



**TWENTIETH
CENTURY
SOCIETY**

JAPAN
ARCHITECTURE

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INTRODUCTION

These notes are not so much an itinerary of the C20 Society's tour of Japan but more of an accompanying booklet, intended to explain to those on the tour a little of the background of what they might expect to see. It is arranged in three parts. The first part is a narrative section, discussing History, Culture and Society, and the Architecture of Japan from the mid–nineteenth century to the present day; the second part is an architectural gazetteer of the most significant buildings to be visited; and the third part is a brief biographical section listing the principal personalities. Not every building seen will be included, nor every architect cited, but by highlighting the most important buildings and architects, it is hoped that a comprehensive picture of the historical development and current state of Japanese architecture will emerge.

In writing these notes I have drawn much of the text from other as yet unpublished writings. These are my forthcoming book entitled *Japan and the West: An Architectural Dialogue*, to be published by Lund Humphries in 2018, and the two chapters I have prepared for the 21st edition of *Sir Banister Fletcher's History of Architecture*, to be published by Bloomsbury, also in 2018. These notes have been copy-edited by David Stewart for whose knowledge of and insights into Japanese architecture I am very grateful. Nevertheless, the opinions presented throughout are my own.

Neil Jackson
September 2017



HISTORY

Meiji Japan

The history of Japan changed irrecoverably when US Commodore Matthew Perry's four smoke-belching *kurofune* (black ships) sailed into Edo (later Tokyo) Bay on 8 July 1853. Since 1639 Japan had been a closed country, ruled by the dynastic Tokugawa shoguns (military leaders) who had imposed the isolationist policy of *sakoku-rei*. Instructed by US President Millard Fillmore, Perry requested the more humane treatment of shipwrecked sailors and the opening up of trade ports and then departed, returning the following February for an answer. On 31 March 1854 he forced the shogunate to sign the Kanagawa Treaty, the 'General Convention of Peace and Amity', by which they agreed to open the ports of Shimoda and Hakodate and grant the Americans 'most favoured nation' treatment. An Anglo-Japanese Friendship Treaty, which opened Nagasaki and Hakodate to British ships, was signed later that year. These were the first of the so-called 'unequal treaties'. In 1858, Ansei Five-Power Treaties were made with the United States, Great Britain, Russia, France and the Netherlands and separate Treaties of Amity and Commerce were signed with the United States and Britain, resulting in the opening of further Treaty Ports and the appointment of foreign diplomatic representation in Edo. It was in these Treaty Ports that the first Western architecture appeared.

The Boshin Civil War of 1868–1869 resulted in the overthrow of the Tokugawa shogunate and, with the restoration of the Emperor Mutsuhito in 1868, the start of the Meiji ('enlightened government') era. Throughout the centuries of *sakoku-rei*, the Emperor, as spiritual leader, had been sequestered in Kyoto but in 1868 the capital was moved to Edo, the shogunate powerbase, and its name changed to Tokyo, the 'Eastern Capital'. Yet the establishment of the new regime was not without difficulties. There was much resentment amongst the samurai warrior class over the removal of their privileges, in particular the wearing of *daishō* (twin swords) and the stopping of their pensions. This was demonstrated in the Satsuma Rebellion of 1876–1877, which threatened to topple the new regime but was put down by the Imperial Japanese army at Shiroshima, near Kagoshima, where the rebel's leader, Takamori Saigō, committed ritual suicide.

During the 1880s the Meiji government consolidated its position and worked towards a constitutional democracy with Hirobumi Itō as its first prime minister from 1885 to 1888. Having resigned his position, Itō then chaired the commission which created the Constitution that the Emperor proclaimed in 1889. Itō became Prime Minister again from 1892 to 1896, during which time Japan secured control of the Korean peninsula in the Sino-Japanese War of 1894–1895, thus enabling Japanese trade and investment to advance. However, the Russian presence in Manchuria, secured in the aftermath of the 1899–1901 Boxer Rebellion in China, threatened the Japanese hold on Korea resulting in the Russo-Japanese War of 1904–1905. Japan's success, not least her victory over an imperialist rival, guaranteed both a controlling role in Korea and south Manchuria and international recognition as a 'Great Power'. It was a position unimagined and unimaginable fifty years before.

Taishō and Shōwa Japan

Although the death of the Meiji Emperor Mutsuhito in 1912– marking the beginning of the Taishō ('great justice') period under Emperor Yoshihito (r. 1912–1926) – suggested the end of a restoration era of unprecedented growth and development in Japan, it was the outbreak in Europe of the First World War in 1914 that unsettled the country more. The involvement of the European Great Powers in their own conflict released their control of the East Asian status quo, and Japan used the excuse of the Anglo-Japanese Alliance of 1902 to quickly declare war on Germany and then to seize German holdings in South East Asia. However, the Washington Conference of 1921–1922, intended to renegotiate the military and diplomatic balance of the region, appeared to support a resurgent China, thus putting Japan's interests in south Manchuria and Korea at risk. Meanwhile, domestic tensions, such as the food riots of 1918, the effects of the Great Kantō Earthquake of 1923 and the collapse of the textile (silk and cotton) trade in the wake of the Great Depression of 1929, unsettled the country further, as it passed from the Taishō to the Shōwa ('enlightened peace/harmony' or 'radiant Japan') period under Emperor Hirohito (r. 1926–1989). Dissident generals, supported by right-wing extremists, seized the rest of Manchuria (renamed Manchukuo) in 1931 leading, in 1933, to Japan announcing its secession from the League of Nations. Subsequent unrestrained expansion into China resulted in all-out war and vast land gains involving, in 1939, the notorious 'Rape of Nanjing'.

By the end of the decade, with war once again erupting in Europe and the situation in China still unresolved, Japan challenged Europe and America's domination of the western Pacific and South East Asia with the notion of *Daitōa Kyōeiken*, the Greater East Asia Co-Prospereity Sphere – one of five such regional spheres into which the world would be divided. Although not effected until 1942, this would have gone in the face of America's long-standing 'open-door' trade policy. To consolidate her position, Japan signed the 'Axis' pact with Germany and Italy in September 1940, further isolating America by the creation of a notional second front, a position reinforced by the neutrality treaty which Japan then signed with Russia in April 1941. In response to Japan's annexation of Vichy French Indochina in September 1940, America, Britain and the Netherlands imposed sanctions against Japan and stopped all oil exports. It was a position which, for Japan, was unsustainable and led directly to the attack on Pearl Harbour in December 1941 and the invasion of Malaya, Singapore and the Indonesian islands the following year.

Emperor Hirohito's radio announcement on 15 August 1945 that 'the war situation has developed not necessarily to Japan's advantage' was an understatement. The American Occupation, which followed the country's capitulation, was led by General Douglas MacArthur, who headed the Supreme Command for the Allied Powers (SCAP). Although the 1947 Constitution did much to dismantle the pre-war hierarchies and introduce a broad-ranging democracy, through necessity SCAP left most of the country's administrative structures in place and by 1947–1948 was reversing many of the reforms it had originally proposed. The eruption of the Korean War in 1950 and the development of the Cold War increased Japan's desire to be free of both the Occupation and the Americans' wish that Japan rebuild and even rearm to resist the threat of Communism. The United States–Japan Security Treaty of 1952 marked the end of the Occupation and, under Prime Minister Shigeru Yoshida's government of 1948–1954, Japan began to rebuild, helped not least by the Korean War, which created demands for Japanese goods and brought in foreign currency. Yet life for the Japanese was difficult, and the continuing presence of comfortably-off American forces was a cause for resentment. The attempts by Prime Minister Nobusuke Kishi to renegotiate the Security Treaty in order to establish greater diplomatic parity while remaining close to US foreign policy resulted in widespread protest. His political manoeuvring within the Diet gained the ratification of the treaty in May 1960 but led to a large and violent confrontation outside the building, and a massive, nationwide strike. Hayato Ikeda soon replaced Kishi and, through his promotion of 'income doubling' and promises of improved living standards, brought quietude back to the country.

Ikeda was not wrong, and during the following thirty years Japan experienced a period of extraordinarily rapid economic growth. The importation of oil, regarded by industry as preferable to domestic coal, forced an increase in exports that was enabled by Japan's position within the American sphere of influence. The high density of Japan's cities (due to the country's mountainous topography) resulted in a particularly efficient, if tight, urban infrastructure and the consequent development of miniaturised products, ranging from domestic electronics to automobiles, which were exported in increasing numbers to an eager world. The country's extensive natural harbourage aided exports while its concomitant wet flatlands provided development opportunities for everything from steelworks to petro-chemical plants. Despite an initially abrupt and then more gradual decline in the birth rate from the late 1940s, improvements in diet and public health led to a population growth which, due to reforms in the education system, was soon reflected in a rapid increase in college and university intakes: 240,000 students in 1950 rising within twenty years to 1,670,000.

By 1980 the economic boom was slowing down and the budget was in deficit. The government, under Prime Minister Yasuhiro Nakasone, began privatising state-owned industries and in 1985 deregulated bank interest rates. This, together with the devaluing of the US dollar against the Yen following the Plaza Accord, signed in New York in September 1985, encouraged reckless speculation that threw the economy into overdrive. But such a 'bubble economy' could not last, and when the Bank of Japan raised interest rates in 1989 the bubble burst. The subsequent recession became a long downturn and one from which, in the context of the world recession, Japan has still to fully recover.

CULTURE AND SOCIETY

Soon after Perry's gunboat diplomacy, the shogunate government began sending exploratory embassies to America (1860), Europe (1862, 1864, 1867) and Russia (1867) as well as sponsoring students to study there. Meanwhile, aided by Western merchants in Japan, a number of young samurai – most famously the Chōshū Five, of whom Hirobumi Itō was one, and the Satsuma Nineteen – escaped Japan to study in the West. What they saw convinced them of the need to modernise or risk the country's colonisation by one of the Great Powers, a situation that the Boshin Civil War and consequent Meiji restoration of 1868 expedited.

The first Meiji embassy, comprising over a hundred delegates, was led by Tomomi Iwakura and in 1871–1873 visited America, Europe and Russia to report on the arts and sciences, and in particular military and industrial installations. Japan now started inviting *o-yatoi gaikokujin* (foreign advisers) – trained professionals and skilled artisans – on limited contracts to help develop the infrastructure of the new country and to train up the Japanese to take over their roles when they left. Lighthouses, bridges, hospitals, schools and universities were all built. In 1871 a railway line opened between Yokohama and Tokyo, and by 1895 there were over 2,000 miles of railway track across the country. The telegraph, postal service and newspapers quickened communication: by 1895 there were some 4,000 miles of telegraph lines and by 1914 many newspapers had a circulation of between 100,000 and 350,000. A Ministry of Education was established in 1871, and by 1906, 95 per cent of school-age children were attending at primary-school level. University entry, which had been under ten thousand in 1915, was at seventy thousand by 1930. The Imperial University, an amalgamation of various smaller colleges, had been created in Tokyo in 1886. Other colleges or missionary schools for men, such as Kaiō (1858) and Waseda (1882) in Tokyo and Doshisha (1875) in Kyoto, also soon became universities; in 1902, the Japan Women's University was inaugurated in Tokyo.

Following the First World War, the growth of cultural output reached great proportions. By the later 1930s, annual book production was approaching 30,000 new titles, newspaper circulation had tripled and the country's 1,500 cinemas were selling over 200 million tickets. Following events in Russia and Europe, and in response to political tensions at home, radical politics infiltrated literature and the arts which, with the impending introduction of universal male suffrage, precipitated the Peace Preservation Law (1925), limiting dissent and promoting the state's core values. In architecture, these concerns were reflected in the introduction of the nationalist Teikan Yōshiki (Imperial Crown) style. Yet as the war in China deepened, it was paradoxically to be *yōga*, the Western style of painting, which the official artists used to record the worsening situation.

The American Occupation, following the Second World War, greatly altered the nature of Japanese society. In order to discredit the pre-War system, SCAP quickly instituted wide-ranging changes including, in 1946, female suffrage. Although many of the reforms were democratic, such as the reorganising of the school system on the American model, not all were ultimately retained.

The Occupation had provided the infrastructure and captive audience for a burgeoning film industry which, once freed, allowed directors like Akira Kurosawa (*The Seven Samurai*, 1954) and Ishirō Honda (*Godzilla*, 1954) the opportunity to reflect on Japan's past and explore its future. In the same year, 1954, Jirō Yoshihara founded the experimental art group Gutai Bijutsu Kyōkai which promoted art as a spontaneous, creative expression while finding beauty in damage and decay, thereby combining the Japanese notion of *wabi sabi* with an awareness of the atomic aftermath. This was recalled again in Ibuse Masuji's 1965 book *Black Rain* and Imamura Shōhei's subsequent film adaptation of it (1989), which reminded the Cold War world of the bomb's dreadfulness.

