

The Principles of Deep Creation

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In this paper, we will explain the *Principles of Deep Creation* and introduce statements of novelists, film directors, composers, musicians, painters, and others who practice them. We will also explain the reasons why such deep creation is possible and discuss how pattern language can contribute to them.

1. Deep Creation

Principles of Deep Creation, as a whole, consists of 7 principles, as shown in Figure 1. In the following, we would like to first explain the groups that bind the principles together: organic generation rather than factory production, harmonious order with wholeness, creation in the several layers of life.

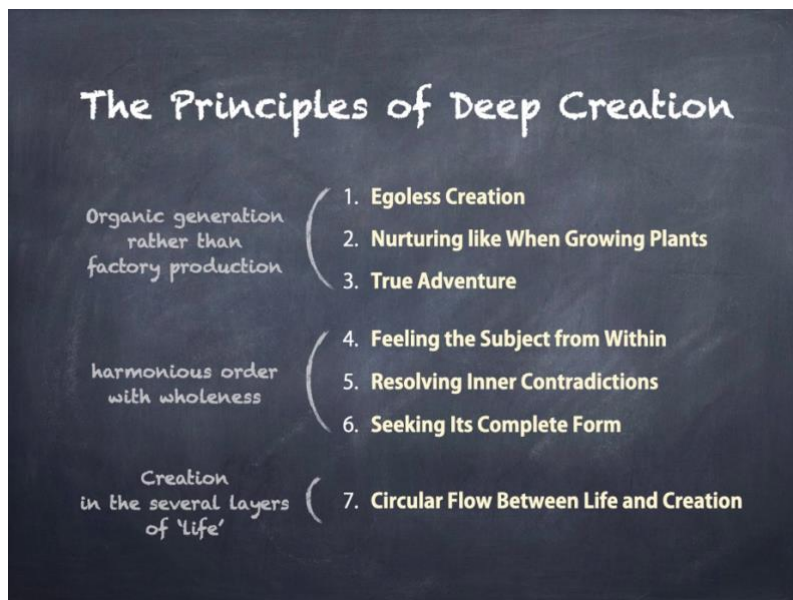


Figure 1: Principles of Deep Creation

1.1 Organic generation rather than manufacture

In our everyday senses, “creating” something is thought to mean that the “creator” has a blueprint, design drawing or plan in mind, and then externalizes and expresses it. In this case, “creation” is nothing more than the process of expressing what is in one’s mind to the outside world. This is an image of creation that is a metaphor for factory production.

In factory production, products are manufactured in a sequential manner based on predetermined blueprints and plans. There is no room for trial and error or accidental novelty (such a situation is treated as a failure). In other words, this is the kind of creation where things are made according to schedule and managed according to procedures. I would like to call this kind of factory production creation “shallow creation” in the sense that the elements of creation are thin.

On the other hand, what can be called “deep creation” refers to creation in which the element of creation is stronger than that of production. Cultivation and growth of plants and living systems in agriculture is a metaphor for deep creation. The emphasis is on organic generation, which can be said to be a more human, life-like and natural creation.

Christopher Alexander, an architect who proposed pattern language, argued against the idea that houses should be made like factory produced products, and argued that it is important for families to create and nurture their own houses, and for residents to create and nurture the towns they live in. The growth of plants and the differentiation of organisms often being discussed in *The Timeless Way of Building* and *The Nature of Order* is an indication of that.

Generation, like *growing a plant*, is very different from *construction*, which is the accumulation of parts. The plant at any given time is always a *whole*, and the internal composition of that *whole* becomes a complex structure through differentiation, which is the *growth* that is emphasized here.

Alexander emphasizes that the design of architecture and cities must be developed from the *whole* just like the differentiation process of living things. He says, “*Design is often thought of as a process of synthesis, a process of putting together things, a process of combination,*” (Alexander, 1979, p.368) but “*it is impossible to form anything which has the character of nature by adding preformed parts*” (Alexander, 1979, p.368).

“*In nature, a thing is always born, and developed, as a whole. A baby starts, from the first day of its conception, as a whole, and is a whole, as an embryo, every day until it is born. It is not a sequence of adding parts together, but a whole, which expands, crinkles, differentiates itself.*” (Alexander, 1979, p.383)

“*The image of the differentiating process is the growth of an embryo. It starts as a single cell. The cell grows into a ball of cells. Then, through a series of differentiations, each building on the last, the structure becomes more and more complex, until a finished human being is formed.*” (Alexander, 1979, p.370)

As in the growth of the fetus, “*a process of unfolding, like the evolution of an embryo, in which the whole precedes its parts, and actually gives birth to them, by splitting*” (Alexander, 1979, p.365) is “*how the unfolding of the wholeness which occurs in nature is responsible for the character of natural structures*” (Alexander, 2002a, p.245). The process of differentiation is a process in which there is constantly a whole, and the complexity of its contents increasing and deepening.

“*In short, each part is given its specific form by its existence in the context of the larger whole. ... structure is injected into the whole by operating on the whole and crinkling it, not by adding little parts to one another. In the process of differentiation, the whole gives birth to its parts*” (Alexander, 1979, p.369-370)

“*it is always the whole, the wholeness as a structure, which comes first. Everything else follows from this wholeness, and from the centers and sub-centers which are induced within it.*” (Alexander, 2002a, p.88)

This way of thinking is different from the mechanistic idea of creating a whole by combining parts. From the latter half of the 20th century, the importance of the regressive development of a life-like worldview from the limitations of a mechanistic worldview has been mentioned in various fields. Among them, the following words by a French philosopher Michael Serres have caught our interest:

“There is a problem that our children, more like most of the generations after mine, grew up in the city and have had very little experience with agriculture and little exposure to living animals and plants. This means that they are creating a culture within themselves that has nothing to do with how we raise and acclimate animals and plants, or the way our ancestors raised and acclimated them. In concrete terms, at the beginning of this century, 80 percent of the population of France were farmers. Now there are only 10 percent. Isn't the situation the same in Japan? ... Whether you were a writer, a philosopher, or a sociologist, almost everyone had a direct experience of agriculture at the beginning of this century, but no one has such an experience today. In other words, it could be said that the biggest problem and the most important incident of the 20th century is the disappearance of agriculture as a model of thought.” (Serres in Nakazawa, 2014, p.55)

The first three principles of the *Principles of Deep Creation*, which will be presented in this paper, are common to life-like worldview and agricultural thought.

1.2 Harmonious order with wholeness

As we have seen, we can say that what is created in an agricultural way is like an existence that is a part of nature. Alexander says, what exists in nature, is a wholeness in which internal conflicts are naturally resolved, and harmony is constantly maintained. “All those things which we loosely call *nature* --- the grass, the trees, the winter wind, deep blue water, yellow crocuses, foxes, and the rain --- in short the things which man has not made --- are just those which are *true* to their *own* nature” (Alexander, 1979, p.148).

He also thought, “When a pattern language is properly used, it allows the person who uses it to make places which are a part of nature” (Alexander, 1979, p.374). Like this, at the end of *The Timeless Way of Building*, he concludes with the following striking words.

“When we are as ordinary as that, with nothing left in any of our actions, except what is required --- then we can make towns and buildings which are as infinitely various, and as peaceful, and as wild and living, as the fields of windblown grass. Almost everybody feels at peace with nature: listening to the ocean waves against the shore, by a still lake, in a field of grass, on a windblown heath. One day, when we have learned the timeless way again, we shall feel the same about our towns, and we shall feel as much at peace in them, as we do today walking by the ocean, or stretched out in the long grass of a meadow.” (Alexander, 1979, p.549)

The next three principles of the *Principles of Deep Creation*, which will be presented in this paper, have to do with how to weave such harmonic order.

1.3 Creation in the several layers of ‘life’

The word “life” has three overlapping meanings: “life” in the sense of living organisms, “life” in the sense of everyday life and living, and “life” in the sense of a person’s lifetime. As this shows, these different levels of life are essentially not separate. However, in the modern age, they are divided and torn asunder. In such a situation, a creation in which the three lives are interconnected is essential for deep creation, and such a fusion becomes possible. Therefore, the last principle of the *Principles of Deep Creation* presented in this paper is about the mutual influence of creation and life.

2. The Seven Principles of Deep Creation

From here, regarding the Principles of Deep Creation, we will explain the three principles relating to *Organic generation rather than factory production*: 1. Egoless Creation, 2. Nurturing like When Growing Plants, 3. True Adventure; the three principles relating to realizing *harmonious order by resolving inner and external conflicts*:

4. Feeling the Subject from Within, 5. Resolving Inner Contradictions, 6. Seeking Its Complete Form; and the principle related to *Creation in several layers of 'life'*: Circular Flow Between Life and Creation.

2.1 Egoless Creation

The first principle of deep creation is to let go of the control of the creator's artifice. Such a creation is shaped by the internal logic inherent in what is being created. And the creator is not free to determine its form. The creator must follow the internal logic of what he is creating, that is, what is being created. In fact, writers and artists in various fields have talked about this feeling. For example, Hayao Miyazaki, a film director who also writes his own original works and screenplays, describes this as follows:

“When people talk about making films, they often use fancy and hip phrases like ‘being creative’; however, in reality, you do have creative choices until you select the topic for your film. ... Now, you may make this choice based on some deep subconscious desire, but once you have decided to make your film, you’re not really making the film --- it will be making you.” (Miyazaki, 2006, p.109-110)

“The film tries to become a film. The filmmaker just becomes a slave to the film. The relationship is not one of me creating the film, but rather of the film forcing me to create it.” (Miyazaki, 2006, p.109-110)

Haruki Murakami, a novelist, also talks about his own creation in the following way:

“When I start to write, I don’t have any plan at all. I just wait for the story to come. I don’t choose what kind of story it is or what’s going to happen. I just wait.” (Murakami, 2004)

Haruki Murakami says, “I don’t make up stories in my head,” (Murakami, 2012, p.60) “I don’t plot from the beginning, and I don’t write when I don’t want to. In my case, the story must always be spontaneous” (Murakami, 2012, p.60). Murakami says that the structure of a story is not planned in advance but arises spontaneously.

“I don’t have a plan at all for the structure of the story, who will appear in it, or what the conclusion will be. I just have the beginning of the scene, and I start writing based on that. If I had a key point, I would rather shrink and not be able to write. I want to be more free” (Murakami, 2012, p.303).

“When I start writing, I’m hardly aware of the structure. When I start writing, I’m hardly aware of the structure, because it’s something that comes naturally to me, something that I have to have in my mind beforehand. It’s just like each human being has his or her own unique skeleton.” (Murakami in Kawakami & Murakami, 2019, p.293)

Many writers have said that when a story arises spontaneously, the characters start moving on their own. For example, Haruki Murakami says:

“It is of course the author who comes up with the characters. However, if the characters are truly alive, they will at some point take off and begin acting on their own. This is not just my opinion, but is an awareness shared by many fiction writers. In fact, if such a phenomenon were not to take place, writing a book would be an extremely grueling and painful process. Once a book gets on the right track, the characters begin moving on their own and the story proceeds naturally; hence, the writer takes on the pleasant role of simply transcribing the events that are occurring. In some cases, the character may even take the author by the hand and lead him/her to some surprising place the author had not expected to see.” (Murakami, 2015, p.232)

Mystery writer Stephen King says:

“I often have an idea of what the outcome may be, but I have never demanded of a set of characters that they do things my way. On the contrary, I want them to do things their way. In some instances, the outcome is what I visualized. In most, however, it’s something I never expected.” (King, 2000, p.164-165)

“If you do your job, your characters will come to life and start doing stuff on their own. I know that sounds a little creepy if you haven’t actually experienced it, but it’s terrific fun when it happens.” (King, 2000, p.195)

The great writer Leo Tolstoy is said to once have said:

“My heroes and heroines some- times do things against my wishes. They do what they must do in real life and what happens in real life, and not what I desire.” (Tolstoy in Vygotsky, 2004)

The following words by the novelist and poet Jorge Luis Borges are impactful in reference to the creators involved in the generation of such stories:

“I don’t think a writer should meddle too much with his own work. He should let the work write itself, no?” (Borges, 1967).

