
THE DESIGN – THE ESSENCE OF THE JAPANESE SPIRIT

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Abstract: The modern Japanese design today is in a historical momentum of change. Japanese designers define new orientations for the coming decades and announce a new technical and spiritual sphere. In the last two decades, events in this domain were growing in and out of Japan, hundreds of exhibitions were organized, a huge number of projects were realized, a number of debates dedicated to the design were initiated. Designers from various generations, layers, styles, features took part in such intense dynamics. Common denominator of the described frequent communication was the sending of signals to a new vision, which surpassed the ordinary frames or the abundant creation of new aesthetic objects. This tendency was increasingly oriented towards the experimentation and application of new materials and technologies. It is also trying to preserve or renew manual and craft local traditions. This evolution fuels on "the extreme individual specialization which is accompanied by an" interdisciplinary and cooperative orientation ". Such a relationship raises the boundaries of objects of their physical and imaginary potential to the fullest extent, and in the same way, devises and fills within the living space. The mobilization of the senses becomes even more evident.

During 2003, the Japanese daily Asahi Shimbun published a letter from the famous fashion designer Issey Miyake (titled "Timeto Create a Designe Museum"). In this text he is committed to building a Design Museum in Japan. At the same time, he is trying to analyze the design in Japan and recalls the requirements for refreshing the design ten years after the economic crisis in Japan. In this review, Mijake notes that "the Japanese have become indifferent to new ideas and original technologies as well as to design processes that give them" form ". He addresses his compatriots that "they should be more sensitive to modern designs that can improve their lives". Mijake tells the elites that there is an unwanted effect of intellectual and creative impoverishment, because "designers look only forward without turning back and exploiting the lessons learned from the past. Fifteen years later, it can be concluded that Japan does not yet have a design museum, but the campaign of Mijane, Kenya Haro and art historian Masanori Aoyagi has grown into a kind of movement. In 2013, the realization of the creation of a national design center was launched. It was another motive to begin the interest of Japanese designers to engage in the implementation of new materials, technology and innovations to the energy that influenced the cohesion of society. Kenya Aharo succeeded in gathering the largest living Japanese creators and the most successful creative crews in the domain of design, art, architecture, engineering of Japan. The basic slogan of this esteemed company was "to live our life in a new way". His concept goes beyond the framework of the usefulness and beauty of the object. The rediscovery of the earth and the tree allows one to find a new force that has created the harmony between people and the spirituality of life. Japan has come alive in a new era of design.

Keywords: letter, synonym "Wa", design

1. TRADITION AND AESTHETICS OF THE "EMPTY"

The letter Wa is a symbol that is a reference to the conception of harmony and peace, but also for Japan and its culture. ²⁶⁴This symbol became a term to describe the phenomenon of "Japanese", which of the aspects of Europe is at the heart of Japanese aesthetics. In the domain of the design, "Wa" subtly associates the ordinary form of natural materials of an object, as well as an ordinary approach to craftsmanship, art and life. Over time, "Wa" has grown into a prefix referring to something of the Japanese style, such as "washi" - Japanese paper or "waka" - meaning Japanese poetry.



The synonym for "Wa"

²⁶⁴ Tomoko Sato- "L'art japonais" Toulouse: Ed.Milan, 2011

The Japanese spirit manifests itself through the creations of the new design, in their shadow, in the silence and in the empty space, in the irregularity and asymmetry, and even in the perfection of the smallest objects, as if they were the whole universe.

To make it easier to understand Japanese design it is necessary to investigate the aesthetic origin of the same. In its history, Japan has experienced a cultural homogeneity spanning more than 1000 years. Today's period is just a kind of natural continuation of this ten-year epoch. At first glance, the Japanese design looks simple, but its specificity and quality is different from that of Western European modernism, which is based on rationality. Experts call the "cavity" sobriety of the Japanese design. Namely, rather than spreading a precise and articulated message, extreme sobriety "the void" can be called through various interpretations, as is the case when one "empty" receiver is observed. For example, masks "no" used in musical traditional theaters show one person without human emotions and show no sign of joy, anger, humor. Their crying or laughing depends on the context of the interpretation. The universality created by these expressions allows to assume all kinds of emotions. This type of void is noticeable in architecture, space, parks and gardens, ikeban and Japanese poetry as well as in modern design.²⁶⁵

