

From Hokkaido with care & respect

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We build furniture by the forest,
with a keen sense of gratitude for what nature has given us.



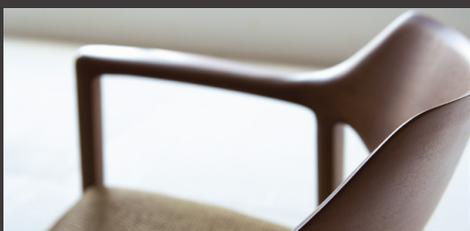
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CondeHouse Story

We build furniture by the forest, with a keen sense of gratitude for what nature has given us.

The beautiful forests of Hokkaido are the starting point of everything CondeHouse is.

We use Hokkaido wood for as much of our work as possible, using every last piece of wood to create items that will be part of your daily life for a long time.

Treating the forest well is at the heart of everything we do.

Furniture manufacturing begins with the forest. As global environmental challenges intensify, CondeHouse reaffirms our founding principle from 1968: “Manufacturing in harmony with nature.” We are dedicated to creating beautiful, durable furniture while minimizing environmental impact across production, transportation, and sales.

Utilizing Hokkaido Hardwood and Advancing Sustainable Craftsmanship



Over 20 Years of Forest Conservation for the Future

CondeHouse’s craftsmanship is sustained by healthy land and forests. For more than 20 years, we have carried out tree-planting initiatives to pass these forests on to future generations, planting over 50,000 Mizunara oak saplings to date. Through this long-term commitment, we support a sustainable forest cycle that nurtures both nature and craftsmanship into the future.

私たちが住む北海道の木で、
私たちの家具をつくる。

この木の家具
北海道プロジェクト



Proactive Use of Hokkaido Wood

Asahikawa Furniture is committed to crafting furniture using locally sourced wood from Hokkaido. In 2014, we launched the “Kokono Ki no Kagu – Hokkaido Project.”

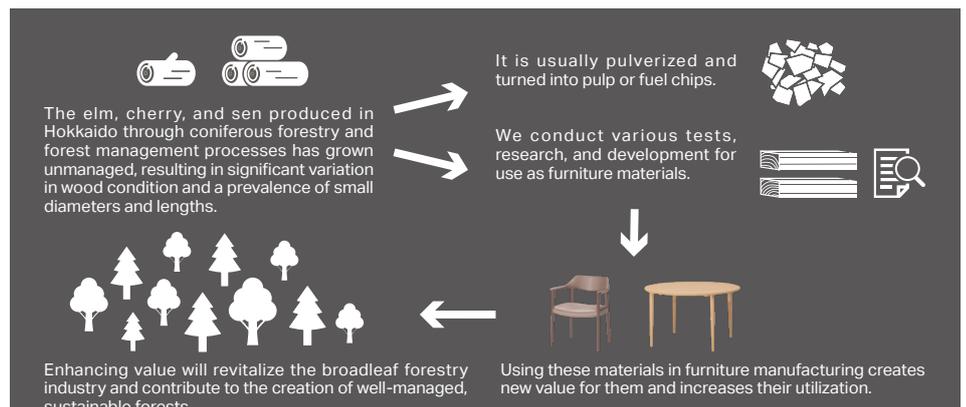
Although Japan’s wood self-sufficiency rate has risen to 42.8% (Forestry Agency, FY2023), much timber is still imported from distant countries, requiring large amounts of fossil fuel for transportation. From this perspective, we will continue promoting the use of Hokkaido wood to support more sustainable manufacturing.

Unlocking the Potential of Underutilized Tree Species

To coexist sustainably with Hokkaido’s rich forests, CondeHouse values working with a diverse range of hardwood species. In recent years, factors such as global wood shortages, import restrictions, and rising costs have made it increasingly difficult to secure stable supplies of high-quality local timber. In response, we expanded our material research beyond conventional species and began actively utilizing a broader selection of Hokkaido hardwoods. Through strength testing conducted by an industry-academia-government research group led by the Asahikawa Furniture Industry Cooperative, we introduced previously underutilized species such as Elm, Cherry, and Japanese Sen into production in 2024. Today, we work with six types of Hokkaido hardwood, including Oak, Ash, and Birch, deepening our material knowledge and supporting sustainable forestry through diversified wood use.

Selecting the Right Wood, Close to the Forest

Asahikawa is a major timber hub in Hokkaido and home to one of Japan’s leading log auctions for high-quality hardwood. The region brings together sawmills, woodworking specialists, and forestry professionals with deep knowledge of wood. CondeHouse maintains long-standing relationships with these local experts, sharing insight from log procurement through processing. By working closely with those who understand the forest, we assess each log’s characteristics and determine its best use in furniture making—careful judgment and collaboration that underpin the quality of our products.



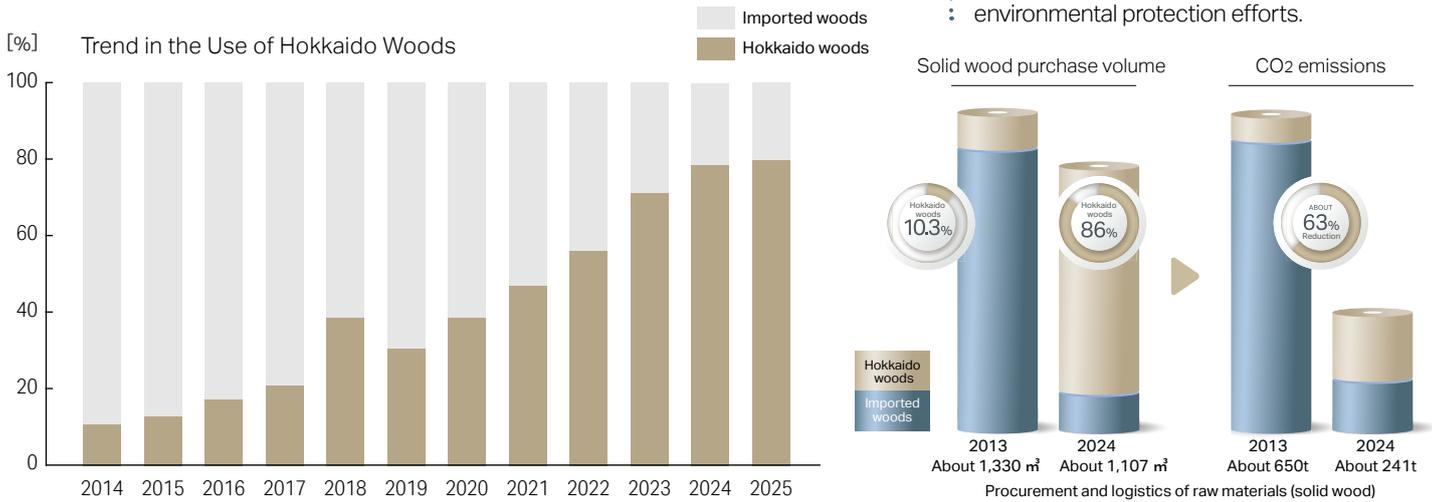
Reducing Environmental Impact Through the Use of Local Timber

Founded in Asahikawa, one of Japan's leading furniture regions surrounded by forests, CondeHouse has always regarded Hokkaido wood as the foundation of its craftsmanship. In line with the "Kokono Ki no Kagu – Hokkaido Project" launched in 2014, we prioritize locally sourced Hokkaido timber. Unlike imported wood, which requires long-distance transport

and increases CO2 emissions, using local timber substantially reduces environmental impact. Through steady incorporation into both long-selling products and new collections, approximately 80% of the wood we use today comes from Hokkaido, forming a solid foundation for environmentally responsible manufacturing.



We believe that establishing a sustainable cycle through appropriate use of timber and planned reforestation can increase forests' CO2 absorption capacity and contribute to environmental protection efforts.



