

DESIGNING DESIGN

KENYA HARA

LI EDELKOORT

Precise and rigorous, he discusses design like a philosophy of life while continually shifting his awareness of the process, always with a work in progress somewhere, challenging and changing his own wisdom. He is both the timely delivery-boy of communication and the inventor of exformation, struggling and toying with acquiring knowledge and deleting excess in both disciplines... Although he believes that forecasting the future (which is my profession!) is a futile occupation, he has, to my mind, a natural talent for it; he becomes an oracle when he speaks of our life in the 21st century and the task he lays before us is vast and all encompassing. (text from the contribution)

John MAEDA

Kenya Hara is a complex man. He views the world through his many lenses of seeing, tasting, smelling, erasing, evaporating, and all forms of construction and deconstruction as Japan's preeminent art director at the beginning of the 21st century. His potential is boundless, yet if there is one boundary that he has not yet broken, it is the international appeal for his work... With this new book, the world now stands to benefit from decades of Hara's research into the unknown territories of new Japanese design. (text from the contribution)

Jasper MORRISON

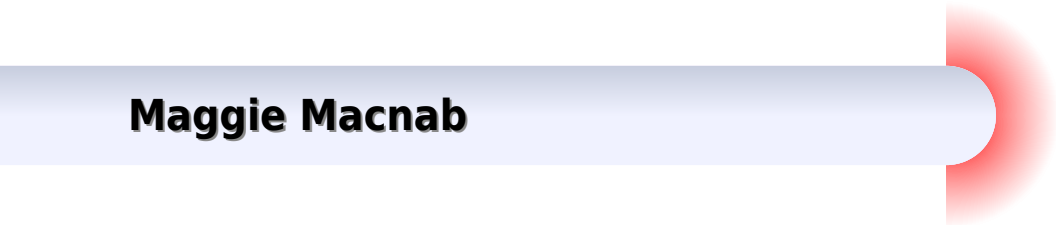
Kenya's concentration on communicating the spirit of MUJI has created a unique advertising campaign and the perfect complement to the company's philosophy. Since formulating the advertising concept he has completed a detailed system of labeling perfectly tuned to the products MUJI offers. The MUJI project is a great graphic work, but the great skill of Kenya Hara is not limited to the ordinary visual role of graphic design communication, but seems to reach us on some natural level where we don't need to ask ourselves the meaning of his graphic messages, we just receive them. (text from the contribution)

Naoto FUKASAWA

What Kenya Hara aspires to is not even establishing a symbol representing some sort of movement. The symbol he seeks entails no tangible body. His true interest is to visualize the feelings common to all human beings, i.e., those at work in the subconscious. He excels in symbolizing in an easily understandable format the particles of creation flying all about us. He is extremely skilled at editing and integrating numerous creations—each of which glitters individually—into a single glowing mass of light. (text from the contribution)

Designing Design Kenya Hara Amazon Com

Maggie Macnab



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Designing Design Kenya Hara (designer.), 2008 **Designing Design** Kenya Hara, 2007 Kenya Hara 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 **Designing Design** Kenya Hara, 2015-01-25 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* **Designing Design** Kenya Hara, 2007 Kenya Hara 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 **Kenya Hara: Designing Japan** Kenya Hara, 2019-09 The story of Japan's design ethos by Muji's celebrated art director As Art Director for Muji since 2002 Japanese graphic designer Kenya Hara born 1958 and his aesthetic of pared back beautifully functional objects has taken the world by quiet storm With *Kenya Hara Designing Japan* the designer presents his vision of how his industry can contribute to the future of his country a future founded on Hara's unique philosophy of beauty as well as crowd sourced wisdom from around the world The book spans history from the beginnings of professional Japanese design in the 16th century to the impact of the 2011 Tohoku earthquake But Hara's real focus is on the future A master collaborator meticulous organizer and globally conscious innovator Hara draws on more than three decades of work in design and exhibition curating as well his professional interactions with creators from many fields *Designing Japan* offers a foundation course on the essence of Japanese aesthetics while maintaining a practical approach to Japan's circumstances and future possibilities Hara reveals the methods by which designers in Japan work with government and industry and considers how design can propose solutions for this island nation as its population ages other nations take over manufacturing and technology develops Illustrations and examples recognize successful problem solving through design proving that design is a living changing industry that remains relevant not in spite of but as a partner to advancing technology *100 Whites* Kenya Hara, 2018-10-23 The world of white from Muji art director Kenya Hara White not only plays an important role in Japanese cultures in general but also in the work of Kenya Hara art director for Muji In *100 Whites* Hara gives 100 examples of white such as snow Iceland rice and wax On the basis of these examples he discusses the importance of white in design not only as a color but as a philosophy Hara describes how he experiments

