**Edition Axel Menges GmbH**
**Esslinger Straße 24**
**D-70736 Stuttgart-Fellbach**
**tel. +49-711-5747 59**
**fax +49-711-5747 84**
**AxelMenges@aol.com**
**www.AxelMenges.de**

Hiroshi Watanabe and Ulf Meyer
**The Architecture of Tokyo**
c. 300 pp. with c. 400 illus., 165 x 222 mm, soft-cover, English
ISBN 978-3-86905-058-4
Euro 39.00, £ 32.00, US $ 43.00
*Revised and extended edition, 2026*

The Tôkyô region is the most populous metropolitan area in the world and a place of extraordinary vitality. The political, economic and cultural center of Japan, Tôkyô also exerts an enormous international influence. In fact the region has been pivotal to the nation's affairs for centuries. Its sheer size, its concentration of resources and institutions and its long history have produced buildings of many different types from many different eras.

Over 500 buildings are presented in this guide, from 15th-century Buddhist temples to 21st-century cultural buildings, from venerable folkhouses to works by leading contemporary architects of Japan such as Kenzô Tange, Fumihiko Maki, Arata Isozaki, Hiroshi Hara, Toyô Itô, Riken Yamamoto and Tadao Ando as well as by foreign architects such as Norman Foster, Peter Eisenman and Steven Holl.

The buildings are arranged chronologically and grouped into six periods: the medieval period (1185–1600), the Edo period (1600–1868), the Meiji period (1868–1912), the Taishô and early Shôwa period (1912–1945), the post-war reconstruction period (1945–1970) and the contemporary period (1970 until today). This comprehensive coverage permits those interested in Japanese architecture or culture to focus on a particular era or to examine buildings within a larger temporal framework. A concise discussion of the history of the region and the architecture of Japan develops a context within which the individual works may be viewed.

When this guide was first published in 2001, it was the only one to introduce in one volume the architecture of the Tôkyô region, encompassing Tôkyô proper and adjacent prefectures, in all its remarkable variety. Having been out of print for some time, it is now being reissued in a revised and extended edition, this time with Japan expert Ulf Meyer as co-author.

Hiroshi Watanabe studied architecture at Princeton University in Princeton and at Yale University in New Haven. He has written extensively on contemporary Japanese architecture and on the work of architects from Western countries in Japan. He was the Japan correspondent for *Progressive Architecture*. Ulf Meyer studied architecture at the Technische Universität Berlin and the Illinois Institute of Technology in Chicago and has since worked as a freelance author and journalist in the field of architecture and urban planning with numerous articles in newspapers, trade journals and books in Germany and abroad.

Distributors

**Brockhaus Commission**
**Kreidlerstraße 9**
**D-70806 Kornwestheim**
**Germany**
**tel. +49-7154-1327-9219**
**fax +49-7154-1327-13**
**menges@brocom.de**

**Gazelle Book Services**
**White Cross Mills**
**Hightown**
**Lancaster LA1 4XS**
**United Kingdom**
**tel. +44-1524-528500**
**fax +44-1524-528510**
**sales@gazellebookservices.co.uk**

**Simon & Schuster**
**Distribution Services**
**1230 Avenue of the Americas**
**New York, NY 10020**
**USA**
**USA: purchaseorders@**
**simonandschuster.com**
**Canada: canadian.orders@**
**simonandschuster.com**

The Tôkyô region is the most populous metropolitan area in the world and a place of extraordinary vitality. The political, economic and cultural center of Japan, Tôkyô also exerts an enormous international influence. In fact the region has been pivotal to the nation's affairs for centuries. Its sheer size, its concentration of resources and institutions and its long history have produced buildings of many different types from many different eras.

Over 500 buildings are presented in this guide, from 15th-century Buddhist temples to 21st-century cultural buildings, from venerable folkhouses to works by leading contemporary architects of Japan such as Kenzô Tange, Fumihiko Maki, Arata Isozaki, Hiroshi Hara, Toyô Itô, Riken Yamamoto and Tadao Ando as well as by foreign architects such as Norman Foster, Peter Eisenman and Steven Holl.

The buildings are arranged chronologically and grouped into six periods: the medieval period (1185–1600), the Edo period (1600 to 1868), the Meiji period (1868–1912), the Taishô and early Shôwa period (1912–1945), the post-war reconstruction period (1945–1970) and the contemporary period (1970 until today). This comprehensive coverage permits those interested in Japanese architecture or culture to focus on a particular era or to examine buildings within a larger temporal framework. A concise discussion of the history of the region and the architecture of Japan develops a context within which the individual works may be viewed.

When this guide was first published in 2001, it was the only one to introduce in one volume the architecture of the Tôkyô region, encompassing Tôkyô proper and adjacent prefectures, in all its remarkable variety. Having been out of print for some time, it is now being reissued in a revised and updated edition, this time with Japan-expert Ulf Meyer as co-author.

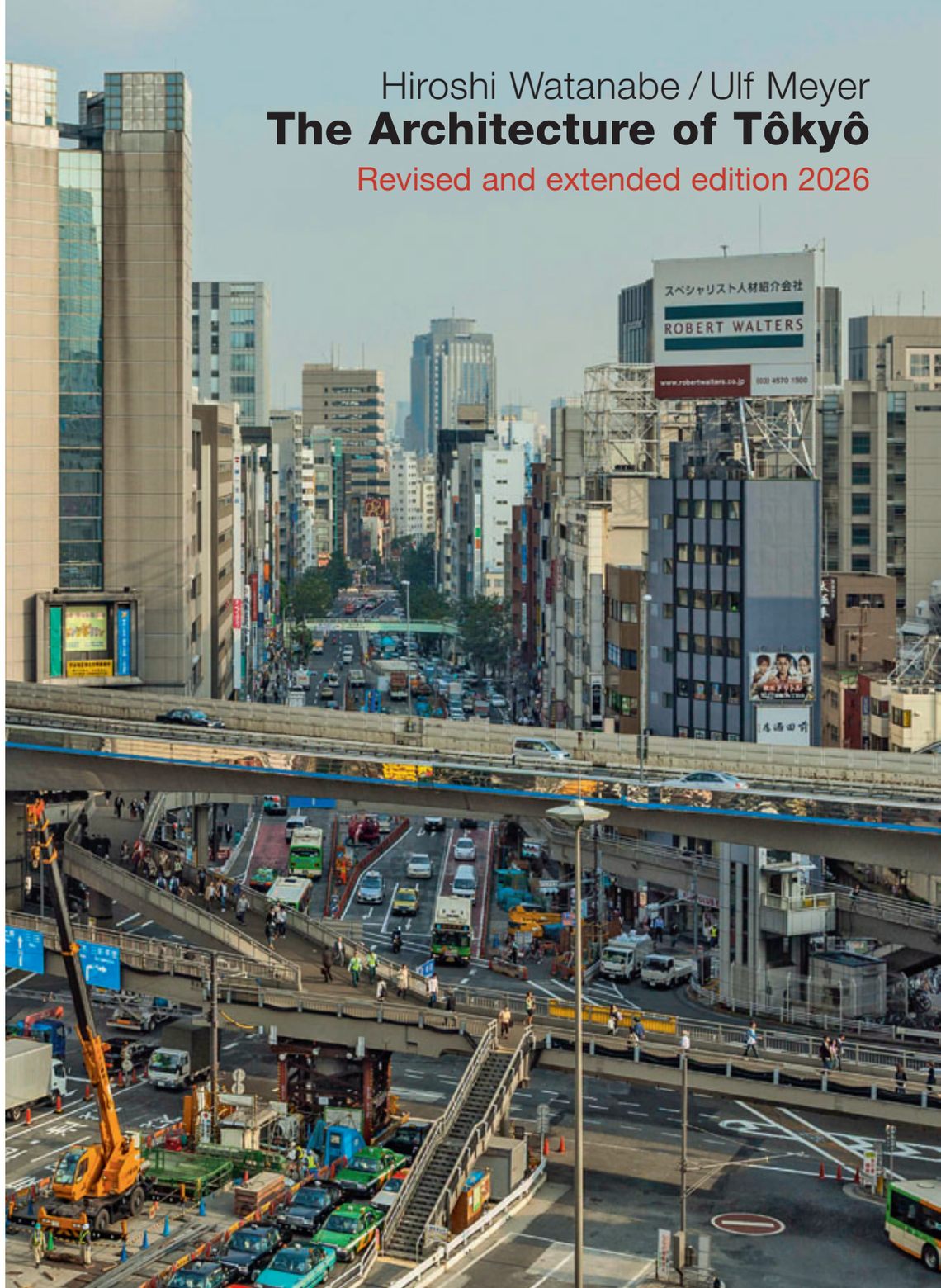
Hiroshi Watanabe studied architecture at Princeton University in Princeton and at Yale University in New Haven. He has written extensively on contemporary Japanese architecture and on the work of architects from Western countries in Japan. He was the Japan correspondent for *Progressive Architecture*. Ulf Meyer studied architecture at the Technische Universität Berlin and the Illinois Institute of Technology in Chicago and has since worked as a freelance author and journalist in the field of architecture and urban planning with numerous articles in newspapers, trade journals and books in Germany and abroad.

039.00 Euro
032.00 £
043.00 US $

ISBN 978-3-86905-058-4

9 783869 050584 54300

Hiroshi Watanabe / Ulf Meyer **The Architecture of Tôkyô** Menges




Hiroshi Watanabe / Ulf Meyer

# The Architecture of Tôkyô

Revised and extended edition 2026

To Sachiko, Yû and Keiko

# The Architecture of Tôkyô

## An architectural history in 600 individual presentations

up to 1999
Hiroshi Watanabe

from 1999 onwards
Ulf Meyer

Edition Axel Menges

ISBN 978-3-86905-058-4

Second, revised and extended edition



Reproductions: Gábor Mocsonoky, Budapest
Printing and binding: Graspo CZ, a.s., Zlín, Czech Republic

Editing: Nora Krehl-von Mühlendahl
Design: Axel Menges
Layout: Helga Danz, Axel Menges
Cover photo: Tomio Ohashi

Edition Axel Menges GmbH
Esslinger Straße 24
DE-70736 Fellbach
www.AxelMenges.de
AxelMenges@aol.com

**Contents**

## Foreword by Hiroshi Watanabe

This is a guide to the architecture of the Tôkyô Metropolitan Area. For the purpose of this book, the area has been defined to include Tôkyô and the adjacent prefectures of Chiba, Saitama and Kanagawa as well as the southern part of Ibaraki Prefecture. This area represents the southern half of the Kantô region. It first became the center of power in Japan in the twelfth century when the Minamoto established a military government in Kamakura. Still another military government established in Edo by the Tokugawa ruled Japan for over two centuries and a half. In 1868, the Tokugawa shogunate was overthrown, and a new government was installed in Edo, which was renamed Tôkyô. Since then, vast resources have been concentrated in this area. Despite this long history, much of the built environment is of recent construction. Many disasters, man-made and natural, have afflicted this area over the years, and development since World War II continues to alter the landscape. However, a surprising number of structures from the past do survive, even in the middle of Tôkyô. This book is intended to provide a framework in which those structures, as well as more recent buildings, can be viewed.

