



日本の



師智造

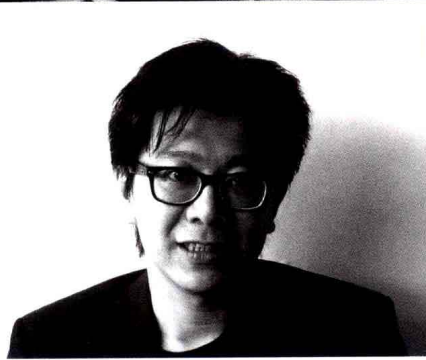
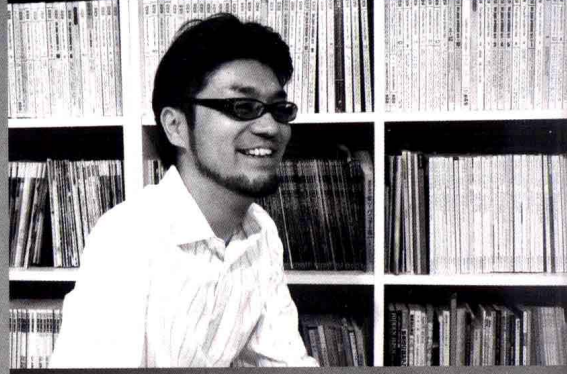
DINING SPACE
CREAMOUS JAPANESE DESIGNERS

「餐飲空間」

臺灣美觀設計協會主辦 編輯

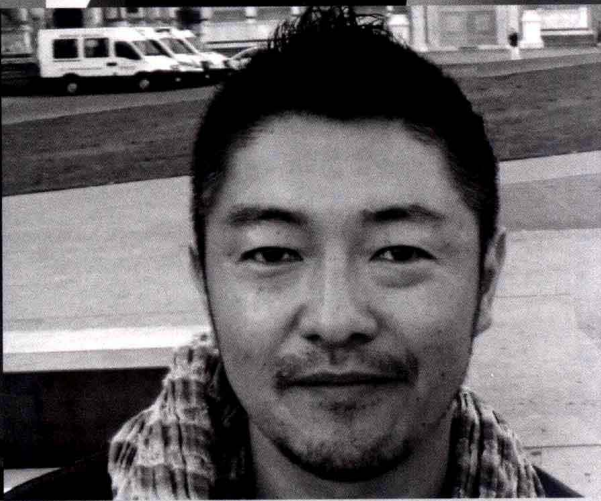
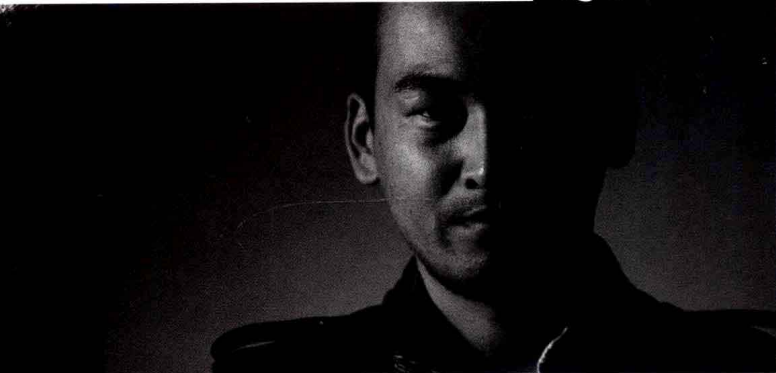


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須藤雅志
Masashi Sudo
NVI inc.

What does a client for an overseas project seek from a Japanese designer? This is something that is always in my mind when I am working.

Why is there a demand for Japanese style designs? Being Japanese myself, it is difficult to answer the question. However, I view the creative and delicate designs that are created by Japanese designers raised with the particular Japanese environments, seasons, history, art, etc. Those are very unique elements and are what the clients pursue.

Usually, restaurant is a place for people to consume and there are many competitors in the field of catering. There is nothing more exciting and comforting than sitting down to a good meal. On the basis of this idea, I work on the new projects while focusing on stimulating appetite of customers. It is our designers' biggest aim to create a design that becomes successful in that competing industry for that restaurant to cater for customers and are popular with customers. As far as the designs of Japanese style dining space, there are many factors and elements can be applied into the designs, such as Kanji characters, Japanese-style patterns, the traditional wood decoration, etc.