The newly reborn Japan was exemplified in 1964 by the XVIII Olympiad, which heralded technological breakthroughs. Served by the brand-new Tōkaidō Shinkansen or 'bullet train', the Tokyo Games were the first to be telecast internationally. Television ownership in Japan grew from 6 million households in 1960 to 33.5 million by 1990, while car ownership grew even faster, from 3.5 to 42 million. This and the rapid growth of petro-chemical and other industries led to severe air, water and land pollution affecting both people's health and the nation's fishing industry, a problem exacerbated by the concentration of urban and industrial development around Japan's coastline. The building of nuclear power plants in the 1970s slowed airborne pollution but introduced fresh fears that were justified following the 2011 Tōhoku earthquake and tsunami: the meltdowns at the Fukushima Daiichi Nuclear Power Plant threatened a scenario which, for many, was still familiar.

ARCHITECTURE

Giyōfu and *o-yatoi gaikokujin* architecture

The gradual opening up of the Treaty Ports following the Kanagawa and subsequent Ansai Treaties, resulted in the influx of Western merchants and missionaries and, with them, their architecture. Built by Japanese craftsmen, these early buildings were simple and often naive. In Nagasaki the master-carpenter Hidenoshin Koyama (1828–98) built the Glover (1863), Alt (1865) and Ringer (1867) houses in a colonial style familiar from Hong Kong or the Chinese concessions. In the absence of any firm direction, Japanese craftsmen developed their own interpretation of Western architecture, referred to as *giyōfu* or foreigner's architecture. Symmetry and multi-storey construction, combined with simple Western detailing, soon characterized *giyōfu* building. The two-storey primary school at Matsumoto (1876), built by the carpenter Seiju Tateishi (1829–94), employed an octagonal cupola and expressed quoin stones, yet the entrance, with its rich carving and undulating *kara-hafu* roof, was Buddhist. Although such a fusion of forms continued in *giyōfu* architecture well into the 1880s Japanese carpenters, such as Yoshiyuki Adachi (1827–84), could by that time produce buildings of confident Western appearance, such as the *Hohei-kan* hotel in Sapporo (1880). Yet whereas its exterior might appear convincing it was ultimately for show, for the plan, as so often happened, was irregular and failed to pick up on the axial symmetry and spatial hierarchies which the elevation suggested.

Although speculative Western architects and engineers contributed to the development of early *Meiji* Japan, it was the *gaikokujin* who did more to progress the country. The Irish engineer Thomas James Waters (1842–98) gained the confidence of the government when he designed and built the Imperial Mint in Osaka (1868–71), followed soon by the Takebashi Barracks (1870–74) on the edge of the Imperial Palace in Tokyo. Both were classical in design and masonry in construction. Waters taught the Japanese to make bricks and was instrumental in setting up the glass works at Shinagawa, Tokyo. His rebuilding in stuccoed brickwork of the Ginza district of Tokyo following the fire of 1872 resulted in broad streets flanked by Tuscan colonnades. But the buildings, which proved damp and unsuited to the climate, were largely destroyed fifty years later in the Great Kanto earthquake.

Meiji architecture

In 1872, one of the Chōshū Five, Yamao Yōzō (1837–1917), now Acting Vice-Minister of Public Works, established the Imperial College of Engineering and appointed the Glaswegian Henry Dyer (1848–1918) as its first Principal. Four years later, the twenty-four year old Josiah Conder was appointed its first Professor of Architecture and architect to the Government's Public Works Department. By the mid-1880s, however, the Japanese government were looking towards the newly emergent Germany for both political and architectural guidance, as demonstrated in the Ministry of Justice (1896) and the Supreme Court buildings (1895) by the German firm of Ende and Böckmann. Conder's only contribution to this governmental complex at Kasumigaseki was the Naval Ministry (1894) built in the Second Empire style.

Of Conder's four original students who graduated in 1879, Kingo Tatsuno and Toukuma Katayama achieved the greatest recognition. In 1884, Tatsuno succeeded Conder as Professor of Architecture, completing his first building, the cinquecento-style Bankers' Association Assembly Rooms, Tokyo, the following year. As architect to the Bank of Japan, he built their headquarters in Tokyo (1896) and their branch bank in Osaka (1903), both powerfully Classical, and with Uheiji Negano (1867–1937) built the more Free-Classical branch bank in Kyoto (1906). In 1903, he was the first Japanese architect to open a private practice, building the National Sumo Arena, Tokyo (1909), with its Anglo-Mughal towers flanking a 60 metre (200 feet) diameter steel-framed dome, and the 350 metre (1,167 feet) long, polychromatic Tokyo Station (1914). While Tatsuno became known for his banks, his classmate Katayama designed palaces. Under the aegis of the Imperial Household Ministry he built, in the Second Empire style, the Imperial Museums at Nara (1894) and Kyoto (1895). Equally French, but now fin-de-siècle Beaux Arts were the *Togu Goshō* or Akasaka Detached Palace, Tokyo (1909), and the *Hyōkeikan* in Ueno (1909). Set around two courtyards behind a broad curved façade and, unsurprisingly, ten years in the making, the *Togu Goshō*, intended for the Crown Prince Yoshihito and funded by reparations from the Sino-Japanese war, was deemed by the Emperor to be too luxurious and consequently was never occupied. More modest was the *Hyōkeikan*, built as a museum to commemorate the wedding of the Crown Prince in 1900. A long, two storey building with domical end

pavilions and a larger, central dome set above twin flanking porticoes, it was as controlled as the *Togu Goshō*, with its vast scale and palatial interiors, was extravagant.

Taishō and Shōwa architecture

Frank Lloyd Wright had first visited Japan in 1905 and thereafter became an avid collector of *ukiyo* (woodblock prints). He returned a decade later to build the Imperial Hotel, Tokyo (1923) but this was not his only commission: he built, in the prairie-style, a house for the hotel's general manager, Aisaku Hayashi, and a school building, the *Myonichikan* (House of Tomorrow, 1921), for Hayashi's friends, the social reformers and educators Yoshikazu and Motoko Hani. In these, he was assisted by Arato Endo (1889–1951); after Wright finally left Japan in 1922, Endo completed the Yamamura House at Ashiya (1924). He subsequently built, in the manner of the Imperial Hotel, the Koshien Kaikan (hotel) at Nishinomiya (1930). At the Imperial Hotel Wright was also assisted by the Czechoslovak Antonin Raymond (1888–1976), who stayed on in Japan to become a leading Modernist.

In 1909 one of Tatsuno's former students, Chūta Itō, published an essay on 'The Prospect of Japanese Architecture Seen From the Principles of Evolution' in which he rejected Europeanisation as being culturally suicidal and argued for an architecture grown from its Japanese roots. Nevertheless, he believed that ancient Classical architecture and Japanese architecture had a common genesis and that it was only the enforced separation due to *sakoku-rei* that had allowed Japanese architecture to develop as it did. Thus his adoption of Indian features in the Tsukiji Honganji Temple, Tokyo (1934), and of the Romanesque at Kanematsu Auditorium, Hitotsubashi University, Tokyo, (1927) demonstrated an imagined connection, along the ancient silk road, to Europe.

Itō's inspirational teaching at Tokyo Imperial University led to the formation of the secessionist group *Bunriha Kenchikukai*. Due to the growing awareness in Japan of European Modernism young Japanese architects, like those of the *Bunriha Kenchikukai*, left to study or work in Europe. One member, Kikuji Ishimoto (1894–1963), worked for Walter Gropius in 1922 while another Imperial University graduate, Kunio Maekawa (1905–86) worked for Le Corbusier from 1928–30. On returning to Japan, Maekawa joined Antonin Raymond's office and while there built the clearly Corbusian Kimura Manufacturing Laboratory at Hirosake (1934). Meanwhile Raymond based his own summer house at Karuizawa (1933) on Le Corbusier's Errázuriz house project (1930). Junzō Sakakura (1901–69), who replaced Maekawa in Le Corbusier's office, remained there until 1936, returning in 1937 to build the Japanese Pavilion for that year's Exposition Internationale in Paris, the first building in the West by a Japanese architect.

While younger Japanese architects looked towards the West, Western architects began to see in Japanese architecture some of the purism and simplicity that characterized Modernist architecture. On his brief yet celebrated visit in 1930, Richard Neutra recognized in Japanese architecture an approach towards space and nature similar to his own. Such similarities enthused younger Japanese architects who thought that a way towards a Modernism might be found in their own traditional buildings. But Bruno Taut, who stayed in Japan from 1933–36, disagreed; although he thought the Imperial Palace of Katsura a place of 'eternal beauty', he regarded it as no more than 'functional'. As if to show this, his 1936 addition to the Villa Hyuga at Atami was more Japanese than Modernist.

The 1931 competition for a building to replace Conder's old Museum at Ueno, which had been destroyed in the 1923 Great Kanto Earthquake, came at a time of rising nationalism and territorial expansion. The new Imperial Household Museum was to be in an Eastern style which reflected Japanese taste and the winning entry by Hitoshi 'Jin' Watanabe (1938) represented what became known as the *Teikan Yōshiki* (Imperial Crown) style. Although of modern construction, *Teikan Yōshiki* buildings reflected not the simplicity of Katsura or the Shinto shrines at Isō, but rather the Buddhist temples at Nikko where the Tokugawa *shōguns* were buried. Thus, in its architecture as well as its politics, Japan was returning, by the end of the 1930s, to a martial era free of Western interference.

Post-war reconstruction

If the replication of western architecture characterised the architecture of Japan between the Meiji restoration of 1868 and the 1930s, then the search for a much more identifiable Japan-ness characterised the architecture of the post-war years. The great disaster of the Second World War left Japan's largely wooden cities literally in ashes: 2.1 million dwellings had been lost due to incendiary

and atomic bombing and a further 55,000 pulled down to create firebreaks. As in Europe and America, the need for post-war housing was met, in part, by prefabricated houses. The PreMOS houses, introduced in 1946 and designed by Kunio Maekawa who had worked on the Maisons Loucheur when in Le Corbusier's office in 1929, were lightweight, timber-panelled structures which could be adapted into a number of configurations. Although Western in appearance, they were in their modular, component-based design, analogous to the traditional Japanese house. But manufacturing and marketing problems beset their mass-production and the programme ended in 1951.

Tradition and Modernity

The philosophical problem that confronted architects following the War was one of Tradition versus Modernity, for the former recalled the great disaster of the War while the latter represented the Occupation. Kenzō Tange, Maekawa's former employee, argued that it was through the two ancient cultures, the hunter-gathering *Jōmon* (14,000 to 300 BC) and the cultivating *Yayoi* (300 BC to 400 AD) that a modern architecture with a recognisable Japan-ness could be found. Complementary yet contradictory, *Jōmon* and *Yayoi* embodied the essence of traditional Japanese architecture: whereas the former was dynamic and animistic with, as Tange said, 'an unconscious vitality', the latter was peaceful, calm and more intellectual, resulting from 'a process of thought which imposed a recognizable order on vitality.' (*Katsura*, p. 18–20) Initially Tange turned to the *Yayoi*, as exemplified in the glass and steel elevations of his Tosho Insatsu Printing Plant, Numazu (1955), and his Tokyo Metropolitan Government Building (1957). But in his public commissions of the later 1950s, such as the City Halls at Imabari (1959) and Kurashiki (1960), he invoked *Jōmon* vitality with folded concrete planes and layered concrete structures. *Jōmon* and *Yayoi* were not attitudes or interpretations confined to the distant past but a continuing presence throughout the development of pre-Western Japanese architecture. Thus the heavy trabeated concrete construction of Tange's Kagawa Prefectural Government Offices, Takamatsu (1958), recalled the Daibutsu-style *Nandai-mon* gateway at the *Todai-ji*, Nara (1199 and *Jamōn*), while the Peace Memorial Museum at Hiroshima (1949–55), elegantly framed and raised on *piloti*, drew on the Shinto shrines at Ise (690 and *Yayoi*) as, in many ways, did Antonin Raymond's contemporaneous and somewhat similar Reader's Digest office building, Tokyo (1951).

