

10 Architectural metrics

Contents

introduction 4/14

part1 metrics for contents

chapter1 4/14 layered box and flat plate - flatness

chapter2 4/21 human being & specter - parts

chapter3 4/28 fatherhood and motherhood -capacity

part2 metrics for boundary

chapter4 5/12 box and bag – form

chapter5 5/19 surface - smoothness

sightseeing1 5/23 house S Design by Kazunari Sakamoto

chapter6 6/2 skeleton and black box - tectonics

sightseeing2 6/5 i house Design by Tatsuo Iwaoka

chapter7 6/16 white kimono and colored kimono - color

part3 metrics for relationships

sightseeing3 6/19 House with Ribbon windows Design by Taku Sakaushi

chapter8 6/30 inborn and acquired - intention

sightseeing4 7/3 Gae house Design by Yoshiharu Tsukamoto

chapter9 7/14 mushrooms and space craft - site

chapter10 7/21 architecture talks or silent - meaning

Introduction

Why architectural metrics

Criticize and production

architectural critical language

- 1) The first antonym in the world
Serlio's architectural theory
 - solid vs. weak
 - simple vs. flimsy
 - plain vs. delicate
 - sweet vs. affected
 - soft vs. harsh
- 2) Antonym part2
Robert Venturi's criticism for modernism
- 3) Antonym part3
As a criticism for after modernism

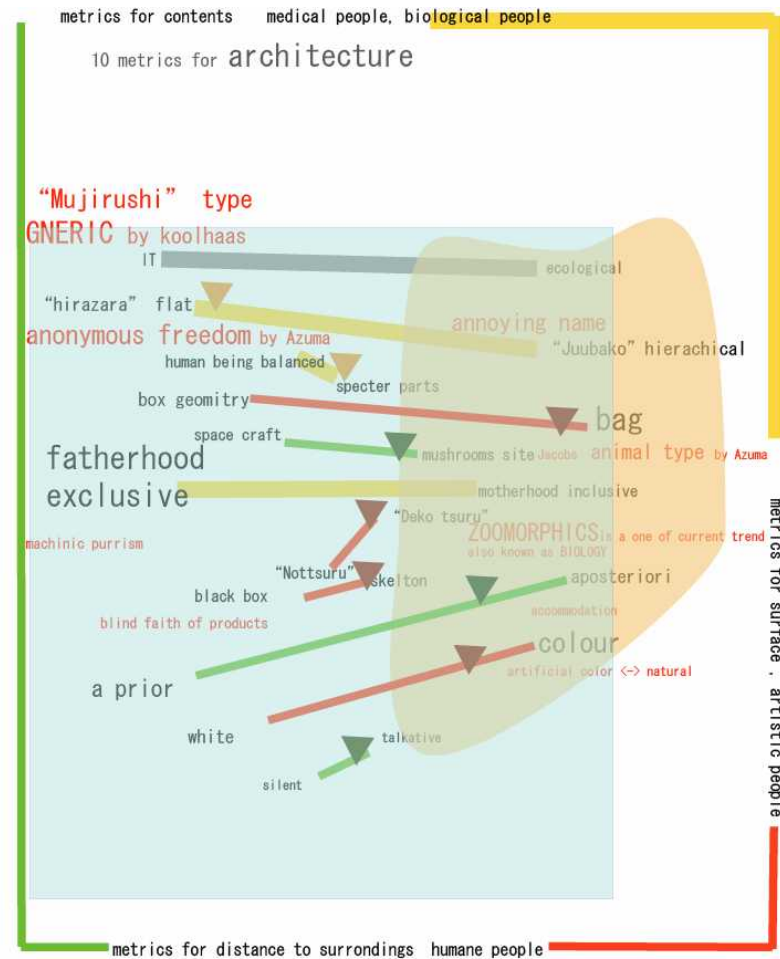
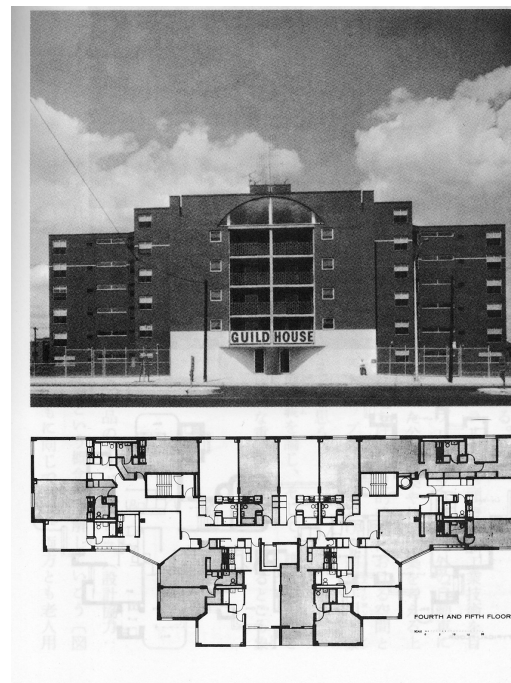
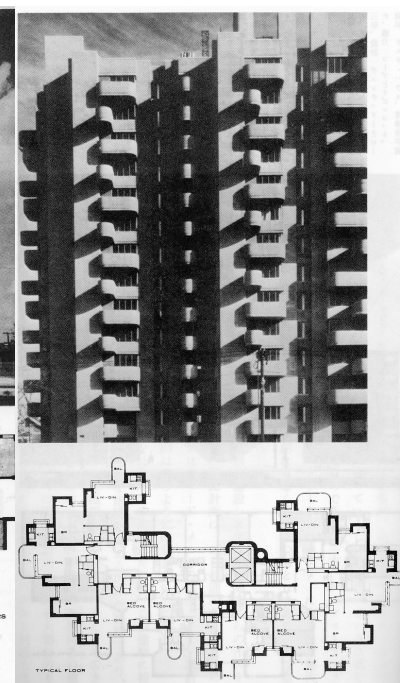


表-1 ギルド・ハウスとクロフォード・メナーの比較

ギルド・ハウス	クロフォード・メナー
意味の建築	表現の建築
明白な“外延的”象徴主義	暗黙の“内包的”象徴主義
象徴的な装飾	表現的な装飾
借用された装飾	一体的な表現主義
多様な手段	純粋な建築
表面的な要素を付加することによる装飾	統合的な要素を分節化することによる未公認の装飾
象徴主義	抽象
具象芸術	「抽象的表現主義」
刺激的建築	革新的建築
社会へのメッセージ	建築の内容
プロパガンダ	建築における分節化
高級かつ低級な芸術	高級な芸術
歴史的先例を踏まえ漸進的	革命的、進歩的、反伝統的
因襲的	創造的、独創的、斬新
新しい意味を持った古い言葉	新しい言葉
平凡	非凡
便宜的な	格調高い
きれいな正面	きれいな（あるいは少なくとも統一された）全体
相互矛盾	首尾一貫
通常の技術	高度な技術
アーバン・スプロール指向	メガ・ストラクチャー指向
施主の価値判断から出発する	芸術や形面上のことに言及し、施主の価値判断の基準や予算を引き上げようとする
安そうに見える	高そうに見える
「つまらない」	「おもしろい」



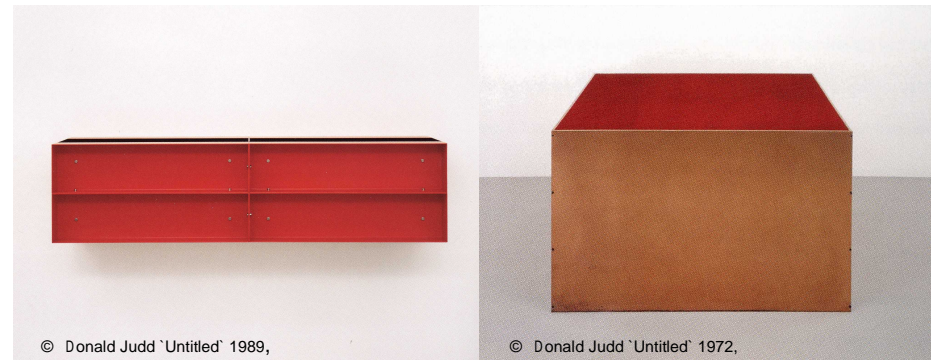
Robert Venturi Guild House 1963 Philadelphia



Paul Rudolph Crawford Manor 1966 New Haven

part1 metrics for contents

Chapter 1. Layered box (“Jubako”) and Flat plate (“hirazara”) - flatness



Currently in Japan art, Takashi Murakami advocate “Super Flat” with Hiroki Azuma’s support. Besides, in today’s society, almost all company try to make flat and smooth organization without any hierarchy. Once diversification of values among the people is recognized affirmatively in public, “the king of the castle” would be regarded as evil more than garbage. There is nothing more old-fashioned than believing in the truth. So, architecture would follow this current, for it’s a kind of reflection of a society.

However, I have suspected over the years that architecture could reflect social trend so easily and be discussed on the equal level to the theory of industrial organization. Recently I start thinking that there is another reason for flat architecture, it doesn’t come from a society or art world.

The idea, that made me think such a way, was Rem Koolhaas’ s concept, “generic” . This means ordinary, “mujirushi”(= no name) and anonymous. He proposed this idea around over 10 years ago in front of major cities in the world, so this is not really new and he put Mies’s architecture on an extension of his idea. Then he admired Mies’s achievement.

