

One Life, One Thread, and One Piece of Cloth:  
The Work of Issey Miyake

Issey Miyake

Good afternoon, ladies and gentlemen. I'm a bit nervous today since I don't usually find myself giving lectures. I don't know if I'll be able to finish on time or get my message across effectively, but I want to talk about the ideas that have guided me thus far, as well as some of my current projects. I hope that this will be a good introduction to my workshop tomorrow.

To be honest, I'm not very interested in looking to the past. Every time I have had an exhibition, my focus has been to showcase my work from the previous five years. I don't think I'm the only one who feels this way, but I think that it's the will to keep moving forward rather than reflecting upon past that motivates us to constantly create something new and seek out what to do next.

Let me first show you a picture from my childhood [Photo 1]. I chose this one because my name, Issey Miyake, is synonymous with a body and a piece of cloth. This was taken on my first birthday.

Here's another picture [Photo 2], which I think was taken when I was two and a half years old. We celebrated an autumn festival called Inoko Matsuri in my hometown. After the festival was over, my mother made these pants from pieces of festival flags. I think I cut a rather striking figure, don't you?

This next one was probably taken when I was in the sixth grade of elementary school in Hiroshima, the city where I was born and raised. I was fortunate enough to have a schoolteacher by the name of Mr. Susumu Hasegawa, who taught me a great deal about art [Photo 3]. He showed me that there were many vehicles for creative self-expression, whether by kneading clay or painting with my hands.

[Photo 4] was taken while I was in high school. The Ohara Museum of Art in Kurashiki is not far from Hiroshima, I used to visit there often, and it became like another school to me. I learned a lot from the work of masters such as Rodin, Rouault, Ryuzaburo Umehara, and Cézanne. I greatly enjoyed these visits.

These are members of the art club at Hiroshima Kokutaiji Senior High School [Photo 5]. Because I was a senior, I was placed in the back row. I remember I was the not-so-strong-looking president of the art club.

[Photo 6] is a picture of two bridges that were built in Hiroshima in 1952. An American sculptor named Isamu Noguchi was asked to design the handrails of these bridges, and also an A-bomb monument. This caused a great deal of controversy. People asked, “Why is an American setting up such a monument in Hiroshima?” After much discussion, the bridges were finally completed.

These two bridges were named Ikiru (“To Live”) and Shinu (“To Die”) by the sculptor, but now are called Tsukuru (“To Build”) and Yuku (“To Depart”), respectively. My school was very close to the bridges, so every time I saw them, I thought, “Wow, so this is what professional designers can do! It’s so wonderful!” In retrospect, that was my first encounter with the world of design.

Now this is going off on a tangent, but the Centre Pompidou in Paris put on a thematic exhibition called “Big Bang: Destruction and Creation” from June 2005 to April 2006 [Photo 7]. Our Pleats Please clothes were included among the seven hundred exhibits handpicked from the Centre’s collection of 55,000 works, including masterpieces by Picasso, Matisse, Bill Viola, John Cage, and Yves Klein. It was the first exhibit of its kind in the history of this prestigious museum.

In Paris, nothing is simple. When I introduce myself as a “fashion designer,” they reply by saying, “No, you’re a couturier.” After all, the history of the fashion industry there has been created on the basis of couture. Designers of prêt-a-porter, on the other hand, are referred to as “stylists,” or styliste. Regardless, it was a proud moment for us to see the pleated garments we created as industrial products finally gain the recognition they deserve, based upon the elements of design that have been incorporated into them.

The subject of the “Big Bang” exhibition occurred to me because I was about to mention the subject of another major “big bang.” I was in Hiroshima at a quarter past eight, on the sixth of August, 1945. I think that everyone has one experience or another that, whether literal or figurative, is like a “big bang.” For my part, I cannot agree more with President Inamori’s belief that, gifted with wisdom and compassion, we humans should definitely do something to eliminate nuclear weapons.

Today, I will discuss the major events in my life, the magnitude of which have been no less significant than that of the “big bang” in 1945.

