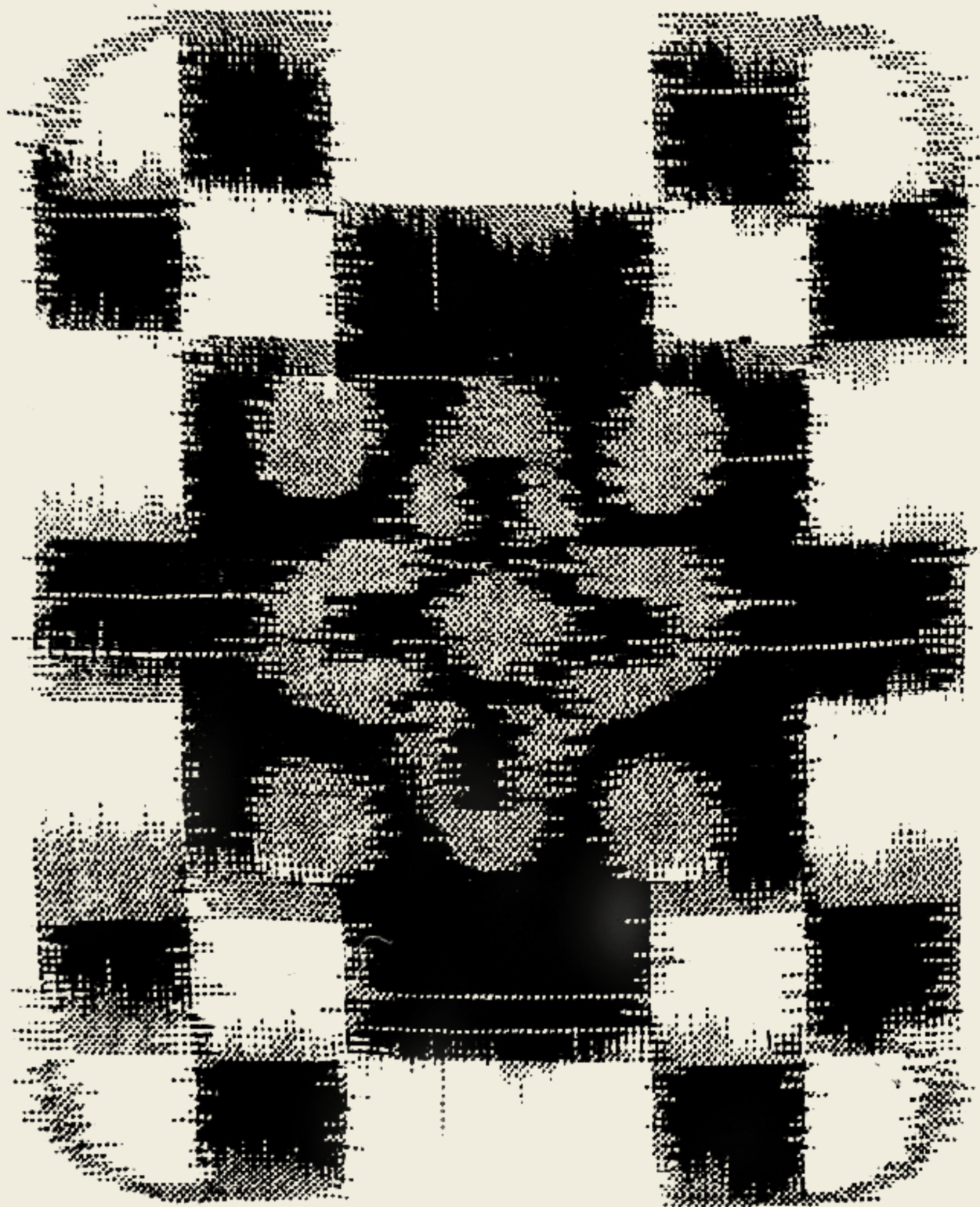
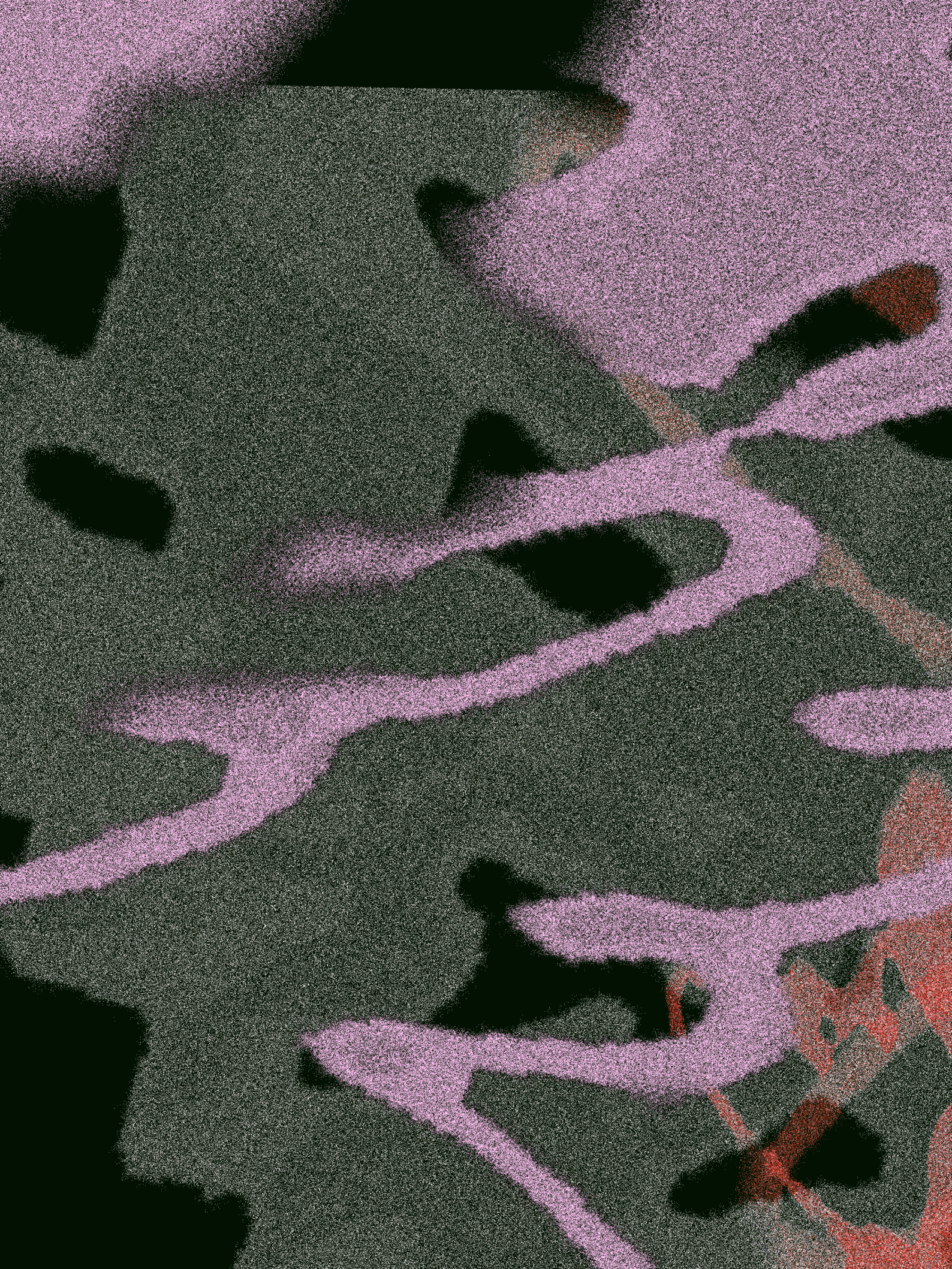