I couldn’t admit that what he’s saying is always true but sympathize with his recognition of the age. It means that making themselves melt and be anonymous in the city is regarded as a one of enjoyments of city life. Due to easiness of irresponsibility, this orgasm, which comes from floating between fiction and reality, can’t be gotten without this anonymity.

Then, architecture moves to get this anonymity and orgasm which will be ahead. Though anonymity isn’t always making an orgasm, definitely architecture moves there in “after-post modernism”. The power, which makes it move, comes from desire for orgasm.

Now then, what on earth is anonymous architecture? If we make it or seek it at the present day, how could be it? Needless to say, Cartesian grid is the most anonymous concept in the modern architecture. Modernism rationality, it is still wondering around this world and sometimes turn up. What’s the meaning of being Cartesian grid? Surely Cartesian grid means general and it’s generality is set up behind architecture as an object, for architecture pursuit its anonymity.

I’ll repeat what I said, it isn’t true that architecture becomes flat because of society’s flatness. Architecture pursuit orgasm coming from anonymity, therefore “cartesian” and flat architecture come on the stage.

1 Origins of "Layered-box" modernism

- Origins of functional architecture- Wagner's "architectural theory for the propose of the building"
 - a. Conservatives in Vienna
 - b. Analysis by Hiroshi Hara

2 "Layered-box" modernist 1

- "Layered box" by Mies
 - zoned plan
 - decomposition of cube
 - independency of each functions and optimal placement

3 "Layered-box" modernist 2

- "Layered box" by Corbusier
 - a. Corbusier's drawings - heavy usage and characteristics of axonometric
 - b. "De Stijl" 's drawings
 - c. Corbusier's drawings – subjectivity

4 Transfiguration of "Layered box" modernist

- Momentum to the transfiguration

5 Circumstances of anti-functionalism

- yearning for abstraction
 - a. Art movement
 - b. Theory
 - c. What is abstraction in architecture?

6 coffee break "About L. Kahn"

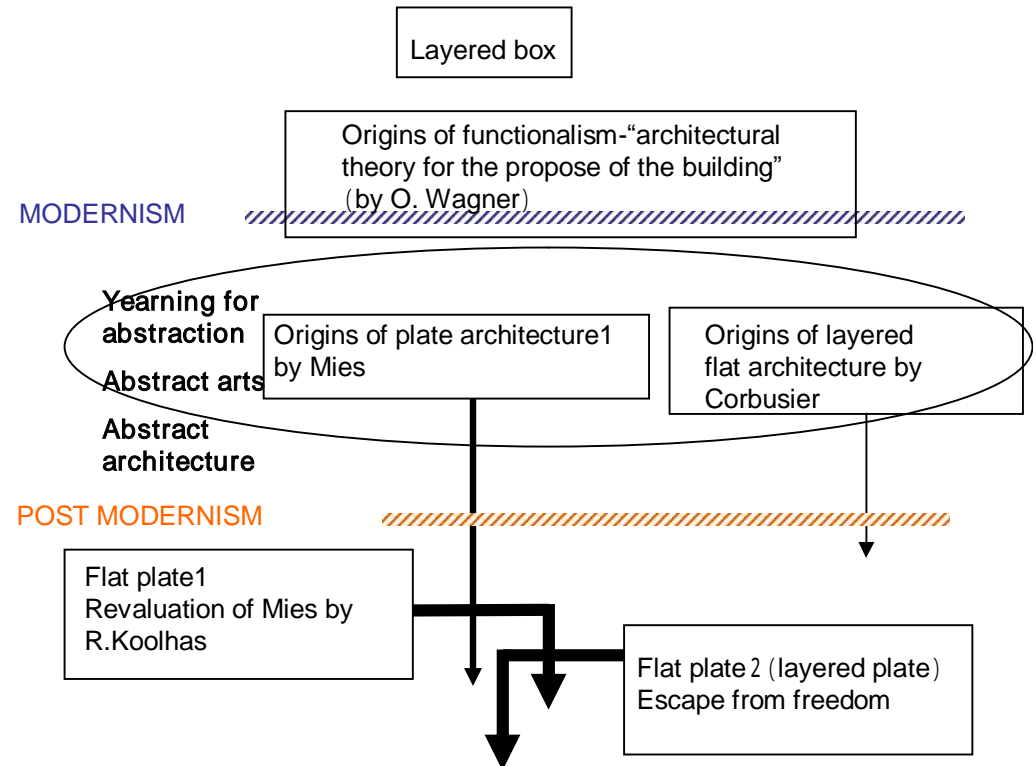
- Served space and servant space

7 Flat plate 1

- Is Mies alive?
 - a. by Charles Jenks's attack in his book "The Language of Post-Modern Architecture "
 - b. The aim of Centre Georges Pompidou
 - c. Appear of R. Koolhaas - anonymousness
 - d, The aim of Kazuyo Sejima – freedom of anonymousness

8 Flat plate 2 (Layered boxed Flat Plate)

- Escape from freedom
 - a. terraced fields by Issei Sakamoto
 - b. "spot garden" architecture by Ryue Nishizawa



Bibliography -chapter1

< Japanese Only >

1. 八束はじめ(Hajime Yatsuka), 2001 『ミースという神話』 彰国社
2. 八束はじめ(Hajime Yatsuka), 1983 『ル・コルビュジェ』 岩波書店
3. 山本学治、稲葉武司(Inaba Takeshi), 1970 『巨匠ミースの遺産』 彰国社
4. 原広司 (Hiroshi Hara), 1976 『空間<機能から様相へ>』 岩波書店
5. 原広司 (Hiroshi Hara), 1967 『建築に何が可能か』 学芸書林 有孔体理論確立の書
6. TN プローブ編、2002 『都市の変異』 NTT出版
7. レム・コールハース編集、1995 『レム・コールハースのジェネリック・シティ』 TNプローブ
8. 坂本一成、2001 『坂本一成 住宅 - 日常性の詩学』 TOTO出版
9. 東浩紀、大澤真幸, 2003 『自由を考える』 日本放送出版協会

< Original books >

1. Otto Wagner, 1979, Die Baukunst unserer Zeit Nachdruck der 4. Auflage, Wien
2. K·Michael Hayes,1995, Modernism and the Posthumanist Subject -The Architecture of Hannes Meyer and Ludwig Hilberseimer, The MIT Press (ISBN: 0-262-58141-8)
3. Edward Robert De Zurko, 1957, Origins of Functionalist Theory, Columbia University Press, New York
4. von Wilhelm Worringer, 1919, Abstraktion und Einfuhlung : ein Beitrag zur Stilpsychologie, R. Piper, Muenchen
5. Theo van Doesburg, 1925, Grundbegriffe der neuen gestaltenden Kunst(Bauhausbuecher ; 6) , Albert Langen Verlag, Muenchen
6. Kandinsky, c1926, Punkt und Linie zu Flaeche : Beitrag zur Analyse der malerischen Elemente(Bauhausbuecher ; 9), Albert Langen Verlag, Muenchen
7. Charles Jenks, 1977, The Language of Post-Modern Architecture, London:Academy
8. Rem Koolhaas, 1991 S,M,L,XL , 010Publishers
9. Heinrich Wofflin ; translated by M. D. Hottinger, 1950, Principles of art history : the problem of the development of style in later art, New York : Dover Publications
10. Erwin Panofsky, 1924, Die Perspektive als "symbolische Form", Vorträge der Bibliothek Warburg. London

Chapter 2. Human being & Specter - parts



© diane arbus 'Identical twins, Roselle, N.J.1967'
An Aperture Monograph

It happens not only in the architecture that the act of all expression usually starts with formulating an overall picture of itself. Architecture could be the best example and therefore various techniques have been created to define this overall outline since the beginning of its history. Most of them belong to the proportional theory and they are mostly based on human scale and create proportional ratio mathematically. However there is a man who make an objection against this integrity. It is Hiroshi Hara, who's been leading the architecture and advocated that method, "from parts to the whole" in his book, " what is the architectural possibility" 30 years ago. At that time, it was Le Corbusier who support Hara's idea. In the Modernism Architecture, proportional theory had been criticized and the concept "form follows function" becomes the back born of it. I could understand at that point. However, Corbusier himself is a flame keeper of theory of proportionality among modernist. Needless to say, "Modurole" is his comprehensive survey of the theory of proportion. He thought that the whole thing in the architecture should be determined in the scientific way, for he's been trying to be a scientific and modern people. On the contrary, he developed " the five theories for modern architecture " as the way how to make all the parts of architecture separately.

By the way, for me, the theory of partial architecture is very attractive, since the architecture itself has an unique characteristic , so to say " Nai-gai-sei" (my original word). " Nai-gai-sei" means that architecture has both outside and inside, unlike sculpture and this double aspect emphasize all parts of the architecture.

We can look over an integrity from outside easily, but it is difficult from inside. Once you enter inside, you wouldn't figure out the integrity, with quickening of the senses by parts. I think architecture has such a relationship with people. It means that expressional intensity, which account for approximately half of architectural experience, exist themselves.

