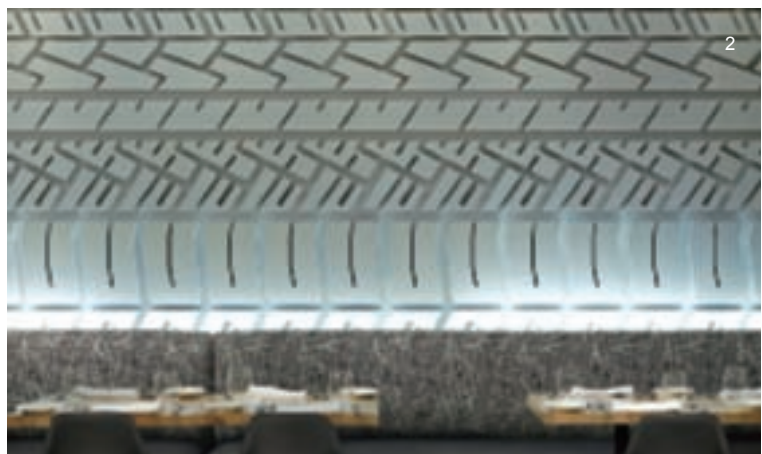
2. Tread wall

3. To the left, banquette seating in the main dining room features a number of design elements that signal a very fast ride into keen visual interest and excitement.

1. 从入口前厅开始，空间呈扇形布局，左侧、右侧、后侧区域风格各不同。

2. 梯面墙。

3. 空间的左侧是主餐厅，这一餐厅中设置了专用长形座椅，另外，一系列暗示快速移动的设计元素为整个空间增添了视觉刺激和感染力。



2



3



4. Beyond the borders of the main dining room sit the pizza bar and private dining room. Behind the statuary marble work area where pizza chefs compose myriad creations, the pizza oven is clad warmly from ceiling to floor.

5. Moving into the centre of restaurant, the sunken dining area is encircled by a laser-cut, custom-lacquered screen of inverted trapezoids which are the symbol for highway on Italian road signs.

6. Finishing the moon shape of the room, the feature wall showcases an internally-lit, columnar display of the restaurant's finer wines. Here, the floor treatment departs from Terazzo tiling to white oak.

7. Starting now to closing the loop back towards the entrance is the second last stop in the journey: the pit stop. The water closet ceiling is characterised by bold, subway-inspired, red-green-blue-black graphics, drawing the eye up, then down again with dropped rear-view mirroring and reflective tile wall cladding paired to modern marble and porcelain fixtures.



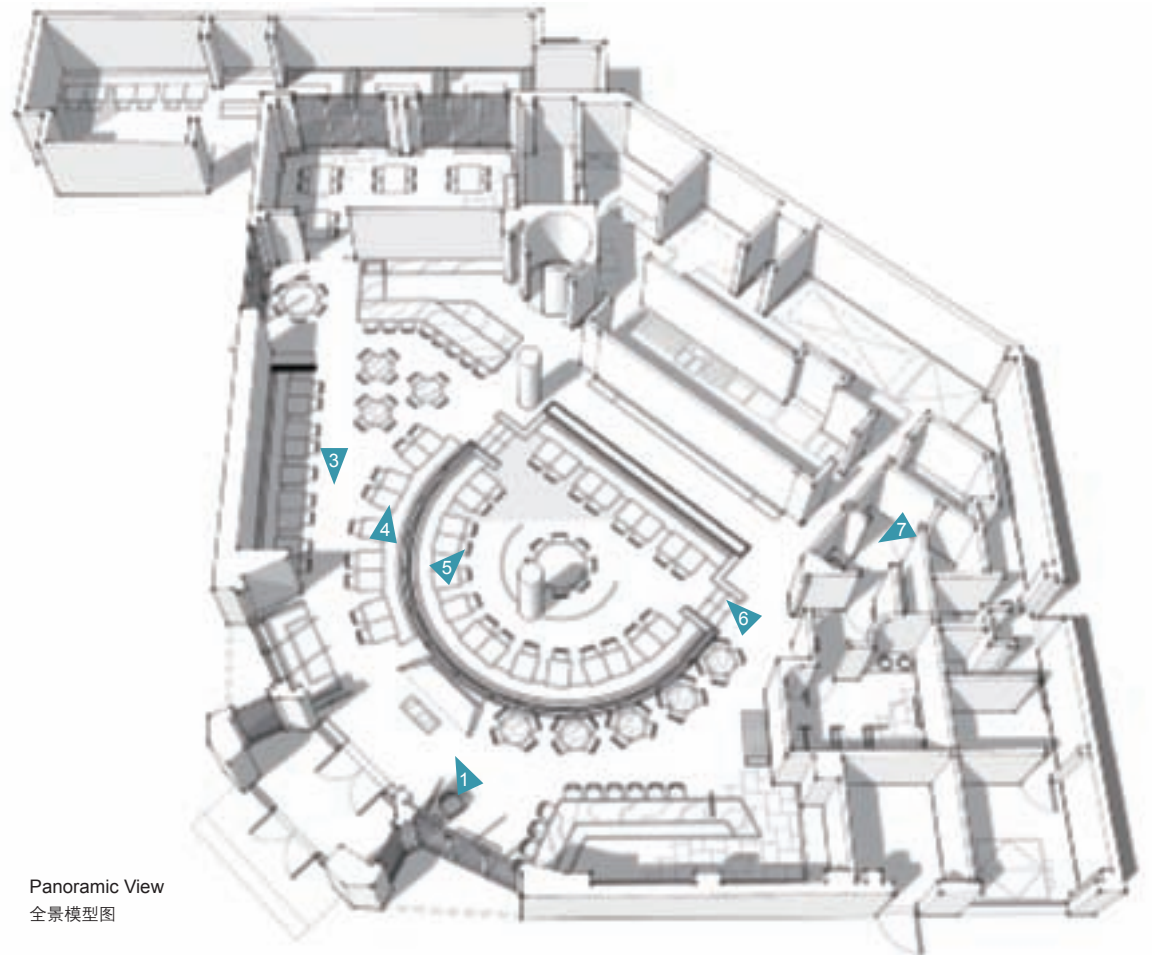


4. 主餐厅旁设有比萨酒吧和贵宾室。白色雕塑大理石工作区为手艺精湛的比萨大厨提供了良好的加工环境，而其身后的比萨烤炉也被由上至下地包覆起来，格调柔和、亲切。

5. 位于餐厅中央的下沉式就餐区被一个激光切割、特别定制的倒梯形喷漆遮屏环绕，倒梯形这一标志恰巧与意大利高速公路的路标相得益彰。

6. 与月牙形空间相映衬的景观墙采用内部照明的方式，以圆柱形态展现了餐厅中出色的葡萄酒。此处，地面的处理方式一改原有的水磨石瓷砖，而是以白橡木为主要原料。

7. 除入口附近环形空间之外，洗手间区域也是访客经常关注的焦点。这一区域的天花板设计以地铁为参考，采用了大胆的红绿色以及蓝黑色搭配图案，吸引人们的仰视，并再一次将目光投放到下方的后视镜以及具有反射性的瓷砖墙，而这一精致的墙面恰恰与时尚的大理石和陶瓷装置相得益彰。



Panoramic View
全景模型图

27 Harmony Between Seating Distribution and Space Form 席座布置与空间形态的协调



As an element in space, especially for the open space, the seating distribution is not isolated; instead, changes in the vertical direction should be considered, in order to maintain an appropriate proportion and scale. To meet the functional needs and create visual pleasure is the main task in the conception of restaurant layout design.

In this case, the restaurant is located in a renovated hotel atrium. The original building was a historic department store with a larger spatial scale. On this occasion, the designers designed a spacious “deck” that captures the light-hearted feel of outdoor dining accented by a field of wheat grass. Such a solution of montage scene design well coordinates the open space.

席座布置本身不是孤立存在的，作为空间中的元素同样需要考虑竖向上的变化，以保持一种合适的比例与尺度，尤其对于开放的空间场所来说更是如此。如何即满足功能的合理性又满足视觉的愉悦感，是餐厅平面布局设计的方案阶段需要认真思考的问题。

在本案例当中，餐厅位于改造后的酒店中庭之中。由于老建筑是一座传统的百货商店，因此建筑内部的空间尺度较大，在这种情况下，设计师建造了一个具有户外造型特点的露台并种植了小麦，通过这种蒙太奇式的场景设计很好的协调了开放式的空间。

Project name: Urban Farmer **Completion date:** 2008 **Location:** Portland, USA **Designer:** d-ash design **Photographer:** Michael Mathers **Budget:** \$1 M

项目名称：城市农场餐厅 竣工日期：2008年 地点：美国，波特兰 设计师：d-ash设计工作室 摄影师：迈克尔·马修斯 预算：1,000,000美元



Layout 平面布置图

- | | |
|---------------------|----------|
| 1. Host | 1. 店主专属区 |
| 2. Lounge | 2. 酒廊 |
| 3. Bar | 3. 酒吧 |
| 4. Restaurant | 4. 餐厅 |
| 5. Fireside seating | 5. 炉边座位区 |
| 6. Platform seating | 6. 平台座位区 |
| 7. Steel structure | 7. 钢架结构 |
| 8. Library | 8. 阅读区 |



1



2



3

1. The restaurant is a modern steakhouse located in the hotel lobby of a historic department store building that was transformed into a luxury hotel. The bar features a striking six-metre communal table made from a reclaimed old-growth Douglas Fir that had a previous life as a float house.

2. The concept was to create a country chic environment using an array of organic, reclaimed and modern materials.

3. The spacious “deck” captures the light-hearted feel of outdoor dining and is uniquely accented by a field of wheat grass in the centre of the room.

1. 城市农场餐厅是一个时尚的新式牛排餐厅，坐落于由一个古老的百货大楼改建成的奢华酒店的大堂内。酒吧内一个醒目的6米长公共餐桌由著名的道格拉斯冷杉制成，这一冷杉树的年龄堪比原建筑。

2. 设计的理念是运用一系列有机、可回收、现代的材料营造一个田园般的就餐环境。

3. 宽敞的“露天平台”巧妙地营造了自由、轻松的户外就餐氛围，并在房间中央的一片麦田的衬托下分外醒目。



4. The restaurant design incorporates wood decks and semi-enclosed spaces creating a distinction between the hotel lobby and the restaurant.

5. This new luxury hotel required a unique and intimate restaurant experience to counterbalance its location in the hotel atrium.

6. The “pantry” offers an intimate setting. Its walls are made of steel and reclaimed timber with vibrant pickled fruits and vegetables.

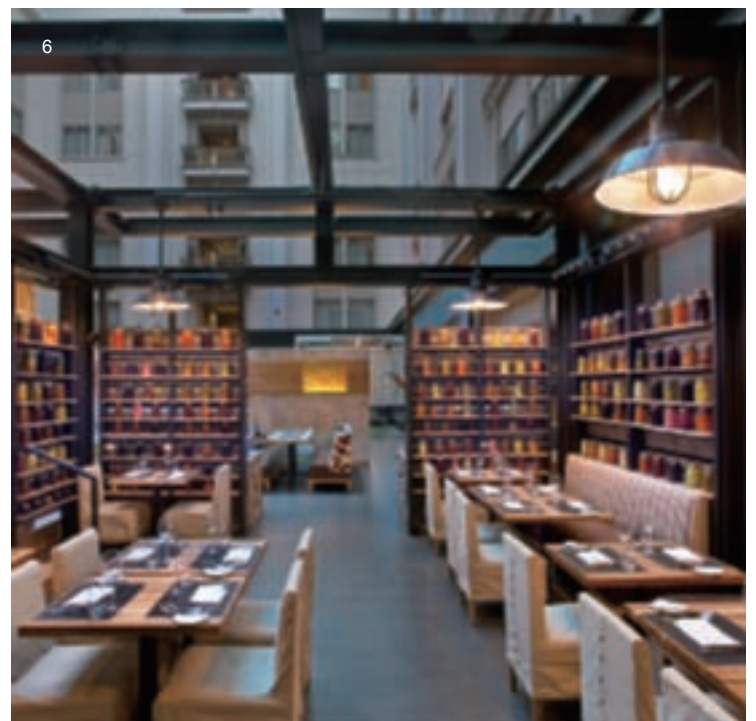
7/8. The Library, adjacent to the lobby of the hotel, is the ideal venue for guests of the restaurant to host private parties, play a game of pool, or enjoy a quiet drink. The handsome room features wall-to-wall, reclaimed wooden shelves with 3,000 new books, a pool table, and 24 pieces of original art by local artists.

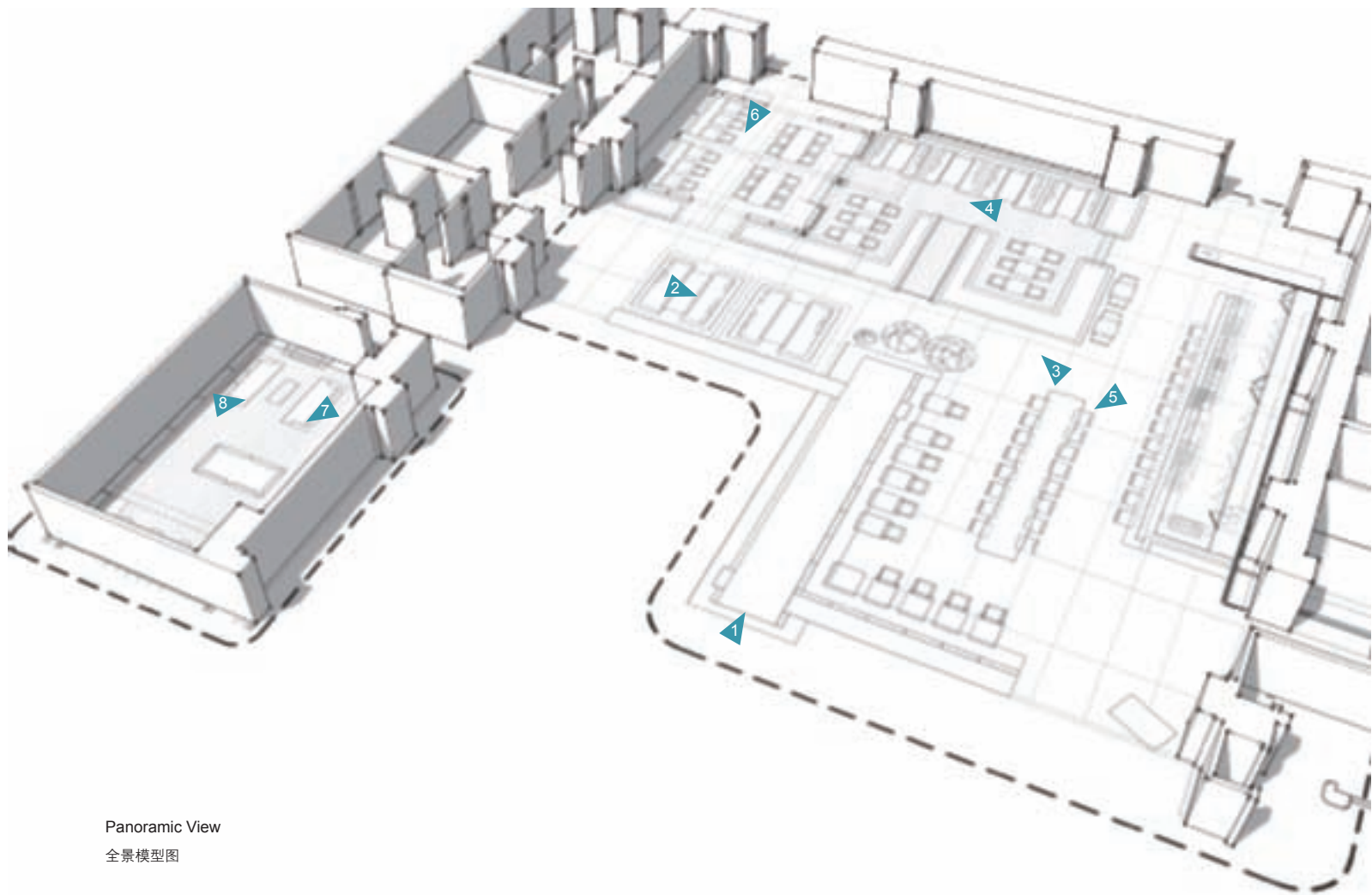
4. 餐厅中，木质“露天平台”与半封闭式空间的完美结合，巧妙地将酒店大堂和餐厅区分开来。

5. 这个新式豪华酒店需要为客人提供一个独特、贴心的就餐体验，以匹配其坐落于酒店中庭的位置。

6. “餐具室”提供了一种温馨的氛围。这一区域的墙壁以钢材和再生木材为原料，并搭配充满活力的腌制水果和蔬菜。

7、8. 毗邻酒店大堂的图书馆是餐厅顾客举办私人聚会、撞球游戏或独自啜饮的理想之地。这一漂亮的空间内，再生木质书架占据了整个墙面，陈列了3,000本新书，另外，室内还设置了一个撞球桌以及由当地24位艺术家创作的艺术画作。





Panoramic View
全景模型图



28 Private Plane Layout 私密化的平面布局



Private plane layout of restaurant is always designed for specific consumer groups and with appropriate scale, rich texture and intimate space to create an elegant atmosphere. Considering the closeness of each area, the choice of colours and materials emphasises unity and integration to build a coherent visual experience.

In this case, the restaurant is renovated from a residential building in which all of the elements and proportions are specially designed for living. Considering this, the designers applied selected materials and orderly arranged furniture as well as European components and partitions to create a unique dining space.

私密化的餐厅布局往往针对特定的消费人群而设计，通过舒适的尺度、丰富的质感以及私人空间的营造达到一种优雅的空间氛围。由于各个空间的封闭性较强，为了视觉的连贯性，往往在色彩和材料的选配保持着统一。

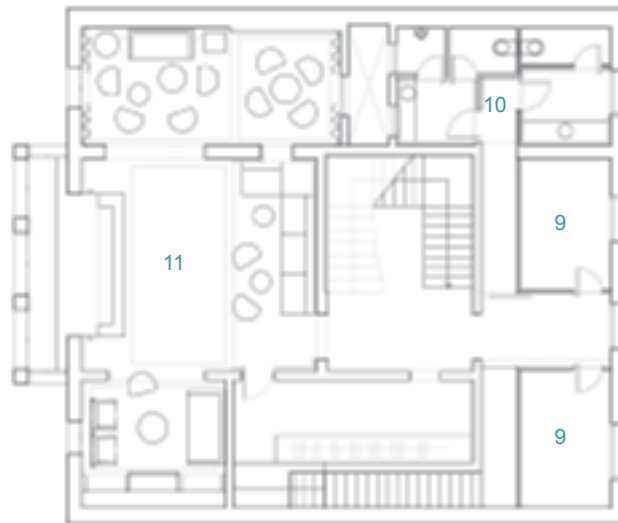
在本案例当中，餐厅由一座住宅改造而来，室内空间的模数完全为起居而设计。在这种情况下，设计师通过材料及家具的有序化布置，欧式构件及平面分区的保留，创造出一个专属的就餐空间。

Project name: Mordisco **Completion date:** 2010 **Location:** Barcelona, Spain **Designer:** Sandra Tarruella Interioristas **Photographer:** Jordi Sarrà **Area:** 217 sqm

项目名称: Mordisco餐厅 竣工日期: 2010年 地点: 西班牙, 巴塞罗那 设计师: 桑德拉·塔尔卢拉室内设计工作室 摄影师: 约尔迪·萨拉拉 面积: 217平方米



First floor plan 一层平面图



Second floor plan 二层平面图

- 1. Principal access
- 2. Adapted access
- 3. Shop
- 4. Waiting area
- 5. Covered patio
- 6. Bar

- 7. Cooking and washing area
- 8. Adapted toilet
- 9. Store
- 10. Toilets
- 11. Lounge

- 1. 主入口
- 2. 改建入口
- 3. 商店
- 4. 等候区
- 5. 有屋顶的天井
- 6. 酒吧

- 7. 烹饪区和洗涤区
- 8. 改建卫生间
- 9. 商店
- 10. 卫生间
- 11. 酒廊





1. At the entrance to this new restaurant is a small grocery of fine products that the customer may buy to cook at home, and they are also used to prepare the dishes served at the restaurant. Fresh vegetables, cheeses, preserves and other goods are displayed on a set of wooden cubic blocks inside the renovated structure of a shelving unit that was once part of the furniture of a jewellery shop located at the entrance of this house.

2. The bar, where it is also possible to dine, is located in the former living room of the house. It is a clean white marble volume, with a large white iron structure hanging from the ceiling, with wooden boxes that serve as bottle shelves, similar to those in the grocery shop, as well as parchment paper lamps.

3. From the small grocery, one can see the patio and main dining room in the back, after passing by a waiting area with a long bench and low small tables, or by the main staircase, with a new volume resembling a wooden merchandise box that conceals the lavatories.

1. 通往新餐厅的入口设置了一个小型的杂货店，为顾客的家庭烹饪以及餐厅的美食加工提供食材。新鲜的蔬菜、奶酪、蜜饯以及其他商品被陈列在一套木质立方体展柜内，而这一展柜所在的展架结构则是改建于之前设置在空间入口的珠宝店的一件家具。

2. 兼具餐厅功能的酒吧坐落在原住宅的客厅内。这是一个洁净的白色大理石体量，悬垂于天花板的一个大型白铸铁结构十分引人注目，其上的木箱发挥了瓶架的功能，与杂货店中的展柜以及羊皮纸灯类似。

3. 从小型杂货店，顾客能够清晰地看到位于其后侧的天井和主就餐室。顾客穿过一个设有长凳和矮桌的等候区或沿着主楼梯处一个类似于木质货箱、并将盥洗室隐藏起来的新体量前行，即可到达此处。





4. By covering the patio with a large greenhouse-like structure, designers could create a new dining room which expands the contiguous rooms and offers the possibility of enjoying the vegetation. The new concrete flooring that also forms the bench in the patio, the combination of tables and chairs, the T-shirt fabric pillows, the plywood and white-lacquered iron, together with a few restored pieces of furniture give this project a Nordic, fresh, youthful and dynamic flavour, while preserving a very homey atmosphere.

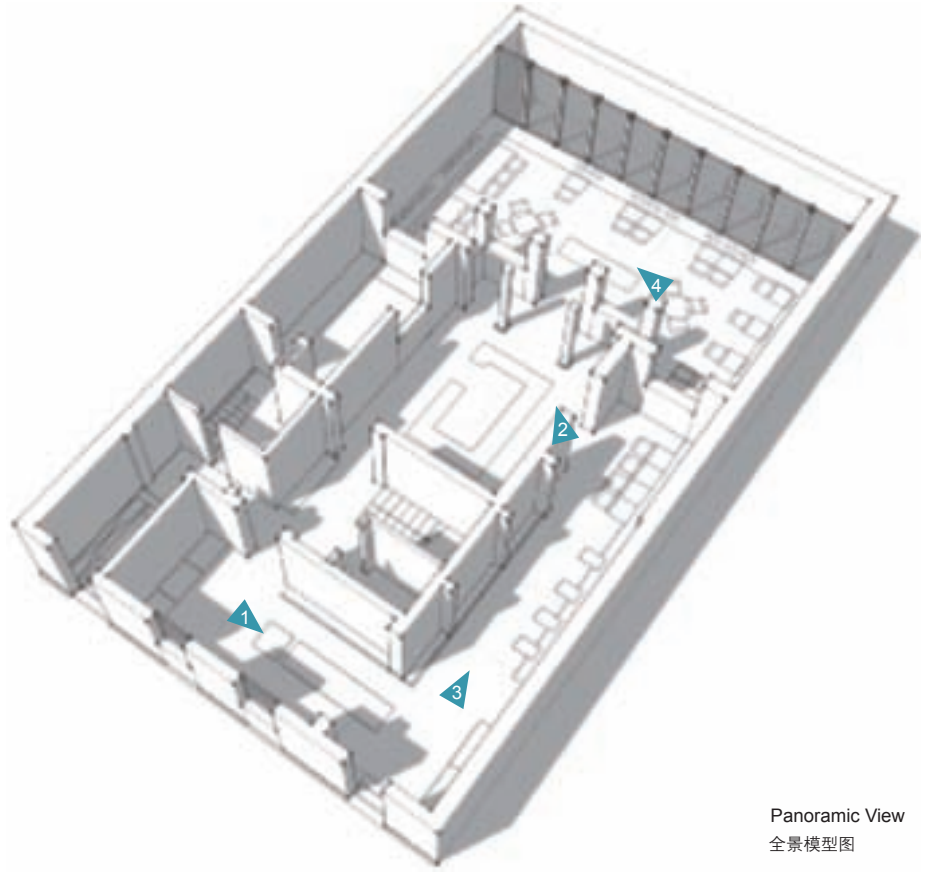
5. The first impression designers meant to create when entering restaurant Mordisco was that of being "at home". For that purpose, the renovation of this old residential building in Barcelona's district of Eixample, where a family used to live, deliberately preserved all its original elements and proportions, including the floor distribution, the large staircase and all the ceiling cornices.

6. The second floor, unlike the first floor, was designed to create a warmer and more elegant atmosphere in the lounges, with a new stone-covered cocktail bar. These former sleeping rooms have been furnished with sofas upholstered in aged velvet, different lounge chairs and low tables. There is also a reading area with a fireplace, all covered in aged wood.

4. 天井上覆盖了一个大型温室状结构，从而有效地扩展了用餐空间，其中种植的新鲜蔬菜，则为空间融入更多的绿色。同样作为天井长凳设计材料的全新混凝土地面、桌椅的完美搭配、T恤面料的靠垫、胶合板与白色铸铁与一系列翻新家具一同营造了一个极富北欧特色、时尚、年轻、充满活力并如家般温馨的餐厅氛围。

5. “家的感觉”是整个设计的主题，也是顾客进入餐厅的第一印象。因此，对于这个前身曾是巴塞罗那扩展区内一个家庭住宅的空间改建，设计师刻意地将原有建筑的大部分元素保留了下来，包括楼层的分配、宽敞的楼梯和顶棚线脚等。

6. 餐厅的二楼与一楼不同，旨在创建一个温馨、典雅的休息室环境，并增设一个全新的以石材为设计原料的鸡尾酒酒吧。这一原卧室空间在天鹅绒面沙发、造型不同的躺椅以及矮桌的衬托下散发出别样的气息。此外，餐厅中还设置了一个带有壁炉的阅读区，这一区域以老木为原料。



Panoramic View
全景模型图



29 Organic Space Arrangement 有机形态布局设计



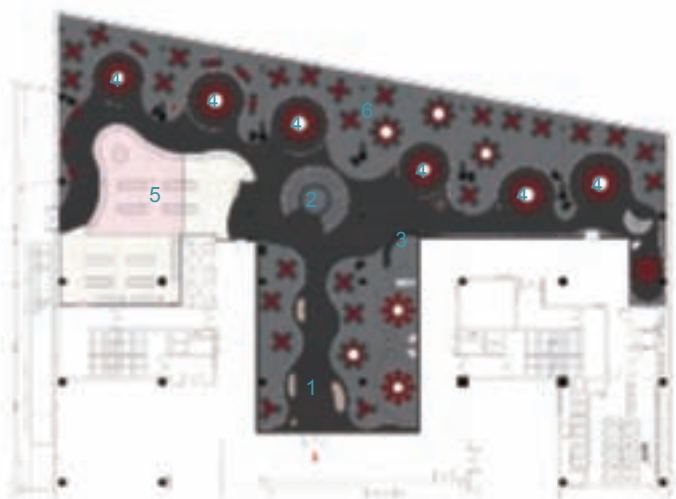
Compared with the traditional composition form, the organic space arrangement gives more flexible spatial order and abounding visual effects. The key to this arrangement is order, that is, in a flexible form to reasonably divide the functional areas, giving diners clear guidance and improving the service efficiency.

In this case, the designers used the wavy acrylic partition walls to divide the ground floor into six separate dining areas. If these areas are considered as "positive spaces", then the space between them is the "negative space". The overall space is just composed of these interconnecting closed and open environments.

有机形态的平面布局与传统的构成方式相比借助其曲线的造型优势使空间秩序更加灵活，视觉效果更加丰富。这种布局方式的关键之处在于有序化，即在灵活的形式下使功能分区具有合理性，方便顾客到达以及服务效率的提高。

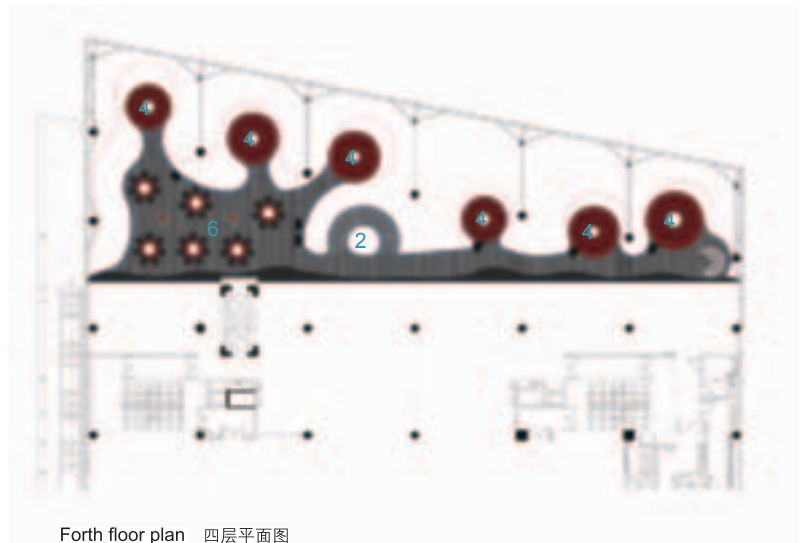
在本案例当中，设计师采用具有波浪形式的亚克力隔断将首层空间分成六个独立的就餐区域，如果把这几个空间比作正型空间，那么在它们之间所形成的空间就是负型空间。整体空间正是由这些彼此相连的封闭与开敞的环境所组成。

Project name: Honeycomb in Shenzhen **Completion date:** 2008 **Location:** Shenzhen, China **Designer:** SAKO Architects **Photographer:** SAKO Architects **Area:** 1,300 sqm
 项目名称：深圳蜂窝餐厅 竣工日期：2008年 地点：中国，深圳 设计师：SAKO建筑师事务所 摄影师：SAKO建筑师事务所 面积：1,300平方米



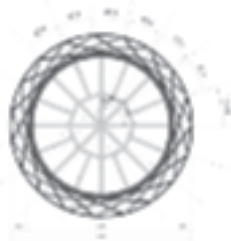
Third floor plan 三层平面图

- | | |
|-----------------------|----------|
| 1. Entrance | 1. 入口 |
| 2. Rotating staircase | 2. 旋转楼梯 |
| 3. Reception desk | 3. 接待台 |
| 4. VIP | 4. VIP |
| 5. Kitchen | 5. 厨房 |
| 6. Public dining area | 6. 公共就餐区 |

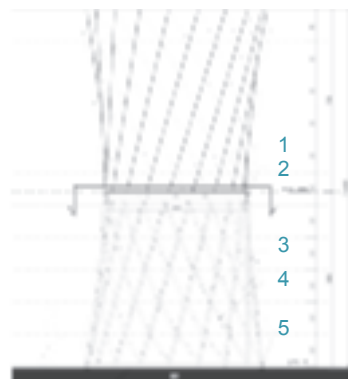


Forth floor plan 四层平面图

- | | |
|------------------------|---------------|
| 1. Reinforcement steel | 1. 加固钢 |
| 2. H beam 150x250 | 2. H梁150 x250 |
| 3. Steel pipe 80phi | 3. 钢管80 phi |
| 4. Steel pipe 60phi | 4. 钢管60 phi |
| 5. H beam 100x150 | 5. H梁100 x150 |



Wall construction 墙面施工图



Wall section 墙面剖面图



1. A hall starts from the entrance and extends to the wavy acrylic partition walls which are perforated with oval holes, just like the "nest". The oval holes follow with the surface to extend inside and outside. The acrylic partition walls have mildly blended the gallery with the dining areas, and divided the space appropriately.

2. Reception desk. Target guests range from young family to couples, mainly people from 20 to 35 years old.

3. The organic partitions composed by the free-form surface circuitously form six Taiko Drum-style "nests", which have greatly enriched the entire dining space.

1. 大厅从入口通向里面布置有波浪状的亚克力隔断，上面开有椭圆形洞，也同“巢”一样，洞随曲面分别向内侧及外侧突出。亚克力隔断将通道与就餐空间的相互关系婉转曲折地糅合起来，同时做出空间的划分。

2. 接待台。该餐厅的目标消费群体以年轻家庭和年龄在20~35岁之间的年轻夫妇为主。

3. 自由曲面构成的有机的隔断，回旋婉曲形成6个太鼓型的“巢”，充溢于整个就餐空间。



4. At night, the lights from the oval holes within the six Taiko Drum-style "nests" make the organic form look like a living "nest".

5. Nearly 1,000 oval holes within the partitions follow with the curve surface to extend inside and outside.

6. Public dining area on the second floor and VIP room

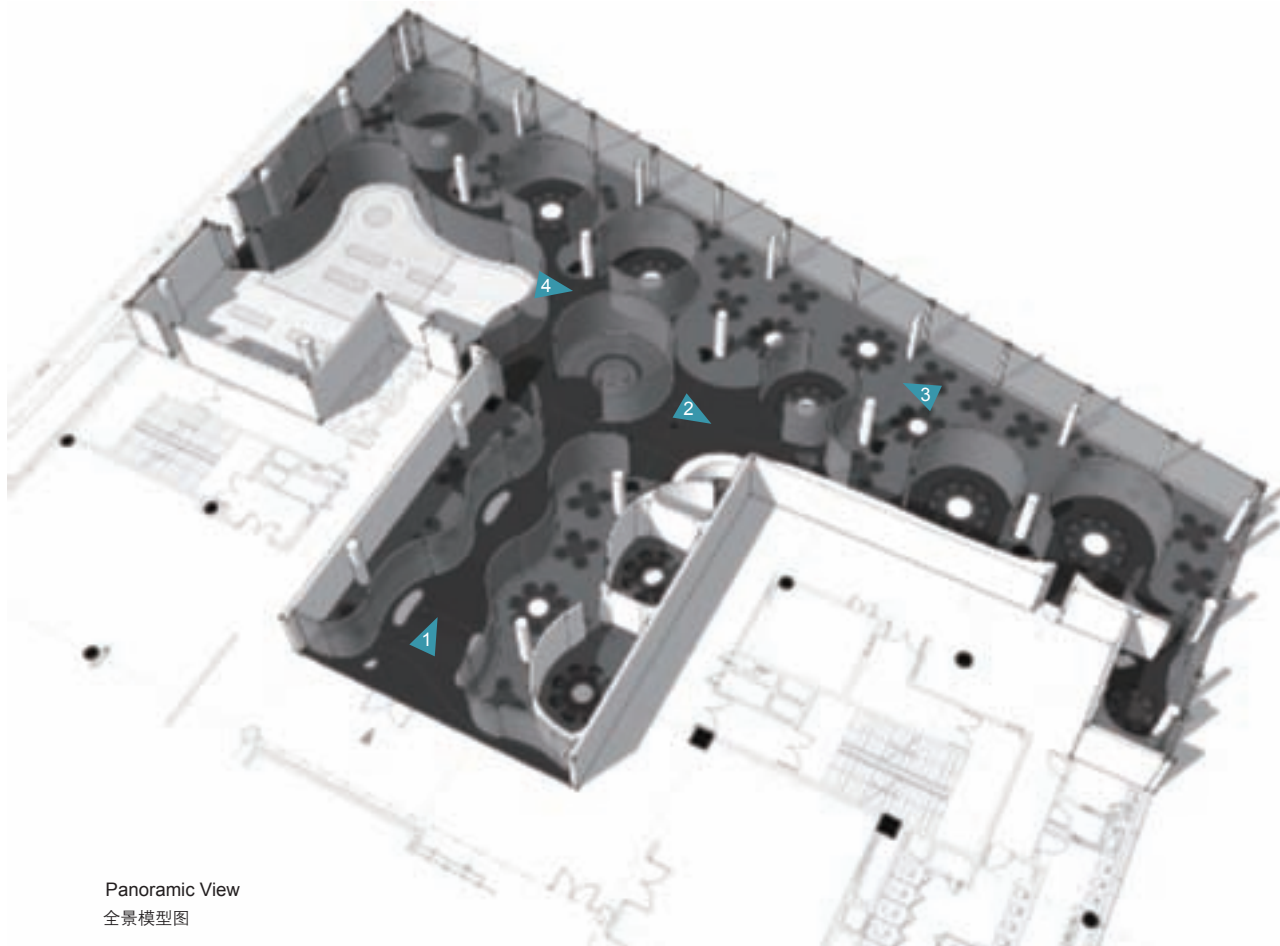
7. The six "nests" have been distributed on two levels, forming twelve VIP rooms.

4. 夜晚的6个大鼓型“巢”，会有光从其表面上的椭圆形洞中透出来，由外面看过去这有机的姿态仿佛真是一个有着生命、作为生命体的“巢”。

5. 隔断上开有近1000个椭圆形的洞，随着曲面的变化分别向内侧或外侧突出着。

6. 2层公共就餐区与VIP室。

7. 6个“巢”各分两层，形成12个VIP室。



Panoramic View
全景模型图

30 High-efficiency Guidance Design 高效引导设计



The primary task in the layout design is to determine the division of functional areas as well as the organisation of zones in order to help diners easily complete the entire process from ordering to checkout.

In this case, the designers clearly divided the restaurant into the self-service ordering area, the counter ordering area, the single seats and the booth area, according to conventional layout of fast-food restaurants, helping diners walk along different routes to find their favourite seats from the entrance and thus improving the efficiency of dining.

平面布局设计的首要内容就是确定功能区域的划分以及各个区域间的组织方式，通过合理的布局使顾客能够轻而易举的完成从点餐到结账的全过程。

在本案例当中，设计师按照快餐厅的布局特点清晰的划分出了自助点餐区、柜台点餐区、散座区和席座区等等，使顾客从入口开始便可以沿着不同的空间排序找到自己的位置，从而提高了就餐的效率。

Project name: Wienerwald Restaurant in Munich **Completion date:** 2010 **Location:** Munich, Germany **Designer:** Ippolito Fleitz Group **Photographer:** Zooey Braun **Area:** 125 sqm

项目名称：慕尼黑维也纳森林餐厅 竣工日期：2010年 地点：德国，慕尼黑 设计师：伊波利托·费尔特兹集团建筑公司 摄影师：柔伊·布朗 面积：125平方米



Layout 平面布置图

- | | |
|----------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Counter | 2. 吧台 |
| 3. Dining area | 3. 就餐区 |
| 4. Kitchen | 4. 厨房 |
| 5. Scullery | 5. 洗碗处 |
| 6. WC | 6. 卫生间 |
| 7. Office | 7. 办公室 |



1. Order and payment terminals occupy the far ends of the white, solid surface counter. The chopping station is in the middle. In the wall adjacent to the payment terminal, a display refrigerator stocks drinks and desserts. The restaurant remains odourless thanks to a ventilation and extraction system integrated into the counter area. In front of the service counter is a service station made of white solid surface, offering sauces, condiments and cutlery. It stands on golden chicken legs and looks expectantly towards the entrance. Green instructions and Wienerwald chickens set into the rustic wood floor show the customer how to navigate the ordering process.

2. The space has been organised to ensure good visitor guidance, crucial in a self-service restaurant, as well as respecting the need for a differentiated selection of seating. Upon entering the restaurant, the guest is guided towards a frontally positioned counter, which presents itself as a clearly structured, monolithic unit. Menu boards suspended above the counter visualise the range of food on offer. The food itself is also visible: An indirectly lit niche in the rear wall of the service area presents a selection of salads adjacent to grilled chickens turning on a spit. The wall is covered in anthracite mosaic stones, into which frameless, stainless steel units have been precisely inserted, thereby underscoring the high standard of the products. A neon green arrow in the centre of the rear wall indicates a hatch to the kitchen where fried chicken dishes are prepared.

1. 订餐台与收款台占据了白色实心吧台的两端。切配区位于吧台的中央。紧邻收款台的一个嵌壁式冰箱为饮料和点心提供了完美的陈列空间。吧台良好的通风和排气系统确保整个空间空气的清新。服务吧台的前端设有一个白色服务站，为就餐者提供调味酱、调味品和餐具。服务站由两条貌似鸡腿的柱体进行支撑，造型别致而巧妙，面向入口而设，时刻向就餐者致意。绿色的引导标示和嵌在纯朴的木质地板中的“维也纳森林鸡宝宝们”为就餐者指明了就餐的整个流程。

2. 空间的设计与布局旨在为顾客提供最佳的方位导向，因为合理的布局是自助餐厅的关键元素之一，此外，设计师还构建了多种座位区，以满足就餐者的不同需求。顾客进入餐厅，首先映入眼帘的是位于最前端的白色吧台。干练、流畅的点餐台配合明亮的光线为空间平添通透之感。悬垂于吧台之上的菜单板将店内提供的食品清晰地展现。同时，食品的陈列也相当通透：服务区后墙上一个采用间接照明的壁龛内展示的各种沙拉与烤鸡令人垂涎欲滴。墙面上覆以白煤马赛克石材，搭配嵌入式无框不锈钢材料，为高品质的产品提供完美地陈列背景。后墙中央的霓虹灯箭头指明了制作炸鸡块的厨房所在区。





3. The goal is to build on the long tradition of the company, exploiting both the strength of the brand and the uniqueness of the gastronomic concept. Ippolito Fleitz Studio was commissioned to develop new corporate architecture for the chain, which has already been rolled out in two Wienerwald branches in Munich.

4. Overlapping, rough-sawn oak panels on the rear wall quote the forest theme. Round mirrors printed with the outlines of tree and forest motifs are set into this wall. Different-sized pendant luminaries at varying heights hang over the tables. These are sheathed in a roughly woven fabric in three shades of green and ensure a pleasant atmosphere. Forest images in different shades of green on wallpaper occupy one side wall, as well as transparencies on the windows. The view into the restaurant from the outside thus becomes a multi-faceted experience in which the individual elements on the mirror and glass surfaces reflect and overlap one another, making the brand world a truly holistic experience.

5. The dining area offers a range of seating options catering towards different requirements. White solid surface high bar tables are available for guests with little time on their hands. These are supported by a single leg with a tapering cylinder at its foot, recalling the traditional turned table leg. Alternative seating is available in an elongated seating group upholstered in brown, artificial leather, a reflection of the traditional Wienerwald seating niches. Guests are really spirited away into the "Wienerwald" (English: Vienna Woods) here. A display of dining plates on the wall is dedicated to the Wienerwald company and its long tradition.

6. The new interior design underscores the realignment of the brand, while translating the chain's traditional strengths of high quality, comfort and German cuisine into a contemporary design idiom. Materials and colours reflect the principles of freshness and naturalness, which find their expression in materials such as wood, leather and textiles, as well as in the dominant green tones that complement the fresh white. Gold is used as an accent colour, conjuring up associations of quality and the crisp, gold-coloured skin of the main product, the Wienerwald grilled chicken.





Panoramic View
全景模型图

3. 该项目的设计目标是以公司的悠久传统为基础，利用品牌的优势和美食理念的独特性。福莱茨集团受公司的委托为这一已经在慕尼黑创办两家维也纳森林的连锁机构提供全新的企业建筑设计。

4. 位于后墙上的粗锯橡木巧妙地引用了森林的主题。绘有树木和森林图案的圆镜完美地嵌入墙面之中。不同型号的吊灯悬垂于餐桌之上，高度不一，有效地营造出空间的层次感。同时，这些灯饰外部还覆以粗糙的织物，织物的颜色以绿色的三种渐变色为主，为空间增添出愉悦、欢快的氛围。错落有致的森林图案覆盖了大面积的墙壁以及通透的玻璃窗，为空间营造出魔幻般感觉。从室外的角度来看，镜面与玻璃界面上的独立因素经反射又重叠在一起，整个内部空间仿佛是一个变幻莫测的多面体，从而有效强化了品牌的整体概念。

5. 就餐区为顾客提供了多样化的座位选择，以满足不同的就餐需求。抬高的白色实体吧台桌尤其适用于赶时间的顾客。这些吧台桌由一个独立的桌腿支撑，其下方呈圆锥状，简约的造型令人自然联想起传统的转动桌腿。餐桌两端设置了两种造型的座椅，其中的一种加长棕色人造革座椅适用于团体就餐，折射出传统的维也纳森林餐厅的座位布局。唯美的森林系设计风，令顾客仿佛置身于大自然之中。陈列于墙面之上的各种图案餐盘，是对该品牌悠久历史的回顾，既突出了主题，又与餐厅的设计风格融为一体，遥相呼应。

6. 全新的室内设计突出了品牌的重新组合，并将餐厅高品质、舒适、德式食品专供的传统转化成为一种全新的视觉与建筑语言。材料与色调的选择展现出清新、自然的原则，木料、皮革、织物等材料的选用搭配绿色的主旋律与清晰的白色完美地融为一体。金色作为强调色，令人自然联想起店内出售的外焦里嫩、酥脆可口的维也纳森林炸鸡块。

31 Function Division and Colour Collocation 功能划分与色彩配置



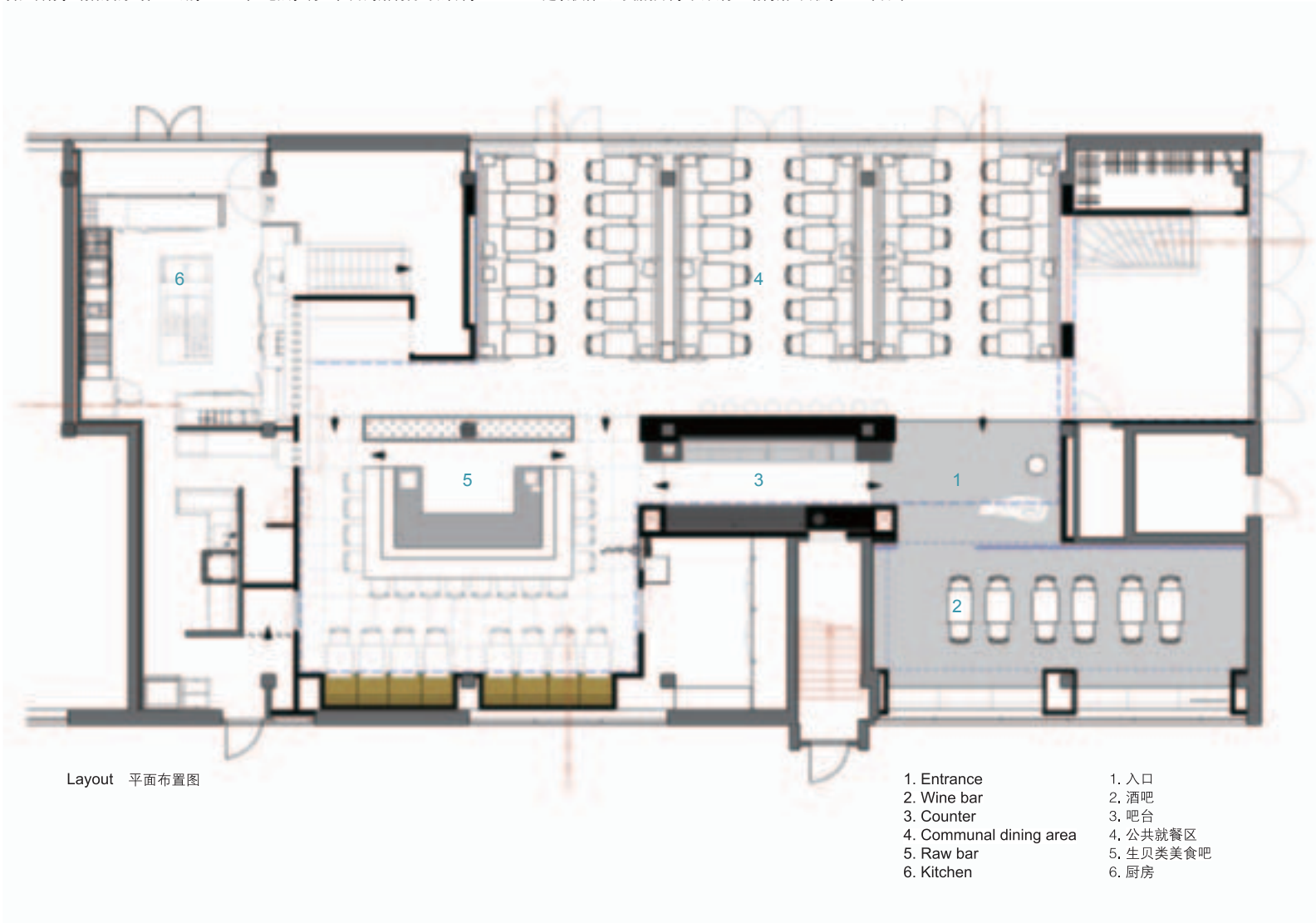
To examine the division of functional areas from the perspective of design, colour collocation is the most obvious way. Contrasts of various colours could make a clear distinction between different functional areas and impress diners deeply.

In this case, the designers chose black and white colour to create a visual separation between the dining area and the bar. An appealing and harmonious atmosphere starts from the entrance and goes through the whole space. By means of colour collocation, the whole space appears more orderly and the division of functional areas appears clearer.

从设计的角度审视平面区域的划分，色彩的配置是效果最为明显的方式。通过色彩的类比可以很明确的判断出不同功能空间的存在，并且醒目且印象深刻。

在本案例当中，设计师将就餐区与酒吧区用黑色与白色相互区分，从入口开始便形成醒目且统一的空间氛围，通过这种色彩的配置使餐厅的整体空间的秩序感更加明显，平面的划分更加清晰。

Project name: Nevy **Completion date:** 2006 **Location:** Amsterdam, the Netherlands **Designer:** Concrete Architectural Associates **Photographer:** Ewout Huibers **Area:** 220 sqm
 项目名称：纳薇餐厅 竣工日期：2006年 地点：荷兰，阿姆斯特丹 设计师：Concrete建筑伙伴公司 摄影师：艾沃特·胡博斯 面积：220平方米





1. Entry lounge
2. Wine bar

1. 入口大厅
2. 酒吧





3. The restaurant is composed of two parts, the restaurant and the raw bar. To create a visual separation between the two parts, black and white are chosen. In the white part, the ceiling and floor are black. In this part of the white restaurant, you can find the best view of the "Ij" and Amsterdam north. Designers chose to place six couches, white marble tables and white high gloss revolt chairs cross-grained the facade. In this way guests can optimally enjoy the view. The couches have a "deeper" seating so that customers can relax longer after finishing dinner.

4. Designers created tranquillity by eliminating all unnecessary elements. The basic of the design concept is to create a space, which has the appearance of an old market hall. Marble was therefore a forehand choice.

5. The restaurant is a new member in the succession of two existing restaurants; delicacy restaurant "envy" and wine bar "vyne". The facility for this location is a fish restaurant called "nevy".

6. In the back of the restaurant is the raw bar. In this area the chef is the main focus point. The raw bar experience is different compared with the white restaurant; the walls are made of black marble, the floor of white marble and the ceiling is painted white.

3. 这家餐厅由两部分构成，一个是就餐区，而另一个则是生贝壳类美食吧。黑色与白色的鲜明对比将这两个空间鲜明地区分开来。在白色的餐厅空间内，就餐者能够将远处伊日河以及阿姆斯特丹北部的美景尽收眼底。设计师在此处安置了六个白色长沙发以及白色的大理石餐桌和带有斜纹表面的白色高光工业铁椅。如此设计以便就餐者拥有最好的观景视角。舒适的长沙发被调低之后便于就餐者在就餐后彻底地放松身心。

4. 设计师巧妙地清除掉不必要的元素，从而营造了一个更为静谧的空间。该项目的的设计理念基础是打造一个古老的交易大厅式空间。因此，大理石材料是空间设计的首选。

5. 纳薇餐厅是两个现有餐厅的连续体。这两个现有餐厅分别是精致、美妙的“envy”餐厅以及“vayne”酒吧。纳薇餐厅主要以烹饪各种鱼类食品为特色。

6. 在餐厅的后侧是生贝壳类美食吧。在这一区域，主厨是焦点。这一空间体验与白色餐厅完全不同，墙面以黑色大理石为原料，并与白色大理石地面和白色天花板形成鲜明的视觉对比。



Panoramic View
全景模型图



32 Functional Partition and Texture Transition 功能分区与材质的过渡设计



The visual order formed by varying the tone of the floorboards belongs to the category of four-dimensional space. To create different atmospheres by means of changing the form, texture, or colour of the floorboards that diners step on is a simple and effective layout design technique.

In this case, the gradually decreasing brightness of the floorboards has completely united the whole space, and met the needs of the open and closed space for different atmospheres.

通过地面材质的变化而形成的视觉秩序属于四维的空间范畴，在人们行走的过程中地面的形式、纹理或色彩逐渐发生改变进而产生不同的空间氛围。这是一种简单而有效的平面布局设计手法。

在本案例当中，设计师通过地面明度由亮到暗的变化将不同功能的空间区域联系在一起，同时以这种明度的变化迎合了开敞与封闭空间对不同气氛的需求。

Project name: Kisala **Completion date:** 2007 **Location:** Tokyo, Japan **Designer:** Nendo **Photographer:** Daici Ano **Area:** 193 sqm

项目名称：琪莎拉餐厅 竣工日期：2007年 地点：日本，东京 设计师：恩德岛设计工作室 摄影师：达伊奇刚 面积：193平方米



Layout 平面布置图

- | | | | |
|------------------|------------------------|-----------|-----------|
| 1. Entrance | 7. Kitchen | 1. 入口 | 7. 厨房 |
| 2. Warehouse | 8. Private dining room | 2. 仓库 | 8. 贵宾室 |
| 3. Backyard | 9. Light wall | 3. 后院 | 9. 轻质墙板 |
| 4. Cigar bar | 10. Japanese food | 4. 雪茄吧 | 10. 日本料理区 |
| 5. Wine seller | 11. Western food | 5. 葡萄酒销售处 | 11. 西餐区 |
| 6. Entrance hall | | 6. 入口大厅 | |



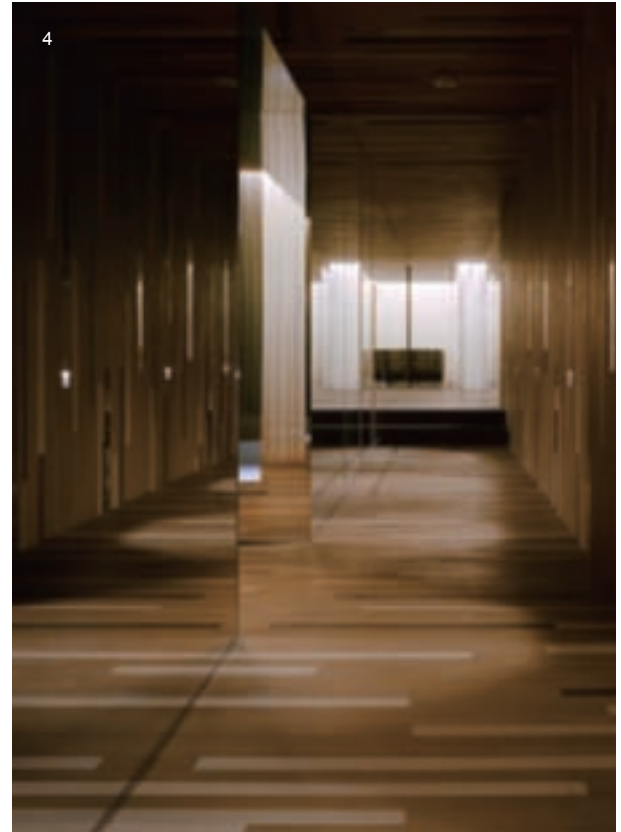
1. Entrance

2. Tokyo's Kisala Restaurant is composed of four areas: Japanese food area, Western food area, a cigar bar, and a private dining room. Designers gave each area a different feel by varying the tone of the floorboards, and gradually increased the brightness of the floorboards to connect the different areas in the space.

1. 入口。

2. 琪莎拉餐厅由日本料理区、西餐区、雪茄吧、贵宾室四部分空间组成。每个区域的地板色调不一，各具特色，彼此之间通过加强地板的亮度自然衔接。





3. Textiles with colours chosen to match the tones of the floorboards give a sense of texture.

4. The bright colour is for Japanese food space, the dark colour is for wine bar serving European food and the darkest space is for cigar bar. Designers would like to link all the spaces, so they made the colour of the flooring and ceiling gradually changing.

5. Giving people a small "!" moment. There are so many small "!" moments hidden in our everyday life, but we don't recognise them. Even when we do recognise them, we tend to unconsciously reset our minds and forget what we've seen. The designers believe these small "!" moments are what make our days so interesting, so rich. That's why they want to reconstitute the everyday life by collecting and reshaping them into something easy to understand. The designers hope that people in the restaurant could feel these small "!" moments intuitively. That's designers' job.

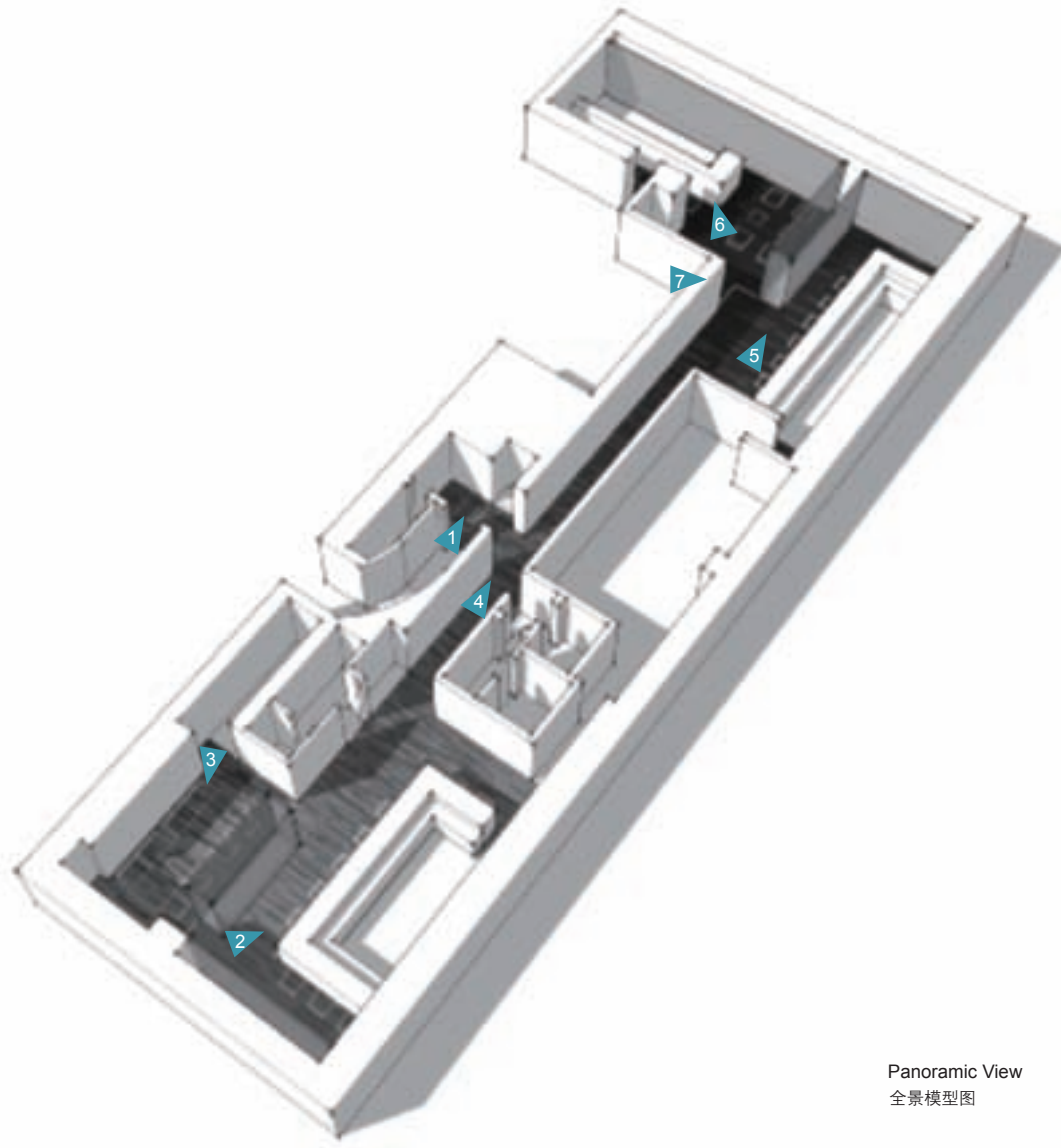
6. Cigar bar

7. The cigar bar is defined by lace curtains, and the mirrored panels give the discrete space the feeling of being connected.





3. 绚丽的织物与地板的色调和谐统一，烘托出强烈的质感。
4. 亮丽的日本料理区与深邃的西餐区以及神秘的雪茄吧色彩对比鲜明。不同空间之间巧妙地通过地板和天花板色彩的转换自然衔接在一起，浑然一体。
5. 该餐厅的独特设计将为就餐者带来一个小小的感官“震撼”。事实上，在日常生活中，小小的“震撼”无处不在，但却往往被粗心的人们所忽略。即使人们发现这些生活中的惊奇，也常常会无意识地在脑海中重新加工，将所看到的惊奇抛在脑后。然而，设计师坚信正是由于这些小小的惊奇，人们的生活才会如此的妙不可言、丰富多彩。这种理念为设计师带来了极大的创意灵感，他们在搜集到日常生活中的“意外发现”后加以修整，使之具有很好的可读性，从而为平淡的生活添加些许的情趣。设计师希望人们能够在他们所设计的空间内“邂逅”这些生活中的“惊奇”，而这恰恰也是设计师的职责所在。
6. 雪茄吧。
7. 同样巧妙的雪茄吧空间中悬挂的花边窗帘以及设置的镜面嵌板在视觉上营造出衔接之感。



Panoramic View
全景模型图

33 Open Layout 开放式的平面布局



The open layout allows the inner space to reveal itself completely and thereby enhances the sense of wholeness. Especially in the space composition, decorative elements of the nearby and distant view could be simultaneously presented to form a clear visual order with a sense of depth. In this layout plan, the seats area will be an independent and united virtual space, which divides the dining space into different ordering areas.

In this case, the designer has integrated the dining tables and seats in a geometric way and subdivided the open inner space into different dining areas, which has enhanced use efficiency of the plane and also formed an orderly visual focus.

开放式的平面布局方式可以使餐厅内部的环境一览无余，整体感增强。尤其在空间构图中，近景与远景的装饰元素可以被同时展现出来以形成一种具有景深感的视觉秩序。在这种布局方式中，席座的布置将形成独立而又联合的虚空间，它们将就餐空间分隔成不同的有序区域。

在本案例当中，设计师将餐桌和座椅以几何化的方式组织在一起，将开阔的室内环境细化为不同的就餐区域，在增强平面的利用率的同时，又形成了有序化的视觉焦点。

Project name: The Forge Restaurant / Wine Bar **Completion date:** 2010 **Location:** Miami Beach, USA **Designer:** Francois Frossard **Photographer:** Francois Frossard **Area:** 743 sqm
 项目名称：锻造餐厅/酒吧 竣工日期：2010年 地点：美国，迈阿密海滩 设计师：弗朗索瓦·弗洛沙德 摄影师：弗朗索瓦·弗洛沙德 面积：743平方米



Layout 平面布置图

- | | |
|-----------------------|--------------|
| 1. Front desk | 1. 前台 |
| 2. Make up room | 2. 化妆间 |
| 3. Men's room | 3. 男士卫生间 |
| 4. Ladies' room | 4. 女士卫生间 |
| 5. Library | 5. 图书馆 |
| 6. Main room | 6. 主餐厅 |
| 7. Wine by glass | 7. 杯点葡萄酒 |
| 8. Micros/soda room | 8. 餐饮收费处/饮品间 |
| 9. Bar | 9. 酒吧 |
| 10. Kitchen | 10. 厨房 |
| 11. Board room | 11. 会议室 |
| 12. Polishing station | 12. 磨具抛光站 |
| 13. Terrace | 13. 露台 |



1. Every piece of furniture was custom-made and in most cases designed by the designer himself.
2. The restaurant's renovation featuring a new, more modern, eclectic design and decor was unveiled on March 31, 2010.
3. More than 100 seats in the main dining area were eliminated to create an open floor plan.

1. 餐厅中的每一件陈设均采用特殊定制，而大部分均由设计师亲自操刀完成。
2. 改造后的餐厅重新散发出新颖、时尚、折衷主义气息，餐厅在2010年3月31日重新闪耀登场。
3. 就餐区中的100多个座位被移除之后，完美地营造出一个开放的平面布局。



3



4. Library

5. The designer created an open plan with the ambience of a large private home where every seat is the best in the house.

6. The Forge Restaurant is a monumental design challenge, a “redux” of a cherished venue, known for impeccable design, beloved by the owner and its A-list celebrity and socialite clientele.

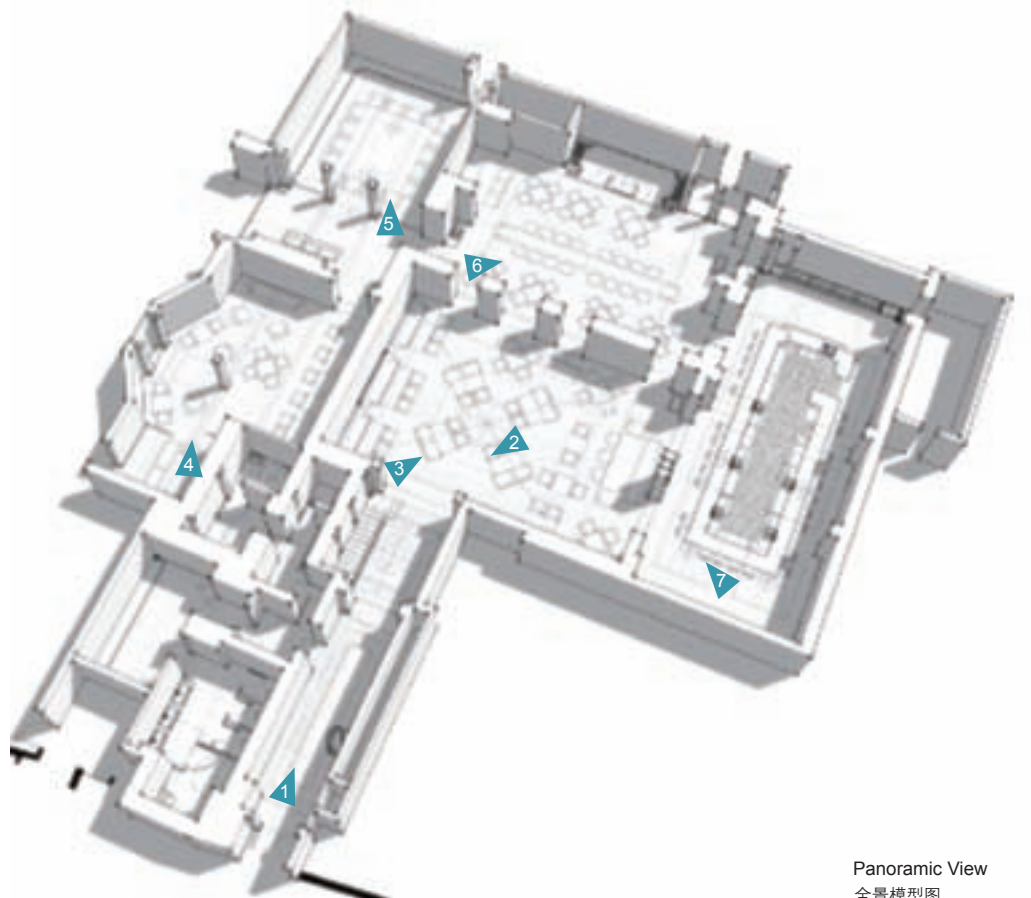
7. The restaurant's dark wood, stained-glass murals, 12-foot-high Victorian fireplace and gilded-framed art were replaced with walls of hand-carved blonde wood, low-slung white leather couches, Murano-glass lilac and white crystal chandeliers, hand-etched glass tabletops and mirrors accented by stainless steel and chrome detailing.

4. 图书馆。

5. 设计师所打造的开放式平面布局内洋溢着一种大型私人家庭式空间氛围，强调房间内的每个位置都是独一无二的。

6. 为一个里程碑式的餐馆提供重新改造方案，并彰显出餐厅的优越地理位置着实是一个巨大的挑战，改造后的建筑凭借完美无瑕的设计，受到了餐厅店主以及众多社会名流的大力赞同与支持。

7. 餐厅内原有的深色木料、彩色玻璃壁画、3.7米高维多利亚时代壁炉以及镀金框架艺术品被手工雕刻亚麻色木料、低矮白色皮革沙发、淡紫色与白色相间的慕拉诺玻璃水晶吊灯、手工制作无光玻璃台面以及不锈钢和铬合金包围下的镜面等所取代。



Panoramic View
全景模型图

34 High-efficiency Layout in Small Space 小空间的高效布局设计



The primary problem of the small restaurant's design is to improve the use efficiency of space and ensure the space's openness as much as possible. In addition to the arrangement of fixed seats, free and flexible combination can even further enhance the efficiency of usage.

In this case, a series of highly integrated furniture was designed at the request of the owner to meet the demands of special occasions and diners, by means of which to make the limited dining area more flexible and relaxing.

小体量餐厅设计的首要问题就是在提高平面的利用效率的同时尽可能的保证空间的开阔性。除了以固定席座的布置以外，自由而灵活的组合更能够提升使用的效率。

在本案例当中，设计师应业主要求设计了一系列综合性很强的家具，以适应特殊场合和顾客的需求，通过这些家具的设置使有限就餐区域的服务更加灵活多样。

Project name: Shima Restaurant **Completion date:** 2008 **Location:** Istanbul, Turkey **Designer:** Nagehan Acimuz **Photographer:** Nagehan Acimuz **Area:** 145 sqm

项目名称：岛屿餐厅 竣工日期：2008年 地点：土耳其，伊斯坦布尔 设计师：纳戈罕·艾茨穆兹 摄影师：纳戈罕·艾茨穆兹 面积：145平方米



Layout 平面布置图

- | | |
|--------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Sushi bar | 2. 寿司吧 |
| 3. Bar | 3. 酒吧 |
| 4. Lodge | 4. 寄存处 |
| 5. Cloakroom | 5. 衣帽间 |
| 6. WC | 6. 卫生间 |
| 7. Office | 7. 办公间 |
| 8. Kitchen | 8. 厨房 |

1. Shima (meaning island, a very very small island in Bosphorus) Restaurant is one of the first small Japanese restaurants in Gokturk. It is one of the first restaurants that would be serving both to people looking somewhere to have diner or lunch and just for something to drink.

2. First of all, besides flexible tables where different numbers of people in a group can sit, the client wanted Nagehan Acimuz to design a drink bar, a sushi bar and a big, long table where a big number of people can sit together.

1. “Shima”在土耳其语中寓意“博斯普鲁斯海峡的一个小岛”，这个坐落在土耳其Gokturk地区的新式餐厅是当地首个小型日式餐厅。该餐厅为就餐者提供各种正餐、午餐以及酒水服务。

2. 首先值得一提的是，灵活的餐桌设计便于不同人数的就餐者就座，此外，设计师还应客户的委托专门打造了一个酒吧、一个寿司吧以及加长型大餐桌，以满足大型团体的就餐需求。



3



3. The designers created a lounge table, which is separated from the space with wooden separations, so it is a more private table. On one of the wood-covered walls, the designers wrote a Japanese sentence, meaning that “good food is good wealth and good health”.

4. While the designers were working on the plan, they conceived all areas as one single entity that starts from the drink bar, transforms into sushi bar, and then the table for people eating sushi, and finally the big social table.

4



3. 设计师为该餐厅量身打造的酒廊餐桌，经由一个木质隔断与空间的其他部分分隔开来，相比较而言，这一区间较为静谧。其中的一面木板墙上还精心设置了一个日本谚语，大概含义是“优质的食物是财富，是打造健康体魄的关键”。

4. 设计师在设计过程中，将上述这些空间部分设想成一个单一的元素，以酒水吧为起点，逐渐过渡到寿司吧、就餐者享用寿司的餐桌，最终以大型聚会餐桌为完结点。

5. 设计师选用天然石材作为地面铺设材料，并在餐桌、吧台以及墙面的设计中大面积使用木料，搭配以不同色彩的照明装置。在空间的设计中，照明的设计是一个关键步骤，照明装置的色彩、设计风格对营造一个舒适的日式餐厅氛围具有极为重要的影响。

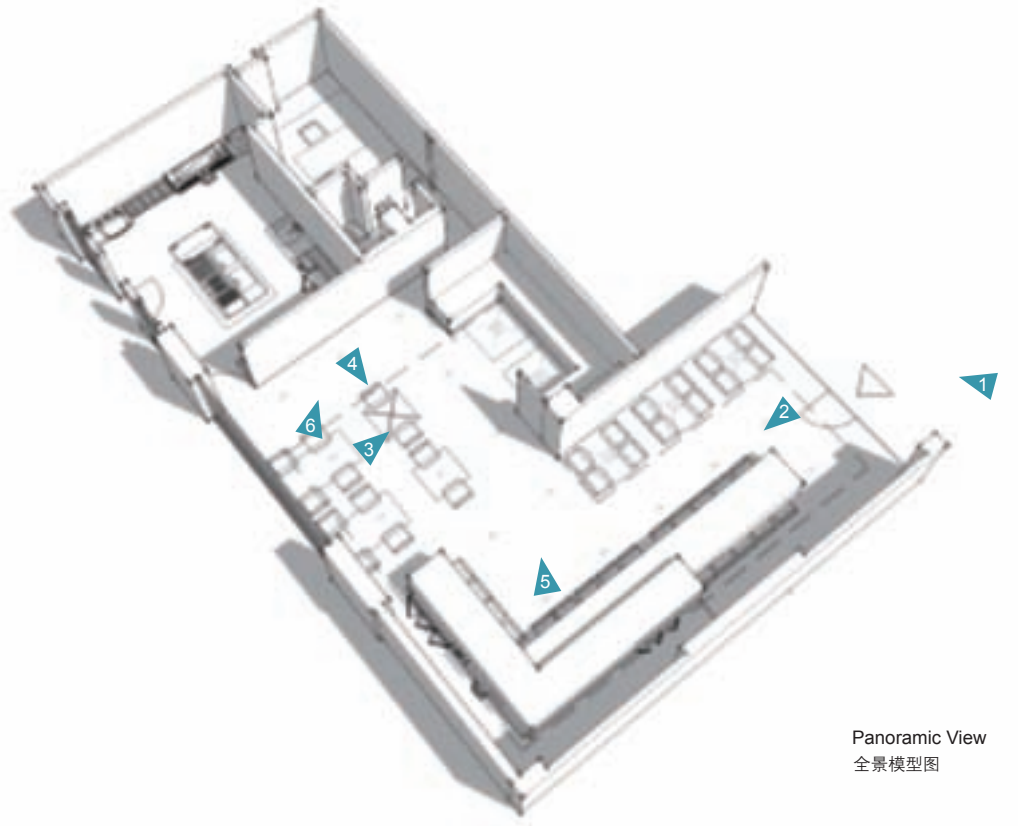
6. 设计师巧妙地将餐桌设计成固定与可移动两种模式。其中，可移动式餐桌能够根据就餐者的数量适时进行调整。其中的一个开阔墙面上设置了一个由青年画家塞特·明谷创作的大型油画，细腻的创作风格为整个空间增添了些许文化气息。塞特·明谷在创作之初，就空间设计的材料和色彩问题向设计师进行了详细的咨询，在工程即将完工之际，再对画作作最后的润色。





5. The designers have used natural stone on the ground, and used massive wood on the tables, on the bar and on the walls and combined them with differently coloured lighting armatures. Lighting design was very important in creating the space; colour and style of the lighting armatures had a very important effect on creating a cosy Japanese restaurant.

6. Some tables are stable while some are movable and can be changed according to the number of people who want to sit together. A young painter, Sait Mingu, has completed a huge oil painting that on one of the big and blank walls will fit the space. He asked the materials and the colours that Nagehan Acimuz will be using in their design before he started to create his sketches. In the final day of construction, his work was the final touch.



Panoramic View
全景模型图

35 Flowing Circulation Design 流动型交通设计



Flowing circulation could organise the internal areas in a circular way and make sure the connection among all areas is free-flowing. The flowing circulation design could not only improve the space's openness, but most importantly provide a free and casual dining experience for diners.

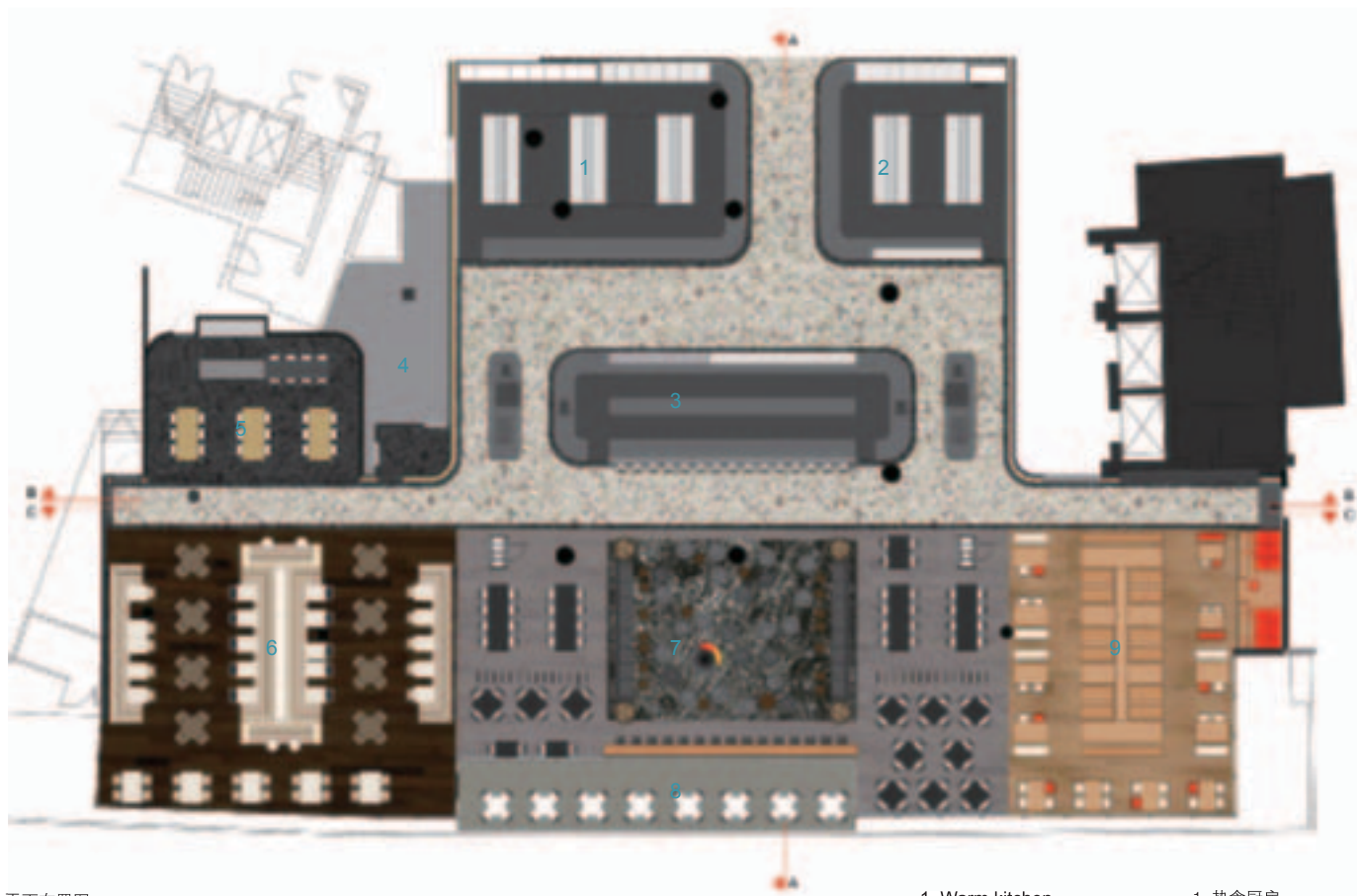
In this case, the designers created a flowing circulation plan to connect three different seating areas together, so as to make sure that the diners can freely pass through in the space.

流动型交通以循环的方式将餐厅的内部空间有序的组织在一起，并且各个组织之间可以无障碍的连接。这种流线的设计除了能够提高空间的开阔性以外，最重要的是可以给顾客提供一种自由而随意的就餐体验。

在本案例当中，设计师采用流动式的交通布局将3处具有截然不同风格特征的就餐空间连接在一起，使顾客可以随意的在不同空间内穿行。

Project name: Karls Kitchen **Completion date:** 2010 **Location:** Stuttgart, Germany **Designer:** Concrete Architectural Associates **Photographer:** Ewout Huibers **Area:** 1000 sqm (+40 sqm terrace)

项目名称：卡尔斯的厨房 竣工日期：2010年 地点：德国，斯图加特 设计师：混凝土建筑伙伴有限公司 摄影师：艾沃特·胡波斯 面积：1,000平方米(+ 40平方米露台)



Layout 平面布置图

- | | |
|------------------------------|-----------|
| 1. Warm kitchen | 1. 热食厨房 |
| 2. Cold kitchen | 2. 冷食厨房 |
| 3. Bar | 3. 酒吧 |
| 4. Dishwashing | 4. 洗碗区 |
| 5. Private kitchen | 5. 私人厨房 |
| 6. Contemporary seating area | 6. 现代风座位区 |
| 7. Lounge | 7. 酒廊 |
| 8. Terrace | 8. 露台 |
| 9. Traditional seating area | 9. 传统的座位区 |



1. Karls Kitchen is the new restaurant of luxury department store Breuninger in Stuttgart. The kitchen is the free-flow restaurant's central element. The entrance to the restaurant is characterised by large glass fridges with fresh products that also function as a display window. The guest's initial experience is on coming in, walking through the kitchens, barely separated from the preparation of fresh products by a large glass wall. To the left you can see exclusive sandwiches, fresh salads and homemade desserts being prepared. On the right you can take a peek into the warm kitchens, where traditional local classics, Asian and European specialities are prepared. The dishes, which change daily, are presented on a row of screens above the two kitchen counters. The materials used reference the classic kitchen of grandma's time; white tiles, black natural stone in combination with a terrazzo floor. The modern design in combination with new materials such as glass and stainless steel create a modern design with a link to the classic kitchen.

2. Opposite the kitchens is the bar, a free-standing element between the free-flow restaurant and the seating area. The bar's function is twofold: on the kitchen side, cakes and pastries made in-store, fresh juices and beverages are offered.

3. The bar adjacent to the lounge area tempts one to sit at the bar and enjoy a nice glass of wine, a glass of local beer or one of the coffee specialities. The materials used for the bar create a connection between the restaurant and the kitchen. The bar is made of wooden tiles in the same dimensions as the kitchen tiles, on top of which is a black natural stone surface, creating a warm appearance and being functional at the same time.

1. “卡尔斯的厨房”是一间新式的餐厅，它坐落在德国斯图加特市著名的奢侈品百货公司Breuninger内。这家餐厅的厨房就位于餐厅的中心位置，人们在餐厅的入口处就能看到巨大的玻璃冰箱盛满了琳琅满目新鲜的食物，透明的玻璃外罩就像是商店的橱窗展示着这些诱人的食品，而这也是这间餐厅的特色之一。餐厅由厨房、酒吧和就餐区三个部分组成。显眼的厨房，让在这里出入的顾客们一眼就可以看到。路过厨房，人们会立刻被那个装满食物透明的保鲜柜吸引。在左边，你可以看到已经准备好的餐厅独家特色的三明治、新鲜的沙拉以及各色手工甜点。而在保鲜柜的右边，人们可以从这里对厨房内的情景窥见一斑，忙碌的热火朝天的厨房内正在准备着的是当地的各种传统经典的食物，当然，这里还准备了一些亚洲和欧洲的菜式，以满足顾客们的特殊需求。每日更换的盘子就整齐地排列在搁板上方两个橱柜上，一目了然。这一经典的厨房空间具有十足的祖母时代特色，以白色瓷砖、黑色天然石材和水磨石为主要原料。此外，玻璃、不锈钢等现代元素的加入也为这一经典的厨房添加了些许的现代气息。

2. 在厨房的对面就是酒吧，作为餐厅中一个独立的单元，它就处在餐厅和座位区之间。这个酒吧具有双重的功能性。酒吧对着厨房的那一边，预备着各式蛋糕和法式甜点、新鲜的果汁和各种饮料、酒水。

3. 酒吧毗邻休息区，这里的一切仿佛都在引诱休息区的客人来到吧台旁，品味一杯上好的红酒、或是一杯具有地方特色的啤酒，亦或是一杯散发着浓香的咖啡。吧台的设计材料巧妙地在餐厅和厨房之间建立起一种衔接。该酒吧中所运用的木质地砖与厨房的地砖尺寸一致，而空间上方的黑色天然石材界面在实现其功能性的同时，巧妙地营造了一个温暖的形象。



4. The restaurant is divided into three different seating areas, each with its own identity and character. First of all there is the traditional seating area, which refers to Breuninger's history and the traditions within the department store, as well as in Stuttgart.

5. The lounge is the refuge and, at the same time, the connection between the modern and the traditional seating areas.

6. Private kitchen

7. The modern seating area represents the Stuttgart of today.

8. The corner of contemporary seating area

4. 餐厅分为三个不同的座位区，每一个都有自己的个性和特色。其中，最为重要的是传统座位区，该区域以Breuninger百货公司的悠久历史和传统乃至整个斯图加特地区的文化传承理念为设计基础。

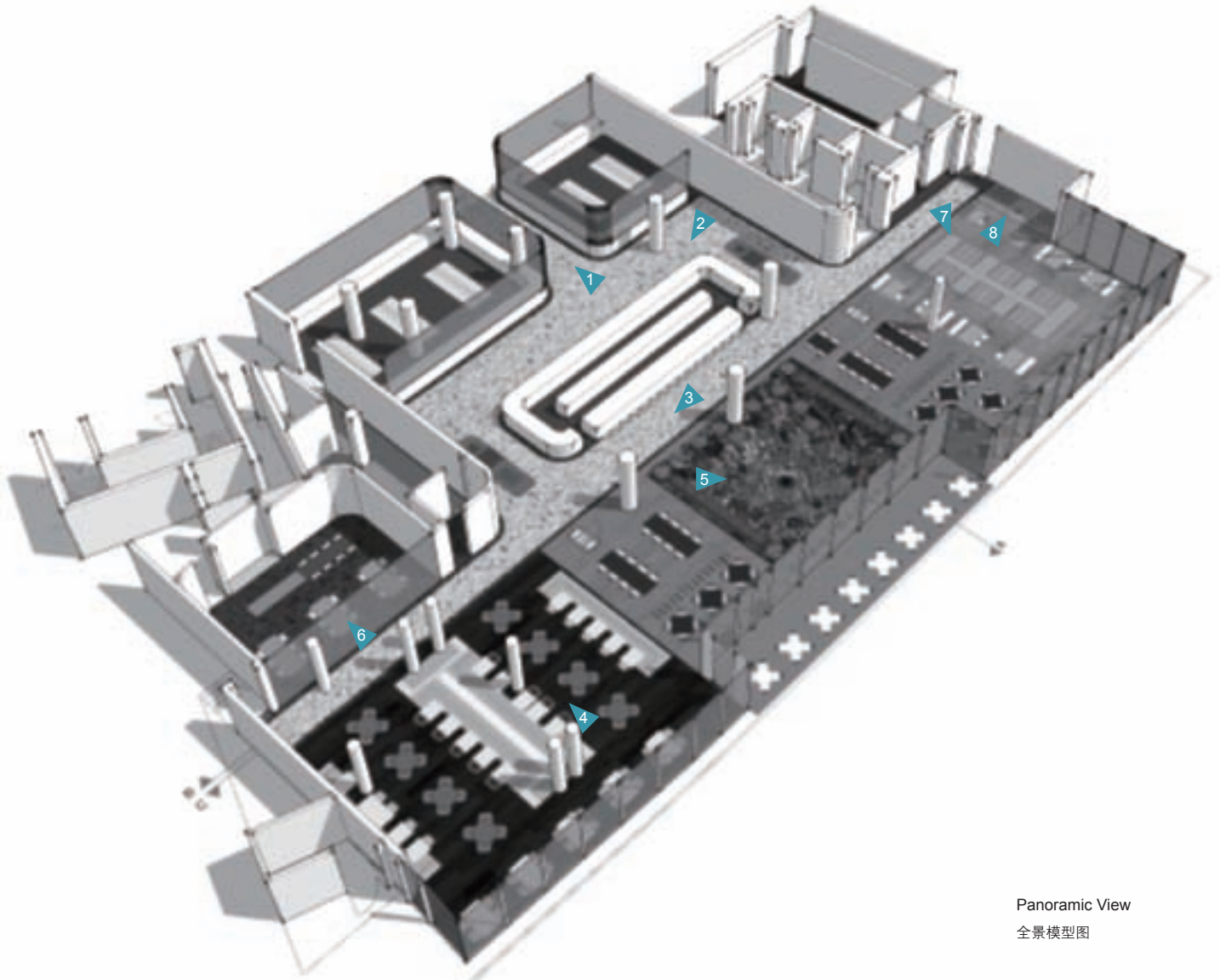
5. 酒吧间的封闭性较好，同时也是连接现代与传统座位区的过渡地带。

6. 私人厨房。

7. 现代风座位区代表着当代的斯图加特形象。

8. 现代风座位区的一角。





Panoramic View
全景模型图



7



8

36 Channel Design to Harmonise Different Spaces 协调不同区域空间的路线设计



Horizontal linear design of a restaurant defines the division of functional areas while vertical linear design harmonises different regions and creates a continued space, a whole environment.

In this case, the designers connected a closed space at the underground and an open space on the ground floor as well as a fantastic space on the first floor together, providing diners with various space experiences and thus greatly enriching the whole space.

餐厅的水平流线设计限定了功能区域的划分，而垂直的流线设计则协调了不同区域间的关系，使整体的就餐氛围形成了空间上的延续。

在本案例当中，设计师通过对垂直交通位置的设置将地下的封闭空间、首层的开放空间以及二层梦幻般的空间连接起来，使顾客在行走的过程中产生对整体空间的不同判断，丰富了空间的质感。

Project name: Urbane **Completion date:** 2009 **Location:** Brisbane, Australia **Designer:** Arkhefield **Photographer:** Scott Burrows (Aperture Photography) **Area:** 1,400 sqm

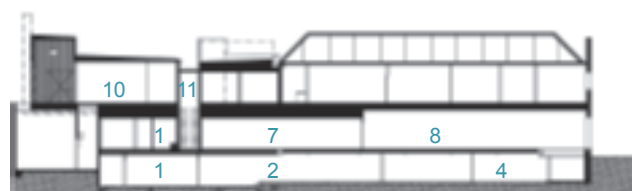
项目名称：都市餐厅 竣工日期：2009年 地点：澳大利亚，布里斯班 设计师：Arkhefield建筑师事务所 摄影师：斯科特·巴罗斯(光圈摄影) 面积：1,400平方米



Second floor plan 二层平面图



First floor plan 一层平面图



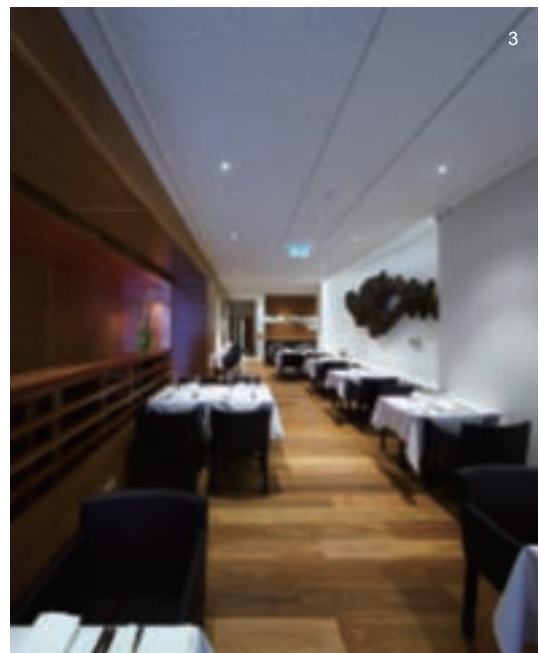
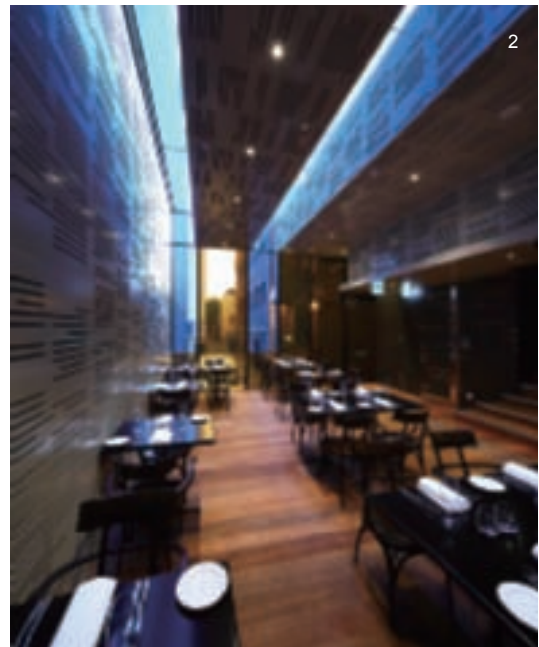
Section 剖面图



Basement floor plan 地下室平面图

- | | |
|--|------------------|
| 1. Staff area | 1. 员工专属区 |
| 2. Sub Urbane | 2. 都市餐厅地下就餐区 |
| 3. Storage | 3. 存储室 |
| 4. Stairs up to Urbane | 4. 通往餐厅的楼梯 |
| 5. The Euro-dining | 5. 欧式就餐区 |
| 6. The Euro-bar | 6. 欧式酒吧 |
| 7. Kitchen | 7. 厨房 |
| 8. Dining area | 8. 就餐区 |
| 9. Entrance | 9. 入口 |
| 10. The laneway-bar and casual seating | 10. 巷道酒吧与休闲座位区 |
| 11. Stairs down to the Euro | 11. 通往下方欧式就餐区的楼梯 |





1. Euro is a bistro providing great quality food in tandem with a humming bar experience. The design creates four different but linked experiences within the one building. Each space is created with its own character expressing materials, light and furniture in an independent way.

2. Euro stretches from Mary Street through to the rear Lane behind providing a day-lit luncheon space within this heritage building.

3. The original Urbane Restaurant is an icon of Brisbane dining with numerous awards and a substantial reputation. The redeveloped Urbane extends this philosophy of providing the highest quality food and service over 4 distinct dining and bar experiences.

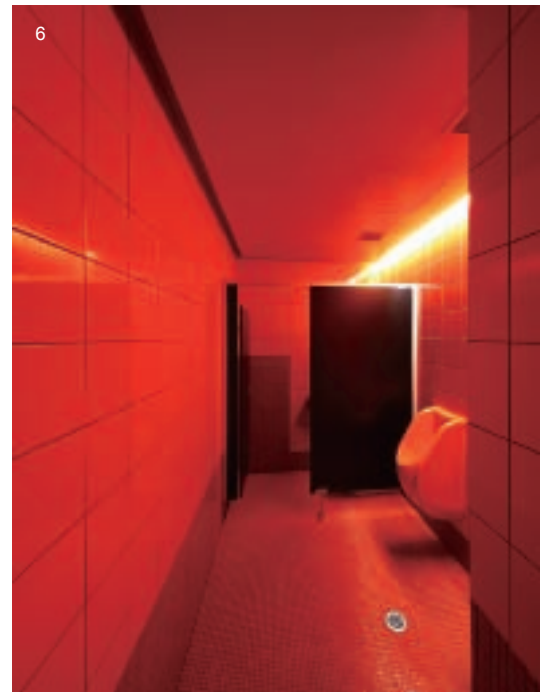
4. Urbane is envisaged as the quintessential fine dining experience, a notch up, if that's possible, from what we all know and love.

1. 欧式酒吧旨在为客人提供优质的美食和难忘的酒吧体验。设计师巧妙地在同一建筑内营造出四个相异而又相通的区域。每个空间均以一种独特的方式对材料、灯光、家具陈设进行精心应用与布置，从而令空间更具个性。

2. 从玛丽大街延伸出来的欧式酒吧一直延伸至后方巷道酒吧的后身，在这一古老的建筑内为客人提供了一个阳光午餐区。

3. 魅力独具的都市餐厅是布里斯班餐厅的一个里程碑，其自建成以来已荣获无数奖项，并在公众中拥有极为良好的口碑。餐厅的重建将其经营哲学进行有效的延伸，即为客人提供最优质的美食，并营造四个以上风格不同的就餐与饮酒环境。

4. 设计师从自身的设计经验和对设计的热爱为出发点，希望能够打造一个极致的餐饮空间，使之在众多餐厅中脱颖而出、独占鳌头。



5. The Laneway is a bar perched within the centre of the site, accessible from Mary Street or the Lane providing a hideaway bar to while away the hours with bar food of a calibre that isn't available in the city.

