

# SUBTLE

サトル

かすかな、ほんのわずかの

The 47th TAKEO PAPER SHOW

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紙が繊細なのではない。

紙が揺り起こした人の感覚こそ繊細である。

満員の音楽ホールの静まり返った客席に向かって演奏家が放つ最初の一音、  
あるいは的に向かって放つ一本の矢への集中。

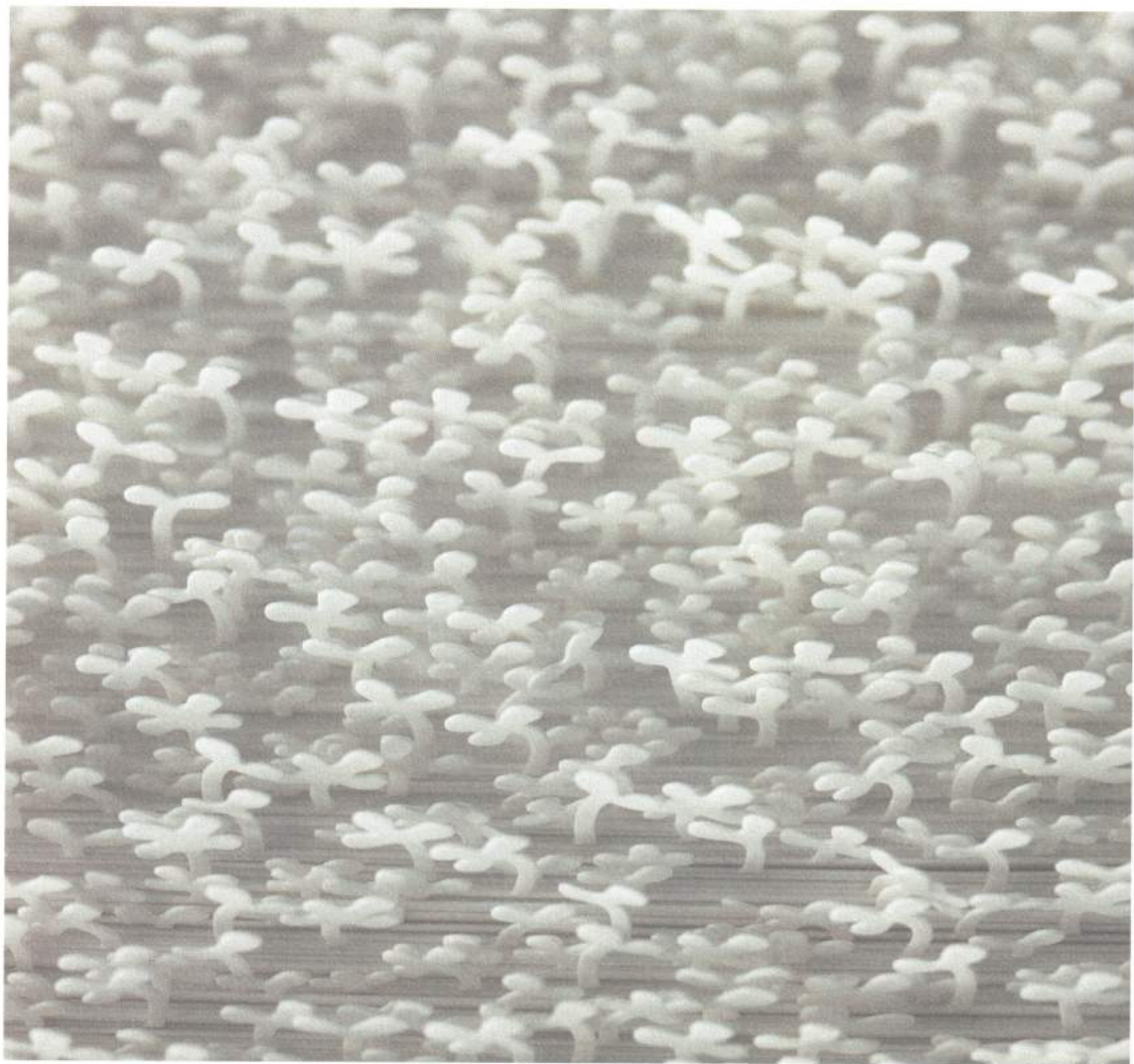
真白の紙が引き出す緊張と創造性とはそのようなものであり、  
文化が動いていくモチベーションの一端はこうして形成されてきた。

