TANGIBLE - INTANGIBLE HERITAGE(S) – DESIGN, SOCIAL AND CULTURAL CRITIQUES ON THE PAST, PRESENT AND THE FUTURE

• Paper / Proposal Title:
Analysis of ‘Appreciation’ Practised in Japanese Commercial Interior Design by Shiro Kuramata and Takashi Sakaizawa

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• Presentation Method. I would like to:
   i. present in person (with/without a written paper)

• Abstract (300 words):
Commercial interior design in Japan in the late 1960s is often characterized as the experimental space created by the artistic spirit of the designer and the architect. During the vigorous fusion of arts, architecture, design, and industry, at the time of the World Exposition in Osaka in 1970, designers like Shiro Kuramata (1934–1991) and Takashi Sakaizawa (1919–2001) were greatly inspired by the art movements of the 1960s, and they incorporated these qualities and theories into their own style of commercial interior design. Conceptual art, such as minimalism and environmental art, in particular, opened up new horizons in interior design. What I would like to draw attention to here is the
extraordinary way they incorporated these influences into their interiors. In fact, some interior design by Kuramata and Sakaizawa can be described as ‘appropriation art’. *Show Room in Edward’s Head Office* (Tokyo, 1969), designed by Kuramata, consists of numerous fluorescent tubes standing vertically on the floor, with transparent acrylic board display shelves, reminding us of works by minimalist artist, Dan Flavin. Sakaizawa’s design for the café, *Tomomatsu* (Tokyo, 1970), covered all the furniture (tables and chairs) with vinyl cloth as if he was attempting to appropriate the ‘packaging art’ of the environmental artist, Christo.

Although critics and researchers have praised these interiors as masterpieces, it seems they may have avoided mentioning their remarkable affinities with their sources of inspiration (Taki, 1969). Consequently, this paper discusses the possible motivations for their attempt at ‘appropriation’. Neither Kuramata nor Sakaizawa seriously commented on this matter, but analysis of the works and the literature will show that an ‘appropriation art’ method liberated commercial interiors in part from architecture.

• **Author(s) Biography (200 words each):**

Keiko Hashimoto received BA(English Literature) from Keio University, Tokyo, MA(Art History) from University of East Anglia, UK, and PhD(Design History) from Kobe University, Japan. After working as Curator at the Museum of Contemporary Art, Tokyo, and the Hyogo Prefectural Museum of Art, she became Assistant Professor at Kobe Gakuin University, Kobe(2011-2016) and Associate Professor at Kindai University, Osaka(2016 to date). Her field of research is History of the 20th Century Art and Design, and she is currently working on commercial interior and furniture design by Shiro Kuramata and other avant-garde interior designers in the late 20th century Japan. She recently wrote; 'Book 2: Catalogue of Works' in Deyan Sudjic, *Shiro Kuramata*, London: Phaidon Press, 2013; ‘Kuramata, Shiro (1934-91)’ (book chapter) in Clive Edwards ed., *The Bloomsbury Encyclopedia of Design*, 3 vols.,London: Bloomsbury Academic, 2016. Volume 2, p. 299.