

Making Trans/national Contemporary Design History 10th International Conference on Design History and Design Studies, 26-28. Oct, 2016

From Brain back to Hands and Fingers
“Design Thinking Reconsidered or How to handle non-Western Craft(wo-)manship in the Digital Age?

Shigemi INAGA 稲賀繁美

International Research Center for Japanese Studies

國際日本文化研究中心 Kyoto 京都.

Postgraduate University for Advanced Studies

綜合研究大學院大學 Hayama 葉山

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Design Thinking Reconsidered or How
to handle non-Western Craft(wo-)manship
in the Digital Age?

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TAIPEI
2016

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Original planning and design

- Introduction: “Design” East & West ?
- 1. IDEA. From Disegno, to Design: Dessein, Dessin 「設計」
 - Brain-centered idea
 - eidos-hyre dichotomy questioned
 - toward digital thinking
 -
- 2.HISTORY From Industrial Art to Post-industrial Design
 - Design History an autonomous entity?
 - High Arts/ Lesser Arts West/Rest Design/ Decorative Arts
 - Ars/techne art/technology analogy/digital
- 3. CYBER SPACE
 - “Undingliche Ding” “Les Immatériaux” Clouds...
 - Re-incorporation immaterial Design and Physical Presence
 - Cloud of Virtual Network covering the Eco-system of the Planet
 - Non-Geometrical Amorphous Web Clearance Gap 散在系
- Conclusion: suki-ma ,noise, redundancy

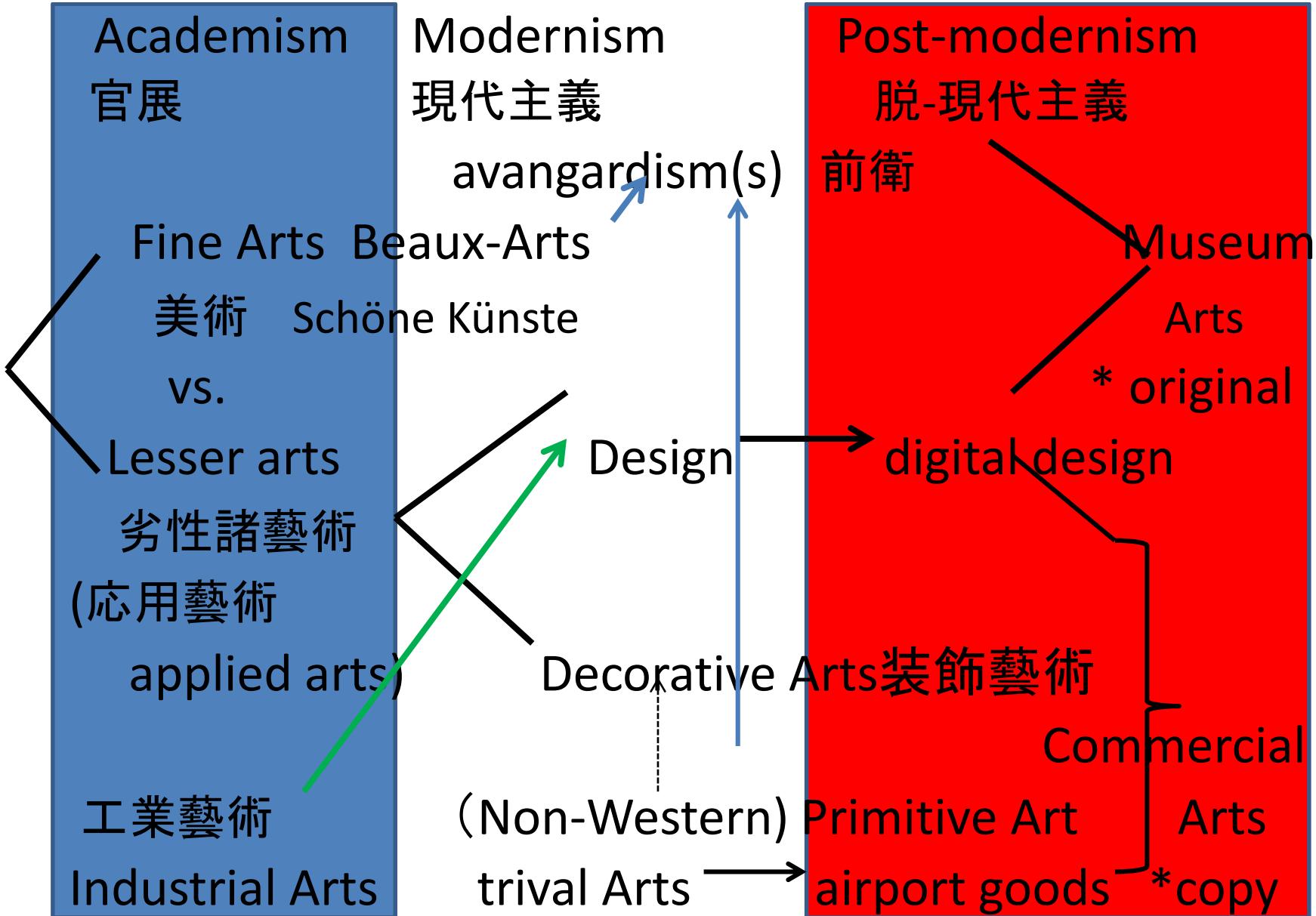
- Steve Jobs:
- “Design is not just what it looks like and feels like.
- Design is how it works.”



- This may be a modern and current understanding of the term, yet an ideology-free interpretation is far from being well established.
- To understand “design” as equivalent of デザイン (Desain) in Japanese or 設計 (Shèjì) may entail confusions and even misunderstandings.
- Cultural gap also reveals itself in the process of cross-cultural migration and global transplantation of the idea and practice of “design” all over the world.

- disegnar (I. verb) disegno (L. noun) disegno (I. noun)
- *Il Livro dell'arte*, Cennino Cennini ca.1360-1427
- Leonardo da Vinci (1452-1519)
- designer (F. 1529) designate
- dessigner (F. 1556)
- desseigner/dessigner (F. 1761)
- dessin (\neq ? drawing \Leftarrow draught \Leftarrow draft)
- dessein (planning, intention etc)
-
- design (E. F. 1965) \Leftarrow sign signum (L.)
- Cf. describe \Leftarrow décrire \Leftarrow de-scribere (L.)
- Etymological and critical overview of the term

Historical overview of the Design as an idea



Problem of translation into Asian languages

- Design ≈ 設計 [shèjì] ≈ [sekkei] ≈ デザイン [dezain]?
• 平面設計 graphic design グラフィック・デザイン
• 插絵設計 illustration イラストレーション
• 構造設計 strucuture/structural design
• 室内設計 interior design
• 機械設計 mechanical design
• 建築設計 architectural design
• 工業・商業設計 industrial・commerical design
• 建築設計事務所(J.) ≈ Design and Planning Office (A.)

- Social design 社会設計(?)
• Community design 社区设计 Shèqū shèjì

The Taipei Fine Museum Taipei Biennale 2016

Sep. 11, 2016 -15 years after the « catacrism »

Gestures and Archives of the Present, Genealogies of the Future

Haptic Enjoyment beyond the Visual Culture: Redefining « Modernity » in Museology So as to Readjust the Digitalized Global Scale Model

13:30-15:00 Shigemi INAGA 稲賀繁美

International Research Center for Japanese Studies, Nichibunken, Kyoto,
Japan 国際日本文化研究センター

Graduate University for Advanced Studies Sokendai, Hayama, Japan

総合研究大学院大学 homepage: <http://www.nichibun.ac.jp/~aurora/inaga/>

- 稲賀繁美 接触造形論
- Shigemi Inaga, *In Search of Haptic Plasticity: Souls touching each other, Formes interwoven* (in Japanese), University of Nagoya Press, 2016

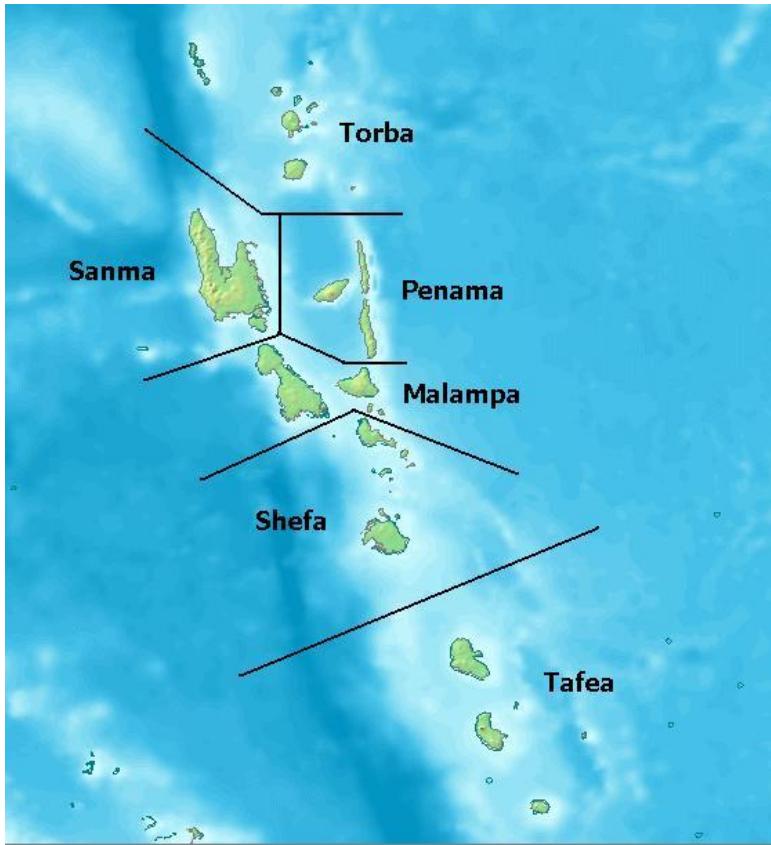
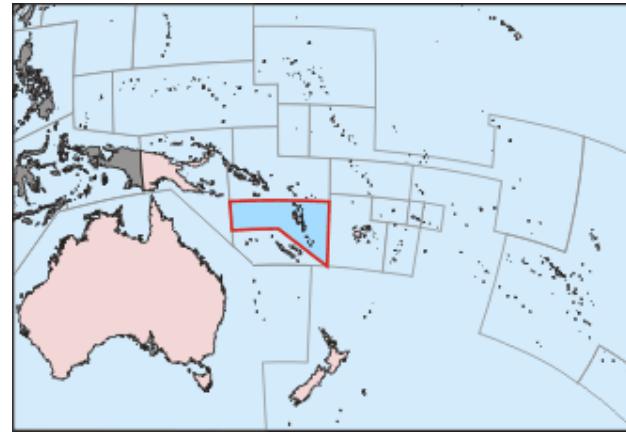
Toward a Social Design in the Era of Globalization -- A New Task of Design History

Shigemi INAGA 稲賀繁美

Introduction: cross-cultural conflict resolution

1. Museum Space reconsidered
2. Well, Tower and Staircase
3. Jigsaw Puzzle and the Final Missing Piece
4. Tokyonization: beyond Copy and Plagiarism?
5. Yellow Umbrella and Diamond Mandala

Conclusion: Toward the DMZ of Social Design





Aussies injured in fatal Vanuatu bus crash being flown home for ...

www.dailymail.co.uk 912 × 514

Australians were injured in the bus crash in Vanuatu. Picture: Wilford Patunvanu/Facebook

Source: kaori Ootsu, « A Case Study of Conflict Resolution in Vanuatu »
The 3rd Asia Future Conference, Oct.03, 2016; courtesy of the author

Vanuatu « chief »
Local advisor
From Island P

Japanese cultural
Anthropologist
As an observer

Guilty party

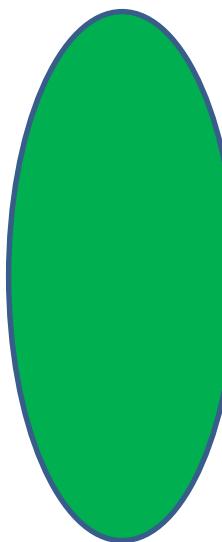
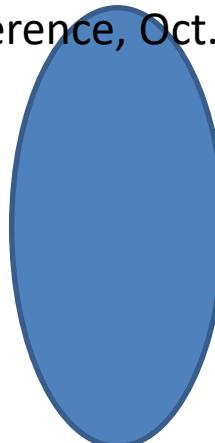
Australian Driver
Lawyer

Victim's
family

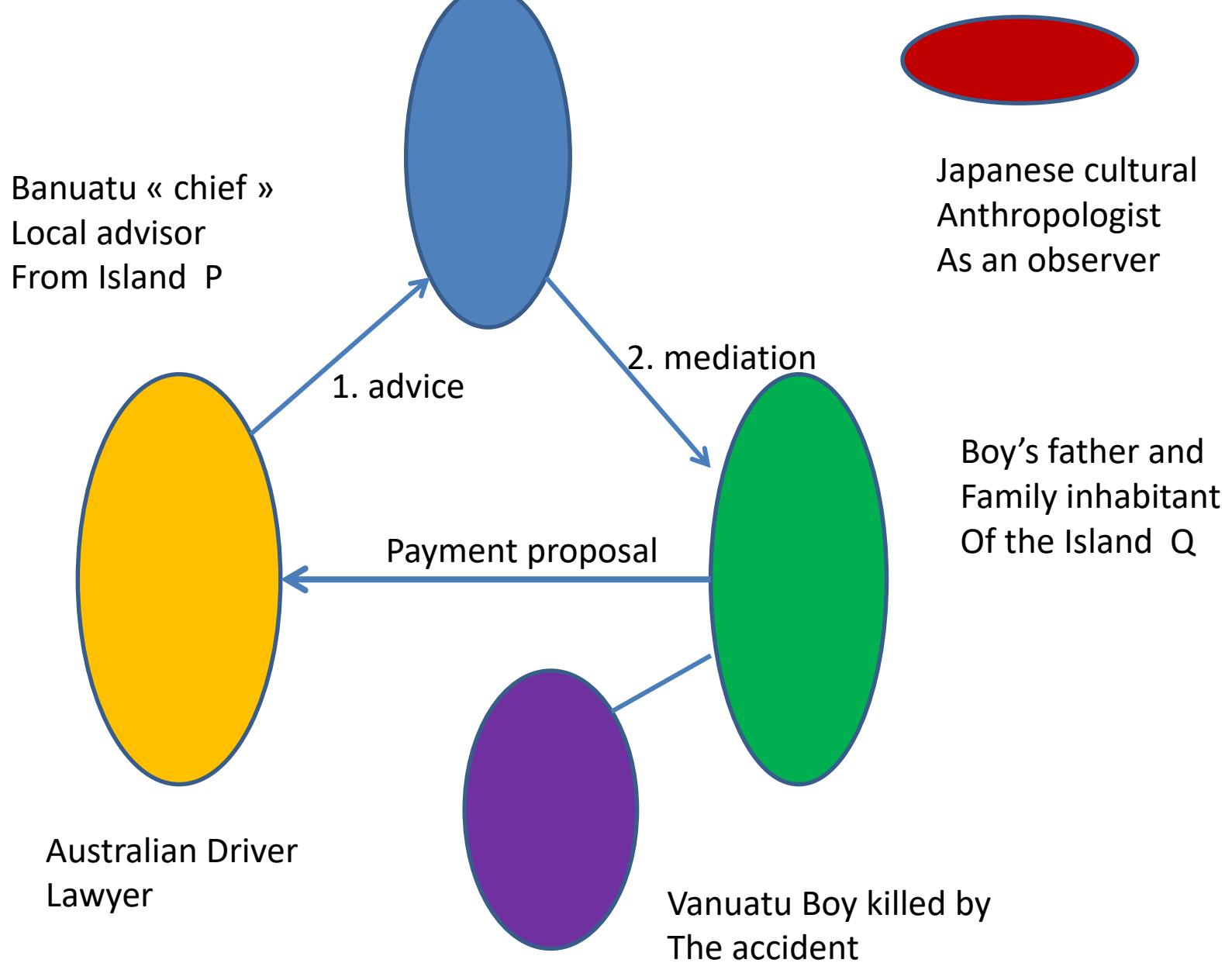
Boy's father and
Family inhabitant
Of the Island Q