「SUBTLE」は、かすかではあるが、小さなことではない。

むしろ無辺の感覚世界につながる視点であり、  
そこから紙の未来への新たな認識が芽吹いていくかもしれない。

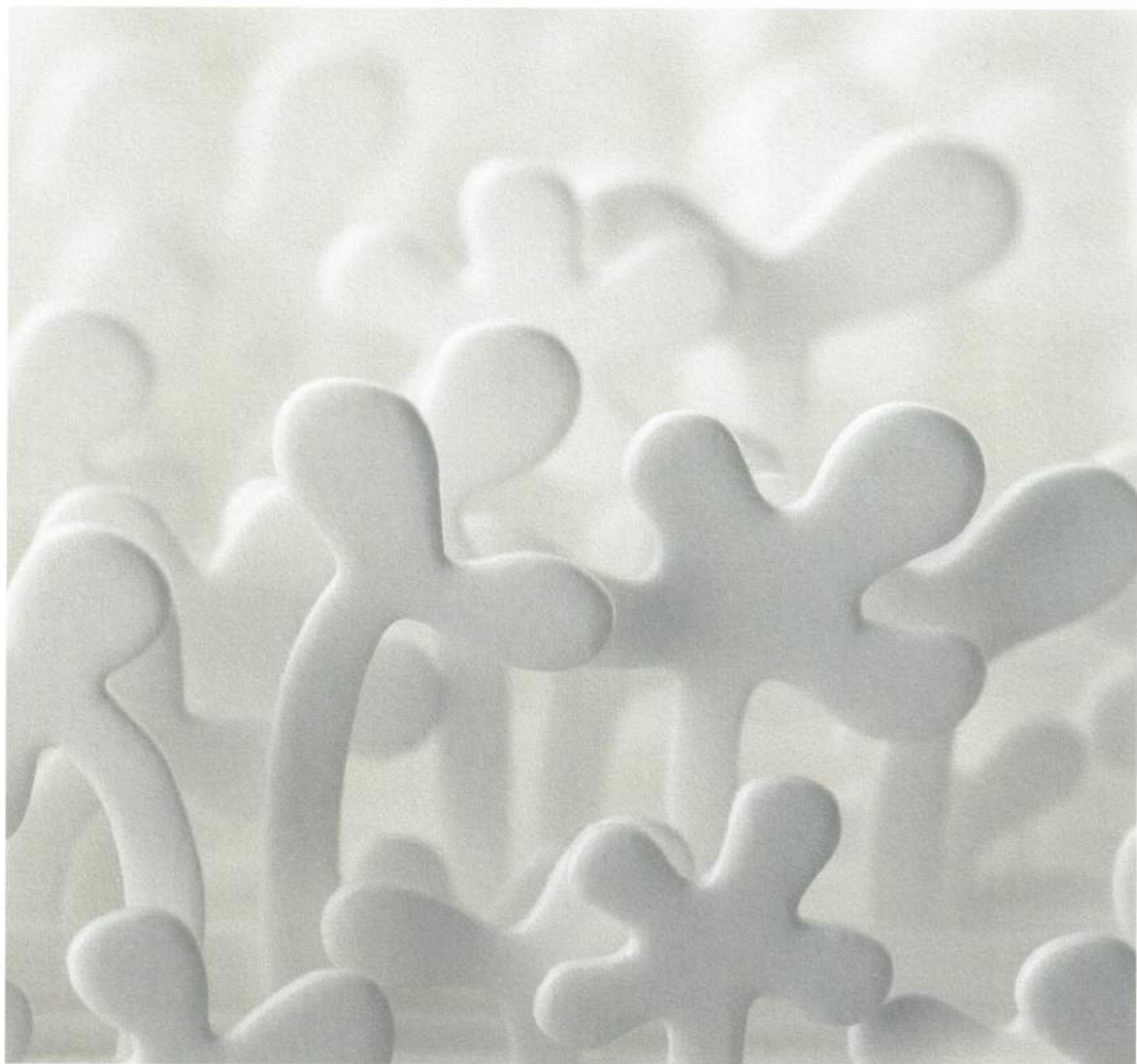


**TAKEO**  
paper trading since 1899



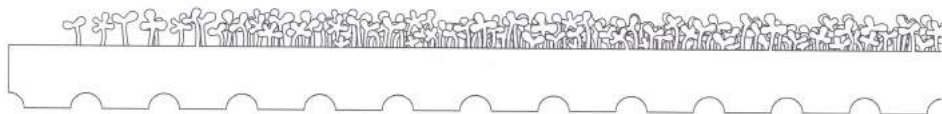
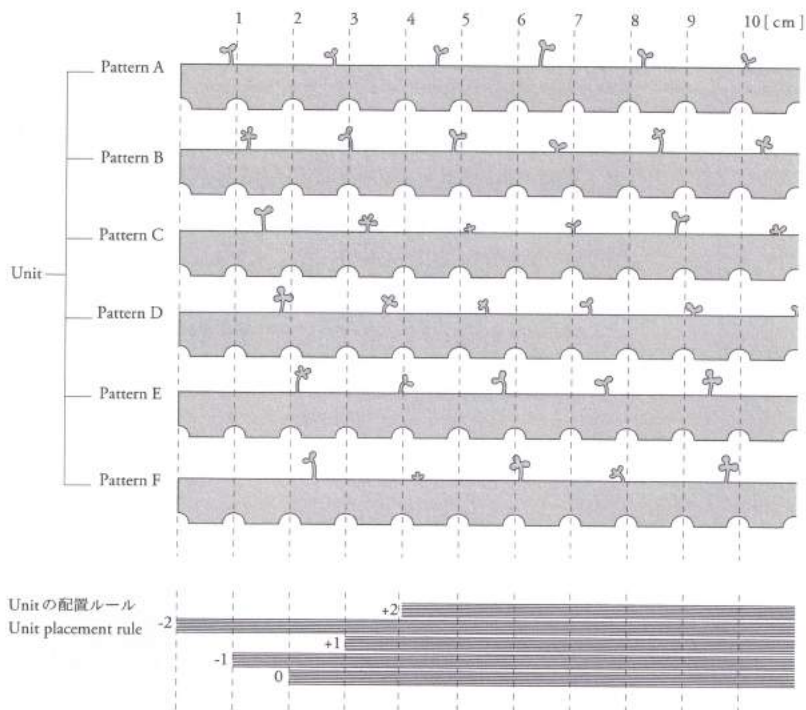
抜き加工で抜き出された紙を、できるだけパターンが発生しないように、ランダムに配している。