It is very interesting to note that the expression “I don’t think a writer should meddle too much with his own work” is used even though the artist is supposed to be making it. The above statements are probably different from the image of “creating” that we understand in our daily lives. In the everyday sense, “creating” is often thought of as the act of moving one’s hands and expressing them to the outside world based on the creator’s desire to do something like “I want to do this” or the blueprint or plan in one’s mind to do something like “I’m going to do this.” However, the creation discussed here is not an act of bringing out what is in the mind of the creator, but rather a creation that is pulled along by the internal power of the work itself and goes along with it. The novelist Yoko Ogawa talks about this in the following way:

“People may believe that because the writer is solely responsible for their entire work, from beginning to end, they can do whatever they want. ... However, this is not the case. I believe it is impossible to write a novel without being guided ‘Let’s go this way, let’s expand the world in this way’ by the power of the story itself.” (Ogawa, 2007)

The same is true of the novelist Banana Yoshimoto:

“Creating something out of nothing seems to be very free and unbounded, but it’s actually not at all. If I do anything even slightly against the life that has come before me, I won’t be able to continue writing. So I sharpen my senses, and write novels.” (Yoshimoto in Miyamoto & Yoshimoto, 2015)

The novelist John Irving said that the writer is a “medium”:

“And writing, in my opinion, is the opposite of having ego. Confidence as a writer should not be confused with personal, egotistical confidence. A writer is a vehicle. I feel the story I am writing existed before I existed; I’m just the slob who finds it, and rather clumsily tries to do it, and the characters, justice. I think of writing fiction as doing justice to the people in the story, and doing justice to their story—it’s not my story. It’s entirely ghostly work; I’m just the medium. As a writer, I do more listening than talking.” (Irving, 1986)

He says that not only can the writer not predict what the characters will say or do, but he also gradually

learns who the characters in the story are as he writes. Haruki Murakami states the following:

“In many cases, the characters in my novels are formed spontaneously in the flow of the story. With merely a few exceptions, I never decide ‘I want to create a character like this’ in advance. As I write, a kind of core of the people who appear in the story naturally emerges, and various details attach themselves to it one after another. It’s like a magnet sticking pieces of iron together. In this way, the overall image of a person is created.” (Murakami, 2015, p.240)

For example, in his recent novel *Killing Commendatore*, Murakami describes the process of developing a character (Shoko Akikawa) as follows:

“For example, I think that I need a person named Shoko Akikawa here. Then I start writing about her, but I don’t really know what kind of person she is until I actually start writing. However, as I write, I realize ‘Oh, this is what she’s like.’ For example, ah she’s wearing a pale blue dress and a gray cardigan. And because she’s wearing that kind of dress and carrying a shiny black handbag, details like she must have had a good upbringing, gradually form together, but are not obvious from the start.” (Murakami in Kawakami & Murakami, 2019, p.296)

He says that if the characters are not formed in such a way, “you end up with an image of a person that is somehow unnatural and not alive” (Murakami, 2015, p.242). Then, does the formation of the image of a person arise from nothing at all?

No, it is not. The materials, or fragmentary images, seem to come from what Haruki Murakami calls the “drawers” of cabinets and chests, which are stored in the subconscious (we will discuss about the subconscious “drawers” later). “In establishing the character, [he] mostly unconsciously pulls bits of information from [his] brain cabinet and combines them together,” (Murakami, 2015, p.241) “automatically” without being aware of it.

In this way, rather than consciously controlling and creating the narrative, writers are the ones who spontaneously create the narrative, watch what happens to it, and deepen it together. In explaining the meaning of what he does, Murakami states, “It is my job to listen and understand what the story is seeking” (Murakami, 2012, p.115) and therefore he is a “priestess-like thing,” a “medium,” and that he is “probably more susceptible to electricity than others, and [he] receive[s] it to a greater or lesser extent and pass[es] on its message to people” (Murakami in Kawakami & Murakami, 2019, p.200).

And this is an event that occurs in the process of writing and is definitely not the externalization of what is thought in one’s head. Murakami describes the above situation as being like dreaming. “Writing fiction is just a dream.” (Murakami, 2005, p.559).

Murakami uses the metaphor of “dreaming” to describe this kind of creation, which is very easy to understand, so we would like to introduce it here:

“You just experience the procedure of the dream. You cannot change the story line. You have to do what you have to do just to experience the dream, totally freely. We fiction writers can do that awake. ... want. When I concentrate on writing, I can dream as long as I want. I can continue dreaming the next day and the next day, intentionally.” (Murakami, 2005, p.559).

This is the reason why the title of Murakami's interview collection is *I Wake Up Every Morning to Dream*. Elsewhere, Murakami often talks about how writing a novel is like dreaming while awake.

“The supernatural phenomena in my novels are ... just metaphors. It's not something that actually happened in my life. But when I'm writing a story, those events are not metaphors at all, they're actually happening there. It's actually happening right in front of me, inside me. I am able to feel it vividly on my skin. I witness it, I describe it. Writing a novel may be similar to dreaming. It is not happening in reality, but when you are looking at it, to you the events in the dream are actually

happening. In other words, it could be said that novelists are people who can dream while awake” (Murakami, 2012, p.185).

“A dream, whether it’s a dream you’re having while you’re asleep or a dream you’re having while you’re awake, is something you have very little choice about. I basically have no choice but to follow the flow. And as long as I follow the flow naturally, I am free to do all sorts of things that I could not do before. That is the great joy of writing a novel” (Murakami, 2015, p.262).

Therefore, as Murakami says, even as a creator this means that, “I myself do not know what the storyline will be” (Murakami, 2010). The Japanese novelist Yoko Ogawa says it’s as if you’re following behind.

“As I write a novel, I feel that I, the writer, am the one who is chasing behind” (Ogawa, 2007, p.49).

Hayao Miyazaki also often talks about the feeling of “following” a work as it moves forward, rather than making the decision to create it.

“Films try to become films, so we have to make sure that we are going the right path, make sure that the film is trying to become a film. It’s not that I want to say something with this, it’s that the film is wanting to say this, so it cannot be helped but to say it.” (Miyazaki in Uratani, 1998, p.149)

“So in effect, I myself wasn’t in the lead in creating this story; I was just trying to keep up with it.” (Miyazaki, 2006, p.396)

Is the above situation something that happens because it is a story with people (although fictional) in it? You may have gotten this impression because the people we have discussed so far are creators of stories. However, in reality, the same thing is said not only by creators of stories in which characters appear, but also in other various fields. For example, paintings. Pablo Picasso said the following:

“I can’t do a thing about it ... It just wants to be represented in that way. That’s the way it is sometimes. There are forms that impose themselves on the painter. He doesn’t choose them. ... I just don’t any control over it. An artist isn’t as free he sometimes appears.” (Gilot & Lake, 1990, p.116)

Painter Tadanori Yokoo also says the following:

“A drawing is a strange thing. I can feel ideas coming from the drawing as I draw. It’s not that I want to draw a certain way, but the drawing tells me how it ended up. Then I, the artist, accept it as is. Like this, the drawing guides me, the artist, as I draw. It is true that I may be guiding the painting as I am the who draws it, but at the same time, I realize that the painting is guiding me as the artist.” (Yokoo, 2014, p.111)

Composer Joe Hisaishi also testified that good music is born when intention and artifices is cut down.

“If you are trying to create the music inside your head, you are only at the very beginning stage. What is essential in the composing process is to dive deep into a state of unconsciousness and discover yourself within the chaos as you would have never imagined. If you have to consciously force yourself to create something, it most likely means that you are still thinking inside your head.” (Hisaishi, 2006, p.36)

“You find yourself at a point where it is difficult to find order; you undergo agony, you struggle, and you try with all your strength to create something. When you go beyond that and reach a state where you are freed from your own intentions/artifices; only then, can you create music powerful enough to move people.” (Hisaishi, 2006, p.32)

In the last part of this statement, “...music with the power to move people will be born,” it is important to note that he uses the phrase “music...will be born” rather than “music...can be made.” This is because the sense being referred to here is not that one is “making it,” but that through my involvement “it spontaneously comes into being.”

We call this “egoless creation,” the act of letting go of the control of conscious artifice, and *creating in a state of egolessness*. This is the first of the seven principles of creation. This egoless creation may be difficult to grasp from an everyday perspective. So, let’s open our ears a little more to what musicians have to say. Bob Dylan, a musician who also won the Nobel Prize for Literature, said the following:

“I would know what I wanted to say before I wrote the song and I would say it, and it never really would come out exactly the way I thought it would, but it came out, it touched it. But now, I just write a song, like I know that it’s just going to be all right and I don’t really know exactly what it’s all about, but I do know the minute, the layers of what it’s all about.” (Dylan in Burger, 2018, p.111)

Moreover, he said “My stuff has to do more with feeling than thinking.” (Dylan in Burger, 2018, p.199) and pointed out what is similar to egoless creation.

“You have to be able to get the thoughts out of your mind. ... You must get rid of all that baggage. You ought to be able to sort out those thoughts, because they don’t mean anything, they’re just pulling you around, too. It’s important to get rid of all them thoughts.” (Dylan in Burger (2018), p.360)

Freddie Mercury of the rock band Queen also said, “I think most people write songs that are inside them” (Mercury, 2019, p.52), but assuming that’s not actually the case, he talks about the importance of feeling instead of thinking.

“When I write a song, I’m very strong about the whole content within it. If it works, it works. When I’m not thinking about it, that’s when it happens best. I like to capture a song very quickly so that it’s fresh, and then I can work on it afterwards. ... I write a song the way I feel it, and I’m always willing to learn. ... I seem to write songs that I don’t think about much at the time, but which seem to sort of catch up on me, if you know what I mean, afterwards. So I guess without knowing it, it’s a sort of subconscious thing.” (Mercury, 2006, p.51-52)

John Lennon also said the following.

“you sing about it first or write about it first and find out what you were talking about after.” (Lennon in Burger, 2017)

Kazutoshi Sakurai, who writes lyrics and music for the Japanese rock band Mr. Children, also says that he realizes the meaning behind the lyrics he writes afterwards.

“When I’m writing, I’m possessed, but when I look at the lyrics a few days after I’ve finished writing them, I basically realize that this is probably what I meant.” (Sakurai, 2001, p.50)

“I don’t really do anything like ‘I’m going to throw this kind of message at you’ in my songs. I don’t really think about it in my daily life, but when the melody is born and the band creates the

sound, and then I put the words on top of it, I rather realize myself that ‘I’ve actually been thinking a lot, even though it seems like I’ve been living without thinking about it’” (Sakurai, 2006, p.34)

Sakurai believes that in songwriting “is a process where the lyrics speaks for something that the melody wants to say” and “the song itself is the one that has something to say” (Sakurai, 2003, p.30).

“When I write lyrics, I really don’t have much of an idea of what I’m going to say. The melody is completed first. When a melody is finished, a message or thought that I can’t put into words becomes some kind of atmosphere and then a melody. When I then turn that melody into lyrics, something I wasn’t even aware of ----- so what becomes apparent unconsciously is the melody, and I replace that unconsciousness with words once again. I think that is the process of creating lyrics. That’s why the words are drawn out by the melody.” (Sakurai, 2015, p.56)

He says, “I can explain the lyrics afterwards, but when I’m writing them, I don’t intend them at all” (Sakurai, 2007a, p.76). Billy Joel has also said the same thing about lyric writing.

“I start with a melody, a chord pattern, and a rhythm, and then I try to decode what’s in the music. What is it saying? What was my motivation for writing it? What’s the emotion?” (Joel, 2014, p.128)

“As always, the music led me through the lyrics.” (Joel, 2014, p.135)

Not only in lyrics, but also in music composition, letting go of the artifice is said to produce good things. Kazutoshi Sakurai says the following.

“I don’t want to make as much as possible. Instead, with what comes naturally...” (Sakurai, 2007a)

“I throw away my ego to make it look more of a certain way or to control my mind as much as possible, and just wait for the moment the song is born.” (Sakurai, 2008, p.38)

Motoo Fujiwara from the Japanese rock band, BUMP OF CHICKEN, says:

“One of the few things I have learned in over the 10 years of songwriting is that thinking ‘I’m going to make a song like this’ while writing a song is repugnant for me.” (Fujiwara, 2015)

“‘I’m doing this because the song wants to’ is treasured more than ‘I’m doing this because I want to.’” (Fujiwara, 2017)

What could be called *egoless creation* in songwriting seems to be occurring not only in contemporary musicians, but also in classical music composition. Johannes Brahms said as follows:

“I have to be in a semi-trance condition to get such results --- a condition when the conscious mind is in temporary abeyance and the subconscious is in control, for it is through the subconscious mind, which is a part of Omnipotence, that the inspiration comes. I have to be careful, however, not to lose consciousness, otherwise the ideas fade away.” (Brahms in Abell, 1994)

“My compositions are not the fruits of inspiration alone, but also of severe, laborious and pains-taking toil ... a composer who hopes to write anything of lasting value, must have both inspiration and craftsmanship.” (Brahms in Abell, 1994)

In this way, creation is done in a state of egolessness where artifices are cut out, but such a state does not happen by chance. Creators devise various ways to bring themselves to such a state. It is an ingenious way to

immerse oneself in a room alone. It is an act similar to meditation. In deep creation, there is something happening that could be called Creating Meditation. In this sense, we can understand that the term “egoless” is appropriate.

Michael Ende describes the quality of how his father, a painter, was able to obtain images:

“In his words, all I had to do was to empty myself. As long as I emptied my consciousness in a sense, a picture (image) appeared in front of my eyes. My father calls it exactly what it is, a picture (image) coming through” (Ende in Ende & Krichbaum, 1985, p.51).

“Sometimes I would sit in the darkroom for twenty-four hours, actually even more, waiting for the picture (image). According to my father’s story, if you empty your consciousness, sometimes the picture (image) would move, and other times the still picture (image) would appear as clearly as if it had been carved” (Ende in Ende & Krichbaum, 1985, p.52).

