





Skin-Tote-3_Minoshima © Ronald-Smits



Pvc handblowing project © Kodai



09-ForestBank © Kunst



RISING TALENT AWARDS JAPON MAISON&OBJET PARIS JANUARY 2022



Snip-snap © Yuri-Himura



Suki-Blue-1 © Shakashita



The paper wants to move, Doshi © Masayuki Hayashi



© M. Haruhi Okuyama

RISING TALENT AWARDS JANUARY 2022 INVITING JAPAN

In January 2022, one of the design world most awaited awards is back at Maison&Objet. The Rising Talent Awards will highlight Japanese emerging talents. Japanese design has stayed somehow undercover for over a decade and it's time to shed some light on these innovative and poetic designers.

More than once praised and supported by Maison&Objet, Japanese design has always been one of the trade fair favorite place to unveil innovation, creativity and talent.

This year, from January 20 to 24, Maison&Objet will celebrate young Japanese design; a golden opportunity to take a closer look at the country's up-and-coming talent and to evaluate how the late crisis that has shaken the world have influenced this young generation's capacity for innovation.

New and noteworthy in January 2022 – A new Category in the Rising Talent Awards

SAFI, the organiser of Maison&Objet together with Ateliers d'Art de France, have decided to create a new category – Rising Talent Awards Craft. This new aspect of the award is supposed to meet the buyers' expectations and crave for the attractive values of Craft. Craft has always been a unique offer among the design offer of Maison&Objet and it only made sense to encourage emerging talents in this section of the show as well. With core values such as inspirational creativity, handmade one-of-a kind pieces or limited series, in the intimacy of a workshop, Craft offers a specific concern on quality and durability, that were here way before the pandemic.

"Our Craft is at the heart of the market's challenges. This evolution of the Rising Talent Awards reflects this reality" says Aude Tahon, President of Ateliers d'Art de France.

* Maison&Objet is organised by SAFI, a subsidiary of Ateliers d'Art de France and RX France.

THE JURY

This edition will be an opportunity to discover six designers from the Land of the Rising Sun in Hall 6, and the Rising Talent Craft in Hall 5A. For the six designers, a prestigious jury of experts, chaired by architect **Kengo Kuma**, was in charge to select the recipients.

Noriko Kawakami, Associate Director of the 21_21 DESIGN SIGHT museum, lecturer at Musashino Art University and Tokyo Metropolitan University, and board member of THE MIYAKE ISSEY FOUNDATION;

Ryuko Kida, Branding Director for ELLE DECOR Japan. Journalist and editor, renowned for her sharp insights into design, lifestyle and trends;

Jo Nagasaka from Schemata Architects, acclaimed for his multitude of one-of-a-kind creations in both furnishings and urban design;



© J.C. Carbonne

KENGO KUMA



© Kenichi Yamaguchi

NORIKO KAWAKAMI



© Hironori Tsukue

RYUKO KIDA



© Yuriko Takagi

JO NAGASAKA



IKKO YOKOYAMA



MASAKI YOKOKAWA



KINYA TAGAWA

Kinya Tagawa, a designer-engineer who has won multiple awards for both analogue and digital experiences, with some of his designs featured at the MoMA NYC permanent collection;

Masaki Yokokawa, founder of WELCOME Co. Ltd, which gathers top of the edge lifestyle brands focusing on gastronomy and design. He is also a lecturer at Musashino Art University;

Ikko Yokoyama, Lead Design & Architecture Curator at the M+Museum in Hong Kong, and co-founder of the Editions in Craft platform, which brings together artists, designers and artisans working in South Africa and Sweden.

Kengo Kuma is keen to highlight the outstanding quality of the winning projects and praise the Rising Talent Awards for championing young Japanese designers. It's a unique opportunity for them to be given access to an international audience.

“Although each designer has their own specific field of expertise, we have noted that they have all embraced a multidisciplinary approach to design. Technological developments have now made it possible to translate digital design into something truly tangible, and these designers strive to imbue their digital creations with an authentic sense of tactility. This is clearly a universal trend. The more digital techniques progress, the more design draws on those techniques to explore a whole new dimension, giving rise to innovative experiences.”

