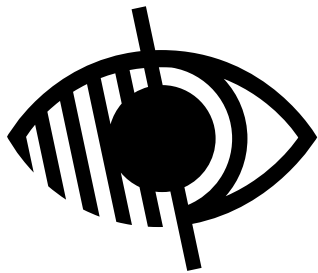


Large print guide



Design Discoveries: Towards a DESIGN MUSEUM JAPAN

見つけよう日本のデザイン
デザインミュージアム・ジャパンに向けて

Please return after use

Notices

Please refrain from touching items in the exhibition, unless otherwise instructed.

Photography within the gallery is permitted (for non-commercial use only).

Please be aware of the box edges while moving around the exhibition.

Please mind your step around the white platform under the piano.

The consumption of food or drink is not permitted in the gallery.

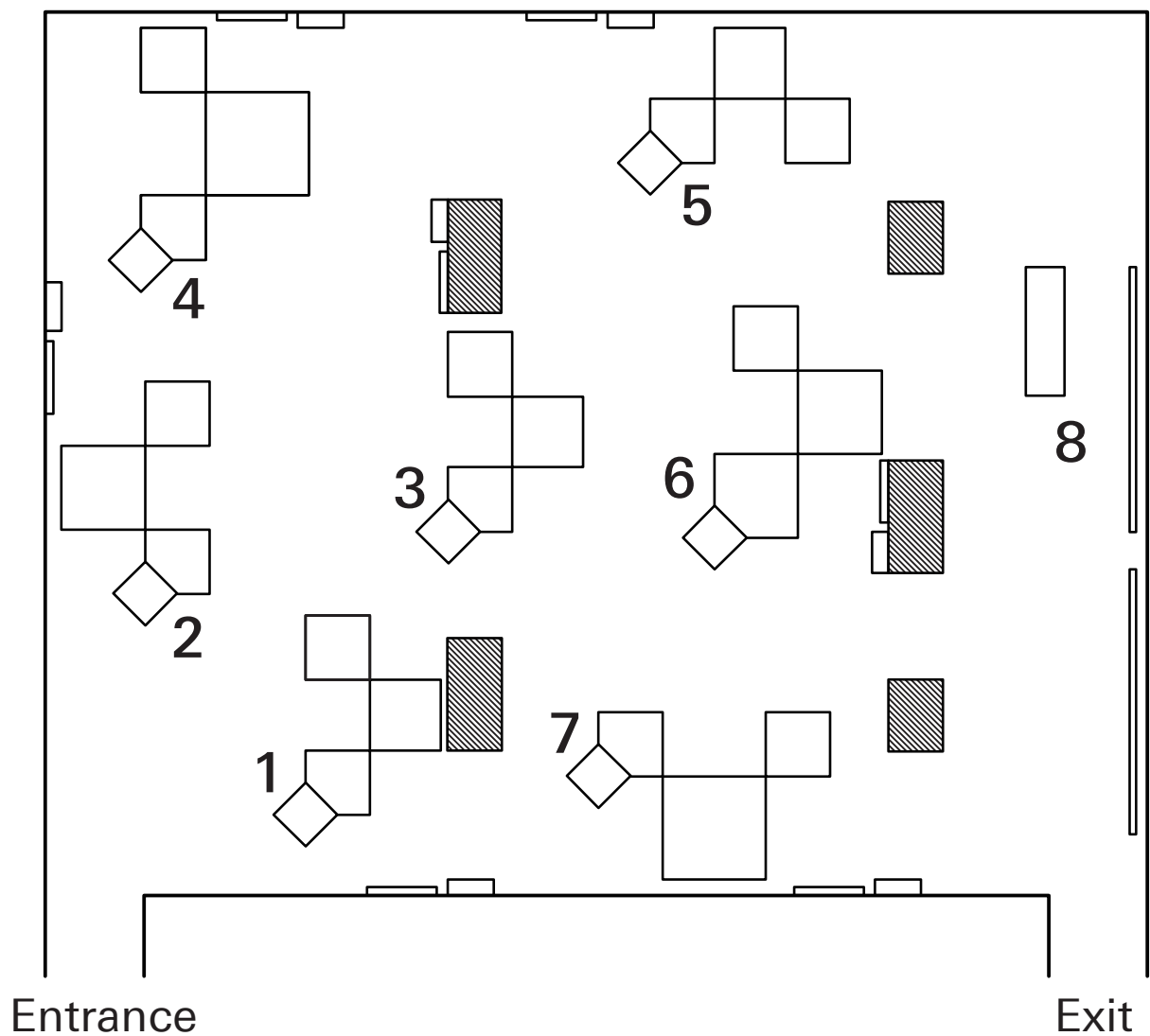
Children must be supervised at all times.

No dogs except assistance dogs.

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Exhibition plan



1. Iwate Tane Tsuyoshi

8. Interactive area

2. Toyama Sudō Reiko

3. Ishikawa Tagawa Kinya

4. Shizuoka Mizuguchi Tetsuya

5. Hyōgo Tsujikawa Kōichirō

6. Fukuoka Hirokawa Tamae

7. Kagoshima Morinaga Kunihiko

Introduction

This exhibition presents design treasures collected from across Japan. While some may appear unfamiliar, each is deeply rooted in everyday life. They have been selected by seven prominent Japanese designers working in diverse fields, from architecture to film. Each travelled to a specific region to uncover the rich history and evolution of their chosen design. Here they present their findings and explain the significance of their selected treasure.

Japan is synonymous with good design. Its distinctive design culture stretches back at least as far as the prehistoric Jōmon period, more than 10,000 years ago. Yet the country has no museum dedicated to Japanese design. This exhibition is an experiment in imagining such a museum, presenting one model for a national design institution, an ever-expanding museum of the future, collectively imagined by designers.

With displays ranging from state-of-the-art sportswear to spinning tops, from patchwork garments to innovative audio technology, the exhibition presents each chosen design's origin story.

What does design mean to you? We invite you to embark on a journey to seek out your own design treasures here in London and around the world.

NHK | NHK Promotions Inc. | NHK Educational Corporation

Credits

Presented by Japan House London

Organized by

NHK (The Japan
Broadcasting Corporation)
NHK Promotions Inc.
NHK Educational
Corporation

Support from

Goldwin Inc.
Goshono Jōmon Museum
Japan Toy Museum
Nakamura Ningyō Inc.
Nihon Yōshokki Co., Ltd.
Oriental Carpet Mills, Ltd.
Tsuzawa Andon Fureai Hall
Uken Village Lifelong
Learning Center (Genki no
Deru Yakata)
YAMAHA

Participating creators

Hirokawa Tamae
Mizuguchi Tetsuya
Morinaga Kunihiko
Sudō Reiko
Tagawa Kinya
Tane Tsuyoshi
Tsujikawa Kōichirō

Exhibition design

Atelier Tsuyoshi Tane
Architects

Design coordination

Rieko Ito, IXI Co., Ltd.

Graphic design

Ken Okamoto Design Office

Map of design treasures

From top right of the map to the bottom left

Ichinohe, Iwate Prefecture

Architect, Tane Tsuyoshi

Jōmon Village Design:

Design Found in 10,000-Year-Old Living Spaces

Oyabe, Toyama Prefecture

Textile Designer, Sudō Reiko

State-of-the-Art 3D Sportswear:

Inspired by a Lantern Festival in Toyama

Kanazawa, Ishikawa Prefecture

Design Engineer, Tagawa Kinya

Yanagi Sōri's Design Process Revealed in Cutlery:

Process is a Matter of Design

Hamamatsu, Shizuoka Prefecture

Experience Architect, Mizuguchi Tetsuya

The TransAcoustic Piano:

Design at the Intersection of Heritage

Craft Skills and Modern Technology

Himeji, Hyōgo Prefecture

Film Director, Tsujikawa Kōichirō

Whip Tops and Tops Inspired by Them:

Toys as Our First Contact with Design

Hakata, Fukuoka Prefecture

Fashion Designer, Hirokawa Tamae

The Hakata Gion Yamakasa Festival:

An Evolving Tradition Embodying

Passion and Excitement

Amami Ōshima, Kagoshima Prefecture

Fashion Designer, Morinaga Kunihiro

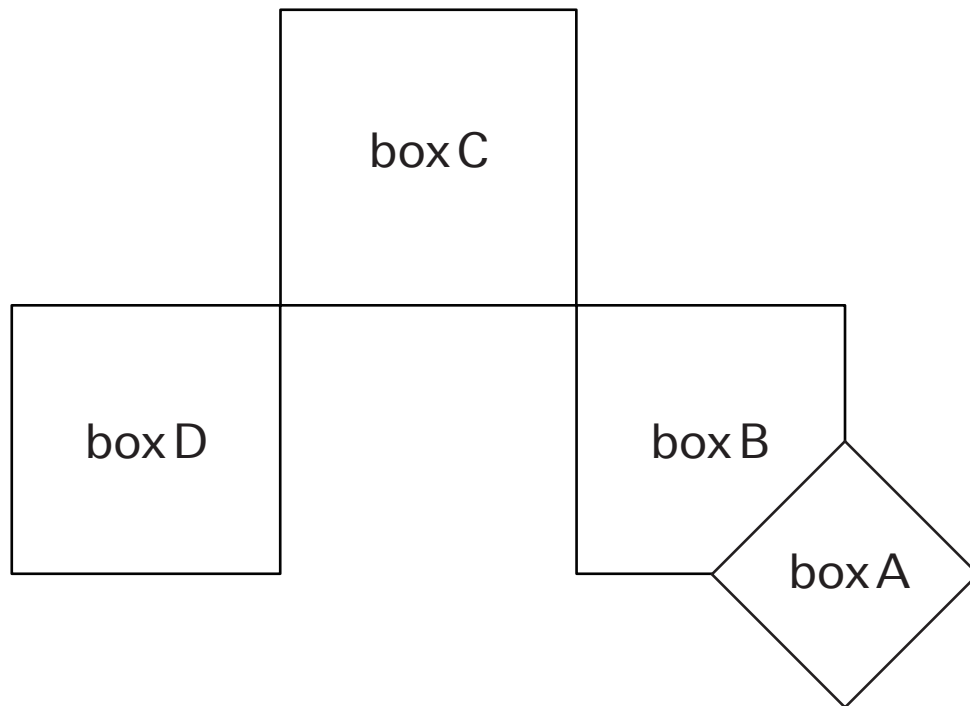
Haburagin, the Clothing of the *Noro* Priestesses:

Design to Protect the Wearer

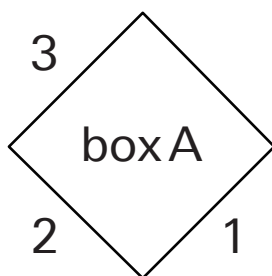
Ichinohe, Iwate

Architect, Tane Tsuyoshi

plan



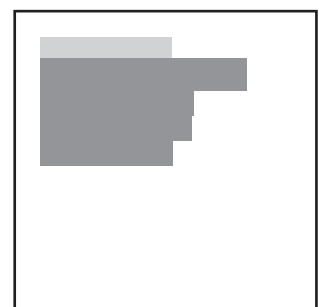
box A – elevation



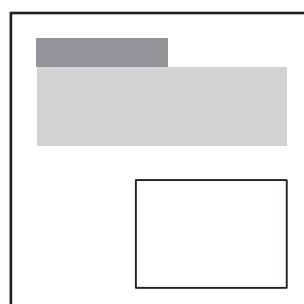
1



2



3



2

Ichinohe, Iwate Prefecture

Jōmon Village Design: Design Found in 10,000-Year-Old Living Spaces

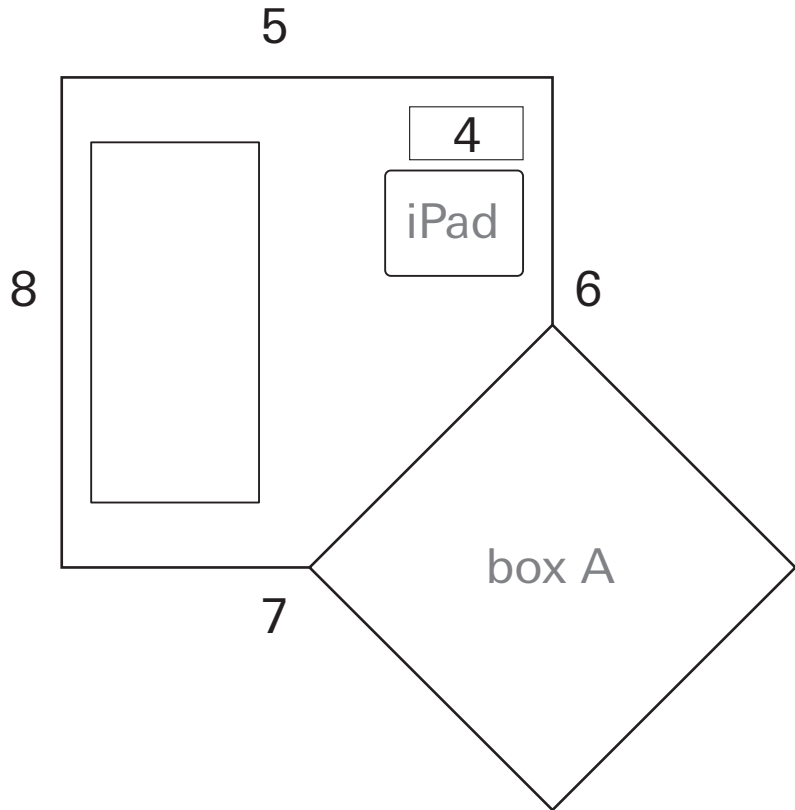
3

Goshono Ruins

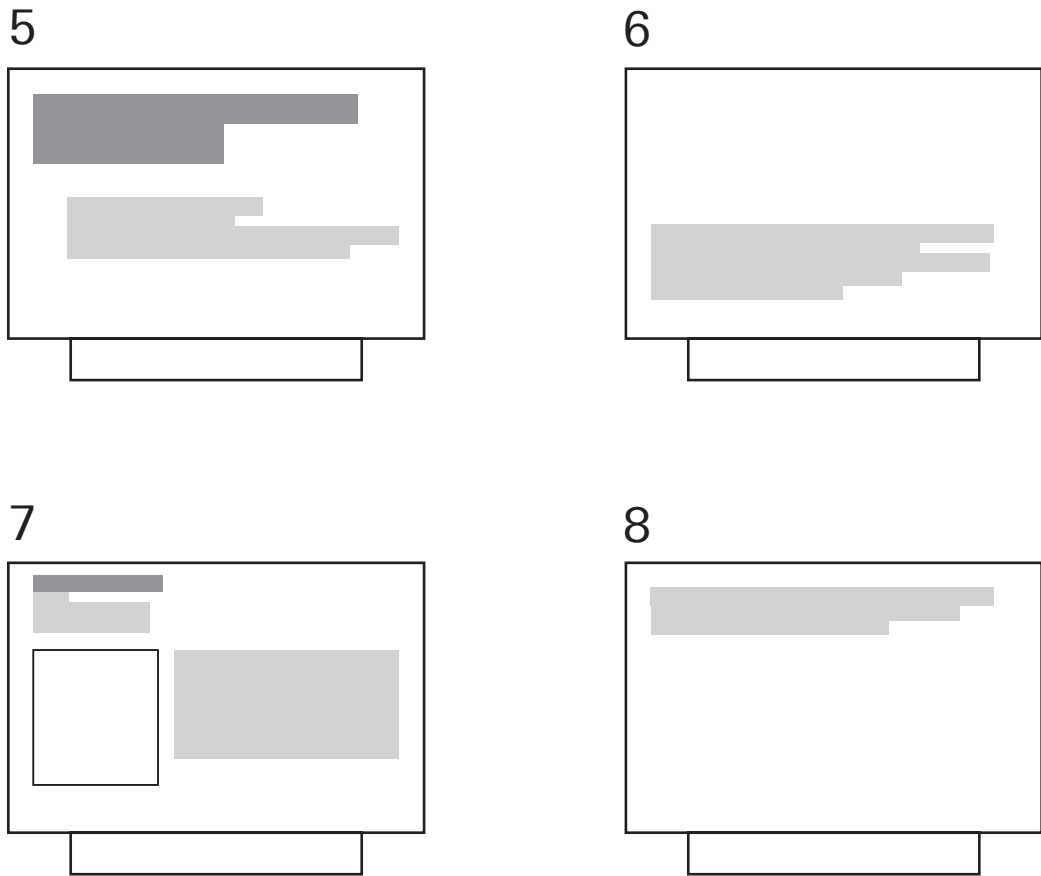
The Goshono Ruins in the town of Ichinohe in the Ninohe district of Iwate Prefecture are designated a National Historic Site. Excavations commenced in 1989 and led to the discovery of the first-known Jōmon-period (c. 13,000 BCE – 400 BCE) mud-roof pit-houses in Japan. The remains of more than 800 pit-houses have been found so far.

Mud-roof pit-houses have been reconstructed on an experimental basis at the Goshono Jōmon Museum and tested for properties such as fire resistance. Goshono was one of 17 Jōmon Prehistoric Sites in Northern Japan added to the list of UNESCO World Heritage in July 2021.

box B–top



box B–elevation



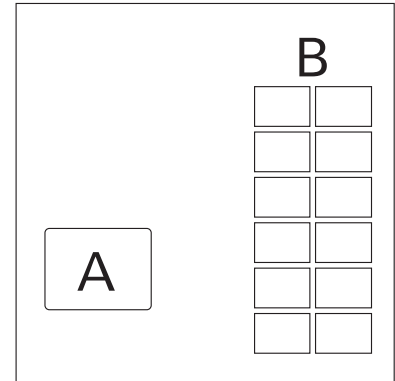
4

A Tane Tsuyoshi Researching the Jōmon Village

Video (Running time: 2'49")
2020

B The Goshono Ruins

Photograph: Tane Tsuyoshi
2020



5

Fixed settlements are the beginning of design: Design for fire, earth and spirit in the Jōmon village

Current design discussion generally refers to modern design from the 20th century.

Design can, however, also be found during the Jōmon period 10,000 years ago when people began to gather and create the first fixed settlements.

6

People were born and raised on the land, became adults, grew old and died there. They hunted, drew water, gathered nuts and tended the forests. They acquired the wisdom they needed to live for many years on the same land. As part of Jōmon village design, tools were circulated and passed down from generation to generation.

7

Creator leading the research

Architect

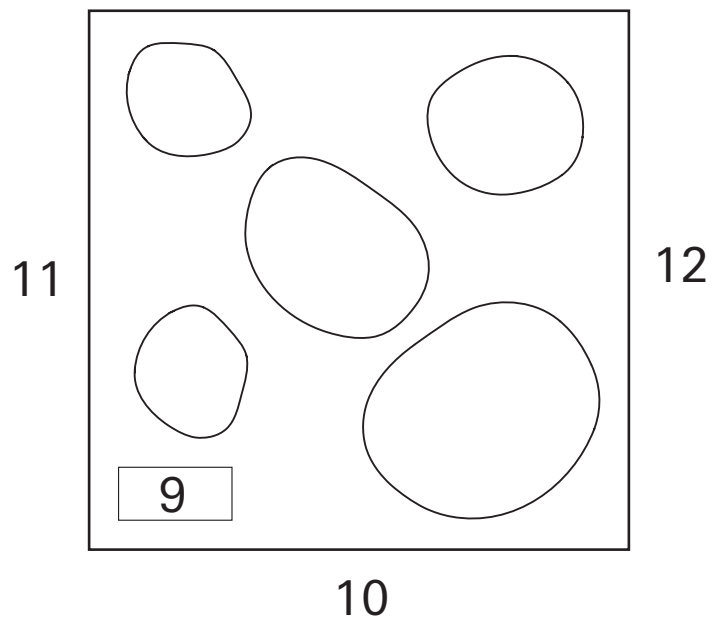
Tane Tsuyoshi

Born in Tokyo in 1979, Tane is president of ATTA – Atelier Tsuyoshi Tane Architects – and is based in Paris. He is currently engaged in a wide range of projects concentrated in Europe and Japan based on the concept of ‘Archaeology of the Future’ – creating architecture from the memories embedded in a place. His major works include the Estonian National Museum, Hirosaki Museum of Contemporary Art, The Al Thani Collection at the Hôtel de la Marine, and the new main building of the Imperial Hotel in Tokyo, due for completion in 2036.

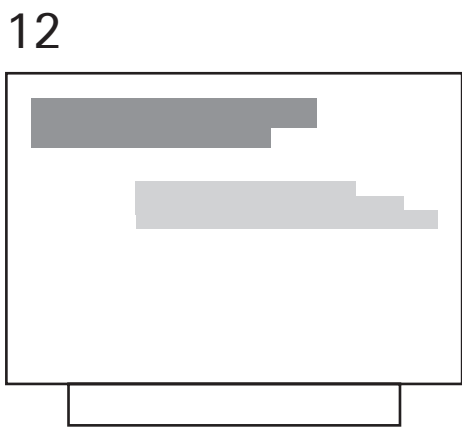
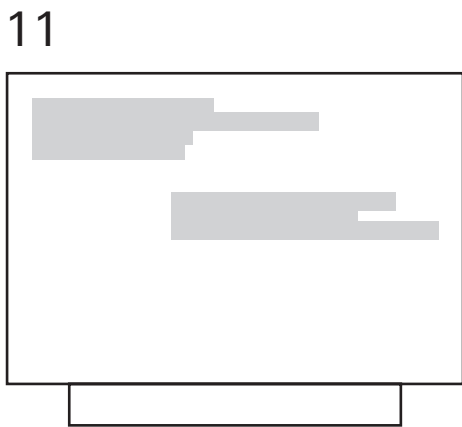
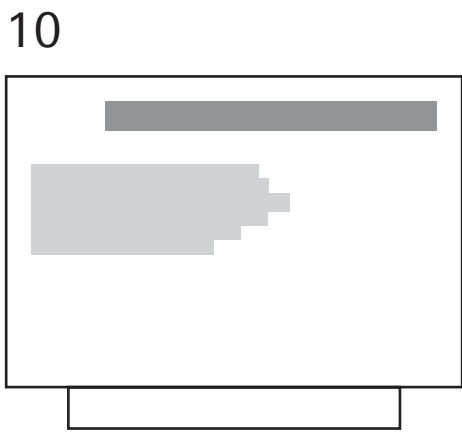
8

The people born here and families who lived together on this land also died here. Perhaps their shared sorrows and hardships gave birth to a state of mind, and in turn their prayers and wishes shaped their spirit.

box C–top



box C–elevation



9

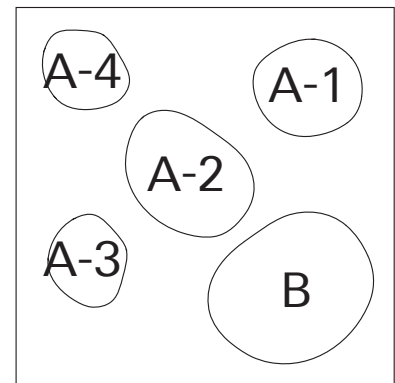
A Finds from the Goshono Ruins

Late middle Jōmon period (4,200–5,000 years ago)

1. Deep earthenware vessel
2. Deep earthenware vessel
3. Polished stone axe
4. Stone arrowhead

B Rope

Modern reconstruction
Linden tree



10

Jōmon lifestyle began with designing the earth.

Fixed settlements began with connecting to the land. The first settlers lit fires for warmth, tilled the soil, and made places to lay their heads. People were born, raised and died on the same land. Their shared joys and hardships shaped their perceptions of salvation and mercy, giving form to their spirit through design.

11

The Jōmon village was a place for living.
As the shift was made from nomadic lifestyles to fixed settlements, designs that gave shape to the earth, fire and other elements were born.

