

360° BOOK Cityscape / NEW "SAKE" TO THE WORLD from Yosano, Kyoto / TSUMIKI
Project / WASHOKU Cut-Glass / KAMEDANI / NAKADEN BRANDING PROJECT /
Cul de Sac-JAPON AOMORI HIBA PROJECT / Cha no ma / MARUNAO, to the world /
KYUEMON Ceramic Coffee Filter Project / Utsuwa, Guide / JAPAN MADE STROLLER

The Unconventional Aspects of Japan

Today, manufacturing in Japan is independently dynamic.
While purposefully inheriting the culture that still thrives
in the production areas
and skillfully carrying on with techniques that
have been perfected long ago,
the country keeps pace with the current age with flexible ideas
for great leaps forward, to innovation, and to the future.
It's a fresh Japan that also surprises even those of us live here.
Some made historical, traditional crafts enveloped
in the cutting-edge notion,
or others offered the bold combination of
regional culture with foreign culture.
Aiming to vividly redraw the Japan which the world imagines
and to easily leap over any preexisting classic items,
creators of the next generation have gathered together
for this MORE THAN Project.
We hope you enjoy the challenges of the 12 teams
that will renew Japan with unprecedented creativity
after countless trial productions, experiments, ideas, and ingenuity.

日本を超える、日本。

いま、日本のものづくりが自由に躍動しています。
産地に息づく文化を真摯に受け継ぎながら、
古くから鍛え上げてきた技を巧みに操りながら、
やわらかな発想をたずさえ、
今ここにある時代に呼吸を合わせることで生まれる跳躍、創造、未来。
それは、日本に暮らす私たちでさえ驚く新鮮な日本です。
あるものは歴史ある工芸品を最先端のセンスで包みこんで。
あるものは地域の文化と異文化を大胆に掛け合わせて。
世界が思い描く日本を鮮やかに描きかえ、
既存の定番品を軽やかに飛び越えていく次の時代の作り手たちが
この MORE THAN プロジェクトに集結しました。
数え切れないほどの試作や実験、知恵と工夫を重ね、
かつてない創造性で日本を更新する
12チームの挑戦に、ぜひふれてみてください。

12 Japan Born Projects from 12 Regional Companies

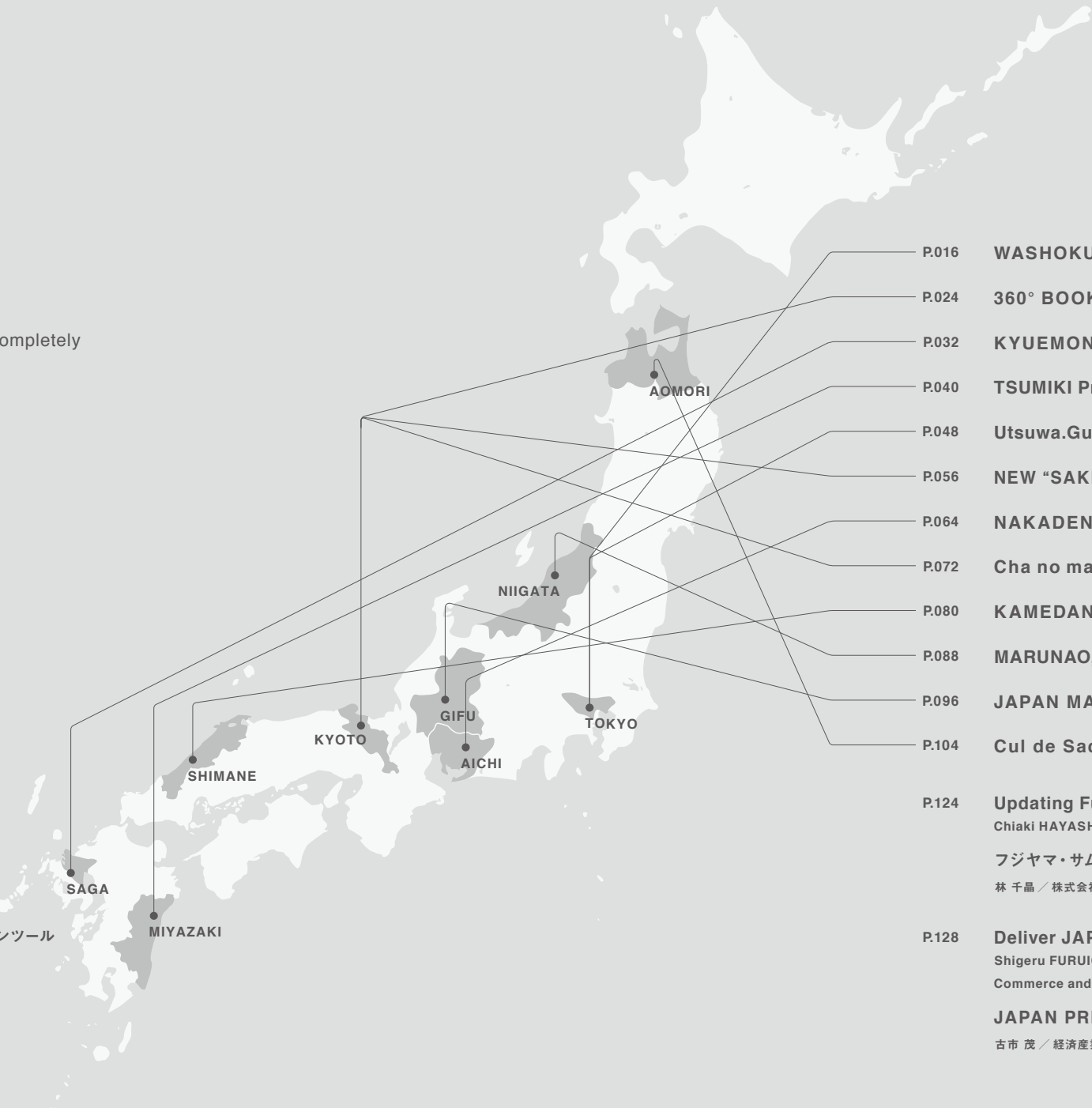
12 地域の企業による、12 の日本。

Small and medium-sized enterprises (SMEs) from 12 regions in 9 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.

日本をぐると巡る9都府県12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。

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Commerce and Information Policy Bureau

JAPAN PRIDEをJAPAN BRANDとして世界に届ける
古市 茂／経済産業省クリエイティブ産業課 課長補佐

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。

U.S.A.
MEXICO
CANADA

UK
FRANCE
GERMANY

The products are targeted for expansion in six western countries, namely France, Germany, Britain, the United States, Canada, and Australia. 欧米への展開は、フランス、ドイツ、イギリス、アメリカ、カナダ、オーストラリアの6か国。

JAPAN

TAIWAN
HONG KONG

VIETNAM
SINGAPORE

In addition to Asian countries like Singapore, Taiwan, Hong Kong, and Vietnam, these products are also targeted to Mexico. シンガポール、台湾、ベトナム、香港などのアジア圏の他にメキシコにも展開。

AUSTRALIA

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。

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、そこらが本当の始まりです。日本発の展開だけではなく、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。







Becoming Japan's Future with

ともに、日本の希望へ

Tomohiko AKIMOTO Loftwork Inc.

秋元 友彦 株式会社 ロフトワーク

This is the third year of the MORE THAN Project, the management of which I have been involved in as a member of the project secretariat. During the first year, examining how we the private sector would be able to maximize the value that only METI could provide, we focused mainly on the improvement of methods of conveying information while making full use of our creative abilities. In the second year, with the aim of stepping up to a greater challenge, all of us engaged in the project formed a team and actively created opportunities for different business operators to contact each other; thereby establishing a system for drawing not on the ability of individuals but on the ability of a group. Through these efforts, we were able to reap a rich harvest, acquire a lot of knowledge, and build a solid human resources network.

Thanks to the baton of knowledge passed down from one team to another and ungrudging support from partners specializing in various different areas, both the quality and the volume of the project have advanced during this year, the third year, at a far faster pace than ever. What can we do to help this flow continue into Japan's future? Asking this question to myself, I picked up the brochure we issued last year and found that a sentence I wrote provided a clue: "we intend to release, as open data, specialized advice along with all of the know-how and experience we have cultivated over the last two years, for people who want to expand overseas but are unsure of how to go about it." We have realized that it is extremely important for business operators planning to enter new and unfamiliar overseas markets to obtain access to relevant information and networks. We would like to support these business operators in their efforts to compete in the international arena and occasionally collaborate with them to develop the MORE THAN Project brand into a promising Japanese brand. In pursuit of this ambition, we will hand the assets accumulated by individual business operators down to the next-generation of challengers. This is our mission left unchanged ever since.

It just so happens that the countdown has begun to the 2020 Tokyo Olympic Games, and Japan is about to take its next step to move forward with a new wind at its back. We will keep taking on new challenges as long as there are business operators, who want to spread the culture and techniques of traditional Japanese craftsmanship, not only across Japan but also all over the world and pass them down to the next generations.

事務局の担当者として運営に携わってきたMORE THANプロジェクトも、今回で3年目を迎えた。1年目は、経済産業省だからこそ生み出せる価値を民間の私たちが最大化するための方法を探り、クリエイティブの力を駆使して主に情報の伝え方を研ぎ澄ませた。2年目は挑戦の幅をさらに広げることを目指し、プロジェクトに関わるすべての人とチームを形成して、事業者同士の接点を積極的に設けるなど、点ではなく面の力を生かす体制を整えた。それにより生み出されてきた多くの成果とともに、たくさんの知恵を得、人を中心とした強固なネットワークを構築することができた。

これまでチームからチームへつないできた知恵のバトンと、多様な領域に専門性を持つパートナーたちの惜しみない力添えにより、3年目の今年は質、量、スピードのいずれを見ても過去2年を大幅に上回る勢いで進行している。この流れを日本の未来へつなげていくために、私たちにできることは何か。そんなことを考えながら昨年の冊子を手にしたとき、指針を与えてくれたのは自分で記した一文だった。「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」。世界という未知への挑戦をはじめ事業者たちにとって、情報やネットワークを得られることがいかに重要かはこれまでに実感してきた。世界各国への挑戦を後押しし、ときには事業者と共創しながらMORE THANプロジェクトというブランドをジャパンプランドの希望として成長させたい。そんな想いで、それぞれの事業者が積み重ねてきた資産を未来の挑戦者たちに伝え続けていく。それこそが、事務局である私たちの変わらないミッションだ。

折しも2020年の東京オリンピックへ向けたカウントダウンがはじまり、日本は新たな追い風を受けながら次の一步を踏み出そうとしている。古くから受け継がれてきた技術や文化を、日本はもちろん世界の隅々に、そして次の時代にまで届けたいと願う事業者がいる限り、私たちの挑戦も終わることはない。



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。



Special seats for Japanese food

日本の食の特等席。

WASHOKU Cut-Glass



Edo Kiriko is a Japanese traditional glassware and its origin dates back approximately 180 years ago. Artisans in Edo, now Tokyo, were charmed by European glassware, and produced similar products engraved with patterns. Utilizing the Edo Kiriko artisans' techniques that have been handed down from one generation to the next since then, we have developed WASHOKU Cut-Glass as tableware to perfectly complement Japanese food and sake. In the development of the product, we examined what decorative patterns we should create from endless combinations of vertical, horizontal, and diagonal lines to be engraved in order to make food look and taste better, how we can achieve the perfect balance between glass color and food, and so on. We actually visited Japanese restaurants and discussed these issues face to face with cooks there to seek the best solutions. We would really like you to relish the delicate beauty of WASHOKU Cut-Glass, which is designed to take even the light reflected on food into account.

およそ180年前、江戸の職人が舶来のガラスに魅せられ文様を彫ったのが始まりとされる江戸切子。以来、職人の手から手へ脈々と受け継がれてきたこの技術を応用し、日本酒や和食を輝かしく演出するために作り上げた器が「WASHOKU Cut-Glass」です。縦、横、斜めの組み合わせで無限に存在する文様をどう描けば料理が活きるか、ガラスの色合いと料理とのバランスは最適かなど、実際に料亭へ足を運び、料理人と対話しながら最善のかたちを探り当ててきました。食材にあたる光の反射まで設計された繊細な美意識を、ぜひ一度味わってみてください。



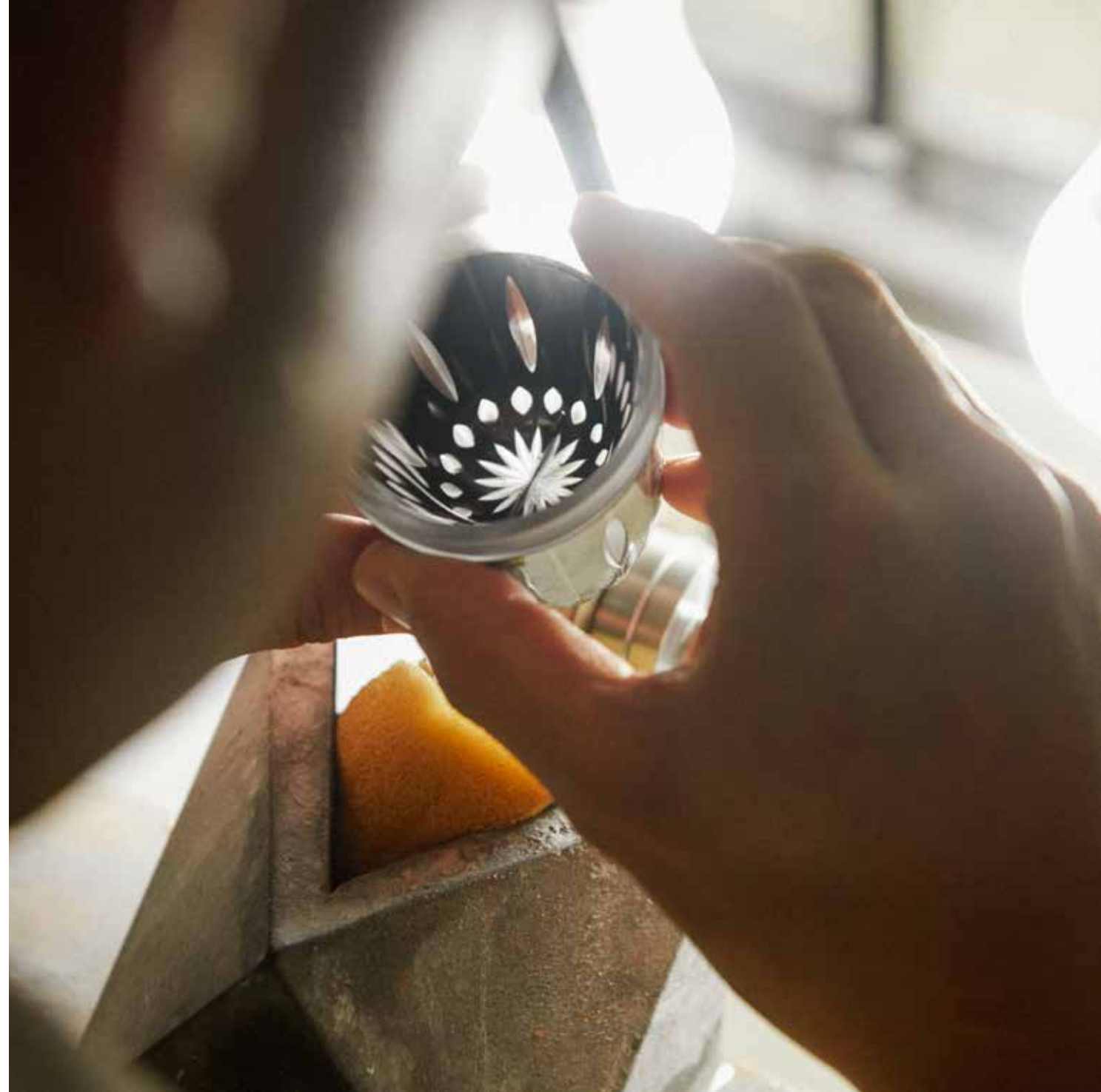


What lies beyond “observe,” “omit,” and “add”?

残して、省いて、加えた先に。

“We want to make Edo Kiriko, which has become increasingly sophisticated by artisans over the generations, more widely known to the public.” This wish has urged us to embark on this project. Considering that our activities become a part of the long tradition that started in the Edo Period, we always bear in mind the three perspectives: “observe,” “omit,” and “add.” We maintain meaningful elements of the tradition, while discarding redundant ones without hesitation, and then add a modern touch thereto. Only in doing so, we think we can pass the Edo Kiriko tradition down to the next generation. WASHOKU Cut-Glass is cutting-edge Edo Kiriko produced through exhaustive dialogue with the modern food culture and repetition of the cycle of “observe,” “omit,” and “add.” Believing that people around the world will favor the sparkle of WASHOKU Cut-Glass, we are now fully prepared to enter the new markets in London, home of the cut-glass culture, and in Singapore, a gateway to Asian markets.

「時代ごとの職人が磨き上げてきた江戸切子を、もっと多くの人たちに知ってほしい」。そんな作り手の想いから、このプロジェクトは始まりました。江戸時代から続く歴史と向き合うとき、いつも意識したのは「残す」「省く」「加える」という3つの視点。意義のある伝統は残しつつ、余分なものは潔く省く。そこに今という時代の気分を加えていく。そうして初めて、切子を次の世代へ継承できると考えています。現代の食文化と対話を重ねながら、3つのサイクルを繰り返すことで作り上げた最先端の江戸切子。そのきらめきは世界でも通じると信じ、満を持してカットグラス文化発祥の地ロンドン、そしてアジア市場への玄関口シンガポールの扉を叩きます。





This *yorokejima* design is distinguished by a gentle pinstripe pattern based on a bamboo motif. Since the degree of waviness varies subtly with the force the craftsman put into it, every one of the glasses has a distinctive, one-of-a-kind feel.

竹をモチーフにした緩やかな縦縞が印象的な「よろけ縞」。職人の力加減でよろけ具合が微妙に変わるため、すべてのグラスが無二の味わいと個性を持っている。



After being polished once using a wooden plate and a resin pad, this glass is given finalized with cotton and felt pads soaked in polish. It carries on today the technique and spirit of cut-glass craftspeople from the Edo Period, and remains uncompromising until the work completes.

