

Welcome to Traditional Japanese Architecture 2015 Spring.

*Perfection, Precision, Practicality, Patience, Practice and Peace of mind
Not power - but force.*

Final project due March 30th at noon.

Final Project Topic Sign Up:

https://docs.google.com/a/columbia.edu/spreadsheets/d/19Os7Ljagi3ObBlMv9zouYeGFvZn-Qv2c9R-HH_j_x6E/edit#gid=0

Presentation Sign Up

<https://docs.google.com/a/columbia.edu/spreadsheets/d/1q7yD3pXKi7LjQD9JKQE7qtyWCWunM1XkYfUVrRoSKpY/edit>

Meeting with Kunio Sign Up: TBA

Please note: We have a class scheduled for Saturday February 14th (date and times to be confirmed). We are attending a Japanese Tea Ceremony at the Urasenke Chanoyu Centre. Attendance will be taken. If you have a conflict, please inform Monica as soon as possible.

Japanese Building Practice From Pre-History to Meiji Period

OBJECTIVE

To overview Japanese building “practice” and products from pre-history to Meiji period. Practice means here "empirical", as Japanese art and artist depends on feeling, discipline and ritual, rather than theory or philosophy in Western sense.

Special emphasis will be on 1) Ise Shrine and its 20 years restoration rituals (遷宮), 2) Development of Japanese space; Shindenjukuri to Shoinjukuri to Sukiyazukuri (tea room), 3) Wood worship, wooden tectonic and way of carpenters 4) Zen; its ethos, ethics and esthetics.

METHOD

Course consists of Kudo's lectures and students presentations. Kudo's lectures will cover wide range of topics from history to legend buildings to building types to aesthetics to tectonics, while students

presentations focus on two area; 1) Tea ceremony, as the very core of ritual aesthetics, and Wooden culture and wooden tectonic. The final project is 10 or more pages thesis on theme and topic student chose.

Students will make a group presentation of 40 minutes each (2 people per group).

Final Project Information: Due March 30th at noon

The class runs twice a week Monday and Tuesday 9-11 am at Buell 300 South, concluding in seven weeks.

A special event: class will visit an authentic traditional tea ceremony place in New York (Urasenke Chanoyu Center) on **Sat. Feb. 14**. The spaces were built in Kyoto, de-composed to ship and re-composed in New York again. Students will observe and participate the cult practice of procession of making tea and drinking tea, as well as studying details of design, materials, and fabrication of traditional tea room. It will be an excellent work shop to understand what Japanese tradition is. Also the way for Japanese to sustain tradition. In advance of the event, students (individual or group) will be required to research and analyze various aspects of the ritual, both soft and hard of tea. See the categories of research subjects listed in the syllabus and sign your choice in spread sheet.

EVALUATION

Attendance and positive participation 30 %

Research and presentation 30%

Final project/thesis paper 30%

Over-all evaluation 10%

Scales are not absolute but relative among all the class members.

COURSE DESCRIPTION

Phase-change & Continuity of Tradition: Japan is as a society dramatically changing, dynamically evolving, since 311 in 2011. It is no more country of stainless purity of self discipline as described by Ruth Benedict in her legend Chrysanthemum and Sword. No excuse was allowed in any failure before , but now all are excused with self-justification and aggressive self-assertion. Is this a paradigm shift or adding another complexity layer to respond to new global world ? Similar secessional phase-change happened in the past, ad 794, 1600, 1868, 1945.

Precision & Quality: However, in craftsmanship (monozukuri=matter making) including building industry, the tradition is not only sustained but also further implausibly deepened and developed in meticulous nano-order and practical precision to adapt to new technology and world-wide demand supported with new material and computer as well as end-less life long devotion for quality. It's a *divine zone where human, machine and computer form a Trinity*. It's a tenacious sustainable living (and still growing) tradition, *where matter becomes spirit*.

Nature is the Law : Japanese tradition, both macro- and micro-, holds many contradictions . Various "at- one-hand and at the other hand " paradoxes (as Ruth Benedict described) show the nature of Japanese complexities. It is the world of "to be *and* not to be." It is an *anti-Hamlet zone* . In the Hamlet's world, you have to constantly decide "to be or not to be" " black or white", otherwise you have to die. While in Japan, you don't have to die with your contradictions or inconsistency. However, this thesis itself may invite the counter- thesis, and you have to die to prove your own consistency. Rules there do not come from logos, i.e., "word", " concept" or "logic".