The buildings are listed as much as possible in chronological order. However, with older buildings, precise dates are often difficult to ascertain. For most modern works, I have relied on the completion dates given in *Shinkenchiku*, the architectural magazine of record. Where the dates are the same, I have usually listed buildings in central Tôkyô ahead of buildings in outlying areas.

The system of public transportation is highly developed in this area. Most of the buildings in this book are within easy walking distance of a subway or railway station, and alternative stations are indicated where relevant. Bilingual maps of the subway and railway system in the area are available at bookstores and highly recommended. In some cases, one-day passes or special weekend discounts are available; enquire at a railway station or travel agency.

In some outlying districts, buses provide a convenient, and sometimes the only public, means of access. Riding a bus in a foreign country can be a bit daunting at first, but do not be deterred. To be on the safe side, tell the driver the name of your stop as soon as you board. Unless you've boarded an in-town bus at rush hour, the driver will generally let you know when you arrive at your destination. On a few routes, which I have indicated, buses are infrequent, running only in the morning and evening. Try to time your visit accordingly. If you do not want to be stranded, take a taxi and keep it waiting, though that obviously can be an expensive alternative.

A visit to any building in this book can be a day trip from the middle of Tôkyô, but that will demand planning beforehand and tight schedules for the more remote locations. Areas such as Hakone (Kanagawa Prefecture) or the southern parts of Chiba Prefecture really call for an overnight trip or more.

Most Japanese museums and libraries are closed on Monday (unless Monday is a national holiday, in which case they close instead the following Tuesday), and nearly all offices and institutions are closed from the end of the year through the first several days of the New Year. Public schools are now closed on some Saturdays as well as on Sundays; in the future they may be closed all weekend. For obvious security reasons, access may be denied or restricted to kindergartens, women's schools and colleges and research centers. Banking hours are currently nine to three on weekdays. Several buildings listed in this book, such as the Bank of Japan (C16) and the former Iwasaki Residence (C17), are open to the public only by appointment. In the case of the State Guesthouse (C27), the building is open only in summer, and application must be made months in advance. Call the appropriate phone number in the appendix for directions (which most likely will be given in Japanese) on how to apply. Needless to say, the privacy of the occupants of homes should be respected; view private houses only from the street.

In the book, Japanese names for periods prior to the Meiji Restoration of 1868 are written with the family name first, followed by the given name, as in Tokugawa Ieyasu. Those in the modern era are written in the Western way, with the given name first. Hence, Kenzô Tange rather than Tange Kenzô.

Macrons are used in Japanese terms and names to indicate vowels that are prolonged in pronunciation. The exception are words that are well known to English speakers such as shoji. Such terms appear without italicization.

I would like to express my appreciation to Axel Menges and Dorothea Duwe for giving me this challenging and fascinating task and for making the publication of this book possible. I am indebted to the Edo-Tôkyô Open Air Architectural Museum, Bôsô Fudoki-no-oka, Nihon Minkaen and Sankeien for their kind assistance. These open-air architectural museums are excellent places to begin exploring Japanese architecture. The following architects kindly provided illustrations for this book: Takefumi Aida, Tadao Andô, Hiromi Fujii, Tôru Funakoshi, Hiroshi Hara, Kunihiko Hayakawa, Arata Isozaki, Motoyoshi Itagaki, Toyô Itô, Kiyonori Kikutake, Hisao Kôyama, Kishô Kurokawa, Fumihiko Maki, Yasumitsu Matsunaga, Makoto Motokura, Nikken Sekkei, Edward Suzuki, Ryôji Suzuki, Shin Takamatsu, Masaharu Takasaki, Kenzô Tange, Yoshio Taniguchi and Riken Yamamoto. I am grateful to Sally Woodbridge for not only reading the manuscript but giving me advice and encouragement throughout the project. Finally, I would like to thank my father, Takeshi Watanabe, for sharing with me his memories of Tôkyô in the early part of the twentieth century.



## Foreword by Ulf Meyer

Tokyo's cityscape is in constant flux. While new skylines emerge and unknown neighborhoods become »hip« and trendy, many well-known buildings are demolished – including some of the most iconic works by world-famous architects. Japanese society may be aging and shrinking, but Tôkyô itself remains young and continues to grow. As a result, architectural guidebooks need constant updating. Twenty-five years have passed since Watanabe's *The Architecture of Tôkyô* was first published. When I encountered it, I immediately recognized it as a masterpiece. Its scope – both historical and geographical – is far broader than that of the Tôkyô architecture guide I had the pleasure of writing for another publisher. While my book focused exclusively on Tôkyô's 23 wards and the post-1945 era, Watanabe's work covers *any* architecturally relevant building in the wider Kantô Basin, dating back to the early 1600s. Although Tôkyô is not known for its historic architecture, Watanabe convincingly demonstrated that the city still possesses a remarkable building stock that predates the devastation of the American firebombing during World War II.

It is a great pleasure and honor for me to have been asked to update his book. My own knowledge and understanding of Tôkyô architecture are more limited by comparison, yet I have a deep affection for the city and know it unusually well. Even after more than fifty visits, Tôkyô still gives me goosebumps. It is a city that both takes and gives enormous amounts of energy.

Since the publication of my Tôkyô book, many readers asked whether I could also guide architectural tours of Tôkyô – and beyond. That is what I have done for the past twenty years, effectively continuing the architectural exploration where Watanabe's book ended. Experiencing Tôkyô through foreign eyes has given me valuable insight into how to navigate the city and how to explain it. Still, some aspects remain inexplicable – and that, too, is a joy.

My own book was updated once in the meantime, yet it quickly became outdated again. I was disappointed when my publisher declined a second update, despite my guarantee of continuous sales through my guided tours. »Things happen for a reason«, some say – and that is how I now feel about my abandoned book and the adopted one I am able to keep fresh.

In the past 25 years, many buildings have been demolished, others altered or renamed, and new ones erected. Under these circumstances, adding only about 36 new buildings may seem insufficient. However, the publisher chose to retain his well-established format: black-and-white photography, no QR codes, and traditional city maps.

So how has Tôkyô changed over the last quarter century? There are far too many aspects to cover fully here, but several major developments stand out. The 2020/2021 Summer Olympics left a mark on the city. Tôkyô transitioned from a post-bubble metropolis into a global hub defined by vertical »mini-cities« such as Roppongi Hills, Shiodome, and the Shibuya Station redevelopment. Haneda Airport became the city's primary international gateway, and in 2012 Tôkyô gained a new icon with the Tôkyô Skytree, surpassing Tôkyô Tower. Many Shôwa-era buildings have been replaced by newer, supposedly more earthquake-resistant structures. The 2011 Tohoku earthquake heightened awareness of disaster preparedness across the city. Meanwhile, the 1990s vision of transforming Tôkyô into a city oriented toward the water largely failed. Instead, development continues to move westward, toward higher ground and away from the bay.

Tôkyô increasingly draws young people from across Japan in search of education, employment, entertainment, and social life. Digitalization and cashless payment systems have spread. Despite the »Lost Decades« of economic stagnation and deflation, Tôkyô continues to centralize wealth, capital, and population – a phenomenon known as *Tôkyô ikkoku shûchû*. The influx of people and capital into Tôkyô is likely to continue for the foreseeable future.

Office and residential high-rise construction has surged, particularly in the southern half of the Yamanote Line loop. Large mixed-use complexes such as Tôkyô Midtown, Roppongi Hills reshaped Minato Ward. While brand architecture and new museums dominated critical discourse in the 2010s, more recently a contradictory double trend has emerged: ever more skyscrapers on the one hand, and a renewed focus on preserving existing buildings and giving them a second life on the other. National developments reverberated within the capital. Abe-era economic policies aimed to overcome post-bubble stagnation through monetary easing and fiscal stimulus for example but also the 2011 Tôhoku earthquake and nuclear disaster left marks on society. In 2019, Emperor Akihito abdicated, ushering in the Reiwa era under Emperor Naruhito. »Cool Japan« sought to amplify Japan's cultural influence abroad. Tôkyô is not only the world's largest city; its scale and unique character continue to fascinate architects, planners, and visitors alike.

## Ancient period

Shell mounds, first investigated in 1877 by US zoologist Edward S. Morse (1838–1925), pointed to the existence of prehistoric settlements in the Kantô region. Morse most likely made his archaeological discovery in what is now Ôi, Shinagawa-ku, Tôkyô. The neolithic people who left behind those middens subsisted on fish and shellfish on the coast and game and nuts further inland. Their culture, which lasted from about 10,000 BC to 300 BC, has come to be called Jômon (»cord-marked«) from the ornamentation on the pottery they produced.

Around 300 BC a different culture, based on wet-rice cultivation and metallurgy, was introduced from the continent. It first established itself in western Japan and spread to the Kantô region, where Jômon culture was firmly entrenched, only in the so-called middle Yayoi period (c. 100 BC to c. 100 AD). The culture is named after the Yayoi district in Bunkyô-ku, Tôkyô, where pottery, much less ornamented and lighter in color than Jômon pottery, was first found. The remains of Yayoi villages have been unearthed in various parts of Kantô; e. g. a middle-Yayoi village in Asukayama, Kita-ku, and late-Yayoi villages in Shimoyama, Setagaya-ku, and Akabanedai, Kita-ku, all in Tôkyô.

From around the middle of the third century AD, the ruling elite in western Japan began to construct large burial mounds. (In the Kantô region, mounds began to be built slightly later, in the fourth century.) By the sixth century, one clan among that ruling elite assumed leadership in the Yamato area (now Nara Prefecture) and extended its power over the country through a loose confederation that knit together other clans. The imperial line is descended from that dominant clan. In the late sixth century, however, the Soga family triumphed over factions opposed to the introduction of Buddhism. Usurping the authority of the ruling house, it gained control over affairs in Yamato.