“It’s a kind of meditation. Just empty your consciousness of all thoughts.....” (Ende in Ende & Krichbaum, 1985, p.52).

“For my father, ‘consciousness’ was the result of shutting out conceptual thoughts. My father did not simply fall into a trance and draw something. He deliberately and consciously created an empty situation. It was an inner attitude, a tension of will, to approach a distant thing. And all through the process, my father tried to maintain that kind of non-conceptual ‘consciousness’” (Ende in Ende & Krichbaum, 1985, p.55).

Conversely, what is said about meditation helps us to understand what is happening in the egoless creation. Ryodo Yamashita, a Buddhist monk, described meditation as a metaphor to letting go of the clouds in the sky (thinking mind) and becoming me, that is the blue sky (Figure 2). Many people think that the clouds in their thinking mind are themselves, and they fear that if they remove the clouds, they will lose themselves, but this is not the case, he said.

“The clouds, are not your Self, per se. The blue sky in which they float, that is your Self. Your Self as the blue sky.” (Yamashita, 2014)

“To not be attached to your ego means to simply leave the world of the Thinking Mind. When you enter the world of the ‘blue sky,’ your ego is naturally discarded, and unless you discard your ego, you cannot enter the world of the ‘blue sky.’ How do you get rid of your ego? You just have to find a way to enter the ‘blue sky’” (Yamashita, 2014).

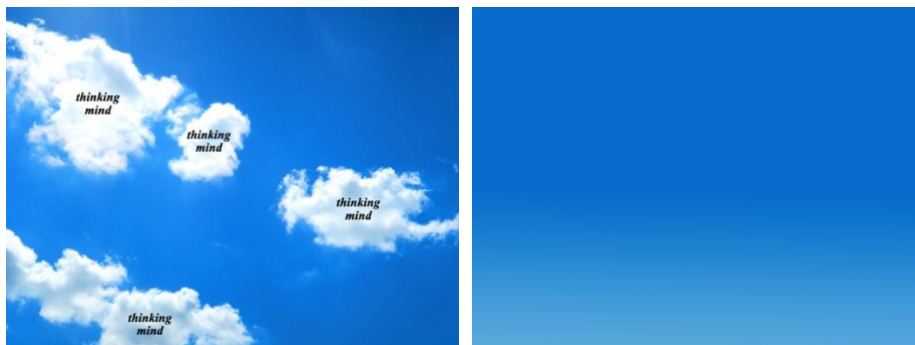


Figure 2: Thinking mind of ego as clouds (left) and your Self, egoless, as the blue sky (right)

It could be said that the same thing is happening in the state of “blue sky” as in meditation. Removing the clouds of consciousness (thinking mind) and reaching the state of the blue sky (egolessness), and approaching creation in that state. This is what is happening in egoless creation.

Finally, let’s review a statement by Christopher Alexander that relates to the first *Egoless Creation* in the Principles of Deep Creation. Alexander pointed out the limitations of pre-fixed plans, such as master plans, and advocated putting a process of creation in their place. First of all, a master plan is something like the following.

“In the middle twentieth century, most communities which try to take a responsible attitude to their environments have adopted, or intend to adopt, an instrument of planning policy called a ‘master plan,’ to control the individual acts of building which go on there. In different countries this master plan is also called a general plan, a development plan, an outline plan. Master plan take many forms; but almost all of them have one thing in common. They include a map, which specifies the future growth of the community, and prescribes the land uses, functions, heights, and other qualities which may, or should, be built in different areas. These maps, and master plans, are intended to coordinate the many hundreds of otherwise independent acts of building. They are intended to make sure, in a word, that the many acts of building in a community will together gradually help to create a whole, instead of merely making up an aggregation of unrelated parts, a chaos.” (Alexander, *et.al.*, 1975, p.9-10)

However, such a master plan fails to foster wholeness, Alexander points out.

“The master plan, as currently conceived, cannot create a whole. It can create a totality, but not a whole. It can create totalitarian order; but not organic order.” (Alexander, *et.al.*, 1975, p.10)

“In practice master plan fail --- because they create totalitarian order, not organic order. They are too rigid; they cannot easily adapt to the natural and unpredictable changes that inevitably arise in the life of a community.” (Alexander, *et.al.*, 1975, p.18)

“*It is simply not possible to fix today what the environment should be like twenty years from today, and then to steer the piecemeal process of development toward that fixed, imaginary world. Only totalitarian fantasy even makes it seem that such a course is possible. The attempt to steer such a course is rather like filling in the colors in a child’s coloring book, where an outline figure has been drawn and the child then colors in the various parts according to the numbers written there. At best, the order which results from such a process is banal.*” (Alexander, *et.al.*, 1975, p.18-19)

If that is the case, what should be done? Alexander says that instead of a master plan, it should be formed by a process of organic growth.

“The principle of organic order. Planning and construction will be guided by a process which allows the whole to emerge gradually from local acts. To this end, the community shall not adopt any form of physical master plan, but shall instead adopt the process which this book describes; the most basic fact of this process is that it enables the community to draw its order, not from a fixed map of the future, but from a communal pattern language” (Alexander, *et.al.*, 1975, p.26-27)

This is in line with the story of “selfless creation,” in which one does not decide on a blueprint or plan at the beginning and then actually carry it out, but rather creates it as it spontaneously arises in the creative process. Alexander emphasized that it is not possible to create natural and lively buildings and towns with such a designer’s artifices.

“Architects sometimes say that in order to design a building, you must have ‘an image’ to start with, so as to give coherence and order to the whole. But you can never a natural thing in this state of mind.” (Alexander, 1979, p.538)

“When a place is lifeless or unreal, there is almost always a mastermind behind it. It is so filled with the will of its maker that there is no room for its own nature.” (Alexander, 1979, p.36)

“There is an unchanging principle which I have described in THE TIMELESS WAY and which I have felt now for several years and which these recent discoveries in geometry and color have only confirmed. This principle is very simply that to make a thing which lives comes about to the extent that you can succeed in letting go of yourself. In the end, it has to do with freedom.... Whether you want to talk about letting go of your smaller self which you embrace the large self, or whether you want to talk about genuine human freedom, real freedom of the spirit, freedom from the tyranny of one’s own self and of others is the crux of the whole thing.” (Alexander in Grabow, 1983, p.220)

Therefore, when we create, we ought to abandon the intentional images in our minds and start with an empty mind. Alexander also uses the word “egoless” to describe such a way of being. In this way, we can see that he is also in touch with the Eastern worldview, including Buddhism.

“To make a building egoless, like this, the builder must let go of all his willful images, and start with a void. you must start with nothing in your mind. You are able to do this only when you no longer fear that nothing will happen, and you can therefore afford to let go of your images” (Alexander, 1979, p.538)

“The essence of this kernel is the fact that we can only make a building live when we are egoless.” (Alexander, 1979, p.535)

When this happens, the creator is said to be the “medium” through which creation occurs. This story overlaps with what the artists we have already discussed have said and is in line with the discussion about the “blue sky.”

“Your mind is a medium within which the creative spark that jumps between the pattern and the world can happen. You yourself are only the medium for this creative spark, not its originator.” (Alexander, 1979, p.397)

“And when we are making an object, a thing which has this oneness in it, we must abandon ourselves too ---- again, we must let go, because we know that this ‘it,’ this quality which manifests itself, can only come into the thing we are making when we get rid of ourselves, abandon ourselves, and let the process, the larger self which we cannot control, take over and make the thing for us. And it is perhaps not too much to say that when we are in the presence of a thing which has this quality, then too, we are made light, the wind blows through us, because, once again, we feel a little of that contact with the greater self behind our individual selves, we feel a little of this abandon in which we can let go, of our small selves, relinquish our control, this thing that we are in, or next to, looking at, comes so clearly from this realm of the greater self, the one self, that we let go of our small selves, and to that extent, this work helps us to reach for contact with the larger self, of which we are a part. ... because it teaches us, that finally we can judge a thing, an ornament, a building, just to the extent that it can whisper to us, and help us to let go of our foolish selves, and join the one... but of course, this is a very special whisper, a very special quality ---- and we can feel that, and use it as our criterion ...” (Alexander in Grabow, 1983, p.212)

This is the first principle of the Principle of Deep Creation, *Egoless Creation*. In this state of egoless creation, the following principles come together to bring about deep creation, which in turn brings about discovery and learning. In this sense, the first principle can be said to be an important entrance or “gate” to this process.

2.2 Nurturing like When Growing Plants

The second principle of deep creation is *Nurturing like When Growing Plants*. *Generating*, like when *growing a plant*, is very different from factory-like *manufacturing*, where parts are put together. The plant at any given time is always a *whole*, and the meaning of *growth* here is that the internal composition of that *whole* becomes a complex and fine structure through *differentiation* and development. When I say *whole*, of course, I do not mean the finished whole, but rather the whole of the “seed” from which it is derived.

As for the role of such a creator, Stephen King says:

“The job of the writer is to give them a place to grow (and transcribe them, of course).” (King, 2000, p.163)

The image of a scene that suddenly comes to mind and is written down, or a title that suddenly comes to mind, can also be said to be a “seed.” Haruki Murakami says,

“In my case, an idea for a novel comes to me suddenly. Then, from that idea, the story naturally and spontaneously spreads by itself. ...the story itself decides what characters will appear in it. It’s not up to me to decide. As a writer, I just faithfully transcribe, following its instructions. (Murakami, 2015, p.261-262)

For example, Murakami’s full-length novel *Sputnik Sweetheart* was developed and nurtured from “a quick sketch or something like that, which I left lying in a drawer” (Murakami, 2012, p. 302).

“One day, I just kind of wrote down the first line of one paragraph that begins with ‘In the spring of her 22nd year, Sumire fell in Love for the First Time in Her Life.’ I didn’t intend to write a novel, just kind of a sketch. I kept it, thinking I could use it sometime, and about a year later, I decided, oh, I’ll write this story. So that one paragraph was just a words that didn’t have any story in it at first. The reason why I wrote those words was because I felt that something interesting would open up from there, and I wanted to try writing something like that.” (Murakami, 2012, p.48)

Murakami’s full-length novel, *After Dark*, also seems to have grown from a small seed of description.

“I wrote a sketch for the beginning of a page or two. A girl is reading a book alone at a diner late at night. A boy walks in, catches her eye, and says, ‘Hey, aren’t you so and so?’ The girl raises her eyes. I just thought of a short scene like that without much thought and wrote it quickly. It’s like a charcoal sketch. The scene stayed in my head for a year” (Murakami, 2012, p.300).

That kind of movie-like scene played over and over in his mind unexpectedly, and “After a year or so, I suddenly had the feeling ‘Maybe I’ll try writing a longer story based on that scene’” (Murakami, 2012, p.301), and wrote the story that followed. “Who is he? Who is she? What is going to happen between them? I was very interested in these questions, and I had to write in order to clarify them” (Murakami, 2012, p.455), and thus, “once I started writing, I was able to write without hesitation all the way to the end,” (Murakami, 2012, p. 301) Murakami says, as he looks back on that time.

He said, the title *Sputnik Sweetheart* was decided first, and then the story developed. Apparently, it “came out of nowhere” and “completely apart from the first sentence.” “The title *Sputnik Sweetheart* is rather cool, isn’t it? So I thought of the title first and decided to write a novel called *Sputnik Sweetheart*” (Murakami, 2012, p.78) Murakami said. Similarly, the titles of *The Wind-Up Bird Chronicle* and *A Wild Sheep Chase* were decided first as well. According to Murakami, “Ones that start with the title are easier. You just have to stick the story to it” (Murakami, 2012, p.78). The title, which is decided first, can be said to be a “seed” of potential wholeness.

It is important to note that just because the opening paragraph or the title eventually become part of the work, it does not mean that they are *parts* and that the whole was created by adding to those parts (or by adding to other parts). This first part is a “seed,” and the whole that was potentially contained in it developed and grew from that seed.

The seed of a work potentially contains the work itself. In his book *The Idea of the Virtual*, Philippe Queau describes the word and concept of “virtual” as follows:

“The word ‘virtual’ comes from the Latin word ‘*virtus*,’ which means power, energy, or first impulse. ...It is the first cause of the existence of a result ‘according’ to it, and at the same time it keeps the cause ‘virtually (substantially)’ in the result.” (Queau, 1993, p. 23)

“Just as the cause exists virtually (substantially) within the effect, the effect also exists virtually (substantially) within the cause. ...The oak tree exists virtually in the acorn. A statue exists virtually in a drawing or even in a block of unworked marble, and it is this virtual existence that guides the sculptor’s chisel” (Queau, 1993, p.24).

Like this, just as a plant grows from a seed and opens a potential whole, a work of art grows from a seed into a whole that is inherent in it. It is the (subconscious of the) creator that becomes the soil for the seed to grow.

