

Books for Japan Editing

Japan in the Eyes of Outsiders

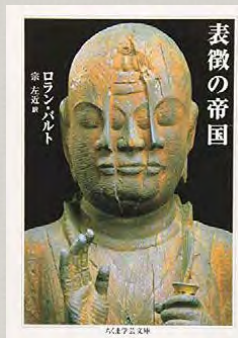


Unbeaten Tracks in Japan

Isabella Bird (author), Kenkichi Takanashi (translator), Heibonsha 2000
A British woman's travelogue depicting life in the remote regions of Japan at a time when the nation was being engulfed by the waves of westernization during the Meiji Era. Discover the forgotten faces of marginal Japan.

L'Empire des signes

Roland Barthes (author), Sakon So (translator), Chikuma Shobo 1996
Isabella Bird (author), Kenkichi Takanashi (translator), Heibonsha 2000
Tempura, Japanese gardens, kabuki actors, pachinko... A deconstruction of common sense and surprise reactions to Japan from "Degree Zero". Poetic Japan as analyzed by a symbologist.



WA—The Essence of Japanese Design

Rossella Menegazzo and Stefania Piotti (authors), Bijutsu Shuppan-Sha 2017
Influences on the beauty of Japanese traditional crafts are studied in new and old objects categorized by material such as wood, paper, and iron, to reveal the quintessence of Japanese design.



Nihonryoku

Seigo Matsuoka and Everett Brown (authors), Parco Publishing 2010
A reexamination of forgotten Japan through the eyes of outsiders. Japan's true strength can only be drawn out with the help of multiple viewpoints.



YOKAI NO SHIMA – Nihon no Shukusai—Banbutsu ni Yadoru Kamigami no Kaso

Charles Fréger (author), SEIGENSHA Art Publishing 2016
A powerful piece of work capturing the strange, and beautiful faces of Japan expressed in folk festivals and ceremonial events, as seen through the eyes of a French photographer.



Glimpses of Unfamiliar Japan / Glimpses of Unfamiliar Japan II (new editions)

Lafcadio Hearn (author), Masayuki Ikeda (translator), KADOKAWA 2000 and 2015
Hearn's representative work delicately and poetically depicts the lovable people and customs of a disappearing Japan.



Japan: Nature, Artifice and Japanese Culture, Augustin Berque (author), Katsuhide Shinoda (translator), Chikuma Shobo 1992
Bigo ga Mita Meiji Nippon, Isao Shimizu (author), Kodansha 2006
A Potter in Japan by Bernard Leach, Bernard Leach (author), Soetsu Yanagi and Hiroshi Mizuo (translator), Kodansha 2002
Lost Japan, Alex Kerr (author), Asahi Shimbun Publications 2000
Living Japan, Donald Keene (author), Yasushi Adachi (translator), Kodansha 2002
Chijimi Shiko no Nihonjin (The Compact Culture), Lee O-Young (author), Kodansha 2007

The Chrysanthemum and the Sword: Patterns of Japanese Culture, Ruth Benedict (author), Matsuji Hasegawa (translator), Kodansha 2005
Millennial Monsters: Japanese Toys and the Global Imagination, Anne Allison (author), Motoko Jitsukawa (translator), Shinchosha 2010
Wabi-Sabi for Artists, Designers, Poets & Philosophers, Leonard Koren (author), Yukiko Naito (translator), BNN, Inc. 2014
Nihon to Nippon - Yomitobashi Nihon Bunkafu Seigow Remix, Seigow Matsuoka (author), KOUSAKUSHA 2014

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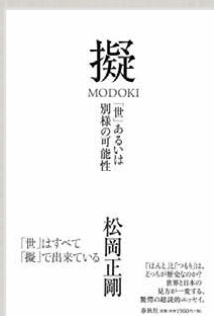
Japanese Imagination



Muen, Kugai, Raku: Liberty and Peace in Medieval Japan,

Yoshihiko Amino (author), Heibonsha 1996

In medieval Japan, there were people who, eluding worldly relationships and society's laws, lived in peace, safe from the dangers of war. This work shows the development of destinations known as muen, kugai and raku, and their connection to poverty, hunger, and deprivation.