As far as possible, the punched out paper was placed randomly to avoid patterns appearing.



肉眼ではこのようには見えないが、接写し拡大してみると抜かれた紙にはしっかりとした立体感が備わっている。

You can't see this with the naked eye, but if you take a close-up photo and zoom in, you can see that using punching has given the cutouts a clear three-dimensional aspect.

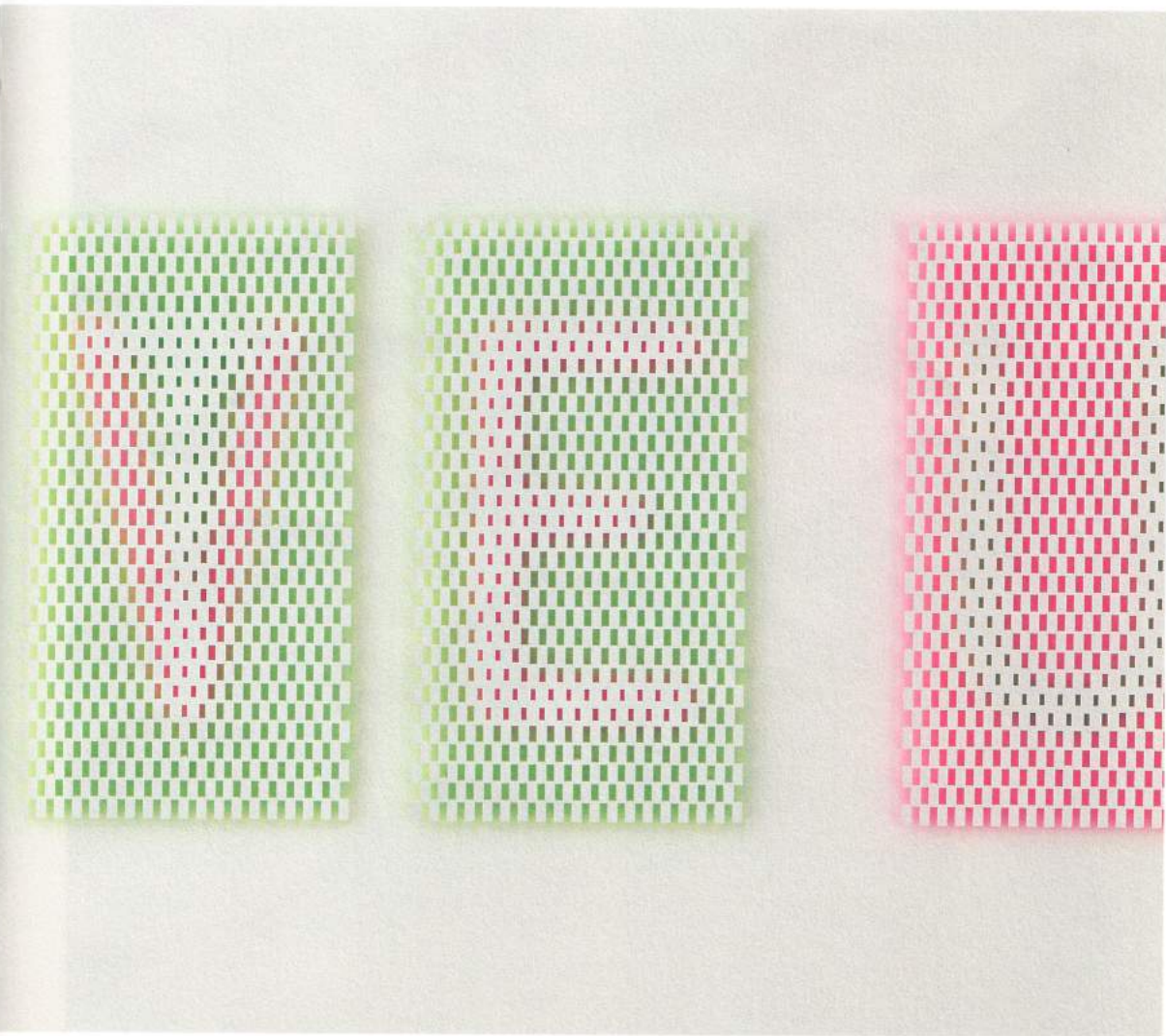


Scale = 1:1

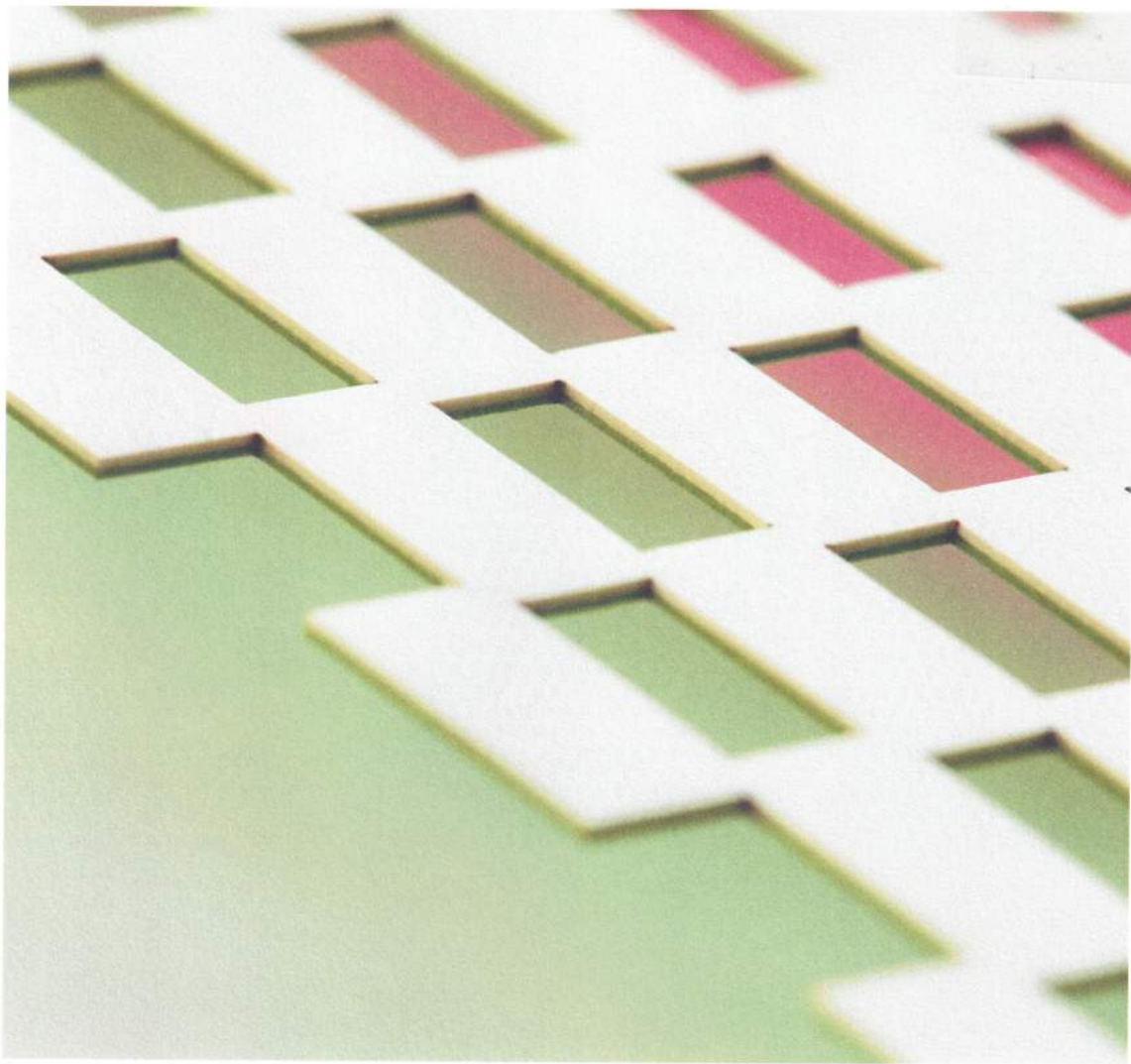
草木のパターンを幾通りも用意して、抜き加工で打ち抜き、積層パターンのバリエーションを研究しながら、奥行き方向の重なるの様相を吟味し、若草が芽吹く様を計画していった。抜き版はAからFの6種類。AからFを重ねた1ユニットを最小値として全体の構造を組み立てていく。紙は約10,000枚以上重ねられており積層は人の手による。紙の端は展示台のフレームの端に潜り込んでおり、展示台と一体感を持たせている。

A number of vegetation patterns were produced, and the paper was cut out by diecutting. When examining variations in layered patterns, we assessed the appearance of each pattern across the stack, attempting to produce a scenery of growing fresh grass. Paper cutouts were made with six different cutting plates (A to F). Cutouts from A to F were stacked together and used as a single unit, the minimum unit when assembling the overall structure. The stacking of the cutouts, approximately 10,000 pieces in all, was performed by hand. The ends of the cutout strips were concealed under the display stand frame, producing the impression that the display stand was an integral part of the exhibit.



