

TOSHIYUKI TANI
THE SHADOW WITH THE LIGHT

www.modern-t.com



照明作家
谷俊幸
影と光

TOSHIYUKI TANI
THE SHADOW WITH THE LIGHT

Playing with light.

Getting to know the presence of light, by getting to know the presence of shadows.

Mankind earned time in the night by gaining the privilege of handling fire. Just in this earned time, we spend time in the presence of shadow and light.

Many of the works uses techniques of Japanese traditional craftwork. Perhaps Japanese craftsmanship can surpass mass manufactured products and produce the best design in the world.

I have always made my pieces to find out more about things close to me that I can be proud of, without getting misled by preconceptions and information, and sharing my findings. However, many traditional crafts are suffering from insufficient young artisans to pass on the techniques.

Is there any way to maintain the balance between tradition and following trends while leaving a legacy for the next generation? Is there any way of expressing this feeling through interiors, which is my field? These are the questions I have tried to address through my activities, and I have started building up something I can be proud of.

The light and shadow released from the work encapsulates traditional Japanese craftwork.

I would like as many people as possible to play with the light, and feel the importance of passing down tradition.

Toshiyuki Tani

“遊光”、光で遊ぶ。

影の存在を知ることで光の存在を知る。

火を扱う事の出来る特権、その特権を手にした事で、夜中という時間を手にした。その手にした時間だけでも影と光の存在で過ごす。

作品の多くは、日本の伝統工芸の技法を用いています。量産される工業製品や海外のものではなく、日本の手仕事を持ってすれば、世界を凌駕できるデザインができるのではないかと。

先入観や情報に惑わされることなく、身近にも誇れるものがあることを、もっと知りたい、もっと知ってもらいたいという思いで作品を作り続けてきました。しかし、多くの伝統工芸が後継者不足に悩まされています。

伝統を重んじることの大切さと、時代に即していくことの大切さ。このバランスを保ちながら、自分たちの世代へつなげることはできないか。それをインテリアという自分の領域で表現し、訴えることはできないのだろうか。その思いを具現化するために活動し、少しずつ誇れるものが出来上がってきました。

作品の放つ影と光には、日本の伝統的な技術が隠されています。

光で遊んでもらいながら、1人でも多くの方に伝統を受け継いでいくことの大切さを感じていただければと思っています。

照明作家 谷 俊幸

RON

One of Japan's three major lantern-making regions Mito's craftsmanship meets Suguga's insect cage and bamboo basketry craftsmanship.

Mito is said to be one of Japan's three major lantern-making regions. This lantern has water- and dirt-proof surface, and uses eco-friendly materials of PET resin and starch paste for the frame. Bamboo or metal wires are usually used as frame materials, but in this product, layers of thin Japanese paper wrapped around the PET resin frame create great texture, and the translucency of the material softens its shadow. The fine frame structure brings a sense of delicacy to the appearance.

Suguga's insect cage and bamboo basketry craftsmanship.

This region is known for a special technique of bamboo basketry, where thin and round strips of bamboo are bent in a flexible manner and installed into a bamboo outer frame. This bending process is one of the charms of this craft, but in designing this product, we challenged ourselves to express softness with only straight lines and their combination. In addition to the warm appearance of round strips, it gradually assumes a color with a sense of wabi-sabi unique to aged bamboo.

The lantern part made of Japanese paper can also be used upside-down.

提燈の日本三大産地といわれる水戸の職人技×虫籠などを作る駿河竹千筋細工の職人技。

提燈の日本三大産地といわれる水戸。表面には水、汚れを防ぐ加工を施し、ひごには PET 樹脂、でんぷん糊と環境にも良い素材を使用しています。通常ひごには竹や針金を使用しますが、PET 樹脂製のひごに薄い和紙を巻き付け質感を出し、ひご自体の影を抑えました。ひごとひごとの間隔を狭くする事で繊細さを表現しています。