If the influence of Le Corbusier was apparent in Tange's use of *piloti* and board-marked concrete, it was equally so in Junzō Sakakura's (1901–69) Museum of Modern Art at Kamakura (1951) and in Maekawa's Harumi Apartments in Tokyo (1958). Of all Western architects, it was Le Corbusier who held the greatest sway in post-war Japan. His one building there, the National Museum of Western Art, Ueno (1957–59), was jointly supervised by his three former employees: Sakakura, Maekawa and Takamasa Yoshizaka (1917–80). Having once been in his office, they never escaped his shadow as their later work, whether that be Maekawa's Metropolitan Festival Hall, Tokyo (1961), Sakakura's City Hall, Hashima (1959) or Yoshizaka's Villa Coucou, Tokyo (1957), showed. For these architects Le Corbusier, whose later buildings conveniently adopted a *Jōmon* sensibility, was a constant presence.

With the many public commissions that followed the Hiroshima Peace Park, his teaching at Tokyo University and his establishment of the Tange Lab, Tange became the driving force behind the reestablishment of Japanese architecture during the post-war years. In 1959 he went to teach at the Massachusetts Institute of Technology but returned home for the 1960 World Design Conference where he presented the Boston Harbour project (1959–60), the genesis for his *Plan for Tokyo, 1960*. It was at the Conference that the Metabolist Group, largely made up of Tange's students and members of the Tange Lab, launched their manifesto, *Metabolism 1960*. In its vitality and sophistication Metabolism was both *Jōmon* and *Yayoi*: Kiyonori Kikutake's (1928–2011) Takoen Hotel, Yonago (1964), Arata Isozaki's (b.1931) Prefectural Library, Oita (1966) and Kisho Kurokawa's Nakagin Capsule Tower, Tokyo, (1972) all displayed the additive incompleteness characteristic of Metabolism.

The dichotomy between *Jōmon* and *Yayoi* arose again at Expo 70 in Osaka. Here the Great Roof, a vast space-frame structure sheltering high-tech equipment and conceived by Tange and Isozaki, was sophisticated and *Yayoi* while Taro Okamoto's (1911–96) Tower of the Sun, which thrust up rudely through it, was primitive and *Jamōn*. While Tange's international career subsequently took off and he worked increasingly abroad, it was his friend, pupil, and former Tange Lab member Isozaki, who had never been a member of the Metabolist group, who emerged as the torch-bearer for Japan-ness in architecture — the title of his 2006 book.

Japan-ness in Architecture

In 1964, Isozaki's essay, 'Space of Darkness' posited that in traditional Japanese buildings space is conceived only in terms of the intensity of light as it penetrates the all-encompassing gloom — ideas rooted in Okakura Kakuzo's *The Book of Tea* (1906) and Junichiro Tanizaki's *In Praise of Shadows* (1933, 1934). First Kakuzo quoted Lao-tse, the founder of Taoism, as stating that 'only in vacuum lay the truly essential. The reality of a room ... was to be found in the vacant space enclosed by the roof and walls, not in the roof and walls themselves' (p. 45). Later, Tanizaki took the Taoist concept of space further, saying that 'the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows.' (p. 29) It has, as he says, nothing else (but shadows). Thus, in contrast to Western architecture, which is perceived through what *is* there, Japanese architecture might be understood in terms of what *is not* there. This is the essence of the Japanese term *ma* which refers to an emptiness, an interval both in space and time. It was the subject of Isozaki's 1978 exhibition in Paris and New York, *MA: Space-Time in Japan* and the concept behind Tadao Ando's (b. 1941) twin 4x4 houses at Kobe (2003), which, when seen together in elevation, suggest the *kanji* for *ma*: 間. *ma* is the essence of the layered spaces of mA-style Architects' Green Edge House in Fujieda (2012) and is evoked in the depth of the shadows which characterize Ando's apparently windowless Azuma House, Osaka (1976), and the ruptured volume of his Church of the Light, Osaka (1989). In both cases — and despite the name of the latter — it is the absence rather than the presence of light which defines the interior.

The 1973 OPEC oil crisis ended the promise of Expo 70 and the hopes of the Metabolists, and Japan slid into a deep recession. The Plaza Accord of 1985 and the incipient 'bubble economy' encouraged both an influx of Western architects and a spate of building. But whereas Renzo Piano's Kansai International Airport Terminal made gestures to Japan in its structure and translucency, buildings like Aldo Rossi's Il Palazzo Hotel, Fukuoka (1989) or Mario Botta's Watari Museum of Contemporary Art, Tokyo (1990) brought with them no sense of Japan-ness at all. Rather, they reintroduced Western architecture much as had been done by foreigners a century before. The recession which followed the 'bubble economy' allowed a period of reflection. Atelier Bow Bow's reappraisal of the undistinguished and ignored architecture of Tokyo was published as *Made in Tokyo* (2001) and subsequent commissions, such as the Hanamidori Cultural Centre, Tokyo (2005), where the surface of the parkland is simply elevated to form the building's roof, exploited the everyday experience of the city. Like Atelier Bow Bow, SANAA's architecture is all about context and in their buildings, whether the 21st Century Museum of Contemporary Art, Kanazawa (2004), or the Dior Omotesando Store, Tokyo (2003), real or imagined transparency hides nothing from the external gaze. This transparency was what the British architect and ornamentalist Christopher Dresser observed in 1880: 'the window-like surrounding of their houses are removed, when all that remains is a roof supported on uprights.' [*sic*] It is a very particular Japan-ness.

Sunday 17 September

Tokyo

The importance of foreign architects to the development of Japanese architecture, particularly at times of economic growth — whether the Meiji period of the 1890s or the Bubble Economy a century later — cannot be ignored. Still, despite their influence, Fumihiko Maki's Daikanyama Hillside Terrace and, by contrast Kenzō Tange's Fuji Television Building, are very much reflections of Japanese society and urban form.

Fuji Television Building (Kenzō Tange Associates, 1996)

This large building, which began broadcasting in 1997, is very much a product of the Japanese Bubble Economy. Part broadcasting centre and part entertainment complex, it is arranged as two towers, the media tower and the office tower, which are connected by sky-walks every six floor. There are two storeys below ground, twenty-five above ground, and an observation deck contained within a titanium-clad sphere impaled on the top. The building, clad in aluminium and glass, gives the appearance of a Meccano set — a rather less elegant version of British hi-tech exports such as the Centre Pompidou in Paris (by Renzo Piano and Richard Rogers), whose tubular, external escalators it borrows. Although Tange was never a Metabolist, even if he might have been the godfather of that movement, this building can be easily thought of in that way, for its frame construction and proliferation of voids would allow for the flexibility and change central to Metabolist thinking.

Iwasaki Residence and garden (Josiah Conder, 1896)

Hisaya Iwasaki (1865–1955) was the son of Yataro Iwasaki (1835–85), the first President of Mitsubishi. Soon after returning from five years study at the Wharton School of Business of the University of Pennsylvania, became the third President when his uncle retired in 1894. One of his first actions was to commission the Mitsubishi *Ichigokan* (No.1 Office Building) in downtown Marunouchi, the home of the Mitsubishi *zaibatsu* (business conglomerate). Recently replicated, this development kick-started the Tokyo business district. It might be compared with Belgrave Mansions, the red-brick Parisian-style apartment building on London's Grosvenor Gardens, built in the late 1860s and occupied shortly before Conder first left for Japan. The mansion that Conder built for Hisaya Iwasaki, somewhat to the north, in Yushima was constructed of timber and despite its Jacobethan Revival main front, was noticeably American in feeling, owing to its superimposed galleries or two-storey ante-bellum veranda across the rear, but also to the rich assembly of American Queen Anne detailing which could have placed the house comfortably in San Francisco. The plan of the house, however, remained resolutely English.

Arranged along a broad central hallway, the Hisaya Iwasaki mansion adopted a conventional arrangement of reception rooms. The dining room and the ladies withdrawing room flanking it open into the main drawing room— with what was probably the library, or the male domain at least, separate and to one side. The billiard room was accommodated in a Swiss-chalet style building to the side. Whereas the hallway, stairs and principal rooms were treated to the familiar country-house Jacobean detailing of turned balusters, panelled ceilings and pedimented architraves, the ladies' room was conceived as a rich pseudo-Saracenic boudoir. The marble fireplace has Mughal arches and ornamental fretwork while the ceiling panels and door architraves were likewise given to Mughal patterns. It was altogether an eclectic concoction, made all the more surprising, to Western visitors, by the immediate juxtaposition of a much more extensive Japanese-style residence.

This combination of Western and Japanese dwelling spaces, known as *wayo-kongo jutaku*, was far from untypical in Japanese architecture. What remains of the Japanese-style residence at this, one of several Iwasaki mansions by Conder, is but a fraction of the original accommodation built by Kijuro Oakawa. It had originally extended over 49,000 square metres and comprised fourteen rooms. Such an arrangement was not unusual and Conder, who had married Kume Maenami in 1880, included Japanese-style accommodation, primarily for her use, in the house he built for himself in Mikawadai-cho, Tokyo, 1904.

Hillside Terrace Complex, Daikanyama (Fumihiko Maki, phased construction: 1969, 1973, 1977, 1979, 1985, 1987, 1992)

Built by Fumihiko Maki on a long strip of land belonging to the Asakura family, whose Taisho-period villa still stands alongside, the Hillside Terrace Complex has grown and evolved in seven phases over a quarter of a century to reflect the continuously changing of style and the mixed-use complex. Initially a short, modernist terrace of restaurant, shops and apartments on the southwest side of Kyū Yamate

Dōri, it now incorporates, in addition, offices and an art gallery, with the Royal Danish Embassy, also by Maki, adjoining. In response to the increasing street traffic, the second phase of shops and apartments (1973) turned away from Kyū Yamate Dōri, clustering around a small central court. The third phase (1977), comprising two separate buildings, withdrew further from the street, looking inward to encompass an open, planted and landscaped plaza. (Beyond this, the Royal Danish Embassy (1979), its chancery and residence separated by a garden, addresses Kyū Yamate Dōri with a curved façade of pink tiles.) Opposite, on the east side of the street, the final phase (1992) made up of more retail and residential units set around another planted court, steps backwards and upwards while retaining along the street façade the ten-metre height limit of the earlier phases. Between the first two phases and mostly underground, Maki slotted in the Hillside Plaza and gallery in 1985, the same year that his former employee, Motokura, added the Annex, a pair of buildings flanking the side street at the south end of the complex.

The Wall and Art Silo (Nigel Coates and Doug Branson, 1990 and 1992)

The Wall, located in Hiroo, midway between Roppongi and Shibuya, was conceived on the doubtful conceit that the Romans had once been in Tokyo. For here is the remnant of an antique wall where the collage of forms and materials tells a story. Random rubble and diaper-shaped stones, inscribed with the building's name in a serifed Roman font, make up its lower part beneath a shallow cornice. Above this and partly hidden by remnants of flaking plaster, thin Roman brickwork, striated with rough stone coursing and interrupted by stone relieving arches betray, through its many building phases, the wall's purported age. The fact that it was actually built in the late 1980s by two Tuscan masons of Coates's acquaintance is neither here nor there.

Within the wall's thickness, a steep staircase rises unseen beneath a barrel-vaulted brick roof to emerge through an opening onto the upper flight of a metal stairs, the latter like the remnants of a fire escape splayed across the five-storey façade. To the front of this, an industrial cast-iron framework is reminiscent of an old gasometer and, as if to demonstrate its British origins, is embossed with both the architects' and foundry's names, provides an outer screen which brings the building to the street's edge. Sculptural figures entwine the tops of the uprights where cogwheels draw attention to the seven clocks that punctuate the building's façade. A thin, overhanging cornice supported on cast iron brackets terminates the brickwork, above which a glazed belvedere suggests yet another building phase. The Italianate theme is continued to the rear where an open spiral stairs clings to the side of the adjacent Art Silo, much as the Scala del Bovolo does to the five-storey loggia at the rear of the fifteenth-century Palazzo Contarini del Bovolo in Venice.

The Art Silo itself, built two years later, appears wholly modern. Elliptical on plan and rising to eight storeys above six squat quasi-Doric columns, it is clad in diaper terra-cotta tiling with expressed diagonal ribs reminiscent of *namako* walling. Similarly Japanese are the shoji-like gauze screens on each balcony and the bulging, copper shingles at the base and top of the tower that suggest *minka* roofing. To the rear, as if to forestall any further doubt as to the building's true provenance, the faceted steel and glass curtain wall, studded with golden bosses, reminds one that this is in Japan, not Italy.

Despite its clearly European provenance, the aging patina of the façade implies *wabi sabi* — or the Japanese sense of 'gentle decay'. Like his other designs, this was a creation by a team of artists, including Grayson Perry (ceramic work), Tom Dixon (wall clock), Jessica Thomas (bronze sculptures) and the aforementioned Tuscan stonemasons who produced the Italian stonework.