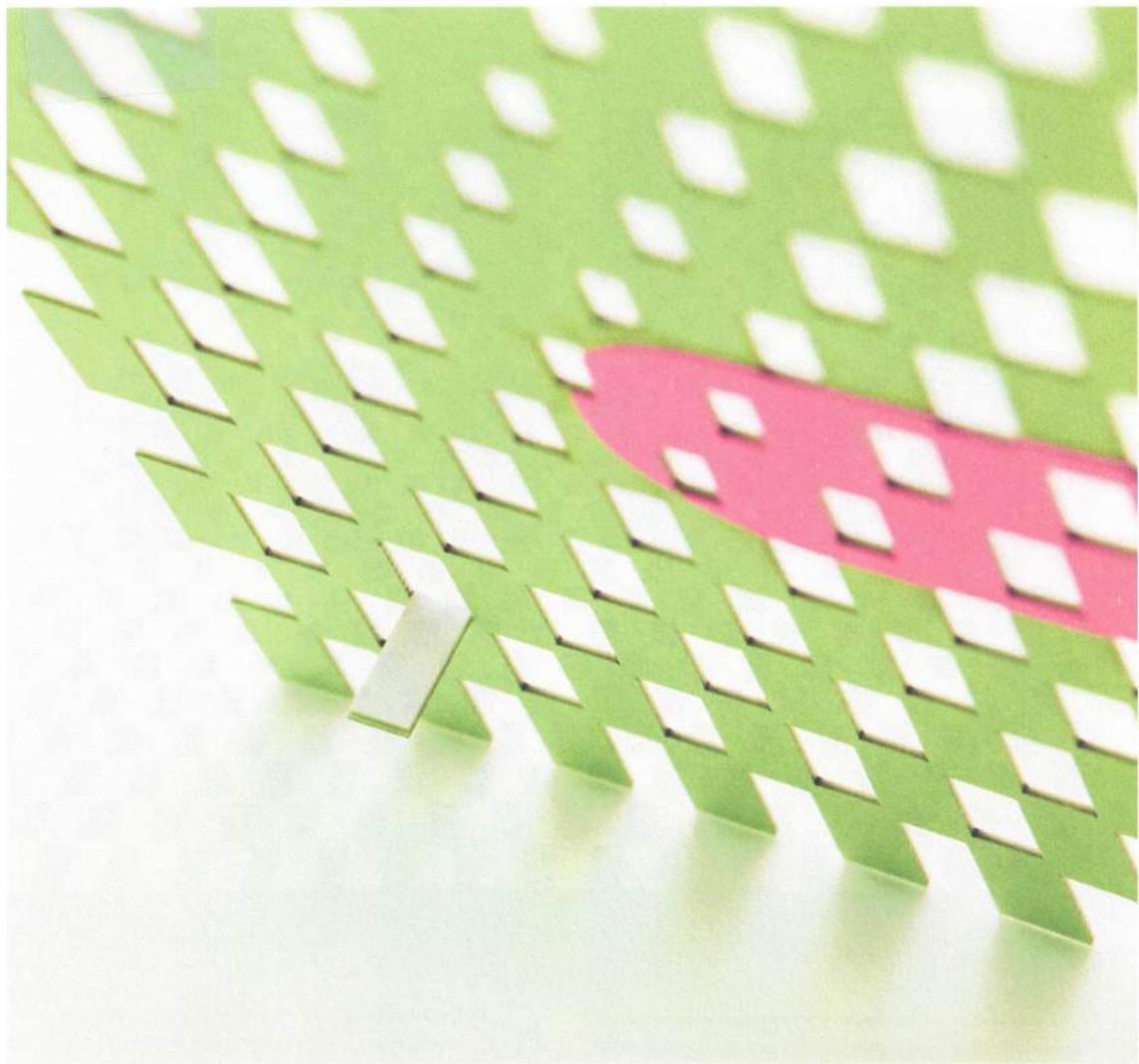
**Concept of work | YOSHIAKI IROBE**

I used paper to create a message that was ambiguous both in terms of what the eye sees, and in terms of its meaning. As a graphic designer, everyday work involves combining text and graphics to convey a message, and in the majority of cases the message has to be easy to understand. However, the SUBTLE theme provided an opportunity to take an ambiguous or vague-themed approach to the task. The paper selected was ASTROBRIGHTS—FS, which combines a matt feel with neon colors so dazzling that they almost make your eyes hurt. Floating the paper above a white display stand to take advantage of the reflection of these vivid colors resulted in indistinct color gradations very much like those that would be produced by a neon light. Based on a lattice structure designed to extend that reflection effect, I created a form that brought together real white letters and colorful virtual letters, fashioned by reflection and having no physical existence, appearing above the stand. My aim was to incorporate a contrast between the two that was as vague as possible.



