



「Barのフィールドワーク」

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KYOTO CREATIVE ASSEMBLAGE

keywords

組織論, 消費文化理論, サービス, デザイン, エスノメソドロジー・会話分析, エスノグラフィー, 言説分析

Study of Japanese cocktail bars



Study of Japanese cocktail bars

カウンターメインの薄暗い落ち着いた店内
正装したバーテンダー
メニュー表はなく
暗黙のマナー、ルール？



Anchor Distilling Company & Nikka Whisky present

• *the way of the* •
COCKTAIL

A SHORT FILM BY ALAN KROPF & MATTHEW NOEL

<https://www.youtube.com/watch?v=iDyQ5HNQ9tQ>

What's the difference?

"Japanese bar technique is about precision.. about ceremony.... it's almost like an offshoot of the Japanese tea ceremony."

"beautiful, economy of motion, and a hyper attention to detail.."

"I think of perfection, and I think of.. a sense of quietude."



**JON
SANTER**

**PRIZEFIGHTER,
EMERYVILLE**



On the Rocks, It's a New Landscape

By TORY CECCHINI

ONCE upon a time, ice was simply cold and hard. A bartender would scoop some into a shaker, pour on the spirits, cap it, give it a little twist and a rock, creating one of life's great simple pleasures.

But in the current renaissance of cocktail culture, where attention every facet of the drink has reached the forefront, ice has become so much a part of a bartender's secretiveness as the row vibrations and garnishes.

As a result of strong, ambitious mixologists are using everything from cubes to sticks to a wide variety of suppliers for shakers, ice holds the size of stones for drinks on the rocks, long for tubes for highballs, pea-size for icy honey liqueurs and pieces of crushed ice to make for juleps.

Along with this new complexity, there's a new idea on the ice's function. Traditionally, as you filled a drink, you wanted to dilute it, using the melted ice to blend the flavors and create, to open the aromatics in the liquor and bring it all together harmoniously at some palatable strength.

The new thinking is that drinks should be kept as strong as possible. Dilution has become a dirty word. This means in a lot of the world's more opulent watering holes you may witness young bartenders shaking drinks with out ice or leading in large batches of simple syrups, with less surface area to melt, then shaking this into the drink and "double-straining" through fine mesh to remove any large ice particles.

The estimation of this when it's the "maximum" in the drink that is London, where overproof is spiced across a chilled glass from an American and your drink is dispensed directly from a frozen bottle of gin, creating the drink over mixing or shaking.

Shaking styles themselves have also come under new scrutiny, becoming for bartenders the discipline of art that is the soul of the bar.

For this, we largely can thank Kazuo Uyeida, who's been mixing drinks for four decades in Tokyo, Japan's first and only bar.



Mr. Uyeida for the New York Times

SERIOUS MOVE: Kazuo Uyeida of Tokyo invented the "hard shake."

Should ice blend in or just chill?

Since stepping of the wine while making the shaker started and making it.

According to his Web site, this is a new set of ideas for the temper. Mr. Uyeida seems to be the only person who is acknowledged to perform the hard shake properly.

Westerners don't understand the religious philosophy behind Japanese bartending," he said.

"The hard shake is a very delicate and important texture, which is impossible to teach in the human tongue."

In non-believers, such justification is a new set of ideas for the temper.

But even so, a talk showman, as influence is unfathomable. In an attempt to share the ice, he

continuously presented a seminar titled "The Cocktail, an annual convention of all things cocktail in New Orleans."

They continued to experiment to determine how different sizes of ice and shaking styles affect dilution and chill rates.

To measure these, they rigged cocktail shakers with electronic thermocouples that projected data in graphs for months on screens. Using various sizes of large tanks, sorted cubes and crushed ice, they ran trials shaking a variety of drinks. To the astonishment and embarrassment of more than a few bartenders present, they found effectively no difference for any of the variables.

Across a range of ice sizes and shaking styles that varied from Mr. Day's measured experimentation to Mr. Arnold's self-described "merry mayhem," all approaches arrived at almost exactly the same temperature and dilution.

What this means for the hard shake is unclear. Its low defenders in the United States claim the New Orleans experiment proves it's, as the hard shake is more about the texture it creates than merely chilling and diluting.

"The only thing we couldn't really measure was texture," Mr. Korman said. "But I'm coming after that next. Some in books, weak in intention..."

