

RESTAURANT DESIGN FOR NEO-CHINESE RESTAURAT

BEIJING BEIJING

by

LU YANG

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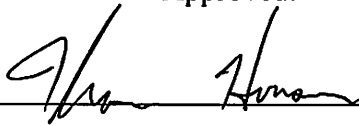
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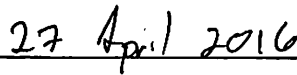
by

LU YANG

Approved:

A handwritten signature in black ink, appearing to read 'Thomas Houser', is written over a horizontal line.

Thomas Houser, Major Professor

A handwritten date '27 April 2016' in black ink is written over a horizontal line.

Date

ABSTRACT

Chinese Restaurants are an important part of Chinese traditional culture. In their long history, one that is still developing, they have acquired unique, and cultural connections. Moreover, modern Chinese restaurant space planning not only inherits the essence of Chinese elements, but also absorb the advantages of Western design ideas. Neo-Chinese restaurant interior design represents a new trend in China.

Chinese restaurants had already spread over all the United States and are welcomed by local people. However, most Chinese restaurants in the United States are small and do not have grades. The restaurants have poor interior designs, food does not represent Chinese cuisine, and owners who lack management strategy so that most American do not know what real Chinese food and culture entails. Moreover, while dining customers dining pay more attention to and demand quality atmosphere, culture, and individuality of the interior space. Therefore, creating harmonious and comfortable interior spaces attracts more customers to enjoy the Chinese restaurant's food and learn Chinese culture while eating.

The main purpose of this thesis is to find a new way to create a Noe-Chinese styled interior space in the United States that uses the architecture of traditional Beijing courtyards for the restaurants' floor plan. This emphasis on the combination of traditional and temporary would improve dining experiences, the authenticity of the food, and the restaurants' overall quality. Design challenges, design processes and solutions will be described in this thesis.

Keywords: Beijing courtyard, dining experience, Neo-Chinese restaurant,
interior design, programming

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CHAPTER 1: INTRODUCTION

Problem Statement

Chinese-Americans in the United States total more than 2 million. Also, Chinese students who study in the United States and workers who have green cards number in the millions. To adapt to the Chinese community, more Chinese restaurants are being built. Most American love Chinese food. According to incomplete statistics, there are over 41,000 Chinese Restaurants in the United States and their total annual revenue exceeds \$15.5 billion. Chinese restaurants have become part of the daily life in the United States.

However, Chinese restaurants in the United States have a phenomenon: most Chinese restaurants are not high quality and the food do not represent the food in China. Chinese restaurants lost their characteristics, do not care about the interior environment and cannot spread the Chinese food culture. Traditional Chinese food is very cheap and the cuisine struggles to advance with the times. Compared to French cuisine and Japanese cuisine, Chinese restaurants in the United States need to change to incorporate fine dining.

Propose of Study

The purpose of this study is as follows: The study will include finding the best design solution for the Chinese restaurant design. The design will keep Chinese traditional Beijing courtyard elements, and add contemporary elements to create a bold atmosphere in order to improve customers' dining experiences in the United States

and represent the best food in China.

The whole thesis centers around the topic of how to succeed through design the interior of a Chinese restaurant in the United States, but also introduces the consideration of cultural and traditional understanding. These design changes can help Chinese restaurants have good development and gain the necessary status in the United States.

Organization of Document

This thesis has five chapters. In chapter1, the problems with Chinese restaurants in the United States, the study's purpose and the thesis' organization are introduced. In chapter 2, the first part is to introduce the background of the Beijing courtyard. In second part is the literature analysis about the factors in restaurants design. In chapter 3, case studies illustrate the importance of interior design to improve the people's dining experience in a Neo-Chinese restaurant. In chapter 4, a Beijing courtyard is redesigned as a restaurant according to the project. In chapter 5, design processes are showed through drawing and renderings.

Organization of the Project

The project will be organized into the four steps of the design process:

1. Programming

2. Schematic Design

3. Design Development

4. Presentation

CHAPTER 2: RESEARCH

Beijing Courtyard Background Information

Beijing Courtyard Architecture

Traditional architecture in Beijing can be divided into Palace architecture, Mansion architecture, Residential architecture and Temple architecture. Palace architecture has been protected by government and Temple is a special place for religious activities. Those architectures cannot be used as modern dining space. So the detailed analysis of residential architecture will be described in this chapter.

Residential architecture in Beijing is named the *sihéyuàn* courtyard. It is the most important form of traditional Chinese residences. Most of the buildings are made of wood frameworks. The *sihéyuàn* courtyard is the most represented in Beijing.

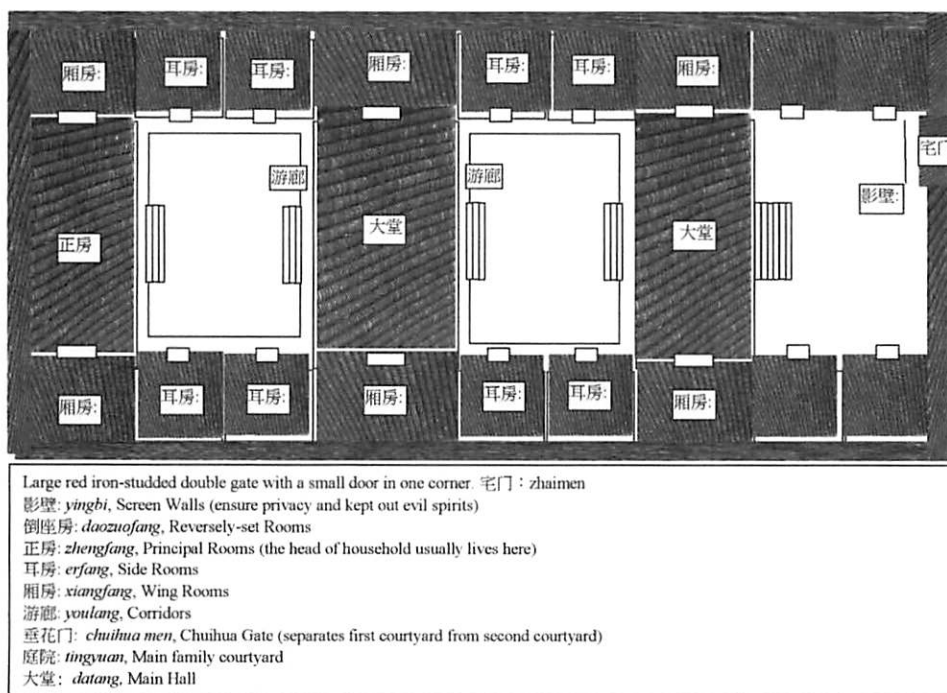


Figure1. Spatial Layout of Traditional Courtyard

The *sìhéyuàn* courtyard is an enclosed residence surrounded by walls. The layout of a courtyard is unique. The door is opened at the southeast corner which is influenced by Feng Shui. It means good luck. According to Cai Yanxin's research, "The philosophical foundation of the development of square-shaped cities in ancient China was determined by ancient philosophies such as the philosophy of Yin-Yang Feng Shui, along with the principle of the Five Elements of water, fire, earth, wood and metal." (Chinese architecture, Cai Yanxin, 2010). For example, the main house is built on the north and water resides in the north, which can overcome fire.

When one steps into a *sìhéyuàn* courtyard, the first thing one sees is the screen wall. According to Feng Shui, ancient superstition warned that it was unlucky if ghosts broke into the house at night. However, if ghosts saw their own shadows on the screen wall, they would not dare break inside. Also, people cannot see inside the yard, it gives a private effect.

The *sìhéyuàn* courtyard is divided into two parts: the inner courtyard and front yard. Guests and male servants live in the front yard (named opposite house). Tassel gate (Chuihua) is built in the middle of the inner yard wall. Inside this gate, the inner buildings can be seen.

The main structure is located on the central axis of a courtyard while less important rooms are located on both sides of it. The whole layout is symmetrical. The elders live in the main house and the right (west side) and left (east side) bedrooms are for younger generations. Women live in the back of the yard. The south room is used as

study room and living room.

There are pathways to connect the main house, eastside room, westside room and tassel gate. In the pathways, people are shelter from the wind and rain; they enjoy the scenery of courtyard.

In the inner yard, people plant trees and flowers, some yards are also equipped with a goldfish bowl for fun. Planting pomegranate and Chinese date trees symbolize a couple can have their own child soon.

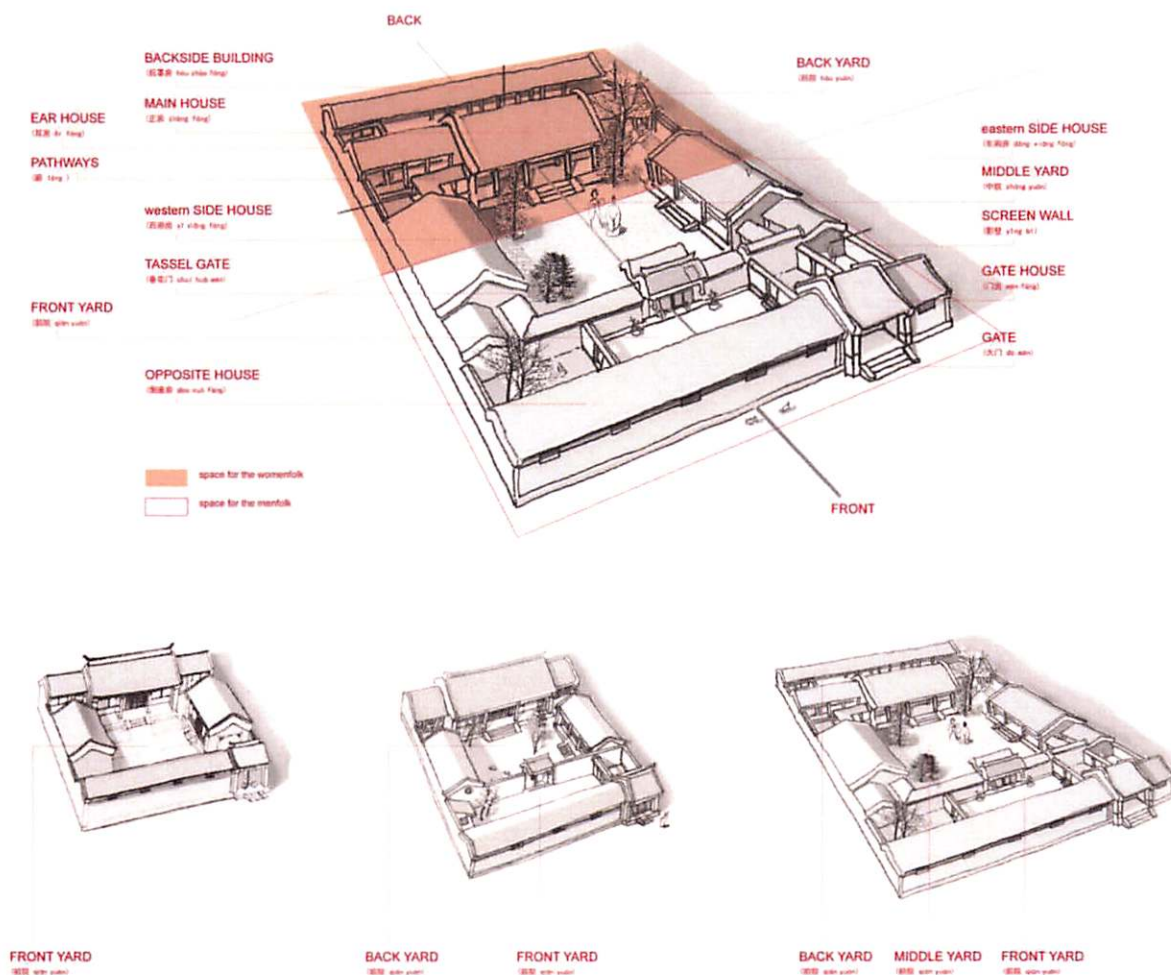


Figure2.Beijing Courtyard Types

The columns of Traditional Chinese Buildings

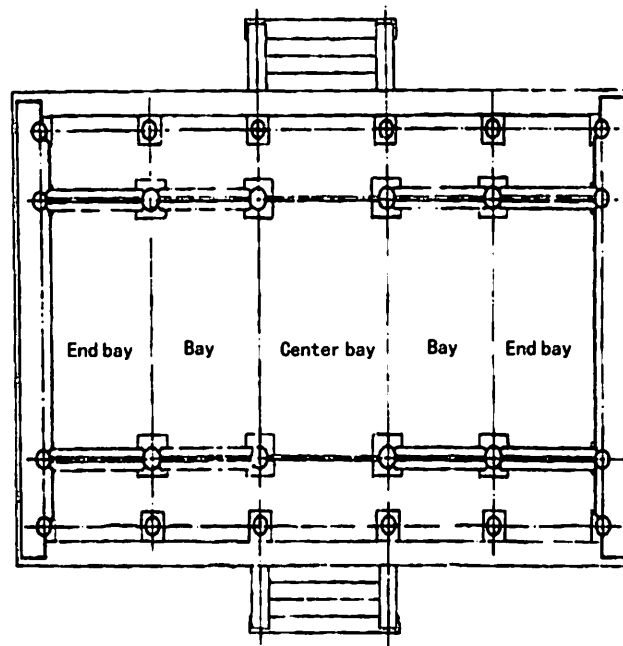


Figure3. Plan of the Traditional Building

The plan of the traditional building is usually rectangular. The ratio of width to length is 1:2. The layout is symmetrical. The center bay is the biggest area and the end bay is the smallest. This layout of the column grid, called the timber-frame, is a strong structure to keep buildings stable.

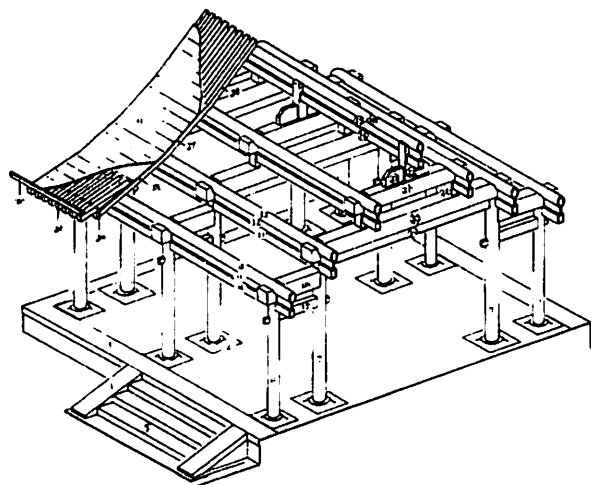


Figure4. Basic Type of Timber Frame

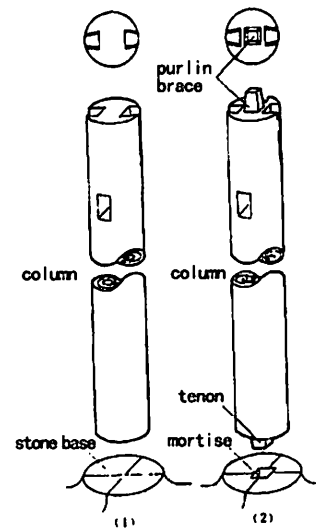


Figure5. Link of Wooden Column and Stone Base

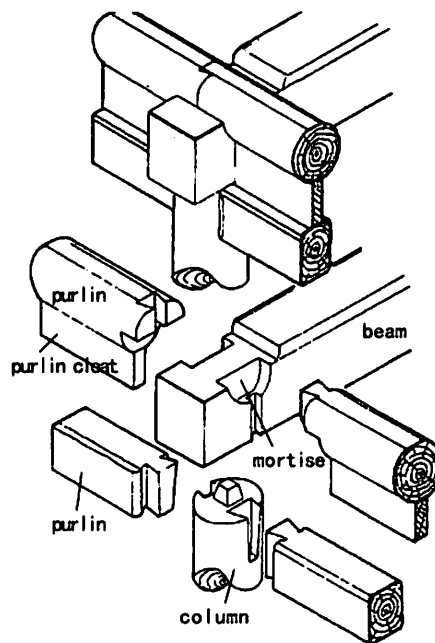


Figure6. Housed Joint for Column and Beam

The structure of the timber-frame is made by vertical columns and horizontal beams, and there are brackets linking them. All the structures are joined by wood without using nails. According to Chinese Architecture, there is no link between the column

root and the stone base relies on gravity and friction. If there is an earthquake, its power can be absorbed by column roots and released quickly without affecting the frame.

