

ntroduction

Architecture Does Not Exist. Only your devotion exists. - Louis Kahn

River flows ceaselessly, but the water never be the same. - Hojyuhki

US-JAPAN Parallel

The post war world was formed by US and Japan, politically and economically. So was architecture. Simplifying without being afraid of over simplification, the post war started with Gropius GSD American Modern and Miesian IIT , succeeded by Rudolph Yale and Kahn Penn, then Eisenman IAUS, and then at last Tschumi GSAPP Decon or Violated Idealism to 911 calamity in 2001. Every cutting edge idea and design seemed transported to Japan by Toshio Nakamura's < a+u > and elaborated. For a short period of Post Modern, Euro played a pivotal role with Hans Hollin in Viena and Starling in England.

Let's look into Japanese post war with together US and Euro, how thoughts and forms were migrated, influenced and merged each other to create the newer the more excited through each other countries, cultures and domains.

The post war US and Japan were an odd couple. They were extremely different, but simultaneously, extremely parallel each other. One was the victor and the other loser. One big and powerful, the other small and apparently weak (immediately after the war). One democracy, the other dictatorship (in-war). industrial vs. agricultural(pre-war), individual vs group, new vs old, frank vs shy/polite/ ambiguous, push vs pull (a door or a saw), and so vs. not so. But still both were, and still are, experimental, innovative and fearless to be new, to change. So many things were invented in the US then adopted and adept in Japan. Systematic technology transfer and elaboration happened in every field, including cutting edge military, space and nuke as well as car, electronic and building technology. Supper suspension bridge and multi-stories/ multi-directional auto-tunnel driller as well as all kinds of structures , curtain walls, even American tradition 2x4 were transferred to Japan. You can not find any good stuff of these in American land any more today. They are all in Japan now being elaborated, economised and compactized as commercial products.

Post War Trauma and Metabolism

The war was concluded by two nukes innocently named Little Boy for Hiroshima and Fat Man for Nagasaki. A week after Nagasaki, Emperor, by radio, first in his reign, announced the conclusion of war (didn't say "surrender"), asking his people "to bear the unbearable, endure the unendurable" for world peace. The two, hell enemies each other suddenly became forever friends, instantly. There were no guerrilla nor suicide street bomber happened since the imperial radio. Japanese both militaries and civilians received US and the allied as a great liberator. However, this 24 hours 180 degree turn-around and systematic war criminal conscience campaign after on left unerasable

trauma among intellectuals including architects and artists. ISOZAKI's schizophrenia or Dada course of career and his design testify how deep was the inside scar beneath Japanese smooth acceptance of War to Peace conversion with polite smile.

Though the end of war was a great relief for Japanese people, cities and towns were literally flattened by US air raids, not only Hiroshima and Nagasaki, but also Tokyo, Yokohama, Osaka, Kobe, Fukuoka, Nagoya, Sendai, and all other cities and towns from northern Hokkaido to Southern Kyushu and Okinawa, except Kyoto and a part of Nara. It was a cold turkey mercy-less war. It was a total/lethal devastation ever happened in modern history. When the war ended, average Japanese had no food, no shelter, no medicine but sense of great relief. Tokyo was just rows of instant shanty and broken families and lots of orphans over the scorched ground zero.

But, just fifteen years later, Japan came back to the world's economic front and projected "Metabolism" as a manifest destiny. The movement was originally organized around Kenzo Tange by young graduate students of Tokyo University, architects, artists, and product designers, on the occasion of the World Design Conference held in Tokyo, 1960. Superficially it looks simply architectural movement, but Koolhaas warmly documented and celebrated it as national manifest destiny rooted deep in the in-war to post war Japanese persistent ambition to be great and respectable in the world. He called the ambition "Project JAPAN"

Objectives:

20 Century was a series of major wars and revolutions, and revelations. So was Architecture. Japan was a very good example where you can observe all kind of transitions from ancient regime to modern nation; samurai state to citizen state, agricultural to industry / commerce, money despiser to money respecter, almost colonized state to colonizing state, max ambition to lethal defeat with receiving Nukes , and quick reset to recover to catch-up to leap to the front. So is Japanese architects and architectures. Especially post-war , US-Japan parallel cynchronized reciprocating exchange of ideology, technology, form and spirit of building and architecture is the target for us to investigate.