1 Origins of human architecture

- Origins of proportional theory

- a, Vitruvius b, Vignola c, Jay Hanbidge
- d, Ernst Mossel e, Corbusier

2 The beginning of specter architecture

- Hiroshi Hara's partial theory "What is the architectural architecture"

Integrity developed by Corbusier

Function to individuate and integrate each part

3 Specter " Le Corbusier"

- Declaration of specter architecture

4 Kaan's order

5 Analysis of specter

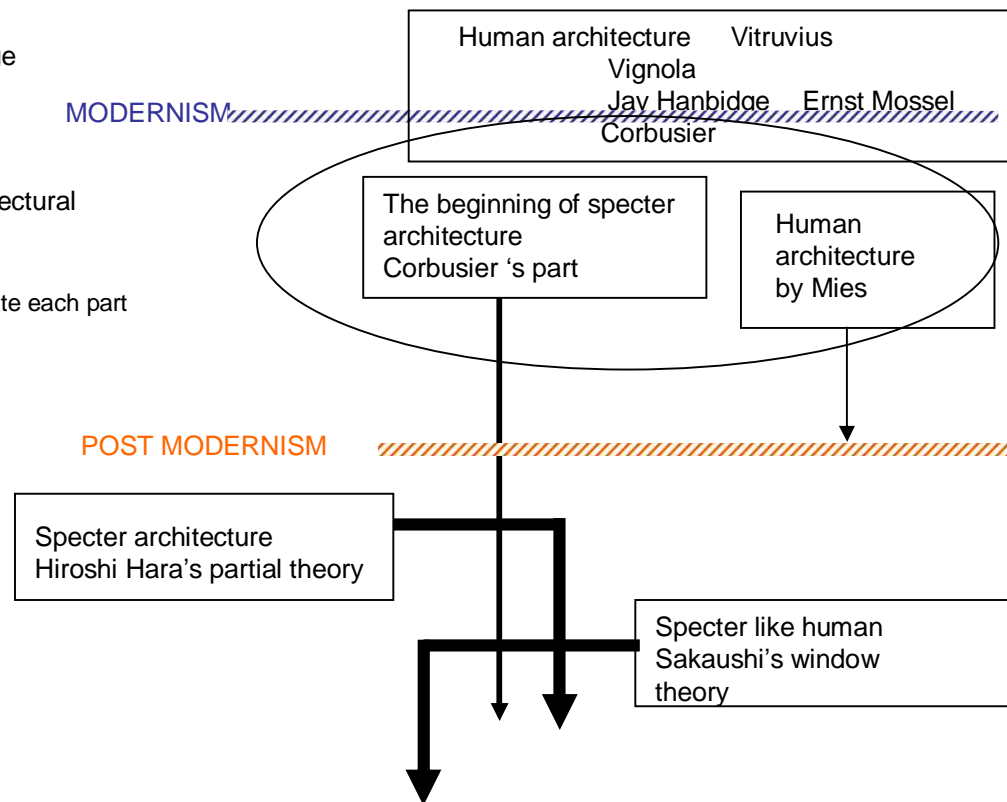
6 Specter like human being

- Sakaushi's window theory

- a. House with Ribbon Window #1
- b. #2, #3

MODERNISM

POST MODERNISM



Bibliography -chapter2

< Japanese Only >

1. 柳亮(Yanagi Akira), 1965 『黄金分割 ピラミッドからル・コルビュジェまで』 美術出版社
2. 原広司(Hara Hiroshi), 1976 『建築に何が可能か』 学芸書林 (前掲載書)
3. 原広司(Hara Hiroshi), 1987 『空間<機能から様相へ>』 岩波書店 (前掲載書)
4. 坂牛卓(Sakaushi Taku), 2002 「窓を巡って」『建築技術』 2月号 部分を拡大していくことの視覚的意味と効果を論じた作品論

< Original books >

1. Vitruvius, 1999(B.C. 100), Ten Books on Architecture, apparently translated by committee, edited by Ingrid D. Rowland and Thomas Noble Howe, Cambridge University Press
2. Biermann, Veronica , 2003 Architectural Theory Tachen
3. John Summerson, 1963, The Classical Language of Architecture
4. Le Corbusier, 1948, Modulor
5. Fredric Jameson, The Seeds of Time, 1994, Columbia University Press
6. Winckelmann,J.J, 1755, The History of Ancient Art

Chapter3 Fatherhood(“ Oyaji”) and Motherhood(“Ofukuro”) -capacity



© Robert Frank `Hotel Lobby – Miami
Beach`
The Americans

Mayumi Miyawaki description for Kazuo Shinohara's house as 「 the house, where the people in pajamas can't walk around 」 once made Kazuo Shinohara extremely angry. Shinohara's house is a kind of art and his space didn't permit unexpected, undesigned things, that is to say it is so exclusive. I know some people says that it is not house and others says that it is not the place to live, however actually when I went to there, I saw the people who' s living there keep their house neat and tidy. Indeed, once you go into his space, naturally you don't want to put something redundant, for this space is such a beautiful.

At that time, Toyo Ito and Kazunari Sakamoto were absolutely-fascinated with this beauty, therefore they took various actions to overcome their master, but their early works were highly-influenced by their master. When I saw “House in Nakano-Honmachi by Toyo Ito”, on the magazine “ Toshi-Jyutaku” in my high school days, I was overcome with its beauty and I couldn't believe that this was a real building. Therefore when I saw the real one, I was deeply-moved and felt this must be the real Architecture, However the important things for them is not to make such an exclusive and stubborn architecture so to say “*Oyaji*”(= fatherhood) architecture but rather try to escape such a substantial beauty. I remember clearly that when he completed “Silver hat” Ito lamented that he made uncool thing. It seems that Ito made flexible, gentle and airy architecture to escape well-regulated and stubborn architecture not by his sense but the reason.

Then, is such a motherhood architecture, so to say “*Ofukuro*” architecture, uncool? I find this character to be more occult than uncool. It is so odd, actually.

Once, our mothers used to cuddle with their husbands like an air. I feel scared when I see such a motherhood architecture, but anxious to look at it.

1 Origins of fatherhood architecture

2 Original fatherhood architecture

- Mies van der Rohe's proportion

3 The beauty of fatherhood architecture

- Kazuo Shinohara and his style
 - a. House in Uehara
 - b. House in White
 - c. Tanikawa House
 - d. Shino House

4 Fatherhood architecture 2

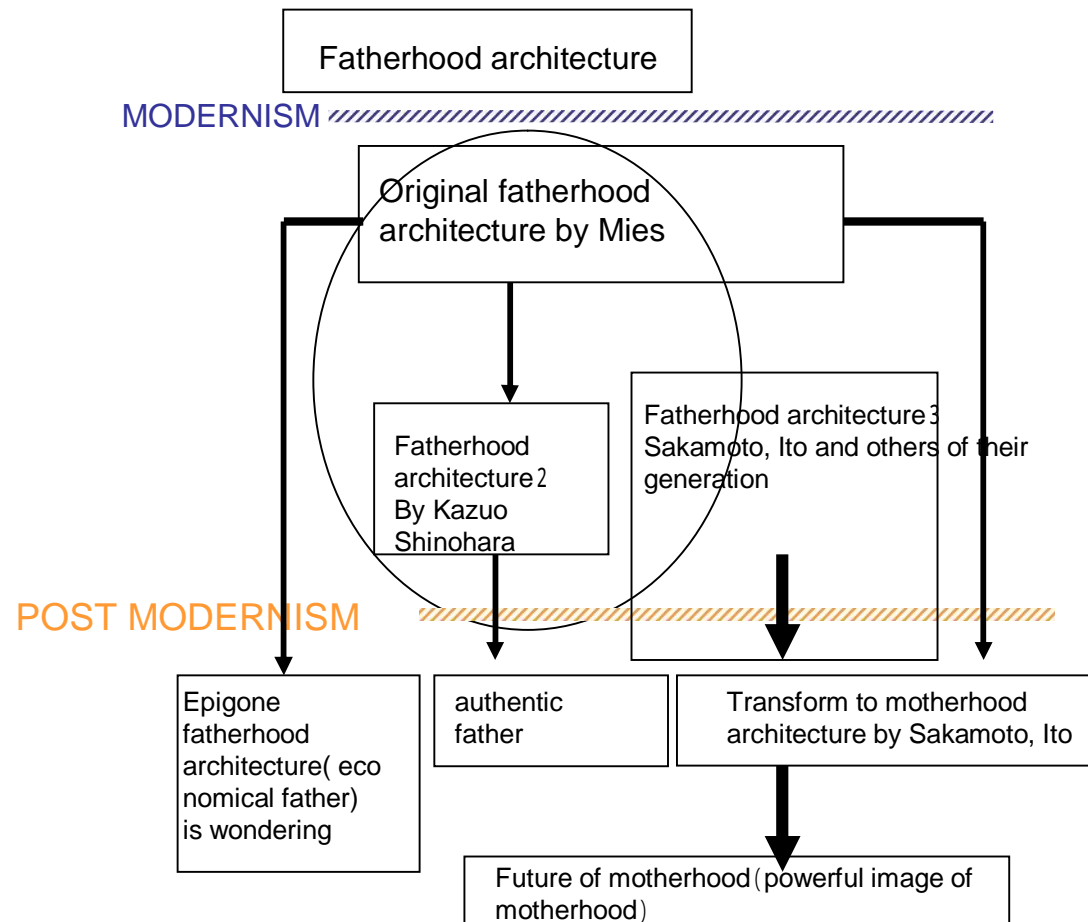
- Introverted mannish architecture
 - 1) Kazunari Sakamoto's closed box
 - a. Machiya in Minase
 - b. Kumono-Nagareyama House
 - C. Project N
 - 2) Toyo Ito's closed inside
 - House in Nakano-Honmachi

