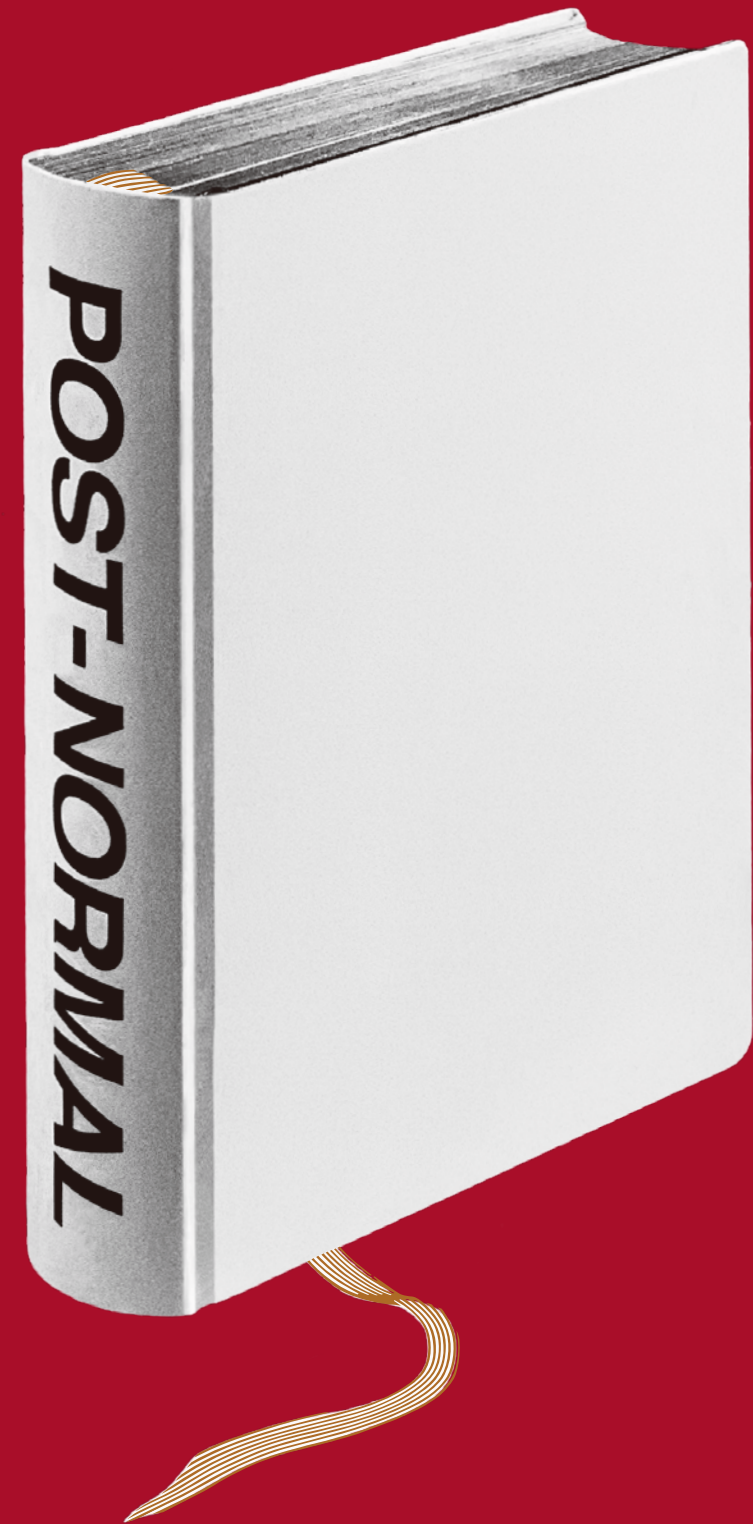


POST-NORMAL

The world became new while we were totally unprepared for it. Before we are given time to think carefully about things, what we like, dislike, agree with, disagree with, our once-familiar everyday life continues to change. So we try to catch up with the changes, and in our rush many ideas spring up and disappear. What's important in product design now is to try to face the things around us anew. To take a deep look at the value of continuing to be lastingly and broadly loved. To end not only with an idea, but to think through every detail, to be persistent, and give shape to a product.

KOKUYO DESIGN AWARD 2021



何も準備をしないまま、世界が新しくなった。好きとか、嫌いとか、賛成とか、反対とか、じっくりと物事を考える時間を与えられないうちに身近にあった日常が姿を変えていく。変化に追いつこうとして、あわてるようにたくさんのアイデアが生まれては消えていくだろう。いま、プロダクトデザインに大切なのは、身の回りのモノにあらためて向き合ってみること。長く、広く、愛され続けることの価値を見つめること。アイデアに終わらせない、細部まで考え抜かれたプロダクトを粘り強くカタチにすること。



Grand Prix





RAE

Milla & Erlend: Milla Eveliina Niskakoski, Erlend Storsul Opdahl

[デスクトップオーガナイザー / Desktop Organizers]

2020年は多くの人々が先の見えない状況に直面し、仕事の環境が新しくなったり、変化したりしました。これは新たな仕事環境にも自然になじみ、ツール、空間、心を新たな状況でもきちんとひとところに落ち着かせることができるデスクトップオーガナイザーの提案です。



In 2020, many found themselves in uncertain situations, with new or altered environments for productivity. We designed a set of desktop organisers that will allow people to naturally create a connection to their new work environment, enabling their tools, space and mind to meet in a new context.



