THE SPACE JAPONISME
A New Perspective on Study of the History of Modern Design

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Abstract: It goes without saying that the spatial elements have played an important role, in the evolution of modern design. Although Japanese influence on European design in the 19th century has been widely cited as Japonisme, and the primary features of Japanese traditional design works are usually reduced to their spatiality. When it discussed in Japan, the influence of Japanese spatialism on the European design has not been sufficiently acknowledged. This paper will describe the influence of Japanese spatialism that had on the designs of Godwin, Dresser, Mackintosh and others during the latter part of the 19th century and its transfer to the space design of Serrurier-Bovy and Van de Velde through the Liberty Co. Then, after the development of the space of modern design in Germany under the influence of Van de Velde after the Dresden International Art Industry Exposition 1897 will be followed.

Key words: Space Japonisme, Modern Design

1. Introduction

The history of modern design has been actively investigated in recent years. With these remarkable results, there is a possibility that the development of modern design movement will be further clarified with the concrete facts, rather than by a classical study of general tendency of history.

Among others, the progress of modern design; from Edward William Godwin (1833-1886), and Christopher Dresser (1834-1904), Charles Annesley Voysey (1857-1941), Charles Rennie Mackintosh (1868-1928), Gustave Serrurier-Bovy (1858-1910) to Henry Van de Velde (1863-1957), Peter Behrens (1868-1940), Josef Hoffmann (1870-1955), Bruno Taut (1880-1938), and Walter Gropius (1883-1969); looks like suddenly appeared, so early in the 19th century without any forerunner, it gives an accidental impression.

How do you able to explain these sudden appearances of modern design? It is difficult to understand this appearance through the relationships between the arts and crafts movements. Then, a questionnaire must be effective, are there any relationships with one another among these pioneers of the modern design movement? And by this inquiry we can find the common factor they had, is the influence of Japonisme. Therefore, in this paper, we will see, apart from the development of arts and crafts movement and the workshops movement in the Continent [1], the development of modern design which origins could be traced back to the Japonisme in the 19th century.

2. Development of the Japonisme Movement

Author Lasenby Liberty (1843-1917) played an important role, as well as The studio, in developing Britain’s advanced design on the European Continent. But it is noteworthy that his sence of design was awoken on the first Japanese arts and crafts exhibition in a mass, at the London International Exposition in 1862. And he persuaded Farmer & Rogers’ Great Shawl & Cloak Emporium, with whom
he worked for, to purchase as many Japanese arts and crafts as they could at the exposition, and to establish Oriental Ware-house to sell them. He later became its manager. And afterwards he also established by himself the East India House of Liberty Co. in 1875. He noted later that he came to Japan around 1890, and visited Kyoto during his three months stay in Japan [2].

Along with Emile Gallé (1846-1905) who was referred to as a Japanese born in Nancy, Serrurier-Bovy was regarded as the pioneer of Art Nouveau on the European Continent. He started his artistic life by opening a store in Liegé 1884, which imported Japanese arts and crafts through Liberty Co. and sold them. There is no doubt that he was strongly influenced by Japonisme, and his achievements later developed into the pioneer workshop for Art Nouveau furniture [3].

In 1891, Liberty Co. also started to export furniture and decorative items to the “Compagnie Japonaise” on Royale Street in Brussels. Their show-windows made a sensation and a great reputation among the citizens, there exhibited Japanese arts and crafts impressed strongly Van de Velde. And under the influence of Japonisme, he left painting and started to express himself in the area of design with the feeling “as if spring has refreshed my eyes, and oppressive feelings have been released from my mind [4].”

Siegfried Bing (1838-1905), who opened a Japanese art gallery in Paris 1871, visited Japan to collect arts and crafts in 1875 and 1880, respectively. In 1895, he opened a gallery with the interior design of van de Velde named “Art Nouveau” as a place for exhibiting new art, and Japanese arts and crafts inside. Gabrielle P. Weisberg described Bing as a person who referred the Japanese art as Art Nouveau [5]. Bing exhibited and sold Japanese arts and crafts, such as ukiyo, woodcut prints, netsuke, lacquer ware and fabrics at the gallery Art Nouveau.

