Research Monograph Series

The Topological Ontology of Yaoyorozu-no-Kami:

Namelessness, Interface, and Artistic Generation in Generative Topological Ontology

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Abstract

This paper reinterprets the concept of Yaoyorozu-no-Kami, particularly as it appears in Japanese nature-oriented belief and Shinto, from the perspective of Generative Topological Ontology. Rather than understanding Yaoyorozu-no-Kami primarily as a polytheistic system or as the quantitative multiplication of divine beings, the paper proposes that it be understood as a topological structure in which innumerable modes of existential generation emerge through relations among human beings, nature, community, history, and temporality. In this framework, kami is not treated as a transcendent substance inhering in a natural object, but as a generative event that appears at the interface where relations are formed and transformed.

A second focus of the paper is the concept of Namelessness. Shrines, sacred trees, iwakura, roadside deities, festivals, and other cultural practices often exceed clear individual authorship or identifiable origin. This paper interprets such namelessness not simply as the absence of historical documentation, but as an ontological transformation in which authorship becomes displaced from the individual toward community, nature, and historical continuity. Namelessness therefore does not signify the disappearance of the author; rather, it describes a mode in which generative agency becomes distributed beyond individual possession.

From this perspective, shimenawa, torii, and hokora are reconsidered not merely as religious symbols but as interfaces that reorganize relations among human beings, nature, community, and time. A shimenawa does not simply indicate that a kami is already present; it alters the relational configuration through which the natural object is encountered. Likewise, a torii functions not only as a boundary between sacred and profane space, but as an interface through which a different mode of existence becomes experientially possible.

The paper further develops a structural comparison between these practices and contemporary artistic forms including graffiti, Web Installation, Life as Art, Distributed Autonomous Art, and bonsai. These practices are not treated as historically equivalent to Shinto. Rather, the comparison focuses on a shared ontological structure in which the work does not primarily represent an already constituted reality, but generates new relations among self, others, environment, community, and temporality.

Through this analysis, the paper argues that Yaoyorozu-no-Kami may be interpreted not as an infinite collection of divine entities, but as an ontological principle expressing the openness of the world to innumerable generative relations. It thereby situates Namelessness, Interface, and Artistic Generation within a unified framework of Generative Topological Ontology and proposes a topological reading of Japanese nature-oriented thought in which existence is understood not as something possessed or completed, but as something continually generated through relation.

Keywords

Yaoyorozu-no-Kami; Generative Topological Ontology; Shinto; Japanese Nature-Oriented Belief; Namelessness; Interface Ontology; Artistic Generation; Life as Art; Web Installation; Graffiti; Existential Generation

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Chapter 0

Methodological Note

Reading Yaoyorozu-no-Kami as Generative Topology

From Religious Interpretation to Ontological Transformation

0.1 Purpose of This Study

The purpose of this study is to reinterpret the Japanese concept of Yaoyorozu-no-Kami ("Eight Million Kami"), particularly within the context of Shinto nature worship, through the framework of Generative Topological Ontology (GTO).

Conventional studies have primarily approached Shinto from the perspectives of religious studies, anthropology, folklore, and cultural history. Within these disciplines, kami are generally understood either as divine beings, manifestations of sacred nature, or symbolic representations of cultural belief.

While these approaches have contributed significantly to the understanding of Japanese religion, they generally share one implicit assumption:

Kami are treated as entities that already exist.

Generative Topological Ontology begins from a fundamentally different premise.

Rather than asking,

"What is a kami?"

this study asks,

"Under what conditions does a kami emerge?"

This shift transforms the discussion from a substantial ontology of beings to an ontology of generative relations.

Kami are therefore understood not as fixed supernatural entities but as topological events emerging through interactions among self, others, nature, community, and history.

0.2 From Being to Generation

Generative Topological Ontology proposes that being is not a static substance.

Being is continuously generated through interactions among

self,

others,

environment,

time,

and history.

Accordingly,

nature,

art,

community,

technology,

and even divinity

should not be understood as isolated objects.

They are continuously generated relational structures.

Within this framework,

Yaoyorozu-no-Kami does not signify an innumerable collection of divine beings.

Instead,

it signifies

the inexhaustible openness of generative topology.

The emphasis therefore shifts

from

how many beings exist

to

how many modes of generation remain possible.

0.3 Ontology Rather than Theology

This study is neither an attempt to verify religious belief nor a theological interpretation of Shinto.

Its purpose is not to argue for the existence or non-existence of gods.

Instead,

it investigates the ontological structure through which sacredness emerges.

Thus,

this research belongs not to theology,

nor primarily to religious studies,

but to ontology.

For example,

a sacred tree wrapped with a shimenawa (sacred rope)

is conventionally explained as

"The tree is sacred; therefore a rope is attached."

Generative Topological Ontology reverses this order.

The tree itself is not transformed into a deity.

Rather,

the act of establishing an interface

generates a new topological relation among

people,

nature,

community,

and history.

Kami therefore do not precede the relation.

The relation generates the kami.

0.4 Interface Ontology

A central principle of previous studies in Generative Topological Ontology is that

being emerges through interfaces.

Self

↓

Interface

↓

Other

This interface is not merely a point of communication.

It is the generative topology through which existence itself emerges.

When applied to Shinto,

objects such as

shimenawa,

torii gates,

shrines,

sacred rocks,

and sacred trees

should therefore not be interpreted as religious symbols.

