

## Chapter 1 : Elements of Japanese Design - Boye De Mente - Google Books

*Elements of Japanese Design is a wonderful synthesis of what could be a difficult concept for a person who was not raised in Japan to grasp. I came to it through my participation in Ikebana flower arranging and growing bonsai trees.*

The result was the very ornate, gorgeous and somewhat majestic attires of the Kyoto nobility that retained a certain exuberance imported from China. Yet, when those slowly evolved into kamon, they did so through the lens of an emerging Japanese taste, which, if not yet completely attracted to minimalism, was leaning towards more simplicity. Mosaics were gradually reduced into a badge, often circular, displaying a unique subject or a limited number of elements: Japanese heraldry was born. Moreover, mon figuring mammals are extremely rare: One may think that since the rabbit and the horse are two animals of the Chinese zodiac, there might be emblems based on the other mammals rat, ox, tiger, goat, monkey, dog, pig , but they are nowhere to be found. A few kamon indeed feature a shishi, although this is a mythological lion, a chimera, not an actual one. A fewer mon represent a bat, but bats were probably considered a bird rather than a mammal in the past. Surprisingly for an island, there is no fish depicted in Japanese heraldry, at least traditionally. On one hand, we find the refined and tasteful mon based on Chinese elements and adopted by the court nobles. On the other hand, there are the rather crude and simple insignias that were first adopted by warriors to ornate their banners and armours. There are many types of enclosures. People devised them in order to distinguish, for example, different branches of a family that would share the same emblem. Taka-no-ha hawk feather mon with different enclosures In most cases, Japanese insignias display a unique emblem, or an emblem and an enclosure. However, some mon can sometimes consist of one enclosure, inside which a second enclosure frames the main design. Another possibility would be a kamon featuring one enclosure framing two superposed emblems. Blazon Each kamon has a formal name, made of the different elements that constitute its design. They consequently devised a standardised way of naming and reading the mon. A and B in a Circle There is also the special case of overlapping superposition, when the top and bottom elements touch. The usual superposition rule may apply, or not. Here, as a rule of thumb, the widest element is generally read first in Japanese , even if it appears at the bottom. However, there are mon that break that rule. However it happens sometimes that the thickness of the circle is also mentioned. From thickest to thinnest, Japanese heraldry distinguishes:

### Chapter 2 : Presentation Zen: 7 Japanese aesthetic principles to change your thinking

*Introduction. In Japanese design, mon or kamon are monochromatic badges originally used by nobles and samurai as heraldic calendrierdelascience.com are thousands of those mon. They evolved from ancient designs imported from China and diversified into a wide corpus of different emblems.*

