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DESIGN IN JAPAN: FROM TRADITION TO HIGHEST MODERN CREATIONS

Marko Ruzin
First Private University FON – Skopje, Macedonia, marko_ruzin@hotmail.com

Abstract: The Japanese archipelago confronted to cataclysms, divisions, war conflicts, and catastrophes popped up into history with some delay. The Japanese development cycle starts with the atomic bombs thrown on Hiroshima and Nagasaki. Completely or partially destroyed, Japanese cities quickly recovered and the fatherland of Emperor Hirohito soon became an industrial giant. The land that has for a long time been an inspiration for European artistic adventurers and art collectors offering them it´s artistic treasures and traditions commonly and universally named "Japanism". Japanism has been feeding for years many French, Dutch, British impressionists and collectors and made Europe discover the big secret and wealth of Japanese archaic art. During two centuries, between 1603 and 1868, the so called Edo period, Japan developed a specific political system isolating the country from the rest of the world. The Edo period was created by the shogun Tokugawa in 1603, who established the capital of his government in Edo, the old name of Tokyo. Tokugawa and his dynasty over 15 generations guaranteed peace to the citizens in spite of the fact that his regime was considered as feudal and authoritarian. Nevertheless, it was also the most important period for Japanese art, a period when most of the best artistic creations were realized. The best known artist from that period is Hokusai, followed by many others such as Yakashu, Rosetsu, Hoitsu, Utamaro, Utagawa, and Hiroshige. Through any detail, any creation, any tradition, any ceremony, one could see the overwhelming presence of art, the beauty of colours and fantasy, the presence of gods and the richness of hand-made ceramics, wooden lacquers, designed bamboo items, printed posters on paper, textile, wood, origami, calligraphies. This study is analysing the relation between art and Japanese traditional ceremonies, such as the tea ceremony, the origami tradition, the bonsai art. It might be seen as absurd at first sight, but precisely the tea ceremony or better said the tea philosophy, has been the inspiration of many artists in their interpretation of interior design, including furniture, tea cups, wardrobe, calligraphies, etc.
Keywords: Japanism, archaic art, the tea ceremony, origami, bonsai

1. INTRODUCTION

Crucified and integrated between tradition and modernism, Japanese culture has not ceased to fascinate and remain unattainable. This unique aspect costs the originality of the land of shoguns and the sun. Throughout history it has been influenced by Chinese and Korean culture, but it has remained different and gives the impression of originality. The Japanese possess the ability to understand, accept, integrate and assimilate the culture of others within their culture. That collection of creations, traditions and magic remains complex and fascinating, coherent and gives the impression that it has always existed in this way. Through the traditions of the Japanese, through their original organization and life, it is easier to understand the artistic boom of the old and fashionable creators, whether it is a printed painting, handicrafts on a wooden, paper or bamboo background, either through the art of bonsai, tea, origami, calligraphy, wardrobe. The culture of tea consumption at first glance is one simple act, but at every movement, angle, service, calligraphy, besides the smell of tea, the smell of art and design is felt. But even in this ceremony there is no stereotype, given that there are several schools and techniques for preparing the majestic Asian drink.

2. SCHOOLS OF TEA CEREMONIES

The main schools at the tea ceremony are Omotesenke and Urasenke as well as Mushanokoji-Senke and all are characterized by various ways of serving tea. There are other schools that are less known but the most famous of all is Urasenka. However, all schools have several common points. The householder, husband or wife usually wears a kimono while the invited ones wear a kimono or everyday clothes. If tea is served in a special tea house, instead of in a tea room, guests wait for tea in the garden until they are called by the host. They are purified according to the ritual, first washing their hands and mouth in a small base made of stone and full of water. Then they move to the tokonoma where they express their compliments. Then they sit in the position of seiza on tatami according to the hierarchy of prestige.[124]

[124]Kawabata Yasunari-Nue d'oiseaux blacs, ed.Plon, 2009


1. Designed tea house - chashitsu


2. Preparation of tea


3. Tea box

Special tea houses and tea houses are generally small. The standard space is for 4 and a half tatami. The smallest tea house is for two tatami while the biggest one depends on the wealth of the housekeeper. Decorations and ornaments are ordinary and rustic. It is possible with the tea to be served an easy meal - kaiseki which is followed by the alcohol sake. After the meal is over, the guests go to the dressing room from where the host will call them again. If the meal is not served, the homemaker approaches the service of small sweets. To try these cookies are placed in special papers - kaishi. Each of the invited guests carries with him in a small furnished portophole in the pocket of the kimono.