Last week, it was initial attempts at a test for texture, Mr. Korman said. Mr. Arnold, with Audrey Saunders of the Pegu Club and Nils Steen, a vice president of the French Culinary Institute, had four bartenders shake identical cocktail mixtures. They found the results, judged by taste and the "mouth feel" of the drinks left at their thickest, just-shaking, were surprisingly uniform. But the Arnold acknowledged that his methodology may need refining.

"What's going to be left after texture," he said, "is the next question." He said, "All this recipe stuff, it's all theater, and that's not to be ignored. Anything that makes you focus on what you're doing can only make you better."

is "The Thin Man" William Powell lectures a group of hoteliers on how to shake drinks.

27The temperature there is the



What Exactly Is a 'Japanese-Style' Cocktail

Americans have been enamored of the precision and ritual of Japanese bartending for decades. But what exactly defines the Japanese style? Christopher Ross on its history, evolution and relationship to the U.S. today.

SEPTEMBER 10, 2015 | story: CHRISTOPHER ROSS | photo: DANIEL KRIEGER



https://punchdrink.com/articles/japanese-cocktails-and-history-of-japanese-cocktail-bars-angels-share-nyc-bar-goto/



やりとり（相互行為分析）



やり方（参与観察）



変遷（文献、インタビュー）

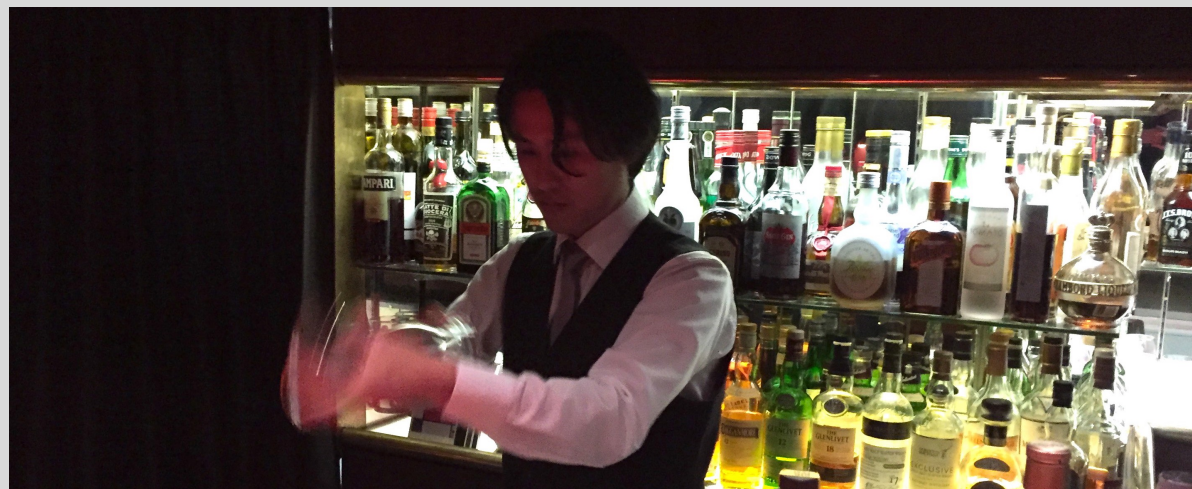


やりとり（相互行為分析）



- 01 Bar: どんな感じですか?
02 (1.8)
03 Cst: ちっ-とお腹が今すごく♀いっぱいへ [(h) へ (h) へ (h)
04 Bar: [はいはいはい
05 Cst: さっぱり系:::が(.) いいんですが[::
06 Bar: [はい
07 (1.8)
08 Cst: °どうしよっかな:°じゃあジン:::で(.) なにか:(.) さっぱりで

やり方（参与観察）



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BARの学校・バーテンダーの学校 日本パブ&バー経営専門学院。

