

博士論文

Representation and Contextualization of Japanese Architecture

in Western Architectural Periodicals

(西欧メディアにおける日本建築の表現と文脈化)

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1. Introduction

1.1 Background

This study is inspired by the growing international interest in Japanese architecture during the past two decades, placing Japanese architects in the spotlight of international media attention. In the past five years, four Pritzker laureates were Japanese; Kazuyo Sejima was the first woman and non-Westerner director of the Venice Biennale for Architecture; Japanese architects have won the Golden Lion for best project in 2010 and national pavilion in 2012; and Japanese architects Toyo Ito, SANNA and Sou Fujimoto each were selected to design the prestigious Serpentine pavilion. This activity has resulted in twelve editions of *El Croquis* magazine dedicated to architectural production in Japan (more than any other nation), and countless articles in architecture magazines, web sites and blogs. The international awareness for Japanese design is undeniable and its representation has never been more prominent and evident than it is today.

Japanese Architecture

Japanese Modern architecture is one of the rare, if not only, non-Western¹ trajectories entering the canons of Modern architecture history. From the middle of the 20th century until now, Japanese architects established a solid architectural discourse that is well represented and contextualized in the greater narrative of architectural history. Japanese architecture is the only non-Euro-American school of thought providing globally important and influential architectural knowledge. Japanese designs continually appear in all of the relevant architecture magazines.

¹ Before proceeding, here I would briefly define the term of West and Western. This research is based on the dualism West/Western vs. Japan/Japanese. West and Western in this context is a broad term covering the Euro-American region, or more precisely, Western Europe and the United States of America. The data of the research only explores West European periodicals, but the theoretical part and literature review part covers both of the regions. In Japan the term West sometimes covers broader geographical regions, but in the architectural discourse most often it is used to signify the Euro-American region.

Media space provided by the architectural press enabled Japanese architecture to grow as a distinctive architectural language, to reach a wider, international, architecture audience.

Historically, Japanese culture pressed by the Western influences underwent a transformation in the late 19th and early 20th century. From the Meiji Restoration to the mid-20th century, Japan absorbed the Western understanding and practice of architecture, accepting the Western approach of architectural design, and translating the existing architectural legacy into a Western understanding of building and space theory. This Western understanding of Modern architecture permeated Japan through trips by influential Japanese architects to Europe and visits by foreign architects to Japan, shifting a profession that once was in the sole domain of crafts and transforming it into an academic discipline. The Metabolist movement was the final stage of this modernization (Yatsuka 2011), after which, the world's perception of Japan became that of a modern, contemporary nation.

From the middle of the 20th century, Japanese architects intensively communicated and exchanged ideas with the international architectural community, and their works were published and presented outside of Japan. In parallel with building, many architects also engaged in research and theorizing about Japanese traditional architecture. Concurrently, Shinkenchiku, the leading architectural magazine in Japan, in 1956 started publishing The Japan Architect magazine, aimed at an international audience to present and promote Japanese architecture. The intensive building and theoretical production, followed with extensive media coverage resulted in a stable, well-established and distinctive architecture discourse which characterized and theorized the concept of Japan-ness in Architecture.

Architecture Magazines

In Kester Rattenbury's edition of "This is Not Architecture" architecture is presented as a curated media construct: "architecture – as a distinct form of building – is always that which is represented, and particularly that which is represented in the media aimed at architects"

(Rattenbury 2002, p.xxii). This goes for all forms of representation: books, exhibitions, magazines, movies, internet blogs and news sites. In the 20th century, particularly the second half, architectural magazines occupied the primary position of information exchange; today there is a strong shift towards the Internet as the primary source of news. What is important for all forms of representation is their strong role in delimiting the field of architecture. In the same text, Rattenebury argues that constructed representation defines what we consider good, fashionable and popular (2002, p.xxii). She also comments of architecture students, that “ninety-nine out of a hundred” learn to identify and define architecture of any form, first by looking at a representation: a photo, a drawing, a lecture, a magazine article or a book. In this regard, it is essential that designs are represented in order to qualify as architecture, and moreover only through representation can architectural information be exchanged in a manner accessible to everyone.

As already mentioned, the dynamics of information exchange in the twentieth century brought the curatorial influence of architectural magazines to the forefront of architectural discourse becoming the primary source of information around the globe. All that was new, relevant and important was exchanged with periodicals. Some of these journals had more informative content and their editorial politics were based on a journalistic approach, but quite a few had a different take and aspired to create a solid architectural critique, selecting topics important for the core of the architecture profession, contemporary architectural discourse, and the history of architecture. A few of these crossed national boundaries, becoming internationally renowned, and having great influence and authority to curate contemporary architecture production.

Following the line of architecture periodicals in the 20th century is akin to tracing the architecture history of the century. Magazines were used for the promotion of newly finished designs and buildings, manifestos, competition announcements, book and exhibition reviews,

and materials and conference advertising. They were an architect's window to the world and a tool to communicate with their peers. What is new, in trend and important to know would be in a periodical. Towards the second half of the century, many of the magazines would become bilingual in order to address a wider audience, but this would also create competition between their editorial politics. In different periods, different magazines would have quite an influential role in creating architecture opinion, making them a footprint of the architecture zeitgeist from today's point of view.

1.2 Research Question

From the mid-50s until today Japanese architects produced a body of work with a unique design aesthetic that translated into an autonomous, distinguishable architectural discourse. This lineage of knowledge is the only non-Western, "relevant" architectural tradition, that is curated in books of contemporary architecture history and thought, and that is recognizable with distinctive regional aesthetic, material and formal qualities. *The main question preoccupying this research is how has Japanese architecture been represented and contextualized in the West through architectural magazines?* The study seeks to evaluate what the role of the architectural periodical was in presenting unique values of Japanese architecture and establishing the relevance of this discourse. It seeks the patterns of representation in printed media and, by looking at patterns, will try to understand how Japanese architecture is contextualized in the larger narrative of Western architectural history. The study's interest is to discover what is emphasized while presenting Japanese design and how this presentation correlates with Western architectural thought.

One of the key points of this study is to determine what the West perceives as Japan-ness in architecture and how Japan-ness is constructed and sustained in the architectural discourse. From the beginning of the twentieth century, Western architects have visited and admired

Japanese traditional architecture. From the period of Tange and the Metabolists, Isozaki, Hara and Shinohara to Ito, Hasegawa, and Ando, to Ban, Kuma, Sejima and the latest generation of Japanese architects, the world has recognized a quality of Japan-ness in each of these architects. This study will investigate how this vast field of extremely diverse architectural production of these architects constructs the idea of a Japanese architectural aesthetic that today is internationally identified as a national architectural aesthetic.

Analyzing the writings that represented and discussed architecture produced in Japan, this study looks for the differences in contextualizing narratives. It is essential to understand which texts presented Japanese architecture as a product of European influences or conformed Japanese architecture to already established European frameworks, and which texts discussed Japanese architecture as products of the unique Japanese condition. For the latter texts, it is also important to understand what was presented as the theoretical position of Japanese architects, or that which was highlighted as characteristic of the design. This study enables us to understand which periods of Japanese modern architecture have been subjected to Eurocentricity, meaning Japanese architecture seen as a part of movements and happenings in the West, and which periods were contextualized as independent discourse with its own historic narratives—products of internal influences and changes. Architectural periodicals, as artifacts of the zeitgeist, reveal how the understanding of Japanese architecture changed over time.

As is currently understood, Metabolism is the beginning of independent Japanese discourse. It can also be argued, however, that regardless of all the European influences, Japanese architecture never fully assimilated to Western design agendas, and that the history of modern Japanese architecture is separate from that of the West. Ultimately there is no such thing as universal Modernity as established in the Euro-American context (Duanfang 2012). In contrast to the contemporary understanding of history, this study identifies that the idea of Japanese architectural discourse in a Western context did not fully develop before the second

half of the 1980s. For example, the originality of the Metabolists was never contested, but they were seen as part of the Modern movement, therefore their Japanese-ness was never elevated to a level of discourse apart from the West. The earlier generation of architects, like Maekawa and Tange, were furthermore subject to Eurocentrism; for example, Kenzo Tange's Tokyo plan from 1960 was seen as another project in the line of Modern utopia. Western media appropriated the early, original Japanese designs, which were products of the unique cultural setting of Japan, as part of Modernism and its regional qualities. Charles Jencks appropriated the work of the Japanese architects in the 1970s and theorized them as Post-Modern, and this subsumption of Japanese architects into Western design vocabularies lasted well into the 1980s. Architecture from Japan was interpreted through Western theory and its discourses. Only in the late 1980s did media in the West truly recognize the unique characteristics of work produced in Japan. After years of international presence in the 1980s, Western media started to conceptualize Japanese architecture as different and having a discourse of its own. Employing different rhetoric and narratives, a contemporary idea of Japanese architecture was created that can be followed and traced to today. This distinction and essentializing have been so strong that despite intense conforming pressures of globalization, Japanese architecture continues to exist as a realm different from the rest of the world.

Using architectural magazines as historical artifacts, this study argues that the true origin of Japan-ness is not the Metabolist era, but the decade of the 1980s, the so called "bubble period" of Japan, when the strong economy of the country drove an exuberant hyper-production in the field of architecture. In the absence of dominant theoretical positions in Japan, the vast field for extremely diverse architectural production in Western media was contextualized as Japanese architecture. The narrative does not exist as a theoretical framework or style with defined esthetic rules, but is a product of essentialized ideas about Japanese architectural tradition, Japanese urbanity, and the interaction of Japanese architecture and nature. The diverse

field of readings of Japanese architecture in this study is systematized into tangible categories that formed the idea of Japanese discourse. I argue that nature, tradition, and Japanese urbanity are the three dominant elements in all the presentations of Japanese architecture. Understood as a product of relationships and theorized with abstract architectural categories, Japanese architecture ultimately is a product of the opposition between Japan and the West. Japan is what the West is not, an idea sustained by Western media but also by Japanese architects too, creating the ultimate distinction of the Japanese architectural discourse. Or, as Isozaki (2015) would say, Japan-ness is a framework that can be only understood from outside, meaning there has to be observer/Other—in this case the West/Western media—otherwise, the idea of Japanese discourse would not exist, and Japanese architects would not be theorized based only on their geographical and cultural origin.

1.3 Aim and Objectives

The aim of the research is to find out how Japanese architecture was incorporated into and contextualized in the larger narrative of Western architectural history—to look at modes of representation and the way Japanese architecture has been evaluated and understood. And although “when it comes to the matter of civilization, Japan has behaved like a fully Westernized state” (Nishihara 2005, p.245), geographically and culturally Japan is part of the non-Western world, and with that, has been subjected to the same approach as the other non-Western cultures, including Orientalism. Ultimately, this research strives to contribute to the fields of architectural theory and history by opening a discussion of different approaches in designing space and traditions of design that exist beyond the Euro-American architectural discourse that can challenge the already canonized understanding of architecture.

One of the main objectives of this research is to find out how architectural media depicts Japan-ness in architecture. Is it a tangible category and can it be somehow qualitatively

expressed? Discovering the topics of interest present in this media, and the way in which they have been presented by the West serves to clarify the essential aspects of Japan-ness in architecture. A second research intention is to examine, understand, and track the differences in representation over time. The idea is to locate the distinctive and important historical shifts that generated the subject of the discourse. Thirdly, this study offers thematic and chronological categorization of Japanese discourse that does not necessarily follow the Western timeline of architectural-periods. This strengthens the position of Japan as “the Other” – different discourse that, although it looks up to the West, was developed independently with its own internal laws. Finally, this research proposes a reading of Japanese architecture as the Other that challenges and competes with the West, by offering different approaches in building architecture and creating space. The intent is to look at how the West has recognized those moments of difference and, by its acknowledgment, has created a valuable voice in the contemporary field of architecture. The interest of this study is not “the ethnic nature of Japanese architecture but the ways in which Japanese architects contribute to the architectural profession,” (Grave 2013, p.101) a profession that in present day has lost national boundaries.

1.3.1 Importance of the Study

The history of Japanese architecture is a well-established research field, and many studies focus on traditional and modern Japanese architecture. There is also well established Japanese architectural theory, expressed in the writings of many Japanese architects, albeit mostly in the Japanese language. The studies of modern Japanese architecture inevitably touch the issue of the Japanese relationship with the West. Japanese modern architecture in its core is linked with Western modernism. There are many studies focused on the influences and relations between Japanese architecture and Western architecture. Most of them focus on Western influences in Japan, or the Japanese reaction to and assimilation of these influences. This study is likewise

focused on the bridge between Japan and the West; however it departs from previous studies by examining this relationship from a reverse perspective. This research is focuses on the Western architectural media and the historical changes in the reporting and contextualizing of Japanese architecture. It is a question of Japanese influence in the West.

Studies in the field of architectural history usually take the dominant Eurocentric position, where Europe is the source and one that influences. This thesis offers a reverse perspective.

There is very limited research how Western, particularly the field of modern European architecture has been changed by non-Western knowledge. Japanese architecture as a dominant design discourse offers that unique perspective to examine the role of the non-Western influence in European architectural theory by examining the changes of the contextualizing narrative of Japanese architecture in European architectural media. Although limited only to architectural periodicals, this study reflects on broader field of studies, opening questions about non-Western knowledge that changed the dominant mainstream architectural theory and design. This study is not a research on Japanese history, but the European history of contextualizing the Japanese architectural narrative in Western architectural theory.

Besides the field of architectural history, this study is important to the field of architectural media and representation. The research treats architectural magazines as an archeology of the theoretical debates of the twentieth century. These magazines offer journalistic credibility that current architectural media is not able to provide. In the age of the Internet, architectural media became bottom up process that is crowd-sourced and has input from all of its users. Preoccupied with providing prompt mass of information that that changes on daily bases relevant internet mediums request their users to contribute with content. In this informational race, magazines loose the battle as a relevant source of information. The curatorial role of the editors is lost as well. What is relevant is not anymore just a decision of few. Lesser known domains and architectural culture become more exposed and have better possibilities for self-promotion.

Discourses and paradigms are more fluid, open and inclusive categories. Compared to these changes media in twentieth century is a much more stable category. It offers fix positions that are useful for systematic historical studies, particularly of the dominant theoretical frameworks. Unfortunately there are very few studies that utilize this material. This study builds on the already established research of Beatriz Colomina, Kester Rattenbury and Andrew Higgott. It aspires to deepen the debate about architecture and architectural discourse as media construct.

1.4 Thesis Structure

This research is a case study with combined methodology. The thesis follows a linear structure of problem statement, literature review, methods and results.

The problem statement is included in the introduction chapter and presents the initial findings, and background that led to conducting this research. This chapter also elaborates the research questions, the aims, objectives, and methodology of this research.

The literature review chapter covers some of the seminal readings that influenced this research. It is used for the purpose of understanding the field of study and positioning the research in a wider range of studies conducted on similar topics. This chapter discusses the field of architectural media and euro-centricity in architecture history, to position this thesis as continuation of the writings made in the field of architecture and media, particularly those analyzing the relations between magazines and architectural history. Additionally this study advocates for plurality in understanding and interpreting architectural history.

The part on methods covers the research conducted on the case study of representation and contextualization of Japanese architecture in the West. This part has a chronological approach in structuring the material and will use quantitative and qualitative analysis to answer the research questions and tasks stated in this chapter. The use of qualitative discourse analysis

over historical-interpretive approach is more adequate to discuss these topics from an architectural-design rather than historical perspective. Furthermore this study aims to give answers to questions that are not only relevant to the field of architectural history, but also relevant to the field of architectural theory and architectural critique. The focus is not the historical circumstances how the discourse of Japan-ness was conceived, but what was the influence of Japanese architecture represented in architectural magazines - effectively, how the world perceives Japanese architecture. This part of the research is covered with four chapters in the thesis.

The first chapter of the part methods, chapter three, frames the field of this study. It presents a historical outline of the study, the issues related to representation of Japanese architecture, the historical background for the idea of Japan-ness in architecture, and presents the data and its classification in this study. The other three chapters, chapters four, five, and six, cover the data analysis. Chapter four and five are focused on the data collected from magazines and chapter six is focused on the interviews.

The last chapter of the thesis, chapter seven, presents the conclusions of the study.

1.4.1 Methods

This research represents a qualitative case study that exploits a multiple method approach for data gathering, in order to achieve a more accurate understanding of the problem. The study build heterogeneous dataset that this author collected between June 2014 and March 2015. One pool of data is from magazine articles, collected from three leading architectural magazines: *Architectural Design*, *Casabella* and *L'Architecture d'Aujourd'hui*. It includes all the articles on topics related to Japan and Japanese architecture published in the period between 1955 and 2005. The second pool of data is six interviews with architects and writers; one semi-structured and

five structured interviews. The information for socio-economic historical events was obtained mainly through secondary sources.

The data collected from magazines was analyzed with quantitative and qualitative methods. Qualitative discourse analyses were used to interpret the discourse developed in the media, and they focus mainly on articles and issues that are presented and theorized about Japanese architecture in general. Some of the analyzed texts include individual presentations and, in these cases, the presentations are made in relation to the wider context of Japanese architecture, for example, the special issue presenting Arata Isozaki in 1977 in *Architectural Design*, the special issue presenting Tadao Ando in 1988 in *L'Architecture d'Aujourd'hui*, or the text “*Architecture as Another Nature*” published in 1991 in *Architectural Design* presenting Itsuko Hasegawa’s work. The qualitative discourse analyses include all of these data collected between 1955 and 2005. The quantitative word mining and statistics were done on the data from between 1977 and 2005. It includes all the articles published in this period. The word mining was done with KH coder and used a pre-coded text from the magazine articles. The interviews were conducted in February and March 2015 and were based on the findings from the magazine articles. The interviews were used as a tool to reexamine the findings from the article data. Qualitative narrative analyses were used for their interpretation. The final conclusions are a qualitative interpretation of the findings in the method chapters.

This study is focused on interpretation and analysis of text, as images in architecture are not left to free interpretation. Text exclusively accompanies presentations of any kind of design, and these writings conceptualize and contextualize our understanding of architecture. As Higgott (2006) says, buildings do not speak for themselves, but only through the interpretations that are made of them, and architectural projects are invariably created within the context of believing in specific ideas. Following the chronology of publications gives a unique understanding of the changes in contextualization of Japanese architecture. Today, historical distance has changed the

perspective and interpretation of certain events and designs, but magazines as historical records of the twentieth century architectural history reveal the original interpretations. Using them, this study identifies the exact moments when the West began to make a distinction between Japanese and Western architectural discourse.

The statistical and the word mining methods were crucial in determining what the West perceives as Japan-ness in architecture. In absence of an architectural theory or movement that unites Japanese architects, the problem of defining Japanese architecture becomes an issue of geographical and cultural references. The question is, what does the Western audience recognize in architecture as Japanese? The quantitative study combined with the qualitative analysis gives a tangible answer. The statistical methods help to understand the relationship between the frequency of represented architects, buildings, use of terminology, theoretical conceptualization, and the notions and characteristics understood as Japan-ness. For example, Tadao Ando is the most represented Japanese architect. The theorizing of his work has been influential on the general perception of Japanese architecture as one in relation to tradition, harmony, minimalism, etc. The quantitative method is used as a statistical support of the finding made with the qualitative research of the texts.

The interviews formed a necessary element to the research, and were used as a re-examining tool for the study, which illuminated the relationship between Western architectural media and Japanese architects, the degree to which they had input in the way their work was represented, whether Western media had any direct contact with the architects, and whether architects were the source of the theoretical framing. Understanding the path of information exchange helped to understand the process of shaping the discourse. Architects were also asked how they feel about these presentations and whether they truly reflect the meaning of their work. Isozaki's role as a mediator between Japan and the West is particularly important for this study. He is a rare case of a Japanese architect who had a direct influence on the representation of

Japanese architecture. It was vital to hear his opinion on questions that examine his influence on the field.

2. Literature review

The literature review of the research covers the following topics: media representation of architecture, Japanese architectural history, and Eurocentrism in architectural history. The topics of media representation and Eurocentrism in architectural history will be elaborated in this chapter as they influence the theoretical framework of the study. The material of Japanese architectural history will be discussed in part of the findings in chapter three titled *Japanese Architecture and Its Representation*.

2.1 Representation of Architecture in Media

This research is focused on printed media, though this chapter also looks at studies of architecture and media in general. The literature review covers writings that focus on the curatorial and contextualizing role of media in the field of architecture, with a particular focus on architectural periodicals. The role of the media in establishing architectural discourses has been widely discussed in the periodical themselves, but there is little scientific research available on this topic. The role of architectural periodicals is particularly interesting from a current point of view, as the Internet era brought new ways of communicating and information sharing among architects. The role of the magazine has changed dramatically since the 2000s and it has lost its dominant power as the primary news source. Magazines today no longer represent the key source of news for architects, though the twentieth century architectural discourse was shaped by these periodicals.

2.1.1 Architecture and media

Media, through the promotion of new theoretical ideas and practical achievements, had a defining role in the architecture of twentieth century. Printed media was central to this dissemination of information, magazines being the primary source, but photography, film and

television were also influential, particularly on the wider non-architectural audience. Today more than ever, architecture is consumed through media. The internet is a source of information about architecture not only for architects, but a wide, non-architecturally trained audience. Web sites that are dedicated to the promotion of architecture and design are followed both by professional and non-professionals. And despite the boom in presenting and mediating architecture, very few scientific studies focus on the role of media in architecture. The majority of texts found on the topic are written by authors who are personally involved in publishing and appear as part of the editorials where the authors contribute. The academic sphere, with few exceptions, has never seriously discussed the contextualizing and curatorial role of media in architecture.

Several writings related to architecture and media focus on the interaction of architecture and film. These studies mostly focus on the representation made by movies and the cultural implications of these representations. For example, the book *“Architecture and Film”* edited by Mark Lamste (2002) is a collection of essays that explores the depiction of architects in movies, the process of creating onscreen architecture, and the use of architecture by filmmakers in addressing issues in society. Juhani Pallasmaa’s (2001) book *“The Architecture of Image: Existential Space in Cinema”* has a phenomenological stand and examines the use of architectural imaginary for depicting emotional states. Both of the books explore the semiotic nature of using architecture in media but do not explore the influence of movies in architectural discourse.

Of the few studies that engage in the relationship between architectural discourse and media in general are the books: *“Privacy and Publicity: Modern Architecture as Mass Media”* by Beatriz Colomina (1994) and *“This is Not Architecture: Media Constructions”* by Kester Rattenbury (2002). Through the work of Adolf Loos and Le Corbusier, Colomina explores the birth of a new relationship between architecture and media – one where architecture is medium on its own. Her argument goes beyond the accepted fact that architecture is encountered mostly through representation in media, and claims that mass media is the true site where modern architecture is

produced (Colomina 1994, p.14). Architecture, no longer can be seen only as artistic object for observation, but by reading modern architecture as “high artistic practice” versus the everyday and mass media, it is denied the overwhelming evidence of the involvement of architecture in mass media (Colomina 1994, p.14). The complexity of the issue comes from the three different stands in this book: architecture is communicated through representation in media; at the same time, architectural representation becomes essentially production and the product; architecture adopts the rules of communication and becomes medium by itself. But Colomina’s interest in this study is focused on the last point. Her thesis focuses on the change that happens in modernity, the dissolution of the solid boundary between interior and exterior, and the mix of the public and private, asserting that modern architecture adopted systems of communication from photography and moving images that transforms from a pure object for observance to a medium that communicates. This transformation for Colomina is essential in modern architecture, in fact for her modern architecture becomes modern only when engages and establishes this relationship with mass media.

The primary idea behind Kester Rattenbury’s book *This Is Not Architecture* is that architecture, although an artifact that exists in the physical reality is almost exclusively defined and discussed through representation in media. Paralleling Rene Magritte’s painting *Ceci n’est pas une pipe* (*This is not a pipe*) and photography of the Barcelona Pavilion from 1929, Rattenbury’s argues “it’s hard to accept the construct – that what you are looking at is a representation and not the thing itself”(2002, p.xxi). Representation has a more defining power than the real objects themselves. It is deeply imbedded in the culture of the architecture field to define, theorize, discuss, and teach architecture through representational material. This to some extent is contradictory because in the very nature of architecture there are the properties of materiality, texture, form and spatial arrangements, light, movement – properties that are very difficult to capture and transmit with representation.

At the very beginning of the book the author says - “architecture – as a distinct form of building – is always that which is represented, and particularly that which is represented in the media aimed at architects” (Rattenbury 2002, p.xxii). Representation has a delimiting role in the field of architecture. The existence of a building as architecture is not defined by the presence in the physical world but by the existence of representational objects that will testify the architectonic nature of the building. The line between architecture and representation is so blurred that often they are equated. Furthermore, many unbuilt architectural designs, have strongly influenced and transformed the architectural field, through their representational imaginary. Rattenbury presents the example of Tatlin, Hadid, Piranesi, Archigram and Futurist projects whose designs and imaginary stand are equivalent and sometimes more powerful positions in the architecture canons then existing and built projects. This testifies to the power of mediated and curated images and drawings.

All forms of representation—books, magazines, photos, models, lectures—contribute to the understanding of what architecture is and what constitutes good architecture. As Rattenbury says of architecture students “ninety-nine out of a hundred” (2002,p. xxi), learn to identify and define architecture of any form first by looking at its representation. In other words media delimits the field of architecture and media representation is the source of architectural knowledge—exactly this makes architecture *a curated media construct*. That which is represented becomes architecture. Not only do architecture students learn, study and inform themselves from representational artifacts, but also architectural discourses are the products of various modes of representation.

Accepting the idea that from modernism, mass media is the true site where architecture is produced or understanding architecture as a curated media product leads to the conclusion that the concept of Japan-ness in architecture can only exist in media artifacts. That is why at the very core of this research is architectural media, and the primary source of data is magazine articles. In

order to find out what the West understands as Japan-ness in architecture, one should first understand how the media represents Japanese architecture. The research is concerned not with the reasons for why particular representations occur, but with the influence of these depictions of Japanese architecture in the West.

2.1.2 Representation in architectural periodicals

In the past century printed media particularly that whose audience is architects, has had a central role in architecture discourse. During this period, many architects were personally involved in publishing and editing. As much as in practice, Modernism was born on the pages of magazines like *De Stijl* and *L'Esprit Nouveau*. In the twentieth century, writing became a standard practice for architects intending to develop recognizable discourse and to promote their work. Apart from the monographs that became regular for already established names, the latter half of the century is marked by a wave of publications produced by young offices to support their ideas and work. These books are not products of critical and analytical writing, but have manifesto like approaches and supports Colomina's stand that media is the site where architecture originates.

One of the arguments of this study is that tracing the archives of architecture periodicals in the twentieth century, in effect its traced the architectural history of the century. This is of course the curated and constructed version of that history, however, one that magazine editors decided to tell to the architecture audience, but is also the architecture that most likely will pass on in history books. Additionally some of the most important and influential events of the century happened exclusively in print. For example *Oppositions*, *Archigram* and the *Any* publications.

“Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X to 197X” is first research of this kind and probably the most remarkable in the field made Beatriz Colomina and a group of PhD students at Princeton University. “Little magazine” is a term used for all the short lived, influential avant-garde publications from 1960s and 1970s that changed the state of architectural press. Colomina’s research also collects and archives professional magazines. The radical magazines impacted the professional press and transformed its informative tone into a more critical one. The book contains transcripts from the debate “Small Talks”, where editors and designers were invited to discuss their magazines and additional series of interviews with an international selection of magazine editors and architects. The book is also filled with an annual selection of the most provocative issues published during the two decades.

Colomina, whose study and traveling exhibition continues to this day, is the most comprehensive researcher on the topic of architectural press. The study unveils the critical period for the architecture press when it becomes international and starts having global impact, and chronicles all the critical magazines in the Western world and Japan. This encyclopedic approach is the most fascinating aspect of the study as it uncovers the enormous data produced by the press, crucial for globalizing the architectural debate and establishing discourses that no longer are tied with place of origin. The state of architecture as it is known today is in part the result of the publishing revolution that happens in the period of 1960s and 1970s.

The only weakness of *“Clip, Stamp, Fold”* is that the encyclopedic approach fails to deliver an in depth understanding of the particular roles of each of these magazines played. The individual interviews cast a light on this issue but the whole study treats the enormous body of data as one. This is understandable as the study deals with more the 1200 issues. Even with this number the authors of the study still made a selection of the most iconic issues published through the years. As a conclusion the data in this research speaks more about the transformation of the architectural press than about the individual impact of the archived titles.

“Mediating Modernism: Architectural Cultures in Britain” by Andrew Higgott (2006) is a research that studies the history of the British modern architectural discourse through representation in architectural press. Examining the language and imaginary in press, looking at the publications *Architectural Review*, *Architectural Design*, *Arhigram* and books from the Architectural Association, Higgott presents the history of constructing the British modern discourse in architecture. This study takes for granted that buildings do not speak for themselves, but rather through the interpretations that are made of them (Higgott 2006, p.1) meaning only when contextualized architecture gets voice to speak and represent ideas. Higgott’s observation is that the question of architecture’s representation in the printed media has far more importance than it has yet been given (Higgott 2006, p.8).

In the article titled as *“Discourse as Representation of Design Thinking and Beyond: Considering the Tripod of Architecture—Media, Education, and Practice”* by Ayse Senturer and Cihangir Istek, the authors explore how discourse is communicated in various representational modes in media, education and practice. According to Senture and Istek (2000, p.74) discourse is the representation of design thinking, and is developed through transmission of certain design thinking among the various participants. Analyzing the role of media, education and practice as participants and developers of design thinking, media has the most dominant role in establishing trends and representational models in discourse (Senture and Istek 2000, p.790). Magazines as curators of architectural production follow practice very closely, while education—design studios—is seen as the place for experimentations and innovation. Education is the world of ideals, media the world of dreams/images and practice is the world of realities. As both of the authors come from the field of education they see education/design studio as the place where the different worlds of architecture can come together; media for them would never surrender its power of influence.

“Myth and Media: Constructing Aboriginal Architecture” by Kim Dovey (2000) examines the establishment of discourse through media representation. The text analyses the media coverage of the Marika-Alderton house by Glenn Murcutt, completed in 1994. The media presented and contextualized this building as “archetypal hat and as a prototype for Aboriginal house”(Dovey 2000); Dovey’s article uncovers the almost fabricated discourse developed in press through cheerfully curated, authorized images and key phrases. Dovey, who personally visited the building in 1996 and speaks highly about the design, chronologically follows the media coverage of the building and exposes the narrow path through which the discourse is developed—most of the writers, had never even visited the building. The owner, Marika (a famous Aboriginal artist), is also a very satisfied client, but in Dovey’s (2000, p.5) words “she does not Aboriginalize the building and denies its role as a prototype for Aboriginal housing.” This article exemplifies the power of the media. The author’s goal is not discrediting Murcutt or the excellence of his work, but exposing the Western construction of historical narratives.

The researchers who examine the relationship between media and architecture, particularly of the architectural press, is still relatively small compared to the influence that media has had in architecture. No doubt Beatriz Colomina’s work is groundbreaking and her two books are ground zero for understanding the link between architecture and media. Particularly, *“Privacy and Publicity: Modern Architecture as Mass Media”* is essential reading that gives understanding of media as the true site of modern architecture. This research builds upon the line of thought presented in this chapter. This study accepts the fact that media and particularly the architectural press had a crucial role in establishing discourses in twentieth century; magazines, as much as buildings themselves, are architectural artifacts and in tracing their editorials is essential to the inscribing of architectural history. Understanding how articles curate buildings, reveals how constructions of meaning are applied to architectural discourse.

This study examines Japan-ness in architecture as a discourse developed in Western theory, which is read through the representation found in the magazine articles. The focus of the study is not the mediums and methods used to produce representation, but the emphasis on representation of architecture as “product” with applied meanings. Looking at the representation in architectural periodicals, the heart of the analysis is centered on textual representations that follow and contextualize the visual material of the architectural projects. Discourse in this context is understood as the representation of design thinking, and is focused on the broad image that constitutes the Western idea for Japanese design thinking.

2.2 Eurocentrism in Architectural History

This chapter is a critique of the Eurocentric approach to constructing architectural history. This issue particularly concerns Japanese architectural discourse, as the only leading non-Western discourse. The term Eurocentrism implies a worldview based from European perspective, and is associated with decolonization and post-colonial thought. Although the bases for this chapter are post-colonial studies, in this instance it is more adequate to operate with the term eurocentrism than the word post-colonial. Japan has been subjected to colonialism and Orientalized by the West, but also has been colonizer, thus the use of the word eurocentrism eliminates the confusions that might appear with the term postcolonial. The subject of eurocentrism in architecture has been discussed as part of postcolonial approach in architecture mostly in the context of India, Indonesia and other Asian regions. But eurocentricity in architecture is an issue that affects the field in general.

2.2.1 The Field of Architectural History

Architecture with capital A is a Western phenomenon and its history is a Eurocentric history. The understanding of Architecture as we know it today and its origin lies in the European Renaissance. All the major, relevant discourses in the field are presented as product of one lineage of knowledge – Western thought. Modernism, resulting from the extraordinary intellectual effort in the age of Enlightenment (Harvery 1990, 12), in architectural history also appears as a European “product” and from there spread around the world as a universal value of the International Style. From the middle of the 20th century, Japanese Architecture is the only non-Western discourse that has a consistent history of representation as a relevant and successful architectural theory and production.

Going through the seminal works of architectural history, it is not difficult to notice that they all follow the dominant line of European Architectural History. In some of them, as is the case of Banister Fletcher’s “A History of Architecture” in earlier editions, architecture outside of Europe has been presented as “non-historical” and architecture that doesn't develop. Other books that center on the Modern and contemporary period, for example Gideon’s “Space, Time and Architecture: The Growth of a New Tradition”, are almost exclusively focused on Western architectural production. Modern architecture outside of the Euro-American sphere usually appears as a work of the great masters of Modernism, for example Le Corbusier’s work in Chandigarh or Louis Kahn’s in Dakar. Following this understanding of history, Modernism, International style and contemporary architecture are products of Western knowledge.

Architecture outside the West, in relation to contemporary context, is most commonly presented with examples of vernacular architecture. Vernacular architecture came to light in 1964 with Rudolfski’s “Architecture without architects”; the exhibition and later book open new ground where ‘other’ valuable architectural knowledge is presented from outside the canonized field. The field of vernacular architecture is mostly examined with examples of non-Western

origin. The books focusing on traditional architecture are truly diverse and equally represent all corners of the world. The problem arising from and criticized by postcolonial thought is that these histories, the non-European and vernacular, have been “considered as a lesser form of Western modernism” (Duanfang 2012, 237) and the Eurocentric canon has been “dismissing their architecture as static, backward, or ‘decadent’” (Hosagrahar 2012, 73). Regarding this, postcolonial thought challenges “the grand history of Europe” that is presented as “the universal history of humankind” and its “linear and universal modern originating from Western Europe” (Hosagrahar 2012, 73). Today this focus has shifted requiring one to no longer speak of a singular Modernity, but to uncover “multiple modern identities” with fluid and hybrid aspects in every culture.

2.2.2 towards non-Eurocentric Architectural History

Today, in some respects, Japan can be regarded as a Western country due to its political ties and economic achievements, but culturally Japan belongs to the East and has often been subjected to the same treatment as other non-Western cultures. This study already includes the following essential postcolonial readings—*Orientalism* by Edward Said, *Modernity At Large, Cultural Dimensions of Globalization* by Arjun Appadurai, and *Postcolonial Theory: Contexts, Practices, Politics* by Bart Moore-Gilbert, *The Location of Culture* by Homi K. Bhabha, *Provincializing Europe: Postcolonial Thought and Historical Difference* by Dipesh Chakrabarty—but this part focuses specifically on postcolonial texts within the field of architecture theory. *The SAGE Handbook of Architectural Theory* by C. Greig Crysler, Stephen Cairns and Hilde Heynen (eds.) is a valuable source for postcolonial text focusing on contemporary architecture and architecture history.

The article “Interrogating Difference: Postcolonial Perspectives in Architecture and Urbanism” by Jyoti Hosagrahar gives a base for postcolonial understanding of the dominant and Eurocentric history of architecture and presents the instrumental role of architecture in

portraying the national identities of the West European nations (Hosagrahar 2012, p.67). National architecture becomes a tool used in the colonial architecture to delimit “the enlightened colonizers and the primitive, decadent, and despotic colonized” (Hosagrahar 2012, p.67). Eurocentricity in architecture is a product of the imperialist hegemony that overflowed in the modern period. The success of the International Style additionally complicates this problem; Modernity is understood as Western achievement and the Modern/International style is always interpreted from a Western perspective. In her article, Hosagrahar calls for breaking the West European and North American canonized position in architecture history.

In the same vein, Duanfang Lu in the text “Entangled Modernities” discusses the position of non-Western Modernities as “lesser” and the necessity to research these histories:

“Research on modern architecture in non-Western societies has been conceptually significant in overcoming earlier hegemonic assumption which identified the West as the sole yardstick to measure the beginning and end, success and failure of modernism. It shows how canonic architectural historiography has universalized experience with modernity that was actually peculiar to the Euro-American context. It demonstrates instead that there are multiple ways of being modern, which are not imperfect, incomplete versions of an idolized full-blown modernity, but social forms of processes with their trajectories, discourses, social institutions, and category of reference.” (Duanfang 2012, p.238)

The text of Lu introduces the concept of entangled knowledge and entangled modernity, and favors them over the term multiple modernity. The text criticizes not only the Eurocentric approach to history but also the West-centric epistemology. It calls for a different approach to learning and gaining architectural knowledge and accepting different understandings for what architecture is. It also calls for attention that the globalization processes bypass the local knowledge, and anticipates that architecture will stay in the shadow of Sir Banister Fletcher’s ‘Tree of Architecture’ (Duanfang 2012, p.244).

In line with the previous two texts, the much earlier article, “Architectural History or Landscape History?” by Dell Upton (1991), proposes instead of a single architecture history, having a landscape of architecture histories. The author looks into the nineteenth century creation of architecture history based on aesthetic universalities and “timeless” architecture. This elitist approach divides architecture into high and low, considering the vernacular as low, and has a narrow interpretation of what constitutes architecture. The main focus in this early modern understanding of architecture is the relationship maker: the object. Upton’s concept of *landscape history* focuses on “the human experience of its own landscape” (1991, p.198) and asks for inclusion of as many representations possible, whether they are physical or imagined.

The presented studies discuss the pre-modern and modern history of architecture, but the problem also extends beyond the contemporary field of architecture. The landscape of the entire architectural history today is still very much Eurocentric. The Euro-American discourses still are “the sole yardstick to measure the beginning and end. (Duanfang 2012, p.238). While the field of architecture has raised attention about the value of local cultures and are sensitive to regionalist approaches to design, the theoretical debates are still dictated by Western thought. Architecture media dominates the concept of maker and object, centered on the figures of architects, their image of creative genius and their discourse.

Today, Japanese architecture has a unique historical positioning. More than ever, Japanese architecture has the attention of the world. Media, particularly from internet sources, is saturated with designs coming from Japan. What is noticeable is the absence of discursive and paradigmatic approach in this presentation. Even without clear discourse Japanese architecture remains distinct, manifesting a unique approach to architecture that doesn’t come from the Western paradigm. Fifty years ago, Japanese architecture was understood in an entirely different context. Japanese modernists were subjected to Eurocentrism as their work was considered to be the product of European influences, and the studies of Japanese traditional architecture were

subordinated to modernist agenda. The interest of this study is to examine the shift and re-contextualizing of Japanese architecture, the creation of difference and “otherness” in the discourse, what role the media played in this re-contextualizing, and what is its position in relation to Western architecture.

Representation of Japanese architecture, as this research shows, has been subjected to eurocentricity; as a result there are cases of misinterpreting or misrepresenting the work of certain Japanese architects. Western media contextualizes Japanese architecture with Western understanding of space. Sometimes with limited knowledge of Japanese history, architecture from Japan is reviewed and imposed meaning based on the ongoing Western discourse. Those aspects deemed incompatible with Western discourse are just labeled as Japan-ness. As Duanfang (2012) suggests, it is not only necessary a non-Eurocentric historiography, but also non-Eurocentric epistemology that will produce a better understanding for the non-European architectural discourses. This study aims to identify eurocentricity in representation and hopes to offer a better interpretation based more on a Japanese architectural context

3. Japanese Architecture and Its Representation

This chapter briefly covers a brief history of twentieth-century Japanese architecture, and the essential moments and key architecture figures prominent in the international scene.

Following that is a discussion about the representation of the Japanese architectural discourse and theoretical framework for Japan-ness in architecture. The chapter concludes with the broad findings for representation of Japanese architecture in Western architectural periodicals.

3.1 Architecture in Japan

The concept, field, and notion of architecture as we know them today are an inherently Western phenomena. Historically, not every culture had the same understanding of the buildings and built environment as a form of art or as high-art. Contemporary constructs of architecture follows the line of thinking born of the European Renaissance. Traditionally, many cultures, although highly valuing, have contextualized architecture differently than Europeans. This is true of traditional Japanese culture.

Until the Meiji era, architecture in Japan was in the domain of crafts and woodworking. The cultural transformation during the Meiji era is entirely influenced by Western knowledge of art and science. This period is also the beginning of the dialectic relation between Japan and the West, where the West becomes “the mirror” and defining “other” for Japan. Modern Japanese architecture is conceived exactly at this point with careful and in-depth study of Western architectural tradition and an examination of the Japanese architecture legacy.

The novelty and foreignness of ‘Architecture’ in the Japanese cultural discourse may be best portrayed with Chuta Ito’s text published in *Kenchiku Zasshi* in 1894. In the text titled “Hoping to Change the name of Our Zoka Gakkai by Discussing the Original Meaning of the Word ‘Architecture’ and Thereby Choosing Its Translation” Ito contests the initial translation of the word ‘architecture’ into ‘*zoka-gaku*’ and proposes the use of ‘*kenchiku-jutsu*’ as a more adequate

term (Zenno and Shah 2006). The debate of how to translate ‘architecture’ is a debate of what architecture is at its core. Chuta Ito, who is considered the first architecture historian in Japan, favors the term ‘kenchiku’ (建築 – building construction) as more vague over the more precise meaning of the term ‘zoka-gaku’ (造家学-study of house construction). The word ‘kenchiku’ also doesn’t completely convey the actual meaning of the word architecture as its two characters 建 and 築 mean the ‘act of constructing’ and ‘construction’. Ito argues that neither of the terms gets to the core of architecture, and goes as far as to say that it is not possible to translate architecture into the Japanese language (Nakatani 2006). In this context the “non-existence” of the word ‘architecture’ within the Japanese lexicon reveals the historical absence of a conscious approach to architecture in the understanding of architecture constructed by the West.

The struggles to define “Architecture”, to contextualize architecture in Japan, and to determine the essence of Japanese architecture, were open-ended debates that lasted well beyond the Second World War. They included all the leading Japanese figures in the field and led to the formation of what today is characterized as Japanese architecture. The practice of making buildings—a once craft-based enterprise dependent solely on the experience and expertise of carpenters (during the Meiji era, architecture in Japan was dominantly made of wood and timber) transformed to include a wide range of new materials and new types of buildings, and becoming an academic discipline in the process. The question was not only how to translate and define ‘architecture’, but also how to reevaluate the already existing architectural legacy in Japan. Traditional Japanese architecture became subjected to study and analysis that re-contextualized the knowledge according to a Western understanding of architecture. The West became the mirror for modeling and evaluating architecture in Japan.

The process of re-contextualization became essential to understanding “the value” of what Japan owns as architectural legacy but also opens the dialog with the curious Western eye. The study and re-evaluation of traditional Japanese architecture happened exactly in the midst of

the dawn of Modernism. Bruno Taut, Frank Lloyd Wright and Walter Gropius, who each visited and worked in Japan, had major influence in this debate. Bruno Taut in particular had a defining role in history of Japanese architecture. In the beginning of 1930s he visited important architectural sites in Japan and gave a “verdict” - what are the pinnacles of Japanese architecture and what are its “low points” (Isozaki 2006, p.257). Villa Katsura and Ise Shrine became the defining examples of architectural masterpieces, while the elaborately decorated shrines in Nikko became the “dark” vulgar side of traditional Japanese architecture.

The modernist movement played an important role in establishing the Japanese architectural discourse. The purist and minimal *Sukiya-zukuri* (数寄屋造り) was widely welcomed by the masters of Modernism, as it fitted the dogma of the movement. Encouraged by the fascination of their Western teachers and colleagues, Japanese Modernists studied and researched traditional Japanese architecture. Their work would define what the world today understands and sees as Japanese architecture. Kenzo Tange and Noboru Kawazoe’s book “*Ise: Prototype of Japanese Architecture*” seal the origin of Japanese architecture and the carefully curated photographs of Yasuhiro Ishimoto in “*Katsura: Tradition and Creation in Japanese Architecture*” becomes a timeless work of art.

It is important to note that during the 1930s and the Second World War period in Japan, architecture was influenced by the nationalism in the country. In this period parallel to the modernist influences from Europe, the eclectic style called “*Teikan-yoshiki*” (Imperial Crown Style) was developed. In the 1931 Imperial Museum competition, Hitoshi Watanabe won with eclectic *teikan-yoshiki* design over Kunio Maekawa's Corbusian design. In 1943 even Kunio Maekawa entered the Japan-Thailand Cultural Center competition with a design influenced by the *shoin zukuri*, style associated with samurai warriors (Yatsuka 2011, p.34). The group called “Overcoming Modernity” rejected modernism as a Western sensibility and promoted development of Japanese anesthetization (Yatsuka 2011, p.28). By the end of the war, the

esthetics associated with Japanese imperialism gave way to postwar Japanese reconstruction dominated by modernism and the International Style.

The postwar period is crucial and final phase of Japanese modernization. In this period, the research made on traditional Japanese architecture received its “final shape.” Tange’s work results in two books about Ise Shrine and Katsura, that internationally promoted and cemented these buildings as the pinnacles of Japanese traditional architecture. Meanwhile modern architecture completely transformed the landscape of Japanese cities. The work of Tange, Maekawa and Sakakura influenced by the Corbusian and CIAM principles became symbol of the postwar renewal of the country. Some of these designs, like Hiroshima Memorial and the Kagawa Prefectural Hall by Kenzo Tange make modernist reference to traditional Japanese architecture.

At the beginning of 1960s a second generation² of postwar architects began practicing. Their work, recognized as Metabolism, became the synonym for Japanese contemporary architecture. They draw international attention and put Japan on the world architecture map. Hajime Yatsuka(2011) recognizes Metabolism as the final stage of modernization in Japan, after this the world view of Japan and its architecture is one of a modern, contemporary nation. The images coming from Japan in the 1960s the West perceived as bold, progressive and at times shocking. The architecture was modern, international, and uniquely innovative. The creative energy that built in the 1960s blossomed in the 1970 Osaka World Expo. This show presented Japan on the forefront of innovation, technology and creativity in field of architecture, and was considered the peak of the decade-long Metabolist discourse filled with optimism for the future of Japanese society.

² Japanese architecture history is marked by different “generation of architects.” Going by decades a system of master-student is established and lineage of knowledge recognized. In the first generation of Japanese architects belong names like: Kenzo Tange, Kunio Maekawa, Junzo Sakakura... Second generation: Arata Isozaki, Fumihiko Maki, Kazuo Shinohara, Kisho Kurokawa, Kionori Kikutake.. Third generation: Tadao Ando, Itsuko Hasegawa, Tokyo Ito, Hiromi Fujii..

This optimism and trust in technological progress embodied by the Metabolists architects were products of the economic and social climate in Japan. After the defeat in World War II, Japan rebuilt itself fast and experienced rapid economic growth. The mission to rebuild the society was almost complete by the beginning of the 1960s and Japan enters the new decade as fully modernized nation. The inauguration of the Hiroshima Peace Memorial in 1955 was a symbolic step and political statement of Japan's new historical mission to dedicate itself to world peace. The 1964 Tokyo Olympics were a statement of a modern nation that had fast post war recovery and economic growth. The Osaka Expo in 1970 showed the world a nation that led in innovation and success. Each of these three events conveyed their messages through architecture. Architects and their work became the nation's alter ego. This heroic post-war period is represented with even more heroic projects - buildings and paper architecture.

This enormous energy that culminated during the Osaka Expo in 1970 was disrupted in the following decade. The 1973 oil crisis dramatically changed the landscape of Japanese society. The bold utopian projects lost their grounding in the new reality hit by the economic crises. The projects were downsized, and the international activities of Japanese architects halted.

The most interesting production in this period occurred in the housing sector. Kazuo Shinohara offered a new spacial reality rooted in the Japanese traditional understanding of space. At the same time Arata Izosaki, drawn to the West, produced brilliant, hybrid Neo-Paladian architecture, yet it was architect Kurokawa who was probably the most successful architect in terms of production—a national superstar of the time. His firm had more than 100 employees, designed over 35 buildings and had monthly appearances on TV (Urban 2012, p.91). In 1977 Charles Jencks published *The Language of Postmodern Architecture*; the cover of the book is designed with a photo of the Ni-Ban-Kan building by Minoru Takeyama. The author praises Japanese architecture as a true example of postmodern architecture – “unlike Westerners [they] have been able to be modern and traditional without compromising either language,” (Jencks 1977, p.87).

In 1978 The Institute for Architecture and Urban Studies in New York organizes an exhibition titled: “A New Wave of Japanese Architecture” that established the new names of Japanese architecture in the decade that followed.

The 1970 were the transitional years of Japanese architecture. After the oil shock in 1973 Japanese discourse reexamined its positions. As this research will show, for several years the international communication stopped. Japanese architects began to re-examine and restate their positions. Some of them, like Shinohara and Kurokawa, began exploring different aspects of Japanese society and building tradition, while others like Isozaki repositioned their work in opposition to Western architecture. The 1960's blind dogmatic trust in modernity was abundant and architects started freely exploring their interests and architectural believes. This are the formative years of the next third generation of Japanese architects. By the end of the decade a new entirely transformed is ready to be presented to the world.

The 1980s were one of the most vibrant periods of the Japanese architecture scene. Starting in 1983, and continuing for the next 10 years, Japan entered the so-called Bubble Economy period. The huge investments resulted in enormous architectural production which New Wave architects used to triumph on the international architecture scene. The bold work of the Japanese architects astonished the world. The third generation of architects - Tadao Ando, Shin Takamatsu, Itsuko Hhasegawa, Toyo Ito, Hiromu Fujii joined the list of the already established names like Arata Isozaki, Fumihiko Maki, Kazuo Shinohara and Hiroshi Hara. Labeled as Modern, Postmodern, Deconstructivist or Neo-Paladian. the plurality of styles, forms and material was essentially and uniquely Japanese. In late 1980s, Japan also opened the doors for international architects. Most notable were the events Artpolis in Kumamoto Prefecture and the Fukuoka housing projects organized by Arata Isozaki. Isozaki's international connections lead to hosting the *Anywhere* conference organized in Yufuin in 1992.

In the early 1990s, the economic bubble burst, and Japan entered a period of recession after ten years of economic boom. Investments in buildings dramatically declined, particularly in the cultural and public sector. Regardless, a new generation of architects that built upon the same architecture liberty of their bubble era predecessors. Although the economic power of the investors limited the extravagance of the projects, the work of the architects was still identified as creative and innovative design. Names like Shigeru Ban, Kazuyo Sejima and Kengo Kuma joined the long list of Japanese architects that fascinated the international audience. In contrast to the vibrant, visually, materially and spatially “loud” architecture from the bubble era, Japanese architecture of the late 1990s was sober and grounded in the new economic reality.

Examining Japanese architecture scene during the second half of the twentieth century shows one of the most vibrant architecture discourses of the century. The rapid development and the huge economic growth were like no other place in the world. Because the lifespan of buildings averaged thirty years, the stylistic freedom of and demand for Japanese designers was unimaginable in Europe and America. The explosion of formal, spatial and material plurality, and hybridized stylistic language that explored traditional, contemporary, Western and Japanese elements was the most puzzling feature of Japanese architecture. The architecture that has been produced in Japan in many parts of the World would be impossible.

The uniqueness of Japanese architecture is undeniable, but what makes it special is its historical background. One-hundred and twenty years ago in Japan, the concept of architecture was a completely new thing, and there were debates regarding what words should be used³. By the middle of twentieth-century, Japan was fully modernized. In a course of few decades Japan assimilated Modernism and built upon it, its own unique discourse. By doing so, it also established a dialog and dynamic relationship between its own culture and the West. Today, contemporary Japanese architecture is a source of inspiration for the whole world.

³ Chuta Ito's text published in *Kenchiku Zasshi* in 1894 - "Hoping to Change the name of Our Zoka Gakkai by Discussing the Original Meaning of the Word 'Architecture' and Thereby Choosing Its Translation"

3.2 Representation of Japanese Architecture

This research looks at the Western representation and contextualization of Japanese architecture. This chapter will identify the modes of representation of Japanese architecture, selected parts for analysis, and some aspects that refer to the general representation of Japanese architecture.

The field of architectural representation is most commonly associated with visual or physical representation of buildings. For example, the representation of designs through: renderings, drawings, models, sketches, and photographs or models of already existing buildings. This study is focused on discourse analysis of Japanese architecture and examines representation in text. Even though architecture is a primarily visual field and exists in physical reality, only in text is it truly contextualized in historical or theoretical narratives. According to Rattenbury (2002, p.xii), one learns to identify and define architecture of any form first by looking at a representation. These representational drawings, images, renderings and photos are almost exclusively accompanied by texts that interpret and contextualize them.

Going through the vast amount of information and texts written on Japanese architecture, texts can be categorized based on the period and topic of representation: texts that deal with modern and contemporary Japanese architecture, and texts focused on traditional and vernacular Japanese architecture. For this study, another categorization was made based on the author and the audience: texts written by Japanese authors intended for a Japanese audience, text written by Japanese authors accessible in Japanese and foreign languages, and text written by non-Japanese. If the two divisions are superimposed we get a field of six types of Japanese architectural representation in text.

The first division based on topic is a rough interpretation made for the purpose of this study. Particularly, the topics of contemporary Japanese architecture often have been discussed in relation to traditional architecture. Especially in books, it is difficult to talk about

contemporary architecture without mentioning and touching on the specific history of Japan. But when it comes to magazine articles, which are the primary data for the analysis of this study, this distinction is very clear and direct. Most of the magazines focus on contemporary Japanese architecture, and the articles that cover topics of traditional Japanese architecture usually appear as part of special magazine issues focusing only on Japan.

The second distinction is much clearer. The material that exists only in Japanese language is available predominantly to the Japanese audience; these texts are written almost exclusively by Japanese authors, and have little influence on the Western architecture audience. Only scholars and researchers have access to most of these books. When it comes to magazines, the available data is enormous. Japan has several architecture magazines that publish on a monthly basis, and they target the Japanese audience.

The discourse developed inside Japan is completely different from the discourse of Japanese architecture produced internationally. In the case of works published by Japanese authors, most of the texts available are books written by famous Japanese architects or magazine articles that talk about their work. This means that the Japanese authors are actively involved in shaping the architecture scene in Japan. Non-Japanese authors on the other hand, are writers or researchers who passively observe the scene. In many cases, foreign authors do not live in Japan and they are not deeply informed about the socio-political and economic situation of the country. When it comes to the magazines articles, many of the writers also do not speak Japanese, preventing them from accessing information available only in Japanese.



Figure (3.1):
Modes of representation of Japanese architecture

In 1956, the Japanese publisher Shinkenchiku-sha created the magazine *Japan Architect* with the main purpose of presenting and promoting Japanese architecture internationally. The magazine had articles that were specifically designed to explain Japanese architectural culture to non-Japanese readers (Urban 2012, p.97). At the time, it was widely popular around world and in many cases, a primary source for information on contemporary Japanese architecture. During the 1970s, the international media paid very little attention to the production of architecture in Japan, so the magazine was the only source of information. In an interview, Tom Heneghan (2015) talked about the fascinating covers that *Japan Architect* had during the 1970s, with their black and white photographs overlaid with a “threatening color” (lime, orange) being vague but at the same time confident and tough, as if to say “we believe it will impress you.” Florian Urban (2012, p.97) states that although the main purpose of the magazine was to explain Japanese architecture, it never provided a clear definition of what was genuinely Japanese.

As this study aims to discover the Western understanding and contextualizing of Japanese architecture, the primary focuses in the analysis is made on writings and representation done by Western, non-Japanese authors.

3.3 Japan-ness in Architecture

This research uses the term Japan-ness and Japanese-ness to signify the broad and open understanding of Japanese elements/aspects/notions in contemporary and traditional Japanese architecture. The term is taken from Arata Isozaki's book "Japan-ness in Architecture" (2006) which covers the broad spectrum of words having the prefix Japan - Japanese, Japanesque, Japonica, Japonaiserie and also the translation of the Japanese word 日本的な (*Nibonteki*). This study will not focus on the debates for Japan-ness developed inside the Japanese discourse—meaning the question of *nibonteki*—but instead on the international, particularly Western understanding of Japan-ness in architecture and its history of development.

The word Japan-ness appeared internationally only recently with Isozaki's publication in 2006. But the concept of Japan-ness and Japanese-ness in architecture is a century-long debate. "The Book of Tea" by Kakuzo Okakura published in 1906 is probably the first publication in English that speaks about Japanese space. The book is a tea classic but this long essay speaks also of religion, philosophy, art, flowers and architecture. Okakura, who studied at Tokyo Imperial University under Harvard-educated Ernest Fenollosa, wrote the book in English. It is a book directly aimed at a Western audience to present the art and philosophy of Japan expressed through one of the most sacred Japanese rituals – the tea ceremony. Okakura, who understood very well Western culture and was highly educated about Asian culture, used the dichotomy Japan-West to build many of his arguments in the book. In it, he revealed a completely different system of values and appreciation of art in Japan from the one in the West.

The tea house is in many ways is considered the proto-space of Japanese architecture; from philosophical and theoretical understanding of the tea room, to the more direct, stylistic influences on the *sukiya-style* architecture. Okakura's book is one of the first writings in English that directly refers to the special qualities of the tea house:

"The tea-room is made for the tea-master, not the tea-master for the tea-room. It is not intended for posterity and is therefore ephemeral. The idea that everyone should have a house of his own is based on an ancient custom of the Japanese race, Shinto superstition ordaining that every dwelling should be evacuated on the death of its chief occupant." (Okakura 1964, p.37)

He also addresses the asymmetrical aspects of the space, versus the Western symmetry regarded as "useless reiteration" in Japan. The tea room offers freedom as ultimately democratic space, because before a great work of art there is no distinction between daimyo, samurai, and commoner (Okakura 1964, p.41). This text offered a serious platform for theoretical debate about Japanese art and the book influenced generations of artists and architects, among them Frank Lloyd Wright, who read it before his visit to Japan (Isozaki 2006, p.5).

Bruno Taut's visit to Japan is certainly one of the biggest milestones in Japanese architecture, and many in depth studies have chronicled its impact. In this particular case, it is important to mention his two books "*Fundamentals of Japanese Architecture*" published in 1936 and "*Houses and People of Japan*" first published in 1938. The first book is a translation of a lecture given by Bruno Taut in Tokyo on the 30th of October 1935 at the Society of International Cultural Relations (*Kokusa Bunka Shinkokai*). As part of the "Lecture Series on Japanese Culture" organized by the Society, Taut gave a lecture, now legendary, that framed the future of Japanese architecture. In this lecture he compared Ise Shrine with the Parthenon, and claimed that the Ise Shrines were "absolutely Japanese, more so than any other thing in Japan" (Taut 1936, p.15). Furthermore, he declared that the Villa Katsura is an "isolated miracle in the civilized world" and an example of "eternal beauty" (Taut 1936, p.20).

Taut was also blunt about what he did not like in Japanese architecture: “Japan’s arts could not rise higher than Katsura, nor sink lower than the Nikko” (Taut 1936, p.20). The second book “*Houses and People of Japan*”, a large cultural, economic, social, biological and historical observation of Japanese architecture, was based on the three years of research Taut conducted in Japan. Both of the books had great influence on Western audiences, particularly the Modernists. These studies framed Japanese architecture in a European perspective and opened the dialogue between Japan and the West. Taut admired Japanese architecture and saw potential for modern architecture in Japan, and a source of inspiration for the West.

After World War II, another great modernist, Walter Gropius, visited Japan in 1955. Gropius’s impressions of Japan can be found in an article published the same year of his visit in *Perspecta: The Yale Architectural Journal*. West meets East could have been the subtitle of this article in which the author essentially re-traces Taut’s findings. Gropius was fascinated by Japanese culture, and once more Japanese traditional architecture was reconfirmed as a solid basis to develop Japanese modern discourse. Among the photographs of ancient shrines, temples and villas were photographs of Kenzo Tange’s residence built in 1954 and three houses built by Kiyoshi Seike.

What followed in this line of international promotion were two books written and edited by Kenzo Tange: the first, “*Katsura Tradition and Creation in Japanese Architecture*,” was a collaboration with Japanese photographer Yasuhiro Ishimoto and Walter Gropius, who wrote a text published in 1960 by the Yale University Press. The second book, published in 1965 from MIT Press entitled “*Ise Prototype of Japanese Architecture*,” was written with architectural journalist and critic Noboru Kawazoe and featured photography by Yoshio Watanabe. These books advanced the debate of Japanese architecture further from the position established by Bruno Taut’s work. Both books were illustrated with photographs that brought the architectural works a step closer to an international audience. The photographs in the book for Katsura were curated

by Tange in a manner that accentuated “the modernist” characteristics of the building and loose their historical dimension. Looking at them is akin to looking at De Stijl compositions; the building is eliminated of its surroundings, roof and vegetation...

In the second book about Ise, Tange talks about the two defining forces of Japanese traditional architecture, Jōmon and Yayoi, as opposition to the European Dionysian and Apollonian models. Jōmon is the driving vital and heroic force and Yayoi is the aesthetic and more fragile force. Architecture in Japan is subjected to these forces and belongs to one or the other ideal. Yet, as Tange states, Ise is something different: “Here at Ise, at the starting point of the Japanese architectural tradition these two strings [Jōmon and Yayoi] are still insolubly fused” (Tange 1965, p.16). Ise is the Japanese Parthenon. Aimed at international audience, this book relies on the dichotomy of Japan –West; Japan is this the West is that. Tange writes: “The essence of Japanese culture as compared to Western culture, ...[is] the contrast between an animistic attitude of willing adaptation to and absorption in nature and a heroic attitude of seeking to breast and conquer it” (Tange 1965, p.18). Jonathan Reynolds (2001) defines this essay as a “modernist construction of tradition” which is “consonant with modernist aesthetic values.”

During the post war period, Tange was the most prominent figure of the Japanese architecture scene at home and internationally. As much as he was important as an architect who has built the most influential, early-postwar buildings in Japan, Tange was also the key figure in the international promotion of Japan, by developing the discourse of Japan-ness. He took the work of Taut and elevated it to a recognizable, icon for the Modernist movement. Tange’s connections with CIAM and TEAM X helped him to launch a discourse with unique values that did not solely rely on Modernism, but also drew from a long tradition of purist esthetics, which were deeply connected with the nature of the Japanese islands.

From the 1960s, with the surfacing of the Metabolist movement the international promotion of Japanese architecture became very diverse. The previously mentioned writings were the base platform upon which the theoretical dialogue of Japan-ness developed in the international architectural discourse. Afterwards in 1977, Kisho Kurokawa published *“Metabolism in Architecture,”* and the following year, Arata Isozaki curated the exhibition in Paris *“MA: Space-Time in Japan.”* Ten years after that, in 1987, David Stuart published *“The Making of a Modern Japanese Architecture: 1868 to the Present.”* Finally in 1988, Kurokawa published *“Rediscovering Japanese Space.”* This study found these four events as the most prominent in the further debate of Japan-ness in architecture. But this research considers the more direct communication through magazines as far more influential in the establishing of the Japanese discourse.

After a long line of books written on Japanese architecture, in 2006, one-hundred years after Okakura’s *“The Book of Tea”*, Arata Isozaki published *“Japan-ness in Architecture.”* Today, this is probably the most important book on Japanese architecture. It is the culmination of Isozaki’s work for the international promotion of Japanese architecture and summarizes a century-long debate over the essence of Japanese architecture. The book is collection of essays written by Isozaki throughout the years, but can be regarded as one, multi-layered summary not only of Isozaki’s work, but of the quest to answer: “What is the essence of Japanese architecture?” This is the critical question and not for historical, traditional Japanese architecture, but for the modern Japanese architectural discourse.

Since the beginning of the Meiji era, Japanese architects are faced with the idea of Japan-ness in architecture and are challenged to find and redefine it in their architectural production.

As Isozaki notes:

“For Japanese Modernists—and I include myself—it is impossible not to begin with Western concepts. That is to say, we all begin with a modicum of alienation, but derive a curious satisfaction—as if things

were finally set in order—when Western logic is dismantled and returned to ancient Japanese phonemes. After this we stop questioning.” (Isozaki 2006, p. 65).

Japanese architects modern or contemporary live on the crossroad between West and traditional Japanese. The admiration for traditional Japanese architecture created by the modernists Taut, Gropius, and Tange continues and is relived by every Japanese architect. It is like there is an invisible coordinate system where one is the axis of the Western discourses and the second is the axis of traditional Japanese architecture, and each architect finds his placement according to his preferences.

But what is Japan-ness according to Isozaki? Japanese-ness signifies the broad and open understanding of Japanese elements/aspects/notions in contemporary design. Exactly this multiplicity of Japan-ness, the vagueness of what this term denotes and its (non)existence as a cultural construct of Japan’s interaction with the West, raised the questions about Japanese architectural representation. Isozaki’s book gives a solid understanding of the two-sided specificity of the issue – on one side stands the Western curiosity for Japanese architecture, and on the other are Japanese discussions for contextualizing Japanese architecture history and creating Modern Japanese discourse in architecture.

One of the major concerns of this study is the relationship between Japan-ness in architecture and traditional Japanese architecture. As noted, modern Japanese architecture is built on the idea that traditional Japanese architecture is translated into Modernity. Furthermore, all the books that deal with Japanese Modern or contemporary architecture, without exception, touch on some aspects of Japanese tradition. This research looks at the ways in which tradition is introduced in a contemporary context while representing Japanese architecture in the West. It is important to understand how tradition is read through contemporary projects and why it is still playing such an important role.

Texts aimed at an international audience strongly rely on the dichotomy of Japan – West. Part of the reason is that these writings are aimed at a Western audience, but partially this is a product of eurocentricity of the architectural field. These presentations that initially were dialogue between Japan and the West, today have grown into definitions of Japanese culture by its difference to the West. Japan is what the West is not. This research looks also to identify these “points of departure.” When and how the West appears while representing Japanese architecture?

Florian Urban(2012) talks about Japanese ‘Occidentalism’ in architecture through the example of the Metabolists opposition between Japan and the West—Metabolist architecture presented as dynamic and the homogenized West presented as stagnant. This relationship was also promoted and used by Western writers and critics. Charles Jencks, Kenneth Frampton and others praised the Japanese awareness of tradition and used Japanese architecture as an example of Critical Regionalism and Postmodernism. This relationship also created a shift of opinion where being modern was no longer a privilege of the West.

Though being modern was no longer privilege of the West, architecture history was still predominantly a Western history. Japanese architecture while different from Western history in the twentieth century was interpreted mostly following the already established Western canons. Therefore, Metabolists were modernists, the architecture of the 1970s in Japan was Postmodern, Arata Isozaki was Neo-Paladian, Hiromu Fujii’s work was compared to that of Peter Eisenman’s, and Hajime Yatsuka’s work was classified as Deconstructivist. This study attempts to avoid this “trap” of labeling the periods according pre-established moments and discourses. Instead, the socio-economic changes that influenced architecture in Japan and the data gathered define the periods.

The work of the Metabolists in many respects has been paralleled with the work of Archigram and Superstudio, but as Hajime Yatsuka(2011, p.203) describes in his book

“*Metabolism Nexus*” the Europeans were involved in art criticism of a capitalist society, whereas Metabolists grounded their work in the “realities of the society, hoping to reshape it” and made an attempt to represent the nations superegos. This was the same for the postmodern period. Isozaki’s work, for example, has more to do with his personal interest in Western thought than in actual postmodern agendas. In the interview with Botond Bogner(2015), Isozaki states that a new approach in reading Japanese architectural history is necessary. For a very long time, Japanese architectural history was read on the “level of image,” where the image was detached from the actual reality of the socio-economic transformation of Japanese society. This is detachment was particularly common in Western media.

3.4 Representation of Japanese Architecture in Western Architectural Periodicals

Primary data in this research is derived from articles published in Western architectural periodicals that on the architecture produced by Japanese architects and the urban conditions of Japan. They were treated as historical artifacts to outline the contextualizing narrative of Japanese architectural discourse created during the 20th century. The huge amount of data found in magazines helped to provided not only material for qualitative, but also for quantitative analysis. Although the category Japan-ness by itself is a vague and very broad term, this study also looked for possible quantifiable, categorical results such as material, typology, form, religion etc.

As a primary source of information during the 20th century, magazines had an immediate and direct influence in shaping the architectural discourses of the time. This study seeks to identify the direct impetus that shaped the concept of Japan-ness in architecture. The Japanese discourse understood as a representation of design thinking (Senturer and Istek, 2000, p.74) was as much created through magazines as it was established through books and exhibitions. And while the books offered a purified version of the history, magazines targeted the initial, direct

understanding and interpretation of architectural works forming a repository of historical events in architecture during the twentieth century.

This study examines and derives data from the period between 1955 and 2005. The year 1955 is symbolically chosen as it comes one decade after the end of World War II and the year when the Hiroshima Peace Memorial by Tange was completed. At that point, Japan had finished its immediate recoveries from the war, with the Hiroshima Peace Memorial symbolically marking that moment. The year 1955 also comes five years before the launch of the Metabolist movement and gives a historical distance to review the period before 1960s. With the year 2005, this study covers exactly 50 years of press, though the choice was not made purely on symbolical level. In late 1990s the Internet was commercialized and created a bubble that burst in year 2000, eventually leading to a more stabilized market. In 1999 the first web-based architecture and design magazine, Design Boom, was created, and by 2004 it recorded a readership of roughly 17.000 per day, growing to 1.5 million readers per month in 2005 (Design Boom 2015). This expansion of the digital media was followed by the establishment of Dezeen, Arch Daily, and other web sites that took the primate from printed media as primary source of information. The boom in the early 2000s completely repositioned the role of the architectural magazine, making the magazines secondary source of architectural information. The year 2005 gives also historical distance of more than 10 years since the bubble economy crash in Japan.

Architecture media, particularly of the second half of the twentieth century, is truly diverse and offers a lot of material for analysis. The primary criteria for selecting the periodicals were continuity in print and “internationality” of the magazine. Despite the diversity in press, very few magazines targeted large audiences and even fewer had a long history of print. The idea was to select mass mediums that had true power in creating the opinions, and ones that were able to do that over an extended period of time. The following magazines were initially considered: Architectural Design, The Architectural Review, Casabella, Domus, L'Architecture

d'Aujourd'hui, Progressive Architecture, and Architectural Record; the AA files and Perspecta were included as two academic magazines. Additionally, the critical approach of all of the magazines and their involvement in the theoretical debates in the architectural field was considered. After the initial data collecting from Architectural Design (182 articles) and Casabella (91 article), it was clear that the amount of data would be excessively large, thus a reassessment was made in order to have better control over the process of analysis. The decision was made to limit the analysis data to three magazines: Architectural Design, Casabella and L'Architecture d'Aujourd'hui.

Architectural Design, the magazine with the most special issues dedicated to Japan was a clear choice. The connection of many Japanese architects with some of the editors of Architectural Design was an additional argument for the selection of this magazine. The historically avant-garde role of Casabella and the unusual pattern of data focused on Tadao Ando's excessive representation made this magazine the second choice. Having already Casabella as magazine from Italy, Domus was eliminated after some initial data collection and its similar editorial politics as Casabella. L'Architecture d'Aujourd'hui was chosen as the third magazine because it showed a diverse amount of data and heterogeneity in the general representational politics of the magazine. Progressive Architecture was eliminated because it ceased publishing in 1996, otherwise it would have been probably selected over one of the European magazines. The Architectural Review and Architectural Record were the first two magazines eliminated, based on their weaker editorial politics. Perspecta and AA Files are magazines published by architecture schools and their publishing history has varied annually, biannually or quarterly. Due to the low number of articles and limited audience they were not taken into consideration for the main methods of analysis.

The final number of collected articles totaled more than 600 articles. In the period between 1955 and year 2005⁴, the research encountered 187 articles in *Architectural Design*, 147 in *Casabella* and 311 articles in *L'Architecture d'Aujourd'hui* for a total of 647 articles pertaining to Japanese Architecture. In the course of 50 years, *Architectural Design* published eleven issues dedicated to Japanese architecture, *Casabella* published four and *L'Architecture d'Aujourd'hui* published seven – for a total of twenty-two issues. Out of these twenty-two issues, two are dedicated to a single Japanese architect – one for Arata Isozaki published February, 1977 in *Architectural Design*, and one for Tadao Ando published February, 1988 in *L'Architecture d'Aujourd'hui*. The year 1992 is significant for having two special issues published by *Architectural Design*.

During the process of data collecting, observations were made about the media coverage with special issues for other countries and regions. No data was actually collected but based on observation in the three magazines Japan is the most represented region with special issues. Apart from Japan, in the earlier periods around 1960s special issues for Mexican, Scandinavian countries, USA, Netherlands, France, Israel, North African countries, South Africa were published. In later years, these issues were found less frequently in *Architectural Design* and *Casabella*. *L'Architecture d'Aujourd'hui* on the other hand, had still has very heterogeneous content with issues on Spanish, Portuguese, Dutch, European Union, American and Brazilian architecture. This observation suggests increased interest in Japanese architecture over other regions, particularly in the later part of the twentieth century. Another way of interpreting these findings is that Japanese architecture has been more often distinguished as a unique discourse with regional qualities, whereas the Euro-American cultural regions had been subjected to a more unified discourse. This interpretation also suggests the solitary position of the Japanese

⁴ The change of the editorial politic in *Architecture Design* made the methodology of selecting articles inapplicable after year 1999. The data collecting for *Architecture Design* stops with year 1999.

discourse as the only “alternative” to Western discourse, over other architectural discourses occurring in Australian, other Asian, African and South American countries.

After collecting and examining the data, in all of the magazines, a gap was noticed in the decade of the 1970s (figure 3.2). In this period, very few articles were found, and most of them were on topics irrelevant to the general architectural discourse. Comparing the data and looking at the historical circumstances, it was evident that the Oil Shock Crises from 1973 had big impact in this period. The building industry was enormously affected and with that, the work of the architects in Japan. The bold, strong and utopian projects could no longer find grounding in the Japanese society. The architecture production completely changed and very few Japanese architects continued their international activities. This period was also marked by the international presence of *Japan Architect*, and the 1970s are considered among the best years for this magazine. It is possible that the good coverage provided by this magazine, influenced other magazines to write less on the topic Japan.

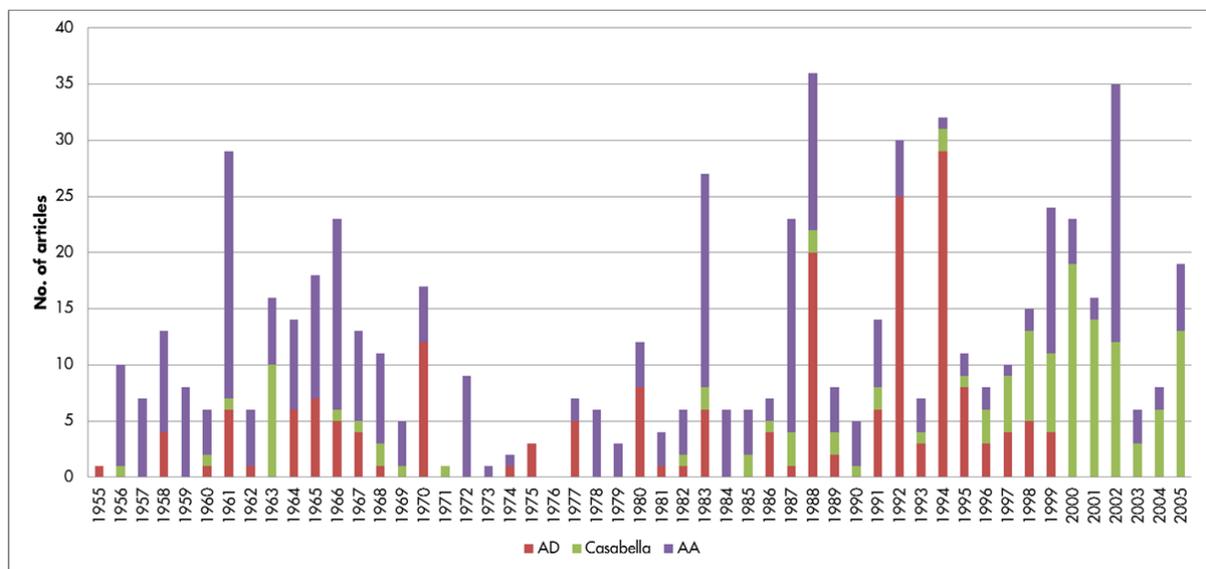


Figure (3.2): Representation of Japanese architecture in the three periodicals from 1955 until 2005

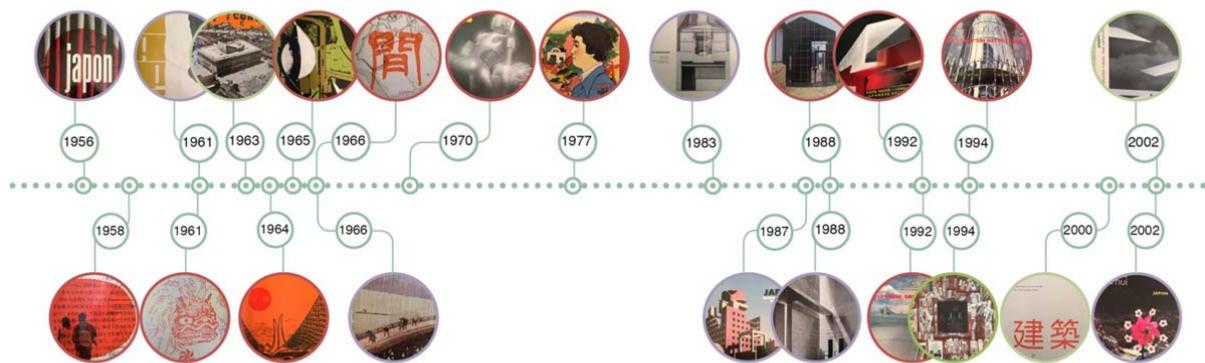


Figure (3.3):
Special Issues dedicated to Japanese architecture in the three periodicals from 1955 until 2005

The period from 1971 to 1977 has the lowest amount of data (figure 3.3). There are several years that magazines did not publish articles at all. In the years that few articles were published, they were on topics that are not very relevant for the general architectural discourse. Architecture Design published a total of four articles in 1974 and 1975. The 1974 article is a short round-up for Tsukuba Academic City, discussing the urban conditions and the future plans of the development, without mentioning anything about the architecture of the city or the authors of the plan. In 1975, three articles were published: an article on the Tokyo Love hotels titled “Castle Builders of Japan,” published in in the June issue; “How to Divert the Course of Architecture into Cartoon Form,” in the July issue; and “Developments in Urban Transport: Japan,” in the November issue. Out of all, perhaps the most interesting is the second article in the July issue. Analyzing the strange cartoonish forms in Japanese architecture, the author explains them as “[the] architect’s escape from the political reality” (Fawcett 1975, p.429). The only article found in Casabella was in the November issue of 1971. The article titled “Kurokawa Metamorphosis” presents the work of Kisho Kurokawa—notably in the text is the project for Nakagin Capsule Hotel. In L’Architecture d’Aujourd’hui, articles were published in 1972, 1972 and 1974. The 1973 article published in the July-August issue presents the commercial center in Kuzuha built by *Takenaka Koomuten* (Takenaka Engeeniring) and the article “L’Autoroute Cotiere

du Golfe de Tokyo et le 'Tunnele sous-marine' published in the March-April issue from 1974 talks.

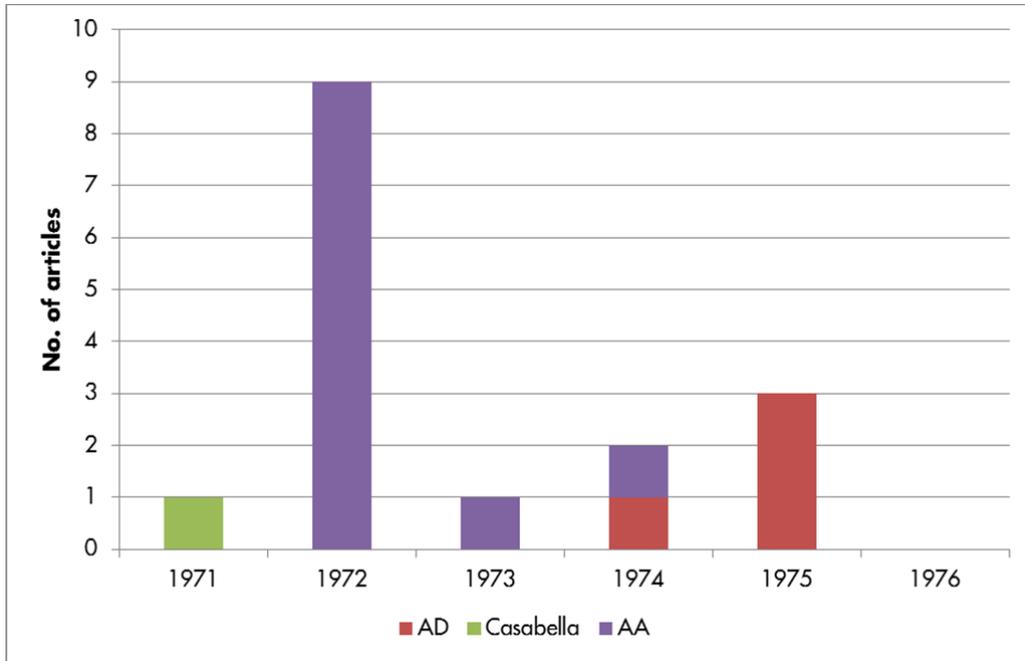


Figure (3.4): Representation of Japanese architecture from 1971 to 1976

The only departure from the general trend in all the magazines was found in L'Architecture d'Aujourd'hui's August-September issue from 1972 (figure 3.3). Dedicated to individual housing, this issue has a total of seven articles, one article on *minka*⁵ and six articles presenting contemporary housing projects in Japan. The *minka* article makes a special analysis and presentation of the traditional dwelling patterns in Japan. The other articles are shorter and more focused on drawings and photographs of the houses. This issue of L'Architecture d'Aujourd'hui seems to break the tendency of the period, but in fact, it is continuation of the previous pattern of the 1960s. The representation of the 1960s which will be more broadly elaborated in the next chapter is characterized by simultaneous presentation of Japanese modern and traditional architecture.

⁵ Japanese rural type traditional house

The general conclusion is that the Osaka Expo in 1970 is the last big event covered by Western media. Afterwards there was a long silence in the international scene. This period ends in 1977 with the February issue of *Architectural Design* (figure 3.4), entirely dedicated to Arata Isozaki. Symbolically, this can be viewed as a big comeback for Japanese architecture on the international scene. The same year *L'Architecture d'Aujourd'hui* (figure 3.6) also published an article on Kisho Kurokawa with additional text from the architect titled “Media Space or En-space.” From that year on, the number of articles slowly increased, and in the 1980s Western magazines had regular coverage of the Japanese architecture scene. Although the number of articles per magazine fluctuated, they all had stable coverage of the discourse. The peak for *Architectural Design* is late 1980s and early 1990s with four issues on Japan published in 1988, 1992, and 1994 (figure 3.4). Casabella continued coverage with several articles per year during the 1980s and 1990s, and peaked in the early 2000s with two issues on Japanese architecture in 2000 and 2002 (figure 3.5). *L'Architecture d'Aujourd'hui* stands out with its solid coverage in the 1980s and special issues in 1983, 1987 and 1988 (figure 3.6). Another special issue from this magazine appeared in 2002 following the trend of the early 2000s.

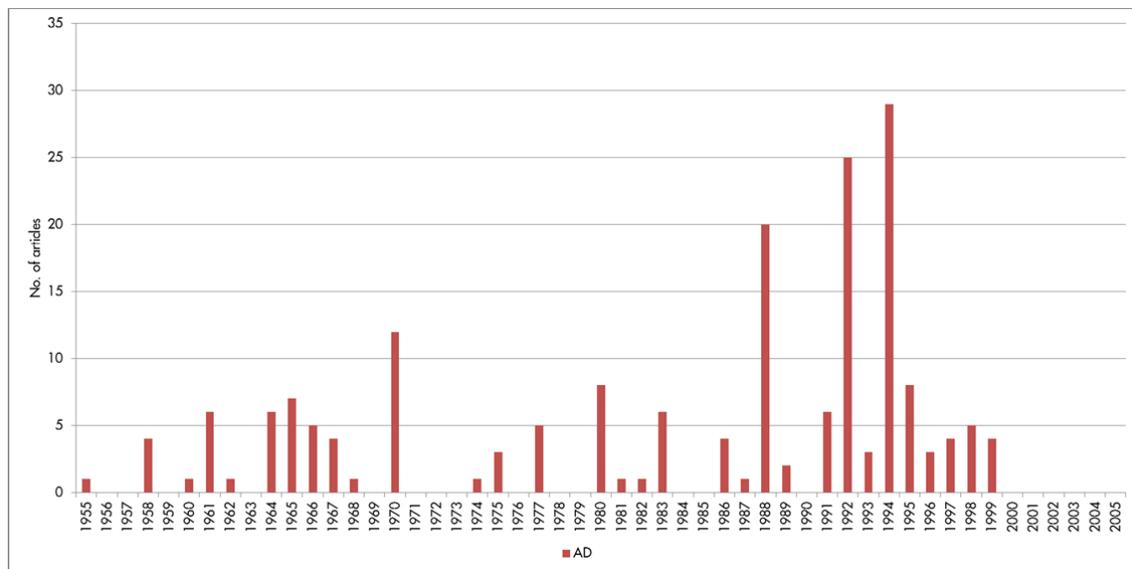


Figure (figure 3.5):
Representation of Japanese architecture in *Architectural Design*

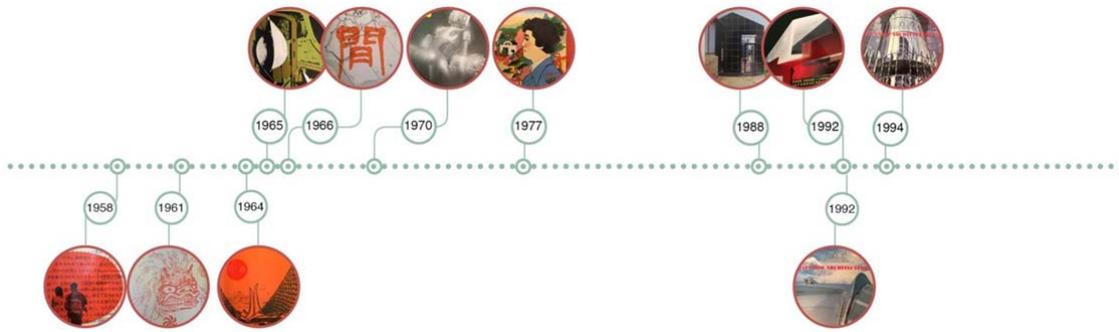


Figure (figure 3.6):
Special Issues dedicated to Japanese architecture in Architectural Design

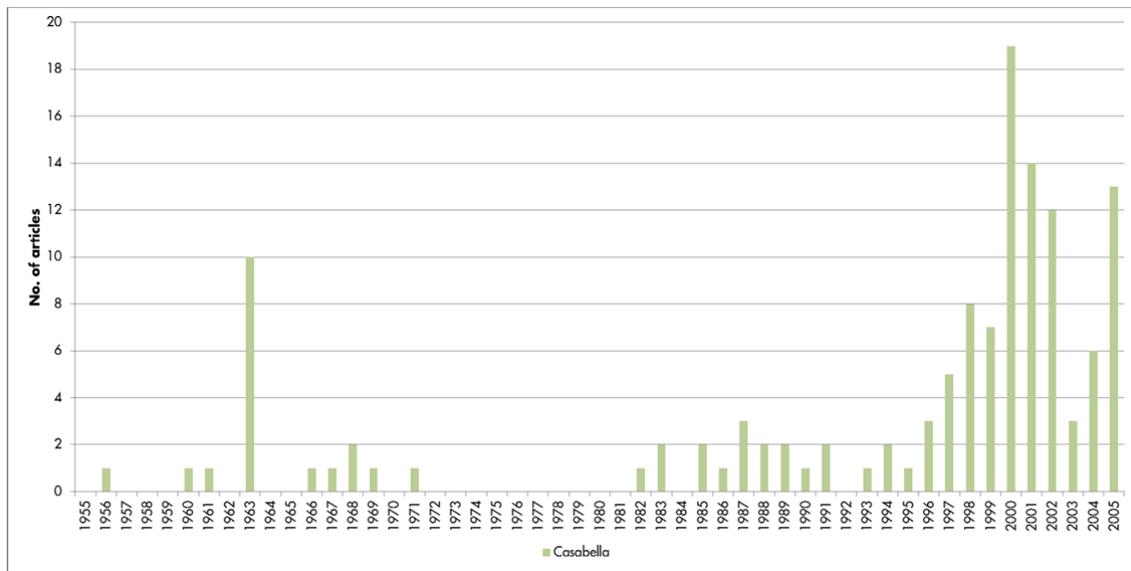


Figure (3.7):
Representation of Japanese architecture in Casabella



Figure (3.8):
Special Issues dedicated to Japanese architecture in Casabella

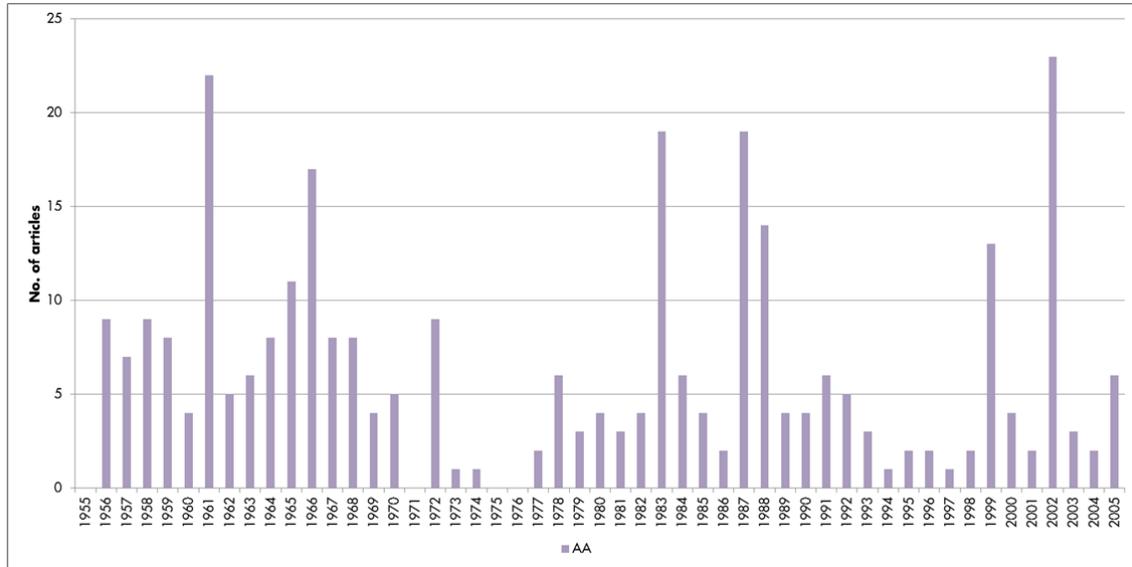


Figure (3.9):
Representation of Japanese architecture in L'Architecture d'aujourd'hui

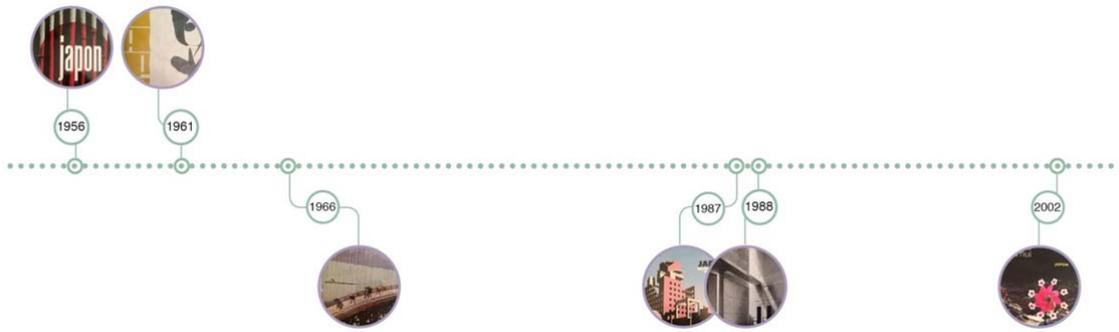


Figure (3.6):
Special Issues dedicated to Japanese architecture in L'Architecture d'aujourd'hui

Having the data gap in the 1970s, it was natural to question the relationship between the data in the 1960s and the data from 1977 onwards. As this was noticed in the beginning, while collecting the data from Architectural Design and employing the Grounded Theory approach of systematizing and analyzing the data during its collection, a choice was made to divide the data into two periods, and analyze the potential differences in the representation. The logic was that if

there were a difference in representation, it should be understood what those differences were and if there was continuity, the question would be how do these two periods relate. The following two chapters, chapter four and chapter five, will broadly discuss the findings of these two different periods.

4. Analysis of the Representation and Contextualization of Japanese Architecture in Architectural Periodicals during the 1960s

The analysis of the 1960s period covers data collected from three architectural periodicals from the year 1955 to around year 1970. In this period Modernism in architecture reached its peak, represented through the concept of International Style. Architecture magazines promoted architecture from all the corners around the globe. These were the debuting years of the Japanese architectural discourse on the international scene. This chapter investigates the modes of representations available during these first years of international presence.

The Tokyo Design Conference organized in 1960, symbolically represents the beginning of the Metabolist movement - the first authentic Japanese modern discourse that grabbed the attention of the international audience. A few years earlier architects like Kenzo Tange, Kunio Maekawa and Junzo Sakakura already had an international debut and their work was presented in several Western magazines. The post-war period in Japan was infused with energy for recovery and rapid development. In 1955 the Hiroshima Peace Memorial Museum, designed by Kenzo Tange, opened the doors to the world. Symbolically, this building represented a new chapter in Japanese history dedicated to promotion of peace and humanity, and the nation rose from the ashes of the war and looking towards the future. This positive energy was particularly visible in the discourse of architecture. From a historian perspective, these were the final years of the Japanese modernizations in the field of architecture, but at the same time, they were the years when the Japanese design thinking was established as a serious factor in the international scene.

The aim of this chapter is to give interpretation of how the West introduced and contextualized Japanese architecture in these initial years of international presence, to understand the world view of the most important architectural events at the time, and to see how these presentations correlate with the later presentations of the Japanese architectural discourse.

4.1 Japanese architecture in Architectural Design in 1960s

Architectural Design (AD) was published for the first time in 1930 under the name Architectural Design and Construction. Today it is published by John Wiley & Sons and its chief editor is Helen Castle. It is a British based journal, one of the most influential in the field that played prominent role in the Postmodernist debate. The most important role in the history of this magazine was played by Monica Pidgeon. She took the position of editor in 1946, turning Architectural Design and Construction into an international journal and platform for the most progressive debates in the field. Under the 30 years of editorial politics of Pidgeon, Architectural Design became the “journal you could not afford to miss” (Sharp 2009). The 1960s are the prime years of Pidgeon’s editorship.

In the period between 1955 and 1970, a total of forty-eight articles were published relating to Japanese architecture, but the most surprising aspect in this presentation is the number of special issues dedicated to Japan – six in the course of fifteen years. Observing the other presentations made by Architectural Design and comparing it with the presentations of other magazines on any region during this period, signifies a very determined and conscious focus on Japanese architecture.

The earliest article found in this journal is in the February issue of 1955. The importance of this article is clearly stated of its inclusion on the magazine cover. The bottom half of the cover is photography with a “Japanese motif” – black with a photograph of a dragon sculpture/relief, and the top half has a white background with red kanji characters spelling Nihon (日本 – Japan). The choice of the cover is remarkable as this issue is not entirely dedicated to Japanese architecture; only one out of the nine articles in this magazine is dedicated to Japanese architecture. The article titled “*The timber frame tradition*” (1955), is a brief and cursory introduction of Japanese tradition in timber architecture. The text gives information for the long tradition of wood usage and the dominant role of the timber frame as a structural element in

Japanese architecture from ancient times to current day. It also links the modern architecture with the Buddhist tradition: “The simplicity and restraint shown in the design of house and garden reflects the spirit of Buddhism” (1955, p.57). The article, followed by photography and drawings of modern buildings from the magazine *Kenchiku Bunka*, presents contemporary Japanese architecture as linked to a long ancient tradition of woodwork that is well translated in the modern contemporary conditions.

Between 1958 and 1968, a series of five issues dedicated to Japanese architecture followed (1958, 1961, 1964, 1965 and 1966). One issue contains an article and cover paying homage to Kunio Maekawa. Ten more articles were published in the in-between years, of which the article “Whatever Happened to the Metabolism” by Mike Jerome, is most notable (1967, p.208).



Figure (4.1): Covers of Architectural Design: April 1958, February 1961, October 1964, May 1965, March 1966 and June 1970

1958 issue

The 1958 issue is guest edited by architect *Noel Moffett*. He personally visited Japan, wrote the text, and took most of the photographs for the magazine. This issue is an extensive and in-depth presentation of contemporary Japanese architecture, with a well-structured review of traditional Japanese architecture. The cover of the magazine reflects the content and the main leitmotif of this issue. There is a photo of a young girl in modern dress and an older lady in traditional Japanese kimono; text on Brutalism from Kenchiku Bunka, written in Japanese, covers the whole page with Japan written in a designed, modern typography. The cover is a statement of the editor's intention to present Japan as “*place where the old and the new stand side by side*” (Moffett 1958, p.131).



Figure (4.2):
Cover and pages from Architectural Design April 1958

The introduction text is the most important part of this issue and takes the central part of the editorial. This text not only uncovers the state of architecture in Japan, but it goes much deeper in revealing the culture and history of the country. Presented as a “*culture of coexisting contrasts*”, this text puts a clear division between the traditional and modern architecture in

Japan. This is the most important aspect of Moffett's text - the clear explicit statement that the new modern aspects in architecture are not an extension of the traditional architecture in Japan:

"In Japan the new has NOT evolved from the old; rather the two exist side by side" (Moffett 1958, p.131). Later in the text Moffett states, *"in Japan the new is new and the old is old and remains so.."* (Moffett 1958, p.131), following with *"what is true of life in Japan today is also true of architecture. The new architecture has not evolved from the old; the two exist, side by side, tolerant of one another..."*(Moffett 1958, p.132).

Moffett unambiguously presents Japanese architects as Modernists who look up to the European architectural achievements: "he [the architect in Japan] considers his job to create architecture owing allegiance primary to the aesthetic discoveries of European artists..."(Moffett 1958, p.132). He doesn't deny the influence of tradition, particularly in the use of material and interior decoration, but Moffett is clear about Japanese Modernism as a product of the European influence, "There is no doubt that Europe has been the source of inspiration" (Moffett 1958, p.138). The part of historic overview of Japanese traditional architecture is focused on wood, carpentry and, standardization and modulation achieved with the tatami mat. He says that Japanese traditional architecture is "essentially 'modern' in form and character" (Moffett 1958, p.132). In this presentation, Villa Katsura is an unavoidable subject described as "beautifully proportioned and starkly simple, is astonishingly modern in atmosphere and treatment" (Moffett 1958, p.136).

The second part of the presentation is the work of the leading architects at the time and includes Sutehmi Horiguchi, Antonin Raymond, Kunio Maekawa, Junzo Sakakura, Kenzo Tange, Hiroshi Oe, Ken Ichiura, Kioshi Seike, Kazuo Shinohara and buildings of Shimizu Construction Company. This is one of the rare occasions when the work of Kazuo Shinohara is presented in AD, yet AD on several occasions has represented Antonin Raymond as a Japanese architect.