Making the Most of Finite Wood Resources

Thorough Utilization of Even the Smallest Materials

Offcuts and smaller pieces generated during the manufacturing process are valuable resources that deserve careful use. We repurpose short or narrow pieces by laminating or joining them to create new materials, used in components such as chair backs, sofa seat frames, and the internal cores of table legs. In some cases, different wood expressions are intentionally mixed as a design feature in chair and bench seats to create rich,

varied surfaces. Even wood scraps too small for machine processing are not wasted; they are reused in art objects such as COSONCO QS or as wood chips for smoking, ensuring each piece of wood is used to its fullest potential.



Creating Long Tabletops Through an Original Vertical Joining Technique

High-quality timber long enough for large tabletops is scarce. To use shorter high-grade wood efficiently, CondeHouse developed a vertical joining technique that produces long solid-wood tabletops.



Skilled craftsmen design joints to minimize seams, prevent misalignment, and accommodate natural expansion and contraction. Arranged in a seemingly random pattern, these joints balance material character and visual harmony, achieving both efficiency and the refined quality that define CondeHouse craftsmanship.

Hokkaido Woods Overview

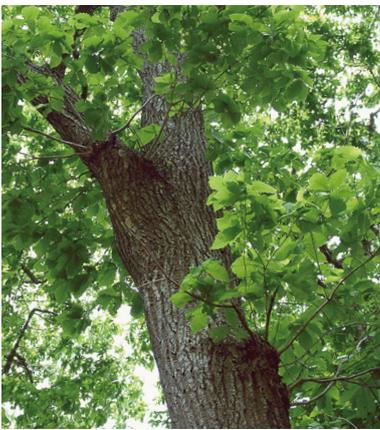


Japanese Ash

A deciduous broadleaf tree of the olive family, Fraxinus, Hokkaido Ash grows in northern Honshu, Hokkaido, Korea, China, Sakhalin, and Siberia. This ring-porous wood features distinct annual rings. The heartwood is brown, and the sapwood is pale yellow-white. Known for its straight trunk, easy workability, and durability, it has historically been used in construction and bridge materials. It's beautiful, uniform grain makes it ideal for furniture.



Since 2015, Hokkaido Ash has been widely adopted for both existing and new products. Despite natural grain variations, its clean color and natural texture remain appealing, even with staining.



Japanese Oak

Species like Mizunara and Konara in the Fagaceae family are collectively called Hokkaido Oak when sourced from Hokkaido. This ring-porous hardwood has pronounced grain and a gray-brown heartwood with distinctive ray flecks. Its strength, durability, and water resistance make it suitable for furniture, whiskey barrels, and flooring.



Since the 2014 launch of the “Kokono Ki no Kagu – Hokkaido Project,” the shift from imported materials to Hokkaido Oak has been significant. Its unique, natural grain and reduced CO2 emissions due to less transportation further emphasize its value.



Japanese Elm

This deciduous hardwood grows widely in Japan, Korea, China, Sakhalin, and Siberia, thriving in Hokkaido's environment. It can reach over 30m in height and exceed 1m in diameter. The wood features clear annual rings and a unique, subdued color palette.



Starting in 2024, Hokkaido Elm has been used for furniture production, including the “WING LUX LD” chairs and tables. Its wide, soft grain adds a gentle touch to designs.



Japanese Sen (Acanthopanax)

This is a broadleaf tree from the family Oleaceae, with Hokkaido being the main production area in Japan. The heartwood is light grayish-brown, while the sapwood is pale yellowish-white, with an indistinct boundary between the two, giving the wood a generally bright appearance. It is ring-porous with distinct annual rings, straight grain, rough texture, and a light, soft nature that makes it easy to work with. The surface has a glossy finish, and the wood may display various grain patterns, such as wavy and curly figure. It is widely used for interior building materials, furniture, tools, and musical instruments.



Starting in 2024, Hokkaido Sen has been adopted, which features a bright color and beautiful, contrasting grain, particularly highlighted in the tabletop. Although it is a relatively soft material, it is now used for solid wood tables.



Japanese Sakura (Cherry Blossom)

This Rosaceae family hardwood, including Yamazakura and Siuri Sakura, is native to northern Honshu and Hokkaido. Known for its reddish-brown heartwood and pale-yellow sapwood, it offers excellent texture, luster, and workability, making it a favored choice for high-end furniture, musical instruments, and carvings. It has excellent material quality, color tone, and workability, and is used for a wide variety of purposes, including high-quality furniture materials, fixture materials, musical instrument materials, and carving materials.



Distinguished from imported Black Cherry, Hokkaido Sakura provides a refined alternative with slender dimensions and an evolving, rich character over time.



Japanese Birch

A broad leaf tree of the Birch family, distributed in Japan (Northern Honshu and Hokkaido). The heartwood is light reddish brown, and the sapwood is yellowish white with a clear boundary. There is little difference between earlywood and latewood in grain, and the annual rings are not particularly obvious. It is widely used for gymnasium floors because of its abrasion resistance and stability. The growth of the wood varies greatly depending on the conditions of the growing region. The ones with dark reddish heartwood are called and valued as a rare and precious material. In Hokkaido, monarch birch, with more distinct white sapwood, dominates.



The contrast between the heartwood (red) and sapwood (white), which is a distinct characteristic of this material, is utilized as it is, giving it an expression that only natural materials can give. Enjoy the smooth texture upon touch that is the characteristic of the diffused-porous wood.

Towards Planet-Friendly Furniture

Proper use of forest resources

Illegal logging has been long said to cause deforestation. CondeHouse is registered as a wood-related business entity of the Clean Wood Act. We always make full use of wood to the last small piece and produce safe and long-life furniture.

Please access the following URL for more information.

<https://www.rinya.maff.go.jp/j/riyou/goho/>



Commitment to Material Safety

As concerns over the health effects of VOCs (Volatile Organic Compounds), such as those linked to sick house and sick school syndrome, have grown, governments have set strict regulations to protect indoor environments. In line with these guidelines, CondeHouse carefully selects and manages all materials used in our furniture—including plywood, adhesives, and finishes—to ensure safety and peace of mind.

VOCs are chemicals released into indoor air from building materials, finishes, and adhesives. Japan's Ministry of Health, Labour and Welfare has set indoor concentration guidelines for 13 substances, including formaldehyde, toluene, and xylene.

- We use only JIS- and JAS-certified F☆☆☆☆ plywood, the classification with the lowest level of formaldehyde emissions.
- All adhesives meet the JAIA F☆☆☆☆ self-regulatory standards established by

the Japan Adhesive Industry Association.
● Our finishes contain no intentionally added VOCs—such as toluene, xylene, styrene, or ethylbenzene—and are applied with polyurethane or oil finishes.

Certificate of Japan Furniture Industry Development Association (JFA)

CondeHouse is certified by Japan Furniture Industry Development Association (JFA) as a manufacturer fulfilling the JFA requirements for quality furniture.

Please access the following URL for the requirements set by JFA.

<https://jfa-kagu.jp/about/labeling/>



Certificate number
JFA-00018

CondeHouse CONTRACT

Since 1968, CondeHouse has completed many projects not just in Japan but also across the globe, ranging from interior design planning to construction. We design furniture that can be used in, including but not limited to, homes, offices, shops, hotels, medical and public facilities. Please visit our website for more details



Planning

If you have trouble in designing your own space, let CondeHouse help you. We not only produce chairs, sofas, and tables but also customize furniture based on your needs. Our interior design team will assist you and complete your dream space.



Customizing

If the regular items do not satisfy your needs, do not worry. CondeHouse provides customized service to meet all your demands. To ensure the highest quality, all the customized items will be made in our factory.







Office

Japan Ecosystem Co., Ltd.

Location : Aichi (2025)

Information

Interior Design | kny architects (<https://kny-architects.jp>)

Products | WING LUX, ATILLA LUX, SPLINTER, KIILA, ONE LUX, LAGOOSE, etc.



