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Evolution of Narcissistic Narration

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Official Conference Proceedings

Abstract

The study is done to show how the fictional world is influenced by the character's "Narcissism" and how the minor characters in relation to the narcissist keep them in check. If it can turn an otherwise good and positive character into a narcissist, independent of the kind of civilization the character is a part of. For the study to proceed, a book comparison is made with the narcissistic characters in mind, *The Picture of Dorian Gray* (1890) by Oscar Wilde, and *White Oleander* (1999) by Janet Fitch. These two novels are about a century apart; they portray not only the personality disorder in the characters but also a deep-rooted, malignant form of human demeanor which not only lacks empathy but takes pride in derogating the ones closest to them. The mentality of pretense, the billboard show, is all these characters are cheering for. The question arises about their genre aspect as to why they were not given a psychological angle or was it after the discovery of the personality trait with the development of abnormal psychology that their dialogue patterns were conclusive. The subconscious deconstruction of these characters in this research digs deep within to exhibit the masks that they are wearing, and what they are when each of it falls off steadily. A brief study is carried out in this direction to contribute to the narration technique of "Narcissism of Characters," which also aligns with the parameters of "Psychological Fiction."

Keywords: Genre Discourse, Tabula Rasa, Reader-Response Theory, Architextuality, Psychological Parallels

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Introduction

Meaning is created by reading, the text and the reader are in a state of dialogue, just like how the characters of any given literary work are. Wolfgang Iser, while laying down the basis of “Reader-Response Theory,” has laid down this concept of “Reception Aesthetics,” briefly discussed in the above few lines. Following the course of this literary theory, “Genre Discourse” has sprouted its wings towards the path of handing the labeling of the Genre to its “Actual Reader.” The actual reader then takes hold of the perspective analysis because conclusively, “The Author is Dead.” That is, the critics and readers will bring in their own consciousness while deconstructing the final product.

In *The Power of Genre* (1985), Adena Rosmarin identifies Genre’s power in just this way, “The genre is the critic’s heuristic tool, his chosen or defined way of persuading his audience to see the literary text in all its previously inexplicable and “literary” fullness and then to relate this text to those that are similar or, more precisely, to those that may be similarly explained” (Bawarshi & Reiff, 2010). Readers and critics with such an approach create an argument towards the Genre of the text. Genre functions as conventionalized predictions or guesses readers make about the text. Summarizing this approach, John Frow writes: “Genre is not a property of a text but is a function of reading. Genre is a category we impute to texts, and under different circumstances, this imputation may change” (p. 23).

The “Theory of Narrative” in an *Introduction to Narratology* (2006) defines narrative as a genre, where it interacts with the reader, similar to how the real world interacts within itself. “The narrative subgenres include bildungsroman, gothic, and the novel of consciousness, the fable, the anecdote, the short story, and several others” (Fludernik). Narrative theory has the closest similarities with comparative studies, and text linguistics since its prominent feature is its universal validity. “Gérard Genette, a specialist in rhetoric, who played a decisive role in the further development of narrative theory. The third volume of Genette’s trilogy figures, including *Discours du récit* (1972), focused almost entirely on the narrative discourse of the novel” (p. 11). It has laid out the emphasis on how the first, second, and third-person narrative disrupts the readers’ understanding of it being fictional or semi-autobiographical or autobiographical.

The book also digressed the kinds of authors, namely “Precursor,” “Executive,” and “Declarative,” based on the role they play; therefore, the study of the text is highly subjective. The first-person narrative takes the form of “Authorial Narrative.” “Sometimes, however, this layer of the narrative structure may not be immediately obvious, and so the reader has the impression that there is no narrator at all. First and foremost, this holds true for modern psychological novels in which the account of what happens is filtered through the consciousness of one of the characters in the story” (p. 21). The visual presentation of the text of a novel also counts as an external narrative structure in so far as it is not mimetically motivated.

For the study to be less subjective and expansive, the comparison is made solely on the basis of the narrative technique of “Dorian” in *The Picture of Dorian Gray* (1890) by Oscar Wilde and “Ingrid” in *White Oleander* (1999) by Janet Fitch. Keeping the work of art away from the artist and reading the work in isolation for a denser relation

to what we as readers perceive of the text in coherence to the context of the present knowledge of the reader himself. “A little learning is a dangerous thing,” quoted Alexander Pope. For what we defined as a genre to the two works of fiction could convolutedly even align with a genre of a diversified discourse when actively consumed by the readers and critics. Gerard Genette, in his research on typology of intertextuality, introduced the concept of “Architextuality.”¹ It grants the critical readers enormous digressions to what we have previously transfixed as a single genre to any given text in hand. The purpose of this research is to draw parallels from the psychological diagnosis to change the lens with which we have previously viewed these two novels, “Philosophical fiction” for Wilde and “Bildungsroman” for Fitch. As and when the narratives dissect into fulfilling varied genre parameters, the lens with which the reader previously consumed the text passively with the already demarcated labeling gradually veer the extant of Genre for interdisciplinary study.

The name “Evolution of Narcissistic Narration” derives its essence from the personality disorder, which changes the course of dialogue in the text. “Art emulates life and life emulates art” symbolizes the two texts interacting with the real-world, keeping in mind that the study is done in complete isolation from the authors’ biography and parallels their creation as a model of imitation in the real world. The author is the perceiver, and the creator of the text, and the reader is the observant, interpreter, and re-teller. The advancement of “Behavioral Psychology” has allowed us to elucidate on the now informed disorder. It changes the way we perceive the characters’ then and now with their inner discourse, internal conflict, the stream of consciousness and how the protagonist views the world, his/her feelings fuse with the outward actions, and his/her selection of events advances inward meaning (SPILKA, 1959).

Linda Hutcheon, in her book, *Narcissistic Narrative* (1980), has suggested and described the term “Metafiction,” as “Narcissistic Narrative,” for its mode of self-awareness. Although the purpose here is utterly opposed to what has been mentioned and conceptualized in the book by Linda. Here, Narcissism is not of the book recognizing itself as a text, but the characters by their personality type are changing the route of how we previously perceived the narration technique, which would have ideally contributed to the psychological angle in the discourse of Genre overlapping in these two texts.

Genre Reset with Psychology

The concept of “Tabula Rasa,”² plays a conspicuous role in modern social theory. Undoubtedly, the most pervasive and widespread opinion shared by social scientists today is that man is essential “a social animal.” Most social scientists understand that human behavior is primarily formed through social relationships between individuals acting together as members of larger groups & in short, contemporary social theorists emphasize that man’s inner nature is a tabula rasa that is wholly dependent on its

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1. Architextuality refers to genre demarcation.
 2. Tabula Rasa (though often translated "blank slate") is the notion that individual human beings are born "blank" (with no built-in mental content), and that their identity is defined entirely by events after birth. The notion is central to Lockean empiricism

development on the processes of social interaction and socialization (Petryszak, 1981). Dorian, a young boy who had just moved to London and had become the muse of the magnificent artist Basil Hallward, seems untainted and unharmed during the first two chapters of the novel.

Locke's philosophy of a blank slate has been a dominant theme where Dorian while looking at his canvas, seems to find his exterior reality in it, which he swaps with his interior discourse augmenting this belief system. Basil, while introducing the work, does not inaugurate it by saying, look at this art; instead, he introduces it by saying, "Look at yourself, Dorian." It does feel familiar to Lacan's "Mirror Stage," but we are refraining from making any comments on the psychoanalytical element which relates to this concept. However, the identification of the self with grandeur is a prerequisite for a Narcissist, which Lacan also insists.

Just like how Locke has not negated the ideology of entrenched biological aspects of human nature, but it does claim that the society, conditional beliefs, cultural constructs have an unalterable impact on how we perceive the world. We, as consumers, bring that consciousness while actively consuming the product. Thus, not only does the "Tabula Rasa" and the interior-exterior constructs cause barriers for an individual and tamper with their understanding. When these two entities, the fictional characters with their reader, communicate with each other, the result varies from individual to individual.

The defining moment of Dorian's character development takes place when he is introduced to himself. The slate shifts from his mind to the canvas, which takes on the overall aging, corruption, scarring, conditioning, social constructs, and all the other biologically related situations which occur in a developing human nevertheless. Basil, in the latter half of the novel, is unable to bring himself to believe that his mental slate, his muse has caused immense sins, which though are ambiguous to Dorian yet are visible to the society, Basil is in complete dejection of the idea of Dorian's corruption because he is still adhering to his exterior reality.

The questions which engulf Dorian's identity because of the duality of his mind and soul does not seem to have any kind of identity crisis (Scheible, 2014) with his newfound blankness which has taken to the course of disdain and corruption, unlike the characters of Stevenson's Jekyll and Hyde or Shelly's Frankenstein. They consistently question their authentic selves throughout. Dorian is not the creation of just Basil; he unknowingly created a "Pathetic Fallacy" out of his art, and Lord Henry, the second creator, fed him words and the subversive philosophy. Dorian acts like a chunk of battered clay at the hands of his two creators, and the pottery which came out of him at the end of the third chapter takes a life of its own breathing into the conditioning of its creators and then maligning itself plenty more at its own accord.

On a similar note, with the American author Janet Fitch's work, there is a reversal of what we priorly came to understand above. Here, the blank slate is not the material object, such as the painted canvas anymore. However, here it takes a much gruesome form of the main protagonist, Ingrid's daughter "Astrid," the parallel from art to a breathing individual. A coming of age story, Ingrid grasps the dominant narration in the life of Astrid, a girl of five, with the mental slate utterly devoid of any other human interaction other than her mother, entrusts herself entirely to her mother and

accepts the belief patterns that she constructs for her, which envelops the idea of overindulgence in appearance, aggrandizement and the whole charade of “Beauty Construct.”

Narration with Narcissism

The term “Narcissus” derives its genesis from a male character in Greek mythology who loved everything beautiful because he himself was beautiful, Rousseau later enveloped this mythology into a play and reinstated it to *The Lover of Himself* (1753). However, this had not taken roots into a psychological angle until “Freud,” brought a whole new dimension to it, nevertheless his analysis lays us into a much deeper gambit, “He observes that it is frequently seen in homosexuals, and he thinks it likely that a narcissistic phase might be part of normal human development” (Sandler, Person, & Fonagy, 2018). Freud had attached wholesome meaning to the concept of Narcissism in the context of a person’s sexuality, Herbert Marcuse in his book *Eros and Civilization*, argues that “Key Freudian categories such as the Oedipus complex no longer seem to capture the experience of growing up in a one-dimensional society. Rather, the child is “pre-socialized” by the administrative organs of the state, such as the schools, society, conditioning, and not solely in the absence of a parent” (Alford, 2011).

The focus of this research is to keep the points as mentioned above in mind and go along with the broader psychological definition of the disorder in the *Diagnostic and Statistical Manual of Mental Disorders III* (2010). The manual has mentioned in Axis II Cluster II “Narcissistic Personality Disorder” (p. 315). The critical characteristics mentioned in this manual have links with the character analysis of the two protagonists, which this study aims for and eventually tries to prove its deductions that the texts are closely related to being a work of “Psychological Fiction.”

The Diagnostic and Statistical Manual of Mental Disorders III has defined narcissistic personality disorder at length by emphasizing the grandeur importance of the self, and they run like a pendulum oscillating between the two extremes of over idealization and devaluation lacking sympathy in all cases (p. 316). While performing intertextual analysis of the two texts, the similarities with the personality diagnosis overlapped, creating space for psychological interpretations, thus using Wilde’s and Fitch’s works for an Architectural Discourse study.

Dorian’s Narration Evolution

Dorian’s narrative shifted to how the psychologists now refer to as a person with “Narcissistic Personality Disorder,” tendencies, he was already addressed to the “Myth of Narcissus,” on several occasions by Lord Henry, which he also came to acknowledge when he started holding himself onto the highest pedestal, with the preoccupation with power, brilliance, and beauty. All these characteristics which he encaptured with his interior and exterior mono/dialogues throughout the novel exhibit the characteristics of the disorder. It is not just attached to the myth anymore, but an inherent trait that develops not only during birth but can also occur due to the stimulus pertaining to the social and cultural conditions.

At a distant glance, Dorian over-idealized Sibyl when she deemed fit for his idealization stage, he upheld her incomparable beauty and the artistic capability of the theatre, he fed on her beauty and performance for when she landed on his idea of “Perfect.” Things changed when she left the theatre and decided to focus her attention on Dorian, which he found abominable and detested her the moment she started to engage herself entirely with him. Sibyl could not veer his attention towards her anymore. His narcissistic personality clouded his relationship, and tragically, Sibyl ended her life in forlornness.

The “Tabula Rasa” referred to above is for this reason in particular for us as a consumer of the text to understand that before acknowledging the version of “Perfect Beauty,” and seeing himself in the canvas, Dorian was carved with innocence or so we saw. Lord Henry did act as a stimulus for Dorian with his corrupt philosophies and immoral opinions and disregards. However, Dorian followed the path aimlessly despite knowing that Henry had all the traits of a subversive liar.

In a group therapy conducted by Mary W. Nicolas in “Eastern Group Psychotherapy Society,” studied people suffering from the disorder called this narration “The Peter Pan Script” because Peter had no mother figure while growing up. He culminated into a boy who did not want to grow up and sought attention for his survival. Similar to Peter, Dorian’s mother also died at an early age, and, deep down, he was estranged because his mother died early. He was left to address the world single-handedly. Narcissistic people have no better way to hold someone’s attention apart from directing the spotlight on themselves. Lord Henry was tutoring Dorian precisely what he needed to change the course of validation. People suffering from this disorder only wish to be seen and heard not wanting to end up alone for understanding them, we simply have to be willing to look past the grandiose to see the lonely individual underneath.

In dealing with narcissistic patients, the therapist must not forget their essential struggle as described by the Narcissus parable. They can only get their needs met by calling attention to themselves. They have no other way since they experience themselves as “chained to the tree” or “locked out.” They are starving and vulnerable, but cannot risk letting their compromised position be known, lest the passers-by pass them by in disgust (Group & Society, 2016). Dorian compromised his soul in front of Basil. In this disgust, he did what any narcissist would have done; he discarded him and disposed of because he exhibited the traits towards the oscillation of extreme.

Ingrid’s Narration Evolution

While conducting family treatment and the effects of how a narcissist parent impacts a child, Nina D. Fieldsteel bifurcates between normal and pathological Narcissism. The parents continuously need their child to fuel their narcissistic demands, and there is a rigorous disregard for change in the family organization. The child eventually starts to mirror similar patterns of their parents, the characteristics of grandiosity, contempt for others and her/himself, a superficially successful social adaptation, and the distortions in the internal relations with other people; they depend heavily on external admiration.

The love for themselves is as empty as their love for others. The early roots run with a continuous lack of personal boundaries with the parent-child relation, parents' relationship with their parents, and the one they share in the institution of marriage. The transference runs in the family for generations, with no signs of healing or someone cutting through the vicious cycle of pathological Narcissism, deriving the supply of their own avoided needs by the other members in the family or other close friendships or relationships. Years of therapy helps in understanding the potential triggers, and to identify oneself as a separate individual, the family therapy helped to make clear the generational and developmental sequences that contributed to the faulty development of the self. It served to loosen the interlocking resistances to change and hopefully to minimize the erosions that such pathology causes, particularly in the vulnerable adolescent years (Group & Society, 2016).

The relationship between Ingrid and Astrid in *White Oleander* is culminated in filling the void of Ingrid's quench for beauty and authority, "Beauty was my mother's law, her religion." For her, "Beauty was like the edge of a very sharp knife," (Fitch, 2001) coming ahead of her aggrandizement even the attention required by her 12-year-old daughter faded because she wanted all eyes on herself, her life centered around attention. Astrid held back a few times while growing up, "I was twelve years of age, and I feared her," (Fitch, 2001) which went on even before Ingrid was detained for quite a long while for killing her love interest without hesitation for retribution, she considered it the "Oleander time," "Lovers who kill each other now will accuse the wind" (Fitch, 2001). Astrid, despite knowing the diabolic characteristics of her mother raised her to a "Celebrated Pedestal," and felt glory in being a clay to her mother's censured potter hands.

Astrid was transferred from one foster care to another for six years, the narratology of Astrid showcased the grim impact of the pottery her mother carved her into, for Ingrid did not believe in anything but herself, no higher law, no morality. "She thought she could justify anything, even murder, just because it was what she wanted. She did not even use the excuse of whom she was hurting. She had no conscience" (Fitch, 2001). Astrid blamed her mother but mirrored her actions, all the while being circulated in foster homes, got involved in sexual activities with older men, and fantasized about a homosexual relationship with her neighbor. For her using her appearance to get ahead with it or to seek validation became a key weapon of survival; even if she denies it, she was executing the characteristics of the polemical Narcissism.

Ingrid, during her serving-time, turned her misery into art, or so she excused her artistic finesse to validate her genius. She downsized Astrid with her body-shaming poetry enveloping it into art. Astrid quoted her as "Satan," the one who brought her own downfall, she outrightly rejected the philosophy of good and evil. Cynically, her evil meant living on her own terms and being self-motivated, and for her every artist, every thinker, every original mind, is evil. She validated her sinister and satanic art form by comparing and contrasting with original thinkers reasoning her way out to define hers.

Most of the youngsters enter child care since they have been ignored or mishandled by their parental figures. In most cases, they are expelled from the home on the grounds of valid and invalid abuse; that is, proof that continues a finding of a youngster misuse or disregard as characterized by state law. Other kids might be set in

child care because of their social issues and guardians' powerlessness to adapt them. Youngsters entering child care speak to a helpless populace with complex needs. Several youngsters set in child care have experienced maltreatment or disregard at home and hence experience the ill effects of the injury-related to abuse.

What is more, these youngsters frequently experience misery from the physical division and loss of association with their common guardians. They likewise face various challenges as they change following another condition; furthermore, they attempt to set up new connections. Due to abuse encounters, included pain related to partition from their folks, what is more, injury identified with child care arrangement moves, youngsters engaged with the child government assistance framework are altogether bound to have fragmented mental state and social issues than their peers living with their organic families. They, in turn, adopt multiple personalities and shades to them by continuously being circulated amidst guardians and foster parents (Yampolskaya, 2015).

Ingrid in her full conscience and cognizant demeanor killed a man without even batting an eye about how it will change their adequately curved lives due to her character issue; she made her "Art," called her shrewd destiny as the main thrust for her soaring ubiquity, deserted Astrid who gripped onto her different characters. Her clay molds with the root element of her mother's validatory portrayal. Starting with one cultivate home then onto the next, she is shot a bullet by her foster mother, explicitly abused by the next, to the locus she was unable to maintain her countenance any longer, diverged into numerous behavioral patterns to fit her sex and sexuality depending upon the environment she was put into by the government forces.

Gambit of Psychological Fiction

Gregory Currie, in "Aesthetics and Art Criticism," studies the psychology of a character and calls them as a person with characteristics, by which he means narratives give some critical roles to the characters as persons. Moreover, these narratives develop a relationship with other characters and their readers. The character must be displayed through the representation of regularities of behavior that are robust under variation of circumstances. The variation of circumstances allows us to expect the most influential character to display high-end emotions; the shape of it can enable extreme adversity to elicit their character.

The true light is only shredded on them when in a tight spot; otherwise, the shrewdest character would appear to be kind and humble to extract his purpose in the story. These extreme conditions would help uncover a Machiavellianism from a healthy character, the lesson here is to pay heed to not only the behavioral patterns but also mental states such as desire and intention, mainly intention to help clarify their end motive. People may be of good or bad character, and strong or weak character, but these distinctions are not symmetrical. Strong characters may be good or bad, but weak ones are bad to some degree; we do not count someone as of weak but good character if he or she is not up to the challenge of misbehaving (Currie, 2016).

The narrative is used to support the overall development of the character his motives, intentions, desires, and feelings, which differs from our understanding of the real world because we may or may not understand the true workings of the behavior of the people in reality because there are no means to grasp onto someone else's hidden

agenda. On the contrary, the narrative of the character through his or someone else's words adds to his character, which allows us to dig deeper into his/her psyche, further contributing to understanding human psychology. It would not be entirely wrong to assume that these characters are the creation of the people from reality, and the characteristics that these characters develop to have a hint of human perception and behavior in them nevertheless. The narrative has a way of making the inferential task more accessible, and they use literary devices, and many use them sparingly to create a comparison.

The characters' narratives have a unifying power to not only allow access to what has happened but also towards what may have happened. Us as readers and as critics imagine what is written in the text as an image of reality, if the text says that all the characters are seated on the table, we imagine the table from our understanding of the table in reality. If the text mentions a character that is remotely related to someone we might know of, we link it to ourselves, and then it is not wrong to assume that characters inherit human psychology.

Narrative, whether oral, written, or pictorial, are bound to narrative thinking. It is the inherent capability of the human mind. The organic process arguments for narrative thinking stresses its capability to write in code deviations from the standard and its mimetic force. Recently, brain mechanisms of narrative thinking have been traced by sophisticated brain - imaging devices. Nevertheless, as with time concepts or languages, narrative forms show wide cultural variations. When we use the narrative mode, we tend to investigate human or human-like intentions and acts, additionally because the stories and consequences associated with them, and the narrative thinking aspires to make sense or establish coherence. The narrative approach reached psychology in the late 1980s.

The term "Narrative Psychology" was introduced by Theodor Sarbin (1986), who claimed that human conduct could be best explained through stories, and this clarification ought to be done by qualitative studies. Narrative accounts measure behavior embedded in social actions. Events become socially visible through narratives, and expectations towards future situations and events, for the foremost half, corroborated by them (Miller & Brewer, 2015).

Scientific narrative psychology takes the interrelations between language and human psychological processes or narrative and identity seriously. This is what distinguishes it from earlier psychometric studies, which established correlations between language use and psychological states. It assumes that studying narratives as vehicles of complex psychological contents leads to empirically-based knowledge about human social adaptation (László & Ehmann, 2013).

Another remarkable novelty comes from the recognition of correspondences between the narrative organization and psychological organization, namely from the fact that narrative features of self - narratives (e.g., the characters' functions, the temporal characteristics of the story, or the speakers' perspectives) will provide information about the features and conditions of self-representations. Similarly, the stories about the world will disclose the psychological features of social representations.

Narratives in social sciences are analyzed in three ways, out of which we lay emphasis on our genre study and are sticking to the psychological aspect of the narration study, for which the cognitive aspects are measured. Interpretation of the personal narratives concerning identity is made, this interpretation is performed against a possible extensive cultural, social, and historical background. It extends to issues of authority, discourse, and voice, as well as positioning. Some authors emphasize that qualitative narrative psychology even need not deal with narrative texts. The principal requirement is the narrativity of the interpretation of the data coming from any source. Scientific narrative psychology delves deep into the methodology because it studies deep, complex issues of personality, culture, and society.

Oatley in his study of “Cognitive Science,” studies how the man makes the models of the world if we were to direct the views of Aristotle about the poetry of how the world should be in the field of cognitive science, we might be able to extract the concept of how the psychology of the imaginative literature is denser than the psychology of memory because it deals with what might happen with human intention, actions rather than what is in the past.

Cognitive science augments how the mind can create a narrative that is the model or narrative of the real or the externalized version of the social world. It is about how the mind can enter those models, in this case, the narrative structure of the character to derive their mind maps for the better understanding of human behaviors, because if the world is in a cycle of continuous “Mimesis,” or “Simulation,” then the observation of the external reality engages the writer to create a narrative of that observation with his imagination of what it should be and then the reader devours the essence of the then concrete model which is a novel to create a better understanding and to draw parallels.

Oatley also proposed that that fiction is not the description of the world of a kind that may be dismissed by psychologists as lacking validity or reliability. It is a kind of simulation. The fictional world looks for empirical evidence, but it comes down to simulation at the end because there is a lack of empirical accuracy. He has even brought the etymology of mimesis to its second and third analysis with concluding, “art imitates life,” relation of art to the world, the concept gratifies to “interaction” (Oatley, 2012).

Norbert Kohl calls attention to Wilde’s novel as the narration happens for the most part in an inside setting as opposed to the outside, which shows that Wilde was progressively worried about the inward turn of events of his character than his activities. Indoor and open-air settings are utilized to show the moral corruption of his fundamental character. The outside is Dorian’s asylum, which he looks for at crucial moments in the novel. This is obvious after he leaves Sibyl on the night they separate he meanders around the roads of London (Stokes, Kohl, & Wilson, 1992). Likewise, after Dorian slaughters Basil, he ventures out on the overhang. Kohl, among others, depicts the custom of the Victorian tale as: “The good and mental development of heroes who start in self-retention and move, through the course of a convoluted experience of training, to finish self-information” (p. 161) increasingly.

Ingrid is a powerful and opinionated woman, gaslighting her pre-conceived notions of power, beauty and authority on Astrid, her command over “Literature” is so dense that in her entire narrative she quotes herself with the world’s most grim characters to corroborate her personality. The setting of the prison, in contrast to the outside, was for her reformation and retribution for her to come to a standstill of her shallow psyche about her perception towards the world, to acknowledge and comprehend the lives she took and damaged.

Her reprimanding attitude not just lost her the time of her life, it shredded the life of her daughter, the period when she needed the “Safer” version of her mother the most as a sign of protection and security, in a convoluted turn of events it was her own mother who brought her insecurity and threatening environment of foster homes. Ingrid even wanted to break away from the prison by making Astrid lie about her revenge murder into a false accusation. However, she again celebrated the fact that she alone was able to rule out the court into believing her false pretense without Astrid’s help.

She glorified her prison stay by penning her “False Accusation” façade in her revival art. Astrid caught hold of all the traumatic events that had led to her ill-twisted personality but still could not break ties with her mother despite saying that she was always afraid of her, and the only way to grab her attention was to create something sinister of herself. Ingrid created a rebel out of Astrid. One can not say if it was without her conscious understanding because multiple stages in which Astrid’s psychology was deconstructed and was restructured to something much worse. Her mother could read in her letters and could see when she visited her in the prison cell. Even after coming out from the prison Ingrid never sought help and stayed vigilant to her ardor towards art, she never tried to recontact Astrid or resuscitate the warmth their relationship lacked. The narrative of both Astrid and Ingrid makes their inner psychology quite comprehensible for the readers to ramify through their stream of consciousness.

Conclusion

Critical thinking must be applied to breaking the habit of accepting genre representation as to the final truth of the text. As Charles Sander Pierce stated, “The action of thought is excited by the irritation of doubt, and ceases when belief is attained, so the production of belief is the sole function of thought.” The text provides symbols such as words and images that stand for ideas and objects, constructing layers of interaction with the reader. The method begins with the recognition of signs that raise questions. When the irritation of doubt occurs, a sign appears in the mind of a text interpreter that conflicts with that person’s real experience or sense of identity (Gaines, 2010). Adequate reflection and analysis require breaking the habit of merely accepting the intended messages and exploring assumptions concealed within the nature and processes of communication.

The narrative is a familiar context within which many signs (psychological signs in this study) may interact simultaneously, and much of what humans consider the truth is communicated through stories. Stories give context to events and human behaviors, and stories from cultures other than our own communicate alternative worldviews and illuminate differences. While experiencing something new or already obscure, the

psyche looks for edges and classes of known items, thoughts, or occasions to attempt to see new marvels. This is an inventive mental procedure called abduction, which initiates a to and fro exchange that looks to perceive shared characteristics recommending a relationship between a recognizable sign and something new (p. 24). Narcissistic Personality Disorder is a new concept that the field of psychology has adopted after the definitions given by Freud to understand the psychology of a megalomaniac.

Narcissism is one of the three reasons that create a “Dark Triad,” the other two are “Psychopathy” and “Machiavellianism.” Dorian Gray and Ingrid, when scrutinized under the lens of Narcissism as their psychological imbalance, are diagnosed with the extreme level of Narcissism that drives them towards the path of Psychopathic and a Machiavellian character. However, the paper studies the correlation of the personality disorder with the character narratives; their extremities are recapitulated in their murder motives and desolation. Freud was able to derive a conclusion on the human psyche considering the myth of the narcissus and used it for his psychoanalysis; similarly, this research has aimed at applying the personality analysis from the real world to the world of fiction to bring its “Psychological Elements.”

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***Possibilian Landscapes:
An Exploration on Afterlife Dimensions***

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Abstract

The normality of death has dissolved in the context of society through the passage of time. Death has been celebrated before in the past as a part of life. In the contemporary era, death is being revisited with a heightened social awareness wherein it is explored in different facets of interdisciplinary studies, ranging from technological to cultural studies. Because of this phenomenon eventually people will begin to ask: *What comes after death?* The afterlife is a realm of uncertainty and of possibilities. Different academic fields such as neurology, psychology, psychiatry, philosophy and the like extensively deconstruct, and in their own ways, define the realm of the afterlife. Its ambiguous yet mysterious nature provides us with the opportunity to further explore intangible and unmappable landscapes that are beyond human comprehension. Possibilian Landscapes imagines the idea of the afterlife through David Eagleman's book on his philosophy on Possibilianism, *Sum: Forty Tales from the Afterlives*. It explores the possibilities of afterlife dimensions as a means of creating new spatial translations in architecture, which would eventually lead to the expounding of the discourse of the relationship between architecture and reality. In this book, she selected stories that possess strong cues in spatial visualization, with each story having different spatial notions that the author would like to probe, provoke and explore. The author questions reality through architecture using the afterlife as a platform, adapting and exploiting the energy of the contemporary wave of the afterlife as it sweeps today's society.

Keywords: Death, Afterlife, Architecture, Art, Design Exploration, Morphology Possibilianism

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Introduction

In the years of being exposed to various architectural theories and concepts, the author has led to a direction to pursue the exploration of a realm found beyond the outskirts of reality as a means of encouraging and challenging the existing role of architecture in different fields and disciplines; and vice versa. This mindset had given the author enough courage to involve her ideologies about death and the afterlife in the equation.

Of life's obscurities, it is the idea and concept of death that had always intrigued the author the most. What started as a fascination towards the Victorian death culture evolved into a deeper understanding and appreciation of the universal idea and concept of death, which eventually incited the author's curiosity to explore what lies beyond the confines of reality.

Throughout the years, research on death and afterlife studies were always anchored on traditional religious teachings. But the idea has evolved into an entirely different face today as more researchers and professionals try to invest on secular research as a means of challenging the preconceived notion of death and the afterlife. Furthermore, this has been supported by the widespread and growing population of people involved in unconventional New Age Beliefs, which has been later on reinforced by studies on the new science of afterlife research and its benefits to today's society. This new direction not only softens the finality of death but also defines a new position – one that emphasizes the exploration of new, unconsidered possibilities of an existence of a dimension that is beyond our reach.

The author aims to explore the possibilities of a new space through the concept of an existence of various afterlife dimensions. The study invites the interference of disciplines outside of architecture as an attempt to involve them in the design process, thus, forming new directions, theories, ideologies, and methods of translation within the field. The construction of this new afterlife dimension shall not only pave the way to the creation of innovative environments in architecture but will also contribute to our existing worldview towards death and the afterlife.

A New Death Paradigm

Death is a feature of the human experience that is thrust upon all, an inevitable outcome that can be delayed but cannot yet be denied. Mortality stories have long been told from one generation to the other pejoratively, with all human life bleakly abridged as working–consuming–dying. Yet a growing scarcity of land, an abundance of digital information, and an increasing attention to individualization in the recent years may lead to discourse on the ways in which services and technology can redefine the human experience of life and death in the years to come.

Developments in cryonic technology dedicated to achieving immortality and the formation of research groups such as the Google-backed bio-technological company Calico aiming to halt the ageing process give truth to Baker's sentiments that humanity lives in a terror management of mortality, resulting in a civilization-wide "denial of death" (1973). The sum of all human activity becomes an expression of its inability to accept the greatest inevitability in life. This begs the question of choosing

between consuming a culture of indefinite life or a culture of death. Rather than perceiving death as a problem that needs to be solved in a utopic promise of regenerative medicine and longevity, redesigning death and the human relationship with reality provides a more natural outcome.

Death: An Alternate Reality

Kastenbaum (1977) wrote about the indefinite state of death stating that, “Because death seems too extraordinary, it must also lead to something extraordinary”. Humans seek to find meaning to all encounters even when knowledge is insufficient to determine an experience’s true meaning. Should definite answers be unattainable, humans turn to fantasy to suffice their inquiries (Rowe, 2009). Death presents a need for such a fantasy as true knowledge about the afterlife, if there is any, is unattainable. The fantasy thus created is then supported by the materiality and architecture of the physical world. Death cannot be ignored as it forces one to choose the way in which he/she spends his/her life. Therefore, death must be defined, but not in terms of a fantasy.

A survey conducted by the Social Weather Stations (SWS), in conjunction with the International Social Survey Program (ISSP), showed the religious beliefs of Filipino adults in 1991, 1998, and 2007. One question in the most recent survey delved into the belief in life after death, which garnered 62 percent for “Definitely Yes”.

Results of the same survey showed that the lowest percentages of definite believers are the 55 of elementary dropouts and the 56 in the 18-24 age range, yet these are outright majorities. Based on the results, belief in the afterlife among Filipino adults also increases with schooling and social class, suggesting that the belief is reinforced by better quality of life and standards of living.

The ISSP religion module had two items to describe belief in God: one for firmness of belief and another for how long the belief has been held. The first item offered six choices of firmness and resulted in 81 percent of Filipinos choosing “I know that God really exists and I have no doubts about it,” and 9 percent choosing “While I have doubts, I feel that I do believe in God.” The second item, with four choices of length of time as a believer, resulted in 90 percent of Filipinos choosing “I believe in God now and I always have.”

Furthermore, the survey reveals that there are more Filipinos who believe in heaven (93 percent) than in afterlife (81 percent) and that 81 percent of Filipinos believe in hell.

The New Science of Afterlife Research and its Benefits to Society

Betty (2016) considers as one of the most revolutionary ideas ever conceived the idea that human beings are more than bodies and that humanity’s “true home” lies beyond the physical planet. Further, the idea that humans are or have souls that do not die at death, which had been under scrutiny since the Enlightenment, is reemerging as a progressive thought for a realist culture.

However, this idea has been updated as secular research into the mysterious depths of human consciousness has overtaken traditional religious teachings. Studies on near-death experiences are given more attention, and electronic equipment aiming for communication with the deceased are in development.

This emerging direction for the study of the unknown has potential importance for the wellbeing of the planet, particularly due to its potential to positively affect humans mentally, psychologically, and sociologically, as argued by Betty (2016).

Emergence of a New Belief: The Possibilian Afterlife

Possibilianism is a philosophy, which rejects both the diverse claims of traditional theism and the positions of certainty in strong atheism in favor of middle, exploratory ground. This concept of Possibilianism was a New Age belief introduced by an author and neuroscientist named David Eagleman.

According to Wilson (2009), in an interview with the *New York Times*, Eagleman expanded the definition:

"Our ignorance of the cosmos is too vast to commit to atheism, and yet we know too much to commit to a particular religion. A third position, *agnosticism*, is often an uninteresting stance in which a person simply questions whether his traditional religious story (say, a man with a beard on a cloud) is true or not true. But with Possibilianism I'm hoping to define a new position — one that emphasizes the exploration of new, unconsidered possibilities. Possibilianism is comfortable holding multiple ideas in mind; it is not interested in committing to any particular story."

In a *New Yorker* profile of Eagleman—entitled “The Possibilian”—Burkhard Bilger (2011) wrote:

“Science had taught him to be skeptical of cosmic certainties, [Eagleman] told me. From the unfathomed complexity of brain tissue—“essentially an alien computational material”—to the mystery of dark matter, we know too little about our own minds and the universe around us to insist on strict atheism, he said. “And we know far too much to commit to a particular religious story.” Why not revel in the alternatives? Why not imagine ourselves, as he did in *Sum*, as bits of networked hardware in a cosmic program, or as particles of some celestial organism, or any of a thousand other possibilities, and then test those ideas against the available evidence? “Part of the scientific temperament is this tolerance for holding multiple hypotheses in mind at the same time,” he said. “As Voltaire said, uncertainty is an uncomfortable position. But certainty is an absurd one.”

In Eagleman’s (2010) *Beyond God and atheism: Why I am a ‘possibilian?’* article, he explains why he openly holds this new philosophy that simultaneously embraces a scientific toolbox while exploring new, unconsidered uncertainties about the world around us. Eagleman writes:

“I have devoted my life to scientific pursuit. After all, if we want to crack the mysteries of our existence, there may be no better approach than to directly study the blueprints. And science over the past 400 years has been tremendously successful. We have reached the moon, eradicated smallpox, built the internet, tripled lifespans, and

increasingly tapped into those mind-blowing truths around us. We've found them to be deeper and more beautiful than anyone could have guessed.

But when we reach the end of the pier of everything we know, we find that it only takes us part of the way. Beyond that all we see is uncharted water. Past the end of the pier lies all the mystery about our deeply strange existence: the equivalence of mass and energy, dark matter, multiple spatial dimensions, how to build consciousness, and the big questions of meaning and existence.

I have no doubt that we will continue to add to the pier of knowledge, appending several new slats in each generation. But we have no guarantee how far we'll get. There may be some domains beyond the tools of science – perhaps temporarily, perhaps always. We also have to acknowledge that we won't answer many of the big questions in our brief twinkling of a 21st-century lifetime: even if science can determine the correct answer, we won't get to enjoy hearing it.”

An adherent of possibilianism is called a **possibilian**. The possibilian perspective is distinguished from agnosticism in its active exploration of novel possibilities and its emphasis on the necessity of holding multiple positions at once if there is no available data to privilege one over the others. Eagleman has emphasized that possibilianism reflects the scientific temperament of creativity and intellectual humility in the face of “the known unknowns.”

Sum by David Eagleman

The concept of Possibilianism was first defined in relation to his book of fiction *Sum: Forty Tales from the Afterlives*. It involves major themes of the afterlife based on religion, perception, science, drama and human fallibility.

As a short story cycle, the book presents forty mutually exclusive stories staged in a wide variety of possible afterlives. The author has stated that none of the stories is meant to be taken as serious theological proposals but, instead, that the message of the book is the importance of exploring new ideas beyond the ones that have been traditionally passed down (Lanham, 2009).

Sum serves as the medium for the translation of this new afterlife dimension which shall be supported by the New Age beliefs of today's generation. Eagleman's stories have a place for beliefs, which is why they are relevant to the study and its translation process. In totality, these stories are not claiming a dogmatic position, and they are using the properties of fiction in order to maintain a position for you, as diverse or as singular as you might be, in their afterlives. In Bennett's *Afterlife and Narrative in Contemporary Fiction* (2012), she explains that Eagleman's stories foreground their status as fictions primarily through associations that come about through the use of the second person and offer practice in playing, experimenting and hypothesizing. Conclusively, these afterlife narratives are doing something different from either a realist novel or a religious text: *something that is about fiction and its properties as something other than fact and other than faith* – a statement that is comparable to what fiction in architecture preaches.

Establishment of Premises (Case Build Up)

The premises of the study include the following:

- Not much is known about death, apart from it causing a living person to become strangely still; thus, designers can create a fantasy supported by the materiality and the architecture of the physical world.
- Coming to terms with one's own mortality can be oddly life-affirming, which presents opportunities to redesign death within the death sector.
- The reality and existence of death urges humans to choose how their lives should be spent; therefore, defining death is essential in fully understanding these choices, even if the definition is only in terms of a fantasy.
- Literature review on the influences and culture involved in Generation Z will provide the needed information on society's current trends, as well as evidence to prove a paradigm shift in the generation's reason and thought towards explored and unexplored disciplinary conversations, including the study of death and the afterlife.
- Beliefs regarding the afterlife accumulate new details depending on society's present concerns, changing both its form and function along with the times.
- Life after death has become an arena for exploration of fictional processes and formal conventions.
- As a practice that deals with problems of the realm, architecture reveals reality.
- Connecting the physical to the metaphysical by going beyond expectations, architecture can aid in bridging the gap between things that can and cannot be understood.
- Architecture can serve as a tool to create a manifestation and translation of an intangible space where the afterlife realm lies. Thus, the exploration of a new dimension that does not exist in the physical realm provides possibilities to visualize a new form of landscape.
- The process of exploring death and the afterlife provides opportunities for alternative forms of visualization and imaging which speculate unexplored disciplinary conversations and alternative agenda for architecture.

In totality, the study aims to construct an afterlife dimension as a means of providing the majority of today's society a clearer perspective of the afterlife. It aims to ask a question: *How can architecture convert something unthinkable into terms that can be conceptualized? How can the exploration of the afterlife realm create new fictional processes and formal conventions in architecture?*

The study is essential in order for the people to have a different outlook on their perspective towards death and the afterlife through the exploration of a new afterlife

dimension in architecture, which will be anchored on a New Age belief known as Possibilianism. Although the study will benefit diverse groups of the society, it specifically aims to target those involved in today's generation as they are considered to be part of the population involved in the construction of these new beliefs and theories. The author also seeks to help people understand the importance of introducing ideologies from other disciplines in architecture and establish how it can serve as a tool to create a new approach in the design process—one that values hybrid notions of materializing the intangible while still grounding its output on poetics.

Architecture strengthens our subconscious minds and is capable of materializing intangible dimensions that have yet to be explored. The concept of an afterlife realm is anchored on this proposition as it imagines a world other than our own—a fictional fantasy that is known to be an object of speculation and imagination. Where death comes and life ends, exists the possibility of intangible landscapes and unmappable spaces.

Conceptual Framework

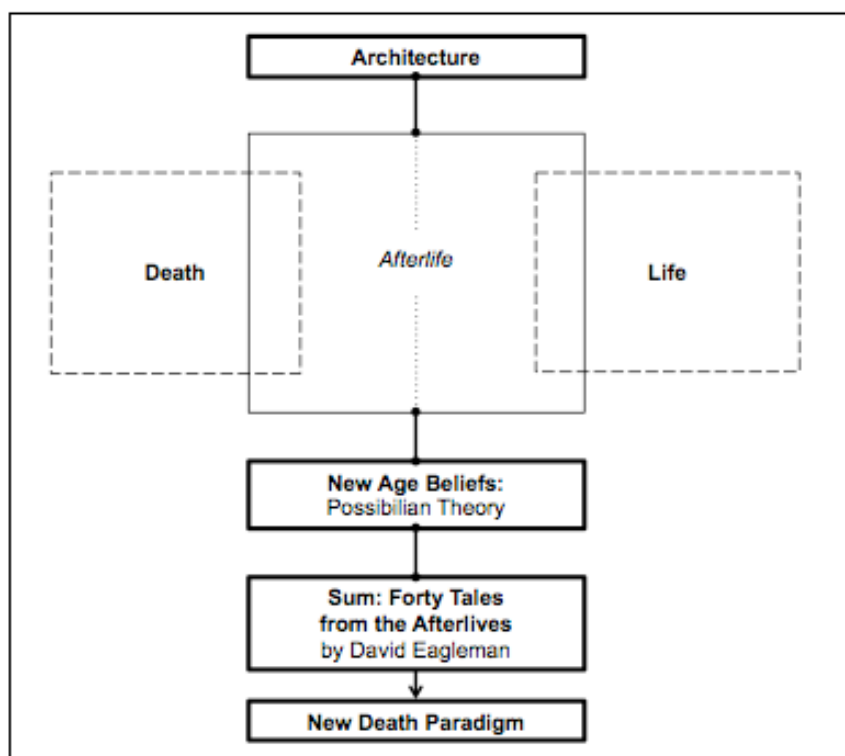


Figure 1: Diagram of the Conceptual Framework

According to Pallasmaa (2012), an architectural space frames, halts, strengthens, and focuses human thoughts, preventing them from getting lost. In other words, architecture transcends intangible concepts into tangible ideas.

The study aims to create new methods of translating intangible ideas through the integration of a Possibilian afterlife ideology in architecture. The construction of a possible afterlife or series of afterlife realms would be anchored on the New Age Belief of Possibilianism and will be further explored through David Eagleman's book, *Sum: Forty Tales from the Afterlives*. In totality, the study aims to blur the boundaries

between the society's belief of life, death, and the afterlife, challenging the existing afterlife beliefs of society with the help of architecture and contemporary afterlife ideologies as a means of establishing a new death paradigm.

Data Gathering Procedures: Statistics and Survey Methods

1. Global Demographic Landscape

The author provided a research on the Global Demographic Landscape, which was summarized through the use of diagrams that support the author's stand towards the relevance of acknowledging the emergence of a new belief in the public realm. These were supported by the following studies:

- Religious demographic study conducted by the Pew Research Center's Forum on Religion & Public Life (2012).
- Results of a poll conducted by global research company, Ipsos Social Research Institute indicating the percentage of people who believe in an afterlife.
- Survey on Filipino afterlife beliefs conducted by the Social Weather Stations and International Social Survey Program (2007).
- Regional Distribution of the Unaffiliated (2012)

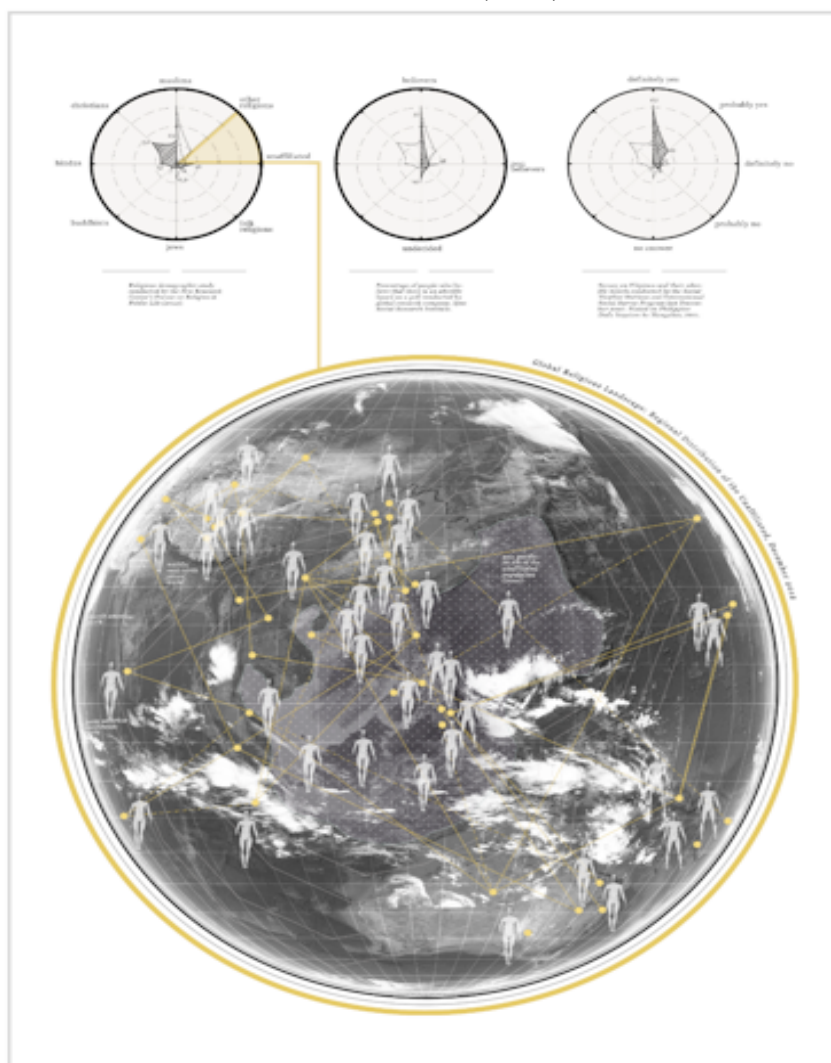


Figure 2: Global Religious Landscape - Demographic Study

2. Survey Questions Formation Process

To support the demographic study, the author conducted a survey which questioned the respondents' afterlife beliefs, including a descriptive assumption of what they thought would happen beyond death. The results were also grouped into different age groups and religious affiliations.