Let's delve a little deeper into the world of the six design talents who are currently carving out a brand-new path in the country's creative landscape.

THE SIX YOUNG NOMINEES

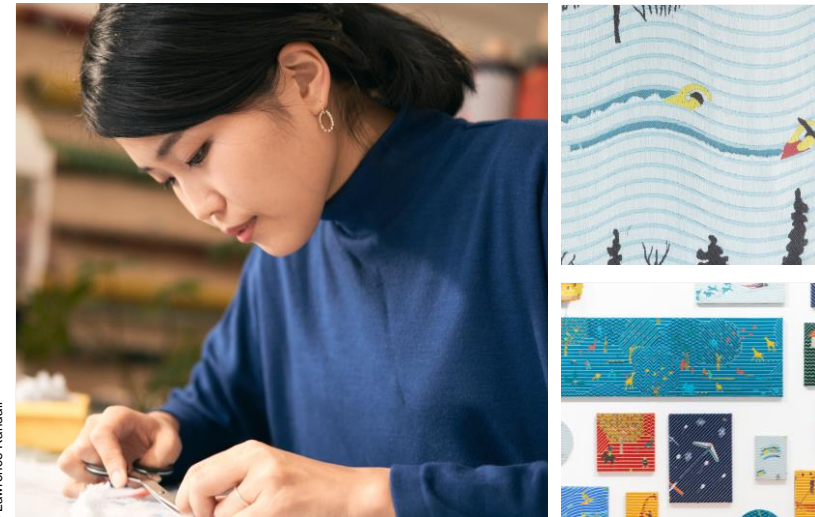
YURI HIMURO

[YURI HIMURO \(h-m-r.net\)](http://h-m-r.net)

The playful world of textiles

Yuri Himuro explores exciting new ways of interacting with textiles by inviting everyone to create their own unique pattern by cutting into her fabrics. Her initial concept gave birth to the SNIP SNAP project, designed around dual-layered fabric. As the scissors wend their way across the surface, snipping through the uppermost threads, new stories gradually unfurl. The **SNIP SNAP** project then led on to the creation of the “CULTIVATE collection” rug presented in collaboration with CC Tapis, a manufacturer of hand-woven rugs based in Milan (Italy).

The **BLOOM** project, meanwhile, was conceived around a fabric with a dual-sided weave featuring an eclectic array of patterns. The delicate refinement of the flowers and leaves is exquisitely captured through the use of varying textures in the weave. Himuro has recently acquired a Jacquard loom for her workshop, which she sourced in Norway. *“This new tool not only allows me to hand-weave fabrics, but also gives me the opportunity to weave non-fibrous materials. It opens the door to a whole world of new ideas and will allow me to explore some brand-new textiles”*, says the young designer with a smile, already picturing future projects.



© Lawrence Randall



© Kohsuke Higuchi



*“This new tool not only allows me to hand-weave fabrics,
but also gives me the opportunity to weave non-fibrous
materials. It opens the door to a whole world of new ideas
and will allow me to explore some brand-new textiles”*

