



**studio yumakano**



photo: Haruko Aoki



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## Yuma Kano Design Director / Designer

Yuma Kano, born in 1988 in Japan. Graduated from the department of design at Tokyo Zokei University. Founded studio yumakano after working as an assistant to artist Yasuhiro Suzuki. Based out of Tokyo in what was once a shipyard in the mid-19th century, bringing the old environment to life through product design, product planning, brand direction, interior planning, artwork, and other projects. Aims to inspire a fun, creative world where everyone is able to find new possibilities by exploring unnoticed aspects of the everyday. Received major awards including; Good Design Award, IFFT Young Designer Award, German Design Award.

### EXHIBITIONS

- 2019 \_ Rossana Orlandi, Milan Design Week 2019 [IT]
- 2018 \_ SaloneSatellite, Salone del Mobile Milano [IT]
- 2017 \_ Experimental Creations, DESIGNART TOKYO [JP]
- 2017 \_ Experimental Creations, Milan Design Week [IT]
- 2017 \_ Ambiente 2017, Talents (Invited) [DE]
- 2016 \_ Interior Lifestyle Tokyo, Talents [JP]
- 2014 \_ Tokyo Midtown Design HUB (Invited) [JP]
- 2014 \_ Final Project "Conception from Z" (Invited) [JP]
- 2014 \_ DESIGN EAST 05 (Invited) [JP]

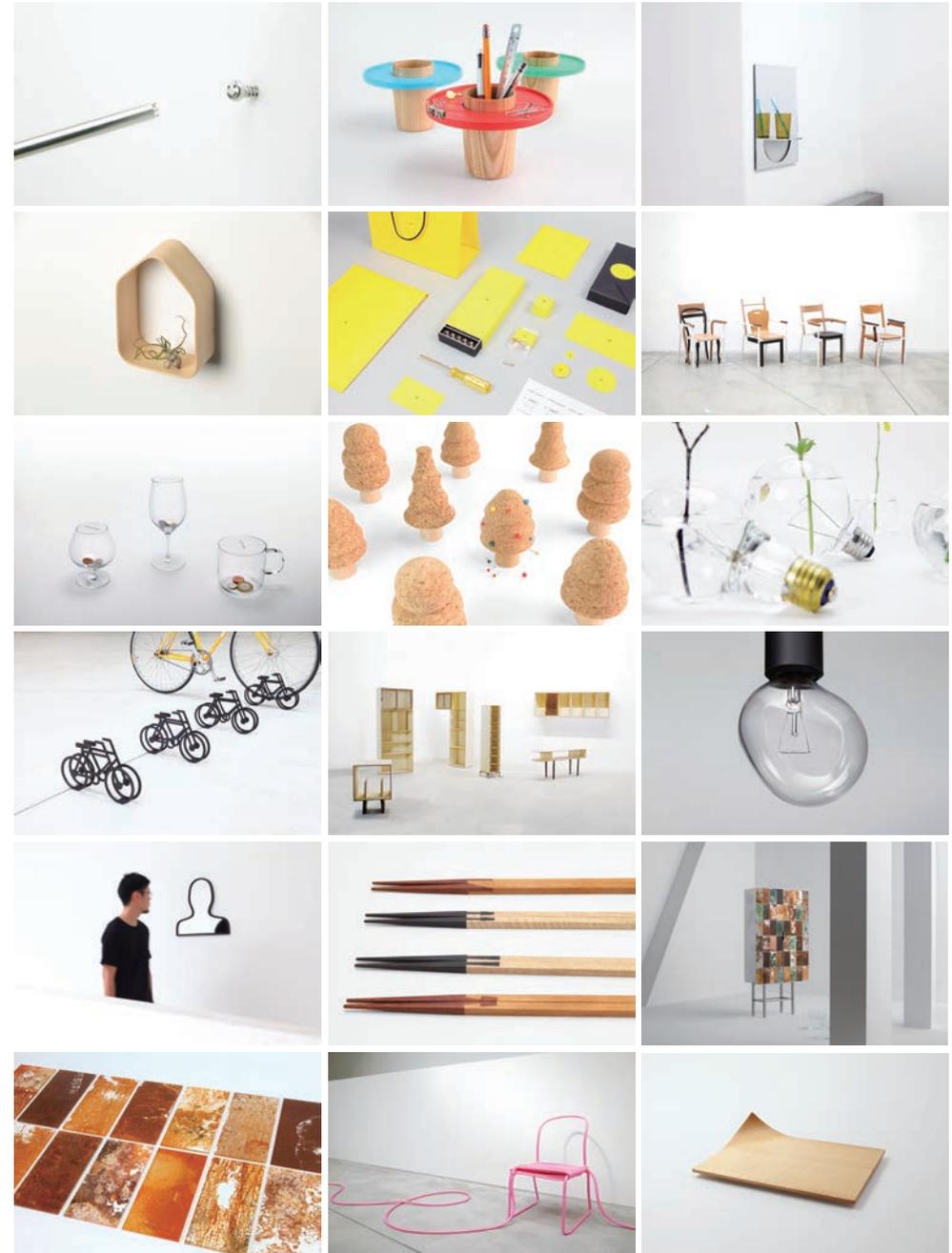
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### AWARDS

- 2018 \_ CASUM BEST DESIGN 2018 WINNER [IT]
- 2017 \_ German Design Award 2018 WINNER [DE]
- 2016 \_ Interior lifestyle TOKYO Young Designer Award [JP]
- 2016 \_ Good Design Award 2016 [JP]
- 2011 \_ Tokyo Zokei University, ZOKEI Award [JP]



## Rust Harvest

"Rust Harvest" is an experimental materials project focused on rust.

The prevention of rust is an age-old problem in manufacturing. Rust has brought down planes, slowed ships, disabled engines, ruined bridges, spread through reinforced concrete, jammed guns, broken washing machines, and reduced unnumbered bicycles to useless scrap. While constantly cast as a devil, a closer look at rust reveals a variety of startlingly beautiful patterns and complex mixtures of color.