Be frank is (or was) American virtue, while in Japan, especially in traditional Kyoto region, it often means stupid. So is Japanese expression in art and architecture, as well as social reality and expression. There always exists the back or backs behind the front. Even many layers exist between the front and the back. Where you see simplicity, you should expect complexity behind. Minimalism is not or should not be minimum there. Legend Ando's Roko Housing houses all different units and rooms, as far as I heard from him. While mess and mystery, confusion and complexity are all disguising to hide the truth. The truth is just in front of you, but you don't see. You see something, don't say anything. It's not it. I'm telling an exaggeration, but you need somewhat complex plural compound eyes to analyze Japanese thing. Lets start and enjoy.

Seminar Syllabus

Please purchase [Project Japan: Metabolism Talks by Rem Koolhaas & Hans Ulrich Obrist](#)
[Supplemental Readings are available here.](#) These are readings that have been assigned in the past or offer promising general information.

9.08 Introduction: Scope of Study

Readings:

1. [Rem Koolhaas, Hans Ulrich Obrist, Project Japan: Metabolism Talks](#), Taschen (2011).
 - flip through the book to familiarize yourself with it
 - [Read pages 56- 83](#)
2. John W. Dower, *Embracing Defeat: Japan in the Wake of World War II*, (W.W. Norton & Son)
 - *strongly recommended to buy, but not Penguin version*
 - [Read the Introduction and Chapter One: Shattered Lives](#)
3. Gary D. Allison, *Japan's Post War History*
 - [Read Introduction and Chapter One: Antecedents, 1932 to 1945](#)
4. Kenneth Frampton & Kunio Kudo, *Planners Architects Engineers Nikken Sekkei: Its Ninety Years and the Modernization of Japan 1900-1989*
 - [Read the years 1941 & 1945](#)

9.15 Isozaki Memoir: Post-war Trauma

Readings:

1. [Rem Koolhaas, Hans Ulrich Obrist, Project Japan: Metabolism Talks](#), Taschen (2011).
2. [Arata Isozaki: Anti-retrospective](#)

- Chapter One: Scattered Seeds of Modernism,
- Chapter Two: Drifting Island on the Sea of Information
- Chapter: Shooting Range of Maniera

9.22 Re-Run: The World Design Conference 1960 and The Rise of Metabolism

Readings:

1. [Rem Koolhaas](#), [Hans Ulrich Obrist](#), *Project Japan: Metabolism Talks*, Taschen (2011).
 - Read Pages 174-205: Birth of a Movement
 - Read Pages 206-221
2. Michael Franklin Ross, *Beyond Metabolism*, McGraw-Hill Book Company, 1978 <New>
3. Akira Asada, “Beyond Biomorphie” in Tokyo Bay Experiment/ Emerging Complexities Symposium @ GSAPP
4. [Jesse Reiser + Nanako Umemoto](#), [Tokyo Bay Experiment](#)
5. [Kisho Kurokawa: Metabolism And Symbiosis\(German Edition\)](#) by Peter Cachola Schmal, Jochen Visscher, Ingeborg Flagge and Kisho Kurokawa, 2005)
6. [Raffaele Pernice: Metabolist Movement between Tokyo Bay Planning and Urban Utopias in the Years of Rapid Economic Growth 1958-1964, 2007](#)
7. John W. Dower, *Embracing Defeat: Japan in the Wake of World War II*, (W.W. Norton & Son)

9.29 Oracles and Miracles

Readings:

1. Herman Kahn: *Emerging Japanese Superstate : Challenge and Response*, (Prentice Hall)
 - [Chapter 1](#)
 - [Chapter 5](#)
2. Zbigniew Kazimierz Brzezinski: *The Fragile Blossom: Crisis and Change in Japan*, (Harper and Row, 1972).
 - [Chapter 1](#)
 - [Chapter 10](#)
3. Eze F. Vogel: *Japan As Number One*, 1979
 - [Chapter 1](#)
 - [Chapter 10](#)

