EARTH MANUAL PROJECT 展

THIS COULD SAVE YOUR LIFE

NEW YORK
SEP 27–DEC 12, 2018
EXHIBITION REPORT

Acknowledgement

EARTH MANUAL PROJECT — THIS COULD SAVE YOUR LIFE is an exhibition collaboration between The Japan Foundation Asia Center and Parsons School of Design / The New School, in cooperation with Design and Creative Center Kobe (KIITO) / Plus Arts.

This exhibition is curated by Hirokazu Nagata, President, Plus Arts and Vice Director, Design and Creative Center Kobe (KIITO).

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About The Japan Foundation

The Japan Foundation is Japan's only institution dedicated to carrying out comprehensive international cultural exchange programs throughout the world. The Asia Center, established in April 2014, is a division within the Foundation that conducts and supports collaborative initiatives with its Asian—primarily ASEAN—counterparts. Through initiatives that span Japanese-language education, arts and culture, sports, and grassroots and intellectual exchange, the Asia Center works toward strengthening understanding and connections within Asia. The Japan Foundation is represented by two offices in the United States—one in New York and the other in Los Angeles.

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THIS COULD SAVE YOUR LIFE

SHEILA C. JOHNSON DESIGN CENTER,
PARSONS / THE NEW SCHOOL
NEW YORK
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EXIT
EARTH
MANUAL
PROJECT 展
THIS COULD SAVE YOUR LIFE
SEP 27 – DEC 12, 2018


イザ!
カエルキャラバン!
MESSAGE FROM 1995 AT KOBE
Camping,
a disaster
preparedness
activity.


EXIT


レッドベア
REDBEAR
サバイバル
SURVIVAL CAMP
キャンプ
Your idea
can change
the future.
Shelters to keep you warm, and the
children entertained.


EARTH
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THIS COULD SAVE YOUR LIFE
SEP 27 – DEC 12, 2018
EXIT

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Greeting

The presentation of EARTH MANUAL PROJECT — THIS COULD SAVE YOUR LIFE at the Sheila C. Johnson Design Center (SJDC) in the Fall of 2018 made an invaluable contribution to The New School community. The SJDC's mission is to highlight the important role that innovative art and design play in responding to our contemporary world, and its exhibitions respond to current environmental and social challenges, with the goal to encourage and support creative research and pedagogy.

Showcasing best practices and creative design ideas for dealing with disaster preparedness and response and relief efforts, the EARTH MANUAL PROJECT perfectly aligned with the SJDC's mission and goals. The show provided a unique opportunity to learn from the educational, communication, and design initiatives undertaken in countries such as Japan, Indonesia, Thailand, and the Philippines where natural disasters are frequent. The exhibition was the culminating event in a close collaboration between The Japan Foundation Asia Center and Parsons School of Design, which greatly enhanced the school's curriculum and opened possibilities for students to directly engage with disaster preparedness.

We are grateful to curator Hirokazu Nagata, President of Plus Arts and Vice Director of Design and Creative Center Kobe (KIITO) in Japan and The Japan Foundation for tirelessly working with us to make this exhibition possible.

Christiane Paul
Director / Chief Curator
Sheila C. Johnson Design Center,
Parsons/The New School

Introduction

The EARTH MANUAL PROJECT is a showcase of creative and innovative practices for dealing with disaster at different stages, from preparedness education to response and relief efforts. Originating in Japan, this exhibition also includes examples of work from other countries where natural disasters frequently occur, such as Indonesia, Thailand, and the Philippines. The exhibition's goal is to share, connect, and learn from each other about these practices, some of which have evolved and changed since their inception.

The projects featured in this exhibition are based on extensive research and detailed interviews with disaster survivors, and are created by experts on disaster, architects, designers, and artists, sometimes in collaborations. The resulting projects utilize distinctly creative and innovative approaches to disaster issues.

News of disasters worldwide, both natural and manmade, have sadly become all too familiar. In the New York metropolitan region alone, there have been terrorist attacks, natural disasters such as Hurricane Sandy, and blackouts covering the entire region. Disaster preparedness and response are pressing universal concerns, and now there are more people than ever who are proactively tackling these issues.

The inaugural EARTH MANUAL PROJECT exhibition opened at Design and Creative Center Kobe (KIITO) in Kobe-city, Hyogo, Japan in 2013. It has since traveled to several venues in the Philippines and Thailand; this New York exhibition marks the project's North American debut.

Disaster preparedness begins by communicating with each other. Let us start now.

EMP: Response to natural disasters in Asia

Asia is subject to frequent major disasters; approximately 40% of total disasters, 40% of the resulting damage, and more than 80% of total number of people killed and victimized by disasters between 2000 and 2005 were in Asia. Flaws in infrastructure and issues like poverty often exacerbate the problems that natural disasters cause. Research also shows that rising sea levels, caused by climate change, has increased the scale of damage caused, a development that is making natural disasters one of the biggest threats to human life for people living in Asia. This map shows the disasters that designers and innovators tackled in this exhibition.

Information Sources:
Cabinet Office, Government of Japan website
City of Kobe website
National Disaster Risk Reduction and Management Council (NDRRMC)
Situation Report

Thailand
Thailand Floods
In July 2011, a severe tropical storm named Nock-ten brought continuous rain to North and Northeastern Thailand resulting in heavy floods across 15 provinces. From around October, the flooding gradually moved south along the Chao Phraya River causing serious human and economic losses, particularly in the central region around Ayutthaya and the peripheral districts of the capital of Bangkok. The damage to buildings and facilities was enormous, including industrial estates occupied by the factories of many multinational corporations. The effects of the flooding had a major impact around the world due to the disruption of global supply chains, which also occurred following the Great East Japan Earthquake.

Damage situation:
as of December 20, 2011
Dead: 744 people
Missing: 3 people

Japan
Great Hanshin-Awaji Earthquake
On January 17, 1995, a 7.3 magnitude earthquake occurred at a depth of 16km centered on an active maritime fault located between Awaji Island and Kobe in Hyogo Prefecture. As the first major earthquake to directly strike a large urban area in Japan in the postwar period, the Great Hanshin Earthquake caused an immense loss of life and also inflicted unprecedented damage on the social system, infrastructure, and economy of the Hanshin area.

Damage situation:
Dead: 6,434 people
Missing: 3 people
Injured: 43,792 people
Completely destroyed buildings: 104,906 buildings
Evacuees: 316,678 people

Japan
Great East Japan Earthquake
On March 11, 2011, a 9.0 magnitude undersea megathrust earthquake occurred below the seabed about 130km east-southeast of the Oshika Peninsula in Miyagi Prefecture. This was the biggest earthquake ever recorded in Japan, and it generated an extremely high and powerful tsunami that devastated large areas of the Pacific coast of the Tohoku and Kanto regions. The tsunami height was measured at 9.3m at Soma City in Fukushima Prefecture, and more than 8.6m at Ayukawa, Ishinomaki City in Miyagi Prefecture.

Damage situation:
as of May 23, 2013
Dead: 15,883 people
Missing: 2,676 people
Injured: 6,144 people
Completely destroyed buildings: 126,421 buildings
Evacuees: 303,571 people

Philippines
Manila Torrential Rain
On August 6 and 7, 2012, the southwest seasonal monsoon (known in the Philippines as the Habagat) strengthened under the influence of Typhoon Hakui, while much of Luzon Island was hit by a wave of unusually heavy rain. Flooding in numerous places submerged the arterial roads and highways of Metro Manila. Electrical power distribution had to be stopped in some areas in order to prevent electric shock-related accidents. All this resulted in a paralysis of urban functions.

Damage situation:
Dead: 109 people
Missing: 4 people
Injured: 14 people
Completely destroyed buildings: 3,354 buildings
Evacuees: 989,002 people

Indonesia
Central Java Earthquake
On May 27, 2006, a magnitude 6.3 earthquake struck Yogjakarta in Java, about 440km east of the capital Jakarta. Many people were killed having been buried under collapsed buildings that were structurally weak due to construction with insufficiently reinforced concrete shells or sun-baked brick walls.

Damage situation:
Dead: 5,778 people
Injured: 37,883 people
Completely destroyed buildings: 139,859 buildings

Indonesia
Mount Merapi's Eruption
From October 26 through November 2010, one of the world's most active volcanoes in Indonesia, Gunung Merapi (which means "mountain of fire" in the Javanese language) underwent a major eruption. During the eruption, the lava dome that had formed near the top of the mountain collapsed, setting off a pyroclastic flow.

Damage situation:
Dead: 386 people
Evacuees: 400,000 people

Philippines
Typhoon Reming
In November 30, 2006, the province of Albay in southeastern Luzon Island was hit by heavy rain influenced by Typhoon Reming. The rain brought mudslides and flows of debris (including volcanic ash and rocks from the eruption of the active Mayon Volcano), which caused enormous damage to towns mainly in the foothills of the mountain. The severe flows led to the collapse of buildings, uprooted trees, and destroyed power distribution and communications networks, etc.

Damage situation:
Dead: 655 people
Missing: 45 people
Injured: 2,437 people

Philippines
Typhoon Sendong
On December 17 and 18, 2011, heavy rain brought by Typhoon Sendong struck the northeast of Mindanao Island. The devastation was particularly severe in the cities of Cagayan de Oro and Iligan, where flash floods caused enormous destruction including bridge collapse and damage to water utilities, etc.

Damage situation:
Dead: 1,268 people
Missing: 181 people
Injured: 6,071 people
Completely destroyed buildings: 14,883 buildings
Evacuees: 441,022 people

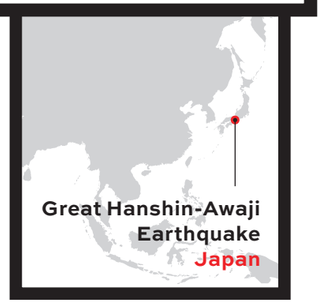
Mr. Hirokazu Nagata (right) giving a tour at the opening of the EMP exhibition.

Disaster drills that people line up for.

Emergency! Kaeru Caravan!

Hiroshi Fuji
Artist

Plus Arts



Emergency! Kaeru Caravan!

Hiroshi Fuji / Plus Arts

Hiroshi Fuji received his graduate degree from the Kyoto City University of Arts. After serving as a lecturer at Papua New Guinea National University's Art Department, he worked at an urban planning office. In 1992, he established the Hiroshi Fuji Planning and Production Room. He seeks to encourage discussions about resources and recycling by creating opportunities for dialogue through art. His major works include Walking of the Skinny Dogs, The Story of Rice Ball Frogs, Vinyl Plastics Connection, Kaekko, and Fujishima Hachijuro wo Tsukuru.

