

1. PROLOGUE; Design by Receptive Activism

This exhibition has two purposes. First, we will rediscover a design style that both Finland and Japan can share and promote a response to future design in both countries. The other is to universalize the theory by interpreting the design style from the context of a “third place” that has a similar mechanism as both countries.

The focus here is on the spirit of national romanticism that originated in Finland.

Conventional interpretations of national romanticism regard it as one of the impressionist styles that emerged in the early modern era. Throughout the 20th century, Finland confronted external military, political, and economic pressure from both the East and West and found a way to overcome these pressures. In short, design became essential for people with different ideas to communicate with each other, listen to the opinions of others, and express their consensus.

While conducting surveys and field inspections in various parts of Finland, I realized that the universality of design that both countries will activate in the future exists in the original mental structure hidden behind the superficial forms.

I have concluded that Finnish society’ s fundamental nature is “receptive activism” and that it is the primary mechanism of the national romanticism born in Finland during the overlapping period of independence and the dawn of modernity. In the country’ s painful history since its independence, Finnish society has embodied this attitude for design.

Clarifying the mechanism, making it linguistic, and sharing it with diverse audiences is important. It is because that only when we find the generality and universality of Finnish design that is a continuum of modern and contemporary design in a “third place” outside Finland can we universalize and express Finnish national romanticism in the design vocabulary. Inevitably, the exhibits must be non-Finnish designs with expressions and techniques that are not specialized in architecture.

Thus, this exhibition illustrates several scenes of Japanese modern and contemporary architecture. Furthermore, including collage drawings of sculptures and lights that I had collected around Finland for over a year as “*Learning from*

Finlandia” , we call them “18 Objects” .

Next, we display “3 Exhibitions” that introduce the same exhibits at three venues in the two countries: Helsinki in Finland, and Berlin and Weimar in Germany. These clarify the three steps; a world (field) that shares the mechanism of Finnish national romanticism, theorization in its architectural field, and the resulting spatial principle.

Finally, we place the "3 Projects" that were born through these processes. The three-dimensional modeling group gathered in the center of the venue is a model that condenses these configurations from the development of design as a technical system.

The three exhibitions in Finland and Germany were scheduled for the spring and summer of 2020, but the COVID-19 pandemic forced a significant delay of over a year. Although I was very disappointed by their repeated postponements, it can be said that the life of the COVID-19 wreck showed that the virus had a mechanism to bring new discipline and ethics of the society to which the person belongs to all people in the world.

We should have acquired this environment in a more positive way. Doing so achieves synthesis in “Design by Receptive Activism” .

The reinterpretation and development of Finnish national romanticism as seen in this exhibition will be the beginning of seeing the myriad of causal laws that work between different things in different places on the earth as "*Unity Architecture*".

I hope everyone can get a glimpse of it.

Finally, I would like to express my sincere gratitude to all those who agreed to the exhibition’ s purpose and allowed me to display their exhibits, and all the co-workers in Japan, Finland, and Germany who helped realize the exhibition and write and produce the books and catalogs.

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