It comes from Nature. It is the Law before human logos come in. And their evaluations and judgements are done by aesthetics, i.e., "beautiful or not beautiful" rather than right or wrong. If it is beautiful, even the criminal can be praised.

Continuity, Contradiction, Compromise, Compactization:

Buildings, cities and artifacts are the best specimen to trace what kind of cultural forces performed behind them. Layers of contradictions and complexities in Japanese culture reveal themselves in their built forms. It was formed by elements which had been brought by extremely different people from different regions, different time by time, even including the earliest Sumer civilization, and was developed and evolved in very limited spaces in an isolated archipelago (still 70% of the land is forest), located at the far remote East of the East, without major physical disruption by foreign troops until 1945. This continuity and compactization has produced profound harmony from organic unity, which thrilled and galvanized Frank Lloyd Wright, Bruno Taut, Corbusier and Mies, as well as Van-Gogh, Lautrec or Degas, eventually liberated Western Art from ancient regime of Salon and Academy paradigm.

Small, Simple, Sharp, Smart: As the result of continuous evolution in an isolated space, Japan made her land and people and all the built-facts and environment so perfectly organic; small, simple, smart, and clean, green, and lean, all the credos for sustainability.

SYLLABUS

1.20 Course Introduction

1) The scope of study, research materials, expected achievement and tips for joy of Japanese tradition.

* Kenneth Framton and Kunio Kudo, [Japanese Building Practice: Woven Form and Japanese Cosmology](#). Van Nostrand Reinhold, 1997.

Bruce Brooks Pfeiffer: Frank Lloyd Wright Collected Writings: Volume I, 1894-1930

2) Challenge & Response : Geographical and Historical Limits of Japanese Civilization

* John Whitney Hall, [Japan, from prehistory to modern times](#). New York, Delacorte Press, 1970.

* Robert Treat Paine and Alexander Soper, [The Art and Architecture of Japan, Part II](#), Pelican History of Art Series, Penguin Books, 1981.

* Nishi; Hozumi, What is Japanese Architecture? Translated by H. Mack Horton. Tokyo and New York: Kodansha International, Ltd., 1985.

1.26 LIVING MEMORY MACHINE : ISE Shrine and Its 20 Years Restoration Rituals

Description;

What Shinto is: White was the most dominant "color" in Japan before. White paper defined Shinto sanctuaries, and white salt stood for purification. This *purity obsession* goes to the stainless personality, spotless organization or zero-defect products notion. These Japanese virtues are rooted in Shinto. But Shinto practice is less visible in daily life than Buddhism which was imported and implanted in Japanese soil in the sixth century ad. However, Shinto suddenly emerges visible when

something is born, such as when a New Year comes, a baby is born, a building is built, or wedding. While, when something ends such as the year ends, or someone dies, they go to Buddhist temples. The Japanese's fundamental instincts to organic simplicity can be attributed to the Shinto tradition.

What the Ise Shrine's 20 years restoration means? with a series of sincere serious sacred meticulous rituals and rites and heavy secrecy. They are all open but nobody could see the core of things.

Location and Design: The Ise-Jingu or Ise Divine Shrines is a Japanese Acropolis, a community of shrines dedicated to various Shinto gods. Some are female, some are local deity. The sanction is located in the deep wood on the coast at the central area of the Japanese archipelago. Among associated buildings, the Naiku (Inner Shrine) dedicated to Goddess Amaterasu (Heavenly Lighting Goddess) and Geku (Outer Shrine) for Toyooké harvest deity are great example of the original style of Shinto buildings called ***Yuuitsu-shinnmei-zukuri*** 唯一神明造 = The Only Divine Light Style, which have been ritually rebuilt for every twenty years since 690 ad alternately at the adjacent site, with exactly the identical style, materials, details, process and some thirty rites and festivals each.

Memory machine: Gods are still served meals there, freshly made of carefully selected, prepared and cooked rice, by morningly hand made fire, fish, vegetable, fruits, sake, and water by specific designated families and served ritually by Shinto priests, twice a day since the beginning of its history. This amazing consistency, constancy, continuity, precision, sincerity, with ultimate stylistic refinement reminds of an elegant living memory machine. Again what is intended here? Nobody asked, nobody answered.

Readings:

- William Coldrake, [Architecture and Authority in Japan: The Grand Shrines of Ise and Izumo](#), New York: Routledge, 1996.
- Gunter Nitschke, "[Shime: Binding/Unbinding](#)", *Architectural Design*, Vol. 44, No. 12, pp. 747-791, 1974.
- Kenzo Tange and Noboru Kawazoe, Ise: [The Prototype of Japanese Architecture](#), Asahi Shinbun, 1959.

