Shigemi Inaga

1. “Carving Out” a Statue

One of the major literary giants of modern Japan, Natsume Sōseki (1867–1916) wrote a story of the 13th-century sculptor Unkei in his short piece *Tea Nights of Dreams* (1908). In its sixth-night episode, the narrator rushed to Gokokuji, located in present-day Tokyo, upon learning that Unkei was carving an image of Two Guardians (V: Ni8; S: Vajradhara) for the temple's main gate. He found Unkei diligently at work, utterly indifferently to spectators.

Unkei had just carved out an inch-high eyebrow clean across the forehead. Then, without a movement's hesitation, turning the blade straight down, he struck it slantwise from above. As he gouged the hard wood off and the thick wood-shavings flew away like echoes of the mallet-blow, the side of an angry nose with flaring nostrils sprang into view. His style of carving was indeed unceremonious but showed no least uncertainty.

“It's amazing how he can at will create eyebrows and a nose when he wields his chisel in such a casual manner,” said I as though to myself; for I was most terribly impressed. The young man thereupon remarked "Ah, you just don't understand. He isn't making eyebrows and noses with his chisel. What he's really doing is excavating with the help of mallet and chisel those nose and eyebrow shapes that lie buried in the wood. He can't go wrong. It's just like digging stones up from the soil.”

I had never before heard such an analysis of the sculptor's art. It made me begin to think that, if it were true, then anyone might be a sculptor. And I suddenly felt that I myself would like to carve a guardian god; so I left off watching Unkei and hurried home at once.

Taking a hammer and chisel from my toolbox, I went out to the backyard where I found a whole pile of wood-logs just suited to my purpose. And I suddenly felt that anyone might be a sculptor. And I suddenly felt that I myself would like to carve a guardian god; so I left off watching Unkei and hurried home at once.

I chose the largest log and began to carve with great spirit. But unfortunately I found no god within it. From the next log also, by sheer ill-luck, I failed to dig a guardian free. Nor in the third log was a god concealed. I dug just suited to my purpose, all bits of oakwood from a tree of this present age; and thus I came to understand why Unkei is living to this day.

1908 (Meiji 41) 7月25日から8月5日まで朝日新聞に掲載された壺瓶の第6夜。すくなくとも日本では広く知られ、なんとなく納得されている物語だ。
The daily dawned and with great surprise, I found my home abandoned. I dug up the dirt where my closest friends and companions were found. The thick earth, the mounds of dry-logs, the guardians... Ah, you left off here, my most dear friend.

I went out to the garden. There were three true trees standing there, but where my friends were found, there is nothing but earth and grass. I feared they might have fallen during the typhoon, but their branches and trunks were still visible. There was no sign of snow or frost, and I looked for any indication of a burial or grave, but I found none. So I dug into the earth looking for any trace of their presence, but there was none. It was as though they had never existed.

I sat on the ground, lost in thought. What could have happened to them? I could not bring myself to leave them here, so I continued digging, hoping to find some clue. But there was nothing, just the same earth and grass as before. I dug and dug, but there was no sign of them. It was as though they had vanished into thin air.

I dug deeper and deeper, but the earth was hard and dry. I could not find anything. I sat on the ground, my face in my hands. I could not bring myself to leave them behind. I dug deeper and deeper, but there was nothing. It was as though they had vanished into thin air.

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Eight years before penning Ten Nights of Dreams, Sōseki studied in England. On his way there, he passed a ship on the Indian Ocean which carried another Japanese scholar back home: Minakata Kumagusu (1867–1941). In December 1893, while in London, Kumagusu sent a letter to Doki Hōryū, a Shingon priest at Mount Kōya, the headquarters of Shingon Esoteric Buddhism. The letter included a now famous diagram (fig.1) consisting of two circles, one marked with a Chinese character 现 (J: mono; E: thing) and the other 事 (J: koto; E: event), with their overlapping section inscribed 事 (J: koto; E: event). An extremely simplified vision, it alludes to a basic understanding: when a thing touches a human heart, the heart therein comprehends an event. This can safely be rephrased in a Western language as follows: a phenomenon arises at the contact plane of the spiritual and material worlds. I hope that thus understood, Kumagusu’s diagram is not so hard to comprehend for students who have studied philosophy in the West.

After he returned home, he sent another letter to Doki, dated July 18, 1903, with a more elaborate diagram (fig.2), in which several events in the phenomenal world were connected intricately with causalities behind them. Individual events were also covered by a net of numerous causalities, some having clear direct relationships and some others being too remote to show any connections. Generally speaking, modern Western science is predicated upon the mono-linear, chain-effect causal relationship in which a given effect results only from a single specific cause. However, Kumagusu intended to critique it, because the phenomenal world in actuality cannot be explained away by the linearly defined causality of A begetting B begetting C and so on. This author has conjectured that Kumagusu’s diagram illustrated 理事無碍法界, or “interpenetration of deeds and laws,” as expounded in 华厳経 or the Avtamasaka Sutra.

According to this theory, situated on a net of numerous laws, an event arises as a node of interrelationships; no law that governs events can remain dissociated from individual events. This much can already be easily branded a dark magic by modern science. Still, what kind of scientific ground exists to justify the claim that a given event is associated merely with a certain law and unrelated to all others? Modern science has made extraordinary progress by accepting numerical values measured on specific coordinates and discarding all others. However, his experience at the British Museum compelled Kumagusu to recognize the limitation of such methodology of modern science.

