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 100 projects and over 400 items that include important architectural materials, models, and interactive installations, 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.
On Mori Art Museum Exhibition, “Japan in Architecture”

The arrival on the scene of Tange Kenzo propelled contemporary Japanese architecture to the cutting edge of global architectural practice, where it has remained ever since. That this was possible owes much to traditional Japanese architecture, the spirit of which runs through the veins of Japanese architects whether or not they are aware of it — in their spatial sense, in the use of wooden construction using pillars and walls, and the division of inside and out, for example.

This exhibition takes actual projects by leading architects, and uses these examples to illuminate this invisible connection between such traditions and the present day.

— Fujimori Terunobu, Advisor

GENERAL INFORMATION

Exhibition Title: “Japan in Architecture: Genealogies of Its Transformation”
Organizer: Mori Art Museum
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)
Curatorial Support: The Kagawa Museum
Exhibition Design: Mori Art Museum, Kawakatsu Shinichi, Kudo Momoko, Motogi Daisuke, Hashizume So, Iida Shohei

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 | * May 26 [Sat] open until 6:00 a.m. the following morning due to “Roppongi Art Night 2018.”
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. | * On May 18 [Fri], International Museum Day 2018, the Adult admission discounted to ¥1,700 (any other discounts cannot be applied).
General Inquiries: +81-(0)3-5777-8600 (Hello Dial) www.mori.art.museum/en

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
EXHIBITION HIGHLIGHTS

I An Astounding Entirety of 100 Projects, Presented in over 400 Exhibits

"Japan in Architecture” presents 100 projects from the oldest — 18mon period housing — to the newest — contemporary architecture, including projects currently underway and plans in the pipeline — via a total of over 400 items.

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, still existing example of chashitsu (tea house or tea room) architecture in Japan, located today within the Myōkō-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.

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 House, which no longer exists and pioneered new possibilities for creativity in architecture, will be recreated as a large-scale architectural model and in AR.

Experience Japanese Architecture to Scale in 3D, Courtesy of Rhizomatiks Architecture and the Latest Technology

A creative artist the world has been paying much attention to and leader of Rhizomatiks, 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 unveils a series of new, immersive installations employing the latest laser fiber and video technology to recreate Japanese spatial concepts of various scales in their actual dimensions. Experience the dynamism of them all in three dimensions.
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 secret manuals for master carpenters that eventually leaked in pirated books during the Edo-period, a model of giyō-fū (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.

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.

The Latest Projects by Japanese Architects Working Internationally

Showcasing projects completed in recent years like The National Taichung Theater by Ito Toyo (Taiwan, 2016); SHOGIN TACT TSURUOKA by SANAA (2017); Ban Shigeru’s Mt. Fuji World Heritage Centre, Shizuoka (2017), and Sugimoto Hiroshi’s Enoura Observatory (2017), plus works in progress such as Ishigami Junya’s House & Restaurant, and Oka Keisuke’s Arimasuton Building. The exhibition also contemplates the architecture of the future, including project plans by team Timberize of timber super high-rises suitable for urban environments.

Exhibition Design Meant to Accommodate Various Levels of Architectural Literacy, Allowing Visitors to Choose Preferred Level of Details (of the Exhibits)

The Mori Art Museum exhibition designers have worked with young architects Motogi Daisuke, Kudo Momoko and Kawakatsu Shinichi and graphic designers Hashizume So and Iida Shohei to come up with a totally new approach to exhibition design that takes into account the viewer’s level of architectural literacy. The 5.5-meter walls of the exhibition galleries will be divided into three different levels: the top part over three meters from the floor designated the “distant view” area displaying the ‘big picture’ in the form of large-scale video footage, photographs, and text; the middle section from 1 to 3 meters — the “mid-range view” area — material forming the nucleus of the exhibit; and the bottom section under one meter from the floor (the “close-up view” area) providing detailed information such as plans and commentary. This configuration will allow visitors to choose and view their preferred level of detail, to match their personal understanding of the subject.
Possibilities of Wood

The wood culture cultivated by Japan, a nation 70 percent covered in forest, could be described as a sustainable system. The Japanese have been developing techniques and technologies for making the most of timber since ancient times, the secret manuals passed down through generations of master carpenters, and the timber framing in traditional architecture, being evidence of this culture of wood. Amid today’s fresh appreciation of wooden buildings, this section looks at the techniques and ideas behind Japan’s culture of timber construction, and its future potential.

