Design and Ideal Truth

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Tsuda University, Japan

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Design and Ideal Truth

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The Fifth Asian Conference of Design History and Theory
ACDHT 2023 TOKYO
“**Design and Ideal Truth**”

The Asian Conference of Design History and Theory (ACDHT), established in 2015, is a small-scale international conference dealing with various design-related topics and is held every other year. With the cooperation of a number of related associations and academic bodies, the conference is held in tandem with each group’s regular meetings and annual general meetings. A specific theme is established for each conference, and the event is notable for its small scale and its open and lively discussions.

The theme of the fifth ACDHT, held at Tsuda University, Japan in 2023, was “Design and Ideal Truth”. John Ruskin once said, “Art is not a study of positive reality, it is the seeking for ideal truth.” —— ACDHT 2023 TOKYO will apply Ruskin’s words to design, and consider the potential for design to contribute, not only practically but also theoretically and spiritually, to furthering the ideological and social development of humankind.

The purpose of the fifth ACDHT conference on “Design and Ideal Truth” is 1) to shed light on Design as Humane Act and 2) to grasp more deeply Design as the Age of Post-Humanism.

This issue of *The Journal of the Asian Conference of Design History and Theory,* therefore, contains a variety of papers presented at the following Sessions of the conference:

I. Design as Social Activity
II. Post-War Japan
III. Posthumanism
IV. Crafts as Cultural Resources
V. Design and Environment
VI. Architecture
VII. Inheritance of Design
VIII. Design for the Future

We hope the ACDHT and its journal will provide continuing inspiration in the field of design history and theory from global perspectives in the future.

March 2024, TOKYO

The ACDHT 2023 TOKYO Organizers

Session I

Design as Social Activity

Social Design Approaching Social Work: On the Potential Interrelationships

Keisuke Takayasu
Osaka University

Abstract

Social design has a remarkable similarity to social work, particularly in its shared focus on addressing clients' problems and formulating strategies to solve them. When social design shifts its focus from physical objects to creating systems, events, and communities, it becomes even more like social work. However, despite these strong parallels, there is often a lack of mutual understanding, possibly due to their different labels. First, this paper aims to explore the historical intersection of social design with social work, particularly in the context of a community-based approach. It will also argue that social design can draw valuable insights from the extensive experience of social work, particularly in intervention theories, as designers also find themselves in the role of outsiders. In addition, the paper will explore the potential contributions of social design to the field of social work. While social design can act as a field of planning that promotes social innovation, it also has the capacity to infuse aesthetic qualities not only into products, but also into all activities aimed at addressing social problems. When social activities are inherently appealing, individuals are more likely to actively participate and work together towards common goals. Creating an environment that fosters enjoyment contributes significantly to the long-term success of social initiatives.

Keywords: *Social Design; Community Design; Social Work; Community; Aesthetics*

Introduction

Awareness of social design only grew as the social responsibility of designers was closely examined, especially as the negative impact of commercial design became more apparent in the second half of the 20th century. It wasn't until the beginning of the 21st century that the term 'social design' gained widespread recognition. Today, social design is generally understood as a form of creative practice that prioritizes addressing social issues over the pursuit of profit as a primary goal.

Social design can be compared to social work when it is about addressing clients' problems and developing strategies to solve them. When social design shifts its focus from practical tools to creating systems, events, and communities, it becomes even more like social work. However, despite their strong similarities, these two fields often lack mutual understanding, perhaps due to their different labels. This paper aims to explore the historical intersection of social design with social work, what social design can learn from social work and what it can contribute to the field of social work.

Three Stages of Social Design Development

At first glance, the debate around social design seems vibrant. Even without the term social design, there are numerous methodologies and case studies addressing various social problems. However, social design has not been recognized as a field for a long time, and because of its nature of trying to solve immediate problems, the history of social design has not been well described. While awareness of social design began to grow in the second half of the 20th century, discussions of social design often refer to figures such as William Morris, which requires an acknowledgement of the 19th century context when delving into the history of social design. For this reason, I have already proposed a three-stage model for tracing the development of social design. I will first review this model. (1)

The first stage of social design involves a contemplation of society with the aim of creating aesthetically pleasing products as a response to labor-related problems. In the Western countries of the 19th century, two different interests coexisted. On the one hand, charity workers were driven by the urgency of addressing the labor problems caused by rapid industrialization and the impoverishment of urban workers. On the other, artists, craftsmen and architects devoted their talents to creating beautiful decorations. In 19th century England, however, John Ruskin played a key role in bridging these two different interests. He saw human work in the craftsmanship of Gothic artisans and celebrated the beauty of ornament created by human labor (2). Later, William Morris took up the challenge of translating Ruskin's ideals into practical reality (3).

The second stage of social design marks a clear awareness of its contribution to society, with a focus on creating what is truly essential, while reassessing designers' responsibility for excessive consumption (4). With the spread of mass production systems in the second half of the 20th century, industrial design became a recognized profession. However, in the 1960s and 1970s, as environmental concerns gained recognition and issues of social justice, particularly between North and South, came to the fore, questions arose about the social responsibility of industrial designers. Towards the end of the 20th century, industrial designers began to change their perspective. They began to actively seek to create environmentally sustainable products and those that directly addressed social issues.

The most influential book during this period was Victor Papanek's 1971 book 'Design for the Real World' (5). The book was critical of commercial designers for designing luxuries for a handful of rich people while neglecting the essential needs of the majority. Papanek argues that industrial and advertising designers often show indifference to areas that are not economically profitable, failing to contribute to the real needs of people in areas such as labor, education, health, and welfare. Papanek shows creations such as a brazier made from a number plate, an irrigation pump made from old tires and a transport vehicle assembled from an old bicycle.

The third stage of social design is about actively shaping society itself, with a focus on rebuilding broken social bonds to improve people's quality of life. Even when the infrastructure is in place to improve people's lives, it must be maintained by local communities. Similarly, it's not enough to create convenient tools for social care; it's vital that people can use them effectively. In the 21st century, designers have become aware that the scope of design extends beyond physical objects. They recognize that their main task is now to create social systems, to initiate workshops and to foster cooperation.

The third stage of social design revolves around Ryō Yamazaki. He openly defines his work as 'community design' (6), emphasizing that it's not about creating physical things. Instead, he sees his work as a means of connecting people. Originally trained in landscape design, he realized the importance of people's care in maintaining designed spaces such as parks and shifted his focus to the crucial task of nurturing communities in need. The concept of community design seems to have little recognition outside Japan, and its development has been strongly influenced by his own experiences. Within the field of social design, community design is often seen as an attempt to

address social problems. However, Yamazaki offers a different perspective, seeing community design primarily as a task of fostering cooperative relationships between individuals, empowering them to tackle challenges independently. In essence, cooperation between people is an informal relationship that cannot be designed directly.

A community is a group of members who share a sense of belonging and engage in cooperative relationships. Community design is about fostering collaborative relationships in social activities for people to address common challenges. Professional designers only play a role in creating triggers, such as systems that support social activities or initiate events. They may also design meeting spaces and printed materials. This preliminary work already involves citizen participation. Community design aims at three outcomes: first, to make social activities inherently attractive to encourage cooperative relationships; second, to turn social problems into non-issues and maintain a good community; and third, to ensure that everyone leads a fulfilling life.

The three typologies described above represent stages in the evolution of social design, but it's important to note that each stage does not necessarily replace the previous one. Both the goal of improving working conditions and the goal of responding to people's real needs are still relevant today. Rather than a linear progression, this three-stage model emphasizes the accumulation of tasks and experiences over time (Fig.1). Moreover, the roots of each stage can be traced back to the previous one. In fact, the third stage, in which a designer's primary role is to build relationships between people, can also be observed in the earlier stages. This suggests that the creation of communities was not initially seen as a task for designers. Nevertheless, the three-stage model described here effectively captures the evolving mindset of designers in each historical period.

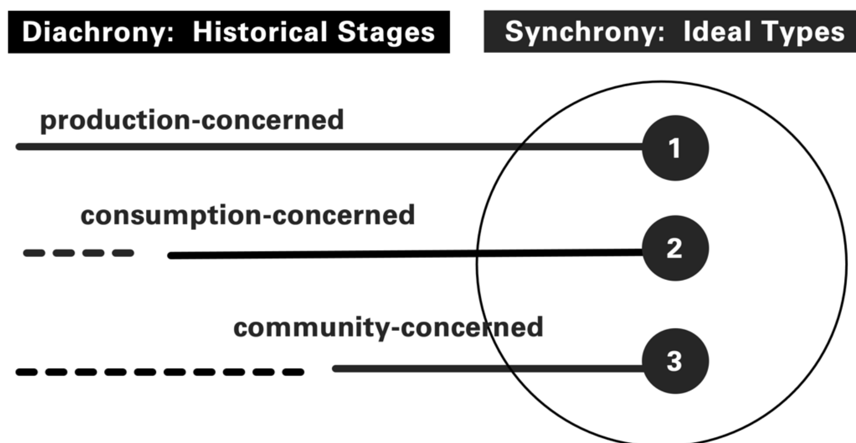

Figure 1: Accumulation Model

Parallel Histories: Divergence and Convergence

Next, after reviewing what social work is and how it has evolved, we will examine how social design intersects with social work today. At its core, social work is a professional endeavor dedicated to advancing social welfare by addressing diverse social problems. The definition articulated by the International Federation of Social Workers in 2014 captures the meaning of social work more broadly than is commonly thought. According to this definition, social work goes beyond individual casework with households in need; it encompasses all social innovation efforts aimed at improving human well-being.

> Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people. Principles of social justice, human rights, collective responsibility, and respect for diversities are central to social work. Underpinned by theories of social work, social sciences, humanities and indigenous knowledges, social work engages people and structures to address life challenges and enhance wellbeing. The above definition may be amplified at national and/or regional levels. (7)

The origins of social work can be traced back to 19th-century Britain, following the Industrial Revolution (8). During this period, charity networks started to emerge in response to the increasing issue of poverty. From the outset, two distinct approaches became apparent. The first approach was represented by the Charity Organization Society, which was established in 1869. This organization conducted surveys in each district to identify those in need of assistance, aiming to empower them to achieve self-reliance. The second approach was exemplified by the Settlement Movement, which began in the 1880s. This was a group of university students who ventured into impoverished areas to address the social conditions contributing to poverty.

In the first half of the 20th century, social work with a focus on individuals in need of assistance was established as casework carried out by trained professionals (9). In the second half of the 20th century, however, criticism emerged that casework for individuals or families did not always address the underlying causes of social problems. This criticism led to the rise of 'radical' social work (10), which aimed to reform social systems, and community social work (11), which aimed to promote mutual support within communities. Today, social work in developed countries still emphasizes casework with individuals and families. However, it has also gained valuable experience in the field of community social work, reflecting a more comprehensive approach to tackling social challenges (12).

The origins of social design share common roots with the origins of social work, both stemming from 19th-century charity efforts (Fig.2). One of the influential figures during this period in 19th century Britain was John Ruskin, an art critic and social activist. Ruskin played a pivotal role in inspiring artist-designers like William Morris and guided activists toward social welfare initiatives. In contrast, during the 20th century, both design work, including social design, and social work were increasingly acknowledged as distinct professions.

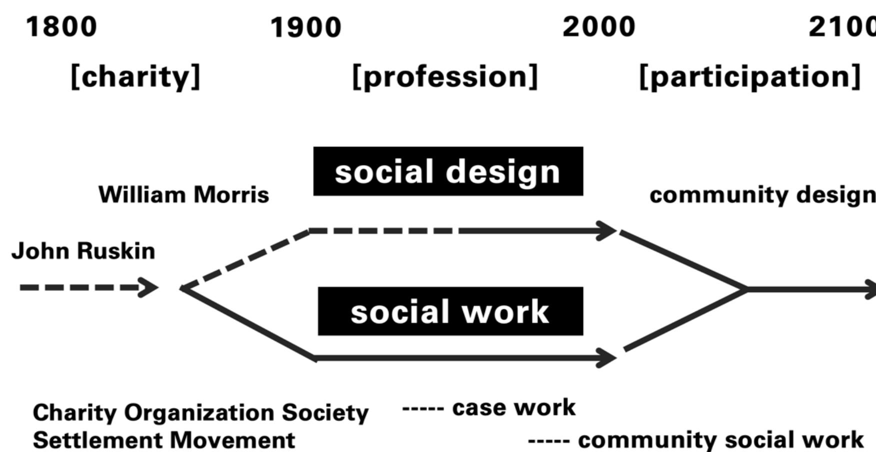

Figure 2: Parallel Histories

The situation has changed in the 21st century. Community design, as a form of social design, is not limited to the creation of products, but also involves thinking about social systems, organizing workshops, and fostering relationships between people, and requires design thinking from local people, social workers and others involved in the process. This dynamic makes community design, as a form of social design, closely like community social work. Yamazaki, a prominent proponent of community design, also recognizes the striking similarities between the two (13). In Japan, a remarkable structure has emerged in which designers commissioned by the government are actively engaged in community design as part of social welfare services.

Complementary Relation

Social design and social work share a common goal of enhancing people's quality of life by addressing social issues. As previously mentioned, they intersect in their community-focused efforts. However, despite these similarities, both fields can remain somewhat disconnected. It's important to note that social design only gained widespread awareness in the second half of the 20th century, whereas social work had already gained substantial recognition in the first half of the 20th century. Consequently, social work has accumulated a wealth of practical experience and a more extensive body of theoretical research. Hence, our initial question is what social design can learn from the knowledge of social work.

Social design has much to learn from social work. Among many issues, the most important is the theory of intervention as a guide to practice (14). The importance of this lies in the fact that designers, like social workers, often find themselves in the role of outsider when dealing with individuals facing challenges (15). In social work theory, intervention represents the stage of engagement with the person in question. It has been discussed in terms of 'anti-oppressive' practice (16), emphasizing sensitivity to the situation. Alongside the discussion of intervention, it's also important to refer to the discourse of care (17), which goes beyond nursing to encompass a broader notion of consideration. These theoretical foundations can significantly enhance the approach to working with people.

The next question is: what can social design contribute to social work? One of the main functions of design is to plan the creation of new things or the initiation of new projects. Social work, as defined by the International Federation of Social Workers in 2014, may encompass activities aimed at social innovation. However, at least in Japan, the qualification system for social workers typically emphasizes the ability to effectively manage existing welfare administration, with less emphasis on a mindset for systemic reform (18). In this context, social design, as an inherently planning field, can play an important role in identifying problems within the current social welfare system and proposing improvements.

Social design as a design discipline extends its influence into the aesthetic realm by incorporating elements with aesthetic qualities beyond mere beauty (19). These include attributes such as comfort, vibrancy, and relaxation. Social design makes a unique contribution by incorporating specific appeals into planned initiatives, especially when addressing social issues such as care. It strives to ensure that the spaces used, the printed materials distributed, and other items involved in these initiatives are not only aesthetically pleasing but also imbued with profound meaning.

Community Design is Still Design

The third stage of social design, community design, aims to encourage social activities with the cooperative relationship between people to independently address social problems they encounter.

In this approach, designers focus on designing the starting points. They design systems for citizen participation, events that facilitate interpersonal connections and, if necessary, meeting spaces and printed materials. This raises the question of how community design in Japan differs from previous community development and community social work, and why community design is still design.

The distinctive role of design in planning isn't limited to community design, as other forms of community work also involve planning. What distinguishes community design is its aesthetic focus, in particular its emphasis on making social activities aesthetically attractive to encourage active participation and foster cooperative relationships. Professional designers play a crucial role in the preparatory work, developing systems to facilitate participation, organizing launch events with broad generational appeal, and creating aesthetically pleasing environments conducive to cooperation.

A notable example is the 'Oi Oi Oi Exhibition' initiative organized by Studio L (20). In 2018 and 2019, Studio L, under the direction of Ryo Yamazaki, launched a 'Design School' program to address caregiver welfare issues. This initiative took place simultaneously in eight different regions across Japan. The Design School program was designed to encourage participants to work together to develop plans to improve caregiver welfare, an area that is often seen as challenging. Unlike traditional schools, this program didn't involve traditional teachers. Instead, it brought together people working in the care and welfare sector with those involved in community development and design. These diverse groups met seven times to collaborate on improvement plans, which were then presented at an exhibition in Tokyo for teams from different parts of Japan to share. The 'Oi Oi Oi Exhibition' showcased 67 projects in total, including a company where people in need of care work for young people, tour guides led by elderly people who sometimes go to the wrong places, and a circle where men who tend to be isolated can enjoy 'feminine' activities such as aromatherapy.

Conclusion

Social design has a strong similarity with social work in its common focus on addressing social problems. Both have their origins in 19th century charity work and eventually developed into distinct professions. In the 21st century, however, a specific type of social design, known in Japan as community design, which focuses on creating social systems, organizing events such as workshops, and fostering connections between people, intersects with the efforts of community social work.

In general, social design can gain valuable insights from the extensive experience of social work, especially in relation to intervention theories, as designers also find themselves in the role of outsiders intervening in the lives of clients. Conversely, social design can serve as a planning field that stimulates social innovation within contemporary social work practice. Considered as a form of design, social design can also make a significant contribution to the aesthetic field. It has the capacity to infuse aesthetic qualities not only into useful devices, but also into social activities themselves.

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Author Biography

Keisuke Takayasu

Keisuke Takayasu, a Professor of Aesthetics at the Graduate School of Humanities at Osaka University, teaches courses in art and design. Takayasu has worked mainly with the history of modern design, aesthetics of craft and industrial products, and the theory of visual communication. His recent interests cover the ethics of social design, aesthetics of critical design, and practice of food design. Takayasu teaches students enrolled in their Bachelors, Masters, and PhD level courses, and has published several articles on the topics.

Folk Crafts or *Mingei* in the 20th and 21st Centuries

Haruhiko Fujita
Osaka University

Abstract
'Folk Crafts (*Mingei*)' was a new concept of beauty coined by Yanagi Muneyoshi (1889-1961), Kawai Kanjiro (1890-1966), and Hamada Shoji (1894-1978) in December 1925. The Japan Folk Crafts Museum Establishment Prospectus was published in April 1926 including Tomimoto Kenkichi (1886-1963). In 1928, the Folk Crafts Museum (*Mingei-kan*) was opened in Ueno, Tokyo. In 1936, the Japan Folk Crafts Museum (*Nihon Mingei-kan*) was opened in Komaba, Tokyo.

Following the Japan Folk Crafts Museum in Tokyo, the Kurashiki Folk Crafts Museum in Okayama Prefecture opened in 1948 after World War II. The first director of the Kurashiki Folk Crafts Museum was Tonomura Kichinosuke (1898-1993). After opening the Kurashiki Folk Crafts Museum, crafts museums were opened in the nearby Ohara Museum of Art in the 1960s and 1970s. Kurashiki City in Okayama Prefecture is an important city for both modern art and traditional folk crafts. In 1961, Serizawa Keisuke (1895-1984) drew a concept map for the Ohara Museum of Crafts Gallery.

The China Academy of Art (CAA) is a provincial public fine arts college located in Hangzhou City, Zhejiang, along with the Central Academy of Fine Arts in Beijing. The CAA is an important art academy in China. The Bauhaus exhibition hall of the China Academy of Art is the largest museum in Asia. Japanese architect Kuma Kengo (1954-) designed and opened the Crafts Museum of the China Academy of Art in 2015.

Keywords: *Art; Craft; Folk Crafts; Design; Academy of Art; Architecture*

INTRODUCTION

Folk Crafts (*Mingei*), a term used in Japan in 1925-26, is somewhat similar to the Arts and Crafts Exhibition, which opened in London, England in 1888. However, the 16th Arts and Crafts Exhibition included a mass production section from 1935 onwards. The Japan Folk Crafts Museum, which was held in 1936, emphasized single-produced crafts and traditional folk crafts, and the various folk craft museums that opened in various parts of Japan after World War II from 1948 also valued original productions.

Folk Crafts (*Mingei*) is an abbreviation for 'people's crafts,' and the people and crafts were the basis of folk crafts. The people are the many ordinary people who make up the nation and society. The masses and common people are ordinary people without any special status or property. The people are also ordinary people, and they value the works of many people.

Folk Crafts (*Mingei*), which started in 1925, is basically the same even in the 2020s, almost a hundred years later, but there are some differences. The International Arts and Crafts exhibition held at the Victoria and Albert Museum in 2005 also focused on Japanese Folk Crafts (1).

The Japan Folk Crafts Museum Establishment Prospectus, 1926

Kawai Kanjiro (河井寛次郎 1890-1966) and Hamada Shoji (濱田庄司 1894-1978) were ceramic artists who graduated from the Ceramics Department of the Tokyo Higher Technical School. Tomimoto Kenkichi (富本憲吉 1886-1963) entered the Tokyo School of Fine Arts and majored in architecture and interior decoration (2).

Tomimoto went to London to study at his own expense in November 1908. Tomimoto studied stained glass in the Central School of Arts and Crafts in London in 1909. Tomimoto returned to Japan in 1910 and later became a ceramic artist as well (3).

In April 1926, Yanagi Muneyoshi (柳宗悦 1889-1961), Kawai Kanjiro, and Hamada Shoji, including Tomimoto Kenkichi, published the Japan Folk Crafts Museum Establishment Prospectus (4) (Fig 1).

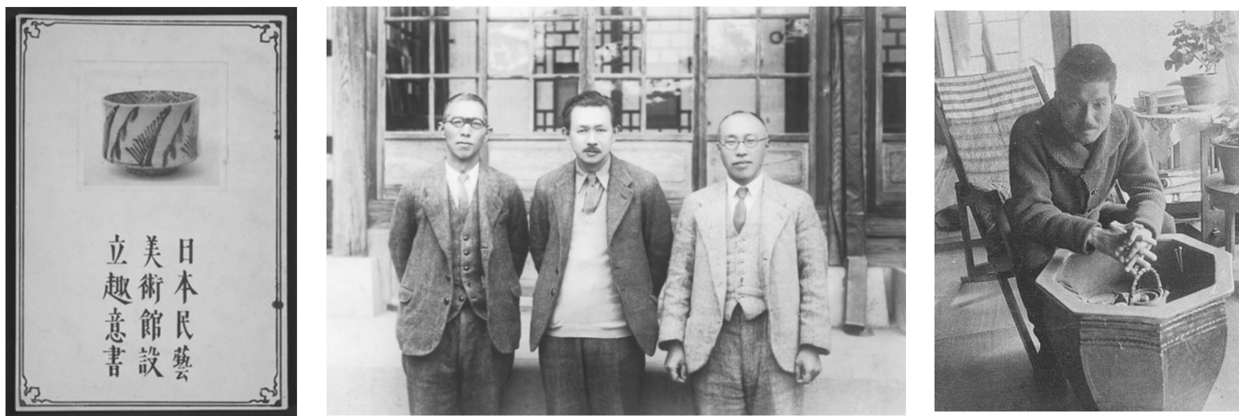

Figure 1: The Japan Folk Crafts Museum Establishment Prospectus, 1926
Kawai Kanjiro, Yanagi Muneyoshi, Hamada Shoji, Tominoto Kenkichi

The Folk Crafts Museum in the Tairei Memorial Domestic Products Promotion, 1928

The Tairei Memorial Domestic Products Promotion Tokyo Exhibition was set up in Ueno Park. The Folk Craft Museum, which was set up by Yanagi Muneyoshi, Takabayashi Hyoe (高林兵衛 1892-1950) and others, was a very traditional building (Fig 2), but the other buildings were of modern architecture. Many modern buildings were built in Ueno (5).

Kurahashi Tojirou (倉橋藤治郎 1887-1946), who served as secretary-general of the Tairei Memorial Domestic Products Promotion Tokyo Exhibition and commissioned the exhibition at the Folk Crafts Museum. Kurahashi also graduated from the Ceramics Department of the Osaka Higher Technical School.

In 1931, Takabayashi and Yanagi opened the Japanese Folk Crafts Art Museum at Takabayashi's home in Hamamatsu City, Shizuoka Prefecture, but it was closed after only two years.

Figure 2: The Folk Crafts Museum, 1928

The Japan Folk Crafts Museum, 1936

Yanagi Muneyoshi moved to Kyoto after the Great Kanto Earthquake in September 1923, and moved again to Tokyo, Meguro Komaba in January 1935. In March, Yanagi received an offer from businessman Ohara Magosaburo (大原孫三郎 1880-1943) for financial assistance in opening an art museum, and in October 1936, Yanagi opened the museum next to his residence in Komaba, Tokyo. The first Japan Folk Crafts Museum (日本民藝館) was opened (Fig 3).

The important Japan Folk Crafts Museum opened in Komaba, Tokyo in 1936 as Japanese wooden buildings. Yanagi Muneyoshi House was designed by Yanagi himself. He purchased a Nagayamon Gate along the Nikko Highway in Tochigi Prefecture (6). The Japan Folk Crafts Museum was most necessary for the design of the main building because it is a wooden museum.

The Japan Folk Crafts Museum is important, but it was temporarily closed in March 1945, when Japan was about to lose the war. They reunited in December 1945 after the war, but closed again in January 1947. However, it was officially reopened in March 1947.

Figure 3: The Japan Folk Crafts Museum, 1936

After World War II, folk crafts museums opened one after another in various parts of Japan

After the Japan Folk Crafts Museum, the Kurashiki Museum of Folk Crafts (倉敷民藝館) was opened in 1948. The first director was Tonomura Kichinosuke (外村吉之介 1898-1993). After opening the Kurashiki Folk Crafts Museum, crafts museums were opened in the nearby Ohara Museum of Art in the 1960s and 1970s. Kurashiki City in Okayama Prefecture is an important city for both modern art and traditional folk crafts (Fig 4).

Following the Kurashiki Folk Crafts Museum in Okayama Prefecture, a folk crafts museum was opened in the prefectural capital of Tottori Prefecture in December of the following year, 1949. It was established as the Tottori Folk Crafts Museum (鳥取民藝館) by Yoshida Shoya (吉田璋也 1898-1972), a doctor and folk arts activist, and was renamed the Tottori Folk Crafts Museum (鳥取民藝美術館) the following year (Fig 4). However, the English names are the same.

The Matsumoto Folk Craft Museum (Nagano) opened in 1962. The Kumamoto International Folk Craft Museum and the Toyama Folk Craft Museum (Municipal Folkcraft Village) opened in 1965. After that, folk craft museums and craft museums were opened in various parts of Japan, including Gifu, Ehime, Hyogo, Osaka, Kyoto, Shimane, Tochigi, Shizuoka, Tokyo, Aichi, Yamagata, Miyagi prefectures.

Figure 4: Kurashiki Museum of Folk Crafts, 1948(left) / Tottori Folk Crafts Museum, 1949

Plan for Craft Art Gallery of Ohara Museum of Art, 1961～1970

In 1961, Serizawa Keisuke (芹沢銈介 1895-1984) drew a concept map for the Craft Art Gallery of Ohara Museum of Art (大原美術館工芸館). Serizawa graduated from the Industrial Design Department of the Tokyo Higher Technical School. The above diagram is the original plan of the Ohara Museum of Art, and the Serizawa Museum was in the back right. The drawing below is Serizawa's proposal, and the Serizawa Museum is placed on the right side of the front as it is today.

In 1961, Serizawa established a pottery museum that permanently displayed works by Tomimoto Kenkichi, Bernard Leach (1887-1979), Kawai Kanjiro, and Hamada Shoji. In 1963, the Munakata Shiko (棟方志功 1903-1975) Print Gallery and the Serizawa Keisuke Dyeing Gallery in the Craft Art Gallery of Ohara Museum of Art were also completed. In 1970, the third phase of the Oriental Art Gallery of Ohara Museum of Art was completed, with Serizawa in charge. (Fig 5)

Figure 5: Craft Art Gallery of Ohara Museum of Art, 1961, 1963, 1970.

Crafts Museum of the China Academy of Art, 2015

The China Academy of Art (中国美術学院 CAA) in Hangzhou, Zhejiang Province, along with the Central Academy of Fine Arts (中央美術学院 CAFA) in Beijing, is an important art academy in China (7). The Bauhaus Exhibition Hall of the China Academy of Art is the largest in Asia or the world's largest hall outside of Germany.

Japanese architect Kuma Kengo (隈研吾 1954-) designed and opened Crafts Museum of the China Academy of Art (國美民藝博物館) in 2015 (Fig 6). Kuma Kengo’s roof tiles and glass tiles are close to folk art (8). Kuma previously worked on postmodern architecture such as the M2 Building in Tokyo, but since then he has also focused on traditional Japanese and architecture appropriate for all parts of the world. Kuma designed and constructed large buildings around the world. He emphasizes properties and land in various places such as China, France, and British (Scotland) in his designs.

Figure 6: Crafts Museum of the China Academy of Art (國美民藝博物館), 2015, Kuma Kengo.

Kuma Kengo’s roof tiles and glass tiles are similar to the folk crafts of the China Academy of Art (Fig 7). Also in 2015, the School of Arts and Crafts or Handicraft Academy was opened in the China Academy of Art (Fig 8). The Crafts Museum may have recently become a simple Art Museum, but it attaches great importance to arts and crafts. Kuma Kengo’s tiles used for the roof and glass are close to *Mingei*. The Crafts Museum is the largest museum of the China Academy of

Art, so it recently became the Museum of the China Academy of Art. However, this Museum values folk crafts from China and East Asia, including Japan (9).

Figure 7: The China Academy of Art, Crafts Museum, 2015, Kuma Kengo.
Figure 8: The China Academy of Art, School of Arts and Crafts (手工艺术学院), 2015

Conclusion

Folk crafts and folk crafts museums in the 20th and 21st centuries are interesting. Yanagi Muneyoshi, Kawai Kanjiro, and Hamada Shoji, who started folk crafts, were involved not only in ceramics, metalwork, and wood, but also in the production of buildings such as folk crafts museums. Serizawa Keisuke was more of a dyer than a potter, but he showed an interest in building craft museums and actually cooperated in the construction of many craft museums. Kuma Kengo established the Folk Crafts Museum at the China Academy of Fine Arts in 2015, and the building itself has become a museum of folk arts and crafts. Kuma Kengo is an architect who has constructed buildings all over the world, and also places importance on the architecture and landscapes of each country. The International Arts and Crafts exhibition held at the Victoria and Albert Museum in 2005 also focused on Japanese Folk Crafts.

Notes

1. Karen Livingstone and Linda Parry, ed., *International Arts and Crafts* (London: Victoria and Albert Museum, 2005), 296-337.

2. Soetsu Yanagi with the cooperation of the Japan Folk Crafts Museum, *SOETSU YANAGI: Selected Essays on Japanese Folk Crafts*, trans. Michael Brase (Tokyo: Japan Publishing Industry Foundation for Culture, 2017), 75-86.

3. *Kenkichi Tomimoto* (Tokyo: The Asahi Shimbun Company, 1986), 171-197.

4. Tanya Harrod, *The CRAFTS in BRITAIN in the 20th Century* (New Haven and London: Yale University Press, 1999), 180-192.

5. *100 Years of Mingei: The Folk Crafts Movement* (Tokyo: The National Museum of Modern Art, Tokyo, 2021), 76-77.

6. *100 Years of Mingei: The Folk Crafts Movement*, 114-115.

7. Christine Tsui, "*China and Design Education since 1949*" in *Encyclopedia of East Asian Design*, ed. Haruhiko Fujita and Christine Guth (Bloomsbury Visual Arts, 2020), 119-122.

8. Kengo Kuma and Kenneth Frampton, *KENGO KUMA: Complete Works* (London: Thames & Hudson, 2018), 330-335.

9. Haruhiko Fujita, *The Century of MINGEI: Arts, Crafts, and Architecture of the World* (Kyoto, Tokyo: Tankosha), 藤田治彦『民藝の世紀』，淡交社，2024.

Author Biography

Haruhiko Fujita

Dr. Haruhiko Fujita is a Professor Emeritus at Osaka University. He studied with Reyner Banham (1922-1988) at the State University of New York at Buffalo in 1979 and Vincent Scully (1920-2017) at Yale University in 1980. Around 2010, he served as deputy director of a design school held every summer at the University of Bologna in Italy. He is currently mainly studying the history of art and architecture education. He and Christine Guth edited and published the Encyclopedia of East Asian Design from Bloomsbury Visual Arts in 2020. He has held the "Arts & Crafts and Design: From William Morris to Frank Lloyd Wright" exhibition at various museums in Japan, and has also held many commemorative lectures.

Session II

Post-War Japan

Isamu Noguchi's Bridge Railings in Post-War Imaginations of Hiroshima

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Abstract

In the early 1950s, Isamu Noguchi (1904–1988) designed railings for two newly constructed bridges in the centre of Hiroshima: the Peace Bridge and the West Peace Bridge. These bridges mark one of the entrances to Peace Memorial Park, which was then under construction near ground zero of the 1945 atomic bombing. The rising form of the Peace Bridge's railings was prevalent in establishing Hiroshima's post-war image as a 'city of peace.' Although Noguchi was originally commissioned to design a cenotaph, this plan was rejected, presumably because of the artist's American citizenship. The realisation of the bridge railings therefore embodies the somewhat mixed perception of Noguchi as a Japanese American artist in post-war Hiroshima.

This paper aims to reveal further complexities in this reception by analysing the ways in which the image of the two bridges appeared in the post-war discourse and representation of Hiroshima in a variety of media, from municipal publications, tourist advertisements and even post offices' special cancellation stamps to literature. Archival research has shown that the city of Hiroshima and some of the relevant bodies extensively used images of Noguchi's railings from around the time of the bridges' inauguration until the early 1960s. This decade coincided roughly with the domestic promotion of the 'peaceful' use of nuclear energy after the tragedy of Hiroshima, a city that had fallen victim to the 'military' use of the same energy. Nonetheless, some kept their distance from the celebratory climate of the contemporary reception of Noguchi's railings, particularly those who opposed the remilitarisation of Japan's and the US military presence. Noguchi's American affiliation was often implied in the context of this criticism. This paper considers the possibility that Noguchi's citizenship was also a matter of interest in relation to the two bridges in post-war Hiroshima, not only as a contribution to the internationalism of the rebuilt city but also as a reminder of the bombing and continued military presence.

Keywords: *Peace Bridge; West Peace Bridge; Post-war Hiroshima; Isamu Noguchi; American*

Introduction

In 1951, the Japanese American artist and designer Isamu Noguchi (1904–1988) was quoted in *The New York Times*: 'For years I've designed gardens and playgrounds—but they remained projects. These things only come alive when people live with them. Then they give meaning and they take on meaning' (1). At the time, the Peace Memorial Park was under construction in the centre of Hiroshima under the initiative of the Japanese modernist architect Kenzō Tange (1913–2005), near ground zero of the atomic bombing by the United States on August 6, 1945. For this project, Noguchi designed abstract modernist-style railings for two bridges, the Peace Bridge and the West Peace Bridge, at one of the park's entrances. The railings were inaugurated in June 1952, unlike his proposed design for a cenotaph, which was never realised, presumably due to Noguchi's American citizenship (2). The Peace Bridge and the West Peace Bridge were named *Tsukuru* (*To Build*) and *Yuku* (*To Depart*), respectively, and still stand in their original locations.

Compared to the extensive studies on Noguchi's unrealised cenotaph, these two bridges have received less scholarly attention (3). This paper examines the reception of these bridges to reveal the ways in which these railing designs 'came alive in people's lives,' and Noguchi was identified accordingly (4). By using socioculturally contextualised examples of reception, this paper aims to shed new light on Noguchi and his bridge railings in the post-war imaginaries of Hiroshima.

Bridge Images Reproduced in Hiroshima, 1950s–1960s

In the first decade after the inauguration of the two bridges, the railings were featured prominently in official Hiroshima City publications (5). One of the earliest appearances of Noguchi's railings on the Peace Bridge was on the cover of the annual city guide, *Shiseiyōran 1951* (Fig.1) (6). In the foreground is one edge of the railing, while the Atomic Bomb Dome (formerly Hiroshima Prefectural Commercial Exhibition Hall) with newly built houses along the river can be seen in the background. Also inside the guidebook, both the Peace Bridge and the West Peace Bridge were introduced with photographs in the 'City Construction' section, along with the Peace Memorial Museum designed by Tange and the '100-metre street,' also known as Peace Boulevard (7). Between 1952 and 1961, both bridges were included in the 'Tourism' section of the city guide as one of the tourist destinations in post-war Hiroshima (8). The text accompanying Peace Bridge in *Shiseiyōran 1952* (1953) describes:

> The railings of the Peace Bridge across the Motoyasu River located on the east side of the Nakajima area . . . and the West Peace Bridge across the Honkawa River located on the west were both designed by Mr Isamu Noguchi, and his design with a fresh feeling is a masterpiece perfect for the city of peace (9).

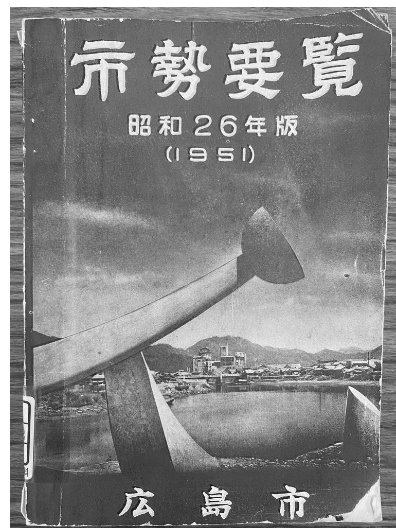

Figure 1: Cover of *Shiseiyōran 1951* (Hiroshima: Hiroshima Shiyakusho, 1952), Hiroshima Municipal Archives, Hiroshima.

In the city guides, photographs of the two bridges or just the Peace Bridge often accompanied the text (Figs. 2 and 3), except in 1957, 1960 and 1961. However, from 1963 onwards, the city guide made almost no reference to the bridges or Noguchi, while other landmarks, such as the Atomic Bomb Dome, Peace Boulevard and Hiroshima Castle (rebuilt in 1958), were often mentioned (10). From *Shiseiyōran 1989* (1990) to *Shiseiyōran 2009* (2010), the guide's appendices included short lists of tourist destinations and facilities (from the 2007 edition, only the list of facilities). Although Peace Memorial Park and Peace Boulevard were on the list, neither the Peace Bridge nor the West

Peace Bridge appeared (11).

Figure 2 (left): "Heiwa Ōhashi," *Shiseiyōran 1953* (Hiroshima: Hiroshima Shiyakusho, 1954), 293, Hiroshima Municipal Archives, Hiroshima.
Figure 3 (right): "Heiwa Ōhashi," *Shiseiyōran 1955* (Hiroshima: Hiroshima Shiyakusho, 1956), 248, Hiroshima Municipal Archives, Hiroshima.

During the decade in which Noguchi's railings were mentioned in the city guide, the two bridges also appeared in relevant Hiroshima City publications. An early example is the 1953 poster in which the railing of the Peace Bridge is depicted with flying white doves (12). Other examples include posters for the Hiroshima Fukkō Dai Hakurankai (Hiroshima Restoration Exposition) in 1958 (13), the River Festival in 1960 (14) and for international tourists in 1961 (15). Noguchi's railings were also popular in tourist brochures. An example from the mid-1950s shows the Peace Bridge alongside a diagram of the atomic nucleus with the Atomic Bomb Dome in the background (Fig. 4) (16). Another from the late 1950s shows the bridge with the newly reconstructed Hiroshima Castle (17).

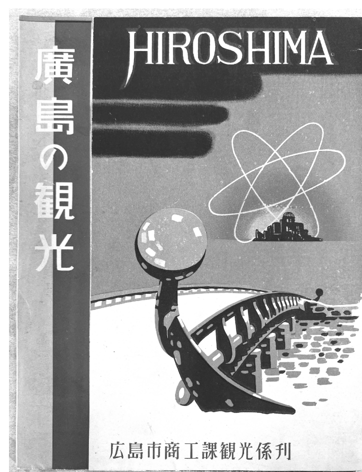

Figure 4: Cover of the *Hiroshima no Kankō* brochure, c. 1955,
Hiroshima Prefectural Archives, Hiroshima.

The city's extensive use of Noguchi's railing designs, particularly those of the Peace Bridge, in its publications presumably contributed to the formation of the city's post-war image. For example, Hiroshima Prefecture also used images of Noguchi's bridge railings in its publications, such as the

1950s tourist brochure listing seasonal events (18). Another example is a set of tourist postcards titled *Kankō no Hiroshima* (Tourist Hiroshima), which were probably produced in 1955 or 1956 (19). Four locations were selected to represent Hiroshima Prefecture: Onomichi, Tomonoura National Park, Itsukushima Shrine and Peace City Hiroshima. Here, the photograph chosen for Peace City Hiroshima shows part of the Peace Bridge's railing, with a young female figure in a dress looking at the Atomic Bomb Dome in the distance (Fig. 5) (20).

Figure 5: "Heiwa no Miyako Hiroshima" from the postcard set *Kankō no Hiroshima: Setonaikai-hen Dai-1-shū*, c. 1955–56, Hiroshima Prefectural Archives, Hiroshima.

Similar images can be found on the special cancellation stamps used by several branches of the Japan Post in Hiroshima. In 1954, the Hiroshima, Hiroshima Ekimae, and Ujina branches adopted a design depicting the Peace Bridge with the Atomic Bomb Dome and doves in the distance (Fig. 6) (21). However, all three branches stopped using this design in 1974 (Hiroshima Nishi [former Hiroshima] branch), 1975 (Ujina branch) and 1976 (Hiroshima Chūō [former Hiroshima Ekimae] branch) (22). The 1950s Peace Bridge design has survived on the stamp of the Hiroshima Naka branch, which introduced the design in 1972 and still uses it today (23).

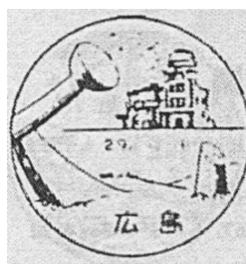

Figure 6: Japan Post special cancellation stamp used by the Hiroshima branch from January 1, 1954. *Fūkei Sutampu Shū*, 1988 ed. (Tokyo: Nihon Yūshu Shuppan, 1988), 513.

These examples show that in the mid-1950s, the railings of the Peace Bridge and the West Peace Bridge were among the symbols in the imagination of Hiroshima, the 'city of peace' rebuilt after its destruction by the atomic bomb. Of the two bridges, the Peace Bridge, with its striking abstract design, was particularly favoured, presumably because its upward-curving shape reflected the city's revitalised atmosphere (as suggested, for example, in the text from the city guide quoted above). The most significant example of such use is the cover of the August 6, 1952 issue of the magazine *Asahigraph* (*Asahi Picture News*). This issue is known for its social impact in post-occupation Japan, as it featured extensive photographs of the damage caused by atomic bombs (24).

The cover shows a smiling young woman with the railing of the Peace Bridge in the background, affirming the bright future of the rebuilt city (25).

'Nuclear Energy for Peace'

The extensive use of Noguchi's railings from the early 1950s to the early 1960s roughly coincided with the domestic promotion of the 'peaceful' use of nuclear energy in Japan. The Soviet Union's successful test of the atomic bomb in 1949 undermined US dominance in the military use of nuclear power. While the United States continued to project its military competence, it also began to promote the international use of the same energy for peaceful purposes in order to reduce Cold War tensions (26). In 1953, US President Dwight D. Eisenhower (1890–1969) delivered the famous 'Atoms for Peace' speech to the United Nations General Assembly. After the San Francisco Peace Treaty came into force in early 1952, reports of unprecedented damage to Hiroshima and Nagasaki increased dramatically in Japan (27). However, although criticism of the development of atomic and hydrogen bombs was growing among the Japanese population, not to mention Hiroshima, the use of nuclear energy for 'peaceful' purposes was viewed rather favourably (28). As argued in previous studies, this seemingly contradictory reaction was rooted in the pain of people who suffered indescribably from the atomic bomb (29). The use of nuclear power in an alternative context was understood as a way of mourning the dead and giving meaning to the lives of the bomb victims (30). In other words, one could be a victim of the atomic bomb and advocate the peaceful use of nuclear energy (31), although such a discourse was an ideal excuse for those in politics and industry who promoted the 'peaceful' use of nuclear power (32).

In this context, relevant events took place in Hiroshima. In 1956, the Peace Memorial Museum became the venue for *Genshiryoku Heiwa Riyō Hakurankai* (*Atoms for Peace Exhibition*), which focused on the peaceful use of nuclear energy and was co-organised by Hiroshima Prefecture, Hiroshima City, Hiroshima University, the *Chūgoku Shimbunsha* (local newspaper) and the American Culture Centre of Hiroshima (33). In 1958, the *Hiroshima Restoration Exposition* was held in central Hiroshima. One of the highlights of the event was an exhibition on atomic energy based on the collection donated for the 1956 exhibition (34). The 1958 exhibit juxtaposed the 'peaceful' use of nuclear power with the damage caused by the atomic bomb, testifying that 'the immensity of the atomic bomb experience led to the strong voice that longed for "peaceful use" [of nuclear energy]' (35).

Noguchi's railings were used repeatedly in the publicity for the 1958 exposition. In addition to one of the posters mentioned above, the cover of the brochure also featured the abstract form of Noguchi's railings for the Peace Bridge, although it was relatively small (Fig. 7) (36). The highly abstracted form of the railings – particularly the disc-shaped edge design – echoed the dot motifs scattered throughout the design. On this brochure, as in the exposition itself, the Peace Bridge is depicted at the intersection of two of the three main venues (indicated by two white rectangles). The image of the bridge can also be found on the special loop-line bus ticket (37) and on the packaging of Peace tobacco, which was specially designed for the event by Akira Uno (b. 1934) (38).

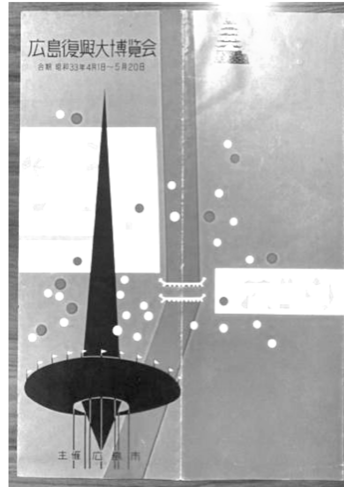

Figure 7: Cover of the *Hiroshima Restoration Exposition* brochure (unfolded), 1958, Hiroshima Municipal Archives, Hiroshima.