木盤や樹脂パッドで一度磨きをかけた後、さらに綿やフェルトに研磨剤をしみ込ませて仕上げの磨きを重ねる。江戸の昔から、完成まで一切の妥協を許さなかった切子職人の技術と精神を今に引き継いでいる。

COMPANY :



HORIGUCHI KIRIKO INC. 株式会社 堀口切子

The Edo Kiriko cut glass artisan Toru Horiguchi, grandson of Ichio Horiguchi (the first person to go by the title Shuseki), studied under the second Shuseki (Tomio Suda) and later inherited his technique and stance to become the third Shuseki and found Horiguchi Kiriko. The company, highly serious about glass, continuously makes strides to impress customers, to make them smile, and to keep them surprised at what it can achieve. By preserving traditional arts and crafts, Horiguchi Kiriko will continue to offer authentic Edo Kiriko products to its customers. 江戸切子職人、堀口市雄(初代秀石)の孫である堀口徹は、二代目秀石(須田富雄)に師事し、その後、三代秀石として、技術と精神を継承し堀口切子を設立。硝子と真摯に向い合い、お客様に感動と笑顔と驚きを伝えるため日々研鑽に努めている。「ものづくり」の伝統を守り、「本物」をお客様に提供し続けている。

PROJECT MANAGER :



Takuya HOTTA 堀田卓哉

While working at K. K. SERIC, Hotta helped export the expertise and products of French companies to Japanese corporations. After acquiring an MBA from the International University of Monaco, he returned to Japan in 2006 and joined Honda Consulting Co., Ltd. to be part of the management revitalization project involving over a dozen Honda Group companies. He left Honda to start Culture Generation Japan Co., Ltd. in 2011. Starting with Tokyo Crafts & Design, a project initiated by Tokyo Metropolitan Art Museum, Hotta has helped the launch of a variety of new products utilizing traditional craftsmanship and developed sales in Japan and overseas. Together with Kotaro Nishibori, President of TCI Laboratory Co., Ltd., he is in charge of organizing the Next Market-In Project. 株式会社セリクにて、フランス企業の各種専門技術・商品の日系企業への導入を行う。モナコ大学にてMBA取得後、2006年に帰国し、株式会社ホンダコンサルティングにて、HONDAグループ会社十数社の経営再建を行う。2011年に退社し、同年、株式会社Culture Generation Japanを設立する。東京都美術館事業Tokyo Craft & Designを皮切りに、伝統工芸技術を活かした新たな商品を多く創出し、国内および海外での販路開拓に多くの実績を上げる。中小機構「Next Market In」事業事務局を、TCI研究所西堀代表と共に務める。



1-6 6-piece set / Each piece in this set of *guinomi* sake cups has its own distinctive feel. **1**: Hane / Carved to represent the wings of a person holds it, dreaming of flying high in the sky. **2**: Wa / Creates a thread of tension through a single line carved after polishing. **3**: Kurogise-mangeyo-kittatehai / A bright, kaleidoscopic pattern appears in the bottom of the cut glass when drinking sake from it. **4**: Kagomenikikutsunagimon-kittatehai / Combines a chrysanthemum, a flower Japan is symbolized, with a *kagome* basket-weave pattern from the traditional Japanese craft of bamboo ware. **5**: Tabane / A vivid black-and-white lattice pattern that expresses the bold idea to bring people together with strong will. **6**: Kikutsunagi / Reflecting a vision to link people together for a long time with happiness.
7 20-piece set / This paulownia box is packed with cut glass cups in diverse colors, shapes, and patterns. It would be fun to set it out at a party and letting guests choose their own ones.

1-6 6客揃／一つひとつに特別な想いを込めた一揃いのぐい呑。**1**：手にした人の翼となり、遥か高みに飛躍できるよう願って削り出した「羽」。**2**：磨き終えた後にあえて刻み込まれる一本線によって、一筋の緊張感が生まれている「輪」。**3**：酒を注いで口元に運ぶと、切子の底に万華鏡のような輝きが立ち現れる「黒被万華様切立盃(くろぎせまんげようきったてはい)」。**4**：日本の伝統工芸である竹細工に由来する籠目に、日本を象徴する花のひとつである菊を合わせた「籠目二菊髣文切立盃(かごめにきくつなぎもんぎったてはい)」。**5**：白黒ははっきりとした強い意志で人を束ねる凛々しさを表現した「束」。**6**：喜びを久しく繋いでほしい、という願いから生まれた「喜久繋(きくつなぎ)」。
7 20客揃／多彩な色、形、文様の切子を敷き詰めた桐箱。たとえば酒席に用意し、客人たちに好みの器を選んでもらうような使い方も楽しい。

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The world opens
ひらけ、世界。

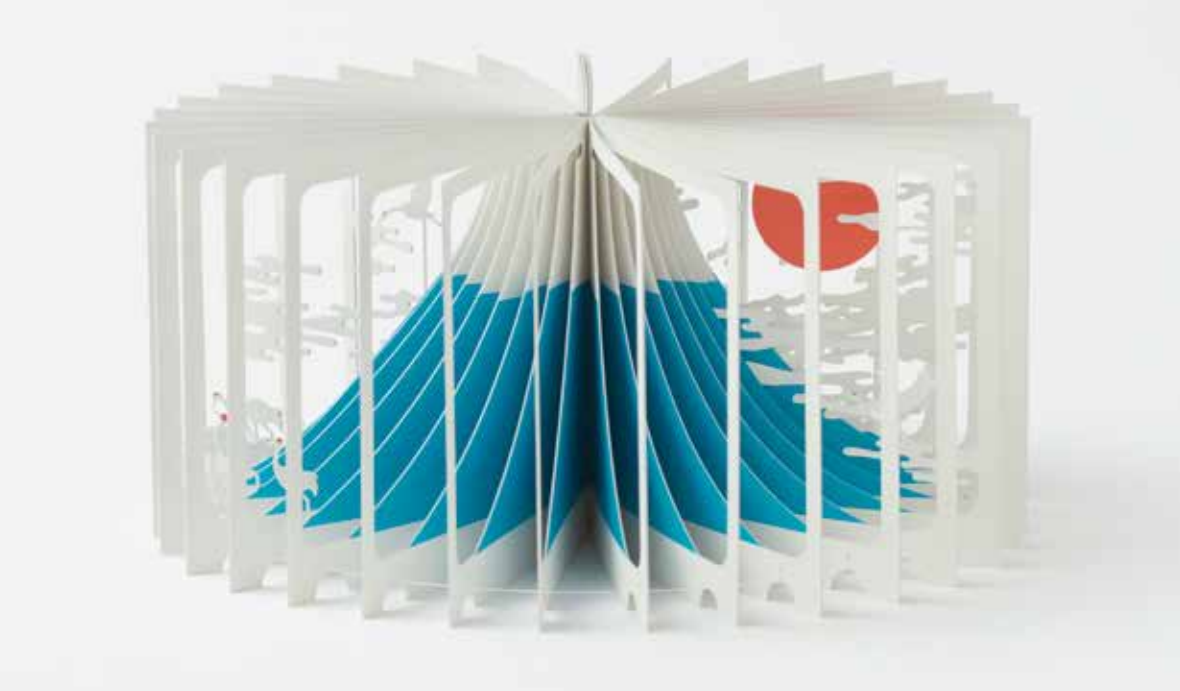
360° BOOK Cityscape



The 360° Book is a book that opens out into a three-dimensional diorama. It was originally a complete one-of-a-kind art book whose mass production was difficult due to its highly elaborate specifications. There are three key processes that have made the product available to anyone; 1) bookbinding processing allowing the pages to fan out 360 degrees without falling apart; 2) die-cutting technology with laser cutter accuracy; and 3) fine stitching technique ensuring that all the pages open up equally in proportion. These processes have been developed by highly skilled experts through a painstaking process of trial and error. We would like you to look around the free, open, and new book world, enjoying this new product as a visually appealing storyteller as well as a decorative article for your room.

ページを開くと立体のジオラマが出現する「360° BOOK」。元々は、あまりに手の込んだ仕様から大量生産が難しい一点もののアートブックでした。誰にとってもオープンな本にするための鍵となった技術は3つ。本を360°開いても落丁しない製本加工、レーザーカッターの正確さで型抜きするダイカット技術、ページ間隔を均一に保つための綿密な糸かけ作業。これらを熟練かつ先端の技術者たちによる、果てしない試行錯誤の末に実現しました。目で読む物語として、空間を彩るインテリアとして、自由に開かれた新たな本の世界を、ぐるりと眺めてみてください。





Opening the future of books

本の未来をひらく。

Although it has long been said that the publishing industry is in decline, we hope the 360° Book series produced by enthusiastic efforts of persons involved will become one of the springboards for revitalization of the overall industry. Since MOUNT FUJI and SNOW WHITE launched in 2015 as part of the 360° Book series contain no words at all, they overcame linguistic barriers and succeeded in attracting people throughout the world. This success has made us strongly motivated to advance into overseas markets. Adding to existing lines the new Cityscape series featuring major cities in seven countries across the globe, we now aim to not only broaden our domestic customer base but also reach as many new customers as possible worldwide. We will continue to take on new challenges from this point onward as well, while imagining a future where this new format of storytelling spreads globally and everybody everywhere enjoys the 360° Book.

昨今、出版業界は斜陽だと言われて久しいですが、制作に携わった人たちの情熱によって生まれた360°BOOKが、業界全体を盛り上げるきっかけのひとつになればと考えています。2015年に発表した「富士山」と「白雪姫」は、どちらも文字のない作品であったため世界の人たちに対して言葉の壁なく魅力を伝えることができ、海外展開を強く意識する契機となりました。新シリーズとして世界7カ国の主要都市をモチーフにした「Cityscape」を開発し、国内にとどまらず、より多くの人たちに手にとってもらえるかたちを目指しています。この新しい書籍表現が世界中に浸透し、誰もが360°BOOKをあたりまえに楽しんでいる未来を想像しながら、これからも挑戦を続けていきます。



This single book is completed using the whole experience and techniques of a factory that also manufactures precision machinery, accurately cutting each page that has only slight differences.

型抜きではページごとのわずかな差異を正確に切り抜く。精密機械の加工も手がける工場の経験と技術を総動員し、一冊の本の完成に注ぎ込んだ。



The threading work all is done by hand.

Each page is stitched with care, one at a time, using the thin yet strong thread used in the traditional Kyoto textile of Nishijin brocade.

糸かけはすべて手作業。

京都の伝統織物「西陣織」にも使われる細く丈夫な糸を用いて、1ページ1ページを丁寧に縫い合わせていく。



COMPANY :



Seigensha Art Publishing, Inc. 株式会社 青幻舎

Founded in 1995 in Kyoto, SEIGENSHA Art Publishing opened its Tokyo office in 2004 and London branch in 2005. With the motto "To illuminate human behavior through visually oriented books," the company specializes in publishing books in the fields of art, design and art criticism. It has published about 600 titles and has received the Japan Book Design Awards 12 times. In addition to the Kimura Ihei Award, SEIGENSHA has won 12 awards at public art exhibitions held at various museums.

1995年創業、2004年東京支店開設、2005年にロンドン支店開設。「当代の芸術の存在感を顕す」をモットーにアート、デザイン、美術評論など美術書籍の出版に意を注いでいる。刊行点数は約600点。主な受賞歴は「造本装幀コンクール」12点、「木村伊兵衛賞」ほか、美術館系公募展では12点の受賞を誇る。

PROJECT MANAGER :



Yusuke OONO 大野友資 (DOMINO ARCHITECTS ・一級建築士 / デザイナー)

First class registered architect. Born in 1983 in Germany. After completing graduate school, Oono joined architect of-fice NOIZ ARCHITECTS upon its foundation. He incorporates computational design and digital fabrication in product development in both experimental and practical applications. He has been the principal of DOMINO ARCHITECTS since 2016. Working primarily as an architect, Oono is also active across various fields including interior design, product planning and art installation.

一級建築士。1983年ドイツ生まれ。大学院を修了後、設計事務所 noiz architects の立ち上げ時に合流。コンピュータショナルデザインやデジタルファブリケーションを実験と実践の両面からプロジェクトに取り入れている。2016年よりDOMINO ARCHITECTS 代表。建築をベースとして、インテリア、プロダクト、インスタレーションなど、領域を横断しながら活動している。

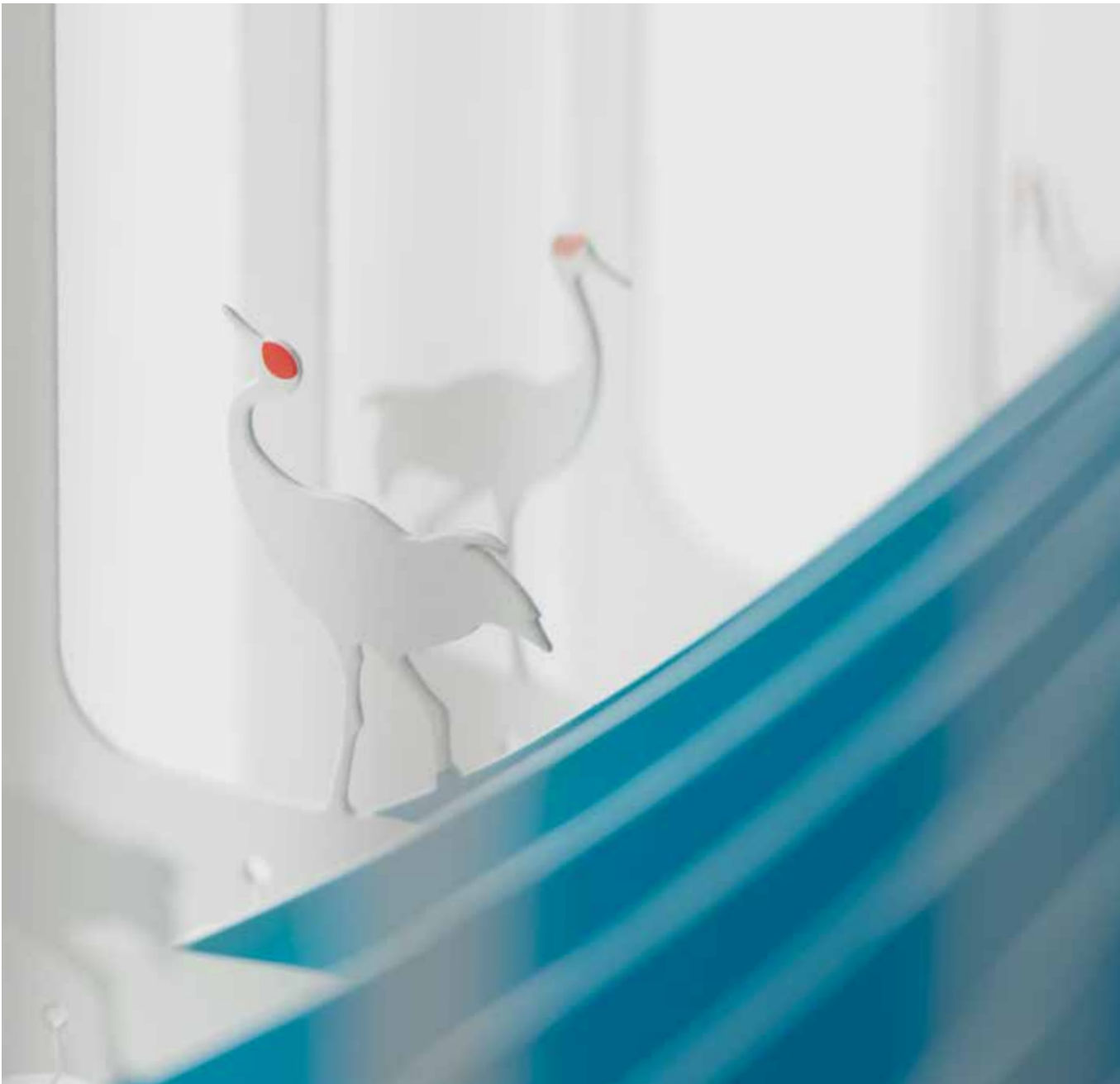
DESIGNER :



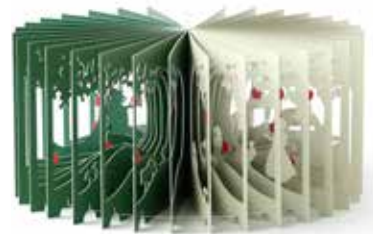
Kazushige TAKEBAYASHI 竹林一茂

Representative / Art Director / Designer at THINKA inc. Takebayashi has not only been engaged in advertising, but also been active in a variety of communication-based creative fields with his foundation in graphics such as branding, comprehensive direction and artwork for TV programs, CD covers, package design and book design. The works with which he was involved received the Silver Cube at the ADC Annual Awards (New York Art Directors Club) in 2014 as well as the In Book Award by D&AD and made it on the shortlist at the CANNES LIONS. He was one of the finalists among the JAGDA New Designer Award nominees in 2015.

株式会社シンカ 代表 / アートディレクター / デザイナー。広告のみならず、ブランディング、TV番組の総合ディレクション及びアートワーク、CDジャケット、パッケージデザイン、ブックデザイン等、グラフィックを軸とした、幅広いコミュニケーションクリエイティブで活動。【受賞歴】2014年NEW YORK ADC Awards「Silver Cube」、D&AD Awards「In Book」、CANNES LIONS「Short List」、2015年JAGDA 新人賞最終ノミネート。



1



2



3

1 Mt. Fuji (H90mm × W90mm) / Mt. Fuji has been an object of veneration by the Japanese people since ancient times, and it's depicted in numerous works of art including *ukiyo-e*. The crane is one of the birds that symbolize Japan, and one that makes frequent appearances in folk tales. This book combines together two quintessential images of Japan.

富士山 (H90mm × W90mm) / 古くから日本人々に信仰され、浮世絵などの芸術作品にも多く描かれた富士山。民話にも数多く登場し、日本を代表する鳥のひとつである鶴。日本の象徴と象徴を掛け合わせた一冊。

2 Snow White (H90mm × W90mm) / The motif of this book is the Brothers Grimm fairy tale "Snow White." The characters of Snow White, the wicked stepmother, and the seven dwarves appear on one page after the other, presenting a story that conveys a sense of the passage of time.

白雪姫 (H90mm × W90mm) / グリム童話「白雪姫」をモチーフにした一冊。白雪姫、老婆、七人の小人などの登場人物をページごとに描き分け、時間軸のある物語を誕生させた。

3 Earth and moon (H90mm × W90mm) / This is the third work in the series after "Mt. Fuji" and "Snow White." It achieves an even more precise structure thanks to the evolution of the production method based on the experience the two preceding works. Its design has a playful spirit down to the smallest detail, including rockets blasting off, an astronaut floating in space, and even a UFO trying to abduct a cow.

地球と月 (H90mm × W90mm) / 「富士山」「白雪姫」に続く3作目。前2作の経験を生かして製法を進化させ、より細密な造形を実現した。飛び立つロケット、宇宙を漂う宇宙飛行士、牛を連れ去ろうとするUFOなど、細部まで遊び心をきかせたデザイン。

ADDRESS : 9-1 Umetada-cho, Nakagyo-ku, Kyoto 604-8136, JAPAN / TEL : +81(0)75-252-6766
CONTACT : sonoda@seigensha.com / URL : <http://www.seigensha.com/>

The pinnacle of pour-over evolution

有田焼で濾過するコーヒー。

KYUEMON Ceramic Coffee Filter Project



A production center of Arita ware, traditional Japanese ceramics, located in Arita Town, Saga Prefecture, has continued to manufacture delicate yet solid porcelain products since the Edo Period. Mixing Arita's 400-year-old tradition with our original pottery techniques, we have developed the KYUEMON Ceramic Coffee Filter. The ceramic filter, containing countless pores as small as a few microns in diameter, helps to thoroughly filter out impurities from coffee, giving it an improved smooth and mild taste while preventing it from causing unpleasant, harsh flavor to the extent possible. And, unlike disposable paper filters, it remains usable almost indefinitely. Make as many perfect cups of coffee as you like using a KYUEMON Ceramic Coffee Filter.

