

# ルール？展

Exhibition “Rules?”

# Online Document Ver.7

[日本語](#) / English

## Last updated

[Dec 24, 2021](#)

## Outline

Venue : [21\\_21 DESIGN SIGHT Gallery 1 & 2](#)

Date : July 2 (Fri) - November 28 (Sun), 2021

Closed : Tuesdays (Except November 23)

Time : 11:00 - 17:00 on Weekdays, 11:00 - 18:00 on Saturdays, Sundays and Holidays (Entrance until 30 min. before closing)

Admission : General ¥1,200 / University Student ¥800 / High School Student ¥500 / Junior High School Student and under may enter for free

Click [here](#) for for discount information

21\_21 DESIGN SIGHT 企画展

# ルール? 展

Exhibition "Rules?" 2021.7.2(金) - 11.28(日)  
July 2 (Fri) - November 28 (Sun), 2021



展覧会ディレクターチーム：水野 祐、菅 俊一、田中みゆき  
休館日：火曜日（11月23日は開館） 会場：21\_21 DESIGN SIGHT ギャラリー1&2  
主催：21\_21 DESIGN SIGHT、公益財団法人 三宅一生デザイン文化財団

Exhibition Director Team: Tasuku Mizuno, Syunichi Suge, Miyuki Tanaka  
Closed on Tuesdays (Except November 23) Venue: 21\_21 DESIGN SIGHT Gallery 1&2

21\_21

This is a design exhibition about rules. Perhaps some of you might question if there is even a connection between rules and design.

The things and services in our everyday lives are influenced by various rules. Rules also regulate our actions and behavior.

We want to create opportunities here to think together about how design changes the way we look at rules and how, by designing rules, we can impact things and society.

A rule is not something that restrains you but rather exists in order for you to live freely in society.

In this exhibition, we have intentionally left certain elements open so that you can decide yourself how you want to behave and enjoy a better experience during your visit.

You are free to choose not to participate but you will probably get more out of the exhibition if you do.

Please enjoy using your own judgment with these “open” parts of the exhibition and ascertaining the risky places. When necessary, try negotiating and speaking with other visitors.

We have endeavored not to prohibit things that would limit your experience at the exhibition, but if we find that individual experiences are not safeguarded, we may add precautions or requests over the course of the exhibition. There might then be works or exhibits that you cannot enjoy in their current form. To prevent this happening, please share your thoughts with a member of staff or tell us if there is anything we can do.

In the exhibition, sometimes we have deliberately not included footnotes or explanations about specialist terms. If you encounter a word you don't know, please try imagining the meaning or looking it up yourself, and so shape the kind of viewing experience that you want. This is the mindset with which we have planned and curated the exhibition.

Furthermore, If you want to get even more out of the exhibition, you can view information online that you are reading now, which will continue to update during the period of the exhibition. Use the QR code below to access the information.

How can we build a society where each and every one of us is respected and can live freely by thinking for ourselves? Let's think together about what rules can do to make that happen.



# ルール?

Exhibition "Rules?"



2021.7.2(木)~11.28(日)

21\_21

**#CouldBeRules**

## ごあいさつ

21\_21 DESIGN SIGHTでは企画展「ルール展」を開催します。今回は展覧会ディレクターチームに法律家のお野田、コグニティブデザイナーの菅原、キュレーターの中村の3名を迎え、それぞれの独自の視点からルールを捉え、新しい「ルール」のあり方、つくり方、使い方をともに、これからの展覧会のあり方を考えていきます。

私たちは、さまざまなルールに囲まれながら暮らしています。憲法や法律、社会規範となる公共インフラや公的サービスに始まり、企業間の契約・合意、文化的習慣に基づいた規範やマナー、家族や個人に無意識に根づく習慣、また自然環境の中からも生まれた法則など、ルールは多岐にわたる私たちの思考や行動様式を形成しています。

私たちの生活のあらゆる場面で大きな影響を及ぼすこれらのルールは、産業や社会構造の変化、テクノロジーの進化などに伴い、大きな転換を遂げています。現実が変えにくく形式的になりやすいものだからこそ、私たち一人ひとりが身の回りにあるルールを認識し、その存在を疑い、自らのこととして柔軟に考えることが求められています。そして多様なルールと交わり、日々更新し続けることで、私たちの社会とその未来の可能性はよりオープンで豊かな方へ押し広げられるのではないのでしょうか。

本展は、日常のさまざまな場面で遭遇するルールの存在と影響を取り上げ、デザインによってどのようにつくりだせるのか、多角的な視点から探ります。例えば、展覧会という小さな社会のあり方に目を向けると、現実のルールや新たな創造のきっかけとなる規範や制約の可視化、表現が社会規範の解決に取り組み、来場者同士で意見を交換してルールをつくり、投票したことが展示に反映されたり、また会場内にあるものの配置を自由に動かしたりなど、これらに参加することで社会を構成するルールを体験できます。私たち一人ひとりが未来をがらつく一員として、ルールとダイアログに向き合う力を養う展覧会です。

本展の開催にあたりご支援、ご協力、ご尽力賜りました企業、機関および関係各位に対し、心より感謝申し上げます。

2021年7月

21\_21 DESIGN SIGHT  
公益財団法人 三宅一室デザイン文化財団

主催：21\_21 DESIGN SIGHT、公益財団法人 三宅一室デザイン文化財団  
協賛：文化庁、経済産業省、東京都教育委員会  
特別協賛：三井物産株式会社

展覧会ディレクターチーム：お野田 菅原 中村  
グラフィックデザイン：GMA-Google Team  
展覧会構成：dai architecture  
オンライン展覧会設計：森田浩也

21\_21 DESIGN SIGHT 開催：石井茂実（企画）、宮田あき（協賛）、熊代美奈子（広報）  
オンライン展覧会：11.11.11 展示  
プログラム・ディレクター：日村謙也

## Foreword

21\_21 DESIGN SIGHT is pleased to present the exhibition "Rules". A team of three directors—lawyer Tetsuya Mouri, cognitive designer Sunchi Supe, and curator Miyuki Tanaka—have combined their individual perspectives to make an exhibition that not only explores new ways of looking at, creating, and utilizing "rules", but also reflects the future of exhibitions.

We are surrounded by rules in our daily lives: the constitution and laws, protocols concerning the public infrastructures and services that underpin our society, contracts and agreements between people, culturally derived codes and etiquette, customs established unconsciously within families and by individuals, and laws that come from the natural world. Rules are extensive and diverse, shaping our thoughts and behavior.

These rules that greatly influence various areas of our lives are currently forced to undergo major shifts in response to industrial and societal changes and advances in technology. Rules are hard to pin down and can easily become mere formalities; as such, each and every one of us must be conscious of the rules around us, question their foundations, and think about them flexibly as issues in which we all have a stake. By engaging with diverse rules and constantly updating them, we can expand our society and its future possibilities in more open and enriching directions.

The exhibition showcases the existence and impact of the rules we encounter in different ways in everyday life as well as explores possible ways to design rules. This is addressed from a variety of angles: for example, rules for viewing that shake up the way things work in the museum of society that is an exhibition, the regulations and restrictions that lead to new creativity, and initiatives like civic tech, in which citizens collectively tackle social issues using technology. Interpreting the exhibition itself as a model of society, visitors are able to exchange their views and make rules, to vote for things that are then reflected in the exhibits, and to move objects in the virtual society. This is an exhibition that nurtures in each of us the ability to engage positively with rules as active participants in shaping the future.

We would like to extend our most sincere gratitude for the support, cooperation, and efforts provided by the corporations, institutions, and all those concerned in making this exhibition possible.

July 2021

21\_21 DESIGN SIGHT  
THE MIYAKE ISSEY FOUNDATION

Organized by 21\_21 DESIGN SIGHT THE MIYAKE ISSEY FOUNDATION  
In association with Agency of Cultural Affairs, Ministry of Economy, Trade and Industry, Ministry of Education, Culture, Sports, Science and Technology, National Institute of Advanced Industrial Science and Technology

Exhibition Director Team: Tetsuya Mouri, Sunchi Supe, Miyuki Tanaka  
Graphic Design: dai architecture  
Online Exhibition Design: Kuba Chika  
21\_21 DESIGN SIGHT Suite  
Miyuki Tanaka (curator), Kuba Chika (exhibition design), Miyuki Tanaka (communication)

21\_21 DESIGN SIGHT Director: Miya Miyake, Tetsu Saito, Kuba Chika  
Associate Director: Kuba Chika  
Director of Programs: Tetsu Saito

# Foreword

21\_21 DESIGN SIGHT is pleased to present the exhibition “Rules?”. A team of three directors—lawyer Tasuku Mizuno, cognitive designer Syunichi Suge, and curator Miyuki Tanaka—have combined their individual perspectives to make an exhibition that not only explores new ways of looking at, creating, and utilizing “rules”, but also rethinks the future of exhibitions.

We are surrounded by rules in our daily lives: the constitution and laws; protocols concerning the public infrastructures and services that underpin our society; contracts and agreements between people; culturally derived codes and etiquette; customs established unconsciously within families and by individuals; and laws that came from the natural world. Rules are extensive and diverse, shaping our thoughts and behavior.

These rules that greatly influence various areas of our lives are currently forced to undergo major shifts in response to industrial and societal changes and advances in technology. Rules are hard to pin down and can easily become mere formalities; as such, each and every one of us must be conscious of the rules around us, question their foundations, and think about them flexibly as issues in which we all have a stake. By engaging with diverse rules and constantly updating them, we can expand our society and its future possibilities in more open and enriching directions.

The exhibition showcases the existence and impact of the rules we encounter in different ways in everyday life as well as explores possible ways to design rules. This is addressed from a variety of angles: for example, rules for viewing that shake up the way things work in the microcosm of society that is an exhibition; the regulations and restrictions that lead to new creativity; and initiatives like civic tech, in which citizens collectively tackle social issues using technology. Interpreting the exhibition itself as a model of society, visitors are able to exchange their views and make rules, to vote for things that are then reflected in the exhibits, and to move objects in the venue around: by taking part like this, visitors directly experience the rules that comprise society. This is an exhibition that nurtures in each of us the ability to engage positively with rules as active participants in shaping the future.

We would like to extend our most sincere gratitude for the support, cooperation, and efforts provided by the corporations, institutions, and all those concerned in making this exhibition possible.

July 2021

21\_21 DESIGN SIGHT  
THE MIYAKE ISSEY FOUNDATION

わたしたちの社会はさまざまなルールによって成立しています。その代表的なものが法律ですが、「もしこの世界から法律がなくなったら」と想像してみると、わたしたちの社会にとってルールが不可欠であることは自明です。それにもかかわらず、わたしたちは、なぜこんなにもルールに不自由さを感じるのでしょうか？ わたしは、その原因が、わたしたちがルールづくりに参加できていないから、あるいはルールづくりに参加している感覚がないから、だと考えています。

わたしは、一人の法律家として、法を営むルールがわたしたちを自由にするものであってほしいと願っています。わたしたちの社会をより豊かにしていくための「基軸線」としてルールを活用できないか、デザインできないか、そのまなざしは必然的に「たれかが作ったルール」から「わたしたちが作るルール」への転換につながっていきます。本展示を通して、ルールの堅固しさではなく、おもしろさ、深さ、そして自由さを感じ取ってもらえたらうれしいです。

水野 祐

Our society is founded on all sorts of rules, the most significant of which are laws. Just try to imagine a world without laws and it should be self-evident that rules are essential to our society. Why then, do we feel so uncomfortable about them? I believe this is because we are not involved in making the rules, or at least because we don't feel like we are involved in making them.

As a lawyer, I want laws and other rules to be something that grants us more freedom. In this sense, I want rules to be "baseline lines" that enable us to enrich our society. If there is a way to design them in such a way? Adopting the perspective of "rules allow us to shift from the idea of 'rules made by others' to one of 'rules made by ourselves'." It is my hope that this exhibition will help people to see beyond the rigid formality of "rules and appreciate how exciting profound and free they can be.

Tsukuru Mizuno

# Directors' Messages

## [Tasuku Mizuno](#)

Lawyer / Attorney

Our society is founded on all sorts of rules, the most significant of which are laws. Just try to imagine a world without laws, and it should be self-evident that rules are essential to our society. Why, then, do we feel so inconvenienced by them? I believe this is because we are not involved in making the rules, or at least because we don't feel like we are involved in making them.

As a lawyer, I want laws and other rules to be something that grants us more freedom. Is there a way to use rules as "auxiliary lines" that enable us to enrich our society? Is there a way to design them in such a way? Adopting this perspective will surely allow us to shift from the idea of "rules made by others" to one of "rules made by ourselves." It is my hope that this exhibition will help people to see beyond the rigid formality of rules and appreciate how exciting, profound, and free they can be.