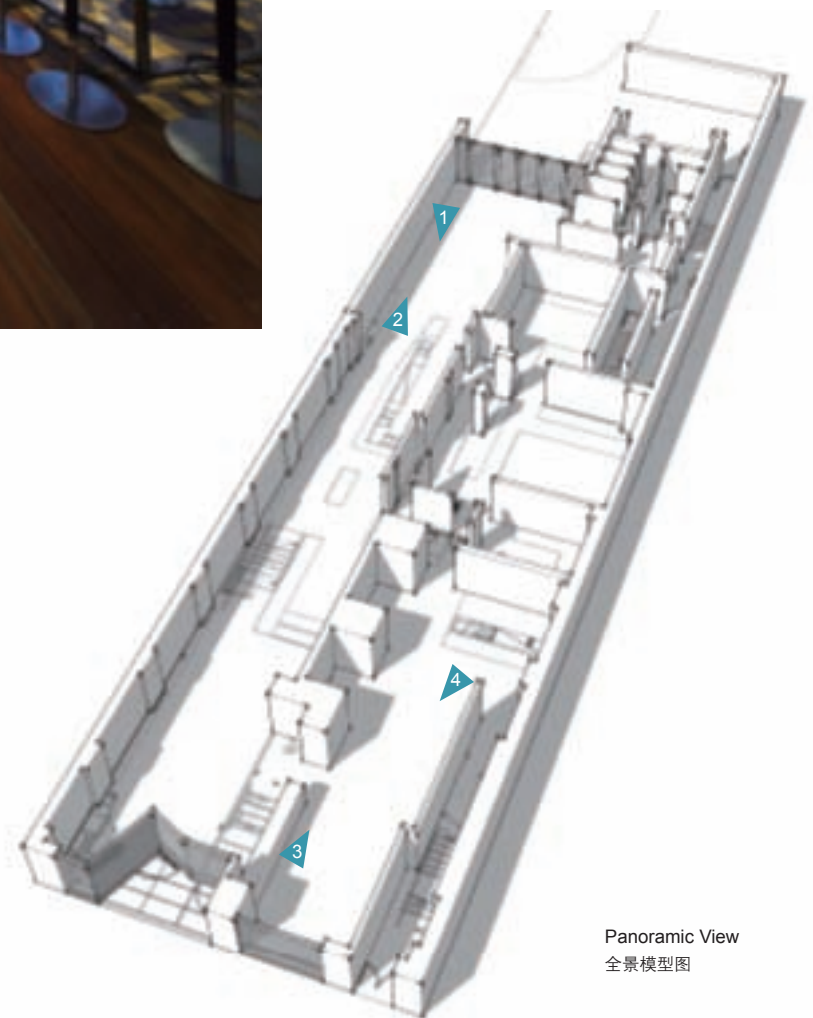
6. A primary intention was to make the lighting a part of the materials of the space and not to become features in themselves. This promotes the contrast between the aged walls and the new insertions into the fabric.

7. Sub Urbane is a linked cellar dining area, intimately positioned in the basement of the building, flanked by 100-year-old stone walls and a well stocked cellar.

5. 巷道酒吧位于整个餐厅的中心地带，从玛利大街或小巷均可入。这一隐蔽的酒吧将为客人提供城市中难得一见的酒吧美食，令客人在品味美食的同时度过一段难忘时光。

6. 设计的一个主要意向是使照明成为空间设计材料的一个部分，而不仅仅使它们因自身的特色而独立存在。这一理念有力地强化了老化墙壁与结构中新添加部分之间的鲜明对比。

7. 都市餐厅地下就餐区是一个联通的地下室就餐区，“悄悄地”坐落于建筑的地下室，其侧面设有百年石墙和一个设计考究的存储室。



Panoramic View
全景模型图



37 Symmetric Linear Design 对称式流线设计



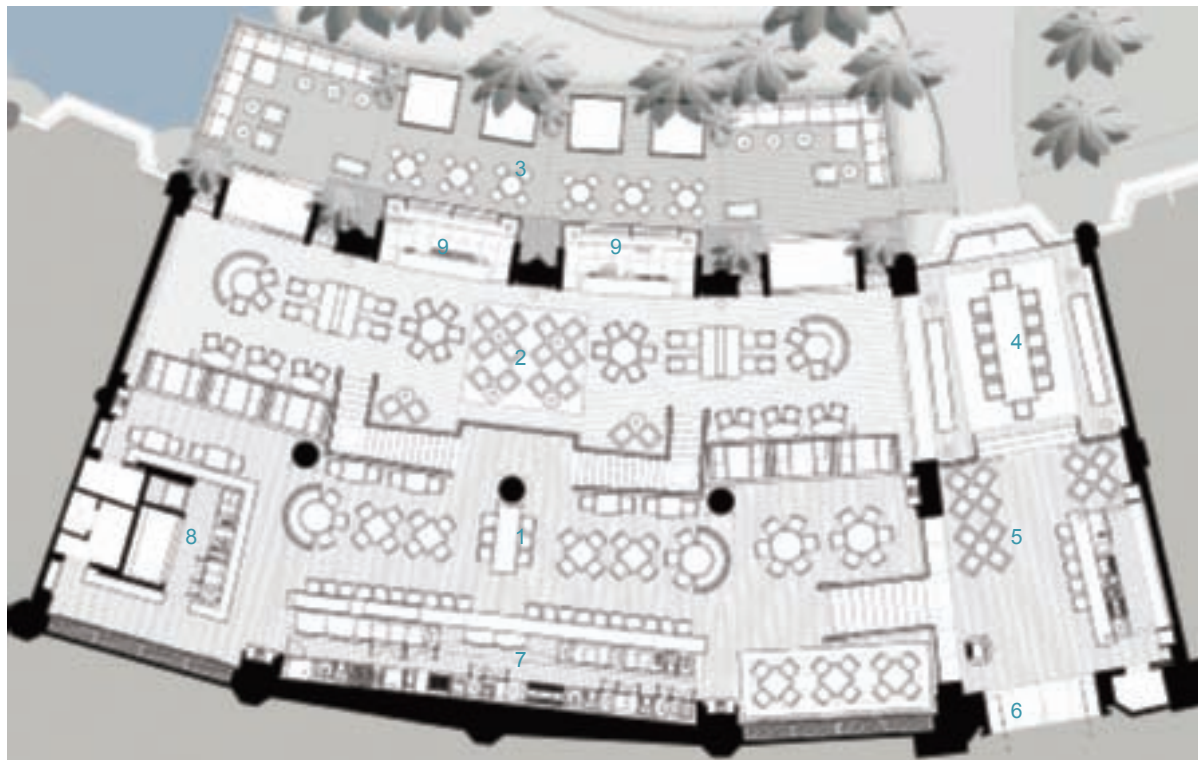
Symmetric linear design can enhance the sense of order in a restaurant and inject a touch of classic feeling into the whole space.

In this case, the designers created a central symmetric staircase to echo with the historic columns and decorative patterns, giving the whole area an elegant character and suggesting the eternity of the space.

对称式的流线设计使就餐空间的秩序感更加明显同时能够为整体环境增添古典气息。

在本案例当中，设计师在平面布局上采用中心对称形式的楼梯设计，配合古典比例的柱式以及装饰纹样使整体就餐空间的氛围变得更加庄重，暗示了空间效果的永恒性。

Project name: Angelini Bangkok **Completion date:** 2008 **Location:** Bangkok, Thailand **Designer:** BCV Architects **Photographer:** Courtesy of Shangri-La Hotels and Resorts **Area:** 725 sqm
 项目名称：曼谷Angelini餐厅 竣工日期：2008年 地点：泰国，曼谷 设计师：BCV建筑事务所 摄影师：香格里拉酒店与度假村 面积：725平方米



Layout 平面布置图

- | | |
|-----------------------|----------|
| 1. Café dining | 1. 咖啡厅 |
| 2. Lower level lounge | 2. 低层酒廊 |
| 3. Lounge terrace | 3. 酒廊露台 |
| 4. Private dining | 4. 贵宾室 |
| 5. Bar/lounge | 5. 酒吧/酒廊 |
| 6. Lobby level entry | 6. 大堂入口 |
| 7. Exhibition kitchen | 7. 展示厨房 |
| 8. Pizza kitchen | 8. 披萨厨房 |
| 9. Bar | 9. 酒吧 |



1. Illuminated decorative panels and light fixtures create bold strokes of amber light that bathe the restaurant in a golden hue for a warm atmospheric effect. Bronze screens create a decorative filter between various elements of the project, and serve as entrance gates from hotel lobby entry.

2. Angelini is a reinvention of an existing fine-dining Italian restaurant and bar within a five-star resort hotel on the banks of Bangkok's Chao Phraya River. Central to the new design is the relocation of its main entry to the hotel's lower level to create connection to other venues at the riverside level, and to distinguish Angelini as its own destination.

1. 明亮的装饰板材与照明装置为室内营造出温馨的琥珀光，从而使整个餐厅沐浴在金黄色的氛围之中，彰显出尊贵、温暖的气息。古铜色遮屏在不同的设计元素之间扮演了装饰性滤光器的角色，同时也是从酒店大堂通往餐厅内的门户。

2. Angelini餐厅是一个高级意式餐厅与酒吧空间的全新改造项目，坐落在曼谷湄南河岸边的一个五星级度假酒店内。新设计的核心是对通往酒店下层空间的主入口进行重新改造，使餐厅与酒店河畔一侧的其他区域进行完美衔接，并塑造自身的特色，使之充分吸引公众的注意。





3. The existing architecture has been reconceived in a bolder, modern expression that plays upon the contrast of light material against dark, translucent against opaque, polished against honed, slick against organic, with cool highlights set against the deep warm tones of the project. Marble floors at the upper level contrast with the deep hues of the lower lounge wood floors and walls, the two levels blended warmly with veneer wood panelling between historic ceiling beams. This contrast of dark and light has its best expression in glass tiled column wraps at the central columns.

4. The more formal dining room is relocated to the upper level, and retains hotel access through a new “enoteca” bar. In contrast to the lounge feel at the lower level, this upper level balcony area is a more straightforward dining space, with a clean, modern aesthetic.

5. The two most central of these window bays house striking twin bars, with soaring decorative bottle displays. The outermost window boxes serve as vestibules to a sweeping exterior wood deck terrace. Set beneath a glass and steel canopy, this exterior lounge is a lush outdoor room connecting Angelini to poolside gardens.

6. The lower level is transformed into a new bar and lounge space, with curved seating arrangements allowing views to a live performance stage beneath the upper balcony. A series of dramatic new window bays are inserted between existing columns to define the newly important riverside facade of the hotel.



5



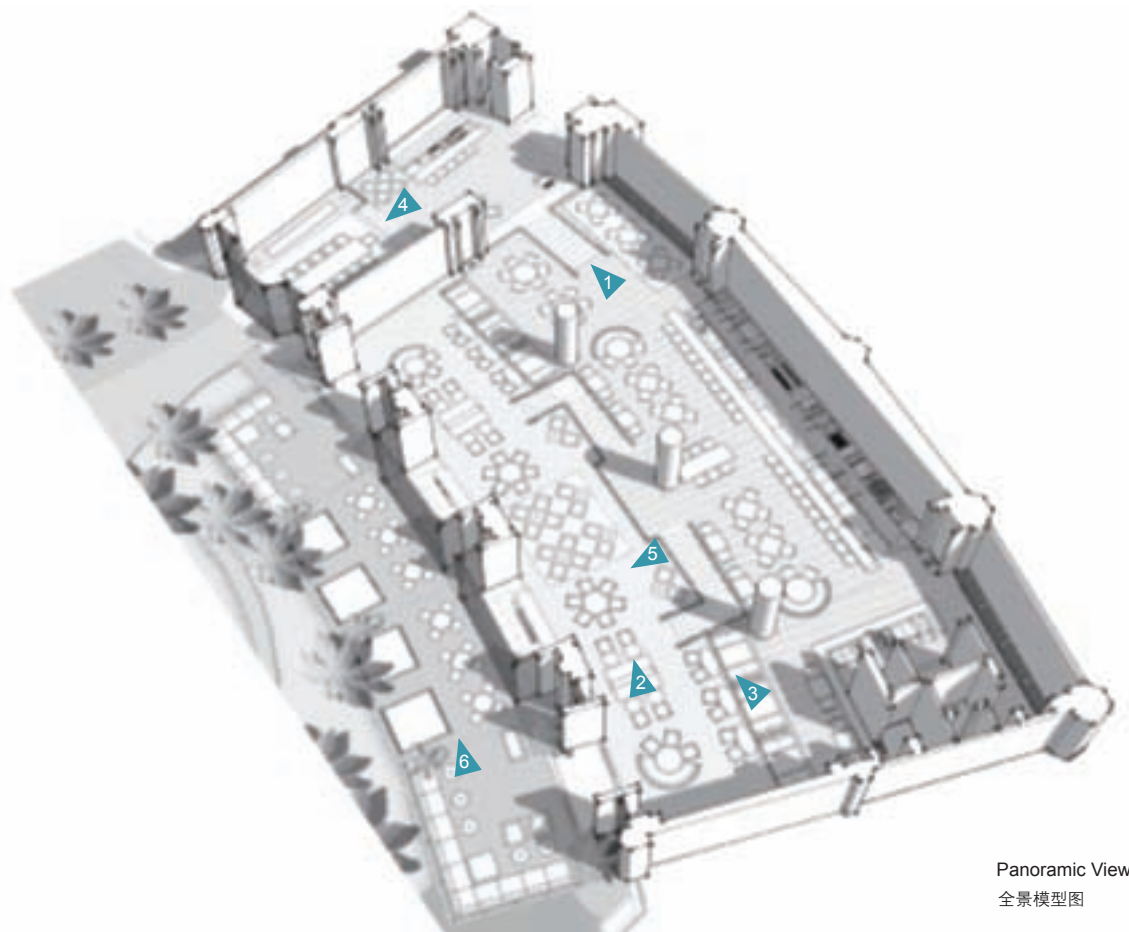
6

3. 原建筑经改造后彰显出全新的个性与现代感，设计师巧妙运用装饰材料颜色与质地的对比，形成了时而明亮时而暗淡，或光滑或粗糙，有平实有生动的空间，为用餐的客人呈现了丰富的视觉享受。上层空间的大理石地面与下层酒廊的深色调地板与墙面形成鲜明的视觉反差，两层空间与原天花梁中间的胶合板完美融合，为整个空间平添出温暖的气息。位于中央的廊柱，其外部覆以玻璃砖，完美地将深浅颜色的鲜明对比体现出来。

4. 较为正式的餐厅被重新设置在楼上的空间，并通过新式“安娜塔卡”酒吧的设计对酒店的入口进行保留。相较于下层的酒廊空间，上层包厢区的就餐功能则更为清晰，设计风格简洁而时尚。

5. 位于最中央的两扇飘窗内设置了两个造型迷人的吧台，其中所展示的装饰瓶十分引人注目。最外层的窗口花盆箱同时也作为餐厅通往室外木质露天平台的前厅。位于玻璃和钢材混合制成的遮篷下的户外酒廊，巧妙地将餐厅与泳池旁的花园完美衔接，营造出一片绿意盎然的空间气息。

6. 底层空间经改造后划分成酒吧与酒廊两个区域，弧形座位设置便于客人将包厢下方的表演舞台节目尽收眼底。原有的廊柱中间插入了一系列设计精致的飘窗，从而有效提升了酒店河畔一侧的立面形象。



Panoramic View
全景模型图

38 Influence to Action Route Caused by Seating Design 席座设计对行为动线的影响



Seating design in the restaurant sets a limit to the forms of action route, and meanwhile the forms of action route are defined by the styles of seating design. Therefore, design of the action route can be converted to the seating design, by means of comparing the types of positivity and negativity to define the forms of action route.

In this case, the designer uses large oval Sitting Island to take up the whole plane of the lounge which has created action routes among the seats.

餐厅中的席座设计限制了流线的存在形式，同样流线的形式也依附着席座的形式而存在。因此，在对流线的设计过程中可以转向对席作的设计，通过正型与负型的比较最终确定流线的形态。

在本案例当中，设计师采用椭圆形座椅占据餐饮长廊的整体平面，在各座椅之间形成了流动的路线。

Project name: Bar and Restaurant Pure C **Completion date:** 2010 **Location:** Cadzand-Bad, The Netherlands **Designer:** Lieven Musschoot **Photographer:** Koen Van Damme **Area:** 600 sqm

项目名称：Pure C休闲餐厅 竣工日期：2010年 地点：荷兰，凯德赞德-贝德 设计师：列文·穆斯科特 摄影师：柯恩·凡·达美 面积：600平方米



Layout 平面布置图

- | | |
|-------------------------|-----------|
| 1. Entrance | 1. 入口 |
| 2. Reception | 2. 接待处 |
| 3. Lounge bar | 3. 高级酒吧 |
| 4. Lounge | 4. 酒廊 |
| 5. Restaurant | 5. 餐厅 |
| 6. Restaurant (veranda) | 6. 餐厅(阳台) |
| 7. Entrance of hotel | 7. 酒店入口 |





1. The black glass walls define spaces away without losing contact. The gas fireplace with floating glass, the dark slate of the pilasters, vase objects (Atelier Vierkant) and lounge furniture from Piet Boon and Max alto complete the atmosphere.

2. Design a restaurant for everyone, a relaxed atmosphere in which the family is central.

1. 黑色玻璃幕墙将各区间明显划分而又不失空间的衔接感。带有浮法玻璃的燃气壁炉、深蓝色壁柱、花瓶物件（由正方形设计工作室设计）以及由设计师皮艾特·伯恩与马克斯·阿尔托倾力打造的休闲椅家具等将这一空间打造得美轮美奂。

2. 该餐厅旨在为每位就餐者，无论是家人还是朋友，打造出一种休闲的就餐氛围。



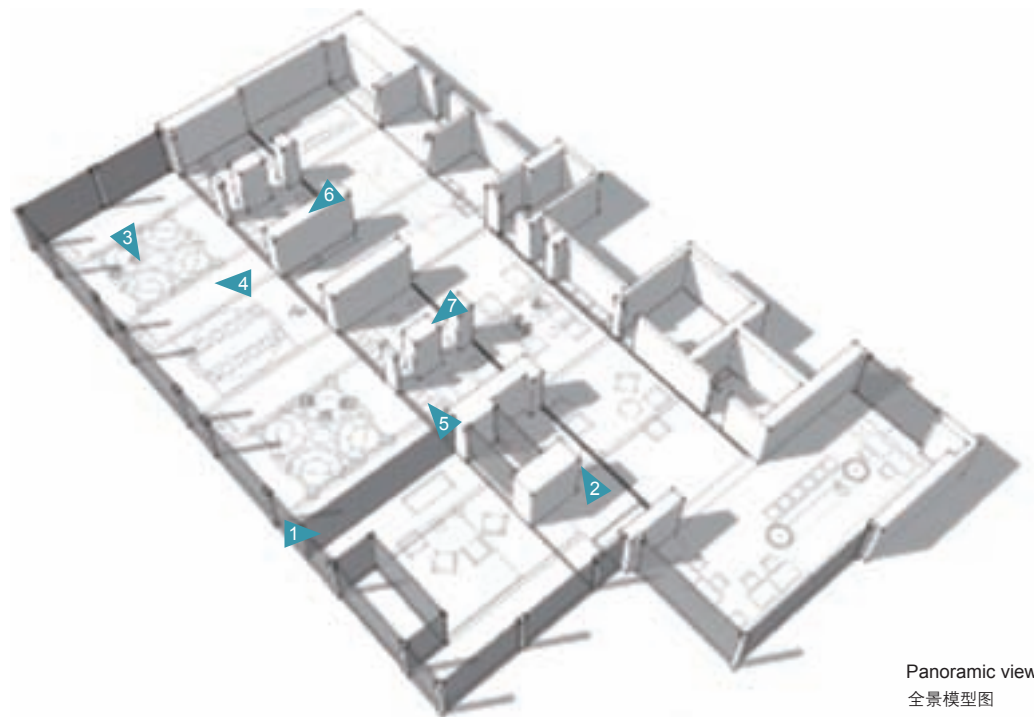


3. The most notable highlights are the large oval sitting islands which are manufactured and lacquered in white. The cocoon effect is accentuated by the elegant white curtains around the perimeter of the cupolas. At night the skylights have a golden shine from the gold-covered circular discs of light fixtures.

4. Material colour is consistent with mood in the space. This gives the most open part of the restaurant on the sea-side a light grey epoxy floor. Compared with this, the middle zone (areas with lounge chairs) is in white oak parquet.

3. 彰显大气风范的椭圆形白色岛式座椅占据了空间的最中心位置。环绕圆屋顶而设置的白色窗帘在流露出优雅、婉约气息的同时，巧妙地营造出“茧式效应”。当夜幕降临之时，天花板上的金色圆盘形照明装置则为天窗“镀”上了一层金色。

4. 材料色调的选择遵循与空间氛围相一致的原则，从而使各区间的风格对比强烈。因此，海景区作为餐厅内最开放的空间部分以浅灰色的环氧树脂材料铺地，而中央区域的休闲椅则以白橡木拼花板条为原料。



Panoramic view
全景模型图



5

5. Guests have the choice between long tables in black wood trunk for large groups or small tables for two that can be discreetly screened with airy white curtains. Those who are particularly interested in the surrounding scenery can choose a small table by the window.

6. It's a casual bistro atmosphere with lots of light, white interior and natural elements. The whole interior is tailored to the sweeping views from the impressive scenery around the north sea with the dunes. In total, Pure C has a capacity of 180 people.

7. The space is divided into different zones with a flexible organisation that allows many different scenarios.

5. 就餐者可以选择黑色系树干的长餐桌,也可以选择隐藏在白色窗帘后面的双人餐桌。同时,钟爱窗外自然风景的就餐者也可以选择一个临窗的小餐桌,在享用美食的同时,将窗外美景尽收眼底。

6. 餐厅经光线渲染,白色内饰与自然元素的完美结合共同营造出一个休闲、优雅的空间氛围。在餐厅的任何角落都可以欣赏到远处的山丘以及北海全景。这里可以容纳180人。

7. 空间的布局较为灵活,不同的设计和结构划分出了不同的区域,且各区域间风格迥异。



6



7

39 Scene Construction 情景营造



Besides the role of guiding, linear design could also enrich the interior atmosphere. The most obvious way is to strengthen the visual contrast by means of interspersing different spatial volumes, which is an effective design technique with psychological implication.

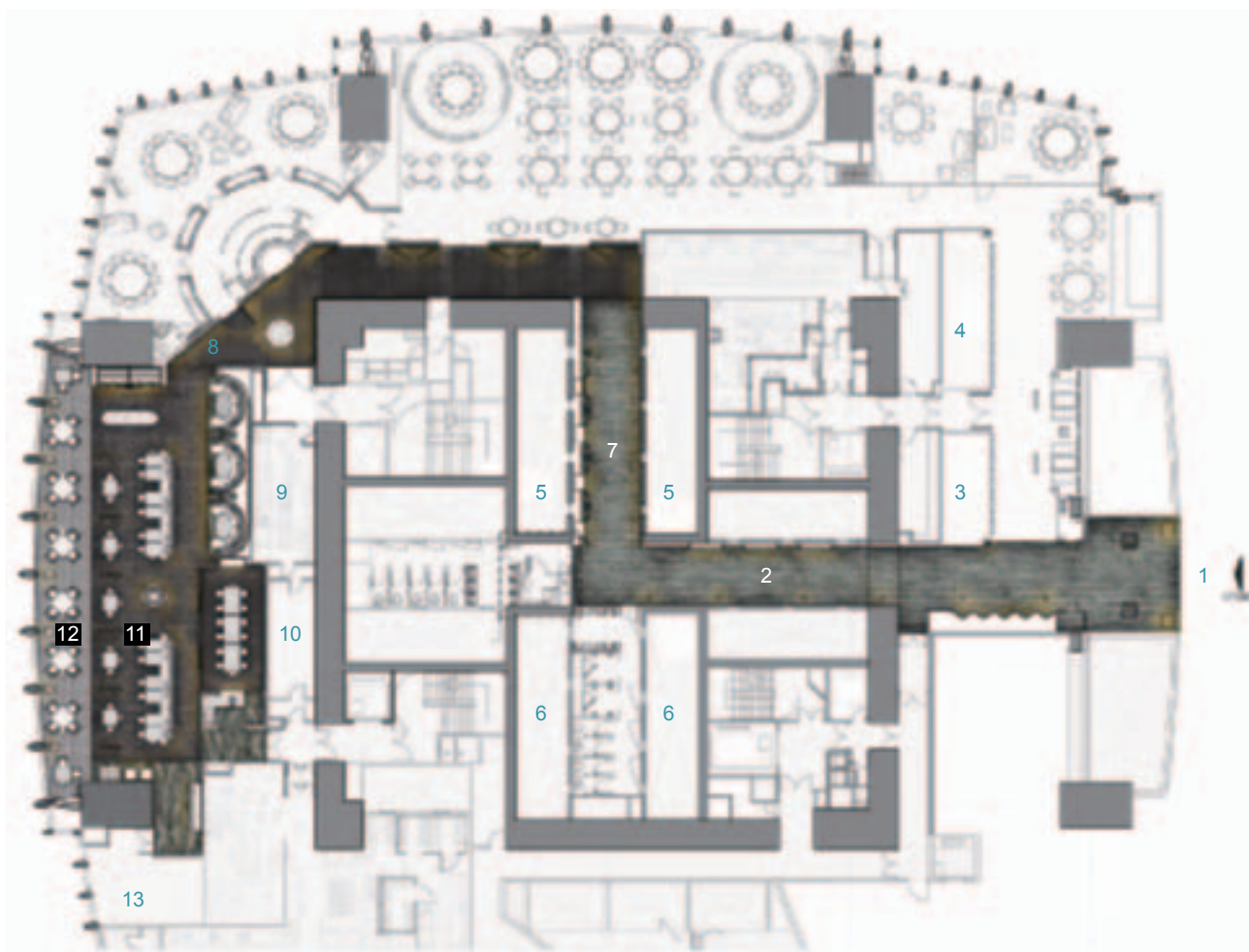
In this case, the designers created a long, closed corridor which is inspired by traditional French residence. In this space, timber goes harmoniously with cast iron, creating an elegant atmosphere. Thanks to the long guiding corridor, the dining space appears more open and transparent.

流线设计除了起到引导的作用以外，还可以丰富空间的氛围。最明显的方式就是通过不同空间体量的穿插来强化视觉的对比效果，这是一种有效的心理暗示的设计手法。

在本案例当中，设计师设计了一条悠长封闭的走廊环境，此设计灵感来自于传统法国的住宅设计。在此空间中设计师通过木材与铸铁材质的搭配营造出深沉的空间氛围。通过走廊的引导，顾客可以明显感觉到进入就餐空间后的开阔性。

Project name: The French Window **Completion date:** 2009 **Location:** Hong Kong, China **Designer:** Ed Ng/Terence Ngan/AB Concept **Photographer:** Chester Ong, AB Concept **Area:** 500 sqm

项目名称：法国之窗餐厅 竣工日期：2009年 地点：中国，香港 设计师：艾德·耐戈，颜学添 / AB概念设计公司 摄影师：切斯特·常/AB概念设计公司 面积：500平方米



Layout 平面布置图

- | | | | | | |
|--------------------------|--------------------|------------------|----------|------------|-----------|
| 1. Entrance | 6. Lift shaft zone | 11. Sale commune | 1. 入口 | 6. 电梯井区 | 11. 公共销售区 |
| 2. Promenade | 7. Gallery | 12. Loggia | 2. 长廊 | 7. 画廊 | 12. 凉廊 |
| 3. New dish washing room | 8. Anti-chamber | 13. Kitchen | 3. 新洗碗区 | 8. 内室 | 13. 厨房 |
| 4. New steam kitchen | 9. Bar pantry | | 4. 新蒸汽厨房 | 9. 酒吧食品储藏室 | |
| 5. Shuttle lift shaft | 10. Haute kitchen | | 5. 往返电梯井 | 10. 高级厨房 | |

1. The primary task is to create a distinctive image for the restaurant so as to distinguish with the neighbouring well-known luxury brand shops. Therefore, the designers have designed a pair of iconic LED lamp posts which are made of wood and wrought iron. A long shared gallery, along which are modern lanterns and lush vertical plant panelling welcomes the guests come in. At the end of this space is the gorgeous main hall with the imposing waterscape. However, before you get there, you need to go through a long corridor. Inspired from the dark corridor of the French house, the designers have designed this corridor, along which guests can visit the restaurant's large wine cellar, large wooden shutters, soft brown-grey palm colours. Finally, the spectacular main hall and captivating views from the deck reveal themselves.

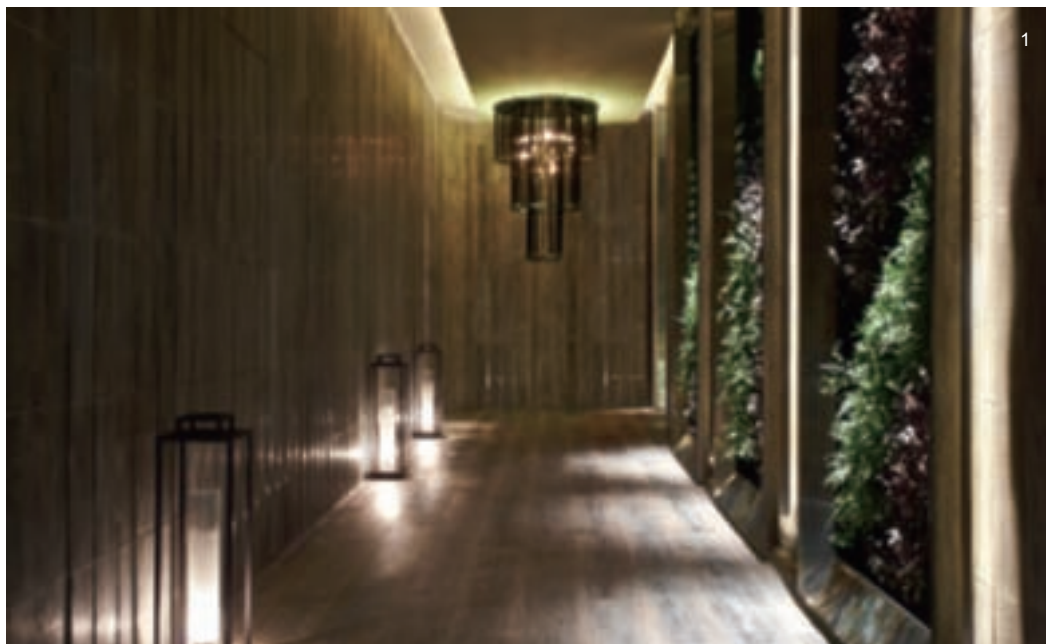
2. The luxuriant decoration has greatly balanced with the cold materials within the restaurant such as wrought iron, glass and mosaic tiles, carefully treating the texture as the cold materials do.

3. The two-storey-high French window has brought imposing Victoria harbour view into the inner space, creating an imposing main dining room that echoes with the beautiful space without stealing the view's thunder. The restaurant mainly uses the exquisite olive oil colour so as to create a quiet atmosphere and build an understated decoration theme without losing the architectural aesthetics. The decorative patterns spread all over the whole restaurant, which together with the hand-casting iron and veined pattern glass, appear in the rows of fashionable screens; the design of screen takes inspiration from the ancient French architecture, with the appearance like classic French window.

1. 设计师的首要任务，是为餐厅入口位置营造一个鲜明形象，因为其隔邻商店皆是为人熟悉的高级品牌，拥有显赫名声。因此，事务所设计了一对极具标志性的发光灯柱，以木材及锻铁制成。宾客一踏进餐厅，迎面的便是与隔邻商店共用的修长通道，沿途尽是现代灯笼及茂盛的垂直式植物镶板。走到尽头，便是柳暗花明的全海景主厅。不过，在到达这里之前，需要经过一段长长的走廊。设计师以法国大宅昏暗的长廊为灵感，与餐厅的走廊相映成趣，宾客沿途更可参观餐厅庞大的酒库、大型木百叶窗、柔和的褐灰棕榈色调，直到最后才让主厅及观景台的醉人海景映入眼帘。

2. 华丽的装饰对餐厅采用的其他冰冷物料如锻铁、玻璃及马赛克地砖起着中和的作用，对质感的小心处理也有着异曲同工之妙。

3. 两层楼高的落地大窗将维多利亚港风景引进室内，因此餐室主厅的设计原则意在衬托美景，而非喧宾夺主。餐厅布置采用细腻的橄榄油主色，营造出安静的氛围，装饰主题比较低调的同时，又充满建筑美感：装饰图案遍布着全餐厅，图案结合手打锻铁及纹饰玻璃，出现于一排排时尚屏风之中；屏风灵感源自法式的古建筑，外形仿如古典法式窗户。





4. U-shaped sofas have taken up the main space which express a sense of intimacy. The U-shaped booths located above the high platform could help guests overlooking the outside scene, while guests facing the inner space can also enjoy the different scenery through the dramatic mirrors on the wall.

5. This senior French restaurant has integrated the style of nostalgia with that of modernity, creating a cheerful space. Here, good quality of traditional food provides a wonderful and relaxing dining experience. Design principle of this project is to be noble and not to be stiff.

6. Designers want the place to be felt like home, so they choose the brown-grey decoration carpets together with the modern French furniture. Lights are all set in secluded location, so as to make sure the floorlamps and chandeliers could attract more attention. Besides, lights are framed with wrought iron inspired by the trophy that designers purchased from Paris antique markets.

7. A private dining room is located at the end part of the restaurant with a small French window connecting to the exhibition kitchen, where guests can communicate with the chef. The selected photos on the wall are all set in Paris, echoing with the interior atmosphere. In addition, a small showcase is placed to display the chef's private collection of glasses.

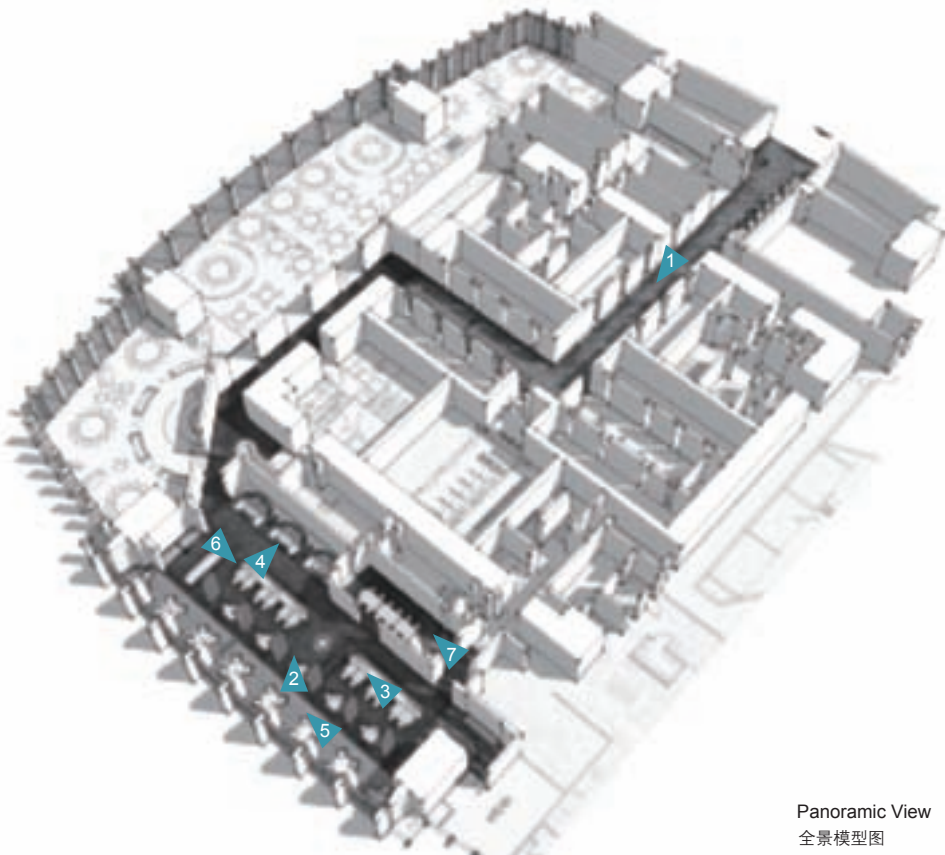
4. U形的沙发令宾客备感亲密，构成了餐厅的内围。U形卡座位于高台之上，令宾客可尽览胜景。而面向内围的宾客亦可透过墙上一列幻景镜子欣赏不一样的风景。

5. 这间高级法国餐厅的设计糅合了怀旧与摩登，令人喜出望外。这里优质的传统佳肴让客人得享时尚美膳之余，又令人感觉自在。此项目的设计原则是：高尚而不拘谨。

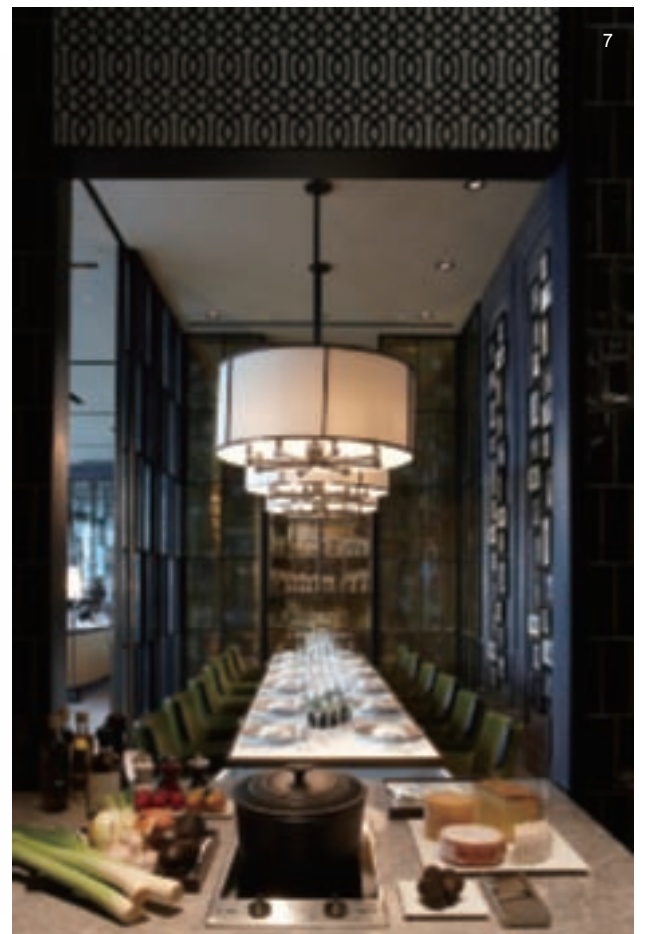
6. 设计师希望令宾客体会到轻松的家居感受，因此餐厅内铺设了褐灰色的纹饰地毯，配以现代法式家具。灯光的布局亦尽显心思，照明的灯光俱设置在隐蔽的位置，务求令宾客的目光移向餐厅内的座地灯饰和吊灯，灯饰皆以锻铁装裱，充满法国风情，灵感源自设计师在巴黎古董市场淘宝而来的战利品。

7. 餐厅更深入之处是一贵宾室，设有小型法式窗户与展览厨房相连，宾客可尽情与厨师交流。墙壁上挂满由设计师精选的照片，均以巴黎为背景，与餐厅气氛丝丝入扣。此外，房中还摆放了一个小型饰柜，陈列大厨的私人珍藏酒杯系列。





Panoramic View
全景模型图



40 Connection of Functional Spaces 功能区域的连接



The primary role of linear design is to provide diners with a convenient dining environment and connect different functional areas together as well as enhance the infiltration between areas, ensuring that diners can enjoy the integrity of whole space.

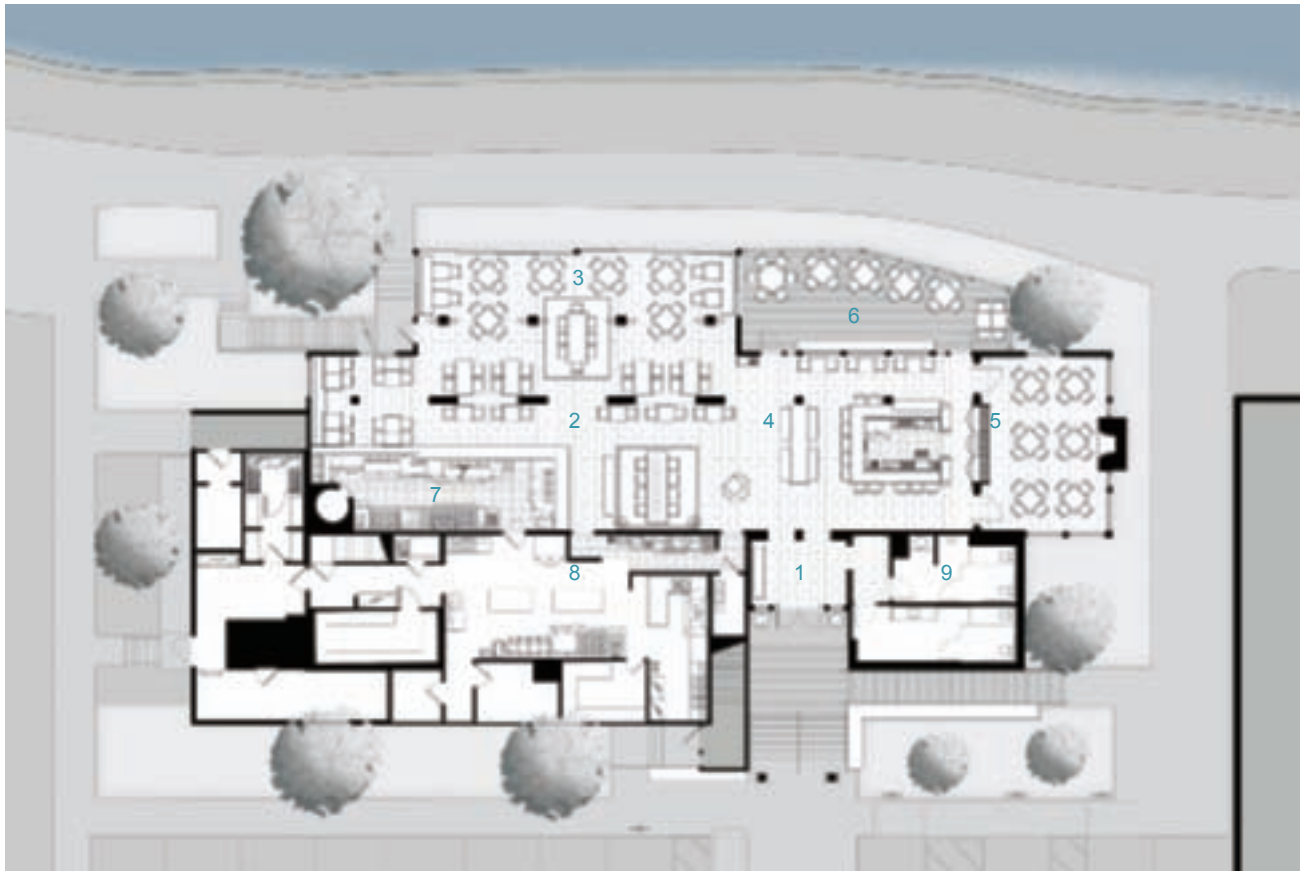
In this case, the designers took advantage of the ordered layout, using linear routes to connect the open kitchen with the private dining area and the waterfront terrace, giving the whole space a sense of unity and intensiveness.

流线设计的核心作用是就餐的便捷性，通过流线的组织使餐厅内不同功能区域能够有序连接，并且相互渗透，使顾客无论处于哪一区域，都可以感受到空间的完整性。

在本案例当中，设计师结合平面布局的有序性，使流线设置更有效的将这些区域组织起来，从开放式的厨房到私人化的就餐区域，再到滨水的露台，整个区域显得更加完整和紧凑。

Project name: Piatti Mill Valley **Completion date:** 2007 **Location:** Mill Valley, USA **Designer:** BCV Architects **Photographer:** Rien van Rijthoven **Area:** 352 sqm

项目名称：米尔谷皮亚蒂餐厅 竣工日期：2007年 地点：美国，米尔谷 设计师：BCV建筑师事务所 摄影师：雷恩·凡·里斯欧文 面积：352平方米



Layout 平面布置图

- | | | | |
|---------------------|-----------------------|----------|----------|
| 1. Entry | 6. Patio dining | 1. 入口 | 6. 露台就餐区 |
| 2. Main dining | 7. Exhibition cooking | 2. 主餐厅 | 7. 展示厨房 |
| 3. Waterside dining | 8. Kitchen | 3. 滨水餐厅区 | 8. 厨房 |
| 4. Bar | 9. Restrooms | 4. 酒吧 | 9. 卫生间 |
| 5. Private dining | | 5. 贵宾室 | |





1

1. Featuring a wall of windows and an alfresco patio overlooking Shelter Bay, the restaurant is imbued with a resort-like feel. Recycled teak furniture, a community table, and classic Carrara stone reinforce the ethos of timelessness and sustainability reflected in the restaurant's use of seasonal food from local producers.

2. With the open kitchens and stone pizza hearths, Piatti Restaurant reflects the warm charm and welcoming atmosphere of a traditional Italian trattoria.

3. The restaurant, completed in 2007, has 352 sqm of interior space and 40 sqm of exterior patio.

1. 独特的展示墙与俯瞰肖特湾美景的户外露台为皮亚蒂餐厅营造出一个有如度假区的环境氛围。空间内设置的回收柚木家具、公共就餐桌、经典卡拉拉石材强化了空间的永恒性与可持续性，并与餐厅内采自当地生产商的季节性食材相得益彰。

2. 开放式厨房与石质比萨制作壁炉的巧妙搭配为整个空间增添了迷人的温暖气息，并打造了一个传统的意式餐厅氛围。

3. 该餐厅于2007年正式建成，拥有352平方米的室内空间以及一个40平方米的户外露台就餐区。



2



3

4



5



4. Piatti has its own character and ambiance suited to its specific location, and is characterised by simple, unpretentious designs, rustic yet flavourful cuisine and family-friendly service.

5. Piatti Restaurant in Mill Valley continues its successful Italian trattoria atmosphere in this contemporary remodel of an existing building.

6. Piatti is a contemporary upscale restaurant overlooking Shelter Bay, featuring the rustic cuisine of a traditional Italian trattoria.

7. Piatti Restaurant is a gathering place where friends, family and neighbours eat, drink and socialise while enjoying the sense of community found in Italy's most popular trattorias.

4. 皮亚蒂餐厅独一无二的空间特色与氛围与其特殊的地理位置相得益彰，并凭借简约、低调、淳朴的设计风格以及优质的美食和家庭式服务令无数就餐者流连忘返。

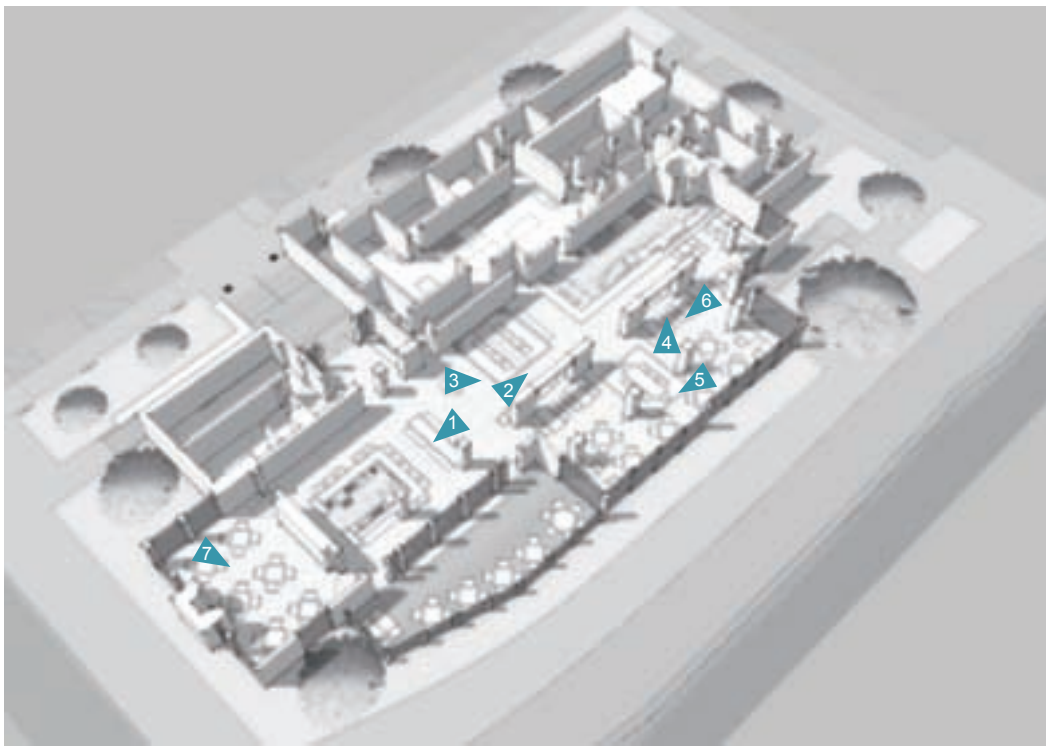
5. 米尔谷皮亚蒂餐厅在这一充满时尚气息的改造建筑内将传统的意式餐厅氛围成功延续。

6. 皮亚蒂餐厅是一个时尚的高级餐厅，在此就餐的客人可在享用淳朴的传统意式美食的同时，将美妙的肖特湾景致尽收眼底。

7. 皮亚蒂餐厅是朋友、家人、邻里间餐饮、聚会的绝佳场所，就餐者可以在享受美食的同时，体验意式餐厅中惯有的群体感。



6



Panoramic View
全景模型图



7

41 Application of Intelligent Terminal 智能终端的应用



Application of the intelligent terminal gives diners more chance to choose the dining area and makes the ordering process more convenient. In this way, diners can focus more attention on the interior atmosphere and enjoy the dining experience as much as possible.

In this case, the designers placed the intelligent ordering system at the entrance for diners to choose. According to the signal that emitted from the system, the waiter will deliver the dishes to the designated area. In this way, the contradiction caused by the cross of diners flow and services flow can be largely reduced.

智能终端的应用使顾客对就餐区域的选择更加灵活，同时也使点菜的流程更加便捷。顾客可以将更多的注意力放在对氛围的关注上，尽可能多的享受空间的品质。

在本案例当中，设计师将智能点菜系统放置在入口处供顾客任意选择。通过终端设备的提示，服务员可以将菜品送到指定的地点。通过这种方式，可以在很大程度上减少顾客流线与服务流线间交叉的矛盾。

Project name: Holyfields **Completion date:** 2010 **Location:** Frankfurt, Germany **Designer:** Ippolito Fleitz Group – Identity Architects **Photographer:** Zooey Braun **Area:** 459 sqm **Awards:** iF Communication Design Award 2011, Restaurant & Bar Design Awards 2011 (Shortlist)

项目名称：霍利菲尔德餐厅 竣工日期：2010年 地点：德国，法兰克福 设计师：伊波利托·费尔特兹集团建筑公司 摄影师：柔伊·布朗 面积：459平方米 获奖名称：2011年iF传达设计奖，2011年餐厅&酒吧设计奖（入围）



Layout 平面布置图

- | | | | |
|--------------------|-----------------|----------|---------|
| 1. Entrance | 7. Food counter | 1. 入口 | 7. 食品吧台 |
| 2. Host | 8. Kitchen | 2. 店主专属区 | 8. 厨房 |
| 3. Lounge | 9. Dining area | 3. 酒廊 | 9. 就餐区 |
| 4. Order terminals | 10. WC | 4. 点餐终端机 | 10. 卫生间 |
| 5. Bar | 11. Office | 5. 吧台 | 11. 办公间 |
| 6. Take-away | 12. Break room | 6. 外卖区 | 12. 休息室 |

1. Holyfields, a wholly new restaurant chain concept, commissioned designers to develop a modular, scalable space system with a distinctive look and feel. The new brand promises a high-end restaurant experience at good value for money, while respecting today's need for simplicity and speed. The brand's claim "time to eat" describes an innovative concept based on a sophisticated ordering system that gives diners more time to eat. Holyfields wants diners to relax at their table rather than wait in a queue. The restaurant guest orders at one of ten touch screens in the entrance area, which show the menu in image and video format. He then takes an electronic signaller with him to his seat. This emits a signal when the food is ready to be collected from a central counter. The new restaurant chain addresses an urban clientele that have little time on their hands and wish to exploit break times to the max, while savouring good design and a pleasant atmosphere.

1. 霍利菲尔德餐厅是一个具备全新餐饮理念的连锁餐厅。餐厅的老板委托设计师为其设计一个模块化、可扩展的空间系统，确保空间风格独特，空间感丰富。新餐厅旨在营造一个高级就餐体验的同时，突出菜肴的物超所值，并满足当今时代对简便与快捷的要求。一个造型别致的点餐系统作为该餐厅创意理念的基础，有效地传达出霍利菲尔德餐厅的主张，即减少就餐者的等候时间，方便他们将时间花费在放松、聊天、享受美妙的食物和饮料之中，并体验餐厅中独特的氛围。入口设有10个图文并茂的点菜触摸屏，客人在这里任选一个进行点菜操作，然后拿到电子票单后可以去座位上等候，当菜做好时，接到通知，再去窗口取。这一新式连锁餐厅以都市人群为消费目标，并力图为他们提供便捷、快速的服务以降低等餐的时间，从而使之在一个舒适的氛围中尽情享受美食与环境所带来的身心愉悦。



2



2. The dining room contains a wide variety of seating, offering guests different options depending on their mood. Seating is staged in four tiers that are staggered in height from the front windows to the rear wall. A band of wooden tables with four chairs creates a classic restaurant situation immediately adjacent to the windows. Specially designed pendant luminaries add a touch of intimacy here. The next tier is created by a row of white tables with upholstered, two-seater benches. These five table groups are further demarcated by the slightly raised, dark-wood plinth and the gently lowered ceiling above. A net of taut rubber laces separates the individual booths without impeding the view across the space. The next tier offers guests a seat at a long, bleached oak bar table, contained between columns, in the very busiest area of the restaurant. Finally, four white, six-seater tables at the same height as the long bar table are aligned with the rear wall, which is executed in dark wood slats. Capacious U-shaped enclosures give a final parenthesis to the space. This area affords the best view across the entire room from a slightly more retired position. Much attention was invested in the acoustics of the dining room. A specially commissioned acoustic ceiling with geometrically patterned holes guarantees good acoustics. It also creates an attractive visual counterpoint to the raw concrete, floral patterned floor that runs throughout the space, serving as one of the main key visuals of the new restaurant.

3. A fountain of white terrazzo stands in the entrance foyer. Here guests can help themselves to a glass of water free of charge. Drinks and desserts can also be ordered separately from your main food order at the bar. The bar counter is crafted from dark-stained oak with a black leather-clad front. It contrasts strikingly with the white-tiled rear wall, printed with animal motifs recalling antique engravings. The bar opens onto the dining room, but also caters to a smaller lounge located on the other side of the host counter, which invites guests to stay a while at the end of their meal or take a short coffee break. The lounge consists of a modular system of armchairs and poufs in different warm leather tones, complemented by occasional tables with integrated textile lampshades.

3



2. 用餐区划分成四种类型座位区，就餐者可以根据自己的喜好对座位进行选择。这四种座位区分别是：靠墙的区域，规规矩矩的木方桌搭配四张深色座椅，营造出经典的餐厅氛围，而折纸工艺品般的白色定制吊灯则为这一区域增添了亲密色彩；中央区域，卡座式的白色双人沙发与白色餐桌交相辉映，五组座椅及餐桌均被置于一个木制基座上，从而拉近与天花板的距离。桌与桌间用黑色橡胶网隔开，并与其他区域明显地区分开来；与之相邻的是一张长条型橡木吧台，其中深嵌若干根柱子，位于餐厅的最繁忙地带。最后一个区域是靠窗的区域，四张白色的6人坐餐桌与长条型吧台等高，搭配黑色座椅，桌面、墙面及屋顶连成了一个横过来的“U”形框架。这一区域相对僻静，观景视角良好，能够将整个餐厅的景致尽收眼底。此外，餐厅十分注重隔音效果的设计。一个专门设计的吸音天花板上设置了连绵不绝的小孔，如同天空中的繁星密布。这些小孔专为提高声学效果而设计。同时，小孔所形成的美妙图案，与贯穿整个空间的原生态花形地面交相辉映，在餐厅中扮演了一个极为重要的视觉衔接点。

3. 一个白色水磨石冷饮柜设置在入口门厅处。在此，就餐者可以自动免费领取一杯清水。就餐者可以在吧台单独点饮品和甜点。餐厅内的吧台，由深棕色橡木搭配黑色皮革制成。与之形成鲜明对比的，是位于后侧的白色瓷砖墙，墙上还绘有一些动物图案，模仿古代壁画而设计。吧台面向就餐区而设，同时也为坐落在店主吧台另一侧的小型酒廊提供服务。此处为就餐结束后的客人提供短暂的休息空间。皮革扶手座椅和厚圆垫座椅构成了酒廊空间的主体，并与休闲餐桌和织物灯罩一同营造出舒适、惬意的空间感。



4. The open-plan space means the visitor can see the far end of the longitudinal axis from the entrance area. This far wall is home to the food counter, prominently encompassed by a funnel-shaped, floor-to-ceiling copper wall. In front of this backdrop stands a broad stainless steel counter. Its front surface is printed with the folds of an imaginary white tablecloth, while its mirrored pedestal reflects the motif of contrasting table legs first encountered in the host counter. The food counter is more like the buffet at a party than a traditional serving counter. Here food distribution is celebrated in style. Kitchen hatches and glass rear walls give the guest a glimpse of the busy bustle of the kitchen. The prominence of the food counter is further enhanced by three illuminated ceiling elements like airport signs that give names to the three serving counters below. The guest receives the name of the respective counter on his electronic signaller and so knows exactly where to go to pick up his order.

4. 开放式空间设计意味着就餐者可以从餐厅的入口位置直接看到空间纵轴的深处。餐厅最里面是顾客取餐的吧台，吧台背后是一面全高的漏斗状铜板墙，闪闪发光，令人自然联想到银行的金库。铜板墙的前方设置了一个宽大的不锈钢吧台，吧台的外侧印刷了一层酷似白色桌布的图案，而其明亮如镜的台面则与店主吧台的桌腿形成鲜明的对比。取餐吧台的设计更像一个宴会上的自助区，而突破了传统的服务吧台形象。此处，食物按照风格进行分配。厨房门口和玻璃后墙将厨房的繁忙景象隐约呈现。三个悬挂在吧台上方的醒目标志，令人自然联想起机场设施，这三个标志分别以人名命名，以便客人到指定的柜台取餐。就餐者在此通过电子菜单自助点菜，然后领取一个电子信号装置，在接到提醒之后，到指定的柜台取餐。



Panoramic View
全景模型图

42 Harmonise Limitation of Floor Height 协调层高的局限



Floor height of a restaurant's inner space determines the properties of the whole space. Although the low-height space appears more intimate, its lack of friendliness cannot be ignored. Hence, in the process of design, to harmonise this limitation in the horizontal direction is the best way.

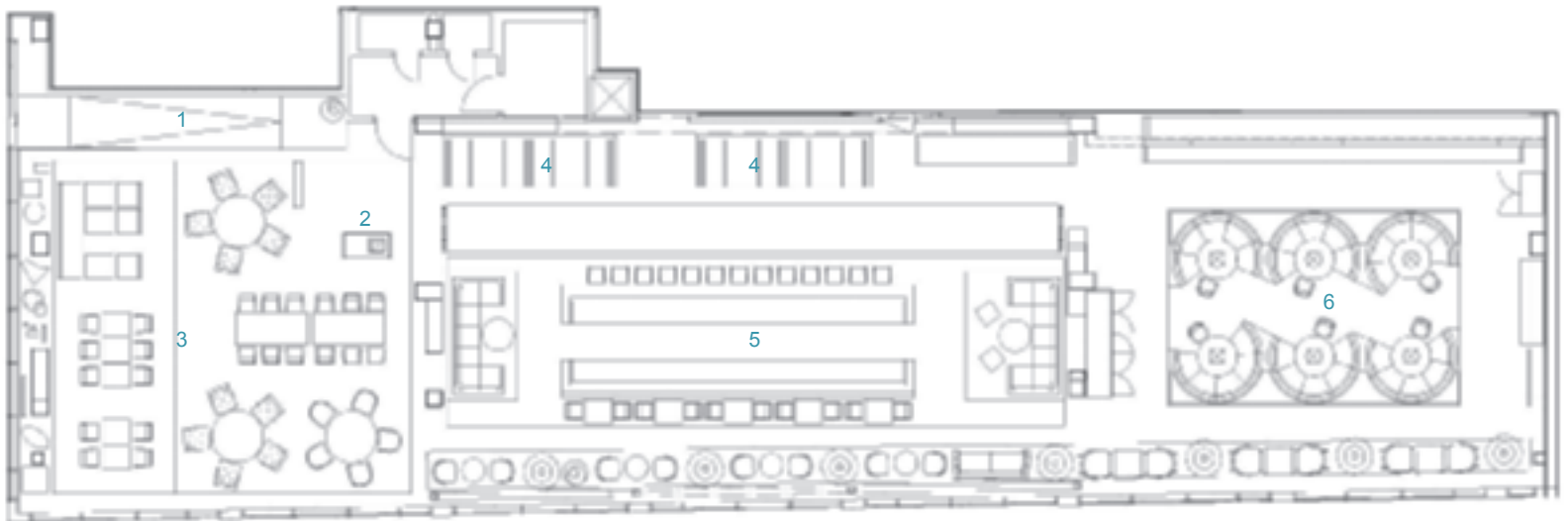
In this case, the building was planned for offices, not for restaurants. Therefore, the ceilings were low and everything was square and boxy. For this reason, the designers horizontally created a set of pleasing visual arts by means of the art decorative techniques to add warmth and humour to this low space.

餐厅的室内层高高度决定了空间的属性，虽然低矮的层高私密感较强，但同时缺乏友好性。反映在设计中只能在水平方向上去协调这种空间的局限性。

在本案例当中，室内空间原本是为办公环境而建造的，因此层高很低而且空间呈现几何化的形态。为此，设计师在水平方向上通过艺术的装饰手法创造出一组悦目的视觉序列，使低矮的室内环境增添了温馨的气氛。

Project name: Griffins Steakhouse **Completion date:** 2009 **Location:** Stockholm, Sweden **Designer:** Stylt Trampoli **Photographer:** Erik Nissen Johansen **Area:** 1,300 sqm

项目名称：格里芬牛排餐厅 竣工日期：2009年 地点：瑞典，斯德哥尔摩 设计师：Stylt Trampoli AB建筑事务所 摄影师：埃里克·尼森·约翰森 面积：1,300平方米



Layout 平面布置图

- | | |
|------------------|---------|
| 1. Entry | 1. 入口 |
| 2. Reception | 2. 接待台 |
| 3. Dining hall | 3. 餐厅 |
| 4. Waiting area | 4. 等候区 |
| 5. Bar | 5. 吧台 |
| 6. Single tables | 6. 独立餐桌 |



1. The restaurant's classic American-style is spiced up with artifacts and travel memorabilia in an atmosphere combining the good life and its unexplainable sides.
2. To create a destination in the city, the client wanted the designers to come up with a fun idea, concept and interior that made locals and tourists come to a location, which is traditionally unattractive from a restaurant and nightlife perspective.
3. At first glance a very classic restaurant of the American steakhouse heritage, but when taking a closer look, imaginary hosts The Griffins are neither average restaurateurs, nor average couple. The interior promises an experience out of the ordinary.

1. 精致的工艺品和旅游纪念品为这一经典的美国风餐厅空间增添了无限意趣，并与舒适的氛围和神秘难测的个性完美结合。
2. 从餐厅和夜生活的角度来看，这一空间并不十分醒目，因此，客户要求设计师提出一个有趣的设计观点、理念和内部设计方案，吸引地方民众和旅游者前来，最终营造一个理想的就餐场所。
3. 乍一看，这个空间是一个非常典型的美国牛排餐厅，然而近距离观察时，就会发现这一餐厅的主人不是普通的餐厅老板，更不是寻常的夫妇，而是一对构想出的人物。空间内部的格调将为客人营造一个独特的感知体验。





4. With a storytelling concept designers created the imaginary host couple, "The Griffins" and let their unusual interests and personalities form the interior. They moved in their pre-designed rooms within the room, thus forming their own Fortean club.

5. The building was planned for offices, not for restaurants – ceilings were low and everything was square and boxy.

6. The designers wanted to add warmth, personality and humour to a strict, cold building and part of the city and let the interior contrast to the exterior and surprise visitors.

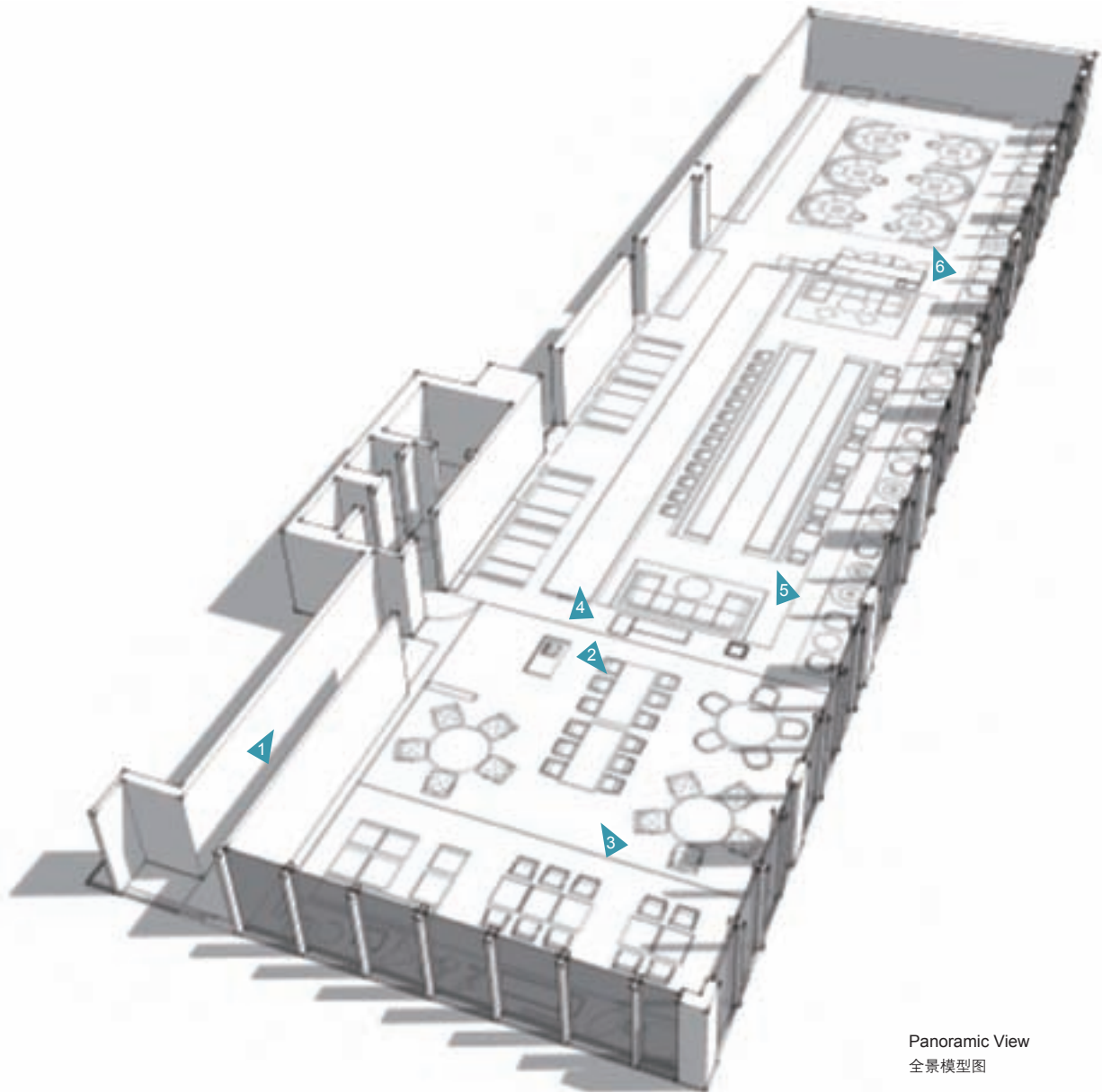
4. 通过陈述性的设计理念，设计师巧妙地虚构了一对“格里芬”夫妇的形象，并将他们独特的兴趣和个性运用到室内设计的方案之中。在他们搬进初步设计的房间后，一个属于他们自己的神秘俱乐部也得以形成。

5. 这一空间原为办公建筑，而非餐厅，因此，其天花板较低，而空间的每个元素均是方形和低矮型。

6. 设计师希望能够为这一严谨、刚性的建筑添加温馨、个性和诙谐的色彩，并将室内外空间形成鲜明的视觉对比，从而吸引更多访客的目光。



6



Panoramic View
全景模型图

43 Continuity and Innovation of Traditional Space Model 传统空间模式的延续与创新



For a restaurant, the traditional scale and proportion could cause some limitations, yet provide some chance for innovation. To utilise or renovate them appropriately will enhance the readability of a new environment, and improve its image.

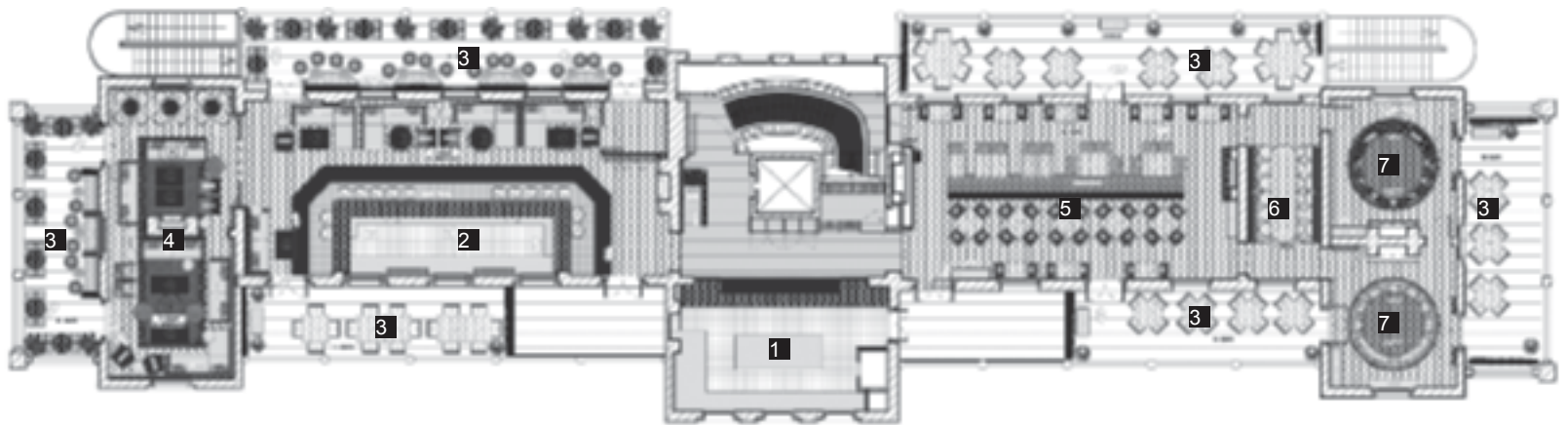
In this case, the columns in the traditional space, the beautifully detailed timber panelling and the arched openings have been completely retained together with a new layout adding a sense of warmth and efficiency to the space.

传统空间的尺度与比例对餐厅环境来说既有一定的局限性又同时提供了一个创造的可能性。通过合理的取舍将有助于提高新环境的可读性，增强空间的魅力。

在本案例当中，设计师将传统空间中的柱式、带有装饰细节的饰面板以及拱形的门洞等元素完整保留下来，通过引入新的布局方式使传统的空间环境变得更加舒适而高效。

Project name: Moo Moo Wine Bar + Grill **Completion date:** 2010 **Location:** Brisbane, Australia **Designer:** Sophie Ellis, Kristina Hetherington **Photographer:** Design Clarity

项目名称：哞哞酒吧+烤肉餐厅 竣工日期：2010年 地点：澳大利亚，布里斯班 设计师：索菲娅·埃利斯，克莉斯汀·哈瑟林顿 摄影师：Design Clarity设计事务所



Layout
平面布置图

- 1. Service counter
- 2. Bar
- 3. Balcony
- 4. Function room
- 5. Fine dining room
- 6. Booth seating
- 7. Private dining room

- 1. 服务吧台
- 2. 酒吧
- 3. 包厢
- 4. 多功能厅
- 5. 高级餐厅
- 6. 卡座区
- 7. 贵宾室



1

1. Design Clarity realise a unique vision for the new flagship Moo Moo restaurant in this impressive heritage-listed site.
2. Separated from the main dining room, bronze mirror and walnut timber screens divide intimate booth seating for smaller private dining parties.
3. Feature wallpapered ceiling inlays in decorative plaster moulding surrounds hover over a traditional box hedge as a back to the central banquette. Quirky grass art pieces adorn the walls and a huge backlit bottle wall artpiece sits over one of the original fireplaces.

1. 全新打造的啤酒酒吧+烤肉餐厅旗舰店坐落在洋溢着浓厚历史气息的地块之上，拥有独特的外观形象和个性魅力。
2. 精致的铜镜和胡桃木遮屏巧妙地将专为小规模私人聚餐而设计的卡座区与主餐厅分离开来。
3. 美轮美奂的天花板墙纸镶嵌在装饰性石膏板之中，悬垂于一个传统的盒式树篱之上，与长型座椅相得益彰。造型奇特的玻璃艺术品将墙壁进行美好的装点，而一个巨大的装饰性背光照明艺术品坐落在经典的壁炉之上，为空间增添出无限的艺术气息。



2



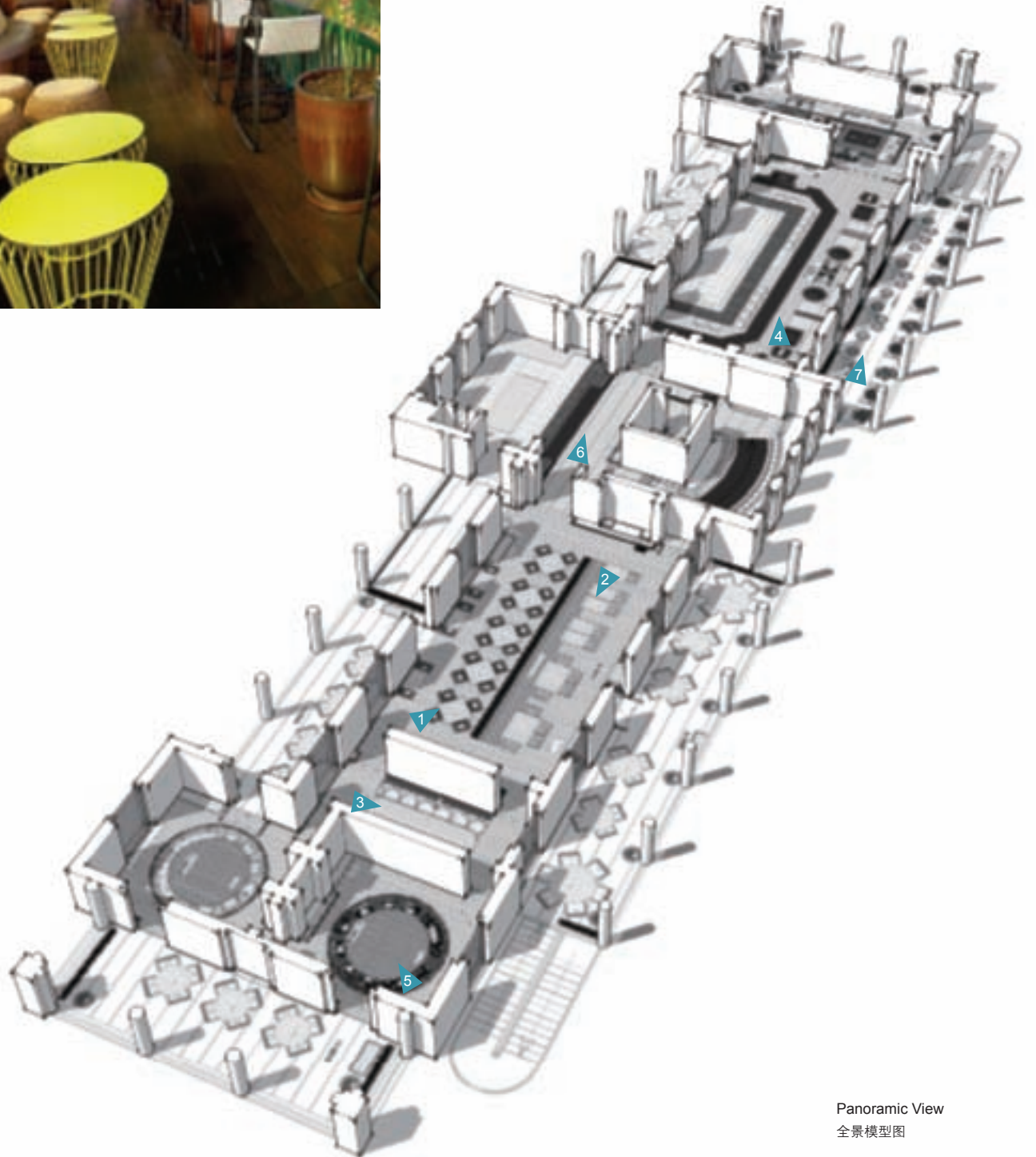
3





4. The bar retains the beautifully detailed timber panelling and arched windows of the existing colonial building, with a striking ten-metre-long monolithic marble-clad bar illuminated by spiky metal feature pendants. It will certainly be a talking point of the design.
5. Respecting the features of the heritage-listed Port Office building, the designers developed an eclectic mix of sleek, refined interior spaces with a luxurious, industrial edge and a focus on striking lighting solutions.
6. Service counter
7. The designers created a unique indoor/outdoor dining and bar experience with luxurious balcony areas and lush greenery throughout.

4. 酒吧间中保留了原殖民建筑中精美的木质镶板和拱形前窗，一个醒目的10米长大理石覆层吧台在于钉子式金属垂饰的烘托下分外醒目，自然成为整个设计的焦点。
5. 设计师在保留港务局办公建筑历史特性的同时，巧妙地开发了一个折衷主义与时尚和精致格调相融合的个性空间，散发出奢华气息与工业之美感，并突出了强大的照明设计理念。
6. 服务吧台。
7. 设计师巧妙利用奢华的包厢空间以及贯穿整个建筑的绿色景观，为客人营造了一个别具一格的室内外就餐与饮酒体验。



Panoramic View
全景模型图

44 Reuse of Sunken Space 对下沉空间的再利用



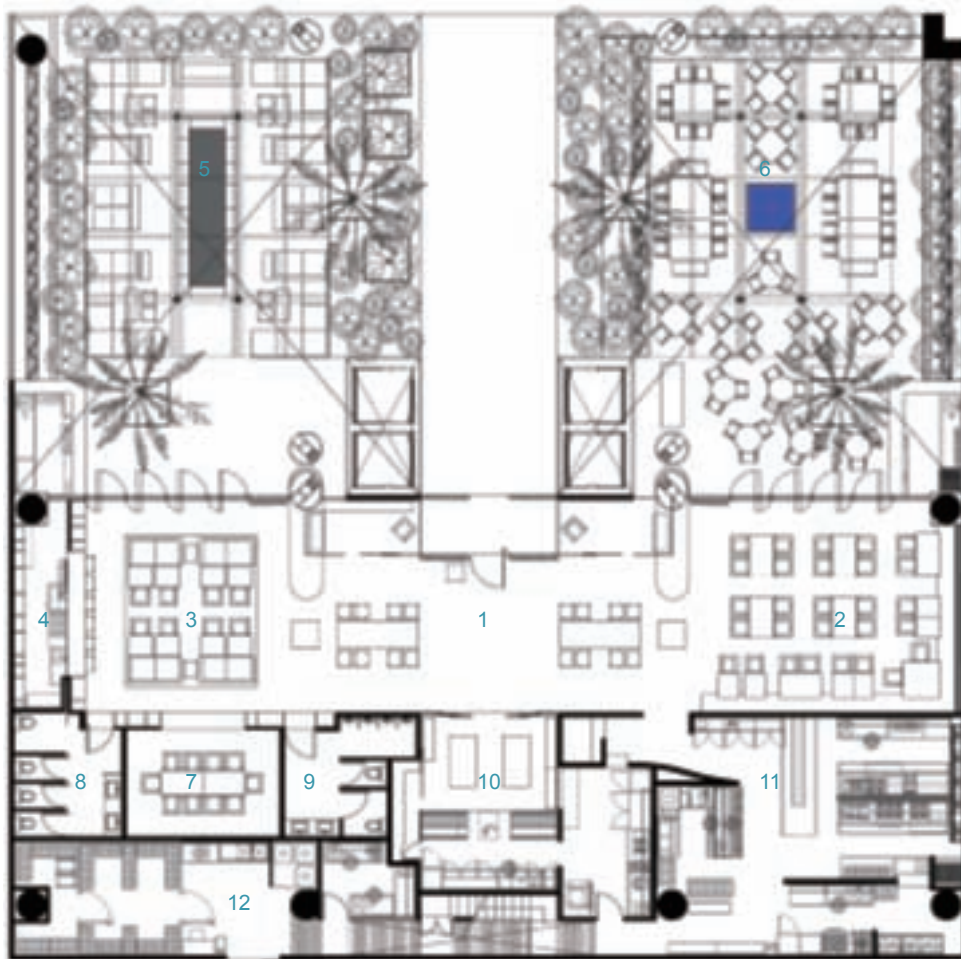
Compared with the overground space, the sunken space has a low priority for ventilation and lighting, while a proper design with strong contrasts will create a rich visual experience.

In this case, the original interior space was located in a basement adjacent to a parking lot, being surrounded by concrete walls. For this reason, the designers set out to create something that would also make a contribution to this cold and hard area with colourful furnishings, partly decorative lighting, and vegetation, adding to the space a sense of warmth and vitality.

下沉空间与地上空间相比往往缺少通风采光等优势，但是如果设计得当会通过强烈的对比效果产生丰富的视觉体验。

在本案例中，原本的室内空间位于地下室并紧邻停车场，四周被混凝土包围，设计师通过色彩鲜艳的陈设搭配、局部的装饰照明、植物等景观元素的引入使冰冷的环境变得友好而富有活力。

Project name: Restaurant O2 **Completion date:** 2010 **Location:** Mexico City, Mexico **Designer:** Garduño Arquitectos **Photographer:** Laura Cohen, Sófoles Hernández **Area:** 10,011 sqm
 项目名称：O2餐厅 竣工日期：2010年 地点：墨西哥，墨西哥城 设计师：戈尔顿建筑师事务所 摄影师：劳拉·科恩，索夫科尔斯·赫尔南德斯 面积：10,011平方米



- | | |
|-----------------------|------------|
| 1. Reception | 1. 接待台 |
| 2. Dining room | 2. 餐厅 |
| 3. Interior lounge | 3. 室内酒吧间 |
| 4. Bar | 4. 酒吧 |
| 5. Lounge/terrace | 5. 酒吧间/露台 |
| 6. Dining/terrace | 6. 餐厅/露台 |
| 7. Private room | 7. 贵宾室 |
| 8. Bathroom-ladies | 8. 女士专用盥洗室 |
| 9. Bathroom-gentlemen | 9. 男士专用盥洗室 |
| 10. Deli store | 10. 熟食品储藏室 |
| 11. Kitchen | 11. 厨房 |
| 12. Service access | 12. 服务通道 |

Layout 平面布置图

1. A curatorship was set up to be in charge of the artistic side of this space and to collaborate with several young artists who created their proposals in sculpture, video, graphics and photography. The result is more of an intervened space than a decorated one. The curatorship is to be renewed every six months so young artists can use the space as a way of showing their work in an everyday background.

2. O2 resulted from transforming a basement underneath a 40-storey building in the Arcos Bosques project in Mexico City. The area is located next to a parking lot and had no vegetation at all. When the designers were confronted with the challenge of designing a restaurant in an overcrowded and concrete-saturated area, they set out to create something that would also make a contribution to area, with vegetation, warmth and a commitment to improving the immediate surroundings.

1. 一个展览空间奠定了这一空间的艺术格调，号召多位青年设计师展示他们的雕塑、视频、平面以及摄影作品。因此，这一空间可以被视为一个艺术介入空间而非装饰空间。这一展览空间每半年更新一次，从而为青年艺术家们提供了一个绝佳的艺术作品展览空间。

2. O2餐厅的前身是一个四十层建筑下的地下室，坐落在墨西哥城艾尔克斯 博斯克办公建筑内。该餐厅毗邻一个停车场，周围没有任何植被。餐厅所在地，人流拥挤、建筑林立，这为设计带来了极大的挑战。在设计过程中，设计师巧妙地运用绿色景观和柔和的基调，并力图改善周围环境，从而使建筑与这一整体环境相融合。



3



4



3. The challenge was creating a comprehensive scheme where, aside from making the most from the existing space, all the furniture would be designed by the same team and made in Mexico. Light fixtures, salt shakers, sugar bowls, tablecloths, graphic designs and accessories were all inspired on a single design vision and all made locally.

4. This proposal revolved around sustainability and a connection with contemporary art. It includes a restaurant with terraces, fountains, chimneys and sitting areas, a gourmet store, jewellery shop, bakery and flower shop all in 930 square metres.

3. 此外，设计的另一个挑战在于如何打造一个全面的方案，除充分利用现有空间之外，强调所有家具均由统一设计团队在墨西哥打造。照明设备、盐瓶、糖碗、桌布、平面设计及配饰均来自同一设计理念且全部在当地制作。

4. 该设计方案以可持续性为核心，强调对当代艺术的运用。这一占地930平方米的空间内设置了多样化的空间，包括露台、喷泉、烟囱与座位区、美食店、首饰店、烘焙店和花店等等。





5



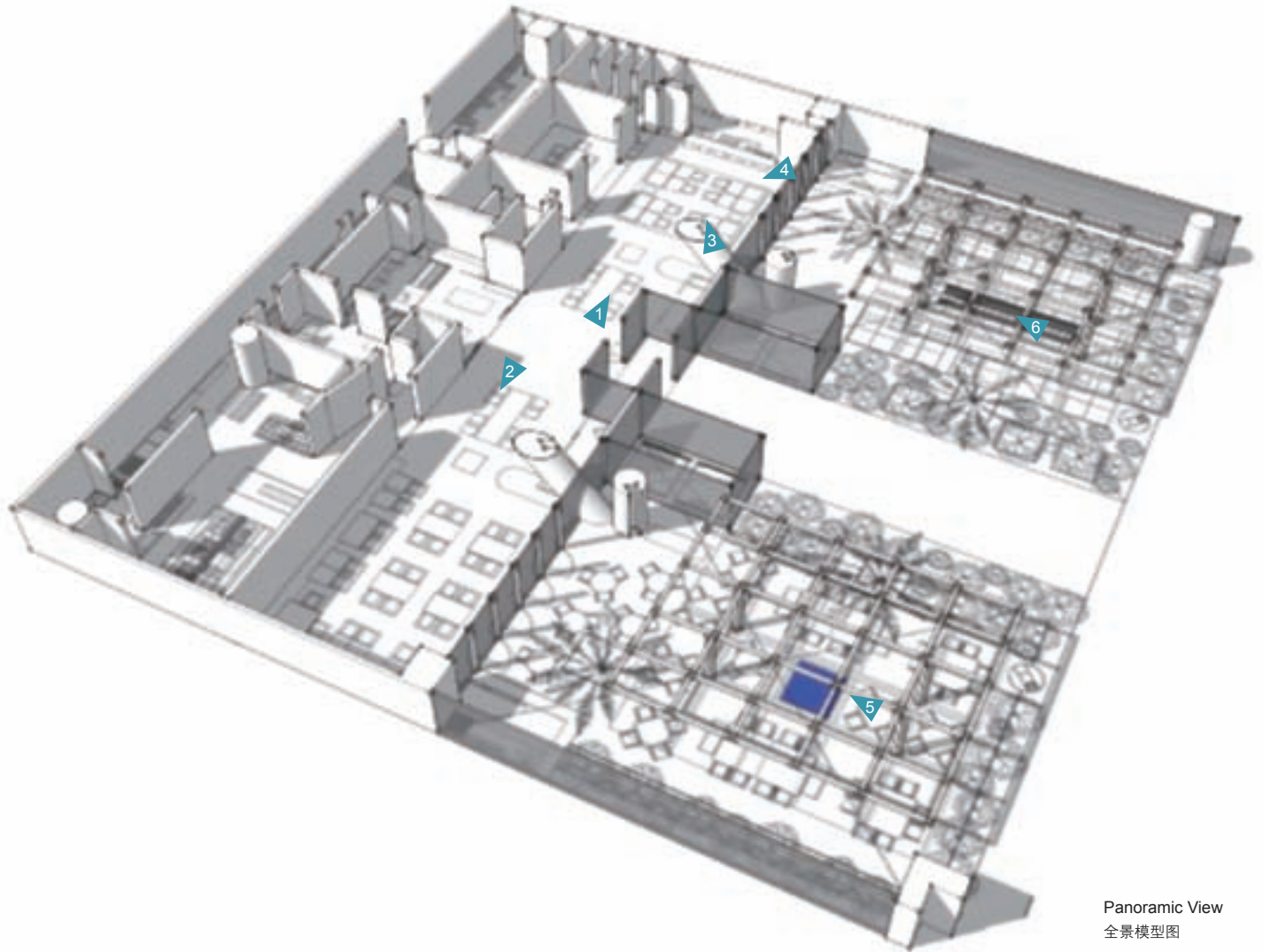
6

5. Both terraces are immersed in a microclimate of diverse plant life: a “designer garden”. They were built around a central chimney, a fountain and watered through micro-nebulisation. An additional proposal was to eliminate bottled water so as not to contribute to the ecological costs of PET. For this purpose, the designers built a water purifying plant, which is visible on the terrace, and designed a water bottle made of a recycled wine bottle. The restaurant only sells its own water and reuses its bottles. All proceeds from the sale of the water are destined to charitable causes. Every disposable product used is biodegradable, including the paper used for printing menus, bags and straws.

6. O2 is the conversion underground plaza for a parking lot into a garden restaurant with a new approach and ingenious sustainable ideas.

5. 两个露台沉浸在由多样化植物形成的小气候——设计师花园之中。它们围绕一个中央烟囱、一个喷泉而建，并运用微观雾化法进行灌溉。此外，设计师提出了一个额外的方案以降低瓶装水的使用，从而降低成本，实现生态空间建设的目标。出于这一原因的考虑，设计师巧妙地构建了一个净水装置，客人从露台上均可见；另外，设计师还可以回收葡萄酒瓶为原料，精心设计了玻璃水瓶。该餐厅仅出售自来水并对酒瓶进行回收。水的全部销售利润将作为慈善基金之用。每个一次性使用产品均可降解，其中包括打印菜单、手拎袋和吸管上使用的纸张。

6. 在全新设计手法和独特可持续理念打造下的O2餐厅已经由一个停车场地下广场发展成为一个美妙的花园餐厅。



Panoramic View
全景模型图

45 Partition Wall Design and Space Division 隔断设计与空间划分



Partition wall design with its own scale and transparency has become an effective means to divide the indoor space, and its form, colour and texture are also important decorative elements in the interior space. The space divided with partition walls appears more clear and efficient.

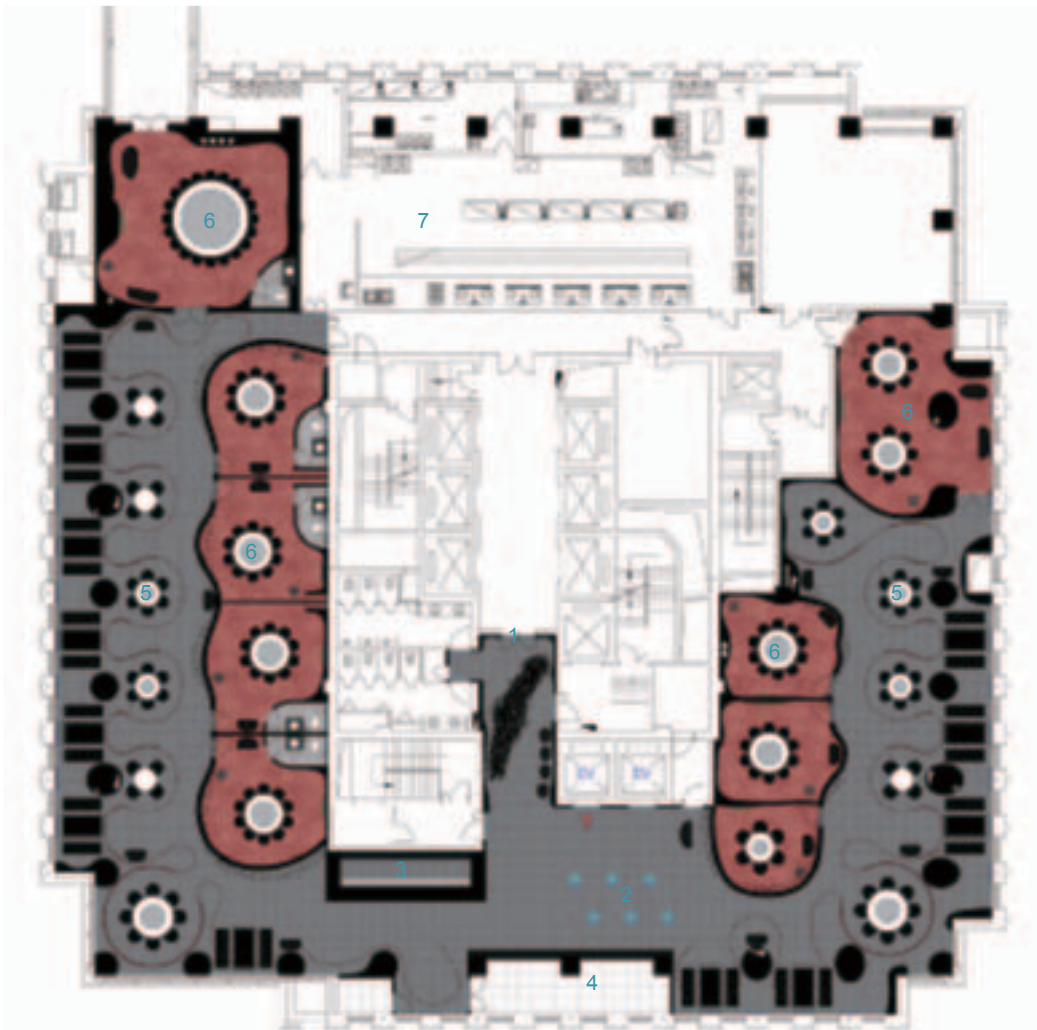
In this case, at the request of the owner, the designers created a distinctive Chinese-style space, which is divided into several reserved rooms by the red colour partition walls whose curve shape enhances the mobility of the space.

隔断设计以自身的尺度及通透性成为划分室内空间的有效手段，同时隔断的形式、色彩和质感同样是室内空间中重要的装饰元素。通过隔断划分室内空间即轻盈又高效。

在本案例当中，设计师应业主要求成功营造出一个个性鲜明的具有中国特征的空间形象，通过中国红的隔断设置，有效划分出各个包厢的位置，同时曲线化的造型增强了空间的流动性。

Project name: Forward in Beijing **Completion date:** 2009 **Location:** Beijing, China **Designer:** SAKO Architects **Photographer:** Misae HIROMATSU **Area:** 1,050 sqm

项目名称：北京丰沃德餐厅 竣工日期：2009年 地点：中国，北京 设计师：SAKO建筑事务所 摄影师：广松美佐江 面积：1,050平方米



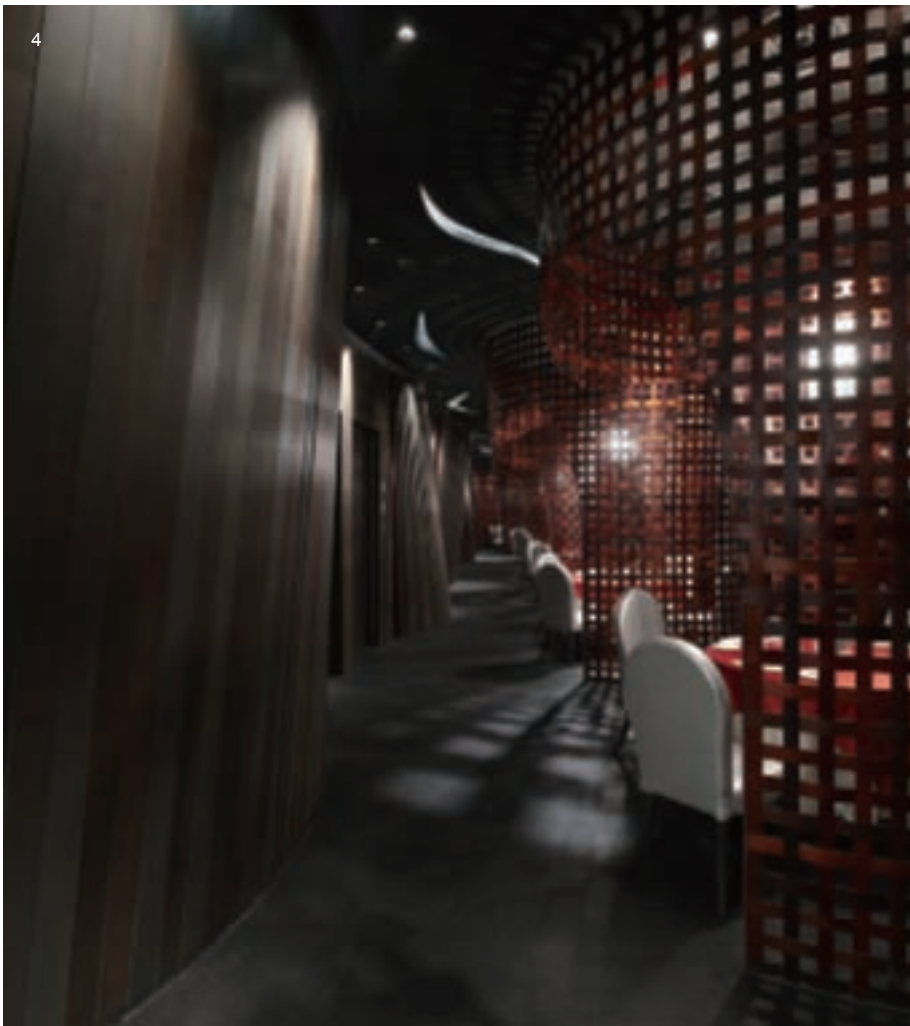
Layout 平面布置图

- | | |
|------------------|---------|
| 1. Antrance | 1. 入口 |
| 2. wine rack | 2. 酒架 |
| 3. Bar counter | 3. 酒吧吧台 |
| 4. Office | 4. 办公室 |
| 5. Dining table | 5. 餐桌 |
| 6. Reserved room | 6. 包厢 |
| 7. Kitchen | 7. 厨房 |



1. The design in the lobby with oriental traditions starting off with grid extends to the whole space.
2. Before the wine rack are some walls of mirror and glass made by fish tanks. Fishes swaying in the tank water that is embedded with shiny red light reflected their shadows onto the ceiling.
3. Fish tanks and liquor cabinets consist of water, glass, mirror and mirror finish stainless steel greet guests at the main entrance.

