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Master's Thesis

Academic Year 2016

Moi-meme: An Interactive Dining Experience
Design for Creating Communication between Solo
Diners and the Chef in the Restaurant

Keio University
Graduate School of Media Design

Conglin Nie

A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
MASTER of Media Design

Conglin Nie

Thesis Committee:
        Professor Naohito Okude   (Supervisor)
        Professor Masa Inakage   (Co-supervisor)
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Abstract of Master's Thesis of Academic Year 2016

Moi-meme: An Interactive Dining Experience Design for Creating Communication between Solo Diners and the Chef in the Restaurant

Category: Design

Summary

The restaurant industry is growing at a fast pace, as people choose to eat out more frequently. Restaurant became a forum for expression of individual desires and moods. People are looking for experiences that go beyond the food itself, and they use the restaurant as an arena where they can relax, enjoy and socialize. In our modern society, food and meals, as well as the manner in which they are consumed, have become symbols of social differentiation, a way to express oneself and ones individual preference, rather than merely a way of providing for the needs of the body. There is a strong distinction between eating for pleasure and eating from necessity.

And especially, there is a group of diners who prefer dine alone, they are foodies and curious of original dishes, they regard solo dining as an exploration of good food and would love to know about culinary art. This group of people tend to pursue the pure delight of dining, which is not to simply satisfy their physiological needs, nor a social occasion, but one of the most significant parts in their spare time.

Moi-mme is designed for solo diners who would like to explore gourmet and have an enjoyable dining experience. It includes a dining space features a kitchen area and solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, making the solo dining experience enjoyable and interactive. In this paper, the author did researches at one-person karaoke, an advertisement gallery and a soba restaurant, in order to understand the ethnography of solo diners and the chef. A 1:10 scale model and a 2 minutes concept video is made for prototyping, which were also used for proving the Moi-mme concept.

Keywords:

Dining Experience Design, Solo Dining, Co-cooking, Communication, Interaction, Culinary Art.

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Chapter 1
Introduction

It is relevant to review the current restaurant industry from solo diners perspective, so that appropriate strategies can be applied to the design process.

Background

It was weird to look over and see some single person eating next to you few years ago, but now its pretty normal. Over the last two years, online reservation service table OpenTable has seen a 62 percent increase in tables for one throughout America. From communal and counter seating to doting table service, restaurants are welcoming parties of one with open arms.

All of Untitleds other tables are two-tops, though, and according to general manager Gia San Angelo, about 10 percent of those are normally occupied by solo diners. Sticking them at the bar, in other words, cant be the only way to deal with solo diners hospitably.

In 1985, The New York Times published a snippet of comforting news for self-conscious solo eaters. "Dining alone," the newspaper reassured readers, "is no longer viewed as odd." At the time, eating spaghetti and meatballs by yourself wasn't exactly the norm.

Thirty years later, thanks to a range of social and cultural trends, eating alone has become less of an occasional exercise than a fact of life. Nearly half of all meals and snacks are now eaten in solitude, according to a new report by industry trade association the Food Marketing Institute. The frequency varies by meal people are more likely to eat breakfast by themselves than lunch or dinner but the popularity of solo dining is, no doubt, on the rise, and has been for some time.

Solo dining is a consequentially healthy activity. Being alone gives the brain a chance to reboot, or rest and replenish itself. There are less distractions, which gives you the chance to clear your mind, focus, and think more clearly (provided

you put your phone on silent). Spending time with ourselves can boost creativity and make us more like our own. In daily life, we are doing multiple tasks almost all the time, while dining alone allows us to focus on the deliciousness of the meal instead of joining in the small talks with people you are going with. A break from surface-level chitchat will give our brain a chance to take a rest. And it makes people happier and healthier in the long run.

Then what is fun of solo dining? Following listed some reasons in general. First, you get to eat in peace. Sometimes, it can be nice to just enjoy all the perks of a restaurant without having to make conversation with anyone else. Soak up the atmosphere, enjoy the food, pay someone else to do the washing up, and just be at one with your thoughts. Second, you dont have to share what you've ordered. Theres no fear of your companion asking for a taste, no-one to pose the dreaded question as to whether or not its a good idea to share a pudding (hint: have a whole one). Also, ordering just got a lot easier, as theres no potential tussling over who orders what dish.Whats more, getting seated isn't nearly as much trouble, particularly at places with mostly window or bar seats. And the last but not the least, youll be in and out much faster. Restaurants are wise to this, too, so they welcome the solo diner for this reason.

With more and more people choosing to dine out alone, savvy restaurants around the world are trying to make themselves more welcoming to solo diners, for example by fitting more bar seating, or encouraging waiting staff to be more attentive to customers sitting on their own. Solo dining is treated by restaurants in a more serious way. Fine dining establishments should see a solo diner as the greatest compliment a restaurant can receive.

In addition to having the extensive bar seating and thoughtful service that restaurant experts would definitely prepare, more tasty small courses especially for solo dinners are also provided on the menu. As the increasing amount of solo diners, restaurants are taking the adaption of current solo dining trend, co-creating this new norm of dining.

Solo Diners

Solo dining has many kinds, this research targets one kind of solo dining in the situation that the solo diners would purely enjoy the food, environment and their own time.

People who enjoy the meal regardless of socializing with their friends are called

foodies. They dont need the constant companionship (digital or otherwise), a meal taken alone can be an unencumbered gustatory pleasure. They take every opportunity to explore new gourmet and interesting restaurants whenever they have spare time. Solo dining for them is about treating themselves to a delicious experience and savoring every bite. For this group of people, they dine alone around once a week or even just a couple of times a month, mainly to enjoy the time they have alone.

Solo dining trend is especially popular among young generations. When strolling in the bookstore, comic books about solo dining are placed outstandingly. Kodoku no Gourmet ("Solitary Gourmet), one of the very first gourmet comic books in Japan, also adapted into live-action show. This show brought a boom of solo dining among this young generation, and nowadays they usually look up at Taberogu (Yelp in Japan) for where to go and book a seat. The ease of getting information of restaurants and the dishes they provide allows more diners go and try them out. After the meal, comments and photos will be posted online and shared to their friends. This interaction driven by social network brings more people to join in and expand solo dining.

For enthusiastic solo dinners, gaining knowledge of culinary art is one of the most important mission of their solo dining experience. Culinary arts, in which culinary means "related to cooking", is the art of the preparation, cooking and presentation of food, usually in the form of meals. People working in this field especially in establishments such as restaurants are commonly called "chefs" or "cooks", although, at its most general, the terms "culinary artist" and "culinarian" are also used. Table manners ("the table arts") are sometimes referred to as a culinary art. Culinarians are required to have knowledge of food science, nutrition and diet and are responsible for preparing meals that are as pleasing to the eye as well as to the palate. Cooking is one of the best way for solo dinners to experience culinary art by their own. This paper will explain how to apply culinary art into communication of dining experience in chapter 3.

Dining Experience

Dining is a multidimensional experience. To understand customer needs should be an essential part in the product development of services and goods. In this section, Five Aspects Meal Model(FAMM) is discussed to explain some basic elements included in a dining experience.

Five Aspects Meal Model (FAMM)

Preparing, planning and serving meals require several important steps before you can enjoy a meal. The meal takes place in a room (room), where the consumer meets waiters and other consumers (meeting), and where dishes and drinks (products) are served. Backstage there are several rules, laws and economic and management resources (management control system) that are needed to make the meal possible and make the experience an entirety as a meal (entirety expressing an atmosphere). These five factors are the major ones for developing meal service in restaurants, and together form the Five Aspects Meal Model (FAMM).

The visit to a restaurant starts with entering a room, meeting a head waiter, getting a table and thereafter getting some food and beverages. There is a surrounding atmosphere, which stands for the perception of the total situation, and a control management system, which stands for the overall planning, including controls of economy, logistics in the kitchen and in the dining room, management of personnel resources and laws regarding the handling of food and beverages. This model simplifies the concept of entity and the planning of creative and aesthetic meals confirmed by teachers and students, who have 10 years experience of the education at the Department of Restaurant and Culinary Arts. The model is also called an all-inclusive perspective of the meal.

Several studies have shown that the context of a meal is important for the acceptance and consumption of a meal. Accordingly, the context has to include the food product itself, the consumer and the environment. These three factors need to be considered in an integrated manner, because they affect each other. A qualitative study of restaurant consumers found that there are at least eight main categories of importance for the experience of the meal: restaurant atmosphere, core items of consumption, restaurant scene, personal service encounter, staff quality, visitors, restaurant decision process and individual circumstances. These categories can easily be related to the Five Aspects Meal Model. The essence of each factor is dependent upon different forms of knowledge, such as science, practical-productive, aesthetic and ethical.

The FAMM, as a tool for understanding and handling the different aspects involved in producing commercial meals and offering the guests the best possible meal experience, has been used since 1993. The model has several advantages, and it has been used successfully in the education of waiters and cooks to a Bachelor degree in Culinary Arts and Meal Science at rebro University.

Spatial Layout and Functionality

Spatial layout refers to the ways in which machinery, equipment, and furnishings are arranged, the size and shape of those items, and the spatial relationships among them. Functionality refers to the ability of the same items to facilitate performance and the accomplishment of goals. Much of the empirical research in organizational behavior and psychology has illustrated effects of the spatial layout and functionality dimension, always from the employee's point of view. With the exception of some research on retail store layout, crowding, and use of orientation aids, surprisingly little has been published about the effects of spatial layout and functionality on customers in commercial service settings. Logic suggests that spatial layout and functionality of the environment are highly salient to customers in self-service environments where they must perform on their own and cannot rely on employees to assist them. Similarly, if the tasks to be performed are very complex, efficiency of layout and functionality will be more important than when the tasks are mundane or simple. When either the employees or customers are under time pressure, they will also be highly conscious of the relative ease with which they can perform their tasks in the environment.

The environment in which food is selected and consumed is an important factor in its acceptability, choice and consumption. Environment or context is identified as a factor in models of food choice and acceptance, but environment per se has been the study of very few published research reports. The impact of environment is interesting both methodologically and theoretically. Methodologically it affects the way we test food products and conduct research. Although it is a widely held opinion in consumer research that products should be tested in the environments in which they will be used, few food products are tested in the actual environment in which the food is normally selected and consumed. Most food testing is conducted in laboratories, but controlled experiments can pose problems in predicting whether consumers will actually choose or consume the product in real-life situations. The issue of context is also interesting from a theoretical standpoint. While models of food choice behavior include context, there is no consistent organization of contextual variables or effects.

A complex mix of environmental features constitute the servicescape and influence internal responses and behaviors. Specifically, the dimensions of the physical surroundings include all of the objective physical factors that can be controlled by the firm to enhance (or constrain) employee and customer actions. Those factors include an endless list of possibilities, such as lighting, color, signage, textures,

quality of materials, style of furnishings, layout, wall decor, temperature, and so on. On the basis of a review of diverse literatures, three composite dimensions were identified as being particularly relevant to the present analysis: ambient conditions, spatial layout and functionality, and signs, symbols, and artifacts. Because the base of research findings is context-specific and therefore not easily generalized, the effect of a single dimension on customers and employees is difficult to forecast. However, relevant dimensions of the servicescape can be isolated and general patterns can be explored.

Sociology in the Dining Experience

The sociology in the dining experience has been studied by a number of people, who have developed sociological perspectives on food consumption. These began with the earlier mentioned anthropologists Mary Douglas and Lvi Strauss, and include Anne Murcott and her work on the British diet. Other researchers include Bourdieu, who discusses the social class differences in food habits and food preferences, and Jeffery Sobal, who discusses several dimensions of sociability which occur during the meal situation.

Germov Williams wrote A Sociology of Food and Nutrition. The Social Appetite. The social appetite is how they labelled the three dominating trends of today McDonaldization, social differentiation and self-rationalization. The authors assert that the McDonaldization trend leads to faster and faster homogenization and standardization of food production. Social differentiation involves the fact that people today are putting more effort into creating their own identity by way of their cooking, and also that they are, increasingly, selecting special types of food to achieve a kind of self fulfillment, such as vegetarianism among young people. The self-rationalization trend implies that we are all trying to find our own identity in the chaos emerging from the present roar of messages about food. Here, feelings of happiness and well-being at the table are mixed with feelings of guilt and fear; in this maze of sensations one then attempts to find markers of social identity and life style.

Thesis Structure

There are four more chapters in addition to this introduction. Chapter 2 reviews recent articles from academic journals on related domains including current design

works for solo dining, communication and interaction in dining experience, and co-cooking. Chapter 3 reproduces the design process of Moi-meme from the very early stage of ethnography to prototyping. Three field works were conducted to analysis ethnography of solo diners and the chef. By completing the concept, a scale model is made and a two minutes video is also created for showing the concept. Chapter 4 proves the concept by showing the concept video and scale model photos to participants selected on the basis of target persona which is created in Chapter 3. Three tests have been conducted and after each test a revised prototype is made according to the results and feedbacks from the participant. Chapter 5 summarizes the proof of concept, and indicates the limitation of the research. Potential direction and suggestions are addressed for future research.

Chapter 2
Related Works

For the purpose of recognizing key factors influencing solo dining experience in a restaurant, this chapter reviewed in the following three domains: solo dining space, communications and interactions in the solo dining experience and co-cooking system. The review on these domains serves as an explanatory role to the introduction of the theoretical framework that interprets the rationale of my concept design.

Solo dining space section introduces current design works for solo diners and the principles of solo dining experience design. This section shows a whole picture of the key factors we should notice in solo dining experience design. Communications and interactions in the solo dining experience section reviews what communication and interaction solo diners have with a working staff, such as a waiting staff and a chef. This section also explains the disconnection with other customers in the solo dining experience. Co-cooking system section reviews the important role synchronous communication plays in a dining experience. And to create synchronous communication , co-cooking is applied into this solo dining experience. This section also explains the contents of communication happens during co-cooking with a chef.

2.1   Dining Experience Design for Solo Diners

Solo dining is a multidimensional experience conducted in a specific dining space. Reviewing the current works designed for solo diners and understanding the principles of this dining space design is essential relating to the whole concept.

The idea of designing only for solo diners is not new, thoughtful restaurants around the world are trying to make themselves more welcoming to solo diners. Moreover, some restaurants are specifically designed for solo diners.

Eenmaal

Eenmaal is one of the successful works. It states that dining by yourself in public can be an awkward experience, but not if you are at Eenmaal. This Dutch restaurant, named after the Dutch word single or one meal, is filled with tables that can only accommodate one diner at a time. Created by two Dutch design agencies, Eenmaal aims to break the social taboo associated with eating alone and is probably the only place where you can comfortably eat without being labeled a loner. Unfortunately, Eenmaal is not permanent. Its an experimental pop-up restaurant that was first launched in June 2013 in Amsterdam following which the restaurant received a lot of national and international media attention inspiring the founders to follow up with several pop-ups, and even expanding the concept to London last January. Marina Van Goor, its creator, has plans to bring the pop-up restaurant to other European cities and to New York as well. She is even toying with the idea of opening a permanent branch in London.

The restaurants dining experience begins with a cocktail amidst fellow diners in a group setting, after which the diners were escorted to their solitary table. Diners are asked to put away their cell phones for the entire duration of the three-course meal and are instead encouraged to read a book or magazine. The restaurant features 10 tables for individuals and the interior decor is kept absolutely minimal to avoid distraction giving them the chance to appreciate the delicious, hand-selected menu.

About her restaurant, Marina van Goor told in an interview to Freunde von Freunden: The launch of Eenmaal produced more than we could have hoped for: a global conversation about eating out alone. Apparently, this is as innovative an idea in the Netherlands as it is in Brazil, China and India. Print media, radio and television producers the world over have covered it and weve received very positive reactions via social media, blogs and from the visitors who ate there for the first time. One visitor summed up the concept behind Eenmaal particularly well by commenting, 'this restaurant transforms an uncomfortable situation into something comfortable'. Solitary dining can be an inspiring experience in our hyper connected world just because you can disconnect for a while.

Dans le Noir

Except Eenmaal, Dans le Noir is also a restaurant designed for special dining experience. It is a chain of restaurants where guests are served in total darkness,

a concept called dark dining or blind dining. "Dans le Noir" also diversified its activities into shops and spas. Dans Le Noir was founded in 2004 in Paris by Edouard de Broglie, a French entrepreneur. Subsequent locations were opened in London, Barcelona, New York (now closed), St. Petersburg, and Nairobi. It claims that through limiting the sense of sight, other senses are intensified but also relations between people. Diners have little knowledge of the entres, appetizers, desserts, and wine choice of their meal, which is primarily inspired by French cuisine. Diners are served by either blind or visually impaired waitstaff. A percentage of the profits support charities in different countries. It provides a set of unique human and sensory experiences. It is first a restaurant chain where guests dine in complete darkness served by unexpected guides. With over a million visitors worldwide for more than twelve years, this experience is an international success based on a totally innovative approach of tasting. Widely supported by the press and word-of-mouth, this chain gave birth to sensorial shops and tasting lounge that allow you to taste in the dark high quality products strictly selected by a mix of experts.

Sushi Dokoro Masa

The Japanese people have long enjoyed conversation in intimate spaces: the ideal sushi bar reflects that tradition. Sushi bar is one of solo diners favorite place to go. Compared with service encounters in other restaurants, sushi restaurants are unique in that customers can place an order directly with a chef over the counter.

Sushi Dokoro Masa in Tokyos Shinbashi district is a surprisingly small sushi restaurant, run by a chef truly dedicated to service. Offering meticulously prepared food of outstanding flavor, it is little wonder this place is booked out for the next five years. This Sushi bar is extremely small than the others, according to the owner, when he was working for some big restaurants, whenever a cluster of customers turned up at once, hed start running behind with the orders, no matter how fast he churned out the sushi. It was hard to do the work properly, and impossible to cater to individual demands. Then he camp up with the idea of opening a sushi restaurant that was smaller in scale but would allow him to serve customers properly, and do the job the way he really wanted.

Pass through the curtain and open the door into a cube-like space completely filled by three chairs and a blond wood counter with a compact set of storage shelves behind it. At just six square meters this small, spartan space would leave any first-time visitor slightly bewildered. Sushi Dokoro Masa may be small, but

chatting with the chef is one of the joys of going to a sushi bar. In this place, the Sushi chef can communicate with customers consistently on an almost one-to-one basis. It shows customers that everything the chef is doing is for them, including the conversation. This is a no-frills operation: no feeling of high-end luxury.

2.2   Interactive Dining Experience

This paper is focusing on creating interactions and communications between solo diners and the chef. It is necessary to understand interactions happen in a dining experience and how face-to-face communication influence the dining experience.

Synchronous Communication

In general, synchronous is an adjective describing objects or events that are coordinated in time. [1]In information technology, the term has several different usages. In telecommunication signaling within a network or between networks, synchronous signals are those that occur at the same clock rate when all clocks are based on a single reference clock. Plesiochronous signals are almost but not quite in synchronization and asynchronous signals are those that run from different clocks or at a different transition rate. In program-to-program communication, synchronous communication requires that each end of an exchange of communication respond in turn without initiating a new communication. [2]A typical activity that might use a synchronous protocol would be a transmission of files from one point to another. As each transmission is received, a response is returned indicating success or the need to resend. Each successive transmission of data requires a response to the previous transmission before a new one can be initiated. Synchronous program communication is contrasted with asynchronous program communication.

Conversation analytic work recognizes progressivity and intersubjectivity as two major principles organizing conversational interaction. The principle of progressivity embodies an orientation to the temporal advancement of talk within turns and sequences. As Schegloff puts it: Among the most pervasively relevant features in the organization of talk-and-other-conduct-in-interaction is the relationship of adjacency or nextness. [3] Moving from some element to a hearably-next-one with nothing intervening is the embodiment of, and the measure of, progressivity. Should something intervene between some element and what is hearable as a/the next one dueshould something violate or interfere with their

contiguity, whether next sound, next word or next turnit will be heard as qualifying the progressivity of the talk, and will be examined for its import, for what understanding should be accorded it. Each next element of such a progression can be inspected to find how it reaffirms the understanding-so-far of what has preceded, or favors one or more of the several such understandings that are being entertained, or how it requires reconfiguration of that [4].

So pervasive is the orientation to sequence progressivity that, as Stivers and Robinson (2006) show, if a selected speaker does not respond to a request for information with a display of having difficulty in doing so, a non-selected speaker may respond instead. Here, as they observe, sequence progressivity trumps turn-taking rules concerned with speaker selection. Among the events that inhibit sequence progressivity is next-turn repair, which intervenes in sequence contiguity between current and next and defers sequence completion. These intervening elements involving repair initiation by the next speaker (other-initiated repair) in the sequence are designed to maintain or restore intersubjective understanding between the participants, but at the expense of sequence progressivity.

Interactions and Communications with a Working Staff

In addition to its effects on their individual behaviors, optimal design for others. Research in a the service scape influences the nature and quality of suggests, for example, that employees an customer and employee interactions, most directly in interpersonal services.

Bennett stated that "all social interaction is affected by the physical container in which it occurs." They go on to suggest that the physical container affects the nature of social interaction in terms of the duration of interaction and the actual progression of events. In many service situations, a firm may want to ensure a particular progression of events and limit the duration of the service. Forgas suggests that environmental variables such as propinquity, seating arrangements, size, and flexibility can define the possibilities and limits of social episodes, such as those between and among customers and employees [5].

Although solo diners are dining not for socializing anymore. Interactions between customers and staff is still a necessity. Meanwhile, communication between solo diners and chef, such as sharing of appreciation from diners and knowledge from chef, is supposed to create an enjoyable dining experience.