They are

interfaces through which new existential relations are generated.

The sacred rope does not represent divinity.

It generates a topological transformation connecting

human beings,

nature,

community,

history,

and place.

0.5 Namelessness as Ontology

The second methodological contribution of this paper concerns

Namelessness.

Many shrines,

sacred trees,

ritual sites,

and local traditions have no identifiable founder.

Conventionally,

this Namelessness has been understood simply as the absence of historical records.

This study proposes a different interpretation.

Generative Topological Ontology argues that

As generation becomes increasingly open to the community,

individual authorship recedes into the background.

Consequently,

Namelessness should not be understood as

the disappearance of the author.

Rather,

it is

the topological transformation of authorship into community, nature, and history.

In this sense,

the author is not erased.

The author becomes distributed across a broader relational field.

0.6 Original Contribution

The originality of this study lies in its reinterpretation of Shinto

not as a religion,

nor merely as cultural heritage,

but as

a practical ontology of generative topology.

Traditional interpretations describe Yaoyorozu-no-Kami as countless divine beings dwelling within nature.

Generative Topological Ontology proposes something different.

Kami are neither supernatural substances nor psychological projections.

Kami are

topological events generated through interactions among humans, nature, community, and time.

Accordingly,

Yaoyorozu does not signify countless gods.

It signifies

countless possibilities of existential generation.

This reinterpretation simultaneously provides a unified ontological framework for contemporary artistic practices developed by Bigakusha-Haha,

including

Web Installation,

QR-code-based artworks,

graffiti,

Sayama Aesthetics School,

Life as Art,

Distributed Autonomous Art (DAA),

and bonsai.

These practices should not be understood as isolated artistic expressions,

but as different manifestations of the same generative interface.

Methodological Conclusion

This study proposes reading Yaoyorozu-no-Kami not as a theological doctrine but as an ontological principle of generative topology.

Through this methodological shift,

Japanese nature worship becomes understandable not primarily as animism,

but as

a network of interfaces through which existence continuously emerges.

Consequently,

Generative Topological Ontology is not merely applied to Japanese thought.

Rather,

Japanese thought itself becomes a concrete historical manifestation of the generative structures proposed by Generative Topological Ontology.

Chapter 1

Yaoyorozu-no-Kami and Generative Topological Ontology

Nature as Generation Rather than Substance

1.1 Rethinking Yaoyorozu-no-Kami

The concept of Yaoyorozu-no-Kami ("Eight Million Kami") is one of the defining characteristics of Japanese thought.

Conventionally, it has been understood as expressing a worldview in which mountains, rivers, trees, rocks, winds, and countless other elements of nature possess their own kami. Such interpretations have generally described Shinto either as a form of polytheism or as animistic nature worship.

While these descriptions capture important aspects of Japanese religious culture, they remain grounded in an ontology of substances. They implicitly assume that kami are entities that exist independently and are subsequently recognized or worshipped by human beings.

Generative Topological Ontology proposes a different interpretation.

Rather than asking what kami are, this study asks how kami emerge.

Accordingly, kami are defined not as supernatural beings residing within natural objects, but as topological events generated through the interaction of humans, nature, community, and history.

Kami are therefore not substances. They are modes of existential generation.

1.2 Yaoyorozu as Openness Rather than Quantity

The expression yaoyorozu has traditionally been translated as "eight million."

Historically, however, the phrase has functioned less as a numerical description than as an expression of inexhaustibility, immeasurability, and openness.

Previous interpretations generally conclude that innumerable gods exist.

Generative Topological Ontology shifts the emphasis from the multiplicity of beings to the multiplicity of generative possibilities.

Thus,

Yaoyorozu signifies not countless gods but the inexhaustible openness of generative topology.

The world's richness lies not in the number of existing entities but in the endless possibility that new existential relations may emerge.

Consequently, the sacred is understood as an event of generation rather than as a collection of supernatural objects.

1.3 Nature as Interface Rather than Object

Modern Western philosophy has often approached nature as an object of cognition.

The basic structure may be represented as

Subject

↓

Object

↓

Knowledge

Nature appears here primarily as something to be observed, classified, and represented.

Shinto presents a markedly different orientation.

Mountains, forests, rivers, and stones are not simply external objects confronting a detached subject.

They become meaningful only through lived relations.

Generative Topological Ontology conceptualizes this relational structure as an interface.

Nature is therefore not an independent object.

Nature is the topological field in which self and other continuously generate one another.

Japanese nature worship should consequently be understood less as reverence toward objects than as participation in generative relations.

1.4 Kami as Dynamic Force

An important characteristic of Shinto thought is that kami are frequently understood less as fixed beings than as manifestations of efficacy, vitality, or activity.

Expressions such as shin'i (divine efficacy) emphasize the dynamic operation of kami rather than their substantial existence.

This corresponds closely to the theory of force previously developed within Generative Topological Ontology.

Force does not emerge because beings already exist.

Rather,

force generates being.

Likewise,

kami should not be understood as entities possessing force.

Kami are themselves the generative force through which new existential relations become possible.

A mountain is therefore not sacred because it contains a divine substance.

It becomes sacred because new relations emerge between humans and the mountain.

Kami are thus better understood as verbs than as nouns.

They are dynamic events rather than static beings.

1.5 Kami as Topological Events

Within Generative Topological Ontology,

being is never reducible to location or substance.