## [Syunichi Suge](#)

Cognitive Designer / Expression Researcher

I used to see rules as things that other people came up with, that have been here from the beginning, that I had to follow without questioning their existence. So naturally, I had a negative image of rules as something that tied me down.

Today, as a designer and an educator, I think of rules as being quite the opposite: I know that they can function as springboards for creativity, and, when designed well, as guidelines that gently urge action. They can also be used as tools with which to design actions and ideas.

This exhibition provides hints that may help update your image of rules, using a variety of approaches. Through experiencing these works, we hope you will discover new ways of getting along with rules.



## [Miyuki Tanaka](#)

Curator / Producer

Following rules that do not seem to serve any purpose or benefit anyone, just for the sake of appearances — that is one of the things I have the most trouble with in my life. This disposition of mine is, to no small extent, the reason I have long worked with minorities and with people with disabilities, who cannot be measured by the rules of a society composed by the majority.

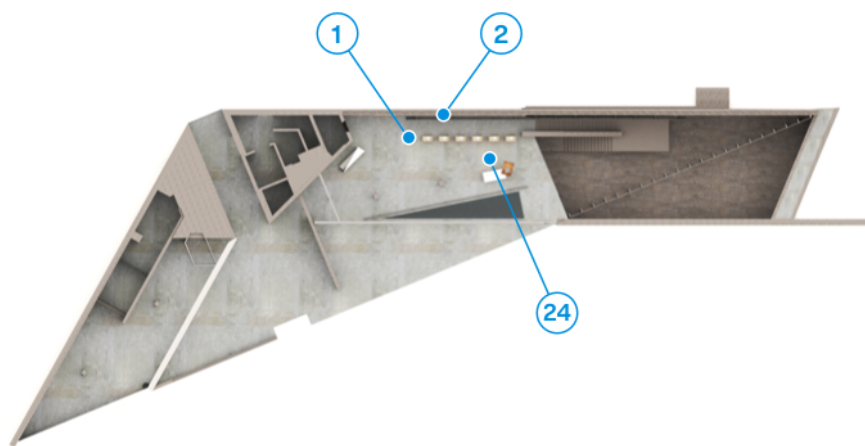
We feel uncomfortable with rules when we feel unable to trust the invisible faces that conceived them, and when we ourselves do not feel trusted by them either. But if we could really appreciate that the common language established by rules helps us to respect people and things that do not fit into them, we would perhaps begin to see that rules are our friends. Our intention with this exhibition is to create, with the help of our visitors, experiences that allow us to imagine different ways of forging trusting connections with others and with society.



Photo: Shiho Kito / Yahoo! News Special Feature



# 1F

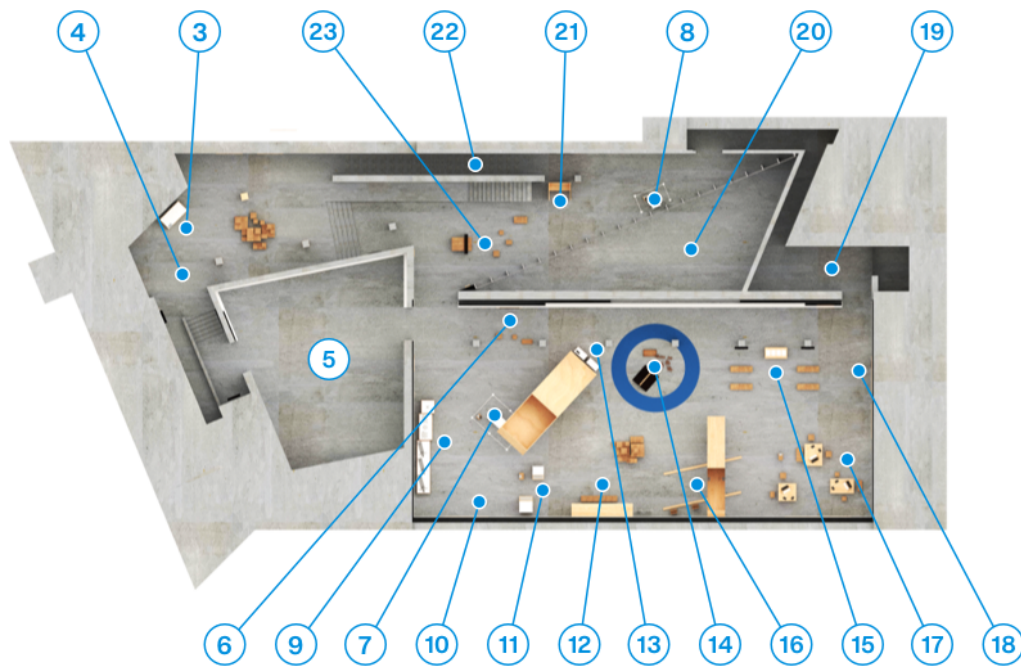


1. [Rules for Viewing the Exhibition](#)
2. [21\\_21 to "one to one"](#)
24. [Rules for Payment](#)

\* The works without a year of production are new.



# B1F



3. [How Rules Are Made \(in the Case of Laws and Regulations\)](#)
4. [Rules for Lines](#)
5. [Who else if not You ?](#)
6. [Rules?](#)
7. [The Square Makes It Through](#)
8. [Sometimes Rules Are Invisible](#)
9. [Shaped by Regulations](#)
10. [Rules for Playing Tag](#)
11. [Takigahara Chicken Village](#)
12. [Kyoto Human Power Bus Guide "We will tell you how to get to the destination."](#)
13. [Rules Made by Corporations](#)
14. [Choreography Concept for Untrained Amateurs 003.1](#)  
[Studies on "angles" and Movements, covid-19 ver update](#)
15. [I Am Not a Feminist! 2017/2021](#)
16. [Ge Yulu \(2017\)](#)  
Please view the actual road name on Google Maps [here](#).
17. [Glowing, Exciting, CivicTech](#)
18. [Culture Made by Rules](#)
19. [Purchasing My Own Belongings Again in the Downtown \(2011\)](#)
20. [tread thickness](#)
21. [D.E.A.D. Digital Employment After Death \(2020\)](#)
22. [Rules for Making Groups](#)
23. [A Haircut by 9 Hairdressers at Once \(Second Attempt\) \(2010\)](#)



# Rules for Using the Boxes

In the exhibition venue, there are boxes that visitors are free to use however they like. The boxes have holes in the sides to help you pick them up and move them around the venue, observing the following rules.

- Please do not leave a box somewhere dangerous or anywhere that may cause a nuisance to others.
- Please do not move the boxes that are used as exhibition pedestals, and to explain the work.
- If no one else wishes to use it, or if you find an unused box, please return the box here.
- Please do not take a box outside.



# Rules for Viewing the Exhibition

In Japan, there is an unspoken rule that you must be quiet at an exhibition. But surely lots of people have deepened their understanding of an artwork by talking about it with other people. Viewing an exhibition is a precious time for sharing the same space and looking at the same exhibits as other people you probably do not usually meet. By introducing little rules into the viewing experience, this work attempts to emphasize the existence of those others with whom you are sharing rules in the gallery space and to shake things up within the microcosm of society that is an exhibition.

**Jun Sasaki (Oink Games)**

Support: Shachihata Inc.

## Thinking Legally<sup>1</sup>

There are no laws regulating or restricting the act itself of viewing something. But there are various rules imposed on viewers in a certain space—prohibiting photography, filming, and running, and so on—and these may limit or impact the act of viewing. Such rules are based on the facility management or ownership rights for a particular space or place. The experience of viewing emerges from the balance of those rights of ownership or facility management with various other rights like the artist's freedom of expression or the viewer's right to know.

---

<sup>1</sup> Thinking Legally Tasuku Mizuno

Laws are representative examples of rules, yet not all rules are laws. Though this exhibition adopts a deliberately broad interpretation of rules, the following texts aim to supplement the regular exhibit explanations by encouraging you to consider the content of the artworks specifically from the perspective of Japanese law. We hope these texts help bring out new possibilities and ways of seeing the works as well as convey the fascinating nature of laws and other kinds of rules.

01

水平大ガラスの長さ

在學期初，我們就選了這本 *Journal of the American Medical Association*，這本書是美國醫學會的官方雜誌，內容非常豐富，涵蓋了醫學的各個領域。我們選擇這本書是因為它不僅提供了最新的醫學研究，還包含了許多臨床指南和專家評論。這對於我們理解醫學的實際應用非常有幫助。在閱讀過程中，我們發現這本書的內容非常專業，但也有一些地方需要進一步的研究和討論。我們希望通過這本書，能夠激發大家對醫學的興趣，並為我們的學習提供參考。

Length of membership (years)

# 21\_21 to “one to one”

**Any architectural structure is built in accordance with societal restrictions. This is confirmed and highlighted through the example of the venue for this exhibition, 21\_21 DESIGN SIGHT. At 21 representative locations around the building designed by Tadao Ando and Nikken Sekkei Ltd are explanations about the tug of war that takes place between design and various kinds of rules, including laws but also such things as distribution, construction, and standards. Though designed to appear open and accessible, the building is actually the accumulation of the architect and construction team’s workarounds for overcoming a range of limitations.**

**Yasutaka Yoshimura Laboratory Waseda University (Yasutaka Yoshimura, Kazuma Dogin, Guang Yang, Yuekun Huang, Dingyuan Liu, Maiko Omaru, Misa Kurashina)**

**Support: Nikken Sekkei Ltd, TAKENAKA CORPORATION, Tokyo Midtown Management Co., Ltd.**

## **Thinking Legally**

Architecture is impacted by many laws and ordinances. In addition to the Building Standards Act, laws include the Fire Service Act, City Planning Act, and the Barrier-Free Act, while residential buildings must abide by the Housing Quality Assurance Act, and ordinances include those on construction safety and landscape. On the other hand, protocols and modules arising from the materials or construction as well as the design philosophy of the architect function as the hidden rules of architecture. Drawing up and setting these rules is also part of the creativity of architects and designers.

## 21\_21 to “one to one”

## 01 Length of Horizontal Glass Sheets

The dimensions of these large horizontal glass sheets are 45 cm in height and approximately 11.5 m in length. Two identical sheets are positioned side by side. A record made at the time of completion of work states that this was the largest size them possible in Japan. Other factors also affected size. 11.5 m is about the maximum possible to convey by road, so that facility of transport was another rule determining length.

## 02 Smoke Exhausting Windows behind Indirect Lighting Apparatus

Above the continuous horizontal window is a horizontal cover of the same length. It has the appearance of an indirect lighting apparatus, but in fact it conceals smoke exhausting systems. In the case of fire, smoke filling the internal space is released through these outlets.

### 03 Degree of Slope on Walls Beside a Staircase: 1:2

A concrete wall beside the staircase descends diagonally. Its degree of slope is determined by the diagonal split line of formwork plywood panels. The Japanese standard size of the panels is 900 × 1800 mm, which necessitates a slope of 1:2.

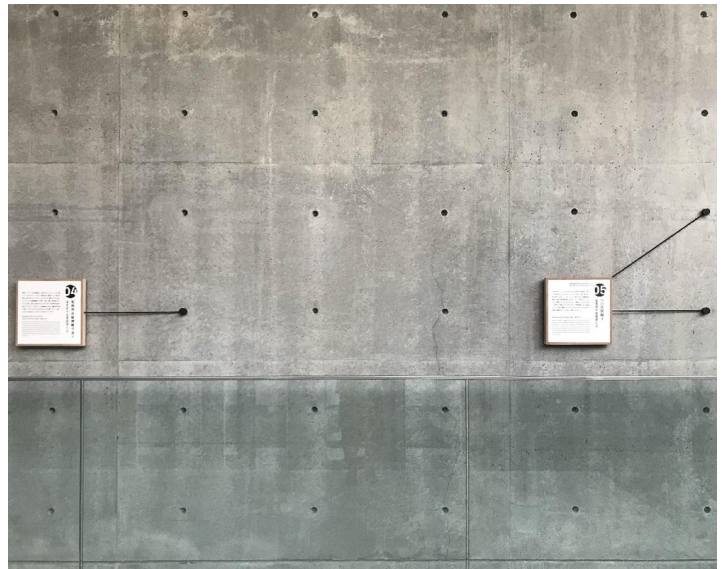


#### 04 Standard Size of Formwork Plywood Panels: 900 × 1800 mm

Reinforced concrete buildings are constructed by injecting concrete into molds. When these are removed, the concrete surface retains the molds' impression. Ando's architectural signature is to use this concrete as such. Formwork plywood panels used in Japan are generally 900 × 1800 mm, and these are found in most building work. Standard Japanese size for structural plywood panels for wooden buildings is 910 × 1820 mm, though some other countries use 1219 × 2438 mm.

