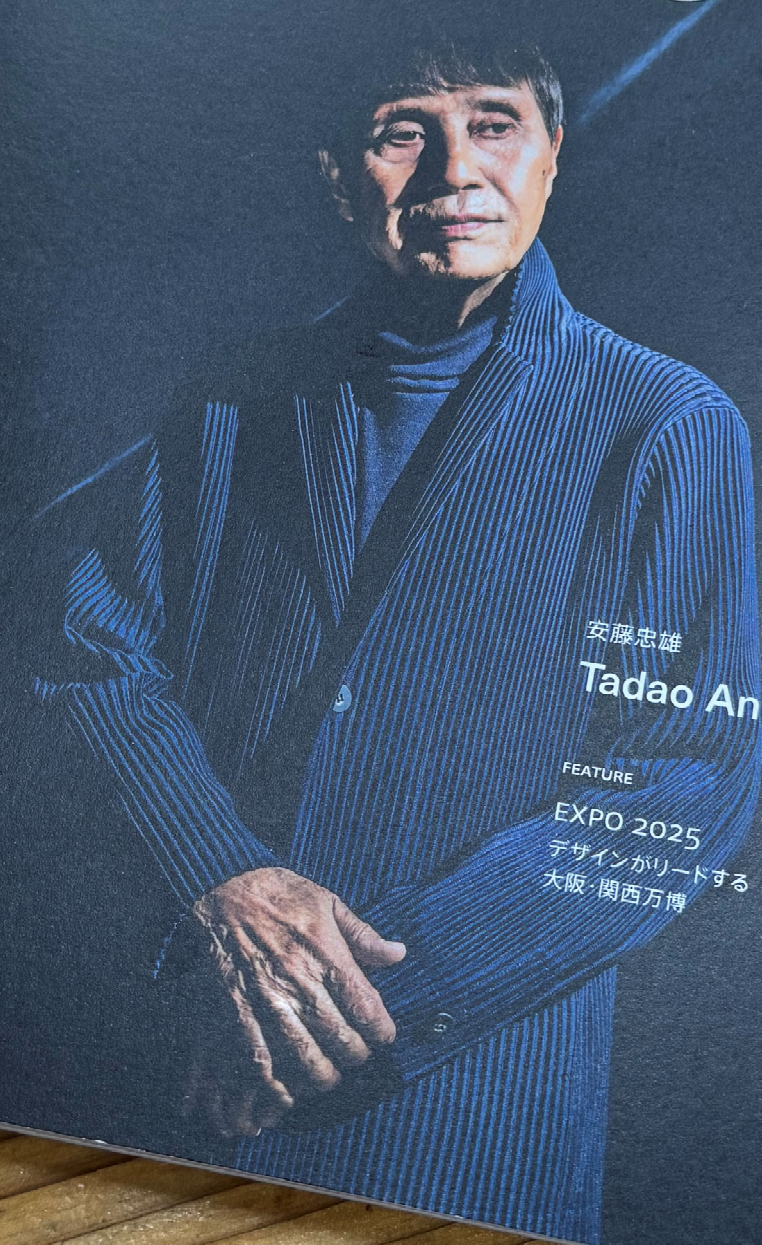


# AXIS



安藤忠雄

Tadao Ando

FEATURE

EXPO 2025  
デザインがリードする  
大阪・関西万博

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## 山出淳也×折兼 Jun'ya Yamaide × Orikané



徳島県阿南市は後継者不足で放置竹林が増え問題化している。参画した6社のうちの1社、那賀ウッドは間引いた竹や木などを「木粉」に加工し、森林の活性化を提案している。今回は木粉に樹脂を加えゴミ箱に成形。アーティストの山出淳也はデザインのアドバイスのもと、「ものづくりの背景、土地の風景を想像させること」に注力したと言う。今回の経験が企業や地域の未来に還元されることを目指す。

In Anan City, Tokushima, the growing issue of abandoned bamboo forests is being fueled by a lack of successors. One of the six participating companies, NAKAWOOD, is working to revitalize the forests by turning thinned bamboo and wood into wood powder. For this project, they mixed resin with the wood powder and molded it into a trash box. Artist Jun'ya Yamaide, who provided design guidance, focused on more than just the aesthetic—he aimed to evoke the craftsmanship behind the product and the local landscape. This initiative is intended to contribute to the future of both the company and the community.

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decayed wood and scrap metal. Crafted by master artisans, the table features over 200 meticulously welded joints, resulting in a one-of-a-kind design.

"I told the participating businesses to approach this as if they were exhibiting at Milan Design Week," Konishi explains. "But co-creation is merely a means to an end. Simply making something safe and inoffensive won't change anything. I want this to be something that ignites passion—something that feels like a festival. That sense of shared energy,

that frenzy, is what we're aiming for. When that happens, even an event as large as the Expo will feel deeply personal to those who experience it."

On a broader scale, not all businesses and advisors saw their projects unfold exactly as they had envisioned, and there were clear differences in engagement across initiatives. Still, it's this very approach—an Expo where people can actively shape the future and feel truly invested—that defines what a design-driven Expo should be. 41