

**Echigo-Tsumari Art Triennale 2018**

**Exhibition: The *Hojoki Shiki* in 2018**

**—Spatial designs of 10 square feet and their development**

**<Open Call for Proposals>**

**Deadline: Thursday, 25 December, 2017**

**<Exhibition>**

**Dates: 29 July through 17 September, 2018**

**Venue: Corridor, Echigo-Tsumari Satoyama Contemporary Museum  
of Art, KINARE**

**Organizer: Echigo-Tsumari Art Triennale Executive Committee**

## About the exhibition

### Fram Kitagawa

#### General Director of Echigo-Tsumari Art Triennale

The 7<sup>th</sup> Echigo-Tsumari Art Triennale will be held from July 29 to September 17, 2018. As a part of this, "The Hojoki Shiki in 2018—Spatial designs of 10 feet square and their development" exhibition will be launched in the Triennale's main facility, the Echigo-Tsumari Satoyama Museum of Contemporary Art, KINARE.

This exhibition will be a "starting point of ideas" for the "Echigo-Tsumari Hojo Village One Hundred Years' Initiative," that will be developed to revitalize the central Tokamachi City area and to create bustling crowds there.

The author of the *Hojoki Shiki*, Yoshie Hotta (1918-1998) encountered the *Hojoki* ("An Account of My Hut"; Note 1) during Word War II, and in 1971 published the *Hojoki Shiki* ("The Private Records on Hojoki"). In the post-war chaos, when traditional values were crumbling from the roots, and there was no "right" way to move forwards, he attempted to emulate Kamo no Chomei's way of life. Chomei (1155-1216) was a fairly low-ranked nobleman who lived during the unrest of the period at the end of the Heian era (794-1185) and the beginning of the Kamakura era (1185-1333). Chomei, who willingly lived in a 10-foot square ("*hojo*") hut amidst continuing disasters such as an earthquake, fire, and famine, from which he observed, considered and recorded the world, was linked to the poet, Fujiwara no Teika (the poet; 1162-1241), who once said, "Warfare is not my business"(Note 2). This way of life was carried on by the monk, Taigu Ryokan (1758-1831), who, as the feudal system of the Edo period (1603-1868) reached its limits, returned to live close to his hometown in a hermitage known as the Gogo-an, surviving on charity. To Hotta, who was attempting to be an intellectual while living in the town, their way of life was the only way, and he made the decision to settle down in his own place, and observe the world from there.

Echigo-Tsumari, where the art festival is held, is a region that sees tremendous snowfall; the people who lived upstream of the Shinano River were blocked off by the steep mountains of the Joshinetsu region, making it truly "Echi-go" ("Echi (越)" = a place beyond the control of the state and "go (後)" = distant). Those who came to this region where the snow lingers were taken in, and after a great efforts this landslide-prone area was transformed into terraced rice-fields, the courses of meandering streams were altered to feed them ("segae") and tunnels were dug by hand ("mabu"), creating the best region for rice in Japan, an area which fed the population. Echigo became a (silk) fabric production region, and a region that contributed many soldiers in wartime. After WWII, the area continued to send labor to the cities. However, after the oil crisis, the fall in agricultural prices, the First Market Principle and improved efficiency hit this region directly with the globalization of the economy. On the other hand, the cities that were the ideal of the 20<sup>th</sup> century suffered illness and pain, leading to the destruction of the communities as a sense of existence.

In the midst of this downhill slide, discussions were held in Echigo-Tsumari, between residents

and artists from outside the area concerning the ability of art to discover features of the land, and places to establish works, and through the process of cooperation, we began to create an independent perspective on the region through relationships with other people. The tourism (*kanko*) for outside visitors and "a feeling of happiness (*kanko*)" in the region started to overlap.

However, in the present day the global economy has an impact on all regions, and there is moaning about the disparity between the political ideal and the reality of lifestyles and the economy. The art of Echigo-Tsumari, fighting bravely in the space of the region, is troubled by spatial and ideological fetters, as well as the fetters of the westernization that this island country of the Far East opened up. We have been carrying out activities by getting the most out of festivities that art has by nature, but now, we must reflect on the fact that we have been caught in our own trap, in the homogenous space that covers the world of today, in a closed system. I wish for the opportunity to present different *Hojoki*, imitating preparations made for the next era in the darkness of the Middle Ages through workshops (ateliers), discussions (academies) and the handicraft industry (manufacturers).