Plus Arts is a non-profit organization that aims to incorporate artistic ideas and creativity in existing social fields such as education, urban development, disaster preparedness and international cooperation, in order to contribute to resolving some of the challenges and issues in these fields. Hirokazu Nagata, Vice Director of Design and Creative Center Kobe, serves as President of Plus Arts.

1 A toy exchange event attracted an unprecedented number of people to participate in disaster drills

Emergency! Kaeru Caravan! is a disaster drill program in which participants can obtain the knowledge and skills necessary for disaster preparedness. It was first conducted in 2005 as part of the Message from Kobe-Ten Years after the Earthquake project commemorating the recovery from the 1995 Great Hanshin-Awaji Earthquake.

Whereas previous emergency drill programs struggled with low participation rates, especially among the younger generation, the Emergency! Kaeru Caravan! was able to solve this problem by incorporating itself into an established toy exchange program, Kaekko Bazaar (Exchange Bazaar).

Artist Hiroshi Fuji developed the Kaekko Bazaar, an event where children trade used toys for "Kaeru" points (Kaeru means both exchange and frog in Japanese). These points can then be exchanged for other toys. After incorporating Emergency! Kaeru Caravan!, children could also earn points by playing games that taught them disaster survival skills, such as how to use fire extinguishers. The first event successfully attracted more than 3,000 children and adults.

Fig. 1 An array of toys that children brought to the event. Children can exchange their "Kaeru" points for toys.

Fig. 2 Children who participate in the disaster drill program can earn "Kaeru" points

Fig. 3 Children look forward to the toy auction, where they can bid on popular toys with their "Kaeru" points.

2 A survey of disaster survivors to create new disaster drills

When creating the program, Fuji and Hirokazu Nagata, President of Plus Arts placed great emphasis on surveying disaster survivors because they believed that these survivors had the knowledge, skills, and firsthand information that would be truly helpful at the time of a disaster. With the help of volunteers, they conducted interviews with over 50 survivors of the 1995 earthquake, who shared how they felt and what was helpful during, and immediately after, the disaster. Based on the survey results the disaster drill program Emergency! Kaeru Caravan! took shape. This emphasis on interviewing the very people who were involved in disasters is still one of the core operating principles of Plus Arts.

3 Expanding activities in Japan and beyond, upholding a philosophy that the local community is and will always be the main actor

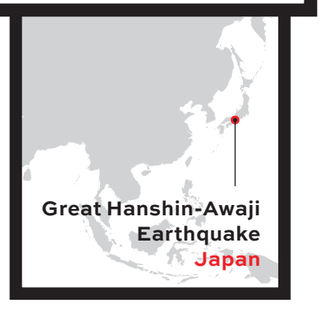
As of March 2018, the Emergency! Kaeru Caravan! has been conducted more than 452 times in 34 of 47 prefectures in Japan, as well as in 19 other countries. Emergency! Kaeru Caravan! consists of 22 different possible activities, and local partners can choose the programs that are most pertinent to their regions and needs.

The main purpose of the Emergency! Kaeru Caravan! program is to provide emergency drill programming, but it also aims to train communities so that the program will run sustainably, independent of Plus Arts. Volunteers from local communities are invited to participate in carrying out the program. This allows local communities to develop their own programs based on issues specific to their areas.

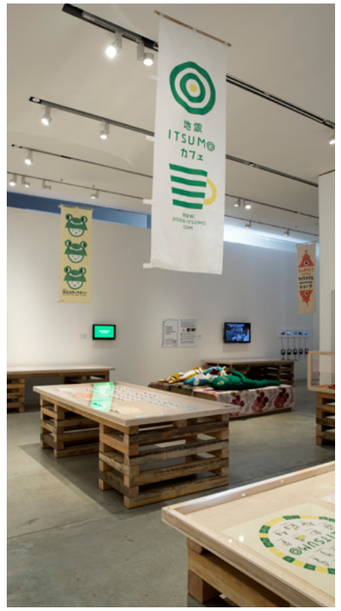
Earthquake survivors are the true earthquake specialists.

Jishin ITSUMO Project

Bumpei Yorifuji
Art Director
Plus Arts



Jishin ITSUMO Project



Bumpei Yorifuji / Plus Arts

Bumpei Yorifuji started his own design firm, Yorifuji Design Office, in 1998 and established Bunpei Ginza in 2000. Yorifuji has art-directed many corporate advertisements and public service campaigns. His major works include the "manners" posters series for the Tokyo Metro, an etiquette campaign for Japan Tobacco to encourage smokers to be more considerate, the "ITSUMO no MOSHIMO" advertising campaign for MUJI, and a tourist map of Fukushima for Fukushima Prefecture. In addition to marketing and advertising, he also does book design, illustrations, and writing. Publications include Shini Catalogue (The Catalogue of Death), Genso Seikatsu (Wonderful Life with the Elements), among others. His professional accolades include the Tokyo Art Directors Club Award, Nikkei Advertising Award, Applied Typography Annual Grand Prize (Japan), Bronze at the ACC Tokyo Creativity Awards, and the Kodansha Book Design Award.

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1 See an earthquake not from the specialists' viewpoint, but through survivors' testimonies

The first edition of "Jishin ITSUMO Note" (Always Be Prepared: Earthquake Note) was published in 2007. Based on interviews with 167 survivors of the 1995 Great Hanshin-Awaji Earthquake, the book takes a unique approach to disaster preparedness as it focuses on the feelings of actual disaster survivors and their own ideas, rather than the perspectives of earthquake specialists. It was a collaborative project between Plus Arts and the artist, Bumpei Yorifuji.

Plus Arts also launched the SAVE YOURSELF project in cooperation with the Tokyo Gas Company in 2007. SAVE YOURSELF is a disaster preparedness educational project for the company's employees, based on the data collected through the Jishin ITSUMO Note project. The information contained in the SAVE YOURSELF project is practical, easily understandable, and gathered from reliable sources. It covers a wide range of issues, including topics such as how to make your home more earthquake resistant, how to prevent furniture from falling over, how to conduct first-aid treatment, how to prepare a go bag, how best to obtain up-to-date information during a disaster, and evacuation.

2 Make information accessible to the public

After the Great East Japan Earthquake in March 2011, the editors of "Jishin ITSUMO Note" launched the "Jishin ITSUMO.com" website, a free, open-source website for disaster survival information aimed at the survivors of the earthquake. Relevant content from "Jishin ITSUMO Note," as well as information from the SAVE YOURSELF project, are available on the website.

3 Using illustrations to achieve wider dissemination

Since the Great East Japan Earthquake, more and more companies have started including disaster preparedness in their corporate social responsibility efforts. Plus Arts, in collaboration with Tokyo Gas Company and six other companies, developed educational tools for disaster preparedness, including disaster prevention courses for employees and clients.

Yorifuji's illustrations for "Jishin ITSUMO Note" attracted great interest from companies due to their simple and communicative design; the book made disaster preparedness more approachable and understandable. With illustrations at its core, the Jishin ITSUMO project helped to reach a broad audience.

Fig. 4 Jishin ITSUMO, Always Prepare campaign by MUJI

Fig. 5 Jishin ITSUMO Exhibition in Bangkok

Fig. 6 Disaster Preparedness Fair at Tokyo Gas Company

Camping, a disaster preparedness activity.

Red Bear Survival Camp

Red Bear Survival Camp Club

Plus Arts

Red Bear Survival Camp

Red Bear Survival Camp Club / Plus Arts

Members of the Red Bear Survival Camp Club develop and conduct camping programs that teach the kinds of skills, resilience, and creativity necessary to survive a disaster. Many members of the club are Plus Arts staff members.

Plus Arts is a non-profit organization that aims to incorporate artistic ideas and creativity in existing social fields such as education, urban development, disaster preparedness and international cooperation, in order to contribute to resolving some of the challenges and issues in these fields. Hirokazu Nagata, Vice Director of Design and Creative Center Kobe, serves as President of Plus Arts.

1 Learning disaster survival skills through camping

In 2011, Plus Arts held the first Red Bear Survival Camp in Kobe City; there were 60 participants in the two-day event. The purpose of the camp is to equip participants with survival skills to live through a disaster, since surviving the first 72 hours after a catastrophic event without outside help is critical.

At that time, Plus Arts had already conducted Emergency! Kaeru Caravan! — an emergency drill program introduced in a separate exhibit — for several years. After learning that approximately 470,000 people evacuated to some 2,000 shelters during the 2011 Great East Japan Earthquake, members of Plus Arts realized that different skills are necessary to live in an unforgiving environment like a shelter. When they considered how they could help people develop the survival skills, “camping” came up as a key word because it equally requires one to make do with less. The Red Bear Survival Camp teaches outdoor survival skills that would also be useful in a shelter situation.

Fig. 7 Children learning survival skills.

Fig. 8 Red Bear Orienteering to review learned skills.

2 Supporting communities so the activity takes root and grows sustainably

The Camp has been held throughout Japan, with changes to reflect disaster issues pertinent to the region. Plus Arts emphasizes the importance of not only providing a system and know-how but also considering local issues together with residents to create programs that reflect their thoughts.

Fig. 9

3 New disaster preparedness activities whose creators and promoters are local residents

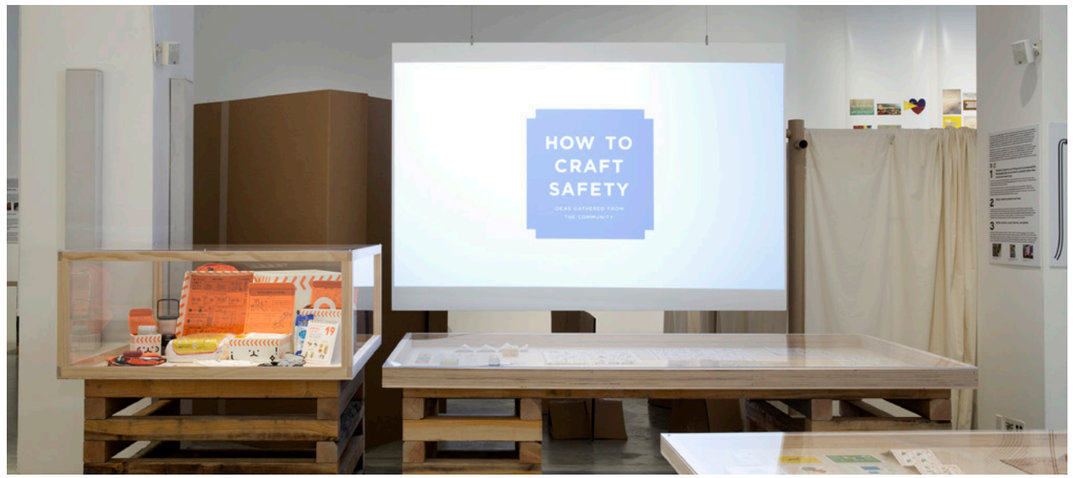
One of the initial Red Bear Survival Camps reflected the experiences of survivors of the 1995 Great Hanshin-Awaji Earthquake in its programs: since the camp was directed toward the Hanshin-Awaji region, this meant the content of the camp was more relevant to the local target audience. The Red Bear Survival Camp, with its disaster preparedness programs created and developed by residents, has the potential to become a new model for conducting disaster preparedness activities.