## Research



Denisa Salontay





Replica  
Research  
Denisa Salontay





Content

1. Introduction — identification of replica	6
Questions	10
Keywords	11
2. Culture background	12
3. Compare Japanese textiles / replica with traditional CzechoSlovak blueprints	16
4. Carpets in architecture	20
5. Aesthetically & quality living	24
6. Reshaping in space and time, for what pe- riod it is possible to connect it. Good feeling. Well-being, Cultural fit. Psychological aspect, feeling for design = vision.	26
7. Design as a Tool for Harmony and Identity	28
8. Annotation	32
References	35



## (PA) Tiger (“Tora”) symbol of courage and strength

Culture: Japanese

Date: early 20th century

Size: length 22 x width 33.5 cm

Material: cotton (momen), woven indigo (plain weave),

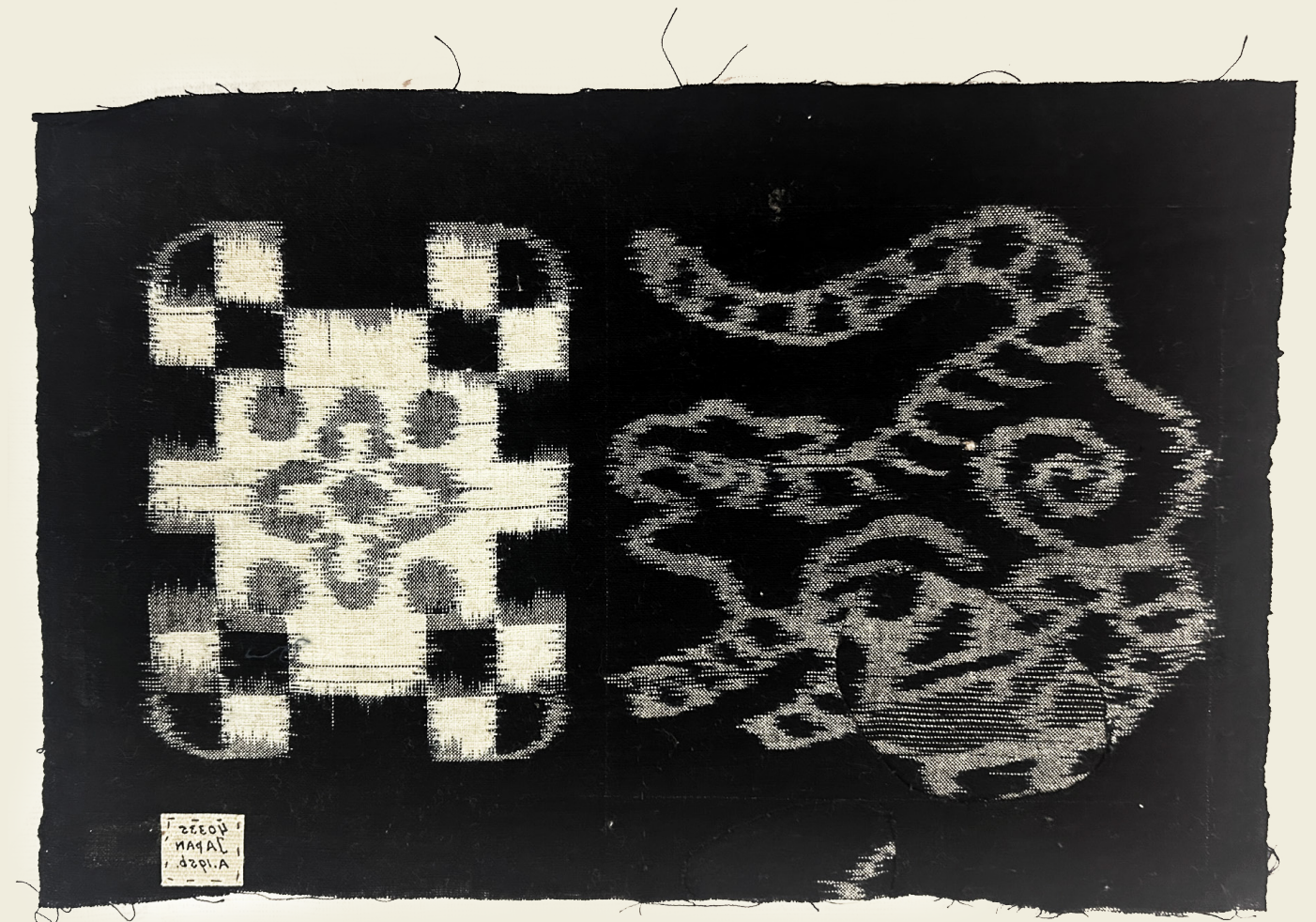
Technique: double kasuri

Keywords / possible using: textile, lying and sleeping, settlement, infrastructure, transport and household

---

A gometric motif with a “Mon” or family crest in the central panel. Both patterns are applied using the “Kukuri-gasuri” (tie-dye) technique, respectively on the weft, weft, and warp threads (double-Kasuri), in white (natural) reserved on an indigo blue background.

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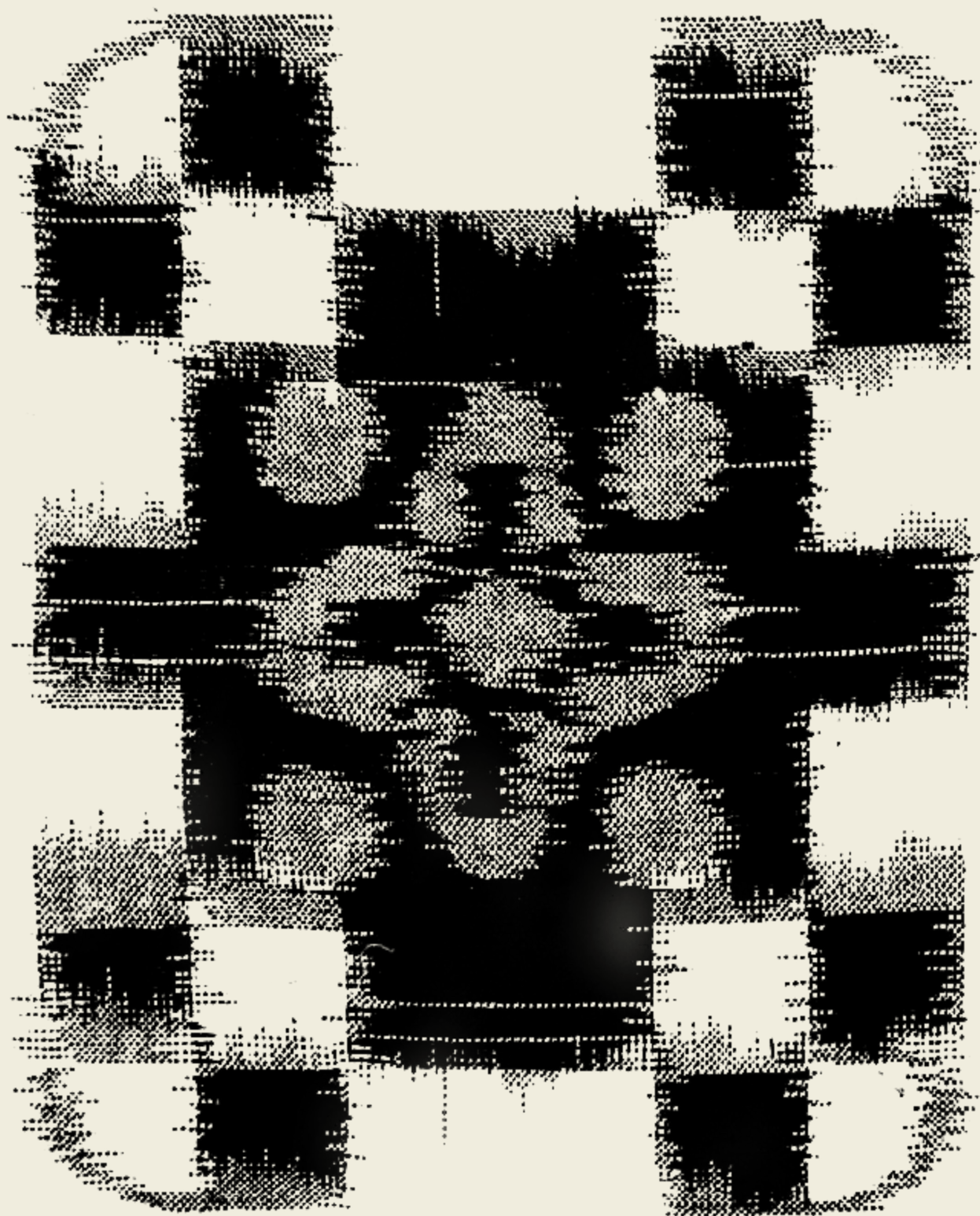


