

OPEN-AIR RESTAURANTS

露天餐厅



(瑞士) 玛丽亚·索尔·克利克兹考斯基 著

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崔岩 译

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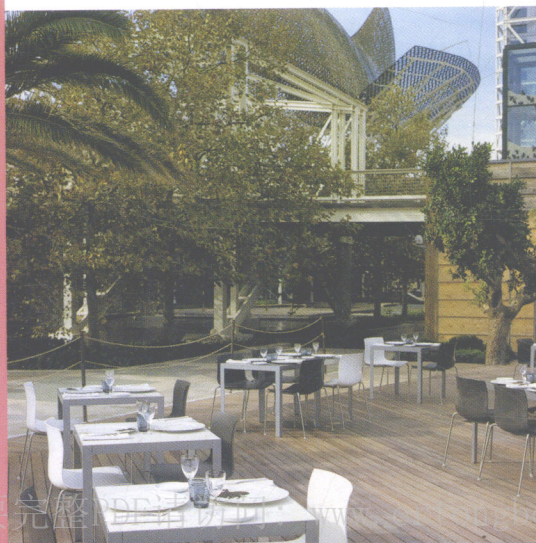
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今时代，餐馆已成为人们会面、谈话和聚会的理想去处，而且人们能在公共场所里享受到私人空间的乐趣。当然，餐馆不是提供这些条件的惟一地方，事实上，很久以来，许多其他公共场所也有这些特点。尽管如此，能够展现民族传统文化的，还是讲究的就餐仪式，这样看来，餐馆的时代意义和特殊价值也就不足为奇了。

这些公共-私人的交汇场所随着时代的推移在发展着，从主人的房子(私人的空间)，这些集合点已经扩展到了公共场所，此外，我们寻找理想的设置，诱人的烹饪，或者舒适的服务，高度体现了日常生活中的自然特征。

人们早、午、晚都在外面就餐更加体现了不同的场所和空间环境的重要性，品尝美酒佳肴的愉悦与就餐的环境是密



In our society and times, restaurants have become places where the desire to meet, converse, see oneself and been seen converge. Moreover, they are places that offer the paradox of privacy in a public space. These characteristics, of course, are not exclusive to restaurants. In fact, they have been typical of many public spaces since ancient times. Nonetheless, it is precisely in the context of eating when a large part of the rituals and traditions of a culture unfold. It is, therefore, not surprising that our society assigns restaurants particular value.

These public-private encounters have been evolving over time. From the house of the host—that is, the private space—these rendezvous have moved to public spaces where, in addition to the encounter itself, we seek an agreeable setting, seductive cuisine, or the comfort of service, highly valued given the hectic nature of our daily lives.

The fact of breakfasting, lunching or dining out reinforces the importance of the spaces and environments chosen for each occasion. The epicurean pleasure of par-

不可分的，在那一时刻，就餐时所有的色香味和声形貌等都一起体现出来了。

人们常说，宴会的空间效应是第一位的，其次吸引人的秘诀是地点的色彩斑斓。

设置更是一个具有显著意义的因素，它与外界的关系，不论是以在露天环境下享受好气候的形式出现，还是以内部自然景观的摆放形式出现都是值得探寻的。在设计时，建筑师们总是格外想到，在就餐过程中外部环境起到了关键性的作用，它并不亚于就餐本身。与此同时，内部设计师们也起着不可低估的作用，因为对于一个特殊的内部环境特征来说，从一个微妙的最低限度的表现手法到一个精心制作的体裁上的多样化，无不依赖于他们的设计。他们的高超技艺显然体现在空间的安排、比例、照明或者是对

taking in fine food or wine is thus tied to the space in which the event takes place. All of the senses are put to the test in the moment in which tastes, smells, sounds, colors, forms, textures, etc. come together.

The space in which, so to speak, the feast is held assumes great importance. In turn, variegation of place becomes part of the secret of attraction.