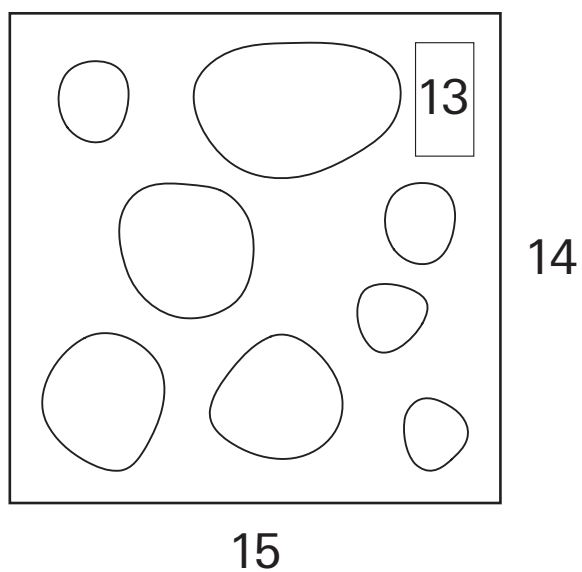
The Jōmon people designed based on a ring system.
The structure of village society was a ring.
For 800 years, others joined this ring and belonged to the ring.

12

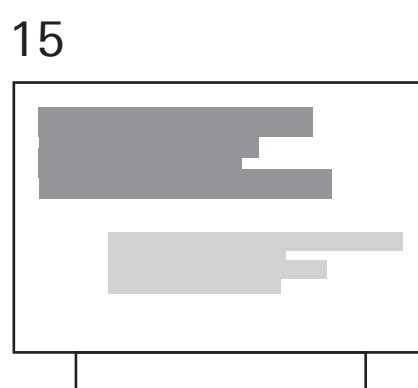
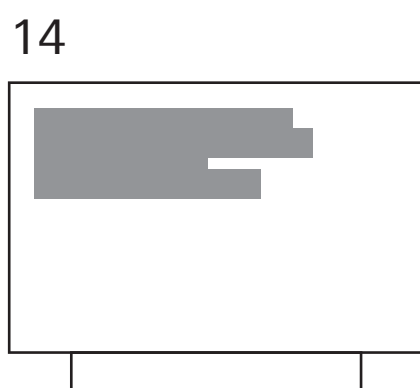
Jōmon villages were places to build life.
Design was essential for that life.

Their pit-dwellings were designed around a hearth.
Perhaps this design began as they dug holes to contain the fire, burned firewood in the hearth, and built walls to shelter from the wind.

box D-top



box D-elevation



13

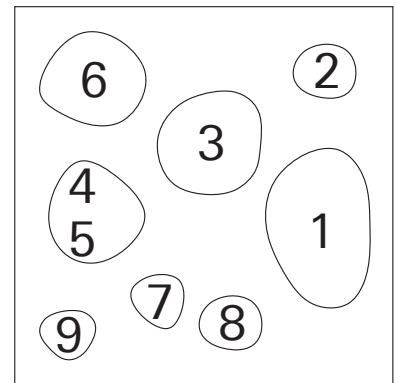
Finds from the Goshono Ruins

1, 3, 5, 8, 9:

Late middle Jōmon period (4,200–5,000 years ago)

2, 4, 7: Late Jōmon period (2,300–3,000 years ago)

1. Phallic stone
2. Earthenware jar
3. Earthenware plate
4. Spouted vessel
5. Pottery miniature
6. Earthenware triangle
7. *Dogū* (anthropomorphic figurine)
8. Mushroom-shaped ear adornments
9. Punctured stone discs



14

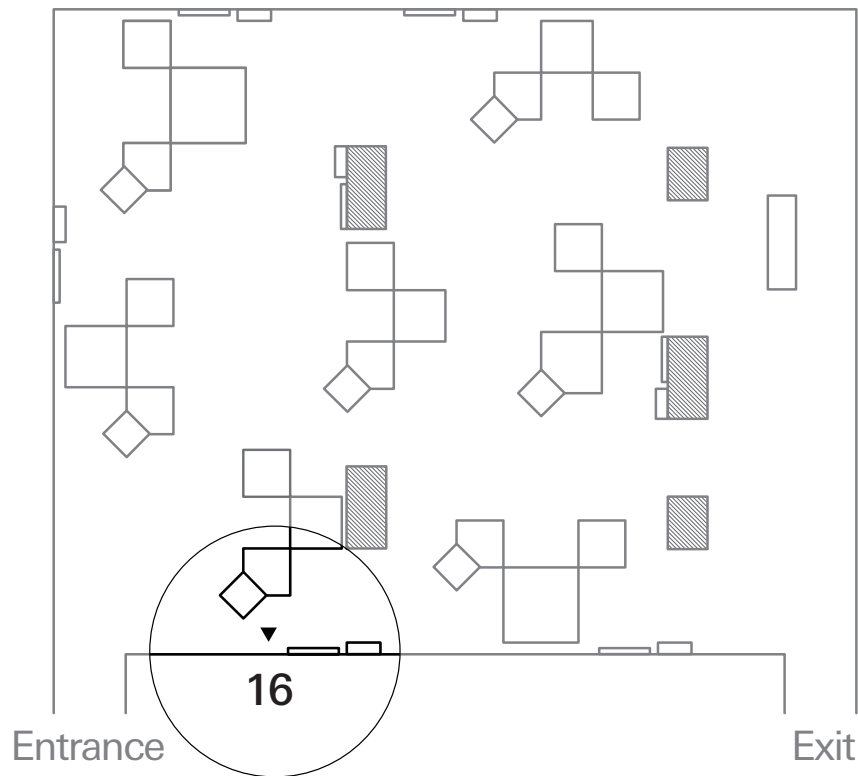
The everyday and the extraordinary,
the beginning of an awareness of time,
giving form to the spirit,
these memories became design.

15

Fixed settlement began from gathering around a fire. From this notion of staying on the same land, an awareness of place and time was born.

Houses were arranged in a circle with the entrances facing the centre. At the centre, there was a ring of stones. This central ring was a place where the living paid their respects to and mourned the dead.

Wall



16

Selected works by Tane Tsuyoshi

Estonian National Museum 2016

This is the winning entry from an international competition for the design of the new Estonian National Museum entitled *Memory Field*. The former Soviet military runway on the edge of the site was retained as an additional, negative heritage site – as a pathway that connects Estonian memories to the future without erasing scars from its past. The museum building becomes an extension of the runway.

Photograph: Shimmura Takuji / Courtesy of DGT

Hirosaki Museum of Contemporary Art 2020

Late 19th- and early 20th-century red brick warehouses are a part of Hirosaki's urban landscape. Rather than rebuilding or renovating the old buildings, restoration and conservation techniques were used to lay new bricks on the old. The old building was extended to become a contemporary art museum.

Photograph: Ano Daici

Exhibition Space for The Al Thani Collection 2021

The Hôtel de la Marine in Paris was built in the 18th century to house the royal collection of Louis XV. The exhibition space for The Al Thani Collection was constructed in this historic building to convey the collection's insights into the wisdom and aesthetics of ancient cultures to the present. The rocaille decoration of Louis XV's court connects the distant past to the present in four exhibition galleries.

Photograph: Shimmura Takuji

What does design mean to you?

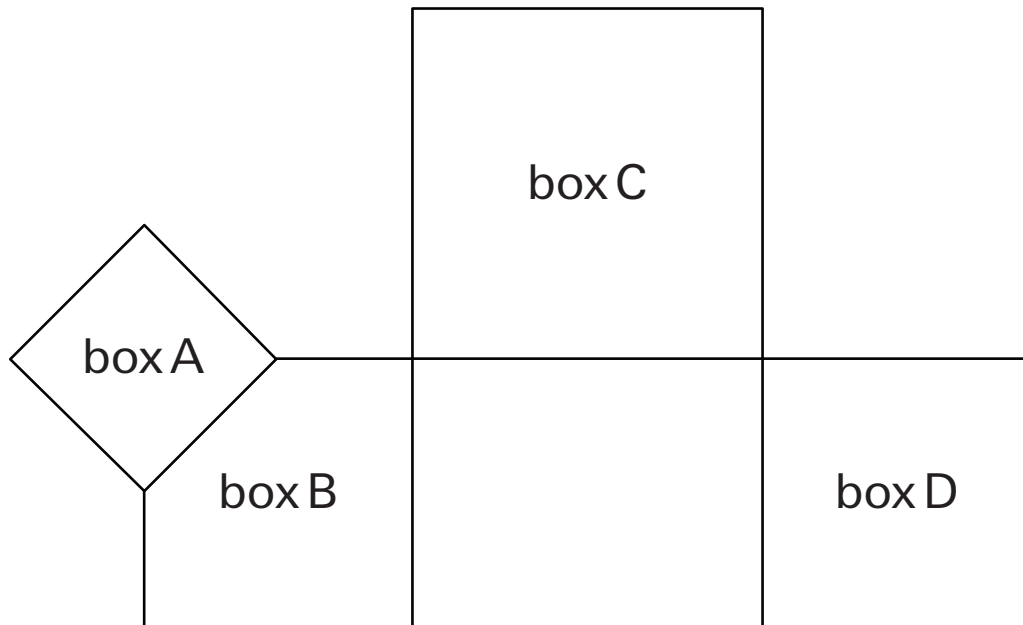
A diversity of futures born from a single creative happening.

Tane Tsuyoshi

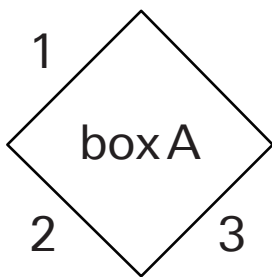
Oyabe, Toyama

Textile Designer, Sudō Reiko

plan



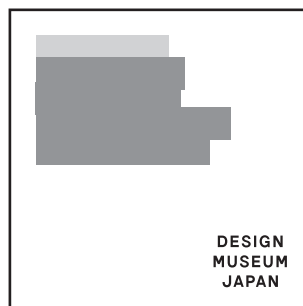
box A – elevation



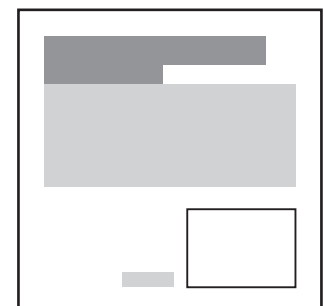
1



2



3



2

Oyabe, Toyama Prefecture

State-of-the-Art 3D Sportswear: Inspired by a Lantern Festival in Toyama

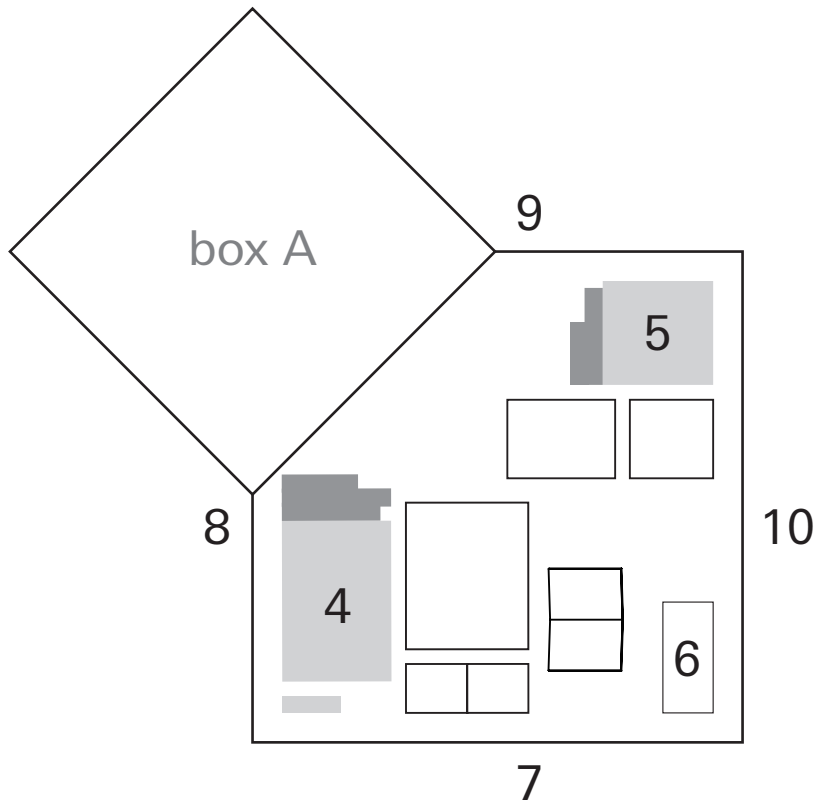
3

The sportswear challenge of a textile town

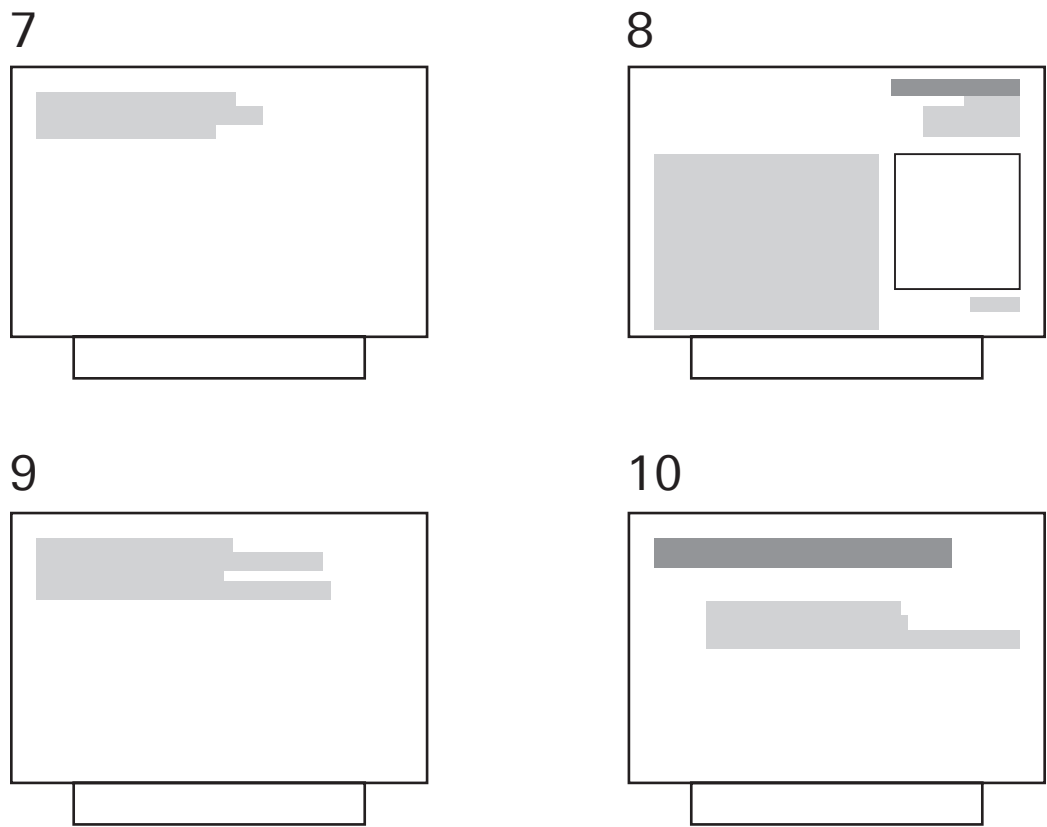
In the Oyabe district of Toyama, shortly after World War II in 1951, Tsuzawa Meriyasu Seizōsho, a manufacturer of *meriyasu* (machine-woven knitted fabric) began making sportswear. They became a specialist sportswear maker the following year. In the 1960s, now known as Goldwin Inc., the company made the uniforms for the Japan women's volleyball team at the 1964 Tokyo Olympic Games, and also developed ski sweaters that took advantage of their knitting technology. Entering the 1970s, increasingly functional skiwear made with 3D pattern cutting techniques became popular in Europe, and rising to the challenge, the company applied its methods to the task. The same spirit still marks Goldwin today as it continues to produce one technical innovation after another. Notable recent products include new shirts created for the 2019 Rugby World Cup in Japan.

Circular Knitting Machine from the Early Days of Operation
Photograph courtesy of Goldwin Inc.

box B–top



box B–elevation



Kaiten receive:**The volleyball uniform that made it possible**

The technique *kaiten receive* (lit. 'rotate receive') entailed performing a mini somersault to turn the body and continue playing after receiving a low ball. It was a key factor behind the Japanese women's volleyball team's gold medal success at the 1964 Tokyo Olympic Games, which earned them the nickname, 'The Witches of the Orient'.

The *kaiten receive* tactic, which caught the world's attention, was aided by the clothing worn by the players. The uniforms were made of cotton to reduce frictional heat instead of the synthetic fibres generally preferred at the time. A zip behind the collar enabled the non-stretching cotton to fit tightly to the body.

'The Witches of the Orient' in Action

Photograph courtesy of Asahi Shimbun/Uniphoto Press

5

The birth of 3D skiwear in Japan

Japan's first 3D-cut woven skiwear made to protect skiers from the cold and to meet the needs of competition was made in the 1970s. In Japan where clothing traditions such as kimono had been rooted in 2D development, the challenge of producing 3D garments was not easy. This was before the age of computer-aided design, and the success of the garment depended on the creator's imagination and ingenuity.

6

A Sudō Reiko's Research Notes

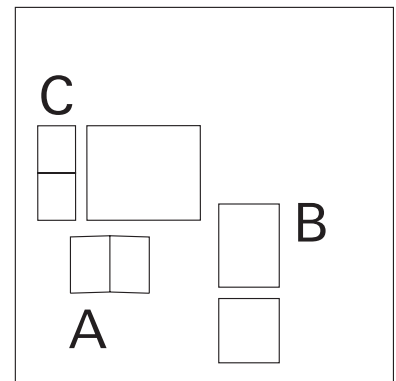
B 1960s Skiwear

From thread selection to the knitting method, every decision was informed with the goal of achieving the best function and design for skiing. The result was a garment completely different from those worn in everyday life.

Courtesy of Goldwin Inc.

C Uniform for 'The Witches of the Orient'

Courtesy of Goldwin Inc.



7

The pattern-making and precise cutting which enables the movement of the back to be absorbed by the shoulder tucks is truly *haute couture*.

Creator leading the research

Textile Designer

Sudō Reiko

Born in Ibaraki Prefecture, Sudō is president of textile design firm Nuno Co Ltd. and Professor Emerita at Tokyo Zōkei University. Since 2008, she has worked as a textile design consultant for Ryōhin Keikaku (Muji), As Corporation and the Tsuruoka Textile Industry Cooperative in Yamagata Prefecture among others. In 2016, she joined the advisory board of Ryōhin Keikaku. Sudō's awards include the Mainichi Design Award, the ROSCOE Design Prize, the Japan Interior Design Association (JID) Award, and the Enku Award. She uses a wide range of techniques from Japanese dyeing and weaving traditions to state-of-the-art technology to make her new textiles. Sudō's works have been included in the permanent collections of The Museum of Modern Art and The Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Los Angeles County Museum of Art; Victoria and Albert Museum, London; National Crafts Museum, Tokyo and other institutions.

Photograph: Hayashi Masayuki

9

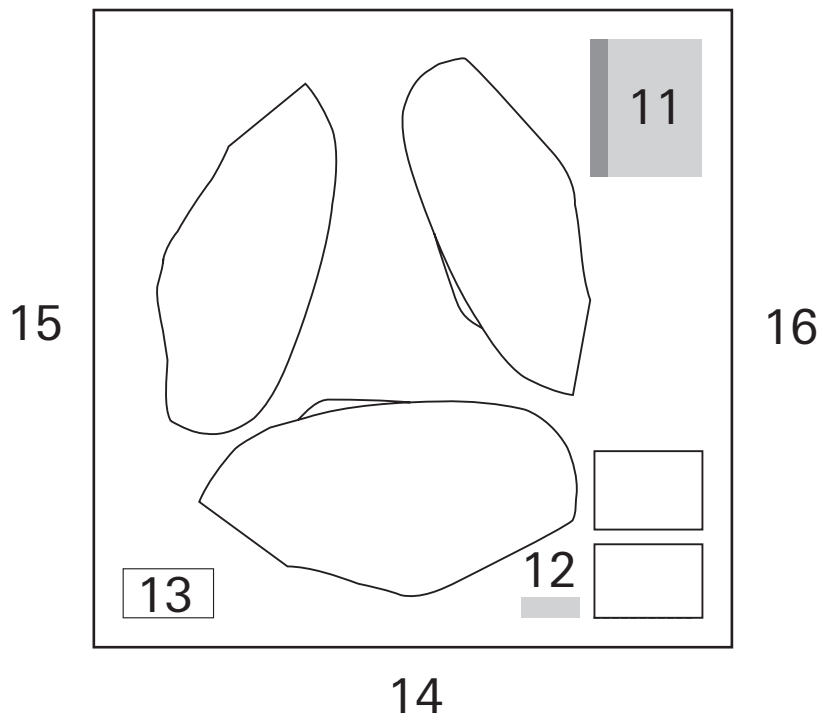
In order to withstand the rough movement of the *kaiten receive* technique, the uniforms were made using cotton, an unconventional material for sportswear. The key to their success was a straightforward approach to materials.

10

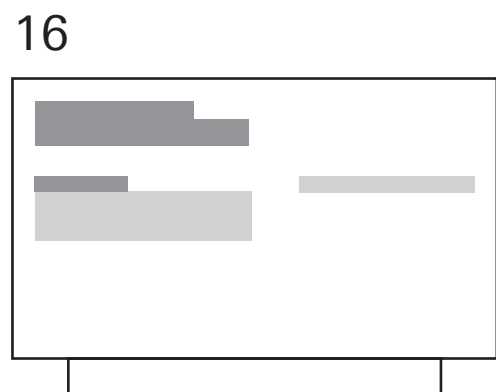
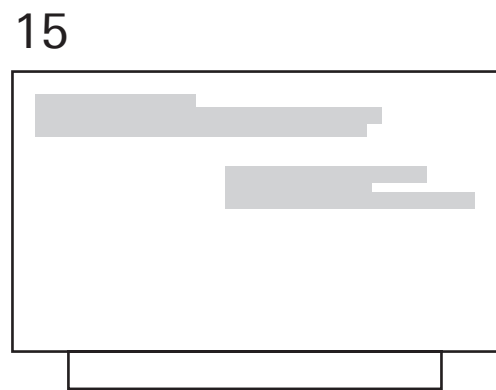
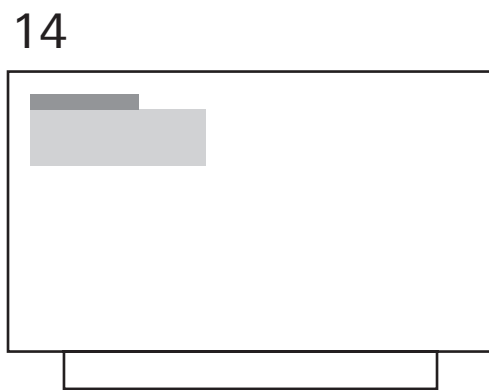
The *haute couture* approach to sportswear

Couture garments are initially designed with a specific wearer or group of wearers in mind. From here, products that extend the idea to the wider population are born.

box C–top



box C–elevation



11

2019 Rugby World Cup shirts

Japan hosted the Rugby World Cup in 2019, the year that the Japan national team advanced to the quarter-finals for the first time. New shirts developed by Goldwin, a company that had been making rugby shirts since the 1999 World Cup, played a large role in Japan's rising success. The new shirts were no longer made from a cotton-polyester blend but from pure polyester. They fitted the body exactly, were tear-resistant, dried quickly, and were also extremely light.

12

Top: Research Notes by Sudō Reiko

Bottom: Players in Their Shirts

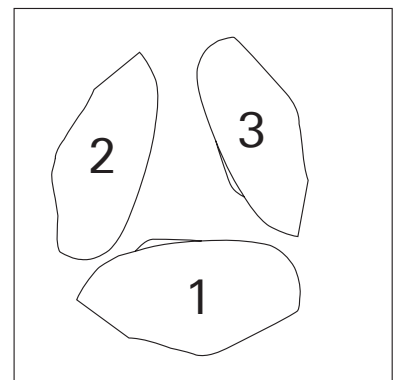
Photograph courtesy of Asahi Shinbun/Uniphoto Press

13

2019 Rugby World Cup Shirts

1. Front row
2. Backs
3. Second row

Collection of Goldwin Inc.