白い展示台に紙の裏に貼り込まれた色が映り込んでいる。上から眺めると、紙に開いた格子状の穴からそれが霧のようにぼやけながら見える。

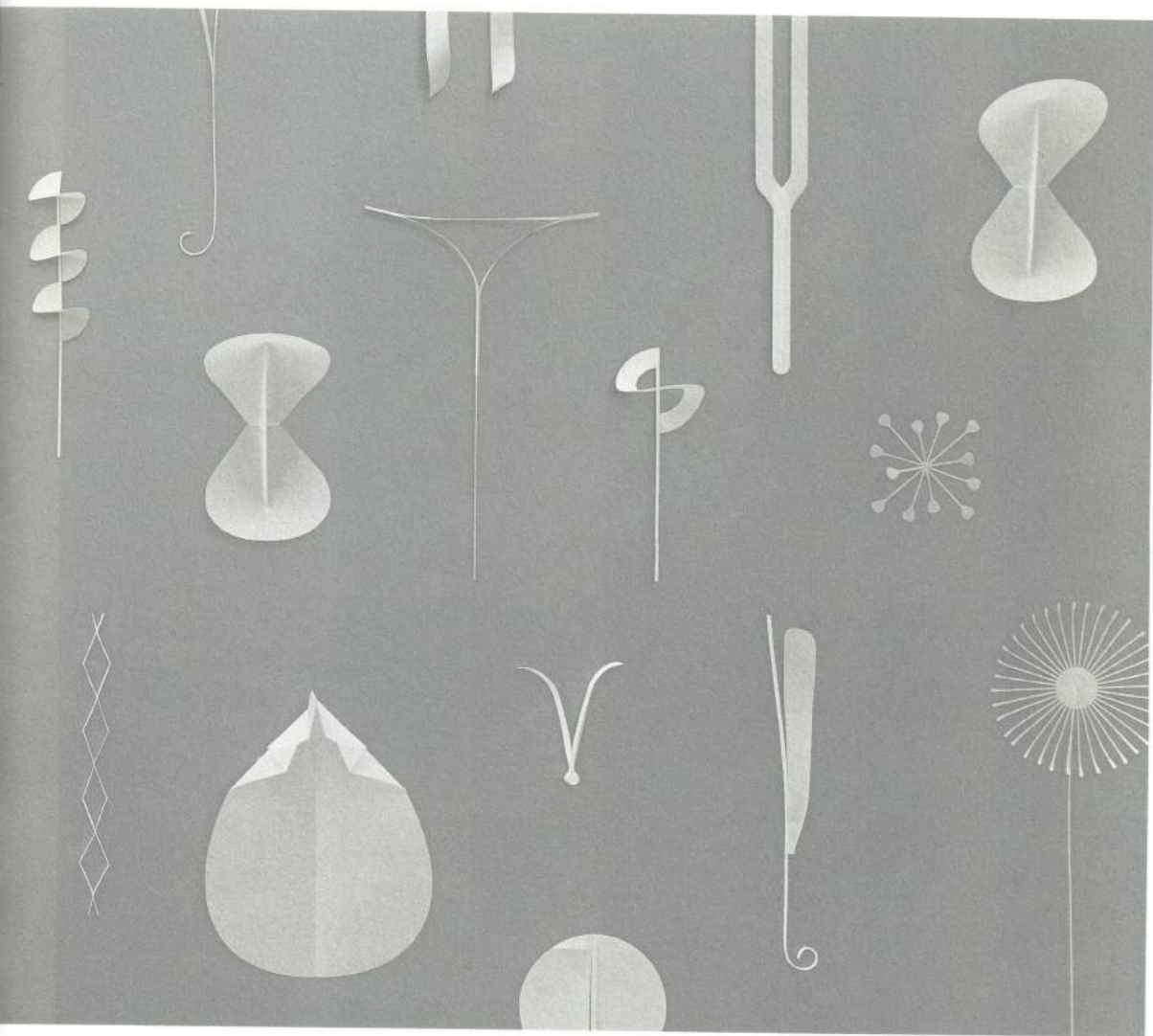
The colors adhered on the back of the paper are reflected in the white display stand, and can be seen indistinctly through the lattice of holes made in the paper.



「アストロブライト-FS」という蛍光色の紙の貼り合わせによる表現。文字のかたちに切り抜いたピンクの紙がグリーン紙の裏に張り込まれている。

The visual effect is produced by sticking ASTROBRIGHTS-FS neon color papers together. Pink paper cut in the shape of the letters is bonded to the back of green paper.