Every part of the tea service is publicly washed as part of the precise ceremonial rules. At the end of the laundry, the housekeeper puts tea in a powder in the kettle and according to the wishes of light or stronger tea, the housekeeper is following the ceremony. The tea first serves the honorary guest-shokyjaku. Then the mutual salutation is followed for respecting the honorary year and the host and among the other guests according to the protocol. Then the tea trays are filled and until the last invited, they get tea, they did not start drinking. After drinking tea, the cleaning of the equipment by the housekeeper follows. Guests express satisfaction with the tea and the objects they are considering. Then everyone leaves the room.[125]

3. TYPES OF CEREMONIES

There are several types of tea ceremonies, among which are the following:[126]

Obon temae - it's the simplest preparation of tea at Urasenke School. With this simplest ceremony, the rookie begin to get used to communicating with the objects and tools for preparing the tea. According to this ceremony, the entire procedure takes place without hichaku and this significantly simplifies all the gestures. In the realization of Obon Temaye, the housekeeper puts the kettle and the service in the shape of a chain and a mountain. Guests are seated in the form of seize or knee-deep on the floor (Yamamishi Bon), and on such occasions, light tea is served.

Hira demae-Hikobi demae - is a basic ceremony in chanoyu that allows you to make lightweight or stronger tea (Hera). He can be with or out of the chair (s) of the kettle - Tana, and in that case, the word for hackbacks is rubbed and infrared. This word hackby means that all items and tea services are brought to the tea-making hall.

Hira demae-Tokushu temae are only variants of Hira Demaye that relate either to the preparation of strong tea or to the weaker tea. Among the new ones are the seasonal variants:

-Nakauki - a variant of tea for the months of September-October.

-Tsutsu jawan is a consumption option in February. Since then it is very cold, drinking pots that are narrower and higher are used to preserve the heat.

-Arai chakin is the variation of tea for July. The drinking service is distinguished by wide openings to enable the guest to burn from the heat of the tea.

Habuta mizusashi is one variant for July. The guest is served in a lacquered service whose cover is made of wood to preserve all aromas.

-Obuta-Waributa mizusashi are variants for July. For this ceremony, a homemaker will use a high mizashi in a crystal or ceramics, the lid is lacquered.

-Tsuri gamma-teapot hanged with palm calves and is usually used in March.

Sukigi gamma - teapot placed on white wooden shafts set to serve the guest.

There are many other types of tea according to the occasions, light and strong like: Kinindata / Kinin kiyotsugu, Kazari mono, Nagao chaire, Kasane jawan, Otsubukuro, Tsutsumi bukusa, which are in strong teas. At

[125] Yasushi Inoue-Le Maitre de, ed, Stock, Livre poche, 2018
[126] Okakura Kakuzo - The Book of Tea, Tokyo, Japan: Tuttle, 2016

the expense of that lighter teas are the following: Tsuzukiusucha, Ryu-reishiki, Bon kogou, Sumi shomon, Hana shomou, Gyakugatte, Sumi demae, Chabako demae.

4. OTHER ELEMENTS OF THE CEREMONY

Poetry plays an important role in the ceremony of tea. It has an eminent place in Japanese culture and is quite different from that given in Europe. One of the necessary elements of the preparation of the ceremony is the temporary disposal of the kakejiku, which is attached to the ritual ritual. The vertical roll is either one calligraphy, or one painting or painting with ornaments of calligraphy. Writer Jun'ichiro Tanizaki finds in vibrational words what should create an effect on the guests who are gathered around the tea pot. In this way, the guest touches the Japanese culture in the heart through the game of lights and words and thoughts. This work allows to develop the spirit of maturity and respect, peace and cleanliness and leads the man to discover the truth,

Floral arrangements, or Chabana, represent the simplest style of arrangement in Japanese tea arrangements. It originates from ikebana, which is a traditional style of arranging the Japanese flower, which comes from Buddhism and Shintoism.