植原亮輔 | RYOSUKE UEHARA

アイデアも、デザインも、テーマに対する答えも完璧だった。設計の細部へのこだわりやプレゼン動画に関してもきちんとしていて感心させられた。折り紙の発想はよくあるが、底面を箱状にするという独特な構造は新鮮だし、ロゴデザインにもこの作品らしい空気感がある。プリントしたりサイズを変えたらどうなるだろうかと想像が膨らみ、さまざまな展開の可能性も感じる。机上に留まらず、美容室やネイルサロンなどにたくさん置かれていると楽しそうだ。

The idea, the design, and the answer to the theme were perfect. I was also impressed by the attention given to the details of the design and presentation video. Even though the idea of origami is common, the unique structure of creating a box-shaped bottom is fresh and the logo design also has features that's unique to this design. It stretches our imagination and demonstrates possibilities of it being developed into various forms, such as a printed version and ones in different sizes. Rather than stopping at use for desks, it would also be fun to place many of them at hair salons or nail salons.

川村真司 | MASASHI KAWAMURA

アイデアの新規性、デザインの美しさ、実現性商品としての強さを評価する中で、この作品はすべてを満たしていた。テーマにも合致しており、素材や流通の面でもサステナブルだ。折り紙というアイデアは昔からあるが、ただ折るだけではなく、できあがりのフォルムがとても美しい。折り方のシステムも素晴らしいので、このままサイズを拡張して椅子や家具にも展開できるのではないか。

When evaluating the novelty of the idea, the beauty of the design, and the strength for commercial launches, this design fulfilled all of them. It also fitted the theme and is sustainable in terms of materials and distribution. The idea of origami has existed from long ago. But it's not just about folding—it also has a beautiful form. The folding system is also excellent, so I think we can develop it into chairs and furniture by upsizing it.

田根剛 | TSUYOSHI TANE

1,401点の中で、最初から特別な輝きを放っていた。アイデア、拡張や展開の可能性、クオリティがとても高く、審査員全員が「評価したい」と思う作品だった。最終プレゼンで、形の美しさもさることながら、「引越し」という生活の変化から着想を得たことを知り驚いた。デザインは国境を超えて、これからの生活を考える提案として期待したい。

Out of 1,401 entries, this design shone through from the beginning. I highly valued its idea, quality, and possibilities to be expanded and developed. It was the design all the judges wanted to “appreciate.” Beyond its beautiful shape, I was surprised to know in the final presentation that this idea was inspired by “moving homes,” the changes of life. I hope this design will be a proposal for thinking about lifestyles in the future, going beyond borders.

柳原照弘 | TERUHIRO YANAGIHARA

紙という素材は、イメージよりも実物のクオリティが低くなりがちだ。ところがこの作品については、想像のはるか上をいくクオリティと造形の美しさがあった。造形、質感、色彩に対するセンスの高さだけでなく、製品化を目指してトライアンドエラーを繰り返しながら辿り着いた完成度の高さに、デザイナーとしての技量を窺い知ることができた。紙は他の素材よりも安価で、より多くの人に製品を届けることができる。決して特別ではない素材に、新たな価値を創出する手法も新しいと感じた。

Using paper as a material often makes the actual product appear less well developed than you expected. However, the quality and shape of this design were far more beautiful than I expected. The designers' skills were demonstrated not only in the quality of design, texture, and color, but also in how well developed the design is, which was reached through a repeated process of trial and error to pursue commercial launches. Paper is cheaper than other materials, so it can be delivered to more people. I thought the way of creating new values in materials that were not so special was also fresh.

渡邊良重 | YOSHIE WATANABE

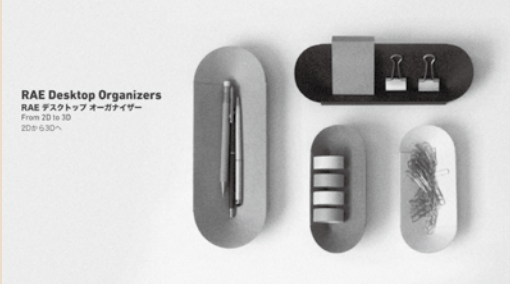
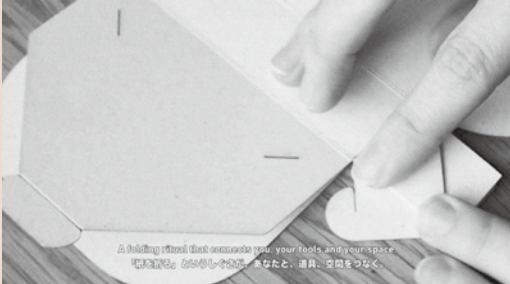
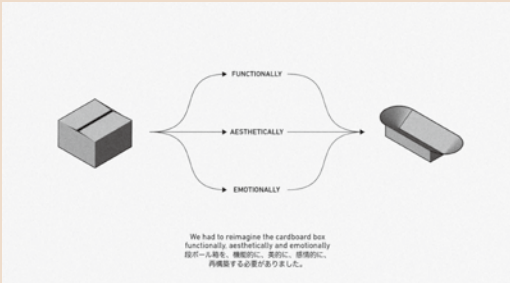
世の中には紙を折って作るプロダクトはすでにあるので、1次審査でこの作品を見た時は少し軽い気持ちでとらえていた。ところが実際にこれを組み立ててみると、よくこの形を考えられたなど、作品のすごさがよく分かった。強度もあってソリッドなシェイプ、裏側もきれいで、あらゆる面で“しっかり感”があり、色々なものに展開していける可能性を感じた。