This issue of AD sets the course of representation that will follow in the other special issues. Japanese architecture is observed from two stand points: firstly that of modern architecture, and secondly that of traditional architecture. Although related, they are seen as separate entities—first is product of and heavily influenced by Europe and mildly shaped by tradition, while the other is elegant and beautifully proportioned—the result of centuries of accumulated wisdom, resulting in pure patristic “modern” form.

1961 issue

The 1961 issue, edited by Alison and Peter Smithson, focused on contemporary Japanese architecture only; there was no interest covering traditional Japanese architecture. The introductory text written by the editors titled “The Rebirth of Japanese Architecture,” suggests that the revival of Japanese modern architecture is the direct result of Le Corbusier’s work in India (Smithsons 1961, p.55). For the Smithsons, Le Corbusier’s work in Chandigarh “has given an understanding of the nature of architecture and feeling of hope to all the postwar generations of Japanese architects.” The contemporary architecture work in Japan and its esthetics is the product of Corbusier’s influences according to the text. Antonin Raymond, with his Readers Digest Building, placed Japanese architecture on a world map and Tange sustained this position.



Figure (4.3): Cover and pages from Architectural Design February 1961

The issue has two parts, the first where the editors present Le Corbusier's work in India, and the second part, is a presentation of Japanese architecture. The work of Le Corbusier in this presentation is of secondary importance, and its presence in the magazine is to testify its influence in Japan. The primary focus of the presentation is the newly "revived" Modern Japanese architecture that is presented through the work of Antonin Raymond, Kenzo Tange and Kunio Maekawa, and two texts titled "Short History of Modern Japanese Architecture" and "Technology and Humanity," Tange's presentation at the World Design Conference in Tokyo. Antonin Raymond's position in this context is particularly interesting. He is not Japanese but belongs to Japan, having "brought Corbusian Modernism" to Japan. At the beginning of the issue there is an interview with Raymond made by Tange, where again Raymond represents the Western eye on Japan, the eye that discovers and infuses energy. It is important to note that Frank Lloyd Wright is also mentioned in this issue, but in a context that only solidifies Corbusier's influence in Japan. His work in Japan is characterized as "individualistic", and on the basis that is difficult to "imitate," Prone to maintenance problems, the authors of the text argue that Wright's work went "out of fashion."

The presentation can be characterized as completely Eurocentric. The entire discourse of Japanese Modern architecture is presented through a Western perspective, meaning that Japanese architecture is discussed through the influence that Corbusier and European Modernism had on Japan. The changes in the discourse are labeled "rebirth" as if something has died and has been resurrected by Le Corbusier's work in India and Antonin Raymond's Readers Digest Building. The choice of Kuno Maekawa as ex-student of Le Corbusier is another argument on this line. And yet, the authors fail to recognize the presence of Japanese traditional architecture reflected in the Kagawa Prefectural Office by Kenzo Tange. This is a presentation in the spirit of Modernism and the International style that looks for unifying elements and universalities.

1964 and 1965 issues

These two issues are perhaps the best representations of the architectural discourse in Japan during the 1960s. Both issues focus on contemporary Japanese architecture at that moment. The first issue covers the 1964 Olympics in Tokyo and the work of the Metabolists, while the second issue presents Japan through the work of Junzo Sakakura, Kunio Maekawa and Kenzo Tange. These presentations speak about the enormous positive energy flowing through Japan, the changes in Japanese society, and the cities and the architecture in the country. They both present a modern society on the go. Apart from Peters Smithson's critical approach to Kenzo Tange's 1960 Tokyo Plan, that raises questions and certain concerns about the plan, the remaining texts enthusiastic and express fascination for the work of the Japanese architects.



Figure (4.4):
Cover and pages from Architectural Design October 1964

Gunter Nitschke who is very familiar and well informed, covers the main texts from the 1964 issue. The twenty-eight pages of the “*Tokyo 1964 Olympic Planning versus Dream Planning*” article are impressive, elaborate, full of facts, and illustrated with numerous photos and diagrams to capture the “enormous constructive energy” (Nitschke 1964, p.428) that existed in Tokyo. The dream planning is presented with theoretical and conceptual plans for Tokyo. Although the

article is titled Olympic *versus* Dream planning, the article **does not really contrast the two**, rather presents **two sides of a same reality**. The first part, the Olympic planning, represents the physical transformation of Tokyo as a city and the second, the so called “Dream planning,” presents the transformation of the architectural thought in Japan.

In the second text, “The Metabolists of Japan,” Nitschke presents the work of the Metabolists and includes Tange and Isozaki’s work. The introduction presents Japanese culture, Shinto religion and Zen Buddhism, the deep connection of Japanese people with *nature*, and continues transformation on all levels.

“There is no such thing as Nature as an isolate, abstract thing, corresponding to a noun. Things are always only the end points, or rather, the intersecting points of events, the intermediate stages of processes, comparable to snapshots.” (Nitschke 1964, p.509)

The introduction is set as a scenography on which the work of the Metabolists should be presented. Although radical on a formal and rational level, the work of these architects is shown as a continuum of the same rational line of Modernism. The “different” in their work comes from their cultural background, and suggests why they see the world as a “living process” and create “active ‘metabolic’” designs.

“The pioneering spirit of modern architecture—the initiative in moving forward to new solutions in architecture and urban design—seems to have moved out from the source Europe.”(Dodd 1965, p.218)

This is how Jeremy Dodd begins his essay titled “Japanese Architecture Today” in the 1965 issue. This text praises the rapid development of Japan, but its main point is that Japanese architecture progresses the architecture knowledge assimilated from Western Europe. For Dodd, Japanese architecture is “forward looking and vigorous.” The text highlights a connection between traditional and modern Japanese architecture, but the main emphasis is on modernity. Modernity is the main driving force of the new Japanese architecture and contextualized as such.

In the same issue, the most important text is “Thoughts on civilization and architecture,” by Kunio Maekawa. The author identifies humanism as a core value of early European Modernism and sees Japan as a “source of influence contributing to the further development of Western civilization.” According to Maekawa, exactly this humanistic approach is what makes Japanese architecture different than the Western.



Figure (4.5):
Cover and pages from Architectural Design May 1965

Both of the issues present new, modern and advanced Japanese architecture, architecture that is bold, inspiring and innovative. They present a nation on the rise. But there is no doubt where this architecture belongs – this architecture is the product of Modernistic thought, influenced and provoked by the West. Japanese sensibilities and tradition is the layer that enabled a new and different outlook of the already established discourse.

1966 issue

The 1966 issue is completely dedicated to traditional Japanese architecture. Titled *Ma-The Japanese Sense of Place*, the issue is unique for the AD journal as something like this was not found in the period of 1960. AD exclusively focused on contemporary architecture. Written by Gunter Nitschke, this issue makes a comprehensive presentation of the traditional Japanese principles of

place-making, urbanity and space. As it is stated in the introduction Nitschke makes an important contribution to “further understanding of the Eastern art, which has hitherto been on a purely formal level.” The essays provide thorough historic presentations from the earliest periods in Japanese analysis of geometric order, accounts of Chinese and Buddhist influences, and discussion about symbols and sophisticated order. It analyzes Japanese urban principals and the place-making of religious complexes like Shinto shrines and Buddhist temples. The final essay analyzes spatial compositions in modern Japan. Here, Nitschke identifies three phases: the first, form making influenced by the West; the second, space making influenced by Le Corbusier's work; and third, place-making, presenting as examples Tange's Tokyo and Skopje plan and some other Metabolist work.

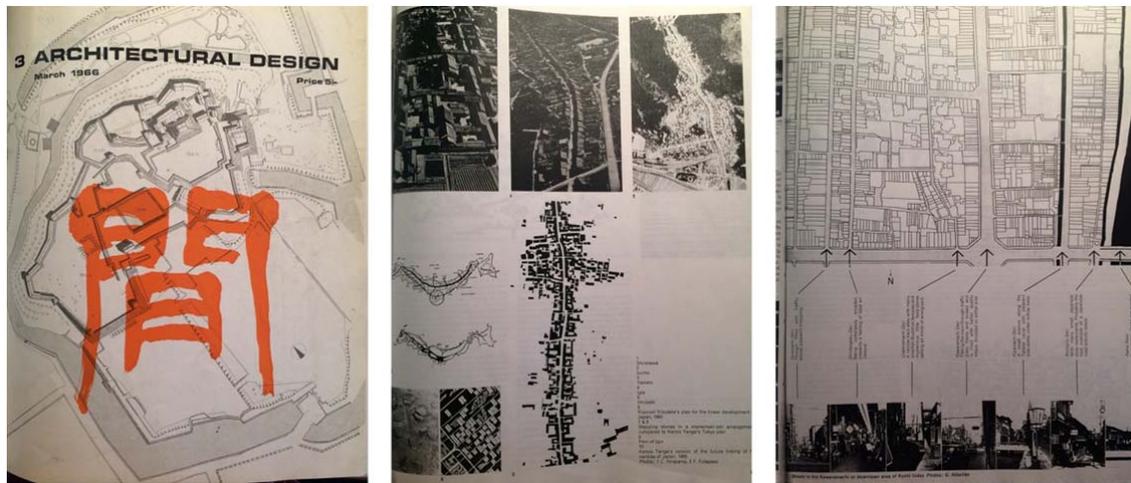


Figure (4.6):
Cover and pages from Architectural Design March 1966

1970 issue

The 1970 issue is the final and most provocative issue in a series of presentation of Japan. If the 1964 and 1965 issues presented a rising, bold architecture scene, the 1970 issue presents an innovative and progressive fully-formed architecture scene. Architecture that challenges, it is on par and even more interesting than the Western. This issue covers the 1970 Expo in Osaka, but it is in fact a presentation of Japan, as other national pavilions are not presented.

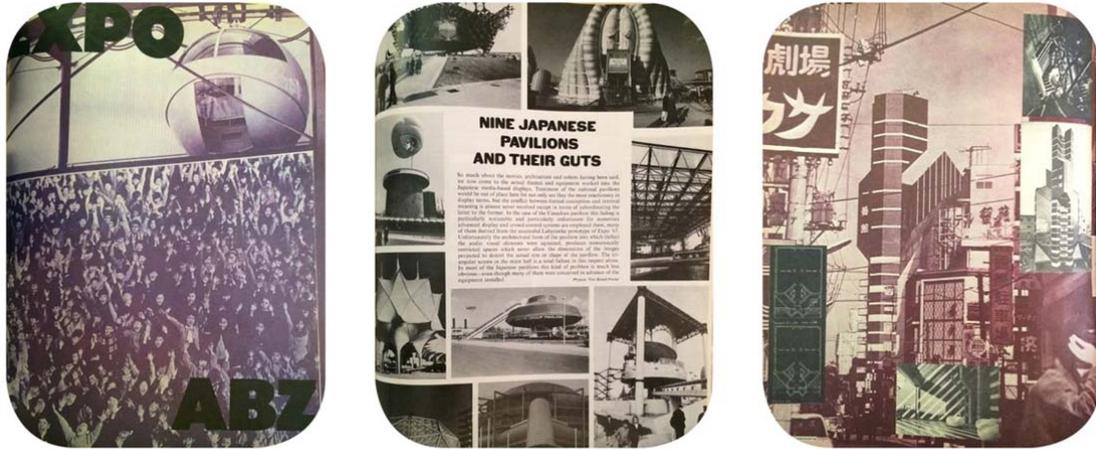


Figure (4.7):
Pages from Architectural Design June 1970

The cover, an image of two robots making love, is a provocative invitation in the world of Japan, where R is reserved for robots. The first article in the issue titled “EXPO” gives an A to Z presentation of the events, uncovering the wonders of the distant land Japan. “Nine Japanese Pavilions and Their Guts” uncovers the most magnificent, most advanced, most surprising, most ambitious, most grandiloquent, most integrated, most cumbersome, most delightful and most disappointing pavilion of the EXPO. The whole presentation is aimed to fascinate the reader, and present Japan as an advanced, future-oriented country. The issue is an informative facts full presentation that intrigues and provokes, but also transforms the reader’s opinion. After a decade of presentations, the 1970 issue describes a Japan that is not anymore a country in development and transformation, but a country that leads the way to the future.

4.2 Japanese architecture in Casabella in 1960s

Casabella was first published in 1928 under the name *La Casa Bella*. From 1954 until 1965, edited by Ernesto Nathan Rogers, the magazine was called Casabella-Continuità, and from 1965 to 1970, Gian Antonio Bernasconi took the editorial position and changed the name into *Casabella*. During these fifteen years during two different editors published total of seventeen articles related to Japan. Of those seventeen articles, ten were published in the 1963 special issue on Japan, six articles covered topics related to Japanese architecture and one article covered the Skopje's Master Plan competition won by Kenzo Tange.

Compared to the other magazines in this period, Casabella had less interest in Japanese architecture. With only seventeen articles over a course of fifteen years the magazine had less coverage of the Japanese discourse than other publications; in this case we can hardly speak about following the Japanese discourse. The articles exhibited depth in analysis and a similar pattern of representation as the ones seen in the other magazines. The presentations can be divided into two categories: modern Japanese architecture and traditional Japanese architecture.

Under the editorship of Ernesto Nathan Rogers, the magazine published a special issue in 1963 and two articles, one in 1956 and one in 1961. In 1960, Casabella-Continuità published an article by Rogers titled "Memory and Invention in Design" that was a lecture prepared for the World Design Conference in Japan. This indicates that he probably visited the country and had the chance to see Japanese architecture in person.

The article *Crisi del gesto in Giappone* was written by the French architect and designer Charlotte Perriand (1956, p.54). She personally visited Japan and made thorough presentations on the state of architecture in Japan. The author was fascinated by traditional Japanese architecture, for being modern before even Modernism existed, and expressed concerns that Japanese people were losing their instinctive design inspiration in favor of a mere copy of Western modernism. Perriand talked about hybridization of the architecture in Japan, and while aware that this was

something that historically was not new to Japan, she felt that Western modernism and traditional Japanese architecture were in collision to the potential detriment of traditional Japanese architecture. She observes how young Japanese architects were attracted more by Western modernism than traditional Japanese architecture, seen as a form of academism.

Giorgio Grassi's article *A Plan for Tokyo, 1960, by the Kenzo Tange Team* (1961, p.4) is another comprehensive presentation worth mentioning. In nineteen pages, Casabella shows all the details and parts of this anthological project. Grassi was well aware of the utopian aspects of the project saying that the feasibility of the project is of minor importance but its "integral construction in town-planning" (Grassi 1961, p.4) is the actual value of the project. The project was published in its entirety to be studied and not interpreted and criticized because this proposal "gives reasons to hope" (Grassi 1961, p.4) and Modernist dreaming. What followed were pages of textual analysis and concepts proposed by Tange's team.



Figure (4.8):
Covers of Casabella-continuità/Casabella: December 1961, March 1963 and July 1966

1963 issue

Titled *Japanese Architecture and Urbanism*, the 1963 issue overviews Japanese architectural and urban history and has balanced short presentations of contemporary events. In nine articles, this issue concisely covers all the important aspects of the discourse. This issue is one of the best found in this decade with most elaborate and historically accurate presentations. It is, equally covering the architecture as well as urban aspects in Japan—the editors clearly state that the issue does not have a critical approach but uses a more presentational and informative tone (1963, p.6). The presentation is opened with an article by political commentator, Giampaolo Calchi Novati, titled “Japan since the War,” that is a broad socio-political survey of Japan. The piece describes in elaborate detail the political system of Japan and the Japanese-American relations after the war. It speaks about the technological progress of Japan but also reports on social stagnation as a result of the instability in the country. This is a rare case of an architectural presentation about Japan to be accompanied by in-depth socio-political analysis.



Figure (4.9):
Cover and pages of Casabella-continuità/Casabella March 1963

What followed were three presentations that elaborated the process of modernization in Japan: the Meiji period article written by Eizo Inagaki, an article covering the period between the

two World Wars, and an article covering the Western influences in Japan. Next is the segment for urbanism: an article for the historical town-planning in Japan by Manabu Tajima, a young Japanese architect that at the time studied in Italy; and an article that analyzed the changes in the Japanese urban environment as a result of the new, modern architecture. Another article focuses on the work of the Metabolists and their utopian projects. The presentation finishes with two articles, *Civilization of Japan* and *A Picture of the Japanese Architecture*. The first focuses on the relationship of life in Japan and architecture, having a more social and cultural approach. The second is an overview of the latest architectural production, focusing not only on design, but also the clients who invest in these developments.

The whole presentation is set with a tone that does not approach the material critically, but creates a monograph of Japan. The goal of the issue is educational and therefore it is centered around the subject of Japan, and not on the production of specific architects. The parts covering the Modern movement in Japan and Japanese urbanism are the most valuable architectural lessons in the issue. These presentations have a good historical understanding of Japan. The architectural part of the presentation is the weaker part; the architecture production in Japan is presented in general, without a focus. Even the article on the Metabolists is neutral, without accent. This is the down side of the non-critical, but informative approach in this presentation. A positive aspect in this presentation is that this issue constitutes one of the less eurocentric issues dedicated to Japan.

After this issue, in the second half of the decade, Casabella published few more articles mainly focused on the Metabolists. One of the articles published 1967 is by the professor and art historian, Udo Kultermann. Kultermann published a book in 1961 called “New Japanese Architecture,” and later in 1970 he published a book on Kenzo Tange’s work. The other four articles were written by Italian architect Paolo Riani. Riani was based in Tokyo at the time of

writing the articles, and worked at Kenzo Tange's office in addition to teaching at Tokyo University. The articles are predominantly focused on urban issues and the work of the Metabolists.

Kultermann's article focuses on the Metabolists: Masato Otaka, Fumihiko Maki, Kiyonori Kikutake, Arata Isozaki and Kisho Kurokawa. He gives a comprehensive synthesis about the group's contribution to urban planning and architecture. Riani's first article focuses on the evolution of Japanese cities. He talks about the difference of Western and Japanese cities, the first based on permanence of beauty and the latter having a reverse approach. He talks about the change that Japanese cities go through in modern age, particularly with the use of new materials. His second article in the same issue focuses on Kyoto, seeing its urban future endangered by modernity. Another article by Riani titled *"The Town as a Biological Evolution"* is focused on the urban planning of Kisho Kurokawa. The author praises Kurokawa's work and his biological analogies and influences from traditional Japanese culture that are not "established through images bound to contingent situations, but through methods which can be generalized with critical reflection" (Riani 1968, p.10). The last article from Riani titled *"Experiments from Japan"* starts with the dichotomy Japan – West representing the differences in spatial understanding of the two cultures. He is fascinated by the reinterpretation of tradition in a Japanese context:

"Tradition doesn't consist in certain spatial continuities of temples and gardens, or the constructivism in pagodas, but in the way that one understands all these things in their meaning of "essence" and in their perfect coherence of their form with what generated them. The problem thus passes from the field of aesthetics to that of ethics, and this is the most important fact." (Riani 1969, p.4)

The article also talks about the conditions of the Japanese architecture scene. It criticizes the "uncritical copies" of modern buildings comparing them with nineteenth-century academism and commands the examples of the "cultural elite" in which the author includes the work of Otaka, Kurokawa and Maki. Paolo Riani's articles have a maturity of one who really understands

Japanese architecture and its architecture scene. It is clear that he has first-hand information and the articles take a critical stand unlike other articles that only report the situation in Japan.

The last article found in this period was published in November 1971. Without a signed author, the article “*Kurokawa metamorphosis*” presents prefabricated designs by Kurokawa. Following this, for the next eleven years Casabella does not publish articles covering Japanese architecture with the exception of two short segments presenting Hiromi Fujii and Takefumi Aida’s projects published in 1976, two. These spreads were taken from presented in the news section of *The Japan Architect*. Having only an informative character and being borrowed from JA, they were not taken into consideration in these analyses.

4.3 Japanese architecture in L'Architecture d'Aujourd'hui in 1960s

L'Architecture d'Aujourd'hui(AA) was created in 1930 by the French sculptor, architect and publisher Andre Bloc. This is the oldest and most famous French magazine for architecture. Edited by Bloc, who was early on influenced by Le Corbusier, this magazine quickly established itself as a progressive medium advocating for Modernism. Between 1955 and 1970, Junzo Sakakura was the Japanese corresponded for the magazine, and both he and the editor were Corbusian modernists.

Unlike the other two magazines, with dozen of articles per issue, L'Architecture d'Aujourd'hui in this period had editorial politics producing issues containing much shorter yet more numerous articles, occasionally exceeding forty to fifty articles per issue. The magazine has well-balanced, international representation, especially in its early years; the magazine with thirty-six correspondence from different countries and continents literally covers all the corners of the world. Japan in this period was represented with three special issues and more than two-hundred articles⁶. Although the work of Junzo Sakakura and Kenzo Tange, had been most represented, other names like Yoshinobu Ashihara, Kisho Kurokawa, Kionori Kikutake, Arata Isozaki, Fumihiko Maki were also often published. Lessor known architects like Yoshitaka Akui, Hayahiko Takase, Isoyu Yoshida, Yoshitaku Akui and Hideo Yanagi that today are unknown in the West also had their work represented.

L'Architecture d'Aujourd'hui had deep editorial politic based on thematic issues. In the early periods, topics were often based on typology, region and materials. The typology issues were always covering diverse regions with as many examples. The magazine served as a display for the latest fashion and achievements of modernist architecture. The pages of L'Architecture

⁶ To have a better overview of the data for the number of articles in the 3 special issues is taken the number of topics discussed in the magazine or the number of architects represented in the issue. The issue from 1956 has almost 50 articles divided in 9 categories, the issue from 1961 has almost 40 articles but presents 22 architects and the issue from 1966 has 40 articles divided in 9 categories. The total number of found articles was 212 but for better understanding of the data and comparison with the other two magazines the number was lowered to 131 with the already elaborated method.

d'Aujourd'hui were a true embodiment of the International Style, celebrating modern architecture from all corners of the world. The coverage of Japanese architecture on these pages was not any different than the coverage of Moroccan, Mexican or Yugoslavian architecture. All the architects fit in the same esthetic. For example, in an issue from 1958 covering individual housing projects, a house designed by Richard Neutra in Los Angeles was presented with the equal importance with Toshiro Yamashita's design in Tokyo; in an issue of 1959 a hospital in Padua by Daniele Calabi is presented in a same way as a dispensary in Tokyo designed by Kiyosi Seke, and in 1964, a Prefectural Cultural Center in Okayama by Yoshinobu Ashihara has the same treatment as a cultural center in Wolfsburg by Alvar Aalto. As a promoter of Modernism, everything that was published in this magazine can be contextualized in the broad narrative of the International Style. The only more critical approach was offered through the national presentations in single issues. For Japan, those happened in 1956, 1961 and 1966 (figure 4.4).



Figure (4.10):
Covers of L'Architecture d'Aujourd'hui: May 1956, October-November 1961 and September 1966

1956 issue

Edited by Andre Bloc and Juzno Sakakura as correspondent from Japan, the 1956 issue is foreword by the Japanese ambassador to France, Kumao Nishimura. Involving the ambassador of the country shows the importance of this presentation. But including the highest representatives of the country it is not something exclusive for the presentation of Japan. The year before, 1955, the presentation of Mexico involved the Mexican ambassador. This shows the dedication of AA to create truly comprehensive issues. The 1956 issue has fifty presentations divided in eight categories and an introduction by the ambassador. Additionally, in the segment of bibliography there are recommendations for books on Japanese architecture. The cover of the magazine features black and white photography of bamboos covered with the red sun of the Japanese flag; its opening page is a wide angle shot of the Ryoan-ji garden in Kyoto (figure 4.5).

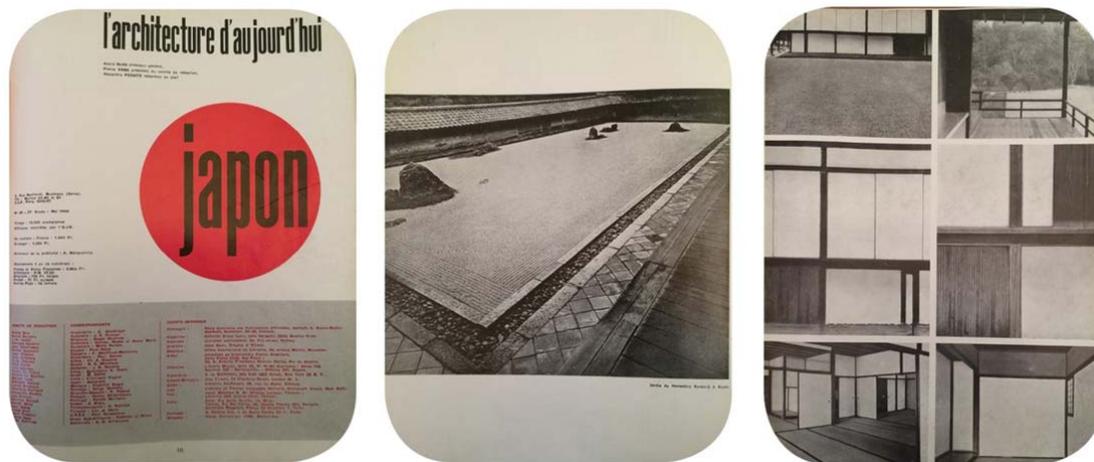


Figure (4.11):
Pages from L'Architecture d'Aujourd'hui May 1956: page III, page XXXIV and page 7

The eight segments of the issue are: Traditional Architecture, Habitats, Public Buildings, School Buildings, Public Health in Japan, Diverse Buildings, Multiple Usage Buildings and Industrial Buildings. The title of the segments are self-explanatory and apart from the first, dedicated to traditional architecture, the rest of the segments present the buildings without

deeper critical approach. The pages are filled with Modernist architecture buildings of all kinds, promoting the modern architecture of Japan. The textual explanations are limited to materials, composition, structure, typology and usage but do not critically approach the buildings. The part of selection was the critical point of in this issue, the rest is promotional presentation. But this is characteristic for all the AA issues in this period. The introductory part sets the course of the presentation and whatever else is presented aesthetically fits the Modern dogma.

The part of traditional Japanese architecture is the most interesting part of the whole presentation. It starts with a text about the Ise Shrine and Shōsō-in in Nara. Curiously, the plan of Ise is represented only with the drawing of one shrine, in contrast to depicting both of the lots, one empty and the other filled with the shrine's plan. The second text is presenting the Kyoto Imperial Palace followed by a text for Villa Katsura. The importance of Villa Katsura is clear as this presentation is much more elaborate than the other presentations. A full photography page made into a Mondrian like collage "testifies" the modernity of Katsura. The text *Living Traditional* covers the specificities of the daily habits of Japanese traditional life. There is a photo presentation from a ryokan in Kinuyama showing dining, sleeping on the floor and taking a bath in an onsen. The final two texts in this part are *Evolution of Architecture with Western Influences* and *Standardization in Japan*.

1961 issue

Titled "Japan 2," the 1962 issue is a continuation of the 1956 issue. Edited in a different manner, it is a much better presentation of the Japanese architectural discourse than the one made in 1956. The issue is not divided by building typologies, has fewer articles, and is concentrated on important buildings by the leading architects in Japan. The issue contains thirty-nine articles divided in three parts: two introductory articles, a section covering Japanese architects and their work, and a final part with articles covering seven individual houses.

The introduction is made with two articles, one by Yoshinobu Ashihara “Notes sur L'Architecture au Japon” [Notes on architecture in Japan] and the other by Lucian Herve “Japon: parallèles et divergences” [Japan: parallels and differences]. Ahihara’s article is focused on the state of architecture in Japan. He talks about the consulting firms and state work, training and status of architect in Japan, the building boom in the country, and differences of design in Japan and the West. Herve’s article is focused on traditional Japanese architecture and its esthetical translation into the modern period. The text and photography in the article compares traditional and modern architecture in Japan, their similarities, and the changes established with modernism.



Figure (4.12):
Cover and pages of L'Architecture d'Aujourd'hui October-November 1961

The part entitled *Architects*, opens with Le Corbusier and his Museum of Western Art in Ueno. It directly implies the importance and influence he had in the Japanese architectural discourse by mentioning that Maekawa, Sakakura and Yoshizaka were his students. Architecture presented in these pages was strongly influenced by Le Corbusier’s esthetic, or in the case of the annex of Miyako hotel in Kyoto designed by Togo Murano, the influence comes directly from the Japanese *sukiya-style*. The most dominant position in this presentation leans on Kenzo Tange’s Tokyo plan. In a ten page article, the plan is explained in detail, and the author

Alexandre Persitz (1961, p.98) states: “with the scale and novelty of his [Tange’s] project for Tokyo, he joined the great visionaries such as Sant’elia, Wright, Le Corbusier, [that are a] generation or more ahead of their age.” Circulation diagrams, photographs of models, and plans capture a vision that exceeds the usual presentations. This extraordinary project clearly presents a new vision never seen before. If the other presentations follow the already established path of the Modernism, this work stands out and speaks for a new way of doing things.

The third part, reserved for individual housing, presents several projects that are in the line of modernism and the interpretation of traditional architecture in a modern context.

1966 issue

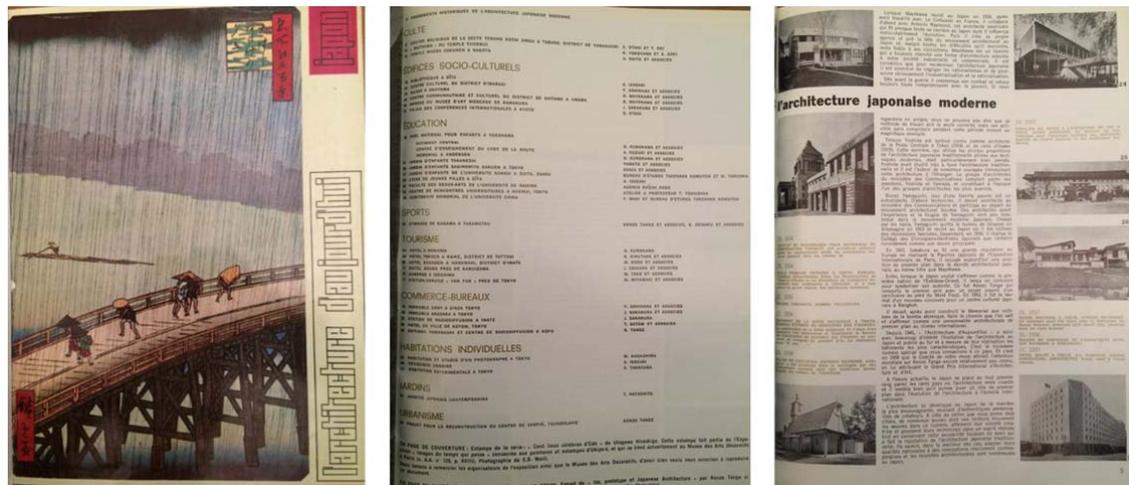


Figure (4.13):
Cover and pages of L'Architecture d'Aujourd'hui September 1966

The 1966 issue returns to the format of representation made in 1956, and has one introductory article and nine parts based on the typology of buildings. It covers: Socio-Cultural Buildings, Educational, Sport, Tourism, Commercial Buildings, Individual Housing, Gardens, and Urbanism. The whole issue covers forty articles of well selected work from famous Japanese architects. Additionally, the news segment covers two buildings from Japan from less known Japanese architects. Compared with the two previous issues this is a less successful presentation.

The projects published here are definitely more powerful than the ones in the issue from 1956, but taking into account that these was the most productive period of the Metabolists and that this issue is published after the 1964 Tokyo Olympics, this is a weak issue. AA publishes several articles in other issues that make much stronger impact than the articles published here. This issue instead of having well focused presentation showed the diverse hipper-production of the Japanese architecture scene.

The introductory article, *The Historical Origins of Modern Japanese Architecture*, is based on a paper by Teijiro Muramatsu published in *The Japan Architect* in 1965. It makes an overview of the genesis of modern Japanese architecture. Besides this text, the article for contemporary Japanese gardens, and the article for Kenzo Tange's Skopje plan are the most interesting presentations in this issue. The article covering gardens presents the differences between the Western and Eastern concept of nature. The first sees nature and man as "distinct wholes," (Hatashita 1966, p.cvx) opposing each other and therefore nature is treated as clay in sculptors' hand, while in Japan, man is part of the cosmos and obeys the laws of nature, therefore in Japanese gardens one feels "intimately linked with nature" (Hatashita 1966, p.cvx). It's a short but well balanced presentation explaining the Zen Buddhist influences in the contemporary design of Japanese gardens. The article for Skopje plan on the other hand reviews Tange's plan as "powerful and radical" extending the idea of the Tokyo plan (1966, p98).

Other articles

One thing noticeable in AA, is the absence or underrepresentation of the younger generation of Japanese architects. Although the work of Kurokawa, Kikutake and Isozaki can be found on the pages of this magazine, the intensity and the importance given is much less than that of *Architectural Design*. Even in *Casabella*, where Japan is completely underrepresented, the Metabolist movement appears as an entity, whereas in AA the Metabolists do not appear as

movement. This can be interpreted more as the result of the magazine's advocacy of dogmatic Modernism.

Even with this policy there are several interesting presentations that give a glimpse of a more vibrant and interesting architectural scene than the banal presentations made in the special issues:

- In the April-May issue from 1962, on the topic new cities and urban centers, there is a six page presentation of Kisho Kurokawa's helix city projects. The article gives broad explanation of the Metabolist principals of Kurokawa's work.
- The February-March issue from 1968 contains a rare, early presentation of Kazuo Shinohara and his *theory for residential architecture*.
- The same year, 1968, the September issue titled *Tendencies* features Kurokawa, Tange and Kikutake alongside Robert Venturi, Archigram, Cedric Price, Bruce Goff, Yona Fridman and others. Kurokawa presents "Two Systems of Metabolism." Tange's text, "From Architecture to Urban Design," presents his thoughts on function, structure, and symbol. Kikutake presents his Sado Grand Hotel.
- The October-November 1970 issue on Expo Osaka is perhaps most interesting, with an introductory text by Kenzo Tange titled "Progress and Harmony for Mankind"

These four presentations speak about truly progressive and innovative Japanese architecture. They reveal a new, fresh side of Modern architecture and urbanism. On the other hand, the presentation of Kikutake's Miyakonojo City Hall, in the January issue from December 1967, is a failed opportunity; it is a dull presentation, filled with facts about the building but no actual critical content that discusses the architectural qualities of this project. The same can be said for Arata Isozaki's Shibuya Project: City in the Air, presented in the November 1964 issue.

In conclusion, *L'Architecture d'Aujourd'hui* rigorously presented Japanese architecture during the decade of the 1960s. During this period, more than two-hundred buildings and projects had been featured in the magazine, but these presentations touched only the surface of what Japanese architecture was. This had much to do with the editorial politics of the magazine, which was a strong supporter of the Modernist movement. Junzo Sakakura as correspondent also had a significant role in what was the outlook of Japanese architecture.

Looking at presentations from elsewhere in the world, not much difference can be made between the architecture produced in Japan or anywhere else. Except in few cases when the regional specificity of Japanese architecture came to light, the rest of the presentations were reflections of the International style. The Japanese exception to these cases showed a nation of creativity that exceeds the Modernist esthetic, especially through the work of Tange and Kurokawa. The presentation of Shinohara's early work and several presentations on traditional Japanese architecture were also surprising as this magazine is heavily focused on Modernism and Shinohara was still relatively unknown outside Japan.

4.4 Discussion of the representation and contextualization of Japanese architecture during the 1960s

While the editorial politics of the three analyzed magazines are different, similarities were noticed in representation contextualizing narratives. Of the three magazines, Casabella has the fewest articles, and it is hard to speak about how the discourse was developed in this magazine, but the presentations published are among the best found in this period. The representation developed in *Architectural Design* is the most serious and elaborate. The editorials are dedicated not only to presentation but also to contextualizing of the discourse. With six special issues on Japan, more than any other country, AD shows firm commitment and interest to bring Japanese architecture closer to its readers. *L'Architecture d'Aujourd'hui* is the magazine that has the biggest amount of presented projects, but the work presented in this magazine is very one-dimensional. Unlike the other two magazines, AA presents a wide range of projects built in Japan, but the presentations are limited to the visual aspect of the projects. The works are rarely approached with a critical text that evaluates or properly contextualizes them.

A general conclusion about the presentations made in this period is that Japanese architecture was seen as an integral part of the International Modernist movement. Although many of the presentations spoke about the local specificities, differences in approach, and designing, the Japanese discourse is perceived as an extension of the modernity that was conceived in Europe. Even the Metabolism movement, as an original Japanese movement, was subjected and understood through these same lenses. The eurocentricity is not equally noticeable in all of the presentations, but the modernity of Japanese architecture is clearly understood as a product of European influences. Many articles in each magazine discuss the modernization of Japan during the Meiji and post-Meiji period, and the influence of European culture in this process. There is no doubt that the first generation of post-war Japanese architects was heavily influenced by European Modernists, but already in 1960s the traces of independent Japanese

discourse appear with the Metabolist movement and the Western media begins to recognize the difference of the Japanese discourse as unique to the country.

L'Architecture d'Aujourd'hui has the most rigid position in presentation. As an avid promoter of Modern architecture, the pages of this magazine catalog the developing events of the International style. Juzo Sakakura was the Japanese correspondent, and the selections made for the magazine celebrated the spirit of modernity. The most problematic issue in this magazine was the under-representation of the Metabolists. This is a result of AA's focus on already built projects and its blind believe in Modernism. Even when Metabolist work appeared, it was not properly contextualized. But this bias is not exclusive to the Metabolists, and other forms of architecture appeared in the magazine only when it conformed with Modernist principles. Louis Kahn, one of the biggest names of the late-modern architecture period, is the only architect that had issues dedicated to his work by AA during the 1960s—one published in 1962 and the other in 1969. The positive aspect in these presentations is that AA presented a wide variety of work produced in Japan. It was not limited to few names like in the case of Architectural Design.

The presentations made in Casabella show a solid understanding of the situation in Japan. The texts in this magazine always came from first hand sources including Charlotte Perriand, Giampaolo Calchi Novati, Eizo Inagaki, Manabu Tajima, Udo Kultermann and Paolo Riani, who all either lived in Japan or had researched Japan. Most of the texts do not have a heavy analytical approach, but few take a serious, critical stand. Charlotte Perriand's article is clear of the potential damages that Western modernity can produce in the Japanese context regarding the traditional Japanese architecture, and Paolo Riani makes the distinction between the uncritical acceptance of Modernity and modern Japanese architecture that keeps the “essence” of Japanese space.

The work presented in Architectural Design is heavily focused on Kenzo Tange, the Metabolist movement, and traditional Japanese architecture. If there are signs and traces of

Japan-ness in this period, they can be found on the pages of this magazine. Paradoxically, one of the most Eurocentric presentations is also found as a special issue published in this magazine. The February issue of 1961, edited by Alison and Peter Smithson, directly tied Japanese architecture to Le Corbusier's work in India. AD's editorial politics presented the most grounded and comprehensive review of the Japanese discourse in the 1960s. All the major events happening in Japan were well covered. The Metabolist movement was well represented with a proper understanding of its significance on a local and global scale, and there is awareness of the socio-economic factors that played an important part in the changing of Japanese architecture. Additionally there are several articles that openly criticized some of the projects produced in Japan. Finally, the publication presented traditional architecture not only as a history of Japanese architecture, but as something that had continuing influence in Japanese Modernism.

One noticeable characteristic of the articles from this period was the presence of traditional Japanese architecture and Japanese architectural history. These presentations often followed the writings on modern Japanese architecture, but there were several that were published independently. Parts of these writings, particularly in the special issues, were written for educational purposes; in this period, European and international audience knew very little about the history of Japanese architecture. But beside this informative approach, there was another type of presentation of traditional Japanese architecture that was in direct relation to modern architecture. Traditional Japanese architecture was often seen as "modern before modernity," and admired for its simple purist esthetic. This approach was a continuation of the early-Modern period fascination with traditional Japanese architecture and most of the presentations focused on the already famous architectural examples, such as Ise, Katsura and the temples in Nara. Notably in these writings, there was no direct reference to Bruno Taut and his significance in this context.

In conclusion, the discourse developed in Japan during the 1960s was perceived by Western media as an integral part of the Modernist movement. Though differences and specificities are recognized, sometimes even differences in theory like in the work of the Metabolists, the idea that Japanese contemporary architecture at the time was something completely different than in the West did not exist. Modernism appropriated everything that was designed in Japan. Japan-ness existed in the realm of traditional Japanese architecture, and the magazines recognized the specificity of Japanese architectural history. There are many examples of articles that identify the influence of tradition in Japanese modern architecture, but these articles do not distinguish the work in Japan as a unique discourse. Metabolism was the first original modern movement in Japan recognized for its different voice and new progressive avant-garde ideas; this work was often interpreted in relation to the Japanese cultural background, but it was still seen within the boundaries of Modernity.

These findings indicate that Japan-ness in contemporary Japanese architecture was not conceived within the Metabolist movement. As the next chapter will show, the early 1980s was the beginning of a new contextualization of Japanese architecture in the Western architectural discourse. Japanese architecture was significantly restructured beginning in the 1970s, but only in the late 1970s did Western media become aware of this shift. Prior to the shift, the work of Japanese architects was often wrongfully contextualized as post-modern, but from today's perspective, as the analysis will show, this work belongs to a different discourse that is deeply rooted in the Japanese cultural context.

5. Analysis of the Representation and Contextualization of Japanese

Architecture in Architectural Periodicals from the late 1970s until the 2000s

The analysis of this period includes data collected from three architectural periodicals from the year 1977 until year 2005⁷. Quantitative analyses were made on all the data; as for qualitative discourse analysis, the focus was more on the special issues and articles published during the 1980s and early 1990s. As the analysis in this chapter will show, the 1980s are the critical years for forming the international Japanese discourse. Japanese architecture in the 1980s established itself as independent, unique and culturally different from that of the Western world. While earlier in the 1970s some of the work produced in Japan was placed in a Postmodern context, in the 1980s this discourse would gradually separate and create a discourse of its own.

The 1970s were a long and economically turbulent period in Japan. The heroic enthusiasm and experiments of the 1960s were completing abandoned in the next decade. The economic crisis affected architecture production, and architects started working on projects that were grounded more in the everyday reality. The most provocative projects were done in the housing sector. By the end of the decade, a new generation of architects was born. In 1978, The Institute for Architecture and Urban Studies in New York organized an exhibition curated by Arata Isozaki under the title “A New Wave of Japanese Architecture.” With introductory text by Kenneth Frampton, the exhibition presented 11 Japanese architects and their work. This was the start of a long period of international promotion of Japanese architecture that has lasted until today. After a decade almost without international promotion, the 1980s opened a new chapter for the Japanese architectural discourse.

This chapter investigates the modes of representation during the 1980s and 1990s. Going through the three selected magazines, the study investigates what the West finds most fascinating

⁷ The change of the editorial politic in Architecture Design made the methodology of selecting articles inapplicable after year 1999. The data collecting for Architecture Design stops with year 1999.

about Japanese architecture, and how this “New Wave” of architects are understood and contextualized. The quantitative analyses look at numbers to uncover the most frequent “elements” and names in these presentations, and with qualitative analysis this study tries to understand what Japan-ness in architecture is.

5.1 Japanese architecture in Architectural Design from 1977 until 1999

This part examines a total of 135 articles published in *Architectural Design* (AD) in the period between 1977 and 1999. The study of the data includes quantitative and qualitative discourse analysis. In a period of 22 years, *Architectural Design* published 4 special issues covering Japanese architecture and one issue dedicated to a Japanese architect. This vast amount of data in *Architectural Design* allows one to follow how Japanese architecture got out of the shadow of the Post-Modern movement, detached from the Western contextualizing narrative, and established an independent discourse.

In 1977, Andreas Papadakis bought *Architectural Design* and published Charles Jencks’ book “*Language of Post-Modern Architecture and Architectural Design*.” Then in 1979, he took over the editor’s position at AD and produced its first issue on Post-Modernism (The History n.d.). From that moment, AD became a prominent magazine in the architecture debate, supporting the Post-Modern movement. As the analysis in this chapter will show, during Papadakis’ editorship, AD had a strong interest in Japanese architecture. In 1991, the magazine was sold from Academy Edition, Papadakis’ publishing company, to VCH, a German scientific publisher; John Wiley & Sons then acquired VCH in 1997, and this company publishes the journal today. The editorship changed twice during the 1990s: Papadakis left the position to Maggie Toy in 1993, and then Helen Castle, the current editor, took the position in 1999.

The year 1977 also marks the big come back of Japanese architecture in the pages of *Architectural Design*. The first issue of the year is entirely dedicated to Arata Isozaki, and is the first in a series of issues presenting the work of famous architects, titled *AD Profile* (Editorial 1977, p.4). It was Arata Isozaki's provocative presentation at the Art Net Rally in 1976, organized by Peter Cook, which led to this issue of AD (Editorial 1977, p.4) Always drawn to Western culture, he was one of the rare Japanese architects who had kept international contacts during the turbulent years of 1970s. This issue also had an unusual feature, something that hadn't been done in other European magazines before: short summaries of the articles in the Japanese language; this practice continued in all the other issues published in the same year.

In this magazine, the most important articles are those published in the late 1980s and early 1990s, during the highest peak of the bubble economy and the period right after the crash. There are four special issues published in these years and they perfectly capture the enormous energy that exists in Japan in that moment. In the years before, AD, as one of the main promoters of the Post-Modern movement, presents many Japanese architects in a Post-Modernist context. In the post-bubble era, Japanese architecture is still present on the pages of the magazine, but these articles speak more to the individuality of each Japanese architect.

Quantitative analysis

This part looks at the quantitative analysis made in KH Coder. The data processed was extracted from the 135 articles published in AD between 1977 and 1999. Searches were run for the most represented architect, typology and material. Text mining was also run on the data collected for the topic of Japan-ness, and Co-occurrence Network and Multi-Dimensional Scaling diagrams were constructed. The diagram of co-occurrence presents the potential relationships in the textual representation, and multi-dimensional scaling presents the level of similarity for the most repetitive word constructions in the text.

Looking at the number of published articles (figure 5.1), Arata Isozaki is the most represented Japanese architect in this magazine, with 14 articles. In this case, number of articles does not mean number of published buildings, as articles sometimes cover more than one. Also, this does not include mentions or representations of designs in articles that talk about the general Japanese discourse. With Arata Isozaki, these are the 5 most represented architects in the course of 22 years: Tadao Ando (12 published articles), Itsuko Hasegawa (9), Kisho Kurokawa (7), and Toyo Ito (7). The articles for Isozaki were mostly published from 1977 to 1992, and Ito's work appears mostly during the 1990s. Ando and Kurokawa are spread over the course of all 22 years, while Hasegawa's work is presented in the shortest period – six to seven years in the late 1980s and early 1990s.

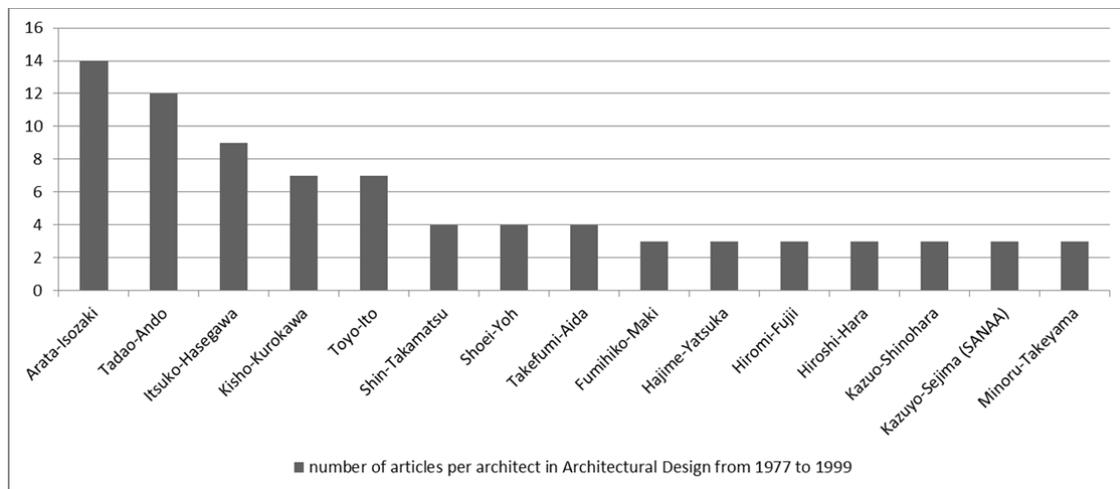


Figure (5.1): Most represented architects in Architectural Design between 1977 and 1999

When it comes to typology (figure 5.2), out of 149 buildings identified in this part of the study, houses are the most represented typology, with 37 appearances. If one includes the multi-family housing typology, this number rises to 47. This is almost one third of the total number of buildings presented. Museums are the second most frequent typology, with 27 published buildings; this number does not include galleries and art-centers. Cultural facilities in general –

museums, galleries, cultural centers, libraries, theaters and community centers – represent the next third of the all buildings presented. The last third is composed of highly diverse building typologies: port terminals, sports facilities, schools, city-halls, commercial buildings, mixed-use buildings, offices, governmental facilities etc. It is important to mention that, although houses are dominant in the overall typology numbers, cultural facilities in fact seem to be more dominant throughout the 22-year span. Between 1980 and 1983, in the course of 3 years, 16 houses were presented; additionally, 4 houses were presented in a single year in 1999. In contrast, museums have a more consistent line of representation.

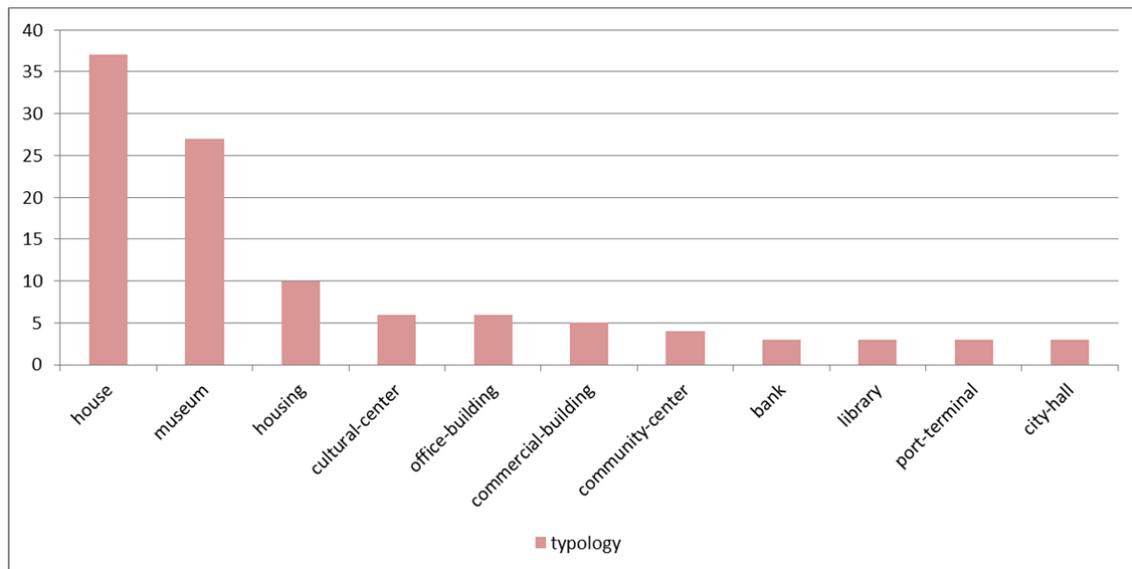


Figure (5.2):
Most represented typology in Architectural Design between 1977 and 1999

When it comes to materials (figure 5.3), the study of AD exhibits a wide range of materials used in the buildings presented. Notes on materials were made only in cases where materiality was explicitly mentioned. A slight inclination was noticed towards metals. Metal was popular among many architects during the 1980s. Aluminum was Itsuko Hasegawa’s favorite material and, as she is one of the most represented architects, this influenced the presence of this

material. So, in respect to material, it can't be said that a certain material is seen as characteristically Japanese. Traditional Japanese architecture was almost exclusively built in wood. With excellent craftsmanship, wood as a material has been strongly associated with Japan, but in this case, the numbers show something different. The number of articles that mention concrete is exactly the same as the number of articles that mention wood. When it comes to contemporary Japanese architecture, at least in this magazine, the material doesn't play a very important role. Only the special issues from 1988 and 1992 focus on material to certain extent. There the writers focus on the openness of Japanese architects to experiment with new materials, and the use of these materials in innovative way.

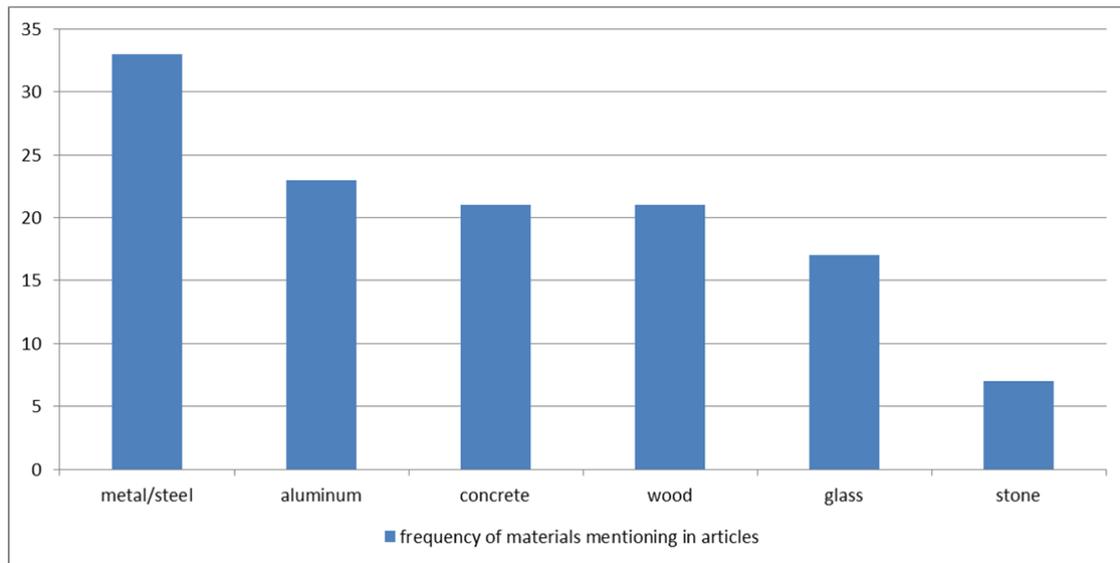


Figure (5.3): Frequency of mentioning materials in Architectural Design between 1977 and 1999

When it comes to form, space, composition or style, Japanese architecture has been presented in a wide variety. There is no specific formal, compositional or stylistic approach that has been observed as dominant. Particularly when it comes to form, Japanese architecture exhibits bold choices. Many of the texts describe complex formal and compositional

arrangements in the buildings, using cubes, cylinders, spheres and even pyramid shapes. Perhaps the bold and daring choices in formal compositions are one of the characteristics of Japanese architecture. Furthermore, these compositions are usually made with pure geometric forms. Minimalism in space is something that has often been tied with Japanese architecture. This notion has been imposed from the *sukiya style* architecture and, to certain extent, has translated into contemporary Japanese architecture, particularly in interior spaces. When it comes to discussions of Japanese space, it has often been observed and understood as either multilayered or/and minimalistic space.

The quantitative analysis in the category of history and tradition found that there are very few direct or specific references. When it comes to history, the most referred to moments are the Meiji period and the Metabolist movement. The references for tradition or traditional architecture are more frequent, though most of the time very general. They mention traditional gardens, techniques, space, and invisible tradition but rarely with exact and specific examples. The phrase “traditional Japanese architecture” covers a wide range of styles and architecture work. For example *minka* and *sukiya style* houses are two completely different entities, yet they both belong to traditional Japanese architecture. The concept of traditional architecture is presented with general terms and rarely specified other than through Zen gardens or *sukiya style*.

The socio-economic and cultural analyses, unlike in the other two magazines, are seldom mentioned here. Buddhism or Zen Buddhism and sometimes Shinto appear as factors that influence Japanese architects and their designs. This is often connected with the influences of traditional Japanese architecture. The representation of Japanese architecture has hardly ever been discussed in the context of the socio-economic environment in Japan. Only the presentations that are focused on the general Japanese discourse mention these factors.

The co-occurrence diagram generated in KH Coder from the texts coded as Japan-ness reveals a strong centrality on urbanity (figure 5.4). Urban reality is the main subject in many

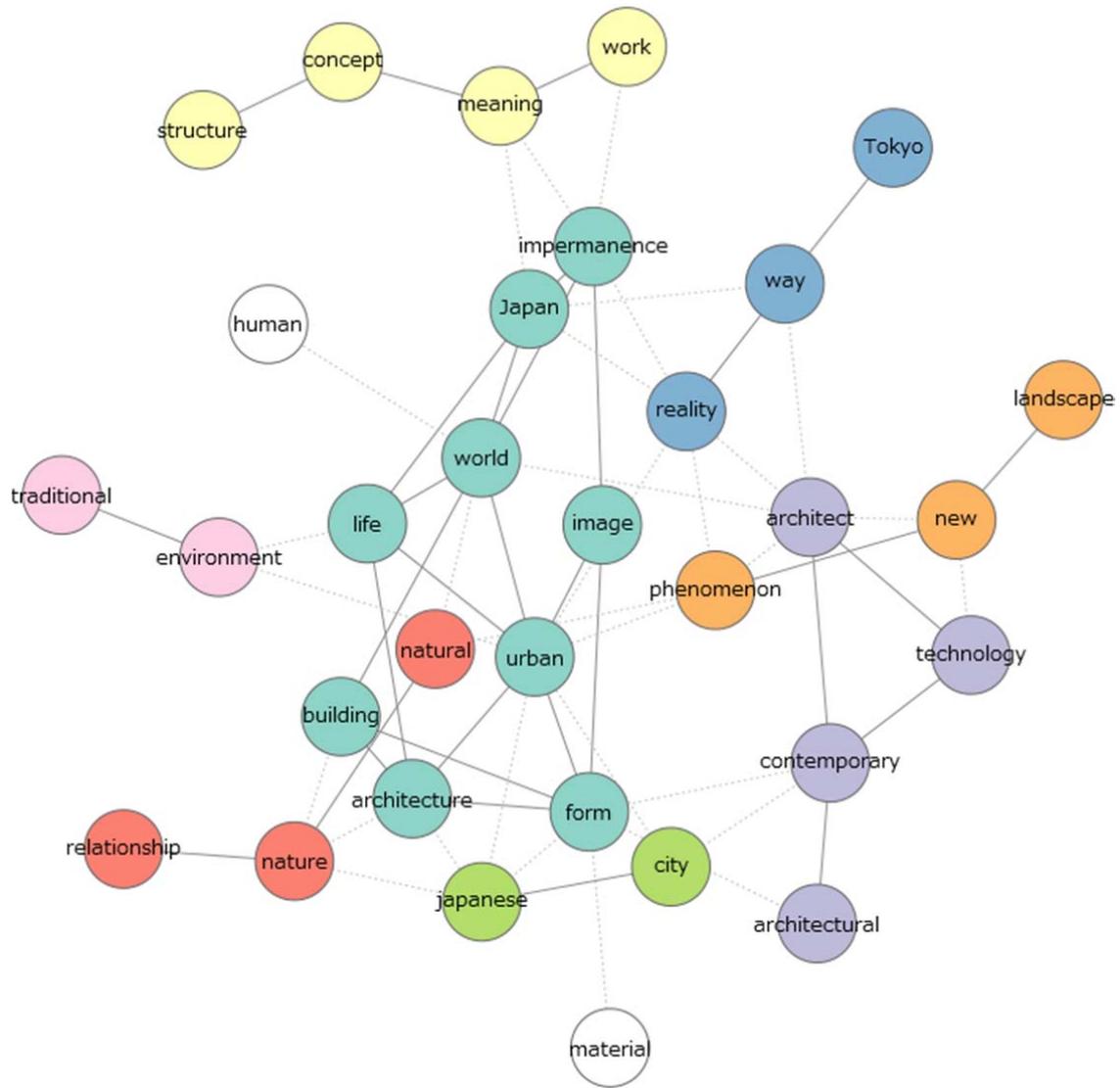


Figure (5.5):
Co-occurrence network diagram generated from the Japan-ness code of the AD articles

Applying higher parameters for word and document frequency makes the co-occurrence diagram even clearer (figure 5.6). The topic of the Japanese city and urbanity, the immediate environment, is a central theme in Japanese architecture, and all the other terms– landscape, nature, humans, materials and tradition – are of secondary importance. These other topics are the solutions, or ways of reacting, to the already existing urban conditions.



Figure (5.6):
Co-occurrence network diagram generated from the Japan-ness code of the AD articles

After testing different options and applying a different set of conditions in KH coder, a co-occurrence diagram of adjectives was created (figure 5.7). The co-occurrence of adjectives was tested also in Casabella and L'Architecture d'Aujourd'hui, but the codes did not produce diagrams with substantially insightful information. In this case, the diagram shows one big pool of adjectives (yellow) centered on the words “technological” and “high-tech”. On one side of the pool are words like: industrial, contemporary, technological, fragmented, common and new; on

the other side are words like: primitive, ephemeral, possible, dynamic and invisible. The symbiosis of these words creates a hipper reality that, contrasting the usual Western understanding of “technological” and “high-tech,” is very material and permanent. Another secondary layer that enhances the divergences in the main pool of adjectives is created by word like: symbolic, vernacular, small, natural and ambiguous. The “technological” and “high-tech” in the Japanese context is a product of a new set of symbols and relationships that are uncommon in the Western understanding of “technological.”

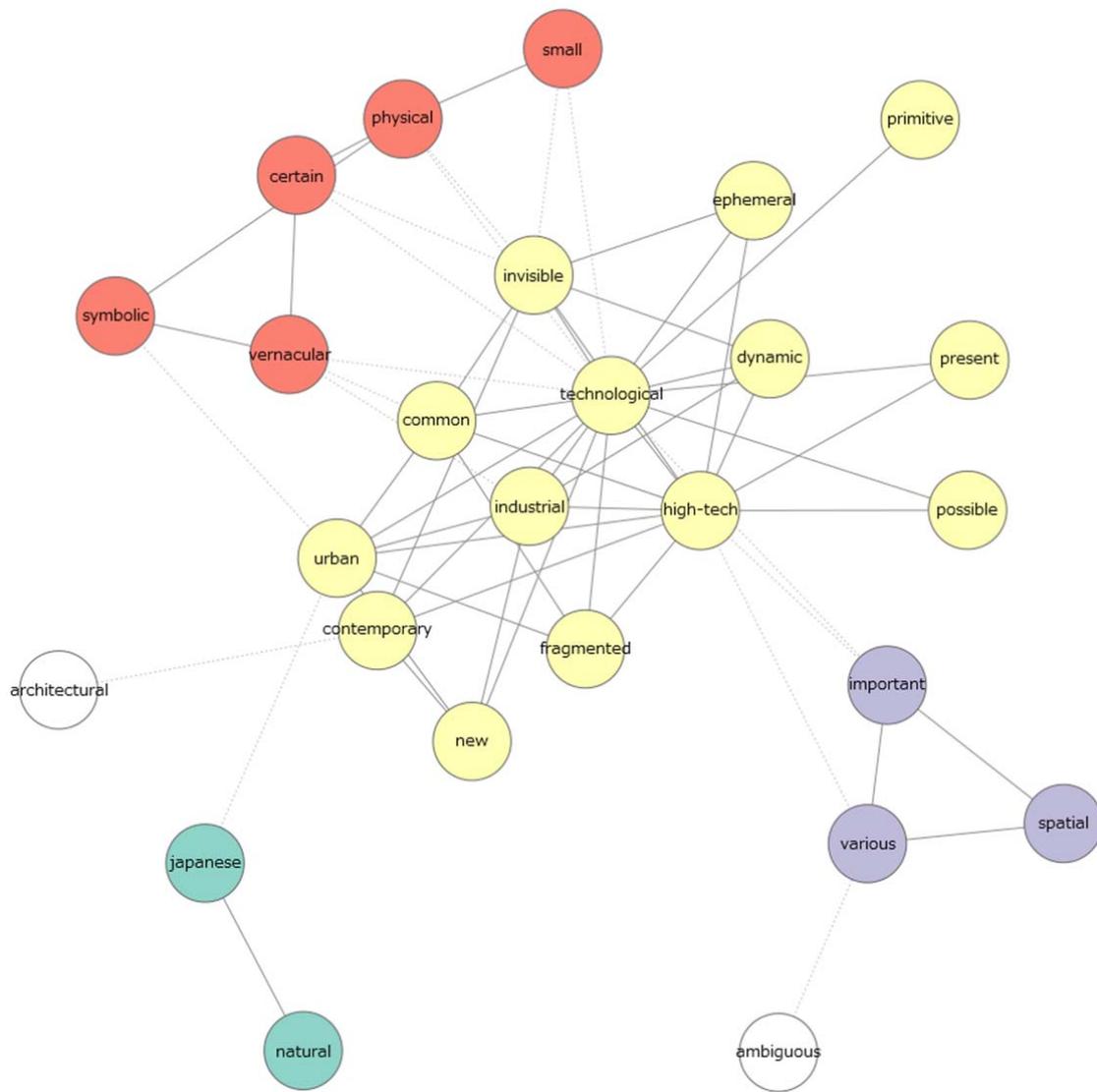


Figure (5.7): Co-occurrence network diagram generated from the Japan-ness code of the AD articles

The multi-dimensional scaling diagram (figure 5.8) shows a close connection between the elements found in the co-occurrence diagrams. Architecture and building are tied with Japanese nature and environment and belong to the same set; they are closely connected with another dominant set of words: contemporary, urban, reality, city and Tokyo. New in this diagram, something that the co-occurrence diagram didn't show, are a few tangential topics: light, time, garden, design, meaning...

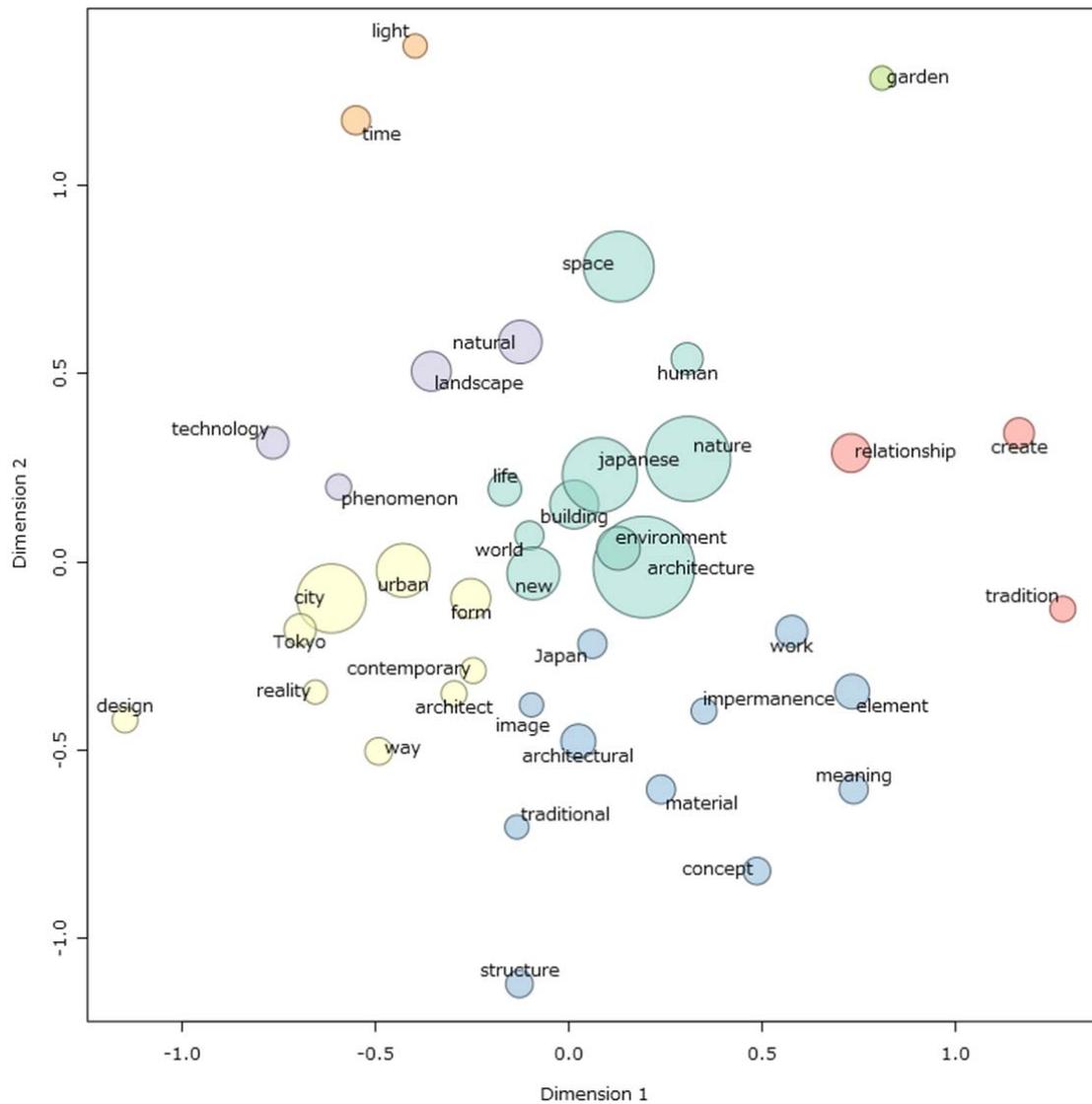


Figure (5.8): Multi-Dimensional Scaling diagram generated from Japan-ness code of the AD articles

Qualitative analysis

The interrupted reporting of Japanese architecture during the 1970s is most noticeable on the pages of *Architectural Design*. This magazine followed Japanese architecture closely during the 1960s, and had six special issues. All of a sudden, after the last issue on the Osaka Expo in 1970, there are almost no traces of Japanese architecture until 1977. In this period, the magazine itself experienced changes. The transformation⁸ of AD coincided with the return of Japanese architecture.

The material collected in this period can be tentatively divided in three periods: the first period from 1977 to 1988, the second from 1988 to 1994, and the third from 1994 onward. The first period is the height of the Post-modern movement, the second is the highest point of the bubble economy in Japan, and the third period is the epilogue.

The start of the postmodern period is marked with an issue on Arata Isozaki. He is also the most prominent figure from Japan in this magazine. The issue dedicated to him has a new outlook on his work; it's a presentation of a creative and eclectic genius whose multilayered work has many cultural references and was influenced by the West. His work and approach is compared to that of Hans Hollein. Peter Cook's article reveals the complex personality of Isozaki whose work is filled with "ambiguity and irony" and was preoccupied with neo-Classicism (Cook 1977); he is someone who "wants to bridge the distance between Japan and the West" and his circle of friends included the artistic avant-garde of Europe and New York. The eclecticism and formalism of Isozaki's work seem to be the most astonishing aspect. It is as if Europeans are caught by surprise that his work that is filled with so many cultural references. Charles Jencks, who published "*The Language of Post-Post Modern Architecture*" and edited the April issue of AD titled Post-Modernism in the same year, wrote an article in the issue about Isozaki

⁸ In 1977 *Architectural Design* was bought by Andreas Papadakis

titled “*Isozaki and Radical Eclecticism.*” In it, Jencks focuses more on defining the term “radical eclecticism” than talking about Isozaki’s work. Jencks sees this “multivalent, rich in meanings” eclecticism, which is interrelating instead of totally integrating as a constant package (1977, p.46), in the work of Isozaki. It is more than obvious that Jencks uses Isozaki’s work as platform to push his Post-Modern agenda.



Figure (5.9):
Cover and pages from Architectural Design January 1977

The issue dedicated to Arata Isozaki is not only a presentation of the architect and his work, but also through him a presentation of a newly re-defined Japanese architecture scene. In fact, one of the articles is entirely dedicated to Japan. “*Japan between Expos*” by Jennifer Taylor⁹ speaks about buildings that have become “increasingly elegant and individualistic” and buildings that return to the tradition “sensitive to the surroundings” (Taylor 1977, p.22). Taylor finds these new buildings to be highly imaginative and superbly crafted and, most importantly, they “owe little stylistically to contemporary Western architecture.” These are the first signs that the architecture scene in Japan slowly parts from that of Europe.

⁹ Jennifer Evelyn Taylor (born 1935) is an Australian architect, professor, critic and author who has made a significant contribution to writing on contemporary Australian, Japanese and South Pacific architecture. She is recipient of Japan Foundation Professional Fellowship in 1975 and during her stay in Japan was mentored by Fumihiko Maki. (Wikipedia)

Although the Japanese architecture scene by the late 1970s is completely diversified and already has parted its ways with the West, many of the articles in AD contextualize Japanese architects within the Western discourses. Charles Jencks interpreted the hybridity language, eclecticism, and play with cultural references produced in Japanese architecture as Post-Modernism. In fact, he saw the origins of Post-modernity in Japan. The issue on Postmodernism published in April 1977 in AD on its cover has Minoru Takeyama's Ni-Ban-Kahn, a building that at the time became Jencks' symbol of postmodernity. Seen from Jencks' perspective, Japanese architecture is indeed eclectic, plays with historical and cultural references and, on the surface, certainly reads as postmodern. But what is different and separates Japanese architecture from that of the West are the reasons for using this hybridized language. If Post-Modernism in the West was a reaction to the crises of the Modern movement – the stylistic and content exhaustion of modernity leading to a reexamination and appropriation of the language of the past – in the case of Japan the appropriation of Western and symbolic cultural language is a result of Japan's curiosity and common practice of appropriating new and different cultural knowledge. In Isozaki's words:

“I am especially interested in rectangular solids and cylinders precisely because they have no historical tradition in Japanese architecture and because the heterogeneous elements they introduce – their very inappropriateness – is needed in the architecture of our country” (Isozaki 1980, p.80)

As Isozaki said in a recent interview, his work is postmodern but it doesn't belong to Post-Modernism as movement (Isozaki 2015). In this context postmodernity is understood as a design approach that has moved beyond the modernist understanding of architecture: postmodern as beyond modern, not Post-Modernist as a movement with a revivalist and eclectic esthetic.



Figure (5.10):
Cover and pages from Architectural Design May/June 1980

Besides Arata Isozaki, the names of architects Takefumi Aida, Toyokazu Watanabe, Minoru Takeyama and Monta Mozuna also appear in the presentations of Post-Modern architecture. In the following issues: “*Post-Modern Classicism*” from April/May 1980, “*Free-Style Classicism*” from January/February 1982, “*Abstract Representation*” from July/August 1983 and “*The Architecture of Democracy*” from September/October 1987, all edited by Charles Jencks, the buildings of the mentioned architects are represented as Post-Modernist. Their work is shown as mixture of not only a variety of Western elements, but also traditional Japanese ones with Shinto and Buddhist influences. And although they are wrongly understood as Post-Modern, one text in all of the writings gives a perfect explanation of the discourse in Japan. Minoru Takeyama’s text “*Koten and/or Klassik*” (1983), gives the essence of the pluralism in the Japanese architectural language. *Koten* refers to Japanese classicism and looking up to the masters of the past, and *Klassik* refers to the Western Classicism. Classicism was introduced to Japan with Western influences during the Meiji Restoration; in this period, Japanese architecture was transformed by these influences. In Takeyama’s understanding, the hybridization language of Japanese architecture and hybridity as a Japanese essence open a radical new position where *Koten* also

includes Klassik. This means that the elements which are read as Klassik are not exclusively Western but Japanese as well; once they are introduced in the culture they become part of it. This understanding follows in the same vein as Isozaki's claim that his work might be postmodern but is not intended to be Post-Modernist. Jencks' systematization of Japanese architecture is made purely on a visual level. This might be one of the reasons that in his later editions he is much less vocal about Japanese Post-Modernism.



Figure (5.11): Cover and pages from Architectural Design July/August 1983

Apart from the already mentioned presentations focused on postmodernism, there are several others issues of AD that publish Japanese architects in a less contextualized framework. These articles are not linked in-between. As an internationally acclaimed architect, Isozaki and his work can be found most frequently; but of all the presentations, I would focus on one that is published in 1981 about the work of Tadao Ando. The issue “*Romantic Houses,*” published in May of 1981, contains an essay from Botond Bognar and 8 houses designed by Tadao Ando between 1975 and 1979. This early presentation by Bognar echoes a new type of presentation that will be developed in the issues from the late 1980s.



Figure (5.12):
Cover and pages from Architectural Design May 1981

“Tadao Ando – A Redefinition of Space, Time and Existence” by Botond Bogner (1981) offers a new way of reading Japanese architecture. The article does not use Europe as a referent point to measure the work of the architect. It speaks about new climate on Japanese soil, where Kenzo Tange is already in the background and Kurokawa and Isozaki are the main players. Bogner presents a multifarious scene with various tendencies in which Ando’s work is one of many. Ando’s language is hybrid, but hybridity is not the topic of the essay. The article is focused on the meanings in Ando’s work produced by spatial expression and ordering. His work is presented in *relation* to Japanese tradition, Zen philosophy, light, environment and other Japanese architects. It talks about the personal approach of Ando in creating and defining new *relationships* between “man and substance, man and space as well man and man” (Bogner 1981, p.26). Finally, there is no discourse. The work is not clearly contextualized; it is part of the “new wave” but that wave has no clear boundaries. Ando is positioned in relation to the work of other Japanese architects and his personal stand on architecture, but does not belong to a particular theoretical discourse that unites him with other architects.

More than decade after the issue on Arata Isozaki, *Architectural Design* published an entire issue dedicated to Japanese architecture in May 1988. The issue was guest-edited by Botond Bognar and has 6 introductory essays and presentations of 14 Japanese architects. With this issue, a new style of presenting Japanese architecture begins. 1988 was the height of the bubble economy in Japan, building production was prodigious, and the architects of that generation were at their prime. This issue presents the explosion of creative energy on Japanese soil. The absence of Arata Isozaki is noticeable in this presentation, possibly as a result of his previous frequent appearance in *AD*. Isozaki at this point was an international superstar and worked all over the world. This issue was focused on production in Japan and showed the work of architects less familiar to the Western audience.



Figure (5.13):
Cover and pages from *Architectural Design* May/June 1988

Diversity, heterogeneity, multiplicity, fragmentation, “floating sea of signs” are the key words that describe the Japanese architecture in this issue. The introductory essays written by Botond Bognar, Hajime Yatsuka, Fumihiko Maki, Lynne Breslin and Koji Taki present a vibrant architecture scene as a product of the cultural and urban reality in Japan. Hajime Yatsuka’s historical essay gives a chronological presentation of the main actors of the three generations of

post-war Japanese architects. His text reviles an interconnected network of designers that influence each other's work and address issues in relation with their predecessors. Bogнар's essay titled *"Archeology of a Fragmented Landscape"* presents the complexity and fragmentation of the Japanese urban environment, the mix of traditional and modern, Japanese and Western elements that produce "radical heterogeneity" in the city (1988, p16); influenced by that, architects produce even more diverse designs because their work relates on different level for different aspects of the urban and cultural context. The first two essays present a complex architecture scene where it is impossible to find a common denominator. The only common ground is the freedom of expression in *relation* to the urban and cultural context.

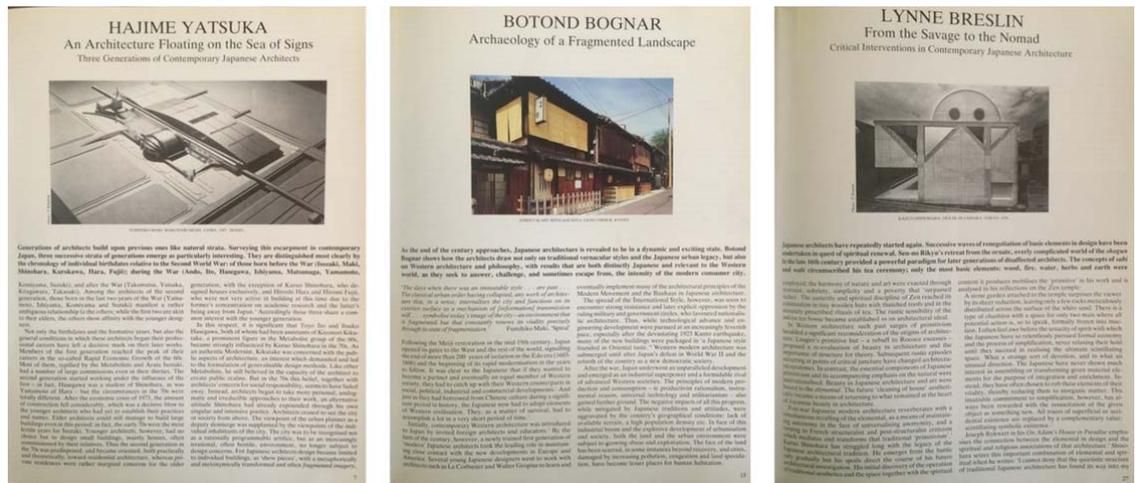


Figure (5.14): Pages from Architectural Design May/June 1988

Fumihiko Maki's article *"Progress and Tradition in Japanese Architecture"* is a short statement on the state of Japanese architecture. For Maki, architecture in Japan is a symbol of modernization and, historically, progress has been associated with Westernization (1988, p.26). But the contemporary architecture scene (in this context, 1980s architecture in Japan) has redefined progress; tradition on a "semantic or metaphysical level" became a progressive contemporary issue in the Japanese architectural context.

Lynne Breslin's text follows the work of Shinohara, Hara, Ito and finishes with a reference to Yasumitsu Matsunaga. Titled "*From the Savage to the Nomad*" (1988) Breslin's article presents the cultural influences and Western philosophical concepts that dominate in the work of these architects: the savagery of the Shinohara's architecture influenced by traditional Japanese Zen elements, Roland Barthes and Levi-Strauss writings; Hara's "clouds" and bricolages developed by his research on African and Turkish settlements; and Ito's nomadism borrowed from Deleuze and Guattari. All three of them bond their work with nature and the organic, and deeply connect with the Japanese urban context. Including Matsunaga, these four architects fascinate with their exploration of an anti-formal approach, which is at the same time influenced by Japanese tradition and its connection with the organic and also "alien" with abstract concepts influenced from the West.

The most provocative text in the 1988 issue is probably Koji Taki's essay "*Fragments and Noise*." Through the work and philosophy of Kazuo Shinohara and Toyo Ito, Taki gives a perspective on Japanese architecture that demystifies the concept of Japan-ness. At the beginning of the article he clearly states that he is not interested in discussing the "unique Japan-ness" and that "architecture in Japan hardly derives from 'things Japanese' alone" (Taki 1988, p.32). For Taki, Japanese architecture is not free of the Japanese architectural tradition or Western architectural history, but that's not the essential aspect of the contemporary Japanese work. Comparing Shinohara and Ito's work, he presents two distinctive approaches that come together on the level of urbanity. Both of the architects adopt the fragmented heterogeneous environment as given, and do not perceive it as chaos but 'noise' into which they fit. The distinctiveness of "the Japanese approach" is that architecture in Japan is not hierarchical, and is not expected to be symbolic or appreciated in spacious surrounding. Buildings are but one of the many parts of the city, fragments that add up as pieces in a puzzle do. Most importantly, Taki does not see this

as a quintessentially Japanese sensibility, but he thinks that this attitude can address the issue of the contemporary world.

What all of the articles present is an architecture scene that is not strictly defined by theoretical and discursive frameworks, particularly Western architectural theory; it has an independent attitude towards what is created and how that is theorized. Japanese architecture is the result of the Japanese urban and cultural context. Form, materiality, and aesthetic are the direct results of the multilayered, heterogeneous urban context. Cultural references and influences can be Western but also traditionally Japanese. Each architect creates their own *relation with the city and immediate environment*, and explores personal theoretical stands on architectural space. The fragmented urban environment also translates into fragmented theoretical positions, because multilayered contexts offer freedom and options for different responses. Tradition plays an important role in this presentation, but not as an aesthetic or nostalgic category, rather as knowledge of theoretical value. Innovation and progress is seen through materials and compositional experiments.

The diversity and designer innovation is illustrated in the second part of the issue with the presentation of 14 Japanese architects and 20 of their projects. It is an explosion of different approaches on composition and form, materials and cultural references: Kazuo Shinohara's Centennial Hall in Tokyo Institute of Technology, a massive volumetric building in a low-rise Tokyo neighborhood pursuing the concept of "progressive anarchy"; Hiroshi Hara's Yamato International Building with an aluminum façade that reflects the surroundings and its changes, representing the concept of transience and ephemerality; Hiromi Fujii's Ushimado International Arts Festival deconstructed storehouse with fragmentary differentiation; Fumihiko Maki's Spiral building in Tokyo, with a façade that is a material and translucent collage reflecting the dynamic and fragmented environment of Tokyo; Tadao Ando's Kidosaki Residence in Tokyo, with simple geometric and material output and a small garden providing nature to create a solitary

environment for its inhabitants from the busy Tokyo streets; Itsuko Hasegawa's house in Nerima, with industrial perforated aluminum screens that create "soft" boundaries between interior and exterior and ever-changing light that includes the effects of time and nature; Toyo Ito's restaurant bar "Nomad," a temporary metal structure; Shin Takamatsu's Week Building with a machine like aesthetic; and several other buildings that have a completely disconnected approach. Altogether they give an image of an architecture scene that is not afraid to experiment and explore new ways of creating architectural space.

The late 1980s are the last years of the Post-Modern paradigm in architecture, and also the beginning of the Deconstructivist movement. In 1991, Charles Jencks edited the issue "*Post-Modernism on Trial*" and, between 1988 and 1992, AD published three issues entitled "*Deconstruction I, II and III*"; AD also published several issues that debate Modern architecture and Modernist positions in that moment. Kisho Kurokawa appears in Jencks' issue and Hiromi Fujii in 1989 in "*Deconstruction II*." These two architects, as well as Arata Isozaki, Tadao Ando and Itsuko Hasegawa, have a few more articles before the next issue completely dedicated to Japanese architecture. Besides architecture designed by Japanese architects, the first buildings and comparisons made in Japan by non-Japanese architects appear in this year: Philippe Starck's Asahi building in Tokyo, Aldo Rossi's Il Palazzo in Fukuoka, Kyoto Station Competition... From all of the articles, one presentation was selected for further discussion in this part.

The March/April issue from 1991, entitled "*Aspects of Modern Architecture*," presents the work of Itsuko Hasegawa. Hasegawa herself wrote the opening article of the presentation. Titled "*Architecture as Another Nature*," the text presents Hasegawa's philosophical standpoint on the relationships between architecture, nature, and the urban environment. The dualism between technology and nature for Hasegawa is not a contemporary problem but part of the history of humankind, and she has no doubts in embracing technology. What is radical in her work is that she believes that new buildings ought to "commemorate the nature that had to be destroyed

because of it” and they should serve as means to communicate with nature (Hasegawa 1991, p.14). Hasegawa understands that humans are born to live in a “relationship of independence with nature”(1991, p.15), therefore she sees her architecture as a different, second nature for humans. That’s why her buildings try to catch or introduce the factors of time and weather into the environment that they create.

In the same issue from 1991, Botond Bogнар’s text “*Architecture, Nature and A New Technological Landscape*” gives a more elaborate and critical presentation of Hasegawa’s theory and work. At the very beginning, he praises her Shonandai Cultural Center as building on an urban scale, which is powerful technological man-made structure with allusion to nature made with formal element and symbolically through reflections of nature on the buildings materiality (Bognar 1991, p.33). The text speaks about the technological, environmental and vernacular aspects of Hasegawa’s work. The author talks about new technological materiality in relation to the ambiguous allusions to nature with light, sound, and wind. Furthermore, this reality is not embedded in the formal or symbolic architectural language, but comes from the multi-layered Japanese urban landscape. The second half of the article looks into historical aspects, pointing out that the new architecture in Japan does not have the same technological stand as the Modernists did. Hasegawa’s approach is not focused on standardization, mega-structures, machines and the trust that technology can change the society and save the world. For Bognar, the new Japanese architecture has a “soft” approach to technology, creates nature- and environment-sensitive, ‘industrial vernacular’ buildings, or is highly theatrical and only simulates technology. The latter argument refers to Shin Takamatsu’s work. Although focused on Hasegawa, the text covers Japanese architecture in general and reveals a side that is far removed from the Post-Modern, Deconstructivist or Modernist understanding of space and architecture. This approach to technology in relation to environment and urbanity is new and unknown to the

West and Europe – in particular, the “industrial vernacular” that comes directly as a result of the unique cultural setting in Japan and its heterogeneous urban environments.

That same year (1991), a text by Kisho Kurokawa was published in the November/December issue of AD. His text, titled “*From Metabolism to Symbiosis*,” worked on a different line than the fresh presentation of Hasegawa’s work. The article blends Kurokawa’s ideas of organic Metabolism in architecture, the Buddhist philosophy of impermanence, and ideas about traditional Japanese architecture, and presents a concept of symbiosis in architecture. What is important to point out is that Kurokawa also talks about the *relationship* between architecture and its environment as a producer of new meanings; in this interrelationship the concept of symbiosis is the key word (Kurokawa 1991, p22).

Before continuing to the issues published in 1992, a short reference is needed to Hiromi Fujii’s text “*Dispersed, Multi-Layered Space*,” published in the 1989 January/February issue “*Deconstruction II*”. In it, Fujii (1989) talks about the rejection of compositional principals that he sees embedded in the Western approach of design and suggests a multi-layered approach to space. The text is focused on the philosophical understanding of multilayered space, and doesn’t explicitly discuss the relationship with urbanity. Fujii’s work is not concerned with materiality as other Japanese architects work is; but on theoretical level, his work expresses the same affinity towards relational organization of space.

In 1992, Architectural Design published two issues focused on Japanese architecture. The first issue in March/April and the second in September/October, together with the January/February issue from 1994, form a trilogy of issues focused on the topic of Japanese architecture.

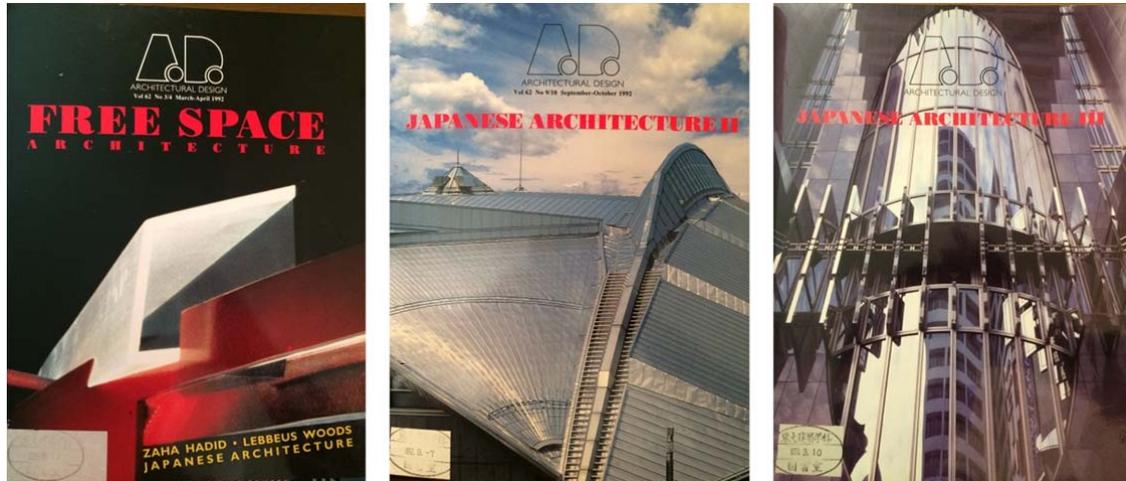


Figure (5.15):
Covers of Architectural Design: March/April 1992, September/October 1992 and January/February 1994

The first, March/April 1992, is not entirely dedicated to Japan and is a 23-page long essay, a pretext for the issue in preparation, published later that year. The article was written by Botond Bogнар, the guest editor for the later issue, and is titled “*Critical Intentions in Pluralistic Japanese Architecture.*” The text is a continuation of the same line of thought as the 1988 issue on Japanese architecture, and the 1991 essay on Itsuko Hasegawa’s work. It presents the architecture of the most prominent names in the Japanese architecture scene and makes a theoretical contextualization of their work. As with all the issues from this period, this essay also underlines the tremendous diversity of the architecture scene in Japan. Bogнар sees this broad spectrum as a result of the economic boom, of technological and informational progress of Japan, and of the qualities of the urban space in Japan. In architecture this results in “both continuous and discontinuous” connection with the city and society, and a sense of realism and fiction at the same time (Bogнар 1992, p.73). The strategies of the architects result in a plurality of architectural languages and approaches, of which Bogнар sublimates the following: reinterpretation of nature in relation to the city; underlining the city as topography; the tendency towards a new primitivism; the urban nomad; the application of new technology and the

evolution of the industrial vernacular; acknowledging the urban theater of the city (Bognar 1992, p.73). The architects he selects are as follows: Tadao Ando, Itsuko Hasegawa, Riken Yamamoto, Toyo Ito, Kazuo Shinohara, Fumihiko Maki, Arata Isozaki, Kazuyo Sejima, Shin Takamatsu. Through examples of their work, Bognar presents distinct approaches of design thinking in the Japanese discourse. And again, if the common characteristics had to be summarized for all of these architects, it would be virtually impossible. Their architectural languages are very similar and correlate to one another, but they never address the same issues in the way a discourse does. Each architect is an island of their own; it is almost as if the fragmented urban landscape is mirrored in the Japanese architecture scene. They are all loosely connected, but not closely enough to create a discourse. In summation, this presentation gives an open-ended position of what Japanese architecture is: it is mostly understood as open-ended *relationships* of architecture with nature, the city/urban environment and vernacular/traditional aspects. This is why the architectural output varies from impermanent, ephemeral and non-formal to extremely theatrical and form-driven. In rare cases, like with the work of Ando, driven by a traditional aesthetic, the final design is extremely purist with monumental formality.

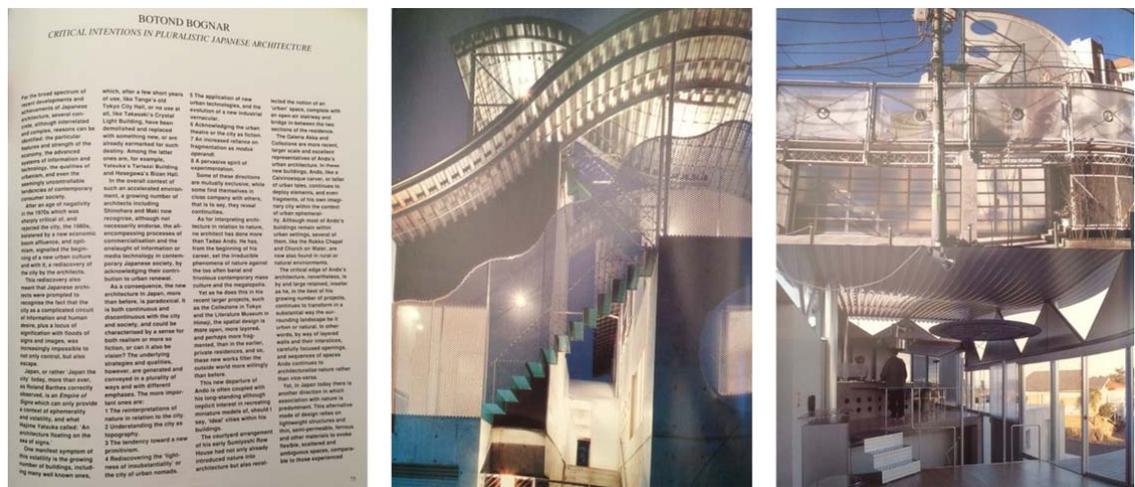


Figure (5.17): Pages from Architectural Design March/April 1992

The issue published in September/October 1992 follows the same format as the one published in 1988 and guest-edited by Bognar. This time the issue has 4 introductory articles and presents 17 Japanese architects, with a total of 22 architectural works. In the non-editorial part of the issue, a transcript of a lecture given by Itsuko Hasegawa was also published, titled “*A Search for New Concepts through Filtering my Life in Tokyo.*”

“*Tradition and the New in Japanese Architecture*” is the first article in the issue, written by Andreas Papadakis and Kenneth Powell. It is a short presentation that makes a sharp section of the Japanese discourse. Architecture in Japan is divided into monumentalists – architects like Takamatsu, Hara, Shinohara and Ando – and architecture of change and impermanence, which is represented by Ito, Hasegawa, Fujii and Mozuna. Although Architectural Design had not particularly favored the work of Ando, Papadakis and Powell are well aware that his work is the face of Japanese architecture as it “embodies typically Japanese values” with his allusive use of traditional metaphors (1992, p.6). In conclusion, the authors define impermanence as the essence of Japanese architecture, striving to redefine the *relationship* between the natural and manmade world.

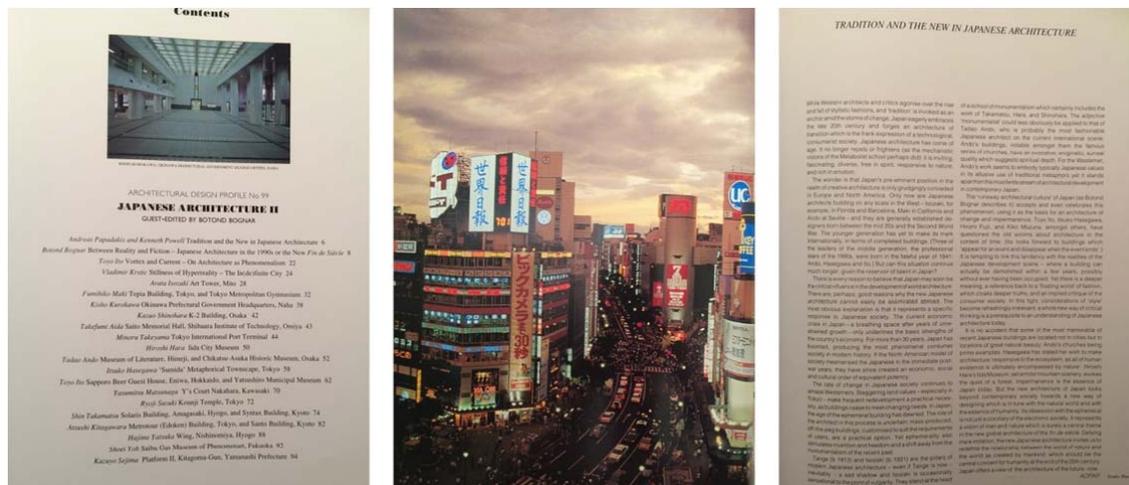


Figure (5.18): Pages from Architectural Design September/October 1992

Botond Bogнар’s text “*Between Reality and Fiction – Japanese Architecture in the 1990s or the New Fin de Siècle*” is another extensive presentation from this author, and the last one found in this magazine. The article has a solid introduction presenting the social and economic climate in Japan; the perpetual changes produced by the economic and technological boom result in a state of impermanence. Unlike other presentations, this one does not over-mystify the concept of impermanence that is also embedded in the traditional cultural background in Japan. Further, he focuses on the large-scale investments and developments in Japan, and transitions into a discussion of the international presence of Japanese architects. After giving an extensive presentation on the socio-economic condition in Japan and the activities of the Japanese architects, Bogнар opens discussion of the “essence” of Japanese design.

According to this text, Japanese architecture is divided into two lines: one that is monumentalist, and another that is preoccupied with nature and ephemerality. The first is “mysterious”(Tange), “precision-crafted”, “nihilist” (Takamatsu), “techno-monumental”(Shinohara), “suspended-monumentality”(Isozaki), “urban monument” (Takeyama), “minimalist monumentality” (Ando); the ephemeral line interprets technology in its own individual way creating “industrial vernacular” and/or has a nomadic approach emphasizing novel tectonics. The latter approach is anti-monumental by default, as the architecture has non-formal aspirations. The article gives an extensive report on the innovative approach of using materials by all the architects. In conclusion, Bogнар focuses on the ephemeral nomadic philosophy that mirrors the “accelerated and simulated environment” of the Japanese city/Tokyo; he questions how far this simulation of reality can go, how far before abandoning architecture. The author suggests that a gap should exist between the architect’s reality of the ephemeral and the simulated one at large in society.