When I work on a new project, I try to not to be influenced by my previous designs. I first put as many elements as possible such as business condition, food, an image of a shop, target, building site and competing shops, into my initially blank head, then I come up with a theme that I will build a design with. Whether it is in Japan or not, I seem to enjoy a chemical reaction between myself and the elements like people I encounter, food, environments, culture and art through the act of designing.

I always design with a pen and a sketchbook in my hands and that is the most important thing in my design process. Sketches are the best way to show and explain my design intention to a client and contractor, especially if a project is executed overseas.

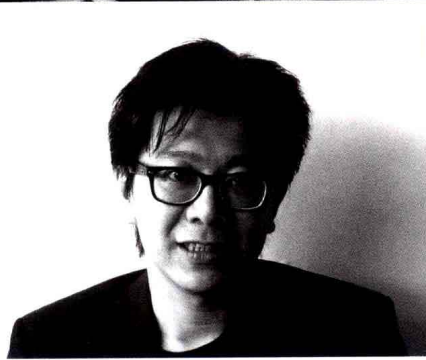
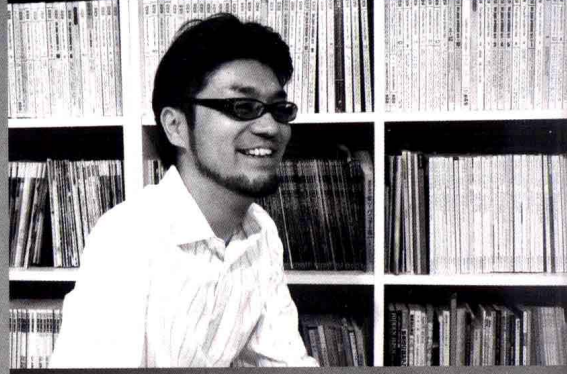
Besides, specialization is the key in today's market place. Japanese-style restaurant design emphasizes more on traditional and regional culture. Guests are looking for local tradition and flavor while taking a dinner in the restaurant.

It is the best feeling for a designer when customers experience and enjoy the space with their five senses and come back again next time.

一个海外项目的客户想从一个日本设计师那里寻求什么呢？当我工作的时候，这个问题经常出现在我的脑海里。为什么有日本风格设计的需求？作为日本人的自己，很难回答这个问题。不过，我看到的日本设计师的创意和精致的设计，涉及特殊的日本环境、季节、历史、艺术等等，这些都是非常独特的元素，也是客户所追求的。通常餐厅是让人消费的地方，在餐饮领域有许多竞争对手。没有什么比坐下来好好享受一顿美食更令人兴奋和欣慰的了。在这个想法的基础上，我研发新项目，同时注重刺激客户的食欲。我们设计师最大的目标是在这竞争的餐饮行业中创建一个成功的设计，既满足客户的需求又受到客户的青睐。至于日式风格用餐空间的设计，许多因素和元素如日本汉字、日式风格图案、传统的木装饰等应用于设计中。