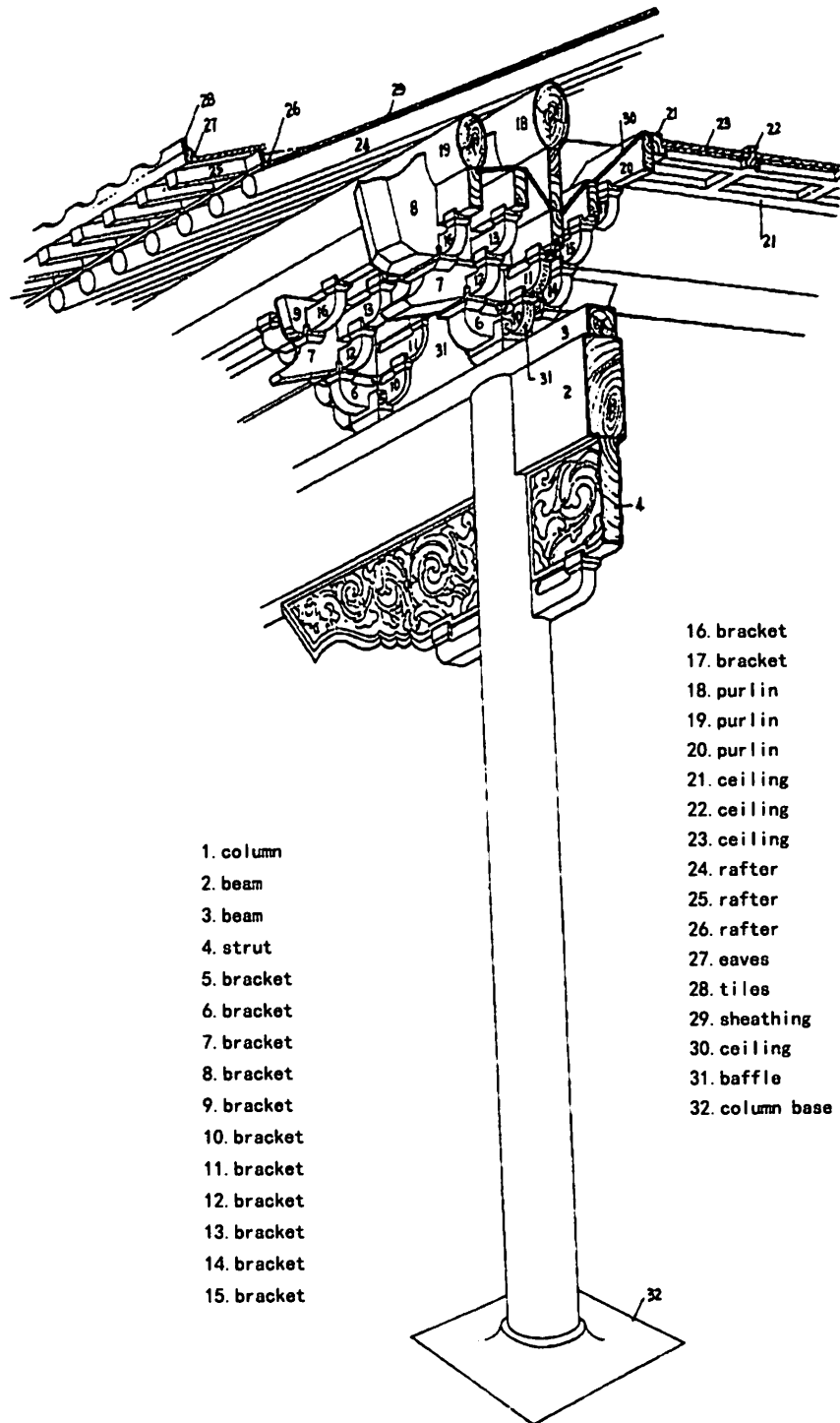


Figure7. Brackets of the Traditional Chinese Building

Symbolic Meanings in Colors

The Roof Color:

The features of roofs of Chinese architecture have many symbolic meanings, such as the colors of eaves, materials and roof decorations. Palaces and rich homes had complex roof designs.

In ancient China, there is a strict grade requirement of using glazed tile roofs. A roof is comprised of glazed tiles with horizontal, wave-shape and vertical, round ridges.

Based on the philosophy of Feng Shui, colors correspond with Five-elements that provide a reasonable theory for the different levels of color on the glazed tile roof. Colors are associated with Five-element Theory. The theory states, “the universe is constituted by five elements: metal, wood, water, fire, and earth. The five elements are all interrelated with different directions, colors, seasons, animals.”(Smith 91)

Zhongshu Don (179BC-104BC) explained the relationship between them in his book *Chun Qiu Fan Lu*:

“Wood is on the left, metal on the right, fire on the front, water on the back and earth on the center. Wood resides in the east and represents the power of Spring; fire resides in the south and represents the power of Summer; metal resides in the west and represents the power of Autumn; water resides in the north and represents the power of winter.”(Chun Qiu Fan Lu, chapter 13)

Gu Ban (32AD-92AD) also explains relationship of colors and direction in his book

General Explanation of White Tiger:

“Green Dragon is on the left (on behalf of wood), White Tiger is on the right (on behalf of metal), Red Sparrow is on the front (on behalf of fire), Black Turtle is on the back (on behalf of water), Yellow Earth is in the center (on behalf of earth)”
(General Explanation of White Tiger, chapter3)

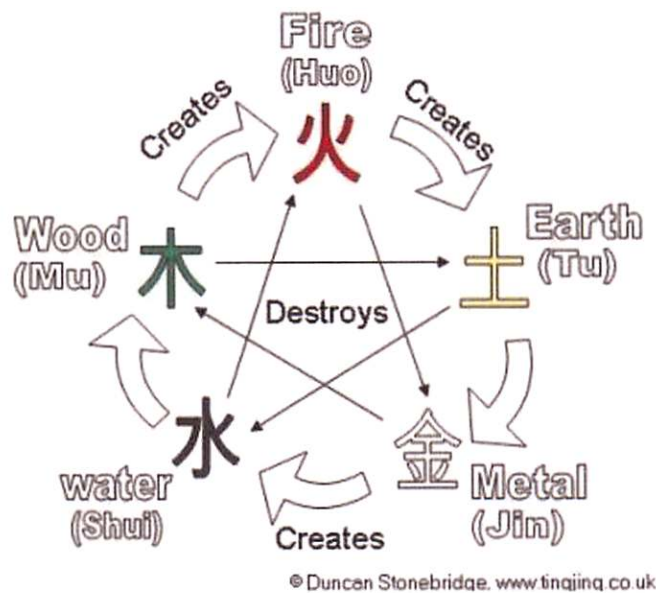


Figure8. Generating & Overcoming Circles of Five Elements

According to the Five-elements (Wuxing), earth is in the center. And the color that symbolizes earth is yellow. So the main building of the Forbidden City is built in the center, the position of the earth in the Five-elements theory. It has a yellow roof, and this color, which is associated with earth symbolized power. Since yellow is an auspicious color, imperial round ridges are used for yellow tiles. It is the dominant color in the Forbidden City.

Another example: Wood resides in the east and represents the power of spring, a season for growth and the Green Dragon. Therefore, the prince's school is built in the

east and roofs use green glazed-tiles which represent bamboo and also symbolize youth and longevity.

Red also can represent Chinese Color. The walls, doors, columns and window frames were painted red color in traditional architecture, especially in the Forbidden City.

According to Five-element Theory fire can generate earth, and earth represents the power of the emperor. Therefore, red (fire) symbolizes that the dynasty can step towards prosperity.

Doorway



Figure9. Moon Gate



Figure10. Vase Shape Gate

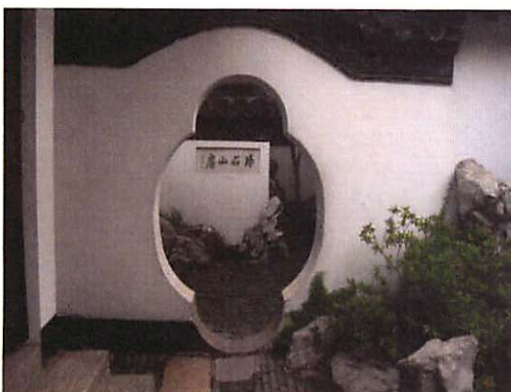


Figure11. Flower Shape Gate



Figure12. Gourd Shape Gate

In Chinese gardens, the most famous garden door is called the Moon Gate (see Figure9 on previous page). It is a circular opening in a wall that acts as a pedestrian passageway. Moon Gates have many different shapes such as a moon shape, vase shape (see Figure10on previous page), flower shape (see Figure11 on previous page) and gourd shape (see Figure12 on previous page). A Moon Gate has spiritual meaning. For example, it is regarded as good luck to step through the Moon gate. Also, the rounded door brings people softer and relaxed visual experience. The gourd shape is regarded as a symbol for fertility because ancient people believed that gourds had many seeds inside them.

The Decoration of the Gateway



Figure13. Knocker (Fu shou)

Knocker (Fu shou)

A knocker is the handle of a door and the most common decoration of gates. The shape is the head of a tiger or lion, and the material is copper or iron. The function of hanging a metal circle ring in animal's nostrils is to allow guests to knock on the door.



Figure14. Gate Deity

Gate Deity

On the surface of the door, there are two Gate Deities who are carved in mahogany.

Ancient people think that the Gate Deity can scare the ghosts and evil from the house.

Also, mahogany has a unique, chemical smell that can repel pests.



Figure15. Door threshold

Door threshold

In the bottom of the door, there is a door threshold. The basic function is to block the rain. However, according to Feng Shui, the functions are to stop the adverse factors

from entering the house and prevent a family from losing money. In ancient China, a family who had higher threshold had higher status. Now, the threshold is not built high, because it is easy to trip the children.



Figure16. Gate Pier

Gate Pier

Gate Pier is a stone that is placed in the bottom of the entrance of a door that supports the frame and threshold. It can increase the stability of the door frame. People carve lotus flowers, birds and animals on the stone which are common Chinese decorations in architecture

Different Types of the Beijing Courtyard Gate

The Beijing courtyard door from the architectural form can be divided into two categories: one is the Wu Yu Gate. It is composed by one or a number of houses.

People who have social status or economic power in the upper class live in this mansion. The other is the Qian Tan Gate. This gate is built on the wall. The ordinary people live in this residence.



Figure17. Palace Door

The Palace door is the highest level door and a type of gate. This gate is located in the central axis of the main house that uses grand style architecture. In feudal the society of China, the numbers of gates, decorations, and colors are regulated. For example, the roof of the Palace gate is covered with green-glazed tiles.

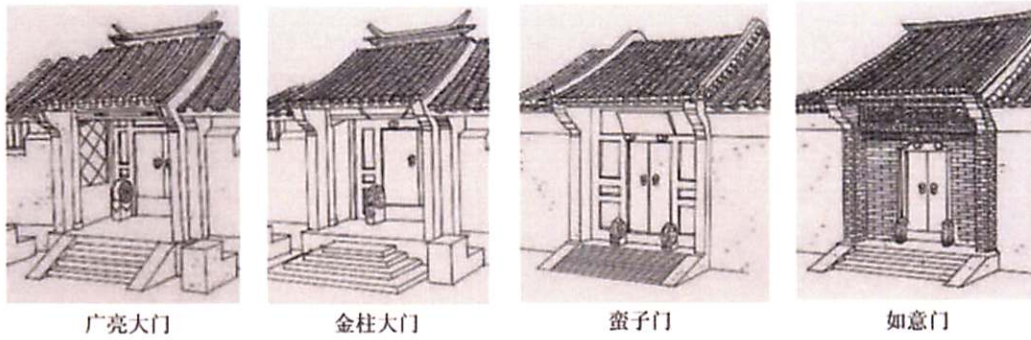


Figure18. Grade of Gate



Figure19. Guang Liang Door

The Gunag Liang Door is second only to the Palace Door, which is a major form of the Wu Yu Gate. It is generally located in the southeast corner of the house and occupies as much space as a room area. Even though it cannot compare with the Palace Door, it also has a higher level. The door is wide, large, and has many traditional decorations that represent the owner's status. For example, ancient people used the pattern of sparrows and auspicious clouds to decorate the eave.



Figure20. Jin Zhu Door

The Jin Zhu Door is smaller than the Guang Liang Door, but other aspects are the same as the Guang Liang Door, such as the door structure, roof and carving. The officials who have upper class adopted this door form.

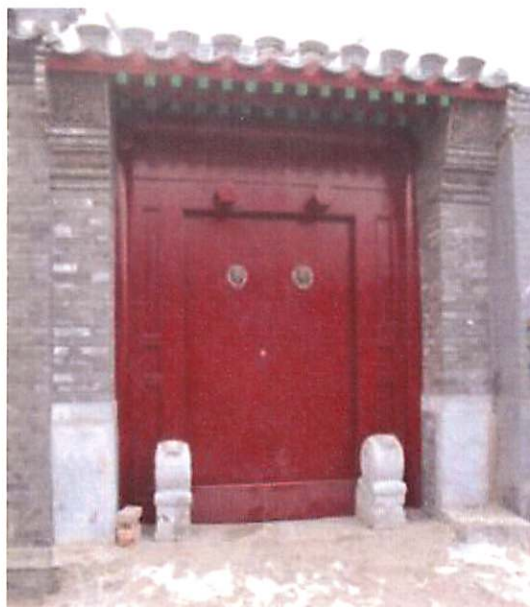


Figure21. Man Zi Door

The Man Zi Door is smaller than the Jin Zhu Door, but bigger than the Ru Yin Door. This form of the door is adopted by rich businessmen. The door is built on the wall, so

there is no space in front of the door that it can avoid thief stand here.



Figure22. Ru Yi Door

The Ru Yi Door is used by middle class people. Free to be decorated without level of restrictions. It can be decorated beautifully, also can be made very simple. Everything depends on owner's interests and financial circumstances. The characteristic of the Ru Yi Door is replaced both sides of the wooden structure of the Man Zi Door instead of brick wall. And using the Ru Yi patterns to decorate the door frame and brick wall means good luck.



Figure23. Qiang Tan Door

The other gate name is the Qiang Tan Door that is used by ordinary people. This door is built in smaller courtyard. It is different with the Wu Yu Door that has an independent house to build a door. It opened in residential wall with simple decorations, so it also called the Wall Door.

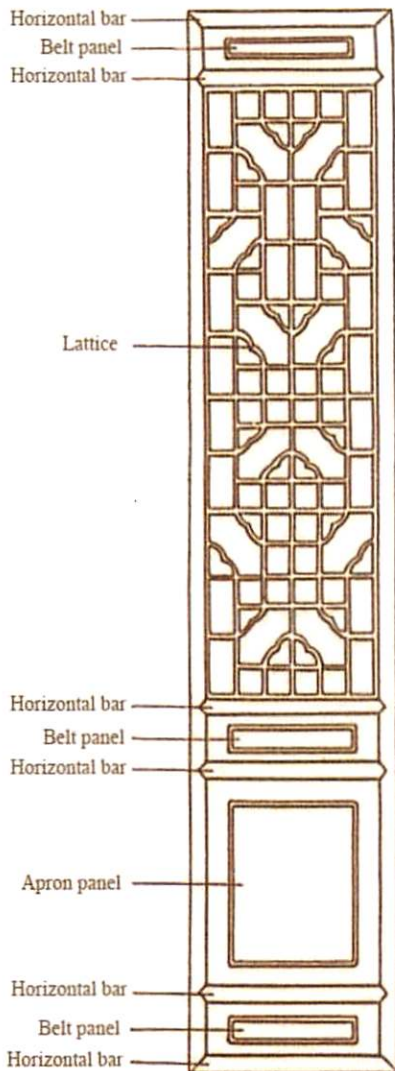
Classical Chinese Doors and Windows

Doors and windows have the primary functions of lighting and ventilation. In Qing dynasty, either from official buildings or from private residences, the technology of doors and windows have already become exquisitely.

The following is the explanation of doors and windows terms:

Lattice (gexin) Diamond-shaped patterns applied in external decoration in earlier times. In Qing dynasty, Lattice evolved to many kinds of patterns, such as Ruyi

pattern, Cracked ice pattern, Wan character motif pattern, Tortoiseshell pattern and Flowers pattern and so on. (see Figure25. 1-5 on next page).

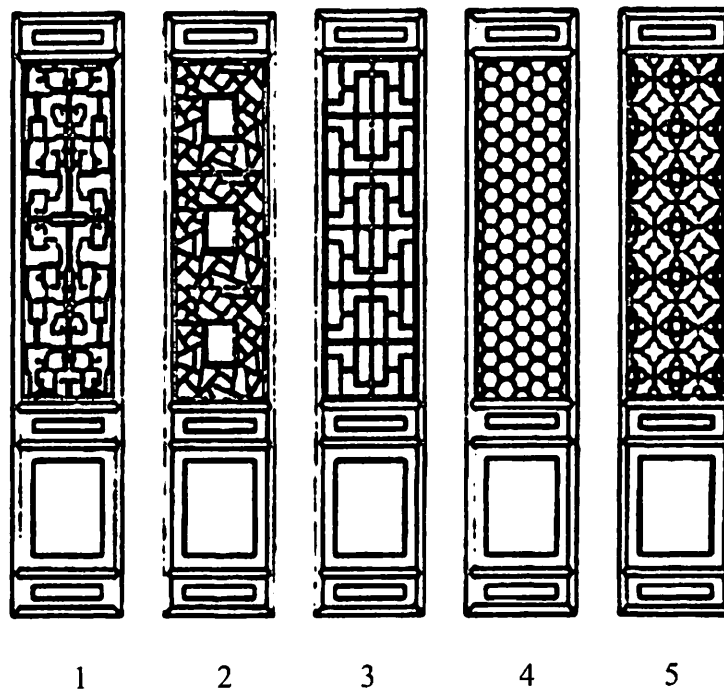


Belt panel (taohuanban) Belt panel was installed between two Horizontal bars (moutou) and applied at the bottom, the middle, or both at the top and bottom of a lattice door.