5 Turn to Motherhood architecture

- flexible and cocoon architecture
 - 1) Kazunari Sakamoto's releasing
 - a. project k
 - b. house SA
 - c. Hut T
 - 2) Toyo Ito' "amorphous like wind"
 - Silver hat
 - 3) Mies van der Rohe's proportion
 - Crown Hall IIT

6 Future of Motherhood architecture (powerful image of Motherhood)

- 1) Dirty Realism
- 2) Structural mechanics



Bibliography -chapter3

< Japanese Only >

1. 八束はじめ(Yatsuka Hajime), 2001 『ミースという神話』 彰国社(前掲載書)
2. 多木浩二(Taki Koji), 1976 『生きられた家 経験と象徴』 青土社
3. 坂本一成(Sakamoto Kazunari)・多木浩二(Taki Koji), 1996 『対話、建築の思考』 住まいの図書館出版局
4. 八束はじめ(Yatsuka Hajime), 1985 『批評としての建築』 彰国社
5. 難波和彦(Nanba Kazuhiko), 1999 「建築の批評性とは何か」『建築の書物/t都市の書物』/五十嵐太郎編 INAX出版
上記 八束論考への批判的考察

< Original books >

1. Koolhaas, Rem, 1991 S,M,L,XL , 010Publishers (same as the above-mentioned)
2. Bernard Rudofsky, 1964, Architecture Without Architects, University of New Mexico Press
3. Norberg-Schulz, Christian, 2000(1971), Presence, Language, Place, Skira
4. Hans Sedlmayr, 1948, Verlust der Mitte. Die bildende Kunst des 19. und 20.ahrhunderts als Symptom und Symbol der Zeit
5. Eisenman,P, Graves, M, Gwathmey, C, Hejduk, J, Meier,R, 1975, five architects , Oxford Univ. Pr.
6. Fredric Jameson, The Seeds of Time, 1994, Columbia University Press

Part2 metrics for boundary

Chapter 4 Box and Bag - form



From here, section 2 is started. Section 2 is about “boundary”. “Boundary” means the edge between the inner and the outer space and it also means shape ,color and texture. Today’s story is about the shape of buildings.

It is said that many children usually draw house with triangle shaped roof when they are asked to draw a picture of house. House with triangle shaped roof is typical and traditional not only in Japan and also all over the world. It's well known that Parthenon and Japanese traditional house in Hidatakayama have both triangle shaped roof. However I asked my students to draw houses freely here in this class 4 years ago. As a result, surprisingly, there were 37 students out of 70, who drew house with triangle roof. On the other hand, there were around 20 students who drew cube box as a house. Obviously it is the fact that with declining in the number of wooden houses, the number of houses with gable roof are also decreasing and nowadays many people live in the condominium building. It is clear that there is an unmistakable influence of modernism from the point that around 30 percent student have a cube box house as their original image of houses.

In the early 80's when these students were born in, there were still dying modernism architecture around the town, though post-modernism was just spreading in the world. And in the 90's when they become aware of the things around, post-modernism had been already over and a lot of modernism architecture revived, that is “cube box”, around the world. Therefore, in fact, houses, sort of architecture, could be more cube for people who were born in the early 80's rather than you, late 80's people.

Actually the idea that cube box, a kind of Descartes's grid, was denied already existed before post-modernism appeared. Paradoxically I would pick up Adolf Loos as the head of this idea. Because I think that he tried to make not a box but a bag to wrap a person, not a box. And this idea was inherited into Paul Virilio, Claude Parent, who tried to deconstruct 90-degree angle philosophically and nowadays leads to biology via deconstructivism. This flow show an consecutive thought of denial for square things. It is just like water vein. Again, these architecture are based on the premise that architecture should be bag for people, which is a usual and basic root of architecture, not be cartesian grid.

1 Until the birth of box

1) Until the birth of Neoclassicism

- a. 17c Italy
- b. 17c Southern Netherlands
- c. 17c England
- d. 17c France
- e. 18c France

2) From Ledoux to Corbusier

- Emil Kaufmann

『De Ledoux à Le Corbusier

origine et développement de l'architecture autonome』

J-F Blondel 1705-1774

M-A Laugier 1713-1769

J-G Soufflot 1713-1780

C-N Ledoux 1736-1806

J-N-L Dourand 1760-1835

V-L Duc 1814-1879

Le Corbusier 1887-1965

2 Corbusier's box and Adolf Loos's box

3 Maintaining box

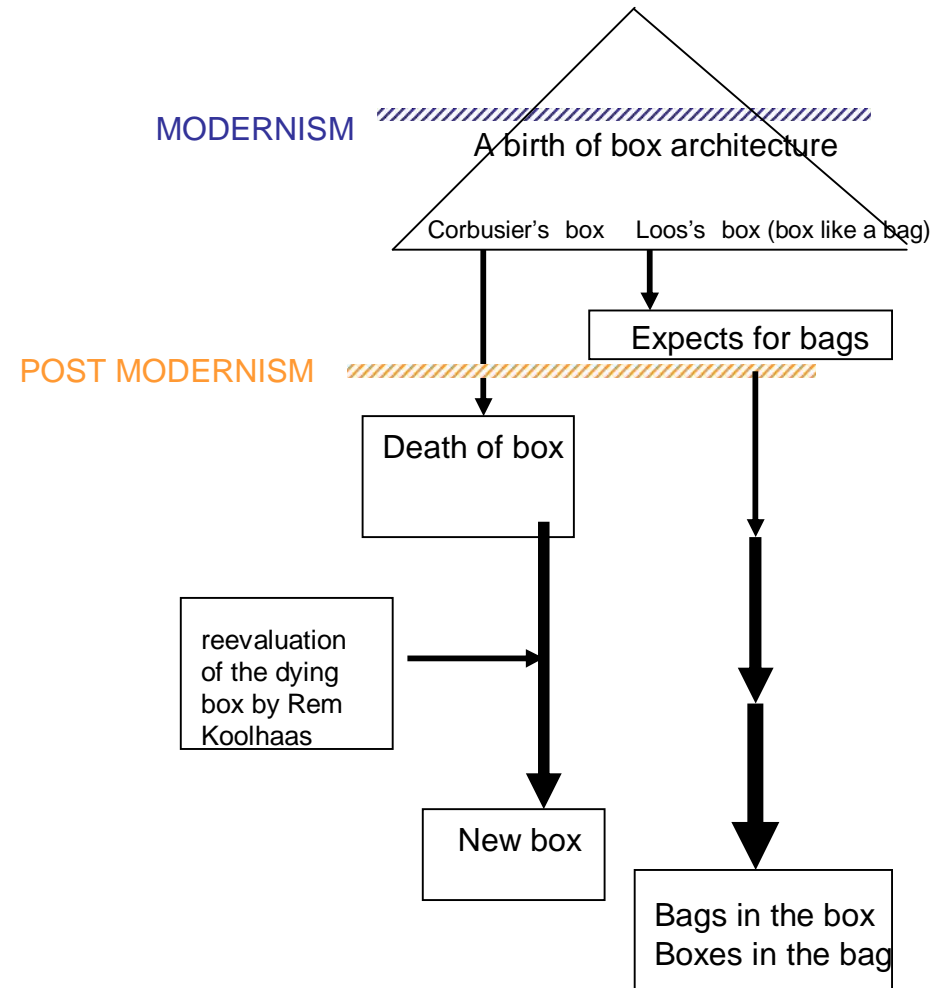
- Revaluation of Mies by Koolhaas
- Box by Kazuyo Sejima

4 The moment in breaking box

- 1) the function of the oblique
 - a) appeal power of oblique
 - b) oblique church
- 2) zoomorphics
 - a) IBM competition
 - b) Animal as symbol
 - c) Animal by function –statics
 - d) Animal by function –dynamics
 - e) Animal by accident

5 Bags in the box or Boxes in the bag

- 1) Bags in the box
- 2) Boxes in the bag—two systems by Shinichi Okuyama



Bibliography -chapter4

< Japanese Only >

1. 越後島研一 (Kenichi Echigoshima)、2003 『現代建築の冒険』 中公新書 日本の現代建築をその形状によって分類し、形態進化史的に概説した、面白い本
2. 川向正人 (Masato Kawamukai)、1987 『アドルフ・ロース』 住まいの図書館 ロース入門書

< Original books >

1. Hugh Honour, 1968, Neoclassicism, Penguin Books Ltd
2. Bernard Stolloff, 1977, L'affaire Claude-Nicolas Ledoux
3. Emil Kaufmann, 1933, De Ledoux à Le Corbusier origine et développement de l'architecture autonome
4. Emil Kaufmann, 1978, Trois architectes revolutionnaires -Boullee Ledoux Lequeu, Les editions de la SADG France
5. Emil Kaufmann, Architecture in the Age of Reason: Baroque and Post-Baroque in England, Italy, and France. Cambridge, Mass: Harvard University Press, 1955.
6. Virilio, Paul, Parent, Claude, 1996 The function of the oblique, Architectural Association
7. Hugh, Albersey-Williams, 2003 zoomorphic, Harper Design International
8. Hans Sedlmayr, 1957, Die Revolution Der Modernen Kunst
9. Beatriz Colomina, 1994, Privacy and Publicity: Modern Architecture As Mass Media, The MIT Press

Chapter5 Bumpy rough texture (“Deco-zara”)
and Flat rough texture (“Nozzara”)
and Bumpy smooth texture(“Deco-tsuru”) - smoothness



I started thinking about these things 7 or 8 years after starting an architectural work. This is about the decision of exterior of buildings. We usually put the assumed material with the plywood on the wall to check its color, surface gloss and property at the construction site. We put over ten kinds of panel (3 x 6 “shaku” feet) with various colors and textures to compare each other from various angles.

