

Making the Tradition of the Future.

Every tradition has its beginning.
The numberless Japanese staple goods blossoming
across the world all began as small buds.
Left behind on the road to cultivating and growing that bud,
into a fully bloomed flower,
is a trail littered with hardships that have been overcome step by step
on each project's journey to a brighter future.
The MORE THAN Project is that beginning for those set on making
new Japanese traditions for the future of the world.
These kinds of projects can include incorporating
modern designs into historical Japanese industries,
or combining the delicate hand crafting skills of Japanese masters
with the cutting edge in advanced technology.
Facing seemingly never ending challenges,
gaining inspiration in times of failure,
and growing stronger by overcoming adversity;
we ask that you please enjoy the flowering of these 13 projects,
poised to carry on the mantle of tradition for generations to come.

未来の伝統をつくる。

どんな伝統にもはじまりがある。
今では世界中で花開いている日本の数々の定番品も、
はじまりは小さな芽でしかなかった。
それを育み、大きく開花させるまでには
幾重もの苦難を乗り越えてきた歴史と、
決してあきらめなかった未来への歩みがあったはずだ。
MORE THAN プロジェクトは、未来に定着する日本の伝統を、
いま新しくつくりだそうという試みである。
あるものは歴史ある産業に現代的なデザインを取り入れて、
またあるものは日本人の繊細な手仕事と先端技術を掛け合わせて。
絶え間ない挑戦のなかで、ときに失敗に奮い立ち、
ときに逆境によって強くなった、次の時代の伝統を担う
13プロジェクトの芽吹きをどうぞご覧ください。

13 Japan Born Projects from 13 Regional Companies

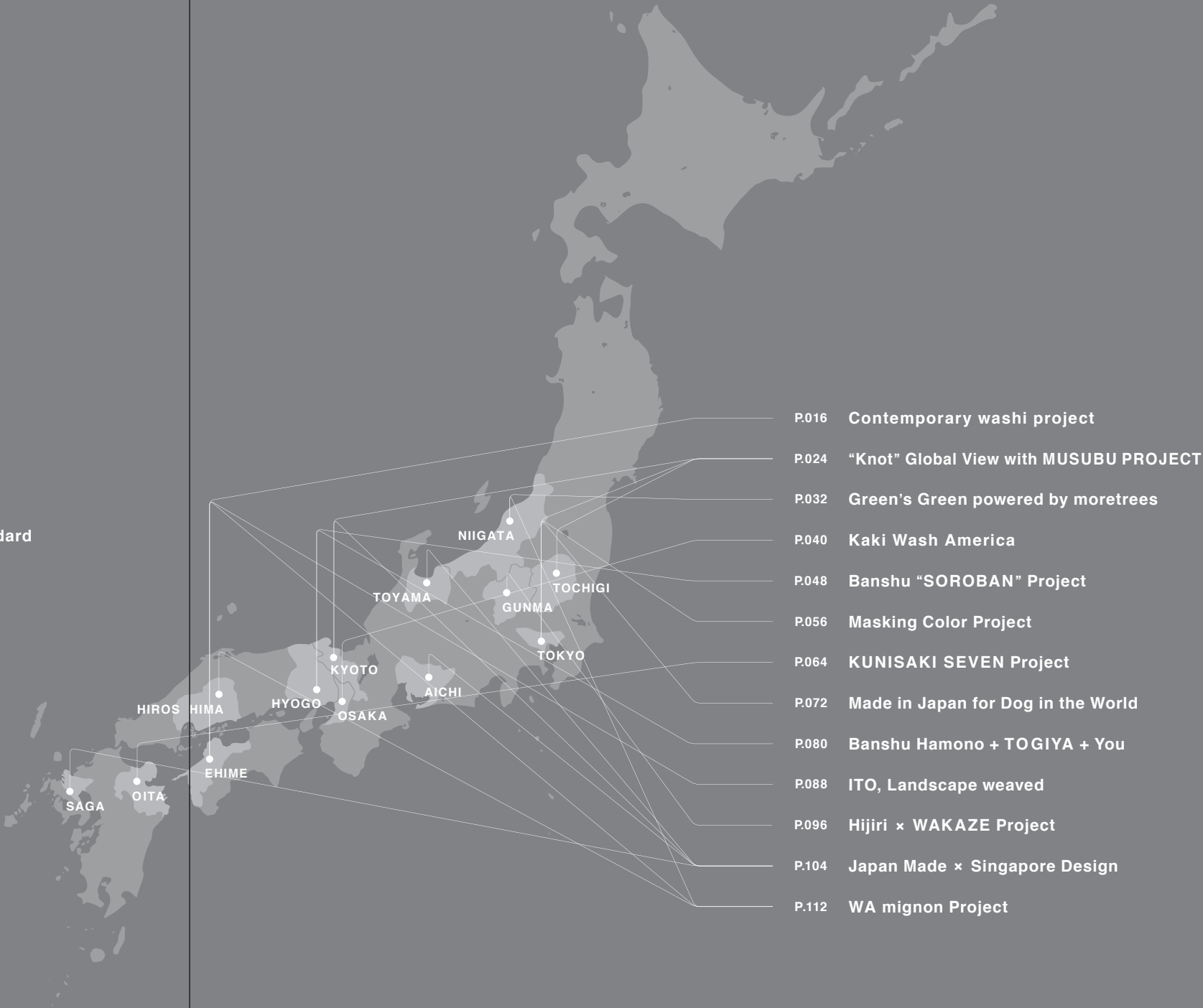
13地域の企業による、13の日本。

Small and medium-sized enterprises (SMEs) from thirteen regions in thirteen prefectures around Japan are participating in this project. Against a background of unique tradition and culture, unable to be completely confined within the framework of “Japan”, these companies are trying new ways of manufacturing and creating originality.

日本をぐるりと巡る13都府県13地域の中小企業が本プロジェクトに参加。ひとくちに「日本」と枠組みできない固有の伝統や文化を背景に、新しいものづくり、ことづくりを試みています。

CONTENTS

P.006	Project System	プロジェクトの仕組み
P.013	Onward to a Future Where Expanding Overseas is the Standard	Tomohiko AKIMOTO / Loftwork Inc. 海外挑戦が当たり前になる未来へ 秋元友彦 / 株式会社ロフトワーク
P.120	STRATEGY SESSION	ストラテジーセッション
P.122	MATCHING FESTIVAL	マッチングフェス
P.124	COMMUNICATION TOOLS	コミュニケーションツール
P.126	ADVISOR PROFILES	アドバイザーのプロフィール
P.129	To Become a Guidepost for Others' First Steps	Shigekazu FUKUNAGA / Deputy Director of Creative Industries Division Ministry of Economy, Trade and Industry 踏み出す一歩の道標になる 福永茂和 / 経済産業省クリエイティブ産業課 総括補佐



Project System
プロジェクトの仕組み

SMEs team up with project managers and designers to develop and expand merchandise steeped in cultural traits from all around the world, with the business support of advisors who give their valuable independent perspective. The Ministry of Economy, Trade and Industry supplies subsidies to support project activities while Loftwork Inc. heads up planning and management of each project.

中小企業・プロジェクトマネージャー・デザイナーがタッグを組み、世界各国の特色に寄り添った商材開発と展開を行います。
アドバイザーは第三者的な視点でビジネスをサポート。
経済産業省はそれらの活動を支える補助金を交付し、企画運営をロフトワークが担当します。

The products are targeted for expansion in five western countries, namely Britain, France, Switzerland, Germany and The United States.

欧米への展開は、主にフランス、ドイツ、スイス、イギリス、アメリカの5か国。

PROJECT TEAM

COMPANIES

SMEs that produce a diverse range of products including traditional crafts and fashion items, making the most of Japanese regional features and culture.
伝統工芸からファッションまで、日本の地域性や文化を生かした商材を持つ中小企業。

PROJECT MANAGERS

As the managers in this project, they carry out consistent management beginning from market research, through product refinement and PR, to distribution.
本プロジェクトの統括者。市場調査、商材改良、PR、流通までを一貫してマネジメント。

DESIGNERS

Designers and creators with knowledge in specific fields of expertise who participate in product development using their specialized experience and skills.
特定の領域に精通するデザイナーが、その専門的な知識と能力を生かして商材開発に参加。

ADVISORS

Professionals working in product development and distribution for selling in overseas markets. Advisors support the activities of each project with their extensive knowledge.
海外向けの商品開発・流通販売のプロフェッショナル。豊富な知見をもとに、各プロジェクトの活動をサポート。

U.K.
FRANCE
GERMANY
SWITZERLAND

EAST ASIA

MIDDLE EASTERN COUNTRIES

JAPAN

TAIWAN

VIETNAM

SINGAPORE

SOUTHEAST ASIA

In addition to East and South East Asian countries like Singapore, Taiwan, and Vietnam, these products are also targeted to expand in middle eastern countries.

シンガポール、台湾、ベトナム、東アジア、東南アジアなどのアジア圏に加えて中東諸国にも展開。

Successfully expanding overseas is not the end of this project; in fact, it's just the beginning. The project aims for overseas sales of products not only from Japan but also from country A to country B, then from country B to country C, to spread our target products out into the world.

海外展開の完了がプロジェクトの終わりではなく、そこからが本当の始まりです。
日本発の展開に加えて、A国からB国へ、B国からC国へと、世界から世界に商材が広がっていくことを目指しています。







Onward to a Future Where Expanding Overseas is the Standard

海外挑戦が当たり前になる未来へ

Tomohiko AKIMOTO Loftwork Inc.

秋元 友彦 株式会社ロフトワーク

As the year draws to an end we have now seen through the second term of the MORE THAN Project. Having managed this project over the last 2 years, I have spent way more time than I have ever before in my life, thinking about Japan, it's industries, manufacturing, and culture. What is needed to expand and spread Japanese merchandise overseas, what are some methods, who should we connect with, and what should we do to gain stability within different markets? I have been completely absorbed in the continued search for answers to these important questions.

At the beginning of the project's first term I was asked by representatives of the Ministry of Economy, Trade and Industry (METI) to make it a business that appears completely unlike METI. However, we stood firm in our belief that we need to make this project into something that cannot be made without the aid of METI. We wanted to maximize our potential, doing things only able to be done with government backing and using methods only able to be executed by a private organization. With creative agencies as partners we are able to find intrinsic value in real products and aim to create brands that accurately represent those values. With that in mind, during the initial first term I concentrated my efforts on polishing design, creating a system to properly launch the project while keeping its core goals intact.

This second term of the project saw the strengthening of communication. Designers were paired with each project member, sessions were held to learn from past team experiences, along with matching events bringing in outside professionals. We took aim at making each person connected to the project a community member, and by doing so created our plan for the future, relying not upon the individual, but upon the group. This in turn deepened ties between the government and the private sector becoming a driving force leading to previously unimaginable achievements.

Even so, there are still a large number of attractive goods and aspects of Japan yet unknown to the world. This is exactly why we intend to release, as open data, specialized advice along with all of the know-how and experience we have cultivated over the last 2 years, for people who want to expand overseas but are unsure of how to go about it.

I sincerely hope that in little over a decade it will become common practice for local business to expand overseas. There would be no greater joy as a project manager than to receive recognition from future businesses expanding overseas, when they remember that it all began with the MORE THAN Project. It is to realize this future, that I continue to pour hard work and passion into our MORE THAN Project.

今回で2期目を迎えた MORE THAN プロジェクト。担当したこの2年間、日本について、その産業やものづくり、文化について、これまでの人生の何十倍もの時間を費やして考えを巡らせてきた。日本の商材を海外に広めるために必要なものは何か、手法は何か、誰とつながるべきか、定常化にはどうすればいいか…それらの答えを無心に探り続けてきた。

1期目を始めるにあたって経済産業省の担当者から要望されたのは「経産省らしくない事業にしてほしい」だった。しかし私たちは「経産省にしかできないプロジェクトにするべきだ」と訴えた。行政だからできることを、民間だからできる方法で最大化させたい。クリエイティブエージェンシーがパートナーだからこそ引き出せる本質的な価値を見つけ、それを的確にとらえたブランド構築を目指したい。そんな思いで、1期目はデザイン面を研ぎ澄ませ、プロジェクトの核心を正しく打ち出していく仕組みづくりに注力した。

2期目の今回はコミュニケーション面を強化した。各プロジェクトメンバーにデザイナーを加え、過去のチームの体験を学べるセッションや、外部のプロフェッショナルを巻き込んだマッチングイベントを開催。プロジェクトにつながるすべての人がコミュニティメンバーとなることを目指し、点ではなく面の力で攻める体制をつくった。これにより行政と民間の連携はいっそう深まり、想像以上の推進力と成果が生み出される結果となった。

それでもまだまだ日本には知られていない魅力が数多く眠っている。だからこれからは、海外進出の手法が分からずそれを求めている人たちのために、この2年間で培ってきたノウハウや実体験、現場での声をまとめ、オープンデータとして公開していくつもりだ。

十数年後、地域からの海外挑戦が当たり前になっていることを切に願っている。そしてそのとき「そういえば MORE THAN プロジェクトからぜんぶ始まったよね」と言われたとしたら、担当者としてこの上ない喜びである。その実現のためにこれからも惜しみなく汗を流していきたい。



Tomohiko AKIMOTO 秋元友彦

Graduated from Chiba University with a degree in Architecture under the faculty of Design Engineering. While attending university, he participated in various art events as staff, and worked at an architectural firm. He then began work in Setagaya, Tokyo as a public relations manager and head of a planning department for the first private managing company which took closed down schools and made usable as facilities. Since April 2014, he has been working for Loftwork Inc., a creative agency located in Dogenzaka in Shibuya, that also operates FabCafe Tokyo. To this day he has planned and managed tours and events focused on food and craftsmanship that connect local areas with Tokyo, with some events hosting around 20,000 participants. Drawing from such experiences, he is now in charge of the MORE THAN Project and ultimately bringing together local manufacturing and creativity in order to win the hearts of overseas markets.

千葉大学デザイン工学部建築学科卒。在学中から様々なアートイベントにスタッフとして携わり、建築設計事務所勤務を経て東京都世田谷区で民間初の廃校活用施設の運営会社に入社。企画室長・広報としてマネジメントも経験。2014年4月より渋谷区道玄坂で FabCafe Tokyo の運営も行うクリエイティブエージェンシー「ロフトワーク」に入社。これまで、食やものづくりをテーマに、地域と東京を繋げるツアーやイベントを主催、2万人規模のイベントの立ち上げや商店会を立ち上げるなど、コミュニティの創出・運営を行うプロジェクトを数多く手がけてきた。その経験を元に、地域産業とクリエイティブを融合させ、国外マーケットの獲得を目指すプロジェクト「MORE THAN プロジェクト」を担当している。



Like a Perfect Slice of Cloud

まるで雲の薄切りです。

Contemporary washi project



While inheriting the 350-year long tradition behind hand-made washi, or Japanese paper, within Ehime Prefecture, “Contemporary washi” has been developed as an adaptation of this traditional practice, to fit in a modern living space. By randomly layering its raw material plant fibers, sunlight and wind are able to pass through the countless number of small holes formed by the material. Blending into its surroundings, almost like air, it can be set up as a partition without creating a sense of pressure. Additionally, having been made by hand using Kannon spring water, chosen as one of the 100 famous waters of Japan, the paper is left with a charming rustic white color. Just like a slice of cloud, this light washi can be easily arranged into absolutely any shape and any space.

愛媛県で350年続く手漉き和紙の伝統を受け継ぎながら、現代の住空間になじむ新たな和紙として開発された「Contemporary washi」。原料となる植物の繊維がランダムに重なり合うことで、光と風を通す無数の小さな穴が生まれています。空気のような気配のなさで場に溶け込むため、間仕切りとして使っても圧迫感がありません。また、日本の名水百選にも選ばれた湧き水、観音水を使って漉き上げたことによる混じり気のない素朴な白さも魅力のひとつ。白い雲を薄く切り取ったかのように身軽な和紙は、どんなかたちにもどんな置き場所にも軽やかに展開できます。





Retaining the vestiges of wood, the mulberry shavings become a pure white fiber after being boiled and washed with water. By passing water with the dissolved fibers through a wooden frame they begin to pile on one another creating the washi.

まだ木の面影を残す楮(こうぞ)は、湯で煮て水で洗うことでやがて真白な繊維となる。それを溶け込ませた水に木枠を繰り返しくぐらせると少しずつ繊維が積み重なり、和紙ができあがる。

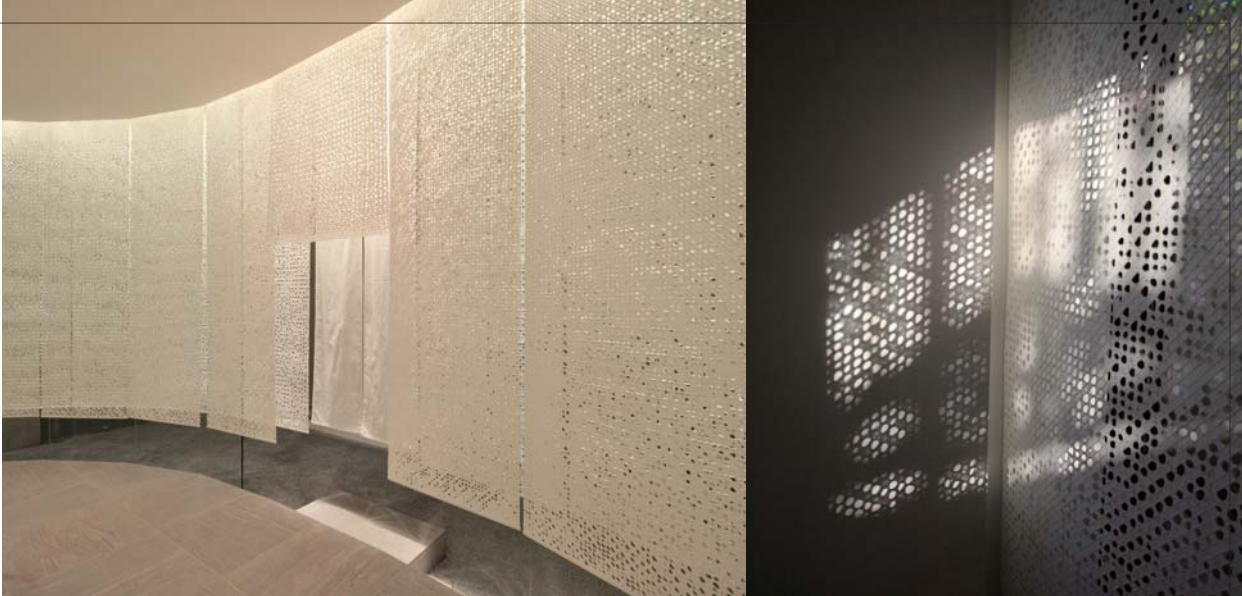
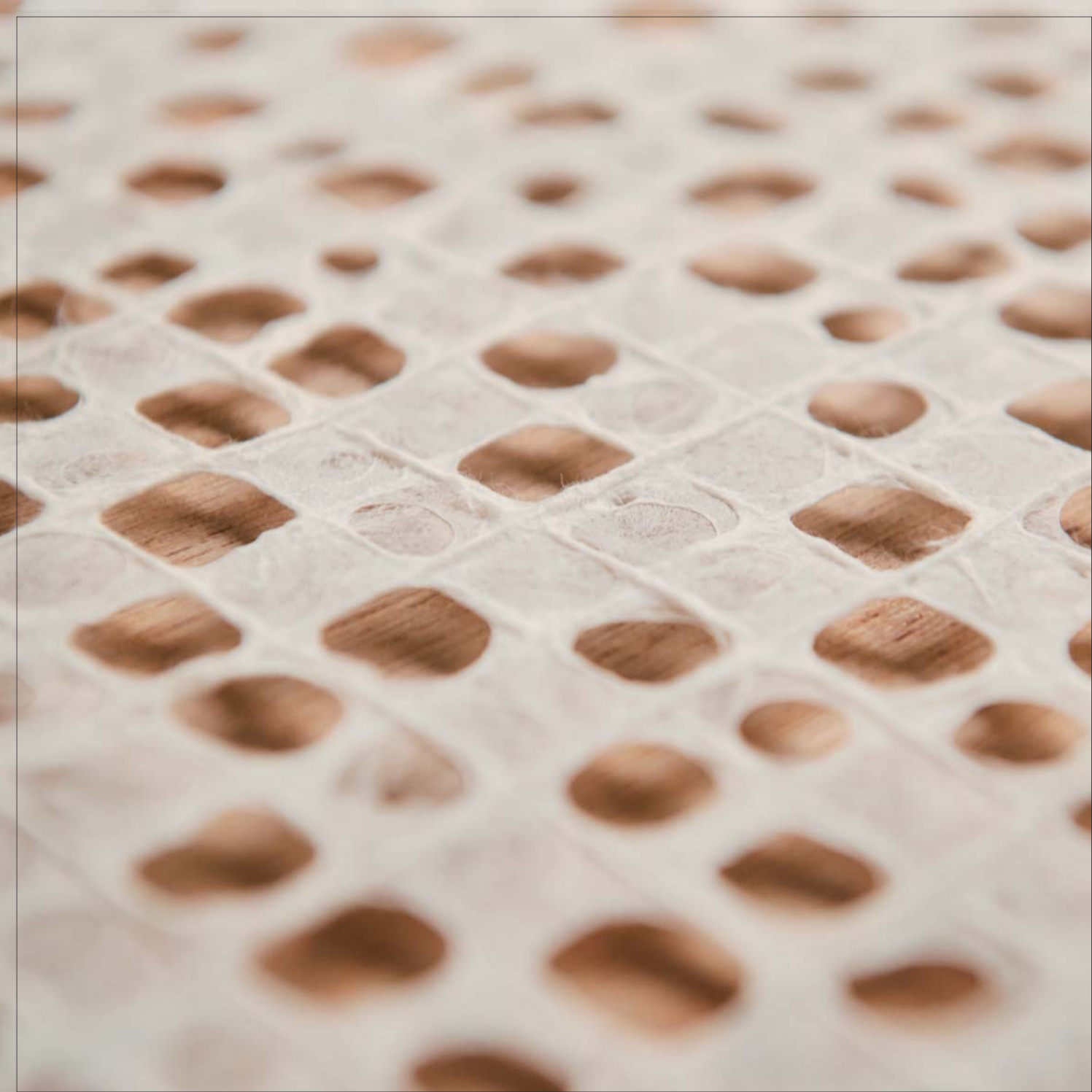
A Chain of Innovation, Becomes Tradition