In 645 Prince Nakano no Ôe overthrew the Soga. The coup d'etat carried out by the prince, the future emperor Tenji (r. 661–672), was intended to establish a centralized imperial state modeled on that of T'ang-dynasty China. The Taihô Code, put into effect in 701, provided a legal framework for such a state. A central bureaucracy was created, and a capital was constructed. In fact a succession of capitals was constructed, for the imperial court moved restlessly from place to place in the Ancient period until it finally settled in 794 in Heiankyô (now Kyôto). Patterned possibly on Chang'an, capital of T'ang China, Heiankyô was characterized by cardinal orientation and axiality and a nearly square plan.

The country was divided into provinces, each administered by a governor. By the early Heian period (794–1185), there were 68 provinces. Heiankyô and its predecessors were all located in the Kinai (Capital Provinces) region. The Kinai region included areas that are now Nara, Kyôto, Ôsaka and Hyôgo Prefectures. This was the heartland of Japan. To those in the heartland, the outer provinces seemed remote and backward. Barrier stations established along major land routes made palpable the transition from the center of culture and civilization to the frontier.

»Kantô« originally meant »east of the barrier«. The barrier was in what is now Ôtsu City, Shiga Prefecture. Eight provinces existed in the Kantô region. Among the eight were the provinces of Musashi, Sagami, Awa, Kazusa and Shimousa. Musashi extended over what is now Tôkyô and Saitama Prefectures and the northeastern section of Kanagawa Prefecture. Sagami occupied the rest of Kanagawa Prefecture. Shimousa was the old name for what is now northern Chiba Prefecture and the southwestern section of Ibaraki Prefecture. Kazusa and Awa were respectively the center and the southern section of present-day Chiba Prefecture.

Each province had a seat of local government (*kokufu*), linked by a road to the capital. A provincial seat was laid out much like the capital, although on a smaller scale. Evidence suggests the streets were laid in a checkerboard pattern, with the main government offices (*kokuga*) situated at the northern end of the city. The entire city may have been surrounded by an earthen wall. These provincial seats have left little imprint on the land. Some earthwork, roof tiles and place names seem to have been their legacy. How could they last, when many of the early capitals, of which these cities were the mere shadows, have themselves disappeared? Even Kyôto retains nothing of its original physical structure other than its grid pattern. The provincial seat of Musashi is known to have been in present-day Fuchû City, Tôkyô, near the area where Ôkunitama Shrine now stands. However, it is still not clear where the provincial seat of Sagami was first located. Claims have been made for both Ebina and Odawara, two cities in Kanagawa Prefecture.

### The architecture of the Ancient period

Remains have been found of prehistoric pit dwellings (*tateana jûkyo*) from the Jômon period and the Yayoi period. Pit dwellings consisted of circular or rounded pits covered with thatched roofs. Remains of prehistoric pit dwellings can be seen at a number of places including the Kasori Shell Mound Site Museum (see B63). In the Yayoi period, storehouses were raised off the ground on posts for protection from pests.

The period between c. 300 and 710 (the year Heijôkyô or Nara was founded) has been named the Kofun or Tumulus period for the burial mounds that were constructed during this time. These mounds were often natural hillocks which were reshaped, but others represent formidable feats of earthwork. The mounds are found all over Japan, though the largest are in Kansai. Bôsô Fudoki-no-Oka, a park in Chiba Prefecture, has a concentration of tumuli from the sixth and seventh centuries (see B69 for directions). The spread of Buddhism (and the concomitant adoption of the practice of cremation) eventually led to the construction of temples rather than mounds by those in power.

Shinto, the native Japanese religion, is an animistic belief that *kami* or deities reside in natural objects or phenomena. Some shrines, such as Ômiwa Shrine in Sakurai, Nara Prefecture, and Kanasana Shrine (A19) in Kamikawa-machi, Saitama Prefecture, do not have a main hall (*honden*) as such. Instead, a mountain is the venerated object. Sacred areas in Shinto are indicated by straw ropes (*shimenawa*), wood fences (*mizugaki*) and by distinctively shaped gates (*torii*). The prototypes of Shinto architecture are probably temporary structures built to accommodate the kami and raised-floor dwellings and granaries.

Different styles of Shinto architecture exist. Some are thought to predate the introduction of Buddhism. Ise Shrine (Ise City, Mie Prefecture) is one of the oldest and most important shrines in Japan. The shrine, which consists of the Inner Shrine and the Outer Shrine, is periodically reconstructed on alternate sites. Periodic reconstruction, which was practiced by most major shrines until the feudal period, is a ritual of purification and renewal, which are important elements of Shinto worship. The structures at Ise Shrine are in the so-called *shimmei* style. Basically, a *shimmei*-style hall is three bays by two bays in plan, with a veranda and a gable thatched roof. The entrance is on the side, rather than the gable end. The floor is raised off the ground on columns planted directly in the ground, and two freestanding columns support the ridge at the ends. The roof is ornamented with finials (*chigi*). The wood members are unpainted. A second ancient style is the Taisha style, named after Izumo Shrine (Taisha-machi, Shimane Prefecture). Like the *shimmei* style, it is characterized by a gable roof and unpainted wood members. However, a Taisha-style hall, encircled by a veranda, is two bays square in plan. It has an off-center entrance on a gable end. Izumo Shrine is large in scale, and columns set directly in the ground raise the floor high off the ground. The Sumiyoshi style, represented by Sumiyoshi Shrine in Ôsaka, is another ancient Shinto style. A Sumiyoshi-style hall, four bays deep and without a veranda, is entered from the gable end.

Buddhism is said to have been officially introduced from Korea in the middle of the sixth century, though the Japanese may have been acquainted with Buddhism earlier. Asukadera, which no longer exists, was the first temple complex in Japan. Construction of Asukadera in what is now Nara Prefecture, began in 588. A pagoda occupied the central position in the complex, demonstrating the importance of the building type – derived from the Indian stupa and built to house sacred relics – in the earliest period of Buddhist architecture in Japan. These early Buddhist buildings were in the architectural style of fifth- and sixth-century China. Hôryûji in Nara is the oldest extant Buddhist temple in Japan. First built in 607, it was rebuilt in 670. The design reflects Chinese architecture of the sixth century. In Horyûji, the main hall, housing the object of veneration, and the pagoda are side by side. The compound is surrounded by a roofed corridor (*kairô*) into which an inner gate (*chûmon*) has been introduced. The arrangement indicates the increasing importance given by this time to the main hall, which was called *kondô* (»golden hall«) at first but *hondô* (»main hall«) in the Heian period. In later temples, the main hall became the center of the compound, and the pagoda was relegated to a secondary, ornamental role. Other buildings in a temple complex included the lecture hall (*kôdô*), sutra repository (*kyôzô*), bell tower (*shôrô*), refectory (*jikidô*) and dormitory (*sôbô*). In the Tempyô era (729–49), Japan was directly influenced by the architectural style of T'ang-dynasty China (618–907).

In accordance with the order of Emperor Shômu in 741, the government constructed a Buddhist temple (*kokubunji*) and nunnery (*kokubunniji*) near each provincial seat. The remains of the temple for Musashi have been found in Kokubunji City, Tôkyô. The temple is thought to have been virtually completed by 757, the first anniversary of the death of Shômu. The archaeological remains show that it was among the biggest of the government-sponsored temples. The temple buildings were arranged in the style of Tôdaiji in Nara. The inner gate (*chûmon*), main hall (*kondô*) and lecture hall (*kôdô*) stood in a straight line. The seven-story pagoda was outside the walled compound. The nunnery was located to the southwest of the temple. The pagoda was destroyed by a fire caused by lightning in 835, and the entire temple was destroyed in 1333 in fighting that took place during the fall of the Kamakura shogunate. In the *kokubunji* in Sagami, in what is now Ebina City, Kanagawa Prefecture, the main hall and the seven-story pagoda stood side by side within the enclosed compound. This was a more ancient style of arrangement, similar to that of Hôryûji in Nara, and may indicate that the structures were constructed earlier as a private temple and only later received government sponsorship. The *kokubunji* of Kazusa, Shimousa and Awa were located respectively in what are now the cities of Ichihara, Ichikawa and Tateyama in Chiba Prefecture.

The Kasuga, *nagare* and Hachiman styles of Shinto architecture developed under the influence of Buddhist architecture in the eighth century. The halls have curved roofs and painted exteriors and are surrounded by roofed corridors with gates. In the Kasuga style, named after Kasuga Shrine in Nara, the gable-roofed structure has a pent-roof attached over the entrance on a gable end. Most Kasuga-style halls are small in size. The *nagare* style is the most commonly found style of Shinto architecture. The gable roof extends on one side to form a canopy over the entrance. Examples are the Main Halls of Kamo Mioya Shrine and the Main Hall and Provisional Hall (Gonden) of Kamo Wakeikazuchi Shrine (both in Kyôto). Usa Shrine in Usa, Ôita Prefecture, is representative of the Hachiman style. A Hachiman-style shrine consists of two gable struc-

tures, one in front of the other, with their roof ridges parallel.

In the Heian period, the esoteric Buddhist sects of Shingon and Tendai emerged. These sects tended to build temples in remote, mountainous locations, and the dearth of level sites led to the abandonment of orderly compounds. Temple buildings were sited to conform to the irregular terrain. Esoteric Buddhist sects also introduced from China the *tahôtô*, a two-story pagoda form. The late Heian period saw increasing belief among the populace in salvation and the attainment of paradise through prayer to Amitâbha. Halls dedicated to Amitâbha were constructed. The Hôôdô (also known as Phoenix Hall; 1053) of Byôdôin of Uji, south of Kyôto, was an architectural expression of the belief in paradise.

The *ishinoma* style (which later came to be called the *gongen* style) developed in the Heian period. The main hall was arranged behind the worship hall, with the ridges of the two structures parallel. An intermediate space paved with stone linked the two halls.