Being is continuously generated through topological relations.

Sacred trees,

sacred rocks,

waterfalls,

and mountains

are therefore not sacred because of intrinsic metaphysical properties.

Their sacredness emerges through the convergence of

human practice,

natural processes,

collective memory,

historical continuity,

and embodied experience.

Kami do not reside inside natural objects.

Kami emerge at the interfaces where these multiple dimensions intersect.

Shinto therefore appears not as a religion of divine objects but as

an ontology of generative relations.

1.6 Life as Art

This interpretation naturally connects with the theory of Life as Art, previously developed within Generative Topological Ontology.

In that theory,

art is not confined to museums or autonomous artworks.

Art emerges wherever new existential relations are generated.

Cooking,

cleaning,

gardening,

bonsai,

architecture,

ritual,

hospitality,

and ordinary daily practices

can all become artistic insofar as they generate new interfaces connecting self, others, and nature.

Accordingly,

Life as Art should not be interpreted as aestheticizing daily life.

Rather,

it reveals that daily life itself already possesses generative ontological structures.

The same generative principle that constitutes art also constitutes kami.

1.7 Chapter Conclusion

This chapter has redefined Yaoyorozu-no-Kami as a topological principle of existential generation rather than as a multiplicity of supernatural beings.

Nature has been interpreted not as an object of worship but as an interface through which new existential relations emerge.

Kami are consequently understood as dynamic generative events rather than substantial entities.

This reinterpretation transforms Shinto from a religion centered upon divine beings into an ontology centered upon relational generation.

The following chapter extends this argument by examining one of the most distinctive characteristics of Japanese culture:

Namelessness.

Rather than treating Namelessness merely as the absence of identifiable authors, the next chapter proposes an Ontology of Namelessness, demonstrating how authorship undergoes topological transformation into community, history, and nature.

Chapter 2

The Ontology of Namelessness

Topological Transformation from Authorship to Community

2.1 Namelessness as a Structural Principle of Japanese Culture

One of the most distinctive characteristics of Japanese culture is the persistence of practices whose origins are unknown.

Shrines,

sacred trees,

ritual sites,

local festivals,

folk performances,

gardens,

bonsai,

and numerous communal traditions

often have no identifiable founder.

Historically,

someone undoubtedly initiated these practices.

Yet over time,

their names disappear.

Conventional scholarship generally interprets this phenomenon as the inevitable consequence of incomplete historical records.

Generative Topological Ontology proposes a different interpretation.

Rather than considering Namelessness as the absence of authorship,

this study understands Namelessness as

a topological transformation through which authorship becomes distributed across community, nature, and history.

The disappearance of the individual author is therefore not a historical accident.

It is itself a generative structure.

2.2 The Author Does Not Disappear

Within modern aesthetics,

art is typically organized around a linear sequence:

Author

↓

Artwork

↓

Viewer

The artwork functions as the expression of an individual creator.

Its identity is inseparable from authorship.

Japanese cultural practices frequently operate according to another logic.

The individual creator gradually withdraws from visibility,

while the work continues to generate communal relations.

Accordingly,

Generative Topological Ontology proposes the following thesis:

The author does not disappear.

The author undergoes a topological transformation into community.

Authorship is not negated.

It is expanded beyond the individual.

The work is no longer possessed by its creator.

Instead,

it becomes incorporated into an evolving relational field extending through generations.

2.3 Namelessness and Self-Precedence

This interpretation connects directly with the previously developed concept of Self-Precedence.

Self-Precedence refers to generative processes that exist before the formation of the self as an autonomous subject.

Namelessness exhibits the same structure.

The work begins operating within communal life

before the author is recognized as an individual identity.

In many traditional practices,

the sequence is therefore reversed:

Generation

↓

Community

↓

Historical Continuity

↓

Recognition of Authorship

The work precedes the fully constituted subject.

Consequently,

Namelessness should not be understood simply as the lack of an author.

Rather,

it represents

the return of authorship to the generative field that precedes individual identity.

In this sense,

Namelessness is one historical manifestation of Self-Precedence.

2.4 Who Created the Shrine?

This question illustrates the ontological significance of Namelessness.

Visitors to shrines such as Ise Jingū or countless local sanctuaries rarely ask who designed or initiated them.

Attention is directed not toward the creator,

but toward the place itself.

The shrine functions less as an architectural object

than as a continuously regenerated field of relations.

Its significance lies not in authorship

but in its capacity to connect

community,

nature,

history,

and ritual.

Generative Topological Ontology therefore proposes that

the shrine should not be interpreted primarily as a work produced by an individual.

Rather,

it is

an interface through which communal existence continually regenerates itself.

2.5 Shimenawa as the Manifestation of Namelessness

The sacred rope (shimenawa) provides one of the clearest examples of this structure.

A tree standing in a forest is ordinarily perceived as one object among many.

When a shimenawa is placed around it,

the tree itself does not physically change.

Instead,

the relational topology surrounding the tree is transformed.

Human beings begin approaching it differently.

Community memory becomes attached to it.

Historical continuity becomes embodied within it.

Crucially,

the identity of the person who first tied the rope is often unknown.

This Namelessness is not incidental.

Precisely because no individual claims ownership,

the sacred rope functions as

an interface connecting generations rather than individuals.

The shimenawa therefore does not merely designate sacredness.

It materializes the ontology of Namelessness itself.

