Project Name: Aumann Japanese cuisine

Project Location: 1st Floor, Building B, IFC International Financial Center, Jianguomen Outer Main St. Beijing, China

Project Area: 292㎡

Design Time: 2022.07

Completion Time: 2023.05

Design Company: FUNUN LAB (www.fununlab.com)

Chief Designer: Fan Jie

Design Team: Du Xiaobo, Guan Qijia, Wang Nong

Lighting Design: Uniimport

Construction Company: Huazhuang Brothers (Beijing) Decoration Engineering Co., LTD

Photography: ICY CYWORKS

**FUNUN LAB｜Aumann Japanese cuisine: A New Narration of Spatial Aesthetics Based on Japanese Monoaware Culture**

The Japanese cuisine is in extreme pursuit in the taste and ingredients. The experience of dining has also become an important component of Japanese aesthetics. The highest enjoyment of food involves the exchange of sensory experiences, where visual presentation complements the taste and the flavors. Both tastes and colours make up the eternal theme of aesthetic living.

Aumann, a grilled Eel rice, is one of the most famous dishes in the capital. The chief apprenticed under Itoh Chū who is the master of grilled crab. The cooking of Aumann has adhered to the traditional Kansai grilling technique since it was founded, emphasising utmost freshness in ingredients and the meticulous interpretation of flavors. It’s designer aims to create a here-and-now “context” based on space in which diners can not only taste the most authentic delicacies but also immerse themselves in the authentic local culture as if they were truly there.

On the basis of this dish, people can trace back to Kyoto, the center of Kansai culture.

Drawing inspiration from shrines, temples, gardens, and paintings of this ancient capital with a history spanning a thousand years, the designer combined these cultural icons and the essence of the cuisine brand. As a result, a unique space was created, seamlessly integrating food and culture through the design of spatial structure, materials, and scenes.

**The Scenic Context**

In order to allow diners to fully immerse themselves in this culinary art intertwined with time, the designer has applied the traditional Japanese architecture concept of "Teioku ichinyo" in the landscaping of the public space. The delicate balance of proportions between the courtyard and the building is switched, with the relationship between the guests and environment becoming the main spatial thread so as to bring flowing experience.

Stepping into the broad space of the lobby, the dinners will catch sight of the meticulously crafted golden installation hanging from the ceiling as if they saw the reflection of Kinkaku-ji in the water. The decoration was made from Kyoto's traditional gold forging technique with an antique style endowed by its natural textures. Instead of restoring the cultural icon directly, its design contains contemporary silhouette formed by minimalistic lines. With just a few strokes, it evokes a serene and ethereal atmosphere, as if a breeze from the wilderness, swaying branches, and the scent of moist moss all rush in the space at once.

Guests have an opportunity to closely observe the chefs as they grill the eel and cook on the portable hearth in the open kitchen, which is located parallel to the lobby on the opposite end. This creates an interesting intertextual relationship with the artistic installation hanging in the lobby. The craftsmen refine the taste of top-notch cuisine primarily through fire, reminiscent of the beauty of Kinkaku-ji. As the dish is completing, its aroma collides and connects, intertwining and ultimately resonating throughout the entire area.

**The Physical Context**

Inspired by the intricate street patterns of Kyoto's alleyways as a reference, the space designer completed the spatial layout. The overall design connects different dining scenes, ranging from open to intimate, similar to the flow of traffic space. This creates a rhythmic ebb and flow, sometimes light and lively, and at other times relaxing and stretching. The width of the walkways is precisely controlled to allow for comfortable solitary passage or cozy side-by-side movement, paying homage to the ambiguous and mysterious beauty of "yūgen."

The dining space in CBD, Beijing is shielded by a bamboo forest, creating a secluded realm temporarily disconnected from the outside world. The hustle and bustle of the busy streets are left behind in the courtyard. Within the dim and shadowy interior, meticulously grilled premium ingredients, paired with secret dipping sauces, unleash their flavors in the mouth, leading epicureans to transcend geographical and cultural boundaries, reaching the pinnacle of taste sensation.

**The mental context**

 In terms of spatial decoration, the designer did not directly replicate or imitate the traditional Japanese residential architectural language in a one-to-one manner. Instead, they aimed to simplify and convey the spirit of traditional Japanese aesthetics through a more modern design language. This approach can be seen in the array-style entrance and the vertical wooden lattice within the interior.