It seems everyone has simultaneously agreed to take on worldly garden aesthetics. Myself included! There are homes with gardens that are largely influenced by Mediterranean themes, by the energy traditionally found in the Tropics, the sleek elements of suburban Americana and, as we will discuss further today, the tranquility of Japanese-inspired gardens. If you keep a regular eye on the Oakleigh blog, you may remember reading this article penned only last week that discusses the elements of Japanese Garden Design, a rapidly-growing trend in the Landscape Design and Build industry. However, after bringing you that, today we have put together a more-detailed insight of the aesthetics and concepts that are embedded within. This is particularly important if the garden in question is located far away. In the case of a Japanese Garden Design right here in the UK, two continents and an ocean separate the design and its homeland. The importance of understanding the ancient ideals behind the concept commonly borrowed by Western designers. These ideals underpin all of Japanese culture and aesthetic norms. More than a sense of beauty, however, is the philosophy with which the whole concept of aesthetics in Japan is built on. These three, with the right balance, encompass the integral part of daily life in Japan. The aforementioned three elements form the core which is essential to transform a bland garden in London to make it look like it was shipped from suburban Tokyo. Organic as the operative word means an authentic garden nurtured in Japan following the ideals and fundamentals the very country is founded upon. Evoke the right aura by using a simple bamboo fence to block views from the world outside. Balance the structure of enclosures with the beauty of nature when thinking about your gate. Avoid your entrance from looking too forbidding and too enclosed. Create a simple boundary that sets the garden apart without the gate and walls being too harsh and artificial, as key fundamental in Japanese Garden Design is natural tranquility. Bamboo, as set out above, is an obvious and popular choice for fencing material, but wooden fences that can be softened by subtle planting schemes are also encouraged. Pathway of Purpose A key element observed in the most Japanese garden is that of mystery. Create a winding pathway that leads from the simple gate to the heart of your garden. Beckon exploration by putting in varied textures. Japanese style is all about mimicking nature. A play between stone and moss for your pathway will elegantly copy both the coldness and softness of forest floors. Moss is the perfect ground-cover as it tends to lend a bright colour while being cushiony. A Manifesto to Nature When trying to evoke grace and subtlety, rely on the slight differences in colour and texture. With trees, choose varieties with low, spreading branches, as well as evergreens that provide year-round interest. A significant Japanese philosophy revolves around imperfection, so choose plants that require little attention but provide sufficient visual sensibility. Not only this, the Japanese maple is a staple in gardens in this style for a reason. It offers architectural form when pruned while transgressing order with its visually-interesting zigzag branching pattern. Consider, also, the use of conifers for soothing shades or green hostas to provide a soft contrast. The Heart of the Garden Liquid or solid: You can choose to build an island getaway, a simple foundation or a beautiful aquarium or pond to house colourful koi, an ornamental fish particularly kept for decorative purposes in outdoor ponds. Moreover, the sound of the flowing water adds to the soothing nature of Japanese gardens. On the other hand, you can have a pavilion built. Japanese aesthetics is a celebration of the Buddhist tradition. Within this concept, all things are dissolving into nothingness. Echo the dynamic of nature, space and reflection with a structure in the middle of your garden. We can help you create an intimate space in your garden for entertaining or viewing the landscape: Nature is seen as a dynamic whole that is to be admired and appreciated. Protection and Intention According to old Japanese legends, zigzag bridges in gardens offer protection against evil spirits. The myth says these spirits are only capable of travelling in straight lines. What is beautiful in Japan is refined and natural. But more than all these ideals on elegance is the intentionality behind each and every element. The gate sets the garden apart as a microcosm of a different world. The pavilion serves as a spot for introspection.

## **DOWNLOAD PDF ELEMENTS OF JAPANESE DESIGN**

Should you need help with the elements you want to put around your Japanese-themed garden, we can help. Oakleigh Manor offers a mindful approach to gardens.

