

KOKUYO DESIGN AWARD 2020

## THEME: ♡

このテーマ、あなたはどのように読みますか？

LOVE、情熱、絆、カワイイ、  
希望、愛着、想い、生命。

ドンヨリしがちなこの世界を、  
明るく一変させるアイデアを。  
目にした途端、手にした瞬間、  
ココロが動くデザインを。

What is ♡？

あなたが見つめたその答えを、  
カタチにしてみてください。

How would you read this theme ?

Love , passion , bonds , cuteness ,  
hope, attachment , feelings , life .

An idea to transform  
and lighten up this world.

A design that moves your heart  
the moment you see it , the moment you touch it .

What is ♡？

Try giving shape  
to the answer you have found .



スマートフォンのカメラをQRコードにかざすことで、web ページや作品動画ページに飛ぶことができます。  
You can jump to the work video page by holding the smartphone camera over the QR code.

# GRAND PRIX



宮城県作並町 旅館 柱材

長野県東御市 養蚕業の家 階段材

東京都台東区 銭湯 玄関床材

鉛筆

## いつか、どこかで

オバケ / 友田 菜月, 三浦 麻衣

これは、前世を持つ鉛筆。この世から消えてしまうはずだった、廃材によって作られます。側面に書かれた住所と部材名は、この木が使われていたかつての建物や家具の場所。凹凸のある質感や硬さ、ほのかな香り、キズ、日焼けの跡、塗料の色、木目...

手にした途端、1本1本ちがった豊かな表情に出会えるはずです。この木だけが知る記憶が、鉛筆に移植され残り続けていく。今じゃないいつか、ここじゃないどこかを、心に描いてみてください。

Pencil

## Somewhere, Sometime

OBAKE / Natsuki Tomoda, Mai Miura

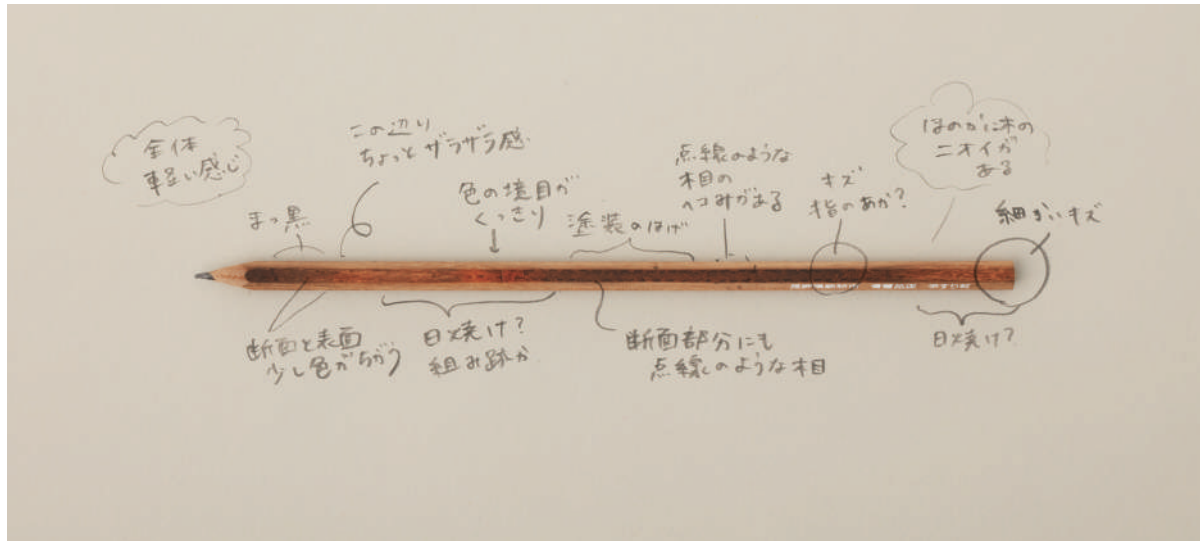
This pencil has a past life. It is crafted from scrap wood that should have already disappeared from the world. The address and material name written on the side of the pencil tell the location of the former building and piece of furniture that this scrap wood was part of. The uneven feel and stiffness, that faint scent, the scratches, those tan lines, the color of the paint, the grain... You will find that each individual pencil is like no other, from the instant you first hold it. Memories only known to this wood are transferred to the pencil, and will live on. Try to picture some time that is not now, and somewhere that is not here.



# JUDGES' COMMENTS

## 審査員講評

最終審査プレゼン資料（抜粋）  
Excerpts of presentation for final judging



テーマが少し難しかったかもしれない。とらえどころがなかったり、逆に、ストレートにとらえすぎたりと、応募者の皆さんの迷いが感じられた。審査員も悩んだのではないか。この作品は、コミュニケーションを形にするという提案。だからこそ伝え方や見せ方、パッケージのあり方などがとても重要。僕としては、その部分の踏み込み方や展開をもっと見たかった。しかし、コンセプトはファイナリストのなかで最もテーマに合っているということで、グランプリに値すると判断した。

植原 亮輔

The theme might've been a little too difficult. The entries were often too elusive, or just the opposite—too straightforward. I could feel the entrants' indecision. I guess the judges must've had a hard time, too. The idea behind this entry was to give form to communication. That means the way the idea was conveyed and presented and how the package was designed were very important. I personally wanted to see more of how the designers had taken those elements further and developed on them. Still, the concept fitted the theme the most out of all the finalists, so I decided that it was worthy of the Grand Prix.

Ryosuke Uehara

コクヨデザインアワードにおけるグランプリの評価のポイントは、テーマに則していること、アイデアのジャンプ、デザインクラフトの質、商品の実現性といった項目が高いレベルにあること。例年、それらが飛び抜けて高い作品がグランプリに選ばれているが、正直にいうと、今年はそう思えるものはなかった。一番バランスがとれていたのが、この作品。デザインそのものの新規性というよりは、コンセプトの文脈や背景がポイントで、「この取り組みを通じて、多くの人やコミュニティを巻き込むポテンシャルがある」という観点から評価した。

川村 真司

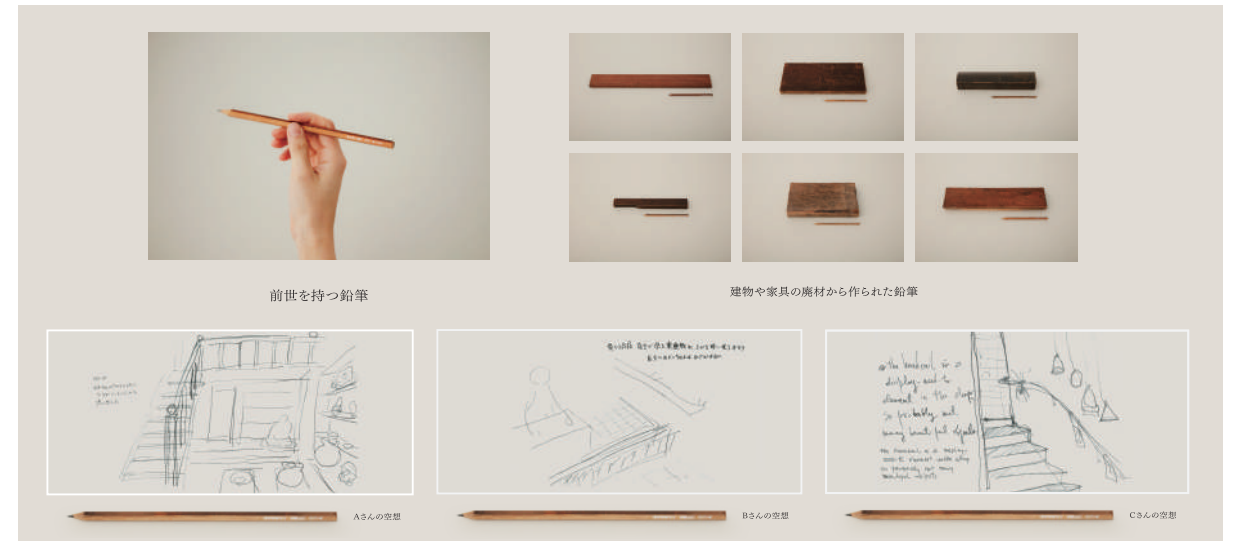
In the KOKUYO DESIGN AWARD, a Grand Prix winner should fit the theme, contain a leap of ideas, be feasible as a commercial product, and demonstrate high-quality design work—and it needs to meet these criteria at a high level. In the past, the norm has always been that entries that are outstanding in those respects get chosen for the Grand Prix, but if I'm honest, I didn't see anything like that this year. This entry was the one that was most well-balanced. The context and background of the concept were the key points, rather than the novelty of the design itself. I chose it for the Grand Prix because I could see how pursuing the project would have the potential to get a lot of people and communities involved.