Setting is an even more significant factor where relation with the exterior, whether in the form of enjoying good weather in the open air or participating visually in the natural setting from the interior, is sought. With respect to the project design, architects must then have in mind an additional, but no less important, premise given the fact that the exterior space will assume a key role in the dining experience. At the same time, interior designers play an essential role since the environmental character of a particular interior—from one of subtle, minimalist gesture to one of elaborate stylistic mix—depends on them. Their skill will be manifest in



Tahini Sushi

建筑材料和家具的选择上。

在这本书里我们可以找到一系列优秀的餐馆设计的代表作,它们都特别注重外部环境。对于露台的设计,地域性的气候是一个基本的考虑因素,它决定着这种场所的环境。我们举一个特大露台的例子,在巴塞罗那的拜斯提尔,或在马略卡岛帕尔马的塔黑尼。这种豪华的露台反映了两个方面,一方面这些设施坐落在西班牙,一个以令人愉快的天气而著名的国家。另一方面,与巴黎的咖啡屋的露台相比较要小一些,它反映出该城市中法国式露台的时代特征。当气候条件不适宜在户外享乐时,他们采用给人印象深刻的景色和自然的设置来表现露台的特征。德国的Adidas就是这样一个例子。在这里,玻璃镶嵌板以同样的方式与外界相连,它意味着建筑物适应设置的方式,同时把自然孕育在结构之中。这种双景观特征还

the quality of spatial arrangement, proportions, illumination, or in the selection of materials or furniture.

In this book one finds an excellent representation of restaurant designs premised on privileging the exterior setting. With respect to the design of terraces, regional climate is a fundamental factor and limit determining the degree of significance attached to these spaces. Take for example the large size of the terrace at Bestial, in Barcelona, or the one at Tahini, in Palma de Mallorca. These ample terraces reflect the fact that both of these establishments are located in Spain, a country famous for its pleasant weather. On the other hand, the terrace at Café Crème, in Paris, is smaller and suggestive of the contemplative character of terraces in that city. Still, impressive views and the natural setting are also taken advantage of in places where meteorological conditions do not favor enjoyment of the outdoors. Such is the case of the Adidas, in Germany. Here, glass panels provide relation with the exterior in such a way that the construction adapts to the setting while at the



咖啡屋

表现在巴塞罗那的 Ruccula 和澳大利亚的 Bennelong 和 EQ 之中。在这些设计作品中，自然环境得到了保护，也给人们提供了良好的内部舒适环境，人们可以在透明中将大自然的美景一览无余。

每一个餐厅都代表着一种不同的精心制作的方法，同样，每一种建筑物的境况都是用头脑中有形的设计来处理的。建筑材料要么是根据餐馆的位置来定，要么是为了创造一个更加受保护或者是更加敞亮的空间的目的来定。位于巴黎的 Nirvana 就是前者的一个例子，玻璃和铝形成了光的通道。另一个例子是伦敦的 Serpentine Gallery，用铝片和夹板创建了一个半感光的空间。建筑材料的选择是随意的，在餐馆里随着对透明度的频繁要求，露台或者是用石头、树木和塑料做的景色应运而生。建筑材料用来反映设计师的意图，例如树木的使用使温

same incorporating nature into its structure. Such double play is also characteristic of Ruccula, in Barcelona, and Bennelong and EQ, both in Australia. In these cases, transparency permits appreciation of the landscape, while protection from the elements and interior comforts are also provided for.

