

FEAST 宴——顶级餐饮空间设计

TOP RESTAURANT DESIGN

精品文化工作室 编



大连理工大学出版社
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序 PREFACE

多元化融合

“一个人的成就永远超不过他的眼界”，如果用这句话来描述设计思路可能不会被理解，可把这句话归结到企业成功人士的思维模式就会变得耐人寻味。奢华类餐厅消费的主流是企业家、集团高管、高级白领、海归派、艺术家、社会名流、政府官员等，这就要求设计师对奢华类餐饮空间设计的“眼界”换个新的角度，奢华类餐厅不单单是味蕾艺术的传达、视觉饕餮盛宴的展现，“界而不界”——“心觉”才是餐饮空间更加注重的“眼界”。

风格上无论低调奢华还是雍容华贵，只是我们设计表现上的一种手法。真正寻求设计与商业如何结合的可行性，就应该更多地理解高端餐饮消费模式的架构，由此与餐饮商业模式紧密结合，形成高端餐饮的功能架构、流线架构。餐厅应该加以广义地理解，它是客人生活方式的延续，商务活动的延展。充分考虑到消费过程的链接性，就餐只是过程的一部分（餐前、餐中、餐后有着不同的需求点，要满足客人每一个阶段的消费模式和心理诉求），由此延展出高端餐厅不同功能的需求，也就延展出跨界概念的设计。

《天津八号御膳》《保定珍逸食神》《扬州天鸿和》三个项目分别换了不同的视角做了“跨界”设计尝试，这是我们基于高端客户生活方式的理解给出的定位。奢华餐厅设计不单是表面奢华装饰而已，奢华的价值源自心理价位，它是出品、环境、服务的综合，透过设计的链接形成高端客户的消费场所，从而形成品牌效应使其与其他高端消费产生共鸣，最终形成 20% 高端客户所需的品牌商务圈以及对等的餐饮文化圈。

无论是高品质的家宴还是奢华的商务宴请，都是消费模式的一种体现，也折射出高端客户群生活方式观念的“界定”。给奢华类餐厅消费主流的“界”就源自本文开篇之句。进入到客户生活观念的“眼界”为客户打造他们的“圈文化”，找到客户的买点，为高端客户“定制”专属的餐饮生活空间，奢华餐厅设计理念与元素也就顺理成章了，我们会从客户在不同业态消费的模式中寻求跨界的融合，于是餐厅空间设计也就有了多元化的记忆片段，也就多了份熟悉与亲切。融入会所、酒店甚至高尔夫、大型 shopping mall 的商务休闲的经营概念。使客人进入他熟知的“圈文化”，生活圈、朋友圈、休闲圈、商务圈的融合，让客户在餐饮空间中“收藏别样的快乐生活片段”，环球旅游——航海记忆、庄园情节——怀旧留声机、激情蓝调——爵士乐、法式红酒——异国情节、运动休闲——绿野高尔夫、收藏心情——水晶之恋……跳出餐饮空间范畴的“界定”，在隶属高端客户共性的生活模式中寻求新的设计切入点。《天津八号御膳》融合一线品牌的理念；《保定珍逸食神》寻求品质生活的快乐记忆、《扬州天鸿和》融汇酒店会所的气质；三个典型的空间“跨界”设计深受高端客户的青睐，也使得我们在餐饮空间设计当中去探求更多的可能性。

“空间无界”，设计亦是如此。

北京大石代设计咨询有限公司 吴晓温

设计过程中所要考虑的最重要方面是空间的使用者，也就是项目的区域性顾客。他们在餐厅消费的心态、习惯是什么，都喜好些什么等等都是我们在设计过程中要提炼的东西，在这样的基础上我们能否设计出更好更完美的。这些反映到具体的项目中也就是指空间的规划、材质的使用、灯光亮度及形式等设计重心。其实餐厅的设计用简单的话概括，无非就是对顾客在现阶段用餐模式上给予更优越的用餐方式及用餐气氛，主要包括灯光、空间形态、音乐、服务流程设计等方面。对于有效处理以上问题，我觉得这样几点思维方式对项目设计者在设计时非常重要：

A. 人对物体的感知总是趋成完美正规工整的思维方式。B. 人对物体的感知总是对物体简化、规整的思维方式，结合自己本身的记忆与经验来间接产生对所看到物体的感觉，我们称之为痕迹事件。行动的痕迹给人对事件的复古（还原）行动的记忆的痕迹，从而产生对事件或物体的感知。例如，沙漠里的脚印总是让人想到人的路过。C. 空间设计成功点是让使用者在不同的时间不同的心情下，有不同的思维（使用者在我们的空间里编故事的想法）方法或感知，就是说我们的设计要有悬念。

徐庄设计 庄仙程

Diversified Fusion

It may not be understandable to describe the thoughts of design using this sentence, “A person’s achievement will never surpass his field of vision.” However, when it comes to a successful entrepreneur’s mind-set, the above words just afford food for thought. The mainstream consumers of luxurious restaurants are entrepreneurs, group’s senior management, high-level white collars, overseas returnees, artists, celebrities and governmental officers, etc., therefore, a designer who will design a deluxe dining space has to view his design through a new angle, meaning such restaurants are more than to express the art of taste buds, display visually extravagant gourmets. Boundary yet boundless—“mental consciousness” is nothing but the “vision” a dining space values.

A style, no matter it is low luxury or distinguished elegance, is just a way of expressing the design. To truly seek a feasible bonding of the design and business, we should get more understanding of the structure of the consumption mode of high-end catering to closely ingrate it with the business mode, forming the functional structure, streamline structure of high-end catering industry. The restaurant, which should be given a broader definition, is the continuance of the customer’s lifestyle and the extension of his business activities. Taking the links of consumption process into full account, we would find dining is just a part of the process as customers have different requirements for individual period of pre-dining, in-dining and post-dining while we need to satisfy customers’ mode of consumption and psychological demands at every stage, then, the need for a high-end restaurant with multi-functions is derived and developed as well as the concept of crossover design.