Masashi Kawamura

テーマをよくとらえ、それに対する応答力があつた。この作品が投げかけているのは、記憶を共有するというノスタルジックなメッセージ以上に、「大量に生産して消費するあり方のままでよいのか」という消費社会へのプロセスに対する提言である。そして何よりも鉛筆を手にした時の上質な触感と質感がそれを物語っている。デジタルの時代だからこそ、モノの量よりも質が未来を作る時代。建材として使われてきた重みが「質」となり、既存の産業の仕組みである「量産」を超えるかもしれないところに感銘を受けた。これが製品化される際には、そのクオリティが損なわれないように慎重に開発して欲しい。

田根 剛

It captured the theme and responded to it well. This work sends a nostalgic message of sharing memories, but more than that, it also questions the process of a consumer society where things are produced and consumed in large quantities, and asks if that isn't something that should change. And the high-quality feel and texture when you hold the pencil conveys that more than anything else. We've entered a digital



age, which is precisely why it's going to be the quality rather than quantity of things that shapes the future. The wood that had once been used as building material had a weight to it, and I was impressed by the idea that that weight could become "quality" and surpass the existing industrial system that is "mass production." When they turn the design into a product, I want the designers and KOKUYO to develop it carefully so they don't detract from that quality.

Tsuyoshi Tane

実は、一次審査ではノーマークの作品だった。ごく普通の鉛筆で、書類だけではそこまでストーリー性を感じなかったからだ。ところが最終審査でモデルを持った時、圧倒的な質の高さに驚き、その質量を通して様々なストーリーが頭に浮かんできた。「これはグランプリだ」と確信するのにその時間はかからなかった。建築や家具で使われた木材が役目を終え、鉛筆として生まれ変わる。これだけ聞くと単なるリサイクル製品でしかないが、彼女達が提案したのは、小さな鉛筆の中に無限の可能性を内包した物語のデザインであった。ワークショップなどをプロジェクトとして進めていけばより多くの人に賛同してもらえる社会的なプロジェクトになるだろう。コクヨと共に、これから社会に向けて広げていけそうなたくさんの方の可能性を想像しながら票を入れた。

柳原 照弘

Actually, this entry didn't grab me in the Initial Judging. It was an ordinary pencil, and I didn't feel it had much story to it based on just the presentation sheet. However, when I held a model in the Final Judging, I was amazed by the overwhelming quality, and lots of different stories started popping into my head through that substantial feel. It didn't take me long to feel convinced that this was the Grand Prix winner. Wood used in buildings and furniture serves out its role, then gets a new life as pencils. Just hearing that makes it sound like nothing more than recycling

product, but the idea was a design for a story about infinite possibilities carried inside a little pencil. If it's developed and promoted as a project through workshops and things, it will become a social project that will get support from a lot of people. When I voted for it, I was imagining all the possibilities that the designers might go on to develop and offer society together with KOKUYO.

Teruhiro Yanagihara

例年よりも人の気持ちに訴える作品が多いなかで、特に印象深かった。この鉛筆の側面には、この木がもともとどんな建物に使われていたかが記されている。自分が通っていた小学校が廃校になったり、誰も住まなくなった実家を手放す、といった人々にとって、このような形で記憶が残せたらきっと嬉しいだろう。また、そうした気持ちをシェアできるような仕組みが作れたらいいと思う。鉛筆の質感が本当に良いので、わずかにズレたりゆがんでいるような手作りの風合いをぜひ残しながら商品化して欲しい。

渡邊 良重

There were more works that appealed to people's emotions than in past years, and among those, this entry made a particular impression. On its side, the pencil has a description of what kind of building the wood had originally been used in. People will definitely feel happy if they can preserve their memories in a form like this when their old elementary school closes, or they part with the house they grew up in when nobody lives there anymore. I also hope they can create a system that lets people share those feelings. The pencil's texture is really good, so I want them to turn it into a commercial product while still preserving the rough, handmade feel.

Yoshie Watanabe



# MERIT AWARD



テープカッター

## オルゴールテープカッター

鳥山 翔太, 柳澤 駿

マスキングテープカッターにオルゴールの要素を加え、テープを引き出す動作に連動して綺麗な音色が流れるようにしました。テープを引き出す際に鳴る音は、感覚的にテープの長さを測る事も出来るので、使ううちに丁度いい長さでカット出来たり、いい事があった日、お気に入りのテープをセットした時は、いつもより長く音を楽しんだり。目と耳で感覚的にテープを使う事を楽しむ事が出来る提案です。

Tape cutter

## Music Box Tape Cutter

Shouta Toriyama, Shun Yanagisawa

This tape cutter has been embellished with elements of a music box. We have crafted it so that beautiful sounds play as you pull the tape. The sound the tape cutter plays when you pull the tape helps you intuitively measure its length, so you can cut it to just the right amount as you use it. You can also enjoy listening to it longer than usual, for example when something good has happened, or when you have put in your favorite tape. This submission allows you to enjoy using tape sensuously through your ears and eyes.



# MERIT AWARD



位置情報付き緊急SOS発信機 (ワンタイムPLB)

## オヤゴコロ

山川 洋平

本体を強く押した瞬間から電池が切れるまで、現在地とSOSメッセージを一定間隔で送信し続けるブローチ型IoTデバイスです。何かあった時のために、子供の居場所を把握しておきたい「オヤゴコロ」と、常に居場所を把握されていることに抵抗を持ってしまう「コドモゴコロ」。でも、本当に何かあった時には、こっそり助けを求めたい。求めてほしい。そんな「オヤゴコロ」に応えたいと考えました。

Emergency SOS Transmitter with Location Information (one-time PLB)

## Dearhearts

Yohei Yamakawa

From the moment you press “Dearhearts” to when the battery runs out, this brooch-shaped IoT device will continue to send its current location and SOS messages at regular intervals. Parents’ hearts want to know where their children are in case something happens, while children’s hearts feel rebellious about having their parents always know where they are. Secretly though, they want to ask for help when something really happens. And their parents want them to ask. We wanted to answer those kinds of needs in parent-child relationships.



