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## Geography as a Mediator of Change: The Urban Morphology of a Mediterranean Town, Cambrils, in Permanent Mutation

by Katsuyuki Takenaka

Keywords: geography, urban morphology, collective imaginary, the Mediterranean, Cambrils

Cambrils is a Catalan town with some 33 thousand inhabitants (as of 2011), located on the west Mediterranean shore. The town has undergone a rapid expansion starting in the 1960s with the arrival of international tourism and a great amount of seasonal residents. What was once a small fishing village was absorbed by newly developed residential areas, generally of low densities. Today, Cambrils presents, at first glance, a radically different urban model to the widely diffused image of the Mediterranean as a network of compact cities.

Many coastal towns of the Mediterranean, however, still continue to reproduce their persistent urban morphology. The concept of urban morphology in this paper is not limited to strictly material aspects. It also encompasses imaginative and sensual dimensions, that is, a geographical substratum in permanent mutation, involving different actors who are present in the city. When some of those actors perceive an existing urban morphology—either a small stream, an old road or a village with a long history— they often add some new element from their own experience and represent it in both tangible and intangible forms. An image shared by a majority of local people around the evolving urban morphology can even work as a motif to elicit ideas for a future city.

To analyze in depth the process described above, a wide range of documentary sources were collected from the Cambrils Municipal Archive and complemented by information obtained in a field survey: cartographic material, a portrait of the neighborhood, representations of the town in festivals or board games, images illustrating the official Council's website, etc. What we can learn from the case of Cambrils is the elastic as yet solid nature of its urban morphology, which, passing through a prism of perception and representation, activates a collective imaginary and operates as an effective mediator between past and future.

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## The Relationship between Humans and the Natural World in Early Modern Europe: The Case of Nicolas Poussin's Ideal Landscapes

by Hidenori Kurita

Keywords: Ideal landscape, Annibale Carracci, Nicolas Poussin, Storm, Fortune

In the west, landscape representation began being developed in the 14th century and the genre of landscape painting was established in the 17th century. In Holland,

realistic landscape painting was perfected. However, Nature was still praised as God's Creation and was studied as a second Bible. On the other hand, in Italy, ideal landscape painting was brought about by Annibale Carracci and refined by Nicolas Poussin and Claude Lorrain. The tradition of noble and grand representations of nature was then passed down to the 19th century as historical landscape painting.

It was during the Fronde (1648–53) that historical painter Poussin created landscape paintings prolifically. For Poussin, a neostoic, nature was not always a place of delight. The artist found analogies between humans, the natural world and the world of politics and depicted the storm as a trick of Fortune. In his storm landscapes, the people without wisdom were criticized as a bad examples. In the 17th century, even if it was painted realistically, nature was not always aesthetically appealing, but it was still deciphered in analogous relations.

## Horiguchi Sutemi's Encounter with Soutatsu: An Instersecting of Visions Between Architecture and Painting After the Meiji Restoration

**by Takahiro Taji**

Keywords: Horiguchi Sutemi, Soutatsu, Okakura Kakuzo, Hara Sankei

The Okada House (1932) is one of the masterpieces of the architect, Horiguchi Sutemi, a pioneer in Japan in introducing modern architecture from the West. This house was composed of two parts of very different styles: one with a traditional Japanese style and the other with a modern style. Horiguchi also designed various gardens and named the main one of them 'The Garden of Autumn Grasses.' This was a simple garden planted with grasses on a mossy ground in front of an unadorned concrete wall. Horiguchi mentioned that this garden was inspired by 'The *Byobu* of Autumn Grasses' by Tawaraya Soutatsu. Soutatsu is a traditional Japanese style painter from the beginning of Edo period. Three works of Soutatsu's 'The *Byobu* of Autumn Grasses' exist today. All of them represent lively grasses on backgrounds painted with gold.

Where did Horiguchi encounter this byobu, or folding screen?