Voices of Unease

However, some voices did not necessarily share the enthusiasm for the newly built bridges. Ryōsaku Takayama's (1917–1982) painting *Contradictory Bridge* (1954) (39) may represent such an attitude. The Peace Bridge is a monumental presence that seems to oppress the people of Hiroshima, whose presence is represented by the naked female figure lying at the bottom (40).

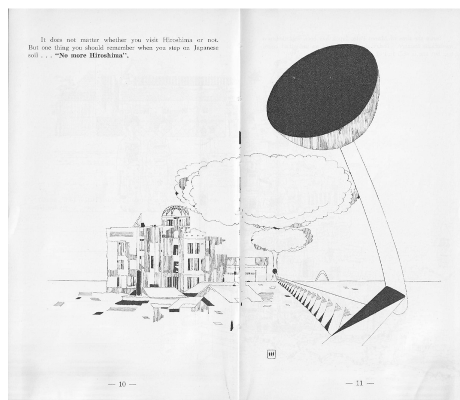

Figure 8: Illustration by Hiroshi Manabe
Here is Japan (Osaka: Asahi Broadcasting Corporation, 1963), 10–11.

A similarly critical, but perhaps more direct, sense of discomfort with Noguchi's railing can be seen in the illustration by designer Hiroshi Manabe (1932–2000) for the guidebook *Here is Japan,* published in English in 1963 (Fig. 8) (41). The accompanying text reads, 'It does not matter whether you visit Hiroshima or not. One thing you should remember when you step on Japanese soil . . . "No more Hiroshima"' (42). Manabe's illustration shows the now-familiar tourist image of Hiroshima – the Peace Bridge with the Atomic Bomb Dome in the background. But it also includes the mushroom cloud and houses in the middle ground, suggesting the people who lived there when the bomb was dropped or those who started their lives from scratch afterwards. At the bottom of the mushroom cloud, where the bomb was supposedly dropped, Manabe depicts the disc-shaped edge design of Noguchi's bridge railing. The round shape clearly overlaps with the bomb, whose malevolence is emphasised by the black paint over the disc shape.

Some works in the literature show a similar sense of unease. In *Kashū Hiroshima* (1954), the

collection of tanka (Japanese poems of 31 syllables) by bomb victims, two poems refer directly to the Peace Bridge. The poem by Tsuyako Adachi reads, 'On Peace Bridge designed by Isamu Noguchi, there march trucks of the National Safety Forces one after another' (43). Another entry by Mamoru Yamazumi observes, 'There is Peace Bridge and Jeeps are passing by, while in the distance is the chain of mountains with floating red clouds' (44). Although the cover of *Kashū Hiroshima* shows a photograph of the Peace Bridge railing, neither of these poems refers to the bridge as a positive symbol of the rebuilt city. Instead, in both cases, the bridge is juxtaposed with military vehicles. In the first case, the trucks are those of the Japanese National Safety Forces, which were organised in 1952 and emerged from their predecessor, the National Police Reserve, formed in 1950 in the wake of the Korean War at the request of the General Headquarters (45). Adachi's poem takes a cold look at the contemporary remilitarisation of Japan (46), and Noguchi's railing is described as the ground for these forces. The jeeps in Yamazumi's poem could be those of the National Safety Forces or the US forces stationed in Japan. In the latter case, they may remind the readers of Noguchi's American citizenship.

An example of the American military power in relation to Noguchi's bridge railing can be found in a collection of haiku (Japanese poetry of 17 syllables), *Kushū Hiroshima* (1955). Tokubei Marumoto's poem reads, 'A camera and a prostitute come to Isamu's bridge and sneer' (47). This poem may be a cynical allusion to the images of the Peace Bridge that were widely circulated during this period, such as the photographs in city publications and postcards or even the cover of the *Asahi Picture News*, some of which show young, smiling female figures with Noguchi's railings. The actual occupation of the women in the photographs has little bearing on the present analysis; instead, this paper focuses on the use of the word *prostitute* in the poem. It is speculated here that the term prostitute refers to sex workers (i.e. 'pom poms') who mainly worked for the US soldiers stationed in post-war Japan.

Historian Kazuko Hirai, who has studied sexual violence during the Japanese occupation, points to the sense of revulsion felt by Japanese veterans towards 'pom poms.' Their presence denied the patriarchy that underpinned wartime militarism and served as a powerful reminder to the former soldiers of their defeat (48). A similar sense of unease, rooted in the denial of Japanese masculinity, can be observed in Marumoto's work. In this poem, Noguchi's bridge itself, by evoking the female figures of contemporary publications, may be alluding to the male US soldiers in post-war Japan rather than simply describing a place (49).

Conclusion

The public reception of Noguchi's railings in Hiroshima from the early 1950s to the early 1960s was ambivalent. While the bridges, especially the Peace Bridge, immediately became one of the most prominent symbols of Hiroshima City's reconstruction, other voices – particularly those who likely opposed Japan's remilitarisation and the continued US presence – were suspicious of this sense of excitement. It is this complexity that foregrounds Noguchi's American-ness. Noguchi's bridge railings were realised in contrast to his cenotaph design. Yet, his affiliation with the United States was equally crucial in relation to the bridges. It was not only about bringing a sense of internationalism to Hiroshima's reconstruction project (50) but also, as the research in this paper suggests, a bitter reminder of the violence of war and its aftermath.

Beyond its ambivalent reception, however, what both the positive and critical attitudes to the bridge design had in common was the 'feminisation' of the pacifist post-war image of Hiroshima as a victim of tragedy and a symbol of peace (51). This is particularly evident in the photographs of the Peace Bridge, with smiling young female figures representing peace and innocence, as well as in Takayama's painting, which depicts the victim as a young woman in need of rescue. Furthermore, the haiku poem that juxtaposes Noguchi's bridge with a woman who is supposedly a sex worker may

also be part of this patriarchal rhetoric. In this poem, the woman, who possibly alludes to male US soldiers through the reference to Noguchi's bridge, appears as a *counterpoint* to the symbol of innocence, casting doubt on the celebratory mood. Left unseen by this feminisation are aspects such as Japan's militarism and colonialism, to which Hiroshima was also linked (52). This is a reminder to further investigate the histories of Hiroshima and reexamine how the image of the city of peace may have been constructed by obscuring incongruous voices.

Acknowledgements
This research is supported by the Comprehensive Science Promotion Project 'Ajia no Naka no Hiroshima to Nagasaki II' (Hiroshima University, 2022) and JSPS KAKENHI Grant No. JP23K12055 (2023–2027). The author would like to sincerely thank the archivists at the Hiroshima Municipal Archives and Hiroshima Prefectural Archives for their guidance in researching the Peace Bridge and the West Peace Bridge in various historical publications. The author is also deeply grateful to the 2022 project members, Prof. Nobuo Mizuha, Dr Eri Nakamura and Dr Maika Nakao, for their feedback on my research and our interdisciplinary discussions at the study sessions.

A Note on transliteration
Japanese words are rendered in the Hepburn Romanisation system.

Notes
1. Aline B. Louchheim, "Noguchi and 'Sculptured' Gardens: Artist in His Projects for Japan Combines East and West," *The New York Times*, September 30, 1951, 85, https://timesmachine.nytimes.com/timesmachine/1951/09/30/105218833.html?pageNumber=85, accessed 12th February 2024.

2. In his 1968 autobiography, Noguchi recalled the rejection: 'Was it because I was an American, or was it a case of *Giri* not having the proper authorisation, to which my design fell victim?' (Isamu Noguchi, *A Sculptor's World* [1968] [Göttingen: Steidl, 2004], 164). For further on the cenotaph, see also note 3.

3. For the earlier studies of Noguchi's Hiroshima experience, see, for example, Bert Winther, "The Rejection of Isamu Noguchi's Hiroshima Cenotaph: A Japanese American Artist in Occupied Japan," *Art Journal* 53, no. 4 (1994): 23–27; Bert Winther-Tamaki, *Art in the Encounter of Nations: Japanese and American Artists in the Early Postwar Years* (Honolulu: University of Hawai'i Press, 2001); Shunya Echizen, "Isamu Noguchi no *Hiroshima Shibotsusha Kinenhi* An: Sono Seisaku Jiki to Kigen ni Tsuite," *Bunkagaku Nempō*, vol. 62 (2013): 296-319; Shunya Echizen, "Isamu Noguchi 'Hiroshima no Naki Hitobito no Tame no Kinembutsu' Saikō," *Bijutsushi*, vol. 179 (2015): 117–132; Eri Terada, "Jitsugen Shinakatta Isamu Noguchi no Gembaku Ireihi: Konseputo to Jidaihaikei ni Kansuru Kosatsu," *Tama Bijutsu Kenkyū*, no. 6 (2017): 59–74; Hiromi Matsugi, *Isamu Noguchi no Kūkan Geijutsu: Kiki no Jidai no Dezain* (Tokyo: Tankosha, 2021).

4. The author conducted research on these two bridges with Noguchi's railings and ambivalence in their reception. Naoko Uchiyama, "Tsukuru to Yuku ni Miru Isamu Noguchi no Modanizumu: Hiroshima Heiwa Kinen Kōen no Tame no Heiwa Ōhashi to Nishi Heiwa Ōhashi no Rankan Dezain o Megutte," *Ningen Bunka Sōsei Kagaku Ronsō* 22 (2020): 29–38. This 2020 paper was revised and included in Naoko Uchiyama's "Beyond Received American Modernism: Isamu

Noguchi's Art and Itinerancy 1930s–1950s" (PhD thesis, UCL, 2021). Based on additional archival research, the present paper provides other examples of responses to these earlier studies to consider the possible connection between the critical voices and Noguchi's affiliation with the United States.

5. The archivists at the Hiroshima Municipal Archives provided the author with numerous examples of images of the Peace Bridge in local publications, including posters and leaflets from the 1950s and 1960s, examined throughout this paper.

6. *Shiseiyōran 1951* (Hiroshima: Hiroshima Shiyakusho, 1952).

7. "Toshi Kensetsu," *Shiseiyōran 1951* (Hiroshima: Hiroshima Shiyakusho, 1952), 180–192. The photographs are on the unpaginated page in this section, while the reference to Peace Bridge and West Peace Bridge is on p. 190.

8. "Heiwa Ōhashi," *Shiseiyōran 1952* (Hiroshima: Hiroshima Shiyakusho, 1953), 262; "Heiwa Ōhashi," *Shiseiyōran 1953* (Hiroshima: Hiroshima Shiyakusho, 1954), 293; "Heiwa Ōhashi," *Shiseiyōran 1955* (Hiroshima: Hiroshima Shiyakusho, 1956), 248; "Heiwa Ōhashi," *Shiseiyōran 1956* (Hiroshima: Hiroshima Shiyakusho, 1957), 111; "Heiwa Ōhashi," *Shiseiyōran 1957* (Hiroshima: Hiroshima Shiyakusho, 1958), 118–119 (no photograph); "Heiwa Ōdōri to Heiwa Ōhashi," *Shiseiyōran 1958* (Hiroshima: Hiroshima Shiyakusho, 1959), 96; "Heiwa Ōdōri to Heiwa Ōhashi," *Shiseiyōran 1959* (Hiroshima: Hiroshima Shiyakusho, 1960), 114. While the above titles refer only to the Peace Bridge, both bridges are mentioned in the text (photographs of the two bridges can be found in *Shiseiyōran 1958*). *Shiseiyōran 1954* was not published. In the 1960 and 1961 editions, the two bridges are included in the list of 'City Sightseeing' ("Shinai Kankō," *Shiseiyōran* 1960 [Hiroshima: Hiroshima Shiyakusho, 1961], 94; "Shinai Kankō," *Shiseiyōran 1961* [Hiroshima: Hiroshima Shiyakusho, 1962], 121).

9. "Heiwa Ōhashi," *Shiseiyōran 1952* (1953), 262. Translated from the Japanese by Uchiyama.

10. In *Shiseiyōran 1969*, the two bridges are mentioned only to explain the location of the Peace Memorial Park, not specifically as tourist destinations ("Heiwa Kinen Kōen," *Shiseiyōran 1969* [Hiroshima: Hiroshima Shiyakusho, 1970], 167). Other landmarks listed here were not necessarily mentioned every year. No list of tourist destinations was provided from *Shiseiyōran* 1979 (1980) to *Shiseiyōran* 1987 (1988).

11. From *Shiseiyōran 2010* (2011) onwards, no list of tourist destinations or facilities was provided.

12. According to the Hiroshima Municipal Archives, there is no original copy of this poster in their collections. For this paper, the author has examined the design reproduced in "Ōgata Posutā Zenkoku e," *Chūgoku Shimbun* (January 25, 1953), 6.

13. Reproduced in *Hiroshima Fukkō Dai Hakurankai Shi* (Hiroshima: Hiroshima Shiyakusho, 1959), n.p. (frontispiece).

14. Reproduced in Hiroshima-shi Kankō Kyōkai, *Hiroshima no Kankō*, vol. 3 (July 25, 1960), 7 (200013/30, Hiroshima Prefectural Archives, Hiroshima).

15. Reproduced in Hiroshima-shi Kankō Kyōkai, *Hiroshima no Kankō*, vol. 7 (January 1, 1961), 7 (200013/33, Hiroshima Prefectural Archives, Hiroshima).

16. Hiroshima-shi Shōkō-ka Kankō-gakari, *Hiroshima no Kankō* (c. 1955) (200013/3109, Hiroshima Prefectural Archives, Hiroshima). The designer of the cover is unknown.

17. Hiroshima-shi, *Kankō no Hiroshima* (Showa era, post-war) (13000711/C1993-0775, Hiroshima Municipal Archives, Hiroshima). According to the archives, the date could be narrowed to around the late 1950s.

18. Hiroshima-ken Shōkō-bu Shōsei-ka, *Kankō Gyōji no Shiori* (1955) (200013/3107, Hiroshima Prefectural Archives, Hiroshima).

19. Hiroshima-ken Shōkō-bu Shōsei-ka, *Kankō no Hiroshima: Setonaikai-hen Dai-1-shū* (postcard set) (c. 1955–56) (200013/102/1-4, Hiroshima Prefectural Archives, Hiroshima).

20. "Heiwa no Miyako Hiroshima" in Hiroshima-ken Shōkō-bu Shōsei-ka, *Kankō no Hiroshima: Setonaikai-hen Dai-1-shū* (postcard set) (c. 1955–56) (200013/102/2, Hiroshima Prefectural Archives, Hiroshima).

21. *Fūkei Sutampu Shū*, 1988 ed. (Tokyo: Nihon Yūshu Shuppan, 1988), 513. The Hiroshima Ekimae branch was renamed the Hiroshima branch in 1958 and subsequently became the Hiroshima Chūō branch in 1964 (now the Hiroshima JR Biru branch). The separate Hiroshima branch was renamed the Hiroshima Nishi branch in 1958 and has retained that designation until the present day.

22. Ibid., 352-353 and 513-514.

23. Ibid., 352. A different stamp design used by the Hiroshima Funairicho branch from 1985 shows the cenotaph designed by Tange (1952) and the Peace Bridge (ibid., 359).

24. Cultural historian Akihiro Yamamoto points out that visual images of the damage caused by the atomic bombs appeared in media coverage after the end of the GHQ occupation, while works on the bomb experience were written and published even during the occupation (Akihiro Yamamoto, *Kaku Enerugī Gensetsu no Sengoshi 1945–1960: "Hibaku no Kioku" to "Genshiryoku no Yume"* (Kyoto: Jimbun Shoin, 2012), 79–80).

25. For an analysis of this cover design, see Uchiyama, "Tsukuru to Yuku ni Miru Isamu Noguchi no Modanizumu," 34; Uchiyama, "Beyond Received American Modernism," 324-325.

26. Toshiyuki Tanaka and Peter Kuznick, *Gempatsu to Hiroshima: "Genshiryoku Heiwa Riyō" no Shinsō* (Iwanami Booklet) (Tokyo: Iwanami Shoten, 2011), 5.

27. Yoshiaki Fukuma, "'Gembaku no Akarusa' no Yukue," in *Fukusū no "Hiroshima": Kioku no Sengoshi to Medeia no Rikigaku*, eds. Yoshiaki Fukuma et al. (Tokyo: Seikyūsha, 2012), 48.

28. Ibid., 50.

29. Ibid., 51–53; Tanaka and Kuznick, *Gempatsu to Hiroshima*, 50–51.

30. Fukuma, "'Gembaku no Akarusa' no Yukue," 52. Fukuma argues that the control of nuclear energy for peaceful purposes was seen as an affirmation of the agency of the atomic bomb victims (ibid., 53).

31. It is argued that the compatibility of the 'peaceful use of nuclear energy' with the experience of the atomic bomb came to an end in the late 1960s (ibid., 60).

32. Tanaka and Kuznick, *Gempatsu to Hiroshima*, 51.

33. The Central Intelligence Agency (CIA), the United States Information Service (USIS), and the US Embassy in Japan initially prepared the exhibition. Starting in Tokyo in late 1955 (organised by Yomiuri Shimbunsha), the exhibit travelled to Nagoya, Kyoto, Osaka, Hiroshima, Fukuoka, Sapporo and Sendai (ibid., 33–34).

34. Ibid., 47–48.

35. Fukuma, "'Gembaku no Akarusa' no Yukue," 60. Translated from the Japanese by Uchiyama.

36. Hiroshima-shi, *Hiroshima Fukkō Dai Hakurankai Rīfuretto* (1958), (13000707/C1993-0771, Hiroshima Municipal Archives, Hiroshima). The designer of the cover is unknown.

37. Loop line bus ticket for the *Hiroshima Restoration Exposition* (Peace Memorial Museum, Hiroshima/displayed at the *Before/After* exhibition at the Hiroshima City Museum of Contemporary Art, Hiroshima, 2023).

38. *Kinen Kankō Tabako Dezain*, vol. 1 (Tokyo: Sembai Jigyō Kyōkai, 1972), p. 30 in the photograph section and p. 9 in the index (paginated separately).

39. Ryōsaku Takayama, *Mujun no Hashi (Contradictory Bridge)*, 1954, Itabashi Art Museum, Tokyo. This paper refers to the English title provided by Art Platform Japan. "Mujun no Hashi Contradictory Bridge," Art Platform Japan, National Center for Art Research, https://artplatform.go.jp/resources/collections/W516940, accessed November 28, 2023.

40. For an analysis of this painting, see Uchiyama, "Tsukuru to Yuku ni Miru Isamu Noguchi no Modanizumu," 35; Uchiyama, "Beyond Received American Modernism," 332–334.

41. *Here is Japan* (Osaka: Asahi Broadcasting Corporation, 1963), 10–11.

42. Ibid., 10.

43. Original: 'Isamu Noguchi no Sekkei ni Kakaru Heiwa Ōhashi o Rikuzoku to Hoantai no Torakku Sugiyuku' in *Kashū Hiroshima*, ed. Kiyoshi Toyoda (Tokyo: Dai-Ni Shobo, 1954), 9. Translated from the Japanese by Uchiyama.

44. Original: "Akaki Kumo Tanabiku Yamanami To ni Shite Heiwabashi Kakari Jipu ga Hashiru," in *Kashū Hiroshima* (1954), 168. Translated from the Japanese by Uchiyama.

45. Regarding the remilitarisation of Japan, the author referred to Hideo Ōtake, *Saigumbi to Nashonarizumu: Sengo Nihon no Bōei-kan* (Kōdansha Gakujutsu Bunko) (Tokyo: Kōdansha, 2005), ch. 2.

46. In the Hiroshima cultural circle of the early 1950s, where the atomic bomb experience began to be collected and published, concerns about Japan's remilitarisation and the Korean War were shared (Fukuma, "'Gembaku no Akarusa' no Yukue," 48–49). For the international background to the Cold War politics and its possible impact on the rejection of Noguchi's cenotaph design,

see Matsugi, *Isamu Noguchi no Kūkan Geijutsu*, 106–107.

47. Original: "Kamera to Shōfu Isamu no Hashi ni Kite Warau," in *Kushū Hiroshima*, eds. Toshio Kagawa et al. (Hiroshima: Kūshu Hiroshima Kankō Kai, 1955), 166. Translated from the Japanese by Uchiyama.

48. Kazuko Hirai, *Senryō-ka no Joseitachi: Nihon to Manshū no Seibōryoku, Seibaibai, "Shinmitsu na Kōsai"* (Tokyo: Iwanami Shoten, 2023), 288. Hirai's study also discusses the possible agency of female sex workers in early post-war Japan.

49. A relevant example is the pairs of supposed US soldiers and Japanese women in the 1953 film *Hiroshima*, directed by Sekikawa Hideo (Uchiyama, "Beyond Received American Modernism," 335).

50. Uchiyama, "Tsukuru to Yuku ni Miru Isamu Noguchi no Modanizumu," 36; Uchiyama, "Beyond Received American Modernism," 336–337.

51. On the feminisation of Hiroshima memory and the question of a unifying narrative, the author referred to Lisa Yoneyama, *Hiroshima Kioku no Poritikkusu*, trans. Hiroaki Ozawa et al. (Tokyo: Iwanami Shoten, 2005); Lisa Yoneyama, "Hiroshima de 'Bōryoku, Sonogo' o Tou Imi ni Tsuite: 'Kioku no Joseika' no Ritorēsu kara" in *Hibaku 70-nen Jendā Fōramu in Hiroshima 'Zen Kiroku' Hiroshima to Iu Shiza no Kanosei o Hiraku*, ed. Kikue Takao (Hiroshima: Hiroshima Joseigaku Kenkyūjo, 2016), 421–435.

52. Yoneyama argues that Hiroshima's anti-nuclear pacifist stance, represented with femininity (i.e. a woman as a victim of militant male violence, a woman with universal motherhood who longs for peace, or a woman as a victim of militarism or invasion), may obscure aspects such as women and men in reality, the plural complexity of Hiroshima/Japan's history and power dynamics, the diverse state of identities, and even the presence of women in imperialism as members of the Empire of Japan. As a result, while Japan's victimhood is emphasised, its history of aggression, such as military invasion and colonialism, would remain unexamined (Yoneyama, "Hiroshima de 'Bōryoku, Sonogo' o Tou Imi ni Tsuite," 425–426).

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Commercial Interior Design as Irony: A Case Study of Japan in the 1960s and 1970s

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Abstract

In Japan, commercial interior design, or the interior design of boutiques, retail stores, and restaurants, used be the subject of art criticism. From the 1960s to the 1980s, the major design magazines *Japan Interior Design, Shoten Kenchiku,* and *Design* frequently carried interior design reviews by up-and-coming art critics. Under such circumstances, 'ironic design' became one of the main concerns of avant-garde designers in the 1970s. It was the design concept mostly argued by critic, Koji Taki on Shiro Kuramata's interior design. One of Kuramata's shop interior used fluorescent tubes in place of columns for display shelves. According to Taki, it expressed an 'irony' against the 'system of things' in which the showrooms always had separate lighting fixtures and display shelves. 'Ironic design' was practiced especially in the early 1970s but it went out of style soon after. The purpose of this paper, therefore, was to examine the role played by the concept of 'irony' in commercial interior design from the late 1960s to the mid-1970s. It was assumed that what the 'irony' of the 1970s brought to interior design in Japan was an attitude that viewed interior design as rhetoric. The concept of 'irony' was popularized with avant-garde designers probably because 'irony' was a convenient concept for giving a meaning to the minimalist interior design. Then, as a reaction to this attitude, the commercial interior design in the postmodern era of the 1980s, was stripped of its 'meaning' such as 'irony' and turned into a search for the sensual. Unlike Italian and American postmodernism, there was no semiotic manipulation in the 'postmodern interior' in Japan in the 1980s. For Japanese designers, the 'postmodern interior' seems to have meant a departure from the semiotic manipulation represented by the 'ironical design' of the 1970s.

Keywords: *Keyword 1; Commercial interior design 2; Irony 3; Japan 4; The 1970s*

1. Introduction

In Japan, commercial interior design, or the interior design of boutiques, retail stores, and restaurants, has a history not found in other interior design categories. That is, commercial interior design used to be the subject of art criticism. From the 1960s to the 1980s, the major design magazines *Interior, Shoten Kenchiku,* and *Design* frequently carried interior design reviews by up-and-coming art critics such as Koji Taki, Yusuke Nakahara, Yoshiaki Tono, and Takahiko Okada. They commented on shop interiors and furniture in the same way as they commented on art. The interiors by Takashi Sakaizawa, Shiro Kuramata, Sinya Okayama, Shoei Yoh, and Super Potato were similar to the art of their time.

However, art critics' favorites were almost exclusively limited to Shiro Kuramata's designs. Taki developed a semiotic theory of Kuramata's furniture and interiors, and Yoshiaki Tono exhibited Kuramata's glass furniture in his contemporary art exhibition, 'Art Today '77 (1).'

The reason why Taki, Tono, and other critics were interested in Kuramata's design is probably because they saw the same conceptual manipulation as art in Kuramata's design, whereas other designers' examples seem to be more or less similar to art only at the visual level. This would be

obvious if we compare the two examples: the cafe Tomomatsu (Hachioji, Tokyo, 1970, Fig. 1), in which Takashi Sakaizawa covered all the furniture with white plastic cloth, and Edward's Head Office (Minami-Aoyama, Tokyo, 1969, Fig. 2), in which Kuramata used fluorescent tubes as pillars for display shelves. Both interiors seem to directly reflect the expression of contemporary art of the time. The source of Tomomatsu is Christo's packaging art, while that of Edward's Head Office is Dan Fravin's fluorescent tube installation.

(left) Figure 1: Café Tomomatsu, Tokyo, 1970, designed by Takashi Sakaizawa.
(right) Figure 2: Edward's Head Office, Tokyo, 1969, designed by Shiro Kuramata

In Taki's interpretation, however, the design of the Edward's Head Office had a meaning other than a reference to Fravin's art. In this interior, fluorescent tubes are used in place of columns for display shelves. According to Taki, it expressed an 'irony' against the 'system of things' in which the showrooms always had separate lighting fixtures and display shelves. In this regard, unlike Kuramata's Edward's Head Office, Sakaizawa's Tomomatsu cannot be seen as an irony to the conventional system of things.

Even though Kuramata's design was probably the only one evaluated as 'ironic design' by renowned critics, 'ironic design' became one of the main concerns of avant-garde designers in the 1970s. In the January 1971 issue of the magazine *SD*, Taki's critique of Kuramata, 'Irony for Rational Systems,' was published. Later, at a roundtable discussion among designers in 1975, interior designer Shoei Yoh looked back on the design movement up to that time and said, 'Criticism and irony used to exist as design, but criticism and irony will produce nothing from now on (2).'

From Yoh's statement, it seems certain that 'irony' existed as design. If so, how did it exist and what impact did it have on the world of commercial interior design? The purpose of this study is to find this out by examining the role played by the concept of 'irony' in commercial interior design from the late 1960s to the mid-1970s.

Chapter 2 discusses what Taki meant by 'irony.' As appeared in the Oxford English dictionary, the meaning of irony has acquired new meanings with the emergence of various art forms. In light of the OED's definition, the author will explore Taki's definition of 'irony.' Chapter 3 examines how the concept of 'irony' argued by Taki was received by designers in the 1960s and 1970s through examples of interior works by Shinya Okayama and Shoei Yo. As the author mentioned above, design as 'irony' was on the decline by around 1975, as Yo said, '… irony will produce nothing from now on.' Chapter 4, therefore, explores the reasons for the decline to clarify what irony brought to design in the 1960s and 1970s.

2. Definition of 'Irony'

2.1. General Definition

The first definition of 'irony' in rhetoric published in the Oxford English Dictionary (hereafter OED) is 'The expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect; esp. (in earlier use) the use of approbatory language to imply condemnation or contempt (cf. sarcasm n.) (3).' This is the meaning of 'irony' as rhetoric, but the concept of 'irony' has historically developed in its own way in philosophy, aesthetics, and literature.

The second definition of 'irony' in the OED is derived from one of the etymologies of the word, eironeia, which means 'disguise (pretense, dissimulation)' in classical Greek: 'Dissimulation, pretense; esp. (and in later use only) feigned ignorance and disingenuousness of the kind employed by Socrates during philosophical discussions (see Socratic irony n.); an instance of this. Cf. eiron (4).' From this definition derives 'Romantic Irony,' which originated with the German Romantic writer and critic Friedrich Schlegel (1772–1829), meaning 'An attitude of detached skepticism adopted by an author towards his or her work, typically manifesting in literary self-consciousness and self-reflection (5).'

The OED's third definition of 'irony' is 'A state of affairs or an event that seems deliberately contrary to what was or might be expected; an outcome cruelly, humorously, or strangely at odds with assumptions or expectations (6).' Dramatic irony, for example, is a concept that developed from this definition.

2.2 Taki's Definition

As we have seen in the previous section, the meaning of the word 'irony' varies widely and depends entirely on the field and context. Which definition of the word 'irony' did Taki use in his Kuramata criticism? Let's look at some of Taki's statements. The first we see is Taki's interpretation of Spring's Chair (1968), in which the chair legs are made of a large spring (Fig. 3).

> A spring chair is not without consideration of the strength, elasticity, and height of the springs, but the overall phase of the thing (...) does not arise from a consideration of their performance. The idea of a single giant spring supporting the seat is not so much an idea of structural ingenuity or eccentricity as it is irony in response to the conventional construction of the chair. This irony (an aesthetic that can be described as humor or nonsense) is not thereby detached from its function, but much closer and more directly to the hidden center of the environment of human behavior. In this light, it may be more accurate to say that the irony is not so much about the furniture as it is about everyday life itself (7).

Figure 3: Spring Chair, 1968, designed by Shiro Kuramata

The meaning of 'irony' here seems to fit at least the OED's first definition of 'using language that normally signifies the opposite, typically for humorous or emphatic effect.' In fact, in the quote, Taki

paraphrases the word ‘irony’ as ‘an aesthetic that can be described as humor or nonsense.’

Indeed, sitting on this chair is a kind of humorous experience. When you sit on the chair, the chair sways in accordance with your movements when you talk or eat with the person across from you. A conventional chair normally supports a person's body without moving. So, the Spring Chair can be seen as the antithesis of a conventional chair.

Nevertheless, Taki once explained what he meant by ‘irony’ in 1974 as follows:

> ...Kuramata’s chairs, drawers, and lights are attractive because they are a kind of irony. In this case, irony means that each tool has within itself questions about sitting and light, but in other words, it includes fiction (8).

Here, Taki explained that ‘irony’ is that ‘each tool has within itself questions about sitting and light.’ ‘Irony’ in this sense is consistent with the second definition of the OED. In other words, it is an irony that Socrates, under the guise of ignorance, forces his interlocutor into reflection and leads him to true knowledge by asking him questions and contradicting him (Socrates’ birthing technique). Thus, the irony that Taki explained here can be seen as an attitude of fundamentally questioning the legitimacy of existing interior design and product design.

Taki, therefore, used ‘irony’ in both the first and second definitions in the OED. Taki also described Kuramata’s design as a ‘paradox,’ but in fact ‘irony’ in the antithetical sense is often used almost synonymously with ‘paradox,’ and such usage was emphasized by the New Critic in the 1950s, which must have been known to Taki.

The meaning of ‘irony’ in the domain of commercial interior design Japan in the early 1970s can be thought of as an antithetical (contrariwise) or paradoxical design that fundamentally questions the legitimacy of the existing systems of design as argued by Taki.

3. ‘Irony’ in Commercial Interior Design in the 1970s

3.1. ‘Irony’ in Okayama’s Design

How did the irony in Taki’s sense inspire the designers in the 1970s? First, let us look at the relationship between the concept of ‘irony’ and the design of Sinya Okayama's bar Modern Jazz & Soul Studio 14 (Kitashinchi, Osaka, 1978, Fig. 4).

Figure 4: Modern Jazz & Soul Studio 14, Osaka, 1978, designed by Sinya Okayama

Studio 14 has a number of identical sofas, some of which are actually light fixtures not sofas. When the author asked Okayama in 2022 why the sofa and lighting were designed the same, he replied, ‘A little irony (9).’ Exactly one year later, the author asked Okayama again why he had said,

'A little irony,' he unexpectedly replied, 'I don't recall ever saying 'irony.' He then said, 'If I said so, it probably means that this light fixture has the original form of a sofa, but does not have the function of a sofa, but has a completely different function (10).' Then, he recalled that the idea of designing the lighting and sofa in the same shape was inspired by animal mimicry: 'For example, a chameleon changes color in response to its surroundings, and lighting becomes a sofa (11).'

What the inspiration of animal mimicry suggests is that 'irony' may not be an appropriate word to describe what Okayama had in mind as a design concept for Studio 14. Perhaps, Studio 14 should be described as interior design as 'humor' or a 'trick.' 'Trick art' and 'trompe l'oeil' were popular in the 1970s, and creators like Okayama who loved surrealist art and contemporary avant-garde art at the time paid attention to them. The reason that Okayama unintentionally uttered the word 'irony' in the 2022 interview may be because the word 'irony' was completely imprinted on Okayama in the 1970s. Moreover, using a word 'irony' for describing Studio 14 is not completely wrong. As we have seen in the general definition of a word 'irony' in Chapter 2, 'irony' includes the meaning of humor. But in any case, it is more natural to assume he had 'trick art' or 'humor' in his mind when he designed Studio 14, rather than something 'ironic'.

Okayama also told the author about his thoughts on the 'design concept':

> Each designer has his or her favorite image, and the meaning is usually an 'afterthought.' Therefore, when I wrote the design concept for a design magazine, it must have been written after the design was completed and after rethinking how such a design came about (12).

If 'meaning is usually an afterthought,' meaning that designers always create design concepts after the design is complete, then 'irony' popularized by Taki may have been the most convenient concept to give meaning to minimalist and non-decorative interior designs. In the case of Studio 14, Okayama's first idea was to reduce the number of shapes to create a minimalistic and fictional interior. As a result, he designed the lighting and sofa in the same shape. Then came 'irony' and 'paradox' as the best way to present the 'design concept.'

3.2. 'Irony' in Yoh's Design

If for Okayama, the concept of 'irony' was a convenient concept for minimalist interior design, what about the case of the design by Shoei Yoh who mentioned on 'irony' in 1975? In 'Shoemaker Cornaria' (Nishitetsu Grand Hotel, Fukuoka, 1971, Fig. 5), one of Yoh's highly acclaimed works, the wall where shoes are displayed is a luminous wall using acrylic panels and 40-watt fluorescent tubes, and the sofa is also a luminous sofa with fluorescent tubes embedded in molded acrylic. Yoh notes the following:

> The significance of these attempts lies not only in lighting that does not require so-called lighting fixtures, but also in the search for an aesthetic exploration of surface light sources such as *shoji* screens and *andon* lanterns using Japanese paper, the most excellent lighting control devices from ancient Japan. What is most significant, however, may be the fact that the furniture itself or the interior itself becomes a luminescent object, providing the necessary brightness to the necessary areas. A kind of visual experimentation that replaces the mass of substance with light is still to come (13).

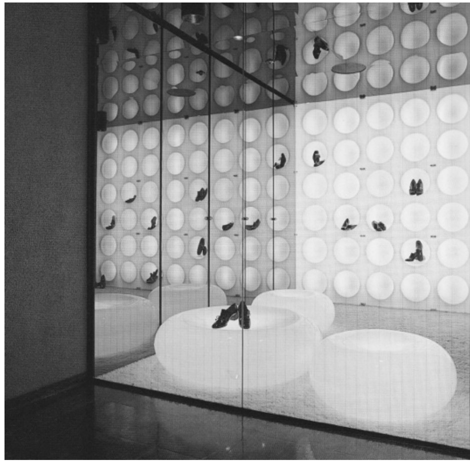

Figure 5. Shoemaker Cornaria, Fukuoka, 1971, designed by Shoei Yoh.

First, ‘lighting that does not require so-called lighting fixtures’ can be considered an extension of Taki’s theory. The idea that ‘the furniture itself or the interior itself becomes a luminescent object’ reminds us of Kuramata’s Edward’s Head Office with which Taki developed his theory of ‘ironical design.’

However, Yoh also wrote that these walls and tables also take on lighting as ‘an aesthetic exploration of surface light sources such as *shoji* screens and *andon* lanterns.’ Moreover, he wrote of Cornaria: ‘A kind of visual experimentation that replaces the mass of substance with light is still to come.’ These statements by Yoh suggest that he reevaluated traditional Japanese interior design from an ‘ironical design’ perspective. *Shoji* or *andon* demonstrates a way of replacing the visible mass of matter with invisible light. This can be seen as ‘ironic’ design in the sense of irony toward the way we see things. In the case of Yoh, therefore, we do not know if the concept of ‘irony’ was an ‘afterthought.’ His words rather indicate that the concept of ‘irony’ preceded the act of designing.

3.3 What ‘Irony’ Has Brought to Interior Design

The analysis of the manifestations of irony in the designs of Okayama and Yoh suggests the following. First, even if designers described their designs as ‘ironic,’ it is likely that this explanation was an afterthought. On the other hand, there may have been cases in which designers conceived of images (or forms, colors, materials) as ‘irony’ for specific things from the beginning.

Thus, how the concept of ‘irony’ was involved in act of designing may have been polarizing. However, whether an ‘afterthought’ or not, the interior designs in which the irony concept was discussed were generally minimalist design interiors. This means that ‘irony’ was a convenient word term that gave meaning to the minimalist commercial interior in the 1960s and 1970s. Minimal design interiors often combine multiple functions into one form, and this could be explained as irony to the general relationship between function and form.

If the concept of ‘irony’ was ‘afterthought,’ why did designers try to give their designs ironic ‘meanings’ that did not initially occur to them? By the 1970s, it was customary for designers to send photographs of their designs with a text describing the ‘meaning’ of their designs to magazines and the ‘meaning’ of their designs spread. What this phenomenon brought about was an interpretation of interior design as ‘language,’ or rhetoric, rather than as ‘objects’ or ‘space.’ Perhaps due in part to Taki's critique of Kuramata's design and its compatibility with minimalist design, ‘irony’ became a leading rhetoric in the interior design world (14).

4. Skepticism about 'Irony'

4.1. Denial of 'Irony'

It was at a round-table discussion in 1975 that Yoh made a statement against 'irony' in design, but it was not until several years later that the denial of 'irony' or 'design as rhetoric' came to the surface. First, Kuramata said in 1979, 'I was surprised when people viewed my work as having an ironic message, and I was inspired by that. Recently, however, I have abandoned that idea (15).' Two years later, in 1981, he wrote a short essay for Toyota Motor Corporation, commenting that he attempted an ironic or paradoxical design to escape the spell of modern design, but in any case, it was also modern design (16).

Kuramata came to think that his own expression of irony was just another modern design. In other words, he concluded that as long as the target of irony is modern design, design as irony cannot go beyond modern design. During the period between 1979 and 1980, when Kuramata wrote these notes, he was invited to Memphis, led by Ettore Sottsass, Jr. The playful design practiced by Memphis may have influenced Kuramata to begin speaking out against 'irony.'

Takashi Sakaizawa, who designed Tomomatsu, was also in contact with Alessandro Mendini's Alchimia at the time, and in 1980 he formed the group Poe Form with Sinya Okayama and others, aiming for the same freedom of expression as Alchimia. The purpose of the group's formation was to bring back into the hands of designers the images that had been driven out by logic. In an article about the formation of 'Poe Form,' Sakaisawa wrote the following:

> ...It seems that in Japan today, interiors created by designers are evaluated according to the one-dimensional view that logic determines the value of the interior. The logic is very one-sided, and the best theories are those that embody conceptual art, and the influence of the former minimalist art is particularly strong and is the main culprit in making interior design in Japan unsociable, pretentious, and without smiles (17).

Although there is no reference to 'rhetoric' in Sakaizawa's text, what Poe Form attacks is the act of seeing design as logic, and this act is synonymous with seeing design as rhetoric. As a matter of fact, Sakaizawa was a designer who developed logical design under the influence of art, as shown by Tomomatsu. The same is true of Kuramata. Therefore, it was rather the designers who were practicing ironic or logical design by the end of the 1970s who rejected ironic or logical design.

4.2. Design after the Denial of 'Irony'

How did the move to reject ironcal designs affect the designers? In fact, Yoh's design did not change significantly; his Boutique Two (Minato-ku, Tokyo, 1984) is basically minimalist, as were his works in the 1970s, although the presence of diagonal pillar-like objects shows the influence of the deconstructionism of the time.

Kuramata's design did not change significantly either. For the most part, the designs were minimalistic and non-decorative, as was the design for 'irony,' and some of the furniture he designed for the Memphis exhibitions was also symbolic. However, the furniture and its interiors made of terrazzo encrusted with colorful glass shards were not consciously designed as rhetoric, but concentrated on the beauty of form, material or color (Fig. 6). He wrote about his design after rejecting 'irony' in 1981 as follows:

> The spell [of modern design] has been broken a bit over the past few years and the concept of design is about to change drastically in my mind. ...... human beings may be able to detect directions and to express and react by sensibility instead of instinct. It may be the superior sensibility of human beings that saves the radical functional beauty that is backed by rationality. For sensitivity is the total of love (18).

Figure 6: Boutique Issey Miyake Ginza Matsuya, 1983, Tokyo, designed by Shiro Kuramata

Sensibility is an element of design that is impossible to verbalize. Kuramata's statement strongly suggests that he was trying to escape from verbalizing design in order to explore his non-verbalized sensibilities.

Sakaizawa celebrated freedom of color and image, as shown in his Poe Form entries (Fig. 7). The chairs he exhibited at the first Poe Form exhibition in 1980 are postmodern in design. They look like the combination of motifs from various historical styles, but perhaps he had no such idea. Memphis and Alkimia were to attack elitism in design by daring to use ironic motifs and techniques of historical styles, but this did not apply to the Japanese, who have a different historical style. Okayama told the authors, 'Simply, I liked what I saw in Memphis and Alkimia design. When we did what we later called postmodern design, we had nothing to deny like the Italian designers. This was true of Japanese postmodern design as well (19).'

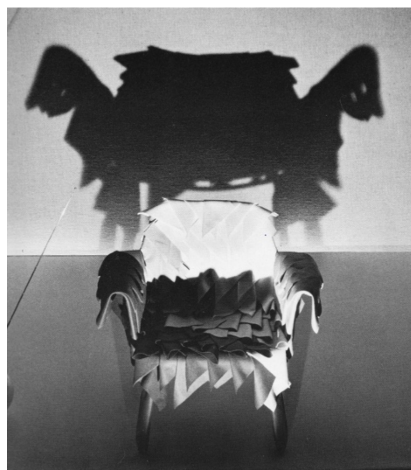

Figure 7: Chair *Last Victim*, 1980, designed by Takashi Sakaizawa.

In fact, around 1981, Okayama's designs have shifted to the use of bright colors and decorative forms, which are considered so-called postmodern as shown in Pub Birgo (Osaka, 1981). Like Sakaizawa, however, these motifs were not chosen for their 'meaning'. The restaurant Rocky (Higashi Osaka, Osaka, 1981, Fig. 8), with its tiled, Greek temple-like façade with colonnades that looks as if it were dug out of the rock, seems to refer to historical styles, but it is not. Okayama designed the form purely according to his own sensibilities.

As discussed above, the designs after the rejection of 'irony' were inspired by Italian radical

design and used colorful colors, historical styles, and decorative forms that were later considered characteristic of postmodern design. However, there was no semiotic manipulation like Italian and American postmodernism, and Japanese postmodernism was purely inspired by the shapes and colors of postmodernism outside Japan, as many people later recalled. One of the reasons for this is that Japan does not have the same architectural and design traditions as Europe. Another reason might be that Japan had already done ‘ironic design’ in the 1970s and was tired of semiotic manipulation when it came to postmodern design. Postmodern design, which in Europe and America was supposed to be semiotic, has been transformed into a formative exploration, at least in the Japanese interior design world.

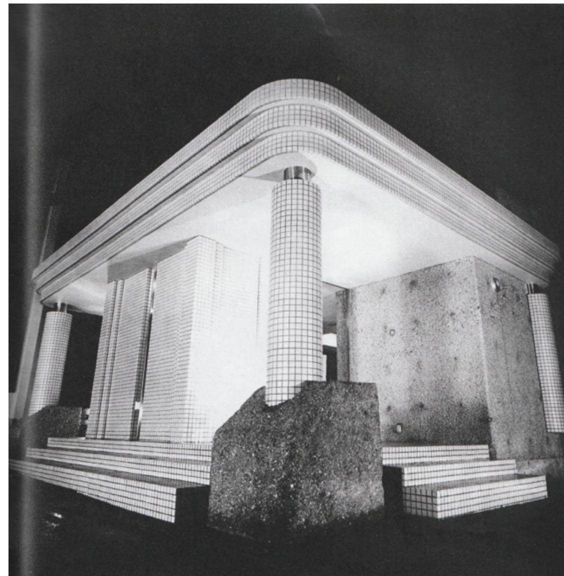

Figure 8: Restaurant Hot Stone Dishes Rocky, Osaka, 1981, designed by Sinya Okayama

5. Conclusion: What Has ‘Irony’ Design Brought to Interior Design in Japan?

This study attempts to examine the role played by the concept of ‘irony’ in commercial interior design in the 1970s. What the ‘irony’ of the 1970s brought to interior design in Japan was, above all, an attitude that viewed interior design as rhetoric. The concept of ‘irony’ was popularized with avant-garde designers probably because ‘irony’ was a convenient concept for giving a meaning to the minimalist interior design. Then, as a reaction to this attitude, the commercial interior design in the postmodern era of the 1980s, was stripped of its ‘meaning’ such as ‘irony’ and turned into a search for the sensual. Unlike Italian and American postmodernism, there was no semiotic manipulation in the so called ‘postmodern interior’ in Japan in the 1980s. For Japanese designers, the ‘postmodern interior’ seems to have meant a departure from the semiotic manipulation represented by the ‘ironical design’ of the 1970s.

Nevertheless, this does not mean that the Japanese interior design world, which once experienced ‘irony’ in design in the 1970s, has completely lost its expression of ‘irony toward the system of things.’ According to Oki and Watanabe, the exhibitions in the 1980s at Tokyo Designers Space, a gallery established by designers in Aoyama, Tokyo in 1976, continued to question what the idea of interior design was through the presentation of designs as ‘objects (20).’ Such questions naturally led to giving logic to the sensibility of postmodern design. While it is difficult to verbalize sensibility and beauty, the fact that such efforts were made in the world of commercial interior design is a phenomenon unique to Japan, and is certainly a result of the practice of ‘ironic design’ in the 1970s.