Obviously it takes a good deal of time and effort to do such things. It costs a lot as well. For clients, it is a once-in-a-lifetime and special order item, therefore there is no wonder that they are extremely cautious for everything. However, in fact, no one but architects pay any mind to such a detail. Furthermore no one but architects themselves could understand such a difference. Therefore this would be just like a masturbation.

Since then, I've started thinking that there was a simple rule in the sight of the texture of the surface as followings.

1 : The optical difference of building is judged only by smooth or rough-textured.

2 : However, buildings are sometimes viewed from far and at other times from near. In both cases, texture (smooth or rough) could be felt.

3 : When you view it from near, the texture by milligram unit decide the surface of building, but when you view from far (ex. when you see the skyscraper from the distance) , irregularity by centimeters or meters unit decide the surface.

4 : They are actually in the category of shape nearby, however when they are viewed from far they are getting into the category of texture. This is the peculiarities of architecture.

5 : Textures of buildings are categorized somewhere into the matrix of indicator viewed from near “Tsuru-tsuru, Zarazara” and indicator from far “Nopperi- Deko Boko “.

6 :Roughly it might make no sense to break down into over 4 parts, for such segmentations exceed threshold of sight.

1 "International Style" has made Flat, smooth ("Nopperi-Tsuru Tsuru")

- 1) From mass to volume
- 2) Corbusier's brick house

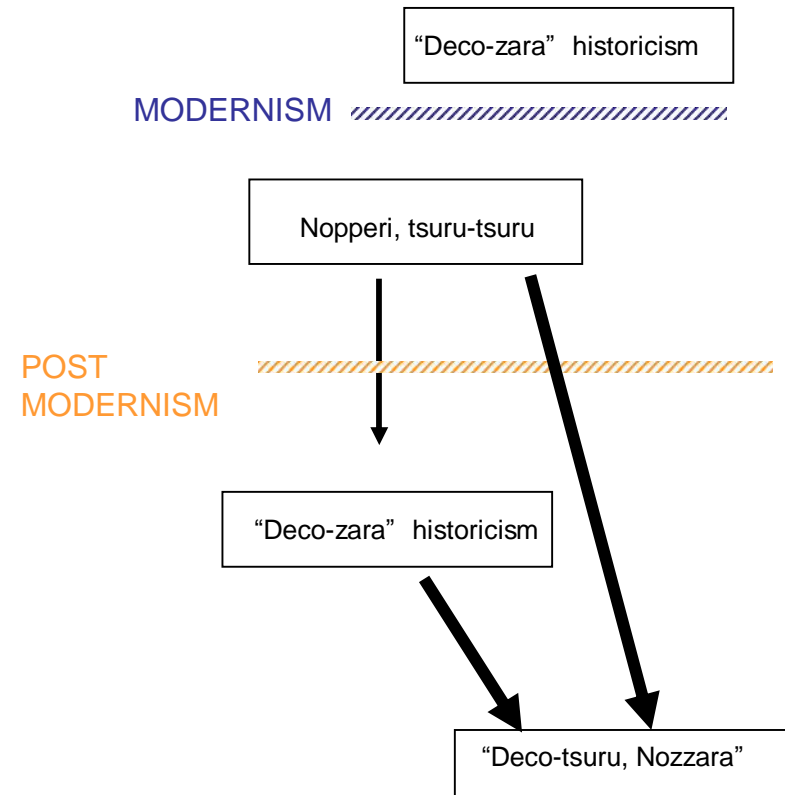
2 So far architecture used to be "Deco boco, Zara zara".

3 present1: "Nozzara"

- 1) "Nozzara" materials
- 2) Arabesque
- 3) Scale
- 4) Armor
- 5) Plumbing
- 6) algorithmic beauty
- 7) "Nozzara" in paintings

4 present 2 : "Deco Tsuru"

- 1) "Deco Tsuru" materials
- 2) Mirror reflection
- 3) steeple-crowned



Bibliography -chapter5

< Japanese Only >

1. ジャン・ヌーベル展(東京オペラシティアートギャラリー)カタログ、2003 発行サントリーミュージアム
2. 多木浩二(Koji Taki)、2001「電子テクノロジー社会と建築」8月号、「日常性と世界性」9月号、「そこに風景があった」10月号、「ノイズレスワールド」11月号、「建築あるいは非建築」11月号『ユリイカ』青土社
3. 藤幡正樹(Masaki Fujihata)、1999 『アートとコンピューター』慶応義塾大学出版会
4. 坂根巖夫(Iwao Sakane)、2003 『拡張された次元ー科学と芸術の相克を超えて』NTT出版
5. 三嶋博之(Hiroyuki Mishima)、2000 『エコロジカルマインド』NHKブックス
6. 谷川渥(Atsushi Tanikawa)、1993 『美学の逆説』ケイソウ書房
7. 谷川渥(Atsushi Tanikawa)、1995 『見ることの逸楽』白水社
8. 谷川渥(Atsushi Tanikawa)、2003 『廃墟の美学』集英社文庫
9. 佐々木敦(Atsushi Sasaki)、2001 『テクノイズ・マテリアリズム』青土社
10. 柄谷行人(Koujin Karatani)、1983 『隠喩としての建築』講談社
11. 東浩紀(Hiroki Azuma)、2001 『動物化するポストモダン』講談社
12. 岩城見一(Kenichi Iwaki)、2001 『感性論』昭和堂
13. Valery,P ,1923「エウパリノスまたは建築家」(森田慶一 訳)、森田慶一、1978 『建築論』東海大学出版会 所収

< Original books >

1. Hitchcock, Henry-Russell, Philip Johnson, 1932, The International Style
2. Richard Dawkins, 1986, The Blind Watchmaker: Why the Evidence of Evolution Reveals a Universe Without Design
3. Alois Riegl, 1923(1893), Stilfragen : Grundlegungen zu einer Geschichte der Ornamentik, Richard Carl Schmidt
4. Kenneth M. Clark,1973, The romantic rebellion
5. Alexandre Kojève, 1969, Introduction to the Reading of Hegel: Lectures on the Phenomenology of Spirit, Basic Books
6. Gibson, James Jerome, 1979, The ecological approach to visual perception
7. Wolfgang Iser, 1990, Asthetisches Denken

Chapter6 Skeleton and Black box - tectonics



There is a book, Tectonic Culture written by Kennes Franpton. We read this book in the half-year seminar for graduate students around 2 years ago. We went together to the library and researched many drawings from many modern architect's books, introduced in this book. This book was so interesting that I read again in the monthly study session at my office. After reading twice, I understood his view basically, but there was the hardest part to figure for me.

Why is it good to be tectonic? This, the most important point, didn't sound right to me.

However what I thought during the project of GA magazine, featuring materials, gradually over wrapped tectonic, some time after reading the book, Tectonic Culture, twice.

What I thought about in this magazine seemed to include technological philosophy, furthermore civilization. Hiroaki Yanagida, who used to be a dean of Nagoya Institute of Technology, told us the importance of technology by using "techno democracy". In his lesson, he told that technology must not be black-boxed.

I think there is something in common with this lesson in architecture. Architecture is taught in engineering department in the university with regarding it as even low technology and many research progresses are introduced and invaded into several parts of buildings as a black box. Do you know or see what happen inside the wall, under the roof and under the floor. Yanagida said that it didn't work that nobody could care about things behind black boxes in case something wrong happens.

Skeleton of technology is one of the idealized vision of technology and therefore "Shousouin", which is advocated as one of techno democratic architecture by Yanagida, and "tectonic architecture", which is insisted by Franpton, are somehow over wrapped.

1 Skeleton

- 1) Mac
- 2) Swatch
- 3) Wrapped design

2 Black boxed architecture

- 1) Convenience architecture
 - a) air-tight architecture
 - b) electrical architecture
- 2) Disney Land architecture
- 3) X L architecture

3 Origins of Skeleton

- 1) Semper
- 2) Tectonics by Frampton
 - a. Tectonics = parts
 - b. Tectonics = joint
 - c. Tectonics = structure
 - d. Tectonics = relationships with ground
- 3) Architects of the case study houses