Office

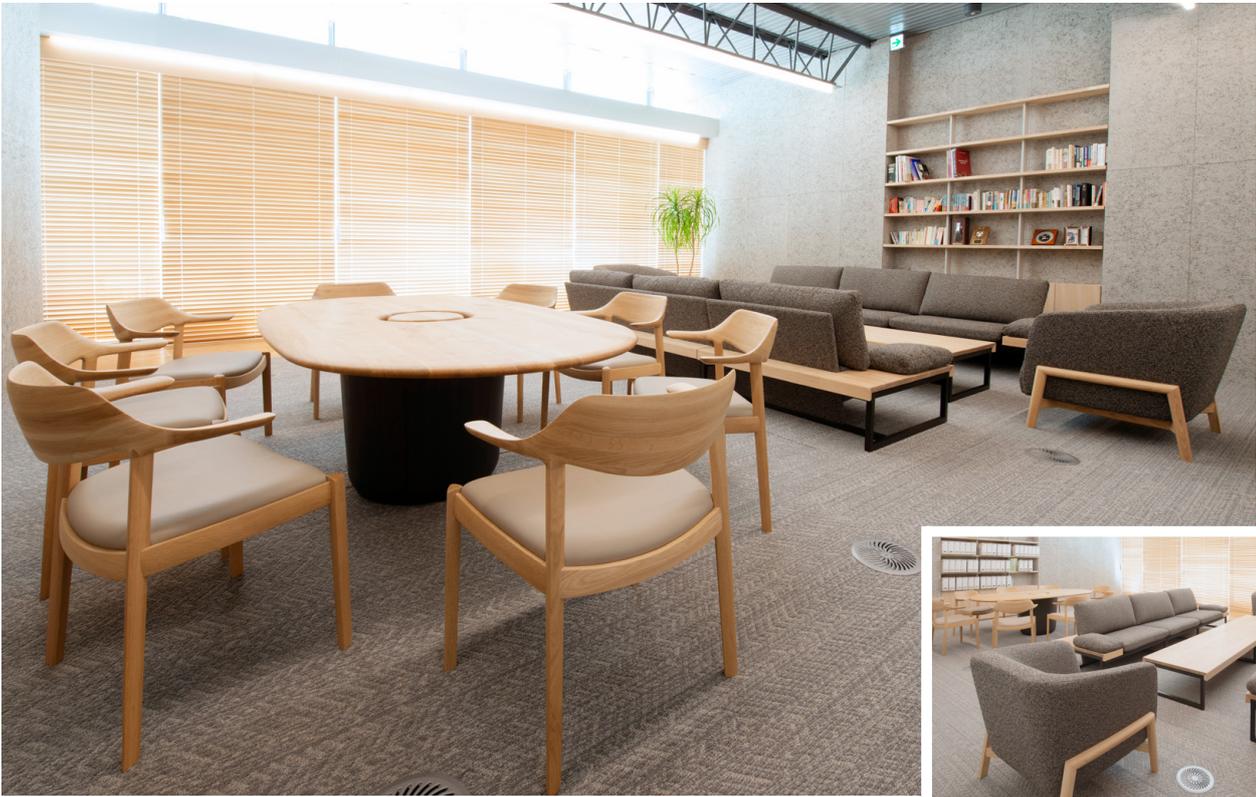
WELLNET CORPORATION

Location : Hokkaido (2025)

Information

Photography | Juri Komaki

Products | BARCA LUX, KINA LUX, NAKKA, AIMA, RB TABLE, KYU, etc.



Office

Endo Kosan Co., Ltd.

Location : Hokkaido (2024)

Information

Products | WING LUX, ONE LUX, SESTINA LUX, TEN



Office

DOCON CO., LTD.

Location : Hokkaido (2023)

Information

Photography | Goro Mizukami

Products | TEN, WING LUX, TL TABLE, KOTAN, etc.



Office

The Hokkaido Shimbun Press

Location : Hokkaido (2024)

Information

Photography | Juri Komaki

Products | TRIADO, etc.



Cafe and Restaurant

soramori- Hotel Kogure

Location : Gunma (2024)

Information

Airchitecture | Yanagi Architectural Design Office Co., Ltd.

Interior Design | kaihoko design inc.

Products | KARI



Cafe and Restaurant

Four Seasons Hotel Osaka

Location : Osaka (2024)

Information

Design | CURIOSITY

Photography | @Nacasa&Partners

Products | AIMA



Hotel

The Shiroyama Terrace Tsuyama Bettei

Location : Okayama (2019)

Information

Website | <https://www.tsuyama-bettei.com>

Products | SESTINA LUX, CHALLENGE, toesai LUX, RIKI, etc.



Cafe & Restaurant

GYRE.FOOD

Location : Tokyo (2019)

Information

Architecture | Atelier Tsuyoshi Tane Architects

Photography | Taichi Ano

Website | <https://gyre-omotesando.com/shopsandrestaurants/gyre-food/>

Products | WING LUX, BCTD



Cafe & Restaurant

Noeud.TOKYO

Location : Tokyo (2020)

Information

Creative Director | TOMODACHI Ltd. Tomohiro Kaji

Interior Design | NAKAJIMA+ASSOCIATES Ritto Nakajima + SIA Tetsuji Ito

Photography | @TOMODACHI Ltd. / Kai Kanno / Nacasa & Partners

Website | <https://noeud.tagaya.co.jp>

Products | KAMUY LUX



Store

Kagoshima Bank Head Office

Location : Kagoshima (2020)

Information

Photography | Aioi Pro Photo Co., Ltd.

Products | KOTAN



Public Facilities

Osaka Nakanoshima
Museum of Art

Location : Osaka (2021)

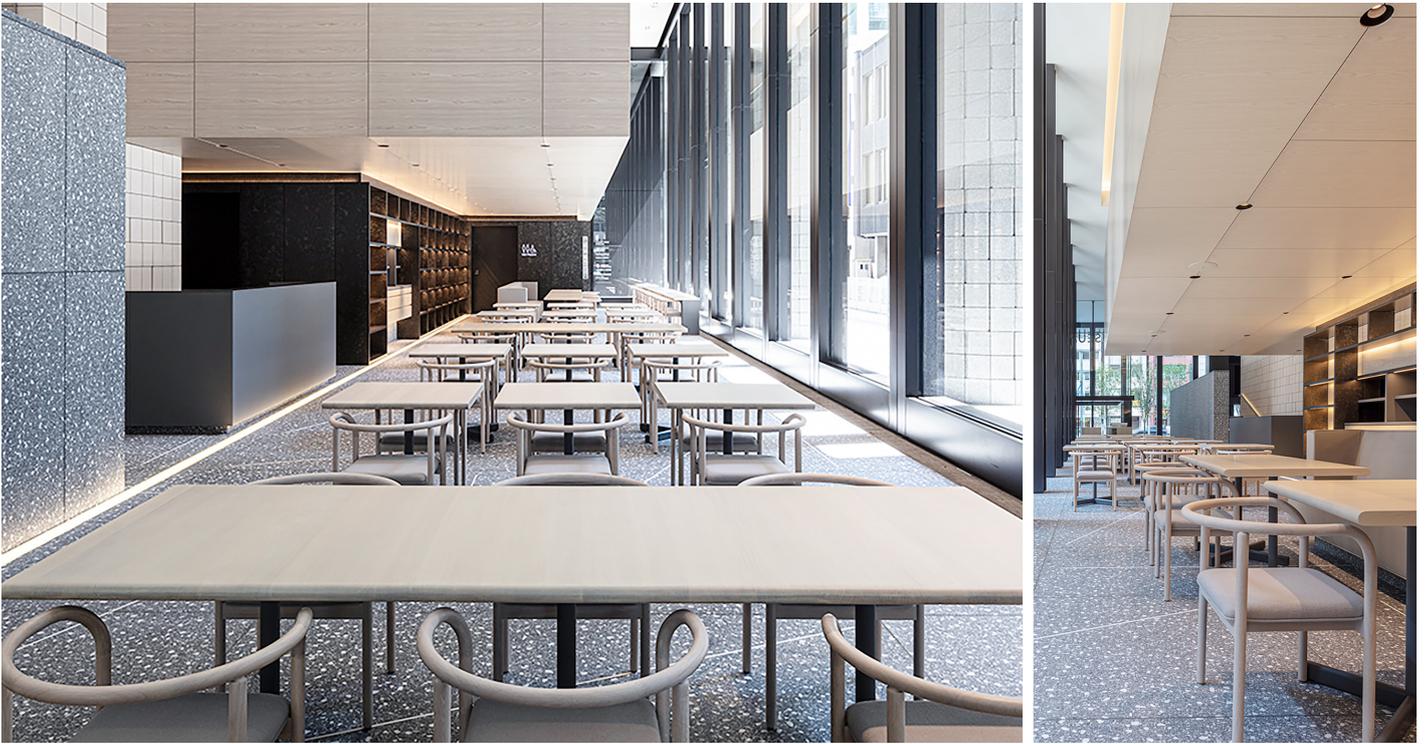
Information

Architecture | Taiji Fujimori Atelier

Photography | Masaki Ogawa

Website | <https://nakka-art.jp>

Products | NAKKA



Public Facilities

Artizon Museum

Location : Tokyo (2019)

Information

Architecture | TONERICO:INC.