1.27 INVENTING JAPAN : Ancient Metropolis Rush

Fujiwarakyo, Naniwakyo, Heijyoukyou, Heiannkyou

Description : Secession and Continuity A whole sale scale secessional phase change of Japanese civilization took place in the 6~7th Century for the League of Clan Kingdom to survive and to thrive. It was a typical case of "Challenge and Response" saga of civilizations (Arnold Toynbee : A Study of Civilization, 1961; He described nineteen major civilizations, their rise and fall with challenges they received from natural, geopolitical, and techno-socio-economical environment and how they each responded to the challenges, and eventual their successes and failures. Japan is the only survived, sustained and still thriving ancient civilization keeping its unity as a nation with bold responses and suicidal self sacrifices.)

Kingdoms to Imperial State by Hata Clan (秦氏) : A total Sinoization took place; written language to legal system to city planning to architecture to arts with Buddhism Enlightenment. It was for the Yamato Dynasty to achieved domestic hegemony and hold stronger position in the Asia. Through this process, Japan efforted her best to import, digest and naturalize Chinese construction system and design. It was done for an amazingly short period with incredible upgrade/ up-precision/ up-quality far beyond the original. It was sudden, quick, systematic in the dimension of history, far beyond the natural gradual evolution. It suggest that there must have existed systematic intervention by a super talented *Nation Maker* group from the continent.

2.2 Temple-rush : Horuji to Todaiji

Readings:

- Alexander Soper, [The Art and Architecture of Japan, Part II](#), Pelican History of Art Series, Penguin Books, 1981.
- Chapter 18: Buddhist Architecture of the Asuka and Nara Periods
- William Coaldrake, [Architecture and Authority in Japan: Great Halls of Religion and State](#), New York: Routledge, 1996.
- Seiichi Mizuno, Asuka Buddhist Art : Horyuji, The Heibonsha Survey of Art Series, Weatherhill/Heibonsha.
- Tsuyoshi Kobayashi, Nara Buddhism Art: Todaiji, The Heibonsha Survey of Japanese Art series, Vol. 5, Weatherhill/Heibonsha.
- Toshio Fukuyama, Heian Temples: Byodo-in and Chusonji, The Heibonsha Survey of Japanese Art series, Vol. 9, Weatherhill/ Heibonsha.

2.3 BIRTH & DEVELOPMENT OF JAPANESE SPACE : Worlds of Hikaru Genji to Shoguns to Rikyu and Their Associated Spaces

Shinden-zukuri , Shoin-zukuri , and Sukiya-zukuri

Description : The World of Genji & Shindenzukuri : The Tale of Genji or Genji Monogatari is the world renown saga of *mono no aware* or ephemeral love and affairs which creates all human agonies and fates by and of Prince Hikaru and his Imperial family, written by a court lady Murasaki Shikibu in the early 11th century, which is the first presentation of stream of conscious in the human history and is regarded as predecessor of James Joyce or Marcel Proust. The stage of the Imperial saga is called Shinden-zukuri, which was restored "scholarly" later in Edo period as the Shishinden and Seiryoden in the Kyoto Gosho (Imperial Court Compound)

Picture-scroll of Tale of Genji : Along with its psychological description, it shows details of their way of life and environments graphically. That becomes a treasure for architectural research with

together related picture scroll's illustrations. The period was the high time of the Heian aristocracy in Kyoto and the time of matured Japanese, independent from China's cultural/ political domination.

Acquiring Japanese Free Space independent from Structure: Since a whole sale scale switching from Japanese to Chinese civilization in the 6th to 7th century, Japanese building practice was the history of absorbing, digesting and appropriating of Chinese buildings. Through the process, Japanese quickly achieved spaces totally free and independent from the structure, which much later triggered European modernism movement. It is the spaces which respected and enjoyed by wold people . We will investigate how it happened and evolved, especially their specific pattern languages of behavior(positions and movements in the space, called MA(間), BA(場), and ZA(座) .