When I first saw this entry in the Initial Judging, I didn't think much of it because there are many products out there that you make by folding paper. However, when I actually assembled it, I understood how amazing this work was, realizing how carefully the shape was thought out. It had a sturdy, solid shape and the back side was also clean. It was stable in every aspect, and I felt the possibility of developing it into a variety of things.

黒田英邦 | HIDEKUNI KURODA

実際に組み立ててみて、とてもよく考えられていることが分かった。ぜひ商品化したいし、デスクトップオーガナイザー以外の広がりも一緒に考えていきたい。

When I actually assembled it, I found it to be very well thought out. I'd like to give it a commercial launch, and also hope that we can come up with other applications besides the desktop organizer together.





質感認識する鉛筆 / Leaden, the sensory pencil collection

Soh YunPing

[鉛筆 / Pencil]

色の濃淡などの特徴により人間が本能的に物の性質を捉えることを利用した鉛筆。芯の硬度や濃度を、光沢や黒の濃淡で軸の色や形状に反映することで、感覚的に鉛筆を使う事を楽しめます。手で感じ、目で観察することで誰でもその物の個性を把握できるという提案です。



Humans instinctively understand the properties of objects based on features such as how dark the colors are. These pencils take advantage of that. The hardness and density of the lead are represented by the colors and shapes of the pencils through variations in luster and darkness. This enables people to enjoy using the pencils in more sensory ways. The idea is that everyone can understand the unique properties of objects by feeling them with their hands and looking at them with their eyes.





コドモノギス / Caliper for kids

山浦晃司 / Koji Yamaura

[ノギス / Caliper]

工作したり測ったりする上で欠かせないノギス。既存のノギスは工具としての印象が強く、子供は元より専門的な領域の人以外は触れる機会がほとんどありません。コドモノギスはノギスに備わる4つの機能を分解しそれぞれを単機能にした子供向けの“文具”です。円や球を学ぶ延長線でノギスを使用することで、身の回りのモノだけでなく道具自体に興味を持ち、“測る”という行為をより楽しく学ぶことが出来ます。



A Caliper is a measuring tool especially for professionals such as designers, engineers, and architects. However, it has a strong impression as a complicated tool, only suitable for creative specialists. “Caliper for kids” is a stationery product for kids that splits four functions of a caliper in a fun and intuitive way to allow them to approach tools and use them easily. By using a caliper as an extension of learning about circles and spheres, they can get interested not only in the things around them but also in the tools themselves, making the “measuring” more fun.





学びに寄り添うマイボトル / Study Partner Bottle

松浦泰明 / Yasuaki Matsuura

[水筒 / Water bottle]

マイボトルを使う人が増えています。環境への配慮に加え、昨今は感染予防の観点でこまめな水分補給が推奨されており、勉強や仕事の最中も机の上にマイボトルを置くことが普通になりました。本提案では、マイボトルを文具の一部として捉え、最適なかたちを追求しました。倒れず転がらず使いやすい、これからの学びのお供にぴったりな新しいスタンダードです。



More and more people are using reusable water bottles. In addition to being environmentally friendly, drinking water frequently is also being recommended nowadays to help prevent infection. So it's now normal for people to keep their own reusable bottle on their desk while studying and working. This design interprets a reusable bottle as a piece of stationery, and aims to provide the optimal form for that. It's easy to use and won't fall over or roll around. This new standard will be the perfect partner for how we're going to learn in the future.