In the quotation from the first principle of *Egoless Creation* the words “naturally,” “spontaneously,” and “by oneself” are often used, and creation in *deep creation* is not like producing a product in a factory but creating like growing a plant.

The metaphor of the creator becoming a place or soil for something that grows on its own is expressed by the depth psychologist Carl Jung as follows:

“The plant is not a mere product of the soil; it is a living, self-contained process which in essence has nothing to do with the character of the soil. In the same way, the meaning and individual quality of a work of art inhere within it and not in its extrinsic determinants. One might almost describe it as a living being that uses man only as a nutrient medium, employing his capacities according to its own laws and shaping itself to the fulfilment of its own creative purpose.” (Jung, 1978, p.83-84)

“From what I have said, it will be apparent that a shift of psychological standpoint has taken place as soon as one speaks not of the poet as a person but of the creative process that moves him. When the focus of interest shifts to the latter, the poet comes into the picture only as a reacting subject. This is immediately evident in our second category of works, where the consciousness of the poet is not identical with the creative process.” (Jung, 1978, p.85-86)

Thus, *Nurturing like When Growing Plants* is the second principle of the Principles of Deep Creation. Finally, I would like to highlight words from Alexander that is related to this. He says that when we create buildings and cities, they should be created by natural generation.

“The quality without a name cannot be made, but only generated by a process. It can flow from your actions; it can flow with the greatest ease; but it cannot be made. It cannot be contrived, thought out, designed. It happens when it flows out from the process of creation of its own accord.” (Alexander, 1979, p.159)

Alexander's emphasis is on organic growth in nature. In order to obtain a flower, you have to grow it from a seed.

“For instance, in a flower there are more than a billion cells --- each one different. Obviously, no process of construction can ever create this kind of complexity directly. Only those indirect growth processes, in which order multiplies itself, only these kinds of processes can generate this biological complexity.” (Alexander, 1979, p.163)

“If you want to make a living flower, there is only one way to do it — you will have to build a seed for the flower and then let it, this seed, generate the flower. ... *the great complexity of an*

organic system, which is essential to its life, cannot be created from above directly; it can only be generated indirectly." (Alexander, 1979, p.162)

Alexander says, "A building, too, can only come to life when it grows as a whole" (Alexander, 1979, p.384). In other words, it is "just as a flower cannot be made, but only generated from the seed" (Alexander, 1979, p.157).

"A building which is natural requires the same. In the building, every windowsill and every column must be shaped by an autonomous process which allows it to adapt correctly to the whole. ... And the same in the town. In the town, each building and each garden must also be shaped by an autonomous process, which allows it to adapt to its unique particulars." (Alexander, 1979, p.164)

"When we say that something grows as a whole, we mean that its own wholeness is the birthplace, the origin, and the continuous creator of its ongoing growth. That its new growth emerges from the specific, peculiar structural nature of its past. That it is an autonomous whole, whose internal laws, and whose emergence, govern its continuation, govern what emerges next." (Alexander, 1987, p.10)

No matter what kind of story it is, the "seed" from which the story grows first exists as a whole, and by developing and nurturing it from there, it grows into a story with a more complex structure. In the creation of something, it is necessary to nurture it so that it can grow organically. This is the second principle of deep creation, *Nurturing like When Growing Plants*.

2.3 True Adventure

The third principle of deep creation is *True Adventure*, which means that in creation, we proceed in an exploratory manner where the future is uncertain. If we watch the work as it grows on its own, rather than controlling it through artifice of the creator, then it means we cannot predict its future growth. In some cases, the outcome of the work may even surprise the creator. It is appropriate to call such a creation, an "adventure" into the unknown. As Michael Ende said exactly:

"What I often say is that the writing process is like an adventure. Where that adventure takes me and how that adventure will end is unknown even to me. Therefore, for every book I have written, I have become a different person each time. In fact, my life can be broken down based on the books I have written as each writing process has changed who I am." (Ende, 2009, p.24)

Let us also draw on Ende's words to explain what he means by the word "adventure."

"A true adventure transports one to a situation where one has to invest such power, which one did not even know existed in oneself before. And that is how you come to know yourself. I think that's what true adventurers are actually looking for. And I do it through writing, so to speak. As I write, I experience something about myself that I never knew existed in me, or that I was capable of. It is not something that can be known by just thinking." (Ende, 2009, p.25)

Haruki Murakami says the same thing.

"The adventure that the main character goes through is also the adventure I go through. When I'm writing, I experience the same feelings my main characters experience and endure the same trials. In other words, after completing a book, I am a different person than I was before beginning the writing process" (Murakami, 2012, p.163)

It is surprising to learn that he was writing without knowing the culprit of the incident that occurred in the

story he himself was writing. Just because he is the author does not mean he knows 100% as if he is a god and designs the development of the story before writing it. The author is adventuring along with the protagonist in a story where the future is unknown.

“If there is a murder case as the first thing, I don’t know who the killer is. I write the book because I would like to find out.” (Murakami, 2004, p.348-349)

In fact, as to who the culprit was in the incident that occurred in *Dance Dance Dance*, he states, “In the first draft ... Closer to the end --- two-thirds in or so --- I knew” (Murakami, 2004, p. 349).

As the adventure progresses, the creator encounters, is surprised by, discovers, and deepens his understanding of things that he did not initially anticipate. Even though they themselves are creating the work, they learn from what they are creating. Murakami even goes so far as to say, “If I knew how the story would end, I wouldn’t bother writing it” (Murakami, 2012, p.168). “What I want to know is exactly what will follow, what will happen in the future” (Murakami, 2012, p.168).

As the adventure progresses, the creator encounters, surprises, discovers, and deepens his understanding of things that he did not initially expect. They learn from what they are making, even though they are making it themselves. Hayao Miyazaki has said the following.

“As I draw and move them around, the more I understand. Because I did not have enough understanding, I realize that the kind of person I thought they were, was actually not who they were. Then, the story starts to change even more when the storyboard is done than before. Like, this person is not the type to do this kind of thing.” (Miyazaki in Uratani, 1998, p.150)

After all, the word “adventure” has been chosen as the appropriate word to describe the situation. Philosopher and educationalist John Dewey also used the word “adventure,” stating:

“Surrender of what is possessed, disowning of what supports one in secure ease, is involved in all inquiry and discovery; the latter implicate an individual still to make, with all risks implied therein. For to arrive at new truth and vision is to alter. The old self is put off and the new self is only forming, and the form it finally takes will depend upon the unforeseeable result and adventure.” (Dewey, 1957, p.245)

This is the situation that Jiro Kawakita described earlier as “the subject is also created.”

“A creative act involves the creation of the object itself, but also generates change within the individual who is engaging in the creation. In other words, the subject is also being created. A creation that is done one-sidedly is not truly a creative act. The more creative an act is, the more remarkable the change in the subject is.” (Kawakita, 1993, p.86)

In this way, in deep creation, we engage in a *True Adventure* with an uncertain future by *Nurturing like When Growing Plants* through *Egoless Creation* that lets go of the author’s artifices. It is a creative process that inevitably leads to chaos and crisis, as opposed to a planned, harmonious development.

Alexander also says that in the process of growth, there is no harmonious endpoint, but the process of growth just has to move forward.

“At any given moment, in a growing organism, there is no sense of the ‘end’ or of the final ‘goal’ of growth. There is, instead, a process of transformation, which is able to take the present state of the organism, and move it slightly, in the next minute of growth.” (Alexander, 1979, p.500)

“In each of these growing wholes, there are certain fundamental and essential features. First, the whole grow piecemeal, bit by bit. Second, the whole is unpredictable. When it starts coming into being, it is not yet clear how it will continue, or where it will end, because only the interaction of

the growth, with the whole's own laws, can suggest its continuation and its end.” (Alexander, 1987, p.14)

Therefore, inevitably, it will be a progress with an uncertain future. This is the third principle of deep creation, *True Adventure*.

The above *Egoless Creation*, *Nurturing like When Growing Plants*, and *True Adventure* are the principles for realizing organic generation rather than factory production.

2.4 Feeling the Subject from Within

The fourth principle of deep creation is *Feeling the Subject from Within*, which means to become the subject you are creating and feel the world from within it. Vincent Van Gogh, a painter, was a thorough on-site advocate, and when he painted peasants, he lived like them and tried to live their lives. In a letter to his brother, Van Gogh wrote:

“We should live in these farmhouses day in and day out, and spend our days in the fields just like the peasants, basking in the scorching sun in the summer and enduring the snow and frost in the winter. -----Not in a room, but outdoors, not during mere walks, but exactly as the peasants do, day after day.” (Gogh)

“One must paint peasants as if one were one of them, as if one felt and thought as they do. Being unable to help what one actually is.” (Gogh, 1996)

And then he realizes it in the picture.

“When I paint peasants I hope that they have become peasants. ----- For the same reason, in the case of prostitutes, I hope it is a representation of prostitutes.” (Gogh)

As we have already mentioned, Haruki Murakami also states that when he is writing a novel, “The adventure that the main character experiences is also the adventure that I, as a writer, experience.” At that time, he says, “When I am writing, I myself feel what the main characters feel, and I go through the same ordeal” (Murakami, 2012, p.163). Murakami says, “The main task of my protagonist is to observe the things happening around him. He sees what he must see, or he is supposed to see, in actual time” (Murakami, 2004, p.359). The writer sees and experiences the story world through the eyes of the protagonist.

In this way, the writer is not the one who describes the story from the outside, but the one who gives rise to the world and describes it through what is felt from the inside.

“When I was writing those scenes, I was there. I knew that place, I knew. I can feel the darkness. I can smell the strange smells. If you cannot do that, you are not a writer. If you're a writer you can feel that in your skin.” (Murakami, 1997).

“For me, my characters are more real than real people. In those six or seven months that I'm writing, those people are inside me. It's a kind of cosmos.” (Murakami, 2004, p.351)

In this way, the author leaves himself as an individual and experiences the story world from the inside as the protagonist. This, in Murakami's opinion, is the charm and joy of writing a novel.

“Every time I write a book I put my feet in different shoes.” (Murakami, 2004, p.351)

Regarding *Kafka on the Shore*, in which a fifteen-year-old boy is the protagonist, Murakami says the following.

“It was kind of exciting to write that story. When I wrote about the boy, I could remember how it was when I was fifteen years old. I think memory is the most important asset of human beings. It’s a kind of fuel; it burns and it warms you. My memory is like a chest: There are many drawers in that chest, and when I want to be a fifteen-year-old boy, I open up a certain drawer and I find the scenery I saw when I was a boy in Kobe. I can smell the air, and I can touch the ground, and I can see the green of the trees. That’s why I want to write a book.” (Murakami, 2004, p.368-369)

Becoming is not something that can be done only towards people. We can *become* nature and things as well. For example, the Japanese painter Hiroshi Senju, famous for his waterfall motifs, said, “When I paint a waterfall, I become a waterfall” (Senju, 2004).

“I listen carefully to the voices that tell me how I would want to flow if I were a waterfall, and I continue to create. And never have any of those attempts have gone as planned. It is far beyond my imagination when a work of art becomes a work of art, or not, continuing to flow” (Senju, 2004).

Isamu Noguchi, a sculptor and landscape architect, also says that he becomes the material and has a “dialogue” with it.

“It is my desire to view nature through nature’s eyes, and to ignore man as an object for special veneration. ... An unlimited field for abstract sculptural expression would then be realized in which flowers and trees, rivers and mountains as well as birds, beasts and man would be given their due place. Indeed, a fine balance of spirit with matter can only occur when the artist has so thoroughly submerged himself in the study of the unity of nature as to truly become once more a part of nature ---- a part of the very earth, thus to view the inner surfaces and the life elements.” (Noguchi, 1994, p.16)

“I have regard for the material. To me the excellence of sculpture derives very much from the material, the truth of the material. I feel that with stone it’s possible to know what its truth is, because it’s a part of our experience of this earth If you break a piece of stone, it’s stone revealed. And if you polish it, another quality is revealed. The medium is the message. But my medium is that with which I’m familiar and with which I associate the qualities of stone, of space, of the natural medium --- air, light, water.” (Noguchi, 1994, p.149)

Haiku poet Madoka Mayuzumi says that “Haiku is the literature of ‘things’” and that we should “never state our thoughts directly, but simply let the ‘things’ speak” (Mayuzumi in Mayuzumi & Mogi (2010), p.206), and for this purpose, deep observation is important.