When observing Japanese culture, through the prism of this concept, slaves become more transparent and winding things that would never have been detectable before. The distinction between emptiness and simplicity deserves certain explications. Without a risk of misunderstanding, it is evident that the concept of "simplicity" appears with European modernism. There is no doubt that the world was born of complementarity. In the East and the West, at the beginning of civilizations when sovereigns ruled as absolute lords, objects, the works were decorated to symbolize power. Later when societies become civic and modern states come in, and citizens are no longer ruled by the royal, ecclesiastical or noble class, relations between objects and individuals experience revolutionary changes. Citizens began to live more freely, and their way of thinking about art, ideology, literature, and dressing patterns are changing. The need to explore the relationships between functionalities, materials, and the form of rationality appear as relevant goals. From the first World Universal Exhibition in 1851 to the creation of Bauhaus in 1909 and the creation of the Domus Foundation in Milan in 1928, the concept of articulated equality is developed, around rationality, and begin to impregnate world culture.²⁶⁶

The sober style appears in Japan in the middle of the 15th century, that is, 300 years before that in Europe. How and why was Japan so far ahead of Europe? Explosions can be most diverse. From social and cultural to geographical and historical. There is no doubt that the geographical factor played a significant role primarily because of the logical location of the archipelago called-Japan. The state of the sun-like sun, as a huge sum of islands, is specific according to a number of characteristics to which people's lives are subject, and their social organization, psychology for survival and tweaking.

2. SHOGUN IN THE ROLE OF AESTHETICS AND DESIGNER

From a historical point of view, Japan was also a country of shoguns with diverse qualities, military, philosophical or artistic-builder ambitions and potentials. In the 15th century, Shikho Ashikaga Yoshimasa, although not possessing any great political power, had an innate talent and an austere feeling for aesthetics. He voluntarily withdrew from the throne, turning his back on his son. After this act he decided to devote to the construction of residence according to his artistic taste. The shogun was distinguished by a sharp talent for simplicity, rigor and rustiness. During the period when he built the residence in Japan, Buddhism Zen developed, arrived from China. This religious movement featured unusual artwork among which abstract gardens-karesansui, or dry stone gardens. It was in the period of great Chinese influence on Japan, Shogun Yoshimasa engaged a large number of young talented people who had a united development in many ways. They engaged in the domain of landscaping, nurturing the old style of ikebana, drawing and drawing pictures, arranging the space, etc. Engaged talented people called dabashu, were actually the ancestors of future Japanese designers. Among them were the Ryuami founders of the ikebana, Zen'ami, the great talented landscape artist, Noami, and his grandson Soami who completed the great book "Kundaikansochoki", otherwise a collection of secretive and subtle operations for decorating the ornaments and the way of production, as well as Kan'ami and his son Zeami who have established the current form of the theater "no".²⁶⁷

²⁶⁵ Rossella Menegazzo / Stefania Piotti - "WA - L'essence du design japonais", Paris: Phaidon Press Limited, 2016

²⁶⁶ Charles S, Prebish-The A to Z of Buddhism, New Delhi, Vision Book, 2003

²⁶⁷ Ibid.



Shogun Ashikaga Yoshimasa and his residence

The master of the overall process of preparing and consuming tea Sen no Rikyu perfectionates the tea ceremony (cha no yu) during the epoch and Momoyama (1573-1615) manages to reach completely "empty". In Sha no yu, the host and the invited person are engaged in full communication, face to face, in the tea room (chashitsu), an empty and simple space. Unique decorations are one composition of flora and a small calligraphy hanging. And the smallest change of this decoration can be transformed the Tea Room, into a hollow in the wall under a blossoming cherry or in the sea of the sea hit by the waves. The tea hall uses the "empty" and evolves as an artistic performance that imposes imaginations in the empty and returns.

Otherwise the primary Japanese feeling for the "empty" originates from ancient times. According to the Japanese sages, wisdom lived and lived in nature, and people lived according to natural wisdom. They believed that the gods were present in nature-floating above the waves, under the waters of the rice fields, in the depths of the sea, and everywhere at the same time. The Japanese imagined an entire ritual that would contact the gods but who could never touch them. That's why they invented four square squares and connected with a rope with a single space in the square. They believed that the gods could stay in that void. This square with a rope is called "shiro". When yashiro is placed on this square, the roof will be placed (yane). In this way, this vacant space gets one structured form.



