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First Paper

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One-Room House Muji Design

A one-room house is a model home architectural object designed like a big single room. There are no walls to divide the room, and the floors are connected using a double ceiling and high windows. However, furniture or partitions can be used to divide the house into desired rooms. MUJI's one-room households a concept that attempts to issue the most edit-able house to everyone with a taste of a unique situation or priorities (Armstrong, pg. 6).

The design eliminates excess frills that should please many people, including enhancing fundamental functionalities such as firm structure with highly efficient insulation. Therefore, the MUJI house intends to support any potential residents to edit their place freely to design one's life style. The house is not fragile as it ensures minimalist MUJI House and not minimalist in functionality and strength. The house has a structure that effectively delivers a comfortable living, maximizing the outside or natural environment's benefits. The architectural design uses a wooden style that places strong support on the house (Armstrong, pg. 4).



The one-room house concept is derived from the series of Box Houses designed by architect Kazuhiko Namba. He incorporated the idea in 1995 as a rudimentary small box attributed to the high efficiency that tends to fit into various urban settings. Namba contented that the Box House's no-frills concept could get developed into different places for different owners who accommodate unique geographic and social environment. Besides, the house's functionalities could evolve and become enhanced as if the house was a living organism (Rodchenko et al., pg. 1). Namba has incorporated the emptiness concept to explain the One-room House design product's philosophy, which looks very minimal. He contends that minimalism is very similar to the Western idea of simplicity. The design majors on space, a creative receptacle that carried a high potential for creating a fantastic image with Japanese Zen gardens, are empty. Namba further highlights how the concept of minimalism differs in the east and west. In Europe, the design shifted from the ornate and toward simpler expressions highlighting form, including functioning, and material at the close of kings' reign as places of enjoyment (Armstrong, pg. 5).

Gestalt psychology theory relates closely to the techniques and styles for creating a one-room house and the wooden house designs. The theory notes that the whole of anything tends to be greater than its parts, whereby the whole's attributes are not reduced from analysis of the parts in isolation. Therefore, a combination of a spacious room, large windows, and furniture creates a MUJI design that attracts many people. Besides, Individuals who reside in the households a conversation with themselves confirming the connection between the house and modern technology. Thus, fostering creativity is the most vital point of emptiness, which bases on this philosophy. The design relates to the culture is only dependent on its locality, thus expanding our local culture towards a global context; another global culture becomes more affluent. The Japanese concept of emptiness could get easily comprehend by people all

over the world. There are more chances to visually experience emptiness, thus using that philosophy in all areas of their lives.

Theoretically, the design identifies themes embedded in authorship, universality, and social responsibility, conforming to Avant-garde ideology as the main theoretical discussion. One-room house design closely relates to Avant-garde theoretical issues because it enables the views and designers to form imagination and view things differently. “Designers began generating content both inside and outside the designer-client relationship in the critique of society” (Armstrong, pg. 7). The theories closely linked the society and design, representing a dominant advertisement industry by creating the image, transformation of pictures, and future changes imagination. Namba strived to create a new rational approach that incorporated a strong environmental ethos relating to business and design models to produce global harmony and mutual benefit. Therefore, one-room house design led to the expansion of more direct critical engagement with the surrounding world by incorporating cultural diversity and acceptance (Rodchenko et al., pg. 2).

Avant-garde majored on the concept of people's work that is experimental or innovative, especially with respect and culture. It indicates a pushing over the boundaries of what seems accepted as the norm or status quo, mainly in the cultural realm. Similarly, the design focuses on working towards showing a pleasant life and society. It changed the traditional concept of the formidable artist. The design got highly rooted in Japanese culture that developed and incorporated other global cultures in the contemporary ideology of emptiness. It combines the Avant-Garde theory through its idealism of expansion in the image's psychological and philosophical perception. It presents beyond individual instances of art, linguistic, and design, including how they share particular ideas or values that manifest themselves in a non-conformist lifestyle they could adopt. It shows Japanese culture as a thin line of orderliness and emptiness, which could change and embrace modern societal styles.

Besides, Namba's design embraced socially critical art designs, including suggesting its simplicity as an innovative way of maintaining positive social relationships. Therefore, neutralizing the views opposing social, political, and cultural diversity. Thus, the same digital technology incorporated in the design tends to empower collective authorship. One-room house design shows that designers are continuously engaging their societies politically and culturally, thus increasing thinking globally within a tightly networked world (Lissitzky, pg. 154).

Works cited

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