4 Material Science in the future

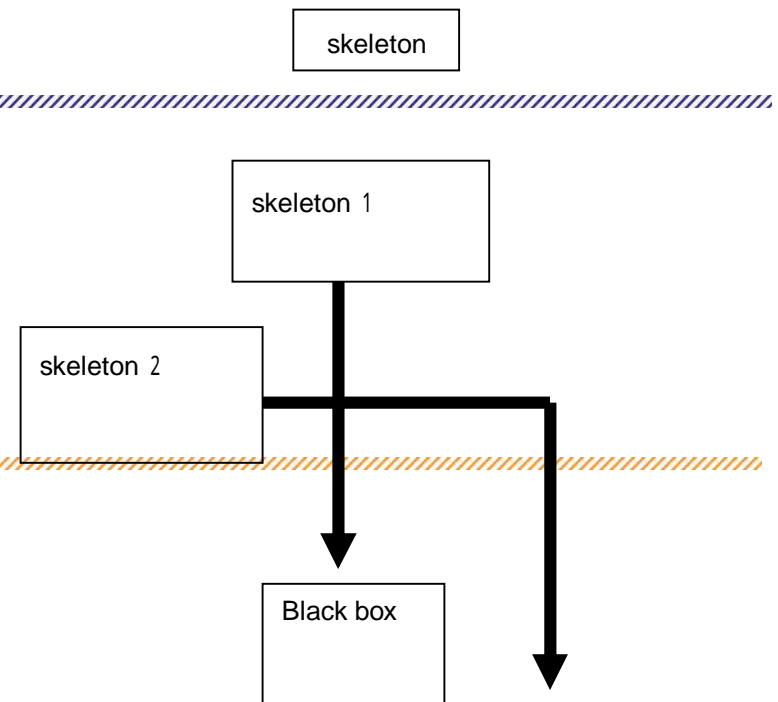
- 1) simple
- 2) littleness
- 3) Multi function

5 What's seen in the tectonic

- 1) Material (space)
- 2) Technology (period)

MODERNISM

POST MODERNISM



Bibliography -chapter6

< Japanese Only >

1. 柳田博明 (Hiroaki Yanagida)、1976 『テクノデモクラシー宣言』 丸善新書 技術哲学者柳田の一般向け入門書
2. 柳田博明 (Hiroaki Yanagida)、1993 『次世代素材インテリジェントマテリアル』 講談社ブルーバックス 同上
3. 坂牛卓 (Taku Sakaush)、2000『実践するコンクリート』『GA素材空間01』 柳田に感化された坂牛のコンクリート論
4. SD 編、1999 『SD 実践するマテリアリティ』 5月号 昨今の素材ブームの雑誌化、写真がきれい
5. 三上祐三 (Yuzo Mikami)、2001 『シドニーオペラハウスの光と影』 彰国社 シドニーオペラハウスを知るならこれ
6. 岸和郎 (Waro Kishi)、2001 『ケーススタディハウス』 住まいの図書館出版局 ケーススタディハウスに詳しい日本人が多くコメントしている読み安い入門書

< Original books >

1. Kenneth Frampton, 1983, Studied in Tectonic Culture –The Poetics of Construction in Nineteenth Century Architecture

Chapter7 white kimonos and colored kimonos - colors



It all started with I've been to Le Corbusier's Savoir house in my school days. Surprisingly it was colored with several pastels like post-modern style of that time. I couldn't understand why it was like that. Some French said that it was original color. After around 15 years, when I visited again, it was back to the white-colored house, like to be usually introduced on the magazine.

Still I don't know the mystery of such a pastel-colored Savoir house and who knows the original color. Some books said that the house which Mies made in Weissenhof used to be pink.

I'm not really interested in colored-architecture. However I couldn't dismiss the notion that color has powerful force. For I feel there must be strong emotion caused by color, when I deal with many architecture around the world.

Then gradually my interest went on to why and how colors cause strong emotion.

2 years after my first visiting to Savoir, my teacher, Mexican architect, Ricard Rigoletta took us to Mexico to see his works and Baragan's one during my study abroad experience. Generally Mexican architect use original bright color, such as Mexican-pink, yellow and purple like three primary colors. Mexican strong sunshine makes these colors reflect on all hands and merge into surroundings. I'm getting highly interested in such phenomenon like pigments are poured onto water and color of water is changed. Afterwards, I tried to reproduce such color's phenomenon in our several projects.

1 Modernism –it used to be believed in white

- 1) Corbusier's white
 - a. History of Corbusier's color
 - Local color (the beginning of 1920's)
 - white color (1920's)
 - natural color(from 1930's to early 1940's)
 - violent colors (later 1940's)
 - b. Era of white color
- 2) White type or grey type
- 3) White and transparent bowls

2 Corbusier 's polychrome

- 1) Local color
 - Villa Schwob
- 2) White color
 - a. Pessac
 - b. Weissenhofsiedlung
 - c. Maisons la Roche-Jeanneret, Villa Savoye
 - d. Contemporary color (Bauhaus's color)
- 3) violent colors
 - a. Chandigarh
 - b. Unite d'Habitation
- 4) Wall paper design

3 Color of Contemporary arts (colors of Minimalism)

4 From physical color to space color

- Katz's plain color
 - a. Baragan's plain color

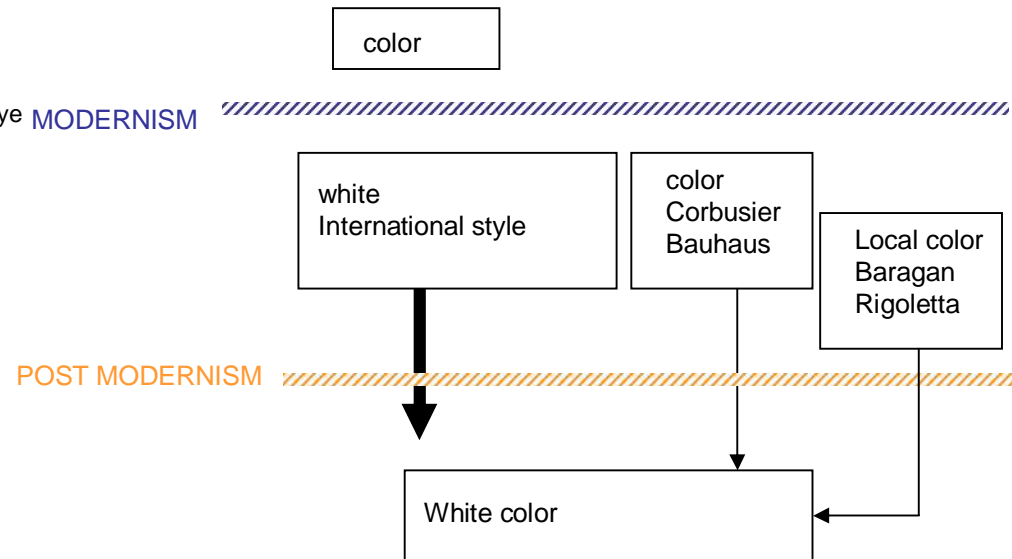
5 White Color

- Color is Light
 - a. Color of glasses
 - b. Color of textile 1, 2

App.1 Koolhaas's Color

App.2 N. Foster's Color

App.3 Mendini's Color



Bibliography -chapter7

< Japanese Only >

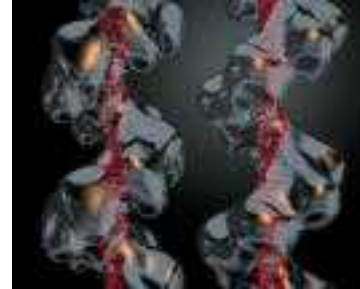
1. 村田純一(Junichi Murata)、2002 『色彩の哲学』岩波書店、色彩論の本ではこれが一番面白い
2. 小町谷朝生(Asao Komatchiya)、1991 『色彩と感性のポリフォニー』勁草書房 題名の示すとおり色と感性の交感をテーマとした良書
3. 小町谷朝生(Asao Komatchiya)、1987 『色彩のアルケオロジー』勁草書房 色と人間とのかかわりの諸現象を分析
4. 大山正(Tadasu Ooyama) 1994 『色彩心理学入門』中央公論社 色彩学の通史としてもっとも分かりやすい入門書
5. 谷川渥(Atsushi Tanikawa)、坂牛卓(Taku Sakaushi)、対談 2003 『建築の質料とモダニズム』『芸術の宇宙誌谷川渥対談集』右文書院 美学の逆説以来、一貫して近代美術の質料的考察を行う谷川氏と坂牛の質料(色)をめぐる対談
6. 林美佐(Mosa Hayashi)、1995 『色彩の鍵盤ール・コルビュジェの建築と色彩』ギャラリー・タイセイ コルの色彩に関する(私の知る限り)日本で最初のまとまった論考
7. 藤幡正樹(Masaki Fujihata)、1997 『カラー・アズ・ア・コンセプトーデジタル時代の色彩論』美術出版社 色彩のデジタル分析手法の紹介

< Original books >

1. Ludwig Wittgenstein, 1977, Remarks on colour, Edited By: G E M ANSCOMBE, University of Cambridge, UK
2. von Goethe, Johann Wolfgang, Zur Farbenlehre
3. Wittgenstein, Hermine, The Architecture of Ludwig Wittgenstein, edited by Leitner, B, 1976, Wiley-Academy
4. Hitchcock, Henry-Russell, Philip Johnson, 1932, The International Style
5. Theo van Doesburg., 1925, Grundbegriffe der neuen gestaltenden Kunst(Bauhausbuecher ; 6) , Albert Langen Verlag, Muenchen
6. Koolhaas, Rem, Foster, Norman, Mendini, Alessandro, 2001 Colours , Birkhauser
7. Ruegg, Arthur (ed.), 1997 Le Corbusier Polychromie architecturale, Birkhauser

part3 metrics for relationships

Chapter8 inborn and acquired—intention



One of my friend makes a major weekend paper. It features “person of the day” on the top page every issues. It featured talked-about architect, Kengo Kuma and then Kurosaki, who is top director of interior company, IDEE on the next issue. At that time , Kengo Kuma is famous for an architect of the new fashionable building at Omote-sando and Kurosaki was for renovation project.