Making use of what you've got. That's a principle of BOSAI, Japan's approach to disaster risk reduction.

HOW TO CRAFT SAFETY

NHK World-Japan

HOW TO CRAFT SAFETY



NHK World-Japan

NHK's international service delivers to the world the latest information about Japan and Asia through television, radio, and internet. With its 24-hour English language television channel at the center, NHK WORLD-JAPAN enhances its internet presence and expands video-on-demand multilingual content in languages other than English. It will continue to be true to its mission of providing fair, impartial, and reliable information from Japan to the rest of the world.

NHK World-Japan brings Japan's disaster risk reduction experience to listeners across the globe. As a country prone to earthquakes, tsunami, volcanoes, storms, and floods, Japan has had to learn how to minimize the risk and how to respond. This accumulated know-how, called BOSAI, is now available through the international service of Japan's sole public broadcaster. NHK World-Japan provides information in round-the-clock television programming in English, radio programs in 17 languages, social media, and other online services. BOSAI is one of the most frequent topics.

HOW TO CRAFT SAFETY is a series of short videos providing step-by-step instructions for creating do-it-yourself survival products. For example, ponchos put together out of plastic garbage bags and tableware made of newspaper. The programs were initially produced in Japanese under the supervision of Hirokazu Nagata, President of Plus Arts, a non-profit organization devoted to disaster prevention education. They were later translated into English, Vietnamese, Thai, Indonesian, and Chinese. The series has been widely known through social media and on-site events.

1 Disasters deprive us of things we're accustomed to. We should make use of what's available rather than brood over what's not.

At the time of a major earthquake, tsunami, or storm, people may be forced to leave their homes and take shelter elsewhere. Items that they usually have are not always available. Making the most of what is at hand is the path of wisdom.

NHK produced this series in 2017 to show how this wisdom is put into practice. Twenty-five practical and creative ideas from viewers and specialists were selected after careful screening. These include making a sling from a shopping bag and a stretcher out of blankets. The series was broadcast within Japan and is available on NHK's website.

2 Being creative protects our lives.

A massive earthquake hit the Kansai area around Kobe in 1995. Sixteen years later, another mammoth quake struck northeastern Japan, followed by a catastrophic tsunami. Many people died in the disasters. Others perished due to stress and unhealthy conditions afterwards. School gymnasiums were often used as evacuation shelters. The wisdom to make beds and restroom equipment out of cardboard was born out of the pressing needs of evacuees.

3 BOSAI culture: Local, diverse, and global.

NHK World JAPAN translated “HOW TO CRAFT SAFETY” into five languages in 2017 and 2018. The information has spread across the globe through broadcasts, social media, and on-site events. Illustrated instruction manuals are accessible on their website free of charge. The concept of making use of readily available things has been accepted and adapted by people in many countries to meet their own conditions and needs. BOSAI’s wisdom has been localized, diversified, and globalized.

Fig. 10 “HOW TO CRAFT SAFETY” water purifying system by a resident of Lombok Island, Indonesia

Fig. 11 Tableware made from banana leaf in Thailand (by courtesy of Hirokazu Nagata)

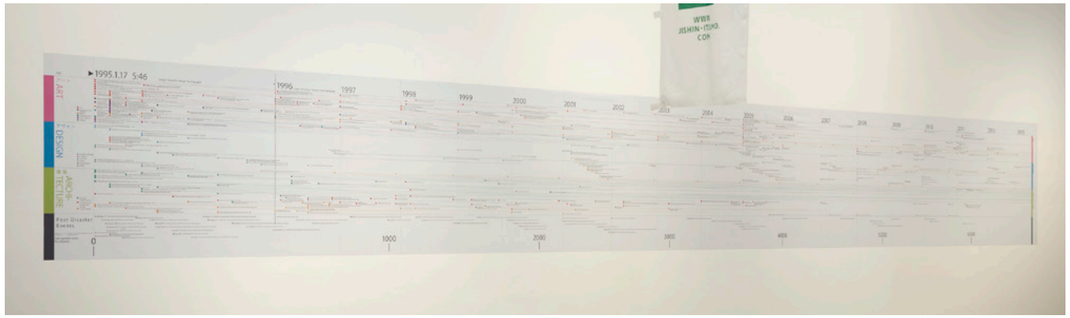
Fig. 12 Event of listeners of NHK World Japan in Bangkok, Thailand

The 2011 Great East Japan Earthquake is not over yet, neither is the 1995 Great Hanshin-Awaji Earthquake.

The Great Hanshin-Awaji Earthquake + Creative Timeline Mapping Project

SPREAD Design Group
Design and Creative Center Kobe + 36 volunteers

The Great Hanshin-Awaji Earthquake + Creative Timeline Mapping Project



SPREAD Design Group / Design and Creative Center Kobe + 36 volunteers

SPREAD is a creative unit created by Hirokazu Kobayashi and Haruna Yamada. One of their works, “Life Stripe,” visualizes daily life as a band of colors by assigning a color to everyday activities and adjusting the width based on the time spent on them; the work received critical acclaim and has been shown internationally. Other major projects include the 10th anniversary graphics for the National Art Center, Tokyo; the “Tsubame-Sanjo Factory Festival,” a tour of metalwork factories in Niigata usually closed to the public, and “HARU stuck-on design,” large-scale decorative tape for interior design. Awards include a Red Dot Design Award for Communication Design (Germany), an iF Design Award for Packaging (Germany), and a D&AD award (United Kingdom).

Kobe City became a member of UNESCO’s Creative Cities Network in 2008, and Design and Creative Center Kobe (KIITO) was established as a creativity hub in August 2012. It aims to serve as a hub for designers, to incorporate innovative designs into people’s daily lives to enrich them, and to connect people, not only in Kobe but also around the world.

1 Studying past disasters to prepare for future disasters

After the Great East Japan Earthquake in March 2011, Hirokazu Kobayashi and Haruna Yamada of design firm SPREAD asked the question: “What can creative professionals do for the post-quake recovery?” This question eventually led to the launch of the Great Hanshin-Awaji Earthquake + Creative Timeline Mapping Project (TM Project).

The TM Project maps recovery support for the 1995 Great Hanshin-Awaji Earthquake in the fields of art, design, and architecture. It provides information on what was necessary and what was missing at important points of the recovery process, suggesting ways forward after the March 2011 disasters. The TM Project shows how certain relief activities began immediately after the disaster, and how some continue to the present, decades after the disaster. The path to recovery and reconstruction is long, and some activities need to take place regularly—five, ten, twenty years after the disaster. Immediately after a disaster there are often many fundraising events and, about ten years after, there is a shift towards educational programs for the younger generation and others who did not experience the disaster first hand. The project shows how art, design, and architecture can be integral parts of disaster relief, evolving as the needs of the affected areas change. The TM Project went live in November 2011, and is still online today at http://tm19950117.jp/. The timeline in the exhibition showed data up to 2013.

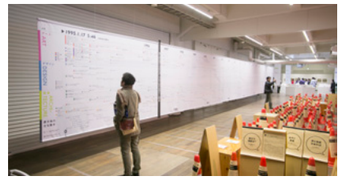
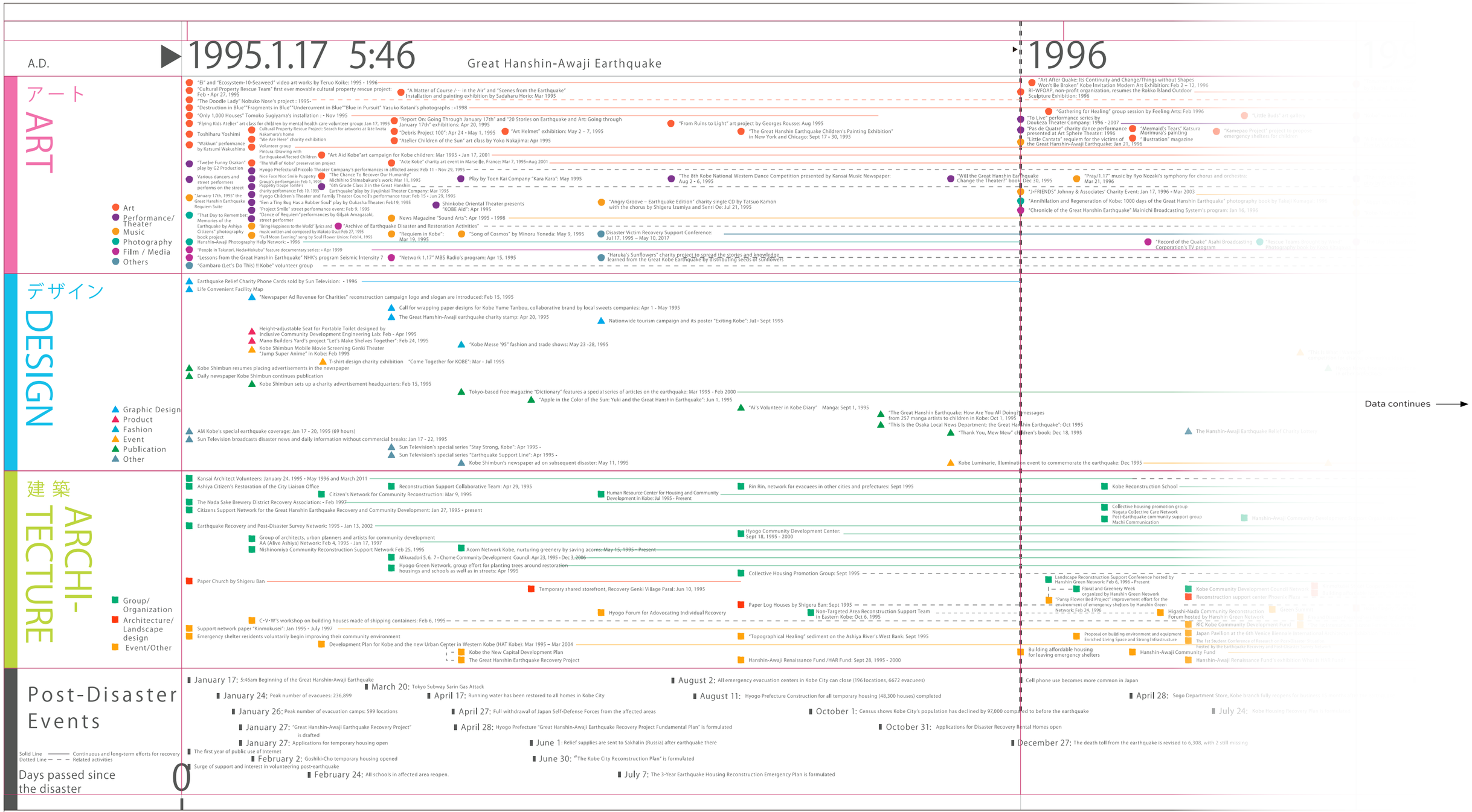