虫籠などを作る駿河竹千筋細工。細く丸く削られた竹ひごをしなやかに曲げ、竹の輪に組み込んでゆく技法。その“曲げる”醍醐味を省き“直線”の組み方のみで柔らかさを表現しています。丸ひごの持つ温かさに加え、使用する事で竹特有のわびさびの風格ある色合いになります。

和紙部分の提燈を上下反対にして使用する事も可能です。



Ron

w460 d460 h350





MOCORO LAMP

This work uses wood grain like that used for lacquered tea bowls and other containers. The "turnery" that is the basis for the receptacle is carved out of a piece of wood turned on a woodworking lathe using chisels and other tools. Mocoro is composed of nine soft curves, and the light that shines out through the gaps between them creates soft lines of light. It is made from Japanese fir, used in lintels and thresholds, and it is given a scratch resistant coating. It was created to be a means of indirect lighting reminiscent of a paper lantern.

漆塗りの茶碗や器などに使われる木地を用いた作品。器の原型となる「挽き物」は、木工ろくろで回転する木の塊から、ノミなどの道具を使って掘り出していきます。Mocoroは9枚の柔らかなカーブから構成され、その隙間から漏れる明かりによって柔らかな光のラインを作り出します。素材には鴨居や敷居などに使われるマツ科の 梣を使用し、傷の付き難い塗装をしています。行灯をイメージさせる間接照明として制作。

Mocoro

w260 d260 h230



Shizuku

w460 d460 h360

Fuji

w460 d460 h350

Tama

w460 d460 h190

LANTERN SHADE

This work was created in Mito, known as one of the three main areas where paper lanterns are produced. The surface is given a treatment that resists water and stains, it is made with made with environmentally friendly materials such as PET resin for the frame and starch glue. Typically, bamboo or wire are used for the frames, but I wrapped the PET resin frame with thin Japanese paper to bring out the feel of the material, and minimized the silhouette of the frame itself. I expressed the basic round shape of a paper lantern as an equilateral octagon, using only heat treatment and no wire.

提燈の日本三大産地といわれる水戸にて制作。表面には水、汚れを防ぐ加工を施し、ひごにはPET樹脂、でんぷん糊と環境にも良い素材を使用しています。通常ひごには竹や針金を使用しますが、PET樹脂製のひごに薄い和紙を巻き付け質感を出し、ひご自体の影を抑えました。円形を基本とする提燈を針金を使わず熱処理のみで均等な八角形を表現しました。和紙の温かみをより表現する為に、作品初のシリカ電球の 60W を使用。

P.P. LAMP SHADE

By using polypropylene sheets, a material used in various industrial products, the light is made softer and warmer, producing a unique effect similar to Japanese paper. The lightweight impression is reminiscent of a mid-century sense of buoyancy, and the light and shadow given off by the lamp will spread out over the walls and floor like flowers to give the space a feeling of unity.

素材に工業製品などに用いられるP.P.(ポリプロピレンシート)を使うことで、光りは柔らかく、そして暖かく変化し、和紙に似た特有の効果を出します。軽やかな印象はミッドセンチュリーの浮遊感を思わせ、ランプによって生まれる光と影は花の様に壁や床に広がり、空間に統一感を与えます。



Don

w370 d370 h330



Don 2

w420 d420 h370



Hana

w340 d340 h290



Matsu

w280 d280 h400



Matsu 2

w320 d320 h480

P.P. WOOD LAMP SHADE

Laminating thinly sliced layers of cherry wood to the surface of the translucent polypropylene sheet succeeds in emphasizing the wood grain. Patterns found in the natural world such as wood grain or the flowing of water are effective in calming the human mind. It projects this soothing pattern from the inside, while the light and shadow pull the interior design together, displaying a range of expressions.