Reviews are a massive part of the business now, and an absolute essential for restaurants. When youre on the Timeout for a new place to eat, whats the

best way to find a great restaurant? Ask someone whos been there, of course. If you dont have someone to personally ask, then you can always turn to online reviews. Its no secret people are highly influenced by peer reviews, especially when it comes to dining out. Even if were not eating at a restaurant everyday, most people will dine out multiple times in any given week[6]. In an other hand, reviews help restaurants improve their services and their dishes. A customers appreciation and suggestion directly to chef of the restaurant in the real time can absolutely help improve the two factors mentioned above. This communication can give solo dinners a way of expressing themselves.

In a solo dining experience, communications and interactions with three groups of people are involved, the working staff, both the chef and the waiting staff, and other customers. The sociology of eating has been studied by a number of people, who have developed sociological perspectives on food consumption. These began with the earlier mentioned anthropologists Mary Douglas and Lvi-Strauss, and include Anne Murcott and her work on the British diet. Other researchers include Bourdieu, who discusses the social class differences in food habits and food preferences, and Jeffery Sobal, who discusses several dimensions of sociability which occur during the meal situation[7].

The preparation and serving of food successfully depends on a variety of factors, the most obvious of which consist of the cooking and the serving. Chefs may leave the industry at an early age, but at least the importance of their work is accepted and appreciated. The same cannot be said of the waiting staff. They tend to be young and are themselves using the industry while accumulating money for other purposes. Few see themselves as remaining in their post for long, or making a career out of food service[8]. This could, at least in part, be a reflection of the industrys regard for this sector of their role. Employers were able to agree on the importance of the work, but did not regard it as a higher order skill. The acquisition and retention of suitable staff at any level should be seen as vital in any analysis of an organizations skills, yet waiting is undervalued. Customers meet these employees on a regular basis, and tend to have little contact with anyone else in the restaurant[9]. Thus, it is vital that the client enjoys a happy relationship with their main link to the firm. Much can be done to improve the working lives of these staff. Each outlet needs to examine carefully the ways in which all of its staff are made to feel a part of the entire operation. Training of waiting staff is minimal, yet they need technical skills, product knowledge and interpersonal skills. These skills can be taught, as can the role of the waiting staff in the pro-

cess of customer satisfaction. Firms will either have to recognize and act on these obligations or they may expect a loss of business.

2.3   Create Communication

The significance of communication was discussed above, and in this section, the author will review some works of current designs for creating communication in the dining experience.

Open Kitchen

Throughout the world, more and more restaurants are choosing to move the cooking range closer to the dining room, with modern design open kitchens on view to all. In this way, customers can satisfy their curiosity and find out whats cooking in professional kitchens, as well as being reassured as to the hygiene conditions. Food hygiene and safety, however, are not the only plus features of this type of venue: it is also and above all a question of taste. Not only does the consumer show more appreciation for food he sees being cooked, but the chefs themselves perform better when they see the diners enjoying their dishes.

The open kitchen trend seems to have been born in big cities such as New York, where chefs cooked within view of diners largely due to space constraints. Getting in the habit of watching chefs do their thing on TV has obviously boosted the fascination with what goes on in restaurant kitchens. As diners grew obsessed with celebrity chefs and the creative ways fresh and exotic ingredients were being combined, consumers increasingly came to view the flames and steam and clattering in the kitchen as part of the show of dining out.

The open kitchen trend trickled down to the growing fast casual market, most obviously with the wildly successful Chipotle chain. The Chipotle Experience, as its called, is deeply rooted in transparency, with all the ingredients of burritos, bowls, tacos, and salads laid out in front of you so you can choose the perfect combination to make your perfect meal. All of the chopping and assembling of food takes place in full view of customers (behind glass), purposefully so. Heres part of Chipotles explanation for why the open kitchen design is so important: The sounds, the smells, and the sights of cooking can really help you work up an appetite. Unfortunately in a lot of restaurants the cooking they do is more like putting together a science experiment. To that end, each Chipotle is designed

with a kitchen thats open to the entire restaurant.

Last year, QSR Magazine named Transparency one of the biggest quick service restaurant trends, anticipating that more restaurants will follow the trend of open kitchens as a sign to customers that they have nothing to hide. By now, the open kitchen has spread to smaller cities such as Milwaukee. I do think Milwaukee is catching up to a more national trend, said one chef in the city earlier this summer. Thanks to celebrity chefs and good food, the dining public wants to see whats going on. Also chefs, me included, are proud of what we do and like to showcase our habitat.

Of course, open kitchens have been around in varying forms at restaurants for decades, from cramped diners where cooks ding bells and holler Order up! to Subway franchises, where bread bakes and staffers assemble sandwiches right in front of customers. Its just that now, the open kitchen is being embraced not simply for practical reasons but as a way to entertain and make diners comfortable.

Co-cooking

Cook with a Chef Program

Consumers often ask about the conditions of preparation of these dishes. They have no direct contact with their designer. Thus, a large majority still resist this system. This implies a certain way, The Cooking with a Chef a culinary nutrition education series teams a chef and nutrition educator during cooking sessions with parents. Pilot program results were shared in the Journal of Extension in 2006. This formative evaluation presents data collected through focus groups and individual interviews examining program implementation, participant impressions, and program objectives during four subsequent program trials. Findings indicate high level of potential for the program building self efficacy and change within home environment, thus increasing participant motivation to cook. Lessons learned contribute to refinement of the program, and quantitative data is forthcoming as pilot testing continues with ongoing groups.

The delivery of the intervention has been refined and the process of testing the program for self-efficacy related to the participants preparation and cooking skills has begun. CWC intervention will be tested for self-efficacy regarding preparation skills and self-efficacy regarding cooking skills leading to individual eating behavior changes in the program and in the home through participative research in faith based organizations. The program complements the skills of the Extension agent

in food preparation and nutrition education. CWC relates to the traditionally difficult reach audience, from adolescents to the busy mom, as well as diverse cultural population groups.

CWC is a new way to enhance the family dining experience at home, make healthy ingredient choices, and enjoy mealtimes together. Extension agents have a unique opportunity to enhance their programs in working with the CWC program in their community and eliciting the assistance of professional chefs. The chefs bring the passion for cooking and for presentations of new and tasty foods for the family. Qualitative data from CWC indicates that this program is effective in promoting skill development, behavior change, and increasing the awareness, knowledge, and self-efficacy in food preparation techniques, meal planning, and cooking skills.

Involvement in the CWC program can change home environment, specifically by increasing the availability of fruits and vegetables and frequency of at home meal preparation. Central to the CWC program is the goal of improving participants' culinary skill set of basic cooking techniques and the preparation of fruits and vegetables through interaction with a professional chef. Potentially, with an improved skill level, participants have the ability to increase the volume and frequency of incorporating produce into meals. Interviews with CWC participants have revealed a noteworthy increase in the awareness of appropriate portion sizes and the need for increased consumption of fruits and vegetables. CWC will continue to be tested to show that the methods utilized are indeed effective.

Collaborative kitchen

Collaborative kitchens are also turning to this financing system that is entirely consistent with the principle of sharing a collaborative project kitchen. The shared kitchen takes off in recent times. Intended for culinary professionals, it brings together heads of food trucks, caterers, cooks nomads, small-scale producers and gourmets. This concept in air time is an experience-sharing workshop, kitchen equipment and conviviality in dedicated spaces cooking and preparation. To point out that the development of this culinary laboratory was established in the United States where many workshops and shared community kitchen were organized[10].

The shared kitchen is an effective way of learning for people who can not afford to attend the great culinary art institutions. Indeed, food lovers can deal with problems that mainly concern how to find a minimal fee to training, but perfectly meets the required standards. Thanks to the rigorous monitoring of professionals

who directly supervise the work, apprentices can wake the little chef in them and show their culinary talent for sucking under blue cord. Among the main initiatives shared kitchen "The Camionneuses" are becoming increasingly important.

Shared knowledge

Imagine a chef share her experience in kitchen with several amateur and individuals wishing to know new dishes and specialties. With reduced training costs and simplified equipment, the secrets of the culinary arts will soon be within reach of everyone.

It is also a moment of sharing between customers and chefs who have a common passion: cooking. The exchange is in a convivial atmosphere. This allows different culinary actors to enrich and combine their specialties. It promotes a blend of art and know-how between chefs and gourmet kitchen. kitchen fans are also entitled to this share to expand their bases previously acquired and to specialize in a well defined branch.

Offer new culinary businesses and lovers of good food the opportunity to develop and improve the quality of products offered to consumers, are the main objectives of the shared kitchen[11]. This concept allows the rising stars of the culinary arts to provide professional quality equipment and enrich their expertise to ensure the success of their business. With their materials, participants share their creativity and professionalism to exchange tips and best cooking tips while preparing different recipes together.

An effective advertising medium for chefs

Several platforms (websites, smart phone applications) have engaged in the promotion of collaborative kitchen. They offer chefs the opportunity to create their menus that are then available to users of the site. Dishes can be ordered online and delivered to your home. In other cases, the amateur marmiton welcomes guests at his table for a moment of exchange over a meal. The culinary proposals made by the amateur chefs are very diverse, there is something for everyone and for every budget.

One of the main benefits of the shared kitchen is the expansion of the family formed by fans and heads of gastronomy. It is also a convenient way for renowned cooks improve their reputation as the best publicity they have in this case is the information transmitted from mouth to ear.

Share experience of Culinary Art

A new scientific research discipline has been accepted at the Department of Restaurant and Culinary Arts at rebro University. The subject area definition of Culinary Arts and Meal Science, as opposed to Culinary Science, was chosen. This is because Culinary Arts places great emphasis on practical skills, aiming to combine these with science as well as with working methods with an artistic content. Thus its scientific approach is a multidisciplinary one, joint efforts with other sciences being necessary, for instance by maintaining a scientifically varied tutorship. Research areas such as ethnology, sociology, anthropology, business economics, nutrition, domestic science and public health all constitute adjacent branches[12]. These areas treat the meal from various aspects, which are examined in this paper. During the course of our educational endeavors at the department, we studied the meal from a five-aspect viewpoint with the following main elements: the room, the meeting, the product, the atmosphere and the management control system, which also constitute the framework within which we formulate our issues and questions. First, this five-aspect approach is a constructive and all-inclusive aid for those who plan and produce meals, especially in restaurants all with the ultimate aim to achieve maximum satisfaction among the guests in different meal situations. If, then, the guest/diner evaluates the meal with something like these five aspects in mind is the subject of our research! At present, seven PhD students have been admitted to the postgraduate course in Culinary Arts and Meal Science. These students will study the meal, or certain parts of it, and the importance of the various components are presented from a number of perspectives.

2.4 Contribution of This Research

Moi-mme is designed for solo diners who would like to explore gourmet and have an enjoyable dining experience. It features a kitchen area and solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, making the solo dining experience enjoyable and interactive.

Reviewing current design works for solo diners in 2.1, most of the designs are following on disconnections between solo diners and other people, including other customers and working staffs in the restaurant. Disconnection is one way

for solo diners avoiding being awkward of the situation, and focusing more on themselves[13]. But still, these solo dining designs are isolating customers from the outside world. Many solo diners choose to bring props such as phones, newspaper and book, neither of which are improving the enjoyment of the solo dining experience. Drawing from these studies, Moi-mme would also carry the core idea of isolation among customers and build connection between cook/staffs in the restaurant. By dining at Moi-mme, solo diners would enjoy their meal without minding the fact they are dining alone, and communicate with people in the restaurant easily to feed their curiosity.

To prove that the interactions between customers and working staffs are significant, the author reviewed synchronous communication and interactions with working staffs in the restaurant in 2.2. This section supports the later research of creating communication and interaction in the dining experience.

By reviewing open kitchen and co-cooking system in 2.3 proves the possibility of realizing communication and interactions between solo diners and the chef[14]. In an open kitchen, solo diners are able to watch the chef cooking in a close distance and enjoy the process of observing the food preparing process. Taking the advantage of the transparency and multi-sense capability of the open kitchen, isolation between customers and working staffs are supposed to be reduced[15]. Open kitchen is a starting point of the whole picture of improving interactions and communication between these two group of people. Collaboration kitchen and cook with a chef program both promised the development of this co-working system in the kitchen. The importance and influence of culinary art sharing also committed to the value co-creation between solo diners and chef. Moi-mme is applying the core direction stated in 2.3, that communication and interaction are core elements of creating an enjoyable and interactive dining experience[16].

Notes

1   (Brabazon 2013)

2   (King et al. 2007)

3   (King et al. 2004)

4   (Edwards et al. 2003)

5   (Pratten 2003)

6   (Wei et al. 2011)

7   (Pratten 2003)

8   (Cheng et al. 2010)

9   (Hersleth et al. 2003)

10   (Ahlgren et al. 2005)

11   (Ciani 2010)

12   (Cheng et al. 2010)

13   (Heidrich et al. 2012)

14   (Andersson and Mossberg 2004)

15   (Kuroshima 2010)

16   (Nawahdah and Inoue 2013)

Chapter 3
Design Process

3.1 Design Objective

Moi-meme is a dining space applied in the high-end restaurants to create communication between solo diners and chef. This dining space engages solo diners who are foodies and would like to purely enjoy the gourmet and environment in the restaurant more to their meals by co-cooking with professionals, which creates an enjoyable and interactive dining experience.

Four stakeholders are involved in the design: owner of the restaurant, solo diner, chef and waiting staff. Owners are those who own and run the restaurant. They would like to gain more customers and good reviews since solo dining trend creates more chance for customers to come. Solo diners are people who go dining in a restaurant solely and pay for their food and service. They aim to enjoy the meal and service, feel relax and comfortable regardless of other customers potential judgement. Chefs are people who work in the restaurant in the kitchen, and provide the meal. They would like to listen to customers reviews about food directly, gain confidence and satisfaction from good comments, improve their cooking skills with reasonable suggestions. Waiting staffs are those who people who work in the restaurant in the dining hall, welcome and guide customers to their seats, attend customerssupplying them with food and drink as requested. They would like to listen to customers reviews about the restaurant directly, gain confidence and satisfaction from good comments, improve their serving skills with reasonable suggestions.

This dining space will mainly focus on creating communication between solo diners and chefs, which is a way of providing an enjoyable and interactive dining experience.

Several challenges which the author intends to address in the design are listed below:

- Solo dining motivation- what kind of factors provokes customers wants to go dining alone?

- Relationship initiation- how to create communication between solo diners and chef?

- Interior design- what kind of layout and interior is proper for this solo dining situation?

- Menu design- what kind of dishes are attractive to solo diners and able to promote interaction between customers and chef?

- Bond-How to consolidate the affiliation among solo diners?

- Repetitive visiting-what makes solo diners visit again?

- Self-actualization-how solo diners improve their well-beings after building connections with chef and involving with the knowledge they gain in the restaurant.

To tackle challenges mentioned above, the author conducted three fieldworks in One Karaoke, Advertisement Gallery and a Soba restaurant. In the following sections, the author will discuss the design process by following design thinking method, from the observing solo visitors and restaurant owners behaviors, analyzing rationales behind fieldwork masters actions, ideating based on mental model abstracted from fieldworks, creating target persona, making stories, to proposing concepts and modifying them.

3.2   Ethnography

The focus points of conducting the fieldworks are to understand what factors effect people go visiting a certain place alone and how do they enjoy this experience, also to figure out how people attend their customers in a restaurant.

The first fieldwork was held in One Karaoke place, aim to figure out why and how people enjoy themselves by using the One Karaoke service, also to observe how visitors interact with people working there. The second fieldwork was held in an Advertisement Gallery, by this mainly to figure out how people enjoy visiting a gallery by themselves and how do they behave in a space that with other visitors around them. The third fieldwork was held in a Soba restaurant, mainly to observe behaviors of a hospitalizing owner and how he attend his customers by interactions and communications.

Fieldwork I

The first fieldwork was done at One Karaoke at Ikebukuro, Tokyo, on Aug. 2nd, 2016(Tuesday). The goal is to figure out why and how people enjoy themselves by using the One Karaoke service.

Karaoke is a popular social activity for Japanese. In cities like Tokyo and Osaka, you can easily find karaoke box near train stations. Karaoke box offers small rooms to enjoy singing with your friends and colleagues, and you can sing as loud as you want without bothering neighbors. Originally, karaoke box is a place where people can get lively with their friends, and relieve ones stress by singing. It is great to go to Karaoke in groups, but you can also enjoy karaoke without your accompany. Nowadays, totally new type of karaoke box is getting public attention. Some karaoke chain has opened a new type of karaoke box designed for people who wants to sing alone. And going Karaoke alone is a new trend in Japan. Figure 3.1 are photos took during the field work at One Karaoke in Ikebukuro.

Figure 3.1: Fieldwork 1

Fieldwork Master

Xu He is a 23-year-old female graduate student living in Tokyo, Japan. Now she is studying at Hosei University, majoring in Japanese Language. Xu was born in a teacher family, both her parents and grandparents are teachers. But she is not following everyone around her. Since she is a big fan of fashion, after she came to Tokyo, she usually enjoys going to exhibitions when she is free from school and part time job. She also loves shopping, and she usually go shopping at Harajuku. Xu is a big fan of Harajuku fashion, she used to worked at ZARA for 1 year. Now she is working as a staff in a Maze Game Center. Her schedule is usually full, releasing stress became a significant part of her daily life, and it was then she started to go Karaoke a lot. Xu loves death metal rock music, her favorite singer is Marilyn Manson. Each time she goes to Karaoke, she would like to Mansons songs. Figure 3.8 Fieldwork Master, Xu He.

Thick Description

During the field work, the author chose to observe fieldwork masters behavior in her One Karaoke experience. It was Xus first time been to One Karaoke, she got off Ikebukuro station and followed her google map. She arrived downstairs at the building, finding that the Karaoke place is at the 8th floor. Then she took the elevator to 8th floor. When she got off the elevator, she was quite surprised that the counter was just in front of her. There were two staffs standing behind the counter. Xu went to the counter and asked staff that she wants to sing for an hour. The staff told Xu that she needs to register first, on the registration machine next to the elevator. Xu turned to the registration machine and started to input her personal information such as name, address, post code and date of birth. After the last step. Xu got a receipt from the machine with a registration bar code on it. Xu took that receipt to the staff, and they helped her to finish the registration. Then staff gave Xu a VIP card of One Karaoke, and told her that she needs to bring this card with her each time she comes to One Karaoke. The staff gave Xu a small basket with a headphone, a mic cover, and a key inside, and guided Xu to her Karaoke room. The staff told Xu that she should have the key with her anytime, because the door will automatically get knocked. The hall is designed from a space ship inspiration, Xu took out her phone and took some photos of the hall. After she entered her room, she put down her bag on the floor and sat on the chair. The room is basically quite small but enough for one person.

Figure 3.2: Fieldwork Master

A screen was hanging on the wall, and its position can be adjusted to any angle as customer like. A vertically long mirror is hanging on the right side, and there was a chair beside the table. Xu took a few photos inside of the room before sitting down. The facilities on the table are all prepared both for singing and recording. There is a mixer, a stand mic and a mic on the table.After Xu sat down, she took selfie with the mirror. An ordering tablet was positioned on the table as well, it was quite familiar to Xu, so she decided to order songs first. But she couldnt come up with any songs she would like to sing, so she took out her phone and checked play list. She ordered a few songs and started to sing. The sound was not fixed so Xu tried to use mixer to adjust it. There was a manual above the mixer, Xu read it carefully but still was not sure the right way to use it. She followed the step one by one, then finally adjusted the sound to a well balance. Xu also adjusted the volume of the headphone and made everything right to her favorite. After singing each dong, Xu would like to check her score, and sometimes she will sing it again if she was not satisfied with the score. She was very exited at the beginning, and she sang for a couple of songs she barely sing at a usual Karaoke. But after a while, she got a little bit tired and paused the music. Then she started to post photos she took about this One Karaoke and her selfies. When she got some comment, she started to chat with her friends. She looked at the time for a few times to make sure finish the order list. Ten minutes before the end, an finishing alarm was shown on the monitor, telling her how much time left. Then she started to accelerate her speed of singing and try to finish all the rest of songs she ordered. Ten minutes later, she packed up her stuffs and returned the key and the headphone to the staff at counter and left.

Five-model Analysis

To get deeper insights behind One Karaoke customers behaviors and interactions between counter staffs and the environment around them, the author simplifies the fieldwork into five models: flow model, sequence model, artifact model, physical model and cultural model.