Notes

1. *Art Today 77: The Structure of Seeing* was held at the Seibu Art Museum in Ikebukuro, Tokyo, from July 7 to 27, 1977. Curated by Yoshiaki Tono, the exhibition featured six artists: Shiro Kuramata, Keiji Usami, Tatsuo Kawaguchi, Satoshi Saito, and Kunikazu Shima. All but Kuramata are fine artists.

2. Shoei Yoh, Shigeru Uchida et al., “Jugo nenkan no zokei design no sokuseki ha wareware ni nani wo motarashitaka [What has 15 years of plastic art and design brought us?], *Japan Interior Design Fifteenth Anniversary Issue* (Tokyo: Interior Shuppan, 1975): 146. The quotation was translated from Japanese into English by Keiko Hashimoto.

3. “irony,” Oxford English Dictionary, accessed August 27, 2023, https://www-oed-com.rmx.clib.kindai.ac.jp/dictionary/irony_n?tab=meaning_and_use#64966

4. “irony,” Oxford English Dictionary.

5. “irony,” Oxford English Dictionary.

6. “irony,” Oxford English Dictionary.

7. Koji Taki, “Goritekiseido heno irony[Irony for rational systems],” *SD* 75(January 1971): 27. The quotation was translated from Japanese into English by Keiko Hashimoto.

8. Koji Taki, Shiro Kuramata, “Jibutsu no gyakusetsu[Paradox of things,]” Koji Taki, *Taki Koji taidanshu: yonin no designer tono taiwa* [collection of dialogues by Koji Taki: conversation with four designers], (Tokyo: Shinkenchiku-sha, 1975), 192. The quotation was translated from Japanese into English by Keiko Hashimoto.

9. Sinya Okayama in discussion with Keiko Hashimoto at Café Belle, Sheraton Miyako Hotel Osaka, Uehonmachi, Osaka, August 24, 2022. The comment was translated from Japanese into English by Keiko Hashimoto.

10. Sinya Okayama in discussion with Keiko Hashimoto at Café Belle, Sheraton Miyako Hotel Osaka, Uehonmachi, Osaka, August 23, 2023. The comment was translated from Japanese into English by Keiko Hashimoto.

11. Okayama in discussion with Hashimoto on August 23, 2023.

12. Okayama in discussion with Hashimoto on August 23, 2023.

13. Shoei Yoh, "Shoemaker <Cornaria,>" *Japan Interior Design* 149(August 1971): 52. The quotation was translated from Japanese into English by Keiko Hashimoto.

14. In the field of architecture, the interpretation of architecture as rhetoric, such as irony and quotation, had already begun to spread through the introduction of Hans Hollein, Archigram, Charles Moore, Robert Venturi, and other architects and their ideas, which Arata Isozaki serialized in the magagine Bijutsu Techo from the late 1960s to the early 1970s. Taki’s interpretation of Kuramata's designs as irony designs was probably greatly

influenced by Isozaki's writings. The serial by in Bijutsu Techo were reprinted in Arata Isozaki, *Kenchiku no kaitai: 1968 nen no kenchiku jokyo* [Architectural demolition: the situation of architecture in 1968], Tokyo: Kajima Shuppankai, 1997.

15. Shiro Kuramata and Seitaro Kuroda, "Kuroda seitaro no irasuto rupo [Seitaro Kuroda's illustrated report,]" *Design Age* 1(1979): 11-12. The quotation was translated from Japanese into English by Keiko Hashimoto.

16. See Shiro Kuramata, "Tannaru kinobi wo koeta saki koso, nihonjin no kansei no sekai [Beyond mere functional beauty is the world of Japanese sensibility,]" the brochure of Toyota's cars Soarer and Crown published in 1981. The quotation was translated from Japanese into English by Keiko Hashimoto.

17. Takashi Sakaizawa, "Image karano tegakari: group Poe Form no kangaekata [Clues from the image: the group Poe Form concept]," *Japan Interior Design* 256(July 1980): 20. The quotation was translated from Japanese into English by Keiko Hashimoto.

18. Kuramata, "Tannaru kinobi wo koeta saki koso, nihonjin no kansei no sekai."

19. Okayama in discussion with Hashimoto on August 23, 2023.

20. Kenji Oki and Hisako Watanabe in discussion with Keiko Hashimoto at the Restaurant & Lounge "eu," Sheraton Miyako Hotel Osaka, Uehonmachi, Osaka, August 26, 2023.

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8: Mitsutaka Hashimoto

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Keiko Hashimoto

Keiko Hashimoto received BA (English Literature) from Keio University, Tokyo, MA (Art History) from University of East Anglia, UK, and PhD (Design History) from Kobe University, Japan. After working as a Curator at the Museum of Contemporary Art, Tokyo, and the Hyogo Prefectural Museum of Art, she became an Assistant Professor at Kobe Gakuin University, Kobe (2011-2106) and Associate Professor at Kindai University, Osaka (2016 to date). Her field of research is History of the 20th Century Art and Design, and she is currently working on commercial interior and furniture design by Shiro Kuramata and other avant-garde interior designers in the late 20th century Japan. She recently wrote; 'Book 2: Catalogue of Works' in Deyan Sudjic, Shiro Kuramata (London: Phaidon Press, 2013); 'Kuramata, Shiro (1934-91)' (book chapter) in The Bloomsbury Encyclopedia of Design, ed. Clive Edwards (London: Bloomsbury Academic, 2016); Kuramata entries of Atlas of Furniture Design (Weil am Rhein: Vitra Design Museum, 2019).

Session III

Posthumanism

Virulence of Posthumanism in Art and Design and the Posthuman Turn

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Abstract
One of the most prominent challenges in the digital transformation is the design of virtual environments in a wide variety of contexts and innovation scenarios. Digital transformation and the virtual environments raise questions regarding the need to technically supplement the physical prerequisites of mankind and the societal pressure to technically enhance humans. Although the 'deficient ontology' of man cannot be overcome, a contemporary design must be aware of possible extensions of environments and bodies.

Under what conditions and common agreements may humans design themselves and their environments beyond natural conditions? This design-theoretical question unites technical, media-theoretical, and ethical aspects. Probably the most extreme utopia of a virtual reproduction is offered by the discourses on transhumanism on the one hand and posthumanism on the other. Transhuman positions seek to confirm the Enlightenment understanding that mankind is permanently progressing towards the perfect human. In Gehlen, that is through technical improvements of body and aims at immortality. In contrary, (technological) posthumanists take an ethical position and tie the path to perfection to the abolition of the human as a biological entity. They understand perfection as a perfect simulation or already conceive of man as a cyborg of machine and organism.

The historical view of the concept of design opens an ever-expanding space of meaning. In addition, new questions are currently being raised about the expansion of the concept of design beyond the anthropocentric view (user, target groups) to a posthuman dimension.

Keywords: *Posthumanism, Transhumanism, Posthuman Design, Body Art, Immateriality*

Introduction
Media create virtual spaces. In those spaces the question of reality is permanently posed anew and thus also the question of the ideal of human existence in general. The French philosopher Jean-François Lyotard refers to electronic media and their increasing proliferation in postmodernity as the beginning of the immaterial space in which people are bound to experiences and decisions. Bodies no longer perceive themselves as their own bodies but outsource sensation to virtual bodies. The dominance of the image reinforces the success of virtual worlds, which would be much harder to achieve in text cultures. The most extreme concept of (virtual) reproduction is offered by posthumanism, which transcends death through abolishing the concept of a biological human being. In the sense of critical posthumanism, mankind is not permanently progressing towards the perfect human being. Instead, man is to be overcome.

With our paper we bring contemporary concepts of art and design into contact with those of an ethical and technological posthumanism against the background of the technical, media-theoretical, and ethical challenges of a digital world. For this purpose, we make use of two tools: First, Rosa Braidotti's division of the posthumanist project into the four core areas of self, species, death, and theory (Tool 1) and second, Klaus Krippendorff's concept of a 'trajectory of the artificiality' (Tool 2). Based on these two tools, we search for answers to our two core questions in six short steps of argumentation: First: How can the posthumanist demands for life after the self, the human species, death, and theory be translated into posthumanist design? Secondly: What consequences can this have for praxis and what spaces of possibility do they create?

Definition: What is Posthumanism?

Transhumanists transfer the idea of enlightenment to understand the history of mankind as a progress to the human body. Condorcet's idea 'that nature has set no term to the perfection of human faculties; that the perfectibility of man is truly indefinite' (1) is transferred to the human being: The perfectibility of the individual is incalculable. At the same time, transhumanists assume that mankind needs perfectibility as it is a deficient being. This idea first originated with Johann Gottfried Herder. In his Treatise on the Origin of Language he writes: 'That man is far inferior to animals in strength and certainty of instinct [...] is certain' (2). Animals are thus physically and instinctively far better equipped. Nevertheless, man is evolutionarily far more successful at present. For this reason Herder writes: 'Instead of the instincts other hidden forces must sleep in him!' Namely the freedom of the intellect: 'One calls this whole disposition of his forces, as one wants, understanding, reason, reflection, etc.' (3) Intellect instead of instinct, then.

Arnold Gehlen picks up on this when he describes man as a 'deficient being' and pursues the necessity of man to procure 'prostheses' for himself with the intellect. This ability more than compensates for its evolutionary disadvantages compared to animals. With his concept of man as 'deficient' he had wanted to point out man's inability to live without technology. Gehlen even goes so far as to conceptualize technology as the true human being: Like mankind, technology is also nature reworked. (4) This 'lack of ontology' (5) of man is a necessary condition of the transhumanist attempt to perfect man prosthetically: Only if there is a lack, I can add something that makes up for this lack and, for example, improves the physical abilities of the human being or delays death.

Technological and ethical posthumanism is quite different. It is true that here, too, the human body is understood as a technological, cybernetic system. However, the body is no longer integrated into a modern paradigm of progress, but on the contrary detached from it. Instead of a progress-oriented position, an ethnically based position is taken that abandons the concept of man as a biological entity. In *The Posthuman*, Rosa Braidotti distinguishes four fundamental posthumanist positions: 'Self,' 'Species,' 'Death' and 'Theory'. We want to make use of those four fundamental concepts in the following to discuss possibilities of how design can consider posthumanist positions by means of some examples. In doing so, we are by no means concerned with a transhumanist, progress-ideological perfection of humans beyond themselves. We thus orient ourselves to Braidotti's mainly ethical posthumanism.

Tool 1: Posthuman Understanding of 'Self,' 'Species,' 'Death,' and 'Theory'

Posthumanists do not aim at the ethical handling of the categories of 'self,' 'species,' 'death,' and 'theory' in society and consequently also in art and design. Rather, these categories are to be overcome. What does it mean to overcome these categories and how can this overcoming be imagined?

a) Self Humanistic perspectives start from a self-image of man, as Braidotti shows when she

writes about the 'Vitruvian ideal of Man as the standard of both perfection and perfectibility' (6). This ideal of a theoretical perfection and practical perfectibility of man is shaken with feminism since the 1970s. At the latest with the emergence of gender theory this program collapses: Where no binary oppositions of men and women exist anymore, but only a 'queer space' of difference, no absolute identification can take place and no perfection can exist. This ends the concept of a perfect and perfectible 'self'. The focus is no longer on self-determination, but on a new subjectivity: 'The posthuman subjectivity I advocate is rather materialist and vitalist, embodied and embedded, firmly located somewhere.' (7)

b) Species Other concepts are taking its place. It has been proposed to conceive of man only as an animal. This would solve the problem of the anthropocentric 'self', but it would transfer it to a speciesism, which would only apparently solve the problem of speciesism: The species would no longer be 'human' but 'animal'. Another consideration has proved more promising. The dissolution of the binary human/machine opposition in poststructuralism: 'The posthuman predicament is such as to force a displacement of the lines of demarcation between structural differences, or ontological categories, for instance between the organic and the inorganic, the born and the manufactured, flesh and metal, electronic circuits and organic nervous systems.' (8) Donna Haraway develops the concept of the cyborg in this context. A cyborg has no identity as a human being or a technical entity that is freed from organic boundaries. In *A Cyborg Manifesto*, she defines the posthuman and supra-gender cyborg as 'a creature in a post-gender world; it has no truck with bisexuality, pre-Oedipal symbiosis, unalienated labor, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity.' (9)

c) Death With the disappearance of the individual 'self' as well as the difference between man and machine, death is no longer an absolute boundary at which man would define himself. What Heidegger understood as the core of human being, the 'being-towards-death', no longer exists: it loses its significance. If fear of death forms the basic motivation of human action, in posthumanism it is the 'productive aspect of the life-death continuum' (10). Instead of the *end*, the focus is on the *now*. At the same time, a technological eternity comes into play: the infinite perfectibility of man (Condorcet) is replaced by a posthuman not-anymore temporality. Oliver Krüger has stated in this regard that the technological overcoming of mortality would 'surpass biological being in all its qualities.' He therefore connects the 'immortality question in conjunction with the vision of immeasurable intelligence and power' and declares both to be the 'two central analytical axes [...] of technological posthumanism.' (11)

d) Theory The entity-formerly-known-as-man becomes a simulating quantity: an entity within a network that runs between actors, where actors are all entities involved in an event or a process. In this process, these entities no longer are to be understood as instantiations of binary oppositional structures (man/woman, life/death, etc.). Instead, they build singular figurations. Thus, they no longer are representations of theoretical concepts and ideas but singular entities:

'For example, figurations such as the feminist/the womanist/the queer/the cyborg […] are no mere metaphors, but signposts for specific geopolitical and historical locations. As such, they express complex singularities, not universal claims. A figuration is the expression of alternative representations of the subject as a dynamic non-unitary entity; it is the dramatization of processes of becoming. These processes assume that subject formation takes place in-between nature/technology; male/female; black/white; local/global; present/past – in the spaces that flow and connect the binaries. These in-between states defy the established modes of theoretical representation because they are zigzagging, not linear and process-oriented, not concept-driven.' (12)

Tool 2: Krippendorff's trajectory of the artificiality

Design can be described with the universalistic principle 'Everything is Designed'. This view not

only addresses the individual perspective of a person, but also finds a common ground in the need that design must always exist to support human being. Derived from this, products, services, and communication should and must always be understandable, convincing, and appropriate. People act partly passionately, partly rationally and thus set the framework for the creative demands of user-centered design. To fulfil these demands, design cannot be reduced to pictorial and artistic design. Rather, aspects of society and economy as well as technical challenges must be considered. It is fair to say that the HfG Ulm is in this regard the core of a new way of thinking about design. Many of the teachers who worked there, such as Klaus Krippendorff, Thomas Maldonado, Horst Rittel, Bruce Archer or Gui Bonsiepe, still stand to this day for authoritative theories around an expanded concept of design.

In his publication *The Semantic Turn: A New Foundation for Design* (13), Klaus Krippendorff describes the development of the meaning of design. He identifies the design of products and objects at the lowest level of his concept of an ascending line of design as the most original form. Via the design of services and identities, he finally arrives at the design of discourses. In terms of the challenge of posthumanism, the question arises as to whether and, if so, to what extent the trajectory should be extended. Krippendorff's idea to apply the concept of design to discourses and to use self-reflexibility currently forms the end point of the trajectory. The trajectory demonstrates design is seen not only as an aesthetic task, but also as a process-driven methodology within complex problems. This understanding of design paved the way to conceive design as a scholarly discipline and thus also as an object of research as well as a method for research. But what happens when the virulence of non-human actors increasingly comes to the fore? Who conceives, designs, and produces artifacts, services, interactions, society, and courses in the context of artificial intelligence and increasing posthuman technologies? And how can this development be linked to Krippendorff's trajectory?

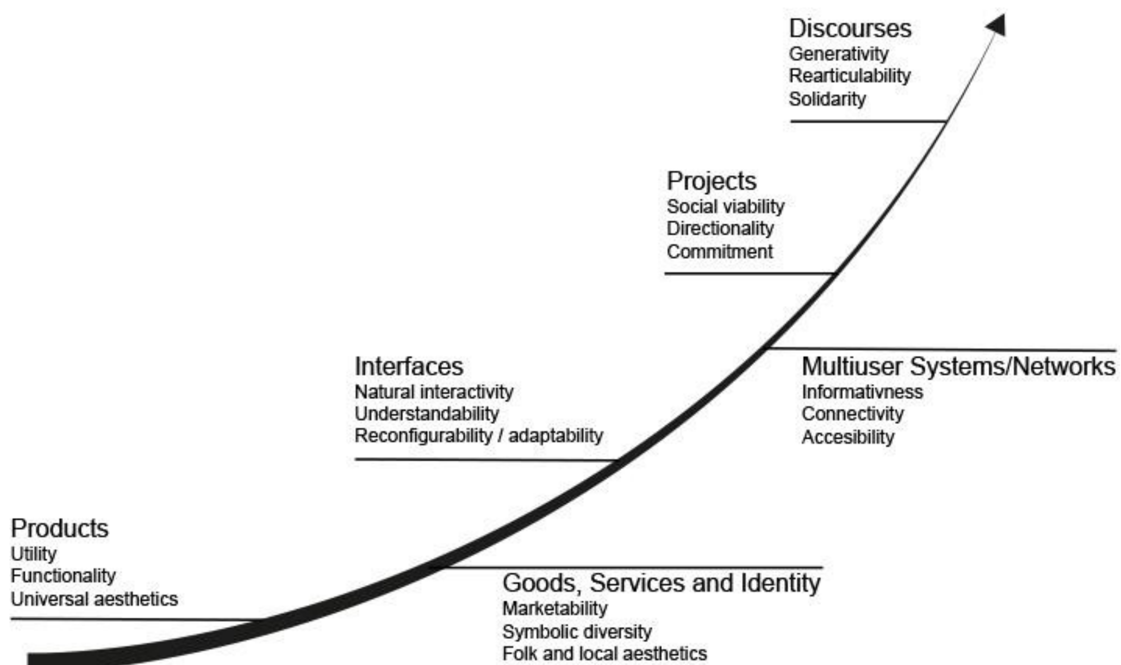

Figure 1: Own graphic after *The Trajectory of the Artificiality*, in: Klaus Krippendorff, *The Semantic Turn. A new Foundation for Design*, p.6

Braidotti's four posthuman categories 'self', 'species', 'death' and 'theory' can be assigned to Krippendorff's model in a classical understanding. In particular, the extension of design beyond the design of objects (level 1) makes the path of artificiality an illuminating starting point for a debate on post- and transhuman aesthetics. First, level 6, that of discourse, offers an open platform for all debates that go beyond the physical requirements of design level 1. Beyond this, however, the following will differentiate more precisely the extent to which levels 2 to 5 allow sufficient connections.

The current societal debate on gender identities opens a fluid space of possibilities for the self that reach beyond traditional and rigid binary understanding of sex and gender. In stage 2 of the trajectory, the task of design is extended to the charging and recognition of objects and subjects as identities. The principle of personal identity is characterized by the power and obviousness of a difference to everything else. This distinction makes it possible to characterize a situation as unmistakable and recognizable, for example in terms of effective marketing. In this way, new and innovative 'selves' beyond the understanding of identity as unequivocal can be created. These can overcome old social roles and create alternate identities that work both in terms of marketing and help build an open and diverse society. Take brands and services that go beyond their physical and service-orientated roles. The dimension of the human species in the context of non-human beings and machines described by Braidotti is reflected in several stages of the trajectory. Level 4 with its networks offers the obvious possibility of interaction with non-human network partners. The dissolution of the human being through death only appears to be the final frontier. Alternate forms of existence are confronting with new tasks in design, e.g. the 'survivability' of digital content, which continues to exist after the death of the subjects responsible for it. This raises not only legal and ethical questions, but also pragmatic questions relating to technology and design. The trajectory does not yet provide any approaches in this respect. Especially this is true for a posthumanist approach to overcome theory and direct the focus of design interest onto singularities, non-unitary units and processes. Hence, we suggest implementing a new level in Krippendorff's trajectory: A level that opens an expanded field for non-human qualities beyond discourses that are reduced to human actors. A level that reaches beyond a human-centered world and focuses on an environment- centered dimension.

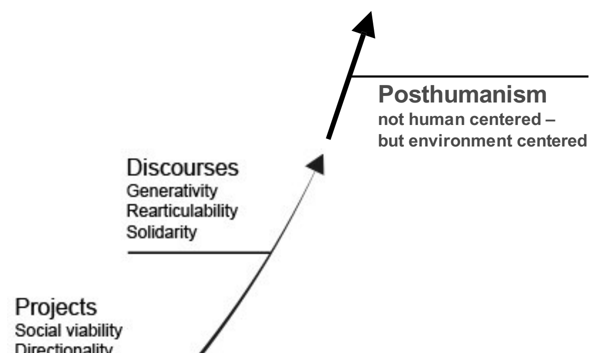

Figure 2: Extended graphic after *The Trajectory of the Artificiality*, in: Klaus Krippendorff, *The Semantic Turn. A new Foundation for Design,* p.6

Concretizations: posthumanism in art and design

Modernism and postmodernism have been exploring basic concepts of post- and transhumanism through extreme artistic positions for over a hundred years. The Futurists' glorification of technology and simultaneous neglect of nature and the organism in the first decade of the 20th century already

signified a conscious rejection of traditional representations of the human being in favor of distorted and flowing formal inventions. The famous Futurist sculpture, by Umberto Boccioni, *Unique Forms of Continuity with Space* (1913), which melds human forms with mechanical ones.

Figure 3: *Unique Forms of Continuity with Space* (1913), Museum of Modern Art, New York https://www.widewalls.ch/magazine/posthumanism-contemporary-art (viewed, Sept., 11th, 2023)

Artists such as Stelarc and Orlan have been working on improving and enhancing the body and its individual appearance since the 1960s. Stelarc is an Australian performance artist who believes the human body is obsolete. Although transhumanism is a relatively new concept in modern culture, visionaries like Stelarc have been exploring the idea of merging human flesh and machine for years. The French artist Orlan works with various artistic means and defined the terms 'Body Art' and 'Carnal Art' in 1989. She makes her body available as a field of experimentation for medical interventions and modifications of various kinds. This at first hand transhumanist project touches on various posthumanist aspects as it renders the question of Orlan's identity obsolete, as her appearance disappears through the permanence of change.

Figure 4: Stelarc and his mechanical arm
https://fahrenheitmagazine.com/de/Kunst/Visuals/Nutzen-Sie-die-Kapazit%C3%A4t-des-K%C3%B6rpers-den-bioartistischen-Vorschlag-von-Stelarc (viewed Sept. 11th, 2023)

What began with Orlan became much more prominent in art and design throughout the last decades. The task of connecting people with machines lies in the broad-based endeavors of interaction and experience design. This is followed by: ‘Machine learning, artificial intelligence, algorithms, big data, automation technology, and robotics are currently being applied in a wide range of fields, and designers are just beginning to understand the implications of these developments for design practice. (14)’ Another approach is the concept of speculative design, which goes beyond practical design production and deals with the areas of the possible and the fictional. The aim is to criticize existing conditions of living and use design practice to show how attitudes and attention can be directed towards relevant discourses. Speculative design does not want to be user-friendly but enters the field of user-unfriendliness as thematized by Anthony Dunne. User friendliness refers to anticipating the needs of users. User unfriendliness challenge the user by asking for a new attitude and opinion for improvements and changes. (15)

Conclusions: Posthuman Design – a new level on the trajectory?

We added a further level of Krippendorff’s trajectory model to discuss the two questions set out at the beginning, ‘how can the posthumanist demands for life after the self, the human species, death, and theory be translated into posthumanist design?’ and ‘what consequences can this have for praxis and what spaces of possibility do they create?’. The theoretical complexity that design has to face increases with each stage of the trajectory. The posthumanist discourse is adding a new dimension to the focus of design, which was before centered solely on humans. Currently this is not yet conceivable as a part of the trajectory model, not even at the sixth level, as it represents a paradigmatic innovation not only for the requirements and challenges in design. With a new seventh level of the trajectory we implement those tasks into Krippendorff’s model and hope to open new possibilities to describe design and art phenomena from Orlan to Dunne. Even if the six levels currently allow technoid and post-humanistic aspects of ‘self,’ ‘species’, ‘death’ and ‘theory’ in a variety of contexts, a seventh level would finally open up new dimensions of artificiality exclusively in the context of non-human actors.

Notes

1. Marquis de Condorcet, *Progress of the Human Mind*, (London: Weidenfeld and Nicholson 1955), 4.

2. Johann Georg Herder, *Abhandlung über den Ursprung der Sprache, welche den von der Königl. Academie der Wissenschaften für das Jahr 1770 gesetzen Preis erhalten hat*, (Berlin: Voß 1772), 31 (“Daß der Mensch den Thieren an Stärke und Sicherheit des Instinkts weit nachstehe, […] ist gesichert.”).

3. Johann Georg Herder, *Abhandlung über den Ursprung der Sprache, welche den von der Königl. Academie der Wissenschaften für das Jahr 1770 gesetzen Preis erhalten hat* (Berlin: Voß 1772), 38, 42 (“Es müsse statt der Instinkte andre verborgne Kräfte in ihm schlafen! […] Man nenne diese ganze Disposition seiner Kräfte, wie man wolle, Verstand, Vernunft, Besinnung u.s.w.”).

4. Cf. Arnold Gehlen, *Man in the age of technology*, transl. Patricia Lipscomb, foreword by Peter L. Berger (New York: Columbia Univ. Press. 1989).

5. Erich Hörl, Die künstliche Intelligenz des Sinns. Sinngeschichte. und Technologie im Anschluss an Jean-Luc Nancy, in: *Zeitschrift für Medien- und Kulturforschung* (ZMK), 1 (2010), No. 2, S. 129–147, 137, https://doi.org/10.25969/mediarep/18456.

6. Rosi Braidotti, *The Posthuman* (Cambridge: Polity 2013), 23.

7. Rosi Braidotti, *The Posthuman* (Cambridge: Polity 2013), 51.

8. Rosi Braidotti, *The Posthuman* (Cambridge: Polity 2013), 89.

9. Donna Haraway, *A Cyborg Manifesto. Science, Technology, and Socialist-Feminism in the Late Twentieth Century*, in: *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge 1991), 149-181, 150.

10. Rosi Braidotti, *The Posthuman* (Cambridge: Polity 2013), 132.

11. Oliver Krüger, *Virtualität und Unsterblichkeit. Gott, Evolution und die Singularität im Post- und Transhumanismus* (Freiburg i.Br.: Rombach 2019), 70f. („Der künftige Mensch soll jedoch nicht nur die Sterblichkeit überwinden, sondern auch das biologische Dasein in all seinen Qualitäten übertreffen. [...] Die Unsterblichkeitsfrage in Verbindung mit der Vision unermesslicher Intelligenz und Macht bilden die zwei zentralen analytischen Achsen der nachfolgenden Ideengeschichte des technologischen Posthumanismus.“). Krüger is primarily referring to technological post-humanism. However, his position can also be applied to the theoretical perspectives of Haraway and Braidotti.

12. Rosi Braidotti, *The Posthuman* (Cambridge: Polity 2013), 164.

13. Cf. Klaus Krippendorff, *The Semantic Turn. A new Foundation for Design* (Boca Raton: Taylor & Francis 2006).

14. L. Forlano, *Posthumanism and Design*. She Ji: *The Journal of Design, Economics, and Innovation*, 3 (2017), No. 1, 16–29, https://doi.org/10.1016/j.sheji.2017.08.001.

15. Anthony Dunne, *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design* (Boston: MIT Press 2008), 35.

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Dehumanization or Communication: A Design for a 'Global Village'

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Abstract

'Dehumanisation is the chief symptom of the Modern World' ('The New Egos', p.141). This phrase is attributed to Wyndham Lewis (1882–1957), a leading figure of Vorticism, the British avant-garde art movement. It appeared in *Blast No. 1*, published in 1914. Lewis practiced geometric abstraction as pursued by the avant-garde groups of his contemporaries. Moreover, at the beginning of the 20th century, he predicted the advent of a new world in which complex sensory media and machines would dominate humanity. In a modern society where machines undertake labour, there is no need for human bodies; 'machinery went straight to nature and eliminated the middleman, Man' (*Diabolical Principle*, p.162). In *Blast*, mechanised humans were described as'dehumanized'and visualised in insect-or robot-like forms. Lewis's prediction about this future humanity—referred to as New Egos—being governed alongside animated machines by an elite hierarchy and ultimately merging seems like something out of a science fiction novel. However, this dystopia has partially been realised in the 21st century. Nevertheless, Lewis's prescience has remained buried and unnoticed in the history of modern and contemporary art and design for a long time. This paper examines Lewis's conception of new urban design from the 1910s to the 1950s regarding both his graphic and literary works and crystalises their emergent ideas. Examining specific examples will reveal that his ideas are linked to the negative aspects of contemporary digitally connected society, culminating in his own use of sarcasm and satire.

Keywords: *Dehumanization; Wyndham Lewis; Communication Media; Vorticism; Marshal McLuhan*

Introduction

Vorticism—the first British avant-garde art movement—is often associated with two key individuals. The first is the American-born poet Ezra Pound, and the other is Wyndham Lewis. In 1914, a magazine titled Blast was launched as this movement's journal (1). In it, their manifesto and several of Lewis'articles were published. In one article, Lewis noted,'Dehumanization is a major symptom of the modern world'(2). While Pound primarily focused on literary pursuits with a brief foray into music, Lewis dedicated himself to painting and writing until he struggled with blindness in his later years. While Lewis'painting career has been largely overlooked, we aim to illuminate both facets of his creativity. Moreover, we explore whether these aspects still impact our interpretation of his works today.

Dehumanization as a symptom

The dehumanizing highlighted by Lewis was reiterated in an essay titled 'Inferior Religion', which appeared in *Wild Body*, a collection of short stories published in 1927. There, he wrote:

> The fascinating imbecility of the creaking men machines, that some little restaurant or fishing-boat works, was the original subject of these studies... The boat's tackle and dirty little shell, or the hotel and its technique of hospitality, keeping the limbs of the men and women involved in a monotonous rhythm from morning till night, that was the occupational background... The wheel at Carisbrooke imposes a set of movements upon the donkey inside it, in drawing water from the well, that it is easy to grasp. But in the case of a hotel or fishing-boat, for instance, the complexity of the rhythmic scheme is so great that it passes as open and untrammelled life (3).

Here, Lewis compared people to a donkey forced to walk in an infinite orbit of large wheels to draw water from a well. In addition, he indicated that in the case of the man-machines, this infinite orbit was so complex that no one realised it was a closed and constrictive system.

Lewis saw this public ignorance as partly caused by the media, implying the mass communication media in the contempory sense. In the late 1920s, he stated that 'these democratic masses could be governed without a hitch by suggestion and hypnotism — Press, Wireless, Cinema' (4). This peculiar attitude against the media from which Lewis drew this diagnosis was often misleading. His 1931 pamphlet entitled *Hitler* was viewed as a blatant appeasement to Nazi Germany. Hence, Lewis and his writings have been publicly alienated and ignored since the 1930s.

In recent years, Lewis's career as a painter has returned to the spotlight, with a major retrospective exhibition at the National Portrait Gallery in London in 2008 and Madrid in 2010. In 2017, an exhibition entitled 'Wyndham Lewis — Life, Art, War' was held at the Imperial War Museum in Manchester. In parallel with these trends, during a 2011 international conference on Marshall McLuhan, the influence of Lewis — who relocated to North America during World War II — on the young McLuhan was highlighted. This observation prompted a reassessment of Lewis's achievements. During the conference, it was noted that McLuhan's 'global village' builds upon Lewis's idea of a 'big village'. Moreover, the Oxford University Press is currently in the process of publishing the comprehensive works of Wyndham Lewis. This recent revival of Lewis will enable us to observe an overall picture of his activities. This paper aims to expand upon existing speculations regarding the concept of 'design', contributing to a contemporary understanding with broad implications.

Media effect and counter-media

We must remember that before the Second World War, when Lewis was primarily active, the word 'media' was used almost exclusively as the plural of 'medium'. It is generally understood that McLuhan initially used the word 'media' to designate communication channels in the late 1950s. Examining the juxtaposition of 'Press, Wireless, and Cinema' in Lewis's earlier quote, considering that 'wireless' referred to 'radio' in the early 20th century in the UK, it's evident that Lewis was addressing what we now instantly associate with the term 'mass media'.

We have already highlighted El Lissitzky's reference to the magazine *Blast* in several articles (5). Moreover, it is almost certain that Kurt Schwitters was influenced by *Blast* when he designed his magazine, *Merz*. However, as Lewis recounted in later years, *Blast* itself was published to counter the propaganda of the Italian Futurists adopting the same manner they used:

> In that futurist future of which Marinetti ranted, there would be no place for the civilized arts... Anyhow, I did, even in 1913, have glimpses of a 'world without art' — of a barren world, such as

> is all round us now. And I did, at the time, go into action myself against this philosophy of action-for-action's sake (6).

Futurism is heavily criticised and accused of false novelty in *Blast*: 'Futurism, as preached by Marinetti, is largely Impressionism up-to-date. To this is added his Automobilism and Nietzsche stunt' (7). If we observe the page layout of Blast, it becomes evident that it is a pastiche of the advertisements prevalent in the newspapers of that era. The magazine cleverly appropriates the Futurist propaganda format with even greater pretence Notably, its content constitutes a sharp critique of Futurism.

Closely examining Lewis's criticisms in *Blast* within their proper context will reveal what Lewis was anxious about Futurism and what he prepared for it. Continuing the previous quote, he denounces Futurism: 'Futurism … is a picturesque, superficial and romantic rebellion of young Milanese painters against the Academism which surrounded them'. For Lewis, who himself had studied Bergson, the Futurist understanding of Bergsonian philosophy was one-sided in that it emphasised only the former of the binary opposition that Bergson explained as follows:

> [W]e have to do with two different kinds of reality, the one heterogeneous, that of sensible qualities, the other homogeneous, namely space. This latter, clearly conceived by the human intellect, enables us to use clean-cut distinctions, to count, to abstract, and perhaps also to speak (8).

Of course, it was the latter reality that was important to Lewis, who was a painter and a writer simultaneously. Nevertheless, as Lewis saw it, the Futurists emphasised the former reality to mobilise them for war. Lewis wrote in *Blast*: 'A civilized savage, in a desert-city, surrounded by very simple objects and restricted number of beings, reduces his Great Art down to the simple black human bullet' (9). Hence, according to Lewis, the true work of the Futurists was not in poems or paintings, but in the masses transformed into munitions or war-machines through Marinetti's agitation, limited to their senses and reactions.

In his 1915 painting *The Crowd*, Lewis sought to portray gathered masses as diminutive insects alongside onlookers on the same canvas to highlight the perilous nature of the situation (10). In the foreground at the lower left of this painting, several figures are depicted under the French flag, one looking up to the upper right. They first look at the insect-like people who, under the influence of the Second Enclosure Movement, were liberated from the feudal system. However, as they march under the red flags, they are re-organised and eventually turn into a power source trapped in the wheel at Carisbrooke Castle in the upper right corner of the canvas. This painting communicates that for Lewis, there was no distinction between the right and the left concerning the mobilisation of the oblivious mechanised masses. In the 1918-1919 war painting *A Battery Shelled*, the contrast between the masses transformed into munitions and the onlookers is heightened by presenting the latter in a more naturalistic style (11).

From architecture/urban design to communication media

Despite Lewis's criticism of Futurism's agitation, his fears materialised as the First World War erupted shortly after the release of the first issue of *Blast*. The Vorticists and many of their associates served in the army; hence, *Blast* ended its brief run after publishing only a second issue titled 'War Number' in 1915. When Lewis returned to London following the war, he saw the Bloomsbury Group and other intellectuals, many of whose members remained in London under the guise of conscientious objectors, advertising 'new art' or 'amateurism' for their own benefit.

In his 1919 pamphlet entitled *The Caliph's Design*, Lewis presented a distinctive worldview

through art, distancing himself from both Futurists and certain British intellectuals who urged public involvement in political or social causes (12). The subtitle 'Architects! Where is your Vortex?' indicates its connection to ongoing Vorticist explorations.

In 1914, Lewis and other Vorticists raised public awareness of the vortical dynamism of its own latent energy. Lewis felt that the urban environment of the time was the primary reason for the failure of Vorticism, as it buried their art among various other modern art styles. Hence, he purported that architects, as the ultimate designers of the urban environment, were needed to achieve this goal, and wrote *The Caliph's Design*. In his 1934 essay 'The Plain Home-Builder', Lewis recalled that:

> Vorticism was a movement initiated by a group of painters, but it was aimed essentially at an *architectural* reform... My pamphlet entitled *Architects, where is your Vortex?* (written a couple of years after the war) demonstrates this fact sufficiently plainly even in its title. And what I, as a vorticist, was saying to the architect was: 'Produce a *shell* more in conformity with the age in which we live! If you do not do so, it will be in vain for us to produce pictures of a new and contemporary nature (13).'

Thus, Lewis's interest seems to have shifted from individual artworks to the environment in which they were placed. However, the urban planning he advocated for in *The Caliph's Design* was not feasible. As mentioned earlier, Lewis sought to realise two realities of the world simultaneously in his artistic expression. One was a primordial and heterogeneous reality of sensible qualities, and the other a homogeneous reality called 'space' conceived by the human intellect. A three-dimensional building that encompasses these two realities at the same time cannot be realised, even with the help of a good architect. Moreover, even if such a structure could be constructed, an autocratic caliph amassing enough power to dominate an entire city was implausible within the framework of British parliamentary democracy. As a result, after 1926, Lewis almost abandoned painting and devoted himself to writing. Finally, in 1931, he published his infamous work, *Hitler*.

In August 1937, Lewis revisited Berlin for the first time since 1931. It is plausible that he might have heard about the Degenerate Art exhibition opening in Munich in July of that year. Disappointed mainly by its anti-Semitic policies, Lewis left Nazi Germany. After returning to London, he soon fled to Canada to avoid the war. There, he saw the people of North America, free from their origins, gathering like rootless plants. In his 1949 book *America and Cosmic Man*, Lewis summarised his experience as follows:

> I am quite serious when I say that this is what heaven must be like—agreeably inhuman, naturally; a rootless, irresponsible city..., where the spirit is released from all the too-close contacts with other people..., but where everything is superficially fraternal (14).

Conclusion

In Lewis's 1941 pamphlet published in Canada, he introduced the concept of a 'rootless' existence to characterise maritime nations like the UK and the United States, contrasting it with the German fixation on 'Lebensraum' or living space. Nevertheless, such a mode of existence was already remarked on in the first issue of *Blast*: 'The human form still runs, like wave, through the texture or body of existence, and therefore of art... THE ACTUAL HUMAN BODY BECOMES OF LESS IMPORTANCE EVERY DAY ' (15). In his 1919 book, he wrote:

> As already his body in no way indicates the scope of his personal existence … it cannot more in pictorial art be used as his effective delimitation or sign. But that is not to say that a piece of cheese or a coal scuttle can. There is inorganic world an organism that is his; and which, as much

as his partially superseded body, is in a position of mastery and higher significance over the cheese and saucepan (16).

Lewis's positive reinterpretation of this 'rootless' mode of existence was based on his experience in North America, where he witnessed the development of various media (especially media in McLuhan's sense). It is unquestionable that this experience also led Lewis to the concept of the 'big village'; consider Lewis's often quoted words in *America and Cosmic Man*: '...the earth has become one big village, with telephones laid on from one end to the other, and air transport, both speedy and safe' (17). A space where people with rootless temperaments could talk and meet across distances, but never fueled by artificial causes, was the heaven Lewis dreamed of.

Thanks to the Internet and more advanced air transportation, we are closer to heaven today than Lewis ever dreamed of. Nevertheless, social media is once again fueling excessive sympathy towards a handful of 'influencers' and fostering nationalistic behaviour among the younger generation; Lewis may have been wrong in his predictions, but his negotiations with the media offer us at least two lessons. On the one hand, if Lissitzky or Schwitters genuinely viewed Blast's design as progressive, it suggests that parody might be less effective against the media. Instead, embracing the satire found in Lewis's literary works or visual compositions could be more effective. As seen in Lewis's paintings, these may prompt individuals to view themselves with detachment.

On the other hand, one might posit that architecture and urban planning have diminished in effectiveness. Following Lewis's approach, it becomes essential to differentiate between communication and transportation media. A thorough analysis of their channel compositions and their impacts on individuals is warranted. Here again, a 'detached' viewpoint is needed for this examination. McLuhan noticed this when he wrote in his 1969 book, *Counterblast*: 'Any medium, by dilating sense to fill the whole field, creates the necessary conditions of hypnosis in that area. This explains why at no time has any culture been aware of the effect of its media on its overall association, not even retrospectively' (18). However, considering Lewis's achievements, we must go beyond McLuhan's distinction between 'hot' and 'cool' media. We must explore the number and nature of media senders and receivers, scrutinise the nature and configuration of their channels and messages, and consequently interrupt these communication media (19).

Notes

1. The magazine is avairable on: "Modernis Journals Project," accessed Feb 12, 2024, https://modjourn.org/journal/blast/.

2. Wyndham Lewis, "The New Egos," in *Blast*, no.1, reprinted & edited by B. Morrow (Santa Rosa: Black Sparrow, 2002), 141.

3. Wyndham Lewis, *The Wild Body* (London: Chatto and Windus, 1927), 232-33.

4. Wyndham Lewis, "Appendix to Book One" in *Time and Western Man*, reprinted & edited by P. Edwards (Santa Rosa: Black Sparrow, 1993), 117.

5. Mariko Kaname, "The Development of the British Avant-Garde and Print Media in the Early 20th Century: In Reference to Vorticism," in *The Proceedings of 10+1 International Committee for Design History and Studie*s (ICDHS Barcelona, 2018), 73-76.

6. Wyndham Lewis, *Anglosaxony: A League that Works* (Toronto: Ryerson, 1941), 46-7.

7. Wyndham Lewis, “The Melodrama of Modernity,” in *Blast*, no.1, 143.

8. Henri Bergson, *Time and Free Will*, trans. F. L. Pogson, (London: George Allen; New York: Macmillan, 1912), 97.

9. Wyndham Lewis, “The New Egos,” in *Blast*, no.1, 141.

10. The image is avairable on: “Tate,” accessed Feb 12, 2024, https://www.tate.org.uk/art/artworks/lewis-the-crowd-t00689.

11. The image is avairable on: “Imperial War Museum,” accessed Feb 12, 2024, https://www.iwm.org.uk/collections/item/object/16688.

12. Wyndham Lewis, *The Caliph’s Design* (Santa Barbara: Black Sparrow, 1986).

13. Wyndham Lewis, “Plain Home-Builder: Where is Your Vorticist?,” in *Wyndham Lewis on Art: Collected writings 1913-1956*, edited by Walter Michel & C. J. Fox (New York: Funk & Wagnalls, 1969), 278.

14. Wyndham Lewis, *America and Cosmic Man* (New York: Doubleday, 1949), 167.

15. Wyndham Lewis, “The New Egos,” in *Blast*, *no.1*, 141.

16. Wyndham Lewis, *The Caliph’s Design*, op.cit. 78.

17. Wyndham Lewis, *America and Cosmic Man*, 21.

18. Marshall McLuhan, *Counterblast* (London: Rapp & Whiting, 1970), 23.

19. On Lewis’s interruption in communication media such as telephone, see Wyndham Lewis, “What it feels like to be an enemy,” in *Wyndham Lewis on Art: Collected Writings 1913-1956*, edited by Walter Michel & C. J. Fox (London: Thames & Hudson, 1969), 267.

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Mariko Kaname is a Professor at Atomi University, specialising in Aesthetics. She and Shigeru Maeda are currently engaged in a research project on ‘Wyndham Lewis’s Thoughts on Media’, supported by a JSPS KAKENHI Grant, Number JP19K00137. This paper is part of the report on the results of this project. Her Japanese translation with explanatory comments of Lewis’s pamphlet, *The Caliph’s Design*, will be published by SuiseiSha in 2024.

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Shigeru Maeda is a Professor of Aesthetics and Film Studies at Kyoto Seika University. He translated Lewis’s pamphlet, *Anglosaxony: A League that Works* into Japanese, and the translation with a detailed commentary was published in three instalments in the *Journal of Kyoto Seika University* (2019, 2020, 2021).

Session IV

Crafts as Cultural Resources

‘Rescued’ Furniture: Reviving and Reutilising Kyushu University’s Historical Furniture

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Abstract
This paper discusses ‘rescuing’ objects, focusing on furniture, and examines how this idea reflects and can contribute to ‘ideal truth’ of design in relation to consumption/use, disposal and reuse/reutilisation. The paper begins by seeking the basis of the notion of ‘rescuing’ objects, looking at the definitions of the English words ‘rescue’ and ‘salvage’, as well as the Japanese word ‘*resukyu*’. Referring to customs in material culture and folklore, this paper explores the possibility of analysing furniture from the viewpoints of personification and sanctity. The paper then analyses the language used by the Kyushu University Museum and its supporters. When Kyushu University (established in 1911) began to move to a new campus in 2005, many pieces of historical furniture that had been used were discarded. The museum started to ‘rescue’ them in 2008 and has conducted a project of ‘open preservation’: reuse of them not only on campus but also in shops and other facilities outside the campus. When the museum appealed for the costs of transport and repairs of discarded pieces of furniture through cloud funding in 2018, the word ‘rescue’ was used to describe them. The personification of the furniture was also seen in the donors’ comments. The paper concludes with an examination of some shops outside the campus that use the furniture loaned by the museum, conducting interviews concerning their views on reviving and reutilising it. The example of Kyushu University’s historical furniture demonstrates that the furniture that has literally supported people’s lives was saved by people, including those who are not related to the university, and is reutilised in other places. This also indicates that objects can be ‘rescued’ and deserve to be treated with respect, which ultimately leads to long-term use of products and even exemplifies eternal life.