### 05 Separator Hole Pitches: 450 × 600 mm

When concrete is poured into molds, its pressure will push the formwork outwards. Elements known as “separators” are positioned to reduce this pressure and to keep wall thickness even. In Ando’s buildings, six separators are used per panel of formwork ply, which result in six holes with a 450 × 600 mm lattice. These may be termed Ando’s architectural DNA. Elements including joints and stairs are structured using divisors and multiples of 450 or 600 mm. Try looking for examples!



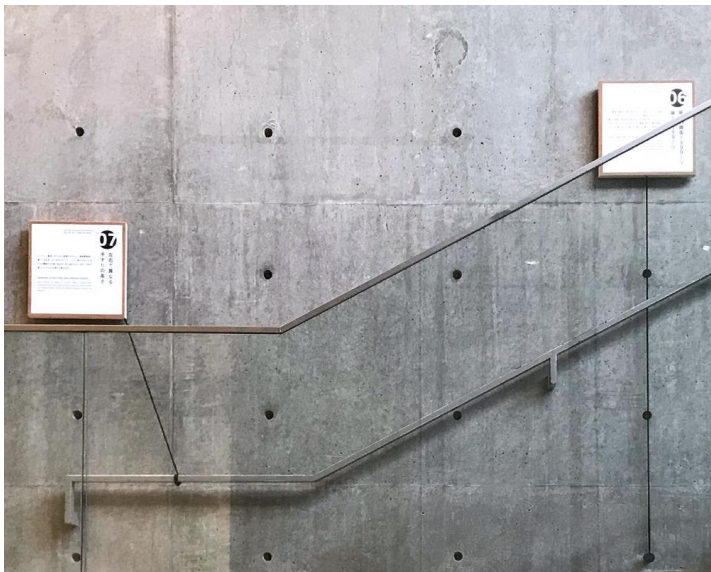
## 21\_21 to “one to one”

### 06 Stair Treads: 300 mm; Heights: 150 mm

Stair treads exactly match separator hole pitches. Each tread is 300 mm, and each height is 150 mm, that is, one sixth of the 900 mm width of a formwork plywood panel. The degree of slope is trivial, so handrails do not need to be positioned in the middle of even the widest staircase.

### 07 Handrails on Each Side Have Different Heights

Steel handrails are affixed to concrete walls to support users ascending or descending. Glass handrails at the back prevent people from falling through. Heights are different because functions are different.



### 08 Elevator Buttons Aligned with Separator Holes

In principle, pitch between separator holes is 450 × 600 mm. However, holes are irregular on smaller walls which do not use standard formwork plywood panels of 900 × 1800 mm. Even with these irregular panels, separator holes retain symmetrical pitches at 450 × 450 mm. Elevator buttons are arranged at the center.

### 09 Door Hidden Inside of Wall

The door on the left has an emergency exit sign and a door handle. The door on the right can be opened to admit large objects. The functioning of the right-hand door is hidden inside of glidline.

### 10 Ando Model Door Handle

Ando has used this door handle ever since his early buildings. It was designed by the manufacturer, Union Co., Ltd., (model No. T215), but even Union began to refer to it as the Ando Model Door Handle. Factory issue types have been painted to match door color.

### 11 Opening of Two Sheets of Formwork Plywood Panel

Although shut for this exhibition, a glass window is attached in the wall between the Lobby and Gallery 1. The dimensions of its opening is the size of two sheets of concrete formwork plywood panel. This means a square of 1800 mm, 2 tatami mats, or 1 tsubo.

### 12 Toilet Sign to AIGA Standards

Toilet indications must conform to standard specifications. One system is the Japanese Industrial Standards (JIS) and another is the International Organization for Standardization (ISO). However, 21\_21 DESIGN SIGHT uses a third system, AIGA (American Institute of Graphic Arts). AIGA was created in 1976 by the United States Department of Transportation to cater for a rise in tourist numbers. The toilet sign with male and female figures side by side was designed by Roger Cook and Don Shanosky. The male was named Helvetica man, and incorporated in many other pictograms.

### 13 Concealed Fire Door

In case of fire, indoor spaces must be securely separable to prevent spread of conflagrations. Here, a steel fire door is concealed. The height of doorway is low to prevent smoke from spreading across smoke outlet sections.

### 14 Joint to Prevent Staining

The essence of Ando's architecture lies in abstract detailing and the elimination of unnecessary elements. Another feature is buildings that remain clean. These detail joints allow water running from the wall to drip down. A single groove helps keep the structure pristine.

### 15 Chamfering of Sharp Corners

The architectural design of 21\_21 DESIGN SIGHT's building includes various triangular forms. However, there are only two sharply angled corner walls in the entire building. Sharp corners have been minimized to avoid injury to visitors or damage to the concrete material. Those two are located in Z Corridor, so they are chamfered at points where people might touch them. The chamfer is approximately 20 mm.

### 16 Emergency Exit to Ground Level

A staircase behind this door enables direct evacuation to ground level. The route continues outside along an outside path. On your way home, take a look at the stairs from outside.

## 21\_21 to “one to one”

### 17 Solid Steel Mullion-Pillars

Integrated mullion-pillars support the heavy steel roof and are designed to resist lateral wind pressure. With a maximum height of approximately 11.7 m, the mullion-pillars are made of slender, solid steel to maximize the area of window. Sectional dimensions: 235 × 69 mm.

### 18 Crack Inducing Contraction Joints

Large concrete floors have crack inducing contraction joints at intervals in order to prevent unexpected cracks. Very fine crack inducing contraction joints can be made with machine-cutting of completed floors, but joints cannot reach the walls resulting in an inevitable margin, due to the structure of the disc-cutter.

### 19 Below-Stairs Sprinkler Adapted for Inaccessible Areas

If you look up at the white ceiling, you will notice regularly-spaced sprinklers. In the case of fire, water is emitted to extinguish it. Areas underneath staircases are difficult to spray, so sprinklers must be installed in unusually low positions.

### 20 Various Shaped Inspection Access Holes

Exposed concrete style is Ando's architectural signature, but the ceilings of 21\_21 DESIGN SIGHT are finished using plasterboard. Wires and air-conditioning ducts run behind these, necessitating ceiling access holes for inspection and repair. Take a look upwards. This pillar is flanked by one round-access and a square hole, concealed in joints. The arrangement reveals tension between design preference and rules.

### 21 Iron Plate Roof: 16 mm Thickness

The objective was considered to create a roof resembling a piece of cloth, 54 m in length. Initial proposals were for a roof sandwiched between iron plates. However, issues of cost and efficiency, as well as consideration of construction practicalities, resulted in covering the external side of the roof with 16 mm thick iron plates. A factory-made roof of that size could not be transported, so welding was carefully carried out on site. A paste used on car sheet-metals was applied to enhance smoothness. Drainage gutters at the eave edges were integrated into the roof, directing rainwater to one lowest point. The whole roof was made to withstand thermal expansion up to 30 mm.

①草案作成  
Drafting for Legislation Bill  
Law-making process starts with a bill drafted by a member of the Diet, a government minister, or a committee of the Diet. The bill is then passed by the Diet and signed by the Emperor to become a law.



②国会法(内閣府提出)  
Law Drafting for the Cabinet Bill



## ルールのつくられ方 (法令の場合)

### How Rules Are Made (in the Case of Laws and Regulations)

③国会での審議・採決の成立・公布  
Enactment by the Diet and Promulgation of a New Law



④審議・採決・公布  
Enactment, Vote-taking and Promulgation  
After a bill is passed by the Diet, it is signed by the Emperor to become a law. The law is then promulgated in the Official Gazette and becomes effective.

⑤施行  
Enforcement  
The law is then enforced by the government and local authorities. The law is then enforced by the government and local authorities.

Copyright © 2015 by the National Diet Library  
All rights reserved. No part of this publication may be reproduced without permission in writing from the National Diet Library.

# How Rules Are Made (in the Case of Laws and Regulations)

This exhibit shows how rules are made through the example of laws and regulations in Japan. The deliberations that take place in the National Diet, as school textbooks typically introduce, is actually only one small part of this process. By focusing on the draft stage of the legislative bills, the exhibit shows how we can get involved in the process. Sharing the significance, moreover, of the process that follows the enactment of a new law—about which we are not particularly aware—the exhibit suggests that rules are, as with making things in general, never completely finished, but should be constantly revised and adjusted.

Planning: Tasuku Mizuno, Syunichi Suge

## Thinking Legally

The recent trend from closed “lobbying” to more open “public affairs” for consensus and policymaking is noteworthy as it expands the possibility for citizens to be involved in rulemaking, just like the “civic tech” treated in the *Glowing, Exciting, CivicTech*. In addition, the process of evaluation, verification, and review of laws and regulations after they are enacted is still rarely considered in Japan. However, there are examples in other countries where specialized organizations have been established to analyze the cost-effectiveness of laws and regulations and sort them out, or where “meta-rules for making rules” have been preset, where two laws must be eliminated in order to enact one law.

12

# Rules for Lines

From supermarket checkouts to restaurants, we line up in various places and wait our turn. Social distancing has made the distance we keep from others even more evident. When lining up, we often find ourselves wondering how much longer we should wait and pay little attention to the other people lining up. While waiting your turn here to enter the next room and lining up according to a particular rule, you can experience the potential for a line of people itself to function as a form of communication.

**Planning: Syunichi Suge, Miyuki Tanaka**

Technical Director: Shunya Hagiwara

Interaction Design: Masato Sekine (N sketch Inc.)

Technical Artist: Kye Shimizu (N sketch Inc.)

Software Engineer: Ryo Yumoto (N sketch Inc.)



# Who else if not You ?

**This work is based on 100% Tokyo (2013), a theater performance in the form of a live attitude survey of 100 Tokyo residents brought together according to statistical data on the city at the time. Taking inspiration from that, this work is an interactive exhibit in which the viewer can experience becoming part of a data sample. From these questions whose answers are separated into majority or minority emerges a quasi-image of society. And when answers not in the majority appear physically in front of you, you realize that almost nothing is 100% either “yes” or “no.” Today, as the coronavirus pandemic has started to make social changes and various kinds of structural inequality more obvious, take an overview of the lines that divide us and of your position relative to other members of society.**

**Daniel Wetzel (Rimini Protokoll), Miyuki Tanaka,**

**Keigo Kobayashi (NoRA) × Haruka Uemura, Shunya Hagiwara × N sketch Inc.**

Text / Sound: Daniel Wetzel (Rimini Protokoll)

Producer / Text: Miyuki Tanaka

Space Design: Keigo Kobayashi, Haruka Uemura

Technical Director: Shunya Hagiwara

System development: Hidemaro Fujinami (N sketch Inc.)

Interaction Design : Masato Sekine (N sketch Inc.)

Technical Artist : Kye Shimizu (N sketch Inc.)

Software Engineer: Ryo Yumoto (N sketch Inc.)

Motion Graphics: Ken Muroi (N sketch Inc.)

Technical Adviser / Equipment Cooperation: Luftzug

Graphic Design: UMA / design farm

Statistical Adviser: Kazuyuki Nakamura (Meiji University)

Translation: Kyle Yamada

Production Manager: Fumiko Toda

Sponsor: precognition co.,LTD. / THEATRE for ALL

Support: K2LAB

Photo: Masaya Yoshimura

Duration: approx. 15 min.