Victime

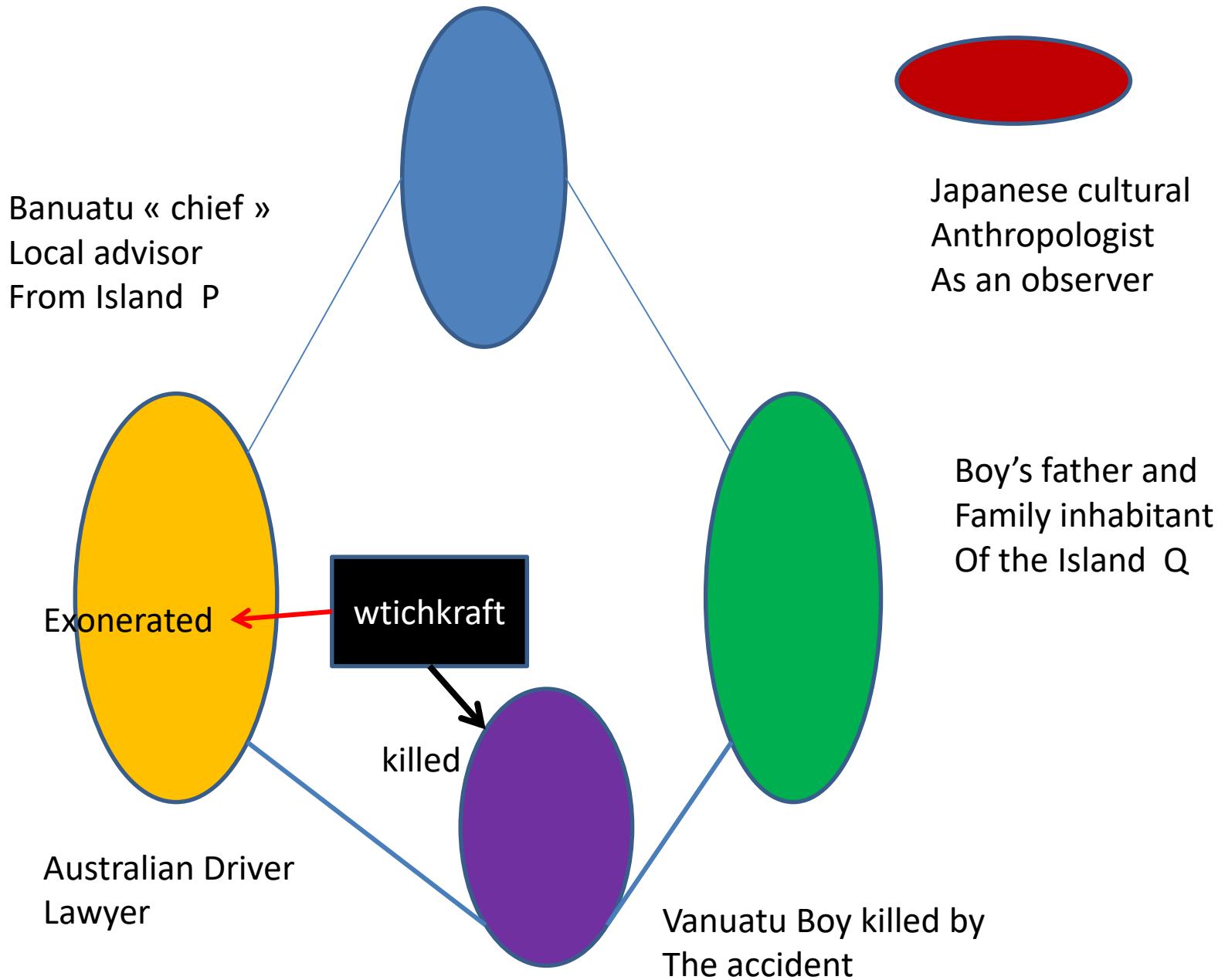
Vanuatu Boy killed by
The accident



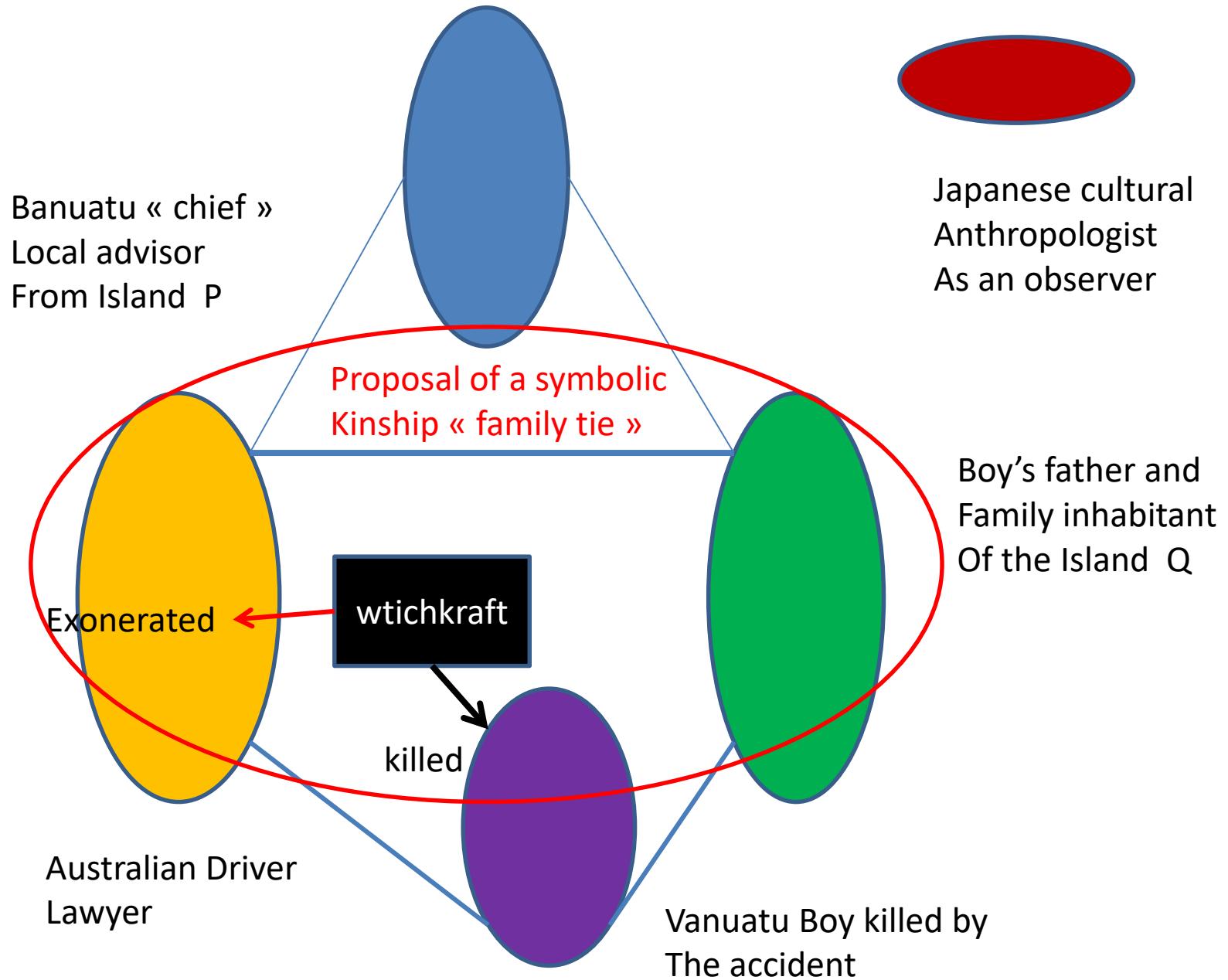
Source: kaori Ootsu, « A Case Study of Conflict Resolution in Vanuatu »
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Western Jurisdiction

Banuatu « chief »
Local advisor
From Island P



Australian Driver
Lawyer

Vanuatu Social Custom



Vanuatu Boy killed by
The accident

betrayal
Failed compensation
Lack of understanding

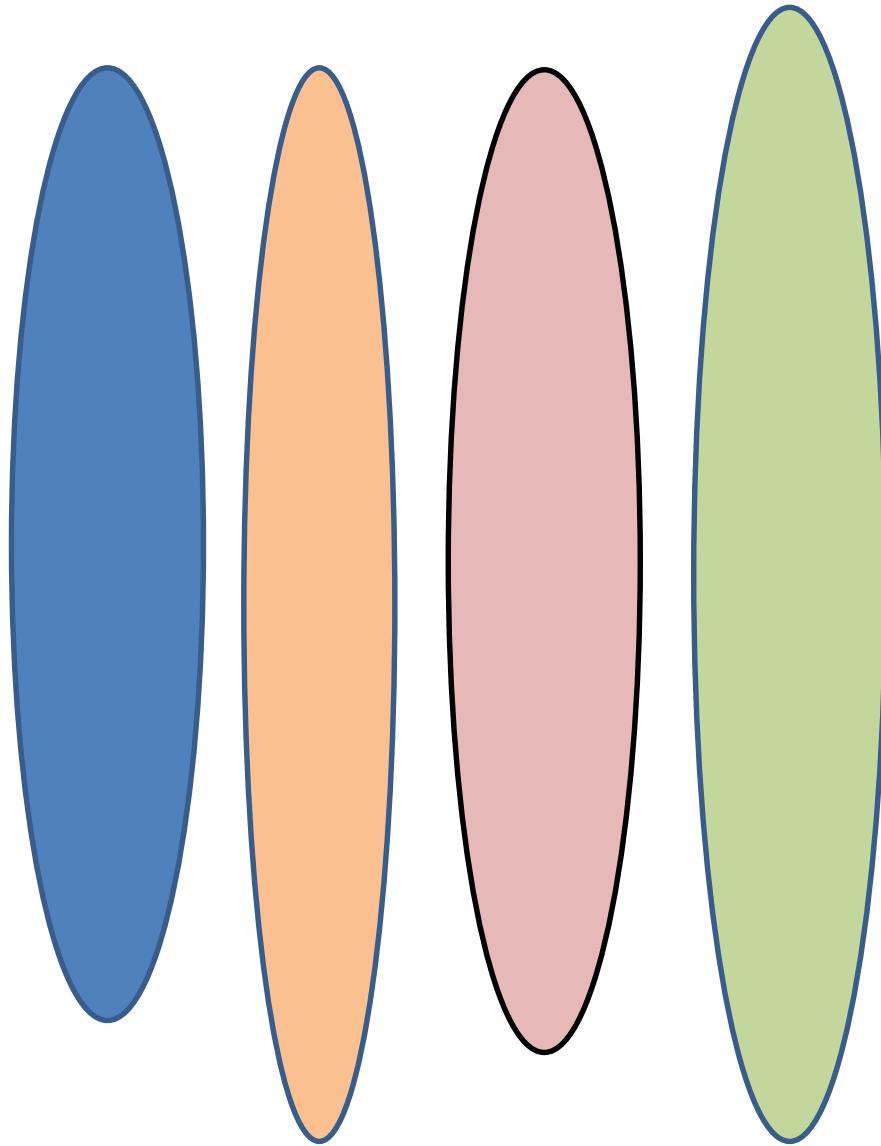
Frustration &
Unsatisfaction
Lack of moral fulfillment

Source: Kaori Ootsu,



Japanese cultural
Anthropologist
As an observer

Boy's father and
Family inhabitant
Of the Island Q



Security-Police

Traffic circulation

Commercial issues

Construction
regulations



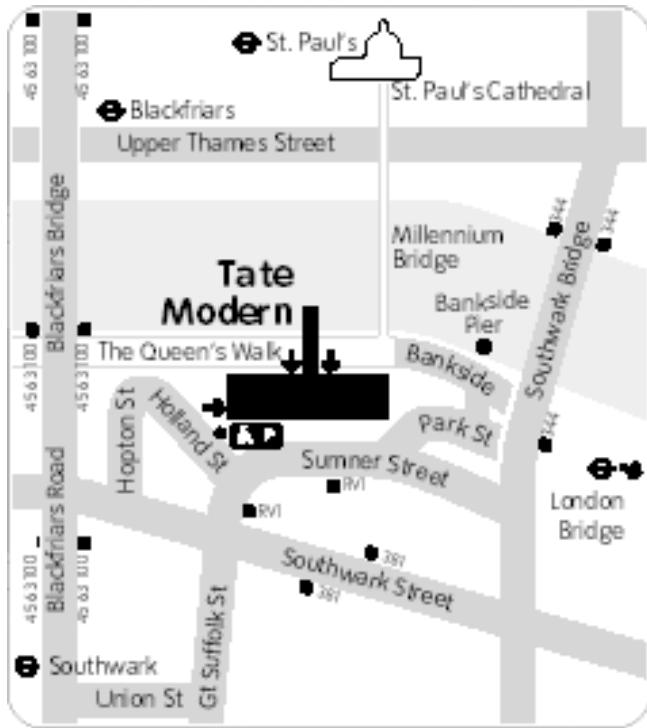
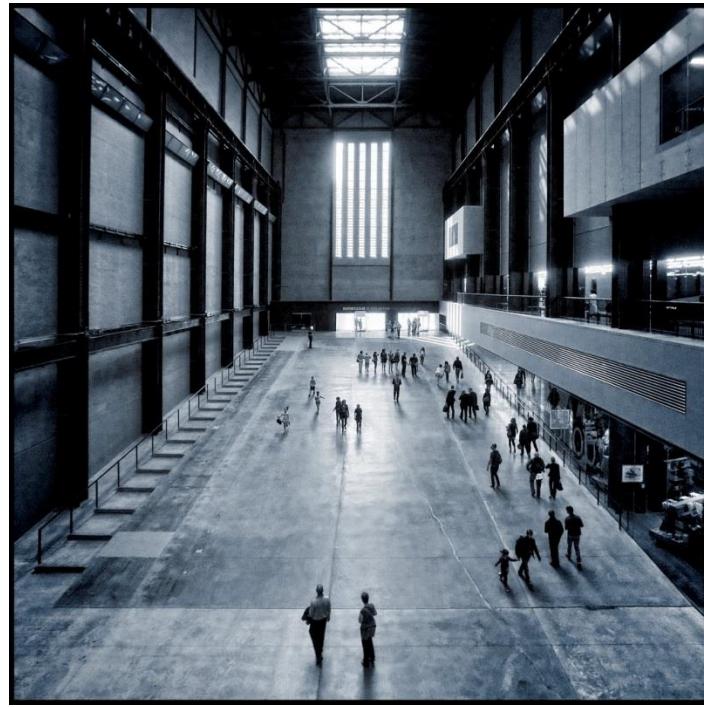
Toward a Social Design in the Era of Globalization -- A New Task of Design History