Fig. 13–14 Exhibition held at Design and Creative Center Kobe in 2013

Fig. 15 Exhibition held in Tokyo in 2013

Detail of Creative Timeline Mapping Project



2 A timeline presents the past and the future at a glance

The timeline format of the TM Project is based on an earlier work by SPREAD, “Life Stripe.” Life Stripe records people’s behavioral patterns in 24-hour blocks by classifying activity into one of 21 categories, each represented by a different color. Life Stripe is meant to enhance people’s self-awareness by showing behavioral patterns over a day. SPREAD applied this concept to the TM Project, enabling viewers to visualize what took place in response to the Great Hanshin-Awaji Earthquake, and apply what was learned to future disasters.

Fig. 16 Life Stripe created by SPREAD

Fig. 17 First draft of timeline

Fig. 18 Final timeline

3 Efforts for the future also preserve memories of the past

More than two decades have passed since the Great Hanshin-Awaji Earthquake, and there have been few opportunities to look back on the earthquake outside of its anniversary on January 17. The TM Project serves not only as guideline for future post-quake activities, but also as a reminder for disaster survivors to hand down the lessons learned from the earthquake to future generations.

Fig. 19 Kickoff meeting for the TM Project.

Fig. 20 The two members of SPREAD residing in Tokyo (center) frequently went to Kobe to join meetings with volunteers.

Fig. 21 Interviewing key people who had been involved in support activities after the disaster was an important component.

One cause of flooding was an overuse of water resources.

Climate School Project

DAKILA

Climate School Project

DAKILA

Philippine Collective for Modern Heroism is a group of artists, students, young professionals and individuals committed to working together in order to creatively spark social change.

1 Promote disaster preparedness through grassroots activism

In Malabon City, part of greater Metro Manila in the Philippines, floods are a year-round problem. These floods are the result of climate change and an over-pumping of groundwater that have caused land subsidence issues. Residents frequently end up resorting to small wooden boats or large Styrofoam blocks as makeshift means of transport in flooded areas. The flooding has also led to sea-level rise. Faced with this reality, the social justice group DAKILA decided to initiate various creative activities under the umbrella of their Climate School Project, which combats climate change issues. DAKILA worked with Malabon City and the Malabon Music Alliance to broadly disseminate information about climate change and created programs for residents to get involved in climate change mitigation and preparedness.

2 Utilize popular culture to draw attention to the project

One of the campaigns DAKILA conducted addressed issues with trash, since it is a big problem that also aggravates flooding. The activities in the Climate School Project can be organized into three categories: BasuROCK, BasuraHAND, and BasurART (basura means waste). In BasuROCK, musicians draw attention to environmental issues through their music and lyrics. They talk about environmental issues at their concerts and advocate reducing CO_2 and trash. In BasuraHAND, organizers engage in collaborative activities that involve different groups of stakeholders in the city. They promote 3R (Reduce, Reuse, and Recycle) and hold plastic holiday events where the use of plastics is prohibited at markets in Malabon City. In BasurART, environmental protection is taught through the creation of artwork using recycled materials.

These activities helped raise awareness of environmental issues among a younger generation, in addition to enhancing their artistic and creative potential.

Fig. 22 Participants of BasurART workshop

Fig. 23 Artwork by children who participated in a BasurART event

Fig. 24 BasuROCK event

Your idea can change the future.

HANDs! Project

The Japan Foundation Asia Center

HANDs! Project

The Japan Foundation Asia Center

The Japan Foundation is Japan's principal independent administrative institution dedicated to carrying out cultural exchange initiatives throughout the world.

The Asia Center, established in April 2014, is a division within the Foundation that conducts and supports collaborative initiatives with its Asian—primarily ASEAN—counterparts. Through initiatives that span Japanese-language education, arts and culture, sports, and grassroots and intellectual exchange, the Asia Center works toward strengthening understanding and connections within Asia.

The HANDs! Project is an annual youth exchange program centered on the theme of innovative disaster prevention. Since Asia is the site of so many of the world's natural disasters, one of the program's aims is to nurture a sense of community among the people of Asia. Youth with a strong interest in disaster prevention are selected as HANDs! Fellows from nine countries: Indonesia, Thailand, the Philippines, Malaysia, India, Myanmar, Nepal, Cambodia, and Japan. Program activities span a two-year period, with study and research in the first year and Action Plan Projects, project design, and execution in the second year. Since the project's inception in 2014, there have been 100 Fellows in this program.

1 Visit disaster sites

In the first year, HANDs! Fellows have the opportunity to learn about effective disaster education through Study Tours. The Tours cover disaster sites within participating countries over the course of roughly three weeks. Fellows conduct discussions and analyze problems related to disasters that have happened at a site, as well as the lessons learned. During the tour, Fellows also acquire practical skills for problem-solving using "Design Thinking" and "Systems Thinking." The Study Tours part of the program is designed to prepare Fellows for conducting Action Plan Projects in the second year.

Fig. 25 Fellows listening to local residents talk about surviving the Indian Ocean Earthquake and Tsunami at the Aceh Tsunami Museum.
(Aceh, Indonesia, 2015)

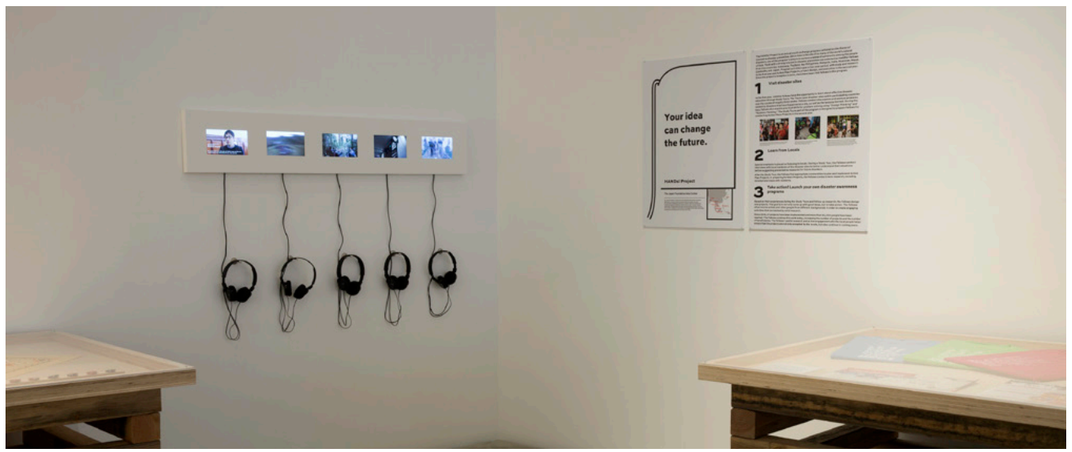
Fig. 26 Fellows interviewing Navotas residents in a shelter about their experiences with disasters.
(Metro Manila, Philippines, 2016)

Fig. 27 Disaster preparedness game event conducted by the HANDs! Fellows in the latter half of their program. This project brings disaster preparedness education to elementary and junior high schools in Aceh and Surabaya; both areas have been affected by earthquakes and tsunamis.
(Surabaya, Indonesia, 2016)

2 Learn from locals

Special emphasis is placed on listening to locals. During a Study Tour, the Fellows conduct interviews with local residents of the disaster sites to better understand their situations before suggesting preventative measures for future disasters.

After the Study Tour, the Fellows find appropriate communities to plan and implement Action Plan Projects. In preparing for their Projects, the Fellows conduct more research, including detailed interviews with residents.



3 Take action! Launch your own disaster awareness programs

Based on their experiences during the Study Tours and follow-up research, the Fellows design new projects. The goal is to not only come up with good ideas, but to take action. The Fellows often involve artists and other people from different backgrounds in order to create engaging activities that are backed by solid research.

Since 2015, 27 projects have been implemented and more than 90,000 people have been reached. The Fellows continue this work today, increasing the number of projects and the number of beneficiaries. The Fellows' careful research and active engagement with the local people helps ensure that the projects are not only accepted by locals, but also continue in coming years.