### Chapter 3 : 10 Ways to Add Japanese Style to Your Interior Design - calendrierdelascience.com

*Elements of Japanese Design Decorative little toggles called netsuke - pronounced "netskeh", literally meaning "root for fastening" made their debut in late seventeenth century Japan. Such objects, often of great artistic merit, have a long history reflecting important aspects of the evolution of Japanese life and society.*

These old features are often included in new homes because many people still find them charming. Family homes were historically viewed as temporary and were reconstructed approximately every 20 years. They were primarily made of wood and other natural materials such as paper, rice straw and clay. The following are a few common features of traditional Japanese homes. A shoji is a sliding panel that is made of translucent paper in a wooden frame. They are used for both interior and exterior walls. They help to give Japanese houses their character by allowing diffuse light and shadows through. Fusuma Fusuma are sliding panels that act as doors and walls. They give Japanese homes many possibilities as rooms can be dynamically reconfigured. Wagoya Japanese carpenters developed advanced joinery techniques and occasionally constructed large buildings without using any nails. Complex wooden joints tied with rope can be seen in the frames of old Japanese houses. Traditional frames, known as wagoya, have a post-and-lintel design. Engawa An engawa is an outer corridor that wraps around a Japanese house. These were traditionally used as a separator between delicate shoji and outer storm shutters. When the storm shutters are shut, engawa feel something like a secret passageway that circles a house and can be extremely narrow. In some cases, large houses have a wide engawa that resembles a wrap-around veranda when the storm shutters are open. Ranma Ranma are panels found above shoji or fusuma that are designed to let light into rooms. They are often ornate wooden carvings or shoji screens. Tokonoma A Tokonoma is a slightly elevated area against a wall in a room intended to receive guests. Tokonoma are related to several rules of manners and etiquette. For example, it is considered extremely bad form to stand or sit in the tokonoma. A respected guest is seated close to the tokonoma with their back to it. This is a humble gesture that avoids showing off your prized art in the tokonoma to your guest. The tokonoma is kept mostly bare with a single piece of art or some combination of a painting and ikebana. Amado Amado are storm shutters that are used to completely seal a home or apartment for security, privacy and safety. They are particularly important as protection from typhoons. Amado are a practical item that are either wooden planks or sheets of metal. They completely transform the aesthetics of a house. A home that looks open and inviting in the day surrounded by shoji screens may look more like a wooden shack at night surrounded by walls of wooden planks. Genkan A genkan is the main entrance to a house that has a lower level floor where you remove your shoes. This area is considered extremely dirty. People leave their shoes facing towards the door and take care not to step in the lower part of the floor in their socks. Tatami Floors Tatami are mat floors traditionally made of rice straw. They are a standard size that varies by region. Tatami are so common in Japan that houses and apartments are often measured using the size of a tatami as a unit. They represent a traditional lifestyle that involves sitting and sleeping on the floor. They are associated with a wide range of manners and customs such as sitting seiza. Chabudai Chabudai are tables with short legs that are used while sitting on the floor. They are most typically used on tatami floors but make appearances on harder floors too. Zabuton Zabuton are thin pillows that are used to sit on tatami floors. They are essentially the equivalent of a chair. At sumo matches, crowds are known to throw their zabuton into the ring to protest an unpopular outcome. Kotatsu Kotatsu are a low table with an inbuilt electric heater covered by a heavy futon blanket. People sit with their legs under kotatsu to relax, have a meal, study or watch television for hours on end. In many families, the kotatsu table is in high demand in winter. Kamidana Kamidana are small Shinto Shrines that are used to remember departed loved ones in Japanese homes. They are typically surrounded by lucky items and offerings of food or beverages. Ofuro Ofuro is the Japanese word for bath. By the Meiji-era , baths started to become a more common feature in houses. Japanese baths are usually in a separate room from the toilet. They often have an adjoining dressing room. The baths themselves tend to be deep but short. A separate shower area sits beside the bath for this purpose. The Japanese see bathing as a leisure activity and tend to take long baths. Baths made of wood are a luxury feature of some homes and ryokan. The earliest home baths were essentially