With this in mind, we believed that the attractive expressions of rust could be produced in quantity and used in new textures and products.

Through trial and error, we were able to develop a technique that allowed us to transfer only the rust from metal plates using acrylic resin. We expose these plates to light, rain, earth, and seawater to create rust, collect the rust, and then subject the plates to more weathering, which creates another crop to harvest in a process similar to an agricultural cycle. While we still use natural rust, we have taken into account manufacturing, distribution, and costs to create a complete system of production that has moved beyond the scope of design alone.

Unlike metal, the light penetrates rust trapped inside the acrylic resin, which creates a frozen moment from a process that has taken years. Because the resulting material can be used like ordinary acrylic resin, it holds limitless possibilities for various products, interior design, and construction.

### Rust Harvest Furniture Collection

This is part of a collection of limited edition furniture made with material from the Rust Harvest project.

The way light refracts through the thickness of the resin provides the rust a mysterious appearance, as though you are looking at the soil of a distant planet. Adding parts of the metals the rust came from (iron for red, copper for blue), lets the user compare it to its original form. The sheets of metal are left untreated, giving it a raw look, and after years have passed, they should look like the material within the acrylic. Rust, metal, and acrylic. The contrasting combination of natural and manmade materials produces a fascinating sculptural quality in these pieces of furniture.

Design Release Date : 04/2018

Design : Yuma Kano

Material : Acrylic resin, Steel, Copper, Rust

Size : W1680xD840xH750mm

Exhibition : SaloneSatellite 2018

Photo : Yusuke Tatsumi

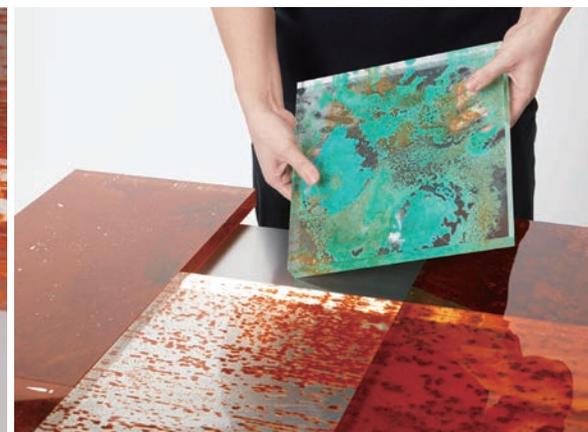






## “Rust Harvest Table Set”

Table : W1680xD840xH730mm  
Bench : W1400xD410xH425mm



# "Rust Harvest Shelf"

Shelf : W500xD300xH1500mm  
High Table : W400xD250xH700mm



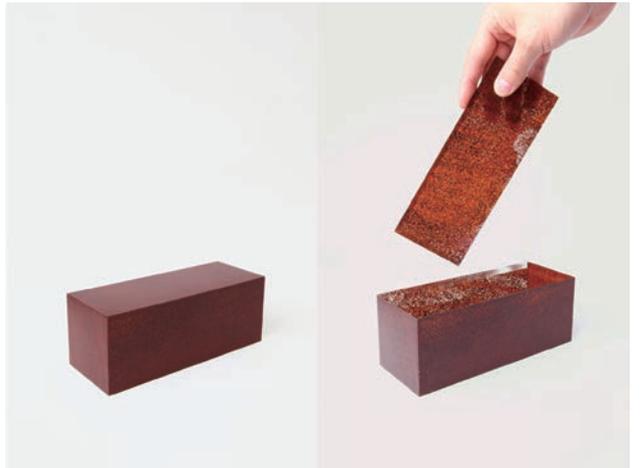
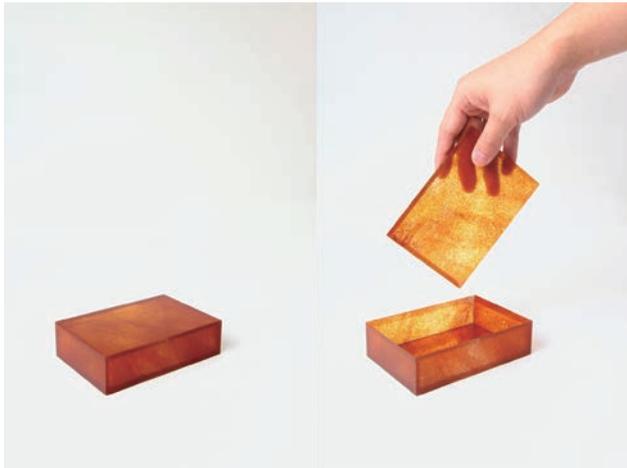
# "Rust Harvest Stool"