Apron panel (qunban) This panels were often decorated with relief patterns.

Partition door (geshan) All the partitions which can be opened or dismantled can be called “partition doors”. The advantage of structure is that the frame could be made strong and durable.

Figure24. Partition Door



1. Ruyi pattern

2. Cracked ice pattern

3. Wan character motif pattern

4. Tortoiseshell pattern

5. Flowers pattern

Figure25. Lattice of Traditional Partition Door Pattern Design

Street Food Background Information

Beijing snacks have a long history, rich variety, and was deep love of the people.

Boasting glorious history and rich culture, Beijing City has over 200 kinds of different snacks after thousands of years of development. Beijing snacks combine numerous flavors and styles, such as Hui, Mongolian and Manchurian ethnic flavors, and imperial styles of the Ming (1368-1644) and Qing (1636-1911) dynasties.

Food streets or snack streets are always popular destinations for locals and tourists, especially at night. There are many such streets in Beijing, some are time-honored, while some are newly thriving.



Figure26. Beijing Street Food 1



Figure27. Beijing Street Food 2

The formations of the food street are mainly affected by the temple fair and street markets. The temple fair was originally activity that entertained the people of Buddhism and Taoism organizations in order to transmit the tenet and increase votary, with attractive recreation performance, such as dances, drama and inspection tours. As time passed, the temple fair has become the main trading market for the people to purchase daily necessities and has become an important kind of Chinese fair.



Figure28. Street Food of Temple Fair

Similarly, in China there are street markets of various kinds such as fresh foods, clothing, cooked foods, flowers and even electronics. The street fair also made a great contribution to the development of the food streets or snack street.

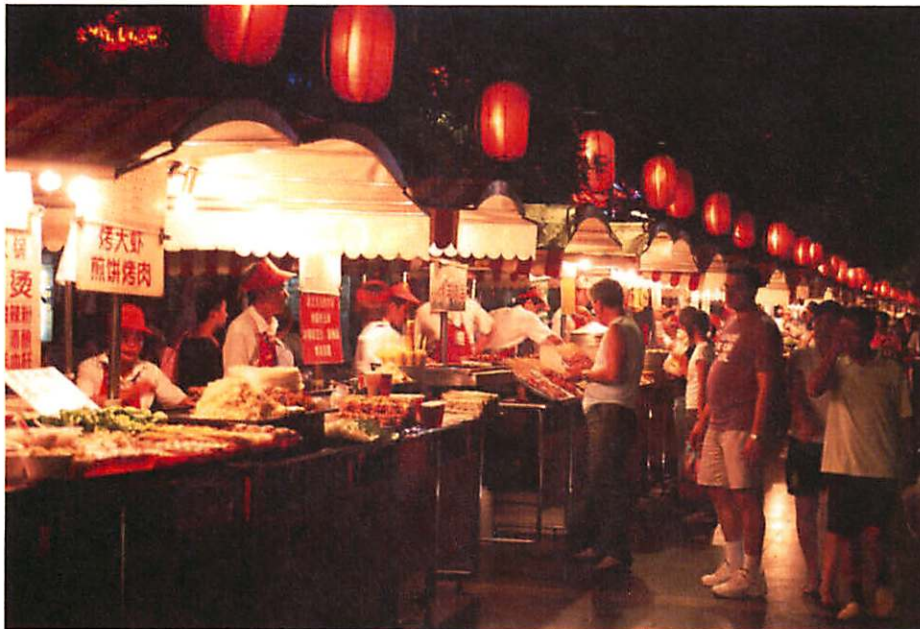


Figure29. Street Food of Street Markets

Tea House Culture Background Information

Tea (Chá) holds a special and unique place in Chinese culture. Tea is an art, and drinking tea is a pleasure. Chinese people are believed to have enjoyed tea drinking for more than 4,000 years. In the history of China, tea was used as an herbal medicine. During the Western Zhou Dynasty, it was a religious offering. During the Spring and Autumn Period, people ate fresh tea leaves as vegetables. With the popularization of Buddhism from the Three Kingdoms to the Northern and Southern Dynasties, its refreshing effect made it a favorite among monks in Za-Zen meditation.



Figure30. Tea Ceremony

Tea as a drink prospered during the Tang Dynasty, and tea shops became popular. During the Qing Dynasty folk art entered tea shops, making them popular entertainment centers.

There are many different types of tea houses in China. The opera tea house is an entertainment center where customers enjoy the opera as the main culture. The decoration of an opera tea house emphasizes the dramatic atmosphere; tea is one of its incidental functions. The pseudo-classic style tea house copies the traditional decoration, interior, language and tea ceremony. The garden-style tea house pursues a natural style that makes people forget their busy lives and get back to nature. Nowadays, more and more people like drinking tea and enjoy the time they spend drinking tea while chatting with friends.



Figure31. Traditional Tea House

Literature Search

Important for a Good Atmosphere

The restaurant environment is very important to the customer's dining experience. It has direct and strong effects on customers who enjoy eating for a long time within it.

Restaurant atmospheres focus on everything that makes a deep impression on customers. As Joe Baum states, the success of a restaurant depends on the vision, passion, interior color scheme, texture, food, service, and emanates from genuine feelings about people (Roberto de Alba ,1992). According to Jim Webb (2010), a good restaurant is not merely about making delicious foods, it is about creating experiences that customers crave (Why Atmosphere is usually the Real Key to a Great Dining Experience, para.4). Therefore, a successful restaurant does not only pay attention to the cuisine, but also considers if the dining environment can give customer a good experience.

However, not everybody wants to stay in the same restaurant atmosphere due to the different emotional responses. For example, after a busy day of work, most people need to escape from daily life; so they prefer to eat in a quiet and relaxed ambiance. On the contrary, a noisy cafeteria may suit the people who have to work alone. Therefore, the owners decide on different atmosphere designs to serve different types of people.

Smell

Smells can play a positive role for the atmosphere to promote the customers' appetite.

Some unpleasant odors cause customers to lose their appetite. According to the different types of food served, the smells of the restaurant are not the same. For example, in general, a Western restaurant has the aroma of coffee, toast bread and steak. A Chinese restaurant that provides food from southern China has a unique spicy flavor floating in the air. What's more, the designers have to pay attention to exclude the odor of kitchen and restroom. If these unpleasant smells travel to the dining area, they will directly impact customers.

Hearing

Noises, such as the voice of customers and staff and the chaos from kitchen, affect the restaurant atmosphere. Adding background improves the dining atmosphere.

According to David B. Biebel, light music can help people digest food better (50 Ways to Feel Great Today: Keys to Beating Stress, Worry, and the Blues, 2009). Listening to light music while eating can make the brain's sympathetic nerve become active and promote gastrointestinal blood circulation. Then, food digestion and absorption of nutrients happens more fully. Also, soft music can influence the guests to eat slowly and enhance gastrointestinal digestive function.

According to Stephanie Wilson (2003), making a good use of the background music can enhance the image of the brand and even directly improve the business situation (The effect of music on perceived, para.1). Therefore, designers' combination of the

music and the restaurant atmosphere and enhances customers' moods, improves restaurant quality and builds brand value.

Temperature Setting

The temperature has relevance to the customers' comfort. It is appropriate for restaurants to set the temperature at about 70 degrees Fahrenheit. But, different types of restaurants have different temperature requirements. For example, in Western restaurants, the temperature should be set at 70-75 degrees Fahrenheit. Because the temperature can make customers comfortable and keep the smell of dishes from being "frozen" in the air. In the Chinese restaurant, the temperature should be lower especially if the restaurant is serving spicy foods. So, the temperature should be controlled at about 70 degrees Fahrenheit which allows customers that eat spicy food to maintain comfort and a good appetite. If customers are in the private room, after half an hour, the room temperature should be lowered a few degrees Fahrenheit so they will not feel hot in a small area. However, the temperature of a fast food restaurant should not be comfortable, and is generally required to maintain 66 degrees Fahrenheit. A lower temperature makes customers eat quickly and leave as soon as possible increasing customers' turnover.

Exterior Design, Facade and Signage



Figure32. Natural Hakka Restaurant Facade

The exterior design plays an important part to attract people's eyes and invite them in to eat. The designer needs to consider many factors: the facade, signage, landscaping, the color of the architecture and view of the interior. According to Joseph F. Durocher's research, the exterior of the building should stand out in chaotic visual environment and make itself distinctive among competition (Joseph F. Durocher, 2001). Highly dramatic elements of the facade are attention grabbers for all who pass and create a memorable image at first sight. Signage is an important part of the exterior design. According to Regina S. Baraban, the advantage of the signage is that it can instantly grab the customer's attention (Regina S. Baraban, 2001). The signage is the most identifiable facade element.

Exterior Lighting



Figure33. Night of Natural Hakka Restaurant Facade

Exterior lighting is a particularly important at night. The lighting of the signage, the facade of building, landscaping, entry and parking lot need to will lit and provide safety. Also, the illumination creates an atmosphere to make the restaurant more attractive

Entry, Reception and Waiting Area

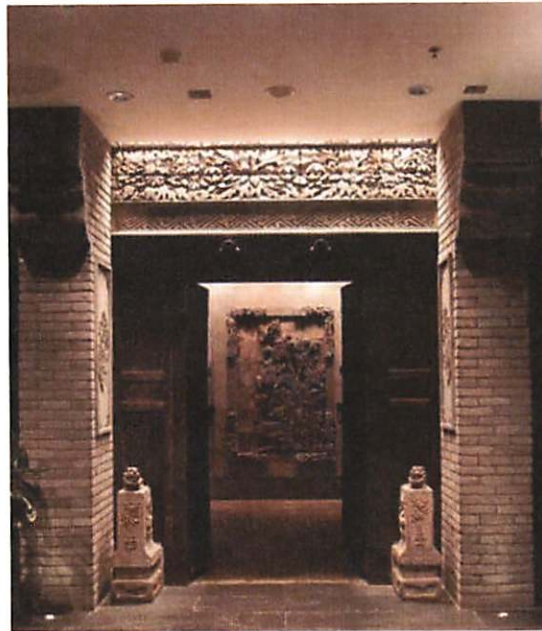


Figure34. Entrance of Beijing Palace Restaurant

The exterior environment gives guests first impressions and raises expectations. The next area that can give them a new impression is the entrance. According to Arthur Gao's research, the restaurant entrance as a transition zone brings customers into a completely new environment; it directly delivers the style of a restaurant (Arthur Gao, 2012). For example, Chinese restaurants have their unique characteristics - traditional gate design, Chinese patterns and gray walls- that will give diners a different visual effect. The function of the reception area is not only to guide customers into the dining area, but also to play the role of showing the interior environment. Moreover, effective introduction into the interior space is a way to arouse the customer's curiosity. Also, the entrance area and the reception area may be used as the waiting area when the dining room is full. A thoughtful design or interesting design provided in this area can distract attention during the boring wait time.

Public Dining Area



Figure35. Nanjin Food Street Restaurant Public Dining Area

Dining area as the main part of the interior space includes public area and private area. Public area makes it easier for customers to experience the space environment, culture. Thus, the area of dining space should be reasonable to ensure the delivery routes and customer dining activates routes.

Chinese traditional architecture restaurant layout can be divided into two types. One is the palace architectural space style as a representative of symmetrical layout. The other one is Jiangnan garden style as a representative of a more free-form layout.



Figure36. Palace style

In north of China, most architectures are used the Palace style of symmetric linear design method. This style can enhance the sense of order in a restaurant and inject a touch of classic feeling into the whole space.



Figure37. Garden style

However, in south of China, most architecture are used the Garden style of the free and flexible arrangements that bring the natural landscape into the interior, such as small bridge and flowing river. It makes customer feel comfortable and increase appetite and likes being in a garden.



Figure 38. Xiao Nan Guo Restaurant

However, much research shows that the open area has negative effects on the customers. Even though Chinese people like a noisy and upbeat atmosphere when they have a gathering, the customers also need a semi-open space to communicate privately with friends. According to Jory Ho's study, the screens which enhance the transparent of space and also play the role of separate the space. So using lattice windows or plants to divide the public space into several areas is a good idea.

Colors



Figure39. Color Map

Color has a powerful effect on people's moods, feelings and behaviors. It has different degrees of impact on both customer physiology and psychology. According to Kendra Cherry, the basic color scheme in restaurant uses both cool and warm tones. Rich colors can bring the complete feeling of the space and visual satisfaction for people (Color Psychology, How Colors Impact Moods, Feelings, and Behaviors para.3). Different color matching creates different spatial effects and influences psychological effects. Warm colors give people a sense of expansion; to the contrary, the cool colors give people a feeling of contraction. For example, reds suggest passion, excitement and aggression. Red enhances the appetite. Oranges suggest friendliness and pleasure. Green is associated with nature's vibrant color. Blue and green give people a feeling of calm and relaxation. Grey represents a quiet feeling. Yellow suggests cheer and

sunlight, a feeling of exuberance. However, if designers only use one color in a room, it is a boring choice. Combining colors together increases people's visual excitement and improves their appetites. For example, there will be a bold effect when using red and green together. Also, if using orange with blue there will be a bright effect. Using two opposite colors in a dining space has a fantastic effect.

According to Tom Fraser's research, color is important to visual perception because people can use it to produce feelings of cold or warmth. The color associated with cold or warm feelings also affect the space planning (Designer's color manual, 2004). The interior space cannot have only cool colors or only warm colors. The changes of the brightness and shade of a color makes the space feel more active. Cool colors increase the depth of the distance; however, warm colors expand the width of the distance.

Feng Shui in a Restaurant

According to Feng Shui theory, if the placement and location of restaurants are chosen well and everything can harmonize with the natural environment, the restaurant can have a good future. However, it will cause a bad result if objects conflict with Feng Shui theory or poorly arranged in the dining space.

1. The Logo of a Restaurant

Designing the logo of a restaurant requires a lot of knowledge. There is a close relationship between the size, colors, material and words of the logo with the owner's birthday and restaurant's layout. The color of the logo reflects particularly important functions. For example, the choice of colors is associated with the colors of the

Five-element theory and the generating & overcoming circles of the Five-elements. According to Feng Shui Theory, in the generating cycle, wood (green) creates fire; fire (red) creates earth; earth (yellow) creates metal; metal (white) creates water; water (black) creates wood. However, in the overcoming cycle, wood destroys earth; earth destroys water; water destroys fire; fire destroys metal; metal destroys wood (Feng Shui). The background colors need to consider the generating circle. If not, it will cause bad fortune. For example, if the background color is white and the words are black, it uses the generating cycle that metal generates water. It is good luck. If not, the background color is black and the words are white, it uses overcoming cycle that water destroys metal. It is bad luck. So, the restaurant must have a good fortune.

2. The Gate of a Restaurant

Some restaurants have two or more levels. When the stairs face the entrance, this is typical bad Feng Shui layout. It is believed owners will not make much money. There are two ways to solve this problem. One is that the owner adds a screen between the stairs and the entrance. The other one is to place the figure of Guan Gong, the deity of Fortune, facing the door to scare away some evil things and bring wealth.

3. The Interior of a Restaurant

Feng Shui for restaurants needs pay attention to the dining table. In general, tables in the restaurant should not have sharp corners. The sharp corners will negatively affect the harmonious atmosphere between with customers.

CHAPTER 3: CASE STUDIES

Introduction

This chapter includes two case studies. They are Tranquil Teahouse and Hutong Restaurant. These restaurants are the typical Neo-Chinese style. They are representative of the new restaurant interior design trends. According to unique regional characteristics, these case studies are focused on analyzing the space planning, lighting, color, texture, sounds and smell.

Case Study 1 Tranquil Teahouse analysis



Figure40. Facade of Tranquil Tea House

The Tranquil Teahouse is located in Fuzhou, China. The size is 2,690 sq. ft. The main materials used are the burnt stone, blue stone panel, diamond crown, stone tile, and dark mirror. Designer used Chinese featured elements to decorate it: the figure of Budda , rattan lanterns , auspicious cloud patterns.

The upper part of the facade of the building uses Chinese wooden lattices. Also, the exterior wall of the teahouse is a big glass wall that shows the whole interior view to attract people's eyes. The facade does not use luxury colors to design, but compared to other colorful exterior design, this teahouse shows its quiet and elegant character. According to Christine M. Piotrowski's research, the vernacular architecture and symbols are used to design a facade or exterior of a restaurant that brings instant recognition. Also, a successful restaurant uses a unique signage and logo that helps customers establish the restaurant's identity among competition (Designing Commercial Interiors, 2007). However, the logo should be designed bigger and creatively to give customers a good visual appearance.



Figure41. Tranquil Tea House



Figure42. Tranquil Teahouse Reception

The designer follows the thinking of the “Zen tea blindly” design concept. The eastern culture of Zen’s theory expresses the beauty of pursuing purity and presents the essence of the quiet in the teahouse. In the entrance, there is a hollowed-out white wall and a figure of Buddha that reflects the Zen Buddhist concept of “the emptiness of all things”. It means that the visitors should not pursue the greed and should forget unhappy things. People come here to enjoy the quiet life with tea.

