

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

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Introduction: question of globalization

In the guise of the introduction, let me begin with an anecdote. On a street in one of the Vanuatu islands, a traffic accident happened¹. An Australian driver killed a local boy. According to the social custom, a mediator, called “chief” is summoned from another island upon the request of the Australian driver, who had asked local advisors for help. At first meeting, both sides introduced themselves in front of the “chief” in mediation. At the second meeting, the father of the killed boy was asked to show the sum that the driver should pay to the victim’s family. At the third meeting, the matter seems to be quite quickly settled, as the Australian driver accepted the requested sum. Yet it was the beginning of complications. The victim’s family, after some reflection and hesitation, began to state that they are not in a position to accept the money, as the accident was caused not by the Australian driver, but by a witchcraft in which they had been implicated without their knowing it.

The victim’s family claimed in the following manner: As the foreigner from Australia is not responsible for the accident, it is not legitimate for them to accept his money. The amount must be reduced, but the driver and the local family of the killed boy should establish a symbolical kinship so that they build up a family. The Australian seemed to have well understood this unexpected proposal, and accepted it. The compensation made, and the reconciliation seem to have been established between the interested parties.

Yet it was not the end of the story. It was rather the beginning of the revelation of mutual misunderstandings. The Australian, who happened to be a lawyer, effaced his traces upon his return to his country. He would never contact the Vanuatu “family” members again and would not give his

¹ Kaoru Ôtsu, “A Case Study of Conflict Resolution in Vanuatu,” paper presented at the 3rd *Asia Future Conference in Kokura*, Oct. 03, 2016. Courtesy of the author.

contact address to the “chief”. Probably he could not take the “family-member” proposal at its face value, and thought that with the due payment, the issue had been terminated for good, as his payment would have restored the reciprocal balance. The emotional or psychological part of the native people (let alone the allegation of the “witchcraft”) seems to have been out of his business or legal concern. As a “civilized” Westerner, he had thought that the file be closed once for all.

The “chief” who worked as a mediator, upon interview, complained about his “client’s” behavior. For, this was almost a betrayal to the family tie which the Australian driver had promised to establish. The boy’s family also manifested their frustration to a Japanese female cultural anthropologist, who observed the case, as follows: the amount of the money paid covered only 10% of the sum usually paid in a similar case of private settlement. The local informant also adds in an aside to the Japanese observer, that judging from the circumstances, the Australian driver may have been accused of killing and jailed for at least several years, if the case had been sued in a Western legal system.

This case is full of rich information, when we think of the social design in the globalizing world where we live now. If “design” consists of “techne of symbiosis”, how should we design restorative justice in cross-cultural situation? Here is one of the main issues. The Western justice, based on Roman jurisprudence and influenced by the Judeo-Christian Biblical idea of guilty, has traditionally searched for justice in terms of reciprocity. “Guilty and Punishment” remains the basic framework. Public punishment serves as a social example or warning. It aims at avoiding the recurrence of the same crime in the society at large. And yet, we have already experienced that the punishment only would hardly allow the implicated parties to restore the social tie. Not only the victims, who continue to suffer from the irremediable loss (material, spiritual or emotional; “empathic elements²), but the offenders and their family also have to suffer for a long time (even until their own death), for lack of social reintegration. In most cases, they are abandoned in a merciless situation, deprived of supporting sympathy from the surroundings, and condemned to isolation, far from any hope of moral recovery.

The Vanuatu model, proposing the formation of a new (imaginary) “family” may be a revelation; as it shows a way to construct a positive future between the otherwise irreconcilable parties. It may be a good model of restorative justice in the age of globalization. Of course, it would not be easy to make it a new prototype of social design, unconditionally and universally applicable for any transnational conflict resolution.

Our world today is called global; and yet the so-called globalization only means brutal unification on the level of economy and finance alone. The “globalized world” reveals itself as

² The term “empathy” is proposed by Daisuke Kakekawa in a workshop “Techne of symbiosis in Oceania Menlanesia region,” in the *3rd Asia Future Conference*. Oct. 03, 2016.

consisting only of a mass of vertical pillars which are lacking in mutual moral or ethical coordination. A pillar may represent a local community, or a nation state, which are run by more or less sophisticated bureaucracy and professional disciplines. It is true that the world-wide-web technologically connected these innumerable pillars; and yet the electronic signals alone do not solve all the social problems; technology alone does not guarantee automatic safety in handling intercultural conflicts. The Vanuatu style arrangement epitomizes this limit of globalization in juristic terms. Here lies one of the urgent tasks that the Design History has to seriously assume: proposing a new Social Design so as to prevent human-triggered major catastrophe from globally happening.

1. Museum Design for the Renewal of Social Spaces

Let us think about the social design specifically in terms of museum spaces.

One of the most successful cases of Contemporary museum making in recent years must be the case of the Tate Modern in the south Bank of London. The location was originally the ruin of the heavy industrial age. The huge dynamo was the symbolic relic of the Golden age of the huge machines. Though broken and no longer in use, the lost gigantic turbine at the center of the entrance hall served as the generator for the recovery of the social tie among the citizens and tourists. Indeed people are attracted to this lost turbine engine--as if possessed by the memory of the nostalgic past. Once coming to the gate of the huge building, the slow descending slope help people go forward to the bottom of the central hall. The conducting line of flow is so natural that people move in the museum as if they were welcomed by the current of water. The dynamo was located at the center so as to generate this imaginary water current.