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Tiger a symbol of calming the mind and entering a pure and natural state of consciousness and the power of the present moment. Overall, the tiger represents strength, protection, courage and endurance. Its symbolism is based on the idea of a wild but noble being that brings strength and protection to those who have it in their lives.

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## Questions

What are the traditions  
of Japanese ornamental art?

Technique?

Carpet as an element of wealth?

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In book *Silence in the Age of Noise*, Erling Kagge raises questions about environmental disparities among social classes, especially regarding access to silence, aesthetics, and quality of life. His insights reflect contemporary reality: those with greater financial resources have more options—whether it's access to a better environment, healthier food, superior housing, or tranquility. In contrast, people from lower social classes are often exposed to noise, poorer housing, and less favorable conditions, which can impact their physical and mental well-being.

How can we ensure — connect that even people  
in a less favorable environment have aesthetically  
quality housing?

## Keywords

MA — value of empty space

quality of life

aesthetics

environment

express identity, status,  
and social roles

sanctuary

sublime

significance



## 2. Culture background

### Japanese Ornamental Art

Virtuous art and ingenuity. The patterns are most graceful. "Only those who love their work and find fulfillment in its perfection can truly experience all that they create." Nature should not be imitated but stylized, so as not to break the rule: decoration must remain flat. A genius cannot be enslaved by syntax. Whatever you create, you do not break the rules; rather, you form them. Even in extravagance, balance is achieved.

There is a certain charm to Japanese art—the fact that one does not immediately grasp its essence but continues to discover new depths. This quality could never be achieved through simple arrangements of geometric patterns typical of European styles.

In essay *The Critic as Artist*, Oscar Wilde noted, "Decorative art is, of all visible arts, the only one that truly creates mood and temperament within us. Color alone, untainted by meaning and unconnected to any particular form, can speak to the soul in a thousand ways. The harmony found in the delicate proportions of line and mass reflects itself in our minds. The repetition of patterns calms us. The marvels of design stimulate our imagination. Within the sheer beauty of the materials used lie elements of culture."

The selection of ornaments for the stage means little by itself. It is through the use of colorful surfaces, shades, and harmonious lines that we attempt to touch the human mind and evoke emotion.

Today, people desire simple objects without complicated forms, yet of beautiful shape, delicate proportions, and quality colors.

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### Each pattern carries a symbolic meaning:

- Floral patterns (such as chrysanthemum or sakura) symbolize the transience of life and beauty.
  - Animals and natural elements (such as cranes and waves) are symbols of longevity, strength and vitality.
  - Geometric patterns often represent harmony and balance.
- 

## Japanese Art Period

During the Edo (1603-1868) and Meiji (1868-1912) periods, these motifs reflected not only artistic but also social and spiritual values. Such textiles were used for kimonos, which served not just as clothing but as a means to express identity, status, and social roles.

The Japanese also often employed techniques like kasuri (ikat) and shibori (tie-dye), which require high skill and patience. These techniques are part of the concept of "shokunin"—the Japanese dedication to mastery and craftsmanship.

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### 1. The Edo Period (1603-1868)

The Edo period is known as the period of isolation (sakoku), during which Japan limited foreign contacts and focused on internal development. This period is characterized by a strong emphasis on domestic culture, traditions, and craftsmanship. At the same time, textile arts flourished, particularly in cities like Kyoto, where textiles were produced for the nobility, samurai, and wealthy merchant classes.

During this period, various techniques were developed, including:

**Kasuri:** traditional Japanese textile dyeing and weaving technique, notable for its characteristic blurred or "feathered" patterns. In English, this technique is often referred to as ikat. Kasuri has a long history, with unique styles and methods that set it apart from other fabrics. It is made by partially dyeing the threads before weaving, so that the patterns emerge as the fabric is woven. In kasuri, specific segments of individual threads (either warp or weft) are partially dyed before weaving. The threads are bound or tied in certain areas to resist dye, similar to tie-dye or batik. The dyed sections are carefully planned so that, once woven, they form the desired pattern. This process is intricate, as it requires precise alignment and planning. After dyeing and drying, the prepared threads are woven into fabric. As the dyed threads are woven, they create the characteristic blurred patterns unique to kasuri. The "feathered" edges of the pattern are due to the slight misalignment of the dyed segments during weaving, resulting in a soft, organic look.

Today, kasuri is highly prized and used to create kimonos, clothing, curtains, decorative textiles, and occasionally rugs. Although traditional methods of dyeing and weaving are time-consuming and costly, kasuri retains popularity among lovers of traditional craftsmanship and modern design. Some contemporary designers and artists experiment with kasuri, creating modern patterns and applications that bring this technique into new contexts.

**Yuzen-zome:** an intricate stencil-dyeing technique allowing for detailed patterns such as flowers and animals.

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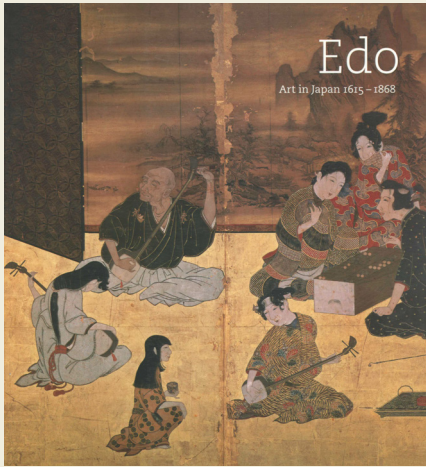


Shibori: a method of dyeing textiles by binding and folding the fabric, producing unique patterns. Patterns and symbols in Edo period textiles are often delicate and aesthetically balanced, reflecting concepts like wabi-sabi (beauty in imperfection) and ma (empty space). If the textile you are studying contains these elements, it may be influenced by the aesthetics and craftsmanship of the Edo period.