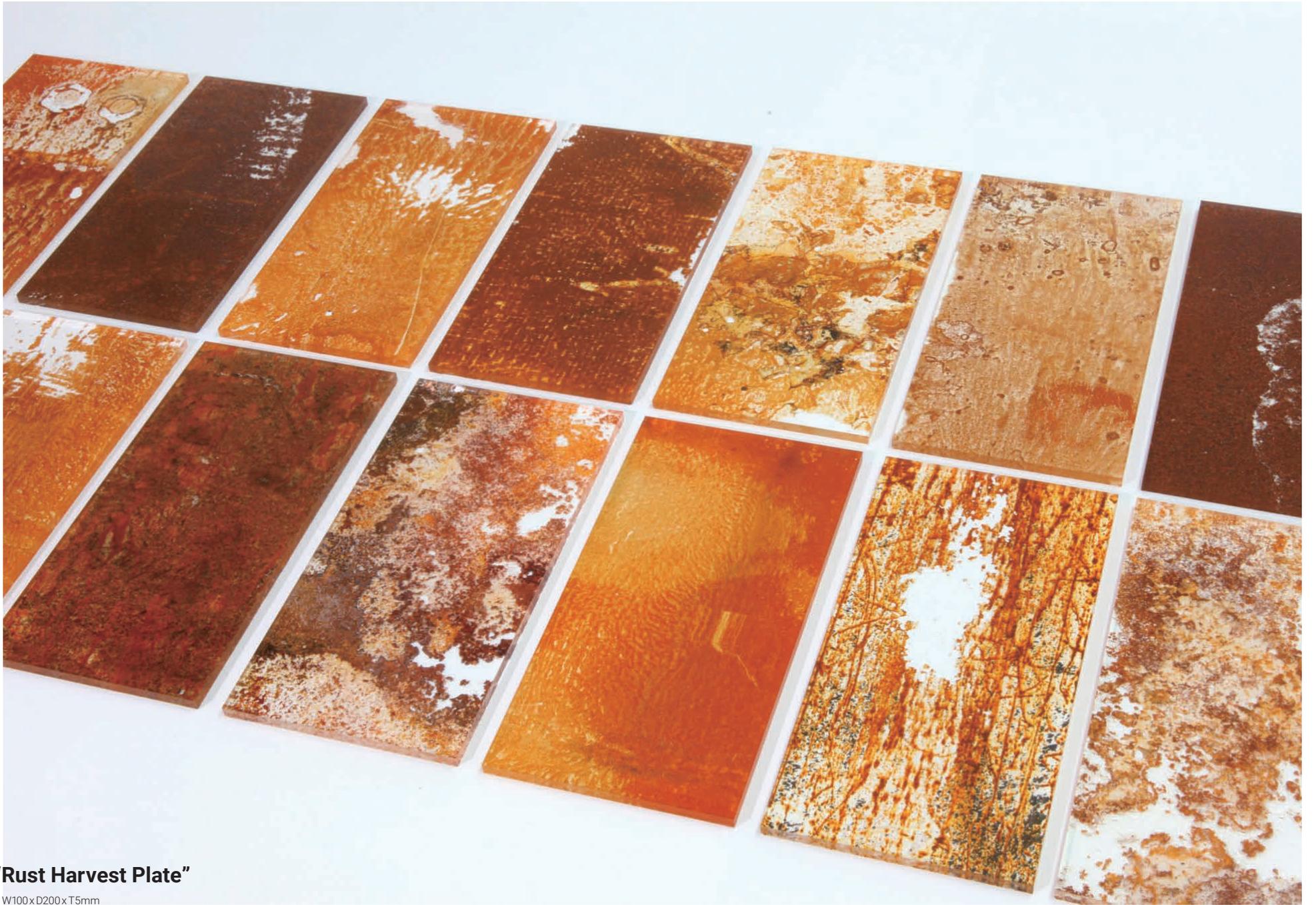
W400xD400xH450mm



# "Rust Harvest Box"

W130xD90xH35mm



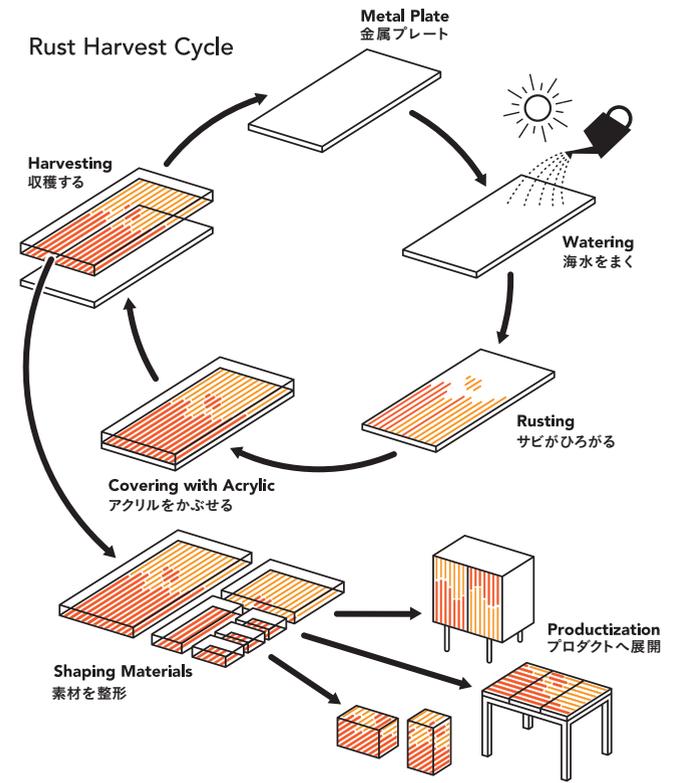
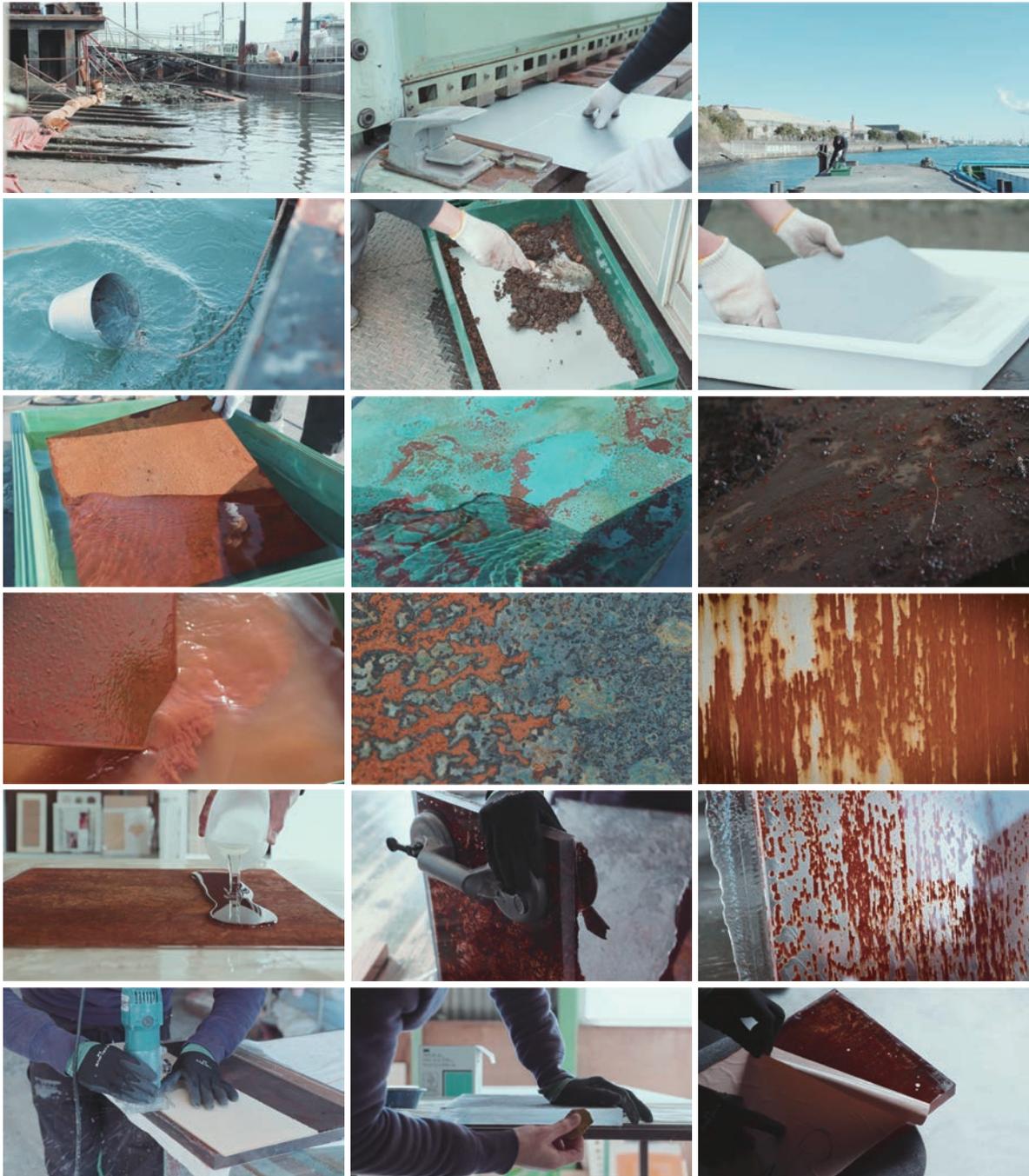