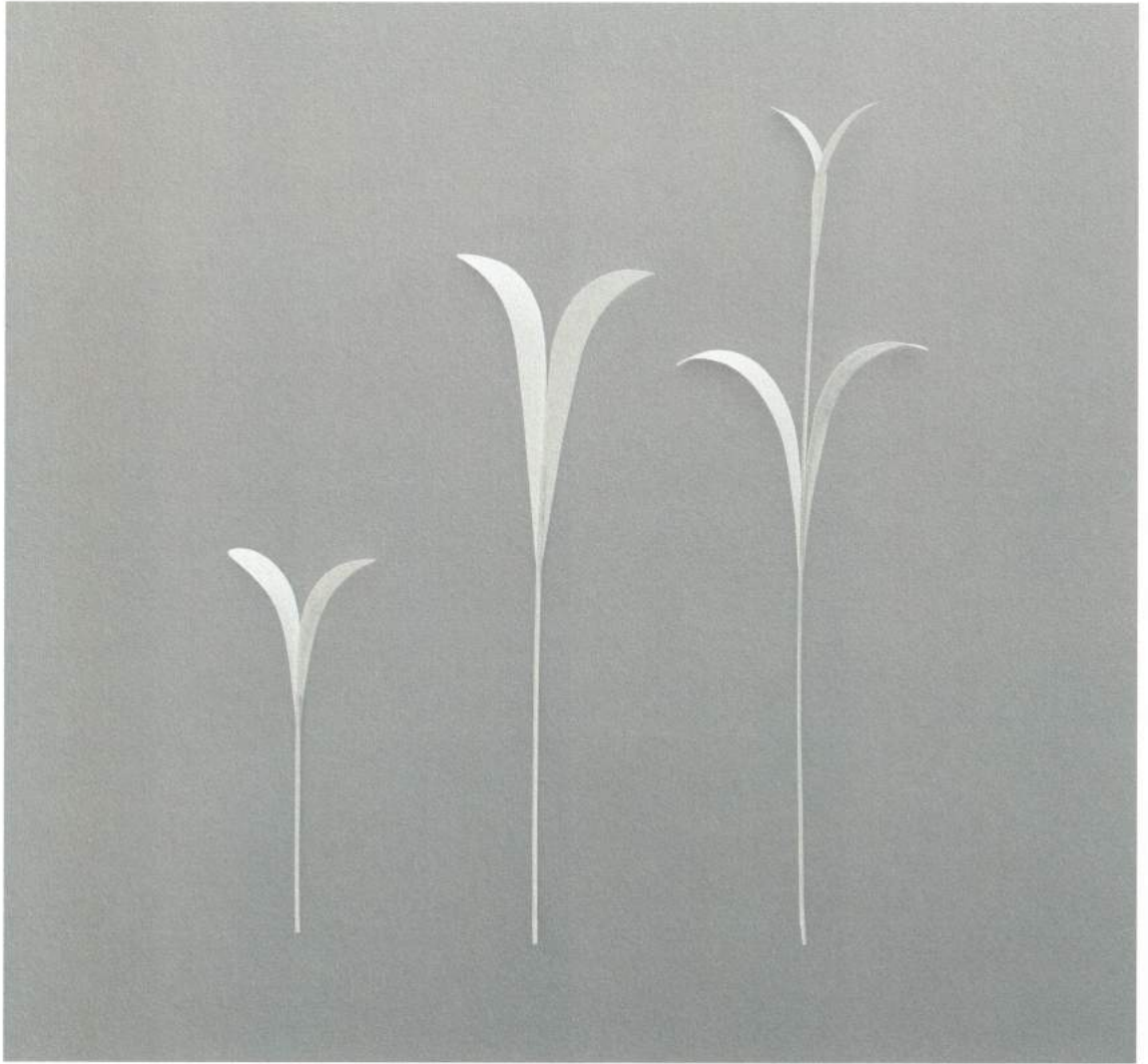


**Concept of work | HARUKA MISAWA**

I investigated shapes of paper that could fly, experimenting to discover the forms of the flight paths that objects took from leaving my hand to the point where they landed.