## 2. The Meiji Period (1868-1912)

The Edo period was followed by the Meiji period, during which Japan opened its borders to the world and began rapid modernization and industrialization. Western influence became an important factor in Japanese art and crafts. The textile industry began to industrialize, and Japan started exporting its textiles worldwide.

This period developpe: Hybrid patterns: a combination of traditional Japanese motifs with Western styles and techniques. Western color schemes and new dyeing methods. Industrialization of the textile industry: the beginning of machine weaving and dyeing, which marked the end of fully handmade textiles on a large scale.



**Edo.** is the name of the city that evolved within the span of one century from its castle town beginnings in the late 1500s, into the world's largest urban center, with a population well over one million.<sup>1</sup> Edo<sup>2</sup> has also come to refer to a whole period, from the early 1600s until 1868 (when Edo became Tokyo). These two and a half centuries are often known by the family name of Tokugawa Ieyasu (1543–1606), the founder of Japan's last line of shoguns, or feudal overlords. Together with some *shō* daimyo, or regional military lords, the shoguns ruled the country from Edo. Historians have also come to talk about Tokugawa Japan as "early modern" Japan. They suggest thereby that, since many social and cultural features of this remarkable period strike us today as somehow modern and oddly familiar rather than feudal, Japan's modernity was in part hometown, not simply a transplant from the West.

**HISTORICAL ART CLASSES** In Tokugawa Japan, like anywhere else, art and society are related much as wealth and society are. Cultural products are found where there is wealth, for their existence depends as much on buyers as on artistic inspiration. Traditional societies typically did not have open art markets. Rather, the art field's very existence was conditioned and restricted by the demands, interests, and tastes of wealthy patrons. Since wealth in such societies is accumulated by those in power, arts and crafts (the two being hardly distinguishable) are to be found at the concentration points of political and religious power.

Reprints: Shōshō Kenkyū Shoin/Chikuma Shoin Ltd. 2012





3. Compare Japanese textiles / replica  
with traditional CzechoSlovak blueprints

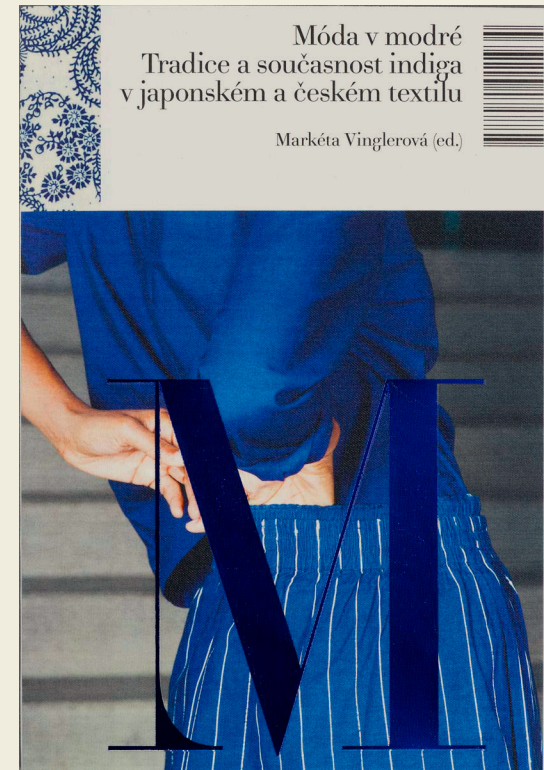
1. Technique	
<p>Kasuri</p> <p>Japanese fabric (kasuri or other techniques):</p> <ul style="list-style-type: none"> <li>• Kasuri is a technique where the threads are first dyed and then woven into the fabric, creating distinctive fuzzy patterns, often with geometric and abstract motifs.</li> </ul>	<p>Blueprint</p> <ul style="list-style-type: none"> <li>• The blue print is made by applying a reserve dye (mostly protective wax or starch) to the fabric, which prevents the blue dye from sticking in some places - indigo dyeing.</li> <li>• Bold, bright patterns on a dark blue background are typical, using natural motifs, flowers, hearts, stars, geometric shapes or patterns associated with regional symbolism.</li> <li>• Blueprinting is therefore based on stencil application of patterns and subsequent dyeing, which creates sharply defined motifs.</li> </ul>

2. Symbolism and cultural significance	
<ul style="list-style-type: none"> <li>• Japanese textiles often reflect the concepts of Wabi-Sabi (beauty in imperfection) and Ma (value of empty space), and the patterns can be symbolic. There are often subtle natural motifs that symbolize the seasons, longevity or spiritual harmony.</li> <li>• The Japanese use textile patterns to express status, identity and cultural tradition. For example, the patterns on a kimono may have a specific meaning to a given region or family.</li> <li>• Japanese patterns are often subtle, abstract and multi-layered, creating a complexity that reflects the philosophy and aesthetic values of Japanese society.</li> </ul>	<ul style="list-style-type: none"> <li>• In Slovakia and the Czech Republic, blue printing is deeply rooted in folk culture and reflects village traditions that are linked to everyday life, celebrations and traditional costumes.</li> <li>• Motifs are often clear, repetitive and symmetrical, giving them a sense of balance and harmony. The patterns used have local symbolism, while flowers or hearts can symbolize love, harvest, health or faith.</li> <li>• Blue printing is more functional compared to Japanese textiles, which are also seen as works of art. Blue print textiles are used for costumes, home decorations and special occasion clothing.</li> </ul>



### 3. Aesthetics and visual style

- Patterns are often subtle and abstract. The colors are subtle and often create a sense of harmony with the empty space, which can be typical of traditional Japanese designs
- The design can be less expressive and focused on depth and detail, while containing elements that are ambiguous at first glance. This contributes to the fact that the patterns have a depth that one can gradually discover.
- The visual style of the blueprint is very contrasting, with sharp lines and clearly defined patterns on a dark blue background.
- Blueprint aesthetics are simpler and more understandable, with an emphasis on symmetry and repetition, which is typical of folk art. The patterns are clearly legible and understandable at a glance.



### 4. Functionality and use

- They are used to make kimono, obi (belts), noren curtains and various decorative items.
- Textiles can be considered works of art that express the philosophy or aesthetics associated with the nature and culture.
- Blue printing is traditionally used for costumes, scarves, curtains or tablecloths. Functionality is the key for practical uses.
- This type of textile has not only a decorative value, but is also part of the traditional clothing.





4. Carpets in architecture

Carpets are used in architecture in various ways, with functions that extend far beyond mere decorative elements. Thanks to their insulating properties and sound absorption capabilities, they have significant practical applications. Historically, their use also reflected social status and wealth, with their function varying depending on the setting and social class.

Thermal Insulation:

Carpets greatly help reduce heat loss by trapping warmth within their fibers, preventing it from escaping. In cold interiors, such as castles and old stone buildings, carpets were an ideal solution for retaining heat. This was especially important in regions with harsh winters, where carpets helped improve comfort in living spaces.

Acoustic Insulation:

Carpets are excellent at absorbing sound, reducing echo, and dampening noise in rooms. Therefore, they are commonly used in offices, conference rooms, and modern living spaces, contributing to a quieter environment.