Transcendent Aesthetics

As evident in such concepts as mono no aware (sensitivity to ephemera), mujō (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, whether timber construction, or exposed concrete.

Roofs of Tranquility

Japanese architecture is said to be all about the roof. Roofs keep out rain and snow, while deep eaves make an ally of sunlight. In addition to their function in protecting those under them, roofs have a beauty in their curves and horizontal lines that gives them a symbolic quality as a reassuring presence within the landscape. This section will examine how the roof in traditional Japanese architecture has inspired architects in the modern and contemporary eras.

Crafts as Architecture

Architecture is a cumulation of crafts: prior to the arrival of the present concept of architecture from the West during the Meiji period, Japan had already mastered the kind of design sense that takes forms in nature and renders them abstract, as well as sophisticated craftsmanship, resulting in 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 Nikkō Tōshō-gū Shintō Shrine. The genealogy of this kind of craftsmanship has passed down to the present all through modern and contemporary architecture.

Linked Spaces

By the 20th century, what Japanese architecture showed the world was that buildings could be made without using walls to partition interior and exterior; that rooms did not have to be fixed in function, and that elegance could be maintained not by opulent adornment, but expression of the materials themselves. The ideal vision of open spaces in which practicality is linked to visual beauty, lives on in Japanese architecture today.

Traditional Japanese architecture has its origins in the skills and designs that arrived with Buddhism in the 6th century, its "Japaneseness" taking shape via the fusion and transformation of diverse cultures. This section includes examples of imitation Western architecture embarked on by master carpenters in the Meiji era, and the endeavors of Ito Chuta, who sought to develop a Japanese architecture from a global perspective. In today's multicultural world, the Japanese view that the world is inherently about compromise perhaps demonstrates an openness to the future that indeed, runs in its blood.

[7] Forms of Living Together

The Japanese take on the "public" includes a tradition of spaces that connected people together such as nagaya collective housing, and terakoya schools. This section offers examples of architecture engaging with communities, such as a survey involving measurement of traditional villages, and the challenges of farming settlements prone to snow damage. Interest in "forms of living together" in Japan, a country embraced by both the bounties and dangers of nature, is growing as a means of forming new communities in modern society.

[8] Japan Discovered

Aspects of the Japanese tradition identified and transformed by overseas designers represent important perspectives. The section will introduce the notion 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. Reference will also be made to internationally renowned examples of Japanese architecture built overseas.

[9] Living with Nature

Japanese paradigms can be seen to underscore awe toward nature, long worshipped in religious practice. How has this view of nature been reflected in the architecture of Japan? Architecture is viewed as part of nature, nature being one material in the making of architecture. The Japanese design borders with nature, and the Japanese view of nature as seen in architecture will be passed on into the future.

The latest exhibition press images are available on our website for downloads:

Kindly make inquiries to the Mori Art Museum Public Relations Department by E-mail if you wish to use images that cannot be found on the website: pr@mori.art.museum
100 PROJECTS IN "JAPAN IN ARCHITECTURE" EXHIBITION