A tea ceremony in Japan or a Japanese serving tea called chanoyu, sado, or chado is a traditional art inspired partly from Buddhism Zen (Charles S, Prebish-The A to Z of Buddhism, New Delhi, Vision Book, 2003, 280 p.) According to which green tea in the powder or matcha was prepared in a clearly codified manner by an experienced expert and served to small groups invited in a quiet manner. Chanoyu or hot water for tea is prepared with an artistic approach while sado or chado or the path of tea represents a study or doctrine of the ceremony of tea on the way of one spiritual journey. The term chaji refers to the serving of tea supplemented with lighter foods-kaiseki like light tea and with stronger tea- usucha koicha for a duration of four hours. Chakai's one is a teaspoon which does not exclude kaiseki and is summarized mostly in the service of usucha koicha followed by usucha.²⁶⁸

Otherwise tea as a drink was brought to Japan in the 9th century by Buddhists from China, where tea has been drinking for centuries. The custom of drinking tea first for medical needs was then expanded through China. In the early 9th century, Chinese author Lu Yu wrote the book The Class of Tea (Ch'a Ching), which dealt with the philosophy of consumption, the preparation and the ceremony of tea. He was heavily influenced by Buddhism, and the school that would later get the name Zen would have greatly influenced the development of the tea ceremony in Japan.

In the 12th century a new form of tea - matcha was introduced and practiced. That green tea in a pudder that was poured on the same plant as black tea, but not oxygenated, was first used in the religious rituals of Buddhist

²⁶⁸ Luj Frederik-Svakodnevni zivot u Japanu u doba samuraja 1185-1603,Beograd:Utopija, 2008

monasteries. During the 13th century, war samurai began preparing a matcha pie. The foundations of the tea ceremony were established.

The tea ceremony was developed as a practical transformation and began to evolve according to its own aesthetics. This was especially the case with wabi, which denotes refinement and calmness, naturalness, depth, imperfectionism, asymmetry ..

During the 14th century, the culture of drinking tea spread throughout the country and across all social strata. Sen no Rikyu no doubt the most famous historical figure in the tea ceremony, introduced the concept of ichi-go-ichi, which literally means one way-one meeting, one belief that each meeting would be considered as a treasure that never again will not be repeated. His lectures led to the development of new forms of architecture and garden, art and led to a complete development of sado. The principles that he conveyed as harmony-respect, kei, purity-sei, calm-jaku are still at the center of the tea ceremony today.

3. THE DESIGN OF THE TREE AND ARC

The wooden temple denotes a blend of two dimensions of time. In order to understand this, we must choose from our spirit the expression "to be and become". The wooden temple can teach us the following: the only means to get into the dimension of time that is in continuity, simple and endless is to travel its opposite, the perpetuity of the vegetal, fragmented time. In the Collection of sand, the sum of the texts , one of the greatest Italian writers, Italo Calvini, an essay is devoted to religious feelings, whose cultivation of wood is impregnated in Japan. In his work "Wooden Temple" he explains how Japan is "the universe of the tree". All palaces, temples, villas, pavilions, were built in wood. While Japanese culture relies on ease and water flowers, the west has relied on hardness and stone blocks. This fundamental difference explains how the objects and architectural creations were designed and functioned. But such wooden works were susceptible to the effects of catastrophes, natural disasters, tragedies, fires, destructions. Therefore, they were to be rebuilt, reconstructed, renewed. The best example of continuity through restoration in physical sense and in the form of spiritual purification is certainly the great Shinto sanctuary of Ise. The history of rebuilding began in 1200 and it is realized every 20 years to date.²⁶⁹

In this Japanese tree architecture, a significant place belongs to the phenomenon of the 13-meter and 13-foot wide shimenawa rope (8-meter wide), signifying the entrance to the Temple of Isuma Taisha, made in 659. Shintoism was born in this temple. According to religion, no bad power can enter through this entrance. Among the churches in the temple are hanging white paper strips or fabrics that depict the emperor's nails. The knitted rope-shimenawa along with "torii", otherwise composed of two columns rising to the sky, is the most characteristic architectural forms in Japan. They served to inspire numerous buildings and facilities. In 1950, Ricky Watanabe conceived the miraculous stools of Tories, realized by Yamakawa Ratan. With this work he effects a kind of transition between traditional craftsmanship and modern creation. With its two wings raised, the Sori Yanagi's "historic butterfly" stool is today a real design wonder, while Sori Janaki is a designer saint.