The style of residential architecture of the continent was introduced in the sixth century. The Dempôdô in the East Precinct of Hôryûji is the only extant example of residential architecture from the Nara period. Originally it had a gable roof of cypress bark, a wood plank floor, and a plan that was half open in front and completely enclosed only in the back. In the Heian period, a style of residential architecture called *shinden zukuri* developed. No examples survive, but various sources have revealed the general characteristics of the style. A *shinden*-style residence was symmetrically arranged and faced a garden to the south. The main hall, called the *shinden*, was flanked by annexes (*tainoya*) to the east and west, connected to the *shinden* by open corridors. A structure called the *chûmonrô* extended south from each annex and ended in a fishing pavilion (*tsuridono*) built over a pond. The floors of the structures were raised, and the columns were round in section. The interior was divided by screens and was partitionless except for the sleeping area. Movable tatami mats were used for seating and placed on the wood floor. When the space of the building proper (*moya*) was insufficient, peripheral spaces (*hisashi*) one bay deep were added.



## Kamakura period (1185–1333)

The ability of the central government to control affairs in the provinces gradually declined in the eighth and ninth centuries. Provincial families took over local government and the administration of the private estates of courtiers and religious institutions. These families used military force to maintain order, and by the mid-Heian period a distinct warrior class developed. The Kantô region in particular saw the emergence of a number of warrior bands led by descendants of aristocrats who had settled in the area after serving in provincial posts. Two warrior clans, the Taira and Minamoto, both led by chieftains of imperial lineage, engaged in a struggle in the twelfth century that ultimately resulted in the triumph of the Minamoto in 1185. Following that triumph, Minamoto no Yoritomo (1147 to 1199) established a military government or shogunate in Kamakura, a Minamoto base. The imperial court still survived in Kyôto but was forced to cede much of its authority to the shogunate. Kyôto continued to be the cultural center of the country, but political power was henceforth split between Kyôto and Kamakura.

Yoritomo's two sons proved to be ineffectual leaders. After Yoritomo's death, real power was wielded by Hôjô Masako (1157–1225), Yoritomo's formidable wife, and her father, Hôjô Tokimasa (1138–1215). The Hôjô family ruled indirectly as regents until the end of the Kamakura shogunate. Among their achievements was the repulse of the Mongol invasions, which took place in 1274 and 1281.

Once a small fishing village, Kamakura was a natural stronghold. It was surrounded on three sides by hills and faced the sea to the south. These advantages were enhanced by strategic earthwork. Inside Kamakura, Tsurugaoka Hachiman Shrine was moved to its present location and Wakamiya Ôji, a two-kilometer long street, was laid between the shrine and the sea (see B76). Wakamiya Ôji served as an urban axis and ceremonial way in the manner of Suzaku Ôji, the central north–south avenue in Heiankyô. Building lots were made the same size as those in the capital. However, the buildable area in Kamakura was limited. Kamakura is estimated to have had a population in the tens of thousands at its peak.

The Kamakura shogunate was not partial to grandiose monuments. Even the statue of the Great Buddha at Kôtokuin is of Amitâbha and more the expression of piety than a means of aggrandizement. The shogunate was a military government, whose authority still had to be shared with the court in the capital. *Bakufu* (literally »tent government«), the Japanese word for »shogunate«, suggests the government's provisional character. Bakufu originally referred to the headquarters or the residence of the commander of the inner palace guards, a position to which Yoritomo had been appointed. His residence and, by extension, the military government itself were called *bakufu*, even after he was named generalissimo (shôgun).

During the Kamakura period, Buddhism, which had been a concern until then only of the elite, began to appeal to the general populace. A number of new sects such as Jôdo, Jôdo Shin and Nichiren with strong proselytizing tendencies emerged. Zen Buddhism was introduced into Japan from the continent through two sects, Rinzai and Sôtô. Zen's emphasis on self-discipline and action rather than words gained it followers among the warrior class. Zen priests were welcomed to Kamakura, among them Eisai (1141–1215), Rankei Dôryû (1213–1278) and Sogen (1226–1286), who founded respectively Jufukuji, Kenchôji and Engakuji.

### The architecture of the Kamakura period

By the Nara period (710–794), the style of temple architecture introduced into Japan from T'ang-dynasty China, had undergone a process of Japanization. This simple, relatively unornamented style came to be called the Japanese style (Wayô) to distinguish it from two new architectural styles that were introduced during the Kamakura period.

One was the bold style now referred to as the Great Buddha style (Daibutsuyô). Bracket arms were set directly in the columns instead of placed on tops of columns. The beams were not concealed by a ceiling, and paint and metal ornament were eschewed. Penetrating tie beams (*nuki*) provided greater resistance to lateral forces than the horizontal bands (*nageshi*) adopted in the Japanese style. The Great Buddha style originated in southern Song China, particularly the Fukien district. Chôgen (1121–1206) employed it in rebuilding the Nara temple of Tôdaiji, which the Taira had destroyed. The style can be seen today in the Great South Gate (1199) of Tôdaiji. The Daibutsuyô failed to make much headway in Japan after Chôgen's death, although its features were borrowed and integrated with other styles. Its boldness may have alienated a population more accustomed to moderation.

However, a second style, also based on an architectural style in Song-dynasty China and introduced together with Zen teachings, had greater success. Now referred to as the Zen style (Zenshûyô), this mode of construction was more delicate and more thoroughly organized into a system than the Great Buddha style. The Zen style was first adopted in Japan in 1202 in Kenninji in Kyôto and was subsequently used for the major Zen temples in Kyôto and Kamakura (see B8 and B51 for layouts of Zen monasteries). Zen-style features came to be adopted in buildings constructed for many different sects. Unlike the case with the Great Buddha style, no buildings from the period of its initial introduction into Japan survive. Two of the best-known examples of a Zen-style hall, the Jizô Hall of Shôfukuji (A4) and the Relic Hall of Engakuji (A7) are believed to be from the Muromachi period.

The Japanese style continued to be used as well, and in fact most extant Kamakura-period temple struc-

tures are of this style; e. g. Sanjûsangendô (1266) of Rengeôin in Kyôto. However, the style had become Japanese in more than just its name. Features not found in the original continental style such as raised wood floors and roofs of cypress bark were often adopted. The Japanese style also began to be combined with the Great Buddha style and the Zen style from around the middle of the Kamakura period. The Main Hall of Kakurinji (1397) in Hyôgo Prefecture is an example of the eclectic blend of the Japanese and Great Buddha styles.

Structures from the Kamakura period do not exist at major shrines that adopted the custom of periodic reconstruction, but original buildings from the Kamakura period, many in the *nagare* style, survive in smaller shrines.

In the Kamakura period, the warrior class adopted the style of residence of the court aristocracy. The main hall of the residence was by now called *shuden* instead of *shinden*. The spatial differentiation between the building proper (*moya*) and the peripheral spaces (*hisashi*) disappeared with the introduction of ceilings. Sliding panels (*fusuma*) divided the interior into rooms, and this made it more convenient to have posts that were square rather than round in cross-section. Floors began to be completely covered with tatami mats. The southern part of the hall was used for receiving guests, and the northern part for everyday life. Tokonoma alcoves and shelves (both *tana* and *shoin*) were introduced to display paintings and art objects imported from China.

## Muromachi period (1333–1568)

The Kamakura shogunate was succeeded by a second military government. The Muromachi shogunate, founded by Ashikaga Takauji (1305–1358), is named for the district in Kyôto where it was headquartered. The Ashikaga, a warrior family related to the Minamoto, were from Kantô but chose to reside in Kyôto and adopted courtly ways. Although the imperial court was shorn of much of its power, the shôguns were unable to exercise absolute control. Instead, the Ashikaga depended on a network of military governors (*shugo*), who were Ashikaga vassals but powerful in their own right. (Control over Kantô was in the hands of a branch of the Ashikaga family stationed in Kamakura.) Early Muromachi shôguns, particularly Ashikaga Yoshimitsu (1358 to 1408), were able to control these military governors, but the shogunate's ability to maintain a balance of power gradually declined. The country eventually fell into disorder, culminating in the disastrous Ônin War (1476–1477), which all but destroyed Kyôto. The shogunate lasted from 1338 to 1573, and there were 15 Ashikaga shôguns in all, but toward the end, they ruled in name only. The last years of the shogunate are often referred to as the Warring States period (1467–1568), when local lords (*sengoku daimyô*) wrested control over provinces from military governors and engaged in civil war.

Kamakura was devastated by warfare in the Muromachi period. From around the middle of the fifteenth century, the Kantô region had no center. A number of different families engaged in continual conflict until Hôjô Sôun (1432–1519) took control of Odawara Castle in 1495. The Hôjô family, usually referred to as Go-Hôjô (Later Hôjô) to distinguish it from the family that had served as hereditary regents of the Kamakura shogunate, extended its control over much of Kantô. For about one hundred years, until 1590, Odawara was the cultural and political center of Kantô.

### The architecture of the Muromachi period

The Ashikaga were patrons of the arts. Despite the social instability and constant warfare, the Muromachi period saw great cultural activity in fields as diverse as Nô, the tea ceremony (*chanoyu*), poetry, ink painting and garden design. Although the times were not favorable for architecture in Kyôto, two distinctive buildings in that city in fact epitomize the culture of the period. Under the influence of Zen-style architecture, multistory pavilions were constructed. Ashikaga Yoshimitsu, the third Muromachi shôgun, constructed the three-story Kitayama Palace (aka Golden Pavilion; 1398), which has come to symbolize the so-called »Kitayama culture« of his age. The structure, which later became the temple Rokuonji, was destroyed by arson in 1950 but reconstructed in 1955. The eighth Muromachi shôgun, Ashikaga Yoshimasa, constructed the two-story Kannon Hall of Jishôji (aka Silver Pavilion; 1489), symbolic of the »Higashiyama culture« that flourished during his rule. Such pavilions were to lead to the development of multistory castle donjons in slightly later times.

The Tôgûdô (c. 1485) at Jishôji, across the garden from the Silver Pavilion, is the oldest extant structure in the so-called *shoin* style. The *shoin* style of residential architecture developed during the Kamakura and Muromachi periods from the *shinden-zukuri* of the ancient period. The *shoin* style features square posts, ceilings, floors completely covered with tatami and sliding panels (*mairado*, shoji, and *fusuma*). Rooms for formal or ceremonial use are ornamented with tokonoma alcove, staggered shelving (*chigaidana*), built-in desk (tsukeshoin) and decorative doors (*chôdaigamae*). The *shoin* style was later perfected in the Azuchi-Momoyama period.