革新の積み重ねが、伝統になる。

When you hear the words, “Interior design using washi” the majority of people likely visualize a room full of Japanese house fixtures like shoji and sliding doors. However, Contemporary washi has been used in a variety of spaces, whether Japanese or Western, like in overseas brand name display windows or homes designed by the architect Kengo Kuma. At the root of flexibility in actively connecting with different cultures are the beliefs of the creator, that only something really innovative and loved by all can become the next tradition. Taking a brave step into uncharted territory while paying homage to the history of its land of origin, we hope that having been created through this flexible stance, our washi will continue on 10 years or even 100 years into the future to become loved by the people of London and New York, establishing itself as the traditional washi.

「和紙を使ったインテリア」と聞くと、日本家屋の建具である障子や襖を思い浮かべる人が多いかもしれませんが。しかし Contemporary washi は、海外ブランドのショーウィンドウや建築家の隈研吾が手がけた邸宅など、これまで和洋問わず様々な空間で使われてきました。異なる文化と積極的に交わろうとする柔軟さの根底には、「人々に受け入れられる革新的なものこそ、次の伝統を担うことができる」という作り手の想いがあります。産地の歴史に敬意を払いつつ、新しい領域へ踏み出すこと。そんなしなやかな姿勢で生み出された和紙が、ロンドンやニューヨークの人々に親しまれ、10年先、100年先の未来に「伝統の和紙」として定着することを願っています。





Through the use of washi, harsh outside light filters into your space, soft and inviting. Contemporary washi breathes into modern interior design a delicate sense for the ephemeral that the Japanese people possess.

和紙を介することで、外光はやわらかな光へと濾過される。
Contemporary washiは、消え入りそうなかすかなものを感じる日本人の繊細な感性を、現代のインテリアに息づかせる。

COMPANY :



Kasugai Japan Inc. かすがいジャパン(株)

Kasugai Japan Inc. was established in 2015. Developing business under the theme of community problem solving and restoring values, the company has set their gaze on recreating regional values through craftsmanship and teamed up with the washi artisan, Ms. Yukari Sato, who is actively engaged in the industry within Ehime Prefecture. かすがいジャパン(株)は2015年創業。地域社会の課題解決や価値の再生をテーマに事業開発を行っており、今回、ものづくりから地域の価値を再创出すべく、同じく愛媛県で精力的に活動する和紙作家佐藤友佳理とタッグを組んだ。

PROJECT
MANAGER :

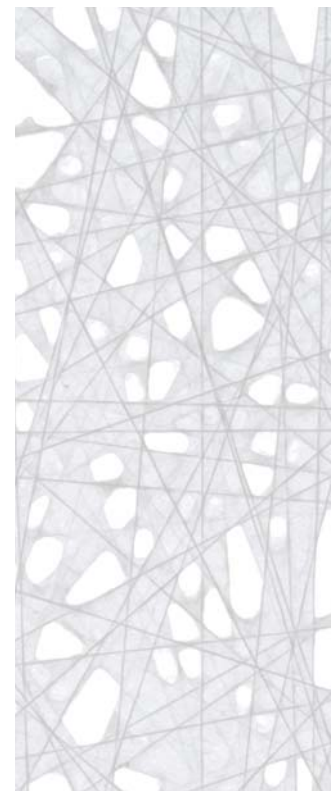


Uiiko OYASU 大安羽生子

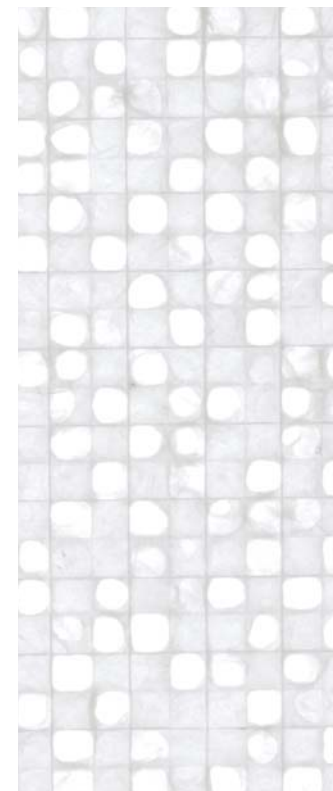
In addition to working as a planner for a Tokyo advertising agency, from the year 2008, she has started various events such as the Shikoku Regional Genesis Project. 2013 Ministry of Economy, Trade and Industry Worker Dispatch Project selected Producer. 東京の広告代理店でプランナーとして活動する傍ら、2008年より四国の地域創成プロジェクトに加わり、様々なイベントを立ち上げる。平成25年度経済産業省プロデューサー人材派遣事業採択者。



部分サンプル scale:1/3



1



2



3

1-3 1: Random, 2: Lattice, 3: Diagonal Grid / The mesh pattern can be intentionally made, however, the amount and distribution of fibers within the pattern can only be left up to fate. This goes to show that even washi with the same mesh design have a unique pattern that expresses itself unlike any other.

1: ランダム・2: 格子・3: 斜め格子 / 編み目のパターンは意図してつくることができるが、そこに積み重なる繊維の量と分布は偶然性に委ねるしかない。たとえ同じ編み目でも一つとして同じ表情のものはない。

ADDRESS : VOGUE501 3-9-36 Higashi-mura, Imabari-shi, Ehime 799-1506, JAPAN / TEL : +81(0)898-55-8028
CONTACT : info@kasugai-japan.co.jp / URL : http://kasugai-japan.co.jp/ http://www.requ.jp/washi01

What Kind of Japan Should We Strap on Today?

今日は、どんな日本を巻きますか。

“Knot” Global View with MUSUBU PROJECT



Using materials and parts made domestically while being assembled with sophisticated local techniques handed down from generation to generation, we introduce the 100% made in Japan watch, the Knot. Having a choice in type and style of the strap, just like changing clothes, you can pick the perfect style and feeling for any occasion. The “MUSUBU PROJECT” uses materials unique to Japan such as brand name Tochigi leather, treated in a rare natural tanning method, and Kyoto Braid, a traditional craft that originated from the obi or belt of the kimono. On top of that, starting with the dye known as “JAPAN BLUE”, Tokushima-Indigo, plans are underway for a string of products that utilize local resources across Japan.

国産の素材やパーツを使い、国内で受け継がれてきた精緻な技術で組み立てた100%メイド・イン・ジャパンの腕時計「Knot」。ストラップを自由に選んで着脱できるので、服を着替えるようにその日の気分やスタイルに応じた組み合わせが楽しめます。「MUSUBU PROJECT」では、世界でも希少な天然のタンニンなめしを使った革ブランド「栃木レザー」や着物の帯に由来する伝統工芸「京都組紐」など、日本ならではの素材を使用。その他にも「JAPAN BLUE」として知られる「徳島藍」をはじめ、日本各地の地域資源を生かした商品が続々登場予定です。



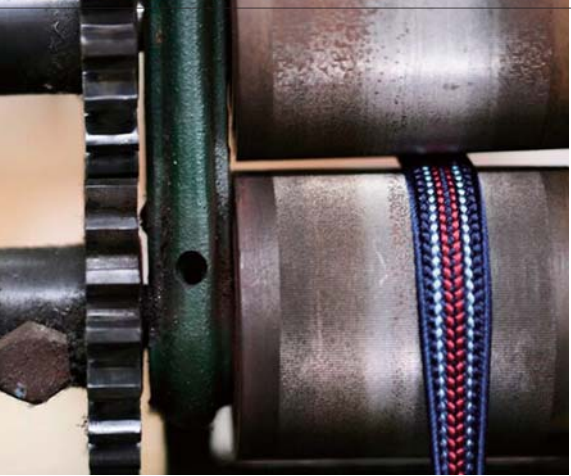


Becoming the Knot That Ties the World Together

世界をつなぐ結び目になる。

As for the reasoning behind the brand name Knot, it comes from the driving force of the product which is the simple desire to create a watch that can serve as the knot that ties the world to Japanese culture. With the advent of the smartphone and other digital devices, more so than for telling the time, watches and clocks have become a type of fashion people use to express themselves. This is exactly why we think something like Knot watches, with its bold presence as everyday use personal wear, can become the means to root Japanese culture in the everyday lives of people around the world. By reviewing the process of distribution and bringing the cost of one strap down to the price of a t-shirt we succeeded in making our product available to a wide variety of consumers. Starting within the ASEAN region, we will continue to create knots that tie Japan to the world on the wrists of people everywhere.

「結ぶ」「絆」などの意味をもつKnotという言葉ブランド名に据えたのは、「日本の文化と世界をつなぐ結び目になる時計をつくりたい」という想いからです。スマートフォンなどのデジタル端末が普及し始め、今や時計は時刻の伝達よりもむしろ自分らしさを表現するファッションの一部になりました。そんな時代だからこそ、毎日使えるパーソナルウェアとしての色が強いKnotの時計は、日本の文化を世界の日常に根付かせるための媒体になれると考えています。流通の工程を見直し、ストラップの価格をTシャツ1枚程度に抑えたのも、より多くの人たちに手に取ってほしかったから。まずはASEAN地域を皮切りに、日本と世界をつなぐいくつもの結び目を人々の腕につくっていきます。



The silk thread is bundled, twisted together, and then knitted creating one complete braided strap. Upon close inspection, the intricate design of the stiches shows the mastery of the craftsman who knows the features of the materials and movement of the machines.

絹糸を束ねて捻り合わせ、
それらを編み合わせて1本の組紐ストラップをつくる。
目をこらすとわかる緻密な編目模様は、
素材の特長と機械の動きを熟知した職人だからこそなせる技である。





(Left) Raw hide washing, curing with tanning solutions, drying, and stretching; there are expert craftsman throughout each step of the entire process. They see through the completion of the leather making slight adjustments as the weather changes over time. (Right) Workshop where our glossy original hand-stitched straps, using Tochigi leather, are produced. Through careful processing, like triple painting the cut face of the leather, not a corner or crevice of this product is neglected creating a gleaming finish.

(左) 原皮の水洗い・タンニン液への漬け込み・乾燥・伸ばしなど、全工程に専門の職人がいる。その日の天候に合わせて微調整を繰り返しながら、革の仕上がりを厳しく見極める。
(右) 栃木レザーを用いた艶やかな「オリジナル・ハンドステッチ・ストラップ」を製作している工房。革の裁断面に塗料を3度重ね塗りするなど、すみずみにまで配られた目がわずかな隙もつukらない仕上がりを生んでいる。



COMPANY :



Knot Co. Limited 株式会社 Knot

Having established a track record and gaining esteem as the main distributor of Nordic brand watches within Japan, the company has been rewarded the Danish Export Association Award and the Prince Henrik Medal of Honor. Established the made in Japan watch brand, "Knot" in 2014. 北欧ブランドウォッチの日本総代理店として日本に定着させた実績が評価され「デンマーク輸出協会賞及びヘンリック王配殿下名譽勲章」受勲。2014年、Made in Japan ウォッチブランド「Knot」を創業。

PROJECT MANAGER :



Kenji MIYAKI 宮本健二

University of Miyazaki Faculty of Regional Innovation; Design produce and management Lab. Associate professor, Kobe Design University; design marketing department part-time lecturer, Tokushima Indigo Japan Blue Promotion Council producer, University of Wales UK, MBA. Mr. Miyaki works actively along with companies and local governments in sales channel development support and product development that utilizes materials and technologies from areas across Japan including Ehime Prefecture, Tokushima Prefecture, Osaka Prefecture, Tottori Prefecture and Nara Prefecture, as well as in Japan brand-related business concerning METI. 宮崎大学地域資源創成学部 デザインプロデュース・商品開発マネジメント研究領域 准教授、神戸芸術工科大学 デザインマーケティング領域 非常勤講師、徳島藍JAPANブルー推進協議会プロデューサー。英国ウェールズ大学MBA取得。経産省JAPANブランド関連事業や、愛媛県・徳島県・大阪府・鳥取県・奈良県ほか全国各地の地域素材と技術を活かした商品開発や販路開拓支援に、企業や自治体とともに積極的に取り組んでいる。



1



2



3

1 Watch Unit / On the cover of the face of the watch is sapphire glass, with a hardness that is second only to diamonds. Additionally, for the watch case we use a special corrosion resistant stainless steel that allows us to create a robust product that will last for years to come.

時計本体／表面のカバーには、ダイヤモンドに次ぐ硬度をもつサファイヤガラスを採用。さらにケースには耐腐食性に優れた特別なステンレスを使い、長い年月をともにすることができる堅牢なつくりを実現した。

2 Kyoto Braid Strap / The method used to create the Kyoto Braid Strap, called Kourai-gumi, allows for a dense design pattern and historically has been used in the creation of luxury goods decorations. By bundling the silk threads together, a pliable strength and delicate pattern is created.

京都組紐ストラップ／「高麗組」と呼ばれるこの組み方は、緻密なデザインが可能ことから高級品の装飾に使われてきた歴史をもつ。絹糸を束ねて組み合わせ、しなやかな強さと繊細な模様を生んでいる。

3 Tochigi Leather Strap / Over a 20 step process, the diligently tanned Tochigi leather is fashioned into a strap through delicate handwork in shaping, sewing, and polishing the leather. On the reverse side of the strap, in testament of consistent handmade quality, is the carved seal "MADE IN JAPAN HandCraft" mark.

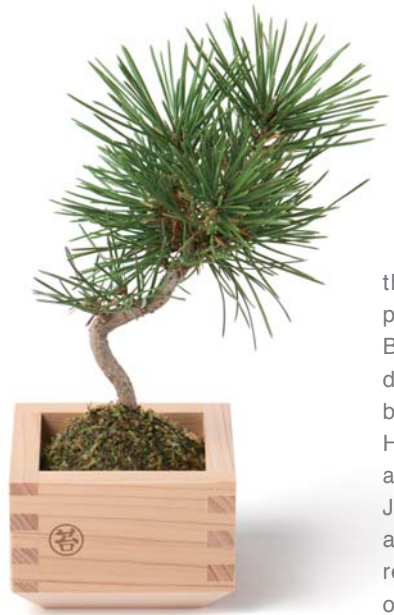
栃木レザーストラップ／20にも及ぶ工程を経て丁寧になめされた革が、細やかな手仕事によって成型・縫製・研磨され、1本のストラップになる。裏面には、一貫して人の手でつくられた証として「MADE IN JAPAN HandCraft」の刻印が押されている。

ADDRESS : La Ruel Kichijoji 201 2-33-8 Kichijoji-honcho, Musashino-shi, Tokyo 180-0004, JAPAN
TEL : +81(0)422-27-6847 / CONTACT : info@knot-designs.com / URL : <https://knot-designs.com>

Japanese Gardens in Your Room

部屋の中の日本庭園。

Green's Green powered by moretrees



Benefiting from the rich Shinano river flowing through the middle of its city, making gardening an ever popular pursuit, Niigata City is Japan's leading supplier of moss. Bringing together the lovely flowers of Japan, the tastefully deep expression of moss, and domestically made cypress boxes (masu), MASUMOSS is a hallmark of its land of origin. Having the appearance of a condensed form of the Japanese aesthetic sense of wabi-sabi, the product is just like a minimalist Japanese garden. It is, of course, perfect for interior decorating and could be used perhaps as tableware in a Japanese style restaurant or at a home dining table, creating a close sense of the seasons of Japan during an enjoyable meal. Try out for yourself Japanese charm through this product and the overall experience it offers.

市中を流れる水量豊富な信濃川の恩恵によって昔から園芸が盛んな新潟市は、日本有数の苔の供給地でもあります。可憐な日本の草花、滋味深い表情の苔、国産ヒノキの枡の3者が調和した「MASUMOSS」はこの地だから生まれました。「わび・さび」が凝縮したようなその佇まいは、まるでミニマルな日本庭園。インテリアとしてはもちろん、たとえば和食を楽しむレストランやダイニングのテーブルウェアとして活用すれば、日本の四季を身近に感じながら食事の時間を楽しむことができます。「もの」と「こと」の両面から日本の風情を堪能してみてください



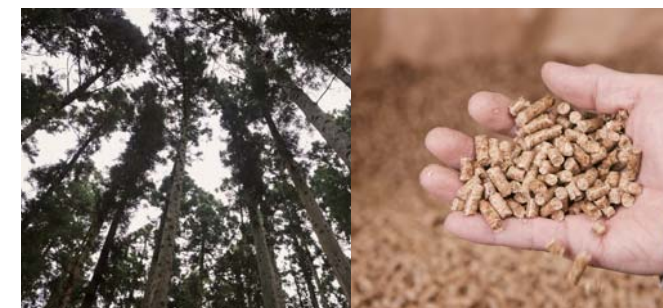


As a Forest Grows, so Does Its Region

森が育てば、地域も育つ。

Continuing on from last year, wood pellets have been adopted as a heat source used in house cultivation of moss balls. These are a biomass fuel made using timber from forest thinning during forest maintenance. Through this, unneeded timber is diverted to cultivate moss, generating profit that again goes into creating a sustainable resource cycle that helps to protect forests. This kind of reforestation by local energy production and consumption has also brought about a positive growth cycle in local economies. Once more, in order to protect Europe's natural mosses threatened by a gardening boom in recent years, we are also looking into exporting Niigata moss cultivation techniques. This all comes from the strong desire of our project team to : "create a community that continues to develop forests along with their local economies."