Aesthetic and Decorative Use:

Carpets can define spaces within interiors, highlight architectural features, and add a warm visual element. Luxurious patterned carpets gave castle rooms a sense of grandeur, and their designs often symbolized specific cultural references or aesthetic ideals.

Surface Protection:

In historical architecture, carpets were often used to protect flooring, whether wood or stone, from wear and tear. In modern spaces, they serve a similar purpose—protecting floors while enhancing aesthetics.

Carpets have both functional and symbolic significance in architecture, past and present. For higher social classes, they represented not only insulation and comfort but also served as a means to express status and cultural values.

In high society, carpets were often used not only as a decorative element, but also as a symbol of wealth and prestige. For the lower classes, carpets were expensive and often unaffordable, so other materials or simpler textiles were used.

1. Luxurious oriental carpets and tapestries were considered symbols of prestige and wealth. Carpets were often used not only on floors, but also on walls and tables. On the floor they helped increase comfort, while on the walls they protected against the cold and decorated the room. Richly decorated patterns and colors represented the social class to which the owner belonged and were often an heirloom. In the upper class of society, carpets were sometimes considered works of art with motifs and symbols expressing family history, local or religious motifs. Thus, carpets could be interpreted not only as a decorative element, but also as a means of expressing the identity and value system of the owners.

2. In common people and in city houses, the lower social class could not afford carpets to the same extent, because it was a very expensive item. Instead, they used simpler fabrics or handmade mats made of straw or grasses. Such solutions provided a certain thermal insulation and comfort, but were not as decorative and symbolic as carpets of higher classes.

Types of Japanese carpets:

- 1. Tatami Mats — tatami mats are a fundamental part of Japanese interiors. Made from rice straw and covered with woven rush grass, they provide insulation and a natural aesthetic.
- 2. Nihonbashi Carpets — these carpets often feature traditional Japanese patterns and motifs, such as florals or geometric designs.
- 3. Kumamoto Carpets — carpets are known for their vibrant colors and artistic patterns. They often incorporate natural dyes and traditional weaving techniques.
- 4. Bokhara Carpets — carpets are characterized by their rich colors and intricate motifs, often reflecting traditional Japanese design elements.
- 5. Shaggy Carpets (Aizome or Indigo Dyed) — carpets are often handwoven

and dyed using natural indigo, giving them a deep blue color. The shaggy texture is achieved through specific weaving techniques.

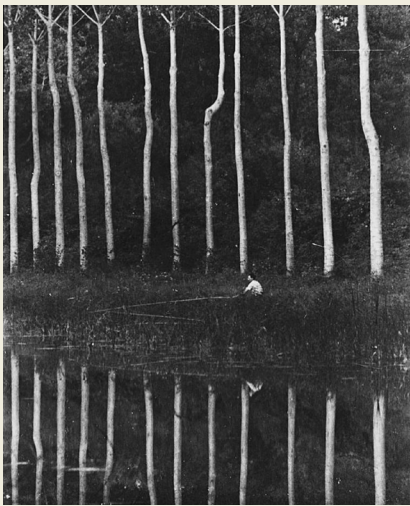
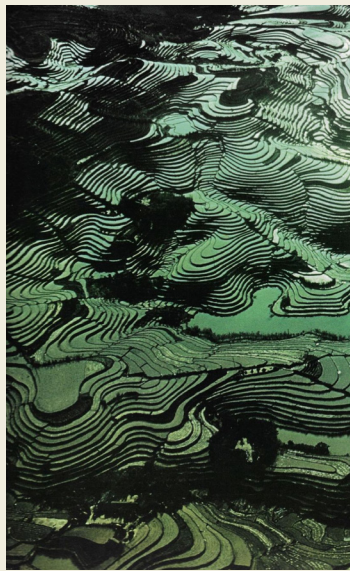
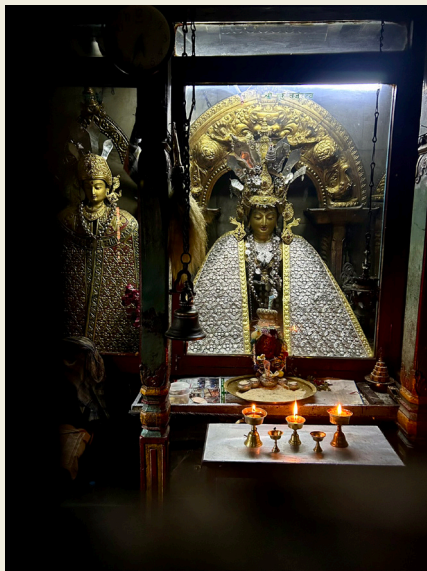
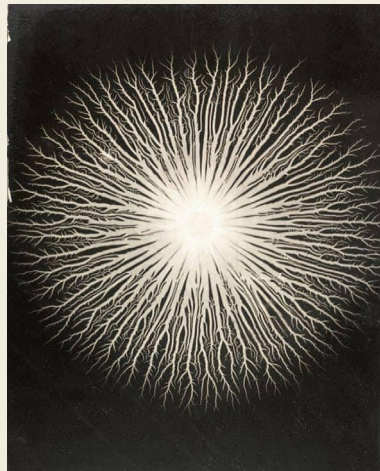
6. Tansu Carpets — carpets often feature intricate patterns reminiscent of the craftsmanship found in tansu.

7. Zabuton — carpets in traditional Japanese settings. They are flat cushions used for sitting, often placed on tatami mats.

8. Woven or Braided Rugs — carpets are made from a variety of materials, including cotton and wool, and are often handwoven or braided. They can feature unique patterns and textures.

9. Modern Japanese Carpets — Contemporary Japanese carpets often blend traditional motifs with modern designs and techniques, using synthetic materials or natural fibers.







## 5. Aesthetically & quality living

Silence as a luxury versus the availability of harmony for everyone ?

In book *Silence in the Age of Noise*, Erling Kagge mentions that silence is privileged, available especially to those who can afford to live in locations and spaces where environmental noise does not affect their mental health and well-being. We can consider how to bring these qualities to a lower-quality environment by improving the availability of quiet zones, or by using interior elements - fabrics, carpets or other textile items that at least partially dampen the noise.

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Aesthetics, the way to mental well-being ?

Silence as a space for development and inner satisfaction, we can also perceive aesthetics as a means to improve the psychological state and the feeling of comfort. If aesthetics is a basic human need and not just a luxury, then even those with a limited budget - or a limited style - should be able to create a space that meets their aesthetic preferences and provides a sense of peace.

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The role of the designer ?

How can a company or designers contribute to the creation of accessible, aesthetically quality spaces. Does the designer, architect pay attention not only to structural and visual elements, but also to the psychological needs of people? Does it lead to the creation of apartments and spaces, objects that offer elements of comfort, aesthetics or partial noise reduction?

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Connecting aesthetics and sustainability ?

Kagge also talks about the values of silence and simplification of life inherent in the minimalist approach. Minimalism, simple design and upcycling become tools that can help to achieve an aesthetic environment while using available resources.

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In Japanese interiors, simplicity and the multifunctionality of furniture and decor are essential. For example, tatami mats serve not only as flooring but also as acoustic and insulating elements, contributing to a quiet and comfortable space. The simplicity of design reflects values of tranquility and functionality while creating visual harmony. This approach is accessible to all social classes, as it doesn't require expensive items but rather an effective arrangement and the right choice of textures.