MODOKI "Yo" arui wa Betsuyou no Kanosei

(Fake: "Reality" or Potentially a Different Story)

Seigo Matsuoka (author), Shunjusha 2017 and Peace in Medieval Japan, Yoshihiko Amino (author), Heibonsha 1996

The human world is built on modoki (mimicry). From noh, kabuki, the tea ceremony and the haikai tradition of poetry, to modern subcultures, Japan continues to emerge between the "real" and "imaginary".



Yankii Jinruigaku—Toppashatachi no "Art" to Hyogen (Anthropology of the Counterculture: The "Art" and Expressions of Breakthrough People)

Tomonotsu Museum (supervision), Film Art, Inc. 2014

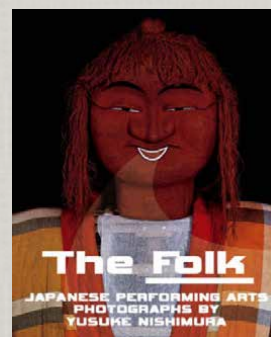
Typified by vulgarly extravagant styles including exaggerated quiffs, remodeled school uniforms, biker gang fashion, hot rod cars, and decorated trucks, yankii hoodlum culture is the surprising offspring of Japan's aesthetic sensibilities.



21-Seiki no Minzokugaku—The Commons in a Digital Age

Akihiro Hatanaka (author), KADOKAWA 2017

Selfie sticks, anime mecca pilgrimages, kappa suffrage ... views of a futuristic past that is profoundly old yet refreshingly new. This work presents reality in the new age through a folkloristic approach to japan's cutting-edge technologies and trends.



The Folk

Nishimura (author), Little More Books 2015 Yusuke

Awestruck by the beautiful costumes and powerful dancing of traditional performing arts that have been passed down throughout Japan, Nishimura spent years capturing images of local festivals around the country. These photographs abound with wonderfully mysterious forms and brilliant indigenous luster.

Nihon no Matsuri, Kunio Yanagita (author), Kadokawa Gakugei Shuppan 2013
Nihon no Minzoku - Matsuri to Geino, Hideo Haga (author), KADOKAWA 2014

Nippon no Maturism – Bon-odori – Matsuri to Deau Tabi
Hajime Oishi (author), Keiko K. Oishi (photographs), Artes Publishing 2016

Kyokai no Hassei, Norio Akasaka (author), Kodansha 2002

Yokai no Chusei, Shocho no Chusei (The Medieval Period as a Frontier and as a Symbol), Hideo Kuroda (author), University of Tokyo Press 1986

Ijinron – Minzoku Shakai no Shinsei, Kazuhiko Komatsu (author), Chikuma Shobo 1995

Kawaramono no Susume – Shie to Shura no Kioku, Masahiro Shinoda (author) Genkishobou 2009

Fragile – Yowasa karano Shuppatsu, Seigo Matsuoka (author), Chikuma Shobo 2005

Fushikaden / Sando with translation into modern Japanese, Zeami (author), Mikio Takemoto (annotations), Kadokawa Gakugei Shuppan 2009

Noh, Mutsuo Takahashi (author), PIE International 2010

Kabuki Hasseishi Ronshu (Kabuki generation history essays), Masakatsu Gunji (author) Bunzo Torigoe (editor), Iwanami Shoten 2002

Oinaru Koya – Edo Kabuki no Shukusai Kuukan, Yukio Hattori (author), Kodansha 2012

Kando – Misemono to Tekiya no Ryoiki, Hisafumi Sakairi (author), Shinjuku Shobo 2006

Misemono Kenkyu, Musei Asakura (author), Chikuma Shobo 2002

Misemono-goya no Bunkashi , Masaki Ukai, Minao Kitamura, Toshiaki Kamijima (editors and authors), Shinjuku Shobo, 1999

Godzilla to Nausicaä – Umi no Kanata yori Otozureshi
Monotachi, Norio Akasaka (author), East Press 2014

Ramen to Aikoku, Kenro Hayamizu (author), Kodansha 2011

Yankii Bunkaron Josetsu (An Introduction to Countercultural Studies), Taro Igarashi (editor and author) Kyoichi Tsuzuki et al (author), Kawade Shobo Shinsha 2009

Sekai ga Doyo no Yoru no Yume Nara – Yankii to Seishin Bunseki, Tamaki Saito (author) Kadokawa Shoten 2012

Zoku no Keifugaku – Youth Subcultures no Sengoshi , Koji Namba (author), Seikyusha 2007

