

JAPANESE

Interior Design

Michelle Galindo

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1st edition 2011

Michelle Galindo (English editing texts)

Marcel Saché (French translation)

Graphic concept: Michaela Prinz, Berlin

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- Preface** Japan embodies the fascinating cross-section of a country endowed with a rich and varied culture, firmly imbued with traditional knowledge, skill and experience. It is the country with the world's tenth-largest population, with Tokyo being the largest metropolitan area of Japan with over 30 million inhabitants. These facts together with the earthquake of 1923 and the bombardments of World War II gave rise to a modern country which continues to re-shape its architectural ground across its urban fabric blurring the boundaries between inside and outside, public and private, up and down. This lack of frontiers and a multitude of restrictions for the exterior challenge the creative designers to choose a plan for the interior; to work around the limited choices for the walls, windows and roof in order to create a new envelope which breaks the boundaries of traditional design and creates a sensuous tailored space.
- At first glance, Japanese interior design seems ruled by contradictions. Simple color schemes articulate complex and playful concepts, hyper-modern spaces are created using only traditional materials, and the relationship between nature and human architecture is sometimes tense, sometimes harmonious. Simple lines and muted colors carry the essentials of Japanese culture – tranquility, harmony, and balance with nature
- Interior spaces are now seen as “objects” of architectural design. To this day, the architectural industry has separated design, structure, and functions into their own categories and has placed a hierarchy amongst them; however, Japanese designers attempt to break that hierarchy and to create a parallel relationship between them. Japanese interior designers refine their approach to those objects and develop design concepts by pushing the boundaries
- Le Japon est un pays fascinant par sa culture riche et variée, alliée à un profond attachement à l'artisanat et au savoir traditionnels. C'est le dixième pays au monde par sa population, l'agglomération de Tokyo comptant plus de trente millions d'habitants à elle seule. Parallèlement, le grand tremblement de terre de 1923 et les destructions de la Seconde Guerre mondiale ont donné naissance à un pays moderne, qui restructure sans cesse un tissu urbain aux limites floues entre l'intérieur et l'extérieur, le dessus et le dessous, l'espace public et la sphère privée. Ces limites fluctuantes, alliées à une réglementation urbanistique contraignante quant aux façades, poussent les architectes japonais à privilégier les intérieurs, à dépasser les concepts habituels en matière de cloisons, de fenêtres et de toits, créant ainsi des espaces sensuels et novateurs qui brisent le carcan de la décoration intérieure traditionnelle.
- De prime abord, le design d'intérieur japonais semble régi par des contradictions : ses lignes simples et ses couleurs discrètes s'inscrivent certes dans la tradition culturelle du pays, empreinte de calme, d'harmonie et d'équilibre avec la nature, mais elles expriment aussi des concepts élaborés, tandis que certains intérieurs ultramodernes sont réalisés exclusivement avec des matériaux traditionnels, et que les rapports entre nature et architecture sont tantôt harmonieux, tantôt conflictuels.
- D'une manière générale, les intérieurs sont désormais considérés comme des « objets » architecturaux. C'est dû au fait que l'architecture industrielle moderne a établi une hiérarchie entre le design, la structure et les fonctions. Mais les architectes japonais s'efforcent aujourd'hui de briser ces rapports hiérarchiques : ils redéfinissent leur approche des « objets » en question et développent de nouveaux concepts qui repoussent les limites de l'archi-

Préface

of architecture to create rich environments which reflect their minimalistic way of living and being.

The contemporary interpretations of traditional Japanese interiors as well as extraordinary solutions to the ordinary challenges are represented at a scaled-down dimension across these pages. The creative, future-forward designs, such as the Llove Hotel, creatively respects Eastern design and its philosophy of simplicity by applying emotion, romance and compassion for love to the ingenious interiors. Yuko Nagayama's room design plays with the Japanese interior design concept of "bringing the outside in", by flipping the exterior into the "interior" setting, to harmonize with nature; the bedroom is transformed into a sea of small pebbles furnished by plants here and there. Kayak is another explicit contemporary interpretation of traditional Japanese elements in an innovative 21st century work environment; where a raised floor of tatami mats, with cushions and low tables is used for meetings, and a horigotatsu (dug out) conference table follows the minimalistic traditional aesthetic approach.