昨年に引き続き、苔玉のハウス栽培に用いる暖房エネルギーには「木質ペレット」を採用。これは森林整備の際に発生する間伐材を活用してつくったバイオマス燃料です。これにより、不要になった木材を流用して苔を育て、そこで得た利益を再び森林保護に役立てるという持続可能な資源のサイクルを実現。こうしたエネルギーの地産地消による森づくりは、地域経済にも好循環をもたらしています。また、過熱する近年の園芸ブームで枯渇しかけているヨーロッパの天然苔を守るため、新潟の苔培養技術の輸出も同時に検討。そのすべては「森も経済も継続して発展する地域社会をつくりたい」というプロジェクトチームの強い想いから始まっています。





In the front section of the picture are the wooded hills where raw wood materials used for wood pellets can be collected. The once uncared for and overgrown mountain now economically supports the city that expands out below it.

手前に見えるのは木質ペレットの原料となる木材が採取できる里山。一時は手入れもされず荒れ放題だったこの山が、今では山下に広がるまちを経済的に支えている。



COMPANY :



WPPC Inc. (株) WPPC

Having begun in 2005 as a general incorporated association, The Wood Pellet Promotion Council, the company was officially established in 2014. Utilizing their experience in commercialization and promotion of wood pellets, the company aims to locally create mechanisms that lead to environmental conservation, halting the use of fossil fuels, stimulating regional activities, and creating jobs through circulating energy from unused local wood resources.

2005年に設立された一般社団法人木質ペレット推進協議会を前身として2014年に設立。木質ペレットの普及活動及び事業化の経験を生かし、地域に眠る木質の未利用資源を地域内にてエネルギー循環させることで化石燃料の使用を食い止め、地域活性、雇用創出、環境保全に繋げる仕組みづくりを目指している。

PROJECT MANAGER :



Shinkichi MIZUTANI 水谷伸吉

Born 1978 in Tokyo. After graduating from Keio University Faculty of Economics, Mr. Mizutani began work in the environmental plant department of the Kubota Corporation. Afterwards he moved to work at an Indonesian planting organization working to address the regeneration of rainforests. Later in 2007, after being called upon by Mr. Ryuichi Sakamoto, he was appointed secretary-general along with the launch of the forest conservation organization, "more trees". He now works on regional activation in response to increasing demands for domestic raw wood materials.

1978年東京生まれ。慶應義塾大学経済学部を卒業後、(株)クボタで環境プラント部門に従事。その後インドネシアでの植林団体に移り、熱帯雨林の再生に取り組む。2007年に坂本龍一氏の呼びかけによる森林保全団体「more trees」の立ち上げに伴い事務局長に就任。国産木材の需要拡大や地域活性化も手掛ける。

DESIGNER :



Keita YAMAGA 山賀慶太

Born 1974 in Niigata City. Mr. Yamaga established the P-Design Laboratory of Niigata City in 2012. He serves as the representative of the laboratory. He is engaged primarily in branding, design, and product development of alcoholic beverages and foods rich in local culture.

1974年新潟市生まれ。2012年新潟市にPデザイン研究所を設立。代表。主に地域色豊かな食品、酒類の製品開発、ブランディング、デザインに携わる。



1



2



3

1 MASUMOSS (Black Pine) / A pine that from ancient times has been said to be the dwelling place of gods. Maintaining a close relationship with the Japanese lifestyle and arts, it is famously used in the classic performing art of Noh painted as stage backdrops, or as material for the yearly decoration called the kadomatsu that celebrates the new year.

MASUMOSS (クロマツ) / 古来より神が宿るとされてきた松。歌舞伎と並ぶ古典芸能「能」の舞台にも必ず描かれる樹木であり、年のはじまりを祝う飾り「門松」にも用いられるなど、日本の芸能や生活文化と密接な関わりを持ってきた。

2 MASUMOSS (Daimonjisou) / Known as the flower signaling the beginning of fall. In haiku it is known as a flower that symbolizes an image of autumn; this small flower has held the emotion of the season through the ages.

MASUMOSS (ダイモンジソウ) / 日本では秋の訪れを告げる花として知られる。俳句においても秋のイメージを象徴する草花のひとつとされており、古くからその小さな花に季節の情感を託してきた。

3 MASUMOSS (Iberis) / Places into harmony within a small wooden box the subtle and profound world of a moss garden with elegant flowers originating from Europe. It embodies the feelings of Japanese people with refined taste who have created this new attitude towards a traditional art by actively incorporating a foreign concept of beauty.

MASUMOSS (イベリス) / 苔庭がもつ幽玄の世界とヨーロッパ原産の清楚な花を小さな枧の中に調和させた。異国の美を積極的に取り入れ、新たな情趣を創造してきた日本の数寄者の心持ちを体現している。

ADDRESS : 316-2 Higashijima, Akiha-ku, Niigata-shi, Niigata 956-0841, JAPAN / TEL : +81 (0) 250-24-1942
CONTACT : greensgreen@woodpellet.jp / URL : <http://greensgreen.jp>

The Day Body Odor is Eliminated from the World

世界から体臭が消える日。

Kaki Wash America



This soap tackles unpleasant body odor and is made from persimmon tannin, which has been used as a deodorant and insect repellent since the Heian period in Japan. As for our production method, we have opted out of the normal mechanical processes and have adopted a “framed method”, passed down over the 70-year history of one of the longest established cosmetic factories in Osaka, known for making soap with better foam density, foam breaking, and moisturizing capabilities. The raw material persimmon tannin is thoroughly inspected in Osaka laboratories for odor fighting effects and only components that pass regulations are used in the product. The clear soap bars produced using these materials are gentler on the skin and excellent at fighting odor. Having poured time and effort well spent into this soap, from the selection of raw materials all the way to production, we will continue to eliminate body odor all over the world.

平安時代から防虫・消臭の目的で使われてきた柿渋を、気になる体臭対策のための石鹸にしました。製造方法には、大阪で創業70年を迎える老舗の化粧品工場に古くから伝わり、通常の機械製法よりも泡の濃密度・泡切れ・保湿などに優れた石鹸がつくれるといわれる「枠練り製法」を採用。原料の柿渋には大阪の実験所で消臭効果を念密に検査し、規定に合格した成分のみを使用しています。そうしてできあがった石鹸は素肌への負担が少なく、消臭力も抜群の透明石鹸。原料の選択から加工まで惜しむことなく手間を注いだこの石鹸で、世界中の体臭を消していきます。





Sankyu Kagaku Kougyou Co., Ltd. has produced to this day over 4,000 types of soap. The main components of their raw materials have been consistently plant materials. They place great importance on using living natural ingredients in their soap meant for use on living skin.

これまで4,000種類以上の石鹸を製造してきた三鳩化学工業。原料の主成分には一貫して植物性の素材を使ってきた。生きている素肌に直接触れる石鹸だからこそ、生きている自然の成分を用いることを大切にしている。

Becoming the Cosmetic That Represents Japan During the Tokyo Olympics

東京五輪では、コスメの日本代表へ。

Persimmon tannin is also effective as a deodorant for aging odor, or body odor produced by the middle-aged and elderly. However, surprisingly, aging odor has remained relatively unknown within America. To raise awareness for those people who are struggling at fighting body odor with normal soap without realizing aging odor is the problem, we also educate the public on aging odor based on medical knowledge. Additionally, on the design front we do not simply follow the traditions exactly as they are handed down, but try out more modern approaches working closely with American designers. As for the future, we intend to proactively spread our persimmon soap abroad to places like Europe, Canada, Australia, and India to name a few. We imagine a future where persimmon soap comes to represent Japanese cosmetics and becomes the must have souvenir for foreign visitors especially during the Tokyo Olympics.

柿渋は加齢臭の消臭にも有効ですが、意外なことにアメリカでは加齢臭の存在があまりよく知られていません。原因が加齢臭だと気づかず、普通の石鹸で臭いが落ちないことに困っている人たちに対して、医学的な知見に基づいた加齢臭の教育も並行していきます。またデザイン面においては単純に伝統を受け継ぐのではなく、アメリカ人デザイナーの協力のもと現代的なアプローチを試みます。また将来的には、ヨーロッパ、カナダ、オーストラリア、インドなどにも積極的に柿渋石鹸を広めていくつもりです。日本のコスメといえばこれと思ってもらえるような存在になり、東京オリンピックの年には多くの外国人観光客がこの石鹸をお土産として買い求める未来を想像しています。



It actually takes over 70 days to create one bar of soap. By carefully taking time during the purification process we have created a soap bar praised for its clarity and silky shine.

1つの石鹸をつくるまでに要する時間は実に70日以上。じっくりと時間をかけて精製することによって、くもりのない透明度と無垢な輝きをたたえた石鹸が生み出される。



As a finishing touch our experienced craftsmen carefully polish each bar of soap. Our gleaming soap bars, dirt and mark free, are completed through delicate hand crafting throughout the entire production process.

最終仕上げとして、経験を積み重ねた職人が一つひとつの石鹸を丹念に磨き上げる。汚れや傷のない澄んだ石鹸は、最後まで手を抜かない細やかな手仕事によって完成する。



The level of transparency seen in each bar of soap is testimony to its gentleness on skin. Clear soap washes away dirt and grime while maintaining a perfect balance of natural oil and moisture within the skin. As a result you can feel the difference in moisture of your freshly washed silky skin.

透明度の高さは、肌への負担の少なさの証。
透明石鹸は余分な皮脂と汚れのみを落とし、
肌の水分と油分のバランスを保つ。
その効果は、洗い上がりの肌の
しっとりとしたうおいで実感できる。



COMPANY :



Sankyu Kagaku Kougyou Co., Ltd. 三鳩化学工業株式会社

Founded 70 years ago, the company produces clear soap bars made using the Japanese traditional framed production method. By holding firm to the time and effort consuming traditional soap-making methods, diverging from mechanical processing, we continue to, without destroying its delicate raw materials, make soap that is gentle on the skin and embodies its natural components. 創業70年、日本伝統枠練製法を使った透明石鹸を製造。機械製法と異なり、手間暇かけた枠練製法にこだわることで、繊細な原料を壊さずに、素材を生かした肌に優しい石鹸を作り続けています。

PROJECT MANAGER :



Koko HAYASHI 林ココ

Based in the United States, Ms. Hayashi conducts the sale of Mirai Clinical Cosmetics, made with Japanese raw materials, within America, England, Canada, and Australia. Through the Mirai Clinical brand and her own literary work, "*Less is More, Japanese Anti-Aging Secrets*" etc., she brings the Japanese culture of health and beauty to the world.

アメリカを拠点に、日本の原料を使った Mirai Clinical 化粧品をアメリカ、イギリス、カナダ、オーストラリアにて販売。Mirai Clinical ブランド、著書『Less is More, Japanese Anti-Aging Secrets』などを通して、日本の美容・健康文化を世界に発信中。

DESIGNER :



Jan RISHER

After gaining experience working for marketing and public relation companies, in 2015 Ms. Risher established the company Shift Key. Conducting design and publication support for new and growing brand names, her clients include: USA TODAY (TV program), Calvin Klein (fashion), etc.

マーケティング会社、広報会社などを経験したのち、2015年 Shift Key社をアメリカで設立。新しいブランドのデザイン、広報支援などを行う。クライアント例：USA TODAY (テレビ番組)、カルバンクライン(ファッション)



1 Mirai Clinical Purifying & Deodorizing Soap Bar / The fusion of strong deodorizing elements of the persimmon tannin with Japanese clear soap that is soft on the skin, allowing it to retain its natural moisture. This strong odor fighting element is a component within persimmon called tannin. Chemically combining with source substances of bad odor, tannin renders the chemicals that cause odor incapable of producing a smell.

Mirai Clinical Purifying & Deodorizing Soap Bar／肌への刺激が少なく保湿性に優れた日本の透明石鹸に、消臭効果の高い柿渋成分を配合。強力な消臭力の源泉は柿渋に含まれる柿タンニンという成分。これが臭いの発生源となる物質と化合し、無害な物質に変質させる。

ADDRESS : 2493 Blaine Road Moscow Idaho 83843 USA ／ TEL : +1-347-474-6877
CONTACT : info@miraiclinical.com ／ URL : <http://www.miraiclinical.com/>

A Craft That Has Trained the Mind of Japan

日本の頭脳を鍛えてきた、工芸品です。

Banshu “SOROBAN” Project



Over hundreds of years it has been a given in Japan that everyone can read, write, and do simple calculations. However, in the not so distant past across the world, this level of education was considered a rarity. One of the heavily unrecognized tools used to acquire this education was the Banshu “SOROBAN”, or abacus. Having an over 400-year long history, this abacus is not a simple calculator but is a tool for education that has invigorated the minds of Japanese people for centuries. The Banshu abacus has additionally been designated a traditional national craft, which comes as no surprise for those who have actually held it and felt its elaborate crafting first hand. As a tool for improving calculating speed and concentration, or better yet as an example of perfect hand crafting, experience for yourself firsthand this wonderful blend of art and mathematics.

数百年に渡って「読める、書ける、計算ができる」を当たり前としてきた日本。今では当然のようですが、かつての世界ではこの教育水準は希有なものでした。それを縁の下から支えてきた道具のひとつが「播州そろばん」。400年以上の歴史を持ち、単なる計算機ではなく教育道具として日本人の頭脳を活性化させてきました。また播州そろばんは国の伝統工芸品にも指定されており、実際に触れてみるとその精巧なつくりには驚かされます。集中力や計算速度を向上させる道具として、また手仕事の極致として、ぜひ一度手に取ってパチリと弾いてみてください。





Connecting with Tools, Connecting to Culture, Connected by Industry

道具をつなぎ、文化をつなぎ、産業をつなぐ。

In recent years within Japan, low quality abacuses made overseas have occupied the market. Pile on top of that the falling birthrate within Japan, the market for abacuses has been sluggish. On the other hand, in countries that are experiencing remarkable economic growth the number of children is explosively increasing, bringing the importance of education to the forefront of parents minds across the world. It is our aim to cultivate abacus educators in those types of countries and in doing so continue to expand sales channels of the Banshu abacus. This is an entirely new promotion style that will change the way the world views the abacus, not as a product but as the tool for education it can become. In order to continue manufacturing of the Banshu abacus along with increasing the production volume of 100% Japan manufactured beads and higo-bamboo, we will continue to fit Japan’s unique abacus education and culture to the countries of the world bringing them into the local culture.

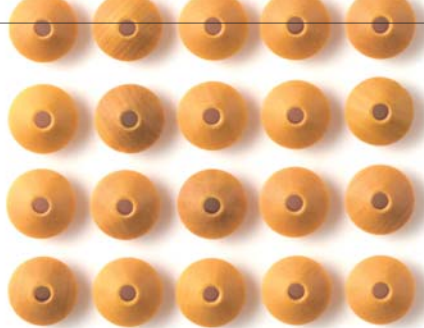
近年日本国内では、海外製の質の低いそろばんに市場が押されています。さらに少子化問題も重なり、そろばん市場は伸び悩んでいます。一方、経済成長が著しい国では子どもの人口が爆発的に増加し、親世代の教育意識が高まってきました。そのような国々に向けて算盤教育者を育て、播州そろばんの販路を構築していくことが私たちの目標です。これは世の中から見たそろばんのイメージを変え、プロダクトだけではなく教育文化も伝えるという新たなプロモーション。播州そろばんの製造継続のため、また国内製造100%の珠とヒゴ竹の生産量を上げるために、日本独自の算盤教育文化を世界の国々に合うかたちで届け、浸透させていきます。



The shafts, frames, and beads of each abacus are made at different studios and assembled together at yet another. Precision accuracy and detailing of the Banshu abacus is maintained by expert craftsmen throughout the production process.

そろばんの軸・枠材・珠はそれぞれ異なる工房でつくられており、組み立てでもまた別。播州そろばんの細部に渡る高い精度は、すべての工程に専門家がいてることで保たれている。





There are also workshop-type Banshu abacus goods created in the "Abacus Village". Here anyone, from young children to senior citizens, can enjoy making their own abacus regardless of age.

「そろばんビレッジ」というワークショップ型の商品もある播州そろばん。幼児からお年寄りまで、年齢を問わずそろばんづくりを楽しめる。



At Abacus Village, by matching your own combination of 11 different colors of beads with 5 different colors of top-bottom frames, center plates, and bars, you can create your own original one of a kind abacus.

「そろばんビレッジ」では5色の上下枠・中板・ツマと11色の珠を自由に組み合わせて世界にひとつだけのオリジナルそろばんを完成させることができる。



COMPANY :



Daiichi Co., Ltd. (株)ダイイチ

Founded as a business over 100 years ago, Daiichi is a long established producer of the Banshu abacus. The business was first established in March of 1909 as Miyanaga Jitsuji Shoten. It was renamed Daiichi Co., Ltd. in 1987 and became incorporated. Through creating original workshop-style abacus in their Abacus Village, they continue to spread abacus education culture throughout Japan and the world. 創業100年を越える老舗播州そろばん屋。明治42年3月宮永実治商店とし創業。昭和62年株式会社ダイイチと改名し、法人化する。ワークショップ形式のオリジナルそろばんづくり「そろばんビレッジ」を通して日本中、世界中にそろばんの教育文化を広めている。

PROJECT MANAGER :



Yasuhiro HORIUCHI 堀内康広

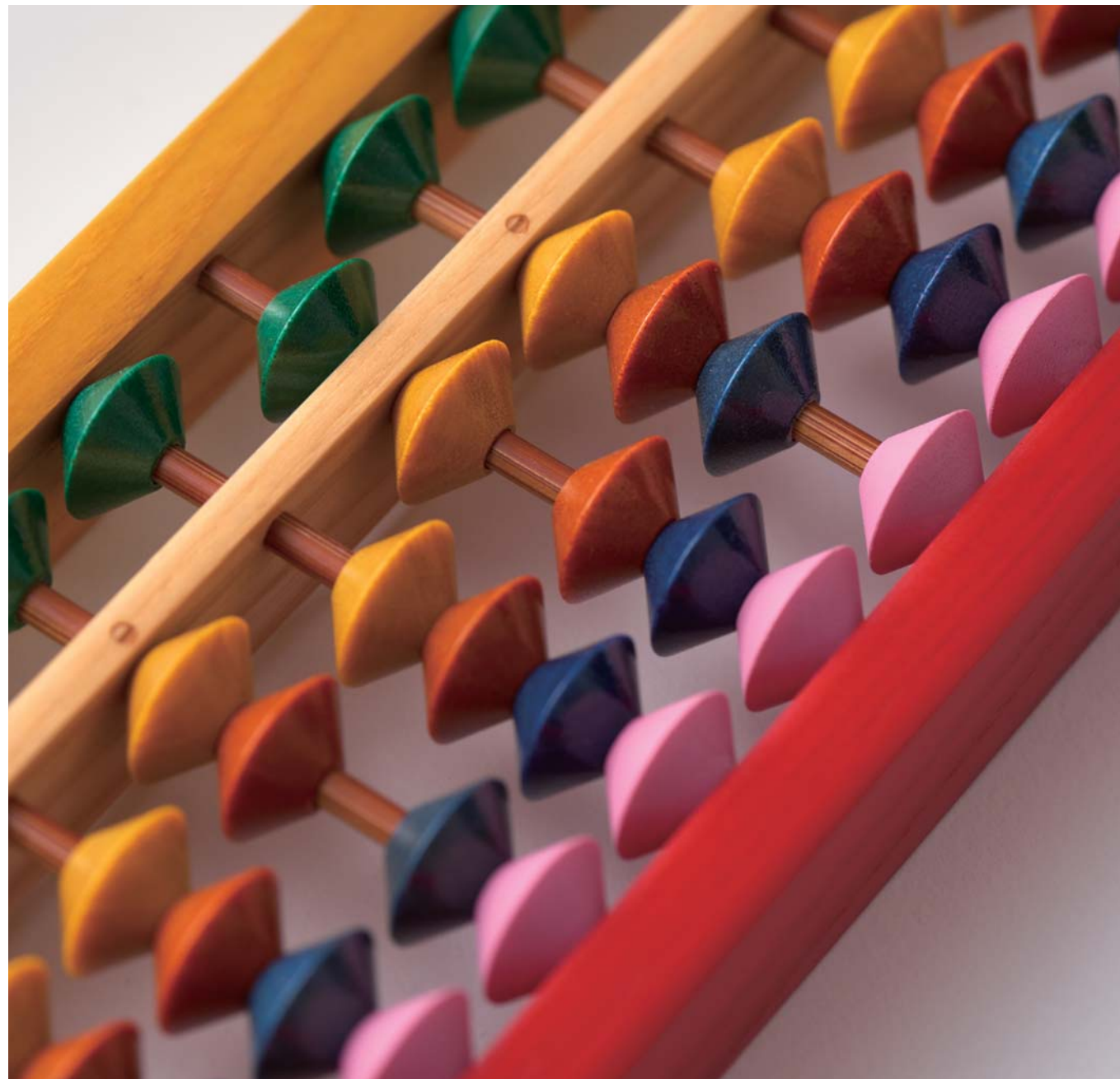
Mr.Horiuchi engages widely in local industry led production and branding as well as the direction and design of department stores. In 2012 he began the "Hyogo Craft" project which showcases various crafted goods from Hyogo Prefecture, and began working with the product "mori no utsuwa" which is made using local materials found in Hyogo Prefecture as well as on the brands "IRODORI" and "megulu" which are made by Banshu weaving craftsmen. 地場産業のプロデュースやブランディング、百貨店広告などのディレクションやデザインを幅広く手がける。2012年には兵庫県のものづくりを紹介する「Hyogo craft」を立ち上げ、兵庫県の地域材を使ったプロダクト「森の器」、播州織の職人とつくるブランド「IRODORI」・「megulu」も手がける。