**“Rust Harvest Plate”**

W100x D200x T5mm



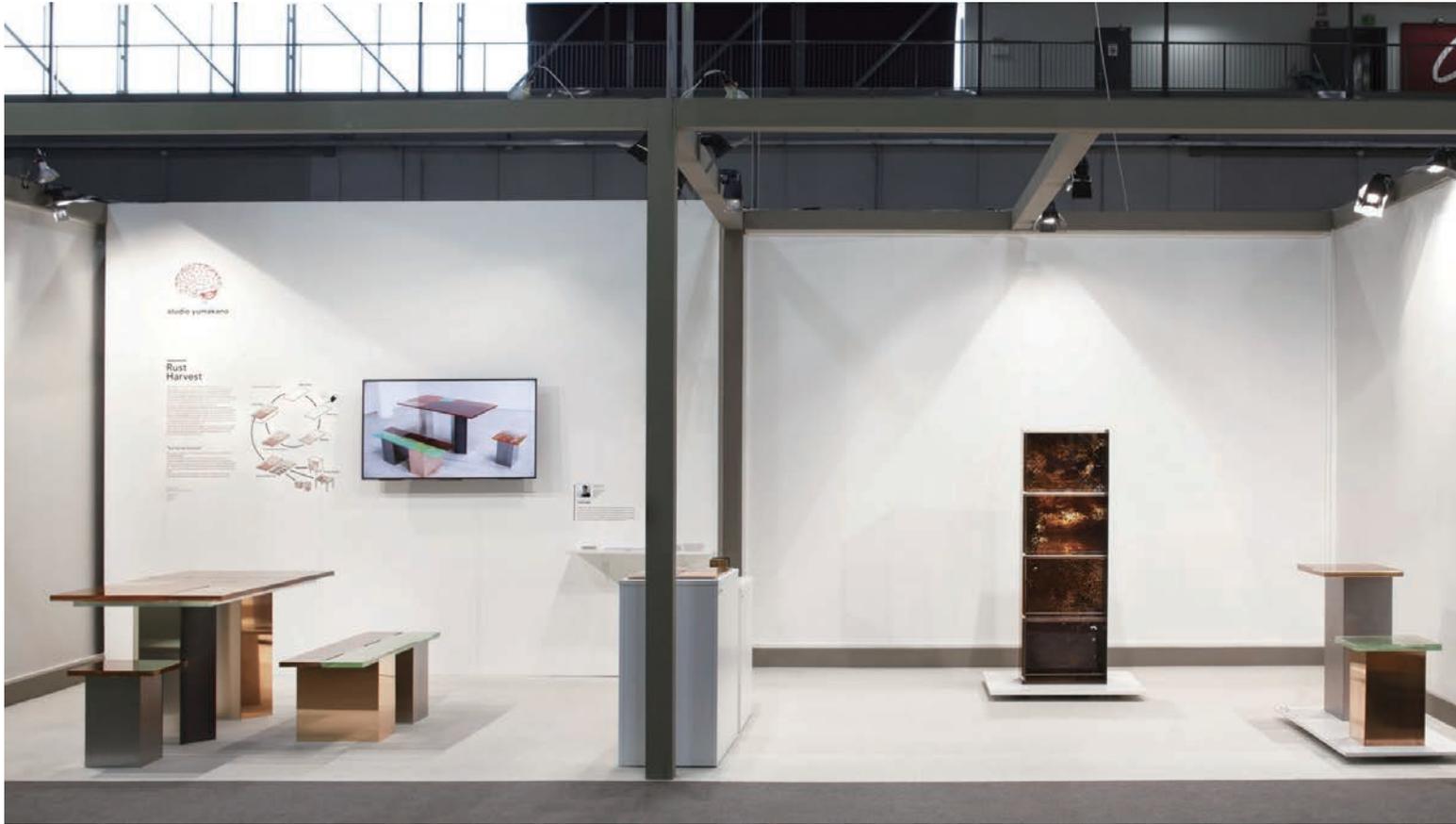
**Rust Making Process**



## SaloneSatellite 2018

Exhibitor: Yuma Kano  
Exhibition Date: 17 April – 22 April 2018  
Venue: Salone del Mobile 2018 at Rho Fiera  
Graphic Design: Takahiro Yasuda, Yuki Endo  
Space Design: studio yumakano  
Photo: Alberto Strada  
Supported by: Nemoto Shipyard