## Who else if not You ?

### Thinking Legally

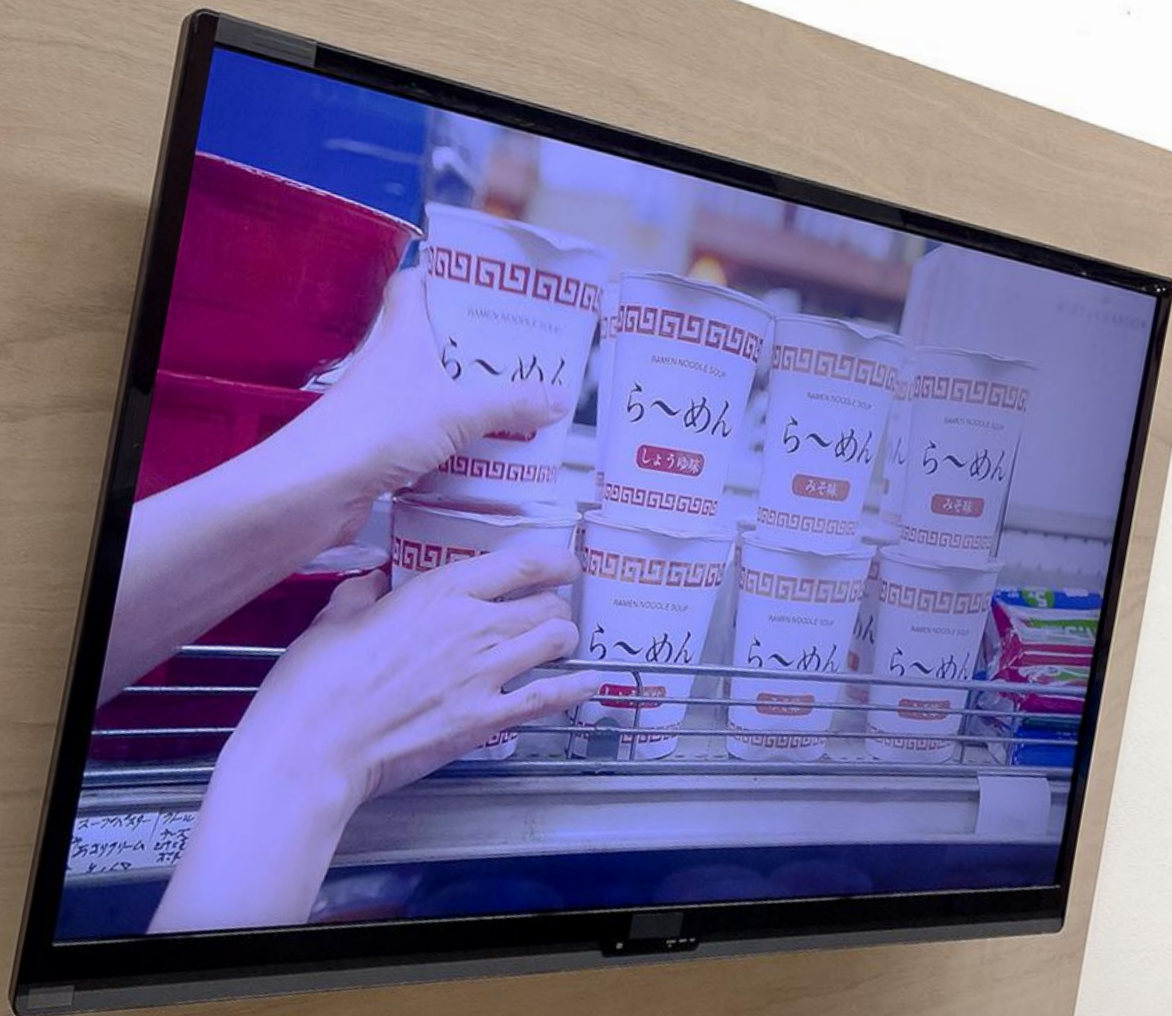
Democracy is founded upon the belief that all people are equal and that every opinion deserves respect. But deciding things by a majority vote does not take into account opinions that are in the minority and is essentially incompatible with the notion of truly respecting all opinions. Nonetheless, in the many constitutional democracies that exist today, democracy and majority rule are seemingly indivisible. As a system, majority rule is susceptible to split votes and does not accurately reflect the opinion of the people. Despite its many weaknesses, why is it so widespread as a means of democracy? Is there not a better way of consolidating opinions?

If we think of life as a game, rules become a way to make the game clearer, and a common language for sharing the game with others.

We are completing various “games” in our daily lives from when we wake up to when we go to sleep: getting on a train, meeting up with someone, shopping, and so on.

On the other hand, it’s difficult to divide life up into such games and, moreover, things surely differ from individual to individual in regard to that process, the ending, how to define “complete,” and even if you do or do not complete a particular game. Naturally, the rules there differ from those in the games.

The following explores the rules we encounter in everyday life, such as products, transportation, marriage, and collaboration. During our communication with others and society at large, what kind of negotiation has led to existing rules around us today? What kind of possibilities are there for other approaches? Let’s think about these questions through various examples and works.



# Rules?

**In our social lives, we share distinct cultures as well as verbal and nonverbal codes in our communities. This work depicts people making use of workarounds and codes that differ from the majority's in terms of their physical or cultural characteristics. Even among the majority, there are codes for behavior and the distance we should maintain from others that are not explicit. While we might not call them "rules" per se, these little moments within everyday life offer glimpses of human ingenuity and creativity for helping us survive in society.**

**Miyuki Tanaka, Syunichi Suge, Ritsuko Nomura**

Planning: Miyuki Tanaka, Syunichi Suge

Director, Film Editor, Computer Graphics: Ritsuko Nomura

Cast: Akira Akiyoshi, Yasuto Okumura, Takaaki Shirai, Eri Nasu, Laila Cassim

Narration: Greg McMaster, Noboru Okamoto

Cinematography: Alexandre Bartholo

Production Management: Ching Wang

Sign Language Interpreter: Mari Kakuta, Tomomi Komatsu

Sign Language Supervisor: Nobue Kobayashi

Support: IGENGO Lab.

Duration: approx. 14 min.

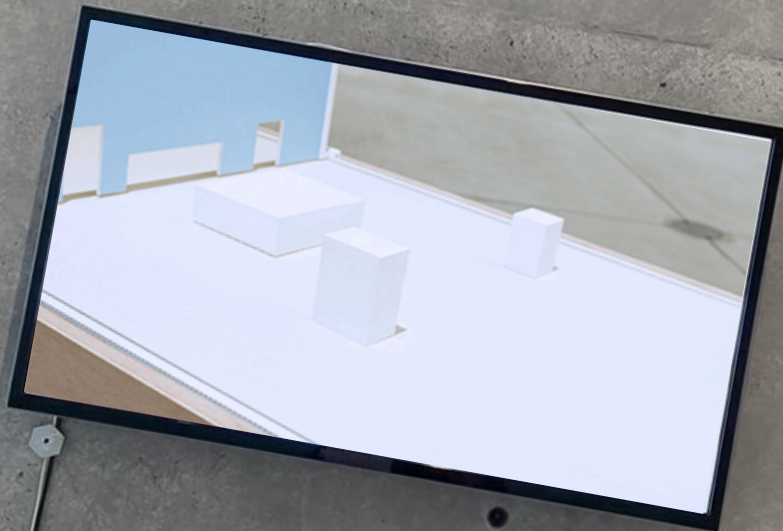
Agency for Cultural Affairs profitability enhancement business

"barrier-free distribution platform business"

precog co.,LTD./THEATRE for ALL

## Thinking Legally

Act for Eliminating Discrimination against Persons with Disabilities and Act on Employment Promotion etc. of Persons with Disabilities require people in Japan to make "reasonable accommodation" for people with disabilities. Reasonable accommodation is defined by the Convention on the Rights of Persons with Disabilities as the "necessary and appropriate modification and adjustments not imposing a disproportionate or undue burden, where needed in a particular case, to ensure to persons with disabilities the enjoyment or exercise on an equal basis with others of all human rights and fundamental freedoms." However, the extent to which this is legally binding depends on whether it involves a private business or a national or local government organization.



The Space Between is a digital  
architectural rendering of a minimalist  
interior space.

Architect: [illegible]  
Date: [illegible]

This digital rendering illustrates a minimalist interior space with a white floor and light blue walls. Three white rectangular blocks of varying sizes are arranged on the floor, creating a sense of depth and perspective. The rendering is displayed on a digital screen mounted on a concrete wall.

# The Square Makes It Through

**What does obedience to rules look like? Is there only one way to obey a rule? This work explores these questions by disassociating from reality and showing abstract objects obediently following very particular rules.**

**The rectangular cuboids continue to pass through various gateways, stirring our interest in understanding the rules at work there. How can we lower the barriers to understanding rules through design and communication in order to better know and master the rules that exist in society?**

**Masaya Ishikawa + nomena + Hiroaki Nakaji**

Support: Blackmagic Design

## Thinking Legally

Regardless of whether they are clearly stated or not, rules and laws inevitably lead to “interpretations” when it comes to their concrete application across various cases. These interpretations can greatly diverge, premised as they are not only on the question of how a rule is applied but also how a rule is understood in the first place. This is what we might call the rule’s “blank space” or room for maneuver: an interpretation has to balance logical (and legal) stability, so that similar cases are judged and dealt with consistently, with fairness at the concrete level for individual circumstances. While this may seem like something akin to a pendulum that swings dynamically, influenced by interactions with such factors, it is not just lawyers who make interpretations, but all of us unconsciously on a daily basis.



# Sometimes Rules Are Invisible

We live our lives based on various invisible rules. Learning about each and every one of them, we can then understand why things appear like they do or behave in certain ways. Our way of seeing things changes when we know the rules. That is also true for this work, which seems to show rectangular cuboids continuing to move aimlessly, but the purpose of the movements is revealed when we look at the screen in front of the exhibit: the cuboids are passing through gateways. Once we understand this, we become able to perceive the gateways even without looking at the screen.

**Masaya Ishikawa + nomena + Hiroaki Nakaji**

Photo: Masaya Yoshimura



ドローン

Drones

# Shaped by Regulations

The products that we come into contact with in our daily lives are affected by various laws. As a result, they may adopt different kinds of designs until now or whole new product categories and markets may be developed. From drones to beer-flavored beverages and electric kick scooters, this exhibit features examples of how the appearance and specifications of products are affected by laws in order to consider the potential for rules and regulations to create new categories and services.

**Planning: Syunichi Suge, Miyuki Tanaka, Tasuku Mizuno**

Planning Associate: Kentaro Hirase

Support: SWALLOW LLC.; DJI JAPAN K.K.; BLAZE, Inc.; Luup Inc.

## Thinking Legally

The architect Rem Koolhaas once wrote of the zoning law in New York: “[It] is not only a legal document; it is also a design project.” The implications of this go beyond just cities and architecture. Our everyday lives are full of examples of product design or graphic design that are quietly influenced by laws and other rules. Here are some of them, such as drones and the Civil Aeronautics Act, beer-flavored beverages and the Liquor Tax Act, Food Sanitation Act, and (though not a law) the Fair Competition Code for Beer Labeling, electric kick scooters and the Road Traffic Act and Road Transport Vehicle Act.

基本ルール



鬼がいる  
One tagger is called 'it.'

Basic Rule



チームに分  
Everyone is 'it'  
in three teams: red, b

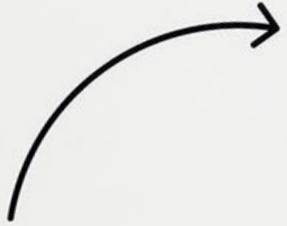


増やし鬼  
Multi-'It' Tag

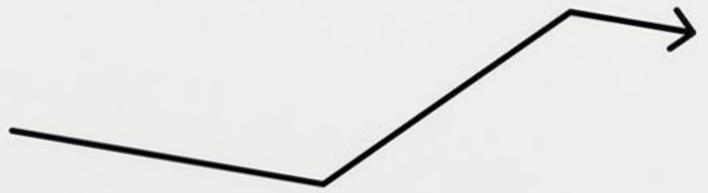
まると  
なる  
some 'it.'



鬼がどんどん  
増えていく  
'Its' increase in number.



鬼と子が入れ替わる  
'It' and the touched person  
swap roles.



子は味方に  
タッチされると復活する  
They are unfrozen  
when touched by a teammate.

固まるときは両手を上げて  
バナナのポーズを取る  
n out person freezes like a banana,  
with both hands up.



子は味方にバナナを  
剥いてもらうと復活する  
They are unfrozen when  
a teammate peels the banana skin.



固まるときは両手を合わせ  
地藏さんのポーズを取る  
person freezes like a praying Jizo.



子は味方に  
拜んでもらうと復活する  
They are unfrozen



# Rules for Playing Tag

**When we are children, we play games in which we invent, try out, revise, and then retry rules, in this way experiencing how movements and use of the environment change when we change the rules, and thus the fun of a game also changes. This work introduces the appeal of play and the relationship between individuality and rules by showing the shifts in rules for various games based on tag.**

**Planning: Syunichi Suge, Kentaro Hirase**

Planning Associate: Sonoka Aoki

Design: Kentaro Hirase, Sonoka Aoki

Production: CANOPUS

Supervisor: Yushi Hiramane (International Onigokko Association)

## Thinking Legally

On a TV show, a fascinating remark about the rules of soccer once came up in a conversation between the former Japan national soccer team manager Vahid Halilhodžić and the former Arsenal manager Arsène Wenger: "Diving [deliberately falling over] in the penalty area is not 'cheating'; it's taking maximum advantage of the rules. It proves your intelligence and if we don't stretch the rules like that to their full potential, soccer as a sport will stop evolving." What would happen if we think about this not only in terms of sport but also rules in general, including games and laws?



# Takigahara Chicken Village

In 2020, a record number of hens were culled in Japan as a preventative measure after an outbreak of an avian influenza virus, and a scandal broke related to allegations of bribery over easing regulations and protecting the price of eggs. What lies behind these developments are the squalid conditions in which poultry is reared that prioritize productivity and run contrary to the natural way for hen to live. Taking inspiration from that situation, Chicken Village comprises 2 kinds of small hen coops: one with the Chicken Commune (Private Room Hen Coop) offering nesting boxes for individual hens, and the keisha keisha (Sloped Hen Coop) the one featuring a grid with perches. By prioritizing the well-being of poultry, the project requestions the relationship between humans and livestock.