In 1888, he started to issue magazine, Le Japon Artistique which introduced Japanese arts and crafts in French, English, and German. (His pen name was Samuel Bing. The English version of the magazine was named Artistic Japan, and German one was Japanischer Formenschatz). The magazine had a great influence all over Europe. Liberty also contributed an article Japanese Industrial Arts to the magazine in 1891.

It is well known that all of these Bing did had a great influence on French artists, such as Eugène Gaillard (1862-1933), Edward Colonna (1862-1948), including painters Vincent van Gogh (1853-1890) and Paul Gauguin (1848-1903), as we can see the style of art at that time was named after his gallery, due to his contributions.

As the first German who understood Japanese art, Justus Brinckmann (1843-1915) founded a museum of arts and crafts in Hamburg, and became its first director in 1869. Collecting arts of the Far East was his main policy from the beginning. He was acquainted with Bing, who was born in Hamburg, and started to collect Japanese arts with his assistance in 1883.

In 1889, he published in Berlin Japanese Art and Handcraft Industry which was called the first comprehensive academic study on Japonisme. He also contributed to Bing’s Le Japon Artistique an article, The Tradition of Poetry in the Japanese Art in the same year. He collected Japanese woodcut prints enthusiastically since 1894, and his museum had the most important collection of Japanese graphics in the European Continent at that time.

Leading artists of Jugendstil, Otto Eckmann (1865-1902) who was born in Hamburg, and Behrens who was born in Altona next to Hamburg, went to vocational school in each city, and studied on these Japanese woodcut prints. They became regarded as great artists of color woodcut printing in Jugendstil.

In 1873, at the Vienna International Exposition, the Austrian Museum of Arts and Crafts purchased thousands of Japanese original paper patterns for dyeing. In years later, Gustav Klimt (1862-1918), Koloman Moser (1868-1916) and Hoffmann studied the paper patterns with enthusiasm and developed their own geometrical Viennese style. It is noticeable that Moser studied the pattern of a negative image juxtaposed with a positive image in sequence, as Maurits Cornelis Escher (1898-1972) did later with birds and fishes.

In the 6th Exhibition of Wiener Secession held at the Haus Secession, in 1900 spring, 691 objects of Japanese arts and crafts were exhibited, and were called biggest Japanese show in Europe at that time. This was also favorably reviewed in the magazine of Wiener Secession Ver Sacrum.
And according to “the business programme” of the Wiener Werkstätte written by Hoffmann 1905, its ideal was what Japanese did in their traditional arts and crafts [6].

We have seen Japonisme had a great influence on various fields of formative arts in Europe in the latter half of the 19th Century. Then, there became some questions, why it could have such a wide range influence on European art, and what was the essential qualities of Japonisme?

3. Various understandings of Japanese beauty

It is said that Japonisme was named by Philippe Burty, a collector of Japanese arts, since they started to be popular. Its beginning through the collection of ukiyo-e woodcut prints is said to have started with either Goncourt brothers in 1852 or Felix Bracquemond, a print artist in 1856.

However, it was after some events that Japonisme became socially influential. First, Kiritsu-koushokaisha was founded to sell various Japanese traditional arts and crafts, when Japan officially participated in the Vienna International Exposition in 1873. Thereafter, it prepared also for the Japanese exhibition on the Paris International Exposition in 1878.

In 1883 Louis Gonse published Japanese Art, a book on Japanese art, systematically written with the assistance of Kenzaburo Wakai and Tadamasa Hayashi, Japanese art dealers retiring from Kiritsu-koushokaisha. Next 1884, they established Wakai & Hayashi Co. for the trading of Japanese arts. And two years later, Hayashi started a company of his own, and sold hundreds of thousands of ukiyo-e woodcut prints abroad. In May 1886, Hayashi also introduced, in the special feature article on Japan in Paris illustré. The history, topography, institutions, religion, arts, manners and customs of Japan [7]. Consequently, the number of people who loved Japanese arts suddenly increased in France, which contributed to the establishment of the style of Art Nouveau in Europe.