3. Sampling of the Respondents

The sampling size criteria included those who are involved in the Generation Z, specifically aged at 18 to 21 years old.

The survey was conducted in areas that were identified as Millennial/Generation Z hubs, including educational institutions, commercial establishments, and other recreational areas. In addition, these selected sites should undeniably show characteristics of a culturally diverse environment.

With the participation of a hundred (100) respondents, the survey noticeably validated the results of the demographic research as it showed that majority of the local respondents resonated with the global sampling size with 62.40 percent having New Age Beliefs despite being part of the Roman Catholic demographic which dominated the sampling size at 76 percent.

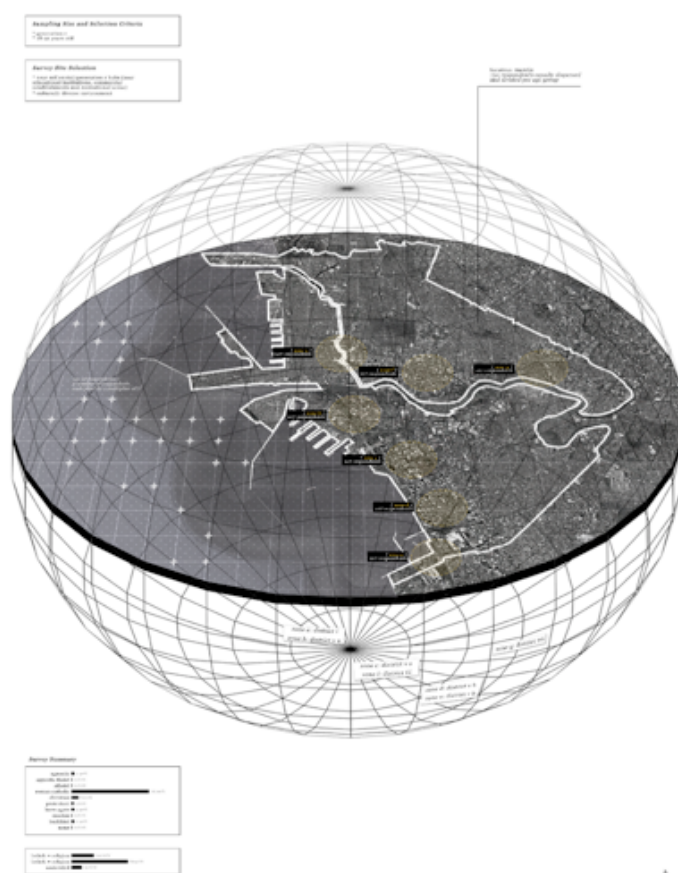


Figure 3: Sampling Size and Selection Criteria, Survey Site Selection, and Survey Summary Diagram

4. Survey Results

A comparative analysis of the survey results was then formulated to identify which of the beliefs were beneficial to the contemporary demographic and focus of the study. This was based on the uniqueness of the answers of the respondents which resulted to three (3) categories.

1. Percentage of people who had beliefs that were highly influenced by their affiliated religion
2. Percentage of people who had unorthodox beliefs that were not based on their affiliated religion
3. Percentage of people who were undecided

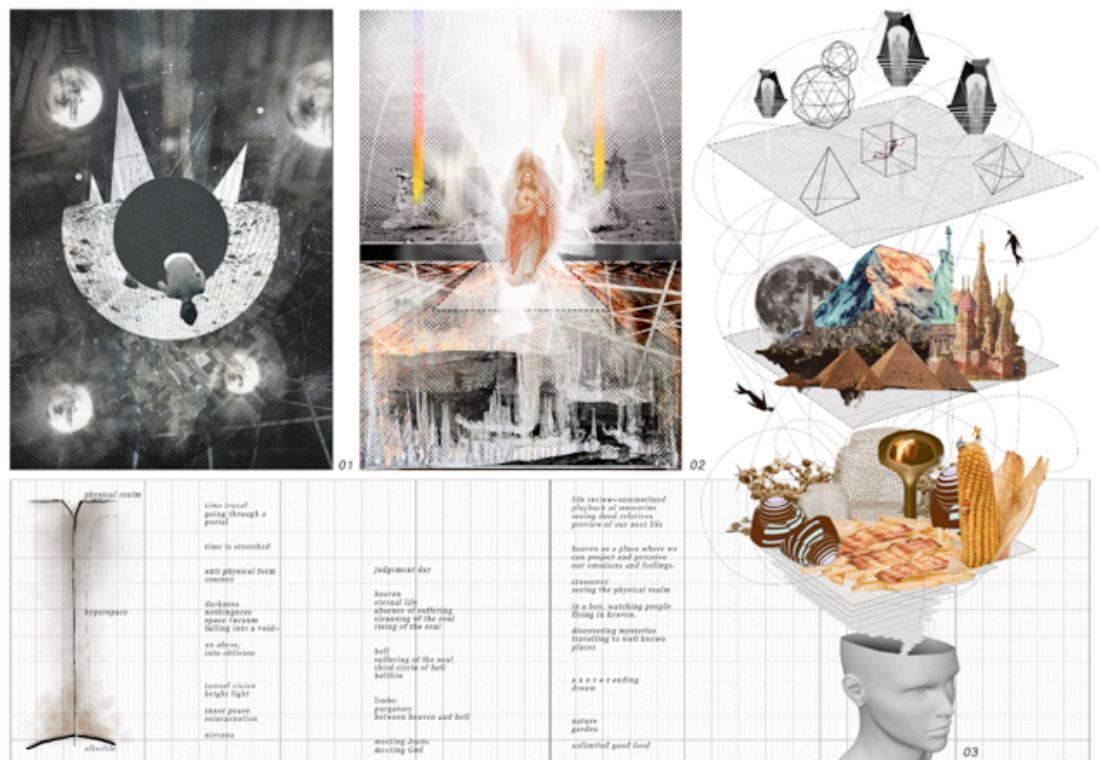


Figure 4: Survey Conclusion and Analysis Diagram
(Existing beliefs vs. New Age beliefs based on the conducted survey)

5. Constructing Imagery and Finding the Narrative

The process of creating architectural translations for each narrative starts of by constructing summaries and photo montages for each of the chosen stories. The generation of these montages will be based on the main keywords mentioned in the narrative as well as the author’s initial thoughts and intentions toward the translation process.

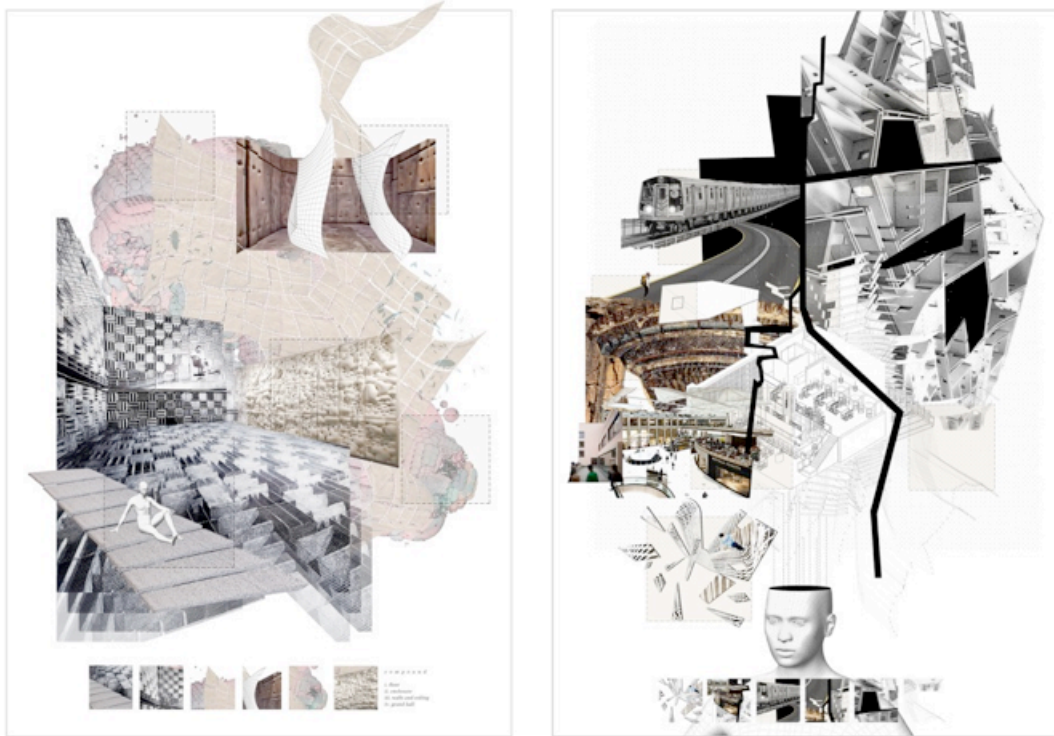


Figure 5: Photomontages created as part of the process of finding the narrative for each of the chosen narratives

6. Materializing the Constructed Image and Narrative

After establishing the focus through these montages, the author then proceeds to developing the main exploration procedures that will complete the materialization process of the Possibilian Landscapes. Each narrative will have its own setting based on the book; and a theme that challenges the preconceived notion of architecture in reality. Thus, the exploration process for each narrative shall be a product of the dialectics of the two (2) aforementioned aspects.

First Narrative: Giantess

Giantess had keywords that targeted the fundamentals of architecture in reality, thus, questioning what these fundamentals would look like when integrated in an afterlife dimension or integrated in the realm of ambiguity. With that said, it calls for the exploration of a new dimension through the integration of a soft and quiet landscape. This speculates and distorts the existing notion of architecture in reality. The exploration of this narrative was categorized into iterations for the floors types, the compound enclosure, wall enclosure, the compound landscape, and the great hall.



Figure 6: Study models of the architectural elements that make up the Giantess Landscape

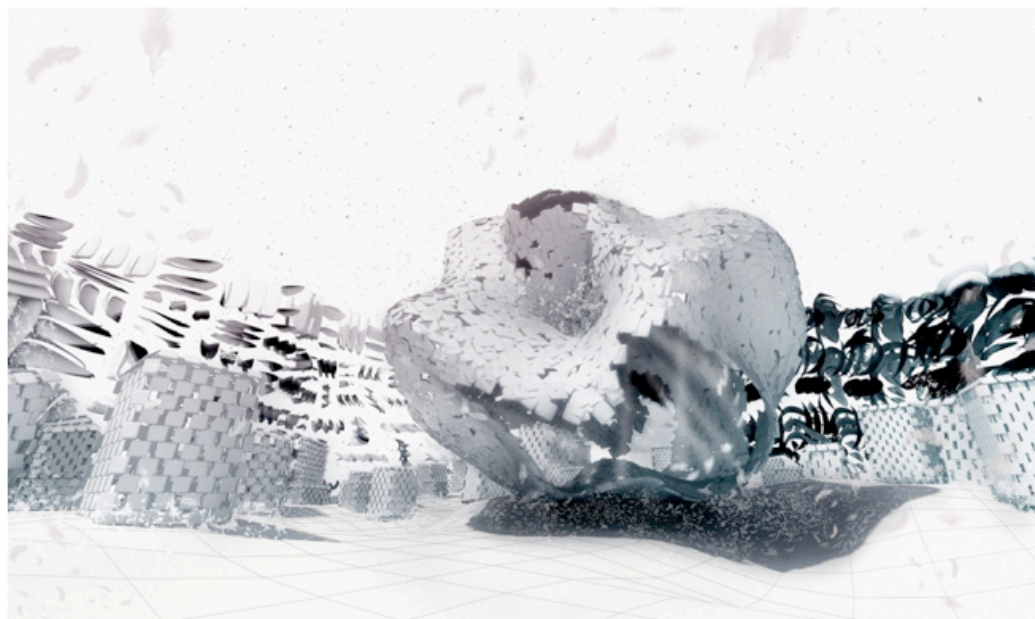


Figure 7: Three dimensional visualization and perspective of Giantess

Second and Third Narrative: The Cast and Incentive

The Cast and Incentive are two (2) mutually exclusive narratives that describe an afterlife that exists in a dream dimension. In this afterlife, you will transcend in the dreams that you had when you were still alive and will continue to exist in the dreams of the people who are still living.

In The Cast and Incentive, the author constructed spatial translations of possible dreamscapes through the application of psychological concepts and theories on REM and NREM Dream Content from Sigmund Freud and Carl Jung. This involves creating architectural translations of the fragmentation or the absence of our dreams,

presence of endless thought loops and undefined transitions, and the involvement of colors to name a few.

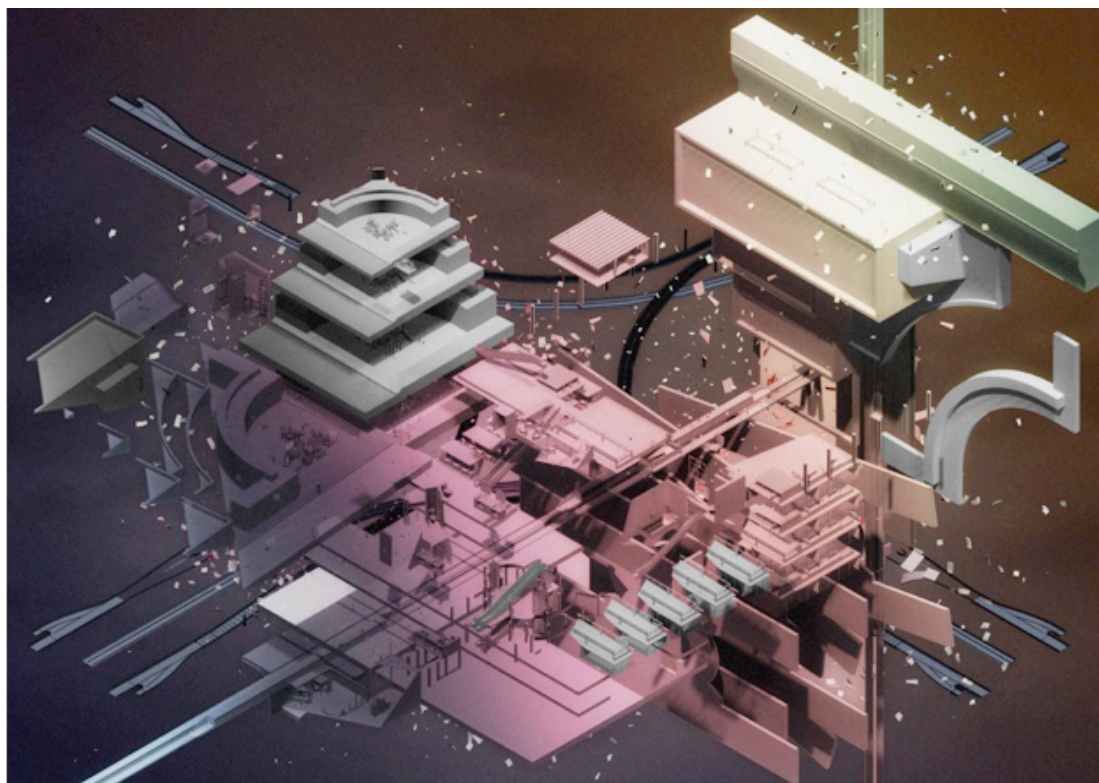


Figure 1: Spatial translation of the NREM Dream Content

The theories used for translating the NREM and REM Dream Content are as follows:

Freudian Day Residues: Fragmentation of NREM programs as a means of representing the memory traces that constitutes our dreams.

Each program is subjected to two (2) fragmentation phases:

Fragmentation based on commonly used spaces

- What is a bathroom for?
- What do you usually do in a schoolyard?
- What do you usually see in a restaurant?

Fragmentation based on cues/essence

- What makes a bathroom a bathroom?
- How do you know that it's a restaurant?

The fragmentation process for the REM dream content shall only include the programs that are (still) anchored in reality.

Undefined Transitions: Generation of a dreamscape through the application of a dream's undefined transitions in the construction of the dreamscape's composition.

Jungian Endless Thought Loop: Generation of additional programs that represent the repetitive quality of the NREM dream content.

Absence of a Dream: Generation of disintegrating spaces and entities in the atmospherics of the dreamscape as a means of representing our failed attempts at remembering our dreams.

Colors: Finalizing the atmospherics of the NREM dreamscape through the integration of a color scheme that can psychologically trigger our emotions, which is one of the factors that can affect our dreams.

Constructing a new spatial translation: Due to the bizarre quality of the REM Dream Content, the programs situated within this dimension required new spatial translations based on ideas of it constructed in reality. This includes an exploration on the Deep Circles of Hell, which is one of the programs mentioned in the narrative.

Peculiar Transitions: In Jung's analysis on the content of the REM state, he states that before a sleeper can access the bizarre imagery of REM, he/she must wade through the mundane neurotic mental content associated with NREM sleep.

REM dreams provide a more vivid imagery and predictable narrative with unpredictable forms. In this part of the study, the author constructed a narrative that encouraged the peculiarity of the order of events through linking the NREM programs with the REM programs.

The possible narratives to be explored are as follows:

- Subway and the deep circles of hell
- Subway and the deep circles of hell to abandoned structures
- Deep circles of hell and the terrifying masquerade party
- Roads to abandoned structures
- Roads to the deep circles of he



Figure 2: Process diagram of the NREM Dream Content

Distortion of Axes: Establishing the composition of the REM dreamscape through the act of disregarding the x, y, and z axes as a means of representing the bizarre quality of REM dreams that go beyond the laws of nature, logic and reason.

Episodic Pedestals: Accentuating the episodic quality of the dream content through the application of pedestals that act as a homogenizing component of the individual events present in the REM dreamscape.

Episodic Framing: Accentuating the vividness of the REM dreams through the integration of frames; Amplification of the dream events/episodes.

Colors: Finalizing the atmospherics of the REM dreamscape through the integration of a color scheme that can psychologically trigger our emotions, which is one of the factors that can affect our dreams.



Figure 10: Study models of the REM Dream Content

Fourth Narrative: Ineffable

In the narrative of *Ineffable*, the author realizes that death is not only for humans but for everything that existed. According to him, anything which enjoys life enjoys an afterlife, including the congresses, plays, performances, and wars that we had created, most especially the feeling that arises toward the end of each event – the mood that haunts actors on the drop of the final curtain or when a congress wraps its final session, or the emotion that triggers the insides of a soldier at war’s end.

In this narrative, the author emphasizes the transcendence of the mood that made us feel like we were part of something larger than themselves – something we knew had a life even though we couldn’t exactly describe what it was. This is the feeling of *melancholy*.

In order to construct possible spatial translations of the feeling of melancholy, one should be immersed in the feeling itself. The expressions of the architecture of melancholy are products of the author’s immersive experience which were induced by *Memory* and *Place*.

This process was then translated into two dimensional illustrations and physical models by using graphite pencil, markers, acrylic paint, watercolor, spray paint, candlewax, white air dry clay, and G.I. wires as mediums that would provide the freedom to construct variations for the translation of this dimension.

The Architecture of Melancholy is influenced by the “being” of the city. This involved constructing two-dimensional and three-dimensional manifestations of melancholy dependent on human interaction, or the lack thereof; place, transitory events, and the concept of time.

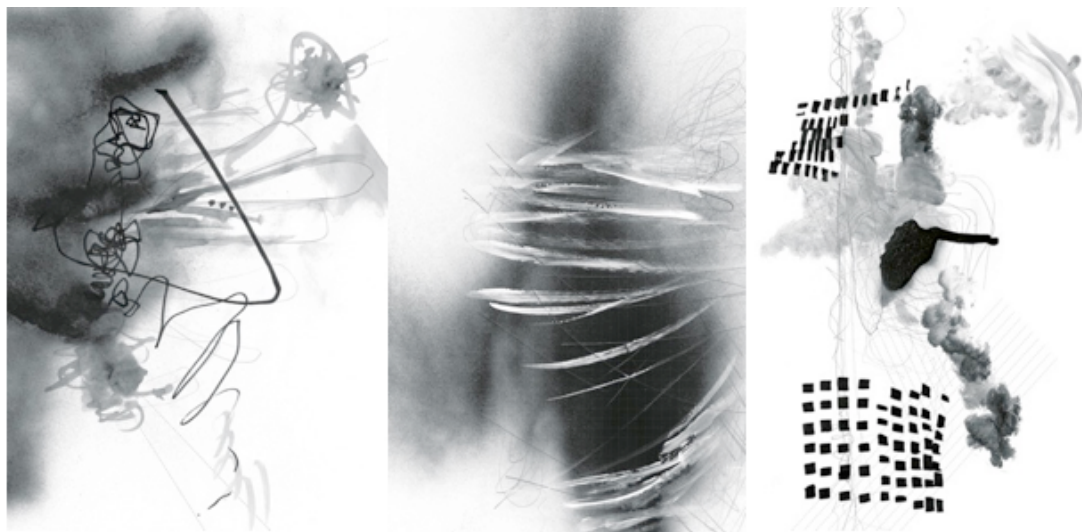


Figure 11: Two dimensional translations of the feeling of Melancholy induced through Memory and Place

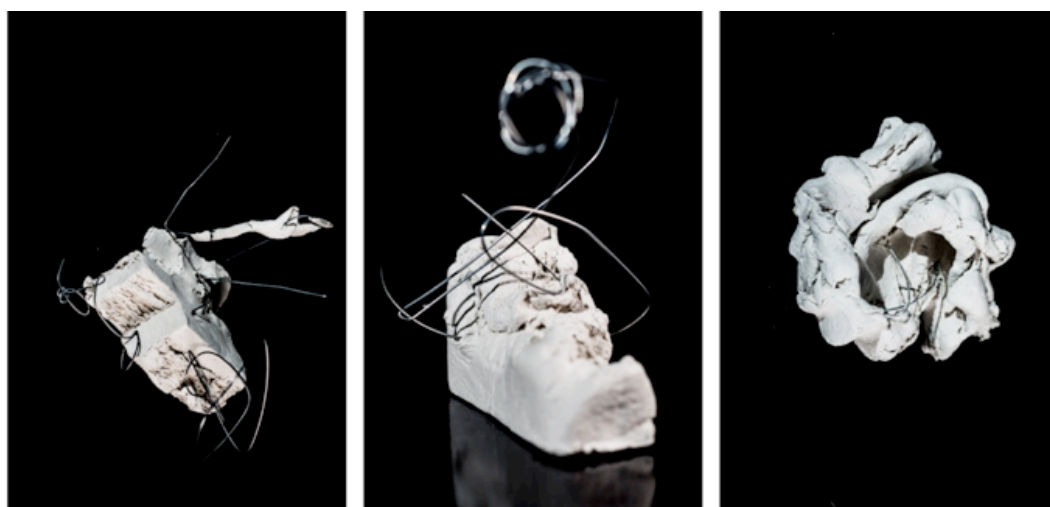


Figure 12: Three dimensional translations of the feeling of Melancholy

Conclusion

As humans, we neither control nor have the power to dictate what exists beyond death. But that does not mean that we are not allowed to bathe in the mysteries of the ambiguous *afterlife*. These Possibilian Landscapes neither impose nor act as guidelines of what to believe in, rather it questions our existing realistic notions, specifically in architecture.

In these explorations, the author attempted to challenge what architecture is in reality through the application of the afterlife ideology and the Possibilian theory in the construction of these afterlife dimensions. Fundamentals were questioned by its preconceived purposes, programs were fragmented and displaced, therefore forming

new configurations, narratives and possible typologies in architecture; and the being of architecture was seen in a new light through its translation in a melancholic point of view.

In a Possibilian's perspective, architecture should be all these things at once. There is a need for architecture to be integrated in the realm of ambiguity for it to be able to evolve in the sphere of certainty. Architecture in reality *only* succeeds through the presence of unreality.

The afterlife ideology provides us with infinite possibilities that can be explored in diverse academic fields. With that said, the author concludes the study on an open ended note. Possibilian Landscapes can be interpreted in different ways and directions that may or may not be synonymous with the methodology of the study. The author presumes the emergence of two evident directions – to either construct new intangible landscapes or to formulate landscapes that will eventually be displaced and/or situated in reality. Nonetheless, both directions provide new, equally significant layers of possible outcomes.

Although Possibilian Landscapes, when seen collectively, only exists as a speck of dust in the possibility space, it has the potential to initiate a discourse that raises the need for an exploration of a realm beyond of our own – unconstrained by the concept of the real and devoid of certainty.

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***Nature in Ikebana (Japanese Flower Arrangement):
The Freestyle Ikebana Movement in the 1920's and 1930's,
and Its Effect on Avant-Garde Ikebana After the War***

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Abstract

Western culture, in particular the Modernism Art Movement has had a significant influence on the radical Freestyle Ikebana Movement (FIM) in the 1920's and 1930's. This paper is an introduction to my main research, and focuses on the socio-cultural contexts of the FIM rather than a philosophical analysis of its content. It also looks into how this cultural change can be explained by Pierre Bourdieu's theory of cultural transformation. The FIM and Avant-garde Ikebana after the war are generally regarded as closely connected, sharing the same ideologies, with the former heralding the latter. Noting that the FIM was a movement against nationalistic ikebana at that time, however, this study suggests that the FIM and Avant-garde Ikebana belong to contrasting culture fields with different interests.

Keywords: Ikebana, The Freestyle Ikebana Movement, Avant-Garde Ikebana, Cultural Change, Modernism, Fascism In Japan, Cultural Nationalism

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Introduction

Research on the current environmental crisis we face today cannot avoid enquiry into our relationship with nature. In the history of ikebana, our relationship with nature was hotly debated by those who were involved with the Freestyle Ikebana Movement (FIM) in the 1920's and 1930's. The FIM was initiated by the impact of Western Modernism. Within the FIM there are two contrasting approaches to nature: nature as material for art and nature as a wholistic entity. The study of these contrasting attitudes is significant because it reveals not only how the Japanese dealt with the impact of Western Modernism on our perception of nature but also what influence ikebana can have on our attitude to the environment today. Both aspects are important in considering the possible role of ikebana as environmental art.

Rather than the contents of the FIM, however, this paper focuses on its external factors such as the socio-cultural and historical contexts. Consequently, the conflicting attitudes within the FIM are disregarded intentionally. Applying some aspects of Pierre Bourdieu's theory of cultural change, this study re-examines the features of the FIM in its relationship to the dominant state of ikebana in the 1930's and post-war Avant-garde Ikebana, which is generally regarded as the direct successor of the FIM (Hojo, 1964; Inoue, 2016).

Research Questions

1. Why did the peak of the FIM occur in the 1930's?
2. How did external social forces, fascism in particular, influence the cultural change in Japan?
3. What is the relationship between the FIM before the war and Avant-garde Ikebana after the war?

Japan in the 1930's

Throughout the 1920s, various nationalistic and xenophobic ideologies emerged among right-wing Japanese intellectuals, but it was not until the early 1930s that these ideas became part of the mainstream political landscape. During the 1930s, political totalitarianism, ultranationalism, and fascism became the dominant narratives, culminating in Japan's invasion of China in 1937. At the same time Japan in the 1930's needs to be regarded as a modern civil society.

Even as military and bureaucratic spokesmen along with right-wing activists ratcheted up their calls for a 'return to tradition' in the face of what they characterised as a crisis of national spiritual morale, and even as crackdowns against leftists, liberals, 'modern women', and so-called betrayers of the national essence intensified, the period through the mid-1930s witnessed an ongoing cosmopolitan popular integration with, and consumption of, the fashions and fruits of global capitalist modernity (Mark 2017: 249).

During this period between the two wars, there were significant changes in many culture fields as well as society in Japan. In general, many traditional art forms took on the dominant nationalistic political ideologies of the state. One of the most obvious cases was observed in the tea ceremony. Surak (2011) analysed how tea was proffered

as a *vade mecum* for the state-supported idea of a “good wife and wise mother” in the nation-making atmosphere of the late Meiji period (1868 - 1912). It was proclaimed that tea contains the essence of the national spirit and ethics of a good imperial subject. At the height of Japanese expansions, the head of a school of tea ceremony, the *iemoto*, made efforts to promote the concept of tea for the nation, which garnered broad public attention through the media.

Ikebana in the 1930's

Ikebana went through a similar cultural transformation. Inoue (2016) noted that the most obvious phenomenon of ikebana in the Taisho period (1912 - 26) and the early Showa period (1926 - 1989) was its popularisation. Socio-economic modernisation as well as the development of the mass media gave rise to a large number of cultural consumers. Just like tea, ikebana was generally regarded as part of marriage training to become a “good wife and wise mother” and a good imperial subject. It was consequently very popular among young women in the marriage market. Furthermore, suppliers of ikebana advocated ikebana as a nationalistic art, “*kokusui geijutsu*”, and a spiritual training, “*seishin shuyo*”, which were seen as necessary for the Japanese facing the war in order to encourage a spirit of endurance that would overcome hardship and lead the nation to victory (Kobayashi, 2007 & 2015; Inoue, 2011). In the mental aspect of ikebana training, therefore, personal development, “*jinkaku no toya*” was linked to the development of national character, “*kokuminsei*”.

It was under such preconditions that the FIM developed in the 1920's and 1930's. In fact it is reasonable to assume that the transformation of ikebana under fascism was a major reason why the FIM developed. Both significant leaders of the FIM, Shigemori Mirei (1896 - 1975) and Yamane Suido (1893 - 1975) attacked ikebana as practiced at that time. Shigemori stated that nothing lacks artistic faith as much as contemporary ikebana, and Yamane regarded ikebana in the Meiji and Taisho periods as “dead flowers” (Inoue, 2011).

The most important milestones in the emergence of the new movement were the drafting of the New Ikebana Declaration by Shigemori in circa 1929, the publication of Neo Dadaism Flower Arrangement by Shigemori in 1933 and the publication of several articles by Yamane attacking Shigemori in 1934. Although the modernist Shigemori and the traditionalist Yamane criticised each other in public and presented contrasting views about new ikebana, it is reasonable to assume that they belong to the same culture field in the light of Pierre Bourdieu's theory of cultural change. Detailed analysis of their arguments, in particular the significance of their attitudes to nature in the history of ikebana will be discussed in another paper.

Bourdieu's theory is that cultural changes result from the struggle for distinction by both cultural producers and consumers (1996). He defines the culture field as the site of production of cultural goods that the different classes appropriate and employ in their struggles for legitimating distinction. In his discussion about cycles of artistic innovation, Bourdieu divides the cultural field into two competing subfields, each with structurally defined producers and consumers. The subfield of restricted production is composed of the high arts in which the stakes are not economic but symbolic profits, that is, recognition by other artists on the basis of autonomous standards of art. This subfield is divided into the consecrated avant-garde and the

unknown avant-garde. The other subfield of the cultural field is that of mass production. This subfield is divided into bourgeois art and commercial art. The producers of commercial art have less cultural capital and their goods tend to be mass produced “kitsch”.

Bourdieu then points out that artistic innovation moves from one subcategory to another. It starts at the bottom of the restricted subfield among unknown avant-garde artists, rises to the top of this subfield as works of the consecrated avant-garde, and then migrates laterally to the top of the large-scale subfield as bourgeoisie art, until imitation by the petty bourgeoisie lowers them to the status of commercial art (Bourdieu 1996: 121).

BOURDIEU’S THEORY OF CULTURAL CHANGE

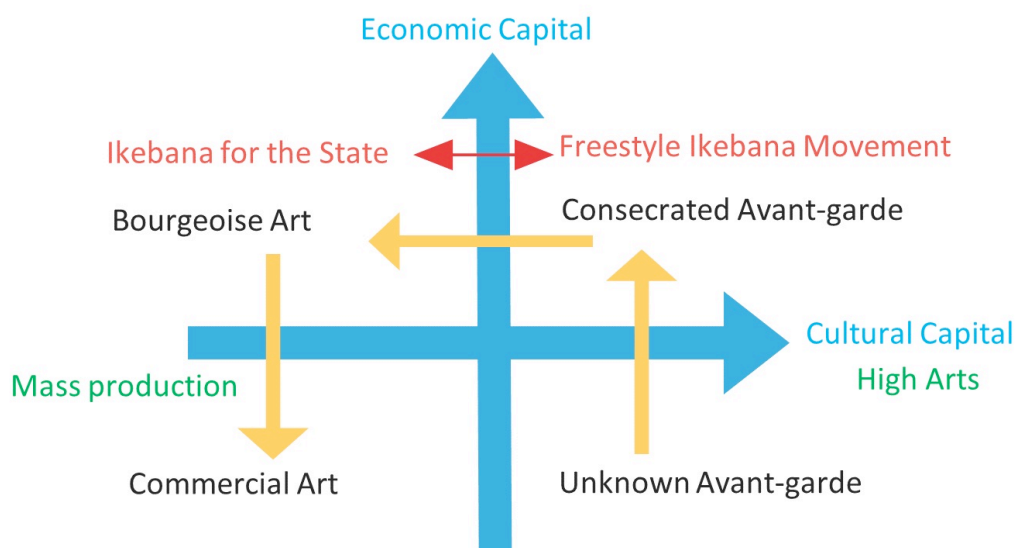


Fig. 1. Bourdieu’s theory of cultural change: Ikebana before the war

FIM in Cycles

As a well known art critic, Shigemori had attracted many progressive ikebana artists who developed and Avant-garde Ikebana after the war. With several publications and over 200 students, Yamane was a financially successful ikebana artist. Therefore, the FIM led by both Shigemori and Yamane in the 1930’s can be categorised into a restricted field which was competing with another subfield of ikebana that included ikebana taught for the sake of the state (Fig.1). It is easy to recognise that there was a struggle for cultural capital between the established and the FIM as a challenger.

Both Shigemori and Yamane, as members of the intellectual bourgeoisies, displayed their pure, disinterested taste and knowledge through the high arts, which were governed by rules removed from the crass logic of the marketplace in the 1930’s. In

other words, their artistic tastes or concerns had little to do with nationalistic ideologies that were dominant in the traditional culture at that time. Instead, their cultural capital was influenced by Western Modernism, although they each focused on different aspects of it.

Another notable aspect of the FIM is that next stage in the cycle of artistic innovation, the adaptation of the cultural capital of the FIM by the economic bourgeoisie, did not happen immediately due to World War II (1939 - 45).

Ikebana after the War

Shigemori's New Ikebana Declaration was not published in the end, but it had significant influence on leading ikebana artists after the war. Among those were Sofu Teshigahara (1900 - 1979) and Houn Ohara (1908 - 1995), two headmasters of the largest ikebana schools, and both were involved in drafting the New Ikebana Declaration before the war. They promoted ikebana as a new art, repudiating traditional ikebana. In particular, Sofu's statements on ikebana reveal a strong influence from Shigemori. It is plausible that the cycle of artistic innovation does not necessarily occur between two cultural fields simultaneously, but with some time lag.

Avant-garde Ikebana led by Sofu and Houn among others became extremely popular very quickly, attracting large numbers of students and wealth to their schools. The ikebana boom was a remarkable social phenomenon, and according to some unverifiable reports there were five million practitioners at that time. Among various factors to contribute to the ikebana boom was support from the Japanese government at the time. Some traditionalist aesthetic values lent themselves well to the efforts of the post war 'liberal democratic state' to present to the world at large the image of a new Japan, peace-loving and aesthetic rather than militaristic, imperialistic and fascistic. The unprecedented popularity of ikebana resulted in greater competition among suppliers of culture. Large schools' imitation of the high arts inevitably lowers them to the status of bourgeoisie-art works in the large scale subfield, the cultural field of mass production. Once a headmaster incorporated a new style, it was generally imitated by thousands of students in his or her school.

The original avant-garde ikebana theorists and practitioners did not have much to do with Avant-garde Ikebana after the war. Shigemori gradually shifted his focus from ikebana to garden design. He designed 240 gardens in his lifetime after 1939 and he is generally regarded as the most important garden designer in Showa period. Yamane was regarded as a lone conservative and retired from the active ikebana world, commenting that many contemporary ikebana practitioners seem to be removed from the way of the flower.

As Bourdieu states, there is competition and struggle among cultural producers in the field of mass production to distinguish themselves and legitimate their economic capital. Competition for distinction was likely an incentive for ikebana schools to select and borrow more distinctive forms of high art that were exclusively consumed by the intellectual bourgeoisie.

After exploiting the original FIM, the large ikebana schools turned their interest directly to Western contemporary art that was seen as possessing a pure, disinterested

aura of art. Surrealism, Object and other trends were introduced just like fashion and incorporated into ikebana one after another. With greater competition between cultural suppliers, they were motivated to quickly bring distinctive cultural products to the lower classes. Consequently, the cycle of innovation got shorter.

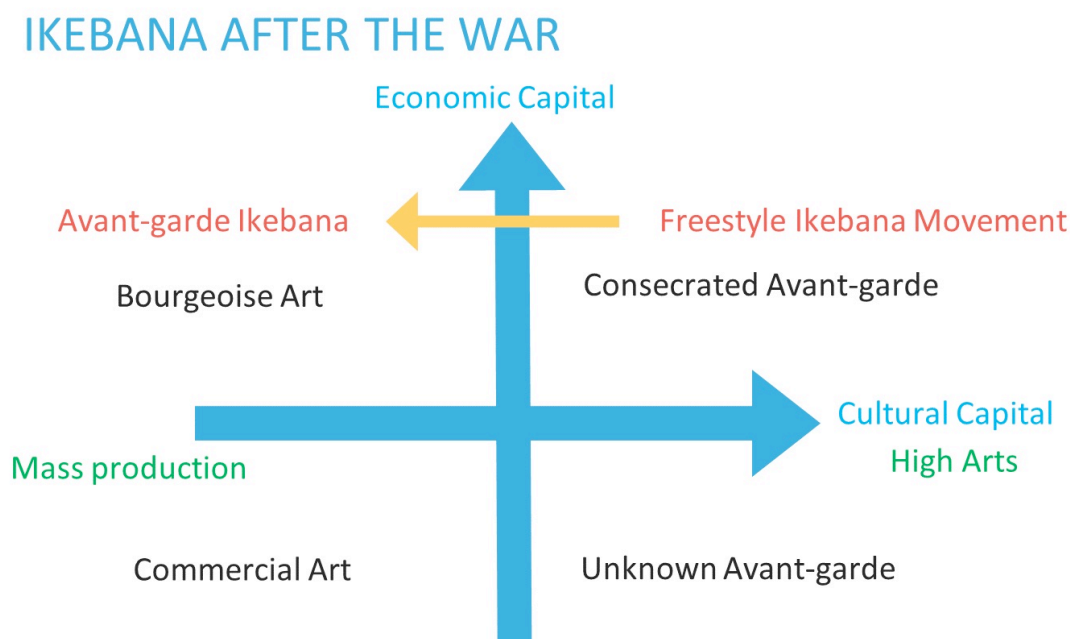


Fig.2. Bourdieu's theory of cultural change: Ikebana after the war

It is clear from the above description that the strategies Avant-garde Ikebana used were those of bourgeois art in the cultural field of mass production. Although Avant-garde Ikebana is regarded as the direct successor and actualisation of the FIM (Hojo, 1964), it is reasonable to assume that they belong to the contrasting cultural fields in term of the cycles of artistic innovation (Fig.2). The FIM had more features in common with avant-garde art than Avant-garde Ikebana.

While this is not the focus of this paper, it is interesting to note that Japanese culture had an enduring influence on Western art, not to mention Japonism, and some avant-garde movements were influenced by Japanese traditional art. It's possible that in some way Japan's modern artists as well as some ikebana artists were imitating western art that had imitated Japanese traditional art which had been rejected by Japanese modern artists (Starrs, 2011).

Conclusion

Analysis of the FIM after the 1920's demonstrates the effectiveness of Pierre Bourdieu's theory of cultural change to a great extent. While focusing on the struggle for cultural and economic capital seems to reduce discussions about meaning and

content of cultural innovations, it reveals their dynamic relationships with the other art forms as well as with external social forces.

The cultural producers, in particular the economic bourgeoisie in the field of mass production imitate high-arts in the past or the present. In the case of large ikebana schools after the war, it is likely that easily accessible cultural capital was first found in the pre-war FIM. Once it had been exploited, they shifted their attention to contemporary Western art.

Although the connection between the pre-war FIM and post-war Avant-garde Ikebana has been emphasised in general (Hojo, 1964; Inoue, 2016), they belong to almost contrasting categories in terms of Bourdieu's theory of cultural change. While the FIM can be understood as consecrated avant-garde, Avant-garde Ikebana is best described as bourgeois art. Future research into the contents of the two contrasting approaches within the FIM in terms of the history of Japanese philosophy is required.

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A Blended Learning Model for Public Senior High Schools in the Division of Laguna

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Abstract

This study aimed to design a blended learning model for public senior high schools (SHS) in the division of Laguna. A descriptive-quantitative research design was considered in the study and utilized the neo-positivism for objectivity and neutrality of the research process. A survey using Mercado's eLearning readiness assessment tool and eLearning System Readiness Assessment (ELSRA) based on Mckinsey's 7S were used to collect data from respondents. Pearson r correlation test, percentage, mean, and frequency count were used for analysis. Results showed that the technical specification of eClassroom provided by DepEd Computerization Program satisfied the IT infrastructure standards for eLearning system. The proposed project team was identified with their roles and qualifications to manage the implementation of blended learning. The assessment of student's eLearning readiness has a computed mean value of 52.17% for technology access, 56.37% for technology skills, and student's attitude towards eLearning was evaluated "Almost Ready". The assessment of teacher's eLearning readiness has a computed mean value of 83.86% for technology access, 87.74% for technology skills, and teacher's attitude towards eLearning was evaluated "Almost Ready" for abilities, motivation and time management; and "Completely Ready" for teaching styles and strategies. The schools revealed that 93.33% were ready for administrative support and 83.66% for resource support to eLearning system. The division management officials agreed (68.34%) to the identified 7S that support eLearning implementation. The designed Adefuin&Balba Blended Learning Model is composed of Technology, People, and Process phases supported by K-12 SHS curriculum with continuous improvement process through monitoring and evaluation.

Keywords: Blended Learning, Public Senior High School, Elearning Readiness Department Of Education Computerization Program, Eclassroom

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Introduction

The development and innovation of academic institution is evolving in a global era because 21st century requires skills needed to acquire by the teacher and learners to cope with the demands of the global education that each country should address. Blended learning shown in Figure 1, which defines as combination of eLearning (through an online class session) and face to face class session in facilitation of classes offers an innovation of how teaching and learning can help learners acquire the required learning outcomes.

Salcito (2018) emphasized the important role of education in transforming the classroom to progress. The power of technology will help to support teaching and learning in achieving the required competencies set by the curriculum. Innovation may change the traditional way in facilitating the classes by providing new condition for students to learn.

Technology access is important to all digital tool users to enable devices to communicate with each other. To be equipped it is not limited to have access only such as access to computers/ digital tools, and internet. Users also need technology skills which include the basic computer skills, basic internet skills and literacy about software application, online tools and other productivity tools.

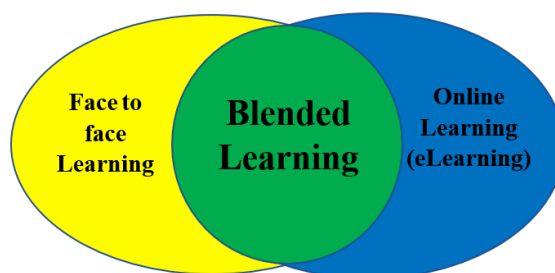


Figure 1. Blended learning

The importance of positive attitude of students and teachers to digital technology is significant to ensure that proper use and utilization of the available digital tools make them empowered to do school related activities and improve the teaching and learning process.

This research aimed to assess the eLearning readiness of the selected four (4) public senior high schools under the division of Laguna in terms of technology access, technology skills and attitude towards eLearning of the school and the readiness of management to eLearning system as basis of a blended learning model specifically crafted for public senior high schools in Laguna. The model was anchored to country's K to 12 Senior High School Curriculum which requires skills of the teachers and learners aligned to 21st Century Skills in order for them to achieve a globally competitive quality of education.

Rationale

There is a strong claim that blended learning provided a positive effect in improving the learning outcome of certain curriculum whether it is in basic education or in higher education. But there is no study yet that provided an eLearning assessment as basis of blended learning model for public senior high schools. eLearning is one of the learning modalities for distance education.

The Philippine Republic Act No. 10650 Open Distance Learning Act published on 2014 is a policy of the State to expand and further democratize access to quality tertiary education through the promotion and application of open learning as a philosophy of access to educational services, and the use of distance education as an appropriate, efficient and effective system of delivering quality higher and technical educational services in the country.

The intention of this research is aligned with the division of Laguna trust, to integrate eLearning in the facilitation of classes to provide quality education and to support the vision of Department of Education (DepEd), which is also aligned to national agenda stated by DepEd secretary on her 10 Point agenda’s vision, dreams, and direction (DepEd, 2019). It also supports the national agenda for quality education allowing ICT to be integrated which can be complemented with the Department of ICT (DICT) development plan that can offer resources necessary for schools (DICT Programs and Projects, n.d.). This endeavor is also supporting the Sustainable Development Goal 4 (SDG4) for quality education.

Problem. The study aimed to know the IT Infrastructure standards for blended learning implementation and eLearning Readiness state of selected four (4) senior high schools under the DepEd- Division of Laguna as basis in designing a Blended Learning Model appropriate for public senior high school in the division.

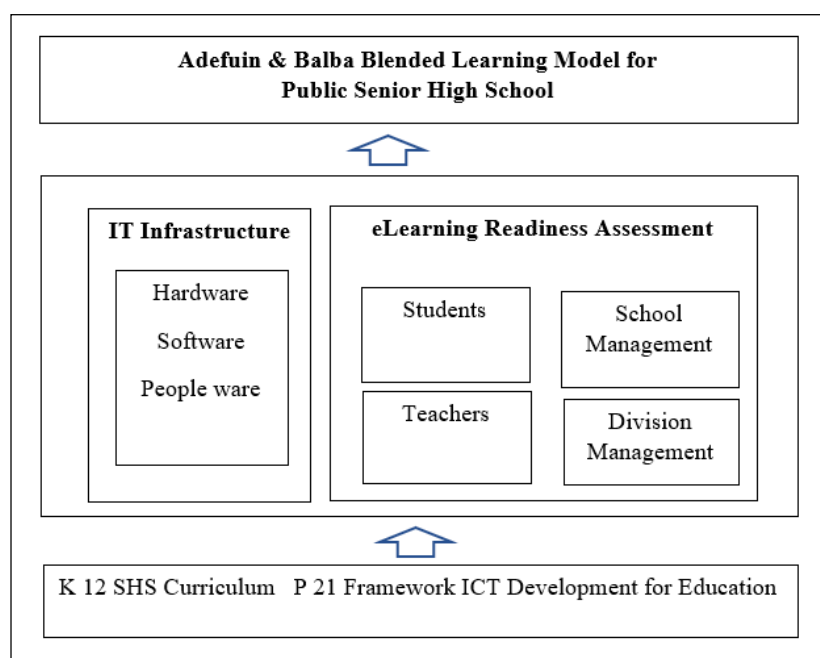


Figure 2. Conceptual framework of the study

Figure 2 shows the conceptual framework of the study which clearly illustrates the important inputs for a blended learning model which composed mainly by ICT infrastructure standards for blended learning implementation: hardware, software, people ware and eLearning readiness assessment of the schools, teachers, and students at school level and readiness level of the top management represented by the division officials. The students and teachers were assessed their technology access, technology skills and attitude towards eLearning and the institutional support using Mercado's Tool for Assessment of eLearning Readiness while the division management was assessed using Ashaher's ELSRA tool.

Literature review

According to Schilling (2013), technology change is fast clients are more sophisticated, and demanding. They tend to expect more in terms of personalized design, quality and price. Changes brought by technology indeed have revolutionized everything even the classroom. Learning has extended beyond the four walls of the classroom and now takes place at home, in internet cafes, shopping malls, restaurants and in the unlikeliest of places (Red, et al. 2013). Technology provides opportunity for students to access their class online anytime, anywhere with the device that is connected to internet. This online class facilitate eLearning which is one of the important components of blended learning.