finalist



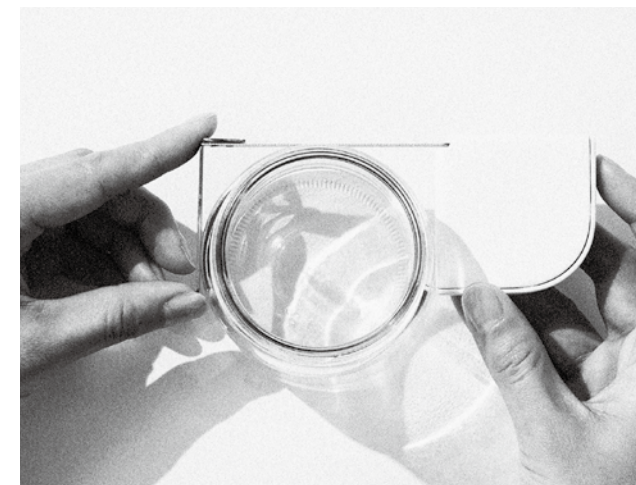
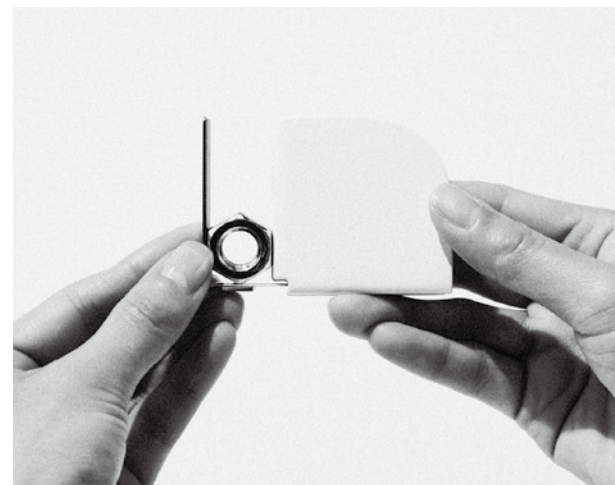
エル・メジャー / L-Measure

青木佳 / Kei Aoki

[メジャー / Major]

エル・メジャーは先端の金具が大きなL字型になったメジャーです。L字部に目盛りが入っている為、厚みなど2方向を正確に計測でき、従来のメジャーでは計測出来なかった丸型形状も本体との間に挟んでノギスの様に測定出来ます。少しの形状変化で対応できるシーンが増えた『POST-NORMAL』なメジャーです。

L-Measure is a tape measure with a large L-shaped metal tip at the end. Since the L-shaped part has scale markings on it, you can accurately measure in two directions, such as thickness. You can also use it like calipers to measure spherical objects by sandwiching them between the L-shaped part and the body—something you can't do with conventional tape measure. A minor change of shape has created a POST-NORMAL tape measure that can be used in even more situations.





MULTI COLOR VISION

raw: 石川菜々絵 畝見謙人 / Nanae Ishikawa Kento Unemi

[カラーペン / Colored pens]

日本人男性の20人に1人は色覚特性(色弱・色盲)を持つと言われています。MULTI COLOR VISIONは、一般の色覚の見え方と、3種類の色覚特性の見え方を同時にラベリングしたペンです。同じ赤でも自分の見えている色と、隣の人の見えている色は同じとは限りません。今までは気にしていなかった色の見え方が、他の人にはどう見えているのだろうかという意識を作り、色に対してのちょっとした気遣いが生まれます。

It's said that one out of 20 Japanese men has a color vision deficiency (color blindness). MULTI COLOR VISION is a set of pens labeled with colors as perceived by people with normal color vision and as perceived by people with three types of color vision deficiency. The red you see might not be the same as the one the person next to you sees. You might've never really cared much about how colors look to other people, but now these pens will help you raise your awareness — and be a little more considerate when it comes to colors.

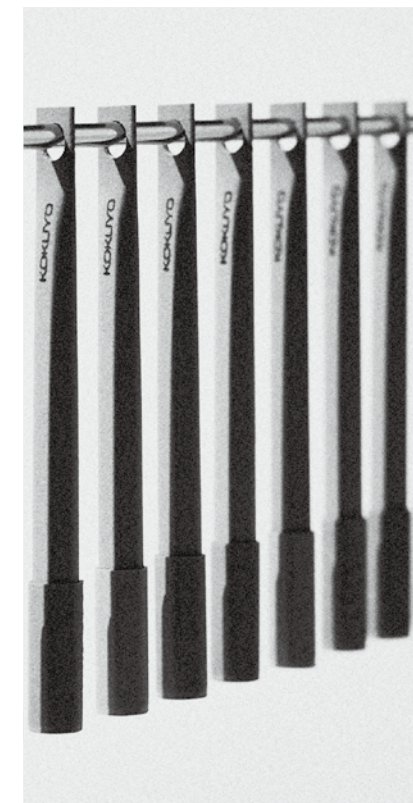


パッケージなペン、ペンなパッケージ / Package of pen, Pen of package
長谷川泰斗 / Taito Hasegawa

[ペン / Pen]

パッケージと一体化したペンの提案です。再生紙でできたパッケージが、そのままペンになっているので、包装やボディに使われているプラスチックを削減することができます。再生紙を使っておけば使い捨てをしても良いというパラドックスに対して、再生紙という素材が持つ独特な温もりや、可塑性をペンのボディとして落とし込み、単に環境に優しいだけでなく、純粋なモノとして愛される佇まいを追求しました。