“To write a haiku, it is important to observe ‘things’ closely. Not looking at it one-sidedly, but listen to the voice of the subject, match its energy, and interact with it. This will lead to poetic discoveries, such as things that everyone else has missed, and things that one’s self has never noticed before, and inspiration is born. The subject speaks out. The poet expresses this emotion by depicting the subject itself, without using words that express raw emotion such as ‘beautiful,’ ‘wonderful,’ ‘happy,’ or ‘sad.’ The writer’s feelings are implied by the ‘things’ depicted in the haiku. (Mayuzumi in Mayuzumi & Mogi, 2010, p.207)

According to a disciple of the haiku poet Matsuo Basho, Basho’s teachings were as follows:

“Our master used to admonish us to learn about the pine-tree from the pine-tree itself, and about the bamboo from the bamboo itself. He meant by these words that we should totally abandon the act of deliberation based on our ego. ... What the master meant by ‘learning’ is our penetrating into the object itself (whether it be a pine-tree or a bamboo) until its inscrutable essence (i.e., its *hon-*

jo) is revealed to us. Then the poetic emotion thereby stimulated becomes crystallized into a verse. No matter how clearly we might depict an object in a verse, the object and our ego would remain two separated things and the poetic emotion expressed would never reach the true reality of the object, if the emotion is not a spontaneous effusion out of the (*hon-jo*) is caused by the deliberate intention on the part of our ego.” (from *Aka Zoshi*, “Red Book,” one of the “Three Notebooks” in Izutsu, 2008, p.199)

“This and all other similar ways taught by the master have this idea in common that one should go into the interior of the thing, into the spirit of the object, and immediately fix through words the real form of the thing before the emotion cools down.” (from *Aka Zoshi*, “Red Book,” one of the “Three Notebooks” in Izutsu, 2008, p.200)

Toshihiko Izutsu, Eastern philosopher, explains this point as follows:

“the penetration of the artist here spoken of into the spirit of a thing cannot be achieved as long as he retains his ego. This is the gist of what Basho taught about the art of *haiku*-poetry. One can delve deeply into the spirit of a thing only by delving deeply into his own self. And delving deeply into one’s own self is to lose one’s own self, to become completely egoless, the subject getting entirely lost in the object. This spiritual process is often referred to in the East by the expression: ‘the man becomes the object.’ The painter who wants to paint a bamboo must first become the bamboo and let the bamboo draw its own inner form on the paper.” (Izutsu, 2008, p.200)

Izutsu then uses the example of a Far Eastern painter who is trying to paint a black and white picture of a bamboo to explain.

“He is not primarily interested in representing the likeness. For he is first and foremost concerned with penetrating into the inner reality of the bamboo and letting its very ‘spirit’ flow out of his brush as if it were a natural effusion of the bamboo.” (Izutsu, 2008, p.209)

“Now in order to become thoroughly at one with the object he wants to depict, the painter must first achieve a complete detachment from the agitations of the mind which unavoidably disturb his spiritual tranquility. For only in the profound stillness of a concentrated mind can the artist penetrate into the mysterium of the all-pervading cosmic Life and harmonize his spirit with the working of Nature. Hence the importance attached to the practice of ‘quiet sitting’ among Far Eastern painters as a pre-condition of producing good paintings. ... the first thing he must do is try to realize through meditation a spiritual ‘state of non-agitation,’ a state of deep inner silence, thus setting his mind entirely free and untroubled. Then, with such a ‘purified’ mind, he meets the bamboo; he gazes at it intently, gazes beyond its material form into its interior: he throws his own self wholly into the living spirit of the bamboo until he feels a mysterious resonance of the pulse-beat of the bamboo in himself as identified with his own pulse-beat. Now he has grasped the bamboo from the inside: or, to use a characteristic expression of Oriental aesthetics, he has ‘become the bamboo.’ Then, and then only, does he take up the brush and draw on the paper what he has thus grasped, without any conscious effort, without any reflection.” (Izutsu, 2008, p.209-210)

This is an important lesson not only for the world of art and literature, but also for observing and understanding things. The following is what Thich Nhat Hanh, a Zen monk, has this to say about meditation.

“If you want to see and understand, we have to penetrate and become one with the object. If we stand outside of it in order to observe it, we cannot really see and understand it. The work of observation is the work of penetrating and transforming.” (Hanh, 2006)

“Only when we penetrate an object and become one with it can we understand. It is not enough to stand outside and observe an object.” (Hanh, 2006)

“While we are fully aware of and observing deeply an object, the boundary between the subject who observes and the object being observed gradually dissolves, and the subject and object become one. This is the essence of meditation.” (Hanh, 2006)

Like this, sense the world from within by becoming the things and people that appear in the things we create now, as well as the things we are creating themselves. By becoming that thing, we can grasp a sense of what is there. This is the advanced sense of conducting phenomenological reduction in phenomenology from within the thing or person one is becoming. Michael Ende said the following:

“The experience of art is all about ‘knowing directly, without the need for proof,’ that is, the experience of evidences. And no one can explain what an evidence is. ...It is experiencing ‘this is the only way it can be, and it can never be any other way.’” (Ende & Krichbaum, 1985, p.145)

Such *Feeling the Subject from Within* of the subject to be created is extremely important in creation. This is the fourth principle of deep creation, *Feeling the Subject from Within*. Christopher Alexander also talks about the importance of observation.

“Many people will agree that a great architect’s creative power, his capacity to make something beautiful, lies in his capacity to observe correctly, and deeply. A painter’s talent lies in his capacity to see --- he sees more acutely, more precisely, what it is that really matters in a thing, and where its qualities come from. And an architect’s power also comes from his capacity to observe the relationships which really matter --- the ones which are deep, profound, the ones which do the work.” (Alexander, 1979, p.218)

Alexander emphasizes the importance of feeling in one’s imagination about the place one is trying to create.

“*Suppose, for instance, that you want to create a WINDOW PLACE which is alive. Start by remembering all the particular window places you have known: especially the ones which were most beautiful. Close your eyes, and concentrate on them --- so that you get a direct instinctive knowledge of the pattern, rooted in your own experience. And concentrate, also, on the particular aspects of the WINDOW PLACE which make it live: the light, the seat, the windowsill, flowers growing outside perhaps, the quietness and separateness, which make the window place a ‘place’ Ask yourself how this pattern would look if it were already in the place where you are wanting it.*” (Alexander, 1979, p.390-391)

In addition, Alexander emphasized the importance of actually going to the place where the building will be built and feeling it there.

“The site becomes so much more important for a group. *The site speaks to the people --- the building forms itself --- and people experience it as something received, not created.* And they are able to visualize the building, right before their eyes, as if it were already there. ... The building grows, and comes alive, before their very eyes.” (Alexander, 1979, p.449-451)

As described above, we create natural things through feeling the subject we are creating from within. This is the fourth principle of deep creation, *Feeling the Subject from Within*.

2.5 Resolving Inner Contradictions

A product created based on the above principles would probably not be perfect down to the smallest detail from

the beginning. There will be internal contradictions, errors, defects, and inconsistencies. Therefore, it is essential to make the necessary corrections before reaching completion. This is the fifth principle of deep creation, *Resolving Inner Contradictions*, which means to approach the essence of the work and to thoroughly rework and refine it so that it appears symbolically. For example, Haruki Murakami says that he writes the first draft without a plan, so rewriting is essential.

“When you write in that way, you end up with a lot of contradictions, a lot of places that don’t make sense. The characters’ settings and personalities may change drastically in the middle of the story. The time setting may change back and forth. I had to adjust these discrepancies one by one to make the story coherent and consistent. I have to cut a lot of things out, expand some parts, and add new episodes here and there. (Murakami, 2015, p.156)

“The first draft is messy; I have to revise and revise.” (Murakami, 2004, p.349)

“You write to a certain extent, and for example, I finish the first draft. At that point, the structure naturally comes into view. It’s like putting more and more flesh on a transparent skeleton that you can’t see, and as a result, you can see what the skeleton looks like. And the process of adjusting the resulting appearance of the skeleton may become necessary at some point.” (Murakami in Kawakami & Murakami, 2019, p.294)

“There was an episode where the character did something at a place, but it didn’t fit the flow of the story. Frequently, there are times where actions are changed to something he (she) didn’t do, or replaced with a different episode.” (Murakami in Kawakami & Murakami, 2019, p.342,

In other words, once you have written to the end, you need to revise thoroughly. Murakami describes this thorough revision as “once you have finished writing, another game begins” (Murakami, 2015, p.155-156). Thorough revision is a multi-step process, as follows:

“After finishing the first draft, I take a short break and take a smoke (usually about a week, depending on the time), and then start the first rewrite. In my case, I rewrite everything from the beginning. I do a lot of work on the whole thing at this point.” (Murakami, 2015, p.156)

“That rewriting process takes maybe a month or two. When that’s done, I leave it for another week or so, and then I start the second rewrite. The second time I rewrite from the beginning too. However, this time, I pay more attention to the details and rewrite them carefully. For example, I describe the scenery in detail, or I adjust the tone of the dialogue. I check for anything that doesn’t fit in with the development of the plot, make parts that are difficult to understand on first reading easier to understand, and make the flow of the story smoother and more natural. It’s not a major surgery, but a series of minor surgeries. When I’m done, I take a break and start the next rewrite. This time, the process is more like revision than surgery. At this stage, it is important to determine which parts of the novel should be tightly screwed up and which parts should be left a little loose in the development of the novel.” (Murakami, 2015, p.157)

From there, they say they let it sit. That is to some time away from the story or manuscript.

“And around this point, I take a long break. If possible, I put the work away in a drawer from a half a month to a month and forget that it even exists. Or I make an effort to forget it. In the meantime, I travel and do some translation work in bulk. ...After letting the work rest for a long time like that, I start to rewrite the details thoroughly again. After letting the work rest for a while, it gives me a very different impression from the previous one. Flaws that I couldn’t see before become much more apparent. I can distinguish the presence of depth from the absence.” (Murakami, 2015, p.158-159)

Like this, even after many rewrites, the reworking continues.

“I rewrite the manuscript countless times, and even after I hand it over to the publisher, I have them send me the proofs so many times that they get sick of it. I send the galley proof back in black, and then repeat sending it back in black again.” (Murakami, 2015, p.167)

Murakami says, “Four or five. I spent six months writing the first draft and then spend seven or eight months rewriting” (Murakami, 2004, p.350). For example, *Sputnik Sweetheart* was “rewritten dozens of times over a year after I finished it” (Murakami, 2012, p.68). Raymond Carver, a novelist, also rewrote his novel many times, and his poems even “may go through forty or fifty drafts.”

“I write the first draft quickly, as I said. This is most often done in longhand. I simply fill up the pages as rapidly as I can. ... With the first draft it’s a question of getting down the outline, the scaffolding of the story. Then on subsequent revisions I’ll see to the rest of it. When I’ve finished the longhand draft I’ll type a version of the story and go from there. ... When I’m typing the first draft, I’ll begin to rewrite and add and delete a little then. The real work comes later, after I’ve done three or four drafts of the story. It’s the same with the poems, only the poems may go through forty or fifty drafts.” (Carver, 1983)

Stephen King also gives a clear explanation of reworking.

“Mostly I don’t see stuff like that until the story’s done. One it is, I’m able to kick back, read over what I’ve written, and look for underlying patterns. If I see some (and I almost always do), I can work at bringing them out in a second, more fully realized, draft of the story.” (King, 2000, p.197)

“But once your basic story is on paper, you need to think about what it means and enrich your following drafts with your conclusions.” (King, 2000, p.208)

“When you write a book, you spend a day after day scanning and identifying the trees. ... Your job during or just after the first draft is to decide what something or somethings yours is about. Your job in the second draft—one of them, anyway—is to make that something even more clear.” (King, 2000, p.201)

“If you can go along with the concept of the story as a pre-existing thing, a fossil in the ground, then symbolism must also be pre-existing, right? Just another bone (or set of them) in your new discovery. ... If it is there and if you notice it, I think you should bring it out as well as you can, polishing it until it shines and then cutting it the way a jeweler would cut a precious or semi-precious stone.” (King, 2000, p.198)

The same corrections and finishing touches are done in the lyric creation as well. Kazutoshi Sakurai of Mr. Children had the following to say about the changes he made to the lyrics.

“The lyrics are different from time to time, but the lyrics are ready at a relatively early stage, and after I put the lyrics on a tentative song, I try singing them first. Then if I find something that doesn’t speak to me, I fix it. For example, it would be more convincing if I said ‘ga’ instead of ‘ha’ here, or if the flow of the song is not expansive enough, I should find a story that is more expansive and add it.” (Sakurai, 2004, p.68)

Note that, in the Japanese language, “ha” and “ga” are very similar postpositional particles, but these particles have a slight difference in meaning.

“First, I try writing a very thorough piece, then I blur out places where I think words are too strong or too limited.....” (Sakurai, 2007b, p.33)

In this way, while correcting inconsistencies, roughness, and subtle details at a large level, the essence of what is being created is being reworked and refined so that it can be expressed firmly. This kind of Resolving Inner Contradictions is the fifth principle of the Principles of Deep Creation.

Alexander saw design as the resolution of inner contradictions. In *Notes on Synthesis of Form*, Alexander wrote, “When we speak of design, the real object of discussion is not the form alone, but the ensemble Good fit is a desired property of this ensemble which relates to some particular division of the ensemble into form and context. Good fit is a desired property of this ensemble which relates to some particular division of the ensemble into form and context” (Alexander, 1964, p.16), and “The task of design is not to create form which meets certain conditions, but to create such an order in the ensemble. The task of design is not to create a form which meets certain conditions, but to create such an order in the ensemble that all the variables take the value 0” (Alexander, 1964, p.27). In *The Timeless Way of Building*, he also states the following.