Reading:

- Nishi; Hozumi, What is Japanese Architecture? Translated by H. Mack Horton. Tokyo and New York: Kodansha International, Ltd., 1985.
- Murasaki Shikibu, The Tale ogf Genji, translated by Royall Tyler, Penguin Classic, 2002
- Morris, I. & Tokugawa, Y. (1971). The tale of genji scroll. Japan: Kodansha International
- Okudaira, Hideo (1973). Narrative picture scrolls. Arts of Japan 5. [Weatherhill](#)
- Wiki ; http://en.wikipedia.org/wiki/The_Tale_of_Genji

2.9 VILLA KATSURA

The beauty and a truth of the Katsura villa was rediscovered and reborn in the limelight on international stage by a German exile architect Bruno Taut in 1933. He appraised and broadcasted this shamble fragile wooden and paper structures and gardens as the best architectures in the Modernism paradigm. It was a pity for Taut, however, that Japanese architects and critiques couldn't

appreciate his vision of true architecture. Japanese architects discarded Katura and Tauto's Katura for long time as ancient regime's legacy, and embraced Bauhaus white cube Modernism instead.

Readings:

- [Graphics: Gedanken nach dem Besuch in Katsura. Bruno Taut](#)
- [Graphics: Katsura Imperial Village](#)

Further Readings:

- Bruno Taut, "Houses and peoples of Japanr " Tokyo, 1937, -Walter Gropius and Kezo Tange , " Katura: Tradition and Creation in Japanese Architecture" , 1960.
- Akira Naito. "Katura: A princely Retreat", (Transrated by Charles S. Terry)Kodannsha International, 1977.

Kunio's Class PPT:

[KATSURA: Stream of Consciousness 1 of 2](#)

[KATSURA: Stream of Consciousness 2 of 2](#)

2.9-2 VILLA KATSURA Part II : Gepparo, Shokin- tei, and Shouitei

Katura Riku consists of main compound where princes maintained their daily life , and a strolling garden with a lake and five tea houses where they enjoyed creating meaning of their retreated life.

2.10 RITUAL LIFE AND SPACER : Tea Room

Toward Tea Ceremony

- General history of tea drinking in Japan and phase change to ritual Wabi-cha with three masters; Shoho, Jyuko, and Rikyo
- Wabi-Sabi philosophy
- Sukiya design; Plan, Nijiguchi-entrance, Tokonoma alcove, Toko post, Kakejiku, Flower, Shujinguchi, Ro, Interior elevations, ceiling design, lighting design, materials, rustication, fenestrations
- Roji-niwa (garden for tea room); small gates and definition of spaces, koshibake bench, water basin, stone lantern, stepping stones, Secchin toilet
- Utensils and Meibutsu (Legend utensils associated with celebrities)
- Protocol and gestures of host and guest(s) and each meanings (with practice and demonstration)
- Kaiseki meal and components
- Reading “The Book of Tea”(by Okakura Kakuzo)

Sat. 2.14 make-up: TOUR TO THE URASENKE CHANOYU CENTER

Observation of authentic Japanese tea rooms which was built in Kyoto by a legend Tea Master Rikyu's school Urasenke , decomposed to building elements and reassembled in New York. It is no-wonder practice, as traditional Japanese construction is principally pre-fabrication. No nails.) Students may have a chance to participate to exercise its original meticulous tea ritual to understand the fact that Style Evokes Truth. The Urasenke Chanoyu Center : 153 East 69th Street, (Between Lexington and 3rd Avenue) Telephone: 212-988-6161

You Tube:

Clip1 Japanese Tea Ceremony in Manhattan: A Living Theory

Clip2 Japanese Tea Ceremony

Clip3 Japanese Tea in America

2.16 WOOD CULTURE, DAIKU AND TOOLS

Serious Japanese builders used to buy a mountain instead of buying lumbers. The reason was that they believed a life long indigenous collaboration among lumbers was essential to achieve a good building. They preferred harmony among elements rather than a rainbow team of star lumbers. Even an apparently inferior part of an inferior lumber had a role best to play in the society of lumbers. Some bent, some twist, some shrink, some are hard, some are soft. Daiku, a carpenter must find out what the best position of each part of each lumber of each place where they had happen to be produced. Daiku treats lumbers with awe and tools with divine. They wouldn't teach disciples by words. They show what they are on job and on life.

Readings:

- S. Azby Brown, [The Genius of Japanese Carpentry](#), New York, Kodansha International Ltd., 1989.
- Heinrich Engel, [Japanese House: A tradition for Contemporary Architecture](#), Charles Tuttle Company.
- Kenneth Framton and Kunio Kudo, [Japanese Building Practice: Woven Form and Japanese Cosmology](#). Van Nostrand Reinhold, 1997.
- [Nishi: Kokenchiku-Nyumon](#)
- [Sato: Shaji Kenchiku-no-Koho](#)

- William Coardrake, *The Way of The Carpenter: Tools and Japanese Architecture*.