This design fuses together a pen and its package. The package is made of recycled paper, and also serves as a pen just as it is. This helps reduce the plastic used in the package and body. People often paradoxically think that it's fine to throw things away as long as they're made of recycled paper. In contrast to that, this design takes full advantage of recycled paper's unique warmth and pliability, and applies them to pen bodies. In addition to making the pens environmentally friendly, a lot of attention has been paid to the details, so that people will love them purely as objects.





drop

澤村大知 / Daichi Sawamura

[香立・タイマー / Incense holder and Timer]

これが終わったら5分休憩しよう。今日の社会では、時間が正確に測れるようになり便利になった一方で逆に時間というものに縛られ生活のゆとりを失っています。本提案は、お線香にリングを引っ掛ける事でお線香が燃えていくとリングが受け皿に落ちカランと音で時の経過を教えてください。

Let's take five when this is finished. In today's society, we can measure time more accurately and things have become more convenient. On the flip side of that, we now find ourselves rushing through life bound up by time. This design is an incense holder with a ring. Hang the ring on an incense stick, and as the stick burns, the ring drops onto the tray, making a sound and telling us that time has passed.



NURIKAMI — 塗紙 — / NURIKAMI — Spreading paper —

NEW + YOSHIOKA :

坂本俊太 吉岡俊介 / Shunta Sakamoto Shunsuke Yoshioka

[塗料 / Spreadable coating]

「塗料」という、紙の新しいカタチの提案です。ガラスやスマホにぬくもりをあたえたり、壁を巨大なキャンパスに変えてみたり。身近なモノに塗ることで、紙ならではの質感や機能を付加することができる塗料です。混ぜ合わせれば、色や手触りを好みに合わせて変えることもできます。サステナビリティやデジタル化の波の中にあるからこそ、慣れ親しんだ紙の魅力はもっと自由な姿で新しい時代に溶け込んでいくのだと思います。

This is an idea for a new form of paper: a spreadable coating. Add warmth to glass or your smartphone, or turn a wall into a huge canvas. Coat things around you with this spreadable paper, and you can add to them the unique texture and functionality of paper. You can also mix the coatings to change the colors and textures as you please. The surging wave of sustainability and digitization happening now is precisely why the familiar charm of paper will take on freer forms and integrate itself into the new era.





Ghost Beans

Yuliia Polozova

[形のない家具の新しいカタチ／New look on formless furniture]

これから先、私たちにとってノーマルなことが、もはやそうではなくなります。これは社会の期待に挑む家具の提案です。柔らかくそれで奇妙な形をした液体にも見えるビーズクッションは、たくさんの疑問が浮かぶはずです。座ったら壊れてしまうのだろうか。そもそも座れるのか。Ghost Beansは、慣れ親しんだ感覚に対して、新しいものに出会ったときの戸惑いを象徴しています。ノーマルなものがそうではないと認識されるようになったときこそ、POST-NORMALの始まりです。

In the future what is normal for us now won't be normal anymore. This product is a furniture design that challenges expectation of society. The bean bag chair, that by the look of it is soft or even strangely formed liquid, must raise a lot of questions in one's head. As in, will it fall apart if I sit there? Is it even possible for me to sit on it? The GHOST BEANS symbolise the discomfort a person goes through when being introduced to something new, opposed to familiar sensations. When completely normal things start being perceived as abnormal, that is when POST-NORMAL defines its beginning.



植原亮輔 | RYOSUKE UEHARA

毎年ココヨデザインアワードのレベルが上がリ、ここ数年は評価の対象がモノからコトへと変化していた。2020年の世界的な変化を受けて、今一度、原点に戻ってプロダクトの価値を見つめなおしてみてもどうかという話から今回のテーマ「POST-NORMAL」が決まり、その結果、リアリティのあるおもしろいプロダクトのアイデアがたくさん集まった。審査をしながら手応えを感じたし、納得のいく審査ができた。

川村真司 | MASASHI KAWAMURA

「POST-NORMAL」に対して、コロナ対策やソーシャルディスタンスにまつわる提案に偏るのではないかと心配したが、多くの方がちゃんと今ある日常の先を見据えた企画を考えてくれた。「プロダクトにこだわってほしい」と訴えてきたのでデザインの強さを持った作品が集まり、特にファイナリストは1次審査から最終審査へのジャンプが大きく、審査をしていて非常に驚かされた。海外のデザイナーがグランプリを受賞し、日本とは異なる文脈から生まれた提案がアワードに新鮮な風をもたらした。

田根剛 | TSUYOSHI TANE

ココヨデザインアワードは、応募者、審査員、ココヨという3者のコラボレーションによるクリエイティブなコンペだ。今回のテーマは、パンデミックを踏まえて次なる日常をどう考えて生きていくか、デザイナーとしてそれをどう表現してくれるかを期待した。ポストノーマルという「コト」の問いに対して「モノ」で回答してくれたデザインコンペらしいコンペだった。多くの人に広がるプロダクトを生み出すデザイナーとしての多様な資質に触れることができ、とても意義深く楽しかった。