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<th>No.</th>
<th>Project Description</th>
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<th>Authors/Designers</th>
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<tr>
<td>1_01</td>
<td>KIGUMI INFINITY, Japan Pavilion, Expo Milano 2015</td>
<td>2015/2018</td>
<td>Kitagawara Atsushi (reproduction)</td>
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<td>1_02</td>
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<tr>
<td>1_04</td>
<td>Yusuhara Wooden Bridge Museum</td>
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<tr>
<td>1_05</td>
<td>Hotel Tōkōen</td>
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<td>Kikutake Kiyonori</td>
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<tr>
<td>1_06</td>
<td>Itsukushima Shrine Torii (An entrance gateway to a Shintō shrine)</td>
<td>1875</td>
<td>* Important Cultural Property; World Cultural Heritage</td>
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<tr>
<td>1_07</td>
<td>Kumimono of Byōdō-in Hō-ō-dō (Eaves-supporting bracketing complex of Byōdō-in Phoenix Hall)</td>
<td>1053</td>
<td>* National Treasure; World Cultural Heritage</td>
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<td>1_08</td>
<td>Secret Books of Carpentry Techniques</td>
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<td>1_09</td>
<td>Aizu Sazaedō</td>
<td>1797</td>
<td>* Important Cultural Property</td>
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<td>1_10</td>
<td>The Main Hall of the Ancient Izumo Shrine</td>
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<td>Year unknown, demolished</td>
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<td>1_11</td>
<td>City in the Air: Shibuya Project</td>
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<td>Timberize 200</td>
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<td>KOSHIHARA Lab. IIS, the University of Tokyo and team Timberize 2018 (proposal)</td>
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<td>1_13</td>
<td>Tōshō-gū Gojū-no-tō (Five-story pagoda)</td>
<td>1818</td>
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<td>1_14</td>
<td>Tokyo Skytree</td>
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<td>NIKKEN SEKKEI</td>
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<td>Akita International University Library</td>
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<td>Senda Mitsuru</td>
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<td>2_16</td>
<td>Ise jingu Shō-den (The Ise Grand Shrine Shō-den)</td>
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<td>2_17</td>
<td>D.T. Suzuki Museum</td>
<td>2011</td>
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<td>Rakuchūrakugai-zu (Painted views in and around the city of Kyoto)</td>
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<td>ca. 16th-19th century</td>
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<td>Yoshida Isoya</td>
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Press Release Details:
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
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Nissay Theatre
Murano Togo 1963

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Bruno Taut’s Crafts

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Basement of the former Villa Hyuga, Atami
Bruno Taut 1936
* Important Cultural Property

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Kurokawa Kisho 1970, demolished

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Arimasuton Buiding
Oka Keisuke 2005-

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From Gen-an to the Ammonite Museum
Ishiyama Osamu
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Tai-an
Attributed to Sen-no-Rikyu ca. 1581
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LOUIS VUITTON MATSUYA GINZA
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Japan Pavilion, Expo 2000, Hannover
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Kishida Hideto 1929-1930

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Tange Kenzo 1953, demolished

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Ashihara Yoshinobu 1964

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The First National Bank (The House of Mitsui)
Shimizu Kisuie 1872, demolished

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Maeda Kenjirō 1933

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1701 * Special Historic Site

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Research Institute of Agrarian Economy in Snowbound Districts, The Former Ministry of Agriculture and Forestry
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Research Institute of Agrarian Economy in Snowbound Districts Office Building and Snowbound Districts Experimental Farmhouse
Kojima Wajiro 1937
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Atelier Bow-Wow 2012

Kurimoto Daiichi Firewood Supply Station (1K)
Atelier Bow-Wow 2018

Longhouse with Engawa
Yamazaki Kentaro
2019 (to be completed)

Koijro Yuichiro’s Design Survey
Meiji University Koijro Yuichiro Laboratory
1960-70s

The Design Survey in the Seto Inland Sea Area

Hillside Terrace
Maki Fumihiko 1969-1998

LT Josai
Inokuma Jun / Naruse Yuri 2013

The Hō-ō-Den, World’s Columbian Exposition Japanese Pavilion
Kuru Masamichi 1893, demolished

Frank Lloyd Wright and Japanese Ukiyo-e Prints

Frank Lloyd Wright’s Imperial Hotel
Frank Lloyd Wright 1923 / 1985 (relocated: Main Entrance Hall)

Schindler House
(Kings Road House)
Rudolph M. Schindler 1922

Kōgai-cho Studio and the Former Inoue House
Antonin Raymond / Inoue Fusaichiro
1951, demolished (Studio)
1952 (House)

Akaboshi Shiro’s Weekend Cottage
Antonin Raymond
1931, demolished

The Architecture of Japan
Arthur Drexler 1955

Shōfūsō, Japanese Exhibition House
Yoshimura Junzo
1954 / 1957 (relocated)

Residence in Pocantico Hills
(Rockefeller House)
Yoshimura Junzo 1974

Dirty House
David Adjaye 2002

Pawson House
John Pawson 1999

Les Cols Pavellons
RCR Arquitectes 2005

Louvre-Lens
SANAA 2012

The National Taichung Theater
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Study for Restoring Jōmōn Dwelling

