

East Asian Architecture primarily based on Japan

-Before World War II

-Josiah Conder

-Bruno Taut

-After World War II

-Kenzo Tange

-Le Corbusier

-Tadao Ando

Ginza Street Survey, Kon Wajiro (1925)

Westernization versus Modernization

-Meiji Restoration (1868)

-Failure to differentiate between westernization and modernization

-Westernization becomes modernization

industrial bases, educational system, organization of governmental bureaucracy, fashion, metric system, and urban infrastructure

The political governing system also changed from the *shogunate* (warlord) to the imperial regime, which first gave Japan the sense of nation and its collective confrontation with the West and other foreign countries.

-*Wakonyosai* (Western knowledge in the Japanese mind)

This formula was set to soothe the instability caused by the total transformation of the social structure and the psychological anxiety it caused on the society and its individuals

Architecture

-Because of the confusion between westernization and modernization, western stylistic architecture was introduced to Japan under the banner of modern architecture

-the main stream of the then Japanese architecture led by other foreign architects such as Josiah Conder (1852-1920), their local disciples, and local architects who had studied in Britain, Germany, France, and America.

Josiah Conder (1852-1920)

-As a way of the *bunmeikaika* (enlightenment) within the discipline of architecture, Japan brought in a number of foreign architects, who would function as the major route for the introduction of Western stylistic architectures. Josiah Conder was one of them

-Conder is often called “the father of Western architecture” in Japan, not only on account of his designs but also because of his role in establishing the Western method of architectural higher education in Japan

-Conder became appointed as the first professor to the Tokyo Imperial University (later to become Tokyo University) in 1887 and taught until 1910. During this period, he trained Japanese students with European stylistic architecture.

-In turn, the students were eagerly absorbing diverse styles of architecture in the spirit that "*European design was better but English design was the best.*"

Josiah Conder (1852-1920)

-His disciples such as Kingo Tatsuno(1854-1919) and Tokuma Katayama (1853-1917) were among the first generation in the western sense of the architect.

-Conder designed a number of buildings in Japan in the Victorian, Byzantine, Renaissance, Gothic revival, Colonial English, Queen Anne and eclectic styles.

*Ueno Imperial Museum, Tokyo, 1882
(Hindu-Saracenic style)*

- Long, low two storey building (badly damaged in the Great Kanto Earthquake of 1923 and now replaced)
- Called Hindu-Saracenic style

-A Residence of Queen Anne
style

Iwasaki Villa, Tokyo, 1889

By Conder (Queen Anne Style)

- A three-storey structure built of brick w/iron reinforcing bands and making limited use of steel in spans
- Neo-Renaissance inspiration

Bank of Japan

Tokyo

By Kingo Tatsuno, 1890-96

Re-evaluation of traditional Japanese architecture by an architect from Europe

-Bruno Taut (1880-1938)

Bruno Taut (1880-1938)

- came to Japan to escape from the Nazi
- Escaping from the National Socialist regime, Taut left Germany in 1933 for Japan, via Switzerland.
- This visit to Japan was through the invitation of the Japanese Society of Architects.
- He stayed in Japan for three years
- In Japan, Taut was employed by the Crafts Research Institute at Sendai, but in the absence of architectural commissions except a few small design works he wrote on Japanese art and culture
- From Japan he went to Turkey as Japan became an ally of Germany, and died in turkey.
- This was simultaneously partly due to his asthma against which the humid climate of Japanese summer worked

Fundamentals of Japanese Architecture (1936, English edition 1939)

-concentrated on his understanding of the contrast between *Tenno* (Emperor) and *Shogun* (Warlord) architecture, particularly between *Katsura* and *Ise* on the one side and *Nikko* on the other

- Based on a 1935 lecture he delivered to the public sponsored by the Kokusai Bunka Shinkokai – The Society for International Cultural Relations
- Concentrated on his understanding of the contrast b/t
- Tenno* (Emperor) architecture versus *Shogun* (Warlord) architecture
- *Nikko versus Katsura* and *Ise*
- He differentiates two trends of Japanese traditional culture; the rational and the irrational
- The artistic & architectural works guided by the irrational trend have been, in Taut's view, introduced & propagandized in Europe and America by some foreign travelers & scholars (such as Justus Brinkmann's *Kunst und Handwerk in Japan*, published in 1889, and Edward Morse's *Japanese Homes and Their Surroundings*, published in 1886)

- The Buddhist temple at Nikko is the culmination of the decorative trend.
- The rational trend, however, is also a dominant character of Japanese architecture
- The Ise Shrine, and the Katsura Detached Palace, which has been disregarded by the aforementioned foreign travelers & scholars, is in fact the essence of Japanese architecture for Taut
- One of Taut's achievements was to position the Katsura Palace as one of the most prestigious cultural heritages of Japan
- Before him, the palace had been disregarded by foreign scholars captured by mysticism and exoticism

Buddhist Temple in Nikko

House in Shirakawa, Japan

Ise Shrine

- In this palace, the simplicity achieved by rational structure is evident
- The Katsura Palace is based on the traditional Japanese construction system practiced by the common people, the fact emphasized by Taut in order to defuse the class connotation of the palace
- The system is based on the measurement unit *shaku*, which is about 11.9 inches.
- Six *shakus* makes one *ken*.
- One *ken* corresponds to the distance b/t the center lines of two adjacent columns.
- This unit *ken* becomes the measure in defining the whole scale of a house

- Columns are laid on stone pebbles, and these stones are set in bed-rocks about two feet deep and upon the columns is wooden lattice structure
- Then in-filled are exterior panels made out of laths of bamboo strips tied together by the rice fiber.
- The panels are finished w/mud & plaster.