I left Hiroshima to attend the Tama Art University in Tokyo. In 1960, while I was still a student, the World Design Conference was held for the first time in Japan. The conference covered many areas of design: architectural, industrial, and graphic—but for some reason neither clothing design nor fashion design was included. I sent inquiries to the conference secretariat to ask why not [Photo 8]. I also wrote to Mr. Junzo Sakakura, chairperson of the secretariat, and Mr. Isao Imaida, who was President of Bunka Publishing Bureau at the time. Eventually, they agreed to include clothing designers, but this experience taught me that in Japan, clothing design was seen as merely dressmaking or something nonessential. Clothing design was by nature ephemeral, or else it was something that always came from overseas; not something that the Japanese could do on their own. This also helped me to decide that clothing design would be all-the-more rewarding because of its trifling importance in Japanese society; so I began to study it on my own. Let me show you some of my works from that period.

[Photo 9] is Toray’s 1963 calendar. I was just a young student, but I was told that Mr. Jo Murakoshi, who had designed a poster for the Tokyo Olympic Games, wanted to hire me for to work on the calendar. So I stayed up all night to finish the idea and visited his office first thing the following morning to show it to him. Somehow I pushed myself through and he got me into the project. This calendar received a number of awards, and I’m still proud to have been a part of its team.

The vest and trousers in [Photo 10] are made from Tamba cotton, which I purchased from Kogei, a store that an essayist by the name of Masako Shirasu ran for a time in Ginza, Tokyo. I used to visit this showcase for all sorts of works by textile artisans for two very different reasons. First, they carried the most unique assortment of cloth; and, second, I simply wanted to see the owner, who was exquisitely stylish. I decided to show you this photo because these are some of my first designs made from “a piece of cloth.” I was somehow amazed to find that the concept of a “piece of cloth” was already in me back then. Looking back on them now, they look rather Japanese, don’t you think?

I get a similar impression from [Photo 11]. This is a poster for Shiseido’s spring campaign, taken by Mr. Noriaki Yokosuka, who was a good friend of mine.

[Photo 12] is one I found, to my surprise, in a bag I once used a long time ago. In 1965, the year after the ban on overseas travel was lifted, I went to Paris. In addition to the then-legal limit of five hundred dollars, I took several thousand dollars in my inside pocket, in order to study at an haute couture school. It was there that I drew this drawing. [Photos 13 & 14] are also my drawings from that time. It was the golden days of Courrèges; and I was greatly influenced, moved even, by his simple forms. In May 1968, when I was at the atelier of Guy Laroche—the first of the two haute couture ateliers I worked for there—student strikes broke out, followed by worker strikes, later referred to as the May ‘68 events Paris [Photo 15]. Since I was working in the haute couture industry at the time, we had an absolutely fantastic clientele, which included both the superrich and the wives of political leaders around the world. Raised as I was in a culture alien to this kind of world, I’d thought I wouldn’t have much of a future in the business and had better quit soon. So when the riots broke out, I quit the atelier without hesitation. Wandering about the Odéon and Saint-Germain, I witnessed firsthand the beginning of a new era: the era of the common man [Photos 16 & 17]. This is indeed one of the most memorable events of my life.

I returned to Japan in 1970 to open my own design studio. [Photo 18] shows my staff, three or four years after we started. They are still doing a wonderful job: here we have Ms. Makiko Minagawa from Kyoto and Mr. Tomio Mohri, who is currently directing Kyoto University of Art and Design’s Shunjuza Theatre.

I remember around this time, when asked by journalists, “Who is your muse? Who would be your ideal woman?” I always mentioned Ms. Fusae Ichikawa. She was always dressed in a jacket and skirt, looking in all respects like a leader in the Socialist Party of Japan. I always wondered why she always wore a rather boring suit when she had such a charming face! So I visited her in person and suggested she try on a dress that I had designed, and everyone said that they liked it a lot. After that, whenever you would see her on television, she was always wearing this jacket [Photo 19].

[Photo 20] shows her asking others for their opinions about her new look. I remember a mailman came by and was so surprised to see her. I’m sure this made her think, “Well, I’m not such a bad-looking woman after all.” This photo was taken by my good friend Kishin Shinoyama. You may not notice this, but this is a quilted jacket. When I was previously in New York I hit upon an idea: if I were to make broad pieces

of quilted cloth and make them soft, I could also make things like jeans or T-shirts. If I could really do that, I thought, I would become more useful in my work as a designer.