日本を代表する焼物のひとつ有田焼の産地として、江戸時代から繊細かつ硬質な器を作り続けてきた佐賀県有田町。有田400年の伝統と窯元独自の製陶技術を掛け合わせて作ったのが「KYUEMONセラミックコーヒーフィルター」です。わずか数ミクロンという極小の穴が無数に空いたセラミックのフィルターにより、不純物を緻密に濾過しながらコーヒーを抽出。雑味やえぐみを限りなく抑えたまろやかな口あたりを味わえます。使い捨ての紙フィルターとは異なり半永久的に使えるのも陶器ならではの。この上ないくつろぎの一杯を、何度でもおかわりしてみてください。





Challenging with the newest product in 400 years

400年目の新作で挑む。

Due to its translucency, whiteness and high durability, Arita ware has been favored by not only Japanese people but also people around the world through the ages. However, if we continue to produce existing products alone under present circumstances, where consumers' preferences and lifestyles are changing at a rapid pace, Arita ware might lose its place in the market at some point in the future. This sense of crisis propelled us to develop the ceramic filter with an unprecedented filtering performance. What we really wanted to create during the ten-year trial-and-error process was not a refined version of traditional craft commodity but a brand new Arita ware product possessing unique values. We will make inroads into North America, where people love coffee, with this innovative product-our newest in Arita's 400-year history. Our aim is to develop it into an engine that drives the growth of the entire Arita area.

透き通るような白磁の美しさと耐久性の高さから、有田焼は、国内はもちろん世界の人々にも古くから愛好されてきました。しかし人々の嗜好やライフスタイルがもの凄いスピードで変わっていく現代、これまで通りの焼物を作っているだけでは、いつの日か存在が薄れてしまうかもしれない。そんな危機感を抱いたことをきっかけに開発したのが、かつてないほどきめ細やかな濾過装置としてのセラミックフィルターでした。10年にも及ぶ試行錯誤の間、何よりも作りたかったのは伝統工芸品のリファインではなくユニークな機能を持ったまったく新しい有田焼。この400年目の新作でコーヒー文化の盛んな北米に挑み、有田全体の牽引役に成長させていきます。




We searched continually, through repeated prototyping, for the form that would realize the most effective filtering performance. As a result of precisely adjusting the filter thickness and depth, in units of millimeters, we were able at last to come to a solution.

試作につぐ試作を繰り返しながら、
濾過機能を最も効果的に達成するかたちを探り続けた。
フィルターの厚みや深さをミリ単位で細やかに調整していった果てに、
ようやく一つの正解にたどり着くことができた。

Since this filter was reported on by coffee-industry web media in 2015, we have received inquiries from around the world. This small pottery producer that has made pottery in a quiet environment far from the madding crowd has attracted the enthusiastic attention of coffee connoisseurs over the world.

2015年にコーヒー業界専門のWebメディアで紹介されて以来、世界各国から問い合わせの声が押し寄せている。
都会を離れた静かな環境の中で焼物と向き合ってきたこの小さな窯元に、世界のコーヒー好きたちが熱い視線を注ぎはじめた。





The aroma and taste of coffee varies greatly with the length of time it is filtered. In order to realize the optimal filtering speed for extracting coffee, we produced a filter with countless pores using KYUEMON's unique pottery techniques.

濾過時間の長さによって香りや味いは大きく変わる。コーヒーの抽出に最適な濾過速度を実現するため、久右エ門窯独自の製陶技術で極小かつ均一な穴をフィルターに施した。

COMPANY :



Kubota Minoru Ceramics Ltd. 久保田稔製陶所

Kubota Minoru Ceramics Ltd. was founded by Minoru Kubota in 1965. Although its history is relatively short compared to those of other kilns in the Arita region, it has succeeded in developing products that make the most of the functionality made possible by ceramic materials, by relearning the art of ceramics from the ground up.

有限会社久保田稔製陶所 1965年、久保田稔により設立。有田地区の窯としては歴史は長いものの、窯業を一から学び、セラミック素材が持つ機能を活かした商品の開発に成功。セラミック分野では大手メーカーへの商品供給も行う。

PROJECT MANAGER :



Shuhei HAYASHI 林 修平

The president of Fun Projects Inc. Worked at a Japanese-owned consulting firm. After that Hayashi engaged in overseas market development for an industrial product manufacturer for 10 years. He has engaged in developing agencies and doing business in 30 countries around the world. His mode of operation is back and forth action between his desk and the field. He spends half of the year overseas on business trips.

株式会社ファンプロジェクト代表取締役。日系コンサルティングファームに在籍、その後、工業製品メーカーにて10年間海外市場開拓の業務に従事。世界30カ国に代理店構築、取引実績を持つ。机と現場の往復運動をモットーに年間の半数を海外出張に割く。

DESIGNER :



Satoshi YOSHIIZUMI 吉泉 聡

Principal of TAKT PROJECT, and a designer. Yoshiizumi graduated from Tohoku University School of Engineering, Department of Machine Intelligence and Systems Engineering and learned engineering. He worked at Design Office nendo from 2005 to 2008, and at Yamaha Corporation Design Laboratory from 2008 to 2013. In 2013, he co-founded TAKT PROJECT Inc.

TAKT PROJECT 代表／デザイナー。東北大学工学部機械知能工学科卒業。エンジニアリングを学ぶ。2005年より2008年までデザインオフィスnendoに在籍。2008年より2013年までヤマハ株式会社デザイン研究所に在籍。2013年TAKT PROJECT株式会社共同設立。



1 KYUEMON Ceramic Coffee Filter / Regular care consists of simply rinsing in cold water and pouring warm water into. Even if the filter gets clogged with coffee grounds, it will perform just like new again after simply heating it over an open flame.

KYUEMON セラミックコーヒーフィルター／普段の手入れに必要なのは水洗いと湯通しのみ。挽き豆によって目詰まりが発生しても、直火であぶるだけでフィルターとしての機能を取り戻せる。

ADDRESS : 1050-1 Kitanokawachihei, Arita-cho, Nishimatsuura-gun, Saga 849-4166, JAPAN ／ TEL : +81(0)3-4400-9849
CONTACT : info@fun-projects.com ／ URL : www.ceramicfilter.jp/



2 Dripper / This durable, stain-resistant dripper is made of *Aritayaki* porcelain. It can be used by placing it directly on top of a coffee cup, to make your coffee break even more enjoyable.

ドリッパー／丈夫で汚れにくい有田焼のドリッパー。カップに直接置けるので、休息のひとつをいつでも楽しむことができる。

Everybody becomes TSUMIKI architect

だれでも、つみき建築家。

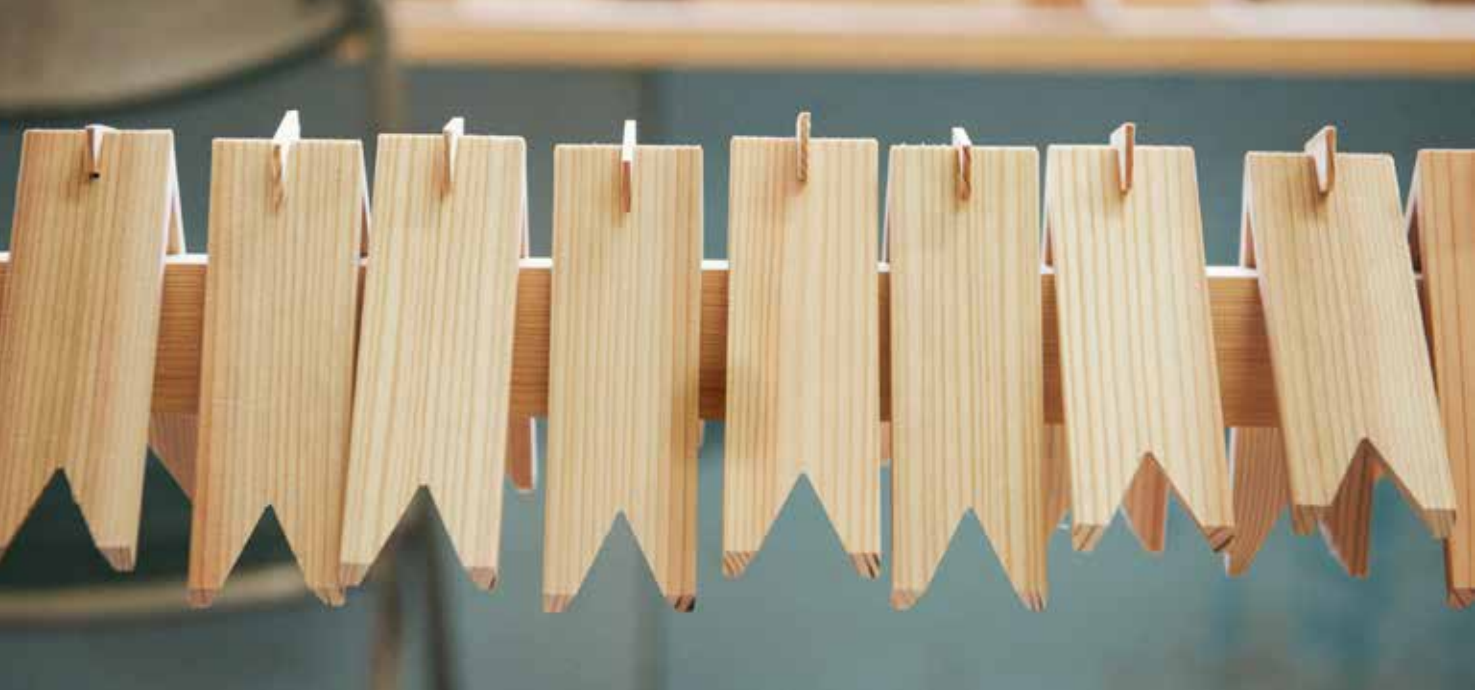
TSUMIKI Project



TSUMIKI, we have launched unique building blocks, made of domestic cedar wood, for children and grown-ups as well. Architect Kengo Kuma famous for utilizing woods as building material designed the product; who says that he himself loved to play with building blocks in his childhood. Inspired by the silhouette of coniferous trees, its simple triangular shape allows itself to be not only a toy encouraging children to develop their flexible creativity but a small star-shaped objetct art and a superb decoration on walls. We recommend TSUMIKI as baby gifts, shop decorations, or for a wide variety of any other purposes along with your imagination go. We hope you enjoy the warm feeling of this wood product in your daily life.

森林保全のための間伐作業などから産出したスギ材を使って、子どもから大人まで楽しめる「つみき」を作りました。デザインを手がけたのは、木材を活用した建築を数多く手がけ、幼少期にはつみき少年だったと語る建築家の隈研吾氏。針葉樹をイメージした三角形の「つみき」は、やわらかな創造性を育むおもちゃとしてはもちろん、小さな星型のオブジェにも、壁一面を飾る壮大なインテリアにもなります。出産祝いの贈り物や店舗の装飾など、暮らしのさまざまな場面でこの「つみき」を活用し、木とのふれあい方を自由に組み立ててみてはいかがでしょうか。





Bridge between cities and forests

都市と森の架け橋になる。

Although the use of wood has gradually declined in recent years in urban areas, Japanese have been in close relationship with woods through our life with such as wooden livingwares and buildings. We believe, since the company's foundation, that wherever people live there must be a way to connect with local forests; we work on promoting the use of domestic timbers. In this project, we chose cedar trees grown in Morotsuka Village in Miyazaki Prefecture, which is certified under an international proof FSC® set for sustainable forest management. Collaborating with locals in not only procurement but also processing by artisans, we aim to contribute to the sustainable development of both the forests and neighboring local communities. Certainly each of the wood-block pieces is tiny, but it has great possibilities: we are to grow TSUMIKI to be the huge bridge between cities and forests.

生活道具や家屋の素材として古くから木に親しんできた日本ですが、近年、都市部では木に触れる機会が徐々に減ってきています。しかし「どこに住んでいても、地域の森とつながる方法はある」と信じ、創業以来、国産木材の利用拡大に努めてきました。今回のプロジェクトで使用したのは、持続可能な森林管理に与えられる国際認証「FSC®」を取得した宮崎県諸塚村の杉材。調達だけでなく加工まで現地の職人に依頼することで、森はもとより周囲に広がる地域社会の継続的な発展にも貢献できると考えています。一つひとつの「つみぎ」は小さなものですが、将来は都市と森をつなぐ巨大な架け橋になることを願い、この活動を積み重ねていくつもりです。

Kanzashi is a method of woodworking: The skill which is used to reinforce picture frame, increases strength of TSUMIKI. By inserting small planks in the joints between pieces of wood and making connecting surfaces broad, the painstaking technique makes TSUMIKI tough and not shake loose easily.

強度の要となるのは額縁の補強などに用いる木工技術「かんざし」。木と木のつなぎ目に小さな板を挟み込むひと手間によって、接着面積が大きくなり簡単には揺るがない頑丈な「つみぎ」ができあがる。





No rules and no limits in stacking TSUMIKI.
Through playing with them, it naturally
develops the ability of spatial recognition.

組み合わせ方は無限大。
ほとぼる想像力にまかせて遊ぶうちに
空間を認識する能力が自然と育まれていく。



COMPANY :



more trees design, inc. 株式会社 モア・トゥリーズ・デザイン

more trees design, inc. is involved in the planning, development and sales of original products that utilize domestically sourced timber and other blessings from the forest. It also offers services to incorporate wood into store interior and office spaces, event planning and production. By proposing new applications utilizing blessings from the forest, the company builds a bridge between cities and forests to aim for sustainable forestry and a community-based society. 国産木材をはじめとする「森の恵み」を使ったオリジナルプロダクトの企画・開発・販売、店舗やオフィスなどの空間における木質化、イベントの企画制作などを手がける。「森の恵み」の新たな用途を提案していくことで「都市と森のつながり」を創出し、サステナブルな森林と地域社会の再生を目指している。

**PROJECT
MANAGER :**



Ken NINAGAWA 蛭川 健

Born in 1978 in the U.S. and grew up in Tokyo, Ninagawa moved his base to New York in 2000. Mainly working in the fashion and art industry, he has built a network of creators and opinion leaders. As the manager in charge, he oversaw the product development and event planning of G-SHOCK watches in North America for CASIO COMPUTER CO., LTD. After returning to Japan in 2012, he joined an IT company Aratana inc. where he worked in the New Business Division and became involved in creating the lifestyle web magazine "dia STANDARD". He founded BYOB Inc. in 2014 and continues to create the platform for media mix modeling, build communities and offer event planning to bring sophistication and prosperity to people's lives. 1978年アメリカ生まれ、東京育ち。2000年ニューヨークに拠点を移し活動。ファッション・アート業界を中心に、クリエイターやインフルエンサーとのネットワークを構築。北米中心に、カシオ計算機株式会社「G-SHOCK」の商品・イベント企画、現場責任者としてマネジメントを担当。2012年帰国後、IT企業アラタナに入社。新規事業部に所属し、ウェブメディア「dia STANDARD」を発行。2014年株式会社BYOBを起業、スマートで豊かなライフのためにメディアミックスの仕組み、コミュニティ構築、イベント企画を手がける。

DESIGNER :



Keita YAMAGA 山賀慶太

Born in 1974 and raised in Niigata City in Japan. Graduated with an art degree from the Faculty of Education at Niigata University. After working at Otabox Co., Ltd., Yamaga founded P Design Lab in 2012. Mostly dealing with products that have rich local features, he is involved in product development and assists the promotion of products and services through designing and directing operations. Some of his works include sake brands such as Jozen Mizunogotoshi and Yukiotoko, UNITED ARROWS special year-end gifts, Matsuya Russian chocolate, CUSHU, Sumai Net Niigata and MASUMOSS. 1974年新潟市生まれ、新潟育ち。新潟大学教育学部美術科卒業。株式会社オオタ・ダンボールを経て2012年Pデザイン研究所を設立。地域色豊かな商品を中心に、開発段階から関わり商品・サービスをバックアップする業務としてデザイン制作、ディレクション等を手がける。代表的な仕事／清酒上善如水、清酒雪男、UNITED ARROWS 特製お歳暮、ロシアチョコのマツヤ、CUSHU、住まいnet新潟、MASUMOSS 等



1・2 Tsumiki (each piece : H 11cm × W 12cm × D 4cm) / No matter how many pieces of these blocks are stacked on top of each other, they retain a light appearance. Since they are processed from pure wooden materials free from paint or varnish, you can enjoy the natural color and grain of the wood. Three sets are available — 7 pieces (photo1), 13 pieces (photo 2), and 22 pieces—so you can choose one that fits your needs and what you want to build. The package is designed with a motif of mountains where they are produced.

つみき (1ピースのサイズ : H 11cm × W 12cm × D 4cm) / どれだけピースを積み上げても見た目は軽やか。無垢材を塗装することなくそのまま加工しているため、スギ本来の色合いや木目も楽しめる。用途や作りたいものに合わせて選べるよう、7ピース入り (写真1)、13ピース入り (写真2)、22ピース入りの3種類を用意。パッケージは産地に広がる山々がモチーフとなっている。

ADDRESS : #103 1-9-11 Sendagaya, Shibuya, Tokyo 151-0051, JAPAN / TEL : +81(0)3-5770-3969
CONTACT : info@more-trees-design.jp / URL : http://more-trees-design.jp/

A range of superb tableware

名脇役をそろえました。

Utsuwa.Guide



A large plate for serving whole boiled fish, a tiny bowl in which condiments are daintily arranged, and refreshingly cool glassware to make summer meals look and taste fresher, just to name a few. Japan is unrivaled for its variety of tableware, which is arranged so that each dish complements the food served on it. Hanada, a shop specializing in tableware, has thus far provided tens of thousands of varieties of Japanese tableware, closely working with hundreds of artists throughout the country. Factoring in the artists' characteristics and local culture, our tableware products have been created to accentuate the taste and flavor of food served in them to the fullest extent possible. With the aim of introducing their charm throughout the world, we are now offering basic types of Japanese tableware for everyday use to people overseas to adorn their dining tables.

たとえば煮魚を崩さずに盛れる大皿、薬味をそっと置く小鉢、涼しげな見た目と夏の食材を引き立てるガラス食器など。世界を見渡しても、和食器ほど料理に合わせた多彩な姿を持つ食器はそう見当たりません。うつわ専門店「暮らしのうつわ花田」も、日本各地にいる数百名のうつわ作家と深い交流を重ねながら、これまで数万種類の和食器を提供してきました。作家性や地域風土を携えながら、料理が持つ個性を十全に引き出すために作られた名脇役としての和食器。その魅力を世界に広げるため、それぞれの国の人々が普段から使い、日々の食卓を彩る基本のうつわをそろえました。





A world of food on Japanese tableware

日本のうつわに、世界中の食を。

Japan's distinctive climate and history make up the country's food culture. In other words, experiencing the beauty and pleasure of using Japanese tableware, foreign people would be encouraged to interpret Japanese traditions through the senses. Furthermore, Hanada sets great shop by its belief that food is a leading player, with tableware a supporting one. Tableware sets the stage for food; it is of no use unless it makes food look good. Based on this belief, we attach priority when entering overseas markets to flexibility to adapt spontaneously to the local food culture. We work together with local cooks and listen carefully to the opinions of local people to supply the most suitable Japanese tableware products, while imagining a future when food from around the world will be served on Japanese tableware.