Adefuin (2017), stated that blended learning served as intervention to senior high school students which provided an innovation to support teaching-learning through integration of online class and workshop activities in facilitating classes of Practical Research 1 subject in senior high school. The intervention provided empowerment both to teachers and students which allow them to have flexible time to submit assignments, participate online discussions and take online quizzes anytime anywhere. Adefuin (2018), claimed that the class facilitation in Understanding Culture Society and Politics subject with the fix schedule access of the created online class in computer laboratory using the learning management system contributed to improvement of exam score of the senior high school students. These shows that blended learning has a positive impact to senior high school students.

A blended learning framework produced by Clayton Christensen Institute, California in California, United States of America but was implemented in a primary level or grade schools Clayton Christensen Institute (2018). The study conducted by Clayton Christensen Institute, California from the book of Michael B. Horn and Heather Staker, *Blended: Using Disruptive Innovation to Improve Schools* San Francisco: the majority of blended-learning programs resemble one of four models: Rotation, Flex, A La Carte, and Enriched Virtual. The Rotation model includes four sub-models: Station Rotation, Lab Rotation, Flipped Classroom, and Individual Rotation

A *Rotation model* a course in which students rotate on a fixed schedule or at the teacher's discretion between learning modalities, at least one of which is online learning. Other modalities might include activities such as small-group or full-class instruction, group projects, individual tutoring, and pencil-and-paper assignments (Christensen Institute, 2018). One of the type of Rotation model is **Lab Rotation** model shown in Figure 3 which provide a blended learning model that allow learners

rotate to a computer lab for the online-learning station complemented with face to face class session in a physical classroom.

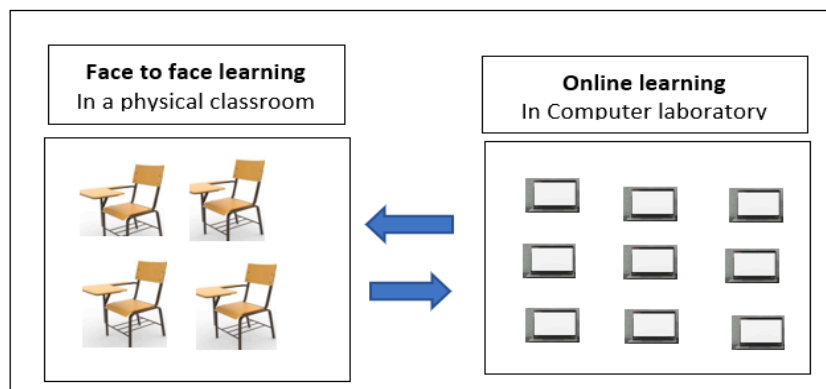


Figure 3. Lab Rotation Blended Learning model

The Department of Information Communication Technology (DICT) formulated projects that strengthen the ICT integration in education in support to National ICT Developmental agenda of the country, aside from the national broadband plan they included a provision of Wi-Fi access at no charge in selected public places including schools, government hospitals, train stations, airports, and others (DICT Programs and Projects, n.d.) . In school, internet access requires computers that can be provided by school computer laboratory.

DepED Computerization Program (DCP) aims to raise the information and communications technologies (ICT) literacy of students, teachers and school heads and to deliver computer packages for eClassroom that serve as computer laboratories in every school (Santos, 2018). It is envision that by 2022 all public schools will have computer laboratory. This computer package is also ready for internet connection which can be used for eLearning. eLearning uses LMS such as Quipper. Quipper Philippines (2017) shown support to promote the delivery of 21st century education through partnership of Japanese education technology company Quipper with Department of Education in providing the e-learning platform Quipper School to public elementary, junior and senior high schools nationwide.

Methodology

Research Design The research used a quantitative type of data in formulating results. Statistical treatment was used to measure data, frequency count and percentage which were used for analysis. A test for association was done to understand the relationship of the variables between the teachers / student's attitude towards eLearning system and technology access; relationship of the variables between the teachers / student's attitude towards eLearning system and technology access/skills. Pearson r correlation was used to test the relationships of the variables with software application of Statistical Package for the Social Sciences (SPSS).

Research Locale The research was conducted in Department of Education division of Laguna. The four selected senior high schools for school year 2018-2019 its students, teachers, and school head in the school level and the division officials were the

respondents of the study. These include the Division IT officer, Curriculum Implementation Division-Chief, School Governance Operations Division-Chief, and Schools Division Superintendent.

Sampling Design. The selection of the four senior high schools was based on the following criteria:

1. Public senior high schools under the division of Laguna
2. Senior high school that offer academic track
3. Accredited schools with Level 3 of practice for the school-based management evaluated by the division for school year 2017-2018
4. Number of students

The study has 218 total respondents which composed of 4 official representatives from the division office and 214 respondents from four selected public senior high schools which consist of 157 senior high school students, 53 teachers including the teachers assign as ICT coordinator of the school, and 4 school principals respectively.

Instruments. The tool for assessment of eLearning readiness state used the instrument designed by Mercado shown in Figure 4 that assessed students, teachers, and school administrator while Alshaher ELSRA shown in Figure 5 was used to assess the readiness to eLearning system of the top management from the division office. The quantitative data from the validated research questionnaire was recorded for analysis and interpretation. Mercado's eLearning readiness assessment measures the students and teacher's technology access, technology skills and attitude towards eLearning. It also provides an institutional assessment which measure administrative support's (commitment, policies and instruction); and resource support (financial, human, and technical support) for eLearning implementation. The ELSRA tool was crafted from Mckinsey's 7S framework (*Strategy, Structure, Systems, Style, Staff and culture, Skills, and Shared values*). The assessment tool measured the readiness level of the top management for eLearning implementation.

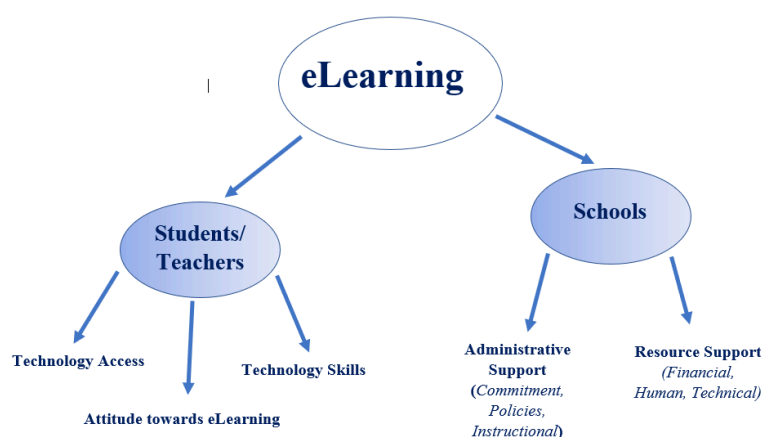


Figure 4. Mercado's eLearning Readiness Assessment Tool

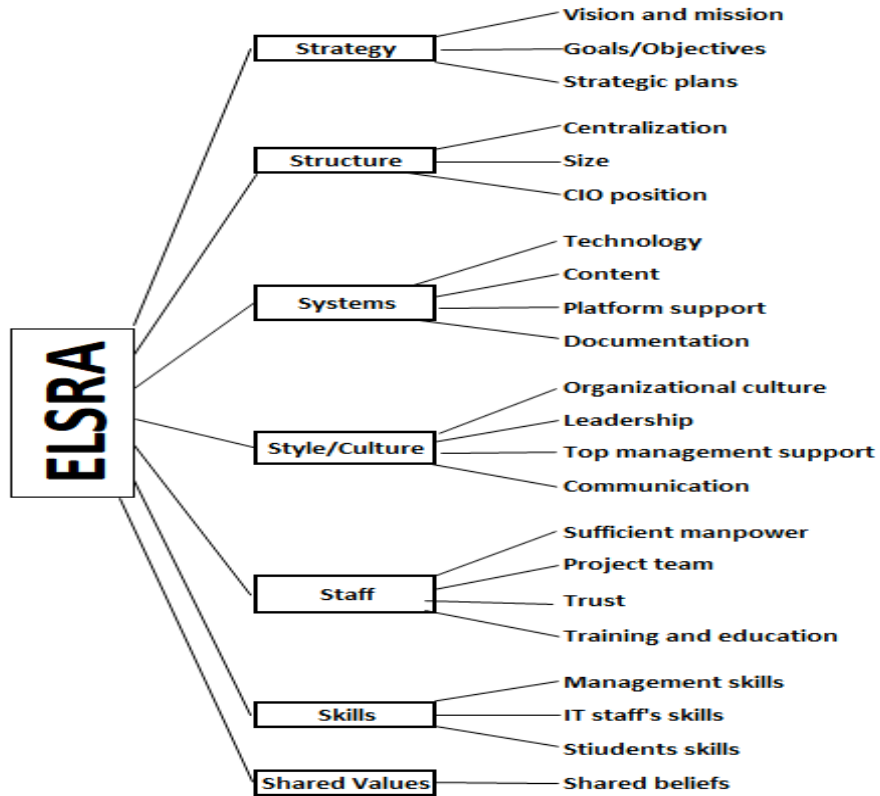


Figure 5. eLearning System Readiness Assessment (ELSRA)

Data Gathering Procedure. Primary and secondary sources of data were considered in data gathering. First, a thorough literature review was conducted. Survey was administered to the identified respondents using the validated instruments. Documents such as DepEd memos and orders were considered for data gathering. Data were encoded using Microsoft Excel.

Discussion

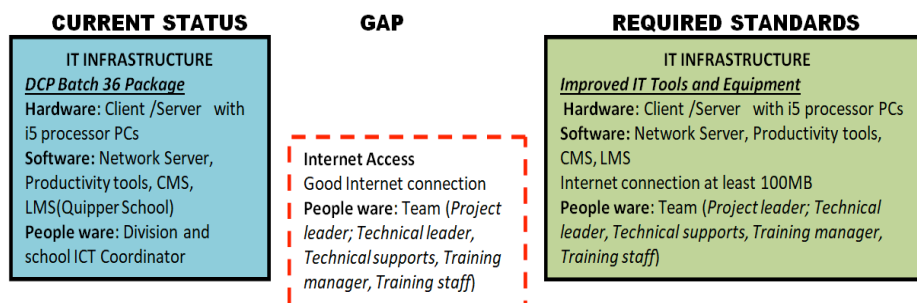


Figure 6. Gap between current IT infrastructures of the selected SHS to the required IT infrastructure standards for blended learning implementation 2018-2019

The current IT infrastructure is based on DCP Batch 36 package which has computer hardware specifications that include 8 servers, 42 thin clients, 1 UPS, 1 Acer brand computer Laptop, 1 HP Deskjet multi-function printer, 1 LCD projector and a multimedia speaker. The four schools acquired all identified tools and equipment provided by the DepEd. The given specification can be upgraded if additional

computers will be acquired by the schools. This package has a computer specification of the eClassroom which includes Windows Multipoint Server that is used to manage the thin clients that are created through a virtual machine with the NComputing networking services. This enables thin clients have all the application services provided by the server PC. The computers are complemented with Microsoft Office 2013 which include Microsoft Word, Microsoft Excel, Microsoft PowerPoint, and Microsoft Publisher that is necessary for PC Operations and serve as productivity tools both for students and teachers

Figure 6 shows gap between current IT infrastructures of the selected SHS to the required IT infrastructure standards for blended learning implementation 2018-2019. The data presented that the required standards for IT infrastructure is complemented by the DCP Batch 36 Package provided to public senior high schools. The gap in terms of good internet connection was identified and creation of team for Peopleware composed of technical leaders and training manager to ensure required technical skills both for students and teachers will be achieved and technical manager for learning content to validate content align to SHS curriculum.

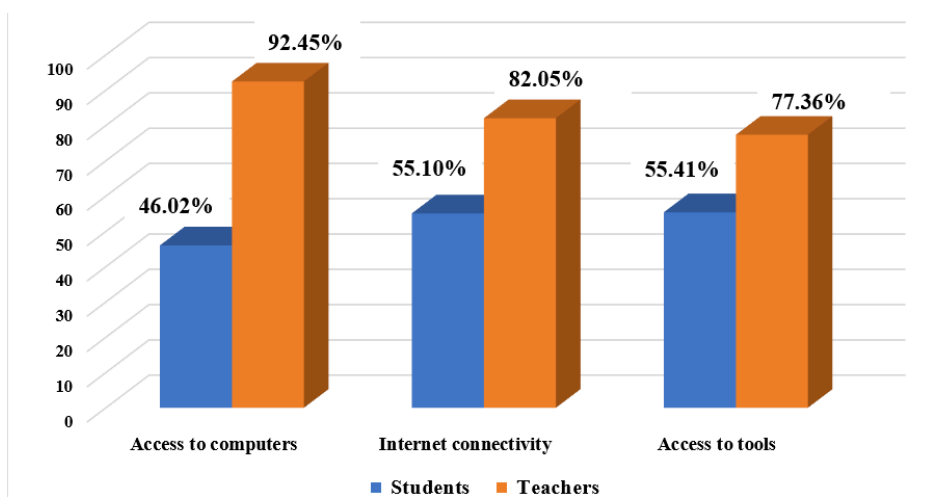


Figure 7. Technology Access of Students and Teachers 2018-2019

Figure 7 shows the technology access of students and teachers which presented a 46.02% of students and 92.45% of teachers can access the computers, while 55.10% of students and 82.05% of teachers can access the internet; 55.41% of students and 77.36% of the teachers can access the tools.

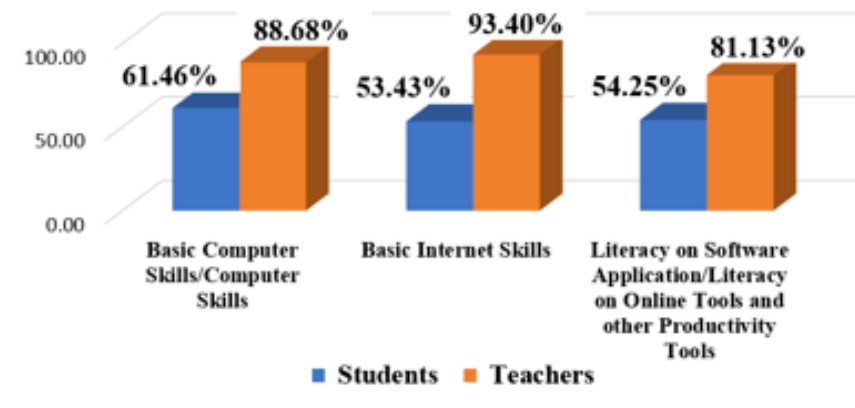


Figure 8. Technology Skills of Students and Teachers 2018-2019

Figure 8 shows the technology skills of students and teachers which presented a readiness level 61.46% of the students know the basic computer skills while 88.68% of the teachers have computer skills, 53.43% of the students and 93.40% of teachers know basic internet skills, 54.25% of the students were literate about software application while 81.13% of teachers know online tools and other productivity tools.

Figure 9 shows the readiness level of student’s attitude towards eLearning which were analyzed in terms of: study habits, abilities, motivation and Time management. Generally, the students evaluated “Almost ready” with the four identified attitudes.

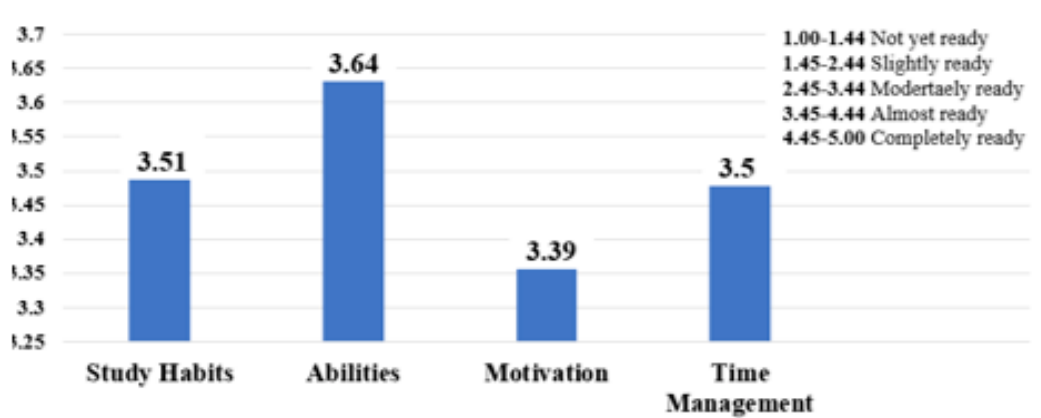


Figure 9. Readiness level of attitude towards eLearning system of the students 2018-2019

Figure 10 shows the readiness level of teacher’s attitude towards eLearning which were analyzed in terms of: abilities, motivation and time management, the data was evaluated that teachers are *Almost Ready* while *Completely ready* for the teaching styles and strategies.

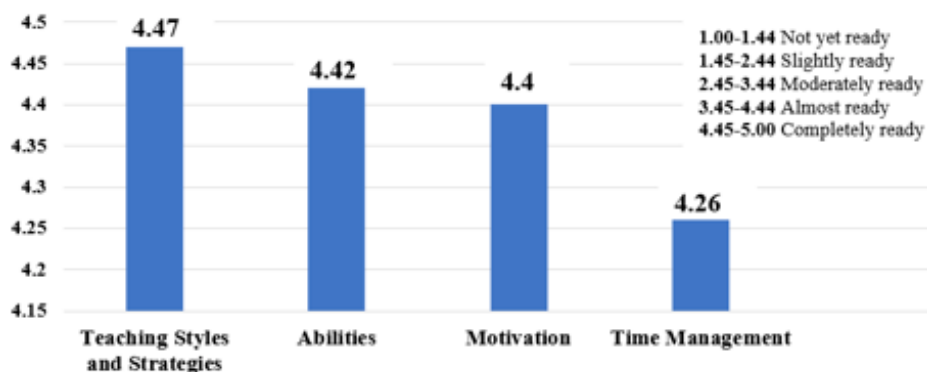


Figure 10. Readiness level of attitude towards eLearning system of the students 2018-2019

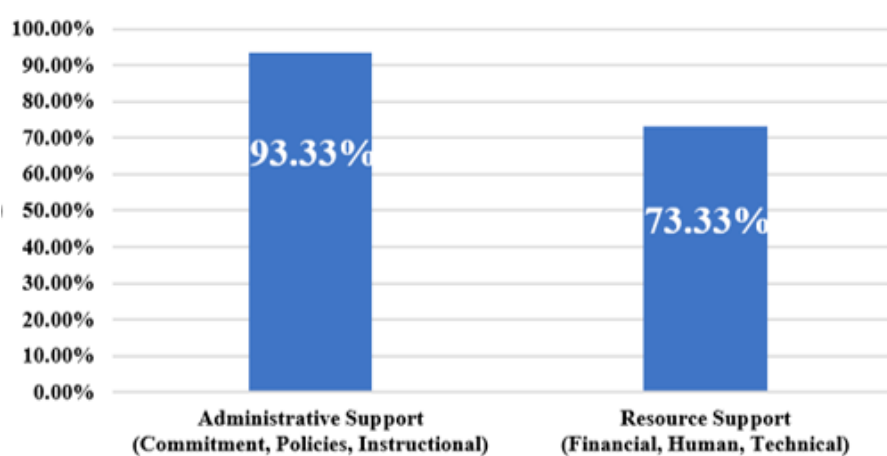


Figure 11. School level eLearning readiness 2018-2019

Figure 11 shows the school eLearning readiness level of the selected public schools which interpreted as 93.33% ready for administrative support which consists of commitment, polices, and instructional support and 73.33% ready for resource support which consists of financial, human and technical support for blended learning implementation.

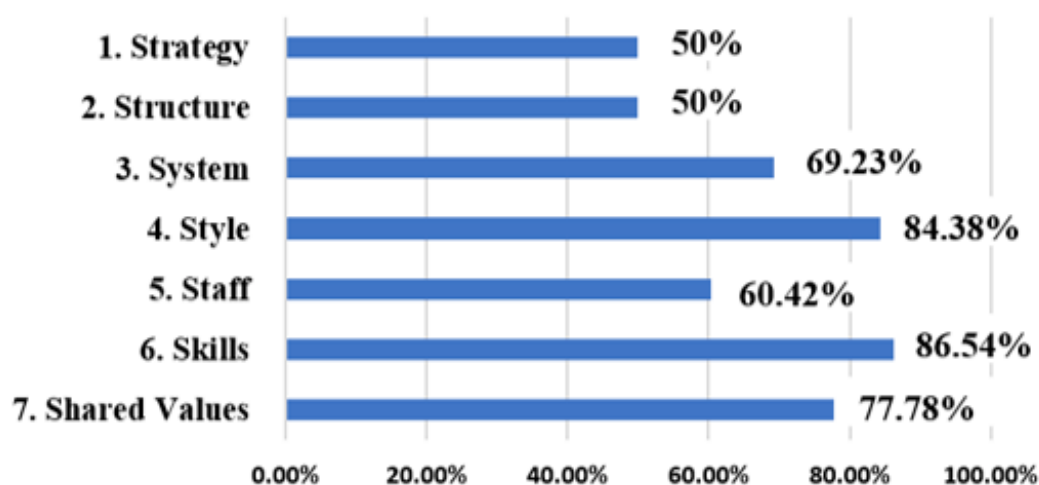


Figure 12. eLearning assessment of division officials 2018-2019

Figure 12 shows the eLearning assessment of top management officials from the divisions using Mckinsey 7S were evaluated 86.54% ready for required skills, 84.38% for style, with the lowest value of 50% readiness level for strategy and structure followed by staff with 60.42%.

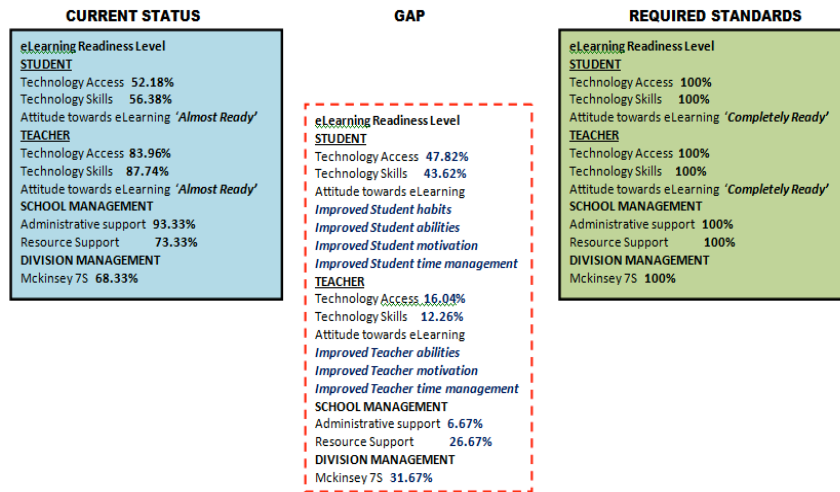


Figure 13. Gap between current eLearning status of the selected SHS to the required standards for blended learning implementation 2018-2019

Figure 13 shows the gap between current eLearning status of the selected SHS to the required standards for blended learning implementation 2018-2019. Based from the conducted eLearning assessment the gap shows a need for 47.82% additional for technology access and increase of 43.62% of technology skills of the students. Improvement for students' habits, abilities, motivation and time managements for 100% student completely ready for eLearning.

While teachers need to address the 16.04% technology access, 12.25% for technology skills and improve abilities, motivation and time management to ensure a 100% ready for teachers for eLearning.

The school shows a good support to learning system with minimal gap of 6.67% admin support and 26.67% resources support. Using 7S, division official or the top management shows support but with a gap of 31.67% needed to address primarily the strategy, Structure, and staff which were also revealed from the required IT infrastructure standards discussed earlier for peopleware.

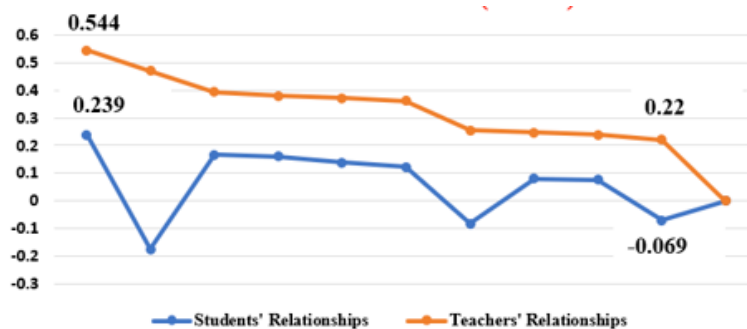


Figure 14. Relationship of attitude and technology access/skills 2018-2019 (r value)

Figure 14 shows the relationship of attitude and technology access/skills 2018-2019 using Pearson r correlation. Based on the data gathered there is a very weak positive relationships with students and teachers' attitudes toward eLearning in relation to technology access/skills with r value of 0.239 for students and r value of 0.544 for teachers as the highest rank among the data collected. It means that the teacher/students attitude towards eLearning has a weak relationship to their technology access/skills.

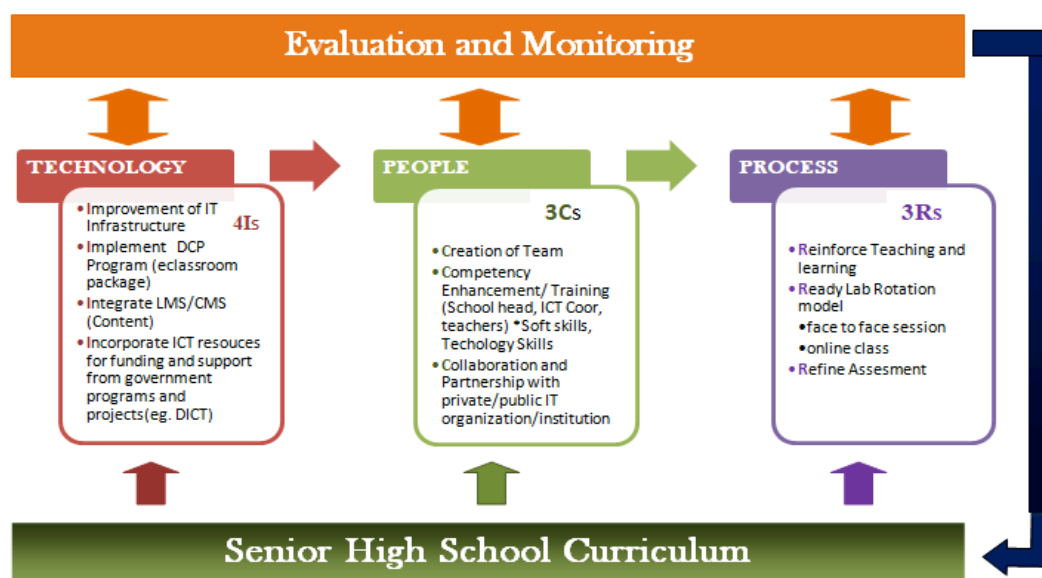


Figure 15. Adefuin & Balba blended learning model for public senior high schools

Figure 15 shows the Adefuin and Balba Blended Learning Model which composed of three phases technology, people, and process which were based on the required learning outcomes from SHS curriculum.

It will start in **Technology phase** which can be identified by **4Is**: *Improvement of IT infrastructure, Implement DCP Programs (eClassroom)* which shown in the GAP analysis the need for good internet connection, *Integrate LMS/CMS* as learning platform for the online class the identified *Peopleware* composed of technical manager and training manager which will ensure preparedness of teachers, students and to utilize appropriate learning content align to SHS curriculum. *Incorporate ICT resources for support (projects for resources sharing)* to improve the required IT infrastructure of the school. This phase is evaluated and monitor to ensure achievements of the target.

Next is **People phase** which enumerated as **3Cs**. The *creation of team* addresses the identified gap based on the conducted assessment. This team composed of Team head, technical manager, training manager and staff are important to improve the division strategy, structure, and staff for blended learning implementation which has a low readiness level.

Competency enhancement/training, the capacity building is important to all stakeholders from school head, teachers, students and even parents. This can also address the technical skills of the students which need to be improved to ensure success for blended learning implementation.

Collaboration and partnership with private /public IT organization is an essential example and is the partnership of DepEd with Microsoft which can be utilized for free training online that can strengthen the technical skills of the teachers. Resources /services that can be offered by other intuitions which are significant for empowering both teachers and students. This phase is also under evaluation and monitoring to ensure alignment of learnings to K-12 curriculum.

Last is the **Process phase** which enumerated in **3Rs**. The IT infrastructure is ready from Phase 1, the people is ready in Phase 2, Next is to *Reinforce teaching and learning* using the eLearning to complement with the face to face learning session using the available resources. Technology enhance class facilitation promotes ICT integration that efficiently offers 21st century learning among the students.

Ready lab rotation, the eClassroom of DCP project is ideal to be used by the students in engaging with eLearning as an option. The fix schedule offered in lab rotation from face to face learning session and online learning through online class ensure that students have technology access and able to develop their skills using the tools offered by eClassroom with internet access which was already prepared in Phase 1.

Refine assessment, blended learning offers innovation in student assessment, this requires refinement to ensure personalized assessment of the students combining the performances from face to face learning and eLearning. This phase is also evaluated and monitor for continuous improvement and will have feedback to SHS curriculum to ensure that the required learning outcomes is achieved.

Conclusions

1. The IT infrastructure standards for blended learning is complemented by the eClassroom provided by DCP project to each public SHS for computer hardware and software. The high readiness level of school administration and resource support is essential to address the identified gap for good internet access and support for the creation of people to manage blended learning implementation.
2. The readiness level of teachers is higher than the readiness level of the students in terms of technology access, skills and attitude towards eLearning which is important for teachers to guide and help students to have positive engagement with blended learning implementation. The top management shows significant support to eLearning based on the 7S, and the creation of team addresses the improvement for strategy, structure and skills which can ensure successful blended learning implementation when given full support of the top management.
3. The weak positive relationship of students and teachers' attitude towards eLearning to technology access/skills will need additional test to conclude that they are related with each other but the initiative to improve technology access/skills may consider significant to improve the attitude of the students/teachers towards blended learning.
4. Adefuin and Balba blended learning model was designed based on the identified gap to ensure 99% readiness of students, teachers and schools' to blended learning mode. It also supports ICT integration in class facilitation which utilizes

eClassroom and promotes 21st century learning which will guide learners to achieve the learning competencies set by the curriculum. The model serves as a guide for the division of Laguna for a successful blended learning implementation.

Acknowledgments:

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Keroncong Music and Social Identity in Surakarta, Indonesia

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Official Conference Proceedings

Abstract

This article aims at exploring how keroncong (folk music) musicians construct identity in community contexts. Performing music is not free from contexts rather it authorizes their position and role in that society. Being on stage they want to confirm statuses and validate world-views in public. They intend to present ideals and thoughts in larger settings. With that process, they strengthen meanings and legitimize organic structure of the community. They interact and negotiate thoughts resulting in the formation of identity among the musicians. Leading to the construction of identity musicians formulate a social group guided by three social categories: individuality, originality, and adaptability. In the implementation of individuality musicians forge social cohesion as a social group. In that process this category is intensified by originality in which the second enhances the quality of the first. Finally, the musicians empower these categories by contextualizing their adaptability in performance settings. These processes synthesize elements of social categories that eventually lead to specific musicians' identity.

Keywords: Keroncong Music, Surakarta, Identity, Individuality, Originality
Adaptability

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Introduction

Keroncong, a folk music popular in Surakarta, was thought of as originated from Portuguese in 16th century even if only view evident was associated with the history. Nowadays, this music becomes the most popular among groups of community in urban city Solo (the nickname for Surakarta city, Central Java, Indonesia).

In addition to its popularity in recent time keroncong was also well-known in the mid of 20th century not only among Javanese but also among Japanese people. This was because the Japanese intended to keep memories when occupying Indonesia (Frederick, William H, 2011). Even if the Japanese occupied Indonesia in a very short time (1942-1945), they had deep understanding of the music. That was why they also promoted the keroncong for their cultural diplomacy with Indonesian more specifically with Javanese people. Many of the Japanese, especially senior people who used to live in Java during colonialization time, liked singing keroncong pieces and some of the songs are still popular among Japanese in Japan today.

Keroncong is also popular in schools and among community people in Surakarta. Elementary, secondary, and high school students play keroncong instruments and sing for the music. They learn keroncong in classes or in extracurricular activities among their colleagues for fun. At home, they also listen to the music from radio, television, and you-tube occupying their spare time before they study for the schools.

In universities students play the music both in intra- and extracurricular activity. Some of them learn the music in campus and some others play in community for living. It is in this contexts that they can develop knowledge and skills for the music. Some other students play the music for strengthening social meaning and significant. Small number of the students intend to play the music more seriously with professional keroncong players and singers. In this contexts they become the members of the community demanding them to be more involved in that keroncong group.

Students from universities are more likely to learn the keroncong for different purposes. They who want to study for developing knowledge and theories will focus on approaches and methods in the field of music.

The purpose of this study is to explore how musicians in keroncong performances and rehearsals make sense of social categories to formulate identity in that contexts. Since performance and rehearsals are not free from contexts musicians use them to initiate the construction of the identity. Using three social categories they can construct identity relevant to their environments and social settings.

Social Contexts of Performances

In the above mentioned contexts a group of musicians get involved in deep process in which every member exploits specific interests. Being in the community they must be aware of their position in making sense of the settings and situations.

Like many other art activities keroncong music exists in specific social environments resulting in the close relations between the group and social activities. There are some dynamic process in which keroncong musicians adjust their orientation with the

environments. Performing keroncong does not occur in a vacuum in which musician think of only music or they may not orient on nothing more than aesthetic dimension. Musical performances signify musician's concepts resulting in mirroring world-views of the musicians. On the other hand, music also represents what happens in community since ideas in community inspire the concepts underlying the performances. What musicians play are the manifestation of the community concepts. Music is also useful in community live by emphasizing the recent ideas of society where they exist. Reacting to this issue Jim Watkins strongly maintains the issue by saying that "The purpose of appreciating a work of art is not to determine the worldview that shaped it, but to allow the work of art to shape, challenge, question, and enrich our own worldviews"(Watkins, 2020). Maarten Van Opstal & Jean Hugé, on the other hand, provide different angle in criticizing this issue by believing that to "reconcile variety of worldviews and knowledge systems in joint social development worldviews construct is urgently needed" (Van Opstal, 2013). They think that through this process new worldview will appear as needed by community that tries to make sense of social development in current society. Yazhong Deng commented on this issue by saying that others, self, the interaction of self and others are elements that support the formation of worldview (Deng, 2019).

The importance of music in society can be seen from how performances provides meanings to social events like ceremonies and rituals. The relationship between music and social events creates certain atmosphere ensuing strong condition in that community. It is through this process that music can enhance the power of the music to audiences and their contexts.

Categories in Social Context

Being in social setting, musicians create social categories that are meaningful in their group and environments. These categories are socially sensitive, adjusting with the conditions and atmosphere, and for that reason musicians keep them as a means of orientation in social settings. Since the categories are essential in the formation of thoughts they can be used for laying some ideas in social interactions.

In the intensive process of social environments the social categories mediate musicians' world-views and the social conceptions leading to the dynamic of social interaction and in turn help the formation of ideals among the members of the group (Deng, 2019). Using these categories they share feeling, expectations, orientations, and hopes.

The social categories help musicians choose directions to reach their goals. These categories make the musicians feel convenient to live among people in that community. Among many categories involved in that social processes three categories seem to be significant in fostering the social interaction. I believe that musicians are aware of these categories and keep them to conduct musical activities in that community.

What is the importance of the three categories in the group considering that many other categories also exist in the community. These categories lead to the way the members of the group manage the behavior and the way they think of group activities because they share similar experience in the same social settings.

Among musicians in Barona group, the young keroncong musicians in Surakarta municipality, the three categories emphasize more on the condition of the group than other categories in the context. Using them in musical activities musicians can create better conditions to achieve better rehearsals and performances. Each category will work in connection with other categories resulting in reaching the goal of the group. The success of the group depends so much on the dynamic relation among these categories. All of the members make efforts to support the process by keeping the categories accesible in performing activities.

The three categories are individuality, originality, and adaptability. Since they are significant in making sense of social conditions I will explore them by contextualizing them in a specific setting using relevant contexts.

Individuality

Individuality means something about person, a human being in his/her own existence. In this situation, musicians think of the self even if they are in a group of professionals. They assume that being in social activities is a means of expressing self in wider contexts. They need to orient themselves among other people to show that they have something peculiar for the community.

In rehearsals or performances musicians are aware that an autonomy allows them to negotiate relationship with other members and to transact their position in the community. It is in this sense that they create specific characters leading into a distinctive qualities. Persons appear to be part of the whole system in which everyone plays part in relation to other people. Thus, a person cannot behave as he/she wants it to do without thinking of their colleagues in the group.

Being in social contexts musicians exist in a place where all of the members of a group have the same interest and orientations. This occurs when everyone feels being in-group and follow the same regulation and duty for the development of the society. In other words, orientation of a process and its result will accomodate the aspirations of the people in that community.

Even if individuality has something to do with a person, this category works well when a musician meet his/her colleagues in a group. This category achieves better quality by being in comparison with others and it contrasts with different characters of things and people. Individuality works in relation to others and among the most significant feature of the category is its role to format the quality of an individual. It is the category that gives direction to orient what musicians think and do on stage and on rehearsals before they perform.

Individuality implies many sub-categories such as “it is me”, the awareness of self, and the ability to perceive oneself in a clear condition. Through this process seeing oneself through deep reflection is urgent thing to do in order to get objective perception of self (Rödl, 2018). Anyway, individuality can be seen as a means of indicating the way people affiliate with a group of people; to whom a person associates when he/she performs a specific behavior in a particular setting.

In wider sense, individuality shows how a person creates a sense of attachment in an environment using particular orientation to reach a specific goal. It is a means of negotiating relationship in a healthy condition when an individual person manages to be in-group with a personal expectation and assumption.

Originality

In dealing with individuality musicians try to keep aspects of the social process original without any imitation. What they think and behave are real, manifesting what they have in their mind not something out there. They want to maintain contexts, issues, and relationship fresh and genuine. In sustaining the dynamic of social process musicians avoid artificiality, something not essential in the group. Musicians cannot just use any value but they must combine proper values in which “a person’s value orientation and his or her view on how to understand the world and the capabilities it offers, the lens through which the world is seen”(van Egmond & de Vries, 2011).

Musicians gain originality by reflecting notions from culture and religion as well as from social environments. They may conduct “experiments” through social participation and criticism intending to gain new ideas on proper perspective. This is not just a trial and error process manifesting any behavior but it is an observation to adjust the relevant thoughts. This process needs contemplation and reflections otherwise it will not result in the ideal conceptions.

The main character of this category is authentic meaning reliability to keep the character of the group. This category becomes significant in this context because it maintains the essence of the group and at the same time sustain the legitimate status of each individual. What essential to keep social process is to escape from unnecessary relations that lead to the wrong interpretation of what people want to say in that process. Essentially, originality requires good perception of what should be kept the relevance of behavior in the group. Thus, the members of the group should rely on mutual understanding that lead to the solidity of the community.

The reason why originality becomes significant factor to foster identity is because it can see a thing in a larger situation. Sheril D. Antonio, for example, posits that originality is a complex phenomenon, like what happens in evaluating art, more just what we can see in everyday life

but more importantly, see them in a larger cultural and global context. When it comes to looking at a work of art, I ask them to try and see it in a variety of ways: first by assessing the individual elements in the visual text itself; then to try and see it from artist’s perspective by carefully looking for revealing clues in the work of art; and finally to try and see what it wants to be – without attachments to either the creator intention or our desire as spectator (which might not be possible) (Antonio, 2016).

What I intend to say here is that to gain a sense of originality we have to go beyond what ordinary people can see and think and this is important step in getting the real originality valuable in this context. Using this view we can avoid the vagueness that we may experience when we do not implement the critical way of thinking.

Adaptability

This category is crucial in the development of social identity because it evaluates and criticizes the environments by making sense of relevant categories. In this sense, the pertinent categories are individuality and originality. To adapt other categories demands flexibility in which an individual considers environments as potential elements to construct identity. Interconnection among categories is the key to initiate the formation of identity.

Implementing adaptability category needs capability to compromise personal desire and group needs. The use of this category is for fostering moderate condition in which people feel comfortable being in new social settings. Thus, flexibility is required to adopt something applicable in a certain environment. This is more than just adjusting someone's concept but more importantly to make wise decisions. It is the process of demolishing doubt with proper consideration to avoid unnecessary conditions.

To achieve this goal someone needs to apply genuine and intelligent thoughts leading into better conditions of society. In performances, musicians need to be alert to a negative impact of a disadvantage category. Avoiding this category musicians need to be consistent to commit with all of the considerations implied by the members of the society. By using this strategy people will reach the destination.

Identity

From the above discussion we can say that musicians exist in community using personal values and they use specific orientations that make sense of categories in the group. Three categories create strong orientation to formulate identity where groups of musicians intend to orient in their activity. Using these categories they want to promote individuality and at the same time reach originality of their aspects of life as well as to adapt social values to make sense of their community.

Using three social categories musicians construct identity for making ideals among members of the group. These musicians make use of them as a means of keeping the group solid in dealing with the dynamics of social interactions. Every member of the group tries to be active in the social settings fulfilling requirements for the interactions. All of the members eventually develop group awareness for constructing the identity meaningful for the group. When this occurs musicians can develop mechanisms that foster solidarity among colleagues.

The formulation of identity is crucial in the group for keeping the behavior in line with the group and the community. Jess Wistlestone believes that owning identity has benefits not only for directing orientations but also for making decisions to be confident in making choices between options. She said: "Having a sense of what kind of person you are makes it much easier to decide how you should behave, and to have confidence in your choice between options" (Wistlestone, n.d.).

Constructing identity is a long process using several social categories in changing situations and interactions (Todd, 2005). It is in this sense that all of the aspects of categories are interacting to get better sense in that community. Musicians who exist in this situation are implementing all of the considerations suitable for the process.

When this occurs musicians feel convenient both in the group and in the community. Being in the situation makes them appropriate to express musical concepts that eventually inspire other people in that group. By using this strategy musicians may be able to emphasize the events to get meaningful values in social environments. Since the musical concepts are powerful in the formation of feeling audiences may experience deep impression such as giving them inspiration to the strength to-live (Yoshitaka, 2007). Experiencing the intensive atmosphere like this leads people intend to re-orient themselves not only at the time of performances but also after the musical concerts. I believe that this is the best contribution of the music to the community at large. By using this “technique” audiences can makes associations proper for their world-view. The process of constructing identity among musicians in rehearsals and performances can be seen in the following Figure 1.



Figure 1 The construction of identity using individuality, originality, and adaptability in social category

Conclusions

Among many categories that exist in relation with musicians and community three categories are dominant in the process of constructing identity in performances and rehearsals. These categories (individuality, originality, and adaptability) are interconnected one another in such a way that musicians can make sense of self and group among people in performances. Constructing identity is an active process in which musicians are aware of their position and they know what to do in what kind of environments they will behave and how to do it properly. Using music they can make sense of social setting to become their own and at the same time they implement world-view to gain solidarity in the community. Thus, constructing identity requires active participation and knowledge of better future and development.

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Glycoscience Augmented Reality Application Demonstrated with Merge Cube

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Abstract

Popular science education of biomedical knowledge can be monotonous and beyond understanding, so it is necessary to involve fun elements and to harness the suitable demonstration tool to make it more approachable. Merge Cube, a cube-like object trending on the Internet, has an iconic design of pattern recognition which is suitable for augmented reality (AR) applications. This has built up Merge Cube's popularity among schools and it has now been gradually included in popular science education for teenagers. Nowadays, application of augmented reality has been widely implemented in all sorts of fields besides popular science education, and it is often promoted via the Unity software due to the software's easy-to-use and highly compatible feature. These sorts of application can be performed with the cameras in common mobile devices, making it convenient to be spread among the public. Also, when the virtual images are placed in a real-world environment, more interactions can be stimulated, resulting in dynamic changes throughout the process. In the article, we will use Merge Cube as the platform and the Unity software as our tool to produce biomedical contents respectively and integrate them into large scale projects. By simply holding the Merge Cube in front of smartphones, users will be able to demonstrate all kinds of digital content to others. Our main demonstration content in the article will be focused on glycoscience education and related 2D teasers, RPG games and 3D games etc., and we aim to bring users a brand-new experience in the augmented reality environment.

Keywords: Augmented Reality, Glycoscience, 3d Model, Animation Teaser

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1. Introduction

According to Market Research company Digi-Capital, the total valuations of global Augmented Reality and Virtual Reality startups have set a new record high at \$45 billion in 2019 (Digi-Capital, 2019). By 2023, the AR market might even reach \$85 billion. Since the launch of Pokemon GO, AR games have proved themselves eye-catching to the mainstream population (Jang, & Liu, 2020). These reports showed that as AR and VR technology have ignited digital transformations across all industries, vendors are sure to grasp this business opportunity. Thus, the application of AR technology will become more common in our daily lives, and may deeply influence our future.

As one of the industries embarking on their digital transformation journey, the Biomedical industry has no excuse to be left out. In Taiwan, cancer is listed as the first leading cause of death, however, related biomedical knowledge such as Glycoprotein, Precision Medicine, Targeted Drug, Genetic Test, Next Generation Sequencing, Induced Pluripotent Stem Cell etc. aren't commonly-known to the general public. For instance, what is Glycoprotein? Is Targeted Drugs really a panacea to cancer? Does everyone need to run a Genetic Test? For those without medical background, these questions are not easy to answer.

Thus, in this paper, we will focus on the application of AR technology in promoting glycoscience, a biomedical knowledge. We will discuss about the details in the paper and further explain the results of this project.

2. Background

What is Augmented Reality (AR)? It is a kind of interactive technology which integrates digital data, such as sound, images, videos etc. with the real world. By overlapping 3D virtual objects with the real world, infinite possibilities can be displayed. Gerber (Gerber, 2013), a foreign entrepreneur, even predicted that the way of integrating the real world and digital technology will become the main battlefield for the technology industry, and that AR will make an impact to the world so great that no one is capable of imagining, just like what Internet did in 1995.

To define Augmented Reality, Azuma (Azuma, 1997) pointed out at least three characteristics: (1) It integrates virtual and real world; (2) capable of realizing real time interaction; (3) Operates in a 3D environment. In practice, the AR technology is demonstrated with AR display technology and recognition technology. As a kind of visual amplifying technology, the AR technology is greatly related to display technologies such as head-mounted technology, non-head-mounted technology, transparent panel and Holography, which can display both real-world and virtual objects. The display technology can be seen as the core technology of AR, since it is able to identify objects in the real world and precisely overlap virtual objects on the position of real-world objects. Thus, this kind of technology has been diversely applied in specific marking, image recognition, feature recognition and GPS navigation.

The main components needed to build an AR system are, a display monitor, tracker (camera), and illustrating computer and software (recognition technology). In recent

years, these components' efficacy has greatly improved, boosting AR applications as a result. For the application of AR, Feiner in 2002 has pointed out multiple possible applications in the future (Feiner, S. K., 2002), which has already been seen in different fields nowadays. For example, in the cultural and creative field, you can play an AR game with your smartphone at historical sites (Ardito, Buono, Costabile, Lanzilotti, & Pederson, 2007); in educational trainings, AR technology is applied to help students understand more about their campus and other outdoor information (Wang, et al., 2011); when applied in the medical field, AR technology is used in surgeries (Ha, & Hong, 2016) and anatomy education (Hackett, & Proctor, 2016); other fields of application also include digital learning (You, & Neumann, 2010) and music and entertainment etc.

