

SIDE GALLERY

DAISAKU CHŌ



Chair model "Bachi"

Manufactured by Tendo Mokko
Japan, 1996
Wood

Measurements

44,5 × 53 × 81 cm
17,5 × 20,9 × 31,9h in

Provenance

Private collection, Tokyo, Japan

Literature

Cho Daisaku: 84 Year Old Active Duty Designer.
Daisaku Choh / Gan Hosoya / Novhiko Yabuki. Published
by Setagaya Art Museum, Tokyo, 2006
Lewisch, M. (1996). Design Japonais: 1950-1995. Centre
Pompidou.
Shimazaki, M. (2006). Japanese Chairs. Seibundo
Shinkosha Publishing.
Murakami, S. (1995). Japanese Wooden Chairs.
Shotenkenchiku-Sha Co.

About

The Bachi Chair, designed by Daisaku Choh in 1996, represents his return to furniture design after a 20-year focus on architecture. The three-legged design demonstrates minimalist Japanese aesthetics while emphasizing balance and form in wood. Reflecting Choh's experience under Junzo Sakakura and his own independent practice, the chair merges sculptural presence with functional design, standing as an example of Japanese modern furniture of the 1990s.

Biography

Daisaku Cho (1921–2014) was one of the most important figures in postwar Japanese furniture design. Born in former Manchuria, he studied architecture at the Tokyo School of Fine Arts (now Tokyo University of the Arts) before joining the Junzo Sakakura Architectural Institute, where he worked under one of Japan's leading modern architects and a former collaborator of Le Corbusier. Although trained as an architect, Cho devoted much of his career to furniture design, developing a language that combined modernist principles with Japanese traditions of living.

Throughout the 1950s and 1960s, he designed furniture and interiors for significant projects including the International House of Japan and numerous private residences. His best-known work, the Low Seat Chair, evolved from Junzo Sakakura's earlier Bamboo Basket Low Seat Chair and was exhibited at the 12th Milan Triennale in 1960, where Cho and Shuichi Kitamura received the Gold Medal for the Japanese pavilion. Deeply committed to the pursuit of comfort and continuous refinement, Cho regarded design as an ongoing process rather than a finished result.

His work represents a key chapter in the development of Japanese modernism, successfully reconciling traditional Japanese ways of living with the international language of twentieth-century design.