機微や趣に富んだ日本の風土や歴史は、日本の食文化の素材そのもの。つまり世界の人々に「おいしい」「うつわが美しい」と体感してもらうことは、日本の伝統を感覚的に理解してもらうことだと言えます。また花田は「料理が主役、うつわは脇役」という信念を大切にしています。うつわは料理と共にあり、料理を盛り上げて初めてその価値が生まれる。そう考える私たちだからこそ、海外への展開にあたっては何よりもその国の食文化に自然に溶け込める柔軟性を意識しました。現地の料理人と連携しながら、そこで暮らす人々の舌に耳を傾けながら、現地に合ったうつわのかたちを探り、やがては和食器に世界中の食が盛り付けられる日を夢見ています。

(Above / left) The bowl has its pattern formed in a mold after being shaped on a pottery wheel. It loses about 15% of its volume after firing in the kiln, and its design takes this change into account. It's made through a process that puts the craftsperson's imaginations to the test.

(上・左) ろくろで成型した器を型に当てて模様を施す。焼成後、うつわは15%ほど縮むので、その変化を見越した上でかたちをつくる。想像力が試される作業である。





Neither too flashy nor too plain, this bowl aims for a design that serves as a good background bringing out the appeal of the foods it contains.

華美になりすぎず、素朴にもなりすぎず。
そこに盛られる料理の魅力をそっと後押しするような、
いい背景としてのかたちを探り当てたうつわ。



This bowl aims to help create your own distinctive ways to present dishes, abandoning fixed thoughts and expanding the imaginative powers to the maximum, rather simply combining Japanese-style dishes together as in the photograph.

写真のように和食と組み合わせるのはもちろんのこと、
固定観念を捨て、想像力を思いぎり膨らませて、
自分ならではの盛りつけ方を創造してほしい。



COMPANY :



Nikken Co., Ltd. 株式会社 日建

A retailer of Japanese tableware. A long-established store that has a history of over 40 years at Kudanzakaue. The main market channels are Internet sales and big deals for items such as business use products for restaurants and Japanese-style hotels.
和食器小売業。九段坂上で40年続く老舗店舗。店舗の他、Web通販、飲食店や旅館等業務用等大口が主な販売経路。

PROJECT MANAGER :



Jun KANEKO 金子 順

After graduating from Keio University Shonan Fujisawa Campus (SFC), Kaneko entered Sony Corporation. In 2005, he joined Six Apart, Ltd. in the U.S., which developed the world's first blog. As an executive, he provided Nifty and OCN with blog platforms. He also oversaw the development of Movable Type's three bases in Japan, the U.S. and Europe, and won the best CMS share for 7 years in succession. In 2012, he established the website for Japanese food targeting international markets at Cookpad, the largest recipe website in Japan.
慶応SFCを卒業後、ソニーに入社。2005年より世界で初めてブログを開発した米国シックス・アパート社に参画。執行役員として、ニフティやOCNへのブログプラットフォーム提供、Movable Typeの日米欧の三拠点の開発を指揮し、7年連続CMSシェア1位を獲得。2012年より日本最大のレシピサイト、クックパッドにて、海外向け日本食サイトを立ち上げる。

DESIGNER :



Misa WATANABE 渡邊美佐

Watanabe is a designer specializing in food based in London, U.K. She engages in a wide range of design creation and projects relating to food for overseas markets such as branding, design of product packaging and PR tools, art direction of books and magazines, recipe development, food styling, and photography.
英国ロンドンを拠点に活動する、食を専門としたデザイナー。ブランディング、商品パッケージ／PRツールのデザイン、書籍・雑誌のアートディレクション、レシピ開発・フードスタイリング、写真撮影など、海外のマーケットに向けた食関連のデザイン制作・プロジェクトを幅広く手掛ける。



1



2



3



4

1・2 Haruya Abe, Embossed dish (9.5inch) (photo 1) / Flower shaped plate (photo 2) / 1: This work has a depth that seems to absorb any color—blue, yellow, or white. Its pattern, which seems to rise from the surface, is made using the traditional technique of raised characters. 2: The cute shape of flower petals lends a gorgeous touch to the tabletop.

阿部春弥 陽刻八寸皿(写真1)・輪花小皿(写真2)／1: 青、黄、白、どの色にも吸い込まれるような深みがある。浮き出るような文様は、陽刻という伝統技術によるもの。2: 可憐な花びらのかたちが、食卓にささやかな華を添える。

3 Kazuyoshi Osawa, Somewake *hittsumi* bowl / This bowl was made especially for use with the local Iwate specialty hittsumi. Its simple shape represents a distillation of specialized knowledge, including its long base that makes it easy to hold even when filled with hot broth and its deep bottom to hold ingredients in abundance.

大沢和義 染分ひつま井／岩手の郷土料理「ひつま井」のためにつくられた井。熱い汁が入っていても持ちやすい長めの土台、具がたっぷり入る深い底など、簡潔な私たちの中に知恵が凝縮されている。

4 Hotaru Gama, green oval dish / This dish is symbolic of Hanada's tableware for everyday living. Its simple shape, which fits with any type of lifestyle and can be used for any dish or situation, is flexible enough for any way you might enjoy your meals.

ほたる窯 縁鉄楕円皿／「暮らしのうつわ 花田」を代表する一皿。どんな暮らしにもずっと溶けこみ、料理も場面も選ばないシンプルな造形が、思い思いの食の楽しみ方を柔軟に受けとめる。

ADDRESS : 2-2-5 Kudanminami, Chiyodaku, Tokyo 102-0074, JAPAN / TEL : +81(0)3-3262-0772
CONTACT : nikken@utsuwa-hanada.jp / URL : <http://www.utsuwa-hanada.jp/>

Japanese sake in wine glasses

どうぞ、ワイングラスで日本酒を。

NEW “SAKE” TO THE WORLD from Yosano, Kyoto



The Town of Yosano in Northern Kyoto Prefecture spreads over fertilized fields and is blessed with pure spring water from the Oeyama mountain range. Based in the town, we, the 130-year-old Yosamusume Brewery, have developed a new type of Japanese sake with a view to making it an international standard going forward. Ease of consumption is the greatest characteristic of the new sake. A number of improvements made to traditional brewing technique have enabled us to achieve an alcohol content in the sake as low as that in wines, which is why it is easy to drink. Also introducing the wine concept of terroir (valuing the geomorphology, climate, and soil type), we use only rice and water sourced from the Town of Yosano as raw materials in order to add a regional touch to the product. It will be fun, for instance, to take your families and friends by surprise with the sake served in wine glasses at a weekend home party.

京都北部、大江山連山の澄んだ湧き水が田畑を育む水の町、与謝野。この地で130年続く老舗、与謝娘酒造が未来の世界標準を目指した日本酒をつくりました。最大の特徴は、その飲みやすさ。伝統の醸造法に改良を重ねて辿り着いたワイン並の低いアルコール度数が、親しみやすい飲み口を実現しています。さらに、その土地ならではの滋味を楽しむワインの考え方「テロワール」を取り入れ、原料の米と水には与謝野のものだけを使用。風土の味わいを醸すことも忘れていません。たとえば週末のパーティで、ワイングラスに注いで家族や友人を驚かせてみるのも一興です。



Micro sake brewery taking on enormous challenge

小さな酒造の、大きな挑戦。

As Japanese cuisine has been gaining popularity around the world, sake has become widely acknowledged abroad as well. However, there are still lots of people who have never tried sake outside Japanese restaurants and it appears to take a little more time for them to enjoy sake on a daily basis. “We would like people throughout the world to enjoy Japanese sake more casually and with more fun.” This wish prompted us to tackle the challenge of creating the new sake. We not only endeavored to create a product that is easy even for sake beginners to drink, but also paid close attention to all the subtle details, including filling manufactured sake into wine bottles so that they could easily be stocked in local wine cellars; these represent how much enthusiasm we have poured into the project. We are determined to enter foreign markets with this new sake, demonstrate that a micro sake brewery in a small Japanese town can compete in the international arena, and eventually help the overall sake market to expand overseas.

和食人気の高まりに伴い、世界中で親しまれるようになってきた日本酒。しかし「日本食料理店でしか飲んだことがない」という人もまだ多く、普段の生活の中で楽しむ習慣が根付くにはもう少し時間がかかりそうです。「世界の人たちに、もっと自由に楽しく日本の酒を飲んでもらいたい」。そんな蔵元の想いから挑戦は始まりました。初めての人でも飲みやすい味を目指すだけでなく、仕込んだ酒をワインボトルに詰め込んで現地のワインセラーにも並べやすくするなど、商品に施した細やかな工夫は大いなる熱意の表れ。この新しい酒を携えて、小さな町の酒蔵でも世界で勝負できるということを示し、ゆくゆくは海外での日本酒市場そのものの拡大も狙っていきます。



(Left) Water quality has a big influence on the results of brewing sake. Yosamusume Brewery brews sake that brings out the natural delicious taste and aroma of rice, using ultrasoft water from the spring flowing from the Oheyama Mountain Range. (Right) Using Kyo-no-Mamekkomai rice (Koshihikari rice) harvested near the brewery is a part of the *terroir* that Yosamusume Brewery works on.

(左) 酒の出来映えを大きく左右する水の質。与謝娘酒造は大江山系から湧き出る超軟水を用いることで、米本来のうまみと香りが引き立つ酒を仕込んでいる。(右) 酒蔵近くで収穫された地元産の食米「京の豆っこ米（コシヒカリ）」を使うのも、与謝娘酒造が目指すテロワールのひとつ。





(Left) The rice is spread out in ridges to increase the surface area to expose the air. This stimulates fermentation and results in a higher-quality sake.

(左) 敷き詰めた米を凹凸にするのは、空気に触れる面積を増やすため。
発酵が活発になり、酒の質も高くなる。



(Upright / left) Rubbing the grains of rice together and churning it carefully, the brewers concentrate all of attention on what they sense with their hands, to achieve a final taste unique to Yosamusume Brewery.

(右上・左) 米をもみ合わせる。じっくりと攪拌する。
手に伝わる感覚に全神経を集中させながら、
与謝娘酒造だけの味を完成させていく。

"A traditional but new sake is what we are aiming for," says the sixth-generation master brewer, Shiro Nishihara. While using brewing techniques handed down for generations, he enjoys sake-making liberated from the existing frameworks.

「目指しているのは、古くて新しい酒」と
6代目杜氏の西原司朗さんは語る。
代々受け継いできた醸造技術を生かしながら、
既存の枠にとらわれない自由な酒づくりを楽しんでいる。



COMPANY:



Yosamusume Brewery 与謝娘酒造

Located at the foot of Mount Oe, which is mentioned in one of the poems in Hyakunin Isshu, this brewery overlooks Amanohashidate, one of Japan's three scenic views. The land of Yosano has long been cherished for its scenic beauty that offers rich soil and pure water indispensable for sake brewing. Taking care of such blessings from nature, we have been making high quality sake with much care and attention.

日本三景・天橋立を望み、百人一首にも登場する大江山の麓にある酒蔵。日本が誇る風光明媚、山紫水明な与謝野の地は、日本酒づくりに欠かせない豊穡と清水が太古から存在している。それらの恵みを丁寧に醸し、こだわりの日本酒をつくり続けている。

PROJECT MANAGER:



Ryota SAKO 迫 亮太

Copywriter / creative director. Born in Osaka Prefecture, Sako graduated from Ritsumeikan University where he studied international relations. After working at an IT recruitment advertising firm and editorial company in the Kansai region, he started a creative design unit Letter that plans and executes communication design in a variety of fields under a two-person structure of art director and copywriter.

コピーライター／クリエイティブディレクター。大阪府出身、立命館大学国際関係学部卒業。IT求人広告企業、関西の編集プロダクションを経て2012年に独立。クリエイティブデザインユニット「Letter」を発足し、アートディレクターとコピーライターの2名体制で多様な分野のコミュニケーションデザインを計画・実施。

DESIGNER:



Toshinori TATSUMI 巽 俊憲

Designer / art director. Born in Nara Prefecture, Tatsumi graduated from Ritsumeikan University with a degree in economics. He has been involved in a variety of projects, including the promotion of commercial establishments and art direction for universities. In 2012, he co-founded a creative design unit Letter that plans and executes communication design in a variety of fields under a two-person structure of art director and copywriter.

デザイナー／アートディレクター。奈良県出身、立命館大学経済学部卒業。商業施設プロモーションや大学プロモーションのアートディレクション業務など実績多数。クリエイティブデザインユニット「Letter」を発足し、アートディレクターとコピーライターの2名体制で多様な分野のコミュニケーションデザインを計画・実施。



1



2

1 No.43 "YOSA"(720ml) / This sake is characterized by a fresh aroma and citrus taste that reminds us of white wine. The light and simple palate goes well with any kind of food, and brings out the full flavors of the ingredients.

No.43 "YOSA"(720ml)／白ワインを感じさせる酸味と、爽やかな香りが特徴。すっきりとした味わいで、どんな料理にもあわせやすく食材の旨味を存分に引き立てる。

2 No.43 "YOSA Sparkling"(300ml) / This is a sparkling wine based on No.43 "YOSA" It goes well with deep-fried foods or meat dishes, since the carbonation that resonates throughout the mouth washes the grease away.

No.43 "YOSA Sparkling"(300ml)／No.43 "YOSA" のスパークリングタイプ。口の中で心地よく弾ける炭酸が油分を洗い流してくれるため、揚げ物や肉料理にもよく合う。

ADDRESS : 2-2 Yoza, Yosano-cho, Yosagun, Kyoto 629-2423, JAPAN / TEL : +81(0)772-42-2834
CONTACT : sako@letter-inc.com / URL : <http://www.yosano.or.jp/yosamusume/index.html>

Bishu or Italy?

イタリアか、尾州か。

NAKADEN BRANDING PROJECT



The largest wool fabric production area in Japan, Bishu, has long supported the domestic fashion industry. Centering on world-class wool fabrics as witnessed by some saying that only Bishu can be comparable to Italy in its production, the area manufactures various textiles from a variety of materials through numerous manufacturing procedures from spinning yarn to finishing the fabrics, divided and done cooperatively by companies specialized in each process. Nakaden Keori Co., Ltd. plays a leading role in the field of high-grade wool fabrics in Bishu. Our products developed jointly with up-and-coming designers are modern and fashionable and feel soft to the touch, including tweed that is so smooth it makes you feel like touching it with your cheek and summer wool that is so lightweight it feels as if you were wearing nothing. Get delighted with the soft touch against your skin that only Bishu fabrics can provide.

国内一の毛織物産地として日本の繊維産業を長く支えてきた尾州地域。「イタリアか尾州か」と言われるほど世界的に評価の高いウール生地を中心に、異なる素材を組み合わせたテキスタイルは、糸紡ぎから仕上げまでの各工程に専門の企業が集う分業体制によるもの。そんな尾州を高級毛織物の分野で牽引するのが中伝毛織です。気鋭のデザイナーと共同開発した生地は、時代の空気を取り入れたファッション性や、ふんわりとした風合いが特徴。頬で触れたくなるほど滑らかなツイード、空気を着るように軽やかなサマーウールなど、尾州だけの着心地を素肌で感じてみてください。





The work continues even after the base fabric is complete. The quality of fabric is carefully checked in every detail with a variety of testing equipments before shipping.

生地が完成した後も仕事はつづく。切り取った生地を試験機にかけて細部に至るまで徹底して品質を確かめ、ようやく出荷へと至る。



Made in Bishu - a hallmark of Japanese quality

MADE IN JAPAN から MADE IN BISHU へ。

We aim to enhance the competitiveness of Japan's textile industry, which is renowned for its products of uncompromising quality and world-level technologies, so that it can resist the recently accelerating trend towards low-end goods. We also aim to pass down the traditional wool fabrics of Bishu to future generations. These strong wishes are the starting point for the project. We have taken another step toward global expansion, such as development of new products to be adopted by international luxury brands making full use of the sophisticated and unique skills of Bishu and continuous participation in the textile fair in Italy, Milano Unica. Thanks to these endeavors beginning to bear fruit, the power of the overall Bishu brand has gradually been increasing in recent years. We believe that as long as we continue the efforts in pursuit of the wills, the day when universally fashionable clothing is made from "Made in Bishu" fabrics is not far off.

妥協のない品質と世界でも指折りの技術で知られる日本の繊維産業を、近年押し寄せる低価格志向の波に負けない力強い産業に進化させたい。そして、尾州の毛織物の伝統を未来へと紡いでいきたい。そんな揺るぎない想いが本プロジェクトの原点です。尾州ならではの精緻な技術力を存分に発揮できる海外の高級ブランド向けの新商品開発、イタリアのテキスタイル展示会「ミラノウニカ」への継続出展など、これまでになかった活動が実り始め、近年では産地全体のブランド力が徐々に高まってきました。この活動と想いを今後も途切れさせなければ「MADE IN BISHU」の生地で世界の流行が織り上げられる日も、そう遠くないはずだと信じています。



Nakaden has a flexible approach to dyeing. It is well considered to choose appropriate dye method for different fibers, like wool, cotton, linen, silk, blended fibers and more.

染めに対する柔軟性も中伝毛織の魅力。ウール、綿、麻、絹、混紡糸など、それぞれの素材に最適な技法を見極めて染めを行っていく。

This woven fabric of cotton and wool has a knit-feeling. The loose woven structure brings into natural stretch on the fabric as if it is knitted, and it is suitable to make comfortable and smooth clothing that is easy to wear.

綿とウールを織り合わせたニットののような質感をもつ一枚。
あえて隙間を残した組織がほどよい伸縮性を生むので、
動きやすくなめらかな着心地の服をつくることができる。

This highly translucent fabric is woven of extremely fine yarn. It is soft, delicate and light, like a sheet of air.

極細の糸で織り上げた透過性の高い生地。
さらりと薄く、軽く、まるで一枚の空気のように。



COMPANY :



Nakaden Keori Co., Ltd. 中伝毛織 株式会社

The parent entity was founded in 1906, and the present Nakaden Keori Co., Ltd. was founded in December 1960. Equipped with 76 highly versatile looms made in Germany, Switzerland, and Belgium, the company is capable of manufacturing a variety of textiles in both small lots and large lots. Materials that are difficult to produce with general looms such as fancy tweed can be produced with positive rapiers. Moreover, top-of-the-line Jacquard looms for weaving labels have been introduced to produce high-quality materials for menswear. By utilizing our knowledge and experience developed through having top European brands as business partners, we aim to create a world-class Japanese woolen fabric brand.

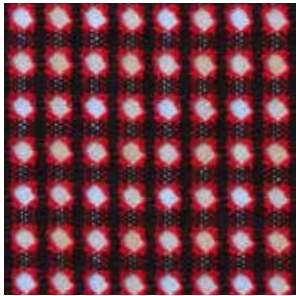
母体は明治39年(1906年)創業、現在の中伝毛織株式会社は昭和35年(1960年)12月に設立。ドイツ、スイス、ベルギー製の汎用性の高い織機76台を設備し、多品種・小ロットから大型ロットまで対応している。普通の織機では難しいファンシーツイードなどの素材も積極タイプのレビアで対応。さらに、最新鋭の織ネームジャカード機を導入し、紳士服の高級素材も生産している。欧州のトップブランドも取引先に持つ知見・経験を活かして、世界に通用する日本の毛織物ブランドを目指す。

PROJECT MANAGER :



Akiko SHINODA 信田阿芸子

International director of the Japan Fashion Week Organization. Shinoda has organized promotional events for Japanese brands in New York, Italy, Paris and other cities worldwide in order to actively spread Japanese designers, brands, and Fashion Week to other countries, and support younger creators to advance overseas. She was selected as one of the "BoF500", the world's 500 most influential people in the fashion business, in 2014 and 2015. 一般社団法人 日本ファッション・ウィーク推進機構 国際ディレクター。ニューヨーク、イタリア、パリ他世界各都市で日本ブランドのプロモーションイベントなどを実施し、日本のデザイナー、ブランド、ファッション・ウィークの海外発信および若手クリエイターの海外進出支援を精力的に行う。世界のファッションビジネスで影響力のある500名として「BoF500」に2014年・2015年選出。



1



2



3



4



5



6

1 Worsted wool dobby fabric (100% wool) / A typical Bishu weaving structure gives the color through the round loops a cute look. It has a fluffy and extremely soft feel.