You may recall there was a thing called gaiters during WWII. It was made of a soft, jersey-like cloth that was knit diagonally; and this was another Japanese invention. One of the reasons I decided to come home in 1970 was that I realized how much mill workers in Japan enjoyed making small improvements to their products in an earnest effort to go international. It was then that I realized I could only do what I wanted in Japan. For instance, a common practice in France is for suppliers to bring you every single kind of material and color variation available; then you only have to choose from amongst them. Occasionally you may make a request, such as “I want this dyed in this color,” but essentially, you just have to wait for them to deliver. In Japan, by contrast, you have to start by making the thread. I thought this kind of procedure would have global potential, although I have to admit it took me twenty years before I didn’t have to worry about my company going bankrupt to achieve my goal.

In 1977, I became the first clothing designer to receive a Mainichi Design Award. [Photo 21] is my first anthology, entitled *East Meets West*, directed in the following year by Mr. Ikko Tanaka, who was on the panel of judges for this prestigious prize. Upon assuming this directorial position, he rented a small apartment and set up his design studio. We then invited Ms. Kazuko Koike to our editing team to make a fine book. But I had one specific request for what was to become the very first collection of my work. I said, “I want this to be something you can look at casually, say, at the *chabu-dai* (Japanese-style low dining table) so people won’t really care if they spill miso soup or coffee on it! I want it to be affordable.” Because of this request, many pages that were originally to be printed in color ended up being in black and white. I’m very pleased that the publisher, Heibonsha, recently issued a reprint of this book.

[Photo 22] is also taken from the book: it shows Ms. Masako Shirasu as photographed by Mr. Kazumi Kurigami. This particular material is called Awa’s *shijira-ori* cloth, or woven waste threads. In the past, people used to handle their things with the greatest care, stitching their worn-out socks and everything else in the spirit of *mottainai*, or “waste not, want not.” This, of course, is not a kimono, but a dress made of waste cotton threads originally created by Ms. Makiko Minagawa.

[Photo 23] is Mr. Jiro Shirasu, who has recently received a great deal of media

coverage. He was a very good friend of mine and often dropped into my office to see me. However, I imagine what he really wanted was not to see me, but to invite this lady on the right out to dinner.

Pictured in the center of [Photo 24] is Mr. Ikko Tanaka, whom I mentioned earlier. On the left is Ms. Kazuko Koike, and on the right is Ms. Harumi Fujimoto, who is here with us today.

The couple in [Photo 25] is Mr. and Mrs. Kanai, who are currently living in New York. Mr. Kiyoshi Kanai is my longtime friend, who has often helped me out ever since I was a high school student. His wife, Jun, who is also here, is a U.S. representative of the Miyake Design Studio in New York.

I mentioned earlier that, in 1960, the World Design Conference was held for the first time in Japan. In July 1979, the Aspen International Design Conference was held in Aspen, Colorado, U.S.A. Because the theme of the conference was “Japan and the Japanese,” I was asked to do something for the finale, so I brought lots of clothes and scouted around the venue to ask conference participants to model for me [Photo 26]. I had some fifty people participating in the show: from Japan, Dr. Heisuke Hironaka, Dr. Kisho Kurokawa, Mr. Masaru Katsumi, Mr. Ikko Tanaka, and Mr. Shinya Izumi; and from overseas, Ms. Susan Sontag, Mr. Lou Dorfsman, and Mr. Paul Davis. I hope this experience opened a door for each of them and allowed them to experience the joy of fashion. As clothing design began to gain more recognition, I began to really explore what it meant to be a “designer.” This show opened doors to me in terms of meeting a broad range of people and enriching my experience.

After I finished *East Meets West* in 1978, I suddenly found myself wondering what to do next: there was no way I could repeat what I did in the book, so I needed to find a new theme. At the same time, our studio began to use computers, which allowed what had been impossible before—for example, three-dimensional designs like jacquard weaving. This one is called “Plastic Body” [Photo 27]. You can actually stand up and sit down while wearing it. It can be produced in any quantity, say, 30,000 or even one million. This one was produced by a Kyoto-based manufacturer called Nanasai, an excellent company with a talented staff.

[Photo 28] is the cover of a magazine entitled *ARTFORUM*, featuring another

piece from this time called “Rattan Body.” It was the first time that an art magazine had done a story about fashion, which had until then been excluded. Since their editor-in-chief insisted, the photo was put on the cover, which then became the talk of the town. This was also a moment when people in Japan began to take a much more serious interest in the clothes they wore. This outer garment is made from rattan; the red lines on the interior are bamboo. A gentleman by the name of Kosuge from Sado Island manufactured this.