2.6 Graffiti and Anonymous Generation

A similar structure appears within contemporary graffiti.

Observers frequently encounter graffiti without knowing who created it.

Nevertheless,

the wall has already changed.

The urban environment now possesses a different existential configuration.

Graffiti should therefore not be understood primarily as visual representation.

Its fundamental operation lies in generating

new relations among

urban space,

anonymous creators,

future viewers,

and communal memory.

Its Namelessness allows the work to exceed personal ownership.

Just as the sacred rope transforms relations surrounding a tree,

graffiti transforms relations surrounding the city.

Both practices generate new existential topologies.

2.7 Web Installation and Distributed Authorship

The same structure extends into digital space through Web Installation.

A QR code,

a domain name,

or an online interface does not constitute a complete artwork in itself.

The artwork emerges only when someone establishes a connection.

Its existence depends upon participation rather than possession.

Consequently,

Web Installation no longer privileges the isolated author.

Its authorship becomes distributed across

users,

networks,

time,

and technological environments.

This corresponds precisely to the ontology of Namelessness developed in this chapter.

The work continuously exceeds its creator.

2.8 Artwork as Generative Topology

The arguments presented above require a fundamental redefinition of the artwork itself.

Within modern aesthetics,

an artwork is generally conceived as

a completed object

produced by an identifiable author.

Generative Topological Ontology proposes another definition.

An artwork is not an object.

An artwork is a generative topology.

The work continually connects

self,

others,

nature,

technology,

community,

and history.

Its identity resides not in material permanence

but in the continuous regeneration of existential relations.

Accordingly,

shrines,

shimenawa,

graffiti,

Web Installations,

Life as Art,

and bonsai

should all be understood

as different manifestations of a shared generative structure.

2.9 Chapter Conclusion

This chapter has developed an Ontology of Namelessness by interpreting anonymous cultural practices not as historical deficiencies but as topological transformations of authorship.

Authorship is neither erased nor denied.

It becomes distributed throughout community,

nature,

history,

and future participation.

From this perspective,

anonymous shrines,

sacred ropes,

graffiti,

and Web Installations all demonstrate the same generative principle.

The central thesis emerging from this chapter may therefore be stated as follows:

An artwork is not owned by its author.

An artwork is a continuously regenerated topology through which authorship unfolds into community, nature, and history.

This ontology of Namelessness forms the conceptual bridge between traditional Japanese culture and contemporary interface-based artistic practice, while simultaneously extending the theoretical framework of Generative Topological Ontology beyond modern theories of authorship.

Chapter 3

Shimenawa, Torii, and the Ontology of Interface

Boundary as Generation Rather than Separation

3.1 Rethinking the Boundary

Within Generative Topological Ontology,

a boundary is never merely a line that separates two already existing domains.

Rather,

a boundary is

the topological condition through which heterogeneous modes of existence become capable of generating new relations.

Modern geometry generally understands boundaries as divisions between inside and outside.

Topological ontology proposes another interpretation.

A boundary is productive rather than restrictive.

It does not terminate relations.

It generates them.

Accordingly,

the sacred rope (shimenawa),

the torii gate,

and the shrine

should not be interpreted as religious markers distinguishing sacred from profane space.

They function as

interfaces through which humans, nature, community, and historical time become newly connected.

3.2 Shimenawa Does Not Indicate the Sacred

Conventional explanations usually assume the following sequence:

Kami

↓

Sacred Object

↓

Shimenawa

The sacred rope merely identifies an already existing sacred object.

Generative Topological Ontology reverses this sequence.

Before a shimenawa is attached,

a tree remains one tree among many.

The physical object itself does not change.

What changes is the relational field surrounding it.

Human perception changes.

Collective memory changes.

Embodied behavior changes.

Historical continuity becomes concentrated at that location.

Consequently,

the sacred rope should not be understood as representing sacredness.

Rather,

Shimenawa generates the topological conditions through which sacredness becomes possible.

Its function is therefore ontological rather than symbolic.

3.3 The Torii as Topological Transformation

The same principle applies to the torii gate.

Architecturally,

a torii is remarkably simple.

Unlike city gates,

fortifications,

or entrances to private buildings,

its function cannot be adequately explained through physical enclosure.

Crossing a torii often transforms one's bodily relation to place.

Walking slows.

Speech becomes quieter.

Attention becomes heightened.

Nothing material has changed.

The ground remains the same.

The surrounding trees remain the same.

Yet the mode of being has shifted.

Generative Topological Ontology therefore interprets the torii not as an entrance into sacred territory,

but as

an interface initiating a topological transformation of existence.

The torii does not separate two worlds.

It generates another way of inhabiting the same world.

3.4 The Shrine as Condensed Relational Space

A shrine (hokora or larger sanctuary)

is often treated as a religious building.

From the perspective of Generative Topological Ontology,

however,

its architectural form is secondary.

Its primary function is relational.

A shrine condenses

community,

landscape,

memory,

ritual,

and historical continuity

into a single generative topology.

Accordingly,

the shrine should not be understood as containing the sacred.

Rather,

it continuously generates relations

through which sacredness emerges.

The building is not the destination.

It is the interface.

3.5 From Place to Topological Space

This interpretation connects directly with the distinction previously developed within Generative Topological Ontology between

Place

and

Space.

Earlier studies proposed that

Place represents accumulated temporal relations,

whereas

Space refers to abstract geometrical extension.