DESIGNER :

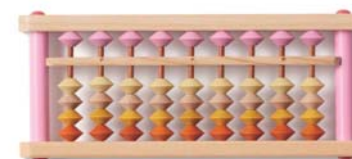


Shinya KOBAYASHI 小林新也

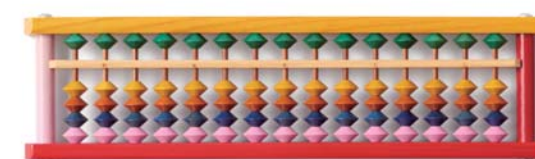
Mr. Kobayashi works in design that utilizes local resources regardless of the field, while placing importance on a vision to protect local culture. Mr. Kobayashi primarily works in market development, focusing on getting the word out domestically and abroad as well as product development and branding like his work with Banshu Hamono, Banshu Soroban, and Sekishu-tiles. A couple of keywords for his activities are cultural inheritance, awareness reform, and education. 文化を守る為のビジョンを大切にし分野を決めず地域資源を活かしたデザインに取り組む。主に播州刃物、播州そろばん、石州瓦などのブランディングから商品開発、国内外で「伝える」ことに注力し販路開拓に取り組む。文化継承、意識改革、教育をキーワードに活動中。



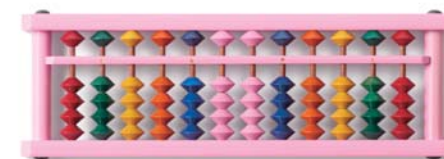
1



2



3



4

1 Minister of Economy, Trade and Industry designated traditional craft, The Banshu Abacus / Called the masterpiece of abacus craftsmanship, the Banshu abacus stands at the apex of its craft. Made from carefully vetted materials by tradition craftsmen making each part with minute hand detailing, this abacus has beads that smoothly move back and forth, stopping right on point. As time goes by and using the abacus becomes second nature a deep sense of connecting with the past is born and enjoyed by all ages.

経済産業大臣指定 伝統工芸品 播州そろばん／「算盤職人の最高傑作」と呼ばれる播州そろばんの頂点。吟味された素材を伝統工芸士が一つひとつ手作業で緻密に仕上げたそろばんは、珠がなめらかに動き、かつピタッと止まる。時間とともに手に馴染み、深い味わい生まれる経年変化も魅力。

2-4 Banshu Colored Abacus / Differing from the carefully crafted look of the traditional abacus, this is a style of abacus with an adorable look and charming color. This product is easily handled by children allowing them to take to math like ducklings to water.

播州カラーそろばん／職人氣質な顔つきをした伝統的なそろばんとは異なり、チャームグな色あいと表情が愛らしいカラーそろばん。これなら子どもたちも身構えず気軽にそろばんを手にとることができる。

ADDRESS : 734 Tarui-cho, Ono-shi, Hyogo 675-1333, JAPAN / TEL : +81(0)794-62-6641 / CONTACT : info@daiichi-j.com / URL: http://daiichi-j.com

Peel Off After Painting

描いたあとで、はがせます。

Masking Color Project



Paint that you can peel off after applying, Masking Color. From windows to walls and mirrors to even car detailing, just like masking tape you can peel off painted designs as you like and even apply that same design in a completely different location. The pen-type design is another advantage of Masking Color, making it easily usable without the need for brushes. Producing little to no smell it can be applied to walls inside for parties and any occasion without worry. We supply a wide color variation from standard base colors to transparent colors totaling in 20 different types. Try for yourself, painting your favorite quotes, animals, food, plants, and characters, peeling off and re-applying it as you see fit!

塗った後にはがせる塗料「マスキングカラー」。窓や壁はもちろん鏡やクルマのボディまで、好きなところに描いた絵をマスキングテープのように取り外すことができ、それをまた別の場所に貼り直すことも可能です。ペンタイプなので筆などの道具は必要なく、気軽に使えるところも魅力のひとつ。匂いもほとんどないため、パーティ等を行う室内でも安心してペイントすることができます。カラーバリエーションは基本色から透明色まで全20色。文字・動物・植物・食べものなど、好きなものを自由に描いて、はがして、貼り直してみてください。





Repainting the World, a New Standard

世界を塗りかえる、
新しい常識。

Establishing the new genre of “peel 'n' place” into the world of painting, we hope to set new standards on a global scale. With this goal in mind we set out and developed our product. We aim to sell all over the world but for starters we set our gaze on expanding into America and Europe with their deeply rooted window display and decoration culture. After winning the prestigious international “iF Design Award” followed by a number of others, our product continues to receive increasing recognition from a wide variety of industries around the world. As our first step towards international expansion we have joined the Maison & Objet exhibition held in Paris. Moving forward we plan to join in a number of exhibitions. We hope to establish “peel 'n' place paint” as the new standard, and dream of the day when it can be seen across city streets around the world.

「はがせる」という新しいジャンルを塗料の世界に打ち立て、それを地球規模のスタンダードにしたい。そんな想いからこの商品を開発しました。目標は全世界ですが、まずはウィンドウディスプレイやデコレーションの文化が深く根付いているヨーロッパやアメリカでの普及を目指します。国際的に権威のある「iFデザインアワード」をはじめ数多くの賞で高く評価されたことで、各業界での関心も徐々に高まってきました。海外展開の第一歩として、まずはパリで開催される「メゾン・エ・オブジェ」に出展。今後も続々と展開予定です。「はがせる塗料」という新しい常識を浸透させ、世界中の街角でこの商品が使われる光景を夢見ています。



Masking Color, made for professional use in places such as store front windows and art performances. The paint is made using a highly durable resin often used in exterior construction making it long-lasting and wear resistant.

店舗のデコレーションやアートパフォーマンスといったプロユースのためにつくられたマスキングカラー。原料には建築の外装などにも使用されている耐久性の高い樹脂を使用しているため、磨耗しにくく長持ちしやすい。



Taiyo Toryo, the company that worked on the exterior painting of Kabuki-za during its 2013 reconstruction. Putting effort into the smallest grain of the paint and taking an attitude of thorough quality control through all aspects of production, lends to its high level of trust domestically and ever refining techniques.

2013年に建て替えられた歌舞伎座の外装塗料を手がけた太洋塗料。
塗料の粒子の細かさにまで気を配るなど、品質をあらゆる側面から徹底して管理する姿勢が国内からの厚い信頼とその技術を支えている。

For Taiyo Toryo, which has since the day of its inception consistently focused on the manufacturing of commercial paint, the road to developing a product for the everyday user was far from smooth. Everything from raw materials, to containers, to colors had to be reexamined from the perspective of average consumers.

創業以来一貫して業務用塗料の製造に力を注いできた太洋塗料にとって、一般ユーザー向けプロダクトの開発は決して平坦な道のりではなかった。
原料、容器、色など生活者の視点ですべてを見直す必要があった。



COMPANY :



Taiyo Toryo Co., Ltd. 太洋塗料株式会社
Since its founding in August of 1951, the company has been involved in the development, manufacturing, and selling of paint products to be used by building material manufacturers, automotive manufacturers and a number of products used as industrial coatings. They also conduct the manufacturing and sale of paint used for road markings and white lines.
1951年8月創業以来、塗料販売店や自動車・建材メーカーなどに建築用、工業用塗料などの製品を開発・製造・販売している。道路の白線など路面標示用塗料の製造販売も行っている。

PROJECT
MANAGER :



Ryu KOZEKI 小関隆一
After graduating from Tama Art University, Mr. Kozeki studied under the designer Mr. Toshiyuki Kita. Through holding exhibitions in trade fairs around the world such as the Milan Salone, Ambiente, and Maison & Objet, he has conducted producing and branding for products set to expand abroad.
多摩美術大学卒業後、デザイナーの喜多俊之氏に師事。ミラノサローネ、アンビエンテ、メゾン・エ・オブジェをはじめ世界の見本市への出展などを通じ、製品の世界展開に向けたブランディングやプロデュースを行う。



1



2

1 Masking Color (L / 168ml / 14 Colors) / Just one bottle can completely fill in one square meter of wall surface. Since you are able to quickly peel off the paint after it dries, it can easily be used for decorations that need to be changed with the season, such as during Christmas and the New Year celebration.

マスキングカラー (L・168ml・全14色) / ボトル1本でおよそ1メートル四方全面を塗る。乾けばさっとはがすこともできるため、クリスマスや新年のお祝いなど季節によって模様替える必要のあるデコレーションにも使いやすい。

2 Masking Color (S / 38ml / 20 Colors) / The S-size tube is easier to grip and comes with 6 additional transparent colors not found in the large size. Just like stained glass, this wide range of colors skillfully incorporates light into never ending possibilities of expression.

マスキングカラー (S・38ml・全20色) / より握りやすく、専用の透明色も6色そろえている Sサイズ。ステンドグラスのような光を巧みに取り入れた幅広い色彩表現も可能。

ADDRESS : 6-4-18 Higashikojiya, Ota-ku, Tokyo 144-0033, JAPAN / TEL : +81(0)3-3745-0111
CONTACT : info@maskingcolor.com / URL : <http://www.maskingcolor.com>

Sitting on 350 Years of History

350年の歴史に、腰かけてください。

KUNISAKI SEVEN Project



It was 2014 when the Usa area of the Kunisaki Peninsula was designated a world agricultural heritage site. In this land has been cultivated the raw material for tatami mats, Shittoui, since the Edo era. Due to its excellent durability the plant has been used to create judo mats and from its fire retardant properties it has been additionally used in the Tohoku region of Japan around hearths. Presently there are only 7 farms that produce these tatami mats and each farm can only weave an average of 2 mats per day. From this rare material, Shittoui, we have been able to make cushions and other interior goods perfectly fit to a modern living area. Come sit with us on 350 years of tradition and feel for yourself master craftsmanship handed down across generations.

2014年、世界農業遺産に認定された国東半島宇佐地域。この土地で江戸時代から畳表の素材とされてきたのが「七島イ(しっとうい)」です。耐久性に優れていることから柔道の畳として利用され、また火に強いことから東北地方の囲炉裏の周辺素材としても使われてきました。現在の生産農家はわずか7軒、しかも1農家で編めるのは1日2畳程度。そんな希少な七島イで、現代の暮らしにもよく馴染むクッションやインテリア雑貨をつくりました。350年間受け継がれつづけてきた歴史の上に腰掛け、手で触れ、その感触を確かめてみてください。





The cross-section of the standard soft rush plant is round, however the shittoui plant is a triangle. This shape makes it too thick to be woven into a tatami mat as is so the plant is split in half. Depending on this splitting process an irregular cross-section can take shape creating a unique texture to the tatami mat.

一般的なイ草の断面は丸いが七島イは三角形。そのままでは太すぎて畳表にできないため2本に割かれる。この分割によってできる不整形な断面が畳に独特の風合いを生む。

Changing the Floors of the World

世界の床を変える。

Our slogan is “Changing the floors of the world”. It is our aim through the KUNISAKI SEVEN brand for shittoui tatami mats to become the premiere decoration in modern houses around the world. As shittoui spreads across the world it has the ability to become the platform for the spread of the traditional “Wa”, or Japanese style, manufactured goods of Japan and we are confident that this will eventually lead to, in a larger sense, the transmission of Japanese culture to the world. Our main target is the urban areas of America with their sensitivity for and ability to assess different countries’ cultures. As a first step in enhancing the appeal of our product in the U.S. we have appointed Herbert Johnson as our designer, who was raised connected with Japanese and American culture, to develop products from the mind of Japanese people while adopting the point of view of an American. Our team continues to create products perfectly fitted to market needs.

私たちの合い言葉は「世界の床を変える」。KUNISAKI SEVEN ブランドを通じて七島イの畳が世界中の空間を彩る存在になることを目指しています。七島イが世界に広まればそれは「和」の製品を広めるためのプラットフォームの役割を果たすことになり、結果的に大きな意味での日本文化の発信に繋がると確信しています。メインターゲットは他国の文化に敏感で、それを見極める確かな眼を持つアメリカ都市部。彼らへの訴求力を高めるために日米両文化に触れて育ち、日本人のマインドとアメリカ人の視点を合わせた商品開発ができるハーバート・ジョンソンをデザイナーに起用。マーケットニーズに的確に合わせたアイテムを生み出していきます。

Shittoui is said to be several times stronger than the soft rush plant. There were even judo tatami mats made from shittoui that were laid out in the Nippon Budokan which became the venue for the 1964 Tokyo Olympic judo competition.

イ草の数倍の強度を持つといわれる七島イ。1964年に開かれた東京オリンピックの柔道会場となった日本武道館でも、七島イを使った柔道畳が敷かれた。





These labor of love hand woven sandals are soft to the touch yet durable and made by master craftsmen. The spaces between the weaved material of the sandal create excellent breathability and comfort for this footwear unrivaled during a hot summer day.

工芸士が時間をかけて編み込んだ草履は、丈夫でありながら滑らかで肌触りもいい。凹凸があるため通気性にも優れ、さらっとした履き心地は夏場に特にうれしい。

Freshly cut shittoui is a youthful green color, however over days and months of weaving and wearing the plant takes on a refined amber color. For this product growing old is just another thing to look forward to.

できたばかりの新しい七島イは若い青色をしているが、月日を重ね、使い込んでいくうちに味わい深い飴色に経年変化する。古くなるのが待ち遠しい。



COMPANY :



“Shittou Rush Grass” K7 OSBCA 七島イ 国東7海外戦略事業協同組合

In order to develop shittoui’s overseas business we are engaged in pairing combinations of manufacturers and craftsmen, as well as activities connected to education and expansion centered around product quality control and market development.

七島イの海外事業発展のため、生産者や工芸士のとりまとめ、製品のクオリティ管理・販路開拓などを中心に普及・啓蒙に繋げる活動を行っている。

**PROJECT
MANAGER :**



Atsushi OTAKI 大滝敦

Representative director of Transcend Co., Ltd. Mr.Otaki conducts a wide variety of business including amusement attractions, sports events, international brand management, and restaurant management. Currently he is engaged in the management of U.S. / Japan intercultural exchange of business and culture. He plans to open a dual café / select shop in LA as a platform for transmitting ideas globally.

株式会社トランセント 代表取締役。アミューズメント、スポーツイベント、海外ブランドマネージメント、飲食店経営まで幅広い事業に携わる。現在は日米間での文化・事業両面のマネージメントを行う。2016年LAに世界発信のプラットフォームとなるカフェを併設したセレクトショップをオープン予定。

DESIGNER :



Herbert JOHNSON

Representative of the design project MONO DESIGN, Mr. Johnson has also presided over the creation of the denim apparel brand, Prospective Flow. He is also the manager of the LA Japanese goods store, the Tortoise General Store. Producing and planning Japanese culture and products from an American point of view is Mr. Johnson’s forte. デザインプロジェクト MONO DESIGN 代表。デニムアパレルブランド Prospective Flow 主宰。LA 和雑貨ストア TORTOISE General Store マネージャー。日本文化や商品を米国視点でプロデュース、プランニングすることを得意とする。



1・2 1: Kaku-za, 2: En-za / Cushions laid out on the surface of floors and chairs. With a moderate thickness these cushions can be easily adapted to a sofa as well. These mats have the dual effect of accenting a room in addition to giving it a faint aroma of fresh field grass.

1: 角座・2: 円座／フローリングや椅子の座面に敷くクッション。適度な薄さのためソファーにも馴染みやすい。若草のような香りが周辺にほのかに漂いアロマ効果も期待できる。

3 Placemat / Converting a tatami mat into a product for the dining table. This product brings tasteful culture to a meal and is able to be cleaned of any food or liquid with a quick wipe down.

ランチョンマット／畳表をそのまま食卓用の敷物に。食事の空間に風情が生まれ、汚れや水滴も一拭きでさっときれいになる。

4 Pot Mat / This is an item that takes advantage of the robust heat resistant characteristics of the shittoui plant. Using this product allows for everyday pots and pans to be used over and over again without the expected normal marks and damage from daily use.

鍋敷き／七島イの最大の特徴である耐熱性と丈夫さを生かしたアイテム。傷みやすい鍋敷きも七島イなら長く使いつづけることができる。

5・6 Misanga / Unlike leather or cloth this item is resistant to water so you can leave it on throughout your day without taking it off. Over time the bracelet's color and shape form to your arm, becoming almost like another extension of yourself.

美山河（ミサンガ）／革や布と異なり水に強いので一日中身に付けていられる。時間とともにかたちも色も腕に馴染み、身体の一部ようになっていく。

ADDRESS : "Shittou Rush Grass" K7 OSBCA 465-1 Tsurukawa, Kunisaki-cho, Kunisaki-shi, Oita 873-0503, JAPAN
TEL : +81(0)978-89-9011 / CONTACT : chiri2220066@gmail.com



Clothing Made Consulting the Dogs Who Wear Them
犬たちと相談してつくった服です。

Made in Japan for Dog in the World



Even though we cannot hold actual conversations with them, using refined techniques and analyzing their reaction, we can listen in on what our dogs are thinking and grant their wishes. The Warm Heart Company, which created the first protective clothing for pets in Japan, has a product line consisting entirely of “100% Made & Assembled in Japan” merchandise. Whether you are looking for cloth that is gentle on the skin, matches fur color, easy to move in, or easily washed there is something for everyone. We listen to not only the dogs themselves, but to the voice of families and other consumers to supply necessary materials and functionality. As a result we were successful in creating clothing for dogs that embodies Japan’s unique attention to detail and pride in hand crafting.

