

**ATELIER MUJI GINZA
2019**

Start up, ATELIER MUJI GINZA

“ATELIER MUJI” was named by Ikko Tanaka, an internationally recognised Japanese graphic designer. Ever since, we managed the space in the MUJI Yurakucho store under the slogan “A workshop that provides clues on how to move into our future by looking back to the origins of our lives”.

Our activity looking to the future was reborn as “ATELIER MUJI GINZA”, the very first intersection of diverse design culture in Ryohin Keikaku, on 4 April, 2019.

In order to have Monozukuri (craftmanship) and design become firmly rooted as a part of Japanese culture, we must find, learn, create, preserve, and in some cases, break something.

In the flow of time from the past, present and the future,
while observing and listening to the world with our eyes and ears,
we see that cherished objects are polished, handed on, and loved.
For MUJI to stay true to MUJI itself, from now and into the future.

ATELIER MUJI GINZA

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Gallery1

“In the past, design played a role to invent an outstanding standard in the name of equality. However, following a period of drastic economic growth, it has now been degraded to a simple means to sell merchandise. At present I feel rather ashamed to be a designer.

Here I would like to propose a long-term project to go forward towards the future: it isn't for financial gain in the short term, but is more like planting chestnut trees to nourish people with their fruit, and to provide shade for people to relax out of the sun. I believe that companies should have this kind of viewpoint”.

One day, Enzo Mari, an Italian product design master with whom MUJI has collaborated since 2002, suggested this idea to us. MUJI agreed with it, and two galleries at ATELIER MUJI GINZA started to organise some exhibitions to reply to his question. It is called the “Chestnut Tree Project”.

There were 3 exhibitions in Gallery 1 in 2019. Each theme was described using a verb related to Mari's design philosophy. The exhibitions will be explained later in this booklet, so here I would like to simply mention what thoughts were behind each word:

“To change”

To move people and society by a project. To remember a utopian vision.

“Surviving long”

To know archetypes of long-life designs. To aim to create a long-loved standard piece and avoid making any excess.

“To think”

To think using our head and our hands, based on one's own research.

In some cases, it may seem to be “simply idealistic”, however, I would like to think that these themes are starting points that we have to return to, especially in our complicated modern society. We can't deny the possibility to see a tiny change in manufacturing by spreading this quiet message in the form of design exhibitions.

Moreover, Gallery 1 has another mission.

Our exhibition consists mainly of borrowed pieces from a private modern design collection owned by interior designer Keiji Nagai based in Fukuoka. To present his little-known collection to a wider audience, and to archive his design activities and memories – it is another form of the “Chestnut Tree Project”.

We hope that these two chestnut trees will grow healthily to be helpful in someone's life in the future!

Planning and Management: Household Division/Household Design,
Ryohin Keikaku Co., Ltd.
ATELIER MUJI GINZA Curator
Kaoru Tashiro

Exhibition

To change. Enzo Mari and the “Chestnut Tree Project”

-Curated from the Keiji Nagai collection-

Thursday, 4 April–Sunday, 21 July 2019

Planting the “Chestnut Tree project”.

Why are we having an exhibition of the Italian design master, Enzo Mari, at MUJI? In 2002, MUJI collaborated with Mari on a project, launching a range of 19 tables and chairs altogether. Both parties have stayed in contact since then, and one day Mari suggested a long term project to us for the future. Hence, this is the “Chestnut Tree Project”.

We agree with his proposal, and would like to think about what we could do together with you all. This exhibition introduces the basis of Enzo Mari's works in order to plant the first chestnut tree. Then let us imagine this tree growing its branches and leaves from that moment.

ATELIER MUJI GINZA

Organizer: MUJI

Collaborator: Keiji Nagai (Interior designer)

Cooperation: Studio Enzo Mari

Site design: Mandai Architects

Graphic design: Shogo Kishino (6D)

Site construction: HIGURE 17-15 cas

Special thanks: Daisuke Kondo, Haruko Ito, Kosei Shirofumi, Sang Chol Rhee,

Omi Tahara, Sohei Miki, Tetsuya Fujitani

Planning and Management: Household Division / Household Design,

Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)

Exhibition team: Kaoru Tashiro, Takahiro Nagata

Visitors: 521,810 (109 days)

A booklet resonant with the exhibition

To enable visitors to appreciate the airy, transparent space designed by the Mandai architects, we intentionally limited the exhibition texts shown in the venue to a minimum. On the other hand, Enzo Mari is a designer who always encourages us to know what is behind each form. Therefore, Gallery 1 has created a booklet as a tool to help us understand the exhibited pieces.