The black brick walls, blue stone panels and white ceiling bring a quite atmosphere into the reception area. The irregularly antique burnt stone are used for the background wall of reception. The tree that is painted white, the warm yellow lights

and the tinge of red painted on the lamps are a vivid design language which adds details and fun to the space. A square, glass, ceiling lamp as a transparent cabin hangs above the reception desk and expands the structure of the space. Using both the blue stone panels and wood panels on the floors to separate the space is a smart choice.

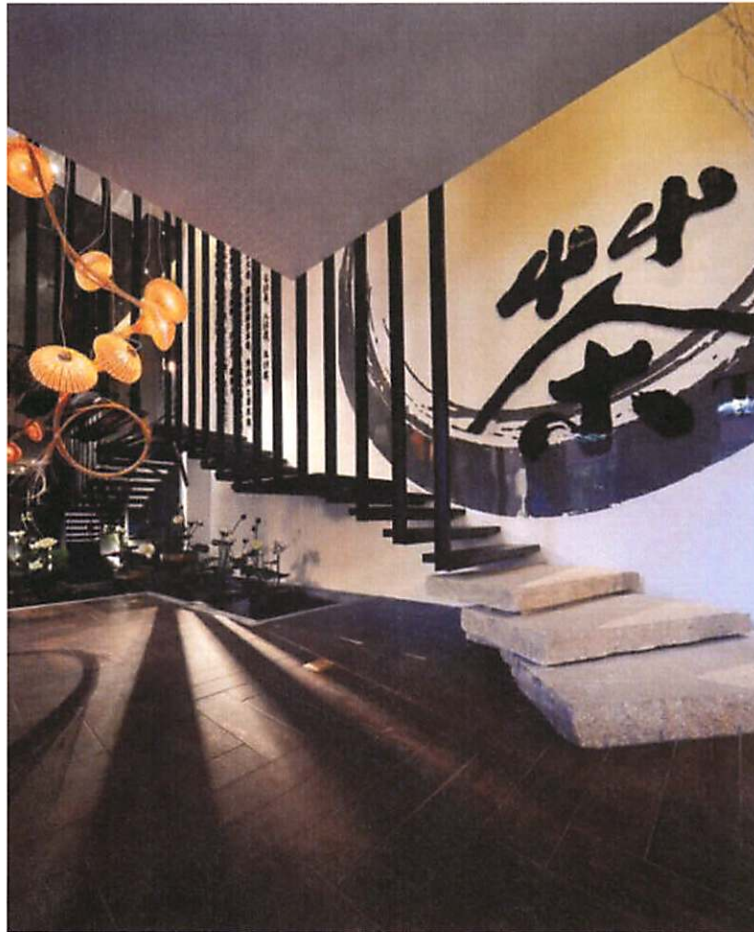


Figure43. Corner of Stairs to the Second Floor

The space of the stairs to the second floor is an interesting corner. The bright lights and dark shadows of the LED spotlight divide the space and create a unique visual experience. In addition, the LED lighting design uses walls, pillars, and glass as the screen that the divide the space to make relevant area become narrow and dark or spacious and bright. It is a dramatic Chiaroscuro method. The curve-shaped lamp and

vibrant water landscape are contrasted with the straight columns and rough textured steps that do not make the space seem rigid. According to John Andrew Davis, a clear branding is a good strategy to attract customers in a short time (Competitive Success, How Branding Adds Value, 2010). The big Chinese character for “Tea” is written on the wall which is a strong identification for the Teahouse. Anyone who goes to the second floor will see this big sign and that increase the brand effect.



Figure44. Tasting Tea Area

On the left of the reception is the tea tasting area that is divided by three hollowed-out walls. These three walls paved with blue bricks are parallel to three Chinese style tables. The alternate walls make this part become three private areas but not isolated.

The lights pass through the hollowed-out walls and beam to the ground that causing many mottled shadows, creating different visual feelings in the space. When customers come to the reception area, they can smell the aroma of tea floating in the air instantly.

However, the wood chairs are too hard to sit on for a long time; seat covers should be added. According to Regina S. Baraban's research, the selection of seating in a restaurant needs to consider customers' psychological and physical reaction, because people can be influenced to eat quickly or stay for a long time by comfortable seating.



Figure45. Private Room

There is black and white tone brings to the private room. Also, using decorative straight lines as the background walls emphasize the classical temperament. The black mirror wall expands the interior space. Chinese traditional furniture, Chinese

paintings and a lamp create a gentle and harmonious environment. The ceiling uses the pattern of ancient Chinese window lattices, extending and heightening the space with the light's reflection from ceiling to the floor.

Case Study 2 Hutong Restaurant analysis

The Hutong Restaurant is situated on level 33 of the Shard in London. The restaurant can seat 130 customers. The main materials used are bamboo, woods, and gray bricks. The designer used Chinese featured elements to decorate it: window lattice and auspicious red lanterns.



Figure46. Night View of London

The Hutong Restaurant is inspired by charm of old Beijing style and modern elements that are both antique and elegant. In Europe's tallest building, customers feel like they stay in the natural and comfortable Beijing courtyards. It is fantastic. The whole restaurant is spacious and bright. A glass wall brings natural light and offers open

views. Diners can enjoy the beautiful breath-taking view of London at night. It has exclusive tranquility in the metropolis, and customers enjoy a feast in the quiet space.



Figure47. Entrance

In the entrance, the designer used the Chinese traditional Moon Gate with hollowed wood lattice as the entrance gate. Customers can see the interior of the restaurant view through the hollowed lattice wall that suddenly pique customers' curiosity to explore the inner courtyard. And there are two stone lion piers sitting on both side of the gate. The Chinese elements like the traditional table, the figure of Buddha and stone lion piers embellish the entrance space. Also, the utilization of dramatic point-light strengthens the atmosphere.



Figure48. Red Lanterns Wall

Auspicious red lanterns are hung on the whole wall, with the brown wood structure. The design presents the charm of old Beijing. During important festival in China, every family will hang red lanterns in front of the door that symbolize happiness and peace. At night, all the red lanterns illuminate warm lights that make customers feel happy and enjoy the traditional Chinese festival atmosphere in a foreign country.



Figure49. Bar Area

In the public dining area, there is a fairly large bar with brick table sides and wood table top. The traditional Chinese Yoke-back armchairs are redesigned as bar chairs. The legs of the chair become longer to adapt to the height of the bar. There are two Flush-sided Corner Leg Tables near the bar. This traditional Chinese furniture not only spread Chinese culture, but also increases customers' curiosity of using the furniture. The designer creates interest in the ceiling by using repeating Bamboo frames to complement the theme.

According to Regina S. Baraban, a dimming control system should be changed due to the time of day and different occasions. The people's psychological effectiveness will be influence by lighting scheme (Regina S. Baraban , 2001). If the light is too dim in a bar, it will show a dull atmosphere that bring customers a bad mood. However, contrast in the shades of the hazy, environment lights and strong down-lighting to the tabletop can be used effectively that makes customers relax in this intimate atmosphere.

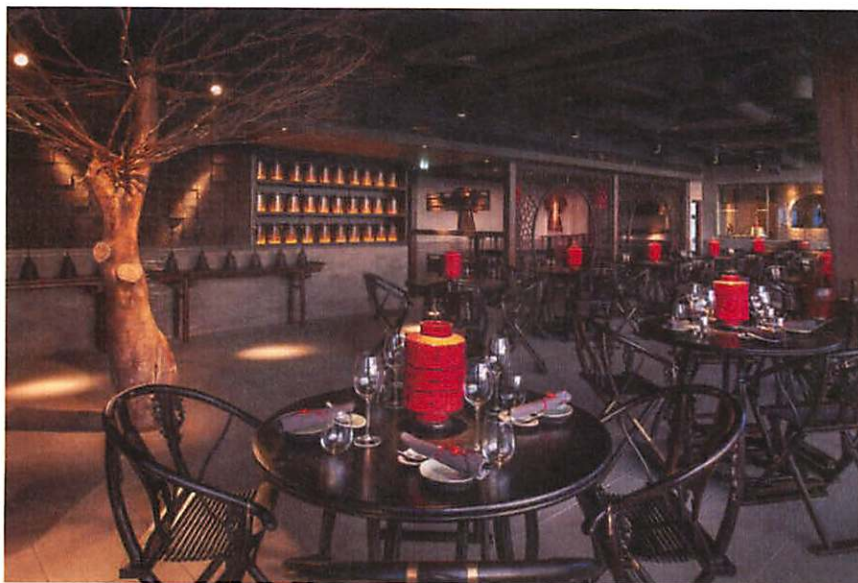


Figure50. Dining Area

The dining area has a traditional Chinese feeling. An artificial tree placed at the entrance of the dining area is called the Money Tree. In ancient China, there is a legend: if people shake it, the tree will drop money. At the end of the year, people will make the Money Tree with hopes to earn more money in a new year. Also, the tree in a restaurant increases the lively atmosphere.



Figure51. Money Tree



Figure52. Decoration of Brick Wall

The brick wall covered with bricks made of dried tea and vintage tea pots shows the history of tea culture between China and London. The gray stone floor gives customers a sense of walking on the Beijing Hutong Street. The dark brown wood furniture creates warmth in the dining environment.

Red is used in this restaurant which is a good choice. Reds suggest passion and symbolize good fortune and joy. Red is found everywhere during the Chinese Spring Festival and other holidays. According to Joseph F. Durocher's research, red is so intense, but can be tempered with gold, wood and brass to create harmonizing effect (Joseph F. Durocher, 2001). This restaurant achieves a balanced tone with wood

furniture, warm light and a little bit of red decoration. Also, a lot of research proved that red enhances the appetite.



Figure53. Table Settings

A good restaurant not only pays attention to food, but also needs to consider customers' feeling in detail. Table settings are arranged very carefully. While customers sit at the table, the table settings are first to enter their sight. Fine tableware design will also improve the guests' appetite. Exquisite pottery tableware unifies the design with traditional oriental features in order to suit the Beijing Hutong theme. The Chinese knot that ties the Napkins and Chinese teapots are better ways to spread Chinese culture. Old-fashioned plates would destroy the atmosphere created by contemporary ceramic plates that make the food look more delicious.

Case Study Conclusion

Both case studies are excellent examples of Neo-Chinese Restaurant design.

First, both restaurants focus on the use of traditional Chinese architectural elements and coincide with the whole design style. The visual perception is very comfortable and makes people feel better.

Second, both restaurants' designs not only copy the Chinese traditional elements, but add modern elements of them. Traditional features need to be innovated. The purpose of design is satisfy people's requirements, but also need to improve the quality of civilization and aesthetics. Both restaurants put the traditional Chinese elements into modern design to show the national culture and local characteristics in order to emphasize that combination with tradition and modernity to represent a new trend, which is different from traditional design but influenced by it heavily.

However, some of the details still need to consider customers' feeling. For example, Chinese chairs are mostly made of wood so that sitting for a long time will feel uncomfortable.

CHAPTER 4: PROGRAM

Restaurant Space Calculation

Total Square Footage: 27,000

Type of Building Occupancy: Business

Rebuild type of Building Occupancy: Restaurant

The table below shows the square footage for each space and the seats for each part.

Name	Number of Staff	Square feet per space	Seats for per space
Lobby	1	520	
Hallway		1880	
Waiting		990	10
Street food	4	1370	32
Street food open kitchen	6	900	
Street food storage/washer	2	580	
Main dining	12	5100	112
Bar	2	1020	21

Bar storage			300	
Tea room		2	1800	32
Tea storage			170	
Front yard		9	3500	68
Back yard			2740	
Private room A		1	670	10
Private room B		1	520	8
Private room C		1	430	8
Private room D		1	520	8
Restroom			730	
Kitchen	chef	4	2200	
	washer	3		
Frozen storage			180	
Fresh storage			110	
Office		2	195	
Security		2	130	

Men locker room		195	
Women locker room		195	
Staff bathroom		55	
Total	53	27,000	381

Restaurant Staffing:

Seats: 381 (10 seats for waiting area)

Staff : Total 53

Waiters 10

Waitresses 24

Chefs 10 (street food area 6, main kitchen 4)

Washers 5

Officers 2

Security 2

Restaurant job arrangements:

Clean tables (waiter) 4,

Delivery (waiter) 6,

Lobby (waitress) 1,

Place food orders (waitress) 3,

Customer service (waitress) 20.

Everyday work for eight hours, divided into three working periods A, B, and C.

A: 10:00-14:00 and 17:00-20:00

B: 15:00-22:00

C: 11:30-14:30 and 17:00-21:00

Adjacency Matrix

The matrix on the following page shows the relationship between the spaces within the floor plan. The degree of relationship arranges factors into a matrix, then analyzes the level of interaction between each space, and is described as having strong, somewhat strong, neutral and negative relationships.

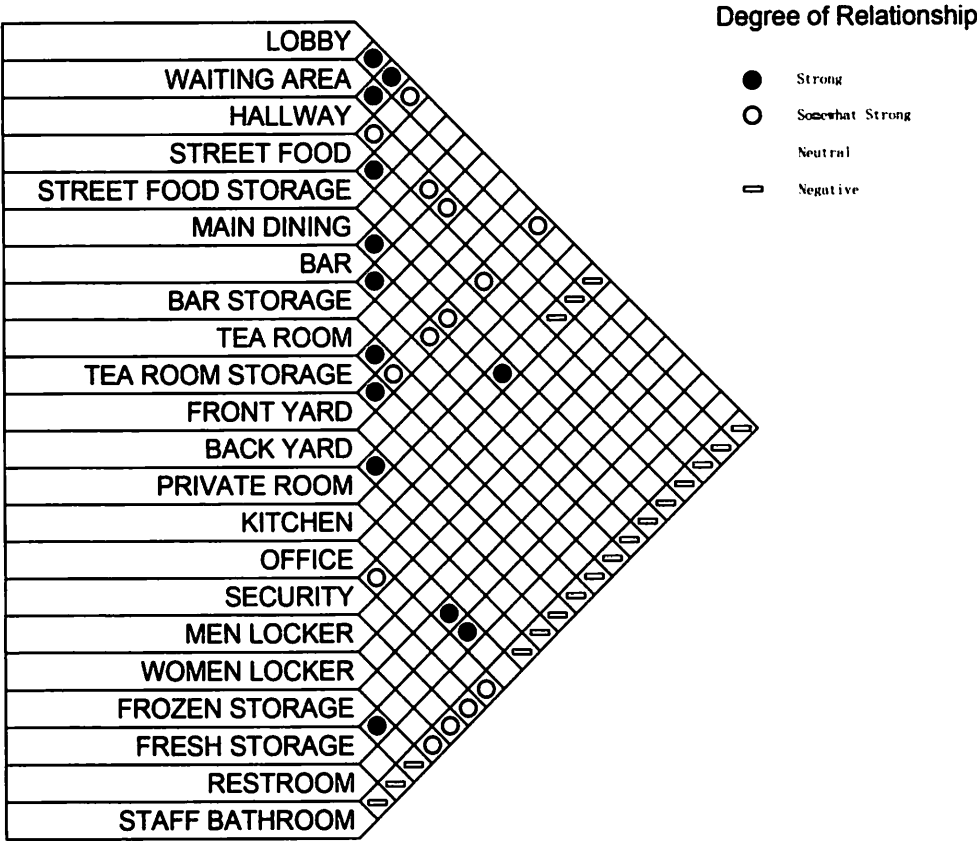


Figure54. Adjacency Matrix

Block Diagram

The block diagram shows the spatial arrangement for floor plan.

The relationship is based on the adjacency matrix and bubble diagram.

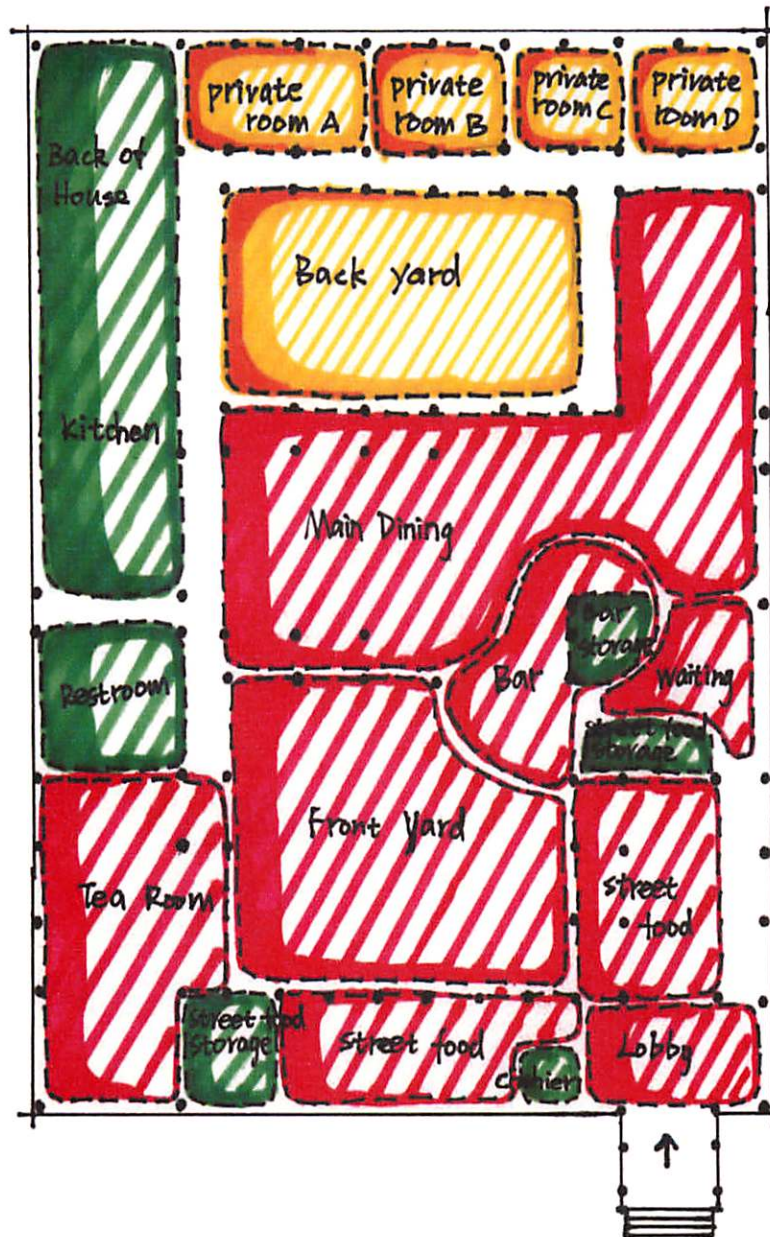


Figure56. Block Diagram

CHAPTER 5: DESIGN

Design introduction

The design aims to promote a trend towards “Neo-Chinese” cuisine to improve customers’ dining experience. A restaurant concept merges traditional elements and contemporary design with luxury. In this project, the restaurant is used not only as a way to educate American diners about Chinese culture, but also as a strategy for enhancing the status of Chinese dining in the West.