The appreciation of the works of Soutatsu started anew after an exhibition in 1913. At that time, Okakura Kakuzo appreciated Soutatsu so highly that some young painters, who were his pupils, tried to interpret the works of Soutatsu afresh and created a new planar and decorative style of painting that symbolized a sense of life. Okakura asked Hara Sankei, a known antique collector, to support them. Sankei often invited them in his house to appreciate his collections, and was eager to discuss his works with them.

Among the young painters, there was Maeda Seison, who was familiar with Horiguchi. Through Seison, Horiguchi may have become acquainted with Sankei and had a chance to see 'The *Byobu* of Autumn Grasses.'

At the time, Horiguchi was interested in the Katsura-Rikyu Villa. The Imperial Prince Hachijyonomiya, who built the villa, was a contemporary of Soutatsu, and they intended to restore the traditional culture of the dynasty. Horiguchi recognized the planarity and decorativeness of Soutastu's works in Katsura-Rikyu, then accepted

the modern architecture of the West with such eyes. For him, simple planarity in modern architecture was a decorativeness that symbolized a feeling of life rather than mechanical functionality.

## Media-Enlightened Landscapes: A Case study on Technoscapes

by Masaaki Okada

Keywords: Landscape, Media, Technoscape, Social Enlightenment, Ways-of-seeing

This paper discusses the role media plays in fostering the spread of people's way of seeing landscapes exemplified by the **technoscape**, i.e., the landscape of industry. In Britain and Germany, for instance, people generally tend to have a more intensive appreciation for their industrial heritage than Japanese people, and they possess a lot of outstanding projects or systems to appreciate this heritage. The thesis of this study is that the difference above does not seem to have arisen merely from differences in national traits or histories of modernization, but also from the existence of prominent media that enlighten people about the value of existing technoscapes. For instance, the popular British cartoon *Thomas the Tank Engine* shows a wide variety of industrial figures in its backgrounds and acts as an apparatus for making children feel close to their technoscape. Furthermore, the German railway models of *Faller* or Britain's popular publication series Shire Books also includes plenty of existing industrial figures and may promote and enhance public awareness about industrial heritage and technoscapes. In addition, recent positive evaluation of night technoscapes in Japan indicates the influence of dramatic scenes in computer games, such as Final Fantasy, which have probably been created by designers who have been inspired by existing technoscapes. Furthermore, in many industrial cities in the world, technoscapes, especially those with industrial landmarks, such as chimneys, electric towers or large bridges, rise to form locally-cherished landscapes. However, even in the process of its mental formation, we may find the influence of diverse media that include the technoscape as local icon. These phenomena can be interpreted as the representation of local appreciation for the technoscape, and also as the media which foster local appreciation for the existing technoscape or even to hometown itself.

## Media and Imagery of Landscape Photography: The High Line and *Memory Remains*

by Kiyofumi Motoyama

Keywords: photography, landscape, interaction, High Line, 9.11

This paper considers how photography mediates landscapes and what imagery arises from it, focusing on the interaction between landscape and photography.

Until the last quarter of the 19th century, landscape painting was recognized as an independent genre by the Academy of Art. It coincides with the epoch when proto-photographers experimented and invented photography. Landscape photographs can be interpreted as the ambivalent attitude of humans towards nature, desire for control and form of escape.

Two works are investigated in this paper: one is the High Line in New York and the other Francesc Torres's *Memory Remains: 9/11 Artifacts at Hangar 17.*

The High Line is a park open to the public, built after the demolished railway tracks. In this case, photographs taken by Joel Sternfeld have played an important role for the process of preservation. The renovated landscape, designed by horticulturist Piet Oudolf, is similar to these photos, and thus its former landscape, which provided scenery like prairies where predatory animals live.