Flow model described the roles played by each actor in the fieldwork and the way they communicate to achieve the goal. Figure 3.3 exhibits the way Xu, Xus friends and counter staff communicate with each others to realize their goals, and media they used to interact with each other. All these are involved in Xus first One Karaoke experience. The flow model indicates that, the fieldwork master interacts with counter staff by face to face communication and with her friends

online in the real time.Figure 3.3 Fieldwork I : Flow Model.
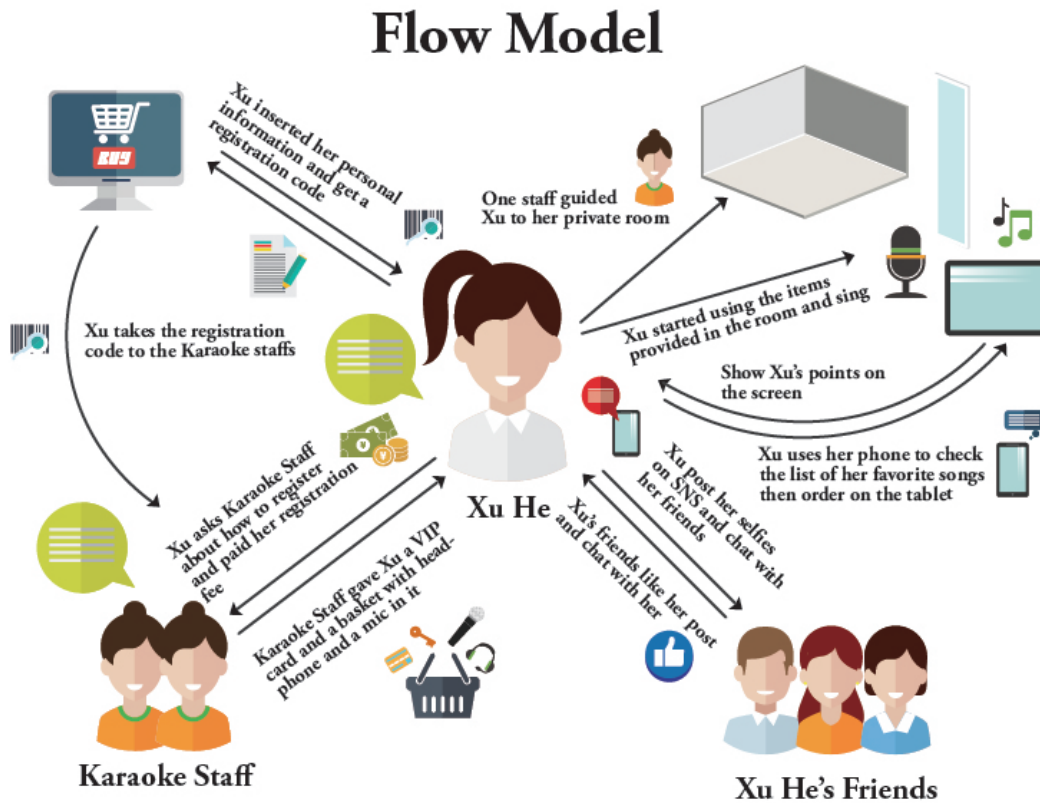
Figure 3.3: Flow Model

Sequence model sorts the work tasks chronologically. Figure3.4 exhibits the sequence of Xus action simplified a complicated process linearly, emphasize the order of a series of events. In the sequence model, Xu was basically behaving under counter staffs instructions. Each communication and interaction outside of Karaoke room was triggered by Xus unfamiliar with this place itself. And She was mainly interacting with facilities in the Karaoke room because other instructions are shown inside of the room.Figure 3.4 Fieldwork I : Sequence Model.

Figure 3.5 exhibits artifacts used by fieldwork master during the One Karaoke experience. As the process proceeds, the fieldwork master interacts with each artifacts given by counter staffs and provided as facilities. The fieldwork master was taught how to use each artifacts after asking the counter staff. Some artifacts

Sequence Model

Arrive at the karaoke place by following a map App	Put on head phone, check the mic and the music sound
Turn to the front	Notice the manual of mixer on the wall
Finish registration on a machine	Read the manual , turn on the mixer
Get a receipt and hand the receipt to the front staff	Sing more songs
Get a card and a small basket with a headphone and key inside	Check her score of each song
Enter the room	Sing again if the score is not ideal
Put down the bag and look around	Chat with friends online and send selfie to others
Sit down and tide the hair, then take selfie through the mirror on the right side	Get alarmed on the monitor ten minutes before the end
Open a music app on the phone, check what songs she has been listening to these days	Accelerate speed of each song, try finish the rest on the list
Order songs	Pack up stuffs and return the basket with equipments inside and leave

Figure 3.4: Sequence Model

are carried by fieldwork master herself without asking for instruction of the usage. Figure 3.5 Fieldwork I : Artifact Model.

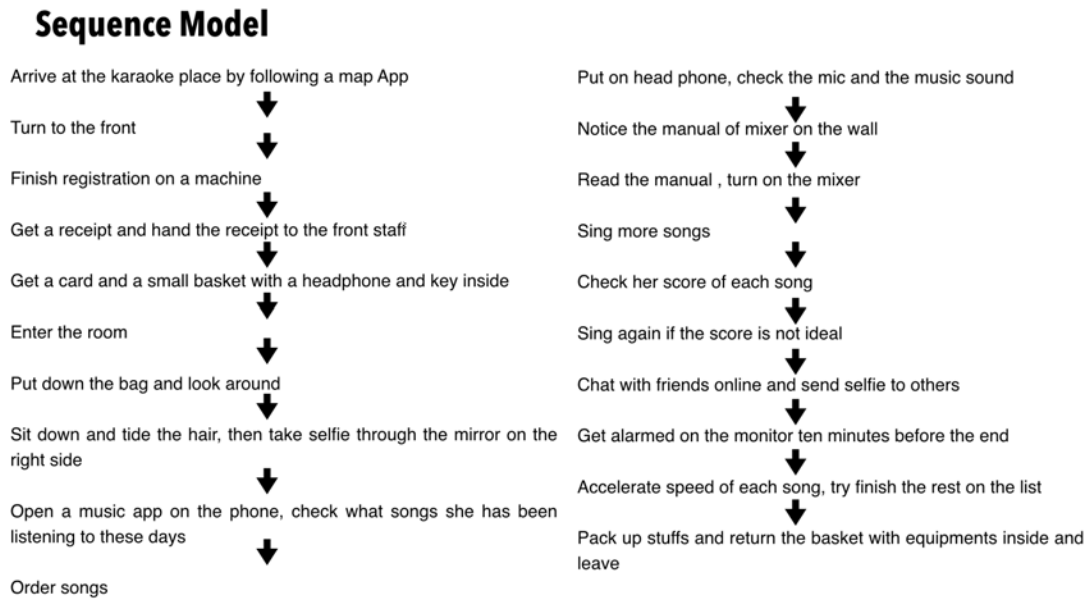Figure 3.6 delineates the physical environment that supports the fieldwork master to conduct the One Karaoke experience. It shows the counter where counter staff are, and the place that fieldwork master interacts with them. The place of registration machine, the hall and each Karaoke room. The physical model shows each place for different interactions during the whole fieldwork. The physical model shows the consistency of the environment that supports the masters behavior. Figure 3.6 Fieldwork I : Physical Model

Figure 3.7 illustrates the important roles played by people and organization which do not appear in the fieldwork but shape fieldwork masters behavior and decision making process. According to the information collected during the communication with the fieldwork master, the cultural model that interprets the masters desire, expectation, or general approach to achieve her goal. Not only the Karaoke place has influence on her decision making, but her hobbies and interests, education, and social network also significantly help her during the process of forming up career goal. Figure 3.7 Fieldwork I : Cultural Model

In this fieldwork, Xu is highly influenced by counter staffs, her friends, and her
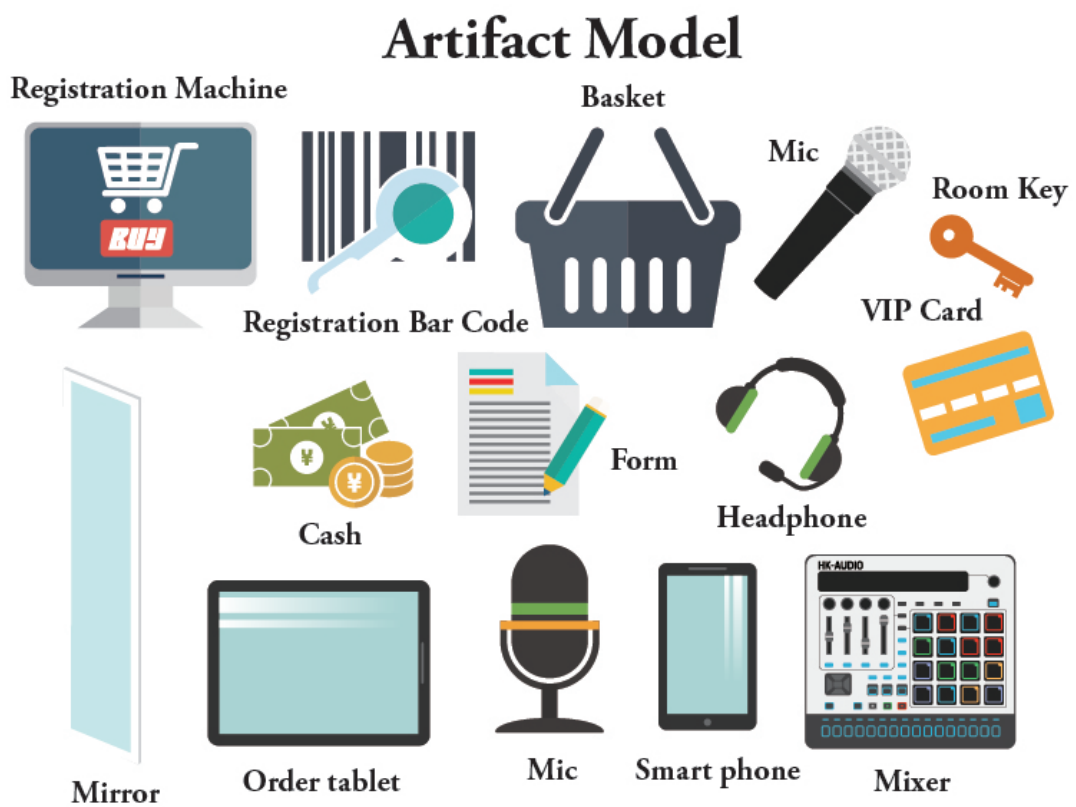
Figure 3.5: Artifact Model
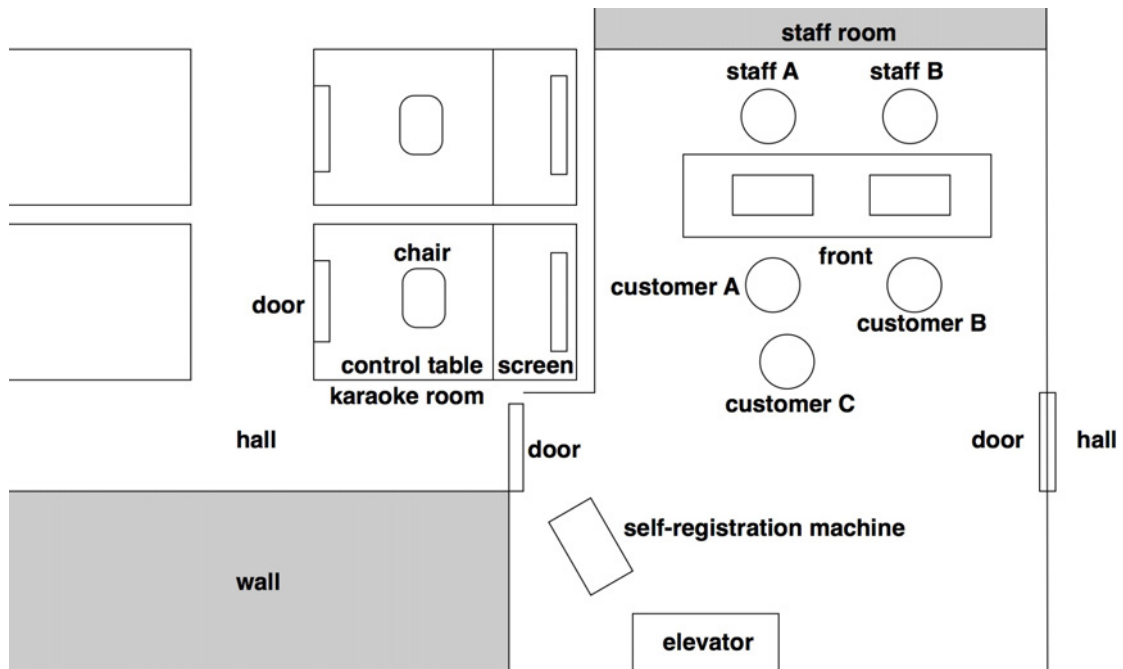
Figure 3.6: Physical Model

school life. For most of One Karaoke customers, the trigger of going there is to relax and enjoy ones own time, also being alone. The One Karaoke company also provide VIP card to their customers to keep them going repeatedly. The duration of staying at the One Karaoke various from person to person, some busy business man and office lady would like to stay shorter but going more frequently. For students, they would stay longer especially on weekends.

Mental Model

Based on the five-model analysis, fieldwork masters mental model can be further extracted. Figure 3.8 abstracts fieldwork master, Xus behavioral patterns into pairs of cognition and action. The left block is the masters cognition and the right one is the consequent actions. When Xu sees the counter staffs standing behind the counter, she turned to the staff, and asking them for help. Xu listens to staffs instruction, and she follows those instructions. She sees the registration machine beside the elevator, she tries to use it. After Xu was guided into her private Karaoke room, when she sees the ordering machine, she inputs songs she wants to sing. She sees a mirror hanging on the wall, she takes photos as a part
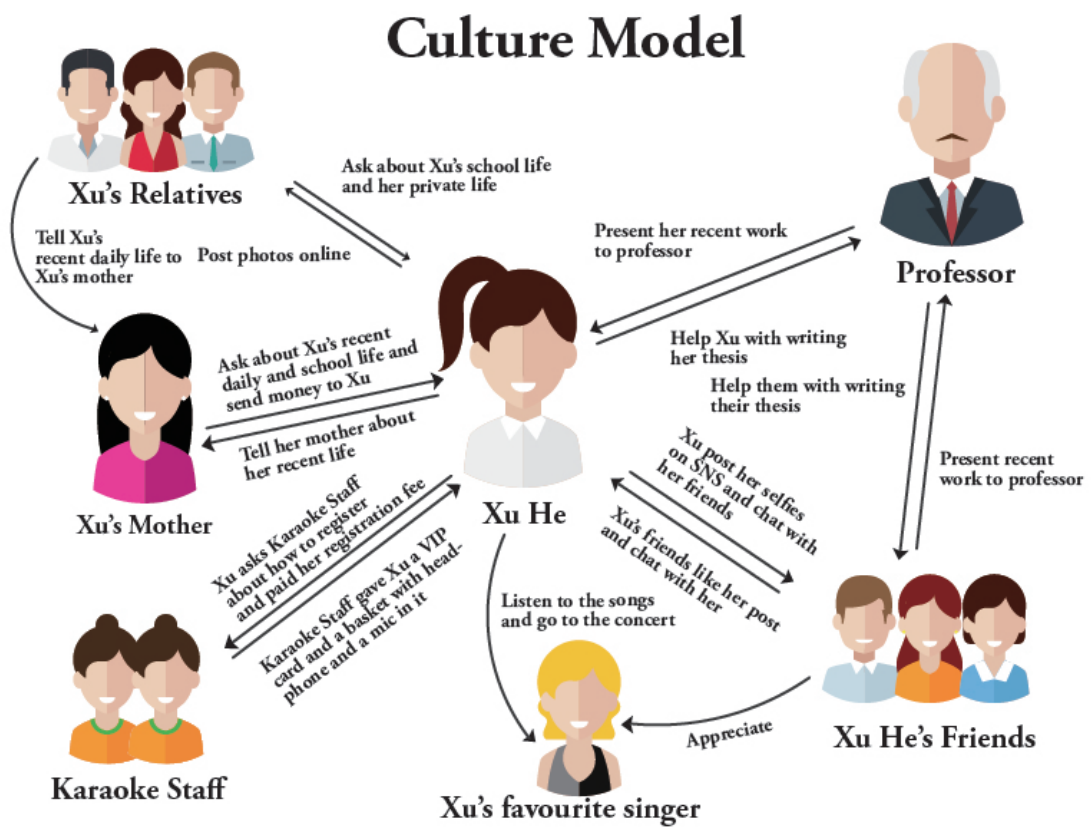
Figure 3.7: Cultural Model

of recording her experience. Xu sings and listens to her own singing, she practices for more than once. During her chatting online with her friends, when she sees her friends messages, she replies. A few minutes before the time is up, Xu sees alarm on the monitor, and she prepares to leave with packing up her stuffs. This mental model provides an abstract perspective to design the concept. Figure 3.8 Fieldwork I : Mental Model
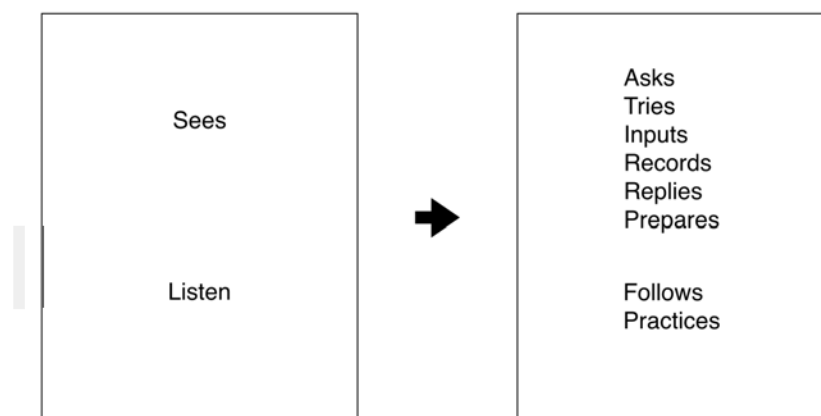
Figure 3.8: Mental Model

Fieldwork II

After analyzing the communication and interaction between One Karaoke visitors and counter staffs, the next fieldwork focus on how gallery visitors interact with other visitors and working staffs there, aims to understand how people enjoy themselves alone under an environment with other people. In this fieldwork, the author observes solo gallery visitors real time interactions with each other and staffs involved.

The second fieldwork is held at Advertising Museum Tokyo (ADMT) on July 29th, 2016(Friday). It is the only museum in Japan dedicated to the promotion of studies in, and popular understanding of, advertising and marketing. The Mu-

seum was established in December 2002 by Yoshida Hideo Memorial Foundation marking the centennial of the birth of the late Yoshida Hideo, fourth president of Dentsu. Visitors to ADMT will find an extensive display of advertisements and AD Library allowing access to literature on advertising and marketing.

A museum can be a great place for singles, all seeking a quiet, contemplative space. One isnt necessarily better than the other, but the respective experiences are qualitatively different. In this fieldwork, author choose to observe people who visit museum alone and understand what make them go alone and how do they enjoy themselves. During the first fieldwork, the author got insights of people visiting Karaoke alone, but still, in the Karaoke box, people are isolated into each private rooms. Unlike museum, people are staying at the same place and looking at the same art pieces. In this fieldwork, author aim to get a deeper insight of how people isolate themselves in a public space. Figure 3.9 Fieldwork II : Field work photos.

Figure 3.9: Fieldwork 2

Fieldwork master

Simo is a 31 year old male from Finland. He graduated from HAN University in the Netherlands, and currently studying Master's degree at Keio University in Tokyo Japan. Prior to coming to Japan worked as a Designer in Beijing for 7 years. The fieldwork master enjoys design, creativity, electronic music, coffee, exploration, culture, different food and languages.

As for Simos working profile, he has 16 years of working experience starting and ranging from factory work, military, sales and marketing to design. Hie study background involves international communications and branding, computer science and media design.

After graduation he plans to return to employment and work with various challenging and diverse projects leading to a Creative Director position, fame and glory, as well a healthy pay cheque. Simos ultimate goal is to stay fit and healthy and explore more cuisines and places. Figure 3.16 Fieldwork II : Field work master.

Thick Description

Simo arrived at the first stop on his museum visiting plan. It was a small scaled showcase exhibition across to a shopping mall. Simo stood up beside the showcase and looked carefully what was inside. He took out his phone and started to take pictures of the showcase.

Since the first exhibition was quite small, Simo right went to the second one. He arrived the building and got in front of the entrance, and saw the big poster of that exhibition, he took out his phone from his pocket and start to take photos. When he got inside, he looked around and saw something aroused his interest. There were two tablets on his right side, some advertisements are displaying on the tablet. Visitors are allowed to watch them by putting on the headphone and sit on the stools providing next to the table. Some people are sitting around watching advertisements displaying on the wall. Simo walked close to one of the advertisements, and he put on the headphone, then watched that advertisement for a while. There was a lady was sitting there watching carefully. Simo didn't take a look at what she was watching, but focusing on his screen. There was no conversation between him and the lady.

After Simo finished the video, he chose to walk along the wall and looked at the ads on the wall. On his way, he noticed there was a round table in the middle

Fieldwork Master

Personal Profile

31 year old male from Finland who graduated from HAN University in the Netherlands, and currently studying Master's degree at Keio University in Tokyo Japan. Prior to coming to Japan worked as a Designer in Beijing for 7 years. The fieldwork master enjoys design, creativity, electronic music, coffee, exploration, culture, different food and languages.

Working Profile

16 years of working experience starting and ranging from factory work, military, sales & marketing to design.
Study background involves international communications and branding, computer science and media design.

Goal

After graduation return to employment and work with various challenging and diverse projects leading to a Creative Director position, fame and glory, as well a healthy paycheque.
Stay fit and healthy and explore more cuisines and places.

Name	Simo Herold		
Age	31	Gender	M
Location	Tokyo		
Occupation	2nd year graduate student		

Figure 3.10: Fieldwork Master

of the room, some high school girls are sitting there, and a staff is explaining about some advertisement history to them. There are some books placed on the table as well as some magazines. Simo walked around and tried to listen to what the staff was talking about, but since he stood too far from them and the staff was talking in Japanese, it was unfortunate for Simo that he couldnt understand. After a while, Simo went close r to the table and read the title of the magazines on the table without picking them up.

Crossing the table area, Simo came to a projection area. In the other side of the room, there was a projector playing ads on the screen. In front of the screen, some visitors are sitting on the bench and watching carefully. Simo stood behind those people and looked at the screen for a while. He was not very interested in the ads so he left and moved to another session of the exhibition.

In front of that session, there was a huge glass wall attracted Simos interest. He took out his smart phone again and tried to take photos. But he was stopped by a female staff, stating visitors are not allowed to take photos here. Simos felt a little bit embarrassed but he still said sorry to that woman. In this session, things on exhibition are old posters, books and magazines. Simo looked at those stuffs closely and read the words on the introduction board. Other people are passing by, some of them stopped and the others passed the area very quickly.

Simo didnt mind other people walking around him, but always focusing on the ads he was interested in. Walking through that session, Simo came to the last session of the whole exhibition. There was another screen projecting ads, and many seats placed on the stairs, like a cinema. But Simo didnt stop and he left without checking the ads on the scree.