4. [Wired 9.09, "Is Japan still the Future?"](#) 2001.09.09

5. [William Gibson: My Own Private Tokyo](#), 2001

6. [Rem Koolhaas](#), [Hans Ulrich Obrist](#), Project Japan. Metabolism Talks, Taschen, 2011

- Page 267-293 : Tokyo Bay
- Pages 538-659: Atushi Shimogawara
- Pages 660-695: Project Japan

10.06 Kenzo Tange in War and Peace

Readings:

1. [Rem Koolhaas](#), [Hans Ulrich Obrist](#), Project Japan. Metabolism Talks, Taschen, 2011

- Read Pages 102-127: Tange Lab
- Read Pages 550-589

2. [William Coldrake, Architecture and Authority in Japan: The Grand Shrines of Ise and Izumo, New York: Routledge, 1996.](#)

3. David B. Stewart: The Making of a Modern Japanese Architecture: 1868 to the Present

- [Chapter 8](#)

4. Reviewing Works

1. The Pan-Asian Co-prosper Sphere Memorial
2. The Hiroshima Peace Memorial Park
3. Memorial Park for Perished Student Labors, Awaji Island
4. Tokyo Metropolitan Government Office
5. Kagawa Prefectural Government Office
6. Gunma Prefectural Government Office

10.13 Kenzo Tange: Democracy

10.20 Kenzo Tange : Economic Growth and Information Age

Readings:

1. [Rem Koolhaas](#), [Hans Ulrich Obrist](#), Project Japan. Metabolism Talks, Taschen, 2011
 - Read Pages 266-293: Tokyo Bay
2. David B. Stewart: The Making of a Modern Japanese Architecture: 1868 to the Present
 - [Chapter 9](#)
3. Reviewing Works
 - Tokyo Bay Project 1960
 - Yamanashi Broadcasting Station

10.27 Kisho Kurokawa: Metabolism Missionary Super Media Celebrity

1. [Rem Koolhaas](#), [Hans Ulrich Obrist](#), Project Japan. Metabolism Talks, Taschen, 2011
 - Read Pages 372-440

11.3 Kenzo Tange: Tokyo Olympic 1964 and Osaka Expo 1970 : the End of Mission and End of Glory

Mandatory group review with Kunio to discuss your presentation topic. Sign Up

Readings:

1. David B. Stewart: The Making of a Modern Japanese Architecture: 1868 to the Present
 - [Chapter 10](#)
2. [Rem Koolhaas](#), [Hans Ulrich Obrist](#), Project Japan. Metabolism Talks, Taschen, 2011
3. Reviewing works:
 - Yoyogi Olympic Stadiums 1964
 - Osaka Expo Festival Plaza 1970

11.10 Kunio Maekawa: Corb Connection and Technical Approach

Readings:

David B. Stewart: The Making of a Modern Japanese Architecture: 1868 to the Present

Reviewing works:

- Harumi Apartment
- Modern Art Museum w/ Corb, Sakakura and
- Tokyo Cultural Center

11.17 Three Incidents: Death of Good

- The second wave of the post war restructuring of the world.
- Mishima's suicide, Kawabata's suicide, & Kurosawa's attempted suicide
- Chinese cultural revolution, Kent University Massacre, Columbia Strawberry Paper, Japanese Anti-Ampo, French Cultural Uprise (late 1960s Sartre)

Reading:

1. ISOZAKI Chapter Tree: Shooting Range of Maniera

Saturday 11.22 Make-up class

Visit and Practice Tradition : Urasenke Chanoyu Center

Visit and practice tea ritual. Observation of authentic Japanese tea rooms of the Urasenke school which was originated by legendary tea master Rikyu in 16th century. The rooms were built in Kyouto, then di-sassembled to ship and re-assembled in New York. Students will have a chance to participate and experience 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

Please check following before we go there

You Tube / Course Works:

[Clip1](#) / [Clip1](#) Japanese Tea Ceremony in Manhattan

[Clip2](#) / [Clip2](#) Japanese Tea Ceremony

[Clip3](#) / [Clip3](#) Japanese Tea in America

11.24 Student Project

12.1 Student Project

12.8 Student Project

List of Suggested Issues and Buildings

For student research, presentation and final project. (Detail of research format, material limit and appropriate way of presentation will be articulated on each consultation)

A. *Parallel Analysis*: Compare following specific pair of buildings in terms of their design philosophy, technology, tectonic, program and built form.