Sacred sites in Shinto belong fundamentally to the former.

They are not geometrical locations.

They are historically accumulated interfaces.

Every visitor,

every ritual,

every seasonal repetition

reactivates the relational topology of the place.

Thus,

place should never be understood as a static container.

Place is

continuously regenerated topology.

3.6 Interfaces Explain Less Than They Generate

One of the most remarkable characteristics of Japanese interfaces is that they rarely provide explicit explanations.

A sacred tree often bears no written justification.

A sacred rock frequently lacks descriptive interpretation.

Visitors encounter the interface without receiving exhaustive information.

This absence should not be mistaken for informational deficiency.

Rather,

it constitutes a different philosophy of interface design.

Modern digital interfaces generally maximize information.

Japanese sacred interfaces frequently minimize explanation.

Generative Topological Ontology therefore proposes the following principle:

The less an interface explains, the more it may generate.

Meaning is not transmitted as information.

Meaning emerges through embodied participation.

The interface therefore transforms bodily relations rather than merely communicating symbolic content.

3.7 Web Installation as the Contemporary Shimenawa

This ontological structure reappears within Web Installation.

A QR code,

a domain name,

or a web address

does not constitute the artwork itself.

Instead,

it establishes the conditions through which the artwork may emerge.

Only when a participant connects

does the work become actualized.

This resembles the function of shimenawa.

Neither the sacred rope nor the QR code possesses intrinsic sacredness or artistic value.

Both operate as

interfaces generating new existential relations.

For this reason,

Web Installation may be understood,

not historically but structurally,

as

the contemporary counterpart of shimenawa.

Both suspend ordinary perception

and initiate another mode of inhabiting reality.

3.8 Characteristics of the Japanese Interface

The preceding discussion allows several characteristics of Japanese interfaces to be identified.

First,

they generate relations rather than represent objects.

Second,

they foreground communal participation rather than individual authorship.

Third,

they transform bodily engagement rather than merely communicate information.

Fourth,

they establish topological transitions rather than fixed separations.

Finally,

they connect humans with nature instead of positioning nature as an external object.

These characteristics distinguish Japanese interfaces from many modern technological interfaces while simultaneously providing a broader ontological framework within which both may be understood.

3.9 Chapter Conclusion

This chapter has reinterpreted shimenawa,

torii,

and shrines

not as religious symbols,

but as ontological interfaces.

A boundary is therefore understood not as separation,

but as the generative condition through which new existential relations emerge.

The central thesis of this chapter may be summarized as follows:

An interface is not a device for transmitting information.

An interface is the topological condition through which heterogeneous modes of existence generate new relations.

From this perspective,

shimenawa,

torii,

shrines,

graffiti,

QR codes,

and Web Installations

exhibit a shared generative structure.

Each functions as an interface that transforms reality

by generating new relations rather than representing pre-existing meanings.

The following chapter develops this argument further by examining contemporary artistic practices—including graffiti, Web Installation, and Life as Art—as modern manifestations of this ontology of generative interfaces.

Chapter 4

Graffiti, Web Installation, and Life as Art

Toward an Ontology of Generative Artistic Practice

4.1 Beyond the Modern Concept of the Artwork

Modern aesthetics has generally defined an artwork as a completed object intentionally produced by an identifiable author.

This conception assumes a linear structure:

Author

↓

Production

↓

Artwork

↓

Viewer

Within this framework,

the artwork functions primarily as an object representing the creative intentions of its maker.

Generative Topological Ontology proposes a fundamentally different model.

An artwork is not a completed object.

Nor is it merely a symbolic representation.

Instead,

an artwork is a generative topology through which new existential relations emerge.

Its significance lies not in material permanence,

but in its capacity to transform the relations among

self,

others,

nature,

technology,

community,

and historical time.

4.2 Graffiti as Topological Intervention

Graffiti has often been discussed as vandalism,

urban expression,

street art,

or political resistance.

These descriptions emphasize its legal,

social,

or aesthetic dimensions.

Generative Topological Ontology approaches graffiti differently.

Its primary significance is not visual.

Nor is it reducible to authorship.

Graffiti performs a

topological intervention.

A wall that previously functioned as anonymous urban infrastructure suddenly becomes

a site of encounter,

memory,

questioning,

or participation.

Nothing essential has changed in the material object.

The concrete remains concrete.

The wall remains the same wall.

What changes is

the relational field surrounding it.

The city begins to generate new existential possibilities.

Graffiti therefore operates less as representation

than as

an interface transforming the topology of urban life.

4.3 Anonymous Generation

Graffiti also demonstrates the ontology of Namelessness developed in the previous chapter.

Observers frequently encounter graffiti without knowing its creator.

Yet the work continues generating relations independently of individual authorship.

Its Namelessness enables the artwork to exceed private ownership.

Exactly the same structure appears within traditional Japanese culture.

Few visitors know who first tied a sacred rope,

who established a village shrine,

or who initiated a local ritual.

Nevertheless,

the practices continue.

In both cases,

Namelessness should not be understood as the disappearance of authorship.

Rather,

Namelessness allows the work to become distributed throughout community, place, and historical continuity.

The work no longer belongs to the individual.

It belongs to the generative topology.

4.4 Web Installation as Generative Interface

The ontology of interface reaches a new stage within Web Installation.

Unlike conventional artworks,

Web Installation does not consist primarily of physical objects.