14

Auspicious Japanese motifs

The main design motif is the samurai helmet, large and imposing when seen from the front and appearing smaller and attenuated when viewed from behind. The entire rugby shirt is also covered in a variety of auspicious Japanese patterns: interlocking crosses (*sayagata*), arrow feathers (*yabane*), hemp leaves (*asanoha*), ocean waves (*seikaiha*), interlocking circles called 'the seven treasures' (*shippō*), rising steam (*tatewaku*), and diamonds (*takedabishi*).

15

The fabric of the rugby shirt is itself 3D. The cloth conforms to the shape of the body it is designed for and is worn like a membrane. It reminds me of the *washi* (lit. 'Japanese paper') used for the festival's *andon* lanterns.

The white of the rugby shirts is not just plain white. The fabric depicts Japanese patterns. The players carry these traditions with them. This, too, is design.

16

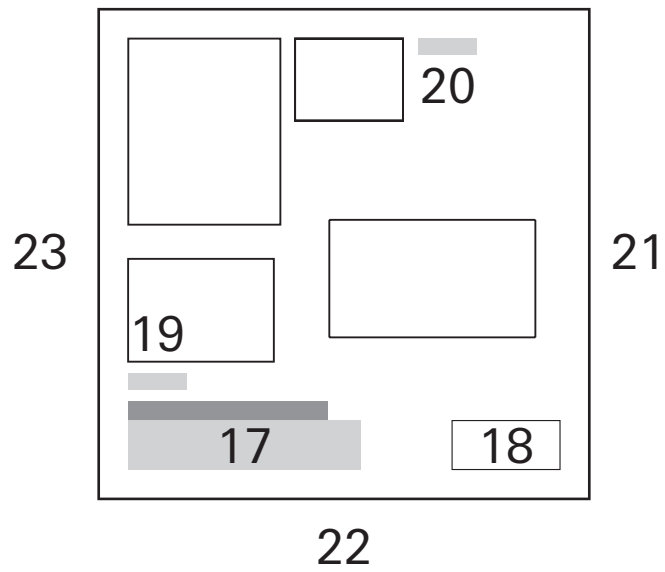
Shirts for each position: Embodiments of Japanese design

Shirts for each position

The Japan team's new shirts were made in three versions according to each player's position. The front row players' shirts were extra-durable to withstand rough contact and were made especially for big, broad-chested men. The second row and back row players' shirts were designed to accommodate a variety of offensive and defensive movements. The backs' shirts were extra-light and stretchy, making them difficult for opponents to grip. A different knitting process was applied for each position's shirt.

Sportswear that makes players feel protected

box D–top



box D–elevation



17

The spark came from a local lantern festival

Inspiration was found in the Tsuzawa Yotaka Andon Festival of Oyabe City. The developer of the company's revolutionary 3D skiwear had been involved in the festival since boyhood and by senior high school was already making the bamboo frames which transformed 2D drawings into the 3D *andon* lanterns used in the festival. This experience nurtured his practice of thinking in 3D.

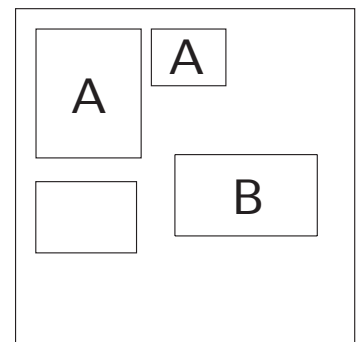
18

A Skiwear

1970s

B Portable Shrine from the Tsuzawa Yotaka Andon Festival

Collection of Tsuzawa Andon Fureai Hall



19

Tsuzawa Yotaka Andon Festival

Photograph courtesy of Tsuzawa Andon Fureai Hall

20

Research Notes by Sudō Reiko

21

Far from imitating European-derived sportswear, these garments were designed in the context of Japan's clothing culture and customs.

22

Creating the *andon* lantern frames integrates the work of the architect and the sculptor.

**The local *andon* lantern tradition
gives birth to 3D skiwear**

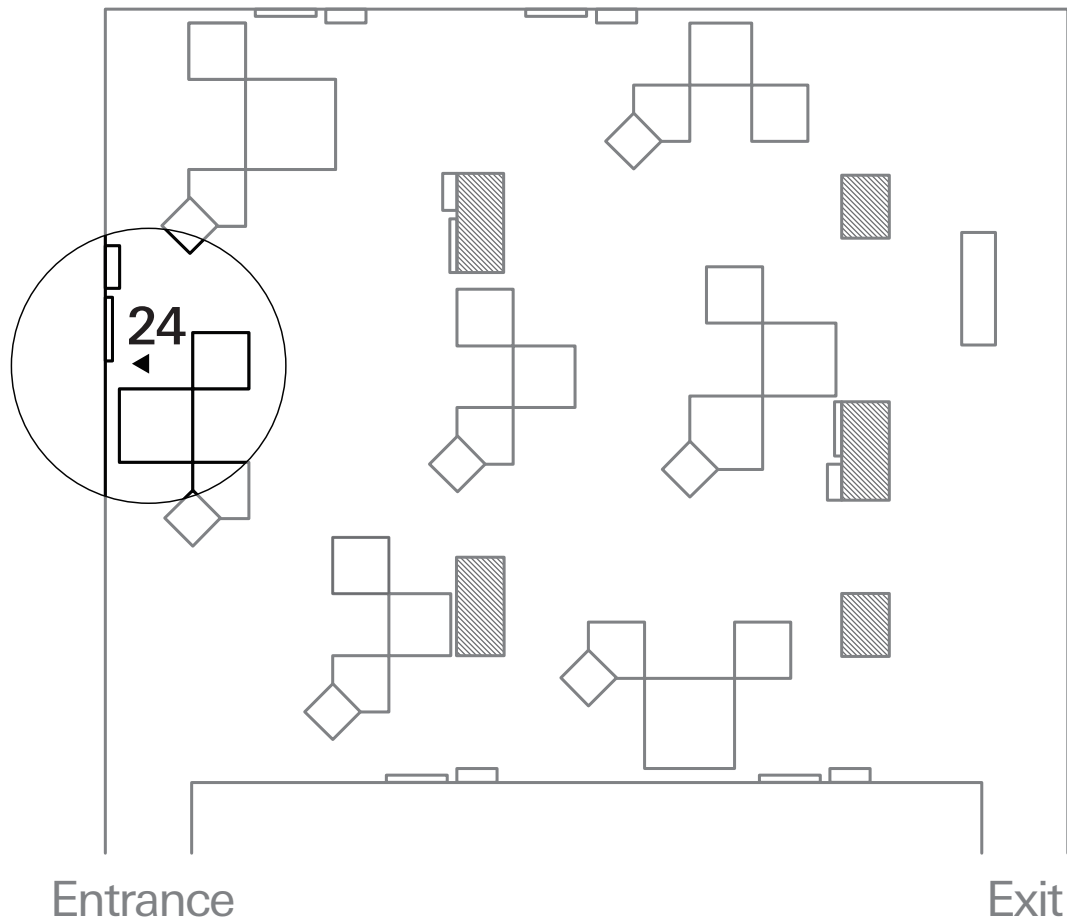
23

As a person working with textiles, Toyama can be described as a place of my roots.

The hemp cloth worn by the Japanese in the distant past has been handed down generation after generation to the present day.

**Good design also empowers the creator.
Each garment is beautifully
crafted by the hand of an artisan.**

Wall



24

What does design mean to you?

That which gives power to the user.

Sudō Reiko

Selected works by Sudō Reiko

Origami Pleats

This fabric design uses convex and concave folds inspired by origami, paper folding. A layer of polyester is sandwiched between paper and its shape fixed with heat.

Photograph: Sue McNab

Twigs

Fabric strips of various colours and textures are cut to resemble twigs and sewn in regular intervals to form a pattern.

Photograph: Sue McNab

Koinobori Now!

Installation by Sudō Reiko, Adrien Gardère and Saitō Seiichi
2018

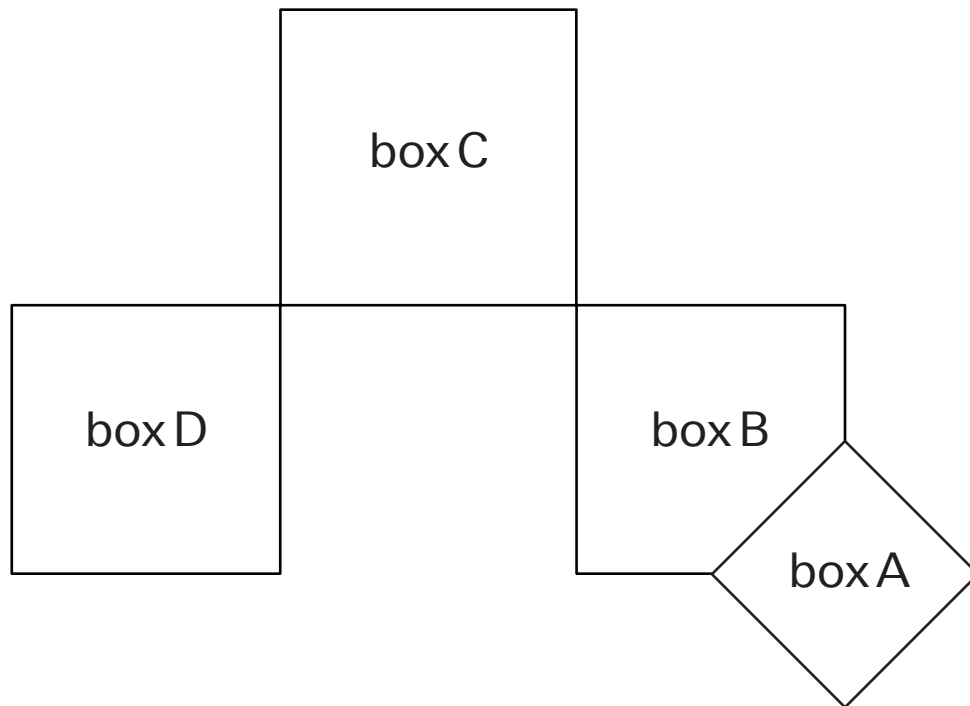
This installation of 319 *koinobori* (carp streamers) was made with the cooperation of fabric makers from 80 localities around Japan.

Photograph: Katō Ken

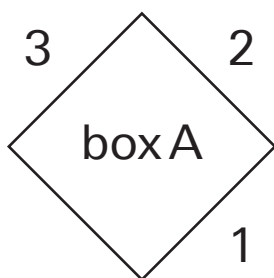
Kanazawa, Ishikawa

Design Engineer, Tagawa Kinya

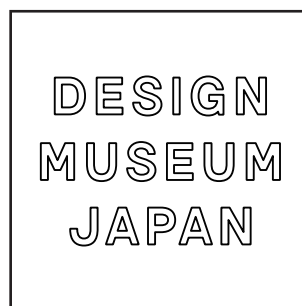
plan



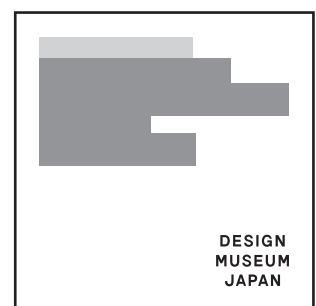
box A – elevation



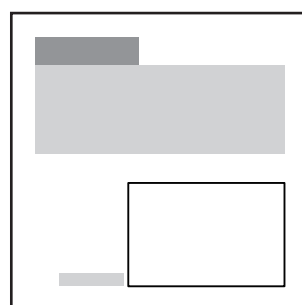
1



2



3



2

Kanazawa, Ishikawa Prefecture

Yanagi Sōri's Design Process Revealed in Cutlery: Process is a Matter of Design

3

Yanagi Sōri

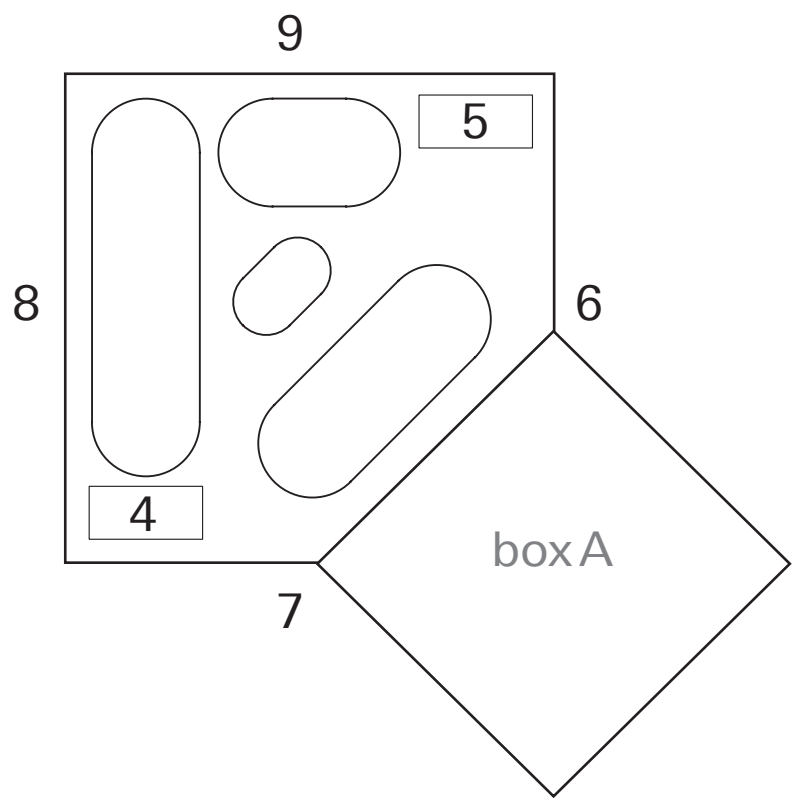
Yanagi Sōri (1915–2011) was one of Japan's leading industrial designers in the postwar period.

His work ranged from everyday items to large public structures. Yanagi took part in the 1960 World Design Conference and designed items for the 1964 Tokyo Olympic Games. His designs, combining beauty and practicality, are still admired around the globe.

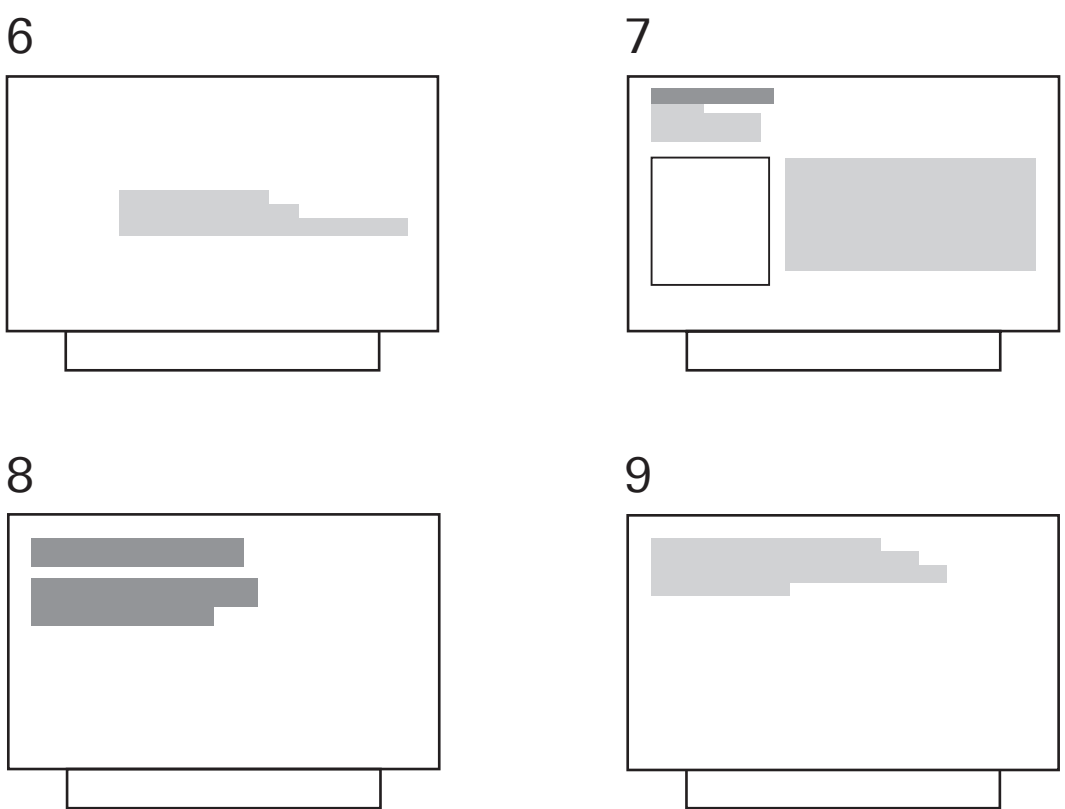
The Yanagi Sōri Design Memorial, established in March 2014, is affiliated with the Kanazawa College of Art, where Yanagi taught for almost five decades. It offers exhibitions and public lectures to familiarize visitors with Yanagi's philosophy and approach to design while undertaking new research on Yanagi and the designs of his contemporaries.

Photograph courtesy of the Yanagi Design Office

box B–top



box B–elevation



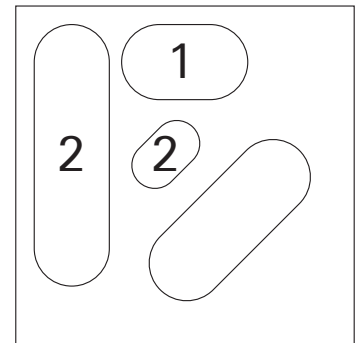
4

Shapes Born from Playing with Paper Production Prototype for a Dinner Spoon by Yanagi Sōri

Collection of the Yanagi Design Office

For Yanagi, playing with paper was a starting point for ideas which led to the creation of all kinds of shapes.

1. Shapes created by playing with paper
2. Production prototype for a spoon

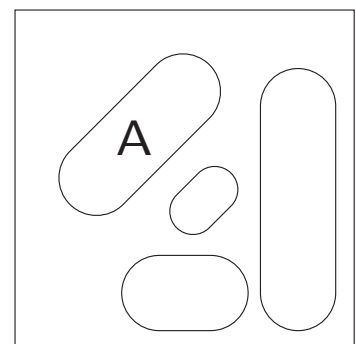


5

A The Production of a Dinner Spoon

Collection of Nihon Yōshokki, Co., Ltd.

Yanagi Sōri and his team of craftspeople would constantly make and inspect objects, identify any faults, and remake them. It was no easy task to achieve the subtlety that characterize Yanagi Sōri designs, items that fit naturally in one's hands.



6

Yanagi Sōri thought with his hands.
When designing, he would play with paper,
exploring what happened to it when he
manipulated it in different ways.

7

Creator leading the research

Design Engineer

Tagawa Kinya

Design engineer Tagawa was born in Tokyo in 1976 and runs the international design agency Takram. His activities extend across a wide range of technology and design fields. Tagawa's major projects include presentation design for Toyota's e-Palette Concept in 2018; direction of the Japanese government's V-RESAS system for analyzing the economic impact of Covid-19 within Japan since 2020; and assistance for Mercari's chief experience officer (CXO) from 2018–20. He was a core member of the committee formed by the Ministry of Economy, Trade and Industry and Japan Patent Office which produced the 2018 Declaration of Design Management. He is an Honorary Fellow of the Royal College of Art, UK.

8

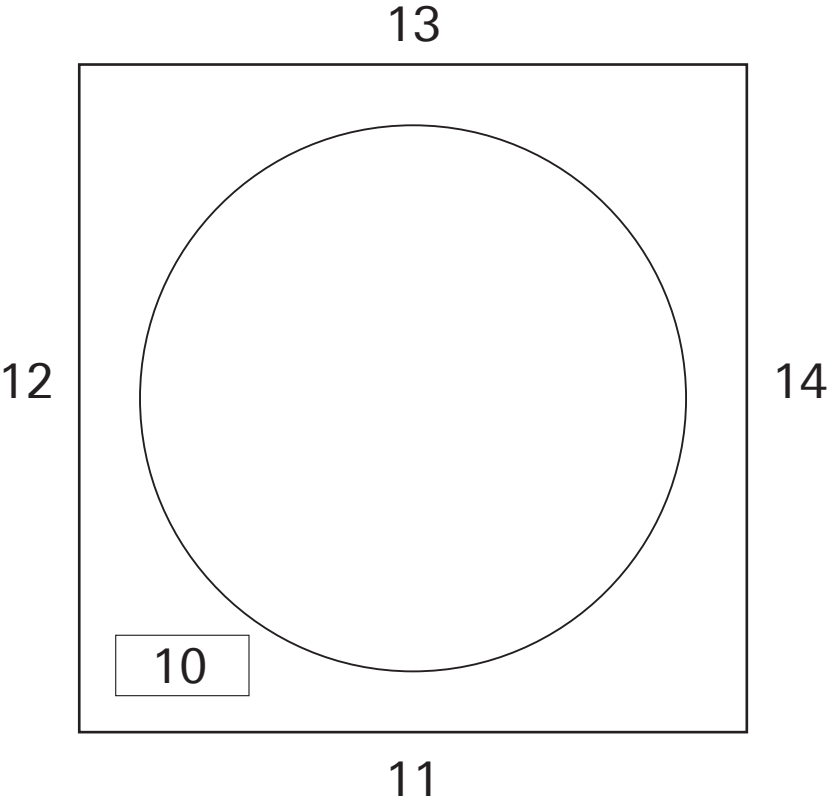
Discovering the design process

Yanagi Sōri's approach to design:
Thinking with one's hands

9

I wanted to get a glimpse not only of the finished works, but also of the creative journey along the way. Sharing the process prior to completion creates an expanded potential for fresh interpretations and a link for future generations.

box C–plan



box C–elevation



10

Stainless Steel Cutlery

1974

Collection of the Yanagi Sōri Design Memorial

11

Well-crafted detail with exquisite curves and a pleasant mouthfeel

Cutlery is fashioned from single strips of metal or other materials. When one is dining, the texture of the cutlery and any small imperfection can affect the palate.

Any product we put in our mouths must not only be pleasing to the eye; it must also be pleasing to touch, the most sensitive of the five senses.

12

Yanagi Sōri's universal and timeless designs

13

Photograph courtesy of the Yanagi Design Office (1970s)

Photograph courtesy of the Yanagi Design Office (2000s)

Photograph courtesy of the Yanagi Design Office (1960s)

Yanagi's objects involve the human physique.

They are meant to be used, which means there is always a user who must be considered.

My digital design is close to this methodology.

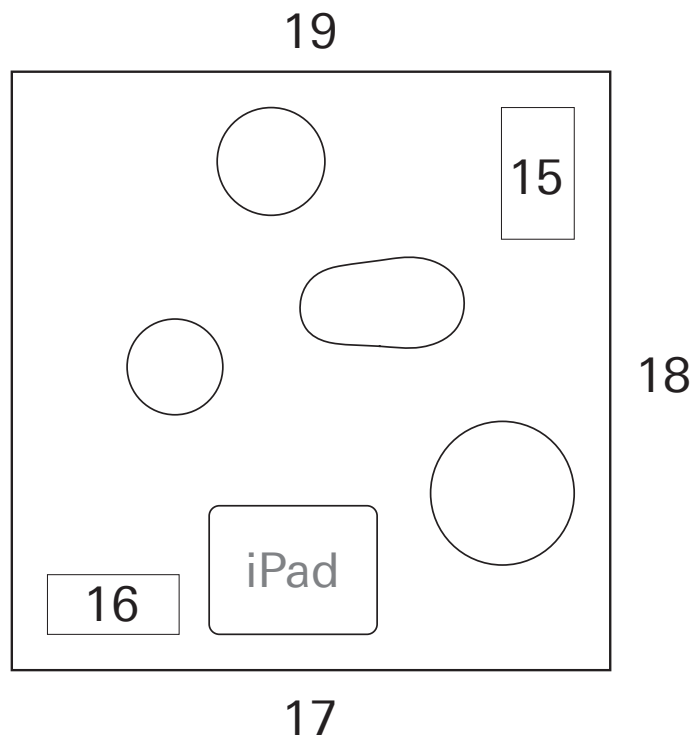
Design is about crafting and testing until a satisfactory point is reached.