YURI HIMURO



© cc - tapis by Dario Salamone

HARUKA MISAWA

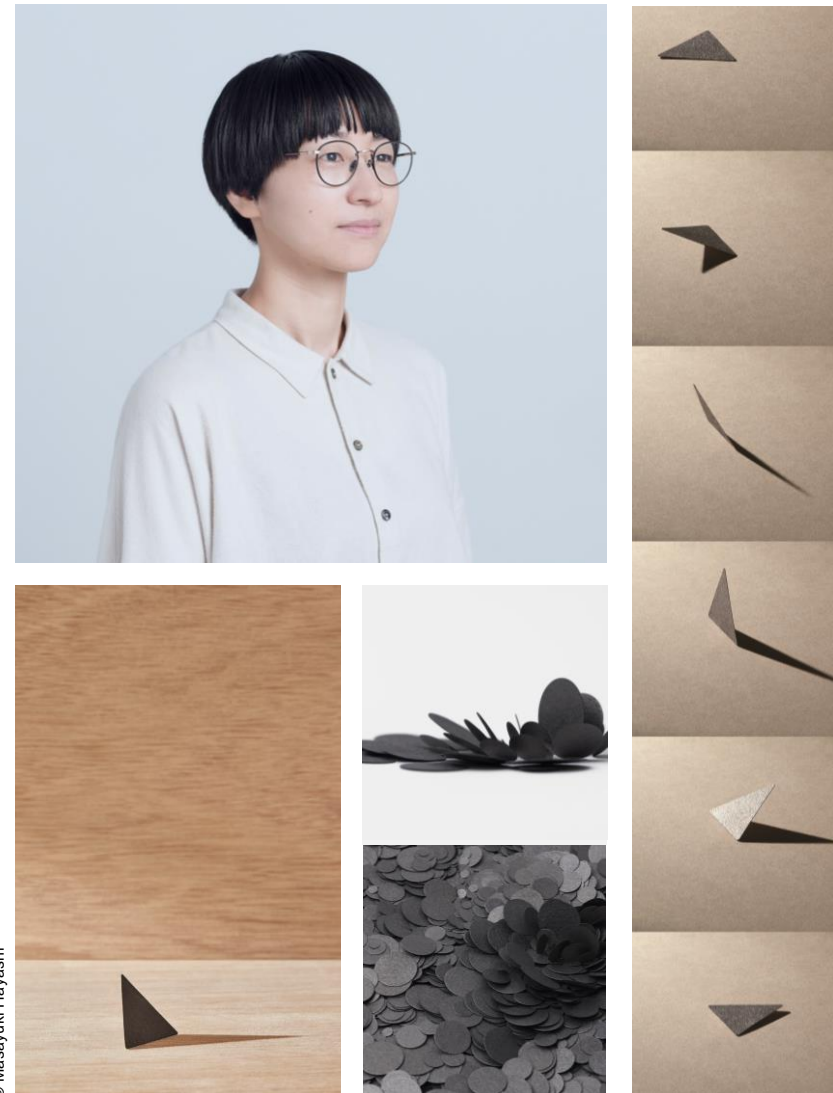
[三澤デザイン研究室 - MISAWA](#)

[DESIGN INSTITUTE \(ndc.co.jp\)](#)

Doshi, le papier en mouvement


Can a piece of paper dance? Play a musical instrument, or even fly? Haruka Misawa imbues this passive material with its own unique capabilities, inviting it to explore uncharted territory and break out of its box. Her “**Doshi**” (literally “paper in movement”) project gives paper a mind of its own, just as if it was a living being. When the metallic particles react to the magnetic force, the previously still paper slowly begins to animate. Paper is a material that can easily be folded or ripped, eliminating the need for tools. It also boasts a delightfully tactile quality, with each tiny irregularity slowly revealing itself as the fingers glide across its surface.

“I grew up surrounded by shoji (paper screens) and origami, which are both intrinsically linked to Japanese culture, and that is where my desire to explore the delicate surface of paper came from. It was the obvious choice” explains Misawa, her work clearly shaped by a deep-rooted attachment to the material whose capabilities she relentlessly explores.



© Masayuki Hayashi

Art Direction : Haruka Misawa
 Design : Haruka Misawa, Maho Motoyama
 Mechanical Design : nomena (Shohei Takei)
 Production : Awagami Factory



“I grew up surrounded by shoji (paper screens) and origami, which are both intrinsically linked to Japanese culture, and that is where my desire to explore the delicate surface of paper came from. It was the obvious choice”