## Azuchi-Momoyama period (1568–1600)

Three warlords, Oda Nobunaga (1534–1582), Toyotomi Hideyoshi (1537–1598) and Tokugawa Ieyasu (1543 to 1616), succeeded in unifying Japan in the years from 1568 to1600. Nobunaga began the process and, through ruthless elimination of opposition, succeeded in gaining control over a large portion of the country. After Nobunaga was killed by a vassal who turned against him, Nobunaga's work was continued by Hideyoshi. Odawara Castle, the stronghold of the Go-Hôjô, fell in 1590 to the combined forces of Hideyoshi and Ieyasu, and the rest of Kantô was soon subjugated. Hideyoshi forced Ieyasu to give up his provinces and move to Kantô. This stratagem was intended to hobble a potential rival by placing him in an unfamiliar territory, but Ieyasu used the move to his own advantage. After Hideyoshi's death, his vassals soon fell out. Ieyasu emerged victorious in the battle of Sekigahara on 21 October 1600. In 1603, Ieyasu's appointment to the office of shôgun ushered in the Tokugawa shogunate, which was to last until 1867.

This was also a time of communication with the West. Portuguese traders first came to Japan in 1543, and the Spanish, Dutch and English arrived in the late sixteenth and early seventeenth centuries. The Japanese were receptive to certain aspects of Western culture and knowledge introduced by these visitors. However, in the seventeenth century, the Tokugawa shogunate adopted a policy of national seclusion and suppression of Christianity. From 1641, Japan limited contact with Westerners to the Dutch, who were permitted access to Deshima in Nagasaki.

### The architecture of the Azuchi-Momoyama period

This period is called the Azuchi-Momoyama period after Nobunaga's castle in what is now Azuchi, Shiga Prefecture, and Hideyoshi's Fushimi Castle in the Momoyama district of Kyôto. Neither castle survives. Not surprisingly, civil war stimulated castle construction. Castles in the medieval period tended to be constructed in the mountains, but by the Azuchi-Momoyama period, they were built on plains and plateaus to facilitate the administration of domains. A castle constructed on a hill in the middle of the plain was called a *hirayamajiro*. A tall donjon with thickly plastered walls was encircled by earthen walls with towers. The donjon, the symbol of the daimyô's authority, was made both beautiful and imposing. Odawara Castle, a *hirayamajiro* that was expanded by Hôjô Ujitsuna, the son of Hôjô Sôun, was also renowned for its defenses. The castle withstood attacks by Uesugi Kenshin in 1561 and Takeda Shingen in 1569, before finally falling in 1590 to Hideyoshi. (The castle was dismantled after the Meiji Restoration of 1868, and the present donjon is a restoration of 1960.) Azuchi Castle (1579) had an especially splendid donjon, with five stories and seven interior levels. According to the reconstruction of architectural historian Akira Naitô, the donjon had a multilevel interior space, possibly inspired by the spaces of European cathedrals as described by Jesuits.

Rustic teahouses for holding the tea ceremony also developed during this period. Cottages of extreme simplicity, these teahouses featured earthen walls, ceilings of bamboo, reed or rush, and columns of wood. Openings were minimized to promote concentration. The aim was to achieve tranquility and detachment from worldly concerns.

**A1 Former Treasury, Jûrin'in (Kyû Jûrin'in Hôzô)**
Tôkyô National Museum, 13-9 Ueno Kôen, Taitô-ku, Tôkyô
(Plan III, 3B. JR Ueno Station; 10 min. walk)
Bun'ei era (1264–75)
Standing next to the Gallery of the Hôryûji Treasures (F236), the former Treasury of Jûrin'in is a rare example of an ornamented storehouse. In the Nara period (710 to 794), log storehouses or *azekura* were used by temples, aristocrats and government offices to store important objects. The Shôsôin of Tôdaiji and the Sutra Repository of Tôshôdaiji (the latter built originally as the storehouse of an aristocrat) are well-known examples in Nara. In such storehouses, the floor frame was raised off the ground on posts, and the walls were built of interlocking triangular timbers, with the flat side of the triangle on the inside.

Jûrin'in is a Shingon-sect temple in Jûrin'inchô, Nara, dedicated to the bodhisattva Jizô and said to have been founded in 715. Its Main Hall (designated a National Treasure) and South Gate as well as this Treasury are thought to be from the Bun'ei era (1264 to 1275). In the Meiji Restoration (1868), the temple was stripped of its lands, and the storehouse changed

A1 Former Treasury, Jûrin'in (Kyû Jûrin'in Hôzô)

hands. The storehouse, being small, was transported intact by ship from Sakai in 1872 and erected on the grounds of the newly-built museum in Tôkyô.

The Treasury, which was formerly called a sutra repository, is a small structure, one bay square in plan, with a *hongawara*-tiled pyramidal roof. It is the smallest such storehouse in existence. That the building originally housed the Mahaprajñâpâramitâ sutras is suggested by stone tablets set between the posts, which depict the Sixteen Lokapalas, who traditionally protect the sutras. A complete set of the sutras consists of six hundred scrolls, and, typically, one hundred scrolls are stored in a box. The storehouse is just large enough to accommodate six such boxes. The Shaka triad, Bonten, Taishakuten, the Four Heavenly Kings and other figures are depicted on the inner side of the doors and the inside walls of the storehouse. This is the only instance of a storehouse decorated with paintings of this kind. The absence of rafters – the roof boards are installed directly above the pole plate – also makes the structure unusual.

See also B15, B83, C26, D103, E59.

**A2 Amida Hall, Fukutokuji (Fukutokuji Amidadô)**
71 Koshû, Hannô City, Saitama Prefecture
(Plan G5, 2C. Higashi-Agano Station, Seibu Ikebukuro Line; 10 min. walk)
First half of 14th century
Fukutokuji, a temple belonging to the Kenchôji branch of the Rinzai school of Zen Buddhism, is said to have been founded in 1212 by Hôzan (d. 1231). It is dedicated to Amida. The temple is a short walk from Higashi-Agano Station, on high ground to the right of a road leading to Ogami Mountain. The Amida Hall, overlooking the road, is considered to be from the late Kamakura period. The Japanese-style one-story structure is three bays square in plan, with a copper-plate pyramidal roof ornamented on the top with a dew basin and a sacred ball. The square columns are linked by horizontal rails, and above the columns are boat-shaped bracket arms. Suspended lattice screens are installed on the façade. The forward bay on either side has latticed doors, and the middle bay in the back is provided with boarded doors. Inside, the hall is in the Zen style. There is a coffered ceiling, and above the columns behind the altar are Zen-style bracket complexes. These suggest that alterations were made in the Muromachi period. The hall was repaired and restored in 1955, and the thatched roof was replaced then with a copper-plate roof. The iron figure of Amida is thought to date from the late Kamakura period.

A2 Amida Hall, Fukutokuji (Fukutokuji Amidadô)

**A3 Fudô Hall, Kongôji (Kongôji Fudôdô)**
733 Takahata, Hino City, Tôkyô
(Plan XVII, 2C. Takahata Fudô Station, Keiô Line; 3 min. walk)
1342
Reputedly founded in the Heian period in the Jôgan era (859–877) by En'nin, Kongôji (popularly known as Takahata Fudôson) belongs to the Chizan branch of the Shingon sect of Buddhism. The temple is dedicated to Fudô Myôô, one of the so-called kings of light or wisdom. The kings lead nonbelievers to salvation by force and are depicted with fierce faces and weapons. Fudô has a sword in the right hand and a rope of five colors in the left. Kongôji is one of the centers of the Fudô cult in the Kantô region, the others being Shinshôji (B49) in Chiba Prefecture and Ôyama Fudô in Kanagawa Prefecture.

The gate facing the street is from the Muromachi period (1333–1568) and is three bays wide, with the portal in the middle bay. It was originally designed as a two-storied gate (*rômon*) but for some reason was changed during construction into a single-story structure. When it underwent restoration in 1959, the gate was restored as originally designed and given a copper-plate hip-and-gable roof. The Benevolent Kings (Niô) are thought to be from the Muromachi period as well.

The Fudô Hall was originally built on a mountain, but after being destroyed in a storm in 1335, it was rebuilt in 1342 in its present location. Subsequent additions such as Edo-period sculptures were removed in 1956 when the hall was restored to its simple original state. The Fudô Hall is at the far end of an open space beyond the gate. The imposing one-story structure, five bays square in plan, has a hip-and-gable copper-plate roof with a one-bay wide canopy. The flat three-block complex is used over columns and the strut-and-block in between columns. The statue of the Fudô enshrined in the hall is from the Heian period.



A3 Fudô Hall, Kongôji (Kongôji Fudôdô)

**A4 Jizô Hall, Shôfukuji (Shôfukuji Jizôdô)**
4-6-1 Noguchi-chô, Higashi-Murayama City, Tôkyô
(Plan XVII, 3A. Higashi-Murayama Station, Seibu Shinjuku Line; 10 min. walk)
1407
Designated a National Treasure and considered one of the finest examples of a medieval Buddhist hall in the Zen style, the Jizôdô of Shôfukuji is in Higashi-Murayama City on the northern border of Tôkyô with Saitama Prefecture.

Shôfukuji is a subordinate temple belonging to the Kenchôji branch of the Rinzai school of Zen. According to temple lore, Hôjô Tokimune (1251–1284), the eighth regent of the Kamakura shogunate, fell ill while engaging in falconry in this part of the Musashino Plain in 1278 but was cured by medicine given him by the bodhisattva Jizô in a dream. Tokimune (who invited the priest Mugaku Sogen from Song-dynasty China and built Engakuji in Kamakura) is said to have commissioned the construction of a hall dedicated to Jizô in thanks for his recovery.

Unlike major monasteries with a full complement of halls, Shôfukuji appears to have always been a more modest establishment with only a main hall and the Jizôdô. Today, the Jizôdô stands by itself, facing an open space, with a cemetery to one side and the approach to the main hall on the other. When discovered in 1927, historians thought it was the original thirteenth century structure. During repair and restoration work in 1934, the inked inscription »Ôei 14« (1407) was found on a hidden part of the structure. As yet, no conclusive proof has been uncovered that this is the year of original construction and not of subsequent repair work. For structural and stylistic reasons, however, historians now tend to regard 1407 as the construction date.