The designer speaks to the users and observes their reactions while they are using the object, returning this feedback into the design process.

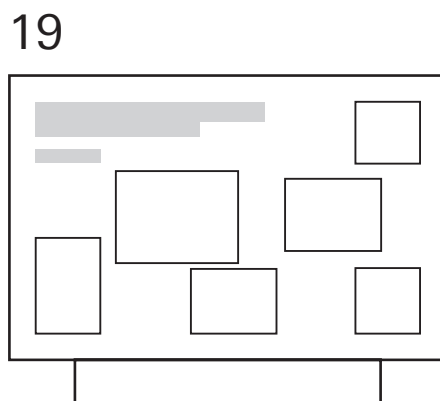
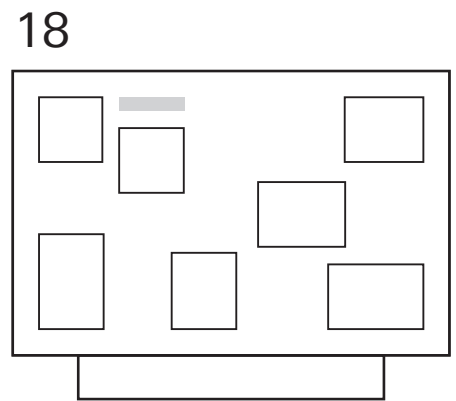
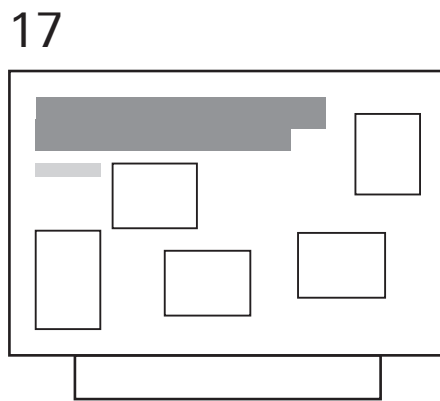
14

A timeless design is one that retains universal appeal across the ages. It is not just a ripple on the surface but a reflection of deeper currents under the sea.

box D-plan



box D-elevation

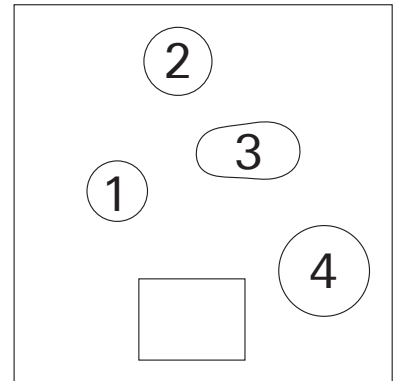


15

Yanagi Design Collection

1. Baseball
2. Pine cone
3. Rock
4. Yanagi's camera

Collection of the Yanagi Sōri
Design Memorial



16

Interview with Yanagi Sōri

(Running time: 5'07")

'In search of contemporary functional beauty'

NHK *Doyō-bi no asa* (NHK Art on Saturday Morning)

Aired 22 August, 1998

17

The source of Yanagi Sōri's creativity: His sense of beauty and his hands

Photographs by Yanagi Sōri

Photographs courtesy of the Yanagi Design Office

18

Photographs by Yanagi Sōri

Photographs courtesy of the Yanagi Design Office

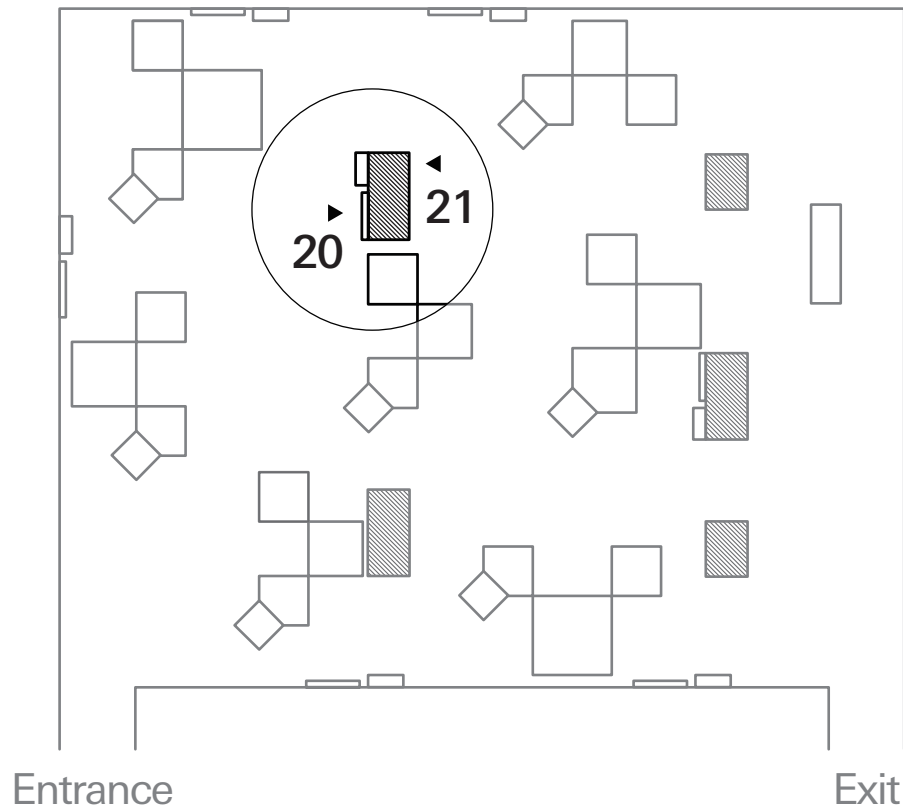
19

Yanagi Sōri said that design does not make things;
it arises from the making of things.

Photographs by Yanagi Sōri

Photographs courtesy of the Yanagi Design Office

Wall



20

What does design mean to you?

Creating a state in which everything works.

Tagawa Kinya

Selected works by Tagawa Kinya

V-RESAS

V-RESAS is a website launched by the Cabinet Office, Government of Japan in June 2020 to track the economic impact of Covid-19 across the country. The site gives weekly updates on a variety of data including the

movement of people, the restaurant and hotel sectors, and private spending. Tagawa Kinya was involved in various aspects of the V-RESAS concept including user interface, user experience and visualization.

Project Management: TEIKOKU DATABANK, LTD.

Direction: Tagawa Kinya

Data Visualization: Matsuda Shōta, Sakurai Minoru, Nomiyama Masato, Osawa Satoru

UI Design: Kawahara Kanako, Matsuda Shōta

Illustration: Yamaguchi Kōtarō, Hanzawa Tomorō

Data Direction: Nishiuchi Hiromu

Front-end Implementation: Neos Corporation, Matsuda Shōta

Back-end Implementation & Data Management: WingArc 1st Inc., TEIKOKU DATABANK, LTD.

Rebranding of Shimizu S-Pulse

Tagawa was the creative director who headed the rebranding project for the J. League club, Shimizu S-Pulse. The rebranding was completed in December 2019 in time for the 2020 season.

Creative & Art Direction: Tagawa Kinya

Emblem Design: Okamoto Ken, Iizuka Yamato (Ken Okamoto Design Office), Tagawa Kinya, Nakamori Daiki

Typeface Design: Okamoto Ken, Iizuka Yamato (Ken Okamoto Design Office)

Application Design: Takram, Ken Okamoto Design Office
Design Research & Concept Making: Takram

Rebranding of Mercari

Tagawa was involved in redesigning the logo and producing the rebranded website for the e-commerce company, Mercari, Inc. The idea was to retain the sense of excitement from the older design while also providing a sense of familiarity and representing the fairness and reliability of the marketplace.

CXO: Inoue Gai (Mercari, Inc.)

CXO Advisory: Tagawa Kinya

Lead Designer: Yumiba Tarō

CXO Design Team: Miyakami Yoshiko, Nagao Masashi,
Yamada Shizuka (Mercari, Inc.)

21

Yanagi Sōri achieved timeless designs by a constant attention to detail and with his keen eye for observation.

Ten principles of design according to Yanagi Sōri

1. Creating a design is not about altering the surface appearance. It is about using originality and ingenuity to reform inner mechanisms.
2. True beauty is born, not created.
3. The concept of design is inspired by the action of designing.
4. Design is not a solitary act.
5. An entrepreneur more than anything else must possess a talent for products.
6. Best sellers are not always the best in terms of design. The best designs do not always become best sellers.
7. Talented designers are not solely responsible for good design.
8. True design does battle with trends.
9. Tradition inspires creation. Design is impossible without tradition and creativity.
10. Design is a social issue.

Quoted from Design: *Yanagi Sōri no Sakuhin to Kangae* (Design: The Works and Philosophy of Yanagi Sōri), 1983. Yanagi Design Office.

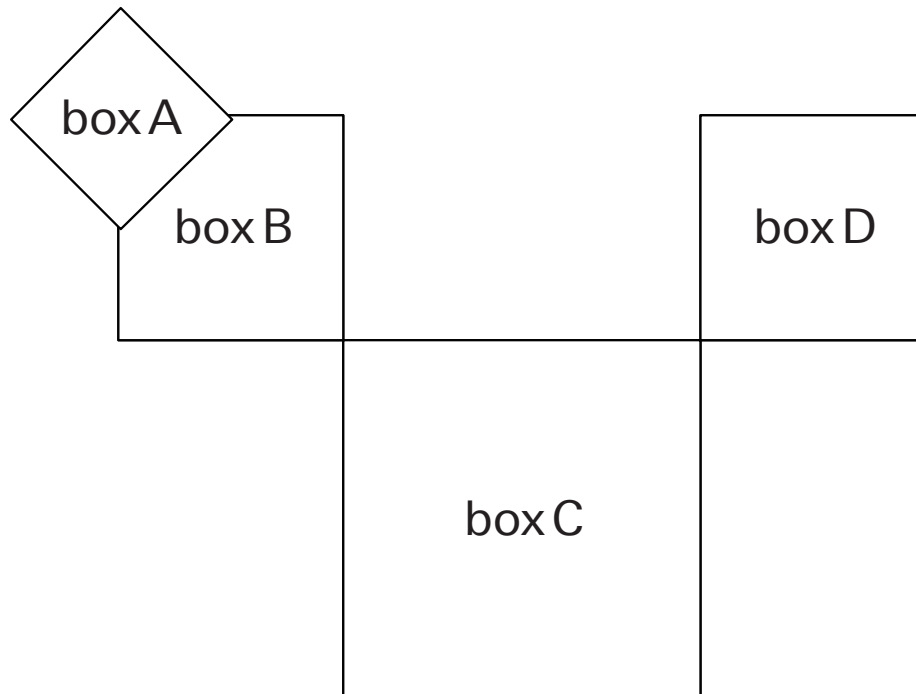
Photographs by Yanagi Sōri

Photographs courtesy of the Yanagi Design Office

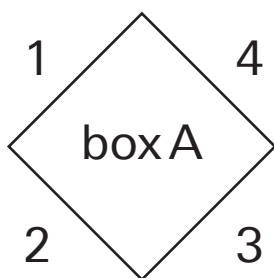
Hamamatsu, Shizuoka

Experience Architect, Mizuguchi Tetsuya

plan



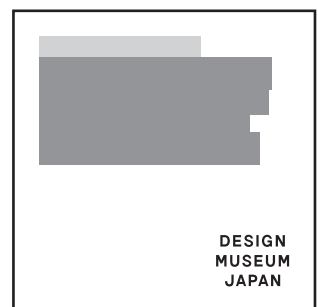
box A – elevation



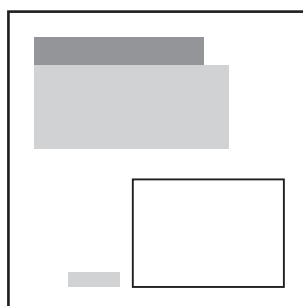
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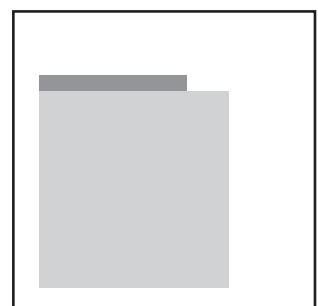
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3



4



2

Hamamatsu, Shizuoka Prefecture

The TransAcoustic Piano: Design at the Intersection of Heritage Craft Skills and Modern Technology

3

TransAcoustic Piano

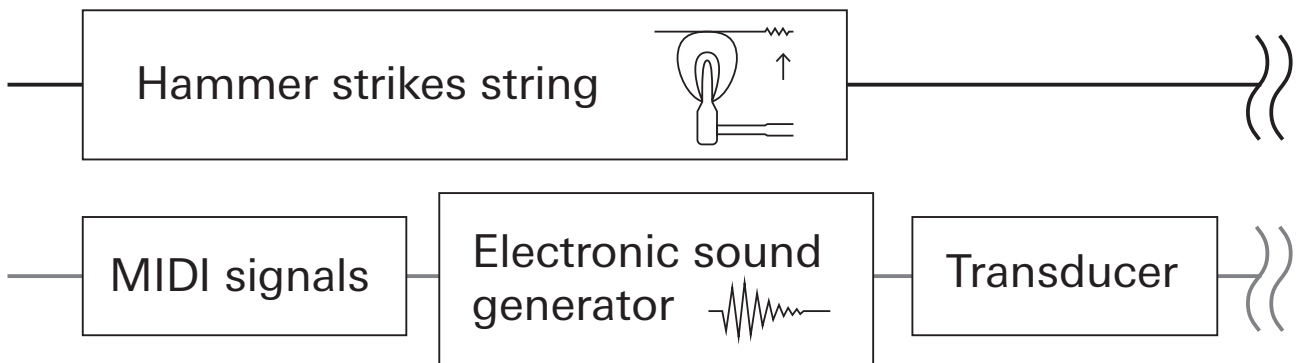
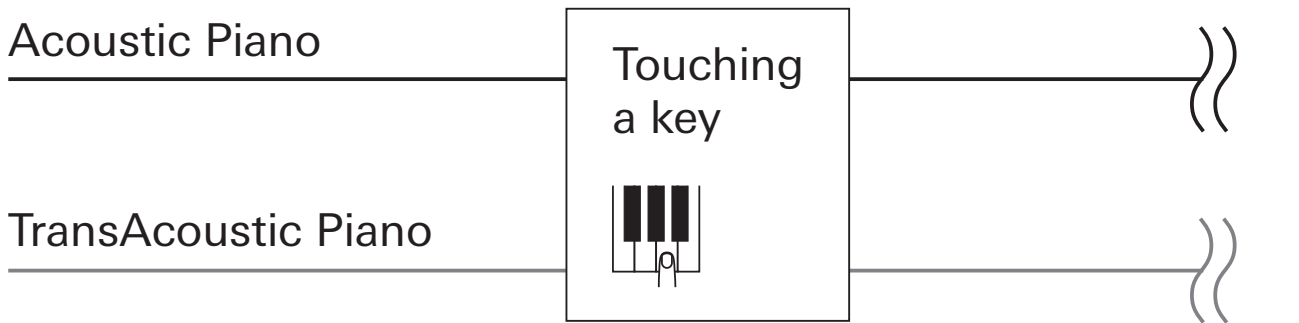
In a TransAcoustic Piano, digital audio signals are converted into vibrations and transmitted to the soundboard with the aid of electrical devices known as transducers. The piano was developed with the idea of controlling the volume of the instrument via the resonance of the acoustic soundboard. The piano functions like a speaker by activating the soundboard, the instrument's heart, causing the whole piano to resonate and producing a sound experience not just for the ears, but for the listener's whole body.

TransAcoustic Technology

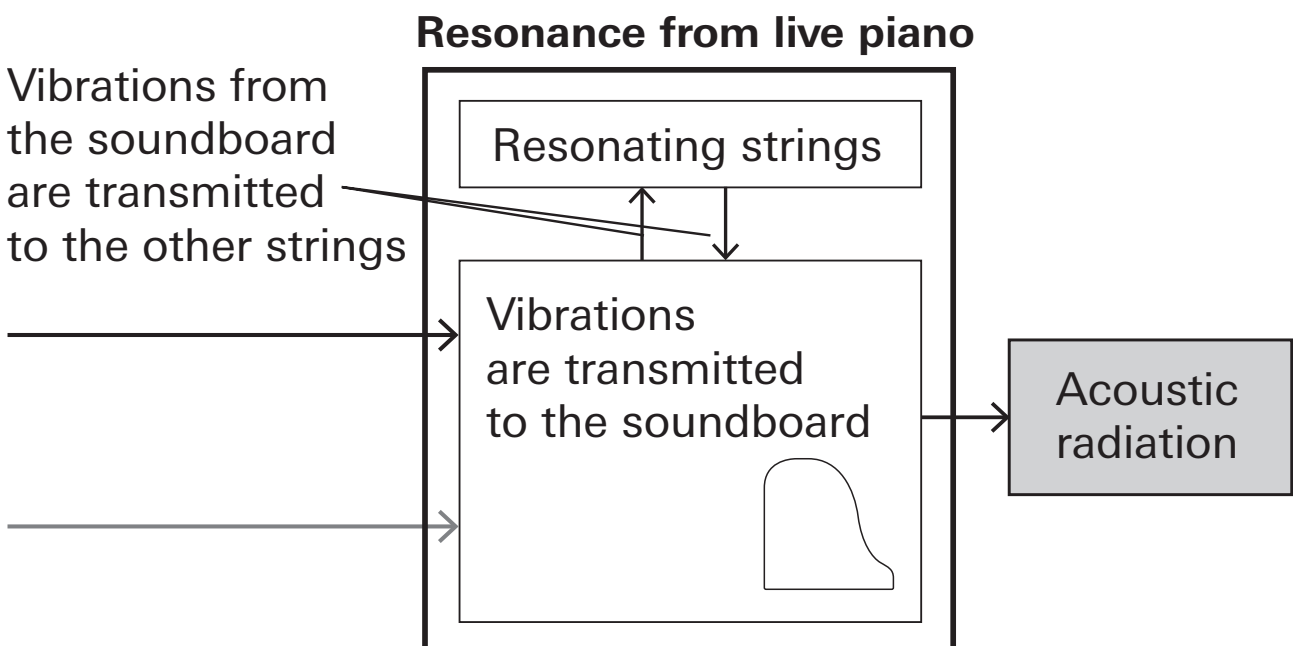
Photograph courtesy of Yamaha

4

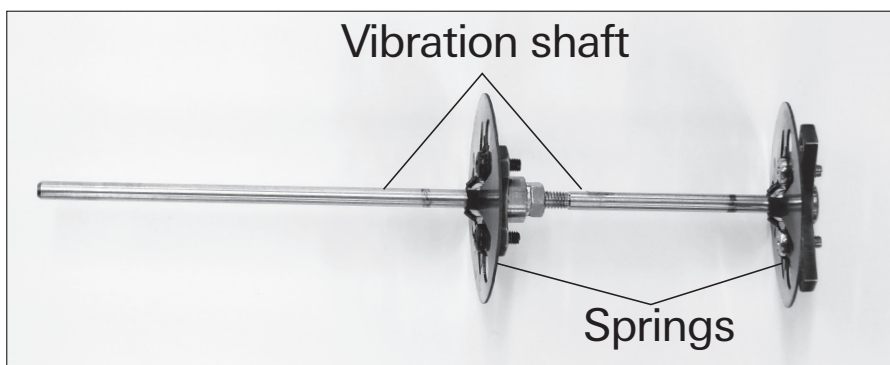
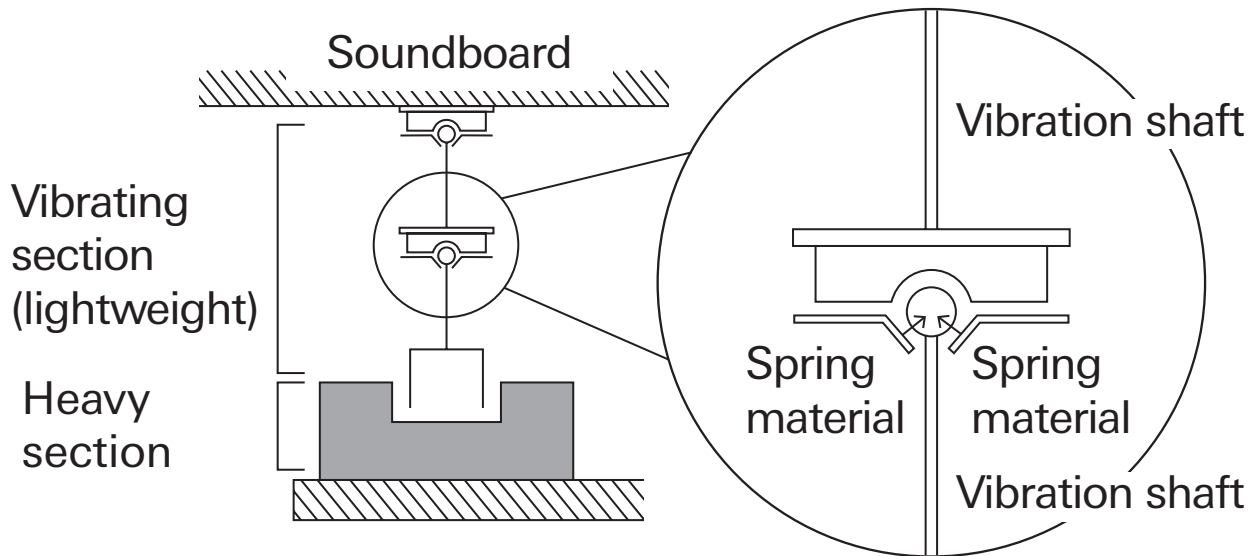
How the TransAcoustic Piano Works



Varying pitch and timbre



Transducer



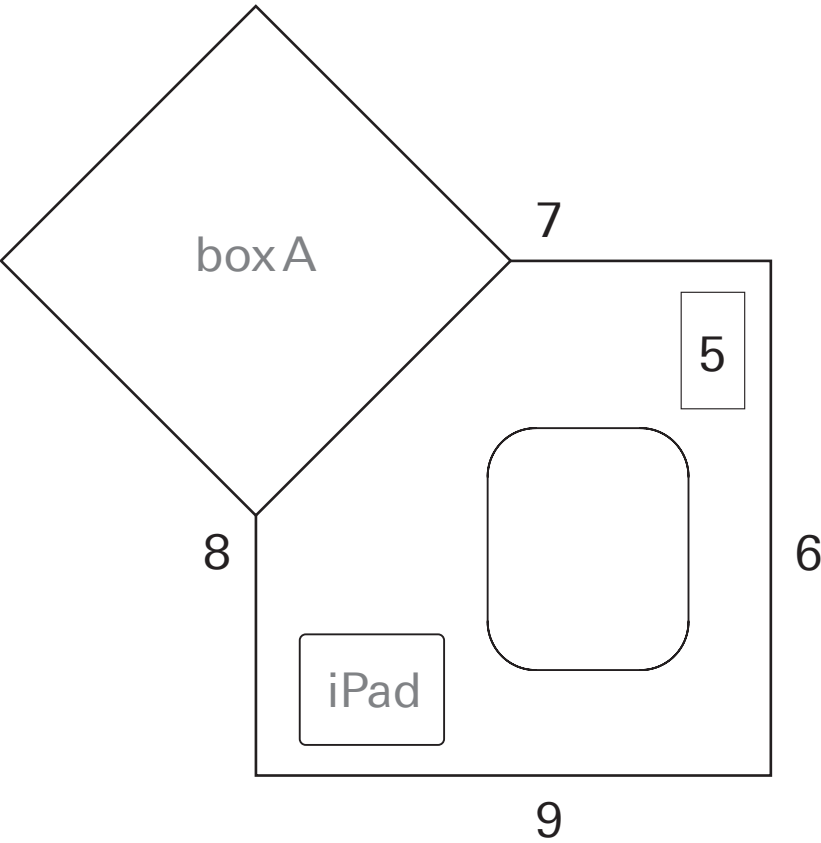
Vibration is controlled with spring-loaded flexible joints

Only the lighter vibrating section comes into contact with the soundboard. The heavy section of the transducer is supported by a different structure.