In general, the Japonisme indicates aesthetic paintings for example by Whistler, paintings by Edgar Degas (1834-1917), Edouard Manet (1832-1883), Claude Monet (1840-1926) and Van Gogh, lithographic posters by Henri de Toulouse-Lautrec (1864-1901) showing the influences of the Japanese decorative elements, such as unique bold outline, flat and clear colouring, distinct patterns and compositions, that Japanese ornaments of ukiyo-e woodcut prints, kimono and ceramic ware had.

Along with these exoticism with elaboration of things such as kimono, netsuke, sword guard, folding fan, it is shown in the themes on nature including flowers, animals such as mice, carps, insects, and ripples of running water and waves.

Gallé found the French naturalistic symbolism in the emotional realism of Japanese arts and developed his own style of Art Nouveau with glasses, furniture and ceramic ware.

The recent, noticeable, comprehensive study on Japonisme is Japonisme by Siegfried Wichmann, this study includes concrete examples such as paintings, ceramic ware, glasses, kimono, calligraphy, architecture and garden, and analyzes extensive technique for expressions in detail. In the study of Japonisme, he finds out the clue of abstract expressions of modern art in the denial of naturalistic imitation by illusion of the European paintings since Renaissance, and in the emphasis of the expressive color value [8]. In the 19th century, however in general, Japonisme was thought to have the exoticism with extreme elaboration, with messy decorative curves and distinct flat colours.

Walter Crane, a well-known Japonisan in graphics, said, “Japanese arts and crafts have a great impact on Europe and America. Japan has (or had) a large number of surprisingly skillful artists and craftsmen working on decorative works of arts and handicrafts in any style, under the free, non-stylistic influence of naturalism, in the condition of the medieval society. Architecture is the only exception [9].”

William Morris (1834-1896), who did not go further than the traditional, classical principles of decorative art in Europe, recognized Japanese art in the same way. Therefore, he said “Japanese people are admirable naturalists and surprising technicians. They are also experts in expressing styles to a certain limitations. However, Japanese design is no value without Japanese skills. In fact, Japanese lack architectural, therefore ornamental-instincts, although they have their own dazzling skills as craftsmen [10].”

Morris did not understand the true value of Japanese art, therefore he was not influenced by Japonisme at all. If Morris was right about
Japonisme, one could wonder why it had such a world-wide influence that it led to a epoch-making revolution.

Dresser, who visited Japan from 1876 to 1877, wrote a book *Japan - Its Architecture, Arts and Art Industry* in 1882. In the book, as regards Japonisme, Owen Johnes is told to be a similar opinion to Morris, and have said "Japanese have no ornament. Their decorations consist wholly of conventional representations of natural forms." Dresser disagreed with him, and said "I have studied oriental art for nearly 30 years, but I didn't realize the fact, and it wasn't accepted in the society as well. What I did realize after visiting Japan, was that Japanese had their own traditional style of ornaments associated to architecture [11]." At least, Dresser understood the way of looking at Japanese traditional style of ornament in relation to architecture, and noticed that the Japanese system of ornamentation had grown out of the architecture.

This Dresser's description is very important, when compared with the afore mentioned comments on Japanese design by Crane and Morris.

Louis Gonse (1846-1921) said, in behalf of Dresser in the article of *The Japanese as Decorators* (1888) which ran in *Le Japon Artistique*, "the Japanese demonstrate their sense of harmony in ornaments most satisfactorily when they construct temples and shrines, and foreigners are attracted to Japanese religious architecture with its logical standard and adaptability skills of ornaments, rather than architectural structure."

And he directed his attention to Japanese actual spatialism, saying that the ornamental sense related to architecture is really the essential quality of Japanese aesthetics. And it is worth noticing that he stated "the Japanese don't pay attention to anything with no practical use. They don't feel the necessity of something artistic but with no practical use. They are not collectors in the European sense of the word. The Japanese can not bear useless "curios", on the contrary, they like in their homes, air, light and plenty of space."

Gonse understood the Japanese ornaments in relation to space, and called the Japanese "the greatest decorators of the world [12]."