Connection with nature is a fundamental part of Japanese aesthetics and lifestyle, whether through live plants or textiles with floral patterns. The principle of MA (the value of empty space) is one of the core concepts in Japanese aesthetics and philosophy. It involves understanding and appreciating emptiness, silence, or the space between objects, events, or thoughts. Emptiness is not seen as "lacking" or "incomplete"; rather, MA is considered an essential element that enables harmony and deeper perception of surroundings.

No material wealth is required. Silence, simplicity, and the beauty of art and design are values that create an aesthetically rich environment for everyone, regardless of social status, place, environment, or budget.

In Japanese architecture, MA is reflected in how rooms are arranged and separated by empty spaces or sliding walls. These gaps allow people to enjoy the space without feeling crowded, promoting peace and harmony. The empty spaces between furniture and objects enhance their appreciation, making the interior feel airy and balanced.

In painting and calligraphy, MA signifies the empty areas surrounding letters or painted objects. These empty spaces give meaning to the filled parts and create balance. In calligraphy, the space between strokes is considered as important as the characters themselves.

In traditional Japanese music and dance, the principle of MA appears in the silence between individual tones or movements. These pauses create tension and allow the audience or listener to focus on each moment. Silence in music or stillness in dance has its value, giving meaning to each subsequent tone or step.

The principle of MA can also be applied to everyday life as we learn to appreciate silence, pauses, and simplicity. In a fast-paced modern world, MA can bring inner peace and space for reflection. Appreciating emptiness helps us find beauty in simple moments and realize the value of calm and space without the need for constant activity.

In Japanese philosophy, MA is understood as something that exists "between" things—whether objects, events, or thoughts. This "between" is not just ordinary emptiness but a space of potential and growth.

The principle of MA teaches us that empty space gives us room to breathe, to better understand the essence of things, and to focus more on the present moment. It is an important part of harmony and balance in life.

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6. Reshaping in space and time, for what period it is possible to connect it. Good feeling. Well-being, Cultural fit. Psychological aspect, feeling for design = vision.

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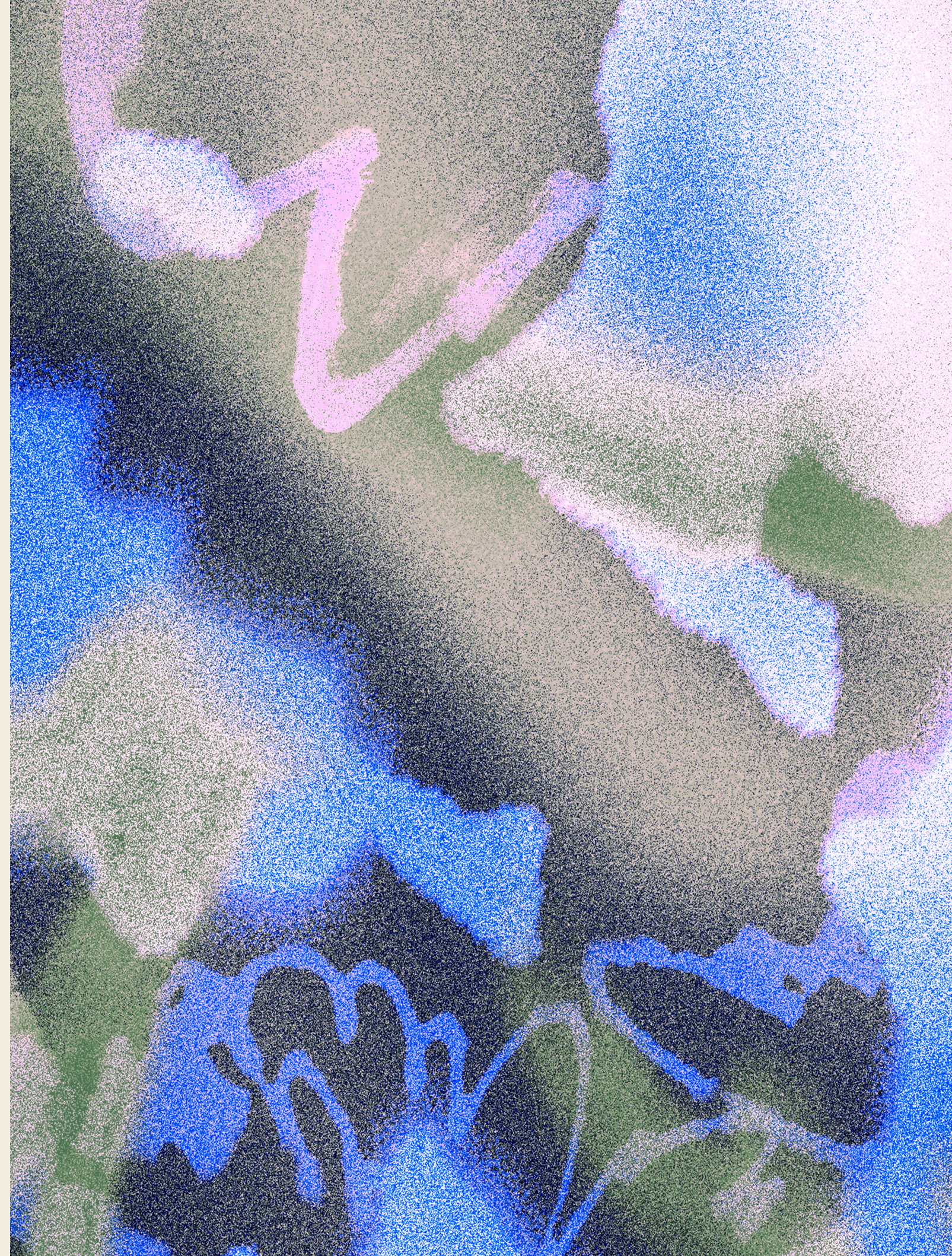
The question often arises: How quickly can we change a space — transform it into an environment where we feel most natural and at home in our essence? A good designer, in my view, is someone who can create a lot of quality work — even within a short time frame and with a limited amount of materials. Anyone can purchase and transform a space with "new things," but it's rare to see someone create a lot from little.

Social theorists like Henri Lefebvre and Michel Foucault explored how space is produced and controlled in relation to time. Lefebvre, in his work *The Production of Space* (1974), asserts that space is not a passive backdrop, but something that actively creates social relationships.

How does our energy — our unique essence — influence the space around us and create a feeling of home and positive atmosphere? Is it merely caused by accessories, or is it us ourselves, depending on the energy we put into it? Sometimes, it's the feeling when the entire space transforms into a color from Yves Klein, filled with positive blue energy.

What is the main goal we want to represent in the end? That everyone deserves quality living — and should strive for it? Working with materials? Or should we go deeper and find our purpose in what we create and want to create for life? Why do we choose certain colors, what path do we follow, and what should that path bring us? And what is our meaning?

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## 7. Design as a Tool for Harmony and Identity

Transforming a space into a cozy and natural environment where we feel truly ourselves is a challenge that goes beyond simple furniture arrangement or colour choices. It's a transformation that requires a deeper look into what connects us to a space, how it affects us, and the energy we invest in it. Good living is not only a matter of aesthetics but also a way to create harmony between our needs, cultural identity, and inner comfort.

Every space has its own specific energy, which reflects not only the materials and colour scheme used but also the person inhabiting it. Henri Lefebvre, in *The Production of Space*, emphasizes that space is not just a passive backdrop but actively shapes social relationships and our experiences. Therefore, when a designer creates a space, they don't just add aesthetics; they also infuse it with energy that influences the atmosphere and the feeling of home.