Finally, he went out of the exhibition place and walked into a souvenir shop. Two female staffs welcomed him, and Simo nod his head. He looked around at the shop and got outside without buying anything.

Five-model Analysis

To get deeper insights behind solo gallery visitors behaviors and interactions between staffs and the environment around them, the author simplifies the fieldwork into five models: flow model, sequence model, artifact model, physical model and cultural model.

Flow model described the roles played by each actor in the fieldwork and the way they communicate to achieve the goal. Figure 3.11 exhibits the way Simo communicate with staffs working in the gallery, and the objects he interacts during

his visiting. The flow model indicates that, the fieldwork master interacts with staffs by reminding by the staffs, and listening to the staffs talk without a direct communication.Figure 3.11 Fieldwork II : Flow Model.
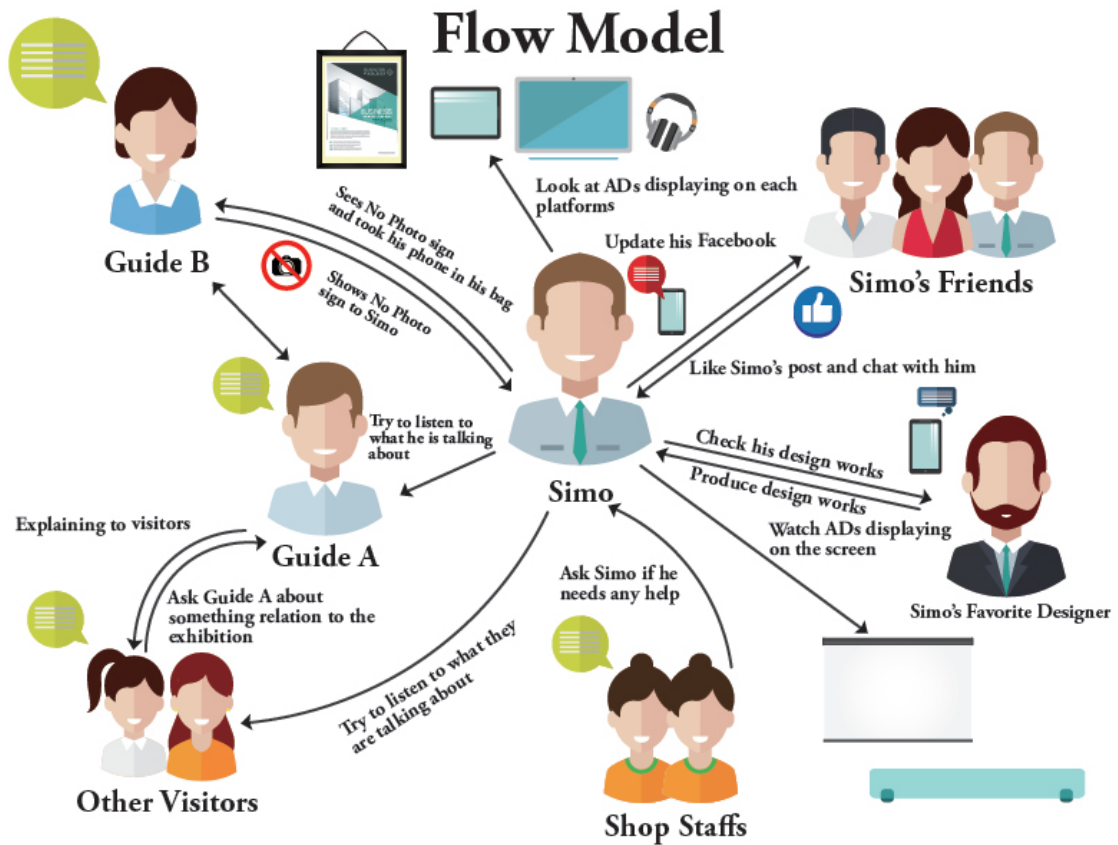
Figure 3.11: Flow Model

Sequence model sorts the work tasks chronologically. Figure 3.12 exhibits the sequence of Simos action simplified a complicated process linearly, emphasize the order of a series of events. In the sequence model, Simo was basically behaving driven by his own decision. By following the certain guide of the exhibition, Simo was not having much communication with working staffs. But since Simo missed the sign which forbidden visitors to take any photo in the historical advertisement session, he was reminded by one staff. Although there were many visitors in the exhibition, they barely talk to each other, like Simo, and only looking at the work pieces they are interested in. Figure 3.12 Fieldwork II : Sequence Model.

Sequence Model

Arrive at the museum

See the poster outside

Take photos

Enter the museum

Look around

Notice the monitor and a headphone

Sit on the stool and put on the headphone

Watch advertisements

Walk around, look at each advertisement posters on the wall carefully

Take pictures constantly

Notice a table in the middle and some magazines on the table

Take a look at the magazines

Notice a staff is talking with some girls

Get close and try to get what the staff is talking about

Walk through the room

An advertisement is shown on a big screen

Stand behind and watch the advertisement for a while

Enter the second part of this exhibition

Notice there is a sign of camera forbidden and put the phone back to the pocket

Walk around look at the exhibits

Enter the last session of the exhibition

Take stairs

Walk out of the exhibition

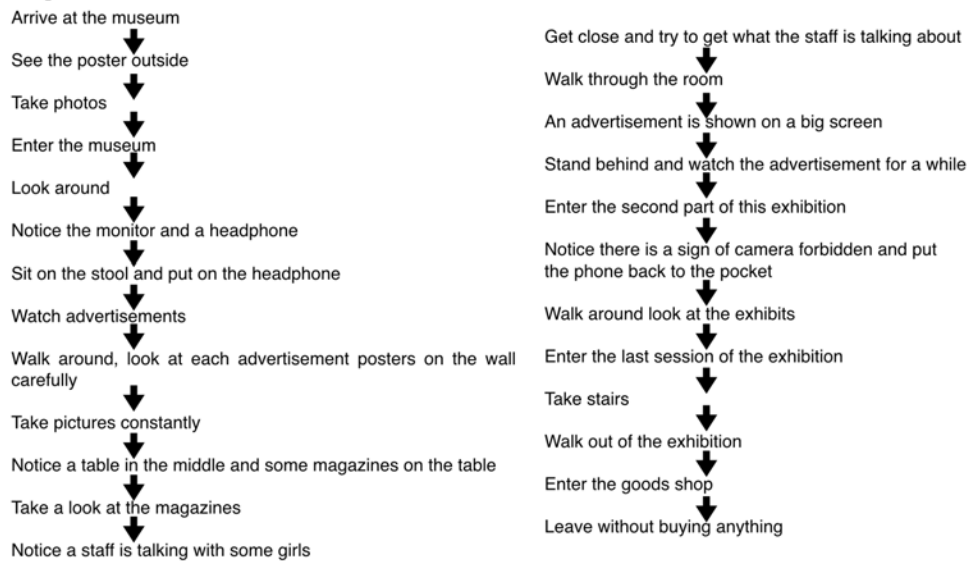Enter the goods shop

Leave without buying anything

Figure 3.12: Sequence Model

Figure 3.13 exhibits artifacts used by fieldwork master during the gallery visiting. As the process proceeds, the fieldwork master interacts with each artifacts and facilities provided inside of the gallery. The fieldwork master was not instructed of how to use each artifact. He used them based on his daily experience and instructions beside the item. Some artifacts are carried by fieldwork master himself. Figure 3.13 Fieldwork II : Artifact Model.

Figure 3.14 delineates the physical environment that supports the fieldwork master to conduct the gallery visiting experience. The gallery is divided into two floors, Figure 3.14 shows layout of the both floors. Simo went to the first floor then go to the second floor by taking stairs. The physical model shows each place for different interactions during the whole fieldwork. The physical model shows the consistency of the environment that supports the masters behavior. Figure 3.14 Fieldwork II : Physical Model.

Figure 3.15 illustrates the important roles played by people and organization which do not appear in the fieldwork but shape fieldwork masters behavior and decision making process. According to the information collected during the communication with the fieldwork master, the cultural model that interprets the masters desire, expectation, or general approach to achieve his goal. Not only
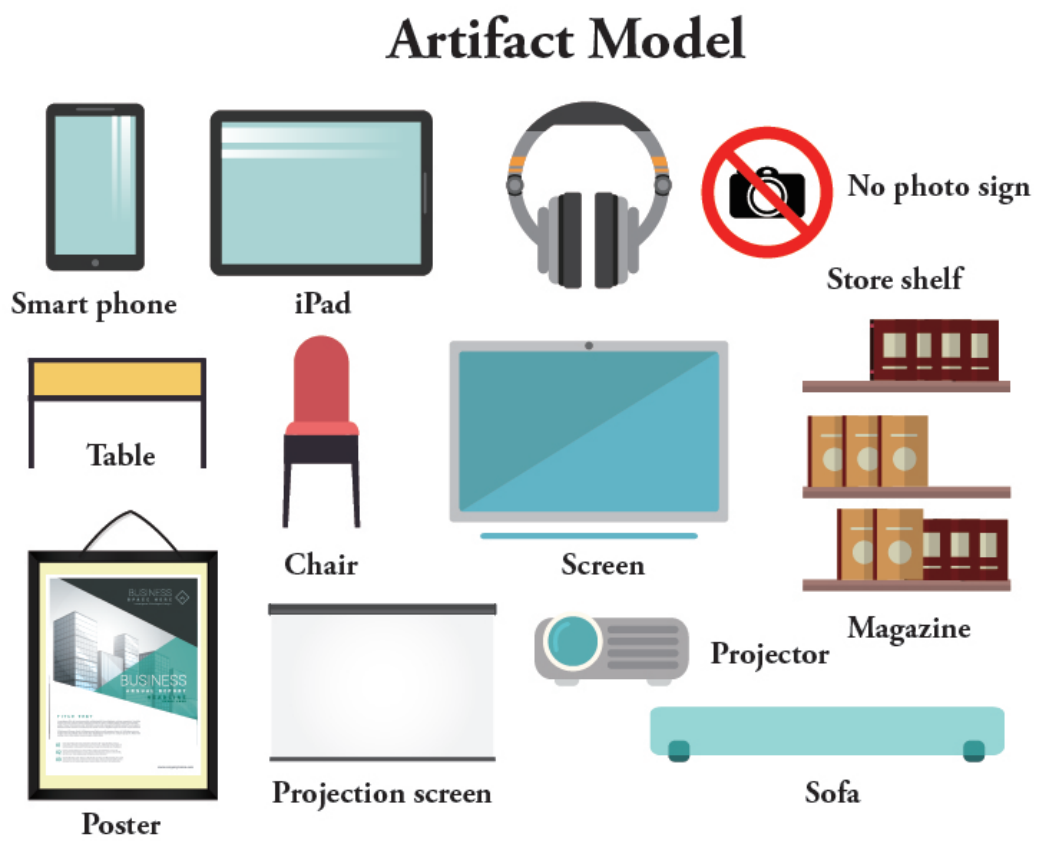
Figure 3.13: Artifact Model
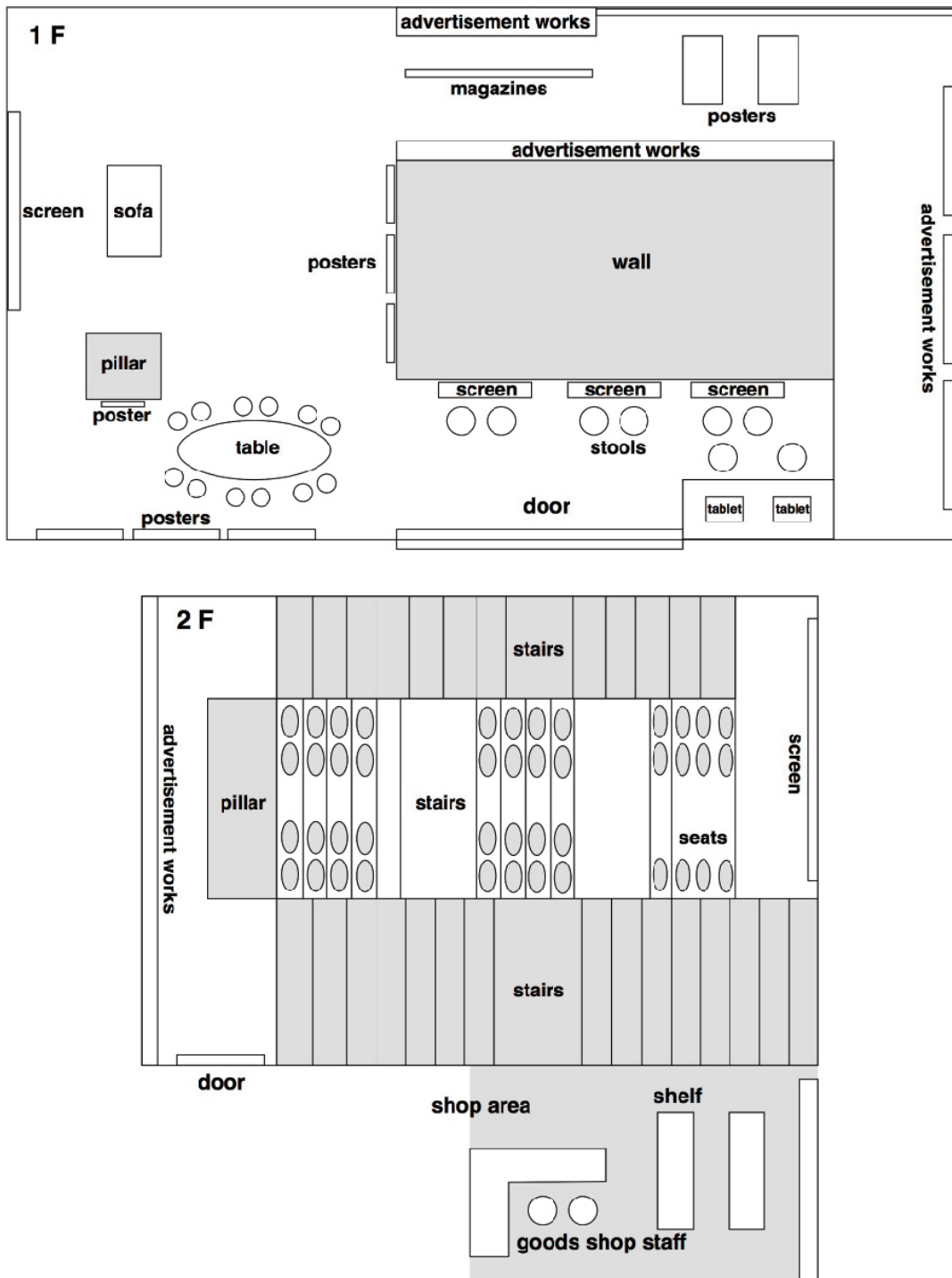
Figure 3.14: Physical Model

the gallery has influence on his decision making, but his hobbies and interests, education, and social network also significantly help him during the process of forming up career goal. Figure 3.15 Fieldwork II : Cultural Model.
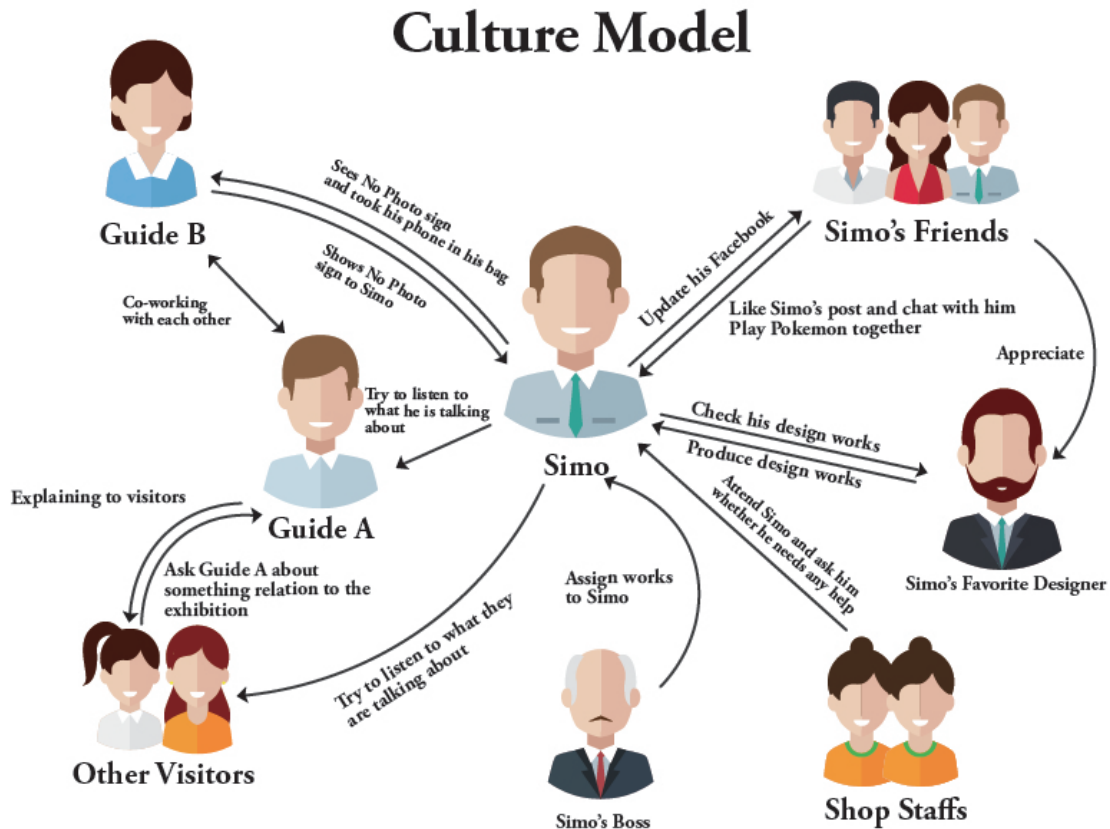
Figure 3.15: Cultural Model

In this fieldwork, Simo is not influenced by staffs or other visitors a lot. Although there were some conversation happens during his visiting, but it was not necessary for him to ask for any help. During the gallery visiting, Simo made most of the decisions by himself, barely influenced by anyone else. Simo followed his own speed and was not limited by the time. For most of gallery visitors, the trigger of going there is their interest of the artwork itself and some information about it they can access. And the visitings are free from the time limitation and other customers.

Mental Model

Based on the five-model analysis, fieldwork masters mental model can be further extracted. Figure 3.16 abstracts fieldwork master, Simos behavioral patterns into pairs of cognition and action. The left block is the masters cognition and the right one is the consequent actions. When Simo sees the advertisement on the exhibition, he takes out his phone and takes photos. When he sees the tablet on the table, he tries to use it. When he sees advertisement he likes, he search the information online and resonate with this work. When he sees interesting works, he is attracted by them. When he listens to the staff, he comprehends what he is talking about. When he listens to the stuff reminding him not to take photos, he follows her instruction. the This mental model provides an abstract perspective to design the concept. Figure 3.16 Fieldwork II : Mental Model.
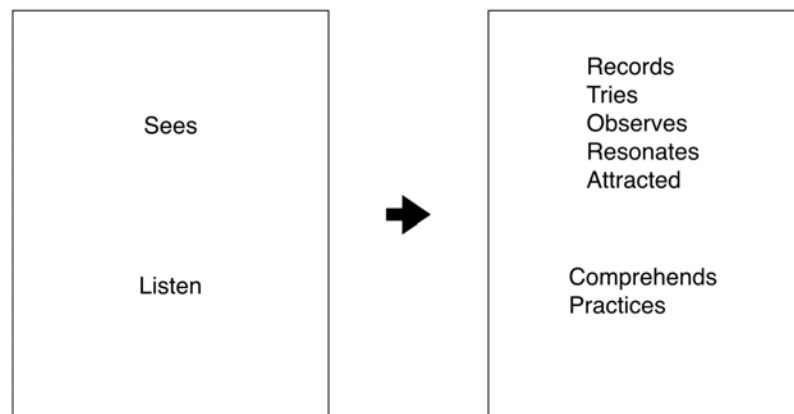
Figure 3.16: Mental Model

Fieldwork III

For the third fieldwork, the author changes the view to observe from solo visitors perspective to a chefs perspective. The author decided to focus on how people welcome and attend to their customers in the restaurant, mainly to figure out what

kind of communication and interactions are supposed to happen for creating an enjoyable and interactive dining experience in a restaurant.

The third fieldwork is conducted on Oct. 6th, 2016(Thursday) at Soba restaurant Sankyu in Jiyugaoka, Tokyo. This restaurant is also known as Thank you in English. It is a popular soba shop in Jiyugaoka. Soba is the Japanese name for buckwheat. In Japan, soba noodles are served in a variety of settings: they are a popular inexpensive fast food at railway stations throughout Japan, but are also served by expensive specialty restaurants. Like many Japanese noodles, soba noodles are often served drained and chilled in the summer, and hot in the winter with a soy-based Dashi broth. Extra toppings can be added to both hot and cold soba. Toppings are chosen to reflect the seasons and to balance with other ingredients. Most toppings are added without much cooking, although some are deep-fried. Most of these dishes may also be prepared with udon.

This Soba restaurant is very popular around Jiyugaoka area, it opens from 11:30am till 14:00pm in the day time, serving special lunch set menu for only 1,100yen. And reopen from 18:00pm to 22:00pm at night, but usually it closed very early because running out of soba. Inside of the restaurant, there are counters, tables, and accessaries, which are easy for people of a wide range of age to use. Figure 3.17 Fieldwork III : Field work photo.

Fieldwork Master

Mr. Yamada Takashi is an old man owning Sankyu soba restaurant at Jiyugaoka. He used to play soccer in his early age, and he also joined the soccer team as the goalkeeper when he was working for Mitsubishi Corporation. He was playing really well as a team leader for almost six years. But in his older time, his was not being well of health, then he retired and returned to his hometown, Sendai for rest. During that time, he started to learn making soba at the soba teaching centre. He learned how to cook handmade soba and became good at it. And he deeply feel eating soba is a good way of living healthily.