—
HARUKA MISAWA

© Maseyuki Hayashi

SATOMI MINOSHIMA

[WORK | satomi-minoshima](#)
satomiminoshima.com

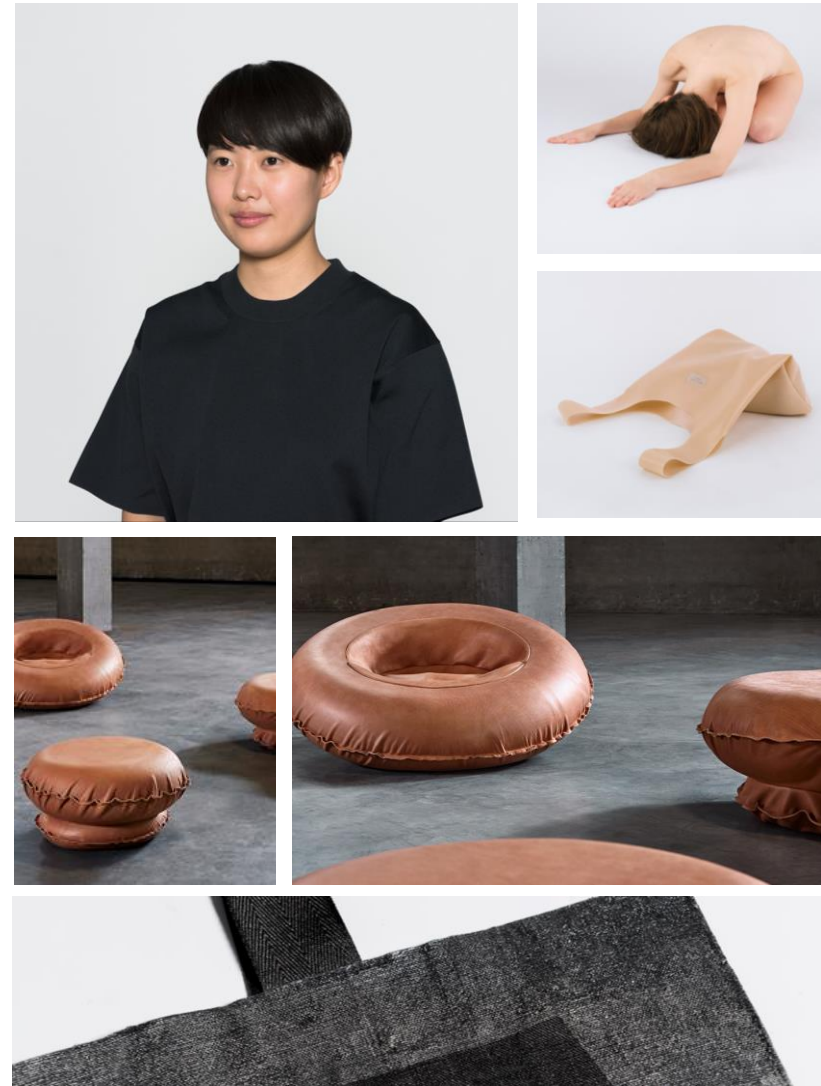
Skin, our interface with the outside world

Satomi Minoshima is interested in exploring skin, that human material that acts as an interface with the environment. She analyses it from a social and poetic stand point, imbuing it with tactile information that would escape the gaze alone.

Her **Skin Ttoe** project features a series of bags that assert the beauty and diversity of skin colour. *“Skin colour impacts our social and cultural existence and the way in which our society treats people”*, she explains.

Her **Inflatable Leather project**, meanwhile, is shaped by air and serves up an imaginative medley of both natural and synthetic materials. Minoshima loves nothing more than playing around with contrasts and laughing in the face of a material’s inherent properties.

Her **Hem** project was sparked by research into screen printing with latex, and sees graphic shapes slowly emerge as the different textures are assembled. This is a designer whose unique creations straddle the boundary between graphic and 3D design.





“Skin colour impacts our social and cultural existence and the way in which our society treats people”