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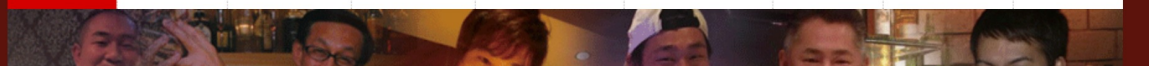
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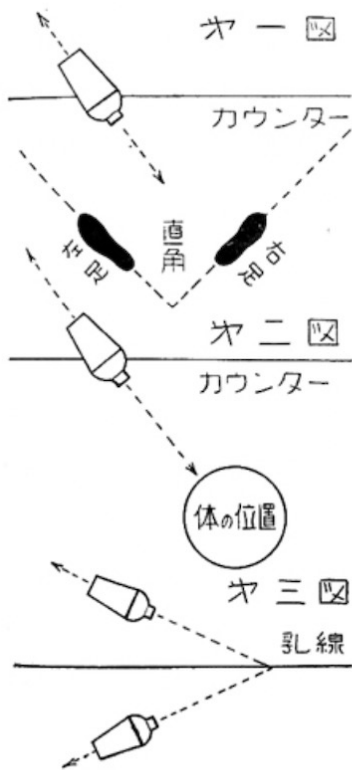
『振盪（シェーク）せよ』と書
、シェーカーに材料を入れ、氷
振り、冷却することを意味した
る。
のとれた、丸い小石大のものを
りが適当である。特によくシェ
という場合は、氷を五つ、六つ
がよろしい。
は、右手でシェーカーの頭を持
で尻を持つて前後（幾分左方）
と。
「いろいろの振り方をするパー
もあるが、要するに短時間に液
子が氷に余計にふれるようにす
。しかし、バーテンダーは直接
するから、あまり見苦しい振り
出来ない。前後に振ることは客
に、第三者が見ても非常に美しい

シェークと いうこと



杉山進一

フォームとなる。
まず、第一図のように体をカウンター
に正面に向け、両踵の間を約一歩開き、
足を直角に開いて真直ぐに立ってシェー
カーを持ち、第二図のように幾分左方へ
前後に振るのであるが、第三図のように
最初前に振る時は調合者の乳の線よりも



幾分高い方に振り上げ、そして乳部へ返
し、次は乳の線よりも幾分下に振り、そ
して乳部に返す。これを繰り返すので
ある。そしてシェーカーと接触している
指頭の感覚でその冷却度を知るのである
このような方法でシェーカーを振盪す
ると、第四図のように氷塊が廻転し、熱
の伝導作用を大いに助け、早く完全に冷
却するものである。
シェーカーは、一般に我が国で使われ
ているようなスタンダード型がよい。ス
タンダード型は、トップとストレーナー
とボデーの三部に別れている。その他の
シェーカーも二つ乃至三つに解体する故
往々にして振盪中に解体して中の材料が
飛び出し、自身だけでなく、客にまで迷
惑を及ぼす欠点がある。
これを補うために好くシェーカーの各
部を積み込み、右手の親指はトップに当

Point 4

シェーカーの振り方

シェーク
ホワイト・レディ

二段振り

上下に振り分けることで
材料の混ざり方が一定になりより冷やされる



○ 点で支える

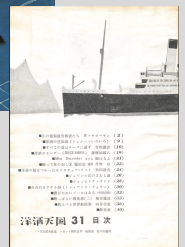
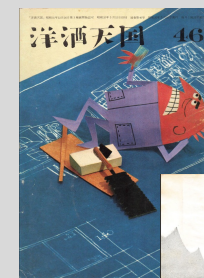
接触面が少なく
体温がシェーカーに伝わりにくい



× 面で支える

手のひらが密着し
体温がシェーカーに伝わりやすい

変遷、歴史





新世代の台頭

「BRUTUS」(2023.6), マガジンハウス





「オーセンティック」の問い直し

「新しい文化を創る」



DISRUPTING TRADITION: RESHAPING TRADITIONAL BARTENDING IN JAPAN

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ABSTRACT

Organizations often face challenges leveraging tradition to meet contemporary demands without compromising its historical values. Previous studies have predominantly focused on specific traditional objects by illustrating how actors carefully update them through recovery, revision, or integration with novel elements to balance continuity and change. This chapter attempts to contribute to this body of scholarship by analyzing tradition as an ongoing practice. It examines how actors do tradition innovatively. Analyzing the emerging movement in Japanese bartending, this chapter asks how deviation from conventional behavior impacts the management of the tradition and innovation paradox. Although the three deviation practices: “spanning boundaries,” “breaking symbols,” “expanding work,” specified in the analysis transform traditional bartending features, they arise from a profound commitment to and pursuit of tradition. In conceptualizing this seeming break away from tradition, this chapter presents the term “suspending tradition,” which indicates questioning the established boundaries of tradition rather than undermining tradition. This study revisits the role of deviation practices in the process of renewing tradition and suggests such practices could open up opportunities to reimagine and reshape established traditions.