梳毛ドビー(ウール100%)／尾州らしい組織柄の生地。丸穴からこちらをのぞく色が愛らしい。手触りはふっくら、極めてソフト。

4 Hybrid jacquard (54% mohair, 28% cotton, 18% wool) / This fabric is made of cotton, mohair and wool, dyed in piece. It has the combination of the dry touch of cotton, the shine of mohair and the warmth of wool.

ハイブリッドジャガード(モヘア54%・綿28%・ウール18%)／コットンとモヘアウールを反染めで染め分けた。コットンの清涼感、ウールモヘアの光沢感、フェルトの暖かさを合わせ持つ生地。

2 Leno tweed (73% cotton, 27% wool) / This fabric is woven of cotton and wool with leno structure. It is perfectly suitable for comfortable and relaxing clothing as its lightness and elasticity.

カラミツイード(綿73%・ウール27%)／綿とウールを交織した生地。さっと羽織れるような軽さと伸縮性が持ち味で、リラックスした着心地の服の素材に適している。

5 Wool mixed boil (57% wool, 43% polyester) / This fabric is sleek, delicate and so thin that it almost looks transparent. It is possible to both yarn dyeing and piece dyeing.

ロイヤルマナードボイル(ウール57%・ポリエステル43%)／向こう側が透けて見えるほど薄く、しなやかで繊細な生地。先染めと後染めの両方に対応可能。

3 Bishu tweed blanket finish (100% wool) / This tweed fabric, symbolic of Bishu, is woven of woolen yarn with loose density. Its napping finish makes the surface soft, warm and gentle to your skin.

尾州ツイードブランケット加工(ウール100%)／太めの紡毛糸をやわらかく織り上げた、尾州を代表するツイード生地。起毛加工によりチクチクせず、風合いはほっこりあたたか。

6 Wool-linen mesh (58% wool, 42% linen) / This fabric brings together the dry touch of linen with the softness of wool. Its overwashed finish makes it feel familiar from the first time it is used.

ウールリネンメッシュ(ウール58%・リネン42%)／さらっとした麻の触感とやわらかなウールの風合いが共存する生地。洗いざらし風の仕上げで、初めから使い慣れた心地がある。

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A small piece of Japan

ちいさな日本をしつらえる。

Cha no ma



Cha no ma is a ready to assemble modular space emphasizing traditional Japanese quiet simplicity, as typified by rituals for serving and drinking Japanese tea. This subtle and simple interior product has been developed through collaborating with traditional companies from Kyoto which has refined their skills over centuries. These companies include a 300 year old bamboo store, a 350 year old Japanese lacquer store, as well as one of the most prominent “Washi” Japanese paper makers in Japan. A Cha no ma module is built by combining a frame made of pine with hand-made Japanese paper panels and split bamboo stems for walls, inside lacquered tea utensils and artifacts are placed. It provides a space for relaxation in your home or a place of relief in commercial facilities, creating a quiet, relaxing environment wherever it is located, a room within a room. Setting it up takes only about 30 minutes. Spend some time in Cha no ma and you will find a small piece of Japan entirely dedicated to you.

茶の湯に代表される詫びの美意識で組み立てた室内モジュール「Cha no ma」。この繊細かつ簡素なインテリアは、京都で数百年に渡って腕を磨いてきた竹と漆の老舗、そして日本でも希有な和紙の目利きが出会うことで生まれました。節の面影を残す竹格子と手漉き和紙のパネルを組み合わせた空間に、漆で仕上げた茶器や工芸品を配置。家のくつろぎ空間として、商業空間の憩いの場として、様々な場所に関寂な時間を提供します。組み立てに要する時間はわずか30分ほど。Cha no maに身を置けば、そこはあなただけのちいさな日本になります。





(Left / Right) Each piece of this bamboo lattice enclosing an empty space is split to a thin, delicate form.

This precision, which only highly experienced craftsmen are capable of, lends a sense of tension to your interior.

(左・右) 空間を包み込む竹格子は、一本一本が極めて繊細。

鍛練を積んだ職人だからこそ削り出せる緻密さが、室内に緊張感をあたえる。

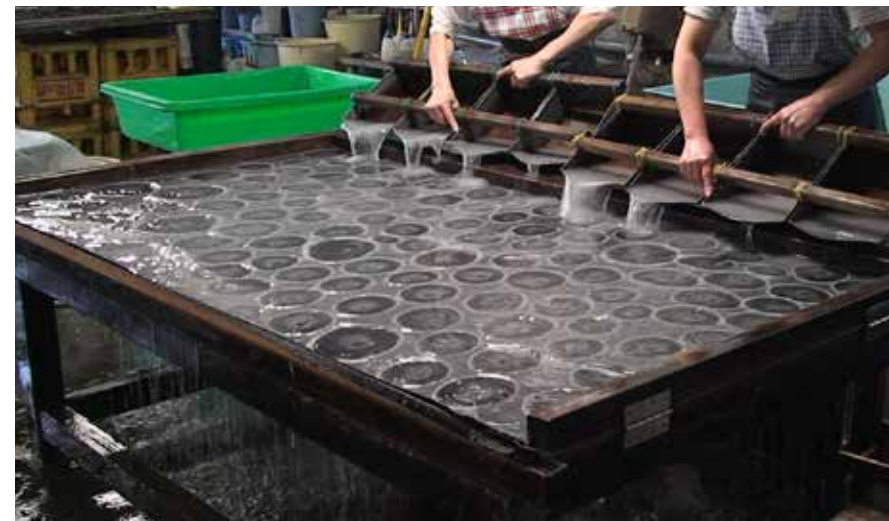


Looking to the future

次の千年へつないでいく。

While an increasing number of people express their grave concern over the recent trend of mass production and mass consumption, it is also true that products made of traditional materials through long-established processes are seen less and less in our everyday lives. However, at the same time, the number of foreign people interested in Japanese traditional culture such as the tea ceremony, calligraphy and flower arranging has been on the rise. In order to grab this opportunity, we propose to promote the sale of traditional Japanese materials in the form of “Cha no ma” to architectural firms and interior industries in Europe and the U.S. Not only focusing on single materials such as bamboo and Japanese paper, we endeavor to market a modular space consisting of traditional Japanese materials to help revitalize all artisans based in Kyoto through our project. Wishing to ensure the passing down of artisan culture fostered through a thousand-year history of Kyoto to future generations, we are determined to fill spaces in the world with Cha no ma, creating comfortable and pleasant environments.

大量生産、大量消費に警告が叫ばれることも多くなった近年ですが、古くから伝わる素材や製法で作られたものに触れる機会が徐々に減ってきているのも実情です。しかし同時に、お茶や生け花といった日本の伝統文化に心を寄せる人たちが海の向こうで増えてきました。この機に應えるため、私たちは欧米の建築事務所やインテリア業界に「Cha no ma」という形で日本の伝統素材を提案したいと考えています。竹や和紙といった製品単体ではなく空間全体での提案を進めるのは、この活動を京都に集う工芸職人全体の活性化につなげていくため。千年の都、京都の歴史が育んできた職人文化が途絶えることのないよう、このプロダクトで世界の空間を心地よく満たしていきます。



The circular pattern gives solid shape to ripples of water. This *washi* Japanese paper presents an unmatched elegance by relying on fortuity.

円形の模様は水の波紋がそのままかたちになったもの。偶然性に委ねることで、他にない風情をたたえた和紙ができあがる。

This teaware takes advantage of the bamboo used in tea-ceremony rooms, with its unique mottled pattern.

独特の斑模様をもち、数寄屋の空間で使われる
図面竹を茶器に応用した。



This vase, made of the quintessentially Japanese material of bamboo, goes well with both Japanese and Western flowers thanks to its black finish.

和の象徴のような竹素材も、黒に染めることで
和花にも洋花にも似合う花器となる。



By using this mat of woven wood, you can practice yoga with a Japanese feel.

木織物のマットを使えば、和の風情を損なうことなく
ヨガをたしなめる。



COMPANY :



Katoku Co., Ltd. 株式会社 加徳

As a promoter of Japanese paper, we provide Japanese paper according to customers' demands through our networks with paper production areas around Japan. In order to widely communicate to a lot of people at home and abroad about the excellence of Japanese paper and handicraft, and to suggest a rich life with Japanese paper, we are working on developing products utilizing traditional artisan skills and new technology. We would like to tell as many people as possible about the attractiveness of Japanese paper as a Japanese traditional craft, and promote its spread throughout the world.

和紙のプロモーターとして、日本全国の和紙の産地とのネットワークにより、お客様のニーズに合わせた和紙を提供している。国内外の多くの人々に和紙の素晴らしさや、手仕事の素晴らしさを広く伝えようと、和紙のある豊かな生活を提案すべく、伝統ある職人技、新たな技術を活かした商品開発に日々取り組んでいる。一人でも多くの人々に日本の伝統工芸である和紙の魅力を届け、世界への浸透を進めている。

PROJECT
MANAGER :



Junzo YAMASHITA 山下順三

Yamashita organizes manufacturing in which the possibility of a new lifestyle utilizing traditional materials and technologies which are cherished in Kyoto can be suggested and worked out. He engages in space design and the product development of traditional materials. As a representative director of Space Magic Mon Co., Ltd., he deals with traditional products as well as housing design, graphic design, consulting for traditional industries in Kyoto, projects relating to traditional industries in Kyoto, and art direction for Gift of Kyoto catalogues and overseas projects.

京都が愛してきた伝統の素材や技術を活かした新たな生活スタイルの可能性を考え、提案出来るモノづくりを展開している。空間デザイン・伝統素材のプロダクト開発、有限会社スペースマジックモン代表取締役として伝統的なプロダクトを中心に、住宅設計&グラフィックデザインから京都の伝統産業のコンサルティング、京都の伝統産業に関わるプロジェクト、京ものギフトカタログや海外プロジェクトのアートディレクションを手掛ける。

DESIGNER :



Roger JANSSON

A designer originally from Sweden and based in Kyoto. Jansson engages in a wide range of activities such as product design, graphic design, interior design, 3D modeling and rendering, and interpretation. As a designer of Space Magic Mon Co., Ltd., he is in charge of products using traditional materials, the design of exhibition booths at home and abroad, advertisement design, branding, and interior and exterior housing perspectives.

スウェーデン出身、京都発信のデザイナー。プロダクトデザイン、グラフィックデザイン、インテリアデザイン、3Dモデリング&レンダリング、通訳、幅広く活動。有限会社スペースマジックモンのデザイナーとして伝統素材を使用したプロダクト、国内外展示会ブース及び広告物のデザイン、ブランディング、住宅内外パース等を担当。



1 : Cha no ma (W 198 × H 201.5 × D 198cm) / Comes in three colors: the Natural Room, which takes advantage of the natural appeal of bamboo, and the White Room and Black Room, made of bamboo latticework painted white and black, respectively. 2 : *Washi* panels / The Echizen region is Japan's leading producer of *fusuma* sliding doors. This single panel is the fruit of more than 1500 years of quality and technique. 3 : Ki-ori Tennâge yoga mat / This is the world's first product of woven natural wood, made by slicing wooden planks into thin threadlike strips and weaving them together. It's a flooring material that you can roll up and take with you. 4 : Bamboo vase / This vase is made of tortoiseshell bamboo, with joints that swell like the shell of a tortoise. It brings this material that is used mainly in the traditional tea ceremony to everyday use. 5 : Tea canister (black or vermillion) / This canister retains the look of natural wood grain by using the *suriurushi* varnishing technique on its interior. It can hold about 70 g of tea. Its inner lid fits snugly to protect the tea from humidity. 6 : Bamboo plates for individual servings / These bamboo plates take advantage of the distinctive pattern of bamboo streaks. The cool silver-leaf coating brings a refreshing look to your table. 7 : Bamboo tray / Since the natural ridges retained on its surface help to stop items from sliding around, this tray makes it easy to carry tea utensils and sweets.

1 : Cha no ma (W 198 × H 201.5 × D 198cm) / 竹本来の魅力を生かした「ナチュラルルーム」、竹格子をそれぞれ白と黒に染めた「ホワイトルーム」「ブラックルーム」の3色を展開。2 : 和紙パネル / 越前は日本で唯一の襖紙の産地。1500年以上の歴史が培ってきた品質と技術が込められた一枚。3 : 木織テナージュ・ヨガマット / 木の板を糸のように細長く薄くスライスし、それらを纏んでつくった世界初の天然木織物。丸めて持ち運びできるフローリング。4 : 竹花器 / 節が亀の甲羅のように膨らんでいる亀甲竹。主に茶道で使われるこの素材を、普段使いの花器にした。5 : 茶筒(黒または朱) / 内側には摺り漆(すりうるし)という技法を用い、木目の表情が残されている。容量はおよそ70g。内蓋がびたりとしまり、湿気から茶葉を防ぐ。6 : 竹銘々皿 / 竹ならではのスジ模様が生かされた竹皿。涼しげな銀箔塗りが、食卓に爽やかな風情を運んでくれる。7 : 竹トレイ / 表面にあえて残した凹凸が滑り止めの役割を果たすので、茶器や菓子を運びやすい。

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Tiles fit for eating off

瓦で食べてみてください。

KAMEDANI



Sekishu-kawara tiles are one of the most famous three tiles in Japan. The tiles with a characteristic color of reddish brown called Kimachi-iro have been used for the roofs of houses in the Sanin region and contributed to creating picturesque views of villages there since 400 years ago. The roots of Sekishu-kawara tiles are Iwami pottery vessels originally used for storing foods such as miso and pickled plum. Going back to such roots and adding a modern touch thereto, Kamedani Ceramics has transformed Sekishu-kawara tiles into tableware, including plates and small bowls. We especially take pride in our heat-resistant cooking tiles produced through exhaustive research and study. Their great direct heat conducting ability is perfect for cooking moist and tender meats and vegetables evenly. We intend to lay these traditional and modern technologies-based tiles over dining tables throughout the world.

日本三大瓦のひとつに数えられる石州瓦。来待色(きまちいろ)と呼ばれる独特の赤褐色で、400年前から山陰地方の家々の屋根を風情豊かに染めてきたこの瓦は、元々は味噌や梅干しなどの食品保存に使われた石見焼という陶器をルーツにしています。KAMEDANIは、そんな石州瓦の原点を現代に復活させ、皿や小鉢などの食器として生まれ変わらせました。特筆すべきは、研究に研究を重ねて開発した調理用の耐熱瓦。瓦全体に行き渡る直火熱が肉や野菜をムラなくふっくらと焼き上げます。新たな技を得たこの伝統の瓦を、世界中の食卓の上へ敷きつめていきます。





The enamel used to coat the surface of these pottery items is sourced from powdered *kimachi* stone from the Izumo region. Firing it in the kiln results in the distinctive reddish-brown color of Sekishu-kawara tile.

焼きものの表面をコーティングする釉薬の原料は、出雲地方で採れる来待石の粉末。これを焼くことで石州瓦特有の赤褐色が生まれる。



Handing down a scenic tradition

風景ごと、未来へ残す。

The overall tile demand across Japan has been on the decline due to a dwindling population and diversified roofing materials. When we set a goal of passing down the traditional tile culture to the next generation, we thought that we should tap into promising foreign markets rather than stimulate domestic demand. These durable tiles are coated with a natural glaze containing Kimachi stones, which possess reinforcing properties. The tiles are then fired in a kiln at temperature over 1,300°C, making them hard and robust for use as cooking utensils; for example, they can be used as substitutes for heavy cast iron barbecue plates. We are planning to introduce these cooking tiles together with a wide variety of other products we have developed taking into account requests from restaurants overseas, first to the U.S. and Australia where people love the outdoors. By attracting attention among local people and creating overseas demand, we will pass down the scenic views of houses with red-tiled roofs in our hometown to the future generations in a new fashion.

人口減少や屋根素材の多様化などにより、日本全体で瓦の需要が減ってきています。「連綿と続いてきた瓦文化を後世に引き継ぐ」。そう目標を立てたとき、私たちが可能性を感じたのは国内ではなく海外での新しい活用シーンでした。強度を高める来待石を配合した天然の釉薬を塗り、1300°C以上の高温で焼き固めた頑丈な瓦食器は、たとえばバーベキューで重い鉄板に変わる調理道具として活躍します。その他、海外の料理店のリクエストも反映させながら開発したバラエティ豊かな製品群を、まずはアウトドアが盛んなアメリカとオーストラリアに展開。現地での注目を集め、新たな需要を掘り起こし、ふるさとに広がる赤瓦の風景を新しいかたちで未来につなぎます。



Each piece has its own unique character, due to subtle differences of texture in finish arising from the temperature, humidity, and other weather conditions when it was made. The natural environment of the place of origin plays its own role in the tile-making process.

製作時の温度や湿度、天候によって仕上りの質感に微かな差が現れ、一枚一枚の個性となる。産地の自然環境もまた瓦づくりの担い手である。



Kawara soba, or buckwheat noodles served on a tile dish, is a specialty of the Sekishu region. Diners eat the noodles and other ingredients served atop a heated tile. Sekishu-kawara tile has been a favorite of the locals since ancient times, as the secret to enjoying soba while it's hot.

山陰地方の名物料理「瓦そば」。熱した瓦に麺と具材を盛りつけて食べる。そばを温かいまま食べるための知恵として、石州瓦は古くから地域の人々に愛用されてきた。

It's said that pottery gets stronger the higher the temperature at which it is fired in the kiln. In fact, the firing temperature of Sekishu-kawara tile, made from flame-resistant clay and enamel, is more than 1,300°C. This is exceptionally high temperature for firing pottery in the world.

