

Semester: Spring 2020

Japanese Design

Aesthetics and Visual Culture

Section 1

Instructor/Title	Dr. Seonga Kim-Lee / Assistant Professor
Office/Building	Room 712, Main Building (Nakamiya Campus)

【Course Outline / Description】

This course aims at understanding Japanese aesthetics, culture, and society through the twentieth-century design. Students will examine broad range of design examples in terms of reflective of the social, political, and economic culture of the time. The course will begin by exploring Japanese aesthetics and prewar design and continues by discussing contemporary design with regard to the emergence of design, made in Japan, pop culture, and disaster and design. Students need to be familiarized with Japanese terms related to aesthetics and culture at the beginning of this course in order to understand how religion and philosophy are reflected in Japanese art and design. Through lectures, discussions, presentations, and field trips, students will understand how traditional Japanese aesthetics reflected on contemporary design and how individual Japanese designers uniquely delivered traditional aesthetics to international style.

Section 2

【Course Objectives/Goals/Learning Outcomes】

At the end of this course students will be able to:

- Take design as a key tool for understanding Japanese aesthetics, culture, and history.
- Perceive a brief history of Japanese design in the twentieth century and demonstrate specific issues affected Japanese design.
- Clarify the difference between Japanese and western aesthetics in design.
- Demonstrate how traditional Japanese culture reflected in the contemporary design.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Unit 1: Aesthetics and Culture

Lecture 1:

DNA of Japanese Design

日本貿易振興機構, 「日本デザインの遺伝子展」の記録 DNA of Japanese Design, (日本貿易振興機構 2006), 18, 20.

Nendo et al, *Hidden-Unveiling Japanese Design* (ADP, 2014), 12, 14.

Lecture 2: Japanese Aesthetics—*karei, miyabi, notan*

Read the booklet page 23-27, 36-37.

[Patricia J. Graham, *Japanese Design: Art, Aesthetics, and Culture*, (Tuttle Publishing, 2014), 16-45.]

Lecture 3: Japanese Aesthetics—*wabi-sabi, shibui*

Read the booklet page 11-18.

[Patricia J. Graham, *Japanese Design: Art, Aesthetics, and Culture*, (Tuttle Publishing, 2014), 16-45.]

Lecture 4: Unit Assignment and Discussion #1: *wabi-sabi*

Read the booklet page 38-44.

[Roger J. Davies and Osamu Ikeno ed., “wabi-sabi,” *The Japanese Mind*, 223-232.]

Lecture 5: Unit Activity

Field Trip to Ryoan-ji, Kyoto

Lecture 6: Japanese Aesthetics: Emptiness

Read the booklet page 45-51.

[Hara Kenya, "The Origin of Japanese Design," *Wa: The Essence of Japanese Design*, 11-17.]

Lecture 7: Japanese Aesthetics: Emptiness in Architecture

Read the booklet page 45-51.

[Hara Kenya, "The Origin of Japanese Design," *Wa: The Essence of Japanese Design*, 11-17.]

Lecture 8: Japanese Aesthetics: Ma

Read the booklet page 52-58.

[Arata Isozaki, “Ma (Interstice) and Rubble,” *Japan-ness in Architecture*, 81-100.]

Lecture 9: Japanese Aesthetics: Emptiness in Marketing

Read the booklet page 59-82.

[Hara Kenya, “Muji,” *Designing Design*, Lars Mueller, 2015, 227-281.]

Lecture 10: Japanese Culture and Design

Read the booklet page 83-104.

[Ruth Benedict, “Taking One’s Proper Station,” *Chrysanthemums and sword* (Tuttle Publishing 1946), 43-75.]

[Matthias Dietz and Michael Monninger, “Furoshikibility,” *Japan Design*, (Taschen 1992), 11-14.]

Lecture 11: Unit Assignment and Discussion #2: *itokodori*

Read the booklet page 105-108.

[Roger J. Davies and Osamu Ikeno ed., “Titoko-Dori: Adopting Elements of Foreign Culture,” *The*

Japanese Mind, 127-133.]

Lecture 12: Japanese Culture of Miniaturization

Read the booklet page 109-113.

[O-Young Lee, "Smaller is Better: Six Examples," *Smaller is Better: Japan's Mastery of the Miniature*, 25-31.]

Lecture 13: Unit Assignment #3 and Discussion

Lecture 14: Unit Assignment #3 and Presentation

Unit 2: Modern History of Design

Lecture 15: Modernization and Westernization

Read the booklet page 129-135.

[Felice Fischer, "Japanese Design: from Meiji to Modern," *Japanese Design*, 8-13.]

Lecture 16: Modernization and Westernization

Read the booklet page 129-135.

[Felice Fischer, "Japanese Design: from Meiji to Modern," *Japanese Design*, 8-13.]

Lecture 17: Emergence of Product Design

Read the booklet page 136-147.

[Takuo Hirano, "The History of Japanese Design: A Personal View," *Japan 2000*, 95-99.]

[Charlotte & Peter Fiell, "Japanese Postwar Design," *The Story of Design*, (The Monacelli Press 2016), 380-387.]

Lecture 18: Japanese Modernism in Architecture

Cherie Wendelken, "Aesthetics and Reconstruction: Japanese Architectural Culture in the 1950s," *Rebuilding Urban Japan after 1945* (Palgrave Macmillan UK 2003), 188-209.

Lecture 19: Design and Marketing

Read the booklet page 148-151.

[Motoo Nakanishi, "Design and Marketing," *Japanese Design: A Survey since 1950* [exh. cat., Philadelphia Museum of Art, 22-24]

Lecture 20: Unit Assignment #4 and Discussion

Lecture 21: Unit Assignment #4 and Presentation

Lecture 22: Pop Culture and Design

Read the booklet page 152-162.

[William M. Tsutsui, "Form and Themes in Japanese Popular Culture," *Japanese Popular Culture and Globalization* (Association for Asian Studies 2010) 5-22.]

Unit 3: Contemporary Designers and Their Challenges

Lecture 23: Disaster and Design

Read the booklet page 195-203.

[Esther Charlesworth, "Shigeru Ban," *Humanitarian Architecture*, (Routledge, 2014), 19-30.]

Field Trip to the Hyogo Prefectural Museum of Art

(The Kobe Earthquake Museum / Tadanori Yokoo Museum)

Lecture 24: Fashion Designers in Paris

Read the booklet page 165-176.

[Yuniya Kawamura, "The Japanese Fashion Phenomenon in Paris since 1970," *Japanese Revolution in Fashion*, 91-123.]

Lecture 25: Designers in Postmodernism

Read the booklet page 177-194.

[Matthias Dietz and Michael Monninger, "Introduction," *Japan Design*, (Taschen 1992), 9-23.]

Lecture 26: Emotional Design

Read the booklet page 204-260.

[Hara Kenya, "Re-Design," *Designing Design*, (Lars Mueller, 2015), 22-47.]

[Hara Kenya, "Haptic," *Designing Design*, (Lars Mueller, 2015), 70-149.]

Lecture 27: Presentation and discussion

Lecture 28: Presentation and discussion

Lecture 29: Presentation and discussion

Lecture 30: Presentation and review

Final Exam: TBA

【Textbooks/Reading Materials】

Texts of reading materials will be provided by the instructor.

Section 4

【Learning Assessments/Grading Rubric】

Grading Criteria

Class Participation 20%

Unit Assignments 40%

Final Exam 20%

Final Presentation 20%

Section 5

【Additional Information】

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