As you can see, to find out a clue to the solution of the curious problem about Japonisme, even people in the same period having exactly the opposite views, it is necessary to consider what the style of ornament in relation to architecture in question is.

In this regard, Caroline Mathieu makes a suggestive, remarkable presentation of the two stages of Japonisme. According to her statement, in its late stage, is made a description of a Japanese house, which has bright light, calm space with no ornaments, and plain wood furniture. Within the house, you can find the sense of rhythm with straight lines of supportive pillars, and double sliding lattice doors with white paper on them, complete spaciousness opening outward, and adaptability to landscape and a geographical advantage. In short, at the final stage, Japonisme is suggested to be related to the space, and Mackintosh is named for its example [13].

It is often pointed out among Japanese scholars that the characteristics of Japanese formative arts lie in the ornamentality in relation to spatialism. For instance, Japanese philosopher Tetsuro Watsuji compared Nijo Castle in Kyoto, with Versailles Palace and pointed out the spatial characteristics of Japanese decorative art in the discussion of the comparison [14].

However, in Europe, since Renaissance, no one thought actual space as an object of artistic interest, moreover, there existed traditionally horror vacui.

And as Cornelis Van de Ven points out, that the word "space" was not used in any architectural article in the 1890's, it had not to be recognized as an artistic object, the concept of "space" itself not yet been established [15] and as Stephan Tschudi Madsen pointed out, it was Japonisme that changed the "horror vacui" to "amor vacui [16]."

Accordingly, whether the sense of space was understood or not, probably made the opinions of Morris and Dresser on the Japanese way of appreciating beauty, opposed to each other.

4. Meaning of abstract form in design

Now, let us consider the progress, in which, the spatial design, although at first, in the earlier period of the 19th century Europe, being not fully recognized, gradually became explicitly perceived and established, under the influence of Japonisme.

First, we have to consider the meaning of art spatialism. It cannot negate that, the very reason Morris denied machine production comes from his
classical philosophy of form in relation to his basic idea of ornament, which was called by himself “instincts for architectural and ornamental form that Japanese lack.”

Nevertheless, if machine production is only considered as an important precondition for the establishment of the abstract style in modern design, and the geometrical style in modern design is understood in the relation to machine production, this understanding would be contrary to historical facts.

Mackintosh’s geometrical and abstract style was not actually due to machine production, and “Maschinen möbel” (1905) of Dresdner Werkstätten für Handwerkskunst, for which designer adopted machine production intentionally and thoroughly for the first time, was not very different in style from hand-made furniture.

If Morris had no contribution to the development of modern design in creating the abstract style, that was not because he did not accept machine production but because he persisted in his classical style, and did not accept space design.

On the relation of European decoration with space, Hiroyuki Suzuki made the following comment, based on the understanding of the traditional concept of ornament in the West, “the concept of ornament was replaced by that of space in the process of the Modern Movement. Ornament is denied theoretically in spatialism. The process of the Modern Movement was that of the new discovery of the concept of space, and at the same time, that of the theoretical denial of the concept of ornament [17].”

Morris’s concept of ornament was essentially in compatible to the spatialism of Japanese formative arts. His sense of ornament was based on the viewpoint of non spatial, imaginative decoration in the classical aesthetics in the West.

Indeed, Nikolaus Pevsner quoted C. F. A. Voysey’s comment on design works by Morris when Voysey, originally a Japonisant architect, started to design textile and wall-paper, “when I looked at design works by Morris, from an architect’s eye, I felt that they lacked the sense of space [18].”

Contrary to Morris, Bruno Taut continued his research on Japanese space through his artistic life. About the essential qualities of arts and crafts in old Japanese workshops, he described “refined materials and technique, which have been fostered for hundreds of years in the workshops, have the same principle as modern production does. Therefore, I believe, we can improve the machine production process from this viewpoint [19].”

That is probably because Taut accepted spatialism in creating quality, as an abstract principle to refine Japanese material and technique, and it appeared to him to go with machine production.