焼成温度が高いほど頑丈になるといわれる陶器。耐火性の高い粘土と釉薬を原料としている石州瓦の焼成温度は、実に1300°C以上。世界でも希にみる高温である。



COMPANY :



Kamedani Ceramics Co., Ltd. 亀谷窯業 有限会社

Founded over 200 years ago, Kamedani Ceramics Co., Ltd. has been making Shimane Prefecture's traditional Seki-shu-gawara tiles. Each piece is finished by hand with care in a time-honored method of using glaze made exclusively from Kimachi stones and never compromising on the firing temperature of 1,350°C. We stand by the late proprietor's strong message of "No Kimachi, no tile business." 創業200年「亀谷窯業」は、島根県の伝統ある石州瓦の窯元。昔ながらの来待石だけの釉薬と焼成温度1350°Cにこだわり、丁寧に人の手で仕上げている。「来待をやめるなら瓦屋をやめる」と頑なにこだわり続けた先代の意志を引き継ぐ。

PROJECT MANAGER :



Shinya KOBAYASHI 小林新也

Founded design studio Coelacanth Shokudo in March 2011, Kobayashi has been offering logical solutions to a variety of issues experienced by the traditional arts and crafts industry as well as small and medium-sized enterprises while cherishing the local resources and culture. Extending his support in design, producing and sales development, he maintains the style of not limiting his efforts to any method as long as it provides the fundamental way to solve the problem. 2011年3月合同会社シーラカンス食堂設立。地域資源と文化を大切にし様々な伝統産業や中小企業の抱える問題にデザインのロジックで解決していている。デザインやプロデュース、販路開拓など問題解決に向かう根本的な方法であれば手段は問わないのがスタイルだ。

DESIGNER :



Yudai KANEKO 金子雄大

Graduated from the Design Department of Osaka University of Arts and obtained a master's degree from Osaka University of Arts Graduate School. After working at a home appliance manufacturer as a designer, Kaneko returned to his hometown Kochi Prefecture to take over his family's fruit and vegetable shop. He opened mama marché, a design-oriented produce and lifestyle store that sells local groceries together with general merchandise. Kaneko remains active as a designer that tailors to the needs of the locals. 大阪芸術大学デザイン学科卒、同大学院修了。家電メーカーにてデザイナーとして勤務を経て、出身地である高知県にて、家業である青果店を継ぎ、地元食材を中心に、日用雑貨、デザインを軸に青果とくらしのmama marchéを設立。地域に根ざしたデザイナーとして活動中。



1 Tile cup / The rough look of this piece, which takes advantage of the nature of soil itself, is part of its appeal. It's suitable for a wide range of uses including dipping sauce bowl.

瓦カップ／土の質感をそのまま生かした荒々しい表情が魅力。ディップ用のソース入れにするなど使い方も多彩。

2 Tabletop cooking stove set using flame-resistant tile / This piece of cooking equipment for use by a single diner is used for grilled and stewed dishes in Japanese inns and elsewhere. Since it uses solid fuel, it can be used outdoors as well.

直火用耐熱瓦 卓上コンロセット／日本では旅館などで焼き物や鍋物に使われる一人用の調理器具。中に固形燃料を備えているので、アウトドアでも活躍できる。

3-5 **3**: Small tile plate / This small plate is useful for holding seasonings or hors d'oeuvres. While thin, it's extremely strong. **4**: Fuchidaka dishes for the tabletop cooking stove set using flame-resistant tile / These medium-sized tile dishes have deep bottoms so that the juices do not spill even when cooking meat and vegetables in them. **5**: Flame-resistant tile / Using the rising shape of these dishes to present meals in a dramatic way makes your tabletop a spectacular sight. They also can be used to cook meats while draining away excess fat.

3: 瓦小皿／調味料入れや前菜の盛りつけなどに使える小皿。厚みのない造りだが、極めて丈夫。**4**: 直火用耐熱瓦 卓上コンロ用 縁高／中型の瓦皿。底を深めにしてあるので、肉や野菜を焼いても汁がこぼれづらい。**5**: 直火用耐熱瓦／盛り上がった形状を生かして舞台のように料理を盛りつければ、食卓が華やかになる。余計な油を落としながら肉を焼くことも。

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CONTACT : honkimachi@iwamicatv.jp / URL : <http://user.iwamicatv.jp/honkimachi/>

The cutting edge of tradition

これが伝統の最先端です。

MARUNAO, to the world



Sanjo City, Niigata, is active in *monozukuri* (creating products) and has manufactured eating utensils and carpentry tools since ancient times. Founded in 1939 in the city, long-established MARUNAO Co., Ltd. is a producer of wood products, mainly chopsticks, for everyday use utilizing good-quality timber procured from all over the world. At the basis of our high-quality products, taken on by Japanese department stores where the cognoscenti gather, lies the superior skills of the company founder who made a living as a carver of temple, shrine and Buddhist altar ornaments. Our hand-carved chopsticks are produced individually in a meticulous manner based on the techniques for ensuring precise and detailed wood carving that we have inherited from our predecessors: they look like small sculptures when placed on a dining table. Enjoy the delicate and unique feel of the extremely narrow tips of our chopsticks made from hardwood timber, such as ebony, against your mouth.

古くから食器や職人道具の生産が盛んなものづくりの町、新潟県三条市。世界中から集めた良質な木材を使い、箸を中心とした普段使いの木製品を手がけてきたのが1939年創業の老舗工房マルナオです。目利きが集う日本の百貨店でも取り扱われるその品質は、初代が生業としていた寺社や仏壇の彫刻に由来しています。細部まで精妙な造形が求められる木彫技術を受け継ぎ、ひとつずつ丁寧に削り出された箸は、まるで食卓の上の小さな彫刻。黒檀などの硬木を原料にして実現させた極細の箸先から、他にはない繊細な口あたりを感じてください。



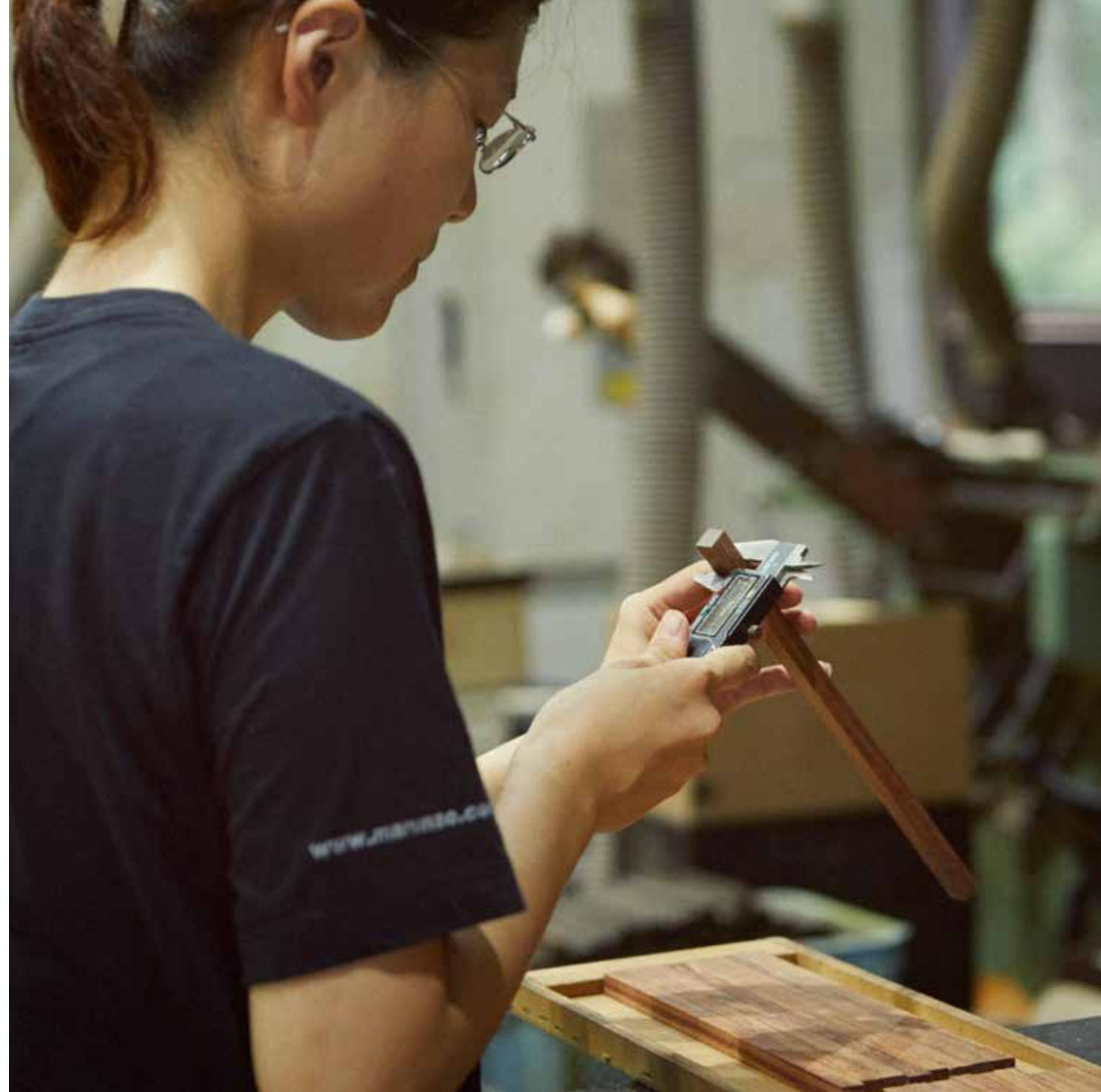


Dine with the texture of ancient trees

数百年生きた木を、食卓へ。

As Japanese cuisine has gained popularity around the world, chopsticks have become widely acknowledged abroad as well. However, they have yet to take root in local people's lives, and we think we need to employ a flexible and localized global marketing strategy in order for our everyday-use products to be accepted by foreign markets. The first thing we do is process wood in a manner suitable for the local culture, thereby enabling local people to have first-hand experience of the product quality. Although our other wood products such as spoons and cups vary in form, the enthusiasm of craftspeople who want users to enjoy the texture unique to several-hundred-years-old trees permeates each item. We have developed an array of wood products with the hope that customers will first be attracted to familiar items and eventually become interested in chopsticks. We are now considering delivering our products to five countries around the world with the aim of establishing permanent stores locally.

日本食人気の高まりに伴って海外でも広く知られてきた、箸。しかし現地の生活に根付くまでには至っておらず、日常使いの道具を海外で受け入れてもらうためには、柔軟なローカライズが必要だと感じています。まずは現地の文化に合うかたちで木を加工し、その品質を体験してもらうこと。木製スプーンやカップなど商品のかたちは様々ですが、その根底には「何百年も生き続けた木だけがもつ質感に触れてほしい」という職人の変わらない熱意が込められています。手に取りやすいものから親しんでもらい、ゆくゆくは箸にも興味を持ってもらえたら。そんな願いを込めて作り上げた木製品を、常設店舗設置を目指して、世界5カ国に届けていきます。





These chopsticks are finished in a way that preserves the qualities of the wood itself. They are made of materials chosen carefully from among the highest-quality hardwoods, including ebony, rosewood, and snakewood, preserved under thorough humidity and temperature control.

木の質がそのまま仕上がりの質に直結する箸。
原料には黒檀や紫檀、スネークウッドなど
硬木の中でも特に良質な木材を選定し、
湿度や温度の管理を徹底させた環境のもとで保存する。

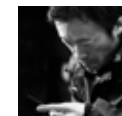


Each chopstick is honed from a single piece of wood, burnished to a fine finish while paying close attention to the vibrations and sounds that could affect the material. Even at the MARUNAO studio, a place that brings together numerous highly experienced craftspeople, there are only two people who have the skills to manage the final process of filing the chopsticks smooth.

伝わってくる振動や音に意識を研ぎ澄ませ、
一本の木材を精緻な箸へと仕上げていく。
経験豊富な職人が集うマルナオの工房でも、
最終工程のやすりを担当できる技術をもつのは
わずかに2人。



COMPANY :



MARUNAO CO., Ltd. マルナオ 株式会社

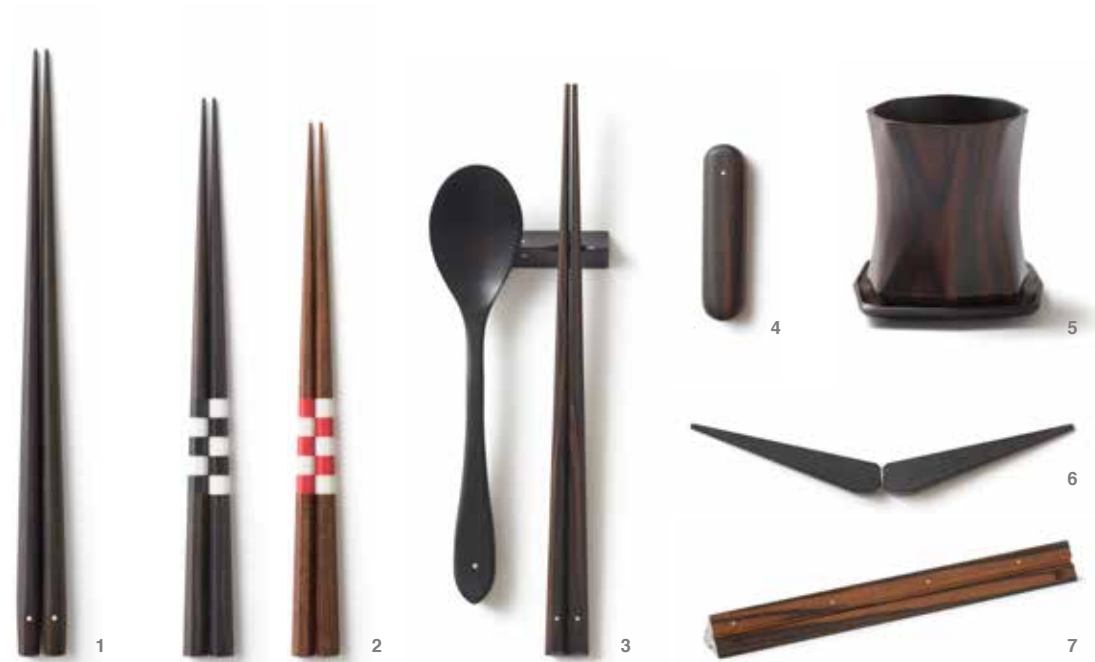
MARUNAO was founded in Sanjo, Niigata Prefecture in 1939, as a company that handled decorative carving for temples and shrines. It carries on its traditional carving techniques, which aimed for precision down to every detail, in producing chopsticks made of ebony and rosewood, made with exactitude and a beautiful finish. MARUNAO continues exploring new possibilities for wood, as it builds on the track record of its predecessors. 新潟県三条市で寺社を装飾する彫刻を生業として1939年に創業。細部までの緻密な描写を求める彫刻の伝統技は、高い精度と美しい仕上がりを持つ黒檀・紫檀の箸製造に受け継がれている。先人の軌跡を踏まえ、更なる木の可能性を探り、挑戦する。

PROJECT MANAGER :



Yoshihito KATATA 堅田佳一

After graduating from university, Katata worked at a design office in Osaka. After experiencing the design development of home appliances, office equipment, sporting goods and other items, he worked at a division of manufacturer planning, development and design in Tsubame Sanjo, Niigata. There he aimed at field-oriented design and manufacturing, and engaged in duties including the process improvement, cost control, and branding. After he left in 2014, he established KATATA YOSHIHITO DESIGN. He has won many awards including the "iF design award" and the "GOOD DESIGN AWARD." 大学卒業後、大阪のデザイン事務所に勤務。家電や事務機器、スポーツ用品等のデザイン開発業務を経験後、新潟県燕三条でメーカー企画・開発・デザイン部門に勤務。現場主義のデザインやものづくりを心がけ工程改善や原価調整からブランディングなど含めた業務を行う。2014年に退社後 KATATA YOSHIHITO DESIGN を立上げ。「iF design award」や「GOOD DESIGN AWARD」など受賞歴多数。



1: Luxurious 16-sided 235mm ebony chopsticks / With 16 finely created sides, these are the chopsticks that represents MARUNAO. Combining a comfortable smooth feel on inner surface of fingers with remarkable ease of use, the chopsticks are truly magnificent. 2: MARUNAO Star, MARUNAO Sun / These 8-sided chopsticks feature an *Ichimatsu* checkered pattern—used in family crests and *kimono*—rendered in synthetic marble. They go well with any place setting, not just Japanese cuisine. 3: Sweet morning / This combination Japanese- and Western-style cutlery set combines a spoon finished to consummate thinness with chopsticks that have exquisitely pointed tips, for the ultimate smoothness. 4: Mint case / A case for holding tablets or accessories. Whether opened or closed, its smooth-sliding lid is held firmly in place by magnets. 5: Sanroku / Tea-ceremony utensils carved from ebony. Their curves that call to mind the foothills of the mountains and their natural wood grain make tea time even more elegant. 6: Origami / This letter opener is based on a motif of *origami*, the traditional Japanese pastime. Though made of wood, its sharp tip is able to slice sheets of paper smoothly. 7: RULER “tri” / This triangle measure is distinguished by precise scales carved into its wavy wood grain. The elegant silver damascening gives it a graceful, refined look.

1: 極上 十六角箸 縞黒檀235mm / 16もの細密な面をもつマルナオを代表する箸。指の腹に心地よいやわらかさと、吸いつくようなつかみやすさはまさに最上級。2: Marunao Star・Marunao Sun / 家紋や着物にも用いられる市松模様を人工大理石で描いた八角箸は、和食以外のシーンにもよく馴染む。3: Sweet morning / 限りなく薄く仕上げたスプーンと先端を極限まで細く削り上げた箸。口あたりのよさを追求した和洋のカトラリーセット。4: ミントケース / タブレットやアクセサリをしまうためのケース。なめらかにスライドするフタは、開いた際も閉じた際も磁石によってピタリと固定される。5: 山麓 / 黒檀を削り出した茶器。山裾を思わせる曲線と自然のままの木目が、一服のひとときに風情を添える。6: Origami / 日本伝統の遊び「折り紙」をモチーフにしたペーパーナイフ。刃先は木製ながら切れ味鋭く、紙と紙の隙間を心地よく滑り抜ける。7: RULER “tri” / ゆらぐ木目に精密な目盛りが刻まれた三角スケール。瀟洒な銀の象嵌が、佇まいに気品ある優雅さを与えている。

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CONTACT : fukuda@marunao.com / URL : <http://www.marunao.com/>

Stimulate your own curiosity

すすめ、好奇心。

JAPAN MADE STROLLER



CURIO strollers are assembled carefully and individually by craftspeople in Gifu, a major base for many of Japan's advanced manufacturing industries, such as the automotive industry. They offer a very strong and tough aluminum frame, shock-absorbing twelve-inch wheels, a cargo space under the seat to hold a heavy shopping basket and an all-washable seat that always stays clean. All our resources and efforts have been channeled into creating an ideal stroller with which parents and children can easily go outside whenever and wherever. CURIO Strollers packed with innovative ideas for fun outings help and encourage children, who encounter many new and unfamiliar experiences, to stimulate their own curiosity.

自動車を中心に日本のものづくり産業の粋が集まる岐阜の職人によって、ひとつずつ丹念に組み立てられた「CURIOストローラー」。高強度で丈夫なアルミニウムフレーム、衝撃を吸収する12インチタイヤ、重たい買い物かごが入る座席下の収納スペース、丸洗いできて常に清潔なシート。すべては、いつでもどこへでも軽やかに進む一台となるための装備です。楽しいお出かけのための知恵と工夫を詰め込んで、たくさんの「はじめて」に出会う子どもたちの好奇心を、ぐんぐん後押ししていきます。





It is impossible to guarantee product quality without thoroughly carrying out all processes from frame welding and polishing through stitching the seat. Our highly skilled craftspeople operate machine tools freely as if they were extensions of their own hands, to carry out distinctively precise procedures one after the other.