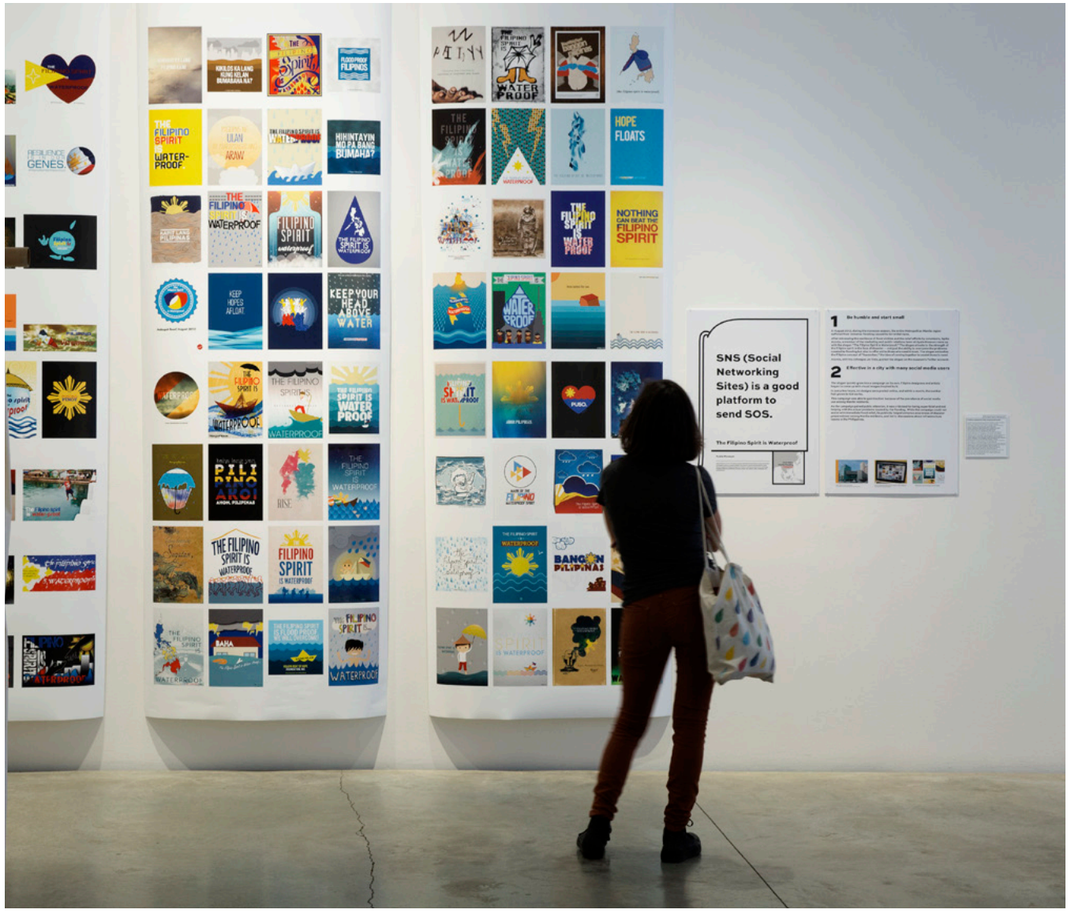
Fig. 28

Social media (SNS) is a good platform to send SOS.

The Filipino Spirit is Waterproof

Ayala Museum

The Filipino Spirit is Waterproof



Ayala Museum

Ayala Museum is an art and history museum dedicated to the discovery of joy and wonder of Philippine culture. Located in Makati, the country's central business district, Ayala Museum regularly schedules programs on history, contemporary art, music, and design, including temporary exhibitions, lectures, artists' and curators' talks, workshops, and performances.

1 Be humble and start small

In August 2012, during the monsoon season, the entire Metropolitan Manila region suffered from immense flooding caused by torrential rains.

After witnessing the resilience of flood victims and the relief efforts by volunteers, Spike Acosta, a member of the marketing and public relations team at Ayala Museum came up with the slogan "The Filipino Spirit is Waterproof." The slogan attests to the strength of the Filipino spirit in the face of disaster — not just the ability to overcome the problems created by flooding but also to offer aid to those who need it most. The slogan embodies the Filipino concept of "bayanihan," the idea of coming together to assist those in need.

Acosta, with his colleague Jei Ente, posted the slogan on the museum's Twitter account.

2 Effective in a city with many social media users

The slogan quickly grew into a campaign on its own. Filipino designers and artists began to come up with visual images inspired by it.

In just a few hours, 20 designs were posted online, and within a month, 133 works with the slogan had been uploaded.

This campaign was able to gain traction because of the widespread use of social media among Manila residents.

As the campaign gained public attention, it was criticized for being superficial and not helping with the actual problems caused by the flooding. While the campaign could not assist with immediate flood relief, its publicity helped enhance awareness of disaster preparedness among Manila residents, and led to discussions about infrastructure issues in the Philippines.

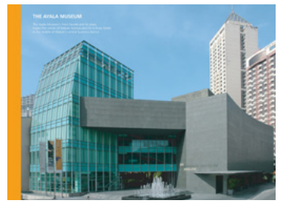


Fig. 29 Ayala Museum, where the slogan "The Filipino Spirit is Waterproof" was launched.

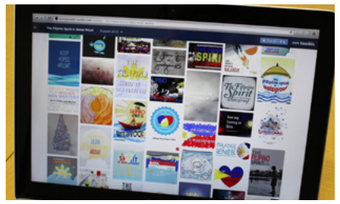


Fig. 30 Various inspirational posters were created by Filipino designers and uploaded onto social media.

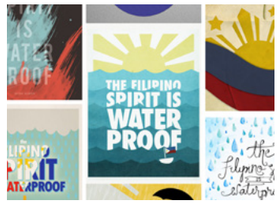
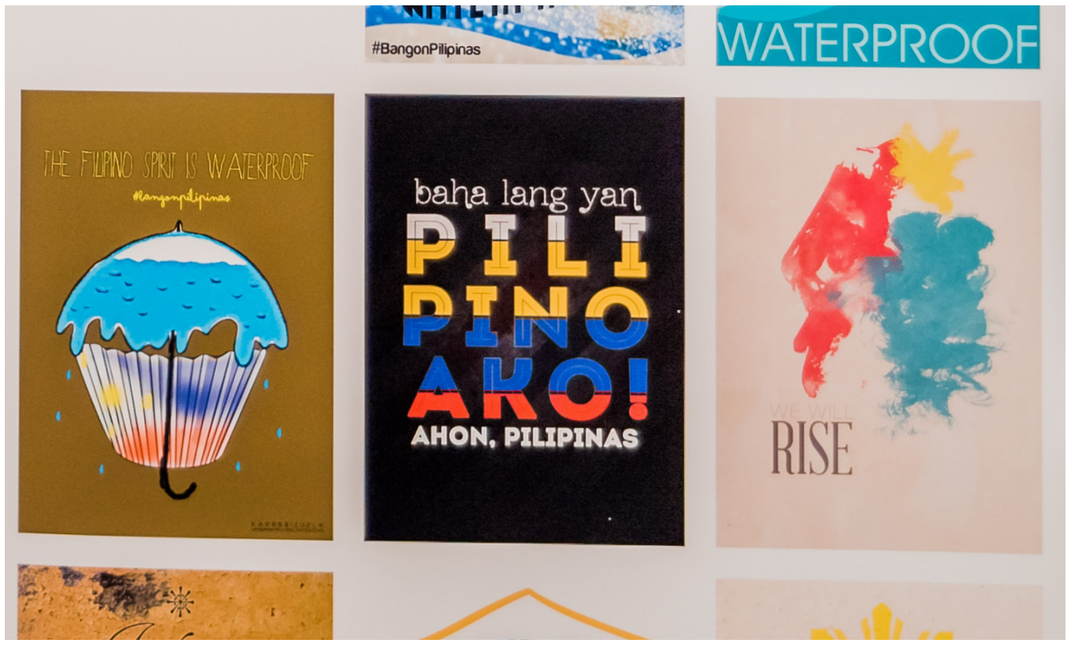


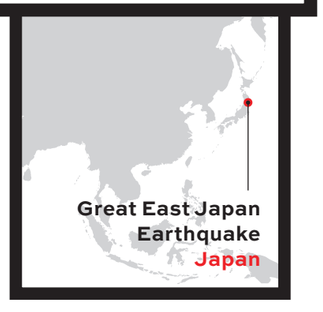
Fig. 31 Many posters combined graphics with the slogan.



The house that would be reliable in times of disaster is a house made of paper.

Paper Partition System 4

Shigeru Ban
Architect, Professor
at Kyoto University
of Art and Design and
Keio University



Paper Partition System 4

Shigeru Ban

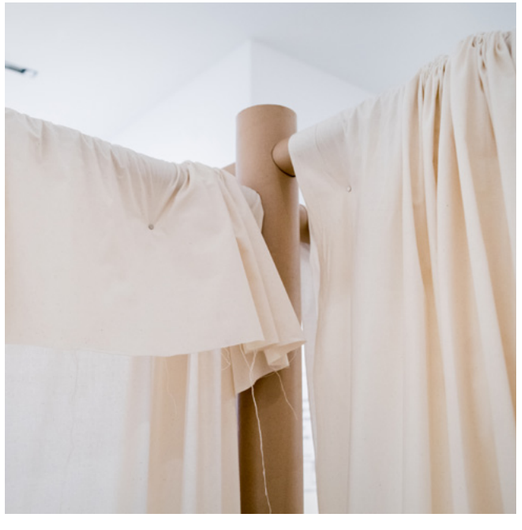
Shigeru Ban graduated from the Cooper Union School of Architecture in 1984 and established Shigeru Ban Architects the following year. Ban has served as a consultant to the Office of the United Nations High Commissioner for Refugees (UNHCR) since 1995. After the Great Hanshin-Awaji Earthquake in 1995, Ban established the Voluntary Architects' Network (VAN), a disaster relief organization. After the Chuetsu Earthquake in 2004, he developed a Paper Partition System for use in evacuation facilities; versions of the partitions have been used after subsequent disasters, including the Great East Japan Earthquake (2011), Kumamoto Earthquake (2016), and the torrential rains and landslides in Western Japan (2018). In his projects Ban pursues the possibilities of recyclable materials, such as paper and wood. In addition to his humanitarian work, his major projects include the Centre Pompidou-Metz (2010), Oita Prefectural Art Museum (2014), and La Seine Musicale (2017). Ban won the Pritzker Architecture Prize (2014) in recognition of both his work for private clients and his humanitarian efforts. He currently teaches at Kyoto University of Art and Design and Keio University.

1 The "perfect" partition system, improved with each disaster

Paper Partition System (PPS) is a partition system for evacuation facilities designed by Japanese architect Shigeru Ban. PPS is easy to assemble and disassemble, reusable and recyclable, and also affordable. The units afford evacuees some privacy, providing some reassurance and a sense of order in chaotic, disaster-stricken areas.

The first version of PPS, PPS1, was made in 2004 for evacuation facilities after the Chuetsu Earthquake in Niigata, Japan. In order to keep out the cold and bright lighting in evacuation facilities at night, PPS1 was designed to be a roofed structure. However, the units ended up being used more frequently as "special rooms," such as children's playrooms. After the 2005 earthquake in Fukuoka Prefecture, Ban provided waist-high partitions instead of roofed structures, but those did not provide sufficient privacy. The following year he conducted studies in a gymnasium to address the privacy problem and developed a PPS4 prototype.