It was around this time I organized a show with the theme of “Body and Soul,” where I invited all of my favorite people to join as models. We had Ms. Jakucho Setouchi, who recently received a Cultural Medal, and Dr. Takeshi Umehara, whom I’m sure you also know quite well. Here is Mr. Akira Kurosawa, who was more than willing to accept my offer. Another good friend of mine, Ms. Chiyo Uno, Ms. Kazuko Okamura. And Ms. Eiko Ohya, who did an admirable job at the Japanese Highway Corporation. This is actually Japan’s leading film director, Mr. Takeshi Kitano. This is the late Ms. Kiwako Taichi. Here are Ms. Chinatsu Nakayama and Mr. Nakamura Kichiemon. When I look at this coat today, I’m amazed. This coat he is wearing is known as a “Squid Coat,” which people still request. At one point a famous architect showed up, looking for me in front of our studio to ask if we still had this coat. We jokingly called this “the coat incident” among ourselves. I once seriously wondered what made this particular coat so popular and came to the conclusion it must be because the fuku in ifuku, meaning “clothing” in Japanese, is homonymous with the fuku in kofuku, or “happiness” in Japanese. Whatever the case may be, I have always wished that those who wore my clothes would share this experience and come to know “a different side of me.”

Having worked in the world of clothing design until the late 1980s, I began to harbor serious doubts about this business. I had gradually and unconsciously been absorbed into the world of ready-to-wear in Paris, an offshoot of the couture. I still like Paris very much, but I was becoming lost in the profound culture, or formality, of Paris. On the other hand, I was achieving greater recognition, and I felt I had to do something. In 1988, I presented the “Issey Miyake A-UN” exhibition at the Musée des Arts Décoratifs in Paris [Photos 29 & 30]. This photo was taken by Mr. Irving Penn, a person for whom I have the deepest respect.

When we began to work with Mr. Penn, I never went to the studio. I allowed him to select whichever clothes he wished and to take their photographs. In this manner, after each shoot, I would receive the photos, which became like a report card for me. Sometimes he photographed only one piece of work and at other times several dozen; to me, it was like a personal rating. When you're pioneering something, you always need someone who checks what you do; and, in my case, it was Irving Penn. This extended shooting session continued for twelve wonderful years [Photo 31].

In Paris, Isamu Noguchi visited me on the opening day of the A-UN exhibition. We met at the Hotel Montalembert in the Sixth Arrondissement of Paris [Photo 32]. I brought about twenty different pieces of my work in a small traveling bag. I told him I had something to show him and proceeded to open the bag and take them out. He said, "Am I really such a bad dresser?" I told him that this wasn't what I meant and began showing them to him. Then, suddenly he began throwing a fit in front of the people who were also there with us, saying "This is something I wish I could have done, but you said there was no way I could do this!" I took this as his "approval" of my work. What you see now at the top of [Photo 33] is an "AKARI" lamp designed by Mr. Noguchi.

For our pleated clothing we developed special materials using high-tech equipment. These pleated clothes are foldable and can be rolled up. They're highly functional in every respect. It was soon after this exhibition that it occurred to me that they would be perfect for dance and theater.

That led me to my very first experiments with pleats. I made a scarf and sewed it in at one point. When I threw it open, it became a blouse. I thought that I had really discovered something, so I began pursuing this idea.

These are called "Rhythm Pleats," the idea for which I got from a painting by Henri "Douanier" Rousseau. I was inspired by a painting entitled "The Dream" by this customs officer-turned-painter.

I began adding one improvement after another to the pleats. One of the techniques I developed was called "twist." We had two or three people hold each end of the cloth, pull it tight, and then twist it around. We then tied the cloth with a string and heat-treated it to fix it into position. This is the result. This lady is Nora of the Frankfurt Ballet [Photos 34 & 35]. I tried a variety of experiments.



I have had the immense good fortune to meet people from many different walks of life. Here is a person whose memory I cherish, a ceramic artist who worked in England named Lucie Rie. I love her ceramics above all others.

Born in Austria, Dame Rie studied in Vienna. Her family was very close to that of Sigmund Freud, and moved to London when they did. When we organized an exhibition of her works at Tokyo's Sogetsu Gallery in 1989, we asked Tadao Ando to do the layout for the venue [Photos 36–38]. The result was simply superb! I cannot think of anyone else in the world who could have done this as beautifully. I made only one request: Never put Lucie Rie's work high up in glass cases. To my surprise, he filled the area around the display stand with water and erected pillars so that they were at eye level, but at the same time, no one could touch them, creating a wonderful world of tranquility. Mr. Ando was so magnificent! I hope to organize a Lucie Rie exhibition again.