3. Executive Conception

Biomedical is a professional field, which makes it hard for the public to understand or get involved in it. One of the methods we use to make the knowledge of this field more approachable is cross-disciplinary teamwork. In the process, different works will be assigned to three departments. One department can transform frontier biomedical knowledge into popular science materials. Another can develop interesting and innovative resource modules of popular science. The other can help complete trials and assessment on schools in cognitive, affective and psychomotor domains. In this paper, we will put our focus on building resource modules of popular science education, and to promote glycoscience knowledge by combining the basic concepts of popular science and AR technology. We expect to advocate the importance of glycoscience with AR technology, and explain that the variation of carbohydrate molecules is a vital index of cell canceration, which makes a great impact on our health.

The basic system structure of AR glycoscience demonstration is shown in Figure 1. It includes Two-Dimension (2D) models, Three-Dimension (3D) models, Interactive Teaching and the Hall of Fame. The 2D and 3D models reveal the design and production of basic media elements; Interactive Teaching is the core content, which consists of trailer animation, basic animation, advanced animation, basic game and advanced game; the Hall of Fame is where we will introduce the scholars who have contributed greatly in Taiwan's glycoscience research. In the final AR platform presentation, we will use the fun and interesting Merge Cube to display the animation teaching module and game teaching module. We will include random questionnaires in games or animation in order to help users learn about glycoscience. Adding some challenge in the learning process, we divided the stages into basic and advanced levels. Users will have to compete with one another and answer the questions correctly in order to complete the stages.

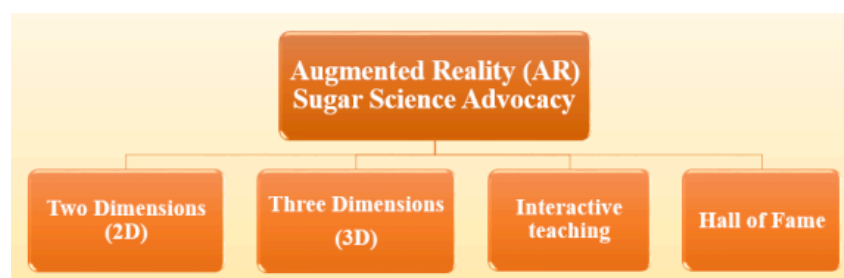


Figure 1: The basic system structure of AR glycoscience demonstration

During the process of carrying out the project, we will first collect some data from the popular science materials for advocating purposes, and then transform those materials into a story in order to build an amusing teaching environment. The story will be about a main character's series of adventures in the human body after she was accidentally brought to a Magical School.

4. Results

Tim Brown, the master of Design Thinking, once said that the final key element of design thinking is developing a script and telling a good story (Brown, 2010). In order to make glycoscience knowledge easier to digest for the public, we followed this concept and designed a story. The story will be set at a Magical School, and the main character will go through a series of adventure in this setting. The following are the results we have accomplished in this project:

4.1 2D Art Design

4.1.1 Character Design

Characters will include Lily, Carby, the Dean, Associate Dean etc., and among them, Lily and Dean will both have a suit of clothes from the Magical School and one from the real world. Besides, each character will have their exclusive facial expression pack for RPG dialogues. The appearance of Lily and the Dean are as follows:



Figure 2: Lily, the main character's appearance



Figure 3: The Dean's appearance

4.1.2 Set Design

These are the backgrounds for RPG dialogues.

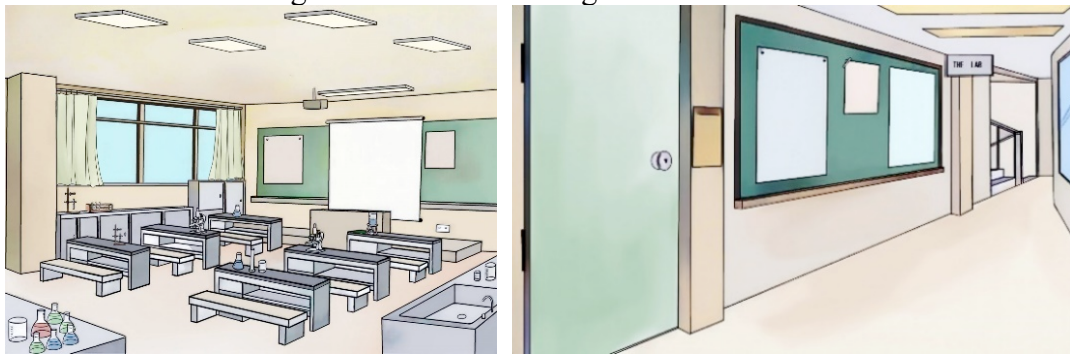


Figure 4: Set Design_1

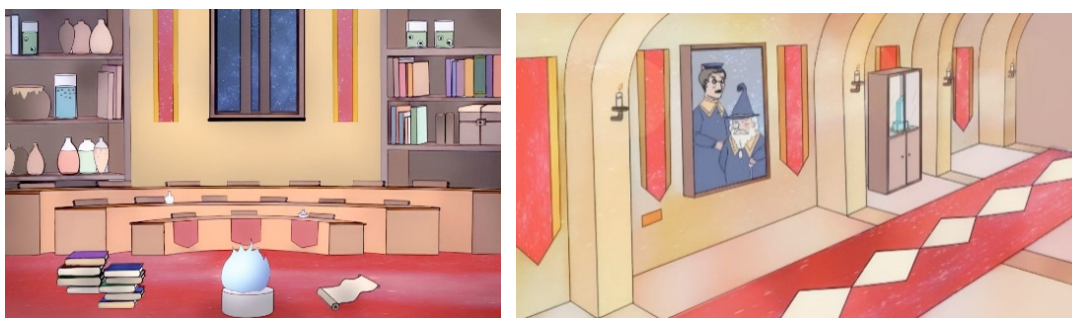


Figure 5: Set Design_2

4.1.3 Trailer Results



Figure 6: Captured image from the Trailer

4.2 3D Art Design

Objects and characters including Lily, Carby, Dean of the Magical School, red blood cells, virus, bacteria, cancer cells and magic books etc., will go through 3D modelling according to the planned animation and game. The 3D modelling of Lily, and red blood cells are as follows:



Figure 7: 3D modelling of Lily

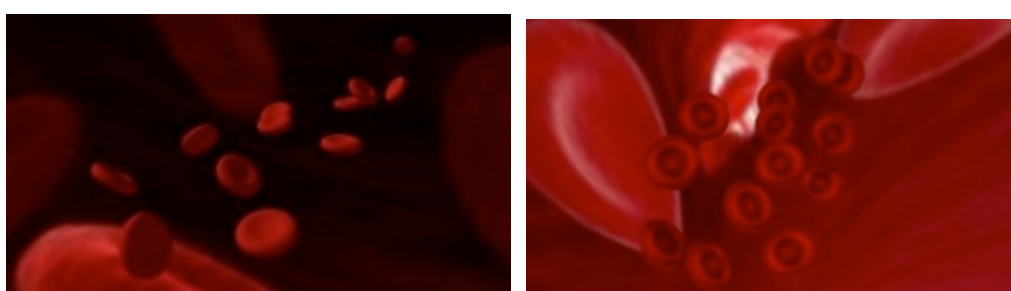


Figure 8: 3D modelling of red blood cells

4.3 Teaching module of animation (3D animation)

The basic level animation of the Merge Cube AR Platform can be previewed as follows:

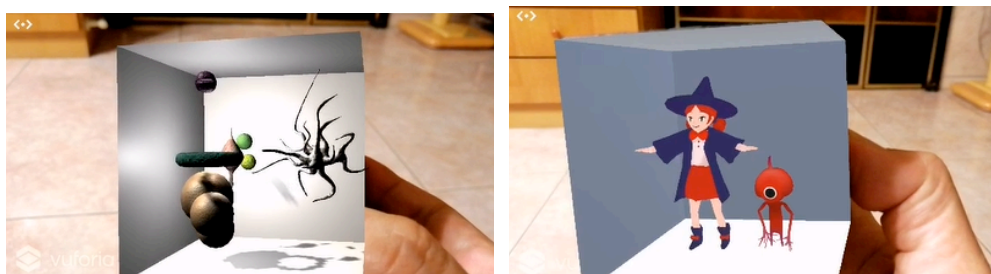


Figure 10: Captured image of the basic level animation

4.4 Interactive teaching module (game)

4.4.1 RPG Interactive Dialogues



Figure 11: Captured image of RPG interactive dialogues

4.4.2 Merge Cube AR Platform basic level game

The game can be previewed as follows:



Figure 12: Captured image of basic level game

4.5 The Hall of Fame

The layout design of the Hall of Fame is shown as follows, taking Chi-Huey Wong, the ex-Dean of Academia Sinica, as an example. The content will include name, date of birth, educational background, past experiences, current job, awards, outstanding contributions, and main achievements etc.

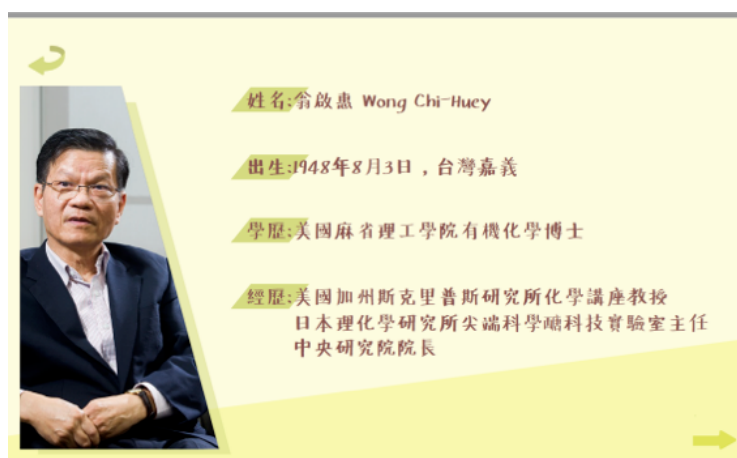


Figure 13: The layout design of the Hall of Fame

5. Conclusion

In this paper, we brought out the idea of applying AR technology to the advocacy of Glycoscience. Under the process of executive conception, planning, implementing, design and production, we completed the two-dimension art production, trailer animation, RPG interactive dialogue, three-dimension art production, the basic level animation and game of the Merge Cube AR Platform etc. Moreover, we combined all these work into an animated story, adding visual effects and questionnaire games to engage users. We also built a multimedia educational training module which is available for follow-up assessment and revisions, and results will be used in the final advocacy event.

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Theatre in Vietnam as Critique of the Environmental and Social Crisis

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Abstract

Halfway through the 2010s, Vietnam started to face major environmental and social problems in the race for globalization. Vietnamese people have experienced a growing sense of anxiety and discomfort about the state of economy and started to realize that their priorities may include responding to wider environmental issues. Since 2003 a special satirical comedy named *Gặp nhau cuối năm*, literally meaning *Year-End Gathering*, also known as *Táo Quân*, has aired on the Vietnamese television. The show is a re-writing of the legend of the Kitchen Gods, three imaginary figures who supervise and give an account of every household to the Jade Emperor, the ruler of the world. Featuring their annual report to the Emperor, the show praises the improvements and criticizing the problems throughout the year through satirical narratives and parodic songs. Very popular among viewers for its hilariousness, the show also urges reflection on the social and environmental crisis and occasional indifference of the Gods. Its success calls for a reevaluation of theatre as a form of art that stimulates social awareness by intersecting entertainment and critique. This paper explores how the theatre can encourage people to develop critical thinking and take responsibility. It also assesses the use of satire and parody in *Gặp nhau cuối năm*, its effectiveness as a form of social critique entwining global and local concerns, the ways in which the TV can shape public opinion in Vietnam, and the people's response to unsettling topics involving micro and macro levels of comprehension.

Keywords: Globalization, Environmental Crisis, Social Crisis, Theatre, Entertainment Commitment, Public Awareness

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Introduction

At the beginning of the 2020s, a Vietnamese may look back at the country's status ten years ago, and then twenty years ago, and see a big gap. When the 21st century arrived, Vietnam had already fully recovered from the war and was on a one-man race to the future. After the initiation of *Đổi Mới* in 1986, the national reform with the goal of a socialist-oriented economy, Vietnam rapidly opened its door to foreign investors and encouraged private sectors to take part in the economy. The life of the Vietnamese people has improved compared to the period right after the war. The service sector has grown to keep up with the needs of life.

The price that Vietnam has to pay for fast-paced development is not low. Urbanization has caused deforestation, pollution, social crimes, and many other problems. People flock to big cities to search for job opportunities, leading to serious air pollution. Factories dump waste into water and pollute rivers and the sea. The tourism sector devises strategies to attract tourists, but in so doing poses great threats to culture and the environment. With all those problems, the question is not whether Vietnam has become a developed nation, but whether this development is sustainable.

To tackle these problems, the government has tried to involve organizations and individuals, and employed more than one tool to improve the problem-solving operation. Among the attempts to raise the awareness of the people and encourage them to take action, the theatre seems to play a promising role. From 2003 to 2019, a special theatre show named *Gặp Nhau Cuối Năm (Year-End Gathering)*, more widely known as *Táo Quân (The Kitchen Gods)* was streamed on Vietnam Television (VTV) every Lunar New Year's Eve. Rooted in the legend of the Kitchen Gods who pay a yearly visit to the Jade Emperor to present their report, the show effectively summarized important events of the year, illustrated problems and sometimes proposed possible solutions. The satirical humour of the show attracted a large audience of all ages. Throughout their seventeen years of streaming, many social problems were displayed to the audience, allowing the show to provide entertainment as well as serious reflection. Its success suggests an opportunity for the theatre to become more deeply involved with social issues and prove that arts can stimulate social awareness.

This paper will explore the show *Year-End Gathering* and the audience's reaction in order to find the elements that made it a success. With this study, there is a chance to find the path that the theatre in general can follow to encourage people's critical thinking and urge them to take responsibility in dealing with social issues.

The Legend of the Kitchen Gods

Vietnamese people's most important festival is Tết, which is their New Year according to the lunar calendar. The preparation may start about one month before the Lunar New Year's Eve and during the last lunar month of the old year, the 23rd of December is an important date. On this day, three spiritual figures known as Táo Quân – the Kitchen Gods ride their carps to heaven and meet the Jade Emperor. They must report to his majesty everything that has happened in the mortal world during the year.

In fact, the legend of the Kitchen Gods is told not only in Vietnam but also in many Asian countries. It varies from places to places, but the one thing in common is that the Gods all have one duty, that is to answer to the ruler of the world. In Vietnam, legend has it that the Kitchen God used to be a mortal man names Trọng Cao. The story is told as follows:

Once upon a time, there was a couple named Trọng Cao and Thị Nhi. They often quarreled over domestic affairs. One day the husband beat his wife. Thị Nhi ran away from home and became homeless. Eventually, she met a man named Phạm Lang and married him. In the meantime, Trọng Cao lost his fortune and became a beggar. One day he came to beg at the house of Phạm Lang. The lady of the house recognized him as her former husband and gave him food and drink. While they were talking over old times, Phạm Lang returned from a hunting trip. Afraid that Phạm Lang would misunderstand, Thị Nhi hid her former husband in the haystack. Phạm Lang had brought back some game meats and burned the haystack to roast them. He unwittingly burned Trọng Cao before Thị Nhi could explain the situation. Thị Nhi realized her mistake and jumped into the burning haystack to die with her former husband. Because he loved his wife, Phạm Lang also leapt into the flames to be with her. Thus, all three died in the fire. (Trần, 2018, p. 99)

Trần also explains that these three people then were assigned by Ngọc Hoàng (the Jade Emperor) to be “the three-in-one Kitchen God but each with a different responsibility: Phạm Lang was to be Thổ Công (Duke of the Soil), caring for the kitchen; Trọng Cao was to be Thổ Địa (Earth Deity), caring for the home; and Thị Nhi was to be Thổ Kỳ (local guard), caring for the household transaction” (p. 99). In some other sources, for example Crump’s encyclopedia of international celebrations, the Kitchen Gods are addressed as three separate figures instead of one (2016). In this paper, I am going to use the plural form of the Kitchen Gods to avoid confusion, especially in the following part about their adapted figures in the theatre.

The Vietnamese people always buy paper or real carps for the Gods because this type of fish is a means of commute for them. They then either burn the paper carp or release the real carp into rivers to send them to the Kitchen Gods, helping them get to the Jade Emperor in time. After the feast as an offering to the Gods, they fly to the sky to report to the Jade Emperor everything each household has done in that year.

This practice is a belief that has existed for a long time now, and it is an important celebration as a part of the Lunar New Year in Vietnam. The Kitchen Gods are important figures not only because they supervise every household, but also because they protect them from harmful spirits. According to a research by Đinh Hồng Hải, all the variants of the Kitchen Gods legend in Vietnam share one core: a relationship triangle that results in the death of all three people involved, and then salvation from a higher deity, turning them into supernatural beings (2015). He illustrates it with the following flow chart:

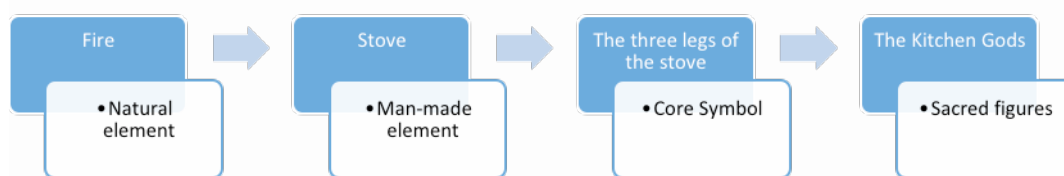


Figure 1: Đinh Hồng Hải’s illustration of how the Kitchen Gods legend is formed in Vietnam

Đinh proposes that these religious figures are a result of many cultures at the same time, and of a long process. The changes that happen during this process used to be rather slow and hard to recognize, but in recent years, these changes create “new cultural elements”, one of which is the theatre adaption of the tale (p. 87).

The Vietnamese theatre adaption of the Kitchen Gods legend

New Year’s Eve shows have always been an important part of the holiday. Since the beginning of the theatre show *Year-End Gathering*, also known as *The Kitchen Gods*, an even larger audience has been talking about this particular part of the celebration. From this point on, I will refer to the show as *The Kitchen Gods* because the format of *Year-End Gathering* has changed for the purpose of blowing a fresh breath into the show.

The Kitchen Gods is an adaptation of the legend in which the Kitchen Gods’ annual reports to the Jade Emperor include notable social issues of the year. This first show introduced Nam Tào (Southern star deity) and Bắc Đẩu (Nothern star deity), two assistants of the Jade Emperor. They were only supporting roles in the premiere show but then became center roles later on.

In the first show, there were only three Kitchen Gods, one of whom was a male and the other two twin females who were cloned from the male god. The male Kitchen God was not in charge of anything specifically, while one female god oversaw the nation’s culture and the other oversaw the arts. The next years’ programs involved more Kitchen Gods, each of whom was in charge of one field in the society. The most frequently featured Kitchen Gods are in the fields of transportation, education, healthcare, economy, society, and culture. Other fields varied from one year to another, depending on what striking problems that year had.

	Education	Economy	Healthcare	Society	Culture	Transporta-tion
2003					√	
2004	√		√			√
2005	√		√		√	√
2006	√	√	√			
2007	√	√	√		√	√
2008		√	√	√		√
2009		√	√	√		√
2010	√	√		√		√

2011		√		√		√
2012	√	√	√			√
2013		√		√	√	√
2014	√	√	√		√	√
2015						
2016	√	√		√	√	
2017	√	√				
2018		√	√	√		
2019	√	√		√		√

Table 1: Most popular Kitchen Gods and their frequency of appearance in the show

Among the Kitchen Gods shown above, the God of Economy showed up most frequently, indicating the level of concern about this sector in Vietnam. The topic of the report ranged from good news like the growth of GDP and export rate to bad news like high prices of goods, bribery, corruption, and economic crisis. With the many achievements in economy, the God of Economy often showed up before the Jade Emperor with confidence until he received more questions from the Jade Emperor and the deities, many of which concern problems that he tried to ignore. Throughout the seventeen years of the show, each year's situation determined whether a God was featured in the show, so there was no particular pattern.

Recently, when the environmental problems became serious in Vietnam and the concern for the problem grew, the God of Environment joined the group. The 2017 God of Environment had to answer to the Southern star deity about sea pollution caused by factory waste, which in turn affects the life and economy of the whole country, especially of four central provinces on the coastline. He tried to cover it clumsily by saying that the crisis was over, but the deity insisted on him learning his lesson of environmental and economic management, saying that Heaven would not sacrifice the environment for developmental goals. In 2018, the topic of river pollution caused by factory waste was brought up. The God of Environment then raised her voice to call for joint action to protect the environment, which was then criticized as clichéd by the Northern star deity.

While the cast's acting skill was the core of the show, parody songs are their strongest asset because they seem to impress the audience. One particular example can be seen in the 2009 show. Near the end of 2008, there was a great unexpected flood in Hanoi that caused great damages to the capital city. *The Kitchen Gods* that year featured a God of Drainage with a parody song about the flood. The name of the original song is *Từ Một Ngã Tư Đường Phố* (*From an Intersection*), which describes a positive life in the Vietnam War. The parody version was instead *Lụt Từ Ngã Tư Đường Phố* (*Flood from the Intersection*), telling the story of the great flood Hanoi suffered from several months prior to the show.



Figure 2: The Northern and Southern star deities and the God of Drainage performing the parody song in front of the Jade Emperor. Extracted from the video clip of *The Kitchen Gods 2009* on YouTube, <https://www.youtube.com/watch?v=4SNsr1NNp6A&t=97s>.

Another example of a successful parody song in *The Kitchen Gods 2013* is *Hoang Mang Style (Confusion Style)* whose original version was Korean song *Gangnam Style*. *Gangnam Style* describes the lifestyle of the trendy Gangnam district in Seoul. When being used for the show, it became *Hoang Mang Style*, an illustration of an underdeveloped fiscal year in Vietnam.



Figure 3: Economy God performing *Hoang Mang Style (Confusion Style)*. Extracted from the video clip of *The Kitchen Gods 2013* on YouTube, <https://www.youtube.com/watch?v=gb810yMHd7Q>.

Many other significant performances included the parody of folk songs, children classics, or new popular songs of the previous year.

Apart from parody songs, satire was also delivered to the audience through the actors' and actresses' appearance and language. Significantly, the character of the Northern star deity got more feminine year by year. This character wore a wig and make up, showed feminine gestures and at times was addressed as a miss instead of mister (Mộc, 2018). The role of the sharp-tongued Northern star deity was to have strong opinions, sometimes judgements, about the Kitchen Gods. In contrast, the legend portrays the Southern star deity as a male deity.

The first show of *The Kitchen Gods* was unprecedented in terms of plot and reaction from the audience, as it “preceded the goal of an ordinary TV comedy show” (Đinh, p. 88). As the show went on, online articles and comments on social media praising *The Kitchen Gods* started to grow in number. Quotes from the show were used as comments on social media pages and were summarized into so-called handbooks in online articles. In his newspaper article, Nguyễn quoted music critic Nguyễn Quang Long's explanation for the success of the show that “It reminds us of the traditional role of the jester in folk art, because back then only he could tell the truth without being punished by the King.” (2019, n. p.)

The Kitchen Gods captivated the attention and love of all groups of audiences. The fact that it was streamed on New Year's Eve fits the atmosphere of the celebration and allowed everyone the chance to watch it because they were not busy at work or school. The elderly appreciated the show because it was a cultural performance that promote traditional values. The children felt engaged because they could recognize children's songs, only with new lyrics. The young might be the group that most enjoyed *The Kitchen Gods* because of parody songs and catchphrases that they often use being featured in the show. The advantage of being exposed to the Internet also increased their positive reactions because they can re-watch excerpts whenever they want, and can discuss the shows on social media.

On the other hand, there were complaints that *The Kitchen Gods* was going on the same path every year. It would start with each Kitchen God's report, during which the Northern and Southern star deities would interrupt and ask difficult questions or reveal the problem that the gods were hiding. The Jade Emperor would always give a lecture to the gods at the end of the show. Additionally, at one point, the Institute for Studies of Society, Economy, and Environment and ICS Center criticized the iconic LGBTQ figure of the show, the Northern star deity for overemphasizing their sexual orientation, and the show for introducing discriminative lines about the deity (An, 2018). Their movement triggered a debate among the audience, with many comments approving of the two organizations' reactions to the show. With such macro issues, the crew always had to think carefully so as not to go overboard and make the whole show appear insensitive.

The sudden stop and what comes after

The Kitchen Gods had not only become a symbol of Lunar New Year's Eve but also “the only entertainment show in Vietnam's territory that has the guts to make serious national problems hilarious” (Ngọc, 2017, n. p.). In November 2019, after seventeen

years of *The Kitchen Gods*, the rumour of the show coming to an end started to circulate. On social media, Internet users edited nostalgic video clips of the previous shows, which received many comments of appreciation and recollection. The audience grew more impatient to watch the new show, being curious about what would replace *The Kitchen Gods* and having doubts about replacements.

During this period of time, *The Kitchen Gods* traveled to Prague for a performance in front of the Vietnamese audience who live and work in the Czech Republic. Under the name *Táo Quân Vi Hành (Kitchen Gods on a Business Trip)*, this show was recorded and then officially streamed on VTV, not on Lunar New Year's Eve but on the 23rd, which was the day of the Kitchen Gods. *Kitchen Gods on a Business Trip* started with the Northern star deity accidentally consuming some addictive substance hidden in a cake brought home by a friend living overseas. To investigate the case, the Jade Emperor and the two star deities decided to travel to Prague.

This show then received both positive and negative reactions from the audience. Some newspapers praised the show for successfully bringing the problems of the Vietnamese overseas, especially of the facilitators (or go-between) for those who need a job or those who want to find a sham marriage to stay legally. Those who were in favour of the show argued that it was informative, touching and hilarious at the same time. Other newspapers claimed it was rather gloomy and superficial. Moreover, it would be disconcerting to see sacred figures like the Jade Emperor and the star deities behave rather rudely and then lecturing others right after that (Ngọc, 2020).

However, *Kitchen Gods on a Business Trip* attracted the attention of a large audience, triggering many debates among the community. This show was conducted chronologically after a serious case of thirty-nine illegal Vietnamese immigrants found dead inside a truck in Essex, United Kingdom. They were on their way to seek better job opportunities in Europe with a false hope that life would be much better there, as they could earn money to pay for that very trip and send home to their families (Adam, 2019). The topic of struggle in foreign countries in *Kitchen Gods on a Business Trip*, even though seen as exaggerated by some, makes the audience aware of the risk they may face when leaving the country behind.

After that, the new edition of *Year-End Gathering* finally premiered on New Year's Eve. The format was significantly different, but the satirical purpose of the show remained the same. The 2019 trend of connecting Vietnamese literature with popular culture was also the theme of this show. This tendency of production started with Vietnamese pop singer Hoàng Thùy Linh's successful new album of the same theme (Trần, 2019). Along with it was the debut of the 1977 series of vlog from a group of three amateur producers who adapted the plots of several famous realistic Vietnamese short stories and novels and acted them out themselves. The plots stick to the original version but were made more hilarious through both their acting and lines, which became viral on social media (Tữ, 2019).

After these two huge successes, it seems that *The Kitchen Gods* crew has also found their inspiration. On 2020 New Year's Eve, they premiered the new format of the show. The actors then played characters from classics of Vietnamese realistic literature who lived in the same village that was under the pressures of modern society. Satire was still the core of *Year-End Gathering*, with yet many parody songs

and even more performances of all types intertwined. Social issues like vain social media users trying to grab attention with their '3S' slogan (shocking, sensitive, and shabby news), frauds from online shops, or the growth of traditional homestay service in every corner, and so on, were all displayed to the audience. The climax of the show was reached when a young man who left years ago came back with his newlywed, and the couple tried to turn the old village into a new tourist attraction, threatening its heritage and identity. After envisioning the future, the villagers decided to keep it as it was as they did not want to destroy their birthplace.

With both similarities and differences from *The Kitchen Gods*, the 2020 *Year-End Gathering* was still contentious. Acclaim came for the same reasons, but disapproval concerned new reasons: the sensitive jokes and the description of violent actions (Kỳ, 2020). Some say it was just another comedy show that could not be as special as *The Kitchen Gods* (Vi, 2020). Significantly, some neglected the show because it was no different from the 1977 Vlog (An, 2020). It seems that the show was still far from being a success and the director has many issues to address before next year's *Year-End Gathering*.

What future is for theatre in Vietnam as a form of critique?

Theatre can indeed encourage critical thinking and responsibility. In our technological era, as users scroll down the homepages, they encounter news other than private sharings, many of which cannot be validated because they are delivered in the form of posts written by the page owners. In such situation, theatre can be an efficient platform to certify and raise the awareness of the people. *The Kitchen Gods* is one striking evidence of the theatre's role in the system. The news is delivered to the audience through another channel, in which they can watch rather than read. Humour may help them remember the news even more effectively and stimulate curiosity about the topic. With this approach, public opinion can be shaped by making news easier to access through the engagement of social topics in the theatre.

Even though *Year-End Gathering* had its own limitations, it raised people's awareness about what the country has faced. Never before has an entertainment show of popular culture been able to achieve this goal. Nguyễn Xuân Bắc, the actor who played the Southern star deity, says that perhaps the cast remains the same while the audience's awareness gets better every year (Nguyễn, 2019). If this is the case, the show has helped the audience form a habit of watching the show yearly to summarize special events, then encourages them to express their viewpoints on social topics. This opens an opportunity for the theatre to adopt the same strategy and think of satirical humour as a future path.

However, the theatre should also be attentive to the government's censorship when producing a play. In Vietnam, the content of the arts might be altered after the censorship, mostly because of their political sensitivity (Cain, 2013). Some research describes Vietnamese censorship as having a blur perimeter as the country is torn among the Confucian-based values, Communist party, and a Western market economy (Libby, 2011). Another question that emerged was whether the audience's awareness and concern on social problems were formed before or after watching *Year-End Gathering*. There were people who simply considered the show as entertainment and had no critical thought after watching, while some others would

have wanted to read more about what they had watched. This points to the hypothesis that the impact of *Year-End Gathering* in specific and the theatre in general varies across groups of audience. Until now there has not been any studies on the topic, so it is unclear to what extent the theatre may engage the audience into social issues.

The last challenge that the theatre must overcome is the possible differences in the enthusiasm of the television audience and the theatre audience. *Year-End Gathering* were streamed on television, which means it was free to watch and the audience could multi-task when they watched the show. The theatre, however, requires the audience to spend money on tickets and come to the theatre to watch the shows. They are also unable to do anything else while watching the show. Nonetheless, if the audience can leave behind these disadvantages, they are able to enjoy the theatre more because it brings a whole different atmosphere from the television show.

This paper has investigated *Year-End Gathering*, especially when it was *The Kitchen Gods*. As the show features more Gods than the ones mentioned above, it may take more than one study to assess how each show is related to the problems of the year and how the audience's awareness has changed after watching the show. Theatre in Vietnam should continue engaging laughter and satire into their future performances, seizing the audience's attention as successfully as *The Kitchen Gods*. At the same time, it should find ways to overcome challenges which come from the audience and the authority to thrive more powerfully. With a better awareness of the social and environmental issues from the theatre, Vietnam will be one step closer to sustainability.

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***Embracing Difference:
Two Case Studies of Western Painting Style Embroidery in China***

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Abstract

This study explores how traditional Chinese embroidery representing the special texture of western paintings through changes in stitch, color and manuscript through case analysis. Chinese embroidery is one of the most important traditional arts and crafts, which developed through thousands of years' profound culture. It was originally focusing on representing Ink Art painting and was named "Painting Embroidery (畫繡)", which is one kind of ornamental embroidery. With the traditional ornamental embroidery declining, embroidery artists began to absorb the characteristics of western paintings, especially emphasizing on colour combination. In the past, the pattern suitable for embroidery was limited to traditional Chinese paintings. Nowadays, it seems that all kinds of paintings can be referred to. In order to represent these paintings, the selection of stitch, colour and manuscript must be changed. This research emphasizing on two embroidery techniques, namely, the "Emulational Embroidery" (仿真繡) created by Shou Shen (沈壽) and the "Random Stitch Embroidery" (亂針繡) created by Shouyu Yang (楊守玉). By using case study, this research expects to understand the innovation of Chinese embroidery techniques. It is found that "Random Stitch Embroidery" is the stacking of embroidery threads by using the density, layer, length and interweaving of needles and threads, showing the changes of light and shadow to reflect the sense of space in western painting. "Emulational Embroidery" stitch imitates the sketch strokes and adopts the method of virtual and real needles for embroidery, paying more attention to the changes of light and shadow in the picture in colour.

Keywords: Chinese Embroidery, Western Paintings, Stitch, Colour

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Introduction

Chinese embroidery has a long history and profound culture. It has been a traditional technique in China for more than 3,000 years, counting from the ruins of the Western Zhou Dynasty (Duoduo Zhang, 2006). It is a kind of practical and ornamental arts and crafts. After the evolution of The Times and regional changes, embroidery derived hundreds of techniques and factions, such as the Qing Dynasty's four famous embroidery: Su Embroidery (蘇繡), Xiang Embroidery (湘繡), Yue Embroidery (粵繡), Shu Embroidery (蜀繡). No matter be the dress that civilian daily needs, bedding, or the "Painting Embroider" (畫繡) in the study and boudoir cannot leave delicate embroidery art almost.

However, the appearance of "Painting Embroidery" is the first attempt to combine painting and embroidery in the history of Chinese embroidery. It is the blending of pigment on the fabric to supplement the effect that embroidery cannot achieve. In short, The embroidery that is half embroidered and half painted. During the Song Dynasty, embroidery began to struggle with calligraphy and painting from its original practicality. Since then, embroidery appreciation has emerged as an independent art form in China's art world. Just as the painting of the Song Dynasty occupies an important position in the history of art, the "painting embroidery" of the Song Dynasty also leaves a glorious page in the history of embroidery (Sun, Peilan, 2007).

It originated in the Song Dynasty and reached its peak during the "Gu Embroidery (顧繡)" period of the Qing Dynasty. At that time, the embroidery manuscript of the painting embroidery was basically based on Chinese painting, with the theme of landscape and flowers and birds. However, it laid a foundation for the Chinese embroidery form which was later integrated with western culture and art. Among them, the most important two embroidery method is the "Emulational Embroidery (仿真繡)" created by Shou Shen (沈壽) and the "Random Stitch Embroidery (亂針繡)" created by Shouyu Yang (楊守玉). They developed a new style of embroidery and presented this traditional Oriental art in a form more recognizable to the western world. They combined the two differences, so that the western world has more new knowledge of traditional Chinese embroidery art. Thus, it promotes the artistic and cultural exchanges between China and the west.

This study will sort out the works of two embroidery artists and analyze their embroidery drafts, stitching techniques and color performance. Discuss the differences between them and traditional Chinese embroidery, and discuss how they use traditional needlework to express western artistic style. The objective of this study is as follow:

1. To analyze how "Emulational Embroidery" and "Random Stitch Embroidery" embrace the differences between east and west:

The expression form difference between Chinese traditional embroidery and western art is big, how does these two kinds of embroider kind change tradition and undertake innovation, what is their concrete manifestation form? Chinese traditional embroidery and western art of the form of expression is different, the two kinds of embroidery are how to change the traditional and innovative, their specific form of expression is

what.

2. To make these changes in the creation of traditional art accessible to more people.

Literature Review


The evolution of embroidery techniques


The stitch of embroidery is the decisive factor affecting the style of the whole embroidery work, and it is also the most direct way to identify the category of embroidery. The innovation of modern Chinese embroidery is based on the traditional Chinese style and incorporates the characteristics of western painting, emphasizing color and light. Most of the traditional Chinese embroidery products we have seen in the past tend to be flat totem images and later Chinese ink painting. In modern times, it seems that all painting schools can become the manuscript of embroidery.

However, each style has its own stitching method suitable for presentation. For example, photography works or oil paintings need to use "Random Stitch Embroidery" method to present the mixed color effect of oil paintings with various chaotic color lines. Landscapes, courtyards, flowers, birds and figures in Traditional Chinese painting are applicable to the "Needle Nesting" (套针) method, which is characterized by uniform color mixing and highlights a fresh and elegant realistic landscape (Liu, Fengxia, Li, Fengxian, Zhang, Yanqing, 2003).

From the point of view of embroidery technique, according to the running track of needle and the structure formed, its basic stitch can be divided into two categories: ring stitch and straight stitch. These two kinds of basic stitch are the most basic unit of embroidery. At the same time, different stitch can be organized and matched on this basis to form several specific stitches. The stitch of Chinese embroidery has been enriched for thousands of years while some ancient techniques have been slowly forgotten by The Times. Through the collection and arrangement of literature, this study aims to understand the evolution of traditional Chinese embroidery techniques and its representative artistic products, and to compare with the representative period of Western art in the same period.

Table 1: The emergence of "Emulational Embroidery" and "Random Stitch Embroidery" and their representative products and the comparison table of western art and culture period

Time	Evolution of Common Stitches	Representative Cultural Relics	Description
Qing Dynasty (1616-1911)	1. Embroidery began to form its own unique artistic		

<p>Rococo Period (Early 18th century ~ middle 18th century)</p> <p>Classicism (late 18th century ~ first half of 19th century)</p> <p>Neoclassicism (late 18th century ~ first half of 19th century)</p> <p>Romantism (early 19th century)</p> <p>Impressionism (late 19th century ~ early 20th century)</p>	<p>school.</p> <p>Su Embroidery Xiang Embroidery Shu Embroidery Yue Embroidery</p> <p>2. Shen, Shou initiated "Emulational Embroidery" (1909)</p>	<p><i>The Portrait of the Italian Queen-Alina</i></p> <p>It won a prize at the Italian world's fair in 1911. It was given to Italy as a national gift.</p>
<p>Republican period (1912 ~1949)</p> <p>Impressionism (late 19th century ~ early 20th century)</p> <p>Modernism (20th century)</p>	<p>At the end of the 1920s, Yang, Shouyu initiated "Random Stitch Embroidery"</p>	 <p><i>The Portrait of Roosevelt</i></p> <p>It was given to the United States as a national gift in 1945.</p>

Data Source: This study

"Emulational Embroidery" — Shen, Shou (1874-1921)



像肖士女壽沈余

Figure 1: Portrait of Shen, Shou of Italy in 1911



Figure 2: A medal from the empress

She pioneered the art of embroidery combining western painting styles -- "Emulational Embroidery". This kind of embroidery works pursue the "real" effect, so the colors are rich and bold. Shen shou is good at using needles to show the light and shade changes in her works. Shen, Shou created the "virtual and real stitch" and

"rotating stitch", which are similar to the sketch. This style of embroidery is as delicate as a western oil painting, but the luster produced by the silk thread under different lights and angles makes the embroidery more vivid than the painting. She pioneered the use of needles instead of brushes in Chinese embroidery. Although Shen Shou created a new style of embroidery, it still inherits the essence of traditional Su Embroidery, which is "neat, smooth, straight, even, thin and dense" (Pan, Jianhua, 2009). "Emulational Embroidery" is a new way to carry out the old art.

Table 2: Shen, Shou's representative work of "Emulational Embroidery"

 <p><i>American Actress – Beecher</i> (美国女优倍克像) 1916-1919 (In the Nanjing Museum)</p>	 <p><i>The Portrait of Jesus</i> (耶稣像) 1913-1914 (In the Nanjing Museum)</p>	 <p><i>The Portrait of the Italian Queen – Alina</i> (意大利皇后爱丽娜) 1910 (In Italy Museum)</p>
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"Random Stitch Embroidery" — Yang, Shouyu (1896—1981)



Figure 3: Portrait of Yang, Shouyu

The "Random Stitch Embroidery" was created by Yang, Shouyu. This kind of stitch absorbed the brushwork and color characteristics of Western paintings. This embroidery style is unique, although it originates from Su Embroidery. It surpasses Su Embroidery. Although it is called "Random Stitch", it is actually arranged in an orderly way. Yang, Shouyu used overlapping silk lines to express the artistic style of western painting, which has a strong artistic expression. It is the major breakthrough of Chinese traditional embroidery for thousands of years, and it is the representative product of the fusion of western painting art and Chinese traditional embroidery art.

"Random Stitch Embroidery" and "Emulational Embroidery" are to absorb western art to apply in Chinese traditional embroider likewise, but Shen shou is with new idea, carry old skill, and Yang, Shouyu is with new idea, carry new skill.

Table 3: Yang, Shouyu's representative work of "Random Stitch Embroidery"

 <p><i>The Portrait of Tolstoy</i> (托尔斯泰) 1931 (Private Collection)</p>	 <p><i>The Maid</i> (少女) 1931 (In Suzhou University)</p>
 <p><i>Beauty and the Skeleton</i> (美女与骷髅) 1937 (Private Collection)</p>	 <p><i>The Portrait of Roosevelt</i> (罗斯福像) 1945 (In American Art Museum)</p>



Research Method

This study will analyze the case studies of Shen, Shou and Yang, Shouyu's works, and analyze the style characteristics of embroidery products from the aspects of stitch, color and light performance. Discuss the commonality between their embroidery style and western painting art.

Their embroidery works are numerous and varied. In order to make a better comparison of their embroidery, this study chose the embroidery with the same theme. This study takes portrait as the research direction, and chooses Shen, Shou's "Emulational Embroidery" -- *The Portrait of Jesus* and Yang, Shouyu's "Random Stitch Embroidery" -- *The Portrait of Roosevelt*. In addition to the theme of the same

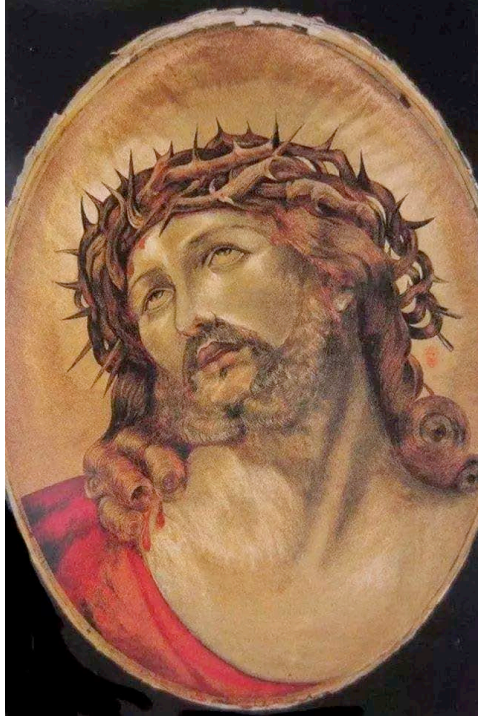
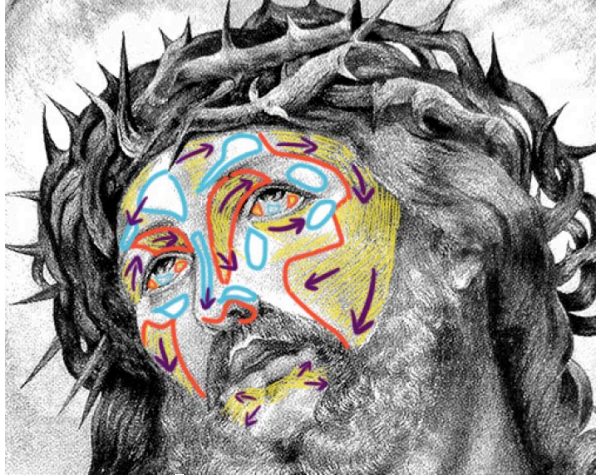
portrait, the source of embroidered manuscripts are oil paintings. At the same time, they were representative in the eyes of the Western world at that time.

Table 4: Description of sample

Creator	The embroidery style	work	The embroidery draft	Description
Shen, Shou	Emulational Embroidery	 <i>The Portrait of Jesus</i>	• Oil Painting	It won first prize in the Panamanian International Exposition in 1915.
Yang, Shouyu	Random Stitch Embroidery	 <i>The Portrait of Roosevelt</i>	• Oil Painting	It was given to the United States as a national gift in 1945.

Data Source: This study

Table 5: Analysis of *The Portrait of Jesus*

The Original Work	Schematic Diagram
 Figure 4: <i>The Portrait of Jesus</i>	 Figure 5: A Partial Black-and-White Sketch of <i>The Portrait of Jesus</i> (The images were drawn by this study) Take the face of Jesus (The image was adjusted to black and white to enhance the contrast between light and dark.) • Range circled in blue: light side

<p>(39.4cm*54.8cm)</p> <p>The source of the image: https://www.sohu.com</p>	<ul style="list-style-type: none"> • Range circled in red: dark side • Yellow line: embroidered thread • Purple arrow: directionality of silk threads
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Stitch: Virtual and Real Stitch-虛實針(initiative), Rotating Stitch-旋轉針(initiative) Shi Stitch-施針(Shu Embroidery), Bi Stitch-必針(Shu Embroidery), Jie Stitch-接針 (Shu Embroidery), Tao Stitch-套針(Shu Embroidery)

In stitch, Shen shou changed the traditional embroidery technique of arranging silk threads in a single direction. She arranged the direction of silk threads according to the human body's skeleton and texture. To achieve this effect, she created two new embroidery techniques, The Virtual and Real Stitch-虛實針 and The Rotating Stitch - 旋轉針.

Jesus' face uses a lot of Rotating Stitch to show the texture of the face. The focal point of the whole piece of embroidery is the part of the eye. The eyeball uses the fine silk thread with The Rotating Stitch to show the three – dimensional effect of the sphere. The white part of the eye is represented by The Virtual and Real Stitch. The place that approaches pupil uses the "Virtual Stitch", namely stitch length is long, silk thread color is shallow. And the "Real Stitch" was used in the near canthus and under the lower eyelid. The stitch length is short and dense, and its color is darker. Finally, the highlight of the eye uses the effect of white space, using the ground colour to show the transparent texture of the eye.

She broke through the uniform line arrangement in traditional Chinese figure embroidery. She uses the arrangement of rotating silk threads to embroider the layers of light on the face and the textures of the muscles. On the forehead, bridge of the nose, cheekbones and other areas receiving light, the silk threads are arranged in a smooth and dense manner. At the same time, Shen shou uses the smoothness of the silk line to enhance the effect of the bright part. Because neat silk thread can present better luster. The dark part is to use short silk thread to undertake the performance of skill of embroider of crisscrossing or Rotating Stitch, which reduce the burnish feeling of silk thread.

Colour: yellow, brown, red, black and white as the main color, and more than 110 kinds of silk thread colors

In order to achieve a realistic effect, Shen shou combines the silk thread of various colors on a needle for embroidery, in this way to show a variety of color changes under the light.

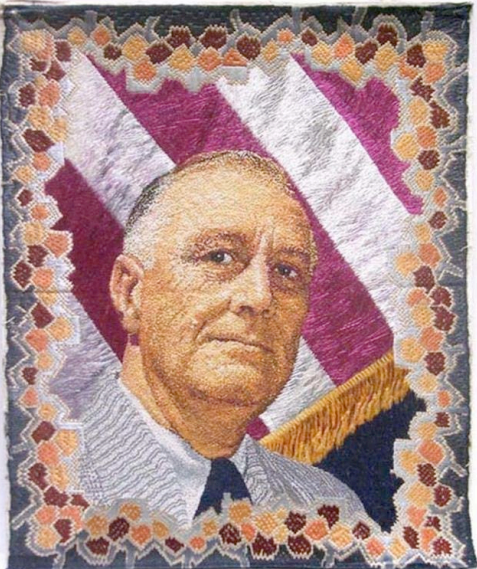




Changes of light and shadow:

In the light and shadow section, the area marked by red and blue in Figure 5 shows clearly that light is coming into Jesus' face from the upper left. The overall light and shade effect of the work is obvious, the color change of the transition area is smooth, and the highlight uses blank to express the effect.