- 1 Standard / The Utopia of Everyday Things
- 2 Joints / how are the Parts Assembled?
- 3 Archetype / Branches and Leaves Growing from the Roots
- 4 Beauty / Thoughts Hidden behind the Form
- 5 Play / The Origin of our Project

The booklet tells you the story of Mari's design philosophy and that behind each individual project to accompany the 5 different themes. This little 47-page document is also a launch manifesto for the "Chestnut Tree Project". From this starting point, Gallery 1 would dig deeper in the following two exhibitions to communicate Mari's design philosophy on our own terms.

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Household Division / Household Design, Ryohin Keikaku Co., Ltd. and
ATELIER MUJI GINZA (MUJI GINZA)

Booklet graphic design: Yuri Suyama+Koki Shimada+Saori Cojima

Photo (Exhibits): Takashi Chishiki

Photo (Portrait): Ramak Fazel©Casa BRUTUS June, 2001 *ITALIA*

Special thanks: Nagasaki Prefectural Art Museum, Design Magazine "AXIS", Editorial team [Casa BRUTUS], Ramak Fazel

Organize · Text: Kaoru Tashiro

Planning and Management: Household Division / Household Design,
Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)

Editing: Takahiro Nagata (Household Division / Household Design, Ryohin Keikaku Co., Ltd.)

Enzo Mari

Born near Novara, Italy in 1932. He studied at the Brera academy in Milan and was working in visual arts in the 1950s, when Bruno Munari introduced him to design. He accomplished more than 1000 projects over his 50-year career. He has always been very bold, saying what is on his mind, and in doing so, has influenced our society: by talking critically about commercialism with no fear of disagreement with his clients, and explaining his own design philosophy or his idea of Utopia.

Keiji Nagai collection

The exhibits in Gallery 1 have been borrowed from a vast post-war modern design collection personally handpicked over the last 50 years by Keiji Nagai, interior designer, who devoted much time and effort to it. Nagai was born in Karatsu, Saga in 1948. Having founded his design studio "KEY & DESIGN ASSOCIATES" in 1982, he has contributed to many cultural exchanges inside and outside of Japan and was awarded the "Furniture prize" from Denmark. In Gallery 1, we will hold exhibitions borrowing a different part of the Nagai collection for each.

Exhibition

Surviving long into the future---50 chairs passing down their DNA -From the collection of Keiji Nagai-

Friday, 26 July–Sunday, 24 November 2019

ATELIER MUJI GINZA Gallery 1 will hold an exhibition of 50 chairs that pass down their DNA to the future inherited from a single chair that has been in production for the longest time in the history of modern design.

The starting point of the story is Chair No. 14 made in 1859 by Gebrüder Thonet in Vienna that laid the foundation for mass production by perfecting the new technology of bending solid wood. The chair was received with great surprise at the time for a structure and design that eliminated unnecessary parts and reduced transportation costs to a minimum thanks to its knock-down structure. Chair No. 14 sees its 160th anniversary this year in 2019.

The bentwood furniture maker Gebrüder Thonet increased the number of its factories in areas abundant in beechwood and mass produced chairs while expanding variations. In the 1920s, Thonet further contributed to production of chairs made with bent tubular steel devised by Marcel Lajos Breuer and Ludwig Mies van der Rohe in cooperation with Bauhaus, and played a part in the production of cantilever chairs that became another structural revolution after bent-wood chairs.

The wood bending and tubular steel bending technology spread globally, and many unique chairs using these methods have been made in Japan as well.

In this exhibition, a chair is considered to an organism, and an attempt is made to visualize its network of DNA through 50 chairs made with bending technologies. It will also be a rare opportunity where design archetypes and variations, remix, and outstanding models are assembled under a single roof.

Ways of looking at "new" designs may change when the continuing "tree of life" of chairs is deciphered. We would be delighted if we could share with you this opportunity to contemplate the secrets behind objects that are not merely consumed and discarded but live long, useful lives.