These outfits/clothes [Photos 39 & 40] were made for the dance troupe of a wonderful choreographer by the name of William Forsythe; he used them for a piece entitled "The Loss of Small Details." Because he left everything up to me, including the style of the costumes, I remember not knowing what to make, so I created a large variety and brought them to him. In tights, male ballet dancers look sexy and female ballet dancers look very erotic. I thought I had seen enough of that, so I came up with this idea, which I hoped would give the performers a modern look and greater freedom of movement [Photo 41].

So as you see, Pleats Please was originally born from an idea for dancers' clothing, but when I realized that it could also be convenient as everyday clothing, I began experimenting with it. Using thicker cloth, I came up with this basic form [Photo 42]. We've made over three million Pleats Please and it's safe to say they're now a part of people's everyday life. It was the first piece of my work created specifically with the idea of developing an "industrial product," but in those days it was rather difficult to get people to understand. Now it's very common, but when you make something using an industrial process, you have to be careful what kind of price you put on it.

[Photo 43] is taken from a page in the magazine of the British Telegraph, which says that the seven prima donnas of the Royal Swedish Ballet got pregnant all at once! They had a very handsome director, so rumors were in the air that he was the father of all! Regardless, seven of them all dressed in Pleats Please for this photo.

The woman in [Photo 44] is Ms. Masako Shirasu. Calling me “Mr. Wrap-Wrap,” she would visit me often, saying, “Okay, I’m going to try them on.” Then she would give me advice and always left, saying, “I’ll be back again tomorrow.” She was always so kind.

This is “A-POC” [Photo 45], which we showed in an exhibition entitled “Making Things.” “A-POC” is an acronym for “A Piece of Cloth.”

[Photo 46] is the logo and a video for A-POC, created by a French artist named Pascal Roulin. And [Photo 47] is the first piece of work created under the A-POC brand called “Queen.” It’s a long tube that stretches for several dozen meters. If you cut out a section, you’ll get all sorts of things: socks, bras, skirts, panties, as well as a pouch for a water bottle, a bag, a one-piece dress, and a hat. Everything is embedded within one tube, so you can roll it up to make it into a pillow. You can take it on a plane with you; and when you arrive, you can cut it open and dress yourself. This is what A-POC is all about. Last year, the Museum of Modern Art in New York added this “Queen” to their permanent collection. I feel especially honored, as this is the first piece of clothing to be included in MOMA’s permanent collection.

This piece of work is called “Baguette” [Photo 48], named for its similarities to the French bread. You may be surprised, but this is made from a single thread. It was manufactured at a fishing net factory in Kuwana, Mie Prefecture. It was there that we were fortunate enough to find wonderful equipment that was not being used. At a fishing net factory, they put very elaborate workmanship into making things like nets that you can wear on your head. One of my staff told me we could do something very unique with this machine, so we connected it to a computer to see what might be possible. That’s how this Baguette, as well as the A-POC series of works, began.

My office is more of a research laboratory than it is a design studio; we are constantly making all sorts of experiments. For instance, what I’m wearing today was created using umbrella-making techniques. There is a wonderful temple town in Yamanashi Prefecture called Fujiyoshida. The town once was home to prosperous silk manufacturers, raising lots of silkworms; but people don’t wear silk as they did in the past, so manufacturers there had to diversify their business. Today, many of their attempts are failing, but we were fortunate enough to find and start to work with the dedicated and skilled engineers who work there.

The fishing net manufacturer in Kuwana was interesting. As you might guess from nature of their business, this is a group of sturdy and robust men who don't have the slightest idea of what fashion is. I enjoyed working with them all the more for that. This is the ninth year since we began our successful collaboration.

[Photo 49] is the visual identity shot for the 21st Century Museum of Contemporary Art, Kanazawa, designed by Mr. Taku Sato. This logo inspired me to design a new A-POC work for the museum. If you cut along the lines of demarcation embedded in the piece of circular cloth, you'll get the top that the mannequin's wearing. If you cut further, it turns into a skirt, and also gloves and socks. It then becomes a crescent shape, where all the pieces can combine to form one single dress [Photo 50].