# MERIT AWARD



鉛筆と付箋

## FROM TREE TO FOREST

Tuncay Ince

木と人間、森と社会の関係を意識したデザインで、見た目も楽しく機能的な文房具です。鉛筆部分は木の幹を付箋部分は木の枝を表し、鉛筆を立てて並べると付箋同士が支えあい、森のように見えます。付箋を使い鉛筆を削る行為を、木の伐採や森林破壊に見立てています。近年、世界中で行われる森林破壊に対策しなければ、自分たちを破滅に導くかもしれません。この作品は、この現状を感じてもらい、自然を尊重し大切にできるよう促します。

Pencil and Sticky note

## FROM TREE TO FOREST

Tuncay Ince

The product is a visual and functional stationery design that refers to the relationship between tree and human, forest and society. The product; pencils symbolize the tree trunk and sticky notes symbolize the tree branches. When we put the pencils side by side and nest the sticky notes together, they form the forest form. As you use the sticky notes, sharpen the pencils, reflects destruction of trees, depletion of forests to users. In recent years, the destruction of forests in the world began to occur frequently. We humans, if we do not feel this terrible situation and take precautions, we will end our own. The main purpose of this product is to make the users feel this situation and make them more respectful and protective of nature.



# JUDGES' COMMENTS

## 審査員講評

### オルゴールテープカッター / Music Box Tape Cutter

オルゴールらしさを追求したとのことだが、直接楽器を連想させる金属調の最終プロトタイプよりも、プラスチックの軽い感じや、どこから音が出るのかわからない不思議さのある初期プロトタイプの方向性を詰めていくほうがおもしろくなるだろう。

植原 亮輔

The designers said they'd pursued the idea of making the design look like a music box, but I think it would've been more interesting if they'd developed on the early prototype, which had the light feel of plastic and the mystery of not knowing where the sound was coming from. I think this would've been more interesting than the metallic final prototype, which directly brought to mind the idea of a musical instrument.

Ryosuke Uehara

最終プロトタイプの金色は再考してほしいが、それよりも、これもしマスクングテープ用ではなくガムテープ用の大きさだったらどんな音になるか、メロディが作れるのか、梱包作業が楽しくなるのか、といった面でまだ掘り下げる可能性がありそう。現状の形にこだわらず、アイデアを広げてほしい。

田根 剛

I do want the designers to rethink the gold color of the final prototype, but there are other points where I think there's even more potential for further development. For example, what if the cutter wasn't designed to cut masking tape, but was big enough to cut duct tape? What sound would it make then? What melodies could it play? Would it make packing work more fun? I'd like them to develop their ideas further, without insisting on sticking with the current shape.

Tsuyoshi Tane

最終審査で実際にこれを使ってみた瞬間に、想像していた以上に楽しいと思った。マスクングテープはプライベートな目的で使われることが多く、家で何かを作る時に、こういうものが音を奏でてくれたら楽しい気分になると思う。

渡邊 良重

The moment I actually used this product in the Final Judging, it was more fun than I'd expected. Masking tape is often used for private purposes, and it'll put you in a merry mood if something like this plays some sounds when you're making something at home.

Yoshie Watanabe

### オヤゴゴコロ / Dearhearts

システム的な要素が強いプロダクトで、コクヨの商品化としてどうかとは思ったが、♡のテーマから、人の命を守るものを作りたいという発想が生まれたこと、このプロダクトによって、たったひとつでも命を救うことができたらという思いに感動した。ぜひ実現してほしい。

田根 剛

The product had some very system-like aspects, and I wasn't sure it would be suitable for a commercial launch from KOKUYO. But I was moved by the story that the theme of ♡ had inspired the designer to make something that would protect people's lives, and his hope that even just one life might be saved by it. I definitely want the product to become a reality.

Tsuyoshi Tane

社会的な問題や、応募者自身の子どもに対する愛情を背景にしたテーマのとらえ方もアイデアもいい。「これを形にしたい」という応募者の使命感や熱意は、審査にも影響を与えたと思う。商品化するためには、子どもが使うための安全性やインタラクションのあり方など、検討すべきことは多い。

柳原 照弘

The idea and interpretation of the theme based on social issues and the entrant's own love for children were both good points. I believe the entrant's sense of mission and passion to make it into a product influenced the judging. There are many things to consider before it can be turned into a commercial product, such as its safety for use by children and how people should interact with it.

Teruhiro Yanagihara

応募者のプレゼンで、日本でたくさんの子どもたちが行方不明になっている話を聞いてショックだった。実用化するには多くのハードルがあるが、それ以上に、この、どこにでもありそうな可愛いブローチが子どもを救うことに貢献できるかもしれない、というストーリー性を評価したい。

渡邊 良重

I was shocked to hear in the entrant's presentation that a lot of children go missing in Japan. Although there will be many hurdles before people can actually start using it, I liked the story it had of this ordinary-looking, cute brooch that could help save children.

Yoshie Watanabe

### FROM TREE TO FOREST

ファイナリストのなかでも特にパッと見た時のインパクト、可愛らしさ、存在感が一番ある。製造プロセスが複雑になるためコストが高くなるという課題はあるにしても、このたたずまいは優秀賞にふさわしい。

植原 亮輔

Among all the finalists, this entry makes the strongest impact particularly when seen at a glance, and has the most cuteness and presence about it. Although there are issues about the production process being complicated and costly, the appearance deserves a Merit Award.

Ryosuke Uehara

これを作るために環境を破壊しなければならないとしたら、アイデアと現実の不一致は否めない。文房具にこだわらず、積層した紙が噛み合って自立するおもしろさ、クラフトの美しさに立ち返ってみては。

川村 真司

If making it means having to destroy the environment, then we can't deny that the idea and reality don't match. Maybe the designer should try going back to the interesting way the layers of paper fit together to keep themselves standing upright, and to the beauty of the design as a piece of craft, rather than insisting on making it a kind of stationery.

Masashi Kawamura

プレゼンを聞いた時に、森林破壊を実感させられるプロダクトで、「使いたくない」という思いに駆られた。今回の『♡』のように、意外性や大胆さを内包するテーマのもとでは、「使いたくない」プロダクトというのは逆に新しく、可能性があると感じた。

コクヨ

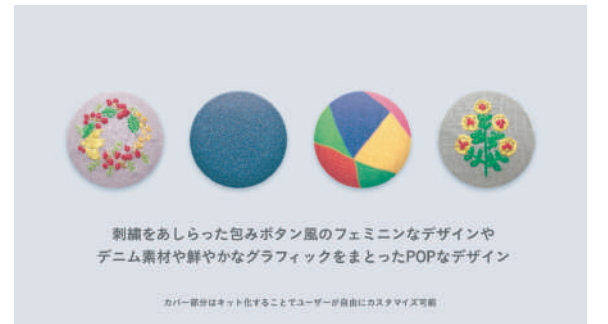
When we heard the presentation, the product made us really feel the destruction of forests, and we felt an urge not to use it. But with a surprising and bold theme like the "♡" we had this year, a product that we "wouldn't want to use" was, conversely, something we felt was new and had potential.

