

PR
TOTEM FASHION PARIS
KUKI DE SALVERTES
SÉBASTIEN DE BRITO
VERA WAGNER

PR JAPAN*
MIKA HAYASHIDA

HAIR
JOJI TANIGUCHI FOR SHISEIDO

MAKEUP
JUN NAKAMURA FOR SHISEIDO

MODELIST
TOMOHIRO TAKAO

SEWING TECHNICIAN
TOMOHIRO TOKITA

AKI YOSHIHARA
ALEXANDRA KUSTVALL LARSSON
CHIKAKO HASHIMOTO
DAIKI KASUGA
KANA KAWASAKI
HARUNA KUGA
HIKARU SUKEDA
HIIMEKA HAGI
HINAKO MATSUMORI
HITOMI AOTA
KAORI IGUCHI
KAORI MATSUMURA

YUIMA NAKAZATO CO., LTD.
YUIMA NAKAZATO
KANAKO MATSUO
TATSUYA HAYAKAWA
SHUNNOSUKE MITSUOKA
RYO KAWASHIMA
SACHI KAWASHIMA
ERIKA AOKI
YUMI FUNIUI
KEI UEDA
AI KAMATA
YUKIKO "JUMBO" MATSUZAKI
SVENJA STEURER JENE
ELISE GETTELITFE
AI INOUCHI
HIROKI SHIMODA
(EXECUTIVE CREATIVE ADVISOR)

MOVIE
HIROYUKI KARIKOMI
AKITO MORI

3D ENGINEERING / CGI MOVIE
SUN JUNJIE

ART DIRECTER
KENTA TAKAKURA

ASSISTANT
KAREN KIMURA
KENGO KAWANO
KYOKA OKAJIMA
MAHO WAKAKI
MAI TOITA
MIKI TEZUKA
MOE KIMURA
MOMOKO AKAGAWA
NAOMI MORIMOTO
NGUYEN KY
PARK HYUNKYUNG
RII NISHIYAMA

SPECIAL THANKS
BRADLY DUNN
YOSHIKO IKOMA
SADAHIRO SHIMIZU

JAPAN FASHION AND LIFESTYLE FOUNDATION
THE KYOTO COSTUME INSTITUTE
BUNKA FASHION COLLEGE
COCONOGACCO
KOBE DESIGN UNIVERSITY
MODE GAKUEN
UEDA COLLEGE OF FASHION

PARIS TEAM
MOSSI TRAORÉ
LES ATELIERS PARISIENS
KANAKO NISHIO
IRYA CISSÉ

LIGHTING PLANNER
DAISUKE YANO

MUSIC
SENJAN JANSEN

PHOTOGRAPHER
SHOJI FUJII
CLAIRE ROBERTSON
JEAN-LUC DUPONT

VIDEOGRAPHER
MOTOYOSHI HIRATA
NOBUHIKO WATANABE
YOSHIKAZU YAHATA

RIKO GOTO,
RIKU YOSHIKAZAKI
RYO NUMAJIRI
RYO OIKAWA
SATOKO ITO
SAYOKO OTSUKA
TAKUYA SENDA
YUKI KIMURA
YUKI TAKAHASHI
YUKO FUKUSHIMA
YURIE KOGA

YUIMA NAKAZATO

COUTURE

AUTUMN/WINTER 2017-18

[FREEDOM]

With the evolution of UNIT CONSTRUCTED TEXTILE, garments will have infinite possibilities.
Eventually every item will be unique and different.

andMade APOLLO co.,ltd AsahiKASEI Carbon DMM.make 3DPRINT FUJIFILM HANS BOODT. MANNEQUINS

JAPAN FASHION AND LIFESTYLE FOUNDATION JSR株式会社 E-177777 SHISEIDO SWAROVSKI Psychic VR Lab VERNU JAPAN

SPONSORS IN ALPHABETICAL ORDER



[FREEDOM]

"Eventually, each and every garment will be unique and different."
This is our vision towards the future of mankind.

By designing costumes, I found that a garment specifically designed and made for an individual has the power to enrich and liberate the wearer from the heart. In time, I developed a desire to provide that experience to people all over the world. A change in the fundamental concept of clothing was necessary to achieve this dream. I hypothesized that providing one-of-a-kind garment to each individual can be possible if clothes can feely change their shape in an instant like clay.

In the first collection, I presented the idea of clothes made by connecting small film parts. The second collection featured the UNIT CONSTRUCTED TEXTILE, a system that can reassemble unit parts many times. After countless trials and errors, we are closer to realizing our dream, as we have succeeded in significantly evolving the 3D UNIT CONSTRUCTED TEXTILE.

A major challenge of mass customization was the constraint of using needles and threads to make the clothing. Using digital fabrication, we made a system that allowed various materials used for clothing like cotton, wool, and nylon to be combined freely. This system lets us build all silhouettes imaginable, just like creating a garment from a dress pattern but with even more flexibility. No two human bodies are shaped exactly the same.

3D UNIT CONSTRUCTED TEXTILE can adjust the size and shape of a garment to be a precise fit to the wearer's figure, unlike the standard method of making clothes from a sewing pattern.

Each UNIT has a serial number –as if it was the DNA of the wearer.

Anything and everything, from traditional crafts and contemporary art, to wearable devices, and even items with no classification but of value to the wearer, can be developed into a UNIT and be worn in one outfit.

This simple system of combing two types of UNITS will change how people enjoy their new clothes and enrich their lifestyles.

I merged the concept of this new and evolutionary textile with clothing from the past.

As a motif, I chose the 1950s, an era symbolized by two completely opposite styles: the Haute Couture that brought back elegance and luxury to people fatigued by the war, and jeans, the globally mass-produced piece of clothing.

Jeans, the first truly universal attire, are now worn by just about anyone in the world, regardless of sex, age, or social class.

Our ambition is to take the non-discriminatory and universal aspect of jeans one step further and create a one-of-a-kind garment that is made solely for the wearer.



AUTUMN/WINTER 2016-17



SPRING/SUMMER 2017



AUTUMN/WINTER 2017-18