1. 空间大厅的经典东方设计风格以隔栅为起点，一直延伸到整个空间。
2. 酒架的前端设置了由鱼缸制成的墙面。鱼儿在底部嵌有红光的水箱中自由自在地畅游，灵动的身影在天花板上折射出点点倒影。
3. 设置在主入口的鱼缸和白酒橱柜以水、玻璃、镜面、镜面抛光不锈钢材质构成，时刻向客人传达出热情的问候。



4. Knitted wood veneer in lattice pattern is undulated horizontally and vertically, creating the partition with both flexible and rigid characters. Thus, three forms of space have been formed: sofa seats near the window, middle area, semi-private room surrounded by the partition.

5. In the black space, the winding tartan in Chinese red colour acts as a central theme.

6. The lobby and rooms will be separated by a winding scattered wall that is formed by the dislocatedly placed batten, echoing with the grid partition wall with organic shape. The black acrylic light throughout the rooms has increased the wall with a sense of "rhythm" and "notes". The bright rooms sharply contrast with the white tone of the hall.

7. VIP Room with Chinese style decoration, ceilings and wooden shutters on the blinds on the wall to form a distinctive sense of depth. Radial centre of the ceiling is hung with Venetian chandeliers. The designers took the chandeliers as the boundary points to create a round table for 20 people.

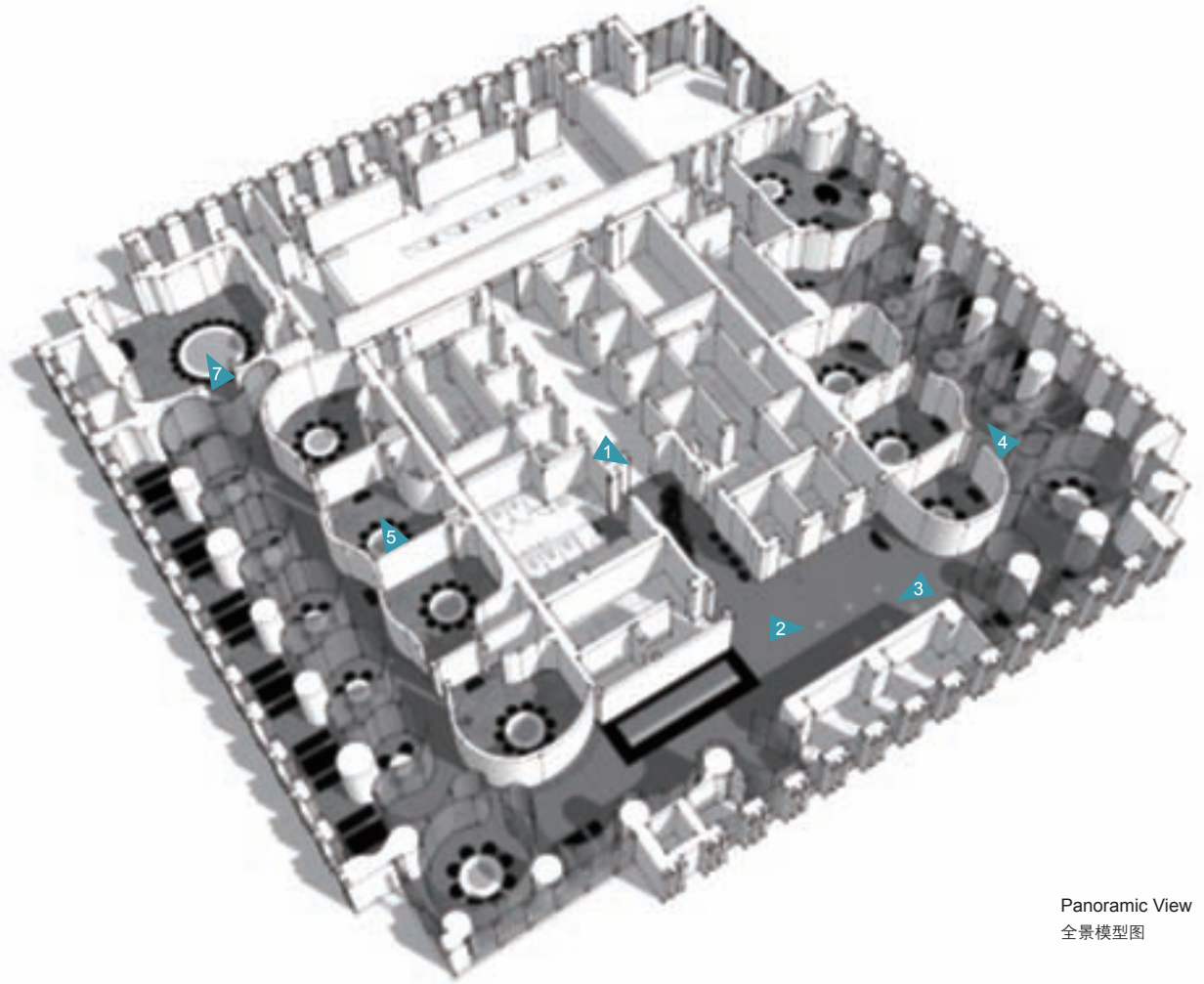
4. 方格图案的编织木板沿水平、垂直方向进行波动，形成刚柔并济的隔断。由此，就形成了窗边的沙发席、中间区域以及被隔断所包围的半开放式包间等三种空间形式。

5. 在以黑色为基调的空间中呈现出中国红色彩的蜿蜒而曲折的方格花纹。

6. 将大堂与包间群分隔开的隔墙，是用一根根木条进行错位排列而成，与有机形态的方格隔断形成互相呼应的蜿蜒错落的墙面。黑色亚克力灯为墙面营造出快乐的“节奏”和“音符”。包间内的格调与白色大厅形成鲜明的视觉对比。

7. VIP室采用中式装修，天花板上的百叶和木质墙面上的百叶形成了与众不同的层次感。放射状的天花百叶中心垂吊着水晶吊灯。设计师以这个吊灯为界点，营造出一个可招待20人的圆桌。





Panoramic View
全景模型图



7

46 Acoustic Design and Creation of Space Atmosphere 音效设计与空间氛围营造



Acoustic experience plays an important role in a restaurant, and a perfect acoustic effect will deeply impress diners and attract their attention. Apart from the update of the playback device, the shapes of interface can also help giving a wonderful acoustic effect.

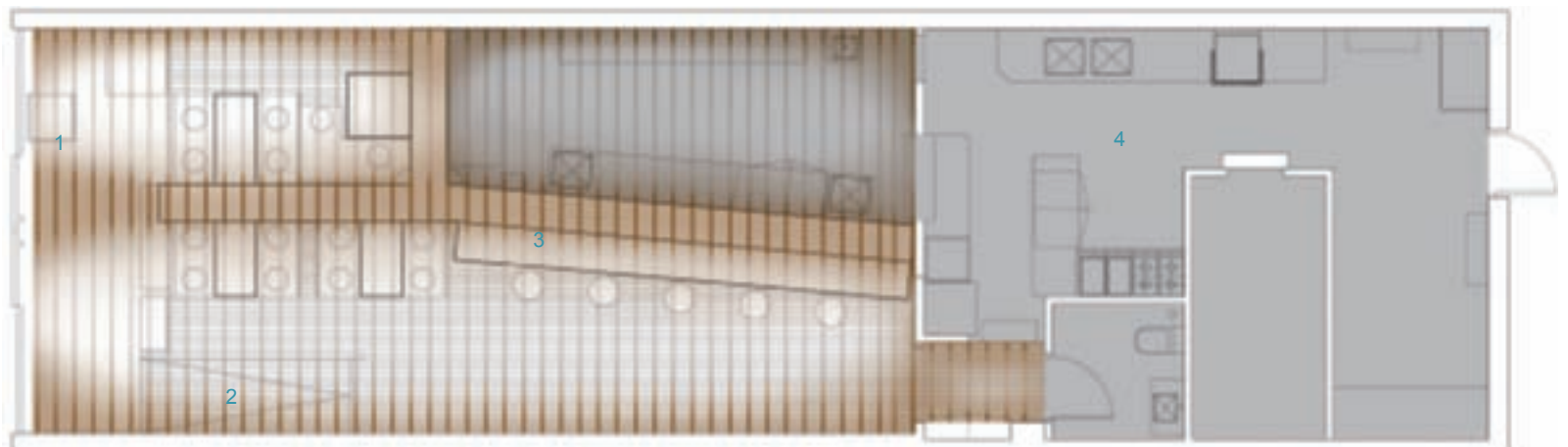
In this case, referring to the acoustic experience of cave, the designers used Computer Numerical Control (CNC) technology to create a streamlined dining space. These curves will effectively generate a sound studio atmosphere where sound is the leading role.

听觉体验在餐厅室内空间中扮演着重要的作用，优雅的听觉效果会有效增强顾客对就餐环境的认同感。除了在播放设备上更新以外，还可以通过界面的造型营造出有趣的听觉体验。

在本案例当中，设计师参照洞穴的音效体验，通过计算机数控技术创造出流线型的就餐空间，这些曲线的线条将有效的营造一个流音婉转、余音绕梁的音乐坊氛围。

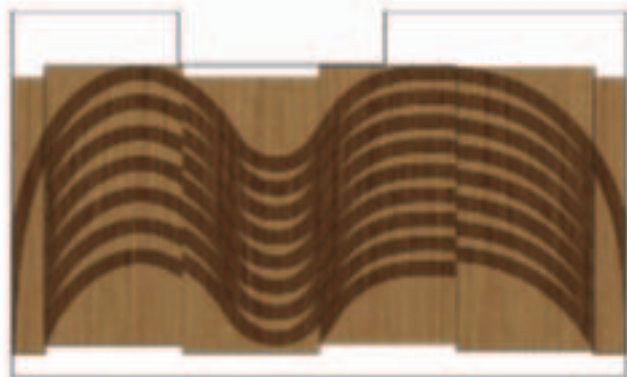
Project name: Cave Restaurant **Completion date:** 2009 **Location:** Sydney, Australia **Designer:** Koichi Takada Architects **Photographer:** Sharrin Rees, Koichi Takada Architects **Area:** 104 sqm

项目名称：洞穴餐厅 竣工日期：2009年 地点：澳大利亚，悉尼 设计师：高田幸一建筑师事务所 摄影师：撒林·里斯，高田幸一建筑师事务所 面积：104平方米

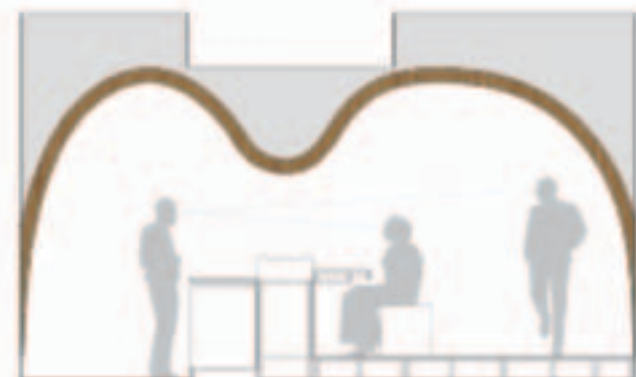


Acoustic timber ceiling plan 吸音木质天花板平面图

- | | | | |
|---------|----------------|----------|--------|
| 1. Host | 3. Dining area | 1. 店主专属区 | 3. 就餐区 |
| 2. Ramp | 4. Kitchen | 2. 坡道 | 4. 厨房 |



1.2x2.4m acoustic timber set out 以1.2米x2.4米吸音木料为材料



Visual connection & acoustic curvature 强调视觉衔接与声学曲线的设置



1

1. The designers have experimented with noise levels in relation to the comfort of dining and the ambience a cave-like environment can create.

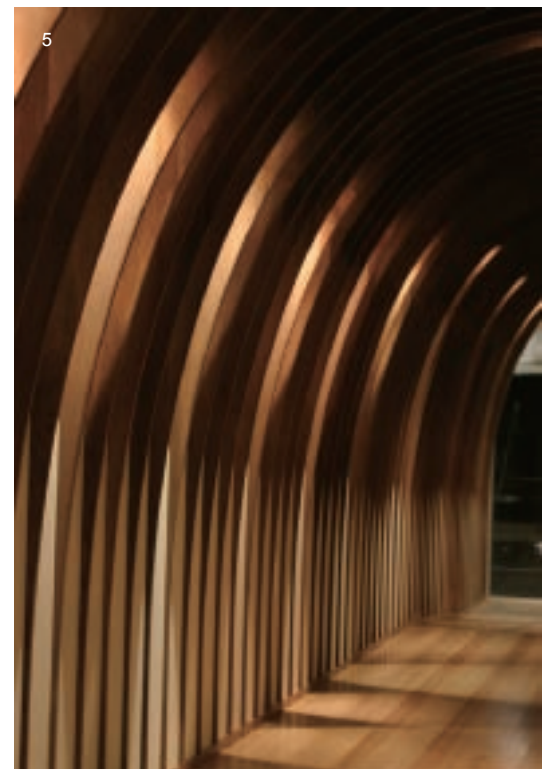
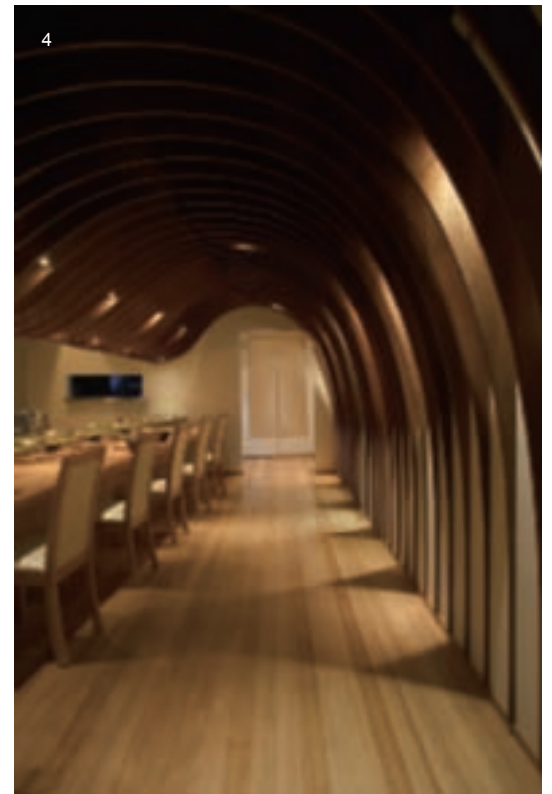
2. The designers want to change the way we eat and chat in restaurants. The acoustic quality of the restaurant contributes to the comfort and enjoyment of a dining experience.

1. 设计师对舒适餐厅的噪音程度进行了实验，可以制造出类似洞穴的低噪音环境。

2. 设计师们试图改变顾客在餐馆内进餐和交谈的方式。该餐馆的声学质量有助于提高进餐时的舒适度。



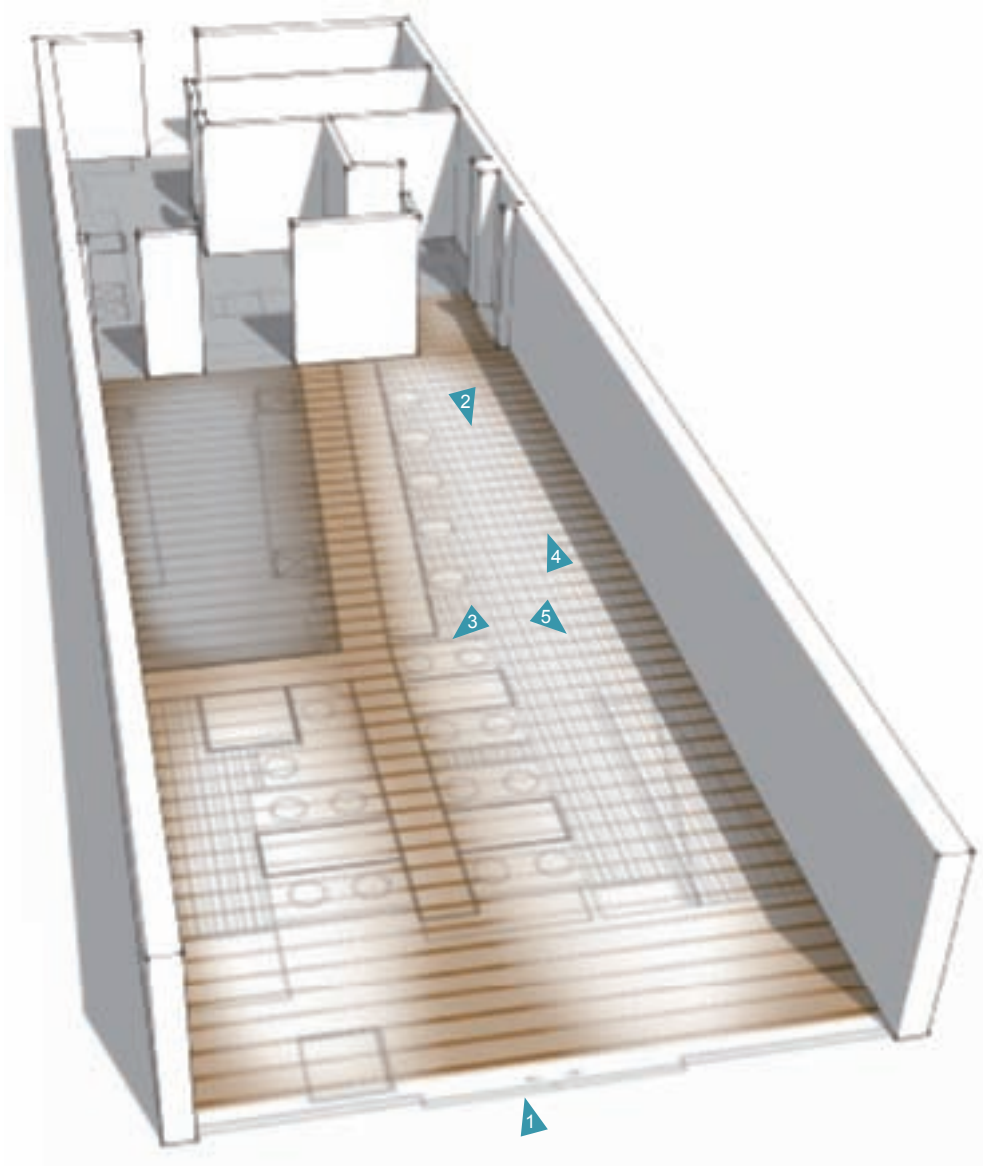
2



3. The timber profiles generate a sound studio atmosphere, and a pleasant "noise" of dining conversation, offering a more intimate experience as well as a visually interesting and complex surrounding.
4. Ever since the opening of Cave Restaurant, the success of the design has been judged by the overwhelming number of people who have come to eat and enjoy this unique dining experience.
5. The Cave Restaurant is more than a simple interior; it has become a place of familiar identity, an address among the locals which offers an escape into nature from the urban surroundings.

3. 一片片木板造成了声学实验室的吸音效果，在人们餐饮谈话中产生愉快的声音，提供更温馨的体验，以及有趣而复杂的视觉效果。
4. 自洞穴餐厅营业以来，源源不断的客流争相来此就餐并享受这一独特的就餐体验，而这恰恰证明了餐厅设计的伟大成功。
5. 洞穴餐厅不仅仅是一个简单的室内空间，它已经成为客人争相前往寻找宁静、远离喧嚣的一个熟悉“场所”。





Panoramic View
全景模型图

6/7. The series of acoustic curvatures were tested and developed with computer modelling and each "timber grain" profile has been translated and cut from computer-generated 3-D data, using Computer Numerical Control (CNC) technology.

6、7. 通过计算机模拟和实测，生成了每一个木板相应的一系列的声学曲率。设计师运用计算机数值控制（CNC）技术对计算机生成的三维数据进行加工。

47 Linear Space Layout 流动空间规划



The linear space always gives a sense of dynamic and is pleasant to eyes. The space is quite infiltrated after removing the internal corner and external corner. The linear space helps to create a more flexible layout.

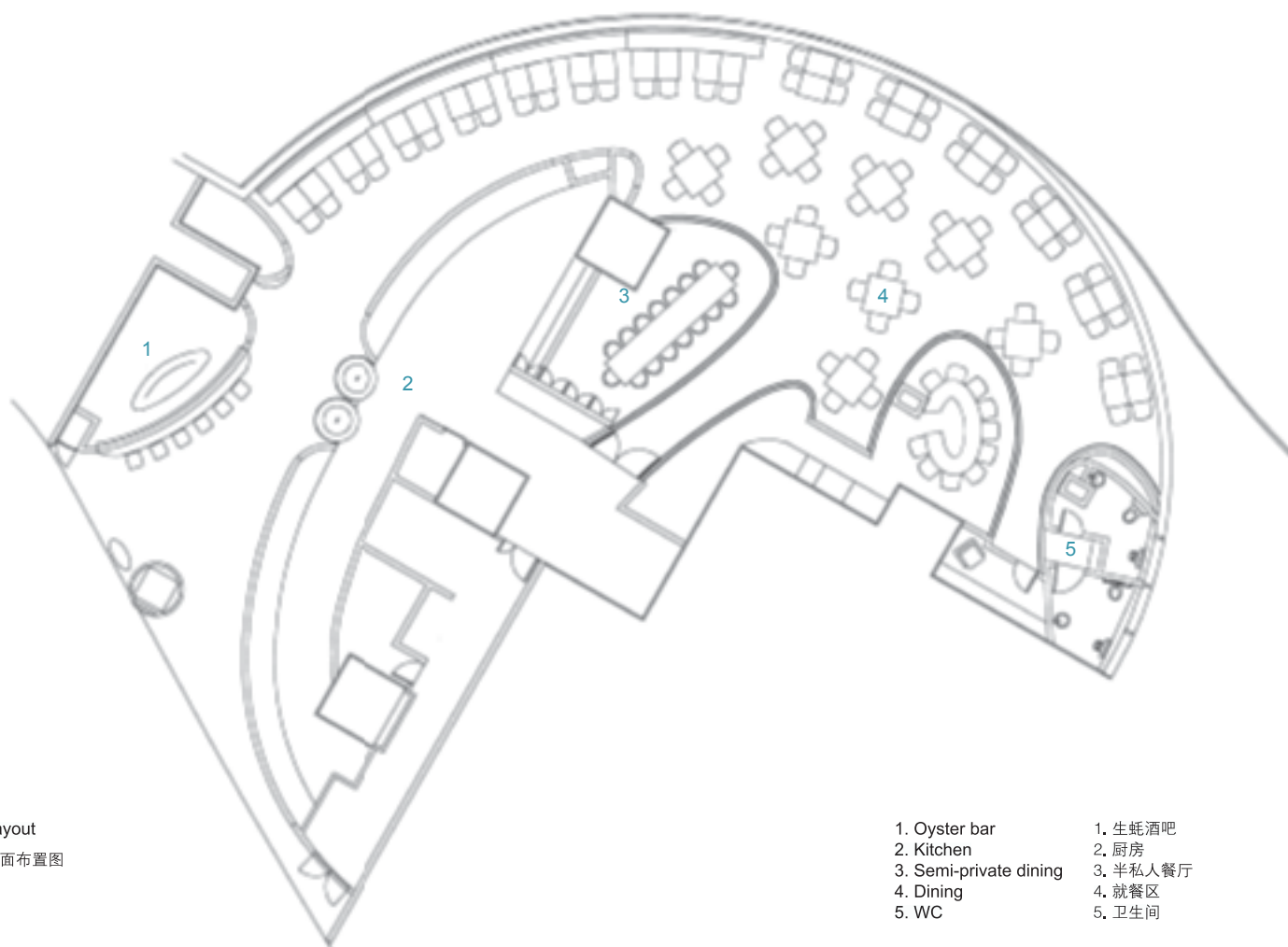
In this case, to meet the requests of the private owner, the designer created a curve space to reflect the owner's characteristic of elegance and tenderness.

流动的空间具有动态的美感，很容易获得视觉上的愉悦，在去除阴角与阳角的环境里空间是相互渗透的。同时流线的空间使平面的布局更加灵活。

在本案例当中，由于是一个私人化的项目，通过与业主的交流，设计师将室内的环境塑造成曲线的形式以体现出业主高雅而温柔的性格特点。

Project name: Nautilus Project **Completion date:** 2009 **Location:** Singapore City, Singapore **Designer:** Design Spirits co., ltd. /Yuhkichi Kawai **Photographer:** Design Spirits co., ltd. **Area:** 502.75 sqm

项目名称：鹦鹉螺餐厅 竣工日期：2009年 地点：新加坡，新加坡城 设计师：设计精神有限公司，俞克弛·卡瓦依 摄影师：设计精神有限公司 面积：502.75平方米



Layout
平面布置图

- | | |
|------------------------|----------|
| 1. Oyster bar | 1. 生蚝酒吧 |
| 2. Kitchen | 2. 厨房 |
| 3. Semi-private dining | 3. 半私人餐厅 |
| 4. Dining | 4. 就餐区 |
| 5. WC | 5. 卫生间 |



1. The Nautilus Project is located on the fourth floor of the ION shopping centre, which opened recently on the Orchard Road, Singapore. This floor is a composite for both sales and drinks and eats. At the beginning of the plan, the food consultant prepared a certain concept concerning chef, designer, and location, so the designer had difficulty in leading his ideal interior design. He predicted that visitor numbers would rise, so he stopped making a facade and designed the entrance where a common use passage led to restaurant to make visitors enter easily.

2. The chef, recruited by the owner from New Zealand, was popular among New Zealanders like a celebrity. However, the designer considers that cooking is the leading role, so he stopped making the unnecessary highlight.

1. 鹦鹉螺餐厅位于新加坡乌节路ION购物中心的四楼。该层集销售与餐饮区于一体。在设计之初，食品顾问拟定了一个清晰的理念，因此，设计师在实施想象中的内部设计时面临很大的挑战。考虑到餐厅未来激增的客流，设计师重新打造了一个公共通道，以方便客人的出入。

2. 餐厅的老板特聘了拥有多年餐饮经验的新西兰名厨，这位大厨在整个新西兰地区享有极高的美食烹饪声誉。然而，在设计师看来，精湛的烹饪才应该是主题，因此，无须不必要的强调。

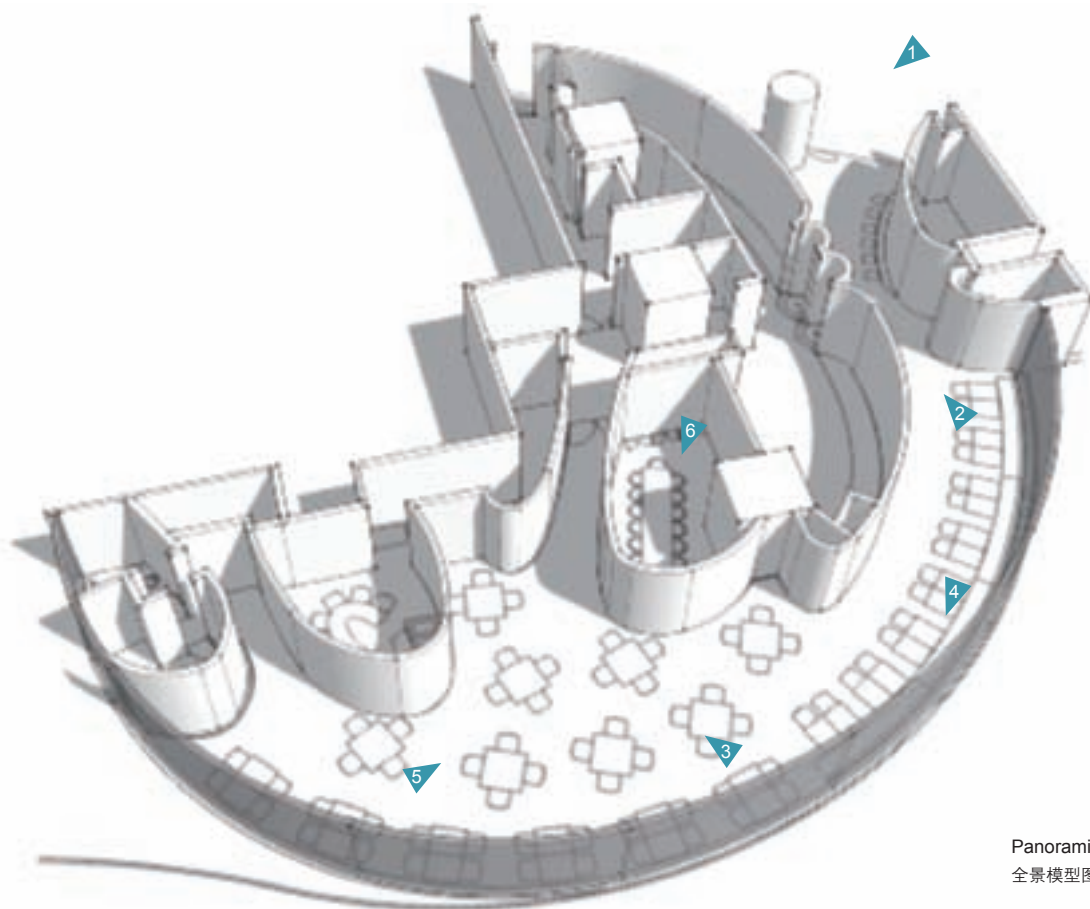




3. The owner is the president of the cargo company and, is a surprisingly beautiful woman boss, so the designer decided to reflect her sophisticate, elegant, and tender characteristic to this restaurant project.
4. The space does not look futuristic because of its curves.
5. The restaurant has a curvy structure, so the designer decided to use curves extensively in the interior.
6. The wood material was requested by the owner.

3. 餐厅的老板同时也是货运公司的董事长，是一位优雅端庄的女士，因此设计师旨在通过建筑的设计体现其丰富的阅历以及清雅高贵的特质。
4. 整个餐厅呈弧线形结构，真实而纯粹，毫无虚构、幻想之感。
5. 由于整个餐厅呈弧线形结构，因此，室内布局和设置也同样遵循弧线原则，使之相得益彰。
6. 木料的选用完全根据餐厅主人的要求而定。





Panoramic View
全景模型图

48 Utilisation of Narrow Space 对狭长空间的利用



As for a restaurant, its narrow interior space has a certain limitation on division of the functional areas. For this reason, the designer needs to divide the linear space into different functional areas reasonably and efficiently, echoing with the materials of interface and furnishings to overcome the site constraints.

In this case, a 3 x 35 metres narrow building has been renovated completely. The unique dining seats and unified colours have emphasised the linear space, and meanwhile, the carved elements along the walls have given the narrow space a more exquisite and transparent character.

狭长的室内空间对餐厅的功能划分具有很大的局限性，设计师需要在线型的空间中合理而高效的划分出不同的功能区域，同时配合界面的材质及陈设搭配缓和这种局限。

在本案例当中，设计师对一个3米x35米的狭长空间进行了改造，通过坐席的布置及色彩的统一，强化了线型的特点，同时墙面的镂空造型使有限的环境变得玲珑剔透。

Project name: Naya Restaurant **Completion date:** 2008 **Location:** New York, USA **Designer:** SOMA **Photographer:** SOMA **Area:** 105 sqm

项目名称：娜雅餐厅 竣工日期：2008年 地点：美国，纽约 设计师：SOMA建筑事务所 摄影师：SOMA建筑事务所 面积：105平方米



Layout 平面布置图

- | | |
|------------------------|---------|
| 1. Entrance | 1. 入口 |
| 2. Main dining area | 2. 主就餐区 |
| 3. Private dining room | 3. 贵宾室 |
| 4. Kitchen | 4. 厨房 |
| 5. Restroom | 5. 卫生间 |



1. With seating for 54, the chic space combines conventional material and effects with innovative techniques. Naya's compilation of lounge and chill-out music help produce a cool vibe and unpretentious setting.

2. At 3 x 35 metres, the existing building was the worst possible space for a restaurant.

1. 这一精致的空间设有54个座位，巧妙地运用传统的材料和创新的技术手法。温馨的酒吧间和舒缓的音乐为客人营造了一个轻松的环境、谦逊的背景。

2. 餐厅的前身是一个3米×35米的老建筑，这一空间为改建项目带来了很大挑战。



1



2

3



4



3. After much deliberation, the designers employed a simple solution to overcome the site constraints. The solution was to create an even narrower space than that was already in place, in order to make the space appear to expand beyond the original structure.

4. Dining seats and tables were then carved along the existing walls, but remained perfectly aligned with the central corridor.

3. 经再三考虑之后，设计师运用了一个简单的结局方案以克服项目的局限性。设计方案是创建一个更为狭窄的空间，从而使空间犹如延伸出原有结构之外。

4. 餐桌和座椅沿原有墙面而设，精雕细刻，同时确保与中央走廊的风格一致。

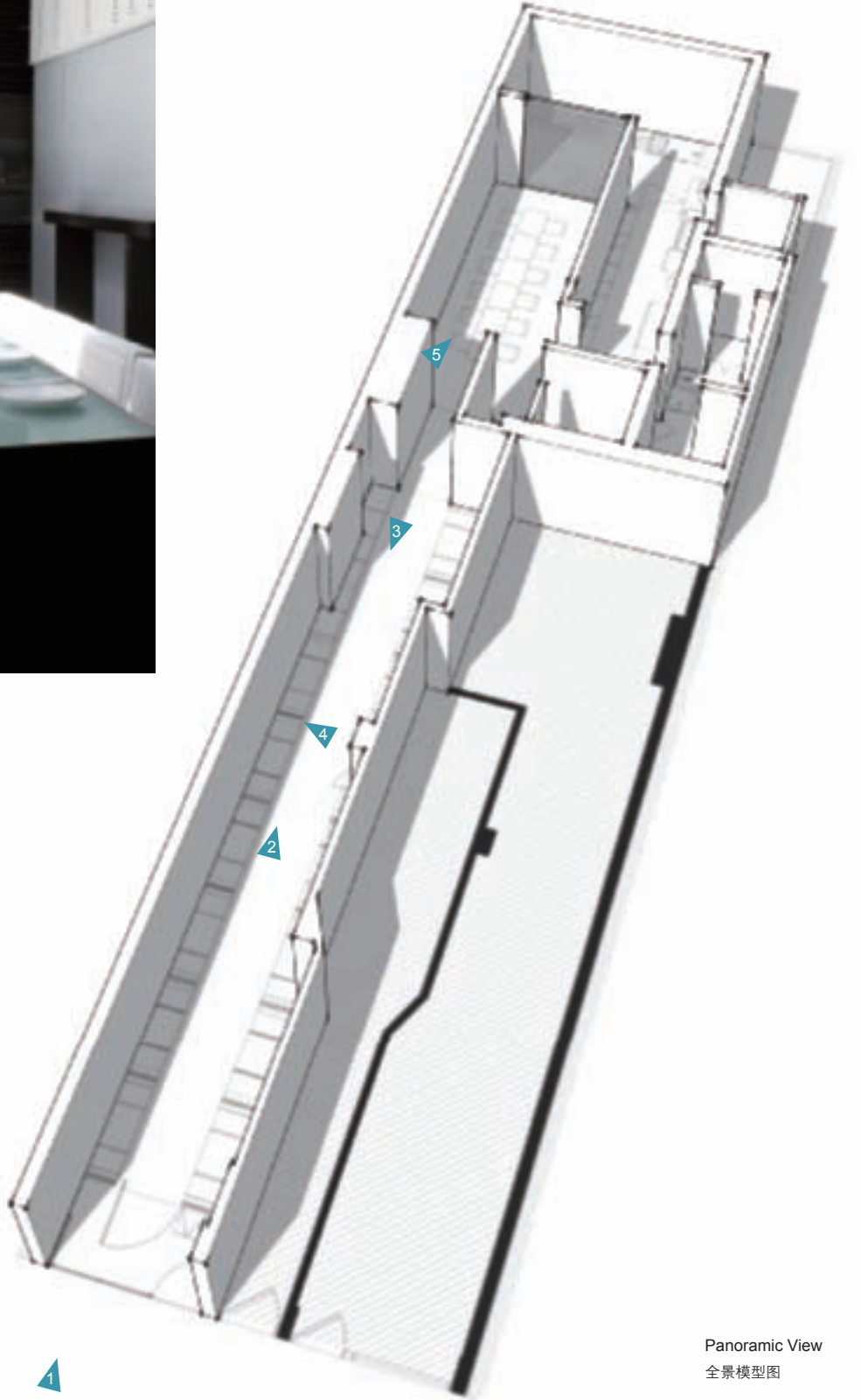




5

5. The walls were then clad in powder-coated white aluminium which was perforated using parametric design software to create a variation of motifs from the cuneiform alphabet. LED strip-lights were set between the new wall and the existing wall to back-light and further express the pattern.

5. 墙面上覆有带粉末涂层的白色铝板，并运用参数设计软件进行穿孔之后，形成各种楔形字母图案。置于新墙面和原墙面之间的LED条形照明灯为这些图案进行背光照明，并有效地强化了这些图案的感染力。



1

Panoramic View
全景模型图

49 Space's Transition and Integration Design 空间的过渡与整合设计



The interior space of a restaurant can be flexibly divided into several functional areas which distinguish from each other mainly based on the arrangement of seats. This division way always has its drawback of lacking the visual continuity, and sometimes can only rely on the interface and uniform shape or colour of the furnishings to connect these functional areas.

In this case, the designer utilised the concept of origami to subdivide the interior space; different areas in the restaurant are also tied by an origami structure from the entrance to the kitchen.

餐厅室内功能多样，空间布局灵活而且彼此之间主要依靠席座的布置来划分的，这种限定空间的方式在视觉上缺少视觉的连贯性，有时只能依靠界面和陈设的统一造型或色彩来连接。

在本案例当中，设计师通过对折纸艺术的借鉴对室内空间进行二次划分，从入口到厨房都被折叠的结构连接起来，在视觉上形成一个完整的空间序列。

Project name: Haiku Sushi **Completion date:** 2010 **Location:** Shanghai **Designer:** Edmond Tse/Imagine Native Ltd **Photographer:** Kingkay Architectural Photography **Area:** 320 sqm
Ceiling: Painted gypsum board and wall paper **Floor:** Oak engineered floor and epoxy resin floor **Wall:** Wood veneer and oak engineered floor **Bar origami feature:** Aluminium composite panels **Sushi bar feature:** Perforated aluminium composite panels **Dining area:** Translucent stone **Booth seat hanging feature:** Linen fabric

项目名称: Haiku寿司餐厅 竣工日期: 2010年 地点: 中国, 上海 设计师: 爱德蒙·特塞, Imagine Native建筑设计公司 摄影师: 金卡伊建筑摄影工作室 面积: 320平方米
 天花板: 彩色石膏板和墙纸 地板: 橡木工程地板和环氧树脂地板 墙面: 木质胶合板和橡木工程地板 酒吧折纸工艺: 复合铝板 寿司酒吧景观: 多孔复合铝板 就餐区: 半透明的石材 卡位区挂饰: 亚麻织物



- | | |
|--------------------------|----------|
| 1. Reception | 1. 接待台 |
| 2. Lounge | 2. 休息室 |
| 3. Bar | 3. 酒吧 |
| 4. Dining area | 4. 就餐区 |
| 5. Sushi bar | 5. 寿司酒吧 |
| 6. Cashier | 6. 收银台 |
| 7. Store room | 7. 储物室 |
| 8. Booth seat | 8. 卡位区 |
| 9. Tatami room | 9. 榻榻米房间 |
| 10. Pantry | 10. 备餐 |
| 11. Cold kitchen | 11. 冷菜间 |
| 12. Cutting area | 12. 切配区 |
| 13. Hot kitchen | 13. 热厨 |
| 14. Rough machining room | 14. 粗加工 |
| 15. Dish washing | 15. 洗碗间 |

Layout 平面布置图



Sections 剖面图



1. The backdrop materials are in contrast with the origami features. These materials are also used in other restaurants operated by Haiku Restaurant Group, including sand, stones, wood veneer, timber flooring, and pebbles for wal.

2. With different lighting effects, each zone will have its own character, and the lighting effect will change at different time of the day for lunch, dinner and bar setting.

3. These different zones in the restaurant are tied by an origami structure suspended on the ceiling from the entrance to the tatami rooms at the end of the restaurant.

1. 除了不同区域的折纸工艺，精致的背景材料与折纸工艺形成鲜明的对比，这些材料同时也应用在Haiku餐厅集团的其他餐厅之中，这些材料分别是砂石、石材、胶合板、木质地板以及鹅卵石墙面等。

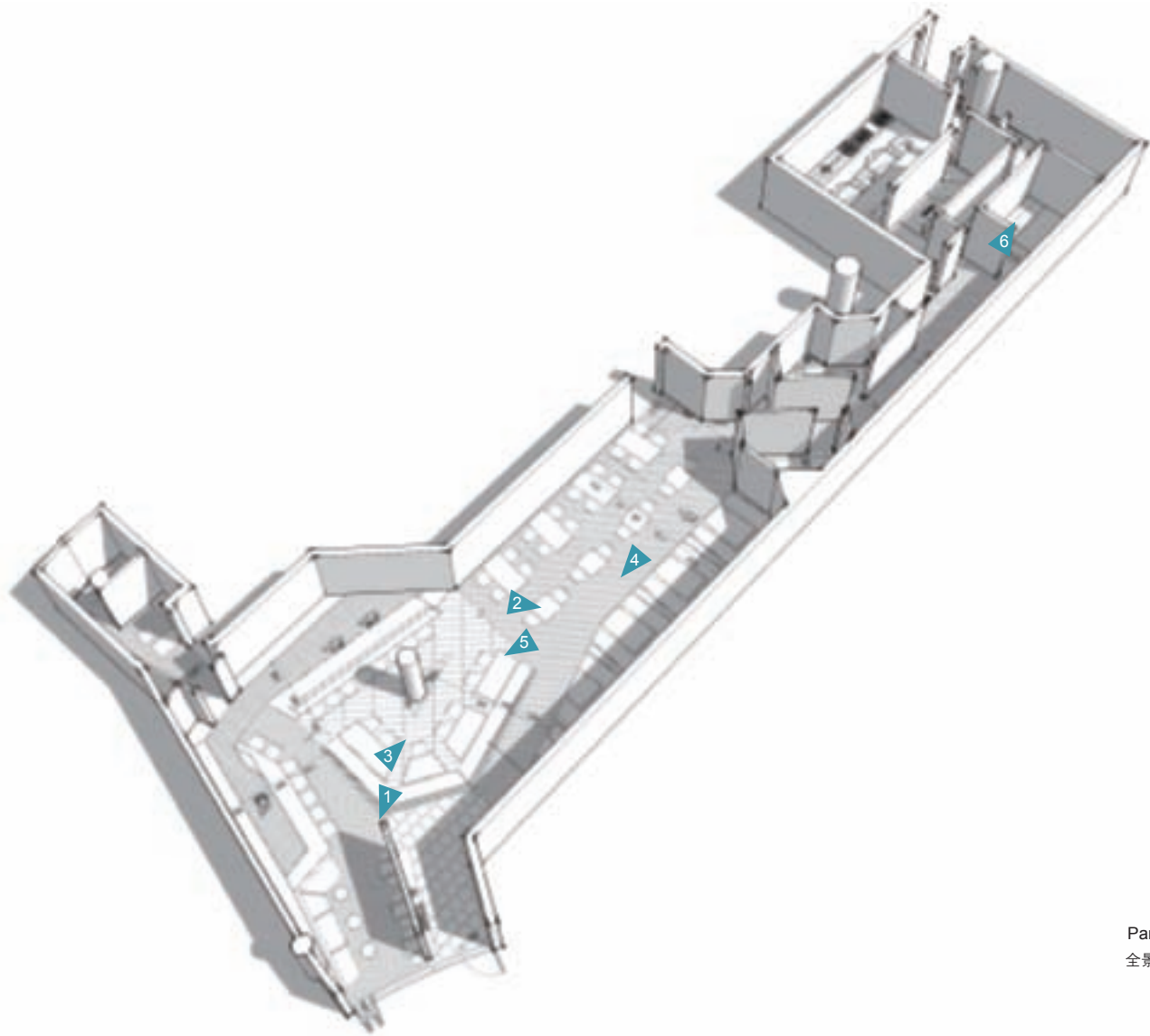
2. 不同的灯光效果使每个空间都别具特色，同时，美轮美奂的照明效果也会随着一天时间的变化而变换，为午餐、晚餐以及夜晚的酒吧提供不同的背景。

3. 餐厅中的这些不同区域均由一个悬于天花板的折纸装置连接，从入口到商店最末端的榻榻米房间。

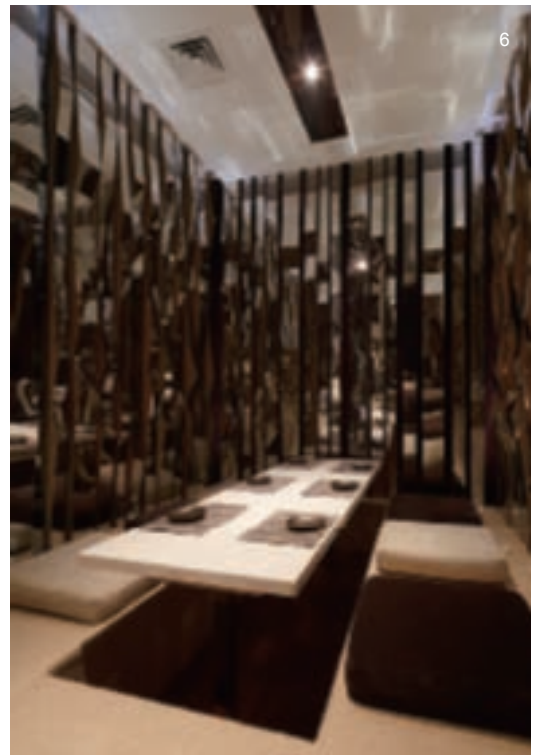


4. The restaurant space is subdivided in different zones, including sushi bar, drinking bar, two main dining areas, booth seating and tatami rooms.
 5. The designer utilises the concept of origami as the theme throughout the design. The ceiling unifies different zones and creates a spatial transition throughout the restaurant.
 6. Each zone is formed by an origami feature, which is constructed by different colours and materials, such as perforated aluminium composite panels, translucent stone panels and linen fabrics.
4. 餐厅空间被细分为各个不同的区域，包含寿司吧、饮品吧、两个大型就餐区、包间座位和榻榻米房间。
 5. 设计师在整个餐厅空间的构建过程中运用了日本折纸手工的设计理念。造型独特的天花板将不同的区域统一起来，创造出空间的过渡感。
 6. 每个空间都由折纸艺术呈现，采用不同的颜色和材料，例如穿孔的铝制板面，半透明的石头板面和亚麻布等。





Panoramic View
全景模型图



50 Reconstruction of Classical Space Scale 古典空间比例的重构



The classical space is always with a sense of openness and volume, with decoration and components continually placed in the form of axial symmetry. To renovate this kind of space, an important task is to harmonise the relationship between scale and proportion.

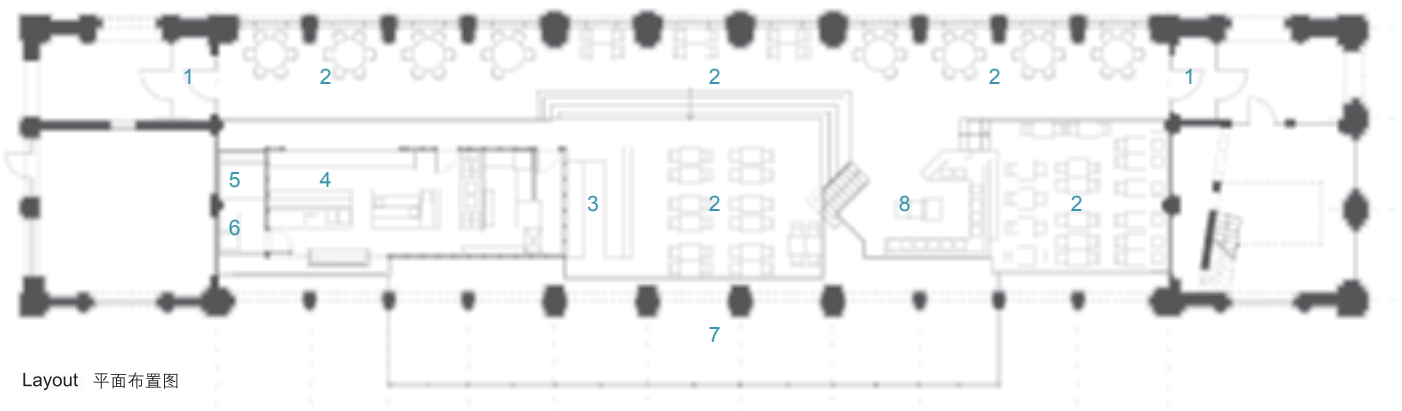
In this case, the designer desires to completely restore the original character of this classical space, and it lasts approximately three years to create an exquisite and conspicuous dining environment. In order to coordinate the floor height and the scale of space, the designer has placed raindrop-like chandeliers on the ceiling so as to make them the most active decorative elements in the interior space.

古典建筑的室内空间开阔且具有量感，界面的装饰及构件以中轴对称的形式连续排列。在此类空间的基础上加以改造，重要之处在于尺度与比例的协调。

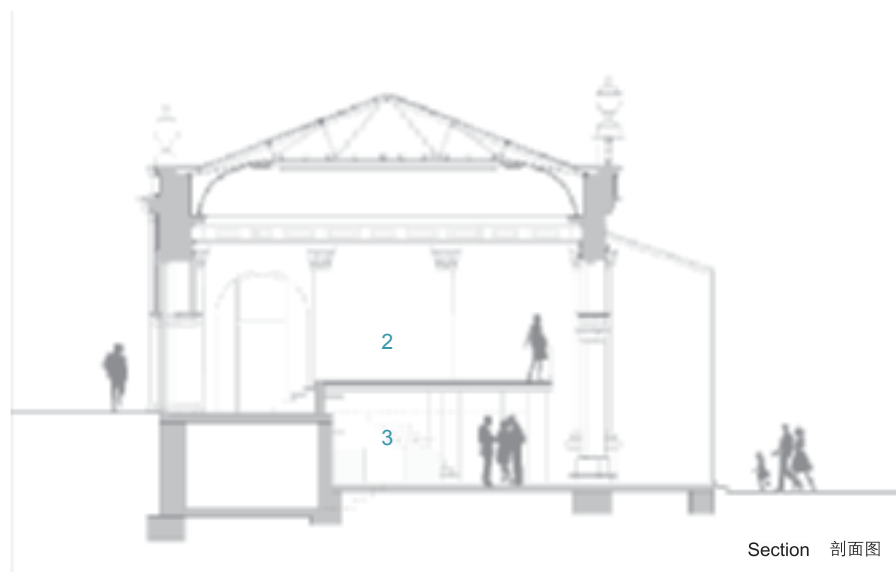
在本案例当中，设计师为了还原古典空间的风格用时近3年时间进行规划，最终创造出含蓄且醒目的餐厅环境。为了协调层高的高度及空间的尺度，设计师在吊顶处设置了如雨滴般的吊灯，成为室内空间中最为活跃装饰元素。

Project name: Spital Restaurant – Bar **Completion date:** 2010 **Location:** Wiesbaden, Germany **Designer:** Khaldoun Cheikh Dibes **Photographer:** Roger Richter, Mainz-Kastel **Area:** 950 sqm (Restaurant: 261 sqm, café/bar: 144 sqm, terrace: 205 sqm, side rooms: 340 sqm)

项目名称：病友餐厅与酒吧 竣工日期：2010年 地点：德国，威斯巴登 设计师：伊本·谢赫·戴波斯 摄影师：罗杰·里克特，美因兹·卡斯特尔 面积：950平方米（餐厅：261平方米，咖啡/酒吧：144平方米，露台：205平方米，耳房：340平方米）



Layout 平面布置图



Section 剖面图

- | | |
|-----------------------|--------|
| 1. Wind caught | 1. 通风口 |
| 2. Hospitality sector | 2. 酒店区 |
| 3. Bar | 3. 酒吧 |
| 4. Kitchen | 4. 厨房 |
| 5. Cold room | 5. 冷藏室 |
| 6. Stock | 6. 储藏室 |
| 7. Airspace | 7. 气隙 |
| 8. Lounge | 8. 酒廊 |





1

1. Over the last decade, the the café/bar has repeatedly been the scene of temporary art installations. In addition to this, at the weekends Spital boasts a varied DJ and events programme. The concept behind the recently opened extension has been thought through down to the very last detail. What particularly distinguishes it is the delicately orchestrated interplay between old and new. An exceptional cultural and gastronomic project and a meeting point for Wiesbaden's art and design scene, has now opened up a restaurant section with seating for 132 guests.

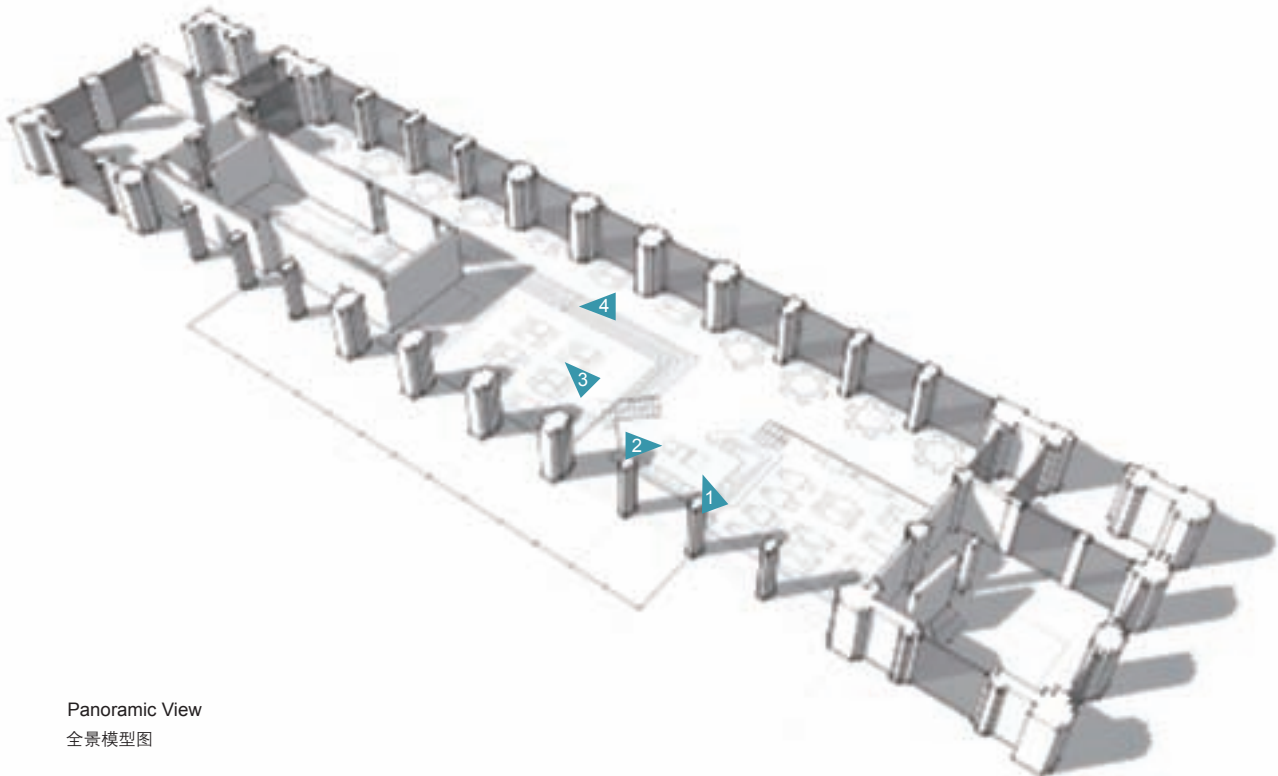
2. A desire to completely restore the original character of this structure, to get away from the small subdivisions and as close as possible to the historic spatial layout marked the start of the planning phase, lasting approximately three years.

1. 在过去的20年间，这一咖啡厅/酒吧曾频繁作为临时艺术设施的集散地。此外，每逢周末，该餐厅还多次举办各种各样的音乐DJ等活动。新扩建餐厅的设计理念是关注空间的每一个细节。而其中最为鲜明的一个特色就是巧妙地处理新旧空间之间的衔接。这一独一无二的文化与餐厅项目、威斯巴登地区的艺术与设计展示中心将为132位到访的客人提供难忘的感官体验。

2. 设计的目的是要完全恢复这一结构的原有本色，摆脱空间的不必要细化，尽可能地向历史空间布局靠拢，这一历史性的空间规划记录了规划阶段的开端以及持续了大约3年时间的设计历程。



2



Panoramic View
全景模型图





3. Clients laid the foundations for a comprehensive and contemporary revitalisation of the architectural monument, which has for the moment come to its conclusion with the completion of the current conversion measures. Up until this point, the colonnades that run along Saalgasse on the upper level of the building had been divided up into a number of small business units, spoiling the original transparency and spatial continuity of the Wilhelminian pump room.

4. Both the lighting and the interior design respectfully reference the historical building fabric without completely obeying the latter's system of proportions and its axial symmetry. Instead, the original architecture is seen as a stage on which many different types of scenery can be arranged, something that harmonises well with the building's new role as a culinary and cultural meeting point.

5. Detail of the kitchen's facade

3. 设计师从客户的观点出发，旨在对建筑进行一个全面的现代化改造，并制定出相应的改建措施。设计师巧妙地将建筑顶层的柱列划分成一系列的小型商务单元，打破了原有的通透性以及公共饮水大厅的空间延续性。

4. 空间的照明设备和室内设计再一次以古老的建筑构造为参考，并未完全遵循后来的比例及轴向对称系统。相反，设计师将原建筑视为一个舞台，任何类型的场景均可以在其上布置，他们唯一能做的是挑选出与建筑作为一个美食和文化交汇点的新角色相匹配的场景布局。

5. 厨房外立面细部构造。

51 Landscape Design and Interior Space Infiltration 景观设计与室内空间的渗透



Design of a restaurant not just means the design of its inner space; the appearance of building and landscape should be considered and unified with the inner space. Only by this way will the business philosophy and brand value be completely expressed, thus attracting more diners.

In this case, the designers carefully designed an organic facade and landscape and turned them to be an extension of the restaurant, creating a strong relationship between the inside and the outside. The natural vegetation wall in the tea room has greatly enhanced this relationship.

餐厅设计所涵盖的范围很广，不仅仅是室内空间，建筑的外观及景观环境都是需要整合考虑的。只有这样才能通过设计的方式完整的传达出餐厅的经营理念和价值定位，同时最大程度的吸引顾客的光顾。

在本案例当中，设计师将有机的外墙结构与景观环境作为室内空间的延续，并将室内与室外环境紧密的连接在一起。茶室中的绿植墙面强化了这种关系。

Project name: Tori Tori Restaurant **Completion date:** 2010 **Location:** Polanco, Mexico City, Mexico **Designer:** Rojkind Arquitectos **Photographer:** Paul Rivera **Area:** 629 sqm
 项目名称：托里托里餐厅 竣工日期：2010年 地点：墨西哥，墨西哥城 设计师：Rojkind建筑事务所 摄影师：保罗·里维拉 面积：629平方米



First floor plan 一层平面图



Second floor plan 二层平面图



Third floor plan 三层平面图

- 1. Kitchen
- 2. Refrigeration chambers
- 3. Sushi kitchen
- 4. Sushi bar
- 5. Cashier
- 6. Handicap restroom
- 7. Wardrobe
- 8. Reception area

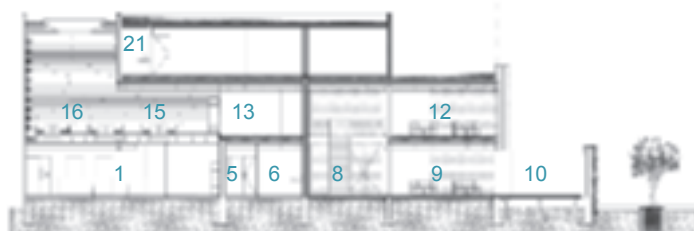
- 9. Restaurant
- 10. Terrace
- 11. Bar
- 12. Restaurant
- 13. Service area
- 14. Restroom
- 15. Tea room
- 16. Tea room terrace

- 17. Storage
- 18. Administration area
- 19. Lockers
- 20. Employees' restroom
- 21. Employees' restroom
- 22. Laundry
- 23. Employees' dining room

- 1. 厨房
- 2. 冷藏室
- 3. 寿司厨房
- 4. 寿司吧
- 5. 收银台
- 6. 无障碍卫生间
- 7. 衣帽间
- 8. 接待区

- 9. 餐厅
- 10. 露台
- 11. 酒吧
- 12. 餐厅
- 13. 服务区
- 14. 卫生间
- 15. 茶室
- 16. 茶室阳台

- 17. 存储室
- 18. 行政区
- 19. 储物柜
- 20. 员工卫生间
- 21. 员工卫生间
- 22. 洗衣房
- 23. 员工餐厅



Section 剖面图

1. The building's organic facade and landscape were carefully designed to become an extension of the restaurant creating a strong relationship between the inside and the outside. Meanwhile it seems to emerge from the ground climbing up through the building, as if mimicking the natural ivy surrounding the retaining walls, is made up of two self-supporting layers of steel plates cut with a CNC machine and handcrafted to exact specifications. The facade's pattern responds to the inside openings, filtering light, shadows, and views that will constantly invade the interior spaces. An atmosphere enriched by the spectrum of subtle changes.

2. Taking advantage of the plot's conditions, the main focus was placed on renovating the house, stripping the residential interior and removing all familiar features to produce an entirely different environment.

3. Sushi bar

1. 精心设计的建筑物有机立面和景观，成为餐厅的延伸，从而在餐厅内外之间建立起一种牢固的联系。建筑的立面看上去如同从地面冒出，然后向上攀爬直至布满整个建筑外皮，仿佛在模仿天然常春藤环绕挡土墙生长的态势。立面的图案与内部开窗相互呼应，不仅将光影投射到室内墙面上，还不妨碍从外界看到内部的情形。微妙的光影变化丰富了空间的氛围。

2. 设计充分利用了场地条件，将重点放在翻修上，剥除住宅内部装饰，去掉所有熟悉的元素，重新创造一种截然不同的环境。

3. 寿司吧。



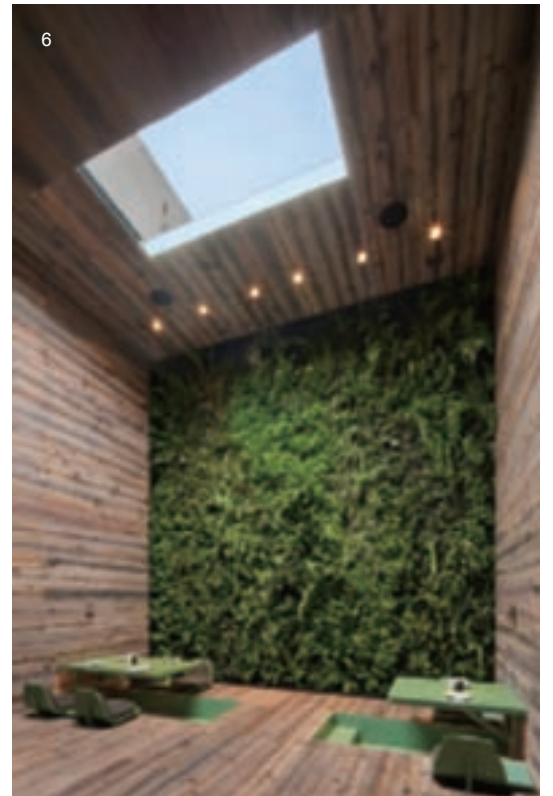
4



5



6





4. Maintaining a very intimate and subtle feel towards the first encounter with the exterior, once you enter you'll find yourself in a terrace, where eating and drinking are embraced by natural vegetation. The interior receives and follows the exterior with subtle contrasts. Each room has its own nature and shows a clear relationship with its function. The furniture was inspired and made for Tori Tori and developed with a direct orientation through each space. During more than eight months a complete collection of chairs and tables were created, for both exterior and interior use.

5. Bar area

6. Tea room terrace

7. Although the client's requirements were oriented towards a Japanese interpretation, it was not literal; he wanted the place to have its own personal expression, contemporary and cosmopolitan, by enhancing its existing spatial conditions through different experiences.

8. The architects seek in the project a chance for users to link with the different ambiances and choose their favourites. Each space's materials, setup and characteristics towards the furniture generate a wide spectrum of options and sensations for its assiduous clients.

4. 人们一看到新餐厅的门面就会产生一种非常亲切而又微妙的感觉，一旦进入室内，你就会发现自己处于一个露台上，可以在天然植物的环绕之中享用美酒佳肴。室内延续了室外那种微妙的差异。每个房间都有自己的特色，能明确显示出其主要功能。家具的设计也受到了托里托里餐厅室内格局的启发，完全为这里量身打造，在每处空间都设计了专门适合这里方位的家具。8个多月过去了，室内外使用的全套桌椅终于设计制造完毕。

5. 酒吧区。

6. 茶室露台。

7. 尽管客户要求设计成日式风格，但却不想生搬硬套，他们希望餐厅能拥有独特的个人风格，不但有现代特色，也不乏国际化风范，在设计中通过各种体验提升原有的空间条件。

8. 在该项目的设计过程中，设计师们力图为用户将各个不同的环境联系在一起，让他们能够选择自己最喜欢的氛围。每个空间的家具均拥有别具一格的材料、安装及特色，让这里的常客能随意选择在自己喜欢的空间就座。



Panoramic view
全景模型图

52 Combination with Architectural Form 与建筑空间的融合



Design for a restaurant with a non-independent storefront needs to consider the relationship between itself and its surrounding environment that whether is integrated or disparate. If the restaurant is located in an iconic building, then the best way is to maximise the value of the brand by means of integration.

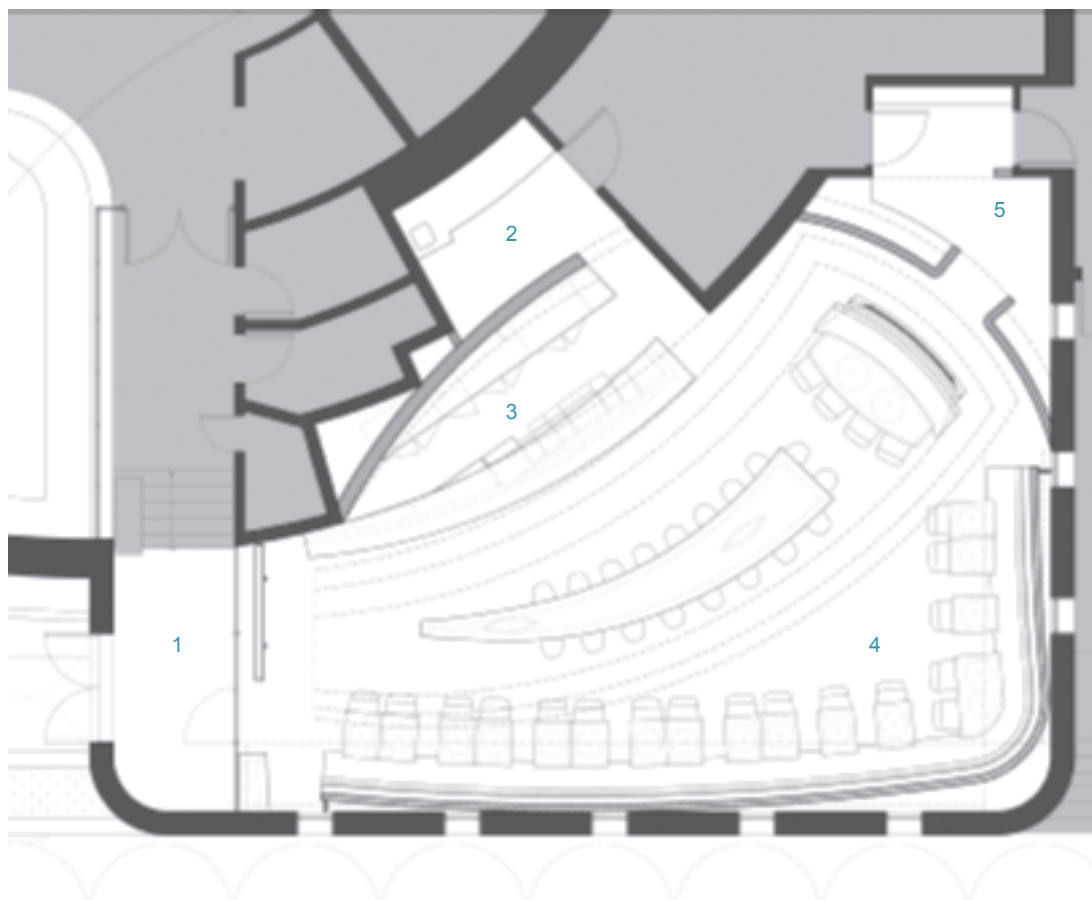
In this case, the restaurant is located at the Guggenheim Museum, New York, USA which was built by the famous architect Frank Lloyd Wright in 1947 and displays the collection of modern art in Europe and America owned by entrepreneur Solomon R. Guggenheim. The designers extended the interface elements in the showroom, and completely integrated the restaurant into this iconic building.

非独立店面的餐厅需要考虑自身与周围的关系，或融合或跳跃。若位于标志性的建筑物中，最好的方式就是通过融合的方式使品牌的价值最大化。

在本案例当中，餐厅位于美国纽约第五大道的古根海姆博物馆中，这座建筑是由美国知名的建筑师莱特在1947年设计建造的，里面陈列着企业家所罗门·古根海姆（Solomon R. Guggenheim）所精心收藏的欧美现代艺术品。设计师延续了陈列室内的界面造型元素，将餐厅与这座标识性的建筑巧妙的融合在一起。

Project name: The Wright, Guggenheim Museum **Completion date:** 2009 **Location:** New York, USA **Designer:** Andre Kikoski Architect **Photographer:** Peter Aaron

项目名称：古根海姆博物馆-莱特餐厅 竣工日期：2009年 地点：美国，纽约 设计师：安德鲁·基科斯基建筑事务所 摄影师：彼得·亚伦



Layout 平面布置图

- | | |
|---------------------|-----------|
| 1. Vestibule | 1. 前庭 |
| 2. Back bar service | 2. 吧台后服务区 |
| 3. Bar | 3. 酒吧 |
| 4. Restaurant | 4. 餐厅 |
| 5. Service | 5. 服务区 |





1. Inspired by and created within an institution renowned for its art, architecture and innovation, The Wright will extend that experience to its food and service. The Wright will appeal to neighbours seeking stylish and sophisticated dining as well as visitors who want to experience the thrill of New York in one of the city's greatest cultural treasures.

2. Named after the Fifth Avenue museum's architect, Frank Lloyd Wright, the 58-seat restaurant features a modern American menu and local seasonal dishes like seared diver scallops in sea urchin sauce and slow roasted suckling pig with quince and violet mustard.

1. 设计师取材自一个以艺术、建筑和创新为特色的公共机构，并将这一理念延伸到餐厅所提供的美食与服务之中。莱特餐厅将成为那些追求时尚与精致餐饮体验的居民以及慕名来到纽约欣赏人类文化瑰宝的游客的理想就餐场所。

2. 这一设有58个座位的莱特餐厅以第五大道博物馆建筑师弗兰克·劳埃德·莱特的名字命名，以美式菜系为主，并提供海胆酱烤扇贝、混合着柑橘和紫芥末味道的慢火烤乳猪等时令菜。



2



3. The ceiling is also home to the restaurant's signature artwork, a colourful site-specific sculpture of horizontal powder-coated aluminium planks that marks the entrance and descends from overhead to cover the Wright's walls – just like in the museum's galleries.

4. Centred on a communal table, the architect's channelled Lloyd Wright's iconic spiralling white design from 1959 in the

nearly all-white 149-square-metre space. Standouts include a curvilinear walnut wall layered with illuminated fibre-optics offsets a bar topped in seamless white Corian and clad in a shimmering skin of custom metalwork.

5. A sweeping banquette is glammed up with vivid blue leather seating backed by illuminated planes of woven grey fabric underneath a layered ceiling canopy of taut white

fabric.

6. "It was both an incredible honour and an exhilarating challenge to work within Wright's iconic building," said architect. "Every time we visit, we see a new subtlety in it that deepens our appreciation of its sophistication. We sought to create a work that is both contemporary and complementary."

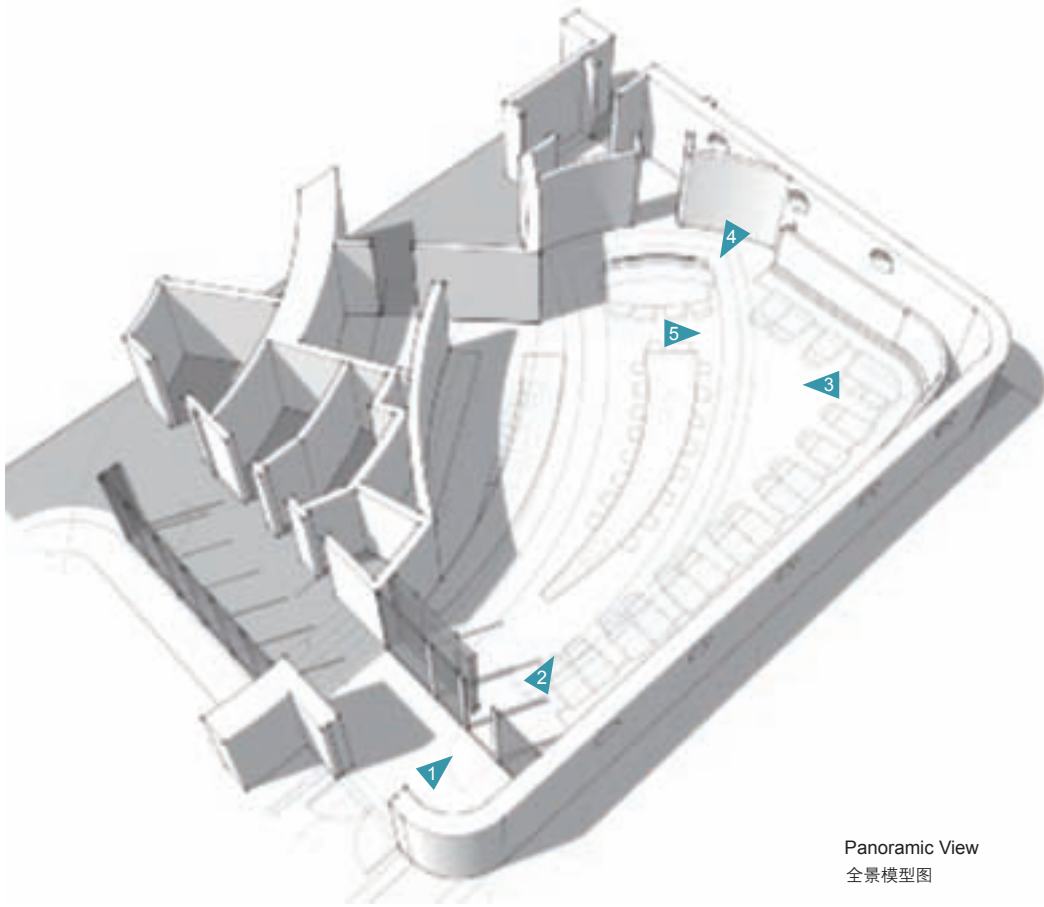


3. 造型别致的天花板同时也是餐厅特色艺术品的集合地，一个特制的彩色水平雕塑作品以喷涂铝板为构成原料，鲜明地突出了餐厅的入口位置，并从天花板上下沉并延伸至餐厅的墙面之上，巧妙地营造出博物馆画廊之感。

4. 由劳埃德·莱特在1959年设计的白色螺旋设计标志以一个公共餐桌为核心，几乎贯穿整个149平方米的空间。同时，伴有发光光导纤维的胡桃木弧形墙、白色可丽耐吧台台面以及定制金属工艺的光亮表皮等巧妙地营造出空间形式的趣味性及动态的运动感。

5. 沿墙布置的蓝色条形软座与熠熠生辉的灰色编织物靠背形成鲜明的视觉对比，靠背的上方是一个极富层次感的纯白色天花板顶棚。

6. 设计师说：“在莱特的标志性建筑中工作既是一个令人难以置信的荣誉，也是一次令人振奋的挑战。每一次来到古根海姆博物馆，都能体会到它新的微妙之处，与此同时也加深了对精致的理解。因此，我们力图打造一个兼具时尚感与互补性的空间。”



Panoramic View
全景模型图



53 Reference to Natural Form 对自然形态的借鉴



To refer to natural forms in the designing of a restaurant's interior space will give the whole inner space a character and enrich the dining experience.

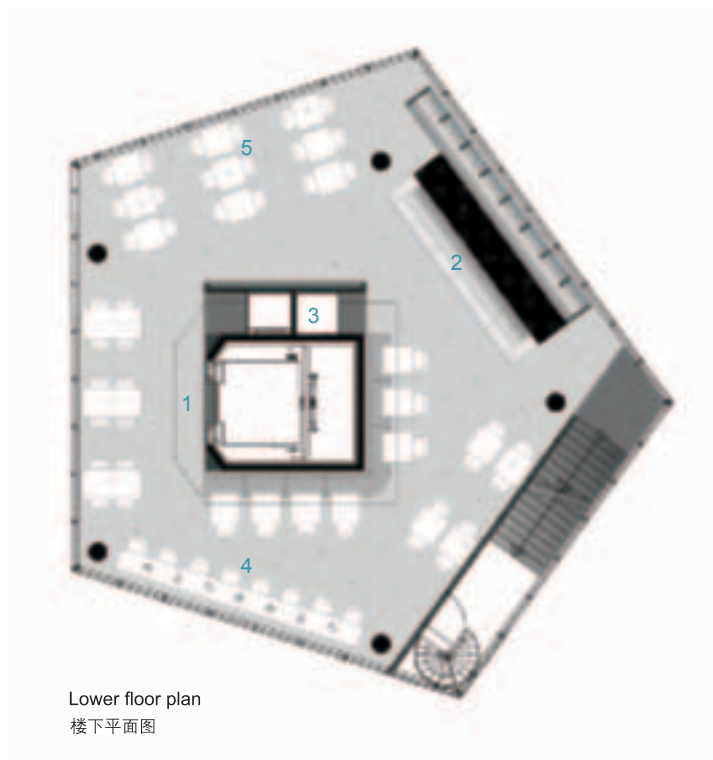
In this case, the restaurant is located on the top floor of a shopping mall in the city centre of Amsterdam, in which the transparent curtain wall gives diners the possibility to have a view over the city centre. Therefore, in order to integrate the restaurant with the surrounding environment, the designers selected blue and white as the main colours for interior materials.

餐厅室内环境对自然形态的借鉴有助于室内空间效果的开阔，丰富顾客的就餐体验。

在本案例当中，餐厅位于荷兰阿姆斯特丹市中心的一所购物中心顶楼，玻璃幕墙的通透性使顾客感到似乎坐拥云端。因此，为了与周围环境的融合，设计师在室内的材料和色彩搭配上尽量选用蓝色和白色作为主色调。

Project name: Blue **Completion date:** 2010 **Location:** Amsterdam, The Netherlands **Designer:** Studio Linse Amsterdam **Photographer:** Went & Navarro **Area:** 275 sqm

项目名称：蓝调餐厅 竣工日期：2010年 地点：荷兰，阿姆斯特丹 设计师：阿姆斯特丹林赛设计工作室 摄影师：温特&纳瓦罗 面积：275平方米



Lower floor plan
楼下平面图



Upper floor plan
楼上平面图

- | | |
|--------------------|---------|
| 1. Entrance | 1. 入口 |
| 2. Bar | 2. 吧台 |
| 3. Service station | 3. 服务台 |
| 4. High seating | 4. 高座位区 |
| 5. Seating area | 5. 座位区 |



Section 剖面图



1



2



3

1. It is a restaurant on the top floor of a shopping mall in the city centre of Amsterdam, with 360 degrees view. Customers can reach the restaurant with the glassed lift in the middle of the void in the shopping mall. The view gives the shopping customers the possibility to have a view over the city centre with its canals and historical buildings.

2. Smooth, shiny glass tiles add a dreamy effect to the composition.

3. The view makes it a unique restaurant in the city centre. The colours and materials of the restaurant are subdued. The natural colours reinforce the first attention of the blue sky. Even the chrome modular light bulbs reflect the view from every side. The walls are covered by upholstered panels, which gives the restaurant an intimate feeling.

1. 蓝调餐厅坐落在阿姆斯特丹市中心一个商场的顶层，拥有全方位的观景视角。商场中央的一个玻璃升降梯能够将就餐者直接输送到餐厅内。站在餐厅内，就餐者可以饱览市中心全景，将绵延的运河和壮美的古建筑尽收眼底。

2. 光滑、明亮的玻璃方格为整个空间组合添加了些许梦幻色彩。

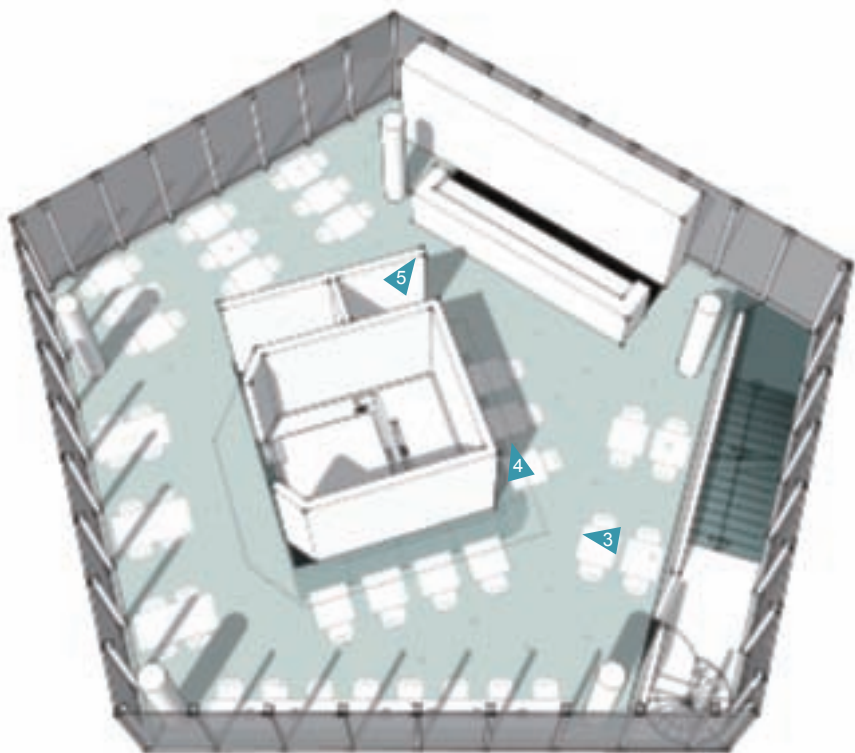
3. 优秀的观景视角使其在市中心的众多餐厅中脱颖而出。餐厅所选用的色彩和材料较为柔和。天然色彩的运用便于吸引就餐者更多地关注窗外的蓝天，同时，铬合金材料灯泡也从空间的各个角度突出了餐厅的内部景致。墙面以修饰面板为材料，为整个餐厅营造出亲切、舒适的氛围。



4. Seeming to float free of the walls and floor, the new furnishings are light and ephemeral.
5. The café is simple, but says a lot; not tense minimalism, but calm purity. Like the museum, even when filled with a blur of moving bodies, it remains still.
6. The finish is smooth and mat, allowing the grain to express itself to the fullest, and emphasising the natural characteristics of the metal.
7. The name Blue is inspired by the blue sky that's all around customers eating a nice sandwich.

4. 崭新的陈设以浅色调为主，设计灵活，适应性强，乍看起来犹如脱离墙面，悬浮于地板之上。
5. 咖啡厅尽管设计简约，却蕴含了丰富的内容，并不一味地追求简约，而以纯粹营造出宁静、祥和之感。这种感觉与博物馆类似，尽管其中包含了许多可移动元素，却始终给人以静谧、安详之感。
6. 光滑的饰面采用亚光处理，为材质的纹理预留了极大的展示空间，并突出金属的天然特性。
7. 餐厅命名为“蓝调”，取材自窗外的蓝天，就餐者可以在享用美味三明治的同时，将窗外的美景饱览眼底。





Panoramic View
全景模型图



54 Colour Composition of Space 空间色彩构图



Colour is an effective means to coordinate the division of space. A good colour composition in different interfaces or spaces could effectively create a harmonious visual order.

In this case, the designer rendered the interior wall planes in hues of brown and taupe colours, offset by the polished white marble tabletops and chocolate brown leather-upholstered chairs, giving the whole space a sense of unity.

色彩是协调空间划分的有效手段。通过不同界面、不同空间中的色彩搭配关系可以有效形成和谐的视觉秩序。

在本案例当中，设计师将墙面渲染成棕色和灰褐色调，同时采用白色大理石桌面与巧克力棕色皮革席座与之形成和谐的空间色彩构图关系，使整体空间变得统一。

Project name: Crescent Heights **Completion date:** 2009 **Location:** San Diego, California, USA **Designer:** Sat Garg, AkarStudios **Photographer:** Ramona D' Viola **Area:** 650 sqm

项目名称：克雷森特高地餐厅 竣工日期：2009年 地点：美国，圣地亚哥 设计师：塞特·加尔格/阿卡尔设计工作室 摄影师：拉莫纳·D·维拉 面积：650平方米



Layout 平面布置图

- | | | | |
|--------------------|------------------------|-----------|------------|
| 1. Patio dining | 7. Wine cabinet | 1. 露台就餐区 | 7. 酒室 |
| 2. Bus station 2 | 8. Lounge | 2. 公共汽车站2 | 8. 酒廊 |
| 3. Dining room | 9. Bus station 1 | 3. 餐厅 | 9. 公共汽车站1 |
| 4. Private dining | 10. Exhibition kitchen | 4. 贵宾室 | 10. 展示厨房 |
| 5. Bar | 11. Kitchen | 5. 酒吧 | 11. 厨房 |
| 6. Hostess station | 12. Valet lobby | 6. 女店主专属区 | 12. 服务生休息室 |

1. A ground-level space with a contemporary design, the venue comprises of a restaurant, lounge, bar and an outdoor patio.

2. The interior wall planes have been rendered in hues of brown and taupe colours, offset by the polished white marble-tabletops and chocolate brown leather-upholstered chairs.

3. The 170-seat location has been designed as a series of distinct yet interacting spaces to accommodate different sized groups and private events.

1. 一层空间的设计极具现代气息，餐厅、酒廊、酒吧间和室外露台均设于此。

2. 室内墙板以棕色和灰褐色为主色调，与白色抛光大理石台面和巧克力棕色皮革软垫座椅交相辉映。

3. 这家充满现代、时尚气息的餐厅共设有170个座位，一系列风格独具且又相互影响的空间能够满足各种形式的个人休闲及聚餐活动。





4. Walnut wood flooring defines the main seating area, while polished concrete in the bar and circulation spaces and lush carpeting highlight the lounge space.

5. The private dining space with large windows providing plenty of filtered natural light.

6. One of the defining design aspects of the space happens to be the ceiling itself, comprising of a series of undulating ceiling planes that cover the entire dining and bar space.

7. Sofas and ottomans have been grouped together to create an intimate seating arrangement in the lounge area that has a large glass window affording a view of the finishing kitchen.

4. 胡桃木地板自然地勾勒出主座位区，酒吧间与通道则采用了水泥压光地面，酒廊中铺设的地毯烘托出酒吧空间的奢华气息。

5. 贵宾区内设置的大型开窗便于为室内提供充足而柔和的自然光。

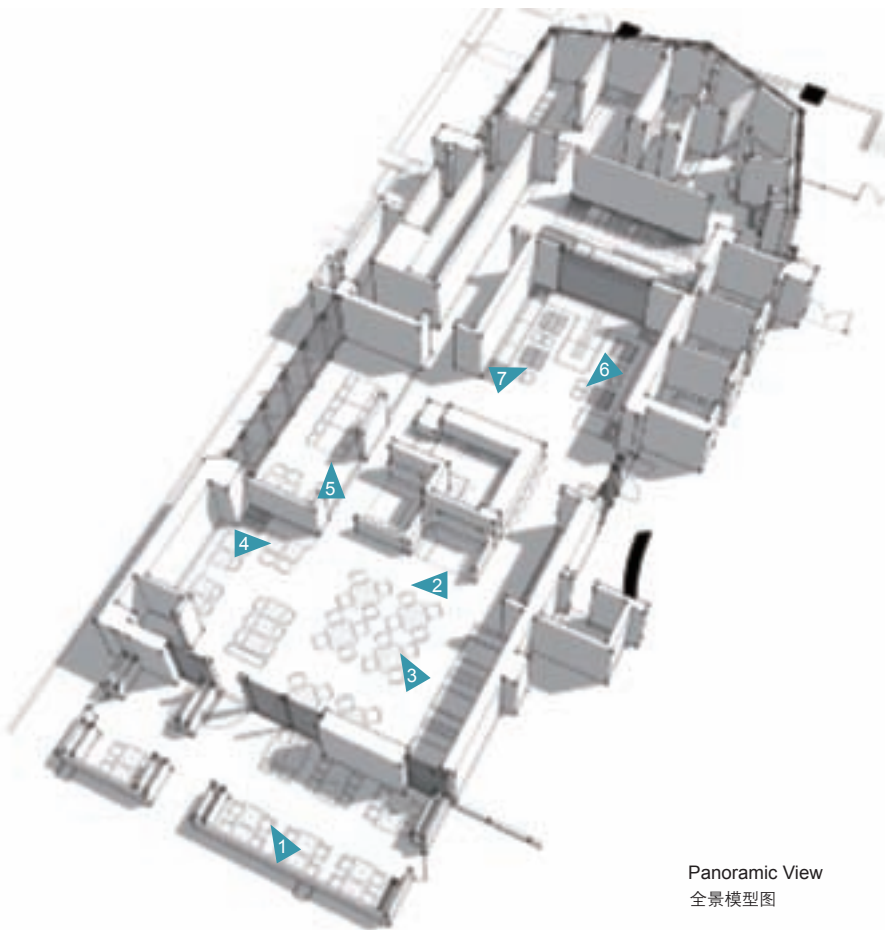
6. 覆盖整个餐厅和酒吧空间的天花板，波浪起伏，令空间富于变化，层次感十足。

7. 沙发及垫脚软凳巧妙地拼接在一起，营造出温馨、静谧的酒吧氛围；大型玻璃窗将厨房中的一切完美呈现于客人眼前。





6



Panoramic View
全景模型图



7

55 Obvious and Understandable Colour Presentation of Interface

醒目且易于理解的界面色彩表达



The image of a restaurant should be simple and catchy in order to effectively convey the restaurant's business philosophy and style. Nowadays, the colour presentation of interface as an effective means of communication has been widely used.

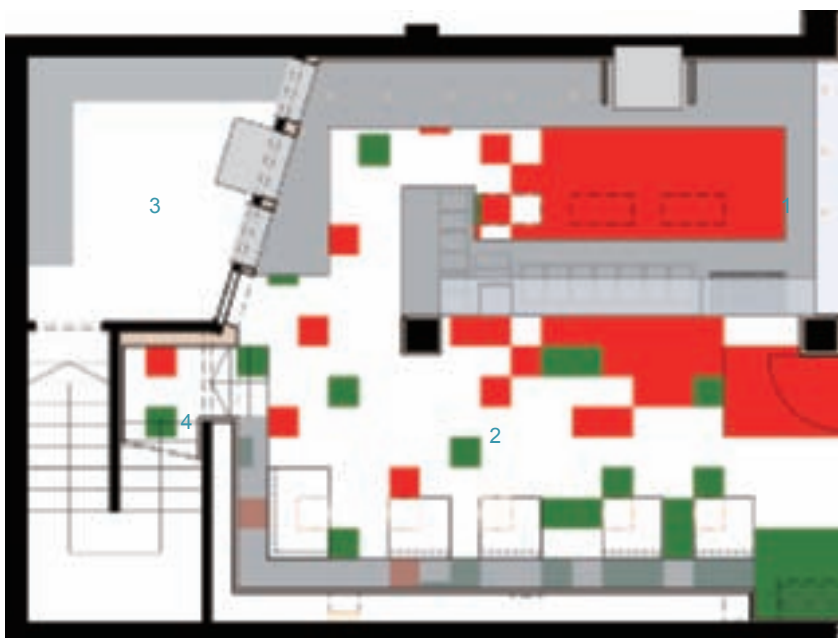
In this case, the designers took inspiration from the Italian flag and designed a group of interface decorative images for this pizza restaurant. The integration of green, white and red colour that comprise the Italian flag gives the facade a more conspicuous character and enhances the unique brand image of this restaurant.

餐厅的形象需要使顾客方便记忆，以便有效的传达出餐厅的经营理念 and 品质。界面的色彩表达作为一种有效的传达手段已被广泛运用。

在本案例当中，设计师为一家比萨饼店设计了一组以意大利国旗颜色为主题的界面装饰形象。通过将国旗颜色分解成绿、白、红几种色块，使这家比萨饼店的店面形象具有高度的识别性，同时强化了其独特的品牌形象。

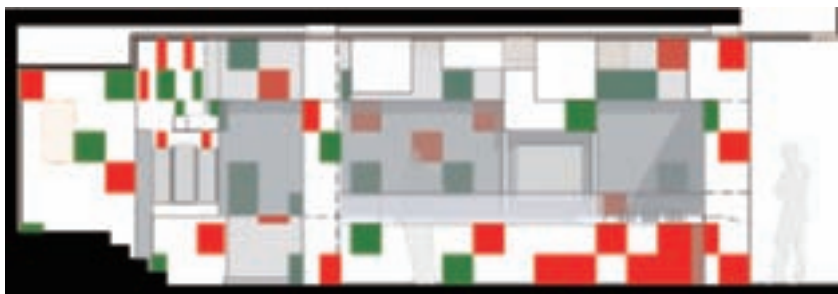
Project name: Francesco **Completion date:** 2010 **Location:** Linz, Austria **Designer:** x architekten **Photographer:** Rupert Asanger **Area:** 65 sqm

项目名称：弗朗西斯科餐厅 竣工日期：2010年 地点：奥地利，林兹 设计师：x建筑事务所 摄影师：鲁珀特·艾桑戈尔 面积：65平方米



Layout 平面布置图

- | | |
|--------------------|--------|
| 1. Casher | 1. 收银 |
| 2. Restaurant area | 2. 就餐区 |
| 3. Kitchen | 3. 厨房 |
| 4. Bathroom | 4. 卫生间 |



Section 剖面图



Section 剖面图



1. A bright, open, airy, and unambiguous room identity was established with a pattern of red and green squares on a white background. The colours of the Italian flag are immediately recognisable.