ATELIER MUJI GINZA

Organiser: MUJI

Cooperation: Keiji Nagai (Interior designer)

Graphic design: Yuko Higashikawa

Photo: Takashi Chishiki

Site construction: HIGURE 17-15 cas

Planning and Management: Household Division / Household Design,
Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)

Exhibition team: Kaoru Tashiro, Takahiro Nagata

Visitors: 319,734 (122 days)

Exhibition

To think: Towards a new tradition in Mashiko

Friday, 29 November 2019–Sunday, 8 March 2020

ATELIER MUJI GINZA Gallery 1 is starting “The Chestnut Tree Project” in collaboration with MASHIKO Product.

It is a project born of a dialog with the master of Italian design Enzo Mari (1932 -). We are holding an exhibition and an event with the aim to “bring fruitful results to future generations as if planting a chestnut tree rather than prioritizing the economy in the immediate future.”

The theme of this third exhibition is “To think.”

It all started from a series of tableware called SAMOS that Mari produced with artisans in the 1970s at a porcelain studio for Danese Milano. The method was neither craft-like handwork by an artist nor an industrial product, but rather a manner of handwork for producing quality through equal dialogs between the artisan and the designer. We gained ideas from this philosophy and conducted experiments at our unique workshops.

Our workshops were conducted for six days by a total of eleven members including local potters and a team of designers formed by ATELIER MUJI GINZA Gallery1, in the production areas of Mashiko-yaki (Mashiko ware) — cherished by people mainly around the Kanto Region as tableware for daily use — as the stage. This exhibition features over approximately 150 prototypes and tools that narrate the process as well as the two pieces of SAMOS all in a single venue.

This exhibition is a launching event for a long-term project towards a new tradition in Mashiko, and we plan to continue the workshops in the future and advance the methods. We started by giving thought to Mari’s words “Many artisans use their hands automatically and hand down ‘tradition’ from the past to future without thinking,” and will explore new methods and forms while using our own hands.

Why not join us in thinking about the future of handicrafts and tradition?

ATELIER MUJI GINZA

Organiser: MUJI
Planning collaboration: MASHIKO Product
Site design: ya
Graphic design: Yuko Higashikawa
Site construction: HIGURE 17-15 cas
Cooperation: Keiji Nagai (Interior designer)
Planning and Management: Household Division / Household Design,
Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)
Exhibition team: Kaoru Tashiro, Takahiro Nagata, Sawami Endo
Participants of the workshop:
[Potters in Mashiko] Tomoya Abe, Kazuhiro Otsuka, Ikuro Kawashima, Tomoo Hamada
[Muji · IDÉE] Sawami Endo, Akira Kato, Sayoko Kojima, Maki Kobayashi, Kaoru Tashiro, Takahiro Nagata, Arata Fukada
(Japanese syllabary order)
Video production: Yusuke Horiuchi (Video composition: Takahiro Nagata, Filming: Shinsui Ohara)
Visitors: 190,253 (101 days)

Gallery2

What we can do to make design, cultivating our own future, into part of our culture. It is for each one of us in the present to think sincerely, sharing various opinions and values, and acting upon them.

Nothing can be considered as just someone else’s business.

An encounter with a certain designer has given a precious seed to MUJI: a designer who has committed his life to an ideal future by putting his fists up, challenging, fighting hard, and who has been adored by many, beyond boundaries and generations.

We have named this seed the “Chestnut Tree Project”.

Once planted and looked after with affection, the young chestnut plant will grow into a tree that gives us shade, fruit and then, its offspring. Later, the tree trunk can be transformed into tools, furniture and houses to support people in their everyday lives when needed. It is the “Chestnut Tree Project” to challenge ourselves to carry out this kind of activity through design, in our own way. So, ATELIER MUJI GINZA has started planting these little seeds.

In 2019, Gallery 2 held 4 exhibitions.

“Design emerging from words - The Chestnut Tree Project” exhibition. Gallery 2 marked its beginning here with these words, to expand the potential of design. “Design is ()”. We asked various people from different countries, generations and professions. In a short form like the Haiku style, the answers are expressed in brackets ().

To celebrate the 100th anniversary of the foundation of the Bauhaus, an innovative school for comprehensive art in Weimar, Germany, we held the “Archives: Bauhaus” exhibition as an attempt to archive and exploit essential records related to design, passing on ideas to future generations.