ROADSIDE JAPAN – Chin Nihon Kiko, Higashi Nihon

ROADSIDE JAPAN – Chin Nihon Kiko, Nishi Nihon

Kyoichi Tsuzuki (author), Chikuma Shobo 2000

"Kawaii" Ron, Inuhiko Yomota (author), Chikuma Shobo 2006

Sekai Kawaii Kakumei—Naze Kanojotachi-wa "Nihonjin ni Naritai" to Sakebunoka, Takamasa Sakurai (author), PHP Institute 2009

Gyaru to Bokura no 20-nenshi – Joshikosei Zasshi Cawaii! no Tanjo to Shuen , Shoichi Hasegawa (author), Akishobo 2015

Kawaii Bunka to Technology no Kakureta Kankei , Okan <Chi no Togo> Series Editing Committee (Editing), Tokyo Denki University Press 2016

Nihon-teki Sōzōryoku no Mirai—Kūru Japanoroji no Kanōsei

Hiroki Azuma (Editor), NHK Publishing 2010

Shokuhin Sanpuru no Tanjo, Yasunobu Nose (author), Chikuma Shobo 2017

Shokuhin Sanpuru Hyakkaten, Mana Takemura, Nanae Konishi (authors and editors), Gambit 2016

Books for Japan Editing

Finding Forgotten Japan



Ikishi Yo no Omokage

Kyoji Watanabe (author)
Heibonsha 2005

The civilization of Japan before it opened to the world appeared truly resplendent in the eyes of foreign guests. Tracing the diaries of such visitors, this work makes an earnest inquiry into the qualities modern Japan has lost.



Nihonryu

Seigo Matsuoka (author),
Chikuma Shobo 2009

This unusual theory of Japan starts by correlating Japan to the children's song, "The canary that forgot its song", as a culture that has lost sight of its roots and cannot envision its future. It comments on methodologies such as mitate, suki, shukou, omokage, and utsuroi of the multi-faceted yet single-minded Japan.



Teshigoto no Nihon

Soetsu Yanagi (author), Kodansha 2015

This book introduces Soetsu Yanagi's journey to find "beauty in use" in the handcrafts of nameless and unknown artisans around Japan. Soetsu Yanagi was the founder of the mingei (folk art) movement, and this work chronicles the artistry he found in the essential utensils of everyday Japanese life.



nenge

Shinichiro Ogata, Satoshi Kawamoto (authors), SEIGENSHA Art Publishing 2017

This book introduces the collaborative efforts, of artistic innovator Shinichiro Ogata and plant artist Satoshi Kawamoto, in search for the "flower of our times", that is neither ikebana nor western-style flower arrangement.

The Book of Tea

Tenshin Okakura (author), Naoko Thornton Fuwa (translation into Japanese as Cha no Hon), Shunpusha 2009

The tea ceremony is a means of cultivating the spirit and attaining supreme social manners. The spirit of worshipping the beauty found in everyday things is a wake-up call for Western civilization and acts as a bridge between East and West.



Nihon wo Shiru 105 Sho, Corona Books Editing Department (editing), Heibonsha 2001

Wasurerareta Nihonjin, Tsuneichi Miyamoto (author), Iwanami Shoten 1984

Nihon to Iu Hoho - Omokage, Utsuroi no Bunka, Seigow Matsuoka (author), NHK Publishing 2016

Nihon Suki, Seigo Matsuoka (author), Chikuma Shobo 2007

Kacho Fugetsu no Kagaku, Seigo Matsuoka (author), Chuokoron-Shinsha 2004

Utsukushii Mono - Essays by Masako Shirasu <Art>, Masako Shirasu (author), Keisuke Aoyagi (editing), KADOKAWA 2015

Inochi to Katachi - Nihon Bi no Minamoto wo Saguru, Kenkichi Yamamoto (author) Kadokawa Shoten 1997

Nihon Bi wo Tetsugaku Suru - Aware, Yugen, Sabi, Iki, Kyubun Tanaka (author), Seidosha 2013

Nihon no Gokan - Kobori Enshu no Bi-ishiki ni Manabu, Kobori Sojitsu (author), KADOKAWA 2016