wooden drums and variations of this style remain popular. Irori An Irori is a traditional Japanese sunken hearth that is used both to cook food and heat a room. They consist of a stone lined square pit built into the center of a floor. A decorative adjustable hook called a jizaikagi hangs from the ceiling above the pit can be used to suspend a pot over the fire. Few modern homes include a irori and they are increasingly rare. Old restaurants in the Japanese countryside sometimes have one. Wherever they are found they are popular in winter. Sudare Sudare are traditional window coverings that are made with horizontal strings of wood, bamboo or other natural materials. They are typically only used in the Spring and Summer. They let a cool breeze through but are effective in blocking the sun. Although most have a basic design, some are crafted with silk, gold thread and other expensive materials. Byobu Byobu are folding screens, often decorated with art that are used to partition rooms for privacy. In modern times they have fallen out of common use but are collected as art. If you enjoyed this article, please share it Shares.

## Chapter 4 : Elements of Japanese Design by BoyÃ© Lafayette de Mente

*The Elements of Japanese Design is a library of traditional Japanese design motifs in the form of more than 2, family crests (mon) compiled and drawn by a Kyoto publisher and bookseller early in the twentieth century, and selected and interpreted by John Dower, a leading American scholar of Japan.*

General features of Japanese traditional architecture[ edit ] The roof is the dominant feature of traditional Japanese architecture. Much in the traditional architecture of Japan is not native, but was imported from China and other Asian cultures over the centuries. Japanese traditional architecture and its history are as a consequence dominated by Chinese and Asian techniques and styles present even in Ise Shrine , held to be the quintessence of Japanese architecture on one side, and by Japanese original variations on those themes on the other. First of all is the choice of materials, always wood in various forms planks, straw, tree bark, paper, etc. Unlike both Western and some Chinese architecture , the use of stone is avoided except for certain specific uses, for example temple podia and pagoda foundations. The general structure is almost always the same: Arches and barrel roofs are completely absent. Gable and eave curves are gentler than in China and columnar entasis convexity at the center limited. Simpler solutions are adopted in domestic structures. The interior of the building normally consists of a single room at the center called moya , from which depart any other less important spaces. Inner space divisions are fluid, and room size can be modified through the use of screens or movable paper walls. The large, single space offered by the main hall can therefore be divided according to the need. The separation between inside and outside is itself in some measure not absolute as entire walls can be removed, opening a residence or temple to visitors. Verandas appear to be part of the building to an outsider, but part of the external world to those in the building. Structures are therefore made to a certain extent part of their environment. Care is taken to blend the edifice into the surrounding natural environment. Early dwellings were pit houses consisting of shallow pits with tamped earth floors and grass roofs designed to collect rainwater with the aid of storage jars. Later in the period, a colder climate with greater rainfall led to a decline in population, which contributed to an interest in ritual. Concentric stone circles first appeared during this time. A reconstruction in Toro, Shizuoka is a wooden box made of thick boards joined in the corners in a log cabin style and supported on eight pillars. The roof is thatched but, unlike the typically hipped roof of the pit dwellings, it is a simple V-shaped gable. Access was via a vertical shaft that was sealed off once the burial was completed. There was room inside the chamber for a coffin and grave goods. The mounds were often decorated with terracotta figures called haniwa. Later in the period mounds began to be located on flat ground and their scale greatly increased. Among many examples in Nara and Osaka , the most notable is the Daisen-kofun, designated as the tomb of Emperor Nintoku. The tomb covers 32 hectares 79 acres and it is thought to have been decorated with 20, haniwa figures. New temples became centers of worship with tomb burial practices quickly became outlawed. Some of the earliest structures still extant in Japan are Buddhist temples established at this time. The city soon became an important centre of Buddhist worship in Japan. Only a few fragments of the original statue survive, and the present hall and central Buddha are reconstructions from the Edo period. Clustered around the main hall the Daibutsuden on a gently sloping hillside are a number of secondary halls:

### Chapter 5 : Traditional Japanese Elements Meet Modern Design At The Cocoon House

*Learn the elements of the timeless beauty that is Japanese design in this concise reference volume. Japanese design is known throughout the world for its beauty, its simplicity, and its blending of traditional and contemporary effects. This succinct guide describes the influence and importance of*

September 07, Exposing ourselves to traditional Japanese aesthetic ideas “ notions that may seem quite foreign to most of us ” is a good exercise in lateral thinking, a term coined by Edward de Bono in *Beginning to think about design* by exploring the tenets of the Zen aesthetic may not be an example of Lateral Thinking in the strict sense, but doing so is a good exercise in stretching ourselves and really beginning to think differently about visuals and design in our everyday professional lives. The principles of Zen aesthetics found in the art of the traditional Japanese garden, for example, have many lessons for us, though they are unknown to most people. Thankfully, Patrick Lennox Tierney a recipient of the Order of the Rising Sun in has a few short essays elaborating on the concepts. Below are just seven design-related principles there are more that govern the aesthetics of the Japanese garden and other art forms in Japan. Perhaps they will stimulate your creativity or get you thinking in a new way about your own design-related challenges. Things are expressed in a plain, simple, natural manner. Reminds us to think not in terms of decoration but in terms of clarity, a kind of clarity that may be achieved through omission or exclusion of the non-essential. The idea of controlling balance in a composition via irregularity and asymmetry is a central tenet of the Zen aesthetic. The enso "Zen circle" in brush painting, for example, is often drawn as an incomplete circle, symbolizing the imperfection that is part of existence. In graphic design too asymmetrical balance is a dynamic, beautiful thing. Try looking for or creating beauty in balanced asymmetry. Nature itself is full of beauty and harmonious relationships that are asymmetrical yet balanced. This is a dynamic beauty that attracts and engages. Direct and simple way, without being flashy. Elegant simplicity, articulate brevity. The term is sometimes used today to describe something cool but beautifully minimalist, including technology and some consumer products. Shibui literally means bitter tasting. An absence of pretense or artificiality, full creative intent unforced. Ironically, the spontaneous nature of the Japanese garden that the viewer perceives is not accidental. This is a reminder that design is not an accident, even when we are trying to create a natural-feeling environment. It is not a raw nature as such but one with more purpose and intention. A Japanese garden, for example, can be said to be a collection of subtleties and symbolic elements. Photographers and designers can surely think of many ways to visually imply more by not showing the whole, that is, showing more by showing less. Escape from daily routine or the ordinary. This principle describes the feeling of surprise and a bit of amazement when one realizes they can have freedom from the conventional. Professor Tierney says that the Japanese garden itself, " Many surprises await at almost every turn in a Japanese Garden. This is related to the feeling you may have when in a Japanese garden. The opposite feeling to one expressed by seijaku would be noise and disturbance. How might we bring a feeling of "active calm" and stillness to ephemeral designs outside the Zen arts?