Toyo Ito’s text “*Vortex and Current – on Architecture as Phenomenalism*” (1991) has a manifesto approach in presenting his personal architectural positions. The text is embedded with

several cultural references from Japan that embody the idea of impermanence, instability and ephemerality. It starts by talking about cherry-blossom viewing parties and the primitive/fundamental architecture created with the carpets and trees; the connection with nature through light, wind and sound embodies extremely transient architectural aspects. Ito also finds the anxiety of the actor's body in *Noh* theater and the unstable posture of *kendo* masters an advantage that creates tension and generates a vortex of events. He sees the contemporary urban environment as a chessboard, where every move is temporary and provides the potential for future events.

The final essay also focuses on the topic of impermanence and the Japanese urban environment. Vladimir Krstic's text "*Stillness of Hyperreality – The In(de)finite City*" critically looks at the chaotic, impermanent state of Japanese cities; the rate at which they change reduces them to images and dissolves the time factor. For Krstic (1992, p.25), architecture in Japan is a fragment in a hybrid body where texture is created through images that simulate reality, materiality and form. Like in the previous texts in this issue, he also identifies two positions, first in which the reality is rendered through objects, and another radical one that understands reality (certainty) only as an event. Krstic finds the first position in Ando's and Takamatsu's work. Ando has an autonomous approach by rejecting the city, and Takamatsu accelerates the urban conditions. Krstic finds the second position, architecture as an event, in the work of Hara and Ito, and although these two architects have different theoretical stands, he considers that they address the same issue. For him, Hara and Ito simulate the hyperreality of the city and, by doing so they take a political stand against the corporate totalitarianism.

After the articles follows a presentation of projects by Japanese architects. The texts that accompany the designs do not take a significant critical stand. Similar to the issue from 1988, this part is more of a catalog and does not provide a strong contextualizing position for the buildings. Most of them give facts about the size, material, composition, typology, program and the setting

of the buildings. Some of the presentations tangentially mention the environmental, urban and topographical influences in the design; several talk about connections with nature, while others speak about traditional elements in the design.

Before continuing to the last issue from this period, I would summarize the issues edited by Botond Bognar. Bognar, who studied architecture at Tokyo Institute of Technology during the 1970s, is someone who knew the architecture scene in Japan very well. He was in touch with the architects about whom he wrote. Coming from Europe and living in Japan for several years, particularly the critical years of late 1970s, Bognar was well aware of the critical shift in Japanese architecture. He understood that the Western and Japanese approaches in design have a different positions, and that Japanese architecture should be read primarily through the reference of the Japanese society. In a recent interview (2015) discussing his first article in AD, “*Tadao Ando – A Redefinition of Space, Time and Existence*”, Bognar stated that through Shozo Baba, the editor of JA magazine, he got to know Ando personally; he had several visits to Ando’s buildings together with the architect before he wrote his first articles in *Architectural Design* and *Architectural Review*. This position of direct contact with Japanese architecture at the time was still the privilege of very few individuals.

Between the three issues, the one in 1988 and the two in 1992, there are several gradual differences and evolutions in thought, but essentially they capture the same idea that Japanese architecture is a product of the unique Japanese reality. In the beginning, the presentation is focused on the fragmentary and heterogeneous aspects of the urban environment, and later the focus moves towards the impermanent and ever-changing aspects of that environment. The issue from 1988 reinforces the fragmentary aspects by also presenting the architects more individualistically, highlighting their unique theoretical positions. This results in an extremely heterogeneous image for the Japanese architecture scene. The first presentation in 1992 keeps the heterogeneity as a platform, but gives certain indications towards sorting and possible

common theoretical stands. Nature, the environment/urbanity and tradition/technology are the three topics coming out of this issue. In the second presentation in 1992, the direction is more towards sorting and presenting the similarities between the individual approaches, resulting in two streams – “monumentalist” and “ephemeral.” The ephemeral/nomadic line was seen as the one that would continue leading the theoretical discourse in Japan. Knowing the outcome¹⁰ from today’s perspective this is true.

So what is uniquely Japanese in the architecture presented in these issues? The diverse stylistic, formal and material language that all Japanese architects presented at that moment creates problems that prevent easy systematization, particularly for those who are very familiar with the Japanese architectural scene. The several common threads between all of them are: the influence of the Japanese urban environment, nature, and impermanence or a theatrical approach. The most important theme for each architect seems to be the *relationship* he establishes in the place where he builds. The formal language is as diverse and heterogeneous as Tokyo’s urbanity; there is no compositional, spatial or material rule. The awareness for place, nature and the spectacle of the city is what connects all of the architects presented in Bogner’s issues. And most importantly, in these issues they are all referenced to the unique Japanese setting. There is very little suggestion about how Japanese architecture is different than the Western or European work at the time, but that is far less dominant.

In 1993 Maggie Toy took the position of chief editor from Andreas Papadakis, and was the editor of the third issue on Japanese architecture published in 1994. The editorial is a bit different than the previous issues. It includes: a transcript of the Academy International Forum organized on the topic “*Learning from Tokyo*”, an article from Yoshinobu Ashihara, text by Hajime Yatsuka presenting Kumamoto ArtPolis followed by a presentation of 16 projects from ArtPolis, and 6 presentations focusing on the work of Kisho Kurokawa, Shin Takamatsu, Tadao Ando,

¹⁰ For example the work of Toyo Ito has had much bigger impact the work of Shin Takamatsu in the general Japanese discourse. The first has ephemeral approach and the second monumentalist.

Minoru Takeyama, Itsuko Hasegawa and Toyo Ito. Toy envisions this issue as continuation of the previous two editions from 1992 but, unlike Bognar, she has never been actively involved in the Japanese architecture scene. Her editorial choice is surprising; the representation of Japan is done through 2 very particular positions: Tokyo and Kumamoto ArtPolis.

The first article is a transcript from a forum organized at The Royal Academy of Arts in London in June 1993, titled *Learning from Tokyo*. Kisho Kurokawa was the only Japanese presenter at this discussion. Among the panelists were critics Paul Finch and Charles Jencks, architects Peter Cook and Rem Koolhaas, journalist Peter Popham, filmmakers Benjamin Wooley and Martin Davidson, and others. The opening arguments were made by Kisho Kurokawa and Peter Popham. Popham is journalist who has lived in Japan for 11 years, and wrote the book “*Tokyo City at the End of the World*.” Kurokawa’s discussion is structured around the concept of *invisible tradition*, and he underlines this as the “hidden flavor” of Japanese cities. Kurokawa argues that no matter how Tokyo changes, grows, densifies and imports culture, there is still an element of an invisible Japanese tradition and philosophy that will always be part of the city. He is not very specific, but part of this invisible tradition includes, for example, Buddhist philosophy, Japanese aesthetics, incorporating the changing seasons into the human lifestyle; all of them abstract categories that are difficult to define. Popham’s is the Westerners view on Tokyo; he focused on the randomness of Tokyo’s landscape and the freedom that the city allows. One of his remarks is that architects need to shout at the top of their voice in order to be heard in Tokyo (Popham 1994, p12). Unlike Kurokawa, Popham is not so positive, in his final remarks he stresses how Tokyo lost its beauty by damaging the environment with huge developments and finished his argument criticizing the idea of *invisible tradition* – “the invisible may remain, but invisible it surely is” (Popham 1994, p12).

After the opening arguments of Kurokawa and Popham, the discussion continues with other panelist but the debate does not lead to any particular conclusion. As with most forums of

this kind, the panelists offer open-ended views. What is interesting for this research is that this debate is entirely led by and structured around a Western view of Tokyo. Yes, Kurokawa is part of the debate, but the whole debate is constructed around the concept of how different and unique Tokyo is compared to Western cities. Most of the arguments are generic, or at least by now have become generic, and are common for these kinds of debates: a city without a center, no hierarchy, chaotic, small spaces, and public/private space. These comments are followed simultaneously with judgment, fascination and admiration for the wonder called Tokyo.

After the debate follows a text by Yoshinobu Ashihara titled “*The Hidden Order - Tokyo through the 20th Century*.” Ashihara belongs to the first generation of post-war architects. He is a modernist and many of his buildings have been published in the early 1950s and 1960s presentations of Japanese architecture. This article is a presentation of Tokyo and, through it, Japanese cities. It is an article built on the dichotomy of Japan and the West. The first part of the text argues that asymmetry is an integral part of Japanese culture, and randomness and amorphous shape come from the resistance to give up freedom of movement (Ashihara 1994, p.22), whereas Western cities have little freedom to differ from an already established formal language. The second part of the text is focused on the amoeba form of the city, and discusses historical aspects of the condition, coming to the idea of a hidden order that is based on the local organic recombination and re-formation of the physical structure. Ashihara’s last chapter talks specifically about the articulation of Tokyo’s morphology. For him, architectural space is built either by subtraction or addition. First, with examples, he focuses on the “subtractive” approach characteristic of Western thought, where a composition is subordinated to the overall formal appearance, and then presents the Japanese “additive method.” The additive approach, or the concept of a “sub-whole” as Ashihara calls it, comes from the cultural and philosophic background of Japan, based on Buddhism.

What is noticeable about these two presentations is that the debate about Japan, previously centered on Japan and its internal conditions, is now set on the dichotomy of Japan versus the West. In this debate, the West is conflated with order, symmetry, structured composition, hierarchy, whole over part; Japan is chaotic, asymmetrical, organic composition, non-hierarchical, parts constructing the whole. These differences are presented as part of the cultural background of the two distinct cultures. The influences of the economic and social transformations in Japan are seen as a factor, but only as additive, accelerating the already established rules of the game. Bognar's editorials, on the other hand, explore how the socio-economic transformations in Japan change the understanding of urban and architectural space.



Figure (5.19):
Pages from *Architectural Design* January/February 1994

Hajime Yatsuka's "*Introduction to ArtPolis*" presents the background of the project inspired by several European projects like the International Building Exhibition in Berlin, the Grand Projects in Paris under the direction of President Mitterrand, and EuroLille in Lille... Yatsuka presents ArtPolis as having a different approach of redeveloping city that is not based on a gigantic, Promethian approach. Yatuska states that in Japan there are already huge developments that match the European reconstructions. Instead, ArtPolis is on a much smaller scale and has

no master plan, but buildings appear in different places and aspire to create a nodal network that will spark changes in the urban environment. This non-hierarchical approach is strengthened by selecting predominantly young architects – each with an entirely different aesthetic, connecting and relating in unique ways with the immediate environment. Yatsuka states that in Japan there is an aspiration to create an overall order in the city, but solutions are brought case by case (Yatsuka 1994, p.37).

The architecture in this issue, as in the previous issues¹¹, is presented with short texts that are not critically focused on the individual designs. They are presented as they are, mainly focusing on the program, materiality or some compositional aspects. What is characteristic for all four issues¹² is a non-hierarchical presentation of the architectural production. The reader is offered multiple design voices, each as different as the one before. Each of these voices is embedded in the reality of the Japanese urban environment, but none has more or less right to be there. And although a slight inclination towards the work of architects like Itsuko Hasegawa, Toyo Ito, and Tadao Ando is noticeable, the amount of work presented from other architects provides a balanced position. This way of presenting strengthens the idea of heterogeneity, fragmentation and, ultimately, chaos in the Japanese architecture scene.

The most important achievement of these four issues from 1988, 1992, and 1994, and the other articles published in this period, is the shift of the paradigm of Japanese architecture. Starting from the late 1970s with the 1977 issue for Arata Isozaki, *Architectural Design* indicates that the architecture developed in Japan is different than the one in the West. But, although aware of the differences, under the wave of Post-Modernism and Charles Jencks' theorizing, Japanese architecture was contextualized based on a European understanding of architecture. The issue from 1988 is the first one that entirely focuses on Japan from within the Japanese context. Also, this issue did not go back historically to retrace the history of Japanese

¹¹ the issue from May 1988 and the issue from September/October 1992

¹² including the April/May issue from 1992

modernization, but was written from the contemporary point. In the course of the next 6-7 years, on the pages of this magazine, Japanese architecture is imposed as a new paradigm in architecture, produced entirely in the cultural setting of Japan.

The issue from 1994 is the last number entirely dedicated to Japanese architecture in this magazine. At that moment Japan was already in economic recession, and the 1990s were not as fruitful for architecture production as the decade before. The 1990s are known as the lost decade of the Japanese economy. Although the architecture production was dramatically downsized in this period, many projects from Japan still appeared on the pages of *Architectural Design*. The second half of the 1990s in *Architectural Design* is more focused on individual presentations of Japanese architects.

During Maggie Toy's editorship, after the January/February issue from 1994 to until 1999, 28 articles covering Japanese architects were published in the course of 5 years. This period's most prominent names in the magazine are the architects Toyo Ito, Tadao Ando, Shigeru Ban, Shoji Yoh and Shuhei Endo. Articles about the work of famous Japanese architects Maki, Isozaki, Hara, Hasegawa and Kuma are also found. Most of the articles from this period are more focused on the visual and graphic presentation and have a less critical and contextualizing approach to the architectural work. In this part, the research will look closely at one article and discuss this period overall.

Vladimir Krstic wrote the article *Ephemeral/Portable Architecture* for the September/October issue from 1998. "*Constructing the Ephemeral – The Notions of Building and Portability in Japanese Architecture?*" is a historical presentation of the concept of ephemerality in traditional Japanese architecture and how this concept translated to Toyo Ito's work in the 1980s. Along

with this article there are two more articles by Krstic critically analyzing Toyo Ito's ITM building and the Shimosuwa Municipal Museum.

In the article "*Constructing the Ephemeral*," Krstic (1998) gives an elaborate presentation on the concept of *Shimenawa*, a Shinto ritual of tying rope around an object in order to demarcate the location of a divine spirit. Krstic presents this act/ritual as an archetypical model of construction. *Shimenawa*, for Krstic (1998, p.11), is the act of creating temporariness; on the one hand, the act of binding is done to signify the temporality of the tied object, but also the tying itself, the rope, is there for a temporary period. The author stresses that only the choosing of a place is the unique and always different aspect of the ritual. From there on, he continues discussing traditional Japanese space and architecture in relation to *Shimenawa*: the repetitiveness of the universal beam structure vis-à-vis the repetitiveness of rope tying; the impermanence of these structures; the uniqueness of place-choosing and space-making in Japanese tradition as part of the ephemeral philosophy of Shinto religion and Japanese traditional culture. In the final part of the text, the author talks about the contemporary reemergence of ephemerality in Japanese architecture. He elaborates on the concept of the "primitive hut", the idea of urbanity as a "second nature" for humans, and architecture as tool to demarcate the place. For Krstic (1998, p.15), in Ito's work, form does not exist outside of the material that produces it; it serves only to demarcate the place and the formal manifestation comes into being depending on the place of building. Ito's architecture, with its temporal qualities, relates to the ancient ritual of *Shime*. The articles that follow build on this text and present the ephemeral qualities of Ito's architecture.

The second half of the 1990s, *Architectural Design* focused on a more individualistic approach of presenting architecture. The magazine was not preoccupied with particular discourses or paradigms, but explored general architectural topics. For example: minimalist architecture, skyscrapers, architecture of transportation, architecture and water, architecture and light, artists and architects etc. Therefore, the work of all Japanese architects was not presented

in relation to one another, but each production is presented separately. The discussion for this period is based on the coding made on the articles published between 1994 and 1999. Reference for the codes can be found in Appendix I, the table for Architectural Design, and Appendix III, table 1.

The analyses of the coded material sublimates 4 topics: nature/environment, ephemeral/impermanent, tradition and abstract categories. The *relation* of the buildings with nature and the immediate environment is the most reoccurring characteristic discussed. Tradition is commonly connected with Buddhist, Zen and Shinto elements of the Japanese culture. This is particularly evident in the case of Tadao Ando's buildings. The many sacral buildings presented by this architect additionally strengthen this mode. Light is also a dominant topic in the buildings of many Japanese architects. But most notable in the short presentations are abstract categories that describe the buildings. Meditative and intuitive spaces, tranquil state of balance, womb-like worlds, harmonize with the surrounding environment, complete harmony and other phrases in this manner commonly appear in text presenting the buildings. These lyrical languages give space and buildings irrational attributes. Combined with writing about light, transparency and materiality, architecture becomes only a phenomenological category.

Japan-ness in this last period in Architectural Design, the second half of the 1990s, became an intangible category. The phenomenological aspect of "Japanese spaces" with associative writing about tradition, connection with environment and minimalism becomes more frequent and, towards the end of the decade, created a mystified idea about Japanese space. To a certain extent, this is an essentializing practice and leads towards Orientalization of Japanese architecture. What is noticeable as a positive approach in presenting is the absence of the Japan – West dichotomy. This might be due to the short presentations that do not allow more elaborate critical approaches, but also, because the distinctiveness of Japanese architecture as established discourse does not require comparisons with the West.

Finally the presentation made in Architectural Design in the course of 22 years between 1977 and 1999 can be understood through 3 different periods: the first is marked with the period of Post-Modernism from 1977 until 1988, the second period is the late bubble-economy from 1988 until 1994, and the third period being the post-bubble period from 1994 until 1999. The Post-Modern period mostly contextualized Japanese architecture within the movement, but in this period the first signs of difference and otherness of Japanese architecture also appear. The most common feature of Japanese architecture is hybridity of the design language based on different cultural references, most commonly taken from Japanese traditional architecture, but also from Western Classicism. The late bubble period is marked by the big presentations of the Japanese discourse. These issues create the idea of Japanese architecture and Japan-ness as something radically different than the West. Japan-ness is the unique relationship that architects create with the fragmented, heterogeneous, urban environment, is the nature that these buildings create. The ephemerality that comes from the unique aspects of Japanese life built on a long tradition of ever-changing environment. It is the technological and economic advancement in a country that created a “floating world” and the spectacle of a perpetually changing world. The post-bubble Japanese architecture is lyrical and understood through phenomenological categories built on a relationship with nature, tradition and ephemerality.

5.2 Japanese architecture in Casabella from 1982 until 2005

This part examines a total of 128 articles published in Casabella in the period between 1982 and 2005, and includes both quantitative and qualitative discourse analysis. In a period of 23 years, Casabella published 3 special issues covering Japanese architecture: one in 1994, and two others in the early 2000s. The data in Casabella, compared to both *Architectural Design* and *L'Architecture d'Aujourd'hui*, is not as diverse. This magazine focuses strongly on household architectural names, and projects a limited view of the Japanese architectural discourse. The only exception of this trend is the issue published in 1994.

The 1970s were a turbulent period for Casabella: in a period of 10 years, the magazine went through 3 editors and, in 1977, ownership transferred to Domus, part of Gruppo Editoriale Electa (Magazine History n.a.). Alessandro Mendini was editor from 1970 to 1976, then Bruno Alfieri replaced him in 1976, and finally Tomás Maldonado served from January 1977 until December 1981. During this whole decade, this research was able to find only one article from 1971. In 1982, Vittorio Gregotti became the editor of Casabella and run the magazine for the next 14 years. The current editor in chief Francesco Dal Co has been running the magazine since 1996.

In the same year that Vittorio Gregotti became editor, 1982, Tadao Ando's project was on the cover of the October issue. This was the first article on Japanese architecture after 11 years, and the start of more stable representation of Japanese architecture in Casabella. This course is even more supported by the next editor, Francesco Dal Co, and culminated in the years 2000 and 2002 when Casabella published special issues on Japanese architecture. In 2010 this relationship with Japan reached a new level and the magazine started publishing an edition in Japanese language.

Quantitative analysis

The quantitative analyses made in KH Coder covers 110 articles published in *Casabella* between 1982 and 2005; it excludes the articles published in the special issue from 1994¹³. As with *Architectural Design*, the analysis looked at: the most represented architect, typology and material; analyzed the compositional and special aspect code, history and tradition code, and cultural and socio-economic factors code; and finally text mining of the material collected in the category of History/Tradition and Japan-ness.

With 29 articles, Tadao Ando is the most published Japanese architect in *Casabella* (figure 5.20). But what is astonishing is that he has twice as many articles as Arata Isozaki, who is second on this list. After these two architects, the list is as follows: Toyo Ito, Kengo Kuma, Kazuyo Sejima, Satoshi Okada and Fumihiko Maki. It is incredible that during Vittorio Gregotti's directorship Tadao Ando was almost exclusively published every year. Out of 20 articles on Japanese architecture published during Gregotti's time, only 7 are dedicated to other architects: 4 articles on Fumihiko Maki, 2 articles on Arata Isozaki, and one on Riken Yamamoto's work. It was only after Francesco Dal Co became editor that *Casabella* diversified its representation of Japanese architecture. This is the reason why many of the architects from the older generations are not present on this list. Isozaki's work became more relevant during the late 1990s. Andrea Maffei, associate in Isozaki's office and in charge of his Italian projects, wrote and presented their work in *Casabella*; this explains why Isozaki had so many articles in these magazines. The real culmination of Japanese architecture in *Casabella* happened after the year 2000. Satoshi Okada's work, for example, has been not published in many international magazines, but is frequently presented in *Casabella*. Dal Co's interest in Japanese architecture and his relationships with Japanese architects led to the publishing of a Japanese language edition of the magazine in 2010.

¹³ The specificity of this issue, being focused on the Japanese discourse in general without individual presentations of architects and with this differing from the general trend of representation in *Casabella*, it was decided the issue to be included in the qualitative analysis only.

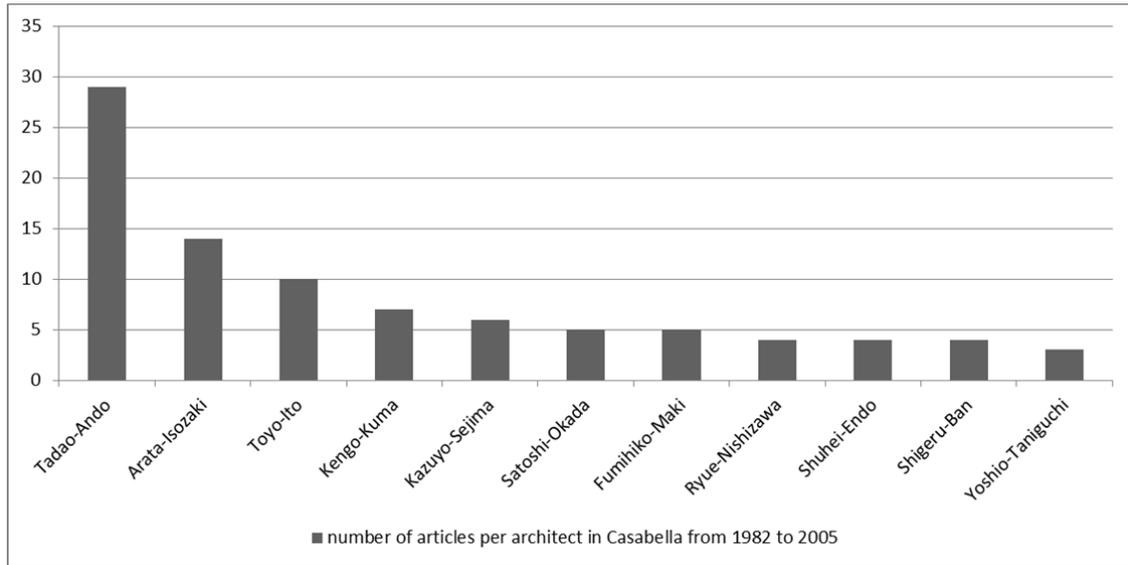


Figure (5.20):
Most represented architects in Casabella between 1982 and 2005

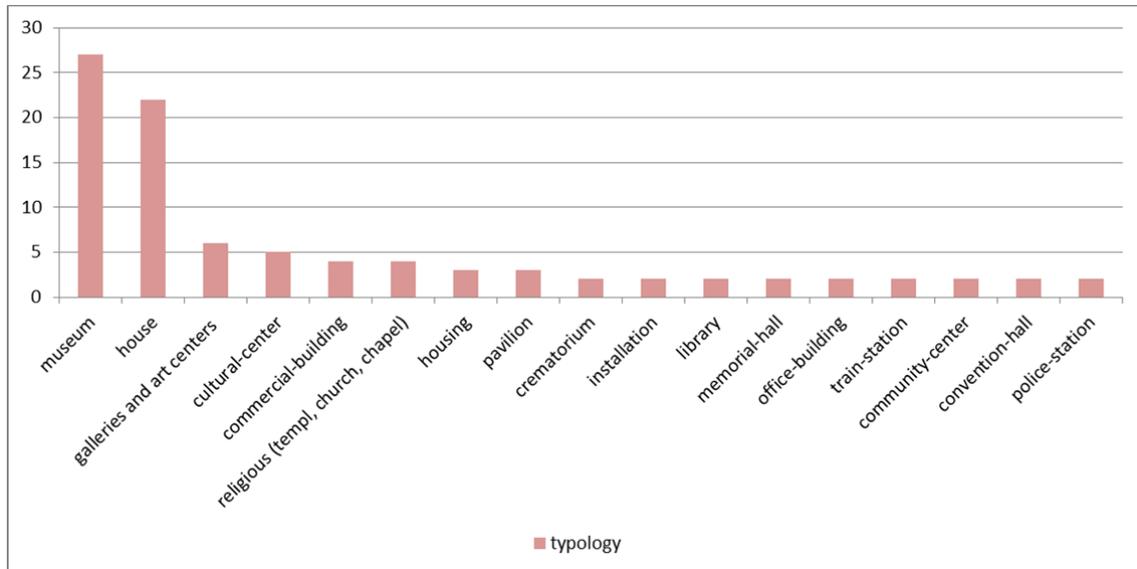


Figure (5.21):
Most represented typology in Casabella between 1982 and 2005

In 110 articles, presentations of 106 buildings were identified. The most dominant building typology was museum, with 27 buildings, and houses come next, with 22 buildings

(figure 5.21). After that follow galleries and art centers, cultural centers, and commercial and religious buildings. The numbers of these other buildings are much smaller. And while the list of presented architects is not as long as in other magazines, Casabella surprises with a diversity of typologies. The variety in typology might actually be a result of the limited number of architects being presented with their diverse production.

Materiality was not mentioned or observed in all of the 110 articles. Materials were identified in only 24 articles (figure 5.22). Similar to the other magazines, when it comes to material, Japanese architecture exhibits a wide range and variety of materials used. Concrete is understandably one of the most mentioned materials, because of Tadao Ando, but again, it seems that the total of metallic materials is much larger than the rest of the materials.

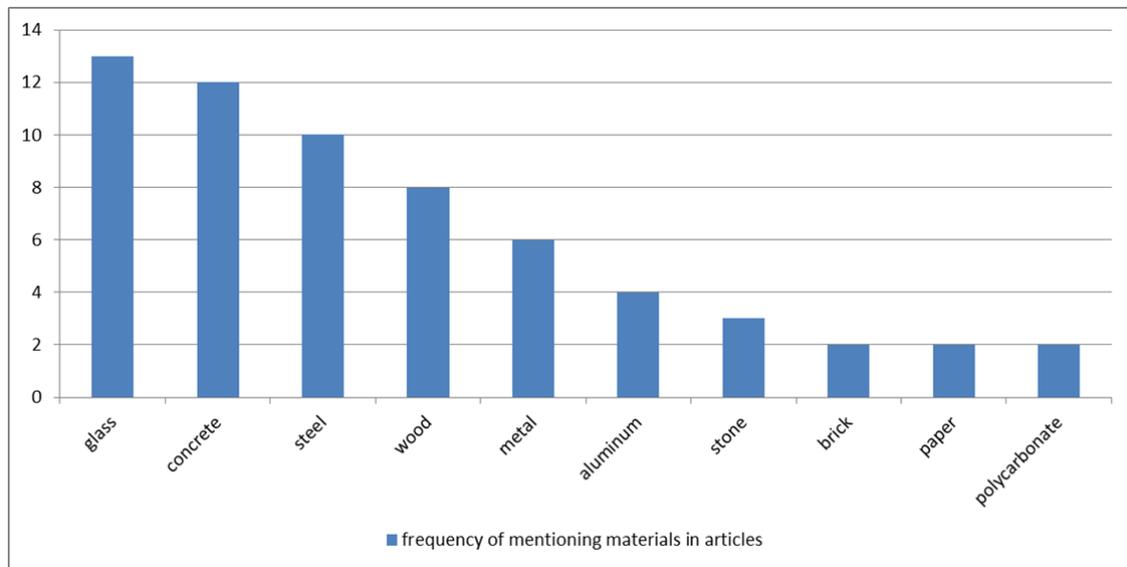


Figure (5.22): Frequency of mentioning materials in Casabella between 1982 and 2005

The observations of formal characteristics in Casabella focus mostly on the pure geometric aspects of the compositions. In an interview with Botond Bogner (2015, 23 February), he interprets this as a result of the North Italian rationalist school that is drawn to puristic spatial and geometric compositions. In terms of socio-economic and cultural factors, the presentations

in Casabella focus only on the influences of religion. Buddhist and Shinto influences are mentioned in the context of tradition and the philosophy of understanding life. Discussions on the influence of tradition are common in Casabella articles, but that is not the case with history. History appears only with a very few direct references to the Katsura Villa in Kyoto and Todai-ji in Nara.

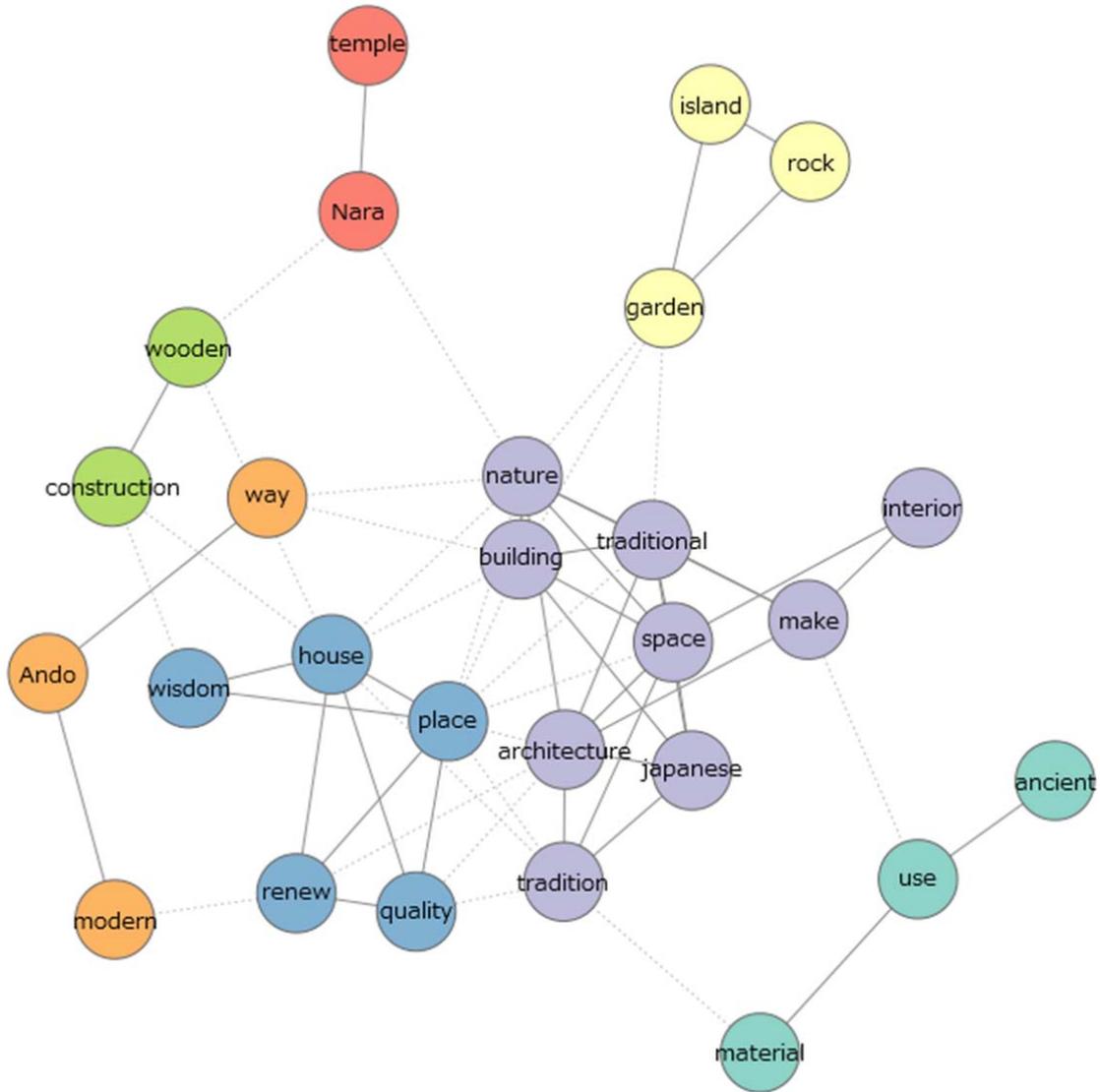


Figure (5.23): Co-occurrence network diagram generated from History/Tradition code of the Casabella articles

Tradition is referenced in several topics (figure 5.23). From the co-occurrence network diagram, it is clear that one general reference is to traditional space, traditional Japanese architecture, interior and buildings connected to nature (in the diagram with purple color). Other references are more direct and explicit like the traditional wooden constructions (green), the temples of Nara (red), and rock gardens (yellow). Still others are very vague and ambiguous, such as “wisdom” and “house” / “place” (blue). In the context of tradition, Ando is also referenced; he is always seen as someone who interprets tradition in modern way.

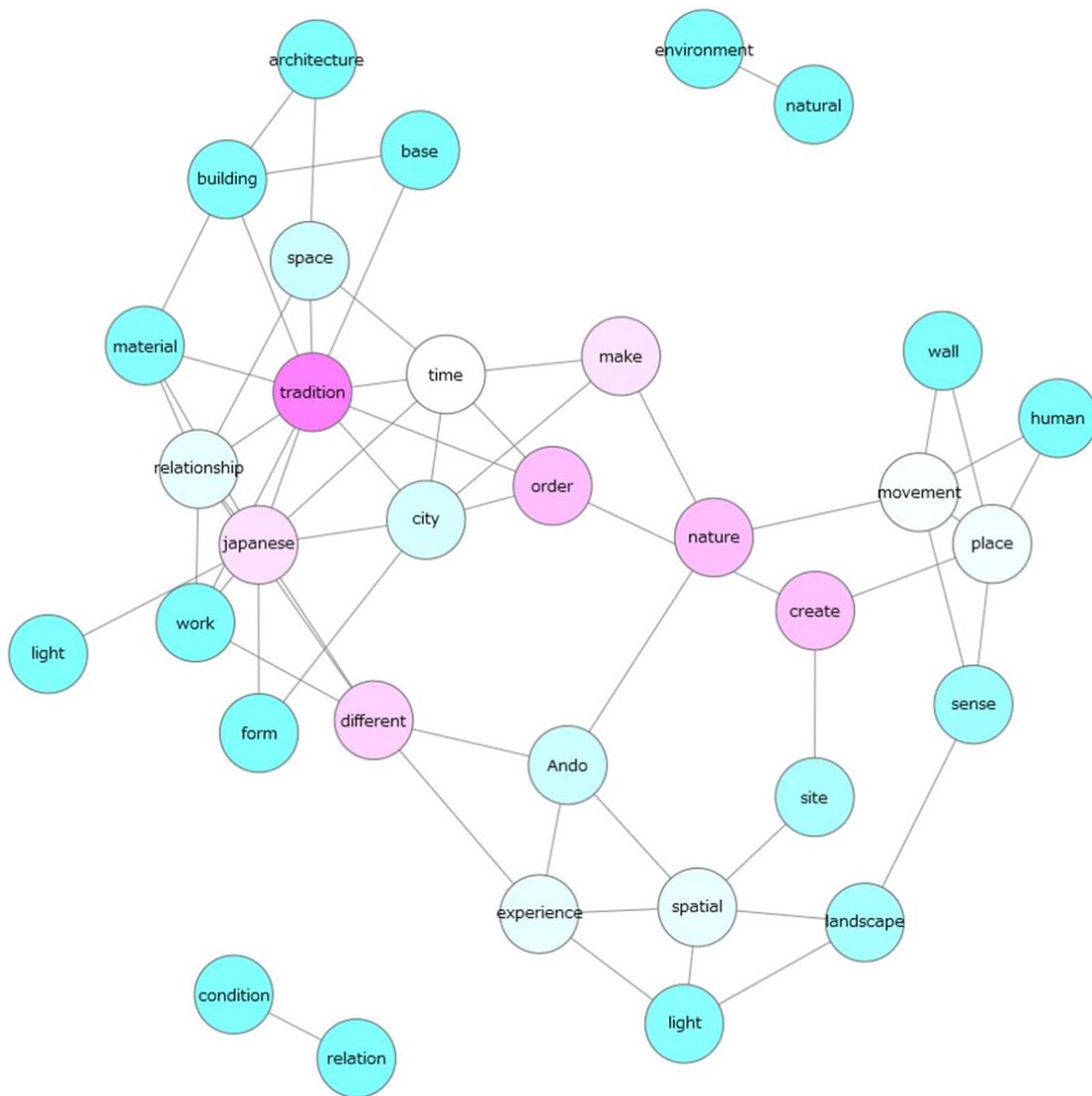


Figure (5.24): Co-occurrence network diagram focused on centrality, generated from Japan-ness code of the Casabella articles

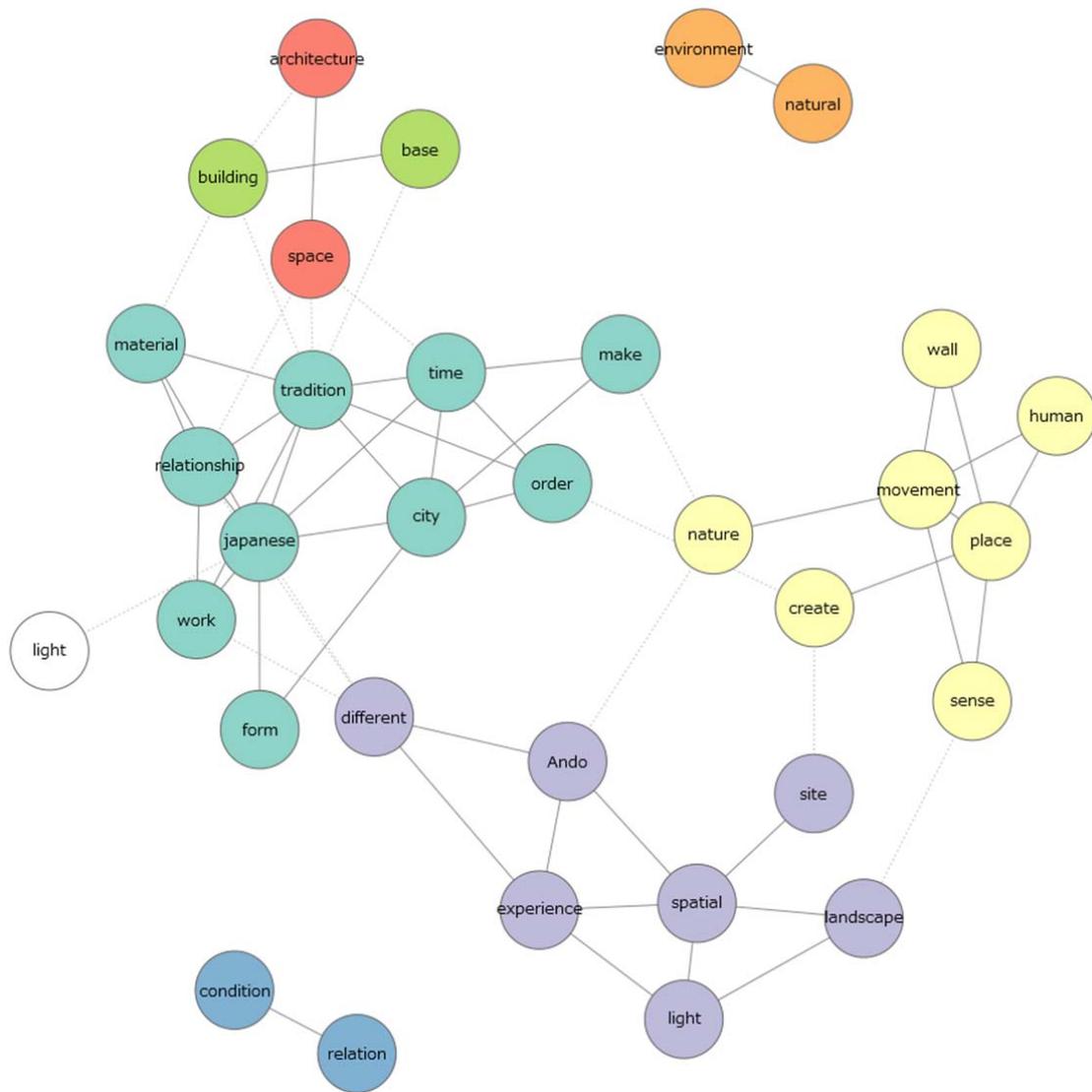


Figure (5.25): Co-occurrence network diagram generated from Japan-ness code of the Casabella articles

The text mining of the general code of Japan-ness reveals the strong centrality of tradition and nature (figure 5.24). The community betweenness diagram (figure 5.25) reveals three large pools of topics: one is focused on the relationship with tradition, the

Japanese city, form, material and time (blue-green); the second topic is nature, sense and creation of place, movement, walls and humans (yellow); the third topic is a product of Ando's work and relates spatial experience, light, and landscape (purple). Environment, nature (natural), and light appear as universal topics in these presentations. Casabella's articles focused on Japanese architecture discuss the works very much from a phenomenological perspective, on a level of experience, relationship with space, environment, material and senses.

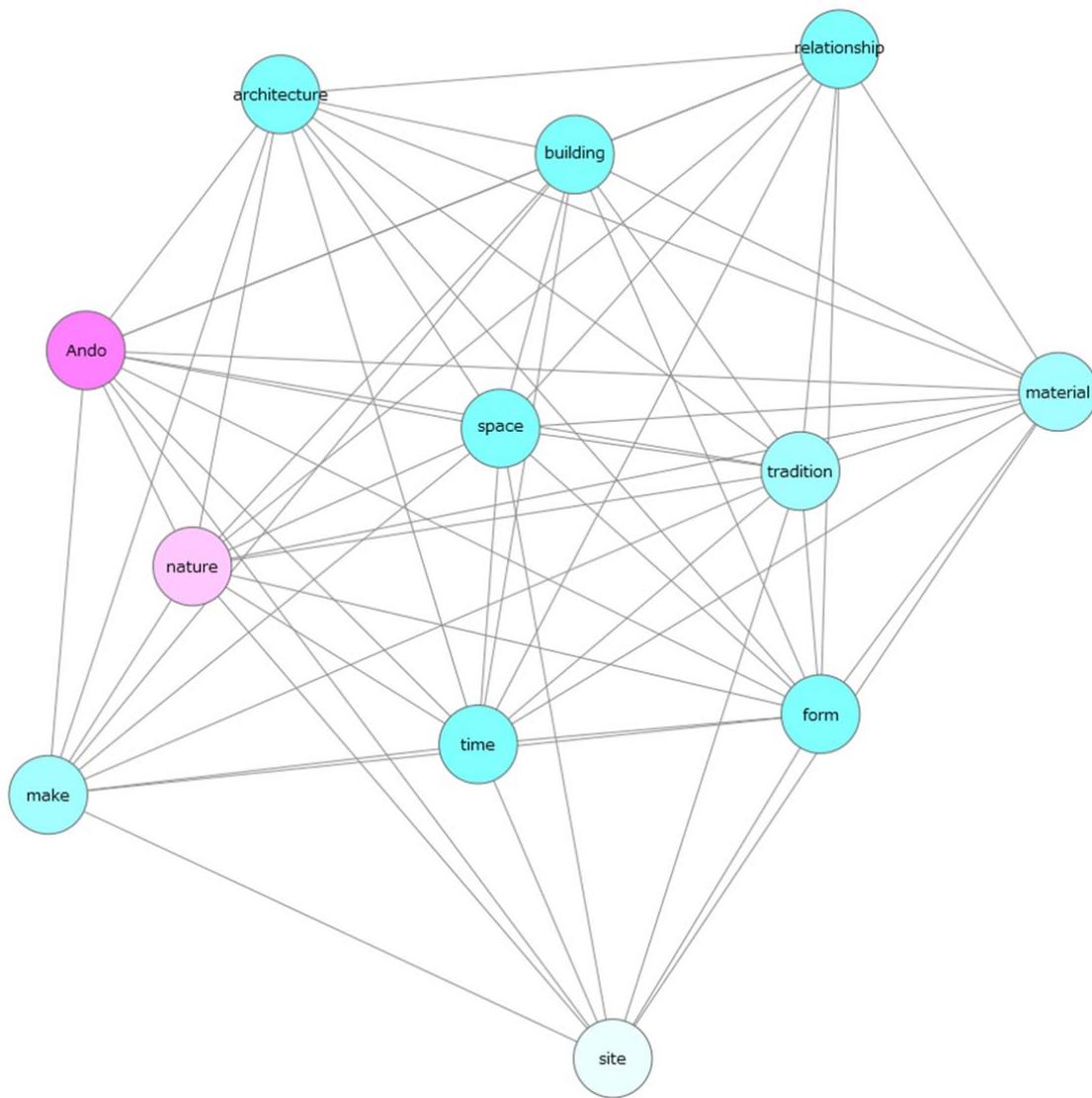


Figure (5.26): Co-occurrence network diagram focused on centrality, generated from Japan-ness code of the Casabella articles

Applying a higher word and document frequency filter, the co-concurrence diagram reveals the phenomenological nature of the presentations in Casabella. The centrality also shifts from tradition to Ando and nature (figure 5.26). This means that the work of Ando, as the most represented architect, has a stronger influence on the overall outcome of the representation of Japanese architecture. Everything sublimates into two topics: nature-time and relationship-tradition-material-form (figure 5.27).

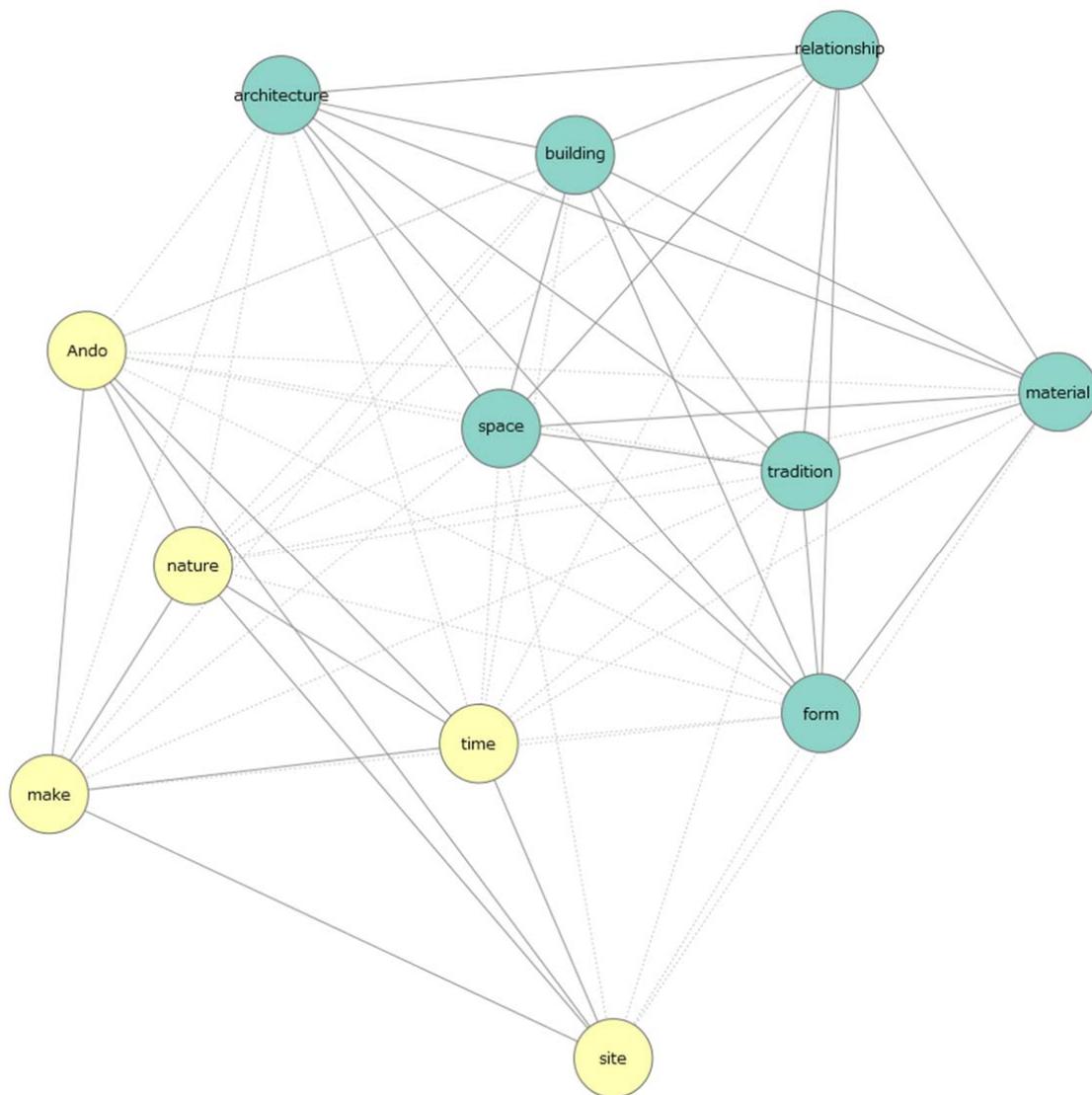


Figure (5.27):
Co-occurrence network diagram generated from Japan-ness code of the Casabella articles

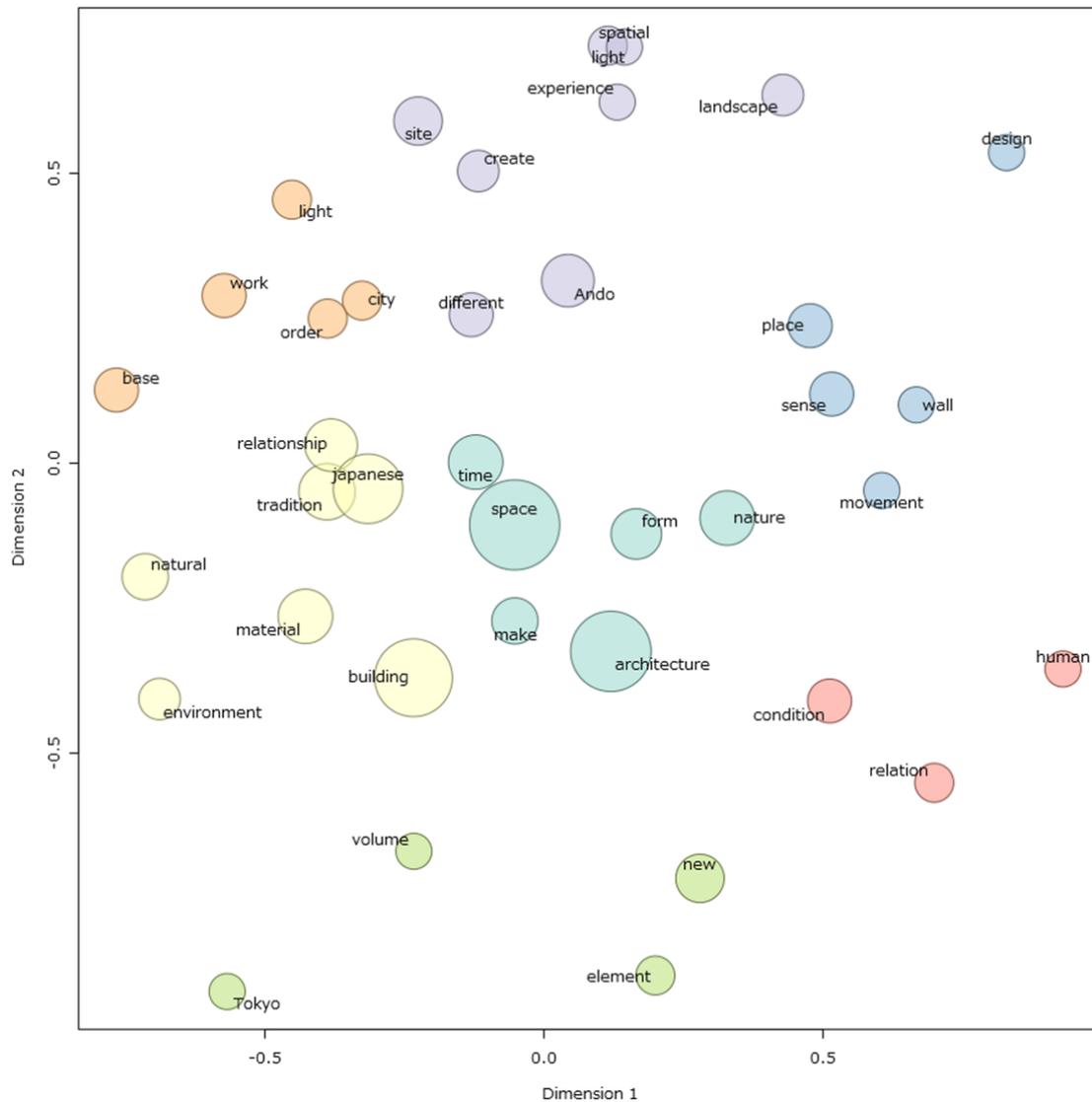


Figure (5.28): Multi-Dimensional Scaling diagram generated from Japan-ness code of the Casabella articles

The multi-dimensional scaling diagram confirms the findings in the co-occurrence network, but the categories are in a more limited range and the topics more dispersed than in the case of Architectural Design (figure 5.28). Presenting the level of similarity of individual data sets, this diagram shows that the topics appearing in the texts of Casabella are more disconnected than in the case of Architectural Design. Relationships to tradition and time-space are the most dominant. There is no strong coherence between the discussed topics, but instead many

tangential themes. For example, the topic of Tokyo appears but is far removed from topics like landscape, city and design.

Qualitative analysis

The overall presentation of Japanese architecture in Casabella is a non-discursive presentation. In this magazine, Japanese architecture was represented through architects and their work, and there are few presentations that focused on the general discourse in Japan. Except the 1994 issue dedicated to Japanese architecture, Casabella's editorial politics until the 2000s focused on selected architects and, through them, developed the idea and image of what Japanese architecture is. These select names were frequently presented on the pages of the magazine, and this offers a unique possibility to follow the opus of the architects. What is problematic in this case is the narrowly constructed image of Japanese architecture. As the research will show, certain periods in Casabella have a tendency of essentializing and Orientalizing Japanese architecture.

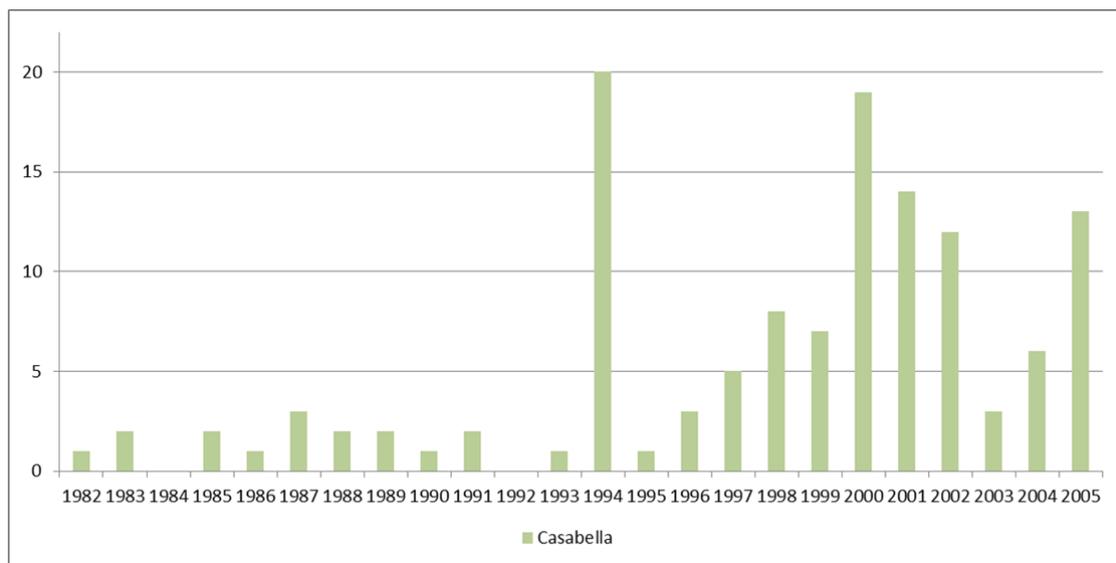


Figure (5.29):
Number of articles in Casabella between 1982 and 2005

The observed period of 23 years, from 1982 to 2005, can best be understood in terms of representation modes if it is divided into periods based on the editors of the magazine (figure 5.29). The first period is from 1982 to 1995, and edited by Vittorio Gregotti; the second is from 1996 to 2005, and edited by Francesco Dal Co. The Vittorio Gregotti period was characterized by a low frequency of presentations. Until publishing the special issue in 1994, the average frequency of presentations dedicated to Japanese architects in *Casabella* was just 1.5 articles per year, and more than a half of these articles were dedicated to Tadao Ando. In the Francesco Dal Co period, there was a sudden change of course and the number of articles per year grew rapidly. With 2 special issues published in the early 2000s, the average was 9 articles per year. Dal Co's presentation of Japanese architecture showed a border spectrum of work produced in Japan, but still had a tendency to focus on several well-established architects.

During Vittorio Gregotti's editorship of *Casabella*, the publication was heavily focused on Tadao Ando's work. Apart from Ando, only three more architects had the chance to present their work in the magazine: Fumihiko Maki, Arata Isozaki and Rikken Yamamoto. The most particular presentation of Japan was produced in 1994 when *Casabella* published an entire issue dedicated to Japan that did not have articles for individual architects and their work, but rather presented the state of Japanese architecture and urbanism. This was radically different from an entire decade focused on the work of Ando and a few other names. This is how the following analysis is structured as well: first, a presentation of the findings based on the individual presentations of architects, and then a presentation of the special issue published in 1994.

Casabella returned to Japanese architecture relatively late compared to other magazines. Unlike many Western magazines that had presentations in the late 1970s, *Casabella* had its first presentation in 1982, eleven years after the previous one, published in 1971. This might be the result of the turbulent years inside the magazine during the 1970s. Vittorio Gregotti started the

presentations with the October issue from 1992, the same issue that had Tadao Ando on the cover of the magazine. The cover is a cross-section drawing of the Rokko housing project that cuts through the hillside. The article has many sketches and drawing, presenting all 9 typologies of housing units, axonometric views, and photos of models and the construction process. Gregotti, who personally met Ando in Osaka a few years before this article, presents Ando's design as a "logical answer" with a radical reduction of elements to the chaotic heterogeneous urban environment of the city (Gregotti 1982, p.2). The text talks about the simple geometry of the building, the delicate connection with the slope, and the precision of building and detailing on such a complicated site. But the most prominent features of the design are accentuated: the introduction of light inside the building, creating a "personal point of equilibrium", and the deep connection of Ando's design with nature.

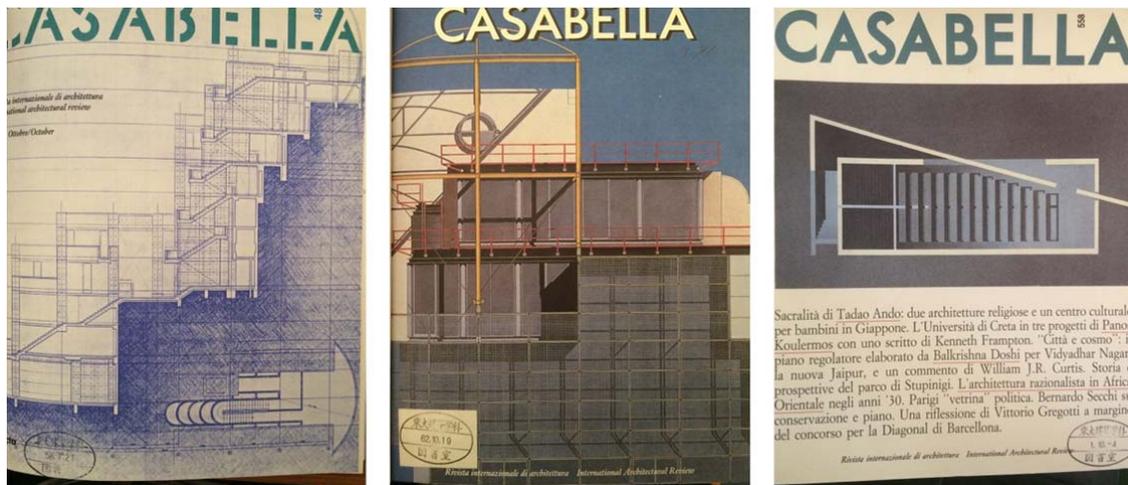


Figure (5.30):
Covers of Casabella: October 1982, July/August 1987, June 1989

Nature is the main topic presented in all of Ando's work. The sober, monumental minimalism of this architect dominates the entire decade of 1980s on the pages of Casabella. The cold concrete buildings are deeply associated with the ascetic tradition of minimalism and sobriety coming from Shintoism and Zen Buddhism. The play of light and shadows, voids that

introduce nature, sky, landscape, fluidity, harmony, tranquility and time are some of the most prominent categories that were used to describe Ando's buildings. The presentations are focused on the phenomenological aspects, which are essential in Ando's designs; the most important qualities of his work belong in the phenomenological realm. It is important to note, in this case, that the qualities of this phenomenology of Ando's work are unambiguously presented as influenced by and essentially coming from Japanese tradition.

The work of the other architects is also presented in relation to tradition. Fumihiko Maki's work is described as a balance between traditionalism and internationalism, and his careful use of materials as influenced by the best Japanese tradition (Polini 1985, p.4). Riken Yamamoto's building is presented as a reflection and reinterpretation of the Japanese housing tradition (Zardini 1987, p.4). Their work also creates a *relationship* and reflects the multi-layered urban context. Only the text written about Isozaki's work (Morton 1994) discusses the relation of Japanese architecture to the West, and mentions the "unique hybrid" forms that are a product of Western and Japanese influences.

What is noticeable in Casabella's presentations, more so than in the other two magazines, is the use of abstract and ambiguous language to describe Japanese architectural space. Often these phrases and sentences do not convey any actual meaning, but express associative feelings and relate to the idea of Japanese spirituality. Altogether, the presentation of Japanese architecture during Gregotti's editorship expresses Japan-ness in architecture through the idea of tradition and *relationship* with nature, landscape and urban context. The architectural work is represented as an art form, often eliminating any socio-economic context. If we consider that 1980s and early 1990s Japanese architecture presents an explosion of diverse formal language, Casabella in this period presented only a tiny portion, focusing only on the rational and purist modernist esthetic of Ando and Maki's buildings. This is a clear curatorial choice, as the January

issue from 1994 showed that Casabella's editors were well aware of the actual conditions in Japan. They chose to portray only one side of it.

The special issue from 1994 titled “*Japan: a dis-oriented modernity*” largely echoed Casabella’s issue on Japan published in 1963. It was an extensive, well-structured presentation that did not focus on individual presentations but presented the general discourse of Japanese architecture and the changes of the urban environment in the country. This issue, like the one in 1963, was probably one of the best in this decade, with great analysis written by Japanese and foreign researchers of Japan. Gregotti, who worked at Casabella in 1963, must have gleaned some wisdom from the editorial style of the 1963 issue. In this issue the magazine gave great context for the work produced in Japan, and presented a discourse that had parted ways with the Western influences. Japan was a place with internal urban and architectural rules. The issue has 2 introductory texts by Vittorio Gregotti and Chiara Baglione, and 16 articles divided into 4 chapters: Theoretical Spaces, Decentralized Identities, From Design to Construction and The Order of Chaos.

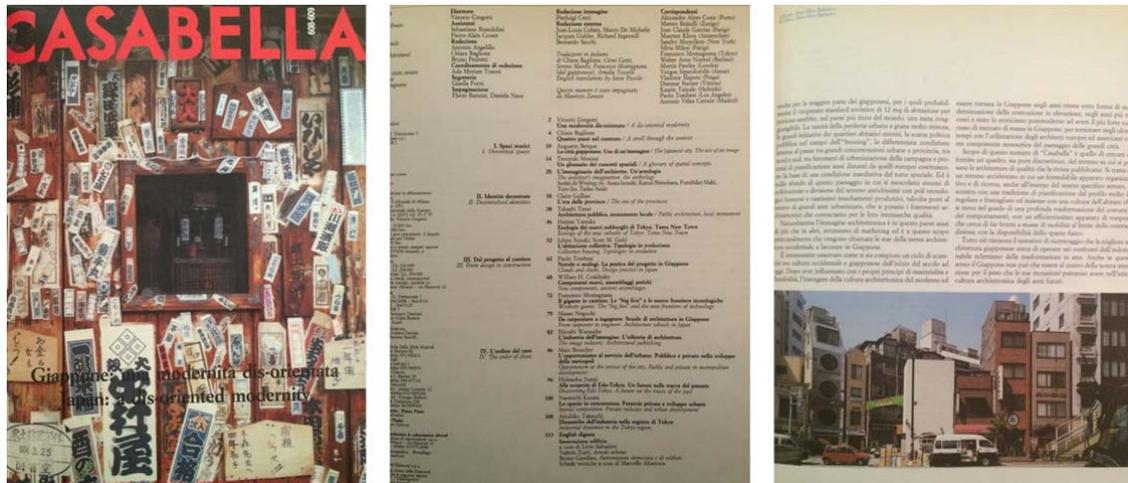


Figure (5.31): Cover and pages from Casabella January/February 1994

In the introductory text “*A dis-oriented modernity*”, Gregotti presented the concept behind the issue. He was well aware that most of the time Casabella presented morphological and technical qualities of Japanese architecture, but that with these articles it was virtually impossible to portray the complex image of the Japanese society where this architecture is created. He laid out some of the issues: the technological advancement of Japan, an urban landscape developed with overlapping and stratification, the lack of public policy in the field of housing, and urbanization of the countryside (Gregotti 1994) – issues that influenced the architectural outcome in Japan. The idea behind the presentation was to construct an image, which may have been incomplete, but would give a background for understanding Japanese architecture.

“*A Stroll Through the Context*” by Chiara Baglione (1994, p.4) supported Gregotti’s arguments by underlining that, quite often, Japanese architecture in magazines was stripped of context and “appears to be a laboratory open to all experiments.” She argued that by strolling in the streets of Tokyo and Osaka, the complexity of Japanese architecture could be understood. It was not necessary to rationalize, but architecture could be intuitively understood as Japanese architects adapted to the site. For Baglione, Japanese architecture had become a sort of fashion and propaganda that constantly produced new images to attract an audience. By making a parallel with the Japanese language and its ambiguity that is always clarified within conversational context, she directly implied that Japanese architecture could be only understood within its urban context. The article finished by stating the complex social and economic transformations in Japan after the burst of the bubble, and the conscious approach to focus only on the physical, cultural and productive context and not on the work of specific architect.

The first part of the issues, *Theoretical spaces*, has 3 articles and presented some of the main paradigmatic concepts in Japan. The first article, “*The Japanese City – The Use of an Image*” written by Augustin Berque was a critical review of the new approach of reading Tokyo’s urban history. Berque presented the shift from a negative to a positive understanding of Tokyo’s urban

environment. The socio-economic success of Japan gave architects a chance to redefine Tokyo's positions. The 1970s ugliness of the city was no longer read and understood as a lack of planning strategies. A new paradigmatic approach was presented in the 1980s – the heterogeneity of Tokyo's landscape was a continuation of the heterogeneous urbanity of Edo. The Edo-Tokyo metaphor became a leading way of understanding the chaos of Japanese cities. Teruyuki Monnai's "*Glossary of Spatial Concepts*" presented some of the key spatial concepts in Japanese tradition and their reinterpretation in contemporary Japan. Monnai talks about: the coexistence of traditional Japanese space with nature; asymmetry (*bitaisho*) and the juxtaposition of heterogeneous elements and their interpretation in Fumihiko Maki's work; the ambiguity of boundaries and the use of transitional spaces that appear also in the work of Hiroshi Hara, Hiromi Fujii and Takefumi Aida; the concept of *Ma*; *Oku* and Maki's interpretation of *Oku*; *Utsuroi*, the transformation of nature and the moment that captures that change; *Miegakure*, composition that cannot be visually perceived all at one moment, and Ando's use of this approach in the Mount Rokko church; *Mitate*, expressing things through archetypical models, and seeing Itsuko Hasegawa's concept of "second nature" as *mitate*, *Yobaku*, *Wabi*, and *Sabi* as concepts that influence minimalism; and finally, a topological structure of urban elements that produces heterogeneity – urban space was not understood as a composition or urban tissue, but as elements connected in a flexible relation. The last article in this part, "*The Architect's Imagination. An Anthology*", is in fact a collection of 5 texts written by Arata Isozaki, Kazuyo Shinohara, Fumihiko Maki, Toyo Ito and Tada Ando. These essays reflect these architects' long time interests. Isozaki's text is on the topic city as a ruin; Shinohara's text is about the beauty of chaos; Maki's text explains *oku*; Ito's text is about ephemerality, temporality and simulation in contemporary Japanese city; Ando's is about the connection between architecture and nature.

This first part focused on spatial concepts in Japan presents a connection between traditional and contemporary Japanese architecture and urbanity. Unlike the first article that gives

a wider background presenting how the conceptualization of Edo-Tokyo discourse was created, the second article “Glossary of Spatial Concepts” makes direct, uncritical connections between the work of Japanese architects and traditional concepts. The outcome of these three presentations is a better understanding of spatial concepts that are influenced by the traditional understanding of space, and influences from an urban environment that are also based on the traditional conception of urbanity.

The second part, *Decentralized Identities*, presented the attempts of Japan to decentralize the attention from the big metropolitan areas of Tokyo and Osaka. The first article “*The Era of the Provinces?*” by Claire Gillian, focused on the progress of the Japanese provincial regions. Gillian revealed that during the period of rapid growth between 1960 and 1975, in fact Japan developed mostly the Tokyo and Kansai regions. For a long time, its provincial regions stayed relatively underdeveloped and disconnected from the capital. This article presented the programs and projects developed in late 1980s and early 1990s as hope to rebalance the inequality. The projects on Kyushu Island in Kumamoto, Kitakyushu and Fukuoka were chosen as the most successful development. “*Public Architecture, Local Monument?*” by Takashi Yanai further discussed the topic opened by Gillian. Unlike Gillian, Yanai had a more critical approach for the investments made by the local governments in Japan. His presentation showed that most of the projects were focused on cultural buildings – museums, cultural centers, sports arenas or multi-purpose halls – that so far had shown only partial success. According to him (Yanai 1994), these symbolic projects with unorthodox designs had become the fashion and style of revitalizing the provincial regions of Japan, but apart from their short-lived, immediate fame provided by the media coverage, the projects failed to produce significant change in the long run. Hajime Yatsuka’s text, “*Ecology of the New Suburbs of Tokyo. Tama New Town*”, gave a wonderful portrait of the specificity of the urban conditions in Japan. Through the case of Tama New Town, he presented the heterogeneity of the Tokyo’s Western suburbs created with the development of private railways.

The urban conditions in these places were not like in typical suburbs. These places situated along the train stations grew like typical cities, with many public buildings and a diverse program to support citizens living nearby. But what prevented them from being cities was their dependence on Tokyo for employment of their inhabitants. Most of the people living in these places worked in Tokyo. The last article in this section, written by Ichiro Suzuki and Scott M. Gold, was focused on the development of public housing in Japan. The authors were aware that the image of the house in Japan was portrayed only with private housing projects. With this article they demonstrated the sterile and almost mechanical approach in designing collective housing in Japan, and showed some of the newer attempts to change the situation in this field.

This second segment of articles revealed a complicated side of urban Japan: the struggle to decentralize the country that was focused only on two centers, Tokyo and the Kansai region. On one side, we see a huge initiative with many projects of revitalization, but with an approach that always involved building cultural institution that are not viable in the long run. Yatsuka's text, on the other hand, showed a somewhat successful story that is entirely driven by economic factors. Tokyo's suburbs are presented as a playground for testing and importing urban and cultural models that produce a true dystopian heterogeneity.

The third section, *From Design to Construction*, is focused on construction and the relationship between the construction and design sectors in Japan. The first article, "*Clouds and Clocks. Design Practice in Japan*" by Paolo Tombesi, explained the differences in the building industry between Japan and the West. It explained the significant role of the contractor companies in the transition between the design and construction phases, and the involvement of the construction companies in the detailed design phase. The article "*New Components, Ancient Assemblages?*" by William H. Coaldrake made a parallel between traditional and contemporary construction practices in Japan. He started by explaining the traditional Japanese methods of timber-frame construction: its special joinery connections, modular coordination based on *ken*

and *tatami*, selection of timber, and its prefabrication. In the second part of the article, Coaldrake presented the contemporary prefabrication in Japan that also used a frame system with no load-bearing walls, with modular coordination and efficient assembly methods. Francesco Montanan's presented the "big five" construction companies in Japan – Shimizu, Obayashi, Kajima, Taisei and Takenaka. These companies that hold the majority of the construction work of Japan were also a source of innovation, testing and experimenting with new approaches in the building industry. Often they were behind innovative projects like Umeda City in Osaka by Hiroshi Hara or Century Tower in Tokyo by Norman Foster. Masao Noguchi's text talked about the educational system in Japan and its close connections with the "technical-pragmatic" approach in design. A majority of the architecture work produced in Japan belongs in this category, and architecture in Japan belongs in the field of utilitarian and engineering practices. Hiroshi Watanabe revealed the media side in Japan, presenting a field dominated by household names that, once established, get a noncritical free pass in the architectural magazines.

This part of the presentation was focused on the business side of the architectural field. It presented one of the biggest industries of Japan and its domains controlled by huge corporations. The bold unique designs from Japan were a tiny segment in a multibillion-yen field controlled by corporations and big design firms. Architects, particularly the biggest names in the field, were part of this business and often their innovative designs relied on the innovations provided by the big corporations.

The last segment of the presentation, *The Order of the Chaos*, was entirely focused on Tokyo's urban development during the 20th century. The first article "Opportunism at the Service of the City - Public and Private in Metropolitan Development" by Marc Bourdier talked about the domination of the private sector in the development of Tokyo. Bourdier (1994, p.124) explicitly said that "urban planning [in Tokyo] is in the hands of the private sector." The dynamic character of the city was reflection of the city's economy. The Hidenobu Jinnai text

looked at the loss and rediscovery of the historical Edo in present day Tokyo. Through the brief urban history of the twentieth century, he presented how some of the most characteristic features of Edo were lost. The post-bubble era in Tokyo revived an awareness and retracing of the “invisible history” of Edo. Naomichi Kurata talked about the urban development of Tokyo that was based on the private railway companies. Besides the development of the suburbs, Kurat also presented the economy behind the three biggest train stations in Tokyo: Shinjuku, Ikebukuro and Shibuya. The last text, written by Atsuhiko Takeuchi, showed the dynamic nature of industrial development in Tokyo through the twentieth century; a zone that in the 1970s was 50km in radius from the city center was already 100km at the time when Takeuchi wrote the text, including regions of Kanagawa, Saitama and Chiba.

This last part of the presentation uncovered the massiveness of Tokyo’s urbanity, its huge economic and infrastructural investment. The chaos and amoeba called Tokyo, in this presentation was the giant Tokyo with an enormous driving force behind it. Its urbanism, entirely driven by economic logic, had produced a situation unique only to Japan.

This entire issue of Casabella was an exceptional, one-of-a-kind presentation of Japan. It was not about Japanese architecture, but presented and unveiled more knowledge than any other issue dedicated to Japanese architecture. This was an issue of numbers, facts and history. The theory of Japanese architecture was expressed through the logic of the socio-economic conditions in the country. It revealed a world driven by rules and history completely different than the ones in Europe and America. It did not mystify and theorize, but presented data and facts that complete the long missing picture. After reading this issue, one understands Japan and its own internal logic and rules that are entirely different from Europe and America. Inevitably these different rules produced a different architecture, characteristic only of Japan.

The 632nd issue of Casabella, published in March 1996, was the first issue with Francesco Dal Co as chief editor. Dal Co, who published a book about Tadao Ando in 1994, was well-familiar with Japanese architecture. Under his editorship for the next 10 years, the magazine increased the number of articles covering Japanese architecture, and also diversified its choice of architects. Arata Isozaki became featured frequently as Andrea Maffei, who worked for Isozaki, also wrote for Casabella. Dal Co immediately showed an interest in the younger generation of Japanese architects and, by 1997, had already published the work of architects Hiroyuki Arima and Yasushi Horibe. By the early 2000s, Kazuyo Sejima, Toyo Ito and Shigeru Ban had been published, and soon after Kengo Kuma and Satoshi Okada became presented frequently on the pages of this magazine. From the older generations of Japanese architects, the work of Fumihiko Maki and Yoshio Taniguchi was also noticeable. With no surprise, yet again Tadao Ando was the most represented architect.



Figure (5.32):
Covers of Casabella: April 1996, March 1997, June 1998

The work featured in the magazine presented a rationalist modern esthetic, clear volumetric compositions and a minimalist approach. These presentations, as most presentations towards the end of 1990s, were less critical, less discursive and focused more on the formal and

esthetic aspects of the buildings. Tradition and the *relationship* with nature were again the two main topics presented in the texts. Most noticeable are the accents on the connection between the buildings' interior and exterior achieved with transparent or translucent openings.

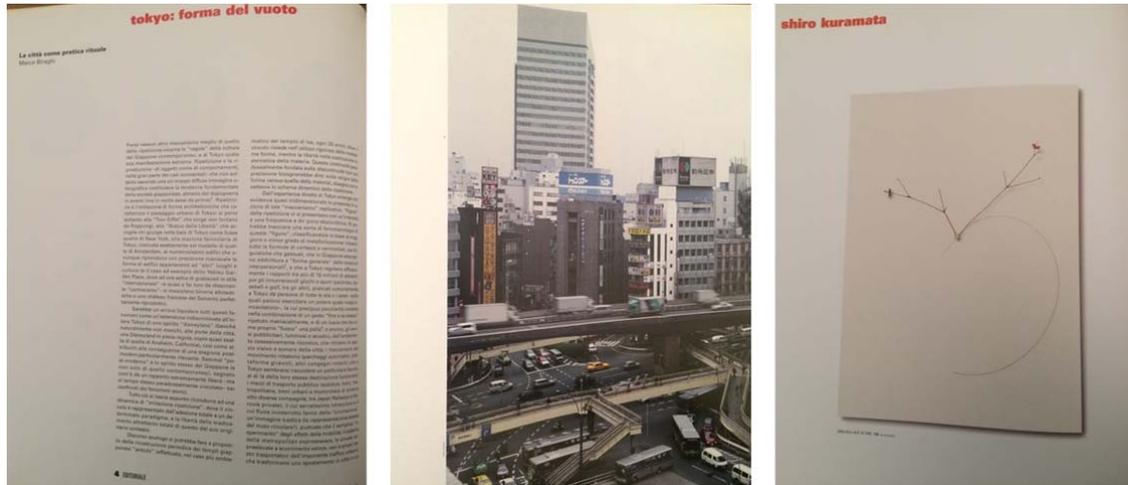


Figure (5.32):
Pages from Casabella July/August 1999

In the July/August issue of 1999, Marco Biraghi wrote the text “The City as Ritual Practice.” The author looked into Tokyo’s urban landscape as an external observer, and tried to codify the city’s internal relationships. With an Orientalist approach, Biraghi mystified Tokyo and explained it through the idea of the *repetition*, which he saw as the ancient practice of the continuous replacement of elements, a part of the Japanese philosophy of life. He went so far as to mystify the codified 50cm detachment among neighboring buildings and presented it as a form of individualism where each building as a separate island tries to become a reference point in the city without address. The text was based on a heavy dualism between Japan and the West, and presented Tokyo as the outcome of Japanese tradition and culture. The article is completely eliminated historical, social and economic narrative. A few references were given, only to demonstrate “how tradition works.”

In March of 2000, Casabella published an issue entirely dedicated to Japan. This issue was focused on individual architects and their work. The introduction of the issue was made with two historical texts: “*New Architecture in Japan*” by Bruno Taut published in *L'Architecture d'Aujourd'hui* in 1935 and “*Architecture in Japan*” by Robert Mallet-Stevens published in 1911. Additionally two other texts: “*Bruno Taut: My Point of View on Japanese Architecture*” by Manfred Speidel and “*Robert Mallet-Stevens and Japanese Architecture*” by Cristiana Volpi explained the work and connections with Japan of the previous authors. The architects chosen for the issue were: Tadao Ando, Kazuyo Sejima and Ryue Nishizawa, Kengo Kuma, Terunobu Fujimori, Toyo Ito, Kei'ichi Irie, Kojima+Koizumi and Arata Isozaki. The issue closed with Arata Isozaki's interview titled “*Japan Today*” and Ugo Rosa's text “*Hojoki. Existenzminimum, on housing at sunset.*”

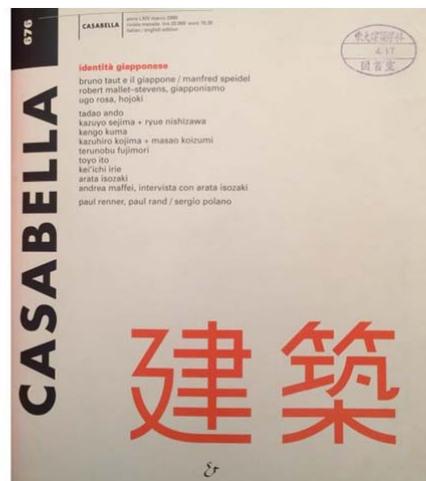


Figure (5.33):
Cover of Casabella March 2000

This issue was unique in that there wasn't any text directly informing and contextualizing the architects presented. The work was accompanied by texts written by the authors, but otherwise left to speak for itself. The introduction, based on historical texts, treated historical topics and unambiguously tied contemporary Japanese architecture to traditional. The choice of architects was also a group of names that had been discussed in relation to traditional architecture, particularly Ando, Kuma and Fujimori. The last text on hojoki also went deep into

history and discussed traditional Japanese concepts. The only direct contemporary input was the interview with Arata Isozaki. Together with Andrea Maffei (2000, p.74), Isozaki discussed the post-bubble period in Japan. They found the contemporary scene more unified and based on a fashion of simple forms and translucency. Isozaki was critical towards the idea of “traditional” and says that in a contemporary context one can only speak for “simulation” of tradition but not about actual tradition. In his opinion, architecture can no longer be divided by nations.

In the July/August issue of 2002, Casabella once again returned to Japanese architecture, this time with a shorter presentation of 7 articles. Instead of an introduction, there was a text by Yashuhiro Ishimoto – “*The Imperial Palace of Katsura. Interpretation of a Monument.*” In it, the famous photographer talked about his personal experience of photographing Katsura, and the meaning of this building not only as a Japanese national treasure, but also as the “aesthetic resonance of the source of modernist architecture” (Ishimoto 2002). The selected six architects, Satoshi Okada, Shuhei Endo, Katsufumi Kubota, Riken Yamamoto, Tadao Ando and Kengo Kuma, once again presented ideas about Japanese architecture based on tradition, rationalism, and a minimalistic esthetic achieved with simple forms and spatial compositions. In this issue, Satoshi Okada’s house in Matsubara in particular was the subject of analysis in relation to tradition.

To summarize Francesco Dal Co’s editorship, he may have diversified the architectural presentation, but he continued to stratify and essentialize Japanese architecture. With his presentation, the idea of Japanese architecture was furthered and applied to more architects. If Gregotti presented Japanese architecture through the face of one architect, Dal Co presented one face of Japanese architecture through several architects.

5.3 Japanese architecture in L'Architecture d'Aujourd'hui from 1977 until 2005

This part examines 169 articles published in L'Architecture d'Aujourd'hui (AA) in the period between 1977 and 2005. The study of the data includes quantitative and qualitative discourse analysis. In a period of 28 years, L'Architecture d'Aujourd'hui published 3 special issues covering Japanese architecture and one issue dedicated to the architect Tadao Ando. This vast amount of data in AA covers many themes and different architects; the material is the most diverse out of the three magazines covered with this research; besides following the mainstream Japanese architecture, AA quite often published topics and architects that gave a different outlook on Japan. The editorial politics of the period covered was created by four different editors: Marc Emery, from 1974 to 1987; François Chaslin, from 1987 to 1994; Jean-Paul Robert, until the year 2000; and finally, Axel Sowa, who held the position until 2007.

In 1977, the same year that Architectural Design published the issue for Arata Isozaki, L'Architecture d'Aujourd'hui published 2 articles covering the work of Kisho Kurokawa and Team Zoo. The 1970s break in AA was shorter than the other two magazines, as the previous presentation published in AA was in 1972. The change of editors in 1974 resulted in reducing the number of articles and establishing a comprehensive and focused critique. And although the number shrank, it still remained much larger than in Casabella and Architectural Design. In 1978 AA published 6 articles covering the Japanese architects Tadao Ando, Kazumasa Yamashita, Fumihiko Maki, Kiso Kurokawa, Team Zoo and Mozuna Monta. For the next 25 years, the presentations in AA oscillated between high and low intensity, and there was not any particular period that was marked by Japanese architecture; Japanese architecture was always present in some form, with more or less attention. Even the special issues were scattered; one was published in 1983, one in 1987 and one in 2002. The only decrease in attention is noticeable around 1994, and was a result of the change in editorial politics at AA and the change of the economic climate in Japan. Even with “reduced interest,” AA kept on following the situation in

Japan. In the October issue from 1995 there was an extensive article covering the Kobe earthquake.

In the 1970s, *L'Architecture d'Aujourd'hui* transformed from a magazine that was exclusively dedicated to modernist architecture into a magazine with a wide-open range of topics, critically absorbing everything that was new but not necessarily mainstream. Regarding Japanese architecture, AA showed an openness and interest in presenting the latest architectural achievements. On a few occasions, “personal favorites” were noticeable, but the magazine came across more balanced than the editions previously analyzed.

Quantitative analysis

This part covers quantitative analyses made on the data collected from 148 articles published in *L'Architecture d'Aujourd'hui* between 1977 and 2005. As in the other magazines, the analyses were made in KH Coder and the study: looked for the most represented architect, typology and material; did a quantitative study of the compositional and special aspect code, history and tradition code, and cultural and socio-economic factors code; and finally, did a text mining of the material collected in the category of Japan-ness.

In the category of architects, Tadao Ando was the most represented architect (figure 5.34). With 32 articles, he had almost three times as many as Toyo Ito, who had second place, with 12 articles. And although Ando’s work was overwhelmingly dominant in the statistics, the qualitative impression in AA is much different compared to the case of Casabella. Ando’s articles in AA were one fifth of the total number of articles, whereas in Casabella it was a quarter of the total number. The special issue on Ando had 14 articles, meaning that half of his articles were published in this issue, which is why the number of articles in other years didn’t dominate as much. Furthermore, Ando was the only architect that was overrepresented; the other architects

appeared more balanced, with several articles per architect. AA's presentations covered 62 different names, whereas AD had fewer than 50 and Casabella only 28 architects. The last fact is important as it speaks to the diversity of representation in AA. Another interesting fact to mention from this list is that Team Zoo got the attention they deserved in the early 1980s; unlike in the other magazines that failed to recognize their work, AA published dozens of their projects in 8 articles.

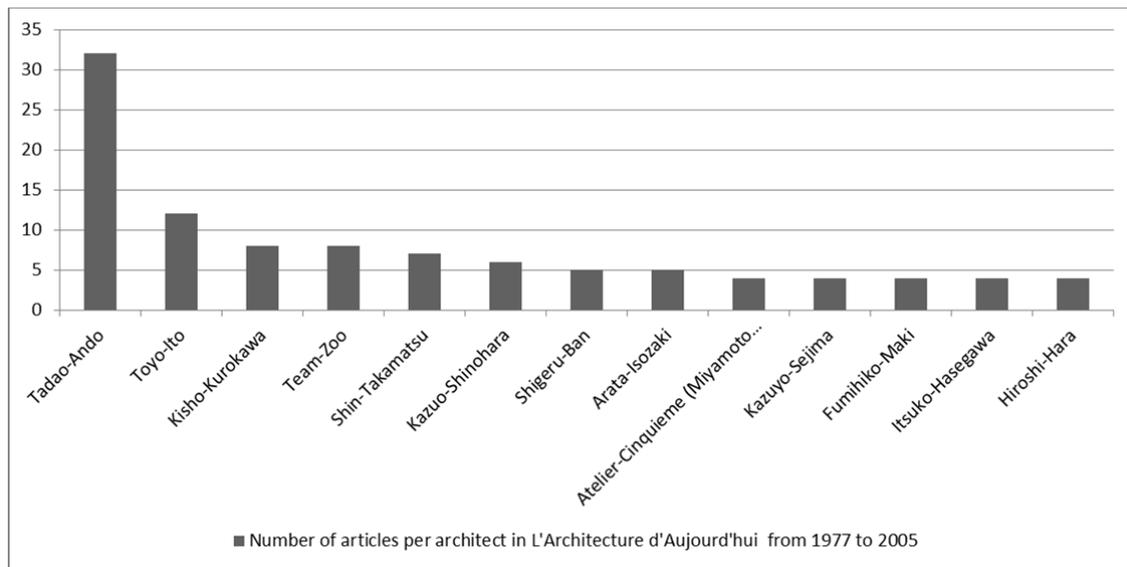


Figure (5.34): Most represented architects in L'Architecture d'Aujourd'hui between 1977 and 2005

The typology part follows the trend of the other two magazines (5.20). Houses, with 66 projects presented, are by far the most represented typology. But, it is important to mention that this unproportional domination of houses as a typology is partialy because of the special issue published in 1983, dedicated to Japanese houses. More than one third of these houses, 25 projects, were published in that issue. But even without these projects, with 41 houses, this typology is by far the most dominant. Museums follow as second most represented, with only 12 projects.

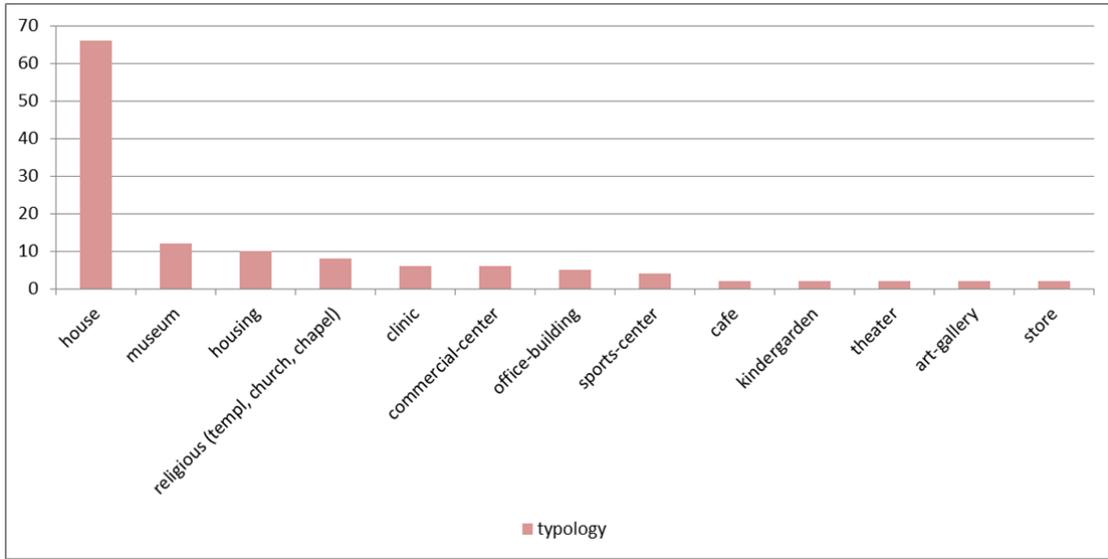


Figure (5.35): Most represented typology in L'Architecture d'Aujourd'hui between 1977 and 2005

Material was mentioned in 40 of 148 articles. The most directly referenced material was concrete, and this is understandable, as Tadao Ando was the most represented architect (figure 5.21). Wood was dominant as well. Metals were the dominant group of materials, appearing in 22 articles, comprising mentioned usages of steel, aluminium and metal.

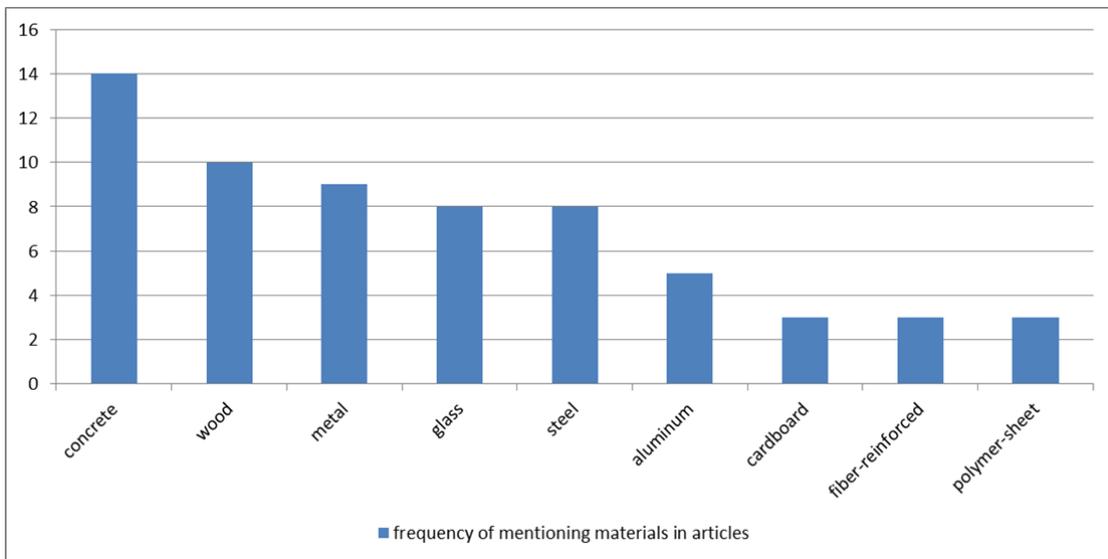


Figure (5.36): Frequency of mentioning materials in L'Architecture d'Aujourd'hui between 1977 and 2005

The quantitative search in the code of spatial and compositional aspects did not notice any visible pattern. The diverse architectural production presented in AA did not produce any visible quantitative pattern. The appearance of the West as the opposite of Japan is also least visible in this magazine. Most of the articles addressing this topic are articles that speak about the wider Japanese discourse. The socio-economic and cultural factors, similar to the other magazines, are not much present. What is noticeable and different from Casabella and Architectural Design is that religion is not as present as in the other magazines. The special issue from 2002 addresses a wide range of socio-economic and cultural factors.

Tradition and history are well addressed in the special issues covering Japanese architecture. In the individual presentations, this code appears in more recent years. Besides the well-referenced parts of the Japanese architectural history, the co-occurrence diagram generated with KH Coder (figure 5.37) revealed the following repetitive topics: simplicity in architectural tradition that connects to the work of Ando; contemporary culture and space relating to the Japanese traditional house and aesthetic; place-making and the tea ceremony; gardens, architectural elements and approach; time and Japan. In this code, similarities with Casabella are more visible, and this is probably influenced by Tadao Ando's work, which is strongly related to Japanese tradition. The centrality of this diagram (appendix II) is on traditional Japanese space and the simplicity of the architecture tradition.

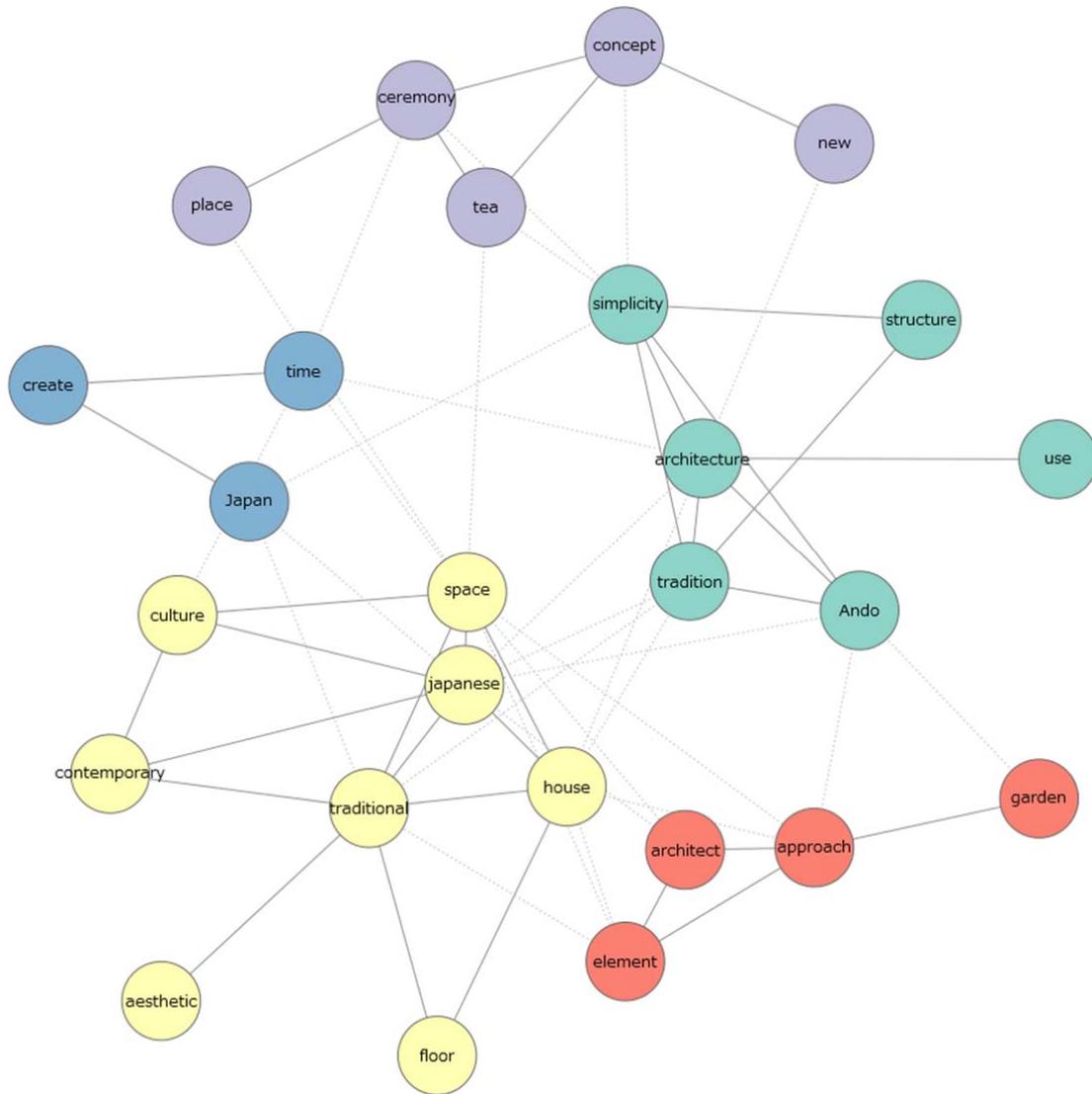


Figure (5.37): Co-occurrence network diagram generated from History/Tradition code in L'Architecture d'Aujourd'hui

The text mining of the Japan-ness code (figure 5.38) revealed several topics recurring in all of the magazines, and some that are specific only to L'Architecture d'Aujourd'hui. Nature and natural are topics that have been dominantly present in all three magazines. Here, the word nature is connected to element, site, architect (red) and the word natural to place, light and building (orange). Ando's work is dominantly discussed in the context of interior, wall, light and shadow (purple). In this diagram, these new concepts appear: order-chaos (pink), city and new

memory (green), simple architectural relationship (dark blue), simplicity in relation to Japan and Japanese space (yellow). The most dominant group (light blue) is a mixture of new and old, abstract and general categories like presence, limit, time, reality, image, transparency, form, material and time. From the three journals, this diagram is probably the most complex; the real understanding of some of the categories come into understanding with the qualitative analysis.