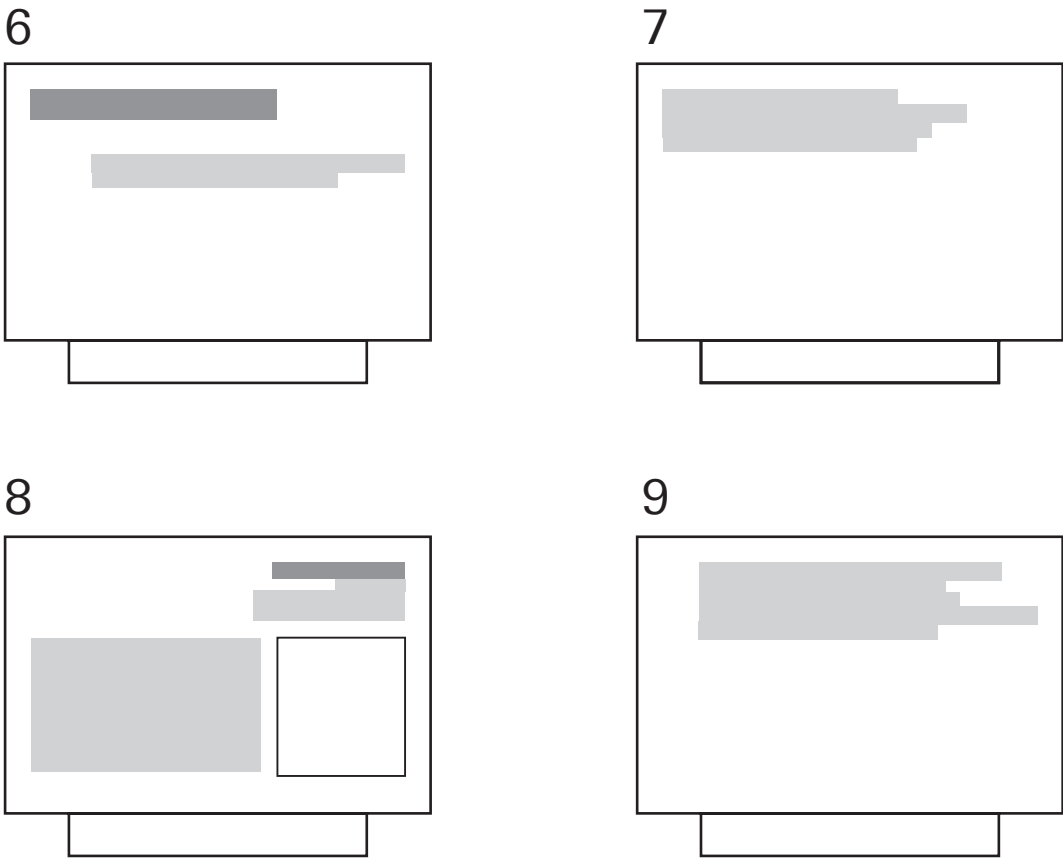


Acoustic characteristics are not affected. The vibration points are variable, thus retaining the sound quality associated with an acoustic instrument.

box B–top



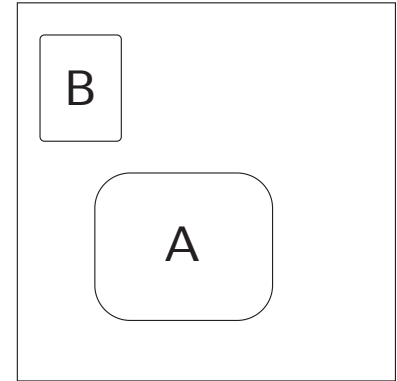
box B–elevation



5

A Transducer

An electrical device that converts digital audio signals into vibrations



B How the TransAcoustic Piano Works

6

Designing new uses for the piano

A whole new sound experience transforms the piano to act as a speaker, designing sounds that resonate through the whole body.

7

The piano becomes a speaker resonating rich sounds. Its soundboard can generate a full range of sounds, including those of a pipe organ and a synthesizer. The characteristic soft sounds coming from wood create a pleasant listening experience.

8

Creator leading the research

Experience Architect

Mizuguchi Tetsuya

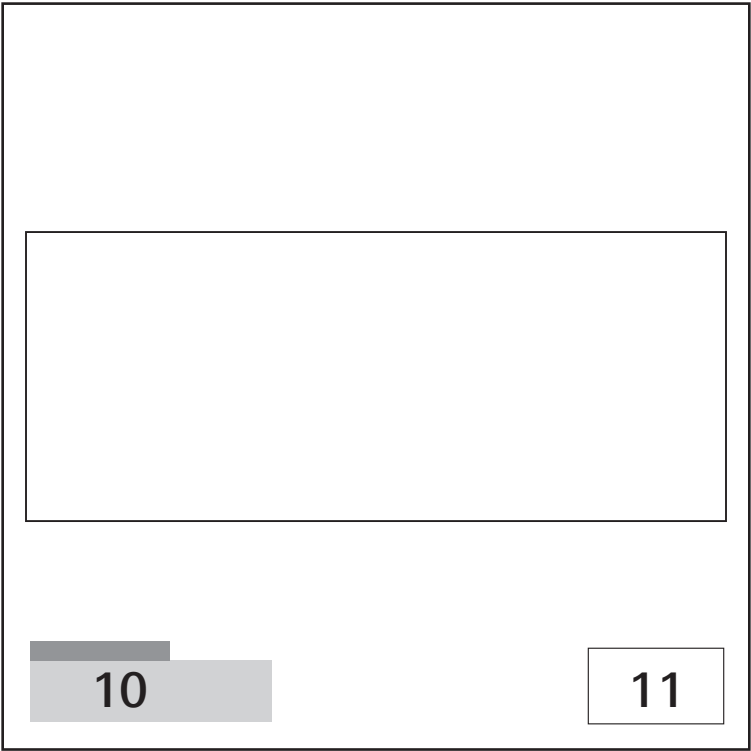
Born in Hokkaido in 1965, Mizuguchi calls himself an 'experience architect'. He is president of Enhance, head of Synesthesia Lab, and special professor at the Keio University Graduate School of Media Design (KMD). His creative work focuses on the multisensory experiences of synaesthesia (experiencing one sense through another). Mizuguchi's works include the audio-visual, multi-sensory videogames *Rez* (2001), *Lumines* (2004), and *Child of Eden* (2010); *Tetris Effect* (2018, a virtual reality extension of *Tetris*); *Synesthesia Suit* (2016, in which lights and vibrations enhance music as a total body experience); and *Synesthesia X1-2.44* (2019, an all-enveloping synaesthesia experience device).

9

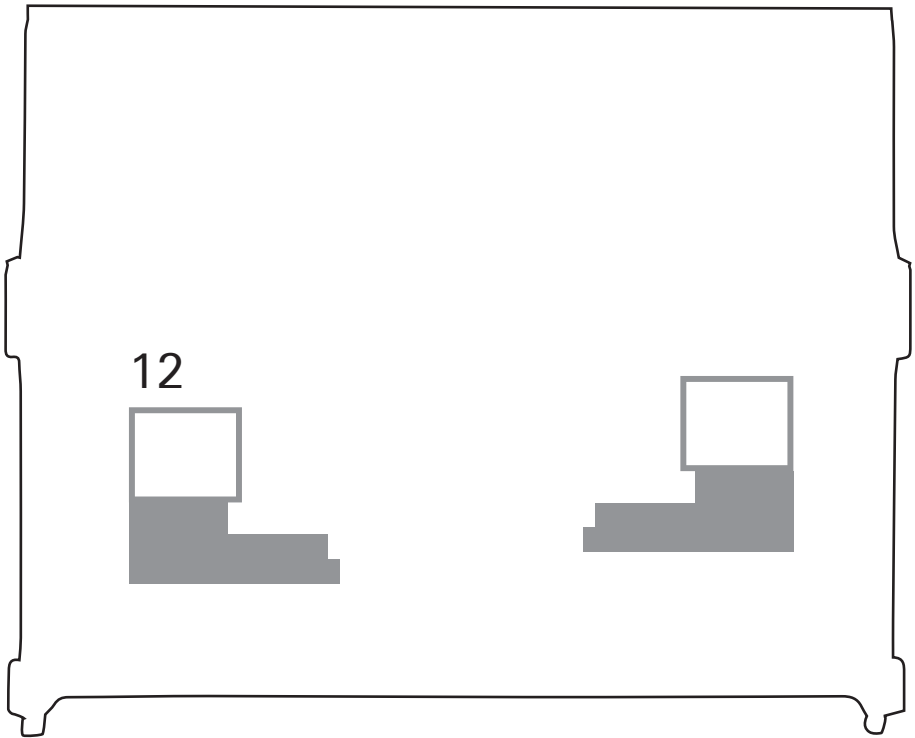
This piano was designed with the simple yet fundamental question of how humans, as synaesthetic* creatures, can experience happiness through synaesthetic interactions with the world.

*Synaesthesia is the experience of one sense leading to experience in another, such as experiencing colours while listening to music.

box C–plan



box C–piano elevation



10

Soundboard and transducers

In an acoustic piano, sound is normally produced by striking the strings with the hammers extending from the keys. The resulting vibrations are amplified by the soundboard. The instrument has about 230 strings and a cast-iron frame which, in turn, are attached to a wooden soundboard. The TransAcoustic Piano resonates sound with the aid of transducers, devices fitted to the soundboard which convert the audio signals into vibrations.

11

TransAcoustic Piano YU11TA2

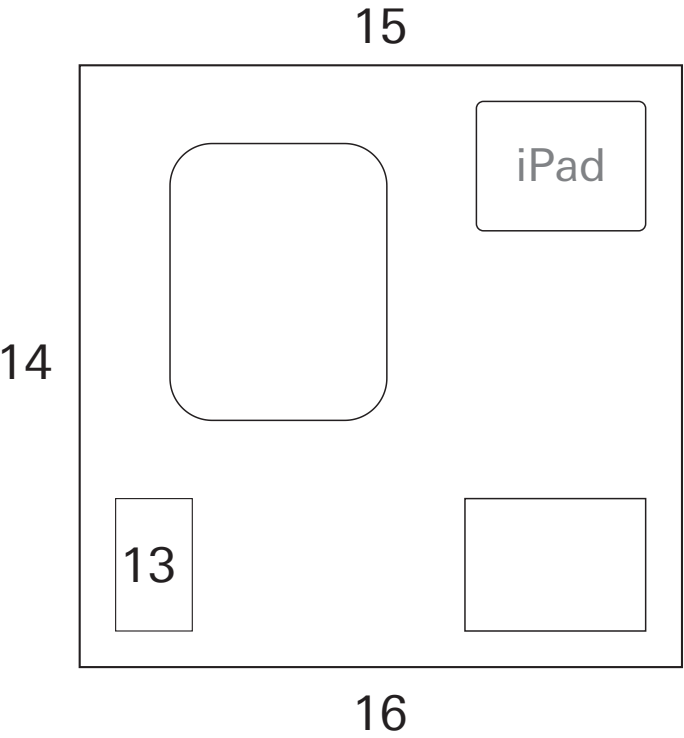
Yamaha
2018

12

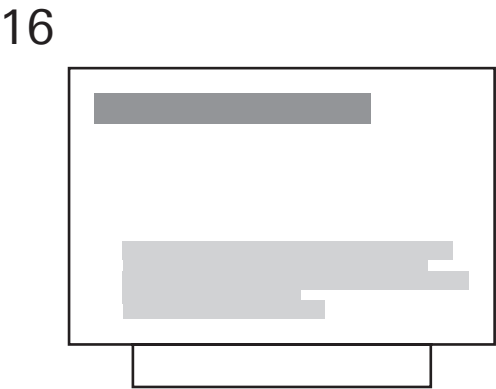
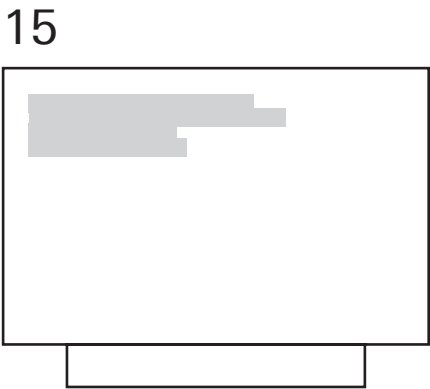
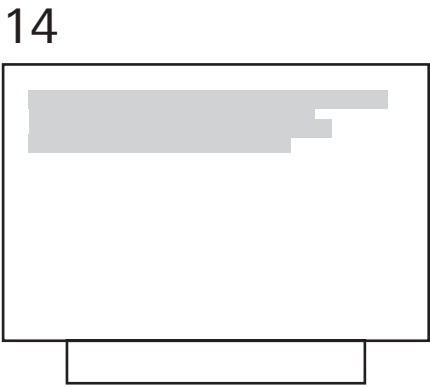
Transducer

An electrical device that converts digital audio signals into vibrations

box D–plan



box D–elevation



13

How to Experience the TransAcoustic Piano

A A selection of music is available. Choose any song to enjoy a full body musical experience.

Touch the soundboard to feel the vibrations of the sound.
Feel the vibration of the sound.

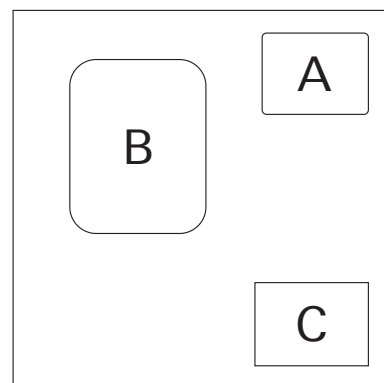
B Place the music box up against the soundboard (the wooden section on the back of the piano) to make the sound resonate more loudly.

Try the music box.

Please handle with care.

C Transducer

Photograph courtesy of Yamaha



14

Each wooden soundboard is subtly different in terms of its acoustic characteristics.

The piano as a whole is carefully tuned with the placement of the transducer set to gauge the vibrations and achieve the best resonance.

Ultimately, the sound is fine-tuned by skilled human hands.

15

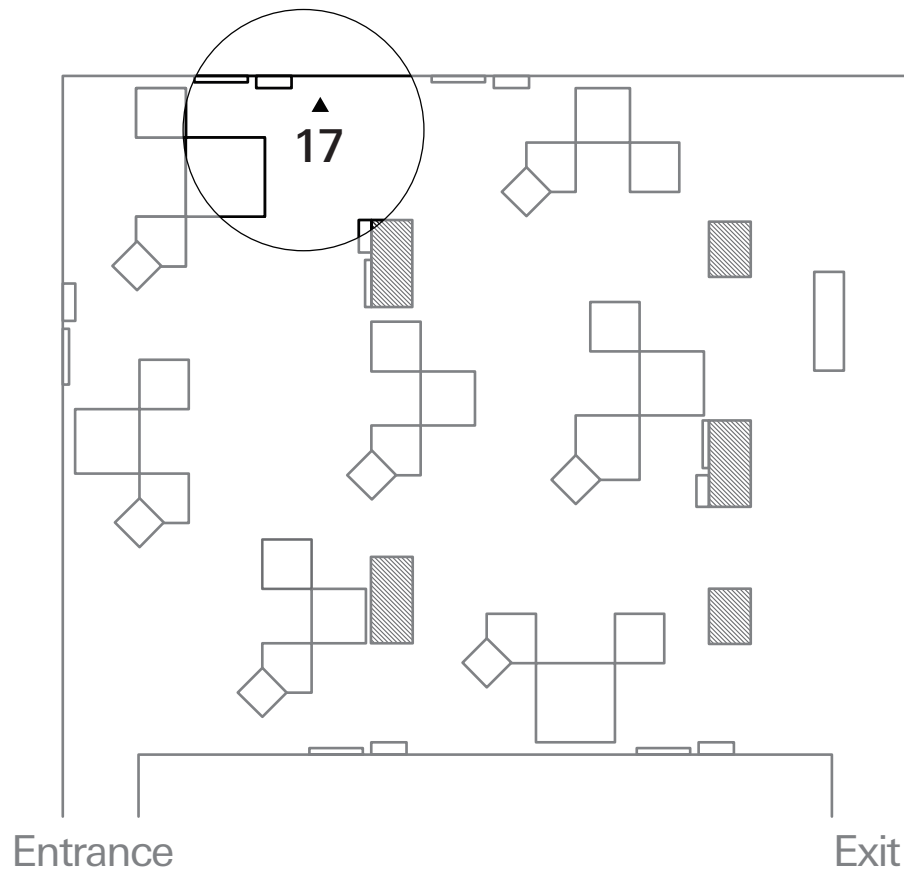
Synaesthetic experiences enjoyed not only through the ears but through multiple senses can be truly uplifting. Designing for emotions requires the resonance of a range of senses.

16

Heritage skills and digital technology

Digital pianos, which relay sound through headphones, are popular in Japan given the loud noise pianos can produce and the nature and density of Japanese homes. Adding transducers provides a fresh approach to this situation. Digital technologies are combined with craft traditions to achieve outstanding sound.

Wall



17

What does design mean to you?

Creating or facilitating unprecedented emotional experiences.

Mizuguchi Tetsuya

Selected works by Mizuguchi Tetsuya

Synesthesia X1-2.44

This is a synaesthetic device developed by the Synesthesia Lab. Immerse yourself inside this device with its dual speakers and 44 vibrating actuators for a new kind of synaesthetic experience enveloping your body with sound, vibrations, and light.

©Synesthesia Lab

Rez Infinite + Synesthesia Suit

Rez Infinite (2016), a video game blending visuals, sound, and tactile sensations, is combined with the *Synesthesia Suit* to achieve a whole-body tactile experience.

The suit and game were showcased at Media Ambition Tokyo 2016.

©Enhance Synesthesia Lab

Tetris Effect

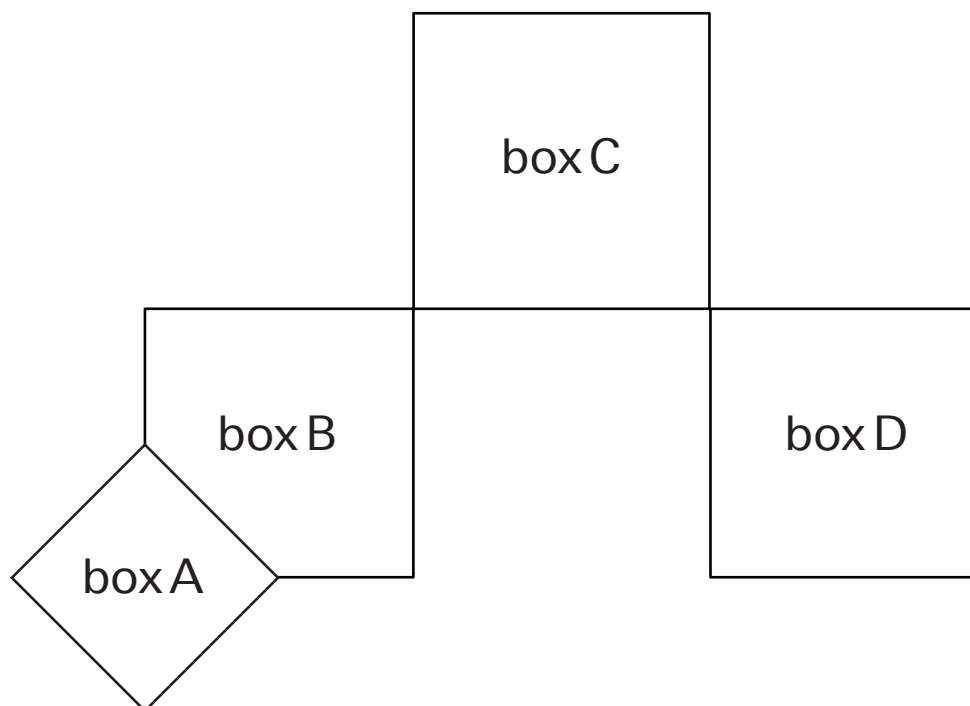
Released worldwide in 2018, *Tetris Effect* elevates the timeless masterpiece *Tetris* into a synaesthetic experience of visuals, sound, and touch. It is also available in VR.

©Enhance

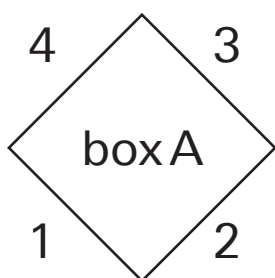
Himeji, Hyōgo

Film Director, Tsujikawa Kōichirō

plan



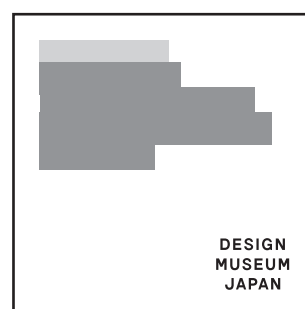
box A – elevation



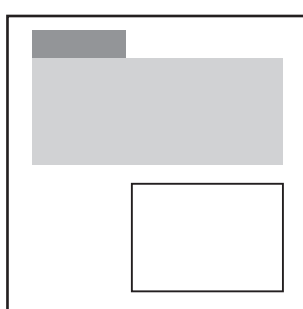
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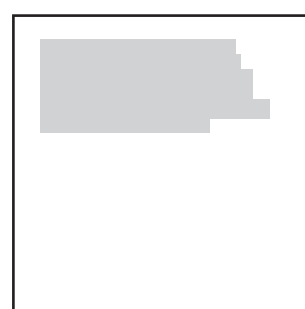
2



3



4



2

Himeji, Hyōgo Prefecture

Whip Tops and Tops Inspired by Them: Toys as Our First Contact with Design

3

Whip tops

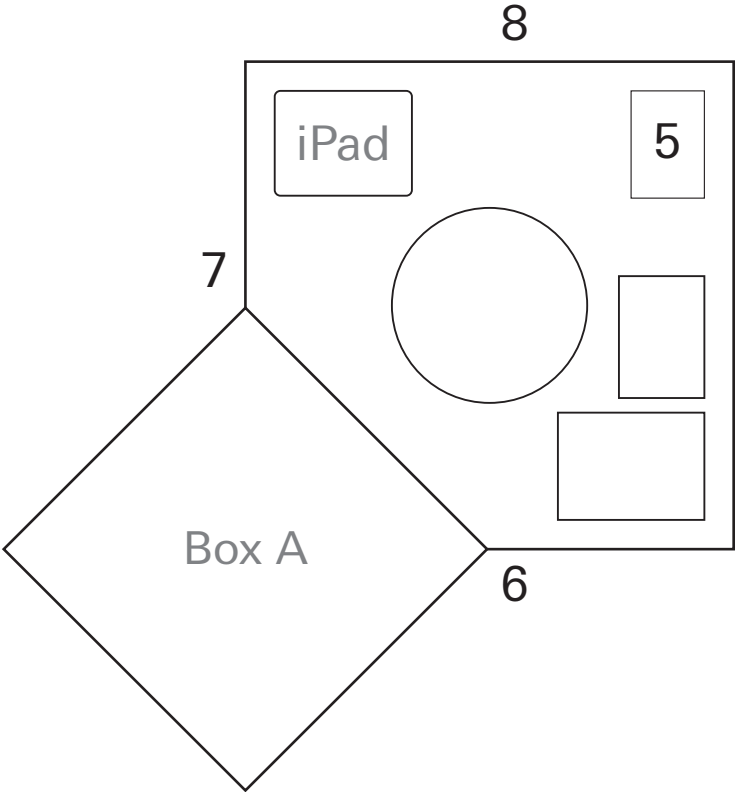
The Japan Toy Museum in Himeji, Hyōgo Prefecture has items from not only across Japan, but also some 160 countries and regions around the world, in its 90,000-piece collection. The museum's director, Inoue Shigeyoshi, was still a regular office worker when he converted a part of his house to display his collection in 1974. Today, this endeavour has grown to become one of Japan's leading toy museums.