Monday 18 September

Ueno Park

The first Imperial Household Museum in Ueno Park was built by Josiah Conder in 1881; almost thirty years later, in 1908, his student Tōkuma Katayama built the Beaux Arts Hyōkeikan to commemorate the marriage of the then Meiji Crown Prince, Yoshihito, later Emperor Taishō. There was little influence of the master apparent in the pupil's work. Not the same can be said of Kunio Maekawa's Tokyo Bunka Kaikan (Metropolitan Festival Hall) built in 1961 (and recently restored), which is very much in homage to Le Corbusier. On the contrary, Le Corbusier's contemporaneous National Museum of Western Art, standing opposite, boasts an opposing connection, as Maekawa was one of the three job captions for his own master, who never visited the building upon completion.

Tokyo Metropolitan Festival Hall (Kunio Maekawa, 1961)

The scale and sense of compression of Kunio Maekawa's Tokyo Bunka Kaikan, or Metropolitan Festival Hall, almost pushes Le Corbusier's Museum back into its courtyard. Although the east side of the Festival Hall confronts visitors emerging from Ueno Station, the principal, north side separates itself from the public concourse with a moated garden. The effect is to force a full view of the building, which now dominates the space. If here, where Chandigarh appears to confront Ahmedabad, the apprentice has not eclipsed the sorcerer, then he has come very close. But whereas the Museum is redeemed by its internal spaces, Maekawa's Festival Hall, once entered between the giant *piloti* and beneath the great overhanging roof, is, despite the glazing that surrounds the foyer, a little dark and foreboding. The canted walls to the main auditorium, faced with concrete panels embedded with broken marble, remind one of both the façade of the Museum opposite and traditional Japanese stone-built fortifications, in the same way that the canopied entrance they guard recalls the Shinto *torii*. The allusion here is fairly obvious: that, in the Museum, where the tall board-marked column in the Nineteenth Century Hall and the concrete beams it bears suggests the great timber columns and beams of the *Daibutsu-den* which Le Corbusier later admired at Nara, is more speculative.

National Museum of Western Art (Le Corbusier, 1959)

Located in Ueno Park, close to Hitoshi (Jin) Watanabe's Imperial Household Museum of the 1930s, Le Corbusier's National Museum of Western Art, conceived just twenty years later (completed in 1959), could not be more different. The Museum was one of Corb's last large public buildings and, as James Richards put it in *The Architectural Review*, 'has less impact than his great works, though one should remember that it is only part of a more ambitious, incomplete project.'

In November 1955, while en route to Chandigarh new capital of the by-then partitioned Punjab, where he was planning the entire new city and building the new government centre, Le Corbusier, made his only visit to Japan: he stayed just one week, making five visits to the site. On his arrival at Haneda Airport he told the assembled press:

Since my youth, I have been particularly attracted by the scenery and architecture of Japan. [Now] I am hoping to gain something besides design work. At present the page is completely blank, for the museum design concept will emerge by first assimilating the ambiance of the site and requests from the Japanese side, and [only] then adding my own ideas.

Due to Le Corbusier's subsequent absence, the building of the Museum became the responsibility of the three architects who had worked in his Paris office, Kunio Maekawa, Junzo Sakakura and Takamasa Yoshizaka.

The idea behind the design for the Museum building, a square spiral derived from the Golden Rectangle, dated back more than a quarter century to the Museum of Unlimited Growth of 1929 which in turn had come from the Mundaneum, intended for Geneva, of the same year. The idea resurfaced in the Modern Art Centre proposals of 1931, in the studies done in 1950 for the Porte Maillot in Paris and in the Sanskar City Museum in Ahmedabad of 1957. Indeed, the exterior of the latter building is very similar to the Museum of Western Art. But the Museum, contrary to the expectation of the Japanese, was not to have been alone on the site. In addition, there was to be a library, the *Boîte à Miracles* — an experimental theatre with banked, outdoor seating— and a temporary exhibition pavilion. None of these were built although a version of the temporary exhibition pavilion, with folded-plate roof, was later built as the Heidi Weber Pavilion at Zurich (completed posthumously in 1967). What Le Corbusier had envisioned was a cultural centre and although this was to be realized with the completion in 1961 of Kunio Maekawa's Tokyo Metropolitan Festival Hall on the adjacent site, the complex he had planned was never attempted.

The Museum, as Richards observed, 'is disappointingly neat: a square mass, raised on pilotis, the only elements with any plastic vigour being a couple of external stairs.' Although Le Corbusier insisted on using the French manufacturers Saint-Gobain to provide the frameless glazing for the entrance, the neatness which Richards recognised was probably due as much to the care and precision of the Japanese building industry as it was to Le Corbusier's absence. However, the interior is more animated and, as Richards said, 'does show Le Corbusier's customary command of space.' The double-height central gallery, then called the Nineteenth Century Hall, is interrupted by one centrally-placed concrete column which rises up to support two deep, intersecting beams that cut across a tall, triangular pyramidal rooflight. The rotational effect which this induces draws the visitor to the dog-leg ramps on the left, where a second column marks one corner of the triangle, and from there, eventually, clockwise and upwards around the space. Throughout the building, the separation of structure and envelope, a notion going back to the Dom-ino House of 1914, is clearly demonstrated. Externally, four layers of concrete panels, embedded with pebbled stone, wrap around the building with barely a break, while internally the advancing columns reduce the clear wall space and confine the display area to a series of equally sized bays. Insisting that the columns were not an obstruction, Le Corbusier recommended provision of moveable screens

Although, in 1964, Sakakura added an auditorium on the west side of the Museum, where Le Corbusier had first intended one to be, the full extent of Le Corbusier's vision was never attempted. Even before the building had gone out to tender, Maekawa had been commissioned to design the new Metropolitan Festival Hall on the site opposite. No space would now remain for the *Boîte à Miracles* or the temporary exhibition pavilion, should they even be considered. (The Museum has today been fully renovated, with the interior courtyard faced in Maekawa's beloved ceramic tiles at an earlier date. Exhibition space has been doubled with the excavation of subterranean galleries.)

Main Building, Tokyo National Museum (Hitoshi 'Jin' Watanabe, 1937)

Originally referred to the Imperial Household Museum, this building was the result of an architectural competition stipulating entries in 'an Eastern style based upon Japanese taste'. The result is in what is known as the *Teikan Yōshiki* (Imperial Crown) style. In its 'Japan-ness', it represented the resurgent nationalism of 1930s Japan and was greatly criticised by the progressive members of the architectural community. Yet, although not Modern, it was still very much a Western building — axial, symmetrical, with a porte cochère and a steel and concrete frame, but enhanced by Japanese roof forms and traditional features such as eaves and the balconies which replicated timber construction. The building's purpose was both to replace the earlier Museum built by Josiah Conder in 1881 and badly damaged in the 1923 Great Kantō Earthquake, and to celebrate the succession of the Emperor Hirohito in 1928. As part of the National Museum complex in Ueno Park, it displays Japanese works of art which, together with other Eastern arts (now shown in the adjacent Tōyōkan, or Gallery of Eastern Antiquities, built by Yoshirō Taniguchi, 1968) were the justification for its architectural style.

Also to be seen:

Former Treasury of Jūjūnin (Bun'ei era, 1264–75)
Kiyomizu Hall (Tenkai, 1631, and subsequently relocated)
Tengōan teahouse (Kobori Enshū, c.1637, and subsequently relocated)
Pagoda (Munehiro & Munehisa Kōra, 1639)
Tōshōgū Shrine (Anon, 1651)
Chokugaku Gate, Genyūin Mausoleum (Anon, 1681, subsequently relocated)
Gokokuin Temple (Anon, 1794)
Sōgakudō, Tokyo School of Music (Hanroku Yamaguchi & Masamichi Kuru, 1895)
Hyōkeikan, Tokyo National Museum (Tōkuma Katayama, 1908)
Kuroda Memorial Hall (Shinichirō Ōkada, 1929)
National Museum of Nature and Science (Tsuyoshi Ogura, 1931)
Japan Academy of Art (Isoya Yoshida, 1958)
Gallery of Eastern Antiquities, Tokyo National Museum (Yoshirō Taniguchi, 1968)
Ueno-No-Mori, Royal Museum of Art (Anon, 1972)
Tokyo Metropolitan Art Museum (Kunio Maekawa, 1975)
Gallery of Horyū-ji Treasures, Tokyo National Museum (Yoshirō Taniguchi, 1999)
International Library of Children's Literature (Tokyo Metropolitan Government, 1906, 1929)
International Library of Children's Literature addition (Tadeo Ando, 2002)

Tuesday 19 September

Ginza, Marunouchi and Nihombashi

The commercial and business areas of Ginza, Marunouchi and Nihombashi provide a rich assortment of twentieth-century and more recent architecture. Although largely rebuilt following the 1923 Great Kanto Earthquake, this area of central Tokyo was further devastated by the intensive fire-bombing of 1945. Nevertheless, a number of buildings survived due to their reinforced-concrete construction (adopted following the earthquake). The speed of architectural change in this area is remarkable and buildings tend to disappear almost overnight, reflective of high land values the Japanese penchant for the new.

Nakagin Capsule Tower (Kishō Kurokawa, 1972)

The most representative of the Metabolists' buildings, and equally suggestive of the fast-paced Japanese business culture, Kishō Kurokawa's Nakagin Capsule Tower stands tall against a motorway overpass on the edge of Tokyo's Ginza district. Manufactured in a factory that made shipping containers and then arranged around two vertical cores, the 140 prefabricated steel capsules give the building a biomorphic, cell-like appearance, each one with a centrally placed circular window. In true Metabolist style the cantilevered capsules, secured independently to the core with only four bolts, were designed to be replaced every 25 to 35 years, and the main shafts after 60 years. Each single-person capsule measured 2.3 by 3.8 by 2.1 metres (8 by 12 by 7 feet) and was fitted with an integrative prefabricated bathroom and work, leisure and sleeping spaces. In promoting the individual, the intention was, as much as anything, to offer an alternative lifestyle to the suburban family home.

Tsukiji Honganji (Chūta Itō, 1934)

In 1909 Chūta Itō published his essay on 'The Prospect of Japanese Architecture Seen From the Principles of Evolution', in which he described the current state of Japanese architecture as being in a Dark Age. Believing that 'Japan should not worship the West as the absolute ideal', he rejected both Europeanisation as being culturally suicidal and Euro-Japanese eclecticism as an impossible grafting. The basis of Itō's argument for evolution was contained in a worldview, which he expressed as a diagram showing how the three Systems of world architecture, Eastern, Western and Ancient, were interrelated through evolution. Within the Eastern System, the diagram positioned Tibet as the common ground between the Indian sub-system and the Chinese sub-system, of which the Japan was an offshoot. In these terms, the Indian appearance of the Tsukiji Honganji temple can be more easily understood. Yet despite its raised *chaitya* hall roof and the *stupa* at either end, it presents a balanced Palladian elevation dressed in early Buddhist columns and Mughal arches upon a rusticated base. Although Itō never really strayed into the Western architectural language, using traditional Asian forms as a rebuff to the perceived dominance of Western architecture, it would seem that he could never quite let it go.

Bank of Japan (Kingo Tatsuno, 1896)

Kingo Tatsuno was one of the first four students to study architecture under Josiah Conder at the Imperial College of Engineering in Tokyo. Graduating top of his class in November 1879, he was immediately sent by the Ministry of Public Works to study in England, where he worked for Conder's former employer, William Burges. The Bank of Japan— commissioned in 1888, completed in 1896 and still in use today— was the first major building of the Meiji government to be designed by a Japanese architect. On receiving the commission, Tatsuno travelled to America and Europe in search of precedents. Thus the windowless wall of Sir John Soane's Bank of England (1639, rebuilt 1784), the *cour de l'honneur* of Pierre Fontaine's Palais Royal (1814–30) and the rotunda and dome of Jean Courtonne's Hôtel de Matignon (1722–24), the latter two in Paris, are all reflected in this building. But the closest association is with the porticoed end-wings of the Governor's House at the Banque Nationale de Belgique in Brussels (1859–67) by Henri Bayaert and Wynand Janssens, which Tatsuno clearly copied.

Tokyo Station (JR) (Kingo Tatsuno, 1914)

The red brickwork of Tokyo Station with stone trim shows Tatsuno's stark reliance upon European architecture. The ornamental gables and red-and-white banding of Norman Shaw's Alliance Assurance Office (1882–83) would have still been bright and new when Tatsuno arrived in London in 1888; Shaw's New Scotland Yard (1887–91) and Thomas Edward Collcutt's Imperial Institute (1887–93), where Japanese students were soon to study, would have been under construction. These buildings, which drew on Dutch and Flemish Renaissance architecture, combined a domestic,

mercantile expression with a metropolitan scale and offered a solution for public and commercial architecture not dependant upon Italianate sources. Although Conder's Naval Ministry (1894) and the Mitsubishi Ichigokan (1895) picked up on the use of polychromy, they quite failed to reflect the vibrancy of these buildings, showing Conder's lack of awareness of, or facility with, this northern European architecture. It was different, however, for the German architects who had so recently started to make a mark in Japan. Ende & Böckmann had been employing Japanese students in their Berlin office since 1886, and through this artery northern European Renaissance architecture could be absorbed.