with the different whites he instances what they mean in the process of his work and how they influence design today 100 Whites is the extension of Hara's previously published book White The publication explores the essence of white which Hara sees as symbolizing simplicity and subtlety Kenya Hara born 1958 is a Japanese graphic designer a professor at the Musashino Art University and since 2002 the art director for Muji Hara has been awarded many prizes such as the Japanese Cultural Design Award

Ex-formation Kenya Hara, 2015 For Kenya Hara design begins with comprehension of the unknown In contrast to information exformation describes how little we really know and thus becomes the starting point for any type of design Based on a range of projects the book describes what exformation can look like in design practice and how this concept alters our classic understanding of information design Following the path embarked on in Designing Design 2007 and its successor White 2010 Ex formation continues to explore the void absence and indeterminacy in contemporary design

White Kenya Hara, 2010 The latest publication by designer Kenya Hara following his acclaimed Designing Design White is not a book about color It is rather the author's 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 are emptiness and the absolute void Kenya Hara also sees his work as a designer as a pure 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 It is not only the fact that the Japanese character for white forms a radical of the character for emptiness that has prompted him to closely associate the color white with the state of emptiness This book offers a personal insight into the philosophy of the successful designer and author of Designing Design

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Design by Nature Maggie Macnab, 2011-09-22 In Design by Nature Using Universal Forms and Principles in Design author Maggie Macnab takes you on an intimate and eclectic journey examining the unending versatility of nature showing how to uncover nature's ingenuity and use it to create beautiful and compelling designed communications Written for designers and creative thinkers of all types this book will guide you through a series of unexpected a ha moments that describe relationships among nature art science technology and design Through explanation and example you will learn about natural processes consisting of everyday patterns and shapes that are often taken for granted but that can be used effectively in visual messaging Explore the principles all human beings intuitively use to understand the world and learn to incorporate nature's patterns and shapes into your work for more meaningful design By recognizing and appreciating a broad range of relationships you can create more aesthetic and effective design building communications that encompass the universal experience of being part of nature and that are relevant to a worldwide audience Teaches how to understand and integrate the essential processes of nature's patterns and shapes in design Includes key concepts learning objectives

definitions and exercises to help you put what you learn into practice Features a foreword by Debbie Millman and reviews and discussions of practice and process by some of the world s leading designers including Milton Glaser Stefan Sagmeister and Ellen Lupton Includes profiles of street artist Banksy creative director and author Kenya Hara and typographical designer Erik Spiekermann Tanaka Ikko Gian Carlo Calza,Tanaka Ikko,1998-01-26 **Graphic Design Theory** Helen Armstrong,2012-08-10 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 Authors include such influential designers as Herbert Bayer L szlo Moholy Nagy Karl Gerstner Katherine McCoy Michael Rock Lev Manovich Ellen Lupton and Lorraine Wild Additional features include a timeline glossary and bibliography for further reading A must have survey for graduate and undergraduate courses in design history theory and contemporary issues Graphic Design Theory invites designers and interested readers of all levels to plunge into the world of design discourse Design Without Limits Renée Weiss Chase,M. Dolores Quinn,2002-11-07 Design Without Limits addresses the design and production of fashionable and functional clothing for physically disabled men and women It focuses on persons using wheelchairs crutches and prostheses and on persons with limited mobility Chase and Quinn attempt to educate the general public about individuals whose fashion needs have long been overlooked by the design community and even by the individuals themselves They help the reader understand that people with disabilities can look and feel great and that style is available to everyone **The Little Black Book of Design** Adam Judge,2015 **The Mola Design Book** Caren Caraway,1986 Design California Women in Environmental Design,1993 Design for a Better World Hanna Newcombe,1983-01-01 *Designing - Design - Education* ,2008

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