## Chapter 6 : The Simplicity of Japanese Garden Design Ideas | Oakleigh Manor

*Elements of Japanese Garden Design November 21, By admin\_01 GARDEN, KARESANSUI, NATURE, NIWA, TEIEN Japanese culture may well be the most deliberate, self-conscious culture on the planet.*

By Matthew May 7 minute Read One of the best-known photographs of the late Steve Jobs pictures him sitting in the middle of the living room of his Los Altos house, circa Jobs is sipping tea, sitting yoga-style on a mat, with but a few books around him. The picture speaks volumes about the less-is-more motive behind every Apple product designed under his command. It is an overarching concept, an ideal. It has no precise definition in Japanese, but its meaning is reserved for objects and experiences that exhibit in paradox and all at once the very best of everything and nothing: In his book, *The Unknown Craftsman*, Soetsu Yanagi talked about shibumi in the context of art, writing that a true work of art is one with intentionally imperfect beauty that makes an artist of the viewer. In the best-selling spy novel *Shibumi*, the author Trevanian the nom de plume of Dr. It often seems to arise when an architect is striving to meet a particular design challenge. When something has been designed really well, it has an understated, effortless beauty, and it really works. Austerity Koko emphasizes restraint, exclusion, and omission. The goal is to present something that both appears spare and imparts a sense of focus and clarity. In the world of mobile apps, Clear is a great example, and according to Co. Simplicity Kanso dictates that beauty and utility need not be overstated, overly decorative, or fanciful. The overall effect is fresh, clean, and neat. Instagram may just owe its popularity to kanso. By streamlining it so people could understand and have fun with it inside of 30 seconds, Instagram gained 2 million users in only four months, a rate of growth faster than Foursquare, Facebook, and Twitter. Incorporate naturally occurring patterns and rhythms into your design. Subtlety The principle of yugen captures the Zen view that precision and finiteness are at odds with nature, implying stagnation and loss of life, and that the power of suggestion is often stronger than that of full disclosure. Leaving something to the imagination piques our curiosity and can move us to action. Yugen has figured centrally in the Apple marketing strategy, ever since the original iPhone. In the months leading up to its June launch , it was hailed as one of the most-hyped products in history. To hype something, though, means to push and promote it heavily through marketing and media. Apple did the exact opposite: Steve Jobs demonstrated it at Macworld 07 just once. Between the announcement and the product launch, there was nothing but radio silence: There was essentially an embargo on official information, with only the Jobs demo available to reference online. The blogosphere exploded, resulting in over 20 million people expressing an intent to buy. Limit information just enough to pique curiosity and leave something to the imagination. Imperfection, Asymmetry The goal of fukinsei is to convey the symmetry of the natural world through clearly asymmetrical and incomplete renderings. The effect is that the viewer supplies the missing symmetry and participates in the creative act. There was a huge buildup to the last episode of *The Sopranos*, the popular HBO series about a band of loosely organized criminals in northern New Jersey, led by one Tony Soprano. The big question was whether Tony would be whacked or not. It was a no-ending ending. People went back and watched the show, again and again. Viewership went from the initial 12 million to 36 million in three days. Three distinct endings emerged on the Internet. By leaving the story incomplete and denying his audience conventional story symmetry, but embedding enough clues for someone to connect the dots, Chase made everyone a creator and tripled his impact. Leave room for others to cocreate with you; provide a platform for open innovation. Those you make, and those you take. Break from routine Datsuzoku signifies a certain reprieve from convention. When a well-worn pattern is broken, creativity and resourcefulness emerge. Suddenly everything you normally take for granted becomes vitally important: How the car handles, the shoulder of the road, safe spots to pull over, traffic around you, tire-changing tools in your trunk, immediate avenues for help. These are all the resources you need for a creative solution. They were there all along, but it was the break that brought them to your attention. Click here for 11 ways to manufacture those breaks. Stillness, Tranquillity The principle of seijaku deals with the actual content of datsuzoku. To the Zen practitioner, it is in states of active calm, tranquillity, solitude, and quietude that we find the essence of creative energy. Enter meditation , which is an incredibly effective way to enhance self-awareness, focus, and

attention and to prime your brain for achieving creative insights. Oracle chief Larry Ellison meditates and asks his executives to do so several times a day. The goal is not to attempt to incorporate every Zen principle into a given design, but rather select those aligned to your goals and use them to guide and inform your efforts. At the core of this blend, and what all Zen principles have in common, is the element of subtraction. Buddha , Bonsai , and Driftwood via Shutterstock] advertisement.