SATOMI MINOSHIMA

© Ronald Smits

YUMA KANO

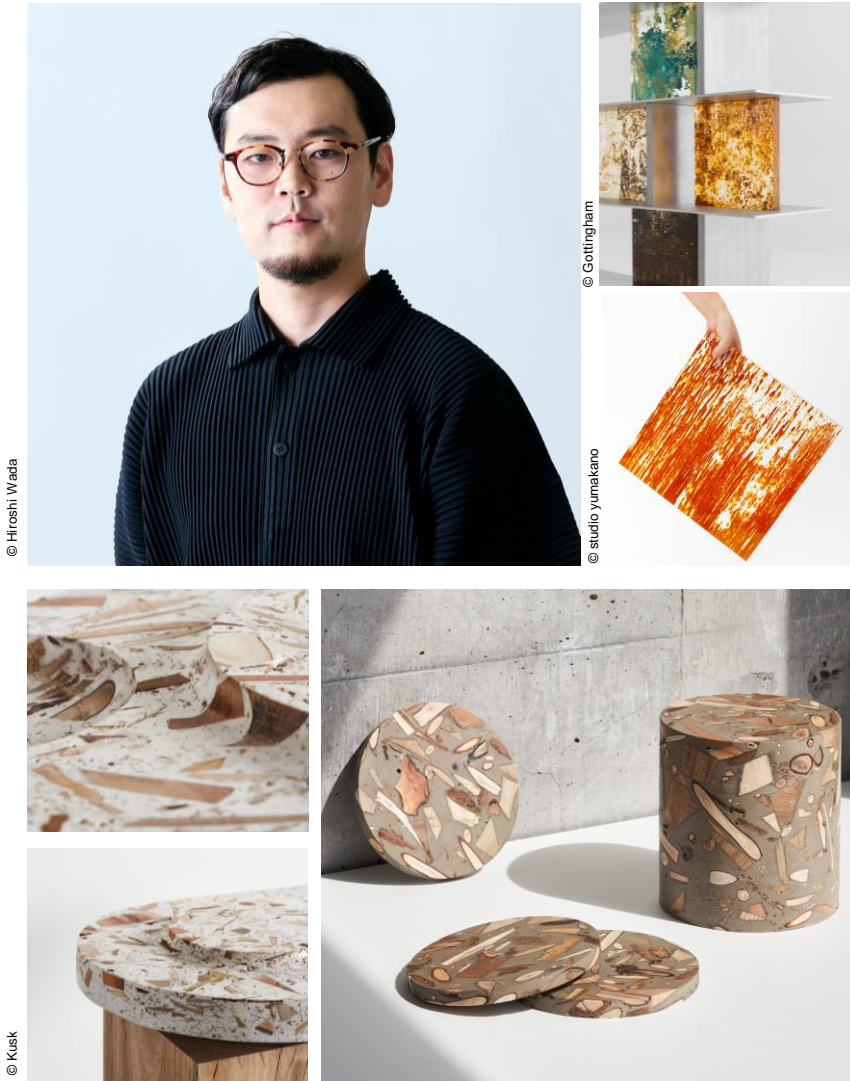
[studio yumakano](#) | 狩野 佑真

Imbuing materials and surroundings with a new set of values

Rust destroys aircrafts, seizes up car engines, brings bridges crashing down and causes corrosion inside concrete. It is synonymous with damage, disintegration and destruction. Yet what Yuma Kano sees is its breathtaking beauty and kaleidoscopic patterns. He chooses to champion the material and even turns it into something truly special, using it as an envelope for different products.

The **Rust Harvest** project draws on a number of natural elements, such as light, rainwater, earth and seawater, to encourage rust to develop on metal sheets. That rust is then carefully lifted from the sheet and added to a tailored acrylic resin to create a brand-new material, with the designer seeing the rust “harvesting” process as a metaphor for the agricultural cycle.

His **ForestBank™** project; meanwhile, was sparked by Japan’s deforestation crisis, and has given rise to the emergence of new materials. Each piece is built from natural and organic elements, such as bark, branches and fruit combined with acrylic resin. Right from the very start, the project was dictated by the materials available and the production processes. *“In the long run, it would be a good idea to produce the items in different locations, since the raw materials available vary depending on the place, the season and the forest environment,”* explains Kano.





“In the long run, it would be a good idea to produce the items in different locations, since the raw materials available vary depending on the place, the season and the forest environment,”

YUMA KANO

© studio yumakano

BAKU SAKASHITA

[STUDIO BAKU](#) | [Baku Sakashita](#)

Reinterpreting traditional Japanese paper lanterns

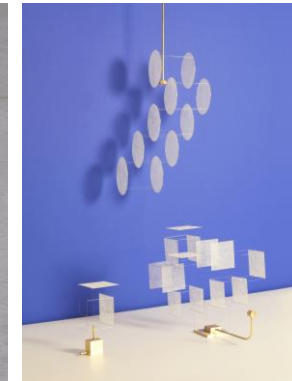
“I’ve been sculpting balsa wood to make fishing bait ever since I was a child. Making things with my own two hands is rooted deep in my DNA”, explains Baku Sakashita, who gave up a career in medicine to work in design.