**Yasutaka Yoshimura Laboratory Waseda University (YYlab)**

Master plan: YYlab

Chicken Commune Design: Mariko Kawano+YYlab

Keisha Keisha Design: Guang Yang+YYlab

Client: Teruo Kurosaki (Flowstone)

Construction Supervisor: Tsukasa Horinouchi (Flowstone), Kengo Tanaka

Construction: Mariko Kawano,\* Guang Yang, Kazuma Dogin, Ruo Li, Yusuke Ejiri,\* Zhuoran Fang,\* Yasutaka Yoshimura (YYlab,

\*=ex-student)

## Thinking Legally

Our society's rules, including its laws, are shaped by the mindset of anthropocentrism premised on a rational individual that has free will and autonomy. But as rapid environmental and climate change has made clear, this anthropocentrism is no longer sustainable. Animals also have "laws" and when it comes to thinking about how similar they are or are not to human rules, we must inevitably also reconsider the laws and rules of the Anthropocene.



# Kyoto Human Power Bus Guide “We will tell you how to get to the destination.”

One of the projects by the nonprofit Swing, which aspires to destabilize our fixed notions of what is “normal,” Kyoto Human Power Bus Guide features Masayuki Kinoto with 2 guides—Q and XL, who have incredible knowledge of bus routes in the city—going around Kyoto and giving out guidance on tricky bus routes, whether requested or not. Doing an activity out on the streets requires permission but the jurisdiction is complicated and, since the 3 are not engaging in something for commercial purposes, their guidance falls in between jurisdictions. Jauntily operating in such areas where the rules are ambiguous, the guides teach us the importance of loosening up our society, where rampant self-control ultimately makes it hard for us to live.

## Specified Nonprofit Corporation Swing

Cinematography, Film Editor: Tatsuki Katayama

Duration: approx. 23 min.

## Thinking Legally

Buses on fixed routes are legally categorized as general transit passenger vehicle transportation operators by the Road Transport Act, and there are specific rules for such services, including providing guidance, set by the official rules for that legal category and notifications from the Ministry of Land, Infrastructure, Transport and Tourism. Within this legal sphere, the self-professed “freaky memory performance” that is Kyoto Human Power Bus Guide provides information without asking for compensation. It is hard to say if the guidance constitutes a professional or voluntary service, and it is also different, albeit just barely, from touting, which is banned by local government ordinances against disturbing the peace.

キーボードのQWERTY配列

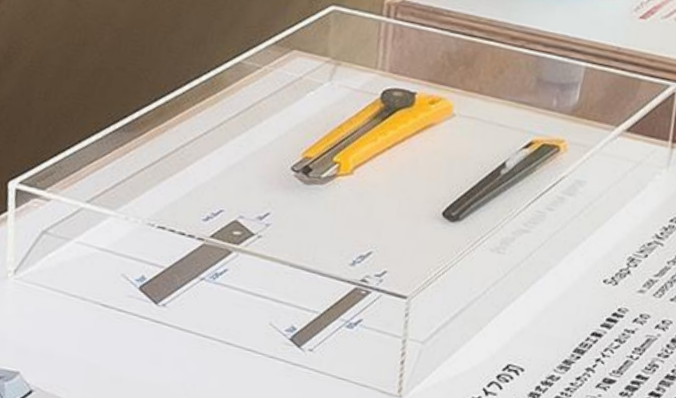
現在、コンピュータのキーボードに採用されているアルファベットのキーの並び方はQWERTY配列と呼ばれ、上からQWERTYUIOP、ASDFGHJKL、ZXCVBNMと並んでいる。この配列は、タイプライターという文字を叩くする機械で、元になっており、初期のABC順に近しい配列から、キーの使用頻度を考慮したため、現在のQWERTY配列になった。この配列は、タイプライターで、元になっており、初期のABC順に近しい配列から、キーの使用頻度を考慮したため、現在のQWERTY配列になった。この配列は、タイプライターで、元になっており、初期のABC順に近しい配列から、キーの使用頻度を考慮したため、現在のQWERTY配列になった。

用されているアルファベットの配列と別れ、上からZ、Y、X、W、V、U、T、S、R、Q、P、O、N、M、L、K、J、I、H、G、F、E、D、C、B、Aと逆順に並べた「逆順配列」と呼ばれる。これは、キーの使用頻度、特に「QWERTY」の文字を印字する際の操作性を考慮して、キーの配置を変えたものである。この逆順配列は、1880年に「Wyckhoff Seamans & Benedict社」が「レシジョン・スタンダード」として発表する際に現在のキーボードの標準配列として採用された。その後、QWERTY配列が独占的地位を確立し、他の配列はほとんど見られなくなった。この標準配列は、現在でも世界中で広く使われている。

**ENTER Keyboard Layout**

The layout design must connect a lot to a unique space. Keyboard design is a complex task that requires a lot of knowledge and experience. The design must be able to handle a wide range of tasks, from simple text entry to complex data entry. The design must also be able to handle a wide range of users, from novice to expert. The design must be able to handle a wide range of environments, from desktop to mobile. The design must be able to handle a wide range of tasks, from simple text entry to complex data entry. The design must also be able to handle a wide range of users, from novice to expert. The design must be able to handle a wide range of environments, from desktop to mobile.

the release of the  
by "Myopic" Securities &  
considering construction  
the QICET 1 spot assumed a margin) to  
board, thanks to the speculation made by various corporations  
aiming for a share of the telephone or computer market.  
reference four years later (see "The View of  
with Publishing Co., Ltd. 1994

[illegible][illegible]

A close-up photograph of a document. In the upper left corner, there is a square QR code. Below and to the right of the QR code is a form with several horizontal lines for text entry. Some of the text on the form is visible, including "Name", "Address", "City", "State", "Zip", and "Phone". The document appears to be a form for a library or a similar institution.

Examples of De Facto S...

# Rules Made by Corporations

**Products and systems developed by private corporations become established in society as “rules” by 2 processes: de jure standards, in which an initiative undertaken independently by a corporation is approved as a standard by a public institution or agency; and de facto standards, in which something is treated as a standard because it is widespread in society. This exhibit introduces examples of each to explore the relationship between corporations and rules, including how usability is subsequently improved through corporate activities and how a situation may arise in which other choices become less available once something is accepted as a standard.**

**Planning: Syunichi Suge, Miyuki Tanaka, Tasuku Mizuno**

Planning Associate: Kentaro Hirase

Support: OLFA CORPORATION, DENSO WAVE INCORPORATED, PFU Limited

## Thinking Legally

De jure is a Latin phrase literally meaning “of law.” Laws and regulations should, accordingly, always aspire to de jure standards. If a standard is de facto (in Latin, “of fact”), the process leading to standardization is fundamentally left up to the market. Corporations increasingly aim to obtain standardization for their products and services by strategic use of open sourcing, patent pools, or fair, reasonable, and non-discriminatory licensing.



# **Choreography Concept for Untrained Amateurs 003.1**

## **Studies on “angles” and Movements, covid-19 ver**

### **update**

**This is a coronavirus pandemic version of the Physics Series, where rules and tasks functioning as “choreography” are verbalized in the form of written specifications. Put the tree branches between your body and that of another person or between your body and the wall of the venue, and try to move or keep still without the branches falling. The series deals with such things as gravity, uniform motion, and angles, and can be performed by anyone, even so-called amateurs, by following physical functions and the laws of nature instead of attempting an act of self-expression. When carried out according to the rules, the described task is converted into an indescribable physical sensation.**

**contact Gonzo**

Duration: approx. 10 min.

#### **Thinking Legally**

Applying (or rather, imposed) as they are uniformly, laws and other kinds of rules are both rigid and violent, but though a rule may be applied uniformly, not everyone acts in the exact same way. A consensus, on the other hand, is formed from the bottom up among the people involved, and remains flexible in the sense that it is not something forced onto them in advance. The artist offers this work for sale and the purchaser then has the right to perform it. This style of selling is also an attempt to make rules that expand the possibilities and interpretations of an artwork.



# I Am Not a Feminist! 2017/2021

**This new work is Mai Endo's follow-up to I Am Not a Feminist! (2017), which captured the process of creating a marriage contract in the hope of inventing an alternative kind of marriage. It unfolds as a dialogue with photographer Eiki Mori about intimate relationships that could replace the current institution of marriage that underpins society. These relationships take many forms. How can we give them status in society and maintain them in the long term without losing their diversity? This question also leads to the search for a future community where individual freedom is compatible with social institutions.**

## **Mai Endo**

Cast: Mai Endo, Eiki Mori

Cinematography: Takashi Fujikawa, Tao Koyanagi

Translation: Naoki Matsuyama

Support: Goethe-Institut Tokyo

Duration: approx. 45 min.

## **Thinking Legally**

Marriage is defined in the first clause of Article 24 of the Constitution of Japan as based on the mutual consent of "both sexes" and (in Article 739, Clause 1 of the Civil Code) as taking effect upon notification. When one of the parties has no intention to marry, the marriage is void (Civil Code Article 742, Clause 1). In various countries, laws are appearing that give legal recognition to same-sex marriage or to similar partnerships, banning discrimination based on sexual orientation or gender identity, and allowing sex reassignment surgery for transgender people. Though the situation in Japan in this regard remains embryonic, lawsuits are underway seeking legal recognition of same-sex marriage or similar unions, and local governments are increasingly introducing ordinances that effectively recognize same-sex couples by issuing certificates that accept the partnership as equivalent to marriage.



葛宇路

# Ge Yulu (2017)

On an unnamed street in Beijing, the artist put up a sign bearing his own name, the last character (路) of which means “road” or “street” in Chinese. Despite having done this without permission, not only was the road sign not taken away and remained there for several years, the “name” was added to the information provided by a Chinese map service and began to be used for people searching for addresses, requesting deliveries and traffic tickets. When Ge Yulu presented the work as his final graduation project, it received media coverage and gained wider fame, which then led the Chinese authorities to have the sign taken away. Having created a de facto street name, this sequence of events questions the rules linking names with ownership.

## Ge Yulu

Duration: approx. 3 min. per film

- \* A replica of the sign is on display at the entrance.
- \* Please view the actual road name on Google Maps [here](#).

## Thinking Legally

In Japan, installing your own road sign would require a road occupancy permit as per the Road Traffic Act (in the case of a private road, only the permission of the owner is needed). Japanese road names are based on either the Road Traffic Act or City Planning Act, though municipalities and local governments give alternate names to major national routes to make them easier to understand or remember. They may also set up a committee of experts to consider the best name for a road. The actual definition of “road” varies among different laws and ordinances, such as the Road Act, Road Traffic Act, Building Standards Act, Land Improvement Act, and Forest Act.



# Glowing, Exciting, CivicTech

**Rules can be designed. When we understand the city where we live in this way, city planning becomes something akin to making our own rules and evocative of participatory democracy. In such participatory city planning, an important role is played by “civic tech,” in which citizens use technology to solve community problems. This work introduces the civic tech movement and its technology and approaches, asking if we can interpret the place where we live and its rules and systems as “ours” and take an active role in making them.**

## Code for Japan

Animation: Shuto Yamazaki, AIBONNE, Toru Tanaka, MaySoMusician (K・Watanabe)

Graphic Design: AIBONNE, Saori Otake, Toru Tanaka, Mami Takesada, Mako Mizuno

Online-System Design: Yukiya Okuda

Support: Code for Japan contributors

Duration: approx. 3 min. per film

## Thinking Legally

In representative democracies, there is a system called public consultation or public comment in which citizens can give their opinions on government policies. Prescribed in Japan by the Administrative Procedure Act, public comment ensures fairness and transparency of governance by seeking input widely on policy. However, it is hard to say if the public comment system functions adequately. The extent to which representative democracy and majority rule can reflect the opinions of the minority is a major dilemma for democracy, and civic tech may offer one solution. Japan's Digital Agency, which was newly established in 2021, has already launched the Digital Innovation Ideas Box using civic tech.



# Culture Made by Rules

This exhibit comprises 2 case studies. The first is the Manazuru Community Development Ordinance “Design Code,” a rule that sets 8 principles for “beauty” in community development and encourages the participation of the town, local residents, and visitors. Since its enactment in 1993, it has served as a guideline for shaping the landscape of Manazuru. The second is Legal Shutter Tokyo. This is a project pairing artists and graffiti writers both within and outside Japan with shutters in the city, which are often dull and aesthetically bland. It aspires to familiarize people in a community with graffiti, discussion of which is often dominated by the dichotomy of legality and illegality, and to foster new forms of culture. In these initiatives, we can glimpse approaches that transcend the limitations of design acts by structuring and institutionalizing through rules for the complex system that is culture.