柳原照弘 | TERUHIRO YANAGIHARA

「POST-NORMAL」は難しいテーマだったと思うが、「普通とは何か」という根源的なものを見直し、未来の日常にとって本当に必要なものとは何かを考えるいい機会になった。応募者それぞれがテーマの内容を汲み取ってオリジナリティのある発想とデザインを提供してくれたので、とても発展的なコンペになったのではないか。グランプリも優秀賞もココヨデザインアワードが掲げる未来を想起させる作品だ。受賞しなかった作品もプロダクトデザインの提案として優れた点が多くあり、総じてレベルの高い内容だった。

渡邊良重 | YOSHIE WATANABE

これまで6回審査してきた中で、今回が最も強く「プロダクトを作ってください」とお願いした。ファイナリストは粒ぞろいで、ハッとするような新しい視点を与えてくれた。作品を見て「自分でも考えられる」と思った人がいるかもしれないが、実際にはなかなか気づけない。そういうものが世の中にはたくさんある。審査をしながら、改めてココヨデザインアワードは色々な人が参加できる可能性があり、多くの人が色々なことに注意深く目を向ける機会になったと感じた。

黒田英邦 | HIDEKUNI KURODA

「POST-NORMAL」に対する応募作品を通じて、先行きが不透明で困難な時期であってもチャレンジ続けることが重要だと改めて気づかされ、勇気づけられた。真剣に課題に向き合い新しいことを考える機会を作ることが、主催者のミッションだと考えている。海外作品がグランプリを受賞したことや、すばらしい作品が多かった点にも喜びを感じている。今年、ココヨは長期ビジョン「be Unique.」を掲げ、創造性を刺激し続ける会社になることを宣言した。このアワードでもより多くの人に参加してもらえよう盛り上げていきたい。

The level of the KOKUYO DESIGN AWARD has been rising every year, and the scope of the evaluation has been changing from something "physical" to something "abstract" over the past few years. In response to the global change that occurred in 2020, we thought about going back to the roots of AWARD again to rediscover the values of products. That's how we decided this year's theme of "POST-NORMAL." As a result of this, we had a large collection of product ideas that were realistic and interesting. I received a good impression and had a satisfying round of judging.

I was concerned about the title "POST-NORMAL," because I was worried that we'd get works linked to the "coronavirus pandemic," or "social distancing." But many people thought out ideas considering what must be created after experiencing the post-normal. We'd been calling for designs that "focused on products," so we had a collection of entries with powerful product design. In particular, I was highly amazed by the finalists as they made the giant leap from the Initial Judging to the Final Judging. The designers from overseas won the Grand Prix, and the proposal born out of a context that's different from Japan brought fresh air into the AWARD.

The KOKUYO DESIGN AWARD is a creative competition created from a collaboration of three participants: entrants, judges, and KOKUYO. By setting this year's theme, I wanted to see how we should consider and live in the new normal after experiencing the pandemic, and how entrants would express it as a designer. They answered this year's "abstract" question of POST-NORMAL with "physical" items, and we had a typical competitive design competition. I was able to see the diverse qualities of designers who created products that would reach the hands of many people. It was a very meaningful and enjoyable experience.

I believe "POST-NORMAL" was a difficult theme, but it gave us a great opportunity to reconsider a fundamental concept of what normal was like and think about what was really important as we look towards the future. Each entrant understood the intentions behind the theme and proposed original ideas and designs, so I think the competition was very constructive. Both the winners of the Grand Prix and the Merit Awards evoke the future that the KOKUYO DESIGN AWARD upholds. The entries that didn't win an award also had many great points as proposals of product design and, generally speaking, were of high quality.

This was my sixth time as a judge, and we asked the entrants more strongly than ever to create products. All of the finalists presented excellent works and showed us astonishing new perspectives. Some people might've thought that they could have come up with the same ideas too when they saw them. In reality though, those kinds of the things are very hard to pick up on. There are many things like that in the world. Through judging, I felt anew the possibilities of the KOKUYO DESIGN AWARD in which a wide variety of people can participate and the opportunity it gives for many people to look carefully at various things.

Through the entries presented under the theme of "POST-NORMAL," I once again realized the importance of continuing to take on challenges even in times of uncertainty and difficulty, and it encouraged me. I believe that the organizer's mission is to create opportunities for people to seriously face up to challenges and to come up with new things. I'm also delighted that the design from overseas won the Grand Prix and that we received a large number of great works. This year, KOKUYO announced its long-term-vision to "be Unique," and declared its resolve to become a company that continues to stimulate creativity. I'd like to work toward making this AWARD an exciting event and encourage more people to participate in it.