In the wake of the Great East Japan Earthquake in 2011, about 1,800 sets of PPS4 were set up in 50 evacuation facilities. PPS4 uses paper tubes for the posts, beams, and joints, and canvas for the wall partitions.



2 Perpetually questioning the mission of the architect

Ban started his disaster relief activities in war-torn Rwanda in 1994. Seeing the images of refugees wrapped in blankets and without shelter, he walked into the UNHCR headquarters in Geneva without an appointment and, on the spot, proposed to build paper shelters. His proposal was accepted by UNHCR and he went to work in Geneva and Rwanda as a UNHCR consultant.

In response to other major disasters in various parts of the world, such as major earthquakes in Japan, China, Indonesia, and New Zealand, Ban continued to develop structures based on need: temporary housing and facilities in some situations and partition systems for evacuation facilities in others. The motivation behind his disaster relief activities is a strong sense of his mission as an architect. Ban says, “While doctors and lawyers work for the weak, architects tend to produce something symbolic for the rich. What can we architects do for society? I believe the ultimate mission of architects is to make a ‘better living environment.’ This principle should apply equally to both expensive residences and to temporary houses.”

That wall can be a desk. It can also be a chair.

The Tanohata Village Temporary Booth

Nobuaki Furuya
Architect, Professor at Waseda University

The Tanohata Village Temporary Booth

Nobuaki Furuya

Furuya has been President of the Architectural Institute of Japan since 2017; he is also a professor of architecture at Waseda University and the president of his own architecture and design firm, NASCA. He received his BA from Waseda University's Department of Architecture and also completed his doctoral studies in Architecture at Waseda. He was an assistant professor at Kinki University before returning to Waseda as an associate professor and became a full professor there in 1997. Since 1986 he has been a member of Studio Mario Botta in Switzerland under the Overseas Study Program for Artists administered by Japan's Agency for Cultural Affairs. His professional achievements include awards and recognition from the Architectural Institute of Japan, the Japan Institute of Architects, and the Japan Art Academy. For details of the Tanohata Village support activities conducted by Furuya Lab at Waseda University, visit http://www.arch.waseda.ac.jp/593/

1 Designing simple structures without a feeling of entrapment

By April 2011, residents of Tanohata Village in Iwate Prefecture, Japan, had been living in the community hall for a month after the Great East Japan Earthquake.

In response to a request from the village council, architect Nobuaki Furuya designed private booths to provide residents with some personal space within the evacuation facility. As he had been involved in the design of the community hall, he was familiar with the space and was also on friendly terms with the village residents.

The simple structure, made out of reinforced cardboard, is designed to establish as much privacy as possible without causing a sense of being trapped in a small and closed space.

Fig. 32 Booths used as changing rooms and study rooms in the evacuation facility in Tanohata Village

2 Adapting flexibly to needs and eliminating inconveniences

Each booth was initially intended to be used as living space for individual households. However, people in the evacuation center had already become accustomed to living as a group at that point and did not like the idea of being divided by household. So the booths were used as changing rooms and children's study rooms instead.

Furuya also addressed the inconvenience of performing daily activities (eating, reading, etc.) on the floor by working with furniture designer Kazuko Fujie to produce furniture, again, out of reinforced cardboard. The cardboard furniture were very well received and 50 low tables were ordered and produced within three days.

In addition, chiffon curtains of two different colors designed by textile designer Yoko Ando were hung at the entrance of each booth. The two layers of chiffon in different colors allowed people to adjust the degree of transparency. The designer made it a point not to draw strong boundaries between the inside and outside of the booth, so that it did not create a feeling of being closed in.

In the process of creating his work, Furuya always tries to identify the needs onsite, make suggestions, and determine what people really wish to have, instead of providing ready-made solutions. Due to this flexible approach, Furuya had already earned the trust of the villagers during the construction of the community hall, and they readily engaged him in the community recovery plan after the earthquake.

Fig. 33 During the first phase of relief activity, Furuya built temporary cardboard booths and created small partitions using cardboard boxes.

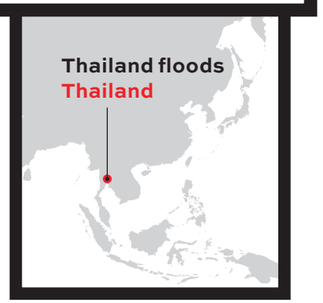
Fig. 34 During the second phase, Furuya worked with Kazuko Fujie to produce furniture and with Yoko Ando to design curtains for booth entrances.

Fig. 35 Furuya had meetings and discussions with Tanohata Village representatives to discuss their current needs, as well as future plans for the village.

With animations, Have-to-See information becomes Want-to-See information.

Roo su Flood — Knowledge to Fight flood

Roo su Flood



Roo su Flood — Knowledge to Fight flood

Roo su Flood

Roo su Flood is a volunteer group of artists, animators, graphic designers, and other members from various backgrounds in Thailand. In the wake of massive flooding in their country in 2011, when information was extremely slow and confusing, Roo su Flood gathered data and created a series of animations designed to provide up-to-date information about the flood situation, as well as suggestions for ways to cope and safely evacuate from flood-stricken areas. Animations of a whale, the symbol of Roo su Flood, were aired repeatedly on TV and YouTube and became a sensation in Thailand. Many members of Roo su Flood, including Thawatchai Saengthamchai, Kringkrai Vachilathamporn, Nottapon Boonprakob, and Watthana Rujirojsakul, are graduates of the faculty of Communication Art of Chulalongkorn University.

1 Be a reliable friend to people in trouble

When massive floods hit Thailand in the autumn of 2011, a group of Chulalongkorn University alumni volunteered in the disaster-affected areas. Their work included more typical relief activities like food distribution and clean-up, but they also volunteered to collect information for the Thai Public Broadcasting Service, the national news broadcasting service. Unfortunately, most of the information they collected was lost. The group found that essential information was often not communicated to those who needed it, and resources online were not always trustworthy or accurate. To address these issues, the group decided to work together on an animation series that would disseminate accurate information effectively.

“We wanted to become friends of people in need of help. So we started activities to provide people with information that was accurate, easy-to-understand, and truly helpful for their survival,” says volunteer group leader Thawatchai Saengthamchai.

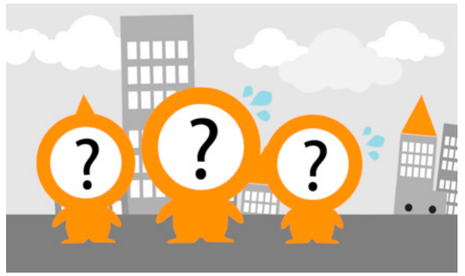


Fig. 36

Fig. 37

2 Relay essential information via public broadcasting

While Roo su Flood initially planned to disseminate the animated clips through YouTube, Thai PBS offered to air the animated clips so that flood information could reach a greater number of people. Thai PBS also organized events incorporating the characters that appeared in the animation series, and sold character merchandise, with the proceeds going to flood mitigation measures.

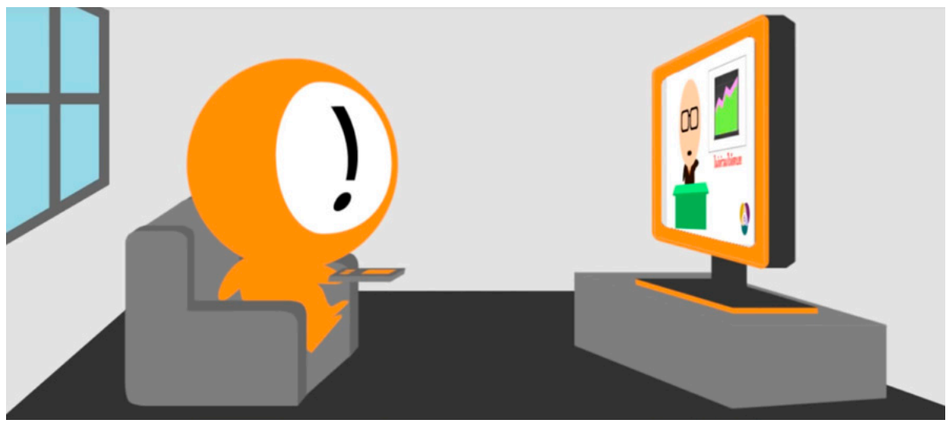


Fig. 38

3 Accurate, high-quality animation born of teamwork

The animation project was carried out by a tightly organized team. They held a meeting every morning to discuss day-to-day production processes and the theme of each episode. In the afternoon they conducted research and analysis. In the evening they presented and discussed the research results before developing the animated videos. Team members from diverse backgrounds and fields of specialization were asked for feedback and suggestions, with the goal of producing balanced, easy-to-understand episodes.

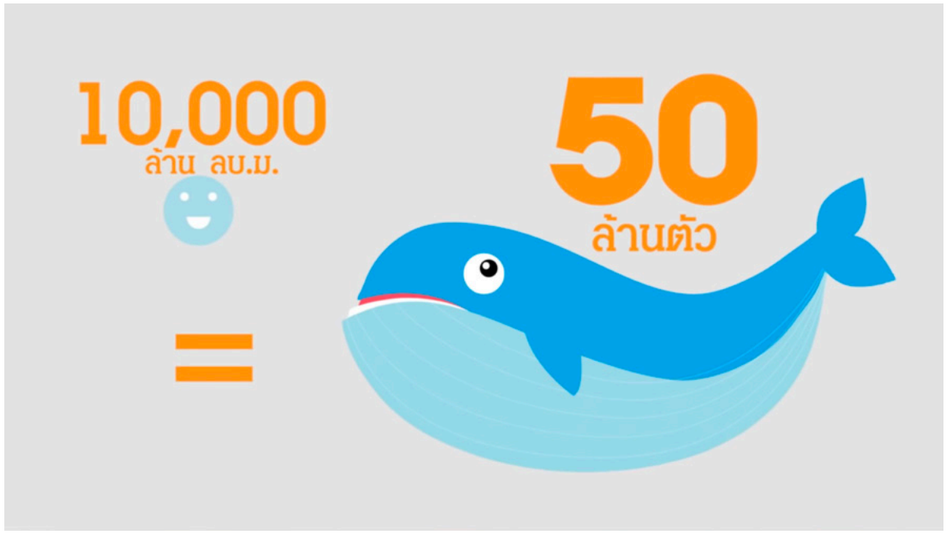


Fig. 39

Build models. Rebuild memories.