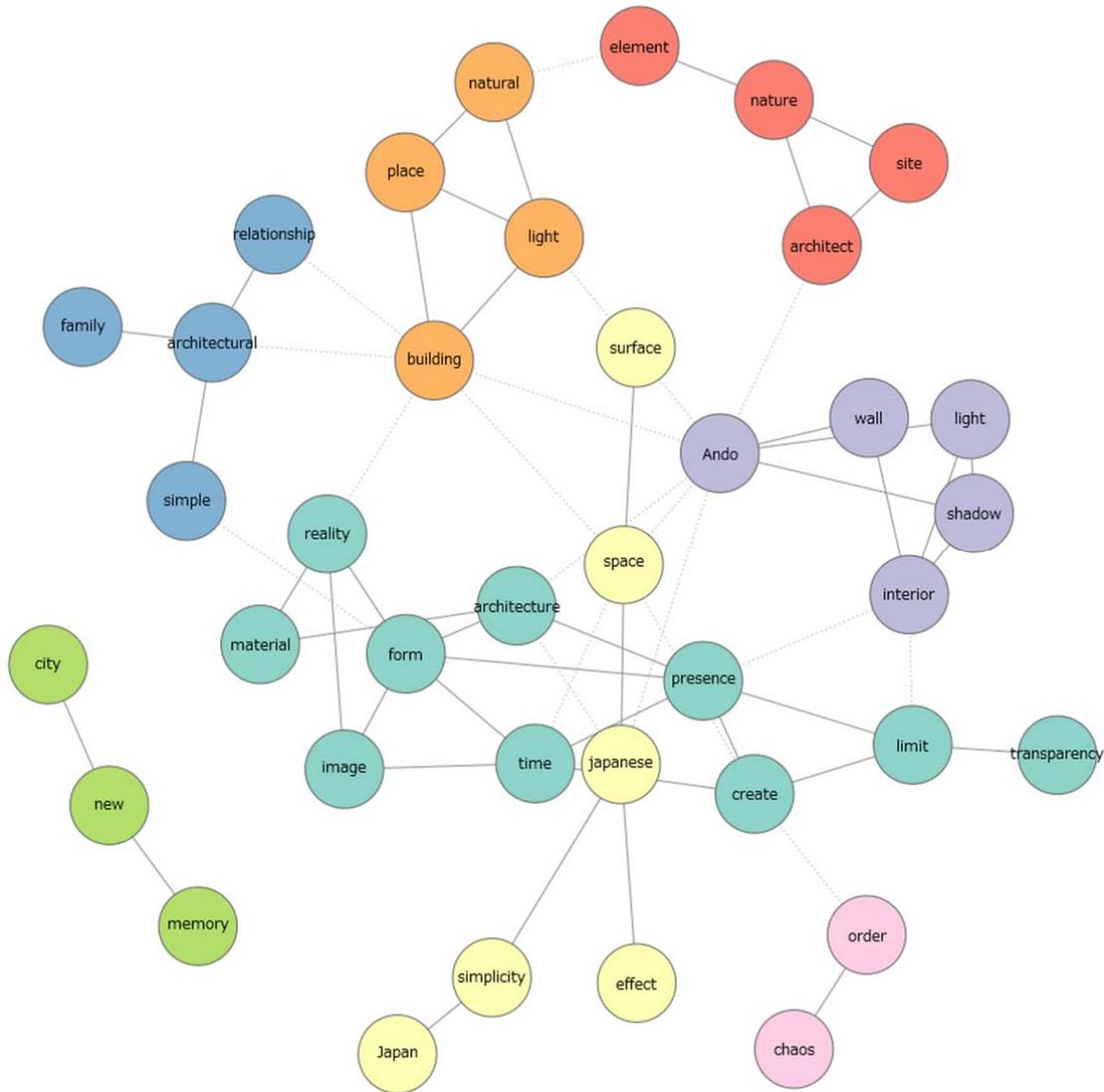


Figure (5.38): Co-occurrence network diagram generated from Japan-ness code of the L'Architecture d'Aujourd'hui articles

Applying stronger filters on the code of Japan-ness resulted in three groups with more universal meanings (figure 5.39): one that is focused on creating Japanese space in relation to surface and form; a second on relationships with architecture, buildings, elements, places, material, light and nature; and a third on house and light. The categories on this diagram are mostly universal and appear in the other magazines as well.

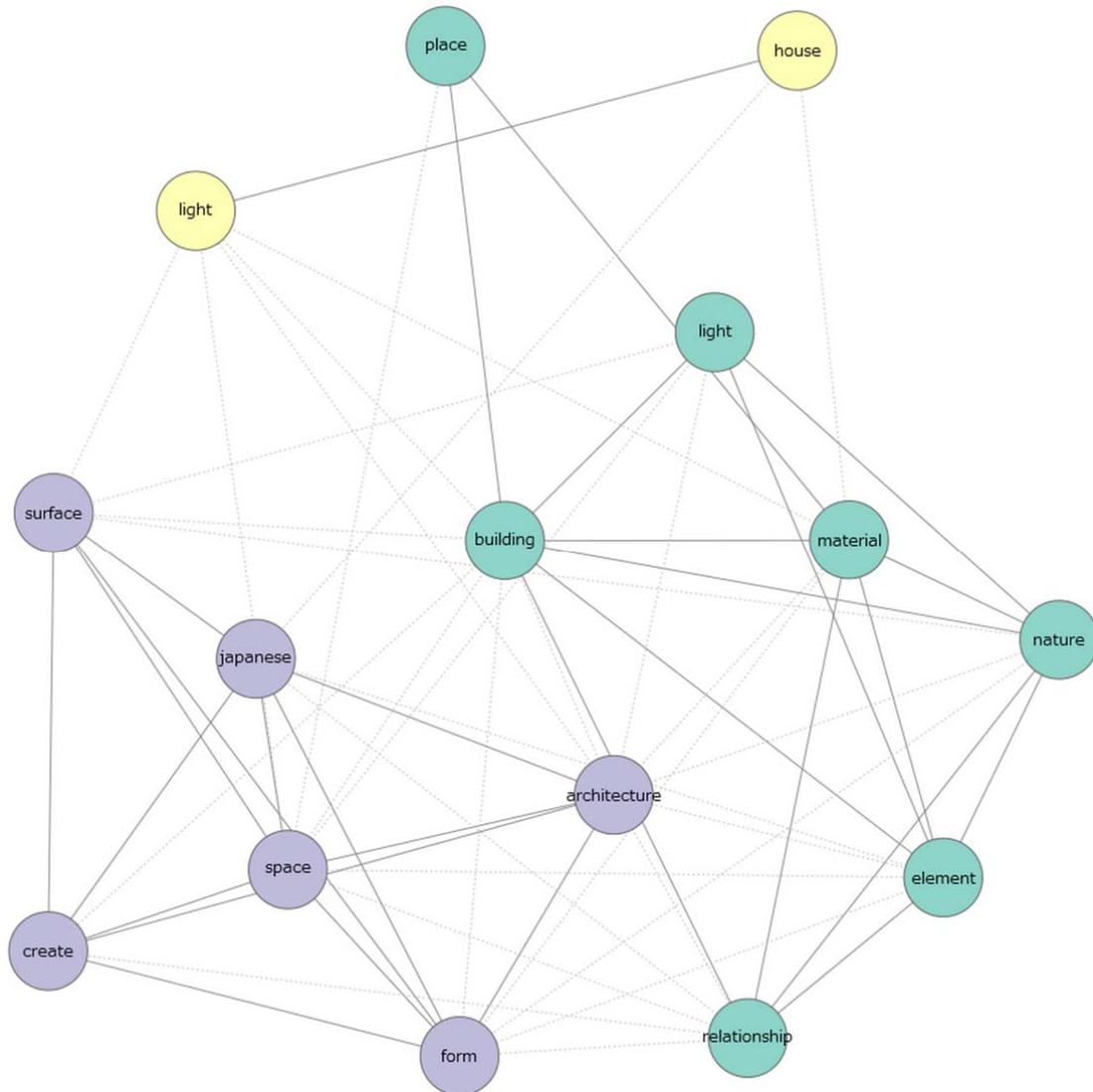


Figure (5.39): Co-occurrence network diagram generated from Japan-ness code of the L'Architecture d'Aujourd'hui articles

The co-occurrence diagram based on the adjectives appearing in the Japan-ness code reveals a strong centrality around the words light and urban (appendix II). The problem with KH Coder as quantitative word mining tool is the possibility for a mixture between the word light as noun and adjective, so that is why the centrality of the diagram will not be taken into account. The focus here is on the pool of adjectives that is in line with the other magazines (figure 5.40). It is no surprise to see words like abstract, ephemeral, simple, urban, spatial, and natural.

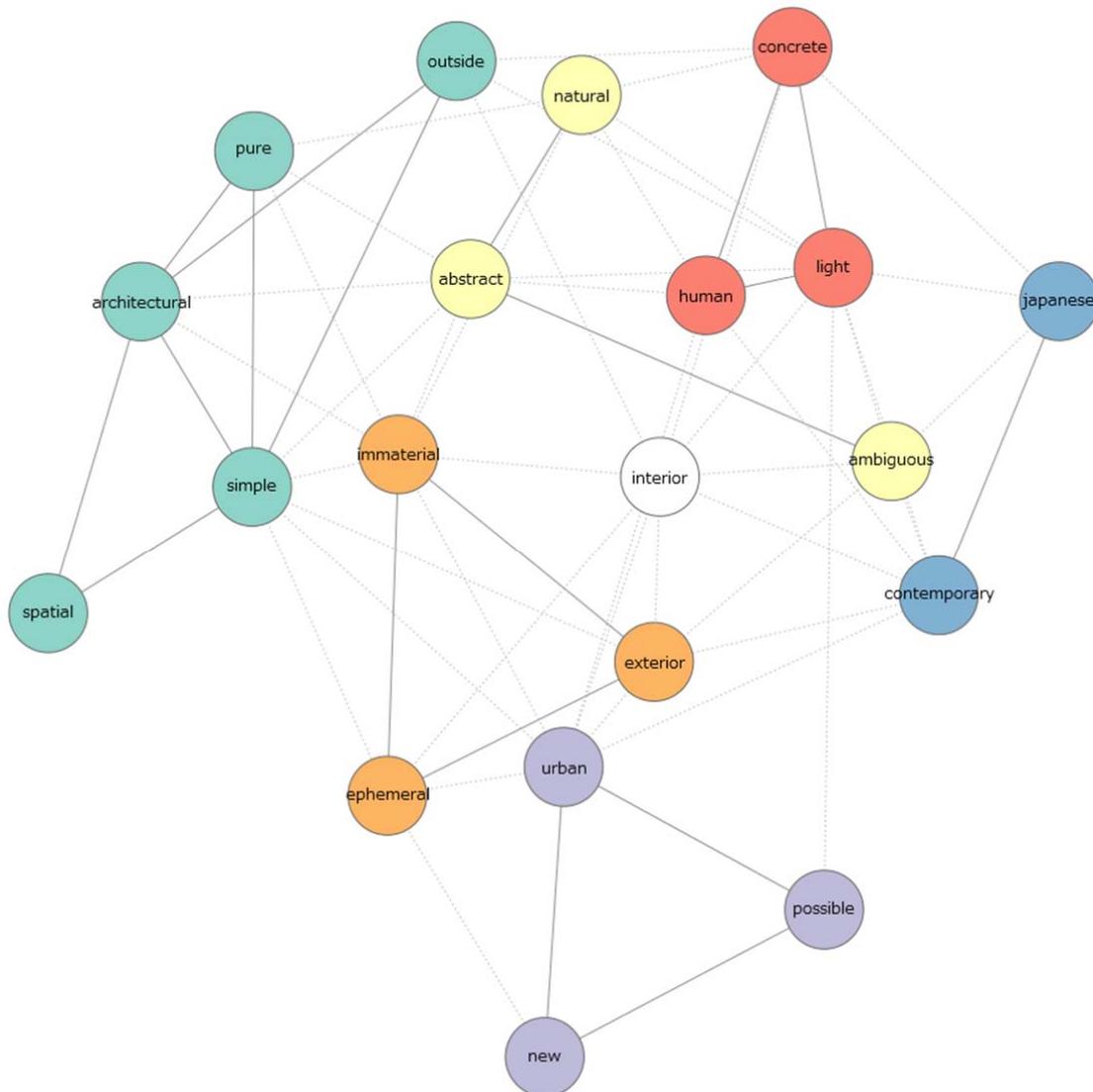


Figure (5.40): Co-occurrence network diagram generated from the Japan-ness code of the L'Architecture d'Aujourd'hui articles

Qualitative analysis

L'Architecture d'Aujourd'hui (AA), as already mentioned, has the most balanced and diverse representation of Japanese architecture. The interrupted period of the 1970s is least visible in this magazine as the news sections sometimes featured buildings from Japan. In the late 1970s and early 1980s AA immediately showed an interest in Japanese architecture, publishing several articles a year and, unlike the other magazines, here the Japanese discourse can be traced very early. Also, while the other magazines followed more established names, AA always managed to present lesser-known architects.

The 28-year period analyzed in this magazine was divided into 3 parts based on the mode of representation and contextualization. This division corresponds to both the changes in magazine editors and the socio-economic conditions in Japan, and is similar to the divisions made for *Architectural Design*. The first interval covers the period with Marc Emery as editor, starting from around 1977 and finishing in the beginning of 1987. The second period had François Chaslin as editor, between 1987 and 1994. The third period, between 1994 and 2005, covers two editors, Jean-Paul Robert and Axel Sowa, but the contextualizing narrative is very similar and therefore they are reviewed together. Unlike *Architectural Design*, where the modes of contextualizing are very clear and sharp, L'Architecture d'Aujourd'hui presents a more balanced approach towards Japanese architecture. The architecture presented is analyzed in the context of Japan, but that context was never shown as extremely as it was in the other two magazines. The dichotomy between Japan and the West, and the concept of Japan-ness exist, but, though they are always respectfully recognized, they are not as amplified.

From the earliest period, edited by Marc Emery, L'Architecture d'Aujourd'hui showed an awareness of the differences and specificities of the Japanese architectural discourse. The initial interest, apart from Kisho Kurokawa as an already-established name from the Metabolist period,

included new, at-the-time-young architects Tadao Ando, Itsuko Hasegawa, Shin Takamatsu and Team Zoo. Team Zoo, with their unique practice and eclectic style, became favorites of AA in this early period of the 1980s. Under Marc Emery's editorship, they were the favorite Japanese practice. Team Zoo was praised for their "anti-hierarchical and anti-ideological" position, without theoretical and aesthetic agenda. Their work, based on empirical knowledge, was site specific, and the involvement of the users in the design process was seen as a revolutionary, fresh take on architecture. Itsuko Hasegawa got attention for her innovative use of materials and for establishing a *relationship* with the city on the surface level with her buildings. Shin Takamatsu's work and expressionism, although completely different from the Japanese traditional formal language, was seen as corresponding to a vision of Japan as a place where things are made for "mere aesthetic satisfaction" (Goulet 1982). These first publications of young Japanese architects were made in 1981 and 1982.

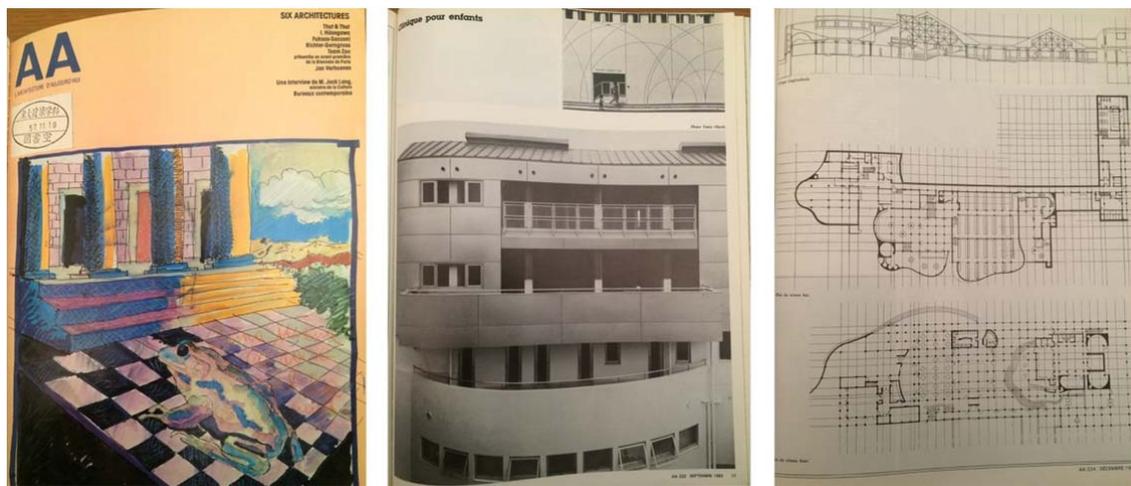


Figure (5.42):
Cover and pages from L'Architecture d'Aujourd'hui September 1982

In April 1983, L'Architecture d'Aujourd'hui published an entire issue dedicated to Japan titled "Japanese houses." In it were included 3 essays presenting Japanese architecture and 14 Japanese architects with 25 designs of houses. The long list of architects included famous names

like Takefumi Aida, Tadao Ando, Itsuko Hasegawa, and Toyo Ito, but also architects less known to the European audience like Kazuhiko Namba, Kazunari Sakamoto, and Toyokazu Watanabe. In this presentation, the already established names like Arata Isozaki, Kisho Kurokawa and Fumihiko Maki were missing. One of the possible reasons is that at this time, these architects were not designing houses anymore; their work consisted mostly of big public projects.

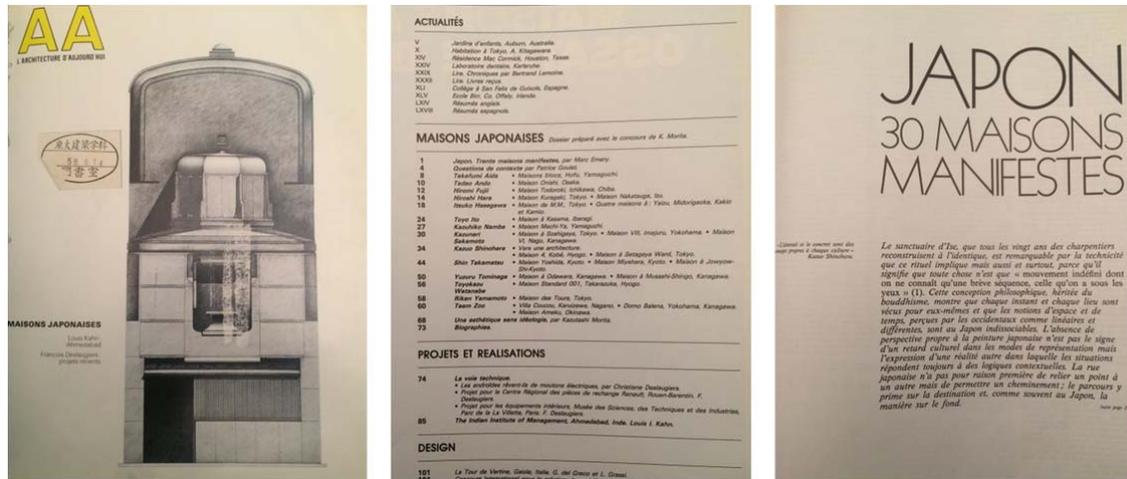


Figure (5.43): Cover and pages from L'Architecture d'Aujourd'hui April 1983

To best understand this issue, one may read the editor's introductory essay "Japan: 30 controversial [sic] houses." In the opening, Marc Emery discussed the Japanese relationship with temporality and Japanese houses as a product of that philosophy, understood as a temporary resting place. Emery addressed this issue of the historical fascination by the West with Japanese traditional architecture, and the Modernist fetishizing of the *sukiya-style* based on pre-conceptions. In his understanding, the new generation of Japanese architects no longer exploited a "formal duplication" of Japanese tradition, but were interested in the "spirit or the content of the model" (Emery 1983, p.2). He expressed a broad optimism for this new generation of architects; their designs for houses were seen as "formal and spatial laboratories" that created "new oriental languages" (Emery 1983, p.2). Finally, these houses for Emery were "work[s] of art," and he

compared the new generation of Japanese architects with the architects of the early Modern Movement.

The other two articles, “A Question of Context” by Patrice Goulet and “Aesthetic Without Ideology” by Kzutoshi Morita, discussed the Japanese context and design methods. Morita talked about the empirical approach of Japanese architects that was not based on abstraction and theory, but rather practice and materiality. He also stated that Japanese houses have less defined limits between interior and exterior and that nature is an integral part of the living space. Japanese architecture hybridized with the influence of modernity and Corbusier’s free plan in Japan resulted in a stylistic freedom, particularly when it came to the plan. Goulet’s text, on the other hand, talked about the unrealistic representation of Japanese architecture eliminated from its context. He also stated that Japanese architects succeeded in materializing the paper architecture of the West, and that “no new trend has gone so far in its strive to achieve an absolute, autonomous and free architecture” (Goulet 1983, p.4).



Figure (5.44):
Pages from *L'Architecture d'Aujourd'hui* April 1983

In the same issue, an essay written by the architect Kazuo Shinohara was published, along with his projects, stating his theoretical positions. Shinohara presented his understanding

of Tokyo's urban anarchy and the concept of progressive anarchy as a constant changing of structure that allowed urban and formal freedom in order to sustain the vitality of the system. In this anarchy, Shinohara implanted his zero-degree machines – machines stripped of any symbolic meaning.

Although focused only on houses, this issue of AA presented a new context for the whole Japanese discourse. The rich formal architectural language of the houses portrayed the heterogeneity and stylistic freedom of the Japanese scene. Choosing lesser-known architects, AA wanted to illustrate a discourse that had eliminated the Western theoretical influences. Emery and Goulet¹⁴ were well aware of the changes in the scene, and that the heterogeneity of Japanese architecture was not product of Modern and Post-modern influences, but rather the uniqueness of the Japanese context. They wanted to present a discourse that offered a new understanding of formal language freed from the burden of the European theoretical framework.

The issues following, up until 1987, featured several more buildings from Shinohara, Takamatsu, Hasegawa and Ando. This early period, edited by Emery, expressed and presented a new creative energy that departed from the European positions. This architecture was presented as fresh and modern, but its language was specific only to Japan. There was little conceptualization of the Japanese discourse as a totality, but as would be seen later, AA never fully categorized the Japanese discourse, only highlighting its specific characteristics.

In 1987 François Chaslin became the chief editor of *L'Architecture d'Aujourd'hui*. At the beginning of his editorship, he published two big issues dedicated to Japan. The April issue of 1987, titled “Japan Deconstruction or New Synthesis,” was published in Chaslin's first months as editor, and the issue dedicated to Tadao Ando was published a year later in February 1988. These

¹⁴ Patrice Goulet as writer of *L'Architecture d'Aujourd'hui* was in charge of following Japanese architecture.

two issues established a firm position for Japanese architecture; they rounded up the previous period of representation and clarified the idea that the work produced in Japan was an architectural thought independent from the one conceived of in the West.



Figure (5.45): Cover and pages from L'Architecture d'Aujourd'hui April 1987

The 1987 issue is mostly edited by Serge Salat and Françoise Labbe who, one year earlier in 1986, had published the book *“Createurs du Japon: Le pont flottant des songes”* (Designers of Japan: The floating bridge of dreams). Salat, who was theoretically influenced by Jacques Derrida, saw Japanese architecture as a deconstruction of Western thought, recombined and fused with Japanese references. Apart from the introductory text that explained the fragmented synthesis of Western and Japanese references, Salat wrote 3 more texts comparing the work of Isozaki and Maki; Kurokawa, Fujii and Takamatsu; and Ando and Hara. The first text, *“The Fragments of the Classical World,”* analyzed European influences in the work of Maki and Isozaki and the way these architects reinterpreted and hybridized the adopted Western language in a Japanese context. Maki’s work was seen as more lyrical, and his architecture was compared to Proust’s novels, de Chirico’s paintings and Antonioni’s cinema, while Isozaki’s work was seen as a destructive and subversive irony of the classical world from Palladio to Ledoux. For Salat (1987), Japanese space

existed between reality and simulacrum; it was ambiguous and open to constructing different meanings. In his second essay, “*The Game of Fiction and Simulacra*,” he talked about how the work of Kurokawa and Takamatsu was articulated through signs, which are characteristic for traditional Japanese space. The work of Fujii was also read as the space of simulacrum, and, although visually close to Peter Eisenman’s work, Salat considered Fujii’s work aligned more with Kurokawa’s. The third article dealt with the idea of limits, and discusses the concept of limits of physical space, but also limits as a philosophical category. “*The Experiencing of Limits*” talked about Ando and Hara’s work, the relationship between interior and exterior space, limits between reality and fiction, and ambiguous spaces with blurred borders.

This issue is best summarized by the closing article, “*Japanese Architecture as a Theme*,” written by Serge Salat and Françoise Labbe. In it, the authors concluded that the work of the seven architects presented, together with the recent work of Toyo Ito, Itsuko Hasegawa and Kazuo Shinohara, all bore in common: fragmentation, ephemerality, the coexistence of oppositions, labyrinth and simulacrum (Salat and Labbe 1987). For Salat and Labbe, these concepts were contemporary then in Japan as much as they were embedded in the thousand-years-old Japanese tradition. The whole presentation showed a vibrant and creative architecture scene that was built on the modern understanding of space, but deconstructed, fragmented and recombined by Japanese traditional principles. And, although in some cases the West was referenced, the modernity and contemporariness of Japanese architecture no longer relied on the West. These issue developed a narrative and presented Japanese architects as a unity, a group of peers with similarities and differences that belonged to the same cultural and intellectual discourse. Although it presented a large group of Japanese architects, the issue of 1983 did not discuss broadly the theoretical positions of the designers. In this issue, on the other hand, although it was focused on a smaller group of people, its main focus was on producing a

theoretical framework for understanding each individual position. In doing so, the architects got a contextualizing narrative that differentiated them from their European peers.

The following issue, dedicated to Tadao Ando, was a presentation of a creative genius that embodied the essence of Japanese architecture. With texts from François Chaslin, Kenneth Frampton, Henri Ciriani, Yoichi Iijima, Alain Bretnagolle and Tadao Ando himself, this issue celebrates his work as an eternal, universal modernity. The first article by Chaslin, as with many other presentations of Japan, outlined the modern history of Japanese architecture; it also positioned Ando's work in the context of the larger Japanese architectural history. He was portrayed as someone who sublimated the work of modern Japanese architects and the esthetic and wisdom of traditional Japan. The presentations in this issue talked about Ando's architecture in relation to nature, light, abstraction and geometry, simplicity, harmony, time and space, tradition and modernity. And although nowhere is it explicitly written, Ando's work is above all related to the spiritual – spiritual not in the religious sense, but in a philosophical time/being context.



Figure (5.46): Cover and pages from L'Architecture d'Aujourd'hui February 1988

This presentation of Ando should be considered not only a presentation of the architect and his work, but also a presentation of the wider architectural discourse where Ando came from. With 16 articles, this issue was an extensive document for the conditions and the cultural background in which Ando's work was produced. As with Isozaki's issue in *Architectural Design*, this issue became the image of Japan and Ando the most important figure in that setting. In a much wider debate about architects, it can definitely be questioned how much they represent their cultural background and how much individualism is at play. In this particular case, the presentation was built on the fact that Ando comes from Japan, and that his work is product of that particular cultural setting. The articles did not discuss his buildings only in terms of the modernist paradigm, or design strategies that were reaction to certain socio-economic strategies; instead they debated them on a more personal level of sensibility that was the product of a unique cultural setting. Reading the articles, Japan is always in the mind of the reader and Ando becomes a synonym for Japan-ness.

After this extensive presentation of Ando, there were several other presentations until the end of François Chaslin's editorship, but none of them were particularly provocative. Articles about Toyo Ito and Tadao Ando's work, the Fukuoka Nexus, a showroom design by Toshiyuki Kita, a housing project by Yasumitsu Matsunaga, a house by Shoei Yoh...

The third period in *L'Architecture d'Aujourd'hui* started in 1994 with the editorship of Jean-Paul Robert, and also included the editorship of Axel Sowa after the year 2000. In this period the editorial politics of *L'Architecture d'Aujourd'hui* had stronger thematic issues and did not focus only on household names. As a result of the economic crash in Japan, as with the other magazines, the absence of Japanese architects in AA was noticeable. But, unlike Casabella and *Architectural Design*, *L'Architecture d'Aujourd'hui* still followed the major events in Japan. In 1995 there was an extensive report on the Kobe earthquake, and this was followed by an

article dedicated to Shigeru Ban's work published in 1996. Titled "*l'elegance et l'urgence*" [Elegance and Urgency], the article was a wide presentation of Ban's cardboard architecture that was used for emergency shelters after the Kobe earthquake. In 1998, AA published an article about the demolition of House U by Toyo Ito. This unique presentation titled "*Mort d'une maison*" [Death of a house] was a translated fragment from the book *Nakano Honmachi no ie* [The House in Nakano Honmachi], a book about the personal family history of the house which had been built in 1976 for Ito's sister. Following this article were several other presentations on the works of Kazujo Sejima, Kengo Kuma, FOB, Makoto Sei Watanabe, Waro Kishi, Shigeru Ban, Toyo Ito, Jun Tamaki, and Shuhei Endo. These articles featured some of the most iconic Japanese buildings in these period, like the apartment building in Gifu by Sejima, the Sendia Mediateque by Ito, the Wall-less House by Ban, the Hiroshige Ando Museum by Kuma...



Figure (5.47): Pages from L'Architecture d'Aujourd'hui April 1998, article "Mort d'une maison" [Death of a house]

Alex Sowa's editorship started with a group of four notable articles published the year he became editor. In the June 2000 issue, titled "*Micro-Architecture*," there was an article about Japanese tea pavilions, Japanese small urban sites, capsule-hotels and an interview with Kisho Kurokawa. What is noticeable is that all of these articles focus on historical topics like the tradition of the tea ceremony, the Metabolist movement, tatami as a unit of measurement in

Japanese architecture, traditional urban fabric. Before Sowa, historical topics were not as common for AA as for the other two magazines. In 2001 a very lyrical article, “Osoresan, the Terrible Mountain,” written by Francois Emmanuel, accompanied by Guy Jaumotte’s photographs, presented the feast of Jizo, an ancient Buddhist custom related to children’s death and afterlife. That same year Shigeru Ban’s Naked House was also published. In 2002, after more than a decade, AA published an entire issue dedicated to Japan.



Figure (5.46): Cover and pages from L'Architecture d'Aujourd'hui January/February 2002

The 2002 issue was probably the most varied issue found in this research; it was a compilation that presented diverse architectural, urban and architectural history topics. The seemingly incoherent issue managed to portray the multilayered and complex scene of Japan that has been stagnant for a decade after the crash. The various articles included in the issue presented: Japanese convenience stores as a new urban network; Toyo Ito’s work; Japanese light structures and projects by Masaki Endo; projects by Kengo Kuma, Kazuhiko Namba, Atekier Cinquieme, Junya Toda, Atsushi Kitagawa, Studio Mikan; impermanence as a leitmotif in Japanese architecture; architectural “surgery” of a house destroyed in the Kobe earthquake; the “Absolute scene” project by Ryoji Suzuki, portraying demolishing and dismantling buildings in

Japan; Mount Fuji and its cultural significance; Tokyo's train transport and its three biggest stations, Shinjuku, Shibuya and Ikebukuro; FOB houses and the housing market in Japan; an interview with Kazuo Shinohara; and finally, an article about Frank Lloyd Wright's work in Japan. This issue offered a new and fresh insight into Japanese architecture, uncovering projects less-known outside of Japan, but it failed to create a contextualizing narrative that would give a better understanding of the scene. In the tradition of AA, the articles did not only explore the internationally established names, but also lesser known architects like Masaki Endo, Kazuhiko Namba and Atsushi Kitagawa that were well-established in Japan. The works were presented not only with their esthetic and theoretical backgrounds, but also the wider socio-economic and cultural backgrounds of Japanese society. This issue did not speak the about enormous creative energy as other issues do, but it still pinpointed the uniqueness of the Japanese scene. The topics chosen in the editorial were issues that were profoundly embedded in the Japanese society, like technology and the life-cycle of buildings, and were different from their European counterparts. The distinction was made in a very subtle way by presenting fascinating topics that were unimaginable for the European audience. For example, the article "*Eating at Home in E-Land*" by Wilhelm Klauser described the food distribution and service industry developed with convenience stores in Japan. Calling it "*Darwinian Evolution of urban functions,*" Klauser (2002, p.37) talked about transformed urban landscape and the redistribution of city functions as a result of widespread convenience stores. Open 24/7 on almost every corner in major cities, convenience stores were a feature that was still unimaginable in European cities.

Following this issue were several articles presenting the works of Shigeru Ban, Kengo Kuma, Riken Yamamoto, SANAA and Jun Aoki, as well as an article by Wilhelm Klauser discussing Japanese theme parks and an article by Ryosuke Ohashi about sacred buildings in Japan. Ohashi's article "*Étrange sacré*" [Strange sacred] was particularly interesting, debating tea pavilions as sacral spaces versus the sacredness of Christian churches.

This last period of representation in *L'Architecture d'Aujourd'hui* did not offer new views on Japanese architecture. Instead, it produced a series of isolated presentations that only reconfirmed ideas of what Japanese architecture was. And, although the articles presented unique aspects of the Japanese scene and the choice of architects was not always from the mainstream, the presentations failed to give a contextualizing narrative that understood the post-bubble Japanese scene. The focus was difference, but what that difference substantially meant in the wider picture of the Japanese society was a question that was really debated. As a result, these presentations simplified and essentialized the idea of Japanese architecture, and retraced already existing canons. Specifically, in *AA* this might also have been the result of an editorial politic that did not aim to define and theorize the field of architecture, but rather to explore aspects of the field that gave unique answers to different architectural problems.

5.4 Discussion of the representation and contextualization of Japanese architecture from the late 1970s until the 2000s

This part discusses the quantitative and qualitative analysis done on the three magazines and offers an interpretation for the representation and contextualization of Japanese architecture in Western architecture media.

In these analyses, but probably in all Western media, Tadao Ando is the most represented Japanese architect. During the 1980s and 1990s, Tadao Ando's work was repeatedly published in every architectural magazine. And, although concrete is not the material that potentially represents Japanese architecture, the symbolic meanings of Ando's buildings are some of the faces of Japanese architecture. The ambiguous, abstract categories that these spatial compositions produced are some of the terms that define Japan-ness in architecture. Minimalism, harmony, nature, light, simplicity, and simple geometry – all these categories that were associated with Ando are also associated with Japanese architecture.

Alongside Ando, Arata Isozaki is the second-most-prominent name associated with Japan. Isozaki represents the intellectual line of the Japanese discourse. If Ando's work is the phenomenological line and connects more to feelings, perception, and individual experience, Isozaki's work represents an intelligible, highly-referenced work of art. And, though his architecture seems to be bridging the gap between Japan and the West, deep down he is the most Japanese of all. The multiple cultural references of Isozaki are often interpreted as Post-Modern, and to certain extent they probably are. Isozaki has never hidden his interest in Western culture and, always being in touch with Western artists, architects and thinkers, he probably had many Post-modern influences. But what makes Isozaki's work uniquely Japanese is the state of hybridization of his buildings. Today we rarely encounter Japanese buildings with such a hybridized language; but, during the 1980s and early 1990s, heterogeneity in stylistic language

was one of the characteristics of Japanese architecture. The essence of Japanese culture is based on borrowing and then re-interpreting that which was borrowed. Seen like this, Isozaki's work at its core is deeply Japanese.

The role of Isozaki in Japanese architecture extends beyond his architectural production. Similar to his work, his intellectual activities bridge the gap between Japan and the West. His international activities and connections with the world architectural elite helped greatly in establishing Japanese architecture as a relevant player in the field. During the 1970s, he was the rare, if not the only, architect that kept his international connections active. He contributed a great deal to the organization of the 1978 exhibition "New Wave Japanese Architecture" in New York, an exhibition that launched the idea of a new, different, and unique Japanese architecture. His role as a producer in Artpolis and Nexus World are other major contributions towards putting Japan on the world map. These make him one of the biggest, and probably the most important, name in popularizing modern Japanese architecture.

As for typology in Japanese architecture, the most represented form is the house. The domination of the Japanese house is quite remarkable, and evident even today as internet blogs are flooded with designs of "weird" Japanese houses. In favor of this are writings like "How to Make a Japanese House" by Cathelijne Nuijsink, and "Why Japan Is Crazy about Houses" by Alastair Townsend. But besides the socio-cultural reasons that explain the uniqueness and awkwardness of Japanese houses, there are a few other reasons that explain how houses became a predominant representative of Japanese architecture. During the 1960s, houses were rarely featured in Western media. With big government investments, architects, even young ones, had chances to build many public buildings. The crises in the 1970s changed the balance, and afterwards, public buildings were mostly designed by big offices and already-established, famous architects. The most innovative and only place where architects could experiment was in the domain of housing. The new generation of architects made their breakthrough exactly here. The

early 1980s were filled with the innovative designs of Takefumi Aida, Itsuko Hasegawa, Tadao Ando, Toyo Ito and Hiromi Fujii. From this period, it became a practice for architects to start their careers with smaller projects, predominantly houses, and experiment with their theoretical positions. That is how the following generation also debuted on the international scene; Shigeru Ban, Kazuyo Sejima and Kengo Kuma were first introduced with their bold housing designs.

When it comes to form, composition and material in Japanese architecture there are no rules. Anything can be Japanese as long as it is used in the “right way.” This is very important, as Japanese architecture is often and intensely discussed in relation to Japanese tradition, traditional architecture and the re-interpretation of tradition in a contemporary context. In architecture, relation to tradition is often analyzed in the context of formal, spatial or material reinterpretation. In the case of Japan, tradition is seen more outside of the formal and material realm. As Kurokawa (1994, p.9) says, Japanese architects are willing to incorporate new cultural elements, new technologies, new forms and symbols from other cultures as long as they can preserve their *invisible tradition*. Exactly this – the invisible connection with tradition – allows Japanese architects to be free and experiment with forms, compositions and materials. For example, the invisible tradition when it comes to materials is usually understood through impeccable detailing. The constant import and addition of new elements has hybridized Japanese architecture to the extent that form, material and composition do not play a role in what is considered to be Japanese – only in style, when it comes to the minimalist esthetic that has been often associated with Japanese architecture. This is predominantly the result of associations with *sukijya-style* traditional architecture and this is a more contemporary than historical characteristic.

Japanese architecture is often discussed in relation to Japanese tradition and Western culture, but not often placed in the specificities of its socio-economic surrounding. Tradition is understood and found across a wide spectrum, from direct formal references to abstract “invisible” categories. Western architecture and culture is used for cultural analogies and to

present differences in theory and rationalization. Religion is one of the most-commonly-used cultural factors in discussing Japanese architecture. Many design choices are often interpreted as influenced by Shinto and Buddhist religion. The other socio-economic factors are usually presented in special issues dedicated to Japanese architecture.

For the qualitative analysis, the main focuses were the special issues and texts with deeper contextualizing content. Reviewing these articles and following all the content it is important to note that this material does not entirely and accurately represent the actual Japanese architectural history. This is a curated version of the history that sometimes does not include important events and figures. For example, architects like Togo Murano and Shirai Seiichi were not found in any of the three magazines, and the design surveys made by Yuichiro Kojiro and Mayumi Miyawaki did not get any attention and representation as important Japanese urban studies. To a certain extent, it is understandable that the work represented in European media would be the one that influenced and created a dialogue with the audience there. The history written in magazines was the dominant discourse of Japanese architecture. The analysis of the research did not go deeper into the differences and the missing link, as they are not important in answering these specific research questions.

Here I will only address the most noticeable difference. Unlike the Japanese media, European media paid very little attention to the connections and differences among Japanese architects. In Japan, this is the crucial feature of the architectural field. Architects and discourses are recognized as lineages of knowledge. The established professionals are debated in terms of education and apprenticeships with their predecessors and successors. For example, Junya Ishigami worked for Kazuyo Sejima, who worked for Toyo Ito, who worked for Kiyonori Kikutake. To understand Ishigami, it is crucial to know the work of Ito. The West, highly focused on defining movements, sometimes missed or omitted entirely these connections that are crucial to understanding Japanese architectural history. Western media employed the Western

understanding of architecture as a field, and the theoretical playground of Japan was also debated as a discourse with defined boundaries. Architects of different generations and architects of different schools have often been discussed in the same context, or their work has been reduced to the same theoretical framework. This comes partially from a lack of knowledge and information, but is also product of European essentialism. For example, the work of Itsuko Hasegawa in relation to Shin Takamatsu's is entirely different, but these two architects have been represented in the same context. Lacking the distinction that Takamatsu studied at and was a professor at Kyoto University, while Hasegawa, who worked for Kikutake, comes from Tokyo Institute of Technology, where she studied with Shinohara, the work of these two architects was presented as an expressive product of the Japanese urban context. This reductionism has greatly helped to create the idea of a Japanese discourse. Japanese architectural history is highly complex and based on individual styles – its simplification enabled the media to create the idea of Japan-ness.

Before proceeding to discuss what the magazines and Western media understand as Japan-ness, I will first discuss how Japan-ness was developed in the period after 1977.

The previous chapter revealed that, during the 1960s, Japanese traditional architecture and specificities of the Japanese context were often presented in Western media. Also, Japanese cultural influences were recognized in the designs of Modernist Japanese architects. But what is essential is that the architectural production in this period was undeniably recognized as Modernist. It is only in the late 1970s that the Western media began to recognize the substantial difference between the architecture in Japan and that in the West, and created the discourse of Japan-ness. The process of creating a Japanese discourse through media representation in this research was recognized in three stages. The first stage identified the discourse and recognized its specificities, the second defined the specificities and the discourse itself, and the third essentialized the ideas behind the discourse.

The first stage started in the late 1970s, symbolically, with the 1978 exhibition “New Wave of Japanese Architecture,” where it can be considered that the recognition of the idea of a Japanese architectural discourse began. This period lasted until the late 1980s, and occupied the early bubble period of Japan; it is characterized by many isolated presentations that emphasized the distinctiveness of Japanese designs, but did not contextualize them as a discourse. As is visible in the magazine *Architectural Design*, highly influenced by Post-Modernism, Japanese architects were often contextualized as Post-modernist. Several other presentations focused on the specific styles of Japanese architects instead. Casabella, through the work of Ando, Maki and Yamamoto, also highlighted the specific language of Japanese architecture. *L'Architecture d'Aujourd'hui* was the most successful in this respect. Through a series of presentations of new names like Itsuko Hasegawa, Team Zoo, Tadao Ando and Shin Takamatsu, they successfully developed an initial understanding that the work produced in Japan was radically different from that in Europe. What is characteristic for all of these presentations is that all the architects were presented non-discursively. They are all Japanese, but they are all presented with their individual specificities. Only the 1983 issue of *L'Architecture d'Aujourd'hui*, on Japanese houses, presented an idea of a Japanese discourse, and, though it boldly compared Japanese architects with the pioneers of the Modern Movement, this issue focused on houses and lesser-known architects, failing to completely define the Japanese scene.

The period between 1987 and 1994, the height of the bubble era and right after its crash, defined and fully developed the idea of a Japanese discourse. In this period of eight years, 7 special issues and around 175 articles discussing Japanese architecture were published in the three magazines. Not only did they explain the specificities of the designs in Japan, these pieces also conceptualized and defined the specificities of the Japanese discourse in general. The architecture produced in Japan was presented with all of the surrounding factors, such as the specificities of the socio-economic situation in the country, the cultural differences between

Japan and the West, and the urban context in which the architecture was created. And, although Japanese architects work non-discursively, these presentations succeeded in categorizing, contextualizing and defining general characteristics for the production in Japan. In this period, Western media presented Japanese architecture as a product of the unique Japanese environment, belonging only to Japan.

In the period after 1994, the magazines returned to individual presentations of Japanese architects. Here the already established concepts that defined Japanese architecture were further essentialized through individual presentations. The late 1990s and early 2000s did not show an interest in a new, paradigmatic definition of Japanese architecture, but rather contextualized Japanese architecture through already established canons. The issues of the early 2000s dedicated to Japan published by Casabella and *L'Architecture d'Aujourd'hui* also did not show a tendency towards presenting new contextualizing positions. They confirmed the specificity of the architecture produced in Japan, but relied on the already established ideas about what Japanese architecture was. In the special issues, for example, Casabella revived the presentations from the early-modern period, and AA reexamined Tokyo's urban structure and the concept of impermanence. These topics had already been widely discussed in the previous decades. Another reason for this might be the strong, non-discursive, theoretical positioning of the Japanese architects, leading the magazines to explore the already established canons that helped in the understanding of the newer generations of architects. After all, in Japan, architects are discussed in the framework of master-student, and their work is often analyzed in relation to their teacher.

The individualistic, artist-like approach to theory of Japanese architects has been replicated as a heterogeneity of voices in Western media. The Metabolist group was the only modern movement that united a group of Japanese architects under the same theoretical stand. Architects in Japan have a non-discursive approach to theory: each architect positions his work according to his theoretical views, often loosely related to or in opposition to the work of their

teacher and peers. The West initially contextualized this diversity of theoretical and stylistic voices in relation to the Western theoretical discourses, particularly in the late Modern and early Post-Modern periods. During the 1980s, the awareness of the differences in Japanese and Western architecture lead to new contextualization. The individual practices, with sometimes radically different positions, started forming the idea of a Japanese discourse in the 1980s. While Western architecture was discussed as Post-Modern, Deconstructivist, Neo-Modernist, Conceptual, High-tech and Digital, etc., architecture from Japan was discussed in the context of Japan. The idea of a Japanese discourse that peaked at the height of the Japanese economic bubble also embodies the concept of Japan-ness in contemporary architecture. This was the moment when the contemporary concept of Japan-ness was produced through the Western media, and continues to be exploited as an essentializing practice in theorizing Japanese architecture to this day. Although today we can hardly speak about national practices in architecture, the ideas of Japan-ness and Japanese-ness in architecture are still present in architectural debates.

One of the main characteristics of the Japanese architectural discourse developed by the Western media is its non-paradigmatic position. The architects included in the representations have different theoretical and stylistic characteristics, and for some of them, the only common thread is the place where they work. Therefore, it is very difficult to define what Japan-ness in architecture is. Most importantly, Japan-ness in architecture cannot be one specific thing. Through the quantitative and qualitative analysis on the collected material in this chapter, this research was able to identify several characteristics that appear repeatedly in all of the magazines across the time span examined.

Japan-ness in architecture is not a paradigm, but more of an understanding that certain aspects in a design, or the whole design, are a product of the Japanese cultural milieu. There are

many elements that are understood or interpreted as uniquely Japanese. This study identified several categories that are often used to produce ideas of Japan-ness:

- Nature
- Responsiveness to urban context and place
- Tradition
- Relational aspects
- Associative aspects
- The West

Nature is the most common topic in Japanese architecture. Nature is also an integral part of traditional Japanese architecture. Contemporary and modern Japanese architects in search of authentic architectural language often come back to the question of nature. In an environment as highly urbanized as Japan, nature is always the missing element. Exactly this became the challenge of many architects. From the direct efforts of introducing nature with gardens and courtyards, to associative attempts with light and the sound of wind and rain, Japanese architecture has become synonymous with being one with nature. Nature as opposition to the man-made in the West has really been a major issue in Western architecture. Thus, Western media was and still is often fascinated by this aspect in Japanese architecture.

Responsiveness to the urban context or the place of building is the second topic that dominates in many of the presentations of Japanese design. Through presentations of the uniqueness of the Japanese urban environment, and the differences from the West, Western media often “justifies” the “weirdness” of Japanese designs. Japanese architecture is presented as: sensitive to the urban environment; inspired by the natural landscape; reacting to the urban chaos, heterogeneity and fragmentation; denying the urban chaos and secluding from it. As Botond Bogner (1988) would say: “Even the alienation is a product of urban context, no matter

how much the buildings look anti-urban they are not necessarily against the city.” Japanese architects are site-specific and presented as having unique ways of place-making.

Tradition plays a major role in Japanese architecture. From the early-modern period until today, the West has been fascinated by Japanese traditional architecture. More specifically, that fascination is focused on the *sukiya-style* architecture and certain cultural aspects that come from Buddhist and Shinto tradition. In a contemporary context, Japanese architects have often found sources of inspiration or have interpreted aspects of their work as products of the Japanese cultural milieu. The unknown, the barrier of language and physical distance, have an additional influence in mystifying Japanese design. Many articles exploit the topic of Japanese tradition, particularly the concept of an “*invisible tradition*” that helps in interpreting more abstract categories such as harmony, space-time, multilayered spaces, ephemerality, etc. In addition, parts of design that cannot be understood also are interpreted as traditional. For example, how can an interior be so closed off, dark, or cold? The answer – it is part of tradition.

As already elaborated, the Japanese discourse is not paradigmatic. Instead, Japanese architects are presented with personal theoretical positions that are not stylistic but *relational*. Japanese architects are concerned with the relationships their buildings establish with the environment, nature, cultural setting, the past and future of the city, interior-exterior, inhabitants, etc. The concept behind many Japanese designs is not shown as a theoretical position that is the product of rational programmatic, stylistic or formal categories, but more of empirical relational aspects of space, program and materiality. Often identified as architecture of simulacra and signs, the designs are signifiers of cultural or environmental relationships. Even in the case of Arata Isozaki, whose architecture is a product of the rational approach, relation plays a key role in his work. His work is the product of a deep, intercultural relationship between Japan and the West.

The associative aspect in Japanese designs is probably the most dominant category that is used for the production of Japan-ness. The associative aspects of architectural composition are

elements that produce meaning, alluding to cultural references recognizable as Japanese. This means that Japan-ness is not in the formal appearance, but in the reaction and the meanings these designs produce. The concepts are very abstract, intangible and deeply associative. It is the interplay of signs that trigger associative meanings, expressing categories that are not quantifiable and allude to Japan. These qualitative formal or spatial characteristics – asymmetry, minimalism, multiple layers, heterogeneity, fragmentation – additionally produce another layer of ambiguous qualitative relationships, such as harmony, chaos, ephemerality, simplicity, space-time, memory, or Zen. Space is not understood as compositional, but more of a phenomenological category. And finally, all of these elements do not belong in the West – which leads to the final category.

Japan is what the West is not. This dualism is part of many representations of Japanese architecture. The fascinating aspects of architecture in Japan are presented by comparisons of the two cultures. Often, Japan is presented as more dynamic and a place of innovative work. Florian Urban (2012) calls this Japanese Occidentalism, as many of the characteristics of Japanese architecture challenge the West. They stand in opposition, an alternative to the established norms in the West. For example, modern in Japan can also be traditional; nature is part of urbanity; hybridity and cross-cultural references. This opposition of Japan criticizes the West, and at the same time validates the two entities by being only possible in Japan as a distinctive culture.

These six categories produce many ideas that in architecture are recognized as Japan-ness. Many of them change over time as the discourse evolves. Some of them are dominant and become the signifying feature of Japanese architecture. Many of the elements are a product of more than one category. This study will not preoccupy itself with defining these ideas; also, it is impossible to identify which of these ideas is most frequent or dominant. Some of them have completely lost relevance and some of them are still in the process of becoming models. These “elements”, “concepts”, “topics”, or “ideas” of Japan-ness are archetypal symbols that are associated with Japanese architecture. They are products of the way the West represents and

portrays Japan and its architecture. If one were to name a few: nature, ephemerality, tradition, aesthetic abstraction, simplicity, purity, minimalism, impeccable detailing, technology, fragmentation, heterogeneity, space-time, harmony, chaos, Tokyo, Isozaki, Ando, Zen, layers, transparency, asymmetry, ambiguity...

6. Interviews

This chapter presents and discusses 6 interviews with: Arata Isozaki, Fumihiko Maki, Itsuko Hasegawa, Hiromi Fujii, Botond Bognar and Tom Heneghan. The interviews were conducted during February and March 2015; with Professor Tom Heneghan on February 22nd, Professor Botond Bognar on February 23rd, Itsuko Hasegawa on March 5th, Fumihiko Maki on March 11th, Hiromi Fujii on March 18th, and Arata Isozaki on March 25th. All of the interviews were conducted after the analyses of the articles were finished.

The talks were an opportunity to hear the architects' opinions about the representation made by the magazines, to understand their work within the Japanese discourse, and to ask for their opinions and thoughts on the topic of Japan-ness. The discussions with a foreign architect and editor who have been actively involved in the Japanese scene was an opportunity to investigate the cultural bridging between Japan and the West. The interview with Heneghan was a good opportunity to debate the Western curiosity of Japan from architect's point of view, and Bognar positions as a writer. Excluding the interview with Tom Heneghan which was semi-structured, all interviews were done with a predetermined set of questions. The interviews are used as a tool for reexamining the findings in Western media, and testing the ideas of what Japan-ness in architecture is. This part will present the findings from these interviews and, finally, discuss the positions stated in the conversations.

Interview with Arata Isozaki

Arata Isozaki is one of the most prominent names of twentieth century Japanese architecture. He is not only a designer, but as well a writer, curator and producer of architecture. There are very few architects that have contributed as much as he has to the popularization of Japanese architecture. What Isozaki shows, more than any other architect in Japan, is a determined and conscious positioning as a bridge between Japan and the West. Isozaki's interest in Western culture is well known, but this research identifies him as the key figure that enables the developing of Japanese discourse in the West.

The work of Kenzo Tange and the Metabolists during the 1960s is a well-documented and researched part of the Japanese architectural history. Tange's international activities result in a well-established representation in the West. But in the 1970s Tange focused on his work, and his international activities are of commercial interest. In this period Isozaki positioned himself as one of the central Japanese figures on the international architecture scene. Kurokawa and Maki were the other two Metabolists that had international presences, but their activities do not show the determined and conscious positioning of Isozaki.

In the first part of the interview we discussed the 1970s. In this period, Isozaki established his network of international contacts and friendships. Isozaki's interests in this period, and also throughout his life, have involved comprehensive study not only of Western architecture but as well of Western art, culture and philosophy. His network consisted of international artists, architects and intellectuals, and led him to several international exhibitions, lectures and publications. At home he was active as writer, translating and presenting the work of Western architects. Solidifying his position as the most prominent Japanese name on the international scene in 1978, he was the key figure at the IAUS exhibition "New Wave of Japanese Architecture".

With his activities, Isozaki has shown a great awareness for the specificity of the relationship between Japan and the West. He understands the position of Japan as a distant country for which the West has a limited view. Therefore, his work often confronted these barriers. The exhibition “Ma: Space – Time” for Isozaki is not only a simple representation of the Japanese traditional understanding of space, but also a dialogue with the West about the basic architectural principles. In the interview Isozaki refers to Gideon’s book “Space, Time and Architecture” as the point that initiated his examination of the Japanese principles of space-time. For Isozaki, “Ma: Space –Time” was a platform to open a dialogue on the essence of Japanese architecture, one that does not romanticize the heritage, but puts it into an intellectual and theoretical framework. After this exhibition, Isozaki very clearly positions himself as the bridge between Japan and the West.

Isozaki’s architectural language is eclectic and hybrid. He is not concerned with originality; Japan historically has a long tradition of importing cultural influences that were incorporated, transformed and adapted to the Japanese sensibility and habits. Isozaki sees himself as a **“transforming apparatus”** that processes Western knowledge into the Japanese cultural milieu. His life work brings Japanese and Western culture closer. Often contextualized by Westerners in Post-Modernism, Isozaki says that his work is “postmodern” but he is not “Post-Modernist.” His mission as architect, artist, writer, curator and producer has always been aimed at bridging the two cultures by absorbing knowledge from the West and by creating a framework for debating Japanese design.

Due to time limitations in the interview, I didn’t succeed in having a more elaborated discussion about the Western representation of his work. But with the available material it is clear that Isozaki is very conscious about the position of Japan in the “Western eye”. He is also aware of how his work has been interpreted. As a general conclusion, Isozaki has mediated most of the representation of his work. He has also promoted many Japanese architects and

introduced Western architect in Japan. He is the rare case of a Japanese architect that has had control over what has been written about his work. In the interview he recalls the 1986 exhibition organized by the Centre Pompidou about the Japanese Avant-garde. In Isozaki's opinion, the exhibition was colonial and Orientalist, and as a result he demanded his work to be exempted from the show. Discussing his relations with Kenneth Frampton, he was open about their disagreements and a past incident where he canceled a GA publication written by Frampton. Isozaki is not only conscious, but also in control of his representation. This is understandable, as his theoretical work deals with the wider Japanese discourse and the specificity of Japanese cultural relations with the rest of the world. As someone who positions himself as a *transformer* of these relations, it is logical that he would try to be as aware and in control of these relations as possible.

For Isozaki there is no doubt, Japan-ness exists only in the external view of Japan. Japan is a framework seen from the outside. He also talks about waves of “discovering Japan”, that are not only limited to the field of architecture but are part of broader cultural phenomenon, such as the late 19th century European interest in ukiyo-e, the development of “*Japonaiserie*” [Japanesery] or the 1970s discovery by Barthes, and the latest “Cool Japan” tourist campaigns. These waves for Isozaki are a sort of fashion, and the word Japan-ness covers all of them. According to Isozaki, in architecture this wave of changes as a pattern happens every 20 years: in 1935 with the Okada house by Sutemi Horiguchi, in 1955 with the Hiroshima Peace Memorial by Kenzo Tange, in 1975 with the Gunma Museum of Art by Isozaki himself, and in 1995 with the Gifu Kitagawa Apartments by Kazuyo Sejima. Isozaki sees these buildings as turning points in the Japanese architectural discourse. Interestingly enough, these years also correspond roughly with the findings of this research; the years of large changes and shifts in representation were identified as 1955, 1977 and 1994.

Interview with Fumihiko Maki

The interview with Fumihiko Maki reveals a person centered on his own personal production, and someone who is minimally focused on how that work has been represented. The statement that he was never concerned about the critiques of his buildings maybe stems from Maki's personality, or the confidence of a veteran in the field. In Maki's words, it is "good enough" that the buildings are appreciated by their users; he is not interested in media attention. These claims are very interesting, as they contrast with Maki's public personality. As an established name in the field, Maki has not been afraid to raise his opinion on important urban and architectural issues, the latest questioning Zaha Hadid's stadium for the 2020 Tokyo Olympics. But maybe this is all part of the same personality. In this interview, Maki revealed himself as an architect who had a clear vision for his work and architectural positions.

In the first part of the interview, Maki's beginnings and work throughout the course of the twentieth century were discussed. Widely-known, Maki spent the 1950s and early 1960s in the USA educating himself, and later taught in the most prestigious American universities. After returning to Japan in 1965, he established an office and started a productive career as an architect. According to Maki, his initial positions as an architect haven't changed through the years. His architecture is built to serve human beings and he is led by the idea of architecture as a good environment and good investment for human activities. The changes in his work are implied by materials, environment and program, but he is convinced that the core of his work hasn't changed over the years.

Asked about the representation of his work and the critiques he has received, Maki dismissed them. He claimed that they haven't influenced him in any respect. He is not aware of how his work has been represented internationally. But one striking thing in this conversation is Maki's insistence that representation through magazine and photography is erroneous. For him,

magazines give a distorted perspective; sometimes buildings that look great in photography are disappointing in reality and vice-versa. According to him, in many cases people have claimed that his buildings are much better in reality than they look in photography. This might also be the reason why Maki never preoccupied himself with the attention he received in periodicals. Talking with Maki, one gets impression that his work is non-discursive and, although he relates to other architects, he would never say that his work is part of any style or movement. The question that arises in this conversation was the artistic nature of his work. In respect to that, Maki is clear: architecture is not art! Art for Maki does not have a responsibility to society, whereas architecture, as a product of high financial investments, has to fulfill utilitarian standards.

The final part of the conversation focused on the concept of Japan-ness, and Japan-ness in Maki's work. In Maki's opinion, the thinking in traditional Japanese architecture is similar to the Modernism developed in Western architecture. So, for Maki, the presence of both influences is not a matter of a conscious choice. It comes naturally and is not premeditated. On the final question of whether Japan-ness exists or not, Maki says that it is a matter of interpretation. He claims that he has never been conscious about Japan-ness in his work and leaves it open to the interpretation of the writers.

The interview with Fumihiko Maki was diametrically opposed to the one with Arata Isozaki. Whereas Isozaki showed a high awareness of his international presence, a conscious interaction with media, and a self-positioning as a bridge between Japan and the West, Maki presented an indifference towards periodicals, and a lack of desire to be representative of Japanese design thinking. Although familiar with the representation of his work in foreign magazines, he claims that he paid little attention to those writings. This interview was conducted after Maki's vehement public criticism of the Zaha Hadid stadium in both Japanese and international media. For raising his voice against the project, Maki also took a lot of criticism, resulting in Hadid calling the Japanese architects "hypocritical". The pre-interview

communication and the interview itself were burdened by this issue. Maki demanded that the conversation be focused only on his work, and refused to answer the final question about Japanese in the general discourse of Japanese architecture. I assume that some of the questions related to the architectural press were perhaps burdened by the same issue. After all, this research found several texts written by Maki that debated, elaborated upon, and contextualized Japanese architecture. From what was spoken, Maki didn't show any enthusiasm about or interest in debating the field of architecture in Japan.

Interview with Itsuko Hasegawa

Itsuko Hasegawa was one of the most prominent names in the Japanese architecture scene during the 1980s and early 1990s. Her work was very positively received, particularly abroad. The architectural media in the United Kingdom and France often figured her buildings as a positive and innovative approach to design thinking. What is particularly fascinating about Hasegawa is that she is one of the first female architects to reach stardom in this male-dominated field; and that did not come with ease. She often had to swim against the current, with very little support from her Japanese peers. Her hard work and unique outlook on architecture position Hasegawa as one of the most prominent names of 1980s Japanese architecture.

The conversation with Itsuko Hasegawa revealed that her work sometimes got more positive reviews abroad than at home. Her magnum opus, Shonandai Cultural Center, is probably the best example of that. Winning a major public competition as a young architect with a building that was 70% underground, she faced a tough period of criticism in Japan. In a period when Ando and Ito still didn't have any major public works, Hasegawa needed to convince not only her peers but also the citizens of Fujisawa. Isozaki personally called her to criticize her workshops with the citizens of Fujisawa. He said that populism does not have a place in public architecture (Hasegawa 2015). At the same time, abroad this project was received with fascination. Hasegawa recalls a lecture hosted in Mexico where she met Peter Eisenman, who visited her building and complimented her work.

The beginnings of Itsuko Hasegawa are tied to two of the biggest names of Modern Japanese architecture: Kiyonori Kikutake and Kazuo Shinohara. Working for the first, and later studying with the other, Hasegawa was heavily influenced by their work, each standing on opposite sides of the spectrum – Shinohara thinking about “new functionalism” and Kikutake with his philosophy of “space discarded of function.” She took a trip across Japan to find her

unique architectural voice, visited different corners of the country, and studied the native *minka* houses. Finally, concluding that *minka* are objects that capture multipurpose voids inside, Hasegawa's interest moved towards architecture that is centered on the user and not on the idea of "artistic work" (the way she labeled her teachers' work).

From the very early period Hasegawa's work became controversial. The use of metal, participatory design, and architecture understood as a second nature for humans were elements of her work that got both Japanese and Western critical attention. She remembered that many of her early appearances in Europe were in France and Scandinavian countries. This aligns with the findings of this study; in the early 1980s she frequently appeared on the pages of *L'Architecture d'Aujourd'hui* with positive critiques about her work. Her friendship with Peter Cook introduced her work to the British public, and she had a very successful entry for the Cardiff Opera House Competition. Working independently, not associating with dominant Japanese and foreign architects, and being female, it seems that Itsuko Hasegawa did not have control over the representation of her work. But what makes this case interesting is that the complexity of her work and her unique architectural voice took the attention of the media and provided her with a deserved representation. She did not mind the unjustified labeling of her work as feminine¹⁵, but in many cases she needed to fight for her theoretical position in a world with clearly divided theoretical stands and interest groups.

When it comes to the question of the concept of Japan-ness and unique Japanese qualities, Itsuko Hasegawa has a very down-to-earth approach. She claims that her work is always inspired by the locality where she builds. She wants her buildings to resonate the climate and cultural settings where they are built. According to her, Japan-ness is built in Japanese architects without consciously thinking about it. In the use of materials and design thinking, every Japanese architect has freedom of expression. For her, Western, European, and US architects are

¹⁵ The discussion of feminine and masculine architecture in contemporary architecture comes to play only in cases of female architects. This additionally solidifies architecture as male dominated profession.

subjected to the hierarchy of the architectural elite, a pyramid that is controlled from the top. In Japan, architects get the freedom of expression in small projects, architecture based on single-family houses. And though Japan had mirrored Europe by creating its share of elite, this hasn't stopped others from doing local architecture – meaning that in Japan there is no dominant discourse that limits the architectural field. These claims of Hasegawa are particularly important and resonate today in the age of internet media. Japanese architects present hundreds of projects of single family houses, and are among the most represented architects in the internet media. Many of these architects are young and showing their first projects. It is hard to imagine the design freedom of these young architects in other parts of the world. In this respect, Hasegawa thinks that the plurality of the Japanese architectural discourse is different than in the West. There the dominant architectural discourses suppress the voices and production of the young designers, as they do not often get the opportunity to build their designs.

Interview with Hiromi Fujii

Hiromi Fujii belongs to the generation of Japanese architects that developed their practice during the turbulent decade of the 1970s. His work was positively accepted by the critics, and especially resonated with the Western discourse. During the 1980s Fujii was also contextualized as a Deconstructivist architect. At first glance, his projects resemble the work of Peter Eisenman, but their theoretical positions are different. This interview with him helped to better understand his theoretical positions and the misconceptions about his work.

After graduating in 1964, Fujii moved to Europe. Based in Milan and working for Angelo Mangiarotti, he got the opportunity to experience European Modern architecture physically, in direct contact with its source. This was very important for Fujii (2015), because “at the time, Japan could only ever explain European architecture in words, or more actually, as a concept.” But this for him was the same with Europeans and Japanese architecture; they did not know more than the abstract idea of *sukiya*-style architecture. In the late 1960’s Fujii became familiar with Levi-Strauss’ structuralism and semiotics, which influenced his work. He became preoccupied with space and time, and their very fundamental qualities. Fujii’s limitless grids and layered and fragmented spaces aim to “reconstruct the history from the very beginning.” The theory behind Fujii’s work is not a product of his Japanese background or philosophical positions; it actually results from his personal interest in limitless space without centrality and with complex spatial relations.

The complexity of Fujii’s work was not easily understood by the Japanese and Western press. He also claims that early on he was not very clear in conveying his theoretical positions. Fujii recalls a critique by Teiji Ito characterizing his architecture as a “wall in tiles from a public bathroom”. Chris Fawcett was the first person who showed an interest in his work and gave him a solid and positive review. In the early 1970s Fawcett was based in Japan, researching. In 1974,

Fawcett published an article about Fujii in AA Quarterly; this was the first international promotion of his work. Over time, Fujii became one of the most prominent Japanese architects, particularly in the 1980s. The visual and theoretical complexity of his work was particularly appealing to the Western audience, but at the same time, it was very easily misinterpreted. Fujii denies relations of his work with traditional Japanese concepts as “*mu*” (nothingness) or “*ku*” (void), and claims that his work is an attempt to return to the “origin” of space, but not historicist origins. According to him, the readings that contextualize his work in relation to traditional Japanese architecture are purely formalistic; he did not contemporize the *sukiya*. In relation to Eisenman, Fujii claims that they have commonalities, but Eisenman is systematic, unified, and structured, whereas his work is not a unified whole but rather connecting fragments that generate space.

Fujii was well established in the international network of architects and editors. His cosmopolitan world view does not accept the concept of Japan-ness in his work. “I never tried to express “Japan-ness” not even once”, said Fujii (2105). For him, anything associated with Japan-ness has a strong connection with the state and becomes political. Fujii considers architects to be agents who rethink relationships that refer to more deep philosophical changes. Therefore, for him it is not important – he does not see architecture within cultural and historical borders.

Interview with Botond Bogнар

For more than 40 years, Botond Bogнар has studied and researched the Japanese architecture scene. He has written many books and articles presenting architects and the discourse in general. Some of the most elaborate and best written articles in this research were authored by him. He was also the editor of three very important issues published in *Architectural Design*¹⁶. In the interview with Bogнар, I discussed his initial work and connections in Japan. We talked about the conditions in Japan during the 1970s and 1980s, his editorship of the AD magazines and, finally, we discussed the Western fascination and understanding of Japanese architecture.

Botond Bogнар arrived in Japan in 1973 with a very little knowledge about Japanese architecture. This is important as he did not have many preconceived ideas about Japanese culture and architecture. Experiencing everything first-hand as a MEXT scholar at Tokyo Institute of Technology, Bogнар began shaping his architectural network through the connections of his professor Kiyoshi Seike. He was in touch with the elite of Japanese architecture, names like Kiyoshi Seike, Kunio Maekawa, Arata Isozaki, Kiyonori Kikutake, Fumihiko Maki, and Tadao Ando. He also came to know the editor of JA, Shozo Baba. After his two years of research, Bogнар received his first offer to write a book on Japanese architecture, eventually published in 1979 in the Hungarian language. Entering the field of academia as a student in UCLA, in the early 1980s Bogнар began writing for international magazines and published his first book in 1985.

One of the questions in the interview was about the differences between the 1970s and 1980s. For Bogнар, the 1970s were marked by two major figures: Arata Isozaki and Kazuo Shinohara. This was a decade where only established names like Isozaki or companies like

¹⁶ The special issues for Japanese Architecture published in 1988 and the two issues published in 1992

Nikken¹⁷ Sekkei had the chance to build major projects. The upcoming “avant-garde”, the so-called ‘New Wave’ architects in this period were “trying to figure out what to do;” Modernism was already in a deep crisis. According to Bognar, during the 1970s the architects were protesting against the system and the city. In contrast, the 1980s is when the city and a new urban renaissance came into play. If previously the urban environment had been rejected, in this decade the city was embraced and architects accepted the chaos as a model. “Tokyo became the model for architecture” (Bognar 2015). Architects were less critical, and many architects produced some of their best work. As to how this was possible, Bognar answered simply: because the money was there, meaning that the economic boom of the 1980s suppressed the pessimism produced by the crisis of the 1970s.

Discussing the special issues in *Architectural Design*, Bognar said that the first issue from 1988 dealt more with the New Wave architects, whereas the issues of 1992 characterized the bubble in architecture. In other words, although both of issues cover more or less similar architects, the first one dealt with the architects as a group, and the later issues dealt more with the conditions in Japan. This also aligns with the findings of this research. Towards the end of 1980s, the media started debating Japanese architects as a group, and that moved towards the idea of Japanese discourse analyzed in relation to the socio-economic factors in Japan.

Talking about the representation of Japanese architecture in general, Bognar said “Japan has always been to the West a little bit of [an] exotic area.” In his understanding, a big part of the Western representation of Japanese architecture has been turned into an image only, often without the proper context. And this is done not only by Western media, but Japanese media as well. This surface level of reading of Japanese architecture did not allow for proper contextualization. For Bognar, this issue goes way back to the beginning of the 20th century. Having in mind that European modernism was a result of the deep social changes that came with

¹⁷ Nikken Sekkei is the biggest design firm in Japan.

the Industrial Revolution and built upon a long Classical tradition, Bognar questions the idea of a Japanese Modernist architecture. For him, what the West identifies as Japanese Modernism is only modern on its surface. Bognar thinks that, without taking into consideration the historic, socio-economic, and political changes in Japan, it is impossible to understand Japanese architecture, particularly the changes that happen during the 1970s and 1980s.

Bognar does not have a position on the question of Japan-ness. Talking particularly about today, he says that Japanese architecture is part of the global stage of architecture. Some Japanese architects build more abroad than at home. In conditions where there is no difference between the work built at home and abroad, Bognar questions the concept of Japanese architecture. For him the idea of Japan-ness is a media construct, a way in which the Western consumer capitalism systematizes everything on a basic image level – images that easily fall in to a preconceived notion of Japan.

Interview with Tom Heneghan

For 25 years already, Tom Heneghan has been part of the Japanese architecture scene. He has practiced architecture and works as teacher in Japanese universities. He knows many of the leading Japanese architects personally, but he has never been involved in research of Japanese architecture.

As part of the Architectural Association in London, he had a chance very early in his career to meet Arata Isozaki, Monta Mozuna, Shin Takamatsu and other Japanese architects. What he recalls in those early days in the late 1970s and early 1980s, is that Japanese architecture was mostly “consumed” through the magazine *The Japan Architect*. In his memory, the magazine relied on strong images that fascinated and puzzled the readers at the AA school. Covers with “threatening colors” and vague images of interiors (Heneghan 2015) were challenging to understand, considering the possibility of something so experimental being built.

Heneghan visited Japan for the first time in 1989 and started living there in 1990. Previously he competed in and won a JA-organized competition where Isozaki was the lead juror. In a way, he was known on the Japanese architectural scene. Invited by Isozaki, he designed the Kumamoto Grasslands Stockbreeding Research Institute, as part of the Artpolis project. What he recalls as a first impression of the Japanese architecture scene is the connection of architects and architectural students. Talking about the events of Artpolis, Heneghan said that he did not see a hierarchy between the leading architects and students. The architects in Japan were very approachable, unlike the big names in the West. He discussed the very “casual social structure” of Artpolis, as an event that brought together many different people, and claimed that Isozaki has done lot of things to help other architects to find work in Japan. For illustration, he brought up the example of the Fukuoka Nexus project, where Isozaki unselfishly placed his designs last in the phase of building, and, due to the economic crisis, they were never built.

In Heneghan's understanding, the mystified idea of Japanese architecture is a product of two things: lack of communication and very carefully staged presentations. He says that Isozaki is one of the rare Japanese architects that communicated with the West. The others who did not speak English had a language barrier to connecting and widely promoting their work. On the other hand, Charles Jencks, Peter Cook, Andreas Papadakis and Peter Eisenman presented the work of architects that they were in touch with. Heneghan gives the example of Peter Cook and Itsuko Hasegawa's friendship that resulted in Hasegawa's successful promotion in the UK.

For Heneghan, the difference between Japan and the West is also an issue of theoretical position. He talked about how in Europe after the war every building had to be explained functionally, and the focus in architecture was practicality. In Japan, practicality, in Heneghan's opinion, never played major role. The West has always been amazed by the possibility of the projects built in Japan that do not fulfill the Western standards of practicality. He used the example of the Fujisawa Shonandai Cultural Center designed by Itsuko Hasegawa. A building like that would never have been accepted by a bureaucrat in the West. This building was seen as art. Exactly "art" is Heneghan's definition of Japan-ness. In his understanding, the theoretical positions of the architectural movement have to state: what is the advantage, practical or otherwise, that makes a certain type of architecture favorable. In the Japanese context, architects do not have these demands to defend the functionality of their buildings. They are free to build anything as long there is a demand for their work. Heneghan labels this as art – architecture that is not concerned with technical, structural or functional issues – and architecture that it is not trying to help anybody, but rather is a product of the architect's feelings and sensibility.

6.1 Discussion

Thematically, the interviews were divided into three parts. For the architects: the questions initially were related to their view of the 1970s and their architectural beginnings; the questions proceeded to discuss their work, their relations with the West, and representation in magazines; and finished with questions about their understanding of Japan-ness in architecture. The interviews with Botond Bogнар and Tom Heneghan began with questions about their “discovery” of Japan and initial connections with the scene. Bogнар’s interview proceeded with questions about his work related to Japan, and the issues of *Architectural Design* that he had edited. Heneghan’s interview was focused on his experience, knowledge and understanding of the Japanese architectural scene. These interviews also finished with a discussion of the concept of Japan-ness in architecture.

This discussion will present three issues sublimated as gained knowledge from these interviews: findings on the period of the late 1970s and early 1980s, findings on the representation of Japanese architecture, and a discussion of Japan-ness. Much of what was found within the magazine study is restated in this discussion.

All of the interviewees, except for Fumihiko Maki, discussed the specific conditions during the 1970s and the change of paradigm that happen within the Japanese architecture scene. Hasegawa and Fujii started their practice in this period, and focused on establishing distinctive languages that would critically answer the needs of society in the post-oil-shock Japan and fit their personal design positions. Hasegawa’s theoretical positions are the result of her work with Kikutake and Shinohara and a year-long research trip studying Japanese *minka*. Fujii’s positions formed by working in Europe and reading structuralist philosophy. Isozaki, during the 1970s, was involved in a broad spectrum of international activities and communications that were not limited to the architecture world. Towards the end of the decade, the connections with Euro-

American architects result in a series of exhibitions that presented Japanese architecture. Only Maki claims that his work and production during the 1970s did not change, and that he had never had ambitions towards social activism. He claims that his work is product of the site-specific conditions, and that his personal style is subjected only to these influences. Bognar, who arrived in Japan in 1973 from Hungary, knew very little about the state of Japanese architecture. Heneghan talked about the magazine *The Japan Architect* as an exciting source of news from Japan. He remembers the provocative covers and imagery that was puzzling for the British audience. As a common thread, the 1970s was presented as decade of change in these interviews. The architecture scene was not as strong as it had been in the 1960s, and was dominated by already-established names. The economic crises limited the work of young architects to the housing sector. The interviews revealed that during the 1970s, Japan was still a very distant land for the European audience – distant in both the physical and cultural sense. Japanese architects were still closed in the realm of Japan. While Tange and the rest of the modernists were focused on their projects, Isozaki was the only figure maintaining international contacts. He also worked hard to bring the news from outside, by writing articles about Western architectural theory. A new generation was on the rise and their international debut happened at the beginning of 1980s.

Everyone agreed that the 1980s was the decade of the full bloom of Japanese architecture. Although this was the result of a decade-long internalized reexamination of design theory, the crucial part was played by the economic boom of Japan. The bubble economy of the 1980s enabled Japanese architects to build projects that were impossible in other parts of the world. Heneghan points to Hasegawa's Shonandai Cultural Center, a complex and bold design that was embraced by the Fujisawa bureaucracy. Bognar also talked about the influence of the bubble economy in his curatorial and contextualizing narrative of Japanese architecture. During the 1980s, Hasegawa and Fujii had their most prominent international appearances, and Isozaki began to internationalize the Japanese architecture scene.

Regarding representation, except for Isozaki, each of the architects showed very little awareness of the presentations made about their work and theoretical positions. Maki showed no interest in how his work has been contextualized. He is totally indifferent to how critics perceive his work; for him it is only important how the users react to his work. When it comes to magazine publications, Hasegawa and Fujii have had little control. Most of Hasegawa's work has been truthfully presented. Her philosophy of architecture as a second nature positively resonated, particularly in the British architecture scene. This resulted partially from her being favored by Peter Cook and Andreas Papadakis. For Fujii, whose work is based on a highly abstract theory, there are several cases of misrepresentation or misinterpretation of his theory and designs. For example, the "layering" of his designs has been subjected to Orientalization, and read as Japanese tradition. Fujii has meticulously collected all the articles published about his work, but from the interview it was obvious that he hasn't had complete control over them. The complexity of his work might also have been a reason for misinterpretations. Isozaki, in contrast to the others, has been highly aware of and even calculating regarding his representation. Being a writer himself and highly involved in the international architecture elite, he had an inside opportunity to control the writings about his work. For example, he spoke about canceling a text written by Kenneth Frampton. Isozaki is conscious about Western representations and misrepresentations, and allows it as long as beneficial to him. As an illustration, in the early 1980s his work was contextualized as Post-Modern by Charles Jencks, although he does not see his work as belonging there.

Regarding the aspect of Japan-ness in contemporary architecture, none of the interviewees felt comfortable answering that question. All of them found this idea charged with an energy that does not correspond to the contemporary state of architecture. Maki, Hasegawa and Fujii, though aware of their regional specificities, do not feel comfortable representing Japan. Isozaki was comfortable with the interpretation of his hybrid language as Japanese. His life

mission as a “transformer” that stands between the two distinct cultures, the West and Japan, is a very conscious positioning. But what is crucially important for Isozaki is that he believes that Japan-ness exists in the external gaze. It is a construct that is seen from the outside. Japan-ness cannot exist without the external observer. Hasegawa was the boldest in talking about the non-hierarchical aspects of the Japanese architecture scene, in comparison with Europe where architecture is an elitist profession.

7. Conclusions

Throughout the course of the twentieth century, Japanese architects established a discourse that is recognized by the West and contextualized as an architectural language different than the one developed in the West. This research traced the production of this difference and otherness of Japanese architecture through analysis of magazine articles and interviews of architects and writers. For the purposes of the study, data was collected from three leading European architectural periodicals: *Architectural Design*, *Casabella* and *L'Architecture d'aujourd'hui*. It includes all the articles published in the second half of the twentieth century, between 1955 and 2005. Six interviews were conducted with leading architects and writers: Arata Isozaki, Fumihiko Maki, Hiromi Fujii, Tom Heneghan and Botond Bogнар. With quantitative word mining and qualitative discourse analysis, this research was able to answer the main research question and develop a theory that understands the dynamic between the Japanese and Western architectural discourse.

The **main research question** stated at the beginning of this thesis was: **how has Japanese architecture been represented and contextualized in the West through architectural magazines?** Over the course of fifty years, Western architectural periodicals have shown a great interest in Japanese architecture. This is one of the world regions where traditional architecture has often been presented alongside contemporary architecture. Initially, during the 1950s and 1960s, contemporary Japanese architecture was represented as Modernist and contextualized as part of the greater narrative of the International Style. The work of Japanese architects has often been discussed in relation to European Modernism, particularly Le Corbusier's influences in Japan. Additionally, in this period Western magazines showed great interest in traditional Japanese architecture and discussed its "Modernist" qualities. Metabolism

was recognized as an original movement, but it was discussed in the framework of Modernism. During the 1970s, media showed little interest in Japanese architecture. Towards the end of this decade, Isozaki's international activities resulted in several exhibitions that launched Japanese architecture to forefront of architectural discourse. The "New Wave" architects had wide, international coverage during the 1980s. Initially published with individual presentations or contextualized as Post-Modern, near the end of the decade these different voices were sublimated into the idea of Japanese discourse. Media continually acknowledged the differences of Japanese architects, but in the late 1980s and 1990s the presentations of these architects were discussed within the framework of the larger narrative of Japanese architecture. The representation of the late 1980s and early 1990s defined the discourse by presenting common denominators for all Japanese architects, despite their diverse theoretical positions. This period can be considered the beginning of a fully-formed Japanese discourse and the moment of conceptualization of Japan-ness in contemporary architecture. The burst of the economic bubble in 1990 is reflected in media in the period after 1994. This time was characterized by low key presentations that retrace the already established understanding of Japanese architecture. By the early 2000s, these presentations become more frequent, but do not offer a new understanding for contemporary designs. Instead, the presentations return to already known patterns and historical topics.

The role of the architectural periodical is crucial in establishing the excellence and uniqueness of Japanese architecture. This research did not cover Japanese periodicals, as the interest was the Western view of Japan, but both Japanese and Western architectural periodicals contributed immensely in popularizing Japanese designs. As a primary source of news and inspiration, periodicals formed the worldview of architects during the twentieth century. Japan, as a geographically distant country, was easily accessed through magazines. Architects were constantly fed with news from Japan and remained interested in Japanese designs. This opened

opportunities for Japanese architects to be invited to competitions and commissioned in the West. By focusing on extreme formal, programmatic, and aesthetic elements, media buoyed the attention to and excitement for Japanese architecture. The representation of Japan has always been channeled towards the unique aspects of this paradigm, and by identifying differences between Japan and the West, media conceived of the idea of a Japanese discourse.

As main source of information in the twentieth century, magazines had an enormous responsibility in the curation and selection of what was represented. It would be naïve to discuss impartiality in editorial politics, but reliability and authenticity is something that architectural media strove for in the past century. Their role, especially in the second half of the century, was not only informative; periodicals became a space for theoretical discussions and for defining the field of architecture. The represented material, in the forms of images, drawings and photography, was not information left to free interpretation; magazines became platforms for debate and the production of contextualizing narratives of leading architects. What was represented, particularly in the prominent international magazines, became a matter of elitism. Discourses, styles and architects were created by magazines. This study argues that by tracing the periodicals we actually map the dominant side of our architectural history and, in it, the Japanese discourse as a significant aspect.¹⁸

As **important historical shifts** that led to generating today's image of Japanese discourse, the years 1977-78 and 1987-88 need to be considered. There is no doubt of the importance of Kanzo Tange, the Metabolists, World Design Conference 1960 and the Expo Osaka in 1970. These figures and events placed Japanese architecture firmly in world architecture history. But after a period of crisis in 1977-78, Japanese architecture debuted on the world scene with a new, fresh outlook that was ready to challenge the ideas proposed in the West. The

¹⁸ There are many architectural histories that probably won't be found in magazines. This doesn't mean they are of a lesser importance or they aren't as good as the represented; this only means that at the time they did not influence the wider architectural field.

exhibition “A New Wave of Japanese Architecture” led to a series of other presentations and promotion of Japanese architects around the world. The international coverage culminated at the height of the bubble economy. Beginning from 1987-88, through a series of presentations and international “events” like ArtPolis and World Nexus, Japanese architecture was established as a discourse with a theoretical approach distinct from the West. It is also important to note that the changes of the discourse are exclusively related to the economic changes in Japan, which affect the building industry of Japan and also implies changes in the attitude of Japanese architects. All of this was replicated in magazines as well: the rapid economic development of the 1960s was visible in many issues dedicated to Japan; the oil-shock of early 1970s excluded Japanese architecture from all presentations; and the bubble economy of the 1980s created the discourse as we know it today.

In the search of **representational patterns in printed media**, this study found a variety of theoretical and contextualizing narratives. Initially, architecture produced in Japan was discussed as Modern and Post-Modern. Some Japanese architects were also presented alongside the Deconstructivists. What media portrays as Japanese architecture is most often represented as a product of **nature, place, urbanity and tradition**. Japanese architects are almost exclusively tied to nature; dialogues between the buildings and nature are established from direct connections with the natural world to abstract ideas with lights, shadows, rain and wind. Ultimately, for Itsuko Hasegawa, architecture is nature – “second nature” for humans. Japanese architecture is place-making and not place-changing. Buildings are products of the urban and cultural environment, and the designs are a reaction to these environments. The theoretical stands of Japanese architects are products of their positions towards urbanity and tradition, and there is no right or wrong way; therefore, there is no style to be followed.

The emphasis while presenting Japanese design is on its **relational** and **abstract** aspects. Relationships with nature, the urban context, the cultural setting, tradition and

traditional space, the past and the future of the city, interior-exterior, the West, materials, technology, and so on... Ultimately Japanese architecture is the relationship between people and space. The concepts behind many Japanese buildings are not shown as theoretical positions that are a product of rational programmatic, stylistic, or formal categories, but more as empirical relational aspects of space, program and materiality. The second aspect of the presentations is focused on the abstract qualities that are associated with Japanese architecture. The abstract spatial categories such as asymmetry, minimalism, multiple layers, heterogeneity, and fragmentation produce qualitative relationships recognized as Japanese: harmony, chaos, ephemerality, simplicity, space-time, memory, Zen. These abstract categories are just layers of cultural references that are molded in archetypes that essentialize Japanese architecture. This is particularly noticeable in the post-bubble period and continues until today.

Regarding how these presentations **correlate with Western architectural thought**, Japanese architecture stands in opposition in this presentation, and the West is used as a reference to define the differences of Japanese architecture. Only by being differentiated from the West does Japanese architecture get to be a discourse of its own. This is particularly noticeable for texts written by Japanese writers and architects, who rely greatly on this dichotomy in order to convey their message.

Finally, **what does the West perceive as Japan-ness in architecture** and how is Japan-ness constructed and sustained in the architectural discourse? **Is it a tangible category** and can it be somehow qualitatively expressed? **Japan-ness is** a set of images, symbols and constructs that help the West to understand the multiplicity of voices that exist within the Japanese discourse. It is not a tangible category, and it is qualitative expressed mostly through phenomenological and aesthetic positions. Presented in Western media, these theoretical positions change and adjust to create an opposition, an Other that West is not, and challenge the discursive nature of Western architecture. The West applies meanings and readings, and

systematizes Japanese architects to better understand them, but the non-discursive nature of Japanese architecture is an obstacle for creating a clearly defined discourse. Western architectural discourses represent statements and act by change and active involvement with the environment. Movements have theoretical statements that act towards change. Japanese architecture has never been presented as a movement, but rather as network of different architectural approaches, all of them having relational interactions. In fact, there is no discourse, but rather a relation with predecessors and peers, and a will to create new realities and relationships between people and space. As Hasegawa (2015) would say, there is no hierarchy and idea to follow, but each architect creates a world webbed and connected with the worlds of their peers. This extremely heterogeneous group of architects that has the world's attention produces architecture that doesn't have a formal and operational design philosophy. Japan-ness is in the experiential qualities of space. It is in the movement through space, its content and provided meaning. It is in the materials and tactile qualities. It is very phenomenological and results from the cultural references produced with that phenomenology. It's a result of the unique settling in a place made by an artist.

Japan-ness is nature and artifice, ephemerality, simplicity, minimalism, harmony, Zen; it is also fragmentation, heterogeneity and chaos. Japan-ness is impeccable detailing, unbelievable formal compositions and frivolous cultural referencing. Japan-ness is Tokyo; it is also Isozaki's hybrid language, Maki's poeticism, Ando's concrete, Hasegawa's metal and Ito's ephemerality. It is layering, transparency, asymmetry, ambiguity and it is phenomenology. Japan-ness is one-thousand-year-old tradition and innovative extreme engineering. Japan-ness is the past and the future that meet the West in the present. It is everything the West is not.

Exactly this last statement reveals the **contextualization of Japanese architecture in the greater narrative of Western architectural history**. Everything that the West was able to recognize and found familiar has been subjected to assimilation. Isozaki's Post-Modernity is the

perfect example of that. The differences, on other hand, are mostly essentialized and generalized as Japanese. Only on rare occasions has Western media deeply touched on the Japanese discourse to provide a meaningful distinction between the work of Isozaki, Kurokawa and Maki; between Ito, Ando and Hasegawa; Sejima, Ban and Kuma. Architectural media for decades has offered a Eurocentric view, in which the only alternative has been Japanese architecture. And though today we no longer speak about architecture within national borders, the Japanese discourse continues to exist as a realm with autonomous qualities, precisely because of the dualism between Japan and the West. Thanks to this dualism, today's international audience can easily distinguish the regional qualities of Japanese architecture within an otherwise globalized contemporality.