2.17 TECTON & TECTONIC

Traditional Japanese building was a set of prefabrications and of no nails. Buildings elements were pre-cut and coded according to the family secret Kiwari manual to be assembled at job site.

Conceptually, Japanese land and space are modulated by Tatami size. Average people to professionals to builders conceive buildings in the identical matrix. It means that making building doesn't require creativity nor invention. It requires further perfection and quality. It is a auto-architect-builder system ever evolving toward perfection. It was a contradiction and conflict the Japanese had and still have to solve in modern times, achieving creation with quality.

Readings:

- Kenneth Framton and Kunio Kudo, [Japanese Building Practice: Woven Form and Japanese Cosmology](#). Van Nostrand Reinhold, 1997.
- Yasuo Nakahara, [Japanese Joinery](#), Vancouver, B.C., Cloudburst Press, 1983,1990.
- [Nishi: Kokenchiku-Nyumon](#)
- [Sato: Shaji Kenchiku-no-Koho](#)

Further Readings:

- [Heinrich Engel, Japanese House: A tradition for Contemporary Architecture](#), Charles Tuttle Company.
- Edward Morse, *Japanese Home and Their Surroundings* , Charles Tuttle Company.
- Kiyoshi Seike, *The Art of Japanese Joinery*, Weatherhill, 1977.

2.23 JAPANESE IMPACT TO WEST

Readings:

- Siegfried Wichmann: Japonisme: The Japanese Influence on Western Art Since 1858
- Bruce Brooks Pfeiffer: Frank Lloyd Wright Collected Writings: Volume I, 1894-1930
- (The Japanese Print: An Interpretation p116, The Print and the Renaissance p148, The New Imperial Hotel p162)
- Kevin Nute, Frank Lloyd Wright and Japan: The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright. New York: Routledge, 2000

2.24 EDO AND EDO CASTLE

3.2 PHASE CHANGE II : EDO TO TOKYO

3.3 CONCLUSIVELY ZEN : ETHOS ETHICS AND AESTHETICS

Description: The Japanese tend to define key concepts by a single noun such as Wabi, Sabi, Yugen, Yiki, or Ma, Ba, Za and fail to explain them further. The Japanese also put a great deal of emphasis on values not esteemed in the West, such as the value of impermanency, perishability, void, nothingness, positive resignation, loneliness, fragility, weakness, or of a frog jumping into an old pond (Basho). So-what? Simplicity of Haiku's way of depiction trapped and grilled French linguist Roland Barthe. Apparent effortless pristine graphic representations of daily life trivial to popular scenic to hardcore porn to super natural utterly knocked down European Expressionists and Modernists, including Van Gogh, Gouguin, Doga, and Lautrec who did effort to liberate their arts from salon and academy establishments. Van Gogh cut his ear to struggle to reach to precision of Japanese art. All those are related to Zen practice in Japan, a threshold between to-be and not-to-

be, a realm beyond good or bad / right and wrong. Especially an insane monk named Ikku contributed to this culminated Zen practice in arts including Zeami in Noh, Rikyu in Tea and Basho in Haiku.

Readings;

- Reginald Horace Blyth, [Haiku](#), 1949-1952, in four volumes, Volume 1: Eastern Culture. Volume 2: Spring. Volume 3: Summer-Autumn. Volume 4: Autumn-Winter. The Hokuseido Press.
- Faubion Bowers, [Japanese Theatre](#), Vermont, Charles E. Tuttle Company.
- Heinrich Dumoulin, [Zen Enlightenment: Origins and Meaning](#), Weatherhill -Faubion Bowers, Japanese Theatre, Charles E. Tuttle Company, 1974.
- [Graphics: Tai-an Tea Room and Diagrams](#)
- Arthur Lindsay Sadler, [Cha-no-yu: the Japanese tea ceremony](#), J.L. Thompson & co., Ltd, 1934.
- Daisetz T. Suzuki, [Zen and Japanese Culture](#), Bollinger Series, Princeton Press, 1973.
- Yuzan Daidoji, [The Code of the Samurai](#), Translated by A.L. Sadler, Vermont, Charles E. Tuttle Company.

Further Readings:

- Inazo Nitobe, Bushido- The Soul of Japan, An Exposition of Japanese Thought, Charles E. Tuttle Company, 1969.
- Okakura Kakuzo, The Book of Tea (Cha-no-Hon), Company, 1956, or Dover Publications, 1964.