1. 白色背景上的红色和绿色方块图案打造出明亮、开敞、轻快而明确的空间形象。意大利国旗的色彩具有高度辨识度。



2. The size and style of menu signage has been controlled to complement the interior.

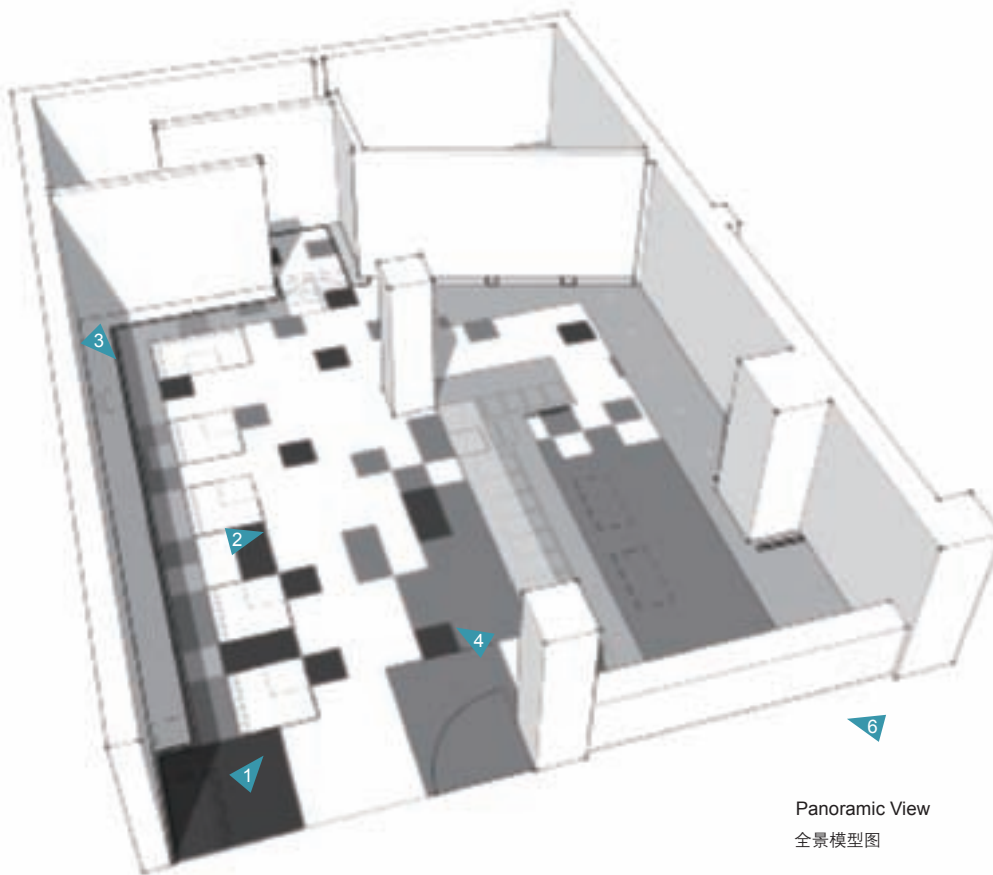
2. 菜单标识的尺寸和风格进一步完善了室内设计。

3. A concept illustration by x architekten is suggestive of lightness, layering and movement. The stripes of the Italian flag gradually dissolve into squares.

3. 建筑师提供的概念图示展示了色彩的亮度、分层和运动。意大利国旗的条纹逐渐分解成方块。







Panoramic View
全景模型图

- 4. Substantial unhindered glazing aids in the attraction of customers. Floor, walls, ceiling, lighting, furniture, signage, and display cases have all been designed in accordance with the squared aesthetic.
- 5. Colour is most solidly expressed at the entrance. The coloured squares also appear on the restaurant's front facade.
- 6. Linoleum flooring, upholstery fabric, and wall cladding all express the colourful theme.
- 7. A street front display case serves takeaway customers with immediacy. The abstract nature of the theme will allow for variations on its expression in future outlets with no loss of the sense of branding.

- 4. 大面积的透明玻璃窗吸引了顾客。地面、墙壁、天花板、灯光、家具、引导标示和展示柜都与方块图案协调一致。
- 5. 入口处大量采用了厚重的色彩。彩色方块同样体现在餐厅的外立面。
- 6. 天然亚麻地板、室内装饰织物和墙面包层都体现了多姿多彩的主题。
- 7. 街面展示柜为外带顾客带来了方便。抽象的设计主题既保证了未来连锁店的设计的多样性，又不会让它们丧失品牌形象感。

56 Integrated Design of Floor Pavement 地面铺装一体化设计



Usually, the form of floor pavement is diverse in order to express the nature of materials and also meet the needs of the division of functional areas. On the contrary, the integrated design of floor pavement pays more attention to the overall demand of the construction environment, the coordination of the structural needs of the building itself and the connection of the building with different environments.

In this case, the integrated floor pavement has linked a large number of exposing components with the whole architecture and thus celebrates the building's materiality. Meanwhile, the brick pavers have linked the inner space to all the existing external walkways, effectively enlarging the inner space visually.

餐厅室内的地面铺装形式往往追求多样化，除了为表现材料自身的属性以外，同时为了满足功能划分的需要。相反，地面铺装的一体化设计更多的是从建筑环境的整体需求出发，协调建筑本身的构造需求以及在空间上与不同的环境相互连通。

在本案例当中，餐厅室内大量裸露着建筑的构件，设计师通过地面铺砖的统一性很好地协调了与建筑空间的体量关系，保证了室内空间所具有的纯粹性。同时，地面的铺砖一直被延伸到了室外与人行路相连，通过这种方式有效的扩大了室内的空间效果。

Project name: Barbican Foodhall **Completion date:** 2010 **Location:** London, UK **Designer:** Helen Hughes **Photographer:** Helen Hughes **Area:** 450 sqm

项目名称：巴比肯餐厅 竣工日期：2010年 地点：英国，伦敦 设计师：海伦·休斯 摄影师：海伦·休斯 面积：450平方米



1. Entry point from Performing Arts Centre
2. Existing accessible WC
3. Ambient display
4. Self-service coffee
5. Grab-and-go refrigerated unit
6. Bakery and barista
7. Entry from terrace
8. Iced display
9. Till
10. Kitchen
11. Hot food pass
12. Wash-up
13. Main dining space
14. Reading area
15. Male WC
16. Female WC
17. Outdoor seating

1. 表演艺术中心入口
2. 原有卫生间
3. 环境显示器
4. 自助咖啡区
5. 冷藏室
6. 烘焙坊与咖啡厅
7. 阳台入口
8. 冷藏品展示区
9. 收银台
10. 厨房
11. 热食传递区
12. 洗涤区
13. 主用餐区
14. 阅读区
15. 男卫生间
16. 女卫生间
17. 户外座位区

Layout 平面布置图



1

1. The former 450-square-metre ground floor café, now a restaurant and shop, with a range of deli-style products to buy or consume at its counter-top bars and deli tables.
2. The design approach was to link the spaces back to the wonderful architecture of the Barbican itself and to celebrate the building's materiality by exposing the original concrete ceilings and using Cradley brick pavers, which not only brought the flooring back in line with the original treatment, but linked it to all the existing external Barbican walkways, whilst adding striking feature areas, details, furniture and materials.
3. Lighting racks

1. 餐厅的前身是一个占地约450平方米的地下咖啡馆，如今经改建后，已经转变成一家餐厅与商店，为客人提供一系列熟食类产品，客人可以将食品带走，或在吧台和餐桌旁直接食用。
2. 设计的手法是将这一空间与 Barbican 的美妙建筑完美结合，通过裸露原有的混凝土天花板，运用克莱德勒铺路材料，如此，不仅使室内地面与原建筑的地面处理方式保持一致，同时，将建筑与已有的外部 Barbican 行人道联系在一起，并巧妙地添加醒目的特色区域、细节、陈设和材料。
3. 照明灯架。



2

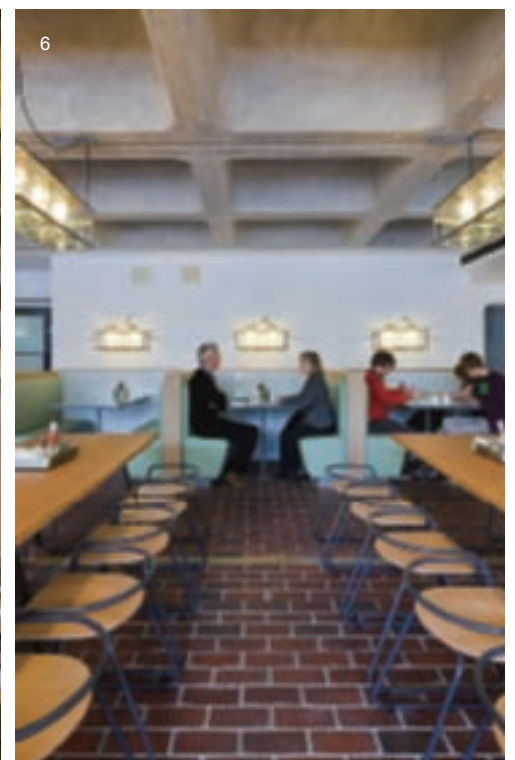


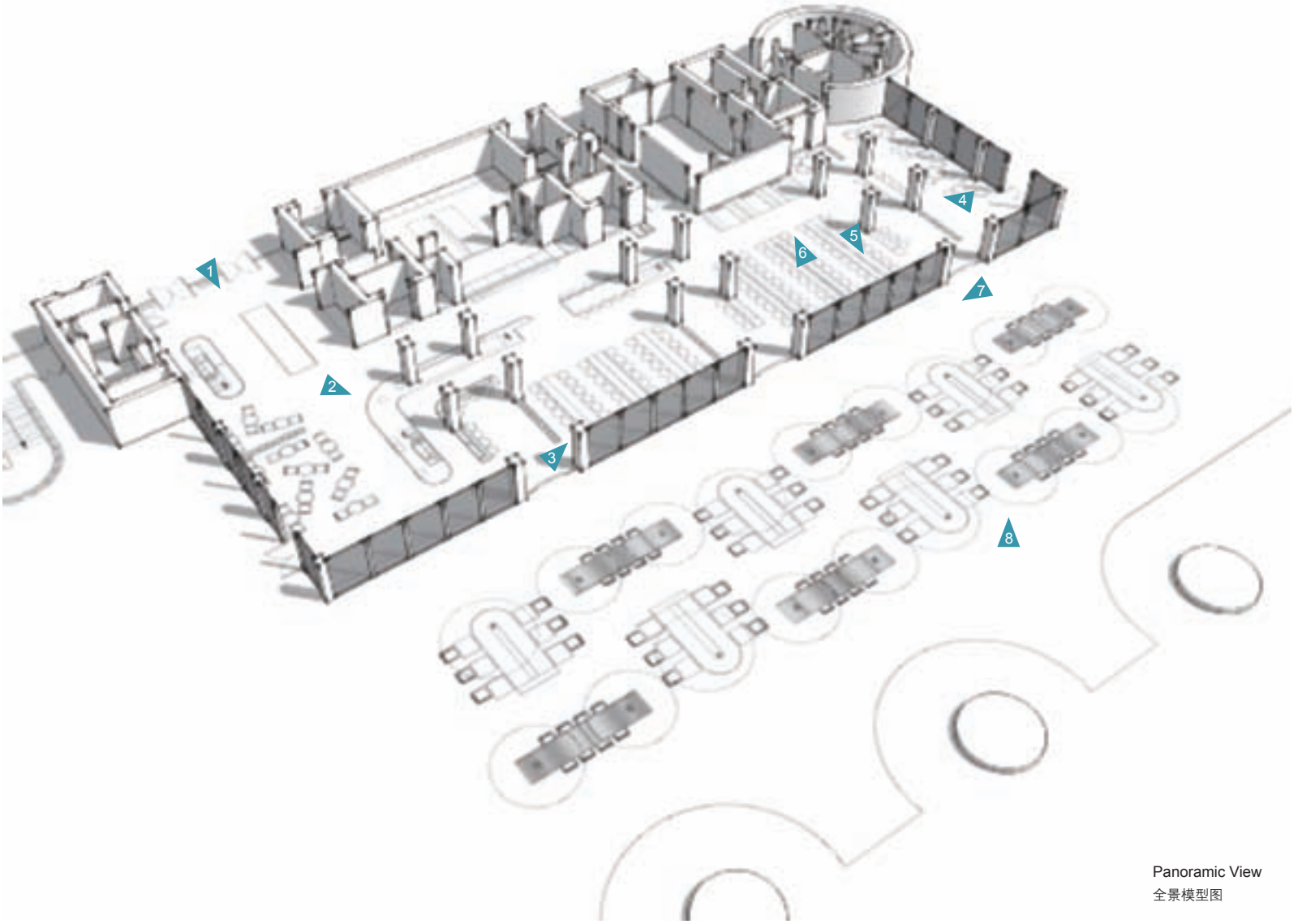
3



- 4. Open seven days a week for local residents, performance-goers and passers-by, it offers food to buy and consume, as well as restaurant fare and a book bank / reading space to relax in.
- 5. Main dining space
- 6. View of alcove seating
- 7/8. Designers answered a brief from the Barbican to make the most of the location within this iconic building envelope, in order to create destination venues in their own right and bring the Barbican's food and drink offer up to the level of its world-famous arts offer.

- 4. 一周七天向公众开放，出售食品、提供用餐空间，此外，还出售餐券，并提供放松身心的阅读空间。
- 5. 主就餐空间。
- 6. 壁龛座位区。
- 7、8. 设计师巧妙利用了这一餐厅所在的标志性建筑，旨在凭借自身力量创建出理想的场所，并将巴比肯的美食与饮品提升到享誉世界的艺术水准。





Panoramic View
全景模型图



57 Harmony Between Ceiling Shape and Floor Height 顶面造型与层高协调



The floor height of public buildings always lacks the pleasant scale, and the floor relationship of the multi-layer interior space is even more diversified. For this reason, designers need to design a unique ceiling to overcome this problem and create a comfortable dining space.

In this case, the designers designed an integrated, interweaved plan to harmonise the complex relationship of the floors and by means of the curved hollowed-out bamboo net to create a dramatic visual experience.

公共建筑的层高高度往往缺少宜人化的尺度，而且多层室内空间的楼层关系更加多元化。设计师需要通过吊顶的方式有效的缓解空间的尺度以创造出舒适的就餐空间。

在本案例当中，设计师为了协调复杂的楼层关系巧妙的设计了一个整体的编织方案，通过曲线的镂空竹片造型，传达出一种戏剧化的视觉体验。

Project name: Tang Palace **Completion date:** 2010 **Location:** Hangzhou, China **Designer:** Atelier Feichang Jianzhu **Photographer:** He Shu **Area:** 2,460 sqm

项目名称：唐宫海鲜舫 竣工日期：2010年 地点：中国，杭州 设计师：非常建筑工作室 摄影师：舒赫 面积：2,460平方米



Layout 1 平面图1



Layout 2 平面图2

- 1. Entrance
- 2. Reception area
- 3. Aquarium
- 4. Bar
- 5. Tables (282 places)
- 6. Room (7 rooms)
- 7. Kitchen
- 8. Working room with lifts
- 9. Restroom
- 10. Stairs

- 1. 入口
- 2. 接待区
- 3. 水族馆
- 4. 酒吧
- 5. 餐桌 (282个座位)
- 6. 包间 (7个房间)
- 7. 厨房
- 8. 带有电梯的工作室
- 9. 卫生间
- 10. 楼梯

- 1. Room (10 rooms)
- 2. Working room with lifts
- 3. Restroom
- 4. Office
- 5. Stairs

- 1. 包间 (10个房间)
- 2. 带有电梯的工作室
- 3. 卫生间
- 4. 办公室
- 5. 楼梯



1. The restaurant is located on the top floor of a superstore in the new town area of Hangzhou, with a nine-metre storey height and a broad view to the south. Composite bamboo boards are selected as the main material, conveying the design theme of combining tradition and modernity.
2. In the hall, to take advantage of the storey height, some of the private rooms are suspended from the roof, creating an interactive atmosphere between the upper and lower levels, and thus enriching the visual enjoyments.
3. The original building condition has a core column and several semi-oval blocks which essentially disorganised the space. Hence, the designers want to reshape the space with a large hollowed-out ceiling which is made from interweaved thin bamboo boards; and extending from the wall to the ceiling. Meanwhile they also wrapped the core column with light-transmitting bamboo boards to form a light-box, which transforms the previously heavy concrete block into a light and lively focus object.
4. The waved ceiling creates a dramatic visual expression within the hall. The hollowed-out bamboo net maintains the original storey height and thereby creates an interactive relation between the levels.



1. 唐宫海鲜舫坐落在中国杭州市新城区大型商场的顶层，拥有将近9米的层高以及南侧开阔的视野。设计师选用了复合的竹板作为主材料，成为强调传统与现代相结合的设计主题。
2. 在大厅中，设计师利用原有的层高优势，将部分包间悬吊于屋顶之上，创造出高低层次的趣味性并丰富空间的视觉享受。
3. 在原有的建筑条件下，大厅中心巨大的核心筒和侧边悬挑的半椭圆形体块使空间显得零碎杂乱。因此，设计师以一片用薄竹板编织、从墙面延伸至天花板的巨大透空顶棚，将空间进行重新塑造。同时，设计师还在原来的核心筒外，以透光竹板包覆四壁形成灯箱，使得原本沉重的混凝土体量变成空间中灵动的焦点。
4. 如波浪起伏的竹顶棚，构筑了大厅里戏剧般的场景。视线穿过透空的竹网，不仅保持了原有的层高优势，也使得上下层有了微妙的互动关系。



5. The designers hope to create diversified yet interrelated interior spaces through the different usages of the new bamboo material, responding to the local culture while seeking intriguing spatial effects.

5. 在这次的设计中，设计师希望借由对新型竹材的不同应用方式，塑造出富于变化而同时相互联系的室内空间，并在追求空间创意的同时，也保持了对当地文化的尊重。

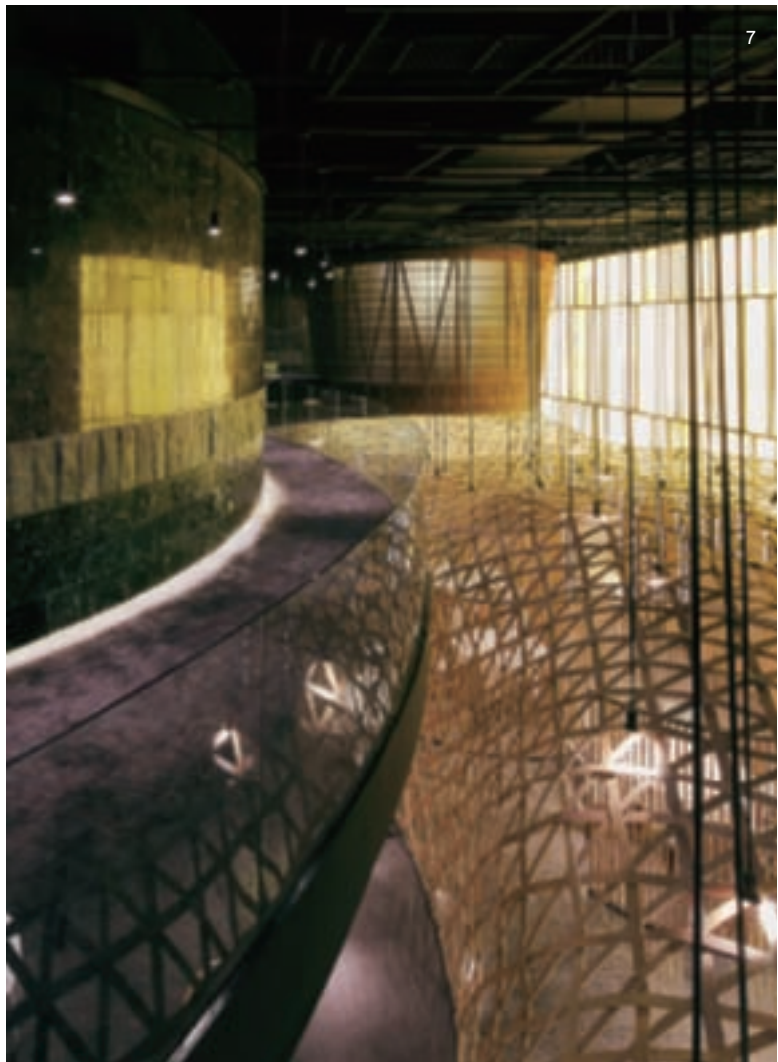


Ground Floor Panoramic View
一层模型图





6



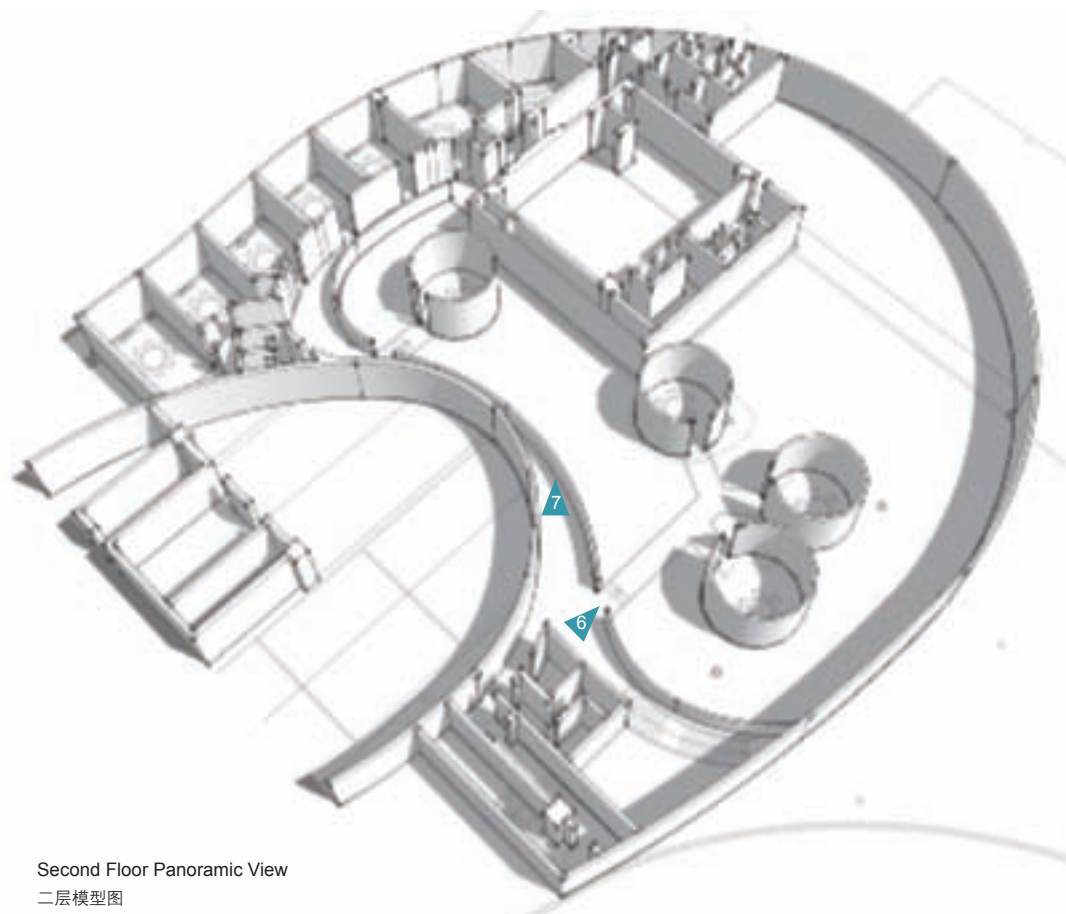
7

6. The semi-transparent wall establishes a subtle relationship between the inner and outer spaces, bestowing people with a special spatial experience.

7. The key design concept of the space is that the suspended rooms are connected with suspended bridges and sideways aisles.

6. 半透明的墙面形成隐约的内外空间关系，使不论在其内或外的人都产生特殊的空间体验。

7. 这一空间的关键设计理念是将悬垂的包间与空桥和侧边走道相连。



Second Floor Panoramic View
二层模型图

58 Organic Interface Design 有机界面形态设计



Organic interface design in the interior of a restaurant provides a natural visual form, and softens the coldness of the geometric shape; what's more, the introduction of the natural form will diversify the indoor dining experience.

In this case, the designers created a set of organically shaped walls which line all external walls with windows to play the role of partition wall and reduce the penetration of daylight into the interior. In the dining area, inspired by the Japanese garden, the designers created a unique counter with organic form, adding to the space a sense of playfulness.

餐厅室内环境中的有机界面设计提供一种自然的视觉形态，缓解几何化的造型所带来的冰冷感，尤其是自然形态的引入使得室内的就餐体验更加多样化。

在本案例当中，设计师沿着建筑的落地窗设计了一组动态化的墙面造型，除了起到划分空间的作用之外，还起到调节光线照射的作用。在就餐区，设计师通过对日本庭院的理解创造出有机形式的吧台形象，增添了空间的趣味性。

Project name: FouZoo Restaurant **Completion date:** 2010 **Location:** Bratislava, Slovakia **Designer:** Atelier SAD s.r.o. **Photographer:** Tomas Soucek **Area:** 371 sqm

项目名称：FouZoo餐厅 竣工日期：2010年 地点：捷克斯洛伐克，布拉第斯拉瓦 设计师：SAD s.r.o.设计工作室 摄影师：托马斯·绍切克 面积：371平方米



Layout
平面布置图

- | | | | |
|-----------------|-------------------|--------|---------------|
| 1. Lounge | 8. Men WC | 1. 休息室 | 8. 男士卫生间 |
| 2. Beverage bar | 9. Corridor | 2. 酒吧 | 9. 走廊 |
| 3. Restaurant | 10. Women WC | 3. 餐厅 | 10. 女士卫生间 |
| 4. Sushi bar | 11. Disabled WC | 4. 寿司吧 | 11. 残障人士专用卫生间 |
| 5. Lounge | 12. Cleaning room | 5. 休息室 | 12. 清洗室 |
| 6. Kitchen | 13. Office | 6. 厨房 | 13. 办公室 |
| 7. Warehouse | 14. Wardrobe | 7. 仓库 | 14. 更衣室 |



1

1. The dominant feature of the interior is the organically shaped wall which lines all external walls with windows. Wooden wall is one of the layers of filter between the inside and outside, the eye-horizon projections for preventing unsightly surroundings and reduces the penetration of daylight into the interior. Lamellas give the impression of huge sheets of elongated, soft, lined-hard, otherwise orthogonal space. The whole impression of a Japanese garden is subtly compounded by graphic solution of Terrazzo black floor. The interior of the main area is formed by two large smoothed rocks and three exotic trees. One boulder serves as a place to prepare drinks and a special part is for the tea master. The second rock is for making sushi.

2. This part of the restaurant is situated on a raised podium. This area is visually separated by glass shelves and the installation of the branches is made of plywood. The soft shape of the stage is covered with teak mosaic which passes from both sides through the floor bench rounded corners on the wall and further reduced to the ceiling. Lighting on the stage is dealt with decent lights randomly spaced over the whole surface of teak ceiling, walls and floors. One wall on the stage is crossing by a custom-made monochrome LED screen.



2

1. 该餐厅内部的主要特色是有机形态的墙面，独特的形态与开窗一同与外墙形成和谐的统一。木质墙面是室内外隔离墙中的一层，能够有效地隔绝周围的不良环境，同时减少自然光线对室内的侵入。别具一格的片层结构犹如一大片被拉长的油麻绳将整个空间环绕，打造出一个非直角的空间地带。从整体来说，日式花园由各种图案的黑色水磨石地面组合而成。室内主要区域由两个巨大而光滑的岩石和三棵富有异国情调的绿树构成。其中一个岩石的所在区是

饮品准备区以及茶道大师的专属区。另一个岩石所在区则专门为寿司的制作而设。

2. 餐厅的这一部分空间坐落在一个凸起的平台之上。从视觉的角度，这一区域被一个玻璃架分隔开来，“树枝”装置以胶合板为原料。柚木马赛克在这一柔和的结构中扮演了重要的角色，无论是地面、还是设置在墙角的长凳抑或是天花板表面均可见到其身影。这一区域的照明设备设计遵循了端庄而典雅的原则，将光线自由地播

撒在整个柚木天花板区域、墙面和地面之上。其中的一面墙壁上还安置了定制的单色液晶显示屏。





4

3. A large part of restaurant furniture was custom made with special design. For example, tables which are composed of concrete desk and massive wooden legs, and sofas and double sofas with steel frame, bent plywood standing on wooden legs.

4. From the entrance hall to the toilets are mirror walls. Lighting effect is multiplied in mirrors and is endlessly fascinating. The toilet wall turns black gloss synthetic stone with an irregular natural structure of dark pebbles.

5. The tree is illuminated by a stream of light and forms a focal point around which dining tables cluster.

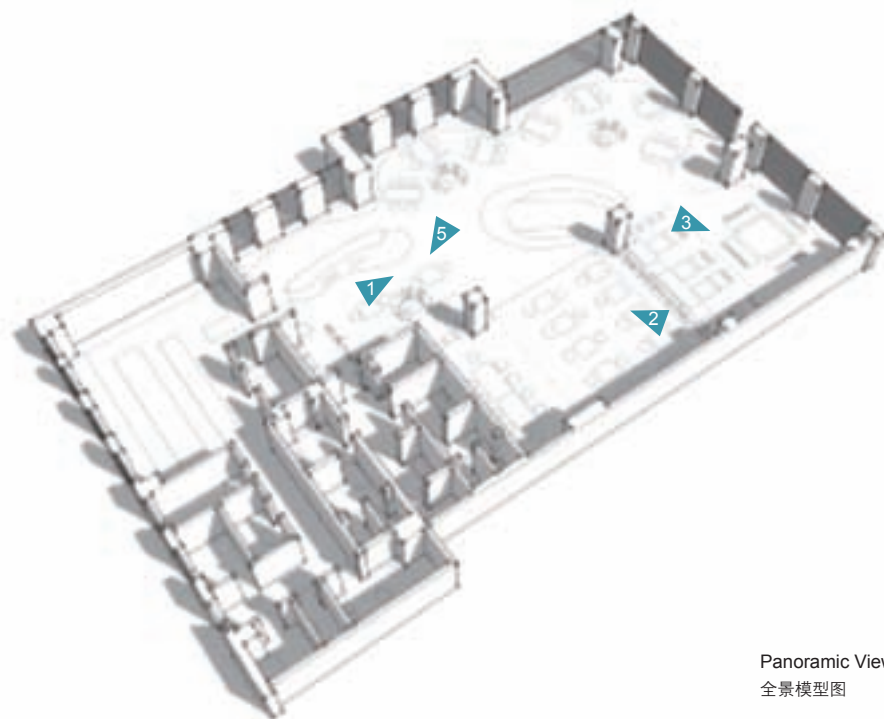
3. 该餐厅的大部分陈设均系特殊定制，风格独具。举例来说，餐桌由混凝土桌面和厚重的木质桌腿构成；而沙发与双人沙发则采用了钢制结构，弯曲胶合板以木质桌腿作为支撑。

4. 从入口大厅至卫生间的这一区间内设置了镜墙。灯光在镜面的反射下空间分外明亮，并营造出美轮美奂的视觉效果。而卫生间墙面则以黑色抛光人工石材与不规则的天然黑色鹅卵石结构构成。

5. 枝繁叶茂的植物在光束的照射下自然成为餐厅内密集餐桌区的一个焦点。



5



Panoramic View
全景模型图

59 Mimesis Interface Shape Design 拟态界面造型设计



Mimesis belongs to the category of biology, referring to the imitation or reproduction of the supposed lives of another, in order to get benefits. From the perspective of restaurant design, designers would like to use a similar way to create a distinctive visual image so as to echo with diners and impress them deeply.

In this case, the designer has created a toast-like visual image from the entry identity, by means of perforating the board with random shaped holes to create a flashing visual effect. The mimesis of toast has effectively expressed the theme and business philosophy of the restaurant.

拟态一词属于生物学的范畴，讲述生物间通过模仿其他的形象而获得好处的过程。反映在设计中，设计师往往运用类似的手法创造个性鲜明的视觉形象，通过顾客的联想而产生心理上的共鸣和认同感。

在本案例当中，设计师从入口标识开始创造出切片面包的视觉形象，通过立面上随机的孔洞设置产生一种闪烁的视觉效果。这种对面包形态的模仿有效地传达出了餐厅的主题形象以及经营理念。

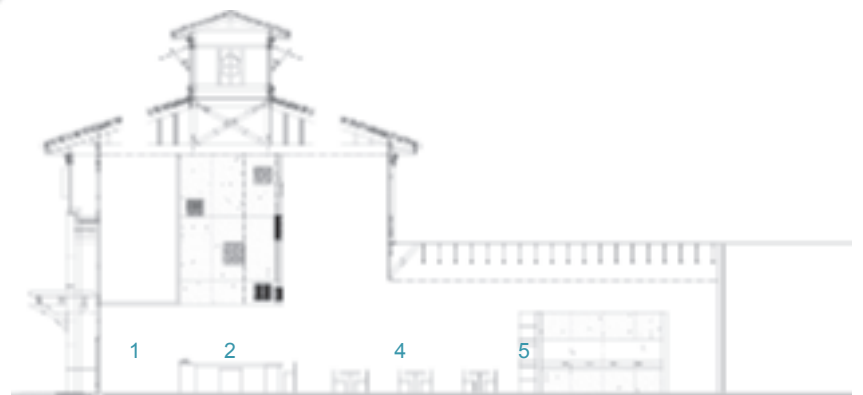
Project name: Toast **Completion date:** 2009 **Location:** Novato, CA, USA **Designer:** Stanley Saitowitz/Natoma Architects Inc. **Photographer:** Rien van Rijthoven

项目名称：烤面包餐厅 竣工日期：2009年 地点：美国，加利福尼亚州，诺瓦托 设计师：斯坦利·赛陶维兹/纳托玛建筑公司 摄影师：里恩·凡·里斯欧文



- | | |
|------------------|----------|
| 1. Entry | 1. 入口 |
| 2. Bar | 2. 酒吧 |
| 3. Dining area | 3. 就餐区 |
| 4. Communal area | 4. 公共区 |
| 5. Booth | 5. 卡座区 |
| 6. Server | 6. 服务台 |
| 7. Women | 7. 女士卫生间 |
| 8. Men | 8. 男士卫生间 |
| 9. Storage | 9. 储藏室 |
| 10. Staff | 10. 员工区 |
| 11. Counter | 11. 吧台 |
| 12. Kitchen | 12. 厨房 |
| 13. Take-out | 13. 收银台 |

Layout 平面布置图



Section 剖面图



1



2

1. Toast Restaurant serves comfort food for breakfast, lunch and dinner. This is the second branch at the new Hamilton Place shopping mall in Navato, north of San Francisco. The mall is a one-storey Mediterranean kitsch in a parking lot.
2. The low-canopied entry transforms to a 12-metre-high volumetric space with a hanging column suspended over the bar. This column is kept for glasses storage raised in the air.
3. The experience of entering Toast is like walking inside a loaf of bread like swimming in sparkling champagne. The yeast that creates this fizzy interior world is particle board, perforated with randomly shaped holes, which covers all surfaces.

1. 烤面包餐厅为人们提供早餐、中餐和晚餐。这家餐厅是该品牌的第二家分店，位于旧金山北面的诺瓦托市新开的汉密尔顿购物中心里。该购物中心设置在一个停车场内，是一个一层楼的地中海式建筑。
2. 从一个带有天篷的低矮入口进入到一个12米高的体量空间内，客人自然会被一个悬垂于吧台之上的立方体结构所吸引，这个立方体结构为许多精致的杯子提供了恰当的展示空间。
3. 走进烤面包餐厅，感觉就像走进了一片面包之中或是像遨游在波光粼粼的香槟中。餐厅内的所有界面均采用了刨花板材料，材料表面的许多不规则小孔则将整个空间打造成面包的海洋。



3



4. The bar mirrors this cubic cupola below, with seating on three sides. Behind the bar the ceiling drops to the main dining area. First are large communal tables, then smaller tables and booths.

5. The open kitchen has bar seating and becomes a stage for the chefs and pizza makers. A fireplace with storage niches warms the space. Behind, the toilets are contained in a floating box entered from the rear. Niches in the toasty walls are for displays of ingredients and wares. The image is homey, warm as toast, sparkling like champagne.

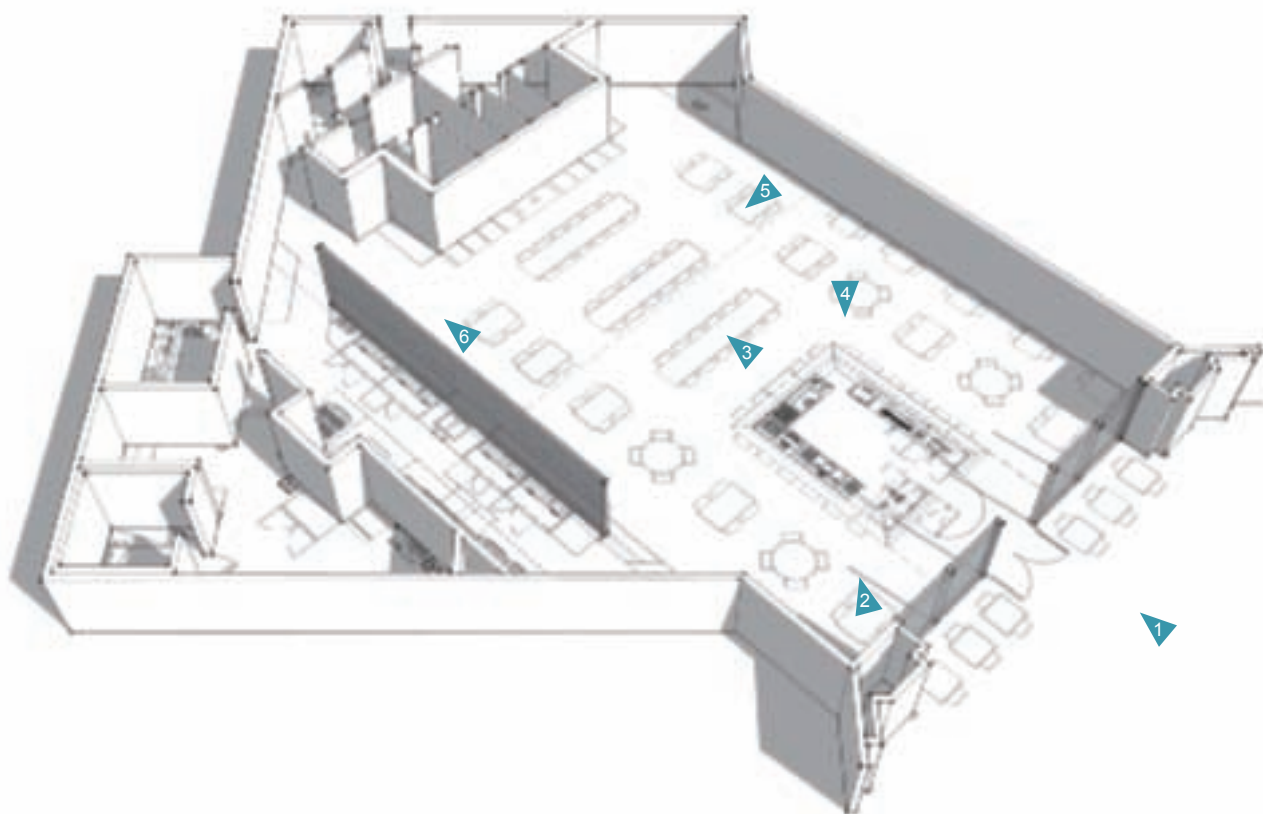
6. Walls, ceilings, and furniture are all wrapped in this bubbling, bread-like material.

4. 吧台与这个立方体结构相互映衬，吧台的三面都设有座椅。吧台后方是主用餐区，主用餐区中设有大的团体用餐桌、小型用餐桌和卡座。

5. 开放式的厨房中设有酒吧椅，成为了厨师和比萨制作师的舞台。壁炉为饭店带来了温暖，壁炉周围是放置酒水的储藏格。洗手间位于壁炉的后方。面包墙中的储藏格是美食食材和货品的展示之所。整个餐厅空间如烤面包般馨香、温暖，又如香槟般晶莹。

6. 开阔的墙面、别致的天花板、精巧的家居陈设全部以这一发酵的面包般材料为原料，风格独具、耐人寻味。





Panoramic View
全景模型图



60 Elevation Design and Emotion Expression 立面设计与情感表达



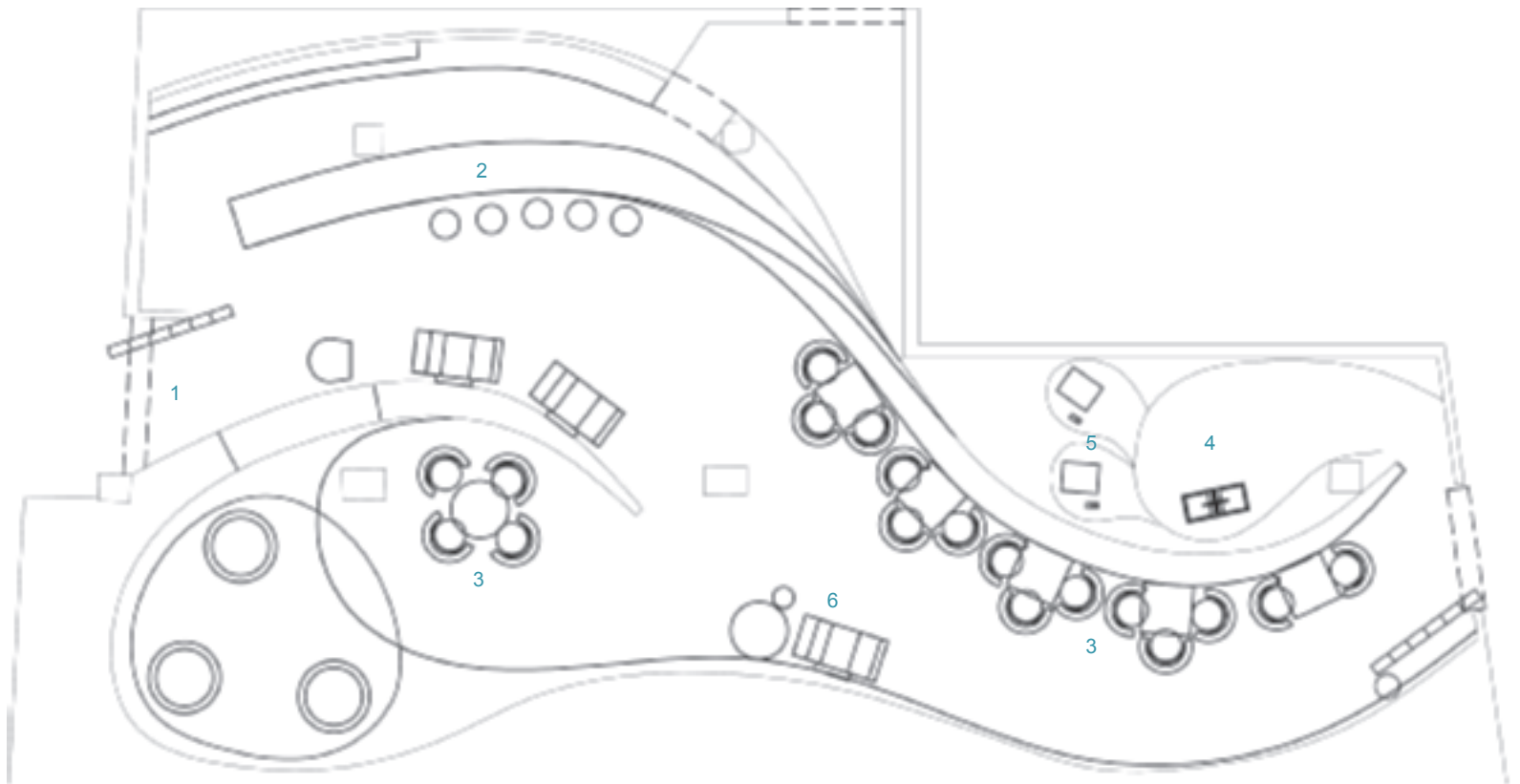
Usually, the elevation design expresses the thematic image of a restaurant by means of a metaphor and meanwhile provides a visual tension to echo with diners' minds.

In this case, the unique flowing wall was created with its open and fluid aesthetics so as to incite diners to relax and enjoy the pleasure that the personalised space brought them.

立面的造型设计往往通过暗喻的方式传达餐厅的主题形象，并且提供一种视觉的张力，与顾客产生心理上的共鸣。

在本案例当中，设计师根据餐厅的经营理念创造出富有流动感的墙面造型，使顾客在就餐时能够放松身心，充分享受个性化空间所带来的心灵愉悦。

Project name: Bar-Restaurant Glenfiddich **Completion date:** 2007 **Location:** Madrid, Spain **Designer:** Hector Ruiz-Velazquez **Photographer:** Hector Ruiz-Velazquez **Area:** 200 sqm
 项目名称：格兰菲迪酒吧&餐厅 竣工日期：2007年 地点：西班牙，马德里 设计师：赫克托·鲁尔兹·委拉斯开兹 摄影师：赫克托·鲁尔兹·委拉斯开兹 面积：200平方米



Layout 平面布置图

- | | |
|------------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Bar | 2. 酒吧 |
| 3. Dining area | 3. 就餐区 |
| 4. Wash | 4. 盥洗室 |
| 5. Restrooms | 5. 卫生间 |
| 6. Waiting table | 6. 服务台 |

1. The Bar-Restaurant Glenfiddich is an allegory to senses and pleasure. As if frozen in time, the space was created to transport us to that moment of sensation, freedom and pleasure which we experience when we pour ourselves a glass of whisky or “aquavitae” – water of life – as it was called in the past. This metaphor is elevated to unknown extremes, as if an enormous sculptured mass of moving liquid passed through giving it life and personality.

2. Structurally, the space is created by the tension between the diametrically opposite entrances which create an axial or passage way in which one either circulates or remain. This canal, formed by pieces of wood, seems to provoke the laws of gravity and logic, constantly changing the spatial perception as the visitor moves throughout.

1. 格兰菲迪酒吧&餐厅是一个有关感官体验和轻松休闲的代名词。时间仿佛在此处停止，顾客于此在品味威士忌、烈酒的同时，将领略到刺激、放松、愉悦的空间体验。整个建筑犹如一个富有生命活力与个性的流体。

2. 从结构上来讲，这一空间由两个相对而立的入口之间的张力构建而成。入口处所形成的通道便于客流的流通和设置座椅。由木料构成的这一通道，似乎受到万有引力定律与逻辑学的影响，随着访客的前行而不断发生空间感的变化。





3. With morphological characteristics the visitor will not be able to relate to any of his/her previous behaviours in public. He/she will react in a more spontaneous and free manner. This bar-restaurant, with its open and fluid aesthetics incites the visitor to reinvent shapes and postures from the past.

4. This public "madrieno" space allows us to freely enjoy its organic shapes as in the process of maturing whisky, with its wooden finishing, adding richness in textures, smells and colours, creating an atmosphere that is alive and latent.

5. This bar-restaurant is designed for the Glenfiddich Distillery. It is a Speyside single malt Scotch whisky distillery owned by William Grant & Sons in Dufftown, Scotland. Glenfiddich means "valley of the deer" in Gaelic, hence the presence of a deer symbol on Glenfiddich bottles.

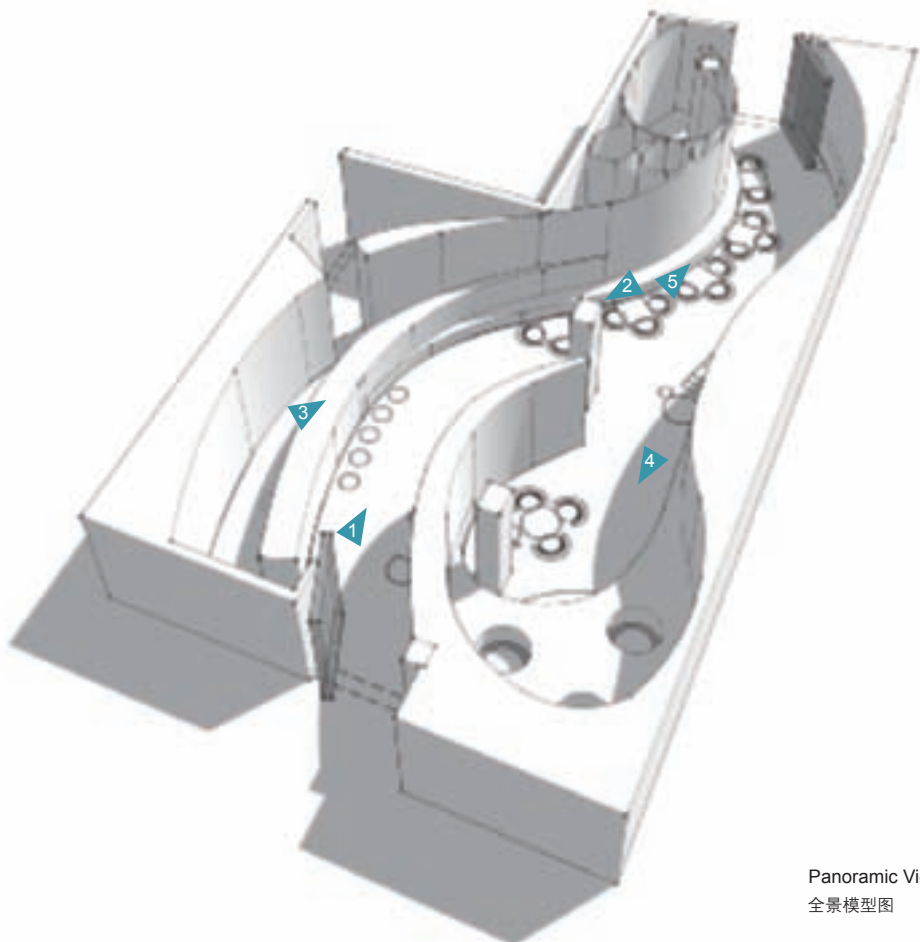
6. The space becomes totally fluid and dynamic within a static container.

3. 受空间形态特征的影响，顾客不会对自己在公共场合的行为有所拘谨。他/她将以一种自发、随意的方式与这一空间进行互动。这一融合了开放与流动美学理念的酒吧餐厅，将促使顾客摆脱以往在公众面前“伪装的”姿态与态度。

4. 这一公共的“马德里”空间为顾客提供优质威士忌的同时，更能够帮助他们放松自己，享受还原本色所带来的心灵愉悦，并将有机形态的完美空间尽收眼底。纯木料的装饰面为整个空间增添了丰富的质感、独特的韵味和色彩，巧妙地营造出生动、内敛之感。

5. 格兰菲迪酒吧&餐厅专为格兰菲迪酿酒厂而设计。格兰菲迪酿酒厂是斯佩塞地区一个私有的纯麦威士忌酿酒厂，由苏格兰达芙镇威廉·格兰特家族创办、经营。格兰菲迪在盖尔语中寓意“山谷中的小鹿”，因此，格兰菲迪酒的瓶身上印有小鹿的形象标识。

6. 整个空间犹如在一个静态容器中盛放的流动液体。



Panoramic View
全景模型图



61 Application of Interface Material as Art Installation 作为装置艺术的界面材料应用



Interface decorative materials often appear in a combined form, and are used by means of the quantisation of area to create a pleasant visual experience. Sometimes, these decorative materials may come in individual forms, as the art installation to play roles in the interface and space. This decorative technique with distinctive features can easily create a visual focus for a space.

In this case, the designers used stones which were cut out from mountains, timber with natural faces left, textile and iron with rust which elaborate naturalism in a strong way to add to space a sense of art.

界面的装饰材料往往以整体组合的方式出现，通过面积的量化形成一种愉悦的视觉体验。有时，这些装饰材料也以个体的形式存在，通过以装置艺术的形式出现在界面和空间中。这种装饰手法的特点突出，容易形成空间中的视觉焦点。

在本案例当中，设计师将具有天然质感的石材、木材、织物、锈铁等材料以近乎不加修饰的方式展示出来，通过这种并置的方式，最大程度的还原了材料的属性，增强了室内空间的艺术性。

Project name: Grand Hyatt Macau – Restaurant Mezza9 **Completion date:** 2009 **Location:** Macau, China **Designer:** Super Potato **Photographer:** Restaurant Mezza9 **Area:** 1,260 sqm

项目名称：澳门君悦酒店“Mezza9”餐厅 竣工日期：2009年 地点：中国，澳门 设计师：超级马铃薯设计工作室 摄影师：“Mezza9”餐厅 面积：1,260平方米



Layout 平面布置图

- | | | | |
|--------------------|---------------------|---------|----------|
| 1. Entrance | 6. Grill kitchen | 1. 入口 | 6. 烤肉厨房 |
| 2. Private room | 7. Walk-in cellar | 2. 贵宾室 | 7. 可入式酒窖 |
| 3. Chinese kitchen | 8. Dessert kitchen | 3. 中式厨房 | 8. 甜点厨房 |
| 4. Drink station | 9. Japanese kitchen | 4. 饮品站 | 9. 日式厨房 |
| 5. Terrace | 10. Toilet | 5. 露台 | 10. 卫生间 |



1. Mezza9 is a restaurant on the 3rd floor of Grand Hyatt Macau Hotel which opened in 2009 as a part of the complex facility project from a hotel and commercial facility called City of Dreams Project.

1. “Mezza9” 餐厅坐落在澳门君悦酒店的第三层空间，创建于2009年，是澳门一个名为“梦幻之城”的酒店与商业设施项目综合设施建设的一个组成部分。

2、3. 餐厅入口处私人餐厅。





- 4. Walk-in cellar
- 5. By segregating materials with usage of floor, wall and counter, the materials are not only used for interior materials, but also act as elements to construct an art installation space.
- 6. The interior is expressed in a modern manner through materials which elaborate naturalism in a strong way, such as stones which were cut out from mountains, timber with natural faces left, and iron with rust.
- 7. There are several show kitchens at the Asian and Western stations which allow for guests to see the cooking in front.

- 4. 可入式酒窖。
- 5. 地板、墙面和吧台处运用的不同材料巧妙地将界面区分开来，此外，这些元素不仅在室内设计中扮演重要角色，同时也是构造一个艺术装置空间的主要元素。
- 6. 餐厅的内部以极具天然质感的石材、原木、锈铁等材料为原料，完美地彰显出时尚、现代气息。
- 7. 餐厅内亚洲风格区与西方风格区内设置了多个开放式厨房，为客人充分地展现大厨的烹饪全过程。





8

8. Besides the main dining room, guests can choose the outdoor terrace; one of four semi-private, Japanese wood-lined booths; or one of two 10- to 12-seat private rooms.

8. 来宾除可坐在主厅之外，亦可选择位于室外的露天雅座，或四间以木料为主调、充满日式风格的半开放式包厢，又或者是两间可容纳10至12席的高级私人包房。



Panoramic View
全景模型图

62 Interface Design and Space Composition 界面设计与空间构图



Interface design is not an isolated process. Because of the four-dimensional indoor environment, different interfaces should be considered with the whole environment in mind and estimated comprehensively from the point of nearby view, middle view and distant view.

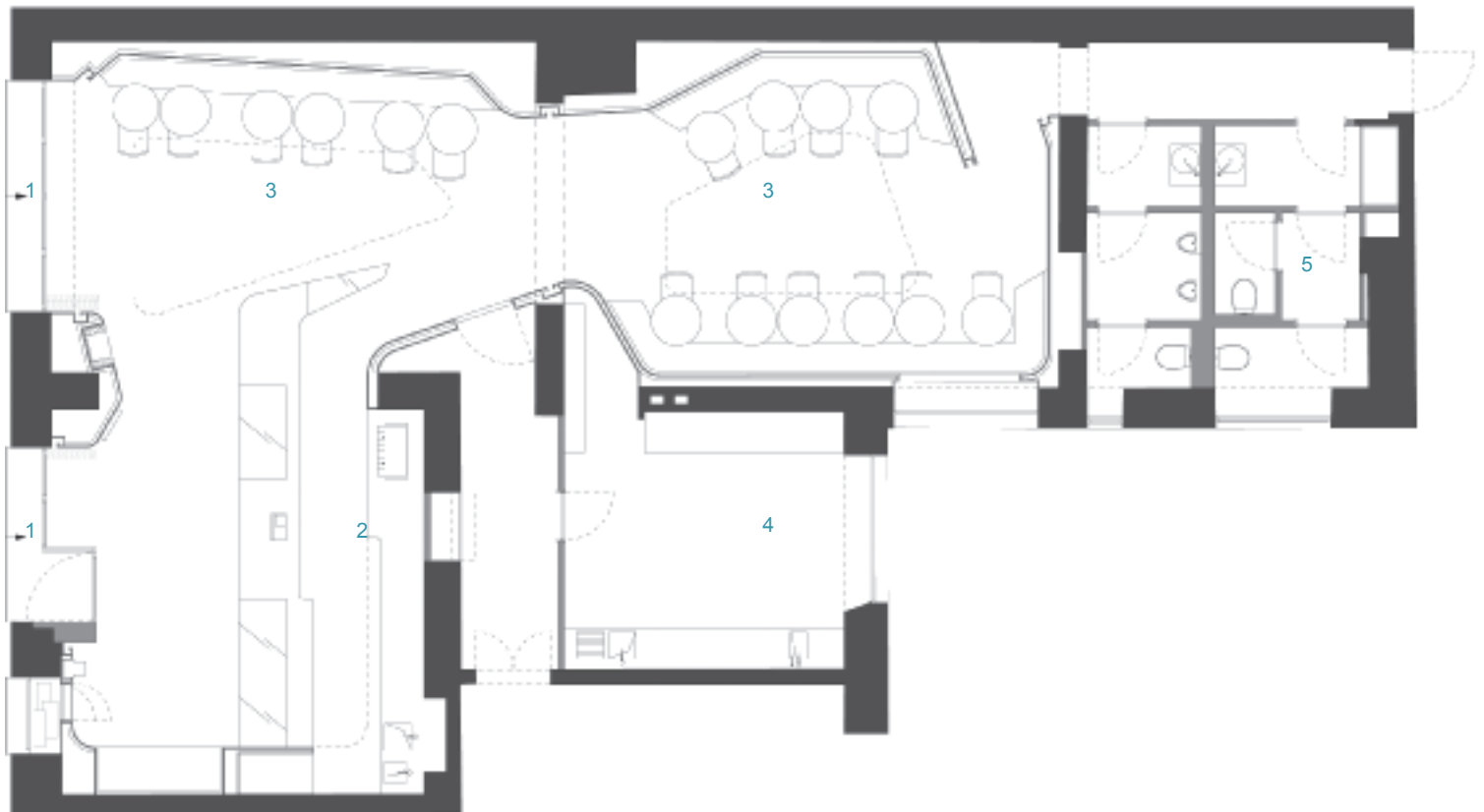
In this case, with a simple and bright interface design and space composition, the designers intended to express the new business philosophy of fast-food restaurants: to provide the customer with convenient and fast food and guarantee the quality of food. The accentuated use of colour, shape, and texture has elegantly and completely expressed the original concept of this design.

界面设计不是孤立的过程，由于室内环境呈现出四维空间的属性，因此不同界面的形态需要放在整体空间中一并考虑，从近景、中景和远景中综合判断。

在本案例当中，设计师想通过简约而明快的界面组合方式，传达出快餐店新颖的经营理念：即便是为顾客提供方便的同时也要保证就餐的品质。通过界面色彩、造型、材质优雅的搭配充分表现出了这一设计的初衷。

Project name: Giacomo Gourmet Fast Food **Completion date:** 2009 **Location:** Berlin, Germany **Designer:** plajer & franz studio **Photographer:** Ken Schluchtmann **Area:** 140 sqm

项目名称：吉亚科莫美食快餐厅 竣工日期：2009年 地点：德国，柏林 设计师：普莱耶&弗朗茨设计工作室 摄影师：肯·斯库彻特曼 面积：140平方米



Layout
平面布置图

- | | |
|-------------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Reception desk | 2. 前台 |
| 3. Dining area | 3. 餐区 |
| 4. Kitchen | 4. 厨房 |
| 5. Toilet | 5. 卫生间 |



1. The Giacomo Gourmet Fast Food concept is not contradictory in itself. Rather it draws on the best of both worlds. Giacomo meets the yearning desire for quality and emotional authenticity in times where monotony abounds. In a world where time has become the greatest luxury and where work and leisure time tend to blend more and more, it is essential to provide the customer with fast and proper service. Therefore it is not inadequate to sell fast food, because for Giacomo fast food does not equate to eating quickly but to be attended to quickly and exclusively.

2. Despite the seemingly weightless material language, the design has been implemented with the most modern material technology and all functional aspects of a fast food chain to guarantee a smooth workflow behind the counter.

3. The subtle sensuality and the use of light, offset wall finishes imply a seemingly floating state, which cultivates glamour but also an easy-going setting for a business lunch. All finishes and colours are carefully tuned to the corporate design, resulting in an inherently consistent image with high brand recognition. The choice of the specific shade of gold as well as the accentuated use of other typical brand elements are all in tune with the space.

1. 吉亚科莫美食快餐的概念本身并不矛盾，相反，却将美食与快餐这两个领域进行了恰到好处的融合。该餐厅旨在为那些疲惫于单调的生活、渴求高品质与真挚情感的顾客提供一个理想的就餐场所。在当今世界，当时间已经变成一件奢侈品，工作和休闲时间的界限变得越来越不清晰，为顾客提供最快捷、最周到的服务则显得十分重要。由于吉亚科莫快餐并不等同于快速地就餐，而是强调服务的快捷与独特，因此，在这一餐厅中出售快餐并无任何不妥。

2. 这些看似无足轻重的材料语言，结合最时尚的材料技术以及连锁快餐店的所有功能为吧台后面工作流程的顺利进行提供了有力的保证。

3. 微妙的感官体验搭配巧妙的光线处理，将墙面装潢进行抵消后，营造出一个看似浮动的空间状态，从而为商务聚餐提供了一个迷人而悠闲的背景环境。所有的饰面和色调均与公司的平面设计为基础，从而打造了一个统一、具有高度品牌识别性的企业形象。与此同时，金色明暗效果的巧妙运用以及其他典型品牌元素的重点应用均与空间和谐地融为一体。



4. Giacomo reflects the ideas of an international design language, using appealing and fluid shapes of Asian architecture mixed with references of modernity and its proportions. These light and free flowing shapes can already be found in Asian residential architecture over a thousand years ago, where communication and the sense of community were most essential elements. Think of the circular gates to the typical Chinese courtyards. At Giacomo the individual spaces flow into one another, underscored by the well-directed use of lighting.

5. At Giacomo part of the original Wilhelminian-style ceiling has been exposed, playfully integrating this historic reference into the over all design. It's always the hot versus the cold, the rough next to the smooth that moves people, not the lukewarm.

6. Besides singularity and strong brand recognition, authenticity and emotional aspects are the most crucial factors.

7. Outstanding concepts in the food sector follow the same rules that prevail in the retail industry.



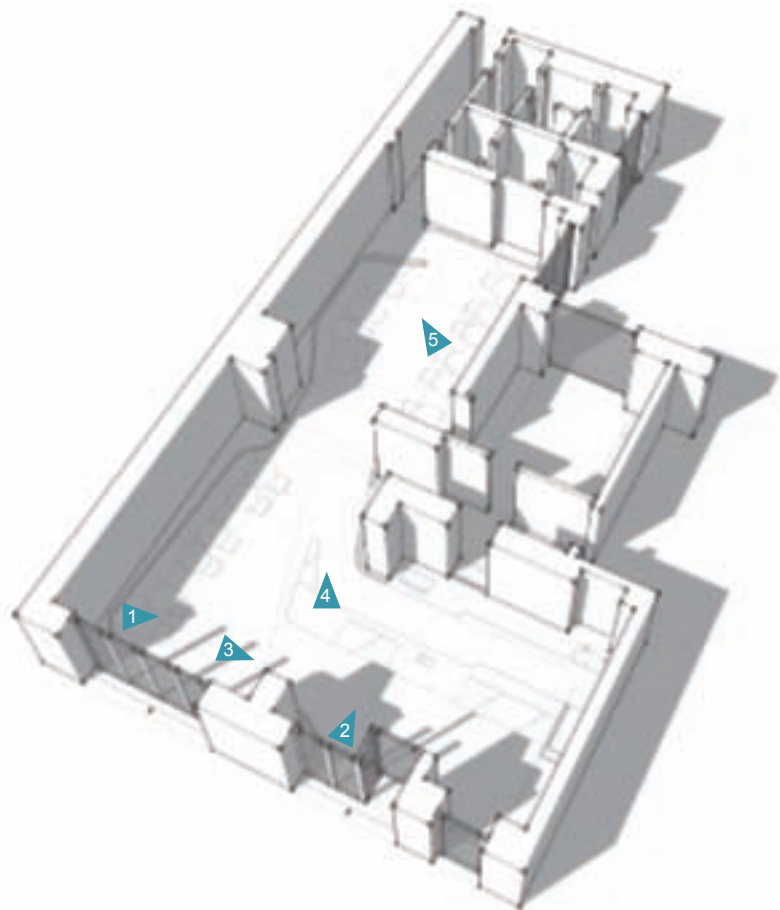


4. 吉亚科莫美食快餐厅的设计彰显了一个国际化的设计语言，巧妙地将迷人而流畅的东方建筑形态与现代性和自身的比例完美结合。这些轻盈而流畅的形态早在一千多年前的亚洲住宅建筑中就已经存在，其强调视觉传达性和群居的理念。同时，圆形的大门令人自然联想起中国的典型院落。在吉亚科莫美食快餐厅中，个体空间彼此衔接自然，并在精心设计的灯光效果中展示出各自的特色。

5. 吉亚科莫美食快餐厅中原有的威廉明娜风格天花板部分被全部裸露出来，巧妙地将这一历史背景与餐厅的整体设计完美结合起来。相较于那种温吞的空间设计，奔放或冷酷、粗犷或优雅的空间往往能够更好地感染顾客。

6. 在这一餐厅中，除了独特性与强有力的品牌识别性之外，真诚与感染力也是最关键的因素。

7. 吉亚科莫美食快餐厅杰出的食品服务理念与当今零售行业中盛行的经营规则相一致。



Panoramic View
全景模型图

63 Combination of Interface Shape and Management Concept

界面造型与经营理念的融合



The interface shape of a restaurant can be created by various ways but must be based on the brand value and business philosophy of the restaurant. A successful interface shape can well express the abstract concept of a restaurant, and provide diners with a direct visual experience.

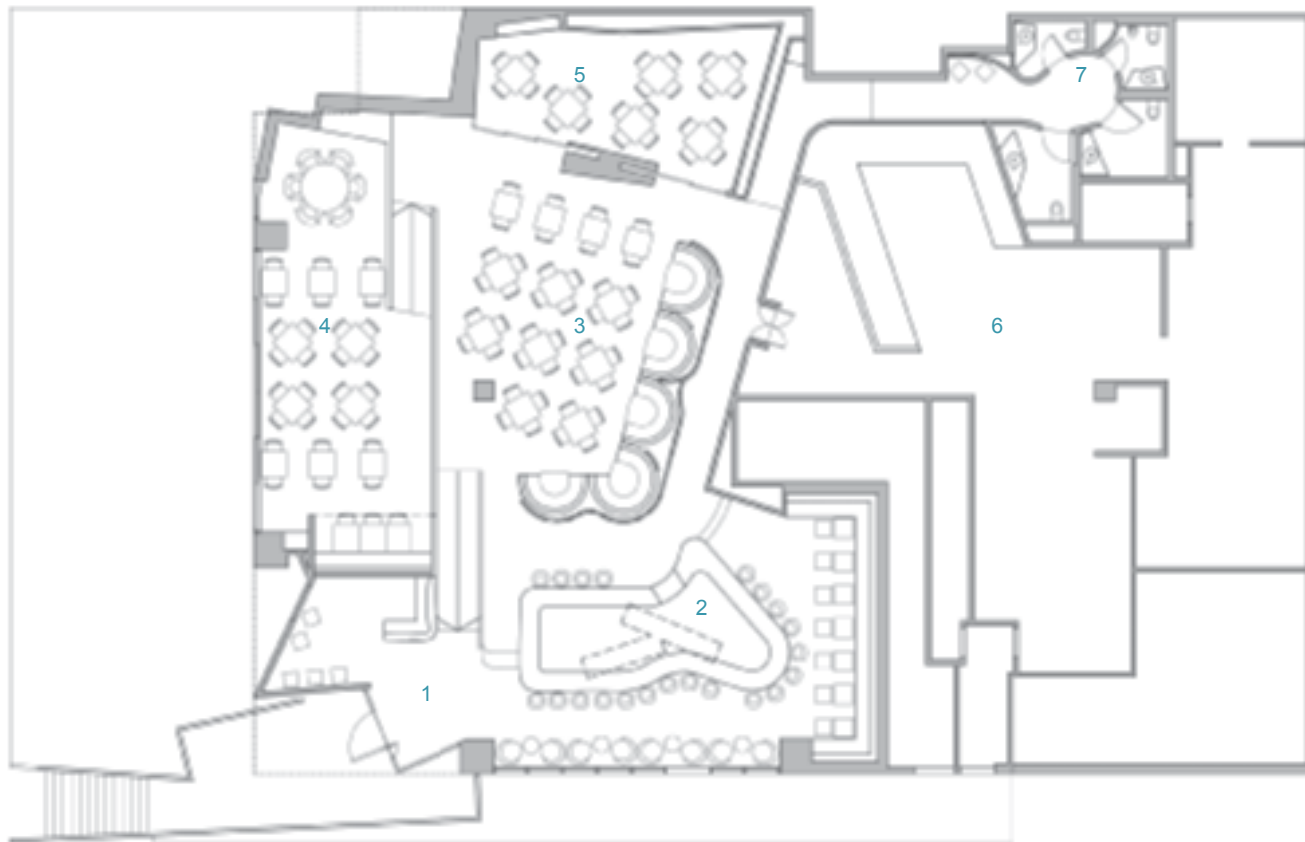
In this case, the designers proposed a flowing top surface to give a sense of being immersed below the sea. This unique shape coordinated with the exposed structure and also echoed with the main dishes of the restaurant.

餐厅室内界面造型手法的多种多样，但要符合餐厅的价值定位与经营理念。成功的界面造型可以形象的传达出抽象的主题内涵，为顾客提供直观的视觉感受。

在本案例当中，设计师通过流动型的顶面造型暗示了海浪的形象，这种巧妙的造型方式不但很好的协调了建筑结构的外露，同时也呼应了餐厅主要经营的菜品。

Project name: Paperfish Restaurant **Completion date:** 2007 **Location:** California, USA **Designer:** Clive Wilkinson Architects **Photographer:** Fotoworks / Benny Chan

项目名称：纸鱼餐厅 竣工日期：2007年 地点：美国，加利福尼亚州 设计师：克莱夫·威尔金森建筑事务所 摄影师：Fotoworks摄影工作室/陈木胜



Layout 平面布置图

- | | |
|------------------------|-----------|
| 1. Reception | 1. 接待台 |
| 2. Bar / lounge | 2. 酒吧/酒廊 |
| 3. Upper dining room | 3. 上层就餐区 |
| 4. Lower dining room | 4. 下层就餐区 |
| 5. Private dining room | 5. 贵宾室 |
| 6. Kitchen / storage | 6. 厨房/储藏室 |
| 7. Restroom | 7. 卫生间 |

1. The experience begins at the reconfigured entrance off Maple Drive. The landscaped verges of the stone-clad building separate you from the quiet neighbourhood street, and you are drawn up the stairs into a world removed from the hectic city of Beverly Hills.

2. The restaurant experience needed to be effortless and smoothly integrated, with an architecture that could form a subtle and calming backdrop to the dining event. The environment evokes the ocean in movement, but the effect is almost subliminal as the colour blue is absent. The shades of red to orange relate to colour changes on the body of a carp fish.

3. On entering, the restaurant unfolds as a series of separate but connected spaces. The Paper Bar is an irregular swirling form that harbours nests of barstools and lounge seating, with a quiet rear alcove for enjoying cocktails and occasional dining. Hanging over the bar like driftwood, a large custom-designed functional chandelier of glass and wine storage is illuminated from behind to create dramatic effect.

1. 首个空间体验点始于奥普勒车道旁重新设计的入口。石质景观墙很自然地将人们从附近安静的街区分隔开来。客人拾级而上将进入一个远离心旷神怡的世外桃源。

2. 这一美妙的餐厅体验结合轻松性与流畅性为一体，将餐厅环境与架构顺利整合，为就餐活动营造一个微妙而祥和的环境。空间以波澜壮阔的海面为设计背景，深邃的海蓝色营造出宁静之感。同时，红色与橙色之间的色彩转变暗喻鲤鱼体色的微妙变化。

3. 餐厅内，各区域分布清晰，衔接自然。“纸吧”呈不规则旋转式设计，其中设有酒吧高脚凳、躺椅，为品尝鸡尾酒和特殊晚宴提供宁静的港湾。一个大型定制的多功能玻璃吊灯犹如一块浮木，将柔和的光线洒满整个空间，并将葡萄酒储存柜烘托得分外夺目。



4



5



4. The complete brand identity was developed simultaneously with the architectural design. The designers researched plates and uniforms, glassware and upholstery, door handles and light fixtures, logos and fonts all at the same time.

5. The designers proposed the name "Paperfish" to underscore the restaurant's function and to align with the concept of treating the plain white architecture as thin leaves of curving drywall to evoke fluidity, water flowing and pooling and to give the sense of being immersed below the sea. The word "paper" also evoked fish cooked "en papillote", and this has become the restaurant's signature dish.

6. Minimal pendant spotlights illuminate the cloth-covered tables which are surrounded by organic shaped chairs in grey fabric alternating with red. Concealed from view, strip lights within the ceiling subtly change the space as the evening begins and underscore the theme of fluidity.

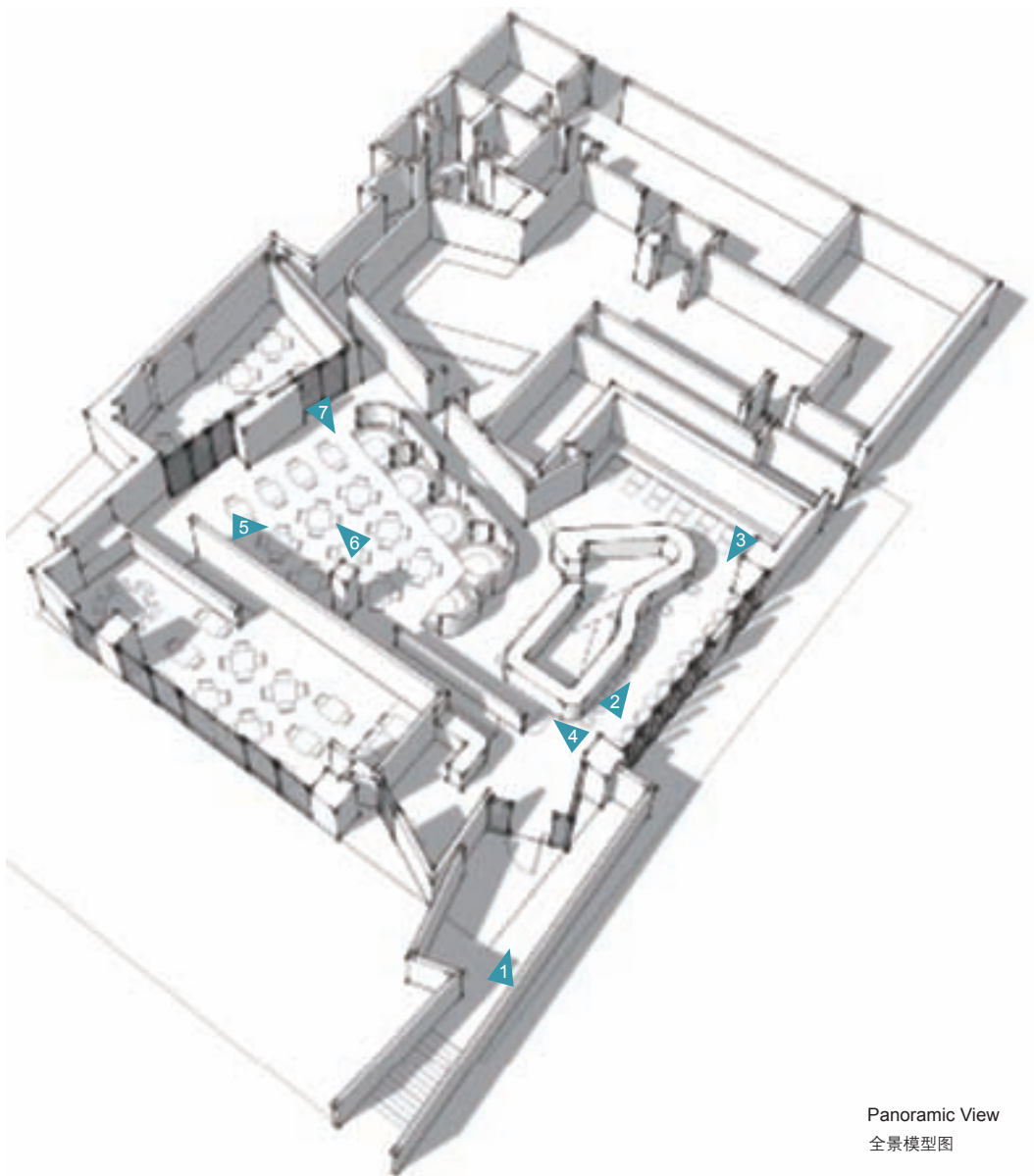
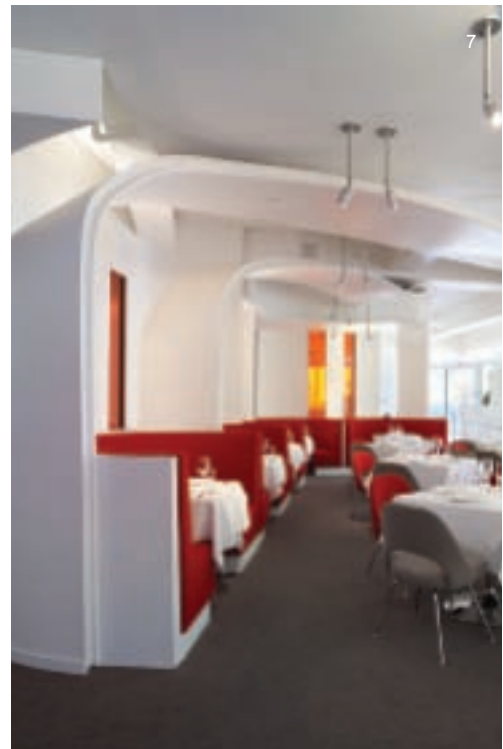
7. Intimate booths hug the rear wall and private dining rooms on the south side sit adjacent to the large recessed fireplace. The ceiling of the main room is formally calm in the centre, but fluid at the edges: the forms twist and curl into the booth enclosures.

4. 完整的品牌形象与整个建筑的设计同步进行。设计师在同一时间内对餐具、制服、玻璃器皿和内饰、门把手和灯具、标识和字体等进行了重新研究与设计。

5. 设计师以“纸鱼”命名，旨在强调餐厅的功能性并符合这一白色叶片式建筑的特点。设计师巧妙地将白色平平的建筑修饰成弯曲干式墙和轻薄的叶子，有效地激发出流动感，使人们自然联想到流水、池塘，甚至置身于大海深处。名字中的“纸”代表将鱼用纸包裹做菜，这也是餐厅的一道招牌菜。

6. 造型简约的吊灯将餐桌上的桌布烘托得分外精致，而纯洁的白色恰恰与有机形态座椅上灰、红色相间的织物形成鲜明的对比。“隐藏”在天花板中的条形灯则在夜幕降临之时悄悄地变化着空间氛围，并突出空间流动的主题。

7. 私人卡座区占领了空间的后墙区域，而位于南侧的贵宾室则紧邻大型嵌入式壁炉。从形式上来看，主餐厅的天花板呈中央静态周边动态的设计风格：弯曲、螺旋状结构一直延伸到卡座区的外围。



Panoramic View
全景模型图

64 Colour Choice to Strengthen Brand Image 界面色彩选配强化品牌形象



The choice and the organisation of colours are always based on the brand image of a restaurant, emphasising the creation of a united brand image from the identity to the interface.

In this case, the designers applied black, white and orange colours as the main tone of the space. In particular, the orange colour spreads over most of the space just like the blazing fire and impresses diners deeply.

餐厅界面色彩的确定与组织方式需紧紧围绕餐厅的品牌形象，从标致符号到空间界面成为一个设计的整体。

在本方案当中，设计师为体现餐厅的品牌形象选择了黑色、白色与亮橙色作为空间色彩的主要部分，其中亮橙色充满了大部分的室内面积，如火焰一般跳跃，使人印象深刻。

Project name: Tiger Wok Restaurant **Completion date:** 2009 **Location:** Paris, France **Designer:** Idoine Agency **Photographer:** Philippe Dureuil **Area:** 391 sqm

项目名称：虎头餐厅 竣工日期：2009年 地点：法国，巴黎 设计师：Idoine代理公司 摄影师：菲利普·都莱埃尔 面积：391平方米



Layout 平面布置图

- | | | | |
|-------------|------------------|--------|----------|
| 1. Exit | 7. Positive room | 1. 出口 | 7. 积极的房间 |
| 2. Terrace | 8. Reserve | 2. 露台 | 8. 储备 |
| 3. Entrance | 9. Negative room | 3. 入口 | 9. 负面的房间 |
| 4. Bar | 10. Office | 4. 酒吧 | 10. 办公室 |
| 5. Kitchen | 11. Dining area | 5. 厨房 | 11. 就餐区 |
| 6. Toilet | | 6. 卫生间 | |





1. A set of graphics positioned behind the glass livens up the rest of the facade: a giant tiger's head with orange colours warns us that we are entering the world of Tiger Wok. The three colours, black, white and orange, create strong and well-balanced harmony for greater impact. The trick was to bring a touch of modernity and comfort to a concept with a strong identity, with exotic codes and products. Capitalising on this pre-existing identity the designers were able to push the codes further without compromising the concept or the brand.

2. With its happy blend of flavours from East and West in relaxed zen ambiance, this concept first saw the light of day with the opening of the first Tiger Wok.

3. Inside the restaurant, the designers chose to mark off eating areas by optimising the articulation of the different areas. This was achieved thanks in large measure to strong and powerful colour codes (dark grey and bright orange) to evoke warmth and dynamism.

1. 玻璃界面后方的各种图案为立面的其他空间增添了无限活力：橙色的虎头图案有效强化了品牌印象。黑色、白色和橙色三种颜色的搭配巧妙，醒目而和谐，令人印象深刻。设计师力图运用异国情调和产品为这一强有力的识别系统增添一抹时尚气息与舒适之感。设计师巧妙利用原有识别方案，在不影响设计理念或品牌理念的前提下，在空间内将异域风情进一步诠释。

2. 在这一轻松的禅宗氛围中，东西方格调实现了完美的融合，而这一理念早在第一家虎头餐厅的成功创办即展现出自身的价值。

3. 餐厅内，设计师通过改良不同区域间的衔接地带将就餐区加以界定。醒目而强劲的暗灰色与亮橙色的大面积运用为空间注入了无限暖意与活力。



4



4. The space is composed of a succession of eating areas, set apart by screens to give an intimate and convivial atmosphere, like refuge areas. The screens used in the original concept have been revamped: the details/motifs were zoomed and enlarged, to give a more open atmosphere.

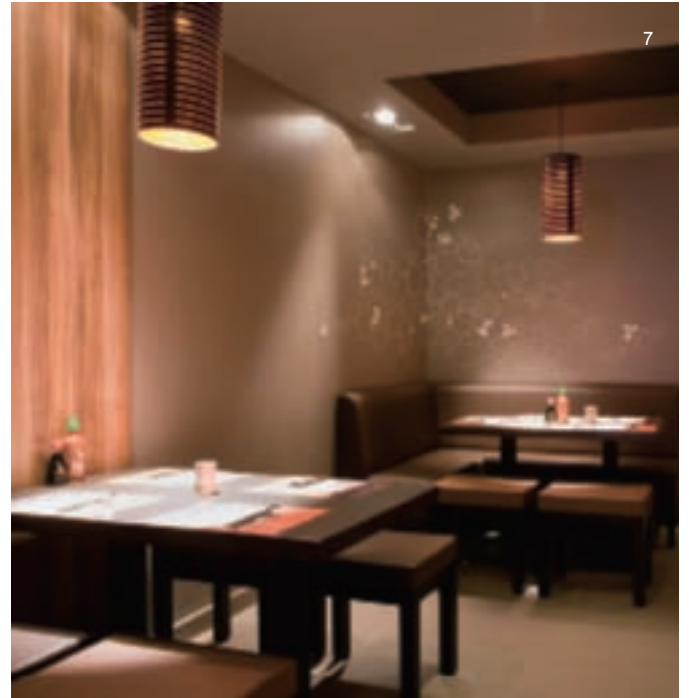
5. The use of natural wood, oriental colours, soft lighting and dark furniture all combine to create a warm atmosphere. The omnipresent orange serves as a constant reminder of the flames dancing in the wok and extends the brand's presence by association. Decorative graphic elements have also been added, notably nasturtiums drawn in outline to bring a touch of lightness and freshness to the whole. The series of hanging signs add a graphic and modern aspect.

4. 整个空间由一系列就餐区构成，造型别致的屏风将就餐区之间分隔开来，营造出静谧、祥和的私人用餐空间。原设计理念中的屏风在此被进行了修复：细节或图案被缩放、放大之后营造了一个更为开阔的空间氛围。

5. 纯天然木料与东方特色色彩以及柔和的灯光和深色家具陈设共同营造了一个温馨的空间氛围。无处不在的橙色犹如跳动在餐厅中的一团火焰，与其他空间元素一同将品牌的形象进一步深化。此外，设计师还在空间中巧妙添加了装饰性极强的平面元素，尊贵的金莲花为整个空间平添了一抹轻盈与清新的色彩。一系列悬垂标志为空间增添些许时尚之感。

5



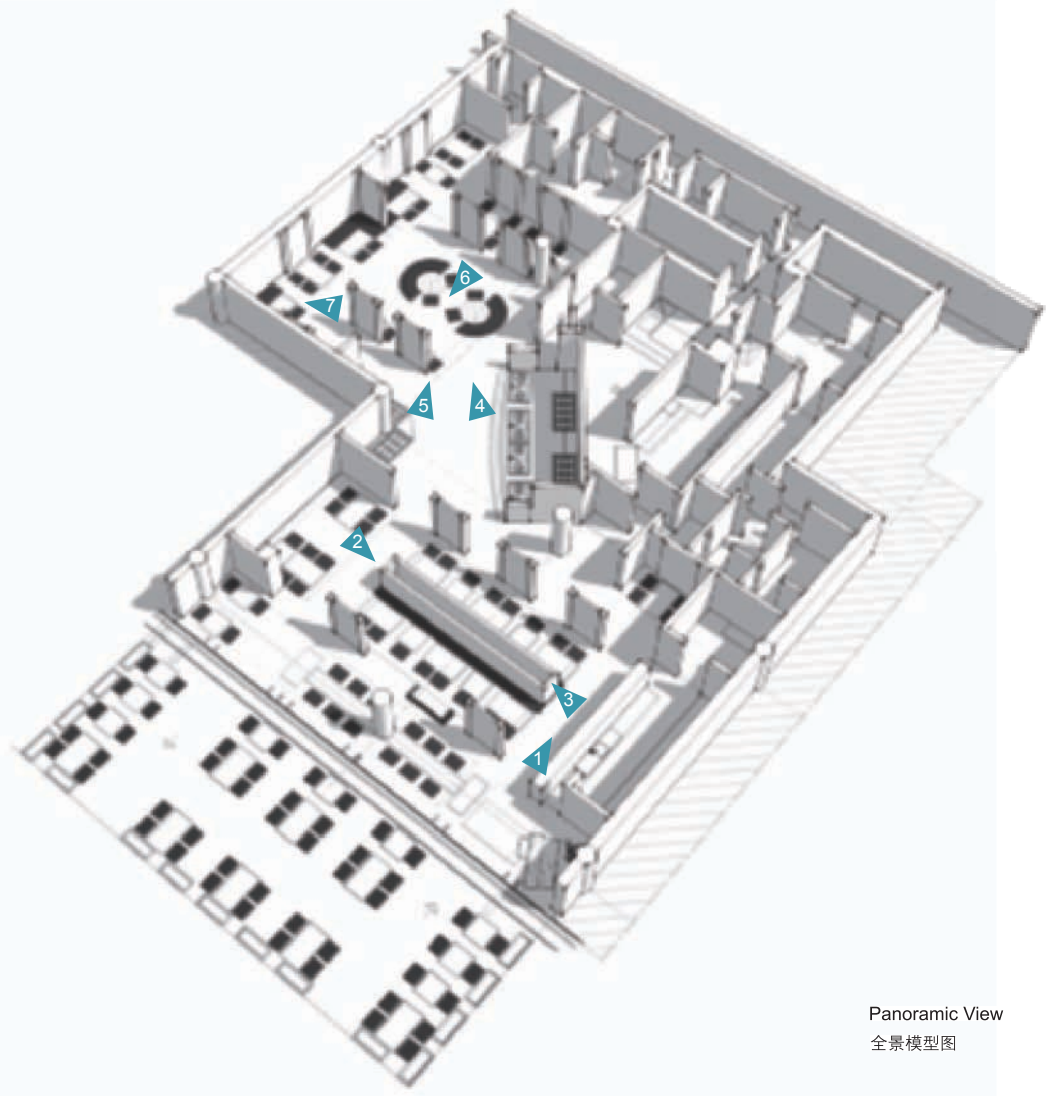


6. The benches and chairs are chosen to match the wenge tables, to give an added impression of comfort and further the sense of foreign travel.

7. All the ingredients are thus present for a real culinary experience. The lighting is diffuse, soft and cosy.

6. 长凳与座椅与铁刀木餐桌和谐地融为一体，并为空间增添了舒适、惬意之感，从而将异国格调在空间内进一步延伸。

7. 所有材料的选用均以营造一个纯粹的烹饪体验为前提。这里，柔和的灯光下散落下曼妙的斑驳光影，营造出温馨而安逸的氛围。



65 Narrative Design of Interface Material 界面材料的叙事化设计



In addition to the characteristic of initiating the sense of vision and touch, the interface material also features the nature of narration that can be seen as a psychological experience caused by diners' sense of vision and touch. Only by means of these sensory experiences can the beauty of materials be fully expressed, and then be organised orderly to create a unique overall atmosphere.

In this case, designers drew inspiration from rustic European market towns, creating a Greek home style restaurant. The materials and details of the floors and walls give a sense of texture and history which come together to create a casual-chic space aimed at comfort and relaxation.

界面的装饰材料除了具有引发视觉和触觉的属性以外，同样具有叙事化的属性。这种叙事化的属性是由顾客的视觉和触觉所产生的心理体验。通过这一系列的感知体验，材料的美感才能被充分的表达出来，进而通过有序化的组织，整体空间的氛围才会体现出独到的品味。

在本案例当中，设计师吸取欧洲乡村市集的生活灵感，创造出—处具有希腊家庭风格的餐厅室内形象。在地面和墙面上，设计师选择了具有历史感和质感的木材，营造出一个休闲惬意的就餐环境。

Project name: The Fat Olive **Completion date:** 2010 **Location:** Shanghai, China **Designer:** Thomas Dariel & Benoit Arfeuille **Photographer:** Derryck Menere **Area:** 125 sqm

项目名称：胖橄榄餐厅 竣工日期：2010年 地点：中国，上海 设计师：托马斯·达利尔&贝努瓦·埃尔弗莱勒建筑事务所 摄影师：戴尔克·迈内莱 面积：125平方米



Layout 平面布置图

- | | | | |
|----------------|----------------------|--------|---------|
| 1. Lift | 6. Kitchen | 1. 电梯间 | 6. 厨房 |
| 2. Stairwell | 7. Cold food kitchen | 2. 楼梯间 | 7. 冷厨房 |
| 3. Bar | 8. Dishwashing area | 3. 吧台 | 8. 洗碗间 |
| 4. Dining area | 9. Cake room | 4. 餐区 | 9. 糕点房 |
| 5. Toilet | 10. Store room | 5. 卫生间 | 10. 储藏室 |

1. The project was a challenge uniquely suited for the designers: maintaining the unique identity of each concept demanded a flexibility not often found in designers. They refuse to adhere to one style; rather they see themselves as curators selecting an eclectic mix of elements to create environments.

2. The predominance of earth-tone colours and copper gives to the venue a natural atmosphere while big plush bourgeois sofas in mauve add an eclectic, lived-in look.

1. 该项目的设计与托马斯·达利尔&贝努瓦·埃尔弗莱勒建筑事务所坚持的设计理念相一致：即保持每个理念的独特性与灵活性。拒绝沿袭某种单调的风格，强调兼收并蓄，选择不同的元素混搭，打造独特唯一的空间环境。

2. 土褐色及红铜色色调为整个空间营造出自然、恬静的氛围，而长毛绒淡紫中产阶级情调沙发散发出中庸的生活气息。





3

3. The Fat Olive invites the feel of a Greek home. Inspired by rustic European market towns, the designers went about designing a casual-chic space aimed at comfort and relaxation.

4. The project is housed in a prominent, traditionally-styled building in Shanghai's French Concession.

5. The designers wanted the place to feel like home and so we looked at materials and details that have texture and history. They achieved this feeling by carefully selecting each design element, from the flooring made of wood reclaimed from turn-of-the-century houses to the wall of European market-inspired cabinets detailed with miss-matched hardware.

3. 胖橄榄餐厅融合了希腊家庭风格。欧洲乡村市集为设计师们带来了丰富的设计灵感，并力图将其打造成一个放松、舒适的场所。

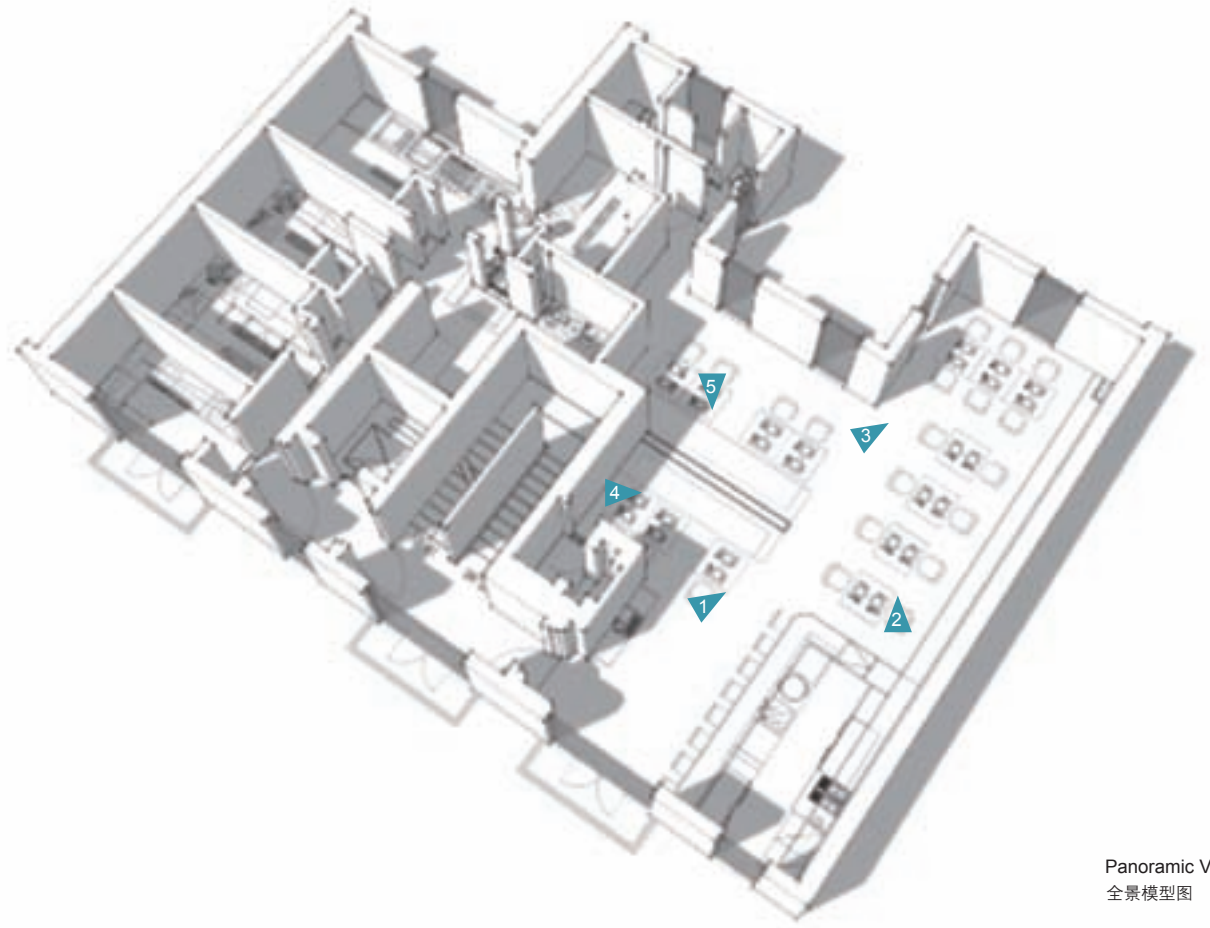
4. 该餐厅坐落在上海一个风格独特而兼具传统气息的古老法租界建筑内。

5. 设计师希望能够将餐厅打造出家庭的温馨感，因此，他们选择了具有质感和历史感的材料和细节。每个设计元素的精心选用为如家般环境的塑造奠定了坚实的基础。其中，木制地板强调了欧洲居家感觉，而由欧洲乡村市集集中得到设计灵感的酒柜墙则与金属器件形成鲜明的对比。



4





Panoramic View
全景模型图



5

66 Reconstruction Design of Interface Texture 界面纹理的重构设计



Reconstruction design of the interface texture refers to the process to remain the surface of materials and by means of the organisation of different materials to improve the overall decorative effects. This technique can be used in the interior design to enhance the decorative effects.

In this case, the designers combined different materials with various textures together, such as walnut, etching glass with silver veins patterns, Venice-style blue glass droplight, old brick wall, chain curtain, silver alligator and mohair lounge, creating a silver modern dining environment.