The originality of this design is obvious when we compare this with the classical museum, where the soaring staircase leads us the height of museum spaces. For the impaired or elderly person, it is not easy to have access to this height, unless he or she is helped by the additional slope for the wheelchair at the entrance; or by the elevator equipment for the upper floors. In most cases these additional apparatus do harm to the original architecture design because of their unexpected intrusion.

~~The masterpieces treasured in Museum have been for long clearly separated from the ordinary world. Visitors have to pay tribute to historical relics of the kings and queens and marveled at their luxurious collections gloriously enshrined in the glass showcases as trophy display. In the Tate Modern, in contrast, visitors have easy access to the exhibited objects. Most of the exhibited works are either purchased by the citizen's own taxes or donated by generous and enthusiastic friends of the museum. People have naturally the right to visit and appreciate their own treasures.~~

As is well known the Southbank of London, around the original factory, was a deserted district, a danger zone with high criminal rate. But the inauguration of the Tate Modern drastically modified the area. From the other side of the Thames, tens of thousands of people flood in the new center of attraction every day. Wooden paved pedestrian promenade provides people with comfortable

recreation zone. They saw take-out (or take away) lunch box shops flourish, souvenir shops open and antiquarian markets and second-hand bookshops move in. The frequented popular passages also visibly improved the security of the area. Newly inhabitants began to create new social ties in the area; the “gentrification” has contributed to the renewal of local community. In short, the abandoned dynamo became the generator of the social renovation and prosperity, stimulating the recovery of the community spirit. The estimated economic gain and benefit reach almost to an astronomical scale, generating GBP 100 million annually to the city of London since its opening in the year 2000, creating 4000 new jobs (half of which in Southwark) hotels and catering raised 23% in the area, as Lars Nittve, Founding Director of the Tate Modern proudly (but modestly) reports³.

2. From Treasure Storage to Public Sphere

~~Originally the museum is the storage at the crossroad of transactions. Museum was born as a store house of the riches. The storage should have been located at the corner of the cross road of the commercial transaction. And yet, precious items are kept in treasury of the power holders, if not in the sacristies of churches. With the establishment of the absolute monarchy, museum seems to be gradually redesigned as a fortification or a fortress for the conservation’s sake. The more precious and expensive their collection becomes, the heavier the security system become. Hence the castle model museum prospered. Gigantic Royal Palaces have been the center of prosperity and the symbol of wealth. But museums nowadays are no longer simple treasure houses. It should be reopened to the public.~~

. Among the Japanese museums, both the ancient Kanagawa Prefectural Museum for Modern Art in the city of Kamakura (nicknamed Kamakin) and Ohara Museum in the Kurashiki city, epitomize their commercial root. Both names happen to contain the term “kura,” namely storage, showing the location’s historical importance in commerce.

The Kama-kin, opened in 1950, is proud of its being the first building in the world specifically designed for the Modern Art. It is located between the port and the Tsurugaoka Hachiman shrine, occupying the foot of the mountain. Kamakura was the capital of Japan through the 13th Century, which successfully fought off the Mongolian invasions. Kurashiki, on the other hand, is located in the middle of the Japanese Mediterranean Sea, or Seto-uchi. The town, connected by canals, has been an important marketplace located in the crossroad of inland-sea-lane. Agriculture products coming from the mountain hinterland were accumulated in the port for exchange⁴. These two examples already show the way to modern and post-modern Museum design.

³ Figures are indicated by Lars Nittve in his presentation, “The Museum as Generator,” at the 7th 21st Century Museum Summit, held in Hayama, Feb. 27-28, 2016. Courtesy of the author.

⁴ The case of Kamakura and Kurashiki was presented respectively by Tsutomu Mizusawa and Shūji Takashina at the above mentioned *Museum Summit* in 2016.

From the palace or temple model of treasure house to the transparent space with open access: This paradigm shift in the museum space-design is exemplified by the famous Kanazawa 21st Century Museum. Located at the foot of the Kanazawa castle, the museum is constructed near the center of commercial area. As the building is located at the bottom of a concave circular terrain, people are naturally attracted to the building, which is almost transparent. Instead of one unique entrance, the round space assures multiple accesses. People can enter from wherever they want, and have glimpses of the exhibits as well as of the varieties of activities: as if enjoying a window shopping. When they take interest in specific show, they can pay the entrance fee for each of the section separately. The architects of SANAA (Sejima and Nishizawa and Associates, 妹島和世 and 西沢立衛) were also invited to Lausanne, as well as to the Musée Louvre-Lens (2009-2012) so as to enlarge the Kanazawa space design project⁵.

