

JAPAN IN ARCHITECTURE: GENEALOGIES OF ITS TRANSFORMATION

APRIL 25 [WED] – SEPTEMBER 17 [MON], 2018 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

CAPTIVATING JAPANESE ARCHITECTURE THAT WOODED THE WORLD

Mori Art Museum, Tokyo, is proud to present “Japan in Architecture: Genealogies of Its Transformation,” from Wednesday, April 25 to Monday, September 17, 2018.

Japanese architecture today attracts attention from all over the world. Numerous architects, from Tange Kenzo to Taniguchi Yoshio, Ando Tadao, Kuma Kengo, Sejima Kazuyo and other young upcoming architects have received great international acclaim. Founded on rich traditions that have stretch back to ancient times, contemporary Japanese architecture encompasses exceptionally creative and original ideas and expressions.

In the 150 years following the Meiji Restoration of 1868, architecture presented immense opportunities for experimentation in Japan. How did the long and rich Japanese tradition of wooden architecture evolve, among a great number of practices? What did the West find attractive about architecture in Japan, and how did Japanese architecture then respond to this interest? The transitions of such things invisible to the eye as everyday life and views of nature also provide important elements for understanding Japanese architecture.

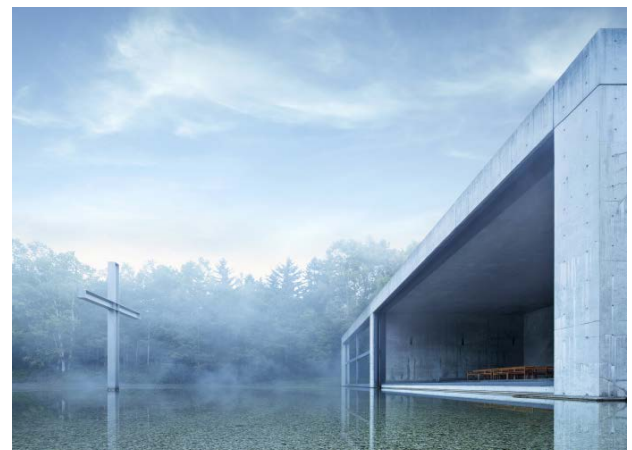
Structured around nine sections based on key concepts for interpreting architecture in Japan today, this exhibition traces the lineage of architecture from ancient times until the present, and explores the elements of genealogy undermined by modernism and concealed beneath, yet undeniably vital still. Featuring important architectural materials, models, and interactive exhibits, the wide-ranging exhibits will illuminate not only the state of Japanese architecture in the past and present but also a vision of the future.



Tange Kenzo *Tange Kenzo Residence*
1953 Tokyo, Demolished Photo: Tange Kenzo



Yoshio Taniguchi and Associates *D.T. Suzuki Museum*
2011 Kanazawa, Japan Photo: Kitajima Toshiharu



Ando Tadao *Chapel on the Water (Hoshino Resort Tomamu)*
1988 Hokkaido, Japan Photo courtesy: Hoshino Resort Tomamu

PRESS RELEASE

Press Contact Details: Ms. Machino, Ms. Taki
Public Relations, Mori Art Museum Tel: +81-(0)3-6406-6111 Fax: +81-(0)3-6406-9351
E-mail: pr@mori.art.museum Web: www.mori.art.museum/en

GENERAL INFORMATION

Exhibition Title: “Japan in Architecture: Genealogies of Its Transformation”

Organizer: Mori Art Museum

In Association with: Architectural Institute of Japan, The Japan Institute of Architects,
ARCASIA ACAI 8 Tokyo, Japanese Society for the Science of Design

Advisor: Fujimori Terunobu (Architect; Architectural Historian; Professor Emeritus, The University of Tokyo)

Curated by: Nanjo Fumio (Director, Mori Art Museum)

Maeda Naotake (Manager, Architecture and Design Programs, Mori Art Museum)

Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

Kurakata Shunsuke (Architectural Historian; Associate Professor, Graduate School of Engineering Urban Engineering
[Architecture], Osaka City University)

Ken Tadashi Oshima (Architectural Historian; Professor, Department of Architecture, University of Washington)