After having achieved economic development here on earth at an accelerated rate, we human beings must now face a common task to solve a deepening wastage problem. The “Designed to go out of business” exhibition focused on a creative challenge in the Netherlands looking at the world through spectacles called “Design”.

“Handcraft for the digital: Type design from India” introduced a challenge about typography in India; design integrating indigenous culture and innovation to present new value in our society.

A possibility in design to face a social challenge will give us an opportunity to cultivate our own future while connecting minds to things across all areas of life.

Planning and Management: Household Division/Household Design,
Ryohin Keikaku Co., Ltd.
ATELIER MUJI GINZA Senior Curator
Junko Suzuki

Exhibition

Design emerging from words—The Chestnut Tree Project

Thursday, 4 April—Sunday, 23 June 2019

What on earth is design? What a simple, yet difficult question!

Here is the answer to the question: “Design is ()”.

We asked various people from different areas, generations and professions. In a short form like the Haiku style, it is expressed in brackets (). These words appear to be “flourishing together” in this gallery.

The “Chestnut Tree project” marks its beginning here with these words, to expand the potential of design. Once planted, and if looked after with affection, the young chestnut plant will grow into a tree that gives us shade, fruit and then, its offspring. Later, the tree trunk can be transformed into tools, furniture and houses to support people in their everyday lives when needed. It is a project to challenge ourselves to carry out this kind of activity through design, in our own way.

So, why don't we start this process from describing design in words?

ATELIER MUJI GINZA

Organiser: MUJI
Site design: Mandai Architects
Graphic design: Shogo Kishino (6D)
Site construction: HIGURE 17-15 cas
Planning and Management: Household Division / Household Design,
Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)
Exhibition team: Junko Suzuki, Sayoko Kojima, Yuka Sugiyama, Sawami Endo
Visitors: 432,772 (81 days)

Exhibition cooperation:

Naoko Aono/Keiji Ashizawa/Koji Arai/Toshihiko Arimoto/Tomoko Ando/Hisashi Ikaï/Taro Igarashi/Naoki Ishikawa/Hiroko Iwatate/Ishan Khosla/Ingegerd Råman/Hiroshi Eguchi/Miwa Echigoya/Yutaka Endo/Takayuki Ohira/Keisuke Oka/Miyoko Okao/Hitoshi Okamoto/Takenori Okuno/Ayao Okumura/Tetsuya Ozaki/Shinsui Ohara/Susumu Odagiri/Yousuke Kaifu/Kaoru Kasai/Katarina Brieditis&Katarina Evans/Mika Kawase/Noriko Kawakami/Takakuni Kawahara/Tadao Kawamura/Shogo Kishino/Norio Kidera/Nobuko Kibe/Sunhee Kim/Osamu Kushida/Mika Kuraya/Kazuko Koike/Yasunori Goh/Kazuto Kobayashi/Takehiko Kobayashi/Konstantin Grcic/Fumiko Sakuhara/Osamu Sakuma/Takehiko Sanada/Sam Hecht/Sang Chol Rhee/Takehiro Shiozu/Lieko Shiga/Fumie Shibata/Jasper Morrison/Syo Tatsu/Kosei Shirotani/Hiroshi Sugimoto/Takashi Sugiyama/Yoshio Suzuki/Reiko Sudo/Zeuler Lima/Mizuki Takahashi/Eva Takamine/Atsuko Tanaka/Takahiro Chiba/Tetsuya Tsukada/Takahiro Tsuchida/Kyoichi Tsuzuki/Mayumi Tsuruoka/Manpei Tsurubayashi/Ricca Tezuchi/Novmichi Tosa/Motohiro Tomii/Reiko Tomita/Yusuke Hayashi · Yoko Yasunishi/Keiji Nagai/Tomoko Nagao/Takayuki Nakanishi/Shin Nakahara/Norio Nakamura/Hiroki Nishihara/Tomoko Niwa/Kenya Hara/Mao Harada/Hidechika/Koujiro Hirose/Philippe Claudet/Naoto Fukasawa/Keiichiro Fujisaki/Hitoshiadanari Fujimoto/Dai Fujiwara/Eriko Masago/Hirotooshi Maruwaka/Motosuke Mandai/Michele De Lucchi/Shuhei Mita/Ryuji Mitani/Akira Minagawa/Chihiro Minato/Ayumi Motose/Yoichi Motoyoshi/Yoshiyuki Morioka/Ryota Morikawa/Aya Yamagishi/Yung Ho Chang/Samiro Yunoki/Koichi Wakasugi

*Those names above are listed in the same order as the exhibition handout.