The surface of the embroidery:

- Straight silk
- The thread is close, neat, even and flat

Table 6: Analysis of *The Portrait of Roosevelt*

The Original Work	Schematic Diagram
 <p>Figure 6: <i>The Portrait of Roosevelt</i> (50cm*66.7cm)</p> <p>The source of the image: https://kiinii.com</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>Big Random Stitch (大亂針)</p> </div> <div style="text-align: center;">  <p>Small Random Stitch (小亂針)</p> </div> </div> <p>Figure 8: Stitch Diagram</p> <p>The source of the image: <i>"Random Stitch Embroidery" Method</i> Ren, Huixian, Zhou, Xunxian, Zhang, Meifang</p>	 <p>Figure 7: A Partial Black-and-White Sketch of <i>The Portrait of Roosevelt</i></p> <p>(The images were drawn by this study)</p> <p>Take the face of Roosevelt (The image was adjusted to black and white to enhance the contrast between light and dark.)</p> <ul style="list-style-type: none"> • Range circled in blue: light side • Range circled in red: dark side  <p>Figure 9: Orientation Diagram of Silk Thread Arrangement.</p> <p>(The images were drawn by this study)</p> <ul style="list-style-type: none"> • Yellow line: embroidered thread • Purple arrow: directionality of silk threads

Stitch:● **Big Random Stitch-大亂針(initiative)**

It's called " Random Stitch ", and it has a certain directionality.

● **Small Random Stitch-小亂針(initiative)**

It's called a " Triangular Stitch ", and it has no direction.

"Random Stitch Embroidery" is made up of layers, similar to the steps of western painting. The first step of making is to embroider a layer of ground color on the surface of fabric and then to embroider the large part. After finishing whole embroider face colour and light and shade fundamental key, carry on the detail characterization. It follows the principle of "first light then dark, first simple then complex" (Mo, Yuanhua, 2016) .

This work in the stitch aspect basically use Big Random Stitch and Small Random Stitch, which are original embroidery skill.

The part that the figure receives light makes full use of the burnish feeling of silk thread. The line is fine and long, crossing level off. It gives priority to with Big Random Stitch. The performance of dark part wants to avoid the burnish of silk thread, line is thick, short, cross messy, give priority to with Small Random Stitch. "Random Stitch Embroidery" 's stitch is messy, but be not disorderly. According to the general trend of the stitches in Figure 9, the direction of the silk thread follows the facial texture and bone performance of the portrait.

Take the eye part of this work as an example. The eye is the most delicate part in the facial depiction, so it is more accurate and meticulous to use the stitch and use the fine silk thread to depict. From a sketching point of view, the eye can be divided into several areas to distinguish between changes in light and shade. The upper left part has a clear boundary line, but it is also formed by crossing silk threads. The boundary line of the backlight surface is fuzzy, the lines vary obviously with each other, mainly with short lines, rich in color changes.

Colour: Yellow, brown, red, blue, white and gray are predominant. The use of color is rich and bold.

When Yang, Shouyu applied the silk thread in layers, the color superposition of the silk thread was reasonable and the transition was smooth, which made the facial light and shade in the embroidery products clear and three-dimensional. Take eyelashes as an example, Yang, Shouyu does not use black silk line performance. Because the characters were influenced by the environment colour and light, the silk thread was mixed with yellow, brown, white and other colours.

Changes of light and shadow:

From the distribution of blue and red areas in Figure 7, it can be seen that the light source comes from the upper left of the work. The creator uses the direction of the silk thread arrangement and the way of color superposition to make the color transition soft and rich. This makes the light and shade of the face in the embroidery clear and strong sense of three-dimensional. The effect is vivid, not rigid.

The surface of the embroidery:

The density of the thread is even and moderate. In the part of the work that receives the light, the silk thread intersects clearly and flatly. On the contrary, the silk thread at the junction of light and shade is short, and the crossover Angle is large and dense.

Data Discussion

Table 7: Characteristics of works

Work	Stitch	Colour	The surface of the embroidery	Is the direction of the thread based on texture?	Is there any change of light and shade in the work?
<i>The Portrait of Jesus</i>	Virtual and Real Stitch-(initiative) Rotating Stitch-(initiative) + Traditional stitch in Su Embroidery	Yellow, brown, red, black and white... more than 110 kinds silk thread color	Straight silk, close, neat, even and flat	YES	YES
<i>The Portrait of Roosevelt</i>	Big Random Stitch-(initiative) Small Random Stitch-(initiative)	Yellow, brown, red, blue, white and grey...	Crossed threads, even and moderate	YES	YES

As can be seen from Table 7, the direction of the lines in the two embroidery works is to a certain extent based on the growth direction of the human body's skeleton and texture. Moreover, both embroidery works have the expression of light and three-dimensional sense.

In addition, two artists in order to achieve the western painting effect in embroidery needlework innovation. However, due to the use of different stitch, so that the effect of the whole embroidery is also different. "Emulational Embroidery" pays attention to neat, smooth, and "Random Stitch Embroidery" is disorderly in order. They have in common is that they are both rich and bold in the use of colour.

Research Conclusions

This study concludes that if traditional Chinese embroidery is to be integrated with western painting styles, it will be changed in three aspects, namely, the innovation of embroidery techniques, the expression of rich colors and the three-dimensional sense of embroidery. The most important thing is that their works follow the three-dimensional feeling and the changes of light in western paintings.

Shen shou's "Emulational Embroidery" is made by using the traditional techniques of Su Embroidery and integrating western painting, emphasizing the characteristics of

light and shade and perspective. The artistic style of the "Emulational Embroidery" is similar to the realism in western painting, emphasizing the change of the relationship between sketch and light, and pursuing the real effect.

"Random Stitch Embroidery" reformed traditional embroidery techniques and combined embroidery with the brushwork and color of western paintings. This style of embroidery is similar to the impressionist paintings in western paintings, focusing on the changes of light and color. It uses the seemingly free brushwork to realize the picture effect.

"Random Stitch Embroidery" uses human vision for color fusion. The embroider thread of each color in the work of "Random Stitch Embroidery" exists truly. It achieves the effect of color fusion on the vision because of the special form of needlework. Each work is unique and cannot be copied.

I think this way of integrating Chinese and western culture gives more development direction and choice to Chinese traditional embroidery. It also enables the western society to better understand traditional Chinese art. Embroidery and oil painting originally come from different cultural backgrounds, but their combination gives a different light to traditional art. We should carry out more innovation and research on traditional skills, so that they can carry out cultural transmission and inheritance in another way while not being eliminated by The Times. Each art finds its best expression at different times.

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The Effect of Smell in the Representation of Family in Post-war Japanese Films

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Abstract

This study aims to examine the effect of smell in the representation of family in Japanese films in the 1950s and 60s. Previous studies on Japanese film have largely concentrated on analyses of the medium's visual and auditory elements instead of its olfactory qualities. This is because it was thought that a person's sense of smell is too subjective. Therefore, this paper explores the importance of smell in Japanese films with a focus on the representation of family. Previous studies have focused on smell in fiction, such as that on Marcel Proust's *Remembrance of Things Past* (1913-1927), wherein it was found that smell is often associated with memory. This paper focuses on the connections between smell, presentiment, and intimacy. By referring to Chantal Jaquet's *Philosophie de l'odorat* (2010), I analyze post-war Japanese films that represent family relationships, such as Yasujiro Ozu's *Early Spring* (1956), Mikio Naruse's *A Woman's Place* (1962), and Keisuke Kinoshita's *Times of Joy and Sorrow* (1957). When these films depict characters, who has presentiments—whether or not it is a desirable feeling—the character's sense of smell hints at a future event. A link between smell and intimacy was also found. For example, there are scenes in which characters experience a smell together, thereby implying intimacy. Therefore, although it may be true that the olfactory sense is less objective, smell can represent psychological and temporal proximities that extend beyond time and space. Smell thus plays a very important role in the representation of family in Japanese films.

Keywords: Japanese Film, Family, Yasujiro Ozu, Mikio Naruse, Keisuke Kinoshita
Smell, Chantal Jaquet

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Introduction

This study aims to examine the effect of smell in the representation of family in Japanese films in the 1950s and 60s. Chantal Jaquet, a French philosopher, noted that the sense of smell is generally not regarded as important; rather, a combination of vision and sound is assumed to be the main model by which the world around us is recognized and comprehended, and they are useful in clarifying the work of physiology (Jaquet, 2015, p. 1). Therefore, in a cultural context, smell has a low priority and it is rarely the subject of academic inquiry. The same tendency is observed in film studies. Yasujiro Ozu is a typical example of a director whose films have certain visual characteristics, such as pillow shots and reverse shots. Tadao Sato, Edward Branigan, and other scholars have noted the importance of the effect of the cinematography in his films. Most film studies have focused on visual representation because of the theory that states that film is solely a visual art. In addition, studies on Japanese film have also concentrated on analyzing vision and sound instead of smell because the latter has been thought to be too subjective; on this point, Jaquet has written that the sense of smell seems to be culturally suspicious (Jaquet, 2015, p. 3).

Although the sense of smell is individual and subjective, these features are not always unworthy of examination. In other words, an individual or subjective sense of smell may be important in describing a character's feelings. In fictional works, such as novels or video pieces, individual narratives, events, or memories are as important as objective facts in telling the story. It is important that the memory that is connected to the smell or taste are too much subjective not to explain others. This "subjective" is very effective in first-person narrative fiction. How does smell have an effect on fiction? Smell has three effects: memory, presentiment, and intimacy. First, smell often has the effect of evoking a specific memory in a person. This phenomenon is very famous and is called the "Proust effect." As is commonly known, this name originates from Marcel Proust's *Remembrance of Things Past* (1913-1927). In this story, there is a moment in which a piece of madeleine is dipped into "her own cup of tea or tisane" (Proust, 1992, p. 63), thereby vividly evoking the character's memory of a past event. This moment shows us that the smell and taste of the madeleine with tea was able to connect to a memory. Proust described situations where memories are stimulated by smell and taste as follows:

Undoubtedly what is thus palpitating in the depths of my being must be the image, the visual memory which, being linked to that taste, is trying to follow it into my conscious mind. But its struggles are too far off, too confused and chaotic; scarcely can I perceive the neutral glow into which the elusive whirling medley of stirred-up colours is fused, and I cannot distinguish its form, cannot invite it, as the one possible interpreter, to translate for me the evidence of its contemporary, its inseparable paramour, the taste, cannot ask it to inform me what special circumstance is in question, from what period in my past life. (p. 62)

Proust described the memory stimulated by madeleine and tea as follows:

[W]hen from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, taste and smell alone, more fragile but more enduring, more immaterial, more persistent, more faithful, remain poised a long

time, like souls, remembering, waiting, hoping, amid the ruins of all the rest; and bear unflinchingly, in the tiny and almost impalpable drop of their essence, the vast structure of recollection. (pp. 63–64)

This quotation reveals that the smell and taste of madeleine and tea have the power to evoke a character's memory which is impossible to report or translate. These passages explain that the sense of taste connects to the sense of smell very well, and it also has an effect to evoke the memory as much as a smell can.

This paper focuses on presentiment and intimacy through their connection to smell. By referring to Jaquet's *Philosophie de l'odorat* (2015), I analyze post-war Japanese films that represent family relationships such as those by Yasujiro Ozu, Mikio Naruse, and Keisuke Kinoshita.

Smell as Presentiment

When post-war Japanese films depict a character's presentiments, it is their sense of smell that hints at a future event, whether they experience it as a desirable feeling or not. Therefore, smell is an effective narrative device in fiction writing. In post-war Japanese films, smell tends to appear as a presentiment of affairs or quarrels in relationships.

Jaquet noted that the standard for judging whether a smell is comfortable or not depends on personal feelings. She writes that smell has an effect on the representation of hatred and love. The pattern of hatred was represented in the sense of smell, which excludes someone whose smell is uncomfortable (Jaquet, 2017, p.57). Therefore, the standard for judging a smell relies on subjective feelings.

In Mikio Naruse's *Repast* (1951), the smell of nuka was a symbol of an undesirable future. The main subject of the film is the relationship between the wife and husband. Michiyo Okamoto, the protagonist, is worried about her relationship with her husband, Hatsunosuke, and their way of life. In the film, Michiyo's gaze does not meet her own and she does not walk with him. It is clear, therefore, that their relationship is frigid. Furthermore, after a visit from their niece Satoko, Michiyo's anxiety increases. As some sequence described, Satoko approached Hatsunosuke both physically and psychologically. Michiyo felt so lonely and uncomfortable that she ran away from their home and returned to her parents' house but, finally, Hatsunosuke went to pick her up and their relationship recovered. In the first scene, Michiyo smelt the foreign rice while serving it into her husband's bowl (Figure 1).



Figure 1: Mikio Naruse's *Repast* (1951)

It is clear that smelling the rice was an uncomfortable sensation for her. Underlying this scene is the historical background of Japanese people being forced to eat foreign rice because of a bad rice crop in Japan under the influence of WWII. In the film, however, the presence of foreign rice on the table reflects not only this social background but also the future arrival of her niece, Satoko. After this sequence, Satoko arrives at her house because she ran away from her own home. When Satoko reaches Okamoto's house, Michiyo is anxious about the lack of food. Satoko's presence threatens their way of life as well as Michiyo's sense of purpose as Hatsunosuke's wife. Satoko has gone out with Hatsunosuke, stood and walked in the same space with him (Figure 2), and has eaten out at a restaurant with him face-to-face (Figure 3).



Figure 2



Figure 3

Evidently, the two women's relationships with Hatsunosuke are, at that moment in time, at odds with one another. Eventually, a pivotal incident occurs at home when Michiyo is absent. While taking care of Satoko, who has a nosebleed, a bit of blood falls on Hatsunosuke's shirt (Figure 4).



Figure 4

Naturally, Michiyo immediately notices this when she reaches home. She is livid and runs away to her parents' house. It is important to note here that the nosebleed is one of the physical symbols used in the film. There had hitherto hardly been any physical contact between wife and husband; in contrast, her niece had been in quite intimate proximity with him.

In Kasyo Abe's analysis of the film (2005), he focused on the scene wherein Michiyo smelled the rice and he said "women smell something" (p. 150). This means that he regarded Michiyo's female physicality as a body that smelt something. Furthermore, he analyzed that the very act of smelling made Michiyo aware of Satoko's nosebleed, convincing her of the intimate state her husband and niece had been in (Abe, 2005, p. 150). According to Abe (2005), "a wife sees through her husband unilaterally and he never sees through his wife." "This unequal" carried the climax when Michiyo ran away from home (Abe, 2005, p. 150). Abe's observation leads us to think that the very act of smelling permitted Michiyo to presage that something bad would happen by the outsider (Satoko) and allow her to see through her husband's duplicity. It is clear that in the earlier scene, wherein Michiyo smelt the foreign rice (i.e. an "outsider"), it is suggested that in the future she would distrust her niece as an outsider too. She is very sensitive to smell and could thus find blood from the nosebleed on her husband's shirt. Therefore, the foreign rice symbolizes her niece as an outsider, and an undesirable smell indicates that the future event of her visit would not be desirable for Michiyo.

Smell fulfills the same function in Keisuke Kinoshita's *Times of Joy and Sorrow* (1957). In this film, smell is a presentiment of a quarrel between the husband and wife and their eventual separation. Shiro Arisawa, a lighthouse keeper, and his wife Kiyoko move from place to place. Even though they have two children, they have to move to Nagasaki. Kiyoko had suffered from anxiety and loneliness until then, however, and one day she quarrels with Shiro. After that, they temporarily live separately. In the end, they end up living in the same house again; however, their son has died. Finally, they decide to get over their loss and to raise their daughter properly. In this film, the quarrel between the husband and wife had happened because he had

criticized the smell of the rice prepared for him by her. He described it as the “smell of nuka”: that is, the smell of salted rice bran. In this case, the smell was too distasteful for him to stop eating (Figure 5). This interpretation was only his interpretation. When the husband angered his wife, their daughter continued to eat and their son continued to play in silence (Figure 6).



Figure 5: Keisuke Kinoshita's *Times of Joy and Sorrow* (1957)



Figure 6

After their quarrel was settled, the wife decided to temporarily live apart from him with her daughter and son. It was only the husband who had found the smell to be distasteful, so it was only him who had to live separately. Furthermore, we can find other examples in which smell implied something in Japanese films.

Yasujiro Ozu's *Early Spring* (1956) used smell as a symbol of the husband's affair. In this film, Syoji Sugiyama is unfaithful to his wife Masako because of an adulterous relationship he has with his co-worker Chiyo Kaneko. The closer the relationship between Syoji and Chiyo, the more serious the relationship becomes between him and his wife. Words such as “smell” and “odor” appear in the dialogue between his fellow workers. In the drinking parties and Udon-no-kai held among his fellow workers, the use of these expressions was part of the process of exposing his affair. First, the men say “Recently, you looked fishy with Sugi” to Chiyo as a joke while they play mahjong and eat ramen noodles (Figure 7), thereby expressing their uncertainty about the relationship between Syoji and Chiyo. Later, Syoji has a secret dinner with Chiyo and sleeps with her (Figure 8).



Figure 7: Yasujiro Ozu's *Early Spring* (1956)



Figure 8

In short, the men's remark turns out to be true. Later, a woman and a man are talking while having lunch. The woman remarks to him that the relationship between Syoji and Chiyo smells fishy to her (Figure 9).



Figure 9

She says, "something is strange, something smells." This topic of conversation has also spread to other fellow workers' drinking parties and they share the recognition that Syoji is having an adulterous relationship with Chiyo. The word "smell" also appears in their conversations. After that, they accuse Chiyo of these acts at Udon-no-kai, where the smell of the suspicion was transferred to the assurance (Figure 10).



Figure 10

All people who took part in Udon-no-kai, noticed the relationship between Syoji and Chiyo. In *Repast*, Michiyo is the only person who smelt something. In contrast, Syoji's wife and fellow workers found the relationship between him and Chiyo to be smell bad. These two films have in common the fact that women are more sensitive than men. As mentioned earlier, a wife had seen through her husband's duplicity in *Repast* and a woman was the first person who "smelt" the affair between Syoji and Chiyo. Naturally, Masako eventually finds out the truth in *Early Spring*. Therefore, smell is sometimes symbolic of presentiment, thereby revealing an issue that is at the heart of the relationship between wife and husband. In addition, smell is able to reveal secrets. This means that the more the smell spreads, the more the secret of the affair spreads among Syoji's fellow workers.

Smell as Intimacy

A further link between smell and intimacy was found in these films. For example, there are scenes wherein characters smell the same smell, thereby implying the intimacy of their relationship. As Jaquet notes, a smell that is simultaneously experienced among people means sharing something subjective (Jaquet, 2017, p.29). This chapter will examine the representation of proximity by characters' experience of the same smell.

In Ozu's *The Flavor of Green Tea over Rice* (1952), the smell of nukazuke is a symbol of intimacy between those who smell it together. In this film, Mokichi Satake and his wife Taeko share an experience of the smell and he then smells his wife's hand (Figure 11).

Figure 11: Yasujiro Ozu's *The Flavor of Green Tea over Rice* (1952)

This sequence occupies a privileged position in Ozu's filmography. First, Taeko often goes to stay with her friends by telling her husband a lie; she does not notice that her husband sees through her lies. She remains convinced of her husband's ignorance, of course, and so blames him for being insensitive. Between Mokichi and Taeko, there is a further issue of Taeko disliking her husband's habit of eating ochazuke. In the middle of the story, Taeko refuses to share food with Mokichi because she is uncomfortable with the sounds that he was making while eating ochazuke.

However, in the last sequence, she accepts his habit and prepares ochazuke for him, and they, therefore, share in the smell of nukazuke. They ascertain that they share the same smell together. Then, the act to smell others must be appeared between people whose relationship is closer than a certain distance. Moreover, in this film, the smell of nukazuke was not uncomfortable for Taeko. Laura U. Marks has written about smell in cinema as follows:

[T]he cinema can draw on the power of smell while preserving its particularity. Smell is already a movie, in the sense that it is a perception that generates a mental narrative for the perceiver. (Marks, 2002, p.114)

This means that the impression that a smell makes relies on individual feelings and, as she mentions, it "provokes individual stories" (Marks 119). Taeko could finally accept the smell of nukazuke, which meant that her feelings for her husband had changed.

However, there are other more important aspects present in this film. In the following passage, we will focus on smell as a physical type of contact. When one is able to smell someone else's smell, it implies that there is a physical proximity to that person. For example, Jaquet argues as follows:

In metonymy smelling other's odor, or not being able to smelling it, means having a close relationship, or contrarily having a distant relationship. It entails having a sense of value toward the whole existence of the other. Generally speaking, the expression used toward a person, "I smell him/her well (je le sens bien)," indicates tacit understanding and a trusting relationship. (Jaquet, 2015, p. 57)

The act of smelling another's smell in *The Flavor of Green Tea over Rice* is exceptional for Japanese films of those days due to the limited degree of physical contact in them. Ozu's films generally contain very little physical contact. Masato Hase, who studies Japanese cinema, indicates that Ozu's filmography hardly contains any kissing scenes, which goes against contemporary movie trends (Hase, 2017). He therefore called Ozu's films "anti-kissing movies." This phenomenon has also been observed in other Japanese films. Thus, it is clear that the husband's act of smelling his wife's hand is exceptional because of the hitherto frigid nature of their marriage. Furthermore, experiencing the same smell together proves that they share the same food and live in the same space, thereby emphasizing their intimacy.

Jaquet writes about smelling others as follows:

Odor and the sense of smell sometimes play a deciding role in the definition of sociality. They administer interaction with others, greetings, and rituals of reception in all various cultures. To rub another nose, smell other odor is the action which is forms to contact and interact with others, and these actions are seen as the highest sophisticated way to express respect. (Jaquet, 2017, p. 29)

Therefore, smell as a symbol of physical contact can represent feelings of intimacy between the wife and husband. In many cases, including the one in *The Flavor of Green Tea over Rice*, the relationship between the wife and husband was not very good at first; finally, however, physical proximity made it better.¹

In Mikio Naruse's *A Woman's Place* (1962), smell is a trigger that causes a man to fall in love with a woman. This film shows us that the representation of the smell of hands is important. In this film, Yoshiko Ishikawa, a widow, lives alone at home after her husband had died. Therefore, some of her sisters-in-law regard her as a nuisance and she feels uncomfortable. One day, Musumiya visits the house and falls in love with Yoshiko. He fell in love with her because she pickled nukazuke with her family, which reminded him of his deceased mother who had also pickled nukazuke.

Although this film does not mention the smell of her hands directly, it is obvious that Yoshiko's hands have the same nukazuke smell as his mother's had. The effect of this smell was to evoke an individual memory for Musumiya. Marks writes, "the associations we have with odor are strongly individualized and context-dependent, and will be as long as humans have different life experiences" (Marks, 2002, p.121). An example of this is Musumiya's association with the smell based on his own personal context and experience.

It is true that in the film, Musumiya only states that Yoshiko pickling nukazuke was similar to what his mother had done; however, nukazuke sometimes works as a symbol of the smell. It is certainly true that it recalls the memory of his mother, and Musumiya develops amorous feelings for Yoshiko because of it. On the other hand, Yoshiko's younger sister-in-law, Umeko, had also fallen in love with him; however, her love was not requited. It is notable that Umeko had not pickled nukazuke with Yoshiko. This means that Umeko's hand does not have the same smell as the man's deceased mother and this fact is important for him to love someone. In this film, the smell of nukazuke is desirable and is the catalyst in his relations with a woman.

Therefore, it is clear that the perception of smell—for instance, whether or not one smell is desirable—is related to the character's feelings toward other characters. In addition, an experience of the same smell together indicates psychological proximity.

Conclusion

As mentioned previously, there are two predominant effects of smell in post-war Japanese films. First, smell is used as a symbol of presentiment. In Mikio Naruse's *Repast*, Keisuke Kinoshita's *Times of Joy and Sorrow*, and Yasujiro Ozu's *Early*

¹ In *Repast*, there is a scene of indirect kissing wherein a man drank his wife's leftover sake. Other films have some scenes wherein a husband and wife are walking side by side or are in the same space together.

Spring, smell had the ability to portend future events. Whether the smell is comfortable or not involves whether future is comfortable or not. Second, smell was also shown to be a symbol of intimacy. In Yasujiro Ozu's *The Flavor of Green Tea over Rice* and Mikio Naruse's *A Woman's Place*, smell represents psychological intimacy. In these films, an experience of the same smell together implies physical proximity.

The sense of smell is indeed less objective than the visual and auditory senses but it also represents psychological and temporal proximity beyond time and space. As previously mentioned, a future event that hasn't occurred yet cannot be perceived by vision and sound but by smell. That is, even if the future has not come there, we can find the smell of this future as far as the smell is coming soon. Therefore, smell plays a very important role in the representation of family in Japanese films and it occupies a privileged position in its ability to represent proximity beyond the confines of time and space.

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Study on Communication Design Education Establishing Project-based Advertising Competition

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Abstract

Design competitions are often thought as a tool for creating new trends and ideas, so they are widely used in various countries around the world to find good ideas. Participating in the design competition has become an evaluation index for critical teaching achievements of colleges and universities in Taiwan. A lot of design competitions have been included into the design curriculum. In the past ten years, students have achieved outstanding performances in the thematic advertising design competition, which has been recognized by academic fields. However, when students demonstrate excellent designing skills, does it really mean that the training involved in the design competition has the values and fit the goals of design education? And do the students really have good results in design education? These questions are worthy of further study. This project invites industry experts and academic advertising design scholars to understand the value and goals of designing educational talents. The results of the study can be used as a reference for future curriculum design.

Keywords: Advertising Design, Design Competition, Design Education, Project-Based Learning, Learning Effect

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Introduction

In business, advertising awards are widely considered to be an indicator of creative performance, particularly the ability to produce well-designed advertisements (Helgesen, 1994; John, 2011). According to Tippins and Kunkel (2006), an advertising award has three implications: first, excellent leadership, operational capabilities, and advertisement planning ability of the winning advertising agency; second, the agency's ability in accurately conveying what the client intends through a creative advertisement that imbeds factors for success; and third, the possibility of creating bump factors through the award, which can solicit the attention and recognition of a third party, thereby generating a positive influence on the agency or the client. Hsu (2009), however, disagrees, arguing that advertising awards harmfully instills a utilitarian mindset among designers, where designers ought to instead be a social force that contribute to a country's cultural vibrancy rather than a worker for corporate profit. Specially, in design education in particular, design competitions disrupt teaching plans and, in instilling a utilitarian mindset, undermines the purity and foresight of design education. In general, researchers disagree on the benefits and harms of student participation in design competitions. Nevertheless, the Ministry of Education in Taiwan has actively promoted design competitions among domestic design students, in the hopes of having them participate in international-level competitions. This is part of the Ministry's goal of cultivating internationally recognized talent in art and design (Laws and Regulations of the Ministry of Education, 2018).

Design competitions are often regarded as a tool for establishing new trends and concepts, and countries use them to source for excellent ideas (Meir, et al., 2016). For design departments in Taiwan, participation in design competitions is a crucial indicator of teaching performance. Thus, many design competitions have been integrated into design curricula, and teachers guide students in their participation in design competitions. Of the international design competitions, the Times Young Creative Awards and D&AD New Blood Awards are project-based advertising competitions. The competition theme is set by business owners, who provide a clear design brief outlining actual business objectives that student participant must meet through design. Design educators should thus investigate whether the incorporation of such advertising competitions into advertising design courses (1) facilitates design students' ability to apply theory and knowledge to practice, (2) improves students' teamwork abilities, (3) tests students' ability in resolving conflicts within the design team, (4) stimulates students' motivation to learn and express themselves, and (5) enhances students' ability in integrating different skills across different subdomains of design (de-Juan, et al., 2016).

Thus, our research a) reviewed how the literature has conceptualized the values and goals of design education and b) conducted focus group interviews with scholars and business leaders. The research results aid talent cultivation in the education and practice of designers.

Literature Review

The value and ability cultivation of communication design education

Friedman (2012) argued that in the knowledge economy, professional design involves cross-disciplinary and multi-disciplinary knowledge, and design students should be trained accordingly. Poggenpohl (2012) proposed three things future design education must undertake: (1) ensure clarity in education goals and assessments of student performance; (2) pay attention to the dynamic changes and interconnections in current affairs; and (3) emphasize differentiation and research in graduate courses. According to Norman (2011), the contemporary role of designers is highly challenging: they must master not only traditional design skills but also have a grasp of human behavior, new media, and the latest technology—such as novel materials, sensors, displays, and means of communications. Thus, in addition to traditional design skills, design education should also hone observational and analytical skills and an awareness of new technology. Bennett and Vulpinari (2011) proposed nine abilities that future design education must cultivate: (1) self-reflection and critical thinking; (2) professional aptitude in 2D, 3D, and 4D design; (3) cross-cultural and transdisciplinary communication, for collaboration with others in the global market; (4) an awareness of the environment and the human, integrated into design knowledge; (5) quantitative and qualitative research skills, to frame and solve problems; (6) an ability to inspire through one's professional practice; (7) analytical and communicative skills, honed in students through project design; (8) intellectual curiosity and a commitment to life-long learning; and (9) a concern with how one's design practice impacts society.

Waarde and Vroombout (2012) proposed nine reflections for those formulating design education strategies: (1) consider visual configurations; (2) consider the situation; (3) consider the problem; (4) consider perspective; (5) consider modification for production; (6) consider evaluation and testing; (7) consider presentation and argumentation; (8) consider operational planning and execution; and (9) consider personal development.

Ho (2011) argued that design education exists to nurture design professionals, in particular their aptitude/attitude, knowledge, and skills. Design's contribution is not merely superficial aesthetic or visual effects: it also creates value by enhancing the compatibility of interactive interfaces between human beings, machines, and environments; creating the identity of products, businesses, and cultures; and taking into consideration the universalness, sustainability, and disposability in design features. Wu, Chang, and Chen (2012) noted six abilities a designer must have: (1) analysis and judgment; (2) integration and planning; (3) professional aptitude, in being versed in the latest tools of the trade, such as drawing software; (4) creative thinking, in also being able to design with human nature in mind; (5) design management, which is the ability to plan and execute design projects and design activities; and (6) communication, in both the spoken and written word.

Overall, we distinguished design ability into seven dimensions, in which students must be trained in. These dimensions guide our subsequent analysis of the effectiveness of advertising design courses:

1. Visual configurations: this includes the three aspects of (1) visual elements, such as text design, image, color, and basic composition, graphic layout, and integration (as realized through drawing software); (2) visual strategies, involving the purpose of design and the form and structure of message presentation; and (3) visual dialogues, which involves understanding the needs of target customers.
2. Design thinking: this includes the three aspects of (1) design contexts, including the national, regional, lingual, economic, social, political, and force-majeure or natural factors that students must be trained to think holistically; (2) design problems, not only social and commercial ones but also ones that users face in the user interface (UI) and in their user experience (UX); and 3) design perspective, including technical, economic, aesthetic, and ethical issues in the visualization of design, where considerations of multiple perspectives spark creativity.
3. Design fulfillment: this includes the three aspects of (1) modification for production, where production processes, sales routes, and execution strategies can affect the performance of visual design and must thus be considered in the design process; 2) evaluation and testing, which determine the effectiveness of a design, and students must be trained to review the feasibility of a design from teacher or peer feedback; and 3) presentation and argumentation, which involves the ability to persuasively communicate proposals and arguments, where students must learn to support proposals with evidence, lay out the ideas supporting the design concept and visual design, and carefully consider each type of statement made in their proposals.
4. Design management: this includes planning and project management-encompassing the time, money, and personnel involved as well as the evaluation and monitoring of the design planning process.
5. Design attitude: this involves introspection, critical thinking, teamwork, responsibility, curiosity, and an awareness of the social and environmental impact of one's design.
6. Transdisciplinary learning: this involves global market synergy as well as intercultural and interdisciplinary modes of communication.
7. Pursuit of new knowledge: lasting one's whole life, this involves continually being conversant in new trends, theories, knowledge, and technologies in design.

Advertising design competitions and brand strategy briefs

Starting in 1992, China Times host professional advertising creative competitions in view of the rapid growth of the advertising industry in Taiwan. By doing so, the company hope to cultivate a spirit, titled “the fearlessness of youth,” in design students from different schools and stimulate their creativity (The 27th Times Young Creative Awards, 2018). The award, Times Young Creative Awards, has become the largest creativity award for students in the Chinese speaking region. The award is highly regarded by teachers and students of tertiary institutions in the field of advertising design and communication. Due to such high regard, this award is also dubbed the Oscar Award for young creatives (ARTouch, 2018). D&AD (Design and Art Direction) was founded in 1962 by a group of British designers and art directors

in the advertising industry. As an educational public welfare organization, it serves creative fields, such as design and advertising. D&AD holds competitions for the two awards of the D&AD Professional Award and D&AD New Blood Awards. The annual theme of the D&AD New Blood Awards is formulated with well-known international brands, where student participants creatively design a solution to the problems stated in the design brief (New Blood Awards 2019, 2018).

The aforementioned awards differ from others in the industry-provided design briefs that student participants must present their ideas and solutions per the design requirements and problems outlined within. For example, the design briefs of the Times Young Creative Awards include information on the client, advertising theme, communication/marketing purpose, market profile, target audience, brand identity/image, communication tonality, publicity occasion/advertising timing/use specifications, recommended inclusion matters, and website and contact person (The 27th Times Young Creative Awards, 2018). The industry-provided information in the design briefs of D&AD New Blood Awards includes “what’s the back story?”, “what’s the challenge?”, “who are we talking to?”, “things to think about?”, “the important stuff”, and “what to submit and how?” (New Blood Awards, 2019, 2018). By participating in these competitions, students learn how business needs can be satisfied. Thus, whether students actually learn through the design process in these competitions is a noteworthy research question.

Research method

Focus group interviews were conducted to (1) understand the value of talent cultivation and the goals of communication design education as well as (2) understand the views of scholars and industry leaders on the implications of project-based advertising competitions on the cultivation of communication design talent.

Sampling

Through purposive sampling, we invited scholars (having >10 years of teaching experience in design) and design industry leaders (>5 years of practical experience) to a focus group interview. These scholars teach advertising design courses and have taught participants in the Times Young Creative Awards and D&AD New Blood Awards. The industry leaders have worked for various multinational advertising firms and have taught or evaluated advertising design contestants.

We finally recruited six scholars, who were teaching design in tertiary institutions in Northern, Central, Southern, and Eastern Taiwan and had each been doing so for 10–40 years. Three of the six scholars also had practical experience in the design industry. We also recruited four industry leaders, who each had 9–28 years of practical experience. They were working in advertising-related organizations in Northern Taiwan. One of the experts also had more than 10 years of experience in teaching advertising design.

Measures

The focus group interviews were held in two sessions, one for scholars and the other for industry leaders. The interviews were conducted at the meeting room of the

author's institution. The interview duration was 2 h, and the interview was audio-recorded in its entirety for data analysis after obtaining the interviewee's consent. Interview questions included (1) What values and abilities should be cultivated in advertising design education in the digital age? (2) What type abilities can students hone by participating in project-based advertising competitions? and (3) What is the value of project-based advertising competitions to communication design education?

Data processing

We audio-recorded the focus group interviews and then turned them into verbatim transcripts. The transcripts were encoded, decoded, and summarized according to the interview content to organize the main arguments made for each interview question. Subsequently, we noted how many times the interviewee posed a similar line of argument.

Results and Discussion

The eight abilities for the digital age to be cultivated among students of advertising design courses

Based on our literature review, we identified seven abilities that communication design ought to cultivate. The main arguments being made were semantically interpreted and categorized for quantitative analysis. Interviewee-proposed abilities that were not one of the seven abilities were classified under the eighth ability of "others" in the quantitative analysis. Because data under "others" were all related to storytelling and copywriting, the category of "others" was renamed as "narrative ability." As detailed in Table 1, the abilities to be cultivated by digital-age design courses, from the most to least interviewees thinking so, are "design attitude (11 interviewees)," "design thinking (9)," "pursuit of new knowledge (8)," "visual configurations (6)," "narrative ability (5)," "design management (4)," "transdisciplinary learning (4)," and "design fulfillment (2)."

Table 1 Advertising Design Courses of Digital Era Cultivate Students' Ability and Value

Item [Ⓢ]	Definition [Ⓢ]	Academia [Ⓢ]	Industry	Total [Ⓢ]
visual configurations [Ⓢ]	visual elements, font design, icons and images, colors, basic composition, drawing software, layout and integration; visual strategy: design purpose, form and structure of information presentation; visual dialogue: understanding the needs of communication objects. [Ⓢ]	3 [Ⓢ]	3 [Ⓢ]	6 [Ⓢ]
design thinking [Ⓢ]	design situation: comprehensive design thinking; design issues: social and market environment, how consumers use products, user interface and user experience; design perspective: creative thinking. [Ⓢ]	5 [Ⓢ]	4 [Ⓢ]	9 [Ⓢ]
design implementation [Ⓢ]	production revision, evaluation and testing, presentation, debate and communication [Ⓢ]	0 [Ⓢ]	2 [Ⓢ]	2 [Ⓢ]
design management [Ⓢ]	planning and project management, financial and time management, personnel cooperation, evaluation and monitoring in design planning process. [Ⓢ]	4 [Ⓢ]	0 [Ⓢ]	4 [Ⓢ]
design attitude [Ⓢ]	self-esteem attitude and critical thinking, include collaboration, responsibility, curiosity, emphasis on environmental and social awareness, design originality, intellectual property. [Ⓢ]	3 [Ⓢ]	8 [Ⓢ]	11 [Ⓢ]
cross-domain learning [Ⓢ]	the mode of global market synergy, intercultural and interdisciplinary communication. [Ⓢ]	2 [Ⓢ]	2 [Ⓢ]	4 [Ⓢ]
pursue new knowledge [Ⓢ]	design trends, the learning of new knowledge and technologies, encourage students to learn for life. [Ⓢ]	4 [Ⓢ]	4 [Ⓢ]	8 [Ⓢ]
narrative [Ⓢ]	storytelling, copywriting ability [Ⓢ]	4 [Ⓢ]	1 [Ⓢ]	5 [Ⓢ]

Scholars and industry leaders differed with respect to the abilities to be cultivated. Scholars emphasized design professionalization, design method, design fulfillment, design management, and transdisciplinary learning, whereas industry leaders emphasized design research, design attitude, and the pursuit of new knowledge. We think that this divergence is attributable to their work environment. Specifically, industry leaders are in a business environment and thus already have the abilities of design professionalization, design method, design fulfillment, design management, and transdisciplinary learning. Furthermore, the abilities of design research, design attitude, and the pursuit of new knowledge are necessary to surviving in their industry. By contrast, scholars constantly interact with students who have yet to grasp the fundamentals of advertising design. Therefore, scholars were more likely to emphasize the foundational abilities of professionalization, design method, design fulfillment, design management, and transdisciplinary learning to enable students to handle future challenges in the design industry.

Enhancement of seven abilities among students through project-based advertising competitions

We grouped similar interview arguments with similar semantic meanings together. The statistical results revealed seven such groups of design abilities, which we term “innovation and design,” “analysis of industry needs,” “design thinking,” “project design implementation,” “expansion of design interactions,” “teamwork,” and “career building” (Table 2). In Table 2 also, both scholars and industry leaders thought that student participation in project-based advertising competitions hones the following skills, from the most to the least number of interviewees thinking so: “analysis of industry needs (9),” “innovation and design (6),” “design thinking (6),” “project-based design implementation (5),” “expansion of design interactions (5),” “career building(5),” and “teamwork (3).”

Table 2 Project-based Advertising Competition improves students' seven abilities

Item ^⓪	Definition ^⓪	Total ^⓪
innovation and design ^⓪	for example, the ability to execute ideas, expand the value of creativity, improve the ability to complete the design and production, self-affirmation, and show enthusiasm for design ^⓪	6 ^⓪
analysis of industry needs ^⓪	for example, understanding the products and consumers through the brief, understanding the industry's implement mode, the ability to analyze the brief, executing the design that meets the needs of the enterprise, understanding the market needs, and solving problems ^⓪	9 ^⓪
design thinking ^⓪	for example, stimulate imagination, improve the connection between design strategies and creative thinking, develop ideas according to needs, train the ability to think quickly, and understand the value of the creative derivative process ^⓪	6 ^⓪
design project implementation ^⓪	relevant practical projects and practical design, project integration, understanding the reality after work in advance, direction and norms, practical operation value, time control ^⓪	5 ^⓪
expansion of design interactions ^⓪	for example, observing the works of other schools, watching the works of others outside the school, the performance of students from other schools, and expanding the horizon of student design ^⓪	5 ^⓪
teamwork ^⓪	e.g. teamwork, communication ^⓪	3 ^⓪
career building ^⓪	the value of personal learning resume, accumulated experience, accumulated works, industry-academia integration ^⓪	5 ^⓪

Six values of project-based advertising competition to communication design education

We grouped interview arguments with similar perspectives and semantic meanings together. The statistical results revealed six such groups of values that design education should emphasize, which we term “practical design experience,” “skill cultivation,” “teamwork,” “design professionalism,” “problem-solving,” and “classroom learning atmosphere” (Table 3). In Table 3 also, both scholars and industry leaders thought that student participation in project-based advertising competitions improves on the following values, from the most to the least number of

interviewees thinking so: “skill cultivation (9),” “practical design experience (7),” “design professionalism (6),” “problem-solving (5),” “teamwork (1),” and “classroom learning atmosphere (1).”

Table 3 The Six Values of Project-based Advertising Competition to Communicate Design Education

Item	Definition	Total
practical design experience	improve the practical experience of advertising design, increase the experience of project design, train students to understand the industry and market situation, academia meets industry, understand design practice, accumulate design experience, and understand industry patterns	7
skill cultivation	strengthen creative analysis and design integration, enhance design ability, empathize in design thinking, practice self-design ability, affirm self-design ability, stimulate creativity, understand self-design ability, understand self-design ability	9
teamwork	let students understand the importance of teamwork	1
design professionalism	Give students the opportunity to expand their horizons in design majors, allow students from many countries to communicate and observe and learn, outsiders, job interviews, plus bonus points for interviews, and winning awards are good for interview	6
problem-solving	improve the ability to solve practical problems, be able to have your own ideas and opinions, seek harmony and problem-solving image expression capabilities, understand the design competition model, train problem-solving capabilities, and meet the needs of enterprises to solve problems	5
classroom learning atmosphere	helps improve the learning atmosphere	1

Conclusions

To recap, we invited scholars and industry leaders in the field of advertising design to focus group interviews. We did so to elucidate the value and goals of talent cultivation in communication design education. We conclude the following.

1. The digital age will transform traditional advertising operations, and advertising design education must change accordingly. Talent cultivation in digital advertising design must focus most primarily on design attitude. Because of the protean nature of the advertising industry, educators must emphasize a) the effect of design fulfillment on the social environment and b) that design goals can only be achieved through teamwork. Second, cultivating “design thinking,” which means making students think broadly and consider everything from the social and market environment, consumer behavior, and the UI and UX, thus enabling them to discover their unique creative voice. Third, encouraging the “pursuit of new knowledge,” which makes students stay abreast of design trends, new knowledge, and new technologies (e.g., AI, AR, and VR) throughout their lives. Fourth, a solid grasp of “visual configurations,” which hones students’ professional skills, including text design, image and color, basic composition, drawing software, graphic layout and integration, the form and structure

of message presentation, and the understanding of others' needs through communication. Fifth, narrative skills, which help students tell a compelling story. Sixth, design management, which helps students execute a design project. Seventh, transdisciplinary learning, which helps students engage with people and ideas they have no formal training in. Eighth, design fulfillment, which equips students with knowledge of various media design product specifications and an ability to draft proposals and communicate their ideas.

2. Industry participation in and sponsorship of project-based advertising competitions: students must create designs based on the theme and the requirements dictated by sponsors. The interviewees thought that these competitions hone students' professional and general abilities. Specifically, professional abilities include "analysis of industry needs," "innovation and design," "design thinking," and "project design implementation." General abilities include "expansion of design interactions," "career building," and "teamwork." Foundational professional skills, such as adequate values, attitude, communication skills, teamwork skills, technological proficiency, problem-solving ability, creative thinking, and logical thinking are highly regarded in the design industry.

3. Project-based advertising competitions improve on the following values: "skill cultivation," "practical design experience," "design professionalism," "problem-solving," "teamwork," and "classroom learning atmosphere."

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*From Self-Portraits to Geminoid Androids.
Identity and Difference in Robotic Doppelgängers*

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Abstract

The real and the virtual maintain ambiguous relations in the contemporary context of artificial intelligence. From the social phenomenon of self-representation in digital identities to the robotic phenomenon of replication of human beings; cultural models of identity are going to quickly change: "difference" will play a primary role at the heart of identity. The focus of this paper will be on the link between self-portraits in art, the doppelgänger in literature, and robotic process automation in geminoid androids. A geminoid robot appears and behaves just like its source person. How important is it to overcome the discomfort of an uncanny resemblance? Is similarity in robotics going to be the access key to the source of the self? Because of their resemblance to people, androids have the potential to contribute to an understanding of human behavior and the roles our brains and bodies play in it. Is it true that "certain questions about human beings can only be answered by employing androids experimentally?" as robotics engineers write? This presentation will try to answer these new questions.

Keywords: Identity, Portrait, Self-Representation, Robotics, Android

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Introduction

I am going to talk about Art, taking a particular path: the path of the ambiguous relations between the real and the virtual in the contemporary context of artificial intelligence.

I am going to consider the art of self-representation as an essential goal for artificial intelligence in order to realize the main targets of robotics, for which I appoint three adjectives starting with the letter “P”: pervasive, persuasive, productive. This is what engineers are ultimately asking about in new robotics technology.

So, my focus will be on the link between self-portraits in art, the doppelgänger in literature, and robotic process automation in Geminoid androids. The theoretical question is: can artistic representations of the self really be the resilience of the human essence in robotic identities?

A Quick Look at Self-Representation in Digital Identities

I shall begin from the social phenomenon of self-representation in digital identities before getting into robot replications of human beings. Cultural models of identity are going to quickly change: "difference" will play a primary role at the heart of identity and we can better understand the reason for this through an example.

In 2013 a mobile application called *Bitstrips* became very popular among young Facebook users. As the application name implies, the virtual fun revolved around making up little comic strip scenes, created by the company and given to its users in order to create their own pithy stories, regardless of drawing skills or digital abilities. But the actual secret of *Bitstrips* was the comic avatars playing those stories: users were able to create an avatar of themselves, customizing their scenes with their own body features, set of facial expressions, hair and eye color, as well as their daily outfits. Lastly, the avatar could bear their real names. That huge success in entertainment allowed the company to launch a second version for educational purposes called *Bitstrips for Schools*: the software was licensed to all publicly-funded schools in its home province of Ontario thanks to a partnership with its Ministry of Education. A few years later, all that clamor slowly faded away. But something was learnt: people and kids using the app weren't just communicating through comics, they were communicating through their own avatars.

In the real world, the presence of the body is absolute proof of existence, while in the digital world the user must come “into existence” to communicate: he must build his personal profile, otherwise his digital presence is absolutely unobservable, so he simply does not exist for the community. To compensate for the loss of physical presence, people must create new ways of reading signals presented by others and new ways to present themselves. Apart from *Bitstrips* figures, the digital self-representation in itself is composed of signs visible on the screen (like a mirror for each of us) that show the user's presence, distinguishing it from someone else's. Email addresses, nicknames, identification numbers and letters, are all used for that purpose. But if we look for more detailed forms of self-representation, people strive to laboriously construct *visual portraits* that reveal chosen aspects of their identity (see the usage of customized stickers on Facebook or Whatsapp). «In the virtual as well as

the real world, identity is strictly related to the concept of difference»¹: you must be able to choose or create marks of special distinction in order to be recognized by other users.