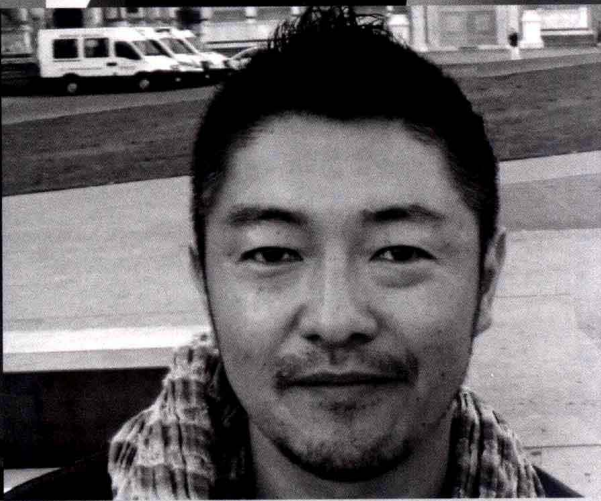
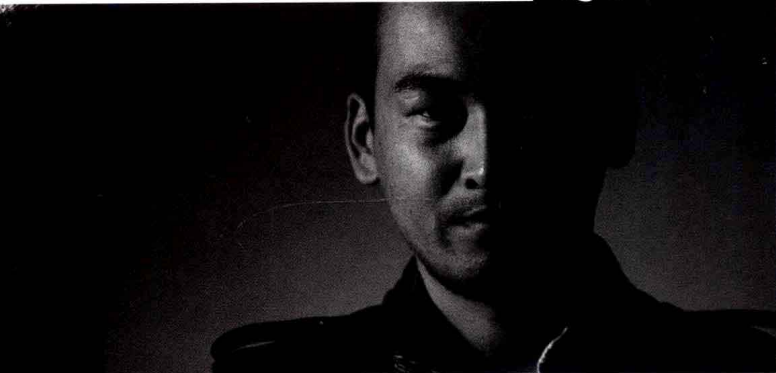
当创作一个新项目时，我尽量不被之前的设计所影响。首先，我尽可能多的将不同元素集中于空白的脑海中，例如经营情况、主营食物、店铺形象、目标顾客群、大楼所处地址和有竞争性的商店，然后想出一个可以进行后续设计的主题。不管项目是否在日本，在设计过程中，我都很享受自己与所遇到的诸如食物、环境、文化和艺术元素之间所产生的化学反应。

设计时，我手里总是有笔和速写本，这也是我创作过程中最重要的一件事情。草图勾画也是我向客户和承包商展示和解释设计意图的最好方式，特别是对于海外方案。此外，专业化是当今市场的关键。日式餐厅更注重传统和地域文化。顾客在餐厅就餐时一直在寻找当地的传统和风味。当顾客用他们的五官体验和享受这个空间并且下次还会光顾时，设计师最好的感觉莫过于此。



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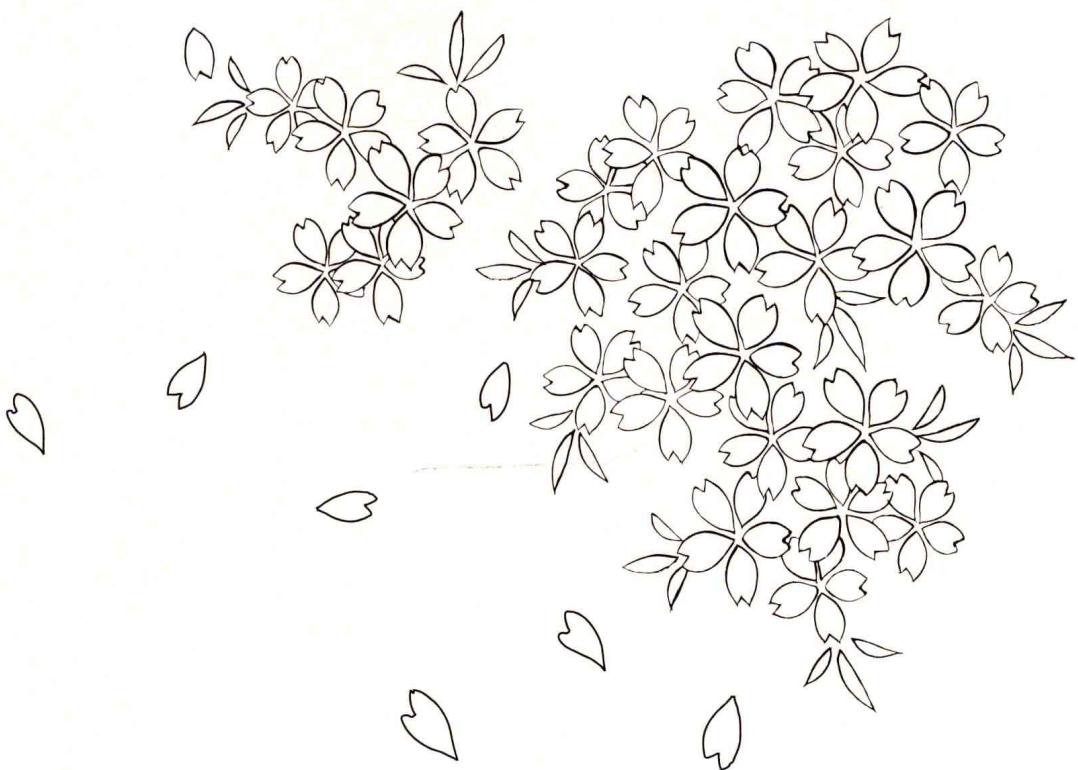
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New Japanese Style