This project is a Chinese restaurant named Beijing Beijing. At nearly 27,000 square-feet, the layout takes inspiration from the traditional Beijing courtyard (*sìhéyuàn*). The restaurant has two enclosed yards. The front yard is utilized as a public outdoor dining area and the back yard as a private garden. Inside, there are three distinct dining areas that are named the Hutong street food, Chá tea house and main dining area, each offering a unique menu that highlights the diversity of Chinese cuisine.

Design Concept

The most prominent feature of the design is the lotus. This flower is one of the most important features in Chinese culture; also the lotus is a typical plant in Beijing courtyard. Because the lotus rises from the mud and blossoms on the water’s surface, Buddhists see it as a symbol of purity and enlightenment. The blooming lotus also represents the beautiful woman of the Beijing Opera.

Visual references to the lotus can be found throughout the design. There are many lotus pad patterns on the floors and walls and overhead light fixtures resemble clusters of rose-colored petals. The design takes the flower's distinctive coloring- pink and an auspicious red notable in China, and repeats it throughout the interior.

The most striking reference to the lotus appears in the boldly-designed architectural space surrounding the bar. The massive, multi-paneled structure, shaped to resemble a blooming lotus flower, serves as a link between buildings designed in the more traditional *sihéyuàn* style.

Design Sketches

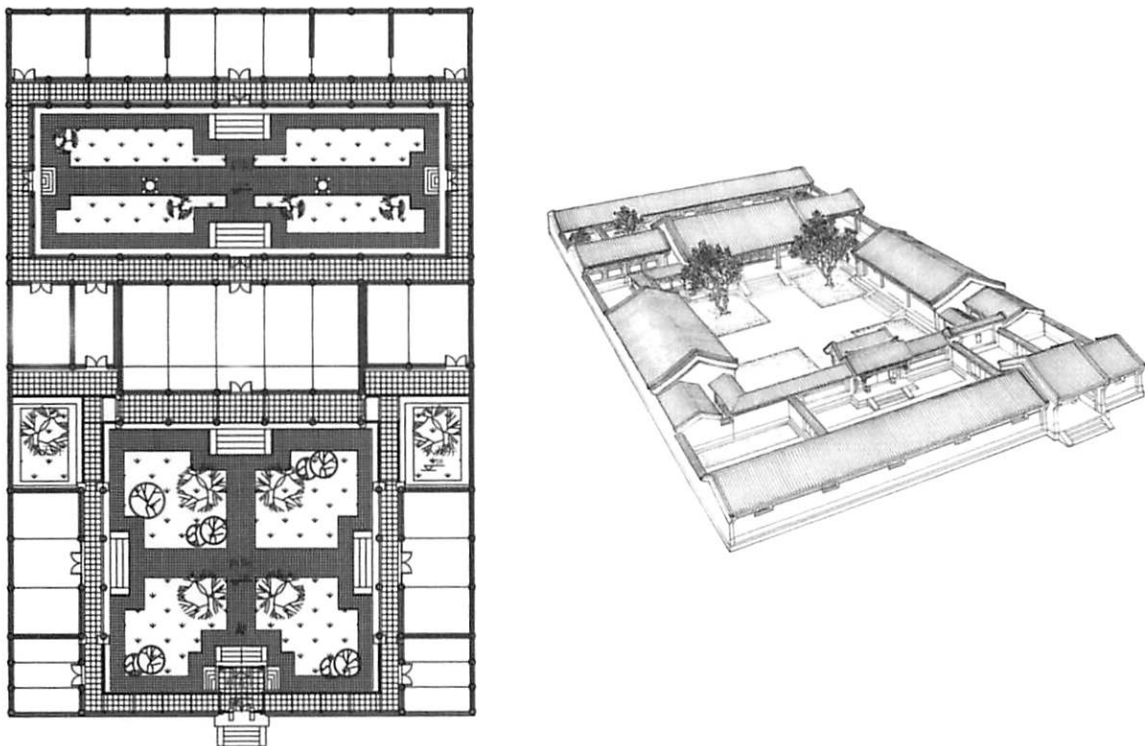


Figure 57. Original Floor Plan

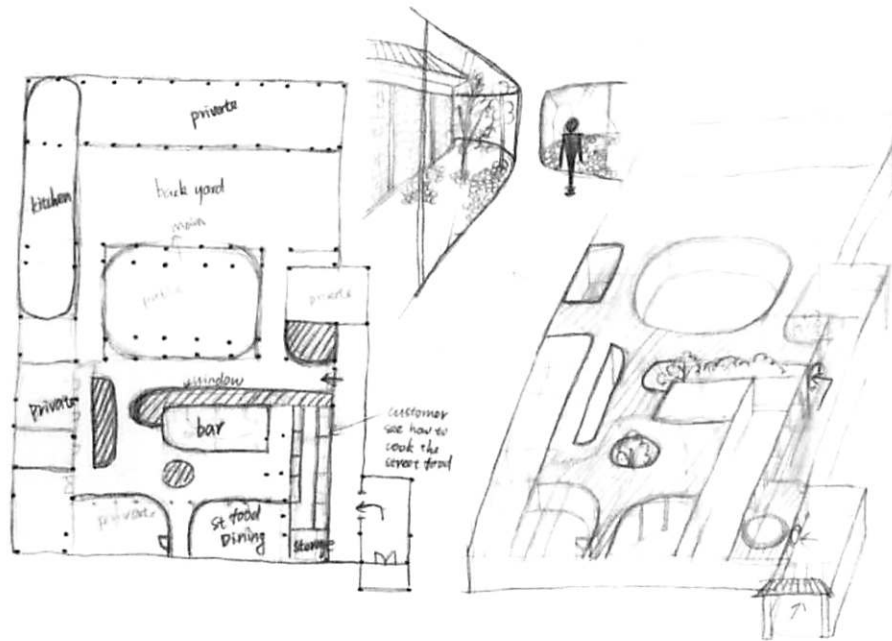


Figure 58. Design Sketches 1

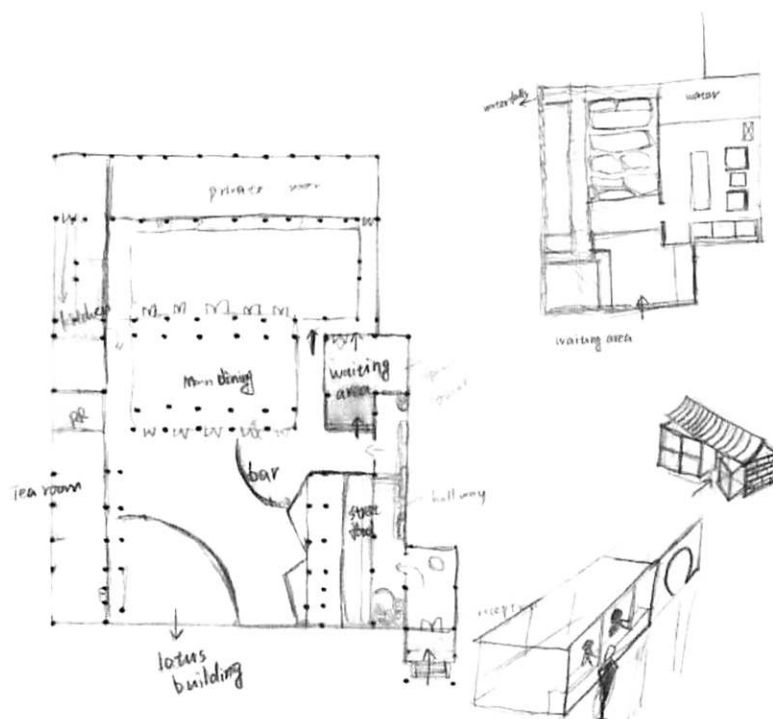


Figure 59. Design Sketches 2

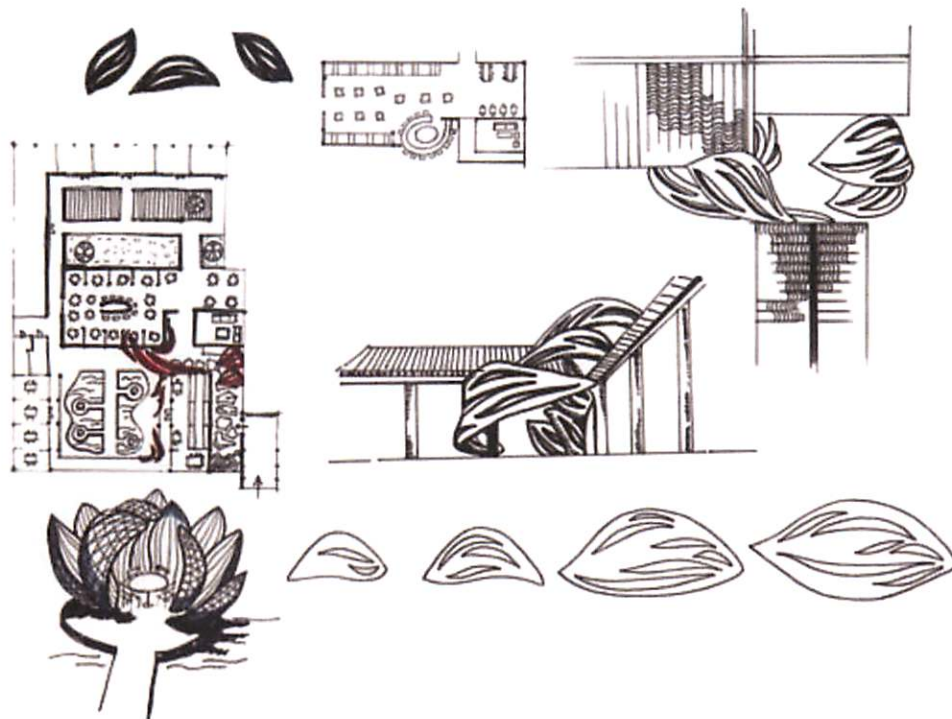


Figure60. Design Sketches 3

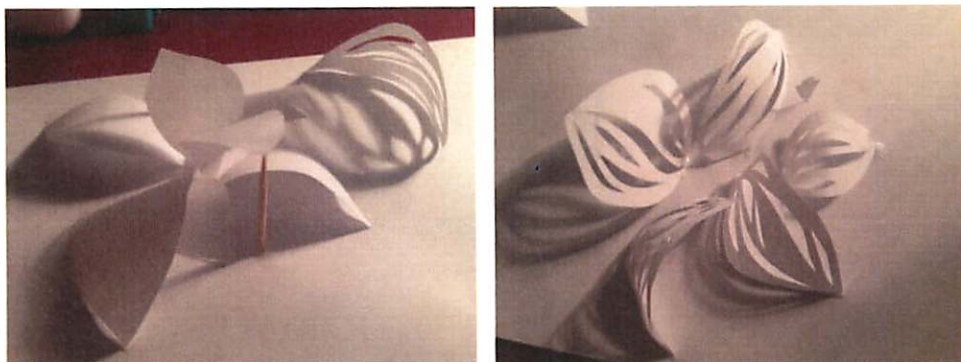


Figure61. Design Sketches 4

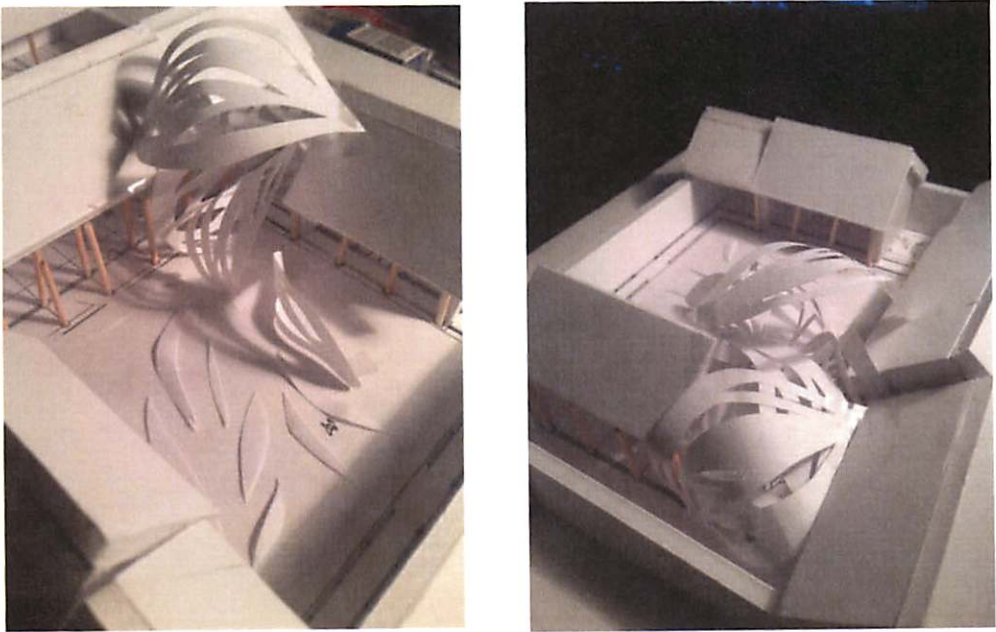


Figure62. Design Sketches 5

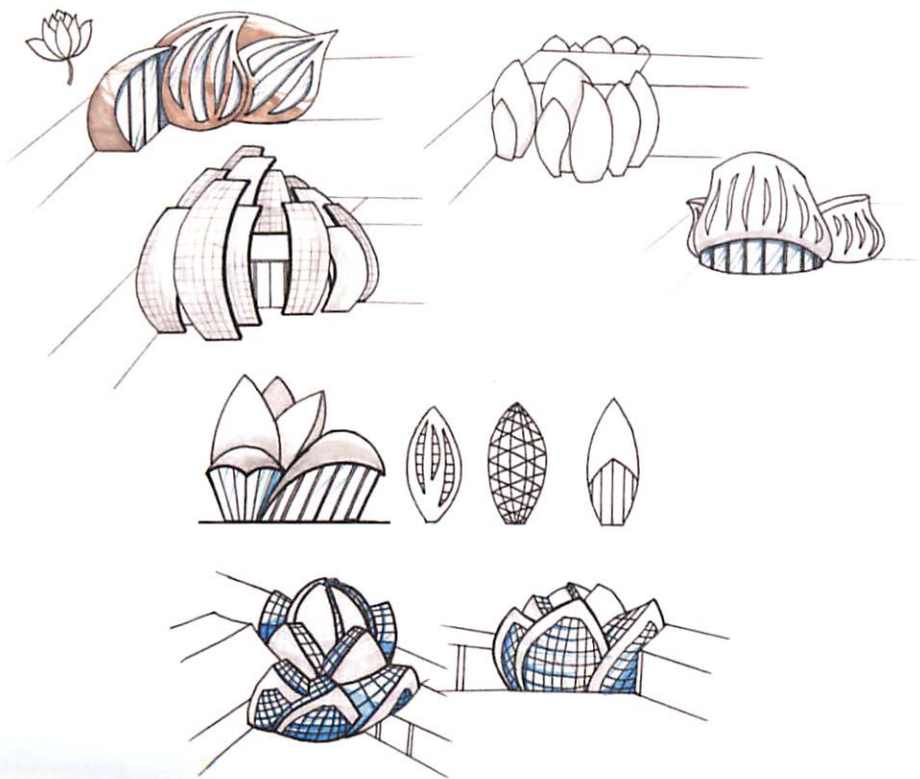


Figure63. Design Sketches 6

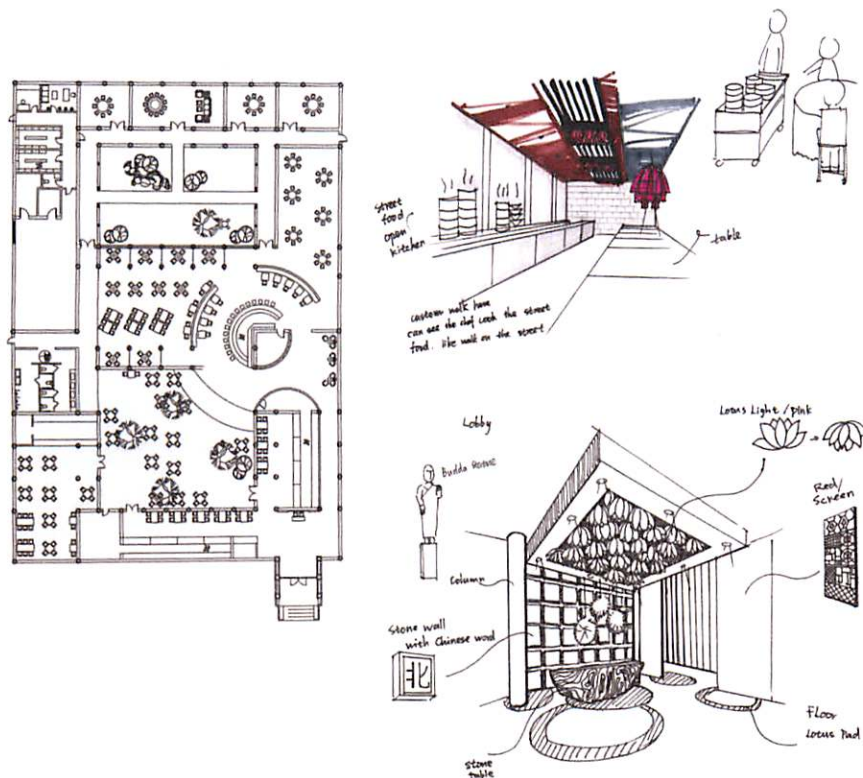


Figure64. Design Sketches 7

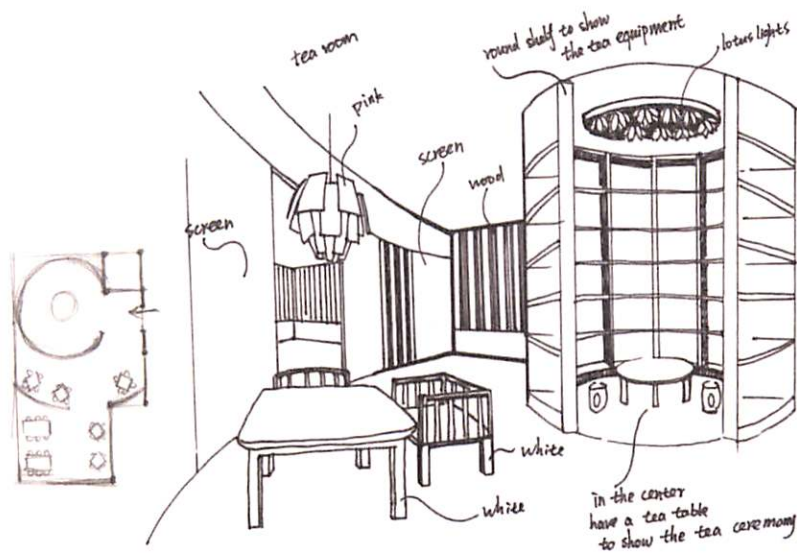


Figure65. Design Sketches 8

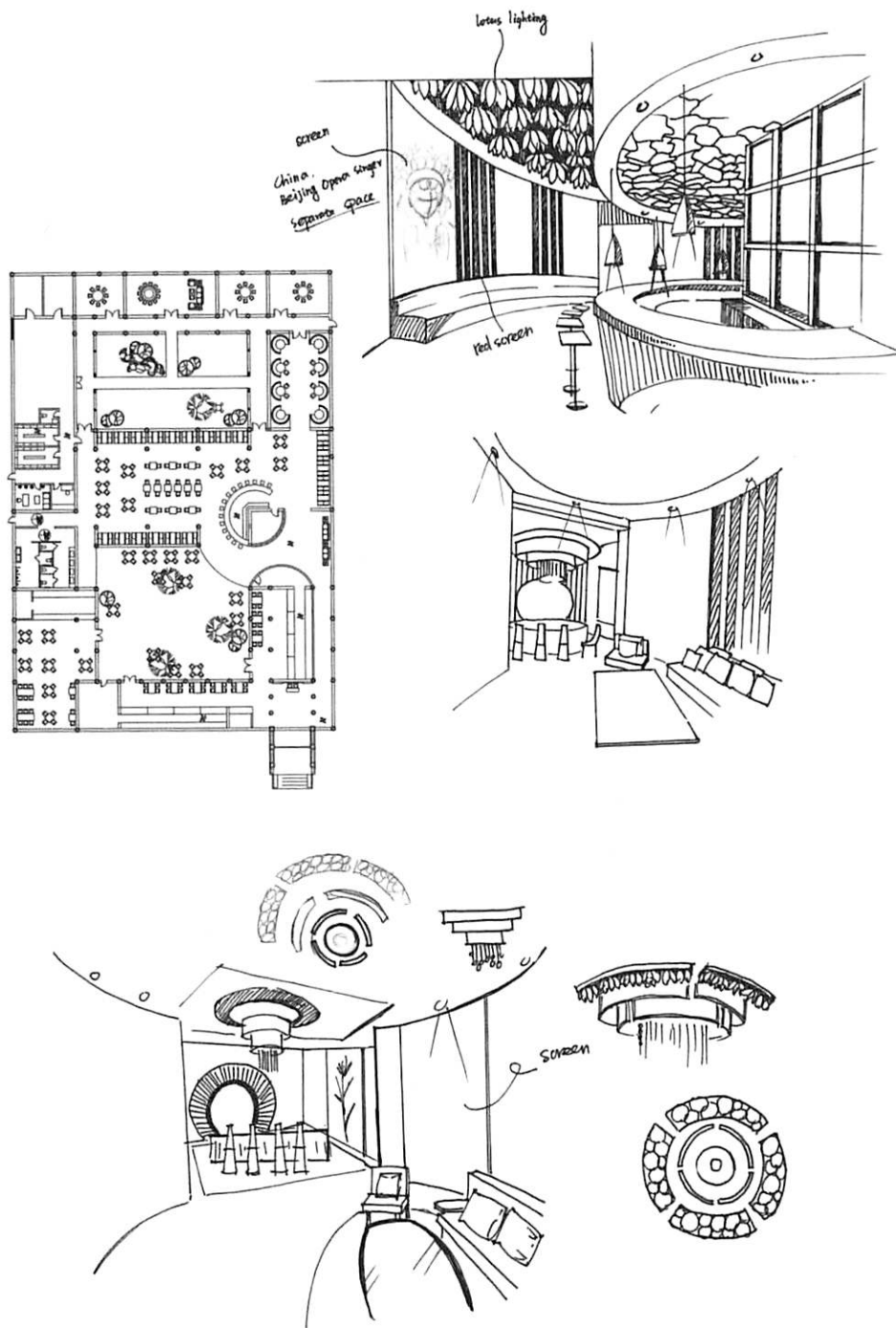


Figure66. Design Sketches 9

Floor Plan

The floor plan is composed of the public dining area, (17,080 square feet), private dining area, (5,040 square feet), and staff working area, (4,880 square feet). A casual dining area located near the entrance serves popular Chinese street food. On the left side is a tea house that allows diners to enjoy hot tea and dim sum while observing a traditional tea ceremony. Walking through the hallway, there is lotus architecture that connects the bar area and the waiting area. Main dining is in the center of the Beijing courtyard. The back area is a quiet area where the private yard, private room and staff working area are situated.