たとえ会話ができなくても、細やかな観察力と技術力があれば犬たちの思いを聞きとり、その求めを叶えることができるはずです。日本で最初にペット用保護着をデザインしたウォームハートカンパニーは、すべての製品において“All Made & Assembled in Japan”を一貫。肌に刺激はないか、毛色に合うか、体を動かしやすいか、洗濯で型崩れしないか……。犬だけでなく、家族やその周辺環境の声にまで丁寧な耳を傾け、必要な素材と機能を考える。そんな日本特有の細密な心配りともものづくりの精神で縫いあげた犬用の衣服ができました。





Making The World Happy, One Dog at a Time

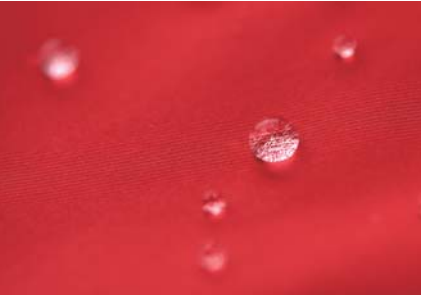
世界を、一匹ずつ、幸せに。

The overriding concept of the Warm Heart Company (WHCY) is “Always Dog First”. This concept was born from the founder, Yachiyo Nishio, being asked by a veterinarian friend of hers to develop a comfortable protection jacket for dogs that could replace the Elizabeth collar, meant to protect pets from licking and agitating wounds. Instead of prioritizing the convenience of humans, thinking of the happiness of our dogs first leads to our own happiness as a result. WHCY is able to concretely realize this concept through a thoroughly strict production and quality control system that extends to our partner companies and on the floors of our factories. As for overseas expansion, making full use of SNS along with owned media marketing, we will continue to efficiently bring this new Japanese brand to not only America but to European and Asian countries alike.

ウォームハートカンパニー（WHCY）のコンセプトは“Always Dog First”。これは創業者である西尾八千代が、傷口をなめないように保護するプロテクト用具（エリザベスカラー）に代わる、犬たちにとって快適な保護胴着の開発を知人の獣医師に依頼されたことから生まれた考え方です。人間の都合だけではなく、犬の幸せを第一に考えれば、結果的にそれは人間の幸せにもつながっていく。WHCYは協力企業・工場の現場にまで徹底した厳しい生産・品質管理体制でその願いを具体的に実現していきます。海外への普及にあたっては、SNSやオウンドメディアマーケティングなどを駆使し、この新たなJAPANブランドをアメリカをはじめEU諸国やアジアへ効率的かつ継続的に発信していきます。

Ultra-water-repellent, wind-proof, and breathable material usually used in sportswear, has been adopted as the cloth for these revolutionary clothes. A zipper has been worked into the back of the clothing making it easy to remove.

生地にはスポーツウェアにも用いられている超撥水加工を施した防風・透湿素材を採用。背中にファスナーが付いているため着脱もたやすい。





Up until now, the cones used in treatment of cats and dogs has been powerful as a protector, however, it interferes with sleeping as well as eating while stressing out the animal causing it to distrust humans. Specifically developed as medical wear as another skin that can be easily worn throughout everyday life is the “T-piece”.

これまで犬猫用の治療に用いられてきたプラスチック製のエリザベスカラーはプロテクターとしては強力だが、食事や睡眠を妨げ、ストレスや人間不信の原因となった。暮らしにも身体にもすんなり馴染むもうひとつの肌として開発されたメディカルウェアが「Tピース」である。



COMPANY :



Warm Heart Company, Ltd. (株)ウォームハートカンパニー

The finest Japanese top dog brand, celebrating its 19 years since its founding. Placing importance upon dressing your dog as a hallmark of society, in addition to designs for dogs' use inside the home and out in public communities, the company continues to expand the production of their variety of items persistently along “Made in Japan”. The company is best known for their performance raincoats and jackets featuring waterproof and thermoregulatory fabrics found in clothing worn by mountain climbers, skiers and even originally developed for NASA.

創業19年を迎えるハイエンドドッグブランド。犬に服を着せることを社会とのパスポートと位置付け、家庭の中や都市部で過ごす犬の為にデザイン性に加え、機能的かつ着心地の良さを追求した製品を開発。犬本来の動きを妨げない骨格を理解したパターン研究、素材選び等、一貫した Made in JAPAN によるものづくりを展開。

PROJECT
MANAGER :



Kouji MIZOGUCHI 溝口浩司

Mr. Mizoguchi has worked in business revitalizations, marketing, and starts-up at several companies, such as Yokohama Tires, JTB, MTV, EMI Music, Lawson, etc. Having started his own company since 2011, he has cultivated his extensive knowledge and experiences with SNS / owned media marketing & sales, in both domestic and global markets, by leveraging his wide array of networking mainly in North America and Asia regions.

横浜ゴム、JTB、MTV、EMIミュージック、ローソン等にてマーケティング・新規事業立上げ・事業再生等を歴任。2011年より自身の企業をスタート。SNS / オウンドメディアマーケティングと北米・アジア各現地ネットワークを軸とした国内外企業のインバウンド・アウトバウンドマーケティング展開・実績多数。



The founder, Yachiyo Nishio, is a former fashion designer.

She takes her experience and expertise, guiding each staff member within her sewing factory, incorporating her knowledge into the precision hand sewing of each piece of clothing.

創業者の西尾八千代は元ファッションデザイナー。

その経験と知識は裁縫工場のスタッフ一人ひとりにまで伝えられ、つくられる一着一着の衣服の精度に浸透している。



1・2 J coat B / A full body raincoat that covers down the legs. This product maintains 12 sizes fitting anywhere from the smallest breeds to the largest, with an additional 6 sizes for short legged dogs, made with the needs of each breed in mind. Additionally, due to the fashion in which the coat hangs along the body of the dog this coat can be fitted to any dog's body type. Our J coat B realizes a design that allows all 4 legs to move as intended, making for easy outfitting, removal and a comfortable fit that your dog can exercise and live in.

JコートB／脚までカバーする全身用レインコート。超小型犬から大型犬には12サイズ、短足犬には6サイズと、犬種に合わせて豊富にサイズを展開。また犬の身体に沿った立体裁断によりどんな体型にもびたりとフィットする。4つの脚もそれぞれ思いのままに動かせ、着脱のしやすさ、着心地の良さ、運動のしやすさを同時に実現させている。

ADDRESS : WHCY Kakinokizaka 3-8-11 Kakinokizaka, Meguro-ku, Tokyo 152-0022, JAPAN ／ TEL : +81(0)3-5779-6511
CONTACT : info@whcy.net ／ URL : <http://www.whcy.net>



3・4 Easy for Rain / A raincoat that protects the easily dirtied chest area of dogs from mud kick back. This coat is easily put on wrapped around the body and fastened with Velcro. There is no need to pull the clothing over your dog's head or legs, making it easy to put on and take off.

Easy for Rain ／ 汚れが付きやすい胸まわりを泥はねから守るレインコート。着せ方は身体に巻き付けてマジックテープで止めるだけ。手足や頭をくぐらせる必要がないのでスムーズに着脱できる。

5・6 T-piece / Therapeutic clothing made to cover wounds and irritated skin. For wounded dogs to wear this clothing without irritation we have designed this product with the skeletal structure of dogs in mind. For easy removal the design is simple, and in order to reduce skin irritation for our 4 legged friends we utilize a 100% organic cotton that has excellent breathability. Keeping bathroom time in mind we have also created variations for male and female leg openings in our clothing.

Tピース／傷や皮膚をカバーするための治療用衣服。傷を負った犬でも抵抗なく着れるように、犬の骨格に基づいてデザインを設計している。着脱が簡単になるよう構造はシンプルに、肌への刺激を減らすため素材には通気性のいいオーガニックコットン100%を採用。排泄にも考慮してオス用とメス用で股ぐりのつくりを変えている。

A Sharpness That Springs to Life Again and Again

何度でもよみがえる切れ味。

Banshu Hamono + TOGIYA + You



Having its roots in the forging of Japanese swords, cutlery such as razors and scissors have been made locally in the Banshu region of Hyogo Prefecture for over 250 years. Among the number of brands rooted in this area is the particularly high-quality cutlery called, Banshu Hamono (cutlery). A huge characteristic of the Banshu Hamono blade is being able to almost permanently sustain its sharpness through, of course, refining its edge. In order for the culture of sharpening to infiltrate every corner of the as of now unrecognized overseas market, we will begin with Paris in cultivating sharpening experts in each country and establishing a sharpening source from which we can teach the correct Banshu Hamono method of sharpening to customers locally.

日本刀の鍛造をルーツに持ち、およそ250年前から剃刀や鉋などの刃物をつくり続けてきた兵庫県播州地域。この地に根付き、数あるブランドの中でも特に高品質な刃物をそろえているのが「播州刃物」です。そんな播州刃物は、新品の鋭い切れ味はもちろん「研ぎ」によってその切れ味を半永久的に持続させられることも大きな特長。世界ではまだ認知されていないこの研ぎの文化を海外の隅々にまで浸透させるために、まずはパリをはじめとする各国で研ぎ師を育て、研ぎの窓口を設けてそこに暮らす人々に播州刃物の正しい使い方を伝えていきます。





Making “Hamono” the Lingua Franca of the World

「Hamono」を世界の共通語に。

Like the majority of traditional industries in Japan, Banshu Hamono faces a shortage of new craftsmen to carry on the traditional art. It is commonly said that it takes 10 years to become a full-fledged blacksmith. If a new craftsman leader in the industry doesn't emerge, then this long cultivated technique could disappear entirely in the near future. It is from these fears that our project found its beginning. However, our activities have been picked up by various media outlets bringing in more people visiting Banshu, creating awareness of the industry and region. Along with increase in the brand name power of Banshu Hamono, profit margins for craftsmen have increased, which in turn has finally resulted in successors poised to carry on the craft. As we begin to see the opening of overseas sales channels, we aim to make Hamono a household name all over the world, working together with production regions to sharpen our activities and overall goals.

日本の多くの伝統産業がそうであるように、播州刃物もまた後継者不足の問題を抱えています。一人前になるまで10年かかると言われる鍛冶屋の世界。新たな担い手が現れなければ、近い将来、培ってきた技術が途絶えてしまうかもしれない。そんな危機感からこのプロジェクトは出発しました。しかし私たちの活動が多くのメディアで紹介され、播州を訪れる人が増えたことで地域や業界の意識も変化しています。播州刃物のブランド力向上に伴い職人の利益率も上がり、ついには待望の後継者まで現れ始めました。海外という新しい販路が見えてきた今「Hamono」という言葉を世界の共通語にするべく、産地一丸となってこの活動を研ぎ澄まさせていただきます。



Banshu Hamono has a sharpness boasted by the Japanese katana, or swords. Using the Japanese razor featured in the above picture, with just a gentle stroke across the cheek, you can shave facial hair with ease. Many Kyoto maiko, a kind of apprentice geisha, use the razor to make makeup easy to apply and maintain.

日本刀譲りの切れ味をもつ播州刃物。
写真の日本剃刀は、そっとなでるように頬に滑らせるだけで産毛をきれいに剃り落とす。
化粧のりがよくなる剃刀として京都の舞妓たちにも広く使われている。



With a quick sharpening on a grind stone, blades that have dulled quickly regain their sharpness, springing back to life. Through continued careful sharpening one blade can last for generations, being handed down from parent to child.

切れ味が鈍った刃も砥石で削れば本来の鋭さがよみがえる。
丁寧に研ぎを重ねれば、ひとつの刃物を親から子へと何代にも渡って使い続けることもできる。

There is a variety even among hairdressing scissors. Being able to choose the ideal functionality of the blade based on what and how you will be cutting is another characteristic of the Japanese Hamono.

同じ理美容鋏でも種類は多彩。
何を切るか、どう切るか、目的に応じて最適なかたちや機能を細やかに選べることも日本の刃物の特徴である。



COMPANY :



Tanaka Meister Co. Inc. 株式会社タナカマイスター

The company was founded in September of 1963 by Takeshi Tanaka. In the year 2012 Nobuhiro Tanaka was appointed the Managing Director. The company conducts local production and wholesale of cutlery and hardware. 1963年9月田中武創業。2012年田中信裕、代表取締役役に就任。産地の刃物・金物の卸販売を行う。

**PROJECT
MANAGER :**



Shinya KOBAYASHI 小林新也

Mr. Kobayashi works in design that utilizes local resources regardless of the field, while placing importance on a vision to protect local culture. Mr. Kobayashi primarily works in market development, focusing on getting the word out domestically and abroad as well as product development and branding like his work with Banshu Hamono, Banshu Soroban, and Sekishu-tiles. A couple of keywords for his activities are cultural inheritance, awareness reform, and education. 文化を守る為のビジョンを大切にし分野を決めず地域資源を活かしたデザインに取り組む。主に播州刃物、播州そろばん、石州瓦などのブランディングから商品開発、国内外で「伝える」ことに注力し販路開拓に取り組む。文化継承、意識改革、教育をキーワードに活動中。

DESIGNER :



Miho AKITA 秋田実穂

While serving as an in-house product designer, Ms. Akita is engaged in a number of creative activities not limited to her products, such as personal exhibitions and crafting. インハウスのプロダクトデザイナーの傍ら、個展やクラフトなど個人活動としてプロダクトに限らずクリエイティブな活動を行う。



1



5



2



6



3



7



7



4



8

1 Japanese Grip Scissors / Used for fine cutting of yarn and cloth. In addition to the product featured in the picture, there are scissors with a rounded cutting edge so as not to damage the cloth, and other types of products like curved blade cutlery.

握鋏／糸や布の細かな切断に用いる。写真のもの以外にも、布を傷つけないように刃先が丸まったものや反り刃など、様々なかたちがある。

4-6 BANSHU HAMONO 101 / A series of blades with a traditional modeling born of the long history of Banshu Hamono, matched with a present-day design. 4: Cloth and paper cutting, Sewing Scissors. 5: Yarn and cloth cutting, Japanese Grip Scissors. 6: For shaving, Japanese Straight Razor.

BANSHU HAMONO 101／播州刃物の長い歴史が育んだ伝統の造形に、現代のデザインをかけたシリーズ。
4：布や紙を切るTACHI BASAMI・**5**：糸や布を切るNI-GIRI BASAMI・**6**：顔そりのNIHON KAMISORI。

2 Pruning Shears / Used for garden and bonsai pruning. This is a universal product that can do everything from delicate work like trimming un-needed buds, to cutting thicker twigs.

芽切鋏／庭木や盆栽の剪定に使う。不要な芽を摘むような細かい作業から、やや太い小枝の切断までこなす万能型。

7 Trimming Scissors / Scissors specialized to cut hair. With a hardness and axis point that reduces resistance to its limit, this wear resistant blade keeps its edge longer so it can get the job done.

理美容鋏／髪を切るのに特化した鋏。抵抗を極限まで減らした軸と高硬度で耐摩耗性に優れた刃が、切れ味のよさを持続させる。

3 Japanese Folding Knife / A folding knife from the Meiji era. The knife can be used for manual work, sharpening pencils, and has a number of outdoor applications such as for fishing.

肥後守／明治時代からある折りたたみ式ナイフ。工作や鉛筆削り、釣りやアウトドアなど用途は様々。

8 Ikebana & Flower Scissors "Koeda" / Used for cutting tangled thin branches such as ones found on bonsai trees. The long thin handle of the scissors allow for precision cutting preventing damage to other branches of the tree.

小枝切鋏／盆栽など込み入った細い枝の剪定に使用。ハンドルが細長いため、他の枝を傷つげずに手入れができる。

ADDRESS : The ono chamber of commerce and industry 3F, 800-1 Oji-cho, Ono-shi, Hyogo, Japan, 675-1378／TEL : +81(0)794-63-3562
CONTACT : kanamono@onocci.or.jp／URL : <http://kanamono.onocci.or.jp/>

Weaving Together Tradition and Innovation

伝統と革新を織り合わせました。

ITO, Landscape weaved



Through gathering together and reforming over 100-year-old low speed looms from all over Japan, the company Kobo Oriza has completed the world's first "kimono cloth dimension one-row-machine". This machine creates a woven fabric that has a truly one of a kind pattern and originality, with a gentle tension and speed that prevents applying too much stress on yarn, making for a living natural material and hand woven feel to its end products. Fusing together this woven quality with the "mode" feeling of cutting edge design, we present "ITO". Incorporating a lively coloring inspired by its land of origin, Imabari's history, nature, and climate, our stole, with its soft melting texture consistent with the unique and exquisite design of a slow loom, will transcend fleeting trends and become accent clothing loved throughout the ages.

100年以上前の低速織機を全国から集めて改良を重ね、世界でただ1つの「着尺一列機」を完成させた工房織座。緩やかなテンションとスピードによって糸にストレスをかけずに織り上げた織物には、世界で唯一となる織り模様の独創性と、天然素材が生きた手織りに近い味わいがあります。そこに時代の先端をいくモードの感覚を融合させたのが「ITO」。産地である今治の歴史、自然、風土から発想した簡潔ながら生命力溢れるカラーリング、低速織機ならではの精緻な装飾、とろけるように柔らかな風合いからなるストールは、一時のトレンドに左右されず時代を超えて長く愛用できる1枚です。

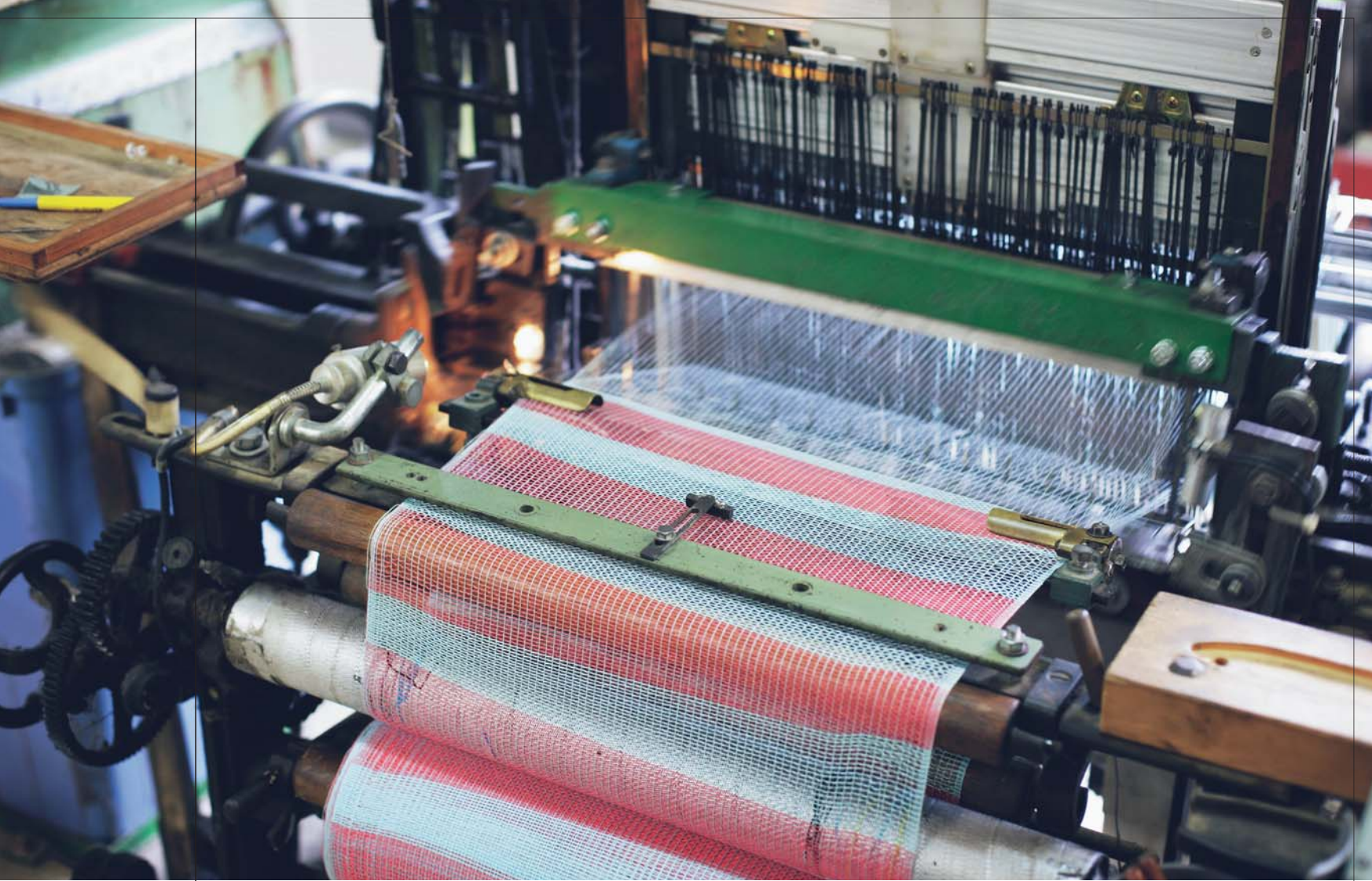


Interlacing Voices Throughout the World

世界中の声を織り込んでいく。

Following the goal of delicately penetrating into the everyday life within Japan, up until now ITO has not been sold overseas. However, it has been made apparent that ITO's time has come to be sent abroad, after winning international design awards such as the Pentawards or Red Dot Design Award, and from the numerous voices asking where our stoles are made and if they can only be bought in Japan when they are seen overseas. Our first goal is to gain recognition within European countries that have connoisseurs with a sharp eye for quality cultivated over a long history and a culture of cherishing those quality goods, using them for a long time. Eventually we aim at expanding our product across the world and more than anything else we hope to raise our level of craftsmanship, incorporating and listening to local demands and enhancing the quality of our fabric.

