

● Post-event report of the symposium "What we can see from the landscape with Nokogiriyane (sawtooth roofs)" on 27 June

From 4 February to 25 March 2012, a special exhibition entitled "Sawtooth Roofs and Woolen Fabrics" was held at the History and Folklore Museum in Ichinomiya City. It was a significant event which showed the astonishing number of saw-tooth roof factories in Ichinomiya. Almost ten years later. The Nokogirian Library Fair Symposium was to be held in the same museum, but due to the unresolved the coronavirus pandemic, the venue was moved on the day of the event to locations and facilities with excellent ventilation. The new venue is Sousow, a former guesthouse of the Tauchi weaving company during the heyday of the woolen industry and now a café and rental space. It is only a few minutes walk from the museum, and on the way you will pass by the former Masuzen woolen company, once a symbol of the sawtooth roof factory, which was demolished a few years ago after being damaged by a typhoon. Today, only the north brick wall and the red closed door of the house remain.

We are now on our way to Sousow, remembering the very site of the "100 years of Nokogiriyane". A Landscape with Nokogiriyane is not only about seeing the remaining sawtooth roofs. The symposium has already begun.

We open the hall facing the courtyard of Sousow to re-partition the symposium. It is an open space where time flows differently from the conference room. There seems to be no danger of stagnation in the dialogue. The 20 participants were from Ichinomiya City and beyond, and ranged in age from 20 to 70 years old, and included designers, architects, media, and students.

What was it that I wanted to convey at the symposium in the first place? The idea is to see Nokogiriyane as a "landscape" that reflects the inner life of the individual, and that we could imagine "a town with a koba". And as a means of explaining this, I created the "100 Years of Nokogiriyane map". The word "kouba(公場)" means "public place", and the Japanese kanji character for "公" can be written as "厶 (me) and 八 (open)". This is the potential of the remaining Nokogiriyane in the city, and I hope that some of them will be opened up as kouba, just as I myself encountered "Nokogiri 2" and felt the energy that changed my destination. We hope that some of them will be opened as "kouba" and that the "city" will be revitalised. I am not sure how well I was able to convey this idea.

However, from the exchange of opinions in the latter half of the session, I felt that a certain level of understanding had been gained in viewing Nokogiriyane as a "landscape". At the same time, I felt that the word "Karappo"(empty) became a key word and played a role in encouraging the participants to think in their own way. It is also called "Utsuho" (hollow). Initially, this was used to describe the creative space that is the main feature and attraction of "Nokogiri 2". In the process of creating the "Landscape with Nokogiriyane", I decided to use the metaphor of Ichinomiya as a big "empty space" and superimpose it on. What we feel

and think from "Karappo" is different for everyone. Words that cause ambiguity or some discomfort seem to elicit a greater variety of opinions. In this sense, I think that "Karappo" played a role in moving the symposium.

As a result of this symposium, which was held without a clear purpose, the organisers believe that they were able to provide many "opportunities for encounters", although it is doubtful whether they were able to offer any meaningful insights to those who attended. These encounters were not limited to people, but included language, space and landscape. From here, I foresee the beginning of a new development. I am excited by the prospect that in the future we will be able to look back on this symposium as a "萃点(suiten)". The 萃点 is a place that emits energy.

At the moment, there are several new developments in the area around Tamanoi Station and around Nokogiriyane. We feel that the wind is blowing in a different direction than it did ten years ago, beyond the category of industrial heritage. The "Landscape with Nokogiriyane" has shown us the "beginning from the periphery(owari)".

Now that the symposium is over, I personally feel that my explanatory skills are inadequate, and I would like to write a separate article to supplement the symposium and reconsider some of the issues I have raised.

Finally, we would like to express our gratitude to all those who came from far and wide to take part in the symposium despite the coronavirus pandemic, to the History and Folklore Museum for kindly agreeing to the change of venue, to Mr. Tauchi of Sousow for providing the venue, and to Mr. Aoki of "Nitsubo no me" for his great efforts in organising the Nokogirian Bunko Fair and the symposium.

Shortly after my return to Fujisawa I fell ill and unexpectedly had a tough week. Looking back, it may have been due to the stress caused by the strain of plotting 2000 sawtooth roofs on a large drawing board and the tension caused by the symposium at the coronavirus pandemic. Or perhaps it was the extreme expressions such as "the curse of Gacha Man" and "the big empty space of Ichinomiya" that provoked the wrath of the "Kami-sama of Ichinomiya". I apologise for the length of time it has taken to bring you this post-symposium report. In this sense, I hope that the participation of several media, such as newspapers, CATV, mini-comic magazines, etc., will complement the realism of the symposium and the opinions of the participants, which I have not been able to mention here. I also hope that you will continue to provide us with unique information from your particular point of view on Nokogiriyane.

We look forward to seeing you all again soon.

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Nokogirian