KOKUYO

オルゴールテープカッター最終プレゼン資料（抜粋）  
Music Box Tape Cutter of excerpts of presentation for final judging



オヤゴゴコロ最終プレゼン資料（抜粋）  
Dearhearts of excerpts of presentation for final judging



FROM TREE TO FOREST 最終プレゼン資料（抜粋）  
FROM TREE TO FOREST of excerpts of presentation for final judging





# FINALIST



付箋

## 課題炎上付箋

石川 和也

「課題炎上付箋」は、状況を可視化した付箋になります。未解決の課題を印で炎上させることで、課題の消火(消化)を促します。課題の大小に伴い、難しい問題ほど炎は大きく、簡単な問題であるほど炎は小さくなります。主に受験勉強やテスト勉強の際に、教科書やノートに貼ることを想定しています。課題が溜まるほど激しく燃え上がる様子が表現されるこの炎の付箋は、人のやる気にも火を灯すプロダクトです。

Sticky note

## Problem-Fighting Sticky Notes

Kazuya Ishikawa

“Problem-Fighting Sticky Notes” visualize your situation. Using these sticky notes to engulf unsolved problems in flames will urge you to extinguish (eliminate) them. The flames vary according to the size of the problem. The more difficult the problem, the larger they are. The simpler the problem, the smaller they are. The sticky notes are mainly intended for sticking in textbooks or notebooks when studying for tests and examinations. As the number of problems grow, these flame-shaped sticky notes will give the impression of a raging inferno, making them a product that will ignite their users' motivation.



# FINALIST



栽培キット、万年筆

## companion

今川 千賀子

companionは共に育つ特別な万年筆です。最初は記念樹として小さな頃から育て共に成長し、自分も木も20歳になった頃、幹の一部を万年筆へと加工します。companionは何気ない日常から人生の節目までそっと寄り添い愛情を育みながら育っていきます。共に日々を過ごし、歳を重ねた沢山の♡の詰まった木と木の万年筆はあなたの人生の相棒として支え見守ってくれることでしょう。

Grow kit , Fountain pen

## companion

Chikako Imagawa

“companion” is a special fountain pen that grows together with you. This product is planted as a commemorative tree at first. The tree then grows with you from early childhood. Once both you and the tree have reached the age 20, part of the tree’s trunk is crafted into a fountain pen. From everyday living to milestones in your life, “companion” will keep you company and grow as your affection for it grows. Spending your days together as the years go by, the tree and fountain pen will be filled with “♡” and will surely support and watch over you as lifetime companions.

# FINALIST



ボールペン、ブラシ、ペンホルダー

## Harmonious Symbiosis

Jia ZiHao

いつか、文房具が人の手によって作り出される物ではなく、陽の光を浴び、雨露に濡れて育ち、鳥のさえずりを聞きながら呼吸する野菜のように、母なる自然により作り出されるようになったらどうでしょう。より良い未来をつくるための素晴らしいデザインとは、常に人と自然の良好な関係から生まれるものです。だからこそ、自然界に元々あった姿を意識し、これまでの文房具製作の概念を打ち破ろう。文房具を植えてみよう、と考えました。

Ballpoint Pen, Brush, Pen Holder

## Harmonious Symbiosis

Jia ZiHao

If one day, the stationery in your hands is no longer a product produced by human deep processing, but is a product made by Mother Nature like vegetables that can enjoy sunlight, rain and dew, listen to birds' chirping and breathe the air, will you be surprised? In order to build a better future for mankind, we firmly believe that great design products always come from the benign interaction between man and nature. Therefore, let the design return to the original source and break the inherent thinking of the stationery production mode. That's right! We must try to plant stationery!

# FINALIST



キャンドルカバー

## 火どけい

NEWPLAIN /

有村 大治郎, コエダ 小林,  
守本 悠一郎

火どけいは、火をゆっくりと消していくことで新しい時間体験を生み出します。砂時計をモチーフにしたガラスドームは、内部のCO2濃度を徐々に上昇させ、キャンドルの炎を徐々に弱めて鎮火します。人類が原始時代から親しんできた「火」によって、時間に追われる現代人の心に「♡」を灯します。小さくなっていく炎を見つめながら、様々なことに思いを巡らせてみてください。

Candle cover

## Flame Glass

NEWPLAIN /

Daijiro Arimura, Koeda Kobayashi,  
Yuichiro Morimoto

“Flame Glass” creates a new kind of experience of time by slowly putting out a flame. Designed with the motif of an hourglass, the glass dome gradually increases the concentration of CO2 inside it. This gradually weakens the flame, until it goes out altogether. Fire-familiar to humankind since primitive times-will ignite the “♡” in the hearts of modern day people who are chased by time. Reflect on various thoughts while gazing at the dimming flame.

# FINALIST



棚

## 寄り添う棚

中野 知木

「寄り添う棚」は、棚板を左右にスライドさせることができる棚です。それはつまり、棚の周囲に対して、「うまく距離感をはかってくれる」ということです。それぞれが存在を支え合うことで、雑多なものがあふれる室内においても、それらを調和し、新しい空間を生み出してくれます。

Shelf

## Considerate Shelves

Tomoki Nakano

You can slide and adjust the wooden boards of "Considerate Shelves." That means the shelves can strategically keep a good distance from their surroundings. Both the shelves and the surroundings support each other's presence. This will bring everything into harmony even in a room that is full of all kinds of things, creating a new space.

# FINALIST



弁当箱

## Message Bento

Indie Common Ground /  
Fan Weijian, Ho Dustin Pak Lam,  
Lee Yat Tin, Chong Stanley

様々な食材を使って思いを込めている日本人のお弁当の作り方から、発想を得ました。弁当箱は、単に食べ物を保存する容器ではなく、作る人の努力と手間暇が込められています。蓋にシリコン製のメモパッドを追加することで、この魅力的なコミュニケーション手段を発展させたデザインにしたいと考えました。弁当箱にメッセージを書き、大切な人とひっそりと愛情や思いやりを共有することで、人と人の距離を縮める架け橋になればと思います。

Bento box

## Message Bento

Indie Common Ground /  
Fan Weijian, Ho Dustin Pak Lam,  
Lee Yat Tin, Chong Stanley

This project was inspired by how the Japanese prepare their bento boxes, as sometimes they would compose messages with different types of food. Bento box is far more than a container that stores food, it also contained all the effort and hard work from the one who prepared it. We would like to elevate this interesting form of communication and merges into our design by adding a silicone writing pad on the lid. We encourage the users to write messages and communicate in a heartwarming fashion, which allows the users to subtly share their love, care and feeling with their loved ones, thus transforming the bento box into a bridge that brings people closer together.



# GENERAL COMMENTS

## 総評



**植原 亮輔**  
Ryosuke Uehara

CEO, Art Director,  
& Creative Director  
of KIGI Co.,Ltd.

審査を務めるのは 5 回目だが、毎回テーマのレベルがあがり、応募者のレベルも高くなっている。価値観がモノからコトへと転換し、デザインの意味が広がるなかで、テーマの出し方や審査の仕方が難しくなっていることも確か。今回はその難しさをやわらげ、多様な提案が集まることを期待して、あえて抽象的なテーマで問いかけてみた。応募者にとってはかえって難しく感じられたかもしれない。しかし、デザインコンペでは、わかりやすいお題もいいが、奥深さや複雑さに向き合うことも大事。各審査員もそれぞれ悩み、いい議論ができたと思う。

It was my fifth time serving as a judge, and the themes have been getting more difficult each year, and the level of the entrants has been rising, too. With people's sense of values shifting from the material to the immaterial and the meaning of design getting broader, it's definitely getting harder to come up with the themes and judge the entries. This time around, we decided to try an abstract theme, in the expectation that it would make things less difficult and attract a diverse range of ideas. As it turned out, it might've actually made things more difficult for the entrants. However, in a design competition, easy-to-understand themes are nice, but it's also important to tackle things that are profound and complex. All the judges thought hard about the decisions, and I think we had a good discussion.