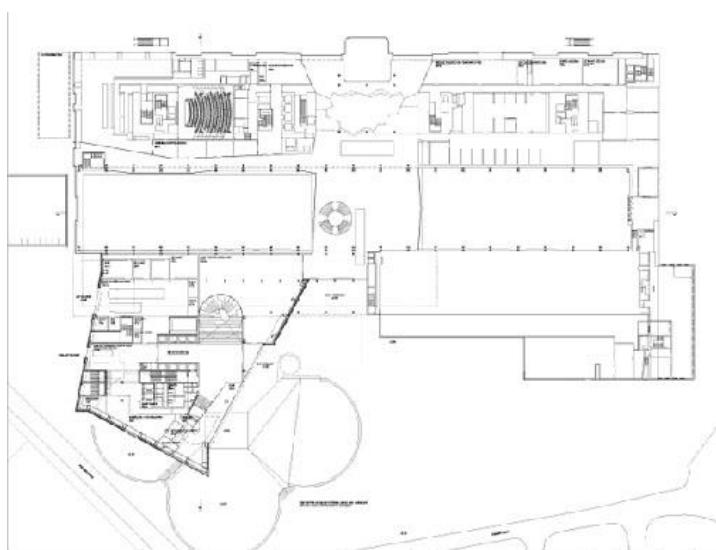
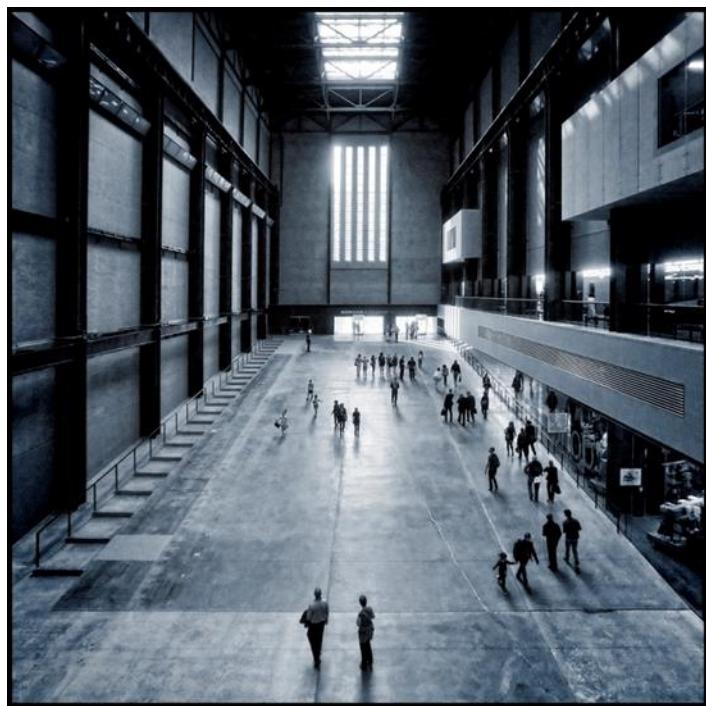
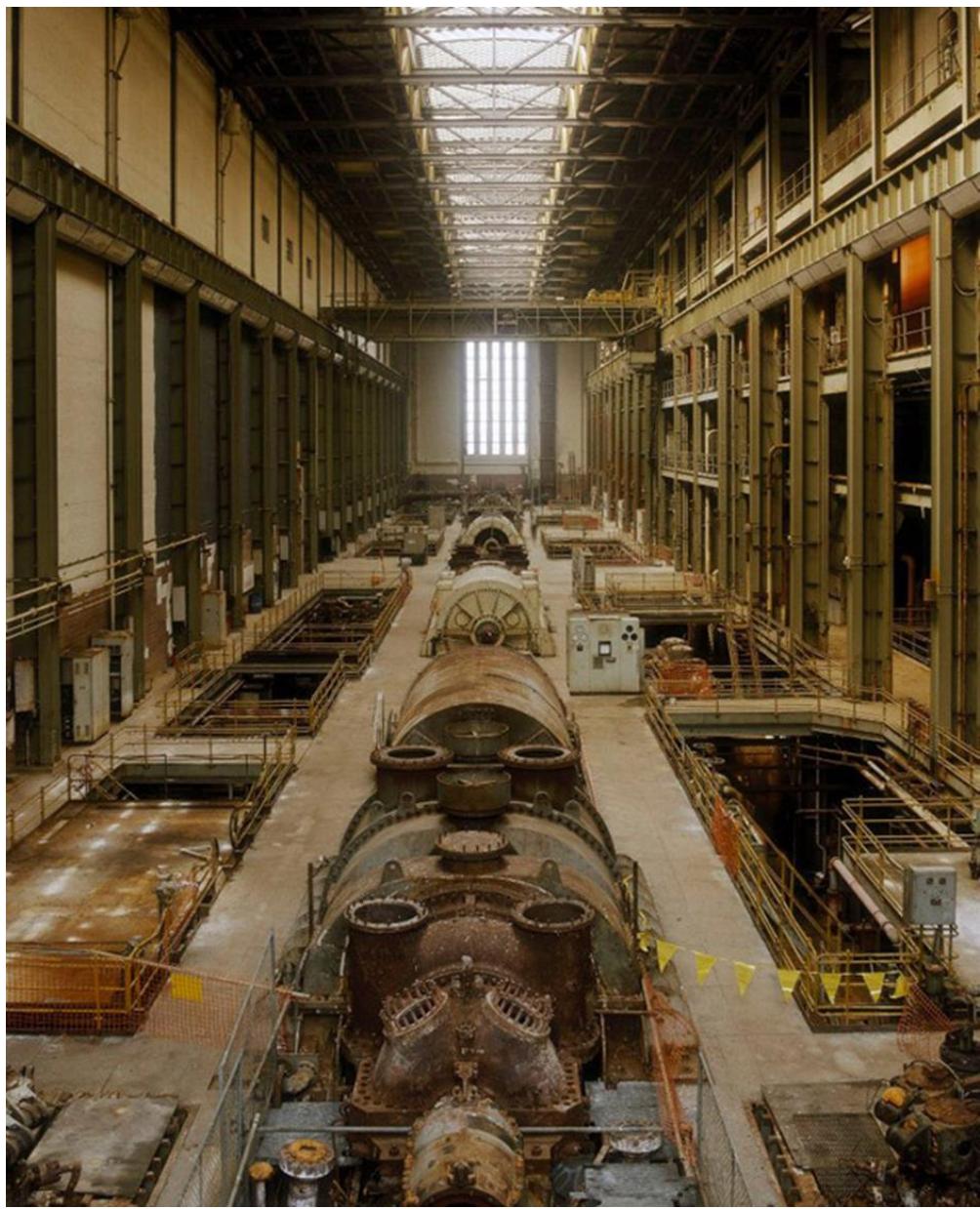
Shigemi INAGA 稲賀繁美

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Conclusion: Toward the DMZ of Social Design

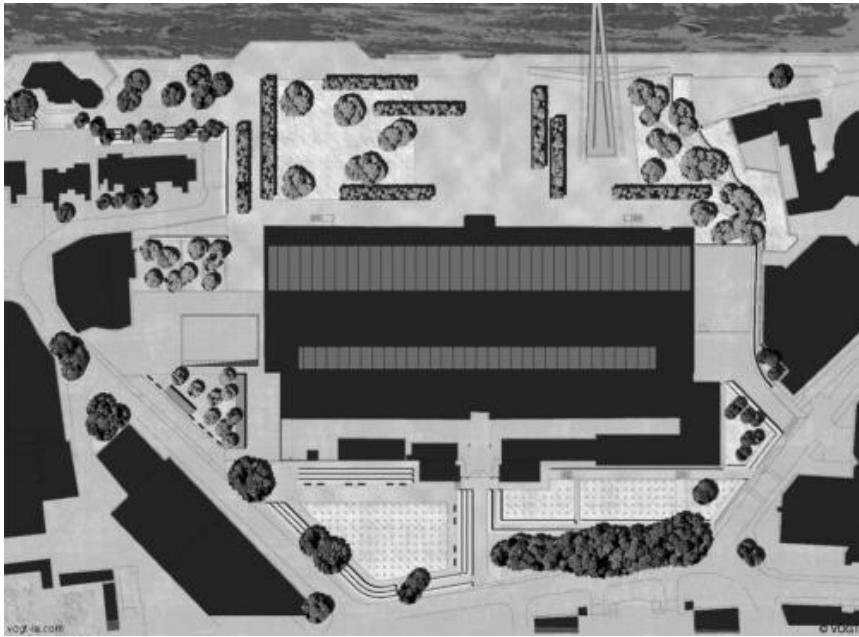
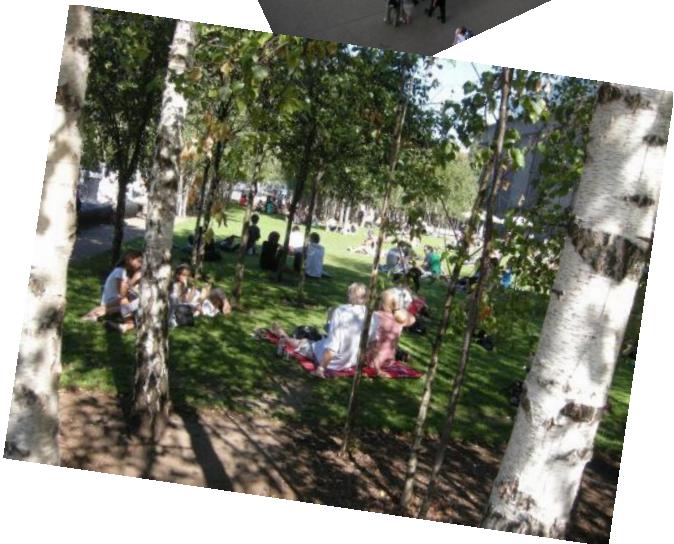






Le Petit Palais, Paris, 1900

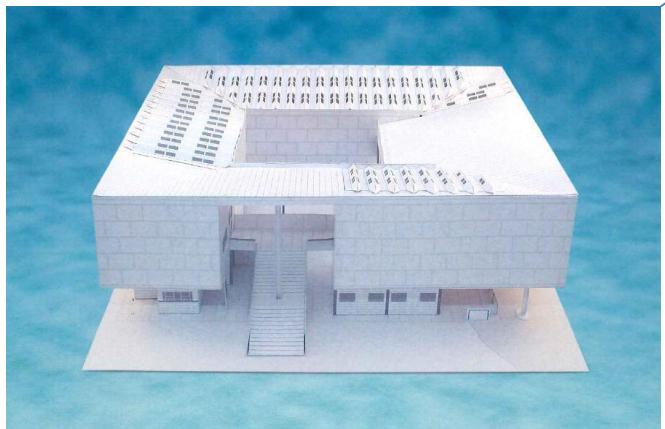
The Tate Modern and its Surroundings





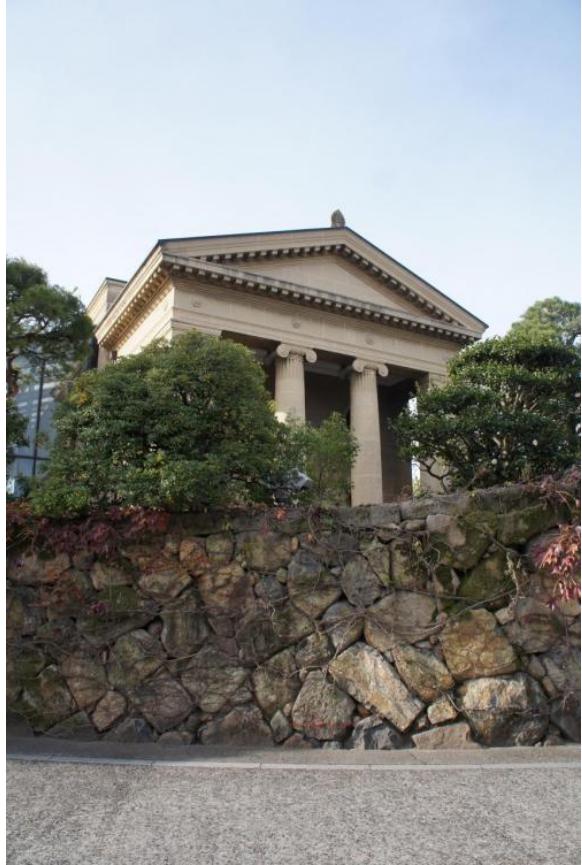
神奈川県立近代美術館 鎌倉館.
Museum of Modern Art, Kamakura. #JAPAN

The City of Kamakura and “Kamakin”



The City of Kurashiki and Oohara Museum



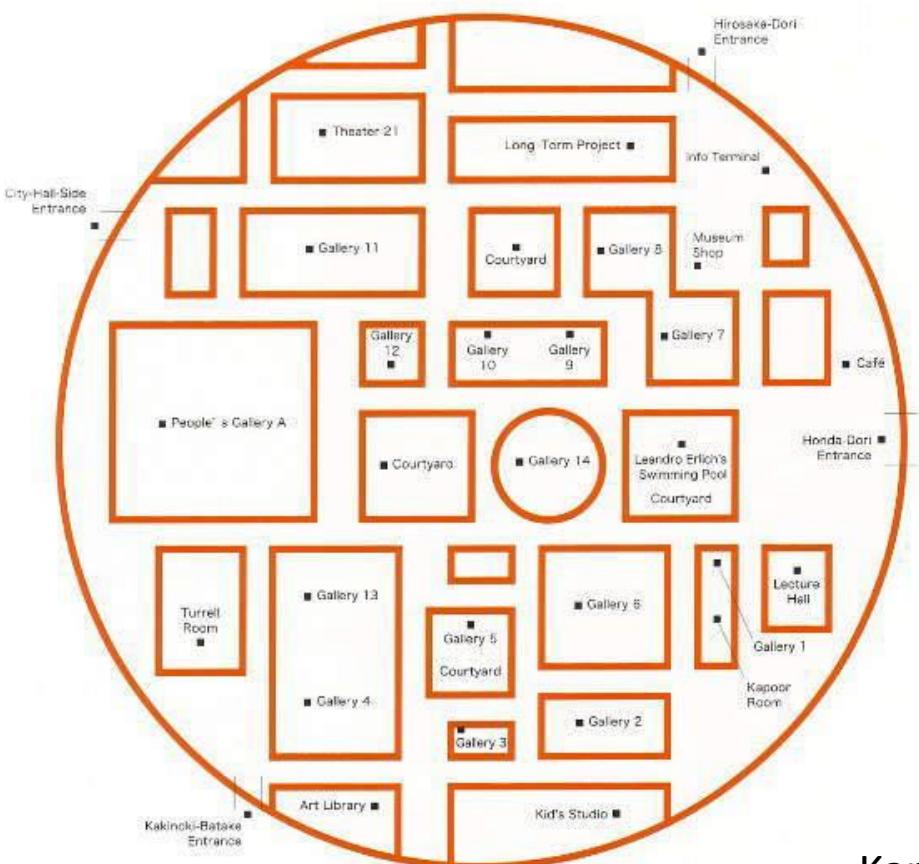


Oohara Museum in Kurashiki
(above)



Kanazawa 21th Century Museum
(right)





Kanazawa 21th Century Museum, Location & Plan



SANAA(サナア、Sejima and Nishizawa and Associates)は、妹島和世(せじまかずよ)と西沢立衛(にしざわりゆうえ)による日本建築家ユニット。プリツカー賞、日本建築学会賞²度、金獅子賞他多数受賞。

L'École polytechnique fédérale de Lausanne (EPFL)

L'espce sans croison, la continuité indéfinie comme amibe collective, myxomycète caractérise la paratique spatial du SANAA. Amparphe plat, et modifiable à l'infini.

Le myxomycète se transforme en se balançant entre sa phase ‘animale’ et celle ‘végétale’ voire entre la stabilité et la mobilité, enjambant la notion de ‘mobilier’ et les biens immobiles. L’Architecture comme épiderm parasite-protecteur.
Cf. Miyazaki Hayao, *Nausicaä dans la vallée du vent*, 1984. .