Zen-style buildings are generally smaller and more delicate than buildings in the Great Buddha style, also introduced into Japan from China in the Kamakura period. The Jizôdô (like the Relic Hall of Engakuji (A7)) is an example of one of the most commonly found forms of Zen-style architecture surviving from the medieval period: the one-story Buddhist hall, three bays square, with a pent roof. (A slightly smaller version, built without a pent roof, is also common among extant structures.) The one-story building proper has a hip-and-gable roof covered with cypress shingles that curves upward at the corners. It is surrounded by a lower pent roof covered with copper sheets that gives the hall the exterior appearance of a two-story building, five bays square.

The Jizôdô incorporates structural innovations introduced by the Zen style. The building sits on a stone podium, and the columns, rounded at the top and bottom in the manner typical of the Zen style, rise from plinths. To increase stability, the columns are bound at several levels by tie beams that penetrate them. The tie beams made it possible to install walls of wood instead of the heavy walls of clay used in earlier structures between columns and to make the columns themselves more slender. Inside, the hall is essentially one space. The floor is paved in square tiles. The central portion of the hall, one bay square, where the altar with the figure of Jizô is located, has a flat ceiling; elsewhere the upper roof structure is exposed. This central one-bay-square portion of the structure is supported in the rear by two columns known as *raigôbashira*. The front two columns have been eliminated. The load they would have carried is instead transferred by bottle-shaped struts to beams extending from the *raigôbashira* to the front columns of the building proper.

Bracket complexes are located not only above columns but in the middle of bays. This arrangement, called »close bracketing«, is also typical of the Zen style. The complexes, which rest on a flat horizontal member on the tops of columns called the head frame, are basically of two types. Those located under the pent roof are simple three-block complexes, each consisting of three small blocks resting on a bracket arm, which in

A4 Jizô Hall, Shôfukuji (Shôfukuji Jizôdô)

A5 Kannon Hall, Kôsôji (Kôsôji Kannondô)

turn rests on a large block, and those under the upper roof are the more complicated three-step complexes, from which project slender, slanting members called tail rafters.

The structure of the main roof is also worthy of note and shows that, while the Zen style was modeled on Song-dynasty Chinese architecture, Japanese refinements made a considerable difference in architectural expression. The roof is supported by a two-tier system of fan rafters. A hidden, upper set of rafters is structural and establishes the pitch of the roof, while a lower set of decorative rafters, a Japanese innovation, defines the space, screening off views of the shadowy area underneath the roof. Lever timbers (*hanegi*) introduced between the two tiers of rafters reinforce the structure by using the weight of the main portion of the roof to balance the weight of the overhang. The effect inside of all this is of a pyramidal space rising toward the central square ceiling.

The ornamental details of the Jizôdô are also typical of the Zen style. The paneled doors in the central bay in front of the hall move on hinges fixed to penetrating tie beams at the top and bottom. On either side of these doors are paneled doors set in a cusped frame, and in the end bays are cusped windows. Between the penetrating tie beams at the tops of columns and intermediate-level penetrating tie beams in the pent-roof structure is the so-called »bow-shaped transom« with sinuous struts. Beams that penetrate the tops of columns have projecting ends called »wooden noses«, which are carved in free-form curves.

The enshrined Jizô dates from 1811. Numerous small wooden representations of Jizô are also to be found in the hall, contributed by individuals in thanks for Jizô's aid. Many of them date from the early part of the eighteenth century.

**A5 Kannon Hall, Kôsôji (Kôsôji Kannondô)**
3-3-4 Takakura, Iruma City, Saitama Prefecture
(Plan G5, 2C. Irumashi Station, Seibu Ikebukuro Line; 12 min. walk)
Early 15th century

The Kannon Hall of Kôsôji, though small, is an elegant example of Zen-style architecture. Kôsôji is a temple of the Sôtô school of Zen, located in Iruma City in southern Saitama Prefecture. It is said to have been founded in the early part of the Tenshô era (1573–1593). Despite the encroachment of urbanization, the compound retains an air of tranquility thanks to its hilltop location. The Kannon Hall is to the left of the approach to the main hall. It was transferred in1744 from another temple called Chônenji in what is now Hannô City by the fifth abbot of Kôsôji and erected after repairs. It was repaired subsequently in 1951. Built by a master carpenter of Hida (the northern part of present-day Gifu Prefecture) in the early Muromachi period, it is considered one of the best examples of a Zen-style Buddhist hall in the Kantô region. Three bays square in plan, the hall is circled by a veranda. The hip-and-gable roof, which curves upward at the corners, was originally thatched but is now covered in copper. The close bracketing of two-step complexes and fan raftering are in accordance with the Zen style. There are paneled doors in the three bays in the front of the hall as well as the forward bay on each side. The middle bay on each side is provided with a cusped window. The columns rounded at their extremities and the bow-shaped transom above the doors are also features typical of the Zen style.

**A6 Shaka Hall, En'yûji (Enyûji Shakadô)**
1-22-22 Himon'ya, Meguro-ku, Tôkyô
(Plan XVI, 4D. [1] Toritsu Daigaku Station, Tôkyû Tôyoko Line; 20 min. walk. [2] Meguro Station, Yamanote, Mekama and Namboku Lines; »Ôokayama Shôgakkô« bus to »Himon'ya nichôme«; 3 min. walk)
Ôei era (1394–1428)
A small oasis of quiet, not far removed from heavily-trafficked streets, the compound of En'yûji possesses the oldest extant structures built in what is nowTôkyô, apart from the Jizôdô of Shôfukuji. En'yûji is said to have been founded in 853 by En'nin as a Tendai-sect temple called Hôfukuji. It was converted to the Nichiren sect in 1283 by a disciple of Nichiren and renamed

A6 Shaka Hall, En'yûji (Enyûji Shakadô)

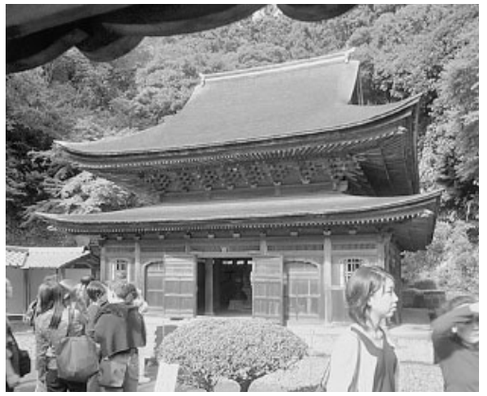


Hokkeji. For the next four centuries, it prospered, becoming one of the leading temples on the outskirts of Edo, with seventy-five subordinate temples of its own. In the sixteenth century, however, a branch of the Nichiren sect called the Fujufuseha that refused to accept offerings from, or to make offerings to, priests or temples of other sects was suppressed by the Edo shogunate, which saw it as a challenge to shogunal authority, and the temple, a forceful advocate of that doctrine, was forced to reconvert to the Tendai sect in 1698. In 1834, it was given its present name En'yûji.

The Niô Gate is an eight-footed gate with a thatched hip-and-gable roof. It is mostly in the Japanese style, with some Zen-style features. Though it was originally built in the Muromachi period, it underwent major reconstruction in the seventeenth century. The two-meter high Niô are from 1559.

Passing through the gate, one comes upon the Shaka Hall. Believed to date from the early Muromachi period, this served as the main hall of the temple until the present main hall (standing behind the Shakadô) was constructed in 1976. It underwent repairs in 1952, when it was restored to its original state. (Some of the Edo-period elements that were removed at the time have been incorporated in the »inner gate« to the left of the open space in front of the hall.) The Shakadô is a one-story structure, three bays wide and four bays deep, with a copper-plate hip-and-gable roof. A relatively tall veranda skirts the hall. The hall possesses elements of the Zen style such as close bracketing and hinged paneled doors in the front three bays and in one bay each on the sides and the back, but compared with the Jizôdô of Shôfukuji, the ornamental features have been kept to a minimum. The roof corners, however, are similarly raised. The rafters are parallel and not the fan rafters typical of the Zen style.

**A7 Relic Hall, Engakuji (Engakuji Shariden)**
409 Yamanouchi, Kamakura City, Kanagawa Prefecture
(Plan G4, 3B. Kita-Kamakura Station, Yokosuka Line)
First half of 15th century
The Shariden of Engakuji in Kamakura is a representative work of Zen-style architecture and has been designated a National Treasure. Engakuji is the head temple of the Engakuji branch of the Rinzai school of Zen Buddhism. In 1282 Hôjô Tokimune, the eighth regent of the Kamakura shogunate, founded the temple to console the spirits of soldiers who had died in the Mongol Invasions, and the Zen master Mugaku Sogen (C: Wuxue Zuyuan), who had been invited from China, became its abbot. Engakuji became a *kiganjo*, a temple at which prayers were offered for the prosperity of the shogunate. In the Shitoku era (1384–87) it was ranked second among the five leading Zen monasteries (Gozan) in Kamakura. It was damaged by fires in the Ôei (1394 to 1428) and Eiroku (1558–70) eras, but in the Edo period the halls were restored with the aid of the Tokugawa shogunate. The present buildings were mostly rebuilt after the Great Kantô Earthquake of 1923, but



A7 Relic Hall, Engakuji (Engakuji Shariden)

the site arrangement, with the main gate, the Buddha hall and the abbot's residence, arranged in a straight line, is typical of Zen monasteries. Seventeen separate quarters for priests are arranged around these major buildings. The grounds of the temple, about 60,000 square meters in area, have been designated a Historic Site.

Within the compound are 18 *tatchû*, or separate quarters established to tend the graves of renowned priests. Shôzokuin is a *tatchû* located to the north of the abbot's residence. Shôzokuin is organized around an axis set perpendicularly to the main axis of Engakuji, and the Shariden or Relic Hall, where relics of Buddha brought from Song-dynasty China are enshrined, stands at the end of the approach, on a slightly higher level, behind a gate. It is now believed, based on records, that after a fire in 1563 destroyed many buildings in the monastery, a Buddha hall was moved from Taiheiji, a major nunnery in Kamakura which no longer exists, and converted to use as a relic hall. Exactly when it was constructed is not clear, but it is conjectured to be from the Muromachi period.