He said that Kurosaki was on the cutting edge rather than Kuma, though both of them were so hot then. He also said that a lot of students raced to gather around Kurosaki to help his conversion project. It seems that many students prefer renovating or customizing something old rather than creating something new.

Though people like Kurosaki is the person of the day, it is undeniable fact that we are architects and our profession is to create something new. Though I think that it is a little out of date to premise such a function, there is a certain amount of truth in demand for people to create something new. At the same time, we can't help but wondering what we would like to create.

It is said that people receive design drawings, called DNA, from their parents. However it isn't clear how these drawings define the direction of each character and personality. Considering that people is growing up well-adjusted to the society, these drawings should be modified as appropriate according to circumstances.

On the contrary, how about architecture?

Alike people, I think that architecture should adjust appropriately according to the needs of the age especially in nowadays, when many trends change so quickly.

On the level of people, such modifications are interpreted positively as a proof of growing. I wonder if architecture could be also increase in thickness like growing up by these modifications and we could make such drawings on the premise of such modifications?

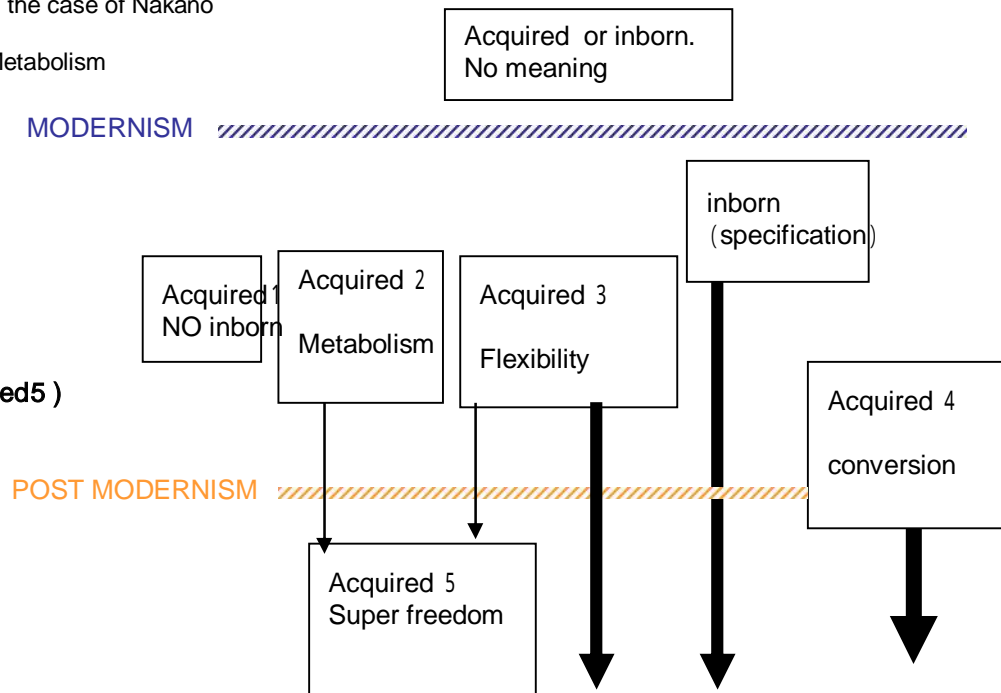
1 Impossibility and possibility in plans

- 1) Acquired1: passive uncontrollability
 - nihilism in the book, "S.M.L.XL"
 - Uncontrollability comes from enormity – in the case of Nakano broadways
- 2) Acquired2: positive uncontrollability –the limit of Metabolism
 - a. Sky-house by Seikun Kikutake
 - b. Tower by Seikun Kikutake
 - c. Capsule by Kisho Kurokawa
- 3) Acquired3: Flexibility

2 Seeds named Architecture (Acquired4)

- 1) 2003's problem in offices
- 2) Architecture stored various changes
- 3) real identity, which stored in architecture

3 Plans not to control uncontrollable things(Acquired5)



Bibliography -chapter8

< Japanese Only >

1. 八束はじめ + 吉松秀樹(Hajime Yatsuka + Hideki Yoshimatsu)、1997『メタボリズム』 INAX出版 メタボリズムという日本だけに発生した建築運動の最近のまとめ本
2. 五十嵐太郎 + 大川信行(Taro Igarashi + Nobuyuki Ookawa)、2002『ビルディングタイプの解剖学』 王国社 上記名著に対抗して登場
3. 大倉三郎(Saburo Ookura)、1957、『ゴッドフリード・ゼンパーの建築論的研究』 中央公論美術出版 ちょっと高いので図書館で眺めてください。でもゼンパーの研究書は世の中に殆どありません。そもそもゼンパーの書は翻訳本がありません。リーグルの批判はあるものの、建築的には彼の唯物論は半分は正しい。
4. 榎本野衣(Noi Sawaragi)、2001 『増補シミュレーションイズム』 ちくま学芸文庫 カスタマイズもリミックスもサンプリングも現代的な肩の力を抜いたスタンスです。

< Original books >

1. Mohsen Mostafavi and David Leatherbarrow, 1993, On Weathering -The Life of Buildings in Time, The MIT Press
2. Koolhaas, Rem 1991,S,M,L,XL,
3. Rem Koolhaas, 1994, Delirious New York, Monacelli
4. Pevsner, Nikolaus, 1976 A History of Building Types, The National Gallery of Art
5. Edmund Burke, 175, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful

Chapter9 mushrooms and space crafts - site



Modern era is a period when engineering is invented. The word, “engineering”, comes from engine, that is a power converter and has originated as vehicle category. Ships, machines (automobile) are also included and the cutting edge of that is a space craft. In Japan, architecture was somehow put into this category as a container of people, though it couldn’t move at all. It seems that unspoken wish to be a mold of technology is prayed into. However, architecture can’t be space craft after all. Space craft, which is launched to vast universe on behalf of us, is developed with enormous budget and the world's most advanced technology. On the contrary, for architecture the first and foremost priority is to produce the living, economical and political space for billions of people, so it can’t be output of only technology.

However, it’s not surprising that some technical expert appeared, who felt frustrated with such a situation. Why architecture is still so low technology? This frustration resulted in the combination of both political confusion about the future of military industry and technical oriented architect’s dream with support of American pragmatism after the war. Fuller’s space craft architecture has appeared. This was a birth of techno prototype architecture, which gathered the latest technologies.

By the way, our topic moves on to ten-years-after Japan. Kazuo Shinohara has brought architecture into arts with his famous saying “Folk houses are mushrooms”(Folk houses grow in the beautiful natural environment just like mushrooms. In other words, they are not architecture but natural phenomenon) and also explanation that architecture should be free from its site ,its client and the other several conditions. He tried to make prototype of artistic –architecture. The former is modernism in the sense of technical oriented and the latter is anti-modernism, which openly object to modern rationalism, in the sense that architecture is isolated from terms and conditions and become art. However, on the contrary, they have something in common that they never try to look at the site, which architecture would be located, as a condition.

In the meanwhile, contextualism, regionalism and critical regionalism are gradually used as a tool for considering architecture out of reconsideration for site isolated architecture.

Now in the architecture, it is the big issue how to connect the architecture with the outside of it. Furthermore, this issue expand to the object of the outside and the selection of theme on the outside matters

1 Origins of space craft architecture

- 1) Global architecture
- 2) Dymaxion house by B.Fuller – architecture in wherever by whoever
- 3) Site-free architecture by Kazuo Shinohara

2 Mushroom architecture

- 1) Architecture without architect
- 2) Mushroom named houses
- 3) To be regional – review critical sectionalism
 - a. critical sectionalist
 - b. criticism against critical sectionalism
 - c. dirty realism

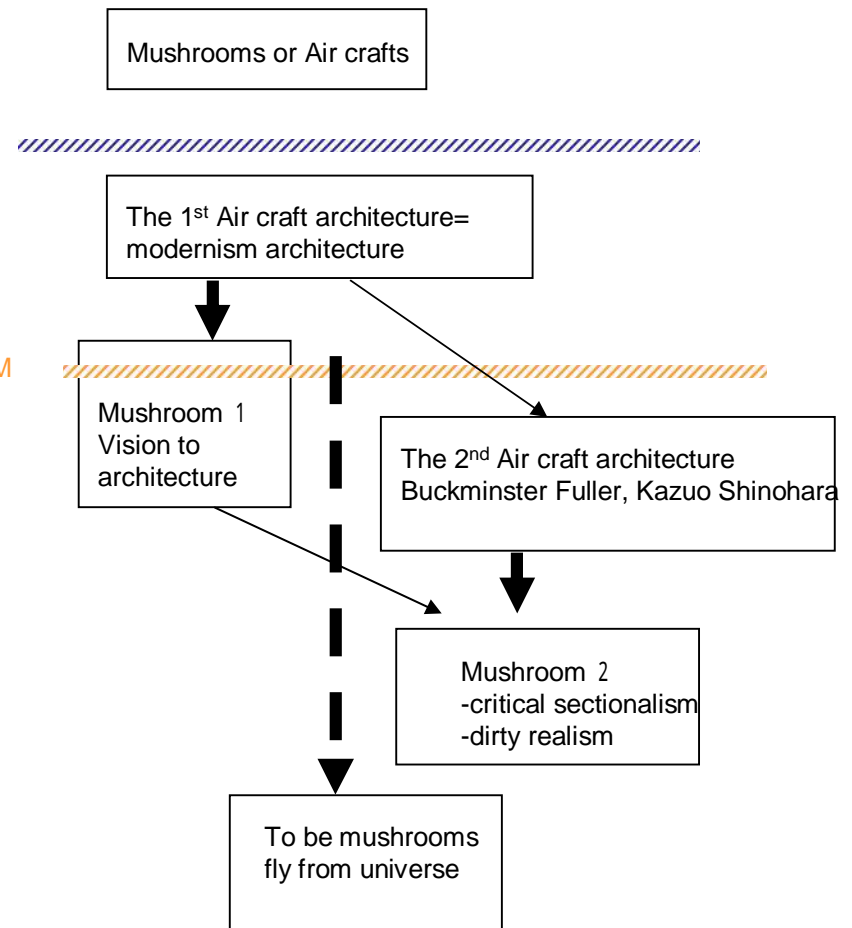
3 To be mushrooms comes from universe

– things held architecture to its site – algorism by extra factor

- 1) Law – Gae house
- 2) Time – Louisiana Museum
- 3) Structure
 - a. case study house #22
 - b. Eames house
 - c. Frey House