Photography | Satoshi Asakawa

Website | <https://www.artizon.museum/>

Products | KYOBASHI



Public Facilities

Hokkaido Prefectural Assembly Chamber

Location : Hokkaido (2021)

Information

Photography | Goro Mizukami

Products | Custom-made

Others



H Corporation
[Toyama]



N Corporation
[Osaka]



N Law Firm
[Tokyo]



ENEOS Xplora Co., Ltd.
[Tokyo]



Photography : Juri Komaki
Air Water Forest
[Hokkaido]



Architecture : Tatsuya Iwamoto + EMBODY DESIGN
Photography : Souyo Studio / Saigo Yumada
OSADA Nagoya Factory
[Aichi]



Architecture : SHIBATAKI Architects & Associates
Iwasaki Co., Ltd.
[Hokkaido]



Photography : Goro Mizukami
ESCON Co., Ltd., Hokkaido Branch
[Hokkaido]



Photography : Goro Mizukami
Kaito Shokai Co., Ltd., Sapporo
Branch [Hokkaido]



Architecture : Sa design office
Photography : Kuya Sasaki
Doboku Kanri Co., Ltd., Head Office
[Hokkaido]



Hokkaido Bank, Ltd.
[Hokkaido]



Photography : Shinei
Hokkaido Bank, Ltd. Head Office
[Hokkaido]



Photography : bridge / Shoki Kanie
Yoshikawa Komuten Co., Ltd.
[Gifu]



Kinokuni-Kensetsu, Inc.
[Hokkaido]



Kushiro Toyota Motor Corporation
[Hokkaido]



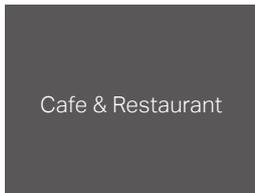
Architecture : NIKKEN SEKKEI LTD.
Tomakomai Shinkin Bank
[Hokkaido]



Architecture : Atelier BNK
Hokumon Shinkin Bank Headquaters
[Hokkaido]



Architecture : Junji Yamamoto Office
Japan Land Etc. Inc. / Hiraiwa Kouzo Keikaku
Photography : Kenta Hasegawa
REVZO Toranomon
[Tokyo]



Cafe & Restaurant



FRATELLO DI MIKUNI kamikawa
[Hokkaido]



Architecture : DesignOffice
Client : Saito & Kazuki
Photography : Dan Hocking
Kazuki's
[Australia]



Photography : Production BECAUSE
Kumamoto local cuisine Aoyagi
[Kumamoto]



Architecture : Jun Igarashi Architects
Photography : Kuya Sasaw
SUSHI ISONO
[Hokkaido]



Sushisai Wakichi Rin
[Hokkaido]



Century Royal Hotel - Japanese
Restaurant Kitanoji [Hokkaido]



TAKAO
[Hokkaido]



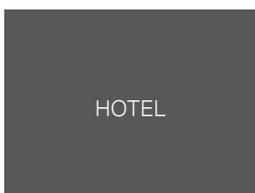
Architecture : DesignOffice
Client : Higher Ground
Collaboration : Ebase Builders / Proite Furniture /
BREC / JB Etc.
Photographer : Sean Fitzsimony
Higher Ground
[Australia]



Architecture : NEWWin
Maruzushi
[Hokkaido]



Architecture : Abay Architects
Photography : Yohji Sasakura
Yakiniku TODOROKI
[Osaka]



HOTEL



Architecture : Japan Power Media Co. Ltd.
ABBA RESORTS IZU
[Shizuoka]



HOTEL SHIMAHANA
[Hyogo]



Kyukaru Atago Club Orbit
[Nagano]



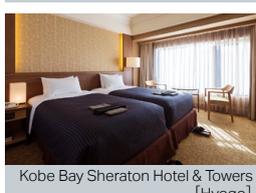
Kurashiki Ivy square
[Okayama]



CROSS HOTEL SAPPORO
[Hokkaido]



KEIO PRELIA HOTEL SAPPORO
[Hokkaido]



Kobe Bay Sheraton Hotel & Towers
[Hyogo]



Kotohira Kadan
[Kagawa]



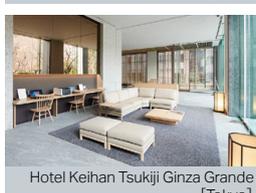
Saka Hotel Kyoto
[Kyoto]



Architecture : Saito Architects London
Photography : Hotel Kranzbach GmbH / Anna Nies
Kompatscher
DAS KRANZBACH
[Germany]



Hakone Yumoto Hotel
[Kanagawa]



Hotel Keihan Tsukiji Ginza Grande
[Tokyo]



Architecture : Yamashita Sekkai Inc.
MAURE VILLA
[Hokkaido]



ASAN KOTONAMI
[Kagawa]



Yumesenkei Besso Amahara
[Hyogo]



Lakeside Villa Suimeikaku
[Hokkaido]

Residential



Architecture: Makiko Taniguchi Architect
Photography: Atelier Libera / Shiyuu Kawai
I Residence
[Osaka]



Photography: Masaaki Inoue
F Residence
[Osaka]



Architecture: Yasuda Architect
H Residence
[Ishikawa]



Architecture: Mars Planning Architects,LLC
Photography: Souichi Murazumi
H Residence
[Kanagawa]



Architecture: Renovation Design Office Emballir
Photo: Hiroki Moriyama
H Residence
[Tokyo]



A Residence
[Hokkaido]



Architecture: Katsuya Iwamoto + EMBODY DESIGN
M Residence
[Tokyo]



Architecture: Mars Planning Architects,LLC
Photography: Sami Style / Osamu Yoshida
O Residence
[Tokyo]



YOSHIMURAICHI CORPORATION
[Osaka]



Photography: Aya Petter
KIBARI NO IE
[Kanagawa]



Design: RIDARE interior design Mayumi Mikajima
K Residence
[Nagano]



Photography: Goro Mizukami
Premist Tower Shin-Sapporo
[Hokkaido]



Architecture: Katsuya Iwamoto + EMBODY DESIGN
Photography: Seiryu Studio / Seiryu Yamada
U Residence
[Ibaraki]



Architecture: Y's Design Architecture
/ Yamaguchi Komuten Co., Ltd.
Y Residence
[Mie]



Y Residence
[Kyoto]

Public Facilities



Asahikawa Tourism and Products
Information Center [Hokkaido]



Asahikawa Airport
[Hokkaido]



Asahikawa City Public Hall
[Hokkaido]



Iwanai Town Assembly Chamber
[Hokkaido]



Photography: Goro Mizukami
Iwamizawa City Hall
[Hokkaido]



Photography: Goro Mizukami
Upopoy - National Ainu Museum
and Park [Hokkaido]



H University
[Hokkaido]



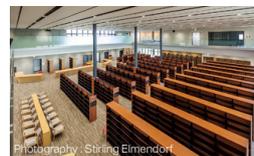
Architecture: Atelier ENK
Okushiri Town Office
[Hokkaido]