In less than a month, on August 8, Kumagusu sent to Doki yet another diagram with two images (fig.3), which
Kumagusu's diagram is useful in analyzing Sōseki's dream about Unkei. If a modern sculptor picked up a chisel and mallet to carve a block of wood, no Two Guardians could be found therein. Sōseki's observation, "(Guardian gods were not, after all, buried in timbers of this present Meiji age)," made a biting and ironical critique of Meiji Japan, which was governed by the scientific law of causality, which defied superstitions that underscored the vision of guardian gods hidden in woodblocks. If a carver should see only impurity in grains, tree-ring patterns, and distorted knots of natural wood, he lacked an ability to see a sign of a Buddha in them and carve out the deity under their guidance. However, Unkei, who knew the 'interpretation of deeds and laws,' could see the sign of Buddha in the intricate undulation of organic structures concealed in woodblocks and successfully carve the image of Two Guardians from it.

The expression "Unkei is living to this day" is rather mysterious. Still, since the 13th century, when Unkei carved many of them, Buddhist images have undergone various changes over time, now bearing wrinkles, unevenness, or...
cracks that did not exist when they were made, with some statues even having been exposed to elements and scorched under the sun. Unkei skilfully carved Buddhist statues as though he had taken account of the subsequent shrinkage and cracks of the wood. Despite all the changes over years, the old wood has come to assume a certain character and the wood Guardian is thus certainly "living" today. From a human-centered view, the sculpture began deteriorating the moment it was completed. Yet, the aesthetics expressed in Sōseki’s dream defies such a worldview, gladly submitting to nature’s action.  

3. Primary Conception by Brain and Secondary Output by Hand

How, then, was technicity understood in ancient Greece, which has since become the benchmark of modern Western civilization? It is worth reviewing certain basics of Western philosophy history that are crucial to our discussion. The Greek word translated into Japanese as 質料 (E: shitsuryō; E. material) is hyre, which etymologically derived from wood (timber) and was translated into Latin as material. Its etymological origin can still be found in Spanish, in which madera means wood. When Plato discussed the wood, he had in mind that found at a carpenter’s workshop as material for desks. Carpenter in Greek is tekton, which shares its etymological origin with technē, or "technology" today. Its Latin translation is ars, which has since become art in English.

According to Plato, the form of "desk" arises as a phenomenon in accordance with its ews (ideal). Material is to fill the ideal yet empty form. The desk’s physical material presence inevitably diverges from its ews, for it is understood as the degeneration of ews. The ews lying behind the phenomenon is ideal, with its phenomenon being a mere shadow or a lesser copy. Ancient carpenters were engineers who gave hyre the form—or morphē in Aristotelian terminology—of desk. Since the antonymy of morphē was amorphē, which means "that which has no form," it can be inferred that material or hyre was regarded as formless as a physical entity by ancient Greek intellectuals who formed the leisure class liberated from manual labor.

On the one hand, ews in ancient Greek became idea (and its equivalents) in modern Western languages. On the other hand, the act of "creation" associated with Christianity was alien to ancient Greek philosophy. Creation was originally a power solely attributed to the God who had created the whole world from nothing (ex-nihilo). However, since the 18th-century Enlightenment, the talent for creation
needs, the English design, originally called "design," was extended to extraordinary individuals. In parallel to this development, in the mid-18th century and onward, artistic creation came to be considered the act of geniuses. Even so, artistic creation was consistently identified with the realization of eidos in the phenomenal world, that is, the material actualization of an ideal or inspiration. In other words, the primary importance lay in the idea that visited the artist's mind; the rest was a mere matter of its realization. In Italian, disegno signified the act of quickly sketching the idea in the artist's brain. In 17th-century France, it morphed into dessin(g), which in the 18th century spawned dessin, meaning "design" (in the sense of "plan" and "intend"), and dessous, meaning "drawing." Needless to say, the English design derived from the French dessin.

Either way, priority was given to the brain that received an idea over the physical realization. Behind this development was the changing status of painterly crafts. Since the Renaissance, the heads of craftsmen's guilds, who occupied a social place similar to the heads of artisans' classes, increasingly demanded to join the intellectual classes on the claim that their labor required intelligence equivalent to that of brain workers who composed texts; painting, which requires intellectual planning, should be separated from artisanship that merely required meticulous handiwork. As a result, at the 19th-century French Art Academy, students were encouraged to draw their initial plans and conceptions through intentionally rough drawings called esquisses, then transfer them to detailed partial studies varyingly called essais ou études. They were taught to apply the intellectual disciplines of perspectives and human anatomy during this latter stage, and to transfer these studies faithfully to the final tableau, which would be completed after colors were applied. This intricate process was instilled in the academy's students as the absolute prerequisite for works submitted to the Salon and other competitions. Thus, an artist was given a privilege to create intentionally rough plans and esquisses as the sign of their genius. In the 20th century, the Academy's dominance in art administration would decline in the advent of modernism. Yet, this conception of the genius has endured with a firmly held belief.

What should not be overlooked is the relationship of the brain to the hand and fingers. Granted, painters needed proficient skills and accurate drawing techniques. Still, excessive proficiency and rigid correctness could signal artisanship. Of course we cannot really infer that the intellectual conception was always favored over the physical realization through handicrafts, and yet it cannot be denied that handicrafts remained secondary to the
...and handicraftsmen at times took a hostile attitude toward the machine for fear it would take away their jobs. In some sectors which required specialized skilled labor, this antagonism persisted to the late 20th century. However, today, in the 21st century, the conflict between the machine and skilled labor is an outdated paradigm. Instead, the conflict resides in the marketplace, where expensive products made by skilled laborers simply cannot beat far cheaper mass-produced disposable products. If skilled laborers socially transformed themselves into artists and created an alternative market wherein rarity is valued, their handiworks with the machine. As time passes, however, it is inevitable for a number of traditional handicrafts to be eliminated and vanish in the marketplace. In any era, no matter how intricate and mature a given technology becomes, it is destined to be mercilessly discarded as an unnecessary relic and disappear from the industrial front line if it does not suit the need of the time.