**Planning: Tasuku Mizuno, Miyuki Tanaka**

Manazuru Community Development Ordinance “Design Code”

Support: Manazuru town, Manazuru Publishing

LEGAL SHUTTER TOKYO

Film: Kazunori Harimoto

## Thinking Legally

The Manazuru Community Development Ordinance “Design Code” is a pioneering attempt to take Christopher Alexander’s concept of pattern language, which analyzes and reconstructs patterns of environments (urban spaces and buildings) that feel comfortable, and apply it to city planning and ordinances. Behind this, though, lies the tension between laws and ordinances, testing how possible it is to make unique ordinances that reflect the individual character of each area. LEGAL SHUTTER TOKYO takes up the idea of legal walls for street art and graffiti, creating a system for owners to give permission to artists, though we might also describe it as an arrangement that overwrites criminal law (building and property damage) and civil law (infringement of ownership) through consent between individuals. And as an approach to community development and city planning that is temporary, guerrilla, and experimental, it can also be assessed as an endeavor in tactical urbanism.



# **Purchasing My Own Belongings Again in the Downtown (2011)**

**In our lives today, we are unable to escape capitalism. In this work, the artist reverts his personal belongings into commercial products by taking them to shops, and then once again exchanging money for them to turn them back into his private possessions. This process prompts us to realize that though the use of money in our economic system makes things easier for us in various ways, the exchange is ultimately just a symbolic process unrelated to what is actually being bought. When the trust guaranteed by money is shaken, how can we judge the value of a product? And instead of money, with what would we exchange it?**

**Yoshinori Niwa**

Duration: approx. 10min., 6min., 7min. per film

\* This work makes use of part of our storage facilities. Viewing the work may be affected by the fluorescent lighting or members of staff entering the space.

## **Thinking Legally**

Fundamentally, once a contract of sale between a retailer and a customer is made, the ownership of the products belonging to the retailer transfers to the customer. In this work, no contract of sale is made for the ownership to belong to the customer, so the ownership is not transferred. Money received by the retailer is defined as “unjust enrichment” in Article 703 of the Civil Code if something is gained without legal cause, but (as per Article 705 of the Civil Code) the person who paid is unable to seek its return if they know there is no obligation to do so. If by continuing to undertake an act like that shown in this artwork you were to obstruct the operations of a retailer, you may be subject to prosecution under the Damage to Credit; Obstruction of Business (Penal Code Article 233).



# tread thickness

Many of the rules we can imagine involve the activities and behavior of people that take place above the ground. The development of towns and cities attempts to manipulate the nature and history of that land for the benefit of human beings, at times even transforming the very features of the terrain. Through photography and fieldwork undertaken in the Roppongi area, this work tries to turn our attention not to the buildings that rise up from the ground, but rather to the principles possessed by the land on which they stand. This encourages us to envision the large rules that humankind relies upon, which are ordinarily hard to see and concealed by short-term economic activity.

**Yurika Kono + Rick Yamakawa**

\* Access outside closed if raining and gusty winds.

## Thinking Legally

Urban development and town planning is undertaken in compliance with the City Planning Act and Urban Redevelopment Act. The venue for this exhibit, Tokyo Midtown, was built as a project to redevelop the former site of the Ministry of Defense headquarters (which moved from Roppongi to Ichigaya in 2000) and Hinokicho Park—an example of district planning within the scope of the City Planning Act. As a result of the decision to redevelop the district, some of the Building Standards Act's restrictions in terms of use, floor area ratio, height, and so on were relaxed to achieve a large-scale open space integrated with the adjoining Hinokicho Park, and a multipurposed building that combines offices, residences, hotel accommodation, commercial facilities, and cultural facilities. On the other hand, consideration was also given to the scenic beauty and environment by preserving aspects of the local history visible at the site, not least retaining part of the stone ditch from a samurai lord's mansion as a retaining wall and keeping roughly 140 trees that stood within the original grounds of the Ministry of Defense.

# D.E.A.D.

Digital Employment After Death  
DECLARATION



この表明書は、あなたの死後、あなたの個人データをもとに AI や CG などを利用して「復活」させられることを許可するかどうかについて、生前に意思を表明しておくための文書です。  
あなたの意思を家族や周囲の方々へシェアすることで、ご自身の意思に反した死後肖像の濫用を抑制することにつながります。

意思表明については、次の通りの対応を希望します。

☐ 私は、私の死後、個人データをもとに AI や CG などを利用して「復活」させられることを以下の範囲において許可します。

— 私を「復活」させることを許可する対象

- ☐ 親族 ☐ 知人  
☐ 私が指名した人 ☐ すべての人

— 私を「復活」させる際の、生前の事実への準拠範囲

- ☐ 生前の発言内容、性格、外見などの事実を厳守する  
☐ 生前の発言内容、性格、外見などの事実をもとに生成することを許可する  
☐ 生前の事実に基づく必要はない

— 私を「復活」させる際の表現許容範囲

- ☐ BC (自動投稿プログラム) がテキストを書く  
☐ 私の声により自動生成され、音声で会話する  
☐ 私の声により自動生成され、映像で再現される

— 私を「復活」させる際の対価の有無

- ☐ 有償 ☐ 無償

特記欄：※家族の利用に限る、SNS 上のデータに限るなど

☐ 私は、私の死後、個人データをもとに AI や CG などを利用して「復活」させられることを一切許可しません。

年月日：

署名：

2021 年 7 月現在、本文書の法的効力が保証される仕組みはまだ整備されていません。  
しかしながら、私たちは本プロジェクトを通じてこの問題が広く世の中に認識され、死後の肖像権管理のルールについて考えるきっかけになることを願っています。



D.E.A.D. Official Website  
<https://dead.work>

whatever

# D.E.A.D. Digital Employment After Death (2020)

Alongside the already increasingly familiar issue of how to deal with people's social media accounts after they die, there is growing interest in technology that can "revive" the deceased by using their images and recordings of their voice when they were alive. This work is a platform that allows users to express their choice for how they wish their image to be used after they die. It issues declarations to permit others to "resurrect" and even "employ" someone after death through artificial intelligence and computer graphics by using personal data. In this way, the work demonstrates that rules apply to us even after our death.

**Whatever Inc.**

Duration: approx. 2 min.

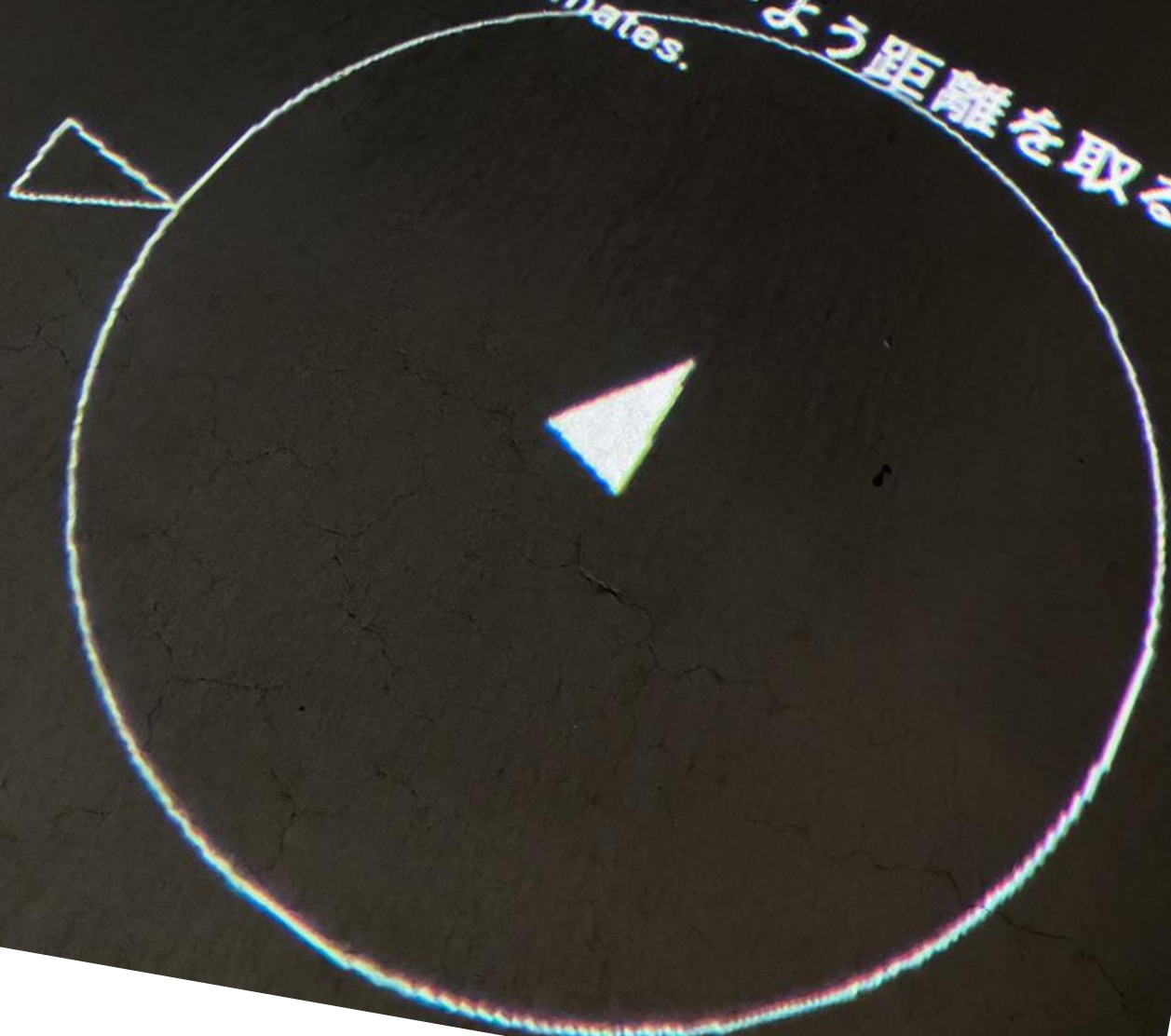
\* [D.E.A.D. Official website](#)

## Thinking Legally

In the case of death, ownership and other proprietary rights are inheritable (transferable), but this does not apply to personality rights like image and privacy. The proviso in Article 896 of Japanese Civil Code specifies that the "personal" possessions of the inheritee (the deceased) are not inheritable (transferable). This is because what is personal in the legal sense is premised on the possessor being alive and is thus rendered conceptually void upon death. There are countries that have laws and legal precedents for protecting things similar to personality rights even after death, though these currently almost always recognize the rights as passing to the family of the deceased. Is that sufficient? Discussions are now emerging on how we make the rules for what happens after we die.

Rule 2  
**同調** Alignment  
近くの仲間たちの方向・速度の  
Steer towards the average heading of loc

Rule 1  
**間隔** Separation  
近くの仲間たちと近づきすぎないように距離を取る  
Steer to avoid crowding local flockmates.



# Rules for Making Groups

Some living creatures like birds and fish exhibit swarm behavior, whereby those of the same species gather together and perform an action collectively. The ability to move while maintaining the swarm through various kinds of environments and even around obstacles is known as swarm intelligence, and is employed also in designing games. That ability can be simulated by applying just 3 rules to each entity. A swarm then forms through the interaction of entities according to those rules. This work uses **Boids**, an artificial intelligence program that simulates swarms, to introduce how the rules work.

**Planning: Syunichi Suge, Kentaro Hirase, Yusaku Kimura**

Planning Associate: Sonoka Aoki

Programming: Yusaku Kimura, Yuta Morofuji

Design: Kentaro Hirase, Sonoka Aoki

Production: CANOPUS

Support: Getty Images Japan

Duration: approx. 2 min.



# **A Haircut by 9 Hairdressers at Once (Second Attempt) (2010)**

**We live our lives through a process of daily negotiations with others in society. At times compromising or changing our approach, we attempt to achieve things by working out our differences. This work captures the process of “negotiation and compromise” that arises when people from various cultural backgrounds and affiliations come together and cooperate to create one thing. Here, we can interpret rules not as things that are complete in and of themselves, but rather as things that are refined by those on the receiving end and update on a daily basis while coming into contact with others and actual circumstances.**

**Koki Tanaka**

Commissioned by Yerba Buena Center for the Arts, San Francisco

Duration: approx. 28 min.

## **Thinking Legally**

Setting, implementing, and revising rules from the bottom up with an open and diverse group of participants is easier said than done. Laws and regulations, for instance, are set, implemented, and revised in a nominally “open” place (the National Diet), but the legislative process, including the revision of laws, actually unfolds almost entirely behind closed doors and involving a very limited number of relevant people. And here, the opinions of the people with the loudest voices are more likely to gain acceptance. To what extent are socially inclusive legislation and rule-making or inclusive design for rules truly possible?