## Sheet Seat

This project is a collaborative effort with a material manufacturer to create a product for the Material Design Exhibition 2018 held by Material ConneXion Tokyo.

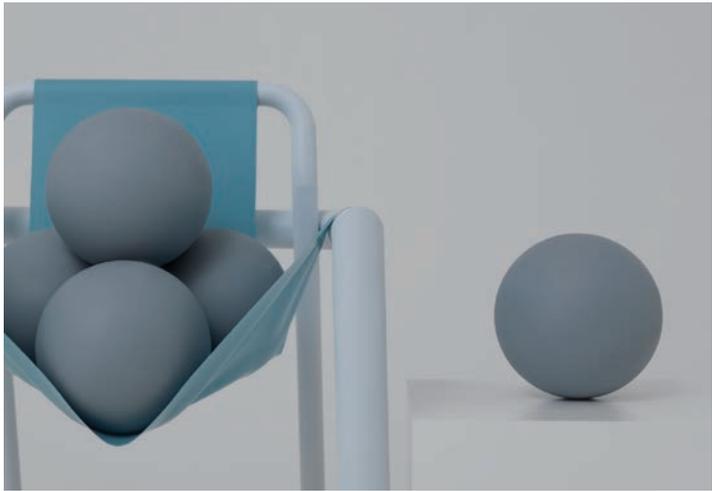
We worked together with BASF JAPAN, a branch BASF, a German company with a history that goes back 150 years and the world's largest diversified chemicals manufacturer. Our goal was to develop a product using Elastollan®, a TPU (thermoplastic polyurethane) created by BASF.

This material can be molded into a wide variety of shapes, but for this project, we decided on maximizing the potential of flat sheets. The chair was designed to utilize only Elastollan for the seat portion in order to fully show off its potential durability, strength, and ease of maintenance. With a thickness of just 0.8mm, it provides an airy, floating feeling while maintaining the stability needed in a place to sit. The catenary curve it forms is an expression of both beauty and functionality. The seat can easily be removed if the user wishes to change colors, and it can be rolled up and stacked when not in use, making this product break the mold of ordinary chair seats.

Ordinarily such a project would be intended for mass production and sale, but this seat's purpose is intended to be a "seating experience device" to give trade show attendees a chance to truly test out Elastollan sheets for themselves.

Design Release Date : 10/2018  
Design : Yuma Kano  
Material : Steel, TPU  
Exhibition : MATERIAL DESIGN EXHIBITION 2018  
Client : BASF JAPAN Ltd., Material ConneXion Tokyo  
Photo : Gottingham





## Screw:)

This is a collaborative project with Komuro Industry, a screw factory in East Osaka, Japan.

Ever since its invention, the screw hasn't changed its style and function. Actually it's never needed to change at all. Screws are used everywhere but are easily overlooked. This time, I focused on them.

Not only can it be used as a tool, but by adding the joy of discovery, the concept of the design is the enjoyment of sharing the joy of discovering small surprises with others. Imagine the smile on the face of a person when they discover a screw, and then imagine a place where someone would use a screw.

The screw is more than just an ordinary screw; it is a product that can bring joy. To move people's emotion is another important function of the simple screw.

East Osaka is a region well known for its highly qualified manufacturing because of the existence of the plenty of Small and Medium enterprises with technological strength. This factory produces various kinds of screws, and the burst size of which reaches almost seven hundred million in a year.