The legacy of Portraits: uncanny feeling, externality and virtuality

Starting from what has been stated before - the assumption that visual portraits reveal chosen aspects of our identity - this idea is brought forward to its ultimate consequence: constructed representations of the self, have belonged to an original projection of the self through the body. Belonging to a deep and long standing experience of corporeality, artistic self-portraits as well as graphic avatars, reflect the same need for human identity that forthcoming robotics is going to reflect.

Three considerations lead the way for my analysis.

The first one comes from Francis Bacon's paintings. Instead of having subjects model for him, Bacon preferred to adapt his paintings from photographs of people, creating sorts of "dark" portraits, distorting their true likeness. Quoting his words «if you want to convey fact, this can only ever be done through a form of distortion. You must distort to transform what is called appearance into image»². Bacon's portraits do not aim to tell a story: he denies the obvious representation of facial identities. How could he do this? Isolating certain figures, fading outlines, and impressing movements by color. Bacon's portraits produce the *uncanny* feeling of seeing something that refers to something else, a double subject that is both familiar and strange at the same time. Just think of his *Study for Portrait II (after the Life Mask of William Blake)*, or *Portrait of Isabel Rawsthorne*. This experience of uncanny feelings will again be had, when one is in front of robots.

Let's move to the second consideration now. It comes from Emil Cioran, the Romanian philosopher who published works in both Romanian and French. He was a kind of anti-philosophy philosopher, disregarding categories, moral imperatives and definitions given by professional philosophers. Reason seemed to him a weak superstructure built on the irrational force of life: decay, death and silence have the last word, they are the only ineluctable approach to the meaning of existence. However, there is a small exception to this rule: something still able to resist and fight against the impotence of thought when faced with annihilation. What is it? The hidden transcendence in human portraits. Let's look at it further, together.

In *Anthologie du Portrait*, a collection of brilliant portraits selected by Cioran³, he follows Maister Eckhart's ideas. The German speculative mystic made a distinction

¹ Georges, F. (2009), Self-Representation and Digital Identity. A semiotic and quali-quantitative approach to the cultural empowerment of the Web 2.0, translated by E. Libbrecht, *Réseaux*, 2/2009, n.154, France: La Découverte, pp.165 – 193; unfortunately we cannot reflect here about one of the interesting themes of this research, about digital identity divided into three sets: *declarative identity, acting identity, and calculated identity*.

² Bacon, F., quoted by H. Davies and S. Yard (1986). *Francis Bacon*, New York: Abbeville Press, pp. 41-44; Sylvester, D. (1987). *The Brutality of Fact: Interviews with Francis Bacon*, London: Thames and Hudson.

³ Cioran, E. (1996). *Anthologie du Portrait: de Saint-Simon à Tocqueville (An Anthology of Portraits: from Saint Simon to Tocqueville)*, Paris: Gallimard; White, K. (2017). *Emil Cioran. The Anti-*

between “the inner man” (the interior and spiritual man) and the “outer man”, that is the individual over time, throughout history, in society. Well, Cioran is convinced that only portraits can give a form to the “outer man”, the one living in history, experiencing time under the gaze of society. But, on the other hand, portraits have the power to let us imagine the “inner man”, to see beyond reality. So, following Cioran, we can conclude that every mysterious (*uncanny*) inner life needs an “outer man” to be recognized: a portrait is what gives temporality and history to the self.

The third consideration is taken from Spinoza, the seventeenth-century Dutch philosopher who presented a radical alternative to the Cartesian philosophy of difference between *res cogitans* (mind, idea, thought) and *res extensa* (body, nature) that has much shaped our cultural heritage. He upends the hierarchical dualism between mind and body, so that neither one is more fundamental than the other, claiming that a person’s mind and body are actually one and the same, even though minds think and do not move (in the mode of thought), whereas bodies move and do not think (in the mode of extension): they share the same substance. Identity over time is linked to substance⁴. Continuing from this, a body is not just *res extensa*, occupied space, but it is linked with ideas, involved in *affections* with other bodies, and nature. “What is a body capable of?”, is the question, asked by Gilles Deleuze, while reading Spinoza’s philosophy. That is to say, not what a body is, but what are its possibilities, its activities, its performances in motion: capacity that depends not just on the body, but on the extended shapes of the world around it in every way. The same applies to animals and inanimate things: what is their capacity?⁵ And so, to summarize my third consideration, portraits of humans have the power to be virtual representations of the body’s capacity. As Deleuze writes «the virtual is opposed not to the real, but to the actual. The virtual is fully real in so far as it is virtual». Robotics inherits this conception of the body as virtual-actual in its mode of existence.

The Need for The Double

What happens if portraits become double? For example, we can think of double self-portraits as the enigmatic *The Two Fridas* painted by Frida Kahlo in 1939: one is the traditional Frida in Tehuana costume, with a broken heart, sitting next to an independent, modernly dressed Frida. This duality of her identity is central to the painting, which could be alluding to her heritage, the European influence of her father and the Mexican influence of her mother, especially after the painful end of her love affair with the Mexican painter Diego Rivera⁶.

We can consider also a famous photographic self-portrait by the Italian painter Umberto Boccioni, theorist of the Futurist Movement in art. He records his photographic self-image as a multiple or repetition of himself. The photograph, dated

Philosopher of Life and Death, <http://www.fourbythreemagazine.com/issue/death/emil-cioran-the-anti-philosopher-of-life-and-death>.

⁴ Spinoza, *Ethics* (1996). E. Curley (ed.), introduction by S. Hampshire, London: Penguin Classics; Deleuze, G. (1988). *Spinoza: Practical Philosophy*, San Francisco: City Lights Books.

⁵ Deleuze, G. (1995). *Difference and Repetition*, translated by P. Patton, New York: Columbia University Press; Deleuze, G. (2007). *Cosa può un corpo? Lezioni su Spinoza*, A. Pardi (ed.), Italy: Ombre Corte, pp-80-82.

⁶ Stockwell, M. (2019). *The Two Fridas: Duality and Surrealism in Kahlo’s Famous Portrait*, <https://blog.singularart.com/en/2019/07/23/the-two-fridas-1939-duality-and-surrealism-in-kahlos-famous-portrait/>; www.FridaKahlo.org.

1905, represents five Boccioni: the mysterious photograph is entitled *Io-Noi (I-We)*, in an obvious attempt to transform a personal act of self-representation into an act of objectification of the same subject and identity⁷.

I can give another example, taken from a well-known movie by Stanley Kubrick in 1980. I do not think anyone can ever forget the *Shining*'s iconic twin sisters, their creepy appearance in the horror sequences in the movie.

From the beginning, nature has given us the mystery of the ambiguous identity of twins. We only have to look at Greek mythology: the Dioscuri gods were the twin brothers Castor and Pollux. Just like our literary tradition gave us the enigma of the double impersonation, the Doppelgänger. We only have to look at ancient Latin literature: Plautus' play entitled *Amphitruo* created the famous character of *Sosia*, at the end of the third century B.C. In the plot, the god Mercury changes his appearance to look like Amphitryon's slave *Sosia*, and when the real *Sosia* arrives, he beats him and sends him away from the house. Thoroughly confused by having been beaten by himself, *Sosia* returns to the ship to relay what happened to his master Amphitryon. Coming to more recent times, *The Double* is a novel written by Dostoevskij in 1846: the government clerk *Jacov Petrovich Goljadkin* finds out not only that he has a double, but that his double is taking over his life. While *Goljadkin* is confident, charming, aware of ethical values in his actions, the double is the opposite, corrupt and unscrupulous. The outer duplicity is the metaphor for the moral duplicity in human beings.

The performance of identity, we can say. The double self-representation, to a certain degree, is not a phenomenon that was invented in the digital age. People have always presented themselves in a manner which is inconsistent with who they really are and with their set of real beliefs and values; however they need their double in order to discover themselves, to go beyond the limits, to self-enhance their true identity.

Resemblance to Robots: the advent of *Geminoids*

Is duplication a threat or a source of enrichment?

A keen interest has been taken in this issue, because this matter concerns all of us: it is not only interest in self-representation, but in the incipient penetration of robotics in our lives. Duplication can contribute to strengths that already exist, but can also contribute to its impoverishment. Do self-representations improve our self-perception, or do they distort? This is an old aesthetic issue, which is going to have a new answer, with the help of robotics.

In 1919 Sigmund Freud wrote *Das Unheimliche (The Uncanny)*, an essay about that special psychological experience of something as *strangely familiar*: uncanny is something that appears familiar and known, but immediately turns out to be strange, obscure, even creepy⁸. Freud refers to the work of Otto Rank, the psychoanalyst author of *The Doppelgänger*, and to a famous short story written by Ernst Theodor

⁷ Verdicchio, P. (2011). *Looters, Photographers and Thieves. Aspects of Italian Photographic Culture in the Nineteenth and Twentieth Centuries*, US: Fairleigh Dickinson University Press, pp.28-29.

⁸ Freud, Sigmund (2003). *The Uncanny*, H. Haughton (ed.), translated by D. McLintock, London: Penguin Books.

Amadeus Hoffmann - the «unrivalled master of the uncanny in literature» - which is entitled *The Sandman*. Well, when Freud gets to the point of describing what uncanny is, he uses Olympia, a particular character in the story: she is an automaton, a mechanical doll with the appearance of a pretty girl. Nathanael, the protagonist, has been invited to a party and falls in love with Olympia, who plays the harpsichord, sings and dances. Her stiffness of movement and coldness of touch appear *strange* to many of the company. Nathanael dances with her, enchanted. During the next days he visits Olympia, talks to her, but her simple replies “ah, ah” to everything, sound a little bit strange. Once, when he arrives at her house, he finds an argument in progress between the two creators of the doll, who are fighting over the body of Olympia, arguing over who made the eyes and who made the clockwork. The sight of Olympia's eyes lying on the ground shocks Nathanael⁹. Here the uncanny impression is shown: a hand cut from the body, a severed head, feet dancing alone; something very far from the rules of nature. The uncanny sensation caused by imperfect simulations of human appearance and movement provokes a rejection: it happens in everyday reality when we face prosthetic arms, or prosthetic eyes, as well. It is called the *uncanny valley effect* in robotics. The Japanese robotics expert Masahiro Mori was the first one to explain this special effect in 1970, and he gave a precious warning to his successors: be careful in building too humanlike robots! Even the most perfect one, may result as uncanny and distressing, because its movements will be imperfect, or just because it deviates from norms of physical beauty. «Androids in various states of mutilation, decapitation, or disassembly are reminiscent of a battlefield after a conflict and, as such, serve as a reminder of our mortality»¹⁰, that is why we feel little confident with them.

If we are quite surprised by Hoffman in 1816, we will be even more surprised to learn that the first uncanny valley effect appears in *The Iliad*, the ancient Greek poem by Homer, due to unexpected “robot women”. Maybe it is a bit much to say “robot women”, but it is a good description. I draw your attention to the episode in which Thetis, the mythological mother of Achilles, goes down to Hephaestus’s workshop in order to ask him for a special shield for Achilles to be made. Serving as the blacksmith of gods in Olympus, Hephaestus built women automatons of metal to work for him, and special tripods which were able to walk to and from Mount Olympus to carry food and drink at the assembly of gods. Homer writes that those Hephaestus’ maidservants had “mind and heart”, voice and strength just like human girls¹¹, and that was really impressive to Thetis.

«My research question is to know what a human is – says Professor Hiroshi Ishiguro, roboticist at Osaka University in Japan - I use very humanlike robots as test beds for my hypotheses», and these hypotheses are about human nature, intelligence, and behavior¹². Professor Ishiguro is famous all over the world for the *Geminoid HI-1*, his mechanical doppelgänger, made of silicone rubber, pneumatic actuators, powerful

⁹ Hoffmann, E. T. (1982). *Tales of Hoffmann*, translated by R. J. Hollingdale, London: Penguin Classics.

¹⁰ MacDorman, K. – Hiroshi, I. (2006). The Uncanny Advantage of Using Androids in Cognitive and Social Science Research, in *Interaction Studies*, 7, 3, 2006, Netherlands, p. 313.

¹¹ Homer, *The Iliad* (1999). B. Knox (ed.), translated by E. Vieu, London: Penguin Classics.

¹² Giuzzo, E. (2010). *Hiroshi Ishiguro. The Man who Made a Copy of Himself*, https://spectrum.ieee.org/robotics/humanoids/hiroshi-ishiguro-the-man-who-made-a-copy-of-himself?utm_source=robots.ieee.org

electronics, and even hair from his own scalp, remotely controlled through his computer. The android reproduces Ishiguro's voice, his intonation, and is able to blink, twitch and tilt its head. *Repliee Q2* is one of his creatures: an uncannily lifelike female robot able to mimic natural blinking, breathing and speaking, with the ability to recognize and process speech and touch. *Geminoid F* is another female android modeled after a woman in her twenties. She can show facial expressions, such as smiling or frowning, in a more natural looking way than Ishiguro's previous androids: a wide range of facial expressions and body movements seems to be one of Ishiguro's main goals. He coined the term "geminoid" after *geminus*, which is Latin for twin, to mean that this android's appearance closely resembles a specific human model.

What makes Geminoids unique is the concept behind them: researchers have long been interested in making robots act like human beings, but many of these robots are all mechanical looking, while «our brains - Ishiguro says - are wired to relate to other humans - we're optimized for human-human contact/interaction». Robots are slowly moving from factories into daily life. Just think about the use that are made of them in hospitals, monitoring the sick in intensive care units during these difficult days of the Covid-19 epidemic. To be accepted in these roles, robots must behave more like humans than like machines. It is like "new horizons for empathy". «If androids are more likely to fall into the uncanny valley than mechanical looking robots, the reason may be that our brains are processing androids as human (...). Methodologies from social, and cognitive science, and ethology can therefore be used to evaluate android performance, which were previously used to evaluate human performance. In comparing human-android versus human-human interaction, topics under study include the effects of thinking, lying, age, and on eye contact and gaze. This means that we can use human participants to obtain a more finely-grained analysis of the behavior of androids than is possible with other kinds of robots». Also «because of their resemblance to people, they have the potential to contribute to an understanding of human behavior and the roles of our brains and bodies play in it»¹³. Geminoids will be very useful in studying human perceptions, and they will enable social and cognitive science to approach the human measure from a different scientific perspective.

Conclusion

At the end of these reflections, we should take up the question which was posed in the introduction: can artistic representations of the self really be the resilience of human essence in robot identities? Well, the answer is definitely yes. «Certain questions about human beings can only be answered by employing androids experimentally», geminoid engineers say. This is maybe going too far.

We must admit, though, that human-android interaction will change people's behavior and lives soon, and we believe that it will only work if we are capable of staying human in that interaction, using robots as an interface of our humanness. This is why self-representations were the object of our focus: before any ethical reasoning, it is a matter of aesthetics, perception and recognition. The body immediately grants

¹³ MacDorman, K. – Hiroshi, I. (2006). The Uncanny Advantage of Using Androids in Cognitive and Social Science Research, p. 319.

existence to the person allowing him or her to be visible to others, and to construct an identity through difference.

The long history of self-portraits in art and doppelgänger in literature is evolving in the form of personalized digital media sources and will, eventually, in androids, with increasingly perfect human features. I appointed three adjectives at the beginning with the letter “p”: pervasive, persuasive, productive. It is about time to introduce another word (always beginning with P): personable.

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*A Soft Museum Of Hardware Use
Testimonies from the Early Experience of Digital Devices as Historical,
Pedagogical And Narrative Assets*

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Abstract

This research addresses the validation of narrative legacies of a first generation of digital and online media users upon its mass adoption in the 1980s and 1990s. As a complement to ongoing processes of technological obsolescence, whereby arcane digital media devices become potential museum objects or trending novelties, we vouch for the testimonies of early adopters: a transition from analogue to digital-driven routines and competences was often symptomatic of semantic and subjective expectations, of cognitive, expressive, playful and mimetic processes. Often performed intuitively on relatively user-unfriendly hardware and software, early adoption of digital devices signalled a transition beyond the purely tangible or functional: it provided users with a felt need and desire for a paradigm shift that was yet to fully reveal itself, yet itself felt vaguely utopian. The paradigm of digital access and experience was still far from its current, seamless ubiquity - it often demanded personal effort and investment. However, this past experience is often regarded as an exercise in nostalgia, a mere path towards the ever-growing sophistication of current media devices; it is this tacit assumption that the current research questions, by bearing testimony to a singular historical moment of transition from analogue to digital environments - with all the challenges this entailed. The ongoing research is performed via semi-structured, recorded interviews with early adopters. The interviews are recorded, and the contained narration provides the primary source material for extrapolation, pattern recognition and storytelling. The outcomes are intended to serve historical, broadcasting, pedagogical and philosophical contexts.

Keywords: Digital Transition, Design Research, Heritage Preservation, Digital Storytelling

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Introduction

This paper addresses the validation of narrative legacies of the starting generation of digital and online media users upon its mass adoption in the 1980s and 1990s. The study is adjunct to a design research and mediation project, ‘Anti-Amnesia’, that focuses on the recovery and restoration of knowledge embedded in traditional industrial practices that are currently on the brink of dissipation. The project is based in the Research Institute for Design, Media and Culture’s (ID+) Unexpected Media Lab (LUME), and situated at the Faculty of Fine Arts, University of Porto.

A critical component of Anti-Amnesia’s ongoing investigation is devoted to the auscultation of a plethora of challenges faced by traditional makers due to the hastened onfall of technological obsolescence brought about by rapidly evolving production, consumption, and distribution standards. The research accordingly questions the imperativeness of digital literacy in cultural ecosystems that have historically maintained a different interpretation of progress. It works closely, in this regard, with individuals from traditional industrial cultures and craft communities to understand and situate the dynamics of the occurring conflict between convention and contemporaneity: with a view to develop generative resources such as product and communication strategies, intergenerational and interdisciplinary knowledge networks, and mediation models based on active pedagogy. An institutive reasoning behind these measures is to abut the revivification of traditional praxis as scaffold, but with a requisite amount of sensitivity and discretion so as not to compromise the associated cultural identities and creative/processual legacies.

The leitmotif that connects Anti-Amnesia’s strategic objectives with the study in question pertains to the qualitative multiplicity of the term ‘media’, wherein its understanding as a medium of expression in manual crafts finds consonance with theoretical and practical paradigms of the digital domain, such as in terms of formats, applications, channels, and gadgetry. The study therefore intends to draw attention to the risk of loss which media heritage (both digital and cultural) is exposed to as a consequence of the accelerated obsolescence of the underpinning tools, processes, and mechanisms, alongside some other depreciative factors such as resource uncertainties and public and administrative apathy towards past standards (Lusenet & Wintermans, 2007).

Thus, as a complement to ongoing processes of technological obsolescence, whereby arcane digital media devices become potential museum objects or trending novelties, the study vouches for the testimonies of early adopters: a transition from analogue to digital-driven routines and competences was often symptomatic of semantic and subjective expectations, of cognitive, expressive, playful and mimetic processes. In agreement with Baetens (2017), the corollary is not to generate a “different” perspective, but rather to acknowledge oral histories that may not find a place in conventional forms of discourse on cultural heritage. In this regard, Schleser (2012) points out that the process of documenting these events forms the basis for constructing cultural memory, and that such “unintentional archives” are “unique ecologies”, presenting accurate and unfiltered reflections on everyday life, that can help foster and engage future critical interdisciplinary work.

Lusenet & Wintermans (2007) consider digital media objects as embodying certain peculiarities that differentiate them from traditional heritage materials: “they know no boundaries, they are dynamic, interactive and fragmented.” Spigel (2010), in conjunction, views old hardware as “evocative objects, whose material presence re-emerges in scholarly discussions, and in archiving practices, with the emergence of digital means”, as can be evidenced forthwith from this particular discourse. Yet besides this material presence, the memory of both analogue engagement and an intuitive tap into a felt inevitability are themselves worthy of analysis: among the determinism of technological progress, the project argues that we have often neglected to observe the competences and dynamics left behind as a consequence. It is precisely these dynamics of transition that the research proposes to preserve, enquire, and vouch for.

The study’s methodological approach correspondingly finds alignment with Bastian and Harvey’s (2012) perplexities regarding approach, wherein, objectives driven by a pedagogical interest in identifying and experimenting with a theoretical infrastructure, that can accommodate the explication of digital transition, require to be articulated with the need to better understand the dichotomy arising between the perceptible allowances of contemporary technology towards heritage preservation, and its antithetical role in the abatement of dictated obsolescence.

Testimonials from Early Adopters

Often performed intuitively on relatively user-unfriendly hardware and software, early adoption of digital devices signalled a transition beyond the purely tangible or functional: it provided users with a felt need and desire for a paradigm shift that was yet to fully reveal itself, yet itself felt vaguely utopian. This paradigm of digital access and experience was still far from its current, seamless ubiquity - it often demanded personal effort and investment. As pointed out by Smith (2016), “...many folks weren’t ready, or maybe they didn’t care enough about their TV signal quality to upgrade.”

The project’s argument in aggregating these mostly personal memories of early digital use is that cumulatively they may reveal patterns and taxonomies, and present themselves as heritage: since the default expectation towards technology was not that it would be seamless, as a first approach to a digital device was often mimetic of prior, analogue procedures, and digital conversion offered the illusion of perpetuity. It is not about arguing that “those were the days”, but rather about building an empirical sensitivity to what changes in ourselves through technological progress, so that we may cultivate a clearer vision of this change beyond the benevolent but tacit assumptions around innovation and progress - with inevitable impact on the ways we appreciate and incorporate the aforementioned, traditional crafts and manufactures.

Reflections on past experience can, however, often be reductively regarded as an exercise in nostalgia, a mere segment of a trajectory that leads towards the ever-growing sophistication of current media devices. It is this tacit assumption that the current study questions, by bearing testimony to a singular historical moment of transition from analogue to digital environments - with all the challenges this entailed. Recognising such ambiguity surrounding nostalgia, Bevan (2013) states that invocations to the past and the associated material connections to a particular period

may not be rooted in material realities of that time, and that it “reinforces the contradiction inherent to nostalgia as a yearning for the past, knowledge of the impossibility of return, and simultaneous understanding that the idyllic past was never real to begin with.”

Premises and expectations

The study is being performed via semi-structured, recorded interviews with early adopters, whose contained narration provides the primary source material for extrapolation, pattern recognition and storytelling. The outcomes are intended to serve historical, broadcasting, pedagogical and philosophical contexts. The consequent insights are intended to address a series of critical questions pertaining to the digital, such as:

- the various impresses of the transition from analogue to digital on individual facticities and collective realities;
- the proliferation of virtual constructs as a new limit of authenticity;
- the emergence of virtual sentiment lexicons as proxies for emotional communication (Santamaría-Bonfil & López, 2020);
- the influences of uncritical consumption (Gauntlett, 2002) on cultural interpellation.

These theoretical inquisitions, among others to be added cumulatively, are expected to derive critical reflections on the interlacing between change and continuity, alongside shedding light on the “implications of an unprecedented accumulation of media and cultural resources, and their potential for ways of making sense of our own and others’ experience over time” (Keightley & Schlesinger, 2014). In concordance, Schleser (2012) sees merit in reading the generated information as temporal evidence, stating the imperativeness of embracing such wealth of “born-digital cultural production located within unintentional archival spaces... that are located outside the conventional domain of traditional cultural heritage institutions”, in order for future generations to accurately comprehend past realities.

The nature of inquiry is conversational, wherein nostalgia is used tactically to expose sets of “internal contradictions” within the digital, and to “serve as a space for a mnemonic processing of cultural memories of old media, as popular conjecture on the present trajectory of media technology” (Bevan, 2013). The interviewees essentially represent participant-observers in this broad transformation, recording changes as they occur while contributing to new waves of change. Their accounts stand as testament to the overriding nature of digital upheaval, wherein generations of technologies and software are introduced on a recurring basis with the compulsion to further transform markets, society, and everyday life (Hofacker, 2019).

The current geo-political predicament we are traversing may somewhat tempt us into this reading that before the ubiquity of smart technology, geo-tagging, social media, hacking, viruses and bot farms, things were indeed better, but rather than amplify that speculation, we posit that it is worth looking into the last era where the digital was not taken for granted. The issue is also lexical: ‘memory’ as data storage is also ‘memory’ as a wealth of personal experience (Niemeyer, 2019) - and ultimately signals a collective convergence into a zeitgeist that may be best recognised retroactively in order to actively inform the present.

The research is being developed within the framework of the project “Anti-Amnesia: design research as an agent for narrative and material regeneration and reinvention of vanishing Portuguese manufacturing cultures and techniques”, co-financed by Portugal 2020, alongside the European Regional Development Fund and the Foundation for Science and Technology, Portugal (ID+/Unexpected Media Lab: POCI-01-0145-FEDER-029022; 2018-2020).

More information about the study and how to participate can be found at:
<http://softmuseumhardwareuse.wordpress.com>

Information about Project Anti-Amnesia can be found at:
<http://endlessend.up.pt/antiamnesia>

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*Embracing Difference:
A Case Study of BoA in Japanese-Korean Pop Music Album Cover Design*

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Abstract

BoA is a South Korean musician, who has a high reputation as an art performer in Asia, especially in Japan and South Korea from 2000 to 2019. She was the very first Korean entertainer who launched a million records in Japan with her album “LISTEN TO MY HEART” in 2003. In her career, she revealed the cross-cultural possibilities of art performance, and won the “Most Influential Artist Award” and “Favorite Artist Korea”. This research focused on the art and graphic design of BoA’s album covers released in Japan and Korea. Also, the design aspects and the cultural differences of Pop Music in East Asia were investigated. We employed a case study approach, to analyze various design elements, with an emphasis on color and visual style. According to the aggregation of results, the color tone was mostly harmonious in Japan. On the other hand, the color chosen in Korea was a contrast combination. As a designer, it is important to acknowledge the diversity of intercultural design when we are facing into a generation of globalization.

Keywords: Album Cover Design, BoA, Pop Music

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Introduction

BoA is a well-known pop music singer in South Korea. The purpose of the study was to examine the art and graphic design of BoA's album covers. Specifically, we examined six albums with the same title but with different album cover designs released in Japan and South Korea. The elements of a typical album cover design include the name of the album and the name of the singer. Other information such as publishers, price, singer biography, etc., are optional. It includes a design component and a content component.

Image, no matter figurative or abstract, can blend in with tradition and reality. The scope of graphic design is wide, as it covers art, design thinking, psychological research, communication, and marketing.

Layout design elements include culture, simplicity, identity, and effectiveness (Sun & Wang, 2020). Here is a description of each of the elements:

Culture: By combining tradition, culture and contemporary society, the image conveys the meaning of language, and also contains the value of culture.

Simplicity: Extract the essences of an image in order to recreate another visual representation.

Identity: Graphic design relies on the form of images to convey ideas, so the design needs to have an identity to be accepted by the public.

Effectiveness: It is the ultimate display of meaning for the design, which can clearly express the unique function or meaning of the individual works.

Color matching in album design includes two aspects (Lungteng, 2015). Similar Harmony is when the effects of similar blending is stable and soft, but sometimes it has the disadvantages of being plain and dull. Contrast blending refers to matching colors with contrasting hues, lightness, and saturation. It usually creates a dynamic and lively sense, and is easy to attract attention.

Research Method

In this study, we conducted semi-structured in-person interview with an album cover designer who mostly work with digital singles in agency company and music industry. The interview was carried out by one-to-one interview, with the aim of understanding the interviewee's view on album cover design by asking open-ended questions in different situations and to guide the interviewee to express their ideas in more depth (Guan et al., 2015).

This research interviewed album cover designer who mostly work with digital singles in agency company and music industry.

The section below includes the interview questions as well as the responses:

1. What are the elements of a cover design?

When publishing physical albums, the elements include: posters, lyrics, CD package

design elements, albums, disc appearance, labels/ stickers/ stamp design on the front and back cover, and the booklet inside the package.

2. What are the requests between the director and customers?

In the designer’s perspective, customer comes first. Meaning, the requests from the customers are the priority. However, the album is mainly planned by the music agency or the singer her/himself.

3. What is the procedure of designing an album cover?

1. Production of the digital single cover image
 2. Shooting for artistic image photo and photos for use in posters and other visual printings.

3. At the same time, video recording of the music video.

4. Adjustment and editing

4. How to set the portrait photography on album cover?

The presentation of visual style and formation is usually decided by the company, which began by reaching an agreement with the photographer and designer on color tone, topic and style setting. In order to make sure the company is taking responsibility and control, experimenting different positions and lightings are required and at least 2 to 3 sets of photo shots are handed in in a proposal.

5. Did you discussed with artist when you design?



Singers hardly participate, the image setting was mainly decided by the investor and agency. Most artists focused on music.

Case study

BoA had her first album at the age of 13 right after she completed her trainee session in 2000. At the same time, she received attention in Japan. After a year, she was completely immersed into her career in Japan.

A front shoulder level close-up portrait shot was the appearance of South Korea’s cover and the harmony brownish tone of the album is used as the overall setting. The following year, the same-listed song was released in Japan. The 14-year-old BoA officially debuted in Japan. The album reflects the tender feelings, the color pink was selected to make a contrast from the white background.(See Table 1)

Table 1 *ID Peace;B Album Cover Design in Japan and South Korea*



2001.05.30 Japan	2000.08.25 S.Korea
	

BoA released her second album in Korea in April 2002.. The European pop dance music performance, and a side shot of a half body sitting down and turning back with her hair swinging in the breeze gives a hint of a fashionable, young atmosphere in the

album. The picture is presented with deep navy blue at the background, making a contrast to the lightness on her outfit.

In the same year in September, the same album was released in Japan. The album cover was presented with a frame of a broken eggshell, so as to reveal the new style of her music, symbolizing the newborn life and hope. The light yellow and the cold tone white illustrates the softness and tenderness of femininity and the beauty of confidence and energy. (See Table 2)



Table 2 *NO.1 Album Cover Design in Japan and South Korea*

2002.09.19 Japan	2002.04.01 S.Korea
	

Double album was first released in Japan, and the choice of color was mainly based on blue . The blue gradient tone, creates a feeling of calmness and refreshment. The lighting in this image brightens up the face which contrasts BoA’s facial contours. The silver accessories also show the elegant neckline and the feeling of confidence.

In October 2003, the same album released in South Korea. Yellow was the background color, presenting a distinctive impression, which brought out the power and energy of visual impact. Also, the three overlapping postures with transparent image conveys the different aspects and characteristics of BoA in this album. (See Table 3)

Table 3 *Double Album Cover Design in Japan and South Korea*

2003.01.22 Japan	2003.10.23 S.Korea
	

This Japanese album was released on the day after the South Korean album. However, the album was presented in an opposite way. It highlights the maturity and the glamor of a young woman. The overall color tone is black, with some shadowy colors. The lighting from the top left brings out the brightness, which allows the audience to focus on her facial expression. The braided hairstyle gives the sense of firmness and fierce. At the end of 2003, the release of “Rock with you” album led to a new music trend in

South Korea. It emphasized the style of hip-hop. The apparel in this album focused on presenting rebellious and youthfulness. In addition, the posture of jumping shows the movement and dynamic expression of the image. The charming and chic feeling from the matching color of purple and pink used in the bold font enhanced the weight and space. (See Table 4)

Table 4 *Rock With You Album Cover Design in Japan and South Korea*

2003.12.04 Japan	2003.12.03 S.Korea
	

In 2003, BoA just successfully held a solo concert. then named this album “Shine we are” representing the concept of shining yourself. The use colorful gradient on the bold font text has bring out the beauty and vivid of the music content. The application of transparency on the text also refers to the penetration of dance music with lively rhythm and fast beat. Then an elegant side half-body shot was taken as the background image.

At the end of 2003, BoA has reached her active period of time. The album design in South Korean version has tried out the visual impact on black-white style, the contrast has shown a hint of retro and handsome qualities. The photograph was taken from the bottom with high angle shot which helps representing her belief of being a singer and her personality. (See Table 5)

Table 5 *Shine We Are Album Cover Design in Japan and South Korea*

2003.05.14 Japan	2003.12.04 S.Korea
	

In the summer of 2006, BoA released “Key of Heart” that meets the atmosphere of summer and holiday vocation theme. The blue sky, swimming pool, yellowish sunshades, and orange juice were used as the elements to symbolize the sunny weather in August. In addition, the text performance was designed to emphasize the enlargement of size and the lightness of appearance. Transparency was created by the hollow between the lines. The next month, the South Korean version of “Key of Heart” was released with a relatively different look. The image of the album was

presented with white background showing pureness, honesty and softness. Also, the san-serif text font was light and clean, which symbolizes the imagery of pursuing of perfection. (See Table 6)

Table 6 *Key of Heart Album Cover Design in Japan and South Korea*

2006.08.09 Japan	2006.09.21 S.Korea
	

Conclusion

The results of the study suggest that albums would be released in different color tones according to different regions. Also, the album design represented BoA's image in different periods of time and the album design reflects the differences in performance between Japan and South Korea. Change of seasons also influences the choice of color in album design.

The limitations of the study is that we only examined a single singer in two different regions. This study provides implications for understanding how albums with the same title differ in cover design elements in Japan and South Korea. Future research should investigate not only one singer, but also to compare different singers in multiple regions in order to promote the reliability of the results.

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*The Micro Motion of Ambient Surrounding —
An Exploration of Techno-Biophilic Design*

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Abstract

Biophilia hypothesis was devised by Edward O. Wilson(1984), being based on evolutionary psychology, which suggests that "people have the innate tendency to focus on life and lifelike processes". So far, the development of the theory has been invested in many different fields, which proves that it is helpful for human physical and mental health. It has also attracted attention in the field of architecture and interior. The mainstream is the planning and configuration of "actual natural" such as the introduction of natural light, vegetation walls, and plant decorations. In recent years, facing the development of information technology and the Internet of Things, people have become inseparable from their digital lives. It seems push you and me farther away from the nature. Excessive Internet dependence and addiction have caused people to become detached from the real environment and cause mental illness. However, can Biophilia return to our lives through digital technology? Sue Thomas (2015) devised a concept of "Technobiophilia", which is "the innate tendency to focus on life and lifelike processes as they appear in technology". This study is based on the above review to sum up that the development of digital technology can be a resistance or a help while facing the biophilia, and the key point is how it coexists and awakens the importance of people's perception of the ambient environment. And based on the research, this study explores the distance and relationship between nature and people through projected images.

Keywords: Technobiophilia, Biophilic Design, Attention Restoration, Affective Ambience, Non-Rhythmic Sensory Stimuli

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1. Introduction

Biophilic design is an environmental design with concern of human's love of living system and has received increasing attention as a design philosophy in recent years. So far, the development of the theory has been invested in many different fields, which proves that it is helpful for human physical and mental health. This paper briefly reviews the development from biophilia to technobiophilia and explores the distance between nature and people in the digital age by design implementation.

The structure of the paper as follows (Fig.1). In section 1 ,a background review of biophilic design. In section 2, a discussion and design concept is proposed. Section 3 is experimental work including data acquisitions, classification, analysis and examinations. Section 4 presents the conclusion and future works extensions.

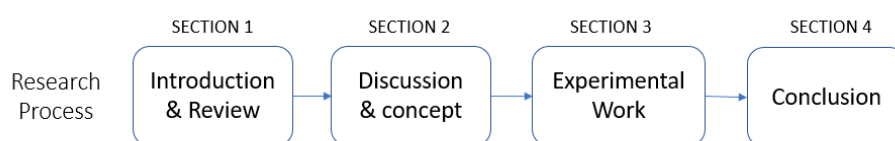


Figure 1: Paper structure.

1.1 Biophilia to Technobiophilia

The word biophilia was first used by the social psychologist Erich Fromm and it means “love of life or living systems”. Then in the 1980’s, the term was introduced and popularized as a hypothesis by Edward O. Wilson. He suggests that “people have the innate tendency to focus on life and lifelike processes” (Edward O. Wilson, 1984). Based on evolutionary psychology, this tendency is necessary for survival live in the wild where was a mainly sensory world dominated by critical environment feature. Such as :light, sound, odour, wind, weather, water, vegetation, animals and landscapes. Our skills and aptitudes learned is closed association with natural system and processes. And it enhance human abilities and benefit about our emotional, problem-solving, critical-thinking, constructive abilities. Biophilia provided instrumental in enhancing human body and mind and became biologically encoded during human evolution.

However, as the human population stabilized and there was time to develop increased intellect and strengthened physical dominance, the pressing need for high levels of biophilic sensitivity dropped away. For thousands of years it has remained with us as a 'weak' biological tendency. But in recent centuries the coming of industrial society has increasingly failed to sustain it and as a result it has begun to decline into latency.

In digital age, there is a view that whether digital technology can be a resistance or a help while facing the biophilia. Due to the technological advancements, the popularization of cars and more time spent inside buildings disconnect people from nature. While everything can be done with the phone in the pocket and people do not have to disconnect from the digital to stay connected to their surroundings. In other words, people spend more time in the digital world and It seemingly means that they are pushed more farther away from nature.

Some of the biophilic activities urges people to reconnect with nature by turning of the digital device, placing indoor plants at home or taking a trip into the nature environment. These are based on a hypothesis that technology is opposite to nature. However, facing the irreversible trend of digital life and the technology addiction, it is time to rethink of it and find the possibilities which technology can help.

From a view of the definition changes of nature(Fig.2), we can understand the way people treated nature. In today’s definition, cyberspace can definitely be seen as a natural phenomenon. Sue Thomas who mention this argument and devised a concept of "Technobiophilia", which is "the innate tendency to focus on life and lifelike processes as they appear in technology" (Thomas, S.,2015). She give a conceptual comparison of nature space to cyberspace and sensory exploration ability of people in unknow world (Table 1). In these points of view, it seemly gives a positive way to help biophilia return to our lives in digital age.

“cyberspace” vs. “nature space” in the framework of biophilic design

	biophilic design’s two basic dimensions	cyberspace
physical space	<p><u>organic or naturalistic</u> characterized by shapes and forms reflect an affinity with nature in one of three ways:</p> <ol style="list-style-type: none"> 1. direct contact with nature 2. indirect experience 3. symbolic or vicarious experience 	<p>Dissimilarity: Physical sensory</p> <p>Similarity: Represent :symbolic or vicarious experience is also can be represent in cyberspace.</p>
Spiritual space	<ul style="list-style-type: none"> • <u>place based or vernacular design and it relates to buildings and landscapes:</u> • connect to the culture and ecology of a locality or geographic area. • the spirit of place 	<p>Similarity:</p> <ul style="list-style-type: none"> • Placelessness: cyberspace is actually about the absence of place and it is talking about the separation of the built environment from its biocultural context • sense of presence: the advent of virtual space has brought about a different kind of placelessness which in fact is an essential element of virtual experience, and one which does not so much negate physical space as replace it with an equally potent sense of presence.

Table 1: Comparison of cyberspace and nature space. Based on Thomas, S. (2013). Technobiophilia: Nature and cyberspace.

What do we mean by “nature”?

	In the Classical world	By the 16 century	By the 17 century	Today:
Nature is	<ul style="list-style-type: none"> what is most striking in conceptions of nature is the yearning for purpose and order. Hence the respect for an ordered universe. And part of that order were the earthly aspects of human behavior. 	'natural' came to mean: having a real or physical existence as opposed to what is spiritual, intellectual or fictitious; pertaining to the physical (as opposed to the spiritual) world.	not artificial	Two definition <ul style="list-style-type: none"> is only that which can be classified as a living organism unaffected by anthropogenic impacts on the environment. everything is nature including all that humans design and make

Figure 2: What do we mean by nature. Based on Thomas, S. (2013). Technobiophilia: Nature and cyberspace.

1.2 human well-being : Restorative Environment and Directed Attention Fatigue

In digital age, cyberspace is everywhere in our life circle, which changes the lifestyle of people and cause illness. It is true that stress, overwork and depression are regarded as the main cause of health conditions known as illness of modern civilization. Since more than half of things can be done online, excessive internet dependence and addiction have caused people to become detached from the real environment and caused the experience of mental fatigue. In a bid to combat the difficulties, Attention Restoration Theory proposes that exposure to natural environments encourages more effortless brain function, thereby allowing it to recover and replenish its directed attention capacity. According to Kaplan et al., the natural environment have four properties which can provide the restorative effect: Extent, Being away, Soft fascination , and Compatibility(Kaplan, R., & Kaplan, S. ,1989). And an integrative framework is proposed that places both stress and directed attention in a larger context of human-environment relationships (Kaplan, S. ,1995).

	involuntary attention.	Voluntary attention(directed)
Meaning	Natural attention	Need make an effort to avoid distractions and to focus on the task.
Example situation	often without any intervening deliberation	hard work of forcing yourself to maintain focus on something that is not at all interesting.
The function in biophilia	is probably an ancient adrenaline-fueled response to external alerts and it is <u>necessary for survival in a wild world.</u>	- allows us to concentrate in the face of continuous distractions as well as helping us to control and inhibit our behavior in situations - essential for effective functioning

Table 2: Involuntary attention vs. voluntary attention. Based on Thomas, S. (2013). Technobiophilia: Nature and cyberspace.

Regarding to attention, there are two kinds of attentions: voluntary attention and involuntary attention(directed attention), definition depended on whether it requires effort to maintain. Each attentions play important role in human information processing (Table 2) and the attention shifts constantly occur in life. Its fatigue was caused by long-term maintenance of single attention. The conceptual idea of restorative is rhythm for temporary relaxation which is to switching between voluntary and involuntary attention in a period of work. In fact that it is easily to

achieve in the past by circadian rhythm but hard for modern people who spending even all the time indoor, excessively constant and static environment, in which make them miss the sense of nature rhythm. This situation is exacerbated by the cause of modern environment and the fast and compact lifestyle. To rediscover the nature rhythm of attention and restoration, Sue Thomas proposed a conceptual model illustrating the rhythm of switching formula and mention the potential of tiny interval for each shift in attention time periods(Thomas, S. ,2013).

Give a comparison of the temporary relaxation rhythm to natural phenomena, there are similarity in the concept of intermittent. The motion of natural phenomena such as wind blowing or leaves swaying are stochastic and ephemeral. Catie Ryan give a terms of Non-Rhythmic Sensory Stimuli to illustrate this kind of nature connections which can bring biophilic help for reduce stress and improve productivity. Research shown that the brain processes the movement of living things in a different place than it does of mechanical objects and the perceive movement in the peripheral view much quicker than straight ahead and these help for adjustment of visual focal lengths periodical and momentary(Ryan, C.,2015).

Although biophilia might be a fragile sensibility, it does appear to be essential to human health, productivity and well-being. Researches show that biophilic areas can help cognitive performance, stress reduction, emotion and mood enhancement and the human body. A table proposed by Terrapin Bright Green(2014) illustrates biophilic design pattern versus biological response which supported by rigorous empirical data. It's restorative benefits has been generally accepted to a certain extent.

1.3 Biophilic design criteria review

For the purposed to detailed understanding of biophilic design, this chapter discussed different perspectives of spatial practical application in nearly 10 years (Table 3). The Specific guidance for biophilic design first from Stephen Kellert (2008) who has set down a framework in which is dimension, element and attributes. There are two basic dimensions and the first one is an organic or naturalistic dimension meaning shape or form reflect the human affinity for nature. The second one is a place-based or vernacular dimension meaning a sense or spirit of place. Then it can be practically related to six design element and 70 attributes.

Based on this framework, the biophilic design principles were proposed : Sue Tomas (2013) in a technobiophilic view promotes more biophilic activities and the carness of surroundings. Nikos A. Salingaros (2015) in a view of the biophilic effect that with humans' experience and sum up 8 points: light, color, gravity, fractals, curves, detail, water and life. Kellert (2015)gives a more detail research in a view of humans' experience with biophilic attributes and the discussion divides into three sections: direct experience, indirect experience and experience of space and place(Kellert, S., & Calabrese, E. ,2015). Then based on this research the publishes *14 Ppattern of Biophilic Design* which is more practical design principles to assist designers in their practice work(Kellert, S., & Calabrese, E. ,2015).

Regarding to biophilic design, the mainstream design suggestions are still more about the planning and configuration of "actual natural" such as the introduction of natural light, vegetation walls, and plant decorations.

2008 Dimensions, Elements and Attributes of biophilic design (Kellert etc.)	2013 Technobiophilia (Sue Tomas)	2015 8 Points of Biophilic Effect (Nikos A.Salingaros)	2015 The Practice of Biophilic Design (Stephen Kellert)	2015 14 Patterns of Biophilic Design (Kellert etc.)
Dimensions <ul style="list-style-type: none"> Organic or naturalistic: reflect the human affinity for nature. Place-based or vernacular: a sense or spirit of place. 	Indoor <ul style="list-style-type: none"> Pay attention to the view from the window Ornament Use indoor plants to your advantage Connect with animals Consider biophilic computer kit 	8 points <ul style="list-style-type: none"> light, color, gravity, fractals, curves, detail, water, life 	experience & Attributes <ul style="list-style-type: none"> direct experience: actual environmental features indirect experience: representational experience of space and place: spatial features Integration of parts to wholes · Mobility and way finding · Culture and ecological attachment to place	14 Patterns Nature in the space <ul style="list-style-type: none"> Visual Connection with Nature. Non-Visual Connection with Nature. Non-Rhythmic Sensory Stimuli. Thermal & Airflow Variability. Presence of Water. Dynamic & Diffuse Light. Connection with Natural Systems
Elements <ul style="list-style-type: none"> Environmental features Natural shape and forms Natural pattern and process Light and space Place-based relationship Evolved human-nature relationship 				Nature analogues <ul style="list-style-type: none"> Biomorphic Forms & Patterns. (Symbolic) Material Connection with Nature. (Materials and elements from nature) Complexity & Order. (Rich sensory information)
Attributes <ul style="list-style-type: none"> Roughly 70 attributes(table 1-1) 				Nature of the space <ul style="list-style-type: none"> Prospect. Refuge. Mystery. Risk/Peril

Table 3:Biophilic design criteria review.

To sum up, biophilia is not only an inner tendency of lifelike systems but an ability helping people explore the unknow world. Compared cyberspace to spiritual space, there are both placelessness and sense of presence. To some extent, cyberspace is like a ‘substance’ realization of the spiritual space. Since we concept a space often they come as much from received culture as from objective spatiality; and we often describe the cyberspace using a tern or concept of physical world. The role of biophilia in cyberspace might even be possible that in recent decades our forays into the new territories of cyberspace have reawakened and stimulated the biophilic tendency.

In recent years, biophilic design has received increasing interest from architecture and interior around the world. Two global building rating systems are promoted incorporate biophilic design directly; these are the WELL Building Standard, and the Living Building Challenge. Regarding to biophilic design criteria, the performance and design method are more emphasized on the using of ‘actual nature’ such as nature light and real plants. It’s still a lot more.

2. Discussion and design concept

In the face of digital life, there are two basic issue should be concern in technobiophilic design: awareness of physical surroundings and experience duration .This study explore that the distance between people and nature. This section discuss the Biophilia in two perspectives: physical space and spiritual space. Regarding to the distance in physical space, it is more concerned to the sensory of real world which is various from indoor plants setting to the reserve nature park. The plant environment is nearby or far from people’s daily life circle. The key point to experience of biophilia is that whether people approach these environments actively or passively.

Regarding to the distance in spiritual space, it is more concerned to a feeling or impression which are various from nature phenomena to artificial lifelike form or

motion. The key point to experience of biophilia is subject's bionic authenticity which can awaken people to nature. With regard to the role of technology, whether it can be a help or resistance is more concerned about how much people value biophilia. Since technology assists people's life, the biophilic areas can be divide into different situation according to living condition and sensory stimulation. Fig. 3 demonstrate the concept.