# 支払いのルール

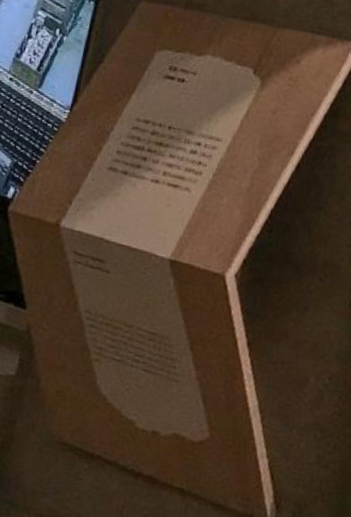
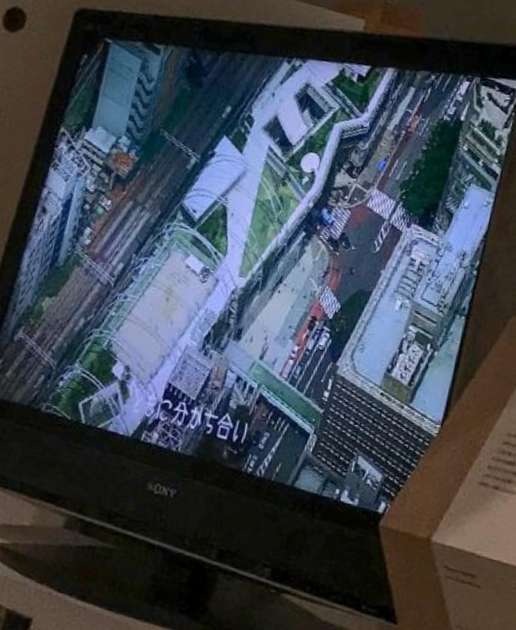
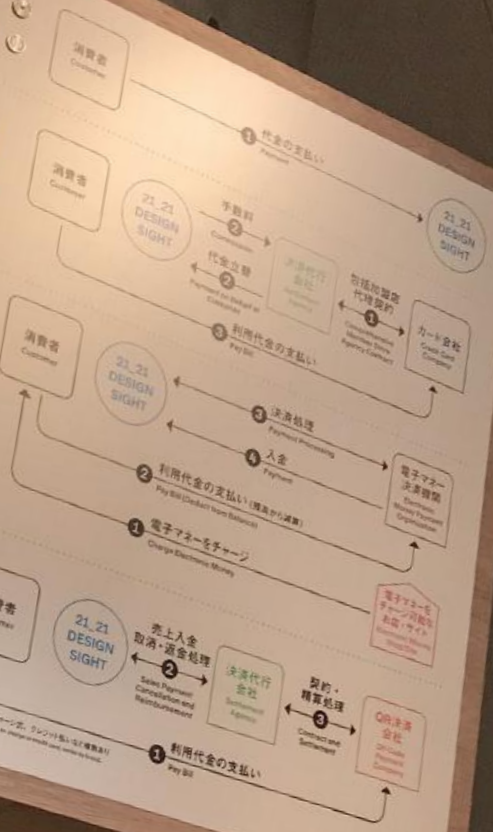
## Rules for Payment

現金  
Cash

クレジット  
Credit

電子マネー  
e-money

コード決済  
QR code



# Rules for Payment

**When buying things, a wide range of payment methods are now available, including electronic money and QR codes. When making a payment, we feel like “we have handed over money,” but the process of the money transferring from us to the retailer actually varies a lot depending on the payment method. This exhibit compares those different processes, introducing how rules are concealed underneath the payments that we make on an everyday basis.**

**Planning: Syunichi Suge**

## **Thinking Legally**

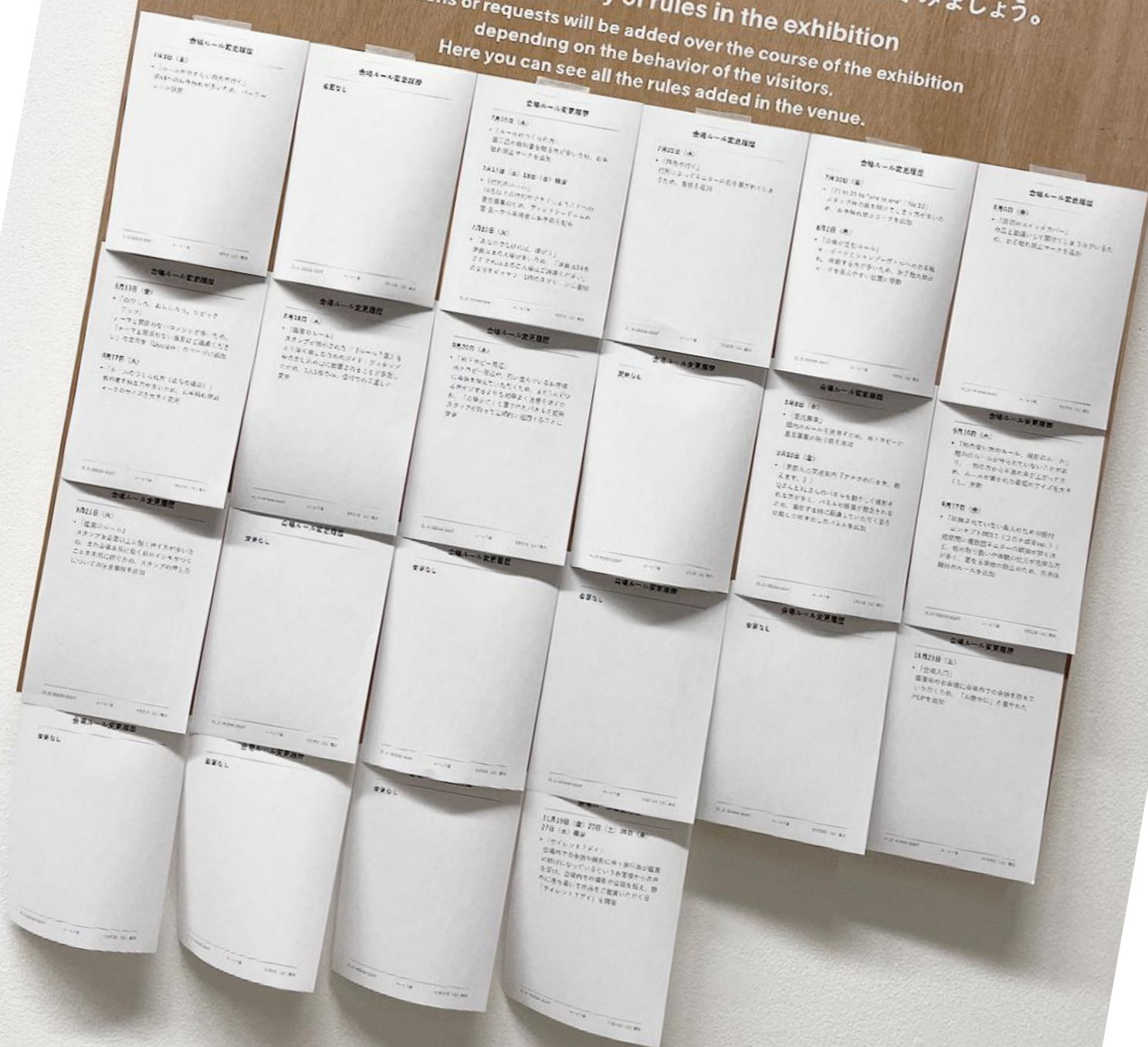
Various finance laws relate to non-cash payments: the Installment Sales Act deals with credit card payments, while the Banking Act, Payment Services Act, and Financial Instruments and Exchange Act deal with electronic payments and loyalty programs. The rules for electronic payment, in particular, have recently undergone significant changes with the arrival of FinTech and further shifts toward a cashless society. In addition, the user agreements (terms and conditions, contracts) made with credit card companies and over payment service providers also play a major role here.

来場者の振る舞いにもとづいて注意書きやお願いが加えられていきます。  
どのような理由によってルールが加えられたのか、見てみましょう。

Revision history of rules in the exhibit

Precautions or requests will be added as needed.

Revision history of rules in the exhibition  
Precautions or requests will be added over the course of the exhibition  
depending on the behavior of the visitors.  
Here you can see all the rules added in the venue.