透明のP.P.(ポリプロピレンシート)の表に、薄くスライスされた桜の突き板を貼り付けることで、木目をより際立たせることに成功しました。木目や水の流れなど自然界にある模様は人の心を落ち着かせる効果があります。そんな内面からの“癒し”発しながら、その光と影はインテリアを融合し、様々な表情をみせてくれます。



Don-wood

w370 d370 h330



Don 2-wood

w420 d420 h370



Hana-wood

w340 d340 h290



Matsu-wood

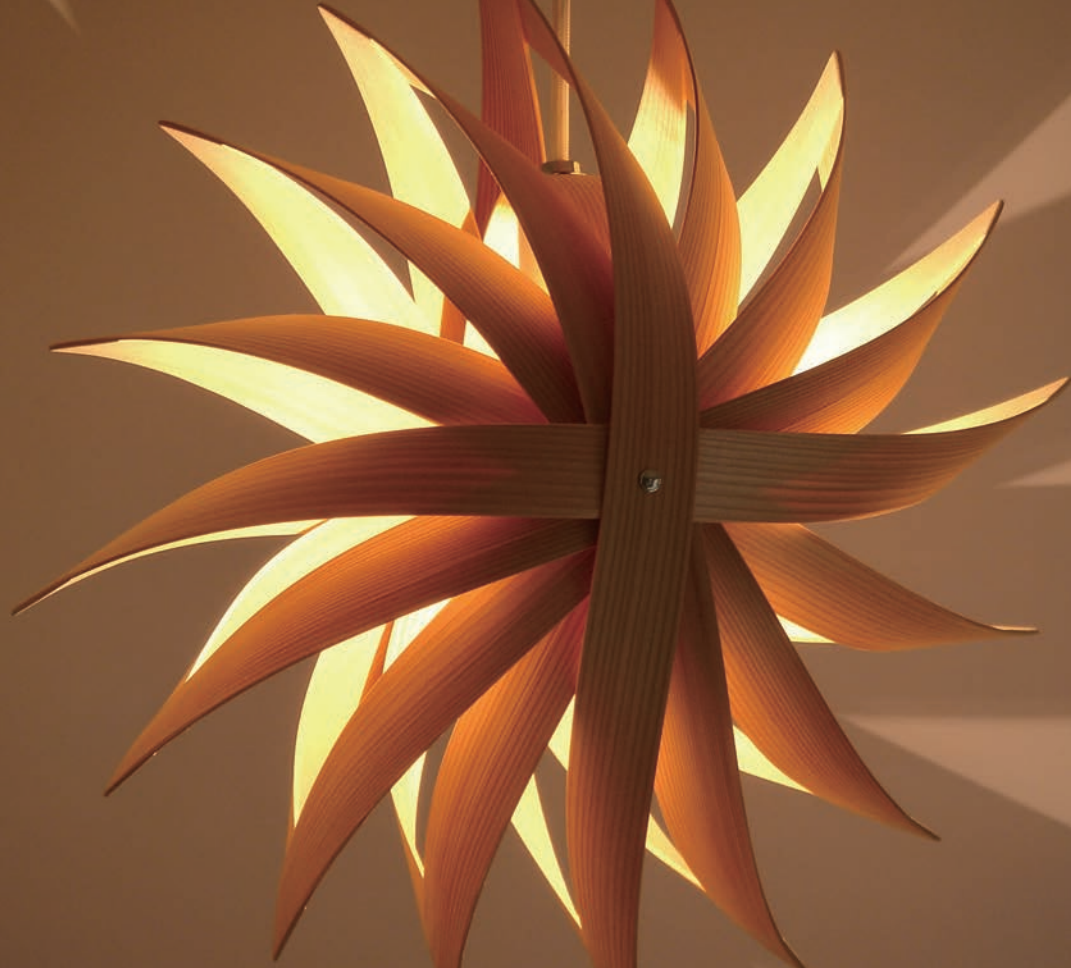
w280 d280 h400



Matsu 2-wood

w320 d320 h480





Hanabi
w550 d300 h550



Shuriken
w550 d300 h550



Kazaguruma
w500 d300 h500

WAPPA SHADE

Magewappa is a technique for making items such as rice containers and tea caddies by immersing layers of Akita cedar in boiling water and bending them into shape. These works are made using this traditional manufacturing technique that has been handed down through the generations in Akita Prefecture. Using untreated Akita cedar imparts a distinctive texture and scent that stimulate the senses of sight and smell. We also hope to share the sensibilities of Japanese people with the current generation by giving them traditional Japanese names such as Hanabi (fireworks), Shuriken (throwing blade), and Kazaguruma (windmill). All of the shaping, laminating, and assembly is done by Tani himself.