M+ Museum, now under construction in the West Kowloon Cultural District, Hong Kong, also testifies to the fact. The huge building, probably the most ambitious project since the Centre Georges Pompidou in Paris 40 years ago, is designed in such a way to allow free access of the public at the ground level. The first floor is an open space serving as pass way and cross road. The exhibition space and storage are reserved for upper floors in the tower. Indeed, the importance of the pass way or the passage must be reconsidered. What has been lacking among the skyscrapers at the height of modernism was the horizontal connecting free space.

3. Well-cistern model

The bureaucracy tends to establish highly sophisticated vertical structure for the sake of efficiency. The hypertrophy of the professionalism is known to have been the cause of the falling down of the Babel Tower: each ministry or administration pursues its own interest and often lacks in mutual collaborations. The ramification of private land-ownership further obstructs the urban planning. A horizontal skewer (yokogushi), so to speak, to assure the mutual communication, is badly needed. And more often than not, it is easier and more efficient to allow the NGO or NPO to take initiative in the formation of this horizontal multiple network⁶. How to design urban environment in a way to encourage –mildly but efficiently-- local initiatives: here lies a difficult task that the city planners and social designers have to face. Avoid creating useless administrative obstacles, while guarantying

⁵ Shigemi Inaga examined the cases in his series of lectures at Institut d'Extrême-Orient du Collège de France, Salle Claude Lévi-Strauss, Paris; especially in 'Rahmenlosigkeit' (l'Absence du cadre catégoriel) dans l'architecture japonaise », held on May 27, 2013.

⁶ Refer to reports from several NPOs and museums; “Beppu Project” by Jun`ya Yamabe; the case of “Arts Chiyoda” by Masato Nakamura, the case of Aichi Triennale by Masahiko Haito, presented at the above mentioned *Museum Summit* in Hayama in 2016.

necessary security (for any unexpected troubles or terrorist attack-but without violating the freedom): indeed, such a double (or triple) imperative of responsibility cannot be easily taken in contemporary urban space.

Then, how about the horizontal axes? Ruins of modernity are frequently reused in recent years, as is the case of the Tate Modern. The newly opened Singapore national Museum is also the relevant and eloquent case. In Japan, many elementary schools have been closed because of the lack of boys and girls in depopulated areas. Some of the buildings and facilities have been recycled and rehabilitated, so to speak, as cultural centers to serve for artists in residence. Not every case is successful, of course. Yet it is noteworthy that the places and objects full of common memories of local community are reutilized. The reuse is at the same time an archaeological survey to our own ancestral past, and the transmission of this collective memory to the posterity⁷.

The record of the past which is sinking down into the buried layers of time is excavated and reanimated so as to consolidate the foundation for tomorrow. Just imagine a well. At the bottom of a well, we can see dormant water. The water looks dormant but they are living; indicting the whereabouts of the undercurrent. By drawing the water by bucket from the bottom of our memory (cistern), we obtain refreshing re-sources to construct our own future. The well's walls would collapse or fall down, unless sustained by the efforts of the local people. Maintaining the horizontal structure around the well plaza is indispensable. For this social design to function, the communal social tie on the level of the "ground floor" pass way turns out to be invaluable.

~~It may be obvious by now that my conception of a new type of museum as a center for cultural activities is quite similar to the market place model of a small local village, constructed around a communal well.~~ In the case of desert area with high aridity, the communal fountain or the terminal of an underground irrigation system is the vital life line, the community life being heavily dependent on the water supply.

4. Tower and Staircase

The well sustains the local village life, and it is sustained by the human effort. This mutual-aid system, a combination of vertical chronological axe (metaphor of the well) and the horizontal spatial circle (metaphor of a village community), is my basic design of the cultural center. Of course

⁷ I owe this reflection to my conversation with Shabbir Hussain Mustafa, Curator at the National Art Gallery, Singapore, where he researches art from Singapore and Southeast Asia. See several exhibitions he has curated at NUS Museum: *Archives and Desires: Selections from the Mohammad Din Mohammad Collection* (2008); *I Polunin: Memories of Singapore Through Film and Photographs* (2009); *Writing Power | Zulkifli Yusoff* (2011); *Semblance/Presence: Renato Habulan and Alfredo Esquillo Jr* (2012); and most recently, *Come Cannibalise Us, Why Dont You? | Erika Tan* (2013).

this naïve model cannot be applicable to every place; one should think about effective planning by consulting the local people under their own specific conditions. This being said, let me remark two elements, among many possible others. One is the tower, the other is the staircase⁸.

~~In the wrapping-up sessions of the 7th 21st Century Museum Summit, held in Japan in 2015, following the brainstorming cafe session, I raised my hand to make concrete proposals.~~ Firstly, as for tower: Not only in Hong Kong, Taipei but also in Seoul and Singapore, people still wonder how to treat properly the ominous 4th and the 13th floors of most of the high-rise office buildings. Whether or not the inhibition is related with *feng shui* 風水 or Chinese geomancy, it is important to respect the local custom. My proposal is to implement a legal regulation of using these floors as a historical store floor. One portion at least must be dedicated to the ancestral spirits which are supposed to be still haunting the place. In this way the memory of the place is venerated and respected. Thanks to the protection by our ancestral spirits, the building itself will be secured from the sinister or natural calamities. We can also make good use of these floors as a play-ground, by setting there a model haunted house, the ghost puppet show being a good summer attraction for adults and children, entertaining all the families.