SUKI is a lighting collection that mixes semi-translucent paper, known as *Tengujoshi*, with delicate stainless steel wire. In Japanese, “*suki*” has a multitude of meanings, including “transparency”, “making paper by hand”, “empty space” and “refined taste”. Sakashita serves up his very own take on traditional lighting by creating a space between the LED light source and the wafer-thin paper through which the light filters, casting geometric shadows across the surrounding walls and floor. Each light is exquisitely hand-crafted using the *Mizubari* technique, a technique traditionally employed in Japan when applying paper to *shoji* (paper screens).

PHASE, meanwhile, is a lighting collection that symbolises the phases of the moon. The light is diffused with the help of a disk that captures the light from an LED light source. Each articulated element is pulled by the magnetic force, causing the disk to spin and settle at will, representing the waxing and waning of the moon. As for the arm, it follows the curve of an arc, mirroring the moon’s rotation.



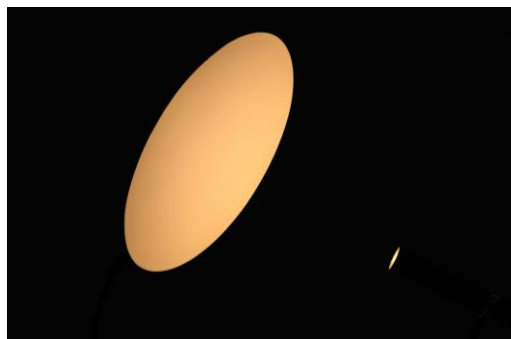
© Suzuka Sakashita

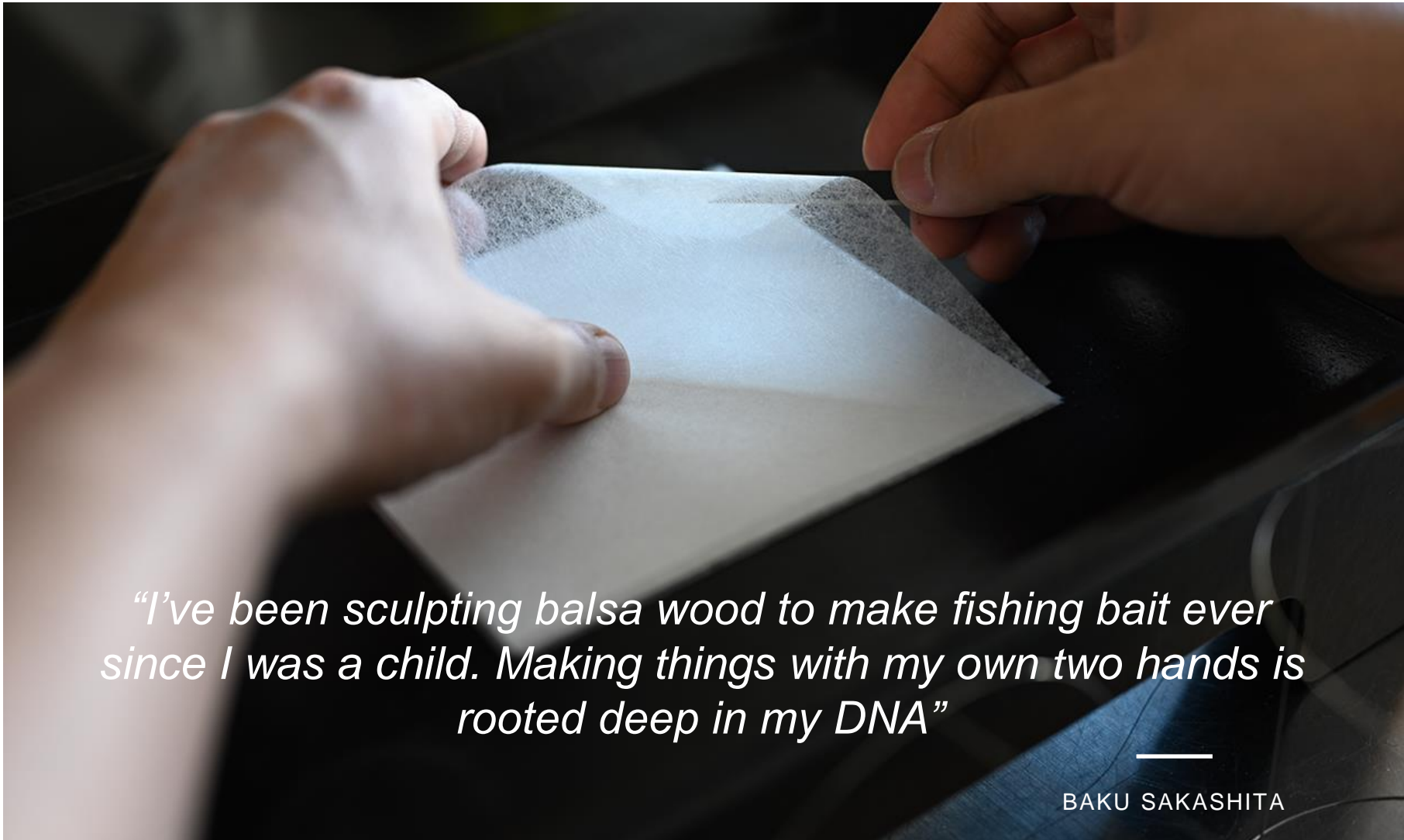


© Baku Sakashita



© Baku Sakashita





“I’ve been sculpting balsa wood to make fishing bait ever since I was a child. Making things with my own two hands is rooted deep in my DNA”

© Baku Sakashita

BAKU SAKASHITA



KODAI IWAMOTO

[Kodai Iwamoto Design \(kohdaiiwamoto.com\)](http://kohdaiiwamoto.com)

Drawing the eye to places where the gaze never usually lingers

Kodai Iwamoto is drawn to the flaws in perfection, something he is keen to not just celebrate but to elevate through his work.

BENTSTOOL is the result of a low-tech manufacturing process that sees metallic tubes being flattened and bent, resulting in the deformation of their previously circular diameter. As surprising as it may seem, that deformity is then turned to their advantage, with the misshapen sections actually being used as the mechanism to assemble the stool.