Handout, or a simple exhibition in which floating leaves of words could be taken home

Either to help us to think, or to communicate, a word is an important tool for design. This exhibition presented a collection of 104 short answers to a simple question “What is design?”, gathered from all around the world beyond genders, age groups, countries or occupations. The gallery was filled with flourishing leaves of words. It looked as if they were floating and swaying with light and shadow. Those words were expressed in Japanese, English or sometimes with Italian or even symbols. They were re-edited to become a minimised, take-away exhibition – a handout in a simple form.

Exhibition

Archives: Bauhaus

Friday, 28 June—Monday, 23 September 2019

This year 2019 marks the 100th year since 1919 when the Bauhaus, an innovative school for comprehensive art, was founded in Weimar, Germany.

After the defeat of the First World War, the mission to unite art and industry was fostered in Germany. Eventually, the Bauhaus was born from the initiative of a group of individual artists and architects, not by the government. The missions included solving issues of popular culture which were surfacing increasingly in Europe after the Industrial Revolution, and pursuing what was ideal for the new era. The Bauhaus, that aimed to facilitate the extensibility of the new society, was closed in 1933, when world politics became more chaotic. The school was only opened for a short period; just 14 years between the two world wars, yet it still has a strong influence today, not only in Germany, but all over the world.

ATELIER MUJI GINZA Gallery2 features the Bauhaus as part of a series of “Archives” exhibitions, each attempting to archive and exploit essential records related to design, passing on ideas to future generations.

The Bauhaus aimed to innovate with a unique form of school education spanning various fields in modern design trends. What has it been giving us in this past century, and what will it bring us in the future? These questions are handed over like a baton to us living in the present.

ATELIER MUJI GINZA

About this exhibition

I travelled through Germany as a part of the FOUND MUJI project in 2017. In our visits to various cities, I saw production processes in factories, and encountered craftsmen in their own workshops to see their working environments and technical skills. During these visits, I discovered their honest and careful working perspectives that we Japanese could identify ourselves with.

During this trip, our visit to the Bauhaus was particularly special. The Bauhaus is located in a town called Dessau about an hour away from Berlin. It is known for the airplane manufacturer, Junkers, that was based in the neighbourhood, and we assume that there was an atmosphere here of new movements arising from new technologies and ideas. The Bauhaus was an innovative art school that the world discovered for the first time in this tumultuous period. Here there were numerous experimental activities to improve our lives in future generations.

Although the Bauhaus and MUJI have different forms, as in a school and a company, there are many similarities between them in terms of creating new products and living styles that are needed for each period in time.

Archiving is a communicative act to pass something on to our future generations. This exhibition will focus on one of the most talented Bauhaus students, Marianne Brandt, showing her works such as photography and lighting appliances with some of Wilhelm Wagenfeld's works, displaying them next to MUJI products by theme. I wish to reaffirm the importance of carrying through the project by sharing and learning from this archive with all the visitors here.

Founder/ Producer, Landscape Products
Shinichiro Nakahara

Organiser: MUJI
Cooperation: Landscape Products, Co.,Ltd.
Special thanks: Hiroaki Narita, Takashi Kato, Takayuki Minami, Tetsuo Izumi, VELVET THE SHOWROOM
Graphic design: Rie Shimoda
Site construction: TOKYO STUDIO CO., Ltd.
Planning and Management: Household Division / Household Design, Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)
Exhibition team: Junko Suzuki, Sayoko Kojima, Yuka Sugiyama
Visitors: 242,568 (88 days)

Exhibition

Designed to go out of business

Friday, 27 September–Sunday, 15 December 2019

The twenty-first century. In other words, the century of the environment.

After having achieved economic development here on earth at an accelerated rate, we human beings must now face a common task to solve a deepening wastage problem.

It is we humans that create and must solve this issue: progressing minute by minute everywhere, from our everyday lives to energy manufacturing, it is affecting not only the present but also our future.

What can we do at this moment? There are varied efforts all over the world to respond to this question.

This exhibition focuses on a creative challenge in the Netherlands looking at the world through spectacles called “Design”.