Of course I am half joking, but am also quite serious: statistically speaking, the experience of the Hanshin-Awaji Great Earthquake, on Jan.17, 1995, shows that it is often the fourth floor which collapses most frequently: a so-called pan-cake crash syndrome; and in some public facilities, the 13th floor is already reserved for storage. Putting in vigor such special legal regulations for the 4th and 13th floors is not fantasist but highly realistic, as it will help diminishing casualties in the case of major catastrophes.

Another is staircase. As we have observed, store room developed beside the seashore, so as to facilitate flow and stock of the merchandises. The Hyugo Prefectural Museum, new building by Tadao Andô in 2002, after the Kansai-Awaji Great Earthquake, is located precisely on such water-front bank. The huge staircase facing the port is a great attraction. And yet, because of the legal restriction, the water-front facilities are no longer in use; they remain the relics and cemeteries of the once prosperous port city. I would propose that the port facilities be exceptionally restored, at least during the festival season, so that free access from the sea is allowed for the public. It would undoubtedly contribute to regenerate the port area of the Kobe city; after the earthquake, it has lost its hub function of a leading commercial port in Japan.

~~In a much smaller scale, similar redesigning of the previous city center has been experienced. Just take the case of Arts Maebashi, at the city of Maebashi, one hour north from Tokyo by train. Former department store in front of the railway station has been remodeled into an exhibition space~~

⁸ The following remarks have been orally transmitted by the author in the panel discussion at the above mentioned Museum Summit, Feb. 28, 2016. See the forthcoming publication.

~~for its basement and lower floors, and a public city library also occupies the upper floor, combined with the car parking to facilitate the public access. This project is connected with the rehabilitation of the so-called “shattered streets,” once flourishing streets in front of the Japan Rail stations in local towns are now under elongated depression, and most of the shutters of the street remain closed. Inviting young artists and NPO organizations and let them use the empty store shops so as to attract the public and tourists, either domestic or foreign: such project of redesigning the obsolete area of the old cities have been attempted in the collaboration of local government, communities and NPO organizations. I would like to propose the comparative case studies of successful cases in a chapter of urban re-design history.~~

5. Linkage and interstices: the jigsaw Puzzle model

When we talk about the necessity of reconnecting scattered sectors of the society, we tend to look to the connecting system. But I personally think the empty unoccupied spaces are as important as the networking itself. In the highly regulated urban spaces there remain, in reality, many hidden and unnoticed empty and desolate places. Horizontally or vertically, there are dead spaces left untouched by intricate construction regulations. These interstices may be occupied legally or illegally. Illegally by those who have no regular fixed address. They have their own refuge in the bushes of a river bank, for example. Legal usage has been meticulously studied by Kaijima and Tsukamoto of the Studio Bow Wow⁹. They establish a typology of the architecture design to fill in the empty spaces; irregular-shaped buildings are creeping in the vacant terrain which has been left out-of-use between the interstices of urban space.

These interstices represent not-yet stitched vacancy which has been escaped from the multiple urban designs, if not rip-up remains of the desolated area after the collapse of the initial urban planning. Not only in urban area, but also in rural communities, many disorders are spreading, like sprawling, or through haphazard exploitation of natural resources. Indeed, the hole-place, or *anaba* 穴場 in Japanese, means a good site for exploitation; it is profitable because it remains out-of-the-way; it has been concealed and still unknown to the ordinary public.

However, instead of exploiting the secret resources up to their terminal extinction, it is high time to stitch up the unconnected sectors so as to reactivate the social dynamism; instead of destroying the already ripped-up network beyond recovery, it is high time to resume the repairing operation by not putting excessive burden on the fragile network of the ecosystem.

Social linkage is of course essential; and yet it should not be manipulated for the sake of further exploitation, be it for the profit of the political, economic or financial sectors. Here, the

⁹ Momoyo Kaijima Tsukamoto et al, *Made in Tokyo* (2001); *Pet Architecture Guide Book* (2002) published by Studio Bow Wow and World Photo Press.

metaphor of jigsaw puzzle would be helpful for our understanding¹⁰.

Let us think of one last piece which is still lacking in the jigsaw puzzle. This empty space would correspond to the vacant interstices we have seen above. To complete the whole scheme, we have to find out the final lacking piece. The fitting form of the lacking piece is determined by the surrounding eight pieces; it is thanks to the equilibrium between these pieces that the whole puzzle can complete itself. So far as each of the pieces is dependent on the surrounding configuration, no constituting piece is completely autonomous; and yet, each piece keeps its own originality, as no two pieces have the same form. It is true that each piece cannot be recognized as such in the puzzle unless it can fit in its vacant place; and yet, each piece's own partial autonomy is guaranteed so long as no other piece can replace it. It is in this network of mutual dependency that the puzzle establishes itself as a whole.