Iwamoto also magically transforms PVC tubes into vases using traditional glass-blowing techniques. His **PVC HANDBLOWING PROJECT** aims to blur the lines that stand between tradition and innovation, along with the contradictory phenomena that separate past and future. *“When people realise that the vase is made from modern materials, whereas at first glance it appears to be a traditional artisanal piece, all sense of coherence between the materials, the production methods and the shapes is lost. The object becomes ambiguous and confusing - when, how and by whom was it produced? And that in turn makes it hard to determine its value,”* Iwamoto explains.

As a designer who is captivated by Japan's fleeting beauty and the idea of getting back to nature, Iwamoto makes no secret of his passion for the primary industry sector and for the way in which designers can help solve problems well before the manufacturing stage.

*“The object becomes ambiguous and confusing –
when, how and by whom was it produced?”*

KODAI IWAMOTO

Pari Pari_Red oak © Tim R obinson

The final word on the class of 2022 goes to **Kengo Kuma**:

“As an architect, I always think it is important to consider the relationship between the urban space and the object. It fosters the emergence of another form of design. It is precisely that connection that will serve as a common thread in forging a new relationship with society. I would encourage absolutely everyone, through their work, to open their eyes to the world.”

RISING TALENTS AWARDS CRAFT : NEW CATEGORY FOR THE ART&CRAFT

In January 2022, the mission of the new Rising Talent Awards Craft, was entrusted to the France's national professional fine crafts federation - Ateliers d'Art de France. For this first award, joined with the Bureau du Design, de la Mode et des Métiers d'Art de la Ville de Paris, they honor ceramist **Toru Kurokawa**. His works that usually address the universe and physics are featured in museum collections worldwide, and will be showcased in Hall 5A on the CRAFT section.