Amado: a wooden exterior panel that protects the shoji

Shoji: an interior panel made out of light strip of wood covered with translucent rice paper

Fusuma: interior sliding panels covered with paper decorated with a paulownia flower and leaf motif

Nageshi: a horizontal member preventing the deflection of the wooden cage structure above fusuma

Tatami: straw mat. It operates as the module for measuring the size of the room

Moon terrace

- For Taut, this rational construction frames the natural scenery by framing the view and by receding to the background.
- The Moon Terrace of the Katsura Palace exists because of the inconspicuous nature of the building

Kenzo Tange (1913-2005)

-Graduate of the University of Tokyo

-Mentor of many prominent Japanese architects including Arata Isozaki, Kisho Kurokawa and Fumihiko Maki

Kenzo Tange (b. 1913)

- He maintained good professional relationship with Le Corbusier and Walter Gropius whom he met in international conferences
- Soon, Gropius visited Japan and saw the Katsura Detached Palace
- Tange wrote a book on the Katsura Detached Palace with the introduction by Gropius
- Gropius, who was retiring from Harvard around this time also helped Tange get a visiting professor position at MIT

Kenzo Tange, Atomic Memorial Museum, 1949-55

The Hiroshima Peace Park project is a memorial based upon the experience of the atomic bombing

-World War II came to an end with the atomic bombs dropped on two Japanese cities in 1945: Hiroshima and Nagasaki

-The bomb that was dropped on Hiroshima was nicknamed Little Boy.

-This little boy killed 100,000 people on the spot and completely demolished the city into ashes.

-It resulted in chaos, homelessness, and an ever-increasing number of fatalities which were traceable to radioactive poisoning.

-in the period following World War II,
Tange produced a master-plan for
Hiroshima Peace Park and
designed a Peace Center (1955)
there on the site of the atomic bomb
explosion)

Kenzo Tange, Hiroshima Peace Park,
Masterplan, 1949-55

Flame of Peace

Cenotaph for the Atomic
Bomb Victims

- the site was an island sitting in the heart of a river
- Tange realize a serene axiality, while accepting the irregular topography of the site and the urban network
- he puts down a series of small pools, then Cenotaph for the Atomic Bomb Victims and Flame of Peace, then a big reflecting pool and finally the Peace memorial Museum

Kenzo Tange, Peace Memorial Museum, 1949-55

- the Peace Memorial Museum at the Center faces a large reflecting pool
- it was a long horizontal box raised on 6.5 meter pilotis, showing the influence of Le Corbusier
- the main floor was defined by vertical screens with horizontal louvers

Le Corbusier, Preliminary Sketch for National Museum of Western Art,
1957 to 1959, Tokyo

- site: a flat land in the hill of the famous Ueno Park
- the original unbuilt structures were composed of simple platonic volumes in tension with each other and with the site
- they also included an amphitheatre, whose stage was dramatized by being set amid a reflecting pool.

- the museum was originally planned as a “square spiral.”
- It was a self-encircling structure, like a ziggurat
- This idea had been greatly compromised

- the plan of the museum is determined by the standard columnar grid Le Corbusier used as an expression of structural logic from the mid-twenties onward
- The ground floor also adopts pilotis(next slide)

-the centrally-enclosed double story space lit from above through a triangular prism is the museum's most impressive feature

-the crossing of the central beams that support the roof is exposed

-Le Corbusier called this part "the sculpture of architecture"

Tadao Ando

Tadao Ando, Azuma House, 1976, Osaka, Japan

Tadao Ando, Church of the Light, Osaka, Japan (1989)

Ando and Concrete

Tange Kenzo, St. Mary's Cathedral, Toyko

Le Corbusier, La Tourette, France, 1957-60

- he was dissatisfied with seemingly rough-hewn exposed concrete by Le Corbusier.
- Le Corbusier's exposed concrete was introduced and adopted by Kenzo Tange and Kunio Maekawa

Le Corbusier, La Tourette, France, 1957-60

Daisetsu T. Suzuki

“The cross is the symbol of cruelty and inhumanity.”

Liang K'ai, *Śākyamuni* Descending the
Mountain (from Shinichi Hisamatsu, *Zen
and the Fine Arts*, 1963)

Nirvana, 12th century, restored by Ryusen Miyahara
(from *Buddhist Paintings: Japanese National Treasures*,
1989)

Tadao Ando, Church of the Light, 1989

“. . . What comes to my mind when I think about architecture that addresses human conditions is, for instance, Gunnar Asplund’s architecture of funeral space. The cremation scenes on the banks of the Ganges which I saw during my trip to Varanasi, India, also come to mind. Fujiwara Shinya’s *Memento-mori* records these scenes solemnly. Architecture should be a place where we live and die, where we think about life and death, and the world of this life and of nirvana (*nehan*). Through architecture, we remember those who died and awaken to the fact that we die. Symbolic architecture should emerge from the struggles with these human conditions.”