In 1936, after three and half years stay in Japan, Taut finally found out the essential qualities of modern design, in the traditional Japanese formative arts, which did not lie in the form itself exclusively, but in the “proportion” created by form and vacancy. And he said, having found out the specific idea of “proportion”, “there is nothing left I can take from Japan in the artistic-cultural sense.”

The “proportion”, the essential qualities of the Japanese traditional arts and crafts, must be the bridge, which connects, as Taut suggested, the Japanese traditional form of refined materials, techniques, and the modern machine production process [20].

5. Space Japonisme

Although the word of space, as an object of formative art, was not explicitly used in the 19th century Europe, in due course the consciousness of space became gradually clear, and the beginning of modern design can be found in the implicit feeling of the space Japonisme.

In modern design, only the form of a solid is not considered, but its proportion to the surroundings, including its holes, slots, and space is also, emphasized. So then, the abstract and geometrical style is created. And its earliest appearance is found in the works by Godwin, the non decorated, cubic “White House” (1877) built for Whistler, in which the space was emphasized with tatami mats and no furniture system, and in the “Anglo-Japanese style” furniture (1877). The furniture is composed with the proportion of subtle interaction of closed sections and empty ones [21].

As for the designs by Dresser, of the geometrical table spice set, the glass stand, the toast rack (1878) and the teapot (1885), Widar Hålen pointed out, that they were influenced by the Japanese square kettles and round kettles and poly-hedric vessels which were exhibited at the Vienna International Exposition in
1873. Hallen also perceived in these Dresser’s works, the sense of something reminding him of Japanese fences, railings or Shinto shrine gates (tori-i) as a strange association [22]. This is probably due to the sense of spatial proportion, perceived in the Japanese items above.

Thomas Howarth made an assumption that Mackintosh, who was born in Glasgow, having read books written by Dresser, also born in Glasgow, and was familiar with Japanese housing architecture [23]. It is widely accepted that Mackintosh was strongly influenced by Japonisme and developed Japanese style space design, which influenced designs of Wiener Werkstätte [24].

Probably because Mervin Levy did not notice the spatial quality of the Japanese beauty, he did not mention the spatial quality of Japonisme in his Liberty style. However, he mentioned the spatial designs by Dresser, Mackintosh and Knox who studied under Dresser and took leading roles in design for Liberty Co., as the characteristic designs in Liberty style. Especially, he called Mackintosh as “a pioneer of modern space design.” It is noticeable that Levy admired the quality of the three-dimensional spatial forms and refinement, simplicity and clarity of the decorative vision of Mackintosh [25].

According to Julius Lessing, the first director of the Berlin Museum of Arts and Crafts, artists of Jugendstil such as Hermann Obrist (1863-1927), August Endell (1871-1925) and Richard Riemerschmid (1868-1957) created their own art on the model of Japanese arts and crafts, and tried to take in “the clear, penetrating shape, level appearance, appreciation for simply designed wood and unique ornaments [26].”

Under the influence of Japanese calligraphy, paintings and crafts, Eckmann, a great master of Jugendstil invented “Eckmann type” which was well known to the German-speaking society. He burned up paintings of his own and came to design hardware, ceramics, textile and furniture. He also designed the interior of the office of Darmstadt New Palace [27].

In the preface of New Form (1897) by Eckmann, it reads as “We rediscovered a way to commune with nature through Japan. Our lively art today was not fostered in the style of the past, and its motifs are not found in the pattern books of Renaissance and Rococo styles. We must be grateful to Japan, because its
wonderful art has shown us, who have a sharp eye for art, the right way of recognizing the relation of the most delicate and decorative taste of undaunted, exceptional freshness and highly stylized certainty.” And added “Only England knew how to change and assimilate this fecund idea, fit it in with their national character, and obtain real advantage from Japanese style [28].”

We can appreciate here that, so called English taste in Germany in the late 1890’s meant space Japonisme. Taut also feeling that in those days, old style art was unbecoming to the new age of technology, and started, under the influence of Japanese art, to seek in the nature of northern part of Germany the principle of architectural “proportion”, foreboding “space” which was to be his theme in the rest of his life [29].