In addition to such a familiar course of history, a yet larger change is rapidly taking place, which may be characterized as the "end of art" and what I would dare to call the "hypertrophy of design." Generally speaking, modern design emerged from the Industrial Revolution, and what I would call "machine aesthetics," where the machine for fear it would take away their jobs. In some sectors which required specialized skilled labor, this antagonism persisted to the late 20th century. However, today, in the 21st century, the conflict between the machine and skilled labor is an outdated paradigm. Instead, the conflict resides in the marketplace, where expensive products made by skilled laborers simply cannot beat far cheaper mass-produced disposable products. If skilled laborers socially transformed themselves into artists and created an alternative market wherein rarity is valued, their handiworks with the machine. As time passes, however, it is inevitable for a number of traditional handicrafts to be eliminated and vanish in the marketplace. In any era, no matter how intricate and mature a given technology becomes, it is destined to be mercilessly discarded as an unnecessary relic and disappear from the industrial front line if it does not suit the need of the time.

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As science and technology progressed, the category conventionally called "art" has increasingly lost its vanguard status in human intellectual endeavors. Nowadays, the work of art is deprived of its privilege and symbolic place as the cornerstone of culture; it is turned into a superfluity of industrial society, serving as a temporary security of financial capital management. In reverse, design saw its day come with its ability to equip science and technology with appropriate forms. If plaster drawing becomes an empty technique devoid of utilitarian value other than a requirement for art school's entrance exam, design capable of giving suitable functional forms to industrial products is gaining hegemony largely upon the demand of the business world. In the first half of the 20th century, when handicrafts still competed with industrial technology, design (which was also called 工藝 [gōgō], which literally means "illustrated plans," in Japan) retained the remnant of handicrafts. However, with the standardization of industrial products, as exemplified by the prewar Bauhaus, and the progress of electronic appliances from the 1960s onward, design steadily departed from handicrafts. Especially from the 1990s onward, design began to assume the status of a specialized occupation tantamount to a purely intellectual labor of form-planting.

Today, in the 21st century, the industrial world has invented machines that use some physical media to output the three-dimensional forms that the brain conceives by directly transforming them into numeric information. It is now possible to enlarge a scale model to actual size by entering appropriate parameters, undertaking a simulation, and factoring structural mechanical calculations. The resulting three-dimensional model can encompass all the necessary coefficients. We can easily conduct the feasibility test of a plan constructed solely by the brain to see what kind of material and structure is necessary to withstand gravity. Some thirty years ago, such a test required a great deal of time and labor provided by students at a university's architecture department. However, today, manual drafting is obsolete, regarded as a waste of time; instead, computer-generated graphics, which can be deduced from purely cerebral operations, replace blueprints made on sensitized paper. Liberated from an array of physical limitations, the brain now has acquired sheer freedom. However, I think this is nothing but the hypertrophy of design. But why hypertrophy?

5. In-Formation Processing: Filling Material in Form

Let us now examine the word information. Above all, it should be noted that a great gap exists between the translations made in the Chinese ideographic cultural
次元図形をそのまま数値情報に変換し、それを物理的媒体に託して出力する機器を実現している。電子機器に適当な変数変数を代入し、数値実験を行えば、縮小模型を実物大に拡大した場合の力学的構造計算までに被せ、その係数を内包させた立体模型を出力することさえ、すでに現実に可能となっている。難解な頭脳が構築した図形が、いかなる材質と構造を備えても、地球の重力下で物理的に実物の建築として実現可能であるか否か、簡単に実験できること。ほんの30年前では、大学の建築学教室では、手作業で製図に、学生たちは影形を kennenと時間を費やしていた。だがいまではそうした手作業の図面引きは時間の浪費として退けられ、ひたすら頭脳の演算から演繹されたCG画像が、感光紙の書き換えで置き換えられた。かくて頭脳は、さまざまな物理的な制約から解放され、大きな自由を獲得した。しかし論者は、そこに「デザインの異常膨大」を見出。それなら「異常膨大」なのか。

5. 情報加工：素材を形へと充填する

ここで「情報」という言葉を吟味する必要があるだろう。まず注意しなければならないのが、漢字文化圏で表意文字を組み合わせて作られた語[]{(jōhō) が、元来の欧米語のあいだには、おおきな落差があり残っていること。「情報」とは実情あるいは事情の報告、報告という意味を帯びた造語だろう。漢字文化圏の生活者は、ともすればこれが『information』の「意味」だと想定する。また日常生活において、消息を「情報」と訓して不都合を来すことは、しばしばある。しかしながら、ここで「情報」は、情報伝達あるいは意思疎通communication素材という意味に切り替えられており、なしに構造がコードに沿った加工「encoding」とコードからの解密「decoding」なくしては成立しない「成型物」なのか。という側面で、漢語の「情報」からでは理解できない。

information とは語源的に説明すれば、form へと導き、形を作り出す行為の名詞化である。だがこの事実は、漢字文化圏の住人は、ほとんど意識されていない。この「形式化」という点を押して思索を展開した著者にヴィレム・フルサーの名をあげることができるように。かれは情報とは素材に形を押しつけて形づくることで、形という鍵に素材を流し込んで成型することだ、と強調する。ここからは、先に紹介したデザインの現時点が、欧米の「情報」観を具現した営みであることもみえてくる。人間の頭脳が得た理論的着想が描くsphere by combining ideograms and the original European languages. For example, 情報 (jōhō) signifies the report (事実) of the state of affairs (事情). In the Chinese ideographic cultural sphere, this is the meaning of information. In fact, in our everyday life, this translation causes little inconvenience. However, this translation reduced information to communicational material, losing the aspect of information as being "modeled form" which requires "encoding" and "decoding."

