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White

Super Potato Design

Graphic Design Theory

WA: The Essence of Japanese Design

The Complete Works of Takashi Sugimoto: Japan's
Leading Interior Designer

Designing Design

Readings from the Field

*Designing
Design
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Potato, founded by
Takashi Sugimoto.

Super Potato's

compelling designs for
the interiors of

restaurants, shops and
hotels, as well as

Takashi Sugimoto's
designs for tea

ceremony spaces and
utensils, are richly

complex compositions
of materials which

create simple, strong

FARMER MAREN

Chronicle Books

Super Potato Design is

the first full-length
book to present the

work and conceptual
ideas of the

internationally

renowned Japanese

design firm Super

spaces. Using traditional Japanese building materials such as bamboo, wood, and stone, but creating original yet timeless spaces, Super Potato's designs avoid specific stylistic characterizations and short-lived fashion. By finding contemporary expression for essential concepts present in traditional Japan and combining materials in unexpected ways to create exciting spaces, Super Potato's work has had a significant impact on interior design in Japan and throughout Asia. Super Potato Design is generously illustrated with 320 full-color photographs by the respected Japanese photographer Yoshio Shiratori, who has recorded Super

Potato's projects since the firm's conception in 1973. Architect and Japan scholar Mira Locher introduces the ideas and influences of Takashi Sugimoto, the founder and principal designer of Super Potato, and provides a thorough explanation of each project.

Architectural drawings further describe the projects. A forward by Tadao Anso, interviews between Takashi Sugimoto and architect Kiyoshi Sey Takeyama, and also graphic designer Kenya Hara, explore the ideas relevant to Japanese designers today. A list of the Complete Works of Super Potato rounds off the book.

Who's who in Frontier Science and Technology Phaidon Press

"White" is not a book

about colors. It is rather Kenya Haras attempt to explore the essence of "White", which he sees as being closely related to the origin of Japanese aesthetics - symbolizing simplicity and subtlety. The central concepts discussed by Kenya Hara in this publication are emptiness and the absolute void. Kenya Hara also sees his work as a designer as a form of communication. Good communication has the distinction of being able to listen to each other, rather than to press one's opinion onto the opponent. Kenya Hara compares this form of communication with an "empty container". In visual communication, there are equally signals whose signification is limited,

as well as signals or symbols such as the cross or the red circle on the Japanese flag, which - like an "empty container" - permit every signification and do not limit imagination. Not alone the fact that the Japanese character for white forms a radical of the character for emptiness has prompted him to closely associate the color white with emptiness.

White Lars Muller Publishers
Representing a new generation of designers in Japan, Kenya Hara (born 1958) pays tribute to his mentors, using long overlooked Japanese icons and images in much of his work. In *Designing Design*, he impresses upon the reader the importance

of emptiness in both the visual and philosophical traditions of Japan, and its application to design, made visible by means of numerous examples from his own work: Hara for instance designed the opening and closing ceremony programs for the Nagano Winter Olympic Games 1998. In 2001, he enrolled as a board member for the Japanese label MUJI and has considerably moulded the identity of this successful corporation as communication and design advisor ever since. Kenya Hara, alongside Naoto Fukasawa one of the leading design personalities in Japan, has also called attention to himself with exhibitions such as Re-Design: The

Daily Products of the 21st Century.
Super Potato Design
 Designing Design
 Explore the enduring beauty of Japanese design through some 250 objects, ranging from bento boxes, calligraphy brushes, and Shoji sliding doors to Noguchi's Akari lamp, the iconic Kikkoman soy sauce bottle, and a modern‐day kimono designed by Issey Miyake. Printed on craft paper and bound in the traditional Japanese style, WA features stunning, full‐page illustrations and an introduction by MUJI art director Kenya Hara.
Graphic Design Theory Lars Muller Publishers
 Designing DesignLars Muller Publishers
WA: The Essence of

Japanese Design Tuttle Publishing
Graphic Design Theory presents groundbreaking, primary texts from the most important historical and contemporary design thinkers. From Aleksandr Rodchenko's "Who We Are: Manifesto of the Constructivist Group" to Kenya Hara's "Computer Technology and Design," this essential volume provides the necessary foundation for contemporary critical vocabulary and thought. Graphic Design Theory is organized in three sections: "Creating the Field" traces the evolution of graphic design over the course of the early 1900s, including influential avant-garde ideas of

futurism, constructivism, and the Bauhaus; "Building on Success" covers the mid- to late twentieth century and considers the International Style, modernism, and postmodernism; and "Mapping the Future" opens at the end of the last century and includes current discussions on legibility, social responsibility, and new media. Striking color images illustrate each of the movements discussed and demonstrate the ongoing relationship between theory and practice. A brief commentary prefaces each text, providing a cultural and historical framework through which the work can be evaluated.

The Complete Works of Takashi Sugimoto:

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Readings from the Field

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