Although the planning of the new station began in 1903 and the foundations were laid in 1908, it was another six years before the building was completed. Constructed of Japanese-manufactured bricks and British and American steel, the station building is altogether 350 metres long. Its central entrance on the west or Marunouchi side, facing the Imperial Palace, has a porte cochère originally reserved for Imperial use. Before the ticket office was installed on the east or Yaesu side in 1929, there were no entrances facing the Nihombashi and Kiyōbashi districts, and the public had to enter through the north and south wings. Badly damaged in an air-raid on 25 May 1945, Tatsuno's magnificent building has only recently been (over-) restored to its 1914 appearance.

Nissei Theatre (Togo Murano, 1963)

As Japanese as *wabi sabi*, the notion of 'gentle decay', is *ukiyo*, the floating world. Developed against the strict social structure of Edo-period Japan, *ukiyo* described the pleasure-seeking side of urban life characterised by *geisha* and tea houses, brothels and *kabuki* theatres. It is something of this alternative world which one experiences at Tōgo Murano's Nissei Theater in Hibiya. Located next to the site of Frank Lloyd Wright's Imperial Hotel and sharing a home with the Nippon Life Insurance Company, the building, which overlooks the moats and gardens of the Imperial Palace itself, presents a curious, layered elevation of sub-Serlio-cum-Shinto windows set upon thunderous granite *piloti*. In 1919 Murano had published his manifesto, *Yōshiki no ue ni are* — 'Be above style!' — and in the Nissei Theatre he answers his own cry. For as one enters this building, one penetrates an unimagined world of sensual pleasure. This, surely, is *ukiyo*. Here the serpentine suspended steel-plate stairs are given chrome-steel handrails and hardwood timber strings; the undulating walls of the foyer and corridors are finished with white split-marble blocks; and in the auditorium, where the walls, again faced with split marble, almost appear to heave, thousands of pearl-oyster shells are set in the blue pigmented plaster of the rippling ceiling. It was probably no coincidence that the first production in this extraordinary 'floating world' was Beethoven's *Fidelio*, for that story of personal sacrifice, heroism and eventual triumph is surely none other than the spirit of the *samurai*.

Also to be seen:

Shizuoka Press and Broadcasting building, Ginza (Kenzō Tange, 1967)
 De Beers Building (Jun Mitsui and Associates, 2008)
 Okuno Building (Anon, 1932)
 San'ai Dream Centre (Nikken Sekkei, 1963)
 Kabuki Theatre (Shinichirō Ōkada, 1925; recently replaced and rebuilt by Kengo Kuma)
 Nicolas G Hayek Center (Shigeru Ban, 2007)
 Daiichi Kango Bank Building (Yoshinobu Ashihara, 1981)
 Wakō (*formerly* Hattori) Department Store (Hitoshi 'Jin' Watanabe, 1932)
 Nissei Theatre (Togo Murano, 1963)
 Daiicho Seimei (Life Insurance) Building (Hitoshi 'Jin' Watanabe & Yosaku Matsumoto, 1938)
 Daiichi Nōchū Tower 21 (Kevin Roche & John Dinkerloo, 1995)
 Meiji Seimei (Life Insurance) Building (Shinichirō Ōkada, 1934)
 Tokyo International Forum (Rafael Viñoly, 1996)
 Tokyo Marine and Fire Insurance Company (Kunio Maekawa, 1974)
 Shin-Marunouchi Tower (Michael Hopkins, 2007)
 Mitsubishi Ichigokan (Josiah Conder, 1895; rebuilt c. 2005)

Wednesday 20 September

Ikebukuro, Yoyogi and Shinagawa

Frank Lloyd Wright was fascinated by Japan. His Myōnichi-kan (Jiyū Gakuen private school) was built in 1921 while he was working on the Imperial Hotel. It could have been in Oak Park, Illinois. A very different expression of Japanese form is seen in Kenzō Tange's Yoyogi National Gymnasium built for the 1964 Olympics. Designed with sweeping cable-structure roofs, the twin buildings set a standard for Olympic buildings that has rarely been bettered. As Japan prepares once again to host the Olympic Games, it is worth considering the lasting appeal of this pair of remarkable stadia.

Myōnichikan, Jiyū Gakuen (Frank Lloyd Wright & Arata Endō, 1921)

It was Arata Endō, Wright's assistant on the Imperial Hotel, who introduced him to the journalists, social reformers and educators Motoko Hani and her husband, Yoshikazu Hani, who founded a private coeducational school, the *Jiyū Gakuen* (School of the Free Spirit) in Ikebukuro, Tokyo. In January 1921 they asked Wright to design the *Myōnichikan* (House of Tomorrow) for the *Jiyū Gakuen* and in three months the first room (located at the northwest corner) was completed and the children moved in. Wright sent a congratulatory message:

This little school building was designed for the 'Jiyū' Gakuen — in the same spirit implied by the name of the school — a free spirit. The children seem to belong to the building in quite the same way as the flowers belong to the tree, and the building belongs to them as the tree belongs to its flowers.

Wright was impressed by the Hani's educational philosophy which encouraged self-reliance, time discipline and household management, even having the students prepare their own meals: perhaps this influenced his thinking when establishing the Taliesin Fellowship in 1932, for he described the building of this school as 'one of the rare experiences of my life.'

The *Myōnichikan* once again adopts the U-shaped plan, part Beaux Arts and part Hō-ō-dō, and appears ambivalent. However, despite its symmetrical arrangement, there is an openness about the design: there are four entrances to the site, reducing the sense of symmetrical axiality and in the central building, the individual rooms are surrounded by circulation space, suggestive of *engawa*, beneath an overhanging, Prairie-style roof. The sense of informality is emphasized by the spatial fluidity of the split-level arrangement of the main block; here the dining room and gallery, set to the rear, overlook the centrally-positioned hall with its great stained-glass window opening on to the lawn. The colonnaded side wings, however, are more formal and, turning in at the end, serve to contain the site. The timber frame construction allows for varied fenestration, vertical, horizontal and even diamond-shaped (in both the walls and the roof), and for varieties of form internally within the ceiling construction. The resulting play of solidity against transparency emphasizes the frame construction, which, with the use of *oya* lava-stone for bases and plinths, columns and light stands, gives the building a regional sensibility. Endo worked with Wright on this building and, following his departure from Japan, completed the east classroom wing in 1925.

Yoyogi National Gymnasium (Kenzō Tange, 1964)

The Yoyogi National Gymnasium is perhaps Kenzō Tange's best building, or rather, pair of buildings. Built for the 1964 Olympics, the larger gymnasium could seat 13,246 for swimming events while the smaller one, 5,351 for boxing. The seating, however, was flexible and when the pool was covered over, the larger building could accommodate 16,264 for arena events. The roof of the main gymnasium is supported on a pair of multi-strand steel cables hung from two 40m concrete masts set 126m apart. Girders at 4.5m centres connect the steel cables to the top of the seat structures, drawing it in to form a compression ring. The two halves of the ring, however, are not connected but opened up to form an S-shaped plan. The structure of the smaller gymnasium is equally organic, consisting of a 46mm pipe hung in a spiral from a single 40m, concrete column, with steel beams reaching from the spiral to the compression ring formed by the top of the seat structure. The result, in both cases, were interior spaces with uninterrupted views set beneath magnificent, tent-like roofs. Although a building of international significance comparable to the Ingalls Hockey Ice Rink at Yale University in New Haven, Connecticut (by Eero Saarinen, 1958), it still betrays in its detailing something of Japanese tradition.

The siting of the gymnasium on the edge of Yoyogi Park failed to connect it properly to the transport infrastructure built for the Olympics. However, the barrier along the edge of the bridge linking the site to nearby Harajuku station still shows vignettes, in relief, describing the various events of the 1964 Olympics.

Hara Bijutsukan, Shinagawa (Hitoshi 'Jin' Watanabe, 1937)

Built by Hitoshi ('Jin') Watanabe as the home of the businessman Kunizō Hara, this modernist house betrays none of the *Teikan Yōshiki* (Imperial Crown) style seen in his design for the Tokyo National Museum. Its significance, apart from the collection of modern art, which it contains, is that it is one of the very few private houses surviving from the 1930s. Built of reinforced concrete and faced with small, white ceramic tiles, its streamlined appearance would, if in Europe or America, immediately betray its age. However in Japan, it remains a rarity. Converted to a museum in 1979, and with an sympathetic addition by Arata Isozaki, its steel-frame windows set beneath thin canopies and the use of onyx (or similar yellow stone) detailing around the entrance and porte cochère, as well as black marble for the stairs, make it the sort of building, were it in England, that the C20 Society would soon recommend for listing.

Thursday 21 September

Meiji Mura outdoor architectural museum

Meiji Mura is an outdoor architectural museum containing about seventy mostly Meiji-period (1868–1912) buildings brought whole or in part from all over Japan. Set in a park they range from simple houses to large churches, bridges and public buildings. Perhaps the most memorable is the entrance and lobby of Frank Lloyd Wright's Imperial Hotel, built in Tokyo in 1923 and rebuilt here following its demolition in 1968. Other unexpected buildings include the neo-classical Cabinet Library from the Imperial Palace in Tokyo, designed in 1911 by Kiho Okuma, and the Rokugogawa Iron Bridge, designed in 1877 by the British engineer R V Boyle and manufactured at Hamilton's Windsor Ironworks in Liverpool. To appreciate the full content of Meiji Mura, the purchase of the English-language guide-book is recommended.

Imperial Hotel, formerly in Tokyo (Frank Lloyd Wright, 1923)

Frank Lloyd Wright had first been recommended for the job of designing the Imperial Hotel as early as 1911 and negotiations, necessitating a trip to Japan in 1913, had extended through to 1916. Over the next six years he crossed the Pacific westward five times. His sojourns in Japan were lengthy, ranging from four to ten months and totalling almost three years. In Japan Arato Endō, who had travelled to Wrights home and office at Taliesin, Spring Green, Wisconsin, in 1917 to help originate the designs for the Hotel, was his right arm and completed the building after he eventually left. There too was the Czechoslovak architect Antonin Raymond, who was to stay on in Japan and make his career there. After many postponements, the north wing and the partly completed central section of the Hotel opened on 2 July 1922 and three weeks later Wright left Yokohama for the United States, never to return. It was over a year before the south wing was completed, and the opening celebrations for the whole Hotel were arranged for 1 September 1923. That was the day the Great Kantō Earthquake struck. It was on 13 September that Wright, now in Los Angeles, received the famous telegram from Tokyo:

HOTEL STANDS AS MONUMENT TO YOUR GENIUS
HUNDREDS OF HOMELESS PROVIDED BY PERFECTLY MAINTAINED SERVICE
CONGRATULATIONS

It is ironic then that, being considered 'unsafe', the Hotel was closed in 1967 and demolished the following year. The entrance and lobby, however, were re-erected at Meiji Mura.

The original location of the Imperial Hotel facing the Imperial Palace across Hibiya Park, now the home of the Taisho Emperor, almost obliged it to assimilate with its context. The H-plan form adopted for the Hotel would, however, have been read, by Westerners, as Beaux Arts. For this to come from Wright might seem unlikely but it is, in fact, not surprising considering his training under Louis Sullivan who had studied at the Ecole des Beaux-Arts. Even the Japanese, now familiar with the Bank of Japan, would have recognised the Hotel's classical *parti* but they would also have seen, in the way in which the central core is twice linked by colonnaded walkways to the side wing, similarities to the Hō-ō-den in Chicago and thus the Hō-ō-do at Uji from which it was derived. Wright acknowledged the Hotel's Japanese qualities but, as always, saw them through the filter which was himself. 'While making their building "modern" in the best sense, I meant to leave it a sympathetic consort to Japanese buildings.' But he also saw himself as something of a missionary, adding, "I desired to help Japan make the transition from wood to masonry, and from her knees to her feet, without too great a loss of her accomplishments in culture.' Wright's various accounts of the Imperial Hotel tell the same story, centred on its structure, but the variety of wording sometimes changes the emphasis. In his *Autobiography* (1943), he writes, 'No foreigner yet invited to Japan had taken off his hat to Japanese traditions.' He then adds, 'It was my instinct not to insult them. The West has much to learn from the East....' In an earlier published description of 1937, he makes the same point but to 'traditions' adds 'conditions', thus justifying what he did at the Imperial Hotel, for there was nothing traditional about it. In acknowledging the ground conditions, which were liquid mud three metres below the surface, and the ever-present threat of earthquakes, Wright supported the building on hundreds of short concrete piles— 'a kind of pincushion— which barely extended beyond the top-soil which he described as cheese. Rather than spanning the upper floors between the outer walls, they were cantilevered from paired columns, 'as a waiter carries his tray on his upraised arm and fingers — *balancing* the load.' It was an appropriate metaphor for a hotel. Because he thought that Japanese buildings were top heavy, the walls, which were of brick, double skinned and infilled with concrete, were broad at the base and tapered towards the top so as to lower the centre of gravity. A concrete ceiling slab served to make the structure rigid and supported a lightweight roof clad in copper rather than the usual Japanese roof of

heavy clay tiles. Arranged in sections, which did not exceed 60 feet (18 metres), the building became 'a jointed monolith' designed to ride out the earthquakes.