Spinning tops, known as *koma* in Japanese, are among the most richly varied toys in the world. Whip tops (*buchi-goma*) are kept in motion by striking them repeatedly from the side with a small whip. They are minimalist tops with no axis or stem, made simply by cutting off a tree branch and carving the tip. The very embodiment of spinning, they may be regarded as the original tops.

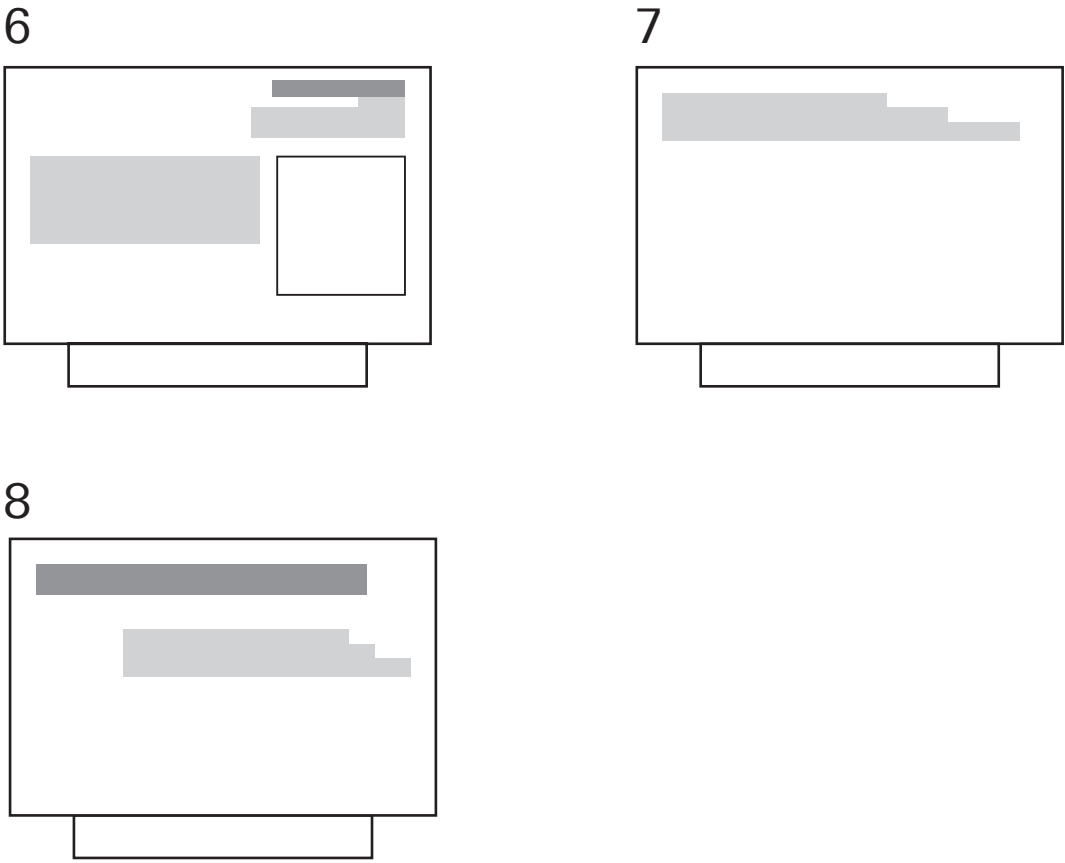
4

Some say the first spinning tops were nuts. The inspiration may have come from people in ancient times seeing nuts spin on the ground after falling from a tree. The top embodies this simple natural motion of spinning and still conveys the joy of that first human discovery.

box B–top



box B–elevation



5

A Japan's Oldest Known Spinning Top

Ōtsu, Shiga Prefecture

Late 6th to early 7th century CE

The top is one of humankind's oldest toys and many spinning tops have been unearthed from archaeological sites across Japan. Similar tops to those found at 6th-century CE sites in Japan have also been excavated from ancient Egyptian ruins.

Photograph courtesy of Ōtsu Municipal Archaeological Research Center

B Ancient Egyptian Spinning Top

Photograph: D. W. Gould, The Top, Clarkson N. Potter Inc., 1974

C Whip Top with Whip

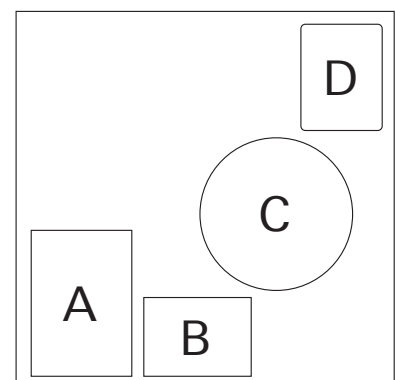
1960s – 1970s

Cherry wood top with bamboo and cloth whip

Collection of Japan Toy Museum

D Japan Toy Museum

Six wattle-and-daub storehouses hold about 90,000 items from 160 countries and regions of the world, including Japan.



6

Creator leading the research

Film director

Tsujikawa Kōichirō

Born in Fukuoka in 1972, film director Tsujikawa addresses delusions and hallucinations that arise in everyday life with a sense of childlike play. Tsujikawa is active both at home and abroad across a wide range of fields from music videos for Cornelius and other artists, to commercials, short films, and installations. His works are highly regarded in the film world for their power to stimulate memory and feelings.

7

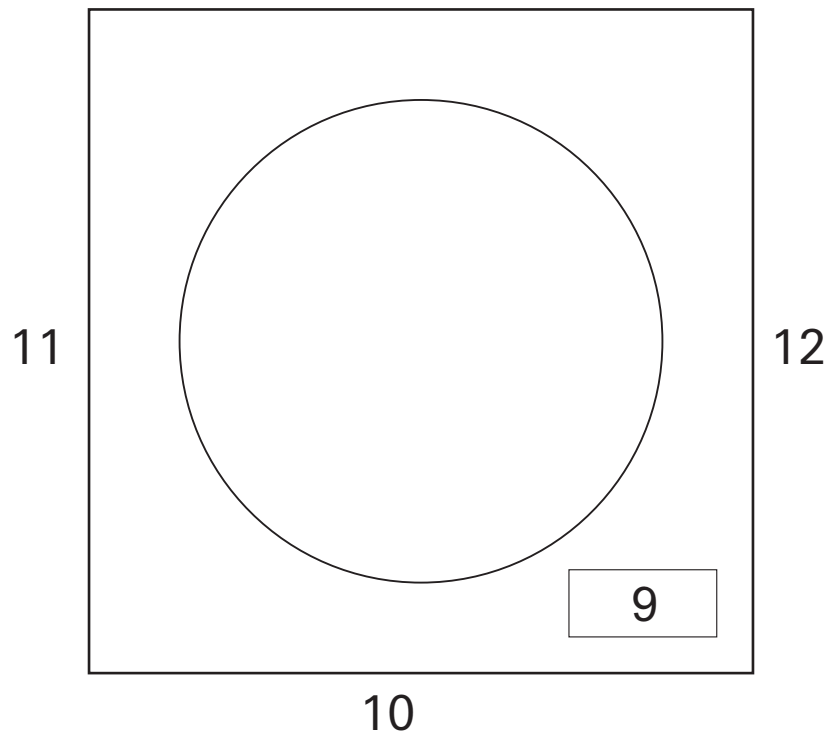
For me, spinning tops exemplify structural beauty. Japanese whip tops, especially, combine simplicity and elegance. I love the contrast between the cherry-bark pattern and the chisel marks on the tip.

8

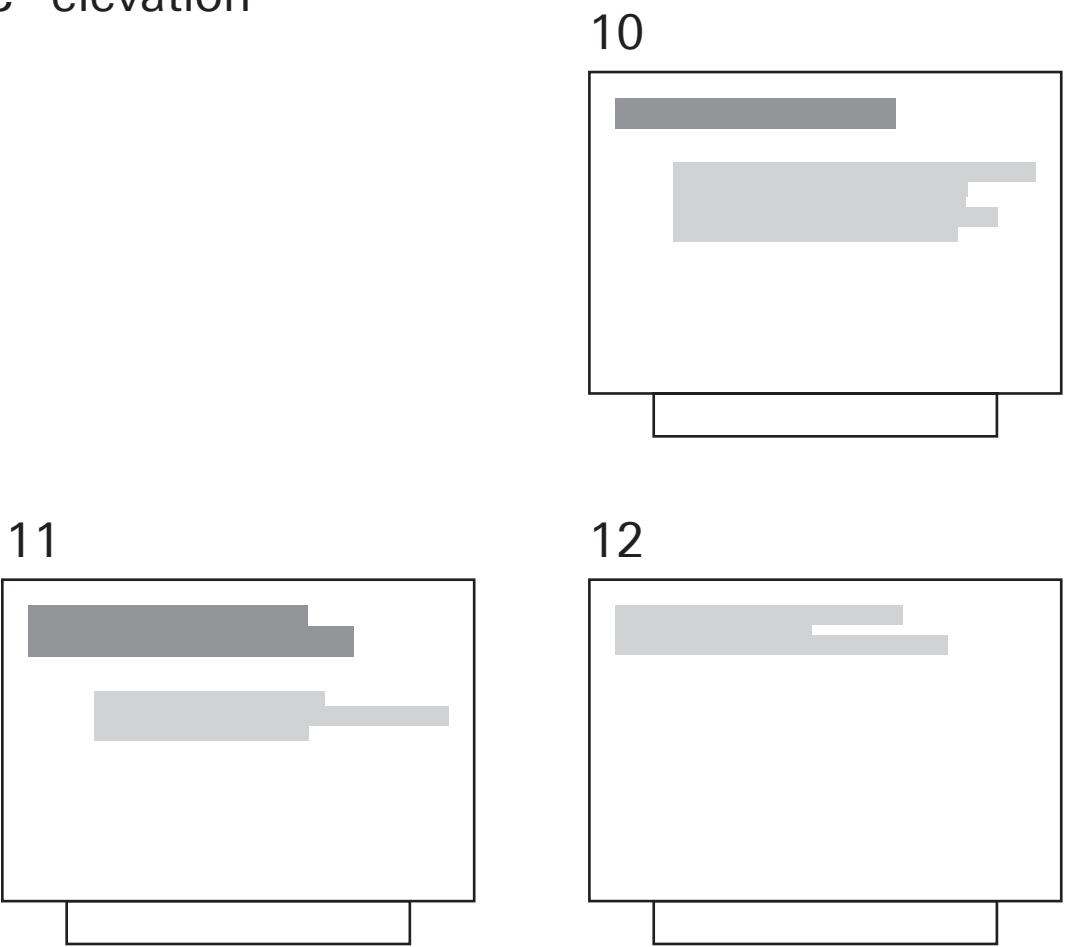
Tops that make noise and tops used for magic

Many spinning tops also make a sound when spun. The rope, for example, can be used to amplify the sound. Some tops are not only playthings, but are used as tools in magic.

box C – top



box C – elevation



9

A Collection of Spinning Tops from Japan and Elsewhere

Collection of the Japan Toy Museum

10

The top began by giving shape to spin

We had a *tippe* top* in my home when I was a child and I spun it a thousand times. That childlike feeling of it in my fingers came right back to me the moment I spun a *tippe* top once again for the first time in decades.

*Known in Japanese as a *sakadachi-goma*, a *tippe* top is a kind of top that when spun fast enough, will flip over to spin on its narrow stem.

11

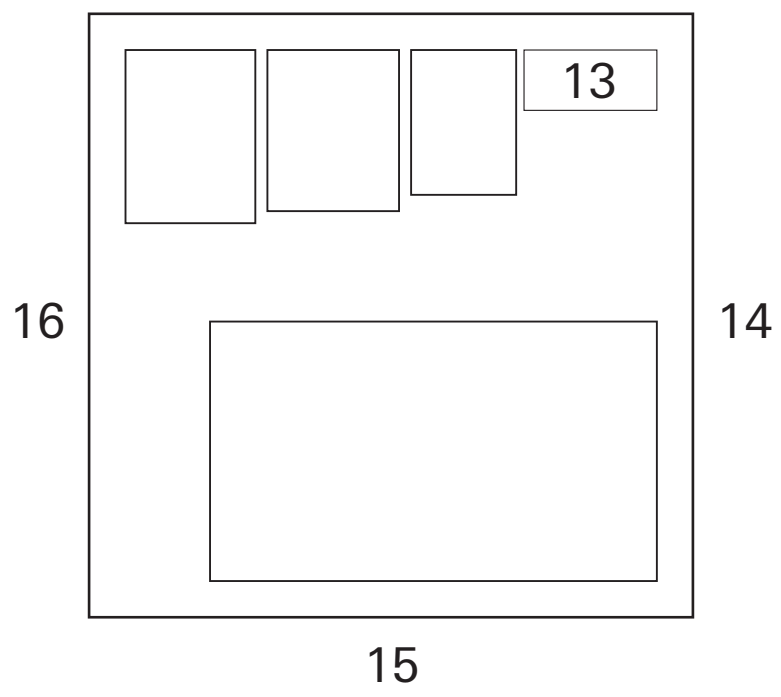
**Toys are our first contact with design.
Design stirs emotions of joy and excitement.**

The first things the human infant longs for are toys.
Toys nurture the five senses and the child's primal desires to touch, see and hear.
They embody design in its most primitive form.

12

From ancient times, people have been attracted to the elation and trance-like sensations produced by spinning.
The spinning top is a design fulfilling a shared desire by all humans to spin.

box D-top



box D-elevation



13

A Tecchan with a Spinning Top

Tsujikawa Kōichirō

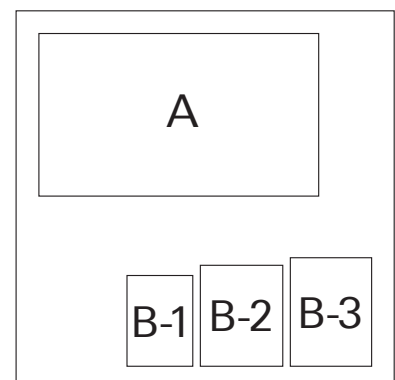
Video (Running time: 2'49")

2021

This stop-motion film was made as part of this research to express toys as 'hand play', through the action of a spinning top. In the film, Tecchan, a puppet modelled from the right hand of a 3-year-old child, discovers and plays with spinning tops.

B Books Introducing the Collection of the Japan Toy Museum

1. *A Pictorial Guide to the Fascinating Toys of Japan and the World*, Japan Toy Museum, 2017
2. *Folk Toys of the World: From the Japan Toy Museum Collection*, Ozaki Ayame, 2020
3. *Sewing Crafts Traditions: Crêpe Work of the Edo and Meiji Periods*, Japan Toy Museum, 2008



14

Spinning tops also fascinate people as they may remind them of death. The top starts by spinning vigorously, stabilizes on its axis, then gradually loses its balance and eventually falls over, mirroring the human lifecycle.

15

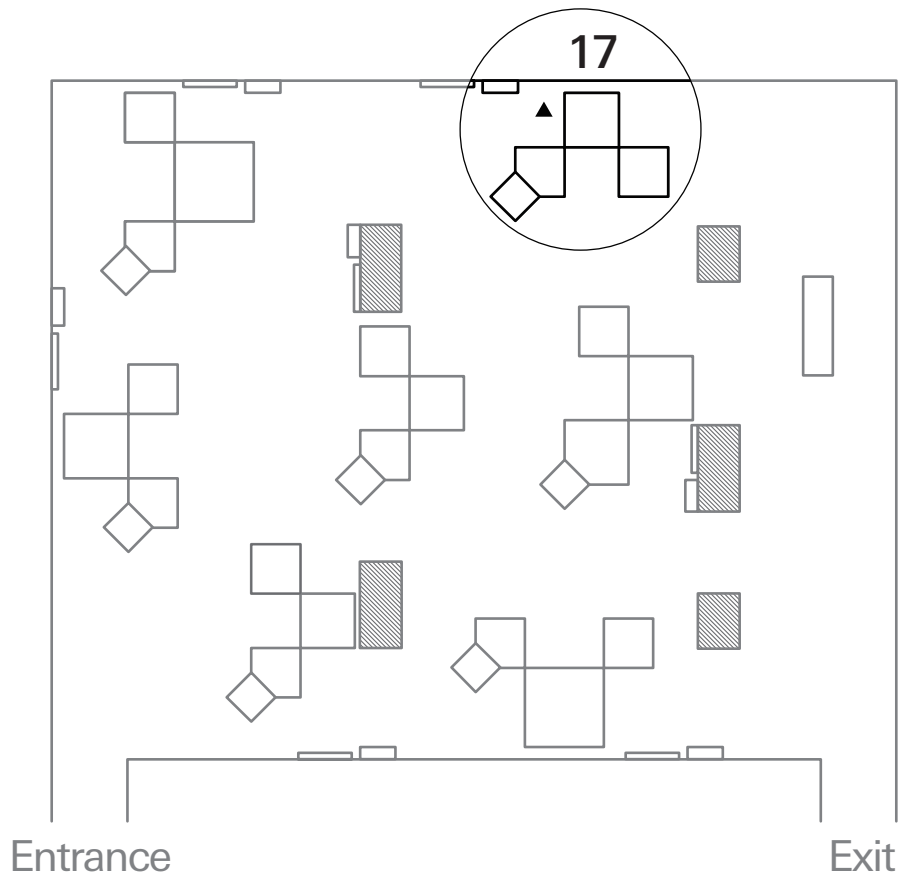
A microcosm created by the passion of a single human being

The toys on display in the Japan Toy Museum are only a fraction of the collection. Beneath the showcases and in the attic, 90,000 toys sleep packed tightly in their boxes. The museum started with the curator Inoue Shigeyoshi's private collection. He designed the building and painted the pillars with his own hands. This place itself is a giant work of art.

16

This is a child's room taken to the extreme.
Skilled hands crafted these simple structures.
The hands of children touched and loved them.
The hands of the curator collected them in pureness of spirit.
It is an astonishing space where one can sense the trace
of all these hands that came before.

wall



17

What does design mean to you?

Design is human instinct and desire. Everything around us is designed. The process of selecting specific things from among these things is also design. People cannot help selecting things for shape and colour right from infancy.

Tsujikawa Kōichirō

Spinning tops across Japan

From regions of deep snow to urban areas and ports exposed to foreign influences even during Japan's long period of isolation, the shape and mode of spinning of each top reflects the character of the local area. In the northern Tōhoku region, for example, there is the *zuguri-goma* which turns well on snow. The *Edo-goma* of the Kantō region around Tokyo have unconventional shapes, bright colours and often incorporate elements of mechanical *karakuri* dolls. In the Kinki region, the noise-making bamboo *takenari-goma* retains the form of an ancient spinning top and Kyūshū is known for metal-stemmed tops resembling shells fired from guns.

(from top left to right)

Zuguri top which spins on snow (Tōhoku)

Chōchin (lantern) top (Tōhoku)

Daruma top modelled after Bodhidharma (Tōhoku)

Oyama top, souvenir from the Mt Oyama pilgrimage route (Kantō)

Edo-period *ategoma* battling top (Kantō)

Noise-making *takenari* bamboo top (Ise)

Steel-ringed *tetsuwa* top (Himeji)

Daikichi fortune-telling top (Tottori)

Kenka fighting top (Sasebo)

Images and information courtesy of the Japan Toy Museum

Folk toys around Japan

The folk toys of Japan reflect local legends, beliefs, aesthetics, and everyday culture. They each have their own character distinct to their region.

(from top left to right)

Tōhoku / Hokkaidō

While Hokkaidō, the northernmost of Japan's main islands, is home to distinctive carved wooden toys, in the Tōhoku region of northeast Honshū, we can find items including wooden toys turned on a lathe, elegant clay figurines, and highly expressive papier-mâché toys. Tōhoku is also known for its horse breeding, and many horse-themed toys are made there.

Kantō

Many toys from the Edo period (1603–1868) survive to the present day in the Kantō region around Tokyo in eastern Honshū. Toys turned in wood and those made with marquetry techniques are also still produced across the region. Clay figurines, papier-mâché toys and other items that have been continuously made in this area since the early-modern era convey popular ideas of beauty from the time when they were first made.

Chūbu

Within the Chūbu region of central Honshū, the Hokuriku subregion still has many toys shaped by the area's history. In the Tōkai subregion, exquisite mechanical toys speak of the vigour of lively castle towns. In the Kōshin subregion, the mountain lifestyle is reflected in simple toys crafted from plants. Chūbu also has a wide range of *daruma*, the popular round dolls modelled after Bodhidharma.

Kinki

Located in west-central Honshū, the Kinki region features significantly in Japanese history and boasts many local centres of toy production. The clay figurines of Kyoto and papier-mâché toys of Osaka have been hugely influential across Japan. There are toys given as offerings to shrines and temples in Nara; bamboo toys popular as souvenirs from pilgrimages to Ise; doll-headed pens and straw crafts from the hot spring resorts of Hyōgo: all these toys convey the local culture of these places.

Chūgoku / Shikoku

The westernmost region of Honshū, Chūgoku, is subdivided into San'in, known for papier-mâché and *kibigara* (dried corn husk) toys, and San'yō, known for brightly coloured toys made for local festivals. Both areas have traditions of large courtly dolls made as decorations for each change of season. The tradition of marking those transitions has been handed down from early modern

times. In Shikoku, the smallest of Japan's main islands, papier-mâché dolls and clay figurines convey the local people's prayers for good fortune.

Kyūshū / Okinawa

Kyūshū, Japan's third largest island, is home to various types of clay figurines. Those from Fukuoka and Saga are steeped in tradition. Those from Nagasaki, which for a long time was Japan's only port open to international trade, exhibit an international flavour. In Kumamoto and Miyazaki, simple toys have also been preserved. The papier-mâché toys across Kyūshū and Okinawa, including those from Uto and the Ryūkyū islands, are relaxed and colourful.

Images and information: Japan Toy Museum

The Japanese word for a toy, *omocha*, has its origins in terms for hand-held talismans. These were objects that were held to ward off disease and other misfortunes in order to stay safe and healthy. The perceived protective element was significant.

Selected works by Tsujikawa Kōichirō

Music Videos for Cornelius

Following the release of the album *Point* in 2001, Tsujikawa has directed many music videos for Cornelius. Tsujikawa's experimental use of images and sound is wide-ranging. For the 2017 video for 'If You're Here', he assembled an array of objects which correspond to every sound and are perfectly synchronized with the music.

Yakushima Treasure

Another Live from Yakushima

A joint production with Dentsu Craft Tokyo, this live performance was scanned as 3D point cloud data and reconstructed as 'a world seen by the soul'. The work won the Excellence Award in the entertainment division of the 25th Japan Media Arts Festival held by Japan's Agency for Cultural Affairs.

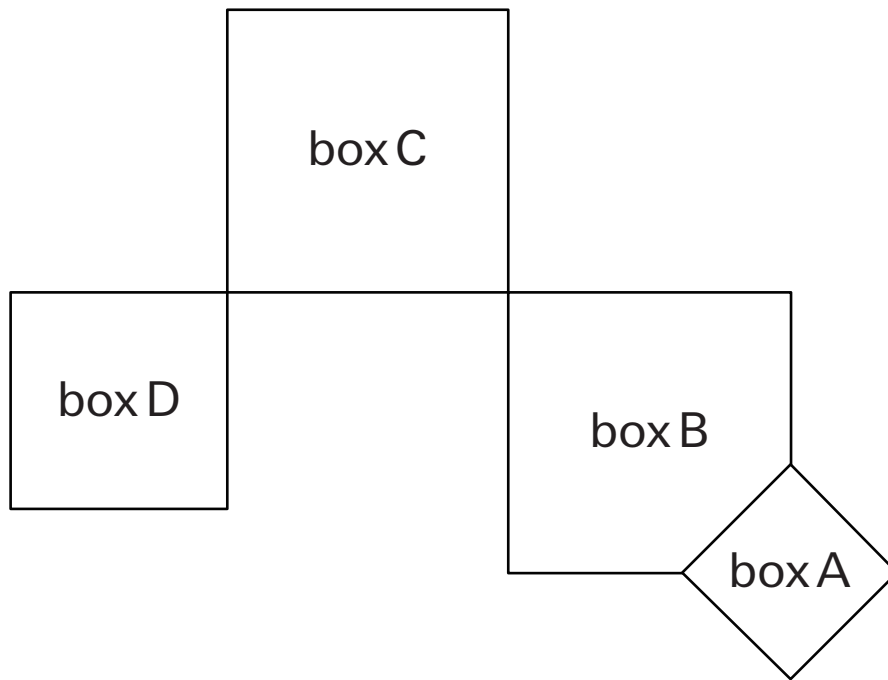
Tecchan

Tecchan is the protagonist of this stop-motion puppet animation which Tsujikawa sees as his life's work. Noticing the similarities between the shape of his own hand and that of his son's, Tsujikawa created a puppet by scanning his son's right hand to make a 3D silicon model. Childhood recollections are reconstructed in a story made from DNA and memories.