Suki Gatari, Yoichiro Ushioda (author), KADOKAWA 2016

Cha to Bi, Soetsu Yanagi (author), Kodansha 2000

"Iki" no Kozo (The Structure of "Iki") and two other works, Shuzo Kuki (author), Iwanami Shoten 1979

In'ei Raisan (In Praise of Shadows), Junichiro Tanizaki (author), Chuokoron-Shinsha 1995

Teshigoto no Nihon, Soetsu Yanagi (author), Kodansha 2015

Mingei no Nihon - Soetsu Yanagi to "Teshigoto no Nihon" wo Tabisuru, The Japan Folk Crafts Museum (supervision), Chikuma Shobo 2017

Nihon Saihakken - Geijutsu Fudoki, Taro Okamoto (author), KADOKAWA 2015

Shinpi Nihon, Taro Okamoto (author), KADOKAWA 2015

Katachi: Nihon no Katachi - Japanese Sacred Geometry (new edition), Takeji Iwamiya (Photograph), Kazuya Takaoka (art direction), PIE International 2011

MADE IN JAPAN- Su no Monotachi (Things as Just They Are / Des objets tels quels), Kouichi Uchida (author), Anonima Studio 2011

TSUTSUMU - Traditional Japanese Packaging, Meguro Museum of Art, Tokyo, (editing), BNN, Inc. 2011

MIYAKE ISSEY Exhibition - The Work of Miyake Issey, Issey Miyake, Tamotsu Aoki (supervision), Kyuryudo 2016

Design Bussanten Nippon, Kenmei Nagaoka (concept / composing)

Japan Design Committee (producer), Bijutsu Shuppan-Sha 2008

Mou Hitotsu no Design - Nagaoka Kenmei no Shigoto (d books), Kenmei Nagaoka (author), D&DEPARTMENT PROJECT 2018

Tsukuru Chikara - creators for everyday life

Tsunagu Chikara - ideas for next Japan

Seikatsu Kogei Project (author), Little More 2011 & 2012

The Boundary Between Kogei and Design, Naoto Fukasawa (supervision), Rikuyosha 2016

[Sekai-ichi no Kinzoku no Machi] Tsubamesanjo no Hamono to Kanamono - Kurashi no Dogu 135sen, Nakagawa Masashichi Shoten Co., Ltd. (editing), Heibonsha 2016

Passing on the Narrative of Japan

Japan can boast a wealth of resources which deserve to be communicated on the international stage: its diverse natural environment with seasonally changes faces, exquisitely delicate craftsmanship, cuisine and sake which bring the best out of ingredients, cutting-edge technologies, and a globe-captivating pop culture.

However, if such precious resources are simply sliced up and put on sale, apart from the respective historical contexts in which they were nurtured, they will fast become lost among the surfeit of commodities that exist in the world. Thoughtless competition will only lead to continuing deterioration of Japan's long-standing cultural heritage, and in the end, we may even lose sight of what it was that we wanted to sell in the first place. Before that happens, we must carefully gather the memories and vestiges of this land so that we can re-narrate its stories toward the future.

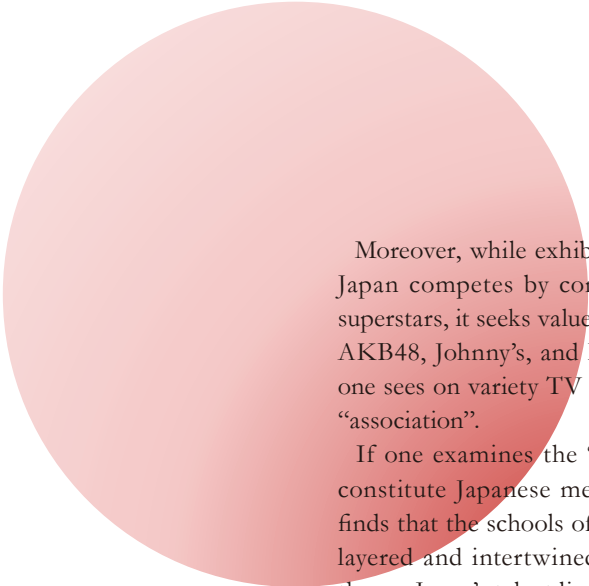
If we are to present the appeal of this country as “Cool Japan”, then it is about time we strive to carefully ascertain exactly just what is “cool” and what is “Japan”.