Torres's artwork was exhibited in the show *Remembering 9/11* held in commemoration of the tenth anniversary of the September 11 at the International Center of Photography in New York. He took photographs of the artifacts in Hangar 17 at JFK Airport, removed from the WTC site. Torres "watched the graphic destruction" from his apartment two blocks away. However, these images offer various "real" images concerning the tragic incident to the viewers. The environment in which he had stayed for five weeks taking pictures functions as a landscape full of information including time-related variation.

Both works would be appreciated aesthetically partly because of the ambivalence mentioned above, which refers to Jay Appleton's Prospect-Refuge Theory.

The landscape and photography penetrate each other and the distance between them might not be so far as imagined.

## ☐ ARTICLES

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### The Issue of the Rickshaw in Japan's Modernization

**by Gao Xia**

Keywords: transportation, rickshaw, modernization, modernity, Japan

Called "the only Japanese creation in the period of Westernization," the **jinrikisha** was invented in 1870 and was a major form of transportation during the Meiji era. This paper describes how the jinrikisha has been discussed in Japan from its invention to the present. It considers Japanese modernity not in terms of abstract thought or ideas, but in terms of how a familiar object, the jinrikisha, was used and discussed in modern times. On the one hand,

forms of transportation are conditioned by the times in which they emerge. On the other hand, new forms of transportation also create new relations between people and between humans and their environment. Changes in modern society must be

understood in close relation with the development of actual modes of transit. The jinrikisha is closely related with Japanese modernity and the progress of modernization. Thus, studying the previously neglected jinrikisha can contribute to the elucidation of the experience of Japanese modernity.

## Fiction in Autobiography: Focusing on *My Baby* by Masako Suzuki

**by Natsuko Shaku**

Keywords: Autobiography, Fiction, Memory, Continuance of war experience,
        Reconciliation with fathers

The 18th City of Kitakyushu Autobiography Literature Award Grand Prize winner *My Baby* was described as "a work that combines the experiences of the author and her interviewee." *My Baby* is about a woman who was gang-raped by Soviet soldiers and became pregnant at a concentration camp in Manchuria. The author creates the main character, Chiyo Takahashi, by overlapping part of her own life with part of the interviewee's life. This is largely a work of fiction, a fact which divided the judges on the Kitakyushu panel equally. For these reasons, it is an extraordinary piece of writing.

Oftentimes, female victims keep secret what they have suffered from war. So, rather than a victim telling her story directly, she conveys it to an author who is then able to write about the horrible facts while keeping the victim's identity a secret. So long as careful attention is paid to avoid identifying the victim, the theme of the work can be sufficiently conveyed by using the conventional interview method. But what is the reason the author decided to combine her own experience with her interviewee's experience in My Baby? It could be a subtext to the work: reconciliation between the author and her father. For this reason, the author could not limit herself to writing only about the horrible war experience that female victims have suffered by using the interview method.

*My Baby* is a unique example of an autobiography. Even though the work is categorized as an "autobiography for record," attempting to capture the past events and experiences as accurately as possible, it does contain some fiction. This is because the nature of an autobiographical memory works to alter the past from one's present point of view.

## A Method for Describing a "Race": The Subjectification of Chiri Yukie

**by Tomomi Sugita**

Keywords: Chiri Yukie, Kindaichi Kyosuke, Ainu Shinyoshu, subjectification,
        authenticity

The purpose of this paper is to critically assess the process of subjectification of Chiri Yukie (1903–1922), an Ainu informant, by analyzing the image of *shoujou* (girl)

projected by the authority of art and/or academy. In the 1890s, Japanese artists and scholars led expeditions to Hokkaido along with many other colonists. Among them was Kindaichi Kyosuke (1882–1971). Kindaichi, a young linguistic scholar from Tokyo Imperial University, went into Kotan, an Ainu village, to study the language of the Ainu. Kindaichi's objective was scholarly: to compile the Ainu language, which had preserved its "authentic" and "primitive" form. His intention is clear from the way he selected his informants. However, although Kindaichi's work was an academic pursuit, it helped in assimilating the Ainu into the formation of modern Japan as a nation state.