**川村 真司**  
Masashi Kawamura

Creative Director &  
Chief Creative Officer of  
Whatever Inc.

テーマ設定はデザインアワードの内容を左右する重要な要素で、今回のテーマは特に実験的だった。それを試してみようという雰囲気があるのがコクヨデザインアワードの良いところで、おかげでまた一歩進んできたと思う。一方で今後の課題もやはりテーマ設定にある。『♡』の形をそのまま使った応募作が多かったが、本当はそれ以上の深みのある読み解きをしてほしかった。僕らのガイダンスが不足していたのであればしっかり検証し、次回もおもしろいスパークを起こして、多様な可能性を引きだせるようなテーマを考えたい。

The setting of the theme is a crucial element that affects how the DESIGN AWARD will go, and this year's theme was especially experimental. Having the kind of atmosphere that says "Let's try it" is what's so good about the KOKUYO DESIGN AWARD. I believe it really helped us take another step forward. Having said that, the major challenges will still always be about how we set the theme. Many submissions used the shape of "♡" just as it was, but we'd really wanted them to go for a deeper interpretation. If the reason was that our guidance wasn't enough, then we should examine it thoroughly, and make sure we come up with a theme that will spark interesting ideas and draw out diverse possibilities next time around, too.



**田根 剛**  
Tsuyoshi Tane

Founder of Atelier  
Tsuyoshi Tane Architects /  
Architect

コクヨデザインアワードのようなコンペには夢がある。世界中から 1300 を超える人が今の時代と社会に向けて何かを発信する機会。仕事でも義務でもなく、純粋にデザインでチャレンジしようという応募者の思いと、それを見極めようとする審査員の見識がぶつかってグランプリが決まる。応募者と審査員がひとつのストーリーを生み出し、それが製品という形になった時に何かが広く伝わっていく。そうしたことは、もっと現実的で厳しい議論がなされる建築のコンペでは起こりにくいものだ。今回初めてプロダクトデザインの審査に参加してみて、みんなで一緒に未来を作ろうという考え方が原動力になっており、とても新鮮で魅力的だった。

Competitions like the KOKUYO DESIGN AWARD involve dreams. It's an opportunity for over 1,300 people from all over the world to put some idea out there into the current times and society. It's not a job or duty—people enter it purely to test their design skills. When their intentions and the insight of the judges who try to discern them meet, a Grand Prix winner is decided. The entrants and judges create a story, and when it has taken form as a product, something will get to be communicated widely. This is a much less common occurrence with architectural competitions, which are more realistic and involve tough debates. Taking part in the judging for a product design contest for the first time, I found it was driven by the idea of creating the future together. That was very fresh and appealing.



**柳原 照弘**  
Teruhiro Yanagihara

Designer

デザイナーとして商品開発だけに留まらない領域に関わっているため、普段のコクヨとは違う目線で評価ができたかと思って審査に参加した。単なるモノの良さや売り上げ重視の商品開発ではなく、「なぜ、それを作るのか」という社会的な意味や背景がかなり重要になっている。そのため、審査員がテーマや応募作品をどう解釈するかによって、グランプリにも佳作にもなり得るという、審査する側の力量も問われるコンペであった。多様な考え方で評価できるのはよいが、一方で本当にいいものが一次審査で見落とされてしまったかもしれない。審査員として、応募作品ひとつひとつの本質をしっかりと読み取れるように努めたい。

As a designer, I'm involved in a wide range of fields besides product development, so I was hoping to evaluate the entries from a different standpoint from KOKUYO's when I took part in the judging. The social significance and background of a product—the reasons why we should make "that" product—have become more important than simply being a good product or doing product development with a focus on making something that will sell well. This means that entries might equally come away with the Grand Prix or an honorable mention, depending on how the judges interpret the theme and the designs. In this sense, the competition tested the judges' abilities, too. It was good that we were able to evaluate the entries on the basis of diverse ways of thinking, but it's possible we missed some truly good ones in the Initial Judging. As judges, we should work on understanding the true nature of each individual submission.



**渡邊 良重**  
Yoshie Watanabe

Art Director & Designer  
at KIGI Co.,Ltd.

ここ数年、一つの流れの中でテーマを設定してきたので、今回までの流れとは異なる記号でテーマを提示するというチャレンジは新鮮だった。一次審査では、テーマの『♡』を直接的な形としてとらえ、♡型のモノの提案がかなり多かった。もちろんそれでもおもしろくなる可能性はあるが、もう少しテーマの意図を深く読んでほしいという気持ちはあった。一方でファイナリストに残った作品は、機能があるモノというよりは、人の気持ちに訴えかけるような提案が多く、デザインとしては課題がありながらも、作品の持つ背景やストーリーに心を揺さぶられた。テーマによって残る作品が変わるおもしろさを改めて実感した。

Since there'd been a trend to setting the themes in the past few years, it was a fresh challenge to move away from that and present the theme as a symbol this time around. In the Initial Judging, we saw a lot of submissions that directly saw the "♡" of the theme as a shape, and proposed things that were actually ♡-shaped. Of course, that approach could still be interesting, but I wished they'd delved a little deeper into the intentions behind the theme. On the other hand, many of the finalists presented ideas that appealed to people's emotions, rather than suggesting a functional product. Although they still had issues to overcome as designs, their backgrounds and stories swayed me. It was really interesting to see once again how the kinds of designs that make it to the Final Judging vary depending on the theme.



**黒田 英邦**  
Hidekuni Kuroda

KOKUYO Co.,Ltd.  
President and CEO

テーマを記号『♡』とすることで、応募者の皆さんそれぞれの解釈で受け取ってもらおうという新しい取り組みに挑戦した。実際に、応募者の構成や作品が例年とは違ったり、審査員の解釈によって評価が変わるなど、これまでにはない難しいアワードでもあった。一方で、新しい審査員を迎えて審議でも新たな化学反応が起きるのを実感できた。特殊な状況のなか、最終プレゼンや審査の様子をインターネットで配信することになったが、応募者の熱意や、審査員による示唆に富んだ発言をより多くの方にお伝えすることができ、意味があったと思う。これからも、このアワードの活動を通して、世の中のクリエイターの方々にチャレンジする機会を提供しながら、いただいた提案や刺激をコクヨ自身のチャレンジにも変換させていきたい。

By using the symbol "♡" for the theme, we tried a new approach of leaving the interpretation up to each entrant. In fact, the make-up of the entrants and their design tendencies were different from past years, and the evaluations varied depending on the judges' interpretations. All in all then, this AWARD was more difficult than any before. At the same time, we were joined by new judges, and I felt some new chemistry among us in the judging, as well. Extraordinary circumstances meant we ended up streaming the final presentations and judging online, but I believe that had meaning because it meant we were able to convey the entrants' passion and the judges' suggestive comments to even more people. Through this AWARD, I want to continue to provide creators all over the world with an opportunity to take on a challenge, and turn the ideas and inspiration they offer us into challenges for KOKUYO.