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APPENDIX I

(Survey of Magazines)

Number of Collected Articles

Year	AD	Casabella	AA	Perspecta	AA Files
1955	1			1	1
1956		1	9		10
1957			7		7
1958	4		9		13
1959			8		8
1960	1	1	4	1	6
1961	6	1	22		29
1962	1		5		6
1963		10	6		16
1964	7		8		15
1965	7		11		18
1966	5	1	17		23
1967	4	1	8		13
1968	1	2	8		11
1969		1	4		5
1970	12		5		17
1971		1			1
1972			9		9
1973			1		1
1974	1		1		2
1975	3				3
1976					0
1977	5		2		7
1978			6		6
1979			3		3
1980	8		4		12
1981	1		3		4
1982	1	1	4		6
1983	6	2	19	2	27
1984			6		6
1985		2	4		6
1986	4	1	2		7
1987	1	3	19	2	23
1988	20	2	15	1	37

Year	AD	Casabella	AA	Perspecta	AA Files
1989	2	2	4	3	8
1990	1	1	4	1	5
1991	6	2	6	1	14
1992	25	5	5		30
1993	3	1	3		7
1994	29	20	1		50
1995	8	1	2	1	11
1996	3	3	2	1	8
1997	5	5	1	2	11
1998	4	8	2		14
1999	4	7	13		24
2000		19	4		23
2001		14	2		16
2002		12	23	2	35
2003		3	3	1	6
2004		6	2		8
2005		13	6		19
total	188	147	312	9	647

grand total
666

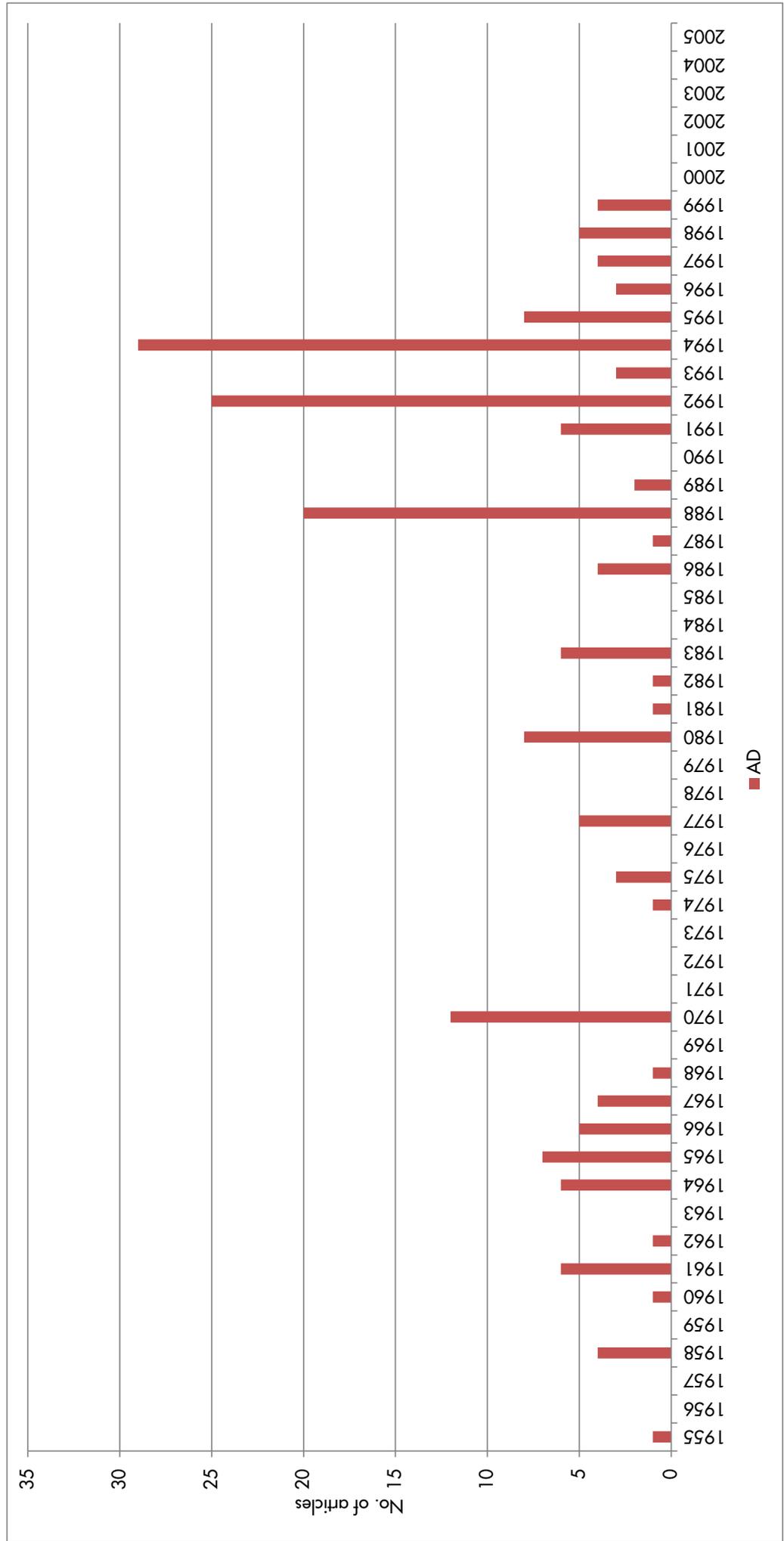
year with special issue on Japanese architecture

year with two special issues on Japanese architecture

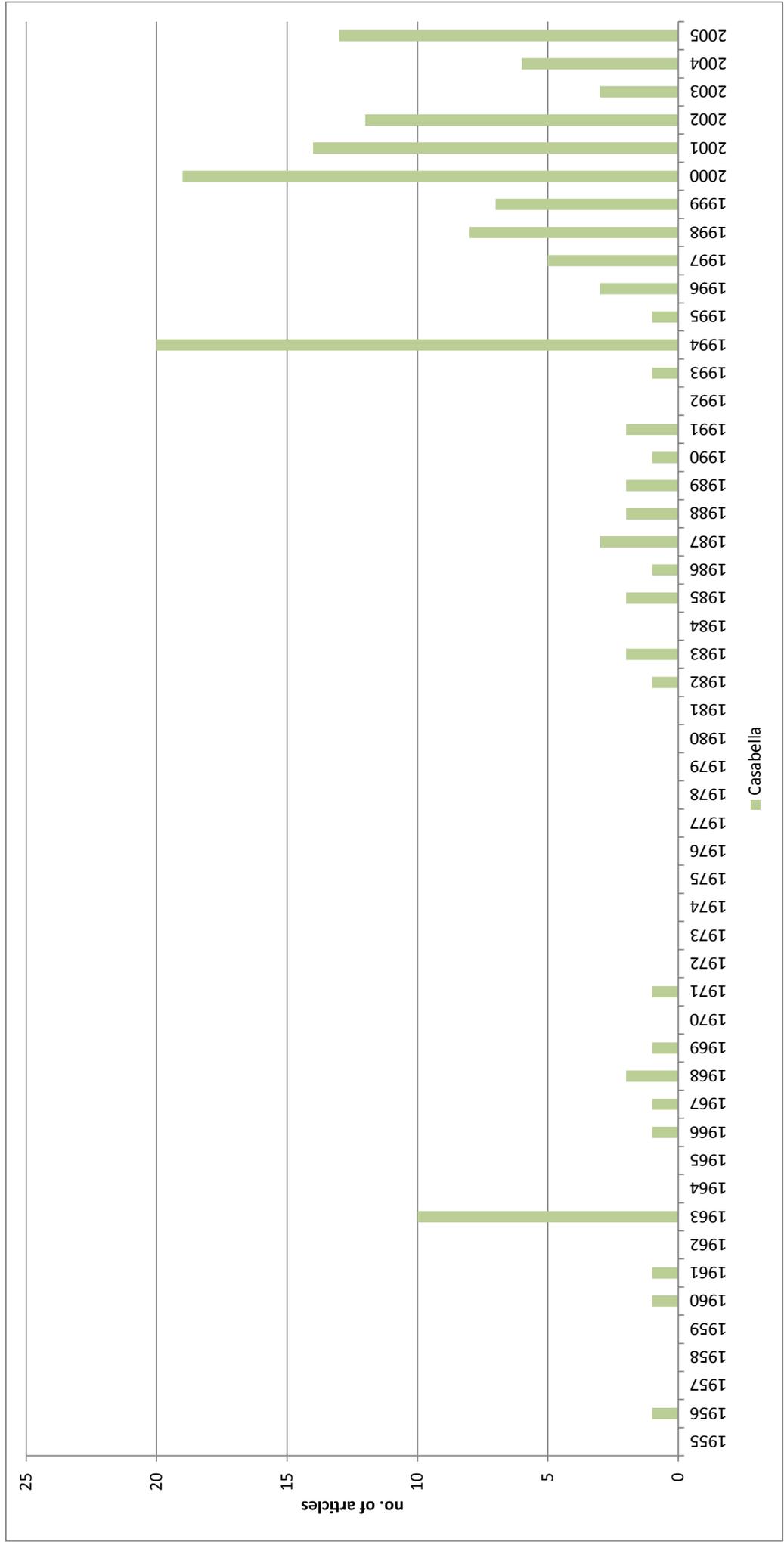
year with special issue on Japanese architect



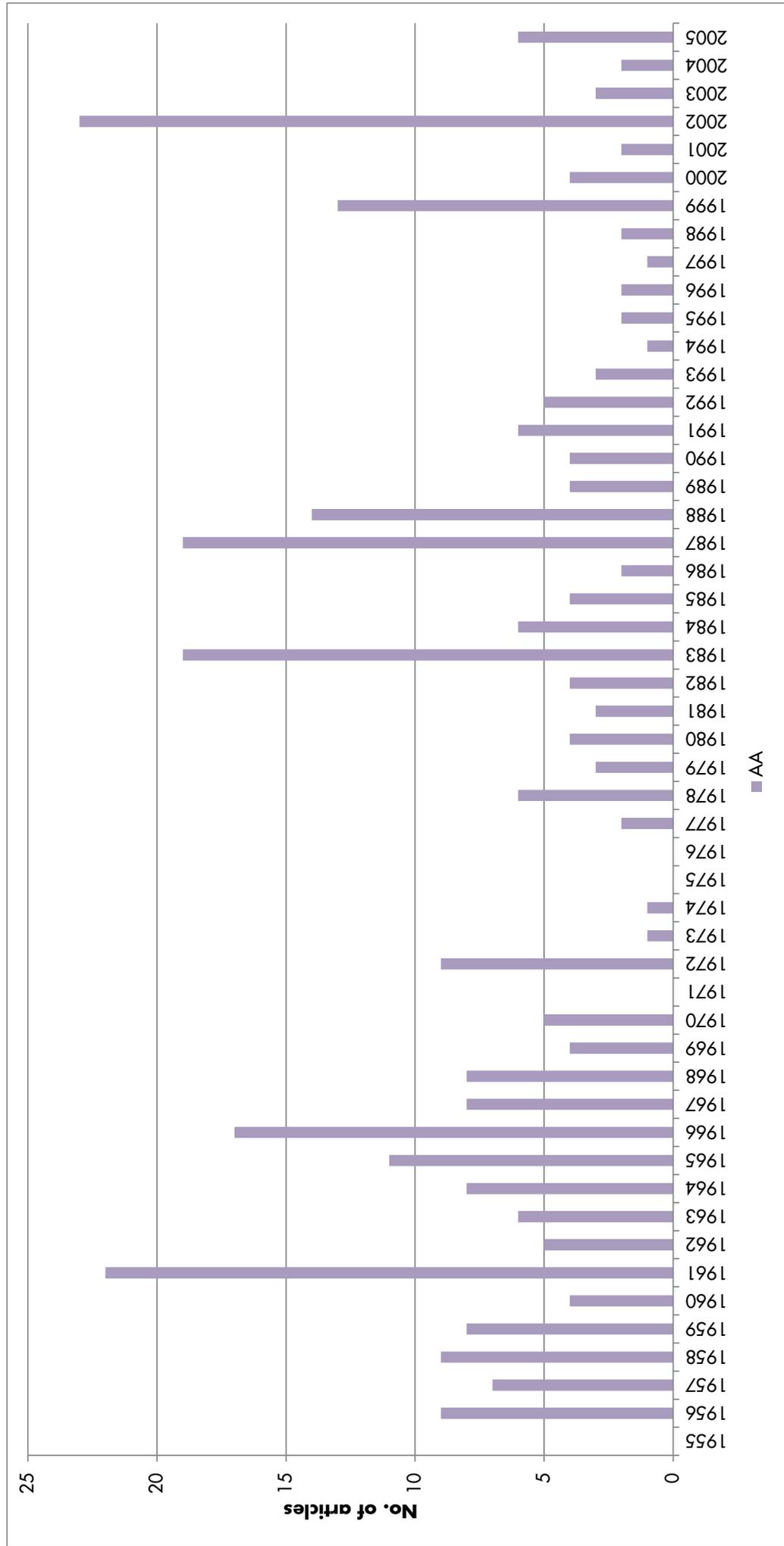
Arcitectoral Design - number of articles per year



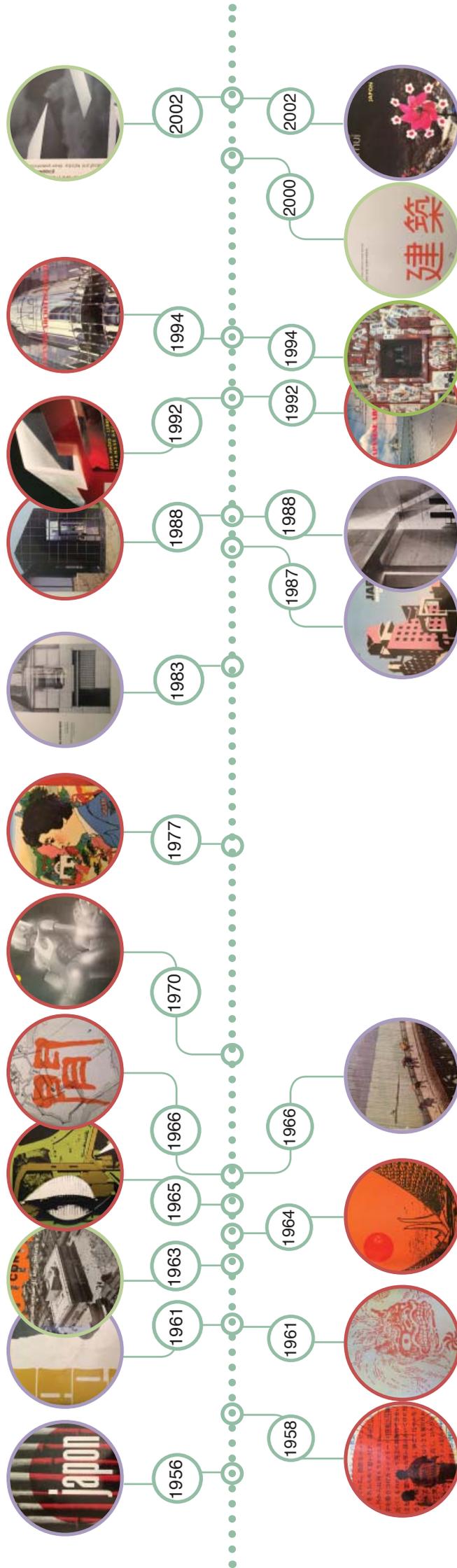
Casabella - number of articles per year



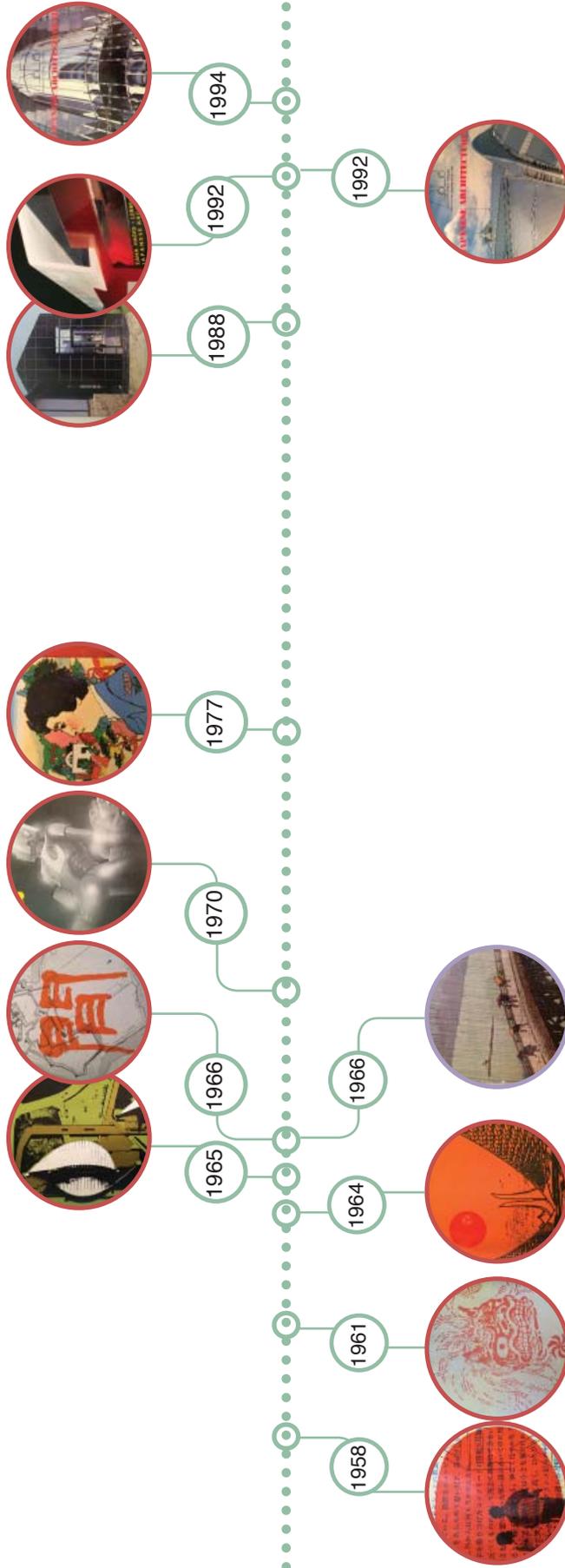
L'Architecture d'Aujourd'hui's - number of articles per year



Special Issues



Special Issues in Architectural Design



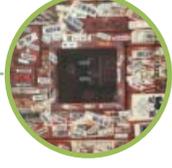
Special Issues in Casabella



1963



2002



1994



2000

Special Issues in L'Architecture d'Aujourd'hui's



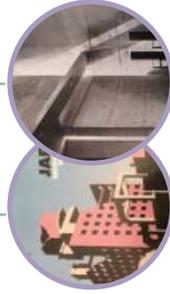
1956



1961



1966



1987

1988



2002

Coded Text from Architectural Design

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1977	Zen and the Art of Arata Isozaki	Arata-Isozaki	high-school house library bank bank	facades in aluminum	<p>"an idea unique to his inner-self – that very idea which organically responds to the whole spectrum of phenomena including logic, design, reality and non-reality, but which, in the last analysis, is not even remotely related to them." What is uncanny is the finished building's fidelity to that idea, or form-concept, often expressed graphically as a sterling isometric. ...</p> <p>buildings have become increasingly elegant and individualistic. The image of avant-garde Japanese architecture in the mind of the West is still that of the bold, raw concrete forms of Kenzo Tange and Kunio Mayekawa, and the visionary, yet equally formalistic projects of the Metabolists. Such a picture is no longer accurate. Today's architecture is more subtle, and with the use of finishing materials and the attention given to interiors, details are all-important. The garden, furthermore, has returned as an integral part of Japanese environmental design. The resulting designs are highly imaginative and superbly crafted, and appear to owe little stylistically to contemporary Western architecture.</p>	<p>The new architecture is characterized by strong sculptural forms sheathed in expensive materials. The architects are exploring a general space which is not a universal space divided, nor a space composed of additive parts, but one which maintains its overall unity and at the same time accommodates particular spaces within.</p>	<p>In Japan the Metabolist Group among them Isozaki, claimed Zen influences and Kenzo Tange hinted he'd translated the structural details of Shinto temples into Corbusian concrete.</p> <p>... raw brutalism that marked most Japanese architecture of the 60s and culminated in the technological mastery of Expo 70. Many traditional aspects of design, left by the wayside in the rush of the previous decades, are reappearing. In particular, a sensitivity to the surroundings of the building is evident. In traditional Japanese design, attention was focused on the few introduced objects in an architectural space. Consequently, great care was taken to choose and position such objects in order to achieve a harmonious total composition. There has been a pause to review the past and a re-assessment of traditional aesthetic values.</p>	<p>employ manifold and subtle European cultural references in their respective imagery</p> <p>why consistently Western allusions?</p>	
1977	Peter Cook on Arata Isozaki	Arata-Isozaki	clubhouse bank museum library house		<p>... architecture of shadows in which shadows replace traditional ornament ...</p> <p>... opposed to that of the traditionalists or originalists who adopt a realistic approach to the creation of buildings on the basis of architectural formal vocabulary alone. The nature of my methodology is probably responsible for the impression of this harmony and inhumanity that my architecture gives.</p> <p>... the use of pure forms, displacement and articulations of such forms, overscaling, oppositional use of materials, interiors with maze-like qualities, and articulated quotations from the architecture of the past are all formal methods for the generation of new, independent semantic structures</p>	<p>I'm especially interested in rectangular solids and cylinders precisely because they have no historical heterogeneous elements they introduce - their very inappropriateness - is needed in the architecture of our country today.</p> <p>Rectangles and cylinders embodied in traditional architecture never developed to ideas of corresponding solid bodies.</p>	<p>Western classicism in the East, particularly Palladio and Ledoux</p>		
1977	Sour Grapes	Arata-Isozaki	clubhouse bank museum library house		<p>... purely geometric forms that have long characterized my design in the production of individualistic symbolism ...</p> <p>I'm especially interested in rectangular solids and cylinders precisely because they have no historical tradition in Japanese architecture and introduce - their very inappropriateness - is needed in the architecture of our country today.</p>	<p>European architecture and architecture relics from the time of the Roman Empire. Romanesque and Byzantine architecture</p> <p>Mimar Sinan</p> <p>Andrea Palladio</p> <p>The Neo-Platonists of the Renaissance were especially aware of the cube. These drawings symbolize the Neoplatonic desire to show agreement between humanity and geometry.</p>			
1980	Ecliticism Kainioka Townhall	Arata-Isozaki	townhall	aluminum	<p>Cube - Since it is unstable and therefore appears rarely in nature, it is a symbol of artificiality.</p>	<p>The square is to the cube as the circle is to the cylinder. These two forms as prima materia in my work ...</p>	<p>... all contained with an absolute symmetry (mirror), like the culmination of a walk through the shrine.</p> <p>The facade is identified with the environment with its similarity to the Japanese traditional storehouse.</p>	<p>... while the inside is designed like a chapel of the West.</p>	Shinto
1980	Fujimi Country Club	Arata-Isozaki			<p>Disordered classicism, combining several figures in an ambiguous way so that various readings can occur. The embodied voids match up with the mullionless windows to produce another elision of ambiguity. ... root to a series of purifying layers ...</p> <p>... polished surfaces remind us of Shinto columns ...</p>	<p>... symmetries of both main facades are broken by more curious exceptions of the rule.</p>	<p>Proto-classicism is suggested by these Shinto pure white forms - the solid triangle and the colored column ...</p>		
1980	Kitakyushu City Museum	Arata-Isozaki			<p>Asymmetrical symmetry reigns throughout as does a basic dualism. House / shrine</p>	<p>rectangular solids solid forms</p>	<p>the mirror plays a strong role in Shinto metaphysics it manifests itself in Japanese gardening where the arrangement of the five elements is such that the earth corresponds to the mountains and valleys, water to the seas and rivers, fire to the flowers and trees, the wind to clouds, and heaven appears as various aspects of each one of them.</p>		
1980	Sun-Tumori Building	Toyokazu Watanabe	office-development		<p>dialectical relationship that set up oppositions between positive and negative, or here between anti-Classical and Classical codes</p> <p>the asymmetrical side view is countered by a mirror-image symmetry.</p>	<p>the asymmetrical side view is countered by a mirror-image symmetry.</p>			
1980	Mirror House	Monta-Mozuna	house	concrete					

Coded Text from Architectural Design

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1981	A Redefinition of Space, Time and Existence	Tadao-Ando	house house house house house house	unfinished concrete blocks walls reinforced concrete shell concrete box	Subtle and esoteric, sometimes mind-boggling philosophies or personal concepts have inspired the concepts of the works and are often embodied in them Brutal language full of strength and self-confidence ... giving new meaning through restored existential spaces and centers ... Structures are a challenge to him only as far as they provide the meaning of spatial expression and ordering: dual nature of existence disconnected time-space Ando searches for new relationships between man and substance, man and space, as well as man and man. hermetic microcosms catabolism of landscapes	With this arrangement, Ando revises the spatial composition of the traditional row house. Semi-cylinder concrete box semi-transparent skin	all the elements of his architecture, which speak a "traditional" architectural language, turn out to be the visual appearance of a metaphysical order by means of light and shadow. With this arrangement, Ando revises the spatial composition of the traditional row house.	finds affinity with Zen philosophies	
1982	The Ledoux Connection	Arata-Isozaki				I combined the form of the cube, sphere, cylinder, etc., to make each house. Combining cubes of varying scale	the general trend of Japanese modern architects who at that time were attempting to discover Modernism in spatial composition of the traditional architecture of Japan.	This free style may be called Classicism or Neo-Classicism. ... several independent houses, each being based upon Platonic solids.	Buddhist concept of Sansara. metempsychosis (the transmigration of souls)
1983	Dollhouse	Tadao-Ando	house	unfinished concrete	... looking isolated from the outside - this isolation will act paradoxically with nature house begins to communicate directly with nature over the city through making another shell-like shelter inside the shell, which is called "City" as opposed to the natural world. ... daily transition of time and these situations may give a rhythm to human life. touch with nature		traditional Japanese structural frame made possible spatial interpenetrations between inside and outside. The roof over the Japanese style room is supported by columns in the four corners of the room which symbolize the traditional frame and which makes even greater interpenetration possible. Tokonoma (alcove) is the symbol of the Japanese style room. The tokonoma developed, as the result of a long history, into a spiritual hierarchy of a room.		
1983	Dollhouse	Sugie Miwa	house						
1983	Dollhouse	Funato Iwaka	house						
1983	Dollhouse	Terrayama Arai Suguya	house						
1983	Dollhouse	Takefumi-Aida	house						
1983		Toyokazu-Watanabe	house house house	concrete	between Modernism, Classicism, and Buddhism ... mysterious, not to say, hallucinatory combination of a dome (dropped from the sky) and a suburban house. ... the rhetorical trope of extreme simplicity makes the familiar become unfamiliar and therefore artistic ... harsh and noble, brutal and elevated is its aloof posture. ... the mysterious procession up a dark stairway to the culmination in an abstract sky, tomb, pagoda, chapel to abstraction - the painter's house is a shrine to a metaphysical speculation.	Overlapping spaces over Baroque and Modernism alike. This typical Post-Modern hybrid has been given an extreme hierarchical ordering. Spatial oval dome		The archetypal form is common to Western Classicism. Row house by Adolf Loos	Buddhism
1983	Koten and/or Klassik	Minoru-Takeyama			possible to realize Koten even with Klassik styles and forms. Japanese Classicism is extremely hybrid. Koten always remains with the textbook of the history of Japanese architecture, while Klassik is that of Western architecture. Koten and/or Klassik has proved to be the effective solution: small exterior, large interior, or "poor outside, rich inside", a manner of Koten space composition together with some Classic flavor around.				
1986	Phoenix Government Centre	Arata-Isozaki			create an architectural environment particular to Phoenix				
1986	"City in the Sky", Arata-Isozaki	Arata-Isozaki	city-hall						
1986	Chapel on Mt Rokko	Tadao-Ando	church	concrete stone glass	purify space by reducing architectural material to naked ... Making the perspective of nature all the more apparent ... quiet space, composed of materials with a definite substantiality, will come to life through light and have an impact on people	double cube spatial world of Romanesque ministry		Koten ... a process of creation which an eminent predecessor has maintained to achieve a great goal. "To look after what the master looked for" is a discipline which has been customarily preserved in traditional Japanese creativity in any genre.	
1986	Kitazawa Residence	Takefumi-Aida	house	timber frame	concept of pleasure is one that remains fundamental to his architecture game of construction and distraction, with an obvious architectural parallel It takes its cue from the more delicate structures of nature		... more in common with traditional Japanese architecture Modernism movement which has lost its spirit of excitement and revolution	using the tripartite composition of Western Classicism Romanesque monastery east of Avignon, in southern France	

Coded Text from Architectural Design

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1987	Urban Architecture of Japan	Arata Isozaki	municipal-center	perforated aluminum panels polychrome surfaces bare concrete walls light-weight materials wooden frames corrugated pipes low-tech materials material on a non-commercial level	To create a strong sense of unity and harmony among the constituent buildings derives a large part of its identity from the materials and features used in the new building variety of design intentions, sensibilities and purposes spatial fragmentary quality	disjunctive forms and labyrinthine spaces are encountered as liberated and "floating signs" or symbols	It gives its name to one of the most beautiful traditional Japanese buildings, the Hou-ou Dou, or Phoenix Pavilion, dating from the 11th century. rich history as well as an eventful, even stormy, and often controversial recent past in the 20th century ... taking shape at an equidistance from contemporary post-structuralist thought or Deconstructionist criticism, the Oriental Japanese mentality of a "floating world" and our highly manipulated and insidiously proliferating present consumer culture ... in a process of "deconstructing" the (instrumental) rationality and logic (logocentrism) of the Western classical order and metaphysics that have always been predicated by the myth of the immutable and dominant laws of ruling and unimpeachable	Japanese architecture is pursuing at amazing speed a path which aims to critically address and question the prevailing Western mode of understanding, definition and meaning of space, form and architecture. the (instrumental) rationality and logic (logocentrism) of the Western classical order and metaphysics that have always been predicated by the myth of the immutable and dominant laws of ruling and unimpeachable	religion, economy, sociology
1988	An Architecture Floating on the Sea of Signs			perforated aluminum panels polychrome surfaces bare concrete walls light-weight materials wooden frames corrugated pipes low-tech materials material on a non-commercial level	layering of metaphorical shapes that allude to clouds of vernacular villages fragmented imagery the identity of expression in his work no longer stands for the confrontation between individual inhabitants and their violent urban environment, but from within the object - architecture itself his main concern is in fact to place architectural "objects" in urban contexts and generate contradictory effects between them ... architecture of "autonomous objects" transcends the image of life simple, ascetic and minimalist fascination with natural phenomenon nomadic yurts They are straight-forward as if they had been designed by a child; an innocence that has recently reached the point where the application on cloud-like shapes or star patchworks is much more literal than Haru's stylized forms. ... second generation who share a common background in ideas of residential architecture and urban lifestyles protest against consumer society machine aesthetics and traditional Japanese symbolic ritualism	layering of metaphorical shapes spatial entity because of architecture singular forms complicated formal operations, an "autopoiesis" within cultural ecriture	the early 70s were the most fertile years for Isozaki layering of metaphorical shapes that allude to clouds of vernacular villages the image of vernacular village often appears in the work of these architects machine aesthetics and traditional Japanese symbolic ritualism	Western architecture and philosophy partner and eventually an equal number of Western society adopt elements of Western civilization Incomprehensible, at least to Westerners structural clarity of European cities leading or alluding to a non-rational "plural void" from pattern of American cities the late avant-garde wanted to alter the rules of the "language game", now it attempts to break them; to question the game altogether with the aim of opening up the closed and reductionist circuits of signification or Western representation. "super-naive" Western-Romantic effects decorate a good number of facades	social responsibility seems to have faded away
1988	Archaeology of a Fragmented Landscape		houses tent-like structures	buildings of thin, light-weight materials but only evoke the 'forms' of nature, but are also penetrated by natural elements	Fragmented landscape dynamic and exciting state results that are both distinctly Japanese and relevant to the Western world Japanese-type contextualism everything related to Japan can only be understood against the background of the Japanese city radical heterogeneity There are no clear rational patterns with which to structure both perception and understanding of the physical urban environment as a totality. Impermanence prevails Understanding the interrelationship and contradiction between these two street architecture came to provide the public space where city life and common activity took place defining "separate" urban zones districts, often identified by the activities of the artisans who lived and worked there process of urban "fragmentation" the whole as an aggregate of incomplete form; remains elusive, conjured up only in the memory and imagination of the perceiver pleat-like, irregular "... collage or the empirical composition of symbols discontinuously scattered about" "floating world" of the Japanese largely indeterminate environment with a "sophisticated order" evoke a new human reality and self-awareness Tadao Ando's "minimalist" architecture reinterpreted the calmness of traditional sukiya-style architecture and the courtyard arrangement of the urban residence or machiya and in so doing also expressed a manifest criticism of the hedonistic and conformist tendencies of contemporary bourgeois ... enduring and essential elements of the human residence basic relations with nature, direct dialogue with materials, the small discoveries and surprises people ... the pleasure and aesthetic uplift to be had from creative initiative in a simple way of life	"new relations between the space and the person" Form and meaning are prevented from appearing as self-evident, natural (or historical) and finished entities, and so, are less open to objectification and exploitation by the market place. Form and Meaning are prevented from appearing as self-evident, natural (or ahistorical) and finished entities, and so, are less open to objectification and exploitation by the market place. deconstructing Form and Meaning elimination or destruction reinscribe them in a way that frees us from the authority of literal facts while denying the idea of a privileged aesthetic realm, under the rule of a privileged 'center' a breaking down of the 'object of architecture', suspending Form and Meaning design primarily with two-dimensional, layered walls in parallel but non-compositional configurations that give the building depth.	traditional vernacular styles Meiji restoration Consecutive rebuildings after numerous fires provided the opportunities for these changes, often referred to as a process of "Japanization" "sophisticated order" of the traditional townscape has prevailed in most instances Tadao Ando's "minimalist" architecture reinterpreted the calmness of traditional sukiya-style architecture and the courtyard arrangement of the urban residence or machiya and in so doing also expressed a manifest criticism of the hedonistic and conformist tendencies of contemporary bourgeois ... research into vernacular villages in the "primitive" cultures of Africa and Asia, has been a steady influence in his designs. the insubstantiality found in traditional architecture without resorting to nostalgic or sentimental references to a formal past	Western architecture and philosophy partner and eventually an equal number of Western society adopt elements of Western civilization Incomprehensible, at least to Westerners structural clarity of European cities leading or alluding to a non-rational "plural void" from pattern of American cities the late avant-garde wanted to alter the rules of the "language game", now it attempts to break them; to question the game altogether with the aim of opening up the closed and reductionist circuits of signification or Western representation. "super-naive" Western-Romantic effects decorate a good number of facades	The ritual of periodical rebuilding of Shinto shrines significant influence of the oriental world views of Shintoism, Buddhism Buddhist self-awareness non-rational "plural void" Buddhist philosophy

Coded Text from Architectural Design

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1988	Progress and Tradition in Japanese Architecture				Architecture as symbol of modernization desire to create places through buildings		Architecture was henceforth to serve as a symbol of modernisation sukuya style Progress versus tradition thus was a constant theme within the self-questioning of Japanese architects interest in tradition on a semantic or metaphysical level the theme of "progress and tradition" has become more ambiguous and vague, and this is evident in the development of new iconology	Progress was seen as intrinsically worthwhile and synonymous with Westernization buildings that had characterized the historical development of Western architecture consistence of things: Japanese and non-Japanese	form of Shinto shrines
1988	From the Savage to the Nomad: Critical Interventions in Contemporary Japanese Architecture			concrete wood High-tech materials metals reflecting tiles polished stone and glass metallic materials glass domes wooden trusses	essential components of Japanese primitivism and its accompanying emphasis on the natural were institutionalized Shinohara seizes this important combination of elemental and spiritual when he writes I determined that symbolic space was the nucleus of the beautiful spatial tradition of Japan elements that have lost meaning, and have been reduced to the zero degree, presupposing a context in which meaning was eliminated from symbolic space exposure of space, materials and elements suppressing the emergence of meanings, in spite of my wish to do so I still have to find a certain method for fixing aggregations of such things The "naked" spaces stripped of all prior meanings and associations become "symbolic" when they realize their various roles in the house the building has an evocative primal power that is partly the shaman's, partly the robot's Bridgote for Hara is a collage which is the combination of quoted elements to create a metaphor reinterpretations of the world where the image of nature, a nature of topos and climate, is at once amorphous and ambiguous "Naturalism" is reconstituted as a mood mediated by a hyper-philosophical understanding, and is engineered in the repeated scenographic vignettes always been a strain of primitivism in the work of Toyo Ito Self-reflexive enclosure and interstitial movement negate in Shinohara-like fashion any easily translatable meaning anomorphic (wind) architecture, continuing the anti-formal explorations of Hara and Shinohara suggest impermanence and a connection to the elements A story is told throughout spatial form that represent and have meaning in a signifier to signified relationship. In contrast, post-structuralism advocates the free flow of meanings and signs to generate The power of the interior spaces and cluster of buildings comes from its relation to the ground – a struggle for strange conglomeration of tradition and consumerism The problematique in addressing the possibilities for architecture does not depend on Western classicism or traditional Japanese styles, nor on mere toying with forms; nor, moreover, with mindless self-recycling 'reductio ad kitch' a background awareness of culture as pretexte to texte, and a thorough reassessment of the very erture of architecture that underwrites each word Shinohara and Ito ... orientation away from the past. In as much as it exists within a historical framework, Japanese architecture today is free from neither Japanese architectural traditions nor Western architectural history. Ito and Shinohara are extremely clear in their positions: architecture must always raise issues regarding the present. I even have my doubts as to whether masterpieces can "stand out" today as they did in the past. His approach is not to plant works in square confrontation with the city, but to set a motion going within the existing urban environment, to create minute, yet telling difference. Shinohara's buildings are not to be appreciated in spacious surroundings as are their monumental Western counterparts, nor do they fit into the amassed urban tissue. They are to be viewed within the cluttered everyday living environment, half-hidden between the roofs of tiny houses down some narrow backstreet. In the Japanese city, architecture is not symbolic of the city as a whole; it can never be more than partial or fragmentary. Questioning of the possibilities for architecture within the Japanese city origins of architecture as a place covering the locus of evolving human life, seated in the body and its activities. Undoubtedly their respective attitudes toward form simply relate to different aspects of today's multi-diversifying culture, directions that are not so much "uniquely Japanese", but rather sensibilities capable of addressing the fully-litigated universals of our contemporary world.	Shinohara ... as form via formal architectural elements. How powerful architectural forms can be in our day and age Ito, whose intention is to eradicate form from architecture as much as possible. ... a fluid living space covered by a technically masterful chain of larger and smaller vaults. Shinohara's conception of architecture is its physical composition. complex relationship exists between the half-cylinder superstructure cantilevered out on either side and the understructure it surmounts. The half-cylindrical mass changes direction midway complicating both how its own weight is to be borne and how it is to be connected to the ultra-light membraneous lower body.	Western tradition of architectural literature from the Renaissance on, language works to define architecture Shinohara's architecture does not aim for sudden effects on the scale of a Centre Pompidou in the heart of Paris, and initially seems to lack any connection to the surrounding city, deep down it parades of a certain vision of the drift of the times. The music of Noh theatre is made up of sounds that would be noise to Western ears, yet they effect a total sound environment of singular immediacy.	alternative primitive order eclipses rationality, hierarchy and limits and evades the bounds of Western classical philosophy and mathematics. Western metaphysics based on authority and complicity with the state is denounced in favour of the forces of nature, change and the open-ended traversing of space In contrast, post-structuralism advocates the free flow of meanings and signs to generate dissemination and new contents, engendering complete metamorphosis. spaces in his attempts to parallel the traditional primitivizing processes of distillation and simplification	asceticism and spiritual discipline of Zen reached its culmination in tiny wooden huts with intricately prescribed rituals of tea Shinohara pursues the formal economy of the Zen temple by dismantling past meanings and functions and breathing new life into spaces rendered as negative "naked" or zero spaces in his attempts to parallel the traditional primitivizing processes of distillation and simplification
1988	Fragments and Noise: The Architectural Ideas of Kazuo Shinohara and Toyo Ito		centennial-hall house	concrete steel corrugated aluminum tatami room	concept of "progressive anarchy" "zero-degree machine" "fear-some super-technology contained in the elements and apparatuses and their relationships established inside" solemn yet dramatic testimony is attached to an older, traditional house in a way that respects, as much as possible, the surrounding environment and the existing structure science-fiction machine	half cylinder to a rectangular parallelepiped, the basic image of the building was established – a "shining cylinder, floating in the air." forms of extreme complexity variety of individual forms and volumes of the new house variety of geometrical shapes and positions which, with their ambiguous quality quarter-cylindrical main volume	tatami room	"a complete antithesis of the beautiful and orderly urban compositions found in the West"	

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1988		Kisho-Kurakawa	museum	tile aluminum stone aluminum panels	incorporates both traditional Japanese technology and modern expression		traditional Japanese technology and modern expression		
1988		Hiroshi-Hara	storehouse		metamorphosing the storehouse fragmentary differentiation environment that is fragmented but that constantly renews its vitality precisely through its fragmentation dynamic equilibrium, a vocabulary of masses and volumes, a whole that subsumes conflicting parts, and a system of industrial materials that respond to the architect's sensibility		mujo, the Japanese traditional aesthetic concept of transience or ephemerality		
1988		Hironi-Fuji	museum		landscape that was related at the same time to the outside	a curving wall			
1988		Fumihiko-Maki	arts-center		distinctive interior landscape that was not simply open to the outside but was at the same time open and closed	12-meter cube and a wall along the property line			
1988		Tadao-Ando	office-building residence housing	exposed concrete concrete wall	Trees were planted in the front garden to the north and the south courtyard to provide a sense of historical continuity.	form itself is not derived directly from tradition and is instead deliberately non-Japanese.			
1988		Oxamu-Ishiyama	museum		translucent screens has created an ambiguous, but pleasurable internal	screens are shaped to capture	make use of traditional Japanese techniques		
1988		Itsuko-Hasegawa	house	perforated aluminum industrial products and materials metal screens	neither totally an interior space nor an exterior soften the boundary between public and private realms. Translucent and ever-changing spaces with a delicate, almost mystical aura				
1988		Toyo-Ito	house	expanded metal overlap aluminum glass steel	light as cloth, fluttering in the air and covered with a soft roof, it would set people free from the earth and invite them to a dream garden in the air.	massive void			
1988		Shir-Takematsu	house	concrete sheet metal	architecture without any preconceptions primitive hut				
1988		Yasumitsu-Matsunaga	house		my architectural works have a fragmentary character				
1988		Ryoji-Suzuki	multi-story- building rental-spaces house		contemporary feeling of the impossibility for anything to reach a state of completion on its own				
1988		Atsushi-Kitagawara	house		multi-layered contiguous landscapes constitute parts	multi-layered quality of space	Modernism	referring to Classical space, I have been imagining the space of French palatial gardens, and in the case of ...	
1988		Hajime-Yatsuka	house		multi-layered, dispersed spaces	reject the compositional principles of that world and manages to crystallize and systematize those traces to a limited extent	Post-Modernism may simply be an expression of multi-layered space. I have been thinking of the space of Japanese tour gardens	Despite their large sizes, these gardens have extremely simple and clear organizations, making it easy to comprehend them in their entirety	
1989	Dispersed Multi-Layered Space	Hironi-Fuji	house		suppression, deficiency and compression that are related to the depths of the consciousness		Shrubs, trees ... overlap to obstruct the line of vision, creating shadows and eliminating vistas.	French garden	
1989	The Nave of Signs	Hironi-Fuji	museum	stones tiles aluminum	segmenting, dividing, cutting, detachment, and layering of space ambiguity, diversify and polysemy	composition is centered around a cylindrical volume	The absence of vista, the flexion and fragmentation of vision instead of the integration of the whole by the means of a sweeping view represents a positive, rather than a negative principle behind the Japanese garden.	Form and material are clearly divorced ... former dominates the latter	
1991		Kisho-Kurakawa	house		create a synthesis of traditional and modern elements	the building are connected by the multi-story cylinder	landscape and vision is to be completely ignored	several Western architects who have found the stylistic freedom of Tokyo to be extremely refreshing	
1991		Tadao-Ando	house		situated amongst pine trees view of the garden ... Japan, where it has captured the imagination of a wide range of corporate clients		landscape becomes a set of overlapping and contiguous landscapes ... transforms it into an un-constructed space		

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1991	Mapping the Modern	Itsuko Hasegawa	cultural-center	a place where trees, caves and flowers are made of metal	a place where trees, caves and flowers are made of metal garden in her Nagayo pavilion ... symbiotic relationship with nature could equally create the biggest and best (or worst) Disneyworld ever seen cool monumentalism of other Japanese designers				
1991	Architecture as Another Nature	Itsuko Hasegawa			primary landscape ... non-modern ... non-artistic ... the local as opposed to the universal, the indigenous and the ethnic ... ecology and a relationship building must make up for the topography and space that is new building ... commemorate the nature that had to be destroyed because of it and serve as a means of communicating with nature ... "architecture as another nature" human beings are a part of nature ... ecosystem We need to harness both the spirit of rationalism and the spirit of irrationalism, pay heed to both what is international and what is local, and recognize the nature of contemporary science and technology in trying to create an architecture for the society of the coming era. "architecture as another nature" "Landscape Architecture" ad hoc approach ... inclusive architecture ... accepts a multiplicity ... might be called a "pop" reasoning live in a relationship of interdependence with nature "architecture as another nature" ... will continue to espouse until the arrival of the meta-industrial society and the creation of spaces that are both natural and comfortable to human beings.	living in Asia, with its Buddhist background, ought to be searching for social ideas of our own	society can no longer simply accept and depend on the modern Western mode of thought		
1991	Architecture, Nature, & a New Technological Landscape	Itsuko Hasegawa	cultural-center	lightweight industrial materials and products: layered, perforate metallic screens, slimm ferrous elements, synthetic fabric aluminum screens, canopies, series of small, prismatic glass and metallic roofs artificial tree metallic panels and screens, sashes, stainless-steel wire mesh, and other ferrous and non-ferrous components lightweight structures thin, semi-transparent aluminum and/or fiberglass	Japanese avant-garde architects - the so called New Wave ... mid 80s Hasegawa ... infused a "feminine voice" ... representatives of the other gender "architecture as second nature", so that, while mobilizing the "translucent world of emotions" devoid of the spirit of rationalism utilization of ever changing natural phenomena ... the evocative but also provocative power of nature ... analogical nature, a man-made, industrial technological, even futuristic construct choreographing "natural landscape" with and within her architecture ambiguous realms ... experienced in nature animated by light, wind and sound, they also allude to natural formations; they become analogous to some fictive of symbolic landscapes buried in the Japanese collective memory works as "poetic machines" ... "echoing the call of the past and the distant future" ... of the present small vernacular settlements, villages and farming communities that have, by necessity, maintained a close affinity with nature and the natural seeks to achieve a merger or at least a certain continuity between natural and built landscapes ... nature and the urban realm Shinohara tended toward an abstract, conceptual approach ... Hasegawa ... poetic realism less and less capable of providing a meaningful context for architecture actively engage the heterogeneous, collage-like texture images of primal landscapes new technological landscape and futuristic urban lifestyles prototypical house with its "primitive" vernacular combination of nature and technology against the Modernist interpretation of technology ... against the so called High-Tech architecture and further new technological landscape is analogous to the multi-layered Japanese urbane space ... and produces heterogeneities rather than striving for homogeneity ... addressing contradictory conditions the physical and tectonic entity ... acquire a certain lightness ... "immaterial evocation of building" "a primitive hut designed for dwelling in a modern, urban environment, just as ancient people made their	several spherical volumes image of the prototypical house free from the fetish of form or formalism and have had little to do with defining "architecture as language" either assemblages of formally autonomous parts building ... being large fragments of architecture "disinterested objects" heterogeneous, collage-like texture break up the solidity of architectural volumes to suggest the domestic realm by layering all the elements	architectural complex as a "vernacular village" technology was mobilized in order to recollect clusters of vernacular shelters, or indigenous villages additional "moon-viewing" deck Modern architecture was born as a result of the technological revolution Metabolism, the last representative of Modern architecture in Japan, projected the vision of a technological landscape which was as much megastructural as it was all-encompassing	Hasegawa's architectural realism finds itself clearly at odds with its American counterpart, the contextualism advocated by Venturi, Stern, Moore and others analogy of Constructivism	

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1991	From Metabolism to Symbiosis	Kisho-Kurakawa	conference-center	stainless steel wire	<p>mixing opposites, ambiguity and hybridization</p> <p>abstraction versus representation, organic versus rational, past versus present and future</p> <p>extraordinary combination of a careful, procedural culture and a 'roy' town culture</p> <p>the relationship between architecture and its environment will produce meaning. The relationship between the distinct spaces within the work of architecture and the relationships between placements of the quoted signs and symbols in the work will create new meaning.</p> <p>concept of Symbiosis will become a key word of this new age of interrelationships</p> <p>metabolism, change, growth, intermediate space, and a symbiosis that transcends the binomial opposition of dualism</p> <p>This is a reflection of the Buddhist concept of impermanence.</p> <p>Japan has a view of life and death that doesn't make life the absolute - life and death are viewed as related.</p>	<p>past versus present and future</p> <p>concerned with Metabolism ... talked about in--</p> <p>intercultural Architecture ... Symbiosis and</p> <p>The 1970s was a decade when the contradiction between city and nature, between people and technology, sharpened in intensity.</p> <p>1970s was a turbulent transitional period when we began to move from an industrial society to an information society</p> <p>In the 1980s it became increasingly apparent that Japan was being transformed into an information society.</p> <p>Traditional Japanese architectural models such as Ise Shrine, Izumo Shrine, and Katsura Detached Palace were the pretext of the Metabolism Movement</p> <p>This is a reflection of the Buddhist concept of impermanence.</p> <p>Intermediate space is another expression of the special character of Japanese culture. ma is the interval of space that exists between opposing elements of spaces. In the traditional Japanese residential architectural styles - the Shoin style and the Sukiya style - there is a veranda called an engawa that is an intermediary space between the garden and the house. The veranda links the</p>	<p>interweave dualities. East versus West</p> <p>One of the reasons Japan has become an economic superpower is that Japan has faithfully studied the Modernism and rationalism of the West.</p> <p>By placing third space, an intermediary space between two spaces the ambiguity and ambivalence that are excluded by the dualism and binomial opposition of the West are introduced.</p> <p>I think the binomial opposition between Modernism and Post-Modernism is an extremely Western dualism, and I don't think it is a meaningful argument</p> <p>I think the two most important revisions of modernism and Modern architecture are the following: first, we must revise our Euro-centrism; second, we must revise our belief in logocentrism, or universalism.</p>	<p>In the 1960s Japan's economy entered its period of high growth. Buddhism, philosophy, which is at the root of Japanese culture.</p> <p>This is a reflection of the Buddhist concept of impermanence.</p> <p>The special character of Japanese culture, growth and change that I have mentioned is deeply involved in Japan's scientific, technological and economic success today.</p> <p>the concept of Symbiosis is also intimately linked with Buddhist thought</p> <p>Symbiosis, which is at the core of Buddhist thought, was able to transcend the bounds of religion and become the basis of Japanese culture as a whole.</p>	
1992	The Ark	Arata Isozaki	conference-center	perforated metal	<p>no boundary between a wall, a tree, a screen, a shadow.</p> <p>Their work ... sensibly and modestly</p> <p>serenity towards objects, their placement and their substance that we must study</p> <p>Japan ... "Japan the city" ... Empire of Signs</p> <p>"An architecture floating on the sea of signs"</p> <p>architecture in Japan ... is paradoxical ... both continuous and discontinuous with the city and society ... a sense for both realism or more so fiction ... vision? ... plurality of ways</p> <p>1. The reinterpretations of nature in relation to the city. 2. Understanding the city as topography. 3. The tendency toward a new primitivism. ... "lightness of insubstantiality" ... new industrial vernacular ... theater or the city as fiction.</p> <p>architecture in relation to nature ... Tadao Ando ... Irreducible phenomena of nature against ... contemporary mass culture and the megalopolis</p> <p>miniature models of ... "ideal" cities within his buildings.</p> <p>nature into architecture</p> <p>architecturalize nature rather than vice-versa</p> <p>another direction in which ...</p> <p>boundaries between nature, architecture and the city as ambiguous as possible.</p> <p>architecture is at once amorphous and ambiguous</p> <p>process of "naturalizing architecture" ... "architecture as another nature", runs the risk of turning architecture into a simulacrum of nature</p> <p>"poetic machines" or futuristic, man-made constructs.</p> <p>various ways of reinterpreting nature</p> <p>Riken Yamamoto ... "city as topography"</p> <p>is both futuristic and archaic; it is a paradoxical high-tech ruin</p> <p>If this line of understanding, the city as topography, sees the possibility of an architectural and urban renewal over and above ...</p> <p>architecture ... primitive simplicity</p> <p>a "primitive hut" but now conceived in the modern urban environment</p> <p>series of high-tech camps of urban nomads. Nomadic space or architecture is unwritten and undesigned ... no multi-layers and to utilize the site in a tree-dimensional manner</p> <p>multi-layered areas</p> <p>phenomena beyond the limits of time and to structure two spaces of the present and the past in a multi-layer forward movement towards the future while swaying in the stream of time flowing from the past to the present, the succession and contrast of historicism should be presented</p>	<p>wave-form roofs and the leaning tower: the former represents the sea; the latter, the ships that sail on it</p> <p>gentle curves that echo the undulations of the roof</p> <p>simple geometries</p> <p>scattered and ambiguous spaces</p> <p>various individual forms and volumes of the house, all corresponding to different functions</p>	<p>negativity in the 1970s which was sharply critical ... 1980s, bolstered by a new economic boom</p> <p>settlements, like hilltowns</p> <p>In 1974 Shimohara used the earthen surface of the sloping site as the floor inside his Tanikawa residence in a manner akin to the pounded earth floor areas or doma in traditional residences</p> <p>sequentially layered spaces that, similar to traditional architecture</p>	<p>the particular features and strength of the economy, the advanced systems of information and technology, the qualities of urbanism</p> <p>new economic boom</p> <p>affluence, and optimism</p> <p>... new urban culture</p>	
1992	Critical Intentions in Pluralistic Japanese Architecture	Tadao Ando	urban-park central-public-hall	wooden house lightweight - cheap metallic materials aluminum	<p>urban-park central-public-hall</p>	<p>scattered and ambiguous spaces</p> <p>various individual forms and volumes of the house, all corresponding to different functions</p>	<p>negativity in the 1970s which was sharply critical ... 1980s, bolstered by a new economic boom</p> <p>settlements, like hilltowns</p> <p>In 1974 Shimohara used the earthen surface of the sloping site as the floor inside his Tanikawa residence in a manner akin to the pounded earth floor areas or doma in traditional residences</p> <p>sequentially layered spaces that, similar to traditional architecture</p>	<p>the particular features and strength of the economy, the advanced systems of information and technology, the qualities of urbanism</p> <p>new economic boom</p> <p>affluence, and optimism</p> <p>... new urban culture</p>	

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1992	A Search for New Concepts through Filtering my Life in Tokyo	Itsuko Hasegawa	there is an impressively large and fast growing number of cultural complexes; museums, conference-centers and exhibition-centers, galleries, sports facilities and, very importantly, a new type of public-housing or residential-architecture in Japan.	aluminum panels stainless-steel sheathing metallic parts, steel plates, highly polished surfaces, hinges, rods and the large rivets metallic screens structure, wrapped around by several layers of semi-transparent acrylic layers and perforated aluminum screens aluminum plates screens with highly-polished surfaces glass to blur "electric" or liquid crystal glass lightweight structures architecture in Japan.	<p>"Architecture a Second Nature" So my architecture is created through a process of filtering the spirit of my own life in Tokyo. ... transfigure with no composition or coherence. ... based on the Japanese concept of <i>wa</i>. ... departure from the concept that architecture is a product of reason. ... architecture should generate a place for people to live as a part of nature which lies in human consciousness; nature should include total human life, which is accommodated in the common ecology. ... an ad hoc style of development.... ... latent relationship between human beings and the environment....</p> <p>It is inviting, fascinating, diverse, free in spirit, responsive to nature, and rich in emotion. Japan may soon be the critical influence in the development of world architecture School of monumentalism Tadao Ando ... most fashionable ... evocative, enigmatic, surreal quality which suggests spiritual depth. For the Westerner, Ando's work seems to embody typically Japanese values architecture of change and impermanence most memorable of recent Japanese buildings ... great natural beauty Impermanence is the essence of Japan today ... tune with the natural world and with the essence of humanity. ... redefine the relationship between the world of nature.</p>	<p>... sensual artistic traditions of the Edo culture seem to remain in its space and in people's consciousness</p> <p>"tradition" is invoked as an anchor amid the storms of change. Japan eagerly embraces the late 20th century and forges an architecture of transition which is the frank expression of a technological, consumerist society The rate of change in Japanese society continues to amaze Westerners embody typically Japanese values old axioms about architecture in the context of time</p>	<p>... in the role of representing Japan abroad, he is joined by such other internationally acclaimed designers as Isozaki, Maki, Ando, Shimohara, Takamatsu, Ito, etc. Shimohara and Takamatsu are working on large scale projects, both in France fast-growing number of foreign architects working on various projects in Japan The Japanese have always been fascinated by and borrowed from the architectural culture of other nations all through history. ... the interest of foreign architects in Japan was by and large limited to its traditional architecture ... Foreigners working in Japan or on Japanese projects in the 60s and 70s were practically unheard of. "meta-contextual topos" in the indiscriminately mingled Japanese urban environment where every building embodies its own vision of the city. News World project In Noh, ... to Kabuki ... Master of Kendo</p>	<p>huge economic structures and high-technology permeate throughout, making it a swollen, chaotic city. Absolute commercial greed. Tokyo is the theatre where symbols of the consumer society flit. Super-technology covers the entire Tokyo urban area, turning everything into a kind of media</p> <p>specific response to Japanese society. The current economic crisis in Japan - a breathing space after years of unrestrained growth</p>	
1992	Tradition and the New in Japanese Architecture				<p>It is, of course, not to say that Japan was not formerly a dynamic nation. On the contrary. Ever since the country opened its gates to the rest of the world in the middle of the 19th century, Japanese progress and the pace of change have never been anything less than rapid. The "Japanese miracle" in the 1960s, the continued economic boom thereafter, and the more recent evolution of highly-advanced consumer-cum-information society, along with other factors, have had a profound, explosive impact on the whole country, first of all on the course, extensiveness and unique form of its urbanization. Foreigners visiting Japan from time to time have commented on the difficulties they had in recognizing certain urban areas and even larger districts in metropolitan regions such as Osaka, Nagoya, Hiroshima and most of all Tokyo, upon returning there after only a few years. rapid change, impermanence many architects expect their projects to last only a few years impermanence ... architects are aware of impermanence radical heterogeneity, the variety and proliferation of signs, along with the lack of any sensible center urban realm now functions as a kind of large common living room of the citizens, whereby the city often appears as having no exterior ... has problematized or relativized the traditional notions of permanent residence and home whereby it can be considered, in Toyo Ito's words, as a "continuously" temporary camp of "urban nomads" ... essence of the built environment is produced as, and or by, images and information the high-level craftsmanship, detailing, and overall execution that have shaped them all through Peter Cook, who recently asked: "Where do we go for the most important architectural information? At the moment, I think that is Japan." architectural details and finishes ... superbly elaborated, resolved, and flawless executed thereby contributing ... leading or driving force behind the fast growing worldwide or global network of our accelerated contemporary architectural production as well. ... to what extent it is still possible to talk about a specifically Japanese architecture, is justified. cherry-blossom viewing party, where people drink sake with friends on a red carpet ... inside open tents, represents the fundamental character of Japanese architecture primitive architecture is built for the event assimilates nature is completely ... carpets ... visualize natural phenomena rather than disregard or suppress them. architecture here is evoked by something extremely transient generating vortices in the currents of air, wind, light, and sound unstable, ephemeral phenomenon, as well as in a system which constantly seeks stability and continuity. generate vortices of events a flow of space against stability while constantly seeking stable forms. chessboard-like urban space Tokyo no longer requires the lasting stability of formalistic expressions, let alone the permanence of monuments.</p>	<p>Shohei Yoh's ... expressive structural possibility Maki ... innovative structural systems Shimohara ... fragmentary compositions that have no "stable" reality Hiroshi Fujii ... "animating" structural walls effect of new technologies ... articulation of details, surfaces, etc. in high quality craftsmanship, a craftsmanship that does not exhaust itself in merely good or even perfect functional solutions, often it goes far beyond. Maki's handling Takamatsu's designs ... theatrically produced by high-tech phenomenalism ... "architectural camouflage" new technology "no-form" compositions first, it is only an "imminent space" and then, with action of events arising, it is an "improvised space" a space by performance</p>	<p>Japanese city ... displays unique characteristics which, inherited from the past, contribute to and hasten significantly these developments traditional predisposition of the Japanese towards a "floating world" As early as the mid-7th century AD, Chinese builders and craftsmen were active in the country and helped to build Buddhist temples, monasteries, etc. Then later, after the Meiji restoration, numerous foreign experts, including architects and engineers, were invited to establish the foundations of "modern" Western architecture and teach the first generation of Japanese "professional" designers.</p>	<p>Japanese consumerism "in overdrive" along with one of its phenomena, the sky-rocketing land prices Statistical data reveal ... Ginza district of central Tokyo in '987, one square foot of land could go for as much as US\$ 28,000 the amount of tax to be paid after such land is equally high ... prompted to invest in construction as soon as possible biggest rights and interests, is the central item of the economy, used as a capitalist prop for politics of a non-ideological nature. With architecture becoming a trendy topic, many architects are now also being turned into In nature, the place where people choose to gather is determined by the terrain, the location of the trees, or the direction of the wind.</p>	
1992	Vortex and Current: On Architecture as Phenomenalism	Toyo Ito							

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1992	Stillness of Hyperreality: The Infinite City				physical impermanence abstract physical properties ... relationships non-ideological, fragmentary vision of the city framed by the autonomy of capitalist pragmatism incessant spectacle of urban phantasmagory in which delirious acts of architecture self-referential activity "In the Japanese city, architecture is not symbolic of the city as a whole; it can never be more than partial or fragmentary." ... architecture can only be actualized as a fragment of its hybrid body in which case the city conversely symbolizes architecture ... the texture of the Japanese city is constructed through images which denote reality as the materialization of form and, to paraphrase Jean Baudrillard, these images substitute the real itself with signs of the real. Tadao Ando ... architectural autonomy ... architecture as an object zero degree condition reality as a sum of rational measurements and parameters has become a field of exploration of untold and unforeseen dimensions the experience of the event itself		While in the West the "problem" of city is largely a theoretical construct that reads and interprets the city in excess of its physical condition, in Japan the dynamism of commercial distribution and consumption process object being the urban environment itself - physically transforms the city at a rate that surpasses the most imaginative theoretical speculation.		
1992		Arata Isozaki	cultural-complex art-tower	titanium covering					
1992		Fumihiko Maki	gymnasium	panels of aluminum are suspended in the air by cables, leaving lines of light between the panels	high standard of technology and craftsmanship visitors will always be faced with changing views due to the different juxtapositions of the buildings with different vistas of the neighbouring park and city. The experience of changing sceneries is not unlike that of the Japanese kayushiki or stroll garden.	composition of primary elements of planes and lines compositions of planes, lines and points curving as in a shell			
1992		Kisho Kurokawa	government-headquarters	metals and glass stone, terrazzo, tiles, aluminum and titanium are introduced for the facade as if woven textiles	utilizing a harmonious combination of straight and curved lines to express the symbiosis of tradition and future				
1992		kazuo-Shimohara	station	heterogeneous framework systems transparent glass					
1992		Takefumi Aida	memorial-hall	reflective glass and aluminum panels	endow space with movement and flow; they change in appearance depending on the movement of the observer guest room is an alien presence				
1992		Minoru-Takeyama	port-terminal port	tree-like concrete columns with steel trusses	reminiscent of certain Metabolist solutions		Metabolism Russian Constructivist	Russian Constructivist	
1992		Hiroshi-Hara	building museum		natural light uniformity and homogeneity of these spaces ... are non-uniform, transient spaces, which change with the season, time and climate. garden with a main-made pond dynamic spatial experience ... building represents a journey to the underworld of ancient times. It is a "tumulus" built in the present-Heisei era (1989), dedicated to the Japanese love of nature. The center had to be in harmony with the area and not create a totally alien townscape. Tokyo is flooded with information.	Two cubes, divided into nine parts ... cylinder	The area was an important place at the beginning of Japanese history		
1992		Tadao Ando	museum museum						
1992		Itsuko-Hasegawa	cultural-center						
1992		Toyo-Ito	guest-house museum	metal facade screens The structure fuses, and/or contrasts with the landscape in an attempt to create a new environmental architecture	blend with the surrounding topography ... more like a piece of earthwork than as architecture It is a "tumulus" built in the present-Heisei era (1989), dedicated to the Japanese love of nature. The center had to be in harmony with the area and not create a totally alien townscape. Tokyo is flooded with information.	three separate volumes to form a plaza These forms are abstract and simple, yet they fit into the neighbourhood	The layered translucent screens articulate space in ways that suggest traditional features such as shoji, sudare and koshido. During the planning and design of this building, the traditional Japanese community provided a metaphor, and aspects of it were translated into modern or futuristic forms.		
1992		Yasumitsu-Mitsunaga	dormitory			curved walls polygonal spaces with apices associated by geometric rule rather than form			because of the over-exaggeration of the merits of privacy and exclusive ownership of land.
1992		Ryoji-Suzuki	temple		network of these innumerable voids and our own "void" consciously attempts to handle this network. Embrace the void of the Japanese city internally while, at the same time, it releases architecture towards this chaotic network of void in the city.		... political conflict between "modern" and "traditional" principles. However, what we have attempted here was to subtract the "principle" from both and let them function on the same stage at the same time.		

Coded Text from Architectural Design

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1992		Shin-Takamatsu	commercial-building						
1992		Asushi-Kitagawara	commercial-building corporate-headquarters	glass reinforced glass screens aluminum casting metallic surfaces	representation of Tokyo as an "evanescent" or ephemeral city Tokyo is a series of events, like art, wind, or insubstantiality		This tiny garden could be seen as Lauréramont's tokonoma bathed in crisp morning sunlight.		
1992		Hajime-Yatsuka	commercial-building		"Media Space"				
1992		Shohei-Yoh	museum	mechanical and structural	not merely in a sense of dynamics, but rather as a framework closely related to specific activities Such a structure features a curious, ambiguous quality insofar as it is difficult to decide whether one is dealing with a complete entity that is a whole in itself, or only a part, that is only a fragment of a larger whole.				
1992		Kazuyo-Sejima		timber and a steel ring steel pipes steel truss	integration and continuity to this confusing context by superimposing a huge artificial slope of boomerang shape method of interconnecting artifacts and nature ... Applied to establish the harmony between environment and architecture ... attempt to reconstitute the original image of landscape enormous dry garden Neo-Orientalism ... Japanese concepts with a more occidental style in a modern interpretation, which places our traditional background in a future context.				
1993		Hajime-Yatsuka	civic-center		relationship between the human body, its surroundings, space and perceptions abstract and esoteric to Western logic, but specific to natural growth.	primal forms and volumes	Zen culture, as experienced in the Japanese rock garden. In the rock garden the natural order of the landscape elements and human imagination/thought are integral to each other.		
1993		Kiko-Mozuna	harmony-hall museum						
1994		Shin-Takamatsu	terminal						
1994		Uehida	house						
1994		Katsuhiko-Isoe							
1994		Tadao-Ando	house		tranquility of the sunken court retaining the elements of nature ... within all spaces of the building. Nature imbues the architecture with color, lending orchestration to daily life	composition of contrasting volumes and voids rectangular volume cylindrical volume			
1994	Editorial (Maggie Toy)				innovative and exciting architecture at the cutting edge Cultural influences system of perpetual renewal and yet spiritual permanence tranquility of spaces by the cultural background fascinating architectural landscape Japanese aesthetics spiritual The Japanese are perfectly willing to incorporate new cultural elements, new technology, new forms, and the symbol of foreign cultures as long as they are certain that they will be able to preserve their invisible tradition Tokyo into a city well suited to provisionality architecture that purposefully rejects consistency process of continuous growths ... part ... parts to the whole Tokyo used to be a group of small cities, and this tradition has been inherited by contemporary Tokyo in a symbiosis of parts and whole. The new Japanese style hierarchy is evident in this new hierarchy, no city-center or plaza, no boulevards ... extremely high population density ... crowded ... physical density ... collective oriented lifestyle ... density of information Peter Popham European viewpoint doesn't really matter what you do because the tradition will continue to survive invisible may remain, but invisible it surely is the Japanese tradition in the visible way architects are interested in making Japanese cities even more Japanese in terms of chaos and control etc. I was struck by how the Japanese could defend themselves and the incredible barriers they had and the extent to which they don't take responsibility for the present ... need Prigogine and chaos theory and theories of self-organization and suddenly he had his conversion and he said, "Hey, all this ugliness is really beautiful, we just aren't looking at the right patterns of chaos!" Tokyo ... it's awful! there is no space in Tokyo too small to be public	isolation nature and content of architecture creation of buildings from inside out	ise shrine invisible tradition		
1994	Learning from Tokyo						... is the invisible tradition ... the provisionality ... the holistic structure ... dense society traditions that are both visible and invisible, the religion, philosophy, aesthetics, lifestyle, customs, psychological environment, emotional sensitivity and a sense of order Japanese traditions ... tend to place more value on the invisible traditions heritage ... transmitted ... tradition preserved ... invisible tradition was behind the object I have always incorporated the Japanese tradition and the philosophy of Japanese culture tradition of accepting ... changing seasons into the human lifestyle		dense society concept of the Buddhist philosophy ... The Buddhist concept of impermanence teaches ...

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1994	The Hidden Order: Tokyo through the 20th Century			wood, carefully smoothed texture, and the precision of its joints and interlocking timbers. Each such feature demonstrates a beauty in irregularity that originates from an inner - hidden - viewpoint	affinity for ambiguity and incompleteness the shape of these cities is extremely unstable and undefined. ... ambiguous zone Building and urban planning policy in Japan is considerably looser and more ambiguous than that in European countries, and this is the result of the strong resistance Japanese have to giving up freedom of movement for the sake of regularity of forms or clarity of outlines. "architecture of the floor" gives priority to content center of a Japanese city may not be that clear boundaries are ill-defined, sprawling wildly in every direction Tokyo is the perfect example of the fluid, regenerating city Japanese architecture as temporary amoeba city peculiar shape and size, the structures built are often oddly designed Tokyo looks chaotic. ... there is an invisible order, a random-switch mechanism through which each level of the whole structure tolerates some haphazardness perpetual formation and re-formation of parts hidden order shoes-off custom has had on the way of life in Japan LeCorbusier seldom paid visits to the sites of his buildings under construction; his concern was mainly with the conceptual design. sharp contrast to the beauty of proportions meant to be seen from a distance Japanese aesthetic draws its inspiration from the subtle changes of the four seasons. The concept of the "subwhole" can be found in the essential principles of Japanese architecture and of its cities much in common with the ontogeny of living organisms; they are constantly changing in accordance with their content and function we are beginning to recognize that there is a kind of hidden order ... "sub-whole"	freedom regarding the shape form is random or amorphous spontaneous cluster of organisms or the branching of a tree architectural space	traditional architecture and typical townscapes of Japan, which are asymmetrical to begin ... World War II old Edo, Tokyo of today, and Kyoto was punctuated with 53 stations traditional buildings of Japan are their relatively diminutive proportions, asymmetry, and modest facades, often deliberately hidden in the surrounding shrubbery	The Western-type treatment of space and design beginning with the whole and then proceeding to its parts conform to regulations set down by these communities ... little freedom to diverge from established forms and styles ... preserving the outline of building emphasis upon forms ... architecture of the wall aesthetically in each cores of Western cities ... indestructible masonry structures ... suffer from stagnation and rigidity LeCorbusier seldom paid visits to the sites of his buildings under construction; his concern was mainly with the conceptual design. the prototype of the frontality and symmetry that is basic to European architecture. It is only when you come close enough to touch it that you are brought back to earth: this marvelous monument is actually nothing but a structure of cold stones piled up with unusual skill. This was architecture meant to be seen from	subtle changes of the four seasons. The climate is characterized by considerable rainfall Mist and moisture soften history of Buddhist architecture ... Tenjikujo, karayo and wayo not only dynamically as supports, but aesthetically in each different style functional Japanese aesthetic
1994		Kisho-Kurokawa	museum	aluminum, glass, and exposed concrete	symbolic relationship with the surrounding area intermediate space is of both the exterior and the interior symbolies of the autonomous part and the whole	Simple geometric forms were adopted: a crescent, a cube, a square	image of Japanese garden with a free arrangement of stepping stones ... asymmetry of Japanese traditions		
1994		city-health-and-welfare-center public-health-center							
1994	Introduction to Artpolis		the substance of Japanese contemporary architecture ... is mostly achieved in residential-buildings and commercial-buildings for private clients. small private-houses		"Chaos" became a fashionable subject Japanese cities ... closer to natural generation case by case solution		in traditional Japanese cities Meiji Government which enter the restoration of modernization ... after World War II ... Japanese political body developed a democratic structure in the Western sense, and it is apparent that the forty years following the war ... Chandigarh ... public, mixing ... "public space" ... cities raised an obstacle, either positively or negatively, to the creation of post-modern urbanism in Japan. During the late 1970s, they only saw Japanese contemporary cities as hostile environments, while during the 1980s the cities became the loc for an individual play of differentiation. it is a Japanese tradition to place two sculptures or trees symmetrically around a central object, with the symmetrical objects ideally of contrasting character.	Asian city was totally different from its Western counterpart. economic situation rapidly improved political events of 1968 must have cast shadows on it rapid ultra-modernization of Japanese society and cities, with its tremendous local and pre-modern bias.	
1994		Tadao-Ando Kazuhiko-Ishii	museum theater	wood spiral layering of wooden beams wooden architecture wooden trusses wooden horse	opened up to harmonize with the beautiful surrounding natural environment dynamic and distinct non-ordinary spaces	achieve symmetry	design was based on the temples and shrines in Nara Buddhist monk Chogen		
1994		Hideaki-Katsura Aik Masaharu-Takesaki Kojiro-Kitayama kazuo-Shinohara Kunihiko-Hayakawa	museum police-station housing-development apartment-building row-houses housing-complex	steel frame reinforced concrete wooden row houses	One important design feature is the visual and spatial linking of the various landscape elements around the site.	organic form			
1994		Richiro-Ogata							

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1994		Kazuyo Sejima	dormitory		place of changing moods and an interior-exterior continuity				
1994		Atelier-Zo	school	unprocessed wood construction wooden frame structure					
1994		Fujie-Kazuko Oamu-Haraguchi Shir-Takamatsu	bridge						
1994			commercial-building residences	stone and metal detail	design work presented an aspect of having become a composite of the polymerized structure of the excessive results of these methods The city and masks, ceremony, mythology, reflected images ... by sculpting this glittering mask, yet another response was added to these problems, which will forever by architectural topics. Everything was executed with an excessiveness never seen before. containing a metropolitan intensity express the contemporary condition mediate and the intuitive spaces accessible to human experience are the same, they are the source of all creativity, belonging to the Ursprung. Suggestions that one is in the womb	spatial adventure small site sculptural design symmetrical facade polished cylinder			
1994		Tadao Ando					unproductive and uncreative past lous pond the temple vernacular geometry derives from the plans of ancient Indian castles mystery due to its long traditional background and the lack of land policy		Buddhist architecture
1994		Minoru-Takeyama	office-towers terminal		fragmented piece-meal even along broad urban streets heterogeneous frontage of Japanese cities "homological"	the satellite, the shape of the pyramid			
1994		Itsuko-Hasegawa	museum		interior space ... extension of the outdoor space allowed the creation of some unique sequential experiences. Designed to be gentle	simple rectangular box elliptical library trapezoid-shaped computer workshop shape of a deformed globe			
1994		Itsuko-Hasegawa Toyo-Ito	museum	glass shelter		rectilinear building designed in a similar way to the shape of the site linear volume cubic volume boat-shaped volume			
1994			museum	aluminum panel	layers of this illusion on the flow of people generates a tranquil state of balance like an interfered wave, filling the space beneath the membranes				
1995		Shoel-Yoh	memorial-building golf-club	stone wall	one with nature appreciation of natural phenomena Japanese design beautiful and functional				from nature
1995		Tadao Ando	temple	concrete wall wooden lattice	"transparent" and womb-like worlds experiential mediate and the intuitive spaces accessible to human experience	circular Buddha hall is opposed to the square reception and tea ceremony rooms laid out with tatami mats a square			Buddhist architecture
1995		Hiroshi-Hara			"city in the air" "mi-air city" mid-air gardens design elements are redefined "urban room" "mid-air city"		... approached the issue of urbanism in his own way: from the perspective of vernacular settlements and their meanings		
1995		Arata-Isozaki Shoel-Yoh Kengo-Kuma	visitor's-center	elliptical wooden roof steel cables cedar used throughout	strengthened the bond between the building and its location modern suspension system has produced an understated		traditional construction techniques and local materials		
1995		Shoel-Yoh	station	glass canopy concrete arches glass					
1995		Itsuko-Hasegawa	culture-factory		Representing both enclosure and freedom translucency visualization of movement scenic metaphor for the traditional Japanese community which has survived in the local streetscape softly ... lightness and simplicity ... harmonize with the surrounding environment ... reutilize this part of the city				
1996		Milan	broadcast-station shopping-center						

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1996		Workstation	community center health-care-and-welfare-center		various unexpected readings ... open spaces open-ended structures or compositions with a primary geometry	open-ended structures or compositions with a primary geometry clear shapes or abstract form ... composition through the amplification The form ... simple, continuous section, providing freedom in the planning of various sized rooms			
1996	Forming Enclosures								
1997		Fumihiko-Maki	crematorium		abstract landscape natural light from space to space darkness ... small allowance of light ... importance of light ... light ... progress of time ... varieties of light Light, Shadow and Form Light gives objects existence and connects space and form smooth surfaces and sharp edges single intent of the space a soft transparent area transcending materials simplified expression interplay of light and dark reveals forms	free-standing as sculptural forms space which changes the moods a space where ... light might move one to reach out and cup it in one's hands geometry of simple, inorganic shapes	the tea house, the epitome of Japanese architecture, where delicate light is guided into a space with subtle artifice. In Japanese architecture, there is a tradition of blending light and darkness in seeking to give voice to the spirit that so richly transcends substance Light patterns and the overlapping relationships ... were crucial to traditional Japanese architecture the traditional tea ceremony room is a microcosm revealing this boundary at the edge of the vanishing point distinctive culture by importing and assimilating elements from other countries re-evaluate our own indigenous tradition Japanese culture is a sense of the depth and richness of darkness		Zen Buddhist thought, where space is said to be "nothingness"
1997	Apertures that Summon in the Light	Tadao-Ando							
1997		Tadao-Ando	church	natural materials wood or concrete	darkness ... Nature's presence ... element of light ... purer ... purity man's relationship with nature	rectangular volume			
1997		Tadao-Ando	house		obeys the logic of nature intrinsic nature of the site nostalgia and future mingle contrast becomes between vernacular scenes of what can only be described as Asian and the industrial products places in them. This is a contrast between a space of shade and a space filled with absolute brightness.	boxes			
1997	The Space of Asiatic Light in an Ephemeral City	Toyo-Ito							
1997		Kisho-Kurokawa	museum	concrete and wood	introducing elements of light, shadow, wind and landscape	fragmented elliptical shape ... spatial composition ... in a transparent, cone-shaped structure			
1997		Kisho-Kurokawa			abstract quotation of the Japanese garden The use of asymmetrical devices is a way of expressing the sophisticated Japanese tradition creating an intermediate space between nature and the building abstract symbolism about the precious passage of time				
1997		Kisho-Kurokawa	museum	glass curtain wall	fundamental impression of nature which is felt deeply by most Japanese people "environmental totality" by integrating nature, architecture and an exhibition ... continuous path ... terrace which extends over the pond ... natural light for the underground passage impression of his life and his special relationship with nature unpredictable nature	curved wall, which brings to mind fractal geometry			
1997		AKIRA-KURYU	museum		promote complete harmony integrated as much as possible with the surrounding environment new space environmental totality	spaces	abstract quotation of the Japanese garden		
1997		AKIRA-KURYU	gallery		natural environment with rich greenery natural environment that surrounds it museums ... places for contemplation ... facilities for enlightenment harmonious and relaxing environment ... relationship between the museum facilities and the greenery-rich environment integrated with the environment				
1997		AKIRA-KURYU	museum						

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1998	Constructing the Ephemeral				<p>ephemeral resides in the technique of construction and the concept of materiality that is embedded in it. So the impermanence here appears as a double "theme" of the construction technique.</p> <p>... the constancy of the application of the "science" of a universalized construction method.</p> <p>... fulfills the same purpose of inscribing the ground</p> <p>architecture is not perceived to be any more permanent than a simple structure of a bound impermanence in this instance is embedded in the notion of construction technique</p> <p>understanding architecture as a system of abstractly universal structural and meaning generating elements which are in flux and dependent upon the precision of the assembly principle to produce their effect</p> <p>The idea of temporariness started, curiously, to (re)emerge in the mid-80s in the works and writings of the contemporary Japanese architect, Toyo Ito and has continued to carry on into the present.</p> <p>the idea of a "second" nature</p> <p>"primitive" = architecture (Ivud)</p> <p>Ito approached the idea of primitive architecture ... the state in which what is constructed and conceived bears no material difference to its context, the only distinction being the deliberate manner of organizing the material in order to produce a meaning-generating condition.</p> <p>temporary to unfold</p>	<p>Constructing the Ephemeral interior space</p> <p>notions of territorial demarcation and signification of occupation reflective of the idea of Shime</p> <p>The form never exists outside of the realm of material that produces it and, in a certain sense, it is the material that dominates form and renders it abstract</p>	<p>was conceived traditionally as a realm of traditional post and beam structure with the pronounced absence of walls, beams, in material and physical sense ...</p> <p>The Japanese are very reluctant to give up a piece of land but they have very little concern for the eventual removal of an architectural structure that might be sitting on it.</p> <p>The phenomenon of temporality around which Japanese traditional architecture is constituted is inseparable from the conceptualization of the structural assembly of its body.</p> <p>Japanese traditional architecture</p>	<p>Japanese Shinto rites</p> <p>Shimenawa</p> <p>Kami</p> <p>sacred spirit</p> <p>denotes an archetypal mode of construction cosmogonic order</p> <p>impermanence of the event that takes place within the inscribed territory</p>	
1998		Toyo-Ito	office	translucent liquefied structure labyrinthine structure	<p>Architecturally, it represents an important step in Ito's quest for the mastery of material means through rarefaction of space and form.</p> <p>homogeneous, yet depth-wise, ever-shifting substance</p> <p>At the same time, that which discloses itself as interior (space) is only conditionally so.</p> <p>uniform translucency ... mute shadow ... luminous presence ... temporal construct ... labyrinthine condition</p>	<p>the form ... the construction but by the containment of liquid matter within the urban void of the site</p> <p>never materializes as an object</p> <p>continuous surface which folds over itself</p> <p>membrane imposes itself as an object of aberrant intensity</p> <p>never experienced as an object</p> <p>the ethereal experience of the place itself</p> <p>geometric precision ... abstractness</p> <p>central junction of all spaces</p> <p>Crucial ... fundamental idea that architectural space influences behavior</p>	<p>history</p>	<p>number of older people in Japan today</p> <p>studying the life-style and philosophy of an older generation</p> <p>climate</p> <p>topography</p>	
1998		Toyo-Ito	municipal-museum	aluminum surface	transcended atmospheric light inscribing the reflective void				
1999		Takasaki-Masaharu	community-center	Japanese cedar	designing architecture is human and spiritual work flexible area				
1999		Shuhei-Endo	public-facility	metal wall wooden loading shaft metal plate Japanese cedar	characterized simultaneously by the open and the closed reduces the sense of oppression no structure each building forms itself				
1999		Shigeru-Ban	house	vertical loads ... columns		spatially the house consists of a "universal floor" ... without enclosure ... flexibly partitioned		Japanese sensibility	
1999		Shigeru-Ban	house	sliding doors manually operated tent roof		both enclosure and openness true spaces ... universal floor ... both enclosure and openness			
1999		Naito-Architect	house	grid of PVC gutters dense screen load-bearing structure laminated pine members with 60cm diameters		the concept is based on the principle of a tunnel			
1999		Sanaa-Ltd.	house			"semi-external space" relationship of rooms can change flexibly through the operation of doors, windows and the corridor composed in intimate relation to the other		<p>extended family</p> <p>two nuclear families</p> <p>polycarbonate walls</p> <p>The partitions between the corridor and the other rooms are folding doors or the mobile-louvre</p>	

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1982	Rokko Housing	Tadao-Ando	house	wooden	<p>The control of the planning by the use of precise geometric rules has made the building possible in an "impossible".</p> <p>This attention to detail enables a precision of the assembly, from which comes the smooth, clean-lined, perfect concrete, characteristic of Ando and other Japanese architects.</p> <p>...only logical answer could be the building of different qualities of silence or different pauses in time, expressed in a radical reduction of the elements, to give a new meaning to gesture and a new rhythm to behavior.</p> <p>simple geometries emphasized by the thickness of the elements and the weight of the materials</p> <p>he seeks a very personal point of equilibrium in a primordial condition in which the "logic of the part", forms the symbol of his relation to nature</p>	<p>The control of the planning by the use of precise geometric rules has made the building possible in an "impossible"</p> <p>simple geometries</p>	<p>refer to the ancient craft traditions of wooden house construction</p>		
1983	Museum of Contemporary Art in Los Angeles	Arata Isozaki	museum		<p>...object against which its surroundings should be measured, using symbolic elements such as the glazed pyramid or the long copper vault, which in this composition based on the golden section depict an allusive and solid building, though traditional in its exhibition lay-out.</p>	<p>all the elevations are drawn according to the golden section</p> <p>a beautiful building that stands in a remarkable way in terms of its shape, its color and its noble proportions.</p>			
1983	Light Wind	Tadao-Ando	commercial-building			<p>the composition of solids and voids</p>			
1985	A Commercial Building in Okinawa	Tadao-Ando	commercial-building	universal materials concrete, steel and glass	<p>empathy with the site and its traditions, the use of universal materials as tools for specific local statements to give clear-cut, closed volumes set in the landscape with a sensitive, precise building technique.</p> <p>... driving force ... power of the terrain, its power to evoke, either through its physical presence or through its settlement tradition</p> <p>...the geometric elementary framework seems to originate from a rigorous internal logic completely appropriate to the context</p> <p>conceptual piercing of light and shade</p> <p>spatial continuity in three dimensions</p>	<p>the conceptual materials through which the specific quality and the constructive wisdom of Japanese tradition are re-stated and renewed</p> <p>... radical manner. His architecture answers to few ...</p> <p>... a place to universal materials, renewing national tradition, based on almost exclusive wooden construction, through its conceptual translation into the shattering for the cast concrete – it is designed with the same century-old wisdom of Japanese house construction – and the bare frame that emerges is to be dealt with tradition's abstract geometries.</p> <p>...building wisdom derived from tradition, and transformed in an only apparently brutal manner.</p>			
1985	Two buildings for the ARTS	Fumihiko-Maki	museum art-center	aluminum panels glass	<p>The ritual of the routes, the subtle modulation of the light and the careful use of materials are related to the best tradition of Japanese architecture ...</p> <p>The delicate relationship between tradition and "internationalism" still acts as the major driving force of Maki's architecture, without falling in an empty formal virtuosity.</p>	<p>... building's spatial depth with the aim of dramatizing the experience of the visitor ...</p> <p>following a vertical dynamic to the successive symbolic spaces which are both ceremonial, and strongly articulated</p>	<p>once again this double identity of Eastern roots and Western training characterizes the work of one of the best and most sensitive Japanese architects.</p> <p>Sign of the European historical avant-garde</p>		
1986	Time's commercial building in Kyoto	Tadao-Ando	commercial-building		<p>... presents many typical traits of the best Japanese building tradition: the fluidity of the interior spaces, the careful symbiosis of the different, natural and artificial, materials, the refined metaphysics of the spaces and of the light.</p> <p>Seeing reproductions of the most recent Ando building is like receiving a signal from outer space ...</p> <p>It is, in fact, a meta-message often designed more from the point of view of informing one about the intention behind the work, rather than actually describing its physical constitution.</p> <p>... the exclusive non-rhetorical deployment of single weight lines with no other data being added to the orthographic projection; no door swings ...</p> <p>... the building is a demonstration of that always latent potential, for establishing an intimate, tectonic, tactile space, which is then projected through topographic prolongation or elemental association to a much larger, one might almost say, cosmic scale.</p> <p>...break in their contained volume around the space of a small court, in order to remind, the distracted consumer, overwhelmed by limitless choice, of another timeless, silent world, lying beyond, both near and far at the same time.</p> <p>The site faces the Takase River, and I wanted to create a strong relationship between the two.</p> <p>... building with a clearly separate identity that is nevertheless in harmony with the city and nature, to enhance the quality of the Takase river and to make people aware of forgotten ties to the environment.</p>	<p>... building's spatial depth with the aim of dramatizing the experience of the visitor ...</p> <p>following a vertical dynamic to the successive symbolic spaces which are both ceremonial, and strongly articulated</p>	<p>The delicate relationship between tradition and "internationalism" still acts as the major driving force of Maki's architecture, without falling in an empty formal virtuosity.</p> <p>Maki designs and builds by delicately balancing the "traditional" and the "imposed"</p> <p>... presents many typical traits of the best Japanese building tradition: the fluidity of the interior spaces, the careful symbiosis of the different, natural and artificial, materials, the refined metaphysics of the spaces and of the light.</p> <p>Oku</p>		
1987	Rikken Yamamoto, a young Japanese architect	Rikken-Yamamoto		reinforced concrete and metal structure	<p>The "home" theme has been tackled through a personal reflection and re-interpretation of Japanese housing tradition.</p> <p>... defining boundaries and internal limits, and using to this purpose materials, different levels, common spaces, internal courts.</p> <p>... relationship with the Japanese town ...</p> <p>A relationship which is no longer based on the prefiguration of a new reality, but on a careful understanding of the features of Japanese towns, fragmentation and fluidity, fluctuation, irregularity, wherein buildings, enjoy a high level of autonomy. Like as many recent Japanese buildings, also these works by Riken Yamamoto introject this aspect of fragmentation and urban articulation inside one building, without giving up its unity, the big tent which circumscribes the housing territory.</p>	<p>The "home" theme has been tackled through a personal reflection and re-interpretation of Japanese housing tradition.</p>			

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1987	City, Image, Materiality Two recent works	Fumihiko Maki Tadao Ando	commercial-building	<p>... an architecture which instead is intended to resist today's fast consumption of images.</p> <p>... architecture based on experience rather than on appearance.</p> <p>Ando's concern focuses on intermediate spaces, interfaces, voids, rather than on the expression of the building's real program.</p> <p>... the void becomes the plan's central element ... the empty space, the inner courtyard ... it acts as an interval, an instrument for measuring both the distance and the relationship between the different parts.</p> <p>"My ultimate objective is not expression, but instead, the creation of a symbolic space founded on substantiality"</p>	<p>geometric clarity</p> <p>... geometry assumes a "theoretical and symbolic value" too.</p>	<p>In order to fully understand Ando's way of working, I think it is important to remember how strongly his work is tied to the Japanese tradition, Shintoism and Zen Buddhism</p>	<p>... particular approach to today's architectural problems inside Japanese society</p> <p>... substantial "opacity" which is also determined by the cultural context in which it has matured.</p> <p>Surely, it is not by chance that Ando always refused to build outside of Japan.</p> <p>In order to fully understand Ando's way of working, I think it is important to remember how strongly his work is tied to the Japanese tradition, Shintoism and Zen Buddhism</p>
1988	Two urban Buildings	Tadao Ando	housing	<p>Two projects by Tadao Ando relate the generating idea of architecture to the environmental conditions while the Kidosaki Residence in Tokyo is based on the introverted nature of family life ...</p> <p>... T.S. Building on Osaka – built on a narrow lot between two buildings – opens up onto the trees along the river.</p>	<p>... spatial perceptions of exceptional intensity</p> <p>The entire building is composed of a cube</p>	<p>In the front garden to the north and in the south courtyard, trees similar to those that used to grow in these places, were planted to provide a sense of historical continuity for the residents.</p> <p>The fifth and sixth floors of the building are a guesthouse from which once a year people can see festivities; this recalls traditional gardens where distant mountains were incorporated in the composition as a "borrowed scenery"</p>	<p>... understand Ando's way of working, I think it is important to remember how strongly his work is tied to the Japanese tradition, Shintoism and Zen Buddhism</p>
1988	Science Pavilion in Tokyo	Fumihiko Maki	pavilion	<p>both transparent and solid, something "light-weighted"</p> <p>Maki's work is interesting for the careful dialectics between the abstraction of the architectural idea and the solid reality of the construction</p> <p>... transparency on a conceptual level: his architecture is both a mental and a manual phenomenon, tending towards a spiritual archetype</p> <p>... far more convincing in the illuminated silence of the study model and, probably, the abstract and learned presence the finished building will achieve in the chaos of Tokyo.</p>	<p>As his projects evolve, the "forms" tend toward an absoluteness that goes beyond formal research; "Rather than conforming to the forms themselves, I privilege spiritual and emotional contents."</p>	<p>Ando's profound meditation on the space's sacral quality, even it directly feeds on Japanese tradition, radically renews the way by which modern Japanese architects have to this day interpreted the relationship between modern language and local tradition.</p> <p>Here, virtuality and presence, void and fullness, inaccessibility and walkability, are inextricably tied, so much so that the empty area seems to be more present than the nearby built sanctuary itself.</p> <p>We may compare such changeable density of space, and things to the words of Junichiro Tanizaki, when he describes the toko no ma, a special niche in Japanese traditional homes: "We experience the feeling that in those places the air encloses a depth of silence, that an eternally unalterable serenity reigns over this dimness".</p> <p>This unusual theme of the freestanding columns echoes perhaps the mitka houses, where the central pole symbolizes the founding act and protects from the evil spirits.</p> <p>A specific aspect of the Japanese traditional architecture – the absence of vertically and consequently the emphasis on the itinerary – is here strongly underscored, as if to correct the profile or the Hyogo hill. Without being a half-way, both the course and the buildings seem determined</p>	<p>The Shinto Naiku</p>
1989	Interview Tadao Ando's religious architecture	Tadao Ando Tadao Ando	chapel	<p>In-depth research on light wall's dematerialization so as to acquire an exceptional intensity of the spatial experience</p> <p>Ando's profound meditation on the space's sacral quality, even it directly feeds on Japanese tradition, radically renews the way by which modern Japanese architects have to this day interpreted the relationship between modern language and local tradition.</p> <p>... ritual founding of a site through both the definition of the courses and the relationship between the artifact and the landscape form.</p> <p>Here, virtuality and presence, void and fullness, inaccessibility and walkability, are inextricably tied, so much so that the empty area seems to be more present than the nearby built sanctuary itself.</p> <p>Fleeting shadows, architectures that progress sometimes by turning back.</p> <p>... perceptible experience of space and time, of horizontality as a dig in the ground, of solemnity given to day-to-day life or of the enclosure meant as a gradation of layers.</p> <p>... the dramatization of water in large-scale gestures, the boundaries between void and absence of form.</p> <p>Going deep into Ando's work means choosing to confront with different qualities of silence in architecture ... theater of sensitivity, of which we are partially the actors.</p> <p>Other architects seem to have wanted to exploit the contradictions of Japanese modernity by injecting its angst under the most diverse forms, from irony to fragmentation, with implications of an allusive, metaphorical or symbolic order. Ando, though, responded to the Japanese cities' partially organized chaos by an awesome silence, made of pure sounds, uncontaminated by urban panic, by means of resolute gestures, without any excessive movement, not unlike the conciseness of the haiku.</p> <p>calmness of a sky that enters a house through calculated slits, in the winds overflowing from an inner courtyard or in a thread of light revealing for long moments unbelievably deep spaces.</p> <p>To achieve such double movement Ando relies upon the wall, through which the light and foremost the shade shall become exceptional means for regulating the inrush or either the physical city or the nature up to the deepest layers of the house. Walls controlling other walls. New houses keeping at a distance other purposelessly present houses. Voids enclosing other voids.</p> <p>... building whose interior, basement and roof combine together rationality and imagination.</p> <p>To harmonize the building with the quiet residential environment, the portion above ground has been reduced as much as possible and nearly half the volume</p>	<p>... pure forms of geometry: two parallelepipeds, a large cylinder</p> <p>One notes the clear geometry comprising four primary shapes: two parallelepipeds, a cylinder, a cube.</p>	<p>Ando's profound meditation on the space's sacral quality, even it directly feeds on Japanese tradition, radically renews the way by which modern Japanese architects have to this day interpreted the relationship between modern language and local tradition.</p> <p>Here, virtuality and presence, void and fullness, inaccessibility and walkability, are inextricably tied, so much so that the empty area seems to be more present than the nearby built sanctuary itself.</p> <p>We may compare such changeable density of space, and things to the words of Junichiro Tanizaki, when he describes the toko no ma, a special niche in Japanese traditional homes: "We experience the feeling that in those places the air encloses a depth of silence, that an eternally unalterable serenity reigns over this dimness".</p> <p>This unusual theme of the freestanding columns echoes perhaps the mitka houses, where the central pole symbolizes the founding act and protects from the evil spirits.</p> <p>A specific aspect of the Japanese traditional architecture – the absence of vertically and consequently the emphasis on the itinerary – is here strongly underscored, as if to correct the profile or the Hyogo hill. Without being a half-way, both the course and the buildings seem determined</p>	<p>The Shinto Naiku</p>
1990	Collezione Building Tokyo	Tadao Ando		<p>... building whose interior, basement and roof combine together rationality and imagination.</p> <p>To harmonize the building with the quiet residential environment, the portion above ground has been reduced as much as possible and nearly half the volume</p>			

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1991	Recent works by Fumihiko Maki	Fumihiko-Maki university-campus museum office-building housing	<p>... flexibility in the assembly of volumes, spaces and buildings: fragments of heterogeneous shapes and materials compose an abstract idea of public space</p> <p>...dynamic equilibrium between part and whole</p> <p>In Tokyo, the relationship between architecture and its urban context is particularly complex and multi-layered. environment of fragmentation, vital and changing, constantly renewing itself. In the absence of a single dominant architectural style, the personal qualities of individual buildings come to the surface. ...</p> <p>The idea of collapsing boundaries and fragmented cityscapes, however, does not negate the validity of certain principles of tradition urbanism. ...</p> <p>... rather than opening out to the exterior, it is closed off from the world.</p>	<p>idea of system binds heterogeneous forms in a collage</p> <p>that modernism has been, and still is, the mainstream of contemporary architecture.</p> <p>The plan of Tokyo ... it has historically grown up around a diverse set of sub-centers and overlapping networks</p> <p>many public buildings were in a pseudo-Western style</p> <p>The plan of Tokyo has neither the clear hierarchy of European cities nor the rational open grid of American cities</p>
1991	Two recent works	Tadao-Ando	<p>This produces the necessary sense of abstraction and detachment from the surrounding natural landscape, which becomes a backdrop to be contemplated.</p> <p>Ando combines abstraction and symbol</p> <p>...architecture to reflect the topographical relationship between Otokoyama and Himemiyama</p> <p>Visitors ... undergo a dynamic spatial experience</p> <p>optimum use of the conditions of the site and the fine view of the bay of Osaka</p> <p>clearly develop the relation between a basic geometric order and the physical characteristics of the site</p>	<p>The main building, composed of two rectangular blocks</p> <p>The volumes of the buildings have been broken down, opened and re-assembled, as in a game of blocks which fit together, always in close contact with the surrounding landscape.</p> <p>two cubes</p> <p>cylinder 20 meters</p>
1993	Literature Museum in Himeji	Tadao-Ando	<p>... as a Western intellectual in Japan and as a Japanese architect outside Japan is characteristic of his ambivalent relationship to both spheres of activity</p> <p>Tsukuba Center Building</p> <p>It merged the fragmented and the figural lines of his previous work and introduced the direct citation of elements from Western classical architecture</p> <p>...he refuses to construct a "meta-narrative" within his own work or around its theoretical ground.</p> <p>... Commitment to surface, to process, not form as the only trustworthy generator of meaning in a radically fragmented, alienated world.</p> <p>Japanese forms evolved out of the borrowings</p> <p>Arata Isozaki occupies the cusp of the transition from literal imitation to innovative hybridity, as a Western-inclined architect with a secret passion for traditional Japanese building</p>	<p>... as a Western intellectual in Japan and as a Japanese architect outside Japan is characteristic of his ambivalent relationship to both spheres of activity</p> <p>It merged the fragmented and the figural lines of his previous work and introduced the direct citation of elements from Western classical architecture</p> <p>... Kenzo Tange</p> <p>... they were Western-style intellectuals who looked to the West for their entire intellectual and creative impetus.</p>
1994	Rokko Housing II	Tadao-Ando	<p>... as a Western intellectual in Japan and as a Japanese architect outside Japan is characteristic of his ambivalent relationship to both spheres of activity</p> <p>Tsukuba Center Building</p> <p>It merged the fragmented and the figural lines of his previous work and introduced the direct citation of elements from Western classical architecture</p> <p>...he refuses to construct a "meta-narrative" within his own work or around its theoretical ground.</p> <p>... Commitment to surface, to process, not form as the only trustworthy generator of meaning in a radically fragmented, alienated world.</p> <p>Japanese forms evolved out of the borrowings</p> <p>Arata Isozaki occupies the cusp of the transition from literal imitation to innovative hybridity, as a Western-inclined architect with a secret passion for traditional Japanese building</p>	<p>... as a Western intellectual in Japan and as a Japanese architect outside Japan is characteristic of his ambivalent relationship to both spheres of activity</p> <p>It merged the fragmented and the figural lines of his previous work and introduced the direct citation of elements from Western classical architecture</p> <p>... Kenzo Tange</p> <p>... they were Western-style intellectuals who looked to the West for their entire intellectual and creative impetus.</p>
1994	Arata Isozaki and the "Post-modern Condition"	Arata-Isozaki	<p>... as a Western intellectual in Japan and as a Japanese architect outside Japan is characteristic of his ambivalent relationship to both spheres of activity</p> <p>Tsukuba Center Building</p> <p>It merged the fragmented and the figural lines of his previous work and introduced the direct citation of elements from Western classical architecture</p> <p>...he refuses to construct a "meta-narrative" within his own work or around its theoretical ground.</p> <p>... Commitment to surface, to process, not form as the only trustworthy generator of meaning in a radically fragmented, alienated world.</p> <p>Japanese forms evolved out of the borrowings</p> <p>Arata Isozaki occupies the cusp of the transition from literal imitation to innovative hybridity, as a Western-inclined architect with a secret passion for traditional Japanese building</p>	<p>... as a Western intellectual in Japan and as a Japanese architect outside Japan is characteristic of his ambivalent relationship to both spheres of activity</p> <p>It merged the fragmented and the figural lines of his previous work and introduced the direct citation of elements from Western classical architecture</p> <p>... Kenzo Tange</p> <p>... they were Western-style intellectuals who looked to the West for their entire intellectual and creative impetus.</p>
1995	The history museum of Chikitsu-Azuka	Tadao-Ando	<p>monumental character</p> <p>...involve the visitor in an unusual spatial experience, provoking "bodily reactions"</p> <p>Ando has sought to create a "dramatic" space, based on the contrast between light and shadow, taking the spatial and "stage set" possibilities of the Kumamoto museum to their extreme consequences, but also responding, with different solutions, to the different conditions of the site. "Architecture – Ando has written – means introducing an autonomous object in a place, but at the same time it means designing the place itself, it means discovering the building the place awaits".</p> <p>It is therefore essential to read the site's individual features – its configuration, cultural traditions, geological implications and natural and spiritual climate – and to pay the utmost attention to the surrounding environment.</p> <p>We must always contemplate to create our architectural works to be based on "what is the real richness for human-being".</p>	<p>central compositional theme is provided by the dimensional and formal analogy between the tumulus and the museum edifice</p> <p>dramatic space, based on the contrast between light and shadow, taking the spatial and "stage set" possibilities</p>
1996		Tadao-Ando	<p>When the economic logic is given the most priority to the cultural aspect of society, "boring homogeneous internationalism".</p>	<p>When the economic logic is given the most priority to the cultural aspect of society, "boring homogeneous internationalism".</p>
1996		Arata-Isozaki	<p>...interesting dialogue between the building, the site and the inhabitants of Goyto. ... fill the entire hilltop with trees in order to create a secluded forest ...</p> <p>I am attracted to materials which age just as we do, growing old and changing with time.</p>	<p>The important buildings of the past demonstrate this characteristic, and, from this point of view, deteriorates is a stimulating problem.</p>
1996		Tadao-Ando	<p>reinforced concrete</p> <p>galvanized steel sheets</p> <p>sheeting</p>	

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1997	Hiroyuki Arima	house	steel reinforced concrete plasterboard wooden floorings in cedar	<p>... "device" capable of favoring the interaction of natural elements – landscape, wind, light – within the everyday life of the home. The view has played an essential role in the design of the spaces. ...nature becomes an integral part of the home.</p> <p>In this silent, white space, where time seems to stand still, the furnishings and equipment that belonged to the doctor stand out in all their simplicity, evoking the immediacy of a memory</p> <p>... design continuity ... and establishing a dialogue among its parts ... technique of distortion of axial alignments accomplished by means of the interpenetration and shifting of rigorous geometric volumes, typical of the research conducted by Ando in the past, and employed here with confident skill</p> <p>... avoid the presence of a simple dichotomy. It is the ambiguity of gesture, not a gesture of ambiguity ... checkerboard pattern disrupts the homogeneity of the surface. All the materials used fully declare their own nature – they were chosen to show the surface of architecture as texture itself. Texture directly addresses substance; it is non-compositional, because it is not divided and requires no articulation. In this building, the outlines are ambiguous and the surface materials are not; they candidly display their true nature.</p>	the edifice is closer to the traditional conception of the Japanese house than to present residential building approaches.
1997	Yasushi Horibe	memorial			
1997	Tadao Ando	installation	concrete wall glass	<p>... play of rotations and interpenetrations of simple geometric forms, whose dimensions are determined by variously aggregated modules ... modular repetitions</p>	two parallellepped volumes compositional approach repeatedly utilized by Tadao Ando
1997	Tadao Ando	museum	zinc plate glazed façade	<p>incorporating the natural surroundings The mediating spaces enclosed within the double glass and concrete skins are like the engawa of Japanese residences, belonging to both interior and exterior. They are utilized as integral parts of the exhibition spaces, and simulate the spirit of creation while incorporating the light, water, and greenery of the surrounding environment. Fluid dynamics is the key concept of this design.</p>	The building consists of six rectangular concrete boxes in a parallel arrangement, each box being sheathed in a skin of glass.
1998	Tadao Ando	museum	glass concrete		The mediating spaces enclosed within the double glass and concrete skins are like the engawa of Japanese residences, belonging to both interior and exterior.
1998	Arata Isozaki	museum		<p>The lines are gradually deformed towards the diagonal street border and the fluid curves emerge creating turbulence in places. Stimulating the fluid geometry of fire and smoke ... The variety of gallery space in terms of its size and its room proportion is achieved in the use of a deformed grid system based upon the fluid dynamics.</p>	The variety of gallery spaces such as underground markets, atriums, and the chisms between skyscrapers. As such, in Nara it is appropriate to plan an architecture as an independent monolith, as seen in many old temples.
1998	Arata Isozaki	convention-hall	concrete glass	<p>As such, in Nara it is appropriate to plan an architecture as an independent monolith, as seen in many old temples. This process of metamorphosis epitomizes the principle feature of the design</p>	The significance of architectural contours varies according to the particular nature of the city. Nara is characterized by its individual buildings, Kyoto by exterior spaces such as narrow paths and gardens, and Tokyo by interior spaces such as underground markets, atriums, and the chisms between skyscrapers. As such, in Nara it is appropriate to plan an architecture as an independent monolith, as seen in many old temples.
1998	Waro Kisho	memorial-hall		<p>The design intends for the architecture and the garden to become one, to produce a new place in the campus. The old memory is not vanished but weaved into a new landscape. By the layering of old memories and a new structure, a sense of place is created and through the continuity of this process also history is created. ... distinction between the exterior and the interior is ambiguous.</p>	In the same way that cupolas define the skylines of many European cities, the skyline of Nara is defined by the roofs of temples.
1998	Toyo Ito	community-center	wooden	<p>... attempt is made here to increase the degree of transparency throughout the interior by minimizing the barriers between various functions. At the same time we have attempted to transform the internal space into a new type of integrated environment, utilizing natural elements as "catalysts": sunlight filtered by wooden sunscreens or through skylights, air plants, blend with this scenic environment natural flow and a sense of repose between consecutive activities The intention was to endow spaces with life by introducing natural light in various ways. Gray materials such as exposed concrete produced with various types of forms, concrete with a monolithic surface finish, slate, plaster, granite and steel were selected, as were brown materials such as weathering steel and wood.</p>	The scale and volume of the architecture have been measured in relation to that of the Great Buddha Hall of Todai-ji Temple. Make a ring of separate boards and bundle them up with strips of steel; such is the way a traditional Japanese wooden bucket is assembled.
1998	Fumihiko Maki	crematorium	brick steel concrete materials that have a natural character concrete steel granite weathering steel and wood	<p>geometrical forms Openings were minimized in order to emphasize the abstract quality of the geometry Space is a synthesis created from proportion, texture and scale</p>	Against a background of low, surrounding houses, the architecture looks as if a giant Buddha had appeared on the ground.