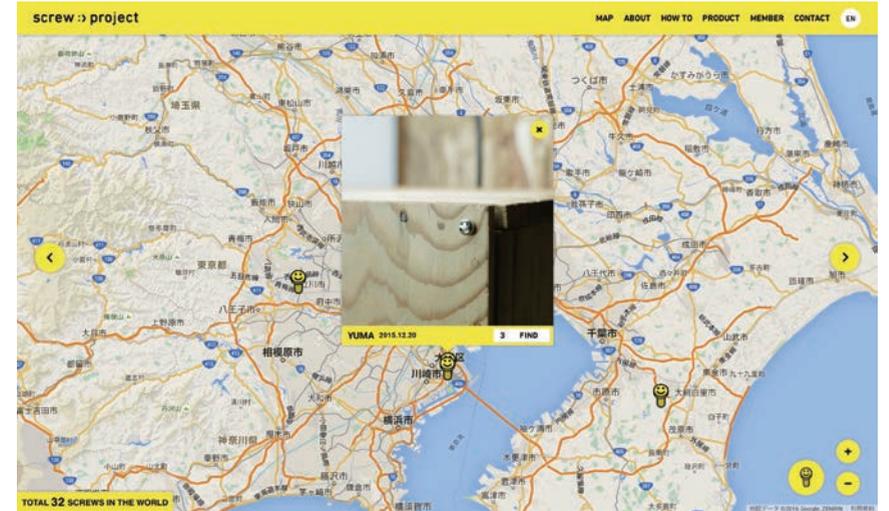
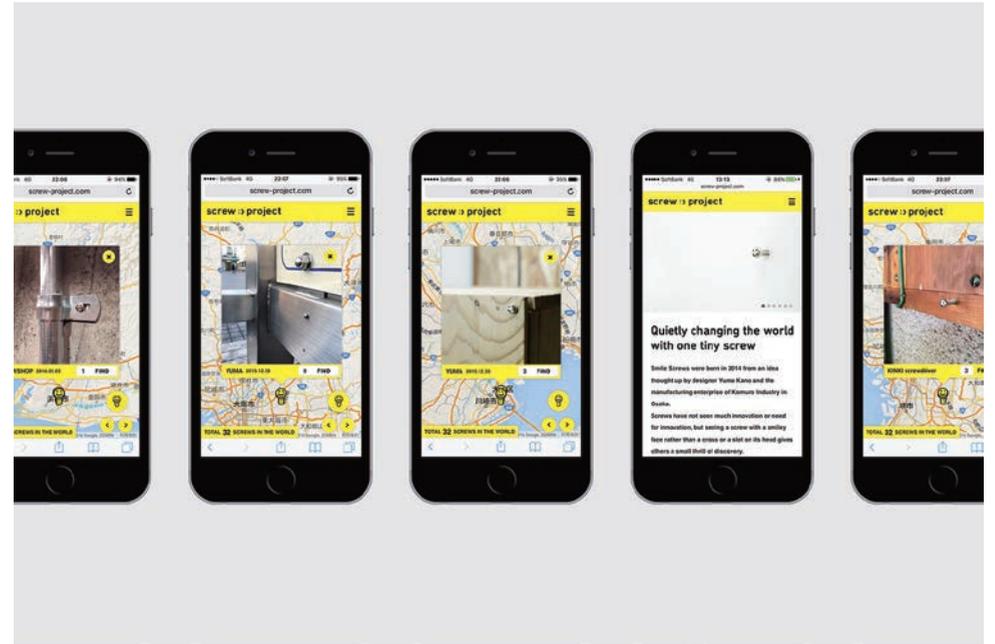
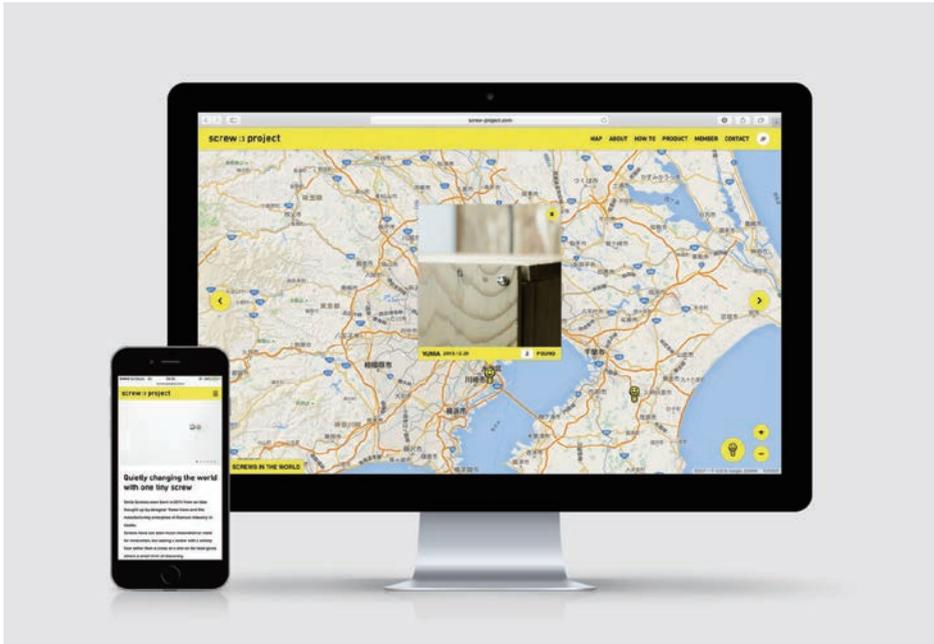
I was trying to give expression and emotion to the ordinary screw, which could be an irony to the mass-produced goods like screws. Smiley is a universal icon that could make people delightful.

Design Release Date : 03/2014  
Art Direction / Design : Yuma Kano  
Material : Steel , Epoxy Resin  
Size : Screw  $\Phi 6 \times H 23 \text{mm}$ , Screwdriver W42xD20xH170mm  
Client : Manufacture : Komuro Industry  
Photo : Satoru Ikegami













## On Bicycle Stand

This bicycle-shaped bicycle stand also functions as a sign that anyone can read.

It is designed to solve the problem of randomly parked and bunched up bicycles on streets, sidewalks, and parking lots. Placing them could create lanes of traffic to walk or ride through, create a pleasant atmosphere, and invite people to stop and look around.

Design Release Date : 10/2016  
Art Direction / Design : Yuma Kano  
Graphic Design : Yu Miyama  
Material : Steel  
Size : W362xD58xH219mm  
Weight : 1.5kg  
Client : Nemoto Shipyard  
Photo : Satoru Ikegami  
Award : Good Design Award 2016



GOOD  
DESIGN  
AWARD  
2016





ON bicycle

TYPE	SIZE
8 20	
50 85	
6 15	

## U Mirror

A U-shaped cut into this mirror has been folded into a shelf to hold cups, jewelry, or other items. This adds a convenient new function with just a tiny alteration, rather than the addition of new parts. Two items that are inseparable in our lives are now fused into a single object.

Design Release Date : 06/2016

Design : Yuma Kano

Material : Glass Mirror

Size : W300 x H400mm

Client : -

Photo : Satoru Ikegami

Award : German Design Award 2018 WINNER





## Frankenstein's Chair

These chairs were designed for a café inside of Idée, a store that specializes in furniture and interior goods. Their request was something that used old or damage goods with a theme of "Reuse, Recycle, Upcycle, and D.I.Y."