This aspect is evident in a minimalist approach where less means more. As mentioned, anyone can buy new things to transform a space, but a truly exceptional designer can create much with a limited number of materials and time. It's about the ability to transform a space so that it becomes functional, harmonious, and emotionally aligned with the needs of its inhabitants.

Colours also play a crucial role in how we perceive a space. Yves Klein, with his iconic blue colour, created an environment filled with positive energy that calms and stimulates creativity. When choosing colours and materials, a designer considers not only their aesthetic aspect but also their psychological and symbolic meaning. Just imagine colouring everything in one hue.

Just as in Japanese design, the principles of MA (the value of empty space) promote harmony and balance, we too should learn to perceive emptiness as an opportunity. Empty space is not unused; it provides room for growth, reflection, and peace. This view of emptiness aligns with the ideas in Erling Kagge's book

*Silence: In the Age of Noise*, where he highlights the importance of silence and empty moments in life. Kagge states that silence is not merely the absence of sound but a space that allows us to better know ourselves, focus on the present, and achieve inner peace. In design, this can mean creating spaces that are not overcrowded but allow us to "breathe" and experience every detail without distractions.

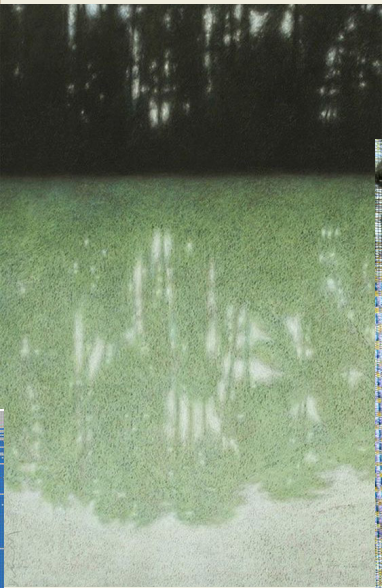
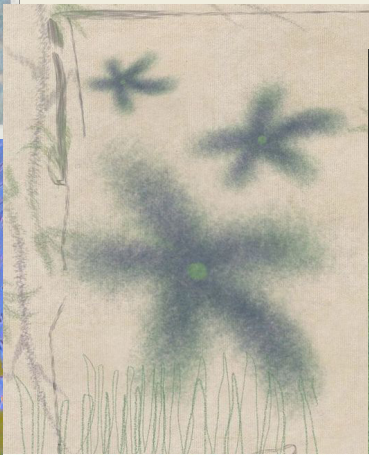
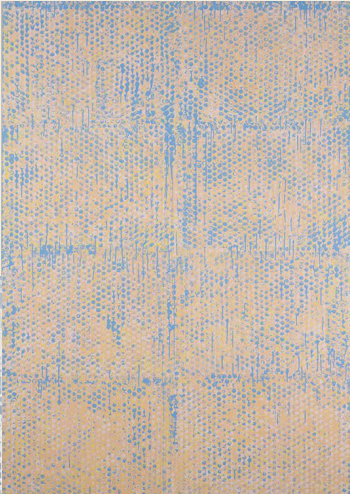
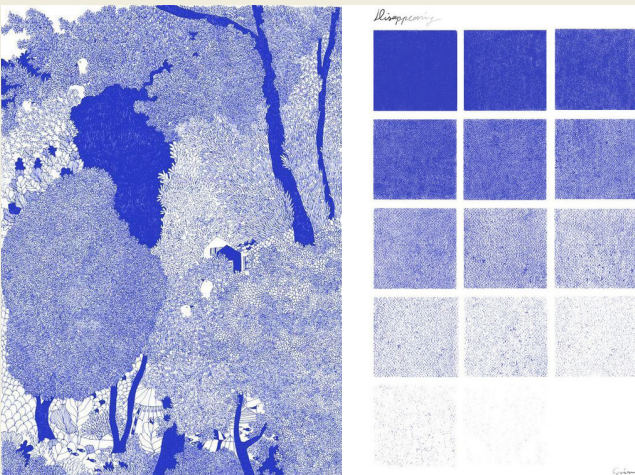
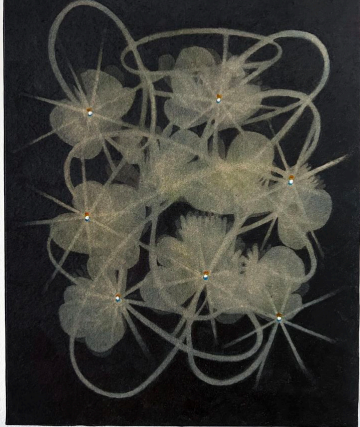
This approach shows that aesthetics doesn't have to be about luxury; good living should be accessible to everyone. Just as Kagge speaks of the power of silence in simplicity, in design we can find beauty in a simple yet functional aesthetic that doesn't require extravagant materials or complex forms. Quality living can be created with simple, thoughtful elements that support emotional and psychological comfort, which, in the end, is the true goal of design.

### What is Our Goal?

An important question is, what does design represent, and what goal are we pursuing? Is it only about creating a beautiful space, or is it something deeper – fulfilling our purpose through design? When designing a space, it's not only about how it looks in the end but also about the journey we go through in creating it. This journey teaches us why we choose certain colours, why we are drawn to specific materials, and what that reveals about us.

Transforming a space so that we find our essence in it is not a matter of wealth, but of commitment. In the end, everyone deserves quality living that not only meets aesthetic requirements but also supports mental well-being and personal growth. Design, therefore, is not just a visual expression but also a tool for creating harmony, identity, and emotional connection with the space we live in. Or as the saying goes, home is the shell of our soul, and the space we live in is the mirror of our inner worlds.