Keywords: *Furniture; Rescued; The Kyushu University Museum; Material culture*

1. Introduction

While ‘humane act’, one of this conference’s topics, is usually directed at humans and animals, this word could also be used for objects. In this context, this paper discusses rescuing discarded objects, focusing on furniture, to explore people’s awareness of the lives of products, which are as precious as those of humans. The paper begins by seeking the basis of the notion of ‘rescuing’ objects, looking at the definitions of the English words ‘rescue’ and ‘salvage’, as well as the Japanese word ‘*resukyu*’. In particular, furniture is closely connected to the everyday life of people in homes and outside homes. Referring to customs in material culture and folklore, this paper explores the possibility of analysing furniture from the viewpoints of personification and sanctity.

The paper then analyzes the language used by the Kyushu University Museum and its supporters. When Kyushu University began to move to a new campus in 2005, many pieces of

historical furniture that had been used in the faculties were discarded. The museum started to rescue them and has conducted a project of ‘open preservation’: reuse of them not only on campus but also in shops and other facilities outside the campus. When the museum appealed for the costs of transport and repairs of discarded pieces of furniture through cloud funding in 2018, the Japanese word ‘*resukyu*’ was used to describe them. The personification of the furniture was also seen in the donors’ comments.

The paper further examines people’s views on reviving and reutilising the once or almost discarded furniture by conducting interviews with shops outside the campus that use the furniture loaned by the museum. The example of Kyushu University’s historical furniture demonstrates that the furniture that has literally supported people’s lives was saved by people, including those who are not related to the university, and is reutilised in other places. This indicates that objects can be saved and deserve to be treated with respect, which ultimately leads to long-term use of products and even exemplifies eternal life.

2. Objects’ Lives

As mentioned earlier, ‘humane act’ is usually directed at humans and animals, but not at objects(1), because objects have no life. In relation to this, the word ‘rescue’ is used both for humans and objects in English, with the definitions in separate categories in *the Oxford English Dictionary*.(2) According to it, the word ‘rescue’ began to be used for humans in circa 1330, while it started to be used for objects later than for humans, just ante 1413.(3) As far as the examples listed in OED are concerned, the word ‘rescue’ can be used for objects that are important or valuable, as the following examples indicate: ‘To rescue our Native Language’ (1754); ‘The papyrus fragments rescued from the ruins of Herculaneum’ (1875); and ‘rescuing Scotland’s forgotten literary legacy’ (1997).(4) Conversely, the word ‘salvage’ in English is almost exclusively used for objects and began to be used in a later period, 1889.(5) The word ‘salvage’ has also a more contemporary and practical meaning that first appeared in 1943: ‘To save and collect (waste material, esp. paper) for recycling’.(6) While the English word ‘rescue’ is thus used both for humans and objects, and the word ‘salvage’ is used for objects, it is worth noting that the use of both words for objects began from a later period.

Similarly, the Japanese word ‘*resukyu*’, which originates from the English word ‘rescue’, mainly means saving human lives, especially victims of disasters, distress, or accidents.(7) Nevertheless, the word also started to be used to mean saving cultural heritage, especially after the 2011 Great East Japan Earthquake. Indeed, although the book titles that include the Japanese word ‘*resukyu*’ in the catalogue of the Japan National Diet Library deal with saving humans, animals as well as PCs and soft wares, some titles with ‘cultural heritage *resukyu*’ began to appear after 2012.(8) These pieces were mainly designated/registered cultural assets or items from museums’ collections. Therefore, it is also likely that the Japanese word ‘*resukyu*’ is mainly used for humans and objects that are as precious as human lives. This Japanese word ‘*resukyu*’ was used to describe saving Kyushu University’s historical furniture from discarding, as will be seen later, although the pieces had not been officially accepted as important objects because they were mere objects for daily use.

Customs concerning the sanctity and personification of objects may provide a clue as to why they could be treated almost as humans, which leads to the idea that their lives should be saved. In Western countries, there is a precaution that touching or knocking wooden objects wards off bad luck, based on the belief that these objects were originally made from sacred trees, especially oak, which had ‘protecting powers’.(9) In Japan, although it has been said that pillars, such as *daikoku bashira* and *kojin bashira*, and kitchen stoves (*kamado*) are the places where gods dwell and protect the family and home(10), the association of specific furniture with such customs needs further research.

3. 'Rescued' Furniture: A Case Study of Kyushu University's Historical Furniture

In this context of the discussion of 'rescuing' objects, furniture can show appropriate examples because it is closely connected to everyday life of people both in and outside homes. The second part of the paper therefore analyses the language used by the Kyushu University Museum and its supporters concerning 'rescued' furniture, paying attention to personification. When Kyushu University began to move to a new campus in 2005, many pieces of historical furniture that had been used since its establishment in 1911 were discarded on campus.(11) The university museum's 'rescue' team consisting of interdisciplinary specialists, Misako Mishima from botany, Shozo Iwanaga from archaeology and Shigejiro Yoshida from forest science, started a full-scale rescue of the furniture and equipment in 2009.(12) Then, Mishima proposed a new concept 'open preservation' ('*zaiya hozon*' in Japanese) and started to organise a project on 'open preservation', the reuse of the once or almost discarded university's historical furniture not only on campus but also in shops and other facilities outside the campus and homes to continue to be used and, at the same time, preserved in everyday life as 'cultural heritage in use' ('*katsuyo bunkazai*' in Japanese) .(13)

First, personification is seen in the organiser's method for saving the lives of objects: 'triage'. When the museum appealed for the costs of transport and repairs of discarded pieces of furniture through cloud funding in 2018, before the final move of some faculties to the new campus, the Japanese word '*resukyu*' was used to describe them.(14) Because of the lack of storage space, the museum had to pick and choose the furniture immediately on the site and transport only selected pieces to the storage facilities.(15) Mishima focused on the concept of the medical term 'triage' used in disasters to set the standard for selecting discarded pieces of furniture.

Although the word 'triage' originally meant '[t]he action or process of classifying, sorting, or separating out wool or another commodity according to quality' in the period between the early eighteenth century and the late nineteenth century, according to OED, this meaning is no longer in use.(16) However, since the early twentieth century, the word has been used as a medical term, which is directed at first military casualties and later patients, as the definition indicates: 'The action or process of making a preliminary assessment of patients (originally military casualties) in order to determine the urgency of their need for treatment and the nature of treatment required'.(17) Thus, the word is now commonly used as a medical term aimed at humans, as the latter meaning indicates.

Drawing an example from the Tokyo Metropolitan Government, Bureau of Public Health's standard for triage, it ranks the groups of patients in priority order according to the level of urgency and severity of injures or illness, putting a tag of a specific colour to each rank: red to the top priority, and then yellow, green and black at the lowest.(18) Mishima developed this method for triaging discarded pieces of furniture, and Ryuji Arai then adjusted the standard and elements from the viewpoint of a specialist in twentieth century Japanese furniture:

A1: Complete condition (with the manufacturer's label). To be saved and kept—Blue or yellow
A2: Complete condition (with the manufacturer's label). To be saved and required to be repaired—Red
A3: To be reused as a material—Brown
A4: Under consideration - Black
A5: To be loaned to other institutions—Pink (19)

Mishima's idea was thus the application of the method originally used to save human lives to saving objects in a limited time and space.

The personification of the furniture was also seen in the donors' comments on the 2018 cloud funding website: 'the furniture has watched over the university and its students'; 'the desk has supported their research'; 'the desk that married into another place'; 'the furniture starts to live its

second life’ and ‘… the desk is born again and will support other people’s lives’.(20) Here, furniture functions as the subject of the sentence, which is grammatically not normal in the Japanese language.

People’s support for saving the university’s furniture indicates their will to make it continue to live as companions of humans. It is not limited to graduates of the university but is shared by those who are not related to the university. Even though people lived in different ages and places from those where the furniture was made and used, they donated to the museum’s idea in order to show respect for the fact that the furniture has lived and supported humans over a long time. Finding value in the discarded historical furniture as it is, they also made a donation to express their wishes to make it continue to live for the future.

Figure 1: The use of Kyushu University’s Furniture in the University Museum’s botanical exhibition room

Figure 2: Kyushu University’s Furniture in the University Museum’s new storeroom (desks and tables)

Figure 3: Kyushu University's Furniture in the University Museum's new storeroom (cabinets)

4. Shop Owners' Views on Historical Furniture

The furniture that had supported humans and, in return, was saved by many people beyond the original owners and users—the university and its members and continue to live for other uses and in other places as a communal heritage. Through their practice the new keepers of these pieces of rescued furniture demonstrate that, like humans, objects should also be treated with respect. We interviewed four shop owners, to whom the museum had loaned the rescued furniture by email from late August to early September 2023. Three of them are bookshops with cafés, and the other is a prefectural art museum's café.

The first question is as to what shop owners felt when they decided to use the once or almost discarded furniture in new places away from the original place. All the shop owners are aware of the time the furniture spent. The owner of *Daidai Shoten*, a bookshop with a café in Kumamoto, answers that she felt as if she had carried on the memories that existed within the objects.(21) Similarly, the owner of another bookshop with a café called 'Rural Reading' in Niigata says that she feels as if she had something to be handed down or was holding a baton to be passed for a while.(22) She thinks that, for furniture, she is just one of many people it has met. In addition to her memory as a graduate from the university and awareness of the furniture as a link between her and her grandfather, who had also spent time on the same campus with the furniture, she also thinks that the furniture has 'bigger stories' in itself and that her and her family's stories are just part of them. These owners thus display the feeling that they are part of a long history of the furniture.

The owner of the café at the Fukuoka Prefectural Museum of Art further draws attention to the time accumulated in the furniture. According to her, some visitors say that they feel the passage of time in the 60-year-old museum building and relax with its nostalgic atmosphere.(23) In her view, both buildings and furniture accumulate time within them. Even though she did not live in that building or did not use that furniture, she can feel from the texture that it shared the same age as she lived in. She also states that both buildings and furniture can convey the spirit of the age to people who were not born in the period, without words. She says, while new things are convenient and look pleasant, they make her anxious as if she were rootless. Alternatively, buildings and furniture, in which the passage of time is engraved, calm her down. She says, even though the furniture's whereabouts seem to be lost, it can play not only a functional role, as a desk or a bookshelf, but also a new role. Interpreting her words, this 'new role' may be the foundation on which humans should lay their own.

Furthermore, the manner in which humans treat objects is connected to how humans consider life. When the owner of a bookshop, *Natsume Shoten* in Fukuoka decided to borrow the university's furniture, she hoped that taking great care of a period of the furniture's life would make its further years better.(24) She also states that the expression of objects changes depending on how they are

treated. Thus, the owner treats the furniture similarly to humans. Like humans, objects reflect happiness, and such a well-treated life continues for a longer time.

The second question is whether the shop has any policy to continue to use Kyushu University's historical furniture at the shop, a new place for the furniture. All of them considered the harmony of the old furniture and the interior of the shops, most of which were built 50, 60, or 70 years ago.(25) The owner of *Daidai Shoten* in Kumamoto answers that she takes care of it not to be damaged because it has been cherished for a long time and keeps in mind that the harmony of the old furniture and newly installed ones is maintained.(26) The owner of 'Rural Reading' in Niigata also considers the interaction between the 'genuine time' the old furniture has and the interior of the shop.(27) While the owner of *Natsume Shoten* in Fukuoka also tried to harmonise the 50-year-old building, which had formerly been a hair dresser's shop, with the university's furniture, she thought that she wanted to use the furniture in its original state as much as possible.(28) Echoing her answers to the first question, she says that in order to convey to visitors that the furniture is precious and encourage them to treat it carefully, the shop owners themselves always treasure it. Thus, once or almost discarded furniture moved places to live, casting a light of time over the surroundings and protecting and being protected by humans.

Three of the four owners say that they are willing to explain Mishima's idea, 'open preservation' ('*zaiya hozon*' in Japanese) to visitors who show an interest in the furniture or the interior of the shop.(29) The practice of the new keepers of the rescued furniture demonstrates that the time the furniture had spent and brought to the new places deserves to be respected, and the objects that are treated with respect would continue to live for centuries. In that meaning, objects surely have life.

Conclusion

The Japanese word '*resukyu*', which originates from the English word 'rescue' mainly means saving human lives, especially victims of disasters. The Japanese word '*resukyu*' was used to describe saving Kyushu University's historical, but everyday, furniture from being discarded. As this paper has analysed, the language used by the Kyushu University Museum and its supporters indicates the personification of the furniture. As the final part of the paper has examined, the words of the shop owners who use the university's furniture demonstrate that the time the furniture had spent and brought to the new places deserves to be respected. At the same time, objects that are treated with respect would continue to live for centuries, which embodies the ultimate truth of using products. This may further lead to immortality that humans themselves never achieve, and without humans' succeeded hands, objects would never achieve.

Notes

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22. This and the following two references come from an interview to *Rural Reading*, a bookshop with a café in Niigata by email (1 September 2023).

23. This and the following six references come from an interview to the café at Fukuoka Prefectural Museum of Art by email (11 September 2023).

24. This and the following reference come from an interview to a bookshop, *Natsume Shoten* in Fukuoka by email (11 September 2023).

25. The interviews to four shops conducted above.

26. The interview to *Daidai Shoten* by email (1 September 2023).

27. The interview to *Rural Reading* by email (1 September 2023).

28. This and the following reference come from the interview to *Natsume Shoten* by email (11 September 2023).

29. The responses to the interviews conducted above.

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Premium *Bashōfu* and Rough *Bashōfu*: Producing, wearing, and discussing *bashōfu*, a traditional banana fiber textile from Okinawa

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Abstract

Bashōfu is woven from threads of fibers extracted from the *Itobashō* wild banana plant (*Musa balbisiana* var. *liukiuensis*). Because clothing made of *bashōfu* is light and breathable, all classes of people of the Ryukyu Kingdom (1429 - 1879) favored it in the highly humid summer. *Bashōfu* was roughly classified into two quality levels: premium *bashōfu* for high-class people's clothing and for trading, and rough *bashōfu* for the masses.

Nowadays only premium *bashōfu* is produced as a sophisticated traditional craft in Okinawa, and attracts both academic and public interest. We have, however, proceeded with scientific research into rough *bashōfu* to investigate the potential of rough *bashōfu* as a wearable textile. Why has rough *bashōfu* been overlooked up to now?

Some attention was paid to *bashōfu* by the *mingei* (folk craft) movement and the Japanese kimono market, but only in general, which led to rough *bashōfu* for the common people being neglected or forgotten. In 1942, during the Pacific War, the Japanese philosopher and the *mingei* movement leader Sōetsu Yanagi published *The Story of Bashōfu*, in which he praised its beauty and authenticity. However, he did not distinguish premium *bashōfu* from the rough type, and simply stated that the best place for *bashōfu* production was the former capital, Shuri, because clothing for the royal family had been produced there. After the collapse of *bashōfu* production following the 1945 Battle of Okinawa and the subsequent US military occupation, Toshiko Taira, who was encouraged by the the *mingei* movement, succeeded in re-starting *bashōfu* production in Kijoka, Okinawa around 1950. Thereafter, she and her colleagues met the demand from US soldiers, and in the late 20th century, from the Japanese kimono market. The Japanese government designated *Bashōfu* in Kijoka as an Important Intangible Cultural Property in 1974, two years after Okinawa's reversion to Japanese administration from the US military government.

In this study, we will examine reasons why rough *bashōfu* had been neglected in Okinawan and Japanese history and look at its potential as a future textile.

Keywords: *bashōfu; banana fiber; Ryukyu; the folk craft movement; Important Intangible Cultural Property*

Introduction

Bashōfu is woven from threads made of fibers extracted from the leaf sheaths of the *itobashō* wild banana plant (*Musa balbisiana* var. *liukiuensis*). Because clothing made of *bashōfu* is light and breathable, all classes of people of the Ryūkyū Kingdom (1429 - 1879) favored it in the highly humid summer. *Bashōfu* was largely classified into two quality levels: premium *bashōfu* for high-class people's clothing and for trading, and rough *bashōfu* for the masses (Fig. 1).

Nowadays only premium *bashōfu* is produced in Okinawa using sophisticated traditional techniques, and attracts both public and academic interest. As a result, rough *bashōfu* for the common people has tended to be neglected or forgotten. We have, however, proceeded with scientific research into rough *bashōfu* to investigate the potential of rough *bashōfu* as a wearable textile.

In this paper, we will examine why rough *bashōfu* came to be neglected in Okinawan and Japanese history and look at its future potential as a textile from the viewpoint not only of design history but of human life sciences.

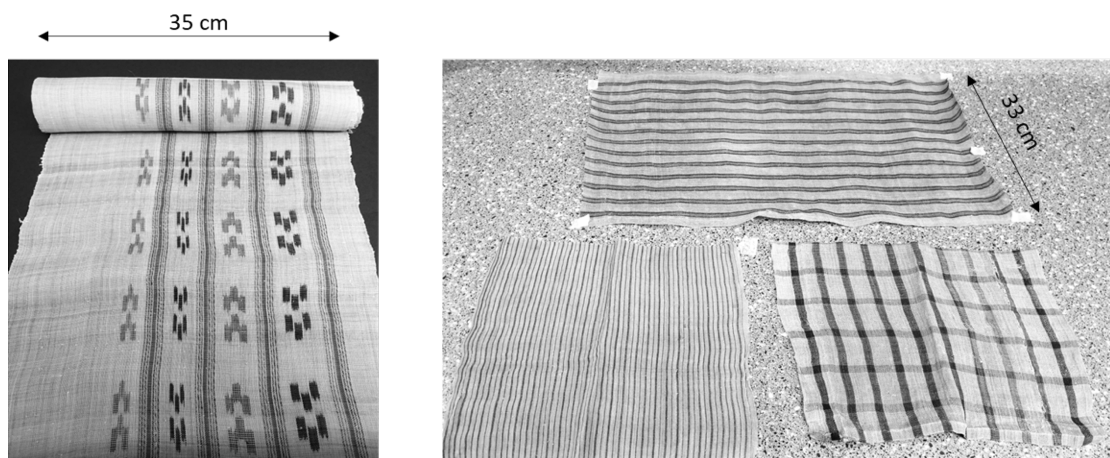

Figure 1. Pieces of *bashōfu*
Left: Premium *bashōfu* for Kimono sash; Right: Old *bashōfu* for ordinary people

History of *Bashōfu*

The Ryūkyū Kingdom era

The Ryūkyū (Okinawan) islands are located southwest of the Japanese archipelago. The Ryūkyū Kingdom reigned there from the 15th century until 1879, when Japan militarily annexed it and created Okinawa Prefecture. The kingdom's prosperity derived from trading international products and local specialties, including textiles (1). Premium *bashōfu* has been prized in mainland Japan since the premodern era. Premium *bashōfu* was called *Nīgashī* or *Nīgashī basā*, and *bashōfu* for common people was called *Yanbaru basā*. *Yanbaru* refers to the forested northern part of Okinawa Island. *Basā* is the old name for *bashōfu*. *Nīgashī* is the bleaching or whitening step of *bashōfu* threads, a process that enhances dyeing.

In the Ryūkyū Kingdom, the royal family members and aristocrats wore clothes made of premium *bashōfu* as well as ramie, silk, and cotton. They sometimes wore clothes made of mixed woven textiles such as *bashōfu* and silk, *bashōfu* and cotton, or silk and cotton (2). On the other hand, the common people made and wore rough *bashōfu*, an easily-obtained type of fiber, the raw material of which was easy to grow around their houses.

In terms of fabric design, most premium *bashōfu* had varieties of stripes and plaid with *kasuri* ikat patterns on red or yellow backgrounds. The finest quality plain green *bashōfu* was worn by the princes as the highest grade formal costume (3). Rough *bashōfu* for common people, on the other hand, appeared to be unbleached and have simple and narrow stripes (4).

Under the rule of the Japanese empire

The Japanese government unilaterally absorbed the Ryūkyū Kingdom into one of their domains in 1872. They then sent military troops to the Shuri Royal Palace and compelled the Ryūkyūan royal family to move to Tokyo, and in 1879 designated Okinawa as a Prefecture (5).

The Ryūkyūan people continued producing and wearing *bashōfu*. While rough *bashōfu* was still made and worn by common people, premium *bashōfu* was produced for exporting to the Japanese mainland and Taiwan (6). This was when varieties of patterns, such as *kasuri* and *hanaori*, were developed for export (7).

The Japanese philosopher and *mingei* (folk art) movement leader Sōetsu Yanagi published '*Bashōfu* in Okinawa' in 1939, during the second Sino-Japanese War (1937 - 45), and *The Story of Bashōfu* in 1942, during the Pacific War (1941 - 45). In these writings, he praised its beauty and authenticity. However, he did not distinguish premium *bashōfu* from the rough type, and simply stated that the best place for *bashōfu* production was the former capital, Shuri, because clothing for the royal family had been produced there (8) (9).

The Okinawan Islands were required to act as 'shields' for mainland Japan during the 1945 battle of Okinawa. They were attacked fiercely by the Allies, and one-fourth of the population of the main island of Okinawa were killed.

Under the occupation of the US Army

After Japan's defeat, the Ryūkyū Islands remained under occupation by the US Army until they reverted to the Japanese administration in 1972. Most of the *itobashō* plants on the Okinawan islands were supposedly burned during the fighting and as part of the army's countermeasures against mosquitoes. The US Army did in fact establish a community workshop for producing *bashōfu* in Kijoka in July 1945, but it was soon closed down (10). Kijoka was a village in the northern part of the Okinawa mainland that had prospered from *bashōfu* production since the mid-19th century.

In December 1946, Toshiko Taira, from a distinguished family in Kijoka, came back to Okinawa from mainland Japan, where she had been encouraged by the *mingei* movement to revive *bashōfu* in Okinawa (11). She succeeded in re-starting *bashōfu* making in Kijoka around 1950, and thanks to her hard work, production increased gradually, with products catering to the demands of the US soldiers and of Japanese people (12). Taira and her colleagues produced tablecloths and cushion covers to be sold at souvenir shops for US soldiers, and *zabuton* (floor cushion) covers and *obi* sashes for the Japanese market (13).

After reversion to the Japanese administration

In 1974, two years after Okinawa's reversion from the US military government to the Japanese administration, the Japanese government designated *bashōfu* in Kijoka as an Important Intangible Cultural Property, with the Kijoka *Bashōfu* Preservation Society, headed by Toshiko Taira, as the holder group. Some of the conditions for its designation were: [1] The fibers must be extracted from *itobashō*; [2] the threads must be dyed with plant dyes; [3] *kasuri* (*ikat* dyeing) must be done by hand; and [4] the material must be hand-woven (14). As a result of this designation, *bashōfu* in Kijoka was officially and publicly recognized as possessing major historic and artistic value. Consequently, premium *bashōfu* achieved fame and high prices in the Japanese kimono market.

In spite of Yanagi's claim that *bashōfu* had been produced for the common people as well as the royal family and aristocrats, the focus since the mid-1960s has been on making it a high-quality fine craft, particularly after its designation as an Important Intangible Cultural Property. It was stressed that thinner the fiber, the better the quality, and weaving it together with other fibers is strongly discouraged. Today, only premium *bashōfu* is produced as a very high-level traditional craft and attracts both public and academic interest. Typical designs of today's premium *bashōfu* consist

of fine *kasuri* ikat patterns such as crosses or swallows on light yellow or indigo blue backgrounds.

Meanwhile, the production of rough *bashōfu* for ordinary people was rapidly declining, and knowledge of its production techniques was mostly lost.

Experimental Demonstration

The premium *bashōfu* production process is considered fully traditional, as it requires a high level of skill and intuition on the part of the artisan at each step (15). It must also use high quality material, harvested only from 2-3-year-old plants, well-trimmed in the traditional manner. Premium *bashōfu* is made using a complicated and time-consuming production process.

As we mention above, the production of rough *bashōfu* for ordinary people declined rapidly, and full knowledge of the method used was lost. How was *bashōfu* for ordinary people made? We have engaged in scientific research into rough *bashōfu*. Our investigation of local historical records suggests that all methods used the same alkali degumming process for the extraction of *itobashō* fibers; however, variations in the process were found (16). Sometimes unregulated *itobashō* plants were also used as raw materials. We were aware that Ryūkyūan people had developed sophisticated conditions to make premium *bashōfu*. On the other hand, they might have sought the simplest techniques for making *bashōfu* for personal or family use. This prompted us to use scientific methods to study how *itobashō* fibers for *bashōfu* are affected by the extraction method.

Because our investigations of local historical records describing *bashōfu* suggested that ordinary Ryūkyūan people had simplified the conditions at each step of the process for making *bashōfu* for their personal use, we extracted *itobashō* fibers using a simple method that did not depend on the special skills or intuition that artisans currently use for premium *bashōfu* making, such as by employing materials harvested from *itobashō* plants that are too young or too old to be used for premium *bashōfu* making (17). We boiled the stiffest and least usable materials of each harvested plant, called *waha* in *bashōfu* craft making, in an alkali solution of pH 11.5 (e.g., 0.5 % K_2CO_3) without any adjustments for 15 minutes. The boiled materials were then thoroughly rinsed with tap water, and the fibers were separated from the clean materials for morphology observations (Fig. 2).

The average thickness of our fibers exceeded 90 micrometers, whereas that of the fibers made by artisans is 76 micrometers. In traditional premium *bashōfu* making, thick fibers are unpreferable and worthless to make kimonos due to their undesirably high stiffness. Our fibers could therefore not match the quality needed for fine craft making.

Textiles combining *itobashō* and other types of threads were used for clothing for high-class and ordinary people in the past (e.g., *itobashō* threads as the weft and silk threads for warp for high-class cloth, and *itobashō* and ramie for lower-class cloth).

Using this historical adaptation (e.g., simple extraction process) and some modern skills (e.g., enzymatic treatments to enhance the softness of fibers), we have potential to make new textiles in the future.

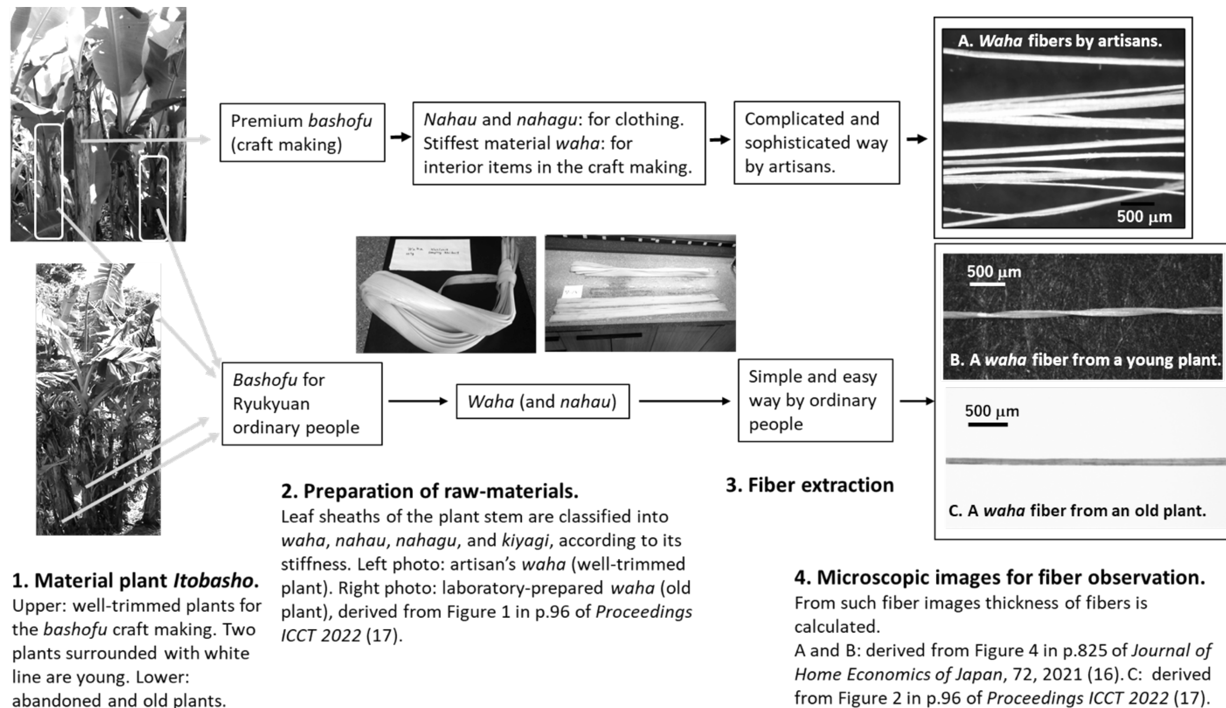

Figure 2. Scientific investigation of *bashōfu* fibers: Materials and extracted fiber observations

Conclusions

The Okinawan Islands, reigned over by the Ryūkyū Kings, were annexed to Japan in 1879, attacked by the Allies in 1945, occupied by the US military until 1972, and ultimately reverted to Japan. Throughout these years, *bashōfu* production met the demands of the Ryūkyū Kingdom, Japanese connoisseurs, the Japanese kimono market, the US military, and local Okinawan people. The conditions of the *bashōfu* production method were varied to meet these different demands.

Because our research is based on human life sciences, the re-creation of *bashōfu* used by ordinary people was a strong research motivation. Human life sciences is an academic field that focuses on the everyday lives of ordinary people, in which scholars aim to solve the problems we face daily and enhance overall quality of life. In Okinawa, rough *bashōfu* had long been used by ordinary people for everyday and work clothes. Research and discussions on *bashōfu* through collaboration between human life sciences and design studies is potentially fruitful for both fields.

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Commerce and Craft in the *Illustrated Companion to Murray's Japan Guide-Book*

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Abstract

A Handbook for Travellers published by the British publisher John Murray, was one of the leading guidebook series in the 19th century, covering not only Europe but also popular ports of call. The fourth edition of Murray's guidebook on Japan, *A Handbook for Travellers in Japan* (1894), has a photo album titled *Illustrated Companion to Murray*'*s Japan Guide-Book* (1894), which serves as an addendum and is not found in any other books in the series. Although it has '*Murray's Japan Guide-Book*' in the title, the album was published not by John Murray but by Kazuma Ogawa, a Japanese photographer. This paper discusses the conversion and adaptations in photographic formats made for different purposes by comparing his other works on a companion album.

As it is a 'companion' piece, it had a role in promoting the guidebook and helped achieve commercial value. Simultaneously, it put Ogawa's photographic craft works into mass production. Rather than taking new photographs for the work, Ogawa adapted works from his other collotype prints, which was his speciality, and introduced halftone printing, which was cheaper and could be mass-produced. This was his second introduction of a halftone print, but it was employed from a more commercial perspective. Ogawa also reorganised and published this guidebook supplement into a two-volume photographic collection for Japanese readers titled *Nihon Hyakkei (『日本百景』 A Hundred Views in Japa*n, 1894). He changed the form again and expanded countrywide readerships.

Ogawa took advantage of the opportunity to produce a photo book as an addendum to the guidebook, transforming expensive technical work into a more commercial product for a Japanese audience depending on its intended use. This transition in format not only broadened the readership but also added new value to the same work, and expanded the possibilities of photography.

Keywords: *Illustrated Companion to Murray's Japan Guide-Book; A Handbook for Travellers in Japan; Nihon Hyakkei; Kazuma Ogawa; Photography*

Introduction

The 19th century was a period of development in the travel industry and Japan became a popular port of call when it opened its ports to the powers. Guidebooks were one source of information for those who travelled to Japan. In particular, *A Handbook for Travellers* series published by the publisher John Murray was a leading guidebook (1). The series was famous for its wide range of information, from practical information (e.g. actual roots and fees) to academic knowledge (e.g. a list of celebrated personages or even that of gods and goddesses).

The fourth edition of the guidebook contains a photo album called *Illustrated Companion to Murray*'*s Japan Guide-Book* (1894). Similar to Murray's guidebook, it has a red binding and a title in gold. Each photograph has page numbers from Murray's guidebook describing the sections represented by the photo.

However, Murray did not publish the *Illustrated Companion to Murray's Japan Guide-Book*.

The colophon states that the printing press and publishing sales office was 'Ogawa Photo Press Branch' (小川写真製版所支店) , and that the compiler and publisher was 'Kazuma Ogawa' (小川一眞) (2). Kazuma Ogawa (1860–1929) was a photographer who studied in the United States and worked with foreigners in Japan, such as William K. Burton (1856–1899), who designed Ryounkaku, and geologist John Milne (1850–1913), on photography and bookbinding. 「小川写真製版所支店 (Ogawa Photo Press Branch)」 was a printing house run by Ogawa, which suggests that this photo book was planned and published under Ogawa's leadership.

The reason that the Japanese were able to produce an addendum to Murray's guidebook is related to copyright issues. At the time, Japanese copyright was held by the author and could be transferred (3). The authors of the guidebook, Basil Hall Chamberlain (1850–1935) and William Benjamin Mason (1858–1923), transferred the copyright to Rokuichiro Masushima (増島六一郎, 1857–1948), who in 1885 became the first headmaster of the Igirisu Law School, the predecessor of the current Chuo University (4). Masushima was closely related to Ogawa in that he became Ogawa's guarantor. This relationship may have led Ogawa to become the publisher of the fourth edition of *A Handbook for Travellers in Japan*, enabling him to produce a photographic collection.

A detailed booklet on Ogawa was published by Akiko Okatsuka in 2022, but there is no mention of the *Illustrated Companion to Murray's Japan Guide-Book*, although its Japanese edition *Hihon Hyakkei* (『日本百景』) (1894) is mentioned in the chronology at the end of the book. However, this work provides evidence of Ogawa's search to expand the significance of photography, and is also important in considering the marketing strategy of how to market a guidebook, a work aimed at people who come to see Japan from the outside. This paper explores the relationship between the *Illustrated Companion to Murray's Japan Guide-Book* and *A Handbook for Travellers in Japan* as well as its marketing strategy.

1. Chamberlain's Commercial Intentions: Connecting Guidebook and Photography

Some might think that the *Illustrated Companion* would have referred to Murray's completed guidebook and prepared the photographs accordingly, but this is not the case. For example, concerning Hakone, the third edition of *A Handbook for Travellers in Japan* states: 'Hakone is cooler, 1,000 ft higher, affords more privacy, and has a charming lake where one may bathe, boat, and go on water picnics' (5).

In the fourth edition, a line is added: 'The view of Fuji, too, and the reflection of Fuji in the lake (Hakone no Saka-Fuji) form a great attraction' (6). The 23rd photograph in the *Illustrated Companion*, 'Fuji for Lake Hakone', shows a view of Mt Fuji from the lake, where the lower right-hand corner is marked 'MURRAY', p. 130 (7). This suggests that Chamberlain added a description to match the photograph of the *Illustrated Companion*, and that there was some correspondence between the two men during the production of the guidebook.

Let us start by discussing *A Handbook for Travellers in Japan* to reveal Chamberlain's marketing strategies. W. B. C. Lister states the following about the third edition, which was the first Murray guidebook undertaken by Chamberlain:

> This handbook was a unique title in the series in that it was printed in the country concerned (to secure Japanese copyright), and the marketing of the work was entirely in the hands of the two authors, save for a small part of each edition advertised and sold by Murray in London. The final seven editions of Japan were effectively published by Chamberlain and Mason themselves, merely using Murray's name as a "flag of convenience." (8)

Chamberlain used the Murray name as a 'flag of convenience' which means 'a flag indicating that a

vessel has been registered under a foreign flag to avoid certain duties, charges, etc.' (9), and it also implies that though Chamberlain used the name 'Murray's Handbook', a large part of the marketing was in his hands. Chamberlain attempted to reduce the price of the fifth edition from 20 shillings to 15 shillings (10), indicating his involvement in its sales.

Chamberlain asked Murray to publish 5,000 copies of the fourth edition (11), which has published more than 5,000 copies (12). This is almost double and five times the circulation of the third and second editions, respectively. Chamberlain published more than twice as many copies of the third edition as the second edition by Ernest Mason Satow (1843–1929) and Albert George Sidney Hawes (1842–1897) (13). This suggests that his style of marketing the guidebook was successful and that the sales performance gained here gave momentum to the mass publication of the fourth edition.

To expand his marketing to the fourth edition, he considered expanding the number of readers of the guidebook. The preface of the *Illustrated Companion* is as follows.

> Murray's Guide-Book to Japan being in the hands of every intelligent traveller and foreign resident, I hope to render a service to the public by the issue of this little album of views of the most interesting and most beautiful places therein mentioned. A reference is given in each case to the page of Murray (4th Edition) where the description will be found. By the mutual light which text and illustration thus throw on each other, even those persons who are prevented from visiting every place themselves, may obtain some idea of the natural and artistic beauties with which our dearly loved Japanese fatherland is so richly dowered. (14)

Ogawa declared the name and edition and mentioned that 'intelligent travellers and foreign residents' own the guidebook and wish to serve 'the people in general'. As mentioned above, the fourth edition has been published more than twice as many times as the third edition, and it is inferred that the authors of the guidebook must have overcome the limitations of simply targeting the readily available audience.

If there was a photo book corresponding to the fourth edition, it would have provided a new way to enjoy querying photos and descriptions, even if you had an earlier edition. In addition, because photographs can be enjoyed simply by looking at them, it would have been a good opportunity for people to develop an interest in the guidebook. Thus, photo books have the potential to increase the number of sales.

The copyright reverted to the authors, Chamberlain and Mason, from the fifth edition, and no further photo books were produced after the fourth edition. However, using photographs was not the only way Chamberlain marketed his work.

Ogawa, together with Burton and Charles Dickinson West (1847–1908), a professor at Tokyo Imperial University, founded the Photographic Society of Japan to develop and improve photographic techniques in Japan. Chamberlain's name appears on the membership list of 1894 (15) and 1895 (16), when the fourth edition was published.

The Photographic Society of Japan published both Japanese and English versions of its bulletin, and nearly 40% of its members were foreign residents. Some members may have wanted to tour scenic areas for photography, and English speakers who enjoy photography may have been keen to incorporate it into their guidebook's readership.

Chamberlain's membership in the Photographic Society of Japan was intended to broaden the buying audience. There were more advertisements in the sixth edition than in any of the other additions. It contained advertisements in photo studios, several of which were run by members of the Photographic Society of Japan when Chamberlain was a member. It can be seen that this network of the Photographic Society of Japan financially supported the guidebook series from the fourth edition onwards.

From the above, it seems that the *Illustrated Companion* was planned to promote the sales of the large print of *A Handbook for Travellers in Japan* and to broaden the target audience to include more than just tourists. By linking guidebooks with photography, Chamberlain aimed to broaden the buying public and attract sponsors. He was a pioneer in the coexistence of guidebooks and photography, which became common among later generations.

2. Ogawa's Marketing Strategy: Craft and Commerce

The previous chapter examined the intentions of Chamberlain, the author of *A Handbook for Travellers in Japan*, towards the *Illustrated Companion to Murray's Japan Guide-Book*. The following section discusses Kazuma Ogawa, the creator of the photo album.

It can be considered that the scenic locations throughout Japan were an ideal subject for Ogawa to create his work. Based on the advice of Nagamoto Okabe (1855–1925), the godfather of Ogawa's photo studio (Gyokujunkan), Ogawa produced collections of photographs of Japanese scenic spots for foreigners, publishing *Sights and Scenes on The Tokaido* and *The Hakone District* in 1892 and *The Nikko District* in 1893.

The two volumes published in 1892 were also in Chamberlain's possession and remained in the University of Tokyo. Chamberlain used maps and other information from photo albums as references when he produced the fourth edition. This suggests that Ogawa could have shown his work to Chamberlain and explained his concept of album-making.

Furthermore, the subject allows the reuse of photographs that have already been taken, and the *Illustrated Companion* is based on many of Ogawa's previous photographs. For example, 'Pilgrims to Fuji' has the same photograph in Plate XI of *Sights and Scenes on The Tokaido* (1892). 'Yomei-mon Gate, Nikko', 'The Red Bridge, Nikko', 'Oratory of Iemitsu's Mausoleum, Nikko', and '39. Nikko' are from *The Nikko District* (1893).

Plate V of *Sights and Scenes on The Tokaido* contains the same photographs as *Scenes From the Chiushingura and the Story of Forty-Seven Ronin*, which Chamberlain owned. There is a difference between this case and the case adopted for the *Illustrated Companion,* entitled '9. Graves of the Forty-Seven Ronins'. There are also differences in printing techniques between the two; the book of Tokaido and the book of Chiushingura are both printed using collotype printing, but the *Illustrated Companion* is printed using halftone printing.

According to George C. Baxley, an antiquarian bookseller who handles many of Ogawa's works, the halftone printing is of a lower quality than the collotype printing, but it can print faster and cheaper, and thus he insists 'this book as Kazumasa Ogawa's first significant entry into the mass marketing of photographic images' (17). In collotype printing, Ogawa's speciality produces exquisite, near-photographic images by direct plate-making from the negative; it can only print approximately 500 sheets per plate (18). *The Illustrated Companion* which includes 100 plates costs 2.50 yen, while the collotype album *Sights and Scenes on The Tokaido* which contains 20 plates with 44 images, costs 5 yen. This suggests that using the halftone print allowed the authors to reach a wider audience at a lower price and was likely a 'significant entry into the mass marketing of photographic images'.

Seeing this conversion in another way, he turns his special craft and delicate technique into a mass-produced product that can be offered at a lower price. Ogawa transforms his craft into a commodity. Subsequently, Ogawa continued to modify his work. At the beginning of the 20th century, Ogawa published *The Russo-Japanese War Photograph Album* (1904–1905), which was printed in both collotypes and halftones. According to Okatsuka, the collotype version was produced by military personnel and a few others, whereas the halftone version was produced by the general public (18). While Ogawa was mastering collotype printing, he was also adding to mass production.

The adoption of halftone printing took place partly because the technology itself was also new at the time. The first halftone work printed by Ogawa was *Ayame-San: A Japanese Romance of the*

Twenty-third Year of Meiji (1890) (1892). This romantic novel by James Murdoch is illustrated entirely with photographs. In the preface, William K. Burton, who took the photographs, mentions 'So far as I am aware this is the first book that has been illustrated with a true half-tone photomechanical reproduction printed with the letterpress' (19). In other words, Ogawa opened new possibilities for the use of halftone printing with letterpresses in *Ayame-san*.

In 1983, Ogawa travelled to the United States as a member of the Universal Photographic Fair, held in conjunction with the World's Columbian Exposition, and photographed the exposition site (20). According to Okatsuka, Ogawa recognised the usefulness of halftone printing, which was gaining popularity in Chicago. Ogawa purchased printing machinery and equipment, a set of printing materials, and Arnold's photographs of the Expo site in the USA, and held a photographic exhibition upon his return (21). Ogawa opened a reticule-printing business in 1894, the year *Illustrated Companion* was published. It was considered to be a good advertisement for Ogawa's new printing business, with 100 halftones.

The overlapping market objectives of the two – Chamberlain to promote *A Handbook for Travellers in Japan* and Ogawa to advertise his new business – have important implications in terms of the representation of Japan. The first is that it gives the work of a foreign author in the form of photographs. Ogawa published S*upplement to Landscape Gardening in Japan* (1893) as a supplement to architect Josiah Conder's (1852–1920) *Landscape Gardening in Japan* (1983). This describes what the Japanese gardens described in *Landscape Gardening in Japan* look like, by using collotype pictures. In this way, Ogawa participates in the representation of works written in English about Japan with his photographs. The first difference between this work and that of *Illustrated Companion* is that the *Supplement* is independent of *Landscape Gardening in Japan*, and the *Supplement* itself has its own text by Conder.

The pictures are printed in collotype, and the binding is also more focused, indicating that it was produced with more money. However, this work is more expensive and targets a limited segment of the population – the intelligentsia with a deep interest in Japanese culture. The *Illustrated Companion,* by contrast, is aimed at the same audience that picks up Murray's guidebooks, which had often been found in the hands of visitors to Japan, and expanded its readership beyond the knowledge base. At the time, there were optional tours to Japan, so tourists such as the Globetrotter could view a large number of photographs within the album by Japanese photographers.

As the preface mentions 'even those persons who are prevented from visiting every place themselves, may obtain some idea of the natural and artistic beauties with which our dearly loved Japanese fatherland is so richly dowered' (22), the sheer volume of photographs also means that it can contribute to raising awareness of Japan to those who have not yet visited the country.

The ability to sell the book cheaply was also considered important in the dissemination process. As mentioned above, some of Ogawa's collotype photo books cost 5 yen, the same as the starting salary of a public primary school teacher in Tokyo in 1893 (23). In other words, collotype-printed photographic books were extremely expensive for the Japanese and were considered inaccessible to many people.

However, if the photobooks were sold at a lower price, it could be expected that the opportunities to see them would increase. Ogawa reorganised the *Illustrated Companion*'s photographs, adding titles in Japanese, and published them in two volumes, entitled *Nihon Hyakkei* (『日本百景』) (1894). According to the colophon, *Nihon Hyakkei* was published on the same day as the *Illustrated Companion*, indicating that a Japanese edition was envisioned during the production stage (24).

Although the two books contain the same photographs, the order of the photographs is different. The *Illustrated Companion* was published in the order in which Murray's related sections appeared, whereas the route of *Nihon Hyakkei* was divided. This may be a result of considering which picture to use for the climax. Fuji, a symbol of Japan, and the people who climbed it at the end of the book

seem to have had the effect of impressing the viewer with 'the natural and artistic beauties of our dearly loved Japanese fatherland'. By using halftone printing, Ogawa was able to reorganise a photographic collection that had been produced for an overseas market in a way that was more compliant with Japanese tastes and to give it back to the Japanese reader.

The *Illustrated Companion to Murray's Japan Guide-Book*, therefore, was a perfect venue for Ogawa to showcase his experience and stock of work, as well as his newly introduced halftone printing. The introduction of halftone printing enabled Ogawa to reach a wider, as halftones could be mass-produced at a lower cost than collotype printing. It also gave Japanese people the opportunity to view hundreds of photographs taken by Japanese photographers in the form of *Nihon Hyakkei*.

Conclusion

The *Illustrated Companion to Murray's Japan Guide-Book* can be considered an attempt by Chamberlain, the author of *A Handbook for Travellers in Japan*, and Ogawa, the producer of the photo book, to expand their market. The fact that the copyright was held by Chamberlain rather than John Murray linked *Murray's Guide-Book*, one of the leading guidebooks to Japan, with photography. The use of halftone printing, which can be mass-produced, made it easier for travellers to experience Japan as captured by Japanese photographers. It was also possible to deliver their work to the Japanese people.