These days, museums across the country are becoming increasingly keen on clothing and other forms of design. I suppose this is because they desperately want their museums to be more representative of the world around them, and therefore approachable to visitors.

The video [Photo 51] was also produced by Mr. Pascal Roulin. In recent years, the Okayama area has caught the spotlight for being a place where quality denim is manufactured, perhaps even some of your foreign-brand jeans. A-POC jeans are created by a method that is completely different. Known as "Jupiter," these double-layered jeans are made out of a framework; we cut along the frame and join them together like pieces from a puzzle.

[Photo 52] was taken in New York by a British photographer named James Mollison.

The last [Photo 53] is a splendid building designed by Mr. Tadao Ando. It's called "21\_21 DESIGN SIGHT," and will open in the spring of 2007. That's a café at the front and an exhibition space at the back. You might think this is pretty small, but the building has a second level belowground that provides more than ample exhibition space.

Allow me to talk for a moment about the new Midtown project, which will open this month in Roppongi, Tokyo, on the extensive site of the former Defence Agency. While we could have put it in one of the larger structures going up, we decided to build 21\_21 DESIGN SIGHT separately and in the park area of the complex because

of our belief that museums should be readily accessible to people. We don't want our museum to be a sanctuary. Because design is so much a part of our lives, we felt it crucial that this should be a place where people could drop in, even in their lunch hour. I believe that Mr. Ando feels the same way. 21\_21 DESIGN SIGHT will be under the direction of Messrs. Taku Sato, Naoto Fukasawa, and me. We also have Ms. Noriko Kawakami a former journalist who is serving in the capacity of an associate.

We have many plans for this site. People tend to associate "design" with creating something—for example, objects, signs, and posters—but we would like to take a broader view and identify people who will carve out the future. We also want in-house designers to better recognize the social nature of their business. Finally, as the world is troubled with issues of water shortage and many other environmental problems, we hope to organize workshops to deepen our collective understanding of such issues and work together to find new solutions.

Yesterday a reporter from the *Kyoto Shimbun* newspaper asked me if I could do something in Kyoto, and I said on the spur of the moment, "Well, Kyoto is a bit hard to approach." On reflection, I regretted very much having said this. I said to myself, "There is such a vast treasure trove of design culture in Kyoto. Why have we simply left this resource untapped?" This city offers a terrific wealth of resources, but I have to admit it is so vast, that it is hard to simply put a finger on it. From here on in, however, I do think it is important to return to the theme of this ancient city of Kyoto.

Captions

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- Photo2 At the age of two and a half
- Photo3 In the sixth grade of elementary school
- Photo4 At the high-school age
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- Photo6 “Tsukuru,” photo by Isamu Noguchi
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- Photo16 “Mai 68 jour et nuit,” photo by Gilles Caron, Contact Press Images
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- Photo18 *ISSEY MIYAKE East Meets West*, photo by Kazumi Kurigami
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- Photo49 Logo mark of the 21st Century Museum of Contemporary Art, Kanazawa
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Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6



Photo 7

WoDeCo・世界デザイン会議報

昭和35年2月25日

【ひろば】  
**服飾デザインは含まないか**  
 学生 三宅一生

……私はコスチューム・デザインの勉強をしています。WoDeCoの行事は素晴らしいと思っています。私も参加したいと思っています(学生として)しかしながら、このWoDeCoには、デザインの全分野と記されているにもかかわらず、何故服飾デザインが含まれていないのでしょうか! 私は理解できません。衣服というものが生活とどれほど大きな道をもっているかなどということは、今さら言うまでもないことです。この点に関して委員長のお意見を伺いたいです。

【事務局より】 同じような趣旨の御質問を他にもいろいろな方からいただきました。常任委員会でめられ

て考え方によって、事務局からお答えします。

**部会名称を広義に解釈して**  
 実行委員会規約草案のなかで、第7条に各専門部会の名称と内容を記してありますが、第1部会……第5部会の分け方は非常に抽象的なものであります。そして、入会を希望される方々に御自身で適当な部会を選んでいただくようになっています。第1部会はグラフィックデザイン(等)、第3部会はインダストリアルデザイン(等)と、各部会ともそれぞれに相当ひろい分野をカバーできるように考えられております。