“Lost Homes” Model Restoration Project

Osamu Tsukihashi
Architect, Associate Professor at Kobe University

“Lost Homes” Model Restoration Project

Osamu Tsukihashi

Born in Toyama in 1968, Tsukihashi graduated from the School of Architecture, Faculty of Engineering, Kyoto University in 1991. He completed coursework in a doctoral program at the University of Tokyo in 1998 and, from 1998 to 2002, worked at the Institute of Industrial Science at the University of Tokyo. In 2002 he established Architects Teehouse, a multidisciplinary office covering product design, editorial design, and urban planning. From 2003 to September 2009 he served as an assistant professor in architecture at Tohoku Institute of Technology. Since October 2009 he has been an associate professor at Kobe University.

1 Model making as strategy to support disaster areas

“Lost Homes” is a project in which architecture students make pre-disaster models of areas devastated by catastrophes like the Great East Japan Earthquake. Architect Osamu Tsukihashi came up with the idea when he was pondering how architecture students, particularly those outside disaster areas, could support the affected communities.

In Japan, even students in their first year of study learn how to build architectural models and therefore can take part in the effort. Over the process of making the model, the students deepen their understanding of the disaster-stricken areas and naturally start empathizing more with those directly affected. Tsukihashi believes that looking at the miniature model of an area before the disaster and recognizing what was lost could help residents of the affected communities to grieve and eventually move on to reconstruction.

2 A scale model of their hometowns helps survivors to bring back their memories

Students did not just create miniature models of buildings, but also held listening sessions to hear the stories of residents and then added details to the buildings. The students, using the residents’ memories as their guide, set up flags at each house indicating whose house it was and what happened there. “You can have a more relaxed conversation when talking through the medium of the miniature model, an object, than talking directly with people. As a result, you tend to recall many more stories. The miniature model brings back the memories associated with the area. It also becomes an effective medium for communicating history to future generations,” says Tsukihashi.

Fig. 40

Fig. 41

Fig. 42

3 At a standardized scale, models can be used as archival materials

The miniature models produced in this project aim to help people remember, confirm their losses, mourn for what was lost, and eventually lead toward reconstruction efforts. In addition to being part of a healing process, the models also fulfill an archival function. They are built to a 1:500 scale, providing accurate representations of pre-disaster communities. They can be used as future reference material for building disaster-resistant communities.

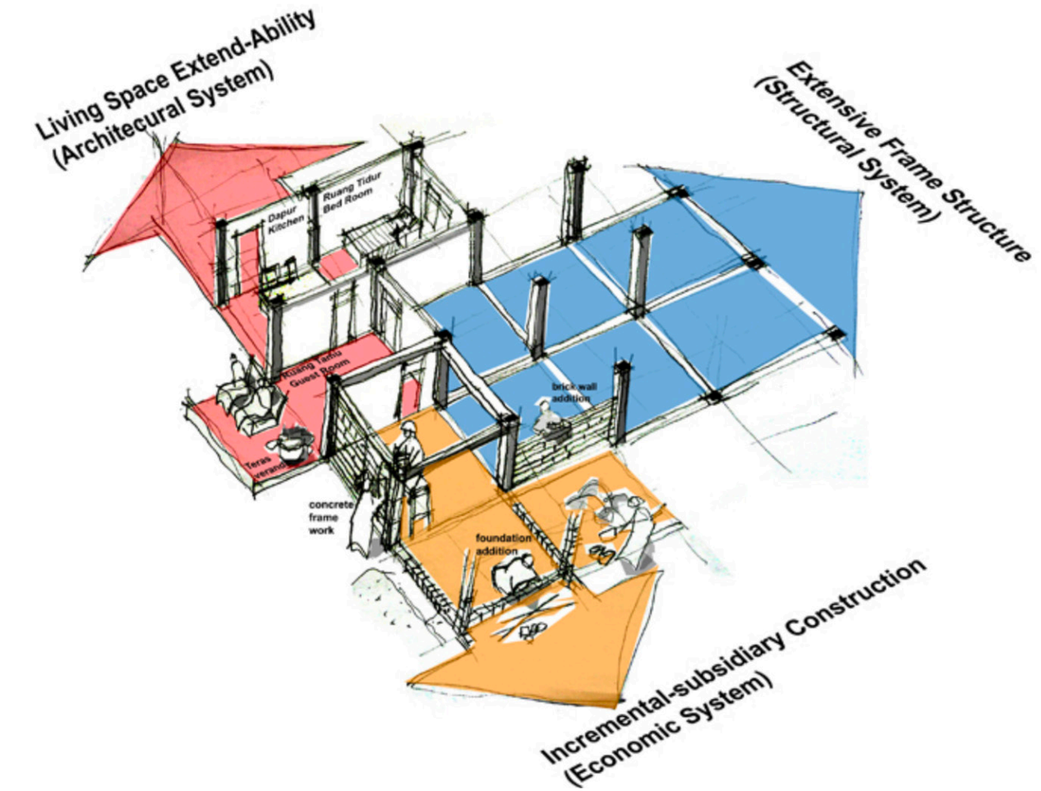
Mr. Hirokazu Nagata (right) giving a tour at the opening of the EMP exhibition.

Disaster survivors do not want to leave their homes, or their hometown.

Core House:
Living Post-Earthquake

Ikaputra
Architect, Urban Designer, and Associate Professor at Gadjah Mada University

Core House: Living Post-Earthquake



Ikaputra

Born in 1962 in Yogyakarta, Indonesia, Ikaputra is a Doctor of Engineering at Osaka University and an Associate Professor at Department of Architecture & Planning, Faculty of Engineering, Gadjah Mada University in Yogyakarta. He experienced firsthand the Great Hanshin-Awaji Earthquake in 1995, the Central Java Earthquake in 2006, and the Mount Merapi Eruption in 2010 (the latter two disasters both affected Yogyakarta), and lent his support to the reconstruction efforts after these disasters.

1 Valuing extendable designs over exterior designs

Soon after a major earthquake hit Java, Indonesia in 2006, Ikaputra, an architect and professor, visited one of the devastated areas, Kasongan, to see how he could help. In conversations with villagers he learned about their dissatisfaction with the temporary bamboo shelters and decided to create a new kind of temporary housing with their wishes in mind. The result was Core House, a shelter that could be produced quickly, and can also be extended and built upon as permanent housing. The houses were designed to meet minimum housing requirements in order to keep costs low, but the design also allows for expansion at a future point, if and when more funds become available. The Core House design quickly gained popularity, and ninety Core Houses were built in Kasongan.

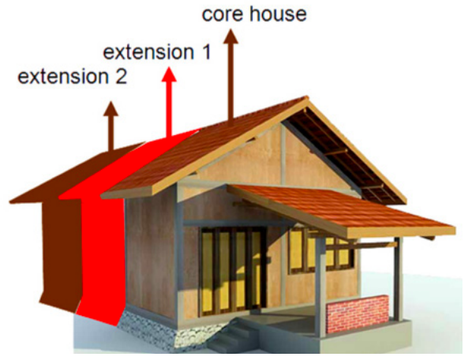


Fig. 43

Fig. 44

2 A house that can be extended flexibly according to each disaster survivor's circumstances

The defining concept of the Core House is "extendability" in three senses:

(1) structural extendability that makes it easy to extend the house in any and all directions;

(2) economic extendability that makes it easy to extend the house when funds are available;

(3) functional extendability that makes it possible to secure a minimum living space in the interim and later extend it flexibly by adding other spaces.

After they were built, the Core Houses were extended in many creative ways, oftentimes in scenarios that Ikaputra had not considered. The houses were expanded in various directions, and customized to meet the needs of individual households, resulting in different sizes and designs.

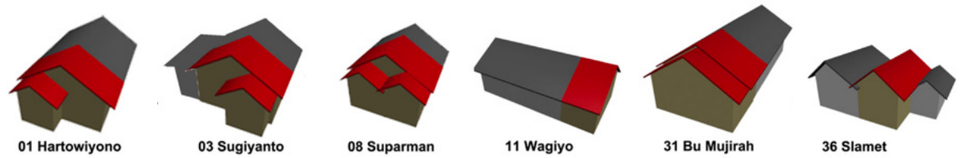


Fig. 45

3 If you can continue to live in your area even after a disaster, you can also maintain your community

One of the benefits of using a housing system like the Core House is that communities are able to stay together. In Japan, survivors are often moved to temporary housing far away from home if their homes are destroyed. When that happens, existing communities are often lost, which has a strong negative impact on survivors. Core House helps survivors stay within their communities and maintain support networks.

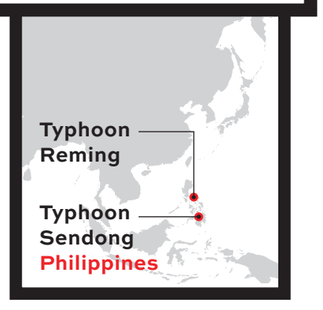
Fig. 46

Creating things together brings about better communication than just talking to each other.

FLOATING WOMBS,
a healing project through the arts
— “heArts”

Alma Quinto
Artist

In collaboration with researcher **Miho Nakanishi**, artist **Soni Kum**, and disaster survivor **Francis Basas**



FLOATING WOMBS, a healing project through the arts — “heArts”

Alma Quinto

Alma Quinto is an artist and art educator who encourages disaster survivors to heal through arts. Her goal is for people to get back on their feet through their individual power and efforts. Since 2006 Alma Quinto has conducted workshops within disaster-affected communities in the Philippines and Japan in collaboration with activists, educators, artists, and NGO staff.

1 Create a sustainable program suitable for disaster survivors

As a high school student Alma Quinto did volunteer work in different marginalized communities through student organizations. She went on to study art and art history in college and, after graduating, got involved with the Philippines Art Educators Association, organizing culture-based art workshops for children and teachers. She started to work with various disaster-affected communities through the Artists for Crisis Program, her own House of Comfort Art Project.

Quinto believes that when artists conduct workshops with communities, taking on the role of educators, they must not act as “artists,” with the participants receiving and following instructions. She argues that they should instead assume the role of “facilitator” and involve participants in the creative process, so that they can express themselves freely. Quinto suggests that artists engage participants in the process of building workshops so that they can organize similar workshops on their own without the artists’ assistance.