Photography: Goro Mizukami
Kutchan Town Hall
[Hokkaido]



Sapporo Medical University
[Hokkaido]



Photography: String Elmendorf
Takasago City Library
[Hyogo]



Interior design: TAISEI CORPORATION
Photography: Adaboo
Tokai University, Shonan Campus,
Building 20 [Kanagawa]



Supervisor: Noritsugu Oda
Interior design: TAISEI CORPORATION / Hiroko Tokuno
Photography: Adaboo
Tokai University, Shonan Campus,
Building 4 [Kanagawa]



Photography: Goro Mizukami
Niseko Town Hall
[Hokkaido]



Furano City Hall
[Hokkaido]



Furubira Town Multipurpose Facility
"Kanaeru" [Hokkaido]



Architecture: Atelier ENK
Hokusei Gakuin University
[Hokkaido]

Healthcare and Welfare Facilities



Iku Ladies Clinic
[Fukuoka]



Wisteria Minami 1 jo
[Hokkaido]



F Clinic
[Osaka]



Kumamoto Breast Surgical Hospital
[Kumamoto]



Tenkokai Social Welfare Corporation
- Care Town Kuranaga [Fukuoka]



Kisaragi Home Ooikan - Residential
Care Home [Kanagawa]



Tenkouen Kamiuchi - Special Nursing
Home for the Elderly [Fukuoka]



Photography: Goro Mizukami
Y Clinic
[Hokkaido]

Stores



Kushiro Toyota - Crane
Toritodori Store [Hokkaido]



Design: CURIOSITY
Photography: CURIOSITY
SENSAI FLAGSHIP SHANGHAI
SHOP [China]



Design: CURIOSITY
Photography: CURIOSITY
MAISON M-I-D 1985
[Osaka]



Lexus Obihiro
[Hokkaido]



Lexus CPO Kushiro
[Hokkaido]

CondeHouse Story

Excellent designs come from the creator's hard work and willingness to accept challenges.

In our factories, cutting-edge processing tools are operated alongside elaborate handcrafting.

CondeHouse's factory is a sophisticated culmination of manual work and technology, developed through a series of ventures into new forms of craftsmanship.

That's why designers around the world know that "if anyone can do it, CondeHouse can!"



Enduring Value

Creating Long-Life Products

Since its founding in 1968, CondeHouse has remained dedicated to crafting furniture meant to be cherished for generations. We believe that true long-life products depend on three essential elements:

1. Longevity of Materials

Selecting high-quality wood, applying proper drying techniques to minimize distortion, and handling materials with care.

2. Longevity of Structure

Creating robust constructions that ensure durability and functional reliability.

3. Longevity of Design

Achieving timeless aesthetics paired with enduring usability.

Beyond these principles, we continuously enhance maintenance accessibility to further extend product life. We also actively revisit and redesign products to enhance comfort and quality in response to changing times—ensuring they remain relevant and enjoyable for years to come. Rigorous strength testing underpins our commitment to safety and reliability, forming the foundation of long-term use.



Diverse Design Variations

A Design Philosophy Shaped Through Global Collaboration

From the beginning, CondeHouse has placed design at the core of its manufacturing philosophy. For over half a century, we have sought new perspectives through active collaboration with designers from Japan and around the world. Our history includes joint development with designers from more than a dozen countries, built on mutual trust and the continuous refinement of skills.

These encounters—and the uncompromising pursuit of product excellence—have cultivated CondeHouse’s distinctive design philosophy. Through challenges such as transforming design competition concepts into commercial products,

we have refined both technique and sensibility. Today, our furniture embodies a modern expression of Japanese aesthetics: thoughtful use of materials, minimal and refined forms, and meticulous craftsmanship—meeting the expectations of audiences worldwide.



Advanced machinery. Skilled craftspeople. That is the CondeHouse way of making furniture.

About CondeHouse Headquarters and Factory

Our manufacturing integrates advanced technology with artisanal expertise, founded on a deep understanding of timber. Dedicated craftsmen are involved from the initial log selection, identifying unique “wood characters” to balance design intent with resource efficiency.

Since 2003, we have utilized 5-axis CNC machining to realize complex modern designs; however, the final tactile finish remains a human mastery. Relying on the sound of carving and the feel of the wood, our artisans make the delicate adjustments that ultimately define CondeHouse quality.



Site area
About 30,900 m²

Building footprint
About 11,030 m²

Total floor area
About 24,980 m²

Embracing the Character of Wood as Design

Trees grown over decades are irreplaceable resources, each with a unique grain, color variation, and natural knots. We embrace these differences as “Character Marks,” actively incorporating them into our designs. By accepting the natural expression of timber, we expand the usability of raw materials, reduce waste, and give every piece of furniture its own distinct soul.

Regarding Quality Control

Our strict quality control includes inspections at the component stage, checking dimensional consistency, wood chipping, and bonding issues within each process to prevent defects from moving forward. In the final inspection, every item is manually and visually examined for structural stability, surface scratches, upholstery flaws, and coating defects based on specific criteria.

Design and Management of Cutting Tools

Dedicated craftsmen sharpen and maintain the cutting tools for all our factories. The sharpness of a blade significantly impacts product quality. For instance, band saws lose their edge after roughly three hours of continuous use, requiring constant sharpening to maintain standards. To meet diverse custom needs, we also manufacture original blades in-house.



CondeHouse Factory



Milling & Lumber Preparation

The water content rates of wood are controlled to be appropriate as material for furniture. The rates are controlled by master craftspeople who know everything about wood. This is the beginning place for our production.



Upholstery

A large variation of fabrics is offered for chairs and sofas, and the lineup is regularly refreshed, reflecting the international trend of interior design. In addition, leather suitable for different applications is also offered.



Tables & Casegoods Manufacturing

This factory is for cabinets, tables, and even detailed custom-made products, where large machines are installed, so that big panels of up to 1.5 m x 3.0 m can be processed.



IPPONGI

IPPONGI was launched in 1997. At this oldest factory used since the establishment of CondeHouse, more importance is laid to traditional techniques. Only small number of selected craftsmen are deployed, and they have been making furniture with their long experience in wood working.



Chair Manufacturing

Master craftspeople manipulate state-of-the-art machines in our factories, where substantial synergy is provided. Every single wood is different, and therefore, each wood is processed appropriately to its characteristics.



Restoration lab

Fortunately, enough, we have many customers who want to use our products long even after the products are damaged or stained. The Restoration lab responds to such requests. Our experienced craftsmen listen to customers' requests and restore long-used furniture accordingly. Nothing pleases craftsmen more than their products are long used.

Product Strength

During product development, we conduct various evaluations for strength and comfort. We refine our designs repeatedly until they clear our rigorous internal standards, such as a 12,000-cycle repetitive load test for seating, ensuring long-term peace of mind.



Repair and Restoration Initiatives

Sustainability begins by matching our wood consumption to the pace of forest growth. Beyond designing for easy maintenance, we provide a robust restoration system including reupholstery and refinishing. By strengthening these repair initiatives, we breathe new life into long-loved furniture, encouraging customers to cherish their pieces for generations.

Collaboration with designers

CondeHouse, seeking for new designs, has collaborated with designers not only domestically but also internationally. We disseminate to the world Japanese modern aesthetics expressed in minimal design and well-thought material use.