Note 1: *Hojoki: An Account of My Hut; The Ten Foot Square Hut* (collection of essays in the Buddhist eremitic tradition, written by Kamo no Chomei in 1212)

Note 2: Meaning, "It may be a war with a just cause but it has nothing to do with me (who works as an artist, as it is merely a barbaric thing)." In the midst of uncertainty during WWII, not knowing when he would be pulled in, when Hotta felt the impact of his encounter with these words of Teika's, he composed the opening sentence of *Teika Meigetsu Ki Shisho* ("Private Records on Teika's Diary").

## Message

### Localism and the meaning of transformation

Hiroshi Hara

Today, environmental theory offers workings that will put the breaks on the blind belief in homogeneous space a little. Half a century ago, homogeneous space was, especially at the center of cities, an almost inevitable principle, and there was no effective opposing principle. In simple terms, homogeneous space is supported by science and engineering; it is comfortable and convenient. At the root of this claim is the idea of establishing second nature, or a world of new, artificially regulated climates and transportation, in a place divorced from its original natural environment. If a number of people were consulted about homogeneous space, in other words, if a voluntary committee meeting was to be held, it is first fair to say that homogeneous space would not be denied, due to majority rule. However, our awareness of the global environmental crisis has raised a red flag in regard to the absoluteness of homogeneous space.

On the other hand, computers and the Internet have launched us into a time of change, even before we knew it. These new circumstances obviously reinforce homogeneous space; in other words, as globalism is further strengthened, transportation holds unknown possibilities, and I have a hunch that we will conceivably break free of homogeneous space.

The *Hojoki* ("An Account of My Hut") first gives an architectural theory relating to localism; this can be called the "aesthetics of reduction." Simply put, in this tale of a quest for localism, we are informed that the process of reducing the size of his dwelling by 1/10, 1/100, is the method for attaining the ideal residence. However, if the *Hojoki* contained just this, we could not think of it as a rare architectural theory in world history. The important part is the following information. That is to say, secondly, following the process of reducing the size of the dwelling, we are informed that there is a spatial conversion, that suddenly not the residence, but the outside world has come into existence.

This is a modern transportation theory, which assumes that "everything is within all things." It has different aspects to Leibniz's Pre-established Harmony. This is a structure where *entering the residence is to go outside*, so to speak; to put it in more understandable terms, the aesthetics of reduction are the discovery of an inversion device. To elaborate, it is reported that when one gazed upon the micro-world, one was able to see the macro-universe. The inversion is, in terms of the physics studied today, that one intended to search for quantum, but suddenly saw the way the universe is constructed; this is geometric dislocation. The author of the *Hojoki*, Chomei, describes aspects of the four seasons of the outside world, beautifully and in depth.

Accordingly, the *Hojoki* is an unparalleled model of localism against globalism, but it is impossible for us to expect such a figure of phase dislocation in the first place. However, it is thought that in this time of change induced by computers, we are especially able to offer correct interpretations concerning transformations, such as that of the *Hojoki*, and that of computers.

Homogeneous space boasts its dominance through humanity and the collective, which rely more on physicality; by contrast, new spatial concepts will undoubtedly be provided, through a focus on humanity's conscious phenomena.

Supplementary note:

Homogeneous space and Leibniz's theory of pre-established harmony (a "monad" is a "mirror of the universe" \* meaning a microcosm of the universe) rely on self-similarity; localism is not associated with dislocation or inversion, but is based on the identity of parts and the whole. Speaking mathematically, this is universal, like fractal theory. Therefore, this is close to the concept of "essence" without contradiction, which leads to the disappearance of things that change, in other words "modalities" in the absence of time. Chomei and the monk Dogen were people of an age that observed time and phenomena, and tried to simultaneously accept the "changing" and the "unchanging," in other words, contradictions.

## Exhibition Outline

**Title** The *Hojoki Shiki* in 2018– Spatial designs of 10 square feet and their development

**Venue** Corridors, Echigo-Tsumari Satoyama Museum of Contemporary Art  
KINARE, 6 Hon-cho Tokamachi City, Niigata

**Dates** Sunday July 29 to Monday (national holiday) September 17, 2018  
(51 days)

**Judges** Hiroshi Hara (Architect), Ryue Nishizawa (Architect),  
Fram Kitagawa (General Director, Echigo-Tsumari Art Triennale)

**Exhibits** Spatial works by architects and artists (approximately 30-40 pieces)

### ● "Echigo-Tsumari Hojo Village" One Hundred Years' Initiative

This exhibition is the starting point of a long-term initiative of "Echigo-Tsumari Hojo Village" in the central area of Tokamachi City. This initiative aims to revitalize the area through embedding 50 to 100 small spaces into the existing buildings (empty houses and shops, etc.) in the central Tokamachi City area around the Echigo-Tsumari Cultural Hall, to be opened this fall, and KINARE, and to strengthen movement and encourage participation of various people.