Then Mr. Yamada moved to Tokyo with his wife and son, and opened Sankyu soba restaurant at Jiyugaoka. The name of this restaurant Sankyu, also known as Thank you, shows Mr. Yamadas appreciation to those who supported him in his hard time and his families. Moreover, his wife is very good at cooking, she devoted much to support Mr. Yamada during his turning point of life. And even now, his wife is working in the kitchen to cook soba. And in the regular holiday of their restaurant, which is every Tuesday, they will go traveling and try soba

Figure 3.17: Fieldwork Photo

restaurant around. Mr. Yamadas goal it to make more and more delicious soba and provide the best service for his customers, also keep a good relationship with his families. Their son is now also working at the kitchen to cook soba with his mother. Not only being a good owner of this restaurant, Mr. Yamada is very proud of his son as well. Figure 3.24 Fieldwork III : Fieldwork Mater.

Thick Description

It was 18:00pm, the author and her friends arrived at Sankyu. When author entered the restaurant, one waiting staff came to the author and ask whether we have reservation. The author said no, and the staff asked how many people are we. The author answered two, and the waiting staff went to Mr. Yamada and make sure there was seat for two customers without reservation. After 2 minutes, the waiting staff came back and showed author the seat. The author entered the Soba restaurant, After we sat down, the waiting staff brought two menus to us, and explained todays special for us then left. The author looked around, there was a high shelf with Japanese handmade figures on it. It was like a souvenir shop with many small handmade crafts such as lanterns, casual ornaments around. The

Fieldwork Master

Personal Profile

65 years old man from Sendai. He loves playing soccer and played as goalkeeper in his team. He has a son who works at his restaurant as a cook, and now living with his wife, who's very good at cooking. The name of this restaurant Sankyu also means Thank you in English, showing Mr. Yamada's appreciation to people who supported him in his life.

Working Profile

He was a business man working as Mitsubishi Corporation, and he was also a goalkeeper at soccer team in that company. In his middle age, he was not well in his health, and he retired early and went back to his hometown, Sendai. During that time, he learned cooking soba at a Cooking Class. Then he came to Tokyo and open Sankyu as a soba restaurant. He is not only good at making soba but also a good business man of running a restaurant.

Goal

Provide the best soba and hospitality for customers
Show his appreciation to people who supported him
Enjoy his life and be healthy with keeping a good life style

Name	Yamada Takashi
Age	65 Gender M
Location	Tokyo
Occupation	
Soba restaurant Sankyu owner	

Figure 3.18: Fieldwork Mater

decoration of the whole restaurant was very traditional and colorful, which makes customers calm down and relaxed. There are a few table seats inside the shop, a counter seat with 6 to 7 seats. The counter was not a kitchen counter, there is no person cooking inside of it, and Mr. Yamada, the fieldwork master, was sitting behind the counter seat and updating the restaurants accounting book. Since it was only 18:00pm, also with a lot of table reserved, there was still few customers in the restaurant. After a few minutes, there was a middle aged man entered the restaurant and was guided to sit beside the counter. Mr. Yamada welcomed him and handed him the menu book. The man looked through the menu and asked Mr. Yamada what was the special for today, Mr. Yamada turned the menu to todays special page and pointed him what he highly recommended. The man looked through the todays special menu and took his order. When the author was taking the order, the waiting staff said the fried vegetable set will take more than one hour, and suggested to order something else. After taking our order, we started to chat with each other. Mr. Yamada noticed that we were talking in Chinese, then he came to our table and ask if everything was fine.The author told him it was not our first time being here and Mr. Yamada showed his appreciation and said Thank you in Chinese. Mr. Yamada also asked us where we came from and how was Japan, the conversation was very enjoyable. After our dishes are set, Mr. Yamada came to our table again, and suggested us the best way of having soba. It was to taste soba with out dipping any sauce at first, then try it with dipping little salt. And after all these, we are supposed to eat soba with dipping it into soba sauce. The author started to enjoy the meal, and Mr. Yamada went back to his seat behind the counter. After a while, there are more and more customers came and Mr. Yamada welcomed them one by one. There were a middle aged couple sitting at the corner of the room. They seemed to be Sankyus regular customers. When Mr. Yamada saw them, he brought a large bottle of Japanese Sake to that table and said always thank you for your coming to them. Mr. Yamada also helped taking the order and passing the dishes when the restaurant was really busy, and keeping to the customers, asking them if everything was fine. After finishing the meal in one hour, the author thanked Mr. Yamada and left.

Five-model Analysis

To get deeper insights behind the soba restaurant owners behaviors and interactions between customers and waiting staffs, the author simplifies the fieldwork into five models: flow model, sequence model, artifact model, physical model and

cultural model.

Flow model described the roles played by each actor in the fieldwork and the way they communicate to achieve the goal. Figure 3.19 exhibits the way Mr. Yamada, waiting staffs and customers communicate with each other to realize their goals, and media they used to interact with each other. The flow model indicates that, the fieldwork master interacts with waiting staffs and customers by face to face communication and walking around.Figure 3.19 Fieldwork III : Flow Model.
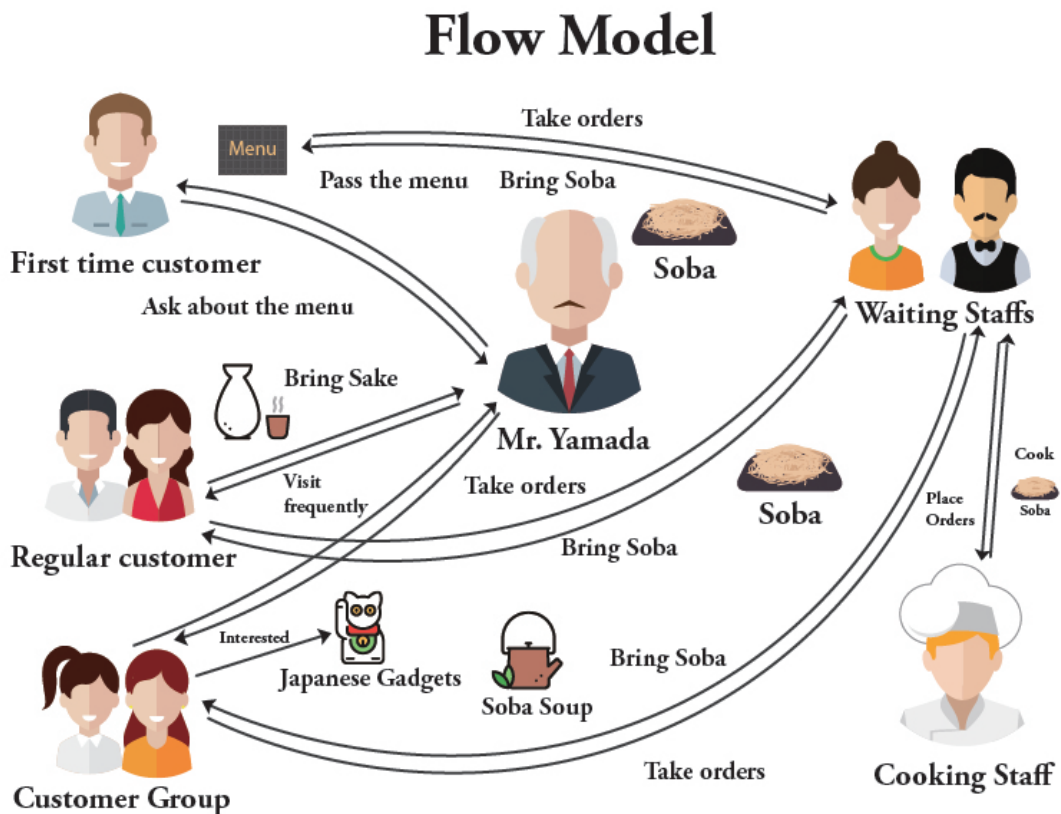

Figure 3.19: Flow Model

Sequence model sorts the work tasks chronologically. Figure 3.20 exhibits the sequence of Mr. Yamadas action simplified a complicated process linearly, emphasize the order of a series of events. In the sequence model, Mr. Yamada was basically behaving under the information he got when walking around inside

of the restaurant. And he was interacting with most of the people in the restaurant by talking, bringing the food and taking orders. He also interacts with the facilities in the restaurant.Figure 3.20 Fieldwork III : Sequence Model.

Sequence Model

Arrive at the museum

See the poster outside

Take photos

Enter the museum

Look around

Notice the monitor and a headphone

Sit on the stool and put on the headphone

Watch advertisements

Walk around, look at each advertisement posters on the wall carefully

Take pictures constantly

Notice a table in the middle and some magazines on the table

Take a look at the magazines

Notice a staff is talking with some girls

Get close and try to get what the staff is talking about

Walk through the room

An advertisement is shown on a big screen

Stand behind and watch the advertisement for a while

Enter the second part of this exhibition

Notice there is a sign of camera forbidden and put the phone back to the pocket

Walk around look at the exhibits

Enter the last session of the exhibition

Take stairs

Walk out of the exhibition

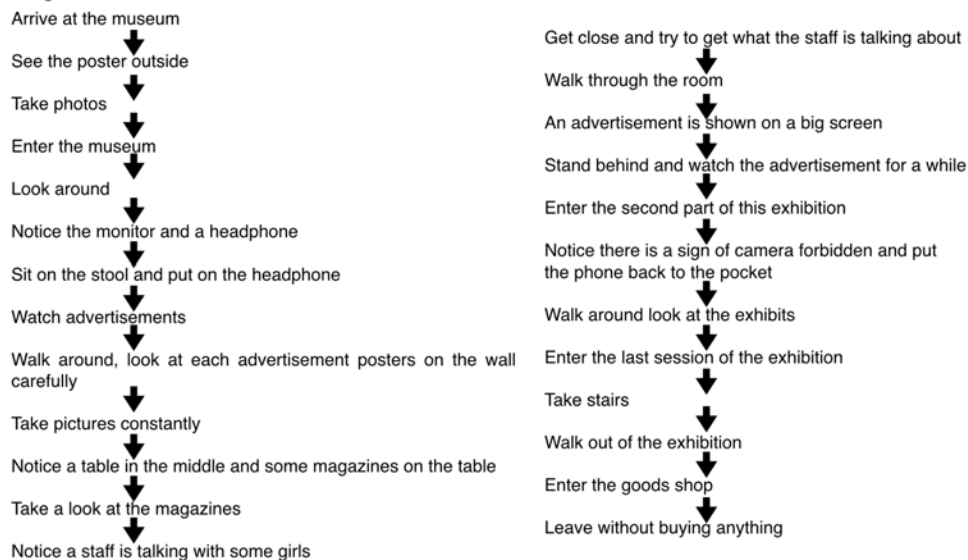Enter the goods shop

Leave without buying anything

Figure 3.20: Sequence Model

Figure 3.21 exhibits artifacts used by fieldwork master during the soba restaurant fieldwork. As the process proceeds, the fieldwork master interacts with each artifacts provided inside of the restaurant, and other things appears during his communication with other people. The fieldwork master subjectively start the interaction with the artifacts in his restaurant and giving the artifacts to the customers to let customers also interact with these objects. Figure 3.21 Fieldwork III : Artifact Model.

Figure 3.22 delineates the physical environment that supports the fieldwork master to conduct the fieldwork. It shows the flooring map of the soba restaurant, where the bar counter is and where the other tables are. It also reflects where interactions the fieldwork master took place. The physical model shows each place for different interactions during the whole fieldwork. The physical model shows the consistency of the environment that supports the masters behavior. Figure 3.22 Fieldwork III : Physical Model.

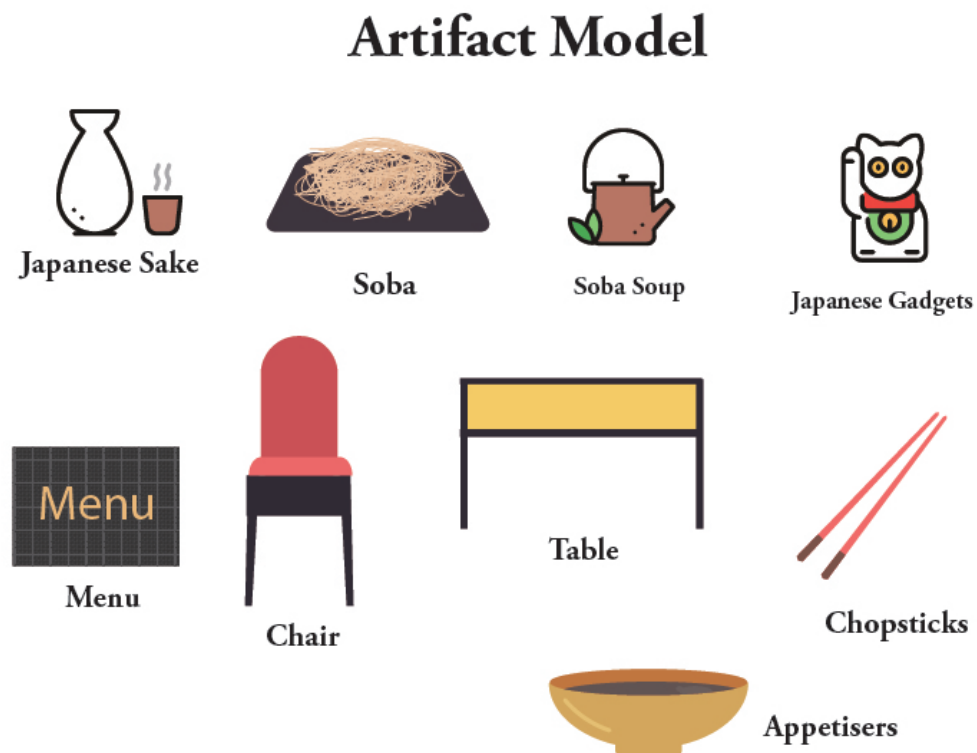Figure 3.23 illustrates the important roles played by people and organiza-
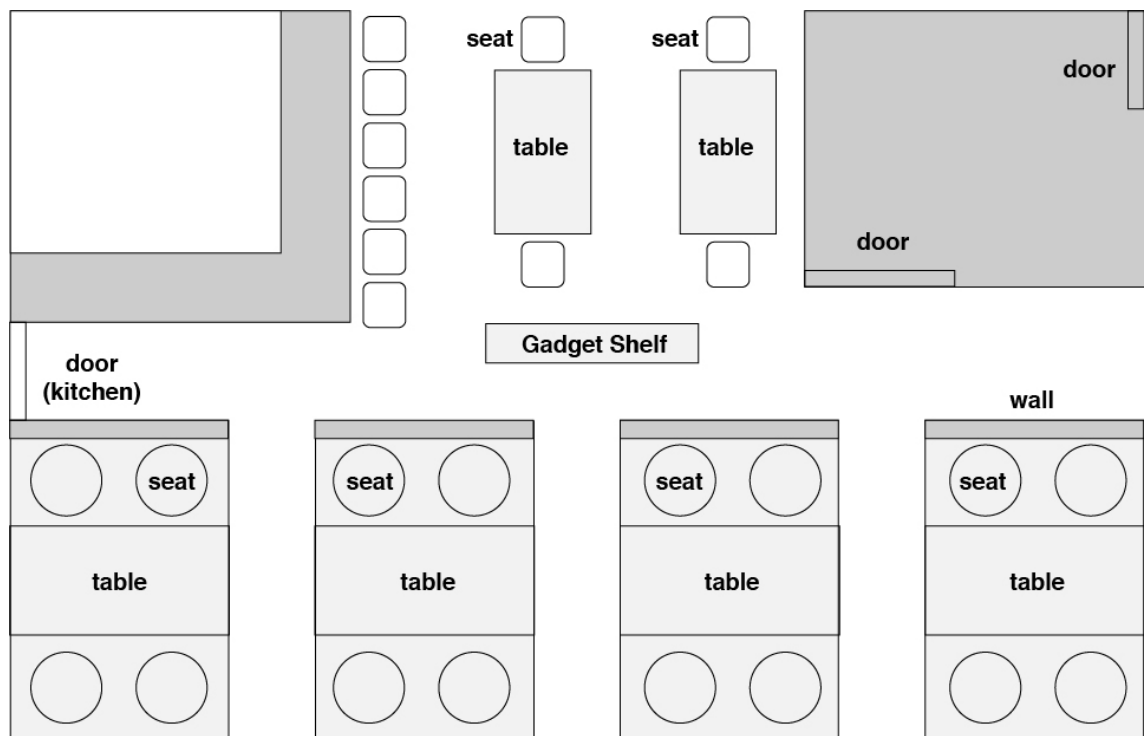
Figure 3.21: Artifact Model

Figure 3.22: Physical Model

tion which do not appear in the fieldwork but shape fieldwork masters behavior and decision making process. According to the information collected during the communication with the fieldwork master, the cultural model that interprets the masters desire, expectation, or general approach to achieve her goal. Not only the customers and waiting staffs has influence on his decision making, but his hobbies and interests, education, and social network also significantly help him during the process of forming up career goal. Figure 3.23 Fieldwork III : Cultural Model.

Figure 3.23: Cultural Model

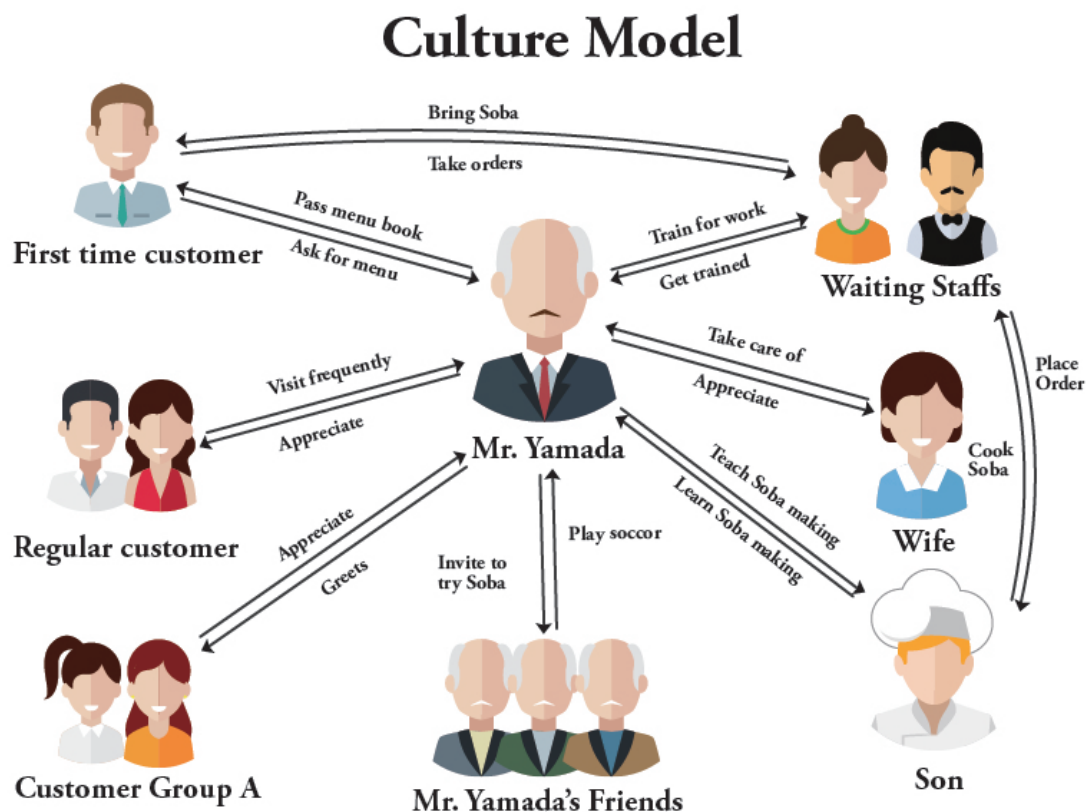In this fieldwork, Xu is highly influenced by counter staffs, her friends, and her school life. For most of One Karaoke customers, the trigger of going there is to relax and enjoy ones own time, also being alone. The One Karaoke company also provide VIP card to their customers to keep them going repeatedly. The duration of staying at the One Karaoke various from person to person, some busy business

man and office lady would like to stay shorter but going more frequently. For students, they would stay longer especially on weekends.

Mental Model

Based on the five-model analysis, fieldwork masters mental model can be further extracted. Figure 3.24 abstracts fieldwork master, Mr. Yamadas behavioral patterns into pairs of cognition and action. The left block is the masters cognition and the right one is the consequent actions. When he sees the customers, he greets them. When he is asked about the menu, he explains the special dish to the customer. When he sees first time coming customers, he introduces his recommending dishes to them. When he sees customers leaving, he farewells them. When he sees foreign customers, he entertains them by talking about interesting things. When he listens to customers thanks, he appreciates it. When he listens to foreign customers talking, he asks where they come from. This mental model provides an abstract perspective to design the concept. Figure 3.24 Fieldwork III : Mental Model.
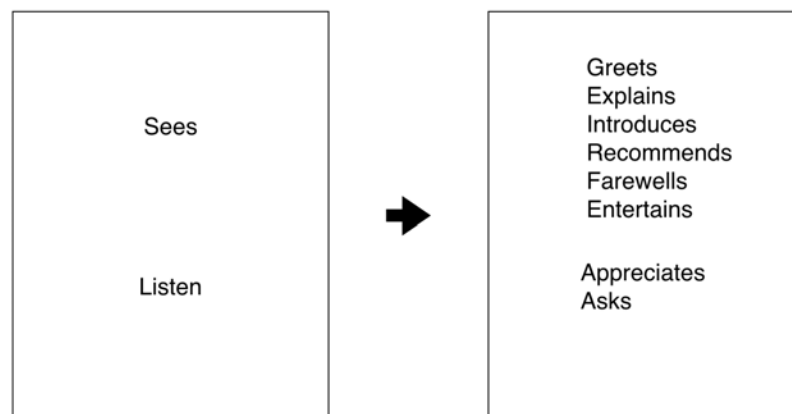
Figure 3.24: Mental Model

Insights from Ethnography

The aforementioned fieldworks explored solo visitors way of enjoying themselves in an isolated space, the way they enjoy themselves in a public space with other visitors around and the way restaurant owner welcome and attend customers. Based on the analysis related to fieldworks and previous studies about solo dining, the author summarized solo diners and chefs mental model cycle.