Etymologically, information is a noun derived from in-form, the act of guiding something into a form—the fact which is barely registered in the Chinese ideographic cultural sphere. Vilem Flusser is a philosopher who focused on this “forming” aspect of information. He emphasizes that information means to press (aufdrücken) material into the mold, that is, to make a form by pouring material into a mold. If so, the present task of design as outlined above can seamlessly linked to the Western definition of information: to design is to materialize a form depicted by the brain's theoretical conception by filling an appropriate substance in it. Here an obvious Platonic residue is undeniable. The value system underscored by this view became the object of a slightly cynical philosophical critique of Flusser, who surely understood the development of electronic apparatus pushed the principle of filling material in an immaterial form beyond a certain critical point. What matters for him is not the electromagnetic working of a CD's display, but the immateriality of this display as an empty form that accommodates any content. Design as a technique of materialization has its foundation in its immateriality.11

Flusser also made a few important observations. First, the proliferation of electronic information allowed unthing-like things (biddenliche Ding) to run wild. It has weakened people's attachment to things and strengthened their orientation toward that which is literally physically ungradable (unbegreiflich), ghosts of things, so to speak. The recent trend of young people losing the desire to buy automobiles, unwilling to acquire books, and preferring the virtual experience of games to actual international travel saliently underscores the orientation toward unthing-like things. Borrowing from postmodern conceit, we may say that the desire for possession has been inverted to the possession of desire. The basic assumption of consumer life is completely inverted, from information gathering for the sake of consumption to consumption for the sake of information gathering, from the possession and accumulation of wealth to the exchange and passing of wealth.12

With regard to this inversion, Flusser makes a second
form, Grave. The prosperity of design can be understood as the reverse side of the same coin with the brain's uncontrollable desire to control the whole world. Both of them owe their overwhelming hegemony to the rapidly expanding space of virtual reality, which served as their ideal seedbed. In relation to this state of hypertrophy, the third observation by Flusser to be noted here refers to two terms, project and Entwurf. Entwurf usually means design and planning and, by extension, design studies, blueprints, and sketches in a more concrete manner. Etymologically, it combines ent (outward) and werfen (throw), which together mean the act of throwing the mental idea—which has visited the brain—in front of the eye. Latin-derived, project combines pro (forward) and ject (throw). Entwurf and project are interchangeable depending on the context, with the German Entwurf often used to translate the English project. As a term of philosophy, Entwurf can be translated into Japanese as toki (project). In reference to Heidegger's terminology. We, who exist in this world having thrown in unknown why (which is called Dasein), must make a decision (Entscheidung) to werfen our existence. In doing so, the philosopher claims, we can change our existence.
選択と決定の自由を保障する。だがその自由は事前に出来あがったプログラムを始動させる切っ掛けでしかないと。そのプログラムに縛られているという閉塞感を省めずにすむのは、ただ個人の実感が、すべての可能性を試し尽くすだけの生存空間を許さないからに過ぎない。

6. 背景と世界への投金

こうして、デザインの竜巻は、頭脳による世界支配の欲望が、仮装現実 virtual reality という場所の舞台を制して、急進に発展を遂げた模様と表裏一体であることがみえてくる。この「正常肥大」と関連して 3 つめに指摘したいのが、フルッサが取ったふたつの用語、project と Entwurf である。Entwurf は普通、設計、構想などを意味し、そこから具体的には構想下絵や背写真、スケッチを指す場合がある。設計図としてのデザインという意味を含むことも理解できるよう。語源としては外にentwerfenという意味から派生するが、ここには脳内に宿った畏想を目前に投げ出す、という動作が想定されている。イタリア語源の project も、創へ pro 投げる ject という組み合わせであって、両者には文脈によっては互換があり、project のドイツ語の置き換えとして Entwurf で用いる場合もある。さらに哲学用語としての Entwurf には「我々」という訳語を充てる場合もある。ハイデーガーに出来る出来事達意であり、この世界に理由も分からず投げ出された存在である我々（これを「現存在」、Dasein と呼ぶ）が、逆に自らの実存を「投果」すくべく従意（Entscheidung）することができる、という実存の転換が、そこには込められている。

だが、これらの単語は、日本社会に供給した概念とはなっていない。Project はそのままプロジェクトと音写されるが、そこに自らの頭脳が描いた設計図を世界に投射 project して、脳の形を現実へと実現してゆく、という含みのあることは、日本社会では容易に理解されない。プロジェクトといえば、どこか自分たちは無関係なところで立場された結論、あるいは高温にして膨大なる計画であり、目標がそうと掲げられたからには、家庭を脅恥けじし、決断を尽くし、船骨鉄角、ひたすらその実現のために進化する、という構図が 60 年代以降、エコニック・マシンと陰口を割られた時代の日本人犠牲者たちの意識ではなかった。すなわち、実現という哲学用語に至っては、膨大な範囲の审慎や哲学教師たちの努力にもかかわらず、

However, these words are not part of its vocabulary in Japanese society. In the Japanese language, project is an import word pronounced purojekuto. However, its core meaning of "projecting a plan that one's brain conceived into the world, realizing the brain image in reality" is not easily understood. Purojekuto, in the Japanese mind, means a great, or lofty and vast plan put together outside the reach of their concern. Once the purojekuto sets a goal, we have to devote ourselves, even sacrifice our family, and do our best to realize it by any means possible—this is how Japanese workers have understood since the 1950s, when the Japanese were ridiculed as "economic animals."