### ● A Hojo "Village"

This exhibition will show a variety of sectional, mobile, small architectural spaces. They will be displayed in the Kinare corridors, where people can experience a virtual "village" in full size. (When they are realized in the city area, they should be redesigned and adapted to the exhibiting buildings.)

With Chomei's worldview as the backdrop, diverse works that reflect the world, and allow you to see it from small spaces through the perspectives of architects and artists, will be on display here.

### ● Functional and Cooperative

Each small architecture space has different functions connected to real life: (1) dwelling, (2) office, (3) shop, (4) dining (restaurant, café, etc), (5) atelier/studio, (6) others. For each space, partners/collaborators will be involved to fulfill the functions. The acts of dwelling, working, trading, eating, making, and so on will create a spark, and the cooperation and livelihoods will be incorporated into the vision of "Hojo Village."

## Open Call Outlines

### Judges

Hiroshi Hara (Architect), Ryue Nishizawa (Architect), Fram Kitagawa (General Director of Echigo-Tsumari Art Triennale)

### Number of works to be selected

Approximately 30-40 proposals (The number of proposals selected may be more or less depending on circumstances)

### Eligibility

Architects, Artists

\* Applicants who understand the aims of Echigo-Tsumari Art Triennale (described in the reference materials)

\* Applicants who are able to stay temporarily during the Triennale, depending on the content of their proposal

### Terms and Conditions

#### Number of submissions:

Up to three plans per group of applicants

#### Valid Submissions:

Proposals based on an understanding of the aims of this exhibition, and the background and process of the Triennale.

Any submissions to which the following apply will not be accepted:

- Works published in magazines etc.
- Works that have been entered into competitions etc. (public, nominated, chosen, rejected or passed over)

#### Venue:

The corridors of the Echigo-Tsumari Satoyama Museum of Contemporary Art, KINARE

#### Work Specifications

Prefabricated and mobile

Within the following dimensions: D2730mm x W2730mm x H2730mm

\* There are no specific conditions regarding materials etc., but please ensure your work can withstand being displayed outside during the Triennale period.

## **Management of Works**

You may carry out revenue-generating activities that use the installation space, based on an understanding of the intent of this exhibition.

In addition to the spatial display, independent operations, and joint operations with other creators to demonstrate the function of your work will be necessary; should you not have a partner for a joint operation, the administrative office will introduce you to an artist or creator.

\* There will be no use of fire at the venue, nor will there be (temporary) businesses selling food and drink, but we expect that those who wish to sell food and drink will do so in cooperation with the restaurant in Kinare.

## **The Scope for Installation of Works**

In principle, please ensure your work is installed within the area allowed for the installation of works (A type: 5.0m x 5.0m or 5.0m x 4.0m or B type: 5.0m x 4.0m).

Within this scope, the orientation of the work is unrestricted.

\* For particulars please refer to the supplementary materials. The installation space within the corridor will be coordinated by the secretariat according to the proposed plan.

## **Conditions On-Site:**

In principle, the site at which the project is installed will be restored to its original state.

Method of support: it is not possible to immobilize a work using anchoring it to the floor of the venue.

Electrical capacitance and water facilities: please refer to the supplementary materials

Drainage facilities: none (storing water, for example in a water tank, is possible, but drainage is impossible at any time.)

\* Other works will be installed in the pool area of KINARE.

\* More detailed installation rules, and the specifications for each facility, will be presented and adjusted by the secretariat, according to the plan adopted.

## **Method of Carrying Works In and Out of the Facility**

Please ensure your work is something that you are able to carry or move yourself from the entrance of the venue to the installation space, and vice versa.

Size of the entrance through which works must be carried: please refer to the supplementary materials

\* We are able to provide a place on-site where works can be assembled for those who wish to do so.

\* Workplaces and accommodation (part of the cost must be paid) etc. for those who wish to create their works in residence will be arranged and coordinated by the secretariat.

\* Details will be provided through liaising and coordinating with the secretariat after selections have been made.



**Removal:**

Please remove works (other than those on continuous display) during the removal period.

**Conditions Relating to the Installation Period:**

In principle, works will be kept in good condition for the approximately 50-day period.

\* When the exhibition is finished, works may be installed as permanent exhibits in the center of Tokamachi city etc.

**Prohibitions:**

The following actions are prohibited. However, this does not apply to actions that have been approved by the secretariat.