日本の暮らしに丁寧に浸透させていきたいという思いから、これまで「ITO」は海外での販売を行ってきませんでした。しかしpentawards、レッドドットデザイン賞などの国際デザイン賞の受賞や、海外を訪れる度に聞かれる「そのストールは日本製?」「日本でしか買えないの?」などの声から、そろそろITOを国外へ届ける時期がきたという感覚が芽生えてきました。まずは良いものを長く大切に使う文化と歴史に培われた、鋭い目利き力を持つヨーロッパで評価を得ること。やがては世界にも広めたいと思いますが、その土地土地の要望を聞きそれを反映させることで織物としての質を高め、工房のレベルを上げることを何より大事にしたいと考えています。

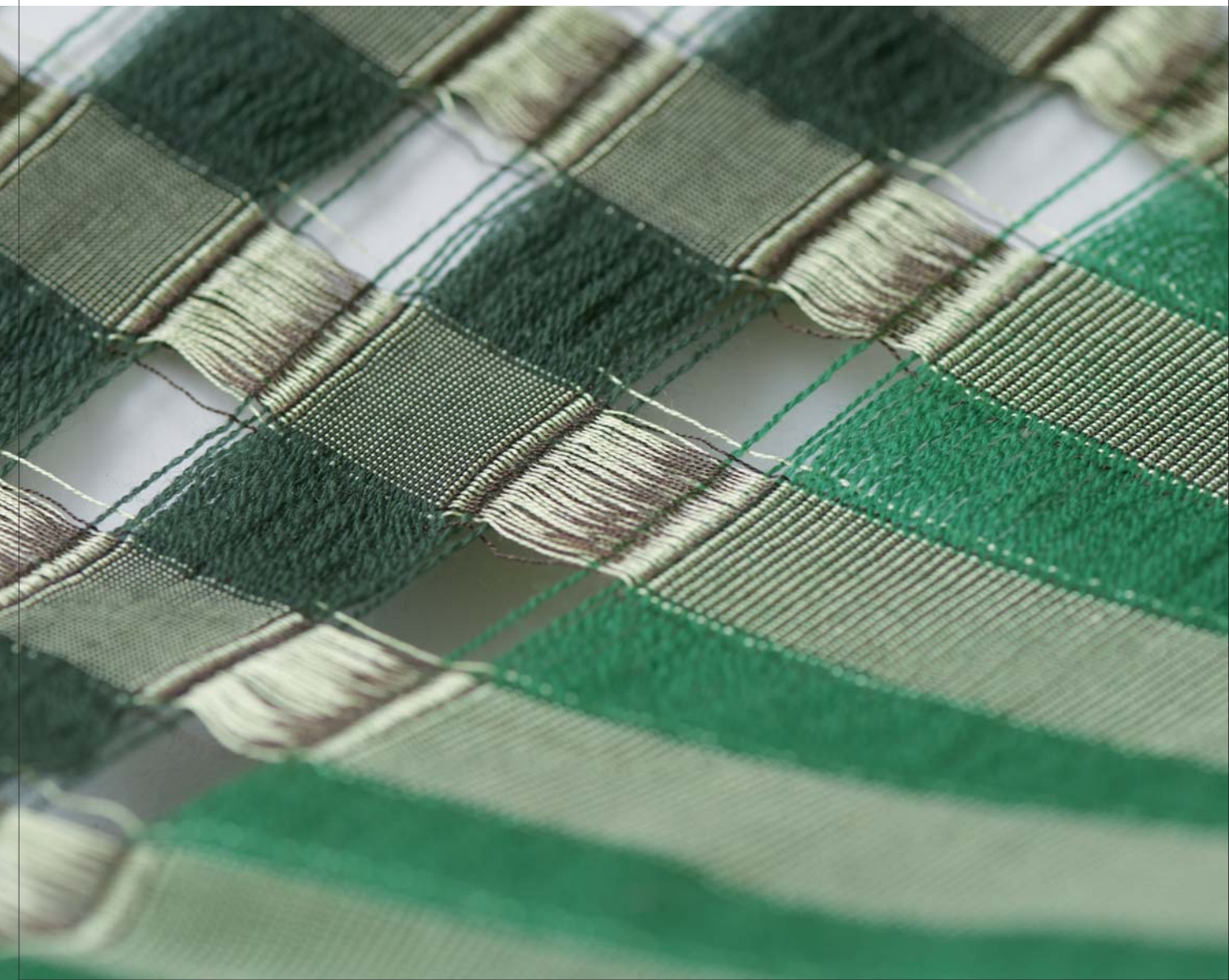


Although high-speed looms have high production efficiency, differing from a more uniform finish, using an old-fashioned slow moving loom provides room for the craftsmen to incorporate their skills and aesthetic sense into the fabric. By going back to the origin of technique, we have created a highly valuable and rare woven material.

生産効率は良いが仕上がりが画一的になりがちな高速織機とは異なり、スローに動く旧式織機には職人の技や美意識を織り込む余地がある。技術の原点にさかのぼることで、希少性が高く付加価値のある織りが誕生した。

The representative of Kobo Oriza, Mr. Masatoshi Takeda is clear,
“Rather than bringing back the old techniques for weaving, we want to use old-fashioned quality looms
to create an entirely new fabric.” Just as he says, these old-fashioned looms left behind by
the ages are now continuing on to create original fabric far ahead of its time.

「昔の織りの復元ではなく、新しい織りを創造するために旧式織機を使いたい」と工房織座代表の武田正利さんは語る。
その言葉の通り、時代に取り残されていた旧式織機が、今では時代の先をゆくオリジナルの織りを次々と生み出している。



COMPANY：



KOBO ORIZA Co., Ltd. 株式会社工房織座

Kobo Oriza conducts the planning and selling of shawls and stoles from Imabari, Shikoku. The company restores and modifies Japan made power looms from the Taisho to the middle of the Showa era and uses them to create original fabrics. Having been established in 2005 the company is now celebrating its 10th year in business and will continue to take on new frontiers in the fabric industry.

四国今治でストール・ショール等の企画・販売を行う。復元・改造された大正～昭和中期の日本製の力織機からは、独創的な技法を織りなす。2005年設立、10年目を迎えた今もなお、新たな織物の挑戦を続けている。

PROJECT
MANAGER：



Hirokazu KOBAYASHI 小林弘和

Mr. Kobayashi is the representative of the creative unit SPREAD. He is engaged in a large number of design projects and exhibition events at home and abroad, having held exhibitions in Italy/Milan, and Switzerland's Basel and Bern. He has also held workshops and learning sessions in Italy at the University of Milan as well as San Marino University through his Life Stripe project which is created as an expression of time.

クリエイティブユニット SPREAD 代表。国内外での個展・デザインプロジェクト活動多数。これまでにイタリア／ミラノ、スイス／バーゼル、ベルンなどで個展を開催。イタリア・ミラノ大学＆サンマリノ大学では時間を表現する Life Stripe を通しワークショップ＆セッションも開催。

DESIGNER：



SPREAD

A creative unit composed of designers Mr. Hirokazu Kobayashi and Ms. Haruna Yamada. Aiming to embody their group name, the duo “Spreads” their ideas in a variety of ways and arrangements incorporating the concept of memory. They have won a number of awards including the D&AD Award, Good Design Award, etc. The duo works on advertising, products, CD jackets, cosmetic packages, poster and logo design, and serve as art directors of the Tsubamesanjo Factory Festival tour event of local factories.

小林弘和と山田春奈によるクリエイティブユニット。「SPREAD＝広げる」を目指しあらゆる記憶を取り入れたかたちを生み出す。D&AD賞、グッドデザイン賞他受賞。広告、製品、CDジャケット、化粧品パッケージ、ロゴマーク、ポスターなどのデザイン、工場見学イベント「燕三条 工場の祭典」ではアートディレクションを務める。



1 WAVE RIVER / Although the fabric is a flat surface the alternating weave creates a pattern with a three-dimensional feel to this one of a kind fabric made through the world's first weaving technique Tate-Yoko-Yorokemojiri Weaving. The shinning and fluttering waves of the pattern shine from the twisting of silk and hemp, an expression of the gentle flowing Imabari rivers.

WAVE RIVER / 平面でありながら立体的な凹凸を感じさせる模様は、世界初の織り技法「たてよこよけもじり織り」によるもの。模様の揺らめきはたゆたう波を、絹と麻の撚糸によるきらきらした輝きは今治を流れる川を表現している。

2 FLARE LINEN S / A vibrant silhouette of the wind fluttering through fabric. Through the application of a "multiple weave", overlapping and weaving fabric, we have been able to achieve the creation of an ingenious stole that flares out into 4 layers at the end of its cylindrical length. A number of colorful wrapping styles are possible with the 4 layered ends of these stoles.

FLARE LINEN S / 風になびいているような躍動感あふれるシルエット。織物を重ねて織る「多重織り」を応用し、筒状につづられた織物の先が4枚に広がる独創的なストールを実現。分かれた4枚の布を使って多彩な巻き方が可能。

3 BOLERO / A light woven bolero that you can put your arms through to warm your shoulders as well as your body. With a dual color from top to bottom and back to front, this product is inspired by Ravel's "BOLÉRO" which has two melodies repeated within one rhythm.

BOLERO / 織りでつくった軽やかなボレロは、腕に通して肩から身体を暖かく包みこむ。表裏、上下で異なるバイカラーは、同一リズム内で2種類のメロディーが繰り返されるラヴェルの楽曲「BOLÉRO」からインスピレーションを得ている。

4 STEP 4 / We have developed a large style stair-like stole which has 4 "steps", expanding upon the multi-weave method. This product is not sewn so there is no seam, making for a clean and smooth finish that is durable, keeping its shape. With a long diagonal length measuring 230cm, this single stole can be conveniently used as a bolero or lap robe as well.

STEP 4 / 「多重織り」を発展させて4段の階段状の大判ストールを開発。無縫製なので縫い目がなく、仕上がりがすっきりと滑らかで型崩れもしにくい。対角線使いでは約230cmのロングサイズになり、その他にもボレロ、膝掛けなど1枚で何役もこなす。

ADDRESS: 55 Onibara-ko, Tamagawa-cho, Imabari-shi, Ehime 794-0017, JAPAN / TEL: +81(0)898-55-2564
CONTACT: info@oriza.jp / URL: <http://www.oriza.jp/>

A Sake Spanning 170 Years and 7 Generations Crosses the Sea for the First Time

7代170年の酒が、はじめて海を渡ります。

Hijiri × WAKAZE Project



Founded in 1841, Hijiri is a long established local sake brewer. Using the polished ground water of Mount Akagi in their hometown of Gunma, as well as the clear air from the surrounding natural environment necessary for fermentation, we have continued on generation to generation brewing Japanese sake. “We would love for people overseas to taste the natural flavors of this rich land brewed into every drop of our sake.” Having found a group with the same vision, we teamed up with the production team WAKAZE and launched our project to spread Japanese sake across the world starting in France. The 2 brands we prepared are the Hijiri flagship brand “Hijiri” and the “WAKAZE Taste Comparing Set” where you can find your own favorite flavor. Both styles of sake have a deep flowing flavor brewed along with the natural features of their land of origin.

1841年創業の老舗、聖酒造。地元群馬の赤城山が磨いた地下水と、原料の発酵に欠かせない澄んだ空気に満ちた清らかな自然環境のもと、代々日本酒をつくり続けてきました。「土地の旨味がしみ込む酒を、海外の人にもぜひ味わってもらいたい」。この蔵元の声に共感したプロデュースチーム WAKAZEと協力し、フランスをはじめ世界各国に日本酒を広めていくのが本プロジェクトです。用意したブランドは聖酒造の主力銘柄「聖」と、自分好みの味を探せる「WAKAZE 飲み比べセット」の2つ。そのどちらにも、風土とともに醸してきた深い味わいが流れています。



Japanese Sake Getting along with French Cuisine

日本酒とフランス料理を仲良しに。

In order to break into overseas markets, where the majority of people have little to no experience with sake, we conducted research to find widely accepted and loved flavors. We actually visited Paris and conducted interviews with local distributors and consumers, giving them sake to taste test. While repeating the survey we began to see sake not only through its flavor but through its ability to become a tool for communication. “Each sake tastes great but the best part is drinking them with others and having a great time !” We heard this over and over again, causing us to rediscover the original charm of sake, its ability to bring people together across age and cultural barriers. In countries such as France with a strong food culture that carefully matches wines to meals, we hope to see more and more people enjoying their food with a cup of Japanese sake in hand. We must make our dreams into reality, and to do so we are prepared to take on the challenge of developing sake’s market through exhibitions and business talks around the world.

日本酒経験のない人も多い海外への進出にあたり、まず取り組んだのが好まれやすい味のリサーチです。実際にパリを訪れ、現地の流通業者や消費者の方々に日本酒の飲み比べとインタビューを実施。調査を繰り返す中で見えてきたのは、味の好みだけでなく、コミュニケーションツールとしてのお酒の姿でした。「どれもおいしいけど、みんなで飲みながら話すこの時間が一番楽しい!」といった声も多く、時代や場所を超えて親しまれるお酒本来の魅力を再認識。食べものに合わせてワインを変えるなど意識の細やかな食文化を持つ国フランスで、日本酒を片手に食事を楽しめるひとときを広めたい。この想いを実現すべく、展示会や商談を通じた新たな販路開拓に挑戦します。

Just as wine has its grapes,
sake is brewed with special rice for brewing use.
Sake brewing begins with the steaming of its rice
which has condensed inside of it all of the flavor
and fragrance components of a great sake.

ワインに醸造用のブドウがあるように、
日本酒にも酒造りに適した特別な米「酒造好適米」がある。
酒の味や香りの元となる成分が凝縮したその米を
蒸すことから酒造りがはじまる。



Across the freshly steamed rice is spread a kind of mold called “Koji” used for fermentation.
Through a hand kneading process the koji is evenly spread throughout the rice,
giving birth to the key of sake brewing, a high quality koji-rice.

蒸した米に、食品を発酵させるカビの一種「麹」をふりかける。
人の手で丁寧にもみこむことで麹が万遍なく米になじみ、
酒造りの鍵となる発酵に欠かせない質のいい麹米が生まれる。





By adding in additional steamed rice, yeast, and water with the koji-rice into large tanks and letting it ferment over 3 weeks results in a finished sake product. All the while, the sake craftsmen called “kurabito” stay day and night at the Kura (brewery) constantly managing the brew to completion.

麹米に加えて蒸米・酵母・水をタンクの中に入れ、およそ3週間かけて発酵させると酒ができる。その間、蔵人と呼ばれる職人たちが蔵に泊まり込み、完成までの過程を隙なく管理する。

The finish of the resulting sake is strictly gone over and appraised by the Kuramoto (brewery chief). Only the sake that has met taste, aroma and color standards befitting Hijiri Sake's 7 generation and 170-year long history, is shipped around the world.

できあがった酒は、その仕上がり具合を蔵元によって厳しく見極められる。味・香り・色のすべてにおいて、7代170年の歴史をもつ聖酒造の酒としてふさわしい水準を満たしたもののだけが世の中に送られていく。



COMPANY :



Hijiri Sake Co., Ltd. 聖酒造株式会社

Hijiri Sake conducts the manufacturing and sales of sake and shochu. Founded in the 12th year of the Tenpō era, the Kuramoto took this long-established local sake, creating the company's flagship brand, “Hijiri” and began selling their product locally and in metropolitan areas to retail stores and restaurants.

清酒・焼酎の製造販売を行う。天保12年創業の老舗蔵元で「聖」など自社ブランドを展開し、県内のみならず都内の小売店・飲食店でも販売している。

PROJECT
MANAGER :



Takuma INAGAWA 稲川琢磨

Mr. Inagawa is the representative of WAKAZE, originally having worked in the foreign consulting firm, Boston Consulting Group. Through collaborating with Hijiri Sake on the “WAKAZE Taste Comparing Set Project” he has conducted surveys of consumer needs, began product development with those needs as a starting point, and taken on publicizing along with sales, reaching fund goals through crowd funding within 1 month of fundraising.

WAKAZE 代表。外資系コンサルティング会社、ボストンコンサルティンググループ出身。「WAKAZE 飲み比べセット販売プロジェクト」での聖酒造とのコラボレーションで ①消費者のニーズの調査 ②ニーズを起点とした商品開発 ③ PR・販売活動を行い、クラウドファンディングでは目標額を約1ヶ月余りで達成。

DESIGNER :



Yoriko TSUKAGOSHI 塚越依子

After graduating from the Kuwasawa Design School in 2009 Ms. Tsukagoshi began work as a designer and later travelled to Europe. In 2014 she graduated from the University of the Arts London Central Saint Martin's BA Graphic Design course at the top of her class. While working as a freelance graphic designer and art director she holds various community art projects in a number of areas throughout Japan.

2009年専門学校桑沢デザイン研究所卒業後デザインの仕事に従事し渡英。2014年ロンドン芸術大学セントラルセントマーチンズ BA Graphic design コースを首席で卒業。現在個人でグラフィックデザイン／アートディレクションの仕事をする傍ら、様々な地域でコミュニティアートのプロジェクトを展開。



1 “Hijiri” Yamada-Nishiki Junmai-ginjo (720ml, 16% alcohol content) / This bottle of sake represents Hijiri Sake and is brewed using the king of brewing rice, the Yamada-Nishiki rice strain. Having a neat and crisp taste, this sake has great compatibility with strong tasting foods such as cheese or liver pate.

聖 山田錦 純米吟醸 (720 ml ・ アルコール度数 16%) / 酒米の王者として高級酒に多く使われる「山田錦」で醸造した聖酒造を代表する1本。すっきりとした味わいで、チーズやレバーパテといったクセの強い食べものとも相性がいい。

2 “Hijiri Wakamizu” Junmai (720ml, 16% alcohol content) / A sake only able to be made in Gunma prefecture, made solely from Gunma rice, water, and yeast. With a refreshing aroma and a subtle acidic character, this sake goes well with dishes that have a fatty deep taste such as duck roti or steak.