Japan Style: Methodologies for Cool Japan

The diverse attractions of Japan are underpinned by specific sensibilities, talents and methods that pulse in the veins of its culture.

Japan's signature skill may be said to reside in “analogy”. Powers of association and inference as exemplified in *mitate* led to the creation of a wealth of performing arts, customs, and cultures. The ability to envision expansive scenery within the frugal world of *wabi*, the conjecturing skills of craftsmen aiming for the *kiwa* of taste, and the highly contextual exchange of LINE stickers all derive from the power of analogy. In Japan, the analogical was always given priority over the logical.

Such analogy has also been displayed in the process whereby Japanese have arranged values imported from the outside according to their own styles. The *kana* syllabary system was developed out of characters imported from China, while Buddhism was rearranged to co-exist with the gods of Shinto. From Café lattes came matcha lattes; from Chinese lamian noodles came shoyu ramen and miso ramen noodles; from Gothic style came *gosoli* – in every area of life, foreign imports which appealed to the Japanese mind were rearranged creatively to fit snugly into Japan.

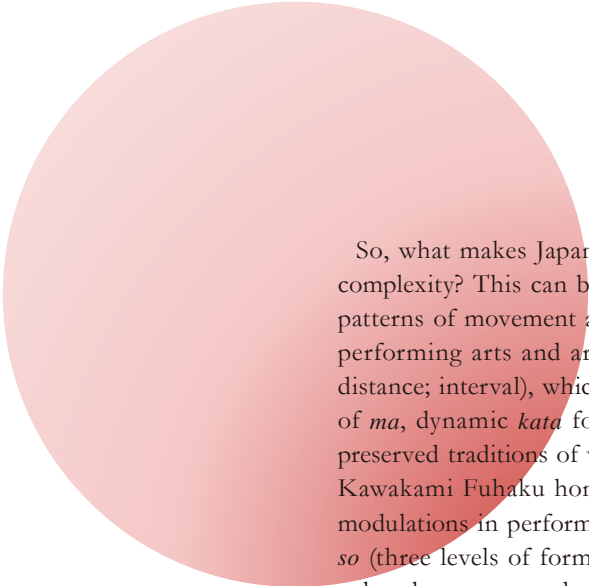


Moreover, while exhibiting the power of analogy and a talent for arrangement, Japan competes by combining strengths. Rather than looking to individual superstars, it seeks value in *awase* and *kasane*. Phantasmagoric idol groups such as AKB48, Johnny's, and EXILE, together with the tiered platforms of celebrities one sees on variety TV shows, compete through displaying ingenuity in terms of “association”.

If one examines the “3As” of Analogy, Arrangement, and Association that constitute Japanese methodology and trace the origins of “Cool Japan”, one finds that the schools of thought that drive such flexible approaches are diversely layered and intertwined. Rather than logically dealing with a single universal theme, Japan's talent lies in the imagination and creativity required to analogically respond to the situation and context of the occasion at hand. The ability to closely observe and infer social culture in this manner resulted in a sense of aesthetics and virtue which places importance on awareness of mood and atmosphere, consideration to others, and providing sincere *omotenashi*.

Rising from the Margins of Chaos

Japan permits complexity. The world that surrounds us, whether it be economy, society, climate, or life, inherently abounds with “complex systems”—systems, in which parts and whole mutually interact to generate “emergences”. The study of complex systems is an ongoing field of research, started by the Santa Fe Institute in the 1980's, which deals with phenomena that cannot be fully grasped by conventional means of element reduction. Japan's culture of *za*, as typified by *renga* (collaborative poetry) is actually a great example of how a complex system could be managed in its entirety—emergences and all. In *renga* poetry, groups were formed for the purpose of entertainment through the process of *awase*, *kasane*, *kisoi*, and *soroe*. The individual and the group would stimulate each other through a complex interweaving of meaning and evolve according to spontaneous emergences of creativity. From such a culture, developed the way of tea, as well as radical aesthetic values exemplified by the *hie-sabi* (cold and desolate beauty) of Shinkei. *Hie-sabi* subsequently mixed with *zen* to bring forth the imagination of *karesansui* (dry landscape gardens), which led to the blank spaces of Mirei Shigemori, Isamu Noguchi's beauty in imperfection, the shocking black of Rei Kawakubo, and the minimalism of MUJI. Japan's “aesthetics of subtraction” is indeed rooted in the margins of chaos which emerge from the *kiwa* of *awase* and *kasane*.