- 1) The manufacture or storage of firearms, bladed weapons, explosives, dangerous combustible materials, toxic substances etc.
- 2) Participating in violent organizations, allowing a person related to said organizations entrance, forcing people to join religious organizations or undertaking canvassing activities for them, illegal sales activities etc.
- 3) Pouring away substances that may block or corrode the drainage pipes.
- 4) Damaging buildings, and any action that may cause such damage.
- 5) Using a television, radio or stereo at extremely loud volumes or playing musical instruments loudly etc.
- 6) Keeping or temporarily bringing animals that are very likely to cause trouble for those in the vicinity, such as wild animals and poisonous snakes.
- 7) Actions that harm the surroundings or public sanitation, such as creating loud noises or bad odors.
- 8) Other actions that are in violation of the public order and morals.

**Venue**

Echigo-Tsumari Satoyama Museum of Contemporary Art, KINARE

Design: Hiroshi Hara + Atelier Φ

Completed: 2003

This building was completed as the Echigo-Tsumari Exchange Center, KINARE in 2003, based on the design by Hiroshi Hara.

There is a pool situated in the central area created by the gallery corridors. Hiroshi Hara aimed for the facility to have attractive spaces, and architectural characteristics able to attract customers in their own right. Considering it paramount that the building embraced nature, he chose a pool as one representation of nature.

*I chose a pure geometric shape, the square, more beautiful than any other form. It would function to bring new order to a jumbled and messy town space. Exposed concrete and lavish use of glass would give a quiet appearance to the building, separating the peaceful interior from the noisy outside. Inside, rooms are nested inside each other, a traditional form in Japanese architecture, found in sacred places such as temples and shrines. (An excerpt from the Echigo-Tsumari Art Triennale homepage)*

In 2012, this same building was renovated by Hiroshi Hara, and transformed into the Echigo-Tsumari Satoyama Museum of Contemporary Art, KINARE. Free market and open guilds, and events are held on the first floor, which takes advantage of the dynamic corridor and atrium space, said to be the symbol of the building, and the second floor was made into a permanent exhibition space.

(Excerpt from the Echigo-Tsumari Satoyama Museum of Contemporary Art, KINARE homepage)

## Examples of Works and their Functions

We hypothesize diverse functions within a small building space.

A blacksmith's shop, with expertise making hoes, supporting farming households nationwide

A Tsumari renewable energy power station

An aquarium that reflects the world

A small temple school, with one teacher and one student

A Tsumari archive theater that allows you to know how to live in a snowy region

A gimmick clock that tells us the "time" of the modern era

A combined studio and gallery, where things are drawn and displayed

A combined publishing house and bookshop, which releases something new every day

A minimal residence in 2018

A sweetshop that sells rare sweets from around the world

The "Tsumari-za," a theater where travelling performers from across the country gather

A grocer that sells preserved vegetables, using a *yukimuro* (a snow storehouse)  
&  
A shop selling mother's homemade rice-balls

## How to Apply

### How to Apply

After paying the submission fee in advance, please send the documents for submission as set out in the application guidelines.

Please download the application form from the Echigo-Tsumari Art Field homepage.

### Submission Fee

Amount: 1000 yen (per plan)

Those resident in Japan: please transfer the money to the bank account below. (Any handling charge should be paid by the applicant.)

\* If the payer and applicant are not the same person, please make sure to note this on the application form.

Mizuho Bank Yutenji Branch, Ordinary account 8072368, Echigo-Tsumari Art Triennale Executive Committee

(みずほ銀行祐天寺支店 普通 8072368 大地の芸術祭実行委員会)

Those resident abroad: please pay by card online. The Tokyo secretariat (Art Front Gallery) will contact you with the details via e-mail once the application is completed.

### Documents to be Submitted

1. Application form: please attach the application form to the front page.

A sheet of A4 paper noting the name of the work, the applicant (group name, surname(s), date(s) of birth, gender(s), nationality etc.), contact details of a representative of the applicant (postcode/zip code, address, telephone number, FAX, and e-mail address).

2. Written Proposal:

There are no particular restrictions concerning diagrams, sketches, drawings, photographs, etc. that you feel are necessary to explain the design of your work. Selections are the choice of the applicant, and these can be presented any way you like.

An A1 sheet (841mm x 420mm, landscape) summarizing the title of the work, its main purpose, main construction method, main finishing materials, size, how it should be managed (up to 50 words), and a sentence about the concept or main aim of the design (up to 200 words).

It is not possible to make these into panels. Do not write the applicant's surname or group name on any of these sheets.

3. Copy of the submission fee receipt: those resident abroad should pay online with a card after the plan has been submitted.