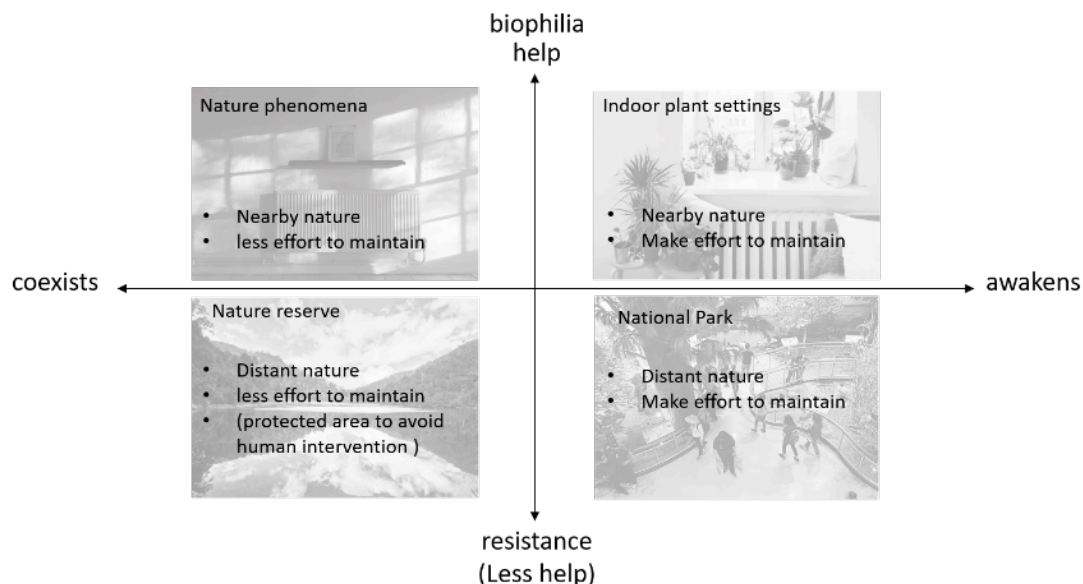


Figure 3: Situation diagram. A quadrant with people as the centre, the vertical axis is the degree of biophilic effect, and the horizontal axis is the present of biophilic area.

First quadrant: The biophilic area is placed in people daily life circle and need people make effort to maintain. Which is such as indoor plants setting or balcony garden. These kinds of settings usually need better lighting conditions facilitate plants growth. The technical strategies can be in ways of improving growth environment conditions or watering reminder.

second quadrant: The biophilic area is placed in people's daily life circle and people can make less effort to maintain, such as landscape paintings, interior decoration with natural materials or window view, natural light and shadow. These settings are usually form by planning and decorating in advance. The technical help can be in ways of represent. The technical strategies can be in ways of bionic image design or sensory experience design etc.

Third quadrant: The biophilic area is generally placed far from people's daily life circle and people deliberately distanced from them to maintain their growth autonomy for the sake of diversity development, such as national parks or nature reserves. Since ordinary people are not allow to enter without permission, the experience of biophilia from there is less. The technical help can be in ways of video or photo recording and spreading. The technical strategies can be in ways of photograph or video recording and spreading.

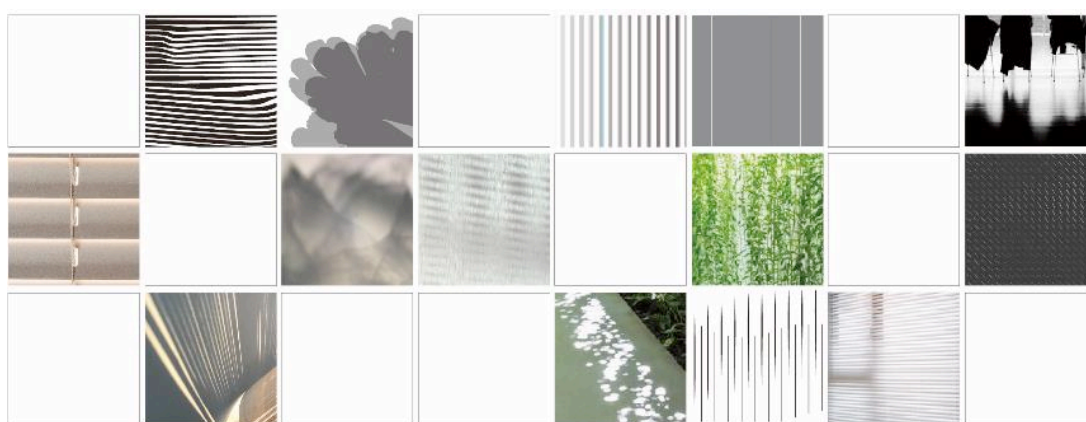
Fourth quadrant: The biophilic area is placed nearby people daily life circle and need people make effort to maintain. Which is such as community park or street tree. These kinds of settings are part of urban and easy access. The technical help can be in

ways of video or photo recording and spreading. The technical strategies can be in ways of photograph or video recording and spreading.

Each quadrants show the advantages and inherent limitations in which technology can take over. There are amounts of research having focused on quadrants 1, 3, and 4, and the quadrant 2 remains still in progress.

The follow sections base on the quadrant 2 and further explore the visual effects and restorative experience of the micro-motion ambience through design analysis and implementation. The design concept aims to build an ambience media with the temporary relaxation rhythm and the display inspired komorebi, the natural phenomena.

Fig. 4 show this design concept image board.



Fieger 4: concept image board

2.1 Design methodology and related case study

Regarding to the design of visual peripheral awareness, The following paragraphs are cases study from three directions: design issue and concept, display of lighting design and motion analysis methodology.

design issue and concept

The design of presenting information in ambient medias settings such as ambientROOM (MIT Media Laboratory, 1980) proposed a interface of space which can display personal information in physical ambience through light, sound and movement. Aim to explore the peripheral awareness in computing, the project classify messages and correspond to ambient media cues with different level attention. Hello.Wall (2005) display media wall with dynamic aesthetic patterns, conveying the idea of transforming the daily space into a social place where people can meet and interact by the used of the dynamic ambience. Lighting design with sensory experience exploring inspire from life experience and emphasis of nature phenomena to enhance the emotional connection of users. Design projects such as Bright Blind(2007, Makoto Hirahara),Hidden Senses Concept project(2014, Sony design group) and komorebi (2017, Leslie Nooteboom, Royal College of Art) not only

represent natural environment but also led us aware a subtle emotions in our innate tendency to ambience.




			
Case	2007 Bright Blind By Makoto Hirahara	2014 Hidden Senses Concept project By Sony design group	2017 komorebi By Leslie Nooteboom, Royal College of Art
Goal	Facing the lack of indoor sunlight and aim to represent the natural experience.	It is a smart home concept aim to change the IOT information as companions in life.	Facing the lack of indoor sunlight and aim to stimulate natural experience.
Design method	Imply the image of a window with daylight by a hidden light source of electroluminescent slats lit	represent visual experience	Represent the nature shadow motion by projection
Similarity	<ul style="list-style-type: none"> - sensory experience and display in lighting design - Design element come from life experience to enhance the emotional connection of users 		

Table 4: Case study of design issue and concept.

Display of lighting design

About the usage and transformation of lighting and shadow, Artist Anila Quayyum Agha is known for her innovative use of laser technology to cut lace-like designs into her installations, which create intricate and bold shadows when lit from within. Artist Fabrizio Corneli who uses mathematical calculations to produce his stunning shadow sculptures. What’s fascinating about his art is that you wouldn’t even know it existed when the lights are turned off, and only when the lights are switched on do the silhouettes takes form to create beautiful pictures upon the adjacent walls.

Motion analysis methodology

Motion capture techniques have come to the rescue since they preserve the distinctive "signature" of the real movement. And an interface to producing emotional animation is achieved by applying elementary techniques from signal processing. This paper’s approach is related to several other research efforts: Kenji Amaya et al. proposed a method to produce emotional animation from neutral, expressionless motion by motion-capture, procedural, physically-based and keyframe techniques. And in a view of temporal texture recognition, the method is based on the experience of static image analysis and combines with optical flow analysis and other expressions. Doretto, G. et al. analyze images sequences of moving scenes solely as visual signals and interpret the image data to recreate and extrapolate it.

In this paper, to represent the nature motion of komorebi, design issue and concept will focus on visual sensory experince and display in lighting design (Table 4). The motion analysis based on the method of geometry features .

3. Experimental Work

To capturing micro motion in nature ambience, the section take komorebi, nature phenomena of sunlight streaming through the trees, for case study in a design analysis. The experimental work includes three parts as follows:

- 1.Observation : Observed in komorebi and collect the nature phenomena video in a period of time(30/FPS, in 1 minutes) and take A and B as experimental observation objects .
- 2.Motion analysis: analyze image sequences of moving scenes to capture motion data.
- 3.Generation : interpret a signal amounts to inferring a model

Part 1: Observation

In part 1, observed in komorebi, sunlight streaming through the trees, the natural phenomena was a regular simple harmonic motion which result from the flow of gases and the structure of plants. The shape of light patch and shadow through branches and leaves is temporal change and irregular shapes present a therapeutic visual experience.

The testing experiments take place in a room without window and project different atmosphere from static image project to slightly motion in the background. With aim to explore the performance of outdoor projection, result show that slightly motion in the background is better(Fig.5-6). The next experiment tests the effect of different kind of outdoor circumstance in a slight nature motion, and try projections in different directions and ranges. In the reading or working condition, the motion in background atmosphere setting may be a interference when the ambient media appears closed to main visual range of direct attention.



Figure 5: The testing experiments of outdoor projection.

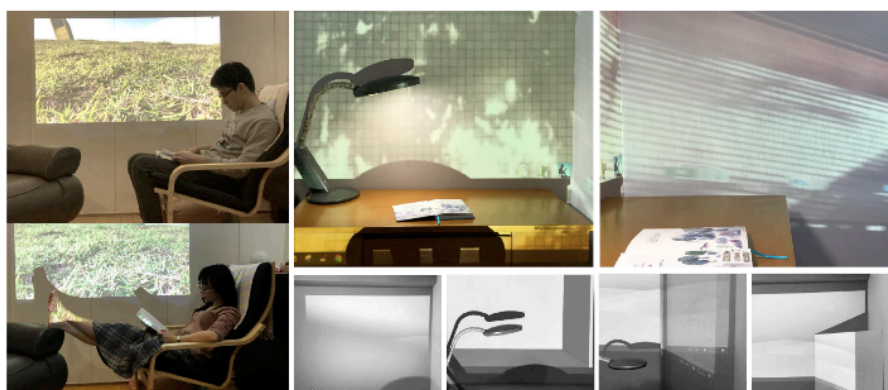


Figure 6: The testing experiments of outdoor projection.

Part 2: Motion analysis

In part 2, A method to represent a lifelike motional background setting from natural visual experience is proposed. This method can be divide into two parts: decompose the motion image into unit by visual analysis and translate the motion displacement to visual attention experience. The analysis approach is as follows(Fig.7-9):

1. Film the motion of plant subjects performed with a period of time and capture the motion data by Adobe After effects, an video production software.
2. Classify the motion data into section by visual experience and tine period.
3. Analyze the motion data of displacement component, edge detection and the image brightness.
4. Translate the visual attention to motion displacement and apply the data to a geometric form.

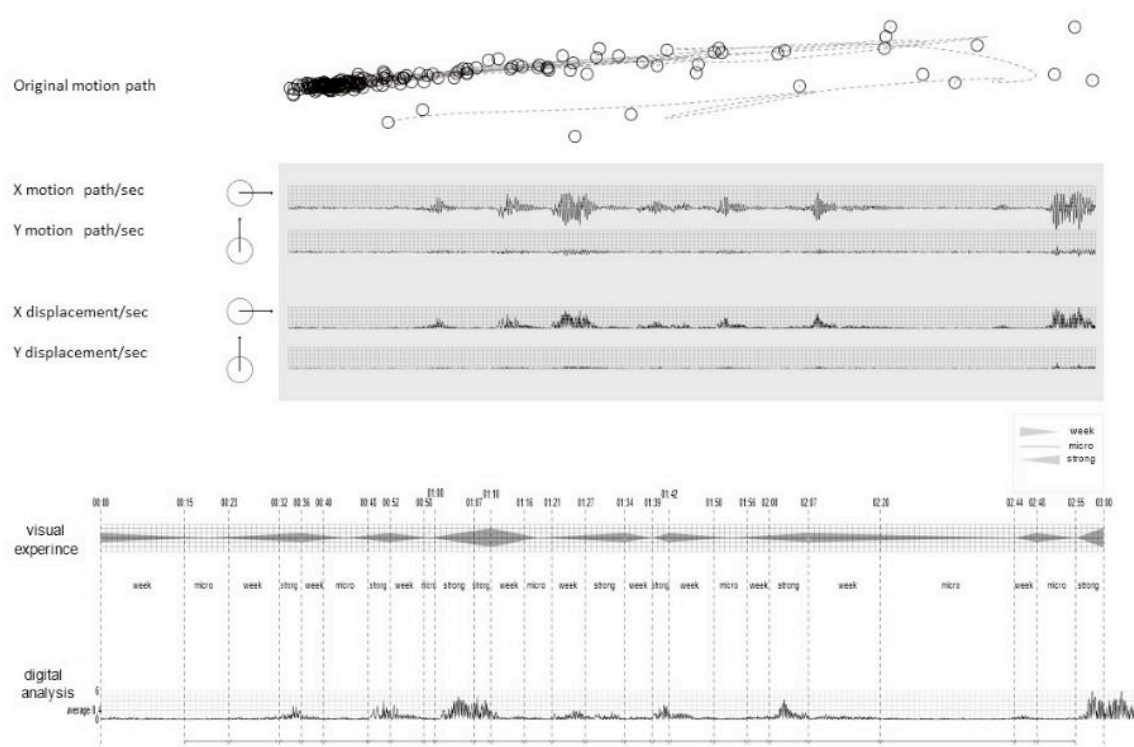


Figure 7: Motion analysis

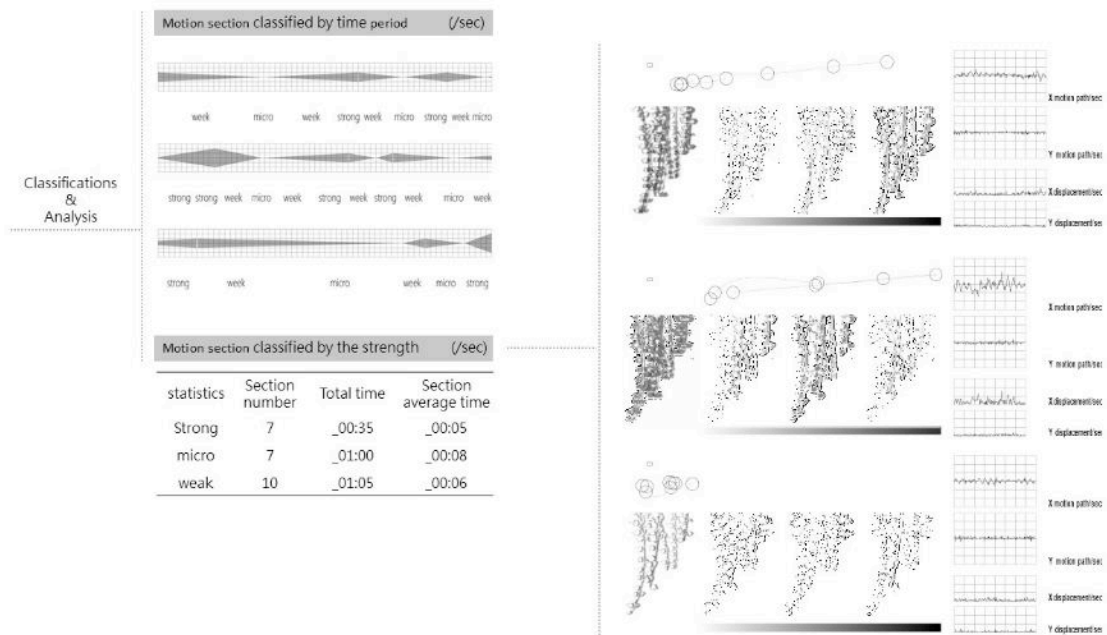


Figure 8: The classify process and analysis.

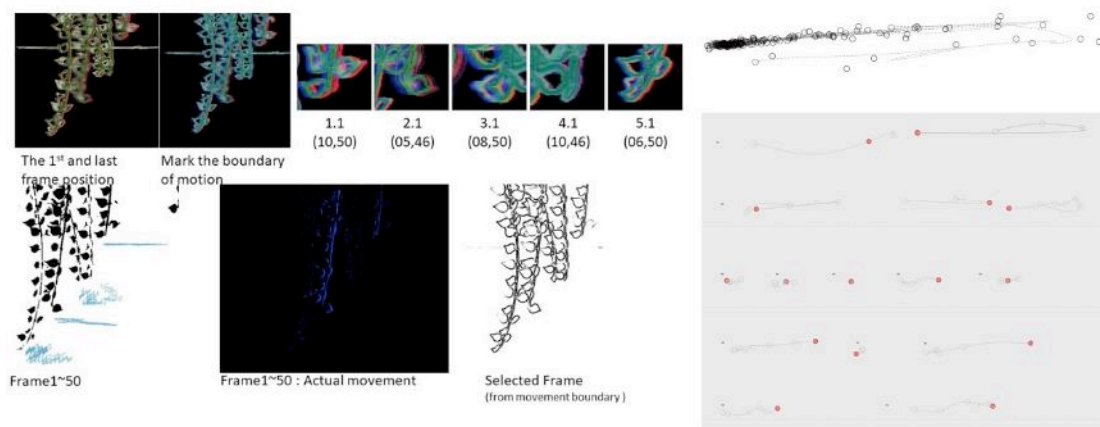


Figure 9: Motion analysis.

Part 3: Generation

Part 3 is a prototype by projection and conceptual modelling of spatial implement (Fig.10-11). Reticular systems are in many aspects a distinct taxonomy of volumetric geometries. The composition logic of motion pattern is inspired from the concept of mask and the imaging principle of moiré pattern.

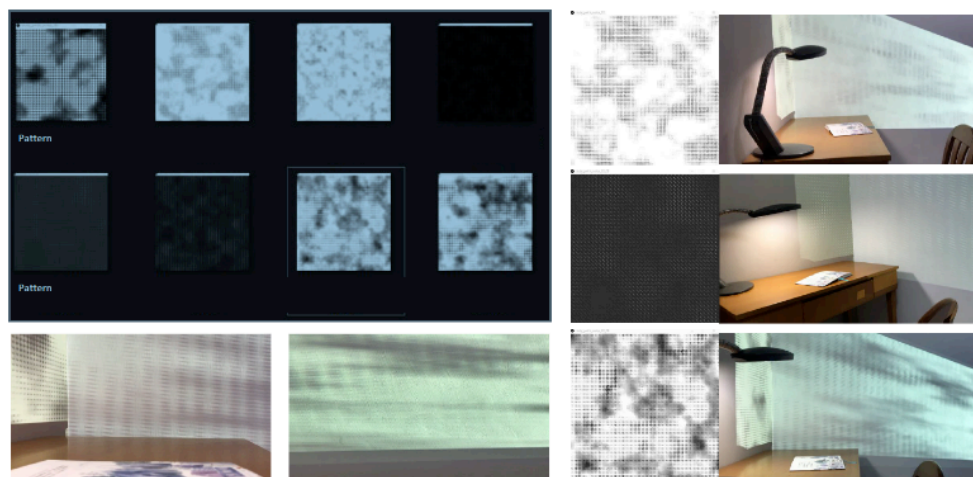


Figure 10: A prototype testing by projection

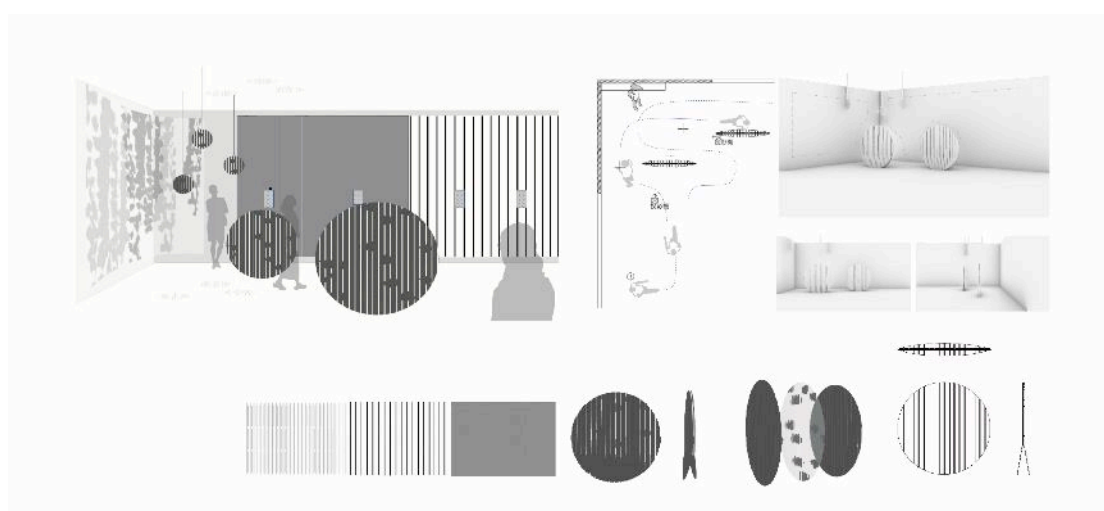


Figure 11: A conceptual modelling of spatial implement

Summary

Based previous work, biophilia is a hypothesis of lifelike inner tendency and the biophilic design is an environment arrangement of a purpose to create restorative environment. The research perspectives of biophilia have been changed from greenery to the usage in digital world. Regarding to biophilic design, the mainstream design suggestions are still more about the planning and configuration of "actual natural" such as the introduction of natural light, vegetation walls, and plant decorations. There is a lot more.

In the face of digital life issues, there are two basic viewpoints should be concern: awareness of physical surroundings and experience duration. This study sum up a table to explore that the distance between people and nature. Then the preliminary design implementation demonstrate a performance of biophilia by using lighting design. The result shows that the role of digital technology can be a resistance or a help while facing the biophilia, and the key point is how it coexists and awakens the importance of people's perception of the ambience.

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Case study

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Artist Fabrizio Corneli : [http://fabriziocorneli.net/Bright Blind](http://fabriziocorneli.net/Bright-Blind) (Makoto Hirahara, 2007) : <https://www.core77.com/posts/8223/Makoto-Hiraharas-Bright-Blind>

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komorebi (Leslie Nootboom, Royal College of Art, 2017) :
<https://www.rca.ac.uk/students/leslie-nootboom/>

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Error Analysis: The Main Writing Errors of EFL Learners Task 2 IELTS Academic Essay

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Abstract

This study sought to examine and analyze the frequency of writing errors and determine the causes behind such errors made by first time test takers of the International English Language Testing System (IELTS) academic writing essay-Task 2. The four criteria specified for the IELTS Writing Band Scores (British Council, 2019) were taken into consideration. A corpus of Japanese adult learners academic writing Task 2 essays in an Intensive Writing Course were carefully examined to determine the main writing errors following the procedure for Error Analysis proposed by Corder (1967). The research adopted an analytical descriptive approach. The findings revealed that verb tense, article errors, spelling and subject verb agreement were the most common writing errors made by learners. With regards to cohesion, coherence and lexical resource, poor progression in paragraphs, parts of the essay being incomprehensible, vague topic sentences, poor use of transition signals and incorrect use of target lexical items were the most common categories of errors. According to the results it is revealed that male learners made more written errors in comparison to female learners. Based on the findings recommendations and suggestions that are of significant importance to educators, EFL learners and policy makers are presented in detail.

Keywords: Error Analysis, Academic Writing, Writing Errors, IELTS Writing, EFL Learners, Language Testing

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Introduction

Commercial language testing has developed into a customary practice among language students in Japan. This test-taking phenomenon is embedded in what is now classified as a “testing culture” where an individual attributed societal value is established on test results, resulting in severe competition (Otomo, 2016). The IELTS test is one such test among other common tests such as TOEIC, TOEFL, and EIKEN. Outside of Japan a growing number of institutions recognize the IELTS test results for international admission. The IELTS test has become widely established to the point of becoming a crucial factor for individuals to secure work in English-speaking countries (Green, 2007). Candidates therefore seek out preparation courses or intensive courses in an effort to practice the various tasks and receive corrective feedback on their written essays in order to achieve an exceptional Writing Band Score of 6.5 or higher.

The analysis of writing errors has become an essential part of the second language teaching learning process. Hasyim (2002), defines error analysis as the practice of observing, analyzing, and classifying the irregularities of the rules of the second language and then to disclose the systems activated by the learner. Crystal as cited by Hasyim (2002) proposes that error analysis is a technique for identifying, classifying and systematically interpreting the unacceptable forms produced by someone learning a foreign language. Language teaching benefits tremendously from the outcomes of error analysis. Therefore, investigating the types and frequencies of learner errors that occur during the L2 learning process and identifying the causes of these errors for different learners can according to Corder (1974) allow teachers and language practitioners the ability to define targeted areas of L2 learners that's requires additional support in the teaching process. The aim of this study is to examine and analyze the frequency of writing errors and determine the causes behind such errors made by first time test takers of the International English Language Testing System (IELTS) academic writing essay-Task 2.

Error Analysis

The type and frequency of errors made during second language acquisition as a pedagogical approach has attracted many researchers (e.g., Yin & Ung, 2012; Yazdani & Ghafar, 2010; As to the theoretical underpinnings of error analysis which were advocated by Corder (1967) and his colleagues in the 1960's, the errors made by students occur in three considerable stages with the first being able to provide valid data about language application from the learner, providing data on when a language is learned and lastly providing data to the learner of the errors made so as to initiate remedial action. Similarly, error analysis has potential advantages such as pedagogical gains in curriculum development and the instruction /learning process.

Error analysis (EA) examines and analyses the errors second language learners make in various tasks (Richards and Schmidt , 2002). EA compares “learner English” with English (L2) itself and judges how learners are uninformed (James, 1998) about the linguistic and semantic rules of the target language. Hasyim (2002) postulates that error analysis is conducted so as to: (a) discover how well a learner is familiar with a particular a language, (b) to know how a person learns a language, and (c) acquire

information on collective errors in language learning, as an aid in curriculum development and instruction.

Overview of IELTS Writing Task 2

IELTS, the International English Language Testing System, is designed to assess the language ability of candidates who want to study or work where English is the language of communication. The results and qualifications from the IELTS test are used for multiple purposes, from meeting eligibility requirements for entry into educational programs to selection criteria for the assumption of professional employment.

The IELTS Writing Task 2 requires candidates to write at least 250 words. They will be presented with a topic and will be tested on their ability to respond by giving and justifying an opinion, discussing the topic, summarizing details, outlining problems, identifying possible solutions and supporting what they write with reasons, arguments and relevant examples from their own knowledge or experience. Responses must be in a formal style. (British Council, 2019). Sitting the IELTS writing task test can create extreme pressure for many candidates (Issitt, 2008). This is a result of the limited time allotted to complete both tasks along with the unpredictability of the tasks topic along with the formality of the tasks and its assessment criteria. In the Writing Task 2, there is a detailed assessment rubric. As O'Loughlin and Wigglesworth (2003) reports learner familiarity with the assessment rubric could highly influence how they approach the task and eventually their performance.

IELTS Writing Task 2 Assessment

Candidates essays are assessed by trained IELTS examiners using the four criteria (Task 2 Band Descriptors) which is summarized in Table 1. The public version of this rubric is available online.

Table 1

Task Response	Coherence and Cohesion	Lexical Resource	Grammatical Range and Accuracy
Being able to full address the task, developing ideas clearly and supporting them	Being able to clearly and skillfully organize ideas in a paragraph whilst using referencing and cohesive devices	Being able to use a variety of vocabulary that is uncommon whilst making limited spelling and word formation errors.	Being able to use a variety of grammatical structures and punctuation with minor errors.

Table 1: An adaption of the public IELTS Writing Task 2 Band Descriptors

Methodology

A corpus of 30 Japanese adult learners academic writing Task 2 essays in an Intensive Writing Course were carefully examined to determine the main writing errors following the procedure for Error Analysis proposed by Corder (1967). The research adopted an analytical descriptive approach.

Participants

For the purpose of this study thirty (30) students in an IELTS Preparation Course were selected . All the participant were native speakers of Japanese. English was considered a foreign language for all the participants. The participants were all first time test takers ranging from ages 18-60. (M=12 and F= 18). There were twelve male participants and eighteen female participants. The youngest participants within the selected sample were six 18 year old's and one 60 year old as the oldest.

Instruments

A total of 2 samples of IELTS Writing Task 2 were taken from each participant constituting a total of 60 writing samples as the materials being used in this study for analyzing errors . The written tasks were obtained during December 2019.

Procedure

Two sample sets of Writing task 2 essays were marked by the researcher (lecturer). Each essay was carefully examined word by word and sentence by sentence coding categories were then generated based on all the writing samples. The number of errors were then calculated into percentages to analyze the frequency.

Data Analysis

The data analysis process was divided into 3 parts:

1. The errors were analyzed based on the four criteria of the IELTS Academic Task 2 (**IELTS BAND DESCRIPTOR**).
 - Task Response
 - Cohesion and Coherence
 - Lexical Resources
 - Grammatical range and accuracy
2. The type and frequency of errors made by each participant
3. The causes behind such writing errors

Findings

The findings revealed that verb tense, article errors, spelling and subject verb agreement were the most common writing errors made by learners. With regards to cohesion , coherence and lexical resource, poor progression in paragraphs, parts of the essay being incomprehensible, vague topic sentences, poor use of transition signals and incorrect use of target lexical items were the most common categories of errors.

Table 2

Type of Errors	Number of Errors	%
Verb Tense	95	34.92
Article Errors	82	30.15
Spelling	55	20.22
Subject Verb Agreement	40	14.71
Total	272	

Table 2: The frequency and percentage of grammatical errors

Table 3

Main Causes of Writing Errors	
1.	Inadequate Academic Writing practice
2.	Translation from Japanese to English
3.	Intralingual and Developmental mistakes

Table 3: The Main causes of student errors

Table 4

Error Classification	Examples from Task 2 Writing
Verb Tense	“Like idioms or phrase that related to regions and cultures...” “Hence, this will might leads to a...”
Article Errors	<ul style="list-style-type: none"> “...living in an another country.” “... To begin with, there is an communication problem.” “...it only brings a unfavorable influence.”
Spelling	<ul style="list-style-type: none"> “... this will highly increase their curiocities” “...I personaly think that both are important.” “...Chinese and Japanese their caractors are similar due to historical background.”
Subject Verb Agreement	“Many foreign friends of mines travels to China.”

Table 4: Error Classification and Examples

Discussion and Conclusion

A detailed analysis of the findings indicated that four common errors made by students were: verb tense, article errors, spelling and subject verb agreement as outlined in Table 2. Based on the findings it is clear that verb tense was the common error made by participants with a total of 95 errors listed. The results may suggest that the inappropriate use of verb tenses is one of the main learning challenges of students in this study. According to the results it is revealed that male learners made more written errors in comparison to female learners (N=140).

According to Corder (1974) error analysis categorization (interlanguage, intralingual and developmental errors may impact students writing tasks. The influence of their first language (Japanese) and the fact that they are first time test takers highlights their weaknesses in coherence and lexical resource, poor progression in paragraphs, parts

of the essay being incomprehensible, vague topic sentences, poor use of transition signals and incorrect use of target lexical items.

The study is important to educators and study material developers who should become aware of the kind of errors that their target learners make, so that they are in a better position to put appropriate intervention strategies into place. For learners, error analysis is important as it illustrates the areas of difficulty in their writing. The data trail that is eventually generated by each student will allow prefectures and Boards of Education (BOE) to acquire a better understanding of the individual behavior of students (test takers) therefore giving insight into how students learn.

The information from this study can inform stakeholders:

- to provide customized programs, syllabus and curriculum for improving student's efficiency and results on the IELTS Writing Task 2 essay
- to identify where the global education is failing students
- to recognize which learning programmes are most successful, and why some students score better than others overall in testing, all with the aim of improving students' chances of success on the IELTS Writing Task 2 essay.

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Applying Teaching Strategies for Design Students' Learning Effectiveness on Blended Learning

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Abstract

Flipped teaching has been going on for a long time in various ages and academic fields, and blended learning has gained the strengths of platform and traditional method to create the more active learning environment. This project is based on the different teaching strategies (traditional teaching model / blended teaching model) to test students' pre-class readiness and learning effectiveness. In the study, students with different learning styles were examined their learning readiness to investigate the learning effectiveness on design teaching. SPSS statistical analysis was used to inspect if blended teaching model and students' learning styles have a significant relationship with student learning readiness, and indirectly effect the learning effectiveness. Through the students' learning performance and experiences, we will conduct the direction of future implementation of practical design education.

Keywords: Teaching Strategy, Learning Style, Learning Readiness, Learning Effectiveness

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Introduction

Problem of Design Education

“Blended learning approach to gain the strengths of both online platform and traditional method for achieving identified learning outcomes and create a more active learning environment.” (Graham and Robison, 2007)

Blended learning combined both classroom teaching and technology instructions (Garrison and Kanuta, 2004). The strength of blended learning is integrated e-learning and traditional teaching. The approaches of blended learning conform classroom teaching and effective workplace practices.

The concept of blended learning in this study based on design education is no longer learn the overall skills, but the actual needs and skills to enter the practical workplace. Design students learn about their own lack of knowledge and ability by self-learning and problem-based learning, and the role of the teacher is transformed into a supporter to assist for the professional knowledge, problem solutions, and design skills required by the student at each stage of the program execution.

Research Objectives and Problems

Are the advantages and effects of blended learning applicable to design education and design practice learning? Can blended learning improve the effectiveness of design practice learning? We integrated blended teaching model included flipped teaching, in-field learning (practical workplace) and integrated capabilities (technology and personal skill) to enhance student practical abilities and experiences on design education. We compared different teaching strategies (traditional design learning and blended design learning) and students' learning styles to investigate the learning readiness and effectiveness.

The research outlines the following research questions:

- (1) Do teaching strategies significantly affect students' learning readiness?
- (2) Whether design students with different learning styles significantly affect their study readiness?
- (3) Whether students with differences learning readiness will affect students' learning effectiveness?

Teaching strategies on design practice

Practical design education is different from the teaching of theoretical courses. How to introduce practical workplace experience into students' classroom learning is an important goal. We try to integrate blended learning, with digital technology and workplace internship, so that design learning has different effects, and make up for the limitations of traditional face-to-face learning method in the classroom (Garrison & Vaughan, 2008). The blended learning model has the flexibility and efficiency of learning, as well as social interaction and practical participation. The blended learning model also combines various teaching media, teaching methods, teaching techniques and environments to enable learners to achieve the best learning effect (Rooney, 2003). See figure 1, the cohort teaching activities which be designed to provide

participants with experience and expertise in curriculum design, teaching strategies, and educational technology integration. The curriculum design involves the course outline for the blended learning. Teaching strategies develop and provide students' experience and skills with online discussions, group work and workplace practices. The teaching technology integration includes the strategies and skills for managing a course. Teachers offer a variety of learning opportunities that allow students to share, discuss, and debate their course redesign experiences to achieve the educational goals (Garrison & Vaughan, 2008).

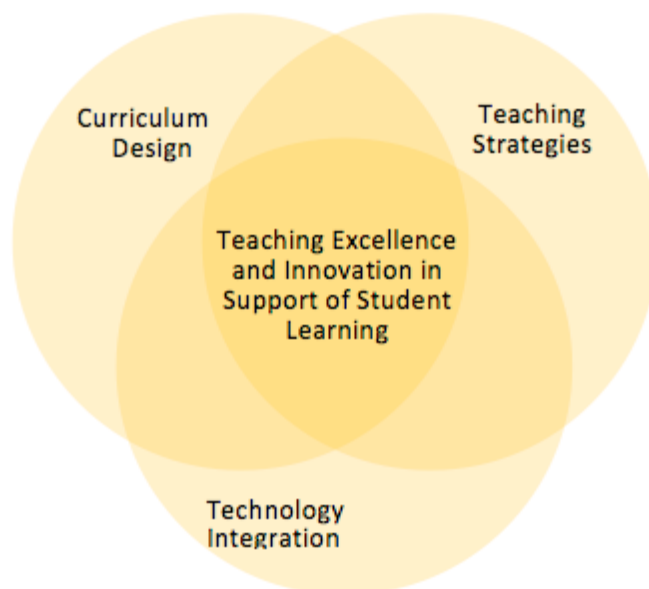


Figure 1: Program outcomes for the blended learning (Garrison & Vaughan, 2008)

We have increased the flexibility of classroom teaching and the opportunity for students to engage in practical design work, and reduced the time for classroom teaching. Instead, the online learning and practical contact learning style is a "workplace practice" that promotes the practical experience to create an effect that is different from traditional design classroom teaching. From figure 2 and 3, we compare the traditional design learning and blended design learning.

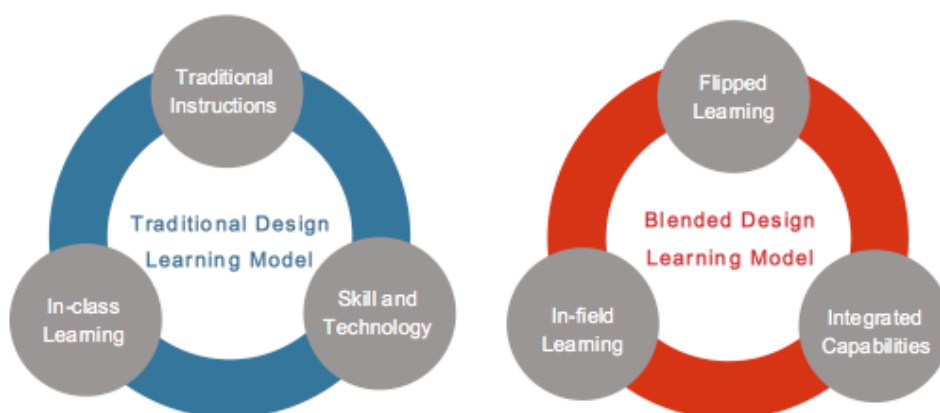


Figure 2 and 3: Compared the traditional design learning and blended design learning (Reference by Allen and Seaman, 2013; Garrison & Vaughan, 2008)

Learning Styles

Learning style is a learning tendency that individuals prefer during the learning process. With appropriate learning methods, learning efficiency can be improved. Learning style is also a preferred learning factor for learners. When individuals receive and process new information and skills, the habitual preference methods they produce tend to be consistent and persistent (Brown, 2000). Learning style refers to the habitual characteristics of cognition, affection, and emotion that students show through their consciousness, memory, thoughts, and other processes when they are engaged in learning activities. Four learning styles are diverger, accommodator, converger and assimilator (Kolb, 1984).

Divergers interest in thinking observations and specific experiences, using images or holistic views to help learning, but they don't like peer learning interactively. Accommodators enjoy active experiment and specific experience, and good at participating in new things. Convergers prefer active experiments and abstract thinking, who good at finding practical application and problem solving, gaining knowledge through personal experimentation. Assimilators like to observe new things and abstract concepts, good at generalizing and constructing, and can assimilate the discovery of completeness, and put forward a complete explanation.

Zoghi, Brown, Williams, Roller, Jaberzadeh, and Palermo (2010) used Kolb Learning Style Scale to carry out teaching planning, execution and to evaluate of teaching assessment. Zoghi et al., (2010) incorporated students' learning styles into the analysis results, and convergers are suitable for problem-solving learning activities. Their studies have confirmed that different learning styles and different learning methods can touch learners' motivation to learn, thereby improving learning effectiveness.

The learning style of Kolb (figure 4) can provide students with the different learning style to understand whether the learning field or instructional design can meet the needs of students according to their uniqueness. According to Kolb's learning styles, the converger and assimilator are higher for online learning than the diverger and accommodator. Convergent and assimilated learners prefer independent thinking and personal implementation, while divergent and accommodate learners like to observe or interact with others (Lu, Jia, Gong and Clark, 2007). Considering the different learning styles among learners, their learning situation, motivation and behavior will have significant relationships. Instructors can adjust the arrangement of learning activities and instructional design, triggering learners' learning achievements and effectiveness.

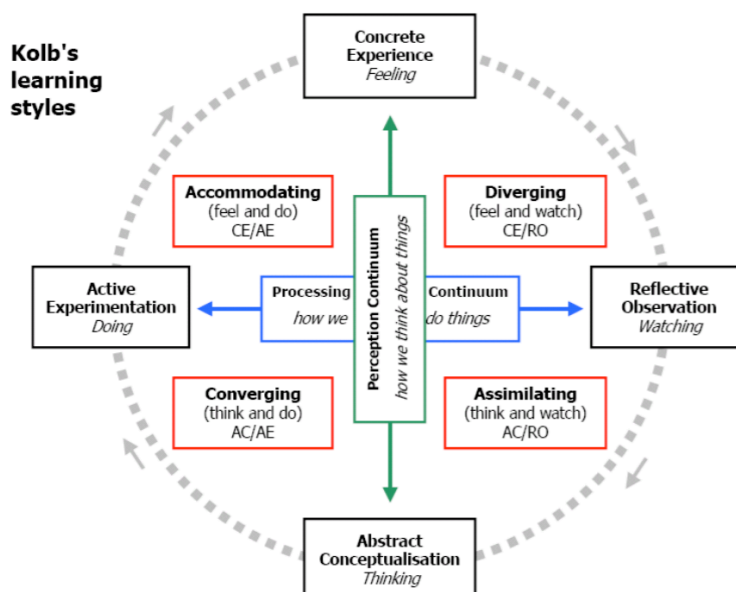


Figure 4: Kolb's Learning Styles (Kolb, 1984)

Learning Readiness

Readiness refers to the individual's psychological preparation status or learning action. According to the concept of flipped classroom, learning readiness can be summarized into four aspects: self-regulated learning, classroom participation, active learning, and sense of identification as following.

Self-regulated learning

According to the research of Zimmerman (1989), students with high learning achievements have clear goals for learning, and will seek learning strategies to help them achieve better learning effectiveness and form the ability to learn independently. Comparing the state of receiving knowledge and self-control between traditional classroom learning and the new learning model, it is also called self-discipline learning. High self-adjusters will set learning goals and monitor the learning process to seek effective learning. Nicol (2006) believes that active and positive self-adjustment learning can flexibly adjust goals for different learning environments or stages, and set various strategies to improve learning effectiveness.

Classroom participation

Asian students are accustomed to narrative teaching. They seldom speak or ask questions in the classroom. It is also more difficult for them to exhibit positive behaviors or work hard to participate in discussions. George et al., (2009) believed that when students cannot engage learning activities, it is more difficult to invest in emotions, and when students can invest in learning activities or identification, learning participation and time will be longer, so they can get better learning achievements or performance (George, Kinzie and Whitt, 2011). Learning participation, recognition or action will enhance students' self-directed learning attitude and achieve good learning results.

Active learning

Active learners have the qualities of active hard work, can guide thinking or receive information in the group, do meaningful activities, ask questions carefully, be able to accept changes in flipped learning, and actively interact with peers to solve problems (Roehl, 2013).

Sense of identification

Identification is a psychological tendency that can guide behavior and thoughts to be consistent, and it can also be a manifestation of belief or emotion. Identification is the feeling of belonging formed by the process of interpersonal interaction, which will vary with the individual's values and experiences. Identification is very important for learners' positioning in the group and the maintenance of relationships. If students have higher identity, they will be interested in learning activities and pay more effort or time to improve participation and learning effectiveness.

Learning Effectiveness

Learning effectiveness is an assessment of the "quality and quantity" of teaching. Learning Effectiveness refers to the learning behavior results presented by learners through the process of teaching and learning. It is also whether the teaching goals and expected learning goals are achieved; whether the teacher's teaching and learning strategies are pragmatic; whether the textbooks actually correspond to the curriculum structure and teachers Teaching effectiveness, teaching quality, and the main basis for providing school counselors to assist students. Blumberg (2008) pointed out that it takes time and practice to train teachers to focus on student learning. Teachers need to understand how to use new teaching methods or technologies to help students learn, and how to play different roles in classroom teaching and use different assessment methods to help students improve their learning effectiveness.

From the perspective of students, learning effectiveness can help students to understand their own efficiency, learning difficulties, learning conditions, and the importance of adjusting learning approaches. It is also the main basis for judging the effectiveness of higher education institutions in European and American governments (Ewell, 2001). The tracking of learning effectiveness can help to review and improve student learning, teaching planning and adjust the learning guidance. Liem, Lau & Nie (2008) believes that self-discipline, work values, learning goals and students' learning strategies, homework arrangements and peer relationships are all related to learning effectiveness.

Research Method

The purpose of this study is to explore the relationship between different teaching strategies, learning styles, their learning readiness and learning effectiveness. According to the research questions, the following research hypotheses are proposed:

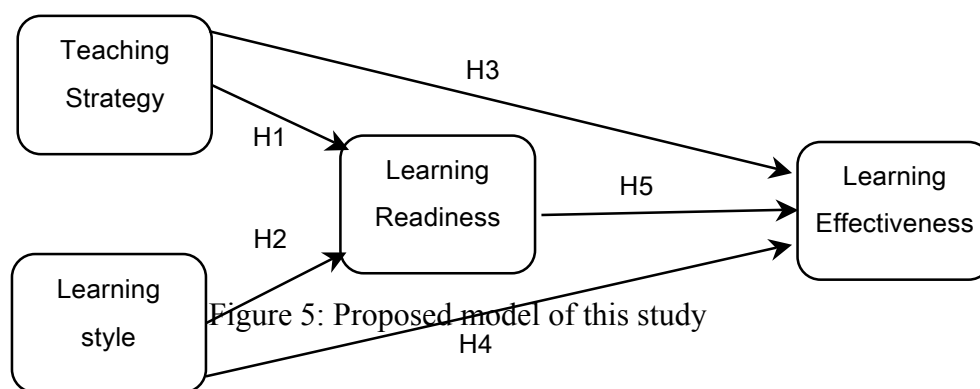
H1: Teachers' teaching strategies have a significant relationship with students' learning readiness

H2: There is a significant relationship between student learning style and student readiness

H3: Teachers' teaching strategies have a significant relationship with students' learning effectiveness

H4: There is a significant relationship between student learning style and learning effectiveness

H5: Students' study readiness has a significant influence on learning effectiveness



Subject and procedure

The subject in this study are undergraduate students who have taken the advertising design course. Students have learned the basic knowledge of advertising marketing and drawing skills, but have never been exposed to the practical learning of advertising design implementation.

The first phase of the personal learning style will be surveyed; during the implementation, there will be an execution feedback form, a record of the student's learning readiness; finally, the learning effectiveness will include surveys of in-class activities and workplace experience feedback. Students' learning performances and implementations are to understand the direction of future implementation of teaching plans to improve.

The test scale will be distinguished according to different scales and stages. We used 6-point Likert scale questionnaire and open questionnaire in this research. Students' learning style calculates the four differentiated quadrant positions in the order of A, B, C, and D. The six-point Likert-type scale is used for the scale, which is divided into "very disagree", "disagree", "not agree", "a little agree", "agree", and "strongly agree". The results were analyzed using SPSS. The significance and correlation of the research were validated by Pearson correlation analysis.

Variables and scales

The scales used in this research are all mature Chinese scales whose reliability and validity have been verified by many scholars.

Learning Style

This study used Kolb's Learning Style Inventory (LSI 3) Chinese questionnaire, a total of 12 questions, is based on students' experience, thoughtful observation, active

execution and abstract concepts. Four types of learning style are to sort and understand students' learning preference.