Its material elements—

QR codes,

domain names,

servers,

websites,

digital networks—

are incomplete in themselves.

The artwork emerges only through participation.

Connection constitutes the work.

Accordingly,

Web Installation transforms the traditional ontology of art.

The artwork is no longer identical with an object.

Instead,

it exists as

a continuously generated interface connecting physical and digital realities.

In this sense,

Web Installation extends the same ontological principle embodied by

shimenawa,

torii,

and shrines.

Each establishes conditions

through which reality may be experienced differently.

4.5 Life as Art

The concept of Life as Art should likewise be understood ontologically rather than aesthetically.

It does not advocate introducing artistic decoration into ordinary life.

Nor does it simply erase the distinction between art and daily activity.

Instead,

it reveals that

daily life itself

already consists of continuously generated interfaces.

Preparing food,

cleaning,

gardening,

hospitality,

bonsai,

walking,

conversation,

ritual,

and ordinary gestures

all generate new existential relations.

Art therefore precedes artistic institutions.

Museums,

galleries,

and exhibitions

represent only one historical configuration of a much broader ontological phenomenon.

Art exists wherever generative topology becomes embodied within everyday existence.

4.6 Distributed Autonomous Art

The same principle applies to Distributed Autonomous Art (DAA).

Traditional artistic production often assumes centralized authority.

The artist produces,

the institution validates,

and the audience receives.

Distributed Autonomous Art proposes another structure.

Generation is distributed.

Authorship is distributed.

Participation is distributed.

Meaning is continuously regenerated through interaction.

Accordingly,

DAA should not be interpreted merely as a technological adaptation inspired by decentralized systems.

Its deeper significance lies in its ontological structure.

It represents

the distributed generation of artistic existence itself.

In this respect,

DAA extends the ontology of Namelessness into contemporary technological environments.

4.7 Artwork as Existential Transformation

The analyses presented above require a redefinition of artistic practice.

Within Generative Topological Ontology,

art does not primarily produce objects.

Art generates transformations of existence.

The material artifact may remain unchanged.

Yet the relations among

self,

others,

nature,

technology,

and community

are fundamentally reorganized.

Accordingly,

the artwork should be defined as

a topological transformation of reality.

Art is therefore neither representation nor communication alone.

Art is

the generation of new existential possibilities.

4.8 Bigakusha-Haha's Artistic Practice

From this perspective,

the artistic practice developed by Bigakusha-Haha

constitutes a coherent ontological project rather than a series of independent works.

Graffiti,

Web Installation,

QR-code-based works,

Sayama Aesthetics School,

Life as Art,

Distributed Autonomous Art,

and bonsai

all share the same generative principle.

None seeks to produce a completed aesthetic object.

Instead,

each establishes interfaces through which

participants,

places,

technologies,

and historical time

continuously generate new existential relations.

The artwork therefore remains permanently unfinished.

Its completion lies not in production,

but in continuous participation.

4.9 Chapter Conclusion

This chapter has reinterpreted

graffiti,

Web Installation,

Life as Art,

and Distributed Autonomous Art

within the framework of Generative Topological Ontology.

These practices should not be understood as separate artistic genres.

They are different manifestations of a single ontological structure.

The central proposition emerging from this chapter may therefore be stated as follows:

Art is not the production of objects.

Art is the generation of interfaces through which reality undergoes topological transformation.

This proposition establishes a continuous ontological lineage extending from

Shinto,

Yaoyorozu-no-Kami,

and shimenawa

to

graffiti,

Web Installation,

Life as Art,

and Distributed Autonomous Art.

The following chapter completes this argument by examining how these phenomena correspond structurally to the axioms of Generative Topological Ontology, thereby integrating Japanese thought, contemporary art, and interface ontology within a single theoretical framework.

Chapter 5

Integration with Generative Topological Ontology

Axiomatic Correspondence of Yaoyorozu-no-Kami, Namelessness, and Interface

5.1 Purpose of Integration

The previous chapters have examined

Yaoyorozu-no-Kami,

Namelessness,

shimenawa,

torii,

graffiti,

Web Installation,

and Life as Art

as interconnected phenomena.

However,

structural similarity alone is insufficient for establishing an ontological theory.

The purpose of this chapter is therefore not merely to compare these practices,

but to demonstrate how these practices can be systematically interpreted in correspondence with the axioms of Generative Topological Ontology (GTO).

Rather than applying GTO to Japanese culture,

this chapter argues that

Japanese cultural practices instantiate

the generative principles already established within the axiomatic structure of GTO.

5.2 First Axiom

Relation Precedes Being

The First Axiom of Generative Topological Ontology states:

Relation precedes being.

Being is never primary.

Existence emerges only through relations.

This principle fundamentally transforms the understanding of kami.

Kami are not independent entities that subsequently enter into relations.

Rather,

relations themselves generate the emergence of kami.

Consider a tree.

The physical tree alone does not constitute sacredness.

Only when

human participation,

communal memory,

ritual,

historical continuity,

and environmental interaction

converge

does a sacred topology emerge.

Thus,

Yaoyorozu-no-Kami should not be interpreted as innumerable beings.

Instead,

they represent

innumerable relational events.