Naoto Fukazawa, designer, and current Director of the famous Japan Folklore Museum (Nippon Mingeikan) maintains that design is an act of finding out and putting in place the last lacking piece in the jigsaw puzzle¹¹. Without this final piece, the whole picture would never be completed. And yet, continues Fukazawa, what would happen if the whole picture had been distorted. If the last piece help finalize the distorted picture, it would do more harm than good for the whole society. For, it would commit a hideous complicity of socially accepting and legitimizing the contradictions that the distortion has implied.

6. Vacancy and Piracy

Adolf Loos famously condemned the decorative art as criminal, for the reason that the decorative elements are superfluous to design. In the same vein, one may declare that design may also risk the criminality, if it is implicated in the completion of the wicked world view and planning. Here we have to turn upside down our way of thinking. The question is no longer how to complete a pre-determined jigsaw puzzle by putting in the final piece. In a sense, the lacking piece may represent the empty hiatus which has been inevitably left: the very piece in question may have been rejected and flicked off from its place because of the general distortion of the whole picture. The accumulated irrationality of the whole system is concentrated in the weakest point and the rejected piece may have been the victim of the malfunctioning of the whole unit. Putting this last piece by force in its place would not solve the problem. On the contrary, it will worsen and aggravate the overwhelming sickness.

¹⁰ For the metaphor of jigsaw puzzle, see, Shin'ichi Fukushima, "A Wonderful way of ordering a lost piece," *Nippon Keizai Shinbun News Paper*.14, 2014. My own development is in my *In Search of Haptic Plasticity, Souls touching each other, Forms interwoven*, University of Nagoya Press, 2016, pp.159-160 (in Japanese).

¹¹ Takashi Kurata, *Intimacy of the Popular Craft, or how to design the sentiment of attachment*, University of Meiji Press, 2015, pp.15-17 (in Japanese).

The final piece may even give the last blow of death sentence to the already warped structure.

This vacant space or hiatus would be a best incubator where desired or non-desired species can occasionally multiply. Just as the wild weeds find out their best place for proliferation in a tiny crack of the paved road, or invade the un-noticed non-cultivated field. It is in this vacant hiatus in the jigsaw puzzle that foreign as well as not-identified invaders assault and, like parasite, make it their occupied territory. It will populate outlaws and untouchables, illegal acts will flourish there, and finally a lawless zone of underground will prosper... Here is also the zone where the piracy outbreaks. Pirates would never make explicit their own illegality or their own dubious belongings: rather the uncertainty of their identity is the guarantee of their status as pirates¹².

It is known that for the immune system, the self-identity is recognized through the lack of recognition¹³. The immune system attacks what it recognizes as enemy. For this reason, the very living body, in which the immune system properly works, should not be noticed as existing by the very immune system. It should exist only as an unrecognizable lack. The failed recognition by one's own immune system guarantees its survival. Otherwise, the living body would be destroyed by its own immune system (as is the case of auto-immune diseases). In other words, the biological identity is recognized by the immune system as an empty invisible spot, lacking any antigen to provoke antigen-antibody reaction. The self-identity is thus perceived by the immune system as a negative vacancy, just like the hiatus, or the lost piece in the jigsaw puzzle.

Here appears the "terra nullius" to use the term of Hugo von Grotius. An efficient pirate vessel may be comparable to this lacking piece; so long as it is not noticed and not located by the police agency, it can continue its navigation and pirate operation, as if it were unnoticed antigen. If noticed, it will immediately be attacked by the immune system, named police force, which is mobilized to fulfill its task of maintaining the established social order.

7. Tokyonization Project

The above reflection brings us to the following troublesome question: Should design be the agent of consolidating or destabilizing the established sense of order or identity? In recent years, with the proliferation of pirate editions in the visual website, various regulations have been reinforced

¹² On the theoretical reach of the "piracy", see among other, special issue "Piracy, Oceanic Utopia," in *Gendai Shisô - Revue de la pensée d'aujourd'hui*, Vol.39-10, 2011. See also, Peter Lamborn Wilson, *Pirate Utopia: Moorish Corsairs and European Renegades*, New York: Autonomedia, 2003. Rodolphe Durand et Jean-Philippe Vergne, *L'Organisation pirate*, Éditions Le Bord de l'eau, 2010. Gabriel Kuhn, *Life under the Jolly Roger, Reflections on Golden Age Piracy*, Oakland, PM Press, 2010..

¹³ Tomio Miki, *The Semiotics of the Immune System*, Tokyo: Seidosha, 1993 See also, Shin'ichi Fukuoka, "Self is a void in the immune system," *Nihon Keizai Shibun News Paper*, Dec.21, 2014..

so as to protect the copyright of cultural properties. And the question of authenticity has been frequently raised in connection with the financial benefits. In Japanese “pakuri” means illegally stealing someone other’s idea. *The Knock-off Economy* by Karl Raustiala and Chirstopher Sprigman (Oxford U.P., 2012) was translated into Japanese as *Pakuri Economy* (2015)¹⁴. The neologism “paci-ator” is coined out as the combination of “pakuri” and “creator” so as to make fun of the artist or designer taxed as “phony”. Kenjirô Sano, whose proposal for the Tokyo Olympic emblem for the year 2020 is a typical case. I would not enter into the details of this imbroglio: Anybody in the graphic design may be easily exposed to a similar threat of being accused of confiscation. Judging from the huge economic profitability, the suspected and accused person can hardly survive intact from a similar scandal.