6. Development of modern space design

How did the awareness of space develop in the movement of modern design later on?

It is obvious that Serrurier-Bovy’s precise and weightless-looking space composition of furniture developed under the influence of Japonisme. His method of space composition and interior design had an influence on van de Velde, who developed his own body-behavioral space design.

In 1895, as mentioned before, Van de Velde made the interior design of Bing’s gallery “Art Nouveau” in Paris. The design was “intended to coordinate the entire space like lively ordinary salons and rooms. New pieces of furniture and all the decorative items such as lighting equipment, tapestries, fabrics and carpets are not displayed in the glass show case or on the display stand [30].”

However, this idea was incompatible with “good taste of French spirit.” It was completely denounced in France. Auguste Rodin (1840-1917) even called Van de Velde a barbarian.

In spite of the denouncement, in addition to the same three “Art Nouveau” rooms, Bing exhibited a newly by Van de Velde designed iring room for the International Art Exposition in Dresden 1897. This time, contrary to Van de Velde’s forecast, the design was quite favorably received, and his reputation and sphere of activity rapidly spread all over Germany. Then, how can we explain the two contrary reactions in France and Germany to the same Van de Velde’s designs?

Its explanation can be found in Madsen’s comment on the First International Exhibition of Modern Decorative Arts Turin 1902.

Madsen commented “Hoffmann and Olbrich rarely relied on ornaments in designing a room. Both a room and furniture they designed were pretty simple. On the other hand, design works exhibited from France were designed by a completely different point of view than those from other countries [31].”

That is to say, the intention of French design was not coordinating the entire room with consciousness of the space, but showing each piece of furniture as a “work of art.” He pointed out that the traditional thinking of decorative art in Europe which had no spatial awareness, and emphasized the form of furniture itself as a work of art, was still left in the French design.

That is why Van de Velde’s design with the emphasis of spatialism was not accepted in France. On the other hand, in Germany and Austria, the principle of decorative art already shifted to the thought of coordinating the entire room with the view of spatialism.

The same explanation was made by Pevsner in his discussion of the “ensemble” style interior decoration in the Art Nouveau dining room, designed from 1903 through 1906 by Eugène Vallain (1856-1922), a central figure in Nancy School.

Regarding this dining room, Pevsner suggests the circumstances where people in the field of decoration in France persisted in the traditional, classical principle of decorative arts, and did not admit the development of modern space design [32].

However, in Germany slightly earlier, things were also the same in 1896. Richard Streiter, an executive of the Munich Association of Arts and Crafts, criticized in his lecture, the way of looking upon a work of crafts as the traditional, classical art. He said “compared to the reputation in England, rooms in Germany, are made only for furniture not for us to live in [33].”

What Streiter pointed out stimulated the development of space design in Germany, but the real start of it was given by the exhibit of “Art Nouveau” by Bing at the first International Art Exposition in Dresden 1897. In this respect, Siegfried Giedion also admitted that the revolution of arts and crafts in Germany
“probably started with this exhibition when it was like a stone started to roll [34].”

Wend Fischer asserted that Bing’s exhibit in the exposition was praised most of his style of coordinat-
ing the entire decorations in the rooms, and this achievement brought every individual efforts of artist in Germany to the view point of synthetical culture [35].

In the very same year 1897, Van de Velde wrote explicitly without the word “space”, about the signi-
ficance of spatialism in the Pan magazine. He stated “the height of equilibrium or spiritual distinc-
tion, which might be our most valuable discovery, will be made possible only through a recognition of aesthetic value that is due, not only to the positive, but also to the negative outline of the object. I mean, we always perceive at once both the silhouette of each furniture, of each object, and another negative forms besides, on the back-ground of wall or sur-
rounding space, that are defined by things, and are equal and contrary, so that these forms correspond perfectly to the shape of things. This negative form is just as important as that of the object itself, and makes possible a definite judgement of its beauty [36].”