## Chapter 7 : The Elements of Japanese Design: A Handbook of Family Crests, Heraldry & Symbolism by J

*Elements of Japanese Interior Design Japanese culture has a deep and long history and it's fascinating how these design principles have permeated into religion, philosophy, life style, culture, and aesthetics in various ways over a millennium.*

WB Homes One word sums it up: Yes, peaceful simplicity surrounds the modest designs of Japanese culture. Japanese style evolves around clean and uncluttered living, holding tightly to balance, order, ancient customs and a love for natural beauty. When one understands the ancient tea ceremonies and lifestyles of the Japanese the culture immediately becomes very endearing and worth replicating in our everyday lives. The sliding doors are a great Japanese design solution. The best way to maintain a strong connection with the natural world, is to bring nature indoors. Really though, you can add any sort of deep greenery and still achieve a similar style. Consider adding sleek plants such as palm or orchid to your home. Japanese homes also bring nature inside through large, expansive windows that allow a view of nature from every angle. Like this bedroom, featured below, the large sliding glass door brings serene, natural views indoors. Open up your home to the wonders of nature today. The view from this bedroom brings nature indoors. Decker Bullock 2 Soaking Tubs Are Important in Japanese Interior Design The serene sounds of water bubbling will fill your meditative ears and immediately have a calming effect. Just like plants, elements of water are imperative in the Japanese home. Ofuro, translated as bath in Japanese, is a tranquil tradition that is well-worth adding to your home. Japanese soaking tubs are small, deep tubs that usually have some sort of bench seat. These tubs are becoming an Eastern trend that many health conscious homeowners are flocking for. Turn your bathroom into an enlightened escape by adding one of these soaking-style tubs. It is the ultimate way to have East meet West, and create a spa-like environment in your home. This wooden bath house would fit perfectly into any Japanese home. Due to the high cost of housing, Japanese homes tend to be small and a lot of residents rent apartments, so conserving every square inch of space is essential. However, modern versions of these screens can be found online and are usually made of glass panels inside a wooden grid. Another key element of these screens is that, unlike doors, they do not block the natural light and views of nature. Replacing a large expanse of wall with a glass-panelled sliding door could be a great way to incorporate this style into your own home. Sliding doors are a common interior design element in Japanese homes. Dennis Mayer 4 Elements of Wood and Bamboo in Japanese Interior Design One of the best ways to harmonize with nature is to add natural wooden elements into your home. Japanese culture is known for using wooden elements throughout their homes. Walls, doors, screen grids and frames are all made of natural wood. The most common woods being western versions of maple, cypress, hemlock and red pine. Bamboo is also a popular wood used for decorative purposes, as can be seen in the image below. Essentially, the texture of wood can be seen everywhere in a Japanese home. Try bringing these natural wooden elements into your home by adding a bamboo floor, or wooden screen. You will love the serene calming effect that clean-lined wood elements can add to your home. The bamboo ladder in this bathroom is a nice nod to Japanese design. This is the area that greets visitors and also the place where shoes are immediately taken off and usually replaced with indoor slippers. As you notice in the image below, the entryway has a shelf or cabinet called a getabako that is used for storing shoes tips of the shoes are usually placed pointing outwards, unlike the image below. As you will also notice, the entry is simple in design with wooden elements and a lot of natural lighting. Stone tile flooring is also popular in these homes, especially the entryways. There is always a place to store shoes in a Japanese entryway. CCS Architecture 6 Japanese Style Furniture While a lot of authentic Japanese homes do not segregate furniture-filled rooms for certain purposes such as sitting room or TV room, we can still mimic Japanese simplicity into our sectioned-off homes. Mimicking this design aesthetic can be as simple as incorporating low-to-the-ground furniture into our homes, such as the simple side tables and bed frame featured in the image below. Or we could be more authentic by surrounding a low plank table with floor cushions using this as a means to dine would be very bona fide, and maybe even a bit romantic. Whether you want more of an East meets West design, or you want to be extremely authentic Japanese style furniture can easily be