Kaiseki ryori is a name for a type of food served during the tea ceremony. The name comes from priests Zen. The kitchen kaiseki is always vegetarian, in modern times the fish are served longer. Only fresh plants, vegetables and fruits are used in this food. They are often garnished to perfection with real flowers and leaves. Kaizeki, and tea ceremonies are often called chakaiseki and are usually consumed as a soup with two to three different vegetarian dishes.[127]

Kimono is generally carried by all the participants of the tea pot. However, it is less common that all guests wear a kimono. However, he is a compulsory wardrobe for students when they receive or attend a tea ceremony. This type of wardrobe is more and more becoming an optional formula, yet it is a dear part of the new generation of Japanese. It is estimated that every Japanese has at least one kimono.[128]

Seize is an integral part of the ceremony, and signifies proper sitting in the teapot. The guest ie the homemaker dressed in a kimono sit on his knees with heels on the buttocks and crossed hands. The fingers of his right hand are between the fingers of his left hand. The guest is called to sit in a position of seizza and the hostess sits in seizza to open and close the door of the tea house.[129]







Tatami has a central place in the tea ceremony. The main surfaces of tea rooms and tea houses have pathos in tatami and tokonomo, where both calligraphy and light arrangements are located. Tattoos are used in various ways in tea ceremonies. Their placement shows how the guest will move. When the thistle goes to tatami he practically slips his legs.

5. ORIGAMI - A SKILL OF FOLDING PAPER

Origami is a composite of ori words that means bending, bending and word kami meaning paper. Origami is a traditional Japanese skill in creating paper models. Traditionally, drawings do not exist and models that are made from other forms of paper, rectangular, octagonal, triangular,…Regarding the origin of origami, there are no precise data when it came into existence, it most often binds to the second century of our era when paper was invented in China. However, the actual flowering technique was experienced in Japan, where it is also considered a national art. The same technique also appeared in Spain under the name papyroflexia.

[127] A.Chanoyu Vocabulart, Stock, Livre poche, 2000
[128] Ibd.
[129] Cees Nooteboom, Rituels, ed. Calman Levy, 1985, folio Poche, 2006

The first paper origami date from the 6th century AD when the paper was shot by China from Japan by Buddhist priests. Already in the seventh century, origami turned into a true ceremony, and the Samurai even changed them as bow-decoration noshi- made of folded paper strips. At the same time, shinto weddings used butterfly origami. In the 12th century, origami was used for a variety of purposes: food packages, various grasses, bowls, ornamental floral arrangements, Experiences were passed from knee to knee, and few written examples of designing Origami remained. And today the custom of Japan is to constantly give gifts with origami.



Written texts about origami figures appeared in 1797, and the first book explains how to produce a merged group and chain of swans from paper. According to the legend, a tent that would make a thousand swans and bow down to someone, meant that he sent him lots of happiness and love. The second Japanese book included the production of characters and characters from the Japanese theater. In the guided book-manual, very complex operations were performed for the production of various figures-origami. Over time, origami evolved into an inter-genical movement.

Origami is mainly made of paper, although other materials such as fabrics, silk, etc. are also used. The paper uses paper for photocopying 70-90 grams, as well as other types of paper: foils, hammers, paper for packaging and there are special origami papers. In Japan, your paper is used, otherwise special paper made from the pulp on the bark of several characteristic wood fibers and which are endemic in Japan. Origami is made from paper bags. Otherwise, the following ten tips for beginners are highlighted for making origami: 1). To square square paper 20 by 20 cm; 2). To start with single examples, choose a model with up to ten steps; 3) Choose a large surface for operation; 4) To study the symbols that signify moves and instructions and learn them to recognize them; 5) Study the bends and turns that are used in your example; 6) Binding the paper to be tidy and precise; 7) The edges must be sharp; 8) Read the instructions most emphatically and every future step to follow in order. Do not skip the phases; 9) Use paper that is differently dyed on each side; 10) It needs to be fun and the game is progressing and success is guaranteed

6. BONSAI ART

The Bonsai culture was created in the 15th century in China, and a stream transmitted by Zen Buddhists to Japan turned into a true art of the Japanese, which took place to date and took a place in everyday European and world art and art. The maintenance and art of bonsai requires one prudence, daily supervision and refinement.

Regardless of its egzotic consonance, the expression bonsai refers to a dwarf tree grown in small pots. Unlike other dwarf trees that were genetically reduced, without the gardener's intervention, bonsai replicas of the normal trees that grow in forests and gardens. These are small miniatures derived from passionate labor that can last for several years in forests and gardens. Contrary to some widespread ideas, the Bonas culture has nothing esoteric and is not a violent feeling of the soul for reducing the trees, but a cultural pleasure and enjoyment of labor. The literal front of bonsai means a plant in a small bowl, and this clearing can only be obtained by careful work.