Notes

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Designing Disaster Prevention from a Clothing Perspective

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Abstract
In 2018, after experiencing destructive torrential rains in western Japan, I became intrigued by the role that clothing plays in saving lives. Research on disaster prevention clothing is usually focused on protecting the physical body, at times also discussing how to make disaster prevention clothing more 'fashionable'. However psychological dimensions are usually ignored, in spite of the fact that body and mind are inseparable. Thus, in this study, I challenge and redefine the concept of disaster-prevention clothing by considering it in relation to the whole 'living entity' (*ikimi*/ 生き身). To achieve this, I conducted interviews with involved groups, such as disaster victims and clothing manufacturers.

Using the KJ method, I then spatially arranged 70 themes after analyzing and organizing interviewee expressions into groups. Finally, I interpreted the relationships between those themes via 16 story-based essays, while reflecting and connecting them to my experience.

The process leads me to propose the word *ikasarerufuku* for disaster prevention clothing. The word encompasses the characteristics of garments that protect the whole 'living entity', expanding the concept of disaster prevention clothing to include not only the physical but also the psychological well-being of people facing, escaping, and recovering from disaster.

Keywords: *Disaster prevention; Clothing; Fashion; Media; Environment*

1. Introduction
Can't clothing protect people's lives from natural disasters?

In 2018, during a journey to western Japan, I encountered torrential rainfall. Damage caused by heavy rainfall is on the rise: according to a 2019 report by the World Meteorological Organization (WMO), meteorological disasters have increased fivefold in the past 50 years due to climate change (1). In 2021, the Intergovernmental Panel on Climate Change (IPCC) conclusively attributed the cause of global warming to human activities for the first time (2).

As someone working in the fashion industry, clothing had been my livelihood. But after a direct encounter with extreme weather, I came to a renewed realization of the growing role that clothing plays in protecting human bodies and human lives. In 2019, the United Nations identified the fashion industry as the second most polluting industry in the world (3) – making it a major contributor to extreme weather caused by climate change.

1.1. Existing research
Referring to previous studies of 'fashion clothing' research, this section discusses previous studies of 'disaster-proof clothing'. Below are three perspectives (A, B, C) derived from existing research in fashion studies that are essential to consider when thinking about disaster prevention clothing;

1.1.1. Fashion / Clothing research

A. Physical protection perspective

- Clothing is given to humans as soon as they are born, 'dressing' is taken for granted and not thought about (4, 5).
- Physical protection is too pervasive to be discussed (6,7).

My perspective on A is that only when I was soaked in a torrential rain disaster, and my clothes did not work to protect me, did I realize the importance of protecting myself with clothing.

B. General fashion perspective

- Modes of fashion/fashion phenomena (8).
- Changing clothing and appearance of certain groups of people (9).

B is the meaning of the word fashion that people imagine when they hear the word fashion or clothing in general.

C. Perspective that the clothes we wear create our hearts and express our minds

- Clothing cognition in which the garment worn represents the wearer's mind (10).
- Fashion as the living skin of society (11).

C is a point not discussed in the current disaster-prevention clothing study.

1.1.2. Disaster prevention clothing

In research on disaster prevention, the term 'disaster prevention clothing' is used only for the following two purposes: 'physical protection' or 'uniforms', The term 'disaster prevention clothing' is used in the sense of physical protection and 'signs' indicating a uniform-like appearance. The research of Kadota et al. (12,13) is limited to the design of physical protection against the causes of death in natural disasters and the addition of the essence of fashion. Research on materials for disaster prevention is discussed, such as those that protect against fire and chemical threats (14,15,16).

However, research on the design of disaster prevention clothing in the sense of identifying the type of disaster and protecting oneself from that disaster with clothing has only been conducted in Kadota.

From the viewpoint of fashion and clothing research, only A (Physical protection perspective) and B (Fashionable perspective) have been discussed, but C, the 'mind,' has not been discussed. The human body cannot be separated from the 'mind' and the 'body'. By combining the two, I believe that we can protect ourselves from natural disasters.

1.2 Purpose of this research

In current research, 'disaster-prevention clothing' is discussed only in terms of physical protection and fashion – but I propose that disaster-prevention clothing should be designed to protect the whole 'living entity' (*ikimi* (生き身)), as our body and mind always co-exist and co-depend. I consider the term *ikimi* (生き身) to refer to body and mind together, and examine what kind of clothing protects both the physical and the psychological/mental (see Fig. 1).

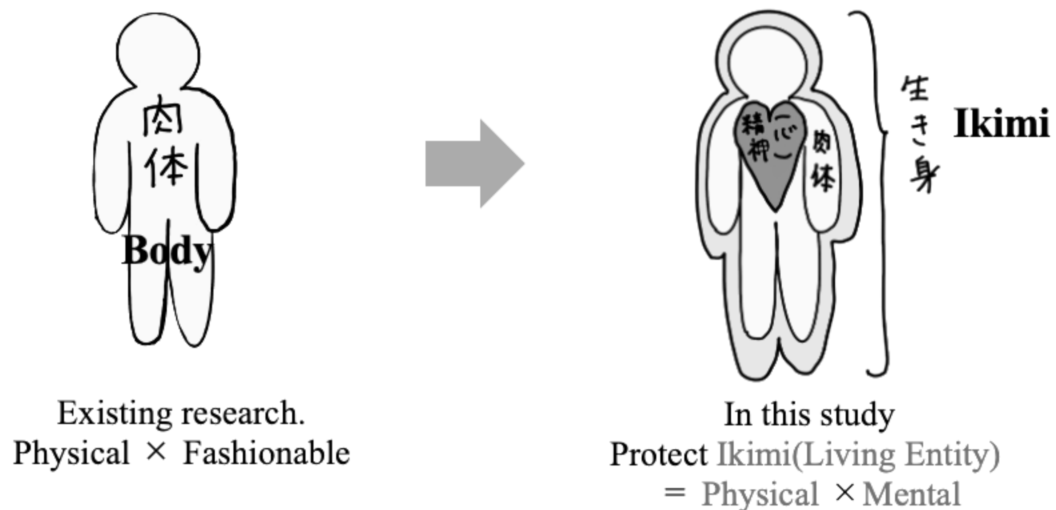

Figure 1 : Definition of the Ikimi(生き身) (Living Entity) protected in this study.
(Illustration by Sonoko Suzuki 2023)

The purpose of the study is:

1. To show the range of ways in which clothing protects people in situations of natural disaster.
2. To create a more complete alternative to the term 'disaster-prevention clothing'.

I attempt to replace the term 'disaster-prevention clothing' with a term that people are more familiar with. In addition, this research deals with more than just clothing. That is, clothing is dependent on the 'environment of the place', depending on which it may or may not function.

2. Methods

To capture the still little-explored phenomenon of disaster-prevention clothing, it seemed to use qualitative research. Twenty people were interviewed using semi-structured interviews and the results analyzed using the KJ method. The KJ method, devised by cultural anthropologist Jiro Kawakita, is used to summarize heterogeneous data. In this study, I interviewed individuals from various fields regarding a garment not clearly defined as 'disaster prevention clothing'. Due to the fundamentally different and heterogeneous nature of the data, I opted to use the KJ method to analyze and clarify it. This method aims to compile raw material from chaotic realities.
Self-reflection was also used and the results integrated with the results of the KJ method analysis, which were summarized in 16 essays.

2.1. Participants

Participants were mainly men and women in their 20s to 60s who had experienced earthquakes, tsunamis and torrential rains, as well as local government officials and educators in the affected areas, NPO staff, garment designers and employees of workwear brands.

Additional interview Participants / A total of seven additional interviews were conducted with three Tohoku Electric Power Company officials, local government officials, Self-Defense Force

officials and tsunami survivors, who were considered necessary to further deepen the units derived from the KJ method analysis.

2.2. Interview methodology

Two methods of interviewing were used: semi-structured interviews and unstructured interviews. The following questions were prepared for the semi-structured interviews. (All additional interviews were conducted using an unstructured interview technique.)

1. Please tell us as much as you can remember about your own behavior at the time of the disaster, in chronological order, from the time you were evacuated to the present day.
2. Looking back on the time of the disaster, what events do you remember most?
3. What were the things that were needed in the shelter when you were evacuated?
4. What disaster preparedness measures are currently in place?

2.3. Structuring Data Using the KJ Method

From the raw data of 20 interviewees, I extracted 867 tags that I consider important (①). The data of those relations that are close to each other were overlaid, resulting in 232 units (②). Furthermore, the descriptions in (②) were interpreted and covered on each other, resulting in 70 units (③). These 70 units were placed in a spatial position, and the relationships between the units were interpreted and described in connection with my own experience. Where necessary, unstructured interviews were conducted to further deepen our understanding. These resulted in 16 story-based essays. This essay is the conclusion of this research (See Fig. 2).

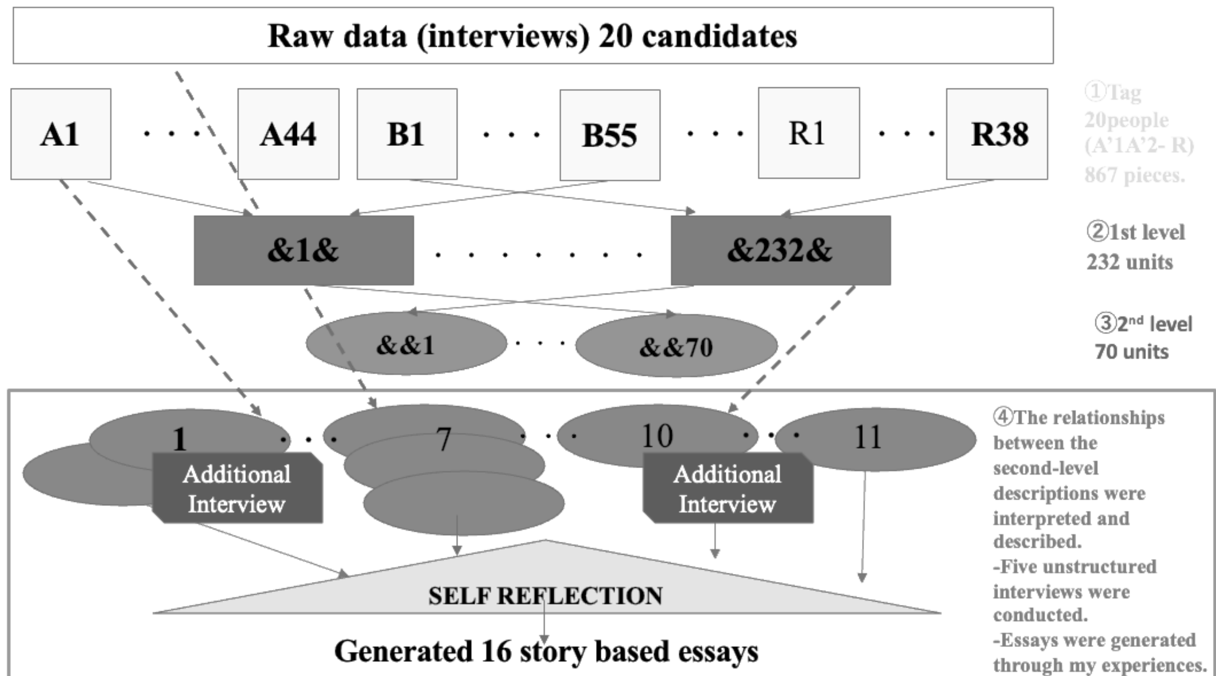

Figure 2 : Structuring Data Using the KJ Method. (Illustration by Sonoko Suzuki 2023)

3. Result

3.1. 16 story-based essays

Underlines indicate essays below related to clothing and non-clothing results. As explained earlier, the essays also deal with the environment and the place surrounding the garments in the affected areas, so the results of the non-clothing analysis are also available.

1 Cozy touches that brought feelings of security in a disaster area: memories of an encounter between humans and fabrics.
2 The potential of clothing; clothing is a stockpile.
3 Prepare clothes that will keep the mind active in the time of disaster.
4 High brands and UNIQLO examined from a disaster prevention perspective
5 Clothing can/will play a role in implicit communication
6 Human-centered design creates clothes that protect the *ikimi*（生き身）
7 The irony of Onagawa NPP as an excellent evacuation center
8 The difference between the roles of the Self-Defense Forces and local government employees, as seen through their clothing.
9 'All human beings are designers': cultivating observation skills through the body on a daily basis and activating bricolage in the event of a disaster.
10 The problem of women appearing in the disaster area from the perspective of human 'biological' and 'sociological' nature
11 Eye-catching natural disaster monuments enable survivors to move to new safe places
12 Disaster prevention with clothes begins with weaving a language that can be transformed into disaster prevention clothing.
13 Children are the best medium for disaster reduction
14 Calming tactile talismans that act as 'tsunami charms'
15 Spontaneous acts of storytelling
16 Fresh, caring food; clothing and housing protect human dignity

3.2. 16 story-based essays visualization

Figure 3 shows the items that have emerged in the 16 story-based essays that can and have protected *Ikimi* (生き身) by 'touching' the body and 'covering' the body. In other words, this is a list of disaster prevention clothing. It was everything which can be clothing (including items that were not originally intended as such) instead of what is usually considered as clothing.

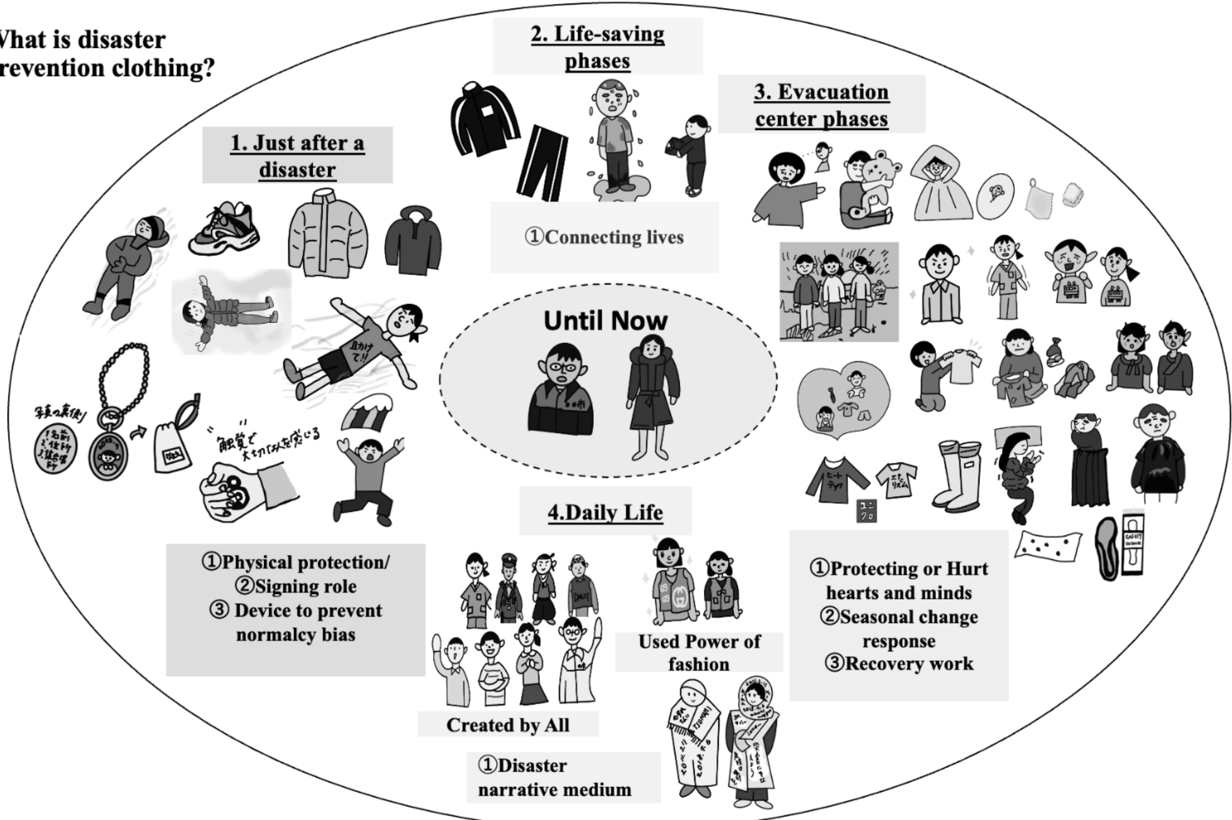

Figure 3 : 16 story-based essays visualization. (Illustration by Sonoko Suzuki 2023)

The existing research on disaster-prevention clothing is only between 1 and 2, and is the uniform of the local government, which is called disaster-prevention clothing, indicating that the meaning of the clothing has been extended to the extent that it is around us.

The ‘disaster prevention clothing’ derived from this study can be considered in four phases. The first is ‘things that change with time.’

<u>1. Just after a disaster</u>
Where: Disaster Site
1 Physical protection
Down coats and lightweight sneakers are items that enhance buoyancy and actively protect the body.
2 Signaling role
Highly visible clothing can serve as an ‘SOS’. If clothing plays the role of SOS, it will help to conserve physical strength and increase survival rates.
3 Device to prevent normalcy bias
Tactile amulets prevent ‘normalcy ‘bias’ and encourage self-protective behavior.

<u>2. Life-saving phases</u>
From the scene to emergency rescue (within 72 hours of the disaster)
Where: The site to Emergency and critical care center
1 Connecting lives

A man exposed to a tsunami was evacuated to a junior high school. A student there gave the man his own dry jersey, which allowed the man to dry himself, thus preventing him from suffering from hypothermia and saving his life.

3. Evacuation center phases
One year after the disaster
Where: Evacuation center
1 Protecting or Hurt hearts and minds
The colorful clothing became a beacon of hope for the survivors.
Against the gray environment expressed by the colorless, colorful clothing became a kind of 'light' and lit up the disaster area. The well-starched shirts and cozy fabrics brought a sense of comfort and strength to the survivors. On the other hand, victims' feelings were hurt when they were provided with any old clothes that happened to be on hand. Clothing needs to be selected with thought and care.
2 Responding to Seasonal response
Clothing that could cope with 'hot' and 'cold' was important during the long periods of shelter life. Interestingly, improvised bricolage was used to create the clothing and items needed for the situation. The use of rubber bags as outerwear demonstrated the flexibility of improvised bricolage in the disaster area to produce needed items locally.
3 Items needed for recovery work
Equipment needed for recovery work, such as boots and anti-skid insoles, was taken into consideration.

4. Daily Life phases
1 Disaster Narrative Media
The clothes made can also serve as a medium to convey the history of the disaster. To promote this concept, it may be effective to use 'the fascination of clothes that beguile the mind' specific to fashion, such as high-brand clothing. Disaster prevention clothing that 'connects lives' should involve the people who use it and be made by everyone. Currently, only disaster victims are being studied for disaster-prevention clothing, but it should also include all rescuers, including local government officials and medical personnel who provide support.

3.3. Creating a language to replace disaster-prevention clothing

The reason why it is necessary to create a word to replace 'disaster prevention clothing' is that the word 'disaster prevention clothing' has a strong nuance, and analysis has shown (See 3.1. 16 story-based essay /12) that it is a word that prevents people from using clothing to prevent disasters. For example, when we think of disaster prevention clothing, we think of space suits or highly functional clothing with a cherry blossom logo (Special life jackets with national type approval). These garments are not garments that exist in everyday life, but are only used by special people on special occasions.

In this research, in order to promote disaster prevention through clothing, I tried to replace the term 'disaster prevention clothing' with a more intuitive term.

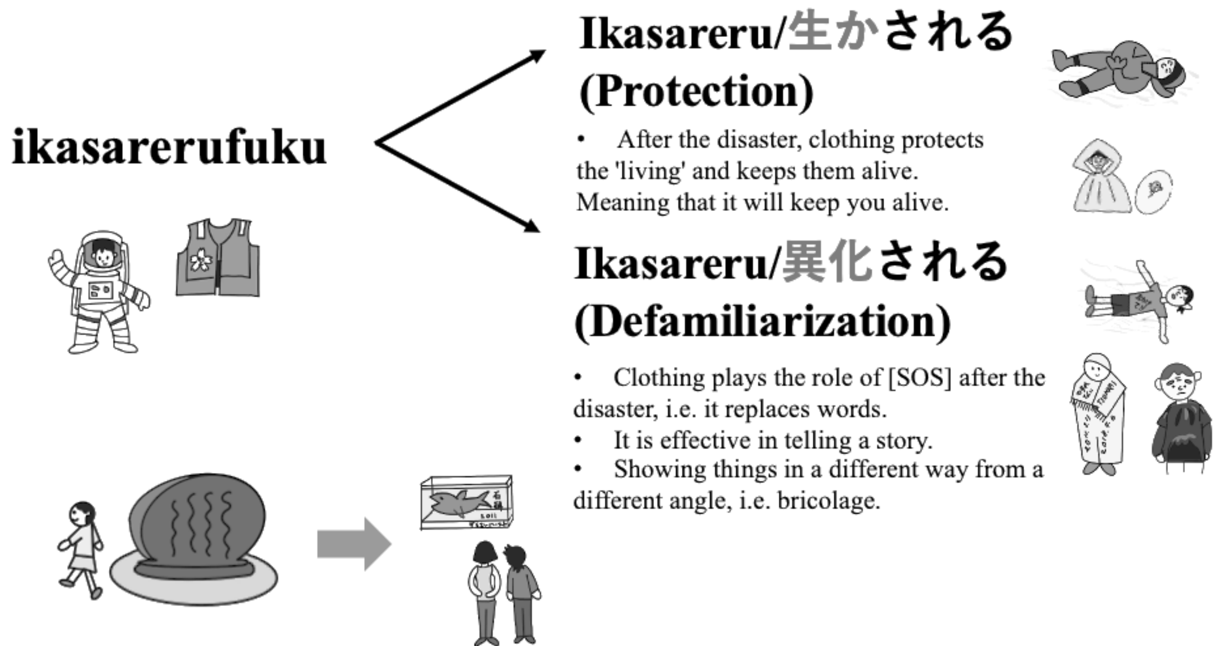

Figure 4 : 'Ikasarerufuku' meaning. (Illustration by Sonoko Suzuki 2023)

I have named it 'ikasarerufuku', combining the words 'fuku', meaning clothing, and 'ikasareru', which has two meanings. The first is 'to live, to protect, and to sustain life.' The second is 'to be able to see clearly' or 'to extend perception'. This term relies on the Russian Formalism of Viktor Shklovsky's 'defamiliarization' (17). Defamiliarization is the artistic technique of presenting to audience's common things in an unfamiliar way so they could gain new perspectives and see the world differently. This is also the meaning of bricolage, in which clothing plays the role of SOS, 'to make visible, to make perceptions last longer,' and to show things in a different way. This applies to things like a garbage bag turned into an outer garment. In other words, ikasarerufuku is a word that replaces 'disaster prevention clothing,' a word that indicates the role of disaster prevention clothing as expressed in my analysis.

From the perspective of 異化される服 (Defamiliarization on clothing), it is necessary to use highly visible colors and striking designs to quickly locate people during disasters without depleting the survivors' physical strength. On the other hand, in the context of 生かされる服 (life-sustaining clothing), the necessity varies depending on the type of disaster, but materials and clothing designs that "connect lives" are required for any disaster. The combination of these aspects will result in 'Ikasarerufku'.

4. Discussion and Conclusion

Fashion and clothing research to date has focused on the manipulation of clothing by humans. Research has focused on the phenomenon of mode (fashion), which began as a way to overcome physical protection, to satisfy human desires and to express one's identity. In this study, 'clothing' was reconsidered from a 'bird's eye view' through a consideration of what 'disaster prevention clothing' is. As a result, clothing can be considered a 'physical environment tool for survival' when viewed in relation to disaster prevention. The concept of clothing was thus expanded.

The fashion industry causes environmental pollution, which in turn causes heavy rainfall disasters. With a proper understanding of clothing, we can protect ourselves from the dangers of

disasters around us. Considering disaster-prevention clothing means examining the philosophy of clothing: 'Why do clothes exist? Clothing is the most important possession for human beings, which accompanies us from the time of birth to the time of death.

Considering clothing from the perspective of disaster prevention clothing makes it possible to look at clothing from a dissimilar perspective. To think of disaster-prevention clothing is to familiarize it through 'defamiliarization'. This study is a suggestion for a new disaster prevention media design for disaster prevention research, giving a new perspective to fashion and clothing research.

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Sonoko Suzuki completed her master's degree at Keio University in September 2023 and is currently a senior researcher at the Keio Research Institute at SFC. For many years, she has worked in public relations and marketing for national and international fashion companies. Her interest is the potential value of the functional aspects of clothing. It is an exploration of the relationship between man, nature and clothing.

Session V

Design and Environment

Attention to the Body in Viennese Kineticism

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Kanagawa University

Abstract
Ornament education by Franz Cizek (1865-1946) at the Vienna School of Arts and Crafts culminated around 1920 in 'Viennese Kineticism' (c. 1920-1924). Characteristic of the Viennese kineticists' work is a rhythmic accumulation of impressions of movement, incorporating expressive elements of Expressionism, Cubism and Futurism. Cizek's progressive exercises were ultimately intended to be applied to everyday objects. Expressive art training in the classroom has been noted in previous studies to have similarities with the pedagogical methods of Johannes Itten.

Through analysis of Cizek's manuscripts, students' works and the writings of contemporary critics, this study aims to reveal an aspect of Kineticism's activity as an artistic practice focused on the human body, which is commonly associated with avant-garde performance and modern dance. Particular attention will be paid to Erika Giovanna Klien's (1900-1957) unrealised mechanical stage design, *The Kinetic Marionette Theatre* (1923/26). Here Klien designed a constructivist stage backdrop and the mechanical movement of marionettes representing depersonalised figures and objects.

In conclusion, this study seeks to demonstrate that, from the late 1910s onwards, the themes of machine and body that had been an issue in Futurism, Constructivism and the Bauhaus, permeated the ornamental class of the Vienna School of Arts and Crafts. By focusing on the elements of motion and body in their graphic, plastic and stage design works, the study will shed new light on designers' search for a new relationship between humans and objects, and explore an ideal truth of design in post-World War I Vienna.

Keywords: *Vienna Kineticism; Franz Cizek; Erika Giovanna Klien; design in Vienna; interwar period*

1. Introduction

In 1918, Gustav Klimt, Egon Schiele, Otto Wagner and other leaders of the Viennese Modernism (Wiener Moderne) died in the Spanish flu epidemic. In the same year, Austria suffered a national crisis comprising of the end of World War I and the dissolution of the Habsburg Empire. This study discusses the further development of the Viennese modern design movement, which ran parallel to Wiener Moderne, in the 1920s.

From the 1910s onwards, avant-garde art such as Futurism, Dada, Russian Constructivism and the Bauhaus emerged in Europe, providing a testing ground for artists who wished to respond to technological progress and accelerated mechanisation. In the context of the avant-garde, it was in the area of art education that notable achievements were made in Vienna around 1920: namely, within the framework of the art education practiced by Johannes Itten (1), who lived in Vienna from 1916 to 1919, and Franz Cizek at the Royal School of Arts and Crafts in Vienna.

In the recent expansion of Bauhaus studies, several researchers have focused on the connections between the Bauhaus and Vienna. In this context, the similarities between Itten's and Cizek's art education, which have long been suggested, are mentioned as follows: although the two

did not know each other personally, their art education methods were similar in encouraging the expression of creativity derived from movement, rhythm and spirituality (2). There are records of Cizek's visits to an Itten exhibition in the premise of the 'Free Movement' [Freie Bewegung] in 1919, and Itten was almost certainly aware of the prominent Viennese pedagogue (3).

Through analysis of Cizek's manuscripts, students' works and the writings of contemporary critics, this study aims to reveal the contemporary elements in Cizek's art education programme after 1918 and the activities of Viennese Kineticism, a development of Cizek's class that has been less studied than Itten. In particular, the study focuses on the de-anthropocentric perspective expressed in the stage designs of Erika Giovanna Klien, a central figure in Kineticism.

2. Motion and Rhythm

Viennese Kineticism (hereafter 'Kineticism') was not a consciously organised group, but a trend that emerged in the Ornamental Studies class of the School for Arts and Crafts attached to the Imperial Royal Austrian Museum of Art and Industry in Vienna (Figure 1). The group's mentor was art pedagogue Franz Cizek, and his students in their late teens to around 20 years of age were involved in the execution of the works.

Figure 1: Exhibition in the branch of the School for Arts and Crafts in the Fichtgasse June to September 1924 © Foto: Wien Museum

The School for Arts and Crafts was renowned for its advanced applied art education provided by professors from the Vienna Secession. Josef Hoffmann and Koloman Moser, founders of the Wiener Werkstätte (1903-1932), were also professors there. Franz Cizek, who had been running a private painting school for children since the 1890s, was hired by the school in 1903 to teach youth art classes for 6-to-14 year-olds and ornamental studies for 17-and-above year-olds, as well as training secondary school drawing teachers (4). Many of the students who attended the Ornamental Studies class until the early years of World War I later joined the Wiener Werkstätte. The airly, child-like innocence of the lineal patterns is a common trait of the Wiener Werkstätte designers who were former students of Cizek (Figure 2).

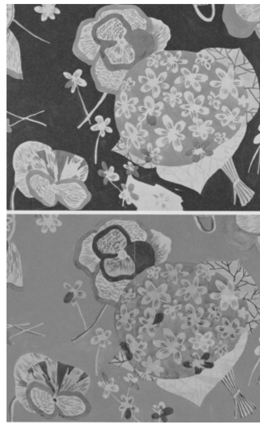

Figure 2: Maria Likarz Strauss, Design for Textile 'Verona', 1924
© Toyota Municipal Museum of Art (Machiko Chiba and Risa Hirota eds., *Kōkan suru Modan: Kinō to Sōshoku no Porifonī* [Modern Synchronized and Stimulated Each Other: The Polyphony of Function and Decoration] (Kyoto: Akaaka Art Publishing), 2022,130.)

Kineticism developed in the Ornamental Studies class, which had been sharpening its progressiveness since the end of World War I. Key members included Erika Giovanna Klien, Marianne (My) Ullmann (1905-1995) and Elisabeth Karlinsky (1904-1994). The predominantly female membership was due to the high number of female students enrolled in the school, as the school had admitted women from its inception, and applied arts was a relatively open field for women. The comparatively free post-war atmosphere probably also stimulated the young women's creativity.

Their formative tendencies were brought to attention in 1920 with the School of Arts and Crafts student exhibition. In his review, the critic Ludwig Steinmetz praised the exhibition of Cizek's students' works on the theme of 'breakthrough in the spiritual foundation of rhythmical form.' This is the earliest dated document to describe the work of Cizek's students using the term 'kinetic,' i.e. dynamic.

> One event in particular is recognised for its significance far beyond the borders of our homeland. It is the result of the first year of Professor Franz Cizek's class (…). First, there is the revival of emotion through expressionistic training. Introspection has resulted in transcending the expression of unarticulated feelings, and instead has succeeded in achieving order, coherent emotions and ultimately the expression of perception. Also evident is a revival of thought as a result of Cubist-style training in painting and spatial expression, and finally, a revival of the act of observation through Kinetic training (Futurism). (5)

However, Cizek's Kineticism and the kinetic art of the actual movement differ in concept. Viennese Kineticism only comprised of paintings, three-dimensional graphic and commodity designs, that conveyed the impression of movement. Cizek uses words such as 'movement,' 'rhythm' and 'change' to describe the meaning of Kineticism.

> Description of meaning.
> Kineticism = the art of breaking up the course of movement into rhythmic elements and using them to construct a painting.
> Phase = a shifting figure. Change of state. Phases of variable phenomena. State of motion at a particular point in time.

> Panta rei = all things flow (Heraclitus). (6)

Posters from the Ornamental Studies class and Cizek's class notes show that he placed great emphasis on the acquisition of 'rhythm.'

> Aim: Rhythm as the basis of art linked to any purpose.
> Method: Experience of the rhythmic presence of things through craft. Development of ornamental forms from materials and techniques, always taking into account the purpose to which the art as a whole is subordinated. (7)
>
> Rhythm
> - Fixed motor rhythm arising from internal necessity (marching)
> - Variable, rhythms left to subjective intention
> - Arranged in sequence according to the course of work [?]
> - Rhythm of tone as a means of supporting rhythm of movement (8)

To stimulate the body's sense of rhythm, Cizek allowed his students to play instruments and sing songs freely in the classroom (9). In his manuscript 'On Decoration in General' he also stated that decoration was the result of artistic fantasy and creativity (10).

3. Student Works: Capturing Motion and Inner Sense

The emphasis on the subjectivity and independence of the pupil goes back to the principles of art education for children, which Cizek had been practising since the end of the 19th century, prior to his ornamental education programme. The idea of respect for children's natural instincts can be traced back to the idea of J. J. Rousseau. However another background to his discovery of the potential of children's expression in free and independent creation was the influence of the Modern art movement, which arose as a reaction against the old academic art (11).

According to Kazuhiro Ishizaki, in his adolescent ornamental education programme Cizek positioned the expressive processes common to children's expression as the basic expression for applied art (12). On this basis, Cizek adopted the expressive methods of modern art from around 1918 onwards.

Most of the Kineticism works and Cizek's teaching materials are currently preserved at the Wien Museum in Vienna. There are 17 files of student studies, including eight Expressionist studies, one Futurist study, seven Cubist studies and one Kinetic study. The files contain rough sketches in charcoal, pastel and watercolour that demonstrate that there was a clear departure from the previous Jugendstil understanding of form and space. In addition to several sketches shown in former publications, the author examined a part of these files at the Wien Museum in March 2023. The following are the contents of two Expressionist study files, one Futurist study file, one Cubist study file and one Kineticist file.

The theme of the Futurist study file was stand-alone and group rhythms. The sketches were monochrome, with, for example, topological depictions of soldiers marching. In the Kineticist file, the assignment was 'moving vehicles' as an expression of Kineticism (Figure 3). The cumulative phase of vigorous movement is very similar to that of Futurist expression. However, Cizek did not explicitly state the influence of Futurism on his own classroom. Cizek appears to have been cautious about being identified with Futurism, which was seen as politicised at the time (13).

In Cizek's Expressionist training, students primarily attempted to visualise emotions and sensations. Sometimes, multiple combinations or opposing relationships of emotions and sensations were depicted on a single sheet. In the Expressionist study file subtitled 'Music,' the image of a piece

of music is sensitively expressed in rapid brushstrokes. Some works have notes indicating that they are symphonies by Mahler or Beethoven.

In the Cubist study file, the subject was village streets and the task was to divide the space by lines and planes. Streets and buildings were drawn as a continuum of short lines and planes, and the volume of the subject was reconstructed in flat space, creating a sense of rhythmic lightness.

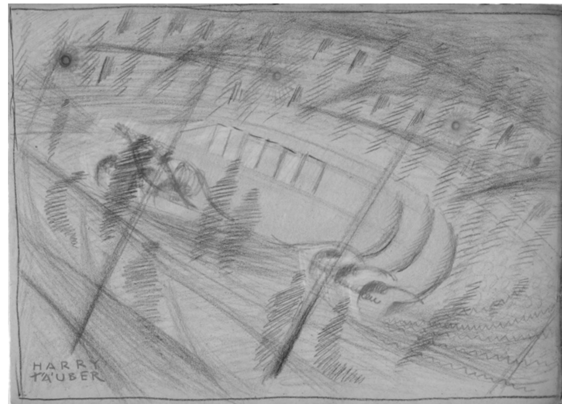

Figure 3: Harry Täuber, Kinetic study: Moving Vehicle, around 1920
© Foto: Wien Museum

Cizek's files are still being studied, but these training files are consistent with the content of Steinmetz's review mentioned above. In other words, the Expressionist, Cubist and Kinetic (Futurist) trainings were designed to convey emotion, thought and vision respectively. The students' sketches are drawn with vivid vigour, conveying a palpable sense of lively physicality. This expressive process combined with physicality was the basis of Cizek's ornamental lessons and led to the birth of Kineticism in the 1920s.

4. Zeitgeist in E. G. Klien's 'Kinetic Marionette Theatre' (1923-1926)

Some in Cizek's class worked on stage-related design, such as stage scenery and costumes. Among them was Erika Giovanna Klien, a central figure in Kineticism, who produced highly avant-garde stage concepts (14).

Born in Salzburg in 1900, Klien was one of the few Cizek students who took his ornamental class from 1919 and continued to work as a professional painter after graduating in 1925. She was a lover of the stage, dance, poetry and music, and left a series of paintings featuring dancers. In fact, between 1922 and 1923, she attended a theatre school (school name unknown) alongside the School of Arts and Crafts, and was close to the writer Leopold Rochowansky (1888-1961), whose wife was a dancer and who joined Kineticism himself (15). While benefitting from Cizek's training, Klien had a unique approach to the problems of the avant-garde art of the same period.

The conceptual drawings of the Kinetic Marionette Theatre, made between 1923 and 1926 (approx. 17 cm x 20 cm, 50 cm x 60 cm, etc.), are representatives of work from Klien's early years (16). The sketches depict industrial columns and structures that look like building materials, puppets suspended on strings that look like people or objects, and the overall effect is inorganic, like a constructivist stage.

According to Rochowansky's review of Klien's Marionette Theatre, the backdrop was a roller-driven mechanism.

Her marionette theatre carries all the eternally vibrating, driving, chasing forces within it, can

> make them flash by in thousands of whirling, rushing images. The background and two side backdrops run on rollers. These are positioned so that the metre-long backdrop bands can be rotated vertically or horizontally by means of an electric switch. (17)

Also, her marionettes were designed as abstract objects rather than real people, and non-human things were conceived as characters, such as 'poster-man' [Plakatmensch], 'red bridge' [rote Brücke], 'church-man' [Kirchenmensch].

> The figures hanging on wires are not people moving their arms, legs and heads. These figures have no naturalism of movement. They are spaces and they place the spaces of their bodies in the space of the stage, they move the spaces of their bodies in the moving space of the stage. They are made of hard cardboard painted in various ways, of coloured wire, of coloured wool, of transparent veil fabric. The chasing background roars through the emptiness of the surfaces. Space within space. Abstract movement. (...) Among the characters we find poster-man, red bridge, the barrel-organ-man, the church-man, the flame of fire, the sprouting, the untouched and yet dissolved in all things and people, the Urding as the cubic existence of all things. (18)

Her marionette design was more of a graphic work than a production sketch. Nevertheless, there were also material instructions, stating that cardboard, wire, cloth, metal and wool are to be used. These materials are consistent with Rochowansky's text.

A de-anthropocentric perspective is evident in Klien's imitation of mechanical movement and the use of non-human characters. The concept of puppets with inorganic, mechanical movements also reflects the spirit of the times in relation to machines: much of the theatre of the early 20th century, from Futurism to Russian Constructivism, embraced the theme of 'machine and body' to varying degrees (19). In particular, many artists were influenced by Edward Gordon Craig's (1872-1966) concept of the 'über-marionette', which argued that puppets capable of free movement should replace physically and mentally fragile flesh-and-blood actors.

Stylistically, the stage design shows the influence of the Hungarian constructivist Béla Witz (1887-1972), whose exhibition was held in Vienna in 1923. The 1920s was the era of so-called 'Red Vienna', when the Austrian Social Democratic Party led the city government, and innovative movements were active in various fields. In the arts, future-oriented artists' collectives such as the 'Free Movement' were formed, while the 'MA' constructivists from Hungary fled into exile and temporarily settled in Vienna.

It is also worth noting that at the time of Klien's stage design, a major international performing arts exhibition was taking place in Vienna. In Europe, the theorisation of the performing arts began in the second half of the 19th century, and in the early 20th century there was a growing momentum to establish performance as an artistic genre and to explore new stage formations. The French Symbolists, led by artists and writers who sought a collaboration between theatre and painting, proposed a new stage of illusion; leading the Ballets Russes, Sergei Diaghilev concretised the concept of 'total art' using Stravinsky's music and Bakst's set; the Russian Cuvo-Futurist and Constructivist Alexandra Exter (1882-1949) produced sets and costumes incorporating contemporary art. These developments culminated in the Exhibition of New Theatre Technique in Vienna in 1924 (20).

Organised by Frederick (Friedrich) Kiesler (1890-1965) with the aim of developing stage design and furthering social reform, the exhibition attracted many avant-garde artists from Russia, France, Italy and the Netherlands. Participants included Exter, El Lissitzky (1890-1941), Fernand Léger (1881-1955), George Grosz (1893-1959), Kurt Schwitters (1887-1948), Theo van Doesburg (1883-1931) and the Bauhaus artists Laszlo Mohol-Nagy (1895-1946), Joost Schmidt (1893-1948) and Oskar Schlemmer (1888-1943). They saw the stage as more than just a backdrop and embraced

its three-dimensionality, moving away from perspective and conventional painting techniques in search of their own artistic style (21).

In terms of its departure from traditional stage design, the design of the marionette theatre, composed of puppets as lifeless forms and industrial materials, has a common thread with the figurative interests of the artists mentioned above. However, as Cizek refused to exhibit the work of his students (22), Klien's work was not lined up with theirs.

There is no evidence that Klien's Marionette Theatre was ever demonstrated, and the series of preliminary drawings ends in 1926, probably at the conceptual stage. The Kineticism movement also came to an end in the mid-1920s, due to the reorganisation of the school curriculum and the graduation and emigration of key members.

5. Conclusions

In conclusion, Cizek, the theoretical leader of Kineticism, saw the essence of Kineticism in movement, rhythm and displacement, and emphasised the mastery of rhythm in his Ornamental Studies. Students' sketches from around 1920 show that his training was based on expressive processes and focused on exercises to awaken the senses in the body and mind. The de-anthropocentric perspective in Klien's conception of a non-living marionette theatre suggests an approximation to the interest in 'other bodies' that emerged at a time when the self-evidence of the free, independent modern body was shaken, and to the problematics of avant-garde art that reassessed the human body from a new angle in relation to the machine.

It is clear from the above that the practice of Kineticism was linked to an interest in the human body, as was the avant-garde trend of the same period. It can be said that the relationship between humans and objects was being questioned anew at the School of Arts and Crafts in the Austrian capital, Vienna, at a time of national upheaval. The author would interpret this as an example of design in search of an ideal truth.

Regarding rhythm and physical expression, this paper was unable to investigate the relationship between modern dance movements of the early 20th century, including expressionist dance, and the new formative tendencies in Vienna. One example is Mary Wigman (1886-1973), who performed in Vienna in the 1920s. The connection between dance and performers of the same period and Kineticism should be a priority for the future research.

Notes

1. As Christoph Wagner's article shows, his three-year stay in Vienna was a turning point for Itten. Not only did he meet Walter Gropius through Alma Gropius (née Mahler), but his friendships and activities in Vienna also formed the basis of his later preliminary course at the Bauhaus. Christoph Wagner, "Johannes Itten in Wien und die Anfange der Moderne," in *Bauhaus und Wiener Kreis*, ed. Angelika Schnell and Károly Kókai (Wien: A NoPress Publication, 2022), 50.

2. Kathrina Hövelmann, *Bauhaus in Wien?* (Wien: Böhlau Verlag, 2021), 35. See also: Rainer K. Wick, "Die Wiener Kunstgewerbeschule, Johannes Itten und Franz Cizek," *Wiener Kinetismus. Eine bewegte Moderne*, ed. Gerald Bast, Agnes Husslein-Arco, Harald Krejci and Patrick Werker (Wien: Springer-Verlag, 2010), 12-25.

3. Sabine Plakolm-Forsthuber, “Der Wiener Kinetismus im Kontext,” in *Kinetismus: Wien entdeckt die Agantgarde*, ed. Monika Platzer and Ursula Storch (Ostfildern: Hatje Cantz Verlag, 2006), 101-102.

4. Kazuhiro Ishizaki, *Franz Cizek no Bijutsu Kyōikuron to Sono Hōhō ni kansuru Kenkyū* [Study on the Theory of Art Education and its Method by Franz Cizek] (Tokyo: Kenpakusha, 1992), 123.

5. Ludwig Steinmetz, “Kunstschau 1920,” *Kunst und Kunsthandwerk* 23 (1920): 205.

6. Monika Platzer, “Kinetismus = Pädagogik – Weltanschauung – Avantgarde,” in *Kinetismus: Wien entdeckt die Agantgarde*, 18.

7. Poster for the Ornamental Studies class, Nachlass Franz Cizek, Wienbibliothek im Rathaus, ZPH 489/1.2.

8. Nachlass Franz Cizek, Wienbibliothek im Rathaus, ZPH 489/1.2.

9. Leopold Rochowansky, *Der Formwille der Zeit in der angewandten Kunst* (Wien: Burgverlag, 1922), 11.

10. Nachlass Franz Cizek, Wienbibliothek im Rathaus, ZPH 489/1.2.

11. Ishizaki, *Franz Cizek no Bijutsu Kyōikuron to Sono Hōhō ni kansuru Kenkyū*, 209.

12. Ishizaki, 289.

13. Marietta Mautner-Markhof, “Franz Cizek to ‘Kindai Bijutsu’: Wīn Bijtusu Kōgei Gakkō ni okeru Sōshoku Keitai Gaku [Franz Cizek and ‘Modern Art’: Ornamental Study at the Vienna School of Arts and Crafts],” in *Bijutsu Kyōiku no Paionia: Franz Cizek Ten* [Pioneer of Art Education: Franz Cizek Exhibition], ed. “Franz Cizek Ten” Katarogu Henshū Iinkai [Franz Cizek Exhibition Catalogue Editorial Board] (Tokyo: Musashino Art University, 1990),164.

14. Barbara Lesák, “Der Wiener Theaterkinetismus,” in *Kinetismus: Wien entdeckt die Agantgarde*, 140-143.

15. Marietta Mautner-Markhof, “Wiener Kinetismus E. G. Klien,” in *Wiener Kinetismus: E. G. Klien*, ed. Galerie Pabst (München: Galerie Michael Pabst, 1986), no page.

16. See illustrations in: *Kinetismus: Wien entdeckt die Agantgarde*, 147, 149-151.

17. Leopold Rochowanski, “Das kinetische Marionettentheater der Erika Giovanna Klien,” in *Wiener Kinetismus: E. G. Klien*, no page.

18. Rochowanski.

19. Chizuko Aoyama, “Dezain to Shintai: Bauhaus ni okeru Mouhitotsu no Suimyaku wo megutte [Design and Body: On Another Path in Bauhaus],” *Bulletin of JSSD* 41, no. 1 (1997): 44.