Alexander points out the importance of diagnosis and repair, of diagnosing the current state of a town or building, finding the parts that are not good, and fixing them, as he says is important for the wholeness of the organism.

“When an organism grows, how is it that the millions of different cells that are growing at various places throughout the organism manage to form a unified whole, with as much order in the overall structure of the organism, as in the small parts which make it up? ... Essentially, the problem is solved by a process of diagnosis and local repair. The organism, from the very beginnings of its life, is constantly monitoring its own internal state. In particular, those parts of the organism where critical variables have gone beyond their allowable limits are identified. We may call this the diagnosis. In response to the diagnosis, the organism sets in motion growth processes to repair this situation.” (Alexander, *et.al.*, 1975, p.148-149)

“We see, that global order within the organism is governed at two levels. First, the growth fields create the context for growth, and determine the location where growth shall occur. Then the generic code carried by the cells controls the local configurations which grow at those locations, modified always by interaction with the growth fields themselves. ... In short, the original global form of the organism comes from the very same process of diagnosis and repair which keeps it stable once it is mature.” (Alexander, *et.al.*, 1975, p.150)

In *The University of Oregon Experiment*, Alexander discusses a method of creating a map to diagnose and repair a campus. With the diagnostic map you can color code and organize “places ... where the problem in question is solved --- places to be left intact,” “places ... where some repair is required,” “those areas which are virtually unusable. Such areas are marked for radical repair” (Alexander, *et.al.*, 1975, p.151).

“Superficially, the diagnosis may seem like a conventional master plan. There is, however, a great difference. The master plan tells us what is right, for the future. The diagnosis tells us what is wrong, now, in the present. The diagnosis, and a typical master plan, are also very different in the amount of detail they portray. The master plan, since it is intended to show positive action, shows rather little detail ---- only broad outlines of what ought to be done in any given area. The diagnosis, since it shows only what is wrong, can go into enormous detail in pinpointing errors: a seat which is in shade, flowers which are being trampled, walls blocking a necessary view, a room which is too small, a path which does not have the light it needs --- all these can be shown on the diagnosis, in great detail. And yet, with all this detail the diagnosis leaves the people who are making up designs for new buildings far freer than the master plan, because it fires their imagination, challenges them to invent ways of changing things to repair all the detailed defects of the present.” (Alexander, *et.al.*, 1975, p.157)

You can notice problems, inconsistencies, and areas of discomfort by looking at what you are creating in detail. Problems, errors, places with inconsistencies, and places that feel like something is off can be noticed by looking in detail at the product you are creating. That problem, errors, inconsistency, or discomfort are to be revised and corrected to eliminate them. In another book, Alexander gives the following example of restoration on a university campus.

“Suppose that you have built a small laboratory building. It has a kitchen, a library, four labs, and a main entrance. You want to add a fifth laboratory to it, because you need more space. Don’t look for the best place right away. First, look at the existing building, and see what is wrong with it. There is a path where tin cans collect; a tree which is a beautiful tree, but somehow no one uses it; one of the four labs is always empty, there is nothing obviously wrong with it, but somehow no one goes there; the main entrance has no places to sit comfortably; the earth around one corner of the building is being eroded. Now, look at all these things which are wrong, and build the fifth lab in such a way that it takes care of all these problems, and also does, for itself, what it has to do. ... So the richness and uniqueness of this little addition comes about in the simplest and most practical way possible. It happens almost by itself, just because you pay attention to the defects in the present building, and try hard to repair them.” (Alexander, 1979, p.481-482)

“This process, like the simple differentiating process, is able to make wholes in which the parts are shaped according to their place. But this process is still more powerful; because it can make groups of buildings which are larger and more complex. And it is more powerful, above all, because it leaves no mistakes: because the gaps get filled, the small things that are wrong are gradually corrected and finally, the whole is so smooth and relaxed, that it will seem as though it had been there forever.” (Alexander, 1979, p.492)

“It is normal working procedure for me to lay out a whole and look for what is missing purely according to the question of how coherent the whole looks. But I cannot know what is missing until I can see a whole. And it takes several cycles of that until something reasonable emerges. Making oneself vulnerable in throwing out incomplete wholes --- presenting them to reality, and then accommodating them to reality --- is the only way I know of to do a good job.” (Alexander in Grabow, 1983, p.120)

As we can see, we ought to find the parts that are not good in what we are already creating (growing) and repair them. This means that we are to adjust and improve the parts that are distorted because the inner power has not been released naturally. This way, wholeness is maintained, and quality comes to dwell in it.

“Indeed, this subtle and complex freedom from inner contradictions is just the very quality which makes things live.” (Alexander, 1979, p.28)

“A thing is whole according to how free it is of inner contradictions; When it is at war with itself, and gives rise to forces which act to tear it down, it is unwhole. The more free it is of its own inner contradictions, the more whole and healthy and wholehearted it becomes.” (Alexander, 1979, p.30-31)

In this way, we resolve the internal conflicts of what we are creating and create it into a whole in which quality dwells. This is the fifth principle of deep creation, *Resolving Inner Contradictions*.

2.6 Seeking Its Complete Form

The sixth principle of deep creation is *Seeking Its Complete Form* and reaching to what it ought to be under the constraints and rules inherent in the thing being created as a clue, like fitting the pieces of a puzzle together.

The composer Joe Hisaishi says that composing music is “a process of searching ‘what would happen if I did this, this is not it, somethings not right....’” (Hisaishi in Yoro & Hisaishi, 2009, p.173).

“It becomes a matter of whether you feel you are allowed to make changes to the music; questioning whether it feels like it is you who is making that decision. When you get far enough along the path to really pursuing something, you begin to get a sense that it is not you who is creating the music or choosing each note; that instead, there is a definite best solution somewhere that puts all of the pieces into their right places and that you must search until you find it.” (Hisaishi in Yoro & Hisaishi, 2009, p.173)

Like this, what we are creating is a series of “discoveries” for the next step to take in order to conduct *Seeking Its Complete Form*. These discoveries are born according to the internal logic inherent to the creation. Hayao Miyazaki also describes his *Seeking Its Complete Form* in the following way:

“It sounds impressive when I say I’m being creative, but that’s not what’s really going on. There is only a single best solution given the combination of my present abilities and the objective conditions in which I am placed. Once I decide on a method for the production and a direction, although there are many ways of determining the direction, there is only one way to proceed each time. My work consists of nothing more than discovering how I can get as close to that direction as possible.” (Miyazaki, 1996, p.430)

The process of rework feels like it could be never ending, but how does it end? It's as if the pieces of the puzzle fit together perfectly, and you have reached a point where it is difficult to move on anymore. It means that the creation has been reached down to the level of detail to what it ought to be by *Seeking Its Complete Form*. Haruki Murakami describes that moment as follows:

“No matter how much I rewrite, it’s never enough, but when I get to a certain point, there’s a line where I can’t move any further. Of course, there is a limit at that point, but it’s all intuition. My intuition tells me that this is good enough. If you don’t have that kind of intuition, you might have to keep fixing things forever, and in that case that is not very good.” (Murakami in Kawakami & Murakami (2019), p.266)

Motoo Fujiwara of BUMP OF CHICKEN says, “I think creating a song is like a Buddhist priest taking a Buddha out of driftwood,” and “I want to take it out in the way it ought to be” (Fujiwara, 2017, p.31).

“I think there are actually several points at which you can tell when a lyric is finished, and it’s similar to painting, like whether to paint more or stop here. Or like to decide whether or not to scrape off the painted area. ...To the point I can say there is no such thing as completion, and I can keep working on it as long as I want to. Apart from that, there is a mysterious kind of decisiveness where I feel “this is it!” (Fujiwara, 2011, p.60-61).

Tanikawa Shuntaro, a Japanese poet, said the following.

“In creating a written work that is ultimately a mere combination of different words, we decide which word follows the word that comes before it. In making this decision, we feel a sense of necessity which is unquestionable.” (Tanikawa, 2006a)

“In the process of elaborating a poem, for example, when choosing between ‘what is’ using ‘ha’ and ‘what is’ using ‘ga,’ this is inevitably decided by ‘ha’ or ‘ga.’” (Tanikawa in Ooka & Tanikawa, 2018) ¹

¹ In the Japanese language, “ha” and “ga” are very similar postpositional particles, but these particles have a

Makoto Ooka, a Japanese poet, also says it is clear:

“The moment when a word ‘hits’ is very clear. The feeling that a word belongs at a certain spot is decided absolutely. On the other hand, when a certain word is supposed to come, and I can't find it, it feels strange. I know I haven't hit the spot. (Ooka in Ooka & Tanikawa, 2018, p.98)

Then how is *Seeking Its Complete Form to be conducted*? One reason is that the theme or motif of the work, setting of the world, characters, historical background, principles of storytelling, music, and art, and the conditions preceding the creation of the work become certain constraints, and to a certain extent, a certain point is set. This means the creator is constrained by these factors while creating. Since they are not mere impediments, we can call them “creative constraints.”

Thus, while using the conditions and principles surrounding the subject being created as *creative constraints*, it is important in the process of creation to come as close as possible to *what it ought to be*.

Christopher Alexander said the following:

“Each thing is made of parts, but the parts overlap and interlock to such an extent that the oneness of all things becomes more marked. There are no gaps between the parts, because each gap is just as much a part itself. And there are no clear divisions between levels in the structure, because, to some extent, each part reaches down, and is continuous and integral with smaller units of structure, which, once again, cannot be lifted out, because their boundaries overlap, and are continuous with larger units.” (Alexander, 1979, p.523-524)

“Then the world becomes one --- there are no rifts ---- because each part is part of larger wholes, and smaller, there is a continuum of order, which leaves the parts indistinct, and unified.” (Alexander, 1979, p.524)

“These buildings have this character because they are so deep, because they were made by a process which allowed each part to be entirely one with its surroundings, in which there is no ego left, only the gentle persuasion of the necessities.” (Alexander, 1979, p.525)

“*It is simply the character of buildings which reflect the forces in them properly. ... The proper order for a building or a town, which comes about when buildings are correctly fitted to the forces in them, is a much richer order, with a far more complex geometry. But it is not merely rich and complex; it is also very specific.*” (Alexander, 1979, p.525-526)

The above is the sixth principle of deep creation *Seeking Its Complete Form*.

2.7 Circular Flow Between Life and Creation

The last of the principles of deep creation is a principle that is on a slightly different level than the previous ones. It is about the relationship between *creating* and *living*, and their inseparability. The seventh principle is the *Circular Flow Between Life and Creation*, and that is, to live in a circle where creation renews itself and “life” in the sense of living organisms, “life” in the sense of everyday life and living, and “life” in the sense of a person's lifetime becomes the soil of creation.

Haruki Murakami says that “bringing a story to a complete end is like giving birth to a child; an experience that cannot be compared to anything else” (Murakami, 2012, p.433), and he tells the story of how important writing is to him in the following way:

slight difference in meaning.

“When I’m writing a full-length novel, the composition of my body itself is constantly changing as I write, and that’s an irreplaceable feeling of excitement and fulfillment.” (Murakami, 2012, p.427)

“Writing novels is very important to me. That is because it is not only a way to create my own works, but also a way to change and upgrade myself.” (Murakami, 2012, p.68)

“What I’m saying is that, in a sense, the novelist is both creating the novel and, in part, being created by the novel.” (Murakami, 2015, p.259)

And this reminds me of the following words of psychoanalyst C. G. Jung:

“Whenever the creative force predominates, human life is ruled and moulded by the unconscious as against the active will, and the conscious ego is swept along on a subterranean current, being nothing more than a helpless observer of events. The work in process becomes the poet’s fate and determines his psychic development. It is not Goethe who creates Faust, but Faust which creates Goethe.” (Jung, 1933, p.170-171)

The creator does create, but that also means that the creator is creating himself. As one puts oneself on the vehicle of the story and writes the novel while moving it forward naturally, one is creating and upgrading oneself. Murakami says, “I have never written novels while developing, but developed by writing novels. ...I did not create a plan and move forward according to it” (Murakami, 2012, p.578).

The creator creates the creation, but this also means that the creation is creating the creator himself. Isamu Noguchi said the following about how the things we create reflect who we are, even though we are not consciously expressing ourselves.

“In a sense, I feel the more one loses oneself, the more one is oneself. Work is something like having a conversation with oneself ---- a personal soliloquy in which through argument and trial you try to nail something down --- express the inexplicable. You can’t tell quite what’s going to happen when you start, but then *after* the work is done recognition comes: certain things affect you; and then you recognize that the work is really yourself.” (Noguchi, 1994, p.135)

It is interesting to note that the creator is not expressing himself, but what he creates reflects himself in an unavoidable way. Freddie Mercury looks back on the songs he has made as follows.