"For years, Ateliers d'Art de France has nurtured deep relationships with Japan. Our two countries share common values. Art&Craft are intrinsically carriers of the heritage and artistic identity of our respective countries", underlines Aude Tahon, President of Ateliers d'Art de France.

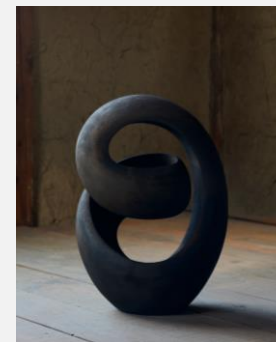
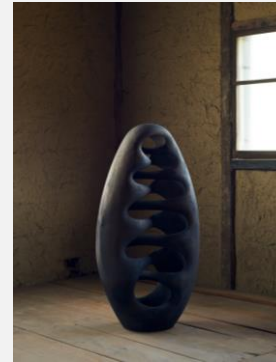
*The sculptural pieces of Japanese Toru Kurokawa are impressive. His research has enabled him to make his pieces dance, to contort them, without losing their balance, without ever collapsing.
He relies on the physical and plastic qualities of ceramics, thus pushing the limits of the material playing with volumes and balances between the empty and the full."*

TORU KUROKAWA

www.instagram.com/kurokawa_toru/

Over the past few years, artist-sculptor Toru Kurokawa's work has been inspired by mathematics. Some of that work will, indeed, be on show at Maison&Objet in January, flaunting distinct silhouettes whose inside and outside are visually indistinguishable, mirroring the kind of shapes associated with the Klein bottle or the Möbius strip. Each piece is hand-crafted in clay and then fired in Kurokawa's kiln.

True to his senses and instincts, Kurokawa explains that "*working with natural materials each day encourages new discoveries and sparks creativity*". That may appear to be totally incongruous with mathematical concepts, but it is, in fact, by interacting with the very materials that make up our world that we gain a better understanding of its structure.



© M. Haruhi Okuyama



“Working with natural materials each day encourages new discoveries and sparks creativity.”

© M. Haruhi Okuyama

TORU KUROKAWA

ABOUT MAISON&OBJET

For 25 years, Maison&Objet, organized by SAFI (a subsidiary of Ateliers d'Art de France and RX France), has been engaging with and bringing together the international design, home decor and lifestyle community. Its hallmark? Its unique ability to generate connections and accelerate business, both during tradeshows and via its digital platform, but also its unique talent to highlight trends that will make the heart of the home decor planet beat. Maison&Objet's mission is to reveal talent, spark connections and provide inspiration, both on- and off-line, thereby helping businesses grow. Through two yearly tradeshows for industry professionals and Paris Design Week, a public event in September that brings the creative energy of designers and brands together in the City of Lights, Maison&Objet is the go-to platform for the whole interior design sector.

Unveiled in 2016, Maison&Objet and more, or MOM, enables buyers and brands to continue their conversations all year round, launch collections and create connections beyond physical meetings. The weekly roundup of exciting new finds constantly stimulates business across the sector.

To take things still further, the Maison&Objet Academy now provides industry professionals with an exclusive web channel that broadcasts monthly content focusing on training and deciphering market trends. Our social media platforms, meanwhile, keep all those design discoveries going by engaging daily with an active community of almost one million members on Facebook, Instagram, Twitter, LinkedIn, Xing and WeChat.

For all our press information,
please take a look at our press room:
www.maison-objet.com/en/press

Password to download visuals:

MOPRESS

**PRESS
CONTACTS**

S2H Communication

T: +33 (0)1 70 22 58 55

maisonobjet@s2hcommunication.com

Sarah Hamon – sarah@s2hcommunication.com

**CORPORATE
CONTACTS**

SAFI ORGANISATION

A subsidiary of Ateliers d'Art de France
and RX France

T. +33 (0)1 44 29 02 00

Philippe Brocart

Managing Director of SAFI

Caroline Biros

Marketing and Communications Director

T. +33 (0)1 44 29 06 94

caroline.biros@safisalons.fr

Aude Tahon

President of Ateliers d'Art de
France

Michel Filzi

President of RX France