As for the philosophical term Entwurf society at large doesn't understand it even as part of basic cultural knowledge, despite the vast accumulation of translated philosophical treatises and all the efforts made by philosophy instructors. In fact, because its homonym is 投投資, a financial term meaning "speculation," people tend to mistake it for money-making adventures. This is a sad fact of Japanese life.

Entwurf contains a conception of "how to design the world." In Japan, it is almost impossible to teach the distinction between conception (kōbō 構想) from concept (gaien 概念) to university students, let alone ordinary people. Conception originally means "pregnancy." The sense of "impregnation of a womb with a seed(s) of descendent generation" is extended to "impregnation of the brain with an idea." The etymological end-product of this impregnation is concept. The Japanese inability to distinguish the two points to its unfamiliarity of "nurturing an idea in the brain." Furthermore, the will to realize it as a concrete project has not been actively encouraged in old as well as modern Japan. It is not an overstatement to say that in importing the latest science and technology, Japanese society since ancient times almost uncritically adopted the preceding projects of Western invention, locating also "west" to Japan. In the process, Japan made every effort to catch up with and eventually overtake the West. As a result, what it manages to achieve is often haunted by gross hypertrophy with anachronistic delay. Examples abound, ranging from kyōmu mausoleum (burial mounds) and bronze désaka of the Tumulus period to the construction of the battleship Yamato in modern times. The "shrink-orientation" (termed by Lee O-Young) in postwar Japan, as exemplified by Sony's transistor radios, merely compensates the hypertrophic tendency.

7. Crafting Hands and Thinking Fingers

In Eine kleine Philosophie des Design (1993), Flusser discusses Japanese pocket radios to compare design culture
一般社会には教義としても浸透していないのが現実だろう。むしろ金銭市場における「投機」speculation と同音義異論であるために、がああ金額のための冒険のこれら、と混同されている、「というのが偽らざる真実だ。

Entwurf には、いかに世界を設計するか、という構想が託されるが、そもそも「構想 conception」と概念 concept との区別を日本の大学生や一般人に納得させることそのものか、不可能に近い。Concept とは元来、妊娠を意味し、子孫の空を胎内に宿すことから転じて、頭脳に着想を得る積聡を指す。その結果として得られた虚象上の最終産物 end-product が、concept。だが、両の区別が事実上不可能という実実は、逆に頭脳で着想を温めるという発想が乏しいことを裏書きするだろう。ましてやそれを具体的な project として世界に貫徹するという夢も、近代以降の日本社会に限ってみれば、決して積極的に推進されてはなかった。海外で先行する project の価値観を受け入れて、追い寄せ追い越せを目指す結果、時価錯誤な遅延を伴って、あらぬ肥大化を結果するのが、日本列島の科学技術移入史の一画面の実相だった。といってさして話題はあまいか。古時時代の墓石や銅器から、近代における軌跡「大和」型の建造に至るまで、近代のスニーのトランジスタラジオに代表される「締め切り」（手関節）も、その裏返しの補助作用だろう。

7. 作ら手と考える指

フルッサーは「デザインの小さな哲学」で、日本のポケットラジオに言及し、デザイン類の東西、いったい比較文化論をとくに述べている。西洋社会でのデザインとは、何かもの形を、形をなさないものに押し当てるという発想だ。西洋ではデザインとは世界へと介入する人の間の証である。対するに東洋のデザインとは、非自己への自己の審美的な扱いである。なぜならその背景には西側キリスト教世界が死の克服を使命とするものに対し、東洋の仏法界では生の総称という苦痛をいかに克服するかが解釈の理由となるのだから。

such東西対比を展開するフルッサーは、徹底の「夢十夜」の虚象の話を知っていたなら、どのように反応したことだろうか。

こうした対比論は、現在では文化本質論、文化決定論としてきわめて評判が高い。だがむしろ、同じデザインを目指しているつもりなのに、どうして馴染め

in the East and the West. In the East, to design is to press some sort of form onto a formless mass of material. In contrast, in the East, to design is to make an aesthetic project (Heideggerian Entwurf) of one's self onto the non-self. Whereas Western design is informed by the Christian mission of overcoming death, Eastern design is underscored by the Buddhist challenge of overcoming the pain of the life cycle of metempsychosis. I am curious how Flusser, who posited such an East-West comparison, would have reacted to Sōseki's episode of Unkei, reincarnated in the Meiji era through "Ten Nights of Dreams."

This kind of comparison is now criticized for being cultural essentialism and cultural determinism. However, it is important to acknowledge the diverging outcomes resulting from the same aspirations for design. Unease felt by Sōseki and Kumagusu is evident. Or, at the least, it is useful to observe how the matter-of-course assumption for design in the West may be somehow lost in Japan and not transplantable, so far as it will afford an occasion to explore detailed evidence or counterevidence.

Following Flusser's discussion with this in mind, I cannot but notice that a few crucial elements are missing from his provocative thought. First, the kind of material to be used to fill the form offered by design. Second, the difference between the linguistic media and the tactile media (hands and fingers) in the form-making of information. Third, the relationship between the brain and the hands or fingers.

Let us begin with the third point. A characteristic of design sensitivity in the Far East that Flusser singled out is a "distinct aesthetic quality expressed in the melding with the surrounding world and the self-obliviation." This observation must be informed not only by how Flusser actually saw them but also by the aesthetics of Verschmelzung (fusion) of fin-de-siecle Vienna Japonismus, while invoking a hint of the stereotyped Zen aesthetics.

