



Honorable Mention

Ma: Fine Japanese Cuisine by Oriel Poole

Level	Third Year
Course	Hospitality Studio
Advisor/Instructor	Timothy Powell
Principal Investigator	Don Rushton
Department/School	Architecture and Interiors, Drexel University

Summary description of project:

The object of this assignment was to design a restaurant for a self-defined client along the Camden Waterfront in NJ. The restaurant was expected to seat a minimum of 90 guests for dinner and 20 guests at the bar.

The goal was to design a restaurant that would draw inspiration from the people of Japan and their approach to life. Japan is a paradox land where one can find the harmony between two extremes. It is a nation where many of its people believe in Zen, practice meditation, and strive for simplicity. At the same time, Japan is a world leader of advancements in technology, extreme design, fast-paced lifestyles, and people who gather by the masses. With the culture of Japan in mind I set out to design a restaurant that would demonstrate juxtaposition through the use of form, texture, light, and color.

Dining Area: Above the dining area you will notice a series of interweaving bars, made of costumed molded resin, created to represent a sense of controlled chaos. Above the bars, I washed the recessed ceiling with a warm gradient yellow orange light. The light was directed to wash behind the bars to produce a sense of contrast in light and dark, color and neutral, textured and flat. In the early stages of the design process I drew these interweaving bars in plan, elevation, and perspective. The vision was achieved in my mind, but it was not achieved on paper until I modeled the structure and light in **form•Z**.



Bar: In the bar I used a rare stone called labradorite for my counters. The wall behind the bar was a series of stacked slate with random exposed light that filtered through an irradiance acrylic surface behind the wall. The labradorite was imported from a scanned image that was scaled and repeated. I also created the form of water for my vertical water fountains, imported replicas of the Bertoia Bar Stool, and adjusted the perspective precisely to the view I desired.

Lounge: The lounge barrier started as a vertical line shaped like a question mark and moved along a curvilinear path to construct cave-like interior. With **form•Z** tools, I was able to clearly communicate concepts in form and space.

Reasons for the nomination:

The designer was very successful in the process and presentation of her design concepts, thanks in large part to her ability to use **form•Z**. Issues involving form, material, and lighting were all explored and integrated into the development of this project.

The designer should be applauded for having a set of design intentions and utilizing **form•Z** as a means of communicating those intentions. While at the same time, allowing the exploration of the project by way of modeling (using Nurbz and Sweep) and lighting (using color and intensity) to inform the design process; and in turn, the end result.





Jury comments:

This project for a waterfront Japanese restaurant interior was skillful in its compositing of renderings and entourage to create a visual mood the designer was clearly working hard to articulate. Moving from warm and cozy to icy and edgy, the seating area and bar design showed how the use of the software, from modeling to material shaping, to rendering, can create the contrasts the designer was after. The project shows off the software's (and the designer's) capability range; the design is controlled and carefully detailed, but in the case of an inset ceiling sculpture, it is allowed to be gracefully chaotic. — **Beth Blostein**