5.3 Second Axiom

Being as Connectivity

The Second Axiom defines being as
connectivity rather than substance.
Existence consists not in possessing fixed identity,
but in maintaining the capacity for new relations.
Within this framework,
shimenawa
does not enclose sacredness.
It establishes connectivity.
Self,
nature,
community,
history,
and future participation
become linked through the interface.
Exactly the same structure appears in
torii,
shrines,
QR codes,
Web Installation,
and Life as Art.
Each operates by generating
new possibilities of existential connection.

5.4 Third Axiom

The Absence of a Final Object
The Third Axiom maintains that
no final object of existence exists.

Being is never complete.

Generation never terminates.

This principle is vividly illustrated within Shinto practice.

Shrines are continuously repaired.

Festivals are continually repeated.

Sacred sites remain active only through ongoing participation.

The periodic reconstruction of Ise Grand Shrine provides a particularly significant example.

The shrine does not preserve identity by maintaining identical material.

Rather,

its identity consists precisely in

continuous regeneration.

The same principle characterizes Life as Art.

Daily life cannot be completed.

Likewise,

art cannot be completed.

Both remain permanently generative.

5.5 Fourth Axiom

Structural Tendencies of Generation

The Fourth Axiom proposes that

existence develops through

structural tendencies

rather than mechanical determinism or arbitrary contingency.

Human beings repeatedly establish sacred places,

ritual practices,

gardens,

graffiti,

artworks,

and communal traditions

without requiring centralized coordination.

These recurring formations indicate

not accidental repetition,

but

shared generative tendencies

embedded within human existence itself.

Accordingly,

Shinto should not be interpreted merely as one historical religion.

It reveals

one concrete manifestation

of the structural tendencies governing existential generation.

5.6 Integration with Self-Precedence

The concept of Self-Precedence developed in previous studies becomes fully integrated at this point.

Self-Precedence refers to generative processes existing prior to the constitution of the self.

Kami emerge according to the same structure.

Individuals do not first decide

that sacredness exists.

Rather,

historical,

communal,

and natural relations

already constitute a generative field

within which the self subsequently appears.

Consequently,

Namelessness becomes intelligible.

No identifiable founder remains,

because generation precedes personal identity.

Namelessness is therefore

the communal manifestation

of Self-Precedence.

5.7 Integration with Pre-Humanity

The same argument applies to Pre-Humanity.

Pre-Humanity designates the generative dimension of reality existing before conceptual human interpretation.

Mountains,

rivers,

rocks,

and forests

precede human cognition.

Nevertheless,

kami do not simply coincide with these natural objects.

Kami emerge

when human participation intersects

with the generative field already present within nature.

Accordingly,

kami constitute

the topological intersection

between

Pre-Humanity

and

Self-Precedence.

This intersection generates

the existential event

recognized as sacredness.

5.8 Integration with Interface Ontology

The present study now brings these analyses into systematic relation with Interface Ontology.

Earlier research defined the interface as

the topological condition connecting

self,

others,

and environment.

The analyses developed throughout this paper demonstrate that

shimenawa,

torii,

shrines,

graffiti,

QR codes,

Web Installation,

Life as Art,

and Distributed Autonomous Art

can be interpreted as exhibiting a shared generative structure.

Accordingly,

an interface should no longer be understood merely as

a medium of communication

or

a technological device.

Instead,

an interface is the generative topology through which heterogeneous modes of existence become capable of producing new realities.

Shinto therefore should not be interpreted simply as a religious system.

It represents

the historical embodiment

of interface ontology

within Japanese culture.

5.9 Chapter Conclusion

This chapter has demonstrated that

Yaoyorozu-no-Kami,

Namelessness,

shimenawa,

torii,

Web Installation,

graffiti,

Life as Art,

and Distributed Autonomous Art

are not merely analogous phenomena.

Each can be systematically interpreted as corresponding to the axioms of Generative Topological Ontology.

The central proposition of this chapter may therefore be stated as follows:

Yaoyorozu-no-Kami do not denote innumerable divine beings.

They denote innumerable generative topologies emerging whenever self, others, nature, community, history, and time become newly interconnected.

This proposition transforms Japanese thought from an object-centered religious worldview into an axiomatic ontology of generative relations.

It simultaneously extends Generative Topological Ontology beyond contemporary ontology by demonstrating its applicability to cultural practices,

artistic production,

technological interfaces,

and everyday existence.

Theoretical Implication

This integration has an important philosophical consequence.

The argument is not that Japanese culture "anticipated" Generative Topological Ontology, nor that GTO "proves" Shinto. Rather, the relationship is reciprocal:

Generative Topological Ontology provides a formal ontological language through which the generative structures embodied in Japanese cultural practices can be articulated.

Japanese practices, in turn, provide concrete historical and experiential manifestations of the abstract principles proposed by Generative Topological Ontology.

By maintaining this reciprocal relationship, the theory avoids reducing either philosophy to religion or religion to philosophy, while allowing each to illuminate the other within a shared ontological framework.

Conclusion

Yaoyorozu-no-Kami as Generative Topology

The present study has proposed a reinterpretation of Yaoyorozu-no-Kami through the framework of Generative Topological Ontology (GTO).

Rather than treating kami as supernatural beings,

or as symbolic expressions of animistic belief,

this study has argued that kami should be understood as

topological events generated through interactions among self, others, nature, community, history, and time.

Accordingly,

the sacred is not a substance.

The sacred is

generation itself.

The analysis has demonstrated that

the expression Yaoyorozu should not be interpreted primarily as numerical multiplicity.