What was finally declared open on 1 September 1923 was, as Wright said, 'something not Japanese, certainly, but sympathetic, embodying modern scientific building ideas by old means not strange to Japan. No single form was really Japanese but the whole was informed by unity.' In his *Autobiography* he wrote, 'the straight line and flat plane were respectfully modified in point of style to a building bowing to the traditions of the people to whom the building would belong.' Thus, while the Hotel's battered walls reflected the massive stones of the Imperial Palace's moat visible across Hibiya Park, the folded roof planes of the lounge suggested the stepped *oriage* ceilings of the *shoin* style, and the corbelled supports, which reach out from the hefty columns to support the ceiling slab and were carved in *oya* lava-rock from Nikko, recalled the corbelled woodwork of the great Buddhist temples there. Wright also designed all the furniture and fittings, down to the crockery for the dining tables.

Friday 22 September

Nagoya, Ichinomiya, Hashima and Gifu

The Toyoda Auditorium at Nagoya University, the Sumi Memorial Hall in Ichinomiya and City Hall in Hashima are all closely grouped by date (1957–1960) and each show the influence of Le Corbusier on the emergent and post-war architecture of Japan. By contrast, both in terms of materials and architectural style, are the apartment buildings built forty years later at Kitagata Hightown, designed by four women architects on behalf of the City of Gifu.

Toyoda Auditorium, Nagoya University (Fumihiko Maki, 1960)

The Toyoda Memorial Hall, which was donated by the Toyota Motor Industry Corporation, was Maki's first building in Japan. The spelling of the name commemorates regard Sakichi Toyoda, the inventor of the Toyoda Automatic Looms, origin of the Toyota Motor Corporation. While travelling on a Graham Foundation Fellowship, Maki showed the drawings for the Toyoda Memorial Hall to Le Corbusier whom he met in Chandigarh. 'He looked at the drawings in a dimly lit, high-ceilinged atelier,' he later recalled. 'It may have been flattery, but he said they were very good. He noticed then that the columns were linked to the wall (a seismic connection), which apparently bothered him. "Take good care of the column." I did not venture to contradict him. I left him feeling that his few words were precious.' Sitting against gently rising ground, the Toyoda Memorial Hall was designed as an open gateway to be approached from both sides. As a demonstration of Metabolist architecture, its openness invites change and development, and the building has been recently been renovated by Maki & Associates.

Sumi Memorial Hall, Ichinomiya (Kenzō Tange, 1957)

A bunker-like building taking up a triangle of land, the Sumi Memorial Hall was designed for the Tsuyakin Kogyo Company, a local textiles manufacturer, and was intended to be used as both a head office for the company and as a meeting place for textile manufacturers from across Japan. Although its architecture gives little away to the outside world, its heavy, layered concrete walls and *namako* construction recall traditional building methods, while its water spouts and heavily framed windows acknowledge Le Corbusier contemporaneous work.

In the V&A's furniture collection, there is a moulded birch plywood chair designed for the Hall's auditorium and manufactured by the Japanese company Tendo Mokko. (Museum no. W.25–2016)

City Hall, Hashima (Junzō Sakakura, 1958)

The City Hall which Sakakura built in his hometown of Hashima in 1958–59 displays a fusion of Le Corbusian precedents and recognisably Japanese elements. Comprising a regular, four storey gridded concrete frame with projecting balconies all around, the building is accessed by a ramped drive-through at one end, marked by a tall observation tower and cantilevered stairs, and surmounted by the raised roofs of the assembly hall and civic hall located on the top floor. This arrangement — the gridded elevation, the ramp, the stairs, the roof structures — all recall Le Corbusier's Millowners' Association Building in Ahmedabad, India, completed in 1956, while the vertical wall of buff bricks, punctuated by small square windows and physically separating the layers of concrete balconies, is a move straight from the Unité d'habitation at Marseilles (1952). But where the City Hall diverts most obviously from Le Corbusier's precedents is in the treatment of the Assembly Hall roof, a sweeping, temple-like form which, in this context, could only be Japanese. More subtly, the skill of the Japanese carpenter is as apparent in the precise patterns of the board-marked concrete, as is the precision of the bricklayer in the buff bricks of the façade or the white tiles that face the roof structures. It is a building which, in its craftsmanship, eschews the much more rough-and-ready construction of, say, Le Corbusier's contemporaneous Maisons Jaoul (1954–56), where similar materials are brought together.

Kitagata Hightown Apartments, Gifu (Kazuyo Sejima, Akiko Takahashi, Christine Hawley and Elizabeth Diller, 1998)

The Kitagata Hightown Apartments were designed for the City of Gifu by four women architects selected by Arata Isozaki. Kazuyo Sejima of SAANA and Akiko Takahashi are Japanese, Christine Hawley is British and Elizabeth Diller is American. The differences in approach are apparent between the apartment blocks although the specific authorship is less recognisable. Because the buildings are local-authority funded and of only a limited number of storeys, they did not qualify for funding for passenger lifts, which accounts for the cascading stairs which interrupt the exterior elevations.

Saturday 23 September

Nishinomiya and Kyoto

Arata Endo was Frank Lloyd Wright's principal assistant on the Imperial Hotel, Tokyo, and the Koshien Kaikan at Nishinomiya, formerly a hotel and now serving in part as a school of architecture for a women's university, reflects very much Wright's manner. By 1966, when Sachio Otani built the Kyoto International Conference Centre, Japanese architecture had changed considerable but both buildings are as recognisably Japanese as Nijo Castle. Yet nothing could be more Japanese, perhaps, than the famous Zen garden at the Ryoan-ji Temple.

Koshien Kaikan (Arata Endo, 1930)

Arata Endō, who completed the Imperial Hotel in Tokyo (1924) for Frank Lloyd Wright, replicated his style in the Koshien Hotel (1930). Arranged as a double cross (or cross of Lorraine) on plan, it was, like the Imperial Hotel, faced in brick and *ōya* (lava-rock) and with folded ceiling planes internally. As well as drawing on the compositional arrangement and horizontal emphasis of Wright's earlier work in Chicago, it also suggested, in its terracotta panels, Wright's more recent experiments with concrete blocks in California. But Endō was Wright's pupil and this building was a homage to his master. No longer a hotel, it is now part of Mukogawa Women's University.

Nijo Castle (1603–26)

Started by Iyasu Tokugawa, the first *shōgun* of the Edo period, and completed by his son Iemitsu Tokugawa, the castle comprises two concentric rings of fortifications, each with a stone wall and wide moat. The outer ward contains the Ninomaru Palace and the inner ward, the Honmaru Palace. However, the latter are not the original buildings but part of the former Imperial Palace moved here in 1893–94, following the Meiji restoration and the removal of the Emperor to Edo (Tokyo) in 1869. As at Katsura, the original part of Nijo Castle, the Ninomaru Palace is a loosely connected series of buildings in the *shoin-zukuri* style. The latter forms the basis of today's traditional-style Japanese house.

Ryoan-ji Temple (1450)

The best way to understand this Zen Buddhist *kare-sansui* (dry landscape) garden, is to sit down on the veranda of the *hōjō*, and look at it.

Kyoto International Conference Centre (Sachio Otani, 1966, 1971)

Described in *Architectural Design* as 'a geometric megastructure', this imposing reinforced concrete building reinterprets Japanese architecture in a manner which recalls Tange's Yoyogi Gymnasium in Tokyo (1964) and Mitsuo Katayama's Prefectural Government Office at Nara (1965). The result of a 1963 architectural competition which called for a building which 'must function as a new symbol of Kyoto', Otani's conference centre was intended, as he said, to 'reflect both traditional Japanese forms as well as the sophistication and practicality of modern architectural thinking.' These twin themes are fully expressed in the structure where the reinforced-concrete columns are inclined at sixty-eight degrees, impacting upon the interior space while not reducing the floor area. Much of the interior comprises lobbies or open-plan, break-out spaces where up to 2,000 delegates can mingle during conferences. From here views can be obtained of the forested, lakeside setting into which the terraced gardens of the conference centre extend.

Sunday 24 September

Uji and Nara

Although the Hō-ō-dō or Phoenix Hall at Uji is an important architectural (and Buddhist) site, Nara, where the Tōdai-ji stands, is, as the ancient capital of Japan, far more significant. Here too is the old National Museum, a Beaux-Arts building by Tōkuma Katayama of 1895, and the new National Museum by Junzō Yoshimura (1972). Just outside the park is the Prefectural Government Office building by Mitsuo Katayama (1965) which, like Tange's Yoyogi stadia and Otani's Kyoto International Conference Centre, is both modern and undeniably Japanese.

Byōdō-in Temple, Uji

This Buddhist temple was first built in 998 as a rural villa but was converted to a temple in 1052. The only remaining part of the original complex is the Phoenix Hall or Hō-ō-dō, constructed in 1053. Its name comes from the Chinese phoenix, *fenhuang* (called *hōō* in Japanese) that decorate the roof of the central hall. The building, which is shown on the obverse of the 10-yen coin, was the model for the Japanese Pavilion, the so-called Hō-ō-den at the 1893 World's Columbian Exposition in Chicago. Those familiar with Palladian house planning will recognise in both buildings the familiar composition of a central block and two connected side-pavilions. That, of course, is coincidental but it did not stop Frank Lloyd Wright from using this arrangement, twice, in the plan of the Imperial Hotel in Tokyo.

Todai-ji Temple (Anon, 752)

The Todai-ji, or Eastern Great Temple, was, until 1998, the world's largest timber building but still houses the world's largest bronze statue of the Buddha: it is 14.98m high. First completed in 751 and opened in 752, the building has been twice rebuilt following fires, the present incarnation dating from 1709. Although large, measuring 50m by 57m, this building is only about two-thirds the size of its predecessor.

The Nandaimon (Chōgen, 1199–1203)

The Nandaimon, the Great South Gate to the temple, was built in the *Daibutsu* style, derived from Chinese Buddhist architecture. Characterised by heavy timbers and penetrating tie beams, and consequently strong in earthquakes, it was introduced by the monk Chōgen who had been travelling in China and in 1180 directed the rebuilding of the Todai-ji. Although the style is quite different from the lighter and more delicate *shoin-zukuri* at Katsura, which Kenzō Tange so much admired, Tange used it as the basis of his more robust concrete buildings such as the Kagawa Prefectural Offices at Takamatsu (1958).

Nara National Museum (Tokuma Katayama, 1894; Junzō Yoshimura, 1973)

Tokuma Katayama's Imperial Museum at Nara was both a formal essay in Beaux Arts classicism and, fifteen years after than Conder's Museum at Ueno Park, indicated a new approach to how Japanese art was to be contained and promoted. The choice of Second Empire style architecture referenced not just Napoleon III but, by the style's copying of the architecture of the Louvre, the reign of Louis XIV, thereby making a visual connection between the Imperial Meiji and one of Europe's greatest rulers.

The Imperial Museum at Nara is a simple cruciform plan with a grand portico comprising a segmental pediment and paired columns between niches and pilasters placed centrally on the long, western façade. This composition was first effected by Salomon De Brosse in the upper stages of SS Gervais et Protais, Paris, in 1616–21, where a broken segmental pediment was raised above the Ionic level of the main façade on paired Corinthian columns. At Nara, Katayama drops the pediment down, closes its base, and reverts to the Ionic order of the middle level of SS Gervais et Protais, replicating the round-headed opening and flanking niches of that stage in his entrance portico while adding panels and cartouches. On the east façade, the cross-axis terminates in a triumphal arch with a central, round-headed opening flanked by aedicular windows and panels above, while the long axis connects simple, round-headed porticoes at the north and south ends.