This volume presents 47 of Japan's most exciting contemporary interior design projects, with a range of areas that includes hotels, offices, shops, bars, restaurants, and private homes. The interiors presented in this book offer a glimpse into the Eastern design and its philosophy of simplicity: the use of neutral and natural colors to minimize feelings of clutter; furthermore, it reveals the ingenious, minimalistic way of living and being. From world-renowned designers like Jo Nagasaka and nendo to up-and-coming young talents, the Land of the Rising Sun proves to be a land of endless talent and creativity.

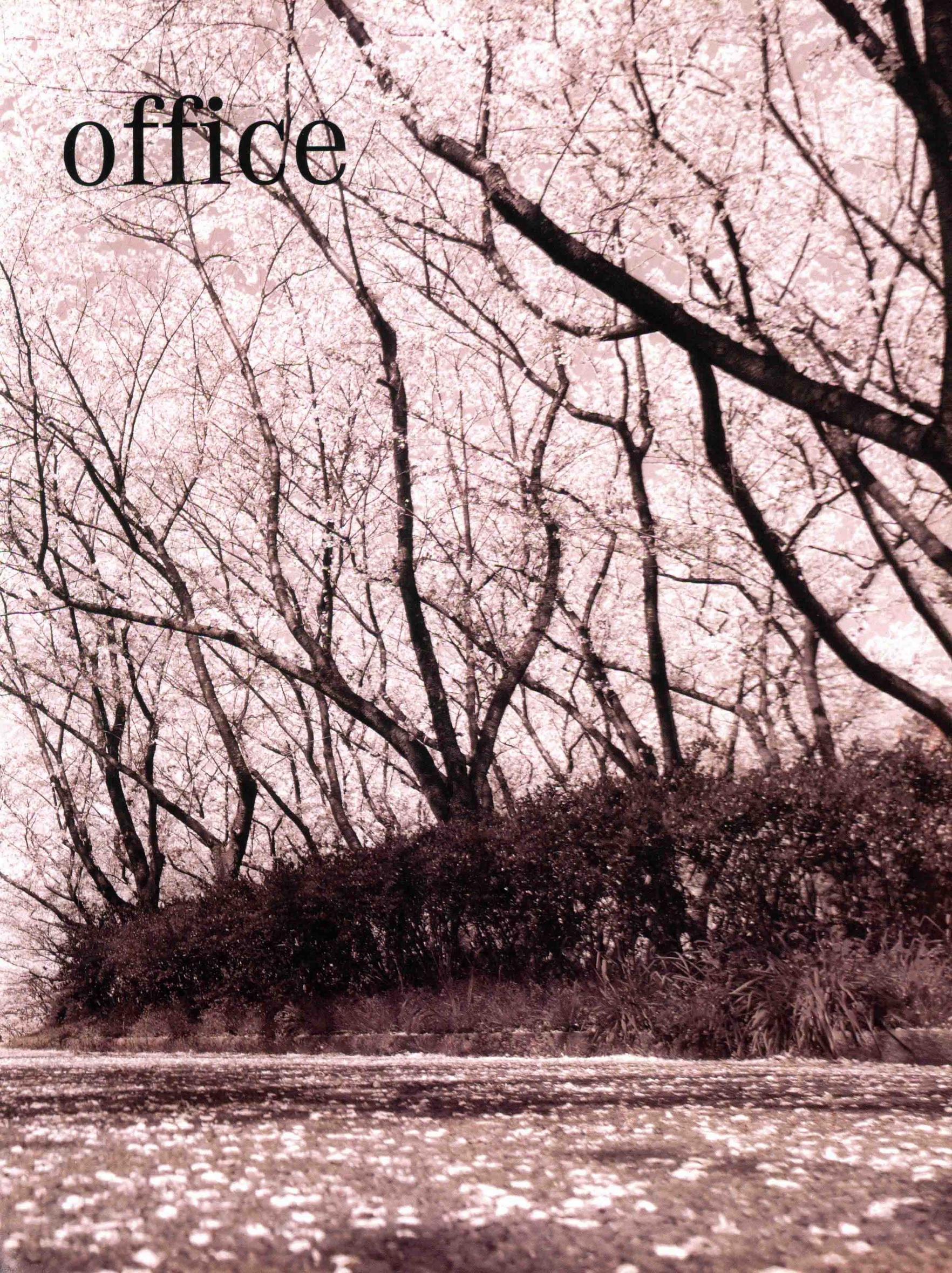
tecture et créent de riches environnements reflétant un mode de vie minimaliste.