Chōchikukyo
Fuji Koji 1928

Villa Ushiroyama
Fuji Koji (original design) / Maeda Keisuke 1930s / 2013

A House for Oiso
Tane Tsyoshi 2015

Nago City Government Office
Atelier ZO + Atelier Mobile 1981

Shibamune (Grass-covered roof)

Kusayane, La Collina Omihachiman
Fujimori Terunobu 2014

Nageire-dō
1086-1184
* National Treasure

Enoura Observatory, Odawara Art Foundation
Sugimoto Hiroshi + Sakakida Tomoyuki 2017

Teshima Art Museum
Nishizawa Ryue 2010

House & Restaurant
Ishigami Junya 2016-

Miyajima Misen Observatory
Sambuichi Hiroshi 2013

Itsukushima Jinja
1241
* Important Cultural Property; World Cultural Heritage

Chapel on the Water
Ando Tadao 1988
EXHIBITION-RELATED PROGRAMS

Talk Session “Japan in Architecture’ from Global Perspectives”
* Japanese-English simultaneous interpretation available

The architect Ito Toyo, architectural historian Ken Tadashi Oshima, and Mori Art Museum Director Nanjo Fumio will discuss the subject of “Japan in architecture” from global perspectives in a talk moderated by Kurakata Shunsuke, the exhibition co-curator. The talk will consider such issues as the influence of Japanese architecture overseas, the historization of architecture, the future of Japanese architecture, the question of how we should define the very concept of “architecture,” and the potential of architecture.

Speakers: Ito Toyo (Architect), Ken Tadashi Oshima (Architectural Historian; Professor, Department of Architecture, University of Washington), Nanjo Fumio (Director, Mori Art Museum)
Moderator: Kurakata Shunsuke (Architectural Historian; Associate Professor, Graduate School of Engineering Urban Engineering [Architecture], Osaka City University)
Date & Time: 19:00-21:00, Wednesday, April 25, 2018 (Doors open: 18:30)
Venue: Auditorium, Mori Art Museum (53F, Roppongi Hills Mori Tower)
Capacity: 80 (booking required)
Admission: Free (exhibition ticket valid for the day of issue required)
Booking: BOOKED OUT

Symposium “Thinking about Japanese Architecture Now”
* Japanese-English simultaneous interpretation available

This symposium brings together specialists in various fields to discuss the current and future state of architecture in Japan. A keynote lecture by Fujimori Terunobu who supervised the “Japan in Architecture” exhibition, will unravel the history of Japanese architecture while considering its unique characteristics and global influence. The architect Sejima Kazuyo, designer Hara Kenya, and new media art practitioner Saito Seiichi join architectural historian Kurakata Shunsuke, who co-curated the exhibition, to examine Japanese architecture today and its future.

Speakers: Fujimori Terunobu (Architect; Architectural Historian; Professor Emeritus, The University of Tokyo), Sejima Kazuyo (Architect, SANAA Co-founder and Co-principal), Hara Kenya (Designer), Saito Seiichi (Creative & Technical Director, Rhizomatiks), Kurakata Shunsuke (Architectural Historian; Associate Professor, Graduate School of Engineering Urban Engineering [Architecture], Osaka City University)
Moderator: Nanjo Fumio (Director, Mori Art Museum)
Date & Time: 14:00-17:00, Monday, April 30, 2018 (Doors open: 13:30)
Venue: Academyhills (49F, Roppongi Hills Mori Tower)
Capacity: 300 (booking required)
Admission: Adult 1,200 yen, MAMC Individual Members free
Booking: Mori Art Museum website www.mori.art.museum/en

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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
Discussion Series

Session 1 “Debating and Dissecting the ‘Japan in Architecture’ Exhibition”  *Conducted in Japanese

Featuring Iso Tatsuo and Miyazawa Hiroshi, who are the duo behind the popular Japanese Modern Architecture book series, along with architectural historian Igarashi Taro, this multifaceted talk examines the nature of Japanese architecture from the Meiji and Taisho periods through to the present day. It will offer insights and hints for getting more out of the “Japan in Architecture” exhibition. As the Museum is open until 6 a.m. on the following morning due to “Roppongi Art Night 2018,” program participants can take their time to fully enjoy the exhibition after the Session ends.