服飾と同じように、彫刻デザイン、土木設計、写真、舞台美術、放送番組の科学の研習など、個々に数えあげれば無数の専門分家があげられるのですが、その中で比較的簡単に特定の部会を選べるものもあり、また同一

ジャンルでも、デザイン対象やデザイナーの立場によって異なった部会に分れるものもあります。たとえば、テキストイルデザインは、仕事の内容によって第1から第5まで、どの部会にも含まれる可能性があります。

もっとも、実行委員会の組織化がきわめて短い期間に決められたため、規約(草案)の条文や、その解釈、運用などにいろいろの不備や片寄りが無いとはいえませんし、また初期の組織活動に参加された方々の専門分野の片寄りのために、入会の御案内も覆れている分野が多いと思います。WoDeCoの本家の趣旨として、「デザイン」という仕事に關するすべての分野を含んで総合的に行なわれる。(規約本文)と記されていますが、それを実現するためにも、ぜひ色々な立場の方の積極的な参加と交流をお願ひしたいと思います。(組織課)

Photo 8



Photo 9



Photo 10



Photo 11

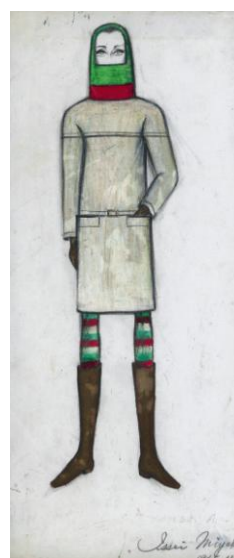


Photo 12



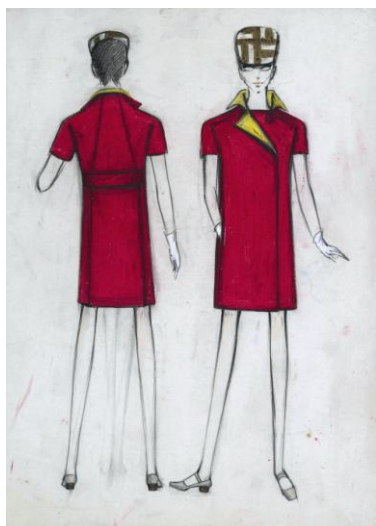


Photo 13



Photo 14



Photo 15



Photo 16



Photo 17



Photo 18



Photo 19



Photo 20



Photo 21



Photo 22



Photo 23



Photo 24



Photo 25



Photo 26



