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| **Yoshizaka, Takamasa** |
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| Yoshizaka was among the last in a series of Japanese architects to pass through LE CORBUSIER’s Paris atelier. The son of a diplomat, he was born in Tokyo … |
| Yoshizaka was among the last in a series of Japanese architects to pass through LE CORBUSIER’s Paris atelier. The son of a diplomat, he was born in Tokyo, and educated at Waseda University (1938-41), teaching there until he was drafted in 1943. In 1950, earning a grant to further his studies in France, he began to assist on two of the most groundbreaking post-war projects, the Unite d’Habitation and the Chandigarh Capitol. During this time, he also translated Le Corbusier’s *Oeuvres Completes* and publicized writings on the Modulor system in Japanese. His return to Japan carried with it a growing interest in urban planning, collective housing, and artificial land, and he would join the last meeting of the International Congress of Modern Architecture (CIAM) at Otterlo in 1959 (becoming a professor at Waseda University in the same year). He espoused the somewhat mystical theory of “discontinuous unity,” which sought to address the chaos or diversity of urban life less dismissively. From the mid-1950s, he began to attract commissions, including those for the Japanese Pavilion at the Venice Biennale (1956) and a number of educational facilities. In these, he increasingly rejected the pristine internationalism of contemporaries, pursing more rugged and vernacular approaches, and inspiring the architect and historian Terunobu Fujimori to identify him as founder of the “Reds” (as opposed to the “White School”), some of whom trained at his Atelier U from 1964 onward. |
| Further reading:  Onobayashi, Hiroki (1966) ‘A Profile of the Versatile Takamasa Yoshizaka’, *Japan Architect* (August).  Saito, Yuko (1994) *Yoshizaka's Method*, Tokyo: Sumai no Toshokan Shuppankyoku. |