MODERNISM

POST MODERNISM



Bibliography - chapter9

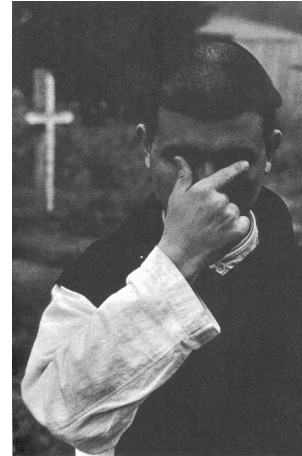
< Japanese Only >

1. 八束はじめ(Hajime Yatsuka)、1998、『インターナショナリズムvsリージョナリズム』『20世紀の建築』、デルファイ研究所
グローバリズムとリージョナリズムという昨今はやりの論調で建築を切り、批判的地域主義を批判する
2. 五十嵐太郎(Taro Igarashi)、1999、『批判的地域主義再考』『10 + 1』18号 批判的地域主義の系譜
3. 篠原一男(Kazuo Shinohara)、1950、『住宅論』sd選書 篠原建築のエッセンス、あまりに美しい言説の数々。
4. アレグザンダー・ツォニス/リアーヌ・ルフェーヴル(Tzonis, Alexander Lefavre, Liane), 1990 『a+u9005』(中村敏男訳)、
ダイヤモンド社、 批判的地域主義初出後10年たち再考された論文
5. マルチン・ハイデガー(Heidegger、Martin)、1958 『建てること、住むこと、考えること』(井上亮 訳)、未出版 建築現象
学には必ずや参照される名論文

< Original books >

1. Bernard Rudofsky, 1964, Architecture Without Architects, University of New Mexico Press
2. Kenneth Frampton, 1983, The anti-aesthetic : essays on postmodern culture
3. Norberg-Schulz, Christian, 2000(1971), Presence, Language, Place, Skira
4. Fredric Jameson, The Seeds of Time, 1994, Columbia University Press
5. Tzonis,A., Lefavre,L, `introduction Between Utopia and Reality: Eight Tendencies in Architecture Since 1968` Architecture in Europe memory and invention since 1992 ,Thames and Hudson

Chapter10 Architecture is talkative or silent



Kazuo Shinohara described the wall of the theater designed by Jean Nouvel as ornament, when they have round table-discussion at TN probe. In addition, Toyo Ito emphasized the power of ornament on the magazine, "Shin-kenchiku(2004.1)". What is "ornament" like, mentioned by these two architects? Generally dictionaries say that it means to decorate beautifully and decorated things itself. However it seems that they mean more limited definition.

In architectural world, ornament is usually hidden references to the context of "Ornament and Crime" by Adolf Loos. Apparently it is used as a negative and opposite word to abstraction, which is one of the essential concept in modernism. In this sense, ornament would gain another implication, that is "concrete".

It is heteronymous to abstraction and a kind of attitude which try to give an overall picture, not to show only an essence. When you define it in terms of architectural design, it means supplying people again with what they abandoned in modernism era.

However we have to pay attention to the fact that such a trial in post modernism era failed to convey anything through making a lot of architecture with traditional style as a revival of the story which abandoned in modernism era.

Obviously the image to equip should be more essential image for human being rather than traditional style. Such a new image could be obtaining some possibility to convey something important. Then what's the contents of it and how?

1 Architecture tell some meanings?

- 1) the birth of building type
 - a. pre modern
 - b. modern
- 2) Origins of semantics after modernism
 - a. C.Jenks
 - b. R.Venturi
 - c. Mitsuo Inoue

2 Ornament = crime ?

3 What is called Post modern architecture

- Case of Kazuhiro Ishii

4 Symbolism

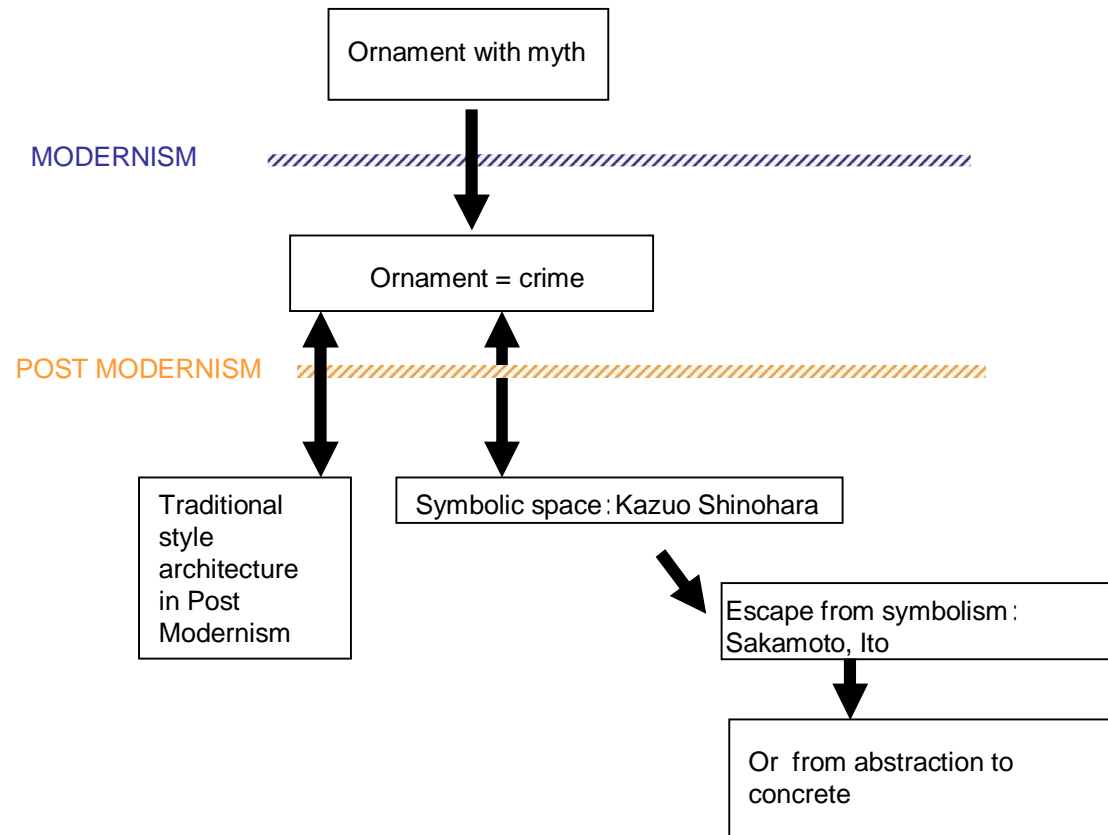
- Kazuo Shinohara

5 Escape from Symbolism

- 1) Sakamoto's gap
- 2) Ito's ephemeral
- 3) Floating shape

6 Or from abstraction to concrete

- 1) Ornamental
- 2) Abstract life by Tomoko Kawauchi



Bibliography - chapter9

< Japanese Only >

1. 多木浩二(Koji Taki)、坂本一成(Kazunari Sakamoto)、1996 『対話・建築の思考』 住まいの図書館出版局 坂本建築の緻密な理論構成が多木氏によって解きほぐされる
2. 篠原一男)、1970 『続住宅論』 鹿島出版会、 篠原建築のエッセンス
3. 五十嵐太郎 + 大川信行(Taro Igarashi + Nobuyuki Ookawa)、2002 『ビルディングタイプの解剖学』 王国社
4. 井上充夫(Mitsuo Inoue)、1991 『建築美論のあゆみ』 鹿島出版会 日本人による建築美学の概説書として分かりやすい
5. 小田部胤久(Tanehisa Otabe)、1995 『象徴の美学』 東京大学出版会 ドイツ観念論における、象徴概念の推移が緻密な読みで遡行される。

< Original books >

1. Charles Jenks, 1977, The Language of Post-Modern Architecture, London:Academy
2. Robert Venturi,Robert, 1972, Learning from Las Vegas (with D. Scott Brown and S. Izenour), Cambridge MA
3. Pevsner, Nikolaus A History of Building Types 1970 、 Princeton Bollingen Series
4. A N Whitehead , 1985, Symbolism, Its Meaning and Effect: Barbour-Page Lectures, University of Virginia, 1927, Fordham University Press
5. Erwin Panofsky, Studies in Iconology, 1939(2nd ed. 1962), HarperCollins Publishers