Having said that, what can we see if we apply this observation to Sōseki's dream? An act of finding the image of Two Guardians in woodblock makes a marked contrast with the view of design that an artist should project his subjectivity onto an object. With Unkei, it is not the brain that casts the form onto material, but it is the sense of arms, hands, and fingers that hold a chisel and strike a mallet on it that respond to and probe a thing buried in the material. A sharpened sense permeates the studio of woodcarving. Unless the sculptor melds (verschmelzen) with the world and accepts the self-obliviation, the image will not appear from the woodblock.

Nakai Hisao is a psychoanalyst known for his
ない適和感に直面した、という経験は大切だろう。蒸
石や焼物には、その感触がありありと見える。あるいは
は「デザイン」を志すなら当然の前提のはずなのに、
日本ではひどくのままで窓を落とすような、移植不
可能な思想に目を呑む、といった観察方法は、具体的
な検証と反駁を許すという点からみても、有効だろう。

3 点目から検討しよう。アルフナーは極東のデザイン
感覚の特異性を、「周囲の世界との融合や表現
の自己解釈という暗示的・個体的・物理的な質」
を指摘する。この背景にはアルフナーの実感だけであ
く、世界遺産ドイツ語圏の「融通の美術」や、お定まり
の美術的感覚が関係するだろう。さらに、それが手
の手がかりに蒸石の美に戻してみると、どうだろ
う。木材の中に材えを見いだす営みは、芸術家
の主観を対象として、それに対えて形態を出現さ
せるというデザイン感とは、まったくまちがいではない。
頭脳が素材に形を変えるのではなく、いやむし
手に観を打ち込む動と手、そして指の感覚が、素材
のなかに埋もれたモチと感ずし、それを扱う当てる。
研ぎ澄まされた感覚が、形作製の現場には横ばいに
いる。世界との接続を避け、自己体験を受け入れとい
かげり、像が木材のなかから現れてくることはないだ
ろう。

精神医療における接触の大切さと危険さについて、
卓抜な実践感覚を発揮している医師に、井本久夫が知
られる。井本は治療者が積極的介入をとることには、
余裕のある時期の視野狭帯か、あるいは治療とは無
縁な、術者としての功名心から見て、これを求める。
「耳を澄ます」と同一に「身体を澄ます」感覚が重
要であり、「うまく進行している治療においては、自
己の実在感なく、しかも不安がほとんどない。手術
が円滑に進行している時は外科医も同じであろう」と
記す。蒸石薬に薬剤を心の心境が、この外科医に準
いものだったことは、疑いあるまい。17

その井本久夫は、急性の危機にあり自傷あるいは他
害を起しかねない患者には、粘土の塊を渡すと効果
がある、という。何かを握っていると、希薄だった実

![Extraordinary insight into the importance and danger of touch in psychiatry. Nakai admonishes against the doctor's active intervention because it is motivated either by his inability under pressing circumstances or by his ambition outside medical treatment. It is important to "listen carefully" with one's body, as much as listen carefully with one's ears. If a therapy is going well, a doctor has very little sense of his own self or anxiety, just like a surgeon whose operation is going well. No doubt, the state of mindlessness that Sōseki observed with Unkei is similar to the surgeon's state of mind.18

According to Nakai, with patients in an acute crisis of persecution delusion with the high risk of harming themselves or others, it is an effective treatment to give them a lump of clay. By holding something in their hands, they can recover a sense of reality. By pressing the clay with their hands and fingers, they can find a form emergent in their hands. The slightest sense of achievement can be very important to them. The tactility felt in their hands and fingers and their engagement with a plastic material can help them recover the sense of their being. When the physical contact with the world and the haptic sense of touching are secured, one's mind and body gain a sense of unity. Furthermore, one's sense of collaborating with the world may arise. Importantly, the form made by hands and fingers here completely circumvents the route of projecting an Entwurf (plan) that the brain has conceived onto a thing in the material world. If we borrow Kumagusu's diagram, when mono (material thing) and kokoro (mind and heart) make a contact, koto (matter) is conceived as an accidental encounter between them; and by nurturing this koto, kokoro will also be cultivated. In other words, rather than the spirit which makes mono by hands (i.e., hand-made object), it is the spirit and mind (kokoro) that is cultivated through the hands that handle mono (raw material).

8. Linguistic Information and Tactile Information

The second issue, the relationship between language and fingers, now enters our discussion. Notably, the Latin root, calcis, which means "calculation," derived from calsi or stones, alluding to the act of picking up stones and arranging them by fingers, from which act the brain devised arithmetic. When bipedal walking liberated the hands from walking, the mouth was in turn liberated from predation. When the hands learned to sense width, weight, density, and numbers, then calculation became possible. It is inferred that the discovery of the decimal system was intimately related to the tea fingers of anthropoids. Furthermore, "articulation" in spoken language originally meant finger joints (athron). Yet the role played by the hand
The ability to establish a phonetics consisting of complex combinations of vowels and consonants and to organize spoken languages from it is said to have intimately depended on the evolutionary process of human kind, especially the descent of the vocal cords. The recent fossil analyses demonstrate that only when the vocal code descended following the shift to bipedal walking did human kind gain a kind of vocal code that allowed them to deploy spoken language. Today, the skilled hand to type on the keyboard can selectively press keys in accordance to the phonetic system of a given spoken language by using ten fingers, each of which is assigned specific keys. However, we might also take into account, as a hypothesis, the invention of the musical instruments whose different tones and registers of sound could be controlled through manual command by ten fingers. The establishment of the musical scale and its manipulability by the assigned fingers should have played a certain role in the development of the articulation system in spoken language, as well as in the higher command of vocal code.