# KOKUYO DESIGN AWARD 2020 REPORT

## コクヨデザインアワード 2020 レポート



### 新しい挑戦と展望を見せた 17 回目のコクヨデザインアワード

2020 年 3 月 14 日、コクヨデザインアワード 2020 の最終審査が行われ、グランプリ 1 点、優秀賞 3 点が決定しました。応募総数 1,377 点（国内 771 点、海外 606 点）のなかから、グランプリに輝いたのは、「いつか、どこかで」（オバケ / 友田 菜月さん、三浦 麻衣さん）。最終審査および審査員によるトークショーの様子はインターネットで同時配信され、同作品は視聴者が選ぶオーディエンス賞も受賞しました。

### たくさんの「初めて」が詰まった 2020

17 回目となったコクヨデザインアワード 2020 は多くの新しい試みにあふれていました。まず、テーマが『♡』。アワード史上初めてとなる記号がテーマです。読み方も解釈も応募者に委ね、例年以上に自由な想像力や大胆な提案を期待しました。実際に、応募点数は昨年より 88 点も増えて、応募者の層や作品内容も広がりを見せました。昨年と同じく、ファイナリスト 10 組のプレゼンテーションによる最終審査は THINK OF THINGS（コクヨが運営するショップ兼スタジオ）で行い、授賞式および審査員のトークショーを公開で行う予定でした。しかし新型コロナウイルスの感染拡大の影響を受けて、急遽ファイナリストはプレゼン映像とテレビ電話での参加となり、トークショーの公開も中止となりました。そのかわり、YouTube で同時配信することに。プレゼンから質疑応答までインターネットで生中継するのはコクヨデザインアワードとしても初めての試みです。撮影や配信の機材がセットされた会場で、いつもとは違う緊張感のなか、審査は進められていきました。

### The 17th KOKUYO DESIGN AWARD Showed Us New Challenges and Visions

The Final Judging of KOKUYO DESIGN AWARD 2020 took place on March 14, 2020, and one Grand Prix winner and three Merit Award winners were selected. We received 1,377 entries in total—771 from Japan and 606 from abroad—and “Somewhere, Sometime” by OBAKE (Natsuki Tomoda and Mai Miura) won the Grand Prix. The Final Judging and judges’ talk show were streamed live online, and the Grand Prix entry was also chosen by the viewers as the winner of the Audience Award.

### 2020 was full of “first times”

The KOKUYO DESIGN AWARD 2020 marked the competition’s 17th year, and was full of trying new things. First of all, the theme was “♡”—the first time in the Award’s history that a symbol was chosen. We left how to read and interpret it entirely up to the entrants, and anticipated seeing freer use of imagination and bolder ideas than in previous years. In fact, we received 88 more entries than last year, and saw a wider range of entrants and designs. Just like last year, we were planning to hold the Final Judging through the 10 finalists’ presentations at THINK OF THINGS (KOKUYO’s shop/studio), and open the awards Ceremony and judges’ talk show to the public. However, owing to the spread of the new coronavirus, we changed the plans at the last minute and had the finalists take part in the judging by giving presentation movies and talking via video conference, and also cancelled the opening of the talk show to the public. Instead, we decided to stream the events live on YouTube. This

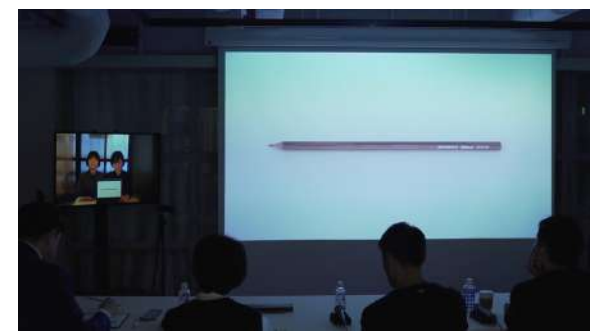
審査員は、各ファイナリストが事前に制作したプレゼン映像を見た後、テレビ電話で応募者との質疑応答を行いました。プロトタイプは会場のテーブルに置かれ、審査員たちはそれらを手に取りながら、慎重に評価していきました。今年は新たな審査員として田根 剛さんと、柳原 照弘さんが加わり、建築やジャンルを横断してデザインに携わる立場から独自の視点や示唆を披露しました。プレゼン終了後、受賞者を決めるための審議はいつになく難航しました。審査基準は、「テーマの解釈」「デザイン、アイデアの完成度」「商品化の可能性」。アワード 5 回目の審査を務める植原 亮輔さんと 3 回目の川村 真司さんは「すべての基準で突出した作品がない。今年はグランプリはないかもしれない」と率直に打ち明け、ほかの審査員も「テーマと合致しているものを選ぶか、プロダクトとしての良さをとるか」を悩んでいる様子でした。

### 最もバランスの良いグランプリ「いつか、どこかで」

投票の結果、グランプリに選ばれたのは、「いつか、どこかで」。取り壊される校舎や店舗などの建材、家具の廃材を再利用した鉛筆は、一本一本個性の異なる「前世を持つ鉛筆」です。作者のオバケ（友田 菜月さん、三浦 麻衣さん）は、テーマ『♡』を「人の心」と解釈し、何気ない鉛筆が「人の想像力をかきたてる道具」であるにとらえ、デジタルの時代だからこそ手で描く体験や、文房具と人の心の関わりを見つめ直しました。作品の背景に込められた社会的メッセージ、ユーザーのイメージネーションを引き出すストーリー性がテーマに合致していること。また、もともと建材として使われた古材の温かみある手触りや書き味の良さが、「リサイクルの価値を高めている」として、審査員たちは「ファイナリストのなかで最もバランスが取れている」と評価しました。

### さまざまな解釈の『♡』が優秀賞に

続いて優秀賞については、審査員の意見がなかなかまとまらず、数回の投票を経てようやく決定しました。「オルゴールテープカッター」（鳥山 翔太さん、柳澤 駿さん）は、マスキングテープ用のテープカッターにオルゴールの要素を組み合わせた、楽器のような文房具です。テーマ『♡』を「感覚」と解釈した作者自身が、テープを引く音をたよりに均等な長さでカットした経験をもとに、聴覚を生かすプロダクトとして提案しました。作者はいくつかのモデルを作るなかで、「より楽器らしく見えるような色や形を追求していった」結果、管楽器を連想させる金色のモデルへとたどり着きました。一方、審査員たちはそれらのモデルを試した上で、「逆にシンプルな風合いの初期モデルのどこから音が鳴っているかわからない意外性の方が面白い」（植原さん）といった意見や、音について、「オルゴールなのでもう少しメロディらしく聴こえる」とい（川村さん）、「どのような音やメロディだと作業が楽しくなるのか、現状の形にこだわらずにアイデアを広げてほしい」（田根さん）といったアドバイスをしました。



was the first time the KOKUYO DESIGN AWARD had ever tried broadcasting the whole of the program from the presentations to Q&A sessions live online. Filming and streaming equipment was set up at the venue, and an unusually tense atmosphere pervaded all as the judging proceeded.

The judges watched the presentation movies prepared by each finalist, then conducted a Q&A session with them via video conference. The prototypes were placed on a table at the venue, and the judges evaluated the designs carefully, picking them up and trying them out. This year, Tsuyoshi Tane and Teruhiro Yanagihara joined the proceedings as new judges, and offered their own unique perspectives and suggestions as an architect and cross-genre designer. After the presentations, the discussion to decide the winners floundered uncharacteristically. The judging criteria were how the theme was interpreted, how finished the design and idea were, and whether the design could be made into a commercial product. Five-time judge for the award Ryoosuke Uehara and three-time judge Masashi Kawamura said frankly, “There are no entries that stand out against all the criteria. We might not have a Grand Prix winner this year.” The other judges also seemed undecided about whether they should “choose a work that matched the theme, or one that was a good design as a product.”