20. Takako Shibata, *Oskar Schlemmer: Bauhaus no Butai Geijutsu* [Oskar Schlemmer: Performing Art of Bauhaus] (Tokyo: Suisei sha, 2021), 29-33.

21. Shibata, *Oskar Schlemmer*, 33-34.

22. Lasák, "Der Wiener Theaterkinetismus," 143.

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Tomoko Kakuyama received Ph.D. from Saitama University, Japan. After teaching at Nanzan University as an Assistant Professor, she became an Associate Professor at Kanagawa University. She specializes in the design history of Central Europe, mainly of Austria in the 20th century. Her latest publications include *Wīn Kōbō: Teito no Burando Tanjō ni miru Ōsutoria Dezain Undōshi* [Vienna Workshops: The Birth of a Brand and the Beginnings of Modern Design in Austria] (Tokyo: Sairyū sha, 2021). Her recent papers include "Franz Cizek to Wīn Kinetishizumu: Bijutsu Kōgei Gakkō no 'Zen ei' [Franz Cizek and Viennese Kineticism: The 'Avant-garde' at the School of Arts and Crafts]" in *Modern Synchronized and Stimulated Each Other: The Polyphony of Function and Decoration*, ed. Machiko Chiba and Risa Hirota (Kyoto: Akaaka Art Publishing, 2022), 242-247.

The Effect of Sound in the Ceramic Works of Toshiko Takaezu

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Abstract
This paper focuses on the effect of sound in the ceramic works of Toshiko Takaezu (高江洲　敏子,1922–2011) who is a Nisei American contemporary ceramic artist. Subsequently, the paper attempts to suggest new evaluations of Toshiko Takaezu. She is credited with being a part of the modern ceramic movement inspired by abstract expressionism in the postwar United States. The main characteristics of her ceramic works are their form and glaze; however, the sound element is an accessory feature that has received only incidental attention. Her art tends to be valued in terms of blending the East and West, which is related to the mysteries of the East, in another words, orientalism. In this paper, the author suggests new evaluations of Takaezu's art, not as a blending of the East and West, by examining the sound elements in her ceramics from phenomenological, historical, and aesthetic perspectives. This paper is divided into three sections. The first section introduces Toshiko Takaezu's evaluations in the U.S. In the second section the author describes the sound elements of 'closed forms' that are the signature forms of her ceramic works, and then examines their sound effects from the viewer's experience perspective, artistic trends, and the order of five senses. In the third section, the author suggests new historical and aesthetic evaluations of Takaezu's art. There are three points of the new evaluations: Firstly, she was ahead of artistic trends. Secondly, her art offered the delight of 'game-like play.' Thirdly, she challenged the traditional hierarchies of the five senses.

Keywords: *ceramic movement; East and West; abstract expressionism; artistic trends: game-like enjoyment; five senses order*

1. Introduction of Toshiko Takaezu
Toshiko Takaezu (1922–2011) is a Nisei American contemporary ceramic artist and, educator, born in Hawaii. Her Parents were agricultural immigrants from Okinawa. She was first exposed to ceramics when she began working in a commercial pottery factory. Recognized by her instructors, such as Carl Massa and Claude Horan, she studied ceramics, sculpture, design, and weaving at the University of Hawaii. To further her education, she left Hawaii and studied ceramics, weaving, and sculpture at the Cranbrook Academy of Art in Bloomfield Hill, Michigan, where she learned to discover her own voice from Maija Grotell, a prominent Finnish immigrant potter. Takaezu distinguished herself during her studies, receiving many awards (1). She also taught ceramics at universities, such as Cleveland institute of Art and Princeton University, for many years. She is known for her 'closed forms,' which are the ceramic works of sculptural round pots with closed tops. While ordinary ceramic pots are meant to hold something inside, her work is shaped like a pot, but the mouth is almost closed with a small air hole at the top, so nothing can be put inside. Her pots are not for practical use, but for artistic value.

Takaezu received numerous awards and honors (2), and her works are collected in major museums, and a lot of exhibitions have been held throughout the U.S. However, she is not renowned in Japan, despite two retrospectives in 1995, 2010 (3).

There are two main evaluations of her art. One is, 'who holds a significant place in the World War II craft movement in the United States,' and the other is 'Takaezu has blended her Japanese heritage with a Western aesthetic to create dynamic works in clay, fiber, paint, and bronze.' (4) The latter is often in other words, 'blended Japanese Zen Buddhism with American abstract expressionism (5)'.

The history of American ceramics has been relatively short since the founding of the country, as if one did not consider the history of the Native Americans. Contemporary ceramics have always been influenced by many foreign trends and countries, such as William Morris, the Arts and Crafts Movement, and the pottery that emigrated from Europe in 1930s, Bernard Leach, and Japanese potters such as Shoji Hamada in the early 1950s. In the middle of the 1950s the World War II ceramic movement occured. James Jensen describes this as follows:

> Along with Peter Voulkos and a number of other ceramic artists who emerged from the postwar years of the 1950s and 1960s, Takaezu has been instrumental in moving ceramics beyond its historical ties to the concept of function and into the realm of sculpture, transforming clay from something associated only with utilitarian objects to something that could be meaningful, capable of embodying abstract ideas (6).

Peter Voulkos's change was largely triggered by teaching a summer course at Black Mountain College in North Carolina in 1953, where he became acquainted with avant-garde artists such as Josef Albers, John Cage, and Merce Cunningham, and led by M.C. Richards, he met abstract expressionist painters such as Franz Kline in New York (7).

In this movement, Voulkos et, al focused mainly on form, free, and abstract forms. After forming large jars and bowls on the potter's wheel, Voulkos crushed and twisted to create sculptural forms. These productions were accompanied by wild and spontaneous gestures and were often compared and considered to be influenced by Pollock's action paintings.

As for Takaezu, her 'closed forms' are sculptural enough, but she focused rather on glazing, free, and abstract. Her rich, diverse, and multilayered glazing was highly acclaimed. She described herself as painting in three dimensions; This was possible because of the nearly spherical, closed-mouth form. She was often compared and considered to be influenced by abstract expressionist painters such as Mark Rothko, Krantz Kline, and Helen Frankenthaler.

Regarding the detailed features of closed forms, as mentioned before, they are round or ovoid organic sculptural forms, with a closed mouth at the top, sometimes spherical or cylindrical. They have been created from 1958 until her death, in various sizes, shapes, and arrangements (sometimes grouping in installations). However, the most distinctive feature is the rich expression of glazes in colors and brushstrokes. (Colors: austere, tropical, metallic, Brushstrokes: calligraphic, free-flowing, multilayered)

Figure1: 'Closed Form', Date : 1960s, Medium: Glazed Porcelain
Dimensions : Height- 7 inches x Diameter - 6 inches (17.8 x 15 cm)
[https://www.toshikotakaezufoundation.org/artwork/]2023.

Figure2: Takaezu with her Moons : Photo Credit by Hiro
[https://www.toshikotakaezufoundation.org/artwork/]2023

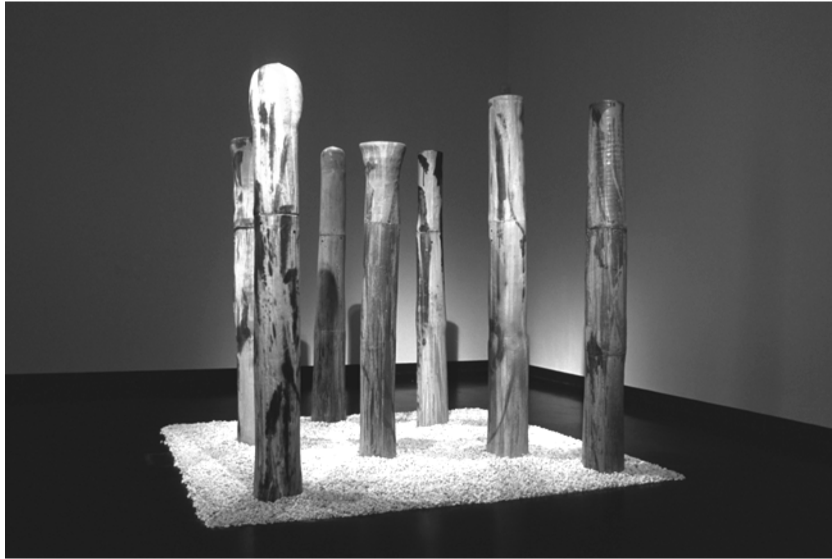

Figure3 : 'Homage to Devastation Forest (Tree Man Forest)'
Date : 1982 – 1987, Medium : Glazed stoneware
Dimensions : 98 H x 121 x 121 inches as installed (249 x 307 x 307 cm)
[https://www.toshikotakaezufoundation.org/artwork/]2023.

Figure4 : Takaezu walking amongst the Star Series. Photo credit : Tom Grotta, 1998
[https://www.toshikotakaezufoundation.org/artwork/]2023.

2. Sound elements of 'closed forms'

Since around 1960, Takaezu has installed devices inside many of her closed-form works that produce a rattling sound when shaken. She called it a bell. She explains the origin of this device as follows:

> This grew out of mistake. I was trimming the top of a pot, and a piece fell in. When the clay is soft, it gets stuck, so you are not aware that it has gone in. However, it does not get stuck and it is loose. I fired a piece, and suddenly there was a sound. I thought, 'Why not take advantage of the mistake?' So, now, I make bead-round balls and put them in (8).

Closed-form sounds are described as bell-like, subtle rustling, and coastal. Regarding the possibility of making sounds, Takaezu explains that almost all works have sounds in them (9). However, there are cases in which closed forms have no sound because clay beads are stuck inside, or larger works do not have sound in them because they cannot be lifted and shaken. The interpretations of the sound elements in closed forms have much to do with those of the closed forms themselves.

> The most important thing is in the darkness of the works, which is not exposed to our eyes.

This remark Takaezu mentioned about the closed forms several times has a strong influence on critics and researchers. Therefore, sound in a closed form is often realized, suggesting the existence of an internal dark space. This idea often led to Asian Mysteries, or Orientalism. Critics and researchers have two types of interpretations. One is related to Asian Mysteries. For the example, closed-form sounds are evaluated as Zen- Buddhism concepts such as 'Void'(Halser,2012) (10), the poetic nature associated with Zen or the tea ceremony (Gedeon,2001) (11), answers to cosmic questions to all of nature (Jensen,1993) (12), the ancient Asian tradition of using sound for meditation and prayer (Shield,2011) (13), evoking an invisible universe, somewhere between the East and the West (Dufie,1995) (14) .

On the other hand, there are also a few interpretations of them in a sense different from Orientalism. For example, a symbol of life, a creation... giving life to the pot, likened to a womb (Lynn,1990) (15). and the further development of 20th century art's attempts to put the sense of hearing into visual objects, such as sound objects, by Harry Bertoia (Shield,2011) (16) .

The author does not reject any of these interpretations. However, other unnoticed interpretations exist. The author focuses on the experience of the researcher, Carrie Liu, because of having had similar experiences. This is the experience of shaking the closed form with the collector and listening to sounds together. Carrie Liu writes as follows:

> It was a secret enjoyment, an intimate relationship with the work. […]With Anne's permission, I picked up the form and shook it to hear the rattle sounds. The jingle brought immediate delight to us both. Later that day, we found ourselves standing in front of a large closed form, about five feet in height. We looked at each other and wondered with a laugh whether it would rattle if we could even manage to lift it. I am glad to have shared those moments of joy and laughter in appreciation of this artist.(17)

The author thinks there are two key points of this experience. One is that enjoyment is amplified when viewers listen to the sound not alone, but with others. Sound also develops empathy in those who listen together. In other words, the artwork helps to build intimate relationships among people who listen to the sound with each other. Secondly, you cannot know whether there is a sound until you shake; It, giving the viewer a sense of play - a game-like excitement. These two key points indicate that Takaezu's art contained elements of empathy, catalyst, and play. In other words, her art has instrumental aesthetic value. As mentioned previously, Takaezu was influenced by abstract expressionist paintings. In terms of artistic trend, abstract expressionism belongs to modernism. Modernism seeks artistic autonomy and aesthetic value. However, as mentioned earlier, Takaezu's art focuses on instrumental aesthetic value, which differs from modernist art. Therefore, in terms of artistic trends, the author considers Takaezu art to be close to postmodernism and relational art. Post-modernism is said to have occurred at the end of 70s and relational art around the 90s. Considering that Takaezu began her sound device in 1960, it can be said that she was ahead of these artistic trends. This is the first point suggested by the author.

As second point that mentioned previously, her artwork offers game-like pleasure. Regarding artworks that offer the sense of play, Isamu Noguchi's playground equipment works, like 'Black

slide mountain' could be pointed out. These works involved the tactile sense. This paper discusses Takaezu's ideas on the tactile sense. However, Noguchi's playground works did not offer the same game-like enjoyment as Takaezu's, who did not know if it made a sound until you touched it. This was a unique effect of her work. This is the second point suggested by the author.

As for the tactile sense mentioned previously, Takaezu explained that she put sound in a closed form because she wanted people to touch her work. She placed great emphasis on the tactile aspects of her ceramic works and the sound was intended to invite the viewer into a tactile experience. Originally, ceramics were something to be touched and used, but ironically, the tactile aesthetic value of ceramics became limited when they became a pure art form, such as sculpture, in the post-World War II ceramic movement. Garth Clark describes the situation as follows:

> Contemporary American ceramics has progressed from the anonymity of the craft shop to the critical spotlight of the museum and the art gallery. Its aesthetic concerns have become the focus of serious scholary attention. (18)

Artworks exhibited and collected in art galleries and museums should not be touched upon without permission for reasons of protection. Regarding the order of the senses, she said that the first was sight, second was touch, and third was hearing, although she said that the integration of all these senses was more important than their order. However, her order differs from the pecking order of the five senses in Western philosophy since Aristotle's time,: wherein the first was sight, the second, hearing, and the third, touch. Traditionally in the West, the idea that the spirit is noble and the body is barbaric has persisted. This is reflected in art: the high status of painting and sculpture, and the low status of craft. However, contemporary art has been challenging traditional notions of art, and the hierarchies of the five senses had already been shaken in the post-World War II era when avant-garde art was on the rise. However, this can not be completely ruled out. Therefore, the author believes that Takaezu challenged the traditional hierarchy of the five senses by asserting the tactile aesthetics of ceramics as pure art in a sophisticated manner to touch it to listen to the sound inside. In other words, this is a sophisticated objection to the traditional five-sense hierarchy. This is the third point suggested by the authors.

3. Conclusion

This paper examines the sound elements in the ceramic works by Toshiko Takaezu phenomenologically, historically, and aesthetically. The author suggests three new points about the evaluation of Takaezu's artworks. First, her artworks were ahead of the artistic trends of postmodernism and relational art by increasing empathy and acting as catalysts for building human relationships. Second, her artworks offered the delight of game-like 'play,' which is a unique effect of artworks. Third, she emphasizes the tactile aesthetics of ceramics and challenges the traditional hierarchy of the five senses in a sophisticated manner. Moreover, all three points were made possible by the intervention of sound; therefore, all of these can be realized as sound effects of her ceramic works.

Notes

1. Takaezu received the best clay student award at Cranbrook in 1952. (Jeffrey Spahn, "Chronology," in *In the language of silence: the Art of Toshiko Takaezu,* ed. Peter Held (North Carolina :The University of North Carolina Press, 2010), 146.)

2. Dickinson Arts Award, Dickinson College (1983), Living Treasure Award, Hawaii (1987),

Honorary Doctorate of Humane Letters, University of Hawaii (1993), Honorary Doctorate of Fine Arts, Princeton University (1996), Legends Award, Watershed Center for Arts presented at SOFA Chicago (2009), etc. (Spahn, "Selected Grants and awards," 152.)

3. 1995: Toshiko Takaezu: Retrospective, National Museum of Modern Art, Kyoto, Japan; The Gallery of the City of Naha, Okinawa, Japan; Takaoka Museum, Takaoka, Japan; Seto Ceramics Museum, Nagoya, Japan. 2010: In Memory of My Parents: An Exhibition by Takaezu Toshiko, Okinawa Prefectural Museum & Art Museum, Naha City, Okinawa

4. Paul J. Smith, "Toshiko Takaezu: Six Decades," in *In the language of silence the Art of Toshiko Takaezu*, ed. Peter Held, (North Carolina: The University of North Carolina Press, 2010), 13.

5. However, some critics deny her association with abstract expressionism, for example, John Perreau, as follows:

   > Although her glaze-painting strategies may be mistaken for American Expressionism, she is not an Action Painter on clay, in the same way that Voulkos can be seen as an Abstract Expressionist with clay.

   ("Toshiko Takaezu: Truth in Clay," in *Toshiko Takaezu: Heaven and Earth*, (Wisconsin: Rasine Art Museum, 2005), 8.)

6. James Jensen, "The Sculpture Forms of Toshiko Takaezu," in *Toshiko Takaezu Retrospective,* (Kyoto: The National Museum of Modern Art, Kyoto, 1995), 21.

7. Masago Shimizu, "Chronology", in *Contemporary American Ceramics [1950–1990]: A Survey of American Objects and Vessels* (Aichi: Aichi Prefectural Ceramic Museum, 2002), 173.

8. Richard Polsky, "The Reminiscences of Toshiko Takaezu (1995, 110–112.)," in Toshiko Takaezu papers, Sumithsonian Institution, https://www.aaa.si.edu/collections/toshiko-takaezu-papers-8483/series-3/box-8-folder-10

9. Gerry Williams,"Oral history interview with Toshiko Takaezu, 2003 June 16," in Toshiko Takaezu papers , Sumithsonian Institution, https://www.aaa.si.edu/collections/toshiko-takaezu-papers-8483/more-information

10. Krystal Reiko Hauseur, *Crafted Abstraction: Three Nisei Artists and the American Studio Craft Movement: Ruth Asawa, Kay Sekimachi, and Toshiko Takaezu* (University of California, Irvine ProQuest Dissertation Publishing, 2011), 187.

11. Lucinda H. Gedeon,"Introduction,"in *Toshiko Takaezu* (New York, Neuberger Museum of Art, 2001), 3.

12. James Jensen and Jennifer Saville, 'Toshiko Takaezu: Listening to Clay', Toshiko Takaezu (Hawaii: Honolulu Academy of Arts, 1993), 9.

13. Scott A. Shields,"Echoes of the Earth", in *Echoes of the Earth: Ceramics by Toshiko Takaezu* (California: Crocker Art Museum, 2007), 13.

14. Owen Duffy,"Toshiko Takaezu James Cohan, New York 15April–7May", *Art Review*, (summer, 2022): 93.

15. Vanessa Lynn, “Rounder than Round: The Closed Forms of Toshiko Takaezu.” *American Ceramics*, (8:4, 1990): 22.

16. Scott A. Shields. “Echoes of the Earth”, in *Echoes of the Earth: Ceramics by Toshiko Takaezu* (California: Crocker Art Museum, 2007), 13.

17. Cary Y. Liu, “Presence and Remembrance: The art of Toshiko Takaezu”, *Record of the Art Museum, Princeton University,* Vol.68, (2009): 47.

18. Garth Clark, “Introduction”, in *American Ceramics: 1876 to the Present* (New York: Abbeville Press Publishers, 1987):9.

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Session VI

Architecture

For Democratization of 1989: Demonstration Space in 1950s Leipzig

Hideo Tomita
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Abstract
The democratization demonstrations of September and October 1989 in Leipzig became the starting point for the democratic movement in East Germany. However, less is known about the urban space that supported these movements – a space that was designed, in the 1950s, to have features of a socialist city. City History Museum Leipzig organized a large-scale exhibition in 2017 to look back on the city plan of Leipzig in the 1950s. In addition, Citizens Committee Leipzig has released the application 'Leipzig 89,' making full use of historical materials, and has also created a system through which people can experience the urban space in 1989. However, these studies lack the viewpoint of linking the urban spaces of both the 1950s and 1989 with the keyword 'demonstration.' The current study aims to clarify whether Leipzig's postwar reconstruction as a socialist city in the 1950s formed the urban infrastructure which supported the democratization demonstrations of 1989. As research sources, we used materials from the Leipzig city archive as well as published materials. In terms of the method, we implemented a comparison between the urban space of the 1950s and that of 1989. As a result, the following points were clarified. 'Demonstration square' and 'demonstration route,' constructed for the demonstration of the socialist system in the 1950s, transformed directly into the urban space which was used, during demonstrations, by the people demanding democratization in 1989. In particular, the vast urban space in the eastern ring, which was planned in the 1950s, was an especially important space where people gathered and marched as part of the democratization demonstrations of 1989. In general, networks of demonstration routes and demonstration squares were quite important for the socialist reconstruction, in the 1950s, of cities such as Dresden, Leipzig, and Berlin. In Berlin in 1989, people also gathered at 'demonstration square,' which they accessed through 'demonstration route' – both built in the 1950s. In other words, the urban space peculiar to socialism in 1950s East Germany already encompassed the great change of democratization.

Keywords: *Socialism; Socialist City; Demonstration; Democratization; Leipzig*

1. Introduction
1-1. Background of this research
The democratization demonstrations of September and October 1989 in Leipzig were the starting point for the democratic movement in East Germany (German Democratic Republic). However, little is known about how the urban space that supported these movements was designed as a socialist city in the 1950s.

Generally, in modern cities, space is provided for citizens to march during political festivals. For example, at the end of the 18th century in Paris, the government held many festivals which saw citizens partake in marches. Specifically, Paris hosted 20 Revolution celebrations between 1790 and 1798 (1). Citizens who participated in these celebrations relived the Revolution in the urban space.

Such citizen marches in city centers, conducted by the government, were also very important in socialist countries. The starting point was the Soviet urban design in the 1930s. For example, the Moscow reconstruction project of the 1930s designed parade spaces for May Day (May 1st) and Revolution Day (November 7th) (2). Indeed, a 1932 photograph of central Moscow shows a demonstration of workers marching in five columns toward Red Square (3). This state policy was naturally reflected in the urban design of the same period. In the 'People's Commissariat of Heavy Industry (Narkomtiazhprom)' competition (1934), which was held next to Red Square, workers were shown gathered in an orderly fashion in Red Square (4). After World War II, socialist states referenced this Soviet city in their urban design (5). Especially in East Germany, demonstration spaces were designed in major cities such as East Berlin, Dresden, and Leipzig (6).

In general, demonstrations in cities have two main functions: political celebrations and protests. Using Leipzig as an example, the May Day parades of the East German era fell under the former function, while the Monday demonstrations of October 1989 fell under the latter. However, both 'demonstrations' took place in the same urban space, which was designed in the socialist urbanization of the 1950s. This fact is often overlooked.

1-2. Aim, method, research materials, and previous research

In light of the above, this study clarifies the ways in which Leipzig's postwar reconstruction as a socialist city in the 1950s formed the urban infrastructure supporting the democratization demonstrations of 1989. In terms of methodology, we compare the urban space of the 1950s and that of 1989. In Section 2, we analyze the 'street network for demonstrations' in the urban space of the 1950s and 1989. In Section 3, we clarify the concrete design of 'demonstration square,' following which, in Section 4, we compare Leipzig's characteristics with those of other East German cities. This study used research materials from the Leipzig city archive, the online database of the German Federal Archive, and other published materials.

Previous research on urban design in East Germany in the 1950s includes a study by Durth et al. (1999). In particular, the book 'Ostkreuz' discusses, in detail, the socialist urbanization of major East German cities in the 1950s (7). Several other recent works have approached this theme. For example, the Museum of City History Leipzig hosted a large-scale exhibition in 2017 that reflected on the city's plan in the 1950s. Citizens Committee Leipzig also released the application 'Leipzig 89,' which made full use of historical materials to create a system through which users can experience the urban space of 1989. However, these works fail to link the urban spaces of the 1950s and 1989 with their influence on demonstrations.

2. 'Street network for demonstrations' in the urban space of the 1950s and 1989

2-1. Outline of the urban evolution of Leipzig

Before proceeding to the discussion, we would like to summarize the urban evolution of Leipzig. Leipzig developed as a walled city from the 13th century onward. The city walls were removed in the 19th century, and a ring road and public buildings were built on the vast site. This situation in the 19th century was also common for other European cities (Vienna is a typical example).

Subsequently, after 1949, rebuilding in the wake of the destruction of World War II took place, as did socialist urbanization. Leipzig's reconstruction program was initiated on February 16, 1949, by the Department of Construction and Transportation within the City Planning Office. In the socialist urbanization of Leipzig, 'street networks for demonstrations' and 'demonstration squares' were important. As previously noted, this characteristic was the same as that of socialist urbanization in major East German cities.

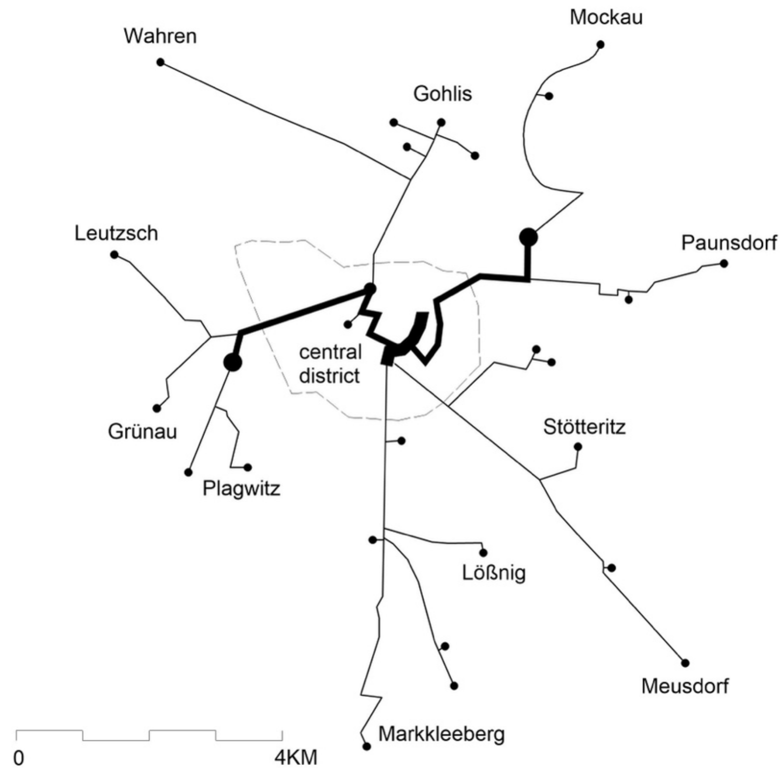

Fig. 1 Street network for demonstrations, Leipzig City Planning Office, July 14, 1952 (8) (Traced by the Author)

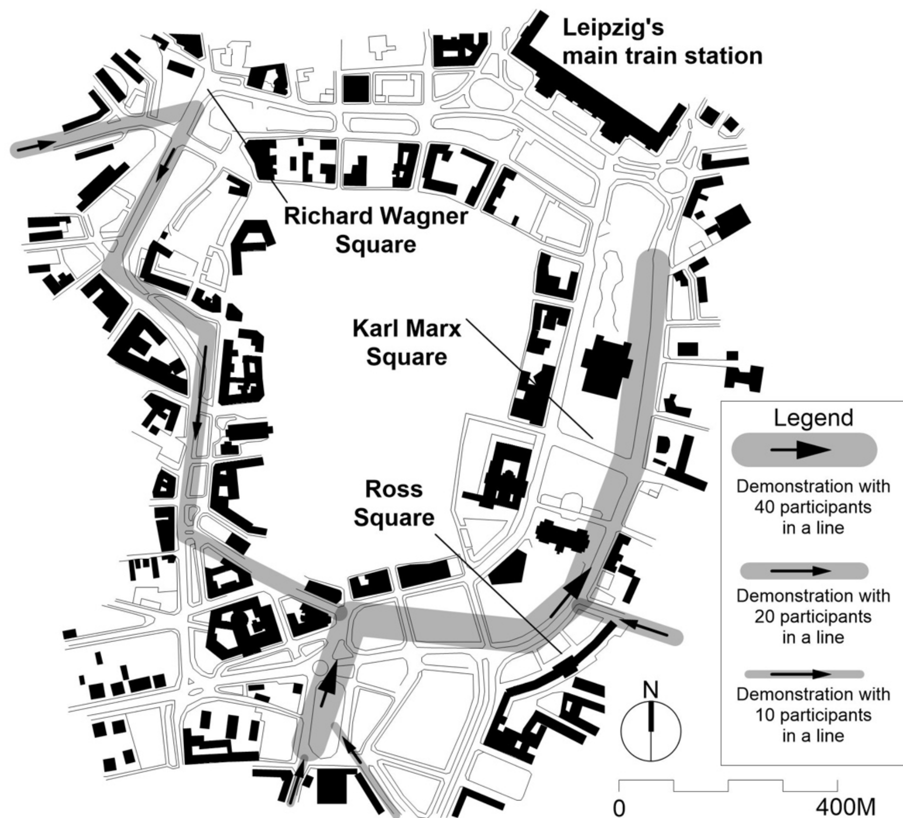

Fig. 2 Street network for demonstrations, Leipzig City Planning Office, July 14, 1952 (Plotted by the Author on a 1959 map of the city center)

2-2. ‘Street network for demonstrations’ in the urban space of the 1950s and 1989

In this part, we analyze the ‘street network for demonstrations’ in urban spaces in the 1950s and 1989.

(a) ‘Street network for demonstrations’ in the 1950s

The graphic in Fig.1 shows the street network for demonstrations drawn by the Leipzig City Planning Office on July 14, 1952. The thickest line indicates a demonstration with 40 participants lined up horizontally. The middle line indicates a demonstration with 20 participants in a row, and the thinnest lines indicate demonstrations with 10 or fewer participants in a row. In other words, the drawing illustrates that the following demonstration route was planned. First, citizens gather from the periphery (Wahren, Mockau, Paunsdorf, Meusdorf, Markkeleeberg, and Lentzsch). The gathered citizens enter the central city mainly from the east and west (two large black circles in Fig. 1), congregating mostly in the southern and eastern parts of the ring road, and finally dispersing next to the central station. Based on this ‘street network for demonstrations,’ a vast urban space was developed by integrating a ring road and square.

(b) ‘Street network for demonstrations’ in 1989

Subsequently, we analyzed citizens' movements on the ring road during the 1989 demonstration. The first Monday demonstration along the Leipzig ring road occurred on September 25, 1989 (9). On this day, after a prayer at St. Nicholas Church, the crowd, which had swelled to 5,000 at Karl Marx Square, demonstrated for the first time on Leipzig's ring road. They walked from Karl Marx Square to Richard Wagner Square (Fig. 2). This demonstration was a turning point for the Leipzig Monday demonstrations, in that, by using the ring road for the demonstration, many participants were able to assemble.

Fig. 3 Karl Marx Square, Monday demonstration on October 9, 1989 (10)

Fig. 3 shows the crowd during the Monday demonstration, photographed at Karl Marx Square on October 9, 1989. The said photograph indicates that citizens were gathering at Karl Marx Square to protest. On the evening of this day, the assembled citizens began marching from Karl Marx Square to Leipzig's main train station at approximately 6:30 PM. In the end, 70,000 demonstrators circled, almost entirely, the ring road (11). This route, i.e., Karl Marx Square to Leipzig's main train station, corresponds to the street in the 1952 drawing showing approximately 40 participants in a line (Fig. 1 and 2). In short, the ‘street network for demonstrations’ in the 1950s, transitioned into an urban space in which citizens demonstrated to demand democratization in 1989.

3. 'Demonstration square'

The results of the analysis of 'street networks for demonstrations' in urban spaces in the 1950s and 1989 revealed that Karl Marx Square played an important role. This square is located in the southeastern part of the ring road. How was the southeastern portion of this civic-concentrated ring road designed in the 1950s? To answer this question, Section 3 focuses on the 'demonstration square,' which located on the southeast portion of the ring road.

This portion is an important part of the demonstration along the said road. However, prior to socialist urbanization, this area was ambiguous in character. The site of the city walls was a vast vacant lot that only housed a theater and one other building in the 19th century (12). In the 1950s, the site was developed as two squares to attract demonstrators from all over the city (Fig. 2).

The first of these is Karl Marx Square (now Augustus Square). This square was the final gathering place for demonstration participants and was considered the main venue for political statements and political festivities.

The second is Ross Square, which was long, arc-shaped, and a continuation of Karl Marx Square. This square served to direct the demonstrators to their final destination, Karl Marx Square. Therefore, Ross Square was defined as a continuous demonstration space next to an apartment building which stretched approximately 350 meters in length (Fig. 4).

Thus, the vast urban spaces of Ross Square and Karl Marx Square, planned in the 1950s in the eastern ring, were particularly important spaces in which people gathered before marching at the democratization demonstrations of 1989.

Fig. 4 Ross Square and an apartment building measuring approximately 350 meters in length; photo of the situation in 2017 (Photo by the Author)

4. Other East German cities

Fig. 5 Alexander Square, November 4, 1989, BArchiv, B 145 Bild-00068930 / Fotograf：Lehnartz, Klaus

Section 4 examines whether the characteristics of socialist cities found in Leipzig are also found in other East German cities. In general, the 'street network for demonstrations' and 'demonstration squares' were quite important in Leipzig's reconstruction as a socialist city in 1950s East Germany. There were also similar plans in other large East German cities, such as East Berlin and Dresden.

In Dresden, 'demonstration squares' and 'street networks for demonstrations' can be found in several reconstruction plans. For example, the plan by Egon Hartmann, compiled with Karl-Heinz Schelling and Rudolf Wohlmann, includes a demonstration square near Old Market Square and a

route for demonstrators to gather from both sides of the Elbe River (13).

Similarly, ‘street networks for demonstrations’ and ‘demonstration squares’ were planned in Berlin. For example, the ‘Plan for Demonstration’ (1950), by Kurt Junghanns, planned (1) a ‘street network for demonstrations’ that also utilized existing major streets such as Unter den Linden, and (2) a ‘demonstration square’ on the site of the Royal Palace, which was destroyed in a 1945 air raid (The Palace of the Republic was built on this site in 1976) (14).

In particular, in East Berlin, the newly-designed Stalinallee (from 1961, Karl-Marx-Allee) was part of the demonstration route. At the Stalinallee in East Berlin, high-rise apartments were arranged parallel to the street (15). Indeed, mass demonstrators were expected to gather, via that route, in the demonstration square. In East Berlin in 1989, people also gathered via the Karl-Marx-Allee, which was built in the 1950s (Fig. 5). The area lined with high-rise apartments on the far left of Figure 5 is Karl-Marx-Allee, while Alexander Square is in front of the high-rise building in the center of the photo. From this photo, we can recognize that the citizens are facing Alexander Square from Karl-Marx-Allee.

5. Conclusion

This study reveals the ways in which Leipzig’s postwar reconstruction as a socialist city in the 1950s formed ‘street networks for demonstrations’ and ‘demonstration squares,’ which eventually supported the democratization demonstrations of 1989. In other words, the urban space that was specific to socialism in 1950s East Germany already held the potential for the shift toward democratization.

Leipzig's unique characteristics include the following. As revealed in Sections 2 and 3, Leipzig's Karl Marx Square and Ross Square were shaped in the 1950s for the demonstration of the socialist city. However, the final destination of the demonstration, Karl Marx Square, was a gathering place even before the socialist urbanization of 1949. In fact, on May 1, 1946, a rally was held at Karl Marx Square.

However, this situation varies depending on whether the socialist city is a newly-constructed socialist city or a socialist conversion of an existing city. In fact, Leipzig, Dresden, and East Berlin, where the demonstration network was planned, are all examples of the socialist urbanization of existing cities. In contrast, socialist cities built as new cities in East Germany in the 1950s, such as Stalinstadt (renamed Eisenhüttenstadt in 1961) and Hoyerswerda, show few plans for demonstration networks (16). The reasons for this are not certain, but it is clear that the socialization of existing cities required the planning of a demonstration network.

Thus, it is clear that the socialist urbanization of Leipzig was characterized by (a) planning from the category of socialist urbanization of an existing city, and (b) an accurate reading of the context of assembly squares in existing cities in the placement of demonstration squares.

Acknowledgements

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Ideal Community Based on the ‘Primitive Hut’: Through Le Corbusier’s ‘Cabanon’

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Abstract
Le Corbusier’s realization of the villa-shed ‘Cabanon’ in Cap-Martin in the 1950s differed from his own residence on the top floor of an apartment block he built in Paris in the 1930s. The Cabanon was a prototype of the ‘equipment’ of furniture and sanitary, a ‘primitive hut’ of the 20th century that primarily served the function of a bedroom.

Le Corbusier was using this prototype to form a community of artists in Cap-Martin. This was different from the closed communities, such as the large ships in the ‘Unité d’habitation’ realized in the 1950s. The construction principle of the ‘Unité d’habitation’ was the insertion of units (cabins) into the megastructures (hull) of the bottle racks. In contrast, this community initially took the form of a grid of ‘honeycomb’ structures with 226 as the reference dimension, equipped with furniture and equipment. The Cabanon, built on the north side of the site as one of the units, has a base dimension of 366 instead of 226. And probably Le Corbusier discovered the potential of this small building during its construction. He restarted to develop the idea of this community, which had been abandoned due to various problems of acquisition of the estate and project income, and intended to use Cabanon’s achievements in the construction of an ideal community.

This paper considers the ideal community that Le Corbusier found in Cap-Martin by analysing the transformation of the housing complex erection conceived as an application of Cabanon, using the drawings and correspondence documents supplemented by the Le Corbusier Foundation.

Keywords: *Le Corbusier; Cap-Martin; Primitive Hut; Community; Mural Painting*

1. Introduction

Le Corbusier’s realization of the villa-shed ‘Cabanon’ in Cap-Martin in the 1950s differed from his own residence on the top floor of an apartment block he built in Paris in the 1930s. The Cabanon was a prototype of the ‘equipment’ of furniture and sanitary, a ‘primitive hut’ of the 20th century that primarily served the function of a bedroom (Figure 1).

Figure 1: Cabanon in Cap-Martin (AFLC, L3-5-69-001)

Le Corbusier was using this prototype to form a community of artists in Cap-Martin. This was different from the closed communities, such as the large ships in the 'Unité d'habitation' realized in the 1950s. The construction principle of the 'Unité d'habitation' was the insertion of units (cabins) into the megastructures (hull) of the bottle racks. In contrast, this community initially took the form of a grid of 'honeycomb' structures with 226 as the reference dimension, equipped with furniture and equipment. The Cabanon, built on the north side of the site as one of the units, has a base dimension of 366 instead of 226. And probably Le Corbusier discovered the potential of this small building during its construction (AFLC, M2-6-292, 1952.7.4). He restarted to develop the idea of this community, which had been abandoned due to various problems of acquisition of the estate and project income, and intended to use Cabanon's achievements in the construction of an ideal community.

Until now, the link between Cabanon and various other projects by Le Corbusier has not been well known (Benton). This paper therefore considers the ideal community that Le Corbusier found in Cap-Martin by analysing the transformation of the housing complex conceived as an application of Cabanon, using the drawings and correspondence documents supplemented by the Le Corbusier Foundation.

2. Unité de Vacances (1952.7-1955.2)

On the island of Ajaccio, where Le Corbusier inspected the wooden panels of the Cabanon, he lanced the idea of a five-unit artists' housing complex with a honeycomb frame and vaulted roof (Figure 2). The first sketches of this housing complex show the 'honeycomb' structure, assembled in a grid of industrialized materials, and consisting of a roof with interlocking vaulted roofs for each dwelling unit. (C2, pp.802-803, 19.7.1952; C2, p.826. 1952.7).

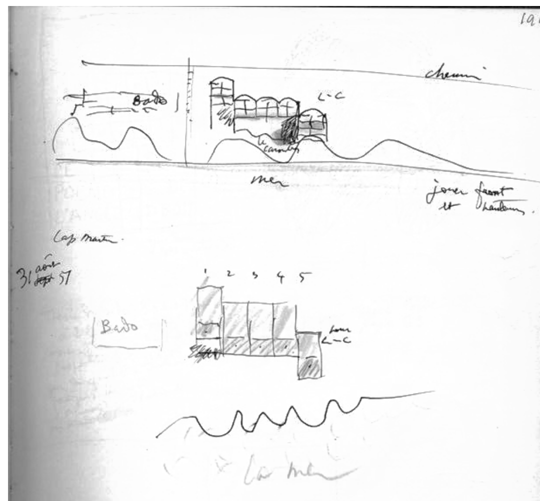


Figure 2: Collective house containing Le Corbusier's dwelling (AFLC, W1-8-12, 1951.8.31)

On the same day that the construction of the Cabanon was completed in August 1952, Le Corbusier tried to insert the 336 and the former 226 volumes of the same plan dimensions as the Cabanon, divided into functional units (C2, p.806, 1952.8.5); 336 bedrooms and 226 kitchen volumes.

On the other hand, Le Corbusier lowered the construction site of this 'honeycomb' structure so that it was not visible from the Cabanon ([Le Corbusier], FLC18921, 1952.8.10). It is probably not unrelated to the fact that the Cabanon, which had been envisaged as a temporary temporary residence, was beginning to be considered a permanent home.

However, Le Corbusier finally abandoned the 'honeycomb' frame on 27 September 1952 (AFLC, M2-9-57, note de Le Corbusier, 1952.9.27). The alternative structure is not a bottle rack like the 'Unité d'habitation', but a structure similar to the columns and slabs of the 'Dom-ino' studied in the 1920s. However, the difference with the spatial composition of the 1920s is that the side walls are stone walls made of vernacular materials (Figure 3).

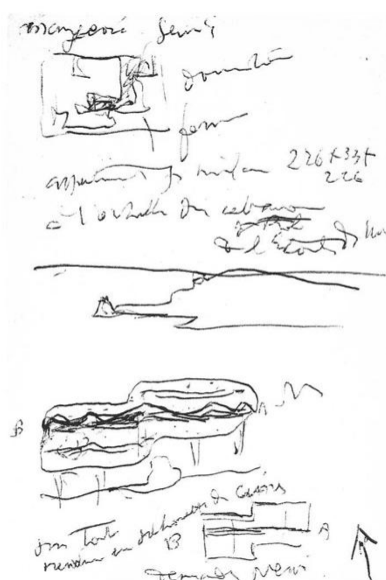


Figure 3 Mediterranean Unité de Vacances (C2, p.826, [1952.8.])

This important decision to abandon the 'honeycomb' to insert the Cabanon is also reflected in Le Corbusier's drawing of 2 October 1952. He considered equipping the bedrooms with hammock bunks and concrete bunks, a development and primitive version of the Cabanon. (Figure 4). The emergence of a spatial phenomenon with the completion of the Cabanon on 5 August 1952, led Le Corbusier to make the volume of the equipment itself autonomous. Indeed, Le Corbusier at this time regarded the Cabanon itself, as a volume of equipment that formed part of the 'honeycomb', as 'the prototype of a wooden structure' (AFLC, M2-6-12, lettre de A. P. Ducret à Thomas Rebutato, 1952.10.30).

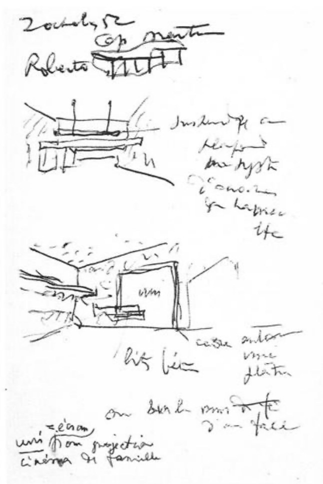


Figure 4: Interior decoration of Unité de Vacances (C2, p.832, 1952.10.2)

The drawing works in the atelier, on 29 December 1952 (ex., FLC18827A, 29.12.1952) and the final drawings produced between May and December 1954 (ex., FLC18849A, 19.5.1954) are the results of the studies. They follow Le Corbusier's instructions without major changes, and the basic spatial and elevational composition remains unchanged.

In terms of plan configuration, there are 336 Cabanon-type bedroom equipped with beds and sanitary equipment (the importance of the windows is lost due to the nested structure). On the other hand, the 226 kitchen is separated by furniture and does not form a volume. The only volume inserted into the Dom-ino structure with thick walls is the Cabanon-type volume. The Cabanon-shaped volume of the bedroom, which faced seaward during the estimation phase, has been set back in the final drawing.

There is no evidence that bathtubs and showers were considered for the dwelling units. Le Corbusier's intention is unknown, but it is likely that external showers were envisaged, as was life in his Cabanon. His consideration was solely to equip the Cabanon-type with local materials, without the use of metal (C2, p.1023, 27.12.1953). The main living quarters are developed under the pilotis and on the terraces. Although it does not have glass walls that are fully open to the Mediterranean landscape, it is more connected to the earth by the way in which the lower pilotis are linked to the upper level.

The elevation structure is treated as a 'free elevation' with a Dom-ino structure, with wooden doors opening and closing to provide ventilation and ventilation (C2, p.1022, p.1026, 27.12.1953), rather than a fully glazed wall as in the 'honeycomb' structure. It has become a device that responds to the local climate. It is a practical consideration derived from the ventilation and ventilation of Le Corbusier's own Cabanon, which had already been built (AFLC, W1-89-106, 1954.8.28).

According to drawings made in the studio by 29 December 1952, when the estimate drawings were prepared, the roof was flat (FLC 18853, 1953.12.22) and lost the organic shape that Le Corbusier had drawn. In Le Corbusier's own drawings, on the other hand, the roof is increasingly greened in a country-house style, and the walls become thicker and less smoothly finished (C2, p.978, 21.7.1953, p.990, 1953.[8.]). He referred to the stuccoed Kasbah dwellings and the mud-roofed Kabyle dwellings he had seen in Alger (C2, p.1023, 1953.12.27) (he took the opportunity of his lecture in Alger in 1931 to walk around the hills of the Kasbah and Fort Lambreur; cf. La ville radieuse, La ville radieuse, pp.230-233)

The site was moved to the west and the roof was changed again to a flat roof (FLC18835A, 18.5.1954; FLC18835, 19.5.1954). Eventually, Le Corbusier adopted a vaulted roof as a 'prototype' (C3, p.90, 1954.8.20), but the columns supporting the roof disappeared and it was no longer a 'honeycomb' or 'Dom-ino' structure, but a wall structure. It is a reversion to the form (FLC17716, 30.10.1949; FLC17727;) of the housing complex at La Sainte-Baume. Presumably, for Le Corbusier, the structural form of the vault had to support the loads by means of the thick walls. Indeed, all of Le Corbusier's major vaulted-roof buildings, such as the weekend house in La Serre-Saint-Cloud (1935) and the Sarabhai house in Ahmedabad (1955), are supported by massive wall surfaces, with no architectural works by 'honeycomb' or 'Dom-ino' with vaulted-roof. In the case of the 'honeycomb', rather an 'umbrella' roof, separated from the girders, is realised as the exhibition building 'House of Man' (1967) in Zurich. In the process of the collapse of the 'honeycomb' in the Unité de Vacances, the dimensional system was confirmed 336 again and again, and the methodology of defining space by systematic dimensions was carried over.