植原亮輔 | RYOSUKE UEHARA

KIGI 代表
アートディレクター・クリエイティブディレクター

1972年北海道生まれ。多摩美術大学デザイン学科卒業。DRAFTを経て、渡邊良重とともに2012年にKIGIを設立。企業やブランドのアートディレクション、プロダクトデザインのほか、滋賀県の伝統工芸の職人達とブランド「KIKOF」を立ち上げ、オリジナルショップ&ギャラリー「OUR FAVOURITE SHOP」を運営するなど、クリエイションの新しいあり方を探し、活動している。展覧会やイベント等を企画し、クリエイションの発表の“場”を作る活動にも力を入れている。東京ADCグランプリ、東京ADC会員賞、第11回亀倉雄策賞等を受賞。2017年7月に宇都宮美術館で大規模個展「KIGI WORK & FREE」を開催。2018年、越後妻有アートトリエンナーレ2018大地の芸術祭<方丈記秘記>に「スタンディング酒BAR・酔独楽」を出品。



1



2



3

1. 体験型アートプロジェクト「酔独楽」
/2. KIKOF/3. D-BROSカレンダー
「365'19」



川村真司 | MASASHI KAWAMURA

Whatever
チーフクリエイティブオフィサー

BBH、180、Wieden & Kennedyといった世界のクリエイティブエージェンシーでクリエイティブディレクターを歴任後、クリエイティブ・ラボPARTYを設立。そこでクリエイティブディレクターであると同時にPARTY NY及びTaipeiのCEOを兼任し全てのグローバルビジネスを担当した後、2019年新たなクリエイティブスタジオWhateverを設立し、チーフクリエイティブオフィサーに就任。数々のグローバルブランドのキャンペーン企画を始め、プロダクトデザイン、テレビ番組開発、ミュージックビデオの演出など活動は多岐に渡る。カンヌ広告祭をはじめとした世界の数々の賞を受賞し、アメリカの雑誌Creativityの「世界のクリエイター50人」やFast Company「ビジネス界で最もクリエイティブな100人」、AERA「日本を突破する100人」などにも選出されている。

Chief Creative Officer of Whatever

Masashi Kawamura is the Chief Creative Officer and co-founder of Whatever. After working as a creative director at creative agencies around the world—including BBH, 180, and Wieden & Kennedy—he established creative lab PARTY. He worked as a creative director there while also serving as the CEO of PARTY NY and Taipei, and was in charge of all global business projects for those companies. Then in 2019, he founded new creative studio Whatever, and took up the position of Chief Creative Officer. He is involved in a wide range of projects, including campaign programs for numerous global brands, product design, development of TV programs, and music video production. He has won many awards around the world, including at the Cannes Lions International Festival of Creativity. He was selected by the American magazine Creativity as one of the Creativity 50, a list of the world's most notable creators and innovators, and was also selected for Fast Company's list of the 100 Most Creative People in Business, and AERA's 100 People Breaking Out of Japan.



1



2



3

1. Nike Unlimited Stadium /2. NHK連続テレビ小説「スカーレット」オープニングタイトル映像 /3. SOUR「日々の音色」ミュージックビデオ



田根剛 | TSUYOSHI TANE

Atelier Tsuyoshi Tane Architects 代表
建築家

Founder of Atelier Tsuyoshi Tane Architects / Architect

建築家。1979年東京生まれ。Atelier Tsuyoshi Tane Architectsを設立、フランス・パリを拠点に活動。現在ヨーロッパと日本を中心に世界各地で多数のプロジェクトが進行している。主な作品に「エストニア国立博物館」(2016年)、「新国立競技場・古墳スタジアム案」(2012)、「LIGHT is TIME」(2014年)、「Todoroki House in Valley」(2018年)、「弘前れんが倉庫美術館」(2020年)など。フランス文化庁新進建築家賞、ミース・ファン・デル・ローエ欧州賞2017ノミネート、第67回芸術選奨文部科学大臣新人賞、アーキテクト・オブ・ザ・イヤー2019、フランス国外建築賞グランプリ2021など多数受賞。

Tsuyoshi Tane is an architect. Born in Tokyo in 1979, he established Atelier Tsuyoshi Tane Architects and, now based in Paris, France, he works on many projects in Europe, Japan, and other parts of the world. His works include Estonian National Museum (2016), New National Stadium Kofun Stadium (proposal) (2012), LIGHT is TIME (2014), Todoroki House in Valley (2018), Hirosaki Museum of Contemporary Art (2020), among others. He has received numerous awards, including the French Ministry of Culture Architecture Prize (2007), 67th Japanese Ministry New Face Award of Minister of Education Award for Fine Arts, and Architect of the Year 2019, AFEK Grand Prix 2021. He has also been nominated for the Mies van der Rohe Award.



1



2



3

1. エストニア国立博物館 /2. 弘前れんが倉庫美術館 /3. 388 Farm

[Photo] portrait. Yoshiaki Tsutsui /1. Propanda /Image courtesy of DGT. /2. Daici Ano [Image] 3. Atelier Tsuyoshi Tane Architect



柳原照弘 | TERUHIRO YANAGIHARA

デザイナー

Designer

1976年香川県生まれ。デザイナー。2002年自身のスタジオを設立。デザインする状況をデザインするという考えのもと、空間からプロダクトまで国やジャンルの境界を超えたプロジェクトを手がける。現在、大阪、フランス、オランダ、デンマークを拠点に活動。作品所蔵: Stedelijk Museum Amsterdam (オランダ アムステルダム 現代美術館)、CNAP (フランス国立造形センター)パーマネントコレクション等。共著に「リアルアノニマスデザイン」(学芸出版)、「ゼロ年代11人のデザイン作法」(六耀社)等。