The solo diners see waiting staff when enter in, they asks about things they are not familiar with. They see new stuffs in a restaurant, they start to try using it under the instruction of the waiting staff. They see the interesting stuffs in the restaurant, they take photos. They see other customers, they try not to bother each other and focus on their own meal. When they listen to the chefs instruction, they follow and practice. They listens to chefs recommendations, they accept and have a try. They see the beautiful finishing of the food, they take photos and be attracted by it.

As for the chef, they see solo customers come in, they greets them. They see the customers leaving, they farewell them. They listen to customers question, they explain and introduce the special dish to them. They see foreigner customers or first time visitors, they entertain them and make them feel relaxed.

This research tries to recreate this cognition-action cycle on solo diners visiting a restaurant, and for chef to attend their customers, and hence create an enjoyable and interactive solo dining experience. Figure 3.25 illustrates how the cognition-action cycle can be used on solo diners while they go dining alone, as well as the cognition-action cycle on chef in the restaurant, and what kind of resources can be provided to enable the cognition in each stage. Figure 3.25 Insights from Ethnography.

3.3   Design Concept

Stakeholders

In a service, people enter into a relationship with actors and service providers. It is essential to understand that services are, at the very least, relationships between providers and customers, and more generally, that they are highly complicated networks of relationships between people inside and outside the service organization. In order to design the service that benefits both customer/user and providers/actors, it is important to specify who are the main stakeholders in the

Solo Diner   **Chef**
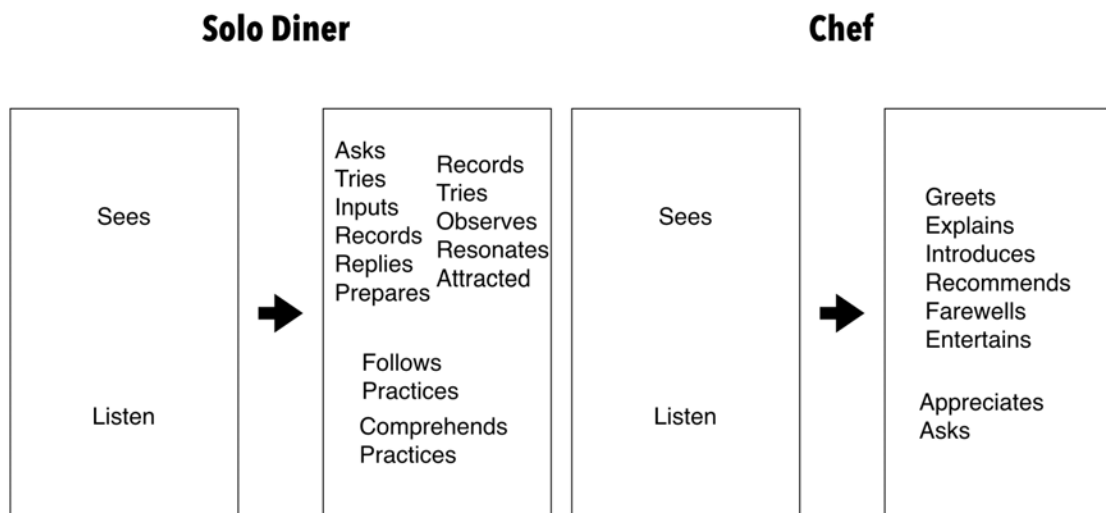

Figure 3.25: Insights

service. Figure 3.26 Stakeholders.

Target Persona

In order to design product benefits all users, it is important to think from each users perspective. The following section will build the target personas based on the key points from three fieldwork discussed above. Target persona I is the target persona for solo diners who want to have an enjoyable and interactive solo dining experience. Target persona II is the chef who wants to communicate with solo diners and provide good service for customers.

Nakai Aya was born and grew up in Tokyo, she is a 26 year old female who graduated from a Design School. She used to live with her parents and younger sister before she graduated from high school. Aya likes design, creativity, coffee, exploration, culture, different food and languages. She is very good at taking pictures and has a lot of followers on her Instagram. She specifically enjoys solo dining in Tokyo a lot. It is a journey and adventure to her of exploring good food here. Aya likes share her food photographies on social media, it becomes a part of her daily life. Aya got many different part time jobs during her high school life.

Stakeholders

Restaurant Owner

Description

People who own and run the restaurant

Value Proposing

Gain more customers and good reviews since solo dining trend creates more chance for customers to come

Chef

Description

People who work in the restaurant in the kitchen, cook the meal

Value Proposing

Listen to customers reviews about food directly, gain confidence and satisfaction from good comments, improve their cooking skills with reasonable suggestions

Solo Diner

Description

People who go dining in a restaurant solely and pay for their food and service

Value Proposing

Enjoy the meal and service, feel relax and comfortable regardless of other customers potential judgement

Waiting Staff

Description

People who work in the restaurant in the dining hall, welcome and guide customers to their seats, attend customers—supplying them with food and drink as requested

Value Proposing

Listen to customers reviews about the restaurant directly, gain confidence and satisfaction from good comments, improve their serving skills with reasonable suggestions
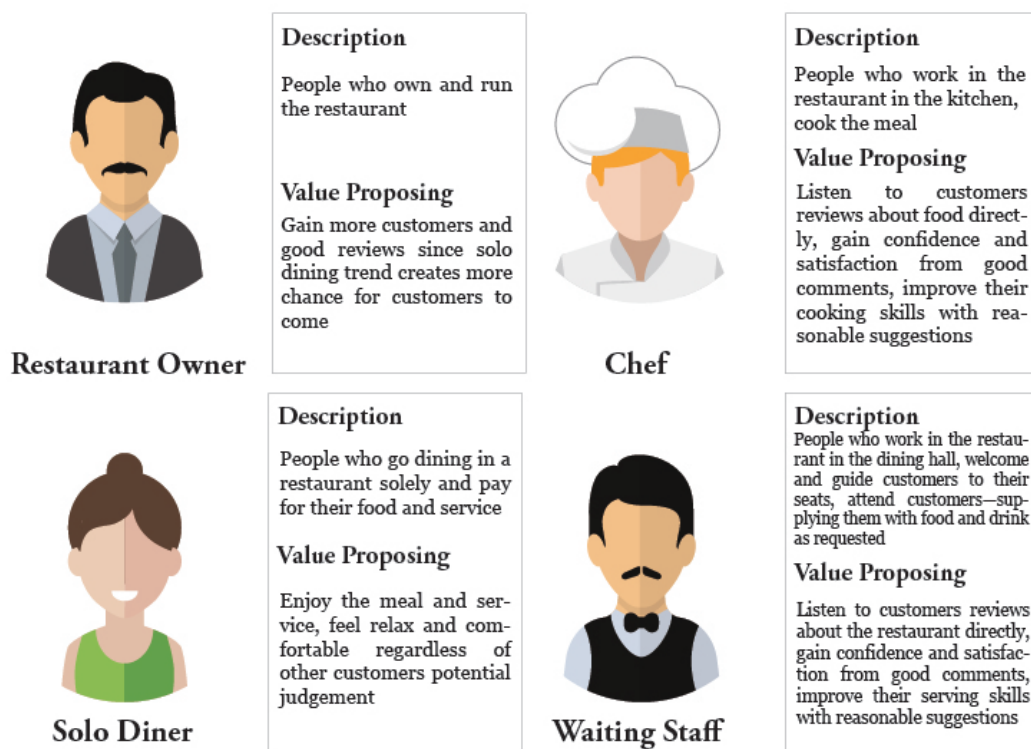
Figure 3.26: Stakeholders

She used to work as a waiting staff in a cafe, then she started to enjoy coffee a lot. During her design school days, she was working at a Italian restaurant as a cook. She learned many skills of cooking. The last year of design school, Aya started her internship in a design studio working as a graphic designer and stayed there after her graduation. Aya likes her job and devotes a lot of time and energy to it. She needs a lot of inspiration in her daily life, thats why she enjoys solo dining and exploring good food a lot out of natural instincts as a designer. She wants to not only get relaxed of dining in a high-end restaurant, but also seeks for stimulation from good food and comfortable environment. She also wants to communicate with people in the restaurant and gain knowledges while dining, getting relaxed by solo dining and enjoy her meal with a good view. Ultimately, she wants to become healthy and knowledgeable about culinary art.Figure 3.27 Target Persona I .

Figure 3.27: Target Persona I

Thomas Linder is a French dishes chef used to work for a famous restaurant in New York. He is 36 years old now and he moved to Japan 5 years ago with his families. He was very interested in Japanese culture, especially into Japanese food. He brings with him extensive experience from his previous positions, where he oversaw the kitchen operations with over 100 employees and successfully im-

plemented a wellness food program with pure vegan cuisine in five dining outlets throughout the hotel. When he came to Japan, he decided to use his skill and design original dishes in a selective restaurant called Tokyo Bistro. This restaurant provided him a position of chef and all the seats need to be reserved previously thus the chef can attend each of them carefully. Before joining Tokyo Bistro, Chef Linder served as the Sous Chef of a famed Restaurant, an upscale restaurant. But he was not very satisfied with the working environment that with too many people and couldn't focus on each dish every carefully. Moreover, the customers come to that restaurant was not sharing their opinions with him thus he couldn't feel much achievement during his work.

Through these experiences, Chef Linder plans to bring a global approach to his cooking at Tokyo Bistro, while utilizing locally-sourced seasonal ingredients and the flavors of his original ideas. As a new Executive Chef, Chef Linder and his co-workers will develop and introduce innovative menus across all dining outlets, inclusive of dishes tailored towards guests special requirements and dietary needs. Figure 3.28 Target Persona II.

Target Persona

Name — Thomas Linder
Age — 36
Sex — Male
Current City — Tokyo
Hometown — New York
Occupation — French chef

Personal Profile

The Peninsula New York is thrilled to introduce Samuel Linder, the hotel's new Executive Chef. Chef Linder joins The Peninsula New York from The Peninsula Manila and will oversee all food and beverage outlets within the hotel, including Clement, Gotham Lounge, Salon de Ning, banqueting functions as well as the property's 24-hour in-room dining.

Working Profile

Through these experiences, Chef Linder plans to bring a global approach to his cooking at The Peninsula New York, while utilizing locally-sourced seasonal ingredients and the flavors of the Northeast. As the hotel's new Executive Chef, Chef Linder and his team will develop and introduce innovative menus across all dining outlets, inclusive of dishes tailored towards guests' special requirements and dietary needs. He will also personally oversee the revamp of Naturally Peninsula, a range of options available offering a choice of freshly prepared dishes that combined locally and sustainably sourced ingredients.

Target Persona's Mental Model

Sees   Greets Explains Introduces Recommends Farewells Entertains

listen   Appreciates Asks

Goal(s)
- Get relaxed by solo dining.
- Enjoy food in a high-end restaurant.
- Become healthy.
- Become knowledgeable about cooking.

Figure 3.28: Target Persona II

Concept Sketching

Depending on the target personas established before, concept sketching was drawn as following. In figure, there are important four main phase in the concept: reserving, using(communicating, learning, cooking, enjoying, appreciating), trying and sharing. The user will reserve online first, then go to the restaurant alone. She will be welcomed by the waiting staff and guided into the restaurant. The waiting staff will guide her to the reserved seat and hand a menu book to her. She can read the menu to know what is special today and she can also attend to the kitchen which is 360 degree open to everyone, and see the chef as well as other people cooking. Then she needs to decide her menu and choose some certain dishes she wants to cook by herself. The chef will teach the user carefully how to cook and with a nice finishing. After the meal is done, the waiting staff will take the meal to her table then the user can enjoy her meal. The chef will go to her table and ask how is it. After finishing the meal, the user will leave. At home, the user will try cooking the dish she learned at the restaurant and share her experience with her friends online.Figure 3.29 Concept Sketching.

Use Case

Figure identifies main activities conducted by stakeholders and lists the key functions. For customers, they can search restaurants with Moi-meme service online, book a table, go to the restaurant, be guided to their seat, read the menu, be introduced about todays special, look around at the kitchen area, decide the order, choose what to cook by themselves, choose food stuff, follow the chefs instruction, finish cooking, go back to her seat, enjoy the meal, show appreciation to the chef, ask more about the culinary art, cooking skills and know more about the food, finish the meal and leave, try cook at home and share their dining experience online. For restaurant owners, they are in charge of the overall operation and maintenance. For chefs, they can suggest the foodstuff, provide instruction to the user, help finishing cooking, go to each table to make sure everyone is enjoying their meal, introduce more about the culinary art, cooking skills and more knowledge of the food. For the waiting staffs, they can check reservation, guide customers to their seat, hand the menu to customer, introduce the special today and bring food back to the seat.Figure 4.3 Use case.
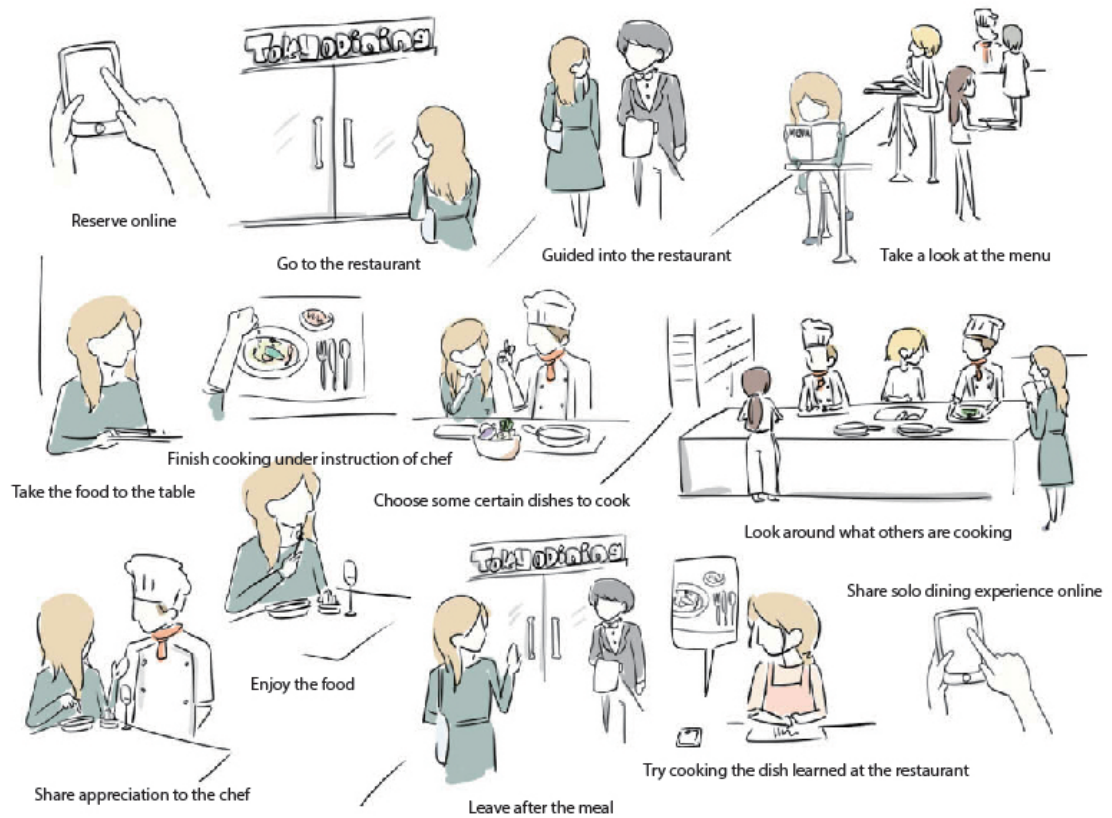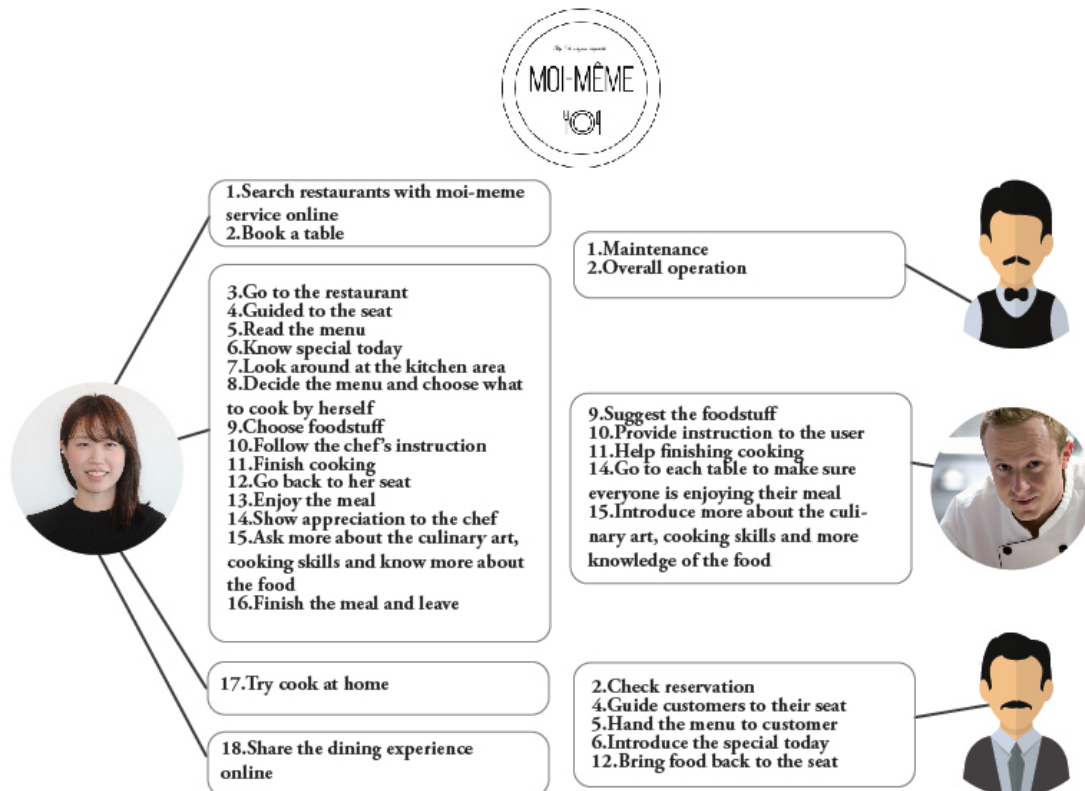
Figure 3.29: Concept Sketching

Figure 3.30: Use Case

Making Story

To design in contexts and view and value from different stakeholders perspectives, stories related to target personas were written as following.

Solo Diners story

Nakai Aya was born and grew up in Tokyo, she is now 26 year old and working for a interior design company as a graphic designer. She enjoys solo dining a lot and she is a heavy user of Taberogu, a Japanese Yelp application. Aya likes share her food photographies on social media, it becomes a part of her daily life. Aya likes her job and devotes a lot of time and energy to it. She needs a lot of inspiration in her daily life, thats why she enjoys solo dining and exploring good food a lot out of natural instincts as a designer. She wants to not only get relaxed of dining in a high-end restaurant, but also seeks for stimulation from good food and comfortable environment. She also wants to communicate with people in the restaurant and gain knowledges while dining, getting relaxed by solo dining and enjoy her meal with a good view. Ultimately, she wants to become healthy and knowledgeable about culinary art.

It was a busy working day, Aya got off her work and went for dinner in the restaurant she always visit. When she was enjoying her meal and checking her phone with searching new restaurants, she found a new tag called Moi-meme on Taberogu. She was curious in this tag and searched it online. Then Aya got to know that Moi-meme is a dining space specially designed for solo dining lovers like her. Then she looked through all the restaurants on the list and decided to go to a French restaurant new open in Ginza called Tokyo Bistro. She booked a seat from 18:00 on Saturday and was looking forward to visit there.

On the day that Aya is visiting, she was 10 minutes earlier, and a waiting staff was standing outside of the restaurant welcoming her. She went inside with the waiting staff and was guided to her seat. The waiting staff handed a menu book to Aya and introduced todays special. Aya looked through the menu book and decided what she wants to order. The waiting staffs took her order and guided her to the kitchen area, which is one of the strong motivation for Aya to visit here, every customer is encouraged to co-cook with the chef and participant into their food process. She was introduced to a chef, called Linder. She introduced herself as well. The chef was very kind and he checked Ayas order, telling her they need to pick up food materials at first. Aya followed suggestions Linder gave her and picked up some fresh vegetables for her salad and vegetable dishes. During co-cooking, Aya did something she was quite familiar with like washing the

vegetables, cutting them up and peeling. The other steps, Aya was not confident enough to try, she let Linder the help finished those part. Linder told Aya how to cook this dish and many culinary knowledge. Aya felt very involved and achieved of making her own dinner. After cooking, Aya went back to her seat and the waiting staff brought her dish to her. When Aya was enjoying her meal, Linder came to Ayas table and asks if everything is fine with her. Aya shows her appreciation of the dishes to the chef and also gives some suggestions to inspire the chef since Aya is a foodie and she knows a lot about food. Linder recommended Aya some wine that he self Aya must like and some tip of coordinate wines with different dishes.