Odile et Jean-Christophe Hecquet /Architects
from the Japanese Sanaa agency

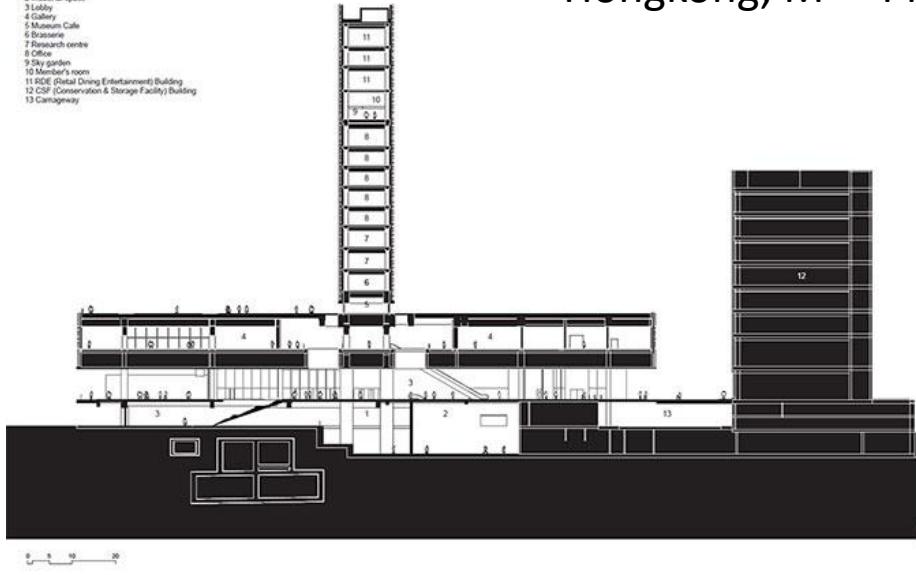


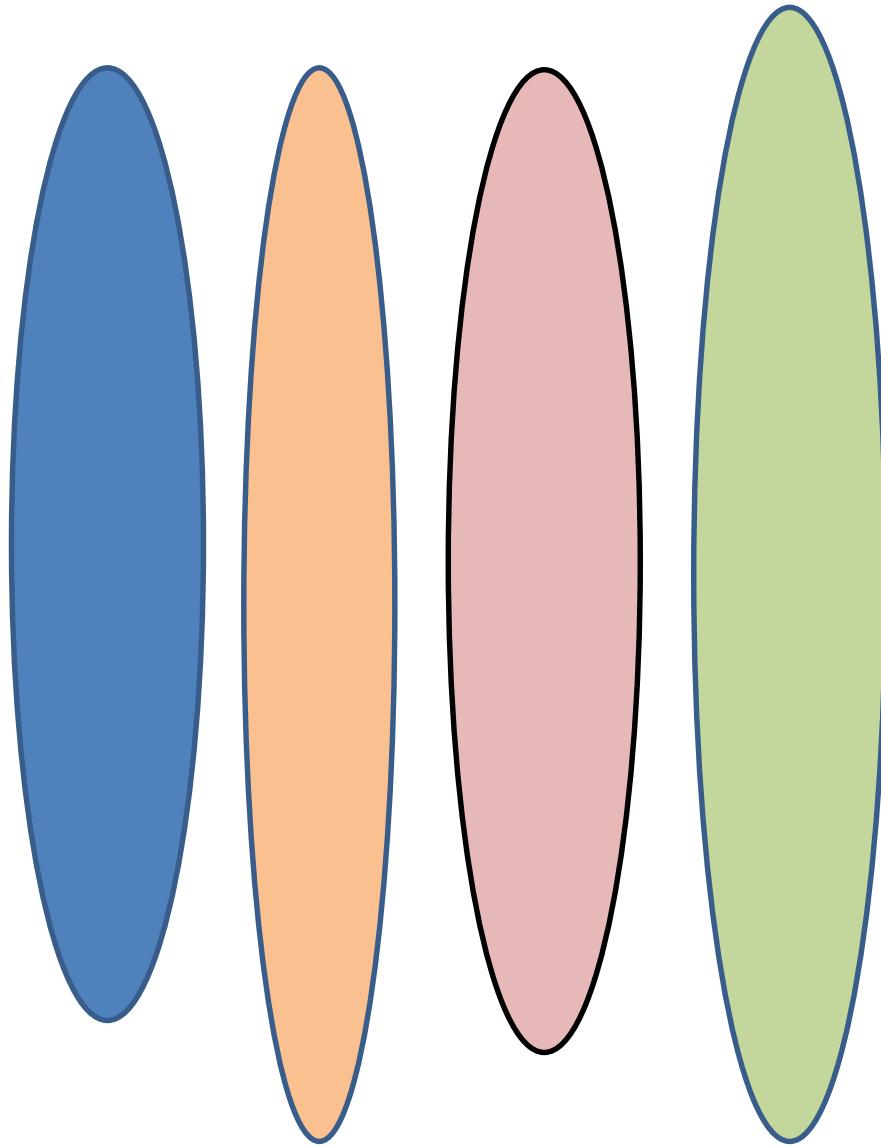


Hongkong, M + Planning

M+
Cross Section

- 1 Found space
- 2 Industrial space
- 3 Library
- 4 Gallery
- 5 Museum Cafe
- 6 Escalator
- 7 Research centre
- 8 Office
- 9 Sky garden
- 10 Member's room
- 11 IFC (Retail Dining Entertainment) Building
- 12 CSC (Conservation & Storage Facility) Building
- 13 Canageway





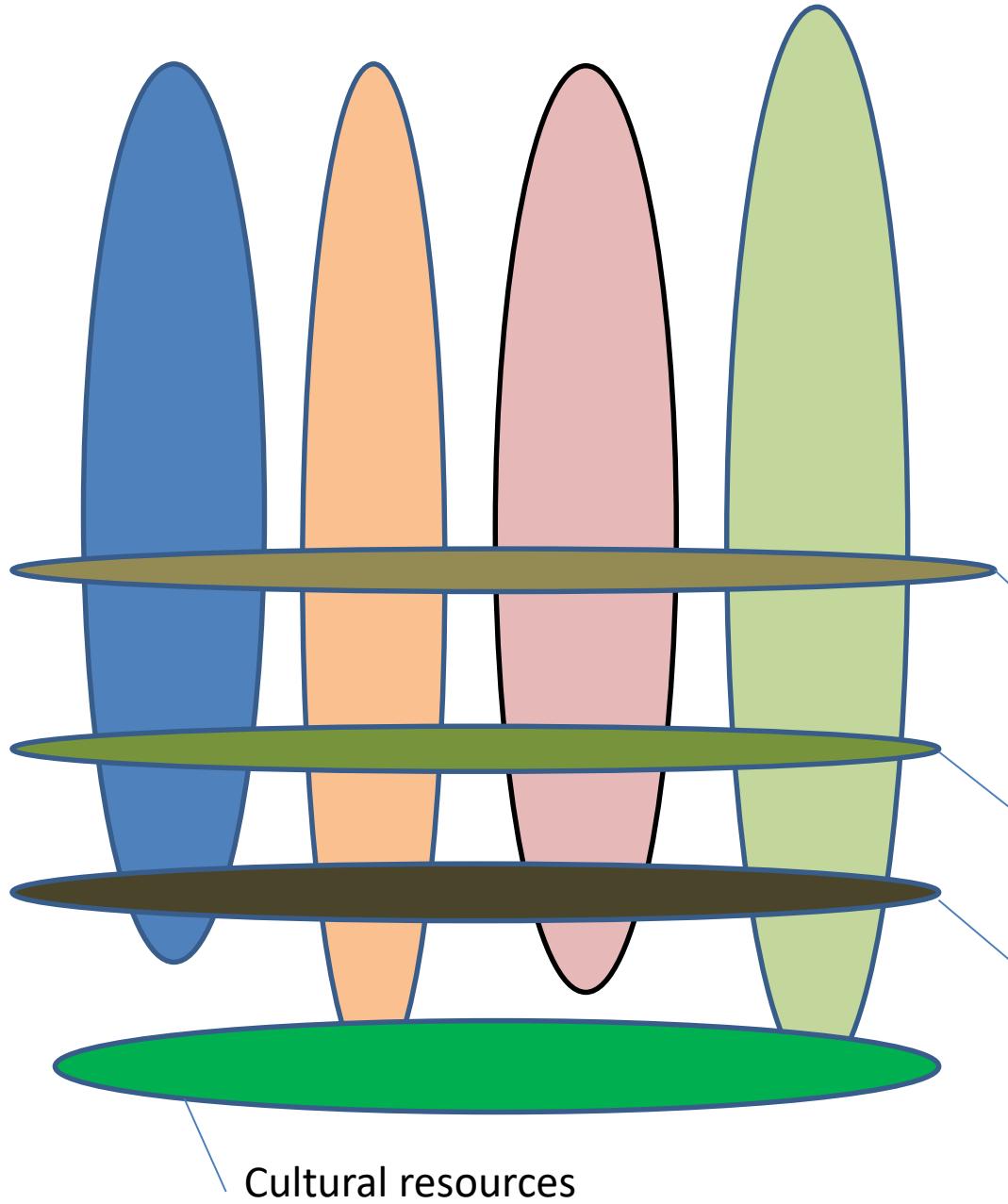
Security-Police

Traffic circulation

Commercial issues

Construction
regulations







National Museum of Singapore
in search of multi-layered
cultural identities?





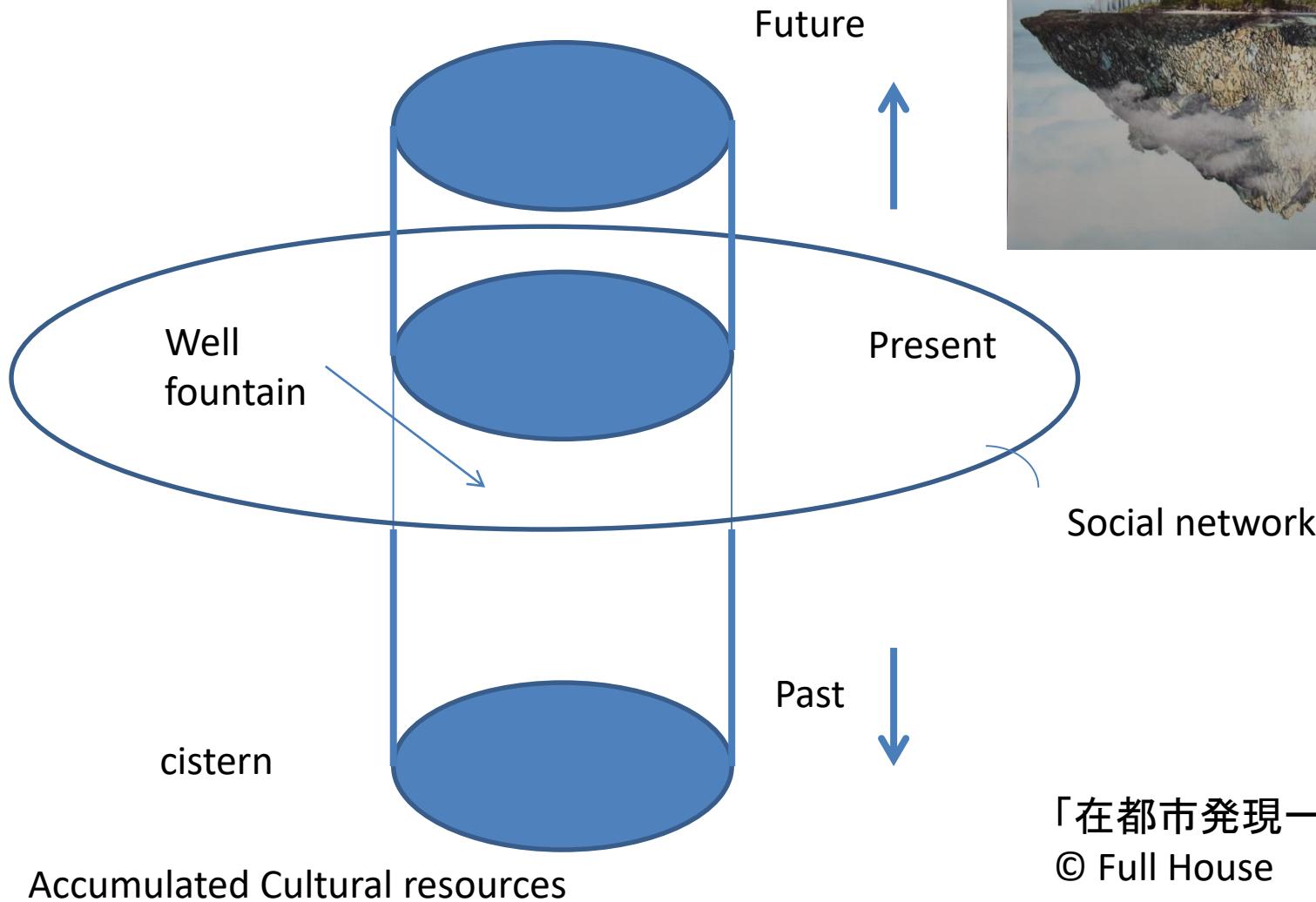
International Design House Exhibition

Taipei's Songshan Cultural and Creative Park will serve as the main venue for the International Design House Exhibition

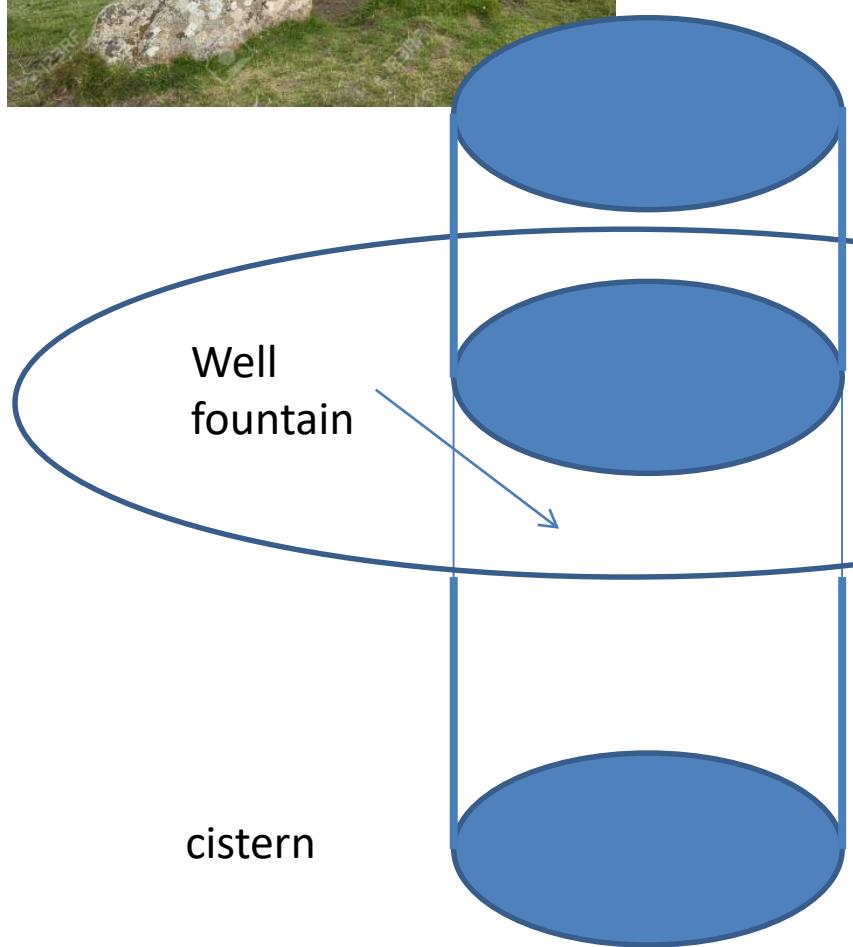
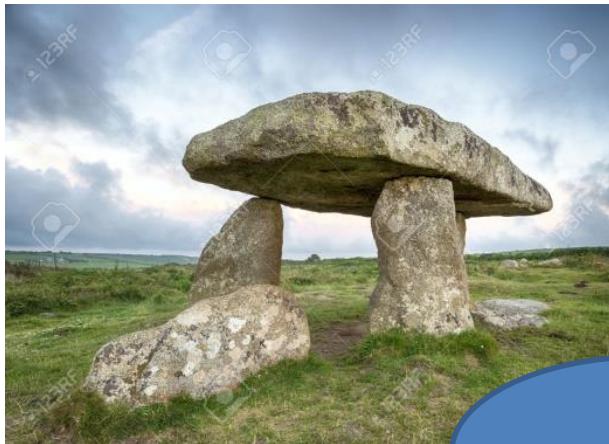


Echigo Tsumari, reuse of the abandoned primary school facilities in the village
越後妻有、廃校になった小学校を美術館にしてよみがえらせた場所

Laputa model of the cultural center ?