Teruhiro Yanagihara was born in Kagawa Prefecture in 1976. He is a designer, and established his own studio in 2002. With the idea of designing environments for designing, he is engaged in a number of design projects—spatial design, product design, and everything in between—that go beyond the boundaries of countries and genres. He has also been a part of the launching of several new brands as a creative director. His activities are currently based in Osaka, France, Denmark, and the Netherlands. Some of his works have their place in the permanent collections of the Stedelijk Museum Amsterdam, and the CNAP (Centre national des arts plastiques), to name a few. He is also the co-author of several books, including Real Anonymous Designs (from Gakugei Shuppansha), Design manners from 11 designers between 2000 and 2009 (Rikuyosha).



1



2



3

1. Gravity for Kvadrat, Exhibition 2017, London / 2. 本家尾張屋 菓子処, Kyoto / 3. Layerscape, Exhibition Creation Gallery G8, Tokyo



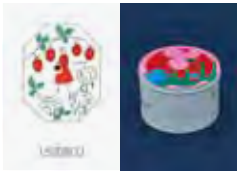
渡邊良重 | YOSHIE WATANABE

KIGI
アートディレクター・デザイナー

Founder, Art Director & Designer at KIGI Co., Ltd.

1961年山口県生まれ。山口大学卒業。DRAFTを経て植原亮輔とともに2012年にKIGIを設立。グラフィックデザインのほか「D-BROS」の商品企画、ほぼ日とファッションブランド「CACUMA」、滋賀県の伝統工芸職人とプロダクトブランド「KIKOF」を立ち上げるなど、プロダクトやファッションデザインも手掛ける。プライベートでも制作を行い、展覧会の開催や作品の発表をしている。東京・白金にてショップ&ギャラリー「OUR FAVOURITE SHOP」を運営。絵本「BROOCH」「UN DEUX」「ジャーニー」や作品集「キギ/KIGI」「KIGI_M」をリトルモアより刊行。東京ADCグランプリ、東京ADC会員賞、第19回亀倉雄策賞など受賞。

Yoshie Watanabe was born in Yamaguchi Prefecture in 1961, and graduated from Yamaguchi University. She worked at DRAFT Co., Ltd., and established KIGI with Ryosuke Uehara in 2012. Besides being a graphic designer, she engages in product and fashion design. She has been involved in product planning at D-BROS, created the fashion brand CACUMA in collaboration with Hobonichi, and established the product brand KIKOF with craftsmen of traditional arts in Shiga Prefecture, to name some of her activities. She also creates artwork in her free time and holds exhibitions to present them. In 2015, she opened OUR FAVORITE SHOP, a gallery and own-brand store, in Shirogane, Tokyo. Through Little More Books & Store, she has published the picture books BROOCH, UN DEUX, and Journey, as well as KIGI and KIGI_M, which she wears her work and those of other artists. She has won the Tokyo ADC Grand Prix and the 19th Yusaku Kamekura Design Award, among other honors.



1



2



3

1. 洋菓子ブランド「AUDREY」/2. ファッションブランド「CACUMA」/3. 絵本「BROOCH」



黒田英邦 | HIDEKUNI KURODA

コクヨ株式会社
代表取締役社長

KOKUYO Co., Ltd. President and CEO

2001年4月コクヨ株式会社入社、オフィス家具部門の法人営業、経営企画部長、コクヨファニチャー(株)代表取締役社長を経て、2015年よりコクヨ株式会社代表取締役社長に就任。「コクヨは、商品・サービスを通じて、顧客の創造性を向上する価値を提供することにより、人々のより良いはたらく・まなぶ・生活する“Quality of Lifeの向上”を実現し、社会の役に立つLife & Work Style Companyを目指す」を、コクヨのありたい姿として掲げ、2019年より『持続的な成長力の獲得』を基本方針とした第2次中期経営計画に取り組んでいる。

Hidekuni Kuroda joined KOKUYO Co., Ltd. in April 2001. After working in corporate sales for the office furniture department and taking a Corporate Planning Department Manager position, he became the President of KOKUYO FURNITURE Co., Ltd. In 2015, he became the President of KOKUYO Co., Ltd. KOKUYO established the following as their mission statement for the future: KOKUYO aims to be a Life & Work Style Company that enriches society by providing value through our products and services to enhance customers' creativity and to deliver improvements to their Quality of Life so that they can work, learn, and live better. To this end, starting in 2019, the company is working to achieve a second mid-term management plan that focuses on acquiring capacity for sustainable growth.

POST-NORMAL

The world
Before
what
our once-
So we try to
many id
What's impo
is to try to face
a deep look at the value of co
and not only with an idea, bu
to be persistent, and give

KOKUYO DESIGN AW

KOKUYO

ORGANIZER / KOKUYO CO., LTD.
SPONSOR / DESIGN MAGAZINE AXIS
ART DIRECTION & DESIGN / KIGI
DESIGN / RYOMA MAEDA