3. Casa del Mare (1952.7-1955.2)

However, a storm on 15 February 1955 forced Le Corbusier to abandon the idea of the Unite de Vacances because of fears that the site would be flooded (M2-6-227, 1955.3.5.). But also because it blocked the view from the Cabanon (C3, p.248, 1955.2.). While dreaming of a community of artists, Le Corbusier excluded volumes that block the view of his own 'Cabanon'.

But before that, he was already concerned about tidal waves, and already makes the first allusion to a plan for another site, the 'Casa del Mare'. 'Concrete slab covered with earth and grass carried by masonry walls in party format, installation of 366 x 366 elements inside the free spaces also constituted. The whole forming an outdoor common room, bedroom and indoor installation, within nature and respecting the trees, the topography, etc...'They form external common spaces, sleeping quarters and internal facilities while respecting nature, including trees and topography. (AFLC, M2-7-142, lettre de Le Corbusier à Charles Barbris, 1955.1.4) (Figure 5). It is like the wildened Unité de camping we will later refer to, but differs from the Unité de camping in that the 'common space' is an important component.

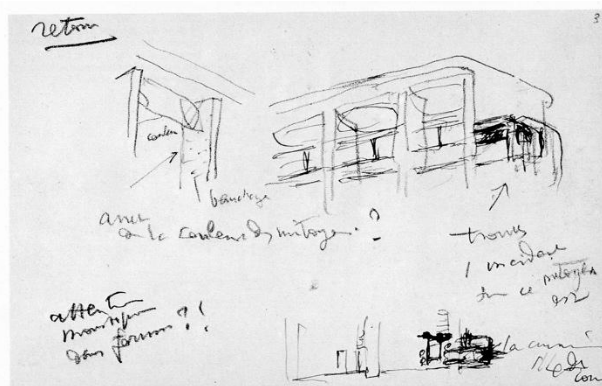


Figure 5: Examination of details of Casa del Mare: (C3, p.242, 10.2.1955)

Le Corbusier further assumed that the stones, sand, gravel and planting would be taken locally (AFLC, M2-7-29, lettre de Le Corbusier à Gildo Pastor, 1955.2.7), reverting almost exclusively to the same construction methods as the sheltered housing of the Maison Murondins (1940): simple concrete is poured and the roof is assembled from extracted timber. All are self-built (OC4, pp.94-95, p.99). However, this study was the starting point for the exploration of the dwelling's prototype. The only difference between it and the Unité d'habitation is whether it is industrialized or not (OC4, p.130), and it remains excellent and standardized.

Several possible construction sites have been suggested but not settled (C3, p.247, 1955.2.; C3, pp.493-494, 498, 1955.4.16). Le Corbusier did not give up on his ideal community. Le Corbusier, who was unexpectedly satisfied with the result of the 'Cabanon' (AFLC, M2-9-36, 30.12.1960), probably wanted to explore its applicability as a prototype of the 'Cabanon'; a year later, the study was restarted again on the same site as the 'Unité de Vacances'. However, it was not a nested 'Cabanon' like the 'Unité de Vacances'.

The 'Casa del Maré' was studied as a combination of Cabanons as a prototype; it was a basic configuration of five Cabanons connected in parallel. The central space was planned as a common space adjacent to the Cabanons, with a kitchen and dining room, while 'Type A' (FLC 28080, 1956.4.11), and 'Type B' (FLC 28081, 1956.4.12), in which it was turned into an outdoor space. And then there was the 'Type Casa del Maré' (FLC28083, 1956.5.2; FLC28084, 1956.5.2), in which the Cabanon was nested like the Unité de Vacances and the remaining space was an indoor space, and the 'Type A' (FLC2808080, 1956.4.11) and the 'Type B' (FLC28081, 1956.4.12), in which they were turned into an outdoor space. And then there is the 'Type Casa del Maré' (FLC28083, 1956.5.2; FLC28084, 1956.5.2), in which the cabanon is nested like the Unité de Vacances and the remaining space was a semi-outdoor space, and common living was studied in a more natural environment. The order of the drawings suggests that the 'Type Casa del Maré' was the final destination.

However, the study was very short-lived. This is because common spaces still led to increased construction costs.

4. Unité de Camping (1954.8-1957-)

After the construction of Cabanon, Le Corbusier envisaged the construction of a barrack on the east side on 2 October 1952, and the construction site barracks were assembled by the landowner, Rubutato, in July 1954. And shortly afterwards, on 29 August 1954, Le Corbusier would write the five Unite de Camping units for the guests of the Le Butte in '30 minutes', just as Cabanon had been written in '45 minutes' on 30 December 1951 (*Modulor 2*, pp. 252-255). The improvisation was decisive because, from the beginning, the plan was to reduce some of Cabanon's 366 dimensions

and transform them as 355x226.

As each of the Unité de Camping units was a variant of the Cabanon as a prototype, the structure was of course not a ‘honeycomb’ but a variant of the Cabanon in wooden construction on a floor supported by structural walls. It almost looked like a Murondins-type dwelling. The structural form was similar to that of the Unité de Vacances, and the external façade was also similar to that of the Unité de Vacances, but simpler (FLC18665, 1954.11.5).

The Unité de Camping was realized as a simplified version of the Unite de Vacances, changing the site of the Unité de Vacances to the south of Rebutato’s restaurant. The chain of Le Corbusier’s conception at Cap-Martin through Le Corbusier’s Cabanon and the barrack to the Unité de Camping, shows an increasingly smaller scale and simplification.

Le Corbusier was only involved in the actual construction process with very simple drawings and plans. The decision on the details was also left to the client. This is not an abandonment of planning, but rather an attempt to determine the potential of the self-build as a prototype. In fact, Le Corbusier seems to have thought that Rebutato could have built it by himself (AFLC, M2-9-603, lettre de Le Corbusier à André Wogensky, 29.9.1954), and during the construction process, he was positive even when significant changes to reduce construction costs (C3, pp.807-809, 1956.12.). The Unité de Camping was to be built in such a way as to destroy as little as possible of the cliff topography, according to Rebutato’s wishes (Figure 6). Le Corbusier then proposed to the construction company to register this building as a new ‘model’ (AFLC, M2-7-172, lettre de Le Corbusier à Charles Barbris, 1957.8.23).

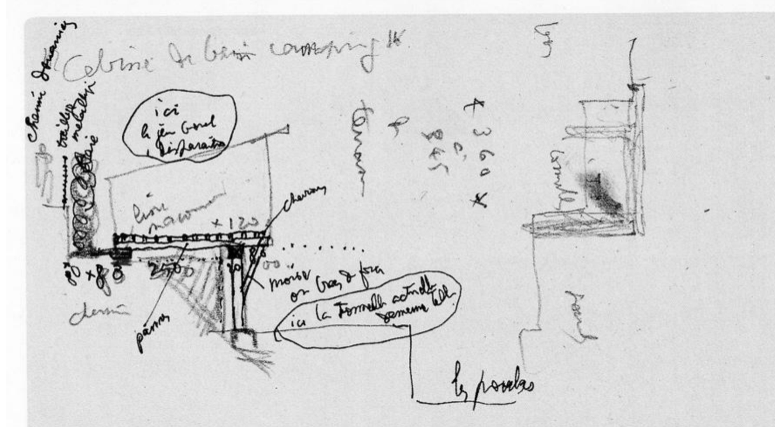


Figure 6: Reviewed Unité de Camping (C3, p. 503, 1955.4)

Furthermore, Le Corbusier wanted to give the Unité de Camping an exterior wall paint that would catch the Mediterranean light, befitting the Cap-Martin site (AFLC, M2-9-45, lettre de Le Corbusier à Hary, 1956.5.11). It was the same idea as the exterior painting of his barrack hut, reversing the interior painting of his Cabanon (C4, p.594, [1960.8]), which was to be embedded in the landscape. In this way, the series of Le Corbusier’s ideas in Cap-Martin were in fact connected in colour, from E.1027, when he first stayed here, to the restaurant of Rebutato, his Cabanonand the barrack and the unité de Camping (Figure 7).

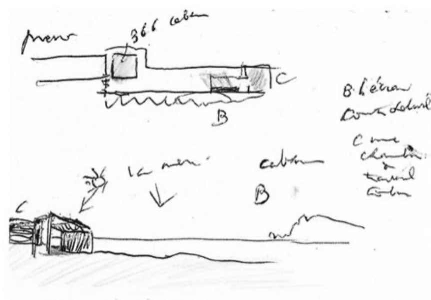


Figure 7: Promenade around Cabanon (C2, p.836, 2.10.1952)

According to Le Corbusier, this Cap-Martin was one reduced city, a figure of 'give them a geography, man and nature adopt useful spaces' (C3, p.664, 1956.5.8). And Le Corbusier dreamed to construct another residential units and create an ideal community until 1963 (two years before his death). (AFLC, M2-6-401, 1963.6.19).

5. Conclusion (Figure 8) (Table 1)

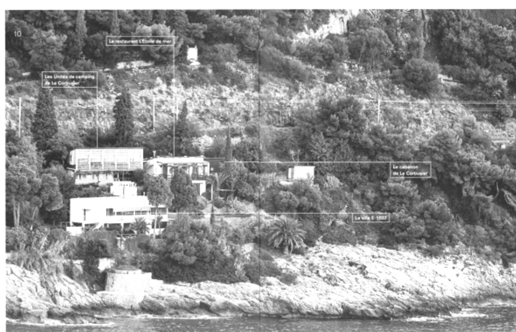
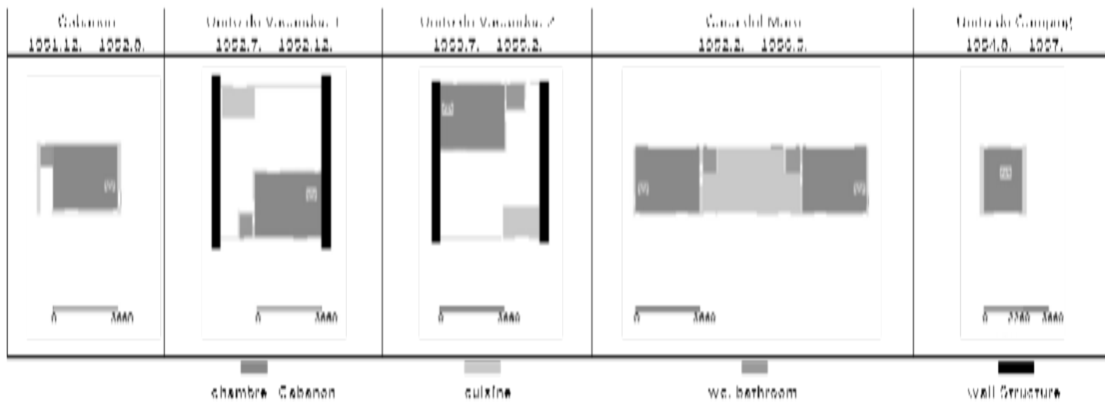


Figure 8: Le Corbusier's buildings in Cap-Martin (Benton, 10-11)

Table 1 Transformation in Cap-Martin: structure and interior decoration

Cabanon	Unité de Vacances	Casa del Mare	Unité de Camping
1951.12. – 1952.8.	1952.7. – 1955.2.	1952.2. – 1956.5.	1954.8. – 1957.



The ‘Cabanon’ was succeeded in research by the ‘unité de vacances’ and ‘unité de camping’, in which the ‘honeycomb’ frame supporting the vaulted roof, which caught the Mediterranean sun, was transformed into a ‘wall’ with built-in ‘equipment’. Indeed, it was a ‘Dom-ino’ structure, an application of the traditional walled structure. Eventually, the initial conception reverted from dwellings with industrialized erections to self-built primitive dwellings, such as the Murondin type proposed in 1940.

Finally, Le Corbusier realized the Cabanon, the barrack and the Unité de camping, and then integrated the architectural complex of the land. His design act represent Le Corbusier’s fundamental understanding of the dwelling of ‘nature and man’, and are the seeds or primordial forms of the city (or village) in unity with its natural environment. However, it is also true that Le Corbusier, at the same time, sought a solitary space isolated from the ideal small world (Figure 9).

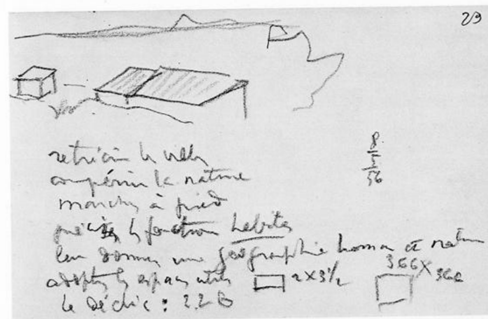


Figure 9: Cabanon and Mediterranean landscapes, consideration of ‘man and nature’ land (C3, p.664, 8.5.1956)

Underlying this series of Le Corbusier’s acts was the conception of the functional space for the eating connected to the ‘Cabanon’ as a common place as well as an external space. Because Le Corbusier’s living in the Cabanon, he could eat have his meals in the restaurant of the neighbouring Rebutato. Only the functions of defecation, washing hands and sleeping were provided inside, and the communal nature of the eating was similar to that of the Unité de Camping. Although this may only be possible during limited periods in the warm south of France, the contrast between the mutually beneficial ‘eating’ open to nature and the silence-dominated ‘sleeping’ is different from the communal urban life typical of Unite d’habitation’s roof garden.

This open-air eating space also shares with the archetype of the primordial space of a community surrounded by a ‘fire’ in *The Book of Architecture* by the ancient Roman architect Vitruvius. However, the ‘fire’ in Le Corbusier’s dwellings is not a sheltered space. Only the space

of sleeping is sheltered, and it is a more primitive human act than the act of 'building' (Bauen) or actively 'dwelling' (Wohnen), which Heidegger meditated on in the Totenauberg Villa and elsewhere.

Could this be the result of Le Corbusier's vision of a space suited to the warm, calm nature of the Mediterranean? However, even in the Mediterranean there have been storms, and Le Corbusier has allowed indigenous materials to be used, abandoning industrialized materials. Confronting the particularities of the earth, Le Corbusier ultimately found a fundamental place in the 'bedroom' as a resting place for the body. It was never a compromise for the sake of economic construction.

The ideal of communal life between individual and collective that the young Le Corbusier found in the monastery of Emma in Italy was embodied in a single urban building, the Unite d'habitation, while in Cap-Martin Le Corbusier sought to realise a space open to primitive life in the open natural lands of the Mediterranean.

Legend

FLC: architectural drawing number by Le Corbusier Foundation
AFLC: document number by Le Corbusier Foundation
C: *Le Corbusier Carnets*

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Author Biography

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Session VII

Inheritance of Design

Representation of Nature in Design
— Shinzo Komuro and Christopher Dresser

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Abstract
Shinzo Komuro (1870–1922) was the first educator to publish a design theory during the Meiji period. His colleagues at Tokyo Technical School focused on the South Kensington method of design education, while Komuro introduced the abstraction of botanical motifs as 'Benka,' translating from 'conventional treatment.' This methodology suggests composing design patterns based on sketches of natural objects. Although Komuro quotes Christopher Dresser's design treatises from *Principles of Decorative Design* (1873) in *Ippan Zuanho* (The General Design Method), published in 1909, few studies have focused on Komuro's adoption of Western design methodology, how Komuro imported the word Benka, and the meanings of this term [1]. This paper outlines how the doctrines of the Government School of Design were accepted in Japan; it further discusses how Komuro adopted and modified Dresser's botanical representation. Consequently, the word Benka originated from its use in the Government School of Design, which Komuro later adapted to construct a systematic design teaching in Japan.

Keywords: *Design Education; Government School of Design; Tokyo Technical School; Design Methodology*

Introduction
Christopher Dresser (1834–1904) was among the early British industrial designers of the late 19th century. After graduating from the Government School of Design (renamed the National Art Training School in 1863, and now the Royal College of Art), he became a botanist engaged in design education in South Kensington. His school followed a methodology of creating new ornamentation using botanical motifs, called conventional treatment. This doctrine was promoted by the government official Henry Cole (1808–82) and his circles [2].

However, noted English art critic John Ruskin (1819–1900) condemned the method of abstracting ornaments. In his lecture 'The Deteriorative Power of Conventional Art over Nations' (1858), delivered at the South Kensington Museum, where the Cole circle was based, Ruskin stated that the Indian artefacts Cole et al. admired and collected 'do not represent the facts of nature at all,' and that the systematic teaching of the Government School of Design was off the mark [3]. Ruskin was an ardent critic of the school's pedagogy. Although not noted in previous studies, Ruskin and Dresser's art theories contain critical references to the other. For instance, in the chapter on 'Adaptation' in *The Art of Decorative Design* (1862), Dresser considers Ruskin a representative of the 'natural school' and criticizes him by name [4]. He further argues that some of the principles of 'The Beauty of Leaves' in *Modern Painters*, Volume 5 (1860), were inspired by Dresser. Thus, his views conflict with Ruskin's representations of nature.

Similarly, Shinzo Komuro, who formerly taught at Tokyo Technical School's Department of Industrial Design, also quotes Ruskin in the introduction to *Ippan Zuanho* (*The General Design*

Method, 1909) [5]. Komuro also quotes Dresser's discourse in chapter 5 as well [6]. We thus pose the question: When and how did Komuro encounter British design theory?

1. The Tokyo Technical School and Shinzo Komuro

In 1897, while working as an elementary schoolteacher in Akita Prefecture, Shinzo Komuro enrolled in the Industrial Design Department of the Industrial Teacher Training Institute attached to the Tokyo Technical School (*Tokyo Kogyo Gakko*). The precursor of this school was the Tokyo Vocational School, which was established in 1881, renamed Tokyo Technical School in 1890, and later became Tokyo Higher Technical School in 1901[7]. In 1899, when the Industrial Design Department was established as the school's primary department, Eizo Hirayama (1855–1914), who had studied at the Vienna School of Arts and Crafts, was appointed head of the department, and Umataro Ide (1870–1910) was appointed deputy head of the department. Ide studied in England and worked as a textile designer [8]. He was also a member of the first staff member of the Ministry of Agriculture and Commerce's overseas training program and was familiar with the latest trends in Western design. In 1906, Ide retired from the department and the school welcomed Hisashi Matsuoka (1862–1942)—a Western-style painter who studied in Italy and devoted himself to improving Japanese designs. He took over the position of the head of the department.

In 1914, however, the department was abolished by an ordinance of the Ministry of Education. After 17 years, the institution was closed. Thereafter, the Department of Industrial Design of Tokyo Higher Technical School was transferred to Tokyo School of Fine Arts (*Tokyo Bijutsu Gakko*). In 1921, the Tokyo Higher School of Industrial Design (*Tokyo Koto Kogei Gakko*) was newly established by volunteers associated with the former school, and has since become the current Faculty of Engineering at Chiba University.

At the time of Komuro's enrolment, the department sought to introduce Western educational methods. This was because the Japanese designs exhibited at the 1900 Paris Exposition were unpopular, and the need for design reform and education was discussed in industry circles. Ide's overseas experience and insights must have been useful for the school. In 1898, he completed an evening course at the School of Fine Arts in New Cross (now Goldsmiths College, University of London). Since no record of his education here has survived, it is unclear what kind of specialized education he received. However, Frederick Marriott's (1860–1941) biography is instructive. Marriott was a painter who served as the director of the school from 1891 to 1925 [9]. Importantly, he was a potter who had studied at the Coalbrookdale School of Art, a regional branch of the Government School of Design, and the School of Design in London for three years as a national scholarship student since 1879. In other words, he adopted the South Kensington method of education. It is possible that Ide learned about design education from Marriott.

2. British Design Literatures Referenced by Komuro

Chiba University Library contains 1,292 books, part of a collection of literature at the former Tokyo Higher School of Industrial Design. Among the registered foreign books, 130 were published in Britain between 1851 and 1930. This was followed by 119 books published in Germany and 78 in France. Notably, among these were design instruction books by teachers studying in Government Schools of Design, such as Ralph Warnum, Owen Jones (1809–74) and Dresser, related to the Cole Circle. Besides these are also books by Walter Crane, who also served as the principal of the Royal College of Art, and Lewis Day, who was part of the Arts and Crafts movement. In addition, the collection includes the fifth volume of Ruskin's *Modern Painters*, a treatise on the beauty of leaves.

Komuro's *Ippan Zuanho* lists 16 Western books as references at the beginning of the book. Of particular note are the contemporary instructional books by Frank Jackson (1831–1904) and James

Ward (1851–1924), who were teachers at provincial governmental schools of design. Jackson became an apprentice teacher at the Birmingham School of Art in 1864 while he was still a student there and finally served as an assistant principal from 1877 to 1898. In contrast, Ward studied at the Government School of Art in Belfast, became a national scholarship student in South Kensington from 1873 to 1876, and worked with Sir Edward Poynter to assist in the decoration of museums. He then became headmaster at the Macclesfield School of Art from 1888 to 1907, where he authored many teaching books and established a design curriculum. Dresser's earlier book, *Principles of Decorative Design*, was mainly concerned with the theory and principles of design and did not deal with the methodology of teaching students to draw decorative designs. Instead, Jackson and Ward's books are characterized by illustrations and detailed explanations of how to draw designs (Figs. 1 and 2). This practice was taught in South Kensington during their school days, as evidence by their illustrations, which exemplify the similarities with Dresser’s figures in his books.

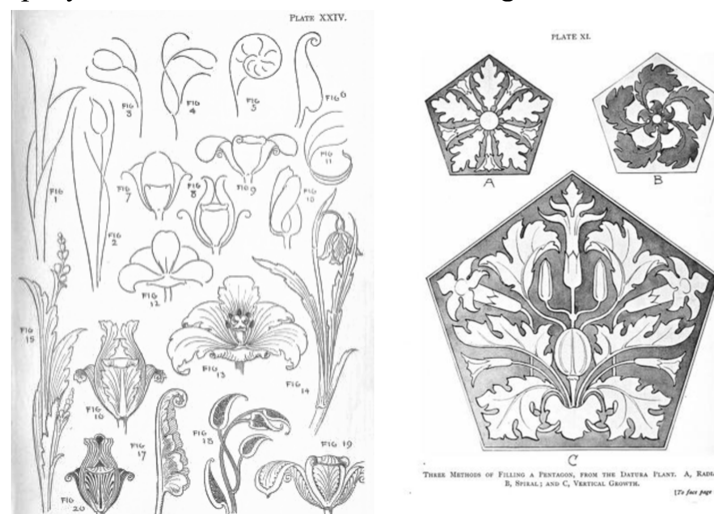

Fig. 1 : Frank Jackson, *Theory and Practice of Design* (Chapman and Hall, 1894)
Fig. 2 : James Ward, *Progressive Design for Students* （Chapman and Hall, 1902）

Ownership stamps identifying when the collection was formed indicates that Jackson's *Lessons on Decorative Design* (1891) was purchased in 1902 with an inscription on the title page of the book. This means that the book was owned by Tokyo Higher Technical School. Jackson’s second book, *Theory and Practice of Design* (1894), was published in 1896. Notably, Dresser's *Principles of Decorative Design* was purchased in 1896, suggesting that it was collected to establish an industrial design course at the Industrial Teachers’ Training Institute. Ward's *Progressive Design for Students* (1902) was purchased in March 1901 and acquired at the same time as its publication in England. Chiba University Library did not have original book catalogues from that time. However, library stamps indicate that instructional books of government design schools were collected early for design instruction.

3. What is Benka?

The basis of British design instructional books is conventionalization. Teachers at Tokyo Technical School referred to this as a model for instruction. Richard Redgrave (1804–88), a Superintendent of Art in charge of the curriculum at the Government School of Design, published *A Century of English School Painters* as far back as 1866. In this book, he states that his methodology, based on the laws of plant growth, was ‘entirely new’ that none of the continental decorative artists had done before. The plants were geometrically composed and flattened. His collection of lectures and writings in *Manual of Design* (1876) was accompanied by two types of illustrations in which a realistically

sketched plant was transformed into its decorative use. On the 22nd stage of the school's national course of instruction, called ‘Basic Design,’ students were trained to take plants as motifs and compose them into geometric spaces, and in the 23rd and final stage, ‘Applied Design,’ students were required to create new decorations from nature to demonstrate their creativity.

In 1842, William Dyce (1806–64) defined the outline of a plant structure as a ‘conventional form’ in *the Drawing Book* of the Government School of Design. In this case, geometry forms the basis of a decorative design. Later, Jones, who worked with Redgrave to develop the principles of design, explicitly stated this in Proposition 8 of *Grammar of Ornament* (1856), which was used at the school, and in Propositon 13, he specifies that ‘flowers and natural objects should be conventional representations.’ Dresser, who learned from these works, applied an even more rigorous scientific analysis of plants to decorative art. Visual aids of Dresser's botanical art (1854–56) survive in Victoria and Albert museums. In *Principles of Decorative Design*, Dresser clearly states that ‘if plants are employed as ornaments, they must not be treated imitatively, but must be conventionally treated or rendered into ornaments’ [10]. Further, Jackson's *Theory and Practice of Design* include many illustrations that mirror the visual aids of Dresser's lectures. Ward's *Progressive Design for Students* also contains Dresser-style designs with abstracted plants.

In 1899, Seiichi Tejima, the principal of the Tokyo Technical School, translated Dresser's *Principles of Decorative Design* in the *Journal of the Ceramic Society of Japan* (*Dainippon Yogyo Kyokai Zasshi*) under the title ‘Design Principles’ (*Kusi Zuan Gensoku*) [11]. His publication aimed to help manufacturers produce novel designs. Moreover, Ide wrote an essay in 1903 titled ‘What is Zuan,’ explaining the meanings of the words and types of designs suggested by himself [12]. According to him, ‘zuan’ is ‘rough sketch of a work of art or craft’ and ‘an artificial and systematic drawing that is carefully considered in terms of shape, color scheme, level of pattern making, people’s taste, and suitability or inappropriateness for intended use’. The four types of decorative pattern are as follows: (1) geometrical (*kikagakuteki soshikizu*), (2) ornamental (*karakusamoyouteki sohikizu*), (3) conventional (*tsuzokuteki kondouteki soshikizu*) such as ‘a peony flower emerging from a chrysanthemum branch and leaf’ and (4) natural (*shaseiteki soshikizu*). The third term—’conventional’—refers to the vocabulary used in the Government School of Design. Notably, Ide translates ‘conventional’ as ‘general and mixed systematic pattern,’ offering a different interpretation than what Komuro would later propose. As we will see next, Komuro's publication of *Ippan Zuanho* was largely due to the activities of the journal *Zuan* by Dai Nihon Zuan Kyokai, which was formed in 1901 by teachers and alumni associated with Tokyo Higher Technical School.

4. From *Odamaki* to *Ippan Zuanho*

From 1903, Komuro publicized serial articles ‘Tsuuzoku Zuanho’ (Common Design Methods) in *Zuan*. In 1907, he exhibited ‘Zuan Kyojun Ippan’ (Design Methodology) as a panel poster at the Tokyo Industrial Exhibition, and then published *Odamaki* (*Colombine*) from Unsodo in Kyoto. This was followed by ‘Zuan ho Kogi’ (Lectures on Design Method) in the same year, and a compilation of these lectures, the first design theoretical book, *Ippan Zusanho*, was published in 1909.

Uniquely, *Odamaki* visually demonstrated the procedure for creating a design from a sketch of plants, how to compose a plane decoration, the geometrical composition, and how to apply the decoration to a vessel (Fig. 3).

Fig. 3 : Dai Nihon Zuan Kyokai (eds.), *Odamaki*,
(*Sosho Kindai Nihon no Dezain*, vol.7, Yumani shobo [Unsodo, 1907])

The teaching methods in *Odamaki* were clear to any teacher; but the question remains: What inspired Komuro's *Odamaki* and 'Zuan Kyojun Ippan'? The most likely source is Ward's *Floral Studies for Decorative Design: For the Use of Students and Designers* (1902). This is a large-format botanical illustration of 12 native flowers (Fig. 4). This is a visual teaching aid in which a large sketch of flowers is used to analyze the structure of the plant to make it suitable for decoration. Therefore, each part is flattened and redrawn. This method was based on Dresser's *Principles of Decorative Design*. Given its size (65 cm in height), Ward probably intended to hang it in the classroom or on a blackboard for the students to copy. The same book was purchased from Tokyo Higher Technical School in October 1905. Komuro might have consulted it around 1905 and developed it into a panel poster and *Ippan Zuanho* from 1907 to 1909 (Fig. 5). Remarkably, only three institutions in the world have registered to hold this book: Victoria and Albert Museum, Chiba University, and Kyoto Institute of Technology (the successor of Kyoto Higher School of Industrial Design). This means that government higher schools in Tokyo and Kyoto may have referred to British teaching methodology. Moreover, Kyoto Municipal School of Arts and Crafts (the predecessor of Kyoto City University of Arts) also taught as design practices Benka through Jackson's *Theory and Practice of Design* (Fig. 6).

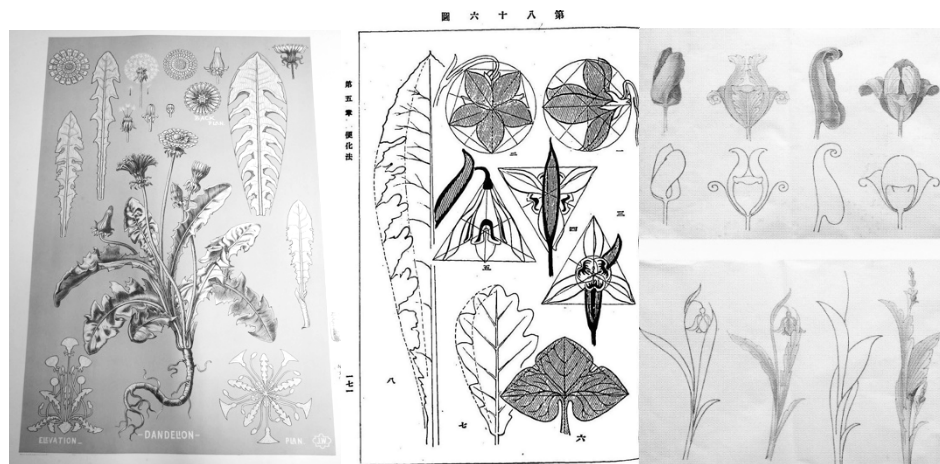

Fig. 4: James Ward, *Floral Studies for Decorative Design* (Chapman & Hall, 1902)
Fig. 5: Komuro, *Ippan Zuanho*, (Maruzen, 1907)
Fig. 6: Anon. 'Benka zuan' the *Meiji* era, University Art Museum, Kyoto City University of Arts [*Zuan kara Dezain he*, Tankosha, 2016] *See, Fig. 1.

In chapter 5 'Conventional Treatment' (Benkaho) of *Ippan Zuanho*, Komuro cites and directly quotes Dresser: 'Painting is imitation, but design is thought.' More importantly, Komuro divided

decorative patterns into two types with his own translation: (A) 'Realistic Treatment' (*Shajitsu teki* 寫実的 *Benkaho*) and (B) 'Idealistic Treatment' (*Shasoteki* 寫想的 *Benkaho*), stating that 'after gaining the skills of sketching, you shall abstract accurate depictions, and concentrate on abstract drawing through the study of plants' qualities, structures, colors, and then, you should draw the universality of natural objects. In this way, you gradually become proficient in idealistic treatment [13].' This finding echoes Dresser's argument that all plants manifest the principle of growth in their structures [14] (Fig. 7). However, Komuro mentions the curves of plants and flower forms that are 'subtly conventionalized in Japanese painting, which is highly regarded around the world, and introduces a conventionalized design based on the traditional Japanese painting method,' such as line drawings with black ink (*Hakubyo-ho*) and drawings without an outline (*Mokkotsu-ho*) (see Fig. 8) [15].

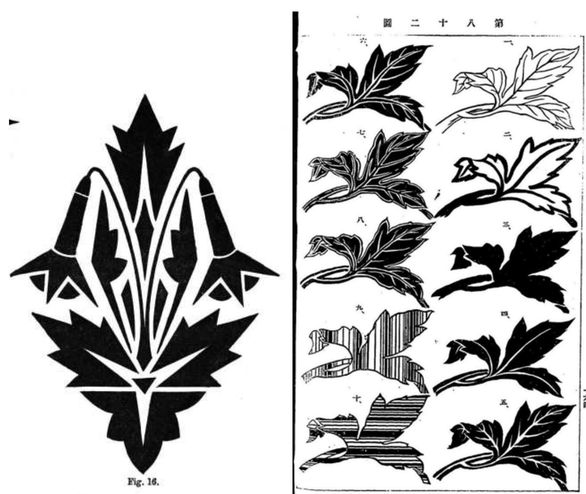

Fig. 7: 'Conventional Treatment' in *Principles of Decorative Design*
Fig. 8: Forms of Benka in *Ippan Zuanho*

Conclusion

In Japan, the lack of training and teaching methods for design teachers was an issue in the 1890s. Soon after, the stimulus of Art Nouveau at the 1900 Paris Exposition provided momentum for the reflection and reform of Japanese design. Among the professors at the Tokyo Technical School, Seiichi Tejima introduced Dresser's theory on ceramics in 1899, and Umataro Ide submitted his interpretation of the design to *Zuan* in 1903. In the same year, Shinzo Komuro presented the results of his study of British design theory in a journal. After the panel presentations and publication by *Odamaki*, he perfected his design methodology in *Ippan Zuanho* in 1909.

Komuro's methodology relied on that of Dresser's. The instruction and curricula in the Government School of Design were developed into Benka by Jackson and Ward via Dresser's theory as well. The core of the teaching method was the abstraction of plants; Jackson and Ward articulated their methods using plant illustrations, while Komuro acknowledged the importance of design to show the author's thoughts, plant structure, and its laws of growth through visual aid and discarded realistic representation. Significantly, his practices were not limited to the influence of the West but uniquely adopted the use of the brush in Japanese traditional painting methods.

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A Study of Daoist Immortal Mao Nü: Ming Dynasty Zhangzhou Ware Dish in the Collection of the Museum of Oriental Ceramics, Osaka

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Abstract
The Daoist immortal is one of the most popular and auspicious iconographies in Asian Art. One such figure is depicted on a Zhangzhou, or Swatow, ware from the Ming dynasty housed in the collection of the Museum of Oriental Ceramics, Osaka. A barefoot figure holding a cane and carrying a basket with an open parasol accompanied by a deer is depicted in the center of the dish. This essay testifies that the figure on the dish is the legendary Daoist Immortal Mao Nü, who served in the palace of the emperor Qin Shi Huang in the third century BC. After the fall of the dynasty, Mao Nü is said to have taken refuge in the mountains and sustained herself on pine needles, attaining not only immunity to cold and hunger but also an ethereal lightness of body.

Images of Mao Nü abounded in Chinese art throughout the Ming dynasty (1368-1644), before suddenly dropping off in the Qing dynasty (1644-1912). This research argues that the main reason for this change is closely linked to the practice of foot binding. During the Qing dynasty, paintings of female feet were newly deemed inappropriate. Since bare feet were an essential feature by which Mao Nü was recognized, her image suddenly became controversial in the world of Chinese art and faded out.

Keywords: *Daoist Immortal; Swatow ware; Female hermit; Mao Nü; Foot binding*

1. Introduction
The subject of various iconography studies, the name of the legendary Chinese female immortal Mao Nü (or Mao Nu) has been translated in English as the 'Hairy Woman' (British Museum) or the 'Feathered Woman' (Philadelphia Museum of Art). This paper focuses on a representative example of Mao Nü found on a Ming dynasty dish in the collection of the Museum of Oriental Ceramics, Osaka (Fig. 1). In the center of this dish, a deer and a barefoot figure carrying a basket and holding a cane and parasol are depicted. Wares with similar designs can be found in Shanghai Museum's collection and at international auctions. This figure has become almost unrecognizable, however, and has often been misidentified with other Daoist immortals, such as Han Xiangzi (1), Lan Caihe (2), and Magu (3). Traditionally, the figures known as the Eight Immortals are depicted together as a complete set. In Daoist mythology, Han Xiangzi and Lan Caihe are male members of the Eight Immortals who possess magical vessels that channel power—in Han's case a flute, in Lan's case a basket of flowers. Viewers are highly unlikely to find Han or Lan depicted individually or without their vessels, making them easily identifiable. Magu, on the other hand, is a female immortal with staggeringly long nails and a flowing gown who represents longevity. Magu's popularity grew during the Qing dynasty. Clearly, none of these descriptions match the iconography on the Ming dynasty dish. By shedding light on the core elements of her iconography and proposing a reason for

her gradual disappearance from Chinese art in the Qing dynasty, this paper suggests that the figure depicted is the immortal Mao Nü.

Figure 1: Porcelain dish with an overglaze enamel design featuring a Daoist immortal and deer.
The Museum of Oriental Ceramics, Osaka (Gift of Mr. YABASHI Shigeo)
Photograph by MUDA Tomohiro

2. Biography of Mao Nü

According to the *Liexian Zhuan (Biographies of Immortals)* (4), Mao Nü, born Mao Yujiang, was one of the ladies serving in the palace of the emperor Qin Shi Huang in the third century BC. After the fall of the dynasty, she took refuge in the mountains. By eating only pine needles while in the mountains, she attained to an ethereal lightness of body and became immune to both cold and hunger.

In the Daoist text *Baopuzi Neipian* (5), Ge Hong (283-343) wrote an account that claimed Mao Nü was captured in the wild by huntsmen during the Han dynasty. She was taken to their home and fed grain, a common food at the time. At first, she could not bear the smell of their food at all, but gradually began consuming it. After two years, her hair had fallen out and she eventually died as an ordinary mortal. Ge commented that if she had not been found by people, she would have persisted in the mountains as an immortal.

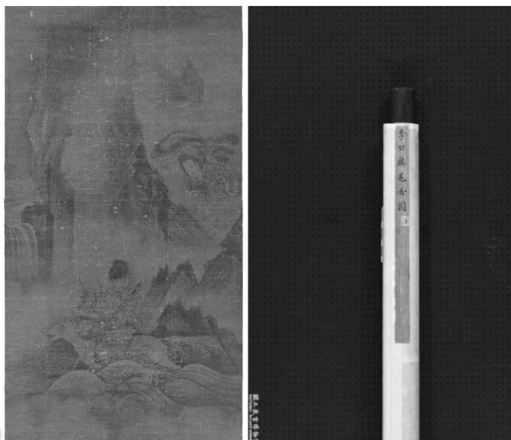
Mao Nü's existence was also recorded in the *Tai Ping Guang Ji* (6) that was written during the Song dynasty (960-1279). It said that at the beginning of the Dazhong period (847-860) of the Tang dynasty, two old men known as Tao Taibai and Yin Zixu often traveled together to the Songshan and Huashan Mountains. Tao and Yin met Mao Nü and a man called Gu Zhang Fu who had served in the former emperor Qin Shi Huang's palace. After the fall of the Qin dynasty, both Mao Nü and Gu Zhang Fu unwittingly achieved immortality by living off pine needles and oak acorns. In turn, the two immortals gifted Tao and Yin the same harvested plants that had sustained them as parting gifts. It is said that Tao and Yin became immortals as well and have since lived on the peak of Lianhua Mountain.

In addition to these accounts of her immortality, poems and stories have described Mao Nü as a beautiful lady associated with collecting herbs, hermitage and longevity. In China's Shanxi Province, places like Mao Nu Mountain and Mao Nu Cave have been dedicated to her. Paradoxically, while her legacy is evidently well-preserved through the use of her name, most people have never

seen depictions of Mao Nü and she is therefore often ignored or misidentified by specialists.

3. Iconography of Mao Nü

Despite Mao Nü's popularity in Chinese literature, few artifacts explicitly identify "Mao Nü" in their title. One of these rare works is a hanging scroll painting from the Song dynasty in Taipei's National Palace Museum (Fig. 2). The scroll's cover is inscribed with the title "*Li Gonglin Mao Nü painting*" (Fig. 3), suggesting that both females painted on the scroll are Mao Nü. One is carrying herbs in a basket, holding a large leaf overhead as a parasol. The other is riding on a deer, bearing a weapon. Both have long hair and wear clothes made from leaves and feathers, which are especially indicative of Mao Nü.



Figures 2 and 3: Mao Nü hanging scroll painting, Song dynasty.
National Palace Museum, Taipei

Figure 4: Female Immortals, 14th century painting.
Philadelphia Museum of Art

Previous research by Asian scholars including Xie Yuzhen (7), Hsu Wen-Mei (8), and Yang Zhishui has also contributed to identifying works depicting Mao Nü. Some 'female immortals' have been identified as Mao Nü for their hair-covered bodies, unembellished clothing, herb foraging, and possession of sacred animals as companions (Fig. 4). Yang's (2016) paper published in *Yamato Bunka* (9) suggested that Mao Nü's most recognizable features were the bamboo basket, reishi (or lingzhi) mushrooms (which were thought to bestow longevity if ingested), leaves covering the body like clothing, and bare feet.

Yang's analysis, although detailed, also contradicts her primary source, *Shan Hu Wang*. A collection of praises and criticisms of various calligraphy works and paintings, authored by Wang Keyu (1587-?), a Ming dynasty literary figure and book collector. Wang's *Shan Hu Wang* is widely recognized by art historians and cited in earlier Mao Nü iconography studies as Wang claimed to have glimpsed paintings of Mao Nü from the Tang (618-907), Song (960-1279), and Yuan (1271-1368) dynasties. Tang dynasty paintings of Mao Nü, for instance, are said to depict twin immortals, one has rounded feet and wears grass sandals, while the other Mao Nü wears gaiters and shoes made of bristle-like awns (10). In contrast, Mao Nü paintings of Song dynasty depicted the immortal as four entities in distinct styles. All figures were full-bodied and beautifully adorned with feathers, brocades, sage grasses and leaves, with some wearing open-toe footwear (11).

Wang allegedly possessed a collection of paintings from the Yuan dynasty in which female immortals were lined up in several rows. All of the female immortals are wearing attire characteristic of Mao Nü. Viewers of the paintings were understandably shocked to see so many depictions of Mao Nü since there was only one in the original myth. Wang refrained from responding to comments on

this anomaly, instead composing several paragraphs about the classification of Mao Nü icons into six categories with varying degrees of immortality in the *Mao Nü Nü Pu* (Pedigree of Mao Nü). Legend held that Mao Nü had gradually transformed from mortal to immortal, and each of her states throughout the evolution was considered beautiful and radiant (12).

Most importantly, according to Wang's record, Mao Nü could be veritably identified by the following characteristics:

1. Visible feet or toes.
2. Clothes made from natural materials (leaves, feathers and leather).
3. The carrying of a bamboo basket filled with flowers and herbs, sometimes with an open parasol overhead, or other items such as farming tools (shovels, sickles), auspicious items (books, precious stones, reishi mushrooms), or other tools (musical instruments, fans, handscrolls).
4. Sacred animals nearby (cranes, deer, monkeys, phoenixes).
5. Multiple Mao Nü figures in a group, on occasion.

Wang reserved special praise for the immortal's beautiful feet and toes in grass sandals and shoes made of natural materials. This point complicates the image of a classically barefoot Mao Nü presented by Yang (2016). Within Wang's classification scheme, the different types of Mao Nü present in group illustrations naturally take on various forms, thus not every depiction embodies the full range of features and activities traditionally associated with her.

Based on the features outlined in *Shan Hu Wang*, more depictions of Mao Nü were discovered in other artworks. Below is a typical example, an embroidered work at the National Palace Museum in Taipei named "*The Gods of Happiness, Longevity, and Prosperity*" that features five depictions of Mao Nü (Fig. 5).

Figure 5: *The Gods of Happiness, Longevity, and Prosperity* (Partial)
Five Dynasties and Ten Kingdoms period (c. 907-960)
National Palace Museum, Taipei

4. Qing Dynasty Foot Binding and the Disappearance of Mao Nü

Stories and legends of Mao Nü have been written since the Han dynasty (BC 23-220) while poems and artistic lemmas called 'gasan' have praised her beauty and mythical seclusion throughout the Tang, Song, Yuan, Ming, and Qing dynasties. Images of Mao Nü could be found in paintings, jewelry, porcelain and lacquer wares until the end of the Ming dynasty (1368-1644), with the Qing dynasty (1644-1912) heralding the immortal's decline in popularity. This research suggests that one of the reasons for this change lies in the depiction of female feet and the custom of foot binding that grew popular thereafter.

Foot binding was a Chinese custom widely practiced between the 10th century and the 19th century involving breaking down and tightly binding the feet of young girls in order to change the shape and size of their feet. Feet altered by foot binding were known as lotus feet, and the shoes made for these feet were known as lotus shoes. In Chinese history, women with tiny feet were considered both beautiful and desirable, and foot binding had therefore become fashionable. In this period, feet were newly regarded as the most intimate part of a woman. Artistic representations of a woman's feet, even with shoes or socks on, were considered risqué and inappropriate. Reflecting this cultural change, Mao Nü's feet were often hidden in later images of her, despite having been one of her defining features.

Records from the Song and Yuan dynasties like *Mo Zhuang Man Lu* by Zhang Bangji, *Jiao Qi Ji* by Che Ruoshui (c. 1209-1275), *Lao Xue An Bi Lu* by Lu You (1125-1210), and *Nan Cun Chuo Geng Lu* by Tao Zongyi (1329-1410) suggest that it is unclear when the practice of foot binding first began, but it seemed to be in fashion during the Song dynasty. The eroticization of women with small feet by men during this period has been noted in studies such as *Zhong Hua Fu Nu Chan Zu Kao* (A study on the foot binding of Chinese women) (1926) by Jia Yi Jun (1906-?) (13), *Cai Fei Lu* (1936) by Yao Lingxi (c. 1899-1963) (14), and *Chan Zu Shi* (History of foot binding) (1995) by Gao Hong Xing (15). Women with tiny feet were considered to be highly skilled at providing sensual pleasure, which was also viewed as an important quality for a wife to possess. As such, the custom of foot binding reached its peak during the Qing dynasty.