秋田杉の単板を熱湯の中で曲げながら、おひつや茶筒を作る「曲げわっぱ」。その秋田県に伝わる伝統工芸の技法を用いた作品。秋田杉を無塗装で使用することで、独特の風合いと香りが生まれ、視覚と嗅覚を刺激します。また、花火、手裏剣、風車といった日本の伝統的な名前をつけ、日本人が持つ感覚を現代に共有できればと思っています。曲げ、貼り付け、組み立て全てを谷本人が制作。



Hanabi-floor
w550 d300 h1700



Shuriken-floor
w550 d300 h1700



Kazaguruma-floor
w500 d300 h1700

SEN

The traditional art of Suruga takesensuji passed down in Shizuoka Prefecture is a technique for making items such as insect cages and paper lanterns using only bamboo, and a everyday items are woven together with variety of designs painted inside. Sen is a work created with this technique, and it is created by heating thin strips of bamboo that are then bent into shape and placed in bamboo rings. When used in a place with good ventilation, it will take on bamboo's characteristic amber hue. Roughly 600 strips of bamboo are used. The naming comes from delicate "daikon julienne", "1,000" from the word takesensuji, and "lines" of light and shadow, all of which are "sen" in Japanese, fitting this traditional art form into the modern day lifestyle.

静岡県に伝わる駿河竹千筋細工は、虫籠や行灯などを竹のみでつくり、日用品の中に様々な模様を描きながら編みこむ伝統工芸です。Senはその技法を用いた作品で、竹ひごを熱しながら曲げ、竹の輪に組み込みながら制作されます。風通しの良い場所ですって頂ければ、竹特有の風格がある飴色になります。使用される竹ひごは約600本。ネーミングは繊細の“織”、竹千筋細工の“千”、影と光の“線”から名づけ、伝統工芸を今の生活にフィットさせています。



Sen
w225 d225 h460



Hokore
w460 d460 h550



Hokore pendant
w460 d460 h270

HOKORE LAMP

This work uses the same takesensuji technique as Sen, and the concept for Hokore was completed at the same time as the exhibition of Sen. It uses roughly three times as many bamboo strips as Sen. The motif this work is based on is my feeling that the strength of a flower bud growing into full bloom is the strength of flowers that should be most vaunted. It was created over many long months and years, and I feel that this work, created in a traditional art form that can only be made through refined techniques, is truly world-class. I incorporated these various feelings and produced a culmination of all the challenges I set for myself so far, making it a work I can take pride in.

Senと同じく竹千筋細工の技法を用いた作品で、Senを発表したと同時に、この「誇」の構想も完成していました。使用される竹ひごはSenの約3倍。この作品のモチーフにもしているのは花の力、蕾が満開になるまでの力を一番誇りたいと感じる。それは長い年月をかけて制作され、洗練された技術だけが作ることでできる伝統工芸にも通じ、その意匠こそ世界へ誇れるものだと考えています。そんな多くの気持ちを込めながら、自分自身のこれまでの挑戦も重ねて誇れる作品になりました。