Unlike the Jizôdô of Shôfukuji (A4) in Tôkyô, with which it is often compared, the Relic Hall is surrounded by other structures, and the open space in front of it is relatively shallow, allowing only a close-up view of the building. Like the Jizôdô of Shôfukuji, however, it is a one-story structure, three bays square in plan, with a pent roof on all four sides that creates the impression of a two-story building. The shingled, hip-and-gable roof is steeply pitched. The middle bay of the building proper is wider than the side bays on all four sides, and the side bays are wider than the pent roof. Inside, the floor is completely earthen. There are *raigôbashira* behind the altar, but the two corresponding columns in front of the altar have been eliminated by transferring the load they would have carried to the *raigôbashira* and the columns on the outer edge of the building proper by means of bottle-shaped struts and rainbow

via Rainbow Bridge to Shimbashi Station. That was followed in 1996 with the opening of the Rinkai Kôsoku Line linking the subcenter with Shin-Kiba Station. Development is also proceeding inland, in the Marunouchi and Tameike districts.

### The architecture of the contemporary period

The Metabolist movement had played itself out by the early 1970s. Its members went their separate ways. In fact the entire architectural world in Japan seemed to splinter into a number of different camps in the 1970s. At one end of the spectrum were the design departments of large construction companies such as Takenaka, Ôbayashi and Kajima. These organizations as well as the largest of the architectural offices such as Nikken Sekkei and Nihon Sekkei had the in-house expertise, manpower and wherewithal to tackle large-scale projects including the high-rise office buildings that began to dot the townscape in the 1970s. Then there were the mainstream architects who saw themselves as professionals in the Western sense. They sought to clarify their status by distinguishing themselves from the members of the design departments of construction companies as well as the many individuals who were registered as »first-class architects« (*ikkyû kenchikushi*) but did not practice architecture.

At the opposite end of the spectrum from the large organizations were the so-called »atelier architects«. These younger architects, disillusioned by the events of the late 1960s, eschewed a conventional practice and saw architecture primarily as a form of personal expression. Sustained for years by small residential commissions in out-of-the-way places for relatives and friends, they engaged in experimental work that had only a tenuous connection to the urban context. They defied easy categorization and were not bound by any allegiance to their elders; hence their characterization by one observer as »soldiers of fortune«. Despite their independence, many atelier architects looked up to two members of a slightly older generation: Kazuo Shinohara and Arata Isozaki.

Shinohara and Isozaki both took an aestheticist position, but the two architects approached the world somewhat differently. Shinohara turned his back on the city to concentrate on the creation of worlds-in-miniature in his houses. In works such as the Kamioka Town Hall, Isozaki took a confrontational approach, deliberately introducing buildings that were in marked contrast to the environment. Disengagement or confrontation had not been common in the 1960s, when society was united in the effort to achieve economic development. Though it may have seemed visionary, Tange's Tôkyô Plan 1960 was a projection of contemporary trends. Most architects in the 1960s had no real quarrel with the agenda set by society.

One architect whose work could be described as contextual was Fumihiko Maki. His works such as Hillside Terrace, a series of low-rise development projects clustered together in the Daikanyama district in Tôkyô, are responsive to the environment (see E65, F12, F38, F45, and F156). However, even Maki argued that an architect could legitimately draw upon images from the landscape of his own imagination, particularly when the existing context was not sufficiently coherent or attractive.

Postmodernism in the narrow sense of a new classicism in the manner of Ricardo Bofill or Michael Graves made little headway in Japan. The classical allusions in works such as the Tsukuba Center Building (F64) by Isozaki and M2 (F151) by Kengo Kuma are only a part of a complex mixture of elements. However, these works, in being self-consciously cross-cultural, can be characterized as Postmodernist in a broader sense. Such an approach to architecture has been adopted by a number of architects in Japan. Yasufumi Kijima's Kamimuta Shrine (1975) in Kumamoto Prefecture, a barrel-vaulted addition to a Shinto shrine, is a tiny work but has been widely published, thanks largely to its inclusion in the Postmodernist canon by Charles Jencks. Kijima's unsuccessful entry for the 1980 Architecture Center competition was a domed design that alluded to the Chrysler Building in New York. Kazuhiro Ishii, who studied under Charles Moore at Yale University, has produced Postmodernist works of great variety ranging from the Tanabe Agency building (1984) in Meguro-ku, Tôkyô, to Gyro Roof (1987) in Tokorozawa, Saitama Prefecture.

Shinohara, of course, had made traditional Japanese architecture the starting point for his designs. However, in the 1970s, other architects expressed renewed interest in traditional Japanese architectural design and urban planning. In the 1930s and the 1950s, the desire to maintain continuity with tradition manifested itself in the evocation of historical forms. In the 1970s, however, the focus was on the principles underlying those forms. Kurokawa invoked the idea of »intermediate space« in explaining his design for the head office of the Fukuoka Bank (1975). In a 1978 work, Maki first wrote of the idea of *oku*, or inner depth, which he saw as key to the Japanese perception of space. In 1978 Isozaki organized an exhibit designed to explain the idea of *ma* (meaning place or interval) for the Festival d'automne in Paris. Younger architects pursued their own lines of inquiry; e. g. geomancy (Kijô Rokkaku) and Tantrism (Hiromi Fujii and Kikô Mozuna). The works of Tadao Andô and Shin Takamatsu, two architects based in Kansai, can also be said to be inspired by aspects of traditional Japanese architecture. Tradition was also to some extent invoked by and for foreign observers seeking to understand Japanese architecture. It was in 1978 that an exhibit dedicated to the so-called »New Wave of Japanese Architecture« first toured the United States. Although the works introduced were quite varied, not a few who viewed the exhibit expressed the belief in the existence of some common denominator, some »Japaneseness«, in the designs. Japanese architects on lecture tours of foreign countries were not loathe to suggest that there was some historical continuity between their own works and say, the garden of Ryôanji or the Katsura Detached Palace.

The study of Tôkyô itself has developed into a minor industry. Indeed, there are shelves of tomes dedicated to explaining its supposedly unique qualities. The metropolis has drawn the attention of Western observers as well. A MoMA exhibit on Shinjuku in the 1970s was an early manifestation of the Western fascination with Tôkyô.

During the bubble in the late 1980s, medium-size developers in Japan, anxious to distinguish themselves from larger, more established rivals, hired well-known Western architects to design high-profile buildings. The time was right. The Japanese were more traveled and affluent. They were ready for greater diversity in the built environment, even for flamboyant gestures. So-called »producers« served as middlemen in matching celebrity architects with deep-pocketed clients. At first, the commissions were for interior designs, but soon, larger projects followed. The monuments to the bubble era include Super Dry Hall (F116), a Tôkyô beer hall by Philippe Starck; Il Palazzo, a luxury hotel in Fukuoka by Aldo Rossi; the Moonsoon Restaurant in Sapporo, Hokkaidô, by Zaha Hadid; and the Nexus World Kashii project, condominiums in Fukuoka designed by Steven Holl, Rem Koolhaas, Mark Mack, Osamu Ishiyama, Oscar Tusquets and Christian de Portzamparc. Although the use of celebrity architects declined after the bubble burst, the internationalization of the Japanese architectural scene was to continue in the field of public architecture.

Among the younger Japanese architects who emerged in the 1970s, Team Zoo, a loose association of ateliers including Atelier Zô, Atelier Mobile and Atelier Iruka, had been unique for its early involvement in the design of public buildings. The Nakijin Community Center (1975) and Nago City Hall (1981), both in Okinawa Prefecture, and the Miyashiro Community Center (1980, F48) in Saitama Prefecture demonstrated the team's low-tech, organic approach to architecture. However, it was not until the Shônandai Culture Center competition (see F131) in 1986, won by Itsuko Hasegawa, and the appointment by the Tôkyô Metropolitan Government of Rokkaku as the architect for the Tôkyô Budôkan (F118) that most atelier architects did any large-scale public work. The transition from small experimental work was not always smooth for the architects. However, opportunities to design public buildings were increasingly made available. Artpolis, a program to raise the quality of architecture in Kumamoto Prefecture, was initiated by then-governor Morihiro Hosokawa after a visit to IBA in Germany. Isozaki served as »commissioner« for the program and appointed architects. The program produced some notable works including the Yatsushiro Museum by Toyô Itô and inspired similar programs in other parts of Japan.

In response to pressure from the United States, Japan began taking the first steps to open its construction market. The Kansai International Airport passenger terminal, which was to be built on a man-made island in Ôsaka Bay, was the subject of an international competition in 1988. First prize went to the Renzo Piano Building Workshop. In 1989, a second international competition was held for Tôkyô International Forum (F214), the culture center that was to occupy the Marunouchi site vacated by the Tôkyô Metropolitan Government when it moved to Shinjuku. The winner of that event was the New York-based architect Rafael Viñoly. Western architects formally gained opportunities to participate in large-scale public works projects in Japan under the Major Projects Arrangements introduced by the Japanese government in 1988 and 1991. The NTT Shinjuku Headquarters Office (F203) by Cesar Pelli and Yamashita Associated Architects was the first application of those measures.

**F1 Pola Gotanda Building (Pôra Gotanda Biru)**
2-2-3 Nishi-Gotanda, Shinagawa-ku, Tôkyô
(Plan X, 1C. Gotanda Station, Yamanote Line)
March 1971
Nikken Sekkei, Planners, Architects and Engineers (Tôkyô)
The headquarters of a cosmetics company, this is located in a messy mixed-use environment near a station. The architects sought to take advantage of the grassy embankment of the railway tracks running past

F1 Pola Gotanda Building (Pôra Gotanda Biru)

the site. The ground-floor lobby is completely glazed in two directions. On one side it faces the embankment, and on the other it faces greenery planted on the sloping roof over the parking area. This is another in the series of double-core structures developed by Nikken Sekkei. Girders on the top and the second floor span the 38-meter distance between the two service cores, and the intermediate floors are suspended from above.

**F2 Masayoshi Nakamura Museum; also known as Cubic Forest**
7-2-8 Hosoyama, Asao-ku, Kawasaki City, Kanagawa Prefecture
(Plan XVII, 4D. Yomiuri-randomae Station, Odakyû Odawara Line; »Yomiuri-rando« bus to »Hosoyama«)
March 1971
Kazuo Shinohara
The former residence of the artist Masayoshi Nakamura (1924–1977), Cubic Forest reopened in 1988 as a museum dedicated to his work. It is on a pleasant wooded site in a residential district. Make certain to call first, as it is closed for extended periods in summer and winter.