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1998	Kazuyo-Sejima house house dormitory Police-Box	forms of indeterminacy metal panels and glass walls polycarbonate	...elusive uncertainty and ambiguity where multiple meanings proliferate. ...this sense of floating, this ambiguity, as nihilism. ...they bear a similarity with the very edge, the front line, on which today's contemporary artists are positioned. ... indeterminacy ... intermediary places that are neither town nor nature. Sejima, herself a reflection of the reality of this polysemic condition, does not aim towards some set narrative or some hierarchy of value. As the spectator moves about an object, each must decide for herself the nature of the relation between body and object. If basic forms and functions are left bluntly and plainly, what relations, overflowing as they must be with change, will link them to the people around them? Sejima's interests also lie in the relation between interior and exterior. ...structures where human movement can be seen from both the inside and the outside of a building. Sejima's architecture of lighting, the membranes that separate interior from exterior in a manner reminiscent of the semi-permeability of the cell wall, airy borders that take on translucent forms, the flexible switching systems they employ. ... building that necessitated a break between the interior and the exterior, the inside and the outside. It produces a doubled relation of interior and exterior, a sense of individual families within this communal living space and of individuals within the family. Architecture, conceptually, is a stage for people to act up on; it is a setting on which flow and relations can be determined. Movement determines space, which in turn determines volume.	These minimal objects assume basic shapes such as cubes, blocks and spheres, and render the presentation of form a monotonous one as if identical forms were put into repetition. This structure of a simple, square space surrounded by a corridor to which other functions are attached protrusion-like ...	In spite of these connections to Western modernism, the traditions of Japanese architecture lurk just beyond the surface of Taniguchi's architecture. Behind the skillful and seductive dramatization of experience hide quite traditional Japanese protocols. Next, through a dialogue between that newly-born place and architecture, and using centrifugal and centripetal qualities as a vector, he creates individual spaces. Such a method of design has long characterized the generation of traditional Japanese spaces.	In spite of these connections to Western modernism, the traditions of Japanese architecture lurk just beyond the surface of Taniguchi's architecture. Behind the skillful and seductive dramatization of experience hide quite traditional Japanese protocols. Next, through a dialogue between that newly-born place and architecture, and using centrifugal and centripetal qualities as a vector, he creates individual spaces. Such a method of design has long characterized the generation of traditional Japanese spaces.
1998	Yoshio-Taniguchi	tile, metals, stone, and glass	combining simple but contradictory figures, namely centripetal and centrifugal forms, and space and mass These spatial tendencies are informed by a keen understanding of site and material. A strong interest in materials and materiality	The most basic factor determining the composition of space is the decision made on such things as materials, lighting, colors and proportion. These spatial tendencies are informed by a keen understanding of site and material.	In spite of these connections to Western modernism, the traditions of Japanese architecture lurk just beyond the surface of Taniguchi's architecture. Behind the skillful and seductive dramatization of experience hide quite traditional Japanese protocols. Next, through a dialogue between that newly-born place and architecture, and using centrifugal and centripetal qualities as a vector, he creates individual spaces. Such a method of design has long characterized the generation of traditional Japanese spaces.	
1999	Arata-kozaki	steel glass	... structure that would establish a relationship with the urban context, offering not only facilities for the museum but also new public spaces.			
1999	Tadao-Ando Kazuyo-Sejima Ryue-Nishizawa	museum	... the "rules" of the culture of contemporary Japan, and of Tokyo as its extreme manifestation, as well as that of repetition. Repetition is the reproduction The very spirit of Japan (and not only contemporary Japan) is "post-modern", marked as it is by an extremely free – but at the same time paradoxically limited – attitude toward historical phenomena. All this leads back to a dynamic of "imitation-repetition" The continuity paradoxically based on discontinuity is an exact illustration of the dynamic scheme of repetition. "Figures" of repetition appear with an astonishing intensity and frequency. The existence, in Tokyo, of a space of separation between one building and the next (at least 50 cm, by tradition and by law) is the most striking proof; these openings, in fact, are the "materialization" of the radical absence of any shed of ambiguity, of any space of form in which the confusion between two diverse entities can prosper. The "distinction" between one building and another implies "individuation". Each building is individual to the extent that it is "separate" from the others and declares its uniqueness. This explains and "functionalizes" at the same time the marked eccentricity of much of the architecture of Tokyo buildings that, through their vivid appearance, hope to make themselves "unmistakable", become points of reference, "orients" in a city without addresses. "empty order" i.e. its ritual order.	A similar discourse can apply to the periodic reconstruction of the "ancient" Japanese temples where the limit lies in the rigorous use of the same forms, while the freedom lies in the systematic replacement of the materials.	the true radical difference between western civilization and Japanese civilization is not that one is based on sacrifice and the other is not, but that Japanese civilization is the former has been influenced, in its history, by the event of Christianity – a formidable anti-sacrificial process that has deviated, if not subverted, its course – something that has not happened in Japan. In Tokyo and in Japan, on the other hand, "in the beginning" there is no economic growth of Japan and Tokyo over the last few decades should not make us lose sight of the existence, both in the end, defining things in perspective, go beyond the "limits": in Japan, Edo of the 18th century and in contemporary Tokyo, of what can be called a "ritualized capitalism"	
1999	Shiro-Kuramata Arata-kozaki	art-village conventional-hall	The site as a whole was like a sea in which a variety of islands floated.	traditional Japanese buildings are one-story structures which extend further and further back on a horizontal plane. In the Japanese rock garden the gravel is the sea and the large rocks are the islands. But here the buildings were the islands.		

Coded Text from Casabella

1999	Shigeru-Ban	house house house	paper cores fabric	<p>Ban's work is not a minimalism of expression. The expression itself is minimal. They were crystallized expressions of the complex and always different conditions of each residential project. The method was minimal.</p> <p>Taut juxtaposed selected examples of traditional wooden architecture directly with modern designers who, due to the simplicity and clarity of their backgrounds, could be connected to the finest tradition of Japanese architecture and who, at the same time, could be counted in the ranks of the exponents of the international modern movement.</p> <p>This harmony between the individual and the space leads to that equilibrium, the sole equilibrium recommended for the psyche.</p> <p>"The simplicity in all formal choices that is traditionally rooted in the (Japanese) people and the significance of the "void" and of incomplete disclosure in their art ... all this, from the outset, has been echoed in their trends of modern architecture. ... This natural link between the ancient and the new produces great hopes for the flourishing of new Japanese art."</p> <p>"For me, as a foreigner, it is utterly natural that what I seek in Japanese architecture is precisely Japanese architecture, i.e. architecture that is both good and, at the same time, Japanese."</p> <p>The autonomous pursuit, on Taut's part, of "pure Japaneseess" stemmed from the conviction that the culture is the result of local climate and social conditions – in a certain sense through a purification of external input he does not deny – and that in a rigorously self-critical manner it must continue to ask itself about its own meaning.</p>	<p>Ban designed temporary structures using recyclable materials for emergency refugee housing. This proposal had important political significance.</p>
2000	My Point of View on Japanese Architecture			<p>Just re-examine the thought of Kazuo Shinohara on the concept of chaos. From many points of view this theory, which became very popular at the time, seems interesting. In the Japanese city there is no order, not only of the buildings, but also of the streets, the open spaces, the context. In fact, we can say that in the Japanese city the context doesn't exist. For this reason, every form becomes possible, in any point in the city.</p> <p>Looking through the Japanese magazines we find many projects that are very similar, based on the use of simple forms and translucent materials. This is just a fashion. In our capitalistic society, architecture can be a saleable product, just as in the rest of the world.</p> <p>The word "tradition" has many meanings and connotations.</p> <p>Now the relationship with the tradition is changing. We need to introduce the concept of "simulation": it seems to me that many designs apparently based on tradition are actually mere simulations of it, without touching on its true substance.</p> <p>Architecture can no longer be divided up by nations. There are no longer any national boundaries in contemporary culture.</p>	<p>For Taut, they represent the second architectural wonder of the world: just as the Greek temple was the "harmonious, coherent repetition of an architectonic type", the loftiest form of the art of architecture and a model for all modern architects, the complete definition of a standard "in a tireless perfecting ... with high characteristics of technical precision", so the sanctuary of the void have a similar function for the Japanese.</p>
2000	Tadao-Ando	church			
2000	Tadao-Ando	museum			
2000	Kazuyo-Sejima	museum			
	Ryue-Nishizawa				
2000	Kazuyo-Sejima	theater			
	Ryue-Nishizawa				
2000	Kengo-Kuma	cultural-center			
2000	Kazuhiko Kojima	school			
	Mitsuo Kojima				
2000	Mitsuo Kojima	museum			
	Kazuo Sejima				
2000	Kazuo Sejima	museum			
	Toyohito Aoyama				
2000	Toyohito Aoyama	house			
2000	Keiichi Irie	house			
2000	Arata Isozaki	cultural-center			
2000	Arata Isozaki				
2000	Japan Pavilion at the Hannover Expo 2000	pavilion	recycled paper wood		
2000	Toyohito Aoyama	library cultural-complex	glazing reinforced concrete steel		<p>The exhibition is organized like a Japanese rock garden in which installations resembling stone islands present themes on the conservation of the environment</p>

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2003	Architecture or non-architecture? The architect and the engineer		aluminum panels glass	... the notion of a temporary project is liberating in many ways. ... endlessly articulating dynamic white lines in vivid contrast to the green of the lawn. ... art object that is clearly architecture, yet at the same time non-architecture.	extremely complex random pattern Various triangular and trapezoidal patterns composed of myriad lines cube	
2003	Kengo-Kuma	parking garage	concrete glass	"architecture that doesn't make a parking lot look like a parking lot"	building volume and its overall shape are conditioned within an imaginary sphere severely restricted by both fire law and architectural law in the metropolis.	We architects are always examined how to secure each private realm for living under the social restrictions.
2003	Satoshi-Okada	house	galvanized iron sheet metal	This house is one of the typical examples of Tokyo House condition, if defined, "Making Maximum in Minimum"		
2004	Tadao-Ando	house		... pure, transparent spaces that established a connection between man and the environment and to enable people experiencing those spaces to liberate themselves from the many preconceptions and stresses of contemporary society and to reexamine and rediscover themselves. ... amplify the abstract and nonconstraining character of the space and thereby actualize the consciousness latent in the space. A strong, interactive relationship is established between the "place," the "space" created in direct response to the demands of the "place," and the "human being" who determines the conditions of, and lives in, that "space." That relationship generates a new context in which the abovementioned objective may be viewed and promotes the convergence of all flows toward the achievement of that goal.	white box culvert	
2004	Norihiko-Dan	industrial-plant				
2004	Naoto- Yagashi	house				
2004	Yoshio- Taniguchi	museum				
2005	Tadao-Ando	art-center		... an architecture that blends into the preexisting landscape, an "invisible architecture" embraced by the earth. The sense of enclosure promotes in the artists living there a feeling of tranquility and reflection.	... composed of pure geometrical forms that are without a trace of arbitrariness. The simple geometry, which is a direct expression of the abstract architectural concept, interacts repeatedly with the organic reality of the site and, after subtle revisions and transformations, creates a new context.	
2005	Tadao-Ando	house				
2005	Shigen-Ban	art-center				
2005	Yoshio- Taniguchi	museum				
2005	Satoshi-Okada	art-gallery				
2005	Arata-Isozaki	art-center				
2005	Shuhei-Endo	crematorium				
2005	Shigen-Ban	museum				
2005	Kei'ichi-Irie	house				
2005	Satoshi-Okada	house				
2005	Kazuyo-Sejima	installation				
	Ryue- Nishizawa					
2005	Kazuyo-Sejima	civic-center				
2005	Toyohito					

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1977		Kisho-Kurokawa	tower						
1978		Kisho-Kurokawa	city-hall		The curved lines contrast with the simplicity of the ensemble and give a feeling of calm and protection.				
1978		Kurokawa							
1978		Arata-Isozaki	residential-office						
1978		Kazumasa-Yamashita	office						
1978		Fumihiko-Maki	aquarium						
1979		Tadao-Ando	house	glass, brick, concrete	play of light at each story and depth which shapes the whole				
1979		Tadao-Ando	house	glass	the interior court is the heart of family life. Glass brick allows light to reach the court while protecting family privacy.				
1980		Kisho-Kurokawa	office-building						
1980		Tadao-Ando	store						
1981		Arata-Isozaki	club-house						
1981		Chitoshi-Kihara	clinic						
1981		Shin-Toki	clinic						
1982		Team-ZOO		metallic framework	... individual and independent constructions completely separated from the urban planning theme. According to her, the relationship between the individual constructions and the town is created on the basis of level surfaces. This surface is linked to the composition of the building and thus defines its appearance.	She considers volume not as an addition of spaces but as an assembly of elements			
1982		Itsuko-Hasegawa			... used industrialized elements, not only for their characteristics, but also for their neutrality as a material. It is her wish to grant architecture the power to criticize the various contemporary social phenomena by means of the phenomenon of objects and their conditions, in other words to rediscover the relationship between things and the human being.				
1982		Team-ZOO			do not seem to have any theoretical or aesthetic preconceived ideas. Everything remains to be invented. Architecture for Team ZOO has nothing to do with these solitary objects which fascinate architects, architecture for them means getting hold of reality with all their strength	as far as form is concerned, simple or complex, they follow no convention, theory nor style.	its members spent six months studying the town, its history and its tradition		
1982		Team-ZOO	apartment-building		informal, anti-hierarchical and anti-ideological they learnt to work as a group, to draw out full-size plans and to intervene, themselves, on the construction sites. They all love to listen to people and discover landscapes. Nature provides them with most of their working material.				
1982		Team-ZOO	house		The keyword of their type of architecture is to "include", include one another's work, include the know-how of the craftsmen, include dreams, pleasures, desires, include everything from the most unimaginative to the most cosmical.				
1982		Team-ZOO	clinic						
1982		Team-ZOO	golf-club						
1982		Shin-Takamatsu	clinic						
1982		Shin-Takamatsu	office-building	concrete	The minute attention he pays to details, the precision in his graphic arts and his obsession to articulate or rather encase his materials count as his main characteristics.				
1982		Shin-Takamatsu			An exceptional feature in his construction is the way his works release tension, a tension which is held within concrete blocks and the high precision devices which lock the smallest openings.				
1984		Shin-Takamatsu			This explosive immobility, this unbelievable compactness of the masses convey his architecture an imaginary presence in the midst of the "vulgar", yet sensitive chaos, which characterizes the Japanese town today.				
1984		Shin-Takamatsu	clinic						
1984		Takamatsu	kindergarten						
1984		Team-ZOO	commercial-center						
1984		Tadao-Ando	house						
1984		Kazuo-Shinohara	house						
1984		Toyoto	house						
1984		Tadao-Ando	house						
1985		Itsuko-Hasegawa	dormitory						
1985		Osumi-Ishiyama	housing						
1985		Takayuki-Suzuki							
1985		Shin-Takamatsu	clinic						
1985		Shin-Takamatsu	housing						
1985		Kazuo-Shinohara	house						

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1987	The Deconstruction of Western Space				<p>The reinterpretation of Japanese architectural themes and the "deconstruction" of Western order is fusing through the cleavages, folds and raisings of metallic and fragmented surfaces, born of ironic detachment in the unreal floating space of post-modernity – at once more radical and more definitive. "The subject is not the central unity ... the chaotic and disjointed area where contradictions meet, overlap and mingle without ever being resolved. ..."</p> <p>To varying degrees, all of them constitute a destruction of Western space and a recombination of the atomized fragments in new combinations.</p>	<p>elaborating with amazing speed a new synthesis of space and form.</p> <p>The reinterpretation of Japanese architectural themes and the "deconstruction" of Western order is fusing through the cleavages, folds and raisings of metallic and fragmented surfaces, born of ironic detachment in the unreal floating space of post-modernity – at once more radical and more definitive.</p> <p>... the key terms enabling the elucidation of present-day post-modernism are to be sought in the cultures of the Muromachi (1336-1573) and Edo (1503-1867) periods: median spaces, fictionalism, high density, dual signification, ambivalence and polyphony.</p> <p>Japanese architects are taking their references differently from Japanese and Western thought.</p>	<p>The reinterpretation of Japanese architectural themes and the "deconstruction" of Western order is fusing through the cleavages, folds and raisings of metallic and fragmented surfaces, born of ironic detachment in the unreal floating space of post-modernity – at once more radical and more definitive.</p> <p>... the key terms enabling the elucidation of present-day post-modernism are to be sought in the cultures of the Muromachi (1336-1573) and Edo (1503-1867) periods: median spaces, fictionalism, high density, dual signification, ambivalence and polyphony.</p> <p>Japanese architects are taking their references differently from Japanese and Western thought.</p>	<p>The reinterpretation of Japanese architectural themes and the "deconstruction" of Western order is fusing through the cleavages, folds and raisings of metallic and fragmented surfaces, born of ironic detachment in the unreal floating space of post-modernity – at once more radical and more definitive.</p> <p>... the key terms enabling the elucidation of present-day post-modernism are to be sought in the cultures of the Muromachi (1336-1573) and Edo (1503-1867) periods: median spaces, fictionalism, high density, dual signification, ambivalence and polyphony.</p> <p>Japanese architects are taking their references differently from Japanese and Western thought.</p>	<p>Behind the unceasing metabolic growth of the megalopolises and the sacred pillars of the utopian megastructures of the 60s, the buddhist conception of a world in constant metamorphosis could already be discerned.</p> <p>Metabolist thought, like the philosophy of Miura Baien (1723-1789), holds that time is not in linear progression but extends in all directions in a complex and interwoven pattern of paths.</p>
1987	The Fragments of the Classical World	Fumihiko-Maki Arata-Isozaki			<p>Varying temporalities, the forebodings of nostalgia, the past and a sort of future perfect crowd around and imperceptible point. While the present moves forward it is constantly duplicated in its potential images: the past and the future.</p> <p>scattered fragments of a dispersed overall image</p> <p>the future and the past, that coexist in the same figure, apparently stable but in reality imperceptible. optical illusion ... From the experience of movement we slip to a pure experience of time.</p> <p>...suspended architecture in an unstable balance between the past and future, silence and speech, movement and immobility, presence and absence, materiality and emptiness and existence and non-existence.</p> <p>Arata Isozaki's ... is marked by a destructive and subversive irony.</p> <p>... a subtle balance between chaos and order</p> <p>... transgression and fragmentation form a dislocated system whose fragments turn unceasingly around an empty center.</p>	<p>What Fumihiko Maki brings to the surface is a new form of reality: scattered, elliptical, with deliberately weak links and floating events.</p> <p>Fumihiko Maki's buildings look like crystalline figures. In effect, these shapes borrow their architectural order; their transparency, their reversibility and their interlockings from the crystal.</p> <p>tapering and blurred shapes seem to float in an indefinable temporality.</p> <p>... the shape and the contents has been broken to create interplay without a center, the architectural signification of which is diffuse and floating.</p>	<p>The last works of Fumihiko Maki accomplished in architecture a revolution comparable to that of Proust in the novel, Klee and de Chirco in painting, or Antonioni in cinema.</p> <p>... not in the presence of a classical work but of an ironical parody that presents itself as a dialogue between East and West, a homage to the Golden section and to the positive/negative philosophy of the Orient.</p>	<p>The last works of Fumihiko Maki accomplished in architecture a revolution comparable to that of Proust in the novel, Klee and de Chirco in painting, or Antonioni in cinema.</p> <p>... not in the presence of a classical work but of an ironical parody that presents itself as a dialogue between East and West, a homage to the Golden section and to the positive/negative philosophy of the Orient.</p>	
1987	The Game of Fictions and Simulacra	Kisho-Kurokawa Hiromi-Fujii			<p>"grey space"</p> <p>... differentiation of parts as against their overall integration.</p> <p>Ambiguous artefacts that deploy infinite networks of floating significations</p> <p>A vague space, indefinite and chaotic, from which sense is generated.</p> <p>Hiromi Fujii is not concerned with the messages architecture may transmit but rather with its role as a machine that creates meaning.</p> <p>The abstract grid ... it escapes from history and even from presence, which it radically denies. In doing so it is the incarnation of that emptiness, that nothingness (mu), out of which, according to Fujii, space is born.</p> <p>being, form and time are nothing more than traces on the surface of nothingness.</p> <p>The circular path between the spaces suggests an incessant return to the initial position. Each step forward brings the spectator back to his/her point of departure.</p> <p>... game of differences and simulacra ... in creating meaning, also confers temporal signification.</p>	<p>Katsura villa may be described as a system of intellectualized signs</p> <p>Japanese cultural sign, what is natural is not in opposition to what is artificial. The ideal is to place a work of art in a paradoxical situation between reality and the simulacrum, in an ambiguous, floating space where many meanings can be construed.</p> <p>... contemporary transposing of the baroque-style esthetic of the sukuyo</p> <p>profound signification of all Japanese works of art which is to bring about a rupture, a "tearing of ordinary meaning" ... in order to bring about an outpouring of new meanings in a culture that is "deconstructing" itself of leaving its own construction incomplete.</p>	<p>Peter Eisenman</p> <p>Hiromi Fujii has a considerable debt to the literary theory of "deconstruction", the key idea of which is that of difference.</p> <p>Saussure</p> <p>Jacques Derrida</p>	<p>Peter Eisenman</p> <p>Hiromi Fujii has a considerable debt to the literary theory of "deconstruction", the key idea of which is that of difference.</p> <p>Saussure</p> <p>Jacques Derrida</p>	
1987		Kisho-Kurokawa	commercial-center						
1987		Shin-Takamatsu	house						
1987		Hiromi-Fujii	office-building						
			Gym						

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1987	The Experiencing of Limits	Tadao-Ando Hiroshi-Hara			<p>erasing of limits, their negation, inversion of fading out. Transition from one world to another or of creating a fluid and homogeneous continuity ... The limit is the ambiguous and contradictory line where opposites coexist simultaneously; interior and exterior, fullness and emptiness, opening and closing, presence and absence, reality and dream. It is only in this context that Tadao Ando's architecture may be understood. The membranes isolate different scenes of the continuous current of time and make of them, just as in sukiya architecture, so many "static worlds" or isolated moments of time that create what could be termed "a specifically Japanese form of eternity". Hiroshi Hara's architecture erases the limits between reality and fiction, solid bodies and unreal images, opaque forms and transparent reflections. transparency and perpetual change of form fusion of light and shadow, ambiguity of limits, intentional heterogeneity of materials and of slightly differing measurements, asymmetry or unbalanced symmetry. contemporary architecture concurs with the most fundamental currents of Japanese esthetics by taking for its theme the expression of amorphous and ambiguous space.</p>		<p>The membranes isolate different scenes of the continuous current of time and make of them, just as in sukiya architecture, so many "static worlds" or isolated moments of time that create what could be termed "a specifically Japanese form of eternity". Ando's architecture, like that of the sukiya, lies in the way it enables static worlds, caught in the eternity of an ephemeral instant, to intermingle in multiple superpositions that lead the spectator to a mental space without limits where "all nature can be perceived in a fragment that has been extricated" (Tadao Ando). Hara concurs with Japanese culture's fascination for the ephemeral and the transitory, the poignancy of things on the verge of disappearing, clouds, mist, mirages.</p>		
1987	with Tadao	Tadao-Ando	chapel						
1987		Tadao-Ando	housing						
1987	Japanese Architecture as Theme	Hiroshi-Hara	museum		all the works in question bear a certain number of themes: fragmentation, coexistence of opposites, the ephemeral, the labyrinth, the simulacrum				
1987		Toyo-Ito	housing						
1988		Tadao-Ando	housing						
1988		Tadao-Ando	chapel						
1988		Tadao-Ando	commercial-building						
1988		Tadao-Ando	house						
1988		Tadao-Ando	house						
1988		Tadao-Ando	cafe						
1988		Tadao-Ando	cafe						
1988		Tadao-Ando	commercial-center						
1988	Time Found: Time Lost, Modern Times	Tadao-Ando		concrete translucent screens of glass blocks	<p>ambiguous shifts A Japan of perfection through elegance of efficiency and simplicity reconciled at long last. ancestral principles an ethic and a "tradition for contemporary architecture" Japanese architects of today cultivate ambiguity in the mingling of registers and cultures universal history for the fragmented stylistic elements here-uses between past future with his sotto voce metaphors Ando contrives to create closed spaces which he believes will be conducive to the opening of mental space, recesses which are meditative and isolated, far from the maddening clamour of contemporary Japan. ... laconic purity of old Romanesque chapels ... ascetic art tuned in to the latent forces of the site Silence and concision are the eternal dimensions of Japan that he has introduced into the aesthetics of the 20th century ... calm rituals, his absolute love of nature ...</p>	<p>dear-cut geometry of the cube and the circle</p>	<p>cross-currents that refuse to mingle with the waters of Europe or America. Mingle and run together to the same outlet only to separate again and recede for fear of being completely lost. An entire culture that often journeys far and wide only to rediscover its own image in the eyes of the foreigner linear time of Western progress to the cyclical time of Oriental wisdom In the post-war period ... Kenzo Tange's generation developed Le Corbusier's brutalist manner to a degree of uncouth violence that was both expressive and magnificent, spirited by a ferocious irrationality that, though it fascinated Westerners, they never attempted to equal It became apparent that all the values of rationalism had already been put into use in traditional Japanese architecture. ... supreme sobriety of expression, precise in tone, "exact" ... inexpressive beauty that was thus universal ... radically coordinated, interchangeable A Japan of perfection through elegance of efficiency and simplicity reconciled at long last. Tadao Ando, who has refined to a rare degree the old Japanese canon of the beauty of simplicity spirited by a ferocious irrationality that, though it fascinated Westerners, they never attempted to equal. Westerners marvelled to find in the empire of the Rising Sun the models of their own inspirations. It became apparent that all the values of rationalism had already</p>	<p>Buddhist in essence</p>	

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1988	Representation and Abstraction	Tadao-Ando			<p>labyrinthine quality ... architecture that is simultaneously both abstract and representational by giving simple geometrical forms a maze-like articulation</p> <p>give the architecture physicality by introducing nature into the simple, abstract prism.</p> <p>... nature into the architecture.</p>	<p>Although I carry on the modernist "tradition" of abstraction, it is human existence that is my central concern.</p> <p>... simple circles and squares for my architectural forms</p> <p>... I manipulate architectural spaces.</p> <p>labyrinthine quality ... architecture that is simultaneously both abstract and representational by giving simple geometrical forms a maze-like articulation</p> <p>... the notion of a framed or layered composition, when the overall stereometric volume is broken-up by a trabeated frame</p> <p>"The resultant form is a cube..."</p>	<p>Architecture comes into existence only against the background of histories, traditions, and climates and other natural factors.</p> <p>Although I carry on the modernist "tradition" of abstraction, it is human existence that is my central concern.</p>	<p>Postmodernism</p> <p>modernism</p>	
1988	Synthesis of Opposites	Tadao-Ando		concrete	<p>Synthesis of Opposites</p> <p>it rests being absorbed by the proliferating consumerism of our daily lives.</p> <p>... categorical insistence on the creation of an unequivocal boundary which assures the tightly defined topographic nature of his work ... the incidence of natural light which is always invited to play across the delicate surface of his concrete fabric, constantly revealing as it moves the ever-changing inter-dependency of light, climate, season and time.</p> <p>... counter-sensitivity to place</p> <p>... countering the ubiquitous monotony of commercial architecture; ... on topological space which is capable of symbolizing "relations between human beings and things"</p> <p>... at once modern yet antique, accidental yet hand-crafted.</p> <p>... animation of architecture through sunlight, wind and rain</p> <p>association ... Time's building seems to set up a comparable association with remote topographic features although Ando's description at no point employs the term oku.</p> <p>... spiritual fastness ... infinity of the sky, ... a cut-out which permits the distracted consumer, overwhelmed by choice, to reflect momentarily on a silent, timeless world lying beyond ... layered terraces ...</p> <p>... building which defies adequate comprehension from drawings and photographs and yet despite the provisional nature of this judgment one cannot help feeling that this work is largely an exploratory gesture.</p> <p>... simplicity, as mysterious and as intense as any of the finer poetic sequences achieved by the architect to date.</p> <p>Opaque and yet flooded with light ... echoing stone ... terminated by an anti-climax. ... degree-zero experience ... site of an unresolved conflict</p> <p>glare-filled void ... representation of the unrepresentable; the space of the absent</p> <p>... profound Japanese capacity for synthesis; that continual drive towards convincing cross-cultural expression which is so deeply embedded in Ando's work.</p> <p>... play with opposites: elliptical/orthogonal, light/dark, stasis/process, open/closed, straight/curved, symmetry/asymmetry, and last but not least, accident and orient.</p>	<p>an idyllic concept of oku ... Japanese space-time perception which permits a set of leap-frogging association over great distances.</p>		<p>... modern society are always indirectly present in Ando's architecture, as implicit in his delimiting reinforced concrete walls as in the flood tide of chaotic urban development which these elements serve to resist.</p> <p>not the presence of Shinto</p>	
1988	Will of Architecture, Architecture of Will	Tadao-Ando			<p>This subtle spatial work, which in fact is nothing more than the eternal struggle around the figure of the right angle, stresses not only the modernity of Ando's work but also his project lucidity and his mastery of spatial phenomena.</p> <p>... Fragmentation into clearly defined spaces in a strongly accentuated unity</p> <p>... simple act of having a cup of coffee becomes a tranquil event.</p> <p>notion of sheltered space</p> <p>architecture of light and space</p> <p>surface which is homogeneous and light</p> <p>surface of the wall becomes abstract; it is transformed into nothing and approaches infinity.</p> <p>When man encounters such a clean space he feels that he is in a space animated by natural elements.</p> <p>... becomes alive with human presence.</p>	<p>design tool: a rectangle intersected by the segment of a circle</p>			
1988	My Concrete	Tadao-Ando		concrete	<p>Each place implies a certain way of thinking, each place possesses its own patrimony of memories autonomous architecture ... in harmony with the local character.</p> <p>... something without logic, involved only in everyday experience.</p> <p>My starting point is always the everyday</p> <p>The play of luminous matter and dark matter ... concrete is naked on the outside and illusory on the inside.</p> <p>Make-like interior spaces ... maze in which truth and fiction are intermingled.</p> <p>... hidden rooms and hidden courtyards</p> <p>... gardens exist only to be looked at.</p> <p>... hidden house, filled with light and darkness; is totally enveloped in a windowless concrete wall.</p> <p>His architecture represents in a sense a shadow cast on the earth by a bird in the sky. On the outside, his buildings are concrete walls that are as expressionless as a bird. Inside, light and shadow generate a gentle drama, and the spaces are like the shadow of a bird. We find true serenity in this soft, shadowy environment.</p> <p>... the egg and the nest ...</p> <p>... something stirring in the silence of light and shadow inside the building. It was the stir of what was not there.</p> <p>drama of secrecy ... the drama of light and darkness. ... illusion-like space</p> <p>concrete inside Ando's buildings has lost its substantiality and is reduced to light and darkness.</p>	<p>The universal geometric force clarifies spatial order and directs the whole of architecture.</p> <p>... Clear space composed of floor, wall, and ceiling</p>	<p>To the image of a rock garden, that is, a garden to be viewed, is added the image of a Versailles-like garden that can be seen in its entirety from the viewpoint of the king.</p>		
1988	Place and Character	Tadao-Ando							
1988	Drama of Secrecy: The Architecture of Tadao Ando	Tadao-Ando		concrete					
1988		Tadao-Ando	theater						

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1988	Building in Chaos	Kazuo Shinohara		metal	<p>building in chaos A punctuation mark between order and disorder, it is the symbol of "progressive anarchy" ... dominates and reinforces the character of the surrounding area. Life is convivial there attentive to the reality of the Japanese city, "Chaos", "random noise" and "progressive anarchy" purely Japanese aesthetic, visible in the relationship between the full and the empty, in the dissymmetrical balancing, and in the occupied or non-occupied spaces, and which creates effects akin to those that are to be seen in the traditional arts.</p>	<p>forms is everywhere triumphant: Chaos of forms is apparent in the systematic use of "additions": two rectangles come together to form the main body of the building ... aesthetic of asymmetry Century Museum also gives form to each function and, with one material alone</p>	<p>two symbols of Japan – the old and the new – are present. ... creates effects akin to those that are to be seen in the traditional arts. ... rises powerfully at the entrance to the campus like a torii at a temple entrance We are reminded of the traditional Japanese house, where the extremely fine and lightweight posts of the vertical frame bear up under enormous and weighty roofs covered with decorated tiles. The surface of the broken half-cylinder that crosses the entire last floor appears, like the roughly woven binding beam that the Japanese carpenters would settle over the roof frame of favoured structures.</p>	<p>Behind the gaudy facades, silence is golden and thousands of Japanese city dwellers sleep more peacefully than many of their western counterparts.</p>	
1989		Tadao-Ando	Chapel	concrete	<p>through geometry a clear, yet by no means monotonous order amid nature. Theatrical space Frames a portion of the limitless sky feeling of solemnity The framed landscape changes in appearance from moment to moment. It is precisely in these changes that one senses the presence of what is natural and sacred. The sunlight, the water, and the sky create varied and never-ending melodies.</p>				
1989		Kisho-Kurokawa	art-museum		visual lightness				
1989		Fumihiko-Maki	sports-complex gymnasiums	concrete stainless steel	choice of skin was crucial	<p>juxtaposition of buildings ... collage of elements ... unexpected formal experience – an architectural promenade. Curved forms creating this ethereal, floating feeling even if he tries to "deconstruct" his large public projects. ... link the dynamism of a long plan to a circular form, which though too static ... length-wise symmetrical plan floating nature of the two giant leaves</p>		<p>two symmetrical structural shells primary structure is simple Three structural concepts were established. The first is that of a drum composed of two concentric series of fine columns The second is a concept of pillars, of which four, in a trapezoidal form, carry the longitudinal thrust third concept: if that of a console</p>	
1989	An Urban Oasis	Riken-Yamamoto	apartment-building		<p>urban oasis disassembling the typical building feeling of lightness and joy uncertain whether it is an indoor or an outdoor space cleverly layered terraces birdhouse set in a tree ... enjoy nature fully Nature ... as nature changes from moment to moment. Oasis in the middle of the city delicate elements that are loosely joined. Behind the design is a vision of nature and an awakening desire on the part of city-dwellers to fully experience nature. ... made the dream of a city endowed with nature, a friendly world that allows each citizen to give full play to his of her sensibility, that much closer to reality. embody various values inherent to the site building in multilayers multilayered areas</p>				
1990		Tadao-Ando	art-gallery concert-hall						
1990	A Culture Looking for Its Characteristics	Hiroshi-Hara Itsuko-Hasegawa Toyohito Kazuyo Sejima		wood metal	<p>Japanese design and architecture are arousing widespread interest by a liberty that sometimes appears to be boundless. accentuation of asymmetrical figures several filters lead from exterior to interior</p>	<p>accentuation of asymmetrical figures, the multiplication of triangles and non-orthogonal angles. Soft shapes Rather than design spaces to form a coherent whole, they are able to produce exploded spaces where walls are designed to be completely independent from one another</p>	<p>finding again the immateriality of traditional spaces another aspect of tradition: the somber quality of space In Japanese symbolism, the right angle designates the man's place, in opposition to all other angles, which are considered as being more "natural".</p>		<p>reduce structures to the minimum</p>

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1991	Itinerary of Method	Tadao-Ando	chapel chapel chapel		... the design of the approach-way which leads to the specifically "sacred" place. ... a way of creating expectancy ... desire to capture nature filtered light The ambiguity of limits introduces a natural element into the chapel's interior in an original way. transcendent order	constancy of style and a quest for new spatial configurations. Design principle is not based on complex forms ... the inversion of relationships is a way of methodically exploring the possibilities of using simple forms, and of avoiding orienting their renewal towards formal complexities. Apart from the search for a certain simplicity in each of the component elements, these are assembled in such a way as to create a succession of envelopes that protect or mask the volume holding the ultimate interiority.	The principle of the long sequence of approach is recurrent in Japanese tradition, but in adopting it, Ando renews the constituents as well as the way they link together. ... the chapel on the water has an approach reminiscent of situations that certain Japanese gardens alternate ... But the chapel on the water is more directly akin to the grand sanctuary of Itsukushima, with its huge torii.		
1991		Tadao-Ando	commercial-building sports-center	glass aluminum		two rectangular parallelepipeds cylinder cube three-dimensional maze			
1991	Artificial Landscapes	Motoko-Ishii	house		the main theme in her exploration of light appears to be an idea of landscape where artificial/natural, interior/exterior dualities merged				
1991		Tadao-Ando	pavilion	wood					
1992		Tadao-Ando	museum		The path runs beside the lake and cuts across the woods, and was designed as an architectural element to enable communication with nature. One of the design objectives was to keep a low profile in view of this historic house, and to conserve the park atmosphere by retaining as many trees as possible.	square and a rectangle	presenting traditional Japanese aesthetics in a contemporary adaptation		
1992		Toyo-Ito	museum				Storage areas are on a higher level, in a cylinder volume ... This element derives in fact from the traditional shosoin, where store rooms were placed over daily living areas. The interior is reminiscent of the doma, the hard-packed earth floor of traditional houses, but here the floor is in concrete.		
1992		Toru-Murakami	house	steel concrete	the memory of the sea horizon lingers on. ... the house is in continuity with its environment; closed when necessary, open elsewhere. Nature has taken over the exterior space, whose soberness harmonizes with daily life. The impression given is of plenitude, transparency and emptiness, in counterpoint to the few elements which serenely envelop the space. Is a new form of collective life – and thus the creation of a corresponding urban space – possible?			is real architectural internationalization possible?	
1992	The International Quarter at Fukuoka	Arata-isozaki						Toshiyuki Kita, the most "Italian" of Japanese designers	
1992		Toshiyuki-Kita	showroom	steel metal panels		simplicity of pure volumes, well defined by the play of full and empty space curved roof that adds a dynamic touch to the building's external volumetry.			
1992		Yasumitsu-Matsunaga	collective-housing		house symbolizes intimacy each unit the best relationship possible to the exterior			The plan reflects a strong Miesian influence by Tadao Ando	
1993		Shohei-Yoh	house	glass	The use of glass and white surfaces heightens the empty effect of a layering space that is nonetheless convivial			The building's structure is far too centimeters thick, without weatherproofing; here he has had to bring together two concrete walls around proofing and the walls are 40 centimeters thick. European norms have stymied the delicate balance of Ando's architecture. The thick walls, the double glazing that has to be carried by heavy metal chords whose vertical rhythm gives the facades an industrial look, and even the prison-like hollow of the courtyard.	
1993		Tadao-Ando	conference-center		... aim was to oppose restraint and tranquility – or rather an "invisible movement" – to the highly animated architecture of his Californian counterpart everything is a little pruned spacewise And then evening comes. You cease questioning yourself about the metaphysics of natural light. ... the curved walls start to move, the building's frame is effaced before its transparency; everything becomes lightweight and immaterial. And Ando's architecture becomes what it is in the magazines, what it generally is: beautiful and fine.				
1993		Masahiko-Inoue Hiroshi-Nakao Hirotoko-Serizawa	house		black box interplay of shadow and light Despite this, everything has been done to ensure that the space remains open. However dark it may seem to be, this black box is also a bridge cut by untold slits.				

Coded Text from L'Architecture d'Aujourd'hui

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1994		Isako-Ushida Kathryn Findlay	house						
1995	Kobe, the Great Hanshin Earthquake	Shin-Takamatsu	office-building						
1996		Toshiaki Ishida	house	metal frame wooden shingles concrete	A UFO has landed on the Frankfurter Allee ... the fine flower Strange as it may seem, the four cylinders visible from afar not liftwells but decorative elements. Neutral and bare, its interiors aim at inducing temporary occupants to engage in living habits far removed from those of metropolitan standards. "brings in" the surrounding landscape by studied framings. Ban maintains a direct elegance whether he is designing private villas or shelters for crisis victims. Sober and refined, the former retain the virtues of the essential hut; the latter, though made for budget and emergency, show a concern for ordering and a search for exact proportions. ... bare rationalism	The pavilion is composed of two long, superposed volumes ... furniture can be solid enough to serve structurally and replace a wall. A simple figure bounds the project: two circles in a square. Its dual symmetry favors the standardization of envelopes and subtly serene interiors, are reminiscent of the tea house. "... use of paper in traditional Japanese architecture this led me to experiment with the qualities of cardboard"	Marked by the traditions of his homeland as by Western ideas, in the space of a few projects Shigeru Ban has shown a rare concern for formal rigour and social issues. ... simple boxes, with their carefully detailed envelopes and subtly serene interiors, are reminiscent of the tea house. Compositions reminds us that he trained under John Hejduk at Cooper Union	Marked by the traditions of his homeland as by Western ideas, in the space of a few projects Shigeru Ban has shown a rare concern for both formal rigour and social issues. The bare rationalism of Ban's compositions reminds us that he trained under John Hejduk at Cooper Union	
1996		Shigeru-Ban	house	cardboard wooden plywood cardboard					
1997		Makoto Sei-Watanabe	sculpture	carbon-fiber stems	It symbolized the encounter between ideal nature – the mountains and water courses around the village – and the sophisticated technologies that produced these 'artificial grasses.' On this dislocated site, that has no heritage other than the memory of a defunct ecosystem, Watanabe wanted to 'test a new protocol for the changing balance between nature and city.' ... demolished before his eyes to become again a space, 'where nothing exists.' ... space that symbolized their memory and the family link. Symbolic space Images derive from a memory buried deep in the mind opposition between the simple geometric form of the exterior and the idea of a labyrinthine underground space in the interior. top-lighting amplified the image of an underground labyrinth closed and introverted space heighten awareness of nature the house had been a tomb For twenty years that young girl had to fight against a space that shut her in like a mausoleum. impression of being in a totally isolated place. Koji Tagi "this space radiates eroticism" In spite of our intentions and pretensions as architects, none of us doubts that inhabitants take over the space they live in and tame it. Architects pursue their own logic, which is what enables them to propose a form and a space for a building. the villa G project brought with it, as a spatial problem, the symbolic problem of a family marooned by the death of the father. The life of this family became physically identified with the architectural space.	opposition between the simple geometric form of the exterior and the idea of a labyrinthine underground space in the interior. The idea of complete symmetry was insufferable to me.			
1998	The Death of a House	Toyohito	house	concrete					
1998	Nobuko, Sachiko, Fumiko: Mixed Stories	Toyohito	house						

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date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1999		Shigeru-Ban	house	cardboard	In order to make this house of extremely oriental 'simplicity', Shigeru Ban equated the structure with the storage and partitions. Linking the space of the house with the surrounding landscape		In order to make this house of extremely oriental 'simplicity', Shigeru Ban equated the structure with the storage and partitions. This building also evokes the monk kamo no Chomei's 12th century hermitage, whose built-in parts could be entirely dismantled. Therefore, Ban reinterprets the classical tradition of Japanese architecture but in a different mode.	The elegance of the plan, which recalls the first houses of Mies van der Rohe, is the result of a very intelligent distribution of space	
1999		Kazuyo-Sejima	house		insulate and protect the heart of the house visual continuity	cylinder	A glance at the machiya—the traditional Japanese house—gives us insight into the approaches of these two architects. Its age-old pattern is usually structured on a clear dichotomy of omote and oku spaces—public and private. The former opens to the outside and is frequently occupied by a shop whose mobile facade elements are part of the lively streetlife. The latter retreats to the depth of the house and is strictly reserved for the privacy of the inhabitants. In the projects by Sejima and Tamaki, this distinction is heightened by external appearances.	recalls the central rotunda of Andrea Mantegna's house in Mantua	
1999		Jun Tamaki	house		insulate and protect the heart of the house flexible space change of light	sculptural manner white block large rectangular space constitutes the core	A glance at the machiya—the traditional Japanese house—gives us insight into the approaches of these two architects. Its age-old pattern is usually structured on a clear dichotomy of omote and oku spaces—public and private. The former opens to the outside and is frequently occupied by a shop whose mobile facade elements are part of the lively streetlife. The latter retreats to the depth of the house and is frequently occupied by a shop whose mobile facade elements are part of the lively streetlife. The latter retreats to the depth of the house and is strictly reserved for the privacy of the inhabitants. In the projects by Sejima and Tamaki, this distinction is heightened by external appearances.		
1999	Tente pour nomades urbains	FOB	house	concrete textile	house is a stop in this journey urban house that eludes norms and reverts to its environment, a dwelling whose ephemeral material rejects permanence. Archetypal form of tent urban nomads	handsome volume	no bathroom inhabitants prefer going to the local sento		
1999	Transparence	Waro-Kishi Shigeru-Ban	house		... pushes transparency to the ultimate, by the almost complete disappearance of inner and outer walls. Perfect osmosis between indoors and out. Immaterialization stratum opening onto the landscape supple layer				
1999		Kengo-Kuma	restaurant house museum		Kuma's drawings have an intrinsic value. ... architectural discourse that is radically abstract but immediately intelligible ... architectural vocabulary as spare as this is admirable. ... dialectic between essentialist abstraction and the perceived reality of a material. His effects are polyphonic. ... bring together materials, places and effects. ... constantly changing natural elements: wind, rain, light. Kuma has chosen to explore the primordial relationship between the building and its environment. He has returned to a timeless vision of architecture as the interaction of material and form with the elements of nature and the immediate environment. ... an architecture of pure sensations, in which materials and detail only signify in their sensitive values. the architecture, instead of being a mass, is a simple, immobile entity, fragile and perishable, an immaterial architectural project towards pure immateriality.	... binary composition of micro-solids and micro-voids... ... dialectic between essentialist abstraction and the perceived reality of a material. His effects are polyphonic. ... bring together materials, places and effects. ... constantly changing natural elements: wind, rain, light. Kuma has chosen to explore the primordial relationship between the building and its environment. He has returned to a timeless vision of architecture as the interaction of material and form with the elements of nature and the immediate environment. ... an architecture of pure sensations, in which materials and detail only signify in their sensitive values. the architecture, instead of being a mass, is a simple, immobile entity, fragile and perishable, an immaterial architectural project towards pure immateriality.	Kengo Kuma designs places marked by purely Japanese cultural values: a Noh stage, a bamboo house, the Hiroshige museum and a pavilion-restaurant. ... rediscover and re-express the true essence of Japanese architecture by using bamboo as both a structural and non-structural element.		

Coded Text from L'Architecture d'Aujourd'hui

date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
1999		Takeishi-Yanaguchi	temple	metal glass	glazed surface set in "a garden without water"	two smooth, massive blocks glazed surface set in "a garden without water" the architect arranges contrasts: voids and solids, slenderness and force, wood and concrete, shadow and light	All of these things amplify one another without clashing with traditional aesthetic principles, the respect of which is never literal.		
1999		Toyo-ito	house	industrial materials steel sheets	Toyo-ito, seeks an architectural equivalent for the archaic simplicity which distinguishes the very old processes of dying and weaving which are what the clients practice. ... connected in a very simple way with its surroundings the building directly harmonizes with today's Japan by using unfinished and rough up-to-date materials as they can be found easily in each builders suppliers all over the country. Their connection with the outside and above all their relationship with the realities of present-day Japan are reflected by the specific properties of the materials and their corresponding art of detail. at first glance to be the triumph of uniformity. Looking closer one discovers within this uniformity an extraordinary freedom She is eliminating, thus definitively the idea of an encapsulated entity system of the independent units starting-point for a new relationship between its inhabitants and the environment	new relationship is preformulated through the intelligence of the spatial arrangement	Japanese craftsmen are extraordinary The products leaving their ateliers are characterized at their best by their astonishing perfection.		
1999		Kazuyo-Sejima	apartment-building		... an extreme lightness and transparency, and apparent fragility that is at once graceful and dizzying Nature and expression of material are exploited to their full				social conscience of the project social-housing project
1999		Takehiko-Nagakura	installation						
1999		Toyo-ito	media-library house						
1999		Kisho-Kurokawa	house		experimental house liquid material caught in a state of equilibrium				
1999		Eisaku-Ushida Kathryn Findlay	house		... concept of simplicity, the tea-house symbolically became a place of retreat hidden away in the heart of the city. The tea-house is a minimal envelope. The senses are stimulated by a spatial reduction. The edifice is thought of as being temporary	The senses are stimulated by a spatial reduction, the unfolding of the ceremony is broken down in time and space in accordance with the place of the beginning and the place of the end. ... system of interconnected timber components spatial proportions were rigorously codified	The tea ceremony, influenced by concepts derived from Zen Buddhism, expresses an ideal of abstinence and poverty. ... concept of simplicity, the tea-house symbolically became a place of retreat hidden away in the heart of the city. Sen no Rikyu The tea-house is a minimal envelope. The unfolding of the ceremony is broken down in time and space in accordance with the place of the beginning and the place of the end.	The tea ceremony, influenced by concepts derived from Zen Buddhism, expresses an ideal of abstinence and poverty.	
2000	The Tea-House	Murielle Hladik							
2000	"Fitting in": Small Sites in Urban Japan	FOB Kathryn Findlay			rapid cycles of demolition and reconstruction, lack of public space, extreme density, bizarre and experimental architecture, chaos, and so on The tiny lots and constant replacement of building stock vindicate the most perverse and indulgent designs whose only concession to "context" is an equivalent sense of fragmentation and volatility		This fragmented structure has its origins in the idiosyncrasies of historical city design, and is perpetuated by both cultural traditions and anomalies in the current planning laws. The traditional urban fabric of nagaya (tonghouses) and moachiya (townhouses) has mostly disappeared, but the lot divisions remain.	Tokyo was never subject to the kind of restructuring operations involved in the transformation of major European cities from mediaeval towns into nascent modern metropol.	The central paradox of Japanese architecture is that a cityscape of such incredible heterogen is produced by apparently conformist society.
2000	Japanese Hotel Capsules	Axel-Sowa	hotel	plastic			These architects, inspired by the Buddhist philosophy of impermanence, imagined urban visions whose superstructures were simply used to provide a framework for the perpetual changes of an evolving system. Capsule hotels may well be only viable physical manifestation of Metabolist ideas.	... increasing distances between the family home and the workplace, and between residential districts and the city center. Their anonymous designers have done better than architects in capturing the energy of a society on the move, creating a new miniaturized urban scale that expresses accommodation as furniture.	

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date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
2000	An Interview with Kisho Kurokawa	Kisho-Kurokawa			Taking impermanence into consideration also implies a particular appreciation of beauty in relation to age. Adapt to a changing environment.			... with the end of the Middle Ages, the role of the individual in occidental history becomes increasingly important in art, law, political systems... While Modern Occidental societies are based on this long tradition of individualism, Japan's modernization was a rapid one, which occurred during the Meiji era, but it did not give the same central position to the individual.	
2000	"The Square, an Attemporal and Pure Form"	Tadao-Ando Jean-Michel Willmotte Masakazu- Bokura	museum		nature/culture confrontation	archetypical forms that are meant to have symbolic value square cube purified external form spatial richness of the place			
2001	Osorezan, the "Terrible Mountain"								
2001	Japan in Crisis, Japan on the Move	Shigeru-Ban	house						
2002	Eating at Home in E-Land								
2002	An Interview with Toyo Ito: Looking for a Second Nature	Toyo Ito		just one material aluminum	... reinterprets the relationship between nature and technique. For Ito, lightness and fluidity are more than aesthetic values; they are the conditions of sociability in the information age.	... importance to this type of rapport between structure and ornament			
2002	Japanese light Structure	Itoya-Yoshida		wooden steel wood steel frame aluminum steel	Masaki Endo developed the aesthetics and methodology of light structure into a state-of-the-art technology	In the 60s Ito pursued the development of a series of rational steel construction methods for housing			"Ten Lost Years" is a phrase often used to describe the crisis that is unsettling the Japanese economy.
2002	Masaki-Endo		house house house	aluminum steel fiber-reinforced polymer sheets	Natural unit Natural unit might be described as an acoustically optimized screen cushion slightly detached from the ground mobile-home parked on top of a hill	simple geometry The roof and floor of the "K" House are carried by a large number of slender components distributed over its four external walls. An "accordion" arrangement ensures the rigidity of the facade A single double-curve surface separates its private space from the street			
2002	Kazuhiko-Namba Kai-Workshop		house	aluminum	aluminum has all the characteristics of a material for the future, what with its combination of technical performances and environmental qualities. The house is all-aluminum The project is an encouraging example of partnership between industry and architecture	assemblage of metal-structure box houses. The structure is composed of a system of rigid portal frames The metal structure is light weight and the slab is as thin as possible Circulations spiral around the living space, enclosed in a double skin lit by skylights. This interstice functions like a climate-regulator, providing heat control for the central core.			
2002	Kazuhiko-Namba Kai-Workshop		house	metal	The metal structure is light weight and the slab is as thin as possible				
2002	Architecture-Workshop		house	design workshop and a dwelling					
2002	Atelier-Cinqueme Atelier-Cinqueme		house house	concrete metal frames	"pocket in the environment"	The spatial configuration was defined by the client to ensure that the main rooms would have ideal exposure to sunlight. Two distinct volumes			The floor slab extends beyond the enclosed spaces, a modern-day reinterpretation of the nure-en, the terraces that surrounded traditional Japanese houses.

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date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
2002		Junya-Toda	gallery		The impermanence of the site prohibited the architect from putting down roots. ... simple diaphanous glass box that plays on opacity and transparency – a fragility in keeping with the ephemeral nature of the surrounding urban fabric. The designer has also expressed the ambiguity of limits between interior and exterior, and accentuated the gallery's immaterial presence.	... simple diaphanous glass box that plays on opacity and transparency			
2002		Atsushi-Kitagawara Toyoo-Ito	museum library	aluminum			Every year a mirage phenomenon takes place there, in the bay of Yatsushiro. This weird atmospheric event, which is referred to in mythologies as ancient as the Nihon shoki, inspired the facility's designer Atsushi Kitagawara. These blades that shield and structure the building's surfaces are reminiscent of the sliding wooden-lath screens in traditional houses.		
2002		Mikan	kindergarden	wooden		wooden box with an easily identifiable volume absence of spatial hierarchy	Wood is used throughout and imparts warmth to the kindergarden while introducing notions of tradition and contemporaneity.		
2002		Kenjo-Kuma	onsen	wooden wooden acrylic glass		The facade is formed of two layers: a screen made of vertical wooden laths and a second screen of translucent acrylic glass.			
2002	An Architecture of Impermanence	Atelier-Cinqueme Katsuhro-Miyamoto Atelier-Cinqueme	workshop	wooden	With this project, while conserving the traces of history and the transparency of spaces, he has created a new scenography of ruins, which redefines the memory of the quake in time. The title of the operation – "Reviving the Completely Collapsed House" – reminds us of Buddhism and the cycle of reincarnation. pay tribute to the memory of the landscape unpredictability of nature the sensation of a "second nature" ... Tokyo in the constant mutation of its space and its buildings, where places are transformed, disappear and enter into gestation, and can even be places without places. Mount Fuji is to Tokyo what the Eiffel Tower is to Paris or the Parthenon to Athens – a time-honored stereotypical image of Japan. But there is one major difference. Is it nature rather than culture that the Japanese are proud of? It is absence again, or rather impossibility, that is celebrated in the miniature Mount Fujis that sprang up throughout the city of Edo.				
2002	Displacing Mount Fuji	Ryoji-Suzuki					For ... Japan's modernization had to grow from the "essence" of Japan itself. In contemporary times, the image of the Shinkansen bullet train has become almost inseparable from the view of the mountain ... the dual imagery of Japanese culture, anchored in both future and past, national progress and traditional culture.	Mount Fuji is to Tokyo what the Eiffel Tower is to Paris or the Parthenon to Athens – a time-honored stereotypical image of Japan. But there is one major difference. Is it nature rather than culture that the Japanese are proud of?	
2002	Sibuya-Shinjuku, Ikebukuro: Three Stations in Tokyo								Japanese people don't just go to the station to take trains but also to consume – simultaneously or exclusively – goods, services and sensations. The internal layout of train stations ensures them a role as an urban thoroughfare, an antechamber of public space.
2002	FOB Homes: Manufacturing a Market	FOB	house		... house as consumer item: inexpensive, convenient and disposable. ... unique houses for wealthy clients has little effect on the general condition of Japanese housing ... The FOB Homes system is partly an attempt to reunite Modernist aesthetics (minimalist white boxes) with Modernist ideology (democratic, affordable design). Perhaps only in Japan, where simplicity has always signified luxury, such ambitions are plausible.				
2002	Interview with Kazuo Shinohara	Kazuo-Shinohara		terra cotta fabric compacted-earth	By the 1970s, critics began to refer to this atypical practise of architecture as the "Shinohara school". As of the 60s I came out for the idea that there is beauty in chaos	natural inclination towards geometrical figures The white house, the incomplete house, and the concrete house initiated my research into the cube. ... focused on geometric forms	My so-called "empty umbrella" house, built in 1962, grew out of a re-reading of the minka – the traditional workers' dwelling. At a time when traditional houses were held in contempt, I took a contrary stand and used them as a starting point for new architecture.		
2002	Frank Lloyd Wright in Japan								

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2002		Tadao-Ando	theater study-center shopping- complex housing		It is no longer the solid but the void that determines that architectural figure relationship between that users and the architecture	rough cut of volumes cylindrical main volume			
2002		Riken- Yamamoto	care-house		neighbourhood relationships				
2002	Kei Ai, Nishinoimiya, Japan	Kengo-Kuma	house	steel fiber-reinforced polymers	giant cocoon envelope nonetheless ensures osmosis between interior and exterior	egg shaped volume			Images of run-down theme parks are symptomatic of the changes that are taking place in the local entertainment industry there.
2003	Japanese Theme Parks: Occupying Home Base	Shigeru-Ban Masaki-Endo	house house	fiber-reinforced polymer sheet					
2003		Henri- Gueydan Fumihiko- Kaneko	house		the can live and work in a simple, harmonious and elegant environment	Not so long ago Japanese architects were liable to show a certain disdain for interior decorating work, especially in the case of housing, which they saw as secondary to the construction of a handsome column.			In the past decade the economic down-turn that has hit Japan has demoralized the people. ...proposes a life style and a model of refined comfort. ... many run-down buildings in big Japanese cities have been abandoned. In Tokyo, 40% of the population lives alone ... nearly 30%. These people are mostly young, single, salaried workers.
2003	Hotel Claska, Tokyo, Japan or How to Live Downtown								
2003	Strange Sacred	Ryosuke- Ohashi			Church on the Water It does not confront nature, it becomes a particular part of nature. Church of the Light in Osaka is architecture that transgresses into the deeper layer of nature. It is not an attempt to go "back to nature", but "forward into nature". "four-and-a-half tatami" room to show the element of the "extra half" in Japanese culture.		"Every encounter occurs only once in a lifetime." This is the motto of the Japanese tea ceremony. This is the format we find in a famous haiku by Basho: Aki fukashi kokoro no yoru ya yojo ten (Autumn day/close friends meet/four-and-a-half room). In the tea ceremony we find this "extra half" ... never simply symmetrical	In English or French, the connotations of "half" are often negative. The "stranger" in Baudelaire's poem is a person who is fundamentally different from others I pointed out that the "excessive strangeness" of European sensitivity might correspond to this "extra half" found in China.	
2003	Profane Cathedral: the Kanazawa 4 21st Century Art	Kazuyo-Sejima Ryu- Nishizawa	museum	glass curtain	Amidst these glass walls that efface or reflect is born a floating presence that blends interior and exterior, real and virtual	ircular building 112.5m in diameter boxes and a cylindrical volume			Throughout the 20th century, the displacement of elites, wars, de- colonization and the swift evolution of contemporary society and technology changed the very notion of art. The norms of Western art inherited from the Greco-Roman tradition were no longer as dominant as they had been. They took cues from European and American museums such as the Kunsthau at Bregenz (Peter Zumthor, 1997) and the Beyeler Foundation near Basel (Renzo Piano, 1997).

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date	title	architect	typology	material	qualities of space, special characteristics	space, form, composition	history tradition	West	religion, economy, sociology
2005			housing		... relationships between family members and the dwelling, between the dwellings and the hamlet or even between the hamlets themselves, were as varied as they were changing. Based on this observation, he learned to respect empirical practices in his own architectural. Flexibility and interpenetration are the two words that characterize his work.	Since the 50s, the Japanese Housing Authority has provided flats designed based on this standard floor plan.	Nevertheless, one shouldn't forget that, just like the Canal Court in Tokyo, the new district in Peking is not the fruit of modernist thinking or the adoration of the International Style, but rather a free reflection that respects life's mobility.	70 different floor plans for the 420 flats (48-113m sq) in block 110 satisfy the needs of residents with quite different lifestyles. On the first floor, SOHO (small office, small home) type flats	
2005		Ken-Yokogawa	teahouse		sober appearance sophisticated techniques effect completely different from the Japanese tradition but it responds well to a contemporary taste which prefers clarity But the Heisei teahouse reminds us of the importance of craftsmanship which involves effort, time and quality, the conditions for an existence in all its fullness. spaces that can be enjoyed both simply and timelessly, without yielding to the nostalgia trap.	The teahouse has reduced Japanese architects since the sixteenth century. Yoshio Taniguchi and Tadao Ando, even design pavilions which synthesize traditional canons and a contemporary aesthetic.	teahouse that mixes foreign materials		
2005		Toyoto	office shop	reinforced concrete				Does an ideogram for the idea of luxury exist (in Japan)? ... Yes, the root is kou-kyuu, which signifies "high class". But in Japan, unlike in the West, luxury products serve less as indicators of social status.	
2005		Jun-Aoki		metal meshes	nuanced set of veils, patterns, motifs and meshes ... like diaphanous screens, between the object of desire and its potential purchaser. Skilled craftsmanship			inside the store, a total surface of 3340m sq is structured according to Adolf Loos's idea of Raumplan.	

APPENDIX II

(Diagrams and analysis generated in KH Codder)

Diagrams and analysis generated in KH Codder on the data collectet from Architectural Design between 1977 and 1999

Chart of most the represented architects in Architectural Design between 1977 and 1999

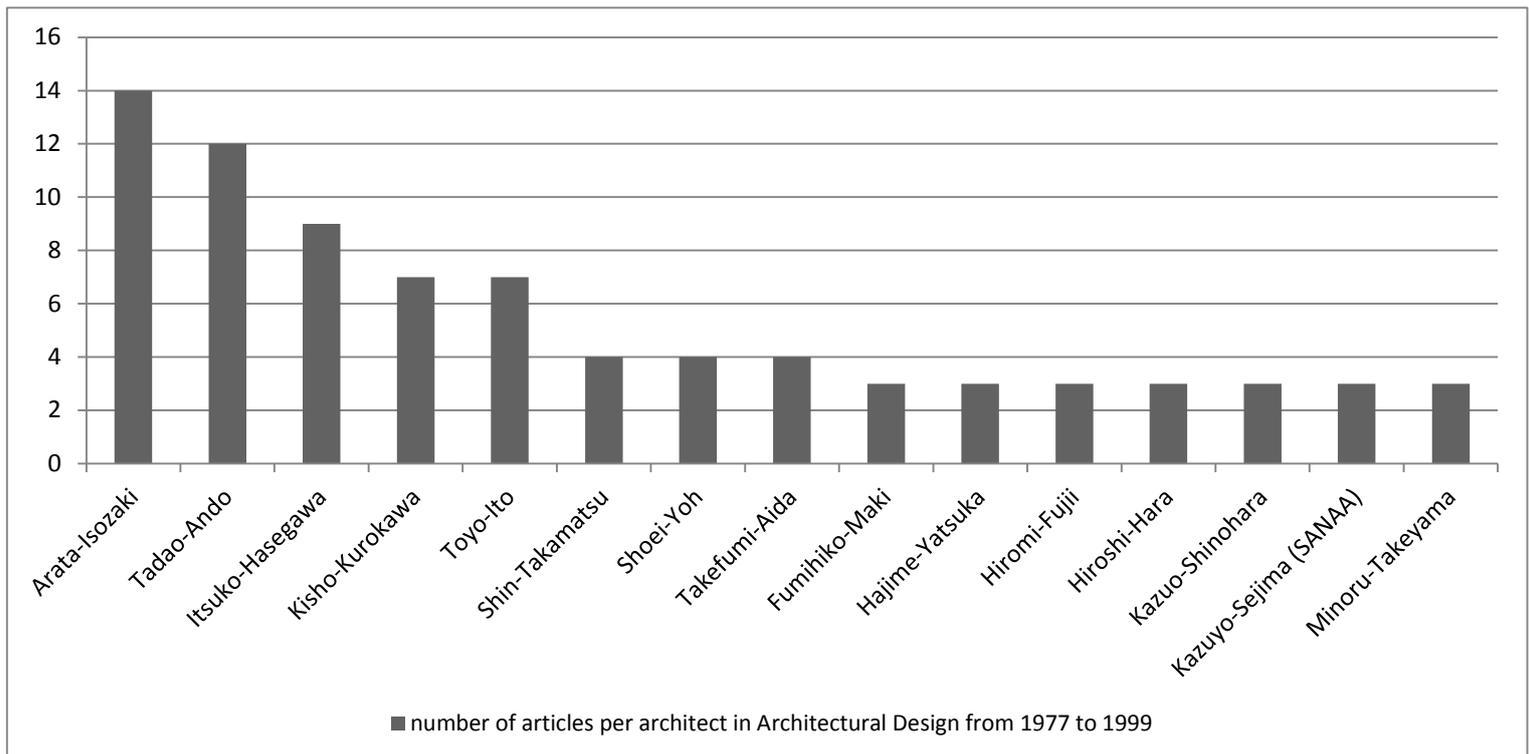


Chart of the most represented typology in Architectural Design between 1977 and 1999

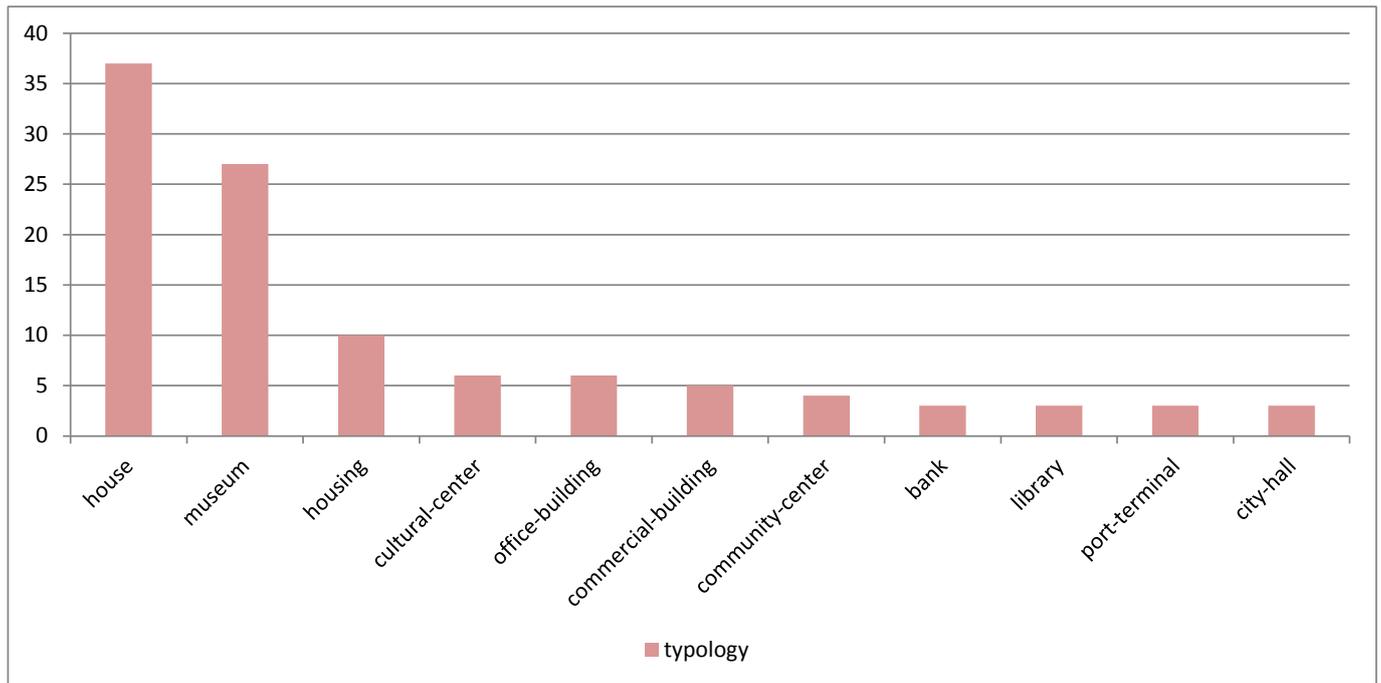
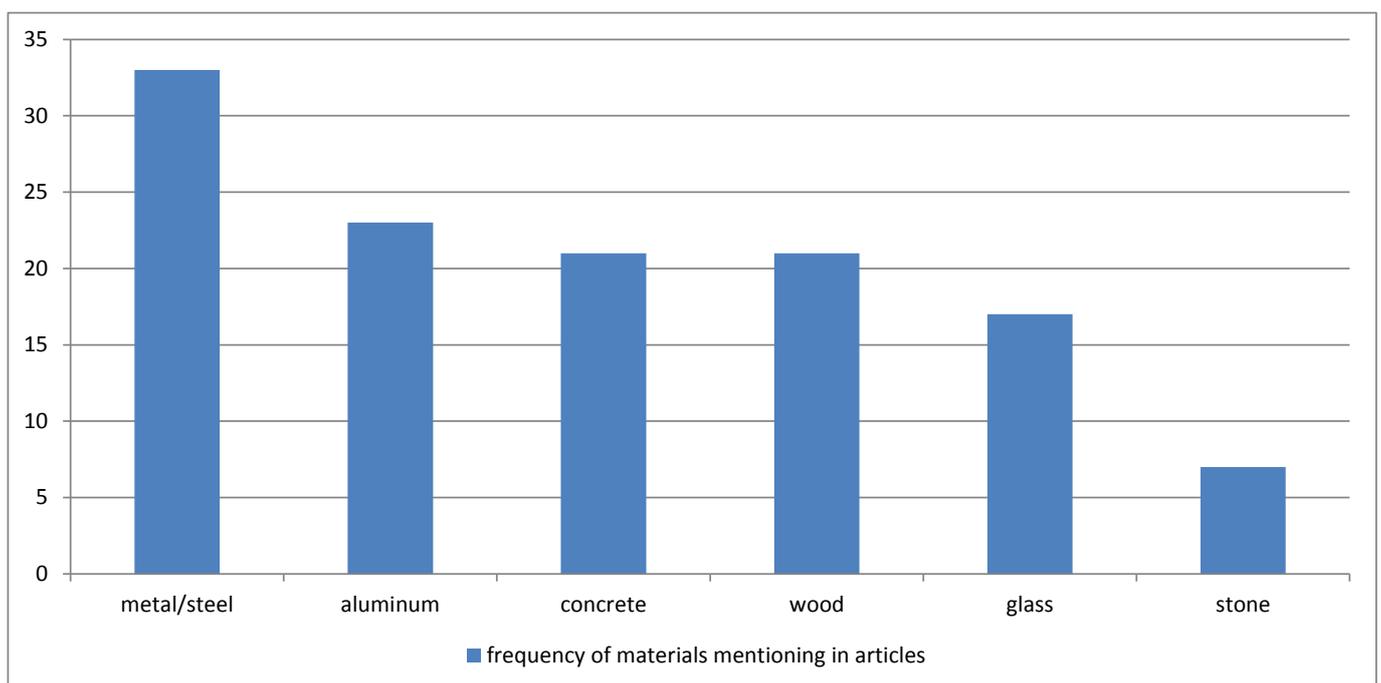
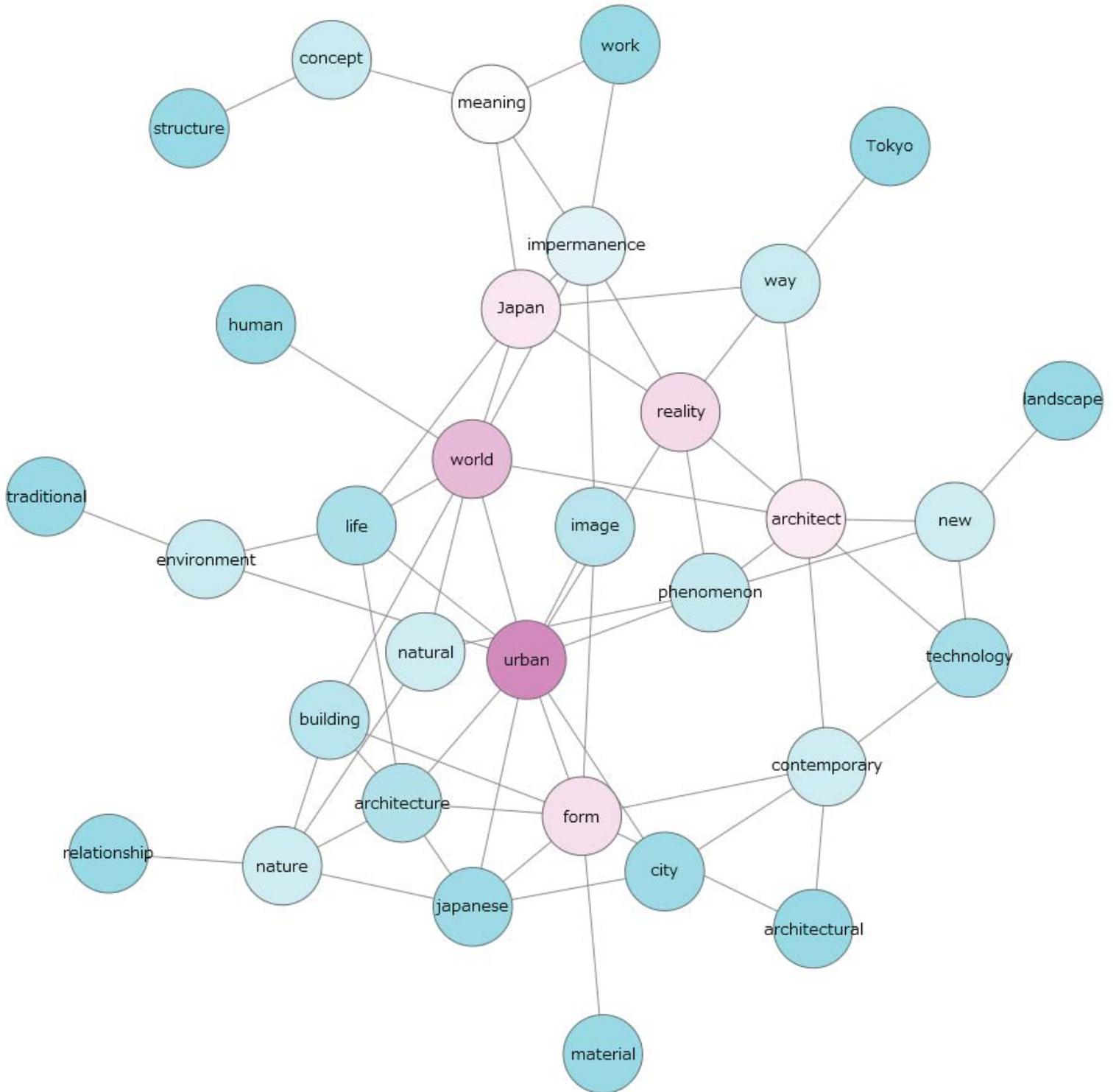


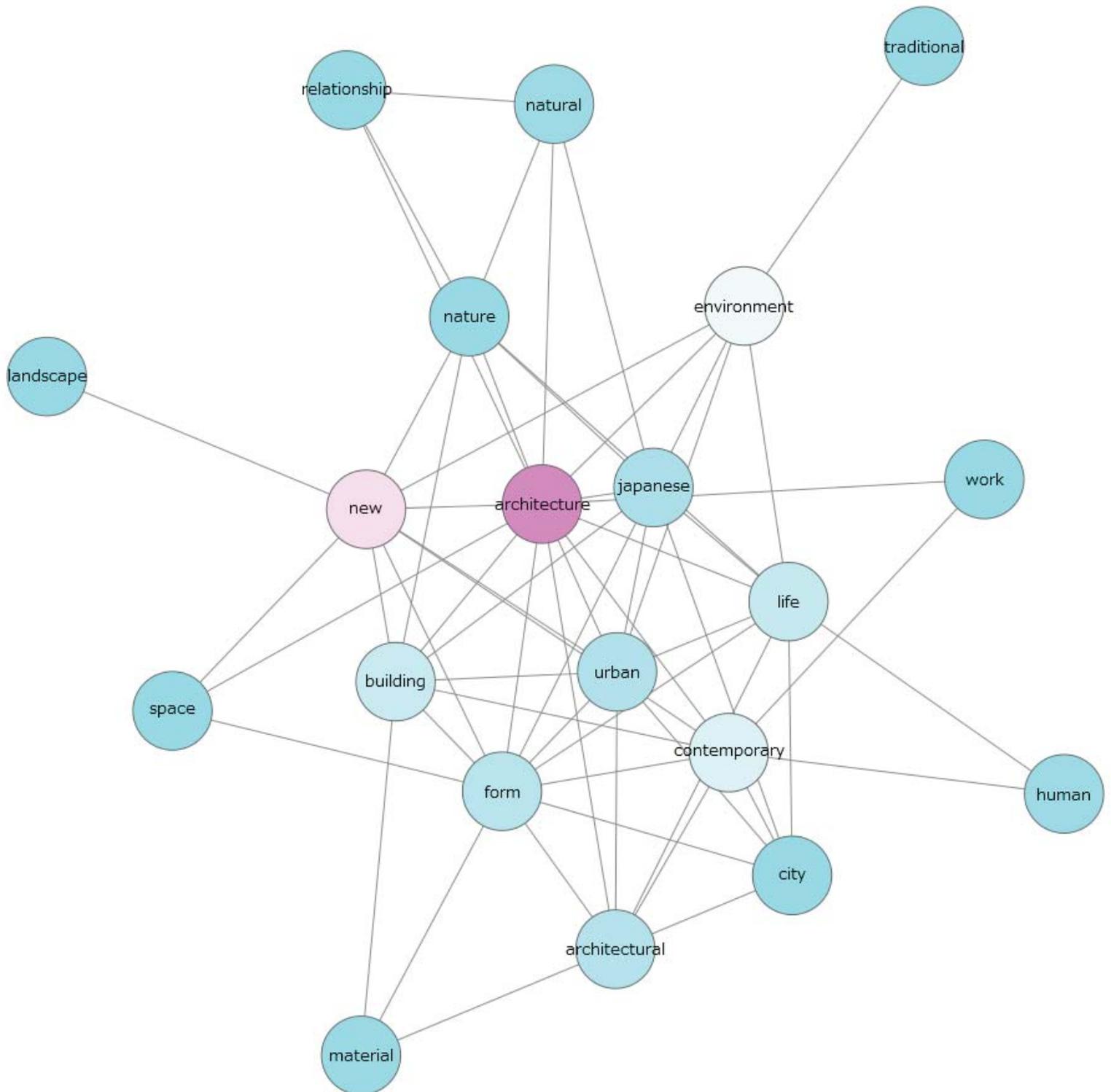
Chart of frequency of mentioning materials in Architectural Design between 1977 and 1999



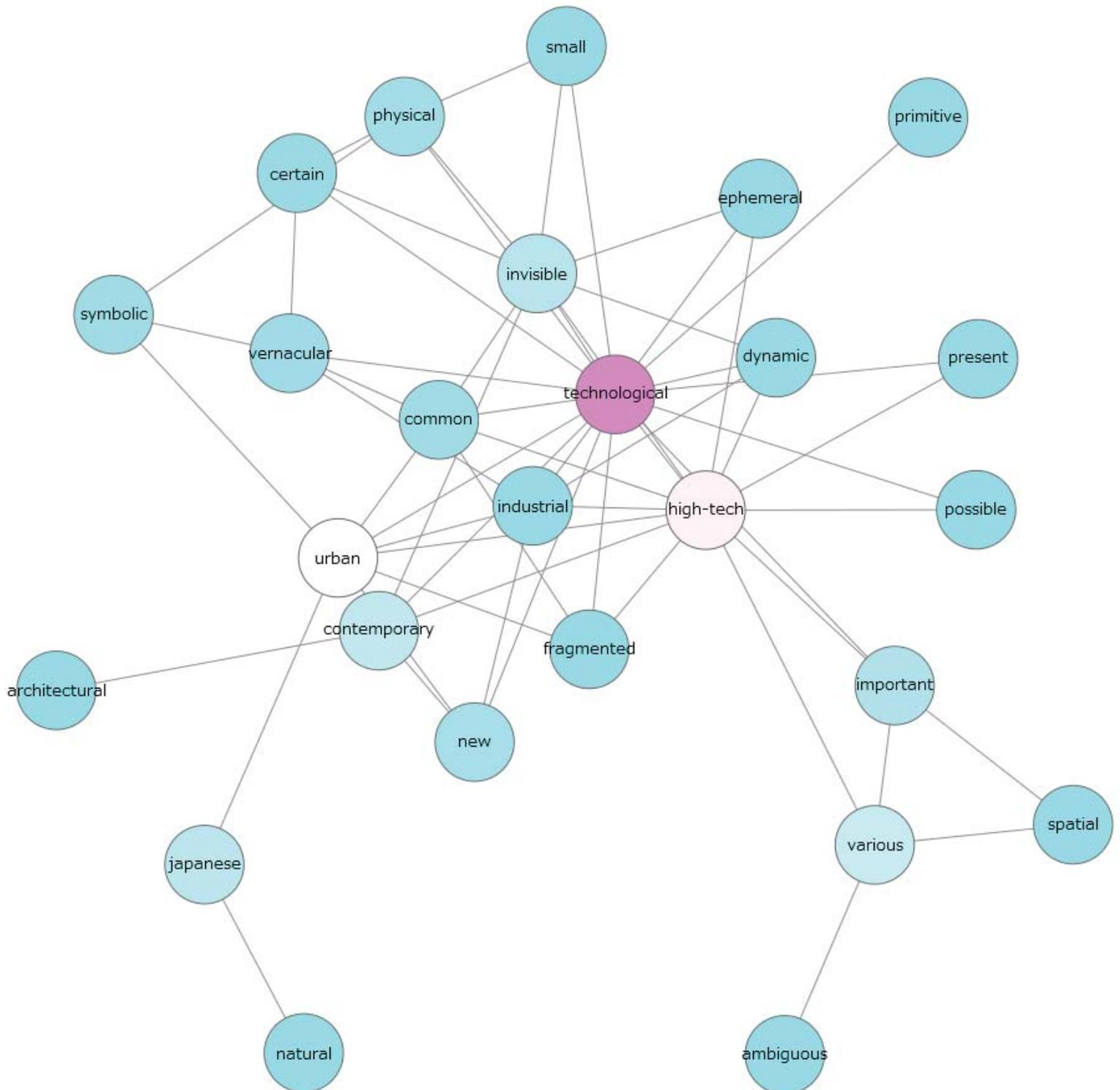
Co-occurrence network diagram focused on centrality, generated in KH Coder from the Japan-ness code of the Architectural Design articles



Co-occurrence network diagram focused on centrality, generated in KH Coder from the Japan-ness code of the Architectural Design articles. *(diagram with higher parameters)*



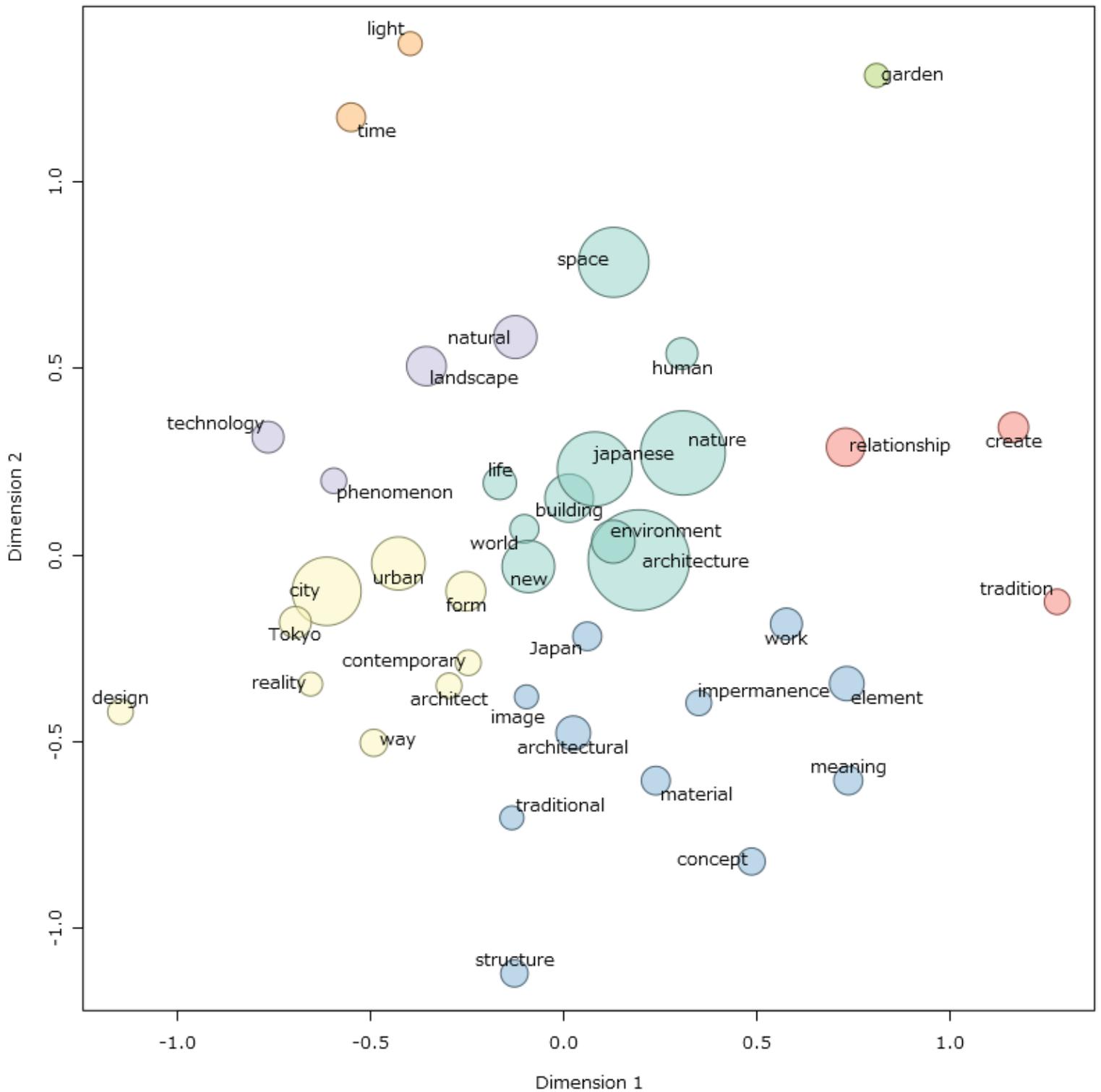
Co-occurrence network diagram focused on centrality, generated in KH Coder from the Japan-ness code of the Architectural Design articles. *(diagram focused on adjectives)*



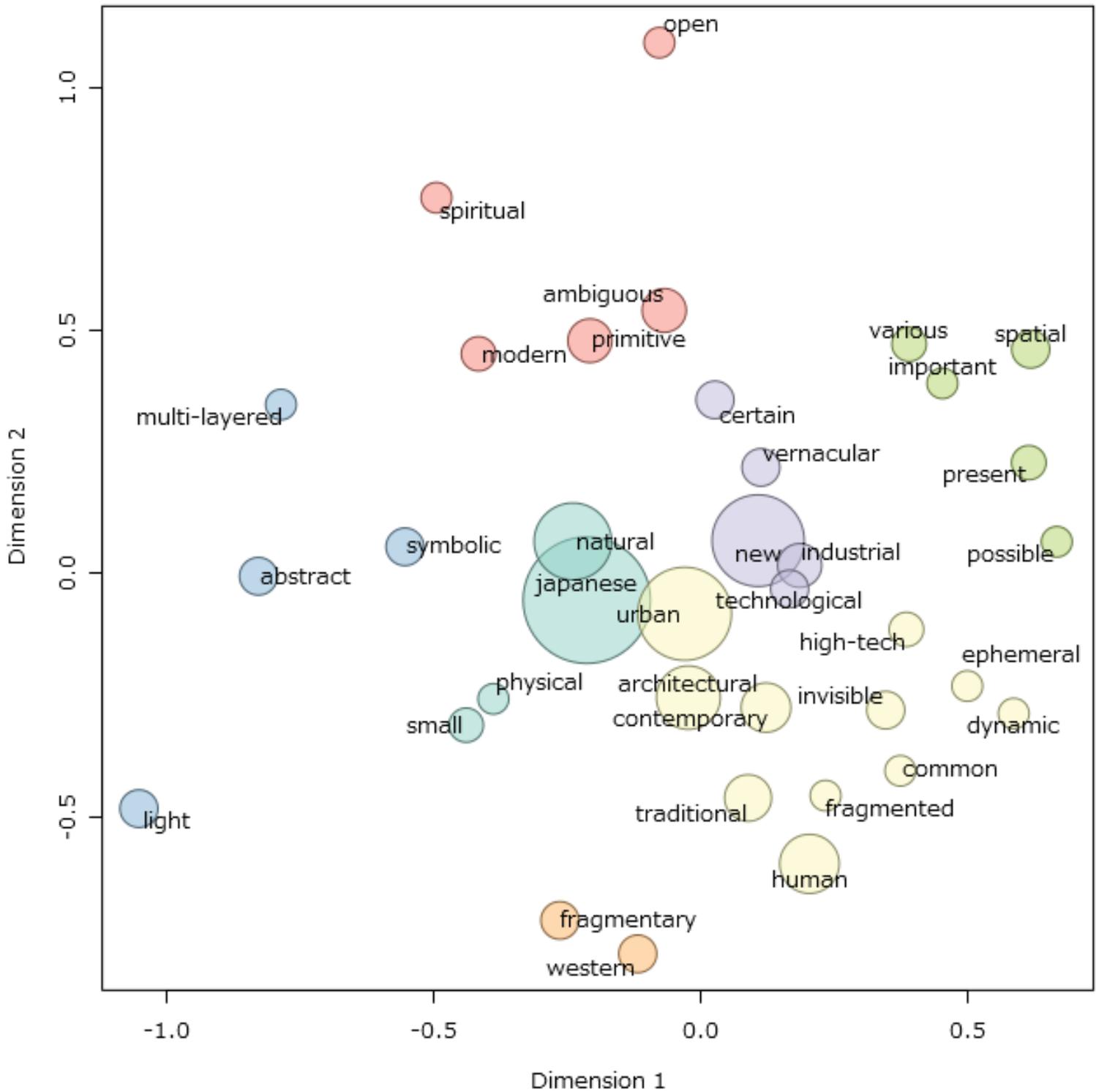
Co-occurrence network diagram focused on communities, generated in KH Coder from the Japan-ness code of the Architectural Design articles. *(diagram focused on adjectives)*



Multi-Dimensional Scaling diagram generated from Japan-ness code of the Architectural Design articles.



Multi-Dimensional Scaling diagram generated from Japan-ness code of the Architectural Design articles. *(diagram focused on adjectives)*



Diagrams and analysis generated in KH Codder on the data collectet from Casabella between 1982 and 2005

Chart of most the represented architects in Casabella between 1977 and 1999

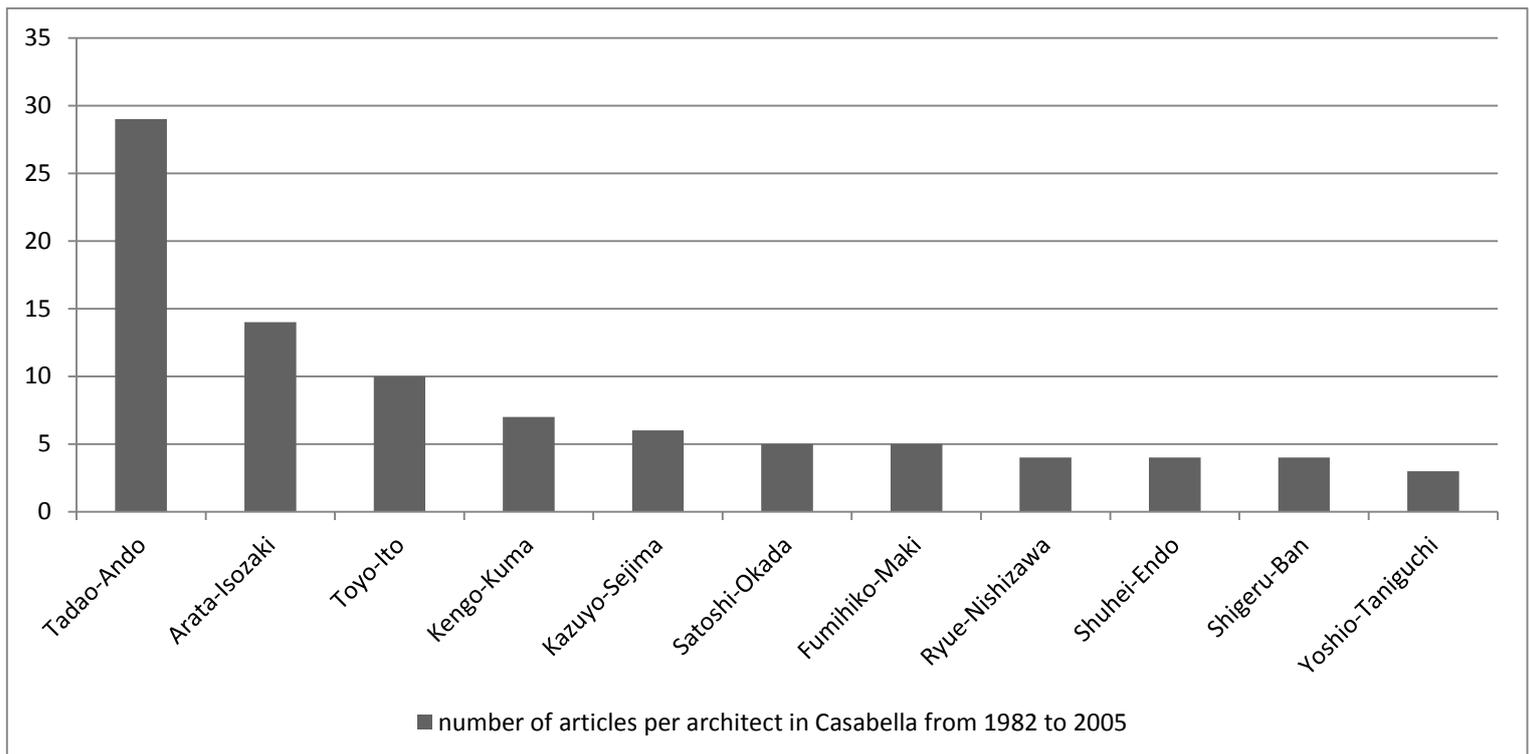


Chart of the most represented typology in Casabella between 1977 and 1999

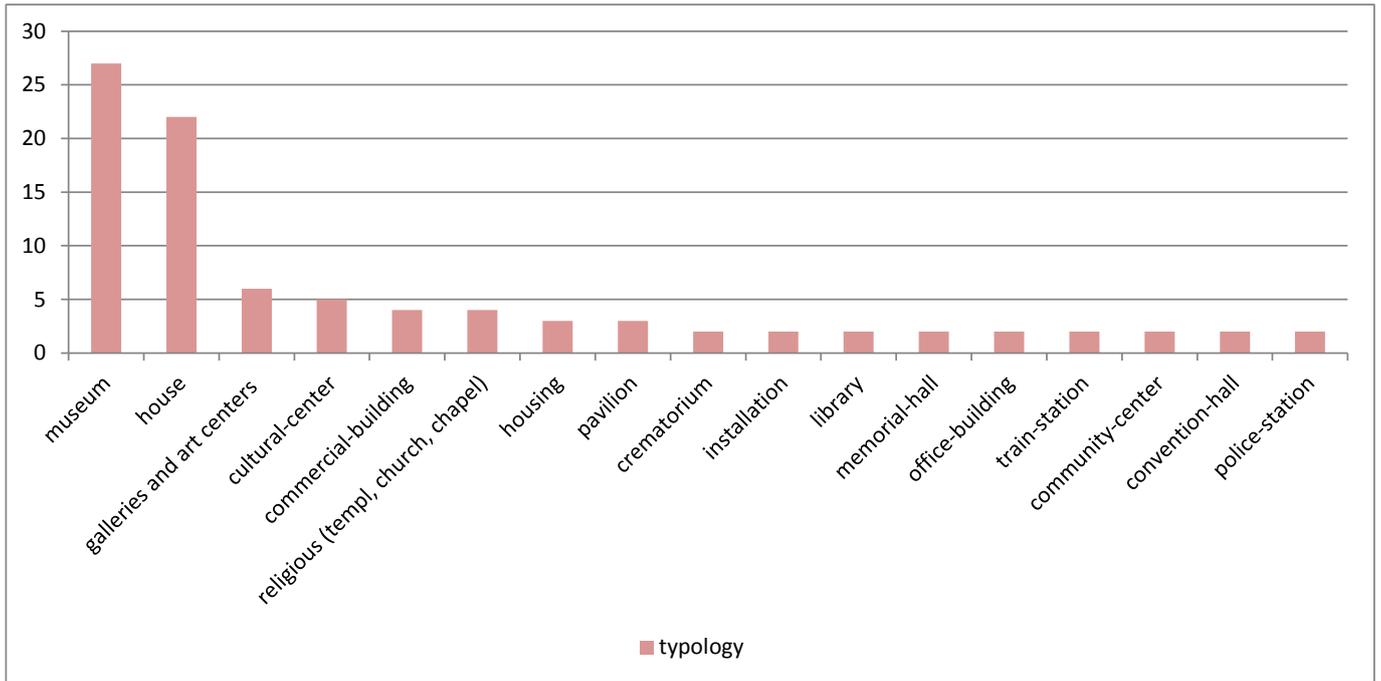
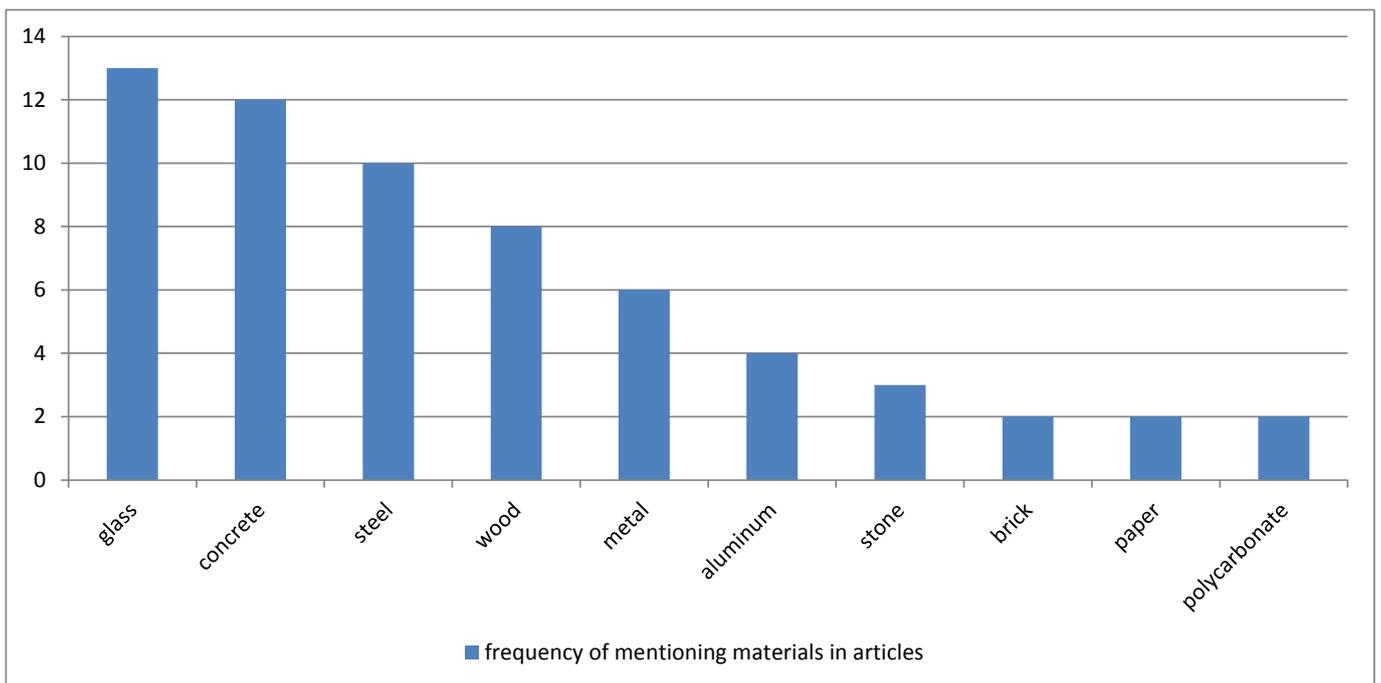
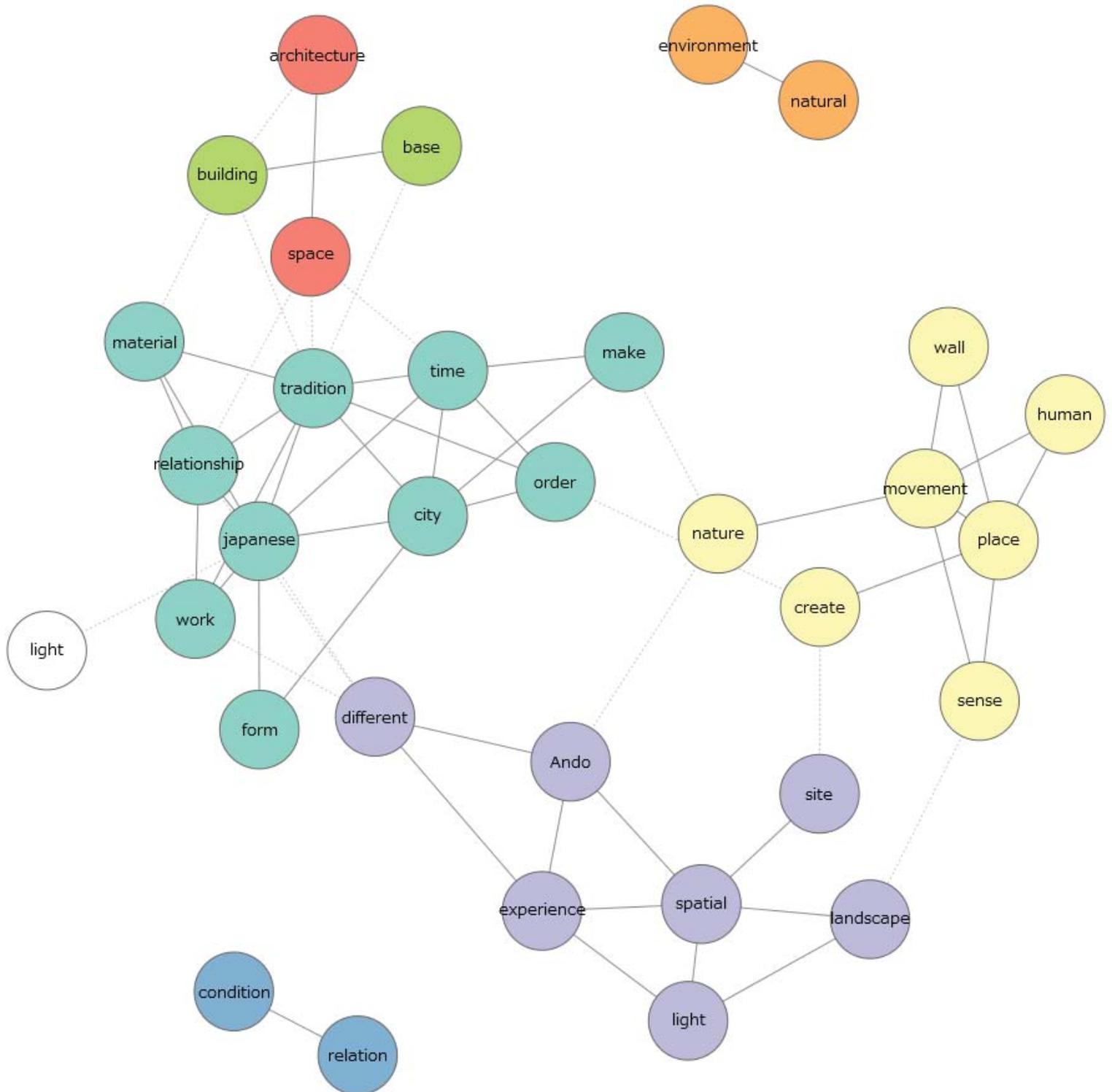


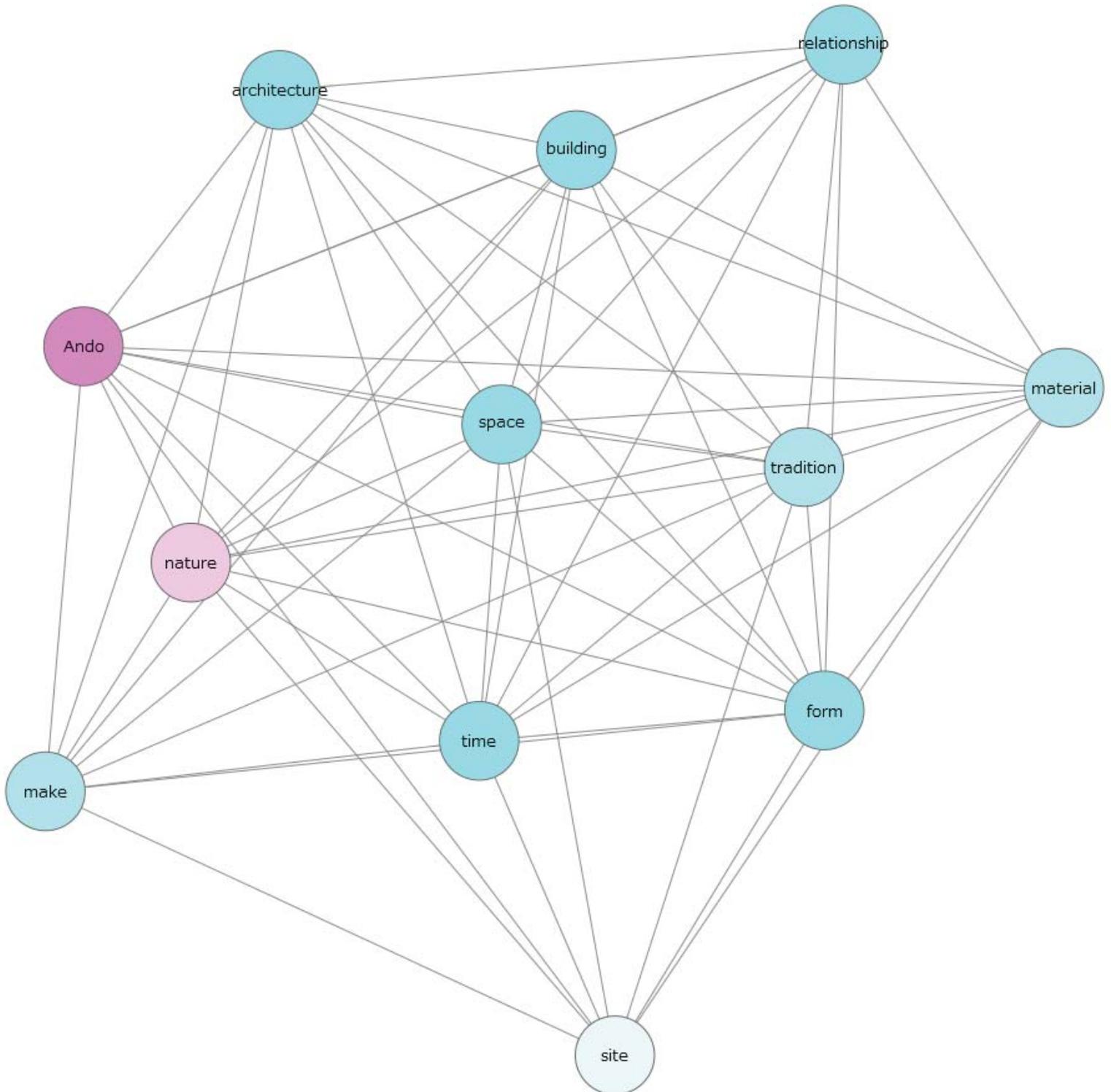
Chart of frequency of mentioning materials in Casabella between 1977 and 1999



Co-occurrence network diagram focused on communities, generated in KH Coder from the Japan-ness code of the Casabella articles.