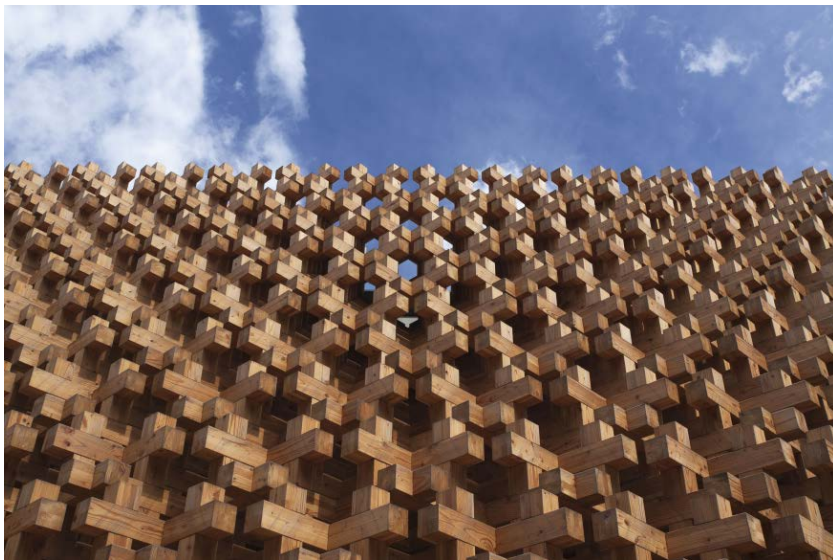
Exhibition Period: April 25 [Wed] – September 17 [Mon], 2018

Venue: Mori Art Museum, 53F, Roppongi Hills Mori Tower, 6-10-1, Roppongi, Minato-ku, Tokyo

Open Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Admission 30 minutes before closing | * Open everyday.

Admission: Adult: ¥1,800 / University/highschool student: ¥1,200 / Child (age 4 up to junior highschool student): ¥600 / Senior (ages 65 and over): ¥1,500 | * All prices include tax. | * Ticket also valid for Tokyo City View observation deck (excludes Sky Deck). | * Additional entrance fee to the Sky Deck is required.

General Inquiries: +81-(0)3-5777-8600 (Hello Dial) www.mori.art.museum/en



Kitagawara Atsushi + Atsushi Kitagawara Architects + Ishimoto Architectural & Engineering Firm, Inc.
Japan Pavilion, Expo Milano 2015
2015
Milan, Italy
Photo: Ohno Shigeru

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EXHIBITION HIGHLIGHTS

Full-Scale Replica of Sen no Rikyu's *Tai-an* Tea House

A designated National Treasure connected to the tea master Sen no Rikyu, *Tai-an* is the oldest example of "chashitsu" (tea house or tea room) architecture in Japan, located today within the Myoki-an temple in Kyoto. A spatial manifestation of the concept of "wabi," it is an indispensable part of the Japanese culture. The exhibition will include a full-scale replica of *Tai-an*, allowing visitors to experience this famously small tea room of two tatami mats and low "nijiriguchi" entrance/exit.



Sen no Rikyu, attributed to
National Treasure *Tai-an* Tea House
Azuchi-Momoyama period (16th century) / 2018
(Replicated real-size)
Replica production: Institute of Technologists
* Referential image

Large 1/3-Scale Model of Tange Kenzo's House

The architect Tange Kenzo was responsible for designs at several major postwar national projects, including Hiroshima Peace Memorial Park (1954), Yoyogi National Stadium built for the Tokyo Summer Olympic Games (1964), and Expo '70 (Osaka, 1970). Known for his avocation of the beauty of functionality, Tange found inspiration in classical Japanese architecture such as the Katsura Imperial Villa. The design for his own home, *Tange Kenzo Residence*, which no longer exists and pioneered new possibilities for creativity in architecture, will be recreated as a large-scale architectural model.

New Video Installation by Rhizomatiks Architecture Presenting a Future Vision for Japanese Architecture

Creative collective Rhizomatiks' Executive Saito Seiichi studied Advanced Architectural Design at Columbia University and is known for producing new media art based on the logical thinking and knowledge he cultivated through architecture. In this exhibition, Rhizomatiks will use fiber lasers to recreate several best-known examples of Japanese historical and contemporary architecture, including "Nakagin Capsule Tower." The new interactive installation will interweave a three-dimensional architectural space with video.



Rhizomatiks Architecture
Power of Scale
2018
Installation
* Referential image

Key Academic Documents from the History of Japanese Architecture

The exhibition will offer visitors a multi-layered understanding of the history of architecture through various resources. Examples include Edo-period secret manuscripts for carpenters, a model of *Giyofu* (pseudo-European) architecture from the early Meiji period, a study model produced in the Meiji period for researching old Japanese architecture in the Taisho and early-Showa periods, Frank Lloyd Wright's *Wasmuth Portfolio* (1910) which had a great impact on the development of Modernism architecture, and a prewar chaise longue designed by Charlotte Perriand with straw to improve the lives of farmers in the northeast of Japan.



Charlotte Perriand
A Chaise Longue and Cushions
1940
Collection: Yamagata Prefectural Museum, Japan

Book Lounge Featuring Modernist Furniture Masterpieces

A number of masterworks of furniture by designers including Kenmochi Isamu and Cho Daisaku that played key roles in the development of postwar Modernism interiors are today part of art museum collections, but usually cannot be handled by the public even when on display. This exhibition brings together examples of their furniture still in use today, placing them in a lounge where visitors are able to touch and sit on them. The space will also include books for visitors to browse and learn more about the exhibition.