We now have to examine the word design. As has been pointed out above, design derived from the Italian disegno, which includes sign in it. Description means scribining on paper or a clay pad with (de) a writing utensil. It may be etymologically questionable to extend this analogy too freely, but so far as we understand it today, it is permissible to see in design an act of arranging and manipulating signs. It may depend on individuals but in phonographic languages, in order to write a text by string together characters (e.g., alphabets), we catch the sounds resonating in the brain and transcribe them as phonograms, or we spin together a chain of phonograms syntactically. In contrast, arrangement of signs requires more pictorial editing, governed by a paradigmatic sense of creating a constellation of signs in space. In Minakata's manadalas, koto (mater) emergent on the contact of kokoro (heart) is said to correspond to a particular Buddha-essence

That comprises fingers in “grasping = understanding” is today underestimated.\textsuperscript{59}

...
ここでデザインという言葉を用いる必要がある。Designがイタリア語のdisegnoに由来することは既に述べたが、そこにはsignすなわち記号が含まれている。記述descriptionは筆記道具を紙面に粘土模面に塗ってしてde文字を刻むscribeことを意味している。同様の類推を延長することで、語彙学的にはききききか問題もあるだろう。だが現代の認識から逸脱するかぎりで、デザインに記号を装画し操作する言葉といいうかみを見ることは許されよう。文字を連ねて文章を書く作業には、個人差はあるが、少なくとも表音文字言語の場合は、脳内に再現する音声を文字へと転写する、あるいは音の連なりを頭のように連辞syntagmとして観察するものでない。これに対し印signを配置する言葉は、より制限的かつ簡略化の傾向に近く、空間的に記号の星座を構成してゆく範例paradigm的感覚が支配的となる。南方熊樵の発案論でいえば、エゴとモノとの接点に生まれたコトは、独自の印を帯び、固有の名辞を受け取り種子となる。発音の音響神経学によれば、字音ひとびとこと特有の能力に対応しており、その真実を示す。ソーシャル言語学では、記号の区別と意味論的区別との接合は人为的造られ、そこに記号の必然性が指摘される。だがこれとは違った、教育音楽学では、字音の発音そのもののがマントラとなって、呼ばれる仮身そのものを喚起する。これを難聴的思考と呼ぶのは容易で、その内には、水車を異にした情報が重ね合わせとなり、曼荼羅には濃密な肉感性を含むした記号が継続する。ここで考慮されるのは、脳に損傷を受けて不変的に発症する失聴症dyslexiaの事例だろう。アルファベット使用者の場合には、純粋に文字の用法が不可能になる。より正確には、文字の形状が不倫となる中枢破壊と、文字と音声との結合が損なわれる連絡障害とは、区別されるべきだろう。ところが日本語を母語とする患者の場合には、文字部分のみ読めなくななる症例と、かな部分だけが読めなくなる症例が発現する。ここからは言語、表意文字と発音文字とが脳内の違う部位で処理されている、という機関が見えてくる。内田崎はこの現象を解釈して、文字情報を視覚として入力しながら、音声は音響対応部位、カナは音響対応部位で並行処理がなされている、と指摘する。これははやや乱暴で、むしろ漢字もカナも、音声情報と図形情報とに分岐して処理のうえ再統合されているはずだが、その辺路が中腹が異っている、と見たほうが正解だろう。さらに内田崎は、こうした計算と文字情報の並列処理に、日本で発展を遂げたマンガ文化的独自性を指す。
都市、2010年5月29日

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the locus of koto (event that matters) impregnated during the dialogue between materiality of objecthood (mono as noema) and the mind spreading its tentacles (kokoro as noesis). De-sign or Entwurf appears here as the locus drawn together with the texture of the material, in contact with— that is, in collaboration with—a plastic stuff (Stoff) in the process of in-forming itself. While phonetically transmitted information will be composed into a one-dimensional streaming chain of given signs in the designation of chain-effect causality, design as dekigoto ("event," literally "emerging [deki] matter [koto]") is, Entwurf in the process of its emergency, leaves its traces on a blueprint (Entwurf) into which layers of three-dimensional volumes, masses, densities, and touches are compressed in synchronicity and folded in. It is not a usual projection (Entwurf) of the maker’s desire and will into the world. Instead, it comprises nexuses of a net woven together within the existence thrown into the world (Entwurf), as it eternally goes to and fro between the parts (individuals) and the whole (universe).

Let us gaze at the form emergent as koto (matter) at the intersection of kokoro (mind) and mono (material) mediated by the hand. Let us keep it in view and pour our soul into it. 22 When we sense the living movement of pneuma or spiritus arising from its physicality, we can respond to mon-no-ke 物の枝/気 (J: keki; Ch: guai/qi; E: ghost/spirits; G: Geist), that is, empathize ourselves with the spirit of the in-formed materiality and visualize its iro 色 (S: rōm, Ch: se; E: color or sensory phenomenon) in its emergency. “Five colors” refer to five senses—sight, hearing, touch, taste, and smell. And if we carefully "listen" with our body, the “color” that fills the material manifests itself from its inner objecthood. Therein, we finally arrive at the point where we can now prepare our mind within kokoro & to meaningfully examine mono-ke-iro 物・枝・色, the topic of this present volume.