フレームの溶接、研磨からシートの縫製に至るまで、すべての工程で隙のない仕事を徹底させなければ製品の質は保てない。熟練の職人は工作機械をもうひとつの手のように自在に操り、精密な作業を繰り返していく。

Supporting worldwide child-rearing

世界中の子育てを支えていく。

We launched CURIO strollers in 2009 based on the concept of “a vehicle to stimulate children's curiosity.” Thanks to a number of steady improvements such as annual parts reviews, their usability has been recognized by Japanese consumers, who are said to be the most quality-conscious in the world. As we have recently begun to receive inquiries from Europe, the U.S. and Asia, our products are gathering increased attention worldwide. Although people's lifestyles and living environments vary across countries and regions, parents' and children's desire to make the most of their time together in a comfortable way is common to all. We are determined to make further efforts from a global perspective to manufacture products which are finely tailored to each country's lifestyle and thus supported by parents and children throughout the world.

「子どもの好奇心を刺激する乗りもの」というコンセプトで2009年に発売を開始したCURIOストローラー。毎年のパーツ見直しなど地道な改善を積み重ねたことで、世界一製品の品質に厳しいと言われる日本人々からも使いやすいさが認められてきました。今日では欧米やアジア各国からも問い合わせが届くようになり、世界からの注目も高まっています。国や地域によって暮らし方や生活環境はさまざまですが、親子の時間を大切に、みんなで快適に過ごしたいという気持ちは万国共通なはず。世界中の親子に支持される製品を目指して、今後はグローバルな視点とその国の暮らしを見つめる細やかな製品づくりをさらに進めていきたいと考えています。





Since the parts can be disassembled, all it takes is repairing or replacing individual parts as needed to restore the same performance the stroller had as it was completely new. This single stroller can be used and reused each time a new child is born to the family, and you feel attached to it.

パーツは分解できるので、必要なものを整備・交換するだけで購入時と同等の性能がよみがえる。
たとえば兄弟姉妹で乗り継いでいけば、愛着の積み重なった一台となっていく。

Parts are updated periodically to improve performance. Owners can keep their strollers up to date because new parts can be installed on previous models as well.

性能向上のため、パーツは定期的に更新される。
新しいパーツは以前のモデルにも取り付けが可能なため、常に最新の機能を備えた一台であり続けられる。

COMPANY :

CURIO®

PROJECT
MANAGER :



DESIGNER :



TAKAHASHI SEIGAWARA Co., Ltd 高橋製瓦 株式会社 キュリオ事業部

A tile manufacturer that has a history of over 60 years in Gifu City, Gifu. Since 2009, it has been selling strollers developed by their in-house business department.

岐阜県岐阜市で60年以上続く瓦屋。2009年より社内事業部で自社開発のベビーカーを販売。

Shintaro TANABE 田邊慎太郎

After graduating from an overseas university, Tanabe worked at a local design office as a designer and art director. After coming back to Japan, he worked at a foreign-affiliated creative agency as an art director. After that, he started his own business. Tanabe has been in charge of branding direction since 2009 when CURIO first started.

海外の大学を卒業後、現地のデザインオフィスにてデザイナー／アートディレクターとして勤務。帰国後、外資系のクリエイティブエージェンシーにてアートディレクターとして勤務。その後、独立。2009年のCURIOの立ち上げ時より、ブランドのディレクションを担当。

Norifumi GOTO 後藤規文

Born in Ichinomiya City, Aichi in 1963. After graduating from Aichi University of the Arts, Goto was in charge of product design in various projects including the design development of industrial machinery at GK Kyoto Inc. He established GOTO Design Office Inc. in 1998, and has been working there up to the present day. Goto is now engaged in product design and design planning for a wide range of products such as daily necessities, information appliances, and industrial machinery.

1963年愛知県一宮市生まれ。愛知県立芸術大学卒業後、株式会社GK京都で産業機器のデザイン開発を中心に様々なプロジェクトのプロダクトデザインを担当。1998年に有限会社後藤デザインオフィスを設立し、現在に至る。日用品から情報機器、産業機器などの幅広い分野のプロダクトデザイン、及びデザインブランニングを行っている。





1 stroller R / This highly mobile stroller is surprisingly easy both to turn and to move forward in a straight line, with camber and toe-in features on its rear wheels. By switching its front wheels to the same 12-inch tires used on the rear wheels, it can be applied for off-road as part of an active lifestyle, on sandy beaches or snow-covered roads.

stroller R / 驚くほど曲がりやすく、直進力もあるキャンバー＆トーイン機能を後輪に備えた機動性の高い一台。前輪を後輪と同じ12インチタイヤに変更すれば、砂浜や雪道といったオフロードでのアクティブな使い方にも応えてくれる。

2 stroller A / This compact stroller is shorter in width than stroller R. Its size is well suited to tight spaces like railway station automatic turnstiles, elevators, and crowded supermarket aisles.

stroller A / stroller R よりも車幅が短いコンパクトな一台。駅の自動改札やエレベーター、混雑したスーパーマーケットなど狭い道での移動にもより配慮したサイズ。

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CONTACT : info@curio-web.com / URL : <https://www.curio-web.com/>

Air-purifying wood
空気清浄木。

Cul de Sac-JAPON AOMORI HIBA PROJECT



Aomori Hiba is native to Japan and considered one of Japan's three most beautiful trees, along with Kiso hinoki cypress and Akita cedar. As it has a fine and delicate grain and is highly durable, Aomori Hiba has been used as building materials of Shinto shrines and Buddhist temples since ancient times. We have transformed wood from this tree into organic products that enrich your daily life. The greatest characteristic is the rich refreshing fragrance. The natural substances contained in Aomori Hiba have not only relaxing effects but also antibacterial, mothproofing, and deodorizing functions and thus were used as medicine in old times. Natural scented and highly functional small chips from the Aomori Hiba forest will certainly purify the air around you and make you feel good.

日本固有の樹木であり、木曽ヒノキ、秋田スギと並んで日本三大美林のひとつに数えられる青森ヒバ。きめ細かく緻密な木目と耐久性の高さから、古くから寺社仏閣の建材に使われてきたこの木材を、毎日の暮らしを豊かにするオーガニックプロダクトに仕上げました。最大の特徴は、清涼感のある爽やかな香り。その元となる天然成分には、気分を落ち着かせるリラックス効果の他にも抗菌・防虫・消臭の機能が備わっており、古くは薬用としても親しまれていました。自然が育んだ香りと高い機能性を携えた小さな森のかけらが、あなたの気分も周囲の空気も清めます。





The sawdust generated in the production process is pressed into solid form and used as a dehumidifying agent. Each piece of wood is used without any waste, from the entire log to powdered sawdust.

加工途中で出るおがくずは
プレス機で押し固め、除湿剤として活用。
丸太からひとつまみの粉末まで、
一本の木を余すことなく使い尽くす。



Made directly from natural wood unique to Japan

ここにしかない木を、そのまま届ける。

Wild Incense & High Functional. This is the important concept we keep in mind when engaging in Monozukuri (creating product). Specifically, we are doing our best to deliver the benefits of Aomori Hiba straight out of the forest as much as possible. This is demonstrated by our products being manufactured by local craftspeople well versed in Aomori Hiba's characteristics, and we strive to create simple, no-frills products. Furthermore, we thoroughly utilize scrap wood generated in the course of timber processing, because we believe that the great benefits of Aomori Hiba are maintained in whatever form it takes. Starting with participation in trade shows or exhibitions in the U.S., France, and Singapore, we intend to create a new brand identity for our products and promote the spread of the Aomori Hiba brand name coupled with our concept to all parts of the world.

Wild Incense (自然香) + High Functional (高機能)。これは私たちが大切にしているものづくりのコンセプトです。具体的には、青森ヒバならではの良さを可能な限りそのまま届けること。木の特性をよく知る青森の職人が製作に携わり、余分な装飾を排した簡素なデザインを心がけているのは、その象徴です。また、木を加工する際に生じる端材さえも見逃さず活用するのも、どんなかたちであれ素材の魅力は変わらないと信じているから。アメリカ、フランス、シンガポールへの展示会出品を皮切りにこの製品をブランドとして確立させ、「AOMORI HIBA」という言葉と私たちのコンセプトを世界の隅々にまで植えていきたいと考えています。





There is only one craftsman in Japan capable of making these hiba baskets. He did not inherit this technique from anybody. Rather, he restored it himself based on his own recollection of his basket weaver father's techniques.

ヒバ製の籐籠をつくれる職人は日本に一人しかいない。その技術は誰にも受け継がれていなかったが、籐籠職人だった父の制作風景を思い出しながら独学で復活させたという。

Aomori hiba tree takes more than 200 years to become a bearing tree. As a result of experiencing the cold northern winter over and over again, it's a strong type of lumber with a tight grain.

成木になるまで200年以上の時間が必要な青森ヒバ。北国の寒い冬を何度も越すうちに木目が引き締まり、屈強な木材となる。



COMPANY :



PROJECT MANAGER :



DESIGNER :



Cul de Sac LLC. カルデサック 合同会社

The parents of the representative of Cul de Sac-JAPON are Aomori Hiba lumber dealer. Growing up surrounded by Aomori Hiba, she now incorporates its attractiveness into products. The company aims to brand Aomori Hiba further, setting "Wild Incense" + "High Functional" as concepts. 実家が青森ヒバの材木屋。青森ヒバに囲まれて育ちその魅力を商品に落とし込む。Wild Incense (自然香) + High Functional (高機能)をコンセプトにさらなる青森ヒバのブランド化を目指す。

Yoshiyuki YAKUSHIJI 薬師寺芳行

Representative member of Star Gold LLC. Yakushiji supports exhibiting products in countries overseas. He has engaged in expanding the markets for superb products made in Japan, including denim produced in Okayama, into Asia and Europe. He is now developing markets from Europe to Asia. 合同会社 スターゴールド 代表社員。海外出展サポート。岡山産デニムを中心に、こだわりのMade in Japanプロダクトのアジア・ヨーロッパへの販路拡大に携わる。ヨーロッパからアジア圏への販路も進行中。

Ryo TAKAHASHI 高橋 了

A freelance graphic designer and art director. Takahashi has experience in the design of a wide range of genres such as the lookbooks of various apparel companies, websites, packaging, artist CDs, goods, photo books, and art books. フリーランス / グラフィックデザイナー、アートディレクター。様々なアパレル企業のLook Book、Web site、パッケージデザイン / アーティストCD、グッズデザイン / 写真集、アートブックのデザインなど幅広いジャンルのデザインを手掛ける。



1 HIBA WOOD OIL / An essential oil extracted from the Aomori *hiba* tree. Its active ingredients of hinokitiol and beta-dolabrin, not found in most other trees, give it relaxation and anti-bacterial effects.

HIBA WOOD OIL / 青森ヒバから抽出したエッセンシャルオイル。他の木材からはほとんど採れない有効成分「ヒノキチオール」「β-ドラブリン」が、リラックス効果や抗菌効果を生む。

4 FOR SHOES / These deodorant, antibacterial, and dehumidifying shoe inserts demonstrate their capabilities especially on humid rainy and snowy days.

FOR SHOES / 靴用の消臭・抗菌・除湿材。湿度の高い雨や雪の日に使えば特に効果を発揮する。

2 HIBA MAGIC / This product uses scraps of wood generated in the production process as dehumidifying and deodorizing agents. It helps to refresh the air with enjoyable fragrances.

HIBA MAGIC / 加工の際に出る端材を除湿・消臭材として活用。香りを楽しみつつ、空気を清潔に保つことができる。

5 HIBA CHIP / These chips are made from the “red meat” of the wood, which is rich in the active ingredients mentioned above. Place them in a glass, a piece of pottery, or a pouch for use as an air freshener.

HIBA CHIP / 先述の有効成分を多く含んだ「赤身」と呼ばれる部位からできたチップ。ガラスや陶器、ポーチに入れ、芳香剤として使用。

3 HIBA BASKET / This basket is woven entirely by hand. It grows even more pleasant the more it is used, as it takes on an amber color.

HIBA BASKET / すべて手作業で編み上げた籠。使い込むほどに飴色に変化するので、味わいと愛着の積み重ねを愉しめる。

ADDRESS : 24-13 Kamimeguro2-chome, Meguro-ku, Tokyo 153-0051, JAPAN / TEL : +81(0)3-6412-8083
CONTACT : info@culdesac.jp / URL : <http://culdesac.jp/>



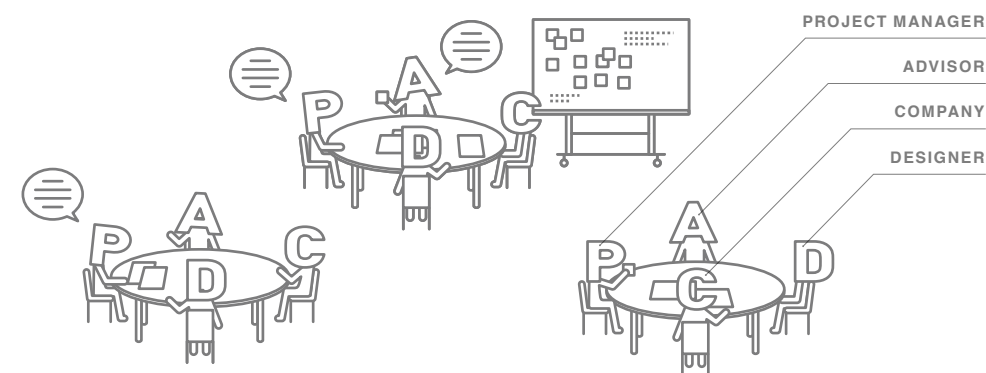
STRATEGY SESSION

Meetings with Professionals to Formulate Strategies

プロフェッショナルと練る戦略会議

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」を定期的で開催し、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。





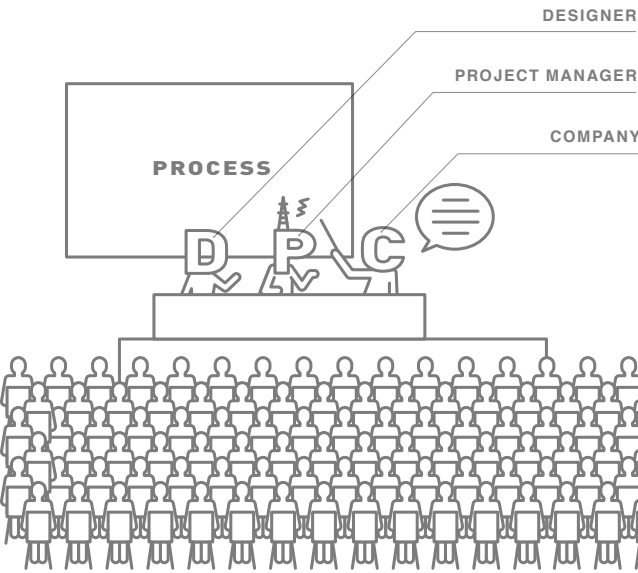
MATCHING FESTIVAL

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

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講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。





Local Talk Jam CARAVAN

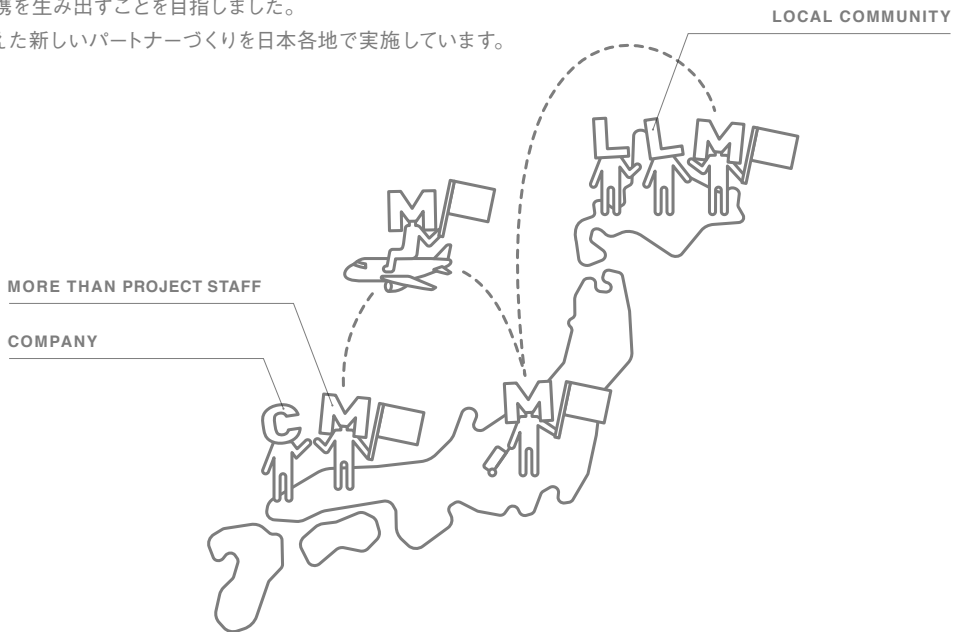
A Trip Across Japan to Make New Acquaintances Fellows

日本中をめぐる仲間づくりの旅

Caused by the setting up of an open platform in which useful information for overseas expansion has been put together, the staff of the project secretariat planned an event called Local Talk Jam CARAVAN with partners in 10 locations across Japan. It aimed to create methods for utilizing the platform and two-way cooperation through communication with various people who play active roles all over the country, including manufacturing business operators, producers, creators, government officials, and participants of the event.

We are working on future-focused development of new partners across Japan.

海外展開に役立つ情報を集約したオープンプラットフォームの開設をきっかけに、事務局スタッフが全国10箇所のパートナーと企画したイベント Local Talk Jam CARAVAN。各地域で活躍する様々なものづくり事業者やプロデューサー、クリエイター、行政などの方々と、イベント参加者との対話を通じて、プラットフォーム活用の仕方や双方向の連携を生み出すことを目指しました。将来を見据えた新しいパートナーづくりを日本各地で実施しています。



RUNWAY

The Final Inner Presentation for a New Dawn

新たな始まりのための成果報告会

Those involved in the project (including business partners, advisors and the Ministry of Economy, Trade and Industry) gather to overview the year's endeavors and convene discussions that connect to the next steps further. Sharing the results of business negotiations, the responses within each country, and any future strategies that have been come into view, they aim to make the use of the various different encounters and observations through the project for the future goals of each team.

