

SIDE GALLERY

SHIRO KURAMATA



Counter Chair / Bar Stool

Designed by Shiro Kuramata

Exclusively produced for the restaurant Ume no Ki in
Akanaka
Japan, 1970s
Lacquered wood, upholstered seat

Measurements

43 × 42 × 112h cm
16,9 × 16,5 × 44h in

Seat height: 76 cm
Seat height: 29,9 in

Literature

Deyan Sudjic, Shiro Kuramata, Phaidon Press, London,
2013
Takahiko Mori, Shiro Kuramata, Seigensha, Kyoto, 2011

Provenance

Restaurant Ume no Ki in Akanaka

About

his counter chair reflects Shiro Kuramata's ability to reduce furniture to its essential forms while maintaining a strong visual identity. Elevated through its tall and slender proportions, the design acquires an almost architectural presence, where structure and negative space become equally important components of the composition.

The backrest, defined by intersecting horizontal and vertical planes, creates a graphic rhythm that recalls modernist abstraction and Japanese spatial sensibilities. Kuramata often approached furniture not as purely utilitarian objects but as studies in perception, experimenting with how form could alter the experience of space.

Even in his earlier wooden works, before his celebrated use of acrylic and industrial materials, Kuramata demonstrated a refined understanding of geometry and proportion. The result is a piece that transcends its practical function, occupying a position between furniture and sculpture.

Its restrained language and timeless silhouette place it firmly within Kuramata's broader design vision: one where simplicity conceals conceptual depth and where everyday objects become poetic interventions within interior space.

Biography

Shiro Kuramata (1934–1991) was one of Japan's most influential postwar designers and an internationally celebrated figure in contemporary design. After studying cabinetmaking and interior design in Tokyo, he established the Shiro Kuramata Design Office in 1965 and developed a body of work that challenged conventional ideas of furniture and materiality.

Throughout his career, Kuramata experimented with industrial materials including acrylic, aluminum mesh, and glass, often creating pieces that appeared to dissolve visually into space. Works such as *How High the Moon* and *Miss Blanche* became icons of late twentieth-century design and demonstrated his ability to merge Japanese sensitivity with radical experimentation.

His work received international recognition through collaborations with Memphis Milano and exhibitions across Europe, the United States, and Japan. Today Kuramata remains one of the defining voices of modern Japanese design, admired for transforming furniture into poetic objects suspended between function and art.