Each restaurant represents a different way of elaborating this sort of project. As such, each situation has been handled with a concrete design in mind. Materials are employed according to a restaurant's location or the desire to create a more protected or more open space. An example of the first is Nirvana, located in Paris, where glass and aluminum facilitate passage of light. London's Serpentine Gallery, on the other hand, utilizes aluminum pieces and plywood to create a semi-exposed space. There are no rules in the election of materials, and while the quality of transparency appears with frequency in restaurants with a terrace or views, stone, wood and plaster are also present. The materials employed reflect the designer's intention. The use of wood, for example, gives rise to a cozy environment, while the election of aluminum or another metal



暖舒适的环境油然而生，用铝和别的金属能把露天空间的纯净度表现出来。接下来是装修，它代表着餐馆的建筑风格。

这也取决于具体环境的特征。空间效应借助于颜色及材料对比，简朴装饰或简约设计风格能唤起人们对美好环境的向往；或者异国情调的饰物能唤起人们对不同的时期或地域的回忆。

本书是世界各地的餐馆的集锦，不管是通过露天空间的创意来展现，或者通过建筑设施提供的景观来实现，它们都与外界有所联系。本书所选用的作品考虑到当前的建筑物的构造，它的特殊设计，还有它所运用的建筑方法等。书中包括一些当代建筑界中人们所熟知的作品，但是相应地，就没有更多的空间来容纳那些新的。



transmits the purity of open space. Decoration, in turn, becomes responsible for granting the restaurant its style. This will depend on the particular character of the space. It will rest on whether the space lends itself to colors and fabrics that contrast or accentuate the building materials, whether the space calls for few elements that evoke more minimalist environments or colonial or exotic furniture that recall other periods and places.

Open-air Restaurants presents a collection of restaurants from around the world. In some fashion, be it through the creation of an open-air space or through the views that the establishment offers, they possess a relationship with the exterior. The selection of works for this book takes into account the recent construction of the establishment, its particular design, and the architectural solutions applied therein. Place has also been given to familiar names in contemporary architecture without, however, sacrificing the opportunity to discover new ones.

The book is organized in three parts, according to the location and conceptual

这本书由三部分组成，根据每一个建筑物的位置和概念上的特征划分为：
1) 位于近水区域，或者水上有些奇观的餐馆；2) 坐落在绿色或者乡村环境之中的餐馆；3) 置身在城市中的餐馆。书中多数作品属于第三种类型，因为在城市里人们经常在午餐或晚餐时会面。这些作品覆盖了各种各样的当代建筑设计风格和手法，这些做法是餐馆对露天环境的要求和展望。

这是对多变的公共环境的高度展现，如私人化的境遇从最相关到最不相关的细枝末节。不管怎么说，框架结构是这些作品的基本汇集点。这本书还激发了读者的想像力，使读者沉浸在这些惊人的餐馆设计中，在遥远的城市中打开了一扇通向隐蔽地方的大门。

最后，读者可以沿着作品的发展方向观赏到这些作品的魅力所在。



Guillaume at Bennefont Restaurant

character of each edifice: 1) restaurants located close to the water or where water holds special interest; 2) restaurants situated in a green or rural setting, and 3) restaurants located in an urban setting. The majority of the examples fall into the third category, the city being the setting wherein persons most frequently meet for lunch or dinner. The projects compiled in this book cover the diverse contemporary designs and solutions required by restaurants with open-air spaces or vistas. Its itinerary is a tour of highly varied public environments that allow for private encounters whose character may range from the most relevant to the most trivial. The framework of these meetings, however, is fundamental. This book offers the reader the opportunity of imaginative stimulation by and delight in these striking restaurant designs, opening the door to hidden places in distant cities.

Finally, the projects stand on their own, inviting the reader-spectator to appreciate the virtues they possess.



滨水餐馆 WATERFRONT RESTAURANTS



Anfiteatro 餐馆

这个餐馆坐落在巴塞罗那的奥林匹克村，是各个流派的设计师和艺术家合作的结果。建筑师 Josep Martorell, Oriol Bohigas 和 David Mackay 负责设计建筑。它的实用性要求是需要极高的灵活性和适应性来满足设置的要求。