Collecting waste from waterways worldwide to create new value from it until their “resource” eventually runs out, the world’s first professional plastic fishing company is “aiming to go out of business” like this. They are based in Amsterdam, the Netherlands, which has a deep historical relationship with Japan. Their boat tours explore the canals of Amsterdam offering locals, tourists and companies a physical plastic fishing experience with a fishing net. A local resident came up with an idea to turn canal-caught PET bottles into tour boats. This fun, enjoyable process is designed to let anybody participate in solving the abstract question of plastic waste. This meaningful activity is already loved and supported by many, and is becoming more and more popular over time.

A possibility in design to face a social challenge will give us an opportunity to cultivate our own future while connecting minds to things.

ATELIER MUJI GINZA

Organiser: MUJI

Planning collaboration: Plastic Whale B.V., MONOFACTORY Co., Ltd

Cooperation: Embassy of the Kingdom of the Netherlands in Japan

Graphic / Site design: Powerplace Inc.

Site construction: HIGURE 17-15 cas

Planning and Management: Household Division / Household Design,

Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)

Coordination/Translation: Chiho Oba

Exhibition team: Junko Suzuki, Yoshihiro Kataoka, Yuka Sugiyama, Kana Shimada,

Akiko Kato

Visitors: 199,005 (80 days)

Exhibition

Handcraft for the digital : Type design from India

Friday, 20 December 2019–Sunday, 8 March 2020

The world is filled with letters. In today’s digitalised society, typefaces (shape and style of the letters) are more important than ever.

Catering for urges to express, to deliver, to record, and to understand each other; a typeface can be a profoundly expressive yet beautiful tool that nurtures us humans like bread.

This exhibition introduces a challenge about a typeface in India; a design integrating indigenous culture and innovation to present a new value in our society.

The “Typecraft Initiative” was launched in 2011 by an Indian designer. Their workshop-style activities involve craftswomen from various parts of the country to collaborate to create digital typefaces in Indic and Latin scripts. It takes a long time to hold a workshop which fits each area’s characteristics with a broad range of craftspeople creating tattoos, embroidery, ceramics, and paintings. This effort pursuing possibilities in design enables craftswomen to expand their work into new areas by marketing these typographies as digital fonts. It also creates an activity to protect Indian craftsmanship in the future from disappearing into waves of modernisation.

This epic project turns charming indigenous Indian culture from various backgrounds into new fonts.

The letters woven by craftswomen’s hands are nurtured by their lives in India.

ATELIER MUJI GINZA

Organiser: MUJI

Works from the Collection of: The Typecraft Initiative

Cooperation: Fukuoka Asian Art Museum

Graphic Design: Dainippon Type Organisation

Site Construction: bibariki

Planning and Management: Household Division/Household Design,

Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA

Exhibition team: Junko Suzuki, Yoshihiro Kataoka, Yuka Sugiyama, Mayuko Hiramatsu

Visitors: 143,791 (80 days)

ATELIER MUJI GINZA Archive 2019

Total number of visitors: 1,039,254

Organiser: MUJI

Planning and Management: Household Division/Household Design,

Ryohin Keikaku Co., Ltd. and ATELIER MUJI GINZA (MUJI GINZA)

ATELIER MUJI GINZA team: Junko Suzuki (Senior Curator), Kaoru Tashiro (Curator),

Takahiro Nagata, Yoshihiro Kataoka, Tadatomo Oshima, Yuka Sugiyama, Sawami Endo,

Mayuko Hiramatsu, Akiko Kato, Hideki Umezawa, Kana Shimada

Exhibition venue photo: Shinsui Ohara, Nacása & Partners Inc. (P15,38)

Location: MUJI GINZA 6F 3-3-5 Ginza, Chuo-ku, Tokyo, 104-0061

Opening hours: 10:00–21:00 (Salon closes at 26:00)

ATELIER MUJI GINZA Official website: <https://atelier.muji.com/jp/>

Twitter: @ateliermuji

Instagram: @ateliermuji_ginza

Facebook: @ateliermujiginza

We would like to thank everyone for all the cooperation and advice for editing this annual report.

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Translation: Chiho Oba,

Itsumi Tanabe(Exhibition “Surviving long into the future—50 chairs passing down their DNA”, Exhibition “To think: Towards a new tradition in Mashiko”)

*All the biographical information was correct at the time of each exhibition.