The new Japanese restaurants not only achieve a breakthrough in the design, integrate the essence of modern and traditional forms, but also has innovation in the layout. In the aspects of lighting match, selection of materials, designers think carefully, striving to create a warm, comfortable restaurant which arouses strong appetite.

新日式



本章主要描述了日式餐厅之「新」，与传统餐厅相比，新日式餐厅不仅在设计上有所突破，融合了现代和传统的精髓，在布局上也有所创新。在灯光的搭配，材质的选择上，设计师们都是经过了深思熟虑，力求创造一个温馨，舒适，引起人们强烈食欲的餐厅。烧肉店、日式料理店、餐厅、酒屋、寿司店等风格各异，冷暖色调搭配，中西文化融合，让人们在用餐的时光里感受新时代的气息，品味丰韵浓厚的文化魅力。用餐是一种享受，更是一种人生品位。

This chapter describes the new style of Japanese restaurants, compared with traditional restaurants, the new Japanese restaurants not only achieve a breakthrough in the design, integrate the essence of modern and traditional forms, but also has innovation in the layout. In the aspects of lighting match, selection of materials, designers think carefully, striving to create a warm, comfortable restaurant which arouses strong appetite. Bacon shops, Japanese restaurants, bars, sushi shops, ect. are all in different styles. The collocation of warm and cold colors and the integration of Chinese and Western culture, make people in the dining time feel the flavor of the new era, and taste the elegant and strong cultural charm. Dining is a kind of enjoyment, as well as a taste of life.

VEGETABLE SUSHI POTAGER

【 蔬菜寿司 POTAGER 】

日本餐饮



Location: Minato-ku, Tokyo, Japan

Area: 109 m² (Kitchen 29.7m²)

Design company: NOMURA Co., Ltd.

Designer: Ryu Kosaka, A.N.D. (NOMURA Co., Ltd.)

Photographer: Noriyuki Yano

VEGETABLE SUSHI POTAGER was established as the world's first "Sushi restaurant using only vegetables", which is a new challenge for Aya Kakisawa who is the owner and patissier of Patisserie POTAGER, which is renowned for its vegetable-based sweets. This sushi, which is made based on her deep understanding of vegetables, is beyond our imagination. Her boundless creativity also inspired the restaurant's interior design. The basic structure consists of a floor-to-ceiling glass facade that reaches more than 4-meters high and is designed to showcase the sushi counter like a platform stage. Because the restaurant serves differently from a regular sushi bar, it has an open kitchen with a serving table for arranging dishes at the center of the bar, and this design allows customers to witness the delicate movements of the sushi chef's hands from the counter seats. While a regular sushi restaurant always uses solid wood for its bar, the design of this restaurant was based on the philosophy of arranging Japanese materials in a non-Japanese way. To this end, the sushi bar is coated with epoxy resin that creates a shiny surface like Japanese lacquer, and

uses concavo-convex bonded wood that brings the wood grain pattern into clear view. The use of vivid green, which is symbolic of the vegetable theme, lends a greater impact to the space. The restaurant displays artwork that depicts the map of Japan, which is made of timber from thinned wood dyed in vegetable ink and shows where the vegetables used in the restaurant are produced.

We believe that the design effectively represents the concept of POTAGER: the design concept extends far beyond that of a regular sushi restaurant, and boasts a vivid contrast between Japanese elements—such as Japanese paper, Japanese lacquer, and ink brush paintings—and modern spatial composition.