界面纹理的重构是指在保留材料表面肌理的同时通过多种不同材料的组织搭配而提高整体装饰效果的过程。在室内设计中可以通过这种方式增强室内的装饰性。

在本案例当中，设计师将不同材质纹理的材料组织在一起，例如：胡桃木、带有银色脉纹图案的蚀刻玻璃、威尼斯风格蓝色玻璃吊灯、古砖墙、链条窗帘、银色系鳄鱼皮、马海毛长沙发等，塑造出一个银色系的时尚就餐环境。

Project name: Silver **Completion date:** 2010 **Location:** Park City, Utah, USA **Designer:** Rockwell Group **Photographer:** Frank Oudeman **Area:** Main Floor: 262 sqm; Lower Level: 170 sqm; Mezzanine Level: 133 sqm

项目名称：银系餐厅 竣工日期：2010年 地点：美国，犹他州，帕克城 设计师：罗克韦尔集团 摄影师：弗兰克·奥德曼 面积：主楼:262平方米；底层：170平方米；夹层：133平方米



- | | |
|---------------------|----------|
| 1. Dining room | 1. 餐厅 |
| 2. Lift | 2. 电梯 |
| 3. Men's restroom | 3. 男士卫生间 |
| 4. Women's restroom | 4. 女士卫生间 |
| 5. Wine room | 5. 酒室 |
| 6. Office | 6. 办公室 |

Lower level plan 底层平面图



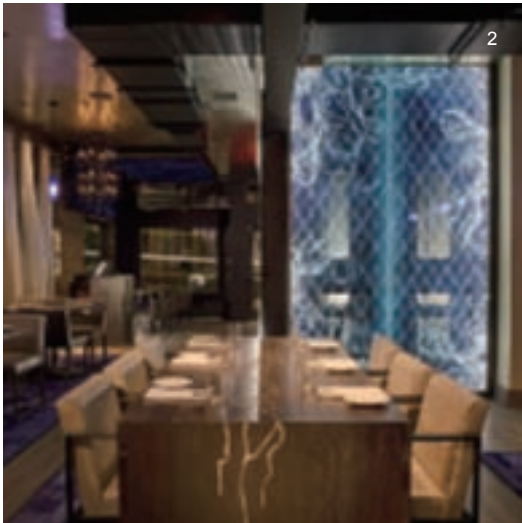
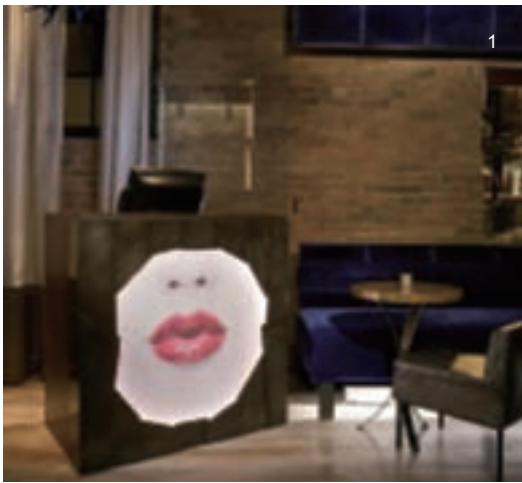
- | | |
|------------------------|----------|
| 1. Entry | 1. 入口 |
| 2. Lift | 2. 电梯 |
| 3. Maire d'stand | 3. 接待台 |
| 4. Dining room | 4. 餐厅 |
| 5. Communal dining | 5. 公共就餐区 |
| 6. Hanging fireplace | 6. 悬垂壁炉 |
| 7. Restroom | 7. 卫生间 |
| 8. Kitchen | 8. 厨房 |
| 9. Kitchen preparation | 9. 备餐室 |

Main level plan 主楼层平面图



- | | |
|-------------------|----------|
| 1. Lounge | 1. 酒廊 |
| 2. Lift | 2. 电梯 |
| 3. Bar | 3. 酒吧 |
| 4. Terrace dining | 4. 露台就餐区 |
| 5. Restroom | 5. 卫生间 |
| 6. Storage | 6. 储藏室 |

Upper level plan 顶层平面图



1. The new Silver restaurant in the centre of Park City pays tribute to this history both in its name, and in its design. Rockwell Group designed Silver to stand out with its modern, sleek design, a departure from the earthy, ski lodge aesthetic of most of the restaurants in the vicinity.

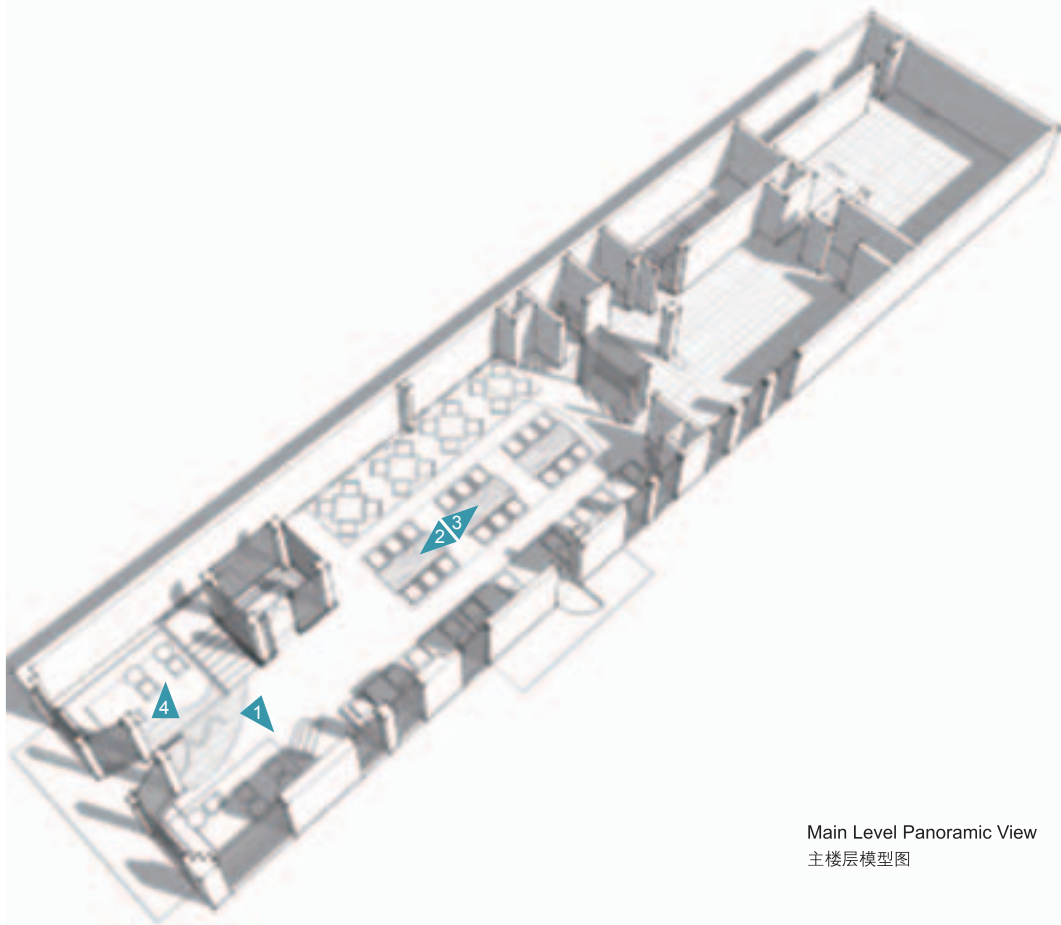
2. The main dining room is centred by a communal table made of walnut with cerused veins of silver. A lift bank that links all three floors of the restaurant is clad in an etched glass with a pattern of liquid silver veins that transform into vines.

3. Guests enter through this lounge and then approach a maitre d' stand that resembles a rough nugget of silver, with a Venetian-inspired blue glass chandelier above. At the back of the space, the kitchen is framed by two hanging hearths, and is separated from the main dining room by a floor-to-ceiling wine wall with a backdrop of the same etched graphic on glass that covers the lift.

1. 全新的银系餐厅坐落在美国犹他州帕克城的核心地带，无论是空间的命名还是设计风格均以展现这一地区的历史为前提。由罗克韦尔集团操刀设计的银系餐厅以时尚、干练的设计风格、独具匠心的设计理念在周边的众多滑雪小屋建筑中脱颖而出。

2. 主就餐区的中央设置了一个以胡桃木为原料的公共餐桌，并饰以银色脉纹。连接餐厅三个楼层的升降梯外覆以蚀刻玻璃，并伴有明亮的银色脉纹图案，寓意葳蕤而生的爬藤。

3. 就餐者在进入酒廊之后，目光将立即被一个犹如天然银块的餐桌所吸引，而位于其上方的威尼斯风格蓝色玻璃吊灯与之交相辉映，烘托了整个空间的氛围。位于空间后侧的厨房两边分别设置一个吊炉，并经由一个全高的葡萄酒墙与主就餐室分离开来，而葡萄酒墙的背景与包覆电梯的蚀刻玻璃图案遥相呼应。



Main Level Panoramic View
主楼层模型图



4. From the outside, passersby will be able to see the two-storey cobalt blue mohair lounge banquettes with button tufted silver accents that rise up the ceiling and into the second level. The historic exposed brick walls are covered with a custom chain link curtain, which highlights the contrast between cold and warm tones of the interior.

4. 餐厅外部的行人透过玻璃窗将会看到一个由银色植绒纽扣点缀的两层高钴蓝马海毛长沙发一直向顶棚进行延伸，直至二层空间。裸露的古砖墙外部覆以定制的链条窗帘，有力地突出了空间内部冷暖色调的对比。



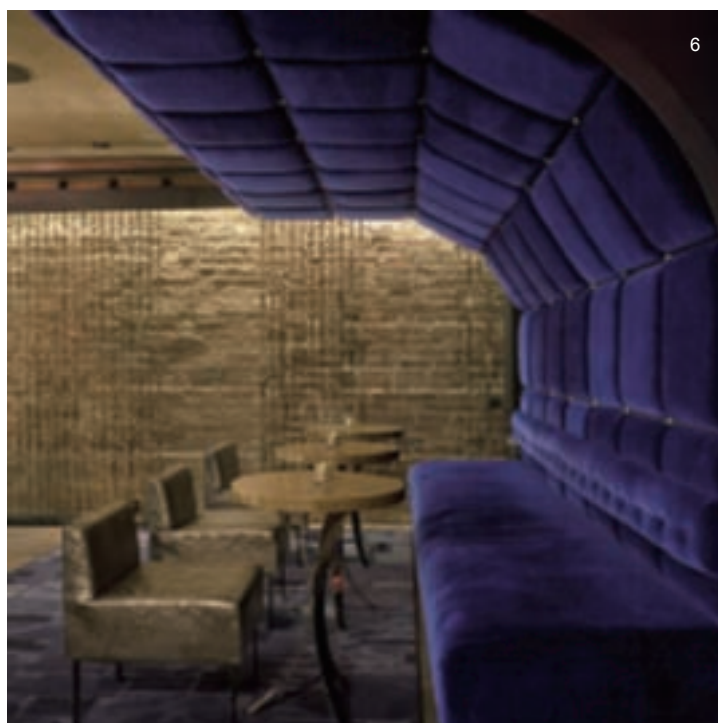


5. The bar towards the communal table in the main dining room, made with walnut with silver veining.

6. The blue tufted mohair of the banquettes reach up to wrap part of the wall and ceiling of the mezzanine lounge. The chain mail covers the brick walls, the silver ceiling and silver stained wood floor.

5. 主就餐区中，面向公共餐桌而设的吧台，以胡桃木为原料，并饰以银色脉纹。

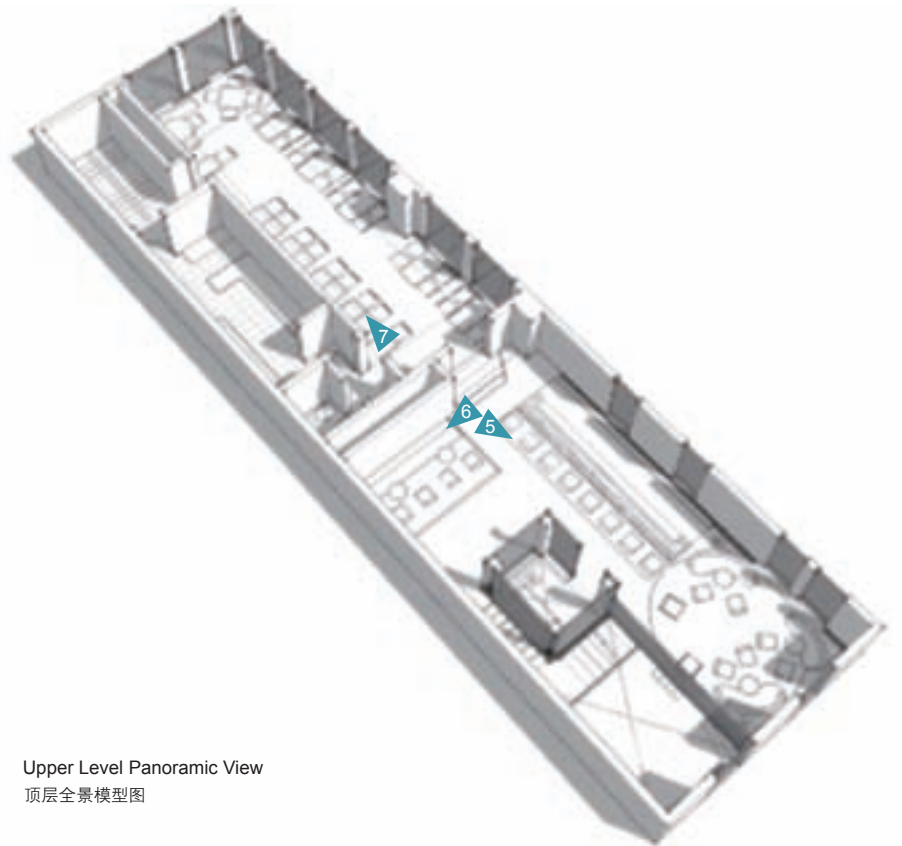
6. 蓝色植绒马海毛长座椅一直向上延伸，包覆了部分墙面以及酒廊夹层的天花板。链条墙覆盖整个砖墙、银色天花板以及木质地板。





7. Adjacent to the lounge space is an enclosed terrace covered with a gabled skylight that has access to a separate kitchen, perfect for terrace dining or private events. Floor-to-ceiling glass doors surround the space, allowing guests to see the landscape of mountain ranges to the east and the west. The banquette seats are upholstered in cobalt blue mohair, with a silver alligator bolster.

7. 毗邻酒廊空间的是一个封闭的露台就餐区，其上设有三角形天窗。这一空间与一个独立的厨房相通，可作为就餐或私人活动区。全高的玻璃门将这一空间进行环绕，方便就餐者欣赏东西两侧的壮观山景。钴蓝色植绒马海毛长沙发与银色系鳄鱼皮纹理长枕形成和谐的统一。



Upper Level Panoramic View
顶层全景模型图





8. The banquettes on this level are the same cobalt blue mohair and silver alligator skin ones on the terrace on the mezzanine.

9. The glass with etched graphics wrap the walls and ceiling of the lower level lounge, transforming the space into a totally unique experience in and of itself.

8. 这一楼层的座椅同样采用了钴蓝色植绒马海毛长沙发与银色系鳄鱼皮纹理，与夹层中露台就餐区的座位风格极为相似。

9. 美妙而灵动的蚀刻玻璃覆盖了整个低层酒廊的墙面和天花板，巧妙地将这一空间转化成一个别具一格的空间体验地带。



67 Olive Timber Decoration and Creation of Mediterranean Style

橄榄木饰面的选用以及地中海风格的营造



Mediterranean style always refers to the bright, bold, rich, simple colours with distinctive ethnic characteristics, such as the blue of Spain, white of Greece, golden of southern Italy, blue-violet of southern France and reddish brown and yellowish brown of North Africa.

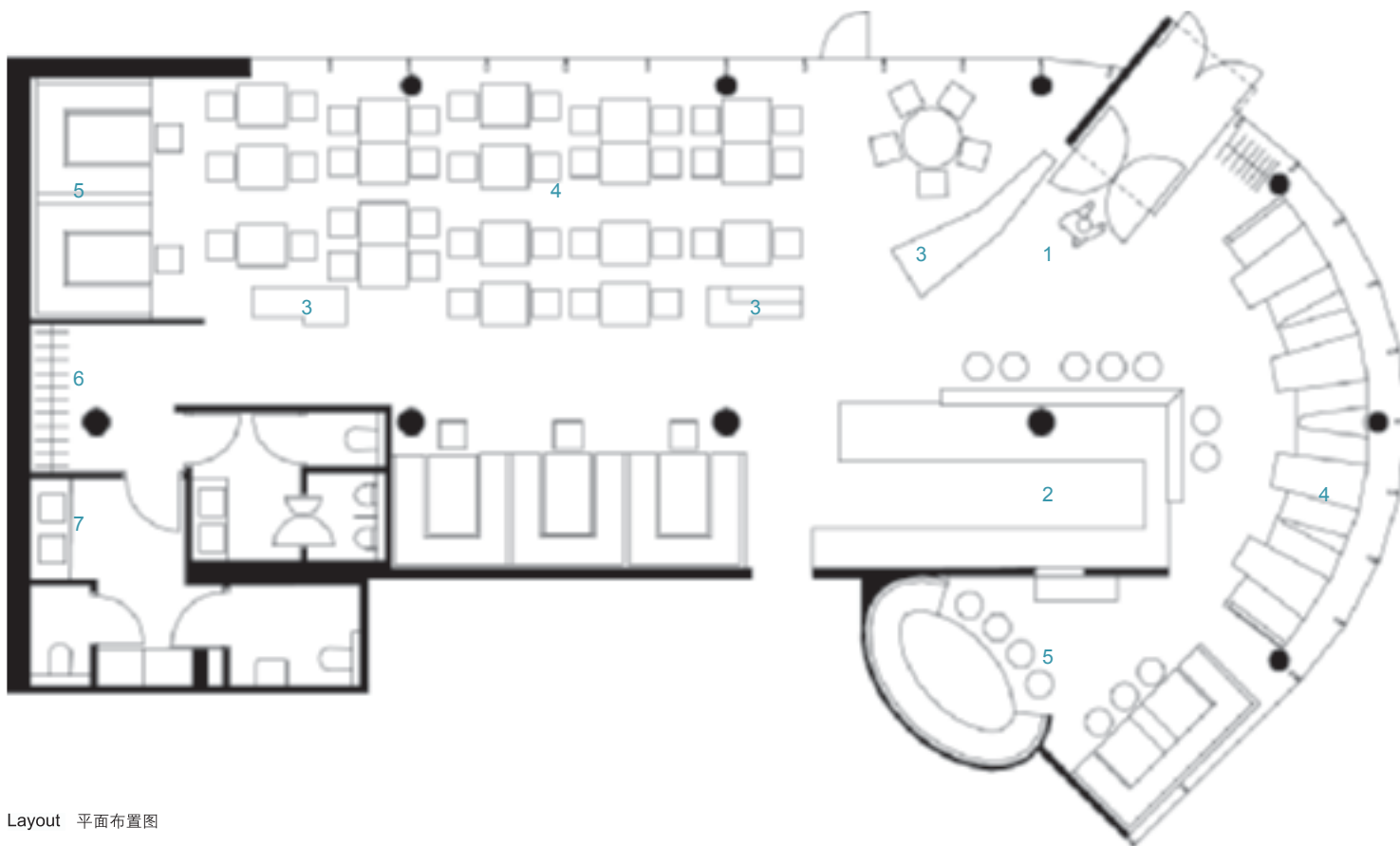
In this case, the designers applied the grain of olive wood that is a kind of dominant crop in the Mediterranean region as a decorative element and made it echo with the murals of olive leaves on the wall, expressing the romantic and comfortable characteristic of the Mediterranean style.

地中海风格特征主要体现在色彩明亮、大胆、丰富、简单、具有鲜明的民族特色。例如：西班牙的蓝色、希腊的白色、意大利南部的金黄、法国南部的蓝紫和北非的红褐与土黄。

在本案例当中，由于橄榄作为地中海地区的优势作物，因此，设计师特地采用橄榄木纹理作为设计元素，同时配合墙面的橄榄树叶壁画，抽象地表达出地中海风格的浪漫与惬意。

Project name: Restaurant Mario **Date:** 2007 **Location:** Vienna, Austria **Designer:** Atelier Heiss **Photographer:** Peter Burgstaller **Area:** 330 sqm

项目名称：马里奥餐厅 竣工日期：2007年 地点：奥地利，维也纳 设计师：海斯设计工作室 摄影师：彼得·布尔格斯戴勒 面积：330平方米



Layout 平面布置图

- | | |
|------------------------|----------|
| 1. Entrance | 1. 入口 |
| 2. Bar | 2. 酒吧 |
| 3. Reception | 3. 接待台 |
| 4. Public dining area | 4. 公共用餐区 |
| 5. Private dining area | 5. 私人用餐区 |
| 6. Coatroom | 6. 衣帽间 |
| 7. Toilet | 7. 卫生间 |



1. The design of the famous Viennese architecture gives the place a studio Mediterranean charm; it makes customers feel good, discover and stay. The strong drawing of the olive wood gives Mario his own resistance, conveying a comfortable and casual atmosphere formed by the warm tone of wood and leather. The space is bound by a 3.7-metre wine rack above the bar and the lodges, and a red ceiling strip, which emphasises the roundness of the room.

2. In this case the classic Italian trattoria was reinterpreted. In addition to the creation of differentiated restaurant areas with open or intimate character, the evocation of a modern, Mediterranean atmosphere was in the foreground. This is the merit of the employed olive wood with its lively veneer, used according to grain in various areas, but also the murals of olive leaves.

1. 这一著名的维也纳建筑在海斯设计工作室的倾力打造下呈现出迷人的地中海风情，期待就餐者的光临、发现与停留。醒目的橄榄树叶图案为马里奥餐厅增添了无限魅力，并完美地传达出暖色调木质和皮革材料所营造出的舒适与惬意之感。3.7米长的葡萄酒架置于吧台之上，一个红色的带状天花板突出了方形格局中的圆形房间。

2. 在该项目中，传统的意大利餐厅被进行了重新诠释。除空间的开放与封闭设置之外，时尚的地中海氛围是整个设计的关键所在。橄榄木以及充满无限生机的胶合板根据不同区域的纹理而分布，并与橄榄树叶壁饰形成和谐的统一。





3. The ambience designed by the architectural firm is not just to communicate a sense of lightness.
4. The Mario-concept is based on four components: honest, easy-to-date, reliable and inviting, which reflect the philosophy of Mario. In its entirety, it mainly produces high-quality food ingredients, an extensive range of coffee, fine pastries, fresh juices and light alcoholic beverages in the foreground. The casual yet high-quality style of Mario leaves all options open – regardless of it was just a pasta dish or an extensive menu. Guests in the Mario will be able to enjoy the familiar Plachutta quality in all aspects.
5. The strong drawing of olive wood lends the restaurant its independence. A variety of lovely details attract the eyes of guests and various seating areas could cover personal preferences and serve the spatial structure.
6. Restroom

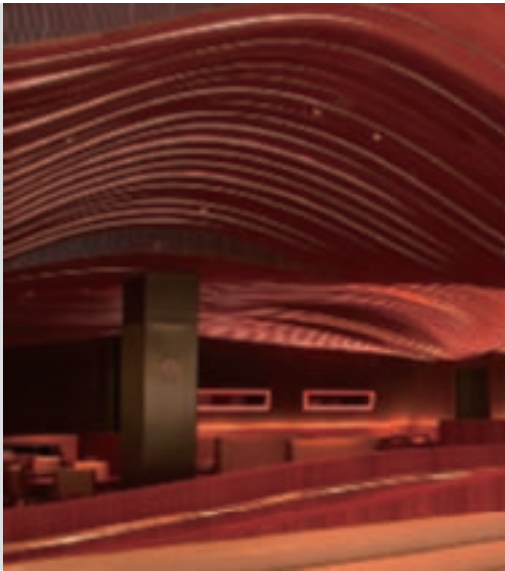
3. 这个由海斯设计工作室所营造的热情氛围仅仅是想传递一种放松与轻盈之感。
4. 真诚、便利、信誉、热情是马里奥餐厅的服务理念。从整体上来看，这一餐厅主要为顾客提供食品原料、多口味咖啡、精美糕点、新鲜果汁以及低度酒精饮料。休闲而高品质的餐厅格调为顾客提供了充足的选择空间——无论是意大利面食还是琳琅满目的菜单。来到马里奥餐厅的客人将会全面地领略到与Plachutta餐厅同一层次的感官体验。
5. 极具视觉感染力的橄榄树图案令整个餐厅与其他同类餐厅鲜明地区分开来。精致、可爱的设计细节吸引了每位就餐者的眼球，而多样化的座位区能够满足就餐者的不同需求，并大大丰富了空间的结构。
6. 卫生间。





Panoramic View
全景模型图

68 Ceiling Design and Direction Guide 顶面设计与方向引导



The form of ceiling could guide the vision and also express the directionality of a space together with the flooring.

In this case, the designers used Padouk wood slats to design an undulating ceiling that acts as a facade for the restaurant and guides visitors into the space. Meanwhile, the ceiling's undulating rhythm also invisibly incorporates the devices on the top.

顶面设计的形式感对视觉具有引导的作用，同时可以结合地面的铺装方式一同传达出空间的方向性。

在本方案当中，设计师采用檀木板条在顶面创造出波浪形式的表面，波浪的流动方式吸引着顾客进入室内空间就餐。同时通过不同的起伏方式将顶面的设备有效的隐藏起来。

Project name: FIX Restaurant **Completion date:** 2006 **Location:** Las Vegas, USA **Designer:** GRAFT **Photographer:** Ricky Ridecos **Area:** 420 sqm

项目名称: FIX餐厅 竣工日期: 2006年 地点: 美国, 拉斯维加斯 设计师: GRAFT设计工作室 摄影师: 瑞奇·里德克斯 面积: 420平方米



Ceiling plan 天花平面图

- | | |
|----------------|----------|
| 1. Entrance | 1. 入口 |
| 2. Bar lounge | 2. 酒吧休息厅 |
| 3. Counter | 3. 柜台 |
| 4. Ramp | 4. 斜坡 |
| 5. Dining area | 5. 就餐区 |
| 6. Kitchen | 6. 厨房 |
| 7. Toilet | 7. 卫生间 |

1. The precision-milled ceiling assembly is comprised of Padouk wood slats that create a lattice of waves, alternately converging into smooth surfaces and diverging to create openness and translucency.

2. GRAFT turned their attention to the ceiling. As a complex and mysteriously glowing topography, the ceiling plane acts as a facade for the restaurant and guides visitors into the space.

1. 细腻、精致的天花板以非洲紫檀木板条为原料，木板条交替集中在平滑的表面上，然后相互分离，最终形成了开阔与半透明的视觉效果。

2. 在整个设计的过程中，设计师对天花板的设计投入了很大的精力。复杂而神秘的天花板造型作为FIX餐厅的一个立面，吸引着就餐者走进内部空间。





3. Not a mere ceiling, but an intelligent and beautiful interface.

4. The ceiling's undulating rhythm creates both generous and intimate spatial conditions while invisibly incorporating "eye-shaped" diffusers for air, sprinklers, lights and speakers.

5. The lines of the ceiling echo with the entrance lobby.

6. Forced to maximise revenue through seating, there was little space left to develop design within the traditional confines of the room.

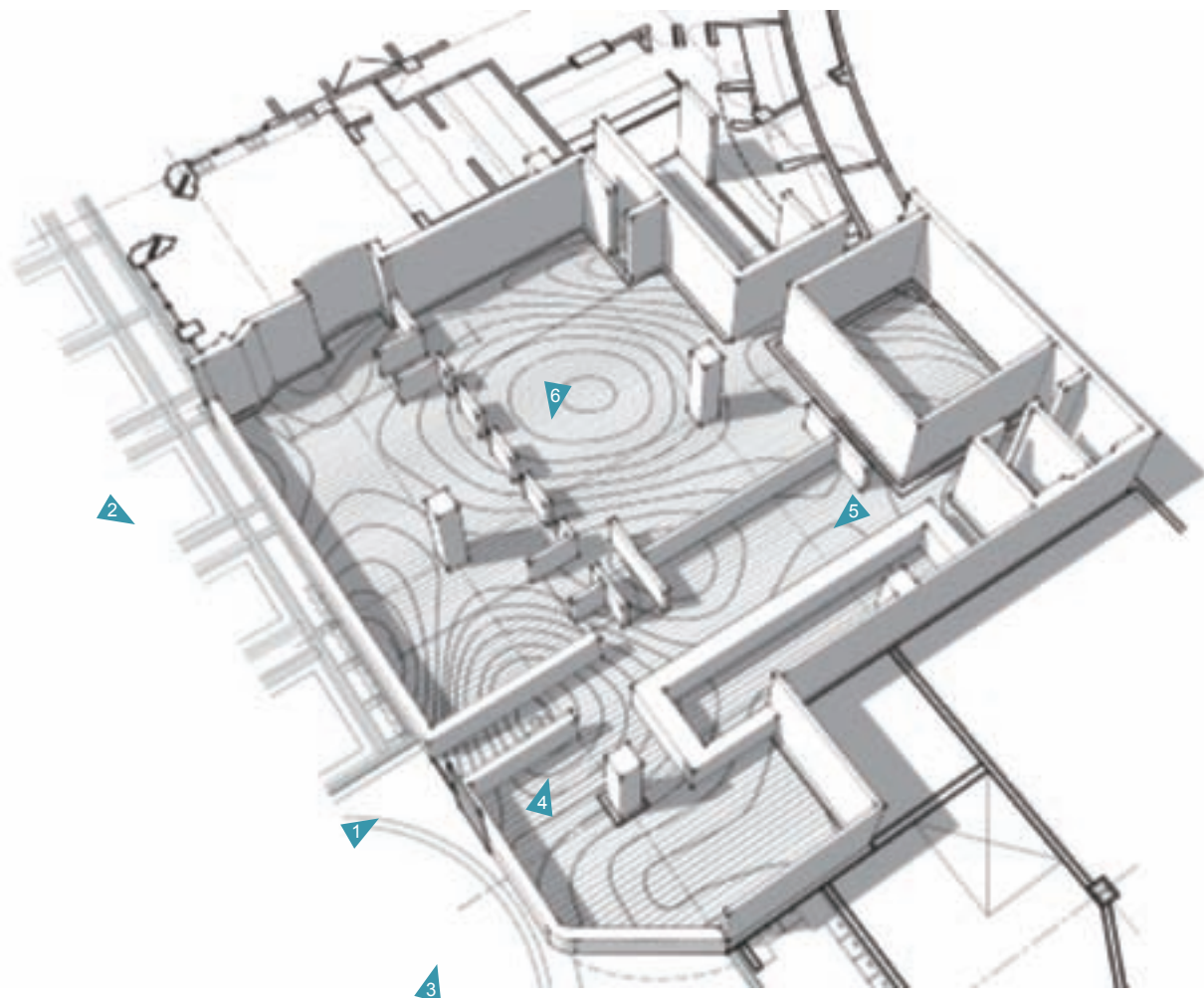
3. 这一精致的天花板同时也是一个巧妙而优美的界面。

4. 天花板的波浪形态完美地营造出开放与私人的就餐空间，并悄悄地将“眼形”通风孔和洒水装置以及照明装置和扬声器整合后隐藏起来。

5. 顶面线条与入口走廊方向相呼应。

6. 为提高经营效益，餐厅尽可能地设置了足够的座位区，而在这个传统的空间范围内展开设计则极大地受到了空间的限制。





Panoramic View
全景模型图

69 Harmony with Architectural Equipment 与建筑设备的协调



In the process of interface design for a restaurant, in addition to the forms of interface, harmony with architectural equipment is also important and should be resolved reasonably to create a beautiful and functional space.

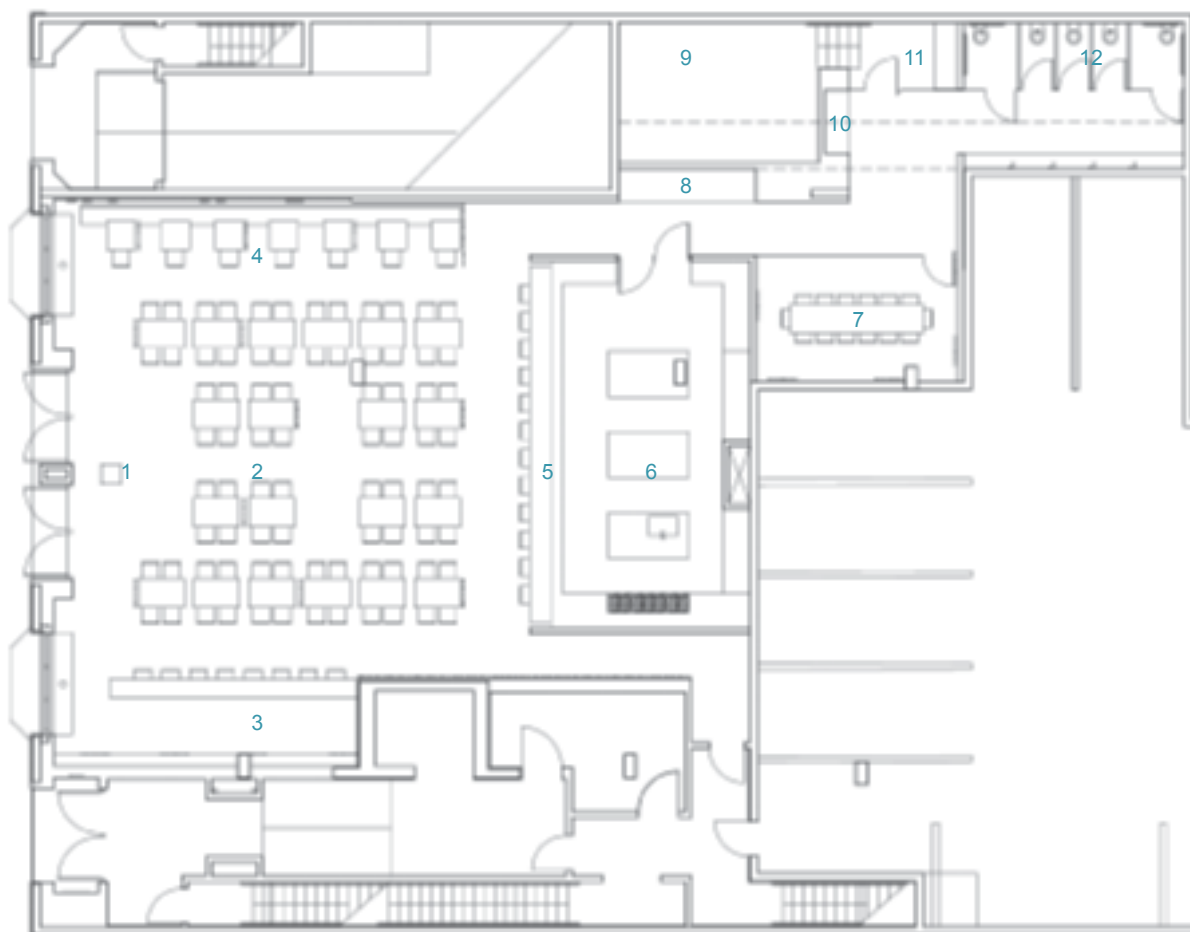
In this case, since the restaurant was located in the commercial space in a new residential building with a low ceiling and a tangled maze of conduits, the designers layered more conduits over the existing to counteract and remediate the situation and thus created a sense of speed and direction for the overall space.

餐厅室内的界面设计不但要考虑自身的形式感，同时还要合理的与建筑的电器与消防等设备相协调。既要保证视觉的美观又要保证使用空间的合理性。

在本案例当中，由于餐厅空间位于住宅楼下层的商业空间中，因此顶面存在着大量杂乱的管线，设计师根据这一空间特点重新采用平整的金属管线形成纵横交错的吊顶造型，既保证了就餐空间的高度，同时形成了具有速度感与方向感空间氛围。

Project name: Conduit **Completion date:** 2007 **Location:** San Francisco, California, USA **Designer:** Stanley Saitowitz/Natoma Architects Inc. **Photographer:** Rien van Rijthoven

项目名称：管线餐厅 竣工日期：2007年 地点：美国，旧金山 设计师：斯坦利·赛陶维兹/纳托玛建筑公司 摄影师：雷恩·凡·里斯欧文



1. Check-in
2. Dining (80 seats)
3. Bar
4. Banquette (14 seats)
5. Counter (12 seats)
6. Kitchen
7. Private (14 seats)
8. Waiter's station
9. Office
10. Cashier
11. Staff
12. WC

1. 接待台
2. 就餐区 (80个座位)
3. 酒吧
4. 长沙发区 (14个座位)
5. 吧台 (12个座位)
6. 厨房
7. 贵宾室 (14个座位)
8. 服务生操作台
9. 办公间
10. 收银台
11. 员工专属区
12. 卫生间

Downstairs floor plan 楼下平面图

1. Conduit Restaurant emerged from the found circumstances. The ground floor commercial space in a new residential building had a low ceiling and a tangled maze of plumbing, sprinkler and electrical conduits serving the residences above.

2. To cover these pipes would have further reduced the space. Instead, even more conduits were layered over the existing to counteract and remediate the situation. On the right is an open bar made of stacked bars of conduit. Glass shelves support the bottles. The other end is banquet seating on a bench, hovering in light, divided into a series of conduit alcoves.

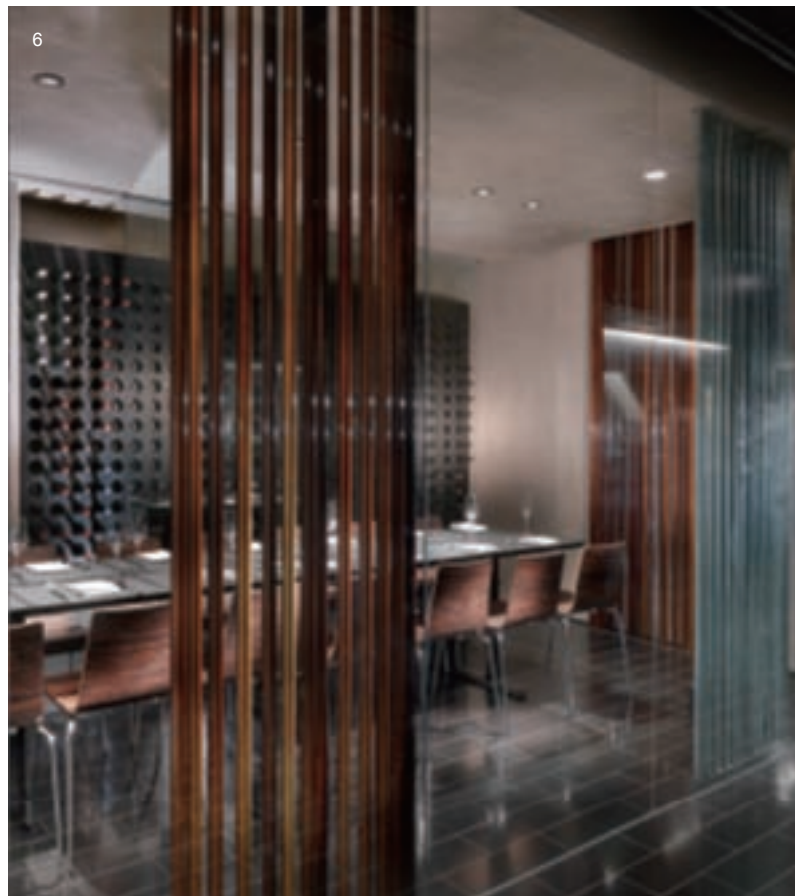
3. At the end of the room another bar frames the open kitchen, a well-lit stage for the cooks. Seating at this bar allows patrons to watch the performance close up. The floor has black granite paths with a large mat that locates the black wood laminate tables.

1. 该项目是对周围环境完美利用的成功典范。位于新住宅楼一层的商业空间天花板较低、布满了服务于上部住宅的水管、喷淋装置和电线管道，相当杂乱。

2. 如果要覆盖这些管线，势必会使室内空间显得更加局促。这个设计的做法是反其道而行之，布置了更多的管线以平衡现有的杂乱管线，从而调整出一个崭新的局面。右边是由成簇的管道组成的开敞酒吧区，玻璃酒架上可盛放各种酒瓶。另一端是一个长凳的宴会区域，拥有迷离的灯光，并由管道分隔成不同的壁龛式餐区。

3. 在餐馆的尽头，另一些管线划分出开敞的厨房，灯火通明，好似一个表演厨艺的舞台。坐在这些管线附近的顾客自然可以欣赏这些厨艺表演。地面上铺有黑色花岗岩的小径，黑檀木面餐桌则放置在大面积的灰木垫区域。







Panoramic View
全景模型图

4. At the entry is a long fireplace. Behind, table seating fills the room. A series of conduit screens in galvanised or copper colour divide the tables.
5. The atmosphere is sleek and hip, as well as rich and warm.
6. Behind the kitchen is a glass and conduit-enclosed cellar and private dining room. Wine is stored in a perforated black wood wall.
7. Beyond are the bathroom enclosures of entirely etched glass, with a continuous trough sink and long mirror above.

4. 餐厅入口处是一个长壁炉。壁炉后面是整齐的桌椅。一组组镀锌或黄铜色的管道像屏风一样将部分桌子分隔开来。
5. 整个空间的氛围干练、低调，同时不乏丰富与温馨之感。
6. 厨房的后面是被一个玻璃和管道包围的酒窖和包间。酒品存放在穿孔的黑檀木板墙之上。
7. 内部由磨砂玻璃包围的卫生间，水池与其上方的长镜交相辉映。



7

70 Emphasise Thematic Elements 对主题元素的烘托



Thematic image of a restaurant's inner space can be effectively enhanced by decorative lights and in this way the style of the whole space can be presented perfectly.

In this case, the designers set a light box at the centre of the restaurant over the counter to project colourful shadows of backlit sake bottles from within. The mixture of imaginary-real shadows together with the soft lights expressed the designers' comprehension and respect for Japanese cuisine.

餐厅室内的主题形象通过灯光照射可以被有效的强化，通过装饰照明的修饰，可以起到传达空间意境的作用。

在本案例当中，设计师在餐区吧台顶端设置了一个大型的灯箱造型，透过灯箱的照射可以隐约看到米酒瓶的剪影轮廓以及投射的倒影，这种虚实相间的影像加上柔和的光线表达了设计师对日本料理精工细作工序的理解和尊重。

Project name: Water Moon **Completion date:** 2010 **Location:** Sydney, Australia **Designer:** Facet Studio **Photographer:** Katherine Lu **Area:** 120 sqm

项目名称：水月餐厅 竣工日期：2010年 地点：澳大利亚，悉尼 设计师：方面工作室 摄影师：凯瑟琳·陆 面积：120平方米



Layout 平面布置图

- | | |
|-----------------------------|------------|
| 1. Entrance | 1. 入口 |
| 2. Seating space | 2. 座位区 |
| 3. Lightbox and bar counter | 3. 灯箱与酒吧吧台 |
| 4. Kitchen | 4. 厨房 |
| 5. WC | 5. 卫生间 |





2



1. At the back streets of Kings Cross amongst restaurants and pubs, stands the old building which houses Watermoon. The task is to change the original tired pub with a history over 15 years, to a restaurant which enables the enjoyment of Japanese cuisine alongside traditional sake. It was further requested by the client to communicate to people, even if they are looking on from the street, that Watermoon is a place where one can have both the Japanese food and drink.

2. As the result, the project started from how to display sake bottles, and how to utilise this visual image, and Facet Studio subsequently established a character for this restaurant. They came up with the idea of having a lightbox in the middle of the restaurant as the "moon" in the night sky. They spent quite some time researching various materials which would enable them to create this lightbox; it was a fine balance between the lighting effect, the sheer dimension of the lightbox, and cost. Whilst "sun" is associated with "light", "moon" is more associated with "shadows".

1. 在国王十字路后街的餐厅和俱乐部之间，矗立着一个古老的建筑，这正是水月餐厅的所在地。该项目的设计目的是将这个拥有15年历史的俱乐部改造成一个餐厅，为客人营造一个传统的日本米酒和日式美食享用空间。此外，应客户的要求，设计师力图使空间极具感染力，即使是路边的行人也能够被其独特的魅力所吸引，精美的日式饮食将令客人流连忘返。

2. 出于这一设计理念，设计师以清酒瓶的陈列设计为出发点，并巧妙运用这一视觉形象，并为餐厅树立一个独特的形象。在设计中，设计师在餐厅的中央设置了一个灯箱，使之犹如黑夜中的一弯“明月”。灯箱制作材料的选择十分精细，从而使灯光效果、灯箱的尺寸以及制作成本相互均衡，并巧妙地营造出“太阳”与“光线”相对、“月亮”则与“阴影”相匹配的和谐氛围。



3. The characteristic of Japanese food, as represented by Sashimi, is to elaborate on the quality of raw material for a magical transformation to culinary art. From this Facet Studio took clue to utilise the versatility of timber – which can be both structure and finish – all over the interior of Watermoon in various ways, to materialise the spirit of Japanese cuisine. By locating a lightbox at the centre of the restaurant as a canvas to project colourful shadows of backlit sake bottles from within, its gentle illuminance brought out the prominence of timber in this space.

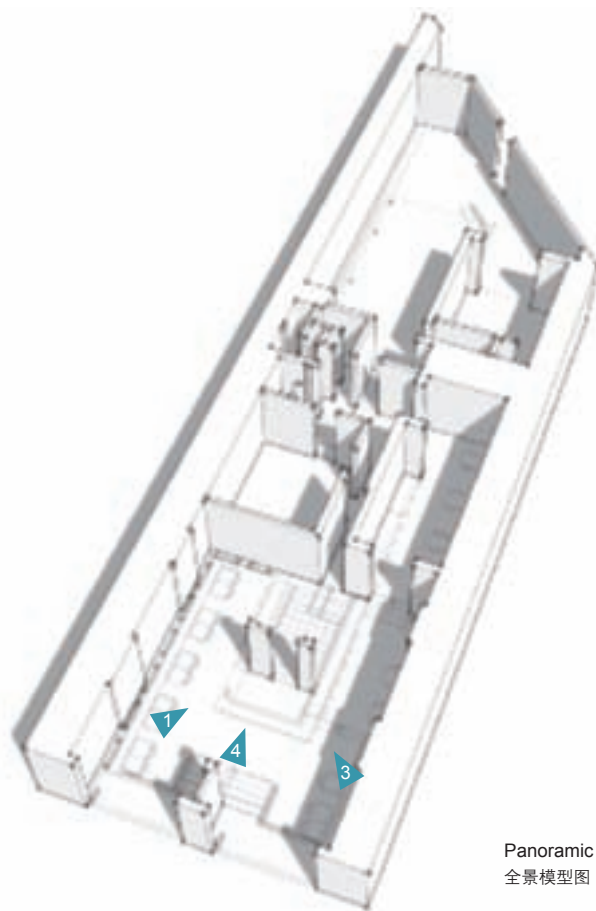
3. 日本菜的特点，正如生鱼片的制作过程，需要以优质的原料为基础，通过精工细作最终成为一道美轮美奂的烹饪艺术品。因此，设计师从这一特点出发，巧妙运用既可用于建筑亦可用于饰品的功能性极强的木料，并在室内运用多种方式对其进行利用，从而充分体现出日本料理的精髓。置于餐厅中央的灯箱，其散发出的五彩光线在室内日本米酒瓶上投下斑斓的倒影，柔和的灯光有力地突出了这一空间的木质结构。





4. The interdependence between the raw material of timber and the light filtered through sake bottles, represents the relationship between this restaurant's main attractions – Japanese cuisine and sake.

4. 天然木料和折射在日本米酒瓶上的光线相互作用，象征着该餐厅主要特色——日本料理和日本米酒之间的相互联系。



Panoramic View
全景模型图



71 Reasonable Use of Natural Light 自然光线的合理运用



Sometimes, the location of a restaurant will cause great limitations for indoor lighting. If lighting effects cannot be improved from the perspective of structure, then the optimisation of layout could maximise the use of sunlight.

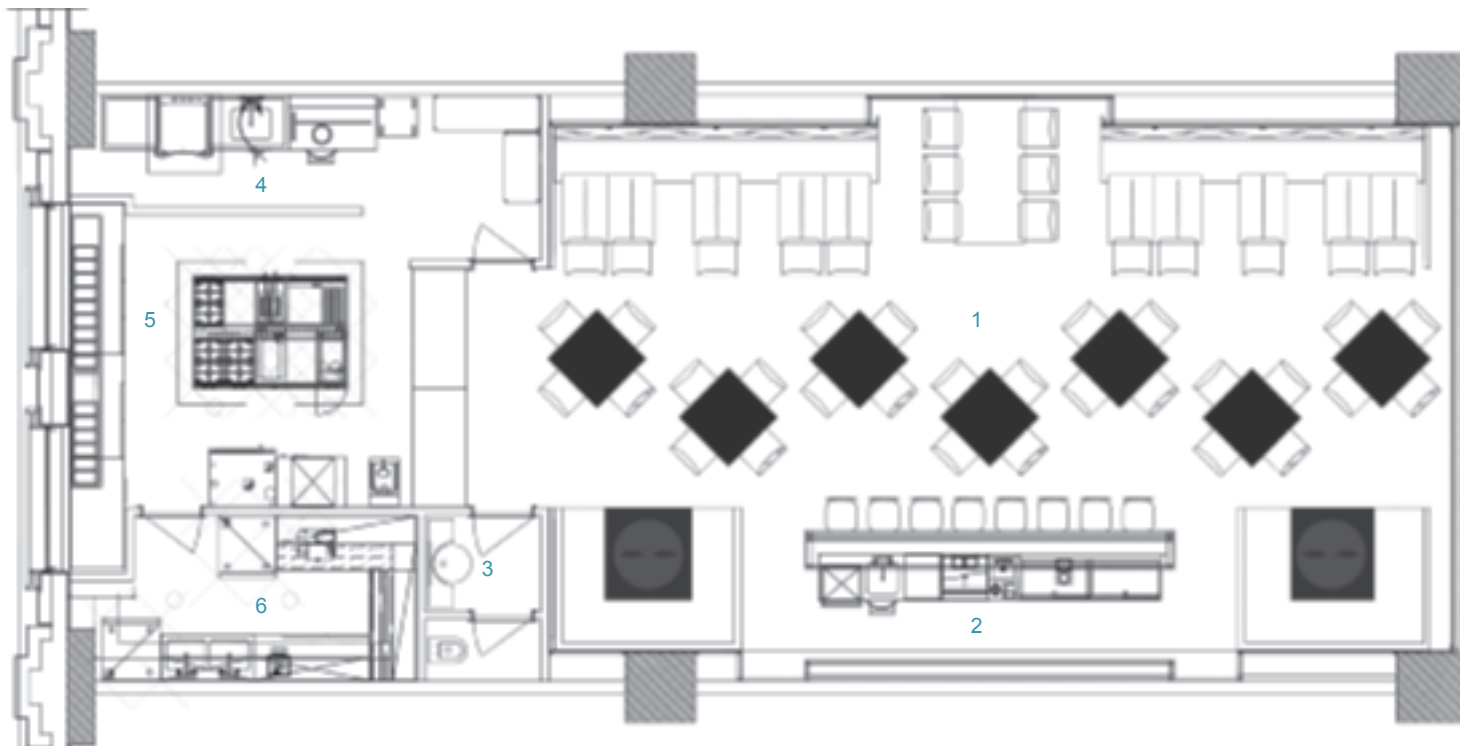
In this case, the unique site of this restaurant made it difficult to take the daylight in. The designers located the kitchen section to the very end of the space. The dark parts become the right places for locating the cupboards, scullery and storage and the entrance and dining area are placed at the light parts together with the decorative lights to offset the insufficient light.

餐厅的选址有时会给室内的采光造成很大的局限性，如果从建筑结构的角度改变不了进光量，可以通过优化平面布局的方式对光线进行最大化的利用。

在本案例当中，餐厅位置的自然光照效果不理想，设计师将厨房、储藏室等附属用房布置在光线照射最弱的地方，将入口和就餐区布置在进光量较充分的地方，同时结合装饰照明很好的弥补了室内光照不足的问题。

Project name: City's Vengeplus Restaurant **Completion date:** 2007 **Location:** Istanbul, Turkey **Designer:** Nagehan Acimuz **Photographer:** Nagehan Acimuz **Area:** 160 sqm

项目名称: Vengeplus城市餐厅 竣工日期: 2007年 地点: 土耳其, 伊斯坦布尔 设计师: 纳戈罕·艾茨穆兹 摄影师: 纳戈罕·艾茨穆兹 面积: 160平方米



Layout 平面布置图

- | | |
|----------------|--------|
| 1. Dining area | 1. 就餐区 |
| 2. Bar | 2. 酒吧间 |
| 3. WC | 3. 卫生间 |
| 4. Scullery | 4. 洗碗区 |
| 5. Kitchen | 5. 厨房 |
| 6. Preparation | 6. 备餐区 |



1. City's Vengeplus, as the second Vengeplus restaurant project, is located inside the Nisantasi City's shopping mall. It is not located at the foodcourt of the shopping mall, but has taken place inside the area of fine dining. The space had been in a rectangle geometry; entering it from the short edge and having its end section out of glass made the designing job quite difficult to have the day-light inside the space. To achieve this, the designers located the kitchen section to the very end of the space and the dark parts become the right places for locating the cupboards, scullery and storage.

2. The designers started this project with the basic concept that had been prepared previously for Capacity Shopping Mall Vengeplus Project and adapted it for this 160-square-metre project. The layout plan again consisted of disorderly tables and the cedars leaning towards the walls and also lodges and compartments.

3. In this project, the designers had the chance of choosing any floor coverings that they would like, because the restaurant takes place on the fine dining floor area and also it did not have a terrace and its floorings that they had to stick with. The natural timber coverings that have been used on the walls and ceilings, with the visual transparent timber separations, had been supported with the natural stone coverings used on the bar and walls.

1. Vengeplus城市餐厅是第二个Vengeplus餐厅项目，坐落在伊斯坦布尔尼桑塔西城市购物中心内，这一餐厅并未设置在购物中心的美食广场内，而是坐落在高档就餐区。这一空间区域呈矩形的几何形态，入口较低，端面缺乏玻璃材料，而这也为设计师为空间内部的采光设计带来了很大挑战。因此，设计师巧妙地将厨房区设置在餐厅的最末端，而光线较暗的地区则成为了碗橱、洗碗处和储藏室的最佳位置。

2. 对于该餐厅的设计，设计师以先前为Capacity购物中心内Vengeplus餐厅项目的设计理念为基础，并进行调整使之满足160平方米的空间布局。整个餐厅的布局同样由自由摆放的餐桌和依墙而设的雪松木餐桌以及包间和隔间构成。

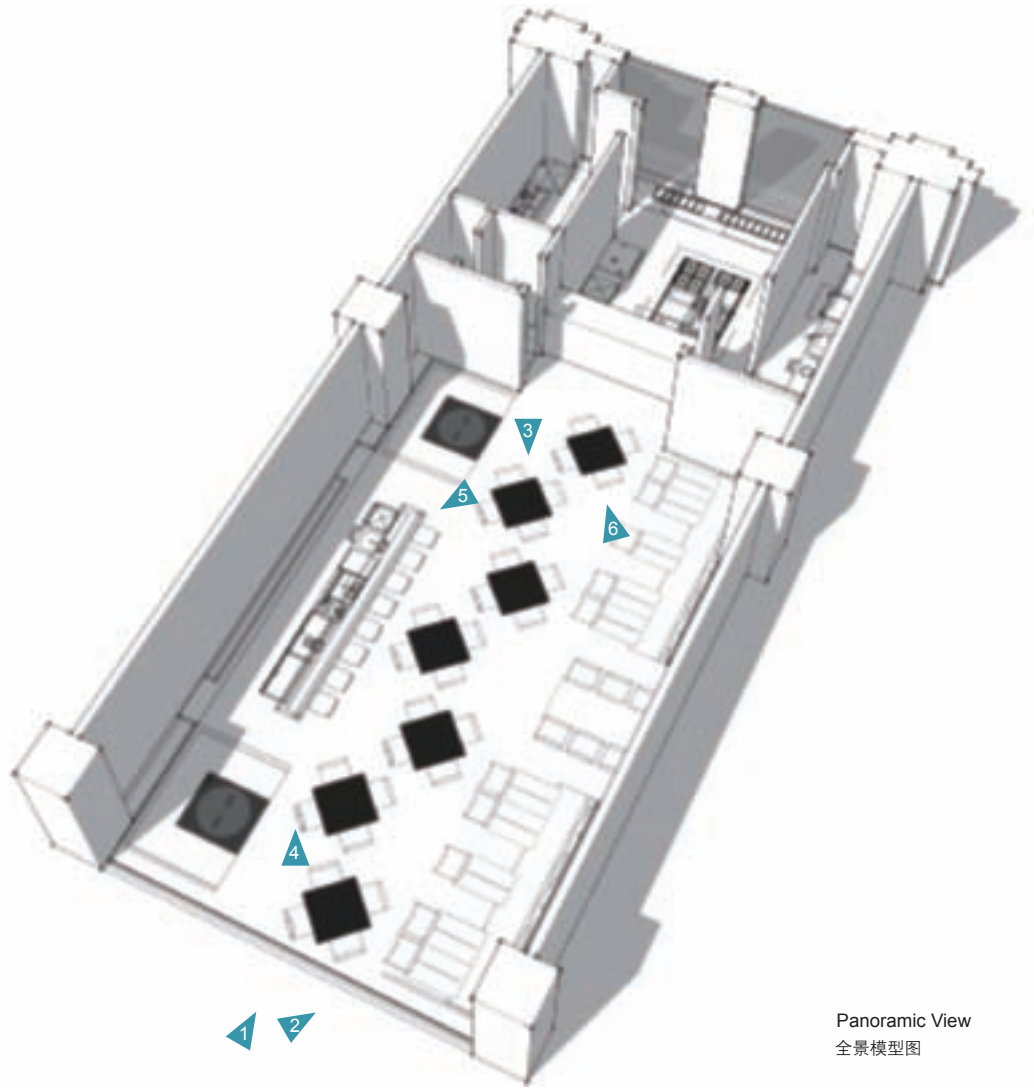
3. 在该项目的设计中，设计师对于地面材料的选择十分灵活。由于餐厅坐落在商场的高档就餐区内，而且并未设置露台，同时还要确保地面的铺设材料能够与空间和谐统一，因此，设计师精选了天

然的木质材料，并广泛地将其应用于墙面和天花板之上。通透的木质隔断以应用于吧台和墙面上的天然石材表面为底部支撑。



3





4. Due to its lightness and easy way of workability, ayons tree had been preferred in the choice of timber in the wall coverings and seperations. The stone that had been chosen was the traverten stone used by Nagehan Acimuz often and it brought its three dimensional effect and put its richness to the projcet as much as the timber seperations did. The printed images on canvas on two sides of the bar belong to a Russian artist Eugene Ivanov which added a different humour to the atmosphere of the space. The most of the general lighting elements are chosen from Italian companies and they privatised the different groups of seating units in a very arranged way.

5. The other daylighted areas were left to be used for the open kitchen activities and by this way, daylight had been provided inside the entire restaurant space.

6. The warm and classy, customer-inviting atmosphere in the restaurant was finally created with the design of the layout plan, with the successfully chosen materials and also the perfect use of daylight.

4. 由于Ayons木料具有轻盈、应用灵活的特点，所以设计师在墙面和隔断上选择了这种木材。所选用的石材材料是设计师们惯用的石灰华天然石材，与木质隔断一同有效地为空间增添了立体效果，从而使空间更加丰富。设置于酒吧两端画布上的图案均出自俄罗斯艺术家尤金 伊万诺夫大师之手，诙谐的格调为整个空间增添了温馨的气息。此外，空间中大部分照明元素均由意大利公司精心打造，并以一种独特的设计方式令每个座位区风格独具。

5. 空间左侧的另一个日光区被巧妙地用作开放式厨房的活动区，从而为整个餐厅空间带来丰富的阳光。

6. 精心的空间布局、成功的材料选择以及完美的采光措施将这一餐厅装点得分外温馨、美妙、热情洋溢。

72 Integrated Design of Illumination 照明整合设计



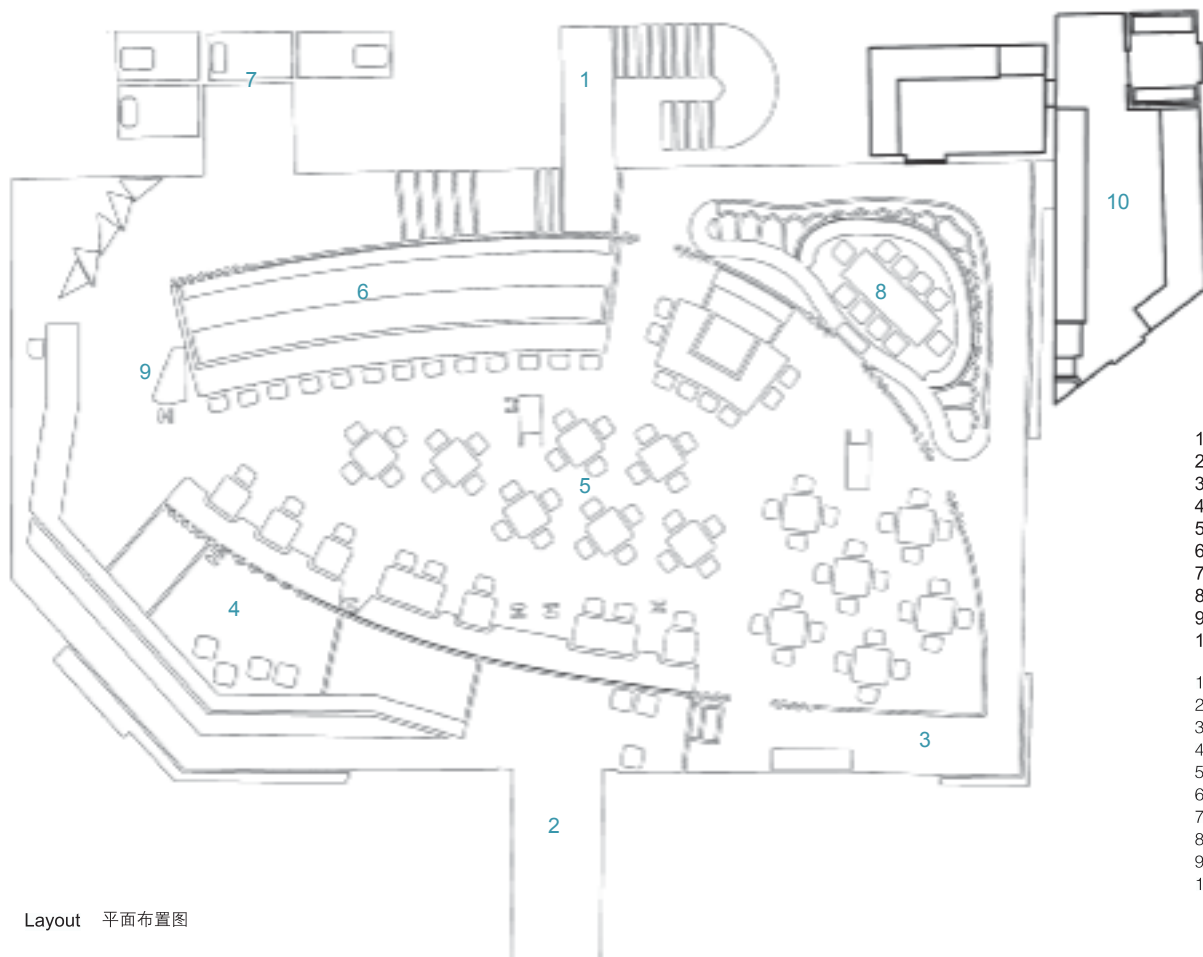
The integrated design of illumination specially serves for expressing the design concept of a restaurant, by means of the combination of main lightings and decorative lightings, reflecting the division of functional areas and main features of different areas.

In this case, considering the complex structure of this restaurant, the designers set various lighting systems at different functional areas, in order to bring the exquisite Japanese cuisine into the Portuguese environment.

照明方式的整合设计为传达餐厅室内的设计理念服务，通过主要照明和装饰照明的组合反映出室内设计的功能划分以及不同区域的主题特征。

在本案例当中，设计师结合餐厅室内的复杂结构在不同的功能区域设置了多样化的照明方式，旨在通过氛围的营造将日本的饮食文化带到具有葡萄牙礼仪文化背景的环境中。

Project name: Goshō Restaurant **Completion date:** 2007 **Location:** Porto, Portugal **Designer:** aNC arquitectos **Photographer:** Fernando Guerra **Area:** 450 sqm
 项目名称: 皇城餐厅 竣工日期: 2007年 地点: 葡萄牙, 波尔图 设计师: aNC建筑事务所 摄影师: 费尔南多·格拉 面积: 450平方米



1. Entrance stair from the street
 2. Entrance from the food-court
 3. Wine station
 4. Bar counter
 5. Dining area
 6. Sushi bar
 7. Washing room
 8. Private room
 9. Reception
 10. Kitchen
1. 街面入口楼梯
 2. 美食广场入口
 3. 葡萄酒操作台
 4. 酒吧吧台
 5. 就餐区
 6. 寿司吧
 7. 卫生间
 8. 私人用餐室
 9. 接待室
 10. 厨房

Layout 平面布置图



1. For the space of a restaurant, architecture is designed to cherish "being" in public.
2. The restaurant Goshō ("Imperial Palace") is located in a five-star hotel and serves Japanese food. This brief, on its own, sends a message off to a collection of obvious references. Nevertheless, one requires a more complex experience when eating out, because we all move around amidst multiple references: we try extreme sports as part of programmes of luxury hotels and we observe Western etiquette while drinking green tea.
3. In the calmer section of the restaurant, it is the movement emanating from the Japanese chefs that is featured at the Sushi bar that frames and seats the subject. In the animated section, it is the circulation of customers taking away their orders, the bustle of waiters passing by and the reflection of the cars going by that is put in action.

1. 对于这一空间的设计，设计师旨在为公众展现一个“纯粹而生动”的餐厅建筑。
2. 皇城餐厅位于葡萄牙波尔图的一家五星级酒店内，主要面向顾客提供不同类型的日本特色美食。该餐厅的设计参考了多样化的空间体验。但是，生活在多重参考环境中的人们往往希望外出就餐时能够领略到更为复杂的感官体验：“我们尝试将极限运动作为豪华酒店项目的一个部分，在品绿茶的同时评论西方礼仪。”
3. 餐厅相对安静的区域是由来自日本的主厨提供服务的寿司吧。而氛围较为热烈的区域是顾客领取菜单的流通区，忙碌的服务生身影与呼啸而过的汽车遥相呼应。





4. The amusing and seemingly irrational posture of the existing structure is underlined with white paint; a certain mystery is nourished by dissolving the space limits with a permeable curtain, a translucent screen and dark periphery walls; and comfort is offered with acoustic absorption in those same walls.

5. A crude and strong presence of the materials has created a relatively long-lasting scenery with different effects, evoking traditional Japanese architecture.

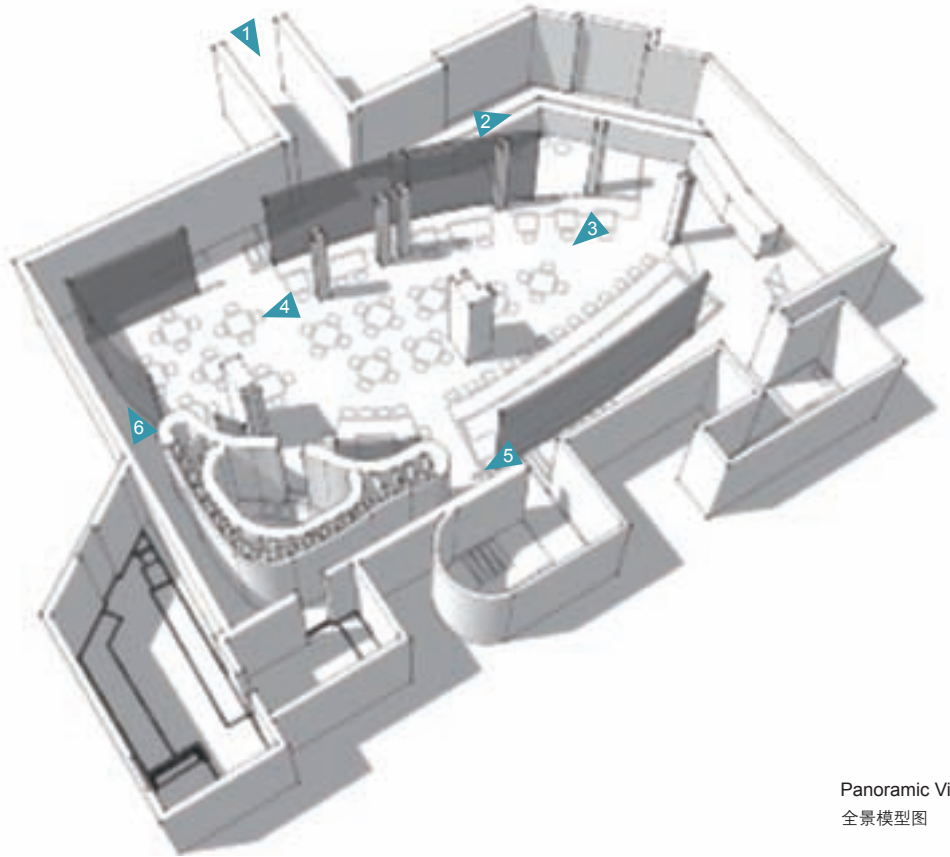
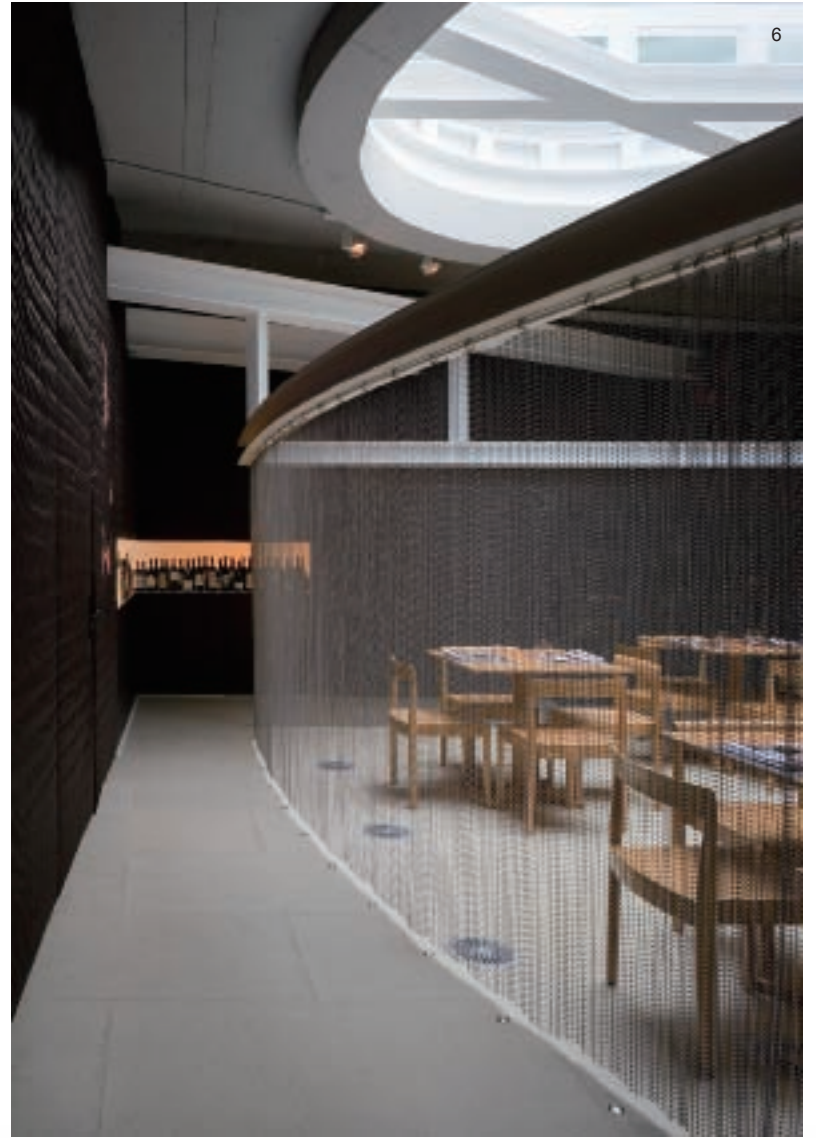
6. Lighting has been integrated as a critical element of the overall design, both as a visual object and also as a provider of luminance, warmth and mood. In short, with several themes, an atmosphere for sophisticated moments of leisure was created.

4. 妙趣横生、貌似不合理的原建筑形态经过白色粉刷之后焕发出别样的风采；透光幕帘、半透明遮屏以及黑色边缘墙的巧妙运用，有效地解决了空间的受限问题，并在一定程度上营造出神秘之感；而这些隔断中的强大吸音设备更为空间的舒适性提供了有力的保证。

5. 设计师通过巧妙运用天然、坚实的原料，打造出一个相对持久的空间环境，为顾客营造出不同的空间体验，唤起公众对传统日式建筑的关注。

6. 照明设备是整体空间设计的关键元素之一，既能够在空间中起到画龙点睛的作用，又能够为空间营造明亮、温馨、融洽的气氛。简而言之，这些多样化的环境氛围全部围绕休闲这一主题而展开设计。





Panoramic View
全景模型图

73 Dynamic Illumination Design 动态照明设计



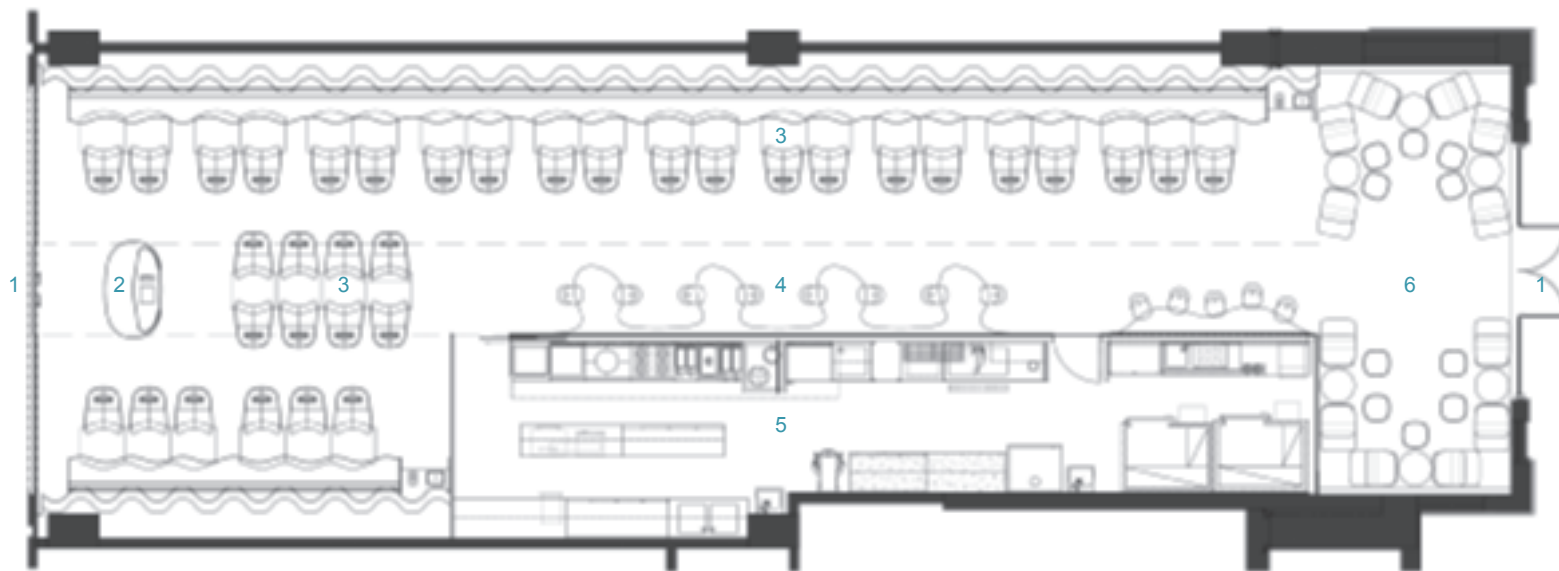
Various illumination systems play both the role of illumination and effective emotional expression. They are not to be felt by diners passively but to actively guide them to experience the space.

In this case, the restaurant is located in a shopping centre in Dubai, so the designers created an interesting texture for light and shadow on the undulating wall, evoking the sand dunes in the desert. The words on the ceiling refer to Karim Rashid's famous sayings about his design philosophy and inject a sense of vigour into the space.

照明方式同样可以千变万化，不仅仅是照度的需要，也可以是情绪表达的有效方式。这种方式不是被动的需要顾客去感悟，而是主动的引导顾客产生更为丰富的场所体验。

在本案例当中，餐厅位于迪拜的购物中心当中，设计师通过起伏多变的墙面照明暗示了滚滚沙丘的形象。天花板上的阿拉伯文字传达了设计师的造型理念并为整体空间注入了活力。

Project name: Switch Restaurant **Completion date:** 2009 **Location:** Dubai, United Arab Emirates **Designer:** Karim Rashid Inc. **Photographer:** Karim Rashid Inc. **Area:** 200 sqm
 项目名称：转换餐厅 竣工日期：2009年 地点：阿拉伯联合酋长国，迪拜 设计师：卡里姆·拉什国际设计公司 摄影师：卡里姆·拉什国际设计公司 面积：200平方米



Layout 平面布置图

- 1. Entrance 1. 入口
- 2. Reception 2. 接待区
- 3. Dining area 3. 就餐区
- 4. Bar area 4. 吧台区
- 5. Kitchen 5. 厨房
- 6. Lounge 6. 休息室



Section 剖面图



1. Karim Rashid wanted Switch to be a strong, symmetrical vision composed of a continuous, undulating wall that wraps around the space. The design creates an interesting texture for light and shadow, evoking the sand dunes in the desert. It is a unique environment of symmetry and balance that completely envelops guests.

2. The continuous wave seating provides an efficient and dynamic operating system. Karim Rashid wanted to create a powerful, clean space that offers a beautiful perspective and an oasis free from chaos. The intention was to create a truly unique space for the Dubai Mall that will become an iconic reference, not only in Dubai, but also in the rest of the world. The banquettes also provide an efficient and dynamic operating system. The tables can be adjoined to create groups of two to ten. This flexibility is important for a good operation to accommodate unpredictable table settings.

1. 设计师希望运用一个连绵起伏的墙面配以光线的变化将整个空间包围，从而打造一个具有强烈视觉对称效果的餐厅空间。光影之间的巧妙作用，令就餐者仿佛置身于滚滚沙丘之中。在这个特别的对称环境中，就餐者被紧紧地包围在其中。

2. 连绵起伏的座椅提供了一个有效而活跃的操作系统。设计师力图创造一个醒目、洁净同时具有美妙的透视效果的空间，使这里成为一个远离喧嚣的绿洲。设计师的目的是创造出一个独一无二的空间，使它在迪拜购物中心内成为一个标志，并变成迪拜乃至全世界的一个地标符号。此外，长座椅也提供了有效而活跃的操作系统。餐桌可以根据就餐人数进行拆分和合并，适用于两人至十人同时就餐。在一个良好的操作系统中，灵活性十分重要，能够满足自由的餐桌布置要求。





3. The lounge seating is also designed to let people mingle with each other in a dynamic setting. The lounge furniture and wall panels are all custom fabrication made locally.

4. Every experience is composed of views, smells, tastes and sounds; here, the senses create individual backgrounds for a truly amazing global dining experience. The backlit ceiling artwork consists of stylized inspirational Arabic phrases.

5. The words on the ceiling refer to Karim Rashid's famous sayings about his design philosophy, about the new global spirit of design and culture, about the merging of the world, about pleasure and sensuality and about making a better life for everyone. Switch also imbues the positive energy that the designers feel is so necessary in this age in which we live. It is also a technorganic place, a sensual minimal space that evokes pleasurable dining.

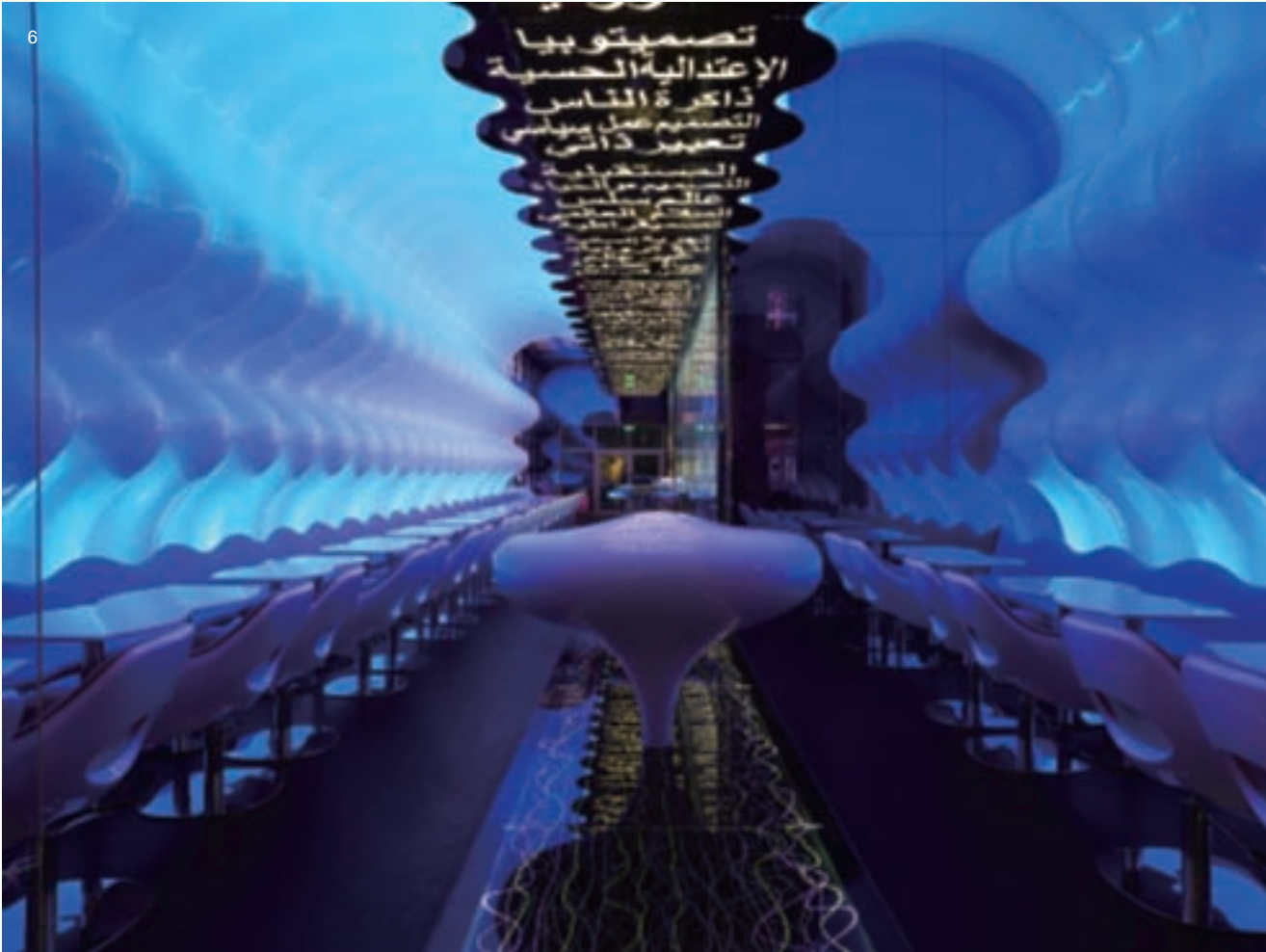
3. 酒廊座位区的巧妙设计便于就餐者在一个活跃的背景下进行互动。这一区域的家具和墙板均采用了特殊定制的材料，并充分利用当地资源。

4. 每一种体验中都蕴含着视觉、嗅觉、味觉、听觉的感受；在这个真实甚至堪称壮观的就餐环境中，每位就餐者的感知体验都会各有不同。天花板的顶面饰有发光的阿拉伯字句。

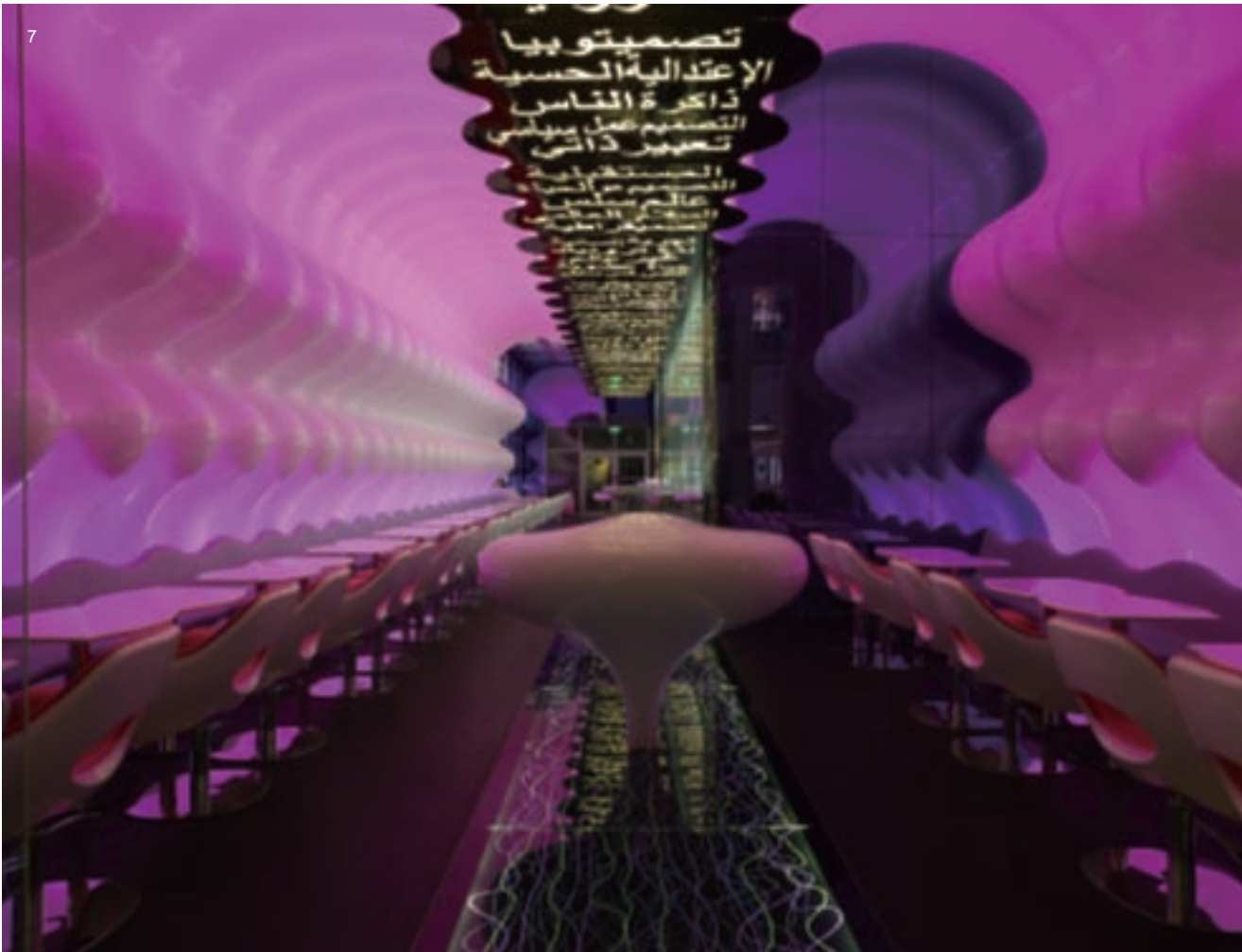
5. 天花板上的文字描述的是设计师著名的设计理念，即强调新一代全球设计与文化精神、世界大融合、愉悦的空间感的塑造以及为人们生活锦上添花的理念。此外，设计师还为这一餐厅注入了这一时代所需要的积极活力。在这一技术性极强、空间体验感极为丰富的空间中就餐无疑是一种身心的享受与放松。

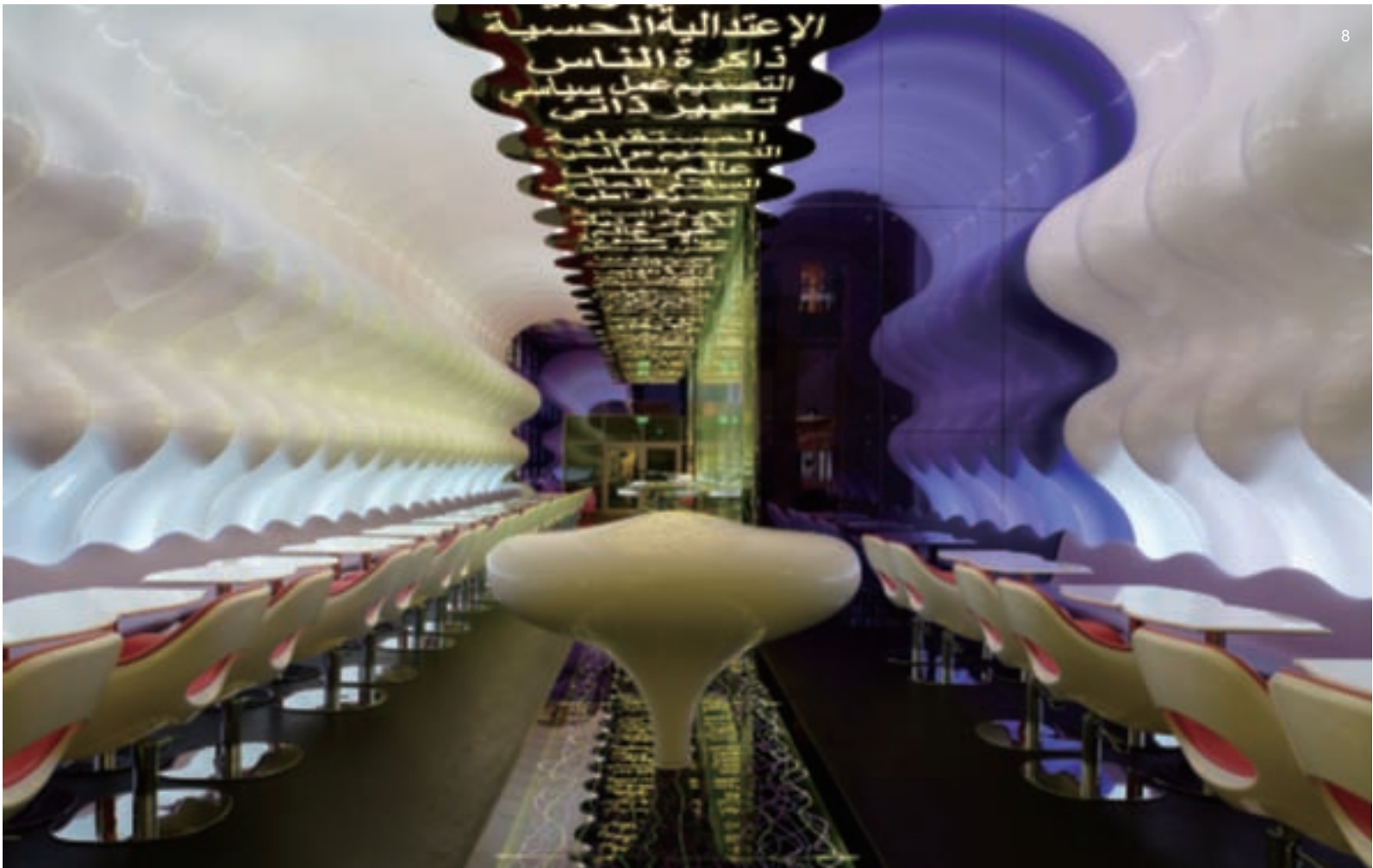


6



7





6. The undulating panels and strong use of glass and chrome give Switch a high gloss, slick feel. The shiny surfaces are broken up by digipop patterns, scrolling text and the satiny banquettes and lounge seating.

7. The colour scheme had to be somewhat minimal to reflect the changing colour walls. Throughout the day the restaurant goes from pink to purple to blue, green yellow and red. Accent touches of purple and pink are in the furniture and digital artwork.

8. The space is a long rectangular shoe-box and the designers divided the seat planning to three sections, regular dining seating, bar seating, and lounge seating. The long banquette setting at the dining area will give one a sense of community, being part of the seamless global culture that makes up Dubai.

6. 波浪起伏的墙板以及玻璃和铬合金的巧妙运用为整个餐厅营造了一个五光十色、美妙奢华的空间氛围。细腻的底纹图案、卷动的主题背景与柔软的长沙发和座椅将这一闪亮表面进行间隔和点缀。

7. 空间的配色方案力图尽可能地简约化，从而突出五彩缤纷的墙面设计。餐厅在一天中由粉色过渡到紫色，再由紫色过渡到蓝色，最后由蓝色变成黄绿色直至转变成红色。其中，家具和数字艺术品以紫色和粉色为主。

8. 这个狭长的空间呈矩形鞋盒状，设计师将座位区划分成三个部分，即常规就餐座位区、酒吧座位区和酒廊座位区。其中，就餐区中的长座椅为空间增添了团体协作感，并完美地展现出迪拜的全球无国界文化精髓。



Panoramic View
全景模型图

74 Interface Illumination and Creation of Space Atmosphere

界面照明设计与空间氛围营造



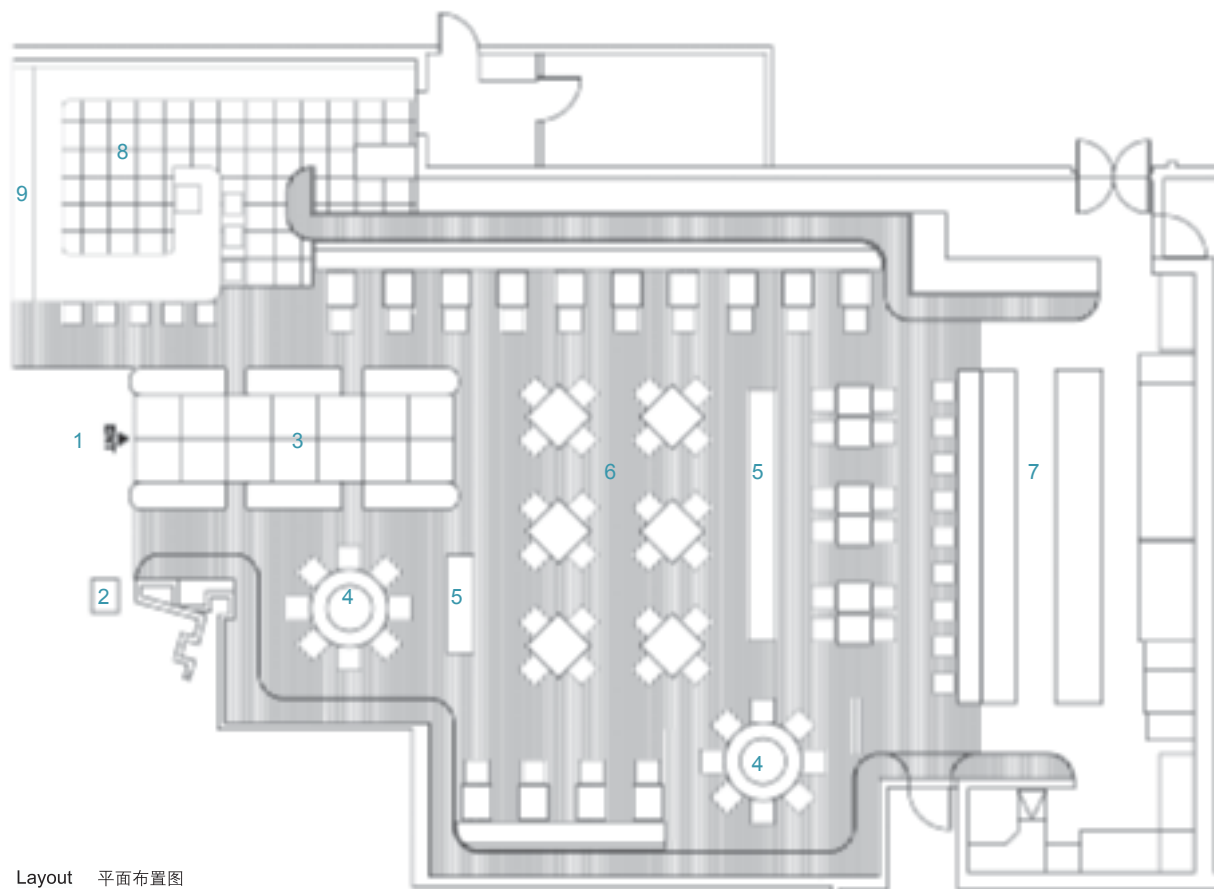
The illumination design combined with the interface could effectively create an overall atmosphere for a restaurant, and extend the inner lights to everywhere by means of its advantages of area, helping diners get a more profound perception of the overall dining environment.

In this case, the designers created a gorgeous closed interface that features the elegant arabesque-patterned layers that are illuminated by the LED indirect lights behind and project the arabesque patterned shadows on the tables and floor, creating a fantastic visual effect.