To earn its name one successful bonsai must bring together the harmony of the trunk, the branches, the leaves, the flowers and the fruits. Achieving the described harmony requires a long time and patience. How to get bonsai? Bonsai can be obtained in several ways: either through breeding, starting from the seeds, either by grafting or implanting. There is also a different formula that is to find dwarf bonsai in nature that is almost impossible.

Modern Japanese design

The history of the Japanese design is strongly linked to the tradition and affirmation of Japan as an industrial country after the end of World War II. After the great defeat of both atomic bombs on Hiroshima and

Nagasaki in 1945, Japan takes a series of references to develop its own indigenous industry and, if possible, break into the world markets. In this operation, except for marketing, the shape and functionality of Japanese products is a significant place. Soon Japanese products, such as engines, flip-charts, radio and TVs, become synonymous with quality and bring afnathic commercial earnings to the state.

By 1980, Japan was a major importer of Western knowledge-skills and production techniques. The Japanese tradition assimilates numerous influences while Japanese designers are formed within the intense and wide exchange of practice and theory. This evolution contributed to creating an image for Japan as a country that copied the western model more precisely the American model that offered the most in terms of material prosperity and functionality. From Modernism as a Movement, the Japanese retained the appropriateness between form and function, the production of large series and low prices.

Meanwhile, Japanese designers differ progressively from leading Western designers as the ripening thought that they can create independently from Western models without imitating them. Referring to the great principles of the Japanese tradition, light, chiteness, and simplicity, at the same time, the three aesthetic ideas of ancient Japan, Masaru Katsumie in 1954, states: We must find the treasures of our tradition and bring them to life.

Beginning in the 1960s, some Japanese designers still under the influence of US serial production continue with old habits as a group of traditionalists begin to use traditional Japanese heritage using their own creations, bamboo, wood, lacquer. In this way, creations applied on the packaging separately remain connected to old craft techniques such as origami or paper overturning, with motifs of history such as traditional graphics, calligraphers, kimonates, samurai,…

Thus, with their traditional craft technicians, their cultural and aesthetic heritage crossed with modern technologies and knowledge, the Japanese emerge on the world stage as the most pleasant surprise and refreshment.

Moving on themes, the Japanese design made a big step forward in several segments:

-the furniture - this domain was marked by the inspiration from Western modernism, especially the Scandinavian style that privileged natural wood and pure aesthetics, then the Italian 60's colorful design that was most stimulating for Japanese designers. The company Tendo Mocco has teamed up with designer Isamu Kammotshi, has participated in designing the production of large series wood furniture, with gloves that will become very popular. Reiko Tanabe will be designed by his Toril stool in 1960, while Isamu Kemmoshi will be the capital of Kashivad in 1961.





Gradually the Japanese designers are making their way into the world, especially in the US and Europe, and some like Shiro Kurma reach international career and prosperity both in the domain of architecture and interior architecture. Toshiyuki China created Wink's capital for the needs of Cassina in 1980, and Masamori Umeda prepared the Ginza Robot cabinet for Memphis in 1982.

Another designer Sori Janadie, who with Charlotte Perryan, an incubus employee of Le Corbusier who learned the design and grew into a pioneer of industrial design in Japan, creates the ordinary items giving them clean and elegant shapes that later became very popular. He avoids making a line that was very functional and uses curved forms, natural for domestic objects. Charlotte Perriand says about him: Beauty finds him in the created objects for everyday use in an artisan way that integrates the technique, the use and sensitivity of the human hand, sincere objects and decorative ..

Shiro Kuramata (1934-1991) is a creator of forms that bring the subject to its extreme boundary disintegrating relations that connect form and function. He used steel, anduced aluminum, glass, light-minded conceptual and poetic objects, far from conventional forms. His subjects often resemble intangible and ambivalent ones with voracious images in these dimensions. The Miss Blanche armchair (1989) with paper roses embedded in the cloak, suggests the poetry of the fragility of love. Les Meuble a tiroirs courbes (1970) about Kuramata are kind of evocative memories of childhood when the drawers of the domestic chests were filled with children's toys as a vault.

-Industrial design - In Japan, from 50, when establishing the basis for the accelerated economic development system, the design becomes a modern profession in Japan. For the first time in history, manufacturers are conscientious about money designers who will help them improve the shape and functionality of their product,

create new products and make propaganda. From the influence of Bauhaus - Bauhaus, the Japanese add miniature qualities and easy-to-make items that make them particularly lightweight and powerful to use. So Sony and Sharp with miniature radios or portable TVs (1959), like Canon products, become the best-seller for decades after the war. Then begins the era of Photura's Canon cameras (1990) as well as other perfect products such as cell phones and the new I-Phon series.