So, what makes Japan adept at handling the complex without disassembling complexity? This can be explained by the influence of *kata* (standard forms or patterns of movement and procedure) that were developed in passing down its performing arts and artisan skills. *Kata* goes hand in hand with *ma* (spacing; distance; interval), which is something that does not permit formalization. Out of *ma*, dynamic *kata* forms were born and passed down within families who preserved traditions of vocational skills. Performing artists such as Kan'ami and Kawakami Fuhaku honed such *kata* into structures such as *jo-ha-kyu* (artistic modulations in performances), *shu-ha-ri* (three stages of mastery), and *shin-gyo-so* (three levels of formality) enveloping the entire process of learning. *Kata* is cultural memory condensed and preserved as form, made possible by the Japanese capacity for analogy.

Behind the *Kanban* system of Toyota—which previously posed threat to America's Big Three auto makers—as well as the thrilling exploits of compact Japanese athletes at the Olympics, is the power of *kata*. *Kata* makes possible the managing of complex movements in all their complexity.

VUCA and Japan Style

It is said that the world has plunged into an age of VUCA—an acronym for volatility, uncertainty, complexity, and ambiguity. With the entire globe now confronted by conditions of extreme unpredictability, VUCA is also a recognition of the times in the 21st century.

Japanese corporations are just one of the players being buffeted by this age of rapidly advancing globalization. Looking back however, we can see that such conditions all reflect features that Japan has adroitly incorporated into its own culture. While riding waves of volatility, Japan has played with the uncertainty of erratic elements, leveraged complexity into everyday life, and lived in harmony with the ambiguous.

Together with its countless deities, Japan has already accepted VUCA environments and converted them into cultural abundance. As the world falls deeper into confusion in this age of VUCA, it is time for Japan to re-examine the methodologies it has honed and display them to the world with pride. The concepts of the “Japanese 3As”, which underpin Cool Japan, are surely an option that should be presented to the struggling global community. The culture that Japan wants to share with the world is not just a simple national commodity. Now is the time to let Japan Style sprout through the cracks of global standards.



Japan Editing ~ Editing the Story of Japan

In order to ensure the sprouting of Japan Style in every corner of the country, it is vital to spread the practice of re-narrating local cultures and industries, together with their cultural context, as the stories of Japan. And, for this purpose, a re-editing will be necessary so that the appeal of what appears in the top layer be described in relation to the cultural background that exists in the middle and deep layers. This publication introduces a number of models for conducting such narration in the form of “Japan Editing”. We have attempted to re-narrate the surface manifestations of Cool Japan by approaching the matter from the “Japan Concepts” that swell and bubble in the middle and deep layers.

The resources and viewpoints for “Japan Editing” introduced here constitute only a small part of the stories of Japan. However, through accumulating such narrative modules, it should be possible to construct a solid and productive platform for taking the appeal of Japan into the world. Our wish is for each and every Japanese to try narrating Japan in his or her own words. Cultural mechanisms will also be needed to support such civilian activities—for example, learning programs around the country, cultural think-tanks for discovering and archiving stories, and diverse opportunities for combining (*awase*) and layering (*kasane*) the findings. When people throughout Japan start telling the true stories of Japan in all its vivid color, “Cool Japan” will finally become an authentic cultural asset of this country. We hope that this work can act as a cue to such a movement.

March 30, 2018

Editorial Engineering Laboratory

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Titles omitted. In order of Japanese syllabary

NIHON-GATARI-SHO

日本語り抄

Guidelines for Narrating Japanese Culture



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The Cabinet Office and relevant ministries and government offices are deepening the government's Cool Japan strategy with the help of inputs from experts and related persons. To effectively convey and deploy Cool Japan and ensure that foreign persons consume Japanese products, cultural property and services with higher added value, an important theme concerns how to effectively transmit stories about the appeal of such things via their underlying historical and cultural context. With that in mind, the Intellectual Property Strategy Headquarters of the Cabinet Office entrusted this project to Editorial Engineering Laboratory with the aim of demonstrating a model that can be referred to when compiling stories and contexts that will benefit the attractive conveyance and deployment of products, services, tourist areas, local cultures and so on by Cool Japan enterprises, local governments, related agencies and the like.