### “Somewhere, Sometime” : the most well-balanced Grand Prix winner

As a result of the vote, “Somewhere, Sometime” won the Grand Prix. The pencils are made by reusing scrap wood from furniture and building materials from schools and stores that have been demolished. Each one is a unique “pencil with a past life.” The designers Natsuki Tomoda and Mai Miura of Obake interpreted the theme “♡” to mean “people’s minds,” and saw a simple pencil as a “tool that stimulates people’s imagination.” Their idea reexamined the experience of drawing by hand in the digital age, and the relationship between stationery and people’s minds. The design won the award because the concept had a social message behind it, the story of drawing out the users’ imagination matched the theme, and the warm feel of old wood originally used as building materials and the pleasing writing experience “raised the value of recycling.” Taking all this into account, the judges thought it was “the most well-balanced of all the finalists.”

### Merit Awards went to “♡” with a variety of interpretations

The Merit Award decisions that followed took several rounds of voting to get finally settled, with the judges struggling to reach a consensus. “Music Box Tape Cutter” by Shouta Toriyama and Shun Yanagisawa is a tape cutter that has been embellished with elements of a music box. It is a piece of stationery that is like a musical instrument. Interpreting the theme “♡” to mean “senses,” the designers proposed a product that used the sense of hearing, based on the experience of using the sound of pulling tape to cut it to equal lengths. While creating several models, the designers “pursued the color and shape that would make the design look more like a musical instrument,” and finally settled on a gold model that brought to mind a brass instrument. However, in their advice after trying out all the designs, the judges said, “The earlier, simpler models’ surprise of not knowing where the sound is coming from was more interesting” (Uehara), “It’s a music box, so the notes should sound more like a melody” (Kawamura), and “You should develop your ideas further without insisting on sticking with the current shape—think about what kinds of sounds and melodies would make working with tape more fun” (Tane)



「オヤコゴロ」(山川 洋平さん)は、子どもの現在地と SOS メッセージを送信し続けるブローチ型デバイスです。子どもの安全をずっと見守りたい大人と、それを監視されているように感じてしまう子どもの心をつなぐようなプロダクトとして提案しました。作者が、「日本では毎年数万人も行方不明になっていて、そのうち 1000 人近くが子ども」と説明すると、「その事実にはショックを受けた」という渡邊 良重さんは、「どこにでもありそうなブローチが子どもを救うかもしれない、というストーリー性を評価したい」。また柳原さんは、「作者の使命感や熱意も印象的だった。こうした安全安心のプロダクトを文具メーカーのコクヨが手がけることは強いメッセージになるはず」と支持しました。

3つめの優秀賞「FROM TREE TO FOREST」(Tuncay Ince さん)は、トルコからの応募作品です。鉛筆やふせんのできた「木」は集まることで自立し、「森」を形作ります。鉛筆やふせんを使っていくと「森」は崩れ、「人間が資源を消費した結果、自然の破壊につながる」という強いメッセージを発信するプロダクトです。視覚的なインパクトがある一方、「この製品を作ることで自らが自然破壊になっているのでは」(川村さん)というジレンマも。ここでも審査員のあいだでは、テーマとの合致性、デザインの美しさ、商品化の可能性の観点でさまざまな議論が交わされました。「プロダクトとしての可愛らしいたずまいや存在感はファイナリストのなかで一番」(植原さん)という意見、そしてふせんが噛み合って自立するおもしろさや、使いながら森林破壊を実感するといったプロダクトの持つ個性やパワーが評価され、優秀賞に選ばれました。

### 受賞ならずも印象的な作品

受賞には至らなくとも、最後まで特定の審査員がこだわった作品もありました。テーマ『♡』の解釈が応募者に委ねられたように、各審査員にとっても『♡』の読み解き方が異なるためです。例えば、川村さんが推した「課題炎上付箋」(石川 和也さん)は、「プロダクトとしてのキャッチーさがある。製造プロセスや商品化の実現性が高い」と評価されました。また、香港の作者による「Message Bento」(Indie Common Ground)は、柳原さんが推した作品です。「少子化や親子のコミュニケーションといった今の社会背景が見えてくる。アイデアの完成度が高い」とした上で、さらに「香港の男性グループが日本文化の背景を理解した上で提案してくれたことが嬉しい」と話しました。

“Dearhearts” by Yohei Yamakawa is a brooch-shaped device that continues to send the child’s current location and SOS messages. The idea proposes a product that connects the hearts of adults, who want to be looking out for their children’s safety all the time, and children, who feel like they are being monitored. When the designer explained that “tens of thousands of people go missing in Japan and about a thousand of those are children,” Yoshie Watanabe, who was “shocked to hear that,” said, “I thought it deserved recognition for its story of an ordinary-looking brooch that might save children.” Yanagihara also rooted for it: “The designer’s sense of mission and passion also made an impression. It would carry a strong message if stationery manufacturer KOKUYO made a product like this aimed at safety and security.”

The third Merit Award winner, “FROM TREE TO FOREST” by Tuncay Ince, was an entry from Turkey. “Trees” made of a pencil and sticky notes. Collected together, they stand on their own, forming a “forest.” The “forest” gets destroyed as you use the pencils and sticky notes. In this way, the product spreads a powerful message about how human consumption of resources destroys nature. While the product had a visual impact, there was a dilemma in that “the act of making it would itself involve destroying nature” (Kawamura). The judges again discussed varying opinions from the viewpoints of how well the design matched the theme, how beautiful it was, and whether it could be made into a commercial product. One of the judges was of the opinion that “its cute appearance as a product and sense of presence was the most outstanding among the finalists” (Uehara), and this together with the unique features and the power the product had—such as the interesting way the sticky notes fit together to keep the pencils standing, and the way it makes you feel the destruction of forests as you use it—earned the entry a Merit Award.

### Entries that were non-winners but impressive

There were also some entries that missed an award but had certain judges hooked right up to the end. In the same way as the interpretation of the theme “♡” had been left up to the entrants, each of the judges understood “♡” differently, too. For example, Kawamura rooted for “Problem-Fighting Sticky Notes” by Kazuya Ishikawa: “It’s attractive as a product, and the production process and commercialization are highly feasible.” Meanwhile, Yanagihara backed “Message Bento” by Hong Kong designers Indie Common Ground. Praising the entry, he said, “It shows aspects of today’s social background, such as the issue of fewer children and less communication between parents and children, and the idea is well perfected.” He went on to say, “I was pleased that a group of male designers from Hong Kong proposed the design based on understanding the background of Japanese culture.”