incorporated into your home. Furniture that is low to the ground is common in Japanese culture. Clutter is not contained in these homes. How can you achieve this design aesthetic and still have a home full of furniture and modern comforts? The trick is to keep your design simple and uncluttered. Furniture should be modern, clean-lined and made of natural wood. Lighting should be angular and modern as seen in the kitchen below. Or lighting could mimic an authentic Japanese lantern style, as well. Overall, look to modern living designs to replicate this clean, simple style. Everything should have a purpose and a place – nothing is out of order or lacking function. Studying the art of Feng Shui may also help you design your minimalist interior. This contemporary white kitchen is a sleek way to have East meet West. Natural light abundantly fills these homes, bringing with it serene views and colors of nature. What could be a better way to light up your home? Large, expansive windows and ceiling openings such as skylights, are the perfect way to add this bright design into your own home. Heavy draperies are also a big no, no. All they do is block this natural light. Try keeping your windows clear of any obstruction, but if this is not possible, then opt for a simple bamboo shade or sheer, gauzy curtain panels. Natural light – what a bright way to light up your home! This modern TV room has plenty of natural light via the floor-to-ceiling windows. Logue Studio Design

9 Popular Colors in Japanese Design In keeping with the natural beauty of the outside world, Japanese homes typically contain simple colors from nature. Predominant colors are derived from the browns of wooden elements, and the greens of plants. Flooring is either wood or grey stone tile, and most walls are replaced with screens that are covered in opaque paper. This design results in a simple color palette that is very neutral. How can we mimic this in our own interiors? Try incorporating these natural wooden elements through wood shelving, wall panels and flooring, or add the grey-tones of stone in your floors or even your furniture see image below. Simplicity is key when choosing your color palette. Look outside your windows to see what natural color elements you can incorporate in your home today. Floor-to-ceiling windows let a lot of natural light into this room. Doba-Arch

10 Create a Zen Meditating Space Try diving deep into the peaceful Japanese culture by creating a truly serene space in your home that is meant for meditating, having tea, or doing yoga. Look at the room featured below. It is an amazing nod to Japanese culture and would make a perfect place to have Japanese tea. Find a quiet place in your own home to lay out a floor cushion for meditating or just sitting and relaxing. Paint the room in calming greens or browns, add some live greenery, play some calming music and Voila! You have your very own, very Zen Japanese hideaway. Collect this idea This is a perfect Japanese tea room. Konnitana While you may not have grown up surrounded by the ancient Japanese culture, you can still fall in love with its very peaceful design aesthetic that is deeply rooted in history. Add to your home: All of these small pieces pull your home together into a rich Japanese interior design that speaks to its culture and love of nature. Would you like to have a home designed in this style? If so, what would you add to your home to achieve this look?

### Chapter 8 : 7 Design Principles, Inspired By Zen Wisdom

*Japanese homes tend to be small and situated close to one another, whether in urban or rural settings. Yet key features of traditional Japanese residential design ensure privacy, natural light, protection from the elements and contact with the outdoors – no matter the size of the house or its location.*

Almost everything about the country – from buildings to gardens, displays, products, advertisements, food, shops, train stations and people especially people – are enchanting. This is especially true in the field of aesthetics and design, where almost everything in Japan is well conceived. You could hardly find anything that is an eyesore there! Reflecting upon my recent trip to Japan, I found that these precepts do ring somewhat true. In a sense, the very ephemeral nature of phenomena like Sakura cherry blossoms in spring or Koyo red, yellow and orange leaves in autumn are aspects of this value. These masks in a shop at Asakusa reflect the aesthetic of wabi-sabi. It is also about the elimination of anything vulgar or unsightly. The politeness, social etiquette and helpfulness of the Japanese people are also a good reflection of miyabi in action. Elegant ladies in their kimonos below a willow tree in Maruyama Park in Kyoto. Fallen red maples leaves in the former house of a Samurai in Nikko. This idea is used by Japanese traditional arts such as tea ceremony and martial arts. Many Japanese movies and books eg Haruki Murakami build upon this aesthetic. Neon coloured advertising billboards at Akihabara, Tokyo exemplify the aesthetic of modulation and movement. A beautiful two-headed dragon partially buried in sand at Kodaiji Temple, Kyoto. This deity shrouded in a satin red hood was found outside the main hall of Todaiji temple, Nara. These can be as varied as sushi making to Kendo and Sumo wrestling. Just think about the Japanese obsession with quality and high standards to see this in practice. This Zen Buddhism concept is represented by a form of minimalism common in Japanese design and aesthetics. Kegon Falls in Nikko. Meaning lovable, cute or adorable, kawaii is found almost everywhere in modern Japan and an integral part of Japanese society. It is certainly one of the most prevalent qualities of modern day Japanese design, even down to construction sites! Ice cream for sale at an inn in Nikko. This little chick is apparently the mascot for Nissin Ramen noodles. Temporary guardrails at a construction site in Kameoka City, Kyoto.

