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| **Maki, Fumihiko (槇文彦) (1928–)** |
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| Fumihiko Maki was born in Tokyo in 1928. After studies at The University of Tokyo, graduating with a bachelor’s in architecture in 1952, he undertook further studies in the USA at the Cranbrook Academy of Art, Michigan, and the Graduate School of Design (GSD) at Harvard University, graduating with a Master of Architecture from each in 1953 and 1954, respectively. Thereafter, Maki worked for Skidmore, Owings & Merrill in New York, and for Sert, Jackson & Associates in Cambridge, Massachusetts. In 1956, he became an assistant professor of architecture at Washington University, St. Louis. Steinberg Hall, the university’s on-campus art centre, was Maki’s first design commission. Maki served as associate professor at Harvard’s GSD from 1962 to 1965, returning to Japan afterwards to establish his own firm, Maki and Associates. He held a professorship at the University of Tokyo from 1979 until 1989.  Maki’s architectural oeuvre straddles Asia, North and South America, Europe, and the Middle East, encompassing a breadth of projects including art museums and performing arts venues; educational, research, and administrative institutions; conference, media, sports, and community centres; and residential projects, among others. His practice has earned him innumerable awards including the Wolf Prize (1988), the Thomas Jefferson Medal in Architecture (1990), the UIA Gold Medal (1993), The Pritzker Architecture Prize (1993), Japan Arts Association Praemium Imperiale (1999), and the American Institute of Architects (AIA) Gold Medal (2011).  Maki’s early influences include his hometown of Tokyo in the 1930s, then a large, garden-laden city with a comparatively subdued character and punctuated by occasional examples of modernist architecture; the teachings of Kenzō Tange during his student days at the University of Tokyo; and Chicago – which Maki visited during his time in St. Louis – with its pool of American modernist architects (Richardson, Sullivan, Wright, Burnham, and Root) and post-Bauhaus internationalism of the European émigrés Mies van der Rohe and László Moholy-Nagy.  While on a period of extended travels through Asia, the Middle East, and Europe as a 1958 Graham Foundation fellow, Maki became associated with Metabolism, the Japanese architectural movement coming to prominence in tandem with the 1960 Tokyo World Design Conference. Metabolism referenced biological processes in the belief that the built environment should evolve in response to its surroundings as living organisms do, injecting architectural practices with what its members saw as a necessarily updated outlook. The movement’s published manifesto, *Metabolism: The Proposals for New Urbanism,* included the essay “Towards the Group Form” penned by Maki and fellow architect Masato Ōtaka. While Maki was somewhat distanced from Metabolism during the 1960s, he was involved in Expo ’70 in Osaka, the movement’s acknowledged apotheosis. The proposition that buildings ‘liaise’ with their context appears to have accrued more resonance with Maki as he matured, arguably tempering some of the more orthodox principles of the modernist canon with which Maki is linked. Maki added to the core modernist palette he adopted – namely steel, concrete, and glass – with other materials such as porcelain tiles, anodised aluminium, and stainless steel, along with the incorporation of new technologies and specific modular construction methodologies.  Hillside Terrace, a six-part residential and commercial complex begun in Tokyo’s Daikanyama area in 1967 and completed in 1992, put into practice Maki’s ideas on ‘group form,’ which was elaborated upon in his 1964 publication *Investigations in Collective Form* alongside the concepts of ‘compositional form’ and ‘megaform’. The site comprises linked, cube-like structures on an intimate scale and in a unified style, with articulated sidewalks, transitional spaces, and terracing further tempered by greenery and an overall pedestrian friendliness. The length of time over which Hillside Terrace was completed, during which revisions to the primary plan were facilitated, presents it as the project most closely related to Metabolism. Other early projects that reflect influences from Maki’s time in the USA include Nagoya University Toyoda Memorial Hall (1960), and Kanagawa Ward Office, Yokohama (1971).  The mid-1970s saw Maki working on some quite expansive sites, such as Toyota Kuragaike Memorial Hall (1974) in Toyota, Aichi. Fujisawa Gymnasium (1984), in Kanagawa, may be regarded as a precursor of the architectural lightness that became an integral component in Maki’s work. Its layered membranes of stainless steel, carried on long-span steel trusses, are further developed in large structures such as Makuhari Messe I & II (1989 & 1997) in Chiba (known also as Nippon Convention Center), which have a deftness and lightness of touch that differentiate his work from many modernist megastructures.  An ‘earthly’ ambience — referring to a building’s responsiveness to place and to human needs — has been a recurrent feature and oft-noted observation of Maki’s work. One good example of this is Tokyo’s multipurpose arts venue, Spiral (1985). Its cantilevered geometry and tiered linkages are somewhat reminiscent of Cubist painting composition, and its generous use of glass with two-way, internal-external viewing provides a sense of theatricality and heightened interaction. Speaking to Maki at the 1993 presentation of the Pritzker Architecture Prize, Columbia University architectural academic Kenneth Frampton remarked that Maki’s ‘syntax has changed across time, from the informal, cubic rationalism of the initial buildings, evidently indebted to Sert, to the tessellated minimalism of the middle period and the layered, light membraceous character of the last.’  The horizontality and airiness of San Francisco’s Yerba Buena Center for the Arts (1993), and the low-keyed sculptural understatement of the Kaze-no-Oka Crematorium (1997) in Oita, Japan, with its poignant transitional spaces, further exemplify the direction of Maki’s architectural language while he approached the turn of the century.  The twenty-first century sees Maki having extended his global footprint with further projects in Asia, India, Europe, North America, and the Middle East, including but not limited to the following examples:  • United Nations Consolidation Building, New York, USA (2017)  • Singapore MediaCorp, Singapore (2015)  • Shenzhen Sea World Cultural Arts Center, Shenzhen, China (2015)  • The Bihar Museum, Patna, India (2015)  • Taipei Main Station Area Redevelopment, Taiwan (2014)  • Châteaucreux District Development, Saint-Étienne, France (2013)  • Tower 4, World Trade Center, New York, USA (2013)  • Aga Khan Museum, Toronto, Canada (2013)  • Machida City Hall, Tokyo, Japan (2012)  • International College for Postgraduate Buddhist Studies, Tokyo, Japan (2010)  • MIT Media Lab Complex, Massachusetts, USA (2009)  • Novartis Square 3, Basel, Switzerland (2009)  • Jewish Community of Japan, Tokyo, Japan (2009)  • Republic Polytechnic, Singapore (2007)  • The Delegation of The Ismaili Imamat, Ontario, Canada (2008)  • Sam Fox School of Design & Visual Arts, Washington University in St Louis, USA (2006)  • Maki-Solitaire, Dusseldorf, Germany (2001)  Useful Links  [Maki and Associates: Architecture and Planning](http://www.maki-and-associates.co.jp)  [World Trade Center (site devoted to Maki's Tower 4)](http://4wtc.com/)  [Metabolism - The City of the Future: Dreams and Visions of Reconstruction in Postwar and Present-Day Japan. Exhibition at Mori Art Museum, Tokyo (2011-2012)](http://www.mori.art.museum/english/contents/metabolism/index.html)  [Hillside Terrace Project](http://www.hillsideterrace.com) |
| Further reading:  (Gardner)  (Maki, Frampton and Mulligan)  (Maki and Mulligan, Nurturing Dreams: Collected Essays on Architecture and the City)  \* Still need to insert some sources. |