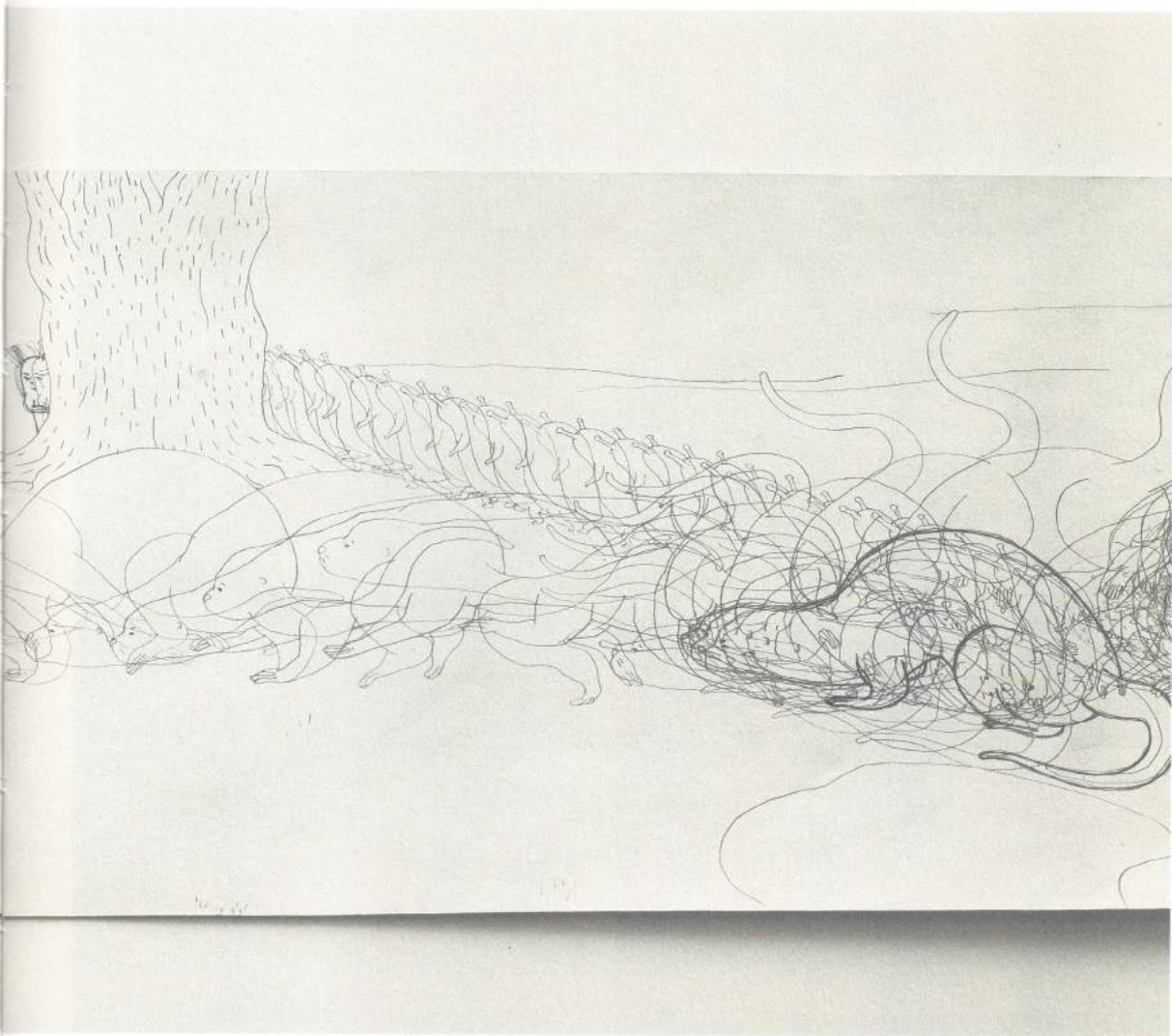
The appearance of paper hanging in mid-air without its own motive power has a distinct charm. The paper may only defy gravity for a few seconds, but that event embodies one of paper's attractions. Paper made into a flying object and dropped remains aloft much longer than an ordinary rectangular sheet of paper with the same weight. Differences in the paper's basis weight, size, folds, and fastening methods affect attitude, speed, and path as a flying object. Simply folding the paper a little makes it waft gently down to ground, but in the shape of an airplane it can fly parallel to the ground for a long distance. By adjusting the center of gravity, it can describe arcs as it dances in the air. Using these techniques and controlling the object through fine adjustments, I tried to find an exquisite balance that would lead to beautiful flight.





飛行する植物の種子のように、回転しながら滑空する紙の飛行体。種子の尺度では、空気の重さは相対的に増し、紙は粘る空気をかき混ぜつつ飛ぶ。

These paper flying objects spin as they glide, like flying plant seeds. Assessed from a seed's perspective, air is relatively heavy, and the paper stirs the viscous air as it flies.

**Concept of work | ATSUSHI WADA**

SUBTLE—I already knew that this word meant “fine” or “delicate”, but I was delighted to discover that it can also mean “not immediately obvious” or “difficult to describe.”

My animation work consists of pictures using fine, even lines, drawn frame after frame with only minute changes between them. If there is a narrative, it is only borderline. My works are difficult to sum up in a few words. When I heard that SUBTLE was the theme, I immediately thought of responding with lines and animation, but deciding what to draw was much more difficult. I couldn't work out how to convey fine, delicate movements, gestures, and stories.

At that point, I found the additional meanings of SUBTLE. That made things much easier. I am always drawing movements and stories that are “difficult to describe,” and I realized that I would be able to depict the no-holds-barred struggle between the otter and the naked snail. Through it, I hope that viewers will sense the different forms of subtleness.

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## WRAPPING



旅のときめきは、小さな日用品に潜む異国情緒に触れることで湧き上がる。

コーヒーカップに添えられた角砂糖の包みに刷られている文字や記号もそういうものの一つ。

角砂糖は、考えてみると、小さな幸福の塊のようなものである。

甘味の小分け保存は人類にとっては決して小さくはない享楽の担保であろう。

それを四角い塊として結実させたのは、発明というより人間の希求と知恵の結晶のようなものだ。

ほどよい大きさの四角を2つセットにし、薄紙に包んで供するかたちも実に素晴らしいアイデアである。

このささやかな愉楽にどのようなデザインを施すかに、文化の厚みと矜持が現れる。

コーヒーカップの脇に控えめに存在し、それは朝の食卓をつつましく祝福している。

ちいさきものに神は宿ると言われるとおり、そこには確かに何かよきものが宿った痕跡がある。





The excitement of travel arises from coming into contact with an exotic atmosphere hidden in daily objects. Take for example the symbols and letters printed on sugar cube wrapping. Come to think of it, sugar cubes are like little lumps of happiness.

The preservation of sweetness in these little increments is no small collateral of pleasure for mankind. Having successfully put that into square lumps is less an invention than the crystallization of man's desires and intelligence. And it's a wonderful idea to present pairs of these perfectly sized squares wrapped in thin paper. The profundity and pride of the culture is expressed by the design chosen to adorn the gift of this small pleasure. Humbly existing beside the coffee cup, it modestly blesses the morning table. Just as we are told that the spirit dwells in the little things, therein lie traces of something good.