Speakers: Iso Tatsuo (Architectural Journalist), Miyazawa Hiroshi (Editor-in-chief, Nikkei Architecture), Igarashi Taro (Professor, Tohoku University Graduate School; Architectural Historian), Maeda Naotake (Manager, Architecture and Design Programs, Mori Art Museum)

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

Date & Time: 19:00-21:00, Saturday, May 26, 2018 (Doors Open: 18:30)

Venue: Auditorium, Mori Art Museum (53F, Roppongi Hills Mori Tower)

Capacity: 80 (booking required)

Admission: Free (exhibition ticket valid for the day of issue required)

Planning Support: Nikkei Architecture

Booking: Mori Art Museum website www.mori.art.museum/en

Verbal Imaging Tour “Thinking About Architecture and Cities Through Lifestyle”  *Conducted in Japanese

This tour is designed for the visually impaired to explore the exhibition through dialogue with museum staff. Experiencing the exhibits with expert guidance from the architect Naruse Yuri, participants will engage with ideas about future architecture and cities from the perspective of lifestyle.

 Appearing: Naruse Yuri (Architect)

Date & Time: 13:00-15:00, Sunday, May 27, 2018

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)

Capacity: 10 (booking required)

Admission: Free (exhibition ticket valid for the day of issue required)

* Disabled persons (plus one accompanied person) will be free of admission fee upon presenting Disabled Person’s Handbook or an equivalent form of government-issued ID.

Booking: Mori Art Museum website www.mori.art.museum/en

Gallery Talks  *Conducted in Japanese

Talks by an exhibition co-curator conducted in a gallery-tour format.

Dates & Times: [1] 19:00-20:00, Friday, May 11, 2018
[2] 14:00-15:00, Wednesday, June 20, 2018
[3] 19:00-20:00, Wednesday, July 4, 2018
[4] 19:00-20:00, Wednesday, August 29, 2018

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)

Capacity: 15 (each)

Admission: Free (exhibition ticket valid for the day of issue required)

Booking: NOT required (first-come basis; please come to the entrance hall of the exhibition directly)
Family Hour  * Conducted in Japanese
Visit the Mori Art Museum with your little ones aged up to six years, and join other families to view the Museum at your leisure before the official opening time. Pregnant women are also welcome. A great opportunity to take in the “Japan in Architecture” exhibition while enjoying some weekend relaxation with family, time with your children, and the chance to swap child-rearing hints with other visitors.
* Details will be posted on the Mori Art Museum website on a later date. www.mori.art.museum/en

School-Museum Program  * Conducted in Japanese
As they introduce the exhibition, members of the museum staff engage in discussion with the schoolteachers on the subject of children and art. Teachers from all disciplines — not only arts and crafts — welcome.

Dates & Time:  19:00-21:00, Friday, May 11, 2018
  [Timetable]  19:00-20:00 - Gallery tour by exhibition co-curator  
  20:00-21:00 - Discussion  
Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)  
For: Preschool, elementary, middle and high school teachers, and college/university instructors  
Capacity: approximately 10 (booking required)  
Fee: Free  
Booking: Mori Art Museum website  www.mori.art.museum/en

* Please note that speakers are subject to change without prior notice.  
* There will be more programs including discussion series, school programs, family programs and access programs (some are conducted in Japanese only).  
* Check out Mori Art Museum website for the latest information and bookings: www.mori.art.museum/en

Inquiries on Programs: Learning, Mori Art Museum  
Tel: +81-(0)3-6406-6101 (11:00-17:00, Weekdays only)  
Fax: +81-(0)3-6406-9351  
E-mail: mam-learning@mori.co.jp

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

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RELATED INFORMATION

SPECIAL ADMISSION DISCOUNT

◆ “Sansuke (Triangular Scale) Discount”

To mark the “Japan in Architecture” exhibition, Mori Art Museum is offering a special architecture-inspired discount. Bring your triangular scale – in Japanese sankaku sukeeru, or sansuke for short – of the type familiar to those who have worked in or studied architecture, design, engineering etc. along when you come to see “Japan in Architecture” and receive a discount on admission.