照明设计通过与界面造型的组合可以有效的营造出餐厅室内的整体氛围，通过面积的优势可以将照明的效果延伸至空间的每一个角落，使顾客对整体的就餐环境产生更加深刻的感知。

在本案例当中，设计师将蔓藤花纹图案雕刻在围合的室内界面上，通过界面背后的装置照射，蔓藤花纹的图案轻盈的洒在餐桌和地板上，创造出一种梦幻般的视觉效果。

Project name: Beijing Noodle **Completion date:** 2009 **Location:** Las Vegas, Nevada, USA **Designer:** Design Spirits co., ltd. **Photographer:** Barry Johnson **Graphic designer:** Alan Chan/ Alan Chan Design Co. **Lighting designer:** Kazuhika Suzuki/ Muse-D Co. Ltd. **Area:** 297sqm **Awards:** Silver Award of Japanese Society of Commercial Space Designers 2009
 项目名称：北京面条餐厅 竣工日期：2009年 地点：美国，拉斯维加斯 设计师：设计精神有限公司 摄影师：巴里·詹森 平面设计师：陈幼坚/陈幼坚设计有限公司 灯光设计师：铃木和彦/Muse-D有限公司
 面积：297平方米 获奖名称：2009年日本商业空间协会银奖



- 1. Entrance
- 2. Hostess stand
- 3. Fish tank
- 4. Semi private dining
- 5. Service station
- 6. Dining area
- 7. Main kitchen
- 8. Front kitchen
- 9. Steel pipe curtain

- 1. 入口
- 2. 女店主专属区
- 3. 鱼缸
- 4. 半私人餐厅
- 5. 服务站
- 6. 就餐区
- 7. 主厨房
- 8. 厨房前端
- 9. 钢管幕帘

Layout 平面布置图



1



2

1. A space, gently covered with light through a silk-like skin. The challenge was to break the preconceived ideas that make up the elements of an interior, by governing the space into "one coordinated element" through the creation of a seamless border.

2. As customers walk into the space, they will undergo the visually and physically unblocked entry experience, and are comfortably led past the sparkling aquarium tanks to the deep part of the restaurant.

1. 光线透过薄纱般的建筑表皮为整个空间营造出温和、恬静的氛围。该项目的设计挑战是突破室内设计传统观念，通过无边界设计手法将整个空间打造成“一个统一、协调元素”。

2. 就餐者在进入餐厅的瞬间即刻感受到视觉和心灵的震撼，并沿着精致、迷人的鱼缸走廊进入餐厅的深处。



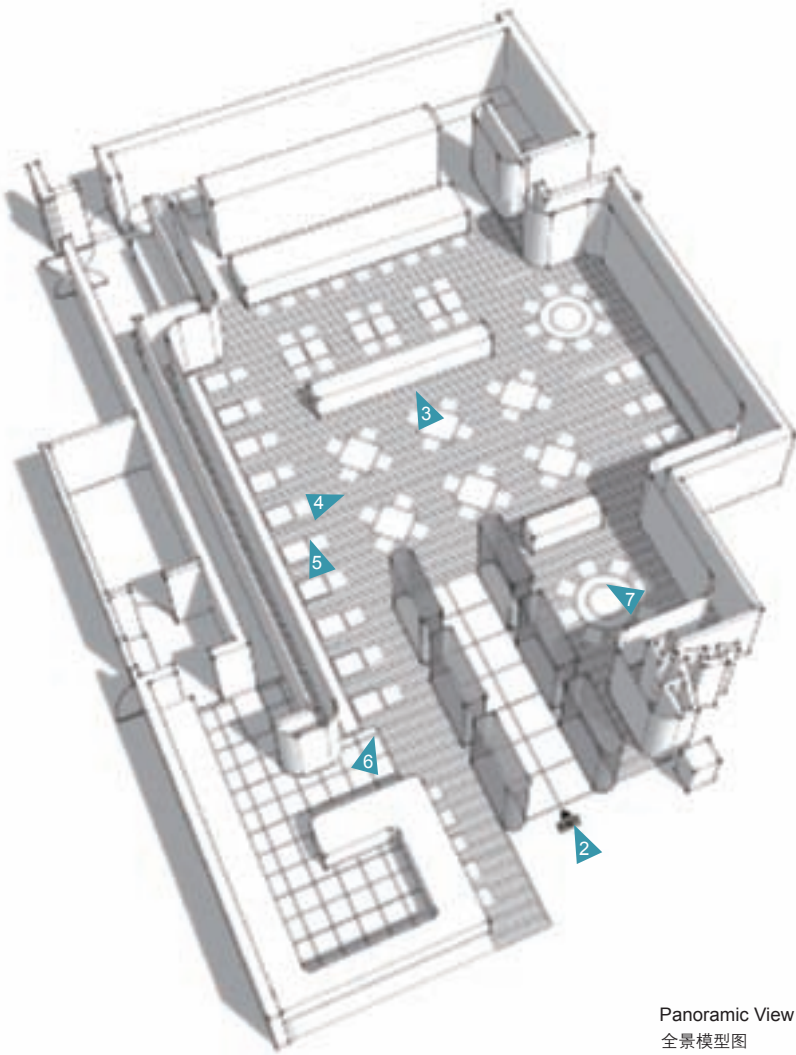
3. The gorgeous double-wall design features the elegant arabesque-patterned layers, consisting of one woodland-patterned steel decorative surface above a painted similarly patterned solid back, with glossy finish. This design creates the arabesque shadow effect, and the wall continuously extends to be the ceiling, which generates a soft cocoon-like interior experience.

4. This contemporary Chinese restaurant, Beijing Noodle No. 9, is located within the huge casino hotel holding over 3,300 rooms in Las Vegas. The restaurant is adjacent to the casino; consequently, the excitement, gaming machine sounds, and neon lights are naturally overflowed into the space. The restaurant incorporates the subtle boundary bringing the fading casino sounds into the space to create the inviting welcome to customers. Since the open design facade allows the sounds in and out, the primary arabesque pattern is applied to the entire space to produce visual calmness.

3. 华丽的双壁设计以优雅的蔓藤花纹图案层面板为特色，其组成元素为一个丛林图案的钢材饰面以及位于下方的同样图案彩色立体背脊。设计师意在打造一个蔓藤花纹的光影效果，并将墙面一直延伸至天花板之上，从而营造一个柔和的茧状内部空间感。

4. 这一新一代中式餐厅坐落在拉斯维加斯一个拥有3,300个客房的超大型赌场酒店内。该餐厅毗邻赌场，因此，欢呼声、博弈机器声以及霓虹灯光则很自然地影响到这一空间。该餐厅巧妙地淡化空间的界限，将隐约的赌场嘈杂声引入到餐厅内，从而营造出热烈与繁华的空间氛围。由于开放式的立面设计能够对声音进行控制，因此，主要的蔓藤花纹图案被应用到整个空间内，从而在视觉上营造宁静、恬淡之感。





Panoramic View
全景模型图

5. By placing LED indirect lights between the layers, the arabesque-patterned shadows appeared on the tables, floor, and kitchen appliances to accomplish a cohesive design throughout the space.

6. The overall dining experience, supported by brightly lit ambient light, envelopes customers in a sensuous embrace. Dreamy lighting contrast projecting the wonder of deep forest, and secrets of the ocean conquers the sounds from the casino to create a visual serenity.

7. In general, a space usually consists of various interior elements, materials, series of products, and patterns placed appropriately. Taking advantage of no support columns in the site, the Beijing Noodle No. 9 utilizes the only one pattern throughout the space to achieve the minimal and visually calm atmosphere set in the heart of a surrealistic environment.

5. 层面板之间设置的间接照明装置将蔓藤花纹图案的影子投射到餐桌、地板、厨房用具上，从而实现了整个空间的统一与延续性。

6. 在明亮的光线烘托下的柔和氛围将就餐者缓缓围绕，为他们带来了一场非凡的感官体验。梦幻般的灯光与森林深处以及海底世界的美妙投影形成鲜明的视觉对比，并有效地克服了来自赌场的嘈杂声，从而营造了一个宁静的视觉空间。

7. 通常来说，一个空间往往由不同的内部元素构成，强调材料、系列产品以及图案等元素的恰当运用与陈列。北京面条餐厅巧妙运用无廊柱支撑这一优势，仅仅运用一种图案贯穿整个空间的内部，从而在一个超现实主义环境中营造出简约、淡然的视觉体验。

75 Strengthen Space Image 强化空间形象设计



The illumination design as a part of interior design plays the role of strengthening the theme image of space and creating striking contrast of lights and shadows with intensive lights, giving the space a sense of level.

In this case, the designers created two decorative lighting systems: one is the lights from side panels around the ceiling, and the other is the local lighting over the booth area. The lights from side panels disperse from the elusive geometry of the ceiling, enveloping the whole space with golden colour; the other local lighting goes harmoniously with the furniture and the fittings that evoke the nostalgia of China in the 1930s, adding to the space a sense of luxury and nostalgia.

照明设计作为空间造型的辅助手段可以有效的起到强化空间主题形象的作用，集中的照明方式产生醒目的明暗对比关系，层次感丰富。

在本案例当中，设计师重点设置了两处装饰光源，一处是天花板周围的侧板光源，一处是卡座区域上方的局部照明光源。第一处光源结合几何形体的凹凸变化产生浑厚的体量感，同时为室内空间带来金色的环境色彩；第二处光源结合家具与陈设品传达出20世纪30年代的中国风尚，为室内空间增添了奢华与怀旧的气息。

Project name: Jing Restaurant **Completion date:** 2008 **Location:** Singapore **Designer:** Antonio Eraso Co./Atela Eraso Architectes **Photographer:** Derek Swalwell **Area:** 316 sqm

项目名称: Jing餐厅 竣工日期: 2008年 地点: 新加坡 设计师: 安东尼奥·埃拉索公司, 埃特拉·埃拉索建筑事务所 摄影师: 德里克·斯瓦尔维尔 面积: 316平方米



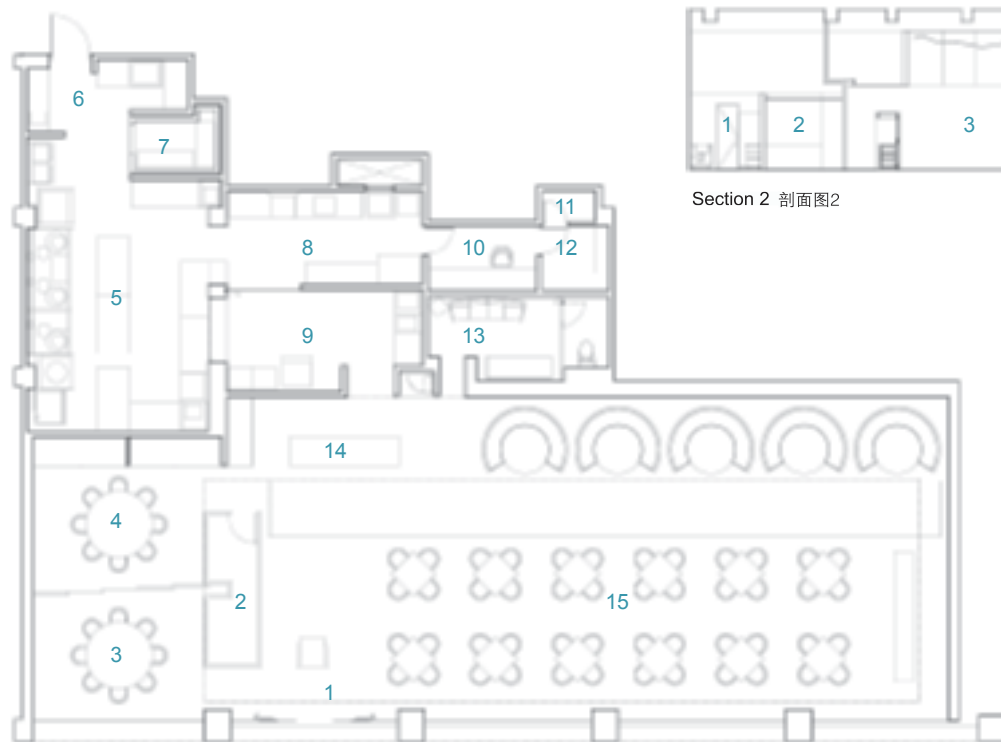
Section 1 剖面图1

- | | |
|---------------------|---------|
| 1. Private room 2 | 1. 贵宾室2 |
| 2. Wine cellar | 2. 酒窖 |
| 3. Pantry 2 | 3. 餐具室2 |
| 4. Main dining area | 4. 主就餐区 |



Section 2 剖面图2

- | | |
|---------------------|---------|
| 1. Kitchen | 1. 厨房 |
| 2. Pantry 1 | 2. 餐具室1 |
| 3. Main dining area | 3. 主就餐区 |



- | | |
|----------------------|----------|
| 1. Entrance | 1. 入口 |
| 2. Wine cellar | 2. 酒窖 |
| 3. Private room 1 | 3. 贵宾室1 |
| 4. Private room 2 | 4. 贵宾室2 |
| 5. Kitchen | 5. 厨房 |
| 6. Fish tank | 6. 鱼缸 |
| 7. Chiller room | 7. 制冷机室 |
| 8. Dish washing | 8. 洗碗处 |
| 9. Pantry 1 | 9. 餐具室1 |
| 10. Office | 10. 办公室 |
| 11. Shower room | 11. 淋浴室 |
| 12. Locker room | 12. 更衣室 |
| 13. Power room | 13. 电力室 |
| 14. Pantry 2 | 14. 餐具室2 |
| 15. Main dining area | 15. 主就餐区 |

Layout 平面布置图



1

1. Jing is a contemporary Chinese restaurant situated in a vibrant heart of downtown Singapore. As a famous restaurant, it is located in One Fullerton building, at the water's edge of the Singapore River, a river whose waterfront visage is surrounded by iconic Singaporean landmarks. From the very beginning, the restaurant's architecture was informed by an impressive location to enjoy the ever-

changing scenery of this city, which is quite beautiful. The first logical step in the design process was to lock in the design layout and technical considerations of the kitchen space, which actually is the heart of any restaurant. This was done with rigorous considerations to the preparatory process of Chinese cuisine. It was only after the kitchen's design resolution that the planning and design focus zoomed in onto

the dining area.

2. The ceiling's shape is itself a logical solution to all the M&E requirements, and at the same time, a dramatic expression of the interior experience. The side panels surrounding this ceiling are conceived as a contiguous light source, providing a sensory lighting experience for the main dining hall in shades of gold.

1. Jing餐厅是一家当代中国餐厅，地处繁华的新加坡市中心。这一国内外知名的餐厅坐落在浮尔顿大厦内，濒临新加坡河畔，周围由新加坡地标性建筑所环绕。站在这一令人流连忘返的地点，将欣赏到整个城市千变万化的迷人景色。厨房的规划、设计和建造优先于餐厅其他部分的设计。厨房的布局充分适应了中国菜肴的准备程序。在厨房的设计方案落实之后，设计师随后设计了畅通无阻的就餐区。

2. 天花板的几何形状满足了机械与电气的要求，巧妙地将它们进行隐藏，同时为室内增添了动态的视觉效果。天花板周围的侧板则设计成连续光源，为金色系的主餐厅带来独特的照明效果。



2



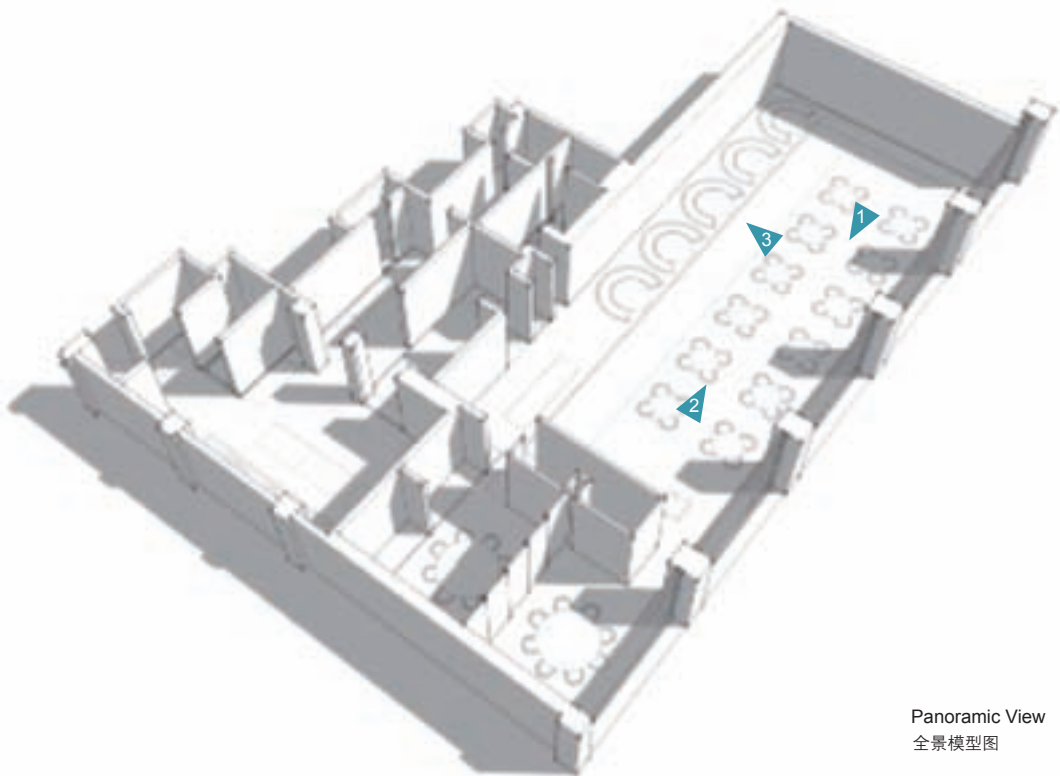
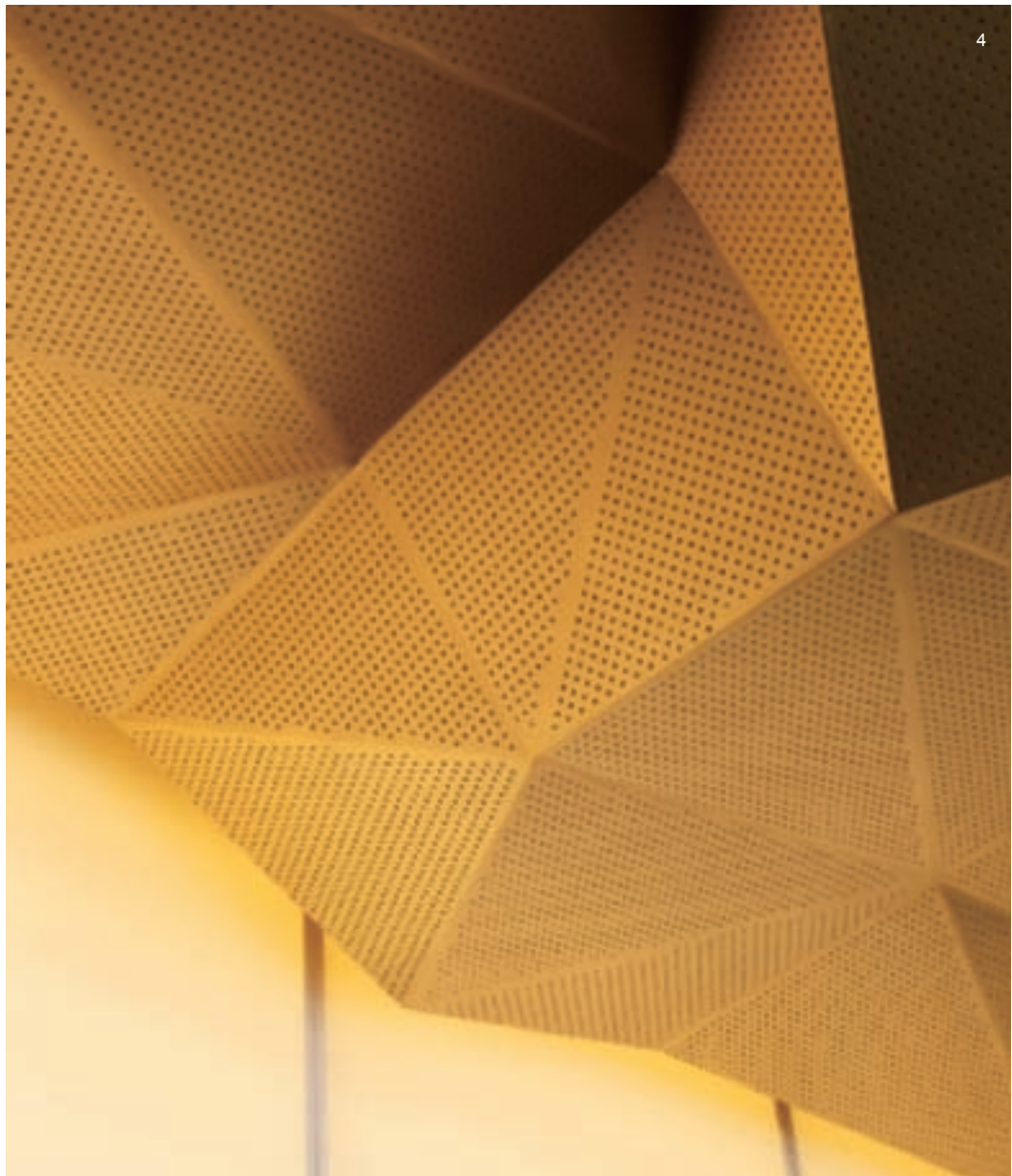
3. The furniture and fittings evoke the nostalgia of China in the 1930s. A custom-designed long microfilament hand-woven carpet from Colombia unfurls softly across the length of the restaurant; a delicate wood detailing on the tables and stools is accompanied by a red palette of luxurious velvet, which in turn dresses the chairs and banquettes.

4. The ceiling's geometric structure fulfilled the architecture instruction of an unobstructed space of a dining hall. The light illumination, dispersed from the elusive geometry of the ceiling, eliminates the use of unnecessary trappings of hanging lights and pendants.

3. 家具和陈设品的设计令人自然联想到20世纪30年代的中国风；一条特别定制的加长微纤丝手纺地毯，从哥伦比亚式门口一直延伸到餐厅的深处；餐桌和坐凳上的精致木质纹理与红色的奢华丝绒装饰织物交相辉映。

4. 天花板的几何型结构满足了通畅的餐厅结构的设计要求。从天花板上分散出来的照明光线摆脱了对吊灯和垂饰的不必要应用。





Panoramic View
全景模型图



76 Lighting and Texture Design 灯光照明与材质搭配设计



In addition to illuminance and colour temperature, the ever-changing shadow is also an important element in lighting design, which together with light could form fantastic three-dimensional visions.

In this case, the designers used natural stones with tactile veins on the main decorative walls, which appear more striking under the light. The interweaving warm colours of stones with the light and shadows created a sweet and comfortable interior atmosphere.

灯光照明除了自身的照度与色温等属性之外，阴影的变化同样是其中重要的组成元素，阴影与光线一起组成立体的视觉图像。

在本案例当中，设计师在餐厅室内的主要装饰墙面上设置了凹凸纹理明显的天然石材，通过灯光的照射石材表面的细节与质感更加醒目突出。石材温润的色彩加上光影的交织共同营造出温馨惬意的室内氛围。

Project name: Kantina Cubis **Completion date:** 2009 **Location:** Sencur, Slovenia **Designer:** Protim Rzisnik Perc **Graphic Designer:** Eva Remska **Photographer:** Miran Kambic **Area:** 620 sqm

项目名称：卡迪纳 库比斯餐厅 竣工日期：2009年 地点：斯洛文尼亚，森库尔 设计师：普洛蒂姆 里兹斯尼克 平面设计师：艾瓦 莱姆斯卡 摄影师：米兰 卡姆比克 面积：620平方米



1. Main entrance
2. Buffet / self-service
3. Bar / reception
4. Dining area
5. Dining area for groups
6. Terrace
7. Bar
8. Kitchen
9. Dessert preparation
10. Dishwashing
11. Cold store
12. Salad preparation
13. Storage
14. Delivery area

1. 主入口
2. 冷餐室/自助餐区
3. 吧台/接待台
4. 就餐区
5. 团体就餐区
6. 露台
7. 酒吧
8. 厨房
9. 甜点备餐区
10. 洗碗处
11. 冷藏室
12. 沙拉备餐区
13. 储藏室
14. 配送区

Layout 平面布置图



Section 剖面图



1

1. Cubis canteen restaurant is located in the newly constructed facility Business Centre Cubis in the Sencur trade zone. With an area of 620 sqm, seating 140 and placed on the ground floor of the Cubis, near the main road from Kranj to national airport, takes the place in group of modern interior designs. The restaurant is designed as a buffet and à la carte restaurant and contains various areas: bar/reception with drinks, self-service buffet, a private dining area, large group seating areas, terrace bar and kitchen.

2. Orange reception desk greets guests as they enter the main space after crossing the main corridor which leads from the outer terrace to kitchen and downstairs. Toilets are located in the basement, accessed by stone/steel staircase and with outer lift. General service areas are located behind the kitchen (dishwashing, cold store, salad preparation, dessert preparation, storage, delivery area). Cubis canteen restaurant also has delivery in basement, cleaner room, large storage room for kitchen and wardrobe for employees.

1. 卡迪纳·库比斯餐厅坐落在斯洛文尼亚森库尔贸易区新建库比斯商务中心设施内。该餐厅占地620平方米，设有140个座位，位于库比斯商务中心的一楼，毗邻从克拉尼通往国内机场的主干路，在众多现代设计风格餐厅中脱颖而出。这个酒店内既有自助餐厅，也有照菜单点菜的一般餐厅，内部划分成若干功能区，包括吧台/饮品接待台、自助餐区、贵宾区、大型团体座位区、露台酒吧、厨房等。

2. 就餐者穿过一条主要走廊通道进入餐厅内，第一时间进入眼帘的是热情洋溢的橘色接待台。同时，主通道还将户外露台和厨房以及楼下空间自然地衔接在一起。卫生间被设置在地下室，石质/钢质楼梯以及户外升降梯为就餐者的往来提供输送服务。总服务区设置在厨房后侧，包括洗碗区、冷库、沙拉备餐区、甜点备餐区、储藏室、配送区。此外，库比斯餐厅还在地下室设有配送区、清洗室、厨房大型储藏室以及员工衣帽间。



2

3



4



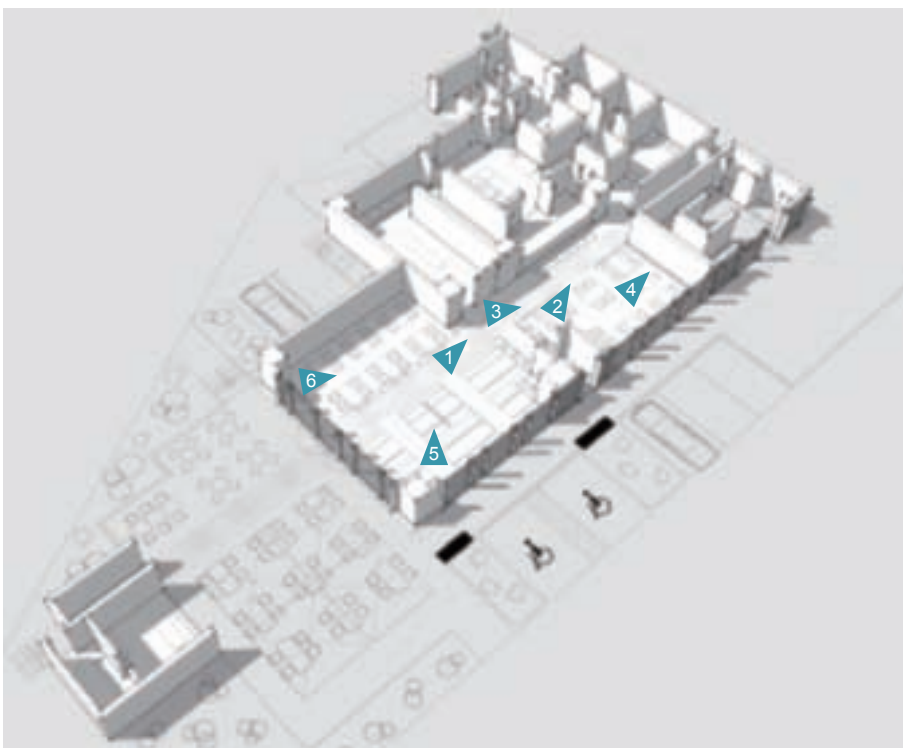
3. The dining area is designed with selected warm colours and nature materials on floor and walls. A very important element in this restaurant is the play with light and shadows.
4. Use of natural stone in different textures in combination with the light played a crucial role in interior design.
5. Feeling of warmth and friendliness is achieved through the functional logic design and use of natural materials.
6. Original details and colours make the space even more recognisable and interesting. The modern approach to interior design reflects the architectural context in which the restaurant is located.

3. 地板和墙面的设计选用了暖色调和天然材料，从而为整个空间营造出温暖、惬意之感。餐厅内一个极为重要的元素是光影交迭。
4. 不同质地的天然石材的完美结合在室内设计中发挥了关键作用。
5. 空间功能区的合理布局和天然建筑材料的完美应用为餐厅营造了一种温暖、亲切之感。
6. 匠心独运的设计细节与色彩的巧妙运用将这一视觉盛宴推向了高潮。内部的现代设计手法与餐厅周围建筑的设计风格完美地融为一体。





5



Panoramic View
全景模型图



6

77 Indirect Lighting Design 间接照明设计



Indirect lighting can produce soft lighting effects and enrich the textures of space. In the process of designing indirect lighting, three important elements should be considered: firstly, the distance between the light source and the illuminated interface; secondly, adjustment of the light-sheltering ways and adjustment of the forms of light band; thirdly, using rustic materials as the reflecting interface.

In this case, the designers installed indirect lightings on the wall, ceiling and columns in the central area that stylishly lighten the rustic wood panels, giving the space a sense of brightness and activity. The art installation on the ceiling revealed the characteristic of the owner and suggested that of the Mexican icon "el charro".

间接照明可以产生柔和的光照效果并产生丰富的肌理变化。在设置间接照明的过程中要同时考虑三点重要的因素：第一，光源与受光面之间的距离大小；第二，调节遮挡光线的方式，调节遮光线的形式；第三，选择粗糙的材质作为反射光源的界面。

在本案例当中，设计师在餐厅的墙面、顶面以及中央区的柱廊上均设置了间接的光线照明，通过粗糙质感的木板反射烘托出餐厅室内的明亮气息。顶面装置艺术作品的引入，反映出店主的个性与魅力，同时也暗示出了墨西哥的骑士形象特征。

Project name: El Charro **Completion date:** 2009 **Location:** Mexico City, Mexico **Designer:** Cheremserrano **Photographer:** Cheremserrano

项目名称：骑士餐厅 竣工日期：2009年 地点：墨西哥，墨西哥城 设计师：Cheremserrano设计工作室 摄影师：Cheremserrano设计工作室



Layout
平面布置图

- | | |
|------------------|--------|
| 1. Reception | 1. 接待台 |
| 2. Server area | 2. 服务区 |
| 3. Snake bar | 3. 快餐区 |
| 4. Dining lounge | 4. 餐厅 |
| 5. Kitchen | 5. 厨房 |
| 6. Restroom | 6. 卫生间 |



Section
剖面图



1

1. This Mexican restaurant bar El Charro located in La Condesa, Mexico City, allowed the designers to make an intervention in an existing place, taking care of the functional requirements while satisfying and expressing the client's character and personality.

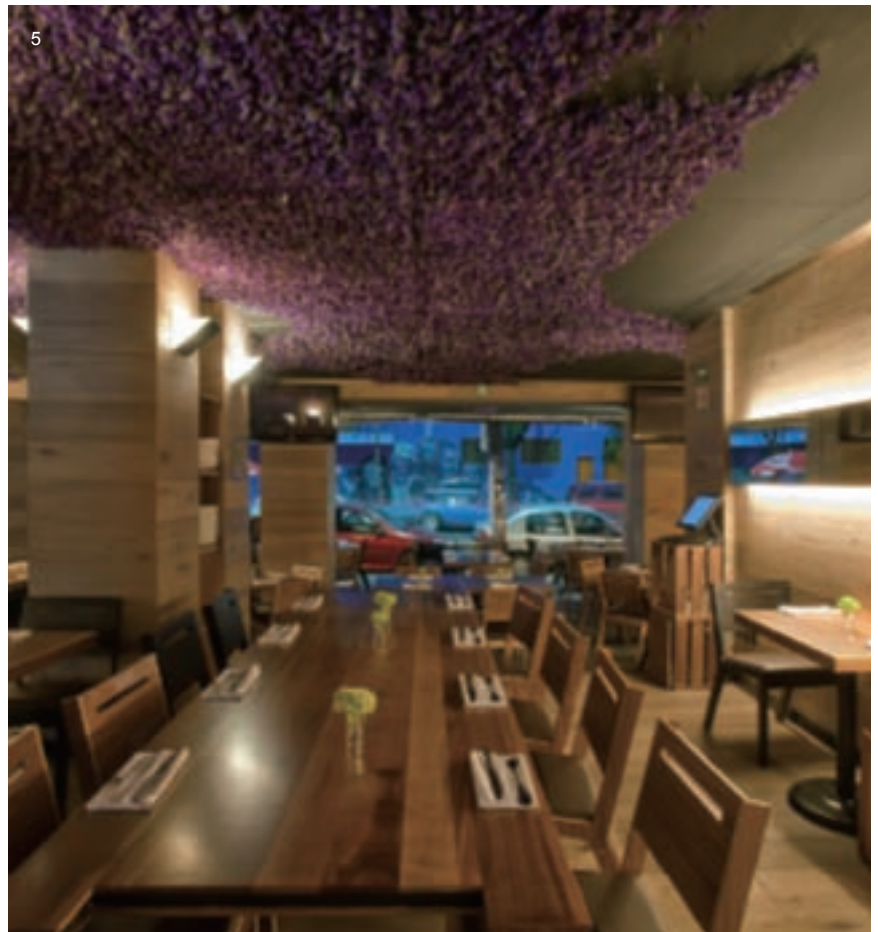
2. The moment diners go inside the restaurant the smell of wood and flowers fill their lungs. The floor is made of dark stone and carries a wood platform that takes them into the restaurant.

1. 骑士餐厅是一家墨西哥餐厅&酒吧，坐落在墨西哥城拉德萨地区，设计师受店主的委托对原空间进行改造，在强调空间功能性塑造的同时，恰当地彰显出店主的个性与魅力。

2. 就餐者在进入餐厅的瞬间即刻沉醉在树木与鲜花编织而成的清新氛围之中。地面以深色石材为原料，其上一个木质平台引领着就餐者进入到餐厅之中。



2





3. This project was done in collaboration with a Mexican artist Jeronimo Hagerman who designed the ceiling and called it: "Ando volando bajo" ("I am flying low").

4. The ceiling is covered by a black perforated shield. Purple and pink dissected flowers are hung on the ceiling creating different forms, which evoke Mexican landscapes of clouds and flowers.

5. The columns are in the middle covered by wood panels and are lighted stylishly by indirect light. The tables and chairs were designed especially for this project, emphasising the concern to use furnishing as an element that defines space, not as a mere decorative object.

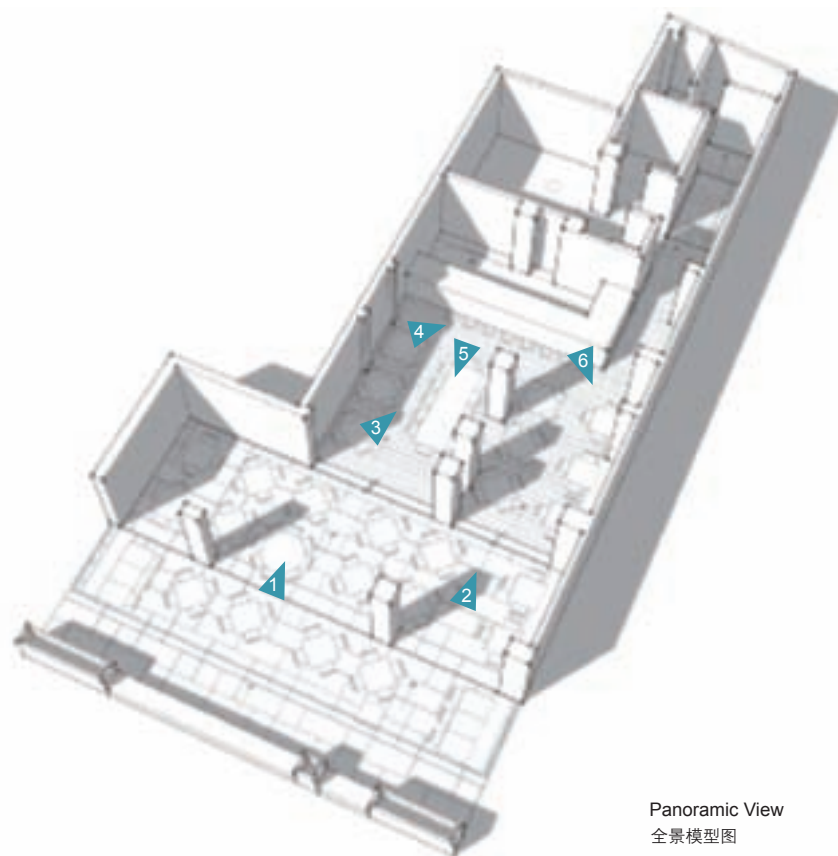
6. The goal of this project is the reinterpretation of a Mexican icon "el charro", to create a modern, elegant restaurant with a unique character that expresses its relationship with the beautiful country, Mexico.

3. 该项目受到了墨西哥艺术家杰龙尼莫·哈戈尔曼的鼎力协助，其为餐厅设计的天花命名为“低飞”。

4. 天花板上由一层黑色的穿孔屏所覆盖。裂开苞片的紫色和粉色花朵悬垂于天花板之上，从而构成多样化的形态，令人自然联想起墨西哥的云彩和花朵。

5. 空间中央的廊柱以木板为覆层，并在间接照明的烘托下散发出明亮的时尚气息。此外，餐桌和座椅全部采用量身定制，从而强调出家具在空间中的重要角色，即不仅仅是装饰物的身份，更是定义空间的关键元素。

6. 该项目的目标是对墨西哥“骑士”形象进行重新诠释，旨在构建出一个极富自身特色的时尚、高雅餐厅空间，并将其与美妙的墨西哥自然景观致完美融为一体。



Panoramic View
全景模型图

78 Eco Theme Design 生态主题设计



Eco theme design is particularly about backing to nature and contrasting with the work environment sharply, in order to provide diners with a simulated dining environment and help them enjoying the green plants, fresh air and textures of materials.

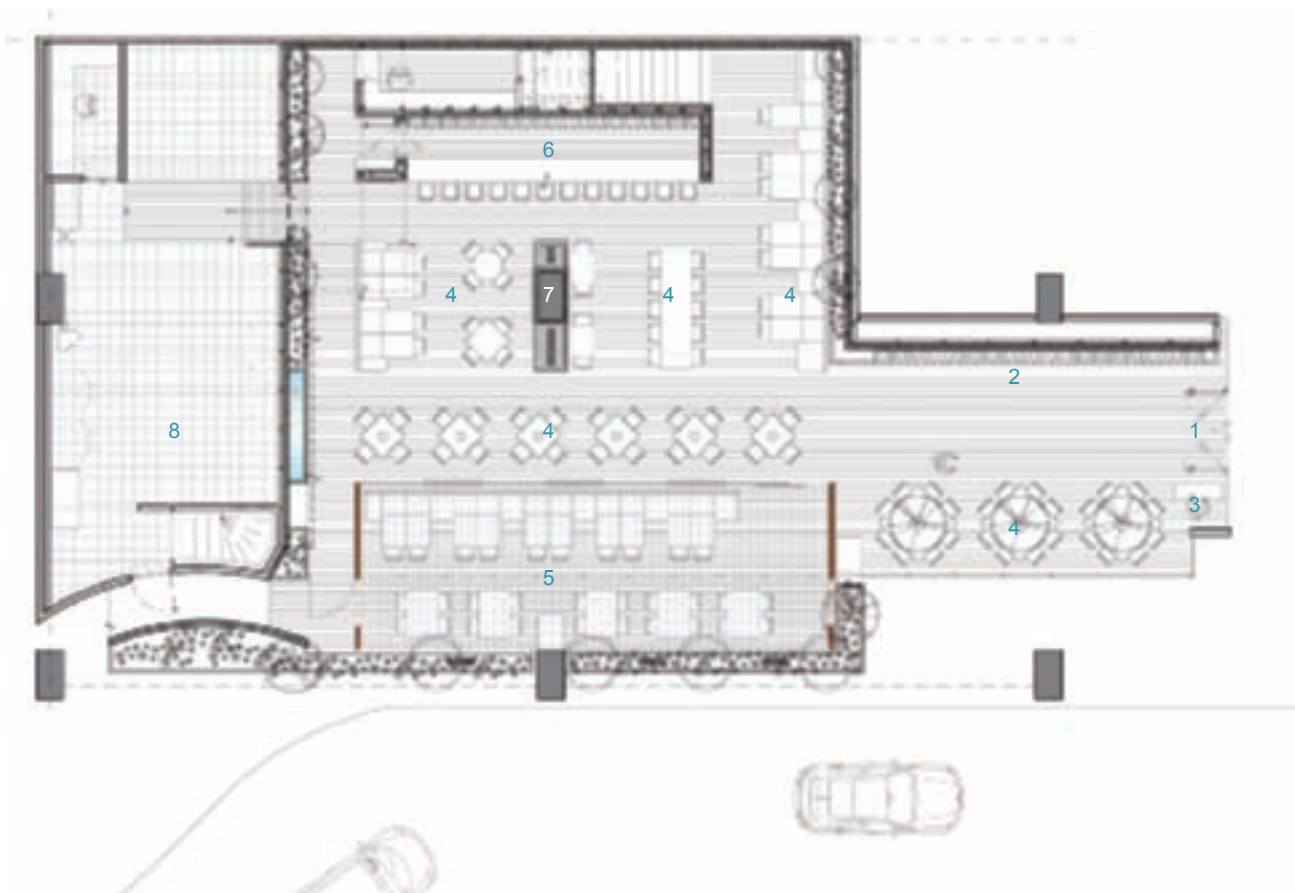
In this case, the designers used natural stones, wood and plants to create a unique dining environment, and applied plants and palms to separate the terrace dining area from the street. Lights, waterscape, green space, old plank and dark stones come together to create a natural dining atmosphere.

生态主题设计讲求回归自然，与平日的工作环境形成鲜明的对照，使顾客在一个模拟的就餐环境里充分享受植物的绿意、空气的清新以及材料质感的真实体验。

在本案例当中，设计师运用天然石材、木材与绿植营造一个独特的就餐环境，在露台就餐区域，设计师使用盆栽和棕榈树将这一区域与街道分离开来。通过灯光、水景、绿地、厚木地板以及深色石块组合，创造出一种贴近自然的就餐氛围。

Project name: D'Amico **Completion date:** 2011 **Location:** Mexico **Designer:** Cheremserrano **Photographer:** Jaime Navarro **Area:** 492 sqm

项目名称：D'Amico餐厅 竣工日期：2011年 地点：墨西哥 设计师：Cheremserrano设计事务所 摄影师：詹姆·纳瓦罗 面积：492平方米



Layout 平面布置图

- | | |
|----------------------------|-----------|
| 1. Entrance | 1. 入口 |
| 2. Wine tasting bar | 2. 品酒吧台 |
| 3. Host station | 3. 店主专属区 |
| 4. Main dining area | 4. 主就餐区 |
| 5. Outdoor smoking terrace | 5. 室外吸烟露台 |
| 6. Bar | 6. 酒吧 |
| 7. Chimney | 7. 烟囱 |



1. The design premise was to create a living space where natural materials would surround the surfaces provoking a detachment of the noisy city – a restaurant where people could come with their couple or families and enjoy a nice dinner resulting on a changing experience.

2. Green planters were added into some walls, as well as trees and palms to separate the main facade from the street. The client wanted to create a striking environment that would enhance their high quality food, offering a warm personalised experience.

1. 设计的前提是运用纯天然的材料，建立一个生动的空间，营造一个远离尘嚣的世外桃源，吸引顾客与其同伴或家人一同前往，享受一个独特的就餐体验。

2. 一些墙壁上巧妙地添加了一系列绿色盆栽、绿树和棕榈树，以将餐厅的主立面与大街分离开来。客户希望营造一个独特的环境，从而突出餐厅的特色菜肴，并为客人们营造一个温馨、个性化的就餐体验。





3. The whole atmosphere provides an impression of light and dramatic context full of textures, light and shadows, in which the food becomes the natural focus of attention.

4. The whole atmosphere, complemented with light, water and green areas, will surround diners and evolve while they enjoy the chef's specialties.

5. In order to hide a central column and provide a space for possible projection of videos, a black glass chimney was designed in the dining area, which provokes a game of reflections enlarging the space. The ceiling is painted in black and by separating the perimeter from the walls, the light enters provoking a sense of continuity to the stone walls.

6. The wood has a look of old plank which very nicely contrasts with the dark stones. The stones provoke a changing texture; not only light and shadow emerge from their surface, but also natural vegetation grows and changes with time.

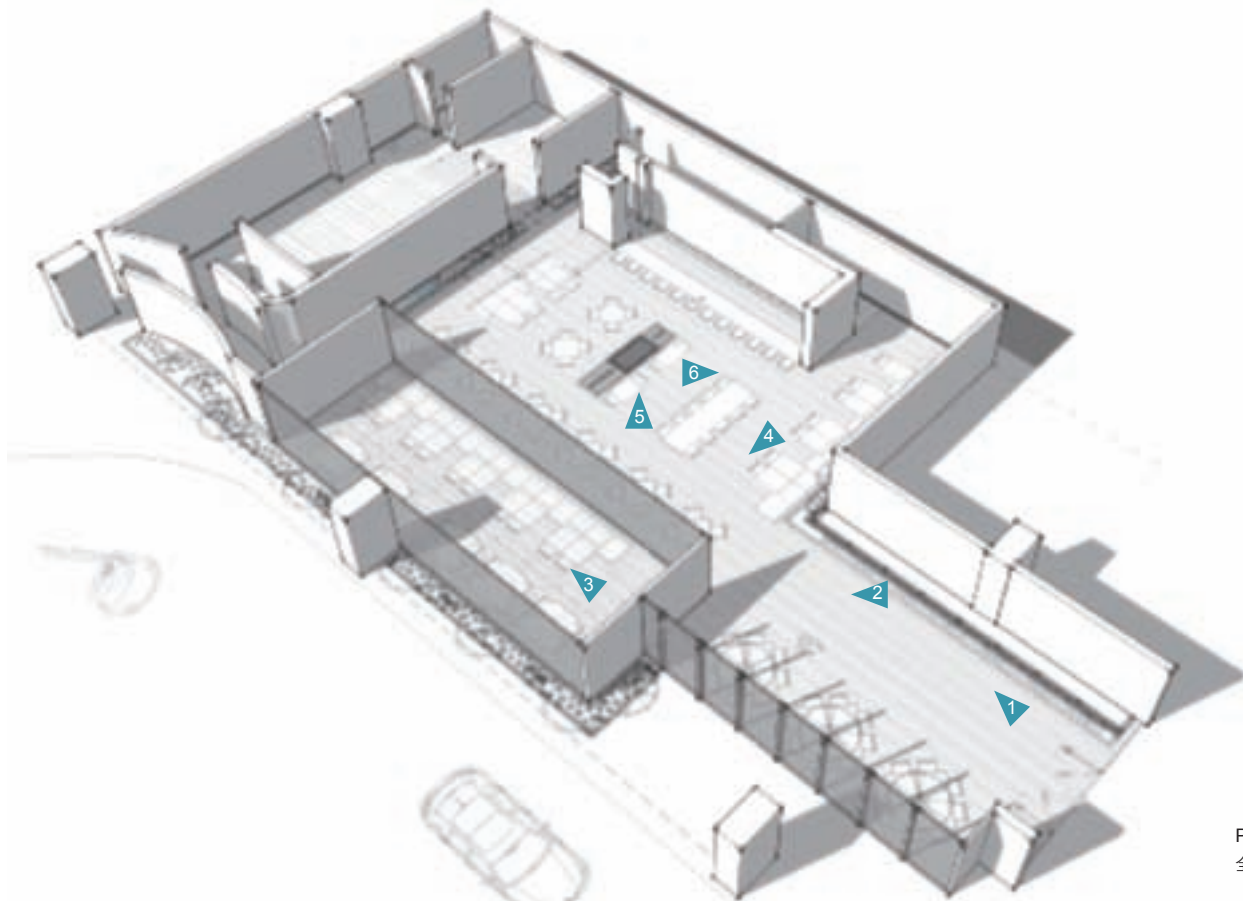
3. 唯美的灯光效果、由各种纹理、灯光和阴影构成的戏剧化背景营造了一个美轮美奂的空间氛围，并使食物自然成为关注的焦点。

4. 灯光、水源和绿地构成了整个空间的氛围，并在享受美食的客人身边环绕并蔓延。

5. 为将一个中央廊柱进行隐藏，并为视频文件提供投影空间，设计师精心地设计了一个黑色的玻璃灯罩，并将其置于就餐区，在视觉上将空间扩大。天花板上以黑色为基调，而被墙体遮住的光线在投射进来的同时，在石墙上一直延续下去。

6. 看似复古的厚木板与深色的石块形成鲜明的视觉对比。这些石材使空间的纹理富于变化，不仅为空间营造出曼妙的光影效果，并与天然植物群相得益彰，从而经久不衰。





Panoramic View
全景模型图

79 Australian Farmyard Theme Design 澳洲农家庭院主题设计



The Australian farmyard theme reflects the aesthetic concept of backing to nature, and draws inspiration from the Australian agriculture and countryside culture to improve the competitiveness of a restaurant and present the local characteristic and culture.

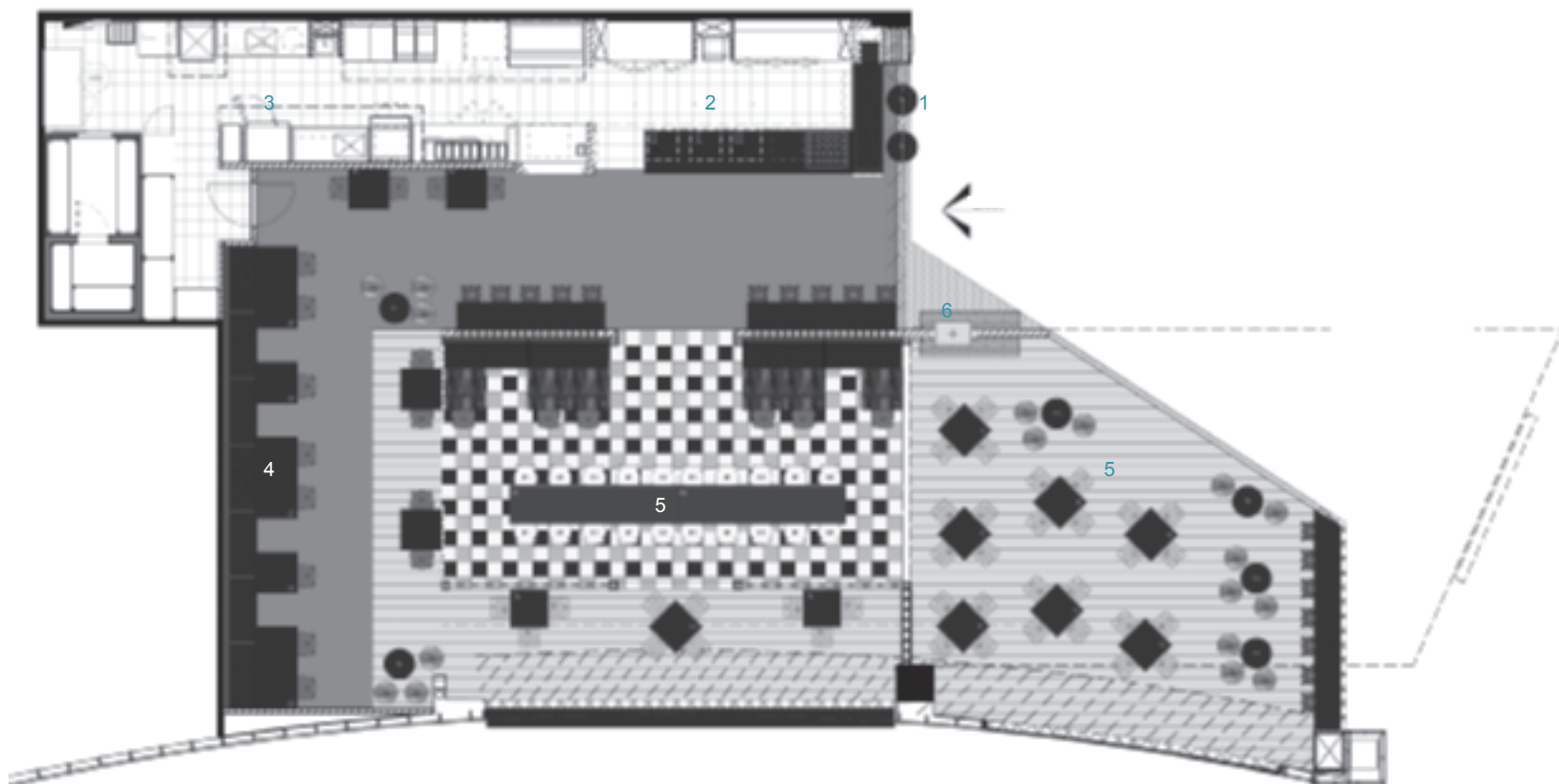
In this case, the restaurant is located in a spacious shopping centre which allows for the formation of a feature barn-like structure, inspired by Australian countryside vernacular architecture. This fantastic area will effectively attract diners to come into the space and completely express the business philosophy that emphasises healthy eating.

澳洲农家庭院的形象表达了崇尚自然、回归自然的美学理念，通过对澳洲地区的农业以及田园风情的借鉴，在提高餐厅竞争力的同时传达出当地的生活特色以及文化内涵。

在本案例当中，餐厅选址在购物中心当中，因此室内空间十分开阔，设计师结合此特殊的空间特点，参考澳洲地区的农家庄园建筑建造了一个谷仓式的房子作为就餐的区域，通过这种离奇的造型有效的吸引顾客前来就餐，同时也传达出了餐厅为追求健康饮食的经营理念。

Project name: Nando's Restaurant **Completion date:** 2011 **Location:** Adelaide, Australia **Designer:** Design Clarity **Photographer:** Design Clarity **Area:** 260 sqm **Materials:** Concrete tiles, solid timber furniture, shingles, perforated metal, industrial mesh, reclaimed, industrial objects, custom-made wire pendant lights, raw sandstone, and recycled timber flooring

项目名称：南多的餐馆 竣工日期：2011年 地点：澳大利亚，阿德莱德 设计师：Design Clarity设计事务所 摄影师：Design Clarity设计事务所 面积：260平方米 材料：混凝土砖、实木家具、海滨卵石、穿孔金属、工业网丝、再生品、工业物件、定制金属线垂饰灯、原生砂岩、可再生木材地板材料



Layout 平面布置图

- | | |
|-------------------------|----------|
| 1. Lounge | 1. 酒廊 |
| 2. Service counter | 2. 服务吧台 |
| 3. Kitchen | 3. 厨房 |
| 4. Dining area | 4. 就餐区 |
| 5. Barn communal dining | 5. 公共就餐区 |
| 6. Customer hand basin | 6. 客人洗手盆 |



1. This restaurant concept was born out of the location, inspired by South Australia's rich agricultural and rural heritage.
2. Rustic farmyard simplicity: an honest, raw, back-to-basics rural aesthetic.
3. The generous volume allowed for the formation of a feature barn-like structure, inspired by Australian countryside vernacular architecture.

1. 这家餐厅的设计理念源自对当地地方特色——南澳大利亚地区丰富的农业和田园风情的参考。
2. 粗犷、简约的农家院式空间巧妙地传达了真诚、原生态、重返自然的美学理念。
3. 开敞的建筑体量打造了谷仓式特色建筑营造了优越的条件，而这一设计的理念源自对澳大利亚的农村民居建筑的参考。





4. In essence a simplified country shed – complete with exposed trusses, a raised, checked seating platform and coiled wire chicken-coop style pendants overhead. The perforated metal screening to the balustrades and kitchen wall insert hark back to the days of the rural Aussie meat safe.

5. Timber farmyard fencing panels are suspended below the ceiling plane along the length of the space looking down into the mall below. The biggest challenge was considering the view from below as you look up into the space, and making full use of the volume to create a draw-card destination venue, enticing cinema-goers and diners up to the top floor of the centre.

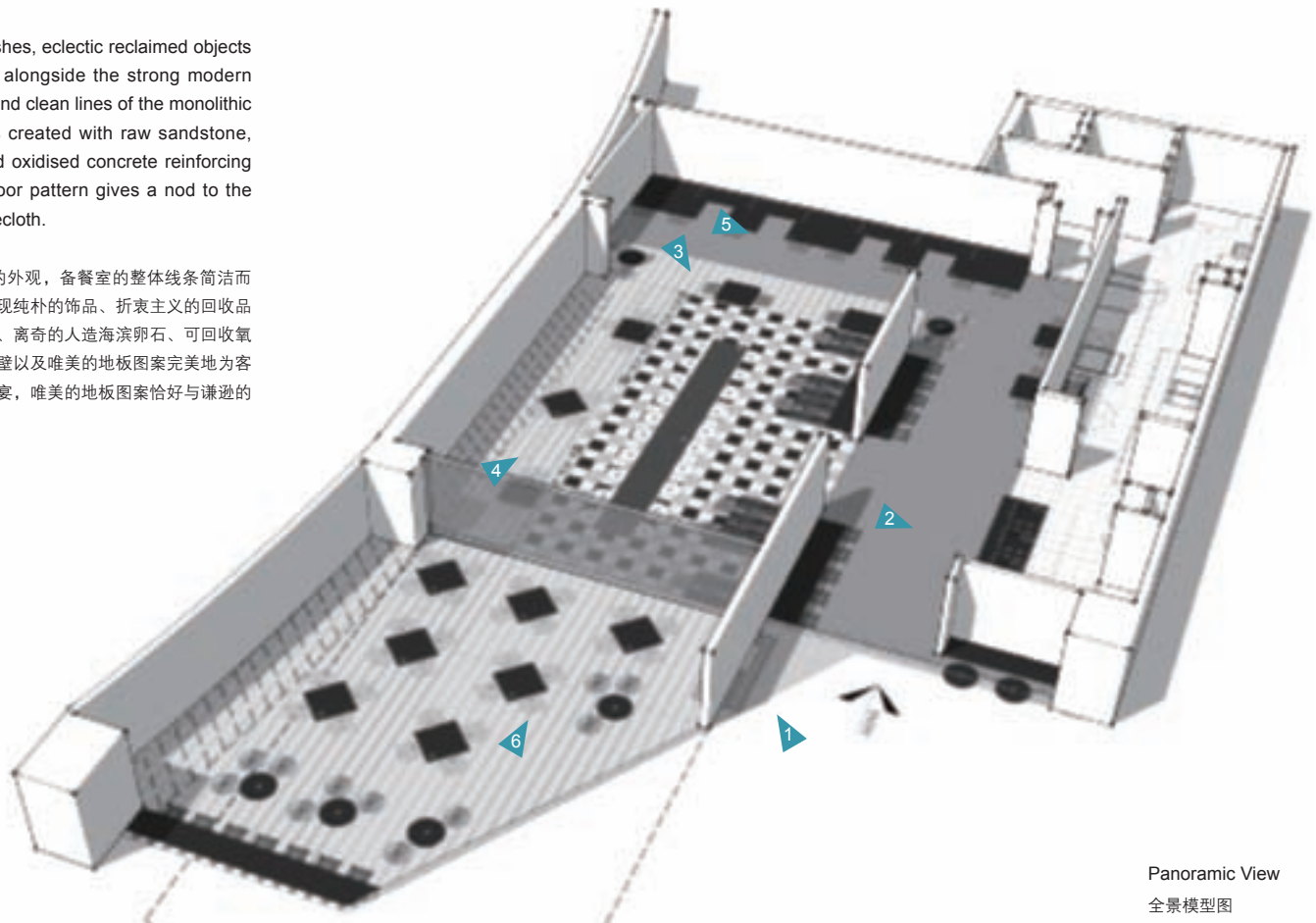
4. 从本质来看，这个简约的农家院空间由裸露的桁架、一个抬高的格子花纹座位平台以及盘绕头顶的金属丝鸡笼式垂饰构成。多孔金属屏扮演栏杆的角色，而厨房墙面的置入物令人自然联想起澳洲田园肉品冷藏室。

5. 木质农家院围墙板悬垂于天花板下方，沿空间的发展向前延伸，俯视下方的购物中心。设计的最大挑战是如何打造一个协调的上下空间，并充分利用建筑体量以营造一个醒目的空间，吸引观影公众以及用餐者来到楼上。



6. The space offers rustic finishes, eclectic reclaimed objects and found machinery relics, alongside the strong modern form of the timber trusswork and clean lines of the monolithic servery. A feast of texture is created with raw sandstone, quirky faux shingles, recycled oxidised concrete reinforcing mesh and a tiled wall and floor pattern gives a nod to the humble country gingham tablecloth.

6. 牢固的木质桁架呈现出时尚的外观，备餐室的整体线条简洁而清晰，顺势望去，客人们不难发现纯朴的饰品、折衷主义的回收品以及铸造机械纪念品。原生沙岩、离奇的人造海滨卵石、可回收氧化混凝土浇筑钢筋网丝、贴砖墙壁以及唯美的地板图案完美地为客人营造了一个有关纹理的视觉盛宴，唯美的地板图案恰好与谦逊的田园格子图案桌布相得益彰。



Panoramic View
全景模型图

80 French Garden Theme Design 法国花园主题设计



The French garden theme is particularly about fresh natural landscape elements and the romantic overall dining atmosphere. From the perspective of design, casual sofas, fireplaces, wine cabinets, plants and warm light are necessary.

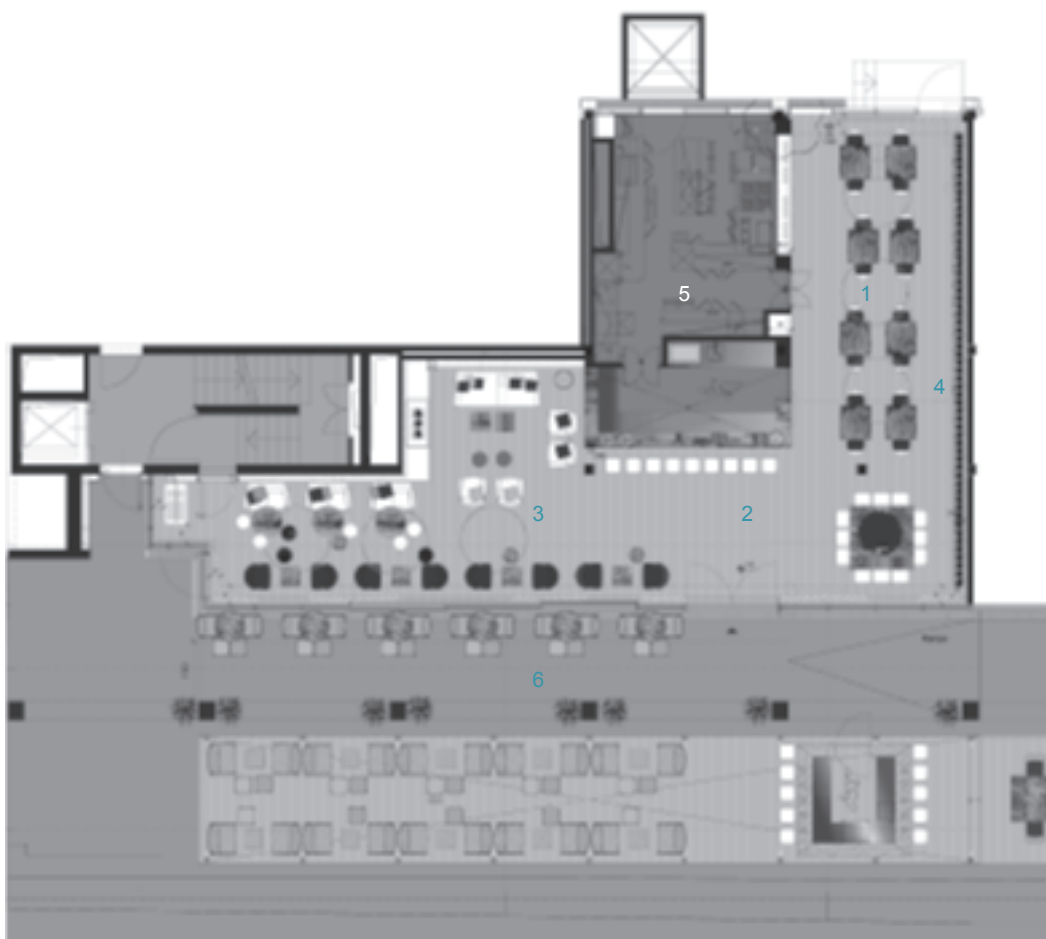
In this case, the designers created magnificent flower patterns for all fabrics and a warm fireplace to fill the whole space with a romantic atmosphere; A "Vertical Garden" made from fresh plants effectively highlighted the theme of "garden".

法国花园的主题设计提倡自然景观元素的清新以及整体就餐氛围的浪漫。反映在设计中需要布置舒适的休闲沙发、壁炉、酒柜、绿植以及温馨的光照。

在本案例当中，设计师将室内的织物表面配以花朵纹样，在休闲区域设置了温暖的壁炉，使就餐的环境洋溢着浪漫的气息；在主就餐区设置了一面垂直的绿化景观，有效突出了餐厅的花园主题。

Project name: Giardino Lounge **Completion date:** 2010 **Location:** Ascona, Switzerland **Designer:** Matteo Thun & Partners **Photographer:** Giardino Lounge **Area:** 440 sqm

项目名称：花园酒廊 竣工日期：2010年 地点：瑞士，阿斯科纳 设计师：马特奥·图恩合作伙伴公司 摄影师：花园酒廊 面积：440平方米



- | | |
|--------------------|----------|
| 1. Restaurant | 1. 餐厅 |
| 2. Bar | 2. 酒吧 |
| 3. Lounge area | 3. 酒廊 |
| 4. Green wall | 4. 绿色墙 |
| 5. Kitchen | 5. 厨房 |
| 6. Outdoor seating | 6. 户外座位区 |

Layout 平面布置图



1. The flexible design of the interior allows various adaptations for remarkable private events – the lounge area with sofas, cosy armchairs and a fireplace creates a club ambiance. The interior space is adorned with colourful glow lamp shades. In this restaurant designed with the theme of park you eat with a fresh air atmosphere which is good for health. The interior is filled with the charm of Southern France.

2. The garden, with 70 seats and southern French charm, is connected through large glass doors with the interior.

1. 灵活的室内设计便于举办各种个人活动，休闲区中设置的舒适沙发与座椅以及壁炉完美地营造了一种俱乐部式的氛围。五颜六色的发光灯罩装饰着内部空间。这一餐厅的内部设计以花园为主题，因此，客人可以在清晰的空气中享用美食，从而有益身心。餐厅的内部洋溢着浓厚的法国南部气息。

2. 设有70个座位的花园中具有浓厚的法国南部风情，经由一个大型玻璃门与空间内部相连。





3. With a large selection of fine wines, fresh juices and cocktails, the bar is the centre of the interior. Indirect light, a striking bar, comfortable seating and a lush olive tree create a relaxed atmosphere.

4. In the clear, transparent building with offices, apartments and shops, Matteo Thun has created a place that connects bar, restaurant and lounge, bringing the garden into the interior. The different settings, all inspired by the garden theme, form an easy atmosphere and makes Giardino Lounge a "hot spot" with a young lifestyle.

5. The restaurant, just right of the bar, invites through romantic forms and through magnificent flowers for all fabrics. A "Vertical Garden" made from fresh plants repeats the theme "garden" and brings the outside into the space.

6. The new "Place to Be" offers a variety of ways – a small breakfast in lounge or garden, a light, fresh lunch or dinner in the restaurant, tea time, aperitif or nightcap in bar or lounge.

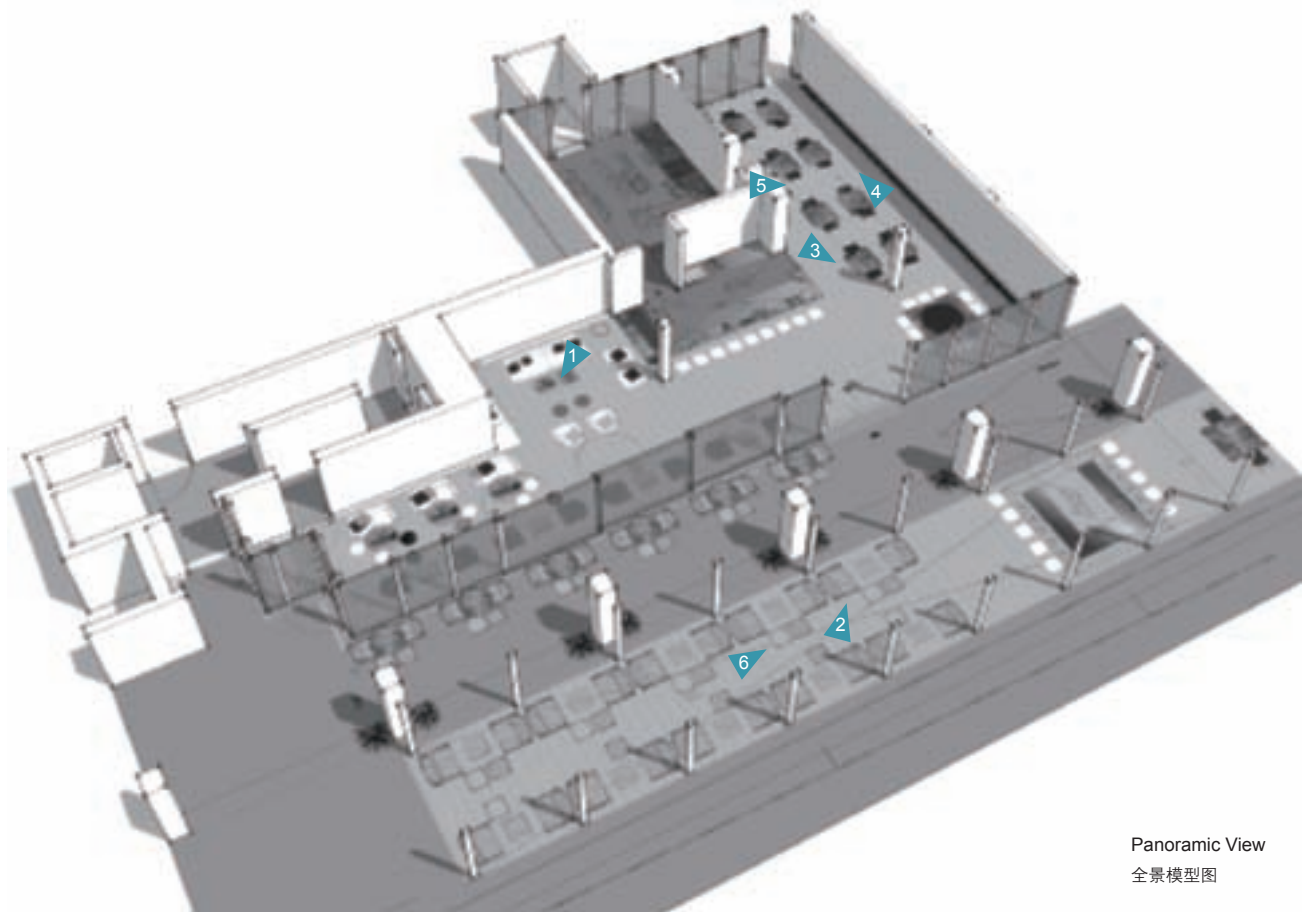
3. 盛放了大量优质葡萄酒、新鲜果汁和鸡尾酒的酒吧是整个空间的核心所在。间接照明、醒目的吧台、舒适的座椅以及枝繁叶茂的橄榄树共同营造了一个自在、休闲的空间氛围。

4. 在这一清晰、通透的集办公、公寓、店面于一体的综合建筑内，设计师马特奥·图恩巧妙构建了一个空间，将酒吧、餐厅、休息室相连，将花园与室内空间相连。不同的空间布局，受花园主题的启发，旨在营造伊戈尔轻松的氛围，并使花园酒廊成为年轻一代的“热点地带”。

5. 位于酒吧右侧的餐厅内处处洋溢着浪漫的气息，所有的纤维织物也全部以花朵为图案。一个由新鲜植物构成的“垂直花园”再一次重申了“花园”的主题，并将美妙的室外景致引入到室内。

6. 这一全新打造的空间为顾客提供了多样化的就餐体验：在休息厅或花园中享用快捷早餐，在餐厅中品味新鲜、清新的午餐或晚餐，而在酒吧或休息厅中啜饮下午茶、开胃酒或是睡前饮料。





Panoramic View
全景模型图

81 Iceland Theme Design 冰岛主题设计



The Iceland theme design aims to create a simple and neutral dining environment with the main colours of black and white, by means of weakening the decoration and improving the layout of space to encourage the communication between diners.

In this case, the designers successfully created an Iceland-style space in which all of the seats are custom made, which has resulted in an environment for privacy and visual contacts.

冰岛的主题设计旨在通过黑白色调的搭配营造出一个简约而中性的就餐环境，通过弱化环境中的装饰性以及提高平面布局的合理性，促进顾客间的沟通与交流。

在本案例当中，设计师为了成功的营造出一个冰岛的空间形象，所有席座均单独设计制作，通过这些造型各异的席座组合不但从视觉上加强了空间的统一性而且形成了众多温馨的私密交流空间。

Project name: Amici Mi **Completion date:** 2007 **Location:** Kiev, Ukraine **Designer:** Oleg Drozdov, Alexander Zhuk **Photographer:** Andrey Avdeenko **Area:** 275 sqm

项目名称: Amici Mi 餐厅 竣工日期: 2007年 地点: 乌克兰, 基辅 设计师: 奥莱格·多拉兹多夫, 亚历山大·祖克 摄影师: 安德烈·艾维迪恩科 面积: 275平方米



- | | |
|----------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Dining zone | 2. 就餐区 |
| 3. Bar | 3. 酒吧 |
| 4. Office | 4. 办公室 |
| 5. Kitchen | 5. 厨房 |
| 6. WC | 6. 卫生间 |

Layout 平面布置图



Sections 剖面图



1. The overall aesthetics of the restaurant's interior is subordinated to the priority of food and visitors over the interior, which is perceived as a kind of laconic neutral passe-partout for the repast. The sofas were manufactured by the designers' detailed drawings. As for the other objects, the designers first shaped out the desired forms and then, on looking through catalogues from suppliers, they made selection preserving maximum similarity with the previous sketches.

2. In fact, there were no purely architectural tasks involved here: the shell structure was set by the layout of the building (the restaurant occupying the ground floor). The designers' intention was to neutralise the existing pylons avoiding their involvement in spatial zoning.

3. One of the most important scenarios was to create a space of iceberg-isles, both holistic and discrete. A search for a space and a structure has resulted in an environment for privacy and visual contacts.

1. 该餐厅内部的整体美学理念以店内的美食和顾客为基础，力图简约而中性，能够满足绝大部分就餐者的需求。沙发依据设计师详细的图纸而设计。至于其他的陈设，设计师首先勾勒出理想的形态，然后从供应商那里进行挑选，尽量选择与构思中的形态形似的物件。

2. 事实上，该空间内并不存在纯粹的建筑任务：建筑的壳体结构由建筑的布局构成（餐厅占据了整个一层空间）。设计师的意图是有效地抵消原有的桥塔，摆脱其在空间分区中的影响。

3. 最重要的一个场景是创造一个冰岛空间，兼有整体性和独立性。空间和结构的巧妙设计最终营造了一个温馨的隐私空间，有效地促进了视觉交流。





4. The project features luxury clothed in the gown of democracy, refinement disguised in sophisticated simplicity – all this being distinctive features of modernism. The lamps on the ceiling were also designed individually. These are 50-metre-long tubes installed in the ceiling with incandescent lamps inside. The light, of various intensity, is directed to the tables, highlighting the exquisite dishes.

5. The ceiling is also perceived as a neutral element. The overall idea behind that was to interpret the walls, the ceiling and the floor as framing surfaces with the emphasis on what is happening inside.

6. The bathroom zone is shaped as a space for active contacts, where visitors can meet face to face at the washing basin isle.

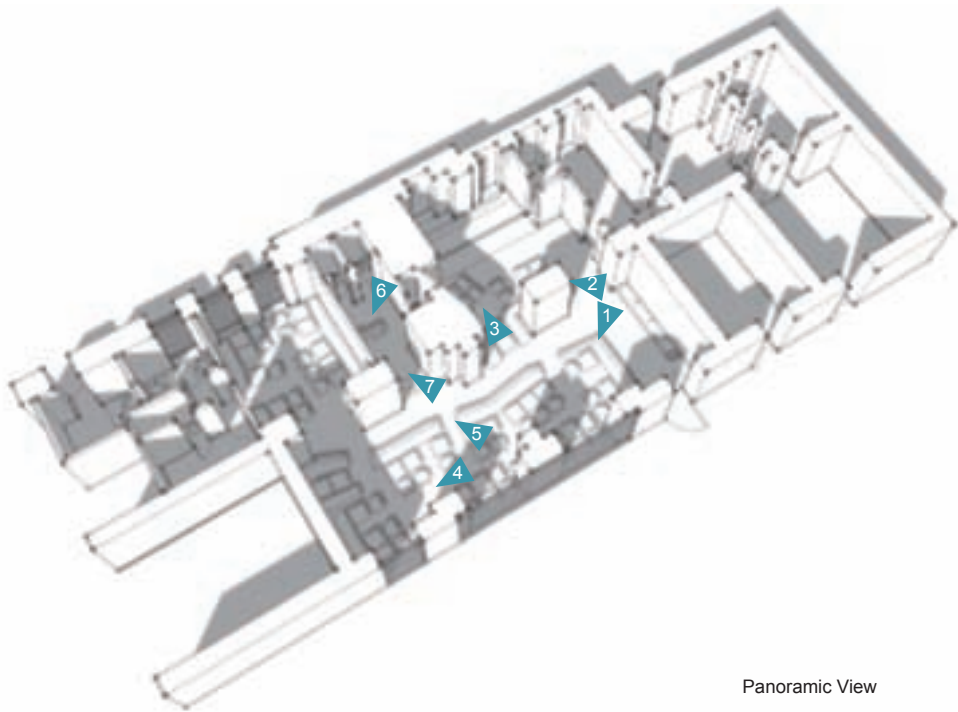
7. The black and white palette winningly sets off diverse visitors.

4. 精致、简约的空间外表下散发出奢华、文雅之美，而这恰恰与现代主义设计的特色所在相得益彰。天花板上的照明灯均采用个性化的设计。设置在天花板上的50米长的管道内为灯提供了安置空间。不同强度的光投射到餐桌之上，使精致的餐具熠熠生辉。

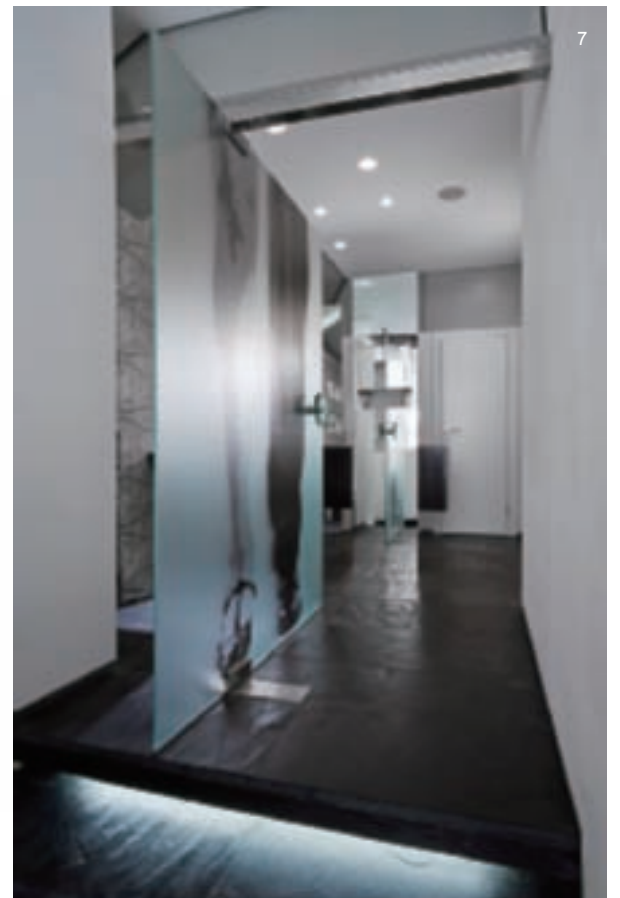
5. 天花板也被视为一个中性的元素。这一元素的整体设计理念是对墙面进行完美地诠释，天花板和地面作为构造界面对空间进行有效的衬托。

6. 盥洗室区域是一个活跃的互动地带，巧妙地洗手池旁的客人营造了一个面对面的沟通环境。

7. 黑白色调的巧妙搭配为形形色色的顾客营造一个分外迷人的氛围。



Panoramic View
全景模型图



82 Cedar Theme Design 雪松主题设计



Cedar in the Semitic language means “white pine” which refers to the power of spirit and is considered as the faithful symbol of Sumerian. Historically, cedar is also one of the earliest used aromatic substances and is used in temples for burning incense, for which reason it has been given a mysterious impression.

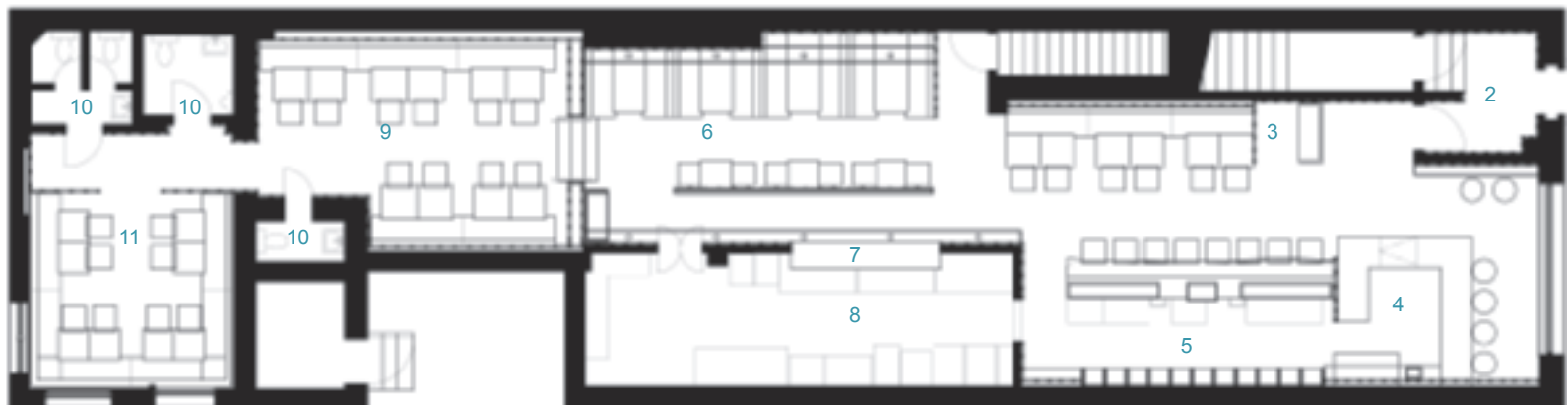
In this case, the designers used hundreds of cedar planks to decorate the walls and together with the head-height lights behind the slats to create a warm dining space; what’s more, the texture of cedar as well as its organisation suggested the traditional culture of Japan.

Cedar是闪族语，意为雪松。意指精神的力量，它是闪族恒久信仰的象征。历史上雪松也是人类最早使用的芳香物质之一，常被用于寺庙中的焚香，因而使人对它存有神秘的印象。

在本案例当中，设计师通过数以百计的雪松木条形成餐厅室内的墙面装饰，通过光线的照射营造出温暖的就餐氛围，同时设计师透过雪松的材质属性以及排列组合的方式暗示出日本的礼仪文化。

Project name: Zama **Completion date:** 2010 **Location:** Philadelphia, PA, USA **Designer:** Creme Design **Photographer:** Fanny Allie

项目名称：Zama餐厅 竣工日期：2010年 地点：美国，费城 设计师：Creme设计工作室 摄影师：芬妮·爱列



Layout 平面布置图

- | | | | |
|--------------|--------------------|----------|---------|
| 1. Entry | 7. Pickup | 1. 入口 | 7. 传菜口 |
| 2. Vestibule | 8. Kitchen | 2. 前庭 | 8. 厨房 |
| 3. Host | 9. Dining | 3. 店主专属区 | 9. 就餐区 |
| 4. Bar | 10. Toilet | 4. 酒吧 | 10. 卫生间 |
| 5. Sushi bar | 11. Private dining | 5. 寿司店 | 11. 贵宾室 |
| 6. Booth | | 6. 卡座区 | |



1. The Japanese cuisine at Zama is authentic, yet playful, and the interior design mimics this attitude. A warm, enveloping environment is created by the wall-to-wall cedar millwork.

2. The design draws inspiration from Japanese etiquette to create a space that is the perfect limbo between casual and formal. The materials and the layout stress simplicity and warmth.

1. 这家日式餐厅以纯粹而诙谐为经营原则，室内设计格调也同样遵循了这一理念。雪松木质墙面为整个空间构建出温暖的气息。

2. 整个内部空间的设计以日本的礼仪为参考，旨在营造出介于休闲与正式之间的完美地带。全部材料的选用和布局均以简约、温馨为主题。







3. Carefully positioned lighting throughout the slats sculpts the space into intimate areas like the sushi bar, banquets, and private dining. A hand-made rice paper fish lantern hangs over the sushi bar, a poured shimmering aggregate concrete makes up the floor. A unique space with slightly varying floor heights, curved ceiling, and long and narrow layout, needed a treatment to bring the rooms together, yet created intimate areas as well. Hundreds of cedar planks glow from within. The banquets are particularly inviting with the head-height lights behind the slats creating a beautiful sun-burst light pattern on the table. The aesthetic is clean and modern, but not cold, defying the idea that modern means white and right angles.

4. The curved ceiling is lined with a playful koi pattern.

5. To achieve a warm, unified space which epitomises Japanese culture and cuisine, maple millwork provides a pattern of natural slats, adding personal touches to this refined Japanese-style interior.

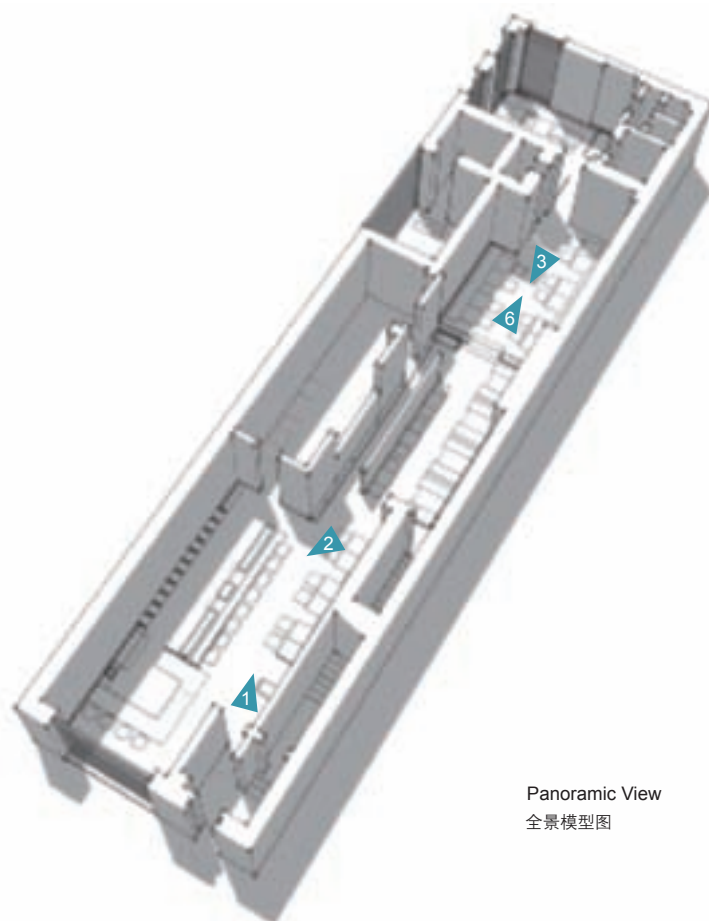
6. Back dining area

3. 精心设置的照明设备将柔和的光线穿透板条，营造出寿司吧、宴会厅、贵宾室等私密空间。一件手工缝制的米纸灯笼挂鱼垂于寿司吧之上，地面以骨料混凝土为原料，在灯光的照射下熠熠生辉。这一层次感丰富、拥有弧形天花板和狭长形布局的独特空间，通过一个精心的规划将所有的房间衔接在一起，并强调出私人氛围的塑造。数以百计的雪松木板条在室内光线的照射下散发出自然的光辉。宴会厅中置于板条之后的照明设备在餐桌上“勾勒”出一幅幅美妙的日光图，并为该空间增添了无限的热情。干练、时尚而不失温和是空间的美学理念，对以白色和直角为现代美学代表的理念进行了有力抨击。

4. 流线型天花板上镶嵌了美妙的锦鲤图案，妙趣横生。

5. 为营造一个温馨、整体的环境，有效地彰显出日本文化和美食的特色，设计师巧妙运用了淡棕色木料，以打造一个天然板条式样，从而为这一精致的日式空间增添些许的个性魅力。

6. 后方的就餐区。



Panoramic View
全景模型图

83 Fairy Theme Design 童话主题设计



Fairy theme is quite attractive for young diners, and its exaggerated shape and familiar image could create an interesting and fantastic dining experience.

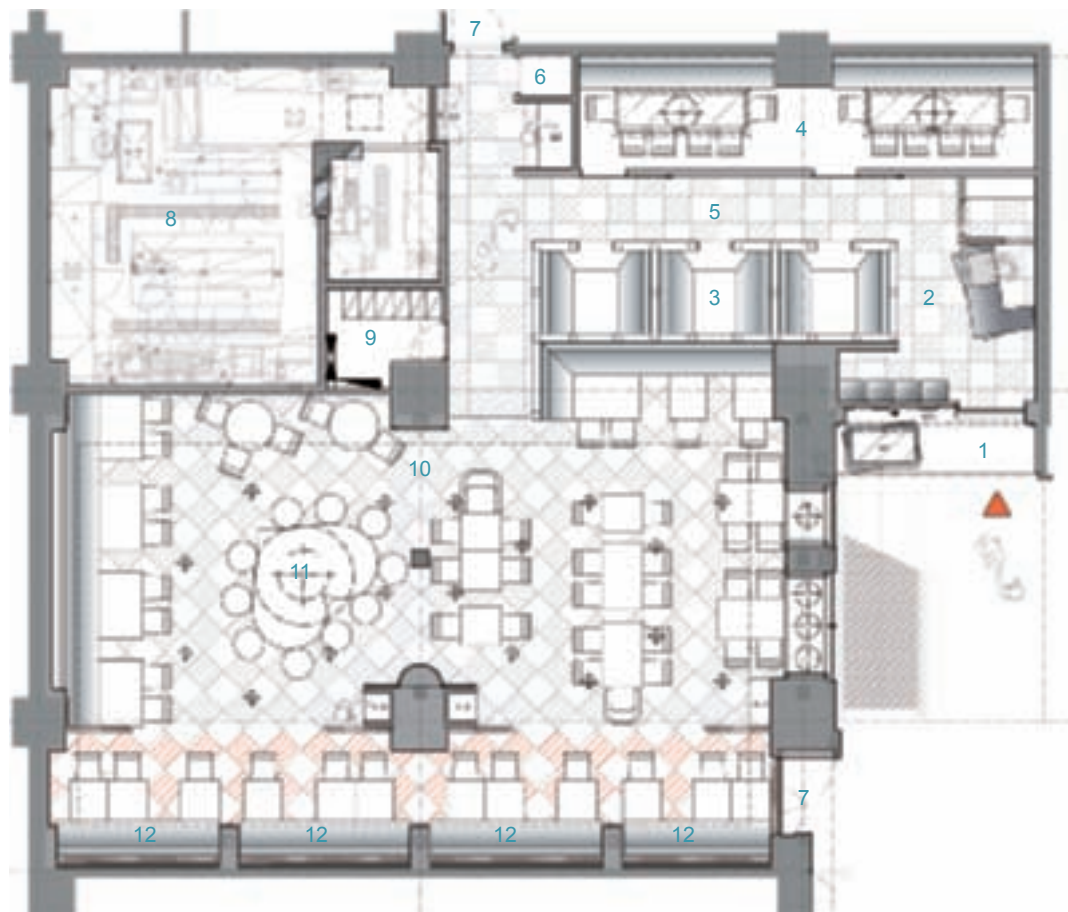
In this case, inspired by the Disney movie "Alice in Magic World", the designers created a real fairy tale world and intended to give diners excitement and surprise, like an unreal world with various wonderlands.

童话的主题元素针对年轻的顾客具有很强的吸引力，夸张的造型与熟悉的形象将带来有趣且新颖的就餐体验。

在本案例当中，设计师根据迪士尼电影《爱丽丝梦游仙境》中的场景形象创造一个真实的童话世界，设计师希望能够成功打造一个梦幻般的仙境并带领顾客们一起畅游其间。

Project name: Fantasy Café Dining: Alice of Magic World **Completion date:** 2010 **Location:** Tokyo, Japan **Designer:** Katsunori uzuki, Eiichi Maruyama **Photographer:** Diamond Dining **Area:** 228.11 sqm

项目名称：爱丽丝梦游仙境咖啡馆&餐厅 竣工日期：2010年 地点：日本，东京 设计师：铃木克典，丸山英一 摄影师：钻石餐厅 面积：228.11平方米



1. Entrance
2. Reception
3. Queen's garden seat
4. Queen's palace room
5. Maze passage
6. Stock room
7. Emergency exit
8. Kitchen
9. Staff room
10. Mad hatter's tea party dining
11. Big heart-shaped table
12. Frame seat

1. 入口
2. 接待台
3. 皇后的花园座位区
4. 皇后的宫殿包间
5. 迷宫通道
6. 储藏室
7. 紧急出口
8. 厨房
9. 员工室
10. 疯帽子茶会就餐区
11. 大型心形餐桌
12. 大型铸模结构座椅

Layout 家具平面布置图



1. Ever wished you could jump through your TV screen and live in the dreamy land of animated fairy tales? Well if you go to Tokyo, you can come pretty close – at least for the space of an evening Just head over to Alice in Magic World, a new café-cum-fantasy space that's inspired by the Lewis Carroll classic and subsequent Disney movie. At the entrance, a big book-shape wall makes guest feel as if they are small.
2. While you're there, you can sit inside an enchanted forest, loll against leather-bound books as big as sofas, and even dine on pizza slices made to look like the tail of the Cheshire cat.
3. The designers wanted to give guests excitement and surprise, like an unreal world with various wonderlands. Sounds good to designers – this is one rabbit hole they'll jump down headfirst.
4. The palette of the secret party room is black and red. The trump table and trump chandelier are funny design.

1. 您是否曾经幻想过跳进电视屏幕中，生活在梦幻般的童话世界中呢？来到东京，您其实已经和梦幻世界只差一步之遥，这个取材自迪斯尼电影《爱丽丝梦游仙境》（改编自英国作家路易斯·卡罗尔的著名童话故事）场景的餐厅将带领您进入一个魔法的美食国度。在餐厅的入口，巨大无比的魔法书就昭示着此处的与众不同，令人们瞬间感觉变得渺小。
2. 来到餐厅，您可以坐在一个被施了魔法的森林中，懒洋洋依靠在沙发一样大小的皮边魔法书上，甚至品尝貌似柴郡猫尾巴的比萨片。
3. 设计师希望能够打造一个带给客人刺激和惊喜的别样空间，如同一个梦幻般仙境，带领客人们一同跳进兔子洞中。
4. 秘密的联谊室中以黑色和红色为基调，王牌餐桌和王牌枝形吊灯设计精美、十分巧妙。





5. Perspective changes from a different angle and it made guests enjoy again and again. This shows the true worth of the fantasy restaurant.

6. The big heart-shaped table and the heart-shaped chandelier as the big mold frame in pink colour will be loved by girls.

7. Design theme of all of the areas is changeable: sometimes gimmicky, and sometimes surprising or cheering.

8. Alice of Magic World restaurant's concept is multi-scene fantasy. It is fancy and cute which constructed various wonder stories' scenes and each area has different design.

9. Main dining with motif of Mad hatter's teaparty is wonders and surprise area. All chairs and tables have different design. The chandelier stands, the tea cups and dishes are sailing like a magic.