1. Kenzo Tange, Olympic Stadiums vs. Eero Saarinen, Yale Hockey Stadium
2. Kenzo Tange, Osaka Expo Festival Plaza vs. 倪陽, Shanghai Expo Chinese Pavilion (Ref. Tadao Ando, Barcelona Expo Japanese Pavilion)
3. Kenzo Tange, Own residence vs. Mies van der Rohe, Farnsworth House
4. Kurokawa, Phenix Tower vs. Kahn, Philadelphia Atlas Cement Tower
5. Kahn vs. Ando on concrete structure & design
6. Ikebe vs. Neutra on Case Study House
7. Seike vs. Gropius on Modernism small residence
8. Taniguchi vs. Pelli on MoMA expansion
9. Maekawa, Tokyo Cultural Center vs Corbu, Tokyo Modern Art Museum
10. Maekawa, Harumi Highrise Apartment vs. Corbu, Marseille Unite Habitation
11. Tange, Tokyo Metropolitan Office-1 vs. Mies, Seagram Building

B. US intervention in Japanese Market in 1990s

1. Nikkensekkei+Mancini Duffy, Yokohama Convention Center + Hotel
2. Rafael Vinoly, Tokyo Forum Competition
3. Renzo Piano, Kansai Airport Competition
4. FOA Alejandro Zaera Polo, Yokohama International Ferry Terminal
5. Peter Eisenman in Second National Theater Competition
6. Bernard Tschumi in Kyoto Station Competition
7. Emilio Ambasz, Acros Building Competition
8. Steven Hall and Koolhaas Housings at Nexus Fukuoka

C. Critical Analysis

1. Isozaki, Tsukuba Cultural Center
2. Ando, Sumiyoshi Row House (Sumiyoshi-no-nagaya)
3. Takamitsu Azuma, House of Tower (Toh-no-ie)
4. Kazuo Shinohara, Umbrella House (Karakasa-no-ie)
5. Kenzo Tange, Hiroshima Peace Center
6. Kunio Maekawa, Harumi Apartment
7. Togo Murano, Nissei Theater

8. Shin Takamatsu, Kirin Building
9. Sejima, New Museum, New York
10. Hiromi Fujii, Todoroki House
11. Takefumi Aida, Nirvana House
12. Etsuko Hasegawa
16. Kikutake, Miyakonojyo Cultural center
17. Kurokawa, Nakagin Capsule Tower
18. Hiroshi Hara, New Kyoto Station
19. Fumihiko Maki, Spiral Building

D. Housing & Urbanism

1. Japan Housing Corporation postwar reconstruction measure and minimum standard
2. Tama New Town ,Tokyo vs. Melton Keynes, UK
3. Kohoku New Town
4. Senri New Town, Osaka
5. Building code, market and nano-urbanism
6. Ultra-commoditized spaces
7. Radical cross-program multi-modal nodes
8. Art Spaces Development: Echigo-tumari and Setouchi
9. Postwar Tokyo Transportation System

E. Whole Book Project

1. Whole Ando
2. Whole Ito
3. Whole Isozaki
4. Whole Kurokawa
5. Whole Maki
7. Whole Sejima
8. Whole Kuma
9. Whole Takamatsu

F. Technology Transfer

1. Sony story
2. Honda story
3. Komatsu Story (Heavy construction machine from John Dear and Catapila)
4. YKK story (Jipper to Alminum sash to Jipper Construction)
5. Skyscraper
6. Suspension bridge
7. Minoruta (Auto forcus)
8. Fuji Film
9. White LED
10. Monjyu (Semi-forever nuke plant)
11. Nano-carbon tube
12. US steel to Shinnittetsue

G. Special Individual Study