“If you put them all into one *bag*, I think my songs are all under the label, *Emotion*. It’s all to do with love and emotion and feeling. It’s all about moods. ... I like to write all kinds of different songs, but the romantic ones will always be there. I can’t help it, it’s just automatic. I’d love to write songs about something totally different, but they all seem to end up in a very emotional and tragic way. I don’t know why. But still there’s an element of humour in the end. So that’s basically what my songs are all about.” (Mercury, 2019, p.52-53)

The haiku poet Madoka Mayuzumi says the following about the relationship between “creating” and “living.”

“They say that haiku does not exceed the one’s own capabilities. ...If we continue to be aware of our capabilities we will grow at any age, and we can be aware of it through haiku. At the same time, I keep firmly in mind that I have to live my life in such a way that my haiku will shine more brightly. Therefore, life and haiku are like two wheels of a car. I believe that the two together create their own ruts in the world. (Mayuzumi in Mayuzumi & Mogi, 2010, p.221)

Like this, we can say that creation is inseparable from human life - “life” in the sense of living organisms, “life” in the sense of everyday life and living, and “life” in the sense of a person’s lifetime - and is an essential

human activity. Michael Ende once said, “To be creative is, in short, to be human” (Ende in Beuys, Ende, 1989), thus indeed, “creating” and “living” are inseparable. This is the seventh principle of deep creation, *Circular Flow Between Life and Creation*.

“Imagine yourself building a simple porch outside your room; a column to lean against; gusset to strengthen its connection to the beam; decorated with fretwork, so that the light falls softly, without glare from the sky; a rail to lean on easily, so that you can walk out and lean and smell the summer air; and the yellow sunlight, lit by the yellow grass, warming the unpainted wooden planks. Imagine that you have reached the point, in your life, where you are making such a porch. You are a different person now. The fact that you have understood the importance of these details, in your life, that you have understood how much they influence your life, means that you are now alive in a more simple sense.” (Alexander, 1979, p.547-548)

“We can come alive only to the extent the buildings and towns we live in are alive. The quality without a name is circular; it exists in us, when it exists in our buildings; and it only exists in our buildings, when we have it in ourselves.” (Alexander, 1979, p.62)

“Places which have this quality, invite this quality to come to life in us. And when we have this quality in us, we tend to make it come to life in towns and buildings which we help to build. It is a self-supporting, self-maintaining, generating quality. It is the quality of life.” (Alexander, 1979, p.53-54)

“In our own lives, we have the quality without a name when we are most intense, most happy, most wholehearted. This comes about when we allow the forces we experience to run freely in us, to fly past each other, when we are able to allow our forces to escape the locked-in conflict which oppresses us. But this freedom, this limpidity, occurs in us most easily when we are in a world whose patterns also let their forces loose ... because, just as we are free when our own forces run most freely within us, so the places we are in are also free when their own forces (which include forces that arise in us) themselves run free, and are themselves resolved ...” (Alexander, 1979, p.122)

“So finally the fact is, that to come to this, to make a thing which has the character of nature, and to be true to all the forces in it, to remove yourself, to let it be, without interference from your image-making self --- all this requires that we become aware that all of it is transitory; that all of it is going to pass. Of course nature itself is also always transitory. The trees, the river, the humming insects --- they are all short-lived; they will all pass. Yet we never feel sad in the presence of these things. No matter how transitory they are, they make us feel happy, joyful. But when we make our own attempt to create nature in the world around us, and succeed, we cannot escape the fact that we are going to die. This quality, when it is reached, in human things, is always sad; it makes us sad; and we can even say that any place where a man tries to make the quality, and be like nature, cannot be true, unless we can feel the slight presence of this haunting sadness there, because we know at the same time we enjoy it, that it is going to pass.” (Alexander, 1979, p.154)

3. The Subconsciousness as a Foundation for Deep Creation: A Psychological Study

In deep creation, the creator does not create blueprints, drawing designs, or plans in their mind in advance, but is involved in the spontaneous generation and growth of what they are creating. How is this kind of deep creation, which is not consciously created, possible?

The key to making this possible is the *Subconsciousness* that lies beneath the conscious mind. It is known that the subconsciousness contains the feelings and memories of the various experiences one has had in the past,

in which they cannot be brought out. In *Egoless Creation*, the subconsciousness takes the lead in creative activities by removing conscious thought. The Ego of the conscious mind is removed, but the Self, including the subconsciousness, is not lost, and the subconsciousness is the one that plays an important role.

Sigmund Freud called the unconsciousness “es”, the German word for “it.” In the words of depth psychologist Hayao Kawai, “He could not give a proper name to the unconsciousness, so he called it ‘it.’” (Kawai, 1990, p.65) It has been pointed out by Freud, Carl Jung, and other depth psychologists that mental illness is caused by this subconsciousness, especially at the deepest level, which adversely affects the realm of consciousness.

However, the subconsciousness does not only have bad influence on us. The very source of creativity that makes deep creation possible is keyed to this subconsciousness. It is because of this subconscious contribution to creation that it is possible to let go of the control of artifice at the level of the conscious mind and still have something come into being. The general framework of this can be shown in Figure 3.

In the following, we would like to look at the importance of the subconsciousness, and then consider the relationship between the subconscious deep and art.

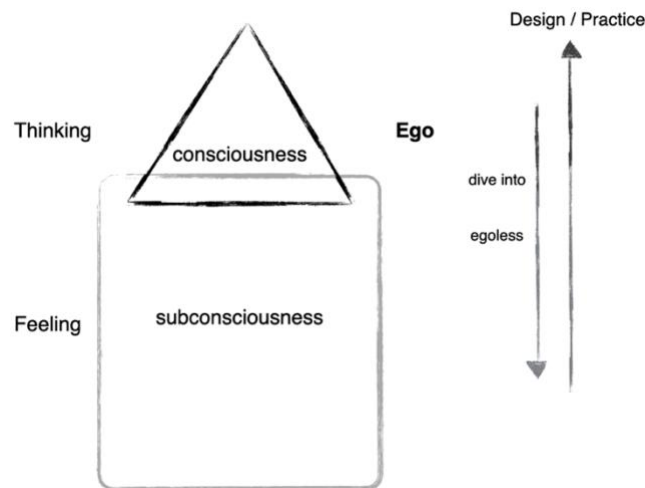


Figure 3: Deep Creation is possible on the foundation of the subconsciousness

4.1 Drawers of the Subconsciousness

Haruki Murakami often uses the metaphor of the “drawer” of the “cabinet” to talk about the subconscious, saying that “The subconscious is very important to me as a writer,” (Murakami, 1997) because the story is created by utilizing various fragments stored in the subconsciousness.

“I have drawers in my mind, so many drawers. I have hundreds of materials in these drawers. I take out the memories and images that I need.” (Murakami, 1997)

Murakami states, “What a writer needs are drawers. If the necessary drawer doesn’t open quickly, when necessary, you can’t write a novel,” (Murakami in Kawakami, Murakami, 2019, p.156) and “Once I start writing a full-length novel, it’s all hands-on deck, so I use whatever I can that will help. It is better to have as many drawers as possible.” (Murakami in Kawakami, Murakami, 2019, p.156-157) What exactly are in those “drawers” and how are they filled? Murakami explains as follows.

“Each of these drawers is packed with a variety of memories as information.” (Murakami, 2015, p.129)

“There is a great deal of *incoherent* memories collected in the drawers in my head.” (Murakami, 2015, p.127)

“Every human being accumulates memories and mental images over the course of several decades of life. However, many people just throw them randomly into drawers in their mind. But if one sets up a proper system and train themselves, I think most people will be able to nicely organize their images to some extent. In my novels, I open the drawers in my mind one by one, sort out what needs to be sorted out, take out what people can relate to, express it in words, and put it into a form that people can see. That’s why when I start organizing, what will come out of the drawers, that I don’t know.” (Murakami, 2012, p.41-42)

It seems that there are things in the drawers that are taken in naturally from experiences, while are consciously observed. “When I’m not writing, I fill up my drawers with things with utmost effort” (Murakami in Kawakami, Murakami, 2019, p.15) says Murakami. Murakami states “I listen rather attentively to what others have to say” and “I also like to observe the people around me.” (Murakami, 2012, p.181-182) Then those fragments are stored one after another into drawers.

“What I am willing to commit to memory are a few interesting details of a fact (of a person, of an event). Since it is hard to remember the whole thing in its entirety (or rather, if I do, I’ll probably forget it in an instance), I try to extract some of the individual, specific details and store them in my head in a form that is easy to recall. That is what I call a ‘minimal process.’ What kind of details are those? They are specific, interesting details that make you go, ‘Huh.’ It would be better if it is something that can’t be explained well. If it doesn’t fit with logic, if the plot is slightly different, if it makes you want to crane your neck in some way, or if it’s mysterious, there’s nothing to say. I collect these things, put a simple label (date, place, situation) on them, and store them in my head. In other words, I keep them in drawers in my personal cabinet.” (Murakami, 2015, p.125)

And so it is the things that accumulate in the drawers that are useful when writing a novel. “What comes in handy when writing a novel is a rich collection of such concrete details,” (Murakami, 2015, p.126) and “When writing a full-length novel, I pull out each of these drawers one by one and write with all that is available,” (Murakami, 2012, p.527) he reveals. In that sense, “It is the writer’s job to bring out the big, deep drama from even the smallest, most mundane things,” (Murakami, 2012, p.181) and writing fiction is to “Extract the essence from small, everyday things and replacing that essence with something else ----- stronger and more colorful,” (Murakami, 2012, p.181-182) says Murakami.

“My cabinet has an enormous number of drawers, but when I concentrate on writing a novel, the image of what is in which drawer in which place automatically pops into my head, and I can instantly and subconsciously locate it. Memories that you would normally have forgotten come back to me naturally and effortlessly. It is really a great feeling when your mind is in such a flexible state. In other words, my imagination leaves my will and begins to move freely and three dimensionally. Needless to say, as a novelist, the information stored in my brain cabinet is an irreplaceable asset.” (Murakami, 2015, p.128-129)

Murakami agrees with James Joyce’s statement that “Imagination is memory” and states the following:

“Imagination is really a combination of fragmented memories that lack context. Or, at the risk of sounding like a semantic contradiction, a ‘validly combined unconnected memory’ can have its own intuition and become prescient. And that is exactly what should power a proper narrative.” (Murakami, 2015, p.128)

In addition to Murakami, there are many other writers who talk about the role of memory in creating a story. John Cheever states the following:

“Cocteau said that writing is a force of memory that is not understood. I agree with this. Raymond Chandler described it as a direct line to the subconscious.” (Cheever, 1976)

In this way, the characters and events of the story become of what holds a natural reality. Thus “When I incorporate various unorganized details that I have stored in the cabinet in my brain into the novel as needed, the story becomes surprisingly natural and vivid.” (Murakami, 2015, p.127) Cheever also describes the incorporation of memory into a story as follows.

“Of course, any estimable exercise of the imagination draws upon such a complex richness of memory that it truly enjoys the expansiveness—the surprising turns, the response to light and darkness—of any living thing.” (Cheever, 1976)

However, it does not mean that what one has recently memorized will be immediately useful. The stage where you can consciously retrieve memories is premature, and it is important to let them live for a while to mature. For example, Haruki Murakami said the following about how the landscape of the place where he lives influences his works.

“I lived in Greece about twelve years ago, and I was 38 years old when I started writing *Norwegian Wood* in Greece. For about ten years since then, I’ve been wanting to write about Greece while thinking it was too early to start, but the interesting thing is, after about ten years is when it’s a good time to start writing. So, it may seem like I’m writing effortlessly, but to me, I’ve been waiting for ten years.” (Murakami, 2012, p.53)

“After all, maturing is necessary. When I write after letting it sit for about ten years, sceneries seep out from my body as I write. That’s what I think is the beauty of novels. It’s not something you can look at yesterday and write today. The beauty of a novel is having it internally sink all the way down and then scoop what floats back up, and when I achieve in doing so, I feel glad I became a novelist.” (Murakami, 2012, p.53-54)

Murakami once called the memory of such a place a “useless landscape.” There is no particular use for it, but later it matures and is utilized as a material to construct the world of the story.

“There may be no use in itself. But it is connected to some other landscape ----- perhaps a primordial landscape that lurks deep within our psyche. And as a result, these landscapes push and expand our consciousness. They try to awaken and shake the deepest layers of our consciousness.” (Murakami, 1998, p.96)

Of course, what we experience and remember is different than writing them down in a notebook in that they can be forgotten. But that is a good thing, he says. Murakami states, “What should disappear will disappear, and what should remain will remain. I prefer that kind of natural selection of memory,” (Murakami, 2015) and says the following.

“Forgetting is very good. But there are things that remain even after you forget. Even in the case of people, if you meet many people and put only the parts that left a lasting impression in a drawer, you can combine many of them to create a single character.” (Murakami, 2012, p.83)

In this way, it is possible for things to occur and develop spontaneously in a story without a plan, without the author’s artifices. This is when fragments stored in the subconscious suddenly come to the surface. Hayao Miyazaki says that it is important to have mental images and emotions of experiences that cannot be explicitly

taken out, and to have them unconsciously emerge when creating work. Using sunsets as an example, he explains the following.