- Seami Motokiyo, "The Art of the Noh," translated by Ryusaku Tsunoda and Donald Keene, Anthology of Japanese Literature, ed. by Donald Keene, Grove Press, 1955.
- Kamono Chomei (translated by Donald Keene) "An Account of My Hut," (Hojoki) Anthology of Japanese Literature, ed. by Donald Keene, Grove Press, 1955.
- Zeami Motokiyo, "The Art of the Noh," translated by Ryusaku Tsunoda and Donald Keene, Anthology of Japanese Literature, ed. by Donald Keene, Grove Press, 1955.
- Kakuzo Okakura, The Book of Tea (Cha-no-Hon), Charles Tuttle Company, 1955, or Dover Publications, 1964.
- Jun'ichirō Tanizaki, In Praise of Shadow -Yasunari Kawabata, the Beautiful Japan and Myself (Utsukushi Nihon no watashi), Nobel prize acceptance speech, translated by Edward G. Seidensticker, Kodansha, Tokyo, 1969.
- Arata Isozaki, MA: Space-Time in Japan, Catalogue to the exhibit at the Cooper-Hewitt Museum, New York, 1979.
- Gunter Nitschke, "MA: The Japanese Sense of Space" Architectural Design, March 1956, pp.117-157.

LIST OF SUGGESTED TOPICS for FINAL PROJECT

- Geographical and historical limits of Japanese civilization
- Jomon & Yayoi
- Pit dwelling and lifted Floor : Two typologies
- Kingdoms to the Imperial State

- Pyramids-rush to Metropolises-rush : Fujiwara-kyo,Naniwakyo, Nagaokakyo, HeijyoKyo, Heiankyo
- History Engineering Group : Hata & Fujiwara Clan
- ISE, A Memory Machine
- Temple-rush
- Horyuji & Todaiji
- Birth of Japanese Space : Shinden-zukuri
- Monono-aware : Tale of Genji, and its Space(MA) and Stage(BA) / Protocol of Love
- Formal Room Repertory : Shoin-zukuri; Tokonoma, Chidai-dana, Shin-mado
- Nijyojyo
- Shirasagijyo
- Space for Ukiyo (Floating world) : Sukiya-zukuri & Tea Rooms
- Villa Katsura vs.Nikko Toshogu
- A Venice : Edo, Edo-Castle, and Canals
- Spiral city planning
- The most elaborate political /economical system and its spatial expression (explicit/ implicit, on-ground /sub-ground)
- Sankinkotai 参勤交代 & Strip culture along Hiway (kaidosuji)
- Code for Life and Residences

- Entertainment Facilities: Bath Houses, Theaters, Yoshiwara, Fireworks
- Edo to Tokyo : Great Conversion 2 (Westernization/Industrialization/ Militarization)
- Ginza, Tokyo Station, Rokumeikan, and National Diet Houses
- Japan Impact : Japonisme in Europe and America / Taut, Wright, Corbusier
- Zen and Related Art and Attitude
- Be the best at the given position; Life under Chrysanthemum and Sword / Die-to-survive zero defect resolution
- Wooden Culture and Carpenters : Faith, Discipline, and Tools
- Deep Steep Roof and To'kyo system (friction structure)
- 300 feet tall wooden pagoda tower (Todaiji) and a pendulum
- Measurement, Module(Kiwari) and Manual (Kiwari-sho; a secret and sacred scroll = semi-auto-design system)

Built Form Analysis

- Japan Impact : Japonisme in Europe and America / Taut, Wright, Corbusier
- Zen and Related Art and Attitude
- Be the best at the given position; Life under Chrysanthemum and Sword / Die-to-survive zero defect resolution
- Wooden Culture and Carpenters : Faith, Discipline, and Tools
- Deep Steep Roof and To'kyo system (friction structure)

- 300 feet tall wooden pagoda tower (Todaiji) and a pendulum

- Measurement, Module(Kiwari) and Manual (Kiwari-sho; a secret and sacred scroll = semi-auto-design system)

Tea Ceremony

- General history of tea drinking in Japan and phase change to ritual Wabi-cha with three masters; Shoho, Jyuko, and Rikyo

- Wabi-Sabi philosophy

- Sukiya design; Plan, Nijiguchi-entrance, Tokonoma alcove, Toko post, Kakejiku, Flower, Shujinguchi, Ro, Interior elevations, ceiling design, lighting design, materials, rustication, fenestrations

- Roji-niwa (garden for tea room); small gates and definition of spaces, koshibake bench, water basin, stone lantern, stepping stones, Secchin toilet

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