Learning Readiness

The scale of learning readiness contained 21 questions in four facets. "self-adjusting learning" means that learners can effectively set learning goals, use strategies to achieve their goals, and adjust and monitor the effectiveness of self-learning (Zimmerman, 2001). "active learning" is a process in which learners make sense through active cognition and active learning in learning environment. "classroom participation" means that learners insist on participating and actively ask questions and express opinions (Glanville and Wildhagen, 2007); "sense of identification" means that learners are highly involved performance and recognition of the curriculum (Finn, 1993).

Learning Effectiveness

Based on 26 factors proposed by Pulkka & Niemivirta (2013), we explore the predictive power on students' learning effectiveness included multiple thinking, teamwork, learning planning, workplace practice and professional improvement are more suitable for design assessment questions for learning.

Table 1: The Pearson correlation analysis of learning readiness and learning effectiveness

	1	2	3	4	5	6	7	8	9
	Self-regulated learning	Classroom participation	Active learning	Sense of identification	Multiple thinking	Teamwork	Learning planning	Workplace practice	Professional improvement
2	.445** .000	1							
3	.557** .000	.520** .000	1						
4	.405** .000	.326** .000	.269** .002	1					
5	.355** .000	.310** .000	.286** .001	.591** .000	1				
6	.130 .141	.105 .233	.133 .132	.272** .002	.475** .000	1			
7	.377** .000	.293** .001	.393** .000	.461** .000	.645** .000	.358** .000	1		
8	.370** .000	.386** .000	.334** .000	.468** .000	.606** .000	.406** .000	.522** .000	1	
9	.420** .000	.400** .000	.368** .000	.539** .000	.715** .000	.412** .000	.611** .000	.699** .000	1

** the significance level is 0.01 (two-tailed), the correlation is significant.

Conclusions

Cronbach's α coefficients of learning style was 0.916. Cronbach's α coefficients of learning effectiveness was 0.924. The results of the study show that teaching strategies and student learning styles have no significant correlation with learning readiness and learning effectiveness. We can see the results of Pearson correlation analysis show that all variables of learning readiness and learning effectiveness have significant correlations except teamwork and self-regulation learning, classroom participation, and active learning.

Different teaching strategies are insignificant relationship with student learning readiness and effectiveness. Students' individual learning readiness are important to enhance their learning effectiveness of design practice education. How teachers educate students to prepare for and study design profession is the most influential to learning effectiveness.

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Transformational School Leaders Support Teachers to Foster Student Grit

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Abstract

Grit has drawn increasing attention in the field of educational research. As a crucial noncognitive indicator, grit has been used to understand individual success and performance in various fields. The past empirical research has shown inconsistent findings on the relationship between grit and academic achievement. The purpose of the study is aimed to explore how transformational school leaders support teachers to foster student grit through discovering what transformational school leaders' practices inspire teachers' practices in the classroom to the students. The semi-structural interview was conducted in the phenomenology study, and two school principals and eight teachers participated in the study. The researcher analyzed interview data guided by three theories of Dahlgren & Fallsberg's seven steps, cultural-historical activity theory, and the critical ecology framework. The Nvivo 12 program was utilized to code and to analyze the interview data. The study found that grit was a significant indicator of school improvement led by transformational school leaders' belief of core values such as hope, passion, excellence, resilience, and coherence. The study also found that grit fully or partially mediated the relationship between self-efficacy and school outcome and influenced among school leaders, teachers, and students. The significant finding was the strongest correlation between noncognitive factors and school leaders' belief and teachers' practices of grit, self-efficacy, mindset, and motivation. Results suggested that school leaders would promote grit as one of the school core indicators for school development; and suggested that the mindset needed to implement in the curriculum practice. Future researches would be recommended.

Keywords: Transformational Leadership, School Leaders, Teachers, Student Grit
Gritty, Change

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Introduction

Grit has dramatically increased intention in educational research and plays a crucial role for school principals to support teachers in fostering students' grit on academic, behavioral, social, and emotional growth (Duckworth, Peterson, Matthews, & Kelly, 2007). Grit, as an essential noncognitive indicator, has been used to understand individual success in various fields. Many studies showed that fortitude motivated students to set up their learning goals with courage and discover their learning disposition through self-reflection (Duckworth & Gross, 2014). Students could have a better performance on facing learning challenges and better academic outcomes in the factory-oriented teaching and learning educational environment in China (Zhang & Koshmanova, 2020). Gritter individuals are more likely to engage in attention-absorbing activities and to seek meaning and purpose while learning from teachers. With gritty, students tend to believe that their abilities are malleable rather than fixed demonstrated higher self-efficacy. With a strong grit motive, students could positively confront their adversity, which leads them to have a better performance. Students with gritter individuals engage in self-regulated learning and deliberate practices in an effort for their learning goal that improves students' learning performance (Schimschal & Lomas, 2019).

Since grit plays a vital role in leading students' academic success in the exam-oriented educational environment, transformative school leaders help students to build their self-disposition, self-efficacy, and life-value (Yacek & Ijaz, 2020). The previous studies confirmed that cognitive skills influence students' academic achievement, and the school usually focused on more than the noncognitive in some schools. However, noncognitive ability affects students' outcomes, lifelong learning goals, and self-integrity (Duckworth, Quirk, et al., 2019). Specifically, students face many serious challenges, such as assignment burden, learned helplessness, learning difficulty, pressure, disorder, and lost confidence. In the exam-oriented educational environment, school principals, teachers, and students face the academic demands on passing the standardized test score as higher as possible by neglecting the importance of building a collaborative learning community, developing life-long learning goals, building disposition, and self-efficacy. The "devil training" approach causes teachers turnover, students' murder, mistrust, job dissatisfaction, and even complaints in the school environment (Duckworth, Taxer, Eskreis-Winkler, Galla, & Gross, 2019; Zhang & Koshmanova, 2020).

Therefore, this study aimed to explore the implementation and support of transformative school leaders in motivating students to develop their grit in the classroom, and to use courage to improve students' success and performance. The research questions were as follows:

1. How do transformational school leaders support teachers to foster student grit?
2. What improvements of the grit have been made?
3. How does the perseverance affect school leaders, teachers, and students to improve self-efficacy and school performance?
4. How do the transformational school leaders instruct the teachers to use the element of grit for curriculum and classroom practice?

Literature Review

In the previous study, transformational school leaders can use the grit to engage school vision, mission, value, and culture in associating with the student, teacher, parents, and school leaders for lifelong school implementation (Adams, Olsen, & Ware, 2017). The school leaders aim to help the followers to build self-efficacy, self-disposition, resilience, and social coherence for school growth (Koshmanova, 2011). Meanwhile, school principals motivate followers to achieve their learning outcomes with a positive attitude and goal setting (Yulianti, Denessen, Droop, & Veerman, 2020). They face challenges through school-level perspectives, school building operations, instructional guides, and professional development for student achievement (Ozdemir, 2019). Other authors developed the student's motivation and skills to fulfill the school goals (Li, Liu, Chen, Yeh, & Yeh, 2017). Once the students have grit, they usually can face challenges with values of education, such as discipline, harmony, morality, peace, and self-cultivation (Queux & Kuah, 2020). The transformational leaders need to invite students, teachers, and parents for school improvement in using the educational values as transformative school culture.

Therefore, grit has a significant impact on students' performance in a transformative leadership with self-consciousness as grit-ability for student achievement (Carreiro & Oliveira, 2019). Transformative leaders have the potentials to suit diverse natural curiosity, interest, and motivation in studies in social-cultural context and school culture (Burgess, 2019; Flaherty & Overton, 2018). The transformative leaders seek the ways to develop teachers' activity and skills to foster student grit for their academic performance, and personal integrity in the cultural context (Ndlovu, Ngirande, Setati, & Zhuwao, 2018).

Methodology

Research Design

The phenomenology study was employed to analyze school principals' lived experiences in depicting the essential structure of knowledge based on the phenomenological reflective lifeworld analysis. This study aimed to focus on individual skills, beliefs, and perceptions of human exposure (Creswell, 2007).

The interpretative and descriptive analysis used to understand the school principal's view on grit phenomenon in this study and build knowledge of reality (Zorgo, Purebl, & Zana, 2018). This descriptive phenomenological analysis listed every expression relevant to the experience, reduction, and elimination, individual textual description, structural description, and individual textual-structural description of experience (Iseri, 2019). The interpretative phenomenological analysis (IPA) used to develop a dialogue between researchers, their coded data, and their psychological knowledge about what it might mean for participants to have these concerns (Smith et al., 2009). The steps are reading and re-reading, initial noting, developing emergent themes, searching connection across emergent themes, moving to the next case, looking for patterns across trials, and especially attending to the participants' use of language.

Aside from this analysis, the Dahlgren & Fallsberg's (1991) seven steps: familiarization, condensations, comparison, grouping, articulating labeling, and

contrasting data; cultural-historical theory, and back translation used in this study (Zoega, Valdimarsdottir, & Hernandez-Diaz, 2012). The back-translation method was employed to ensure cross-cultural sensitivity to school principals. Overall, this study suggested using a phenomenology study method to understand how school principals support teachers to foster students' grit through a depth understanding of school principals' experiences in a specific cultural context (Zhang & Koshmanova, 2020).

Positionality and Participants

The positionality of the research significantly impacts informants' access and understanding of experiences, beliefs, and perceptions through data analysis. The author received higher education in both western and eastern cultural context. The author observed some teacher's turnover, students' murders, and pressures due to the exam-oriented educational environment (Ro, 2019).

The study maintains ethical reports, beneficence, justice (Denzin & Lincoln, 1994). Correctly, the study has used the participants' anonymity to understand the school principals, teachers, and students' lived experiences in the Confucian context. The school principals (N=2) and teachers (N=8) participated in this study shown in the table.

Table 1 *Overview of the Participants at Y.C.* School in Beijing*

Name*	Position	Gender	Age	Years of Working Experience	Graduate Degree
Thomas	School Principal	M	42	15	MBA
John	Vice Principal	M	31	5	B.S.
Wong	Math Teacher	F	28	4	B.A.
Lee	English Teacher	M	25	1	B.A.
Wu	Chinese Teacher	F	28	2	B.A.
Xu	English Teacher	F	30	7	B.A.
Zhang	English Teacher	M	32	6	B.A.
Chang	Math Teacher	F	33	6	B.S.
Zhu	Science Teacher	M	35	9	B.S.
Sun	History Teacher	F	27	2	B.A.

*Pseudonyms

Data Collection

Data in this study were collected through semi-structural interviews across respondents (Yuniarto & Tjakraatmadja, 2017). Data included the authors' observation, field notes, memos, documents, and transcriptions from his working reflection from 2012 to 2019 (Glazier & Powell, 1992).

Data Analysis

The data analysis was started after data collection. The three-analysis framework was employed, which are the cultural-historical analysis (Lim, 2019), Yin's case analysis approach (Yin, 2006), Dahlgren & Falleberg's (1991) seven-step in this study.

The interpretative and descriptive analysis approach helps the author to understand how the school principals support teachers to foster student grit in their view (Ziskin, 2019). The authors used multiple cycling analysis to emerge the significant themes to understand the lived experiences of grit phenomenon through interaction, analytic memos, and associated with answering the research questions. The transcription, field notes, documents and memos imported into the N-Vivo 12, a qualitative data analysis software package that effectively helps the researcher manage data (Creswell, 2007; Zupanic et al., 2019).

In the first cycle, the author read, and re-read the transcription through coding, categorizing, and synthesizing the major themes to understand how grit affects the students' outcomes and school development. The analysis has emerged the concepts with the transformative learning and Junzi leadership with emerging cultural context by grit-ability in improving students' academic outcomes (Queux & Kuah, 2020).

Methodological Consistency and Trustworthiness

The research enhances the trustworthiness by strictly allowing Dalgren & Falleberg's (1991) analysis steps. Meanwhile, reliability was evaluated according to Lincoln and Guba's (1985) model for establishing credibility, dependability, confirmability, transferability, and authenticity. The model is a reliable method for determining trustworthiness for phenomenology studies (Denzin & Lincoln, 2005). Individual interviews with participants lasted up to 90 minutes. The adequate time or prolonged engagement with each participant as they describe their experiences is one of the best ways to establish credibility (Lincoln & Guba, 1985).

Data from the participants' audio and written transcription journals note that coding patterns from data analysis software and the generated categories from the data analysis served as the audit trails to establish dependability. Data that set reliability are components needed for confirmability. The findings filled in the gap in the literature review (Denzin & Lincoln, 1994). Due to few studies through emergent themes, and the researchers can transfer the results into the cultural-historical context in the study.

Therefore, the lived experience with the emergent theme in this study ensures the authenticity of the data, which maintains the quality of data. Importantly, this study was invited to one of the Ph.D. candidates as peer feedback and followed the reflexivity in qualitative research (Denzin & Lincoln, 2005).

Results

All data were merged into themes through the interpretative and descriptive analysis with reflecting the school principals' and teachers' views on grit. The phenomenology study regards school principals' experiences on courage how the students explore their academic and personal growth. Findings related to the importance of the grit interaction between school principals, teachers, and students present here per research questions.

Research Question 1: How do transformational school leaders support teachers to foster students' grit?

Findings show that school principals used three major themes to support teachers fostering students' grit. Firstly, school principals emphasize the core values of school engagement through motivation, passion, and life values. Since the school principal believes that courage encourages the students to face learning challenges in the exam-oriented educational environment, the principal Thomas said: "Both teachers and students should have the grit to handle the learning challenges in the exam-oriented educational environment." John said that encouraging students to commit what they do with involvement and engagement. Also, teacher Xu, Lee, and Chang indicated that only if the students comprehend what they need to do with hope, commitment, and passion, they may achieve their learning goals. Particularly, teacher Zhang said: "one of my students prepare for the standardized English test, and the students read tests in six hours with 15 reading articles in test module." Grit helps the students to pass the exam because of his resilience, and courage made them successful.

Secondly, school principals set up a grit training workshop, which can assist teachers in understanding the function of the grit. Then, teachers could emphasize the importance of courage in learning. Teacher Wong said: "I know that grit in my culture can encourage students to focus on their studies and pass the exam with a dreamed score." Teacher Zhang said: "students face pressures, even give up their study because they could not overcome their challenges. Some students might drop out because they cannot pass the exam with a higher score." Teacher Sun said: "Only I know what grit is, I can help students to practice in their daily life." Aside from them, Teacher Lee, Wu, Zhu, and vice-principal John indicate similar views on grit in learning for student outcomes.

Lastly, school principals encourage teachers to use the rewarding system to foster students' grit. Principal Thomas said that both teachers and students have a solid exam preparation, which is imperative for students to gain a higher score. Teacher Chang, Wu, Sun, and Zhang stated similar views on raising the grit for students to pass the exam through hardworking. Principal John said: "once the students can confront challenges and pass the standardized tests, the school rewards Chinese Yuan 20, 000 scholarship. The prerequisite is that the students can receive TOEFL score over 100; SAT scores over 1500; and A.P. is 5." The school principals and teachers believe only the students set up their explicit goals and work every day, which makes it possible. Teacher Chang and Lee said: "students need to pour all energy on learning with passion, resilience, and hardworking; they can reach their learning goals." Therefore, this study found that school principals used the three major strategies mentioned above to foster students' grit.

Research Question 2: What improvements to the grit have been made?

Three improvements were discovered in this study. Firstly, the school learning environment becomes a positive, supportive learning community because some of the students pass the exam with a higher score through their hardworking and grit in learning. Since some of the students have been insisting on studying with the courage to get a higher score, they recognized that their long-time hard work could help them achieve success. Therefore, grit motivates teachers, students, and school principals to

build a positive learning environment. School principals Thomas said: "students feel positive to face their learning challenges." Teacher Lee and Zhang said: "students with gritty can help them to improve their learning and testing performance effectively." The vice-principal John, teacher Chang, Zhu, and Sun said: "grit motivates students to work hard." Therefore, grit helps students to pass the exam with a higher score, and teachers are praised and awarded by the school principals. The student's high academic score increases the school's social reputation and enrollment rate. This positive educational outcome improves the school quality of education and social image.

Secondly, grit helps students feel proud of their school. The gritty students help them to study in the top university accepted by parents because most of them believe that the Chinese learning environment is around the test results and reputation in schools. Once the students can pass the exam, the school can increase the enrollment rate and school reputation. Teacher Wong stated: "since my student, Tony feels happy because he passes the exam and can insist on learning for success." Teacher Xu, Lee, and Zhang said: "facing the challenge of score performance, students have the grit to focus on learning toward academic performance." Therefore, grit helps students to pass the exam and teacher's recognition from school principals, parents, and society toward a learning performance.

Thirdly, students, school principals, and teachers believe that grit is essential for students to engage their learning goals. Teacher Chang said: "I remember some students face pressures because of the standardized test forces, thus causing them to feel the struggle." However, school principal Thomas and John promote the grit with cultural contexts. This study found that students reduce their pressure and feel better, as some of the teachers believed because of gritty. Therefore, there are three improvements: grit creates a positive, supportive learning community; courage helps students to have a better academic outcome, and courage allows students to face pressure positively.

Research Question 3: How do the perseverance impact school leaders, teachers, and students to improve self-efficiency and school performance?

This study found that perseverance impacts students, teachers, and school principals' self-efficacy and performance. Most school principals, teachers, and students believe that passing the standardized and national exam with a higher score is the best way to motivate students in learning, increases the school social reputation, and improves the school enrollment rate. Although most of the school key stakeholders believe that grit may impact students' academic and exam results, some consider that the school leaders need to promote coherence, which is vital for students' support because each of the students has a unique talent.

The current problem is that the competitive learning environment causes students' mistrust. Therefore, principal and teacher Zhang think coherence and a supportive learning environment is vital for school not only increasing school reputation but also building a positive, supportive learning environment in this study. Specifically, once students can insist on learning and exam preparation, students can develop their self-efficacy because of grit. For example, teacher Wong said: "my students pass the exam

with a higher score. Therefore, they become confident and talkative because they realize that they can manage their learning goals and vice versa."

Principal Thomas said: "only if the students can insist on learning and never stop in learning, students can face challenges with a positive result." They can have the opportunity to change their behavior through cognitive ability with a positive attitude. Teacher Zhu, Wu, Xu, and Sun said that students with hardworking improve students' test scores, thus leading students' academic performance and self-efficacy. Therefore, perseverance always affects students, teachers, and school principals in building confidence, self-conscience, and goals for higher test results required by top schools.

Research Question 4: How do the transformational school leaders instruct the teachers to use the element of grit for curriculum and classroom practice?

In this study, transformational school leaders instruct teachers to use several frameworks to prepare curriculum and classroom practices. School leaders use the self-reflective analysis steps to build self-disposition through silence, recall the experience, analyze experience, comparison experience, and decision-making for an act. This self-reflective meditation could help school leaders to transform the beliefs of grit on learning and academic performance. While preparing the curriculum, school principals emphasize the school's core values of education, such as passion and personality growth.

Also, the school principals encourage teachers to practice the grit in the classroom through peer case analysis, group discussion, and hardworking habits through coaching, instructional and checking the curriculum practice in teaching and learning. Some school leaders observed classroom practice performance through self-reflective practices. Therefore, findings show that the school principals always emphasize the core values of education that need to consider the cultural, historical impacts on the school promotion. School principals encourage teachers to guide students to practice learning activities and projects through coaching, instructional, transformative, and timeline in leading school development, along with grit practice.

Discussion, Conclusion, and Recommendations for Future Studies

This study revealed that school principals need to promote grit in learning. In the exam-oriented educational environment, only if the students have courage, the students could pass the exam and get a better score for their academic outcomes. Meanwhile, grit helps students to overcome their challenges in learning. The noncognitive skills, such as grit, passion, have a correlative relationship with students' academic outcomes. The previous studies showed that resilience mediated the relationship between vigorous learning activity and consistency of active learning for students to have better educational results (Yulianti et al., 2020). Once the students can practice grit within the characteristic of conscientiousness, the school could build a positive, supportive learning environment and reducing students' stress because the previous studies show that students with grit can thrive under pressure, and through adversity become more self-confident individuals. Also, students can endure perseverance to overcome challenges as essential to avoid discouragement from long term goals. Therefore, the grit characteristic recognized as least necessary for success was striving for excellence (Quinn, 1996).

Another result showed that school principals must promote grit as a vital role for students' academic and personality growth with a better outcome. The previous studies show that school principals practice the transformative school leadership values, core spirit, and providing individualized support to build collaborative learning processes for school outcomes (Aas & Paulsen, 2019). This learning style could help students to engage the learning goal and ensure significant learning outcomes. Students face too much pressure on learning for exams to overcome learning challenges and improve learning efficiency in the exam-oriented learning environment. This viewing suggested that school principals need to build an ethical interpersonal relationship through Confucian virtues of trust, empathy, and humanity in the Chinese context (Cetzal, Mac, & Munoz, 2018).

The other finding is that grit plays a vital role for school principals, teachers, and students to prepare their learning for driving a good test result (Arar, 2018). This exam-oriented approach could not help the students to engage what they want for life-values. This study showed a lack of professional development regarding grit and parental involvement for school leaders and teachers on building home-school partnerships and working with students with gritty (Yulianti et al., 2020).

The findings in this study may imply that the school principals should aim professional development to support teachers in inviting parents to be involved in their children's education (Hernandez-Amoros & Martinez Ruiz, 2018). This study concluded that school principals need to create integrated professional development activities for encouraging teachers to practice grit. They understand how the teachers could use the Chinese cultural context such as Confucian Junzi for creating a friendly working environment and Junzi has presented as a form of transformational leadership (Lowery, 2019).

Therefore, future studies would suggest conducting mixed-method research to explore how school principals promote grit for students' academic outcomes and personal growth. The qualitative research aims to discover how gritty leadership supports teachers, students, parents, and school principals in educational settings. The quantitative analysis aims to find out what factors impact the students' grit and student academic outcomes. Another study would use a comparative qualitative research design to understand how noncognitive characteristics such as grit, self-efficiency, hope, passion affect the students' learning outcome between secondary school principals in the United States and high school principals in China.

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“The Human Condition” in Samuel Beckett’s Waiting for Godot

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Abstract

In his essay about two painters, the van Velde brothers, Samuel Beckett presents a view that both men share a profound interest in “the human condition,” which precedes their interest in painting. This view relates to Beckett’s own conception of art. He himself was interested in “the human condition” in his creation of art. Beckett experienced the devastation of the Second World War. Through his work (e.g., *Waiting for Godot*, *Endgame*, and *Happy Days*), he explored the condition of those who survive in the world in its extremity. This paper sheds light on “the human condition” revealed in the act of waiting in *Waiting for Godot*, a French play written in 1949. The play depicts the human condition as the condition of being “tied to Godot.” This condition implies the human finitude—the tormenting in-between condition—being short of the world and that of never being able to escape from the here and now. At the same time, this condition of being “tied to Godot” indicates one last ounce of belief in the world. By disclosing this invisible “tie,” *Waiting for Godot* evokes “the link between man and the world” (Deleuze) in the audience’s mind.

Keywords: Samuel Beckett, The Human Condition, Waiting

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Introduction

In his essay about two brother-painters, Bram and Geer van Velde, “La peinture des van Velde ou le Monde et le Pantalon” (1945), Samuel Beckett presents a view that both men share a profound interest in “the human condition,” which precedes their interest in painting. While stressing the importance of not confusing their paintings because they belong to two absolutely distinct series (1984, p. 124), Beckett maintains that their artistic attitudes are grounded on “the same experience” (p. 129). Behind their surface difference, “the profound meaning” is hidden (p. 130). According to Beckett, “the same experience” that the two brother-painters share means that they are interested not so much in the painting as in “the human condition” (p. 129). At the end of the essay, he suggests that “true humanity” is found in their paintings (p. 132).

This view relates to Beckett’s own conception of art. He himself was interested in “the human condition” in his creation of art. After experiencing the devastation of the Second World War, through his work, for example, *Waiting for Godot*, *Endgame*, and *Happy Days*, Beckett explored the condition of those who survive in the world in its extremity. Furthermore, in “The Capital of the Ruins” (1946), a short radio piece of reportage on the Irish Red Cross Hospital in the bombed-out city of Saint-Lô, Beckett presents his view that catastrophic experiences lead us to rethink the human condition. In the essay’s end, he refers to the possibility that those who were in Saint-Lô experienced “a vision and sense of a time-honoured conception of humanity in ruins, and perhaps even an inkling of the terms in which our condition is to be thought again” (1995, p. 278). This paper sheds light on “the human condition” depicted in *Waiting for Godot*, a play written in French in 1949, and examines how it is linked to the question of human finitude revealed in the act of waiting. We will perceive how this act of waiting is connected to our belief in the world by referring to Gilles Deleuze’s observation on “the link between man and the world.”¹

The Human Finitude

In *Waiting for Godot*, Vladimir and Estragon, two tramps, abandoned in a vast ruinous space, wait for the arrival of someone named Godot. A distinctive characteristic of this play is that “the human condition” is revealed in the act of waiting. In the situation in which all is uncertain, the only certain aspect is that Vladimir and Estragon are waiting for Godot.

VLADIMIR: ... What are we doing here, *that* is the question. And we are blessed in this, that we happen to know the answer. Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come –

ESTRAGON: Ah!

POZZO: Help!

VLADIMIR: Or for night to fall. [*Pause.*] We have kept our appointment, and that’s an end to that. We are not saints, but we have kept our appointment.

¹ Part of this discussion is adapted from my article written in Japanese, “Beckett no Sozoryoku to ‘Ningen to Sekai no Kizuna’ (Beckett’s Imagination and ‘the Link between Man and the World’)” in *Journal of Modern Languages and Cultures* Vol 19, 2018, pp. 1–15.

How many people can boast as much? (Beckett, 2006, p. 74)

As this exchange indicates, this play illustrates an image of two tramps waiting for Godot in the “immense confusion.” For Beckett, this is an archetypal image that he wanted to present in this play. Not only in this play but also in other works, Beckett was interested in showing “the archetypal.” Beckett, when asked by Martin Esslin whether he was influenced by Joyce, said that unlike Joyce, “he wants to come down to the bedrock of the essentials, the archetypal” by “tak[ing] away all the accidentals” (Knowlson & Knowlson, 2006, pp. 48–49). Beckett added that the archetypal is “exactly what the clown/tramp [in *Waiting for Godot*] is” (p. 49). It is “a human figure that is completely real but at the same time not encumbered by any sort of accidentals,” and it concerns “his essential soul” (p. 49). Now we can question, what does the act of waiting in this archetypal image of two tramps mean?

First, one could say that the “human condition” disclosed in this act of waiting involves human finitude. In *Waiting for Godot*, the human finitude is revealed as the experience of the extreme condition characterized by the deprivation of the world, from where there is no escape. This situation is plainly expressed by Estragon’s words, “Dreadful privation” (Beckett, 2006, p. 13). Thinking of the “[d]readful privation” depicted in this play, we cannot ignore a specific experience of historical deprivation upon which this play is based. Andrew Gibson writes, “Beckett lodges *En attendant Godot* in a specific experience of historical deprivation. More importantly, the play refuses to look beyond that experience. It rather insists on its significance, as opposed to the discourses of a bankrupt positivity. It offers us no superior perspective on and does not attempt to redeem the experience of deprivation” (Gibson, 2010, p. 107). However, simultaneously, we could understand the “[d]readful privation” depicted in this play as what indicates the ontological deprivation, the condition of being short of world.²

This condition of being short of world, or being dispossessed of the world, is found in the fact that nobody can verify Vladimir and Estragon’s existence. In other words, they are forsaken by the world. Unlike Pozzo and the boy who are natives of this region, they do not belong to any particular place in this world. They are deprived of the sense of belonging itself. Vladimir says, “In an instant all will vanish and we’ll be alone once more, in the midst of nothingness!” (p. 75), suggesting that they are already very close to that situation occurring. Among the characters in the play, Vladimir is aware of this condition of being short of the world and suffers from it. Near the end of Act Two, the boy comes and starts talking to Vladimir. Being asked

² On the condition of being short of the world in Beckett, see Steven Connor, *Beckett, Modernism and the Material Imagination*, pp. 176–182. Referring to Heidegger’s threefold distinction—stones, animals, and men—especially his argument that “the animal is poor in world [*weltarm*]” in *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, Connor holds that “there is an intriguing resonance between Heidegger and Beckett, in the idea of poverty in the world” (p. 179). Connor holds that “the condition of being *weltarm*, or short of world, is what constitutes the particular kind of worldliness of Beckett’s work, which is a work, not so much of trying to escape from the world as of trying to find a way to have your being, or better still, to have had your being, in it” (p. 180).

by Vladimir, “Do you not recognize me?” the boy says, “No, sir.” Vladimir responds, “It wasn’t you came yesterday.” The boy repeats, “No, sir” (p. 85). He doesn’t recognize Vladimir although Vladimir believes they saw each other yesterday. Then, they have the following exchange.

BOY: What am I to tell Mr. Godot, sir?

VLADIMIR: Tell him . . . [*He hesitates*] . . . tell him you saw me and that . . . [*He hesitates*] . . . that you saw me. [*Pause. VLADIMIR advances, the BOY recoils. VLADIMIR halts, the BOY halts. With sudden violence.*] You’re sure you saw me, you won’t come and tell me tomorrow that you never saw me!

[*Silence. VLADIMIR makes a sudden spring forward, the BOY avoids him and exit running. Silence. . . .*] (p. 86)

Vladimir’s words and his sudden violent move toward the boy indicate his suffering and desperate need to receive recognition of his existence. This recalls Beckett’s distinction between “the ultimate penury” and “the mere misery” in “Three Dialogues.” He holds that they are essentially different. The former is the condition of “being short, short of the world, short of self,” that is, being dispossessed of the world itself. The latter pertains to the misery of having insufficient necessities and food. According to Beckett, the former is “a predicament,” and the latter is not (Beckett, 1984, p. 143). Although Beckett’s essay notes this distinction regarding the artist’s experience, this can be applied to the condition of two tramps in *Waiting for Godot*: Beckett wanted to present not so much “the misery” as “the ultimate penury” found in their condition. Furthermore, the repetition of a phrase, “Nothing to be done,” uttered by both Estragon and Vladimir in the beginning part (Beckett, 2006, pp. 11–13, 22), suggests that they can do nothing in or toward the world except waiting. They are deprived of the world in which they can act.

At the same time, the play repeatedly stresses the fact that the two tramps are imprisoned in this particular situation in which they wait for Godot by a tree in a barren landscape. All through the play, Estragon and Vladimir repeat almost the same exchange. To Estragon who says, “Let’s go,” Vladimir responds that they cannot go because they are waiting for Godot (for example, p. 15). Although Estragon and Vladimir feel bored to death (p. 75), they cannot escape this circumstance. At one point, this imprisonment is described by the expression, being “tied to Godot.”

ESTRAGON: [*Chews, swallows.*] I’m asking you if we’re tied.

VLADIMIR: Tied?

ESTRAGON: Ti-ed.

VLADIMIR: How do you mean tied?

ESTRAGON: Down.

VLADIMIR: But to whom. By whom?

ESTRAGON: To your man.

VLADIMIR: To Godot? Tied to Godot? What an idea! No question of it. [*Pause.*] For the moment (p. 22).

This phrase of being “tied” designates the sense of being restricted or limited to a particular situation or place. Additionally, the play shows that Estragon and Vladimir do not even have the power to hang themselves. Thus, it emphasizes the impossibility

of breaking out of this confined state of being “tied to Godot,” that is, being “tied to” the here and now.

The act of waiting in the sense discussed above involves what Steven Connor writes about “radical finitude” in Beckett’s work. He calls Beckett’s modernism “worldly modernism” by arguing that his modernism returns us and itself to, rather than detaching us from, the world (p. 9). Connor adds that Beckett’s work presents “the extreme immanence required to live in this in-between condition—never at home in the world—but unable to be anywhere else than in the world.” (p. 9). “This in-between condition,” “the thisness of an intensely present sense of abeyance,” is described as “Beckett’s radical finitude” (pp. 11–12). In other words, the finitude that Connor recognizes in Beckett is different from the finitude found in Heidegger’s “being-towards-death,” the finitude of mortality. Beckett’s finitude involves “the inescapability of limit or restriction” (pp. 190–191). This finitude means “the coiled conjuncture” of two contrasting aspects. One facet is “a kind of privation in the heart of being, an awareness of the ever-present possibility of loss.” The second aspect is “the inability to live anywhere else *but* in the here and now,” “embeddedness, the impossibility of ever being otherwise than at a specific place and time, ‘en situation’” (p. 191). It is precisely this finitude, “this in-between condition,” that *Waiting for Godot* exposes.

“The Link between the Man and the World”

We have seen how in this play the act of waiting reveals “the human condition,” which is inseparable from the human finitude, the paradoxical condition of being short of the world and of never being able to escape from the here and now. In this “human condition,” the act of waiting indicates one last ounce of belief in the world. In other words, if no belief in the world were present, there would be no waiting. Kiyokazu Washida, a Japanese philosopher, writes that “‘waiting’ is a meager act that is left to those who have given up all solutions that were possible here and now. Yet, without last ounce of belief in the world, they cannot even wait” (p. 32). The sense of waiting depicted in this play is radically different from our customary sense of waiting, for instance, waiting for a bus or for mail. It pertains to keeping ourselves open to the arrival of something without any definite promise. *Waiting for Godot* presents this image of two tramps who, through waiting, maintain a relation to the world, albeit barely.

This act of waiting, or the condition of being “tied to Godot,” can be thought of in light of Deleuze’s idea of “the link between man and the world.” In Chapter 7, “Thought and Cinema” in *Cinema 2*, Deleuze discusses how the modern world is becoming less human and in it “the link between man and world” is being lost:

The modern fact is that we no longer believe in this world. . . . The link between man and the world is broken. Henceforth, this link must become an object of belief: it is the impossible which can only be restored within a faith. Belief is no longer addressed to a different or transformed world. Man is in the world as if in a pure optical and sound situation. . . . Only belief in the world can reconnect man to what he sees and hears. The cinema must film, not the world, but belief in this world, our only link. . . . Restoring our belief in the world—this is the power of modern cinema (when it stops being bad) (pp. 171–172).

Thus, Deleuze asserts that in modern society, wherein people no longer believe in the world, cinema has the power to restore “the link between man and the world,” that is, “our belief in the world.” Moreover, he speaks of Rossellini’s remark that “the less human the world is, the more it is the artist’s duty to believe and produce belief in a relation between man and the world, because the world is made by men” (p. 171). Considering Beckett’s art concerning this observation about modern cinema and belief, one could say that *Waiting for Godot* is an attempt to present “the link between man and the world.” Through the archetypal image of two tramps waiting for Godot, that is, being “tied to Godot,” Beckett endeavored to indicate this link or “the last ounce of belief in the world.”

According to Deleuze, this belief can be restored only insofar as people are “confronted by something unthinkable in thought,” meaning that thought is “brought face to face with its impossibility” (pp. 168–169). He writes, “To believe, not in a different world, but in a link between man and the world, in love or life, to believe in this as in the impossible, the unthinkable, which none the less cannot but be thought” (170). Here, it is suggested that belief in the world is intimately connected to belief in the unthinkable in thought. Later in the text, Deleuze describes the unthinkable in thought as “a point of the outside.” Concerning cinema and thought, Deleuze writes that in the montage in Welles, Resnais, and Godard, “the power of thought gave way . . . to an unthought in thought, to an irrational proper to thought, a point of outside beyond the outside world, but capable of restoring our belief in the world” (p. 181). Thus, Deleuze holds that belief in “a point of outside,” the unthought in thought, restores our belief in the world. To return to *Waiting for Godot*, one could say that the figure of Godot, which constitutes the absent center of the play, corresponds to this “point of outside.” Waiting entails trying to keep ourselves open to this “unthought in thought.”

Conclusion

Waiting for Godot depicts the human condition as being “tied to Godot.” This is the “bedrock of the essentials, the archetypal” that Beckett intended to convey in writing and directing this play. As explained, this condition of being “tied to Godot” implies the human finitude—the tormenting in-between condition—the condition of being short of the world and that of never being able to escape from the here and now. However, at the same time, this condition of being “tied to Godot” indicates one last ounce of belief in the world. By disclosing this invisible “tie,” *Waiting for Godot* evokes “the link between man and the world” in the audience’s mind. One might even say that it carries the power to induce the audience to believe in the link.³ Thus, through this play, Beckett presented a paradoxical possibility that our belief in the

³ This is related to the fact that *Waiting for Godot* has been regarded as having a political aspect or power. As Morin writes, Beckett’s plays have the capacity “to give rise to transformative political allegories” as shown in the work of the San Quentin Drama Workshop. She observes that “Some performances of *Waiting for Godot*—in particular, the bilingual Hebrew-Arabic production directed by Ilan Ronen in Haifa in 1984 and Susan Sontag’s 1993 production in Sarajevo—have been celebrated for their capacity to generate political metaphors appropriate to times of great international tension” (Morin, p. 9).

world is revealed in our extreme condition of finitude, in the predicament of what he calls “the ultimate penury,” as in our experience of the devastation of the world in various catastrophic events.

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Pictograms and Japanese Construal in Cognitive Linguistics

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Official Conference Proceedings**Abstract**

Recent scholarship in cognitive linguistics reveals that Japanese speakers prefer subjective construal, while English speakers prefer objective construal. Japanese speakers conceptualize a scene subjectively, where the speaker involved is submerged in it. English speakers tend to represent events objectively from the perspective of a bystander or observer outside the scene. This paradigm has defined the difference between Japanese and English cognitive linguistics for the past three decades. However, recent trends in official Japanese public communications show that this paradigm needs to change. For example, for the forthcoming Olympic and Paralympic Games in Tokyo, Japan's Ministry of Economy, Trade and Industry announced in 2017 that they revised the standardized set of Japanese pictograms. The revision, however, is not a simple modification, but arguably reflects something larger: a shift in construal. Previous pictograms represented the object of the action alone with no subject, while new pictograms include the subject of the action. This means a shift in focus from an object/thing to a subject/person, addressing who makes an action and what kind of action. Old pictograms that lack the subjects of action reflect the exemplary characteristics of Japanese construal, that is, subjective construal. New pictograms, by contrast, are geared toward objective construal. By analyzing the modification of pictograms, this paper seeks to reconsider the characteristics of the Japanese way of construing scenes and events.

Keywords: Pictograms, Subjective Construal, Objective Construal, Cognitive Linguistics

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Introduction

Recent scholarship in cognitive linguistics reveals that Japanese speakers prefer subjective construal, while English speakers prefer objective construal. Japanese speakers conceptualize a scene subjectively, where the speaker involved is submerged in it. English speakers tend to represent events objectively from the perspective of a bystander or observer outside the scene. This paradigm often defines the difference between Japanese and English construal. However, as globalization advances, the recent official public communication in Japan is changing. This paper focuses on the visual medium of pictograms and the radical shift in their forms that occurred in 2017.

A pictogram is an ideogram that conveys its meaning through its pictorial resemblance to a physical object. It is also called a pictograph, and in computer usage, it is known as an icon. In Japan, pictograms have been used extensively since the 1964 Tokyo Olympic Games, when the Japanese system of pictograms for international visitors was conceived and images were made that would at once be easily understood by foreigners, conveying the necessary information to them. The pictograms from 1964 included symbols for banks, telephone kiosks, and toilets. Now pictograms are seen everywhere from maps to train stations to airports.

Let's take a look at some examples of Japanese pictograms. Pictograms are not universal but I have selected two easy-to-understand Japanese signs. As everyone knows, Figure 1 is a "No Smoking" sign. Figure 2 may or may not be slightly more difficult. Figure 2 is an emergency exit sign. Unlike Figure 1, the emergency exit sign is green, not red, most likely because green is associated with safety and with go in traffic contexts.



Figure 1: No Smoking



Figure 2: Emergency Exit

The revision in the Japanese system of pictograms

For the forthcoming Olympic and Paralympic Games in Tokyo, Japan's Ministry of Economy, Trade and Industry announced in 2017 that they had revised the standardized set of Japanese pictograms. I would like to draw your attention to the modifications that the government implemented to some of the long-used Japanese pictograms.

Please take a look at the following signs: Figure 3a is a baggage claim sign—which is used extensively at international airports in Japan, but the Japanese government modified it to the one shown in Figure 3b.



Figure 3a: Old Baggage Claim



Figure 3b: New Baggage Claim

Figure 4a is a sign familiar to Japanese and has long been used in maps and elsewhere. It indicates a hot spring. As you can see, the pictogram includes an icon for steam, yet many foreigners could not figure out what it meant. In fact, one of my Chinese friends asked me if it meant a noodle restaurant. Figure 4a was changed to Figure 4b.

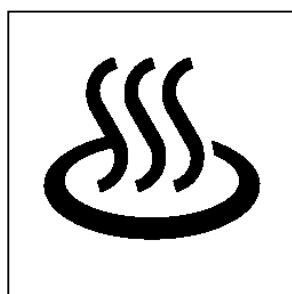


Figure 4a: Old Hot Spring

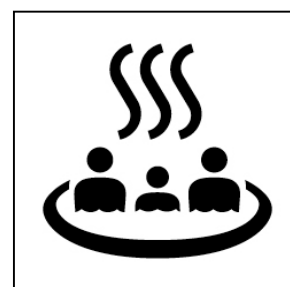


Figure 4b: New Hot Spring

Figure 5a is a sign used for a baby care room or a diaper changing room in public areas in Japan. It was modified to a new sign as shown in Figure 5b.

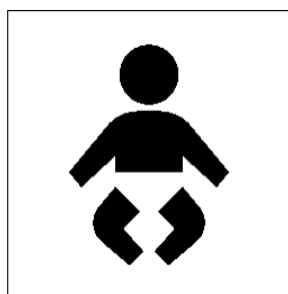


Figure 5a: Old Baby Care Room



Figure 5b: New Baby Care Room

Perhaps the most enigmatic sign for international visitors may be Figure 6a. It is a transit sign, used in Japan's international and national airports. Recently I gave a lecture to university students studying Japanese in Vietnam and asked them, "What do you think this Japanese sign means?" Many of them answered: "War." They read it as a sign showing military aircraft scrambling. It's good that the Japanese government decided to abolish it and created a new pictogram for transit that is peaceful in tone and message.

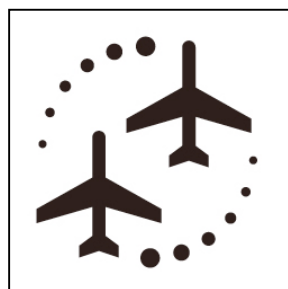


Figure 6a: Old Transit Sign



Figure 6b: New Transit Sign

The revision in the Japanese system of pictograms, however, is not a simple modification, but arguably reflects something larger: a shift in construal. Previous pictograms represented the object of the action alone with no subject, while new pictograms include the subject who takes the action. This means a shift in focus from an object/thing to a subject/person, addressing who takes an action and what kind of action.

Linguistic phenomena

Recent scholarship in cognitive linguistics tells us that Japanese speakers prefer subjective construal, see Ikegami (2008, 2011), Nakamura (2009), Shimizu (2010) among others. Japanese speakers conceptualize a scene subjectively and the speaker is often omitted from a sentence. This becomes clearer by comparing what a Japanese speaker and an English speaker would say respectively, when he or she gets lost and asks for information.

English:

- (1) a. Where am I?
b. ?Where is here?

Japanese:

(2) a. ?Watashi wa doko?
 I TOP where
 ‘Where am I?’

 b. Koko wa doko?
 here TOP where
 ‘Where is here?’

In English, you might typically say, “Where am I?” You would never say: “Where is here?” In English, the speaker is indicated by the pronoun as a subject. In contrast, in Japanese, we would never say, “Watashi wa doko?” Though it literally means “Where am I?,” this way of putting it is impossible—unless you want to convey an implied message that you are nuts. When a Japanese speaker gets lost, he or she would typically ask, “Koko wa doko?” literally this means “Where is here?” It is unnatural and even sounds strange if one expresses oneself as the sentence subject using the first-person pronoun “I” (Watashi) in Japanese. This is permissible only when you are looking at a map to see where you are and are speaking to yourself.

Now consider another example. The following example shows what a Japanese speaker and an English speaker would say respectively, when he or she wants water:

English:

(3) a. I want water.

 b. *Want water.

Japanese:

(4) a. ?Watashi wa mizu ga hoshii.
 I TOP water NOM want
 ‘I want water.’

 b. Mizu ga hoshii.
 water NOM want
 ‘I want water.’

The English speaker clearly indicates oneself as the subject of the desire, whereas in Japanese the subject is omitted—unless a context warrants it. For instance, if you are with your friends in a café, and they order coffee, but you want water, then the subject “I” appears in the sentence to differentiate yourself from the rest of the party. In other words, in Japanese, the speaker is expressed as a subject only when there is a context for comparison.

Please take a look at another example. The following example shows what a Japanese speaker and an English speaker would say respectively, when he or she went out and found the moon shining:

English:

(5) When I went out, I saw the moon is shining.

Japanese:

(6) Soto ni deru to, tsuki ga kagayaite ita.
 outside to go when moon NOM shine-ING be-PAST
 ‘When I went out, the moon is shining.’

In English, the speaker who sees the moon shining is clearly indicated as the subject. In contrast, in Japanese, the speaker is omitted from a sentence. The sentence (6) does not say who went out or who saw the moon shining.

These linguistic phenomena represent the difference in construal between the two languages. Though slightly simplistic, I would like to formulate the difference for the purposes of this paper: Japanese speakers prefer subjective construal, and the speaker as a subject is included in the scene, so there is no need to express it. On the other hand, English speakers prefer objective construal, and it is necessary to represent events objectively from the perspective of a bystander or observer, so that the speaker is indicated as a subject.

The characteristics of Japanese construal

With this formulation in mind, let’s return to the issue of the modification of Japanese pictograms. Old pictograms visibly lack the subjects of action, which reflects the exemplary characteristics of Japanese construal, that is, subjective construal. Japanese speakers typically place themselves within the scene to be construed. In many cases it is not necessary to express the self-evident or obvious subject of an action.

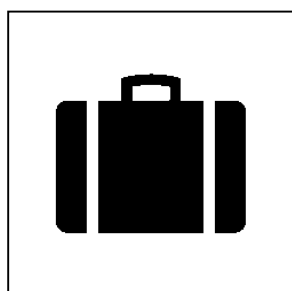


Figure 3a: Old Baggage Claim

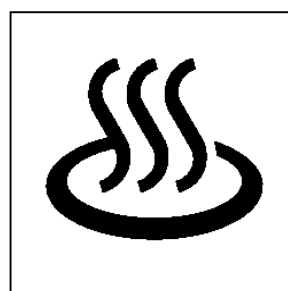


Figure 4a: Old Hot Spring

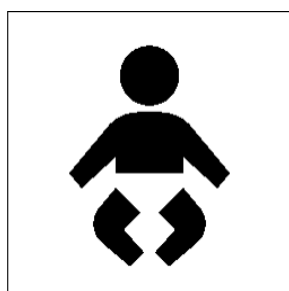


Figure 5a: Old Baby Care Room



Figure 6a: Old Transit Sign

New pictograms, by contrast, are geared toward objective construal. The subjects of actions are visibly embedded in the scene, in which the (heretofore invisible) subject becomes the object of expression and observation.



Figure 3b: New Baggage Claim



Figure 4b: New Hot Spring



Figure 5b: New Baby Care Room



Figure 6b: New Transit Sign

Conclusion

From the above, we can reasonably conclude that pictograms reflect construal as well as linguistic phenomena. The revision in the Japanese system of pictograms implemented by the Japanese government for the Tokyo Olympic Games does not signal a mere change in form, but possibly a shift in construal. As globalization advances, misunderstandings and conflicts may arise from differences in construal, becoming a serious issue, not just linguistically but culturally and politically as well. Therefore, I believe that cognitive linguistic research will play an increasingly important role in this more global future.

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