Price List

| model. | type. | price. |
|----------------------|--------------|------------|
| RON | Ron | 38,000 JPY |
| MOCORO LAMP | Natural | 38,000 JPY |
| | Dark Brown | 38,000 JPY |
| LANTERN SHADE | Shizuku | 22,000 JPY |
| | Fuji | 22,000 JPY |
| | Tama | 22,000 JPY |
| P.P. LAMP SHADE | Don | 15,000 JPY |
| | Don 2 | 18,000 JPY |
| | Hana | 15,000 JPY |
| | Matsu | 15,000 JPY |
| | Matsu 2 | 18,000 JPY |
| P.P. WOOD LAMP SHADE | Don-wood | 18,000 JPY |
| | Don 2-wood | 21,000 JPY |
| | Hana-wood | 18,000 JPY |
| | Matsu-wood | 18,000 JPY |
| | Matsu 2-wood | 21,000 JPY |

| model. | type. | price. |
|------------------|----------------|------------|
| WAPPA SHADE | Hanabi | 49,000 JPY |
| | Shuriken | 43,000 JPY |
| | Kazaguruma | 39,000 JPY |
| | Hanabi-floor | 69,000 JPY |
| | Shuriken-floor | 63,000 JPY |
| Kazaguruma-floor | | 59,000 JPY |
| | | |
| SEN | Sen | 38,000 JPY |
| HOKORE | Hokore (参考作品) | |
| | Hokore pendant | 88,000 JPY |

表示価格は2018年10月現在での税抜価格になります。

TOSHIYUKI TANI
THE SHADOW WITH THE LIGHT

www.modern-t.com



The lighting created by lighting artist Toshiyuki Tani, is not just a tool to illuminate the dark. While originating from functionality, it is richly expressive as an object of art. This is reminiscent of the furniture designers with backgrounds in fine art, who were active around the 1950's. However, the delicate sensibility with which he sculpts the light and shade is uniquely Japanese. Most of his work shows traditional Japanese artisanal skill, honed through years of training. The traditional elements constitute the essence of the modern forms he create.

The contemporary nature of the design is strongly coupled to some artisanal techniques. It is deeply interesting that two elements can appear to be separate at first sight, when they are actually connected using superior crafting techniques. His work is of high quality, both as contemporary design created by Japan's new generation, and as an application of traditional craftsmanship to modern manufacturing. The unique space, created by the amalgamation of light and shadow, conveys the unknown potential that lighting has.

照明作家・谷俊幸の作る明かりは、ただ闇を照らすだけの照明器具ではない。機能と結びつきながらも、オブジェとしての豊かな表現力が発揮されているからだ。それは 1950 年代前後、ミッドセンチュリーに活躍した家具デザイナーの多くがアートの素養を持っていたことを思い起こさせる。ただし影と光を操る彼の感性の繊細さは、日本ならではの。そしてほとんどの作品には、長い時間の中で磨かれた日本の伝統的な職人技が活かされている。そういった要素は彼が作り出すモダンなフォルムの本質を構成している。デザインのモダンさとある種の職人技は深く結びついている。一見、別々のものに思えるふたつの要素が、優れた物作りの中でしっかりと結びついている事実はとても興味深い。彼の作品は、日本の新しい世代によるモダンデザインとしても、伝統工芸が現代のもの作りに活かされて例としても、どちらの面から見ても高いクオリティを持つ。そして影と光が一体になって作り出す独特の空間は、明かりというものが持つ未知の可能性を感じさせてくれる。



As underlined by Junichiro Tanizaki's work "In Praise of Shadows" the Japanese have always had a keen perception of light and shadow. The light from a traditional Japanese oilstand, with its dim light surrounded a paper shade, is not bright. However, spending a long time in that space fills the soul with rich brightness, and brings about the realization that the darkness is calming the mind. The light and dark is cleverly controlled in Toshiyuki Tani's work too. At times, shadows projected onto walls and ceilings have more presence than flowers. The intriguing way in which light creates shadows, and shadows create light. Its depth reminds us of the value of comfortable dimness in modern life, where uniform brightness is the norm. It would be ideal to have even just a short interval during the day to have time to appreciate darkness.