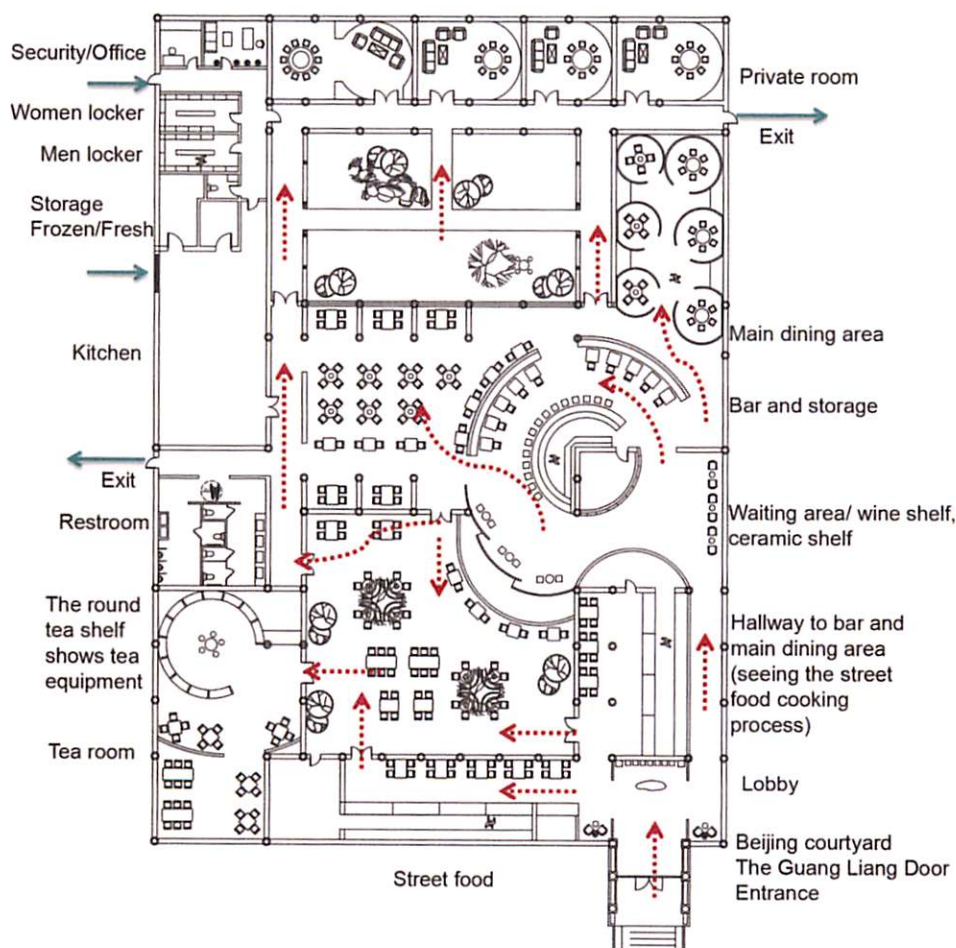


Figure67. Route Map

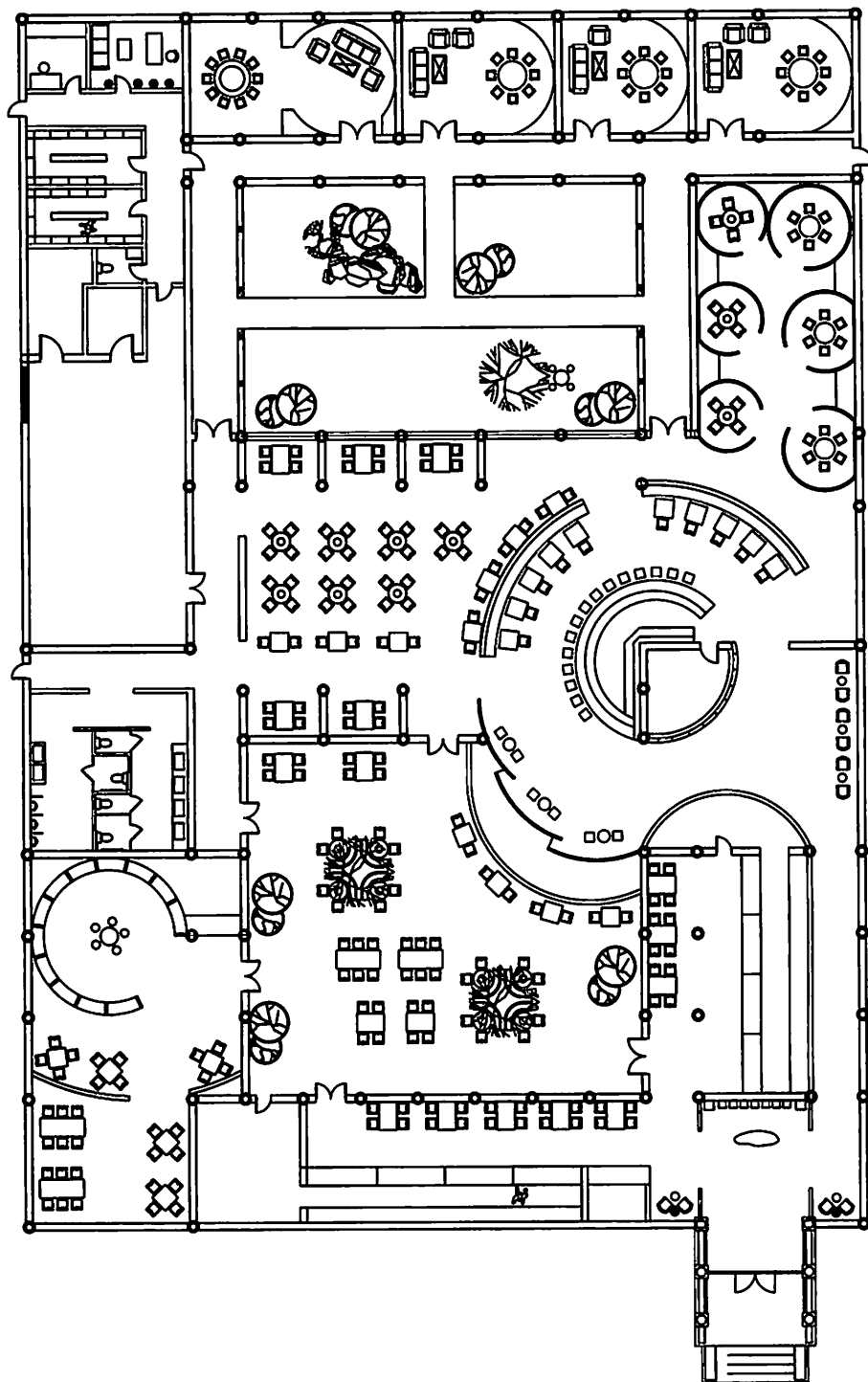


Figure68. Floor plan

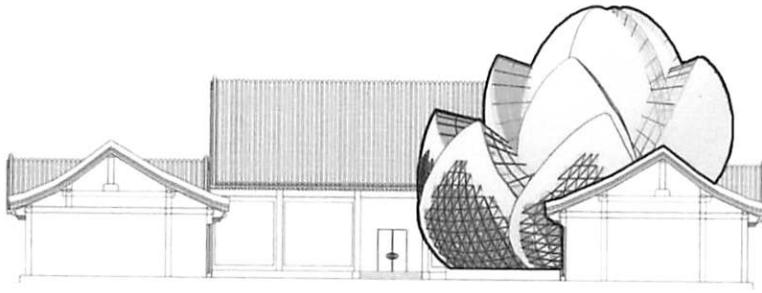


Figure69. Elevation

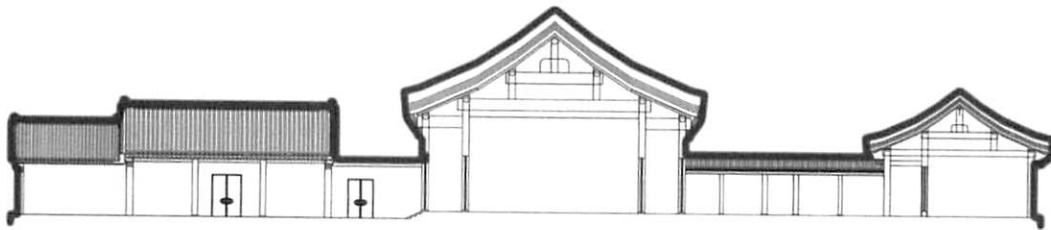


Figure70. Left Elevation

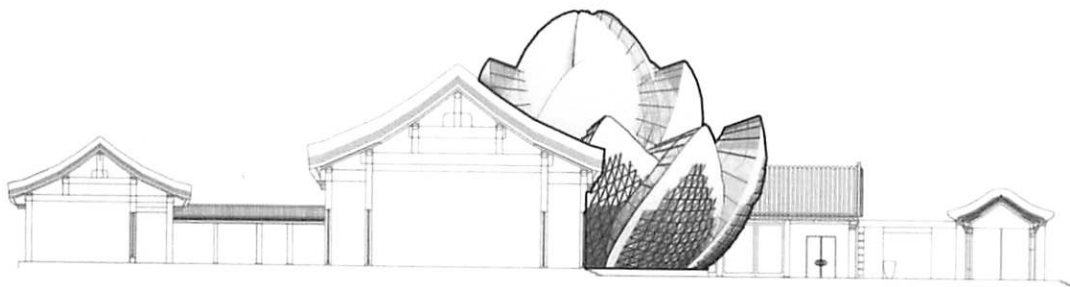


Figure71. Right Elevation

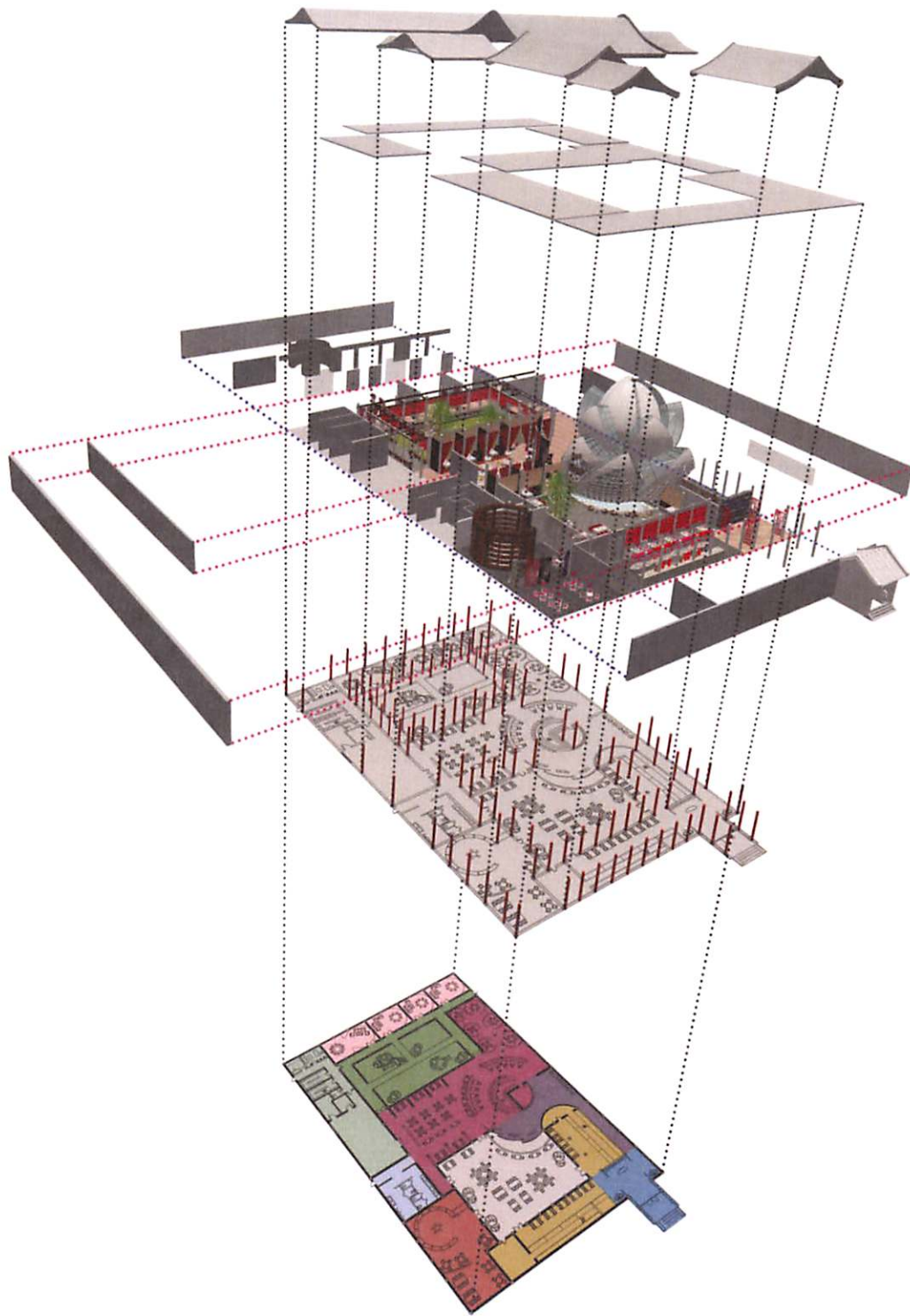


Figure72. Explode Axonometric Diagram

Beijing Beijing Chinese Restaurant Perspectives

Lobby

The lobby area gives a first impression for diners. An interesting design is very important to attract customers. Visual references to the lotus can be found in this area. The pink lights resemble clusters of lotuses on the ceiling. On the floor, round, green patterns resemble the lotus' pad. Two statues of Buddha stand on both sides to highlight the lotus as a symbol of purity and enlightenment. The material on the background wall is concrete. There is a Chinese word on every concrete stone's surface that shows the Chinese culture. These combined elements all enhance to the lobby space.

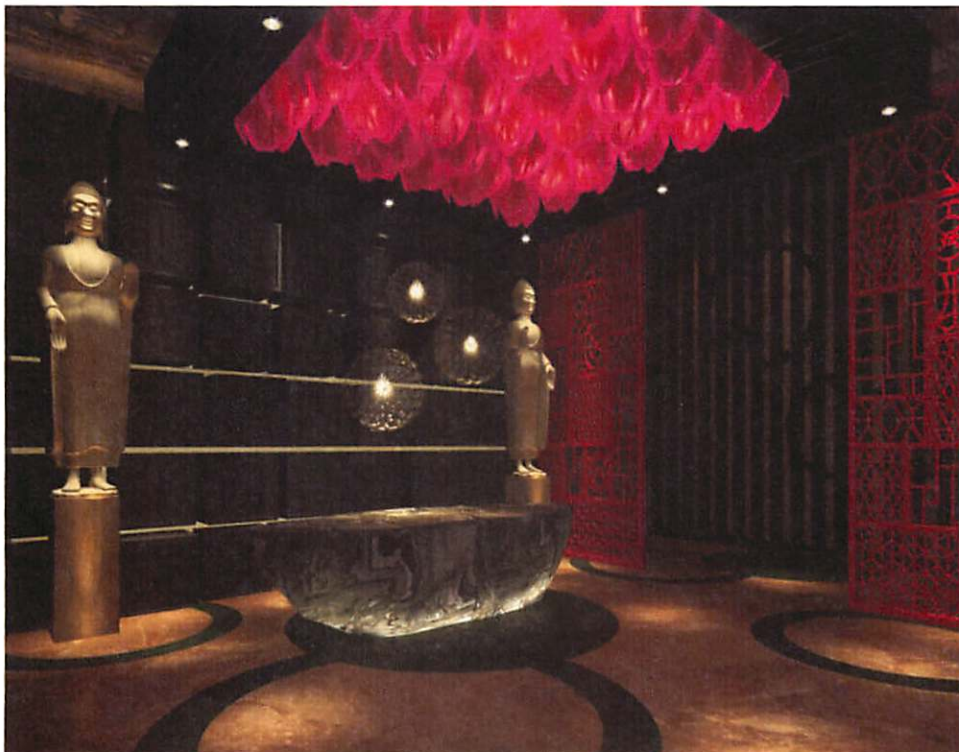


Figure73. Lobby

Hallway

The hallway connects the lobby and main dining area. On the right wall is a waterfall. When customers walk through this hallway, they hear the sound of flowing water. The left area is the street food area, the big window that replaces the brick wall has two functions: allow diners to see the chef cook the street food, and make the hallway look more spacious. The repeating lotus lights on the ceiling emphasize the concept again.



Figure74. Hallway

Main Dining Area

The main dining area is in the center of the complex. The big screens separate the bar area and the dining area. In the lobby, the lotus bud symbolizes the Buddha's purity. Here, the blooming lotus represents the beautiful woman of the Beijing Opera. The main dining area separates the public dining and semi-private dining area. The red curtains, red screens and pink lotus lights increase a vivid atmosphere. Comfortable and colorful furniture invite customers to have dinner. The light choice is meaningful, the bar light's shape is a lotus bud. However, the shape of the lights in the main dining area is a blooming lotus.



Figure75. Main Dining Area 1



Figure76. Main Dining Area 2

Lotus Bar

The most striking reference to the lotus appears in the boldly-designed architectural space surrounding the bar (see Figure77-78 on next page). The linked building resembles a blooming lotus flower, and contrasts significantly with the traditional architecture. The metal frames make the shadows become more interesting when sun shines in. Also, customers can see the front yard through the glass windows.

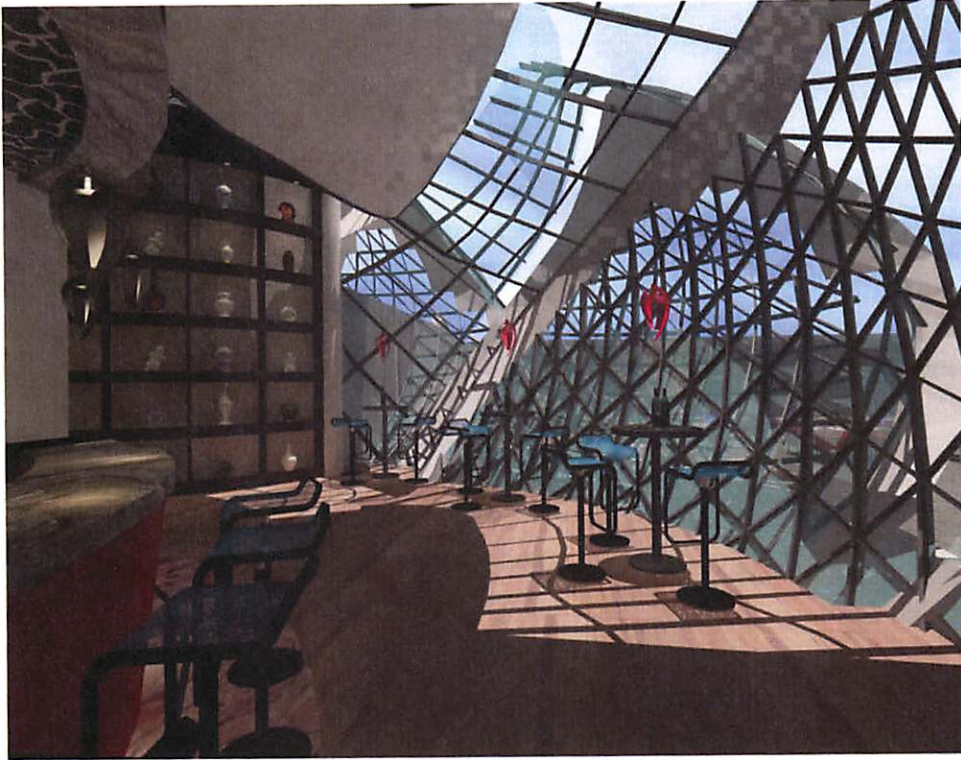


Figure77. Lotus Bar Interior



Figure78. Front Courtyard

Hutong Street Food

The street food area is named Hutong and located near the entrance. This part serves popular Chinese street food, such as savory crepes, pork sandwiches, and steamed buns. Street food in China is a very popular. This project brings the concept of the informal outdoor dining into an interior. Customers can quickly order the food and enjoy the process of selecting of the food. The open kitchen provides an opportunity for diners to see chefs cooking snack food while they eat. The choice of the brick wall and blue stone panel floor give diners a feeling that they are walking on the street. The irregular shape of stone sever tables add the natural atmosphere.



Figure79. Hutong street food

Chá Tea House

A tea room allows diners to enjoy hot beverages and patisserie while observing a traditional tea ceremony. When diners come into the tea room, there is a round tea shelf to show the tea equipment, and, in the center the staff shows how to cook Chinese tea. The tea shelf and furniture's material is wood, because the wood can absorb and maintain tea' aroma a long time. This part serves popular Chinese tea, such as Junshan yinzhen, (yellow tea), Longjing, (green tea), Da hung pao tea, (oolong tea), Tie Guanyin tea, (oolong tea), and Pu'er tea, (black tea).

In the drinking area, the wood furniture is painted a modern-looking white. The pink lotus lights and screens repeat to emphasize the concept.



Figure80. Chá Tea House 1

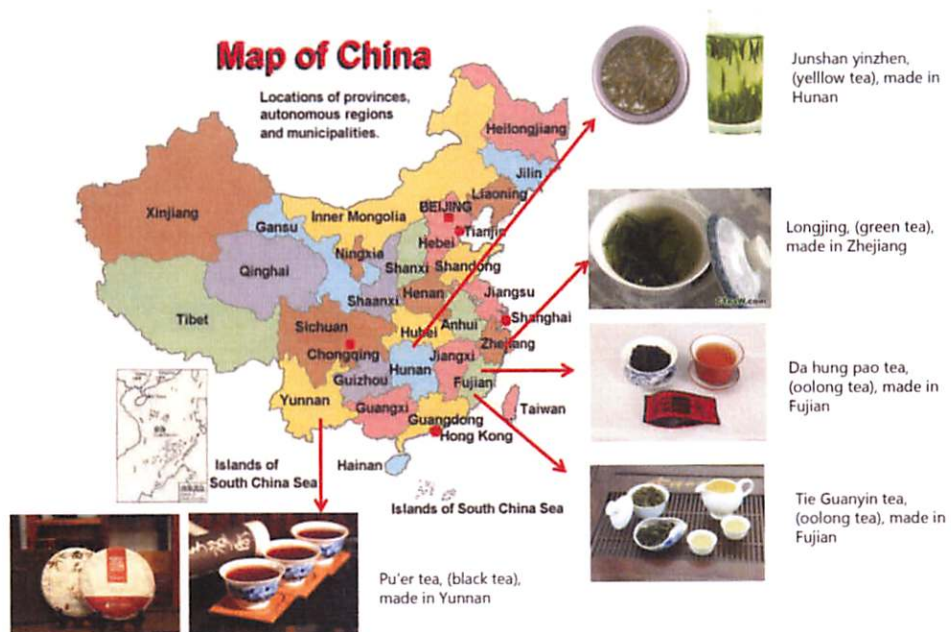


Figure81. Chinese Tea Producing Area



Figure82. Chá Tea House 2

Private area

The back yard is the private area. In order to keep it private, there are no dining tables in the yard and it has only traditional features.