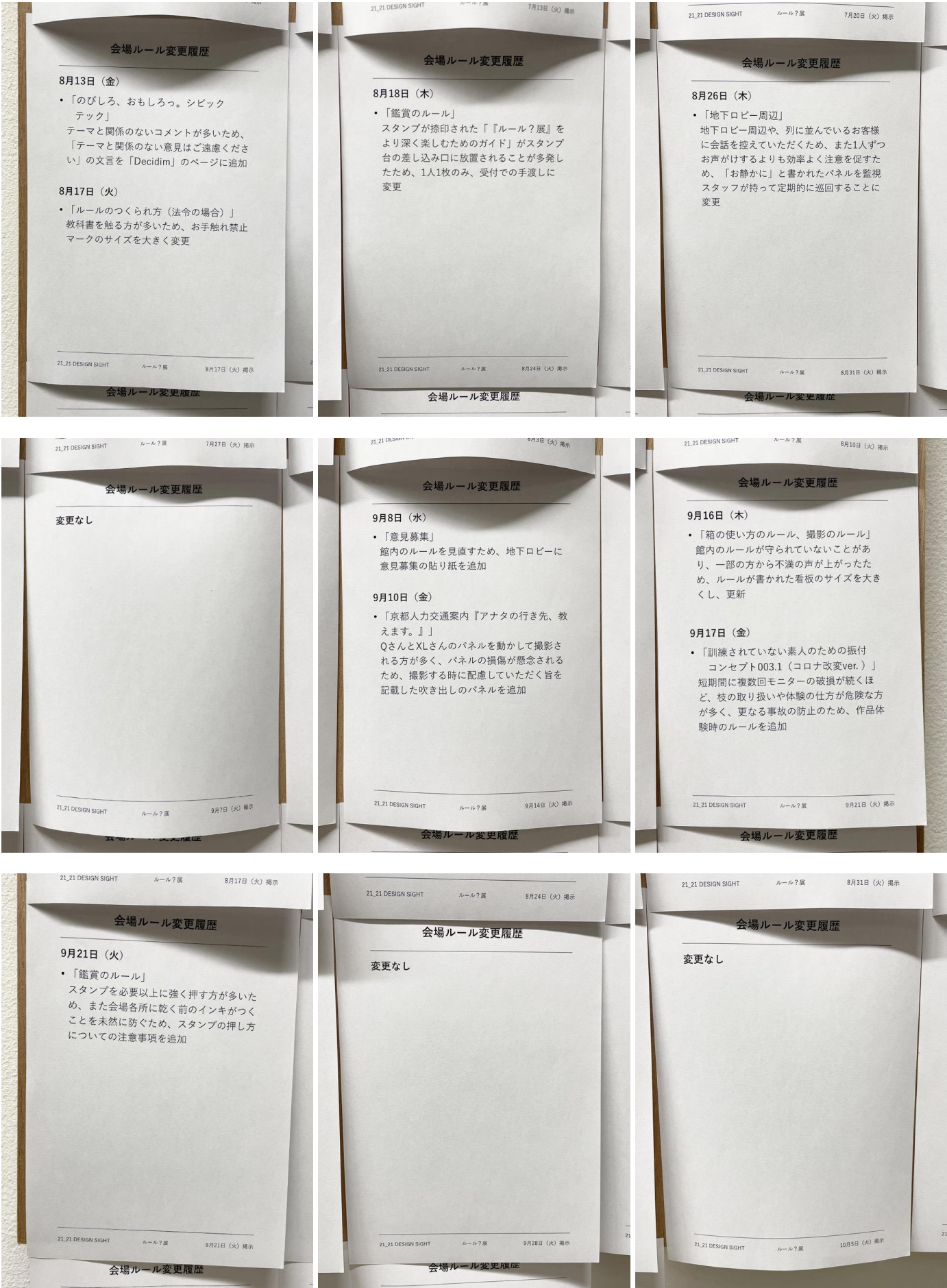


# Revision history of rules in the exhibition

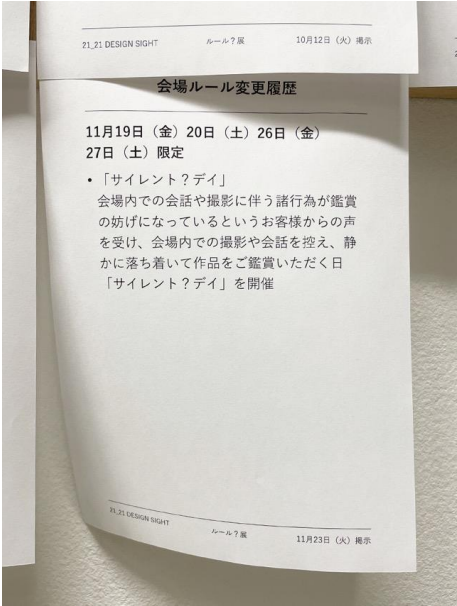
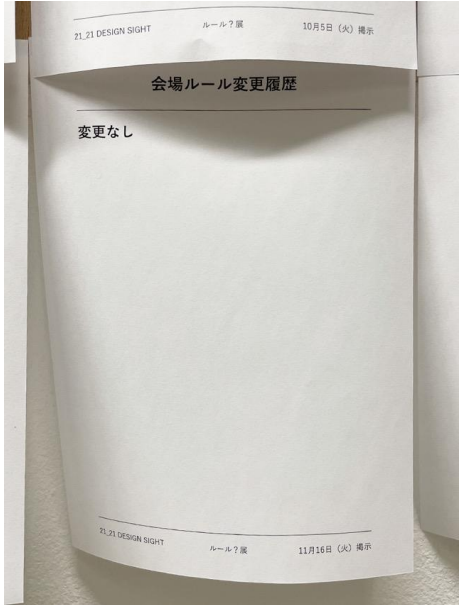
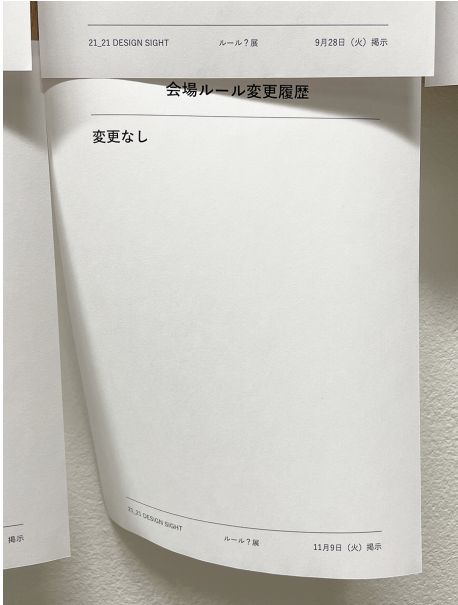
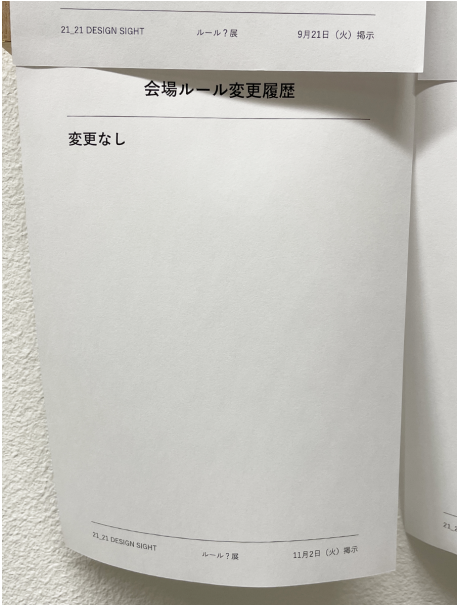
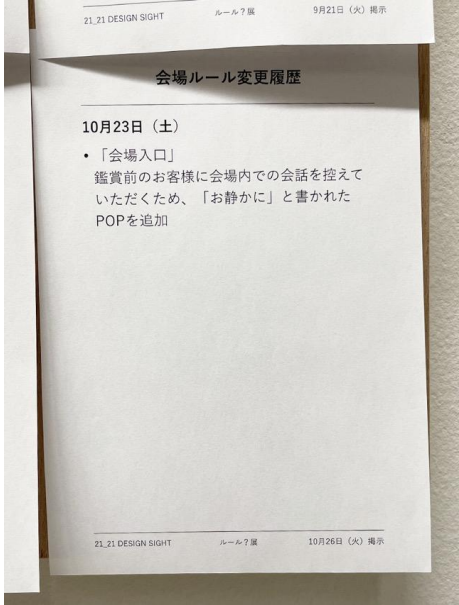
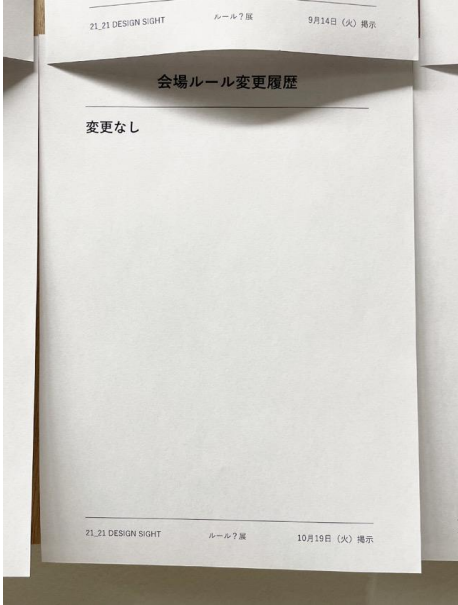
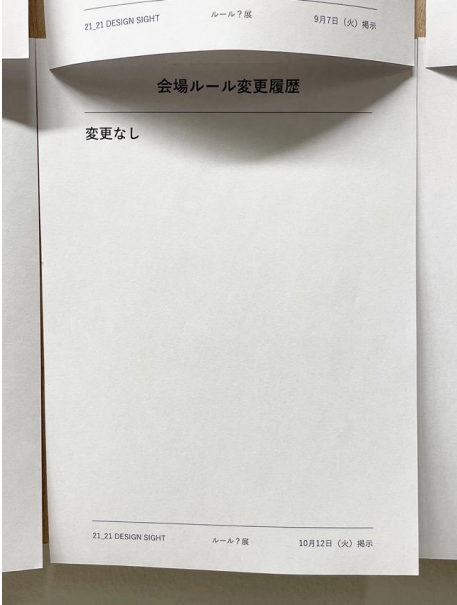
Precautions or requests will be added over the course of the exhibition depending on the behavior of the visitors. Here you can see all the rules added in the venue.



Revision history of rules in the exhibition



Revision history of rules in the exhibition



## 意見募集

ルール展にお越りの方はご意見をお願いします。  
この展示会は、自由に動かせる箱があったり、  
撮影が可能な人、来場者が自由に楽しむことが  
できるようにしています。

一方で、現状では館内のルールやアーバナイズ  
されていない展示もあり、一部の来場者から声が上がっています。  
どうすれば、より多くの方が展示を楽しむことが  
できるでしょうか。  
私たちも引き続き考えたいです。  
ぜひみなさんのアイデアやご意見を教えてください。

### For all visitors to the exhibition "Rules?"

In the exhibition, there are boxes that can be moved freely. Pictures can be taken, and visitors can enjoy  
photographing. We hope that visitors can enjoy the exhibition and continue to think about  
this, but we would also like to hear your ideas.

ぜひみなさんのアイデアやご意見を教えてください。



## 箱の使い方の ルール

この展示会は、来場者のみなさんが自由に楽しむための展示です。  
自由に動かせる箱や、自由に撮影が可能な展示があります。  
来場者が自由に楽しむことができるようにしています。

- 来場者が自由に楽しむための展示です。  
自由に動かせる箱や、自由に撮影が可能な展示があります。
- 来場者が自由に楽しむための展示です。  
自由に動かせる箱や、自由に撮影が可能な展示があります。
- 来場者が自由に楽しむための展示です。  
自由に動かせる箱や、自由に撮影が可能な展示があります。
- 来場者が自由に楽しむための展示です。  
自由に動かせる箱や、自由に撮影が可能な展示があります。

### Rules for Using the Boxes

In the exhibition, there are boxes that visitors can move freely. Pictures can be taken, and visitors can enjoy  
photographing. We hope that visitors can enjoy the exhibition and continue to think about  
this, but we would also like to hear your ideas.

- Please do not move the boxes that are used as exhibition materials, and do not move them.
- Please do not move the boxes that are used as exhibition materials, and do not move them.
- Please do not move the boxes that are used as exhibition materials, and do not move them.
- Please do not move the boxes that are used as exhibition materials, and do not move them.

## 撮影の ルール

- 撮影はご遠慮ください。撮影はご遠慮ください。
- 撮影はご遠慮ください。撮影はご遠慮ください。
- 撮影はご遠慮ください。撮影はご遠慮ください。
- 撮影はご遠慮ください。撮影はご遠慮ください。

### Rules for Taking Pictures

Please do not take pictures. Please do not take pictures. Please do not take pictures. Please do not take pictures.

# Opinion solicitation

## 意見募集

「ルール?展」にお越しのみなさんにお願ひがあります。

この展覧会は、自由に動かせる箱があったり、

撮影が可能だったり、来場者が自主的に楽しむことが

できるようにしています。

一方で、現状では館内のルールやマナーが守られて

いない様子もあり、一部の方から不満の声も上がっています。

どうすれば、より多くの方が展示を楽しむことが

できるでしょうか。

私たちも引き続き考えていきますが、

ぜひみなさんのアイデアやご意見も教えてください。

### For all visitors to the exhibition "Rules?".

In this exhibition, there are boxes that can be moved freely, pictures can be taken, and visitors can enjoy themselves independently.

On the other hand, there are also complaints about the lack of respect for the rules and manners in the exhibition. How can we ensure that more visitors can enjoy the exhibition? We will continue to think about this, but we would also like to hear your ideas.

こちらのQRコードから投稿ください。

Please scan this QR code to post your comments.



1. Please tell us what you think should be improved in the rules of the museum.
2. Please tell us about a situation why you felt it.
3. What kind of rules do you think would improve the situation?

The results of the survey are [here](#) (in Japanese only).

# 21\_21 DESIGN SIGHT

ESTABLISHED BY MIYAKE ISSEY, 2007

→ GALLERY 1

→ GALLERY 2

→ SHOP

← GALLERY 3

# Exhibition Credit

Organized by: 21\_21 DESIGN SIGHT, THE MIYAKE ISSEY FOUNDATION

In Association with: Agency of Cultural Affairs; Ministry of Economy, Trade and Industry; MINATO CITY BOARD OF EDUCATION

Special Sponsor: Mitsui Fudosan Co., Ltd.

Exhibition Director Team: Tasuku Mizuno, Syunichi Suge, Miyuki Tanaka

Graphic Design: UMA/design farm

Space Design: dot architects

Online-Experience Design: Yukiya Okuda

Participating Creators: Masaya Ishikawa + nomena + Hiroaki Nakaji, Daniel Wetzel (Rimini Protokoll) + Miyuki Tanaka + Keigo Kobayashi (NoRA) x Haruka Uemura + Shunya Hagiwara x N sketch Inc., Mai Endo, Ge Yulu, Yurika Kono + Rick Yamakawa, Code for Japan, contact Gonzo, Jun Sasaki (Oink Games), Specified Nonprofit Corporation Swing, Koki Tanaka, Yoshinori Niwa, Ritsuko Nomura, Yasutaka Yoshimura Laboratory Waseda University, Whatever Inc.

21\_21 DESIGN SIGHT Staffs: Masumi Ishii (program), Asagi Yoshida (installation), Mikiko Tashiro (communication)

21\_21 DESIGN SIGHT Directors: Issey Miyake, Taku Satoh, Naoto Fukasawa

Associate Director: Noriko Kawakami

Director of Programs: Tatsuya Maemura

# Last updated

July 1, 2021: Ver.1 released.

July 16, 2021: Added a relational article to "[Takigahara Chicken Village](#)" (Japanese version only).

July 27, 2021: Added detail informations to "[21\\_21 to "one to one"](#)".

July 28, 2021: Added text after "[Who else if not You ?](#)".

Oct 1, 2021: Updated "[Rules for Using the Boxes](#)".

Oct 1, 2021: Added "Rules for Taking Pictures".

Oct 1, 2021: Added "[Opinion solicitation](#)".

Nov 16, 2021: Updated [Revision history of rules in the exhibition](#).

Nov 24, 2021: Updated [Revision history of rules in the exhibition](#).

Dec 24, 2021: Removed "Rules for Taking Pictures".

Dec 24, 2021: Update the caption of "[Who else if not You ?](#)".

Dec 24, 2021: Update the caption of "[I Am Not a Feminist! 2017/2021](#)".

Dec 24, 2021: Update the caption of "[Glowing, Exciting, CivicTech](#)".

Dec 24, 2021: Add photo to "[Who else if not You ?](#)".

Dec 24, 2021: Add photo to "[Glowing, Exciting, CivicTech](#)".

Dec 24, 2021: Added the link to result of "[Opinion solicitation](#)".