## 8. Annotation

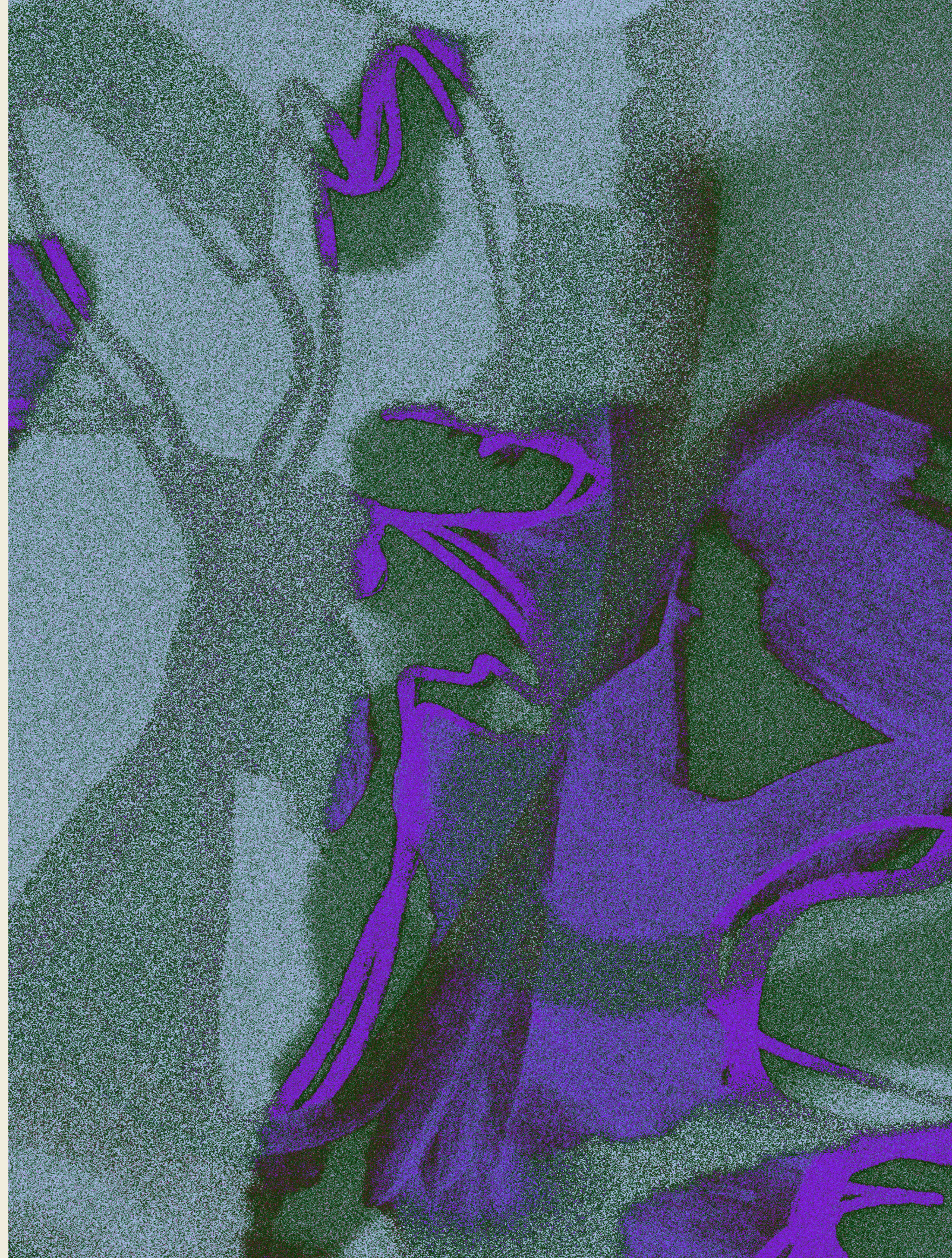
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In my work, I focus on examining the properties of cotton and linen fabrics and their reactions to chemical changes in their structure. I study how these materials respond to the application of various chemical agents and what effects these changes have on their structure, strength, flexibility, and appearance. My research addresses not only the technical properties but also the aesthetic aspects of these fabrics. The goal is to determine the extent to which these materials adapt to changes—how they react, whether they become more flexible, or if these chemical interventions lead to negative changes in their behavior. As part of this analysis, I also examine how these changes influence comfort and design, as each material and its properties directly shape the final appearance and functionality of the product.

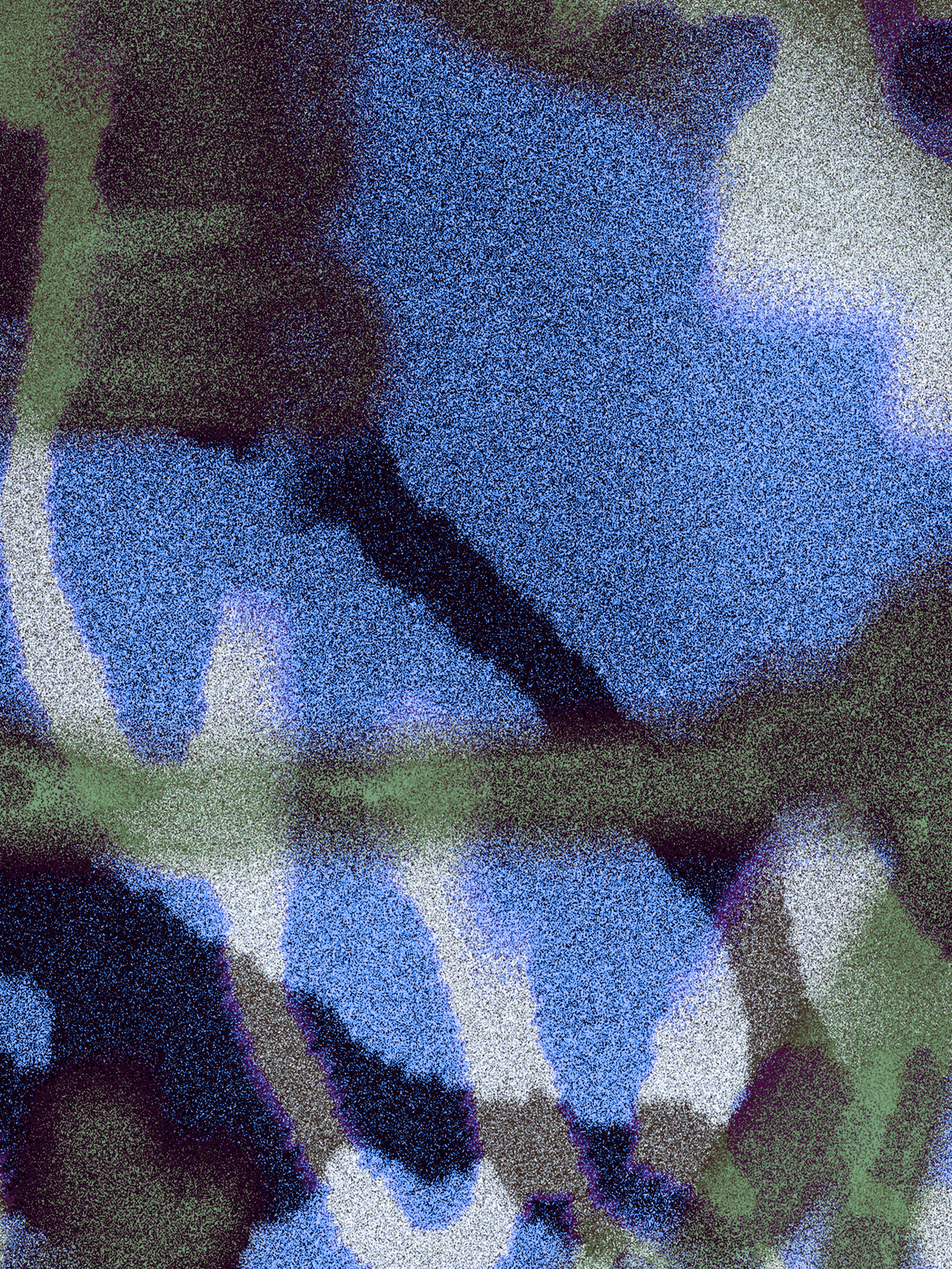
This principle of random change, where not all processes lead to predictable results, is also applied in the preparation of my carpet design. This carpet is inspired by Japanese aesthetics, which emphasize simplicity, natural materials, and purity of form. The creation of the carpet involves experimenting with different fabrics and chemical processes that allow for unplanned, yet aesthetically valuable, outcomes. This brings a new perspective to design, where spontaneity and (un)control over the materials together create a unique result.

This work also demonstrates how the combination of technical research, chemical treatment, and an artistic approach to design can create new aesthetic values that reflect the naturalness and flexibility of materials, as well as their ability to adapt to changes in the environment. In this way, design is created that is not only a visual experience but also a tangible and sensory element, influencing comfort and the perception of space.

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