After finishing her meal, Aya told the waiting staff that she enjoyed the meals a lot and would like to try this dish at home. The waiting staff thanked her and then Aya left the restaurant. There was another day. Aya was free from her work, she decided to try cooking that dish at home and went to the supermarket to select the food as she was taught before. Then she tried cooking it, and it was quite successful. Aya sent photos of her own dish to the comment of that restaurant, and she recommended this restaurant to her friends. At the same time, she started to searching for the next restaurant she wants to visit which is also providing the Moi-meme solo dining space.

Chefs story

Thomas Linder is a French dish chef used to work for a famous restaurant in New York. He is 36 years old now and he moved to Japan 5 years ago with his families. He was very interested in Japanese culture, especially into Japanese food. When he came to Japan, he decided to use his skill and design original dishes in a selective restaurant called Tokyo Bistro. This restaurant provided him a position of chef and all the seats need to be reserved previously thus the chef can attend each of them carefully. Tokyo Bistro gives Linder a chance of being a food creator not only a chef. He started to create his own dishes full of imagination and inspiration. The customers come to Tokyo Bistro looking forward to Linders new dish. And by co-cooking with these solo dining lover, Linder felt fulfilled of communication with people who really love food and interested in his dishes. There are many first time visitors, and Linder feel fresh of attending them that they are all full of imagination and creative. By working in Tokyo Bistro, as a chef co-cooking with customers, Linder always get suggestions and appreciations right during their meal. And by this he starts to understand more need of his customers and gaining more experience with communicating with them. Moi-meme gave

both Linder and Tokyo Bistro a promising future in restaurant industry.

Key Paths

From the stories about target personas, three value generated moments are identified. The value generated moments are illustrated in series of close-up shots. Figure 3.30 shows three key paths in three value generated moments.

Key Paths I

The first scene is about after a long project completed, Aya is intended to treat herself for celebration. And she decides to go dining alone and enjoy that moment. Aya searches online for restaurants with Moi-meme service. She finds a new opened restaurant in Tokyo called Bistro Tokyo. It is a restaurant serves french dishes and most of the dishes are original and designed by the creative chefs. Aya was quite curious about Bistro Tokyo and she reserved a seat for herself on Saturday.

Key Paths II

The second key paths are about Ayas solo dining experience in Bistro Tokyo. It is Saturday night, Aya goes to Bistro Tokyo by herself. She is welcomed by waiting staff there, and guided to her reserved seat. The waiting staff gives Aya a menu book and introduces todays special and chefs recommendation to Aya. Aya looks through the menu book and decides what she wants to order. The waiting staffs comes to Aya again and listens to Ayas order. Then Aya is guided to the cooking area, and the chef is waiting for her. The chef helps Aya to select food materials on the shelf, everything is organic. Aya selects food materials and starts to cook under the chefs instruction. The chef teaches Aya a lot of culinary art knowledges and teaches Aya how to cook. They finishes cooking and Aya goes back to her seat. The waiting staff brings Ayas dishes to her table and Aya started to enjoy her meal. The chef comes to Ayas table and asks if everything is fine with her. Aya shows her appreciation of the dishes to the chef and also gives some suggestions to inspire the chef since Aya is a foodie and she knows a lot about food. In this part, Aya and the chef get full communication and interactions which makes this dining experience enjoyable and interactive.

Key Paths III

The third key paths are about the scenes when Aya goes back home. Aya is very satisfied and inspired by the dining experience at Bistro Tokyo, and she decides to cook by herself. Aya goes to the supermarket and selects the food materials when she has at Bistro Tokyo. And she tries to cook the dish she

learned from the chef at Bistro Tokyo. She uploads photos and shares her dining experience at Moi-meme dining space online with others.Figure 3.31 Key Path.

Concept drawing

Moi-meme is a dining space with a kitchen area and solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, thus make the solo dining experience enjoyable and interactive. The following section will describe the floor plan, online service, interior, logo design and naming of Moi-meme.

Floor Plan

As the pictures shown in Figure 3.31, a floor plan of Moi-meme is drawing into 1:10 scale. It is a view from above, showing the spaces, physical features and furnitures with textures of Moi-meme. As for the scale model, the model is built with foam board of 420mm270mm, 5mm thick. The floor and the walls are made of wood pattern stick sheets, and the island kitchen is made of foam. Other furnitures such as tables and chairs are made of foam board, leather and wire. Moi-meme is a 7500mm5600mm rectangle space applied in high-end restaurants. It includes eight solo dining tables with chairs, an island kitchen table and a homegrown vegetable shelf.Figure 3.32 Floor Plan.

Online Service

Moi-meme is designed for solo diners who would like to explore gourmet and have an enjoyable dining experience. For this group of people, they would like to search for new restaurants through smart phone applications or websites. Moi-meme will be one of the key words that people can search for. By typing Moi-meme when searching, restaurants will be filtered by with or without Moi-meme dining space.

And each restaurant will have access for reservation service, enabling customers make a reservation easily. Figure shows what the web page look like in general. In the first picture, on the left top, a Moi-meme logo is shown on the left of search bar, which means the following restaurants are all with Moi-meme service. Customers can look through each restaurants with detail information by click in

Searching for restaurants filtered with Moi-meme service.

Make reservation of this restaurant.

Go to the restaurant.

Welcomed by waiting staff.

Guided to reserved seat by waiting staff.

Check menu and know about today's special.

Select food materials under chef's recommendation.

Cook with chef.

Finish cooking, dish will be brought to the seat by waiting staff.

Enjoy the meal.

Asked and show appreciation to the chef.

Finish the meal and leave.

Select food materials at the supermarket with the knowledge learned from chef.

Try cooking the dish at home learned from chef.

Enjoy the meal and share the dining experience.

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Figure 3.31: Key Path

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Figure 3.32: Floor Plan

and go to the reservation page and make their own reservation. Figure 3.33 Online Service.

As for time arrangement, a well planed time table is needed for Moi-meme. Considering the average time that co-cooking costs arranges from 15 to 20 min, and there are two chefs in the restaurant, it allows two customers make their reservation in every 20 min. This online booking service can also be applied on some reservation applications such as Tabe Log and Hot Pepper, or even on the restaurant web pages.
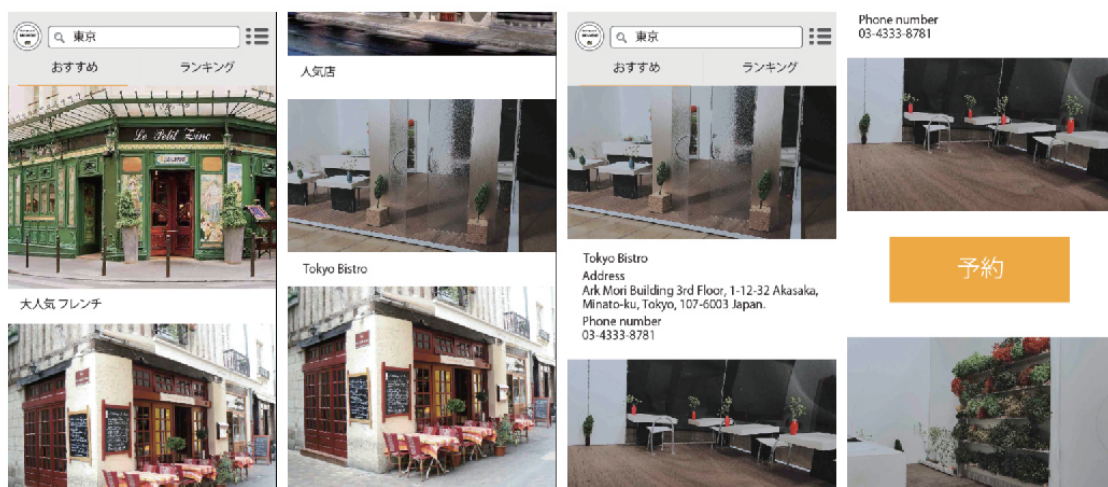

Figure 3.33: Online Service

Entrance

There is a double open glass door of 1560mm2000mm at the entrance with two green plants beside. The front of Moi-meme is a floor-to-ceiling window, with a clear view of its inside interior. When visiting the restaurant, a waiting staff will stand outside and welcome customers. The waiting staffs are acknowledged of the reservations. When the customer comes, the waiting staff would guide them to their reserved seats in the dining area and hand the menu to them. If customer asks, the waiting staff will explain and introduce todays special to them. After

taking the order, the waiting staff will guide the customers to the kitchen area and introduce the chef to them, then leave. Figure shows the waiting staff is welcoming the customer. Figure shows the waiting staff is guiding the customer to her seat.Figure 3.34 Entrance.

Solo Dining Area

The solo dining area are divided into two: one beside the window on the right side and another beside the window at front. There are four sets of dining tables in each dining area. All of the table sets are only provided for solo diners, and all facing to the same direction, in order to reduce eye contact among customers and creating a private zone to visitors. The table is 600mm700mm, made by two kinds of marble stones, the white one on the top and the black one at the bottom. The table is 600mm height, suitable for ordinary people. The chair is 500mm500mm with 400mm height. The chair frame is made of stainless steel and the seat material is leather. A vase is put on each of the table with some green plants in it, creating a natural dining environment.

The waiting staff will walk around at dining area to make sure every customers is well served and if they have any question, they can easily ask for help.

When finishing the cooking of the dishes, which will be explained in detail later, the customer will go back to their seat and the waiting staff will bring their food to them. Then the customer would enjoy their meal by themselves.Figure 3.35 Dining Area.

Co-cooking Area

Customers will be guided to the kitchen area by waiting staff after done ordering. The chef will check the menu and start to prepare for cooking with the customer.

Homegrown vegetable

When preparing for cooking, the chef will introduce the homegrown vegetable shelf to the customer. It is a shelf of 1800mm height with five rows. There grows several different kinds of vegetables such as spring onions, radishes, tomatoes and salad leaves. These plants are fast to grow and organic to eat. For the salad as well as the main dish, customers can pick up some of these vegetables and use them to cook. These food are totally healthy, fresh and organic, and for the taste, the chef will explain to the customers and give suggestion of which one to choose.

Island kitchen

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Figure 3.34: Entrance

Figure 3.35: Solo Dining Area

There is an island kitchen in the middle of the kitchen area. It is a 2560mm1500mm table of 900mm height. It is made of two colors of marbles, the same as dining tables, the white marble on the top and black at the bottom. It features two sinks and two stoves, allowing two group of people to cook at the same time, also to save time considering the management of the whole restaurant. The author choose to use marble on the top is not only because is looks elegant but also easy to clean.

Before start, the chef will explain the food materials they are going to use to the customer and briefly introduce the flow of the cooking process. The customer are allowed to participate in some steps such as making the salad or peeling the skin of food materials, and all their moves needs to be under instructions of the chef.

In this stage, the customer will be watching the whole food producing process very closely and even participate in this process. It is a good chance for sharing the culinary acknowledges of the chef which creates qualified conversation between the chef and the customer.

When the customer is enjoying the meal, the chef will also go to the table and recommend some wines and special ways of having the dishes, during which the customer could share their appreciation to the chef directly. Figure 3.36 Kitchen Area.

Interior

Flooring

Moi-meme takes the elegant and artistic tone of choosing solid wood of the floor, which is a match to the warmth and charm of nature. One of the core spirit of Moi-meme is enjoyment, and nature is the right media connecting dining experience to pleasure. Wood is of many advantages, even in a space with a lot of moisture and heavy foot traffic, wood can last indefinitely if it's properly treated and cared for. It's a perennial classic, and it develops a rich patina with time and use. Whether thin strips of pale maple or wide planks of pine, wood never goes out of style.

Walls

There are three main materials applied to Moi-meme wall design. For kitchen area, the author used white Washi paper with golden and silver strings on it. Since the white back ground matches the atmosphere of kitchen and green plant, white also makes the kitchen area stands out, attracts peoples eyes, which suggests that

Figure 3.36: Co-cooking Area

the kitchen area is the show stage for the chef. For dining area, the author choose black solid wood pattern sheet and glasses for wall materials. The black wood sheet can darken the dining area which is not a place for too much attraction and the glasses let customers look through and enjoy the views outside.

Plants

As the temperature drops, and the winter landscape turns to brown and white, theres nothing nicer than a cheerful plant or two in the kitchen to remind people that spring will in fact one day return, especially if that plant adds a bit of color or fragrance to the culinary prep work. Plants are a powerhouse of wellness for the space. And plants are living things, they will make the solo diners feel companied and comforted.

There is one last thing to mention, there is no boundary between the kitchen area and the dining area, in order to create an accessible environment for both diners and the chef. The all-in-one dining space provides a chance for customers look into the chefs work and let the chef know more about their customers.

Figure 3.37 Co-cooking Area.

Menu

Moi-meme provides original dishes created by the chef. The chef will pick up seasonal vegetables and food materials to prepare for the dishes. The cooking process varies according to different chefs preference. For salad or some simple dishes, solo diners could participant under instructions from the chef.

Naming

Moi-meme means myself in french. It refers both solo diners myself and the chefs myself. As for the aspect of solo diners, they are looking for an enjoyable solo dining experience by themselves, and Moi-meme stands for their goal that: enjoy myself. For the chef side, they are creative and knows tons of culinary art knowledges, cooking is the show time for them. In Moi-meme, every chef is sharing their creativity and ability to their customers, which makes the dining space more a self appearance place.

Figure 3.37: Interior

Logo

Moi-meme uses combination mark logo design. A stamp like outline combining with the title and icon of a diner set for one person, also the catching phrase: Today I would enjoy myself above the title. The simplicity of Moi-memes logo design is also intend to emphasize the simple solo dining experience, and it also intends to make it easy to remember.

Figure 3.41 Logo.

3.4   Prototype

In the prototype section, the author created a scale model and made a video with the scale model to show the concept of Moi-meme in detail. This video shows the use flow of Moi-meme, which including online service of reservation, restaurant visiting, co-cooking and dining.

Video Prototype

The video shows how to use Moi-meme in details. The first scene is that, Aya made her reservation of Moi-meme dining space in Tokyo Bistro, a restaurant serves french dishes and most of the dishes are original and designed by the creative chefs. Aya was quite curious about Bistro Tokyo and she reserved a seat for herself on Saturday.

Then Aya went to Tokyo Bistro on Saturday night, and she was welcomed by waiting staff in front of the restaurant. The waiting staff greeted Aya guided her to her reserved seat. The waiting staff gave Aya a menu book. Aya asked about the daily special dishes to the waiting staff. She listened and looked through the menu then decided what to order. The waiting staff took her order then guided her into the kitchen area. The chef greeted Aya and introduced himself. He explained the cooking process to Aya and they need to pick up the fresh vegetable at first. All the vegetables on the shelf are organic and fresh. Aya selected food materials and started to cook under the chefs instruction. The chef taught Aya a lot of culinary art knowledges and showed her how to cook. They finished cooking and Aya went back to her seat. The waiting staff brought Ayas dishes to her table and Aya started to enjoy her meal. The chef came to Ayas table and asked if everything was fine. Aya showed her appreciation of the dishes to the chef and

Figure 3.38: Logo

the chef recommended certain wine to her, which goes well with the dishes Aya ordered today.

At the end of the video, Aya enjoyed the dining experience a lot and left the restaurant.
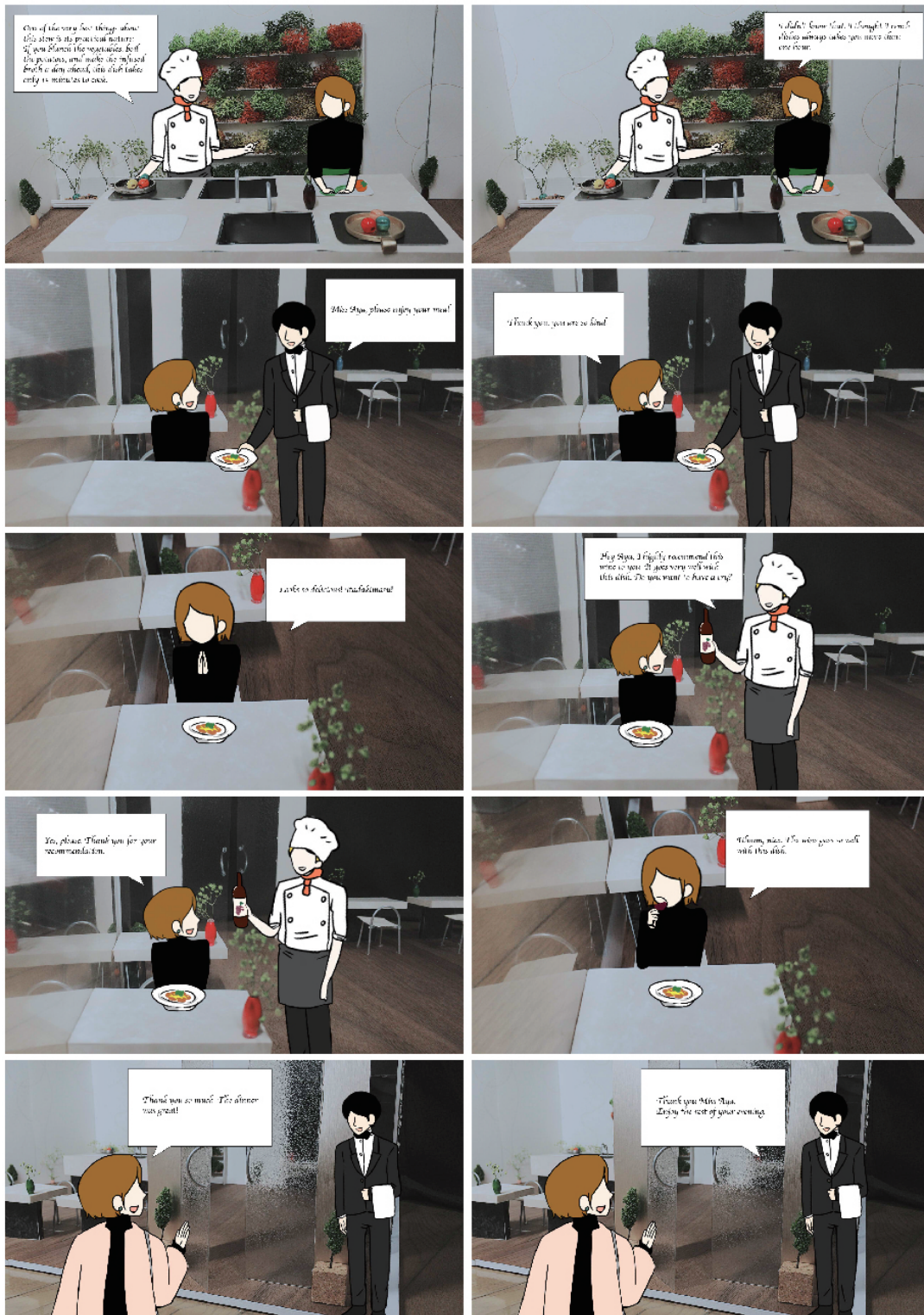
Figure 3.39: Video Screen Shot 01

Figure 3.40: Video Screen Shot 02

Figure 3.41: Logo

Chapter 4
Evaluation

In order to proof the concept that Moi-meme build in the previous researches, the author is going to use Visual Storytelling method to conduct the proving progress. Moi-meme is a dining space with a kitchen area and solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, thus make the solo dining experience enjoyable and interactive.

Moi-meme prototype is built into a 1:10 scale model of 580mm420mm290mm size with foam board and pattern sticker sheets, including layout and furniture. Also, for showing the user flow of Moi-meme, the author took a 2 minutes video for a clear concept understanding to the users. The video is using music and pictures, adding conversations to the characters, telling the whole idea of Moi-meme in a simple way.

This chapter consists of three target user cases, discussion of the result, and a revised concept. Target user section explains three user cases. Based on the Moi-meme concept, the author picked up three users participated in this section. Proof of concept is the section explaining how and what done during the proof of concept. In this section, the author introduced the steps and record the process by taking photos and writing memos. This section aim to understand whether the concept of Moi-meme, which is to create communication between solo diners and the chef, in order to make the solo dining experience enjoyable and interactive. In discussion section, the author will summarize the result of the proof of concept, including the answers of the questions and interview results from the users. The author will find out pros and cons of the previous concept and discuss about the improvements brought up by the users.

4.1   Target User

The target user of Moi-meme are young generations from 20 to 30 years old, who are foodies and would like to explore gourmet alone, and also interested in cooking or culinary art. The author picked up three users as the target users.

Target User A

Target user A is a graduate school student now studying in Tokyo. She is 25 years old and is very interested in exploring gourmet in Tokyo by herself. She usually use Tabe Log as a way of discovering new restaurants in different places. She also loves uploading her photos about food on social networks. At the same time, she can cook very well and she can do beautiful decoration of the dishes as well as considering the nutrition balance of ingredients.

Target user A is very talkative, she would like to communicate with people she is interested in. She sometimes goes to the Sushi bar and regard it a great time of enjoying the Sushi as well as appreciating the performance of Sushi chef. Her primary goal is to become a user interface designer and working for the design consultant company. Going solo dining is one of her inspiration for her design works and a relaxing time for her own.Figure 4.1 Target User A.

Target User B

Target user B is a graduate school student now studying in Tokyo. She is 24 years old and goes solo dining every often. She was born and grew up in Canada, and she is very outgoing and would like to talk to people she is interested in even not being able to have a smoothy conversation because of language barrier. But she is very found of going out and explore new gourmet. She also cooks herself, but has not tried Japanese dishes yet. She likes traveling and sports, she regards every meal precious and appreciating to people who prepared the food. Figure 4.2 target user B Figure 4.2 Target User B.