聖 若水 純米 (720ml ・ アルコール度数 16%) / 群馬の米、水、酵母のみを用いた、群馬でしかつくれない酒。爽やかな香りとほのかな酸味が特長で、鴨のロティやステーキなどの脂ものや味の濃い料理ともよく合う。

ADDRESS : 380 Shimohakoda, Kitatachibana-cho, Shibukawa-shi, Gunma 377-0061, JAPAN / TEL : +81(0)279-52-3911
CONTACT : info@hijiri-sake.co.jp / URL : http://www.hijiri-sake.co.jp/index.html



3-7 WAKAZE Taste Comparing Set (each bottle is 300ml, at around 16% alcohol content) / **3** : The effervescent “sweet × bubble” sake with a live fermenting mash that continues to ferment. **4** : The “sweet × fragrant” sake with a sweet aroma reminiscent of banana. **5** : The “sweet × clear” sake, easy to drink with no strong overpowering taste. **6** : The “dry × clear” sake with its refreshing flavor created from the Gunma native Gunma KAZE yeast. **7** : The “dry × fragrant” sake that spreads a fragrance of apples throughout the mouth.

WAKAZE 飲み比べセット (各 300 ml ・ アルコール度数 16 % 前後) / **3** : 生きたもろみが発酵を続ける発泡性の「甘×泡」。 **4** : バナナを思わせる甘い香りの「甘×香」。 **5** : クセがなく飲みやすい「甘×爽」。 **6** : 地元原産の群馬 KAZE 酵母が生むさっぱりとした舌触りの「辛×爽」。 **7** : りんごのような香りが口いっぱいに広がる「辛×香」。

Designing the Ambiance of Singapore

シンガポールの空気感をデザインしました。

Japan Made × Singapore Design



Teaming up with the Singaporean Gallery shop Supermama, we take on localization of traditional crafts from around Japan according to local specifications found abroad. Centering on traditional craft goods, in order to dive further into the local culture of these products, we have conducted strategy meetings and built bases from which we can easily get the word out. These bases double as a place where we can hold discussion with local creators and clients as well as a space that can be coordinated into stores using the knowledge of local style gained through our meetings. Through not only localizing our products, but also by arranging staff and a sales environment tailored to the local style, we have been able to create an intimate local connection for our products not found in “off-the-shelf” stores.

シンガポールのセレクトショップ Supermamaとチームを組み、日本各地の伝統工芸を現地仕様にローカライズ。それらの商品を軸に、さらに深く現地のカルチャーに入り込むための作戦会議と発信の拠点づくりを行いました。地元で暮らすクリエイターやクライアントと議論を重ねるための空間と、そこで得られた知見をもとに現地の感覚でコーディネートした店舗を兼ねた場所です。ものだけでなく、ものを取り囲む人や空気感までローカライズすることで、既成のショップに並べるだけでは生まれない商品と現地の親密な接点をつくりました。





To the left is a blanket from the textile manufacturers MARUJU, founded in 1922, and Supermama's joint fabric label "ikue". This blanket is created using textile processing techniques that have over a century of history and incorporates a Singapore pop culture feeling woven into the fabric.

創業90年の繊維メーカー、マルジュと Supermama の共同ファブリックレーベル「ikue」のブランケット。およそ一世紀の歴史を持つ繊維加工技術に、シンガポールらしいポップな空気感を織り込んだ。

Finding Teammates Throughout the World and Japan

チームメイトを世界中に、日本中に。

“Connecting Japanese manufacturing 100 years into the future”. This is our end goal. In order to make this a reality we not only need teams around the world that share in our philosophy but we must create bases where we can hold discussions and launch publicizing plans. Of course, we cannot accomplish our goal just with teams overseas. It is also important that we actively bring back to Japan a new kind of “Made-in-Japan” that has been localized around the world and have our products as well as our business model be known by more and more Japanese manufacturing companies. With this will come new chances for expanding business. We also recognize that we must create places where not only companies but everyday consumers can become acquainted with our products, and by doing so show people the as of yet unknown charms of made in Japan goods, bringing our work to every corner of life in Japan and abroad.

「日本のものづくりを100年先につなぐ」。これが私たちの目標です。その実現のためにはシンガポールだけでなく世界各国に理念を共有できるチーム、そして議論と発信ができる拠点をつくっていく必要があります。もちろん海外だけでは十分ではありません。世界中でローカライズされた新しいメイド・イン・ジャパンを日本国内にも積極的に持ち込み、その事例をより多くの日本のものづくり企業に知ってもらうことも大切です。それをきっかけに新たなビジネスチャンスも増えるでしょう。また企業だけでなく一般の人たちが商品に触れられる場所をつくり、日本のものづくりの知られざる魅力を伝えることで、私たちの活動を暮らしの隅々にまで浸透させることも重要だと考えています。

Aristocratic twelve-layered ceremonial kimono from the Heian period, military commander body clothing, Noh costumes, etc. These brilliantly decorated Japanese cultural costumes have been embellished with Kyoto embroidery. Through these playful badges, depicting typical Singaporean people, we can easily come to know the exquisite techniques used in creating these products.

平安貴族の十二単、武将の胴服、能装束など、日本の衣装文化を華麗に装飾してきた京都の刺繍。シンガポールの典型的な人々を描いたユーモラスなワッペンを通して、その精緻な技法に気軽に触れ親しむことができる。



Tin was used long ago as a resting spot for Japanese sake and tea utensils. Although a metal based product, we have taken advantage of the extreme flexibility of its 100% pure tin body and through detailing modeled our rich petal.

古くから日本の酒器や茶器の素材に用いられてきた錫。金属でありながら非常に柔らかな純度100%の錫の特性を生かし、ディテール豊かな花びらを造形した。

With its crystal clear white body, this product employs a deep Cobalt blue detailing that gives the piece an overall warmth unique to porcelain. Using a method of expression born of 400-year old tradition, we celebrate the 50th anniversary of the founding of Singapore.

透き通るような素地の白と、どこかぬくもりを感じさせる藍色は有田焼特有のもの。400年の伝統が生んだ表現方法でシンガポールの建国50周年を祝っている。





The ultra-thin glass of Shotoku Glass, which has continued on to this day from the Taisho period in Japan, is all made through a hand blowing process. The material is made as thin as possible so it is able to be used as a tool with no feeling of discomfort when put to your lips, making for a soft rim to the glass.

大正時代より続く松徳硝子の極薄ガラスはすべて手吹きでつくられている。素材を道具としての極限まで薄くしているので唇に触れたときの違和感が少なく、飲み口がやさしい。



The ultimate goal is to form communities connected through shared values and sympathies. As we center on Japanese manufacturing we continue to create mutualistic mechanisms that exceed the category of “country”.

最終的な目標は、価値観や共感で結びつくコミュニティの形成。日本のものづくりを軸にして、国というカテゴリーを超えた相利共生の仕組みが生まれつつある。



COMPANY:



MARUJU Co., Ltd. 株式会社マルジュ

Founded 90 years ago as a dye processing plant, taking advantage of its many years of accumulated know-how and networking, MARUJU is a company that has worked with arranging and processing fabrics, sewing, and conducted business in everything from product development to sales. Using natural fibers such as cotton and linen, MARUJU has developed products that are simple, made through high quality processes using high quality materials. 創業90年の染色加工工場として、長年の蓄積されたノウハウとネットワークを活かし、生地の手配から加工、縫製、製品開発から販売までを手掛けています。天然繊維であるコットン・リネンを使用し、シンプルで素材や製法にこだわった商品を展開しています。

PROJECT MANAGER:



Keisuke OTANI 大谷啓介

Having worked as an Merchandiser in various industries, Mr. Otani is instrumental in the sales of high valued products from manufacturing companies around Japan, as the merchandiser of the online select shop STYLE STORE. Currently through the collaboration between Japanese businesses and local overseas creators he supports the expansion of Japanese manufacturing abroad. 様々な業種でのMDを経て、オンラインセレクトショップ STYLE STOREのMDとして日本各地のものづくり企業の高付加価値商品の販売に尽力。現在は日本のものづくりの海外進出を、現地クリエイターと繋げるコラボレーションでサポート。

DESIGNER:



Edwin LOW

Mr. Low is a graduate of the National University of Singapore. In March of 2011 he opened the gallery shop, Supermama. In December, 2013 his collaboration product line, the Singapore Icon series, received the President's design award. シンガポール国立大学を卒業。2011年3月にはギャラリーショップ Supermama をオープン。2013年12月にコラボレーション商品である “Singapore Icon” シリーズが President's design award を受賞。



1 ikue / blanket / A plump and soft multi-woven cotton gauze with a camouflage animal pattern print.

ikue / blanket / ふっくら柔らかな多重織コットンガーゼに動物柄のカモフラージュをプリント。

4 Vanda / Tin-made chopstick holders crafted into the shape of Singapore's national flower, the orchid, using Japanese traditional casting techniques.

Vanda / 日本の鋳物の伝統技術でシンガポールの国花である蘭をかたどった鋳製の箸置き。



3



4



5



1



2



6



7

2 Aspects / Thin hand blown glass cups painted with objects and landscapes that represent Singapore.

Aspects / 薄吹き硝子のシンガポールを象徴するものや風景などを描いたグラス。

5 Good citizen of Singapore / Comical embroidered patches that personify the everyday landscape, past and present, of Singapore.

Good citizen of Singapore / シンガポールの今昔の日常風景を擬人化したコミカルな刺繍ワッペン。

3 National Day plate / A motif pictured plate of the August 9th anniversary of Singapore's 50th year as a nation.

National Day plate / シンガポール建国50周年の記念日である8月9日をモチーフにした絵皿。

6・7 Hinoki stool / Wooden stools routinely used within greater China, refined using highly durable and pleasantly fragrant Japanese cypress wood.

Hinoki stool / 中華圏で日常的に使われる木製スツールを耐久性に優れ香り高い日本の檜でリファイン。

ADDRESS : 5-209 Kusunokijima, Kita-ku, Nagoya-shi, Aichi 462-0014, JAPAN / TEL : +81(0)52-901-1966
CONTACT : mail@maruju.net / URL : <http://www.maruju.net/contact.htm>

“WAO”, Kawaii
和っ、かわいい。

WA mignon Project



Maintaining a high level of quality, backed by techniques unique to Japan and its long history of manufacturing, while maintaining compatibility with the modern sense of cute, or “Kawaii”, we present WA mignon children’s clothing line. This fashion line has incorporated traditional industries from across Japan in a large number of its products, such as T-shirts featuring Hiroshima denim which originates from the fabric bingogasuri, considered one of the 3 main kasuri weave of Japan, or aprons that use as its material Imabari towels which are known for their excellent water absorbing properties. WA mignon chooses to incorporate these industries in hopes of expressing “kawaii” in a way unique to Japan, unable to be copied by any other country. Along with its cuteness, Wa mignon is a kids clothing line that really brings the customer a sense of being surrounded and embraced by Japanese culture accumulated from all over Japan.

ものづくりに長い歴史のある日本の技術に裏打ちされた質の高さと、現代の「かわいい」の感覚を両立させた子ども服「ワ・ミニョン」。日本三大紬のひとつとされる織物「備後紬（びんごがすり）」を起源にもつ広島デニムをあしらったTシャツや、抜群の吸水性で知られる今治タオルを素材にしたエプロンなど、これまで数多くのプロダクトに日本各地の伝統産業を取り入れてきました。その理由は、他のどの国にも真似できないこの国だけの「かわいい」を表現したいと考えたから。ワ・ミニョンはそのかわいらしさと共に、積み重ねてきた日本の文化を体いっばいに感じられる子ども服です。





Gifting Tradition to the Future

伝統を未来に贈る。

Unlike adults, children grow and get bigger day by day, going through clothing sizes just as fast. This makes children clothing prices extremely important for the average consumer. However, we believe that children who will take on the responsibilities of generations to come should, through their clothing, experience the quality of high level craftsmanship. With rich culture and stories connected by areas of production across Japan, Wa mignon clothing is by no means a cheap product, and is made in the hopes of firstly, being a perfect gift for that important little person in your life. After which we hope that it can be given as a gift to more and more children, creating a cycle stimulating the local industries that make these high quality products. Our project and goal is to hand down the tradition of Japan to the future generations of the world.

大人と異なり、毎日成長していく子どもの体。すぐにサイズが合わなくなってしまうことから、子ども服は価格重視で購入するのが一般的かもしれませんが、しかし私たちは、次の世代を担う子どもたちにこそ服を通して職人の高い技術に触れてほしいと考えています。産地がつかないできた豊かな文化や物語が縫い付けられているワ・ミニョンの衣服は決して安価な製品ではありませんが、まずは大切な人への贈り物というかたちで手に取ってもらいたいと思います。それを気に入った相手が別の誰かに贈り、また別の誰かに贈り……というサイクルが生まれれば、おのずと産地の産業の盛り上がりにつながるはず。私たちの活動は、日本の伝統を未来へと贈るプロジェクトでもあります。



Within the cloth, which utilizes a thickness unique to hand-spun yarn, is a robustness and exceptional ability to keep in warmth. Also being a stretchable material, kids can freely romp about without risking rips or tears.

手でつむいだ糸ならではの厚みを生かした生地には、抜群の保温性と丈夫さがある。ストレッチ素材のため、子どもが体いっぱいに動き回れるのもうれしい。



The indigo dyed clothing has deodorant and antibacterial properties. It is also said to repel insects. Not only for its beauty, but to maintain that beauty it is created with functionality in mind.

藍染めした衣服には防臭・抗菌効果がある。虫を寄せ付けないとも言われており、見た目の美しさだけでなくそれを保つための機能性にも優れている。



WA mignon retail shop.

In addition to Hiroshima denim and Imabari towels, the store holds in stock various products deeply rooted in regions throughout Japan such as Sabae glasses which make up 90% of all domestic frames within Japan, or Toyo-oka bags that have their origins in wicker crafts from the Nara period.

ワ・ミニョンの直営店。広島デニムや今治タオルのほかにも、国産眼鏡フレームの9割を占める「鯖江眼鏡」や奈良時代の柳細工を起源とする「豊岡鞆」など、日本の各地方に根付いた製品を様々に取り揃えている。



COMPANY :



WA mignon CO., Ltd. 株式会社ワ・ミニョン

This company is a "Made in Japan" children's goods select shop. In addition to the main shop in Jiyugaoka, there is an online-shop. Utilizing Imabari towels, Hiroshima denim, Sabae glasses, and Toyo-oka bags, the company produces children's goods based upon traditional techniques developed in Japan.

メイドインジャパンの子供用品のセレクトショップ。自由が丘に本店があり、オンラインショップも展開。今治タオル・広島デニム・鯖江メガネ・豊岡カバンなど、日本の伝統技術をベースにした子供用品をプロデュース展開。

**PROJECT
MANAGER :**



Kazuhiro HIRAMATSU 平松和浩

As the Sales Manager of the Sun Rally Group Children's Clothing Department, Mr. Hiramatsu has a number of OEM achievements with major domestic retailers. From the time he joined the company he has consistently engaged in the children's clothing industry, becoming familiar with cycling fashion trends and overseas markets, turning his hand to domestic and overseas work, conducting wholesale business, retail business, internet business marketing, and collaborating with various domestic industries.

サンラリーグループ子供服部門の営業統括として国内大手小売業とのOEM実績多数。入社後から現在に至るまで一貫して子供服業界に携わり、ファッショントレンドの周期や海外マーケットに精通し、卸売事業、小売り事業、ネット事業マーケティング、異業種とのコラボ等国内、海外問わず幅広く手掛けている。

DESIGNER :



Kenichi YOSHIKATO 吉里謙一

Established cmky Interior & Product in the year 2007. Mr. Yoshikato conducts a variety of design activities, creating designs for hotels, offices, and commercial facility or shop environments. After winning DDA in 1999, he went on to win a number of awards including the JCD award with "2K540 Nippon Department Store". 2007年 cmky Interior & Product 設立。ホテルやオフィス、商環境設計からブランディングまで多岐に渡りデザイン活動を行う。99年DDA入選以降、JCD入選「2K540日本百貨店」など受賞歴多数。



1・2 WA mignon Cardigan / These knit cardigans are made in Gosen City, Niigata Prefecture, where the textile industry has thrived for decades. With its casual lightness and dense mesh it is able to keep warmth in, like wearing a warm layer of air.

WA mignon カーディガン／古くから織物産業が盛んな新潟県五泉市で編まれたニットカーディガン。ふわりとした軽さと密な編目による保温性のよさが、まるで暖かい空気をまとっているような着心地をもたらす。

3・4 party ticket Shirt Series / This shirt uses Hiroshima denim. This design is not only a cute accent to the clothing, but the denim is an inheritance of dyeing and weaving techniques from the land that produces bingogasuri.

party ticket シャツシリーズ／広島デニムを組み合わせたシャツ。デザインのかわいらしいアクセントになるだけでなく、備後絰の産地が長年受け継いできた染めと織りの技術が込められている。

5・6 Dress Towel / A quick glance its way and it appears to be a dress but in reality it is an Ima-bari towel. If you hand it up in the kitchen or bathroom it brings a bit of humor into any casual living space.

ドレスタオル／一見ドレスのように見えるが実は今治タオル。キッチンや洗面台にかければ、何気ない暮らしの空間に思わず微笑んでしまうユーモアを添えられる。

ADDRESS : 2-8-7 Jiyugaoka, Meguro-ku, Tokyo 152-0035, JAPAN / TEL : +81(0)3-6421-4793
CONTACT : info@wa-mignon.co.jp / URL : <http://www.wa-mignon.co.jp/>



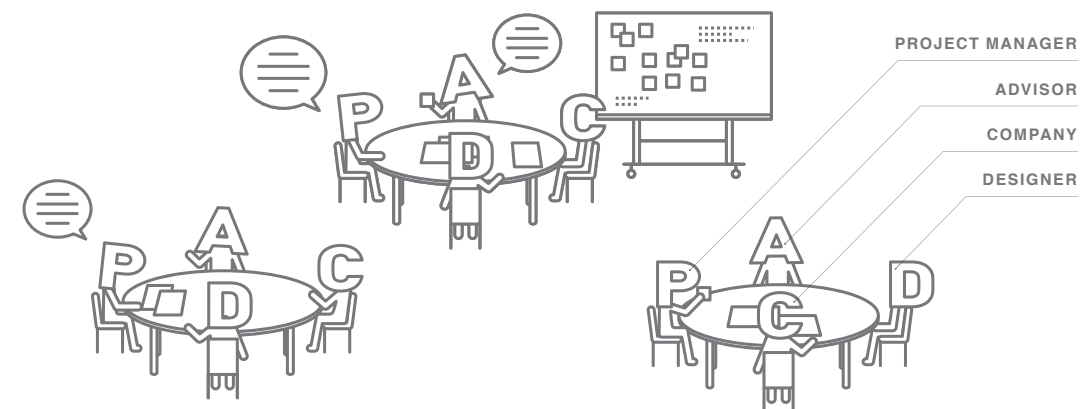
Meetings with Professionals to Formulate Strategies

プロフェッショナルと練る戦略会議

STRATEGY SESSION

We have called on a number of leading key figures from various industries to act as advisors. They are highly experienced in leveraging the strengths and allures of Japan in product development to overcome differences in commercial culture and they know how to effectively expand overseas markets. These professionals function as members of the project's advisory board, effectively and concretely supporting business operations by periodically getting together in "Strategy Sessions" to share project updates and discuss any challenges that they faced.