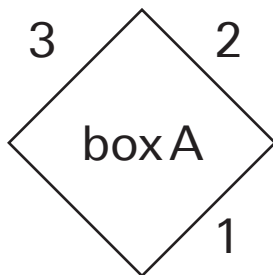
Hakata, Fukuoka

Fashion Designer, Hirokawa Tamae

plan



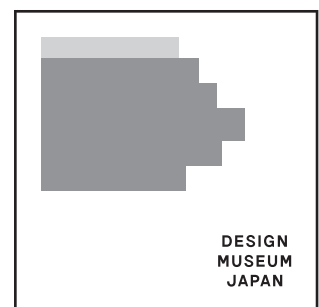
box A – elevation



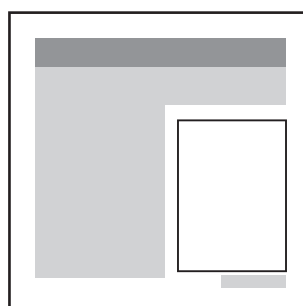
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3



2

Hakata, Fukuoka Prefecture

The Hakata Gion Yamakasa Festival: An Evolving Tradition Embodying Passion and Excitement

3

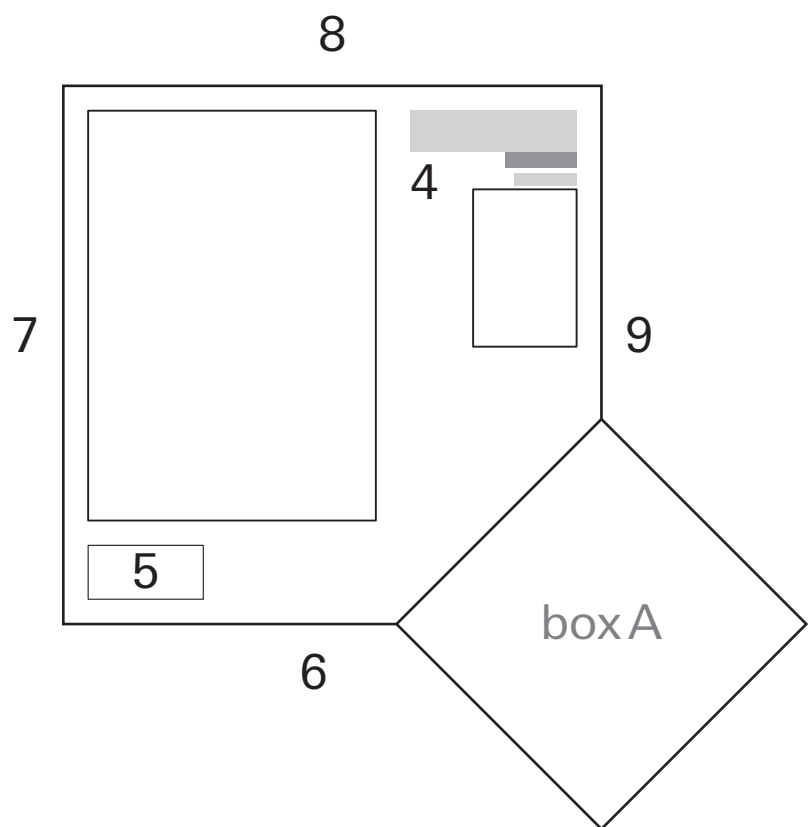
Hakata Gion Yamakasa Festival

The Hakata Gion Yamakasa is a festival celebrated at the Hakata district's Kushida Shrine. It has been suggested the festival had its roots seven or eight centuries ago in the Kamakura Period (1185–1333). In a time of pestilence in Hakata, the townspeople are said to have carried the Buddhist priest Shoichi Kokushi, founder of the Jōtenji temple, on a platform to sprinkle holy water through the streets. *Yamakasa* is the name of the portable shrines that are carried through the streets during the festival today. Some of these shrines used to be as high as 16 metres. However, as Japan electrified its cities, the installation of overhead wiring made the old *yamakasa* impractical. They were replaced by the enormous but stationary *kazari yamakasa*, with smaller *kaki yamakasa* floats paraded through town. The colourful and glittering *kazari yamakasa* can still be up to 13 metres tall with different

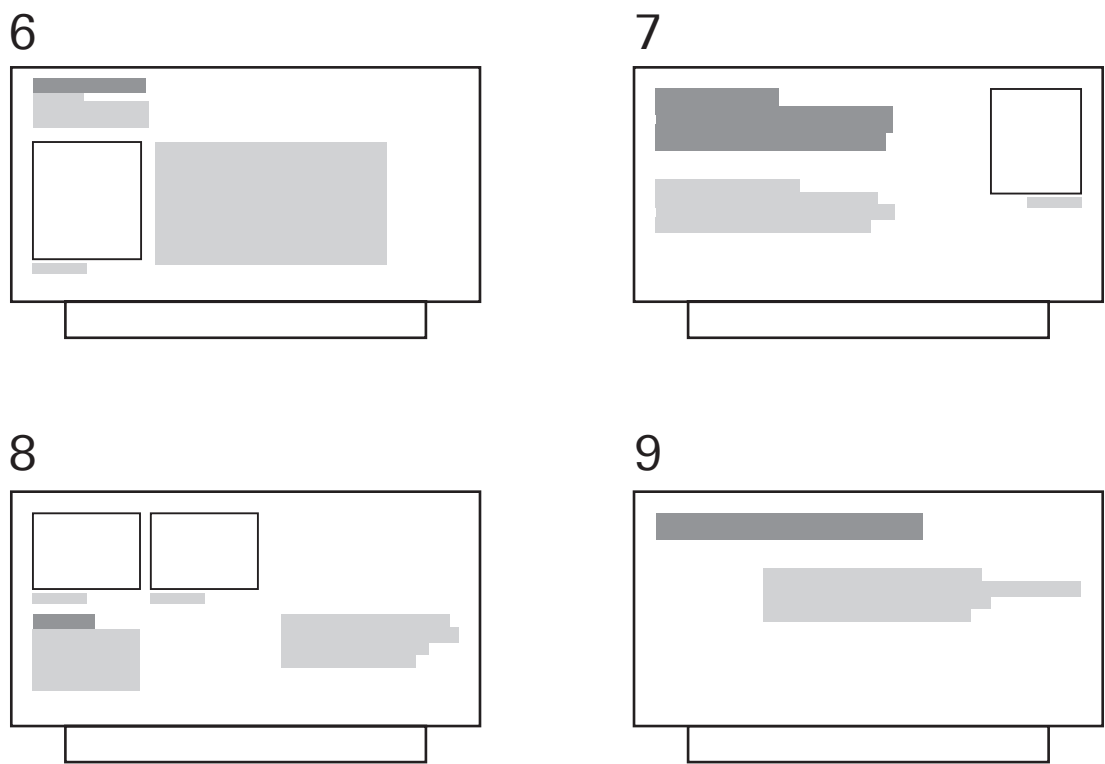
decorations on their front and back. The floats are made anew every year, reusing parts from previous years, by the townspeople of Hakata's seven wards (*nagare*). A special float is dedicated to the Kushida Shrine.

The First *Doi-Nagare Yamakasa* in 1892 (Front)
Courtesy of Fukuoka City Museum

box B–top



box B–elevation



4

Kazari yamakasa

The original appearance of the *yamakasa* is recalled in the *kazari yamakasa*. The largest are well over 10 metres tall. The decorative themes cover a broad range from age-old symbols to contemporary anime characters. All are carefully crafted by the doll makers of Hakata to delight the crowds anew each year.

The 2020 Kushida Shrine *Kazari Yamakasa* (Rear)

Photograph: Matsumoto Kazuo

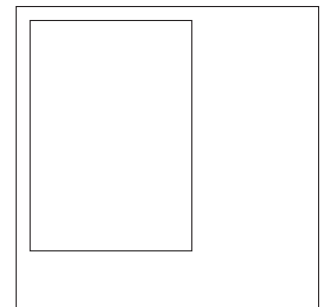
5

Design Drawing for the 2020 Kushida Shrine *Kazari Yamakasa*

Washi paper and ink

Designer: Nakamura Hiromine

Collection of Nakamura Dolls



6

Creator leading the research

Fashion Designer
Hirokawa Tamae

After working at Issey Miyake, Hirokawa Tamae established Soma Design in 2006, a company bringing together fashion, graphic, sound and visual design. At the same time, she launched her brand Somarta. Seeking to extend the possibilities of how clothing is worn on the body, her *Skin Series* employed seamless knit technology to produce the experience of donning a second skin. Her *Skin Series* designs have been worn by Lady Gaga and other artists in Japan and around the world, and in 2017 were added to the permanent collection of The Museum of Modern Art (MoMA) in New York. In 2014 she held a solo exhibition, *Hirokawa Tamae: Genealogy of the Body*, at Seibu Shibuya department store in Tokyo and in 2021–22 she was invited as the guest artist for the Oita Prefecture arts festival 'in Beppu' where she designed a multi-media exhibition on the theme of *matsuri* or 'festival'.

Photo: Sinya Keita (ROLLUPstudio.) ©SOMA DESIGN

7

Designing prayers:

The Hakata Gion Yamakasa embodies the passion and prayers of the people

The design drawings provide a guide.

Each *kazari yamakasa* is built like an enormous 3D picture, perfected by experienced craftspeople who work together on site to assemble it, adjusting the design to best fit its location.

The 2020 Kushida Shrine *Kazari Yamakasa* (Front)

Photograph: Matsumoto Kazuo

8

Kaki yamakasa

Kaki yamakasa is the name for the portable floats. The bearers race with them around town, so they must be far shorter than the towering *kazari yamakasa*, but each can weigh as much as 1 tonne and can require more than twenty people to carry it. The base is constructed without nails using only hemp ropes and joinery.

Traces and memories of ancestors who lived
700 years ago can still be glimpsed here today.
They link people and connect the past,
present, and future in a single line.

Kaki Yamakasa in 2020

Courtesy of Hakata Gion Yamakasa Promotion Association

Nakasu-Nagare Yamakasa in 2022

Courtesy of Hakata Gion Yamakasa Promotion Association

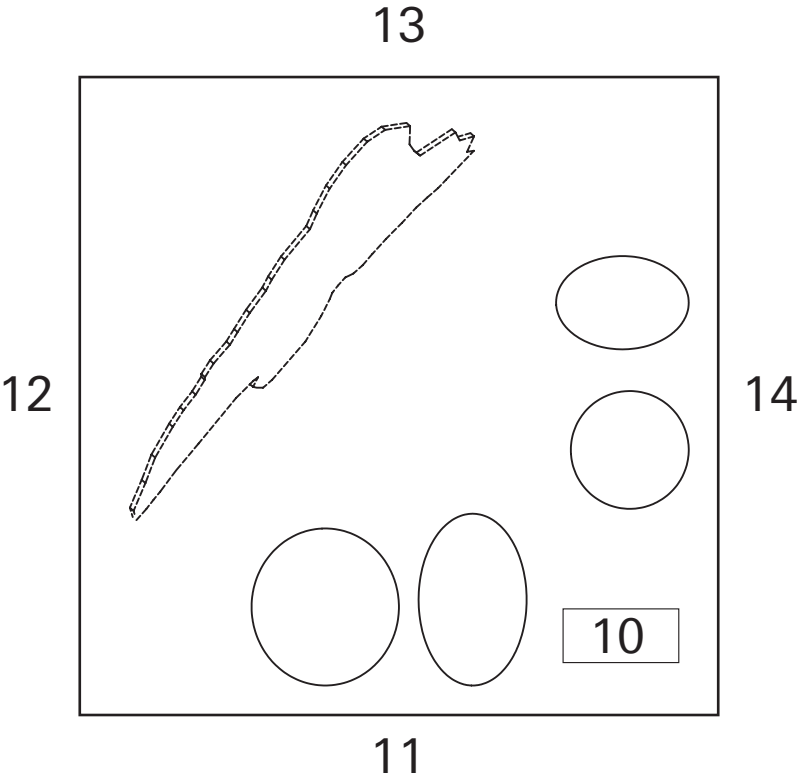
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The *yamakasa* give off an enormous energy

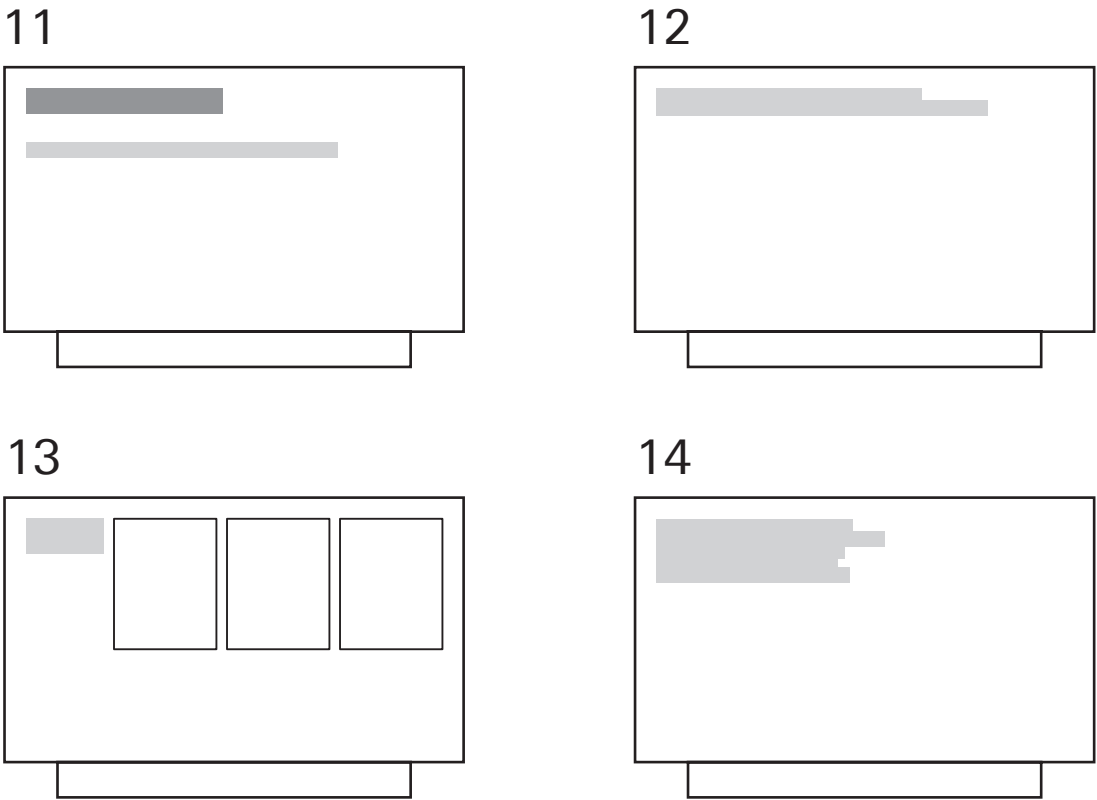
The designs of those who came before us move our
hearts. They provide seeds of inspiration, and their
spirit of craftsmanship lives on across time.

I want as many children as possible, the leaders of
the future, to experience the energy of the
Hakata Gion Yamakasa.

box C–top



box C–elevation



10

Decorations for the 2020 Kushida Shrine

Kazari Yamakasa: Face of Momotarō, pheasant, dog, and monkey

Wood (Momotarō) and
polystyrene (pheasant, dog and monkey)

Designers: Nakamura Shinkyō (Momotarō) and Nakamura
Hiromine (pheasant, dog and monkey)

Collection of Nakamura Dolls

Decorations for the 2020 Kushida Shrine

Kazari Yamakasa: Stone, flat rock, tree, water, foam, contented elderly couple, and flower

Produced by Nakamura Dolls
Collection of Nakamura Dolls

11

Colours that energize spectators

Red is the colour of blood, representing life. Gold is the colour that dances in the light.

12

Representations of water and stones are adjustable for flexibility of scale. The designs also make disassembly easy, allowing for the reuse of parts in subsequent years.

13

Design Drawings for Background Decorations of the 2022

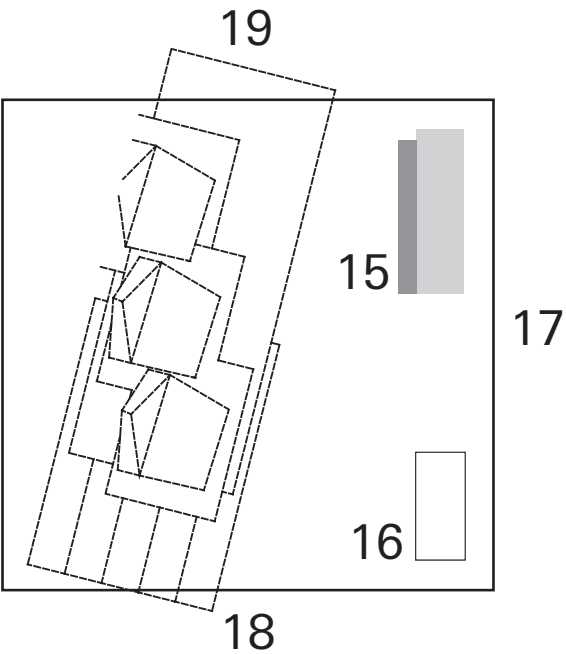
***Nakasu-Nagare Kazari Yamakasa:* Stone, road and water**

Designer: Nakamura Hiromine
Collection of Nakamura Dolls

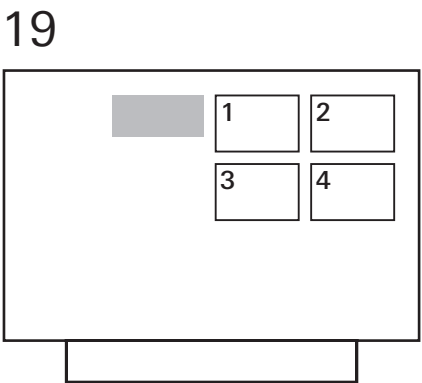
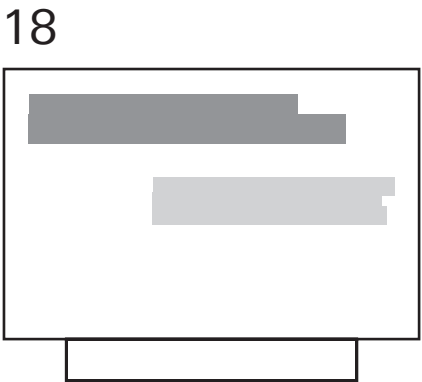
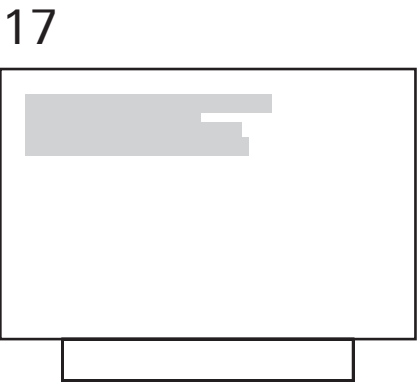
14

The *kazari yamakasa* are designed smaller on top and larger on the bottom according to the principles of perspective. By altering the sizes of the figures and background according to their height above ground, the floats are made to appear even taller than they actually are.

box D-top



box D-elevation



15

Introduction of digital technology

The various parts used for backgrounds were once all hand painted, but in recent years digital technology has also been incorporated. The new technology reduces the workload on the craftspeople and continues the work of passing on the Yamakasa festival.

16

Background Decorations for the 2022 Kushida Shrine *Kazari Yamakasa*

The original drawings for the stone, road, and waves are scanned and printed to make multiple copies.

Produced by Nakamura Dolls
Collection of Nakamura Dolls

17

Time is also part of design. The hand-drawn originals are scanned to mass-produce digital copies.

The qualities of the old drawings are incorporated with modern efficiency, and so the festival evolves.

18

Festivals are mechanisms designed to convey memories from the past to the future.

From parents to children, and children to grandchildren, designs are passed down through the generations and are nourished by the joy and excitement of the people.

19

How the Stones are Made:

Step 1: Drawings for background parts are scanned to make paper copies.

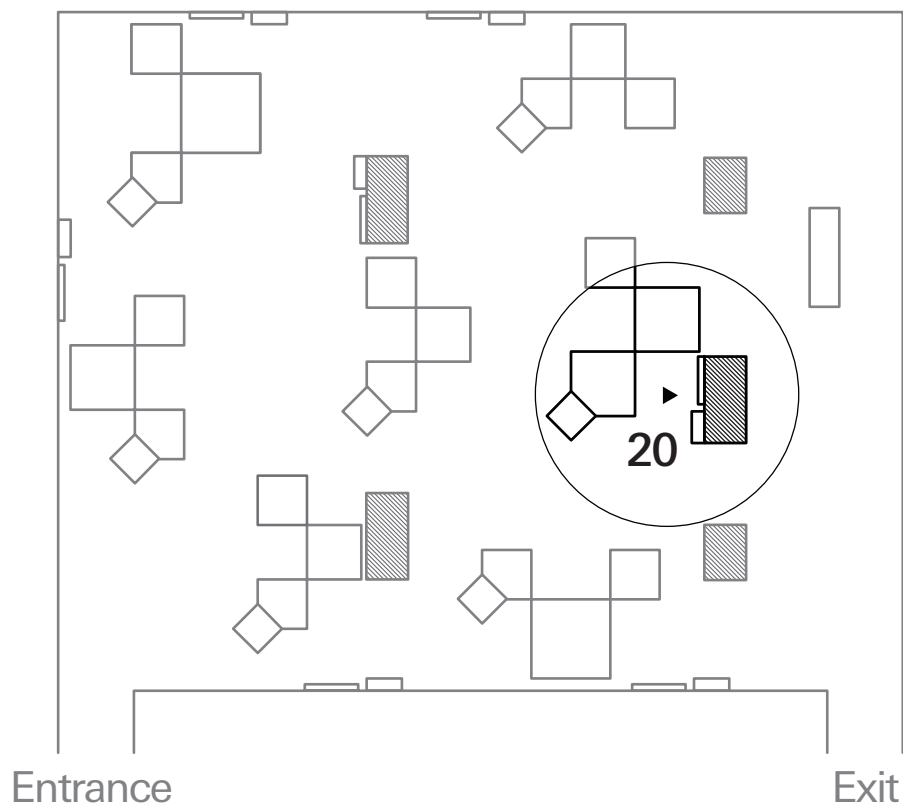
Resilient paper and ink are selected for outdoor use. The paper is pasted onto corrugated cardboard for strength.

Step 2: The parts are cut out from the paper.

Step 3: Folds are added.

Step 4: The parts are folded into shape.

wall



20

What does design mean to you?

Everything in this world, apart from natural things, are designed and made by people. Design is an essential part of how we live. It gives us power to imagine the unseen and give it physical shape. Whenever people make anything, the positive force that wants to make it better is design.

Hirokawa Tamae

Selected works by Hirokawa Tamae

SOMARTA *Skin Series* 'ATLAS' 2018

The Skin Series was produced as clothing that clings to the body like a second skin, making use of digital technology and seamless knitting techniques.