「在都市発現一座遺世孤島」
© Full House



Future



Present

Social network

Past



Accumulated Cultural resources

天空之島 ©nibariki 二馬力

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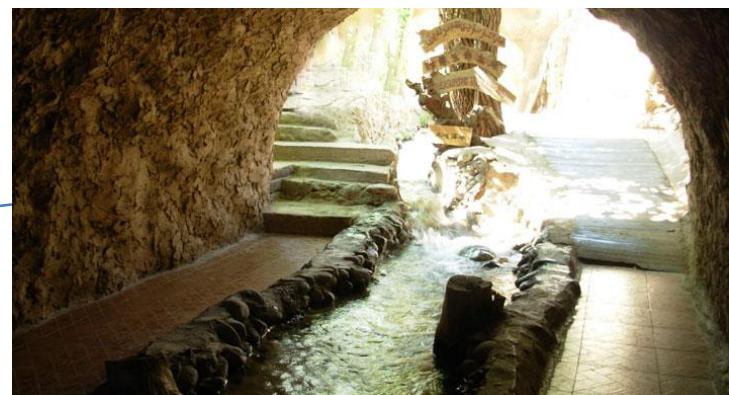
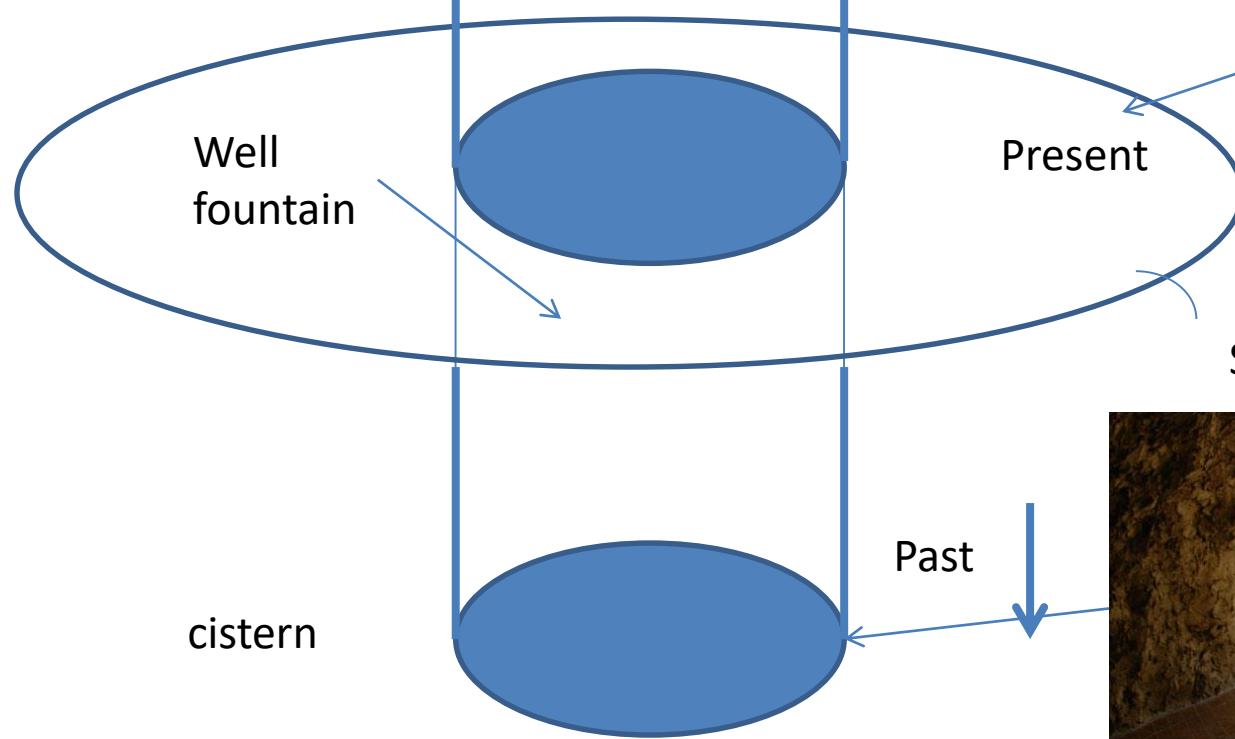
Conclusion: Toward the DMZ of Social Design



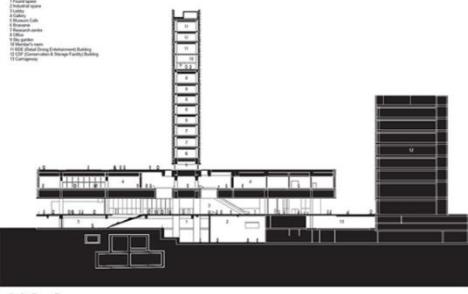
Future



Turpan 吐魯番市
تۈرپان شەھرى



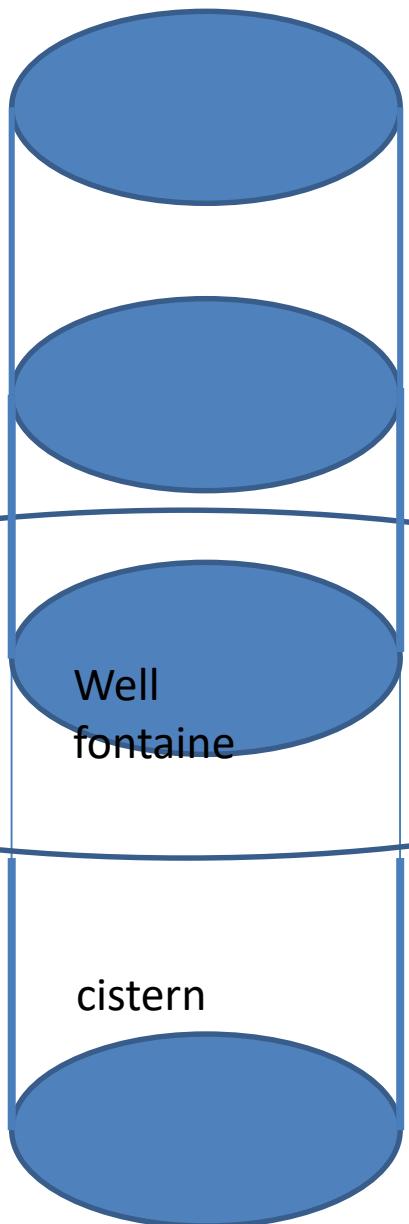
M+
Architect: Rem Koolhaas
1. Found space
2. Library
3. Cafeteria
4. Auditorium
5. Studio
6. Studio
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100. Studio



M+, Hong Kong



Hyogo Prefectural Museum





4th +13th Floors as spiritual storage floor





Hanshin-Awaji Great Earthquake, 17 Jan.1995



Pan-cake Crash at
the 4th Floor.
Kobe West Citizens'
Hospital (left) and
Kyowa Building
(right) , Fourth Floor
collapsed at the
Great Hanshin-Awaji
Earthquake, Jan. 17,
1995.





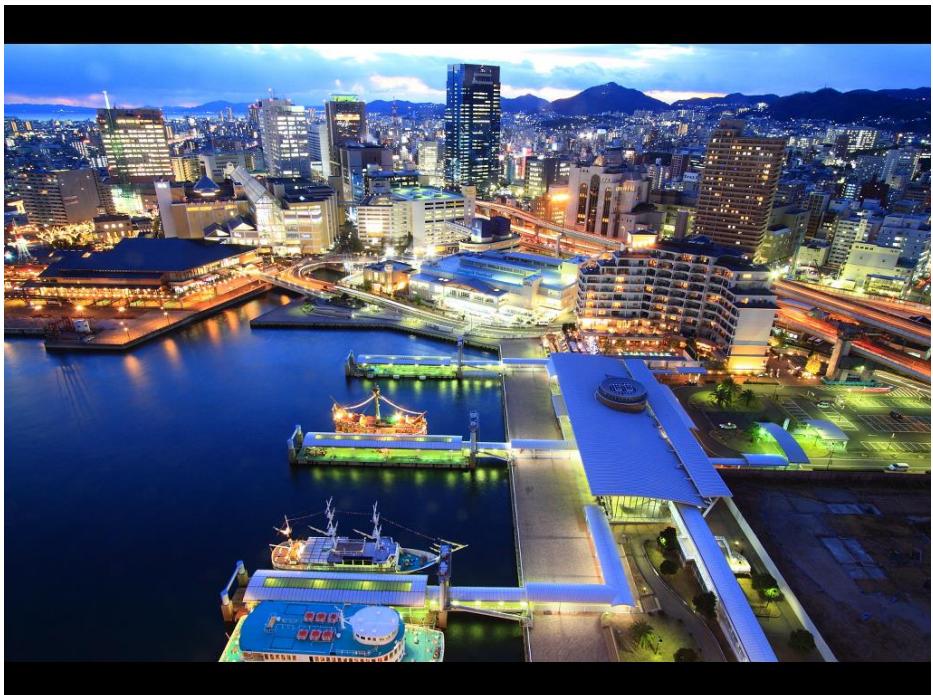
Hyogo
Prefectural
Museum

2002

Newly
designed
After the
Hyogo Awaji
Great
Earthquake
In 1994

in conjunction
with the
Nagisa
Seashore
Park

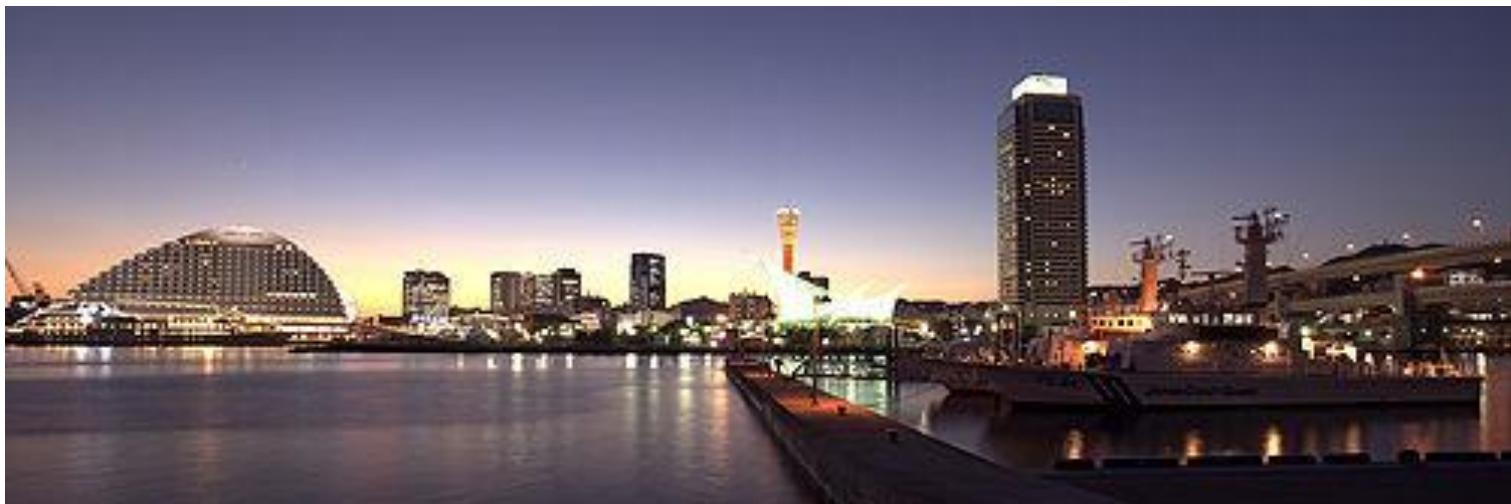
Architect:
Tadao Ando



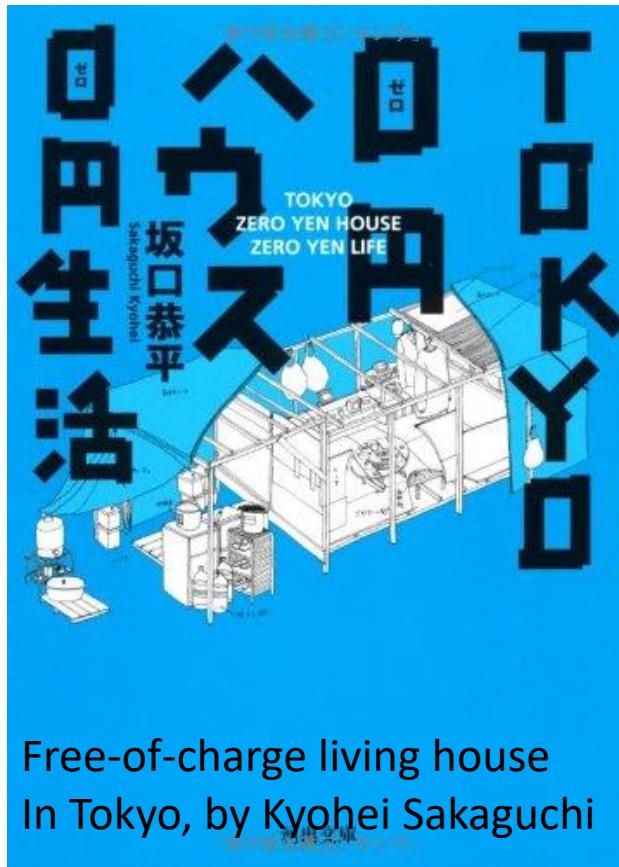
Hyoigo Prefectural Museum (upper left)
and the Surrounding Port facilities,
then (upper right) and Now...



Kobe Port as cultural memory of the glorious past, half dead vestige...



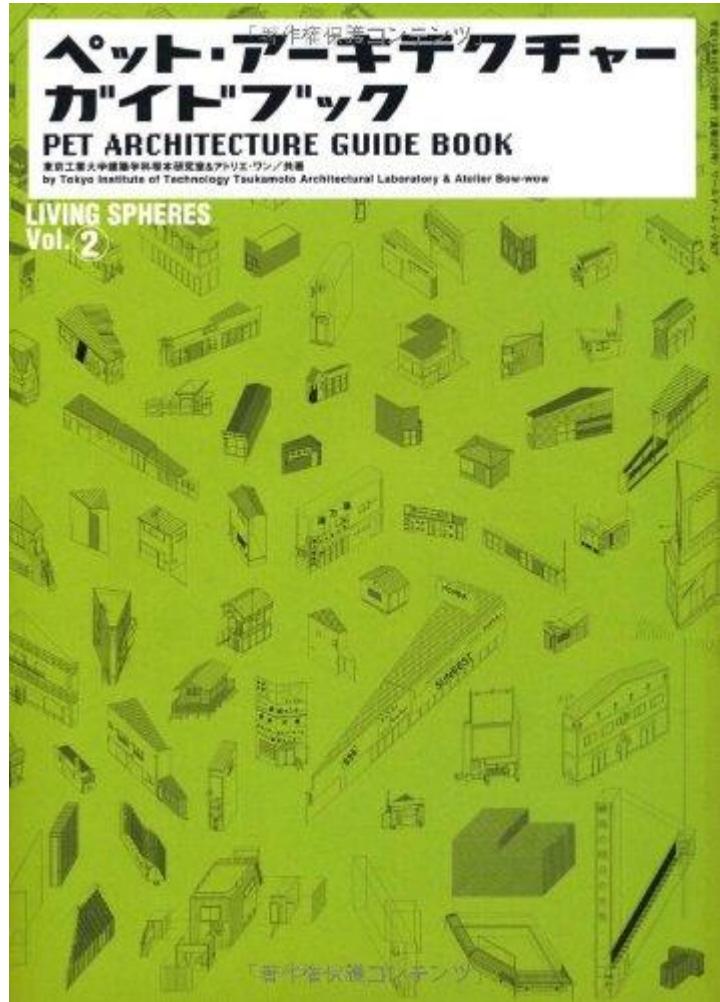
Poeple living
on the
Riverbank
« illegally »