Instead,

it signifies

the inexhaustible openness of existential generation.

The world contains not merely many beings,

but

innumerable possibilities

through which new relations continuously emerge.

From this perspective,

Yaoyorozu-no-Kami designates

not countless divine entities,

but

countless generative topologies.

A second contribution of this study concerns

Namelessness.

Traditional Japanese practices frequently preserve works,

rituals,

shrines,

gardens,

and sacred places

without preserving identifiable founders.

Rather than interpreting this Namelessness as a historical deficiency,

this paper has proposed

an Ontology of Namelessness.

Namelessness is neither the absence nor the negation of authorship.

It is

the topological transformation through which authorship becomes distributed across community, nature, and historical continuity.

The work no longer belongs exclusively to the individual.

It becomes part of a continuously regenerating relational field.

The paper has further argued that

shimenawa,

torii,

and shrines

should not be interpreted merely as religious symbols.

They are

ontological interfaces.

They do not simply represent sacredness.

They generate

the conditions

under which sacredness may emerge.

Accordingly,

an interface should no longer be understood merely as

a technological medium,

a communicative device,

or a symbolic boundary.

Instead,

an interface is the generative topology through which heterogeneous modes of existence become capable of producing new realities.

This ontological interpretation also allows

graffiti,

Web Installation,

Life as Art,

Distributed Autonomous Art,

and bonsai

to be understood within a single theoretical framework.

These practices differ historically,

materially,

and culturally.

Nevertheless,

they share the same generative structure.

Each establishes interfaces

through which
participants,
places,
technologies,
communities,
and historical time
enter into new existential relations.
Art therefore should not be defined as
the production of aesthetic objects.
Art is
the generation of existential interfaces.

The integration developed throughout this study has demonstrated that
the concepts of
Yaoyorozu-no-Kami,
Namelessness,
interface,
and artistic generation
are not independent cultural phenomena.
Rather,
they follow coherently from the axioms of Generative Topological Ontology.
This integration transforms Japanese nature worship
from a culturally specific religious tradition
into
an ontology of generative relations.
At the same time,
it extends Generative Topological Ontology

beyond abstract philosophical speculation
into concrete historical,
artistic,
and technological practices.

The implications of this study also extend beyond Japanese thought.
Contemporary societies increasingly organize human experience through information,
algorithms,
digital networks,
and artificial intelligence.
Under such conditions,
existence is often reduced to symbolic operations detached from embodied reality.
Generative Topological Ontology proposes an alternative.
Reality should not be understood primarily as information.
Reality emerges through
interfaces that generate new existential relations.
The sacred rope,
the torii,
the QR code,
the web interface,
and artistic participation
may therefore be understood
as different historical forms
of the same ontological principle.
Their function is not merely to communicate information.
Their function is
to reconnect human existence

with reality itself.

This study therefore concludes with three fundamental propositions.

Kami are not beings.

Kami are events of generation.

Artworks are not objects.

Artworks are generative topologies.

Interfaces are not boundaries of separation.

Interfaces are the conditions through which existence continuously generates itself.

These propositions establish

a unified ontological framework

linking

Japanese thought,

contemporary art,

interface theory,

artificial intelligence,

and Generative Topological Ontology.

Accordingly,

Yaoyorozu-no-Kami should not be understood simply as a doctrine of countless gods.

Rather,

they express

the infinite openness of reality to continuous existential generation.

In this sense,

Japanese culture is not merely a culture that reveres nature.

It is

a culture that continually generates being through relationships with nature.

Final Theoretical Proposition

The ultimate implication of this research is not that Shinto should be absorbed into philosophy, nor that philosophy should be reduced to religion.

Instead, this study proposes that Generative Topological Ontology and Japanese thought illuminate one another through a shared concern with generation rather than substance, relation rather than isolation, and interface rather than representation.

From this perspective,

Yaoyorozu-no-Kami are neither theological doctrines nor cultural metaphors.

They are

ontological expressions of a world whose reality remains perpetually open to generation.

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Research Method

This text is published as a Research Memorandum within the continuing development of Generative Topological Ontology.

The concepts, definitions, hypotheses, and arguments presented here record the theoretical position reached at the time of writing and publication. They should not be understood as a finally established theoretical system. They may be expanded, revised, redefined, or reorganized through future research, artistic practice, interaction with reality, academic dialogue, and peer review.

This research does not regard only completed theories as legitimate research outcomes. It also treats the processes through which concepts emerge, become interconnected, undergo transformation, and are integrated into a theoretical structure as significant objects of inquiry. Accordingly, this memorandum should be understood not merely as an incomplete draft, but as a record of a particular phase in the generation of the theory.

The public release of a Research Memorandum is not intended to present a developing theory prematurely as a completed one. Rather, it is a method of documenting the generative processes of thought and practice, enabling their subsequent examination and reconstruction, and opening them to academic and artistic dialogue from different perspectives.

If the contents of this memorandum are subsequently developed into a peer-reviewed article, scholarly monograph, or other formal research output, the finalized work will be identified as a separate and fixed document.

When citing or referring to this memorandum, please include the title, author, version number, and date of the most recent update. Different versions may contain substantive differences in concepts, definitions, and lines of argument.

This Research Memorandum is not a final conclusion. It is one theoretical position reached within the continuing formation of Generative Topological Ontology and, at the same time, an interface open to further generation.