Tianjin No.8 Imperial Restaurant, Baoding ZhenYi, Yangzhou Tian Honghe are three projects attempting to realize a crossover design through different view angles, which also demonstrate the positioning based on our understanding of high-end customers’ lifestyle. A luxurious restaurant’s design is not limited to superficial sumptuous decorations as the value of luxury origins from the speculative price level, a combination of product, environment and service. The high-end customers’ consumption place takes shape through the link of design, resulting in a brand effect to echo with other high-end consumptions and finally forming a branded business circle and corresponding dining culture circle as required by 20% high-end customers.

Either a top quality family dinner or a luxurious business banquet is an expression of consumption mode, reflecting how high-end consumer groups define their lifestyles. Defining the mainstream consumers of luxurious restaurants responds to the opening sentence of this article, which is done like this: enter the vision of customers’ living concept to create their own “circle culture”; discover the commodity customers believe worthy buying and customize a dining life space exclusive to high-end customers. So the philosophy and element for designing a luxurious restaurant become logical. We’ll seek a crossover blending from different modes of consumption the customers have in various retail formats, thus, the design of dining space is given diversified memory fragments, making people feel it familiar and cordial. Integrated with business casual elements like club, restaurant, even golf course, large shopping mall into an operation concept, the projects allow customers to enter a “circle culture” he is comfortable with; the marriage of life circle, friend circle, leisure circle and business circle allows customers to collect fragments of extraordinary happy life in the dinning spaces. Global tour—memory of sea voyage, chateau plot—vintage gramophone, passionate blues—Jazz music, French red wine—exotic feel, sports leisure—green field golf, collect one’s mood—crystal love....break out of the box defining a dining space, instead, pursue a new cutting point of design from the life patterns common to high-end customers. Tianjin No. 8 Imperial Restaurant combines the idea of a top brand; Baoding ZhenYi seeks joyful memory of quality life and Yangzhou Tian Honghe reflects a hotel club ambience; three typical crossover designs are deeply popular among high-end customers, making us explore more possibilities for the design of dining spaces.

“Space is unlimited”,so is the design.

BEIJING DASHIDAI DESIGN&CONSULTING COMPANY Wu Xiaowen

The most important aspect to be considered during the design is the users of the space, namely the regional customers of this project. What their consumption minds are, what their habits are, and what they are fond of, etc, are what we need to refine during the design. What we also need to consider is whether we can design a better and more perfect one on such a basis. These can be reflected on the detailed projects, namely the space planning, the use of material, lamp brightness and forms, etc.

In fact, the design of dining room, in a nutshell, is to give customers more superior dining manner and dining atmosphere based on current dining manner, mainly including lamplight, the spatial shape, music, service process design, etc. To effectively deal with above problems, I think the following ways of thinking for the project designers are of great importance:

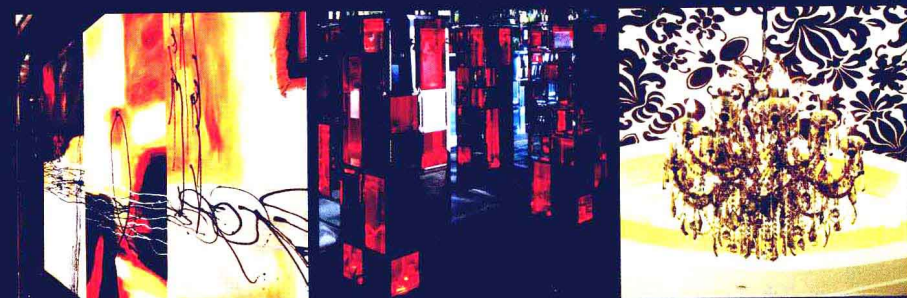
- A. People's perception of the object always tends to be a perfect, formal, and neat way of thinking.
- B. People's perception of object is always to simplify the object and to form a neat ways of thinking, combined with their memory and experience to indirectly form a feeling about what they see, which we call Trace Event.

Action trace is about people's memory trace to events' reductive action, and then gives birth to the perception of events or objects.

For example, Footprints on the desert always make people think of someone passing by.

- C. The successful point of the spatial design is to let users have different ways of thinking (the ideas that users make up stories in our space) or perception, in different time, under different moods. It means our design should be full of suspense.

Designer for Xuzhuang: Zhuang Xiancheng



奢华欧式



European Luxury

FORWARD in Beijing

北京丰沃德

设计公司：SAKO 建筑设计工社

设计师：迫庆一郎

项目地点：中国北京

建筑面积：1050 平方米





FORWARD in Beijing is a Chinese Restaurant with undulated lattice partition. The knitted wood veneer in lattice pattern is undulated horizontally and vertically, creating the partition with both flexible and rigid characters. The partition creates three different spatial layers—opened sofa seating area at the windows, intermediate main dining area and closed private rooms. Fish tanks and liquor cabinets consist of water, glass, mirror and mirror finish stainless steel greet guests at the main entrance.



北京丰沃德是一家中式餐厅，以波状的木格子隔断为特色。这些网格饰面的格子纵横交错，规则稳定中体现灵活多变。隔断形成三层空间——靠近窗户的开放沙发座位区、中间的主用餐区以及较封闭的私人包房。由水、玻璃、镜面及镜面抛光不锈钢组成的金鱼缸及酒品陈列柜在主入口迎接着宾客的到来。