Le présent ouvrage donne un aperçu de cette réinterprétation moderne de l'intérieur traditionnel japonais et expose divers exemples des solutions inhabituelles apportées à des problèmes ordinaires. Certains intérieurs futuristes, comme ceux du Llove Hotel par exemple, tiennent compte de la tradition d'Extrême-Orient et de son approche philosophique de la simplicité, tout en y intégrant l'émotion et le romantisme – Avec pour résultat un design qu'on pourrait qualifier d'ingénieux. Yuko Nagayama joue quant à lui avec l'idée d' « amener l'extérieur à l'intérieur » afin de mettre l'architecture plus en harmonie avec la nature : le sol de la chambre à coucher devient alors une mer de petits cailloux de laquelle des plantes vertes émergent ça et là. Les locaux de l'agence Kayak, enfin, réinterprètent la tradition de manière explicite pour créer des espaces novateurs résolument modernes : la table de conférence, qui correspond au type traditionnel horigotatsu, se complète de tatamis et de coussins posés sur une estrade, le tout dans un style parfaitement minimaliste.

Au total, quarante-sept intérieurs japonais contemporains sont présentés ici : hôtels, bureaux, bars, restaurants, boutiques et appartements. Ces réalisations illustrent le design d'Extrême-Orient et son goût pour la simplicité : des couleurs neutres et naturelles minimisent le désordre. Et surtout, les œuvres présentées – dues à de jeunes talents ou des designers de renom tels que nendo et Jo Nagasaka – mettent en évidence un style de vie parfaitement minimalist, tout en affirmant la créativité infinie du pays du Soleil-Levant.



office





Typical of Japanese interior design is...
to create a refreshing space.

Sugamo Shinkin Bank Tokiwadai Branch

Emmanuelle Moureaux Architecture + Design

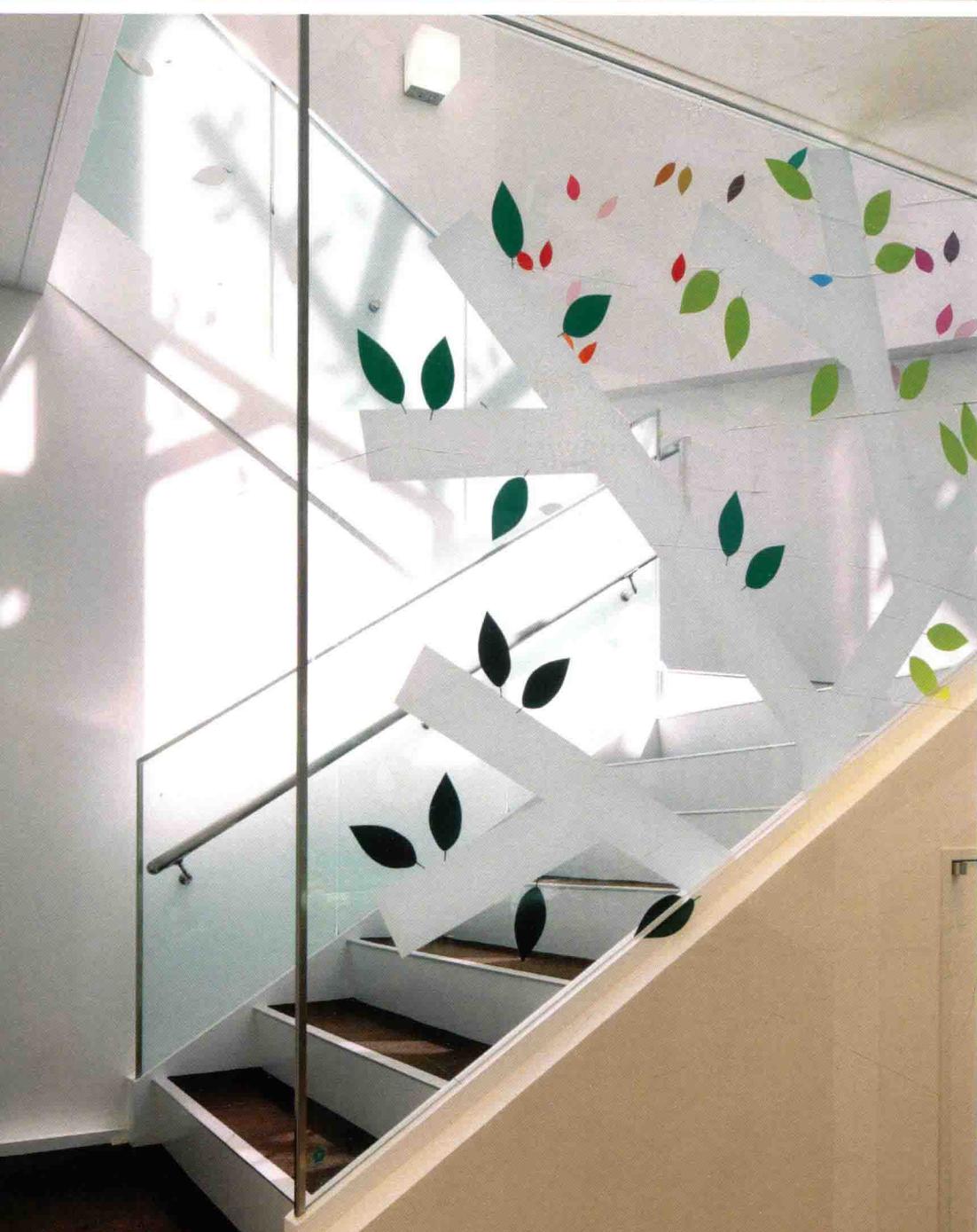
Address: 6-4-14 Maeno-cho Itabashi-ku, Tokyo 174-0063, Japan. **Client:** Sugamo Shinkin Bank. **Completion:** 2010. **Main function:** Bank.