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Translated by Reiko Tomii
I can be inferred that Sōetsu was inspired by an episode of Michelangelo carving a statue out of marble. For this, see Inagaki, "Busshin no uchi ni seishin wa yoroduka? [Can the spirit reside in matter?]," Aida No.175 (August 2010), 21-25. One may certainly ask how Unkei’s work differs from surgical anatomy. By opening the surface, anatomy reveals the truth of internal organs made invisible by the skin. The concept of “truth” since ancient Greece defines these ideas. Which is to say, knowing truth is to expose that which has been covered and concealed under the skin (skeletum = summon succor from oblivion). Truth can certainly be concealed behind the phenomenal world. Still, distinction after butchering an animal intimates a philosophy that assumes it good to freely make use of natural materials for humankind. This attitude is ultimately oriented toward death. In contrast, the philosophy of carving out living form from woodblock is predicated on the attitude of “utilizing while re-animating” original material. These two attitudes of using nature are diametrically opposed.

Still, we can be easily bogged down when we start thinking about how to translate mono (“thing,” “material” or “matter”), kokoro (“heart” or “spirit” or “mind”), koto (“deed,” “fact,” “matter,” “object,” or “event”). Since deed derives from the verb “to do,” it connotes “what has been done,” paralleling fact, which derives from the Latin factum. Matter relates to material, but especially in English it contains ambiguity or healthy ambivalence, straddling over something purely physical (as in “dark matter” of astrophysics) and something more cognitive, that is, the object of attention for the cognizing subject (as in “What is the matter?”). My interpretation is indebted to Isnuto Toshikio, “The Nexus of Ontological Events: A Buddhist View of Reality,” in The Structure of Oriental Philosophy: Collected Papers of the Eranos Conference, vol. 2 (Tokyo: Keio University Press, 2009), 151-88. See also this article for the question about the philosophical appropriateness of translating 瞳 (koto) and 理 (renzōri) as deed and law.

See Tsurumi Kazuko, “Minakata Mandala: A Paradigm Change for the Future,” Institute of International Relations, Sophia University, Research paper, A-05 (1995), 1-14. This author, however, does not agree with specific details of her interpretation of Minamikata’s age of science (Festschrift to commemorate the retirement of Dr. Takeda Otojiro), 70-83. Still, my interpretation is indebted to Isnuto Toshikio, “The Nexus of Ontological Events: A Buddhist View of Reality,” in The Structure of Oriental Philosophy: Collected Papers of the Eranos Conference, vol. 2 (Tokyo: Keio University Press, 2009), 151-88. See also this article for the question about the philosophical appropriateness of translating 瞳 (koto) and 理 (renzōri) as deed and law.

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Since Needless to say, in the ancient world of Greece and Rome, marble statues were colored. In the Far East, Buddhist statues were also brightly painted and gilded. However, unlike Thailand, Vietnam, China, and Korea, Japan after medieval times saw the decline of the tradition of renewing old faded statues by replacing gold leaf and repainting with other. Economic reasons alone do not explain the termination; certain aesthetic reasons must have been involved. In contrast, 19th-century Europe temporarily revived the practice of restoring ancient sculptures and copies to their original colors. In the Baroque period especially, some plaster sculptures were colored and colored marbles were in combination to make realistic renderings of clothing and hair. These practices ceased by the late 19th century, when drawings from plaster casts became central to academic training. Since then, the taste of Renaissance Italy has been dominant and the white natural surface of marble has been favored. It is not necessary to say that sculpture is understood as the study of three-dimensional form and this parian is no different.
次的或是经验的素材从而被排除掉的纯粹造形艺术的面貌。而且，作为非官方的，或者说是可以说是非官方的。”


8. Morphe and matter are certainly apprehended as Aristotelian "form and substance." (7th - 8th - 9th century) This is clear in the interpretation of these terms, as in the example of the "philosophy of design," Ed. Fabian Wurm, Seidl Verlag, 1993.

中世以来の学術においてデザインの概念が無視される理由を理解するために、新しい学術時代のデザインの発展をさらに調査する必要があるから、現存する文献について、デザインの体系を再構成して、追加の文献、2009年。


See Akana Hiroshi, Dessin sur shikishi [The body that draws] (Tokyo: Shosetsu, 2003), for his prescient study encompassing an analysis of the suppression of drawing in academic scholarship since the 19th century in relation to psychoanalysis and his proposal for the revival of drawing in a digital age.

8. See Notsaki Ken, Jōboku no keori: Narawaru "Tōkō hito" [Parfum exotique: Le voyage en Orient de Nerval] (Tokyo: Kōdansha, 2010) for numerous descriptions that inverted the preconceptions and prejudices of the West against Islamic slavery in Gérard de Nerval's Voyage en Orient.

10. For a broader argument, see Flusser, Tshukushido no tanpō, trans. of Kommunikologie by Murakami Jun'ichi (Tokyo: Tokyo Daigaku Shuppankai, 1993); for world design by a projected subject, see Flusser, Saktivesto no purũrōdō [From subject to project], trans. of Von subjekt zu Projekt by Murakami Jun'ichi (Tokyo: Tokyo Daigaku Shuppankai, 1996).

11. in understanding such a paradigm shift, it is interesting to refer to Albert Einstein's famous words, “Das ewig Unbegreiflichkeits an der Welt ist ihre Begreiflichkeit” [The eternal mystery of the world is its comprehensibility], in Physik und Realität (1936; reprinted in Ans meinen spöten Jahren (Frankfurt am Meine, Berlin, and Vienna: Ullstein, 1986), 65. This observation makes the other side of the same coin with Miné Drake's observation examined above. The use of the word Begreiflichkeit to signify “understanding” points to the historical limitation of his exploration of relativity theory within the mechanistic worldview.

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23 Uchida Tazuru, *Nihon henkyoron* [Japan as margin] (Tokyo: Shincho Shinsho, 2009), 221–36. It clearly states that it was appropriated as secondhand information (ukeuri) from Yoro Takeshi, although Uchida is conscious that the act of using secondhand information is indexical to cultural marginality.