4. A CD containing electronic data from 1. and 2. above (using any of PDF, JPEG, MS Office (Word, PowerPoint)).

\* Submitted materials will not be returned. Applications should be in Japanese or English only.

#### Information Session

There will be an information session provided by the Echigo-Tsumari Art Triennale Executive Committee Tokyo Secretariat.

- Date and Time: Saturday November 18, 2017, 17:00 to 18:00
- Venue: East deck of the 3<sup>rd</sup> floor, Shibuya Hikarie, 2-21 1 Shibuya, Shibuya-ku, Tokyo 150-8510 Japan
- There is no participation fee, and booking is unnecessary.

#### Q&A

- Please send your questions to the administrative office either by FAX, post, or e-mail.
  - We will organize the questions we receive, and post the answers on the Echigo-Tsumari Art Field homepage.
- \* Please note that we will not respond to individual questions by phone etc.
- \* The materials distributed during the information session, and any questions and their answers, will be made available on the official Echigo-Tsumari Art Field homepage.
- \* Japanese and English are the only languages to be used.

#### Submission Address

Echigo-Tsumari Art Triennale Executive Committee Secretariat "The Hojoki Shiki in 2018" , c/o Tokamachi Tourism Association,  
251-17 Asahi-cho, Tokamachi City, Niigata, 948-0079

#### Submission Period

Wednesday December 20 to Monday December 25 2017. Applications must arrive by 17:00 on December 25 (Japan local time), and may not be hand delivered.

#### Judging

- Applications will be examined based upon the materials submitted.
- If necessary there will be an interview examination.

Results of the judging will be posted on the Echigo-Tsumari Art Field homepage on January 15, 2018.

\* Please note that we will not answer any inquires relating to the results of the judging.

### Awards

- Participation in the Echigo-Tsumari Art Triennale 2018 "The Hojoki Shiki in 2018"
  - Assistance with production costs (with a value of around 1.5 million yen.)
- \* The final budget will be decided through the submission of a written proposal and estimate once the applicant has been selected.
- \* Assistance with production costs includes all expenses necessary for production, such as transportation, travel, and accommodation costs.

### Copyright etc.

- Copyright of the plan belongs to the applicant. In principle, ownership rights to the accepted work belong to the organizer.
- The use of the work for the Triennale, as well as destruction and disposal, is left to the organizer's judgment.
- Drawings from the plan and photographs of the work will be used free of charge on printed materials such as the Echigo-Tsumari Art Triennale 2018 Guidebook, exhibition catalogue, flyers, and catalogues, on the official Echigo-Tsumari Art Field homepage, press releases, and any other promotional materials that the executive committee deems necessary.

### The Handling of Submitted Plans

Any submitted materials will not be returned. Preservation or disposal of these items is at the discretion of the organizer.

### Schedule

First announcement: Monday October 16, 2017

Information Session: Saturday November 18, 2017

Deadline for questions: Wednesday November 22, 2017

Answers to questions (expected): Monday November 27, 2017

Submission deadline: Wednesday December 20 to Monday 25 2017

Results of the judging announced: Monday January 15, 2018

Exhibition to be held: Sunday July 29 to Monday (national holiday) September 17 2018

### **Other**

#### Latest Information

Information will be updated when necessary. Please check the official Echigo-Tsumari Art Field homepage.

<http://www.echigo-tsumari.jp/eng/>

### Reference Materials

\*Fram Kitagawa, “Art Place Japan – Echigo-Tsumari Art Triennale and the Vision to Reconnect Art and Nature” (Fram Kitagawa, Princeton Architectural Press

<http://www.papress.com/html/product.details.dna?isbn=9781616894245>

\*The catalogue of the previous six editions of Echigo-Tsumari Art (Japanese-English bilingual) , Gendaikikakushitsu Publishers

\*Kamo no Chomei, “Hojoki: Visions of a Torn World,” Stone Bridge Press

<https://www.amazon.com/Hojoki-Visions-Collection-Japanese-Literature/dp/1880656221>

### The Handling of Works After the Exhibition

After examining the condition of the works, we expect to install several works in the center of the city, as well as around the Echigo-Tsumari area.

### Holding Presentation Exhibitions

During the Triennale, as well as those works on display, there will be a panel exhibition displaying certain works that were not selected.

### Book/Exhibition Catalogue

This is scheduled to be published after the Triennale is held. (Information about the works displayed and presentation exhibitions held etc.)

### **Inquiries, Submissions, Secretariat**

Echigo-Tsumari Art Triennale Executive Committee "The Hojoki Shiki in 2018" Secretariat

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