The sculptures adorning the space reflect the designer's restrained yet playful approach. A stack of five Daruma dolls becomes the focal point at the end of the corridor. Daruma, as one of Japan's most popular auspicious symbols, has an endearing and whimsical appearance. It looks like a drunken figure in an irregular form, and introducing such an image breaks the monotony and seriousness of the corridor, bringing a sense of relaxation akin to a gentle breeze passing through the space.

The sculptures custom-made by the artist for the private dining rooms are like cats frolicking and enjoying drinks in the rural fields of Kansai. With their childlike charm and simplicity, they traverse space and time, instantly transporting people from a high-end culinary restaurant back to the humble and nuanced moments of day and night.

The space incorporates various elements related to "paper," giving the facades a sense of vitality and breathability. In the lobby, the designer has created original wallpapers inspired by traditional Japanese patterns and motifs, perfectly setting the overall ambiance. The translucent DuPont paper used in the private dining rooms, paired with plants in the foreground, exudes a sense of elegance reminiscent of Yamamoto Baiitsu's ink scroll paintings. Just beyond the window is a bustling city scene, while indoors, there is a tranquil ambiance with sparse shadows, allowing for a natural transition between distant and intimate spaces and a delicately layered layout within a confined area.

The concept of "monoaware" is a core Japanese idea, which has been widely applied in art, literature, and various aspects of life. It encourages people to attentively observe and experience things in their daily lives, enriching their inner world through the expression of emotions and resonance.

In this place, people can connect with the profound understanding of the vast world through the objective objects before their eyes. As time passes, they can truly appreciate the beauty of the space and marvel at the purity of the food's essence. This is precisely what the designer hopes to convey in the space.

项目名称：傲鳗·日本料理

项目地点: 北京建国门外大街IFC国际财源中心B座一层

项目面积：292㎡

设计时间：2022年7月

完工时间：2023年5月

设计公司：FUNUN LAB设计研究室（www.fununlab.com）

主设计师：范杰

设计团队：杜晓波、关启家、王侬

照明设计：元入科技

施工单位：华装兄弟（北京）装饰工程有限公司

项目摄影：ICY CYWORKS

**FUNUN LAB｜傲鳗日料·物哀美学下的日式空间新叙事**

日本料理中有对食材与味觉的至高追求，饮食的体验亦成为日本美学重要组成部分，有关食物的最高享受以视觉的画面交换味觉的触感，人们吃到的味道，看到的颜色都构成了生活美学中永恒的主题。

傲鳗作为京城中首屈一指的鳗鱼饭，师从日本三重县烤蟹大师伊藤忠，从创立之初，一直遵从关西传统烤鳗技法，强调对于食材的极致鲜美追求与味觉的精细演绎。设计师希望以空间制造一个此时此地的“境”，让食客不仅仅可以品尝最正宗的珍馐之味，更若身临其境一般沉浸感受着原汁原味的风土人文。

正是以此为出发点，一路溯源至关西的文化重镇——京都。在这座千年古都的神社、[佛阁](https://baike.baidu.com/item/%E4%BD%9B%E9%98%81/10001617?fromModule=lemma_inlink" \t "/Users/zhangyaqing/Documents\x/_blank)、庭院、绘画中，汲取了诸多意象，结合对傲鳗品牌精神的理解，从空间的结构、材质，到场景的塑造，将美食、文化、设计恰如其分的融合，形成了独有的空间体验。

为了让食客全身心的享受这份与时间有关的烹饪艺术，设计师将日本传统建筑理念“Teioku ichinyo 庭屋一如”的概念运用在了公共空间的造景之中，庭院与建筑之间的绝妙平衡的比例关系被置换，观者与被观物的关系成为了主要的空间线索，串联起流动的体验。

食客穿行至开阔的大堂之处，从天花上悬挂下来的金色装置映入眼帘，仿佛如初见水中倒映的金阁寺一般。装置来自京都传统的锻金工艺精心制作而成，自然的纹理赋予了其古朴的质地，又非一味的文化符号挪用，仅以简约的线条抽象描摹，强调出现代性的轮廓感，寥寥数笔就将这静谧与遁世离俗的气质渲染，仿佛有来自原野的风、摇曳的枝叶和湿润苔藓的气息都刹那间涌了进来。