Yoshimitsu Asakura
Japan
Design: LEGGERO

Atilla Kuzu
Turkey
Design: ATILLA LUX /
BARRINGER

Antti Kotilainen
Finland
Design: AATOS



Tadahito Ishibashi
Japan
Design: TUB

Fumio Enomoto
Japan
Design: QUIET

Noriyuki Ebina
Japan
Design: ECLIPSE

Katsuhiko Osaka
Japan
Design: SORI

Motomi Kawakami
Japan
Design: QUODO / KISE
/ SESTINA LUX / SETTE
/ TRIADO

Toshiyuki Kita
Japan
Design: NUPRI

Gwenael Nicolas
France
Design: AIMA



Jin Kuramoto
Japan
Design: EIGHT LUX / FOUR
/ ONE LUX

Gunter König
Germany
Design: TOMTE

nendo Oki Sato
Japan
Design: SPLINTER
/ FOLD

Kiyoshi Sadogawa
Japan
Design: RB TABLE
/ WING LUX / TWIST

Shuhei Shimozato
Japan
Design: FLAN

Yuhao Zhu
China
Design: HUG

Sture Eng
Sweden
Design: LINUS / RUNT OM



David Trubridge
New Zealand
Design: KINA LUX

Noboru Nakamura
(1938-2023)
Japan
Design: TACK LUX
/ LAVENDER

Shigeyuki Hasegawa
Japan
Design: NAMI

Naoto Fukasawa
Japan
Design: KAMUY LUX
/ KOTAN / YUKAR LUX

Taiji Fujimori
(1967-2023)
Japan
Design: NAKKA

Peter Maly
Germany
Design: tosaï LUX

Hoffmann Kahleiss
Design
Germany
Design: KARI



Michael Poulsen
Denmark
Design: BCTD

Maly Hoffmann Kahleiss
Germany
Design: SLED
/ CHALLENGE / HAKAMA

Midori Mitsui
Japan
Design: HANACO

Mikko Halonen
Finland
Design: KILLA / KORENTO

Michael Schneider
Germany
Design: KYU / SAN / TEN
/ YON

Jakob Joergensen
Denmark
Design: BARCA LUX

Kijuro Yahagi
Japan
Design: 111S[S] / SWEEP
/ LINE



Toshiyuki Yoshino
Japan
Design: MOOV
/ MOLA LUX
/ LAGOOSE

TONERICO,INC.
Hiroshi Yoneya
Japan
Design: KYOBASHI
/ JINGU

Richard Schultz
(1926-2021)
U.S.A.
Design: SLAT

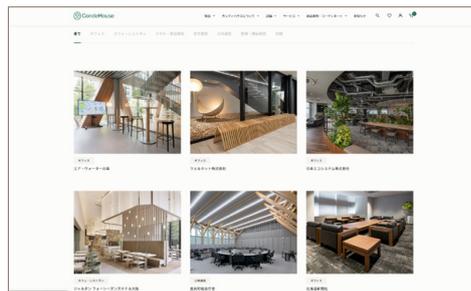
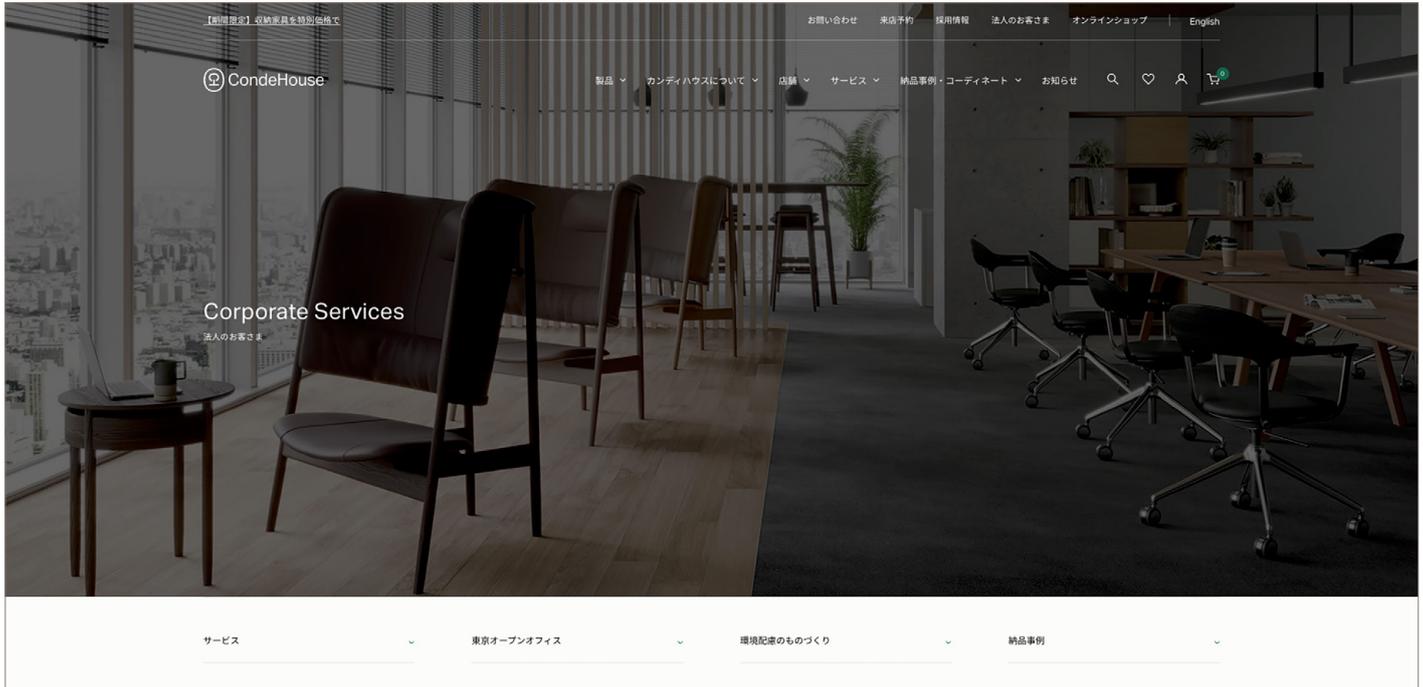
Raw-Edges
United Kingdom
Design: CRUST

Riki Watanabe
(1911-2013)
Japan
Design: RIKI

About the Dedicated Website

On our dedicated website for corporate clients, you can browse project case images and learn more about our services. In addition, 2D and 3D data, as well as product images, are available for download from each product page.

These materials can be used for presentations and other professional purposes. We invite you to explore the site.



Interview with the Designer

In the CondeHouse Youtube channel, we have prepared contents titled “Interview with the Designer”. Please take a look at the interviews with the designers of the various beautiful pieces of furniture produced by CondeHouse. You’ll enjoy their talk about the development process, design concepts, and technical innovations from a variety of perspectives.



In the interview video with SAN’s designer, Michael Schneider, he shares a wide range of stories—including his approach to chair design, behind-the-scenes development episodes, and the concepts behind the product.



In the interview video featuring AIMA’s designer, Guenael Nicolas, he speaks extensively about the importance of furniture within a space, as well as his personal design philosophy and the ideas that shape his work.



Photo : KOTAN

Chair (Upholstered Seat)

Japanese Ash WNF

w:560 d:495 h:700 sh:440



Photo : KOTAN

High Chair (Linoleum)

Japanese Ash WNF

w:560 d:500 h:940 sh:660



Photo : KOTAN

High Stool (Wooden Seat)

Japanese Ash NF

w:440 d:440 h:660



KOTAN, a series of furniture developed for better sustainability and longevity. The chair might look simple but is very complicated in structure. Designer Naoto Fukasawa put in hours of work to make it comfortable, light, and durable at the same time. The series has tables with a wide variety in height, size, and material. Available in Japanese Ash and perfect for residences, stores, and office spaces.



Photo : WING LUX LD

Side Chair H

Walnut CW

w:620 d:540 h:745 sh:440 ah:645



Photo : WING LUX LD

Armchair

Japanese Oak GY

w:630 d:540 h:710 sh:405 ah:610



Photo : WING LUX LD

Side Chair (Upholstered Back)

Japanese Oak NF

w:620 d:545 h:720 sh:405 ah:610

Based on the naturally beautiful design composed of rich but slender lines designed by Kiyoshi Sadogawa, we developed this premium collection. The motif shape is triangle expressing the dynamism and flexibility of nature. Hand work at fine details realizes the excellent quality of this collection. This is the iconic item of Wing collection. The design motif of this chair is a bird spreading its wings out, from which the name of the collection "Wing" comes. Our forming technique realizes the massive backrest with the minimum amount of wood. The edges of respective parts are sharp in contrast to the flowing silhouette.