Free-of-charge living house
In Tokyo, by Kyohei Sakaguchi



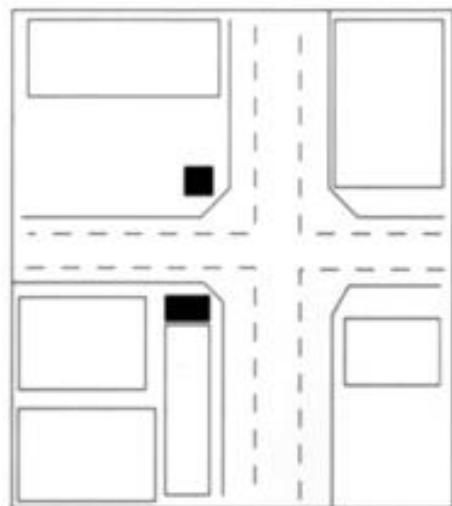
Prvious antiaircraft gunsite now illegally occupied,
In Higashiyodo District, Osaka, Japan



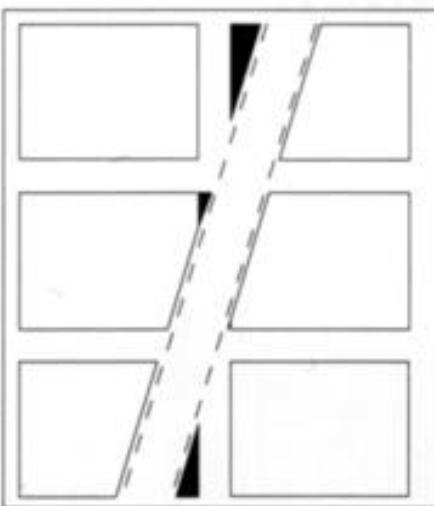
Publications de l'atelier Bow-wow par Momoyo Kaijima et Yoshiharu Tsukamoto et.al., *Made in Tokyo*, 2001; *Pet Architecture Guide Book*, 2001

ペット・アーキテクチャー・タイポロジー

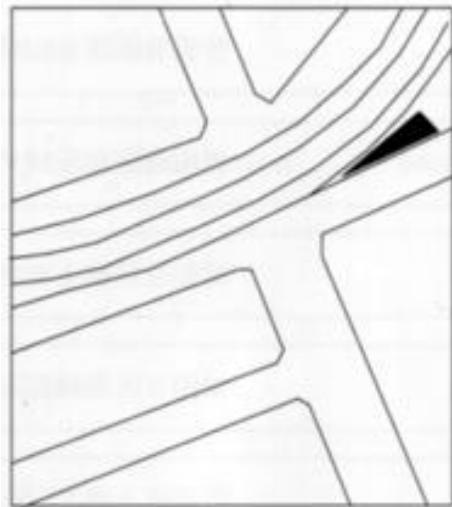
Pet Architecture Typology



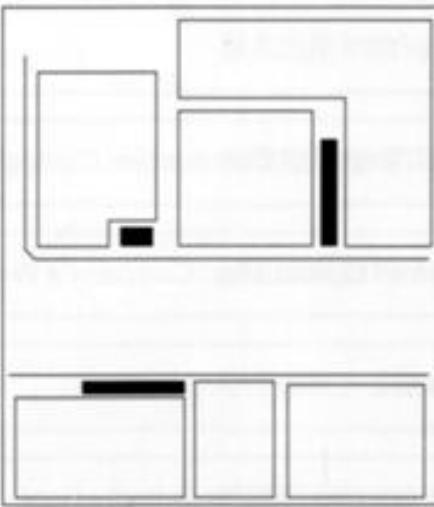
道路の拡幅



古い街区に通された計画道路



線路、河川と道路の幾何学のズレ



建物の隙間や半端な敷地

Ce n'est pas avec la théorie préfabriquée mais à partir des études sur le terrain que l'atelier Bow-wow déploie sa stratégie. Les cas pertinents sont només « pets », comme des animaux favoris, mais pas domestiqués, qui constituent leur collection.

typologie de l'architecture 'Pet'

Les zones vide à profiter:

Quatre catégories

- 1) Elargissement du chemin
- 2) Insertion diagonale d'une route de voiture
- 3) La marge géométrique entre la fleuve et la route
- 4) Interstice entre les bâtiments ou le terrain superflu



Atelier Bow Wow s'intéresse aux interstices urbaines dont on tire profit.
Des bâtiments minuscules se prolifèrent comme de mauvaises herbes.
La norme n'y existe pas en apparence mais tous ces bâtiments sont légaux
En accord avec la complexité des règles de construction en rigueur au Japon...



- The octopus balls shop on Cat street ... my own personal (undomesticated) pet .

Zone triangulaire au croisement des rues tracées à tord et à travers en compromis des intérêts privés et publics d'une façon contradictoire...

Cf. Gaston Bachelard,
• “Coin”, “nid” in
La Poétique de l'espace, 1957



Les coins vides sont remplis par nécessité.



- Made in Tokyo #29: super car school.

It sounds like the idea of programmatic customization is very important to you. In *pet architecture*, architecture is customizing itself to fit into its environment and then in *micro public spaces* individuals are customizing their environments. Does that also transcend into your design work for public or private buildings?

Bâtir une architecture équivaut à bien conduire une voiture dans l'autoroute en respectant des règles multiples et parfois trop compliquées.

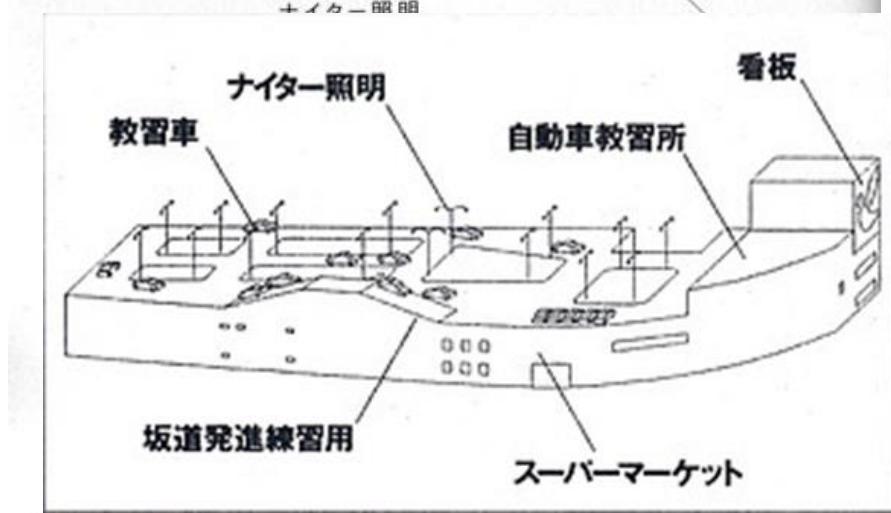


機能 = スーパーマーケット + 自動車教習所

場所 = 葛飾区全町

2層のスーパーマーケット屋上に自動車教習所が積層○買収未了の敷地建物を含む○カーブする引込線に縁取られた敷地形状をそのままボリューム化○坂道発進練習用スロープの下に外部へのスロープ出入口あり

看板
billboard



29

スーパー・カー・スクール
super car school

La condensation des fonctions multiples est la clef pour l'efficacité urbaine
La poursuite d'une souplesse pour s'accommoder à l'environnement exigeant.

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Terra nullius empty space

Hugo Grotius
1583-1645



Download from
Dreamstime.com

This watermarked comp image is for previewing purposes only.



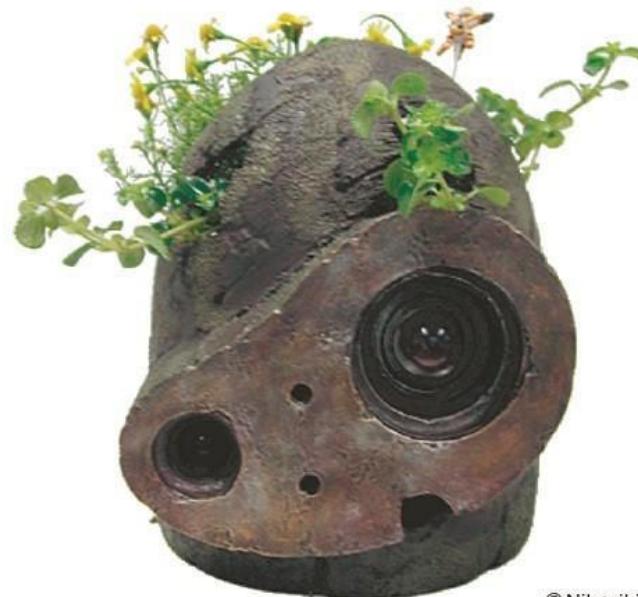
ID 1614095

© David Hilcher | Dreamstime.com



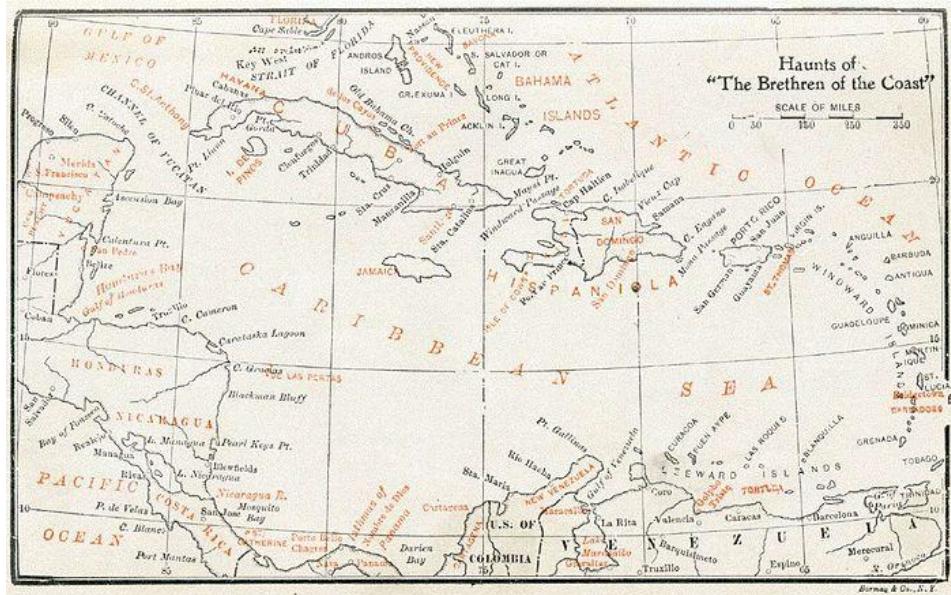
Naoto FUKAZAWA
and the Nippon Mingeikan , Tokyo



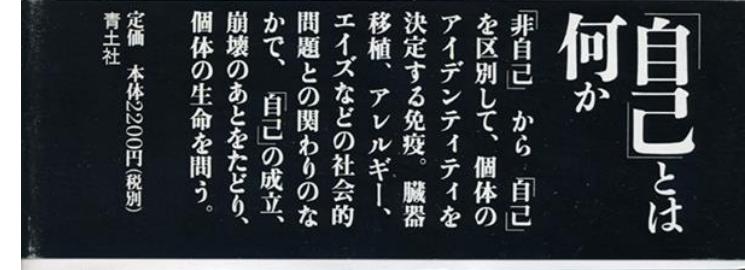


Yuichi Tsukatani,

*An Illustrated Book
Of plants and grasses
Growing in crannies,
2014*



The Caribbean Sea as ego-as-absence
Of the Immune System of the World
Order, where « piracy » propagates...



Tomio Tada, 1934-2010
Semiotics of the Immune system, 1993

Toward a Social Design in the Era of Globalization -- A New Task of Design History

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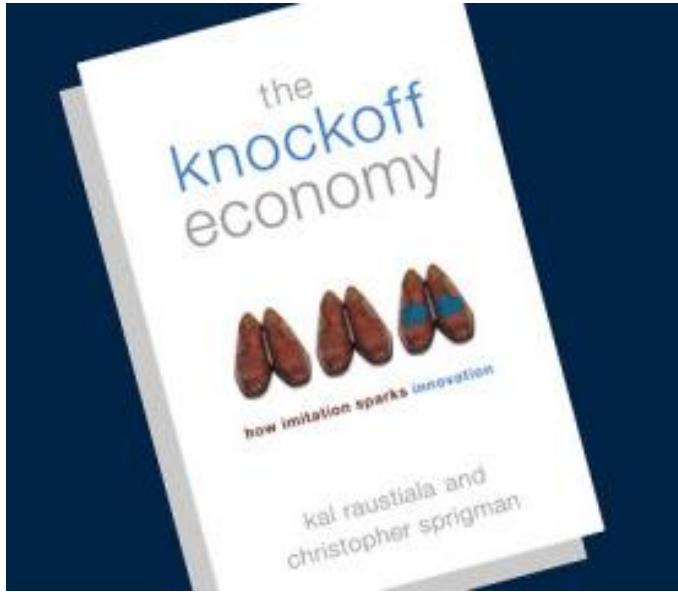


Théâtre de Liège, Bergium



Tokyo Olympic Emblem scandal
In 2015 and the proliferation of
Dubious copy-papody emblems



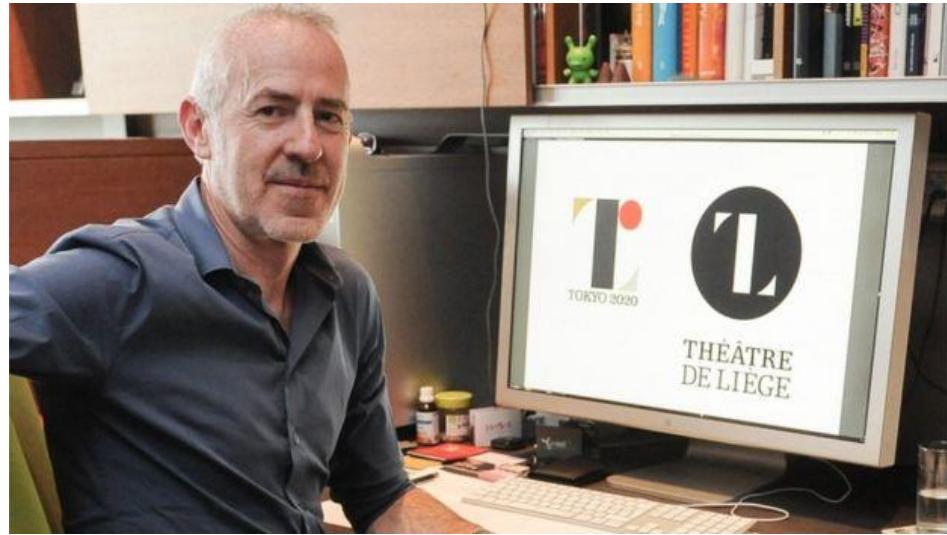


The Knockoff Economy How Imitation Sparks Innovation (2012)

By Kal Raustiala and
Christopher Sprigman

Translated into Japanese as:
Pakuri Economy (2015)

Pacreator
“pakuri” + “creator”



Olivier Debie



Kenjiro Sano 佐野研二郎



Censored 発禁処分

石井大五 Taigo ISHII 世界東京化計画 Tokyonization of the World Project, Venezia Biennale, 2016



<http://honyakualfa.blog.fc2.com/blog-entry-428.html>



<http://honyakualfa.blog.fc2.com/blog-entry-428.html>

<https://www.youtube.com/watch?v=ec2d-voeoFA>







Venezia Piazza San Marco, “Tokyonized”



Piazza San Marco, Venezia, Italy

<https://www.youtube.com/watch?v=ec2d-voeoFA>

<https://www.youtube.com/watch?v=9H-WHJdAyDA>



<http://karapaia.livedoor.biz/archives/52222673.html>



“Japanized” Piazza San Marco
(left)

Todaiji Temple below left
Tsukiji Hongaji Temple
below right

築地本願寺、盆踊り



東大寺、山陵祭。5月







<http://kotaku.com/turning-cities-around-the-world-into-tokyo-1784636163>

<http://www.designboom.com/art/daigo-ishii-future-scape-architects-worldwide-tokyo-lization-project-venice-architecture-biennale-07-26-2016/>

French capital, « lost in translation » or
« translated » into its Japanese version?