而在与大堂平行并置的另一端明厨空间内，可近距离欣赏厨师炙烤鳗鱼和端炉烧的烹饪过程，与大堂空间中悬挂的艺术装置形成了有趣的互文关系——匠人们以火为主要方式淬炼出顶级料理的口感，与浴火再生的金阁寺复现之美，此时此地，发生碰撞，对话，并盘旋上升，最终得以在整个空间回荡。

**物境**

整个空间以京都阡陌交错的街巷格局为空间参照范本，整体以交通空间为串联起或开放或私密的用餐场景，也让空间有了张弛的节奏，时而是轻快，时而舒展。走道的宽度被精细的控制到恰好适宜一人自由穿行，二人并肩拥挤的尺度之内，致敬暧昧模糊的“幽玄”之美。

坐落在北京国贸CBD的用餐空间以竹林为屏障，被营造成为一个与外界暂时“断联”的场域空间。车水马龙的喧嚣留在了庭院之外，在屋内的暧昧与阴翳之中，精心炙烤的顶级食材，搭配秘制的蘸汁，在口腔中肆意的奔腾，带领饕客翻越地理与边界的藩篱，达到味觉的至高国度。

**意境**

在空间装饰上，设计师没有直接对日式传统民居建筑语言进行的1：1转述复刻，而是尝试化繁为简，以更为现代的设计语言传递传统日式美学精神。阵列式的门头和内部垂直向的木格栅都是如此。

点缀在空间中的雕塑是设计师克制之外流露闪烁的意趣的体现——五只叠放的达摩不倒翁成为走道尽头的端景，达摩作为日本最为受欢迎的吉祥物形象，憨态可掬，如同酒醉后颠倒的不规整形态，打破了走道平淡与严肃的框架，如同吹拂而过的清风为空间带来了一丝放松。

由艺术家为包厢空间量身打造的雕塑，就仿佛出现在关西的田园地头喝酒嬉笑的猫咪，以童趣与质朴穿越空间与时间，一下将人们从高级料理的餐厅回归到朴实又细碎的日与夜中。

空间中还有很多与“纸”相关的元素让立面有了生机和呼吸感。大厅中设计师基于对传统和风纹饰的吸收而原创的壁纸也恰到好处的为整体氛围铺陈。包厢中透光的杜邦纸搭配前方的植物，更有如山本梅逸的纯墨色卷轴画一般的风骨。一窗之隔的室外是车水马龙，室内幽篁疏影，在方寸之间就能有了自然转换的远近空间与细腻有致的层次布局。

作为日本美学的核心思想之一，“物哀”的理念是由日本国[江户时代](https://link.zhihu.com/?target=https://baike.baidu.com/item/%E6%B1%9F%E6%88%B7%E6%97%B6%E4%BB%A3" \t "/Users/zhangyaqing/Documentsx/_blank)国学大家[本居宣长](https://link.zhihu.com/?target=https://baike.baidu.com/item/%E6%9C%AC%E5%B1%85%E5%AE%A3%E9%95%BF" \t "/Users/zhangyaqing/Documentsx/_blank)为《[源氏物语](https://link.zhihu.com/?target=https://baike.baidu.com/item/%E6%BA%90%E6%B0%8F%E7%89%A9%E8%AF%AD" \t "/Users/zhangyaqing/Documentsx/_blank)》所著的注释书《[源氏物语](https://link.zhihu.com/?target=https://baike.baidu.com/item/%E6%BA%90%E6%B0%8F%E7%89%A9%E8%AF%AD/341" \t "/Users/zhangyaqing/Documentsx/_blank)玉の小栉》中所提出的。他认为，所谓的“物哀”，即是“真情流露”，当人心接触到外部世界时，[触景生情](https://link.zhihu.com/?target=https://baike.baidu.com/item/%E8%A7%A6%E6%99%AF%E7%94%9F%E6%83%85" \t "/Users/zhangyaqing/Documentsx/_blank)，心便为之所动，并有所感触。

在这里，人们经由眼前客观之物得以与对大千世界的万事万物的感悟相连，在时间的流逝中，真正的欣赏空间之美、感叹纯粹的食物之灵，这也这正是设计师希望在傲鳗的空间中传递的场所精神所在。