Photo : KAMUY LUX Living

Easy Chair (Upholstered Back)

Japanese Oak WNF

w:705 d:655 h:730 sh:385 ah:575



Photo : KAMUY LUX Dining

Armchair (Upholstered Seat)

Japanese Oak CW

w:585 d:535 h:770 sh:435 ah:640



Photo : KAMUY LUX Dining

Side Chair H (Wooden Seat)

Japanese Oak NF

w:570 d:530 h:790 sh:440



Conde House is delighted to present KAMUY collection, a new classic realized in collaboration with Naoto Fukasawa. Asahikawa is famous as a wood furniture producing district in Japan and KAMUY collection came to fruition by a unique fusion of its local wood crafting technology and Fukasawa's artistic forming skills. The simple and well-made design of KAMUY, naturally harmonises with any type of environments. KAMUY, the most chair-like chair, offers the feeling of déjà vu.

SPLINTER

Information

Design : nendo Oki Sato

Wood Species : Japanese Oak



The Splinter collection is created by a Japanese designer company, nendo. Every piece of the dining chair looks to be splintered and connected to make one chair, which is the origin of the name, Splinter. This collection won the Good Design Award in Japan in 2014.

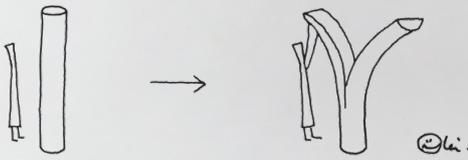


Photo : SPLINTER Dining

Armchair (Upholstered Seat)

Japanese Oak NWT

w:595 d:530 h:670 sh:435 ah:650



Photo : SPLINTER Dining

Armchair (Wooden Seat)

Japanese Oak NF

w:595 d:530 h:670 sh:415 ah:650



Photo : SPLINTER Dining

Armchair (Shell)

Japanese Oak NF

w:595 d:580 h:715 sh:435 ah:650



Photo : SPLINTER LUX Dining

Armchair (Shell)

Japanese Oak GY

w:595 d:580 h:725 sh:420 ah:650



An additional model to Splinter collection designed by Oki Sato from nendo. The chair shell is upholstered with special thick leather supplied by a sole Japanese saddle maker, SOMES SADDLE. The high grade leather makes its back view more beautiful.



Photo : KIILA Dining (18)

Stacking Chair (Upholstered Seat)

Japanese Ash NF

w:470 d:485 h:720 sh:450 ah:650

Photo : KIILA Dining (18)

Stacking Chair (Wooden Seat)

Japanese Ash NF

w:470 d:480 h:720 sh:430 ah:650

Photo : KIILA Dining (18)

Stacking Chair UB (Upholstered Seat)

Japanese Ash DGY

w:470 d:485 h:720 sh:450 ah:650

Photo : KIILA Dining (18)

Stacking Chair UB (Wooden Seat)

Japanese Ash GY

w:470 d:480 h:720 sh:430 ah:650

A stackable work of art designed by a Finnish designer, Mikko Halonen. KIILA is a chair designed to maximize the relaxation of all who sit in it. A gently-sloping line can be seen from the armrests all the way to the backrest. The chair was a finalist in the International Furniture Design Competition in Asahikawa in 2011. A choice of a wooden or upholstered seat is available. It is made of the finest Japanese ash.



Photo : AIMA Dining

Armchair

Japanese Oak WNF

w:565 d:590 h:745 sh:445 ah:590

Photo : AIMA Dining

High Armchair

Japanese Oak NF

w:550 d:540 h:910 sh:680 ah:765



Photo : AIMA Living

Easy Chair

Japanese Oak MBR

w:615 d:650 h:690 sh:430 ah:515



Designed by world renown designer Gwenael Nicolas, a dining chair that stands out and immediately brings out people's curiosity. In the design, well-expressed is one of the Japanese aesthetics—the imperfect beauty. Available in Japanese Oak, attractive by the iconic frame and backrest shape, fitting well in both Eastern and Western scenarios.



Photo : AATOS Dining

Stacking Chair (Upholstered Seat)

Japanese Oak NF

w:505 d:495 h:745 sh:450

Photo : AATOS Dining

Stacking Chair UB (Wooden Seat)

Japanese Oak NF

w:505 d:495 h:750 sh:430



Photo : AATOS Dining

Stacking High Chair UB (Upholstered Seat)

Japanese Oak MBR

w:540 d:515 h:970 sh:670

Photo : AATOS Dining

Stacking High Chair (Wooden Seat)

Japanese Oak NF

w:540 d:515 h:965 sh:650



A dining chair designed by Antti Kotilainen based on a Scandinavian design philosophy—only leave the necessary parts. AATOS stands for “an noble thought” in Finnish. This is a well balanced chair that is light and robust. Available in wooden or upholstered backrest, good for both public and home use, and stackable.



Photo : KARI Dining

Armchair

Japanese Oak NF

w:595 d:610 h:815 sh:460 ah:600

Photo : KARI Dining

Side Chair

Japanese Oak GY

w:525 d:610 h:815 sh:460



Photo : KARI Living

Easy Chair

Japanese Oak GY

w:700 d:735 h:745 sh:420 ah:545

A well-balanced, comforting chair good for formal occasions. It has a wide and high hexagon backrest that supports your body from all angles. Seat and back cushions provide comfort to enhance your dining experience. A fascinating chair for spending a good time with people close to you.





“I want to design a chair that looks balanced, and gives people a ‘sharp and soft’ image at the same time,” said German furniture designer, Michael Schneider. If you look closely at the chair, you will notice a smooth line that is formed from the beginning of the armrest to the end of the backrest. This is a chair that has a style that suits all kinds of situations, whether it is for home residence or for public facilities. The solid wood table, meticulously crafted for its surface shape, can be selected up to a maximum width of 2700mm. We also offer a high table perfect for meetings and other occasions.



Photo : TEN Dining (21)
 Armchair UB (Upholstered Seat)
 Walnut CW
 w:570 d:545 h:750 sh:435 ah:630



Photo : TEN Dining (21)
 Armchair AB (Upholstered Seat)
 Japanese Ash GY
 w:570 d:545 h:745 sh:435 ah:625



Photo : TEN Dining (21)
 Solid High Table 240 × 70
 Japanese Ash WNF
 w:2400 d:700 h:1000



Photo : TEN Living
 Armchair
 Japanese Ash DGY
 w:880 d:855 h:750 sh:400 ah:675

FOUR

Information

Design : Jin Kuramoto

Wood Species : Japanese Ash

The "FOUR" chair was completed as a beautifully designed piece based on the concept of integrating multiple functions into a single chair—serving as a home office chair, a dining chair, and a lounge chair. In addition, the desk, designed with functionality such as organizing documents and gadgets, harmonizes effortlessly with other furniture. Its design combines a straight-lined tabletop with organically curved legs, creating a balanced fusion of clean lines and soft forms.



Photo : FOUR

Chair

Japanese Ash WNF

w:790 d:790 h:780-870 sh:435-525
ah:655-745



Photo : FOUR

Desk140

Japanese Ash BL

w:1400 d:565 h:810 (Table Top 720)

Photo : FOUR

Chair GL

Japanese Ash MBR

w:735 d:735 h:740-830 sh:395-485
ah:615-705

FLAN

Information

Design : Shuhei Shimozato

Wood Species : Japanese Ash

It's based on the design winning a prize in the International Furniture Design Competition in Asahikawa (IFDA) in 2021. What was highly evaluated as a future potential design is its concept: a personal comfortable place realized by the high surrounding backrest and wide seat. People can sit in a comfortable position without a concern for others. This chair makes it possible to make a personal space even in an office or café. A side table is added in the collection.



Photo : FLAN Living

Easy Chair

Japanese Ash NF

w:1000 d:775 h:1210 sh:410

tosai LUX

Information

Design : Peter Maly

Wood Species : Japanese Oak • Walnut

The tosai-collection connects traditional woodcraft and Japanese interior with the design tradition of the German Bauhaus which Peter Maly, the designer of tosai, claims as his main influence. The result is just persuasive – Stimulated by the contrast of cultures, a furniture collection brings alive the strength of both partners. Clear basic shapes, finest materials, and uncompromising professional skills and precision are the principles of CondeHouse.