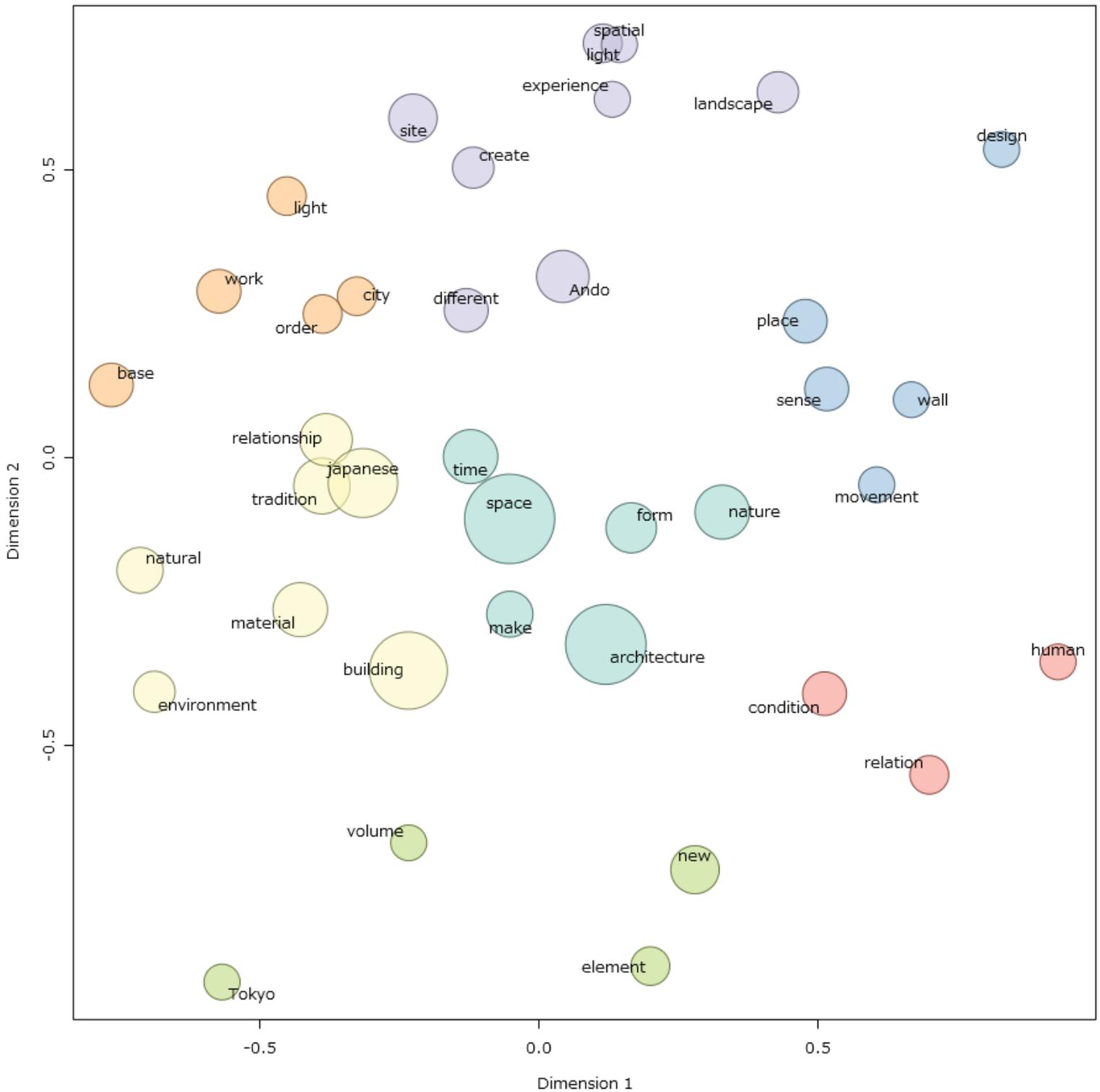
Co-occurrence network diagram focused on centrality, generated in KH Coder from the Japan-ness code of the Casabella articles. (*diagram with higher parameters*)



Co-occurrence network diagram focused on communities, generated in KH Coder from the Japan-ness code of the Casabella articles. *(diagram with higher parameters)*



Multi-Dimensional Scaling diagram generated from Japan-ness code of the Casabella articles.



Diagrams and analysis generated in KH Codder on the data collectet from
L'Architecture d'Aujourd'hui

Chart of most the represented architects in L'Architecture d'Aujourd'hui between 1977
and 2005

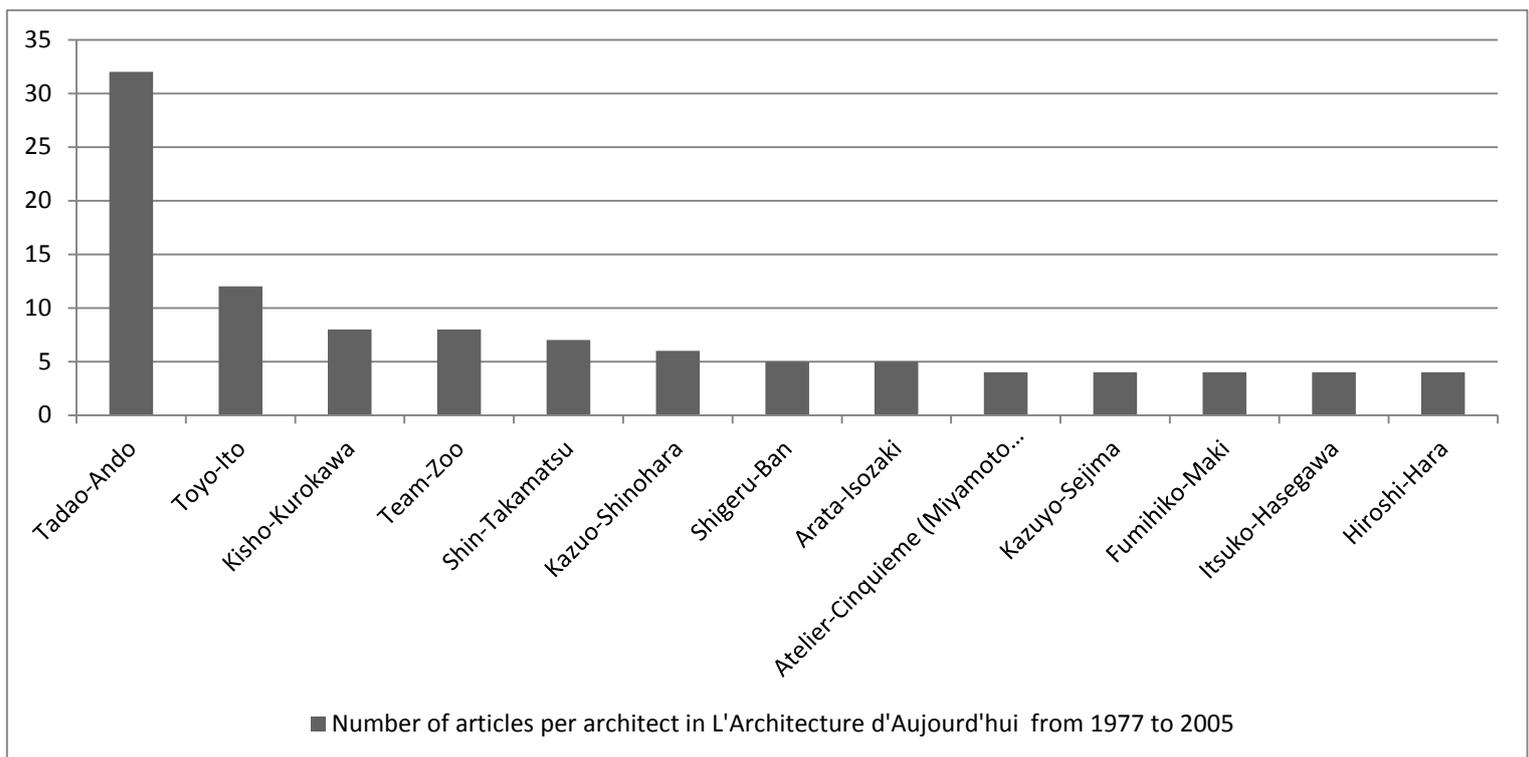


Chart of the most represented typology in L'Architecture d'Aujourd'hui between 1977 and 2005

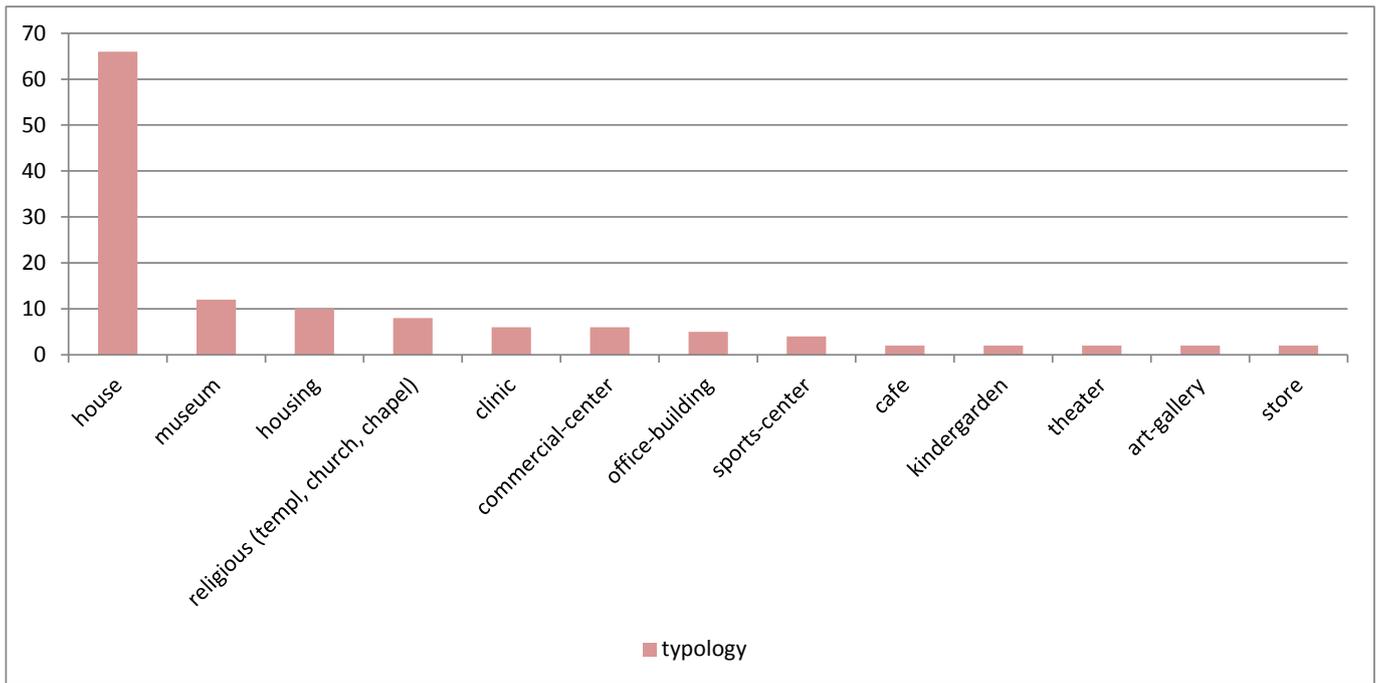
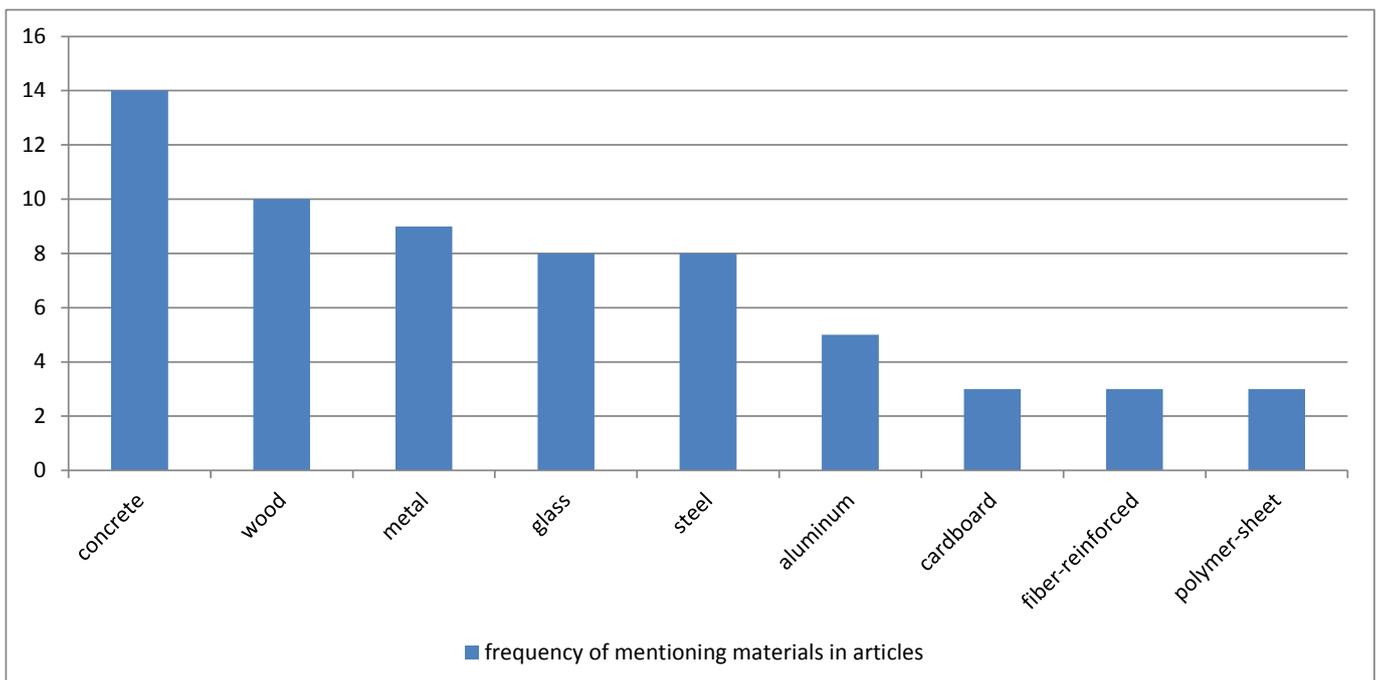
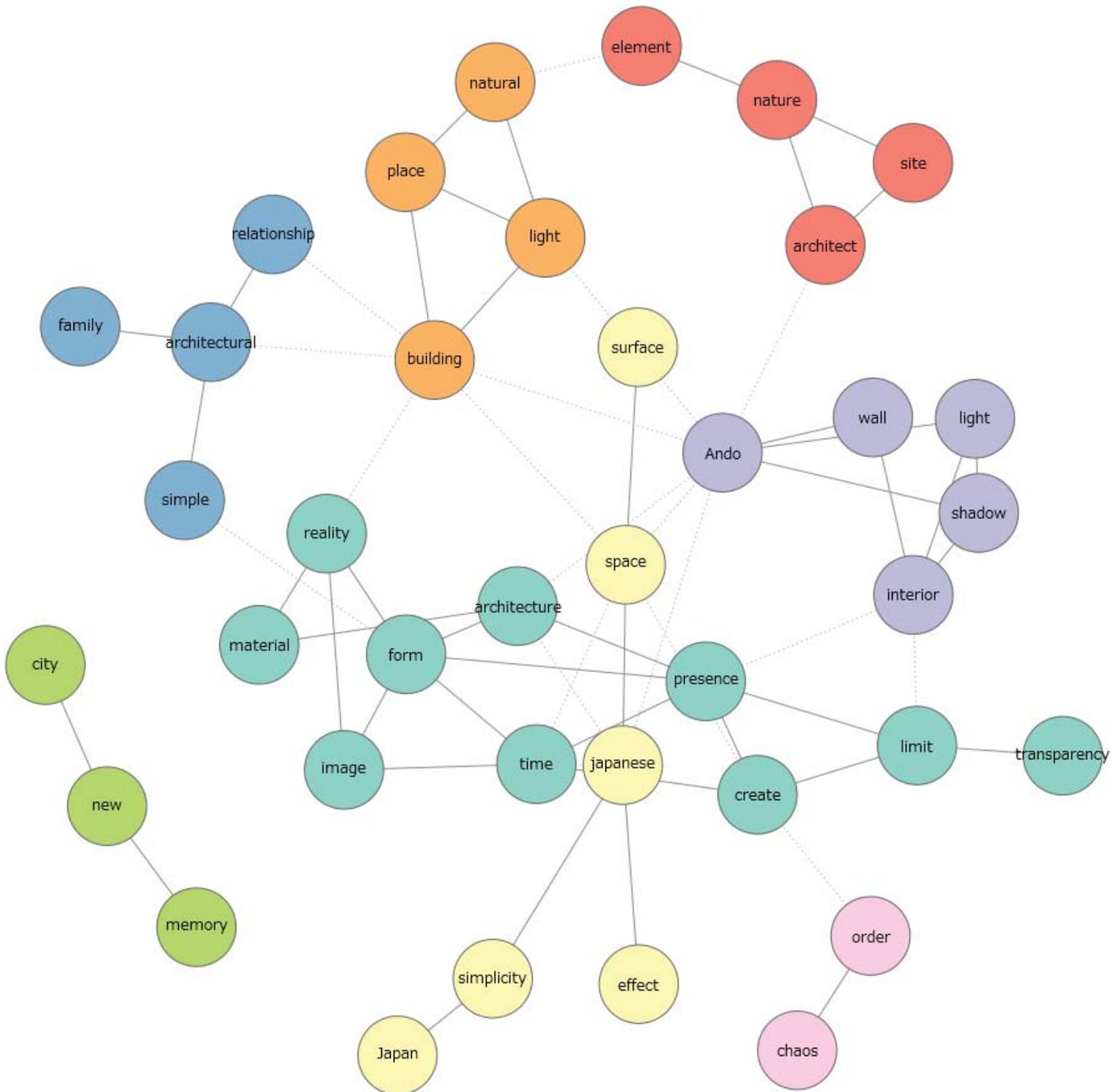


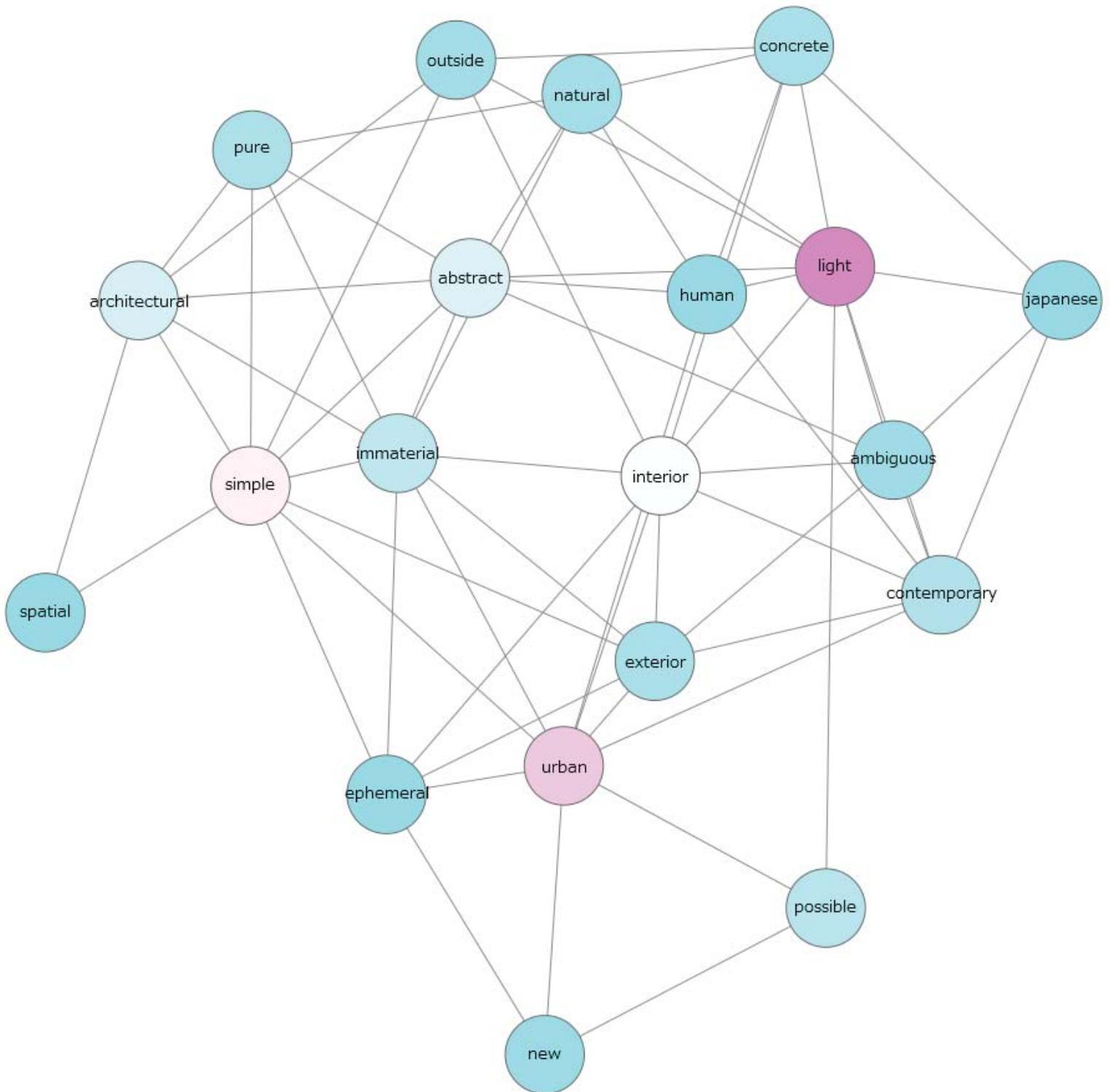
Chart of frequency of mentioning materials in L'Architecture d'Aujourd'hui between 1977 and 2005



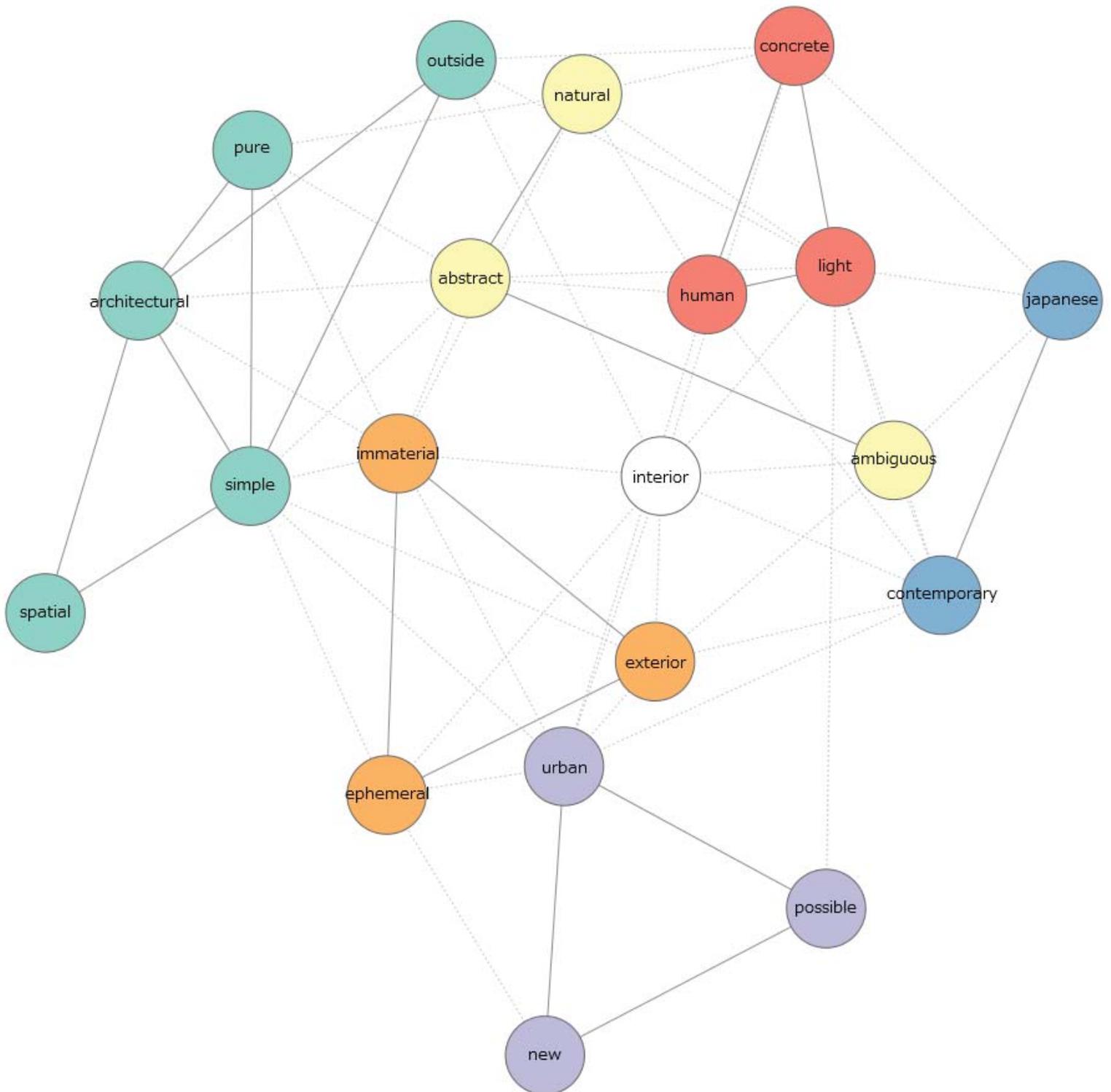
Co-occurrence network diagram focused on communities, generated in KH Coder from the Japan-ness code of the L'Architecture d'Aujourd'hui articles.



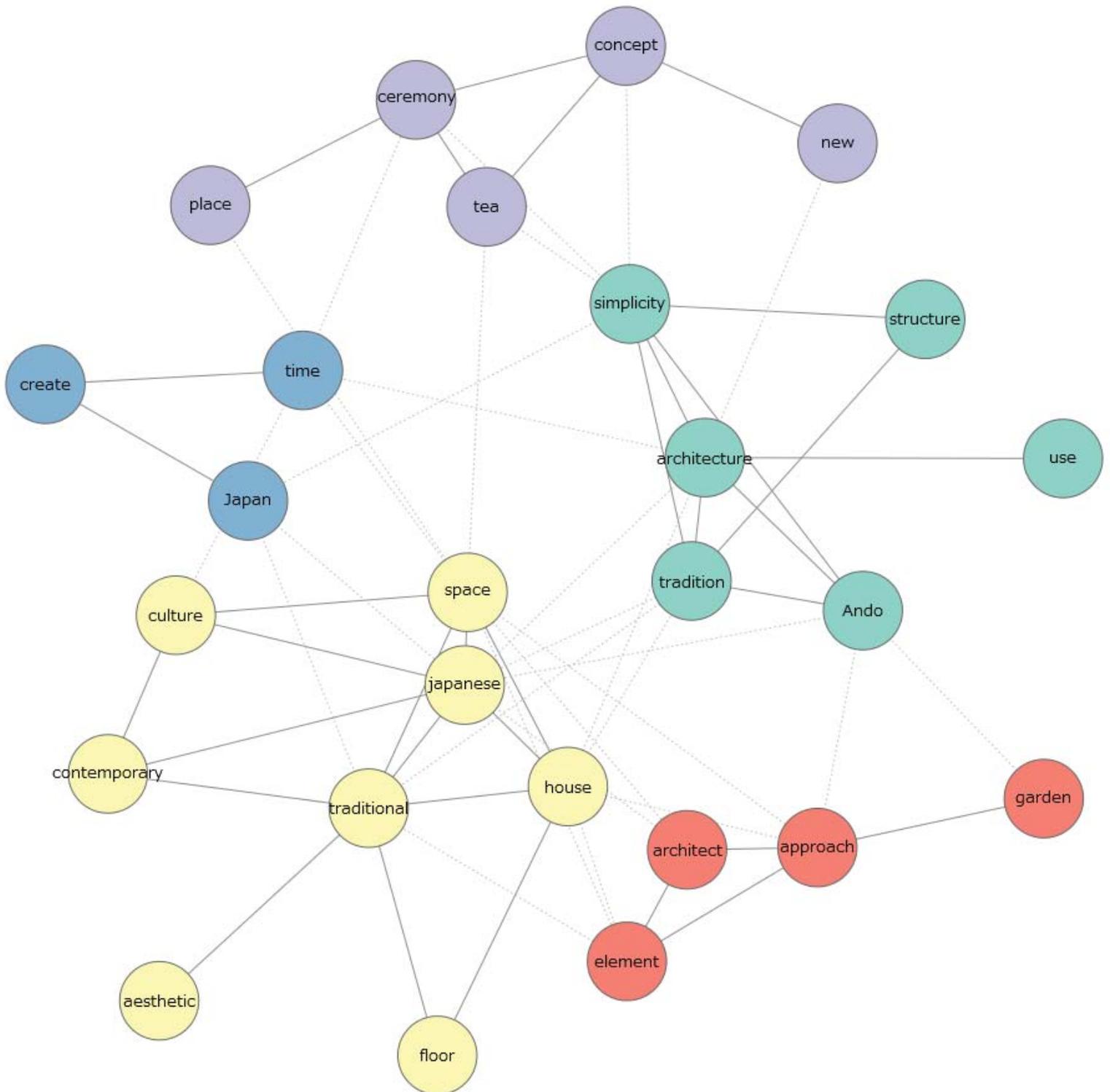
Co-occurrence network diagram focused on centrality, generated in KH Coder from the Japan-ness code of the L'Architecture d'Aujourd'hui articles. *(diagram focused on adjectives)*



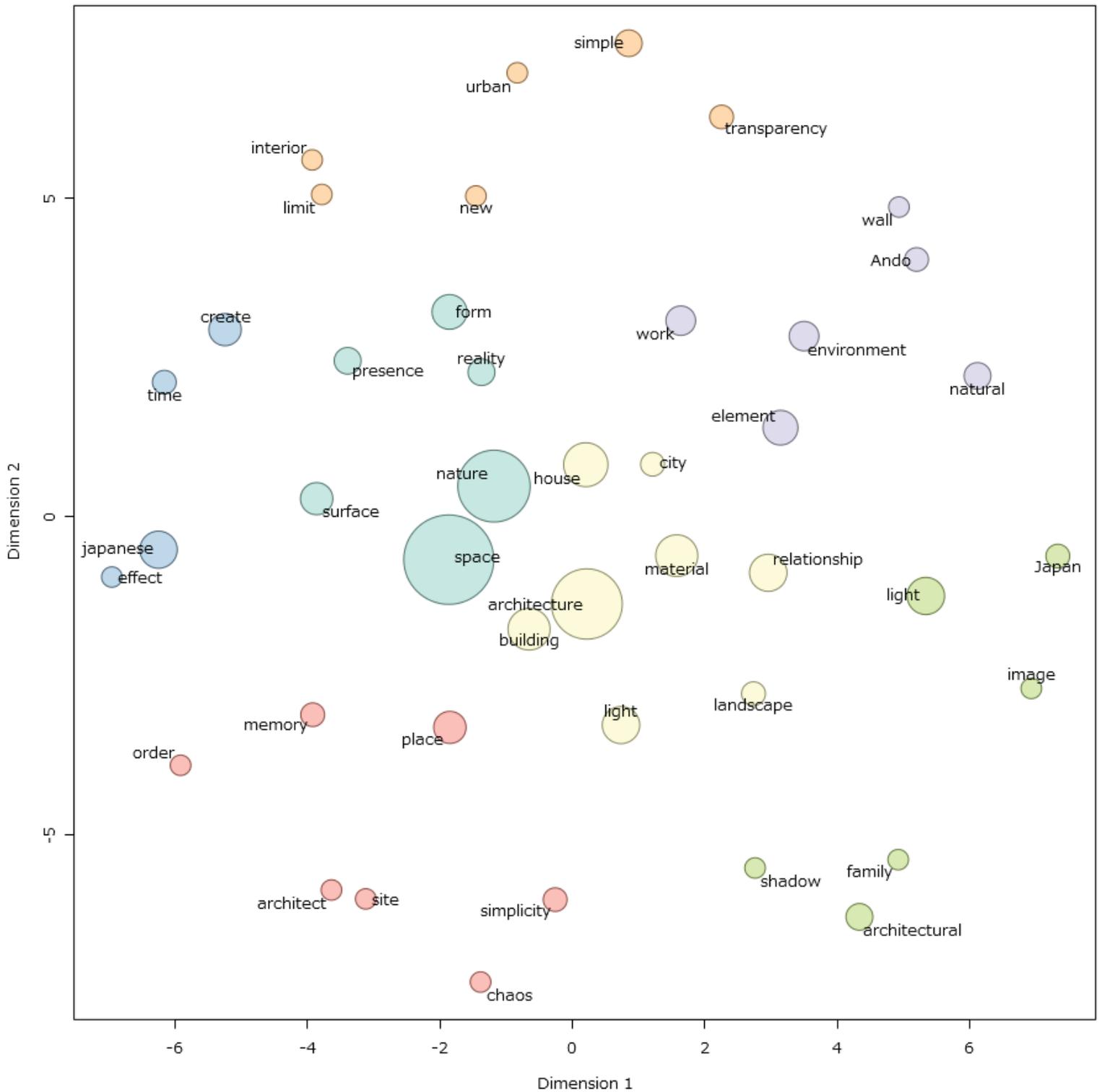
Co-occurrence network diagram focused on communities, generated in KH Coder from the Japan-ness code of the L'Architecture d'Aujourd'hui articles. (*diagram focused on adjectives*)



Co-occurrence network diagram focused on communities, generated in KH Coder from the History and Tradition code of the L'Architecture d'Aujourd'hui articles.



Multi-Dimensional Scaling diagram generated from Japan-ness code of the L'Architecture d'Aujourd'hui articles.



APPENDIX III

(Transcripts of interviews)

Interview with Arata Isozaki

March 25th 2015

Arata Isozaki's home, Minato-ku, Tokyo

Interviewers Nikola Nikolovski and Kaon Ko

Nikola Nikolovski: After Expo 1970, the Japanese economy suffered several turbulent years that also affected the Japanese architecture scene. Japanese architecture is completely absent in the international architecture press until 1977. Can you elaborate on this period from your perspective? You were one of the rare Japanese architects that kept contact with the international architecture community. Because all of the press and...

Arata Isozaki: Yes, well, it is my understanding that to Europe and the world... in their investigations of Japan, there was not much contact and such things were not really presented until 1970. Around '77, well, now that question, um...

NN: From '77 nearly all of the Western countries were examining Japan.

AI: Hmm. What can I say about '77? It's never really crossed my mind.

NN: After a silent period of seven years, the big comeback of Japanese architecture in the international press happened in 1977. Architectural Design published an entire issue dedicated to you. The year before, 1976, you had a remarkable presentation at Art Net Rally, organized by Peter Cook, that was noticed by the editor of Architectural Design. Can you tell me more about your presentation at Art Net Rally and give me some insight into the Architectural Design issue?

AI: What kind of articles were there up to 1970?

NN: Up to the 1970s there were many magazines that report what happened in Japan as "Modernist architecture," like the Metabolist movement. Like, for example, L'Architecture D'Aujourd'hui was connected with Jules Sakakuras, so there were many articles published on modern Japanese architecture. Especially until the Expo. And Expo is kind of the final report on Japanese architecture. Afterwards, somehow, the press becomes silent.

AI: Those seven years where it's completely missing.

NN: Yes. It's completely missing. I found, like, a total of 10 articles and all of these 10 articles are not on relevant topics about Japanese architecture. There was an article about love hotels, about some kind of a theme park in Japan, but nothing substantial that can talk about the Japanese discourse. There's only one article that is published in 1972, in *L'Architecture D'Aujourd'hui*, about Japanese houses. Japanese houses.

AI: Japanese houses?

NN: But it's in 1972. But apart from that article, I didn't find any articles talking about...

AI: Japanese houses in general or...?

NN: In general. There is an article on Minka house and several modern architects, but none of those names are, like, world-famous Japanese architects. So, for me, it was kind of... I couldn't understand this period. And I looked at the economic situation in Japan and I saw that this crisis happened in the '70s.

AI: Yes.

NN: So I interpreted that maybe because of this crisis, somehow architects were kind of more closed and looking more in Japan at what's happening and how to deal with all these socio-economic changes in the society, because the '60s were a very kind of heroic age for Japanese architecture. Like, in a way that the projects were very positive, looking up to the future. And suddenly there is this silence in the '70s. So, for me, I think, from what I've looked at, you were probably one of the rare architects that during the '70s still kept his contacts. I know that in 1968 you did a Milan Triennales. So I assume that these connections in the '70s—'60s kind of jumped into the, let's say, late-'70s, this art. So I want to know, what were you doing during the early '70s and how...? What was your...?

AI: At least, I think there were various things happening with the Metabolists. Kenzo Tange's activities in the post-'70... Well, in the pre-'70s, I think there was a big change in style.

There wasn't one important meeting. For example, I can think of various reasons for this. In a sense, internationally, the avant-garde drove Modernism after the '70s. This was the peak of Tange's work domestically. In '72-'73 the Oil Crisis occurred and Japan's conditions changed domestically. That really cut off the momentum of the '60s. So that really changed architecture. And there was this policy, a big policy, by Tanaka Kakuei, the

Prime Minister of Japan. He tried to reform the country. It also influenced various changes.

The '70s, internationally, was a period of chaos. The leaders in architecture were engaged in different things. I view myself as more associated with art and design and more culture than what was seen in the pure architecture magazines. Around that time, maybe around the beginning of the '70s, Tange was working in Bologna, Italy, and Algiers. He was more concerned with urbanism, not so much architecturally.

Well, I should probably clarify the international and the Japanese political and social climate at the time. In the '70s the Chinese Cultural Revolution lasted 10 years. In Japan something similar happened for about 5 years. It's not the same, but it changed the climate. Something similar was happening in the U.S. too. So this was the time when culture, design, and philosophy shifted. President Nixon visited Mao in China in '72. It was a really big deal that the U.S. and China made that connection. Prime Minister Tanaka also visited China later and signed a treaty. With this move in China, the American Post-War Occupation was over, but they still kept their military bases and they still had Okinawa. In '72, Okinawa was returned to Japan. There was a smaller version of Osaka Expo in '75, but I didn't participate because it was very political. This was kind of a big political deal because the Americans were still keeping their military base. So these two things, the Okinawa Expo and the Osaka Expo were very politically important.

From '69 to '73, I wrote essays and reviews for Art Magazine. I wrote essays and I did research and took contact original materials I got from all the architects. And one-by-one I published in the Japanese periodical Art Magazine. Not architecture. Maybe every article in the magazine is around 72 articles. To summarize, I published this in '75.

A couple of days ago there was the Kenzo Tange symposium. I talked with three people, Naito Hiroshi, Kitayama Kosei, and [???]. We were the same age. In '69 we tried to enter Tokyo University. There were no entrance exams because of the student revolution. They were cancelled, so we went to Kyoto University, Waseda University, Yokohama University, etc. It became apparent that they were reading these articles when they were still in the magazine. They made copies and passed them around. It was a bit underground. Tange's next generation read my articles to understand what was happening internationally.

Because I wrote this as a critic, the last chapter would have been on myself. Obviously I cannot do that. That will be an appendix in AD.

NN: So during the '70s, instead of exporting Japanese architecture, you were kind of more getting the influences from the West?

AI: Introducing to Japan more influences, but some of them I already talked with, a team of exclusivity group. Maybe with Christoph Alexander, Hans Hollian, Akimura, and two or three others who were invited to show at Expo in Osaka. Some of them I invited.

At the time, the younger generation, I didn't say it to the Metabolists... But anyway, I had a concern with new art and tried to keep in contact with the outside and to introduce important works and information to Japan. That's what was happening.

NN: So after the period of seven years we talked about just now, Japanese Architecture Design publishes this entire issue dedicated to you. A year before that, in 1976, you had a remarkable presentation at the Art Net Rally organized by Peter Cook in London. So the editors of AD noticed that exhibition, they mentioned it, and that's why they invited you to do this issue on you, which is the first others, of a series of other issues, dedicated to other architects. So can you tell me more about your presentation at Art Net Rally? And can you give me some insight about this publication of AD—how did it happen? Who did...?

AI: As I mentioned before, in 1968 it was a politically charged time. At the Milan Triennale, the "Electric Labyrinth," it was my first time showing work in Europe. Although I had visited before, it was my first time showing my work. There I met up with many people like Peter Cook and Hans Hollian. At that time, in '69, I tutored at UCLA with Peter Cook, Ron Herron, as visiting professors. It was a teaching program. That's how our personal connection was developed during this time.

Peter Cook spent half of his time teaching at AA School. And then he made the Art Net. Around that time I met up with Cedric Price. My understanding of Modernism is a result of these movements, such as Futurism, Cubism, CIAM, all of the Kenkuchi group's manifestos. The ending of Modernism was modified by the Metabolism movement. The movement I mean is the avant-garde approach. The '70s was really the time that ended this design and creation. After that, I think, it became up to the individuals to express their own ideas. The one thing individuals should make is a

network. Peter Cook's Art Net is that network. It really becomes the exchange of ideas that marks the pre-'70s and post-'70s era.

At that time this generation was not working on these large buildings, the kinds of architecture projects that are featured in magazines. Magazine-worthy projects were not available to us. We were working on things that were more theoretical. Arch'l periodicals were more of an underground movement. And Tange was a major figure in this. So that AD issue is very rare, even for that issue to have featured me.

From '72-'73, Emilio Ambasz, a designer, curated an exhibition at the MOMA in New York. His exhibition was "Italian New Landscape." Or something like that, I forget the name exactly. It featured interior design, furniture and products, like Sotass. So that was the time when architects clarified their ties with design and the arts, and products too. At the Smithsonian, in Washington, D.C., America's national museum, there was a L'Art Decoratif branch. There was a plan around '73 to move it to New York as a Design Museum. The first exhibition there was "Man Transformed." Today it is now the Cooper-Hewitt. In '75 there was another exhibition "MAN transFORMED." Hans Hollian conceptualized it. At that time Sotsass, Hollian, and I were the core curators. Buckminster Fuller and some others were involved. This was my first time making connections in New York. Even though the exhibition featured more European designers, I stayed connected to New York people. Philip Johnson was my number one connection. And Peter Eisenmann too. Those two were so interesting, these Americans. So that's what happened in '75.

NN: 1978 was very important for two exhibitions. One exhibition is the "MA: Space-Time," that you organized in Paris, but I'm more interested as well about another exhibition, "A New Wave of Japanese Architecture," organized in New York. I want to know, what was your role in this exhibition? Besides taking part in that, can you tell me more about your relationship with Kenneth Frampton?

AI: At that time of "MAN transFORMED," Peter Eisenmann and I were friends. At the Institute for Architecture and Urban Studies (IAUS) this school had a similar method of thought. I made designs, individuals gave discussions on Japanese New Wave. In '78, maybe it was seven architects? The New Wave of Japanese architects.

NN: I think it was 10 or 11. I'm not sure. I think it was more.

AI: Well, anyway, that period was my connection at IAUS and they organized touring exhibitions and lectures. I made several visits to universities in the states, inviting Japanese architects to celebrate. So that is... I don't remember who else. Ito was...?

NN: I remember Ando was included. Hara was included. Maki was included.

AI: Ando, Ito, Maki, of course, Hara, and Aida, Fuji... I think. I don't know. Yes. Maybe several, maybe 11. I don't remember, but among them seven are major.

NN: Yes.

AI: They did work. In exactly the same year I had, in Paris, my exhibition. That is another story. And that story was the exhibition's completely new versions that the Japan Society organized, the exhibition team in the United States. Maybe three or five stops which celebrated. That is another thing.

NN: What was your relationship with Kenneth Frampton? Did you start it from this moment? Because he has written as well about your work.

AI: I had my interest in Japanese classic culture almost from the beginning. I had an interest. I already organized Nihon no Toshiku Bunka... Japanese Avant Space, or something like that. Around '63 at Kenchiku Bunka I specially edited a show. That's when I became very popular, through that kind of scene. I had studied lots of Japanese classics and finally, at the same time, I had many connections in the contemporary arts—artists, and so on. Not only art—composers, designers, all those kinds of cultural figures and artistic figures. Big people. Lots of connections.

In the mid-'70s—I don't remember the exact year—'76, in Paris, at Festival Autumn, an autumn festival of art. Every year they started with it. In '77 or '78 there were special issues on Japanese contemporaries. At that time I was asked, with the composer Takemitsu... Takemitsu is one of the most famous contemporary music composers. If you look at Kurosawa's *Ran*, etc, that is his music. Anyway, Takemitsu and myself were asked to organize performance exhibitions in Paris, based on Japanese contemporary art. At that time, I thought, not only contemporary art, not only traditional art, and all those kinds. I thought the concept "wa" is kind of the most specific character of the island of Japan and the traditionally created kind of sensibilities of getting time and space. Have to be, have to behave with space and time. Maybe it's quite difficult to explain. Anyway, in such a way, I thought what we have learned so-called modern architecture is more than

these discourses written by Gideon. His famous book is *Space, Time, and Architecture*. Space, time, architecture—these three keywords. If we can, when we look at something architectural or the concept of space, what is time about? How the architecture will agree? So these three keywords... If we learn these three keywords to understand, criticize, make total discourses on modern architecture. That's my understanding of the book of Gideon's.

In Gideon's book *Space, Time, Architecture*, there are three keyword concepts that basically translated how we understand modern architecture discourse. These concepts really made the framework. It wasn't only Corb, Mies, and Aalto who framed modern architecture. It was really about these three concepts on how we understand architecture post-Kant. It's a philosophical and scientific understanding of the influences.

The logic, which is derived from the English words, in Germanic-speaking languages, which is of the same culture, verses Japanese. There is a big difference, right? For example, the way we write this, time or "jikan," "ma" is here. It's like chronos, space. This is "kukai," usually translated as space, and "ma" is here. So we always add the "ma" in the concepts of time and space. I read Gideon's work in English as well as many modern architectural texts, but when I started discussing it with international architects about these concepts, there was a big difference that I feel between it, because Japanese people always add the "ma". That's how I focused on this to be theme of the exhibition.

Among Europeans, there was the understanding from Greece to Rome, all the way up to the Byzantine Empire, of architecture as understood through time and space. But the idea only entered Japan about 100 years ago, at the end of the 19th century. Until then there was no concept of "time," "space," or "architecture." When I started to study my connections with the international architects, from the '60s onward, the issue was how to convey or to think of these differences.

NN: Ok.

AI: It's going a bit off-topic, but talking about these linguistic differences: In Macedonian, the language is taking elements from Russian, Greek, and Latin. So, in a larger sense, of course it's European, but it's also of the Western and Eastern. Even what was going on in China. So maybe, as a Macedonian, you're linguistically kind of in a superior position to understand, right? Do you feel that?

NN: Yeah. Like, these mixes, or what?

AI: The language is a result of these mixes.

NN: Yes, yes. It's primarily a Slavic language, but it has a lot of influences from Europe. Yes.

AI: So you can understand the meanings of, in a way, Japan's geopolitical/linguistic position as it relates to China and also how the Balkans area relates within Europe. They can be compared for those reasons. In discussions of culture, there's always the major, which is China for us, Europe for you. So, you should really think about the way we talk about culture, or how you think about it, because you're native in the Macedonian language.

NN: It has this because we have always been, like, living in the Orient for a long time, being part of the Ottomans, and when we kind of adopted the Western culture, we had to kind of... It was always something. It was different. It was belonging to us, but not completely.

AI: And so you don't really have a side. As Said said, you're between the Oriental and the Occidental.

NN: In the middle? Yes, yes. Between the Oriental and the Occidental. The Balkans re basically... we believe that.

AI: It's very interesting, that position.

NN: Thanks. I understand. Let's continue briefly with Kenneth Frampton.

AI: Kenneth? Actually, there's a book coming out at the end of this week. It's based on the text I wrote for the Kanazawa exhibition. I discuss it with the historian Hiroyuki Suzuki. In the book we also discuss this topic. But I met Ken Frampton originally in London, sometime in the '70s. Frampton relocated to New York soon after that. But in '83 there was the theoretical exhibition... At the GA, I had several monographs. There was one that featured the projects of '79. The descriptions are written by Kenneth Frampton. There was another one that was in the '80s, until '95, and Frampton wrote the text for GA. I read it and didn't want to publish it, so it didn't come to be. After that, in the next issue, from '95 onward, it was written by somebody else. That's why this period was not published. In '83 there was a symposium at Cooper Union in New York, about the Tsukuba Center building. We had an argument about the theoretical differences between us, so we had a falling out. We kept our relationship, but it's no longer close. In this book

that I mentioned, Suzuki Hiroyuki talks about why this conflict happened and everything, so you have to read it next week. I think it'll be good.

NN: I have a question about your work, actually. So, on the basis that Japanese culture has always appropriated and hybridized elements from other cultures, I would say that you are the most Japanese out of all Japanese architects. I would say that your bold hybridization of European Classicism, I find it more Japanese than actually Post-modern. How would you comment on this? And then I want to ask you another question as well: What aspects of your work you would define as most Japanese?

AI: I make use of words like “wa” and “space.” In London, for “MA,” I used words like “ma” and “wa.” I can't give an explanation for the various things with Classicism. Basically my standpoint is now, well, to explain...

[Re-reads question.] It is very important and complicated.

NN: Yes, it is.

AI: My understanding of Japanese culture and of Japan is as a hybrid. I agree with that. Why the structure or the construct of hybrids? This is not really discussed much. The original Japanese “wa-fuu,” based on the classic, the original, there is that, but I think the focus is on getting the outside, what is external to Japan, incorporating, transforming it, and adapting it to the Japanese sensibility and habits. That process is the most Japanese thing. What came into Japan, what came into existence here before, and what will come can all be incorporated into something Japanese. So I think that there's no need to look for the original. In the past it has been discussed, but, again, not so clearly, Japan as a hybrid, the singularity. I never think of the “wa-fuu” when I'm working. For example, in China, if I'm working there, I will reorganize everything based on what the clients are thinking or what materials are available there. That's why I think of myself as a kind of transformer. And this is really the singularity of Japan, Japanese culture, and that manifests also in the international designs today here, or in IT or the computer chips that we produce. Things like that. They're constructed basically in the same way. I call myself the “transforming apparatus.” I'm the mediator, the machine to transform. That's the way I work—I design and I think.

NN: Very lovely answer.

NN: The West has often contextualized Japanese architects and applied Western filters when analyzing Japanese architecture. For example, your work has been placed in the Post-Modern discourse. Let's say architectural design, when it talks about Japanese architecture, talks about Japanese architecture inspired by their urban environment. And then Kasabella, for example, uses one or two Japanese architects to represent the whole Japanese architecture. Considering that Japan has a different history, would you say that it needs a different approach, maybe a non-discursive approach, and shouldn't be looked at and systemized in the same manner as Western architecture? What's your opinion?

AI: That's a difficult question. For the first part, an important feature of Japan... The situation... Just a moment. It's a little complicated. I need to think.

To put it simply, Europe has an outside and inside view. Japan has inside discussions without the relationship with the outside. Largely because of various things in its complicated history...

AI:The upcoming, the GA, which is quite a unique exhibition in Kanazawa. I was interviewed about "How did I view it?" and I touched upon that topic in the interview. The relationship between the inside and the outside and such things explored at GA.

Kaon Ko: I also wrote something similar in Domus. But it was very short.

AI: I see. And then where...?

KK: Where? Domus. Anyway, later.

NN: Japanese architecture is often discussed in relation to Western architecture. The West has often been "the mirror" or "a defining other" for Japan. Would you say that this relationship goes the other way around as well? Is Japan "the Opposition" that dares and succeeds to challenge and question the bastions of the West?

AI: It's the same question, right? This considerably abstract question is addressed in my book "Japan-ness in Architecture," a book with MIT. The section titled "Modern Japan" contains the answer to this question. It is most likely the last chapter. Or is it the first? I don't quite remember. In any event, the basic problem is when the term "Japan" appears Japanese people think of Japanese architecture like this; You are you. He is he. It becomes a matter of tautology, there's no meaning. "Japan" is a framework seen from the outside.

Historically speaking, Japan as a nation gained independence from China in the 7th century. Only then did it use the term “Japan” to define itself. Previously, Japanese people used words like “Yamato” and “Wa.” There are always differences between the outside view and the inside view. Migayrou and Ponnidou see it differently, those curators. In France, Modernism is a little different. For these people, their idiosyncratic view of Japan is conveyed through their exhibitions. For me the exhibitions are never clear. The materials are lacking. The information from Japan is not conveyed. Japan is said to be an inverted image, I think. I saw them in France, wrote about this in London. I was dealing with only four contemporary architects. This year I didn’t speak about it. Nowadays, in France, there aren’t only four people. At exhibitions by acolytes there are a lot of things being assembled... In your time there are many derivations.

The outside viewpoint is not considered. Only the internal viewpoint.

KK: Concerning the exhibitions spoken about in lectures, the inner and outer viewpoints, you have also spoken about Ponnidou and Migeru’s 20th century architectural views. Could you talk a little bit more about them?

AI: Ponnidou and Migeru were the curators, you know.

KK: Regarding viewpoints on the origin of the establishment of Japanese architecture, it first began as a Post-War comprehensive retrospective from the point of view of the West. In other words, why does it seem that awareness of Japan’s archives was low until relatively recently, when Europe and America have currently obtained the original historic blueprints and models?

AI: In the 19th century, there was Japonexri, in other words, various Japanese things like ukiyoe, yoroi, kabuto... It was popular to have collections of this sort. This is known as “Japonexri.” Before that it was “Chinoisri” - Chinese things. Then, the next Japanese Boom was known as “Japonica,” around the 1940-50s. Then it was Metabolism. Today it’s called “Cool Japan.” Then after “Japonica” came “Japonesque.” “Japonexri” was a European collection of Japanese things, in which the West exoticized the east. There was a fascination with Japanese things. “Japonica” was from America with Japanese “wafuu” and other things like modern aesthetics. Americans saw these things like Cutler, Roland, Isamu Noguchi, and so on. Yoshimura-san with the “wafuu residences” and such. So many people in America were able to see this. In the ‘50s, Japan was in opposition to this. “Japonesque” took place around the 1970s. It influenced Roland Barthes, the French

author. He came to Japan. Maybe it was '67, '68, or '69? He came two or three times. "Empire of Signs" was the book. My "MA" exhibition was influenced by him. It was my response to his views of Japan.

In the 1980s, the "Japan-fu" campaign, or "Japonesque" started. In the '00s it's called "Cool Japan." "Japonesque" was post-modern. Wa-fuu kimono and Western clothes... all these things were mixed together into a Japanese style known as "Japonesque." This was happening within Japan. But "Cool Japan" is a tourism campaign, with the aim of selling Japan to the outside, however it isn't so successful right now, featuring animation and games, etc.

Throughout the last century the same phenomenon has occurred over and over, each time with the "Japanese boom" being called a different name. Within the context of this ebb and flow, architecture is more or less the same. Why was Japanese style popular in the '50s? Why was the mizokuteki style popular in the '30s? And after that, what do you call it? Your teacher ...Japan's wafuu design style... Everything is connected. The inner and outer aspects, which are being discussed. And when you see it as a broader wave, a cultural wave, not only as an architectural question, you can see the connections and relationships; Architecture as a part of the larger culture, which can be seen to exhibit the same relationships between inner and outer influences.

In my opinion, it's much like fashion. I'm not sure how you would call this... this occurrence. That is the reason I chose the term "Japan-ness" for my book.

KK: One question is that, in Japan there wasn't this archive like in Europe and America, which had obtained originals...

[Sounds of curtains in the background]

AI: No. no. It fell.

KK: In any case, Europe and America had obtained these originals that formed the basis of these exhibitions. After all, there is the problem that an exhibition could not take place without originals.

AI: For places like art museums, the blueprints or things made directly by architects, even duplicates can be used for an exhibit.

KK: Yes, that's right. And since those times, the Western exhibits having collected various samples, and this relates to what you mentioned about Japonexri and Japonica. Upon looking at these exhibits, what do you think is important about these exhibits?

AI: I really can't say anything about this. But Pompidou, Pompidou had a lot of my things. And I lent him many things. Regarding this way of doing things, Japan... Japan had never done this sort of thing. There wasn't even a thought to do such a collection. Pompidou was fairly quick to do this. Other countries began to archive as well. Japan was very late.

KK: Metabolism was primarily foreign influenced.

AI: It's not a matter of the way in which things were viewed at that time, but rather Japan had not even the thought of doing such things.

[Laughter]

KK: As you mentioned, about Metabolism, those movements were slow to arrive in Japan.

AI: I also mentioned this during GA. In 1986, Pompidou held a "Japan Avant-garde" exhibition. Many of my works were shown there. I also went to this exhibit. I went to see it. I thought, and this was before "Orientalism," I thought this was "colonialism". I thought it was... It was an exhibition made by one country about another.

For example, while France was on the cutting-edge of avant-garde, Japan was studying and engaging in futurism and cubism and modern architecture.

To put it grandly, the flow of avant-garde, which had its origins in France and Germany, made its way to Japan and began to fade away around the 60's. However that was the time when American avant-garde was being copied in Japan. That was around the end of 1970. To do a Japan exhibit abroad is a form of colonialism.

For that reason I did not want to have my pieces in the exhibits. I fought with them and took my piece out of the exhibit by hand.

To put it simply, looking from France or from Japan, post avant-garde or post-colonial was the context in which Japanese exhibits were constructed. Japan was slow to react. This post-colonial... Before it was colonial.

Architectural design during the 60's ...The things that left Europe reverberated to Japan. To some extent I feel that you can see that happening.

From my point of view, France, and I might be considered traitorous by saying this, but there was nothing special after the 1950s. I should be careful not to say anything too insulting. America...The whole world... And Japan...

To say it in another way, from the '80s, France had started going downhill. Germany had already been going downhill for a while and America had been as well ever since the Vietnam War.

So the outside ... If you look at it simultaneously you can see why Japan was chosen as the subject for exhibitions.

This might be a narrow minded viewpoint.

NN: In your book *On Japan-ness in Architecture*, you give extensive insight into the essence of traditional Japanese architecture and you talk a lot about the conception of modern Japanese architecture, how that translated into the early modern period.

AI: This question, basically I agree with and how I describe today. This is... My question is in the book... Space. I selected only four architects. Not talking about the differences and how to, how this generation transformed, so-called Modernists, which was received in the 1930s and '40s, around then. Horiguchi did good designs. Paul Sarte, a Western Modernist, and Japanese traditional things. So the only possibility was to put together—but not integration. Kenzo Tange called this traditional Japanese and Western Modern. He integrated. That was a building in Hiroshima, that kind of significant building. And we came up to the peak of the Modernists in the 1970s. After that, I designed Gunma Museum of Art, which is only a frame, but a large-scale frame. It's connected much more to the environmental situations, not architecture itself. And bigger frames and minor frames. Vinyl elements put together. Basic structure and supplemental structure.

If you learn Japanese kanji and kana, mixed syntax, that is a kind of Japanese creation. Japanized Chinese language into Japanese ways. So this is the typical example of Japanese situations. And my idea of the large-frame is basically based on modern technology and minor parts are kind of adding, by each different situation. It could be changed. It could be replaced, add a larger frame, just setting the basic structure. Seijima, after 20 years, around '95, she designed the building. She didn't care about any of this, such as frame and structure, only program diagrams. Just built, beautifully arranged, like a public building or a public apartment in Gifu or so on.

So this is the forth example of putting together Western meets Japan, integration, and reducing those elements. A kind of reduction, like I said, into the void and so on. With adding additional smaller elements. Sejijima didn't care about this kind of constellation, just space, just diagram, and almost completely melting into the environment. Auto-mixing. So that kind of manner continually. And I don't know. This year is the 5th [inaudible], every 20 years. I don't know who can do it next.

NN: So it's something that always melds with the surroundings, with the place where it's built? It's kind of organically growing from the place where it's built.

AI: It is. I think an ideal solution could be something like that, but Kenzo Tange always liked to Christernize all the total elements into one single monumental piece. And, of course, there are some derivations and some access to those. But anyway, he hates integrations. I'm kind of receiving Westerns, introducing Japanese traditions and hybrids to combine all those. And Sejijima is more diverse. But I cannot explain exactly how these ways of transformation goes from generation to generation. Maybe about 100 years after receiving Modernism and how to digest it into society. How to transform Japanese... Not style, but anyway...

Of course, every epoch has different tensions, different structures when the society is politically changed. But anyway, if you look at this kind of thing, every time this kind of structure has disjunctions and at some points there is continuity, but every time radical change always happens.

NN: The West has often contextualized Japanese architects and applied Western filters when analyzing Japanese architecture. For example, your work has been placed in the Post-Modern discourse. Considering that Japanese architecture has a different history, would you say that it needs a different approach, maybe a non-discursive approach, and shouldn't be looked at and systemized in the same manner as Western architecture?

AI: Personally, my work is based in the 1960s. Different things were taking shape with my work. During that period the number one concept of my work is grounded in the Post-Modern discourse, from about '70 until '95. At that time I was thinking about society. In '90 I was Tange's helper. In the 90s the world became digitalized. After that, of course I also became digitalized in my work.

From '68 until '89 was the Post-Modern era. My work at that time was Postmodern, not Post-modernism. Postmodern and Post-modernism are very different. Post-modernism is a certain style. That was Jenck's style. But I have a different opinion. A lot of the work I did at that time, in Shizuoka, is classified as Postmodern. It's not Post-modernism. Postmodern and Post-Modernism, they're very different, I think.

NN: Considering that Japanese architecture has a different history, would you say that it needs a different approach, maybe a non-discursive approach, and shouldn't be looked at and systemized in the same manner as Western architecture?

AI: Yes, it is necessary for Japan to have a different approach from Western architecture. Jencks we mentioned, the American and English historians never really talk about certain things. For example, Peusner as well as the next generation Reyner Banhan were concerned with different problems. These were important people I think. The following English generation, Joseph, Colin Rowe, and so on, were concerned thinking about honor and various things. Americans were concerned with history as criticism.

Later, the next generation, Kenneth Frampton, blended theory, architecture, and English history. For Frampton the focus was technology. I appreciate what Frampton did with Gideon. However, now, in the '70s Jencks came onto the scene as part of an old movement that I was cut off from and which ended in the '70s. If you look at his book he has always been connected with this movement up until the present time. He was Post-modernism. There was the continuation of Modernism because Post-modernism became popular in fashion and design.

As for the question of Frampton, Frampton wasn't very busy. He was concerned with technology. With critical regionalism, he started to follow the same path as Jencks. They were both friends of mine but we held different points of view. If we had a discussion then I would state my opposition.

With the movie Rem directed, everybody knows that Rem was making fun of Jencks, which is what makes the movie interesting. However, Frampton doesn't appear in the film for reasons I can only speculate, after having watched the film.

KK: I wanted to see the long version. But wasn't sure if it was released yet.

AI: They only added 10 minutes to the movie.

KK: As it is now with typically Japanese things, why does it appear that the views Japanese people have of Japanese things have gradually started to overlap with the views of Westerners?

AI: My explanation is that in '95 globalization occurred. Throughout the world with the Internet, networks could be made. That is to say internationally, simultaneously the West entered a little more. I mean, the events that occurred in Iraq were instantaneously known throughout Japan. The Syria incident too. For everything happened concurrently in the world. Up until '95 this phenomenon did not exist. Simultaneously everything was digitalized. The dichotomy of East and West, Japan and Europe, the two sides during this period changed their dispositions. I think its nature changed. I think that this turning point can be traced back to '95.

Interview with Fumihiko Maki

Nikola Nikolovski: So yeah my first question will be that after ten years of period of studying, teaching, and practicing in the United States you returned in Japan and established your office in 1965. How would you describe the architecture scene at the time? What did you find- [most provocative and challenging in that moment?]

Fumihiko Maki: I didn't have any provocative ... [speaks to assistant]

... I just give you a chart [that will] explain my position in architecture in relation to what I have done or contacted in the United States as well as Japan. Do you read Japanese?

NN: Uh, no. I don't read Japanese.

FM: I see. No it's in English mostly, so no problem.

NN: So you would say you didn't have any problem in opening an office?

FM: Well, challenge is always what you establish. Challenge is not coming from other places. ...

[explaining the chart] You see the yellow part is my career starting in the University of Tokyo, Harvard, Washington University [in St. Louis], Cranbrook, GSD, I was teaching, and then came back in '65 to establish. And Tange is below. And also MIT had a joint center for urban studies where I have some contacts, but Harvard University had an urban design conference in '54, the first one organized by Sert, then an urban design program initiated by Sert and I participated for lets say about several years, to teach, but then I decided to come back to Tokyo in '65. But also quite a few urban design programs have been set up in other places, like the University of Pennsylvania. And Eisenman started the Institute of Architecture a little bit later, in the 1970s and also you can see at the top how CIAM, Bauhaus is central. So you can see where I was, and then urbanists. There are several kinds of urbanists. One especially concerned one is Sert, Maki, Otaka, Alexander, Team X; symbolic: Corbusier, Tange, Kahn, Kurokawa, Kikutake, Isozaki; visual: Lynch, Gordon Cullen, England and eventually historical: Rowe and Rossi. So that-

NN: So, who would you say had the most influence in your-

FM: I was not the influence. I influenced myself.

NN: You influenced yourself, shall we say. Ok, so you ran your office for 50 years and have seen many changes on the architecture scene in Japan, but as well in your personal style. How would you describe your work during the '80s and early '90s?

FM: That wouldn't be changed because I was always interested in first human beings, and architecture must serve for human being. And I have explained or talked [about] this through my group of Manifesto Metabolism, and also we always felt the individual, individuality is more important than anything. Because I tried to not say "Oh, this is architecture." I was not interested in ... I was interested in how we can make good environment, good investment, human activities. This has not been changed at all, never.

NN: Through the course of fifty years, never.

In your work in the '80s, I notice a preference for collage and fragmentary heterogeneous composition. Especially the Spiral Building echoes the urban context of Tokyo. Can you elaborate more on this and how this relates to the general discourse of the time?

FM: Well, you have visited Spiral?

NN: Yes.

FM: Okay. And you must have seen the façade. The façade is a collage of elements developed in modern art and architecture in, let's say, 1930s on and like surface or grid or white columns. All those things, a collage on the façade. But it also reflects the time when urban façade could not necessary to be mission or sculptural. Instead we tried to express the spirit of time by this one. But using the glass and metal basically, for this composition. But also it's more important to say that there is a number of facilities, starting with café, exhibition space, some commercial space, and small theaters, then restaurants – it's a hybrid building. It's a small scale but significant hybrid building of that time. Rem Koolhaas, in the "Delirious New York" explains this, the hybrid system would be coming soon to metropolis and in a way, while he was only talking about, we have realized this hybrid in Tokyo in 1985. I think this is significant for that reason. And now you can find all kinds of hybrid building, even on a much, much bigger scale. Let's say you go to Midtown Tokyo and also Roppongi Hills, any place, even at a small scale, you are piling up different functions. This has not been there so often before 1980s and Tokyo has initiated this, and Spiral is one of those examples. This I can say, the most significant part

of the building in the light of the changing lifestyle and uses of space in Tokyo and elsewhere. That's it.

NN: Apart from being a young architect at the beginning of your career in 1960s, and already being famous and established in the '80s, you probably didn't have so many challenges. Like, how can you explain the differences in your work, what was similar and what was different in your work in the '60s and in the '80s? Because I see those two periods as ...

FM: '80s and '90s and '00s and '10s right now, I don't subscribe a particular style in architecture because the most important thing is how you can make a good building in a given site under certain problem and I use all kinds of technique and developed ideas, developed in modern architecture. That's it. So it's a hybrid of many thoughts and ideas. Therefore, you can't make, let's say you have done this 1970 – 1980s I have changed to this way, and '90s I did that way. This is not where I can describe my work, because my work has no style and only tries to make the good building in the given site under the certain problem. And that's it.

NN: Would you say that the materials changed during the '80s? Because...

FM: Materials changed, yeah. For instance, I like to use glass and metals, like Spiral or TEPIA, but in latest project or Aga Khan, the museum in Toronto, his Highness, my client, asked "Get me five pages, letter," before we started architectural design. And he said, "In Islamic architecture, it must be very sensitive to natural light," so natural light of course. In any other architecture, natural light is very important. But, it... the Toronto weather is not necessarily to be very suitable to make some materials like marble, because it doesn't help. Many famous fail to use the marble for their exteriors. As you know, Alvar Aalto. And also to be museum, it must have a kind of a wall to protect the important objects, so exterior must be solid. But then how you can make it sensitive to natural light. It's a two-story building, and you could make just a box, but instead I use this way to reflect changing light on the surfaces. But in order to have, you can't use a black granite. It must be white. Only to be white, you can make a very sensitive such changes. Two-story building, sometimes you *** but I didn't use ***. And but to where you can find whitest, whitest granite, that was a search. So we all went to all over the world and found out Brazilian granite called margherita. Then we used that. So while Spiral is a composite of certain Modernist elements, Toronto, Aga Khan Museum, is white granite. That's it. So I use granite, according to problem and weather and so on. And I didn't use glass for the

façade as a predominant element but in *** in WTC we tried to make the sculptures optical* glass, to distinguish itself from others. There are so many bad buildings in New York. We like to make it to be identified with this carefully detailed glass. So some places we are using stainless steel for our project, in Singapore, but we are doing Bihar Museum in India. India has developed iron first, so why don't we commemorate this iron curtain, so we use a curtain for the entire façade. So always the appearance of the building depends on what I think the best for the place. That's all.

NN: So, to summarize, can we define your architecture as always sensitive to the environment, to the conditions of the environment?

FM: Sure. Sure. So next time, if I'm given a museum in some place, I may use completely different materials. It may not be all white granite. It may not be curtain, but something appropriate to... And also budget.

NN: And what is your challenge in a spatial and compositional aspect? What do you find as a challenge in that? What is your approach... You always ...

FM: So I said, in a given *** to be the best. But to be the best is always a challenge. Yeah.

NN: Okay. Being trained in Japan and abroad, you have worked at home and abroad, and your work has Japanese and Western influences. To your opinion how has the Japanese architecture critique received your work? And how your work has been contextualized in the greater Japanese architectural narrative?

FM: I don't... Because I don't just... You know... critiques I receive from Western journalists are not as important as what I think. What I do think about architecture. It doesn't influence me at all. Because I appreciate some of the nice comment. It's okay, yeah. But it doesn't...

NN: Also positive critiques, I'm thinking like how usually people write about your work in Japan. This is my question.

FM: I just don't read so carefully.

NN: You don't read so carefully.

FM: Because if... [laughs] It's more important to receive nice commission according to idea of ... but you see, I did first author** project for Aga Khan. I have done nothing before. I

haven't ever set big volume *on?* book to Mr. Aga Khan. But somebody thought "Oh I don't..."

NN: Mr. Arakawa, you said...?

FM: Highness Aga Khan. And I'm sure somebody, client is always searching somebody to design. Sometime they organize competition. I quite often won competition. So that's it. Or sometimes, I commission, and in this case, client think there must be somebody to design. We don't want to have a competition. So then there must be a search and maybe they might be influenced by reading Maki Architecture in some place. Somebody might have seen my work in Japan or elsewhere recommended. And I receive a call from Aga Khan Foundation, "Why don't you design the building in Autumn*?" while I was designing a building in autumn*. I receive another call from Aga Khan Foundation, "We are planning a museum in Toronto, and since we like your work, why don't you do it." That was the second commission I received. Then there is a project in London. This time they invited a sphere* of architects including myself, and they made a presentation of what each architect would do if they are selected. And I made my proposal in his headquarters outside the palace and I received commission. So that's all, you know.

NN: But you would say that you don't care about the critique, what the critic writes about you...?

FM: I don't. Because sometimes it's nice to receive a comment, but it doesn't change my attitude to next buildings I do. Why should I? If they don't like something, if they like, I accept it.

NN: Okay. I would say that probably during the years you have established communications with many other architects, as well foreign magazine editors. Can you tell me about your relationship with the international community of architects?

FM: My international— this is the beginning of international communities, yeah. But many of them, unfortunately passed away. For instance, all members of Metabolists – Kurokawa, Kikutake, Otaka – passed away. So are all Team X members: Giancarlo De Carlo, Peter and Alison Smithson, Jaap Bakema, Georges Candilis, and Shadrach Woods. All those people are gone and now, being the age of 80, it is difficult to make association with architects [in their] 30s or even 40s, unless I have a chance to meet somewhere, always. For instance, I was judge of international competitions about 15 times. Then we always meet together for a few days, but I've forgotten some of their names, but...

NN: No, I was more asking about the older period, like during the 80s or 90s. Which architects did you communicate more with? Like you said...

FM: Ah, Team X. Team X.

NN: Team X would be your association.

FM: Yeah, sure. And also, some 80s— some of the people, like Kevin Lynch, Venturi — he is still alive. But he is not active anymore. Yeah. It's very sad.

NN: Okay. Which magazines have you been contacted [by] often?

FM: Which...?

NN: Magazines. Foreign magazines.

FM: I subscribe to magazines and Architectural Record from the United States. Before there have more magazines, but now only one, and also...

NN: Were you friends with some of the editors of the magazines?

FM: [shakes head]

NN: No. You would say no.

FM: But in European magazine, I once had a chance to deal with several projects published by Aila* in Italian. I don't know if it exists...

NN: I actually found your work in Casabella, Architecture d'Aujourd'hui, and Architectural Design. So very often during the 80s they have published many of your buildings. That's why I wanted to talk with you. Especially Casabella had, and I've seen texts from you inside Casabella.

FM: I see. I see. Not anymore. [laughs]

NN: Actually the last— I stopped looking at the year 2000, so your last building I found in 1998.

FM: I remember Casabella published Kaze-no-Oka Crematorium.

NN: Yes, Kaze-no-Oka Crematorium. That was the last thing. Before that... How... Ok, my question is as well again about the international press, what aspects of your work you think have been most interesting for the international press?

FM: But you find that. I don't... [laughs] You see, I'm not too conscious about what other people say.

NN: You're not too conscious about...

FM: Because what do you mean if somebody said "Oh, it's great." And should I repeat the greatness in my next commission. You can't, because as I said, the architecture is to be the best under a given condition. That's it. So other people's opinion doesn't influence me at all. As I have said repeatedly. Which...?

NN: Number 7.

FM: Okay, "which aspect of your work..." That you find out and you just write down. I'm not interested.

NN: So do you think that there is a difference in how the press has talked about your work in Japan and outside of Japan?

FM: Yes. You know, this, talking about it— first, if you like to be genuine critic on some project, you have to see it. Because judging from pictures always very erroneous. Because, this is my experience. I see some building in a photograph. Then I decide to see **. You get sometimes great disappointment, because the picture doesn't tell you exactly what the building, but also sometime the real building, visiting is far better experience because you can find something better than through photograph. This is why. And some people say, "Oh, your building is better in actual reality, than looking at photograph." The second big question is, the real value of architecture is tested by time. You can't— because, you see, the generous comments only after a few months or years, but to be a good judgment on the building requires time, sometimes ten years, fifteen years. And then, I always said, time is a final judge of architecture, so journals always try to say something right after building was completed. It's wrong, often, so— but, I just don't give a high value on comments given by somebody right after it was completed, unless they visited. I appreciate the comments by people who really visited the building, but— just, some people looking at pictures, and so I just give too much value on— because of my experience.

NN: Okay, would you say that foreign magazines rarely visited your buildings? Or you don't know that?

FM: Depends on them. Sometimes they visit and say something. For instance, I have a monograph done by a foreign critic, but critic visited most of my work in Japan or elsewhere. So I'm pretty sure some of those...

NN: Because one thing that I notice is, Hillside Terrace for example, is one of your most famous buildings. But in foreign magazines this building was not published many, during the time, in the 80s. On the other hand, buildings like Spiral, Tokyo Metropolitan Gymnasium, TEPEI, other buildings have been published a lot. But not Hillside Terrace. What do you think is...?

FM: Oh, sure. Sure. Because— the reason is Hillside has been developed over 25 years. It's, we call it "slow architecture," and after 25 years there must be some comments. But also, some people made a comments in the early stages, like Swiss magazine, I think, did it. But you are right. Because it is the building to be a comment very difficult unless you on each stage or you are looking back at what Hillside Terrace has done over 25 years from 1970 to 1995, 25 years. But it's ok, because people appreciate, you know. People living there, people having something, activities there – they all appreciate. That's good enough. Even if it's not noticed by— because I am not interested in this, how do you call it, "iconic..."

NN: ...buildings. And you're not interested in media attention.

FM: No.

NN: Probably on many occasions you have presented your work abroad. In these lectures, talks, interviews, what is the most reoccurring question about your work? What was the audience most interested in? [repeats question several times]

FM: First of all, they're coming to my lecture because they are interested in my work. [laughs] If not, they are not coming. So, all of them are interested. But, the one I presented in 70s different from 80s, the one we presented in 80s different from 90s, and the lecture I give today is completely different from 70s to 80s. So it is very difficult, you know. Because unless I use the same lectures over fifty years, it's impossible. Because we always present the recent projects, and the recent projects could have some reaction or no reaction, and that's it.

NN: What was the usual reaction of the audience? Especially about, let's say the Spiral building? [repeats question] Or the Tokyo Gymnasium?

FM: Oh, I see. I always point out, in Spiral building I show a esplanade where people are sitting on chairs looking up outside. That scenery has never been changed, while the other part of the building is always changing: different exhibitions, different kind of people, and sometimes owner of restaurant changes. But this scenery has never been changed, and the reason is, it is a place you can have privacy. Friedrich Nietzsche once said, “Solitude in a public place is your home.” So people are always looking for some place to be alone and thinking about something, I don’t know. But I always show this scenery to public. And I gave this important things that Nietzsche said, “Solitude is my home.” I gave a talk, only I didn’t explain all Spiral, only I show the scenery. Somebody young, Australian, they came to see me after I gave the talk. “Oh, I was always sitting on that chair while I was in Tokyo.” So the place must have an international endorsement. That’s it. So I can’t say, because I’m not asking “How did you like my...” Never. So they only say that [mimics applause*]

NN: How would you describe your Tokyo Gymnasium building?

FM: I only show the Tokyo Gynasium building in relation to Zaha Hadid, the new national stadium. Because– But Tokyo Gym– we had to under the very severe restrictions in terms of height, volume, etc. see. And suddenly, Zaha’s came up. I think it’s a ridiculous– In relation to that I talk about Tokyo Gymnasium.

NN: No, no, I am more interested in the 80s, when you produced the building, not about the current state. I am interested about the 80s, the moment when you, how were you inspired? What did you want to...?

FM: But I think Fujisawa Gymnasium is more important. It was also published in the foreign magazines. Because it’s one of the first times we used stainless steel for climbing, for a roof. And then we received a commission to do Tokyo Gymnasium. So it was a little bit more ambitious project, and we tried to do our best on the given site and under the very severe restrictions of volume, height, etc. I visited that place last year. It’s a very quiet place when it is not used, but outdoor grounds, just next to the gymnasium– some boy and father were doing catch-ball. Also I went to a restaurant and introduced myself as the person who designed it, and the café owners appreciated. Of course there are always people coming to– just having– and also sometimes I see sports activities in Tokyo Gymnasium. That is when there is a tense championship of something, then I have a chance to see how the place is being used, it’s okay. [laughs] Yeah, that's all.

NN: How would you describe, like – the National Museum of Art in Kyoto, Spiral and TEPIA – do they have a lineage together?

FM: No. You see, Kyoto is... I tell you how I get this commission first. I interned in a competition called the Kyoto International [Conference Center], owned by Mr. Otani, whereby I participated in a competition and I received honorary mention. That's all. But, one of the judges was the head of the National Museum of Modern Art. He liked my work. He gave me the commission, and we went to search for a possible site. Several options existed, and finally we decide to have a building, and next to a big red torii, and this is properly first building also with crowded surface by stone, granite, because– I told you about Aga Khan Museum. It's quite different, but also granite, because it needs a wall. So we tried to make a quiet building in relation to a Heian shrine, the environment. That is my recollection of Kyoto, and there is still being used, and it need repairment [sic] always, some **end because made in of course very big subject**.

NN: There is one text that I found from you. It's called "Progress and Tradition in Japanese Architecture." So you talk that progress was seen as a symbol of Westernization–

FM: I couldn't understand you. May I take a look on the...?

NN: Yeah. With the blue.

FM: This is in Japanese 新建築 [Shinkenchiku]?

NN: No, this is in Architectural Design.

FM: Oh, I see. [reads silently for 30 seconds] I don't know if this person has seen this project or not.

NN: No, no. This is your text on progress and tradition.

FM: Oh, I see. I don't remember.

NN: You talk about the Western influences in Japanese architecture, and the tradition in Japanese architecture, in this text.

FM: You see, I must have written the same thing, because our traditional thinking in architecture is very similar to what Modernism develop in the West in architecture. For instance, simplicity and ** to use of material. Also development of sight line. Those things are quite different from Western Classical architecture too, so it is very natural for us to use

both things without too much consciousness when we produce something. You could say it's a Modernism, but also reflect our ideas and tradition of Japanese architecture. But we do those things unconsciously, not over-consciously. "Oh, since I'm a Japanese architect, I have to make something Japanese." I don't ever say that, because at the end, somebody says "It shows a certain Japanese character," that's okay. But you can't question further, because I have done it unconsciously, in the use of, let's say, asymmetrical composition, as such. Asymmetrical composition – I like it, that's it. Some other peoples' asymmetric composition I don't like. Or some of them are great. It all depends on them. So you can't really summarize by words those things.

NN: But, if you talk about architecture, your architecture, do you have certain aspects that are uniquely Japanese in your architecture.

FM: I don't think so.

NN: You don't think so.

FM: I don't think so. I don't think— people like to interpret that way. It's okay, I let them to do that. And if they said my architecture is not really Japanese, it's okay. I *** it. But most important thing [isn't] what other people said, the more important thing is what the building is.

NN: Would you say that your architecture is the product of an artist? So you don't approach architecture as a discourse, as a style? You approach as an artist who has his own...

FM: No. No. Artist? I don't think art. Art has no responsibility to society. You make something and if they like, they buy you at high price. If they don't like, it becomes just trash. But architecture cannot be, because you are using somebody's money, not your money, like your house. So the things which were produced must be strong and well-used. It is the architects responsibility to clients who gave them money. But also, the building, as I said, in the next ten years, twenty years, must well appreciated by society. It is architect's responsibility to society. So we have two— Art doesn't have any responsibility, so completely different. Because you can make an arty building, that's okay. But architecture is not art. Because it was your ethical position.

NN: Last two questions. Do you think Japan-ness in architecture exists?

FM: Have you read my “Modernism of the Open Sea?” I gave a copy to Prof. Kuma. You have read it?

NN: Not all. And if you have to define, how would you define it? This is the second question. Japan-ness.

FM: I don’t think I’m entitled to say such things. You’d better ask Prof. Fujimori.

NN: So you don’t think that Japan-ness— do you think that Japan-ness in architecture exists or not? 日本的 [Nihon-teki], does it exist?

FM: Unconsciously the Japanese-ness may appear, not only in my building, but in other peoples’. That’s a job* you have to well summarize. Not me, you know. I told you, I’ve never been conscious of Japanese-ness. It comes out unconsciously in my project and you can interpret as you like. I don’t have to explain to you or... Kaze-no-Oka has a certain openness, a depth of space, and we tried to use a certain material— we wanted to bring natural light in, and the use of some primordial materials and succession of those spaces will give you a certain impression. If you like to call this “Japanese-ness,” you are absolutely right. But if you don’t like, if you say it’s not Japanese-ness, it’s okay. That doesn’t change my attitude.

NN: No, I was asking you more about the general discourse in Japanese architecture.

FM: I don’t, as I told you. Did I tell you? I refuse to give your Japanese-ness as such as a general topic. I’m not entitled.

NN: You don’t feel entitled.

FM: I’m not entitled.

NN: These were my questions. If you want to say anything else...

FM: No.

NN: Thank you very much for your time.

Interview with Itsuko Hasegawa

March 5th 2015

Itsuko Hasegawa Atelier, 1-9-7 Yushima, Bunkyo, Tokyo

Interviewers: Nikola Nikolovski and Kaon Ko

Kaon Ko: In 1979 you established your atelier, and prior to that you worked with Kiyonori Kikutake and Kazuo Shinohara. How would you describe the architecture scene at the time? What did you find most provocative and challenging in the architecture scene in that moment?

Itsuko Hasegawa: What was most provocative for me is working on the first sketch with Kikutake when I would go to his office. My absence seemed to have caused an inconvenience for the office, and there was a phone call to the Tokyo Institute of Technology, to Prof. (Kiyoshi) Seike, asking me come back to the office while attending school (at the same time). But Prof. Shinohara said no, so I decided to focus on the schoolwork.

It was also the occasion that Kikutake and Shinohara met, for the first time. They didn't speak the same language, so they had me sit in the middle and act as a translator. At the time, Shinohara had just started discussing "new functionalism", while one of the philosophies of Kikutake was that "space discards function" – he rejected the European modernistic idea of creating architecture from function. It was always Shinohara, who would get more upset. They are of the same generation, but they just didn't speak the same language. It really surprised me. I found it most provocative and although I hadn't written about it previously, I try to these days.

KK: How about yourself? Where in that spectrum did you see yourself?

IH: It was around the time that I was just entering Shinohara lab, so I was much more influenced by Kikutake. It was easier for me to translate Kikutake's words, but I couldn't understand Shinohara's. So that also prompted him to be upset, that I didn't get some of what Shinohara was saying.

Even though they belong to the same generation, one is working on houses (Shinohara), the other, on public buildings (Kikutake). Their attitudes towards society, their sensibility for architecture – I was amazed how contrasting they could be. This was the situation in which I was entering Shinohara lab. That night was a big incident, at least for me.

At Kikutake office, I worked on large scale public buildings. Before I went to his office, in third year of undergraduate, I saw his Skyhouse. When one works on so many large buildings, the users, the citizens, become vague. You only see the work of the architect.

I thought that it would be clearer if I worked on houses, that I would like to work on the scale of houses. That's why I went to Shinohara lab. Back then, only the famous architects realized large buildings, starting from Tange. Then (Arata) Isozaki, (Kisho) Kurokawa, (Fumihiko) Maki, and so on. I felt that beyond such visions, something was lacking as architecture. And that was the user, the people. In making of sakuhin (the work, but with more emphasis on the artistic work), I thought there was no difference between Kikutake and Shinohara. One regards the projects as artistic work, the other is a Metabolist, but either way I did not see the people.

Nikola Nikolovski: How was starting her own work? What were her ideas?

IH: Even when working on houses, they are Shinohara work, which is the making of sakuhin. Just like working on large scale buildings, I still couldn't see the user. Later I told Shinohara that he was my anti-example, of what not to do, which really irritated him.

I wanted to create something where the users, flesh and blood, are in sight. It could be achieved through communication or citizen participations. To hear their voices in making of architecture was important to me. At one moment, I realized that for both Kikutake and Shinohara, their starting point was the Japanese lifestyle, the lives in minka.

That is why, as I was about to start in Shinohara lab and after the 'incident' of that night with the two, I drove from Aomori to Okinawa alone to visit all kinds of minka. It was a grand journey, lasting one year. Shinohara scolded me and told me to get back to the university as soon as possible.

When I saw Kikutake and Shinohara argue with each other, I thought that the traditional Japanese lives were at the root of their work. I began to work on houses since belonging to Shinohara lab, and I've set my aim to not create architecture as object, because the minka is also at the root for me too.

The Japanese lives inside minka are highly flexible: The space could be used for funeral, weddings, hinamatsuri (girls' festival with dolls on March 3), otsukimi (moon viewing), host parties, and on some days, empty. Every minka had this large multi-purpose void, a large space that is created when one opens up the shoji screens. I saw this multi-functional void in every region throughout Japan, in the year of travel. This is why I created large voids within the small houses, to carry on that diverse Japanese life systems afforded by the void.

KK: One of the most provocative features of your building is the extensive use of metal. How did you start using metal? What prompted you?

IH: It began with Kuwahara Residence, in Matsuyama city. The client owned a company for construction materials, and there were aluminum pieces in the workshop. They were not exactly perforated metal (punched metal, in Japanese). You may not remember, there were metal screens on the bus behind the driver with sakura-pattern openings. That was the only pattern available then, but I asked for circular openings. The way I explained was that it resembles the Japanese koshi-grid, but the perforated metal would have a more interesting effect with light. Like sunlight flickering on the ocean. I asked them to create 30 different opening patterns on aluminum. I arranged them by the stairs to study the effect over time to decide which one to use.

I also found the soft, fabric-like stainless steel at this company, which dealt with many metals. Although they initially requested the house to be made in concrete. In the end, there are only few walls of concrete while the rest is steel structure.

KK: So you're saying that even though the company dealt with many different materials, they did not imagine the application of these materials in architecture?

IH: Yes, that's right. I transformed the materials in the workshop to architectural materials. They are not shown here (in the book), but I applied some of the flower-patterned panels in the interior screens of some earlier houses. And for furniture. In this house (Kuwahara), I used the material uninhibitedly.

I grew up near the ocean. In the very beginning of spring, the water glitters in this special way. I wanted to create a scenery like that. That was the basic intension for this project, while the client understood it simply as a replacement of koshi-grid.

KK: The intention to recreate way the ocean glitters led you to experiment further with metals and their variations?

IH: Yes. The changes in light, and also shadow, throughout the course of day gives one the sense the time. The passing of time can be represented well with perforated aluminum.

This apartment building where I used to live also had perforated metal, along the hallway. When I'm tired on a Sunday and get up late to go to a movie, the afternoon sun from the west would fill the hallway, reminding me of Morocco. There were some summer days that the light was just blinding. The light envelops the space in the afternoon, and in evenings the light would change into oval droplets. I could sense the time of day and the seasons, while I lived there.

KK: Nature plays a major role in your work. Can you elaborate more on that, especially in relation to metal as a material that usually is more associated with the artificial and manmade?

IH: I talk about architecture as second nature, which is not the meaning of habit. I'd like to make architecture as a new and contemporary nature.

The changes in light, as I discussed (ties the nature and manmade). When the sky is pink, the aluminum also turns pink. It mirrors the color of the surrounding light by absorbing it. That's why I don't use stainless steel. I've also used colored glass, which changes constantly with light. Again, it reflects the change of time.

NN: So architecture creates new nature, or architecture creates new reality in a way, second nature?

KK: Or architecture as a reflection of currently existing nature?

IH: I'm hoping to have architecture reflects the existing nature surrounding us, and also to bring architecture closer to our sense of nature, how we envision it.

It was at Rome University where I saw the strongest objection to my approach with this second nature. In Europe, and perhaps in all regions where Christianity dominates, man and nature stand in opposition. They stand separately. In Buddhism, on the other hand, man and nature are unified: Humans are part of nature, plants are part of nature, stones in the garden are part of nature. That is why it led me to regard architecture as second nature, instinctively as a Japanese. At Rome University, when I was scolded by the

audience that architecture as a manmade artifact should not be mixed up with nature; how dare you talk of them as unified? They've invited me several times after that, but I have no intention to go there again – though they have sent letters to me in recent years, that they now understand what I had meant.

The philosophy of seeing the world in duality or to seeing it as one are completely different. The idea of landscape, for example, is understood philosophically in European gardens such as for palaces, etc. Japanese gardens are aimed to be closer to and mimicking nature, where the work begins with placing a stone, for example. This is the fundamental difference and reason why 'second nature' doesn't translate well for the western audience.

KK: What was the initial reaction of the Japanese critique to your work? How was it accepted and contextualized in the Japanese architecture scene at the time?

IH: The people who mainly commented my work are Koji Taki and (Takehiko) Higa, who graduated from Kyoto University and came to work at my office. These texts are in Japanese only so you may not have read them. Most of my works haven't been received well in Japan.

The early works – the small houses – were reviewed very positively, such as Midorigaoka, in Juutaku Tokushu (magazine).

Shinohara has been known to say that minka is a mushroom: The mushroom releases the spores, and when it lands on the ground, it adapts to the climate and conditions of the soil, resulting in the growth of unique mushroom. Likewise, minka is a result of the climate of the land, made by the local carpenter, for a specific purpose. It is impossible to find identical minka in Aomori and Yae-island, Okinawa. Because it is a mushroom. Throughout Japan the climate varies, sometimes by 20 or 30 degrees; you cannot make all buildings in concrete. So methods of insulation and construction vary too. To this day I still cherish the idea that minka is a mushroom. I'd like to use local materials, and if I'm working in China, then I'd like to use their material. It is possible to carry the ideas of locality and also be a global architect.

Here is a competition for office and public residential building in France, just across the Seine, for which I won the first prize. My concept here was the urban mushroom, covering the building in vegetation. The area had plenty of trees along the Seine. The

mayor and people from Louvre came to see it, and I talked about the minka, the mushroom. They got it, and it can be understood globally.

But when I was visiting minka, Shinohara told me, “I forgot about the mushroom and minka. Let’s move on to modern concrete buildings. Come back (to the university) soon.” I had planned to tour around for 2 years, but he threatened to kick me out (of the lab), so I went back after a year.