Van de Velde thereafter, executed interior decora-
tions in stores and houses in Germany, including the interior designs for an art dealer, Paul Cassirer, Havana Tobacco Co. (1898), House Löffler (1899), Haby’s barber shop in Berlin (1901), the Folkwang Museum in Hagen (1900) and Maison Moderne in Paris for Julius Meier-Graefe (1898) and especially, the 1900 Munich secession exhibition was epoch-
making with its total spatialism, Van de Velde exhibited a enthusiastic, synthetic study at the exhibition. Besides, at the same time, he went on lecture tours all over Germany. The influences Van de Velde’s remarkable works had on the German and Austrian artists can not be ignored.

In the space construction with the dynamic span of arches in Josef Hoffmann’s Apollo shop (1899) in Vienna, there stands out an unmistakable feature of Habana Tobacco Co. by Van de Velde.

In addition to that, the development of the modern design spatialism in Germany was greatly influenced by the following facts. First, design works by Mackintosh were introduced in The Studio a popular magazine in Germany since 1896, and in Dekorative Kunst in Munich in 1898 and 1899. Secondly, design works including furniture by Mackintosh and Voysey were exhibited in the Glas Palast in Munich, in 1898 and 1899.

Under these circumstances, Behrens designed in Darmstädter Künstlerkolonie his own house (1901) and in 1902 under the influence of Mackintosh, suddenly put his straight, rectangularly composed grid designs on display, in the Modern Living Exhi-
bition at the Wertheim department store in Berlin.

In 1905, stimulated with the similar lattice composi-
tion of Johannes Ludovicus Mattheus Lauweriks (1864-1932), he made an interior space composition with lattice in the auditorium of the Folkwang Mu-
seum in Hagen, which was “filled with airy cubic spaces.” (K.E. Osthaus)

In the same year, he made the design for the North West German Art Exposition in Oldenburg. His exterior landscape design in this Exposition was “an apparently weightless architecture of pure form and space-a striking anticipation of the work of Mies Van der Rohe in the 1920’s [37].” (A. Windsor)

And Wiener Werkstätte led by Hoffmann, made in the interior space, each piece of furniture or the entire program interchangeable with one another through the modular system, which was the same as Japanese wall partition, realized the characteristics and atmosphere of Japanese houses in the three-
dimensional furniture, and established its own geometrical style [38].

Behrens devoted himself to coordinate the space composition with industrial production contemnoously thereafter, and when working for the turbine factory of A.E.G., Behrens realized the splendid interior space of modern design in earnest, and his principle of space composition was entirely accepted by Taut. During this working period for A.E.G. turbine factory from 1908 to 1909, Walter Gropius (1883-1969), Mies Van der Rohe (1886-1969) and Le Corbusier (1887-1965) were working in Behrens’s design office in Berlin, and studied under him.

Just in the year 1910, Frank Lloyd Wright (1869-
1959) who developed his own space Japonisme in America [39], exhibited in Berlin his total works, and these works were published, and widely influenced in Europe.

The Fagus shoe last factory by Gropius in 1911, was said to be the “direct result of the gradual
superiority of something void to something solid.” (Giedion) [40] And the marvellous trial sketch of a glass and steel skyscraper was made by Mies Van der Rohe in 1920.

It is widely known that they developed later the excellent leading modern space design.

7. Conclusion

So far, it is obvious that the space Japonisme had a great influence on the pioneers in modern design, and it took an extremely important role in the development of modern design.

Bruno Taut, after visiting Japan, made the following comment on the situation in those dawning days of modern design, in the essay Foundation of Japanese Architecture, “Japanese rooms lack the comfort to live in, that Western ones have, but they always have emptiness. All the rooms are open through the house with good condition of ventilation, and therefore, there is nothing to oppress a resident. That is why Japanese rooms greatly influenced Western sincere architects. It is no exaggeration to say that the modern interior architecture in Europe and America have their historical debt to Japan [41].”

Since spatialism Taut meant was not fully explained in his above mentioned comment, its ground or reason is still unknown, if his comment is just read through. Consequently, the author would not be surprised if his comment was considered to be an extremely exaggerated admiration for Japanese culture.

However, his comment is believed to be very straight forward about the fact, if the significance of the space Japonisme in the development of modern design is taken into account.

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