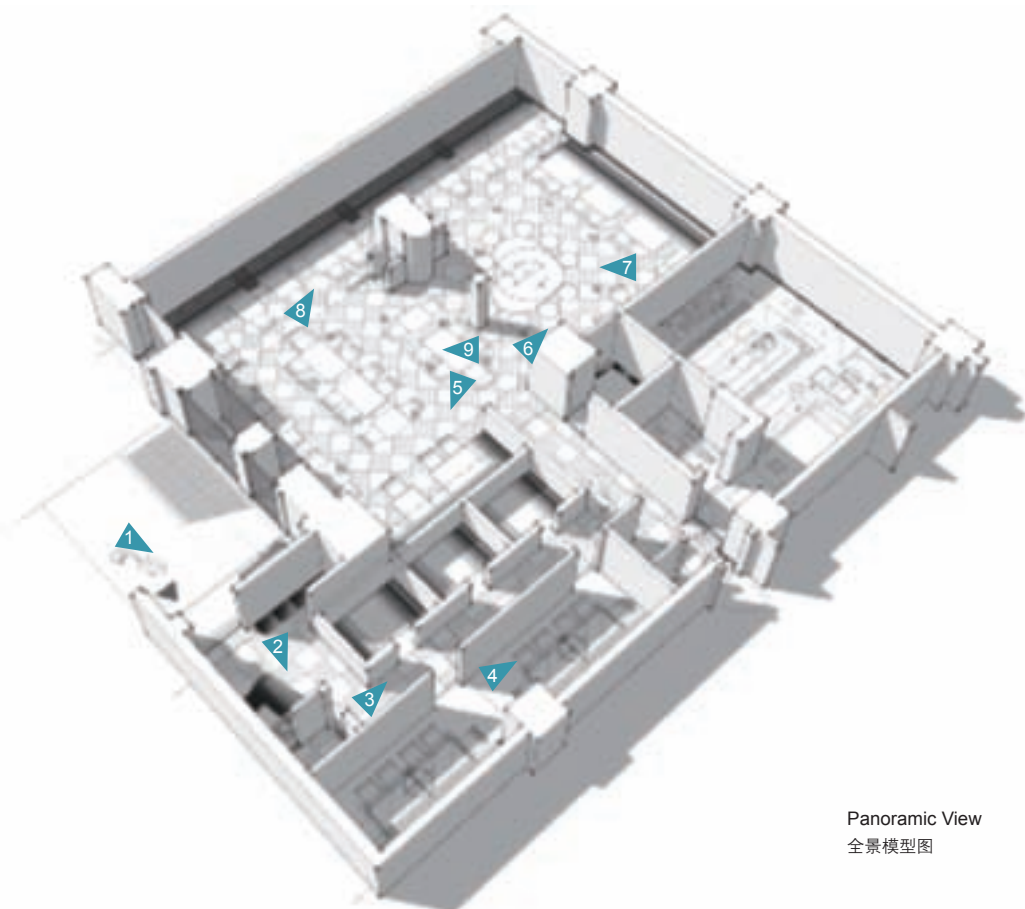
5. 空间从一个不同的角度进行设计，时刻带给个人以新鲜的体验。而这恰恰也是这一魔幻餐厅的真正价值所在。

6. 心形餐桌与心形的吊灯和大型铸模结构座椅搭配粉色色调，相信是每个女孩的最爱。

7. 整个区域的设计主题富于变化，时而机关重重，时而令人惊喜万分，时而又令人欣喜雀跃。

8. 爱丽丝的魔法国度餐厅以打造丰富的梦幻场景为理念。多种多样的神奇童话场景为整个空间增添了梦幻、甜美的气息，空间设计富于变化，每个区间风格独具。

9. 主就餐区以“疯帽子”茶会为设计理念，梦幻的设计带给人以无限的视觉震撼。所有的座椅和餐桌风格迥异。精致的吊灯座、茶杯、餐具等将人们带进了一个神奇的国度。



Panoramic View
全景模型图

84 Silk Road Theme Design 丝绸之路主题设计



The Silk Road refers to a historical interlinked landmass trade route that started from Chang'an and connected the Mediterranean areas between the year of 202 B.C. and 8 A.D. From the perspective of design, the magnificent patterns and soft textures may turn to be important thematic decorative elements.

In this case, the distinctive silk patterns appear at the entrance and go across the restaurant space. The colours of white, pink and gold that go harmoniously create a gorgeous and warm atmosphere.

丝绸之路是指公元前202年至公元8年时，从长安（今西安）为起点联结地中海各国的陆上通道。反映在设计中，丝绸华丽的图案和纤柔的质感将成为重要表现的主题装饰元素。

在本案例当中，设计师从入口开始便设置了精美的丝绸图案并且一直贯穿整个餐厅空间，通过白色、粉色和金色的色彩搭配传达出华丽、温馨的空间氛围。

Project name: Silk Road Restaurant **Completion date:** 2009 **Location:** Las Vegas, Nevada, USA **Designer:** Karim Rashid Inc. **Photographer:** Karim Rashid Inc. **Area:** Total restaurant space: 810 sqm (Dining & Bar: 615 sqm, Kitchen: 195 sqm)

项目名称：丝绸之路餐厅 竣工日期：2009年 地点：美国，拉斯维加斯 设计师：卡里姆·拉什国际设计公司 摄影师：卡里姆·拉什国际设计公司 面积：整个餐厅空间：810平方米（餐饮区&酒吧：615平方米、厨房：195平方米）



Layout
平面布置图

- | | |
|------------------------|----------|
| 1. Bar | 1. 酒吧 |
| 2. Lounge | 2. 酒廊 |
| 3. Open kitchen | 3. 开放式厨房 |
| 4. Dining area 1 | 4. 餐饮一区 |
| 5. Dining area 2 | 5. 餐饮二区 |
| 6. Private dining room | 6. 贵宾室 |
| 7. Restroom | 7. 卫生间 |



1. Before anyone walks into the Vdara restaurant one can immediately sense the rich history of the Silk Road re-envisioned today. Delicate reflective patterns remind one of Asian tapestries viewed as never before. Walking into the ocular entrance fibreglass swags turn into furniture like a spice trader's tent set up for a four-star meal. The colours are white, pink and mirrored gold in glass, metal, light wood ceilings and fibreglass for an understated opulence. The

exterior high contrast pattern on gold mirror with matching pink windows and an amorphous opening signal to the diner that something incredible is ahead. Upon passing through there is fibreglass "blobject" furniture over a reflective gold glass floor. To the other side is an innovative bar set below a dimensional representation of the Silk Road itself.

encourages an intimate yet vivacious ambiance. Silk Road invites guests to find themselves immersed in a seductive experience that invites to socialise freely in its sensuous surroundings from breakfast to dinner. There is a curvy wall in three different layers that creates a dynamic effect from day to night.

2. During the day, natural light will illuminate the vibrant and vivid colours of the room; while at night, subtle ambient light

1. 丝绸之路本身就蕴含深意，每个走进维达拉酒店的人看到餐厅的名字，马上就会联想到名字后面丰富的历史。餐厅门口精致的图案能让人想到亚洲的织锦。走入餐厅，纤维玻璃帷幕给人一种进入到商人帐篷的感觉。玻璃、金属、轻质木天花板和玻璃纤维使用的颜色有白色、粉色和金色，流露出一种不夸张的华丽感。金色镜面与粉色窗体以及通往就餐区的无定形开窗形成尖锐的视觉对比。进入到用餐区，可以看到大师精心设计的纤维玻璃家具，摆放在反光的金色玻璃地板上。在这一区域的另一侧，一个匠心独运的吧台设置在一个三维开窗下，作为“丝绸之路”的象征。

2. 白天，自然光照可以射到色彩明亮的室内空间；夜晚微妙的灯光使得室内空间变得鲜活，同时又营造出几分亲密的氛围。丝绸之路为顾客带来非同一般的体验，在这里可以通过早餐进行自由的社交活动。蜿蜒的墙壁共有三层结构，在白天和夜晚的变换之间，营造出动态效果。





3. The seating separates the relaxed yet elegant bistro style seating, intended to create the atmosphere of a Merchant Meeting House, from the private booths of the intimate dining room.

4. Silk Road's seductive bar invites one to lounge in its sculptural fibreglass seating that flows to the outside space.

5. The main design challenge for Silk Road was the coordination of all the professionals including the engineers, lighting consultants, contractors and suppliers executing architect's plans.

6. The hostess will set customers in one of several dining experiences, from intimate and cradling custom fibreglass banquettes to soft tables that seem to glow with a warm orange light, reflecting the sand dune layered wall and the southern Nevada sunsets.

3. 分割开来的布局让人觉得高雅，同时又有种小酒馆的情调，这样的设计营造出一个商人与会空间，这个空间模仿私人餐厅设计而成。

4. 丝绸之路是一个散发着迷人、优雅气息的餐厅空间。精心雕琢的玻璃纤维座椅与室外空间遥相辉映，吸引着人们前来就餐、休息。

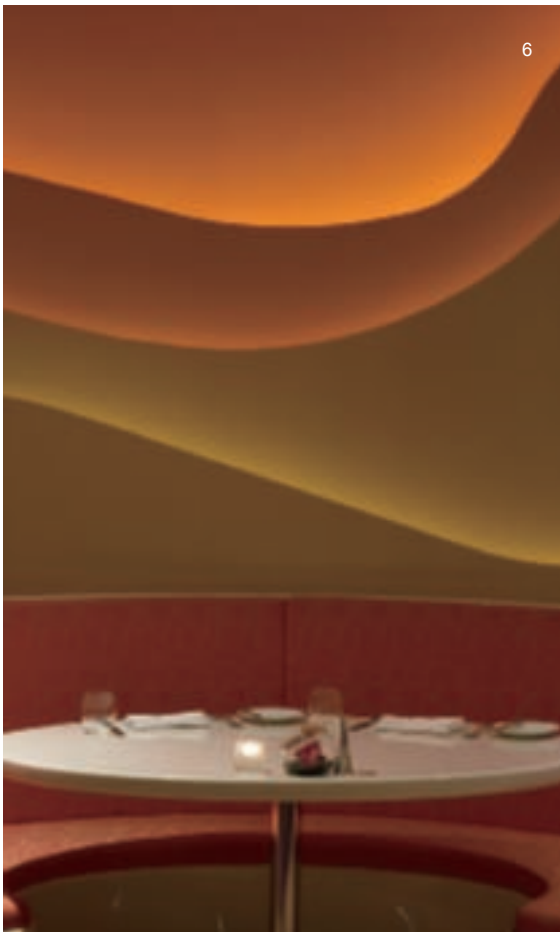
5. 丝绸之路餐厅的主要设计挑战是协调与该项目有关的所有专业人士，包括工程师、照明顾问、承包商和供应商之间的关系，并良好地执行建筑师的设计规划。

6. 餐厅的女主人将为顾客提供不同的就餐体验，无论是私人包间还是玻璃纤维长座椅，抑或是柔和的餐桌，处处彰显出别样的特色与风韵，而餐桌在柔和的灯光的照射下折射出温馨的橘色光，并与层次感极强的沙丘墙面以及南内华达州的落日遥相辉映。

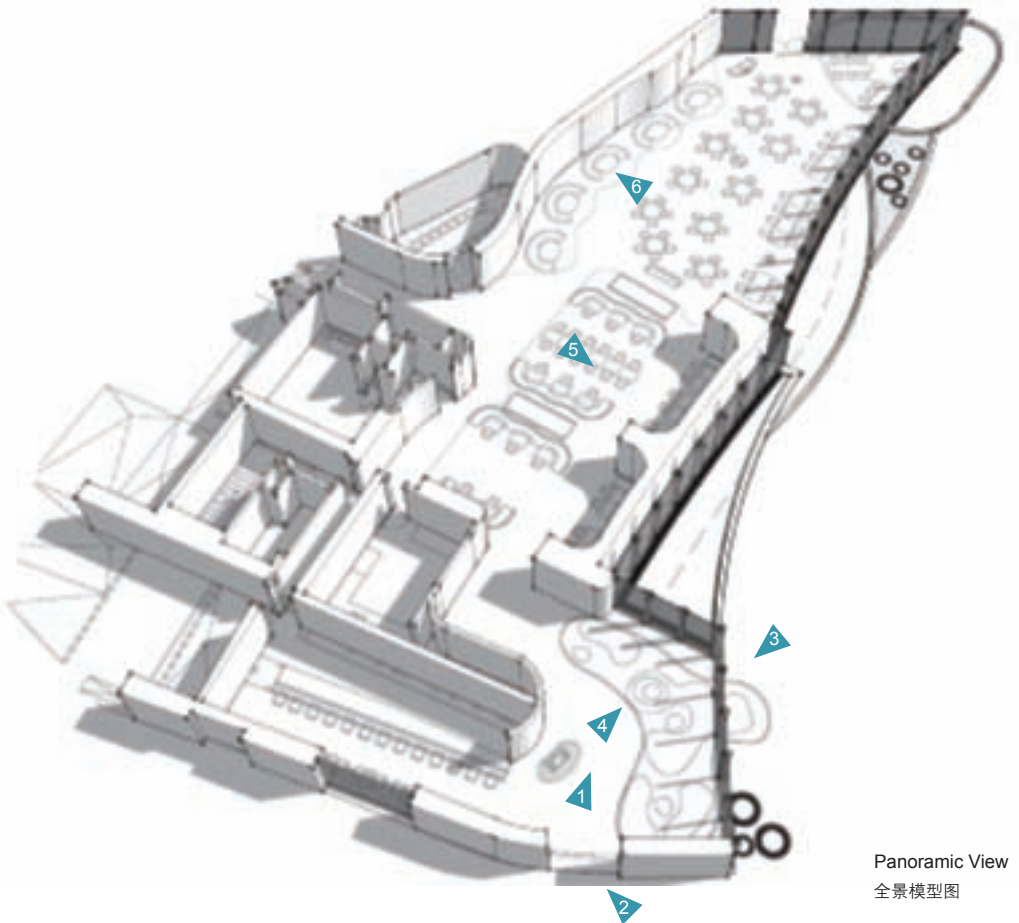




5



6



Panoramic View
全景模型图

85 Water Element Theme Design 水元素主题设计



Water element has been widely used in the interior design of restaurants by virtue of its flowing characteristic that could effectively connect different areas together. Apart from the various shapes, the diversified textures of water element are also important which come together to create a colourful water world.

In this case, the designers applied stainless steel, stone, wood floor, cement floor, carpet and fish devices in the space and made them match with the contour-like divided areas to create a magnificent undersea palace.

水元素在餐厅室内设计中应用广泛，其流动的特性有效的将室内不同空间连接起来，其中除了造型上的变化之外，材质的多样性也是十分重要的内容，通过丰富的质感搭配共同营造出水世界多姿多彩的形象特征。

在本案例当中，设计师采用不锈钢条、天然石材、木地板、水泥地面、地毯、鱼群装置等材料，配合等高线般的地面划分共同打造一个绚丽的海底宫殿。

Project name: Hatsune **Completion date:** 2009 **Location:** Beijing, China **Designer:** Tsai Tsung Chih, Zhihong Zhao **Photographer:** Xiangyu Sun **Area:** 500 sqm

项目名称：隐泉日式料理 竣工日期：2009年 地点：中国，北京 设计师：蔡宗志，赵志鸿 摄影师：孙翔宇 面积：500平方米



Layout 平面布置图

- | | |
|-------------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Sushi bar | 2. 寿司台 |
| 3. Reception desk | 3. 接待台 |
| 4. VIP room | 4. VIP |
| 5. Dining area | 5. 餐区 |
| 6. Bar | 6. 酒吧 |
| 7. Kitchen | 7. 厨房 |

1. This restaurant without any signs aims at those people who are sensitive for fashion. Before entering into the interior space, guests have been energised by the water curtain controlled by a secret button, a huge rock as the reception desk as well as the wavy ceiling and walls.

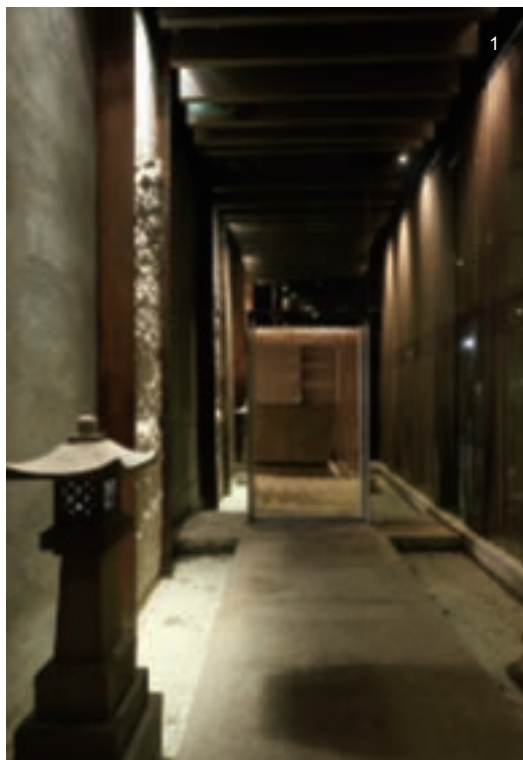
2. The Japanese traditional batten in the dining room with simple and modern style, adds to the space a sense of vogue.

3. The shadowy figures in the ground glass above the Sushi bar look like an endless performance show. The owner's fantastic mind has been expressed completely with the modern-style Japanese traditional totem which has been designed on the interior wall, glass film as well as the sofa and so on.

1. 没有任何招牌的入口，将这块圣殿保留给嗅觉最灵敏的时尚贵客，在食客进入餐厅前，经过一段心灵的洗礼：秘密的机关打开了水帘幕，迎面是一块大岩石的接待台，天花板及墙面犹如海浪波涛。

2. 包房内有日式传统木条，简单大方又现代，面对来往的过客，增添时尚感。

3. 寿司台上方的磨砂玻璃里，虚虚实实的人影，如同永不停息的表演秀。老板细腻的心思，利用现代的一些手法来全释日式传统的图腾，如室内的墙彩绘、玻璃的贴膜与沙发等。





4



5

4. In this fashionable space, the designers have quietly created a pleasant and delicate seabed palace.

5. The various textures of stainless steel, stone, wood floor, cement floor and carpets have perfectly expressed the richness of the seabed geology.

6. The contour lines have divided the seabed world into bar, booth area, individual guests' area, VIP room, and lounge area, all of which are well-arranged and give a sense of level.

7. Various patterns on the wall just like the varying wave have greatly enriched the space. The patterns together with the shoal of fish have created a beautiful world under the sea.

8. In the bustling Sanlitun district in Beijing, this restaurant among the luxurious buildings tells its distinctive elegance and characteristics.

4. 设计师为隐泉在这个时尚宝地里悄悄地打造着愉悦与精致的海底宫殿。

5. 透过不锈钢条、石材、木地板、水泥地及地毯的质感来表达海底地质的丰富性。

6. 海底等高线简单的区分空间为吧台、卡座区、散客区、VIP包房、酒吧区，层层叠叠，错落有致。

7. 墙壁上的各式造型，诠释不同的波浪，也展示空间的多样性，跟着由远处逼近的鱼群，仿佛置身于绚丽的海底世界，优游其中。

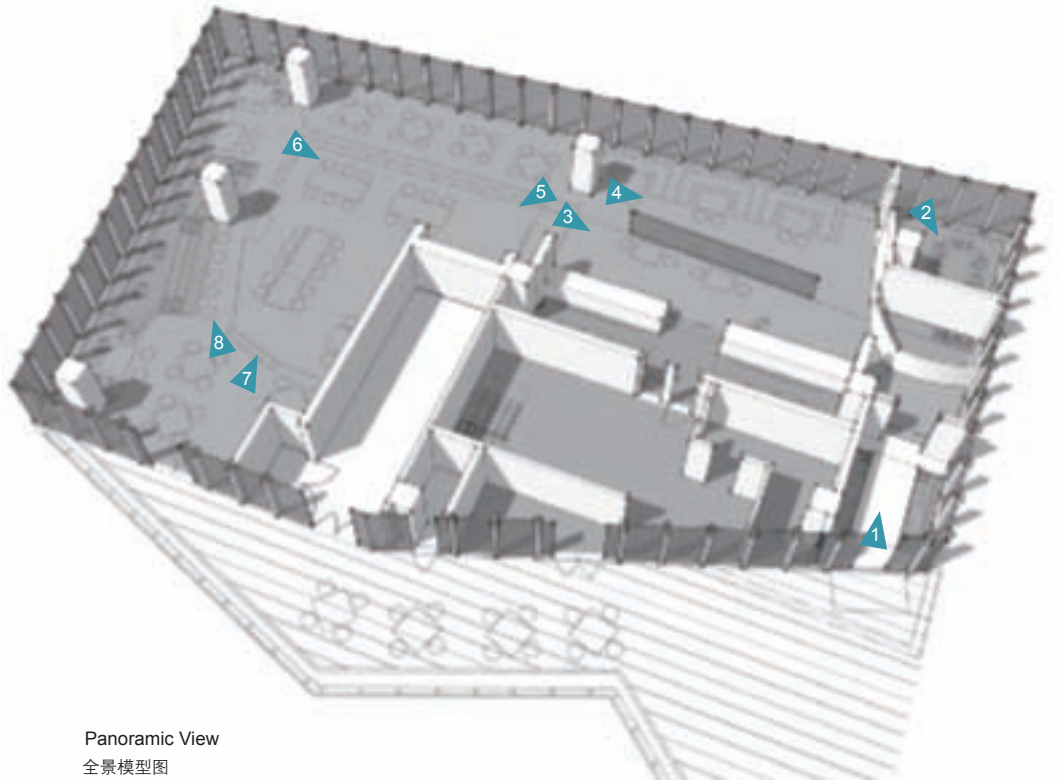
8. 繁华北京的三里屯，先锋建筑群里，时尚与奢华，在缤纷的帷幕里，巧言风雅。



6



7



Panoramic View
全景模型图



8

86 Ireland Classical Element Theme Design 爱尔兰古典元素主题设计



The Ireland classical elements refer to the floral patterns with bright colours, the solemn pine furniture, the hollow gauze curtain, the Celtic-style patterns and other decorative features with the local style. These decorative elements combined together could create a nostalgic and romantic atmosphere.

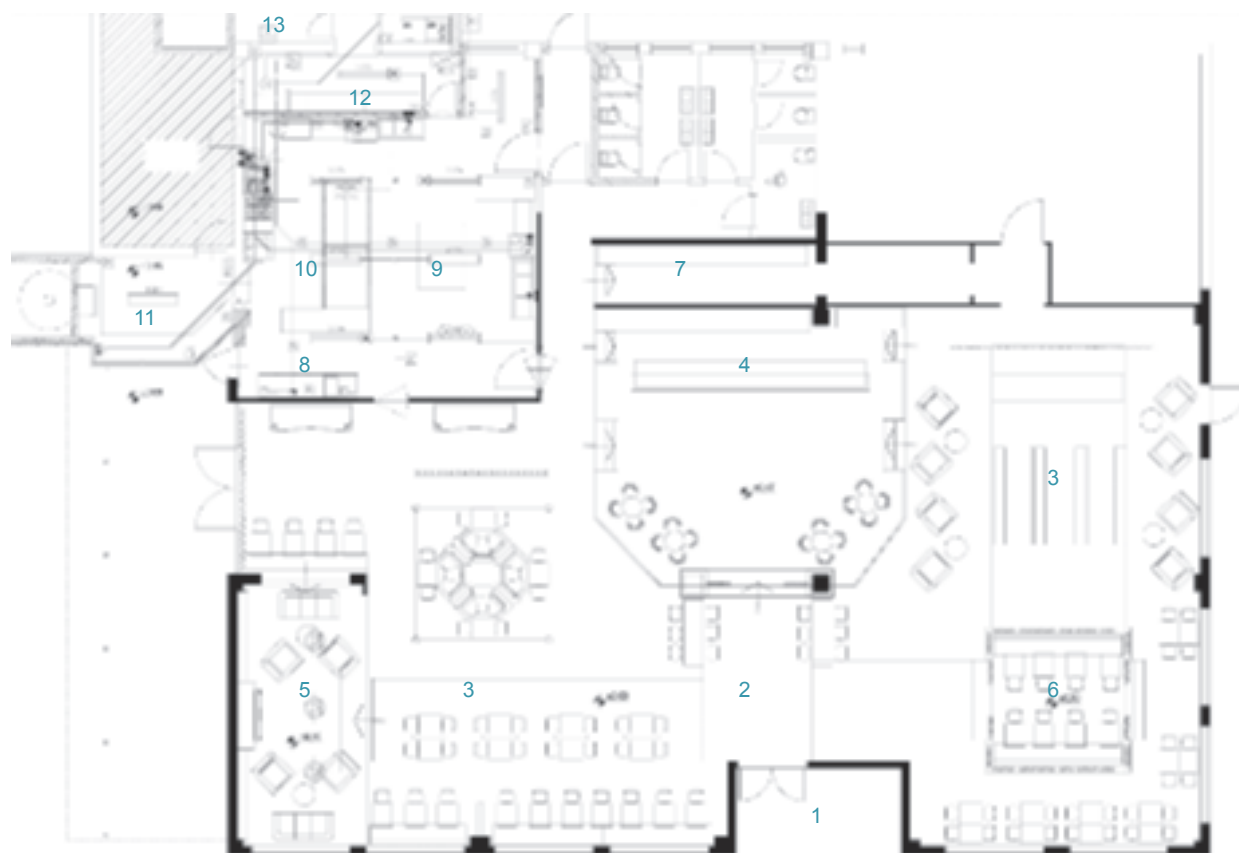
In this case, the designer took inspiration from traditional Irish pubs and applied Spartan-style seats, productions of paintings by Bruegel and Caravaggio, pine veneers natural stone and other decorative elements to create an artistic and dramatic dining environment.

爱尔兰古典元素主题包括具有欢快色彩的花卉图案、较为庄重的松木家具、镂空的薄纱窗帘、凯尔特文化背景的纹样等具有乡土风格装饰特点的形象。通过这些元素的组合搭配，营造出一种怀旧而浪漫的空间氛围。

在本案例当中，设计师通过对爱尔兰酒馆的参考，运用具有斯巴达气息的座椅、勃鲁盖尔和卡拉瓦乔的油画、松木的饰面板以及天然的石材等装饰元素，创造出一个极具工艺性与戏剧性的就餐环境。

Project name: The Guinness **Completion date:** 2010 **Location:** Villadossola, Piedmontese, Italy **Designer:** Andrea Langhi **Photographer:** Andrea Langhi **Area:** 800 sqm

项目名称：健力士餐厅 竣工日期：2010年 地点：意大利，奥索拉 设计师：安德里亚·朗格西 摄影师：安德里亚·朗格西 面积：800平方米

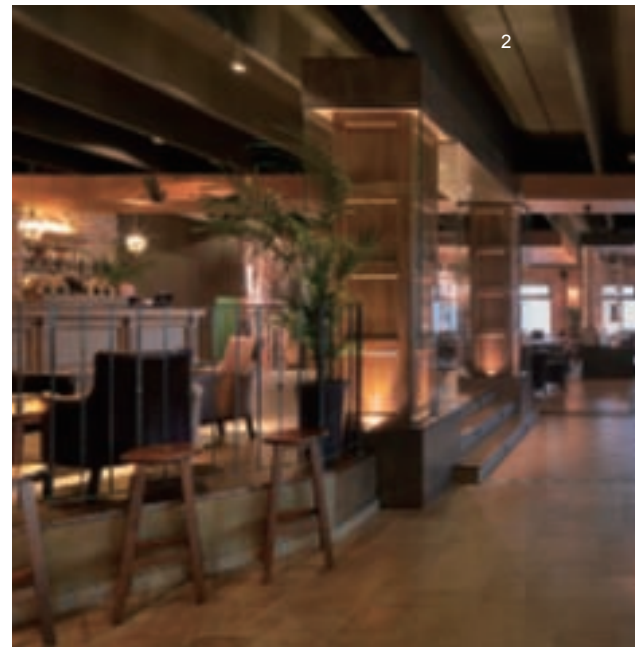


Layout
平面布置图

- | | | | |
|--------------------|----------------------------------|--------|-------------|
| 1. Entrance | 8. Cold preparation area | 1. 入口 | 8. 冷食备餐区 |
| 2. Lobby | 9. Washing area | 2. 大堂 | 9. 清洗区 |
| 3. Dining area | 10. Preparation and cooking area | 3. 就餐区 | 10. 备餐区与烹饪区 |
| 4. Reception | 11. Pizzeria area | 4. 接待区 | 11. 比萨制作区 |
| 5. Reading area | 12. Pantry | 5. 阅读区 | 12. 餐具室 |
| 6. Bar | 13. Dressing room | 6. 酒吧 | 13. 更衣室 |
| 7. Service passage | | 7. 服务区 | |



1



2

1. Reception area

2. A bar and restaurant located in an industrial building which preserves the size and the original structures visible.

3. Other elements divide the space into different areas, each with a distinctive feature. To highlight these areas Andrea Langhi have used different kinds of ceiling. A large painting of Caravaggio is used to emphasise a central sofa, and a large ceiling panel decorated to highlight an area of tables.

1. 接待区。

2. 这一酒吧与餐厅空间坐落在一个工业建筑内，设计的原则是保留现有建筑结构的规模与独特性。

3. 其他元素将空间分隔成若干区域，每个区域风格独具。为了有效地突出每个区间的特色，设计师巧妙运用了不同类型的天花板。大面积卡拉瓦乔油画的运用，鲜明地突出了中央沙发区，而大面积的装饰天花板则突出了餐桌的所在区。



3



4. The result is a traditional pub at first sight, but holds some surprises and solutions that are not usual for this kind of venues.

5. Andrea Langhi wanted to maintain the atmosphere of an old and comfortable environment, and they used traditional materials such as wood and stone. They also wanted to give a modern touch to the interior using a technological and theatrical lighting.

6. Other areas have wooden ceiling panels and the rest of the room has maintained the building's original industrial ceiling, but painted black. The restaurant area features a large "box" of glass, which displays wine bottles on shelves in natural wood, and where customers can dine inside sitting on comfortable sofas.

7. Some elements, like the columns at the entrance, were included in the casquets of crystal to make them look important objects from the museum, illuminated from below.

4. 最终的设计目的是打造一个貌似传统而又蕴含独有魅力的酒馆，在地方同行业的竞争激烈中独树一帜。

5. 设计师希望对原有古老而舒适的氛围进行保留，因此，最终选用了木料与石材这样的传统材料。同时，设计师还力图运用一个工艺性与戏剧性的照明效果为室内空间营造一种时尚的格调。

6. 其他区域的天花板以纯木板为主要材料，空间的其他区域在保留原建筑的天板结构的同时，将其粉刷成黑色。餐厅区，一个大型玻璃“箱”十分引人注目，设置在其中的原木展架为葡萄酒的陈列提供了完美空间，同时，客人可以走进这一玻璃“箱”，坐在舒适的沙发上，享受美酒带给身心的愉悦。

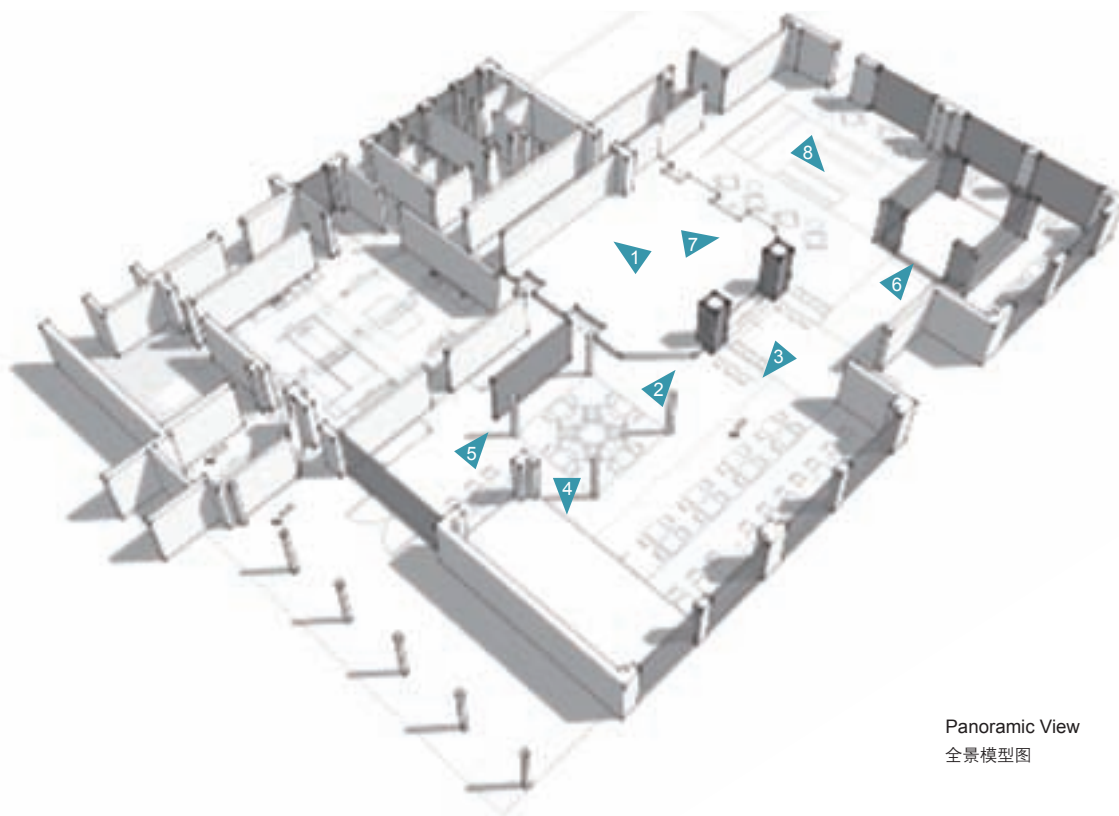
7. 入口处廊柱这样的元素也同样被通透的玻璃包裹起来，犹如博物馆中的珍品需要小心地呵护，当下端的灯光亮起，整个廊柱越发显得剔透与优雅。





8. Inspired by traditional Irish pubs, but in different proportions, much larger, and with some design solutions that combine traditional materials and modern lines. Outside, the seats are more Spartan, tables and benches in wood, but softened with two large crystal chandeliers. The counter, where they serve cold cuts and cheese, is separated from the back office by a large tent with a reproduction of a painting by Bruegel which is a lively dinner party.

8. 该餐厅的设计灵感源自设计师对传统爱尔兰酒馆的参考，与之不同的是，这一空间的尺寸稍大一些，传统的设计材料与富有现代色彩的线条在此得到了完美结合。设置在餐厅外部的座椅具有浓厚的斯巴达气息，餐桌与长凳以木料为原料，两个大型水晶枝形吊灯有效地柔化了它们的刚性线条。专门用作冷食与奶酪切割之用的吧台经由一个大型帷幕与后方的办公空间分隔开来，这一帷幕上的图案来自对勃鲁盖尔宴会油画的复制。



Panoramic View
全景模型图

87 Arabian Element Theme Design 阿拉伯元素主题设计



The Arabian decorative style emphasises respect for nature and lives and gives a sense of simplicity. Usually, the Arabian element refers to pebbles, the green Manchurian ash wood, the round wooden shaft, rust slate as well as patterns composed of plants and abstract curves.

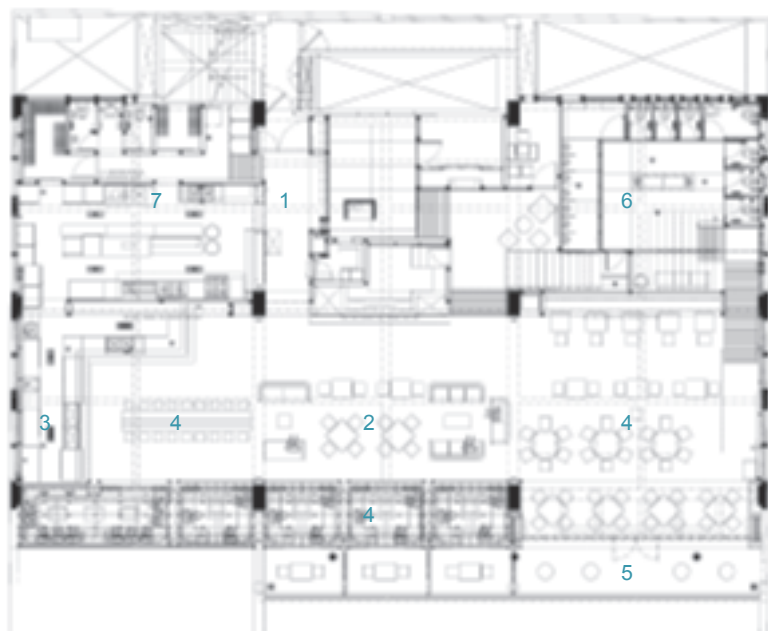
In this case, to meet the request of the owner, the designers intend to conceive a modern Arabic style inner space. Different geometric patterns abstracted from distinctive Arabic patterns have been repeated in parallel and thus enhance the visual recognition of the inner space.

阿拉伯装饰风格体现出对自然和生命的尊重，并且表达出一种质朴的气息。在装饰元素的使用上经常包括鹅卵石、绿色的水曲柳木、圆木杆、锈板岩以及各种植物和抽象曲线构成的纹样。

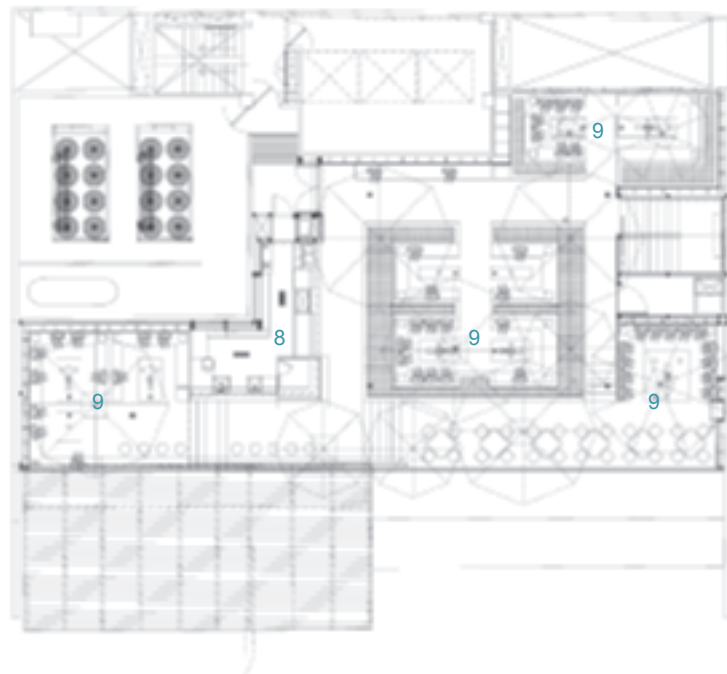
在本案例当中，设计师应业主的需求，为了营造一个彰显时尚气息的阿拉伯风格室内环境，从代表阿拉伯纹样特点的图案中，抽象出几种不同的几何图案并通过重复排列的方式并置在一起，有效增强了室内空间的视觉识别效果。

Project name: Hookah Lounge Satellite **Completion date:** 2010 **Location:** Estado de Mexico, Mexico **Designer:** BNKR Arquitectura **Photographer:** Fabiola Menchelli, Zaida Montanana

项目名称：塞特莱特水烟馆 竣工日期：2010年 地点：墨西哥，墨西哥州 设计师：BNKR建筑事务所 摄影师：法比亚拉·门彻理，宰德·蒙塔拿纳



First floor plan 一层平面图



Second floor plan 二层平面图

- | | | | |
|----------------|---------------|--------|--------|
| 1. Entrance | 6. WC | 1. 入口 | 6. 卫生间 |
| 2. Lounge | 7. Kitchen | 2. 酒廊 | 7. 厨房 |
| 3. Reception | 8. Bar | 3. 接待台 | 8. 酒吧 |
| 4. Dining area | 9. Recreation | 4. 就餐区 | 9. 休闲区 |
| 5. Terrace | | 5. 露台 | |



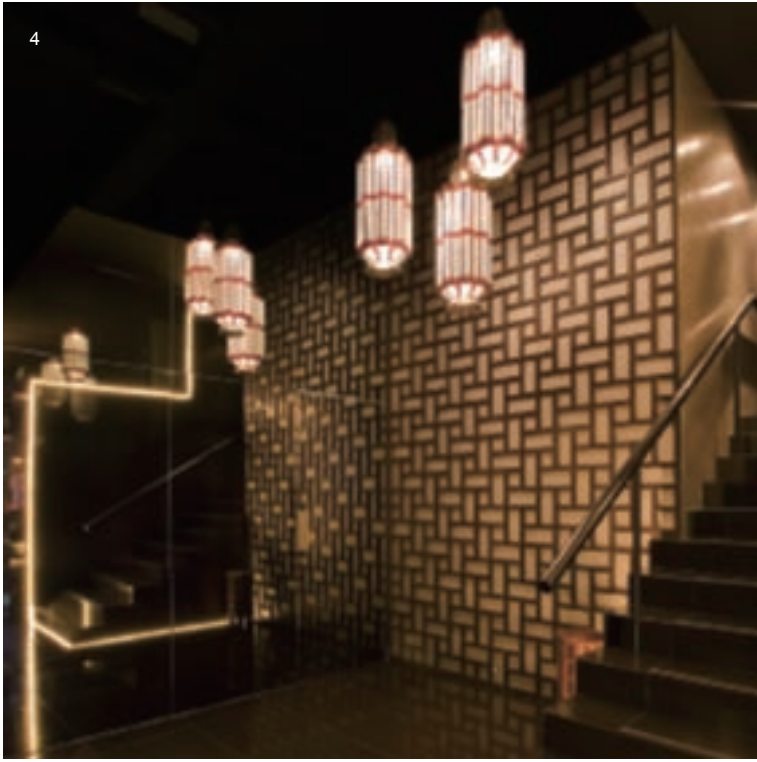
1/2. In the process of developing the construction plans, an acquaintance of the clients convinced them that the style of their new restaurant would not work in Satellite. He argued that this part of the city had always been dominated by a more 70's disco feel. The clients requested the designers to make these changes; the designers were quite confused by the outcome but the clients really loved it.

3. Innovation is restricted to the reinterpretation of a limited number of variables and architecture is reduced to an aesthetic judgment. Unfortunately, in Mexico architecture has been dominated for decades by a search for a true "Mexican Contemporary Style". However, this problem doesn't seem to apply only to Mexico: contemporary international architecture seems to be monopolised by the overarching pursuit of a unique and unprecedented style.

1、2. 在建筑的设计过程中，客户的一位熟识曾经和他说这一新式餐厅风格在塞特莱特地区站不住脚，因为多年来，在这一城市中，20世纪70年代的迪斯科风一直占领主角的地位。因此，客户要求设计师能够打破这一传统，构建出一个与众不同的就餐空间，尽管设计师对最终的设计成果并不是十分满意，不过却深得客户的喜欢与好评。

3. 对于有限变量的创新型诠释存在一定的难度，而建筑被简化成一种美学的评估标尺。很不幸的是，几十年来，墨西哥的建筑一直被一个寻求纯粹的“墨西哥当代风格”原则所支配。然而，并不单单是墨西哥受到这一难题的困扰；当代国际建筑设计的发展似乎被一味地追求独特与超前理念束缚而裹足不前。





4. A month before starting construction the designers were asked to fuse the two styles because the clients felt the essence of their brand had been diluted and become unrecognisable. Again the designers agreed. When architecture is reduced to an aesthetic judgment, all subjective arguments are valid.

5. The interiors had to be conceived in a Modern Arabic Style. The designers had never gone into an interior design project with a predetermined style in mind. The problem with style is that it focuses on the visual recognition of a repetitive perceptible pattern.

6. People living in Satellite have always been considered outsiders. This complex makes them invade the city centre's restaurants, shops, bars and nightclubs in a frustrated need to experience a sense of belonging. This realisation made the owners of a very chic and successful restaurant and nightclub consider opening a branch of their business in this part of the city. Their reasoning was: "Why not take a piece of the coolness the people in Satellite so desperately seek to their home turf?" The design premise behind the Hookah Lounge is a fusion of a traditional Arabic style with a contemporary look.

7. The end result was a strange and eclectic orgy of visual extravagance.

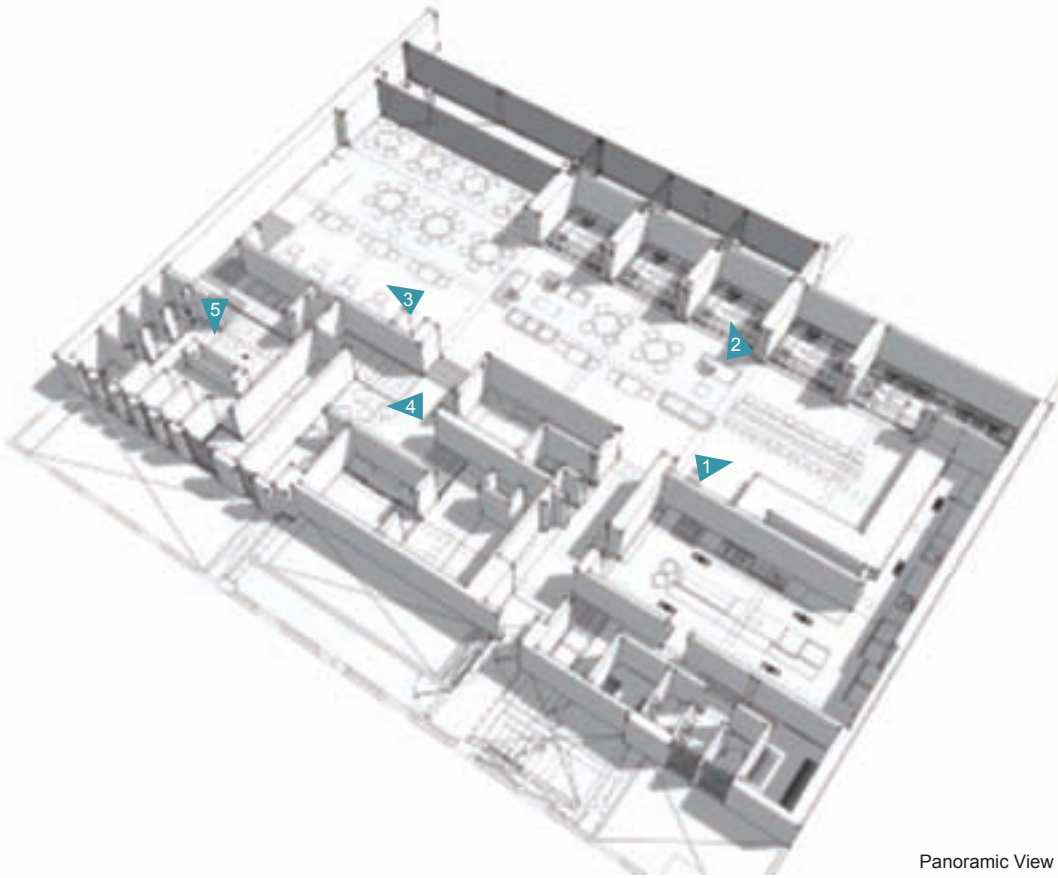
4. 在项目开展前的一个月，客户要求设计师能够将两种不同的格调进行完美融合，因为在他们看来，只有这样才能确保他们的品牌精华不被稀释、不被人们轻易地忽略。设计师再一次答应了他们的要求。当建筑被简化成一种美学的评估标尺，那么所有的主观参数是有效的。

5. 餐厅的内部彰显着一种时尚的阿拉伯气息。随着设计工程的深入，设计师脑海中的既定格调越发变得清晰。这一风格的一个显著特点是运用图案的重复增强视觉识别效果。

6. 生活在塞特莱特地区的居民一直被视为外人。而这一综合性设施则将真实地拉近他们与市中心餐厅、商店、酒吧与俱乐部之间的距离，让他们在失意的时候能够体现到归属感带给心灵上的慰藉。有了这样的认识之后，餐厅的主人在成功创建一个极致、成功的餐厅与俱乐部空间之后，考虑继续在这一城市中打造另一个分支机构。他们的理由是：“为疲于奔命的塞特莱特市民提供一个温暖的空间有何不可？”塞特莱特水烟馆的设计是传统阿拉伯风格与现代外观完美结合的一个产物。

7. 最终，一个充满着新奇、放纵、奢靡气息的餐厅空间华美绽放。





Panoramic View
全景模型图



88 Egg Theme Design 鸡蛋主题设计



The egg theme is an interesting idea that does not deliberately follow traditional design styles, but creates the most attractive image by means of simple and common elements in the living environment.

In this case, in order to create a special dining environment for 18-35 years old diners, the designers used the abstract image of egg to give a sense of vigour and youth. The lines of eggs are relatively mild and restrained which differ from the expressionistic free curve, expressing a natural and playful image. The egg theme design not only effectively conveys the restaurant's business philosophy, but also strengthens the brand image and impresses diners deeply.

鸡蛋的主题是一个有趣的创意，没有刻意沿袭历史中的风格流派，从生活中最直白、最平常的元素中发现最具吸引力的形象。

在本案例当中，设计师为了营造一个专为18-35岁的年轻顾客群体的就餐环境，以鸡蛋为原型抽象的表达出以一种具有能量和力道的年轻的活力，在形式上将鸡蛋的曲线外表处理的圆润温和而不张扬，体现出一种不做作的顽皮形象。通过这种形式不但有效的传达出餐厅的经营理念，而且强化了品牌形象，使人印象深刻。

Project name: Danbo Fun Fastfood Chain **Completion date:** 2008 **Location:** Shanghai, China **Designer:** MoHen Design **Photographer:** MoHen Design International/Maoder Chou **Area:** 250 sqm

项目名称：蛋蛋屋连锁快餐店 竣工日期：2008年 地点：中国，上海 设计师：赵牧桓/牧桓建筑+灯光设计研究室 摄影师：牧桓建筑+灯光设计研究室/周宇贤 面积：250 平方米



- | | |
|--------------------------------|----------|
| 1. Main entrance | 1. 主入口 |
| 2. Sink | 2. 水槽 |
| 3. Pantry | 3. 备餐区 |
| 4. Booth area | 4. 卡座区 |
| 5. Single seat | 5. 散座区 |
| 6. Bar | 6. 吧台 |
| 7. Cashier | 7. 收银台 |
| 8. Dishwashing area | 8. 洗碗间 |
| 9. Roughing area | 9. 粗加工 |
| 10. Cutting and preparing area | 10. 切配区 |
| 11. Cold dishes area | 11. 冷菜间 |
| 12. Hot dishes area | 12. 热厨区 |
| 13. Entrance to kitchen | 13. 厨房入口 |

Layout 平面布置图



1. As for the overall atmosphere and function, the design of fast food chains is fundamentally different from traditional restaurants. The former emphasises speed and easy cleanliness, and accentuates developing its own features and thus is distinct from other chain restaurants.

2. Corridor to the entrance

3. How to convey the inner meaning? How to create a strong visual impact? How to let a person remember its specific image? More specifically, how to let a person remember Danbo Fun Fastfood Chain? The inner part rather than the representation is what the designers want to pay more attention to.

1. 连锁快餐店的设计和一般餐厅在整体氛围和功能上根本不同，除了体现符合快速、易清洁的实际功能目标外，与其他连锁餐饮做适当的市场区隔并加强其形象是这个设计的主要课题。

2. 入口走廊。

3. 如何传达出深层的内在意涵？又应该怎么样给市场更大的视觉冲击？怎么样才能让人记住它的具体形象？更具体的说，怎么样才能让人不忘记“蛋蛋屋”？这个比表象更真切的部分是设计师更关心的部分。





4/5. The designers eventually hope to convey the energy and strength of an egg and thus create a vigorous and energetic space. Following with the established basic concept, the designers have made all the design lines and decorative language clear. The lines are relatively mild and restrained which differ from the expressionistic free curve; the decorative language translated with some lovely and lively language patterns is playful and natural.

6. Lights from the lava lamp on the wall give a sense of fluid and go harmoniously with the LED, all of which inject a touch of lively feeling into the space. The curve bar contrasts with the horizontal lines, enriching the space greatly. As for the colour scheme, the designers insist on using bright colours but centred with yellow-based tone which can also be controlled within a moderate scope.

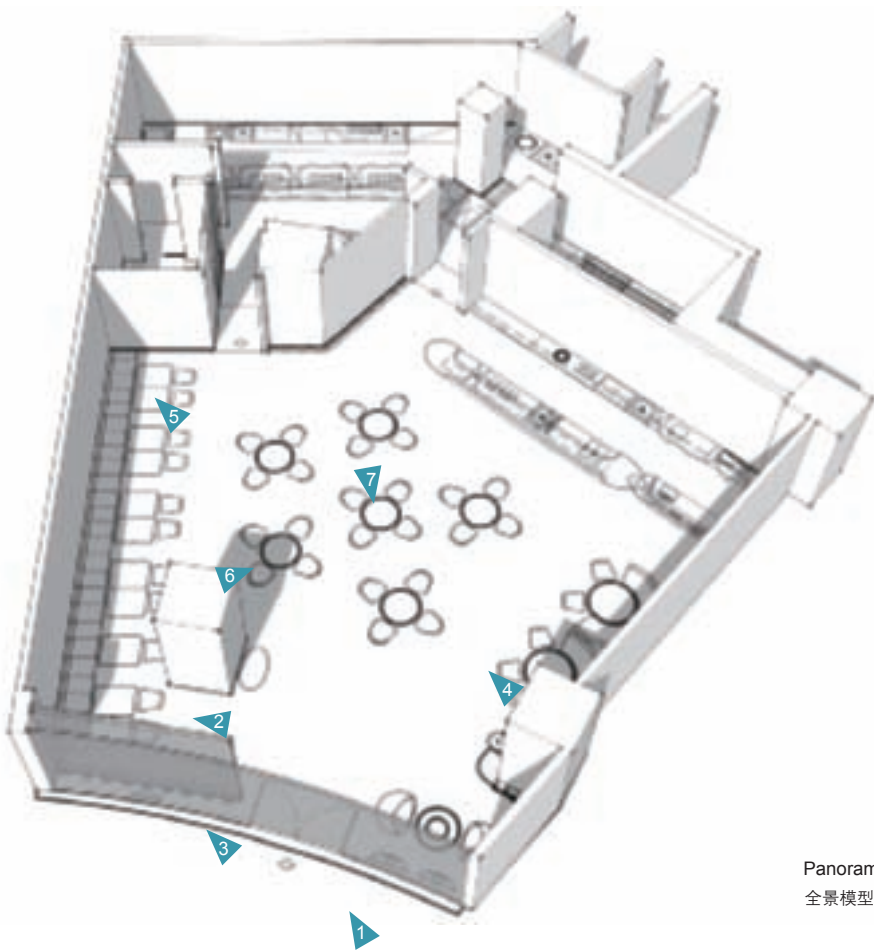
7. The owner has a clear logic for his brand image and concept as well as the target customer, which saves much time for the designers in the process of design. The most basic part of this project is to create a cheerful, happy, modern, comfortable dining and meeting place for diners between 18-35 years old.

4、5. 设计师最终希望能够传达一个蛋的能量和力道，蓬勃与朝气，那种绽放出活泼年轻的动能。基础概念确定出来之后设计师就顺着这个逻辑，解释了所有的设计线条和装饰语言。线条上是比较温和的，没有到那种自由曲线那样的张扬失控，装饰语言也是适度的带了些可爱活泼的语言图案，也许更贴切的说，就是俏皮——那种不做作的顽皮。

6. 墙上的Lava Lamp点点透露出蛋黄的流动感和LED互相搭配让整个空间更加灵动，吧台造型带了点流动的曲线增加了些微的线条对比的张力。但在颜色上，设计师反倒是用的比较激烈刺激点，但也是以黄色为主调的近似色为主，这样还是可以控制在某种适度的对比范围内。

7. 蛋蛋屋的业主对于其本身的形象和概念都已有很清楚的逻辑，年龄客层的设定也很精准，在这上面设计师倒是不用花太多工夫。给18-35岁的年轻群体一个欢乐的、幸福的、现代的、舒适的用餐和聚会场所是设计师在这个个案应该要达到的最基本的部分。





Panoramic View
全景模型图



89 Silver Space Theme Design 银色空间主题设计



The silver space could always create a poetic image by means of the light refraction on interfaces to form a blurred visual effect. To create a quiet and elegant restaurant, the silver space theme can be adopted.

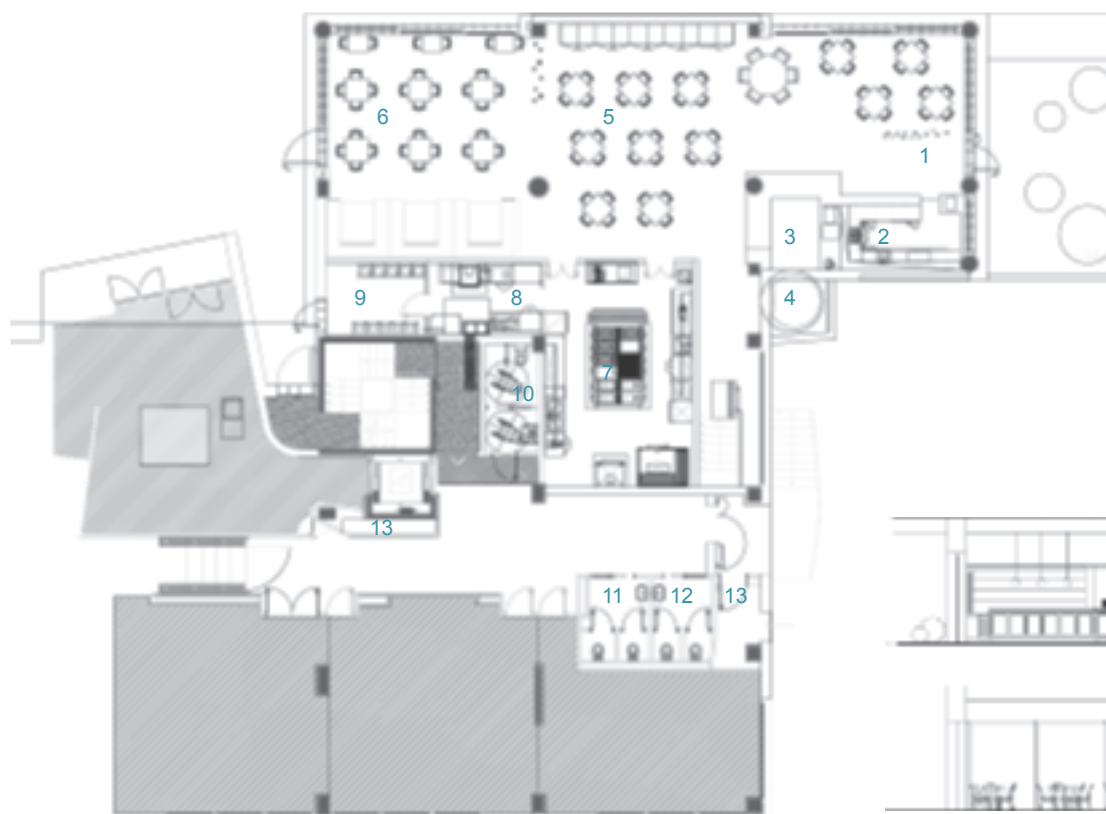
In this case, the designer created three successive layers of floor: the establishment of a fund with high strength epoxy resin, epoxy resin-enriched with aluminium powder, finishing with a thick transparent hydrogenated resin layer. The light refraction on floor just like the elegant properties of ice surfaces together with the woods of birch has created a peaceful and comfortable space.

银色空间传达出来的是一种意境的美感，通过界面材料对光线的反射产生出迷离的视觉效果。对于需要表达静谧、优雅的餐厅氛围时，可以采用此类主题的设计。

在本方案当中，设计师将地面材质设置为高强度环氧树脂层、环氧树脂浓缩铝粉层以及厚重的透明氢化树脂层材料的叠加，通过光线的照射使地面效果犹如冰块一般闪烁着银色的光芒，与白桦树干一起传达出幽静且舒适的空间氛围。

Project name: Argentee Restaurant **Date:** 2008 **Location:** Milan, Italy **Designer:** A++ / Arch. Paolo Colombo **Photographer:** Arch. Hiroshi Sakate / A++ **Area:** 400 sqm

项目名称：Argentee餐厅 竣工日期：2008年 地点：意大利，米兰 设计师：A++ 建筑事务所/保罗·科伦坡 摄影师：A++ 建筑事务所/阪手立野 面积：400平方米



Layout 平面布置图

Section 剖面图

1. Entrance
2. Bar
3. Pizza area
4. Pizza oven
5. Restaurant
6. Road diner style area
7. Kitchen

8. Washing area
9. Waste cell
10. Toilets for walking impaired
11. Male toilets
12. Female toilets
13. Technical room

1. 入口
2. 酒吧
3. 比萨区
4. 比萨烤炉
5. 餐厅
6. 路边就餐风情区
7. 厨房

8. 洗涤区
9. 废物存放室
10. 残障人士专用卫生间
11. 男卫生间
12. 女卫生间
13. 技术设备室



1

1. The apparent crystallised atmosphere is interrupted several times by the lighting fixtures on the ceiling (recessed halogen lamps and metal halide) with different temperatures of. The result is a sequence of hot-cold conditions that enhance and amplify the silvery shades or create a more enveloping sensation. The peculiarity of the floor and the need to maintain the luster have imposed a procedure for drawing in three successive layers: the establishment of a fund with high strength epoxy resin, epoxy resin-enriched with aluminium powder, finishing with a thick transparent hydrogenated resins layer, with very high resistance to wear and aging.

2. The bar area is fully covered with softwood, treated with scouring agents and dyed in a shade of grey / silver. The wall panel is interrupted, vertically, from white Carrara marble inserts and horizontally from wooden shelves and frosted glass in the thickness of which are hidden neon lamps, characterised by an emission of cold light that interacts with the tones of wood and reflection of the glasses and bottles they support.

1. 造型精致、明暗不一的照明装置（嵌入式卤素灯与金属卤素灯）将这一通透而具体的空间进行巧妙地点缀。光线的明暗效果处理有效增强并扩大了银色的投影，从而强化了空间的围合之感。设计师从地板的属性和光泽度维护的角度考虑，运用三个连续层对地板进行构造，这三层按照由下至上的顺序分别是高强度环氧树脂层、环氧树脂浓缩铝粉层以及厚重的透明氯化树脂层，其中，表层具有极高的耐磨性与抗老化性。

2. 吧台区全部由软木覆盖，并采用精炼剂处理，配以灰色和银色色调。从纵向的角度来看，卡拉拉大理石将墙板进行隔断；而从水平的角度来看，木质展架和厚磨砂玻璃瓶则打破了其连续的界面，与此同时，隐藏的霓虹灯散发出的冷色光与木料以及玻璃和玻璃瓶反射出的影像相互作用、交相辉映。



2



3. The Argentee develops on three distinct, but not divided, areas: the entrance that opens to the left bar area, the restaurant, and the diner-road area. The entrance, through which the visitor acquires an immediate visual and tactile contact with surfaces that dominate the entire project, is contained on the right by a wall of birch logs, a small forest of silvery barks that expands up to the dark ceiling, leaving a free vision of the depth of the room.

4. The dual functionality of the restaurant-pizzeria was achieved through changing moods: calm and neutral tones for daytime use, more elegant for the evening. Hence the development of a concept that would be able to hide or reveal but never prevail in an environment where linearity is transformed into elegance, in which matter gives way to the light that is refracted.

3. Argentee餐厅由三个部分构成，即面向左侧吧台区的入口、餐厅以及路边就餐风情区，这三个区并没有明确的划分。就餐者站在入口即能够对整个餐厅的界面拥有直观而清晰的感知，同时，位于空间右侧的桦木墙将入口完美地囊括，而由若干银色树干构成的小“森林”一直向上延伸至深色天花板之上，从而使空间的纵向视角更为自由。

4. 餐厅比萨区，白天的基调较为平静和中性，而夜晚的基调则更显优雅，基调的变换赋予了这一区域的双重功能性。因此，巧妙运用光线的折射将胜过运用线条塑造空间优雅美感的概念，后者强调线条在环境中的应用或隐藏或显现，但避免裸露过多。





5. In the project, the colour silver and its kaleidoscopic property to capture and refract light, becomes a "living substance" that expands on all surfaces such as ice on a forest, fading its colours. It is this image and the one linked to the elegant properties of ice surfaces to handle the light and turn it back, that characterised the project, which here enfolds in a path of still elegance, yet lively, with woods of birch and sudden strokes of colour, like objects protruding from the snow.

6. The entrance to kitchens

5. 在该项目中，设计师巧妙运用银色与其千变万化的属性对光线进行捕捉和折射，使之犹如一个“鲜活的实体”在所有的界面中展开，犹如森林中的一块寒冰，渐渐失去了自身的色彩。这种形象和类似于光滑冰面的优雅界面与光线作用之后产生折射，从而打造了空间的特色所在，使就餐者仿佛行走在一个优雅、清新的小径上，欣赏旁边充满生机的桦树林，而偶尔点缀其中的色彩则如同皑皑白雪中的一点突起。

6. 通往厨房的入口。

Panoramic View
全景模型图

90 Tornado & Rain Theme Design 龙卷风&雨主题设计



The tornado & rain theme reflects a design philosophy that imitates the natural form by means of applying abstract images of the natural organic forms to raise awareness of the natural environment, and meanwhile effectively create a rustic dining atmosphere.

In this case, the designers applied the abstract image of raindrop and tornado to create a visual tension in the space and remind people to cherish nature and forest.

龙卷风&雨的主题应用反映出对自然形态模仿的设计理念，通过对自然有机形态的抽象表达重新唤起人们对自然环境的关注，同时有效创造出一个质朴的就餐氛围。

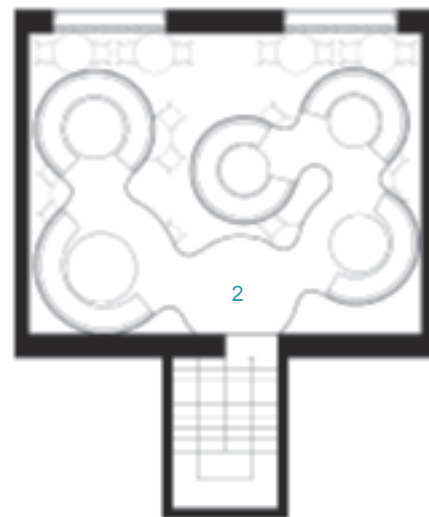
在本案例当中，设计师通过对雨滴及龙卷风形态的抽象表达，为室内就餐空间创造出一种视觉上的张力，同时也提醒人们珍惜自然和森林。

Project name: Twister **Completion date:** 2010 **Location:** Kiev, Ukraine **Designer:** Sergey Makhno, Butenko Vasily **Photographer:** Interior Workshop of Sergey Makhno **Area:** 421 sqm

项目名称：龙卷风餐厅 竣工日期：2010年 地点：乌克兰，基辅 设计师：谢尔盖·马克霍诺，布滕科·瓦斯里 摄影师：谢尔盖·马克霍诺室内设计工作室 面积：421平方米



First floor plan 一层平面图

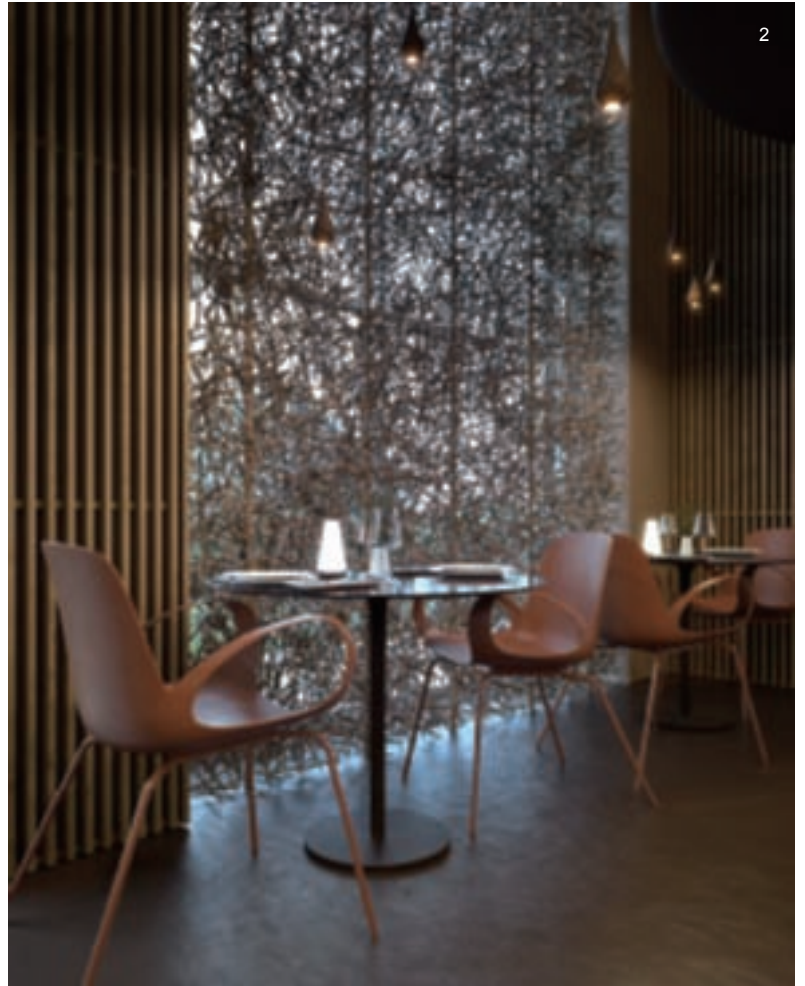


Second floor plan 二层平面图

- | | |
|-----------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Dining area | 2. 就餐区 |
| 3. Bar area | 3. 酒吧区 |
| 4. Wardrobe | 4. 衣帽间 |
| 5. Office | 5. 办公间 |
| 6. Kitchen area | 6. 厨房区 |
| 7. WC | 7. 卫生间 |



1



2



3

1. “Twister” is a newly opened restaurant in Kiev, the capital of Ukraine. The client is particularly fascinated by the designers' furniture and their sculptural approach to interiors. The project also features a double-height restaurant, with curving booths on stilts above the regular dining furniture below. The drop-shaped lamps are intended to represent rain.

2. This restaurant can be classed as modern European and offers molecular kitchen style dishes. The main aim while designing this restaurant space was to create an environment that is natural, modern and comfortable.

3. Restaurant walls lined with wooden slats create contrast with the balconies, smooth surface. Ceiling lamps imitate rain drops falling from the sky so the complete atmosphere is very natural and ensures comfort.

1. “龙卷风”是一家新近在乌克兰首都基辅开张的餐厅。造型精致的家具以及极具雕塑美感的空间设计风格将为就餐者带来一场非凡的感官体验风暴。这一两层高的空间内，弯曲的高跷式围挡与其下方的常规就餐桌椅构成了空间的整体。吸顶灯的设计模仿雨滴从空中落下的自然状态。

2. “龙卷风”餐厅的设计可以被归类为现代欧洲新概念风格，并以提供分子美食为特色。餐厅空间设计的主要目的是创造一种自然、时尚、舒适的环境氛围。

3. 餐厅两端的木制板条墙壁与光滑的露台界面形成鲜明的对比。吸顶灯模仿雨滴从空中落下，如此完整的气氛自然而舒适。

4



5



4. Spaces of the restaurant are calming due to the natural tones which extend throughout the restaurant: beige, ochre, garnet, brown. The bar itself is made of wooden sticks stuck together among themselves. This wall decoration creates feeling of bird nest where you can feel warm and cosy. Armchair design reminds us coniferous cones and forest. The whole place is made for relax and changing people mind to meditative spirit.

5. This restaurant features two areas: a two-storeyed dining section and relaxing bar area. The bar area is yet another iteration of a bird's nest with walls covered with thatched sticks and with cushy seats resembling pods or cones. The warm-toned colour palette conveys a sense of calm throughout, in spite of the avian connotations and air-borne allusions.

6. Two-storeyed dining section was inspired by two natural phenomena: tornado and rain. The space features six tornado-shape balconies which create one dynamical upper zone with five dining cells.

7. In the restaurant in Kiev, where you can feel like a baby bird while drinking cocktail or have a dinner at tornado top.

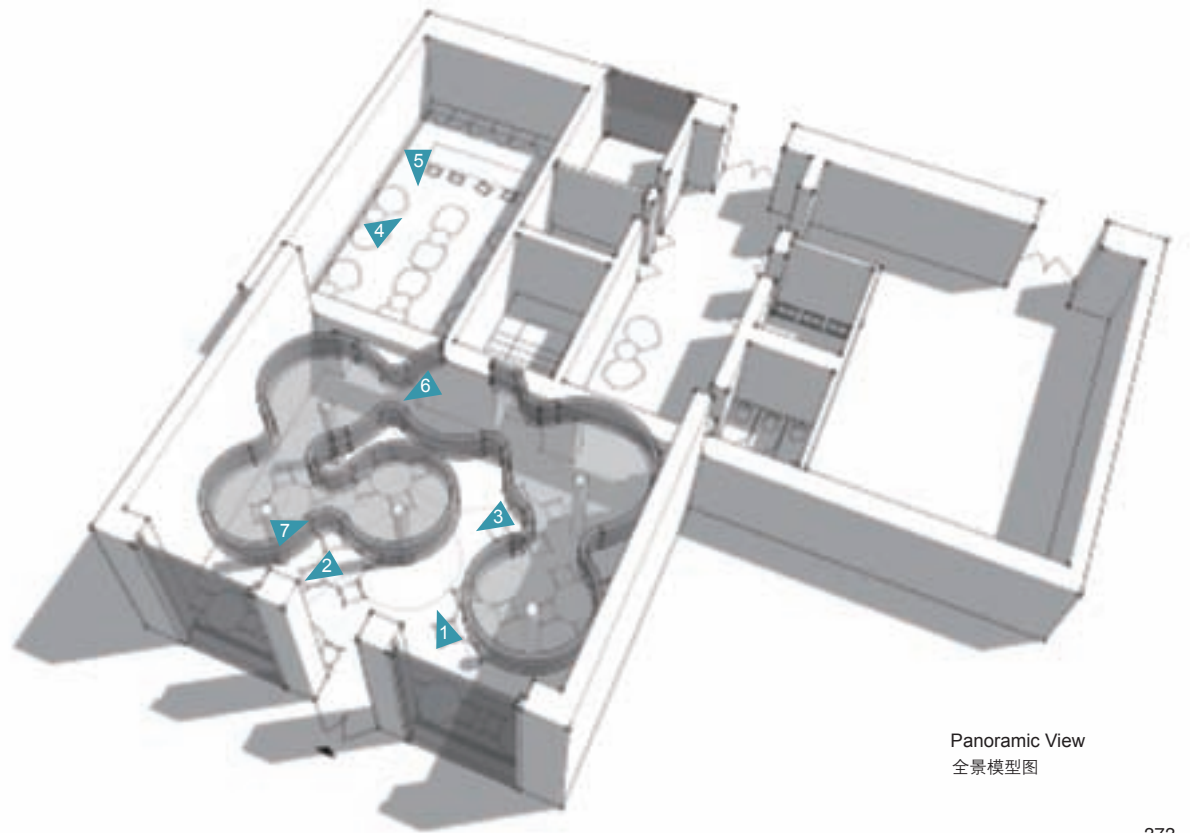
4. 贯穿整个空间的自然色调，如米色、土黄色、深红色和棕色为空间营造出恬淡、轻松、温馨之感。二楼的酒吧空间由彼此相联的木柱坚实地撑起。由毛草棍装饰制作成燕窝状的墙面将为就餐者带来温暖与舒适之感。单人软沙发的设计提醒着人们珍惜自然和森林。整个餐厅给人以放松之感，并感染着人们的心绪，使之回归平静、淡然。

5. 该餐厅由两部分构成，其中一个为两层的就餐区，而另一个则是轻松的酒吧区。酒吧区内，又一由毛草棍装饰制作成燕窝状的墙面与类似多角细胞的柔软坐垫椅交相辉映。餐厅空间的温暖色调营造了一个平静、温馨的氛围，这一设计理念的灵感源自对鸟类和空气传播的参考。

6. 两层就餐区的设计灵感源自龙卷风和雨水这两个自然现象所带来的启示。六个龙卷风弯曲形状的阳台打造了一个带有五个就餐单元的动感顶层空间。

7. 设计师倾力打造的这一特色餐厅氛围，将引领就餐者如同雏鸟一般啜饮鸡尾酒或在龙卷风的至高点享受一顿盛宴。





91 Dynamic Image Theme Design 动态化形象主题设计



Usually, the image of restaurant space is quite stable and continues expressing the business philosophy and thematic culture since the date of completion. A settled dining environment could enhance the impression of brand image, yet will cause diners' visual fatigue and soon become stale and boring.

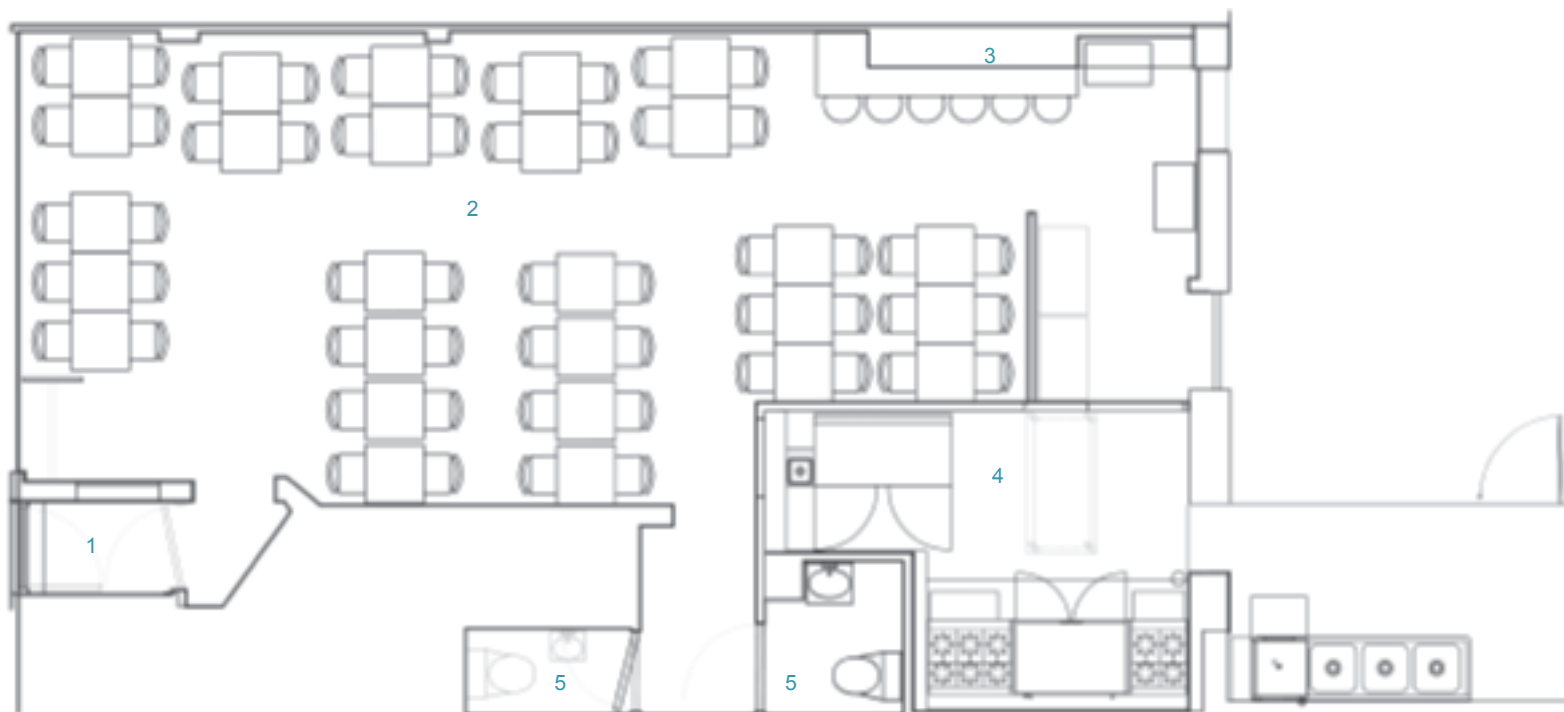
In this case, the designer applied a temporary restaurant installation that transforms every 30 days to explore what a dining experience can be. The chef creates a new menu each month, and a new composer is invited to create a unique soundscape for each month. These dynamic images will provide surprise and expectations for diners each time.

餐厅的空间形象往往具有稳定性，从建成之日起便以同一形象传达着餐厅的经营理念和主题文化。对于顾客来说，固定的就餐环境虽然有助于品牌形象的记忆，但是长此以往会造成视觉的疲劳而使空间形象失去新意。

在本案例当中，设计师通过临时的装置艺术每隔30天就会对餐厅的室内形象进行一次改变，餐厅的厨师也会配合这种变化而重新制作一份新的菜单，同时餐厅的业主在每次新形象的期间内都会邀请一名音乐家单独创作一份音乐主题。通过这些动态化的造型手段，使顾客每次的外出就餐都充满了新意和期待。

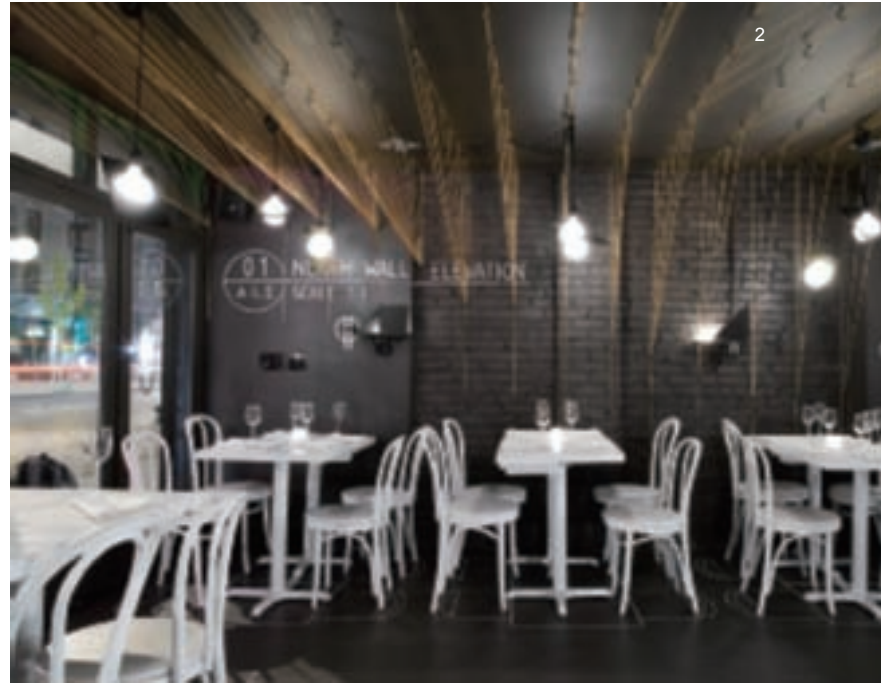
Project name: What Happens When - Temporary Restaurant Installation **Completion date:** 2011 **Location:** New York, NY, USA **Designer:** Elle Kunnos de Voss **Photographer:** Felix de Voss **Area:** 111 sqm

项目名称：“邂逅在此时此景” - 临时餐厅 竣工日期：2011年 地点：美国，纽约 设计师：艾丽·肯诺斯·德·沃斯 摄影师：费利克斯·德·沃斯 面积：111平方米



Layout 平面布置图

- | | |
|-------------------------|----------|
| 1. Entrance | 1. 入口 |
| 2. Communal dining area | 2. 公共就餐区 |
| 3. Bar | 3. 酒吧 |
| 4. Kitchen | 4. 厨房 |
| 5. Toilet | 5. 卫生间 |



1. What Happens When is a temporary restaurant installation that transforms every 30 days to explore what a dining experience can be and how we can play with the traditional expectations of dining out. The chef creates a new menu each month, the designer establishes a new interior and a new composer is invited to create a unique soundscape for each month.

2. The overall "work in progress" concept for the space is designed to reflect the changing and experimental nature of the project. With the actual architectural drawings projected onto the surfaces of the space in scale 1:1, guests are invited into the design process. To serve as a backdrop for the monthly changes the designers inverted their drawings to give the functionality of a theatre black box. The ceiling is covered with a 12" grid of hooks to keep the space flexible and to be able to easily reconfigure the lighting for each Movement.

3. All the ceiling lights have 15' cords. Within this framework the designers create a new spatial concept for each Movement based on the theme. With only one night to do the transformations and their limited budget, their main tools for creating a new setting for each theme are lighting, colour scheme and spatial elements that can be prepared off site.

4. The deconstructed chandeliers take their cue from a classic chandelier with cut cardboard prisms and large globe light bulbs. The over table pendants are made from pages cut out from a cookbook purchased at Housing Works for \$1.

1. “邂逅在此时此景”是一个临时的装置艺术形式的餐厅，这个餐厅每隔30天就会发生焕然一新的改变。设计的目的在于开拓传统的用餐体验，给外出就餐带来更多的惊喜。在这里，主厨每个月都会创建一份新菜单，而设计师则会定期设计出一个全新的室内形象，此外，在此期间接受邀请的每位音乐家都将为餐厅创作一个独特的音乐主题。

2. “进行中”的整体空间设计概念彰显出该餐厅体验的多变性和实验性的特质。室内设计师在设计过程中，将一些建筑制图标记以1:1的大小直接反映在地面、墙面、天花板之上，将设计过程公开展示在顾客的眼前，如同一张立体的设计图纸。为了给每月更新的室内形象提供一个完美的背景，设计师借用了剧院黑匣子的功能和设计原理。为了使空间的灯光变化和空间设置更具灵活性，设计师还巧妙地在天花板上设计了一组均匀分布的点阵挂钩。

3. 所有的吸顶灯均设置了4.6米的接电绳。在这样的空间构架内，基于不同的主题和不同的转变，设计师打造出一个全新的概念空间。尽管预算有限，只需要一个晚上，并借助一些工具就可以完成空间主题的转变，包括照明设备、全新色彩方案以及空间元素等。

4. 天花板上悬挂的解构主义装饰性枝形吊灯，将这枝状吊灯的经典之处与可爱之处表现得淋漓尽致，此时形似硬纸板的反光镜与大大的球状灯泡对比夸张地更显艺术感。餐桌上方的垂饰以一本食谱书中的页面为设计材料，该书购自纽约二手店“Housing Works”，价值一美元。



5. The interiors draw a few significant elements from the painting to re-create an intimate, communal experience reminiscent of 19th century time and place. A 25' awning-like architectural stroke across the room frames the dining settings in warm spring-like tones to re-create the communal intimate feeling of the painting. The ceiling is lit with a "garden party" string light inspired configuration of bulbs. Creating a play between interior and exterior, elements such as branch-like light fixtures and iconic still life wall sconces nod both to nature and the genre of painting. Throughout the space, guests will likewise discover details that reference the time period, such as 1900s-inspired graphics across the tables and period pieces.

6. The entryway welcomes guests with a taste of what's to come with a collage of patterns and imagery that mix old photographs from New Orleans with abstract patterns that visually represent the tempo of jazz. Adding another "note" of reference, all the light fixtures are inspired by jazz line up instruments. Made from basic geometric shapes in bright colours, they are configured around the room at different heights.

7. The space is defined by an installation of over-sized pine needles that create a movement across the ceiling. Stretching to the floor in some areas the pine needles act as room dividers. Throughout the space little moments unveil the fantastical forest theme such as two moss-laden swings with miniature landscapes of plants and birds, bird houses nestled in the pine needles and various animal tracks on the floor, walls and selected tables.

8. The designers collected patterns from regions spanning from Turkey to China to create a maze of screens made from 30x30cm large cardboard panels. The panels have laser-cut patterns collected from various regions of the Silk Road: Turkey, Babylon, Syria, Uzbekistan, Turkmenistan, Afghanistan and two different regions of China. The panels are hanging from the ceiling hooks in formations from the entry going east, starting with patterns from Turkey stretching all the way through the space ending in the two different China patterns. Throughout the panels act as room dividers and are hung around light fixtures creating a play of light and shadow. The panels are spray-painted in colours ranging from sand and light blues, through turquoise to the deep red of China.



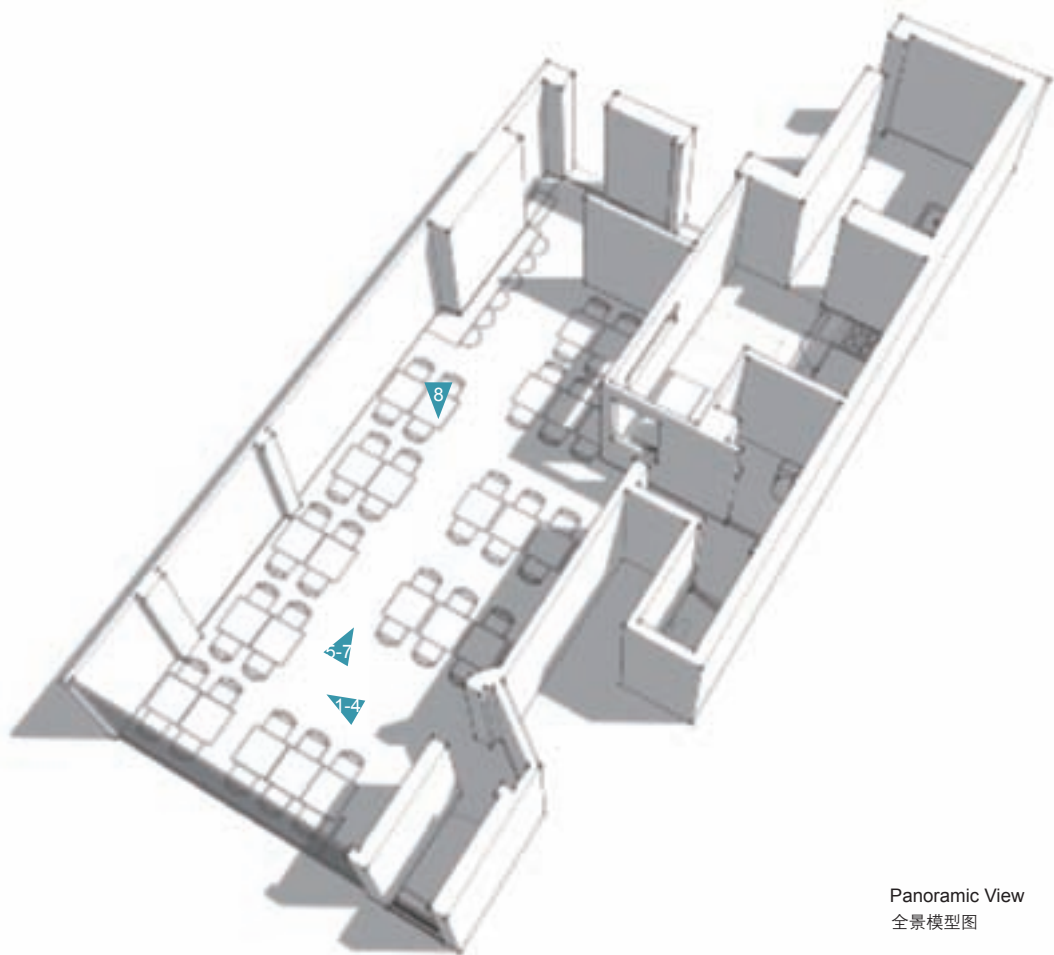


5. 室内巧妙地应用了一些耐人寻味的设计元素，并运用油画作品营造出19世纪风格的亲切、与共享型体验空间。7.6米长的遮阳篷为就餐区营造了一个春天般的温馨背景，将油画所传达的亲密之感进行重现。受灯泡安装的启发，这一区域的照明装置采用“公园派对式”灯绳设计模式，柔和的灯光将别致的天花板照亮。室内外空间元素相映成趣，树枝状的照明装置和形象的静物墙面流露出自然的气息，并与油画的主题相得益彰。在整个空间中，细心的就餐者不难发现彰显时间段的细节设计，诸如出现在餐桌和古董上的20世纪风格图形等。

6. 在餐厅的玄关处，拼贴图案与新奥尔良旧照片以及象征着爵士乐节拍的抽象图案的美妙组合为就餐者带来了温馨的视觉体验。此外，设计师还巧妙地在空间中添加了“音符”元素，所有照明装置的设计均受到了爵士乐乐器的启发。这些基本的几何形状灯饰，高度不一，色彩明亮，将空间点缀的美轮美奂。

7. 在这一空间内，大号的松针装置贯穿整个天花板，构成了空间的主体。这些松针向地面方向进行延伸，从而将空间划分成若干区域，在整个过程中扮演了隔断的角色。整个空间融化在如梦似幻的森林主题氛围之中，生机勃勃的盆栽和小鸟设置在造型可爱的两个苔藓秋千之上，而鸟儿们则把自己的“家”安置在了松针中，地面、墙面乃至精心打造的餐桌上均留下了小动物们的足迹。

8. 空间内所运用的图案均来自土耳其和中国，这些充满地域特色的图案构成了一个个迷官式的遮屏，遮屏均以30×30厘米的大纸板为原料。这些板材上的图案采用激光切割的模式，图案来自“丝绸之路”：土耳其、巴比伦、叙利亚、乌兹别克斯坦、土库曼斯坦、阿富汗以及中国的两个不同地点。这些板材悬挂在天花板的挂钩之上，从入口一直向东排列，以土耳其风格图案为起点，并以中国两个不同地域的风格图案为终结。这些板材在扮演空间隔断角色的同时，悬挂在照明装置的周围，巧妙地营造出光影交汇的美景。此外，板材的色调首先以砂色为开始，经由淡蓝色和蓝绿色的过渡，最终转变成极富象征意义的中国红。



Panoramic View
全景模型图

92 Industrial History Theme Design 工业历史主题设计



Warm and elegant decorative elements are always used more widely compared with industrial forms in order to avoid the atmosphere being too stiff and cold. However, those renovated or expanded projects with some limitations will pose enormous challenges for the design, so continuation and innovation based on the original environment is the main problem in the process of design.

In this case, the designers retained the original structures of the building, and used them as the main decorative elements of the interior space, which together with the custom-made furniture and graphics revealed the historical background and culture in the special context.

餐厅室内的空间形象往往以温馨而优雅的装饰手法为主，而很少直接运用工业化很强的形式以避免非人性化的气氛出现。然而有时针对一些改造或扩建项目而言，会遇到很多局限性的挑战，如何做到对既定环境的延续与创新是餐厅室内设计过程中首要面对的问题。

在本案例当中，设计师保留了建筑物的原始结构，并且以这些结构作为餐厅室内的主要装饰元素，同时针对建筑的风格特点特别定制了家具和墙面图案来共同表达特定环境下的历史背景和文化。

Project name: MOSI **Completion date:** 2011 **Location:** Manchester, UK **Designer:** Brendan Heath **Photographer:** Alastair Lever **Area:** MOSI Cafeteria: 195 sqm, Mosi Restaurant: 460 sqm
项目名称: 科学与工业博物馆餐厅 **竣工日期:** 2011年 **地点:** 英国, 曼彻斯特 **设计师:** 布伦丹·希斯 **摄影师:** 阿拉斯泰尔·莱沃 **面积:** 195平方米科学与工业博物馆咖啡馆, 460平方米科学与工业博物馆餐厅



Ground floor cafeteria plan 一层咖啡馆平面图

- | | |
|--------------------|------------|
| 1. Entrance | 1. 入口 |
| 2. Dining and rest | 2. 就餐区与休息区 |
| 3. Counter | 3. 吧台 |
| 4. Kitchen | 4. 厨房 |
| 5. Graphic wall | 5. 形象墙 |



First floor restaurant plan 二层餐厅平面图

- | | |
|-----------------------------|------------|
| 1. Colour stools | 1. 彩色坐凳 |
| 2. Dining and rest | 2. 就餐区与休息区 |
| 3. Monolithic server tables | 3. 统一的服务台 |



1. As part of the £9m refurbishment of Manchester's Museum of Science and Industry, the which tells the story of Manchester's scientific and industrial past, present and future, the designer was commissioned to redesign the new hospitality offer, which includes a 200 sqm ground floor cafeteria and a 475 sqm first floor restaurant.

2. For the cafeteria, a new graphic wall uses images from the MOSI archive to tell the story of historic food brands which began their life in Manchester.

3. The design treatment was inspired by the Museum's industrial content and industrial feel and includes bespoke furniture and graphics.