“When people speak of a beautiful sunset, do they hurriedly riffle through a book of photographs of sunsets or go in search of a sunset? No, you speak about the sunset by drawing on the many sunsets stored inside you ---- feelings deeply etched in the folds of your consciousness of the sunset you saw while carried on your mother’s back so long ago that the memory is nearly a dream; or the sunset-washed landscape you saw when, for the first time in your life, you were enchanted by the scene around you; or the sunsets you witnessed that were wrapped in loneliness, anguish or warmth. You who want to become animators already have a lot of material for the stories you want to tell, the feelings you want to express, and the imaginary worlds you want to bring alive.” (Miyazaki, 2006, p.28)

Michael Ende is one of many who talks about the importance of the subconsciousness. According to Ende, memory and forgetting are two amazing abilities of human beings, and forgetting is not losing something, but transforming and changing what is submerged in the mind and reflecting it in the things we create and the future.

“In my opinion, there are two phenomena that we should marvel at. One is ‘memory,’ which everyone is talking about ---- putting aside that I disagree with today’s view of cerebral physiology ----. The other is ‘forgetting,’ which I see as even more important than ‘memory.’ Having the ability to forget is significant. Once something is remembered, it disappears. Where do you think it goes? Into the unconscious. It is the basis for the entire continuity of my life. Some memories may come back to life at a moment’s notice. But most of them are completely transformed and altered in the depths of the unconscious, and the sum total of these vast subconscious memories allows me to feel that I am one person. And what has been transformed suddenly appears in front of me as a fantasy, an idea, an image. In other words, the more memories we forget and transform, the richer our personality becomes. Also, the more we have of the past, the more we have of the future. Not only the past that we consciously remember, but also the past that may have sunk to the bottom of oblivion, will be reflected in the future in different forms in each of us. For example, everything that appears in my book is something that I have forgotten -- --- including the very very distant past.” (Ende in Koyasu, 1986)

Carl Jung, a depth psychologist, discusses these characteristics of the subconsciousness as follows:

“Just as traces of memory long since fallen below the threshold of consciousness are accessible in the unconscious, so too there are certain very fine subliminal combinations of the future, which are of the greatest significance for future happenings in so far as the future is conditioned by our own psychology.” (Jung, 1916)

“The creative urge lives and grows in him like a tree in the earth from which it draws its nourishment. We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche. In the language of analytical psychology this living thing is an autonomous complex. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness. Depending on its energy charge, it may appear either as a mere disturbance of conscious activities or as a supraordinate authority which can harness the ego to its purpose.” (Jung, 1978, p.87)

Elsewhere, Jung explains this autonomous complex as follows:

“When, a little earlier, we spoke of a work of art as a tree growing out of the nourishing soil, we might equally well have compared it to a child growing in the womb. But as all comparisons are lame, let us stick to the more precise terminology of science. You will remember that I described

the nascent work in the psyche of the artist as an autonomous complex. By this we mean a psychic formation that remains subliminal until its energy-charge is sufficient to carry it over the threshold into consciousness. Its association with consciousness does not mean that it is assimilated, only that it is perceived; but it is not subject to conscious control, and can be neither inhibited nor voluntarily reproduced. Therein lies the autonomy of the complex: it appears and disappears in accordance with its own inherent tendencies, independently of the conscious will. The creative complex shares this peculiarity with every other autonomous complex.” (Jung, 1978, p.91)

Like this, the autonomous nature of what emerges in the subconsciousness means that it is not subject to the control of the conscious mind, which makes egoless creation possible. The fact that the autonomous formations of the subconscious are *perceived* by the conscious mind explains by it is “like dreaming” to see a work of art spontaneously come into being. Poet Shuntaro Tanikawa describes what is happening in his poetry below.

“In reality, the conscious and the unconscious are not opposed to each other, and there must be some kind of continuum of consciousness that is constantly in flux between the twilight of the border between mind and flesh, which I cannot even call the unconscious, which I cannot verbalize at all and am not even aware of its existence, and this consciousness that I am writing about now, and one of the difficulties I feel when I write is the difficulty of extracting something tangible in the form of words from the living body of consciousness that includes the unconscious, which is moving around like an amoeba” (Tanikawa, 2006b, p.90).

“To be even more clear, whether it is choosing one word after another when writing a piece of work, or behaving a certain way toward other in daily life, I do not do so for any logical reason, but rather I use my intuition (sometimes with a clear conscious choice, of course, but even in that conscious choice) without knowing it” (Tanikawa, 2006b, p.91).

“I am aware of the undeniable fact that a large part of my experience of living and writing has been accumulated in the realm of such intuition” (Tanikawa, 2006b, p.96).

Kazutoshi Sakurai, a musician, also commented on the relationship between the subconscious and the conscious, saying, “When writing songs, it starts from the unconscious, but in a way it’s the opposite of the unconscious, it’s like putting the unconscious under the conscious” (Sakurai, 2018, p.26). In this way, in deep creation, the consciousness firmly perceives that what arises in the subconsciousness has kinetic properties and gives form to it.

Jung included this kind of subconsciousness and called it ‘*Selbst*’ (Self), and it he is said to have said that the idea was influenced by Eastern thinking. In particular, he said that Lao Tzu’s idea of the *Way* had a great influence on him (Kawai, 1989, p.31). Toshihiko Izutsu, an Eastern Philosopher, states the following:

“Jung’s idea of ‘*Self*’ as the true existential center of human beings roughly corresponds to what was discussed in the East under the name of ‘*Atman*’ in the ancient Indian philosophy of Vedanta, and can be thought of as the origin of the creative energy of the cosmic life that works within us. It is not only the center of human existence as an individual, but it is also the pivotal principle that makes it possible for others, that is, all other people and all other beings, and yourself, to come into contact with your ‘*ego*,’ and for a close intersubjective unity to be immediately established there.” (Izutsu, 2019, p.52)

“As in Jung’s case, this oriental *Self* is quite different from the ego, which is an intrinsically monolithic structure, an *Ego* whose workings never go beyond the horizon of everyday experience. Rather, the ego is only a small part of the multilayered multiple structure of the *Self*, that is, its surface realm.” (Izutsu, 2019, p.52)

“We must shift the center of our existence from the level of *Ego* to the level of the *Self*. Or, to be more precise, we must completely transform the *Ego* as a superficial part of the *Self* by re-locating it within the entire multi-layered structure of the *Self*.” (Izutsu, 2019, p.53)

In the Principles of Deep Creation, in this way of perceiving the Self, *Egoless Creation* means to create without being trapped in the consciousness of *Ego*. Based on the above, the diagram is shown in Figure 4.

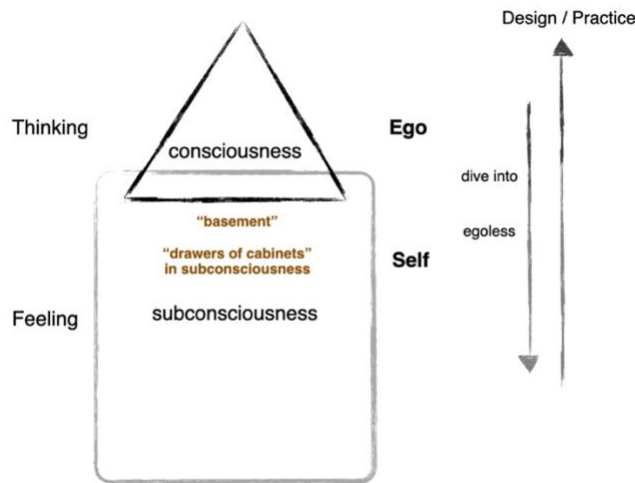


Figure 4: Self, having “Cabinet” and “drawers” in the subconsciousness

4.2 Second Basement Floor of Deep

When the artistic aspect in creation is particularly strong, a deeper level is involved that cannot be simply put down to the subconsciousness. That is the story of the subconscious deep. It is said that there is a deeper part of the subconsciousness that there is a deeper part of the subconsciousness that depth psychology thinks is appropriate to call “deep”. That part of the subconscious is a place where *sludge* swirls, *darkness* covers, and *chaos* reigns.

Haruki Murakami has stated that these deep layers of the subconscious play an important role in his own creation. At that time, the metaphor used to describe the depths of the subconscious is the “second basement floor”.

“I believe that human existence is a two-story house. The first floor is where people gather to eat, watch TV, and talk. On the second floor, there are private rooms and bedrooms where people go to be alone and read books or listen to music alone. Then there is a the basement, which is a special place where we keep all kinds of things. I don’t use it on a daily basis, but sometimes I go in there and doze off, and it is my opinion that there is another basement underneath that basement. It has a very special door that is difficult to find, so it is usually difficult to enter, and some people end up not entering. But if you just happen to step inside, there is a darkness. I think it is a darkness that corresponds to the darkness that pre-modern people experienced physically ----- because there was no electricity. When you go into that darkness, you experience things that you can’t see in a normal house. It can be connected to your past, because it’s about going into your soul. But then you come back from there.” (Murakami, 2012, p.105)

“In the basement, there is another space that is hidden. It is a difficult place to enter. That is, you will have to go through a secret door that is not easy to find. But if you are lucky, you will find the door and enter this dark space. You don’t know what’s inside, you don’t know the shape or size of the room. Your attempt to enter the darkness will be frightening at times, but at other times it will

feel very comfortable. There you will witness many strange things. You will see a lot of strange things, a lot of metaphysical signs, images, and symbols appearing right in front of you. It's just like a dream. Like a form of the unconscious world. ... When I'm writing a book, I'm in this kind of dark, mysterious space, and I see a myriad of strange elements. I guess you could call it symbolic, metaphysical, metaphorical, or surrealistic. But for me, it's very natural to be in this space, and I see these things as natural. These elements help me to write the story." (Murakami, 2012, p.165)

Descending into this kind of chaotic realm of the deep, and what is encountered there is expressed in some form in the story. Michael Ende's father, Edgar Ende, was a painter, and when he painted, "He kept his studio dark and did not allow anyone inside. He would lie down on the sofa and wait," (Ende in Ende & Krichbaum, 1985) Ende recalled.

"Sometimes I would sit in the darkroom for 24 hours, or even longer, and wait for the *picture* (image). My father told me that when he emptied his consciousness, sometimes the *picture* (image) would move, and other times a still *picture* (image) would appear as clearly as if it had been carved." (Ende in Ende & Krichbaum, 1985)

"In the words of my father, all I had to do was to empty myself. All I had to do was to empty my consciousness in a sense, and the *picture* (image) would appear before me. That's exactly what my father calls the passage of the *picture* (image)." (Ende in Ende & Krichbaum, 1985)

What he was doing was "transferring himself to the inside," (Ende in Ende & Krichbaum, 1985) which "one kind of meditation," (Ende in Ende & Krichbaum, 1985) just waiting, "emptying his consciousness of all thoughts" (Ende in Ende & Krichbaum, 1985).

"If you call a person who has lost the ability to make choices when they are unconscious in a trance state, then you are wrong. ...My father, however, remained awake even though his consciousness was 'empty,' so he was able to look at the passing '*image*' and make a choice. At that time, as my father always said, I also passed by many meaningless '*image*' that I didn't need to catch. However, when there was a '*image*' that he felt was saying something or was important, my father would make a small sketch with a bean lamp attached to a pencil." (Ende in Ende & Krichbaum, 1985)

In this way, a picture was created by grasping a meaningful image from the chaos. Michael Ende said the following about what art is:

"Art is exactly what I perceive. It is that which speaks to me ---- in a spiritual and mental way -- --- through the direct perception of the senses. The very passage of art is not pure intellect, but sense perception." (Ende in Ende & Krichbaum, 1985)

Based on the above, the figure is updated as shown in Figure 5.

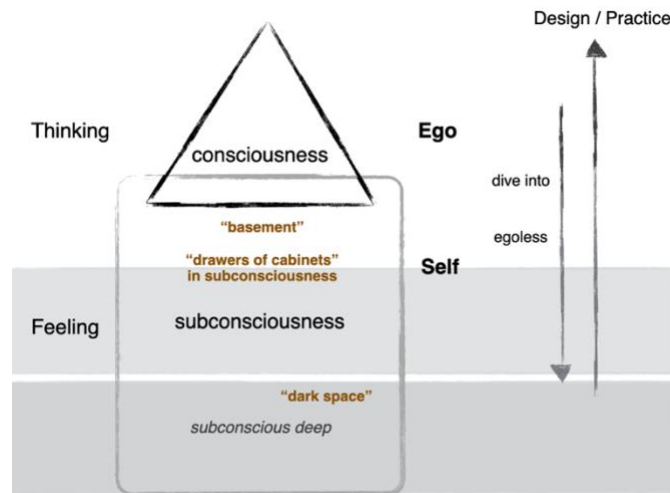


Figure 5: The “dark space” in the subconscious deep

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