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EXHIBITION STRUCTURE: 9 SECTIONS

[1] Possibilities of Wood

Japan's culture of wood cultivated by its climate and landscape is regarded as a sustainable system. The exhibition features intricate study models that convey the grandeur of traditional architecture, as well as the secret manuscripts of carpentry, modern and contemporary artworks inspired by traditional wood construction, and the latest projects produced especially for the exhibition. Through these displays, this section will consider the future of wood.



Kengo Kuma & Associates
Yusuhara Wooden Bridge Museum 2010
Kochi Prefecture, Japan Photo: Ota Takumi

[2] Transcendent Aesthetics

As evident in such concepts as *mono no aware* (sensitivity to ephemera), *mujo* (impermanence), and the praising of shadows, the Japanese aesthetic displays a transcendent attitude. Expression in art and design fuses a remarkable intricacy with daring, surpassing even such descriptions as "simple" or "minimal." This forms part of the genealogy that runs through Japanese architecture. This section will focus on the transcendent aesthetics that continues to connect the Japanese architects attracting international attention today.



Yoshio Taniguchi and Associates D.T. Suzuki Museum
2011 Kanazawa, Japan Photo: Kitajima Toshiharu

[3] Roofs of Tranquility

The roof is an essential element in the genealogy of Japanese architecture. The covered form stabilizes the natural environment, enveloping various human actions and symbolizing an unchanging sense of peace by its functionality. The section will examine the possibilities latent in Japanese roof design, which was refined within the country's climate and terrain, and how it has inspired architects in the modern and contemporary eras.



Sambuichi Architects Naoshima Hall
2015 Kagawa, Japan Photo: Ogawa Shigeo

[4] Crafts as Architecture

If viewed as crafted objects, what kind of interpretation of architecture becomes possible? Prior to the arrival of the present concept of "architecture" from the West during the Meiji period, Japan already had a highly mature and advanced manufacturing whereby the "whole" was formed from "component parts" made by inherited artisanship and design techniques, as can be seen prominently in the sculpture of the main shrine building of Nikko Toshogu Shinto Shrine. The genealogy of this kind of craftsmanship has passed down to the present all through modern and contemporary architecture.



Yoshida Isoya
Main Lounge, Royal Hotel (Currently Rihga Royal Hotel)
1973 Osaka Photo courtesy: Takenaka Corporation

[5] Linked Spaces

Japanese tradition showed the world that architecture enriches our lives even when space is not strictly divided. As opposed to thick doors that separate inside from outside, and fix the function of a room, achieving practicality contributes to visual beauty in Japanese architecture. Discovered in the modern and contemporary eras, this ideal image of accessible space is alive and well today, and will be introduced in reference to the individuality of certain architects.



Tange Associates Kagawa Prefectural Government Hall
1959 Kagawa, Japan Photo: Ichikawa Yasushi
Photo courtesy: Kagawa Prefecture

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[6] Hybrid Architecture

How should Japanese architecture respond to a global context? Despite existing outside Western civilization, it was actually Japanese architects who were the first to engage fully with this question. The exhibition will showcase the adventure of Japan in the modern and contemporary eras through various valuable materials, including a model of the work of the architect Ito Chuta, who traveled the world in search of the answer.



Kobayashi Kiyochika
Snow at Kaiunbashi Bridge and First National Bank
Heisei edition Large Nishiki-e (wood engraving print)
Collection: Shimizu Corporation, Tokyo

[7] Japan Discovered

Aspects of the Japanese tradition identified and transformed by overseas designers represent important perspectives. The section will introduce notions of “Japan” creatively interpreted by architects outside of Japan, including such pioneering talents as Frank Lloyd Wright and Antonin Raymond who visited and practiced in Japan. Seeming almost to burst out of the exhibits, the passion in the gaze of these figures toward this island nation links to future visions of Japan.



Frank Lloyd Wright Main Entrance, Imperial Hotel
1923 Tokyo Photo courtesy: Imperial Hotel, Ltd.

[8] Forms for Living Together

In Japan, space created by social bonds has continued in an unbroken lineage since ancient times. Exhibits will introduce case studies of architecture confronting the problems of society, including detailed design surveys of villages where traditional communities continue to live as well as agricultural villages afflicted by snow damage, and issues with welfare today.



Naruse Inokuma Architects LT Josai
2013 Nagoya, Japan Photo: Nishikawa Masao

[9] Living with Nature

Japanese paradigms can be seen to underscore awe toward nature, long worshipped by religious practice. How has this view of nature been reflected in the architecture of Japan? From temples to art museums, architecture obscures the borders between itself and the environment, presenting a place for mankind to embrace nature while conveying these long-held views of nature towards the future.



Sugimoto Hiroshi Optical Glass Stage (Enoura Observatory,
Odawara Art Foundation) 2017 Kanagawa, Japan
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