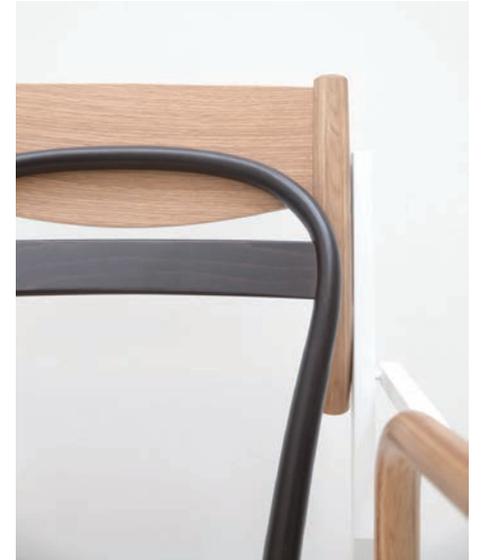
Frames taken from chairs with damaged backs and seats were combined with parts from chairs that could not be sold, resulting in a haphazard look that recalls Frankenstein's monster, and creating a new, fun, and functional place to sit. All of the material used for these chairs was originally destined for the landfill.

Design Release Date : 09/2016  
Art Direction / Design : Yuma Kano  
Design : Yu Miyama  
Material : Stainless, Used Furniture  
Size : W450xD450xH800mm  
Client : IDEE CO., LTD.  
Photo : Keisuke Tanigawa









## Drink Coin

Coin banks in the shapes of mugs, wine glasses, and other drinkware. They are made of glass, and must be broken retrieve money stored inside.

Design Release Date : 06/2016

Design : Yuma Kano

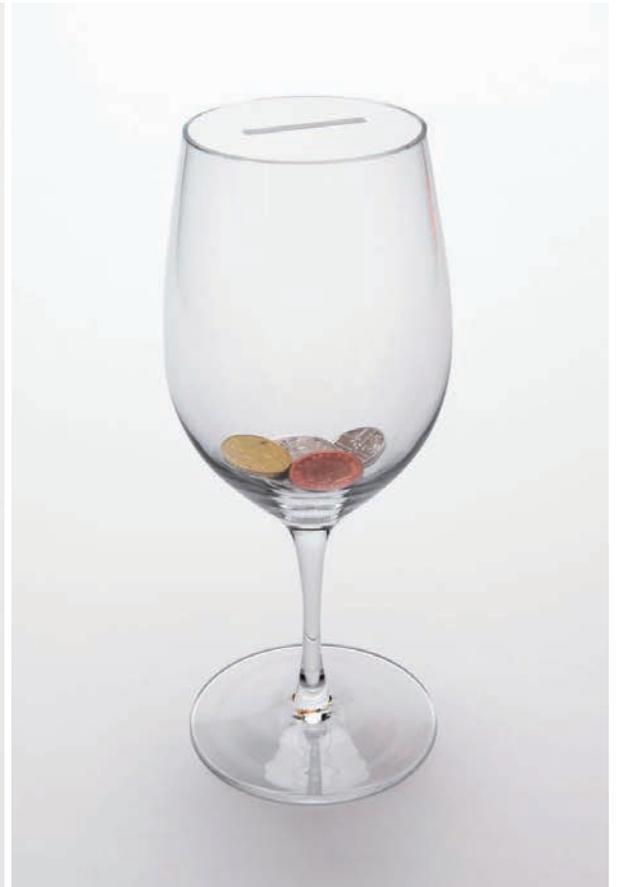
Material : Glass

Size : φ70 x H180mm

Client : -

Photo : Satoru Ikegami





## Fluttering Wood Plates

This design uses natural wood sliced into paper-thin slices of veneer called.

Sheets of veneer are usually as a surface for other wood, but by using layers of veneer alone, we were able to create smooth curves. The result is what appear to be sheets of paper being turned, and the sizes match those of A5 and A6 paper. The bent corners serve as handles, and turn the item into something that can serve as either a plate or a tray. The techniques required to create these plates are used by master carpenters called "sashimonoshi" who create Buddhist altars, bureaus, and other furniture.

This project is a collaboration between Katsuhisa Toda, a traditional carpenter in Shizuoka JAPAN, and studio yumakano. These designs were developed to help solve the problems around traditional crafts through the concept of "everyday crafts", extending the breadth of ordinary work, rather than struggling to develop something entirely new.

Design Release Date : 02/2017

Design : Yuma Kano

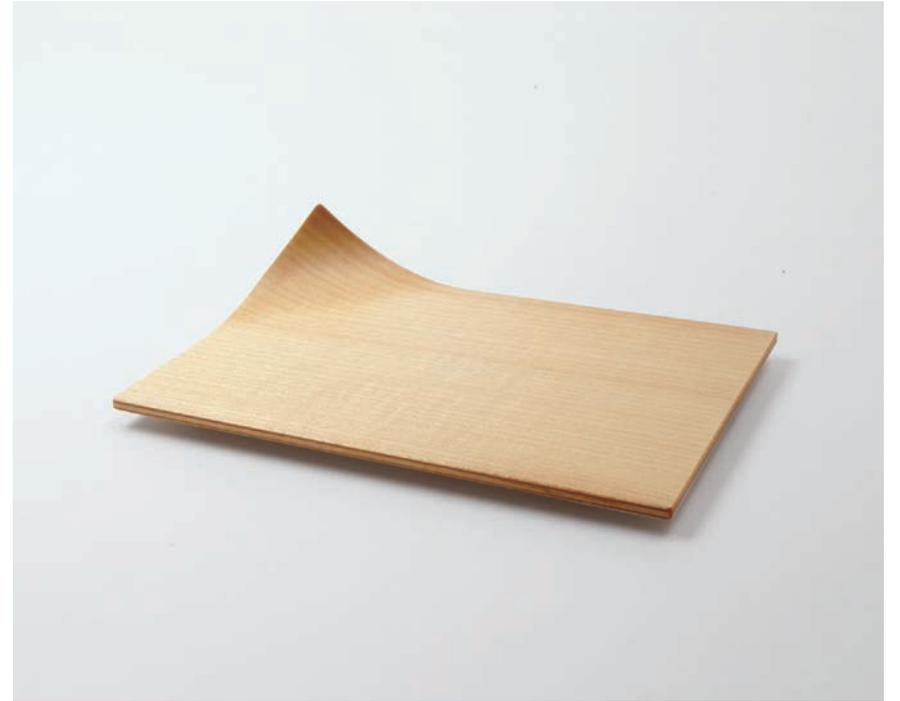
Material : Wood(Maple, Walnut, Japanese Ash, Sapele, Japanese Cypress)

Size : W210xD148xH33mm, W105xD148xH33mm

Client : Katsuhisa Toda

Photo : Satoru Ikegami & Yuichi Yamaguchi











## Quoit

This pin holder design uses wood that has been worked by a lathe or wheel, creating items known as "hikimono" in Japanese.