KK: How did Koji Taki and Higa review your work, and what did you think of their critique?

IH: The first time Taki had an official talk, he titled it “Feminine na Kenchiku (Feminine Architecture).” It was included in SD1, published in 1985 with my computer-generated drawing on the cover before it was common to do so. This drawing of a residence was made on a 65-bit computer. Around the time, 1985, was a phase where most thought that architecture should be rational, and should be discussed rationally. I believe it was an international trend, with Structuralism and such. In the talks with Taki, I had a feeling that we can go beyond that – to the more intuitive, the ordinary and traditional lifestyle, addressing continuity, and be inclusive of all aspects. He thought that this is a very feminine approach and also found it valuable. Shinohara was just turning to a more rational approach, and so did Issei (Kazunari) Sakamoto and Toyo Ito, around this time. They were just beginning to be armed with logic. Taki was not against it per se, but he regarded the other current based on intuition, sensibility and continuity (of traditions), all of which he called feminine, is equally valid. It gave me courage.

Higa came to our office around the time we were wrapping up Shonandai project. But he came to the office interested in my early houses, for which the theme were on emptiness (or void) and nature. He continued to analyze the work through that lens, regardless of the scale of work. In a way he always brought me back to that starting point.

There was a time Eisenmann and I lectured together in Mexico. It was when Shonandai was reviewed very poorly; in Japan the critique was that public buildings should be representative of power but that Shonandai looked like an amusement park for children. The aim of the project for me was to delete the sense of authority, and actually I wanted to place all functions underground. Eisenmann, who had visited the building and aware of the negative reviews, told me that in the inside the children’s museum, theaters, etc. created a wonderful void. He also told me that he appreciated the surrounded open space (plaza), that Japanese take great care in creating the interior spaces. I was surprised to

hear him commenting on the Japanese sense of interiors, because I saw him as a figure of obscure buildings, who would not pay attention to such aspect.

KK: What did you think of the negative criticism toward Shonandai?

IH: At the time, Shinohara hadn't yet worked on any public building. The youngest was Kiyonori Kikutake, of the lineage of those representative of power. The leaders of the country, prefecture, or the city would name the buildings after themselves. Look at Tokyo Metropolitan Government headquarters. It was required for architects to make symbols of power.

Shin Takamatsu, who received second prize (for Shonandai competition), proposed a proud, very large-scale tower building on the site in contrast to my park-like proposal. That's what people expected of public buildings. This project violates the way public buildings had been constructed and how big-name architects had operated. Even the young designers criticized me for building this way.

One of the most repeated comments was that there are only people here. Seventy percent of the building is underground, and the ground level spaces were occupied by the crowds. Without seeing the underground spaces, the reporters commented that architecture does not exist here, only the people.

I believe it was BBC reporter who interviewed an old man sitting on the bench what he thought of the building. This project was received positively in Great Britain; University of London even awarded me a prize for it. The old man told the reporter that Hasegawa did not make this building alone – we all made it together. The reporter rushed here to this office to ask me, you don't mind a citizen saying that they made it together? Aren't you failing to act authoritatively as an architect? I answered that it is not like Britain, that I am not Foster.

After this project, Japanese architecture scene changed rapidly. I was in my 40s then. Competitions for public buildings that followed were no longer closed to some powerful architects but had opened its door to younger architects. (Tadao) Ando and Ito had not yet made any public buildings. In that sense, even though it was not received well, this project was very sensational and triggered subsequent changes.

Isozaki even called me to criticize it. I had hosted many workshops with the residents, who were against underground architecture, and to find a satisfactory point for all.

Isozaki scolded me that such populism has no place in public architecture. But I wanted to see the users, to hear their voices, unlike Kikutake. The criticism for this approach was fierce. These days, the younger generation take it for granted, right? The award I received in London evaluated this approach, that it had not been seen in Europe or in most places, really. Yet the European class system is even more rigid; they could not believe that an architect would talk to the user, face to face. One philosophy professor from the University of London told me that democracy is an abstract idea, and does not involve talking to the citizens. He commented that Hasegawa, from a Buddhist nation, engages with democracy quite literally.

Architects in Europe belong to the upper levels of the hierarchy. Foster has the title of Sir. I think it is difficult for women. Zaha once asked me why I can get so many projects while she had none; that has completely reversed now. It's a male dominated realm.

KK: Do you remember when your work was published abroad? I found an issue of *L'Architecture d'Aujourd'hui* from 1982 that presents 6 young architects, and among them are you, Team Zoo and Masiiliano Fuksas. In the article it was written that you aim to rediscover the relationship between things and human being. What were the reactions to your work by the international audience?

IH: Which project was introduced in that article?

NN: Aono building.

IH: The base of it is.. who was the president of France who was in charge of "Grands Projets"?

KK: Mitterand?

IH: Yes, Mitterand. He organized an exhibition for forty international architects under the age 40. I'm not sure if Team Zoo was there. Fuksas was included. There, one of the most well received projects was Aono building. There was a blue catalogue, which was prominently displayed. Mitterand invited me to a dinner party at the Élysée Palace.

KK: Did you go?

IH: No, no, I wouldn't go. I was still poor, but it was required to dress in an evening gown and wear real jewelry. Not all of us were invited, only around six or seven. People who saw the exhibition was surprised to see the Aono building exhibited so prominently.

Kurokawa, who had an office in Paris, was not happy with the selection for this exhibition. I wonder who else from Japan was included in the exhibition? He said there are other Japanese architects who should be shown. The secretary of Kurokawa office gathered the same generation of other architects, such as Ito, and organized an exhibition next door. He resisted the choices of Mitterand, but the architects Kurokawa gathered were better known (than me). I'm sure Mitterand himself did not select the architects, but it was clear that the architects were recognized nationally (by France). Many of them, such as Fuksas, went on to have successful careers. Following this event, they asked me to do many lectures at Pompidou, Louvre, etc., all over the country. I was able to visit many towns throughout France.

Itsuko Hasegawa goes to get the catalogue.

IH: The exhibition was in 1982. It is around the time I moved into this office. I was working in an apartment in Shinjuku for about 3 years before that. This building was designed for my brother, but I took it over; he moved into an apartment. After the building was completed, I thought, how convenient that it is close to Akihabara. I had just begun using the computer for drawings. It's also closer to the airport, for Matsuyama project. We are now using this building for free, although he owns it, because all the loan has been paid off. I plan to convert this into gallery spaces and whoever wants to lecture can use the ground level room, because there are so few available for free in Japan.

Anyway, Kurokawa had organized the exhibit, proclaiming that Hasegawa is not the only architect in Japan!

KK: Do you know much about the Kurokawa-hosted exhibition?

IH: There is so little that I know, because I didn't get any information about it. At this time, the French academic society IFA (? please check) also organized an exhibition for me, which was a big deal for a Japanese architect. I think Kurokawa must have felt something against the selection and endorsement of the French. So Takamatsu, Ito, Ando, (Kijo) Rokkaku, etc. were included. I don't know but more must have been represented there. The 40 under 40 (?) exhibition was known internationally, but domestically, Kurokawa's move was perhaps better known. Kurokawa's secretary in France was a very energetic woman, who worked for Rem (Koolhaas) afterwards. She is still quite active.

KK: I assume that over the years you have established communications with many foreign architects, scholars and magazine editors. Can you tell me more about your relationship with the international architecture community?

IH: Some time after this exhibition in Paris, I don't remember exactly but perhaps around 1985, there was an Oslo exhibition invitation through the Ministry of Foreign Affairs. A house was offered and open for transformation. I enveloped an old house entirely in polycarbonate panels. I provided a small terrace, but basically I wanted the suburban greenery to be viewed through the filter of the polycarbonate. Rather abstract way of seeing nature. For the exhibition space I printed the images on Japanese washi paper in scroll form, so I could set it up myself in Norway. The exhibition later travelled through Scandinavia, to Sweden and Finland. Every time I would go to lecture.

I was also invited to lecture at Sci-Arc, where Thom Mayne was. Shonandai was under way, and I wanted to apply fossils on Shonandai's rocks and stratum. When I had visited California long before that, there were Native Americans selling fossils on the streets. I accepted to give a lecture because I wanted to get the fossils, but by then, selling on the streets had been banned. So I drove to Arizona to purchase the fossils. That was one of the earliest lectures I remember, and the first time I talked about Shonandai.

NN: I've seen the lecture on the internet.

IH: How terrible! Did you see me singing? I was discussing the image of forests and woods that inspired my project, and someone commented that it wasn't clear, that they didn't understand the image of Japanese forests from what I was showing. I must have been drinking before the lecture; I burst into a Japanese children's song (which begins with lyrics on forests). I don't remember the lecture at all, but only the singing. I was so embarrassed. Thom always reminds me of this incident.

NN: How about your connections to Great Britain?

IH: Peter Cook came to Tokyo for the occasion of Archigram exhibition. I went to the party hosted at Isozaki's house, where everyone became friends with Peter.

And there was a Cardiff Opera House competition, for which I won first prize. Cardiff Opera has a long history of more than 200 years, and there is a tiny opera house which travelled around the world on ship and even came to Tokyo. I saw it, so I called my scheme Ship Opera. Foster destroyed it, though. He called me one day on the phone

here. I couldn't quite understand English, but he was talking about wanting to collaborate on part of the project. The way he asked to collaborate, though, was so forceful that I said something like, no, let me think about it. If I had said yes, the project would've happened and my life would've been very different.

The result of the international open competition was that I got first prize and Zaha got second, out of several hundred. The first and second prize winners could move on to the second phase. Rem, Foster, Rogers and Moneo ended up joining for the second phase too, but I won first prize again. I think that after I rejected the idea of collaboration, Foster wrote articles and made advertisements with the message that British people want a project by one of their own. It even drove one of the superiors of the opera house insane and sent that person to a psychiatric institution. Foster destroyed the project single-handedly. One newspaper article he wrote said that the project can not be left in charge of a 'far-east kabuki woman'.

The opera house people, instead of delegating to Foster, decided to appoint Zaha. In the end, however, the cost issues did not allow the project to be realized, to this day.

Apparently this was the first postwar project using Queen Elizabeth fund, which must be one of the reasons people wanted a domestic architect for the job. They must have felt bad for me, and decided to give me an honorary award at the University of London. I didn't want the award, I wanted the job. Anyway, there was a big party for the award ceremony, to which Foster and Zaha came. In the welcoming speech, Foster said that no British architect has received this prestigious award; why would Hasegawa get it? He is a man of authority, in a society of class and hierarchy. Japan has imitated such ways and their system, from Le Corbusier onward. While I was a student (as an undergraduate), everyone studied Le Corbusier. I was fed up with it, so I studied Aalto on my own. I worked on a collective housing project for my diploma design project.

Just as I entered Kikutake office, I went to meet Aalto. I had already paid tuition to research on Aalto at the Tokyo University of the Arts (Geidai), but Kikutake persuaded me to work at his office. So at least I went to see him, and have lunch. My research on Aalto ended there.

When I visited him, I first entered from Italy – that was the route of the time. Traveling northward, I visited many of Le Corbusier architecture. The buildings were in such bad shape that they looked like rubbles, although they have become showrooms today.

Nobody was using them. Now they've been restored and occupied by professors or open for visitors. Not back then.

I went with Ito, in Buenos Aires, we went to see a clinic and house for a doctor. There was an architecture student there, who told us that the house was too modern for the client's wife. She couldn't sleep there, couldn't use the kitchen. For decades the house was never used. There is a film about it, I believe. The house was under renovation to be converted into an architectural association building, when we visited. Le Corbusier's architecture was not in use in Europe nor Argentina. It really made me think what modernism was.

KK: Around what year did this take place?

IH: I would have graduated at 22, so it must've been around 1965. It was the first time I went abroad. It was 360 yen to a dollar. I met many prominent architects through introductions, starting with Gio Ponti. Then, before I met Aalto, I traveled through France and Switzerland. I wanted to see the architecture that everyone had talked about, but almost none of them were in use. After a long time, when I went to lecture in France, the buildings were restored and occupied. I think Le Corbusier buildings were meant to be a kind of status symbol, the ability to own his architecture. I think there aren't many who saw his architecture at the time, in such shabby state.

KK: Which aspects of your work have the press found most interesting? How do you think your work has been represented abroad?

Would you say there has been a difference in the way your work is represented in Japan and abroad? If there is a difference, what would that be?

IH: There is a difference in how they evaluate. Most thought negatively of Shonandai, but Tange's review was positive, which was marveled me. As I was saying, Tange was one of those who made public buildings as a symbol of power, but he told me that he incorporated systems such as piloti to make the architecture more open. He said that Shonandai is truly open and free for people to stop by, and that is what he had really wanted to achieve. Tange is the one who sent me to Harvard to become a visiting professor; everyone who hears about how it happened is amazed. Rem Koolhaas and I were visiting professors at the same time and we shared a room together. Rem didn't think that Tange, the most important architect in Japan, would be supportive of my

work. Japan is surprisingly conservative, but abroad – such as in Great Britain – they endorsed the process of communicating with the citizens as true democracy. I've received such partial reviews abroad, but very few in Japan evaluated the work.

Maki, Isozaki, (Shozo) Uchii, Seike, and someone from Osaka were the jury for the competition. A group of big names. Although they selected me as the winner, when the project was completed, none of them would discuss it in a positive light. I was really taken aback.

KK: What was their criticism to the project? What was their basis of choosing your proposal?

IH: They said that it did not represent power and that it was populism, but they must've been able to decipher that during the competition. But after it was completed, the critics did not review it positively, so neither did they. It is a regrettable tendency of the Japanese – people without autonomy, without identity.

After the building was completed, however, there were many invitations for international competitions such as the House of Parliament in Wales and also in Scotland. Both invitations came around the same time, and I couldn't handle both. I chose Wales, because I know the area quite well. Then it was followed by a competition related to London Tower, urban theater, etc. I often competed with Zaha. Perhaps they have had enough of me with the Opera competition, and I was always awarded second prize. At least they paid me for winning the prize, so I could manage.

I also went to Germany. There were so many competitions invitations, before (Kengo) Kuma, before Ito or Ando. I finally won first prize for a competition in Paris, after the Opera.

I continued to work on these competitions until I got the Niigata project, completed around 1960. Its competition was held in 1956, I think. I worked on the scheme while I was at Harvard.

There is something I don't like to talk about much.

Quite a few office staff went to Niigata for construction administration, and were many phones to communicate with them. We had rented an office there, since I had 45 staff then. So we had reorganized a lot. One of the fax numbers that we removed was bought by a woman at Japan Women's University. There were so many correspondences and

invitations from abroad, but she never once told us. For 10 years, until we got email, she withheld the information from us. She said that there was fax everyday and it was a waste of her paper. We offered to bring her paper, asked if we could pick up the faxes, and if we could buy the fax number back from her. She rejected every offer, and kept all the information to herself. That's how I was left out of the scene for 10 years, without any information from abroad, during which no more invitations came anymore. I learned of it much later, although my staff knew about it and were scrambling to do something about it. During a lecture at some place, perhaps the fashion institute, I met her. She said it gave her pleasure to get rid of the faxes.

So after Niigata, there were no information on competitions. After we got email, there were some wealthy countries who invited me for competitions, but I grew sick of working on global architecture.

KK: Did that happen gradually, or was there something that prompted it?

IH: Looking at the competition brief, they want a brand – like Zaha or Itsuko Hasegawa – that is, rather than making good architecture, it seemed to demand a nationally symbolic object. There was a time when I participated on a competition in Vietnam with Zaha. There were many computer generated drawings, and the staff were choosing which one fits best for this occasion. It has nothing to do with locality. It is same as Yoyogi Stadium. I think there are many architecture like that, especially after the computer became a main tool and global architecture spread, when it is so easy to transform various shapes. It celebrates the branding of an individual architect, which is what the competition brief seems to be asking for.

My wish to visit the site and understand its local conditions counters what is being demanded, I thought. Many oil-rich countries have contacted me, in the latter years of Niigata. There was only one that I was interested in, for a library. They said we'd like to ask what your design fee is up front. I told them a rather high percentage, because they are from a wealthy country. Their answer was that Rem had the lowest fee so we decided to go with him.

From about 2005 – Niigata was in 1995 so approximately 10 years later of no contact – I got invited to several Chinese competitions, particularly in Shanghai. If we win the competition, they also would let us work on construction administration, so I

participated. China is also politically driven and not necessarily judging by design, however.

Even in Japan, after Niigata – I’ve been told it’s my fault – the competition (for public buildings) changed from anonymous design competition to proposal form. In the latter, the participants are judged by the background and number of staff in the office, etc. My resume isn’t great and I don’t have many staff most of the time, so I began working in China as work in Japan dwindled for me. It is difficult for me to work on large scale projects, though.

KK: What aspect of your work would you define as uniquely Japanese? You have discussed your view on nature and ideas of Buddhism, but if there is anything else you would like to elaborate.

IH: Not all Japanese architects take this approach, but when I began working on Niigata competition, I went there to research about the place. I would go to the library, read about regional history, look at the nearby Shinano River, study the history of the river, and so on. The theme for the project was archipelago. In the place of the current artificial river, there was a natural river in the past with many islands on which Noh, festivals and other public entertainment were held. I recreated 7 islands on top of the parking lot, of different sizes. Unless I had gone to the library to research about the river, I wouldn’t have known it.

Every time I would go to the place and how to root the project to its locality. It is possible to be a global architect with locally driven projects, I think. It doesn’t matter where. The reason why the new olympics stadium project by Zaha has come under strong criticism is that she has no idea about its context and its environment, no? Isn’t that why Maki is angry? I would like to undertake at least some basic research about the place. Today it is so easy to get information on soil conditions or the site online. You can get so much information. The stadium did not have to tear down apartment buildings and be so big, although they have cut down the scale. I can’t work a project without any research, whether it is sited in Shanghai.

Here is the latest project in Shanghai called Park Office, with lace-like enclosure. I’ve been told that there has not been such feminine office building and that it looks like women’s underwear. But I went to a museum there, and the library, and Chinese people used to wear lace of these patterns as outerwear in the summer. There are not many

greens, so I planted a lot of trees. The making of natural environment is appreciated in China, as well as here.

In China, there are no housewives. Married couples work too, so about 60 - 70% of city halls and offices are women, including the leaders of the departments. But the office buildings, like Japan, follow the American and German models of glass-clad exterior and masculine plan. I made the building consciously more feminine, and they didn't dislike it – since I was invited to the next competition.

NN: So do you think that connecting with the local is what makes your building more Japanese?

IH: It's an international phenomenon.

NN: So what would be Japanese, or there is no such a thing as Japanese?

IH: Whatever I do, seen from the international audience, is Japanese. Basically the most important aspect for me, such as when designing a house, is the climate – if the place has high humidity, what the temperature range is, etc. From Hokkaido to Okinawa, Japan has very dissimilar climates. In the center there are mountain ranges (running north-south), resulting in different conditions on the Japan Sea side versus Pacific Ocean side. The importance of climate is equally important when working on international projects. For example, in France, the air conditioning is typically used only for winter. There is no cool air, often in office buildings too. Each town, each country, has their own climate.

This recently completed project in Shizuoka incorporated local Tenryu wood, and gravel found in the region, etc. In Suzu, a region that used to be underwater until about ten thousand years ago, its diatomaceous earth contains a lot of seashells. I used the earth to plaster the walls and floors. Shonandai also used a lot of local earth for the surfaces; Kuma recently commented that he was surprised to see walls and floors made of earth there. After all these years! It's not only aluminum.

KK: Do you think Japan-ness in architecture exists? And 12. If you have to define and elaborate Japan-ness in architecture, how would you define it?

IH: Japan-ness or national history are included in our lives even if we don't consciously think about it. Everyone person owns it, I think. There must be some Japanese way of thinking, not for those making imitated style architecture but everyone who is making his or her own architecture. It is an undercurrent in our thoughts. I still use earth, plaster,

but also aluminum. I like tatami too. I can't bring myself to use vinyl leather. In Kumamoto Art-Polis, where I worked with some others including Issei Sakamoto, we worked on rental apartments. They had to cut the construction cost so we were asked to use vinyl leather. Everyone complied. But just like in Nagano where I worked on public housing, I couldn't do it. I had the walls plastered, although some people were angry.

The renters took notice, and my apartments filled up first. There are also lots of people with allergies (traditional Japanese plaster does not contain chemicals that trigger allergic reactions).

NN: Why do you think foreigners are so interested in Japanese architecture?

IH: What I think, after visiting Europe and the US, the people making architecture are the elites, very few on the pyramid. In Japan, the making of single-family houses created many architecture related jobs, not all of whom are distinguished. The kind of education they received didn't matter. One did not have to have graduated from the University of Tokyo to make buildings throughout regions of Japan. Perhaps it's an Asian tendency: People just work on what they like. People who like houses design them. In Europe I think that only the upper class people can become architects, who are far removed from ordinary people's lives. Japan's architecture is based on single-family houses and that's the biggest difference. All countries must have had the same history in the past, of architects making houses. But in the more recent past, architects have turned into particular kinds of people. In a sense, I think that's what set them back. I mean they are behind, because they became less aware of users and unable to make what the people really wanted. Traditional way of living is still at the heart of what Japanese architects make. Japan had imitated the European system and created its share of elites, but it did not stop the others throughout the country to continue making local architecture.

Interview with Hiromi Fujii

March 18th 2015

Fujii Architects Studio, Shinnishida BLD.3F 2-7-6 Minato, Chuouku Tokyo

Interviewers: Nikola Nikolovski and Kaon Ko

Nikola Nikolovski: After several years of traveling and working around Europe in 1968 you established your office. Your early works were produced during the 1970s. How would you describe the architecture scene in Japan at the time? What did you find most provocative and challenging in that moment?

Hiromi Fujii: You mean within the architecture industry?

Kaon Ko: Yes, around the time that you started working in the field.

HF: I think explaining why I decided to go to Europe at that time might be the best way to answer your question.

I left for Europe in 1964, the same year as the Tokyo Olympics. I think there were a lot of reasons as to why I decided to go, but the one which I can still say with conviction would be my desire to experience “architecture” spatially firsthand. That was probably the biggest reason.

Japanese history professors at the time simply explained the spatial composition of European classicism/neo-classicism through phrases such as centrality, totality, and full-functionality. What I really wanted to know after I left university was just how they could create space with that centrality, totality and spirituality. How were they applied to making of walls or columns? How did they solve the problem of having a floor? That is what I wanted to experience. Then there was the fact that, speaking from the present, classicism and neo-classicism would become my enemies, and you can't fight an enemy you don't know.

My strong feelings on the subject brought me to Milano, Italy in 1964. This was 1960's Milano, so we're talking about Gio Ponti, Rogers, Franco Albini, etc.—a new kind of architecture utilizing new technologies. Milano was at the center of industrialization of architectural world. It was a high point for the industry, with industrial design and

architecture garnering global recognition. I worked for two and a half years in Mangiarotti's office. During my time there, I was able to learn a lot and gain a great deal of experience. I wanted to know in concrete terms, rather than abstract, how one can express space through an object. At the time, Japan could only ever explain European architecture in words, or more accurately, as a concept. Of course, that kind of architecture didn't exist in Japan at the time which may have made things difficult. But the reverse was also true. European architects had no solid idea of what Japanese architecture was, what *sukiya* was beyond the abstract. So I went to Europe.

This was during Japan's rapid economic growth, with the 1964 Olympics and the Osaka Expo '70. It was a time when prevailing attitudes towards architecture considered it mostly in terms of building technologies. It was difficult for people to talk about its connection to human emotions or spirit.

There was a lot of backlash and frustration towards this thinking. Speaking of which, there is that exhibition in Kanazawa. Or is it over already? Migayrou said it well in the catalogue. Does he have that catalogue with him?

NN: I don't have it here.

HF: Migayrou wrote a great piece about it in this book. Reading this will give you a good idea of architecture in Japan at the time. Isozaki -san doesn't have it quite right. But Migayrou really put it well, about Japanese architecture.

KK: Right.

HF: Reading this should clear everything up.

KK: Okay, moving on to the next question. The most characteristic features of your architecture are spatial compositions made of cubes, squares and abstract grids. *L'Architecture d'Aujourd'hui* comments that with abstract grids you escape history and deny presence; by doing so you incarnate the emptiness, the nothingness (*mu*) out of which space is born. Can you comment on this? (the use of cubes and abstract grids)

HF: I think that people did not really start to understand Japanese architecture until after Tange for what it is. And I thought, "They haven't even seen this 'new architecture' they are discussing." They were trying to understand this architecture through their preconceived notions of Japan as "the country of Zen," or through Buddhist concepts like "*mu*"

(nothingness)” and “kuu (void).” I definitely did not start creating my work with some sort of “zen-like” notion in mind like “mu” or “kuu.” And it didn’t come from the denial of history either. For me the dominant thought was that we should recreate ‘architecture’ by returning to its origin in time. When people talked about history at the time, they were referring to a form or some abstract, metaphysical idea of history. No critics or historians were talking about the conditions of layered time from the starting point (the origin). I wasn’t denying the past; I wanted to reconstruct history from the very beginning. After all, even if humans deny the past, it doesn’t change. You can’t erase your own shadow. That’s why that writer at d’Aujourd’hui had it wrong. At the time, Japanese critics were laughing at that comment. Deconstructivism does not deny human presence, but rather attempts to recreate it. That’s why Sartre’s existentialism was torn down by Derrida. It’s because Sartre thought about presence too much within the framework of the shells of historical figures. Derrida tries to reevaluate presence in the framework of the real as is - the object is born from philosophy. That’s why my work is not denying presence, but rather creating it.

You know, d’Aujourd’hui covered the Miyajima Residence around the time it was completed. Their critique said that the house embodied Japanese “ma (space)” and that I was simply trying to contemporize sukiya-zukuri. But that’s just how the formalists in Europe at the time saw it. Nobody thinks like that anymore.

KK: Well, very rarely you might run into that kind of person.

HF: The idea that Japan is special in some way, that something can be “Japonesque.” I think it’s wrong to look at Japanese culture as recursive or regressive. Leave that to the tourism industry.

I started by using grids. I think the Chururi project from 1975 is the first one where I consciously used cubes and you can clearly see them appearing in my work. Although the use of grids or cubes is essentially the same, I realized through this project that they are perceived differently. I think that Japan still doesn’t understand my use of grids, although Migayrou recently got it right in this book. “Fujii has recently started to consider the concept of gaps and space.” I want to tell him that it’s not a recent development; I’ve been thinking about it ever since I started using grids. I’ll be sure to let him know if I see him again.

(Gesurturing to a picture?) One of the reasons why I drew the grid lines here is *danpen* (fragmentation). It's not easy to explain in English, but *danpen* does not mean fragmenting the whole, but rather, represents the parts or elements. An element is within the whole, like a bolt or cogs in the mechanical system. The 'danpen' is an element that no longer functions in the whole organization. But it doesn't devalue the organization as a whole, a problem here or a broken part there. There's not really a word for that in English which is why I use the word "fragmentation." By fragmenting, I can give rise to 'gaps' and 'unrest'—in other words, 'blank space.' That is one of my goals in using grids. The reason is that the way that culture, as made by minor historical figures, has been suppressed. Human agency wants to be free from this oppression. That was the biggest reason that I started using grids—I wanted to interact with this environment, this "world of things."

There was still the problem of space for me, and I tried to create cubes through space. I used edges. "Organization" means that everything is bound together, correct? Pardon the exaggeration, but the world of classical and neo-classical architecture is one in which everything is connected. The whole is linked together in a variety of way. It detests any gap or space arising within the organization. But that's the world of gods, the world of kings. They dare not allow any blank space or gap which would force you to think about the order they have created. So my world is one in which I used the concept of "edges" to place gaps and other objects within the whole, in order to escape from this world of order. Chuzuri? was my first attempt. Those gaps contain the same emptiness and blank space as my grids. That emptiness and blank space belongs to a world devoid of meaning. I came to understand this world through emptiness and blank space, this method of open edges . This is what I refer to as "open composition." We Japanese were wrong in the way we translated "composition."

KK: Oh really?

HF: "Composition" isn't simply creating and placing something in a certain space. Real composition requires emptiness. We had it backwards. That is what I was trying to express with my cubes.

Probably easier for me to just show you. Take a look at this. In a gridded space, there is no way to see the world lying behind that. Isn't blank space nothing more than the parts

we can't see? The world behind the grid is the one that we can't see, but might be able to infer—this part connects to this, etc. What I mean is layering blank space.

This was a residential project called “Mizue no.1.” I also created a lot of blank space here.

This is a picture of the Miyajima Residence, the first and biggest project I utilized grids in. It might be difficult to understand how fragmentation is being used here in the context of your question, but you see here, I've severed the connection between these two parts. This work probably gives you the best understanding of fragmentation in terms of the space.

This one is almost too much of a picture, but you see the window here. That window is “ku” space. Here I am using grids to enhance the concept of blank space. The grids role is to position that “unseeable world” as a frame. I want to make people reflect on the change from a meaningful world to a world oppressed.

I am actually organizing my works for the last time right now, so you came at the perfect time. I have all this stuff out. Like this drawing. Okay, this one is of the Miyajima Residence. Anyway, you probably have a more concrete idea after seeing them.

That's what's different about my use of grids and cubes. There's nothing religious or Buddhist about it like “mu” or “ku.” (Daruma story)

Which is to say that since we cannot deny history, my work is not about denying presence, but rather recreating presence, and trying to fix the mistakes of history by returning to its source. It's not construction—it's architecture. That's why I'm saying that the critic at d'Aujourd'hui had it wrong.

KK: So they're wrong.

NN: It's good to know, actually. Because this is what happens in many cases, it's always connected with religion or history and not always there.

HF: Where's the question about “how did non-Japanese view your work? That wasn't it, was it?

KK: That's coming later.

HF: That's how it always is, though. They have this concept of Japan, they get caught up on Feist's differences between Japan and Europe, and it affects the way they view Japanese culture. That's the only way they can see it.

KK: Well, many of our questions actually related to that, but let's move on to the next. In an issue of *Architectural Design* from 1989 you have text titled *Dispersed, Multi-Layered Space*. In it you compare French and Japanese gardens, as represents of Classical and Multi-layered space. Can you tell me more about the significance of multi-layered space in your work?

HF: To me a layered world is a world of edges, a world with no concept of connectivity. That kind of world, a world created based on the concept of edges, can be found within the traditional Japanese garden. In some respects, these places were a place for monks to undergo training. Or at least that's how I see them, as a meditative space rather than a space for enjoyment. Since Japanese gardens exhibit this kind of layered space, I naturally compared them with what is, for me, the classical representation of a garden—the royal garden in France. Comparing the strong centrality of the royal garden's space with the multi-layered space of Japanese gardens, I found it was easier to explain.

KK: How is that expressed in your own work?

HF: This is exactly the point which I am addressing in my work. At the time I wrote this piece... Which page was it again... Yeah, this was definitely my understanding of multi-layered space at the time.

When you think about it, even the Miyajima Residence is layered, as the whole thing is essentially made up of layers. Sure, this corner is connected here, and this one. I was often told that the subject of the grid is not a logical or holistic perspective, that it doesn't add up to something. But I would have to disagree. The way the grids are laid out means that the individual is never surrounded on all sides.

KK: Not surrounded by the grid?

HF: I have probably spent more time explaining this than anything else, but the most famous example of a world surrounded by the world of the grid would be Mondrian's New York Boogie Woogie painting. That is, the painting fragments New York, while the exterior frame is rotated 45 degrees. It is constructed entirely of fragments.

KK: Okay.

HF: Within that definition, we have Western architecture. Everyone says that Western architecture is defined by its unity and centralization. It organizes fragments of things

into a coherent shape. In response, Mondrian made the world depicted inside separate. (Points out some things in the photo.) The difference is just placing the fragments or integrating them as a whole. Mondrian and Hejduk, by rotating the frame, declared that they are creating the world of fragments. Similarly, my grid doesn't function to unify but to simply disperse the fragments. The grids are my method of dispersing the space. Fragmenting it. The rest is left up to the individual to reconstruct into the whole not dependent on the nation or authority.

That is what I am trying to say in this essay. Monks understood the garden to be that kind of space and used it for aesthetic training. Compare that with the French royal gardens...

KK: You mean at Versailles?

HF: Right, the gardens at Versailles are the king's gardens. That's why the veranda where you can get the best view of Versailles is the king's room, right in the center. All royal palaces are like that. They have a big royal garden and right at the center is the king's room. That way, the king has the view of the entire world, he is capable of conquering the world.

In contrast the multilayered space is not surrounded; it is unframed and unlimited. That is why the space remains liberated despite being connected. That is the theory of modern architecture. Modern architecture helped liberate the space. I think that De Stijl played a large part in terms of modernizing space. It is open, neither surrounded nor unified. It is just there, with a difference between this and that – the “difference” discussed and popularized by Deleuze and Guattari. The individual parts are different but not subordinate, and they remain as individuals. The space is recreated in the same manner. The space I am talking about here is the liberated space. That's a multilayered space. That is how the space is being recreated.

I talk about liberated spaces here.

Also, this part about floating significations in Kurokawa-san's work...

KK: Yeah, that is really difficult to understand. Laughs

HF: This French critic or whoever wrote this is speaking from preconceived notions to some extent. There are a lot of famous architects in Japan like that. There is perception that “ambiguity” exists as an architectural concept. The idea that “ambiguous” composition

endows your work with a sense of freedom and makes it appear more contemporary. Or it's ambiguity in the sense that you can't identify the object or a word that has double, contrasting, meaning. Many architects used that technique to contemporize their work. So I think that this writer is still caught up on that preconceived idea about Japanese architecture. He was oblivious to the fact that there could be any Japanese architect addressing issues such as - "things existing for the sake of themselves," "returning to the source to recreate the object," etc.

Speaking of which, I think that a large problem for the culture of Japanese architecture, and of architects, that they do not return to the source anymore, because of their skillfulness in imitation.

KK: They choose not to return?

HF: It is kind of fashion, fusing these styles into what became "Japanese-style architecture."

To Europeans, seeing such phenomena, regarded it to be representative of "ambiguity". I know you know what I'm talking about.

Then "ambiguous space" came to dominate Japanese architecture, and those who participated in that way successful of Japanese architects. This French critic is speaking from that bias.

I feel like my explanations today are a lot easier to understand.

YF: laughs You certainly are easier to understand today than usual.

HF: I mean, that's really the heart of "imitation." When Isozaki talks of "Wa' architecture", I want to ask everyone what they think of it.

KK: Did you read Isozaki's text about "wa"?

NN: Yeah, yeah.

KK: What do you think he wants to know?

NN: I don't know.

KK: He's talking about the difference, like, between *kenchiku* and architecture.

NN: I have to think about it.

HF: He hasn't read it yet, has he?

KK: (to Nikola) Do you want to see it? (to Fujii) He says he has read it once.

HF: I am not saying that the problem of "wa" should be entirely rejected. Isozaki-san should have addressed what the next step might be. What's the point in bringing up "wa" at this point? "Wa" is Japanese culture, it's what created that whole Meiji Restoration. I wanted him to talk about what we should do about Japanese culture NOW. I expect someone like Isozaki-san probably has the answer.

KK: Right.

NN: It is very ambiguous. For me it's about the role of architecture. Because during the 20th century architecture changed its role so many times. And in between, Japanese architecture discovers what architecture is, because it was introduced very late. I mean, into Japanese cultural discourse. So there's always this "What's the role of the architect?" I think that as well, the question in the West is "what is the role of the architect?" And then Japan being introduced to architecture late 19th century, this debate always constantly moves. So there is this ambiguity of "what is the technique?"

KK: I think he's questioning the use of the use of... Why discuss the 'wa' architect now? What is the relevance now? Because he thinks it's kind of gone backwards since it has kind of been discussed since the Meiji Restoration. That 'wa.' And why...

NN: Why he chose to discuss it now? Maybe because... I think this is something which is completely unknown to the Western audience. It still creates puzzles and it is something that the West doesn't have at all. In architecture there are many meeting points. But there are certain points that are completely different. And I think that the concept of 'wa' doesn't exist in the West. We as architects, as a profession, we can find very much similarities. So your work can probably be similar to many other Western pieces, but there are certain aspects of your work which maybe sometimes come from the culture that you belong to. And I think that 'wa' is one of the things that the West doesn't have, never had, and probably, I'm not sure if it will ever have some of that.

KK: (to Fujii) He is saying that even if there are aspects within the Western oeuvre that resemble Japanese architecture or architectural projects, from a Western perspective, there aren't really elements of "wa" present in terms of the cultural background. But from a Western perspective, he doesn't know how to interpret that. Maybe that part that still remains to

be deciphered is the “wa”? Also, he was talking about the fact that the concept of “architecture” didn’t exist in Japan...

HF: It is about how we comprehend the world in which we don’t quite understand all the things incorporated into our culture and yet these things seemingly coexist. Being conscious of it, though, is very European I think. There has been a fear among Japanese, since Meiji Restoration, towards Europeans, with “Black Ship” being probably the most representative example. Loaded with cannons we feared for our lives. There was a sense of fear associated with the disparity between our civilizations—as well as this culture of trying to catch up and close this gap between ourselves and America/Europe. Like, European culture infiltrated what Japan saw as Japanese culture? The reverse might have also been true. But there’s a kind of obsession with the need to figure out the other; that I-don’t-know attitude doesn’t cut it anymore. Europeans have a habit of always considering the subject within their historical continuity. This is true for each individual, on the individual level.

KK: Right.

HF: What Migayrou is saying here is that Japanese are different in this respect. When it comes time for change, Japanese raze everything that came before. We are continually dismantling.

That’s why we Japanese destroyed our own shrines and temples after the Meiji Restoration. To start over with something new. And we have done it time and time again. World War II was the same. Migayrou captures that really well. I mean, what’s the difference between a European “wa and the kind of “wa” a Japanese person sees. I think there’s a big difference in the way Europeans evaluate Japanese architecture of today and the way Japanese evaluate their own architecture, at its core.

In Japan, people who are clearly trying to return to the origin are still seen as weirdos. (Laughs) There are definitely people who say so; I have been told so. Those who are able to concord with terms like “ambiguity” are highly skilled and intelligent.

I think that I’ve gotten away from the question quite a bit. Also, I want to say that I’m going to do my best to explain everything you are asking, but there is probably a lot in here you may not understand clearly. So even after this interview, feel free to e-mail me or come by again. You will probably understand it better that way. Next is question #5?

KK: Yes.

HF: Am I a deconstructionist and why? It was that kind of era. The four years I lived in Europe, from 1964 to 1968, was a time of great cultural change. There were the student riots in Japan, and also in France, right? The part of the cultural upheaval at the time which I was most interested in was literature. I'm not the kind of person who writes novels or even reads all that much, but when I returned to Japan in 1964, Chuokoron-sha had started publishing special feature on Levi-Strauss's structuralism on their "Chuokorn" magazine. I think that was Japan's first introduction to structuralism and it led to a Levi-Strauss boom. Anyway, what had first captured my attention was this new type of novel called the antinovel. Naturally, I thought that a novel couldn't exist without a narrative, but then this new type of novel comes out of France which turns that common sense on its head. The first one I read was *The Erasers* by Alain Robbe-Grillet.

KK: Robbe-Grillet?

HF: Right, *The Erasers* by Robbe-Grillet. It's a novel without a story. Which is to say that a novel without a story has no meaning-based content.

So I read that, and I became so interested in this so-called "anti-romanticism" genre, then Levi-Strauss's structuralism, and then semiotics, and so on. When I say "semiotics," I'm not talking about it in a linguistic sense like Peter Eisenmann's idea of generation, but rather the connection between language and signifier, like Saussure, Barthes, or Jakobson. These were the people I was interested in. My ideas at the time would later connect to what Deleuze and Guattari were saying in the 1970's.

Right around the time I was in London, I was with Peter Smithson and he said to me, "In terms of architecture, this big hulking mass like the British Museum don't really add up to anything. And why you slice it, people feel oppressed from that kind of architecture; it needs to be broken down. That's basically the concept behind his "fragment" philosophy. I agreed with him, of course. One method to achieve that is the fragmentation of the space through the creation of gaps and blank spaces.

Is there anything else I should say about it? Regarding people who are deconstructionists, I'm sure you are familiar with Guattari?

KK: Yes.

HF: Guattari was so interested in my project he actually came to Japan. You know, he was the kind of person who wrote novels and essays that liberated the mind on the page. But he was also interested in space, so he gathered a bunch of Paris's young architects and held this sort of research group to study about mental illness. He came to Japan because he was interested in my work— how the multi-layered space and fragmentations are connected —as a way to treat people with schizophrenia and other mental conditions. So we talked through his interpreter, Riki Miyake , at the Yamanoue “Hilltop” Hotel in Ochanomizu. Interesting, eh?

KK: Very interesting. Laughs What did you talk about?

HF: Space. Schizophrenics have lost their sense of unity, their ability to gather and organize information. One treatment is for them to connect spaces they inhabit. They also lack the ability to remember things holistically. I think Deleuze made it clear when he said that “disparity” and “memory” are the same thing.

KK: Disparity?

HF: Guattari told me that blank space, gaps, and fragmentation are necessary to returning their ability to remember. The day after he came to visit, Guattari couldn't take the pain from his illness. I believe it might have been pancreatic cancer. The night in Ochanomizu was rough; a doctor had to be called in and translated by Miyake. He passed away only two to three months after that. I think he would have been capable of some really interesting stuff if he was still alive.

KK: Truly.

HF: This is all relevant information, yes?

KK: Very much so. Moving on to the next question, what was the initial reaction of the domestic critique to your early work? How was it accepted and presented in magazines during the 1970s and 1980s?

HF: Japanese people didn't know what to make of it at first. To be fair, though, I also wasn't very good at explaining it then. At the time it was first presented, I wasn't able to clearly explain my reason for utilizing grids the way I can explain it now. The reason is that I was still very much experimenting at the time. But now I've spent the last 60 years

explaining it, so. Teiji Ito actually wrote about my work in the Sunday Mainichi saying, “His architecture looks like someone covered the walls in tiles from a public bathroom.”

Those were the very early days. Chris Fawcett gave my work a proper introduction and review. Have you ever hear of him, the young British architect?

KK: No, I haven't.

HF: Fawcett associated with the group of Peter Smithson. Smithson was from that town, on the border of Scotland and England. What was it called?

KK: On the border?

HF: Yeah, his hometown. It's a big place. Anyway, he was born there, and went to the university there where he met his wife Allison. There were classmates. They started working as Allison-Peter Smithson, the sort of focal point for the British school of architectural thought .

KK: I know Smithson. Not sure about Chris Fawcett, though.

HF: So Chris Fawcett contacted Peter Smithson and asked Kazumasa Yamashita to let him do research under him. He came to Japan and in the course of working for Yamashita and doing his research, became the most interested in my architecture. This was around 1972. HE came to visit the Miyajima Residence, etc. Are you familiar with AA Quarterly?

KK: That's the one called AA Files now?

HF: Right, the name changed. So Dennis Sharp (the editor) had Chris Fawcett write about this new kind of architecture and that was my first international exposure. This was in 1974. It was a good article.

So that's how it was in the beginning. No one really understood.

Yuri Fujii: This is it, 1974. This is the cover.

(This part has a lot of shuffling of papers and small talk, and in all likelihood, is not very important.)

NN: I was wondering: can I get a copy of this page and this article? This is '74?

KK: (To Fujii) Can we get a copy of this later?

HF: This was my first time to be featured internationally.

KK: But at the time domestic critics didn't know how to critique your work?

HF: Yeah, they didn't understand it. It was still a time where Japan didn't understand architecture as a specialized field.

YF: The first time one of your layered pieces was featured in Japan was in Toshi Jutaku.

HF: That's right. Oh, speaking of which, this is for his doctorate thesis, yes?

KK: Yes.

HF: What is he writing it on again?

KK: His main thesis is about how Western media represented Japanese architecture. How, through publications, their perspective... (To Nikola) Like, how Japanese architecture was represented in Western media?

NN: Yeah, yeah.

YF: You said that he's looking at journals over a 50 year period?

KK: Right, he's mostly... (To Nikola) Your main focus is, like, the 70's?

NN: 80's and 90's. But starting from late 70's. But I'm trying to understand how it started.

HF: What architecture are you looking at?

KK: (To Nikola) What other architects are you...

NN: That I'm looking at?

KK: That you'll write about.

NN: Itsuko Hasegawa, Arata Isozaki, and I did an interview with Maki, but I'm not sure how much I will write about it. I would like to do one with Ando, but I don't think it's possible.

HF: Ah, those guys. Then this should definitely come in handy for you.

KK: Definitely. (To Nikola) You should take a look at these.

NN: Yeah.

YF: In that case, what countries are you looking at? America? The U.K.? France?

NN: I have Casabella from Italy, Architectural Design, and Architectural d'Aujourd'hui from France. So I have UK, France, and Italy.

KK: Those are his primary sources.

HF: I would also suggest *Oppositions* as a magazine which was widely read at the time. Researchers and curators around the world would definitely look at *Oppositions*. *Architectural Design* is also very good, too.

YF: Is there a specific reason you did not include the U.S.?

NN: There is a reason. I never found a magazine with 50 years of continuity. Like, a magazine that has a critical approach, but at the same time a long span. And it was really convenient to find the European magazines because you can follow the line from the 50's to 2005. And *Oppositions*, for example, was only in the 70's, I think? Maybe early 80's. And there is this magazine, *Progressive Architecture*, the way they edited their magazine didn't fit my research. They have more news segments, as well as the fact that PA stopped publishing in 1996. So I felt it's too early. I wanted to at least have until the 2000's.

Once I selected these three magazines, I got a lot of data. I have, like, 600 articles. So I think going with more than 3 magazines is too much I think for this research.

HF: Okay. So this is sort of getting away from what we were talking about before, but I want to return to talking about Peter Eisenmann and me. His early career and mine shared a lot in common. I don't know if we were mutually cognizant of the commonalities present in each other's work, but we shared this attitude toward so-called anti-classicism and deconstructivism where we were both trying to figure out how to fragment the whole. We grew apart after that, though. We had different ideas about how to connect fragmentation in our work. The point where we diverged was on how to create a fragmented space which would return human agency and identity. I haven't confirmed this with Peter, but one difference is that in his work, the organization is created by the identity of each individual. There is this sense he is trying to systematize that world. I also think that he is systematically calibrating it. For me on the other hand, I am not systematically assembling the fragments for human presence, but rather connecting the fragments to continuously generate space.

KK: You mean generation?

HF: Yes, a generative space, that is unified with the lives. A space that is always moving. More than the presence or organic unification, the moving space is really my focal point. I have been working on a bunch of drawings to represent this idea, which I will publish sooner or later. That's the difference between the two of us.

Peter Eisenmann's architecture is quite systematic, with an academic approach. In my case, I want to conclude the simple process of braking down, of fragmentation, while maintaining the infinite connectivity.

But that is expressed in my spaces, that humanity will continue to change, continue to grow. Change is an endless process. It is not a static existence, nor a whole to be unified. Honestly, I think Shusaku Arakawa understood that line of thinking best, may he rest in peace. Although our strategies where completely different, I mean, he had a crazy strategy for achieving that.

KK: Yes, he did. Laughs

HF: But I think that we shared a lot of the same concerns.

That is the difference between Peter Eisenmann and me.

NN: I think #7 was answered... I think this was answered.

KK: The first time your work was featured in a Japanese publication was Toshi Jutaku, and overseas it was AA Quarterly.

HF: Right, AA Quarterly in 1974.

YF: Yes, as far as we know.

NN: I think we answered that question as well...

KK: I think you have already answered this one for us, but we found that your work was presented on the exhibition New Wave of Japanese Architecture in New York 1978. What were the initial reactions to your work by the international audience? You mentioned Chris Fawcett, but what kind of reactions were there aside from that?

HF: You are asking specifically about the reaction at New Wave? Most of the people who understood my work thought of me as a rationalist. There was also one question which

comes up each time no matter what: “Your country has its own kind of architecture, sukiya- style. Why don’t you make that kind of architecture?”

KK: (To Nikola) Should I go on to the next one?

NN: Yeah, yeah.

I think that #8 is kind of answered... Maybe about Kenneth Frampton?

HF: Right, Frampton. You said you’re writing about that. Some others who were associated with my work would be Aldo Rossi, Tafuri, Guattari... Huh, everyone’s dead now, aren’t they?

YF: They all got old.

Frampton has got to be ninety-something...

KK: He’s already over 90?

YF: Am I wrong?

KK: (To Nikola) Do you know how old Frampton is?

NN: No.

YF: Okay, so maybe “ninety-something” was overdoing it.

HF: Right, so those people, at any rate.

KK: Are there any journal editors who you were close to?

HF: Papadakis was my friend. He always used to say to me, “Fujii, you always try to substitute the discussion of architecture into some philosophical exercise. Architecture is about technology.” I would reply, “I know that, but what is important for mankind is to consider how that technology is used, not pointlessly discussing the importance of technology.” Often we would go out for food in London and always end up fighting.

KK: What did you think about that piece being featured abroad?

HF: When it was introduced overseas?

I don’t really distinguish between Japan and abroad. I always get asked what I think about different countries or differences in culture, but I don’t think a life lived in say,

Macedonia, is that different from one lived in Japan. I say, “that’s where architecture comes from” and most people just go silent at that point. People in Europe or Japan think that they have to live in a certain way, in a different way from each other, but fundamentally that’s not true. The only thing that’s different is style. And that’s not big deal, really. Or at least I think so.

Just going back to Eisenmann for a second, I think that the organic world that he is trying to create represents a new kind of relationship. It’s not that “old” kind of organic, at any rate. Similarly, I would appreciate if you could understand my work with a keyword, “generative” to describe the relationship with my work.

Regardless of whether it’s Peter or I talking the relationship of architecture is one of “unrelated relationship.” That’s kind of a strange way of putting it. Maybe “a disassociated relationship.”

KK: “A disassociated relationship?”

HF: Do you kind of understand what I’m getting at? The first type of relationship is characterized by organization, systems, hierarchy, unity. A human who has no relationship to others is rendered inhuman, and people seek to build that kind of relationship. That is what I’m doing with black space, with gaps. It is that disparity. From that disparity, the blank space is born. I think that’s the difference between Peter and I. He is trying to gather and organize all of that. Did you know he was a soldier? Peter Eisenmann. He was in the Navy.

KK: Is that so? (To Nikola) Did you that that Eisenmann was in the Navy?

HF: He fought in the Korean War. He was in the Navy or something like that, and he subsequently received his scholarships from the U.S. government that allowed him to study at Cornell and then Columbia. Deep down he’s a soldier. He comes from a world of duty and sentiment. (Everyone laughs.) I’m only saying that out of love for the man! He’s different from Koolhaas.

KK: He is coldhearted, isn’t he?

HF: Koolhaas began his career as an editor; he knows every trick in the book, he was a Class-C conscript.

NN: This one... what do you think was the response of the international audience. Did we ask it?

KK: (To Fujii) You said that international audiences were particularly interested in why you didn't build sukiya-architecture, but aside from that, in terms of your work, what caught their interest?

HF: I... don't think I'm in any position to answer that, and frankly, I don't really care what they thought. But there was Guattari. I thought that it was really interesting to hear how he viewed my work, a point of view that I was unaware of.

About this question 11, I think it relates to the future of the architect

KK: Well, for example, you were talking about how Isozaki-san recently started to talk about "wa' spaces and architects." In English, they call that Japanese something-or-other "Japan-ness." What is "Japan-ness," how many architects have come to express "Japan-ness" in their work, and do you even believe such a thing exists in the first place?

HF: I've never tried to express "Japan-ness," not even once. I think anything explicitly "Japanese" has a strong connection to the state. Even with the problems with Islam in the Middle East, it's a matter of the state, right? That kind of thing happens because religion gets all tangled up with politics. I think we need to rethink that relationship. What do you need to change? It's society. Forget about "Japan-esque"; that's just a stylistic problem. Japanese people can't stop talking about it, the Emperor system, Japanese culture, how Kyoto is so wonderful etc... I'm not saying these things are bad, either. But when you give form to these things, they are inevitably tied to Japan as a state. That's why I think we need social change. We have to consider ways to make a society where every individual can be mentally and economically sound. That's more important.

After all, "Japan-esque" is just something created by individuals. It's just "Japanese style."

KK: Okay.

HF: Right? When you substitute the parts from fragments and reassemble them, all sorts of social issues are going to float to the surface. This is why I think that architects should be an agent who helps this along. When architects try to be artists, the work ends up back at the same place, connected to the state. A unified world. You pin your entire existence on creating that meaningful world... I mean, aren't all artists like that. It is because of the

traditional concept of the author that we have journalism today. That is why architects do not change and change what we are making. Because I have made strange architecture, I have been bullied by clients and such. Many of my projects have already been torn down. So thinking about it from that angle, I came to the answer that “agent” is the form which architects should take in the future. When I say “agent,” I mean a person who envisions the concept for architecture. The person who assembles the methodology of architecture—not necessary the person who makes it.

I am not saying that the architect should not construct the vision. It is okay to create the object by which architecture is assembled. I call that object the “diagram.” See, it doesn’t need to be the finished work itself; just a diagram. I am working on a bunch of diagrams now, to wrap up my career as an architect through diagram-making: that is the architect as agent. It’s not a world where the creative process means reading a novel and you being moved by it. I’m talking about a Robbe-Grillet world. A world where you write your own novel. I think this world of tomorrow will demand that individuals be knowledgeable and cultured, for all of us on Earth to be happier than we have ever been, each one of those individuals needs highly intelligent or how many years it will take. I’m not only talking about architecture now.

KK: Right.

HF: I believe that the world is slowly but surely moving towards that.

KK: (To Nikola) He said the role of the architect has to change. So we increasingly need to become the agent for constructing the method for architecture. And not necessarily to organize the whole thing. I think I need time to explain.

(To Fujii) It’s difficult to explain. Laughs

HF: I tried to condense it so you may not understand clearly. I was just spitting out keywords like an advertisement there, but I think your argument will probably come out once you understand.

KK: If you have questions, maybe you can e-mail or contact him.

NN: Yeah, yeah.

YF: This is just my suggestion, but maybe after you have translated it once, you can come back and speak with him. That is probably the easiest way for both sides to understand the conversation.

KK: Understood.

YF: I think that his talk today was very much concrete and easy to understand. Since both of you went to the trouble of giving up your time today, this is just my opinion, but if you need to simply confirm anything that was said today, it is probably better to talk face to face. That will be more interesting for both of you.

KK: (To Nikola) If you translate what he has said today...

NN: No, I was just thinking, like, the last question: so, he doesn't think that Japan-ness in architecture exists? Is that his answer?

KK: He says that it's not important.

NN: It's not important.

KK: Or, it carries a more nationalistic agenda...

NN: Okay, and I would like to ask him this question. Does he think there is a difference between... this is maybe the last question that I'll have for today. Is there a difference between the way his work has been represented in Japan and abroad? Does he think that there is a difference?

KK: (To Fujii) Just one more question. I know you spoke this a little already, but was there any difference in the way your work was represented in Japan vs. abroad? And if so, what kind of difference?

YF: When you say "the way" do you mean from our side?

KK: I mean, the way it was introduced.

HF: It was introduced in many ways. You mean from the other side?

KK: Right, the other side.

HF: Who is "the other side" in this case? Magazine editors?

YF: I think she means, “Did you feel any difference in the way the media represented you in Japan and abroad?”

HF: Ah, I never really paid attention to that. I guess overseas, they gave more of a thorough introduction in describing the kind of person the architect is, what kind of philosophy he/she subscribes to, and so on. “This person is this kind of person.” I have this philosophy, therefore I made this thing. Japan, on the other hand... What do I say? They present people by ranking?

YF: Well I don’t know about that.

HF: Like, they ranked me within the hierarchy. There is hierarchy within Japan, and one is represented in that frame. Perhaps I should try to discuss the essence of the problem. I am not sure. Either way, when they covered me overseas, they did a thorough job and introduced me respectfully. In Japan, it was more like an advertisement. (Laughs)

KK: Okay.

HF: I haven’t given it too much thought. The sense I got, when I received the email from Kuma, is that there are disparities between how Japanese journalists and critics see Japanese architecture versus how Europeans consider it.

KK: That is what we were looking for.

HF: I see. I’m sure my answer is buried somewhere in what I just said.

KK: This might be outside of our research, but when we talk about Kuma lab all these students come to study abroad in Japan because they have these aspirations about Japanese architecture. Most of them are contemporary architects, but some of them they look up historical architecture. They come to Japan looking for something which does not exist in their home countries, and then after two years or so, they realize “this is different than what I expected.”

HF: Yes, most are like that.

KK: Right, that’s the truth. That’s because international media popularizes Japanese culture and paints it as something exotic. So I think these students feel a gap between their expectations and reality. I think that’s part of what we are looking at in this project.

HF: I definitely want him (Nikola!) to clarify that difference. To logically assemble those differences. It's not about an emotional understanding, but rather combine both in a way that works. I believe that will give rise to something essential for the next generation of architects. The other day I met with Makoto Ueda. There was one point Migayrou had made in his lecture that caught both of our attention. You remember I was saying how when Japan changes into something new, we destroy and raze everything that came before. The new Japan starts with a tabula rasa. Migayrou said the same thing. He really understood it. He said that for Europe, because tradition is continuous and has lasting power, history will always remain somewhere within that lasting tradition. But if you want to make a new thing, history will be the obstacle that prevents you from doing that. We live in that kind of perverted world. Do you understand what I'm saying?

KK: Yeah, yeah.

HF: So when Migayrou said that, Ueda and I were shocked. Ueda kept saying that we need to have this dialogue, and I thought that was really fascinating.

Architecture doesn't arise out of tabula rasa. Everyone comes to Japan, but it's a wasteland. There's no way something new can grow here. Or you have a world like Europe, where history has become a poison, a world where we return to the past and nothing new is created. What can be born of worlds like that? My answer is the "agent" which I spoke of. The architect creates a vision, a diagram. Value is assigned to the diagram. This is the only world left to us. If you leave it up to individuals, they will be bullied like I have been. (Laughs)

NN: Thank you very much for your time.

KK: Thank you.

Interview with Botond Bogнар

February 23rd 2015

Skype interview

Interviewer: Nikola Nikolovski

Nikola Nikolovski: Today I would like to talk, I would like our conversation to be in kind of three parts, the way I imagine it. You got the questions. First, to understand the way you got involved with Japanese architecture, briefly that part. And just to see how you started working as a writer on Japan and how you edited these issues and the choices you made, and then ask you questions that are directly my research questions about the Japan-ness of architecture.

Botond Bogнар: So your first question is how I got into Japanese architecture?

NN: Yeah. What was your first interest, your first impression?

BB: The first thing is that— I don't know when you were born but, we come from the same area of the world. And when I was there, and living there, the college course system was completely different, as you may know, until 89.

NN: Yeah, I was born in 81.

BB: Was not very easy to venture out of the country at that time. You had to go through all sorts of checkpoints, in particular if you were politically not very well positioned, which would suit the system there. So it took quite a bit of time. I eventually got the Japanese Monbukagakusho scholarship in 1971, but it took two years until the Hungary and government went through all the checkpoints and so on, and I was able to leave in 1973, April. So I got there— Now I have to admit, that it was by default that I went to Japan, because I wanted to go to the UK, England, and I spoke English and that was my first choice. But the Hungarian government control set very, very well what happens in the quota, and that quote out was completely filled and they told me that, well, there was something here. They didn't even know much about it. It was something written down there, and there maybe something to Japan. And so I helped to make it, and they offered that to me as an alternative. And I asked, well, Japan, my goodness, I didn't know practically anything more about Japan than anybody in the practice of architecture at that

time. I was a practicing architect, and so I had to answer them in four days, which I, at that time I said yes, but in the end it took me two years. So I went to Japan, and a little bit, of course with the western freedom of mine, it was as much of a shock and a fantastic experience in many ways. I mean you were at the other end of the world. And they treated us quite well, and so on, but the entire thing was completely in unexpectedly new.

NN: So you didn't know anything before about Japanese architecture?

BB: Correct. Very little. You know, when I was doing my thesis in the University, at that time one of my advisers pointed out a Fumihiko Maki building, which is the auditorium in Chiba University – you know that trapezoid which was 1963, quite a bit influenced by the Metabolist movement, and so on – so he pointed that out to me as one of the precedents. So we went through that, but it wasn't that much of an impact on a lot of the contacts. So I would safely say that I didn't have much precedent or knowledge, but when I knew that I would go to Japan, yes, I opened up a few magazines and so on, Isozaki, the buildings of Gunma – although the Gunma was actually later than I went there, but he had earlier buildings, which was the 1966 Oita Prefectural library, and so on, and of course Kenzo Tange, 1964. So at that time I had a, shall I say, a little bit of a knowledge. I had seen some photographs. So I was in Japan and I, after the language courses which I took, I was in Tokyo Institute of Technology in the Kiyoshi Seike Department, who was at that time actually also the dean, and I did post-graduate research. You know, I was a practicing architect with several buildings completed in Hungary, and I started with something which was more in the technological area, but I very soon changed, immediately. It was something which went into, well, what Japanese architecture was all about. It was just simply so new and so different from a Western perception, a framework of mind, environment, everything, that I had to sort it out, and of course I am I'm still sorting it out right now. I mean, it's a never-ending process. But one does the same thing with your own thing too, if you get into it, you know, philosophy and so on. At the very end of the second year I got a letter, because there was no email at that time, you see, telephone and all of those things we are doing here was completely out. And this letter came from my Hungarian publisher. They said that while I was there, I was expected, well they assumed I had collected material, and what if it would interest me to write a book on Japanese architecture? Whoops! That caught me a little bit off guard. I was doing the work, but not with the purpose of writing anything particular, and not

immediately a book. So, whatever the time was left for me, I of course very methodically started looking at certain things, so I met architects – eventually said "Yes, I will do it, but I have to return to Japan a number of times." Now what made it a little bit easier, that my wife is not Hungarian, not American. She is from the Philippines who was living in Japan doing her PhD, so I was able to return and indeed very methodically in 1976,1977 eventually when we left Hungary, at the end of– sorry. We were living in Japan in 1977 but at the end of 1978 we left back to Japan, where my wife was still living. So in the meantime, I finished the manuscript of this Hungarian and book, which I don't know it's not in print anymore because it was published eventually in 1979 with a very short English summary at the end. Now coming from Japan directly to the U.S. in 1978, at the end of 1978 I got into UCLA and academia, which I then wanted to pursue and quite clearly the field which at the time I was involved, meaning contemporary Japanese architecture, which was very up-to-date, the ongoing thing. So I wanted to write a book, now in English, using the hunger in material. Then it of course turned out to be quite a different book, not just because it was in English, but because of course I have learned a lot more, my perception and understanding of things were changing, not dramatically, but in details and nuances and so on and other things.

NN: Who were the first architects that you met in this kind of– When did you first arrive in Japan?

BB: 1973.

NN: So, which were the first architects that you got to interview, to talk about your...

BB: Let me tell you, I met quite a number of architects at that time. First of all, Kiyoshi Seike was a Modernist architect, a very kind man, and of course there was his son-in-law, Yagi-*sensei*, who actually became a professor there. Then, Chatani-*sensei* – these are all dead people, you know? He introduced me to JA, you know Japan architects. He was at that time on the editorial board and I was receiving JA grants, which is a great help because at that time JA was a much better magazine, not like the quarterly which is just pictures right now. So, I met Yamashita, Mayakawa, for example. I followed that. I was in his office. I met Isozaki. Ando I met a little bit later on, it was when I returned to Japan in 1977, and his office was of course in Osaka, but it was along the Mido suji and on a side street in the Domus building, fourth floor, and there were only four of them left: Yano, Ando, Yuniko-san (his wife), and Oshima-san. And since then I meant him really a

number of times. I know him quite well. We can talk about him later on. Tange I met in 1974, when he made his last lecture at Todai, where you are, and as his farewell lecture. He had to retire at the age of 60. You know, that was 74. He was born in '13, and that was the end of the academic year and he had a lecture. So I met them there. Then of course it was Otani-san, who designed, as you may know, the Kyoto International Conference Hall and a number of other buildings. Maki-san was there. Maki was a young person, who I also happen to know by now very well. Ito I met later on in Kikutake's office. Kikutake I met in '74. He was also a very kind man. He gave me all sorts of books and so on. Now, Ito, when I visited Kikutake's own house, Sky House, as you know, Ito was there because Ito was working for Kikutake for some time. Although in 1980, when I was in Sky House, Ito was visiting him as *senpai* and *sensei*. But at that time he was already having his own office. So in 1980 I met Ito. Let me see, I met just about everyone, but if you ask me by name, I might be able to tell. So that was the beginning and, you know, of course, I was in UCLA with Charles Jencks.

NN: So you were in Japan long before the '80s?

BB: Yes, long before the '80s.

NN: Because this is what I've noticed, that during the '70s there was little information coming from Japan in Western magazines. More of the information was taken from probably JA magazine in this period. Like, foreigners would be informed about Japanese architecture through JA. Very little was written during the '70s in Western magazines.

BB: I agree. To me, the big surprise is, I was going in there and I got familiar with the material, and I felt it was not just unique but really quite qualitatively different. And I was very surprised when I was reading the international material, publications and so on, almost nothing. Nothing. Systematically, history books on Modern architecture simply excluded Japan. Almost nothing, as if it was something like a sacred cow or something of nonsense? I am not quite sure how to put it...

NN: But this is very surprising because during the '60s, like, I look at all the magazines. They had written extensively on Japanese architecture, especially the Metabolists, especially Tange, Mayakawa, Sakakura. Then after the expo, everything kind of stops and there is a huge gap until the beginning of the '80s. Maybe it's the oil crisis shock? I'm not sure.

BB: Yes, yes. Certainly. That is correct; you are absolutely right. The Metabolism movement at the 1960 World Design Conference in Tokyo brought in a large number of foreigners. However, many of them, like the Smithsons, were quite critical of Tange's project, as you may know, the Tokyo 60 project. So they quite critical. If you read Günter Nitschke's pieces in AD at that time, he was the anthropological area, but he was dealing with – I don't know if you know him – but he's an excellent, excellent person, very old by now. And he has written quite a number of things, but also very critical, as you may know, of the Metabolism movement, in some practical sense. And after that, indeed things tapered off and there was nothing. Yes, in 1972, 1973 there was the oil crisis hit, particularly in 1973 while I was there. You couldn't buy toilet paper, for example, because everybody was crazy and so on, and the lights of Ginza were off, and so on. And then the second oil shock hit in 1978, and when – keep it in mind – when a country is economically in international relationships is down, as it was in the 1970s, the interest fades in the country. "Whatever, it's not too interesting to go there, not much is happening," or if it is happening, it was really out there and it was absolutely crazy. But the 1970s, no, that was the New Wave. Then the 1980s, when the economy starting picking up like crazy, all of the sudden, everybody was interested in Japan.

NN: I noticed your first article, I'm not sure, for AD was on Ando? How did that happen, to collaborate with...

BB: Yes. That's correct. I'll tell you how. I was in UCLA where Charles Jencks was there. That was around 1979, 1980 and so on, and we talked quite a bit. His knowledge of Japanese architecture was a working knowledge, but I doubt that he had any more serious, in-depth knowledge. You know, he was a Post-Modernist, and he was promoting anything which was a little bit out of the Modern style, Takeyama and particularly Kurokawa, because he was a good friend. Now, he introduced me to AD. I knew a lot about things, I lectured, I invited Ando into UCLA, and so on. And then, the first article of mine to AD was on Ando, and then the other one was *Architectural Review* – these magazines might not even exist anymore – asked me also in 1980 to write on Ando, and those appeared. And then, at that time Andreas Papadakis was the editor. He passed away quite a number of years ago. And he was very interested in anything which of course might be making his magazine stay interesting or selling, for at that time, 1980s, Japan became a hot spot, in terms of architecture, not necessarily in publications, by way in meaning books, or serious history books. Somebody touched upon it very in a cursory way, but

magazines started picking it up. And at that time, I had my English manuscript for the book, which was the first one, “Contemporary Japanese Architecture: Its Development and Challenge,” which eventually was published after a long, long time in 1985. The interesting thing about it was, 1985 was exactly the year when the public economy took off. As you know, in January Reagan and Nakasone met in Los Angeles, and eventually the Plaza Accord was signed and the Japanese economy sky-rocketed. So all of the sudden everybody was crazy interested in Japanese architecture. And then, while the manuscript was done, Papadakis said “Okay, right now I am not publishing the entire book, but I’d like to publish bits and pieces, chapters, as a series.” And I didn’t agree to that, because I wanted to have the entire book; if I publish it in bits and pieces, it prevents the book. Challenges or the chances to be, say, sold at a later time. But he was interested in articles at that time, so apart from the book, the manuscript, I was putting together the – as you may be familiar with – by 1988, this first issue which, as I am told, was a very big success and reprinted, reprinted, both in the States and everywhere else. So I established a relationship with AD in which I collaborated but they didn’t publish–

NN: So how did you choose the first article to be Ando? How was the decision made?

BB: Right, I mean– Ando, I knew at that time very well. I was introduced to Ando by Shozo Baba, who was at that time the chief editor of JA, and I was in very, very good relationship with just about everybody there. Why? Because at that time, in ’73, Kiyoshi Seike was not a CEO, but a board member, so he was really a senior member. Everybody was bowing to him. So I had very good relationship with JA and Shozo Baba, and he introduced me to Ando, and said that Ando will be a great architect. And I had seen some of the early published work, so I went out to Osaka and, you know, I was living in Japan. We met many, many times. I traveled with Ando all around the place. It was very interesting how he got work. We went to see a number of times, his row house in Sumiyoshi, for example. I’ve seen it four, five times. And he got work, because at that time he designed only small residences. And we went to see – we traveled by train, taxi – so I’m sure he got there and a lot of old ladies or middle-aged ladies are in this how we are visiting. And I ask him, “So, who are these?” and he said “These are my future clients.” And so, they were invited to visit a completed building to sell the idea. What it is, building in concrete, and so on. So Ando was there as a very immediate example, and I have seen a lot of building. Why? Because he was very interested in, of course, architecture, but his architecture and promoting it. So that was almost a first choice and

AD became quite interested, and AR, and so on. And then, Ando had an exhibition in the Centre Pompidou in Paris in 1982, which was Minimalism. It was a one person exhibition. They published a book all in French, and I was invited to contribute to that book, which I have somewhere here, and it ended up being all in French, following the exhibition, or something like that – I am not quite sure right now. So that was Ando. How it started. But then, of course when it came to AD, the coverage of the material expanded and went beyond Ando, and so on.

NN: Briefly, how would you describe the architecture scene of the '80s, before we start talking about the issues that you edited?

BB: Well, it was incredibly– you have to distinguish between the early '80s, when the Japanese economy started coming out of the recession, but 1985, it just simply sky-rocketed. And at that time, the architectural scene was absolutely crazy. Everything was built – so much, at such a speed – it was just mind-boggling. I got to know Nikken Sekkei, for example, which is a big company. And we went to visit. I couldn't simply have enough time to visit all the new buildings there. It was a very dynamic scene in the 1980s, particularly in the second part, from 1985. That's the bubble economy. A lot of people became interested. The Japanese market at the time started opening up to foreigners, and the first foreign architects started coming into Japan, invited by Isozaki or winning competitions, and so on. That's Piano, Peter Eisenman, Aldo Rossi. That was one of the most exciting times in Japan. It continued way into the 1990s, although the economy was terrible.

NN: What would be different between the period of '70s and early '80s? Like, how would you describe– what was the shift? What was the difference between these two periods? How would you describe the vibe of architecture, let's say late '70s, early '80s?

BB: Right. In the '70s, as you know, there were two major figures at that time. Isozaki, whose architecture was picking up, designed, to me, the best buildings of his career in '74 and '75 and so on, until '78 when his major building was completed in up in the mountains. The other figure was, you know, Shinohara. Shinohara and TokoDai. The others were smaller architects, could be called 'avant-garde'; that was the New Wave: Takeyama, Azuma, Aida, Ishii. They were all doing this – and Ando, of course. The 1970s was the beginning of Ando's architecture, and this was the avant-garde. They all tried to make sense out of the Post-Modern era. I'm not talking about a Charles Jencks-type of thing. But modernism went into a crisis, no question about that. So it is in Japan

coinciding with the economy downturn. So everybody was trying to figure out what to do, how to make sense out of that time, and so on. But it was a little bit of a partisan movement, you know, the New Wave. Isozaki was there; Nikken Sekkei of course is always there, because of the government sponsor. Shinohara was doing his excellent work – very radical work, one might say – in 1976, '77, when his buildings, the house in Uehara and “House on a Curved Road” and so on. The 1980s is opening up the field to a lot of architects. There was so much work to do that practically anybody that came out of university and graduated already got work. And so Sejima started at that time, and so many eventually Kengo [Kuma] started out in the 1980s. It's a huge difference.

NN: It was a much more vibrant period, the 1980s.

BB: Much more vibrant. However, let me introduce here something. The 1970s were a time when architects were protesting against the system, and the city. If you read Isozaki's work, he is absolutely [against] the governmental system, the political system; he was involved in the 1960s student movements, sympathizing with them. Ando was resistance; he was the urban guerrilla who despised the urban conditions in Japan and for whom urbanism, or the Japanese city, was beyond cure, or beyond redemption. And they wanted to do away with all of that. All of these architects were creating building which were against the urban context. Of course that was the pollution, the lack of privacy, the congestion, and so on. The 1980s shifted completely different. It was a time when the city, the new urbanism, the new urban renaissance came in. Tokyo became the model for the city, by the architecture. That was a huge difference. The previous time, rejecting the environment, it was inward-oriented. The 1980s suddenly embraced the city and accepted the chaos as a model, and Tokyo became the model for architecture, for Maki, not exactly Ando, but for a number of architects, Ito, even Shinohara. Shinohara became infatuated with the chaos of Shibuya, what he rejected in the 1970s outright. You know, he couldn't – he was completely uninterested. And in the 1980s, he embraced the Tokyo chaos. It was the creative chaos, what he was writing about. So that's a major difference. So should we say that many of these architects were to some extent co-opted in the system. They got on the bandwagon and created a lot. They were less critical, and you can follow that in Ito's work. At the same time, Ando produced, Ito produced fantastic work. Why? Because the money was there and if the money was used well, like in say the Kumamoto Artpolis, should I say by Isozaki and Hajime Yatsuka, that it were very good

work. At that time, many of the Japanese architects started receiving the Pritzker Prize, first Tange, then Maki, then Ando, then go on...

NN: So can you tell me more about the 1988 issue? You started talking about that, that it started much earlier, preparing it, but it was first published in 1988. How did you create it? How did you choose the architects? What was the idea behind this issue?

BB: Yeah, well, of course, I could only write about an interest in a particular type of architecture, but at that time, the field opened up, because dealing with Japanese architecture is not—can not be limited to those who represent the kind you sympathize with. And no architect does always the kind of work, even if you like the architect, that you sympathize with. It's the same with Ando or anybody. So I met a large number of architects, and this became one of the issues. How to sort this out in the 1980s? It was a very paradoxical time. Choosing the architects, and so on, it was not just a matter of choice, but a matter of introducing the rudest possible picture. Say Takasaki, who has disappeared since then, then Mozuna, who I knew – Kiko Mozuna. I don't know if these names mean anything to you.

NN: Yeah, yeah, some of the names— it's very interesting because the issues of 1992 and 1988, there are a couple of names that, from today's perspective are unknown. I know really well Itsuko Hasegawa because I used to know her even before coming to Japan. Going now through the history, she was as well a very important architect in this whole period, I think, in the late '80s. But now, as well, her architect becomes less and less famous for other people. So this is what I'm interested in, because you have the issue from 1992, which is again about Japanese architecture, so I want to make a distinction, or you to make a distinction between these two issues. To what extent are they similar? To what extent are they different? Or do they capture the same period in a different moment? How would you describe them?

BB: Well, yes and no. But you see the 1988 issue basically deals with the New Wave, and then goes into a little bit that which follows, and that is the bubble era at that time, quite clearly. But at that time, it's not as conscious about the new potentials – this is the 1988 issue— whereas the 1992, it covers very much of the issues which characterize the bubble in architecture. So that the selection of architects, it's a review of precedents at the same time. But it includes Ito, Hasegawa, Fujii and, at the time of course, Shinohara's Tokyo Institute of Technology Hall is completed. Takamatsu for example. And then I invited a

number of persons, and there is your country-person, Vladimir Krstic. He is also from Sarajevo, I think. He is now in Kansas. He wrote an excellent piece. So basically that's the difference between the two. But in some sense, the two issues inevitably form a certain continuity. Hajime Yatsuka arrives

NN: Yeah, because in both issues Hajime Yatsuka is present. One thing that I notice, the first issue of 1988, you do not include Arata Isozaki, but architects like Shinohara, I think is present.

BB: In the text, there is Shinohara, and also Hara, who I also know really well.

NN: Yes, and as well Kurokawa is in this issue as well.

BB: Kurokawa is in there. Isozaki is in the text, he is, because of the Kamioka Town Hall, discussing that. Even goes back to...

NN: Okay, but my question is, at this point is Isozaki, because this is what I see, Isozaki is probably one of the most present Japanese architects in AD. So I'm wondering if in the 1988 issue, the presence of Isozaki was unnecessary in the sense that the audience was familiar with his work, and 1988 was kind of introducing a new Japanese architecture which hasn't been seen before.

BB: That's correct. This is a 1988 issue, and to me, at that time, a very important time of his career at 1978 with the Kamioka Town Hall. I don't even know if I have included the Tsukuba Center building, which was 1983. I don't think it's here.

NN: No, it's not.

BB: It's not. I guess I had a little bit of an issue to sort that out, that building, which perhaps by now I have, but at that time, just looking at if this is in the 1992 Isozaki Art Tower is included. At that time he's coming back, but I don't see here... I'm trying to see what I wrote about him. Isozaki is represented by that building, but what else is here? Ito, Krstic, Kurokawa, Aida, Takeyama, Hara, Ando, Ito, Matsunaga, Suzuki, Shoji Yoh and Sejima, who I also happen to know quite well. Those were the forthcoming generation, the younger ones. Isozaki was very, very well-known by that time.

NN: You wrote as well another text on Itsuko Hasegawa, a year before that. What can you...

BB: I wrote about her work in the Columbia University newsletter several times, and also in AD. They know better than I do, because I...

NN: Yeah, yeah, because I'm looking at it all. This is why I'm nitpicking at this question. How would you describe her work? And what was the interest behind her work?

BB: She belongs to that— I mean her first works were very much influenced by Shinohara, and Shinohara was a figure whose architecture was just starting. Now, if you go back and it's not even very well known, that she started doing something that Ito was doing which was this... [connection cuts out for several seconds] ...the urban nomads. Everything was this lightness and the ephemerality, which was the 1980s. Everything was in mo... [connection cuts out again] ... to that scenario very well. You know, if you look at her Fujisawa building [the Shonandai Cultural Center], which is her opus magnum, until today, it is a little bit of a borderline. I like the building, which I have seen. "Building." I don't even know if one could call it a building, as such. It's an environment, it's a very light... [connection cuts out again] ... structure. It is a kind of an ephemeral building. It fits very much into the 1980s, the dynamics, where nothing is perceived or conceived for a permanent time. Right? Everything was there, and suggesting an image — an image was very, very important to the 1980s — was the temporality, the transience, and so on. And she fit in there very, very well. Ito was pursuing that, and Hasegawa was there. I think that a piece of work which is the Fujisawa cultural center is a remarkable piece of architecture in many ways. But it is a borderline between — how would one say that — a little bit of a Disneyland-ish, and little bit contrived, because of the image quality, but everything is simulated. The trees are simulated, and so on. Which again, fits in that age. It's a new type of architecture. It is not as explicitly representational as many produced during that time. The majority of that was really quite low class. But she was a female architect, and her work was really much appreciated at that time. I feel that her own...

NN: I'm interested to know, from today's perspective, how this issue portrayed Japan. What kind of image from today— like let's say, there is a time distance and we can look now at these issues— and probably you looked these days at the past issues again— how do they portray Japan? What kind of image do they portray of Japan?

BB: So, the Japan has always been to the West a little bit of an exotic area. When the West looks at it, it's at completely different kind of things. Because the Western mind, until today even with Post-Modernism, is conditioned to the Western paradigm of the Greeks and

so many other things, coming back from the Classicism and Modernism, and Japan does not have a history of that. They are free of that. And when the West looks at Japan it has always been unique, something that could not be done in the West. And they admire it for its work. Look into the work of Reyner Banham. Do you have that book?

[Contemporary Architecture of Japan 1958-1984, by Hiroyuki Suzuki, Reyner Banham, Katsuhiro Kobayashi]. Otherwise I don't like the book, but Reyner Banham has a fantastic piece there that describes exactly that. It describes the fascination, the longtime fascination of the West with Japan. And that prevails particularly in the 1980s when so much was done in Japan, when the economy was already done in the U.S., Japan produced an incredible amount of, unheard of buildings. I mean, look at— when I was in London at the Royal Academy of the Arts, I was talking about Sejima's two buildings, the two black full houses, they were absolutely astonished. Those were practically high-tech shacks, with nothing compared to what the rest could call architecture. And it was absolutely fascinating, or titillating to them. Now Ando has been criticized badly from the West, particularly the traditionalists. The Krier brothers, who described him as a none architect. The others were admiring him. When I was in Switzerland in Ticino, when I was invited to talk about Ando, they were admiring him as a rational architect. But Ando is not necessarily a rational architect. So there is quite a bit of – and this is an interesting thing – misinterpretation or misunderstanding of Japanese architecture by the West. And Ando is a part of it.

NN: So would you say the unknown is behind the fascination with Japanese architecture? Or the impossible is behind the fascination?

BB: Yes, absolutely, but Ando— and what they cannot understand precisely, they cannot put their finger on it – what triggers, what the forces are behind. Because Japanese architecture is the product of a social, political, economic, all sorts of things which are particular to Japan. And the West doesn't have that background, that framework of mind. And when looking at this architecture coming out from Japan, it's titillating. It's fascinating. It triggers you, it may not necessarily agree with you because they can say that this is nonsense, from a Western point of view, because that's a completely different framework of mind. And this was my issue when I tried to understand Japanese architecture, first looking at this entire broad picture. So yes, the unknown is part of it. The uniqueness, what they couldn't do – they couldn't possibly even think of doing something what

Sejima came up with. And that became a startling thing, an image— converted into image...

NN: So do you think that your issues tried to demystify Japanese architecture or...?

BB: Yes, in a sense, mine is searching for answers. A sense— a digging into, which I have in the 1988 issue, I wrote an archaeology which digs out certain things, and tries to understand them. And yes, it's demystifying it for myself first of all, making sense of it all. And maybe to some extent I have done that, but... correct.

NN: How would you describe the representation of Japanese architecture by the Western media? This is what I'm interested in, particularly the architectural periodicals.

BB: It's rare, basically rare, to see issues wherein the authors could go into that kind of critical review, what I tried to do, what Hajime tried to do. But eventually, most of them have been doing the image quality. Unfortunately even Japan was feeding into this, because GA is a picture book. And now even JA. But much of the Western representation is unfortunately turning it into some kind of an image. They were lacking the proper insight. Hajime Yatsuka: excellent. I mean, he's one of the most profound thinkers.

NN: Would you say they mystify it? Would you say they kind of created more distance?

BB: Yes. Yes. They were mystifying it because rather than— much of the literature, picking up what's coming out of Japan, they're picking it up and either misunderstanding or interpreting it in not the right way, without the background it becomes an image, a titillating kind of phenomenon.

NN: As a writer, this is probably very difficult— the most difficult questions. How would you contextualize Japanese architecture in the greater narrative of contemporary architecture?

BB: I think right now Japanese architecture is really part of that global stage of architecture, and it's now much respected if not necessarily understood completely. But now, the entire scene, if one might say, is globally a little bit closer to what one might say about Japanese architecture in general, that is, the Post-modern age. One thing is clear: Japanese architecture today is acknowledged by way of the recognition of the architects themselves. Indeed, there is quite an interest. There is a little better understanding as well. Quite a number of foreigners going there. You know, when I was living in Japan, I was basically alone as a foreigner interested in Japanese architecture.

NN: So in the '80s and the '90s, how was it contextualized at that time?

BB: Well, Japan— that same thing as, there were books embracing Japanese architecture. Many architects from the West were seeking jobs in Japan. They could do just about anything there, so they were flocking there. You know, take a look at all the Rossi, Eisenman, Renzo Piano, winning competitions and so on. The Japanese architects started doing work, particularly Isozaki in the first place, then many others, so that interaction between say, the world architecture and Japanese architecture, starting interacting a little bit more than say in the 1970s. But at the same time, Japan has been looked at, particularly in 1980 and the early 1990s, with some kind of envy. Because they could do and build certain things, when the West couldn't, simply because of the financial means. Ando did his best work during that time – not necessarily Isozaki – Ito and so many others who at that time, became world-class architects and names, recognition. They became gradually part of the global field of architecture. As they were starting to build also outside of Japan.

NN: So for you, what would be Japan-ness in architecture?

BB: Oh, yes. You see, this is the question I open my seminar with. Can we still talk about “Japanese” architecture, which is recognizably Japanese? And this is a question, which of course takes a long time to answer. To me, yes, there is, but when I look at Ando's building in Beijing – it's a hotel – is it credibly different? That's an interesting thing. I got used to seeing Ando in Japan and the urban or rural settings. And all of a sudden I am looking at Ando's building – it is a hotel and a museum – in Beijing. It's such a strange feeling. So what is Japan-ness? Yes, the Japanese architects, when going abroad, they typically, all of them, you know, do what they are hired to do. Ando continues in concrete and so on. Ito is doing all sorts of very exploratory work. But can I say this has anything to do with say Japanese architecture? Yes and no. There is a certain sense – for example, your Kengo [Kuma] is one of those who has a very interesting take on things. If you want to identify him as Japanese architecture, then I can say yes. But far from that kind of notion, what so many Westerners, the first thing when I talk to them: how come they don't rely on their traditional architecture? I tell them that today's society is not a traditional Japanese society. But is there anything particular about Japanese architecture? Yes, there are. I think they are occasionally more exploratory. There is a certain kind of refinement; look at Maki. It's modernist, but it has a certain kind of sensibility which has been nurtured throughout the centuries, and they are debtors of these things. But far

from being explicitly Japanese in that sense that you can recognize the sukiya or something, but that it is a much deeper one. But is there a Japanese architecture today...?

NN: It's not the question is there a Japanese architecture today. It's more of a question, what does the West recognize as Japan-ness in architecture? How has the West defined what Japan-ness is today in a way?

BB: This is an interesting thing. Japan is an island country, and it's somewhat easy to say there is a Japanese architecture, because however was born in Japan or practicing architecture in Japan is doing Japanese architecture. But now, if you look around, the major works produced by Japanese architects – Isozaki, Ito, Ando, Kuma – 50% of his work is abroad. So what about the West? I'm not quite sure if the West quite looks at it as identifiably Japanese, except by the fact that it's produced by Japanese architects.

NN: I'm as well talking historically here, as I'm focusing on the '80s and the '90s period. So I'm just trying to see how has this image of Japan-ness in architecture been constructed during, let's say, the late-twentieth century. This is what I'm exploring, in this sense. Because one of the main questions of this research is how did Japanese architecture become a leading discourse in the contemporary society? As you said, Japanese architecture today is equal with the rest of the world. It's part of the discourse. But it was not also like this, particularly in the early period of the century. So for me, what's interesting is how was this idea of Japan-ness in architecture created in a contemporary sense, and what does the West recognize as specifically Japanese?

BB: Well, I'm not quite sure if I can answer in a short way that question. The Japanese have always struggled with an identity issue. That has been ever since they opened to the West. Because there was always the Other, the West to look upon or above. They always felt that they were the second tier players. So they were very eager – for example, if you go to, if you look at some of the world expos, what Japan wanted to project as an image of itself at these world expos, that is one of the most interesting things. When they go there, what is the issue what they want as a nation? And it has been always that. What was the issue in the 1964 Olympic Games? It was a huge image issue. What Japan wanted to disseminate in the world. And they did it because they built the Olympic Stadium, which remains one of the best pieces of architecture in the 20th century. So Japan has been very active in promoting itself as a valid player on the world stage. The world was not necessarily coming along all the way, as much as the Japanese wanted. There were a lot of

misunderstandings. In terms of architecture, most Westerners stuck at the *sukiya*, Villa Katsura, maybe the Buddhist temples. Even they didn't understand those parts. So very often I came across that this kind of thing, that "how come the Japanese in the 1970s and the 1980s did not learn from their traditional architecture?" When Walter Gropius went to Japan, he completely misunderstood Japanese architecture. He thought it was like modern architecture in the 17th century. Far from it! Far from it. So they were cleaning that, to catch up, the image is dominant. Until then, it's a titillating— Japanese could go ahead and deny whatever they can, and they could have done this thing. And perhaps part of that is that they became interested in Japanese architecture. A lot of people went there and tried to look into it. What was happening? Reyner Banham, Charles Jencks – well, there I was myself – and now there quite a nice number of people, and they are doing excellent work. One more thing, it's also the economy. Japanese architecture started to be respected and acknowledged when the economy was up. That's very interesting. It's also a negative because when the Japanese started doing and exporting cars, that was a negative reaction here, in the U.S.

NN: It's interesting because all the writings are never focused on this aspect, and when I'm analyzing the text, I have a couple of categories that I look at, and one of the categories – I look at tradition, history, let's say typology of building, materials – everything is covered, but not economy and social aspects of Japan. Usually, in many of the writings it's not covered. Especially, this is why I liked your issues – because it really captures the image of the period, how the country works.

BB: If you acknowledge it, I really appreciate that, because now the two books that I'm working on, the history of modernism in Japanese architecture, it's the majority is actually not architecture. It is a cultural, sociological, economic, political issue. Architecture, as everywhere else, is contingent on all of those things that define a society. It's tradition. It's contemporary changing forces. It's the economy which is up and down in Japan. To me, it is incredibly revealing how Japan was struggling, not just with its own image, but acquiring the technology. You know, this *wakon-yousai* [和魂洋才 “Japanese spirit and Western techniques”], and so on. It's the debate about that, how it achieved its own self-image relative to its own tradition and the West. These were always issues for Japan after its opening to the West in the 19th century. Until then, history was on hold in Japan. All of a sudden, the emperor comes in and introduces capitalism, from the top down. These are all issues in Japan, which are very unique to Japan. It didn't happen in the West. You

know, the Industrial Revolution, delayed if there was any in Japan – imported as is. Put together– who was it? Isozaki was the one who said “You know, Japan is at the end of the world, and everything enters here and nothing leaves.” Everything piles up in Japan, accumulates, piles over one another. This is not just for architecture. The Japanese are very eager to learn from Le Corbusier, from Mies, from whatever. But it’s also culture, politics, everything.

NN: Can we say that Isozaki had the crucial role, maybe, in establishing the Japanese discourse?

BB: Yes. I agree with that. Isozaki is a highly intelligent person who has, interestingly, never been abroad. Unlike Maki, who studied, worked, taught, including Taniguchi. Isozaki has been an absolutely key figure in the discourse, and not only because of his effective built work, when he appropriated Palladio and the Russian Constructivists in a very, very powerful way, but by way of his writings. He knew a lot of things about Western contemporary art by way of his wife, Ayako Miyawaki, who was a sculptor and introduced him to the avant-garde artists. And especially, I think in the 1970s until the 1980s, if you read what he has written about the Tsukuba Center building, as a discourse, it is incredibly revealing. The identity of the state, the identity of architecture, what [role] it plays, which is all in question by the 1980s. Whose identity? Whose interest are we talking about?

NN: Do you think that this shock that Isozaki had produced – Westerners were shocked by the whole discourse that Isozaki developed – so that kind of triggered this interest? Because he as well plays a lot with Western history, which is completely foreign to him, and he kind of challenges the West with that.

BB: I think, because initially he was– You’re right. And even Ando. You see, the issue he is very often talking about on their work for that method, Isozaki, or even Maki, who have some vested background, or interest and knowledge. Ando is misunderstood because the Swiss and the Italians think that he’s completely rational, or only a rational architect. To some extent yes, because they identify only what the rest can identify itself with, but they miss out a lot on other which is still there. And Isozaki is perhaps the same thing. You know, Palladio is there; the Russian Constructivists and whomever is there. They understand that. But this entire configuration, the basic forces behind them: it takes time to understand, if they can. But the discourse, Isozaki was absolutely a key figure in that. I am just sorry that at this time, of course he is now, what, 84 years old, is less powerful

than in the 1970s and so on. Although, if you look at and go and see the Barcelona Caixa Forum, it's a gem. It's a gem. It's a fantastic piece, next to Mies van der Rohe's. But yes, I think one has to recognize that he was an absolutely key figure in initiating the discourse of Japanese architecture, and he was the first who was invited actively abroad, starting in 1981 when he won the MoCA in Los Angeles. You know what was at that same time? I don't know if you know the background. A lot of protests by the California architects. How come the Japanese wins at this kind of a major competition for an American institution like the Museum of Contemporary Art? They were up in arms against him, and if you know, so was Taniguchi facing that in New York in MoMA. They had an incredibly hard time with that, because why is it not Frank Gehry? So there is this kind of thing still. One cannot say this is... well. Isozaki was absolutely crucial. Shinohara was less known.

NN: It's interesting. Shinohara has been very— scanning Italian magazines, I'm looking at Casabella — it's filled with Ando. AD, the British one, is filled with Isozaki, and then later on, Itsuko Hasegawa, which surprises me a lot, but I can see that with her friendship with—

BB: This is why. Because Papadakis was a very good friend of Hasegawa. ... A female Japanese architect, you know, was as rare even today as the black sheep.

NN: As well, she had a friendship with Peter Cook, I think, which kind of influenced—

BB: Correct. Peter Cook was there and recognized as Japanese architecture as a source when he was in The Bartlett School of Architecture. That was Peter Cook, an admirer of the scenario going on in the 1980s, early 1990s. Absolutely.

NN: But it's interesting that the French magazine, *Architecture d'Aujourd'hui*, it's filled with Shinohara, actually. They had a strong interest in Shinohara, actually. This is what I noticed. It's interesting how different architects were working in different— were accepted more in different regions.

BB: But Ando, I know it. When I was in Ticino, I was there for an extended period of time. Ando was an absolute god. They came to me and said "Ando is the architect, and nobody else," and so on, which, as you may know, there is a very strong rational tradition in Ticino architecture. I mean, Aldo Rossi is part of that. And they identified Ando immediately as one of them.

NN: Yeah, Vittorio Gregotti was the editor of Casabella. During the years of his editing, every year was filled with buildings of Ando, and then later on Isozaki. He had, I think, a guy working for him who was writing a lot about them for Casabella.

BB: Ah, yeah, he was an Italian guy. What was his name? I know him. I worked with him.

NN: Yeah, yeah. He had written many articles later on, when Francesco DelCo takes the editing.

BB: But you know, Francesco DelCo is a great friend of Ando, and he has published a complete works of Ando.

NN: Do you have anything else to add?

BB: I'd like to go back to an issue which you touched upon, and right now I am writing a history of that, modernism: if one can talk about modernism, as such, in Japan. That's also a major issue. What's the difference if we can talk about modernism in the West and in Japan. How are the two things compared? Modernism in the West comes by the Industrial Revolution and then a social development which produces the middle class, the petty bourgeois and debt, wealth, interest, and all of those things, and the avant-garde which comes by way of that. But interestingly enough, modernism as we know it in the West is highly indebted to that Classical tradition. Maybe better that's Mies van der Rohe as the most typical one, then even Walter Gropius and even Le Corbusier. In Japan, this kind of historic course which could lead to modernism, or that kind of modernization of which modernism in architecture is a product, did not exist— does not exist. They borrowed a lot of things, and to me, if the social background is not there, then that modernism, what the West identifies as modernism, is perhaps to be only on the surface modernist. Now, I am simplifying. The issue is not as straightforward as I am spelling it out in one sentence, but that's to me one of the most problematic issues: whether there was modernism in Japan, or is there modernism? Has there been modernism? Pre-modernism shifting into post-modernism, or is it post-modernism if there is no modernism in Japan as such, as it has been in the West? To me these are all highly problematic and questionable issues. Now, does it tie into the overall picture that how the West greets Japan? Most likely it does, because they've identified Tange as the quintessential modernism, in the sense of Le Corbusier and whatever. Tange was never exactly that kind of modernist, and neither is Ando. But on the other hand, you can say that Ando has a minimalist architecture that is part of modernism. But at the same time it's informed by a whole lot of other issues, just as much as Hasegawa, Ito, and so on.

Even Maki, until today perhaps comes closest to that kind of modernism which the West upholds as their achievement of the 20th century. But it's not that kind. When you talk about Maki and the depths and the *oken* and all of those things, that's not part of that ****recent allusion****. So I go back again to that issue that, what triggers the interest in Japanese architecture? Japanese architecture production has very much been into those issues, progressive, if you want to call it, which have underlined the entire environmental production, starting from the Meiji era. The economy, the industrialization, the technology, and so many other things. The political system, the war, and so many other things. Creating an identity, yes, even today, is a problem. But without these issues, understanding what Japanese architecture was in the '70s, in the '80s and following that time? It's not possible to simply reduce it into formal images. And the West unfortunately very often falls, particularly today in the complete overwhelming consumer capitalism, wherein you have nothing but architecture's image, it tended to look upon the Japanese also, some publications – who was picked up, who was not picked up – as some kind of justification of a preconceived kind of notion about Japan.

NN: Interesting. Yeah, the way I understood it, the West applies– we apply our Western rules over Japanese architecture, which they never apply. This is very interesting because actually, I'm going to review you part of my hypothesis for my thesis, I you said, Japan always at the West as the Other, and it was always measuring up to the West as the Other. So my thesis, what I'm trying to tackle and introduce, is that while the West used Japan as something to challenge itself with, not understanding it. The way the architecture was represented, it's always creating these ambiguous readings of Japanese architecture which trigger this understanding of what Japanese architecture is without actually defining what it is, I think. This is where I find Japan-ness in architecture, this misconception of what Japanese architecture is, this “lost in translation,” maybe you can say, which I don't want to use it. Because it's not “lost in translation.” It's a very carefully created image. As you said, Italians really needed Ando. They really needed that rationalism to be represented in a certain way to challenge Italian architecture and what they wanted to produce, actually. It is kind of the image that you want to see.

BB: Yes, yes. It is a very interesting issue, precisely as you have said. Who does what? What are we creating? Very often, even the Japanese, or now the Chinese, reconstruct their own history which never existed. So it's all kind of an image. Today, unfortunately, it is rare that architecture can avoid becoming or turning into an image. Exactly the magazines,

the media and everything feeds on that. As something SANAA produces, it's immediately out there and it becomes very interesting and it's "wow." But very, very often, it's not deep enough within which they can question, analyze things. And unfortunately even architects are doing much for the image. So the two things are interrelated. That when Frank Gehry produced the well-known Bilbao, it became an image, an absolute image. Now everybody after that wants to have a Bilbao. When you go and SANAA does the Louvre extension, it was created to give the economy a boost, because it was a mining town, so there goes SANAA who designs whatever kind of buildings, good buildings, many very interesting buildings, not all of them are whatever, but, something unique. So that is the pool of some architectural investments that it has to be an image. And many architects cater to that. It is what Rem Koolhaas calls the mafia of international architects. You go anywhere, it is Rem Koolhaas, it is Norman Foster, Renzo Piano; are these good architects? Yes, but they can easily be turned into an image. I believe the Japanese architects are not immune to that either. It's beyond their own will.

NN: Yeah. This is a very contemporary issue. But yeah, I think that Japanese architecture during the 20th century played in certain period a major and in certain period a smaller role in this kind of challenger of the West, especially in the late '80s and early '90s. I think that from then on, it was possible to become what happens with Japanese architects today.

BB: Well, you know, Japanese architecture just as much, the West was a mirror to see itself in a particular way, so was the West—so was Japan a mirror for the West for itself to look at itself as what it was not. When you grow up in a cultural environment, it's so much a part of that, whatever we call the West, that you are unconscious about it. You go to Japan, and rather than immediately recognizing what is Japan, then you become conscious of what you are. Saying "Oh we didn't do this. Oh they bow, or they drive on the left side of the road, and we don't." And then all of the sudden your own identity emerges as not one-and-only, and they did something and they do well.

NN: This is precisely what I want to tackle with this thesis: how Japan has been the mirror for the West through Western media. Thank you very much.

BB: That's basically it!

NN: Thank you very much. I'm really grateful for this opportunity.