海外向け商品開発・流通販売のプロフェッショナルをアドバイザーとして招致。「商業文化の違いをどう乗り越えるか」「より効果的な販路開拓の方法とは」などプロジェクトメンバーが抱える課題や疑問の解決をフラットにディスカッションするイベント「ストラテジーセッション」を定期的に行い、豊富な知識や経験をもとに各プロジェクトチームの活動をサポートしました。





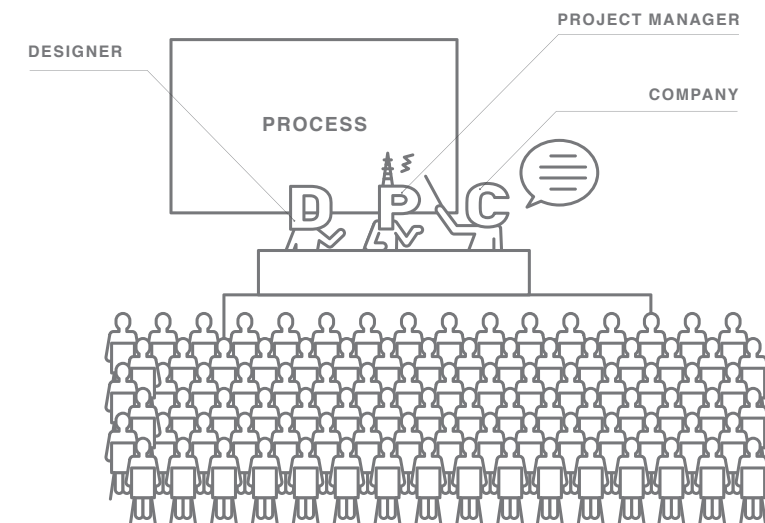
Matching Guests at the Forefront of Activities

最前線で活躍するゲストとのマッチング

MATCHING FESTIVAL

Inviting domestic operators, designers and buyers, we hold matching events with performances and discussion sessions concerning the overseas expansion of business. These events establish a place for companies to plan the publishing of their project's process, presentations by companies that are seeking to expand overseas and for advisors and experts to hold talk sessions, becoming the perfect place for business matching that will lead to overseas market expansion.

国内の事業者、デザイナーやバイヤーを招き、事業の海外展開について公演とセッションを行うマッチングイベントを開催。プロジェクトのプロセスを公開する企画や、海外進出を目指す企業によるプレゼンテーション、アドバイザーや専門家のトークセッションなど、海外販路拡大につながる具体的なビジネスマッチング機会を設けました。





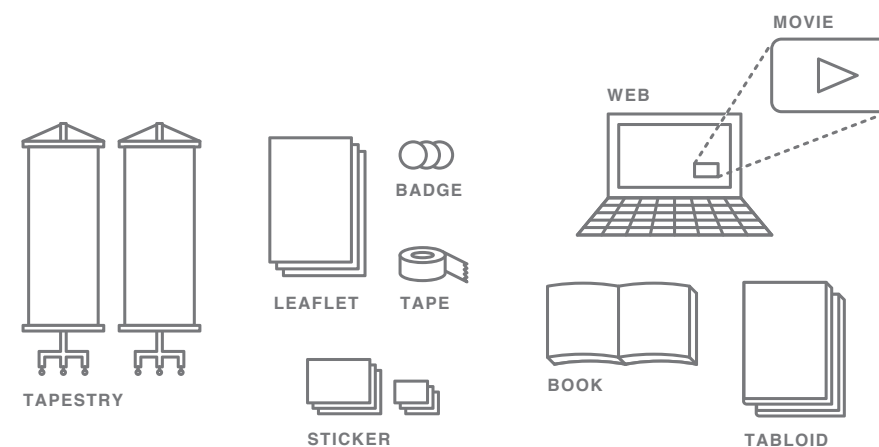
A System Able to Present Behind the Scenes of Each Product

ものの裏側まで伝えるしくみ

COMMUNICATION TOOLS

It is advantageous to produce tools that can be utilized by project managers and operators during exhibitions, events, and business negotiations through a variety of media. Starting by incorporating the characteristics of each product together with our project, we have provided multilateral mediums which act as contact points, where people can come to know the hearts and minds of the people, stories, and goals behind each one of the 13 teams and projects that represent the pride of Japan manufacturing and ingenuity.

プロジェクトマネージャーや事業者が
展示会・イベント・商談の場で活用できるツールを様々な媒体で制作。
商材の特徴や本プロジェクトでの取り組みをはじめ、
ものの裏にある人の想いやストーリーなど、日本が誇る13チームの挑戦の背景を
知ることができる接点を多角的に設けました。



ADVISOR PROFILES

Yu YAMADA

山田 遊

Buyer / Supervisor
バイヤー／監修者



Mr. Yamada was born in Tokyo. After working as a buyer for IDÉE SHOP in Minami-Aoyama, he founded method inc. in 2007 and began working as a freelance buyer. He is currently a representative director of method inc. In 2013, he released *Discover Japan Special Issue : Kurashi no Senmonten* through Ei-Publishing, and in 2014, he released the book *THE METHOD OF SHOP SUCCESS* by Seibundo Shinkosha Publishing. In addition to acting as a jury member for the Good Design Awards and other competitions, he teaches part-time at Kyoto Seika University and delivers presentations and lectures at various educational institutions and production areas, working actively in a wide range of fields.

東京都出身。南青山のIDÉE SHOPのバイヤーを経て、2007年、method (メソッド) を立ち上げ、フリーランスのバイヤーとして活動を始める。現在、株式会社メソッド代表取締役。2013年『別冊 Discover Japan 暮らしの専門店』(エイ出版社)、2014年『デザインとセンスで売れるショップ成功のメソッド』(誠文堂新光社) を発売。グッドデザイン賞審査委員をはじめ、各種コンペティションの審査員や、京都精華大学非常勤講師など、教育機関や産地などでの講義・講演など、多岐に渡り活動中。

Shoko TSURUMOTO

鶴本 晶子

Creative & Managing Director
クリエイティブ&マネージングディレクター



After graduating from Joshibi Junior College of Art and Design, Ms. Tsurumoto has been involved in the production, management and planning of art work as a contemporary art collaborator based in New York and Tokyo. Starting with Venice Biennale, she has participated in a number of exhibitions held at prestigious museums and galleries in Europe, the U.S. and Japan. In branding a one-of-a-kind, high-end titanium tableware, the SUS-gallery Vacuum Titanium Tumbler, she handled the entire process from product development and production management to channel development, and successfully developed the domestic tableware brand and a first-class distribution system.

女子美術短期大学卒業後、NYと東京を拠点に、現代美術家コラボレーターとして、作品制作、マネージメント、企画に携わる。ヴェネチアビエンナーレをはじめヨーロッパ、アメリカ、国内の美術館、ギャラリーにおける展覧会に数多く参加。世界的に例を見ないチタンハイエンドテーブルウェア「SUSgallery 真空チタンカップ」のブランディングを通じて、商品開発、製造管理から流通開発までをトータルで行い、日本国内のテーブルウェアブランド、一流流通を作り上げる。

Katsunari SAWADA

澤田 且成

President and CEO, id10 japan corporation /
Branding Director /
Supervisor of JAPANPAGE
アイディーテンジャパン株式会社代表取締役社長／
ブランディングディレクター／JAPANPAGE 統括



Mr. Sawada was born in Sakai City, Osaka Prefecture. After working as a planner for Interbrand at its Tokyo Office, Sawada established id10 japan corporation in 2008. The company is engaged in planning brand strategies for new businesses and providing marketing support for the creation of brand stories for the products, services, traditions and regions in Japan. In addition, the company aims to develop infrastructure for the purpose of cultivating foreign demand for the Cool Japan campaign from regional areas through the creation of a network of overseas media organizations and buyers, management of JAPANPAGE, sales of the on-board advertising business for LCCs visiting Japan and increasing the number of foreigners visiting Japan through publicity activities. He served as a collaborator for the Manufacturing Collaboration Project in Sumida Ward ; Exploration of Overseas Sales Channels Division.

大阪府堺市出身。インターブランド東京オフィスのプランナーを経て、2008年アイディーテンジャパン株式会社を設立。新規事業ブランディングの企画立案をはじめ、日本の商品・サービス・伝統・地域のブランドストーリーのマーケティング支援を行なう。海外メディアやバイヤーネットワーク構築、JAPANPAGEの運営、訪日LCC機内広告販売等、地域発クールジャパンの海外需要開拓や訪日外国人促進を目的にした事前周知インフラ整備を目指す。墨田区「ものづくりコラボレーション事業海外販路開拓部門」コラボレーター等を歴任。

Naoko YANO

矢野直子

General Manager, Planning & Design Office, Household Division, Ryohin Keikaku Co., Ltd. and Design Director at IDÉE Co., Ltd. / Part-time Lecturer, Department of Integrated Design, Tama Art University. 良品計画 生活雑貨部 企画デザイン室長 / 株式会社IDÉE デザインディレクター、兼務 / 多摩美術大学 統合デザイン学科 非常勤講師



Born in Tokyo, Ms. Yano graduated from Tama Art University before joining Ryohin Keikaku Co., Ltd. in 1993. In 2003, she accompanied her husband to Sweden and started to live in Malmö for three years. During that time, she worked for MUJI Europe on a consignment contract and was involved in exhibitions at Milano Salone and product development for MUJI Europe. In 2008, she joined Isetan Mitsukoshi Laboratory (former Isetan Laboratory) Co., Ltd. and was responsible for the direction of the living supplies. In 2014, she joined Ryohin Keikaku Co., Ltd. again. Currently, she serves as the General Manager at the Planning & Design Office, Household Division.

東京都生まれ。多摩美術大学卒業後、1993年、株式会社良品計画入社。2003年、夫の赴任でスウェーデンへ。マルメで3年過ごす。その間、業務委託でヨーロッパMUJIに従事。ミラノ・サローネの展示やヨーロッパMUJIの商品開発に携わる。2008年、株式会社三越伊勢丹研究所(旧伊勢丹研究所)入社。リビングのディレクションを担当。2014年、良品計画へ再び入社。現在生活雑貨部企画デザイン室長を務める。

Akihiko SHIMADA

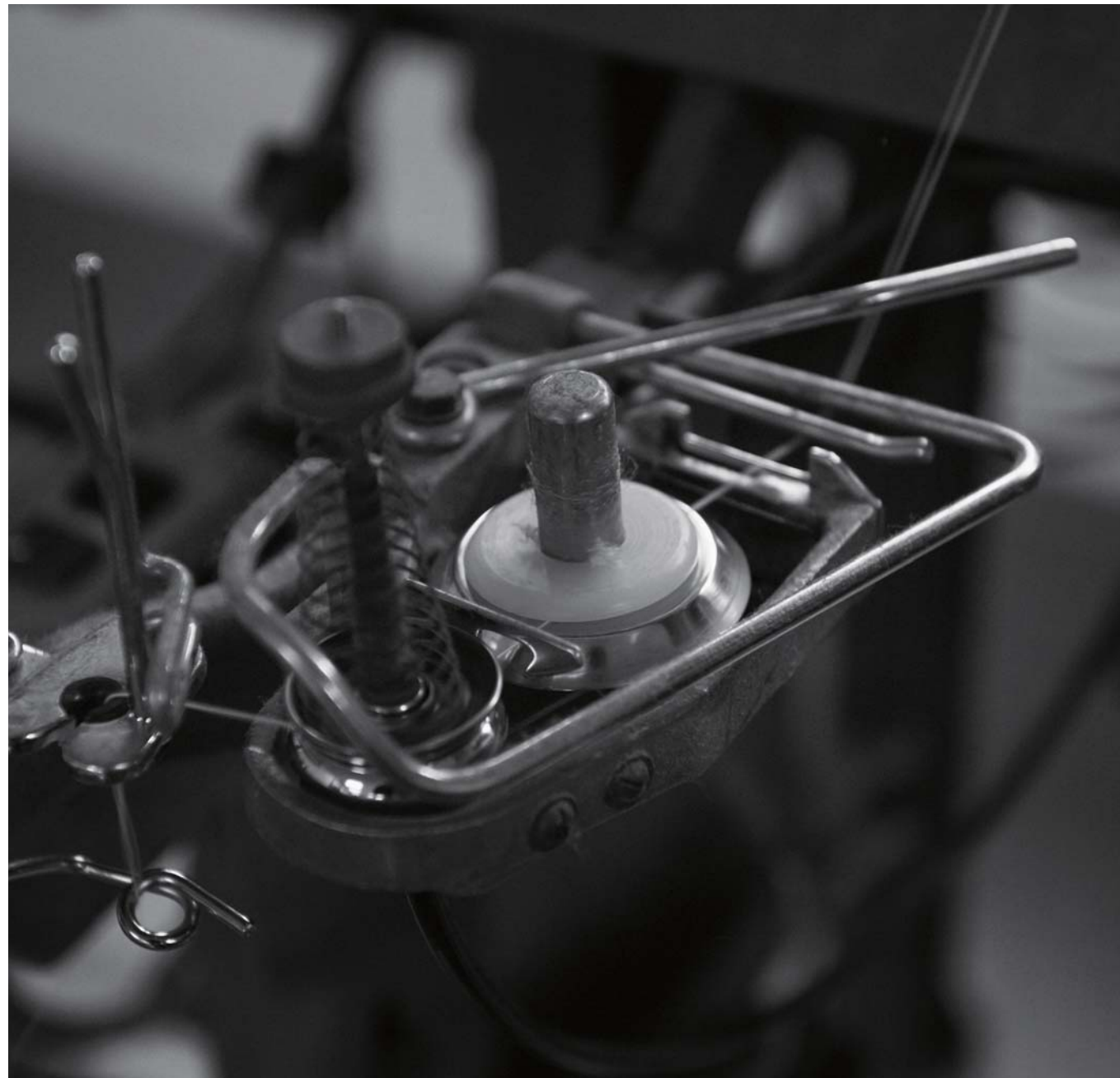
島田 昭彦

Kyoto Tourism Hospitality Ambassador /
President, CLIP inc.
京都観光おもてなし大使／
株式会社クリップ代表取締役



Born in Kyoto and raised in a family of craftsmen who were engaged in the craftwork of traditional family crests, Shimada graduated from Rikkyo University. After working at the editorial department of the Japanese sports magazine Number for 10 years, he started to work on the direction of regional revitalization and town development throughout Japan, doing planning, production and enterprise consultation related to food, living and entertainment. He founded a planning company CLIP inc., whose mission is to promote his hometown Kyoto to the world and attract foreign tourists to Kyoto and to develop new business and new business types through collaboration among people, goods, events and culture. Based in Kyoto, Tokyo and several overseas locations, he has overseen the production of KOTORI lightings, IYEMON SALON, a designer hotel called *The Screen*, the Glass Tea House and the renovation of Kyoto City Zoo, with “tradition” and “modern” as keywords. He released the book “The Art of Building a Prime Personal Network that all Successful People Should Practice”.

京都市生まれ、紋章工芸職人の家に育つ。立教大学卒。スポーツ総合誌『Number』編集部に10年間に在籍後、日本各地の地域活性、街づくり、食、住、遊の企画プロデュース、企業コンサルティングを行う。故郷京都を世界に発信し、京都に外国人観光客を導くインバウンド戦略、ヒト、モノ、コト、文化をコラボレーションさせ、新事業、新業態開発を行う企画会社、株式会社クリップ設立。京都、東京、海外に拠点を置き、伝統とモダンをキーワードに、「KOTORI ライト」「伊右衛門サロン」、デザインホテル「The Screen」、「ガラスの茶室」、京都市動物園のリノベーションを行う。著書に『できる人は皆やっている一流の人脈術』。京都精華大学特別講師。



To Become a Guidepost for Others' First Steps

踏み出す一步の道標になる

Shigekazu FUKUNAGA Deputy Director of Creative Industries Division, Ministry of Economy, Trade and Industry

福永茂和 経済産業省クリエイティブ産業課 総括補佐

Japan is a treasure trove of attractive products. There is a large number of SMEs that have products just waiting to be introduced to the world. These products are made using techniques accumulated over centuries of craftsmanship; steeped in culture rooted in the everyday life in regions throughout Japan. However, the harsh reality is that there are various hurdles to overcome for these businesses to develop on their own and expand their market overseas. That's where the Ministry of Economy, Trade and Industry, as a part of the Cool Japan strategy (an initiative intended to advertise the charm of Japan to the world and to lead to new private business.), launched and began supporting the "MORE THAN Project" which takes aim at developing overseas markets through SMEs working with outside specialists knowledgeable in overseas markets. These SMEs, with their little knowledge concerning international market development, team up with a "production team" composed of project managers and designers who are experts that have a track record of rich experience in overseas markets, specifically encouraging these businesses to proceed with overseas expansion.

At the same time, by setting the adopted project as precedent and by widely publishing the process along the way to overseas expansion, these efforts become a milestone for other SMEs to set their gaze on international expansion, bringing into view possible contributions to market expansion within their industries. It is our sincerest hope that by introducing the efforts of each project in this booklet, we can create a starting point for SMEs throughout Japan on their first step forward, out into the world.

日本は魅力ある商材の宝庫です。長年積み重ねてきた技術や、その地方に根付いた生活文化の特色に基づいて生み出された世界にも通じる商材をもつ中小企業が多く存在します。しかしそれらの企業が単独で海外の販路を開拓・拡大を目指すには様々なハードルがあり、実現が難しいのが実情です。そこで経済産業省はクールジャパン戦略（「日本の魅力」を海外に発信し、民間ビジネスにつなげることを目的とした施策）の一環として、中小企業が海外市場に詳しい外部人材の力を得て海外販路を開拓する「MORE THAN プロジェクト」を立ち上げ、支援を始めました。海外販路開拓のノウハウが少ない中小企業が、海外市場において豊富な経験と実績を持つプロジェクトマネージャーやデザイナーなどの専門家たちによって構成される「プロデュースチーム」とタッグを組み、海外展開を具体的に進めていくことを後押ししています。

同時に、採択プロジェクトを先行事例と位置づけ、海外展開に至るまでの過程を世の中に広く公開することで、同じように海外進出を目指す他の中小企業の指標となつて販路拡大等に貢献していくことも視野に入れています。この冊子を通じて各プロジェクトの取り組みを紹介することが、日本中の中小企業が世界に向けた一歩を踏み出すためのひとつの道標になることを心から願っています。



MORE THAN

FUJIYAMA, SUSHI,
SAMURAI, GEISHA

PROJECT

MORE THAN [FUJIYAMA, SAMURAI, SUSHI, GEISHA] PROJECT

Date of Publication：	February 2016
Publisher：	MORE THAN Project Office
Director：	Chiaki HAYASHI
Planning：	Tomohiko AKIMOTO / Yukako ISHIKAWA / Akiko ASAI / Kaoru ITO / Satoko KITAJIMA / Takaaki NIWA / Satomi HARAGUCHI / Rumi YOSHIZAWA / Nanako TANI / Saho MAEDA (Loftwork Inc.)
Editing：	Haruka MISAWA / Ken ISOME / Azusa YOSHIZAWA / Takuya JOJIMA / Tatsuki SUZUKI (Nippon Design Center, Inc.)
Design：	Haruka MISAWA / Azusa YOSHIZAWA (Nippon Design Center, Inc. Misawa Design Institute)
Photographer：	Keisuke KITAMURA / Shintaro ONO
Printer：	iWord Co., Ltd. (Printing Direction：Yuuki URA)
Organizer：	Ministry of Economy, Trade and Industry
MORE THAN Project Office:	1-22-7 Dogenzaka, Shibuya-ku, Tokyo 150-0043, JAPAN Loftwork Inc. +81.3.5459.5123
発行日	2016 年2月
発行	MORE THAN プロジェクト事務局
監修：	林 千晶 (ロフトワーク)
企画：	秋元友彦／石川由佳子／浅井亜紀子／伊藤 薫／北島謙子／丹羽孝彰／ 原口さとみ／吉澤瑠美／谷 菜々子／前田沙穂
編集：	三澤 遥／磯目 健／吉澤あずさ／城島拓也／鈴木龍毅 (日本デザインセンター)
デザイン：	三澤 遥／吉澤あずさ (日本デザインセンター 三澤デザイン研究室)
写真：	北村圭介／小野真太郎
印刷：	株式会社アイワード (プリンティングディレクター：浦 有輝)
主催：	経済産業省
事務局：	〒 150-0043 東京都渋谷区道玄坂 1-22-7 株式会社ロフトワーク内 03-5459-5123