Photo : tosai LUX Living (18)

Easy Chair

Japanese Oak NF

w:740 d:620 h:720 sh:410 ah:700



Photo : tosai LUX Living (18)

Easy Chair (Upholstered Back)

Walnut CW

w:740 d:620 h:720 sh:410 ah:700



LAGOOSE



Information

Design : Toshiyuki Yoshino

Wood Species : Japanese Ash

Designed by Italy-based Toshiyuki Yoshino, “LAGOOSE” invites users with its statement shell design crafted from Hokkaido wood. The name “GOOSE” references the designer’s vision of furniture that “floats lightly in space”, similar to the bird’s body lifted off the ground by its feet. Available in highback and low-back variations, the collection emphasizes comfort with thoughtful details like reclining headrests and soft cushioning.



Photo : LAGOOSE Living

Lowback Chair

Japanese Ash MBR

w:815 d:780 h:795 sh:405



Photo : LAGOOSE Living

Highback Chair

Japanese Ash DGY

w:830 d:1010-860 h:975-1020 sh:395

RB TABLE



Information

Design : Kiyoshi Sadogawa

Wood Species : Japanese Sen • Japanese Ash • Japanese Elm • Japanese Oak • Walnut

A massive solid wood round table that goes up to 2400 mm in diameter, featured by the dynamic wood grain and sharply shaped edge of the top board. The metal base is available in three different colors: silver, charcoal, and black. The high table is also available with an optional cable tray, which is good for office and even home use.



Photo : RB Table

Round Table 180

Walnut OFN

w:1800 d:1800 h:710



Photo : RB Table

Table 220 × 120

Japanese Ash OFN

w:2200 d:1200 h:710

KYOBASHI

Information

Design : TONERICO:INC. Hiroshi Yoneya
Wood Species : Japanese Oak



A chair originally designed for a museum project by Hiroyoshi Yoneya from TONERICO:INC. The back of the chair is designed to be lower than the table not to stand out too much. KYOBASHI provides a sense of quietness and would not ruin the atmosphere even if the space is equipped with plenty of them. Available in Japanese Oak and in the wide variety of colors, good for both public and home use.



Photo : KYOBASHI Dining

Armchair

Japanese Oak GY

w:610 d:525 h:680 sh:440



Photo : KYOBASHI Dining

Side Chair

Japanese Oak GY

w:490 d:480 h:680 sh:440



JINGU

Information

Design : TONERICO:INC. Hiroshi Yoneya
Wood Species : Japanese Ash



A Japanese architecture-inspired furniture series with a calm atmosphere that fits in any interior. Designer Hiroshi Yoneya combines the traditional Japanese cushion and furniture to maximize its comfort level. It will provide another type of comfort that sofas do, recommended for long hour sitting areas like a reception room or hotel lobby.



Photo : JINGU Living

Armchair

Japanese Ash NF

w:595 d:630 h:750 sh:405 ah:580



Photo : JINGU Living

Armless Chair

Japanese Ash NF

w:540 d:630 h:750 sh:405



SAN

Information

Design : Michael Schneider

Wood Species : Japanese Birch



SAN stands for 3 in Japanese. Designer Michael Schneider sketched the chair with 3 lines; hence it was named SAN. A chair designed with an upholstered seat and back provides comfort for long hour sitting. Available in Japanese Birch, stitching on the surface of leather upholstery.



Photo : SAN Dining

Chair (Upholstered Seat)

Japanese Birch NF

w:515 d:550 h:730 sh:450
ah:610-675

BCTD



Information

Design : Michael Poulsen

Wood Species : Japanese Ash

The barstool made of Japanese ash combines unique Danish design with wood processing techniques based on the Japanese craftsmanship. The saddle-like seat allows for comfort in any seating position.



Photo : BCTD

High Stool

Japanese Ash NF

w:450 d:435 h:805 sh:790

KYU



Information

Design : Michael Schneider

Wood Species : Japanese Ash

A comfortable high stool, easy to stand up and sit down, versatile for restaurants, office meeting rooms, home, etc. It is designed by the German designer we've worked with for many years. He aimed to ease strain on the body by allowing people to change sitting posture freely. The long stool legs made of Hokkaido ash gives an intellectual air.



Photo : KYU

High Stool H

Japanese Ash GY

w:445 d:485 h:880 sh:785





Information : EIGHT LUX

EIGHT LUX Dining : Armchair
Design : Jin Kuramoto
Wood Species : Japanese Oak
w:575 d:575 h:740 sh:450
ah:615-690



Information : CHALLENGE

CHALLENGE Dining : Armchair (Soft)
Design : Maly Hoffmann Kahleiss
Wood Species : Japanese Oak • Walnut
w:550 d:620 h:795 sh:465 ah:630



Information : SLAT

SLAT : Chair
Design : Richard Schultz
Wood Species : Japanese Oak
w:540 d:595 h:815 sh:440



Information : RUNT OM

RUNT OM : Chair (Upholstered Seat)
Design : Sture Eng
Wood Species : Japanese Ash •
Japanese Oak etc.
w:555 d:475 h:740 sh:435 ah:670



Information : SETTE

SETTE Dining : Side Chair
Design : Mototmi Kawakami
Wood Species : Japanese Elm
w:500 d:540 h:850 sh:450



Information : LEGGERO

LEGGERO Dining : Side Chair (S)
Design : Yoshimitsu Asakura
Wood Species : Japanese Ash
w:500 d:525 h:800 sh:435



Information : RIKI

RIKI Windsor : Side Chair
Design : Riki Watanabe
Wood Species : Japanese Oak
w:605 d:575 h:910 sh:420



Information : LINE

LINE : Chair (Upholstered Seat)
Design : Kijuro Yahagi
Wood Species : Maple
w:480 d:535 h:805 sh:425



Information : BARCA LUX

BARCA LUX : Lounge Chair
Design : Jakob Joergensen
Wood Species : Japanese Oak
w:1255 d:1175 h:785



Information : TACK LUX

TACK LUX Living : Easy Chair
Design : Noboru Nakamura
Wood Species : Japanese Ash
w:830 d:625 h:705 sh:385 ah:525



Information : GOLFER

GOLFER Salon (N) : Armchair
Design : Minoru Nagahara
Wood Species : Japanese Oak
w:820 d:780 h:750 sh:400 ah:525



Information : TUB

TUB : Bench 150
Design : Tadahito Ishibashi
Wood Species : Japanese Ash
w:1500 d:500 h:440



Information : NAKKA

NAKKA : Bench 157
Design : Taiji Fujimori
Wood Species : Japanese Ash
w:1565 d:500 h:410



Information : NAKKA

NAKKA : Armless Easychair
Design : Taiji Fujimori
Wood Species : Japanese Ash
w:660 d:585 h:730 sh:390

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City of Design ASAHIKAWA

Asahikawa, Hokkaido, has a history of design activities centered on industrial fields such as furniture and crafts, which is the source of the regional strength. The Asahikawa Creative City Promotion Council, utilizing the UNESCO Creative Cities Network, aims to realize an attractive and sustainable community. Asahikawa city, through the power of design, has valued nature and people by enhancing the value of the region's great

natural resources, including the national park Daisetsuzan.

IFDA
INTERNATIONAL FURNITURE DESIGN COMPETITION

The Asahikawa International Furniture Design Awards (IFDA) has been held since 1990. Over its 12 editions, it has received over 10,000 entries from

around the world, with more than 50 designs being commercialized as Asahikawa furniture. Through over 30 years of dedicated effort, the IFDA has earned high international acclaim for its furniture, recognized for beautiful design and functionality backed by skilled craftsmanship.

The Asahikawa Creative City Promotion Council Website



• The images in this catalog may be slightly different in color from actual products due to the printing inks.

• The products shown are as of January 1, 2026. Product designs and specifications are subject to change for the product improvement.

2026.1

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