事業者やアドバイザー、経済産業省などプロジェクトに携わる人々が集い一年間の取り組みを総括するとともに、それぞれの次のステップにつなげるトークセッションを開催。商談の成果や各国での反響、さらにそこから見えてきた先の戦略などを全員で共有しながら、この活動で得た様々な出会いや気づきを、各チームの未来の目標設定に生かしています。





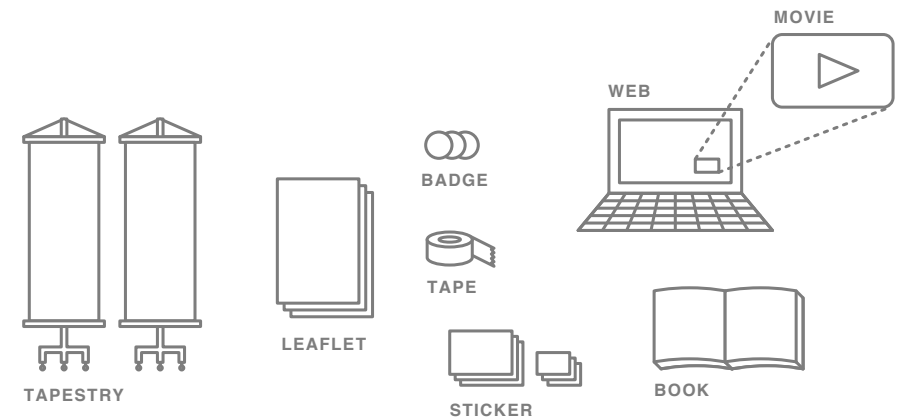
COMMUNICATION TOOLS

A System Able to Present Behind the Scenes of Each Product

ものの裏側まで伝えるしくみ

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 12 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12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

Miyako HAMANO

浜野 京

Cabinet Office Special Advisor
(in charge of Cool Japan Strategy)
内閣府 政策参与 (クールジャパン戦略担当)



As a general manager and executive vice president of JETRO, Ms. Miyako Hamano has been engaged in helping Japanese SMEs to export products and develop overseas markets for many years. By making the best use of her diverse network that includes promoters of overseas events, buyers, and designers, she conducts original exhibitions and business meetings in Paris, Singapore and elsewhere across the world, bringing design, fashion, and content together. She also conducts the China ASEAN caravan project that involves approximately 100 SMEs every year in order to export their products to China and ASEAN countries. The project consistently aims to support profit making for individual SMEs. Ms. Hamano is currently responsible for the Cool Japan Strategy as a policy consultant to the Cabinet Office and also works on regional contribution and enhancement of management skills through cooperation between business and academia as a trustee of Shinshu University.

ジェトロ(日本貿易振興機構)の部長、理事として、長らく中小企業の輸出・海外市場開拓支援に携わる。海外の展示会主催者、バイヤー、デザイナー等と豊富なネットワークを活かし、パリ、シンガポール等世界各地でのデザイン、ファッション、コンテンツを融合した新たな企画展・商談会を実施。また、毎年約100社の中小企業を募り、中国・アセアンの各地に売り込む中国・アセアンキャラバン事業を実施。一貫して「稼ぐための個別支援」を目指す。現在、内閣府政策参与としてクールジャパン戦略を担当。他方、信州大学理事としても、産学連携による地域貢献、経営力強化に取り組む。

Takehiko FURUYA

古屋 毅彦

Director and Managing Operating Officer of Matsuya Co., Ltd. in charge of Group Business Planning and Business Strategies, Executive President and Representative Director at Scandex Co., Ltd.
(株)松屋 取締役常務執行役員 グループ政策部・事業戦略室担当、
(株)スキャンデックス 代表取締役社長執行役員



Completed the Master of International Affairs, a master's degree from the Columbia University's School of International and Public Affairs. Furuya graduated from the Faculty of Law of Gakushuin University in 1996 and joined The Bank of Tokyo-Mitsubishi, Ltd. (currently The Bank of Tokyo-Mitsubishi UFJ, Ltd.). In 2001, he joined Matsuya Co., Ltd. and expanded specialty store projects opening a boutique at Tokyo Station serving as General Manager of Women's Department. And also he established the slogan of "GINZA Specialty Store". Assumed General Store Manager in 2013, he carried out the large scale renovation of Ginza Store successfully. In addition, Furuya has been deeply connected with Ginza by staying active as one of members of Ginmikai, a committee of young leading business owners under All Ginza Association.

平成8年3月 学習院大学法学部卒業 株式会社東京三菱銀行(現三菱UFJ銀行)勤務を経て、平成13年 株式会社松屋入社。婦人一部長として専門店事業の拡大や、東京丸ノ内店のオープンを主導。また、ストアコンセプトGINZAスペシャリティストア宣言を取り纏めた。平成25年から本店長として、リニューアルを陣頭指揮。全銀座会傘下の次世代若手経営者の会「銀実会」の活動を通して銀座と深く関わっている。米国コロンビア大学国際関係・公共政策大学院(SIPA)国際関係学修士(MIA)

Yasushi YAMAZAKI

山崎 泰

Board Member and Brand Director at JDN Inc.
(株)JDN 取締役 ブランドディレクター



Born in 1969 in Muroran, Hokkaido, and grew up in Sapporo. Studied psychology at Hokkaido University. Yamazaki's passion for design led him to join Tanseisha Co., Ltd., the world's leader in spatial design. As an intrapreneurship effort, he founded JDN in 1997. Building the customer base from nothing, he played a central role in expanding the enterprise. He became the Board Member of JDN Inc. in 2011 and currently works as the Brand Director, acting as a contest consultant, interviewer, writer and speaker at various engagements. Board member of JAPAN BRAND FESTIVAL. He enjoys playing the saxophone in his free time.

1969年、北海道室蘭生まれ、札幌育ち。北海道大学卒業、心理学専攻。デザインが好きで、空間デザイン最大手の丹青社に入社。1997年に社内ベンチャーとして「JDN」を始める。ゼロから顧客開発し事業成立の中心的な役割を担う。2011年より株式会社JDNの取締役。現在はブランドディレクターとして、コンテストのコンサルティング、取材・執筆、講演なども行う。JAPAN BRAND FESTIVAL ボードメンバー。趣味はサックス演奏。

Naoko YANO

矢野直子

General Manager of Planning & Design Office, Household Division, Ryohin Keikaku Co., Ltd., Design Director at IDÉE CO., LTD. and part-time lecturer at the 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)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. After graduating from Tama Art University, Yano joined Ryohin Keikaku Co., Ltd. in 1993. She moved to Sweden in 2003 due to her husband's job transfer and lived in Malmö for three years, during which time she was outsourced to work at Muji Europe where she was involved with the exhibit at Milano Salone and product development for Muji's European market. In 2008, Yano joined Isetan Mitsukoshi Institute (former Isetan Research Institute) and directed the Living Division. She returned to work at Ryohin Keikaku in 2014 and currently acts as the General Manager of Planning & Design Office of the 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。

Shigeharu ASAGIRI

朝霧重治

President and CEO of Coedo Brewery, Kyodoshoji Corporation, Ltd.
株式会社 協同商事 コエドブルワリー 代表取締役社長



Shigeharu Asagiri was born in Saitama's Kawagoe City. He is the founder and CEO of COEDO, which makes craft beer based on the concept of "Beer Beautiful". In addition to COEDO's Beniaka beer that is made with Kawagoe's sweet potatoes, COEDO promotes the agricultural allures of the Musashino area by showcasing the intricate craftsmanship of Japan's artisans as well as through its craft beer that invites people to rediscover the true joy of beer which is choosing one's own beer to match one's mood or meal for instance. The brand, which is highly acclaimed around the world for its quality and design and operates from a global standpoint, currently exports beer to the USA, Australia, China, Singapore, and France.

埼玉県川越市生まれ。Beer Beautifulをコンセプトとする日本のクラフトビール「COEDO」のファウンダー・CEO。川越産のサツマイモから製造した「紅赤・Beniaka」を筆頭に、日本の職人達による細やかなものづくりと「ビールを自由に選ぶ」というビール本来の豊かな味わいの魅力をクラフトビール「COEDO」を通じて、武蔵野の農業の魅力とともに発信している。品質やブランドデザインに世界的な評価を受けている。ビールは現在、アメリカ、オーストラリア、中国、シンガポール、フランス等各国に輸出されており、Globalな視点での活動も進めている。

Yu YAMADA

山田 遊

CEO of method / Buyer / Supervisor
(株)メソッド 代表取締役バイヤー／監修者



Yamada was born in Tokyo. After working as a buyer for IDÉE SHOP in Minami-Aoyama, he founded method in 2007 and began working as a freelance buyer shortly afterwards. 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」誠文堂新光社より発売。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。

Updating Fujiyama, Samurai, Sushi and Geisha

フジヤマ・サムライ・スシ・ゲイシャを更新する

Chiaki HAYASHI Representative Director of Loftwork Inc.
林 千晶 株式会社 ロフトワーク 代表取締役

People outside Japan do not know Japan as much as we think they do. When you tell them you are from Japan, they often respond by saying, “Oh, Sushi. Geisha.” With such a simplified stereotypical image of Japan circulating around the world, the gap between it and the real is further widening.

This situation is not limited to only Japan. If you ask Japanese people what they think about Kenya, for instance, many are likely to answer that the first things that come to mind are “grassland, safari, animals,” etc. Their answers are not wrong, but it is still relatively unknown that Nairobi, the capital city of Kenya, has developed rapidly into one of the most prominent IT cities in Africa.

Over the past three years, those of us involved in the MORE THAN Project have visited many job sites of *monozukuri* (creating products) that Japan boasts about to the world; I have realized that there are a variety of factors that contribute to the creation of excellent goods and services, including climate, history, skills, techniques and people, who have synthesized all. The overall Japanese culture is made up of these small individual contributors. Therefore, we would like to give our full support to those engaged in *monozukuri* in their efforts to make inroads into overseas markets, thereby helping people around the world to look at Japan from an updated perspective. This wish has been the driving force behind the MORE THAN Project.

The MORE THAN Project is one of the initiatives promoted by the Ministry of Economy, Trade and Industry (METI) to support Japan’s creative industries. The effective use of state resources is one of the main goals of the project. However, it is actually not easy to deal with the government. More than a few people have a negative impression of the word, “subsidies,” and the name of METI’s creative industries policy, Cool Japan, is also likely to raise some people’s hackles. Detailed rules set forth on fraud prevention require an enormous amount of paperwork.

It is easy to criticize government programs. Nevertheless, it depends on how to utilize them whether if you gain or let them waste. Highly-skilled designers and producers, companies with expertise pushing forward with the creation of goods and services, and the resource-rich government. If they all share the same objective and are able to cooperate, they might as well put aside their differences in culture and methodology and capitalize on each other’s strengths to achieve outcome. In this respect, the MORE THAN Project has been successful and provided a valuable case study.

We can try a range of measures without changing the existing frameworks. For example, we ceased to file a “report” which was merely perfunctory, while meeting the requirement that “we must provide details of what we have done.” We compiled a “project book” containing carefully-taken photos and refined explanations of products so that it can also be used by business operators during their overseas promotion activities. The book is highly rated by experts both inside and outside Japan as “an extremely effective tool for earning trust from buyers.”

Furthermore, at strategy sessions and debrief meetings held once every few months, heated discussion takes place over the participants’ positions and projects. Inspired by other teams’ efforts to tackle their own challenges, each project team has gradually come to set great store in results such as the number of business meetings, the number of contracts clinched and the number of interviews. There is no doubt that this positive peer pressure has boosted the quality of each project.

However, whatever system is behind it and whatever support it receives, the success of a project is dependent on its “people.” A producer who, with a bag containing their products, made an unannounced visit to a variety store overseas and struck a deal then and there with the store manager whom he had never met before. A studio owner who traveled abroad to do business for the first time and closed a number of great deals all across Europe. These “people”, who treasure every small but extremely significant and precious encounter, will build the future of Japanese culture. They are valuable assets that the MORE THAN Project has cultivated over the past three years.

From this point on, we would like to create opportunities for people outside Japan to visit the locations where outstanding Japanese products are made to garner hands-on experience. I believe that through such experiences they will begin to see the product not just as a simple thing but as something that carries a powerful message, and their encounters with the manufacturers will be imprinted on their minds.

What we are trying to do is to create opportunities for life-changing encounters. From the world to Japan, from Japan to the world, and from Japan to Japan.

海外の人は、案外、日本のことを知らない。「日本から来た」というと「オー、スシ、ゲイシャ」なんて言われることが、少なくないのだ。単純化されたイメージが世界に流通し、現在の日本との乖離が広がる。このような現象は、日本だけに当てはまることではない。例えば日本人に「ケニア」について尋ねると、多くは「草原、サファリ、動物」などを挙げるのではないだろうか。それも間違いではないが、首都ナイロビが急速な発展を遂げ、アフリカを代表するIT都市になっていることは、あまり知られていない。MORE THANプロジェクトでは3年間、日本が世界に誇るものづくりの現場を訪れてきた。そして、優れたものの背景にはそれを実現する風土があり、歴史があり、技があり、それらを紡ぐ人がいることを実感した。日本文化という総体はこうした、ひとつずつの、ひとりずつの、小さな存在から構成されている。ならば、彼らの海外進出を全力応援することで、世界における日本のイメージをアップデートしたい。そんな想いを胸に、MORE THANプロジェクトは活動を重ねてきた。

このプロジェクトは、経済産業省が推進するクリエイティブ産業支援の一つである。国のリソースを有効に活用することも、大切な目標の一つだ。だが実際、国と付き合うのは簡単ではない。「補助金」

という響きにネガティブな印象を抱く人は少なくないし、クール・ジャパンというネーミングも反発を買いやすい。不正を防ぐために張り巡らされた細則は、膨大な事務作業を必要とする。国の仕組みを批評するのは簡単だ。でも、それを生かすも殺すも自分たち次第。デザイナーやプロデューサーの高いスキル、ものづくり・サービスづくりに邁進する企業のノウハウ、そして国の豊富なリソース。目標を共有する仲間であるなら、それぞれの文化や作法の違いは乗り越えて、成果のために互いの強みを活用し合えばいい。その点でも、MORE THANプロジェクトは貴重な成功体験になった。既存の枠組みを変えなくても、様々な工夫はできる。例えば「どんな活動をしたかわかること」という要件を満たしながら、形だけの「報告書」をやめた。写真を丁寧に撮り、商品説明文を洗練させ、事業者の人たちが海外でPRツールとしても使えるよう仕上げた「プロジェクトブック」は、「バイヤーの信頼獲得に効果てきめんだ」と国内外のプロフェッショナルから高い評価を受けている。また数ヶ月に一度開催されるストラテジーセッションや報告会では毎回、プロジェクトや立場を超えて熱い議論が交わされる。お互いの挑戦に刺激を受ける中で、商談数・成約数・取材数など成果にこだわる空気が醸成されていく。いい意味でのプレッシャーが、各プロジェクトの品質を高めたことは間違いない。

だが、どんな仕組みやサポートがあっても、最後はやはり「人」だ。商品を収めた鞆を片手に海外の雑貨店に飛び込み、初対面の店長とその場で取引を結んだプロデューサー。初めての海外商談ながら、ヨーロッパ各国を行脚し、いくつもの商談を決めてきた工房。こうした小さな、けれど一期一会の出会いを積み重ねる「人」こそが、日本文化の未来をつくる。そして、MORE THANプロジェクトが3年間かけて掘り起こしてきた、何よりの財産だ。今後は、海外の人が日本の優れたものを生み出した原風景に足を運び、身体で感じてもらうきっかけも作っていききたい。その時初めて、モノが単なるモノではなく、ひとつの強いメッセージを持った存在に変わり、作り手との出会いが心に刻み込まれるはずだ。目指しているのは、人生を変える出会いを生み出すこと。世界から日本へ、日本から世界へ、そして日本から日本へ。



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Graduated from the Faculty of Commerce at Waseda University and received a Masters in Journalism from Boston University. After working at Kao Corporation, she co-founded Loftwork Inc. in 2000. Loftwork is a new-style creative agency that rolls out over 550 projects including web, business, community and special design initiatives each year. Loftwork offers various "spaces": "loftwork.com", a network across over 25,000 creators: FabCafe, the digital fabrication cafe operated in seven countries: "MTRL", co-working space that enhances people to experience handling a variety of materials. Chiaki personally serves as the Japan Liaison to the Director of MIT Media Lab (since 2012), as a member of the Good Design Awards' Screening Committee (from 2013 to 2015). She also engages as a communication director in an art festival, KENPOKU ART (since 2015), and as CEO for Hidakuma Co., Ltd, a public-private consortium, which aims to innovate the forest industry (since 2015).

早稲田大学商学部、ボストン大学大学院ジャーナリズム学科卒。花王を経て、2000年にロフトワークを起業。クリエイティブエージェンシーとして、Web、ビジネス、コミュニティ、空間などをデザインするプロジェクトは年間550件を超える。2.5万人のクリエイターが登録する「loftwork.com」、世界5カ国に展開するデジタルものづくりカフェ「FabCafe」、素材に向き合うコワーキング施設「MTRL（マテリアル）」を運営。MITメディアラボ所長補佐（2012年～）、グッドデザイン賞審査委員（2013年～15年）、茨城県北芸術祭コミュニケーションディレクター（2015年～）、林業のイノベーションに取り組む官民共同事業体「株式会社飛驒の森でクマは踊る（通称ヒダクマ）」代表取締役社長（2015年4月～）などを務める。





Deliver JAPAN PRIDE as JAPAN BRAND around the World

JAPAN PRIDE を JAPAN BRAND として世界に届ける

Shigeru FURUICHI Deputy Director of Creative Industries Division, Commerce and Information Policy Bureau
古市 茂 経済産業省クリエイティブ産業課 課長補佐



More than 20 years ago when I first visited to the U.S. to study, I was really impressed by the fact that Japanese automobiles and Japanese audio visual equipment brands were highly admired there, and I felt pride in being Japanese. Japanese engineers' pride in "monozukuri" (manufacturing) creates high quality products which in turn make Japanese feel pride. In Japan, there is an enormous amount of JAPAN PRIDE, an excellent source of the JAPAN BRAND. Over our country's long history and in a setting of rich natural beauty, JAPAN PRIDE has taken root in the local culture of life and has been converted into tangible goods and merchandise, which craftspersons have created, passed down through generations, and improved to enrich Japanese people's lives. If those products can reach overseas consumers in the same way as our automobiles and high-tech products do, it will certainly provide great pleasure to both manufactures and consumers. With a view to delivering these attractive products around the world, project managers and designers who are well-versed in overseas markets assist small and medium-sized enterprises (SMEs) in their overseas expansion through the MORE THAN Project. We will combine mastery of a craft with the knowledge to compete in the international arena. We will also make available to the public all information concerning our project including the challenges, requirements and difficulties entailed along with measures to deal with them, so that other SMEs willing to make their overseas debut can use it as a reference.

This brochure is compiled based on these objectives and considerations. We would be grateful if this brochure is able to encourage and help SMEs in their efforts to deliver a greater number of JAPAN BRANDs around the world.

20数年前、留学で初めて米国に行った際、JAPAN BRANDの自動車や電気製品の評価の高さを肌で感じ、一人の日本人として誇らしく思った。日本人技術者の「ものづくり」にかけるPRIDEが、良い製品をつくり出し、それがまた日本人にPRIDEを与えてくれる。日本には、JAPAN BRANDの源泉となるJAPAN PRIDEが無数に存在している。長い歴史と豊かな自然の中で、地方の生活文化に根付き、職人たちによって創造され、伝承され、改良され、日本人の生活を豊かにする商材として具現化されてきた。それを自動車やハイテク製品のように海外の消費者に届けることができたなら、作り手も消費者も、双方が喜びを享受できるに違いない。そうした魅力ある商材を世界に届けるため、このプロジェクトでは、海外市場に精通したプロジェクトマネージャーやデザイナーが中小企業の海外市場進出を支援する。技と知恵の融合で世界に打って出る。そして、その取り組みの過程で直面する課題や条件、それを超える苦労や手段を広く公開することで、同じように海外進出を目指す中小企業の参考にしてもらう。

この冊子は、そうした思いを込めて編集・制作されている。この冊子が、より多くのJAPAN BRANDの世界進出に向けた勇気と契機の一助となれば幸いである。



MORE THAN

FUJIYAMA, SUSHI,
SAMURAI, GEISHA

PROJECT

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