Keywords: Japanese bartending; tradition-innovation paradox; using history; doing tradition; suspending tradition

Tradition as Resource or Constraint for Strategic Action Advances
in Strategic Management, Volume 44, 153–174

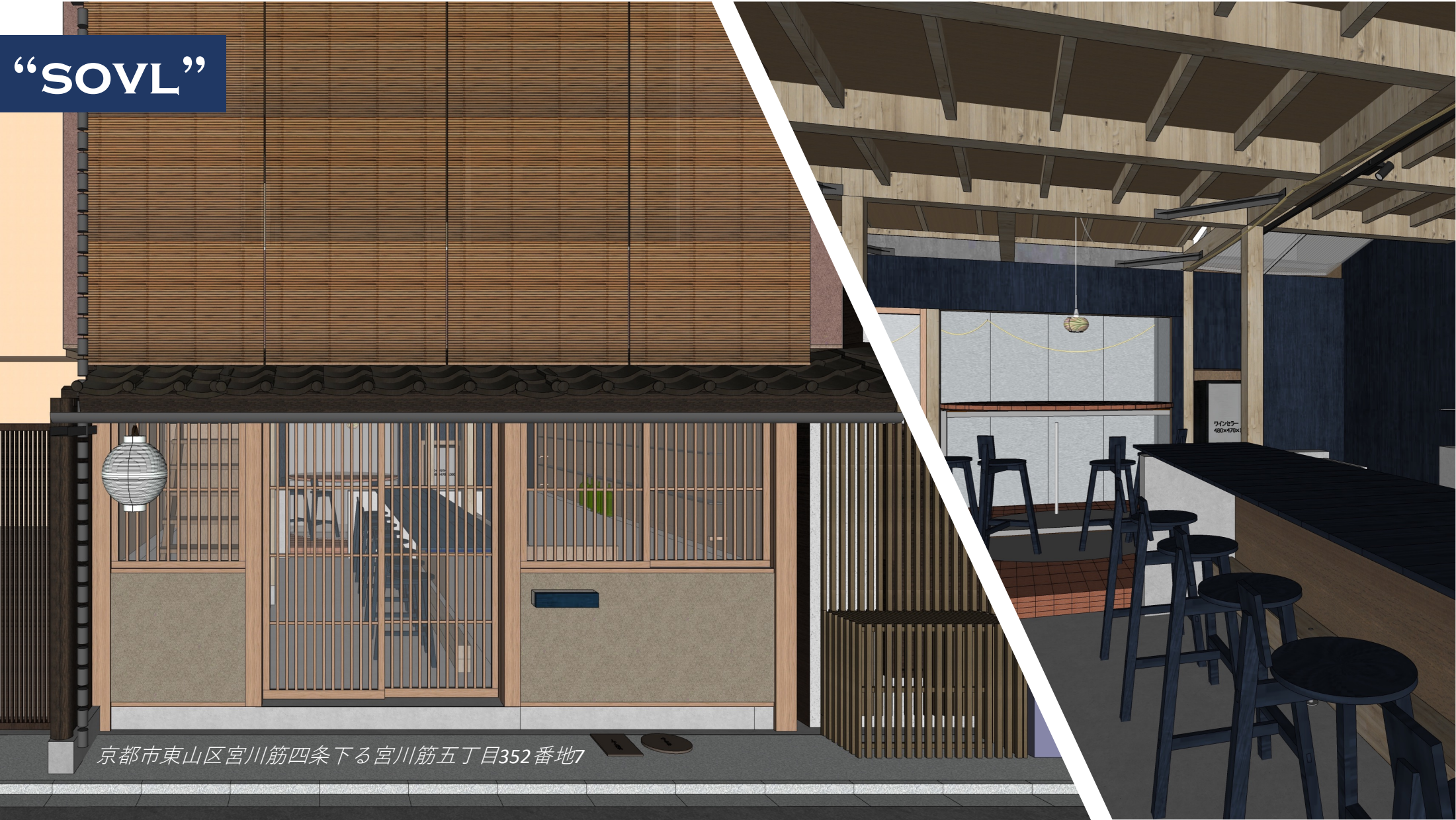
書籍化..



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おまけ

“SOVL”



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