Robots, that is, robot toys inspired by the Japanese manga cartoons are part of the everyday life and imagination of the Japanese. They reach great popularity and are drawn from the universe of machines and from the legendary traditional figures of Japan. The Radaicon (1955) robot of Masudata Corporation is the first telecoms toy in the world that has achieved great commercial success

Charts - Japanese decorative arts were leading until the Second World War. After rebuilding and referring to the Western style, the graphic art of Japan is with a new modern era and gives the state a modern and offensive image. Between 50 and 60 years the influence of the American visual school is evident. Tadanori Yokoo affirms the 60-year protest under the influence of pop art and uses a variety of techniques such as painting, photographic collage and illustration.

Modern Japanese graphics are characterized by a strong emotion, a game of allusions, technical virtuosity in detail and color, abstraction in concept or graffiti treatment. The symbols of Japanese inspiration are from a spirituality and maturity that does not exclude the virtue. Everything is art and sliding towards freedom. Graphic art becomes an image of identity and Japanese aesthetics.

Fashion - Regardless of the fact that the West European wardrobe in Japan has been widely accepted since the 1950s, it is starting to imitate the modern trends of the modern world. Since the 70s, the Japanese have been performing their own autochthonous models, creating a free reinterpretation of the body / wardrobe relationship. Hana Mori, who finds her own inspirations in the pictorial repertoire of traditional Japan, calligraphy and Japanese decorations, often uses refined textiles such as Chinese silk or catfish. Issey Miyake imposes sculptures, details of the samurai, or busts of warriors of the past, while Kenzo is loaded with blends of Japanese folklore, a kimono from various parts of Japan.

In 50 years, wearing a kimono was reserved for great occasions. In 80 years, the kimono is becoming an identity element of Japan and is linked to the entire craft of the nation. The kimono is becoming a national hereditary. As Moriguchi uses the coloring process known as Yuzen and the Japanese traditional color with natural motifs. Finally, Fukumi Shimura with its silk-cymbals, embroidered and hand-printed restores traditional decorative motifs.

-Textile- The folk costumes and textiles stacked with traditional Japanese fabrics were mainly intended for traditional ceremonies, that is, of the traditional interior. Modern dialers have combined old annual techniques with the use of new Western technologies. Modern fabrics created by Makiko Minagawa, Eiji Miyamoto, the work with experimental fibers of Masakazu Kobayashi are representatives of the textile evolution. Creator Junichi Arai applies traditional techniques of dyeing and plating textiles realized with polyester fibers, aluminum and resin.

Paper materials - paperwork, bending are features of Japanese craftsmanship and are found especially in the production of lamps and packaging. To give something to a gift in Japan means it is wrapped in an appropriate way through a kind of ceremony that is part of the Japanese tradition. Japanese designers show great virtuosity in the realization of boxes that serve both packaging and decorative elements. The best known are Katsu Kimura's products that play the effect of the surprise, showing various colors and shapes. Paper-produced lanterns such as akaris, by Isamu Noguchi, express lightness as the essence and light as utility and functionality.

There is no doubt that Japan, a country with such a rich tradition and with civilization cultural and artistic and historical heritage, continues to be a framework for new and pleasant creations and discoveries of valuable Japanese artists, artists, esthets, designers, scientists and merchants.

Japan today successfully cultivates design and art sometimes different from modern but original and contemporary. Faithful to the tradition, however, the Japanese do not neglect the contemporary, cultural and material vision, have developed an ethos and aesthetics of the design that exerts a great influence on the development, both internally and internationally, both of the internal and external architecture, of graphism , stylism, fashion, textiles, objects for everyday use.

CONCLUSION

There is no doubt that in Japanese culture there is a great interaction between ancient traditions, traditions, ceremonies, divine processions, traditional wardrobes of dressing with all ornaments and consumables, enjoyment of tastes with artistic and designer creations. The ceremony of tea is not only a mere mourning ceremony, but also a special technology for preparing this magic drink, its treatment, the place of serenity, artistic design services,

designed tanreets, the kimono of a housewife. When this will be transferred to the dynamics of the history of this people and its real artistic unobtrusive potentials, philosophies of behavior and thinking, cataclysms and disasters, war defeats and ambitious phenomena such as phoenix, then the clear link between ancient art, life and customs and contemporary art and design creations of Japan.

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