<http://honyakualfa.blog.fc2.com/img/vjae3ayxwtsdninyedkv.gif/>

Cf. Sophia Coppola, *Lost in translation*, 2003

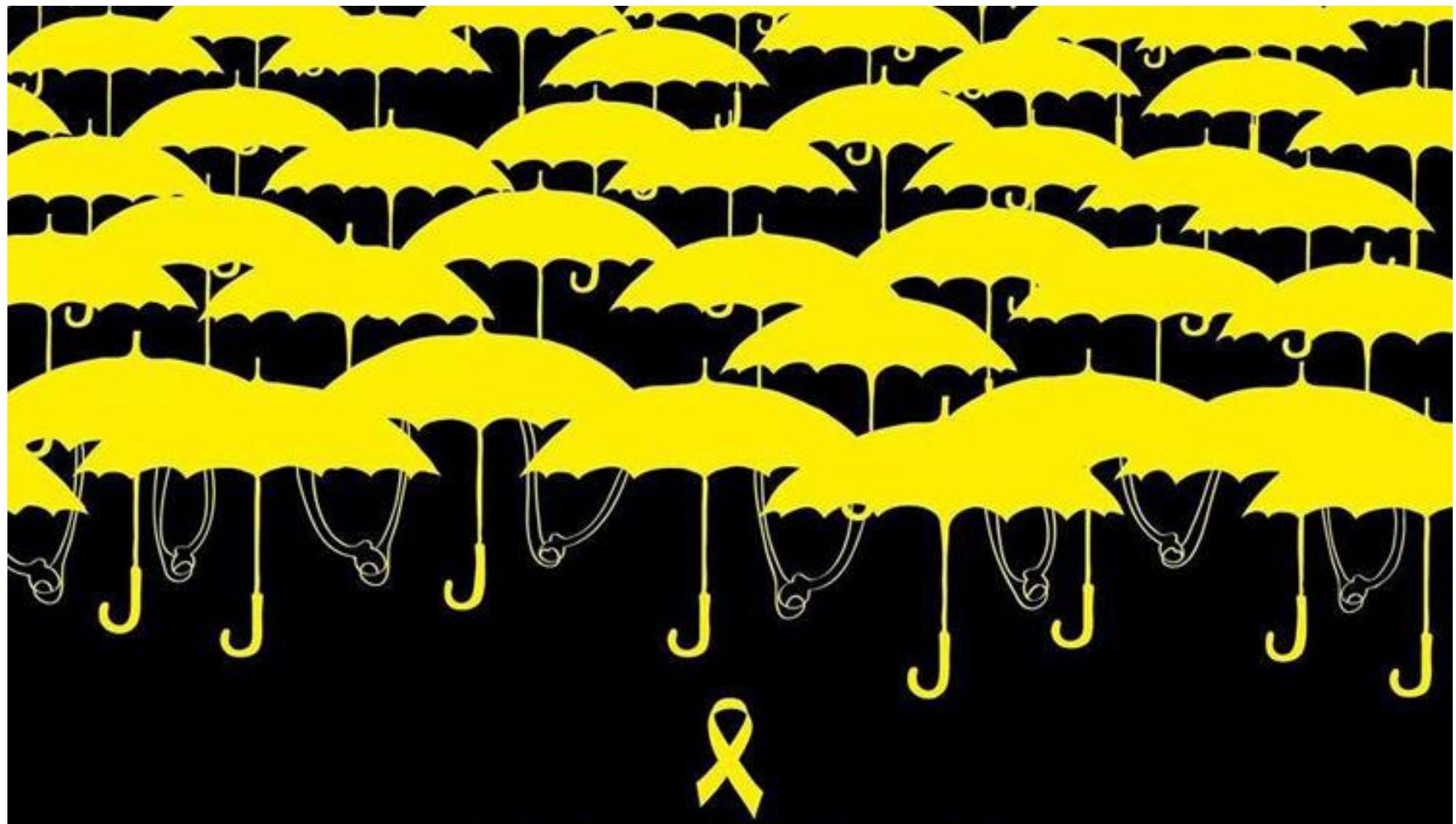
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UMBRELLA REVOLUTION
SYMBOLS OF HONG KONG PROTEST

esther:)





UM
SYM

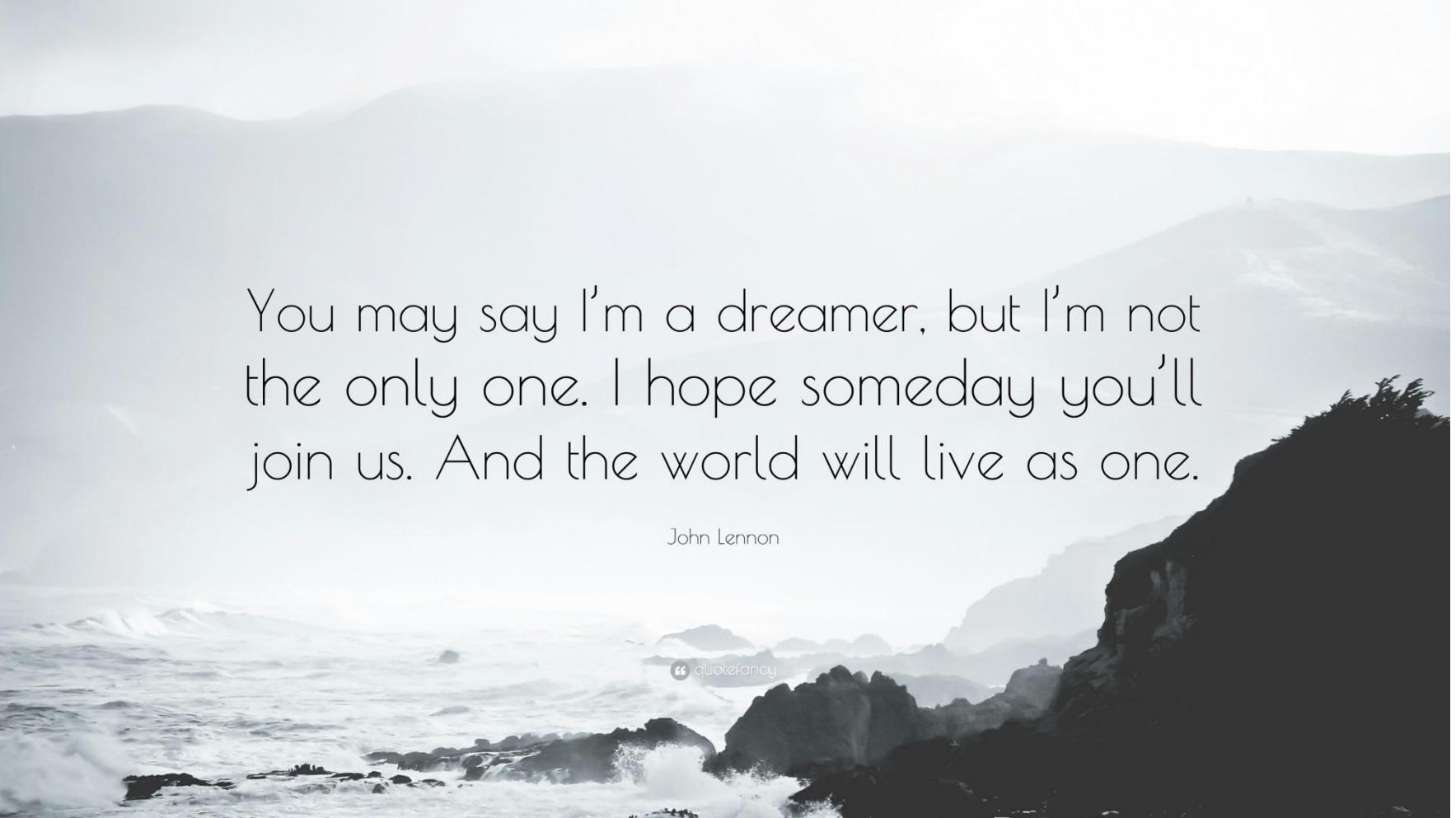
have
you met
totoro?











You may say I'm a dreamer, but I'm not
the only one. I hope someday you'll
join us. And the world will live as one.

John Lennon

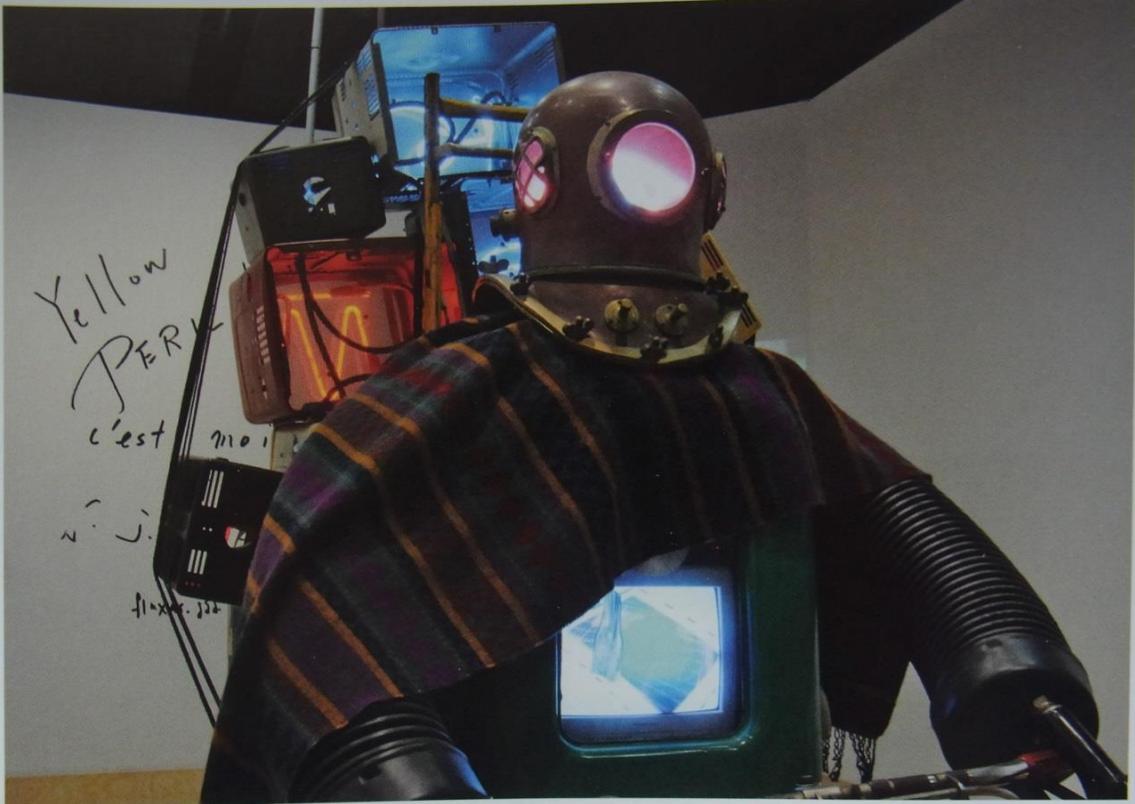
“ quotefancy

You may say I'm a dreamer but I'm not the only one I hope someday you'll join



John Lennon, Yoko Ono, Nam June Paik and
Shuya Abe at the Galeria Bonino New York

23 November 1971
Photo: Tom Haar
Courtesy Kunsthalle Bremen ©
The Estate of Nam June Paik.



Nam June Paik, *The Rehabilitation of Genghis Khan*, 1993, installation view
Nam June Paik Art Centre, Gyeonggi-do, Korea, 2010

ジンギスカンの復権 1993、Yellow Peril-Globalization Or The Rehabilitation of Genghis Khan

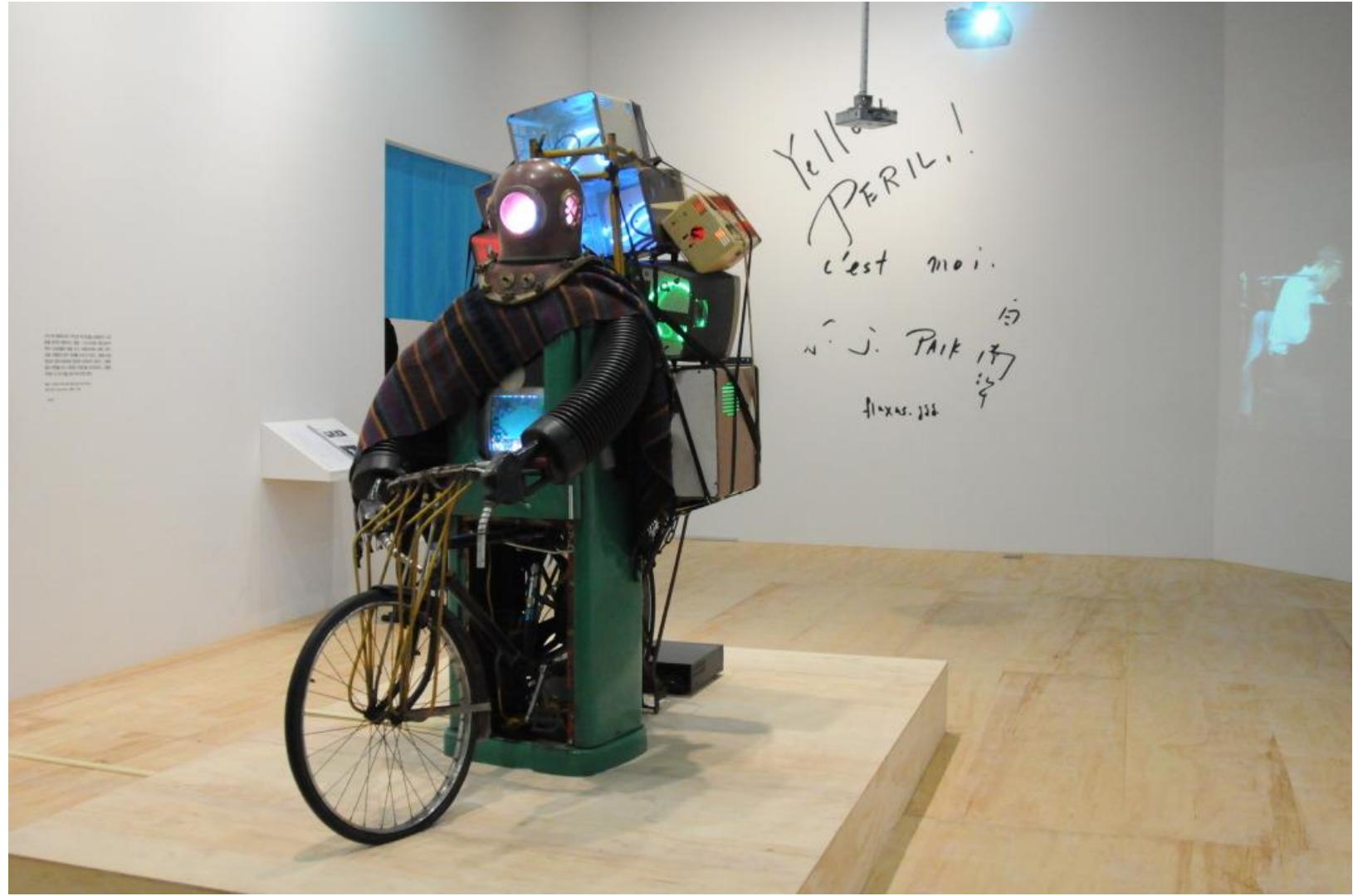
1863年(?)に電話が発明されるまで、鉄道のある路線をのぞけば、馬が最速のコミュニケーション手段だった。輸送メディアより速い情報メディアは存在しなかった。馬はテレックス+コンコルドだった。

韓国民衆音楽のリズムはシンコペーションのある、3－5－7という奇数を重視する、ここには、モンゴルからハンガリーにおよぶリズムの共有があるはずだ。

シャーマニックな文化体質

定住性のノマド
Stationary nomade

松岡正剛
千夜千冊



Nam June Paik, The Rehabilitation of Genghis-Khan, 1993, Venezia Biennale,
German Pavillion Courtesy, Nm June Paik Art Center