The east and west wings of the museum, now the Nara National Museum, were added by Junzō Yoshimura in 1972. Raised on sculptured *piloti* and with both panelled elevation and heavily profiled roof, they are very much a modern interpretation of traditional Japanese forms.

Nara Prefectural Government Offices (Teruo Katayama, 1965)

Not only are Teruo Katayama's Prefectural Government Offices a good example of Brutalist architecture, the grassed roof garden also provides an elevated view over Nara.

Also to be seen:

Kofukuji Temple (Anon, 669)

Shin-Yakushiji Temple (Anon, 760)

Kasuga Grand Shrine (Anon, 710)

Naramachi district *machiya* (merchants' houses) (c.1750–1850)

Monday 25 September

Hiroshima

Although located close to the centre of the atomic bomb's detonation, both the Hiroshima Prefectural Industrial Promotion Hall and the Bank of Japan survived the blast, although no-one inside either building did. The Hall was severely damaged and remains a ruin today; the Bank, however, was opened for business two days later. In reminding one of that awful event, Kenzō Tange's Peace Memorial Park and Museum, not only made his name but alerted Western architects to emergent post-war Japanese architecture.

Hiroshima Peace Memorial Park and Museum (Kenzō Tange, 1949)

Kenzō Tange won the competition for the Peace Park and Memorial Museum in Hiroshima in 1949 and presented his proposals to the eighth CIAM meeting held at Hoddesdon, England, two years later. He had begun developing his ideas in 1946, but the chance to realise them did not come until the passing of the Hiroshima Peace Memorial City Construction Act in 1949 – which allowed for the transfer of government-owned land to the City and Prefecture of Hiroshima for the project (though the building costs were to remain the responsibility of the local government) – and the subsequent architectural competition. Tange was the first non-Western architect to present his work to CIAM, and the support he received there, together with the special treatment which the occupying American forces allowed the scheme, facilitated its realisation. Located in the newly created Nakajima Park on an island in the Ōta River delta, the complex comprised a long, elevated museum, raised on board-marked concrete pilotis and positioned between two flanking pavilions, one a hotel and auditorium and the other a community centre. Although these pavilions were not built to Tange's design, his concept of an axial vista, passing through an arched memorial and terminating on the bombardier's target, the T-shaped Aioi Bridge (1932), provided a powerful and monumental gesture.

Also to be seen:

Hiroshima Prefectural Industrial Promotion Hall, now Atomic-bomb Dome (Jan Letzel, 1915)
Bank of Japan, Hiroshima branch (Uheiji Negano, 1936)

Tuesday 26 September

Yokohama and Kamakura

At Yokohama, the Kanagawa Prefectural Library and Auditorium is an early and significant building by Kunio Maekawa and compares favourably with Junzō Sakakura's contemporaneous but better known Museum of Modern Art at Kamakura. Both architects worked for Le Corbusier and both interpreted traditional Japanese architecture slightly differently. Whereas Kamakura is a tourist town, Yokohama is an industrial sea-port where there are (or were) many early twentieth-century Western-style commercial buildings. More recently, Foreign Office Architects built the International Passenger Terminal.

Kanagawa Prefectural Library and Auditorium (Kunio Maekawa, 1954)

It was probably Kunio Maekawa who in Japan, at the Kanagawa Prefectural Library and Auditorium at Yokohama, first used in public architecture the board-marking of concrete for decorative or aesthetic effect. Whereas this finish would have been decided upon at some stage during the design or building process, its realisation would not have been apparent until the shuttering was struck or, to a wider audience, until the building was completed: this was in October 1954. Maekawa and Kenzō Tange had travelled together to Marseilles in 1951 to see Le Corbusier's Unité d'habitation then under construction: 'The *pilotis* were very impressive', Tange said, soon after his return. Whereas Tange's contemporaneous Peace Memorial Museum at Hiroshima was also to show board-marking on its *pilotis*, it was Maekawa's building at Yokohama which, by a few months, was the first finished. In Le Corbusier's pre-war villas, on which Maekawa had worked, the *pilotis* had always had a circular cross-section but were left smooth-faced. In the Library at Yokohama, Maekawa's columns were also circular in section but, being board-marked, referenced far less Le Corbusier than the composite timber columns of the Todai'ji at Nara and other Buddhist temples. It was an association that, in the quietude of the Library, would have been most appropriate and maybe even understood. There is also a suggestion of the latticed ceiling of the Todai'ji in the parapet above the Auditorium's entrance.

Kanagawa Prefectural Youth Centre (Kunio Maekawa, 1962)

Located in front of the Prefectural Library, the Youth Centre recalls, in its Corbusian up-turned canopy, Maekawa's Metropolitan Festival Hall in Ueno Park, Tokyo. The building contains a hall which seats 1,000, a science exhibition space, a library, an art gallery, a music room, a planetarium, a conference room and a laboratory, which probably accounts for its rather overwhelming upper storeys.

Yokohama Port Ōsanbashi International Passenger Terminal (Foreign Office Architects, 2002)

FAO are, or were, the then husband-and wife team of Farshid Moussavi (Iranian) and Alejandro Zaero-Polo (Spanish) and this was their first building. The 1995 architectural competition for the Terminal was the largest international architectural competition in Japan to date, attracting 660 entries. The resultant pier is 430m long and cost £150 million to build. The building shows, in its aquiline forms and sweeping surfaces, the advantages (or disadvantages?) of computer-aided design. Arranged on three levels connected by gently sloping ramps, the contrast between the open, almost park-like upper-level observation deck contrast with the cavernous interior of the middle level where a structure of concrete beams and folded metal plates span the public waiting areas. Rather than abutting the waterfront as mist piers do, this one emerges almost seamlessly from the neighbouring Yamashita and Akaranega Parks, or perhaps would do so if not for the almost frenzied application of white paint to the access roads which lead into the heart of the building. Farshid Moussavi had gone on to build Ravensborne College, adjacent to the O2 Arena in North Greenwich, and the John Lewis Department Store and Cinepex complex in Leicester. Alejandro Zaero-Polo went on to become, in 2012, Dean of Architecture at Princeton University in Princeton, New Jersey, until his abrupt resignation in 2014.

Kamakura Museum of Modern Art (Junzō Sakakura, 1951, and later annex)

Designed by Junzō Sakakura and opened in 1951, this building shows the influence of Le Corbusier, for whom Sakakura had worked, yet its treatment is recognisably Japanese. Raised off the ground and set around an open central courtyard, the Museum steps out over Kamakura's Heike Pond, its steel *pilotis* supported on rocks which emerge from the water. Like Le Corbusier's unbuilt Ferme Radieuse (1938), on which had Sakakura worked, this is a lightweight, steel-framed building clad with asbestos-cement panels but, at the lower level, where Le Corbusier used concrete walls, Sakakura employs ōya lava-rock. The triple-height entrance bay, approached by a long stairway, recalls Le Corbusier's Villa Stein at Garches on the outskirts of Paris (1927), while the cutaway-balcony overlooking the pond is

reminiscent of his Villa Savoye at Poissy (1931). But despite these references, the sense of thinness and fragility imparted by the steel frame and cement panels is noticeably Japanese.

Kamakura Museum of History and Culture (Norman Foster, 2004)

This was the second private house built by Norman Foster for Kazuo Akao, a collector of modern and Buddhist art, the first being the Kawana House (1987–92) in Tokyo. This building in nearby Kamakura is arranged over three storeys as three parallel but connected rectangles allowed to slip against each other. Cross-walls close off spaces while elsewhere, the long parallel walls open up to allow one rectangle to bleed into another. The long walls are made of reconstructed stone embedded with glass blocks manufactured from recycled television tubes with the result that a soft light infiltrates the building. This is augmented by the glazed cross-walls and occasionally open sidewalls. 'Circulation', Foster + Partner's website says, 'is organised so as to capture a sequence of carefully framed landscape views, the route through the house progressing from darkened to fully lit rooms, revealing and framing en route items from the client's extensive art collection ... Throughout the house, the play of light and shade, created through a combination of materials and finishes, artificial and natural light, is intended to evoke the quietude of traditional Japanese architecture.'

PERSONALITIES

Josiah Conder (1852–1920)

Josiah Conder trained in Britain under Thomas Roger Smith and William Burges and won the RIBA Soane Medallion in 1876, shortly before being appointed the first Professor of Architecture at the Imperial College of Engineering in Tokyo, aged twenty-four. There he established a Western architectural curriculum that emphasised the architect's artistic education, and trained the first generation of modern Japanese architects. As professor and architect to the Public Works Department of the Imperial Japanese Government, he soon designed a new, quadrangular University building for Tokyo (1877) in the Gothic style of Burges's Trinity College in Hartford, Connecticut (1873–82). His early buildings in Tokyo, like the Hokkaido Colonization Agency (1881) and the Museum in Ueno Park (1881) incorporated Venetian Gothic and Saracenic details, both proposed as safely suitable to a hot climate. More politically charged was the overtly Western *Rokumeikan* (Deer Cry Pavilion) (1884), an official residence for entertaining foreigners, which presented a fusion of Italianate and French features. Soon afterwards, he resigned his official positions but remained in Japan, teaching at the renamed Imperial University and setting up his own practice in 1888. His clients were often the Japanese elite: for the Iwasaki family, who ran the Mitsubishi *zaibatsu* (financial/industrial combine), he built mansions in Tokyo at Fukugawa (1889), Yushima (1896) and Takanawa (1908), as well as the Iwasaki mausoleum in Setagaya Ward (1910) and the Mitsubishi *Ichigokan* office building in Marunouchi (1895). But these demonstrations of Western manners became increasingly dated and less and less reflected recent architectural development in the West. Yet Conder's reputation as an architect and pedagogue in Japan was immense, and after he died there his statue was erected at Tokyo University (1922).

Arata Endo (1881–1951)

Graduating from Tokyo University in 1914, Arata Endo became noticed soon afterwards when he placed third in the competition for the Treasury of the Meiji Shrine (won by Kiichi Ōmori but built by Shintarō Ōe in 1921). He also achieved a certain notoriety when he published a scathing criticism of his professor, Kingo Tatsuno. In 1917 he travelled to Taliesin in Spring Green, Wisconsin, to help Frank Lloyd Wright develop the plans for the Imperial Hotel in Tokyo, for which he was appointed Wright's chief draughtsman. He completed the project in 1923 after Wright had left Japan the previous year. With Wright he designed, in 1921, the Myōnichikan (House of Tomorrow) for the Jiyū Gakuen and, for the same clients, he designed the Auditorium and Girls School at Higashi-Kurume, Tokyo (1934). In 1924 he completed a house for the sake brewer, Tazaemon Yamamura, in Ashiya, Hyogo prefecture, designed by Wright in 1918. The Koshien Kaikan (hotel) at Nishinomiya (1930) is his most important work and has been restored.

Chūta Itō (1867–1954)

Chūta Itō was most significant as an architectural theorist who resisted the recent Western hegemony in Japanese architecture, maintaining in his 1909 essay, 'The Prospect of Japanese Architecture Seen From the Principles of Evolution' (and the accompanying Venn diagram showing his Systems of World Architecture), that Japanese architecture was really connected, through China and the old Silk Road, to Indian and Islamic architecture. By this argument he traced its evolution back to ancient Greek architecture, and made comparative studies of Greek (Doric) and Japanese Buddhist temples. This did not so much contradict his thesis but gave authenticity to Japanese architecture in the sense that, like Western architecture, it had developed from a common root. The link between the Western System and the Eastern System, he proposed, was Romanesque architecture, which overlapped, in his Venn diagram, with Byzantium. In this light his 1927 Kanematsu Auditorium for the Tokyo University of Commerce (now Hitotsubashi University), an historicist essay in Romanesque revival, with quadripartite rib vaulting, Diocletian windows, and a massive Romanesque arch across the stage, can be more easily understood.

Tōkuma Katayama (1853–1917)

Tokuma Katayama did not join the construction office of the Imperial Household Ministry until 1887 but, through the patronage of Aritomo Yamagata, a Field Marshall in the Imperial Army and twice Prime Minister of Japan, his way had been well-prepared. Soon after graduating from the Imperial College of Engineering, he assisted Conder, his former professor, with the design of a mansion at Kasumigaseki (1881–85) for Prince Taruhito Arisugawa, whom he accompanied on an official visit to St Petersburg in 1882 as part of an envoy to the court of Alexander III. Within a decade, his imperial museums at Nara

(1894) and Kyoto (1895) showed his masterly grasp of Western Imperial architecture, an achievement that his Hyōkeikan (1901–08) at Ueno and his extraordinary *Tōgu Goshō* (1899–1909) at Akusaka, subsequently confirmed.