Another less conspicuous reason for the boundless adoption of foot binding during this period was steeped in politics. The nomadic Manchu of northern China ruled during the Qing dynasty, yet the majority of China's population was ethnically Han. The Manchu had different clothes and customs from the Han that conflicted with the latter's traditional long gowns with wide sleeves and their practice of keeping their hair long. At the beginning of the Qing dynasty, many Han men resisted the adoption of the Manchu queue, a hairstyle that involved shaving the hair off the front of their heads. The hairstyle was compulsory for all males (except for monks) and the penalty for non-compliance was execution for treason. As a result, Han men reluctantly shaved their hair and expressed their submission by matching their appearance to that of the Manchu.

Foot binding, in this context, was considered an important tradition for Han women to continue, even if it was a harmful one. Since Manchu women did not bind their feet, they could never wear the tiny lotus shoes that signified Han beauty. Recognizing the symbolic value in doing so, Han women continued to bind their feet in secret in order to separate themselves from Manchu women and resist Manchu rule. It was quietly regarded that "men surrendered but women did not."

Although this truth was prevented from being leaked publicly throughout China, it was known and recorded by scholars aboard. Joseon dynasty scholar Bak Jiwon (1737-1805), for example, wrote *The Jehol Diary* in classical Chinese. Bak made an extensive tour of what was then the northern Chinese territory of the Qing Empire in 1780. A partial English translation of the record was published in 2010 (16). During the journey, Bak communicated with Chinese scholars by writing Chinese characters. Crucially, it was recorded that Manchu women did not bind their feet. In a discussion about foot binding between Bak and a Chinese scholar named Hu Ting, it was learned that the preservation of the foot binding custom among Han women was interpreted as confirmation of the women's strength, and Bak wrote that, "Han women feel ashamed to be confused with Tartary (Manchu) women." In their conversation, Hu Ting insisted that, "we won't change this [custom] even if we die," and also mentioned that, "Tartar women mock foot binding, call Han women lewd." Embedded within this observation was the tacit acknowledgement that the Manchus were aware that tiny feet were sexually fetishized by men.

In the *Qing Shi Lu (Factual Record of Qing Dynasty)*, the official record of the Qing government, the Jiaqing Emperor (1760-1820) received a report that 19 Han girls were binding their feet (17). These girls were preparing for their anticipated selection as brides or concubines by the

Manchu royal family. The emperor was furious that Han girls were binding their feet and announced thereafter that all Han people must obey the Manchu laws. Thus, girls with bound feet were no longer qualified to become members of the royal family, and the older male family members of those girls would be punished according to the law. The Jiaqing Emperor also mentioned that it was easier to regulate men's attire (including hats and shoes) than women's since women rarely left their homes. Despite the emperor's acrimony towards foot binding, the custom persisted. Records from the *Qing Shi Lu* also mentioned that both the Daoguang Emperor (1782-1850) and the Guangxu Emperor (1871-1908) who followed found it difficult to enforce the ruling against foot binding, and reiterated that everyone should obey the Manchu laws.

According to early studies on foot binding, bound feet were deemed intensely provocative, and erotic manuals from the Qing dynasty listed 48 different ways to play with women's bound feet. For a woman to show her feet, or to allow a man to touch her feet or shoes, was considered a prelude to sex. Such situations were only hinted at in the erotic art of the Qing period, with bound feet never fully exposed in the same images as genitalia. Such examples can be found in *Liao Zhai Quan Tu* (*Strange Tales from a Chinese Studio with Full Illustration)* (Fig. 6).

Figure 6: *Liao Zhai Quan Tu,* around the Guangxu period (1875-1908), Qing dynasty
Pictures from Book 33 (p.26), Book 23 (p.10), Book 47 (p.15), Austrian National Library

In this context, the custom of foot binding essentially reached its peak during the Qing dynasty and spread across China among Han girls and women. Originally a body modification designed to please men, the practice had become a symbol of patriotism and loyalty to Han traditions. Tiny feet were the prerequisite of feminine beauty and a bare female foot could not be depicted, even in pornography. This explains why images of Mao Nü lost popularity during this specific period.

Nonetheless, one illustration of Mao Nü from the Qing dynasty is known, titled *Lie Xian Jiu Pai (Drinking Cards with Illustrations of Daoist Immortals)* (Fig. 8). In the image she is covered by leaves, showing no trace of her feet. The defining features of Mao Nü were thus not fully captured, as they had been in previous images of the immortal (Fig. 7).

The prohibition against depicting women's feet in China was also observed by Maezaki (2013), who reported on the designs of Japanese ceramics produced for the Qing Empire during the Meiji period (1868-1912) and noted that, "Images of women showing their bare feet signify shunga (pornography), [and] should be avoided" (18). Mao Nü, who did not bind her feet, contradicted the "tiny feet aesthetic" of the time and, as a result, Chinese artists who wanted to preserve her iconography had no choice but to conceal hide her legs.

This body of research found that Mao Nü was also depicted in Japanese paintings and ceramics from the Edo period (1603-1868) to the Meiji period. In the British Museum's collection, *The*

Immortal Mao Nu (Mojo), attributed to Eitoku Kano, is a rare work that quotes the *Ressen Zen Den* (*Biographies of Immortals*) in its commentary and identifies the depicted figure as Mao Nü. The collection includes porcelain decorated with the immortal created by the first-generation Kyoto potter Miyagawa Kosai (1819-1865) who made Makuzu-yaki from the end of the Edo period. Blue-and-white Kaseyama-yaki with Mao Nü illustrations, likely copied from imported Zhangzhou ware, are included (19). The presence of these depictions in Japan, where foot binding was not practiced and women's feet were not seen as a symbol of lust, shows how the image of Mao Nü was readily adopted into artwork.

Figure 7: Mao Nü,
You Xiang Lie Xian Quan Zhuan, p.62
Wanli Period (1573-1620), Ming dynasty

Figure 8: Mao Yujiang,
Lie Xian Jiu Pai, p.6
Guangxu Bingxu (1866), Qing dynasty

5. Conclusion

It is highly likely that the hermit depicted on the Ming dynasty Zhangzhou ware dish in the Museum of Oriental Ceramics, Osaka is Mao Nü. Feet were considered the most intimate part of a woman during the Qing dynasty when foot binding reached the height of its popularity. Depictions of Mao Nü became less and less visible after that, and her iconic legs and feet were also hidden. Gradually, she disappeared from Chinese art and became harder to identify thereafter. Earlier works featuring images of Mao Nü were imported to Japan, however, and copies made by Japanese artists preserved the immortal's iconography in its original style. Since there was no foot binding custom nor prohibition against depicting women's feet on the island country, Mao Nü's image survived in Japan.

In conclusion, the characteristic features of Mao Nü can be summarized in the following six points: 1) Her lower legs are visible (gaiters are sometimes worn), 2) Her feet or toes are visible (sometimes in sandal-like shoes), 3) Her clothes are made of feathers or leaves (natural materials), 4) She carries large flowers as parasols, bamboo baskets, farming tools (or arms), and auspicious possessions (reishi mushrooms, pine needles, gourds, peaches, etc.), 5) Sacred animals are her companions, and 6) She is sometimes depicted as multiple forms in a group. Authentic depictions of the immortal do not necessarily need to fulfill all six conditions, yet the visibility of her legs, feet, or toes are a strong prerequisite. These essential features are what ultimately separate Mao Nü from other similar immortal figures.

Until recently, Mao Nü was almost forgotten in the sands of time. She was sometimes mistaken for a man because she walked through the forest wearing huntsman-style clothes with

visible legs, feet or toes. The force that led to her decline was the rise of foot binding, which sustained itself under added political pressure. In the Qing dynasty, bound feet remained the standard of feminine beauty among the Han Chinese and evolved into a symbol of resistance to their Manchurian rulers. The iconology of Mao Nü, whose characteristic feature was her bare legs and feet, declined when it no longer suited the social milieu. In Japan, on the other hand, where there is no cultural injunction against female feet, artists continued to depict Mao Nü. This fact strengthens the theory that Mao Nü's disappearance from Chinese art was associated with the rise of foot binding and the Qing social prohibition against showing bare female feet.

Notes

1. The Museum of Oriental Ceramics, Osaka, *The Beauty of Asian Ceramics -from the collection of The Museum of Oriental Ceramics, Osaka* (Tokyo: Bijutsu Shuppan-Sha, Ltd., 2014), 251.

2. "A similar dish is included by Jorge Welsh in Zhangzhou Export Ceramics, The So-called Swatow Wares, 2006, no. 26, pp. 124-127, where he notes the figure depicted may represent the Daoist immortal Lan Cai-he or Han Xiang-zi." *MARCHANT EST 1925*, Exhibition of Chinese Ceramics Tang to Qing, 2014, 42.

3. https://www.sothebys.com/en/auctions/ecatalogue/2015/sakamoto-n09336/lot.41.html （2023-06-03）

4. Liu Xiang (77-8 BC), *Liexian Zhuan*, sometimes translated as *Biographies of Immortals*, is assumed to be the oldest extant Chinese hagiography of Daoist Immortals.

5. Ge Hong (283-343), *Baopuzi, Neipian (Inner Chapters)*, discuss topics such as techniques to achieve immortality.

6. *Taiping Guangji*, translated as the *Extensive Records of the Taiping Era*, or *Extensive Records of the Taiping Xinguo Period,* is a collection of stories compiled in the early Song dynasty.

7. Xie Yuzhen, *Ming Chu Guan Fang Yong Qi De Ren Wu Wen*, Master's Thesis, Department of History, Soochow University, 2007.

8. Hsu Wen-Mei, *Bi Qin Gong Ren Cheng Nü Xian-Yuan Cang Er Fu "Mao Nü Tu" Hua Yi Tan Tao. The National Palace Museum monthly of Chinese art No.321* (2009), 78-87.

9. Yang Zhishui, Yamamoto Takako, Taki Asako, *Mojo Koji Zukou*, Yamato Bunka No.129 (2016), 4.

10. Wang Keyu, *Shan Hu Wang, Siku Quanshu (Complete Library of the Four Treasuries)*, Juan 25, (Taiwan: The Commercial Press, Ltd., 1983-1986), 514-515.

11. Wang Keyu, *Shan Hu Wang, Siku Quanshu*, Juan 31, 594.

12. Wang Keyu, *Shan Hu Wang, Siku Quanshu,* Juan 36, 683.

13. Jia Yi Jun, *Zhong Hua Fu Nu Chan Zu Kao (A study on foot binding of Chinese women*) (Beijing: Beiping Wen Hua Xue She, 1926).

14. Yao Lingxi, *Cai Fei Lu* (Tianjin Shu Ju, 1936).

15. Gao Hong Xing, *Chan Zu Shi (History of foot binding)* (Shanghai Literature and Art Publishing House, 1995).

16. Pak Chi-wŏn (translated by Yang Hi Choe-Wall), *Jehol Diary* (Global Oriental, 2010).

17. *Qing Shi Lu* of Jiaqing Period, Juan 126.

18. Maezaki Shinya, "Japanese Export Ceramics for the Chinese Market in the Meiji Era (1868−1912)−II−," *Journal of the Japan Society of Design 62* (2013), 69-82.

19. *Blue and White Ceramics of China and Japan —Kaseyama-yaki of Kyoto*, (Nara: Yamato Bunkakan, 2021), 29-30.

Author Biography

Mao Jiaqi

Mao Jiaqi is a PhD candidate at Kyoto Women's University with a focus on the iconography of Chinese and Japanese ceramics. She had worked in the Exhibition Department at Guanfu Museum and at the Xiaoguan Auction in Beijing, China. Mao's core research centers on the narratives and designs of figures in Chinese and Japanese art around the 17th century.

Session VIII

Design for Futures

Minimalism as Potential for Speculative Design to Envision Unlimited Futures

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Abstract

Minimalism is an aesthetic principle that can be found in all cultures. The meaning and purpose of minimalism are culturally diverse and conceptually very heterogeneous. Minimalism in the visual arts in East and West represents different aesthetic positions and mixes and fertilises each other (Zen, Ukyo-e, Impressionism, Functionalism, Modernism, Avant-garde, Postmodernism). There are currently at least two other meanings:

- Minimalism in the visual arts
- Minimalism in design
- Minimalism as a lifestyle.

This paper attempts to consider minimalism in its various meanings and intentions as a theoretical and practical speculation towards an ideal future. Speculative design lends itself both as a model of thought and in design practice to catalyse minimalist aesthetics for a better future.

The complexity of the interconnected world requires strategies of restraint and renunciation as well as innovative concepts for future societies. A critical examination of minimalist tendencies, derived from history and current trends, and design as speculation beyond market logic, provide an outlook, but also visions that forecast design for ideal futures.

Keywords: *Minimalism; Speculative Design; Minimal Art; Innovation; Social Design*

Introduction

people interact with it, three aspects of minimalism are brought together below with the fundamental intentions of speculative design. When it is no longer about beautifying objects or being blindly focussed on economic growth, designers in the future should also see their task as bringing together sustainable and integrative challenges for new ways of thinking and attitudes. This is done here by attempting to interpret the minimalism of the West and the East in its different motivations and formulations, in order to then propose speculative design practice as a set of tools for innovative paths.

The motivation to analyse basic minimalist attitudes in art, design and the lifestyle that is so dominant today and, above all, to show both the aesthetic and content-related differences and attitudes, is outlined in this rough list of historical terms:

- Art and intellectual history in the West (Greek rhetoric, Classicism) and in Japan (Zen, Minimarizumu, Ukiyo-e)
- Western modernism (1870-1940): Impressionism, Bruno Taut, Marcel Duchamp, Soetsu Yanagi (Mingei)
- Postmodernism (1940-1980): Daisetsu Suzuki, John Cage, Ad Reinhardt, Yves Klein, Fluxus, Gutai
- Mass media (1980-): Dieter Rams (Braun), Jonathan Ives (Apple), Kenya Hara (Muji), John

Meada (Human Centered Design / Simplicity), Jasper Morrison / Naoto Fukasawa (Supernormal)

The extent to which these historical and contemporary aesthetic phenomena can be brought together with current design methods such as speculative design in the sense of an applied design strategy will be examined below.

Minimalism in European intellectual, art and design history

In the history of art and culture, there have always been extreme contrasts in style and form between simplicity and complexity. Simplicity was first thematised in writing by the Greeks and Romans, who referred to rhetoric. In antiquity, the minimalist principle served to maintain an understandable, comprehensible formal measure. Aristotle says that the perfect linguistic form is clear and at the same time not banal. After *inventio* and before *elocution*, *memoria* and *actio*, the clarity of *dispositio* is one of the foundations of rhetoric (1). Architecture and rhetoric are linked where it is assumed that a speech can be better learnt by imagining a space with images that each represent a part of the speech (2) Vitruvius ultimately counted *dispositio* among the basic aesthetic concepts of architecture and expanded rhetoric from the linguistic to the visual (3). At the end of the 18th century, classicism returned to the simple aesthetics of antiquity – especially the minimalist Doric style – as a counterpoint to the opulence of the Baroque.

Around 1900, the Chicago School (Sullivan) stood for a simplification of architecture and inspired the Austrian Adolf Loos, who wanted to abolish all ornamentation and decoration (Loos House in Vienna, 1910). Here, too, a rebellion against the prevailing aesthetics of the time and its connection to the bourgeoisie and the empire is evident. The Werkbund and Peter Behrens became role models for Bauhaus, Le Corbusier and Mies van der Rohe and thus the programme of functionalism, which degraded decoration to a mere historical reference (4). Finally, the demand forsimplicity in object design in the circle of the HfG Ulm extends to communication and informationdesign, which locates the problems of design primarily at the interfaces of complex solution approaches in technical, social, organisational and economic contexts. The search for simplicity finally culminated at the end of the 20th century in interface and UX design, for which John Maedaprovided a programmatic text very early on, Jonathan Ives orientated the Apple product line on the aesthetics of Dieter Rams and Jasper Morrison and Naoto Fukusawa undercut the ordinary and simple things of everyday life with their reminiscence under the term *Supernormal*.

Minimal Art

The term minimalism in the visual arts was first coined in 1965. Despite the demand for simplicity, it differs from all previous minimalist endeavours primarily in its references to the recipient and thespace surrounding the artwork. The works of Minimal Art are holistic. They cannot be broken downinto their details in order to analyse them (5). This becomes particularly clear in colour field painting,which works almost exclusively with hard edges.

Frank Stella notes that the minimalists are turning away from European art and distancing themselves from it to an extreme degree. This applies above all to supposedly aesthetically similar movements such as Constructivism and Illusionism. 'What you see is what you see', no philosophy, no rationalism, no reductionism (6)! Omitting is not reduction – omitting means adding something new (7)! Some even claim that the term *Minimal* must be replaced by maximal, as minimal goes farbeyond the artefact. The term *Minimal* seems to imply that what is Minimal in Minimal Art is the art. This is far from the case. There is nothing minimal from the art in Minimal Art. 'If anything in the best works being done, it is maximal (8).' Minimal Art can therefore be understood as extremelycomplex, although this does not appear to be the case at first glance.

The minimal artists create new dimensions between art as an object and the object in relation to the recipient. In doing so, they incorporate negative space as well as nature into their work (9).

'It is the spectator who is now ineluctably bound to the work, not the artist. The spectator, perhaps as never before, is crucial for completing the work of art, (…) The spectator is built into the work: space, light and objects only become a work when we add the spectator's field of vision (10).'

Three-dimensional works dominate Minimal Art because they create a spatial reference and because they cannot be immediately identified as art in themselves, as is the case with painting, for example (11). Before Minimal Art, works of art always had to be Avant-garde, always new and exciting. Minimal Art wants artworks not to look like art (12). If Minimal derives from a modern Ism, then from Dadaism, which also did not want to be art (13).

The minimalist aspect of historical art and modern (postmodern) art and design cannot be summarized under a certain premise and in some cases cannot be compared. The prerequisites, the social and cultural perspectives as well as the concept of art are too different for this. Nevertheless, it is always an aesthetic phenomenon that imposes formal and situational restrictions and omissions.

Minimalism in Japanese intellectual, art and design history

In the East, minimalism is understood as both a spiritual attitude and a practical way of life. It manifests itself in everyday practices such as sitting or walking meditation or tidying and cleaning as active forms of meditation. Trust in the physical acquisition of knowledge prevails over Western trust in intellectual knowledge. In Japan, the term minimalism is only known as an import from the West: *minimarizumu* ミニマリズム. 'The perspective of Zen Buddhism thus sharpens the understanding of minimalism as a path and not as an end in itself or a goal (14).' At this point, Zen Buddhism will be used as an example of a form of expression of oriental minimalism in order to relate it to the statements and aspirations of Kenya Hara as a contemporary position.

In the present, Kenya Hara refers to the Dojinsai study room in the Jishoji temple and defines emptiness as the first requirement. 'He uses this example to emphasise the difference between Western modern simplicity and Japanese simplicity, which derives its meaning from the deep emptiness it contains (15).' Furthermore, Hara clarifies the distinction between minimalism in the East by pointing out that it is not an opposition to complex aesthetic devices such as ornamentation: '(…) that [japanese culture several hundred years before the Bauhaus] express a strength of purity and concision pitted against complexity; yet different from the western concept of simple. How? Intheir emptiness, I would assert. (…) Through its very emptiness, a vessel can apply a centripetal force absorbing one´s awareness (16).' Furthermore, he foresightedly points out the economic potential of these aesthetics: 'We should be able to stand on the stage of a new economic culture harnessing aesthetics as a resource (…) (17).' The picture here is very different from that in the West.

For Hara, the potential of the purposelessness and aimlessness of minimalist aesthetics and that of economic value dominate, in contrast to the Western anti-attitude towards the usual conventions.

Minimalism in design practice

The sectarian movements since the 18th century are generally regarded as the forerunners of the strategic design of products and life programmes. Quakers, Shakers and Amish still had to lead their lives in religious asceticism in secluded communities. Henry Thoreaux's escape from the industrialised world also ended in the seclusion of the woods not far from Boston. The functionalists of the early 20th century were then able to live out their reductionist architecture and products in public and profess them, although at this time popular counter-movements such as Art Nouveau and later Art Deco also ensured plurality in the aesthetics of living environments. Minimal design only became programmatic in the 1950s in the wake of the HfG Ulm and the work of Dieter Rams, who demanded as little design as possible and thus equalled Minimal Art.

The idea of *less design* thus became increasingly dominant and appeared in the rhetorical form of an oxymoron: The less, the more (minimalism). Steve Jobs, experienced in Zen meditation,

brought Dieter Rams' aesthetics into the digital age, setting a global standard for minimalist product design for the first time. Jasper Morrison and Naoto Fukasawa, on the other hand, ennobled the normal and everyday into a minimalist design principle with their *Supernormal* programme. John Maeda recommends another programme entitled *Simplicity* for the world of digital interfaces and user-centric requirements. The principle of the capsule wardrobe was invented in 1999 by fashion designer Jil Sander, who used it to clear out overcrowded wardrobes (18).

Minimalism and restraint in the consumer world

In addition to the artistic trends of minimalist attitudes and forms of expression, the term minimalism currently dominates as a stylistic concept in graphic, UX, interior and fashion design as well as in architecture, but also in lifestyle trends and the design of everyday life. The claim of a minimalist lifestyle is expressed in the reduction of consumption and the use of material goods. This can affect clothing, furniture, living space, media use or the avoidance of events. But isn't this something quitedifferent from the mere reduction of physical objects and environments? In his actor-network theory, Bruno Latour describes the power of things that goes beyond their practical and functional properties.The value of things can lie in their orientation, their memory, their connection with the past and the future and much more, which is why the lifestyle minimalist must dispense with these as well as their utility and material value.

The promise *Be more with less* aims to raise the aspirations of a privileged middle class that can afford the minimalist lifestyle as a counterpoint to mass consumption. This type of identity politics corresponds to the above-mentioned minimalist strategies of rebellion and criticism of existing conditions. The supposed retreat into restraint is also based here on so much dominance and self-indulgence, as only the rich have the freedom to choose their lifestyle. 'The European tradition of minimalism as a design gesture that always legitimises domination must lose credibility today if it can only be defined within the framework of luxury. Because voluntary renunciation of luxury is still luxury (19).'

Minimalism as Potential for Speculative Design

The prerequisite for innovation and thus for future-oriented idealisations is made possible by the fictitious in the sense of the speculative design approach. Speculative design goes beyond the economic concerns of conventional design practice. While the goals of product, media and communication design are essentially defined by the achievement of value enhancement and attention, the goals of speculative design lie in the area of criticising conditions that can be improved and facilitating discourse.

> When people think of design, most believe it is about problem solving. Even the more expressive forms of design are about solving aesthetic problems. (…) Rather than giving up altogether, though, there are other possibilities for design: one is to use design as a means of speculating how things could be – speculative design. This form of design thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely. Design speculations can act asa catalyst for collectively redefining our relationship to reality (20). (Fig. 1)

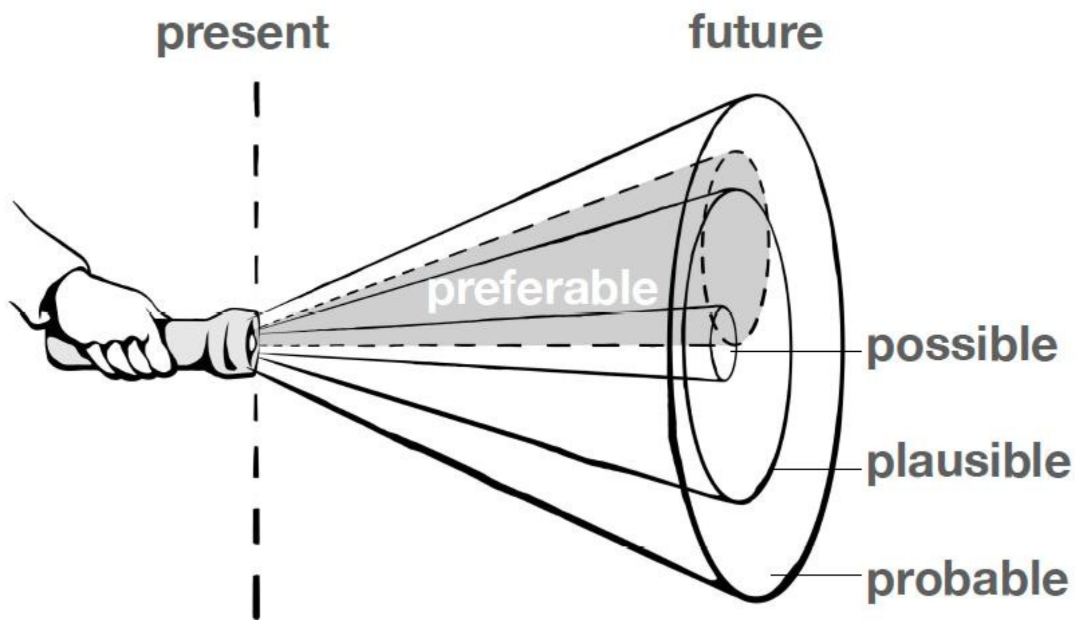

Figure 1: Speculative Design is the idea of possible futures and using them as tools to better understand the present and to discuss the kind of future people want, and, of course, ones people do not want. (Source: own representation according to Dunne & Raby, 2013)

While Minimal Art refers to the need for the recipient to take an active role in relation to the artefact presented, speculative design also assumes the active role of the recipient, but also encourages them to engage intellectually with the artefacts and their social, political and cultural contexts. Thus, minimalist aesthetics can be compared with the aesthetics of speculative design in terms of both qualitative and quantitative reduction in relation to the thematisation and maximisation of the recipient's responsibility. Of course, this does not mean that speculative design must always be minimalist. Rather, the minimalist aesthetic is a variety of speculative design, which is deliberately the focus here.

If aesthetic minimalism in modern and Avant-garde art is about the detachment of a qualitative judgement on the relationship between the external appearance and the meaning of the artefacts, speculative design resolves the relationship between design practice and its economic orientation. Ifminimalism relieves the artist of his technical ability, it burdens the recipient with the demand to take a stance and attitude towards it. The same happens to the recipient of the design object that is supposedly linked to economic purposes. Both can be interpreted as criticism of undesirable and conservative conditions, and both aim to improve or change these conditions.

If lifestyle minimalism interprets renunciation as the luxury of making decisions about one's own life in the spirit of reduction, the speculative designer reveals himself by withdrawing from thesafe economic sphere in order to face the unpredictability of unknown challenges. The Avant-garde(minimalist) artist acts as a pioneer in accepting the highest risks in view of the positive response ofhis audience. The rejection of ownership in a world characterised by consumerism or a shift in the context of design and value creation testify to the actors' increased self-efficacy and their willingnessto take risks against the establishment and the mainstream. A pioneer of speculative design in the context of sustainable product design and consumer criticism is Bazon Brock's *Covenant of the Golden Chopsticks*, founded in 1981 (Fig. 2).

> Historically, the most demonstrably successful form of ecological, economic, hygienic and aesthetic care – in short: sustainability – can be achieved through luxury as an expression of

asceticism. The golden chopsticks visualise this principle. If we were to give our golden chopsticks to billions of Asian chopstick users, the sublime treetops of South American primeval forests would not have to fall victim to logging for the production of wooden chopsticks (21).

Figure 2: The golden chopsticks – theoretical object from Bazon Brock, (Source: https://www.georghornemann.com/en/collaborations/bazon-brock.html viewed on Nov. 5th 2023)

This not only opens up a minimalist principle in the face of the seemingly contradictory demands of luxury products, but also makes it clear that object values always carry much more than the sum of their utility or function.

Brion Vega’s cube-shaped television impressively demonstrates the black box properties of electronic (and now digital) devices. It is no longer possible to visualise all the functions of electronic and digital devices with clear semantics. ‘Marco Zanuso and Richard Sapper’s television for Brion Vega was a sophisticated expression of a new role for the skin of an object, with very different characteristics in both its states. Switching it on or off transformed it from familiar to mysterious object (22).’ (Fig. 3)

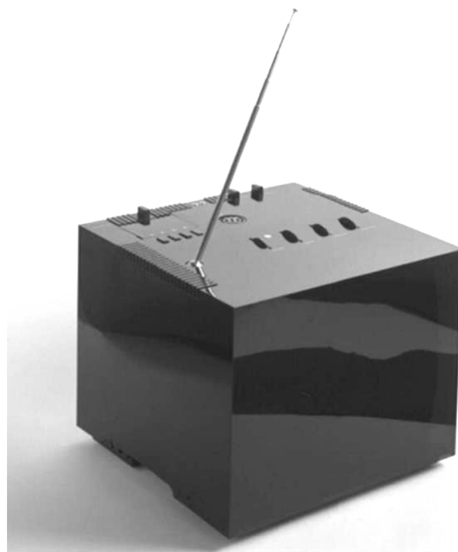

Figure 3: Marco Zanuso and Richard Sapper’s television for Brion Vega. (Source: https://collections.vam.ac.uk/item/O168300/black-201-television-set-television-richard-sapper/?carousel-image=2006AT9575 viewed Sept. 22nd 2023)

Similar is the case with Daniel Weil's *Radio in a Bag*, which is considered one of the most well-known speculative design projects. Consequently, the question arises as to what form a radio should and must have, and what happens when one completely dispenses with conventional values. Weil's radios possess both product design qualities and artistic autonomy. Wolfgang Welsch claims that the miniaturization of microelectronics dissolves the maxim form-follows-function (23). Digital devices have no function per se or can perform different functions (black box): Decoupling of the outer form from the inner product structure (24).

Figure 4: Daniel Weil, Radio in a bag, 1981, aka Hommage à Marcel Duchamp (Source: https://arzadesign.wordpress.com/2015/03/02/daniel-weil-lintemporel/ viewed Sept. 18th 2023)

Conclusion

With regard to the question posed at the beginning, to what extent historical but also contemporary minimalist phenomena can be brought together with current design methods such as speculative design in the sense of an applied design strategy, some inspiring interfaces can be identified.

Firstly, there is the active invitation, both on the part of Minimal Art and Speculative Design, to involve the audience in the work as a voice capable of criticism. Rationality and the mere fulfilment of needs are deliberately set aside in order to evoke an active attitude. Secondly, both the oppositional attitude towards the historically conventional aesthetics of Western minimalism and the rejection of speculative design as art form a common core. This also tends to postulate an uncomfortable and unpopular attitude, whether as user-unfriendliness or as a refusal of any affirmation of existing or established conditions.

In addition to these parallel interfaces, however, it should be emphasised that a potential can be identified in relation to the necessity of current issues and challenges in a society geared towards post-growth and sustainability. For in both the East and the West, minimalism – whether in history, art, design or lifestyle – manifests itself primarily through renunciation. In addition to the dominance of protest through renunciation of existing conditions in the West, the potential of mindfulness and

the economisability of a minimalist aesthetic form an expanded field of possibilities. Even if speculative design cannot necessarily be reduced to a minimalist aesthetic, the speculative method, which is based on an artistic approach, opens up new possibilities opens up valuable possibilities and opportunities to utilise minimalism in its many facets beyond mass consumption and the growth imperative.

Notes

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7. Ibid, 159.
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9. Ibid, 25.
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11. Gregory Battcock, *Minimal Art: A Critical Anthology* (Berkeley, Los Angeles, London: Univ of California Press, 1995), 182.
12. Ibid, 298.
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Another Fashion Is Possible: The Practice of Making Fashion as Experimenting, Enacting, and Crafting the New Social Worlds

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Abstract

This article explores the potential of the practice of 'making fashion' and its social value through an autoethnography describing how and what the author, a former practitioner of 'making fashion', experienced the social worlds of fashion over a period of 30 years from the early 1990s. In addition to generating shared emotions, social connections, and diverse ties, the practice of 'making fashion' challenges dominant social structures and assumptions about knowledge and experiments with, enacts, and crafts the different ways of being in society.

To emancipate fashion knowledge from dominant perspectives and fixed methodologies and to bring other realities of fashion to the foreground, I first critically examine the perspectives of consumption, designer myths, and objectifying and fragmenting ways of perceiving things that are at the root/premise of fashion knowledge. Subsequently, I suggest alternative perspectives, from consumption to 'the practice of making', from designer myths to 'agency of making', and from objectification and fragmentation to 'the wholeness of life as an existential being'. This article focuses on the practice of 'making fashion', which has been hidden by the dominant concept of consumption, and on the people who are actors in making yet have been rendered invisible.

Referring to my personal autoethnography, which depicts the complexities of agency in making, how the state of society and the practice of making continuously reflect and erode each other in everyday life and how individuals' lived experiences are reflected in the practice of making fashion, I attempt to show how the practice of 'making fashion' is embedded in the social, what it produces and how it performs in society. Finally, I discuss the potential of the practice of 'making fashion' and its social value.

Keywords: *Fashion; Practice; Making; Agency; Autoethnography*

Introduction

With the emergence of a consumer society, academia and the fashion industry have concentrated on theorising and analysing consumption. While transforming, capitalism accelerates the accumulation of capital and the acquisition of short-term economic gains. The 'reason of economic rationality' (1) that underpins it has transformed the practice of 'making fashion' (2) into a narrative that stimulates consumption and generates short-term economic profit, coupled with the development of information technology.

In the vortex of this narrative, we confront the limitations and problems posed by society based on the principle of unlimited consumption. While information technology works to stimulate consumption, it has also created visible problems, such as environmental issues, poor working conditions, and a widening gap between rich and poor. Consequently, people have responded

sensitively to the problems that have become visible, giving rise to movements to boycott the purchase of certain fashion items (3), to improve working conditions (4), and to build a sustainable production/consumption cycle (5). People are beginning to transform themselves from being unaware to consuming subjects by recognising the limits of a society based on endless material consumption and economic rationality. Thus, the fashion industry is confronted with demands for change.

Nevertheless, the dominant framework wherein the practice of 'making fashion' is commonly discussed is the conflict between creativity and economic value. I have worked in the fashion industry as a fashion practitioner for almost 30 years since the early 1990s. However, in May 2019, something happened that I did not expect at all: I left the company I had founded. This event is often described as a common story of conflict between founding designers and logic and power of capital. Is it useful, though, to interpret this event only within the framework of the oppositional relationship between creativity and economic value and to confine the practice of 'making fashion' to this framework? The perspectives and ways of perceiving fashion reproduce this framework and prevent us from imagining the other realities and social worlds of fashion.

How can we emancipate the notion of fashion from the fixed and narrow framework through which we perceive it? First, I critically examine the perspectives at the root/premise of fashion knowledge that reproduce fixed and narrow frameworks. These are consumption, designer myths, and objectifying and fragmenting ways of perceiving things. Subsequently, I suggest alternative perspectives, namely, 'the practice of making', 'agency of making', and 'the wholeness of life as an existential being'. From these perspectives, new and alternative fashion realities can be imagined. Furthermore, I insist on the importance of viewing fashion as a social and cultural process and, simultaneously, as an activity of everyday life for the people who make it.

Then, referring to the autoethnography of myself, which depicts the complexities of makers' subjectivity, how the state of society and the practice of making continuously reflect and erode each other in the everyday and how individuals' lived experiences are reflected in the practice of making (6), I explore how the practice of making fashion is embedded in the social, what it produces, and what it performs in society. Finally, I discuss the potential of the practice of 'making fashion' and its social value.

This article begins by critically examining three assumptions of knowledge in fashion: consumption, designer myths, and objectification and fragmentation.

Production as a Subordinate to Consumption: The invisible people behind it

Fashion theory takes consumption as the main subject of analysis while providing historical insights (7). Ogata analyses that in classical sociology, fashion has been discussed in terms of a relational scheme of 'clothing and consumption' (8). Veblen theoretically analysed fashion as 'conspicuous consumption' (9), while Simmel posited it as that which simultaneously imitates and differentiates vis-à-vis social structure (10). Subsequently, the expansion of consumer society, which has developed rapidly with the spread of neoliberal ideology, has made consumption an important concept as it embodies the dominant cultural and social values of a particular time and place (11).

Along with consumption, the act of 'wearing' has been actively discussed. Entwistle proposed the conceptual framework of a 'situated bodily practice' arguing that clothes should not be seen as mere objects, but as beings embedded in human action and social relations (12). Drawing on the concept of the 'body', Entwistle attempts to link clothing and the act of 'wearing' and the personal everyday act of wearing to social relations. In Japan, Washida employed the concept of the 'body' to discuss fashion from a phenomenological perspective (13). In 'Fashion Gaku no Mikata', published in 1996, Washida identified two perspectives from which to explore fashion: 'the making of the body image' and 'the social phenomenon of fashion' (14). Specifically, Washida argued:

> It has only recently begun to be understood that fashion studies is a new discipline that studies not only the forms and materials of clothing but also the people who wear them and all aspects of their lives (15).

Thus, the research perspective has expanded from the object of clothing to 'the people who wear it and the interactions that occur through clothing' (16). The discussion of fashion has developed from the perspective of agency that 'wears' it.

How then, has production been discussed? Production is merely a reflection of consumer and individual demands and has come to be treated as 'passive' in relation to consumption (17). Asper and Godard describe the complex dependency between production and consumption, stating that 'fashion, strictly speaking, comes into being only when consumers make choices, their choices are framed by what is offered' (18). Thus, while production and consumption are interdependent, production has come to be positioned as subordinate to consumption. The discussion of 'making' agency has not developed in the same multifaceted and pluralistic direction as that of 'wearing' agency. Furthermore, there has been a lack of awareness of the 'complexities of subjectivity' (19), the experiences of makers and subjective meanings in the process of making have not been adequately discussed. This has prevented attention from being paid to the nature of creation—how the practice of 'making fashion' comes about, what it produces, and what it performs—and to the potential and value of the practice of making itself. Today, it is not so much how it was made as it is how it looks.

Designer Myths and Creativity Supreme

The second dominant assumption of fashion knowledge is the existence of designer myths, in which fashion is created by the creative act of a single talented designer. While the makers are sent into the hinterland and are invisible, it is the objectified and fragmented image and discourse of star designers that is represented in the visible.

The widely circulated narrative of the designer premised on the myths, which can be described as supreme in creativity (20), remains dominant even today. The existence of this myth makes designers and their creativity autonomous and detached from other elements. Almost 50 years ago, Barthes criticised the author, perhaps a character of modernity created by our society, and stated that giving maximum importance to his personality is both a summary and a consequence of capitalist ideology (21). Nevertheless, 'designer myths are still being spun in some quarters, authorship and artworkism are still being celebrated' (22), and 'the history of modern and contemporary fashion is being told as if it were a record of the creative acts of talented designers and the artistic works they produced' (23). By reducing the practice to the talent and creativity of designers, it is easy to forget that fashion is a continuous process of 'collective choice' that emerges 'from the diversity of experience that occurs in social interaction in a complex moving world' (24).

What is represented is fixed and clipped information, such as the designer's personality; whether he is eccentric or not, his background; whether he was trained at a major fashion school or in a big *maison*, his upbringing; whether he comes from a wealthy family or not, his tastes; how he dresses and what kind of art he loves. The designer, who was also an artisan, craftsman, and couturier, eventually became an author and evolved into a star designer for branding and marketing purposes. Thus, the practice of 'making fashion' came to be reduced to autonomous star designers and their talents (25).

Objectification and Fragmentation: A Way of Perceiving Things

The third dominant premise of fashion knowledge is objectification and fragmentation, which are ways of perceiving things. Lehmann points to the 'constant objectification in society' as a characteristic of modernity, citing Marx's 'alienation/*Entfredung*', Simmel's 'reification/*Verdinglichung*', and Weber's 'rationalization/*Rationalisierung*', and explains that modern theorists have perceived the 'object' as representative of the grander of social structure and cultural fragment as representative of the totality of the historical processes to explain new sociocultural parameters in society (26). By collecting and deciphering the fragments that prominently represented culture, these theorists theorised about modern society.

Clothing, which envelops the human body, has also been objectified and cut out as an aspect of modern society, fragmented, given meaning, and theorised. This mode of perception remains strong today, and fashion is still being discussed in a way that collects and decodes visual fragments. In fashion discourse, for example, we are now exposed to phrases such as 'a mature mood with oversized jackets and long boots' (27) or 'a sweet and spicy mix of styling with hard leather jackets and combat boots and sheer romantic dresses with bijoux' (28). Completely covered by objectified and fragmented images, it is difficult to imagine that fashion is created through the practices of the people behind it. This objectification as a way of perceiving things is closely intertwined with designer myths and consumption to create the structure of current fashion.

'Another Creation'

Why do I make fashion? What am I trying to achieve through making fashion? These are questions that I have asked myself as I have engaged in the practice of 'making fashion'. What emerges through the descriptions of autoethnography is that the practice of 'making fashion' creates more than just material objects. I would describe it as 'another creation' that brings with it invisible but performative things for us, such as shared emotions, social connections, and diverse ties. The following quote is taken from an autoethnography:

> In this process, I realise that it is not just the product of clothing that is created. It is a 'community and connections' that are created through empathy with women. It is also the 'intimate dialogue' with customers in the fitting rooms and the 'cooperative relationships' that interact with each other. And it is the solidarity of 'we have to support each other by shopping'. We have created trust and networks with the people involved, and the response and joy that comes from such relationships. These are 'another creation' that do not fit into the capitalist paradigm of return to profit and economic rationality and are what I have been looking for in the practice of 'making fashion' (29).

From the quotes in my autoethnography, we can see what the practice of 'making fashion' has created and what I have gained from it. It is a relationship with the people and customers involved in the process of making. I would call it 'another creation', in which trust, joy, and a reason to live are created. For me, the practice of 'making fashion' is not just about making products and gaining economic value, nor is it just about self-expression as an author. Rather, the 'richness' that I have experienced lies in the connections with people.

Experimenting, Enacting, and Crafting New Ways of Being in Society

Autoethnographic accounts simultaneously reflect how dominant fashion knowledge and structures constrain the practice of 'making fashion'. Does the practice of 'making fashion' continue to reproduce the assumptions of knowledge? Or does it have the potential to produce alternatives?

While I am caught up in the dominant, it also becomes clear that I have tried to enact different

realities by reflecting in my practice the discomfort I felt towards the dominant knowledge and structures. To take an example from autoethnography, the structural power of the Paris Fashion Week entails the value system that Western brands are superior; it is easily embedded in the process and skilfully creates our reality. However, 'encouraged by a sense of discomfort with Japanese belief in the superiority of Western brands', I launched a brand with the concept of made -in/made by Japan and sold it worldwide. These are my responses to the dominant ways of fashion, in addition to an attempt to experiment, enact, and craft other realities and a new state of society through the practice of 'making fashion'. In other words, the practice of 'making fashion' has the potential to challenge dominant knowledge, structures, and values, to enact and craft other forms of reality that have previously been peripheral and invisible, and to present a variety of options.

Conclusion

This article has discussed fashion with the aim of emancipating it from dominant perspectives and fixed methodologies to bring other realities of fashion to the foreground. I have critically examined the perspectives of consumption, designer myths, and objectifying and fragmenting ways of perception that underlie/presuppose knowledge of fashion. Subsequently, I suggested alternative perspectives: 'the practice of making', 'agency of making', and 'the wholeness of life as an existential being'. Employing these perspectives, I revealed what the practice of 'making fashion' creates and performs, through my autoethnography, which depicts the practice of making fashion as an everyday activity and the complexities of agency in making.

The practice of 'making fashion' creates new social ties, cultivating communities based on trust and empathy among those involved, networks for sharing information, close dialogue and cooperative interaction with customers, and a sense of solidarity exemplified by the notion that 'we must support each other by shopping together'. These social connections and ties give a sense of joy and a reason to live for a life of making. Furthermore, I reveal that the practice of 'making fashion' has a facet of responding to and challenging social norms.

Based on the preceding discussion, we can rethink fashion. The practice of 'making fashion', while embedded in the social, not only challenges it but also possesses the potential to experiment, enact, and craft alternative realities in which we want to live that have previously been peripheral and invisible. 'Another fashion' has the potential to transform dominant social structures and established knowledge assumptions. I argue that this is the social value and potential inherent in the practice of 'making fashion'.

Notes

1. David Harvey, 2019, *Marx, Capital and the Madness of Economic Reason*, Trans. S. Oya et.al. (Tokyo: Sakuhinsha, 2019), 239-283.

2. To distinguish between the production of material clothing and the practice of 'making fashion', which is the focus of this study, I avoid the term 'producing fashion' and use the term 'making fashion'. For convenience, I define 'making fashion' as a series of actions that create shared emotions and relationships through the simultaneous 'material production' and 'production of meaning' of clothing and related accessories. Drawing on Yoshimi's account of cultural production, in which 'material production' and 'production of meaning' are not separate, I add a presentation in the public sphere to that to define what 'making fashion' is. Shunya Yoshimi,

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6. The autoethnography was written as part of an author's master's thesis in Academic Year 2021, at the Graduate School of Media and Governance, Keio University, entitled 'Reflective Creation: Re-creating "My Story" and the Concept of Fashion'. It was published in June 2023 under the author's name, Keiko Onose, in the book *Fittingroom: <Watashi> to Fashion no Shakaitekisekai* [Fittingroom: 'I' and Social Worlds of Fashion], (Kyoto: Adachi Press, 2023).

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15. Ibid., 5.

16. Masato Kudo, “Fashion Kenkyū no Kenkyū Dōkō [Research Trends of Fashion Studies]”, *The Japan Society of Home Economics* 72, no.3 (2021): 172-179.

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Author Biography

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Keiko Onose Tatsuhana has been a leading fashion practitioner for 30 years. She is currently a doctoral student at Keio University's Graduate School of Media and Governance, where she is conducting research on the social aspects of making practice in fashion. The autoethnography *Fittingroom: 〈Watashi〉 to Fashion no Shakaitekisekai* [Fittingroom: 'I' and Social Worlds of Fashion], which is part of her master's thesis, has been published in June 2023 from Adachi Press.