Let us here have a look at the work of Taigo Ishii¹⁵. In his video presentation at the Venezia Biennale 2016, Ishii Taigo reveals the mechanism of “similar looking” and tries to question the very notion of authenticity. The street scenery, which at first sight looks like Tokyo, reveals itself as disguised view of New York Manhattan. By simply replacing the advertisement billboard, the city instantaneously loses its apparent identity and spectators are easily duped by the camouflage. In the same token, Copenhagen can suddenly masquerade as downtown Tokyo, once it chooses Tokyo style neon signs and illuminated advertisement boards. The way how the Piazza San Marco in Venezia may be able to make itself up into a Japanese temple and shrine disturbs our common sense. What has been believed to be the essence of a cultural identity was in fact no better than an imprinted fixed idea, a mindset, almost a biased illusion, and a simple transplantation of the most visible superficial signs – like pine trees, flags and banners-- would be enough to destabilize the status-quoi of the notion of originality. In this process of “Tokyo-nization”, the binary opposition between the original and copy is also seriously put into question.

The Champs de Mars with the Eiffel Tower, on the other side, would reveal the fundamental difference which separates the French geometrical urban planning from the Japanese way of cherry blossom festival. A similar drinking and party gathering is strictly forbidden in French public sphere. It is nonetheless true that a simple switch in dress code and urban outdoor regulations would easily “tokyonize” even the capital city of France. Let us remember the movie *Lost in Translation*, by Sophia Coppola (2003). The loss of identity can be efficiently achieved in the process of cultural translation.

¹⁴ Karl Raustiala and Chirstopher Sprigman, *The Knock-off Economy: How Immitation Sparks Invention*, Oxford U.P., 2012; translated into Japanese as *Pakuri Economy*, Tokyo: Misuzu Shobô, 2015.

¹⁵ <http://www.designboom.com/art/daigo-ishii-future-scape-architects-worldwide-tokyo-lization-project-venice-architecture-biennale-07-26-2016/26-2016/>

8. Yellow umbrella in the transnational popular movements

The question of identity is closely connected with that of reproduction and proliferation of the icons. Let me take up the case of yellow umbrella in Hong Kong in 2014. It is not my intention here to enter into political implications. Just notice an almost autonomous multiplication of yellow umbrellas. Firstly why yellow? After the Great North Eastern Earthquake in Japan, March 11, 2011, it is well known that the Japanese empress brought with her yellow daffodils to dedicate them to the victims of the sinister. Yellow has the power of inspiring hope and encouraging people in disastrous situation. Secondly, it must be remembered that the civil movement in Taiwan, the students' occupation of the Taiwan Legislative Yuan, or 318 Sun flower Movement somehow jumped to Hong Kong, crossing the strait¹⁶. The common reference to the yellow flower is obvious.

And thirdly, it is curious to note that Totoro character, invented by Studio Ghibli, saw also its figure prospering during the Yellow Umbrella Movement as one of the main mascots. If one had taken it seriously in terms of copyright or authorship, the proliferation of such imitations might have been accused of illegal piracy, violating the copyright of a commercialized item (even a private use or reuse may be regarded illegal in some cases, when it turns out profitable). The "illegal Totoros" may be sued for damages of cultural property. The same proliferation might also have been condemned by the Beijing Government for the "cultural invasion" into mainland China by the Japanese "soft power" warfare (if the incident had taken place ten years earlier).

Yet one has also to remark, that copyright monopoly of the mass culture is already an anachronism. Even the Catholic spectators can easily understand the "Totoro" is the spirit of the forest. An ecological wish of being protected by the forest, an instinctive identification with the rainforest, generated the multiplication of yellow umbrella; and the "Totoro" character also appeared as a suitable accompanying character. The umbrella was naturally chosen as a symbol. In this choice reflects the climatic conditions of the region of south-East Asia. Semi-tropical monsoon zone shares similar experience of sudden daily rainfalls. People could not have manifested their solidarity around the yellow umbrella, were it not for the hideous rainfall. Though not welcome, the unexpected heavy rainfall was an unavoidable metaphor of repression.

The free spaces sporadically created in the movement may witness to the fact that free space by definition is not a germ-free pasteurized greenhouse. So long as the freedom is guaranteed, the free space cannot be perfectly safe but may be easily contaminated. As such, the free space may serve as a laboratory, offering an appropriate seedbed for cultural or social experiments. On this unauthorized biological plantation spots for cultivation, unwelcome germs of artistic performance may also fall in and be mixed up. But, through the apparent failure in the experiment, sudden serendipity may also occur, leading to unexpected discoveries. Rainfall may be the cause of disaster but it may also be the

¹⁶ Inuhiko Yomota, *The Pleasure of Taiwan*, Tokyo : Iwanami Shoten, 2015, pp.168-182 (in Japanese).

germ of good luck¹⁷.