Photo 27

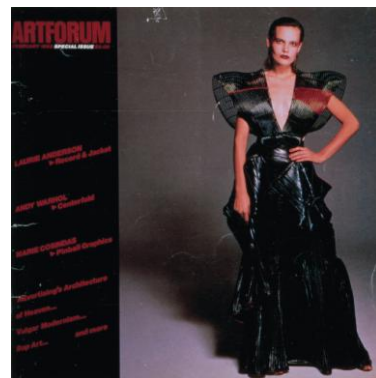


Photo 28



Photo 29



Photo 30



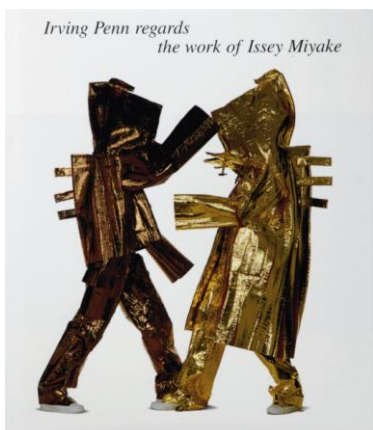


Photo 31



*le 1<sup>er</sup> octobre 1988. à Hotel Montalembert  
par.5.*

Photo 32

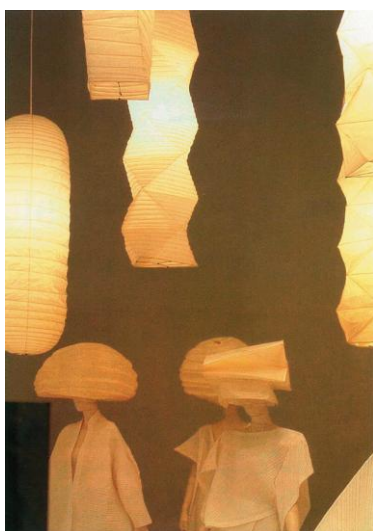


Photo 33

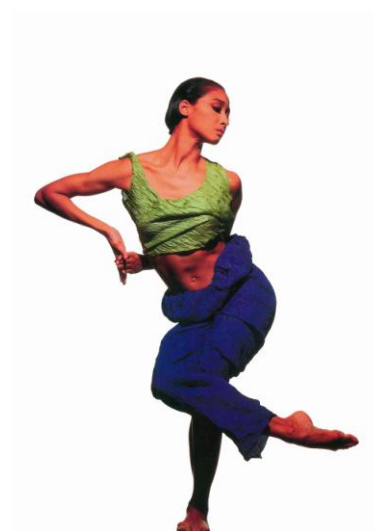


Photo 34

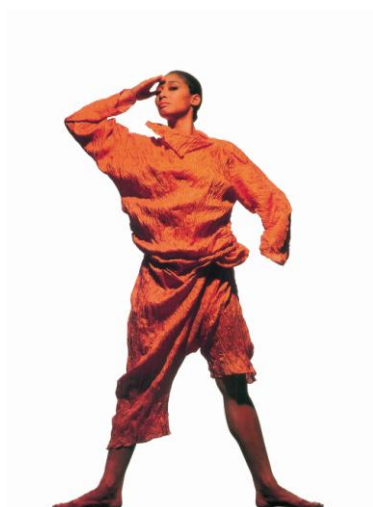


Photo 35



Photo 36



Photo 37



Photo 38



Photo 39



Photo 40



Photo 41



Photo 42



Photo 43

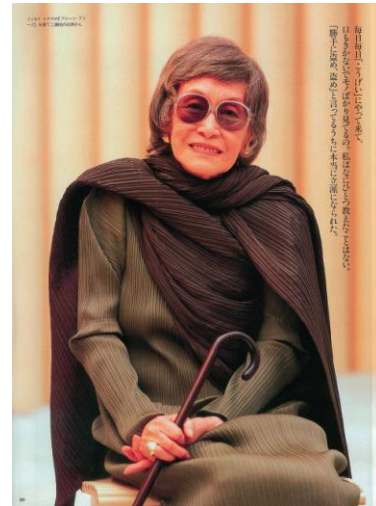


Photo 44

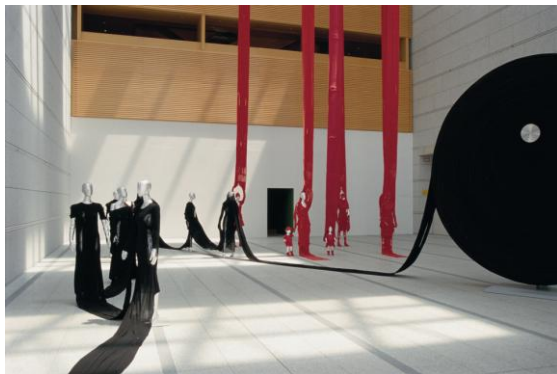


Photo 45



Photo 46

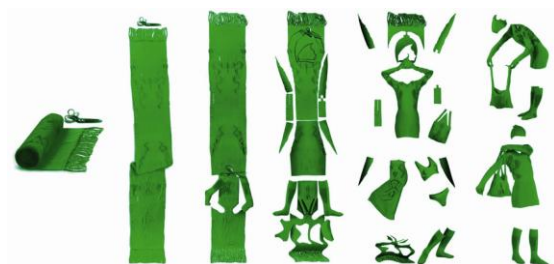


Photo 47



Photo 48

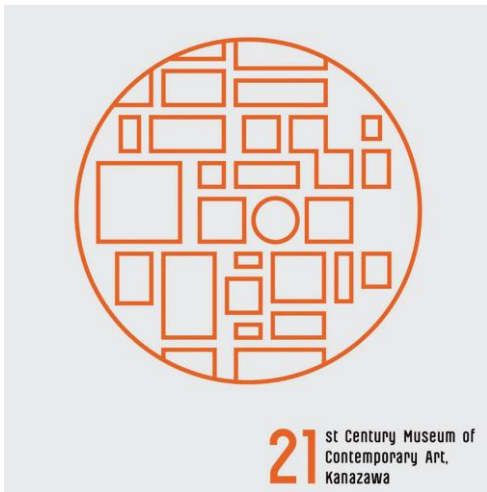


Photo 49



Photo 50



Photo 51



Photo 52



Photo 53