### テーマ『♡』は難しくも、多様性が浮き彫りに

審査の後で行われたトークショーでは、木田 隆子さん(「エル・デコ」ブランドディレクター)のナビゲーションで、6名の審査員がコクヨデザインアワード 2020 を振り返りました。特に語られたのは、今年のチャレンジなテーマ『♡』について。世の中の価値観がモノからコトへと変化していくのに合わせて、近年のテーマがコンセプトや提案性を促すような方向になっている。それを踏まえてテーマを記号とし、今一度プロダクトやアイデア、イマジネーションそのものの突破力に期待しました。『♡』の記号をそのまま形にしたような作品も多く、いかようにも解釈できてしまうテーマ設定の難しさを実感した一方で、ファイナリストに選ばれた作品は、例年以上に「なぜ、それを作るのか」という社会的な背景に真摯に向き合う提案が増えたことが、時代性を感じさせる結果となりました。審査員も、「難しさはあったものの、良いチャレンジだった」と話します。「わかりやすいお題もいいが、奥深さや複雑さに向き合うことも大事。審査員もそれぞれ悩み、いい議論ができたと思う」(植原さん)、「今回のテーマは特に実験的だったが、それを試してみようという雰囲気があるのがこのアワードの良いところ、おかげでまた一歩進化できたと思う」(川村さん)、「プロダクトのコンペは、みんなと一緒に未来を作ろうという考え方が原動力になっており、とても新鮮で楽しかった」(田根さん)といった手応えがありました。一方で、解釈や評価が多様であるからこそ、「審査員として、応募作品ひとつひとつの本質をしっかり読み取れるように努めたい」(柳原さん)という意見もありました。最後にコクヨの黒田社長が次のように語り、今回のアワードを締めくくりました。「応募者にも審査員にとっても難易度の高いアワードとなったかもしれないが、世の中のニーズは多様だということを変えて実感できた。今までとはまた違う、有意義なデザインアワードになったと思う。初めてインターネットでの配信にも挑戦し、作者のプレゼンや審査員の発言までたくさんの人にお伝えできたことも意味があった。コクヨとしてはこのアワードを通じて、売れるものをつくりたいとか、すぐに利益を生むことをやりたいというよりは、世界のクリエイターの方々にチャレンジの機会を提供し、世の中に新しい価値を投げかけていくことが本来の目的。これからも質の高いデザインコンペとして、できるだけ多くの方に参加してもらえるように、新しいテーマや運営に取り組んでいきたい。また商品化を前提していることもアワードの特徴であり、これから社内メンバーと積極的に進めていきたい」。

### The theme “♡” was difficult, but highlighted diversity

After the judging, the six judges looked back on the KOKUYO DESIGN AWARD 2020 in a talk show hosted by Ryuko Kida, Brand Director of the ELLE DECOR magazine. They talked in particular about “♡”—this year’s challenging theme. With the focus of people’s sense of values shifting from the material to the immaterial, the competition’s themes in recent years have tended toward guiding the submissions’ concepts and suggestions accordingly. In view of this, we adopted a symbol as the theme, and expected to see the power products, ideas, and imagination itself have to break through the challenge. We also received many submissions that seemed to have used the shape of the “♡” symbol directly, and experienced the difficulty of having set a theme that could be interpreted in many ways. On the other hand, compared to previous years, more of the entries chosen as finalists were ones that seriously addressed social issues—the question of why we should make “that” product. This result brought with it a strong sense of the times. The judges also agree that “while it was difficult, it was a good challenge.” There was good feedback: “Easy-to-understand themes are nice, but it’s also important to tackle things that are profound and complex. All the judges thought hard about the decisions, and I think we had a good discussion,” said Uehara. Kawamura commented, “This year’s theme was especially experimental, but having the kind of atmosphere for trying it is what’s good about this award. I believe it helped us take a step further.” Tane said, “Product design competitions are driven by the idea of creating the future together. It was very fresh, and fun.” On the other hand, expressing a different opinion, one of them (Yanagihara) said that as judges they “should work on understanding the true nature of each individual submission” all the more because the interpretations and evaluations are so diverse. At the end of the event, KOKUYO President Kuroda concluded the award with these words: “It was a difficult award for both entrants and judges, but it helped us realize anew that we live in a world of diverse needs. I believe it was a meaningful design award that was different from any before. We tried online streaming for the first time, and were able to deliver the designers’ presentations and judges’ comments to more people. This was also very significant. KOKUYO doesn’t hold this award because it wants to make a product that will sell, or to do something that will make a profit right away. Rather, our true aim is to provide creators all over the world with an opportunity to take on a challenge, and offer the world new value. As a high-quality design competition, we would like to work on coming up with new themes and running the event in a way that means as many people as possible will participate in it. Another unique thing about the award is that the winners get a commercial debut. We will continue to work on it actively with the members at KOKUYO.”



スマートフォンのカメラでかざすとトークショーの動画ページにアクセスできます。  
You can access the video page of the talk show by holding it over the camera of your smartphone.

# FROM CONTEST TO MARKET

受賞作品の商品化



カドケシ  
Eraser "Kado-Keshi"  
2002 Fine Work / 2003 Release



バラクルノ  
Notebook "Paracuruno"  
2002 Merit Award / 2005 Release



ビートルティップ  
Highlighter "Beetle Tip"  
2007 Merit Award / 2008 Release



roll table  
2011 Grand Prix / 2014 Release  
(End of sales)



なまえないえのぐ  
Nameless Paints  
2012 Grand Prix / 2015 Release  
(End of sales)



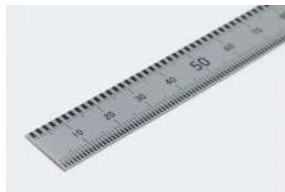
和ごむ  
Rubber Band "Wagomu"  
2013 Merit Award / 2015 Release



泡の定規  
Bubble Liner  
2015 Merit Award / 2017 Release



儂く、美しく  
A String of Beautiful Days...  
2015 Merit Award / 2017 Release



本当の定規  
True Measure  
2014 Merit Award / 2017 Release



マンガムテープ  
Manga Packing Tape  
2016 Merit Award / 2017 Release



ペーパーラップノート  
Paper Wrap Note  
2011 Special Award / 2018 Release



白と黒で書くノート  
Notebook for Black and White Writing  
2018 Merit Award / 2020 Release

コクヨデザインアワードは、2002年のスタート当初から「ユーザー視点のものづくりの推進」を掲げ、受賞作品の商品化に積極的に取り組んでいます。作品コンセプトを大事にしなが、具体的な市場性や技術的な課題について受賞者の方と議論を重ねながら、商品化を目指すことが特徴です。過去に商品化されたのは19作品。日々の生活に新しいストーリーを生み出す、ユニークな商品の数々にご注目ください。

Since it began in 2002, the KOKUYO DESIGN AWARD has encouraged designers to create products from the viewpoint of users, and we take an active role in developing our winning designs into commercial products. We meet with the winning designers time after time to discuss marketability and technological challenges in great detail, sticking to their original concept as possible. Thus far, nineteen of our winning designs have been developed into commercial products. Keep your eyes open for our unique products—they have a way of starting new stories in the lives of their users.

商品化アイテムのご紹介：  
<https://www.kokuyo.co.jp/award/archive/goods/>

Here are some of our winners that have become commercial products:  
<https://www.kokuyo.com/en/award/archive/goods/>

# ARTWORKS

制作物



ポスター  
Poster  
  
リーフレット  
Leaflet  
  
グランプリトロフィー  
Grand Prix Trophy  
  
表彰状  
Certificate of recognition

Organizer KOKUYO  
Sponsor AXIS  
Creative Director Masashi Kawamura (Whatever)  
Art Director Kohei Negishi (S2 Factory)  
Typeface Designer Ian Lynam  
Designer Shun Endo / Yumiko Takemoto / Ayano Kokubun (KOKUYO)  
Aya Kuroki (S2 Factory)  
momoko japan  
Photographer Junpei Watanabe (WATANABE JUNPEI SHA)  
Copywriter Go Hoshi / Yuko Sato (KOKUYO)  
Producer Sachie Aihara (Whatever)