The innumerable yellow umbrellas tied up the spirit of the people for a while. But they were doomed to be damaged and abandoned; they will be put away and disappear before long as wastes in the garbage. They are not eternal marble monument but only a seasonal reaction to the changing political climate. And yet the fact will remain that the people's will was collectively manifested through the massive gathering of yellow umbrellas. Yellow daffodils connected the dead with the alive; A sort of Zwischenland, or a dream land-in-between, to use the term of the German poet, Rainer Maria Rilke, came true for a moment. In the same token, the yellow sunflower and the yellow umbrella suddenly proliferated in the vacant zone of political power; Yellow flowers or yellow umbrellas were multiplied to fill in a vacant space, at the very spot where the final one piece was still missing in the jigsaw puzzle of the Realpolitik.

"You may say I am a dreamer. Yes, but I am not the only one." Here is a famous slogan quoted from John Lennon (delivered by Oscar Ho et al.) at the height of the Yellow Umbrella Revolution. This is a powerful message celebrating this exceptional moment in history. This autonomous linkage among the people in solidarity allows us to have a glimpse at a rare possibility of the social design, which has been achieved anonymously but almost unanimously at the moment of crisis.

9. Nam Jun Paik and the Vision of Diamond Mandala

Another dreamer must be named; a visionary who have imagined and designed the new world connected by electronic network almost a quarter century before its realization. Nam-June Paik, Korean artist. Paik maintains that we have to rethink about the horse. Before the invention of the telephone in 1865, the horse was the fastest tool for communication. Railway network was still quite limited at that epoch. 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 together. This is why we have to rethink about the horse at the beginning of the electronic age¹⁸.

With the installation of the Atlantic submarine telegraphic cable, the connection time between the two continents was diminished from one week to 0.2 second. The gap between the communication speed and that of the transportation has become decisive. In this perspective, trans-

¹⁷ Shigemi Inaga, « Dream of hegemony and diaspora: from the International Symposium, *Global Art and Diaspora Art in Japan and Asia*, Mori Art Museum and The University of Tokyo,» *Aida*, Nr.222, Jan.20, 2016, pp.24-29 and Nr.223, Feb.20, 2016, pp.37-44 (in Japanese).

¹⁸ Nam June Paik, «From the Horse to Kristo, »translated into Japanese in *Bye-Bye Kipling*, The Watarium Museum, Tokyo, 1983, p.99.

continental highway system in the USA looked absurd and obsolete to his eye. Physical transportation is much slower than the electronic superhighway. We already have a small electronic horse, and this is why the contemporary artists have to seriously think about the electronic art work, which has not yet been properly realized. This is the essence of Nam-June Paik's idea in redesigning the world communication system as "undingliche Ding" (Vilem Flusser)¹⁹. His report was published around 1974, and it was the Clinton administration with the initiative of the Vice President Gore, that brought the idea into reality. Nam-June half-jokingly complains that Bill Clinton stole his idea...

It would be misleading to take Nam-June Paik for a simple pioneer of the so-called video art. Rather he was one of the leading designers of the future, in the footsteps of Nobert Wiener and Marshal McLuhan. Nam-June was seriously dreaming at a new world freely connected through electronic superhighway network. He also prophesied that the electronic art work with free retrieval system will revolutionize the notion of art work, and replace the museum by virtual archives. And this prophecy has also come true as most of the artists currently fabricate their portfolio in a virtual reality and diffusing it by way of W.W.W. Internet services. While observing the dream of his own design coming into reality, Paik himself saw his own pioneering works successfully enshrined in major museums around the world as the historical relics of the dawn of the post-industrial video era.

The numerous video monitors constituting his work is an electronic mandala; each of the monitor reflecting all the others while the vision in one unique monitor is also echoing in every other monitors. He thus replaced by his video art, the Buddhist metaphor of the *Huayan* Diamond Sutra, connecting the past with the future and overcoming the outdated distinction between the original and copies in the age of *autopoiesis* and multiplied reproductions²⁰. His huge turtle is an electronic stela for commemoration, his huge tower named "The More the better" or *Dadaikseon* (1988) composed of 1003 monitors is the Tower of Babel of our time; if the paper had killed the cathedral, as Victor Hugo famously formulated, the electronic device killed the paper. Paik jokingly rephrases Friedrich Nietzsche in Japanese. The God (Kami) is dead one hundred years ago thanks to Nietzsche; the paper (kami) is dead now at the dawn of the electronic era...²¹

¹⁹ Vilem Flusser, *Vom Stand der Dinge, Eine kleine Philosophie des Design*, Steidl Verlag, 1993.

²⁰ Cf. My lecture, "Nam June Paik and the Buddhist Ideas," at the Watarium Museum, Oct. 07, 2016. See Also, Shigemi Inaga, *Kegon/Huayan View and Contemporary East Asian Art: A Methodological Proposal*, *Cross Sections* Vol.5, The National Museum of Modern Art, Kyoto, March 20, 2013, pp.2-25.