Target User C

Target user C is a graduate school student now studying in Tokyo. He is 24 years old and he is aiming to become a fashion designer in the future. In his daily life,
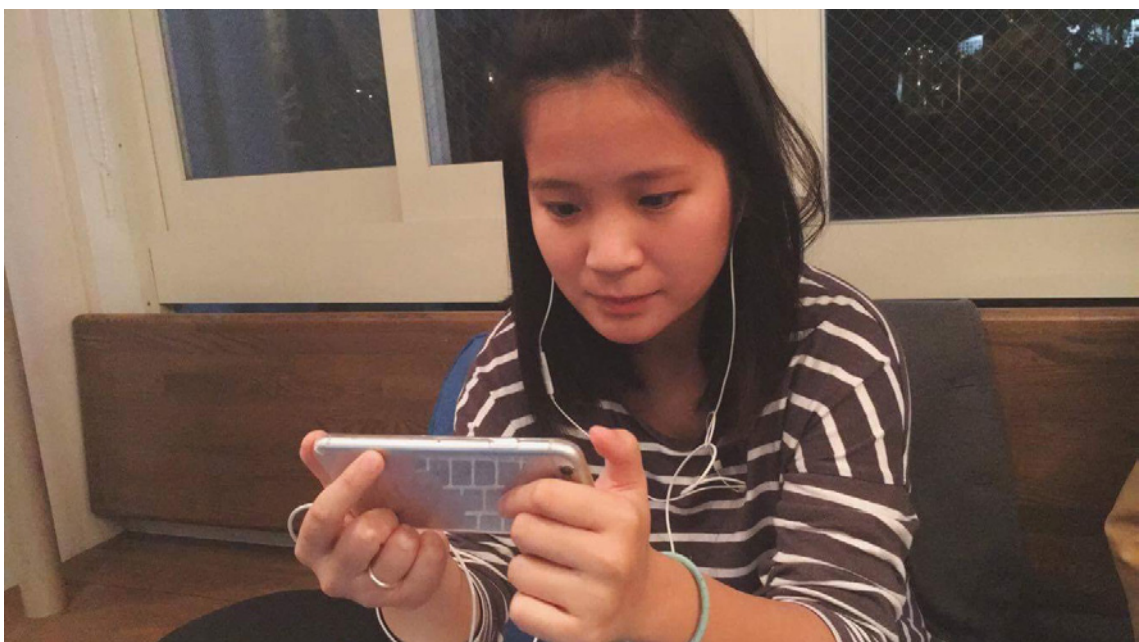
Figure 4.1: Target User A

Figure 4.2: Target User B

traveling and gourmet are two must things. On sunny days, he would like riding his bike and explore new places in the city. He also likes cooking, sometimes he cooks for his families and sharing the food with them. Sometimes, he would rather go dining alone outside. Park his bike somewhere and drop into a restaurant he didn't know before. He loves sharing photos he took online, and he has many followers on social networks. He is very found of sharing his own life style, music, sightseeing, fashion and food. He enjoys his life much, and would love to take new challenges. Figure 4.3 Target User C.

Figure 4.3: Target User C

4.2 Proof of Concept

Proof of concept section is done at Dec 10th, 2016, in a cafe called Radio Plant at Jiyugaoka. The author recorded the process by taking photos of each users. In this section, the author explained the concept to the target users with showing them photos of the scale model prototype. After that, the author asked the users to answer three questions. The questions are as follows: Do you feel like communication with the chef in the restaurant? Do you consider it important

of sharing appreciation and opinions with the chef? Do you feel like knowing more about the dishes served in the restaurant? (food materials, recipes, culinary art, et.) At this step, the author was trying to let users get a brief image of Moi-meme concept. Then the author showed them the concept video, and let the user understand the Moi-meme in details. Then the author did an in-depth interview to the users and asked another three questions: Do you consider Moi-meme a good trigger for communication between solo diners and the chef? Do you consider Moi-meme effective for delivering your appreciation and opinions to the chef? Do you consider Moi-meme effective of knowing more about the dishes served in the restaurant? The author followed all the steps mentioned above and proof the effectiveness and acceptance of Moi-meme.Figure 4.4Question Set.

Target User A

Target user A watched the video for several time, and also required the author showing her photos of scale model at the same time. She was very found of the video and understood the concept very well. Since she was quite interested in the co-cooking part, and gave quite a few suggestions in of it.

Result

Target user A was quite excited when showing her the scale model photos and she became very interested into the video shown to her afterwards. She said It looks really nice I want to pay a visit there and I like the interior for a few times, and clapped her hands in the end. She seems very found of the video and was excited to answer my questions.

For the two question sets, she all gave agree to question A, and all strongly agree to question B.When I asked her do you like it? And her answer was absolute yes. She took my phone and looked through the photos again and said Moi-meme is providing a solo dining space that she always dreamed of. And she highly agreed with creating communication with the chef mentioned in the concept. Because she doesnt have any time to go to a cooking class at the first place, and the dishes are always easy for her. She said if she goes dining in Moi-meme, that would be great of enjoying gourmet and learn some skills at the same time. She also comment on the interior and layout of Moi-meme, saying it it great that the tables are facing to the same direction, which can definitely avoid unnecessary eye contact with strangers. And she was very curious about the homegrown vegetables shelf, claiming that if they are selling it, she would buy one in her house.

Figure 4.5Result A.

Target User B

Question for solo diners A

	Strongly Agree	Agree	Neutural	Disagree	Strongly Disagree
1. Do you feel like communicating with the chef in the restaurant?	☐	☐	☐	☐	☐
2. Do you consider it important of sharing appreciation and opinions with the chef?	☐	☐	☐	☐	☐
3. Do you feel like knowing more about the dishes served in the restaurant? (ex. food materials, receipies, culinary art.)	☐	☐	☐	☐	☐

Question for solo diners B

|	Strongly Agree	Agree	Neutural	Disagree	Strongly Disagree
1. Do you consider Moi-meme a good trigger for communication between solo diners and the chef?	☐	☐	☐	☐	☐
2. Do you consider Moi-meme effective for delivering your appreciation and opinions to the chef?	☐	☐	☐	☐	☐
3. Do you consider Moi-meme effective of knowing more about the dishes served in the restaurant? (ex. food materials, receipies, culinary art.)	☐	☐	☐	☐	☐

Figure 4.4: Question Set
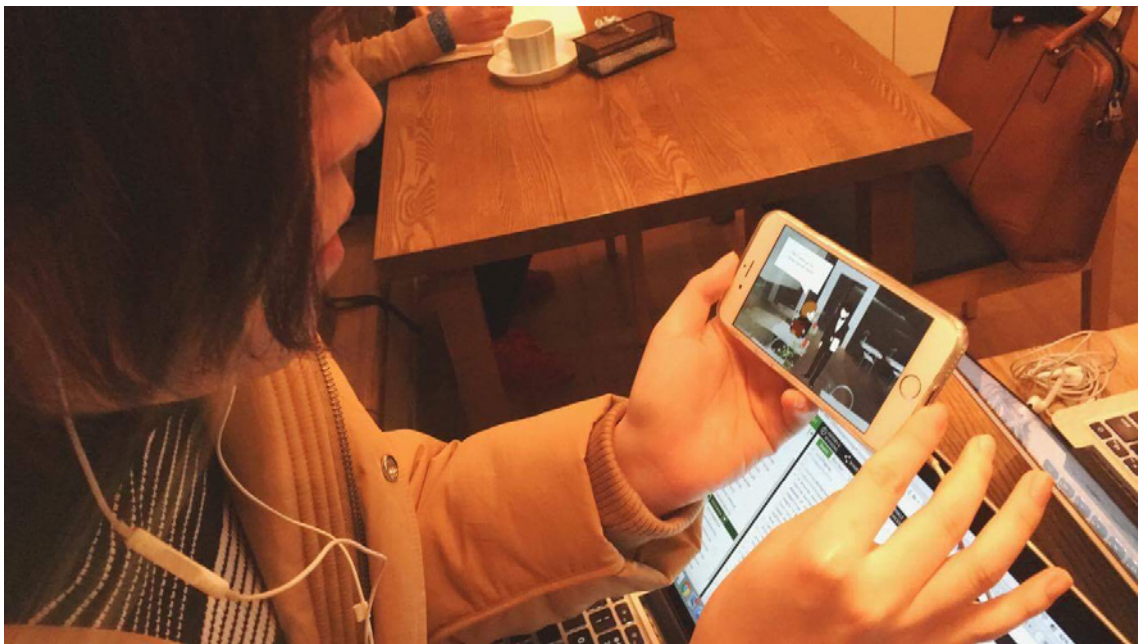
Figure 4.5: Result A

Target user B watched the video for twice, and she was also interested in Moi-meme concept. She said Oh it looks so cute I love the greens This kitchen looks really ideal and so on. She was very found of the island kitchen and continue saying that she dreamed to cook in a kitchen like this.

Result

When asked about the question set. She answered agree for the first two questions and neutral for the last one in question set A. She answered two strongly agree for the first two questions and agree for the last one in question set B. She highly thought that sharing what they are thinking between the solo diners and the chef is very important. She paused the video at the scene that the chef is recommending the wine to the diner, and showed it to me. I like the chef being chill like this she smiled Chef barely goes out of the kitchen and I only saw the chef went to the table that the person was really famous. The concept of Moi-meme treating every customer individually is very considerate and the dining experience must be luxury to some degree. She also pointed at the homegrown vegetable shelf and said this is genius, it looks great, the color, for real. She pointed that, many restaurants she had been doesn't have much green plants inside, and it looks very cold and serious, which she was not fond of. But Moi-meme emphasized the

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visual balance in this part, which attracted her a lot.

Figure 4.6Result B.

Figure 4.6: Result B

Target User C

The third evaluation was conducted on Dec. 10th, 2016 in a cafe called Radio Plant located in Jiyugaoka. The third participant was a male, and he is good at cooking. During this section, he gave the author a lot of suggestions of the co-cooking part in the Moi-meme concept from many interesting aspects.

Result

Target user C was very fond of the views and the music in the video, he commented that it is very close to what he was imaging when the author was explaining the concept to him with scale model photos. He watched the video twice carefully and nod his heads. The dining space looks great, I mean I will definitely visit it. Beautiful background for photos The chairs looks so cozy Want spend a long time there. He was very excited after watched the video and for the questions, he all answered strongly agree. When I went solo dining before, the environment was not the best comfortable. Especially when you went dinner alone, people will still give a glance to you. Then the author asked him how did he think of Moi-meme, he said of course it the best to only provide solo dining

tables, everyone is at the same situation and nobody will give you a strange glance. And he asked for my phone and found a photo showing the island kitchen: You know what? How about enable the island kitchen play music when cooking? He explained that he was very fond of playing music while cooking and it was fun. Since the working staff in the restaurant are almost of the same age of solo diners, they might enjoy talking about music a lot.

Figure 4.7Result C.

Figure 4.7: Result C

4.3   Discussion

Through proof of concept to the three target users, the concept of Moi-meme that this dining space with a kitchen area and solo dining tables applied inside of the restaurant allowing solo diners co-cook with the chef is interactive and enjoyable. As the three target users mentioned in their interviews, by a deep understanding of the concept of Moi-meme, they are willing to try this new solo dining experience and use this dining space. By watching the concept video, they showed excitement of imaging using it. Additionally, Moi-meme not only creates communication between solo diners and the chef, but also brings satisfaction and

feelings of achievement to the chef, as well as gaining knowledge and knowing more about culinary art from the solo diners aspects.

In this section, the author will discuss about suggestions from the target users and possible ways to improve the current concept.

Online Service

Moi-meme is designed for solo diners who would like to explore gourmet and have an enjoyable dining experience. For this group of people, they would like to search for new restaurants through smart phone applications or websites. Moi-meme will be one of the key words that people can search for. By typing Moi-meme when searching, restaurants will be filtered by with or without Moi-meme dining space.

This online service was pointed convenient and accessible for young generation users. Instead, considering elderly users who might also enjoying solo dining and want to get access to Moi-meme, other ways of reservation needs to be considered as a supplement.

Dining area

The dining area are divided into two: one beside the window on the right side and another beside the window at front. There are four sets of dining tables in each dining area. All of the table sets are only provided for solo diners, and all facing to the same direction, in order to reduce eye contact among customers and creating a private zone to visitors.

In this section, target user A pointed out that the solo dining tables beside the right window enables customers see others back when having their meals. She was very found of the tables beside the front window, only if they are not facing the street with many people passing by. Considering this suggestion, the author thought that the tables on the right side need a rotation of 90 degree clockwise.

Target user C also mentioned that the current seats arrangement looks like McDonald and all the customers are looking at others back. It might be a good idea to position each seat randomly in the center of the space and all facing to the kitchen, allowing customers observe chef cooking.

Homegrown vegetable at Kitchen area

When preparing for cooking, the chef will introduce the homegrown vegetable shelf to the customer. It is a shelf of 1800mm height with five rows. There grows several different kinds of vegetables such as spring onions, radishes, tomatoes and salad leaves. These plants are fast to grow and organic to eat. For the salad as well as the main dish, customers can pick up some of these vegetables and use

them to cook. These food are totally healthy, fresh and organic, and for the taste, the chef will explain to the customers and give suggestion of which one to choose.

Homegrown vegetable idea was highly thought by all the three target users. And because of the enthusiasm of this work, they suggested to make the size much bigger, or preparing a much higher shelf. Green plants are always welcomed in dining space, and the more the greens are, the more relaxing people dining there.

Island kitchen

The island kitchen in the middle of the kitchen area is a 2560mm1500mm table of 900mm height. Solo diners and the chef are supposed to co-cook at this area. The kitchen table is designed for two groups of people can cook at the same time.

Besides the idea of playing music at the kitchen area, target user C also suggested that, instead of following the traditional rectangular kitchen table shape, a round table or a polygon shape is more efficient and attractive. And the current rectangle shape makes two group of people facing to each other, which might increase unwanted interactions between customers.

Future Possibility

The current concept of Moi-meme is a dining space with a kitchen area and solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, thus make the solo dining experience enjoyable and interactive. It focuses on providing a better dining environment for solo diners. Suggested by target user B, this co-cooking system, encouraging interactions and communication between solo diners and the chef might vastly change the future structure of the dining space.

Co-cooking system enables an easier access to the professional kitchen and professional knowledge. Co-cook with a chef can make people more aware of how the food is processed and what food materials they are using. It is both educational and practical. This co-cooking system can also possibly used on school education and medical care of obesities.

In another hand, encouraging interactions and communications in a dining space can bring a future that no matter people are dining alone or with companions, there would be no difference among them. In the restaurant, there can be solo diners, group diners and people co-dining with others remotely. The variety of dining situations will also change from Moi-meme.

Chapter 5
Conclusion

5.1 Conclusion

This paper states the space design providing a new solo dining experience for solo diners, Moi-meme. Moi-meme is a 7500mm5600mm rectangle space includes eight solo dining tables with chairs, an island kitchen and a homegrown vegetable shelf. It is a dining space applied in the high-end restaurants to create communication between solo diners and chef. This dining space engages solo diners who are foodies and would like to purely enjoy the gourmet more to their meals by co-cooking with professionals, which creates an enjoyable and interactive dining experience. It features a kitchen area and a dining area with solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, thus make the solo dining experience enjoyable and interactive. The solo diners can easily use the solo dining tables and walk freely into the kitchen. Also, they can co-cook with the chef who create original dishes. By doing this, the solo diners can also gain culinary art and knowledge of food materials, these all creates an enjoyable and interactive solo dining experience. The proof of concept was conducted on Dec. 10th, 2016, three target user, which proved that the solo diners can enjoy an interactive and enjoyable dining experience at Moi-meme.

In this research, three field works were conducted: one was at a One Karaoke, one was at an advertisement exhibition and one at a Soba restaurant.

The first fieldwork was done at One Karaoke at Ikebukuro, Tokyo, on Aug. 2nd, 2016(Tuesday). The goal was to figure out why and how people enjoy themselves by using the One Karaoke service. During the field work, the fieldwork master was not familiar with the system at One Karaoke, but she interacted with staffs there and enjoyed her Karaoke experience. By doing this field work, the author found the mental model of solo diners that they are willing to follow instructions from the staffs and also interact with people working there.

The second fieldwork was done after analyzing the communication and inter-action between One Karaoke visitors and counter staffs, focusing on how gallery visitors interact with other visitors and working staffs there instead, aimed to understand how people enjoy themselves alone under an environment with other people. This fieldwork was held at Advertising Museum Tokyo (ADMT) on July 29th, 2016(Friday). During the field work, the author found that the field work master was not interacting with other visitors but were intend to have communication and interact with the working staff. Then the author found the mental model of the solo diners that they are not willing to interact with other customers but they would like to have communication with working staffs.

For the third fieldwork, the author changes the view to observe from solo visitors perspective to a chefs perspective. The author decided to focus on how people welcome and attend to their customers in the restaurant, mainly to figure out what kind of communication and interactions are supposed to happen for creating an enjoyable and interactive dining experience in a restaurant.

The third fieldwork was conducted on Oct. 6th, 2016(Thursday) at Soba restaurant Sankyu in Jiyugaoka, Tokyo. This field work was focusing on the people working in the restaurant and how they interact with customers. The author found that the field work master was very enthusiastic and willing to interact with any customers no matter who they are. And by doing this field work, the author found the mental model of the chef is that they are willing to communicate with their customers an sharing their knowledge. Also, they would like to get the appreciation and suggestions at the real time.

This paper analysis the ethnography of the three field works, and based on which build two personas. Then wrote the use case to achieve the ultimate goal of the users. After that, the author drew the key paths for showing the design in details. Combined with the three mental models from the field works: solo diners are willing to interact people working in the restaurant, solo diners are not willing to interact with other customers, the chef are willing to communicate and interact with customers and sharing their knowledge, the author designed the dining space for solo diners, Moi-meme. Moreover, in order to show the concept in detail, the author made a 1:10 scale model and a concept video, showing how exactly the users are supposed to use the work.

To prove the concept of Moi-meme is effective and acceptable, the author conducted three user tests on Dec. 10th, 2016. By using the methodology Visual Storytelling, the author showed the concept to three target users who were foodies

and often go solo dining. The author explained the concept to the target users with showing them photos of the scale model prototype and showed the concept video to the three target users. During this process, three target users were also asked to answer two question sets and an in-depth interview. By conducting this, the concept of Moi-meme that create communication and interaction between solo diners and the chef was proved to be effective and acceptable.

5.2   Limitations

According to the proof of concept, the concept of Moi-meme that create communication and interaction between solo diners and the chef was proved to be effective and acceptable. But there are still limitations and needs improvement.

Adaptability

Moi-meme is designed for solo diners who would like to explore gourmet and have an enjoyable dining experience. For this group of people, they would like to search for new restaurants through smart phone applications or websites. considering elderly users who might also enjoying solo dining and want to get access to Moi-meme, other ways of reservation needs to be considered as a supplement.

Considering the limitation of co-cooking space of Moi-meme, there might be a reservation crowd. A long time waiting will possibly be unavoidable. Also, the co-cooking system requires some basic cooking skills, which limited the numbers of customers.

Layout

Solo Dining Area

The dining area are divided into two: one beside the window on the right side and another beside the window at front. There are four sets of dining tables in each dining area. All of the table sets are only provided for solo diners, and all facing to the same direction, in order to reduce eye contact among customers and creating a private zone to visitors.

The solo dining tables beside the right window enables customers see others back when having their meals, considering which the author thought that the

tables on the right side need a rotation of 90 degree clockwise.

Co-cooking Area

When preparing for cooking, the chef will introduce the homegrown vegetable shelf to the customer. It is a shelf of 1800mm height with five rows. There grows several different kinds of vegetables such as spring onions, radishes, tomatoes and salad leaves. These plants are fast to grow and organic to eat. For the salad as well as the main dish, customers can pick up some of these vegetables and use them to cook. These food are totally healthy, fresh and organic, and for the taste, the chef will explain to the customers and give suggestion of which one to choose.

Homegrown vegetable idea was highly thought by all the three target users. And to emphasizing this advantage, a larger size shelf is needed for growing more kinds of vegetables with different colors.

The island kitchen in the middle of the kitchen area is a 2560mm1500mm table of 900mm height. Solo diners and the chef are supposed to co-cook at this area. The kitchen table is designed for two groups of people can cook at the same time.

The current rectangle shape makes two group of people facing to each other, which might increase unwanted interactions between customers. It is better not to follow the traditional rectangular kitchen table shape, a round table or a polygon shape is more efficient and attractive.

Considering the limitation of Moi-meme target user, a dining space for all kinds of diners enjoying the interaction and communication might be the ultimate goal of this dining space design.

5.3   Future Work

The research and the proof result both shows that Moi-meme, as a dining space designed for solo diners is promising and realizable. As the trend of solo dining and more open areas in many restaurants, Moi-meme, with an pioneering concept that let solo diners and the chef cook together, will possibly applied in some pop-up restaurants.

The current concept of Moi-meme is a dining space with a kitchen area and solo dining tables applied inside of the restaurant to allow solo diners and the chef co-cook with each other and by which to create communication and interaction between them, thus make the solo dining experience enjoyable and interactive. It focuses on providing a better dining situation for solo diners.

The Moi-meme co-cooking system will enable an easier access to the profes-

sional kitchen and professional knowledge. Co-cook with a chef can make people more aware of how the food is processed and what food materials they are using. It is both educational and practical. This co-cooking system can also possibly used on school education and medical care of obesities.

Restaurants like Otoya and Hanamaru are providing healthy food for attracting more female customers and welcoming solo diners. The location of the stores are even selected by putting the solo diners to the priority.

The Moi-meme co-cooking system will enable an easier access for the user to a professional cooking environment. Co-cook with a chef can make people more aware of how the food is processed and what food materials they are using. It is both educational and practical. In another hand, encouraging interactions and communications in a dining space can bring a future that no matter people are dining alone or not, there would be no difference among them.

In another hand, encouraging interactions and communications in a dining space can bring a future that no matter people are dining alone or with companions, there would be no difference among them. In the restaurant, there can be solo diners, group diners and people co-dining with others remotely. The variety of dining situations will also change from Moi-meme.

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