1. 曼彻斯特科学与工业博物馆的翻新改造旨在更好地展现出曼彻斯特城科学与工业的悠久历史、当今现状以及发展前景。作为该翻新计划的一个组成部分，一个全新的餐饮空间在设计师布伦丹·希斯的倾力打造下焕发出无限活力。这一餐饮空间由两部分构成，一个是占地约200平方米的咖啡馆，另一个是占地约475平方米的餐厅，其中咖啡馆位于楼下，餐厅设在咖啡馆的楼上。

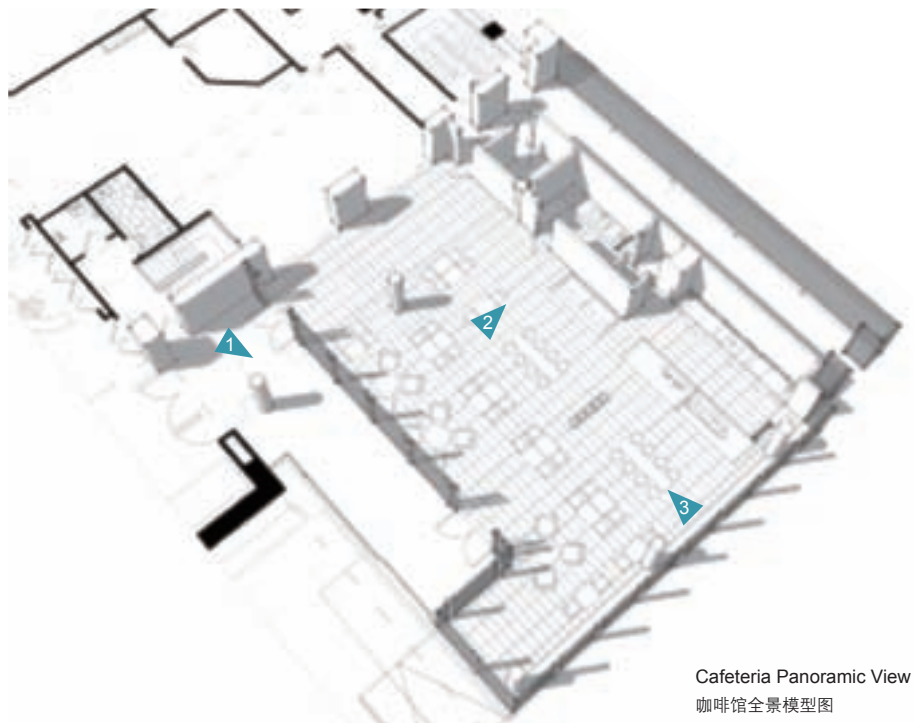
2. 在咖啡馆中，设计师巧妙运用科学与工业博物馆档案中心的图片构造成一个形象墙，将曼彻斯特的历史食品品牌故事娓娓道来。

3. 设计手法取材自博物馆的工业内容以及富有工业美感的元素，其中包括特别定制的家具体和图案等。



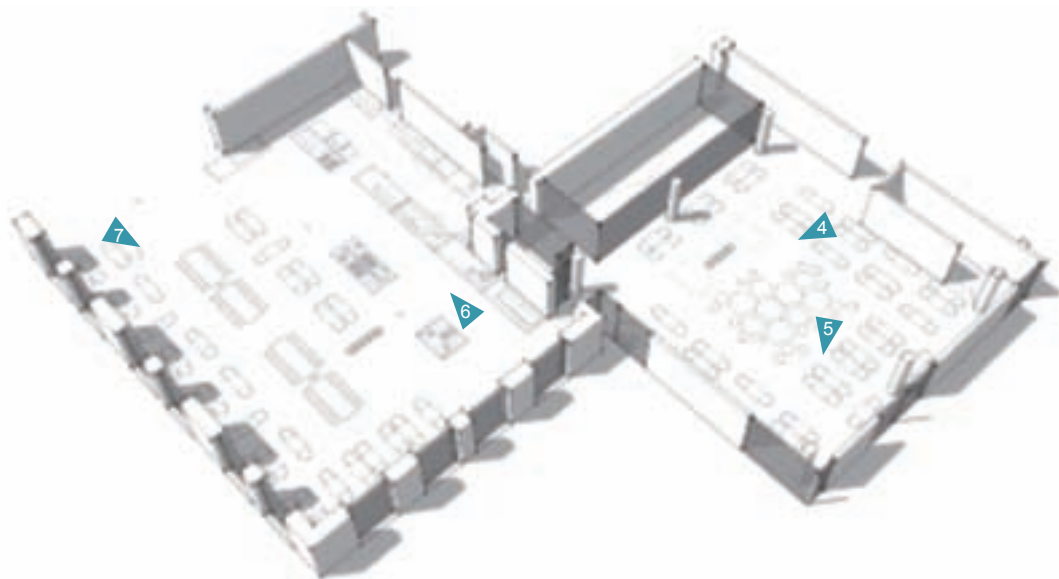


- 4. A spillover area, aimed at school groups and families, includes bright and easily-reconfigurable lightweight foam tables and angled, coloured stools.
- 5. A new 475 sqm restaurant for Manchester's Museum of Science and Industry, as part of an overall £9m refurbishment project.
- 6. Bespoke furniture included monolithic server tables – partway between industrial workshop tables and lab benches – with stainless steel tops and bright green steel "section" legs.
- 7. The design treatment was inspired both by the Museum's content and by the old building's strongly industrial feel, including old brickwork, timber ceilings and huge steel structure.





4. 一个延伸空间专为学校团体和家庭而设，明亮而组合灵活的轻质泡沫餐桌与棱角分明的彩色坐凳一同将这一区域装点得美轮美奂。
5. 这个占地475平方米的曼彻斯特科学与工业博物馆餐厅是整个翻新规划的一个组成部分。
6. 量身定制的家具包括一个统一的服务台，该服务台由不锈钢表面和翠绿色钢结构“片状”桌腿构成。
7. 此外，设计还受到了博物馆工业内容以及老建筑中浓厚的工业元素的启发，这些元素包括古老的砖砌结构、木质天花板以及大型钢质结构框架。



Restaurant Panoramic view
餐厅全景模型图

93 Dutch Delft Theme Design 荷兰代尔夫特主题设计



Delft is a small city in The Netherlands with a history of over 700 years. It is probably best known for its blue and white porcelain and pottery and named as the porcelain city in Europe. The Dutch theme design could be based on this great cultural background.

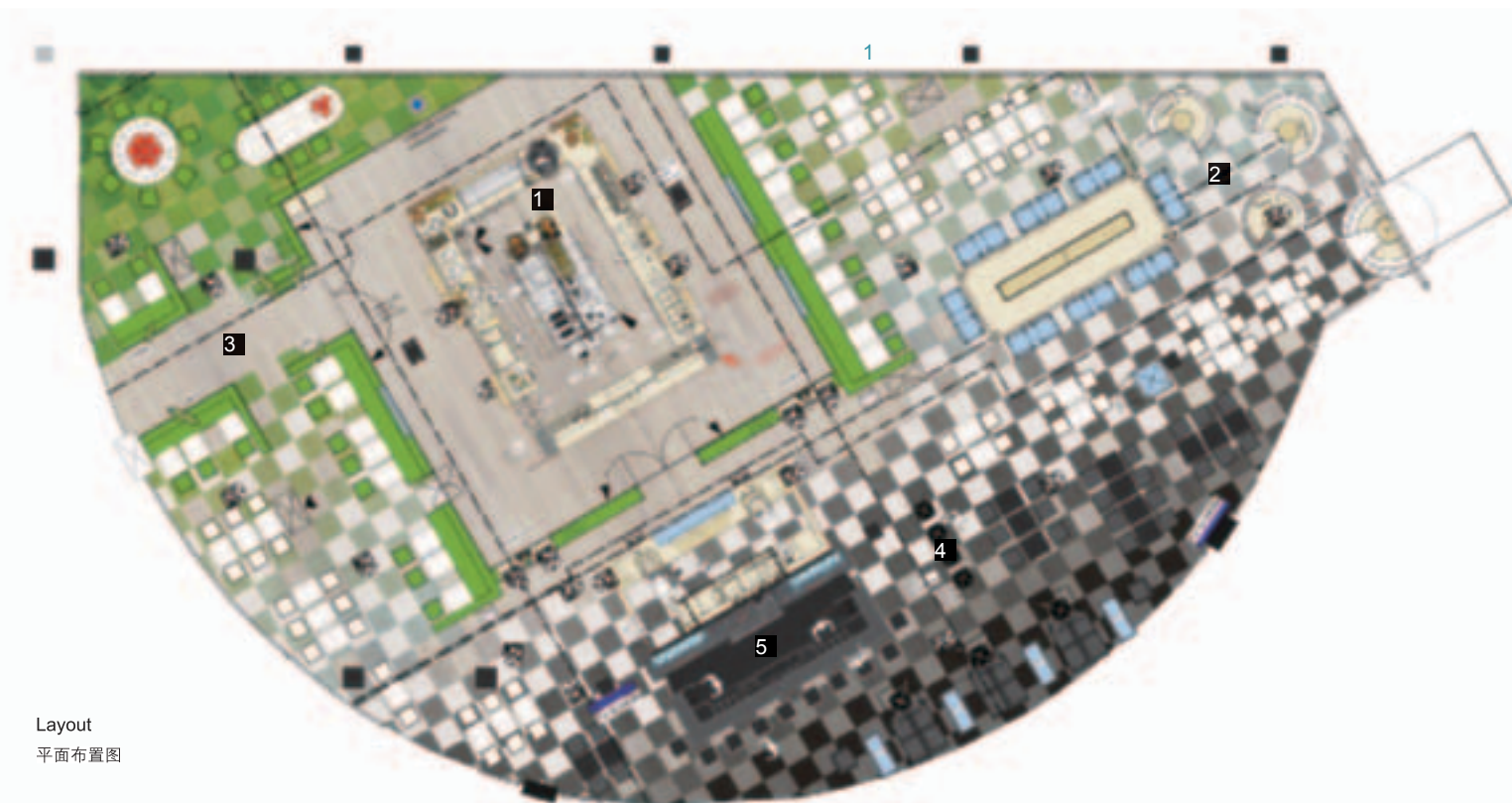
In this case, the designers applied the tulip, blue and white porcelain as well as the checkerboard patterns to express the classic and fashionable characteristics of The Netherlands.

代尔夫特是荷兰的陶瓷名城，具有700多年历史，主要生产蓝白陶瓷，欧洲人称她为欧洲瓷城。对于荷兰的主题设计可以通过这一文化背景而展开。

在本案例当中，设计师旨在通过郁金香、蓝白陶瓷和棋盘格纹样来表达荷兰国家经典与时尚的形象特征。

Project name: Dutch Kitchen & Bar **Completion date:** 2010 **Location:** Schiphol, The Netherlands **Designer:** Creneau International **Photographer:** Jim Ellam **Area:** 615 sqm

项目名称：荷式厨房&酒吧 竣工日期：2010年 地点：荷兰，史基浦机场 设计师：Creneau国际 摄影师：吉姆·艾兰姆 面积：615平方米



Layout
平面布置图

1. Dutch kitchen
2. Mad tea party
3. Backyard
4. Bols Jenever experience
5. Dutch bar

1. 荷兰厨房
2. 茶会区
3. 后院
4. 荷兰琴酒体验区
5. 荷兰酒吧

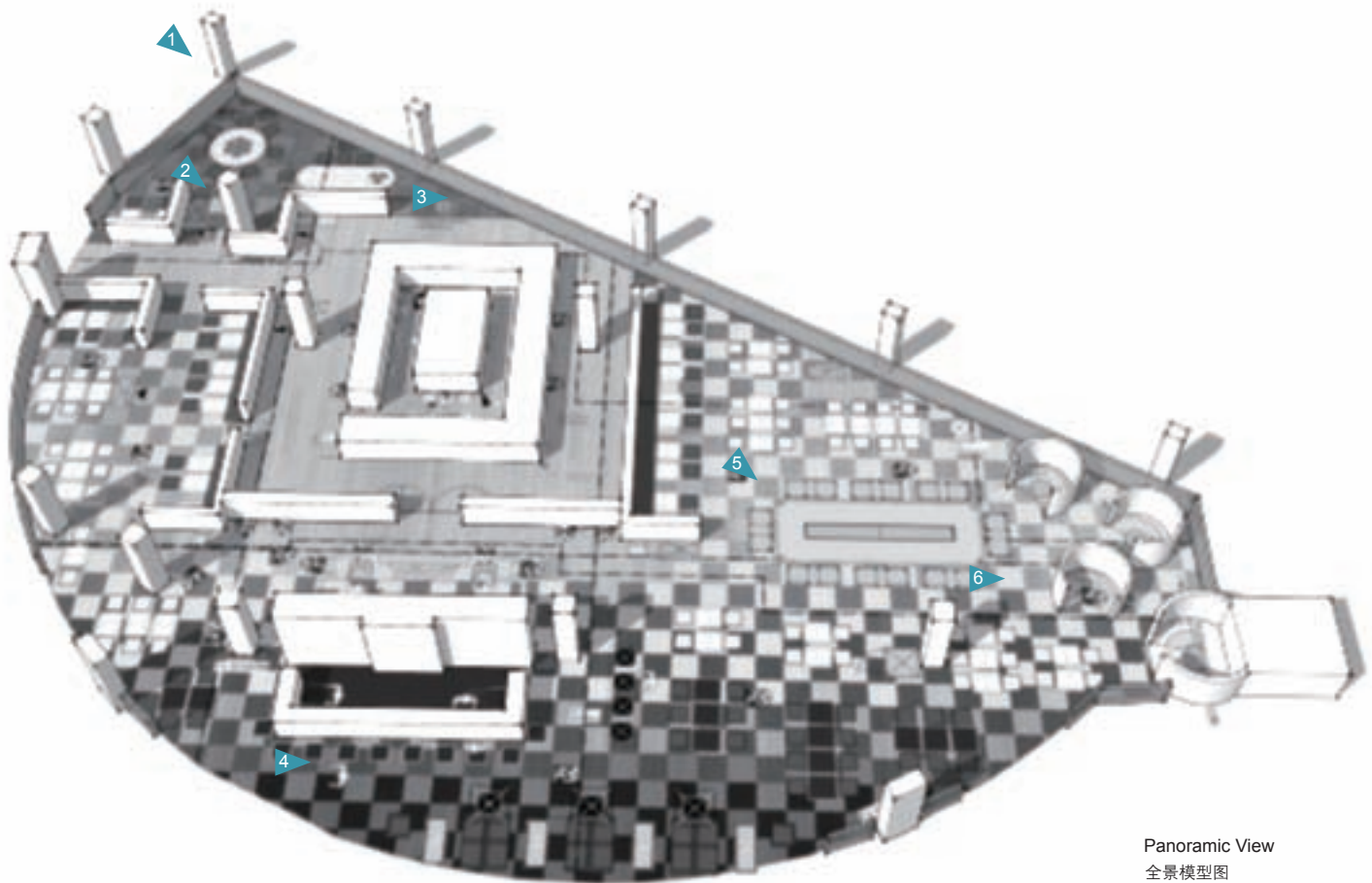
1. The contrast in the logo is stressed by the classic figures and the sobre typeface. The Dutch national colours and the orange ribbon in the middle add the finishing touch. The logo constitutes the basis for the rest of the graphic design and styling, such as the menu.

2. The two worlds reflect the characteristic image of The Netherlands: classic on the one side, with houses on the canals and tulips; modern on the other side, with contemporary architecture.

1. 经典的数字与稳重的字体搭配打造了一个醒目的标识。极具荷兰象征意义的色调与中央橘色缎带的加入为整个标识增添了些许活力。这一精致的标识构成了其他平面设计以及菜单等元素的基础。

2. 经典与时尚这两种设计风格完美地彰显出荷兰这一国家形象的特点：依运河而建的房屋和郁金香彰显出经典气息；而极富当代特色的建筑则自然地流露出时尚风韵。





Panoramic View
全景模型图





5

3. The Dutch Kitchen exudes more charm, with light, bright colours.

4. Whereas the Dutch Bar has a rather cosmopolitan and adult look, with mysterious, dark hues and gleaming textures.

5. Interior architect opted for expressive colours and materials to give visitors a real feeling of two worlds.

6. The Dutch Kitchen and Dutch Bar are two different worlds that subtly merge thanks to a chequered floor pattern.

3. 轻盈、鲜艳的色彩为荷式厨房增添了无限魅力。

4. 相较于餐厅而言，酒吧间则更富有都市与成熟气息，这一区间所运用的色调较为神秘、深邃，纹理清晰、光滑。

5. 室内设计师选用了极具表现力的色调和材料，从而为就餐者营造出两种风格迥异的境界。

6. 同时，方格图案的地面完美地将荷式厨房与酒吧这两种空间氛围完美地整合为一体。



6

94 Super-realism Theme Design 超现实主义风格主题设计



Super-realism derives from the Dadaism as a completely figurative style of art originated from France and has made a big difference to the visual arts. It takes surreal dreams or illusions as the sources of artistic creation, and insists that only this way can we show the true face of the objective facts.

In this case, the designers integrated the traditional Japanese, Chinese and Balinese elements and applied them in this restaurant, including many fantastic devices, such as the unassuming antique acid finished metal door, a monumental 7-metre-high head of a Balinese consort and two full figured Balinese consorts, rows of golden teardrops curtain as well as a dramatic installation of 100 ruby red lights clustered at varying heights and resembling a galaxy of stars over the bar counter. This theme

design has truly presented the characteristic of the whole space that is elegant and distinctive.

超现实主义源于达达主义，是在法国开始的文学艺术流派，其对于视觉艺术的影响力深远。它的主要特征是以超现实和理智的梦境、幻觉等作为艺术创作的源泉，并认为只有通过这种方式才能最真实地显示客观事实的真面目。

在本案例当中，设计师将传统的日本、中国及巴厘岛等元素融合在餐厅的空间中，尤其是一些梦幻般的装置，如古老的棕黄色铁门入口、7米多高的巴厘岛王后头像及其两侧的全身像、晶莹剔透的泪滴状遮屏和吧台上方100个高低不同的红宝石色灯泡等超现实主义风格元素。通过这种方式真实的传达出了优雅的空间内涵。

Project name: Shiro Bangalore **Completion date:** 2009 **Location:** Bangalore, India **Designer:** Khosla Associates **Photographer:** Sanjay Ramchandran **Area:** 552 sqm

项目名称：班加罗尔大城餐厅 竣工日期：2009年 地点：印度，班加罗尔 设计师：科斯拉合作伙伴公司 摄影师：桑杰·拉姆查德兰 面积：552平方米



First floor plan 一层平面图

- | | |
|-----------------------|-------------|
| 1. Lounge | 1. 酒廊 |
| 2. Fine dining | 2. 精致餐饮区 |
| 3. Raised fine dining | 3. 高级精致餐饮区 |
| 4. Waterbody | 4. 水域 |
| 5. Terrace restaurant | 5. 露台就餐区 |
| 6. Terrace lounge | 6. 露台酒廊 |
| 7. Terrace bar | 7. 露台酒吧 |
| 8. Planter box | 8. 植物种植区 |
| 9. Barbeque | 9. 烧烤区 |
| 10. Bar counter | 10. 吧台 |
| 11. Kitchen | 11. 厨房 |
| 12. Toilet-Men | 12. 男士专用卫生间 |
| 13. Toilet-Women | 13. 女士专用卫生间 |



Second floor plan 二层平面图

- | | |
|--------------------|-------------|
| 1. Open below | 1. 下空区 |
| 2. Private room | 2. 贵宾室 |
| 3. Waterbody | 3. 水域 |
| 4. Service bar | 4. 服务吧台 |
| 5. Liquor store | 5. 酒类贩卖店 |
| 6. Manager's cabin | 6. 经理室 |
| 7. Electrical room | 7. 电配间 |
| 8. Staff toilet | 8. 员工卫生间 |
| 9. DJ | 9. 音乐主持人所在区 |

- | | |
|-----------------------|------------|
| 1. Raised fine dining | 1. 高级精致餐饮区 |
| 2. Waterbody | 2. 水域 |
| 3. Planter box | 3. 植物种植区 |
| 4. Terrace restaurant | 4. 露台就餐区 |



Section 剖面图



1. Shiro, the lounge bar and restaurant, which significantly upped the ante in Mumbai's entertainment and nightlife scene, now comes to Bangalore. Winner of several design awards and voted as arguably India's finest lounge bar, Shiro makes its entry into a dramatic new space in Bangalore's UB city complex. The designers have successfully brought the signature Shiro flavour into the lofty 15-metre-high space.

2. "Shiro", which in Japanese means "castle", has a mysterious aura as you enter its lofty proportions. An unassuming antique acid finished metal door leads you into the space. Crane your head up, and you encounter the awesome monumentality of the area. At a height of 50 metres is a vast ceiling of carefully proportioned bamboo blocks staggered at varying heights. The bamboo is washed with gentle glows of light creating an exciting and complex Interplay of textures.

1. 曾显著改善孟买娱乐与夜生活场景的“大城”休闲酒吧与餐厅如今落户班加罗尔。这个曾多次获得设计殊荣并被评为最具争议的印度高级休闲酒吧，坐落在班加罗尔时尚新都的城市综合体建筑内。受客户的委托，设计师成功地将“大城”休闲酒吧与餐厅的独有魅力引入到这一15米高的空间内。

2. “Shiro”一词在日语中含有“城堡”之意，而里面的空间正如同这个名字一样神秘而令人神往。一个貌似谦逊、古香古色的棕黄色铁门为就餐者开启了一条通往餐厅之路。走进空间的瞬间，人们不得不为其中雄伟的装潢所震撼。离地面15米高的天花板上设置了比例适中、高度不一的竹板。这些竹板沐浴在柔和的灯光下，有力地丰富了空间的肌理，并与其他肌理相互作用，从而营造了一个迷人而精致的空间氛围。



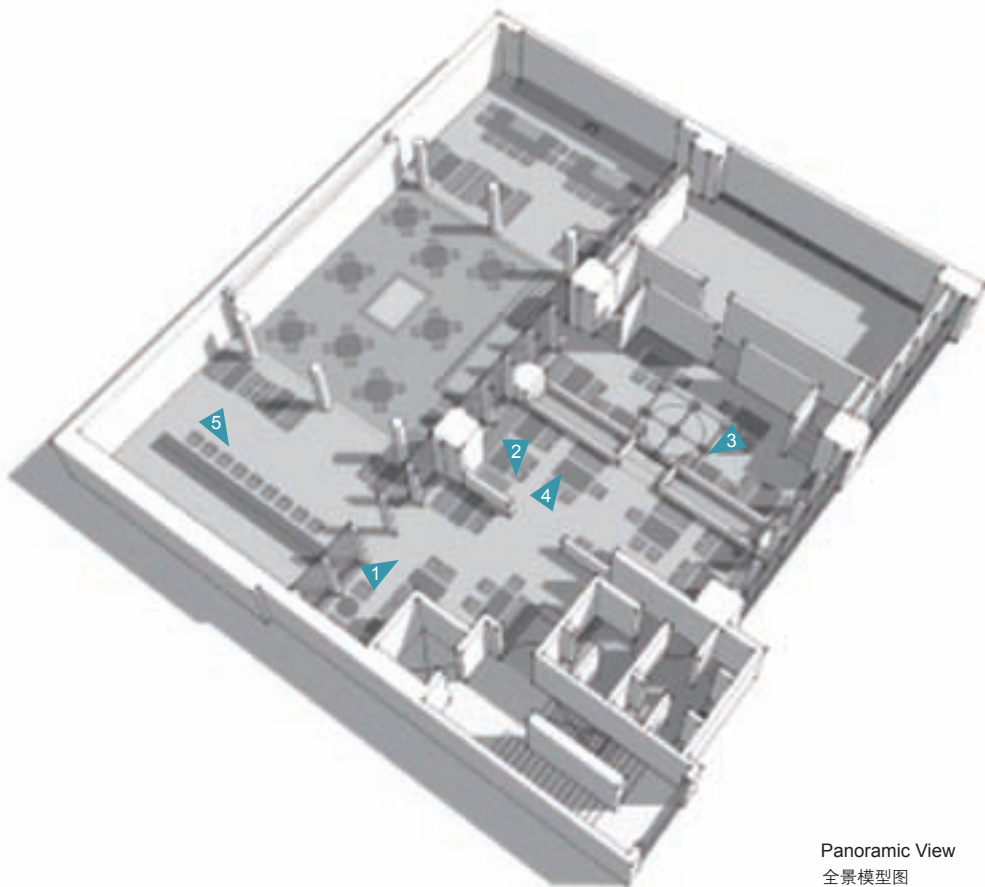
2

3. On entry is an intimate lounge with a dramatic wine wall. Move ahead and you encounter the staggering volume of the dining area with the imposing head of the consort looming over.

4. The piece-de-resistance is a monumental 7-metre-high head of a Balinese consort, adorned with rows of golden teardrops hanging from her neck. The larger-than-life imposing head, centred within the dining area, has a soothing aura that emanates to the rest of the space, flanked on either side by two full figured Balinese consorts dropping water via earthen vessels into a channel of water filled with pebbles, lotuses and water plants. The space is enveloped entirely by a rustic monochromatic yellow ochre Andhra stone cladding, the walls occasionally merging into antique friezes, and punctured by randomly composed niches, housing Buddha heads in different shapes and sizes. The flooring is a flame finished local black cuduppah stone. The rusticity of the shell is contrasted by layers of jewel-like translucent teardrop screens hanging from the ceiling, rich furnishings replete in velvet, silk, printed chenille and patent leather, and lofty curtains in a deep garnet velvet. There is an eclectic mix in the choice of furniture and accessories as one would find in a tastefully decorated pan-Asian castle.

3. 设在入口处的神秘酒廊内设置了一个梦幻般的酒墙。沿着酒廊前行，映入就餐者眼帘的是一个极具视觉震撼力的就餐区，空间上方的一个雄伟的王后头像隐约可见。

4. 一个7米多高的巴厘岛王后头像是这一地区的焦点所在，而王后颈上装饰的金色泪滴状饰物在灯光的照射下熠熠生辉。这一雄伟、壮观的头像设置在就餐区的中央，为空间营造出放松、恬静的氛围，并感染了空间的其他区域。此外，头像的两侧还设有两个巴厘岛王后全身像，王后像旁边的水流流经陶器最后汇入一条饱含鹅卵石、睡莲以及水生植物的水渠中。这一空间完全由一个淳朴的土黄色安德拉石材覆盖，偶尔添加古香古色饰带的墙面，被随意地构建出几个壁龛，以专门陈列不同形态和规模的佛像。光滑的地面以产自当地的黑色Cuduppah石材为原料。质朴的空间外形与悬垂于天花板、宛若宝石般晶莹剔透的泪滴状遮屏形成鲜明的视觉对比。天鹅绒、丝绸、印花人造棉、漆皮、深红色天鹅绒窗帘等纹理的巧妙搭配，有力地强化了空间的质感。陈设与饰物的选用遵循了折衷主义风格，如同一个装潢考究的亚洲城堡。



Panoramic View
全景模型图





5

5. The restaurant houses a 6-metre-long bar counter made entirely of hand-dressed granite and has a dramatic installation of 100 ruby red lights clustered at varying heights and resembling a galaxy of stars

6. The feeling in Shiro is surreal – a fantasy woven around the designer's travels and inspiration of South East Asia. There are strong pan-Asian overtones and clever contemporary reinterpretations of traditional Japanese, Chinese and Balinese elements, creating a hybrid and exciting mix of elements within the space's lofty setting.

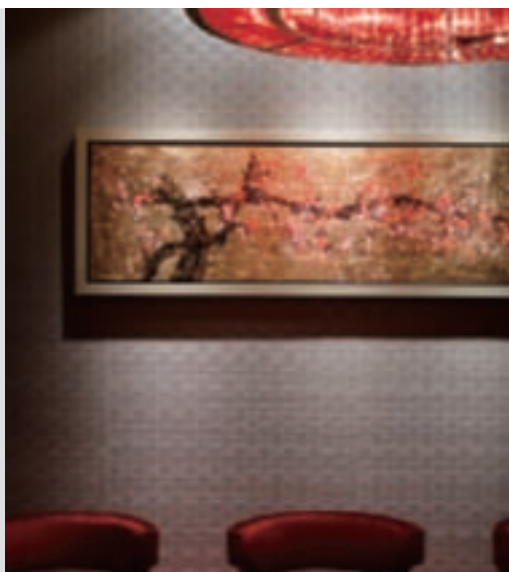
5. 一个6米长的吧台完全由六个手工装饰花岗岩制成，其上方的一个貌似银河系恒星的梦幻装置由100个高低不同的红宝石色灯泡构成，二者共同将此处装点得美妙绝伦。

6. 这一超现实的空间设计取材自设计师的旅行经历以及东南亚地区的特色魅力。在这一蕴含了浓浓亚洲气息的餐厅空间中，传统的日本、中国、巴厘岛元素被进行了现代化的重新诠释，并在高贵、典雅的背景环境下激情碰撞之后形成了完美融合。



6

95 Contemporary American Style Theme Design 当代美国风格主题设计



After experiencing the Neoclassicism, the Internationalism, the New Modernism, the Postmodernism and the Deconstructionism, recently, the American architectural design with diversified forms has got high attention from global architects.

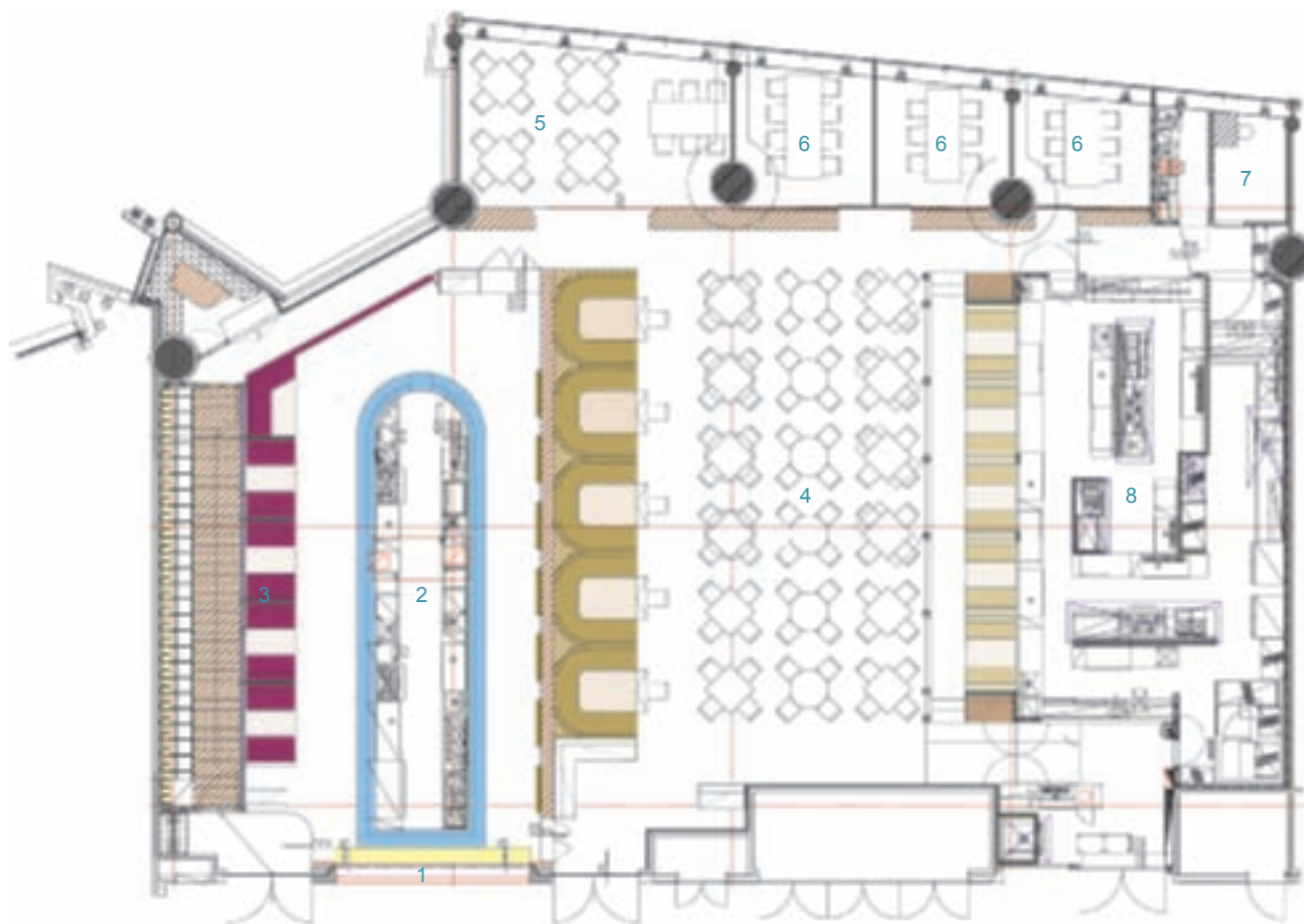
In this case, the Rigoretto bar and grill is themed with the contemporary American style and takes on a new aspect. The designer applied metal, mirror and glass with carved patterns, purple chairs, antique wood and other materials to create a romantic and luxurious dining atmosphere and thus completely expressed the compatibility of the contemporary American style.

美国建筑设计在经历了新古典主义、国际主义、新现代主义、后现代主义和解构主义之后以更加多元化的形式吸引着来自世界各地建筑师的目光。

在本案例当中，来自日本的建筑师以当代美国设计风格为主题创造了Rigoretto品牌的新形象。通过对当代美国设计风格中主张和谐之美的理解，设计师选择了金属、雕刻图案的镜子和玻璃、紫色的座椅、仿古木等材料共同营造出浪漫且奢华的就餐氛围。

Project name: Rigoretto Bar and Grill **Completion date:** 2008 **Location:** Tokyo, Japan **Designer:** Takeshi Sano/SSDesign **Photographer:** Nacasa & Partners Inc. **Area:** 551.8 sqm

项目名称：Rigoretto休闲酒吧&餐厅 竣工日期：2008年 地点：日本，东京 设计师：武佐野/SSDesign 公司 摄影师：纳卡莎合作伙伴公司 面积：551.8平方米



1. Entrance
2. Bar
3. Wine cellar
4. Main dining area
5. Sub dining area
6. Private dining
7. Staff room
8. Kitchen

1. 入口
2. 酒吧
3. 酒窖
4. 主就餐区
5. 附属就餐区
6. 贵宾区
7. 员工休息室
8. 厨房

Layout 平面布置图



1



2



3

1. This is the 5th restaurant of Rigoletto brand. The theme is contemporary American and makes the space coexistence avant-garde and classic. There are seats dashes from wall and projected image on TV monitor. The designers add a sense of fun by such items.

2. The classic feeling is emphasised for wine cellar and dining space as if they have been existing since the opening of Roppongi Hills.

3. The 13-metre-long bar counter is made by metal, mirror and glass. The designers installed light inside the counter. It looks like floating. The carved patterns on the counter are delicate and beautiful with light inside.

1. 该项目是Rigoletto品牌旗下的第五家餐厅。设计师以当代美国设计风格为主题，力图打造一个时尚与经典并存的特色空间。座位区与墙面的设计形成了鲜明的视觉对比，并与电视监视器中的投影遥相辉映，这些元素的加入为整个空间增添了诙谐之感。

2. 酒窖与就餐区的设计流露出经典之美感，与现有的六本木新城建筑相得益彰。

3. 时尚、前卫的吧台长13米，由金属、镜子和玻璃构成。设计师巧妙地将照明设备“隐藏”在吧台内。整个吧台如同浮动在空间之中。吧台上的雕刻图案在内置灯光的烘托下分外精致、美妙。

4



5



4. The purple chairs in the dining area reflect the light, making the interior space bathed in a purple atmosphere.

5. The designers created a luxury space by using flooring and door made by antique wood, marble lamp shade and 930pcs of mirror that are installed between the bar and hall in the theme colour of gold and purple.

6. Pendant lamps differ in different areas, all customised. The designers pursue spaces where guests can feel at ease on different occasions.

7. Private room

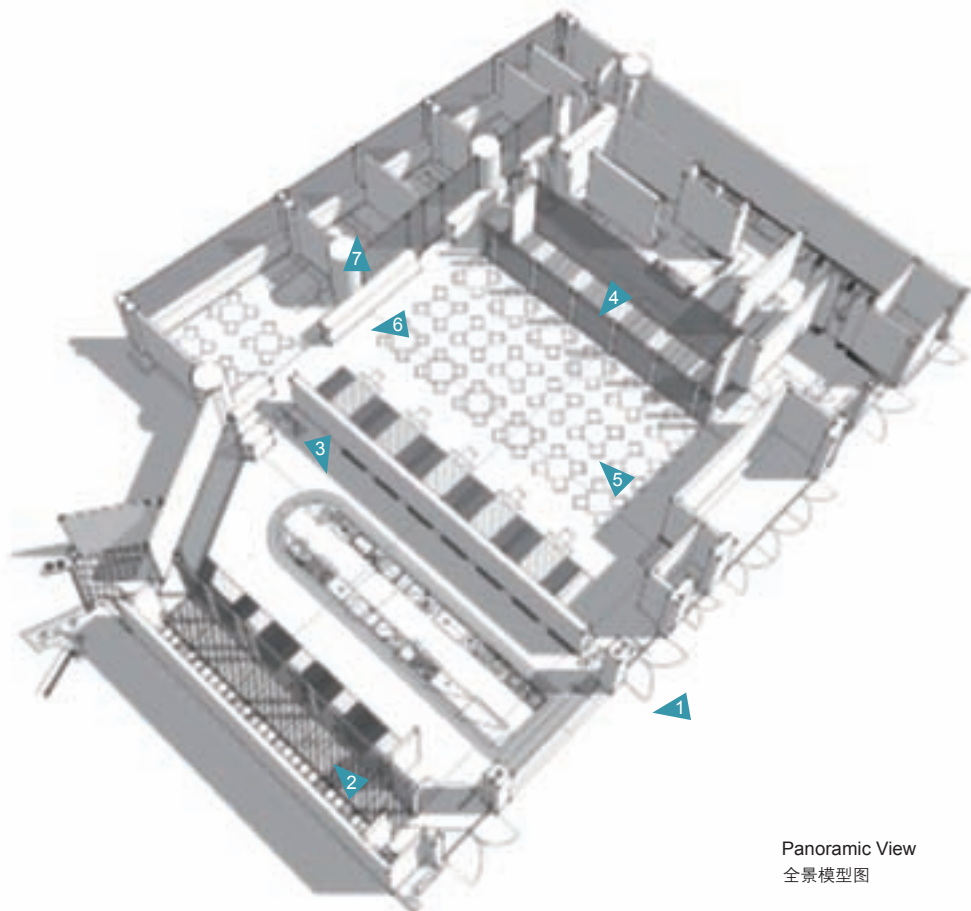
4. 就餐区的紫色座椅经光线的折射后，将整个空间笼罩在一片浪漫的紫色氛围之中。

5. 以仿古木为原料的地面和门面搭配大理石灯罩以及设置在酒吧与大厅之间、以金色和紫色为主题的镜面，将空间的奢华风演绎得淋漓尽致。

6. 设置在不同区域的吊灯全部采用特别定制。设计师力图使每部分空间都能够使就餐者身心得到彻底地放松，真正体会到如家般温馨。

7. 贵宾室。





Panoramic View
全景模型图



96 The Edo Period Theme Design 日本江户时代主题设计



Edo period, also known as the Tokugawa era, is one of the important turning points in the Japanese history. Ukiyoe, literally “of the floating world”, is the most popular genre of Japanese woodblock prints or woodcuts during this periods which features themes of daily life and ever-changing nature, always giving a sense of eternity.

In this case, the designer employed modern design techniques to reinterpret the Edo period style. From the perspective of continuation, the designer applied the modern installation art and put a Ukiyoe painting on the ceiling of the restaurant that is lighted with the sunlight to completely express the characteristic of the Japanese traditional culture; while from the perspective of innovation, the designer set a bar area at the entrance which cannot be found in the

traditional Japanese restaurant and aimed to meet the current demands of the internationalisation.

江户时代又称德川时代，是日本历史时代划分之一。浮世绘是这一时期最具特色的艺术表现形式，其取材日常生活以及对瞬息万变的自然的敏锐把握等特点使其具有跨越时代的感召力。

在本案例当中，设计师通过现代的设计手法诠释了江户时代的设计风格，在延续方面设计师采用现代装置艺术的形式，将浮世绘的绘画内容悬挂在餐厅的顶面上，通过光线的照射传达出日本传统文化的意韵；在创新方面，设计师在餐厅的入口处设置了吧台区域，而这一功能区域在日本传统的饮食文化里是没有的，目的是为了适应当下国际化的新需求。

Project name: ARATA **Completion date:** 2009 **Location:** Tokyo, Japan **Designer:** Takeshi Sano/SSDesign **Photographer:** Nacasa & Partners Inc. **Area:** 479.52 sqm

项目名称：ARATA餐厅 竣工日期：2009年 地点：日本，东京 设计师：武佐野/SSDesign 公司 摄影师：纳卡莎合作伙伴公司 面积：479.52平方米



- 1. Entrance
 - 2. Reception
 - 3. Dining area
 - 4. Private dining
 - 5. Kitchen
 - 6. Sub dining
 - 7. Sushi bar
 - 8. Bar area
 - 9. WC
-
- 1. 入口
 - 2. 接待处
 - 3. 就餐区
 - 4. 贵宾区
 - 5. 厨房
 - 6. 附属就餐区
 - 7. 寿司吧
 - 8. 吧台区
 - 9. 卫生间

Layout 平面布置图



1. The design theme is Edo reinterpreted with modern approaches. The designers finished the restaurant in such a short time of three months.

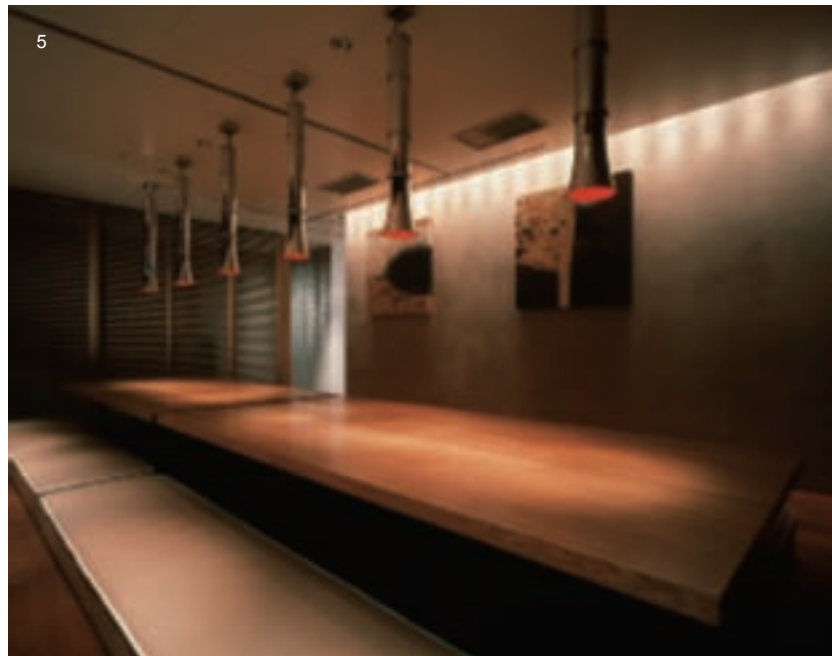
2. Reception area

3. The designers placed the bar in the place which used to be a common part in the building. Normally Japanese dining does not have bar in the entrance part. This made the restaurant consistent with the international place of "Roppongi Hills".

1. 该项目的设计主题是运用时尚的设计手法诠释日本江户时代的设计风格。该餐厅的改造仅在短短的三个月时间内完成。

2. 接待区。

3. 设计师巧妙地将吧台空间设置在餐厅的公共部分。通常，日式的餐厅不在入口区设置吧台。这一突破传统的设计与六本木新城公共部分的国际化特色遥相辉映。



4. When the designer went down to the second floor plan, he could not place his whole idea into the floor plan. So he suggested his client to have an extension space as a bar area in the common part.

6. The first point is "SARAKU" art in the main dining area whose size is 3,500×2,500mm made by SUS frame and 18,000pcs of diameter 20mm crystal bolls. The light installed inside makes it look like flowing in the dark. The designer reinterpreted the popular art in Edo era through contemporary art filter. It will be to succeed Japanese traditional culture to future.

7. Sushi bar

8. Dining area

4. 起初，二层的平面布置并没有达到设计师的预期值。因此，设计师说服餐厅老板在公共部分扩建出一个吧台区。

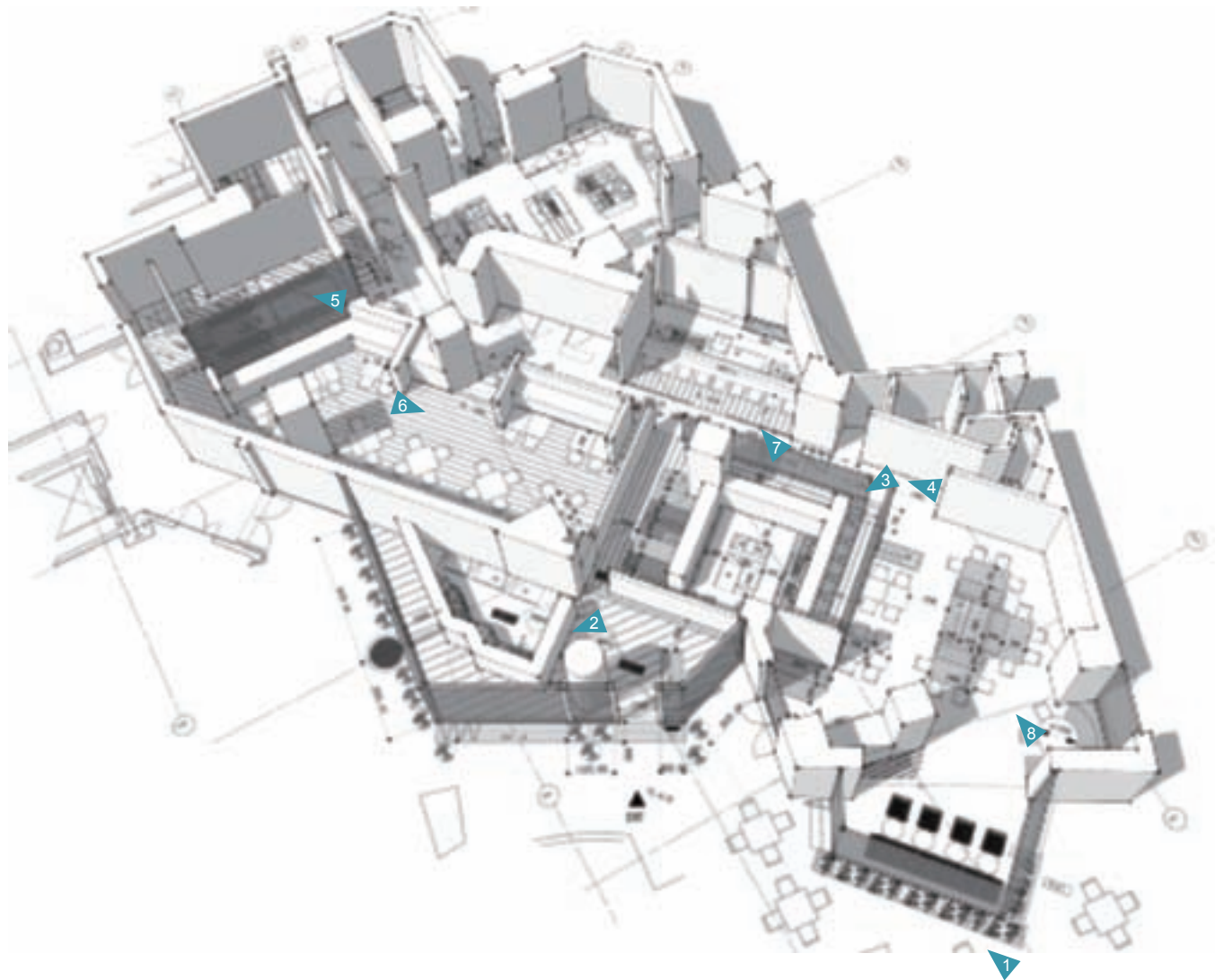
5. 贵宾室。

6. 设在主餐厅区的“SARAKU”艺术装置，尺寸为3,500×2,500毫米，由不锈钢框架和直径为20毫米的水晶“圆荚”构成。内置的照明设备使整个空间犹如飘浮在黑暗之中。此外，设计师巧妙运用当地艺术滤光镜对江户时代的流行艺术进行了重新诠释。精致的空间设计将日本传统文化进行了完美的传承。

7. 寿司吧。

8. 就餐区。





Panoramic View
全景模型图

97 World Civilised Element Theme Design 世界风情元素主题设计



To fuse world civilised elements in a restaurant is a new approach which aims to provide different and various dining experiences for diners. What's more, to turn the combination of different countries and regions' cuisine and culture into a form of symbols could be convenient for diners to understand and remember.

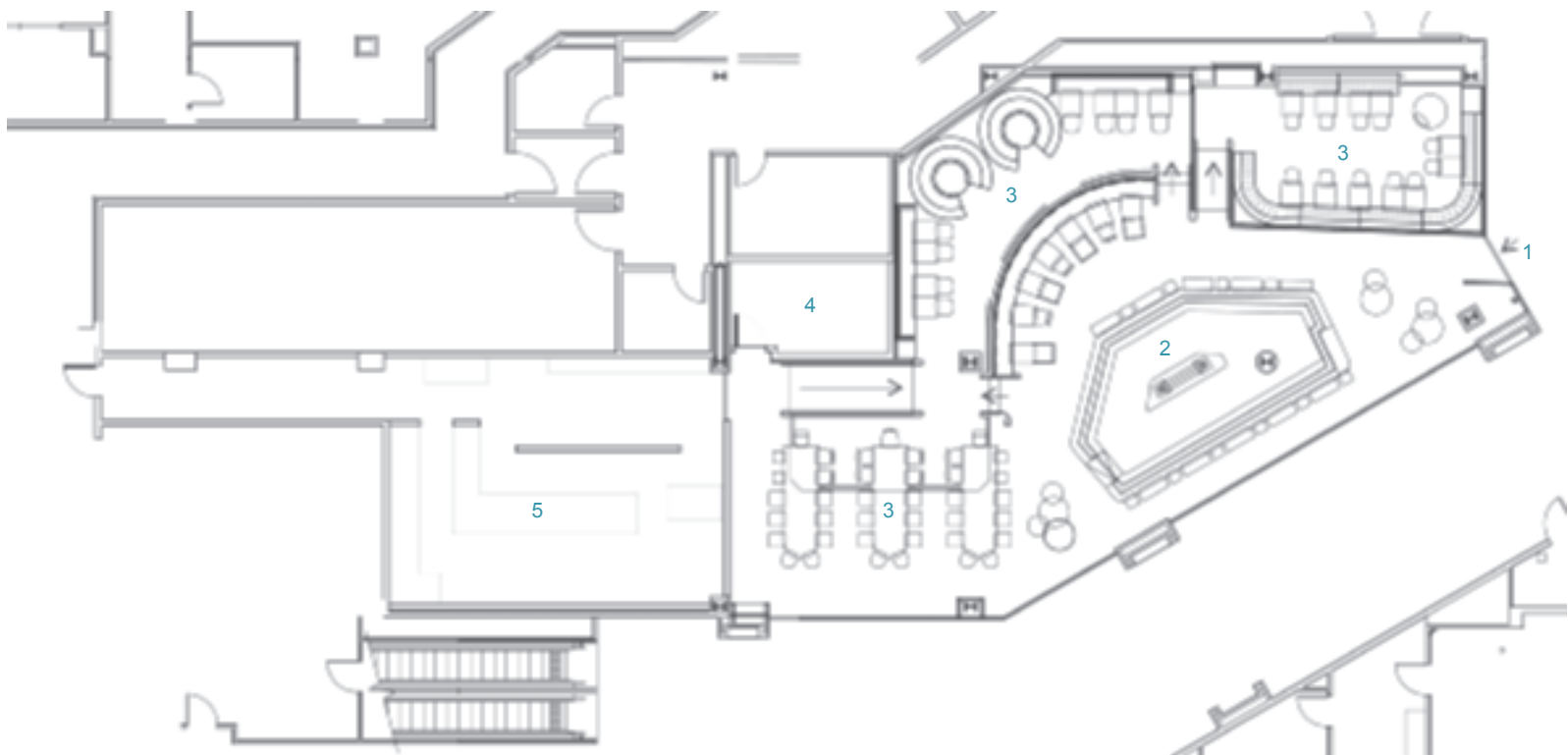
In this case, the designers created an appealing and distinctive restaurant in this postmodern area with regional cuisine in Paris, New York, Venice, Japan, the Mediterranean, India and Mexico. In addition to the rich dishes, the dreamlike environment and different cultural backgrounds will deeply impress diners.

世界风情元素的融合是餐厅室内形象设计的崭新表现形式，其目的是为了给顾客提供多方位的就餐体验。通过对不同国家和地区的美食以及文化的组合，以符号化的形式方便顾客理解和记忆。

在本案例当中，设计师在拉斯维加斯这一充满后现代主义特点的地区里设计了一间同时包含巴黎、纽约、威尼斯、日本、地中海、印度和墨西哥地区美食的餐厅，顾客除了能够同时品尝到丰富的菜品以外，还可以尽情陶醉于梦境般的环境里，欣赏不同文化背景中的餐饮形象。

Project name: Johnny Smalls Restaurant and Bar **Completion date:** 2010 **Location:** Las Vegas, USA **Designer:** Mr. Important Design **Photographer:** Jeff Dow

项目名称：约翰尼·斯莫尔斯餐厅与酒吧 竣工日期：2010年 地点：美国，拉斯维加斯 设计师：Mr. Important设计事务所 摄影师：杰夫·陶



Layout 平面布置图

- | | |
|----------------|--------|
| 1. Entrance | 1. 入口 |
| 2. Bar | 2. 酒吧 |
| 3. Dining area | 3. 就餐区 |
| 4. WC | 4. 卫生间 |
| 5. Kitchen | 5. 厨房 |



1

1/2. Vegas can take you around the world in a single day, from Paris, to New York, to Venice, to the wonderful land where people thought Slots-A-Fun was a great pun, and were right. Now giving you a world tour of tapas, Johnny Smalls.

1、2. 充满传奇色彩的拉斯维加斯能够在一天中带领人们环游整个世界，从浪漫的巴黎、繁华的纽约到美妙的威尼斯，最后回到神秘的拉斯维加斯赌场。如今，Mr. Important设计事务所倾力打造的一个汇聚全球各地美食的约翰尼·斯莫尔斯餐厅与酒吧将再次将拉斯维加斯的餐饮结构推向一个崭新的高度。



2



3/4. Named after the marijuana/tobacco cigarette, Smalls makes you feel like you've smoked a few with wild "Dali-esque" decor.

5/6. Asian dim sum, Italian antipasti, Mediterranean mezze, Indian thali, Mexican antojitos, and classic American starters, who're still the best way to build a rotation, those Japanese guys are just too unpredictable.

7. Psychedelic murals on the walls of men, mushrooms, monkeys, wooden chairs that look like hands, and stained glass lighting helping you read a pan-earth not-so-big-plates menu boasting Spanish tapas.

3、4. 约翰尼·斯莫尔斯餐厅与酒吧以大麻/烟革命名，巧妙运用“达里艺术”装饰风格，将就餐者笼罩在一个“烟雾缭绕”的氛围之中。

5、6. 就餐者于此将可以尽情享受亚洲的点心、意大利的前菜、地中海的小吃拼盘、印度的大浅盘、墨西哥小吃以及美国经典的开胃菜。考虑到日本人挑剔的饮食口味，餐厅内还专门设置了一个传送带，便于就餐者的自主选择。

7. 墙上悬挂的人物迷幻壁画、蘑菇型餐桌、模仿手掌形状设计的木质座椅以及斑驳的玻璃灯为正在阅读精致的西班牙菜谱的就餐者营造了一个神秘、迷人的环境氛围。





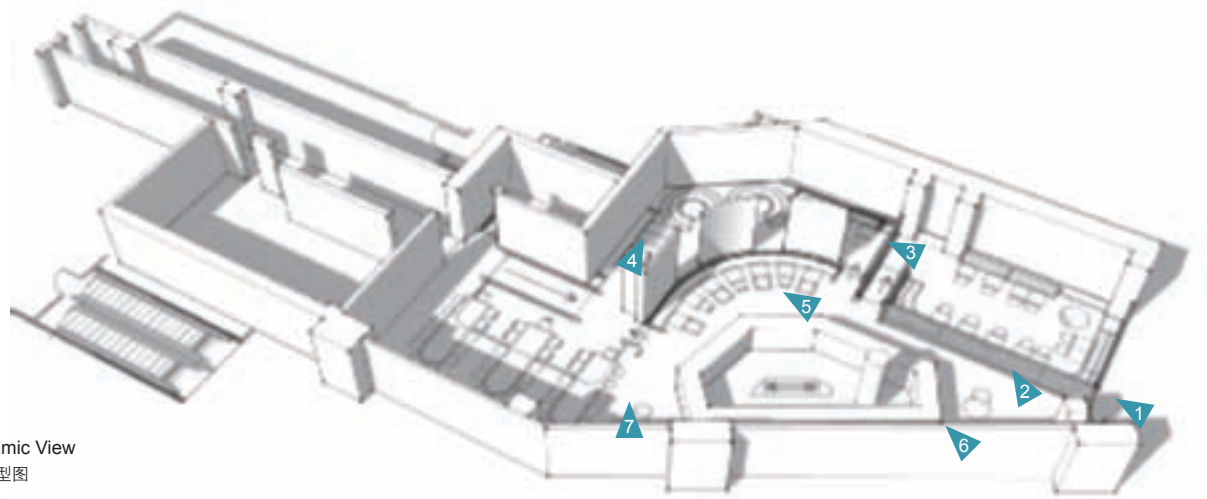
5



6



7



Panoramic View
全景模型图

98 Chinese Lattice Element Theme Design 中国窗格元素主题设计



As a kind of cultural symbol, the lattice element has a sense of oriental style. In the Chinese-style space, lattice is an important element to express the characteristic of the whole space. In a contemporary interior space, the aesthetic and decorative function of lattice is more important than its functionality.

In this case, the designers extracted the essence of Chinese culture that is documented with books, films and travel and created a different Chinese venue in Barcelona. A large parchment dragon, steam cookers, brilliant lacquers, oak furniture and other design elements with traditional Chinese characteristics have been applied in this space and from the perspective of texture, colour and smell to evoke a Chinese atmosphere without lapsing into clichés. Especially, the Chinese lattice element

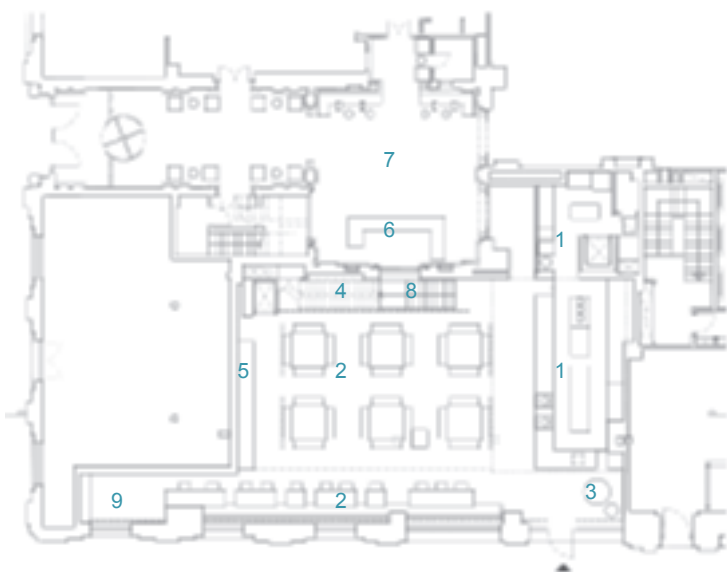
has been used widely in vertical spaces and thus highlights a Chinese theme.

窗格作为一种文化符号，其本身具有一种东方的审美韵味，在中式风格的空间中，窗格是表达空间意境的重要方式。在当代室内设计中，窗格的审美意义和装饰性远远大于功能性。

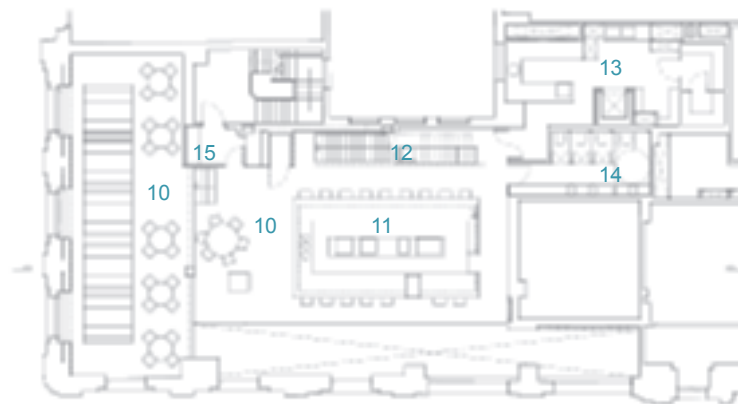
在本案例当中，设计师通过书籍、电影、旅行札记对中国文化的描述，在巴塞罗那建造了一间以中国文化为背景的餐厅。设计师选择了羊皮纸巨龙吊灯、蒸锅、漆器、橡木家具等具有中国传统特征的设计元素，从纹理、色调和气息上传达出中国的传统文化内涵。其中，应用最为广泛的便是中国的传统窗格元素，通过窗格元素在竖向空间中的大量运用，使餐厅内的中国主题更加醒目。

Project name: La Xina **Completion date:** 2008 **Location:** Barcelona, Spain **Designer:** Sandra Tarruella & Isabel López **Photographer:** Olga Planas **Area:** 470 sqm

项目名称：中国风餐厅 竣工日期：2008年 地点：西班牙，巴塞罗那 设计师：桑德拉·塔鲁埃拉，伊莎贝尔·洛佩兹 摄影师：奥尔嘉·普拉纳斯 面积：470平方米

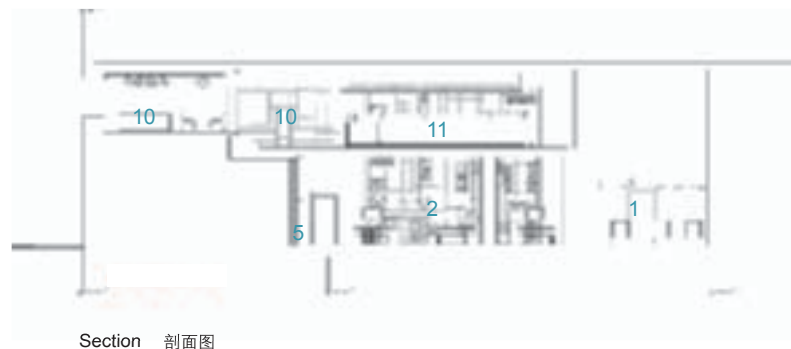


First floor plan 一层平面布置图



Second floor plan 二层平面布置图

- | | |
|---------------------------|-------------|
| 1. Kitchen 1 | 1. 厨房1 |
| 2. Dining room 1 | 2. 就餐区1 |
| 3. Reception | 3. 接待处 |
| 4. Wardrobe | 4. 衣帽间 |
| 5. Waiters furniture 1 | 5. 服务员储物间1 |
| 6. Bar | 6. 酒吧 |
| 7. Cups bar | 7. 酒杯吧台 |
| 8. First floor access | 8. 一层入口 |
| 9. Ephemeral installation | 9. 临时装置 |
| 10. Dining room 2 | 10. 就餐区2 |
| 11. Bar-kitchen | 11. 吧台-厨房 |
| 12. Waiters furniture 2 | 12. 服务员储物间2 |
| 13. Kitchen 2 | 13. 厨房2 |
| 14. Sinks | 14. 洗涤区 |
| 15. Vestibule | 15. 门廊 |



Section 剖面图



1

1. Lighting is aimed at creating a welcoming, warm and intimate ambiance to highlight the work of the foremost chefs.

2. Documenting with books, films and travel to extract the essence of what is attractive to guests and thought of Chinese culture and thus be able to accompany and tuck the project Group Tragaluz to a different Chinese in Barcelona. Running in parallel to the facade, the presence of a long red table illuminated by a large parchment dragon allows the designers to create a visual connection between the first floor and second floor, inviting guests to go up and discover that looks at the top and from the Ramblas locate the access.

1. 夜幕降临之时，柔和的灯光在将各个功能区照亮的同时，营造出温馨、热情的空间氛围，并突出了餐厅主厨有条不紊的美食加工过程。

2. 书籍、电影、旅行札记中所描述的中国文化在巴塞罗那中国风餐厅中被展现得淋漓尽致。平行于外立面而设置的狭长红色餐桌与其上方一个羊皮纸巨龙吊灯交相辉映，并有效地在一、二层空间内建立起视觉衔接，吸引着就餐者拾级而上，一睹上层空间的风采，并将兰布拉斯大道美景尽收眼底。



2



3/4. Textures, colours, smells, steam cookers, the ornament of the lattices, brilliant lacquers and their reflections, the patina of aged wood, wall lamps as lanterns, the symbolism of the lamp dragon, evoke a Chinese atmosphere without lapsing into clichés, making the whole richer, but at the same time very modern in its concept.

5. Wood as a noble material had to be present and therefore the designers used Chinese latticework for coating walls and as a space separator and aged oak for floor and wall furniture.

6. The third and final area of this site is a little loft with high windows facing the Ramblas. This space has been treated somewhat differently from the others due to its peculiarity. Again materials like wood for coating furniture, Chinese latticework cladding for walls are extensively used. Due to the low height the designers introduced a material for the roof of plastic and the elastic tension creates a mirror effect, multiplying the height visually and giving a special magic to this place which is accentuated even more with the lighting of lamps. Some one might say that is a modern adaptation of what would be the Chinese lanterns in various sizes which are distributed throughout the surface of the roof creating some reflections that enhance and enrich the space.

First Floor Panoramic View
一层全景模型图

3、4. 设计师以中国文化为设计理念，大量使用了中国元素，例如纹理、色调、气息、蒸锅、栅格式饰物、绚丽的漆器及其反射出的倒影、古香古色的老化木、灯笼状的壁灯以及巨龙状照明设备等。这些中国元素的加入大大丰富了空间的质感，同时避免了空间的僵化与呆板，并以现代的手法对传统的设计概念进行重新诠释。

5. 木料是提升空间层次的一个必备材料，因此，设计师巧妙地运用中式格栅作为墙面的覆层，并使之扮演空间隔断的角色，同时，地面和嵌壁式家具均以老化橡木为原料。

6. 餐厅的第三个也是最后一个功能区是一个带有较高开窗的小型阁楼，面向兰布拉斯大道。这一区间设计风格独特，与其他区域的设计手法略有不同。此处的家具也同样以木料为主，也可以在墙面的覆层上看到中式格栅的身影。考虑到建筑较低的举架，设计师为天花板添加了塑胶材料，从而使塑胶的弹性张力营造出一个镜面效果，最终从视觉的角度将空间进行纵向延伸，最终为灯火辉煌的餐厅营造出一种戏剧化氛围。散布在餐厅中的照明设备犹如时尚版的中式灯笼，大小不一，错落有致地分布在屋顶的表面，投射到地面的光线形成美好的反射，有效地丰富了空间的质感。





5



6



Second Floor Panoramic View
二层全景模型图

99 Chinese Traditional Garden Theme Design 中国古典园林主题设计



The theme of Chinese traditional garden is particularly about coming from nature and going beyond nature, by means of reference to the natural landscape, to concentrate on and re-combine natural elements. From the perspective of forms, natural landscapes, pavilions as well as terraces should maintain a high degree of uniformity.

In this case, the designer applied classic Chinese garden elements in the restaurant space, such as the lattice which enhances the transparency of space and also plays the role of enframing the scenery; the reflected ceiling lamp together with the skylight that simulates the one in a pavilion blurred the boundary of the outside and inside and hereby presented the charm of nature through the interplay of light and shadow. This theme design has completely reflected

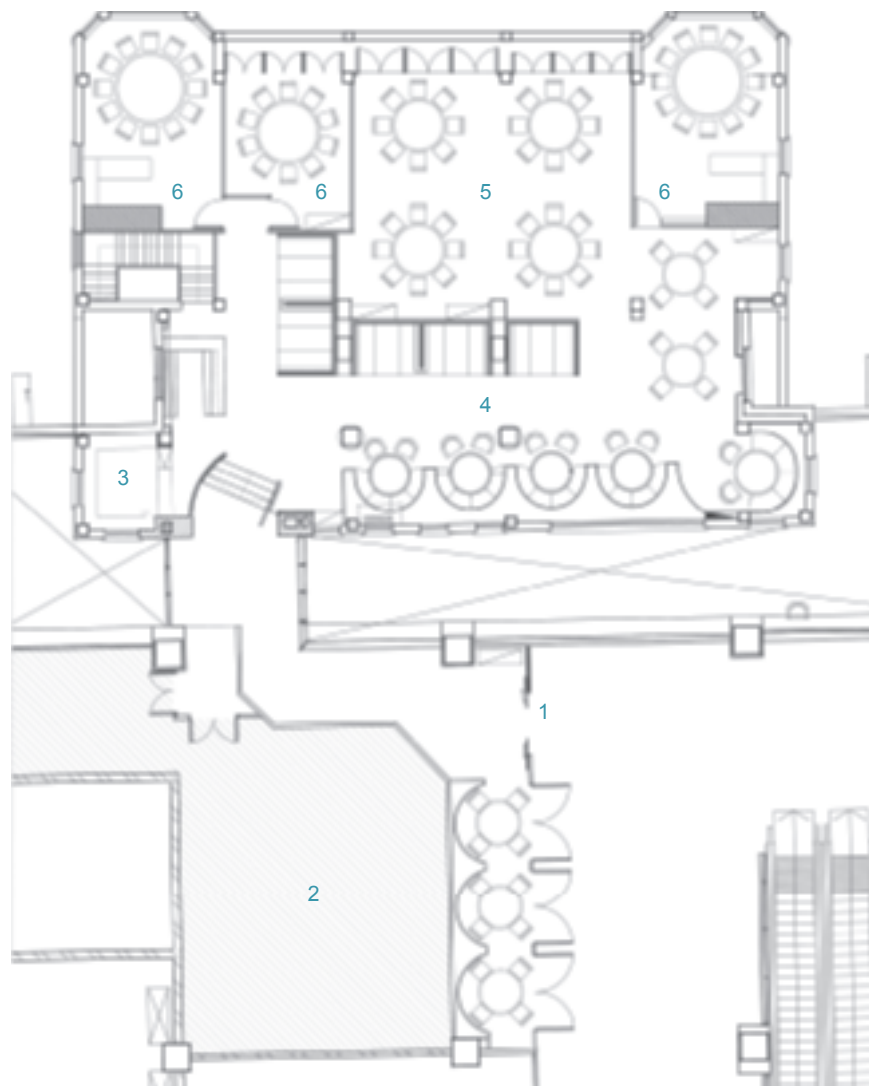
the monumental cityscape of Shanghai, and also added to the space a sense of modernity.

中国古典园林讲求源于自然又高于自然，通过对自然风景的借鉴，将自然元素进行浓缩进而重新组合。中国古典园林中的自然山水、亭台楼阁在形式上保持高度的统一。

在本案例当中，设计师将中国古典元素融入到餐厅室内的空间中，如窗格的引入有效地增加了空间的通透性，同时又起到了框景的作用；在吊顶上采用镜面反射的吸顶灯，模拟亭阁的天窗，使室内的光影效果柔和，模糊了室内外的空间界限。通过这种设计方式不但体现出了上海地区中西文化的交融特色，而且又为室内空间增添了时尚的气息。

Project name: Xiao Nan Guo Restaurant, Shanghai **Date:** 2008 **Location:** Shanghai, China **Designer:** Joey Ho **Photographer:** Joey Ho

项目名称：上海小南国餐厅 竣工日期：2008年 地点：中国，上海 设计师：何宗宪 摄影师：何宗宪



Layout
平面布置图

1. Entrance
2. Kitchen
3. Bar
4. Cabinet
5. Dining room
6. Private room

1. 入口
2. 厨房
3. 酒吧
4. 厢座
5. 用餐区
6. 贵宾房



1. The restaurant design maintains the unique quality and spirit by preserving the existing architectural form and all the delicate detailing, such as the brick wall, the circular-pattern window frame as well as other old fabrics of the original structure, leaving a succinct and clean backdrop in contrast to the old accents.

2. The restaurant design reflects the monumental cityscape of Shanghai, which is a wonderful mix of old and new, East and West.

1. 该餐厅的设计保留了老建筑的独特形态与设计精神，透过对上海老建筑形态与细节的描绘，彰显出新建筑对历史的尊重。设计师巧妙地保留了砖墙、圆形图案窗框以及其他老式结构，并以现代的手法对其进行重新量身定做，从而营造出一种摩登时尚的氛围，带给人以强烈的视觉冲击。

2. 餐厅的美妙设计完美地彰显出上海中西合璧的文化特色，令就餐的客人在享用美味的同时，品味上海文化交融的独特轮廓。





3. With Chinese traditional paper-cut patterned window grille acting as walls, a transparent linking space is made possible. It blurs the boundary of the outside and inside by the collaboration of reflection of mirrors and penetration of sunbeam, thereby presenting the charm of nature through the interplay of light and shadow.

4. Located at the prestigious cultural heritage of Shanghai Xintiandi, the interior design of the Xiao Nan Guo Restaurant celebrates the historical architecture in a modern approach.

5. Taking inspiration from the Chinese garden, classic Chinese garden elements are applied in its interior to express the natural rhythm and link different spaces within the restaurant.

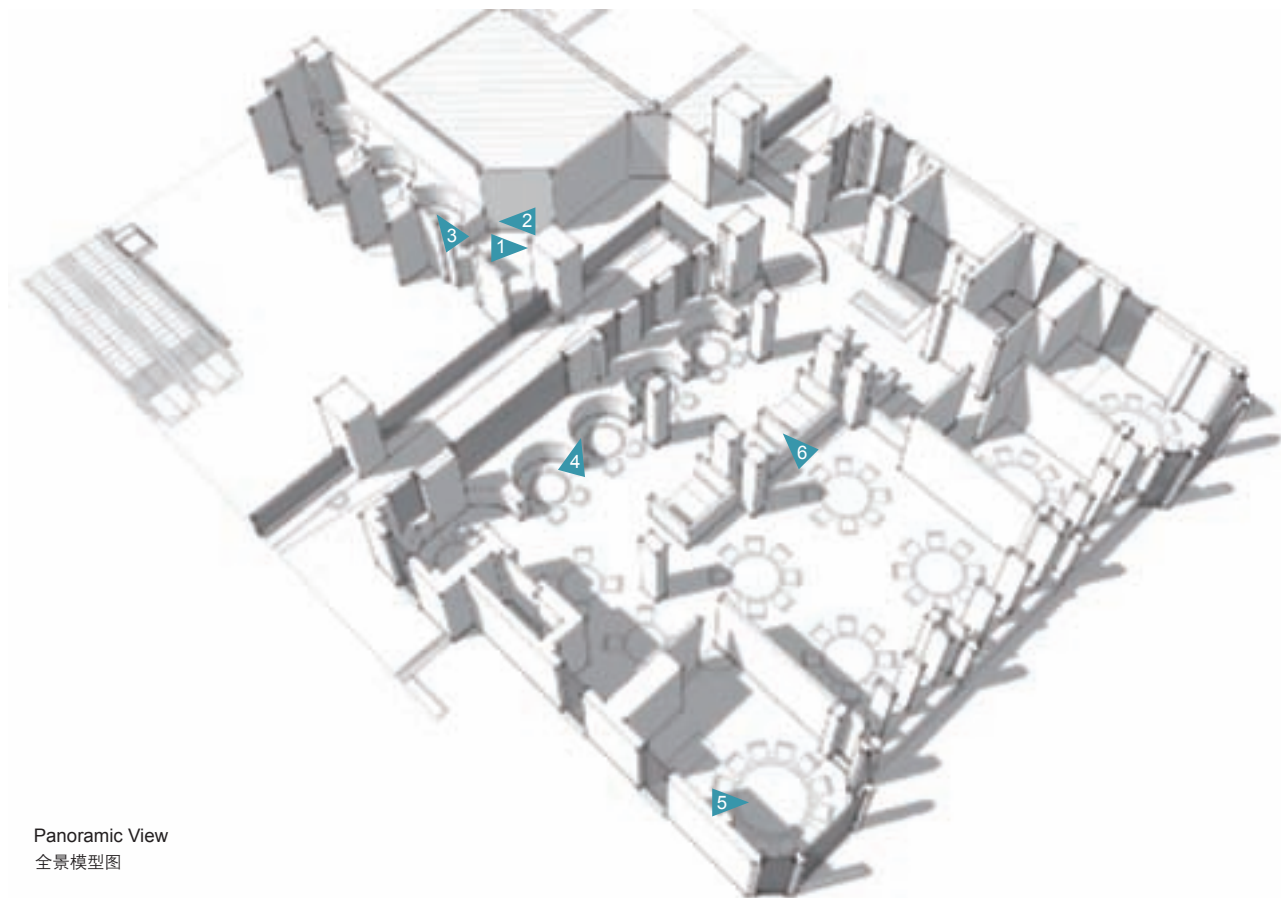
6. Adding to the richness of the space is an inverted pavilion concept with ceiling lights simulating the pavilion skylight. With tree patterns on the carpet and fish pond graphics embedded on the tables, this joyful environment not only echoes the historical architecture but also creates agreeable brightness and transparency that makes people feel like dining in an outdoor space.

3. 设计师巧妙地以传统的窗花图案格子窗作为围墙，模仿古雅亭阁的设计，从而有效地营造出空间的通透性，并在打造柔和、和谐的光影效果的同时，模糊内外空间的界线，为现代场景注入园林色彩。

4. 位于上海新天地的小南国餐厅具有时代建筑交迭的特色，运用现代的设计手法对古建筑的魅力进行另一种诠释。

5. 受中国园林设计的启发，设计师巧妙地将中国古典园林元素融入到内部空间之中，将餐厅的不同空间有机衔接在一起，彰显出无限的自然气息。

6. 此外，设计师巧妙运用了中国建筑的“亭阁”理念，以吸顶灯模拟出“亭阁”的天窗。从而营造出统一、协调的空间印象。地毯上的绿树图案与桌面上镶嵌的鱼池图案，构建出室内空间与大自然的密切关系，不仅与古香古色的建筑交相辉映，同时形成一个明亮、通透的室内环境，令就餐者仿佛置身于美妙的户外氛围之中。



Panoramic View
全景模型图

100 Season Theme Design 季节主题设计



The season theme design always refers to the recurrence of features of spring, summer, autumn and winter. As for the restaurant that specialises in Japanese cuisine, in addition to images of the four seasons, abundant vitality is more important to be presented.

In this case, the designers created a simple and dark space to visually contrast with the fresh seasonal ingredients. In the suspended dining area, a gradually rising path echoes the blooming cherry, suggesting the characteristics of Japanese culture that pays more attention to nature.

对于季节的主题设计往往体现在对春、夏、秋、冬形象的描述上，而对于专门经营日本料理的餐厅来说，季节的含义除了四季的形象以外，充沛的生命力是其更为重要的表现对象。

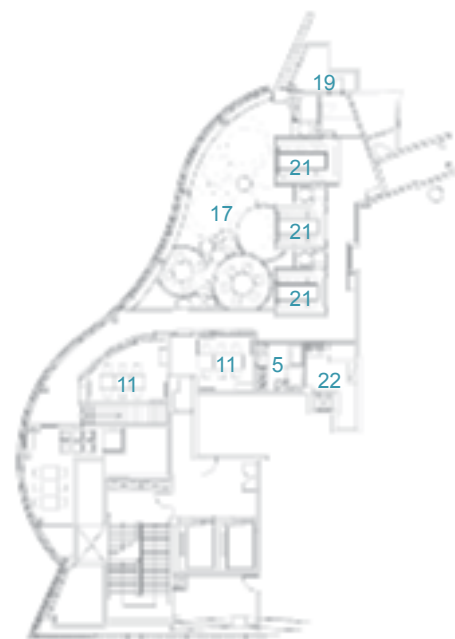
在本案例中，设计师为了凸显应季食材的新鲜，将餐厅室内营造出质朴厚重的质感氛围，从视觉上形成鲜明的对比。在中空用餐区域，设计师建造了一条徐徐上升的步道，同时配置了大量的樱花，有效的暗示出日本料理文化中对高远空旷、四季更迭的追求。

Project name: Ninsei Jinmao Branch **Completion date:** 2008 **Location:** Shanghai, China **Designer:** Norio Ogawa/Zou Zhonghe (Shanghai RID) **Photographer:** Jia Fang

项目名称：仁清日本料理（金茂店）竣工日期：2008年 地点：中国，上海 设计师：小川训央/邹钟贺(上海珑屋装饰设计有限公司) 摄影师：贾方



Third floor plan 三层平面图



Forth floor plan 四层平面图

- | | | | |
|----------------------|---------------------------|----------|-----------|
| 1. Entrance | 12. Barbecue area | 1. 入口 | 12. 烧烤区 |
| 2. Reception | 13. Teppanyaki | 2. 接待台 | 13. 铁板烧 |
| 3. Beverage showroom | 14. Kitchen | 3. 酒水展示间 | 14. 厨房 |
| 4. Warehouse | 15. Semi-private room | 4. 仓库 | 15. 半包房 |
| 5. Pantry | 16. Conduit shaft | 5. 备餐间 | 16. 管道井 |
| 6. Stage | 17. Suspended dining area | 6. 储藏室 | 17. 中空用餐区 |
| 7. Office | 18. Accountant's office | 7. 办公间 | 18. 会计室 |
| 8. Counter | 19. VIP room | 8. 吧台 | 19. VIP包房 |
| 9. Free table | 20. WC | 9. 免费餐桌 | 20. 卫生间 |
| 10. Long sofa | 21. Seats | 10. 长沙发 | 21. 座席 |
| 11. Private room | 22. Pantry | 11. 包房 | 22. 备餐区 |

1. The amazing skyscrapers at Pudong district in Shanghai as well as the beautiful view of Huangpu River are all considered as the most imposing views of China. Ninsei Jinmao Branch shop is located in this renowned Jin Mao Tower which is a member of the amazing skyscrapers in Shanghai.

2. Ninsei emphasises freshness of the seasonal ingredients and tries to integrate the dishes and utensils with the seasons completely.

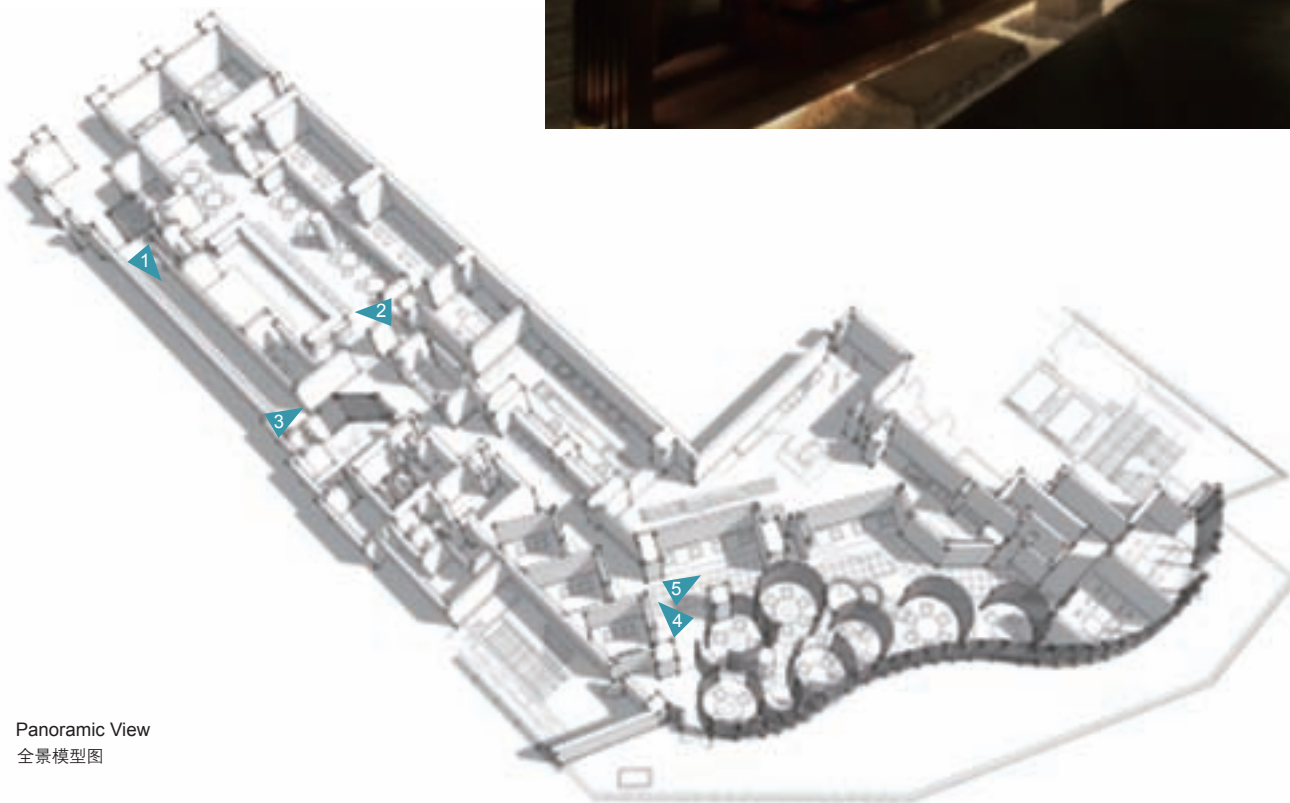
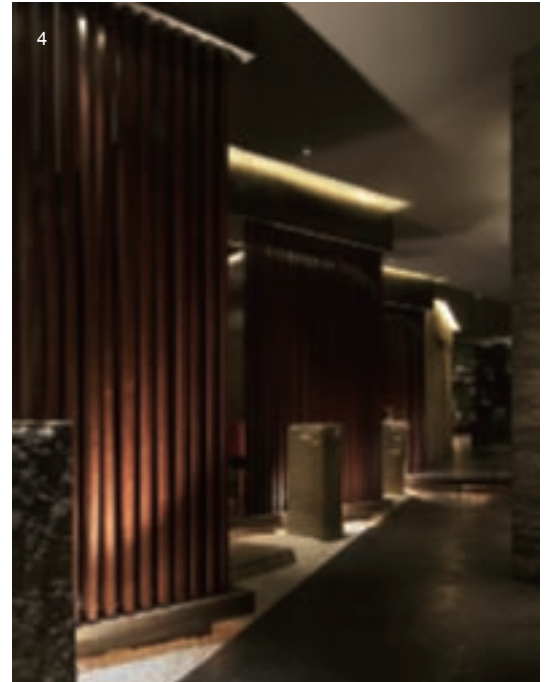
1. 上海浦东的高层建筑群以及黄浦江的风景，被视为中国最壮丽的景观，仁清金茂店，就是坐落于世界瞩目的金茂大厦内的日本料理店。

2. 最大限度地发挥应季食材的鲜味儿，并赋予其创意，在菜品的拼摆以及餐具的选用上，都融入季节的气息。



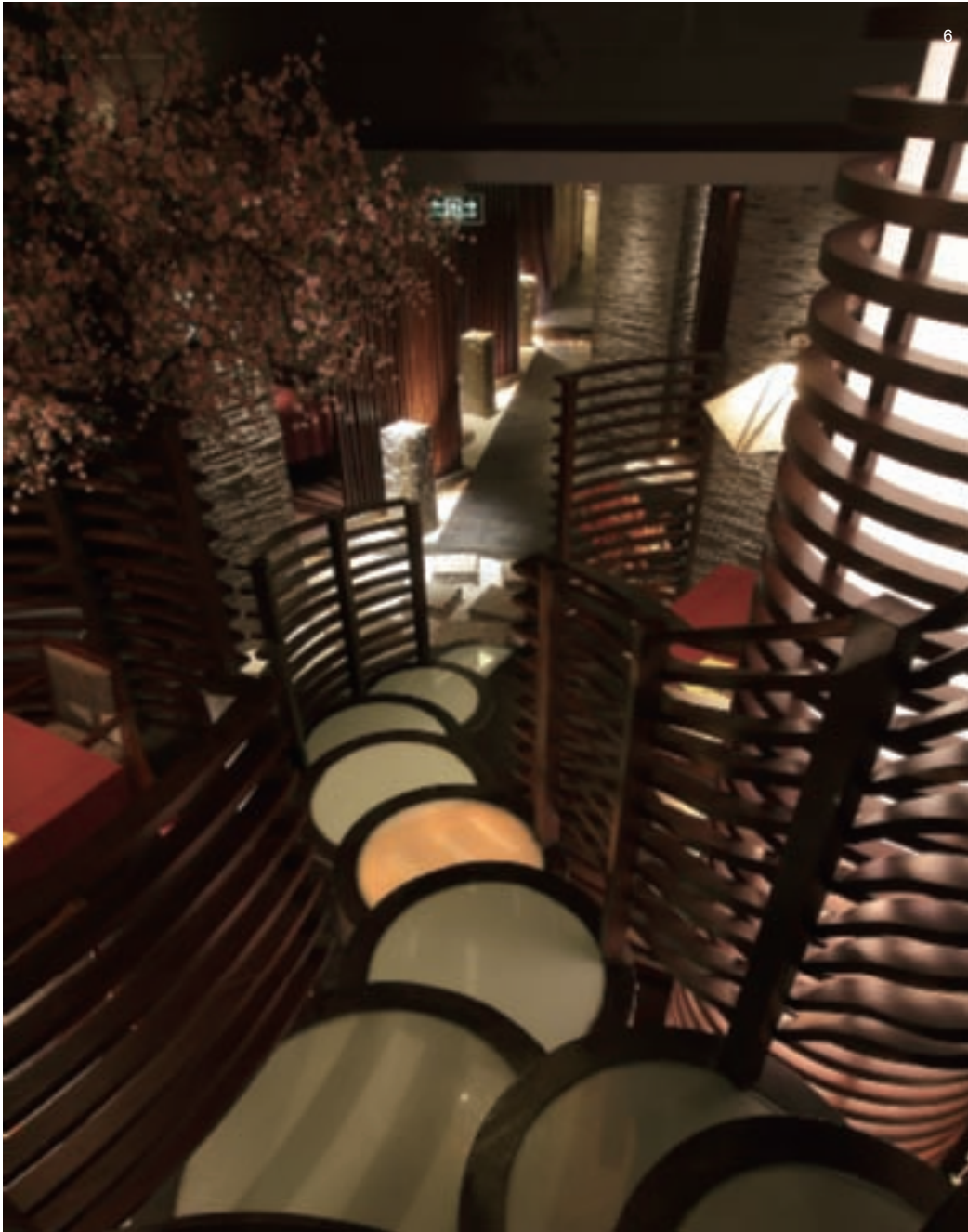
- 3. View from beverage showroom towards barbecue area
- 4. Japanese food pays much attention to the echo with seasons.
- 5. Style of the interior design has appropriately expressed that Japanese food pays much attention to the echo with seasons.

- 3. 从酒水展示间看烧烤区。
- 4. 作为日餐的表现手法，极其注重与季节的呼应。
- 5. 日餐，就是这样一种与季节密不可分的料理，这样的心境，在餐厅的创建中得以实现。



Panoramic View
全景模型图





6. Within the very spacious plane, the upper space continues to follow the open discipline which injects a sense of openness to the space. Referring to the seasons, it has never been separated from the sky. From ancient times, many poets like to celebrate the sky and seasons to express their feelings. Fragrance of flowers, trees under the burning sun, bright red leaves and calm moon as well as quietly flying snow all represent changes of the seasons.

7. People dining here will enjoy changes of the four seasons and the amazing experience in such an infinite open space.

8. Private room at the second floor

9. It is the seasons' change that reflects the characteristics of Japanese culture.

6. 在原本就已非常宽敞的平面上，随着向深处的不断推进，上方空间也尽量打开，使得整个空间充满开放感，让人仿佛置身于无限空旷的天空。对于四季的感觉，从来就离不开天空。从古至今，有很多诗人就是通过天空来感怀、歌唱四季。高远而空旷、万里无云的天空，变换着季节推移时的景象。随风而至的鲜花的清香，在炎炎烈日下守护着我们的绿荫，色彩亮丽的红叶和闪烁着凛然光辉的月亮，安静地飘舞的雪花。向天空延伸的小道，能最真切地感受到四季的交替。

7. 在享受来自于四季的恩惠的同时，也体验着由此向上无限延伸的开放空间带来的美妙感受。

8. 2楼包房。

9. 正是这里的春夏秋冬，代表着日本料理，进而反映出日本文化的特色。



Index

索引

1/4/97. Mr. Important Design

Contact: miriam.marchevsky@gmail.com

2/12. Alan Chan Design Company & Curiosity Inc.

Contact: ava@alanchandesign.com

3. Studio Arthur Casas

Contact: info@paulb.com

5/52. Andre Kikoski Architect

Contact: adam@susangrantlewin.com

6. MARKZEFF

Contact: msinios@zeffdesign.com

7. Eins architects

Contact: info@einszueins-architekten.de

8. Andy Martin Architects

Contact: minouk@andymartinstudio.com

9/15/66. Rockwell Group

Contact: info@rockwellgroup.com

10. Panorama

Contact: info@panoramahk.com

11. UXUS

Contact: Amy Silver <amy@uxusdesign.com>

13. Allzone Co., Ltd

Contact: allzone@allzonedesignall.com

14. ONG&ONG Pte Ltd

Contact: info@ong-ong.com

16. Orbit Design

Contact: owen@orbitdesignstudio.com

17. Olson Kundig Architect

Contact: antoine@bluemedium.com

18/19. Zhouyi Design

Contact: joyis.chou@msa.hinet.net

20. CCS

Contact: info@ccs-architecture.com

21. Arcsine Architecture

Contact: daniel@arcsine.com

22. Autoban Architect

Contact: press@autoban212.com

23. SWeeT co., ltd

Contact: publicrelations_sweet@yahoo.co.jp

24. Tag Front

Contact: viro@tagfront.com

25. Vaillo & Irigaray

Contact: galar@vailloirigaray.com

26. II BY IV Design Associates Inc.

Contact: melissa@iibyiv.com

27. d-ash design

Contact: dashen@dashendesign.com

28/98. Sandra Tarruella Interioristas

Contact: press@sandratarruella.com

29/45. SAKO Architects

Contact: aoyama@sako.co.jp

30/41. Ippolito Fleitz Group

Contact: hoehne@ifgroup.org

31. Concrete+Architectural+Associates

Contact: concreteamsterdam.nl

32. Nendo

Contact: info@nendo.jp

33. Francois Frossard

Contact: f@ffdmiami.com

34/71. Nagehan Acimuz

Contact: info@nagehanacimuz.com

35. Concrete Architectural Associates

Contact: pers@concreteamsterdam.nl

36. Arkhefield

Contact: rachel@dragonflypr.com

37/40. BCV Architects

Contact: hardy@bcvarch.com

38. Lieven Musschoot

Contact: lieven.musschoot@skynet.be

39. AB Concept

Contact: ivan.ng@edelman.com

42. Stylt

Contact: hanna@stylt.se

43/79. Design Clarity

Contact: info@designclarity.com

44. Garduño Arquitectos

Contact: info@gardunoarquitectos.com

46. Koichi Takada Architects

Contact: ktakada@koichitakada.com

47/74. Design Spirits co., ltd.

Contact: annieting.designspirits@yahoo.com

48. SOMA

Contact: mail@soma-architects.com

49. Imagine Native Ltd

Contact: edmondts@imagine-native.com

50. Khaldoun Cheikh Dibes

Contact: mail@mareike-dietrich.de

51. Rojkind Arquitectos

Contact: rojkindarquitectos.com

53. Studio Linse Amsterdam

Contact: esther@studiolinse.com

54. AkarStudios

Contact: info@akarstudio.com

55. x architekten

Contact: d.birgmann@xarchitekten.at

56/92. SHH

Contact: melissad@shh.co.uk

57. Atelier Feichang Jianzhu

Contact: fcjz@fcjz.com

58. Atelier SAD s.r.o.

Contact: michaelasimova@ateliersad.cz

59/69. Stanley Saitowitz /Natoma Architects Inc.

Contact: stanley@saitowitz.com

60. Hector Ruiz-Velazquez

Contact: hrui-velazquez@hotmail.com

61. Super Potato

Contact: intl@superpotato.jp

62. plajer & franz studio

Contact: Gatzhammer@plajer-franz.de

63. Clive Wilkinson Architects

Contact: cheryls@clivewilkinson.com

64. Idoine Agency

Contact: contact@groupeidoine.com

65. Thomas Dariel & Benoit Arfeuille

Contact: contact@lime389.com

67. Atelier Heiss

Contact: info@ah.com.at

68. GRAFT

Contact: info@graft.com

70. Facet Studio

Contact: os@facetstudio.com.au

72. anc-arquitectos

Contact: atelier@anc-arquitectos.com

73/84. Karim Rashid Inc.

Contact: jamie@karimrashid.com

75. Antonio Eraso Co.

Contact: a.kita@antonioeraso.com

76. Protim Rzisnik Perc

Contact: gregor.rozman@rznisnik-perc.si

77/78. Cheremserrano

Contact: jessica@cheremserrano.com

80. Matteo Thun & Partners

Contact: info@matteothun.com

81. Drozdov & Partners Ltd.

Contact: info@drozdovpartners.com

82. Creme Design

Contact: ariel@cremedesign.com

83. Fantastic Design Works

Contact: maruyama@f-fantastic.com

85. Lavis Design

Contact: lavis@lavis-design.com

86. Andrea Langhi

Contact: ec2.it/andrealanghi

87. BNKR Arquitectura

Contact: info@bunkerarquitectura.com

88. MoHen Design

Contact: mohén@mohén-design.com

89. A++

Contact: m.pellicciari@a2plus.it

90. Interior Workshop of Sergey Makhno

Contact: vasilybutenko@yandex.ru

91. Elle Kunnos de Voss

Contact: elle@metricsdesigngroup.com

93. Creneau International

Contact: Filip.Janssen@creneau.com

94. Khosla Associates

Contact: spurti@khoslaassociates.com

95/96. SSDesign

Contact: ssd-shanghai@ssdesign.asia

99. Joey Ho

Contact: jaime@joeyhodesign.com

100. Shanghai DIR

Contact: rid-sh.com

100 RESTAURANT DESIGN PRINCIPLES 餐厅设计法则 100

Author: Arthur Gao

Print version (Hardcover) - 2012

ISBN 9787538176056

Published by Liaoning Science & Technology Publishing House
Shenyang, Liaoning, China

eBook version - 2012

ISBN 9781619870741

Published by Profession Design Press Co., Ltd
California, United States of America

Distributed by Actrace, LLC, United States of America

Website: www.actrace.com, www.design-bookstore.com

Copyright©2012 Liaoning Science & Technology Publishing House

License agreement: www.design-bookstore.com/auxpage_license

Unauthorized copying prohibited.

作者：高 巍

纸质书（精装） - 2012

书号：9787538176056

出版商：辽宁科学技术出版社
中国辽宁沈阳

电子书 - 2012

书号：9781619870741

出版商：设计专业出版有限公司
美国加州

经销商：Actrace 公司，2012

网址：www.actrace.com, www.design-bookstore.com

版权所有：2012 辽宁科学技术出版社

版权协议：www.design-bookstore.com/auxpage_license

严禁非法复制。