Period: during the “Japan in Architecture” exhibition period [Wednesday, April 25 – Monday, September 17]
For: those who with a triangular scale
* Please present your triangular scale at the Mori Art Museum ticket counter, and the discount will be applied.
Discount Rate: ¥100 off, across the board
* It can’t be combined with any other discounts. | * Note this discount will NOT be applied to those under junior highschool student (Child).
Adult: ¥1,800 ⇒ ¥1,700   University/highschool Student: ¥1,200 ⇒ ¥1,100   Senior (ages 65 and over): ¥1,500 ⇒ ¥1,400

◆ “Repeater Discount”

A discount will be offered for repeat admission to “Japan in Architecture” to make it easier to enjoy the exhibition multiple times, perfect for those keen to see the show again. Alternatively, recommend the exhibition to a friend and give them your ticket stub to use.

Period: during the “Japan in Architecture” exhibition period [Wednesday, April 25 – Monday, September 17]
For: those who with a “Japan in Architecture” exhibition ticket stub
* Please show the ticket from your previous visit at the Mori Art Museum ticket counter, and the discount will be applied.
Discount Rate: ¥100 off, across the board
* It can’t be combined with any other discounts. | * Note this discount will NOT be applied to those under junior highschool student (Child).
Adult: ¥1,800 ⇒ ¥1,700   University/highschool Student: ¥1,200 ⇒ ¥1,100   Senior (ages 65 and over): ¥1,500 ⇒ ¥1,400

AUDIO GUIDE

Audio guide devices introducing the the nine sections of the “Japan in Architecture” exhibition are available for visitors.

Available in: English / Japanese
Length: Approx. 30 min.
Number of Tracks (sections/works introduced): 18
Fee: ¥500 (incl. tax)
EXHIBITION CATALOGUE

Text Contributors:
[Theses]
- Fujimori Terunobu (Architect; Architectural Historian; Professor Emeritus, The University of Tokyo)
- Kurakata Shunsuke (Architectural Historian; Associate Professor, Urban Engineering Course [Architecture], Graduate School of Engineering, Osaka City University)
- Ken Tadashi Ohshima (Architectural Historian; Professor, Department of Architecture, University of Washington)
- Nomura Shunichi (Associate Professor, Department of Architecture and Building Science, Graduate School of Engineering, Tohoku University)
- Maeda Naotake (Manager, Architecture and Design Programs, Mori Art Museum)

[Short Essays]
- Kiuchi Toshihiko (Appointed Researcher, School of Engineering, The University of Tokyo)
- Oi Takahiro (Assistant Professor, Department of Architecture, Graduate School & Faculty of Engineering, Mie University)
- Unno Satoshi (Researcher, Nara National Research Institute for Cultural Properties)
- Motohashi Jin (Appointed Researcher, The National Museum of Modern Art, Kyoto)
- Kishi Yu (Researcher, Institute of Asian Cultural Studies, International Christian University)
- Ichikawa Koji (Research Associate, Department of Architecture, Faculty of Fine Arts, Tokyo University of the Arts)
- Yamasaki Yasuhiro (Associate Professor, Department of Design and Architecture, School of Environmental Science, The University of Shiga Prefecture)
- Ishigure Masakazu (Assistant Professor, Department of Architecture, Faculty of Engineering, Tokyo University of Science)
- Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

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EXHIBITION ORIGINAL GOODS AND MERCHANDISE

The Mori Art Museum Shop located within the Museum galleries will carry must-have "Japan in Architecture" logo-designed, original items such as totebags, t-shirts, triangular scales and more. * All prices below include tax.

- Totebag (2 color variations: yellow and black) ¥2,592 (each)
- T-shirt (2 color variations: white and black) ¥2,376 (each)
- Slim-sized Triangular Scale (9 color variations: green, pink, brown, white, silver, black, blue, purple, and red) ¥648 (each)
- Stainless Mug ¥1,620

Inquiries on Goods and Merchandise: Mori Art Museum Shop
Tel: +81-(0)3-6406-6118 (Open hours subject to those of the Museum)