In the Japanese house, carpets and small furniture (tatamis) made of rice reed, yellow-green, shriveled, pressed, decorated with fabrics traditionally cover the floor. Today, tattoos are one family element and are very present in the Western European countries. Smaller pieces of furniture, portable accessories, dismantling tables, makeup boxes and cosmetics, brushes and combs are being found. Some designers such as Watanabe and Kochugushi designed low chairs to allow sitting to sit on the floor. In 1961, Fujimuri produced a series of low chairs (suits). In 2008, Kenya Jara further perfected the Japanese tradition with her Tatamiza with sinusoidal forms. What frustrates in the production of these technically tuned and complex objects is the existence of the traditional bonding of the fabrication or manazokuri - that is, fences that are made by hand.

²⁶⁹ Seiji Nagata/Hokusai Katsushika, Hokusai :Genius of the Japanes Ukiyo-e,(traduct, J.Bester,International, 1999

Another perfect product design reinforced with metal reinforcements and handmade, the Nendo Cord Chair chair, surprised by the ease, structures and legs of the legs. Hiroshima's Fokosawa armchair stands out in its simple form and fully reflects the Japanese philosophy of building and thinking. The other designs like the modular table Kai which means to open from Naoki Hirokoso made in Kyushu is a top achievement in modern design. She is so perfect that she can transform like a robot in glorious manga and animated drawings.

Bananas tree is also very present in Japanese designs. It is easy to cultivate due to its simple and natural qualities such as asymmetry, softness and resistance. For these reasons, bambis symbolizes the characteristic of a person, incarnates the force and the polivity in the zen and the culture of the samurai. Bamboo is popular and because of the possibility of protection and resistance to moisture, it can be used both inside and outside. From the preserved relics is a 15th-century bamboo vase, later popularized with the bamboo basket of Roxasai Lizuka. The tea ceremony and the traditional wardrobe of the samurai - kamashimo, inspired the Icy Miyake fanatics in 1982 for his sculpture.

Of all woodworking techniques, the arc (urushi) is by far the most refined but at the same time the most complex but also life-saving operation. The basic substance of the arc is obtained from the tree Rhus verniciflua and a layer on the end-to-end layer is made by qualified masters. The bow can be applied to wood, but also on ceramics, metal or fabric, and to that stage until the material is concealed with a thick and uniform layer of brilliant arch. This slow, painful and pedantic work has always been valued among the Japanese, for the production of services, plates, plates, boxes, small tables, commodities, ornaments for hair, combs, etc. The greatest penetration in the arc reached the Edo epoch with the maki-e technique, which is characterized by thick layers of red or black polish sprinkled with golden or silver powder. The writing crew and the Ogata Korin box from the 18th century are a true national treasure for this technique.



In 1950, two pieces of brilliant red lacquer and the Totsuaki Kuroda ornamental box dominated by mutually intermittent waves reflected the style of the 1950s and evoked the folk art of Kyoto and the capital of Orizuru Ken Okuyama inspired by a jack, a family form of origami and a traditional symbol of peace and longevity. The same technique is also found in Butterfaly deYanagi. Generally, the conclusion that when designing new designs is no longer a question of their estimate based on aesthetics or functionality, but access and taste are much more complex. The quality and utilitarian affinities in this domain have evolved. Now it's about full experience in terms of embedded materials, tangibility, appearance, but also taste and attractiveness. It is from here that the relationship between satisfaction, aesthetic feeling and content, between the object and the space, between the designer's creation and its utilitarianism, ie the full harmonization of the mentioned qualities, functions and aesthetics is defined here.

CONCLUSION

In the 20th century, the design grew into the most important element of culture and everyday life. The design encompasses numerous domains, three-dimensional objects, graphic communications, integrated systems either for information technologies or those of the urban environment. Defined in its broadest sense as clonception and realization of all products created by the human hand, the design is affirmed as an instrument for improving the quality of life.

When it comes to his artistic and aesthetic dimensions, the role of the influence of Japanese in the development of the Japanese and the world design is invaluable. However, the history of the design of the design in Japan is firmly linked to the artistic and artistic works of the first Japanese masters. The Japanese designs of the 20th century design symbolize the tradition of inherited works by the Japanese masters, the philosophy of treating spiritual life and the status of the deities in nature, as well as the influence of the Japanese society's society on art and practical functions.

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