Figure83. Back Courtyard



Figure84. Private Room

Presentation Boards

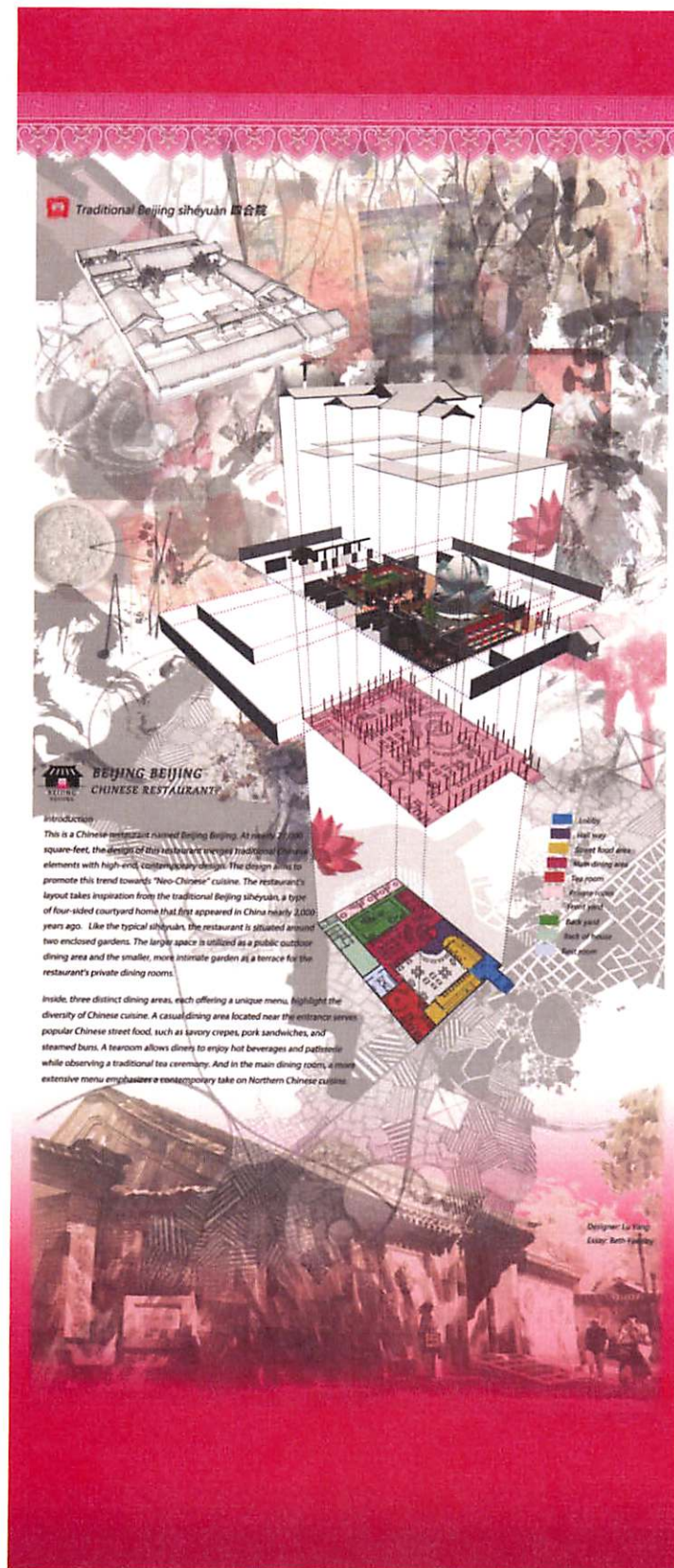


Figure85. Presentation Board 1

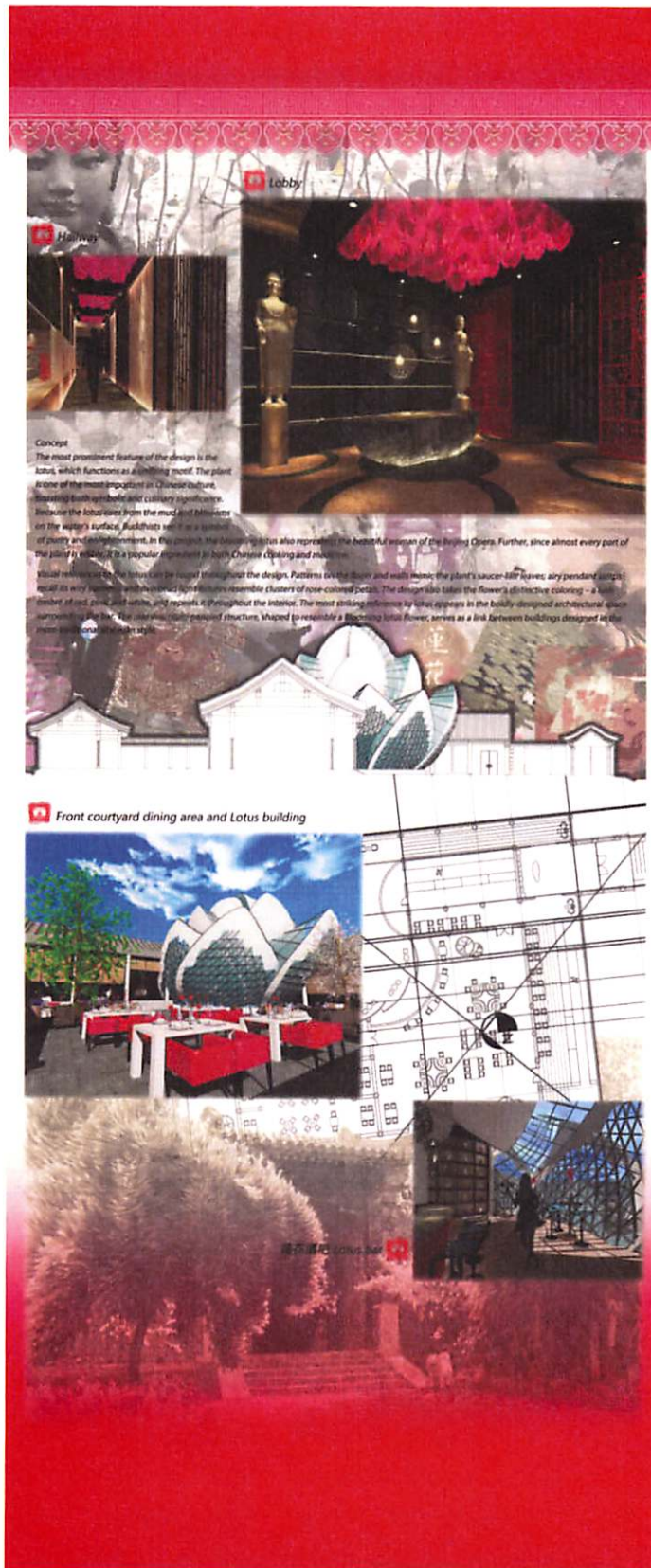


Figure86. Presentation Board 2



Figure87. Presentation Board 3



Figure88. Presentation Board 4

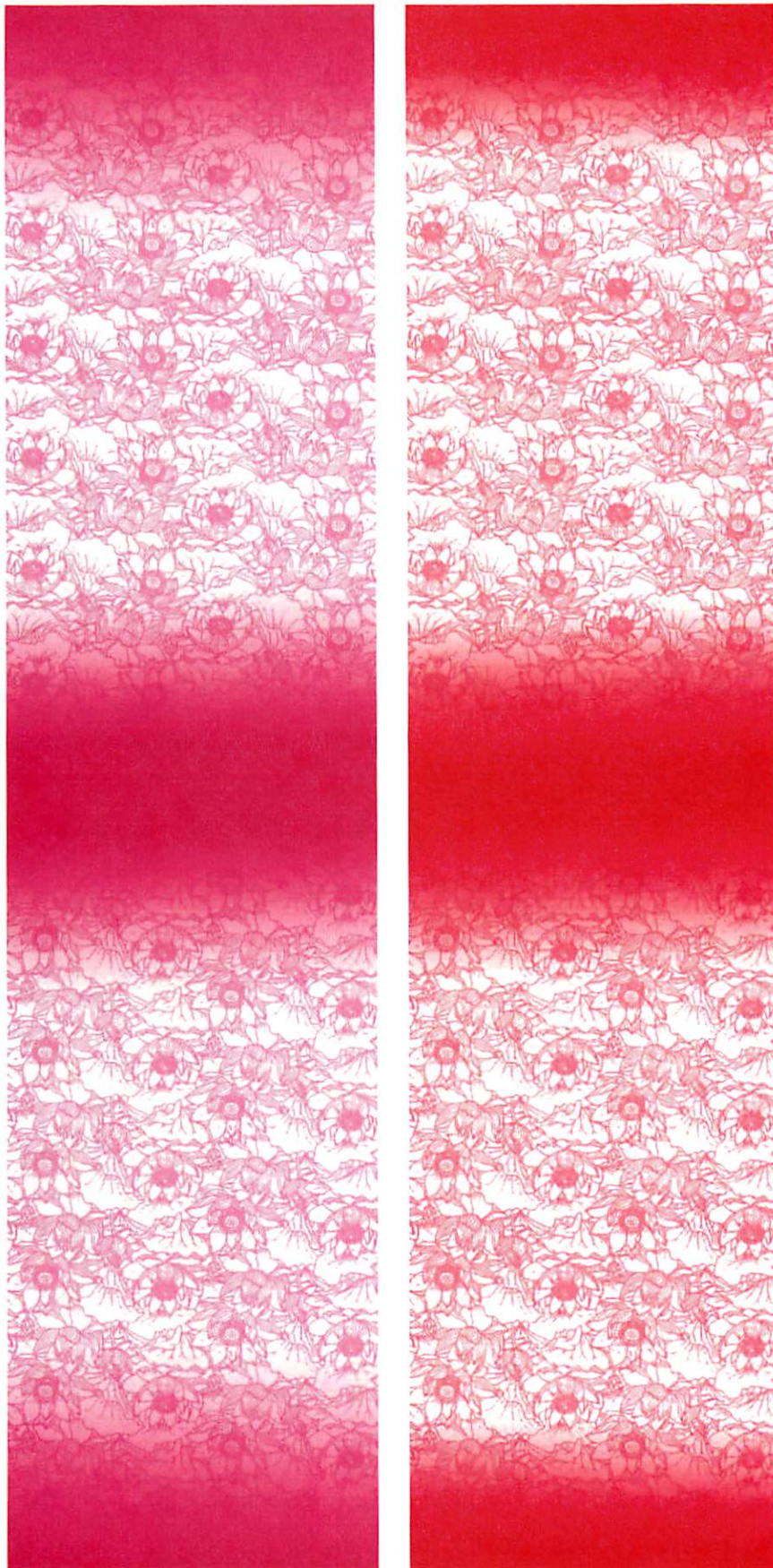


Figure89. Back of Presentation Boards

Logo Design

The logo should have a relationship with the Beijing courtyard and the lotus. There is a typical Beijing courtyard architecture as background, pink lotus pattern in the center, the “Beijing Beijing” water reflection at the bottom, and the Beijing signature at the top right.



Figure90. Restaurant Logo Design

Menu Design

There are three menu designs for the main dining area, street food area, and tea room.

On the top of the paper is the courtyard's brick wall as the background. The restaurant logo is on the top of the menu. In the middle is a list of menu items in Chinese and English. On the bottom of the main dining and street food menus are lotus paintings and the bottom of tea room menu is a picture of tea equipment.



Figure91. Restaurant Menu Design

Project Display Design

Two pieces of paper hang from the ceiling to resemble two blooming lotuses on the water's surface. The back of the papers have the lotus pattern with red and pink and contrast with the white wall. When people walk near the presentation boards, the wind makes the boards swing heavily. Therefore, at the bottom of the paper, there are many handmade paper lotuses using a fish line to connect the paper and lotus.

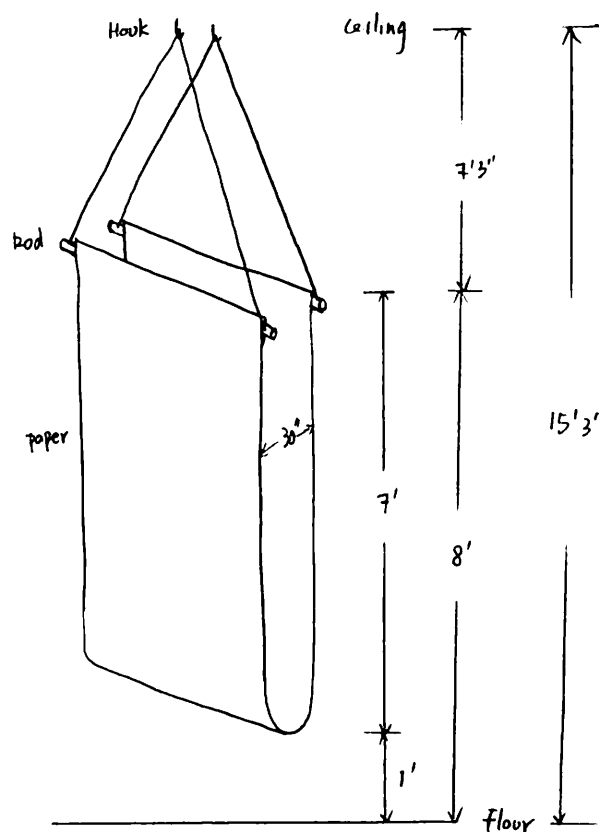


Figure92. Project Display Sketch

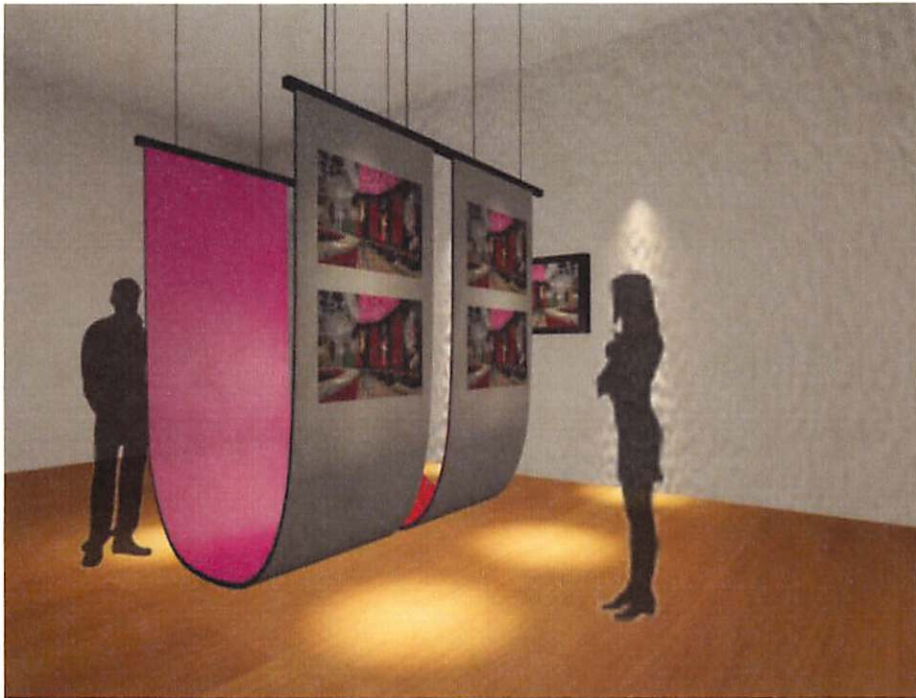


Figure93. Project Display Perspective 1

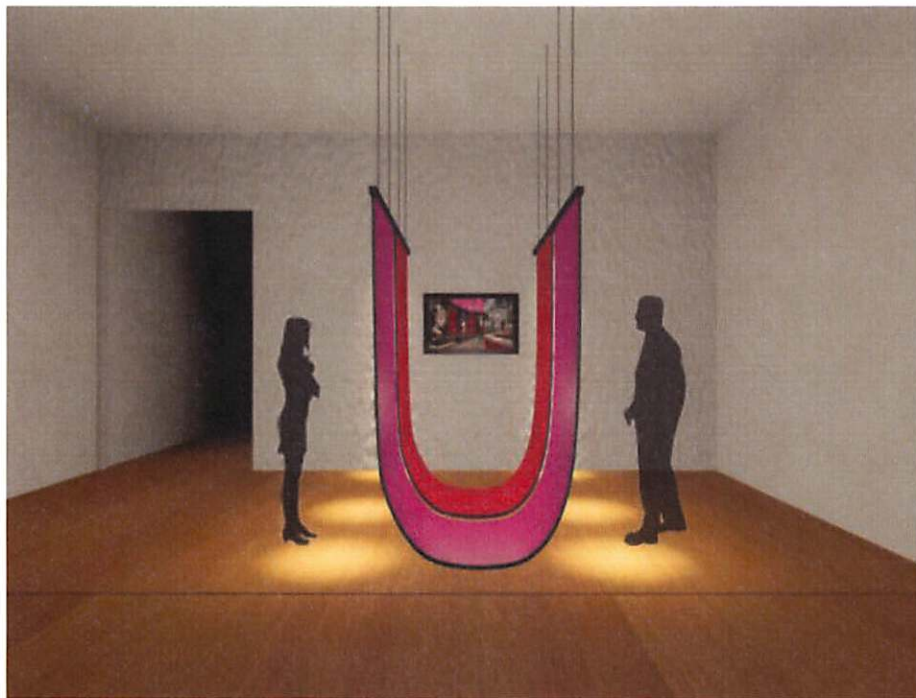


Figure94. Project Display Perspective 2

Project Presentation Display, MFA Show

Georgia Museum of Art, University of Georgia

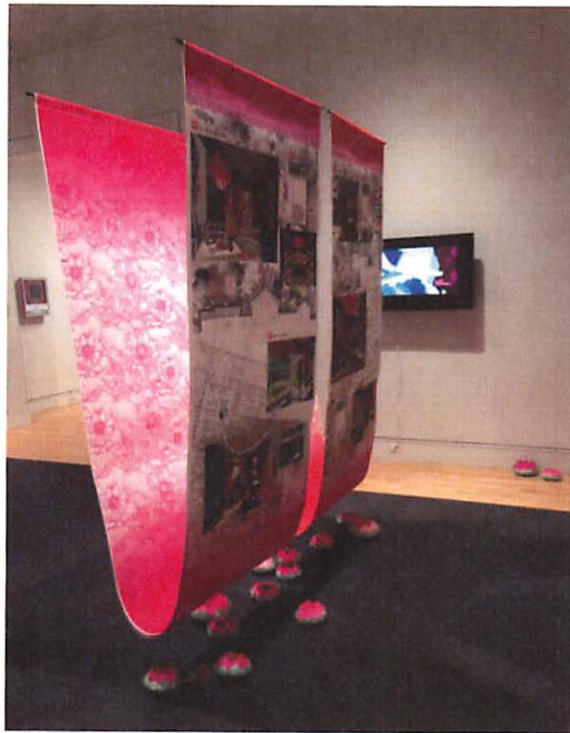


Figure95. Project Display 1



Figure96. Project Display 2



Figure97. Project Display during the Show1

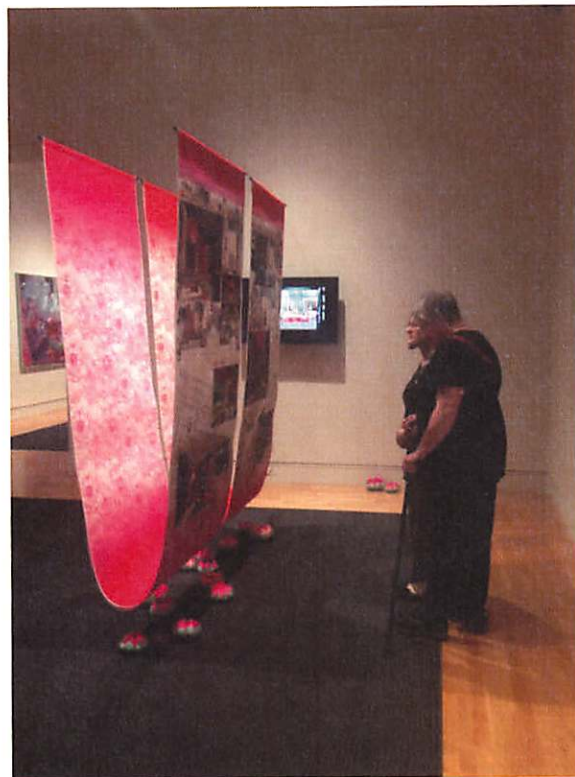


Figure98. Project Display during the Show 2

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