Giving colorful pins the appearance of fruit turns the act of grabbing a pin into the joyful act of harvesting a berry. While a turner's job is working wood, the softness of cork makes it difficult to do detailed work, and few have the expertise to do so.

This project is a collaboration between Toshifumi Momose, a traditional woodturner in Shizuoka JAPAN, and studio yumakano. These designs were developed to help solve the problems around traditional crafts through the concept of "everyday crafts", extending the breadth of ordinary work, rather than struggling to develop something entirely new.

Design Release Date : 02/2017  
Design : Yuma Kano  
Material : Wood, Cork  
Size : W75xD75xH135mm  
Client : Toshifumi Momose  
Photo : Satoru Ikegami





## Berry Tree

This pin holder design uses wood that has been worked by a lathe or wheel, creating items known as "hikimono" in Japanese.

Giving colorful pins the appearance of fruit turns the act of grabbing a pin into the joyful act of harvesting a berry. While a turner's job is working wood, the softness of cork makes it difficult to do detailed work, and few have the expertise to do so.

This project is a collaboration between Toshifumi Momose, a traditional woodturner in Shizuoka JAPAN, and studio yumakano. These designs were developed to help solve the problems around traditional crafts through the concept of "everyday crafts", extending the breadth of ordinary work, rather than struggling to develop something entirely new.

Design Release Date : 02/2017  
Design : Yuma Kano  
Material : Wood, Cork  
Size : W75xD75xH135mm  
Client : Toshifumi Momose  
Photo : Satoru Ikegami







## Bent-House

This wall shelf uses a traditional wood bending technique called "magewappa", ordinarily used to make bento boxes.

The house shape adds charm to items placed on it, and it is light enough to be held up with a single pin. Weighing just 25 grams, the shelf is sturdy enough to support up to a kilogram.

This project is a collaboration between Yoshihide Shiozawa, a traditional wood bender in Shizuoka JAPAN, and studio yumakano. These designs were developed to help solve the problems around traditional crafts through the concept of "everyday crafts", extending the breadth of ordinary work, rather than struggling to develop something entirely new.

Design Release Date : 02/2017

Design : Yuma Kano

Material : Wood (hinoki)

Size : W105xH160xT50mm, W205xH150xT50mm

Weight : 25g

Client : Yoshihide Shiozawa

Photo : Satoru Ikegami & Yuichi Yamaguchi





## Joint Chopsticks

This design applies the art of "tsugite" joints traditionally used by carpenters in Japan to attach pieces of wood together without nails or screws. Rather than placing the joints at the end as a bit of decoration, they are placed at the point that takes the most strain.

The techniques used to join the chopsticks are the same as those used by "sashimonoshi", masters of craft to make Buddhist altars, bureaus, and other furniture.

This project is a collaboration between Katsuhisa Toda, a traditional carpenter in Shizuoka JAPAN, and studio yumakano. These designs were developed to help solve the problems around traditional crafts through the concept of "everyday crafts", extending the breadth of ordinary work, rather than struggling to develop something entirely new.

Design Release Date : 02/2017

Design : Yuma Kano

Package Design : Yu Miyama

Material : Wood

Size : W210xD5.5xH5.5mm

Client : Katsuhisa Toda

Photo : Satoru Ikegami & Yuichi Yamaguchi











## Bubble Bulb

Looks like a cluster of ephemeral soap bubbles.

By making slight changes to ordinary lightbulbs, a new narrative is born.

Design Release Date : 06/2016  
Art Direction / Design : Yuma Kano  
Collaborator : Kyoko Sano  
Material : Glass  
Size :  $\Phi 100$  x H140mm  
Client : -  
Photo : Satoru Ikegami







## Ballon Bulb

Appears as though it is floating in the air, and gives a sense of fun even when it isn't lit.

By making slight changes to ordinary lightbulbs, a new narrative is born.

Design Release Date : 06/2016

Art Direction / Design : Yuma Kano

Collaborator : Kyoko Sano

Material : Glass

Size :  $\Phi$ 100- x H140mm

Client : -

Photo : Satoru Ikegami







## Bad Bulb

Painstakingly crafted by hand, but has the simultaneously awkward and charming appearance of a rejected product.

By making slight changes to ordinary lightbulbs, a new narrative is born.

Design Release Date : 06/2016

Art Direction / Design : Yuma Kano

Collaborator : Kyoko Sano

Material : Glass

Size :  $\Phi$ 100- x H140mm

Client : -

Photo : Satoru Ikegami





## Drawer Chair

These chairs were designed for a café inside of Idée, a store that specializes in furniture and interior goods. Their request was something that used old or damage goods with a theme of "Reuse, Recycle, Upcycle, and D.I.Y."

These drawers from damaged furniture have been repurposed into chairs by adding backs to them. The size of the drawer determines the type of seat, and with wide drawers, even benches are possible. Though the drawers were taken from a wide variety of items, the height of each seat is the same, giving them a sense of uniformity. These were created so that anyone could reproduce them on their own.

Design Release Date : 2016/09

Design : Yuma Kano

Material : Ply Wood, Used Drawer

Size : W450xD450xH800mm

Photo : Haruka Aoki