Kishō Kurokawa (1934–2007)

Kishō (Noriaki) Kurokawa, a leading member of the Metabolist group (established in 1960), is now justly famous for his Nakagin Capsule Tower (1972). Although his early work was very much in this vein— the Takara Beautillion at Expo '70 and Capsule House K at Karuizawa (1974), for example— later work became much more formalist often dominated by pure geometries. The oval floor plan of his addition to the Van Gogh Museum in Amsterdam (1998) exemplifies this trend. His buildings, such as the Nagoya City Art Museum (1988) or the National Art Centre in Roppongi, Tokyo (2005)— both of which may be seen independently from the tour itinerary— were carefully thought through and show great attention to detail. A great friend of the architectural critic, historian and patron, Charles Jencks, Kurokawa had designed a Maggie [Jencks] Cancer Care Centre for the Singleton Hospital, Swansea, shortly before the architect's death in 2007. In 2011 it was opened by the Welsh First Minister, Carwyn Jones, in the presence of the Japan Ambassador.

Kunio Maekawa (1905–86)

Kunio Maekawa became, in 1929, the first Japanese architect to work for Le Corbusier in Paris. His Kimura Manufacturing Laboratory in Hirosaki, Aomori prefecture, built in 1934 soon after his return to Japan, is clearly derived from Le Corbusier's Villa Stein at Garches, which he had been taken to see on his first day at the office. Maekawa, in turn, was the mentor and teacher of Kenzō Tange and with Tange attended the eighth CIAM meeting at Hoddesdon, in Hertfordshire, in 1951. Here Tange presented his scheme for the Hiroshima Peace Memorial Park. Following the meeting, Maekawa and Tange travelled to Paris where they met Le Corbusier and then on to Marseilles to see his Unité d'habitation, then under construction. Maekawa's Harumi Apartments complex, built in Tokyo in 1958 (demolished), was clearly based upon the Unité. Although an architect of great importance in the development of modern Japanese architecture, it is hard to look at his buildings without sensing the presence of Le Corbusier.

Fumihiko Maki (b. 1928)

Fumihiko Maki is one of the most Westernised of the older generation of Japanese architects. He first took an MArch at the Cranbrook Academy of Art in Michigan (1952–53), and then another at Harvard University's Graduate School of Design (1953–54), before working for SOM and, then, for his former professor at the GSD, José Luis Sert. Between 1956 and 1958 he was Assistant Professor of Architecture at Washington University, St Louis, and a Graham Foundation Travelling Fellow (1958–1960), during which time he built his first building, Steinberg Hall at Washington University (1962, now restored). In 1960 he returned to Japan where he built the Toyoda Memorial Hall at Nagoya University, his first building in Japan. Writing of Maki, Kenneth Frampton has said: 'Sert was surely Maki's most seminal mentor during his time in the United States and it was Sert's preoccupation with cultivating a normative, civic architecture, appropriate to the post-war situation, that would later serve as the point of departure for Maki's own practice after establishing his office in Tokyo in 1965. Maki was able to broach the urban issue directly at the beginning of his career with two urban initiatives, which were more comprehensive than anything that Sert had the fortune to achieve up to that date.' The first was Rissho University's Kumagaya Campus at Kumagaya, Saitama prefecture (1967) and the other, the Hillside Terrace Complex at Daikanyama, Tokyo (1969–1992). Although initially a Metabolist, his work has ranged— if one wants to put names on it— from Brutalist (Toyoda Memorial Hall) to Post-Modern (Spiral, or the Wacoal Art Centre, Aoyama, Tokyo, 1985) to the community-based architecture of Daikanyama.

Togo Murano (1891–1984)

Although recognised as a master of the *sukiya* style, as in the Kasuien suite of rooms at the Miyako Hotel in Kyoto (1959), Togo Murano's architecture could be bold and modernist or, as in the Nissei Theatre, Tokyo (1963), simply idiosyncratic. His Public Hall in Ube, Yamaguchi prefecture (1937), is a powerfully Modernist building which celebrates the workers with an almost Soviet intensity while his New Kabuki Theatre in Osaka (1958) is a precast concrete interpretation of a Buddhist temple. His Memorial Cathedral for World Peace, built in Hiroshima in 1954, is very much a Western church with nave arcades, apse, chapter house and campanile, although the post-and-beam concrete frame suggests a Japanese provenance. The brick panels which infill the frame are made from earth

containing ashes from the atomic bomb and are laid in such a way that their rough surfaces cast shadows across the building's façade.

Sachio Otani (1924–2013)

After working for Kenzō Tange on the Hiroshima Peace Memorial Museum, Sachio Otani set up his office in 1960. He was already almost 50 when he won the competition for the Kyoto International Conference Centre in Kyoto (1966, 1971) but soon achieved further success with the Kanazawa Institute of Technology in Nonoichi, Ishikawa prefecture (1969) and the Kawamachi housing in Kawasaki, Kanagawa prefecture (1970). Both schemes are Brutalist and structurally expressive.

Junzō Sakakura (1901-1969)

The second and maybe most significant of Le Corbusier's young Japanese protégés, Junzō Sakakura sprang to fame with the building of the Japanese Pavilion at the 1937 Paris Exhibition. Reviewing the building in the *Architectural Review*, Serge Chermayeff wrote that 'the national characteristics prevail, although they suggest a curious Japan-via-Europe-via-Japan origin. Japanese elegance in wood construction is expressed through steel.' The influence of Le Corbusier, whether the Villa Stein at Garches (1927), the Maison Cook at Boulogne-sur-Seine (1926) or even the *Ferme radieuse* project (1938) is apparent in his best work, the now sadly closed Museum of Modern Art at Kamakura (1951 and annex). Despite these influences, it is still very much a Japanese building — lightweight, perched on the water, and open to the elements — as is the more robust and Brutalist City Hall which he built in his hometown of Hashima in 1959. Sakakura was a great friend of Charlotte Perriand who came to Japan in 1940 and was thus subsequently unable to return to Europe, spending the duration of the War in French Indo-China (Vietnam). With her she had brought drawings for military cabins which she had recently designed with Jean Prouvé and these Sakakura used, in 1944, as the basis for his A-frame War Assembly Architecture cabins.

Kenzō Tange (1913–2005)

The young Kenzō Tange's skill, apparent in the Peace Memorial Museum at Hiroshima (1949–55), was to define an architecture that was both Modern and Japanese without being either too Western or too traditional. His public buildings, such as the Kurashishi City Hall (1956), the Kanagawa Prefectural Government Offices (1958) and the Kurashiki City Hall (1960) recalled, in reinforced concrete, the eighth-century *azekura* (log-cabin) style of the *Shosoin* (treasure house) at Nara. In *A Plan for Tokyo, 1960 — Toward a Structural Reorganization*, Tange proposed extending the city centre into Tokyo Bay. Here a major civic axis, comprising offices and expressways, would span the bay interrupted by multiple cross-axes, supporting village-like residential communities beneath sweeping, Japanese-style concrete roofs. Its indeterminate form suggested contemporaneous Metabolist thinking, many of those in and around that group having worked in the Tange Lab at Tokyo University. The same sense of indeterminacy is apparent in the Yamanashi Press and Broadcasting Centre, Kofu, (1961, 1964, 1966) and the Shizuoka Press and Broadcasting Centre, Tokyo (1967), but none so much as in the Festival Plaza and the space-frame Big Roof of Expo 70, which Tange master-planned, for Osaka. By contrast, the tensile forms of the National Olympic Gymnasia at Yoyogi, Tokyo, built for the 1964 Olympics, are sensual, determinate and purely Japanese. The winning of the 1965 UN competition for the replanning of Skopje, Macedonia, following the 1963 earthquake, projected Tange onto the world stage with many resulting commissions throughout the Middle East, Southeast Asia and in Nigeria. Consequently, the post-modern internationalism apparent in his last great Japanese buildings, the new Tokyo City Hall (1991) and the Fuji Television Building, Tokyo (1996) is perhaps unsurprising.

Kingo Tatsuno (1854–1919)

In 1879 Kingo Tatsuno graduated top of Conder's first class of four students at the Imperial College of Engineering. He was, rather curiously, only two years Conder's junior; his classmate, Tōkuma Katayama, was just one year his junior. After graduating he travelled to London to work for Conder's former employer, William Burges, but Burges's death in 1881 probably precipitated his return to Japan. Once back in Tokyo, he taught at the Imperial College and soon succeeded Conder as its Professor of Architecture. He quickly became, in the absence of almost any other, the leading establishment architect and a co-founder of the new Building Institute, the forerunner of the Architectural Institute of Japan. As well as building the Bank of Japan headquarters in Tokyo (1896), he built their branch banks in, amongst other places, Osaka (1903) and Kyoto (1906, with Uheiji Nagano). Almost two thirds of his architectural output was to be bank buildings.

Hitoshi ('Jin') Watanabe (1887–1973)

Jin Watanabe, as he would be called, was a commercial architect who, in the Wakō (formerly Hattori) Department Store (1932), the Imperial Household Museum (1937) and the Kunizō Hara house (1937) had turned his hand to what was needed to get the job and then get it done. Perhaps surprising, for that reason, is the rigorously stripped classicism of the Daiichi Seimei (Life Insurance) Building, which he designed with Yosaku Matsumoto in 1938. Rather than using the *Teikan Yōshiki* (Imperial Crown) style, reserved for official buildings, Watanabe chose a style which might have been more at home in Mussolini's Italy or Hitler's Germany. Was this knowingly done, as a gesture to the incumbent right-wing government, or was it, on Watanabe's part, a genuine architectural development? Whichever it was, it is a powerful architectural statement. After the defeat, this building became the General HQ for the US Occupation Forces Japan under General MacArthur. Recently, it has had a granite-faced skyscraper added to its top.

Frank Lloyd Wright (1867–1959)

Frank Lloyd Wright needs no introduction other to say that he first came to Japan in 1905 (where he stayed for two months) to pursue his interest in *ukiyo-e*, Japanese wood-block prints, about which he had learned when working in Chicago for Joseph Silsbee in 1887. Silsbee's cousin was Ernest Fenollosa, at that time the world's leading expert on Japanese art. Wright saw the prints he brought home with him and found them 'intoxicating'. The effect of these prints can be easily recognised in his drawings, his stained glass and even his house plans. Between 1912 and 1922, the years of the Imperial Hotel (and hotel annex) commission, Wright designed a further twelve buildings for Japan although only four were built: the Aisaku Hayashi house, Tokyo (1917); the Arinobu Fukuhara house, Hakone (1918); the Tazaemon Yamamura house, Ashiya (1918); and the Myōnichikan for the Jiyū Gakuen, Tokyo (1921). His departure from Japan in 1922 was abrupt, and he never returned; yet the influence of Japan on his work never left him. In his *Autobiography* (1943) he wrote, 'No foreigner yet invited to Japan has taken off his hat to Japanese traditions ... It was my instinct not to insult them. The West has too much to learn from the East ...'

Junzō Yoshimura (1908–1997)

Junzō Yoshimura was very much a protégé of Antonin Raymond, with whom he worked, first in Tokyo, and then in New Hope, Pennsylvania, whence Raymond had returned at the start of the Second World War. Fortuitously for him, Yoshimura returned to Japan in 1941, before the attack on Pearl Harbour, and set up practice in Tokyo. While in the US, he had built a teahouse at the Japanese Institute in New York and it must have been through this, as well as Raymond's patronage, that he secured, in 1953, the commission to build a Japanese exhibition house in the courtyard at the Museum of Modern Art in New York. This was enormously popular and led to the publication of Arthur Drexler's influential *The Architecture of Japan*, (MOMA New York, 1955). The house was made in Nagoya and, together with all its accessories, was shipped to New York in 700 crates. There it was assembled by four craftsmen trained in Japan. As Drexler wrote, 'The Museum's Exhibition House was chosen to illustrate some of the characteristics of buildings considered by the Japanese to be masterpieces, and considered by Western architects to be of continuing relevance to our building activities.' Yoshimura's work is as much didactic as it is functional, as evidenced at the International House of Japan, a centre for cultural exchange, which he built in Roppongi, Tokyo, with Kunio Maekawa and Junzō Sakakura in 1955. Using a gridded, reinforced-concrete frame, brick and *ōya* stone, the building combines tradition and modernity in the manner promoted by Tange. At Mountain Lodge A (1963), built for himself at Karuizawa, the visceral nature of the exposed concrete base rooted the timber superstructure to the earth in a manner which the British architectural theorists Alison and Peter Smithson recognised as the 'underlying idea, principles, and spirit' of Japanese architecture. This, for them, was the basis of the New Brutalism.

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