谷崎潤一郎『陰翳礼讃』を持ち出すもなく、昔から日本人は明暗の感覚に優れていた。油に灯した炎の微かな光を和紙で包む行灯は、實際明るいとは言えない。しかしその空間で長い時間を過ごすうちに心は豊かな明るさを感じ、暗さが心を落ち着かせていることに気づく。谷俊幸の作品でも明るさと暗さは巧みにコントロールされている。壁や天井に映る影は、時には花以上の存在感を持つ。光が影を作り、影が光を作るおもしろさ。一様の明るさに慣れてしまった現代の生活の中で、その味わいは心地よい暗さの価値を思い出させる。一日の中で、ほんの数十分でもそんな時間を持つことを習慣にしたい。

Toshiyuki Tani's lighting equipment often uses traditional Japanese craftwork. For example a technique called "magewappa" is used in his works "Hanabi" "Shuriken" and "Kazaguruma" Tani learned the technique under the instruction of a magewappa artisan in Odate, Akita, and makes each of his pieces by hand using Japanese cedar from Akita. He does not simply take inspiration from traditional craftwork as a designer, but masters the techniques himself for his work. This is what makes him a "lighting artist" rather than a so-called designer.

Sen is handmade by Suruga bamboo weaving artisans but Toshiyuki Tani watched every step of the process and created the design together with the artisans, communicating with them constantly. Traditional artisanal skills are being lost all around Japan. However, Tani's style of creation ensures that the techniques are passed on, albeit in a new form.

谷俊幸による照明器具の多くには、日本の伝統工芸が使われている。たとえば「曲げわっぱ」の技法使う「Hanabi」「Shuriken」「Kazaguruma」は彼が秋田・大館の曲げわっぱ職人のもとで技術を修得し、秋田杉の板を素材にひとつひとつ手作りしているもの。単にデザイナーとして伝統工芸にかかわるのではなく、自分でその技をマスターして臨むところが、彼がいわゆるデザイナーではなく、“照明作家”である理由だ。

Sen は静岡県駿河竹千筋細工の職人が手作りしているが、谷俊幸は職人の横で全ての行程を見て、コミュニケーションを取りながらデザインを完成させていったという。

日本各地で伝統的な職人技は失われつつある。しかし彼のようなスタンスで制作に挑むことで、形は新しく変わっても、技そのものは後々まで継承されていく。



“Hokore” The buds slowly opens up and eventually proudly bloom in full.

The energy within this process is captured within “Hokore” from a lighting artist's perspective. It is a piece that is close to fine art. The story that continues on from the previous work “Sen” will be passed on from this Hokore to the next piece, which is being developed. The technique used is the traditional craftwork of Suruga bamboo weaving, the same technique used in Sen. Sen was made from approximately 700 bamboo sticks, but Hokore is made from almost double the number of bamboo sticks. An inconceivable amount of work and highly sophisticated techniques are required. The artisanal techniques, which have been passed down through generations, made the creation of this piece possible. Toshiyuki Tani named the work “Hokore” (be proud) to show the world how proud he is of the strength of Japanese traditional craftwork. This pride is represented by the moment the buds blossom.

Bamboo is a material that gradually darkens in color and naturally changes pattern with time and use. This deepens our affection towards it. Bamboo objects never feel old, and truly deserves to be called modern.

「Hokore」つぼみがゆつくりと開き、やがて一面に咲き誇る。

そのプロセスに秘められた力強さを照明作家の視線で捉えたアートピースに近い作品である。前作の「Sen」から続くストーリーは、この Hokore を経て構想中の次作へと継がれていくという。

使われている技法は Sen と同じく伝統工芸の駿河竹千筋細工。Sen には約 700 本の竹ひごが使われているが、Hokore ではその数はほぼ 2 倍となった。気が遠くなるほどの精妙な技と多くの手間が要求されるが、これを完璧に実現できたのは長年受け継がれてきた職人技があるからこそ。日本の伝統工芸の力強さを世界に誇りたい。そしてつぼみが満開になる過程こそが誇り、そんな気持ちをこめて谷俊幸はこの作品に Hokore (誇れ) と名付けた。

竹という素材は長く使うことでだんだんと色を帯、自然に風合いが変化する。それとともに愛着も深まっていく。時間を経ても古びることのない存在感は、真の意味でモダンという言葉にふさわしい。