Chiri appears as an "authentic" medium between Kindaichi and the Ainu. She helped Kindaichi to dictate and edit the Yukara, the oral epic of the Ainu, which would be published as *Ainu Shinyoshu* (1923) after her death.

This paper will put under scrutiny Chiri's "authenticity." In the process of making *Ainu Shinyoshu*, Chiri was expected to be not only an ideal translator of the Ainu and Japanese languages, but also a dependable cultural interpreter for her "authentic" ancestry: her grandmother was an Ainu poet. Kindaichi's expectations of, or rather, his projection onto, Chiri made her **the** representation of the Ainu, and in turn, made her want to be "**the** girl of the Ainu," a bilingual intellect, **the** "authentic" Ainu.

This paper concludes that Kindaichi's projections of the identity of "**the** girl of the Ainu" and the influence of the process of subjectification on Chiri subordinated the individual self of a girl under colonial control, and was namely, a form of imperial paternalism.

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## Constructing and Accepting Patriotism in Wartime Japan: Theorizing *One Hundred Patriotic Poems by One Hundred Poets*

**by Shunji Matsuzawa**

Keywords: Aikoku hyakunin isshu, Waka poetry, Asia-Pacific war, The Empire of Japan, Social constructivism

Traditional poetry made significant contributions to the social construction of patriotism in Japan. *One Hundred Patriotic Poems by One Hundred Poets* (*Aikoku hyakunin isshu*), consisting of one hundred waka poems from the Nara period (645–794) through the Edo period (1615–1868), was edited by the Japan Literacy Society (*Bungaku houkokukai*) during the Asia-Pacific war period (1931–1945). The Imperial Japanese Government, army, and newspaper publishers all supported this editorial process. How did people in Japan perceive the anthology? And how did they conceptualize the word "patriotism (*aikoku*)" in the collection? Exploring the poems and historical media sources, this paper reveals the processes of constructing patriotism in wartime Japan. Card games (namely, *karuta*) and music records were produced and made available to school children. Children sat straight with their eyes closed and learned the poems at school. And even if they did not like the poetry, they were forced to memorize them as part of the national educational curriculum. The concept of "patriotism" in the anthology was connected to the pleasant and proud feelings of having

been born to Japan. It also referred to the spirits of the people who had died for the Emperor in the war. Analyses reveal that the anthology asserted that patriotism was universal throughout the entire history of Japan. This patriotism in wartime Japan, I argue, was a manifestation of the intentionally constructed cultural values by the Imperial authority. I emphasize that it had no universality. Rather than encouraging people to devote their life to war, its visualization in the edited collection called some people's attention to the problem of forced and self-sacrificing patriotism in Japan.

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## Representations of Mountain Climbing in the Literature of Matsumoto Seicho and Inoue Yasushi: *Sonan* and *Hyoheki* in Discourses of Media in 1950s

**by Yin Zhixi**

Keywords: Matsumoto Seicho, Inoue Yasushi, Climbing boom, climbing accidents, media

Inoue Yasushi's *Hyouheki* and Matsumoto Seicho's *Sonan* are two 1950s novels that were influenced by the frequent accidents that occurred during Japan's mountain climbing boom during the same decade. As a sign of Japan's economic upturn, there was a rapid increase in the number of people engaging in mountain climbing in the 1950s. Consequently, mountain climbing became a phenomenon discussed in a variety of discourses found in the mass media and in essays written by alpinists. The differing points-of-view caused a *disconnect* in these discourses. When a climbing accident happened, it brought on mysteries and those mysteries were perfect material for novel writing.

Reading *Hyouheki* and *Sonan* as novels that represent the *disconnect* of climbing discourses between alpinists and media shows how differently Inoue and Matsumoto viewed the climbing boom in Japan as well as their distinct views on the discourses on climbing by media and alpinists. The differences in representations in *Hyouheki* and *Sonan* show fundamental differences between Inoue's and Matsumoto's literature.