这个作品的主要要求之一是用露台来使人们的注意力集中到人造湖上，中心部位是露台和人造湖的接界。在湖面上引人注目的是 Xavier Mariscal 的作品，人们可以从上面、内部和整个露台来欣赏周围的景致。不同的空间环境包括一个更有亲密感的内部就餐房间，一个设在二层的外部平台，壮观的露台和厨房。Sandra 和 Joaquín López 负责的内部设计组，致力于突出湖的部分，他们用巨大的窗户奇迹般地把外部和内部空间合二为一，这样就可以强调出餐馆的名字：Anfiteatro（或 Amphitheatre）。前面的围栏和侧面的门是由铝和玻璃做成的，这使得建筑物的内部显得通透明亮。

家具摆设中包括铁艺的灯，这些灯是由 Darío Aguilar 设计的，灯罩是用仿羊皮制作的。内部酒吧间的椅子也是具有铁艺风格的，它的座是由光滑的棕色皮革制成的。Óscar Tusquets 设计的椅子，具有铁艺的结构，藤制的后背和靠垫，使整个布置显得非常雅致。桌子的台面是用暗棕色的上等木材制成的，铁制的亮黑色的桌子腿，这些都使得空间尽显清澈明亮。

在构建 amphitheatre 这种大型露台时，每一步都突出了餐馆的空间立体效果。茂密的植被把整个空间围了起来，这个地带对外界的开放更提升了它毗邻大海和远离城市喧嚣的优点，而人们在这样的地方就发现了这样一个餐馆。

Anfiteatro

This restaurant situated in the Olympic village of Barcelona unites the work of various designers and artists. Architects Josep Martorell, Oriol Bohigas and David Mackay were in charge of designing a building whose functional requirements demanded great flexibility and adaptability to the setting.

One of the main requirements of the project was to highlight the artificial lake with the terrace that borders it and appears as the centerpiece of the locale. Presiding over the lake is a work by Xavier Mariscal, which may be appreciated from the upper level, the interior or from the entire terrace. The different spaces then consist of a more intimate interior dining room, a second exterior level, the spectacular terrace and a kitchen. The interior design team headed by Sandra and Joaquín López highlighted the prominence of the lake with a large window that magnificently integrates the exterior and interior spaces, thus placing emphasis on the name of the restaurant: Anfiteatro (or Amphitheatre). The front enclosure and the side doors are aluminum and glass. This affords considerable transparency and brightness to the building interior.

The furniture arrangement includes rusted-iron lamps with parchment shades designed by Darío Aguilar. Interior bar stools with smooth brown-leather seats are also of iron. Óscar Tusquets designed the chairs, of iron structure and ratan backing and cushioning, which contribute much elegance to the setting. The tables have a dark-brown fine wood tabletop and anthracite-black iron legs that are at play with the luminous clarity of the space.

The large terrace in the form of an amphitheatre, the steps of which accentuate this appearance, spatially organizes the restaurant. Dense vegetation encloses the space. The openness of this area to the outside exalts its virtues given the proximity of the sea and the distance from the bustle of city in which, nonetheless, the restaurant is found.

建筑师: J. Martorell, O. Bohigas, D. Mackay, O. Capdevila, F. Gual (MBM Arquitectos)

合作者: Sandra y Joaquín Dualde López de Lamadrid (interior designers), Darío Aguilar (ironwork craftsmanship)

摄影师: Roger Casas

地点: 西班牙, 巴塞罗那

建成时间: 2000 年

占地面积: 1264m²

Architects: J. Martorell, O. Bohigas, D. Mackay, O. Capdevila, F. Gual (MBM Arquitectos)

Collaborators: Sandra y Joaquín Dualde López de Lamadrid (interior designers), Darío Aguilar (ironwork craftsmanship)

Photographer: Roger Casas

Location: Barcelona, Spain

Completion date: 2000

Floor space: 13,591 sq. ft.



剧院式的活动空间出现在餐馆的内部和外部。环绕湖边的餐桌增添了一种动感

Theatrical play arises from both the exterior and interior of the restaurant. The arrangement of the tables around the lake contributes to this activity.