Materials: Carpet, vinyl flooring (floors) and AEP paint and adhesives colored films (walls).

To create a refreshing space that would welcome customers with a natural, rejuvenating feeling the bank was designed around leaf motifs. ATMs and teller windows are located on the first floor, along with three courtyards and an open space. The second story houses the loan section, reception rooms, offices and four courtyards, while the third floor is reserved for facilities for staff use, including changing rooms and a cafeteria. Thanks to the seven light-filled courtyards planted with trees and flowering plants, each of these spaces is loosely connected to all of the others. A constellation of leaves in 24 different colors growing on the white branches of the walls and glass windows overlaps with the natural foliage of the real trees in the courtyards, creating the sensation of being in a magical forest.

L'utilisation dans tous les locaux d'un motif naturel (des feuilles) a permis de créer une atmosphère rafraîchissante et régénérante dont profitent clients et employés. Les guichets et les distributeurs automatiques de billets sont situés au rez-de-chaussée, où se trouvent également un espace ouvert et trois cours intérieures. Le premier étage est occupé par divers bureaux et quatre autres cours intérieures, tandis que la cafétéria, le vestiaire et plusieurs autres pièces réservées aux employés se trouvent au second étage. Les sept cours végétalisées assurent un bon éclairage naturel de l'intérieur. Les feuilles des arbres et des plantes qui y poussent s'associent aux feuilles de vingt-quatre teintes différentes attachées à des branches stylisées blanches qui agrémentent les murs et les cloisons vitrées, donnant ainsi aux utilisateurs l'impression d'évoluer dans une forêt enchantée.

← Meeting space. Salle de réunion.



↖ Waiting area with chairs in 14 different colors. Salle d'attente avec des sièges de quatorze couleurs différentes.

↑ Façade with windows at different scales. Façade avec des fenêtres de tailles différentes.

← Glass surfaces with leaf motifs. Cloison vitrée décorée avec des feuilles.

→ Loan area with light-filled planted courtyards. Espace de travail donnant sur une cour intérieure végétalisée.

↗ Planted courtyard dividing the offices. Cour intérieure végétalisée.

↘ First and second floor plan. Plans du rez-de-chaussée et du premier étage.