Photograph: Sinya Keita (ROLLUPstudio.) ©SOMA DESIGN

Festival in Oita Prefecture 2022

Hirokawa Tamae created a new matsuri or festival at the hot spring resort of Beppu, Oita Prefecture in 2021–22 by making use of local features. The project was conceived as an art festival with new designs created for the parades, costumes, and building decorations. The photograph shows a Shinto dedication held on the winter solstice.

Photograph: Hirabayashi Takeshi ©SOMA DESIGN /
The Beppu Contemporary Art Festival: Mixed Bathing World

Podium Jackets for 2020 Tokyo Olympic Games

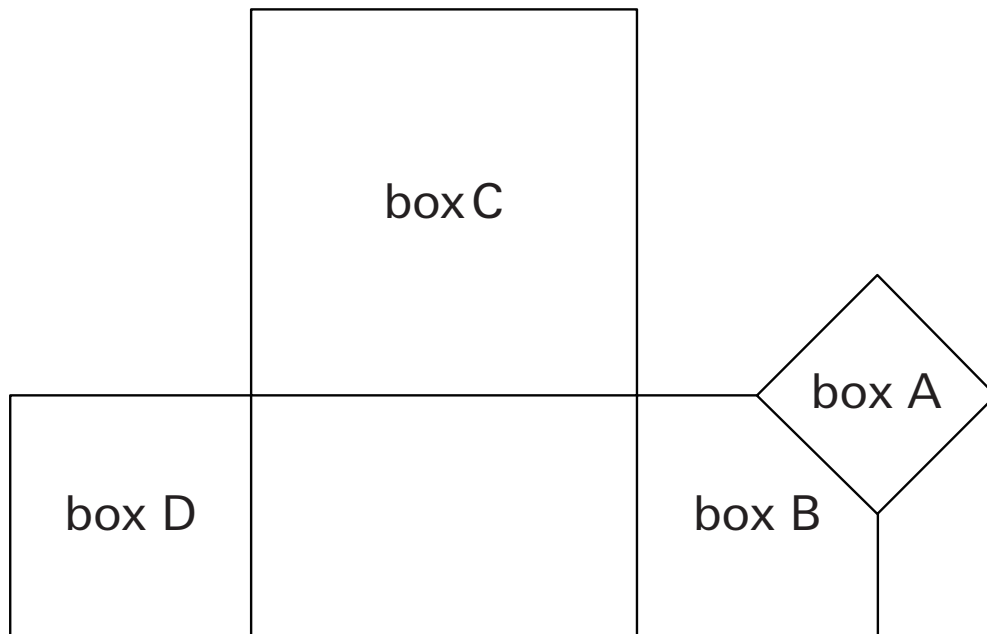
Hirokawa collaborated with ASICS to produce the official podium jacket for the Japanese national team at the 2020 Tokyo Olympic Games.

Photograph: Itaru Chiba (Aflo)

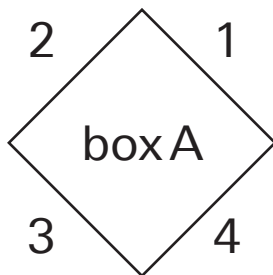
Amami Ōshima, Kagoshima

Fashion Designer, Morinaga Kunihiro

plan



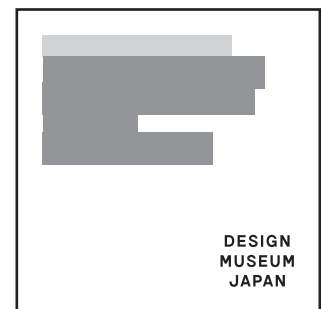
box A – elevation



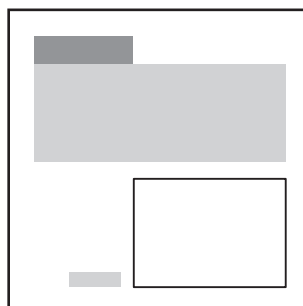
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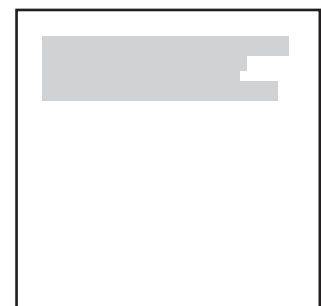
2



3



4



2

Amami Ōshima, Kagoshima Prefecture

***Haburagin*, the Clothing of the *Noro* Priestesses: Design to Protect the Wearer**

3

Haburagin

On the island of Amami Ōshima in Kagoshima Prefecture, traces of the 500-year-old culture of the *noro*, female priestesses who prayed for the well-being of the community, can still be seen today. The *haburagin* is a garment that is believed to have been worn by girls aged 12 or 13 years old when they first participated in the *noro* rituals.

Habura or *habera* means ‘butterfly’ or ‘moth’ in the Amami language, which is said to signify a floating human spirit. The *haburagin* is made from a patchwork of triangles, each representing a butterfly or moth, with the coat calling on the combined powers of the spirits to protect its wearer. Both good and bad spirits were thought to gather at the places of ritual. The richly varied

designs guarded the vulnerable girls whose spiritual power had yet to mature.

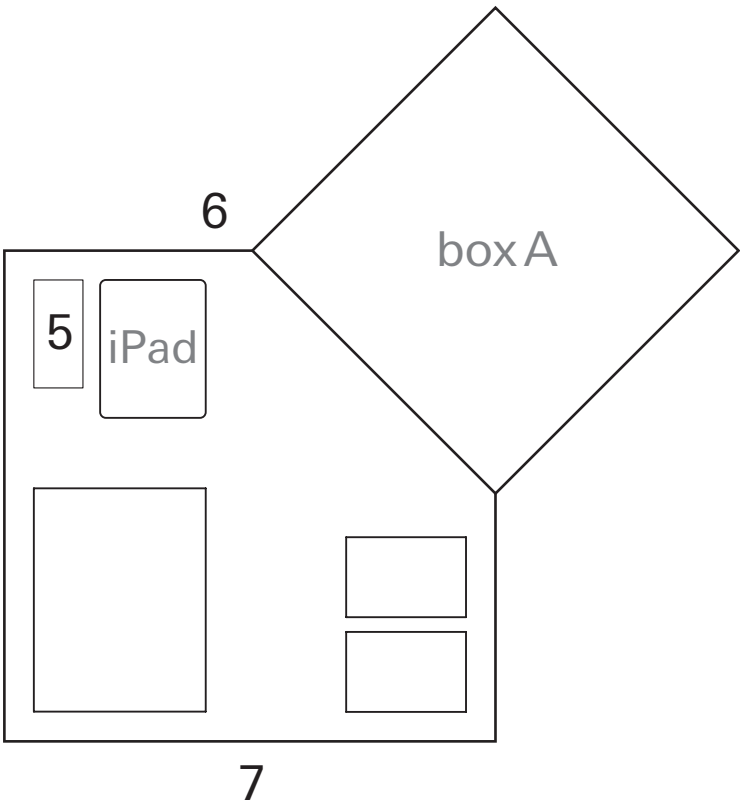
A Noro Makes a Ritual Address.

Photograph by Haga Hideo, Haga Library/Uniphoto Press

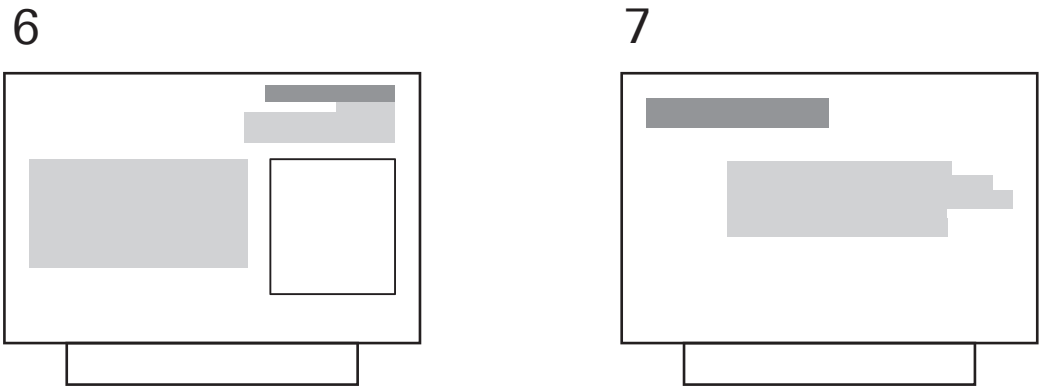
4

The *haburagin*, worn by *noro*, is a patchwork garment. Some patches are patterned, others are plain; some are silk, and others cotton. Fabrics of different materials are connected and sewn together.

box B–top



box B–elevation



5

A Fire Festival

Undated

Photograph by Haga Hideo, Haga Library/Uniphoto Press

B *Arahobana* Wreaths Made to Celebrate the First Harvest

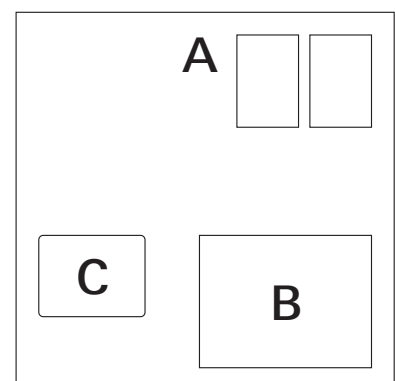
Circa 2006

Courtesy of Uken Village Board of Education

C The Hirase Mankai Festival

The Hirase Mankai, one of Amami Ōshima's major festivals, retains rich traces of *noro* ceremonies and is designated an Important Intangible Folk Cultural Property of Japan.

Held in the eighth month of the year according to the lunar calendar, the festival summons rice *kami* (spirit-deities) from across the sea as a prayer for a good harvest. Village women now perform the role of the *noro*.



6

Creator leading the research

Textile Designer

Morinaga Kunihiro

Born in Tokyo in 1980, Morinaga's introduction to clothing design came while he was at university through classes at the Vantan Design Institute. He set up Anrealage in 2003, a brand intended to combine the everyday things of 'a real age' with the unreal. He became a regular exhibitor at Tokyo Fashion Week, and then at Paris Fashion Week from 2014. A joint project with the Italian firm, Fendi, was unveiled at Milan Fashion Week in 2020. Morinaga was also responsible for the official uniforms for the Japan Pavilion at the Expo 2020 in Dubai.

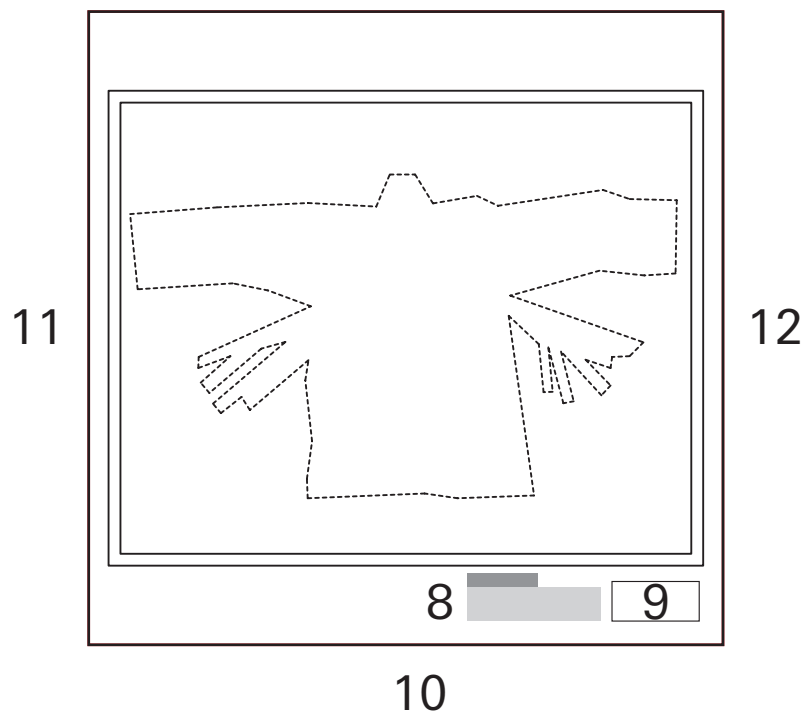
7

It begins with patchwork

The sacred and the profane, this world and the next, the visible and the invisible. I have long been making clothing which spans the divide between the ordinary and the extraordinary.

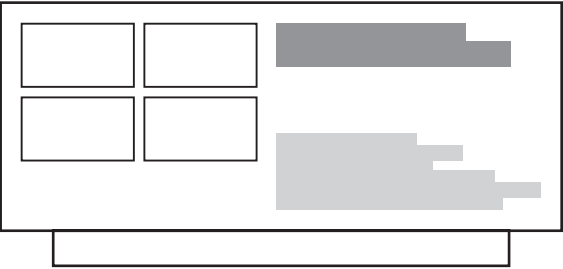
I went to Amami to encounter garments created by people who live in close proximity to the invisible.

box C–top

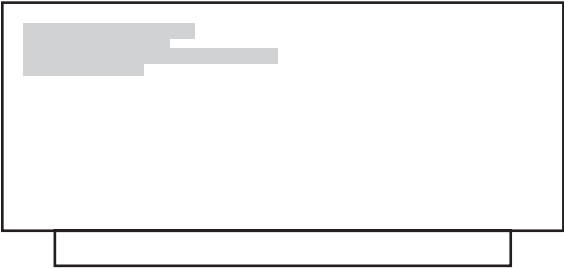


box C–elevation

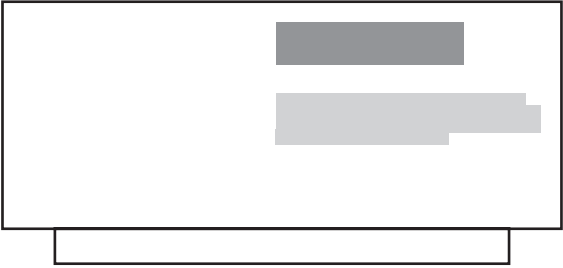
10



11



12



8

***Haburagin* design**

The *haburagin* is made using cuttings from the kimono of many different people. Each triangle is thought to be a butterfly or moth, which, in turn, is thought to bear the spirit of an ancestor.

9

Haburagin

Undated

Silk

Collection of the Genki no Deru Yakata, Uken Village
Lifelong Learning Center

10

Those who wear *haburagin* are protected by the spirits of many people

Stitching can be used to ward off evil. The decorative *futame-otoshi* stitching shown in the photograph is used for making *haburagin*. The alternation between long and short stitches is thought to ward off evil spirits. It is applied especially to openings such as the collar and sleeves where spirits are thought more likely able to enter.

11

A design produced by needle, cloth and thread to enable the wearer to live a good life.

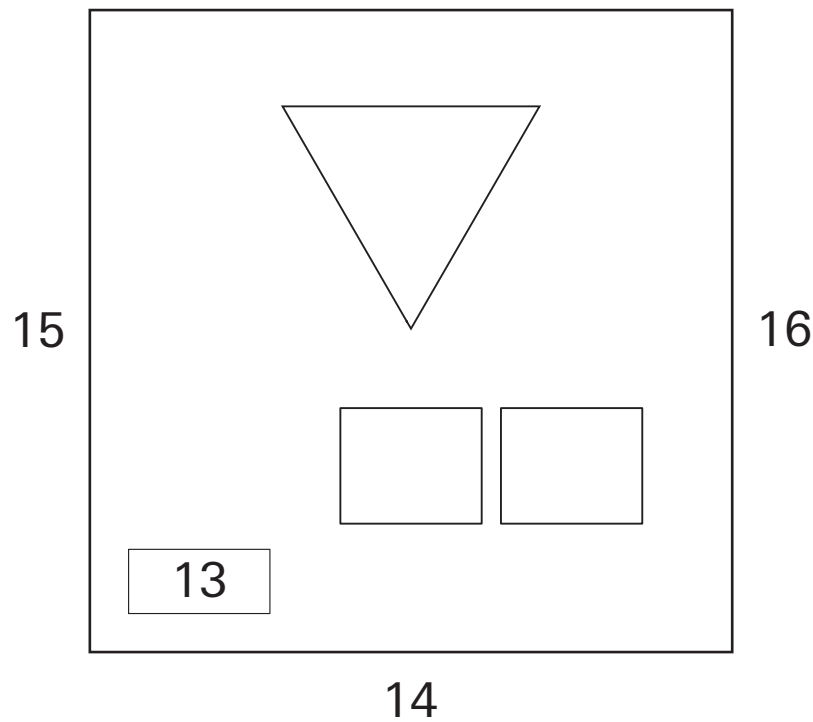
The design embodies how people in Japan have treasured the invisible, believed in it and given it form.

12

The heartfelt prayers of people who live amid the supernatural

Places that would normally be stitched only once were stitched twice. This is a small detail but one that holds enormous power and significance. The sense of awe of the supernatural has made this not merely decoration. It is a reminder that the divine is in the details.

box D-top



box D-elevation



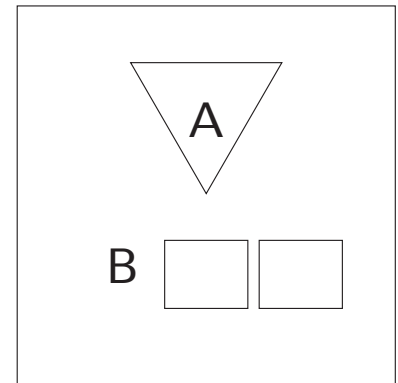
13

A Patchwork Jacket by ANREALAGE

2005

Collection of Morinaga Kunihiro

A work from the brand's inaugural period. Morinaga was working part-time for a fabric maker at the time and made this jacket by connecting scraps that were otherwise being thrown away.



B Left: *Ayahabura*

Undated

Courtesy of Uken Village Board of Education

Right: *Noro* Wearing a Hair Adornment

Undated

Photograph by Haga Hideo, Haga Library/Uniphoto Press

Ayahabura are ceremonial hair adornments worn by the *noro* during rituals. As on the *haburagin*, the small triangles are thought to protect the wearer. The 'aya' of *ayahabura* refers to the rich mixture of colours which can be seen in the multi-coloured patterned cloth triangles. Two strands of seven triangles are attached to a stick with feathers on the end.

14

I want to pass on the thought that went into *haburagin* and the spirituality of its design.

The garment was made by connecting pieces taken from many different people's kimono. Both good and bad spirits gather at the rituals. The variety of designs in the garment give protection to young *noro* who are still vulnerable to spiritual influence.

15

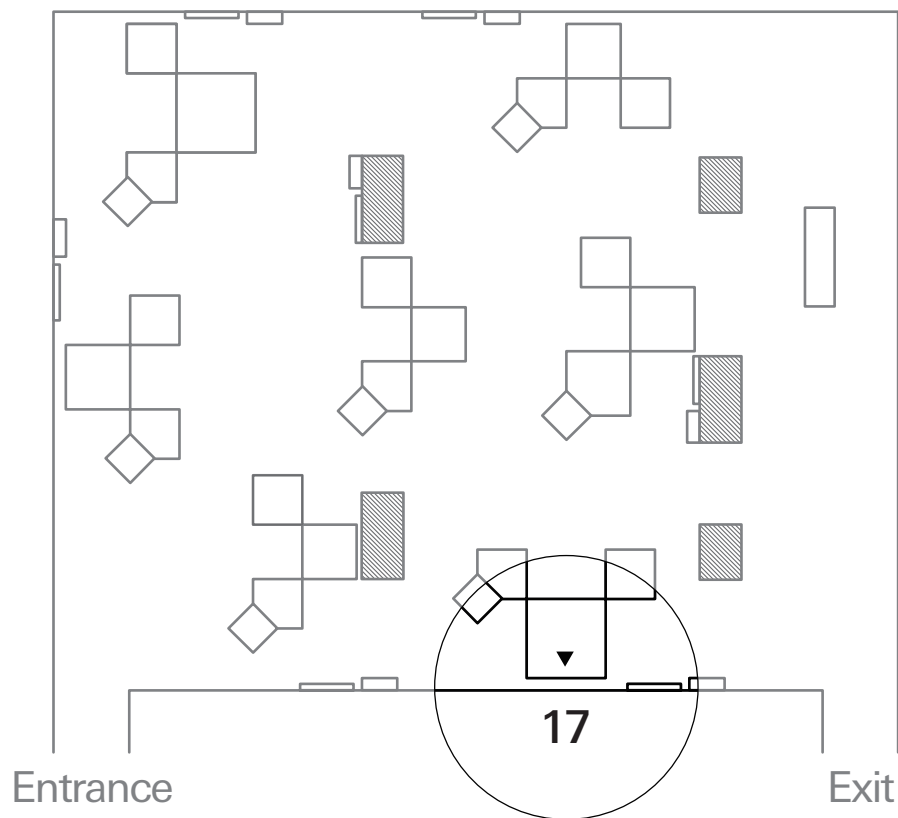
We sense how the invisible spirit world is also embodied in the design. The clothing style is itself special. The garment transcends the body and even seems to clothe the spirit of the wearer.

16

In my work I have been aiming to create bold patchwork designs which are not only reminiscent of domestic craft or garment repair.

However, the patchwork I saw in Amami reached far beyond our normal concept of what patchwork is about and added another dimension.

wall



17

What does design mean to you?

Design is an act that changes the everyday and fashion is a device that can change the everyday.

If the fashions around us change, it may be possible to make people see things very differently.

Morinaga Kunihiro

The heartfelt prayers of people who live amid the supernatural

Places that would normally be stitched only once were stitched twice. This is a small detail but one that holds enormous power and significance. The sense of awe of the supernatural has made this not merely decoration. It is a reminder that the divine is in the details.

In my work I have been aiming to create bold patchwork designs which are not only reminiscent of domestic craft or garment repair. However, the patchwork I saw in Amami reached far beyond our normal concept of what patchwork is about and added another dimension.

Selected works by Morinaga Kunihiro

○△□ 2008

This collection introduced clothing made using the three-dimensional forms of spheres, pyramids and cubes. It rejects the premise that clothes must conform to the shape of the body, and, by creating completely different silhouettes, questions the basic assumptions about the human form.

Dimension 2021

Every part of these garments is made using triangular polygons. The polygon is a two-dimensional shape but by gathering polygons together, a three-dimensional structure is formed. The polygons are made using reflective materials that change colour in the light. The garments are worn both by CG avatars on a digital runway and by real models in a physical fashion show, bridging the worlds inside and outside the screen.

Planet 2022

This collection imagines the world of 2030 where people travel freely between the Earth and the Moon. The collection was shot at the Japan Aerospace Exploration Agency (JAXA) Advanced Facility for Space Exploration. The models float across a simulated lunar landscape in one sixth of the Earth's gravity. The fabric incorporates aerogel developed by NASA for space-wear to insulate against temperatures down to -196°C . When worn on return to Earth, the silhouette changes under the influence of gravity, as seen in the photograph on the right.

Interactive area

What does design mean to you?

What does design mean to you?' – this was the question that we asked each of the creators who took part in this project. The answers received were truly varied and all were perfectly correct. It is abundantly clear that there is no single definition of design.

We expect you have asked yourselves this same question while viewing the exhibition. What does design mean to you? Add your answers to the gallery wall and share them with us by tagging @japanhouseldn on social media.

1

Write your answer to the question 'What does design mean to you?' on the form provided.

2

Stick your answer on the gallery wall in the designated area.

Share your design treasures from the British Isles and the around the World.

Join us in a search of for design treasures around the world. Did your visit to the exhibition remind you of a design treasure you have encountered in your own life? Please share your favourite designs with us by adding them to our maps of the British Isles and the world. Whether something newly created or a design that has been handed down over generations, we would love to hear the interesting designs which enrich your daily lives. Share your design treasures with us by tagging @japanhouseldn on social media.

1

Write the name and location of your chosen design treasure on the form.

2

Pin a flag on the map where the design treasure can be found.

3

Connect the thread attached to the pin to your form and stick it on the wall.



JAPAN HOUSE

LONDON

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