## Chapter 9 : 17 Classic Features of Japanese Houses - Japan Talk

*Learn the elements of the timeless beauty that is Japanese design in this concise reference volume. Japanese design is known throughout the world for its beauty, its simplicity, and its blending of traditional and contemporary effects.*

C Shape is an important element of Japanese style and decoration. The most obvious forms are those based on the square and rectangle, which are used for lacquer boxes, chests, screens and some ceramics. Rectangles, which represent an artificial form not often found in nature, are used to create the T-shaped outline of the kimono. Curved and circular shapes are thought to suggest intuition and inspiration. Many objects contain elements of both forms. For example, though lacquer boxes, screens and kimono are rectangular in shape, they may be decorated with curving, fluid patterns using natural motifs. Samurai costume consists of both angular and curved elements; samurai were meant to have insight as well as strength. Unornamented surfaces are an essential part of the Japanese decorative repertoire. Plain surfaces are valued as highly as patterned, just as the silences in classical Japanese music are thought to be as important as the notes played. This can most easily be seen on regular forms. You will find ceramics decorated with a small picture and a large amount of background, prints with plain backgrounds or with a high proportion of unprinted paper, and decorated lacquer boxes and screens that display large areas of black unadorned lacquer. Japanese decoration often divides a surface diagonally, balancing a design with space across a diagonal plane. This breaks up the regular geometry of a polygon giving an impression of asymmetry. One picture may illustrate a sequence of events that occurred at different times. Western perspective systems are not always used and the size of buildings and figures sometimes indicates relative importance rather than suggesting foreground and background. Japanese woodblock prints were made in vast quantities from the end of the eighteenth century onwards to meet growing popular demand. Subjects included the city, views of the Japanese regions, and historical and mythical subjects. Woodblock prints were made by printing the separate areas of colour individually and with painstaking accuracy. The images concentrate on the use of line rather than attempting to show depth and there is often little differentiation between foreground and background. Another convention is that the edge of the picture is cropped in unexpected places, so that the subject seems to loom out of the frame in an energetic and dynamic way. When artists like Whistler and Toulouse-Lautrec began to study Japanese prints at the end of the nineteenth century, they found these ideas quite new and stunningly effective, and adopted similar approaches in their own work. Basket and box, Japan, 19th century. Items may be decorated, but the decoration only partially covers the surface, leaving much of the base material visible. This way of making things according to the Buddhist principle of being true to materials is called wabi-sabi. A complex aesthetic, it is a combination of rustic simplicity, freshness or quietness wabi, together with the beauty and serenity of age, where an object acquires a patina or repairs due to prolonged use sabi. Natural materials are seen as the essence of objects, which even though they have been made by humans, still show their origins. Objects that do this are considered humble, not attempting to be more important than they actually are. The principles of wabi are linked to those of shihui and ideas of refined austerity, all of which aspire to the ideal of creating simple objects free of unnecessary distraction. It was desirable for artefacts to be simple enough for their function to be obvious, and for the function of an object to suggest its form. Basketware is a good example: A lacquer container would be placed inside such flower baskets to hold water. The baskets are practical objects adapted from larger, coarser items used in fishing and farming. The making process is also evident in some textiles such as kimono and lengths of hemp and cotton fabric made by the kasuri process, where the yarns are resist-dyed before being woven, which gives the patterns on the fabric their characteristic fuzzy edge. Artefacts made according to wabi principles were also valued highly in the tea ceremony from the sixteenth century onwards. Though craftspeople today explore new forms, they often adapt the old techniques. Contemporary basketwork uses the materials and weaving methods of the past, but the baskets are seen as sculptural works rather than functional containers. The basket-maker focuses on the internal space and the spaces between the woven bamboo, rather than looking at what it can hold. Modern ceramics may borrow the shape, colour and surface texture of older pieces to use them in different ways. Though many pieces are

loosely based on the form of a vessel, they are in fact pieces of sculpture. Buddhism too teaches that people should try to achieve harmony with nature.