²¹ Interview to Nam June Paik by Tetsuo Konakawa, in *BT* (Bijutsu Techô), Dec. 12, 1993. Here lies however the limit and excessive optimism of Nom June Paik's thinking at the dawn of the electronic era, though this limit reveals itself only when the W.W.W. has been implemented all over the world at the beginning of the 21st Century. On this problem, see Shigemi Inaga, "Haptic Enjoyment beyond the Visual

Conclusion: DMZ or Reconnecting the world through the dead and invisible

Korea, Nam-June Paik's motherland, has an empty zone which any suitable piece cannot fill in nor cover: the Demilitarized Zone of more than 250 kilometers long with the total superficies of 570 square km. This living relic of the Korean War still divides the country from North Korea. The reconciliation is far from on the political agenda, In observing this empty zone, a broken jigsaws puzzle, Hiroki Azuma remarks:

Each of us is composed of split personality, spirit with many cracks in a state of schizophrenia. "In such splitting crevasse of one person, the dead are sleeping. It is the failure of consoling the dead souls that causes the splitting in the personality. Indeed tremendous amount of the dead victims of the Korean War are still sleeping in the deserted no-man's land. In this Demilitarized Zone, neither the Korean citizens nor the People of the North Korea can tread in. The Real DMZ –an ambitious artistic project now developed -- is realized for the purpose of assisting at the very failure of this memorial service. Surely we are living in Asia, where many nation-states are still suffering from various traumas under multiple personality disorder (caused by the discordant division lines in each of the national history-both chronological and geographical). Enlarged and more inclusive programs of memorial services for reconciliation (among the contradictory division lines in the geo-history) 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 own split personalities.²²"

Studies in Design history in East Asia cannot be alien to this historical task of (post-colonial) reconciliation. The empty crevasses of split personalities are still haunting us everywhere. The social-redesigning of the 4th and the 13th floor of our mental system will be one of main targets for this project. Let us also remind the Vanuatu model. How to construct a "family tie" among the irreconcilable; here lies our moral duty in the study of Design history in the 21st Century.

(Kyoto, Oct.24, 2016)

APPENDICES:

ICDHS 2016 Taipei Making Trans/national Contemporary Design History

10th International Conference on Design History and Design studies, 26-28 Oct. 2016

Correction 30 Oct.2016

Culture, Redefining Modernity in Museology so as to Readjust the Digitalized Global Scale Model," *Taipei Biennale*, Key note lecture, The Taipei City Fine Art Museum, Sep. 11 2016.

²² Hiroki Azuma, « The World after Dark Tourism, » in *Genron*, 03, 2016, p.029 (in Japanese, tentative translation into English by Inaga). The same issue contains a Japanese translation of Kim Sunjung, "Parallel Relation between the International and Local: The Real DMZ Project," *Genron* 03, pp.049-056.

Keynote Speech II Shigemi INAGA Oct.27, 10:45-12:15 draft as of 28 Sep.2016

Oct.01. 2016

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

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◆Original Planning

1 .IDEA. From Disegno, to Design: Dessen, 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. “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 suki-ma

Noise, Redundancy,

◆ Synopsis May 26, 2016

The aim of this paper is to reconsider the brain-centered view of design. Is design a material projection of the ideas preconceived in the brain? Can design thinking cope with the amorphous when its purpose is limited to morphological projects? If the immaterial images or “Undingliche Ding,” to use Willem Flusser’s terminology, are predominant in the current digital age, how can design face the escaping materiality? What kind of inter-face do we have to search for?

Such questions call for the investigation into tactility. The role of the haptic in design comes to the fore. Theoretically, this requires drastic shift from the conventional and modernist way of “thinking:” dichotomy of mind and body should be abolished, unfavorable subjugation of the copy in

favor of the original should be put into question, repetition and reproduction ought to be rehabilitated as the genetic factor of creativity in difference.

In short, design in the postcolonial, transnational, and globalizing world context means non-Western re-negotiation with the classical Western philosophical regime of visibility in which design thinking has been unconditionally enclosed. How has non-Western design failed to reproduce and reciprocate Western mainstreams? Does this “failure” in implantation indicate the lack in originality? Isn’t it rather a germ of incompatibility with the current World (value) system which comes close to a standstill?

If design can mean display of signs, this sign of incompatibility must be taken seriously. For in this palpable gap one sees palpitating a new life. How to fill in the lacuna of our thinking in the cyber hypertrophy? If “cybernetics” stems from “steeling” between the material and immaterial, who is responsible for the navigation? Here lies the irreplaceable task of design. For, design designates the signs which make their “emergence” in the cross-section of mind and material. The overlapping and emulation of the mind and the material gives birth to forms; the forms are interwoven by the help of hands and fingers. As Henri Focillon put it, “*esprit fait la main et la main fait l’esprit.*”

Through the form interwoven by the mind-body reciprocal interaction the souls touch each other so as to shape up in-formation. Design studies therefore have the mission of re-de-signing the communication theory from the outset. The information technology as a whole is not only the means to accomplish this mission but is the vehicle for transmission; transporting (“*metaphoren*” in Greek) the collective memory of Life. How to transmit the life memory from the immemorial past to the (post-human-?) posterity? Here is the ultimate question that the history of design industry has to keep in mind. This paper attempts to investigate into this not-yet explored gap in cognition.