Fig. 47 Workshop organized and facilitated by Alma Quinto in Lapu-Lapu City, Cebu, 2007

Fig. 48 Workshop organized and facilitated by Alma Quinto in Davao City, 2006

Fig. 49 Workshop organized and facilitated by Alma Quinto in Naga City, Bicol Region, 2007

2 Key words: “liberation” and “solidarity”

The kinds of workshops that Quinto organizes for disaster survivors have two goals. One is to help liberate survivors from negative experiences related to the disaster. The other is to help them feel connected to other survivors. Participants are asked to create artwork related to their experiences in the disaster, as well as their dreams for the future. They are then encouraged to talk about and share their experiences with others, to build trust and connections.

3 Incorporating different creative activities on a case-by-case basis

In December 2011, Quinto collaborated with the Puntod Barangay Council, a local administrative council in northern Mindanao in the Philippines, to organize several creative workshops for the survivors of Typhoon Sendong. These workshops included various creative activities such as drawing, dance, sewing, and cooking. The activities created opportunities for survivors to communicate and share experiences, and cooking and eating together also fostered a sense of unity.

Stepping Stones Through Disaster:

A Summary of Parsons School of Constructed Environments' Collaboration with Hirokazu Nagata, The Japan Foundation and the Zolberg Institute on Migration and Mobility

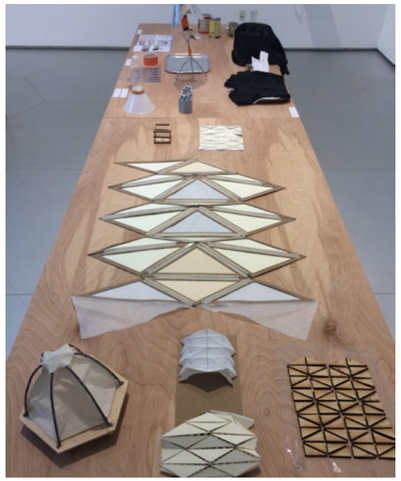
Whether caused by natural or human-made conditions, or a combination thereof, disasters test our resilience and humanity. In light of the increasing magnitude and frequency of catastrophes capturing world headlines, it is imperative that we better prepare ourselves, across all ages and demographics, through design. These pivotal lessons for twenty-first century co-existence emerged from a three year collaborative endeavor between Parsons School of Constructed Environments (SCE) and The Japan Foundation, who teamed up to create design solutions for surviving natural and human-made disasters. Drawing inspiration from the lectures and work of Hirokazu Nagata, a leading expert on disaster preparedness education from Kobe, Japan, over six hundred students and faculty across Parsons SCE's graduate and undergraduate programs in architecture, interior design, lighting design, and industrial design explored New York City-centered catastrophe scenarios through a carefully planned series of public lectures, critiques, exhibits and design intensives.

These sequenced activities served as stepping-stones, leading the SCE community from Mr. Nagata's spring 2017 lecture, This Could Save Your Life: Creative Design and Disaster Preparedness, through two school-wide design intensives, in 2017 and 2018, and culminating in SCE's exhibit, Disaster Preparedness in the Constructed Environment, installed at the Arnold and Sheila Aronson Galleries from September 17 – October 3, 2018. Featuring products from SCE's week-long disaster preparedness intensive in Fall 2017, the installation of student work fueled our Fall 2018 design intensive and intersected with the North American launch of the EARTH MANUAL PROJECT: THIS COULD SAVE YOUR LIFE, in the Anna-Maria and Stephen Kellen Gallery at the Sheila C. Johnson Design Center. In addition to stimulating design responses to regional disaster scenarios, the three-year project also promoted

collaboration within The New School, with SCE's students utilizing design briefs and case study ethnographic research provided by students from The New School's Zolberg Institute on Migration and Mobility on the impacts of Hurricane Sandy, the September 11 terrorist attacks, and the 1977 and 2003 blackouts in New York City, to focus on catastrophes related to climate change, terrorism, and infrastructure collapse. Parsons SCE was thrilled to support the ongoing, unfolding project of the EARTH MANUAL PROJECT, and to contribute New York City-centric examples of disaster preparedness for its future travels.

Robert Kirkbride
Dean, Parsons School of Constructed Environments
Associate Dean, Parsons School of Design

February 25, 2019



Timeline of EMP Activities in the U.S.

1

November 3 2016

Presentation at World Tsunami Awareness Day event at United Nations Headquarters (New York):

The Japan Foundation, together with Mr. Hirokazu Nagata, presented activities and sample items produced by Plus Arts on disaster preparedness education.

2

November 4 2016

Lecture: "This Could Save Your Life: Creative Design & Disaster Preparedness" by Hirokazu Nagata at Japan Society (New York):

A public talk coinciding with World Tsunami Awareness Day and the Fourth Anniversary of Hurricane Sandy (2012).

3

February 23 2017

Lecture: "This Could Save Your Life: Creative Design & Disaster Preparedness" by Hirokazu Nagata at Parsons School of Design (New York):

This talk was held as one of the stepping stones leading up to the EARTH MANUAL PROJECT exhibition. Mr. Nagata introduced his work, and a panel discussion with Parsons professors followed.

4

September 11—15 2017

"Earth Manual Project: Disaster Preparedness & Constructed Environments," a school-wide, weeklong Intensive at the School of Constructed Environments, Parsons School of Design (New York):

Students considered what role design can play in preparing for disaster, drawing from research results provided by the Zolberg Institute on Migration and Mobility. Students looked into three types of New York-specific disasters:

1) Hurricane Sandy,

2) Blackouts in 1977 and 2003, and

3) September 11 terrorist attacks.

5

September 16 2017

“Emergency! Kaeru Caravan!” Workshop at Aozora Gakuen (New York):

Workshop was held for community leaders on how to conduct disaster preparedness education programs.

6

November 1 2017

Presentation for World Tsunami Awareness Day event at Japan Society (New York)

7

February 22 2018

Talk by Masashi Sogabe at School of Constructed Environments, Parsons School of Design (New York)

Mr. Sogabe, the exhibition designer for the inaugural EMP exhibition in Japan, gave a lecture on his design philosophy to aspiring students at Parsons.

8

February 23 2018

Talk by Hirokazu Nagata and Masashi Sogabe at the Rhode Island School of Design (Providence, CT):

Mr. Nagata and Mr. Sogabe visited the Rhode Island School of Design to present their works to students from various departments.

9

February 25 2018

“How to Craft Safety” Workshop at Children’s Museum of the Arts (New York):

A workshop for children and families was held on how to make paper plates and how to make rain ponchos from garbage bags.

10

February 27 2018

“How to Craft Safety” Workshop at PS147 The Isaac Remsen Elementary School for Environmental Engineering (New York):

Mr. Nagata visited second graders in the Japanese Dual Language Program at PS 147 to conduct a disaster preparedness workshop. Students learned about preparation through emergency drills and learned skills like crafting paper cups and plates.

11

September 25 2018

“How to Craft Safety” Workshop #2 at PS147 The Isaac Remsen Elementary School for Environmental Engineering (New York):

On this occasion, students in grades 1-5 have participated in Mr. Nagata’s lecture and learned about some survival skills in times of disaster. This assembly was hosted by Principal Sandra Noyola, and was joined by Ms. Akie Abe the spouse of the Prime Minister of Japan and District Superintendent Alicja Winnicki.

In addition, 5th grade students participated in a workshop using Tossa no Hitokoto, teaching material co-produced by Plus Arts and Save the Children Japan.

12

September 26 2018

Global Guest Lecture: “On Emergency Preparedness Solutions by Hirokazu Nagata and Bumpei Yorifuji” for the MFA Design for Social Innovation program, School of Visual Arts (New York)

Mr. Nagata, along with Mr. Yorifuji, who created the graphic identities for the EARTH MANUAL PROJECT, as well as some of the projects featured in the exhibition, gave presentations on their work.

13

September 27 – December 12 2018

Exhibition:
“EARTH MANUAL PROJECT—This Could Save Your Life” (New York)

Venue: Anna-Maria and Stephen Kellen Gallery, Sheila C. Johnson Design Center/Parsons School of Design.

14

September 28 2018

Lecture:
“Bumpei Yorifuji on Illustration” at School of Arts, Media, Technology, Parsons School of Design (New York)

Mr. Yorifuji presented his design work on disaster preparedness and public services.

15

November 13 2018

Lecture:
“Tackling Disaster Issues Creatively: Cases in Indonesia and Thailand” at Zolberg Institute on Migration and Mobility (New York)

Prof. Ikaputra, the architect behind Core House in Indonesia, and Ms. Ruttikorn Vuttikorn, Design Director of Club Creative in Thailand gave lectures on their work dealing with disasters.

16

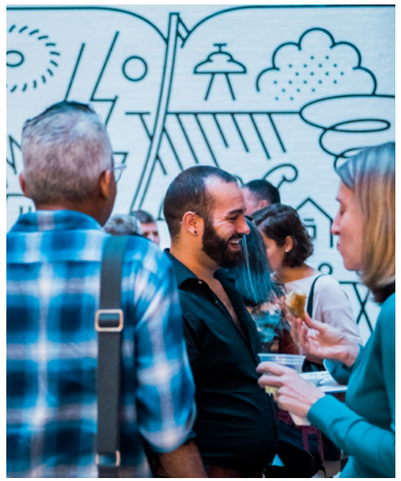
November 14 2018

Lecture:
“This Could Save Your Life - Collective Wisdom for Disaster Response” at Japan Society (New York)

Speakers:
Hirokazu Nagata, Ikaputra, Ruttikorn Vuttikorn

Moderator:
Robert Kirkbride, Dean, School of Constructed Environments and Associate Professor, Architecture and Product Design, Parsons School of Design

Mr. Nagata, Prof. Ikaputra, and Ms. Vuttikorn, along with Dean Kirkbride discussed the importance of collaborative efforts in tackling disaster issues.

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THIS COULD SAVE YOUR LIFE

EARTH MANUAL PROJECT—THIS COULD SAVE YOUR LIFE exhibition report

Edited by Tomomi Tanikawa, Lisa Wong, Christiane Paul, Kristina Kaufman, Design and Creative Center Kobe (KIITO), Plus Arts, Parsons School of Design / The New School, The Japan Foundation New York, and The Japan Foundation Center for Global Partnership, New York

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EARTH MANUAL PROJECT—
THIS COULD SAVE YOUR LIFE

NEW YORK
SEP 27–DEC 12, 2018
EXHIBITION REPORT

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