=



+



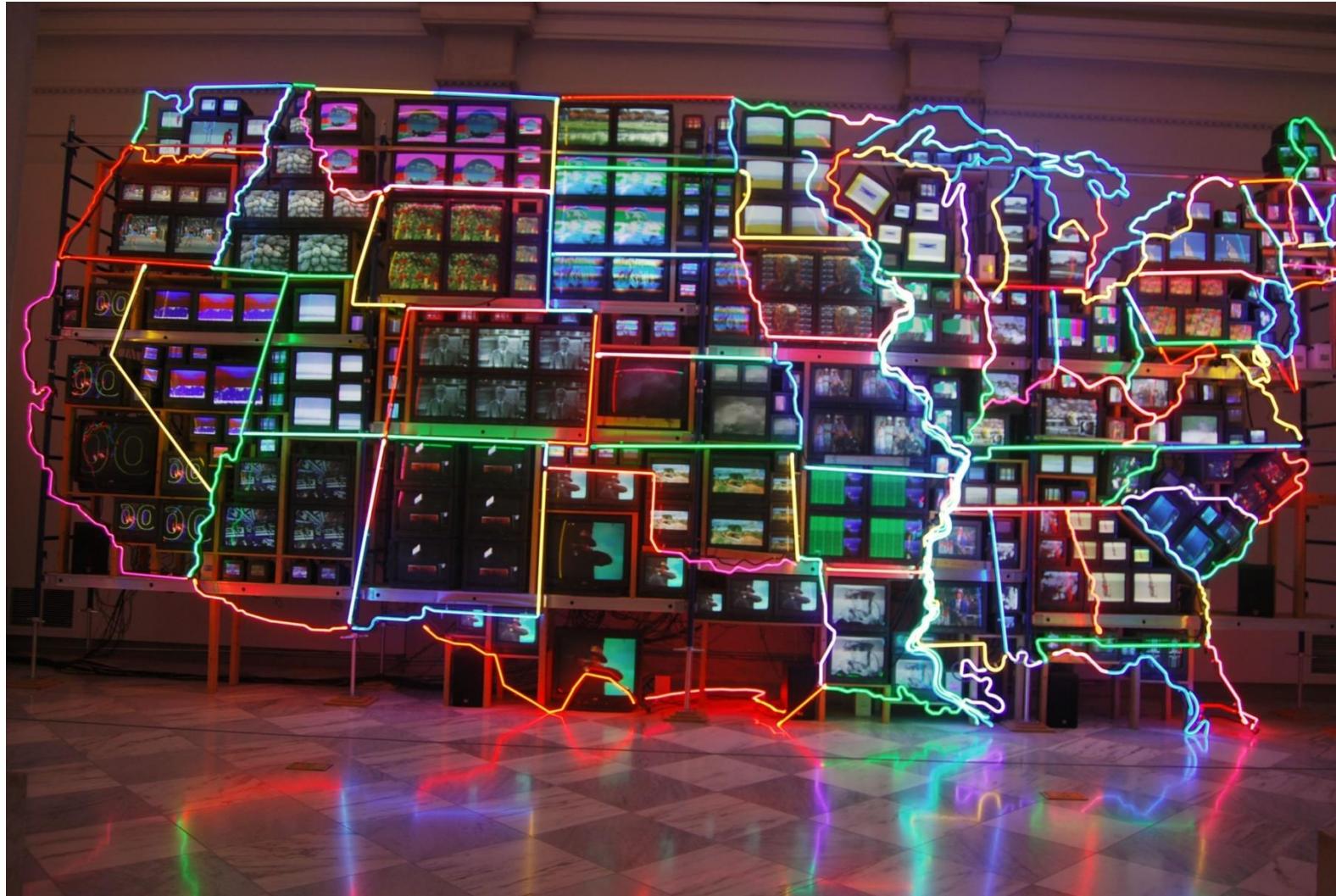
Up until the invention of the telephone, the communication was not faster than the transportation. The horse up until then was equivalent of Concorde supersonic airplane and telefax combined.

This is why we have to rethink about the horse at the beginning of the electronic age.

Namjune Paik, “From the Horse to Kristo,” trans. In, *Bye-Bye Kipling*, 1983, Watarium Museum, Tokyo, p.99.

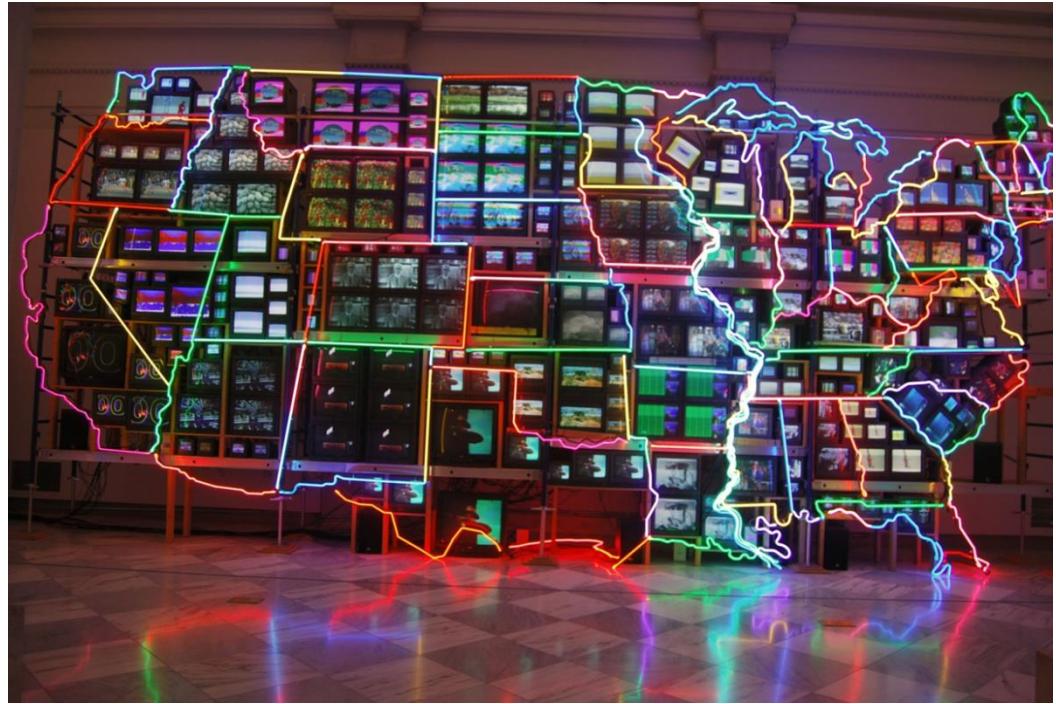


Nam June Paik's The Pre-Bell- Man: This sculpture depicts a knight made of various forms of communications technologies riding on top of an iron horse. In a lot of ways this sculpture represents the PR and media industry. Both continuously evolve as new technologies empower people and brands to connect and tell stories in new ways. Ten years ago, social media and paid media amplification were foreign to the PR industry; today they are key channels and tools through which we engage audiences. The next defining channel of media and communications may not be known, but like the knight, we must be prepared to boldly take on the challenge of navigating the impact of new technologies and mediums in the global communications landscape. <http://www.edelman.com/post/art-informs-life/>



Electronic Superhighway
光fiber cableで西海岸を
東海岸に繋ぐ (974)
。Bill Clinton Stole my idea.

大陸間のコミュニケーションは、大西洋横断ケーブル
ができる、6ヶ月から2秒に短縮された。輸送速度と情報
速度の分断。リトリーヴアルなき貯蔵庫のごみ溜め化。

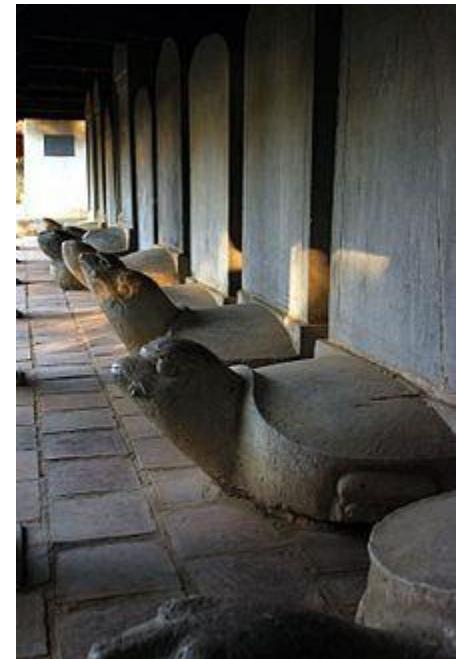


- Nam June Paik's "Revenge" to Bill Clinton, President of the United States?



一即多、多即一
方寸之間、乾坤之大

Nam-Jun Paik, *Turtle*, 1993



Rangée de stèles au
Temple de la
Littérature de Hanoi

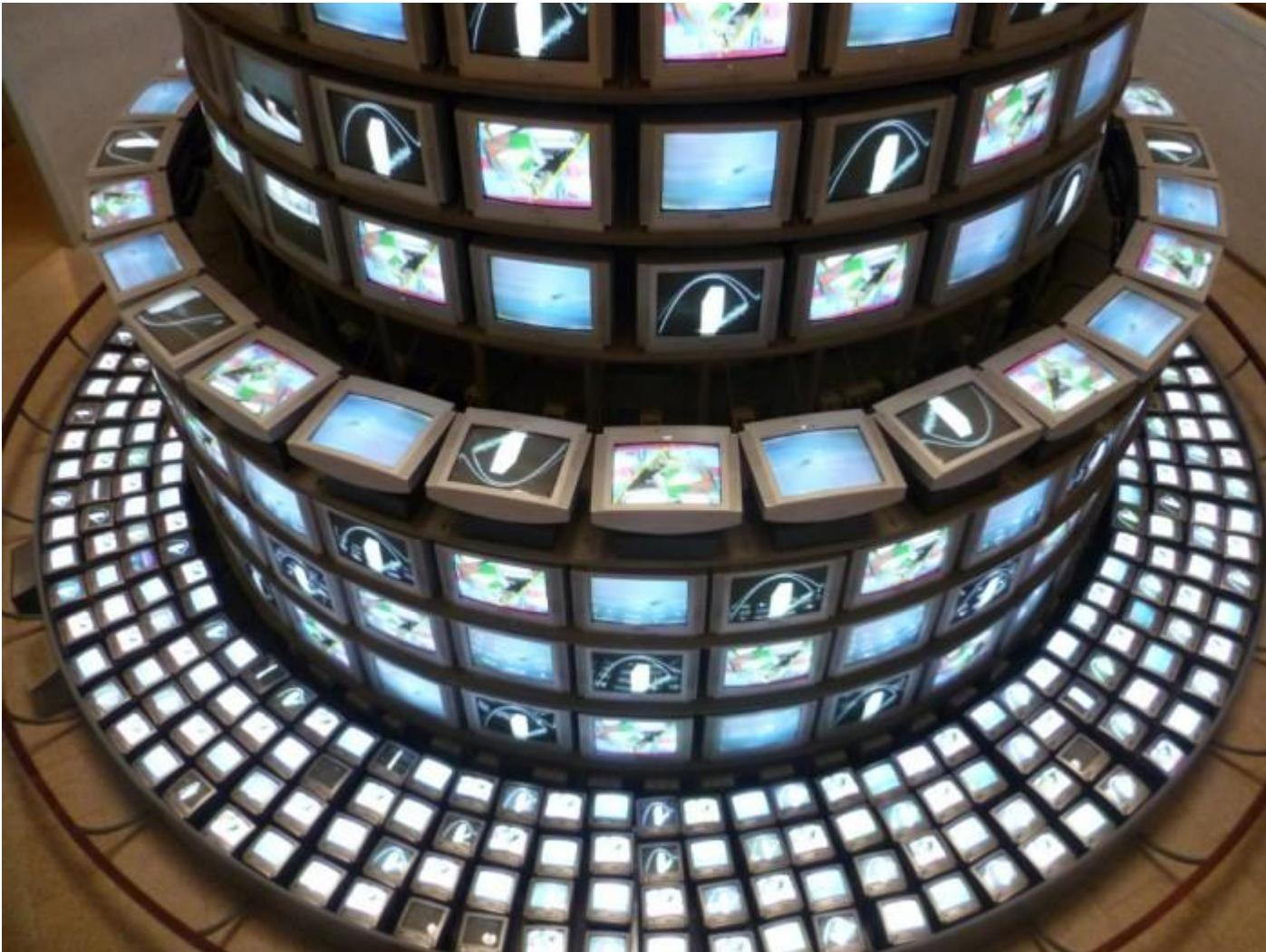
One equals to the
multiple; the multiple
equals to One; One
Square
Thumb containe the
Whole Univers



Namjun Paik 白南準、多々益善 Dadaikseon (The more, the better)、1997

多々益善
Dadaikseon
(The more,
the better)

神は死んだ、紙は死んだ：
印刷テクノロジーの終焉と、
エレクトロニクス・テクノロジーの
開始。(粉川哲夫、BS-12, Dec.
1993)



Nam June PAIK: The More, the Better, 1987,
1003 db tv monitor, National Museum of
Modern and Contemporary Art

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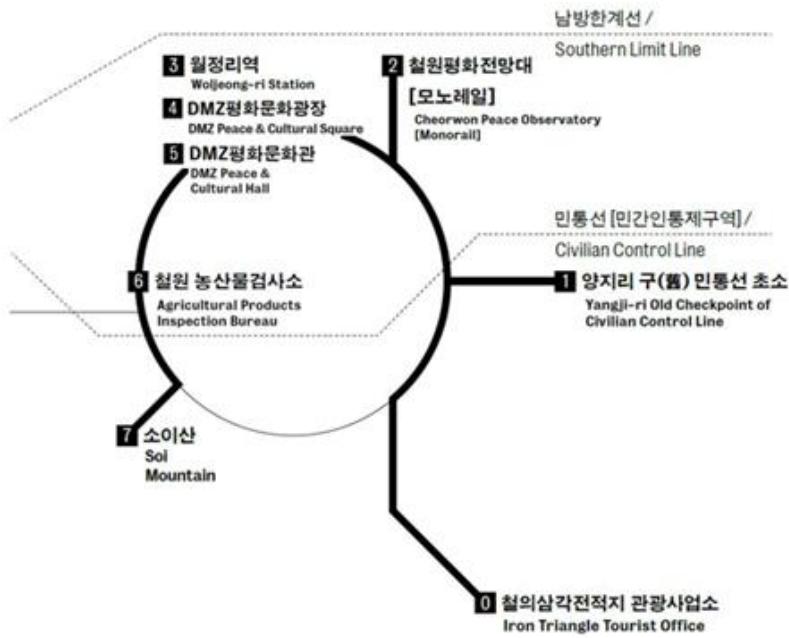


REAL DMZ PROJECT 2013

비밀 다큐지 프로젝트 2013
2013.07.27 DMZ - 42회
시즌 아트센터에서 /
장현우, 김민 DMZ 사진작가

REAL DMZ PROJECT 2013
July 27 (Sat) - September 22 (Wed), 2013
Artcenter Center, Seoul /
The border area near DMZ, Goseong,
Gangwon-do





Quote from: Hiroki Azuma, “The World After Dark Tourism”, in *Genron* 03, 2016, p.029 .

東浩紀「ダークツーリズム以降の世界」『ゲンロン03』

cf. Kim Sunjung, “Parallel Relation Between the International and Local’ the Real DMZ Project,” *Genron* 03, pp.049-056.

In the splitting crevasse of one personality, the dead are sleeping. It is the failure of consoling the dead souls that causes the splitting of the personality. Indeed tremendous amount of the dead victims of Korean War are still sleeping in the deserted no-man’s land. In this Demilitarized Zone, neither the Korean citizens nor the people of North Korea can tread in. The Real IDM Project is realized for the purpose of assisting at the very failure of this memorial service.

Surely we are living in Asia, where many nations-states are still suffering from various traumas under multiple personality disorder (caused by the discordant division lines traced in each of the national history). Enlarged-inclusive program of memorial services for reconciliation (overlapping differently subdivided national consciousness) are still badly needed (in East Asia as well as in south East Asia), so as to realize the recovery from, and the reintegration of, our split personalities.



Social Design

for the Global Realization of
the Demilitarized Zone (DMZ)

You may say I am a dreamer,
but I am not the only one....