Shinohara (b. 1925), who had been an assistant professor of mathematics, decided in 1949 to go back to graduate school to study architecture under Kiyoshi Seike at Tôkyô Institute of Technology. He subsequently taught at the institute until his retirement in 1985. In that time, he also designed one or two houses a year. Shinohara has divided his work into several periods. His so-called First Style dates from 1954 to 1968. Inveighing against postwar functionalism and rationalism, Shinohara espoused the notion of »wasteful spaces«. Architecture, to him, was not a means to an end but an end in itself. He rejected the technological orientation of architects such as the Metabolists and the idea of progress cherished by a society then in the grips of intensive economic growth. His work was characterized by a highly personal reinterpretation of traditional Japanese architecture. The architect embraced the symbolism of the pitched roof. The area under the pitched, often tiled, roof was simply subdi-

F2 Masayoshi Nakamura Museum; also known as Cubic Forest

F3 Sakura City Hall (Sakura Shichôsha)

vided – a method Shinohara considered consistent with the traditional Japanese approach to the creation of spaces. Although the forms and spaces were rendered abstract, they still evoked earlier forms of architecture.

His Second Style began with the Incomplete House (1970) and ended with the House in Higashi-Tamagawa (1973). Gone were the pitched roofs. Instead, the houses had cubical forms, though Shinohara insisted that this was by no means a disavowal of tradition or an affirmation of modernism. The elimination of the pitched roof was only an extension of the process of abstraction already underway in the First Style. Inside, the spaces were not the result of simple division, as before. The house was at times split by what Shinohara called a »fissure space«. The nature of that space seemed to differ from project to project. Some critics saw the cleft as an expression of a fault line in Japanese society, which was still recovering from the university upheavals of the late 1960s and the social dislocations caused by rapid economic growth.

Cubic Forest, which is in the architect's Second Style, is basically a space 12.7 meters square and 5.7 meters high. A number of cubes have been introduced into that space to create rooms and windows. The plan is nearly symmetrical with respect to the east-west axis. That axis is defined by a square entrance hall and a double-height living/dining room that takes up the full width of the house. These two spaces are joined by the »fissure space«, which is only one meter wide. There are two bedrooms on the second floor, reached by separate stairways, and a third bedroom south of the entrance hall. The sequence of spaces, that is, the movement from the entrance hall through the claustrophobic fissure space into the living/dining room, is not



unlike the transition from profane space to sacred space, effected by a path cut deeply into rock, in a mountain temple. The appeal of Cubic Forest is not to the emotions; rather, it is the intellectual appreciation of its geometry that moves the viewer.

**F3 Sakura City Hall (Sakura Shichôsha)**
97 Kairinji-machi, Sakura City, Chiba Prefecture
(Plan G7, 2B. Keisei Sakura Station, Keisei Line; 15 min. walk)
March 1971
Kishô Kurokawa, Architect and Associates
Sakura City is a former castle-town in northern Chiba Prefecture, 15 kilometers from Narita Airport. The city hall is on a hill slightly closer to Keisei Sakura Station than the one on which the National Museum of Japanese History (F49) stands. The offices of the municipal government and an assembly hall are the core facilities of the city hall. A need to speed up construction led to the adoption of a number of time-saving measures: one set of forms was used to cast the entire height of concrete shell for each service core by sliding it gradually upward, and the floors were constructed on the ground and then lifted in place. The building has an unpolished, makeshift quality, probably the result of a tightened schedule, that it is at odds with the overall monumentality of its symmetrical form.

Kurokawa (b. 1934) was educated at Kyôto University and at Tôkyô University under Kenzô Tange before opening his own office. In 1960 he was one of the founders of the Metabolist movement. Throughout the 1960s, Kurokawa developed futurist urban proposals. He became a celebrated media figure in 1970, when he designed pavilions for the Ôsaka Exposition and followed that with the Nakagin Capsule Building (F9).

**F4 Keiô Plaza Hotel**
2-2-1 Nishi-Shinjuku, Shinjuku-ku, Tôkyô
(Plan XIII, 2B. JR Shinjuku Station)
May 1971
Nihon Sekkei
This 47-story hotel was the first high-rise building to be built on the west side of Shinjuku Station and the first such hotel in Japan. The tower portion is steel-frame construction; the low-rise block is steel-frame reinforced concrete and reinforced concrete construction.

Nihon Sekkei was formed in 1967 by 107 members of Yamashita Architects and Engineers the firm that had designed Kasumigaseki Building, Japan's first high-rise building.

**F5 Villa Serena**
2-33-18 Jingûmae, Shibuya-ku, Tôkyô
(Plan XIV, 3B. [1] Harajuku Station, Yamanote Line; 12 min. walk.[2] Jingûmae Station, Chiyoda Line; 12 min. walk)
June 1971
Sakakura Associates
A seven-story, 25-unit apartment building, the Villa Serena gave Tôkyôites a glimpse of a new urban lifestyle that was cosmopolitan and stylish. Its little terraces, an adroit response to setback regulations, suggested deck chairs in the sun and cocktails before dinner, that is, the possibility of leisure, which had been unimaginable in the workaholic 1950s and 1960s. Its little courtyard, from which the units were all accessed, hinted at an exclusive community of smart urbanites from which the rest of the populace were subtly excluded. The reality, of course, was only marginally better than what most Japanese were then used to, but the image projected by Villa Serena was still powerful.

**F6 Saitama Prefectural Museum (Saitama Kenritsu Hakubutsukan)**
4-219 Takahana-chô, Ômiya City, Saitama Prefecture
(Plan G5, 3B. Ômiya-kôen Station, Tôbu Noda Line; 5 min. walk)
October 1971
Kunio Maekawa, Architect and Associates
Although the museum's original function was the display of art, it is now dedicated mainly to prefectural history. The building is closely integrated with its wooded setting by means of outdoor spaces. A meandering path leads to an entrance courtyard. The bricklike tiles on the exterior walls, the judiciously located islands of greenery in the courtyard and the low profile of the building create a pleasant ambience.

The lobby, through which one can see the park on the opposite side, is the center of circulation. To the right of the entrance are auxiliary facilities including a lounge and an auditorium; to the left are the permanent

F4 Keiô Plaza Hotel

F8 Kajima Corporation Headquarters Building (Kajima Kensetsu Honsha Biru)

exhibits, in spaces organized around a double-height hall; and in the back is a wing for special exhibits. Gardens, sunken and otherwise, extend one's field of vision.

Some admirers of Maekawa profess not to like environmentally-sensitive buildings such as this museum. They prefer instead the bluff, uncompromising works from his Brutalist phase that are, in their minds, more reflective of his character. Those who come without any preconceptions, however, will be rewarded.

**F7 IBM Japan Head Offices (IBM Honsha Biru)**
3-2-12 Roppongi, Minato-ku, Tôkyô
(Plan IX, 3B. Roppongi Station, Hibiya Line; 8 min. walk)
November 1971
Nikken Sekkei, Planners, Architects and Engineers
The 22-story headquarters building of IBM Japan is a variation on the double-core scheme that Nikken Sekkei has explored over the years. Here the service cores are structurally separate from the office tower. Computer spaces are on floors three to five. A typical office floor has an unobstructed space exceeding 1,000 square meters.

**F8 Kajima Corporation Headquarters Building (Kajima Kensetsu Honsha Biru)**
1-2-7 Moto-Akasaka, Minato-ku, Tôkyô
(Plan VIII, 2C. Akasaka-mitsuke Station, Ginza and Marunouchi Lines)
December 1971
Kajima Corporation and Shin'ichi Okada, Architect and Associates
The two phases of this project were both designed by Shin'ichi Okada, the first when he was still with Kajima Corporation, and the second when he had opened his own office after winning the Supreme Court Building competition (see F16). The steel-frame structures are clad in precast panels.

**F9 Nakagin Capsule Tower Building**
8-16-10 Ginza, Chûô-ku, Tôkyô
(Plan V, 2B)
March 1972; demolished in 2022
Kishô Kurokawa, Architect and Associates
The capsules are small. Long-term occupancy of the capsules may appear to demand the stolid temperaments of seasoned submariners and astronauts, but a surprising number of ordinary professionals – travel agents, accountants and architects – find the spaces congenial.

Completed a dozen years after the Metabolist movement was launched, this building, more than any other, symbolizes Metabolism. The members of the movement never agreed on a common design stratagem and produced works that were quite different in character, but they were all intent on developing a more organic and dynamic vision of the city. Proposals for megastructures and plug-in elements with shorter life cycles that could be replaced as necessary gave expression to their belief in the possibility of change and renewal. The schemes that were actually constructed, however, tended to fall short of the Metabolist ideal. Then came the 1970 Ôsaka Exposition, for which Kishô Kurokawa (b. 1934) designed two pavilions as well as a capsule for the theme pavilion.

A developer, intrigued by the structures, commissioned the architect to design a capsule building on a site in the Ginza district. Compact units equipped with the latest gadgets would serve as offices for small businesses or pieds-à-terre for out-of-towners, and the developer would have a distinctive corporate symbol. The resulting building, which was widely covered by the media at the time, consists of 140 capsules cantilevered from two towers, 11 and 13 stories in height. The towers, of steel-frame reinforced concrete construction, are connected at every third floor. (The structural designer was Gengo Matsui.)

Constructed largely in a factory in Shiga Prefecture and then transported to the site, the capsules are made of welded trusses of light gauge steel, covered with steel sheet panels. Much of the work was done by hand, despite the automated-assembly-line look. Each capsule is 2.5 meters wide and four meters long and has one round window, 1.3 meters in diameter, and a single-body reinforced plastic bathroom. All units originally came with bed, storage cabinets, bathroom, color television set, clock, refrigerator and airconditioner. Optionals included a stereo, air cleaner, sink, table light, and desk calculator. When first sold, the capsules ranged in price from $12,300 to $14,600, at the prevailing exchange rate.

There was talk at first of mass producing these units, but projected demand was insufficient to warrant such a move. The building remained a unique solution. The Metabolist movement was largely played out by this time, in any case, and Kurokawa went on to design very different kinds of buildings.

**F10 Founder's Hall, Seichôji (Seichôji Soshidô)**
301 Kiyosumi, Amatsu-kominato-machi, Awa-gun, Chiba Prefecture
(Plan G7, 2C. Awa-amatsu Station, Sotobô Line; [infrequent] »Kiyosumi Onsen« bus to »Seichôji«)
April 1972
Shôzô Uchii, Architect and Associates
Seichôji (also known as Kiyosumidera) is a Nichiren-sect temple located on a hill called Kiyosumiyama in southern Bôsô Peninsula. Originally a Tendai-sect temple, it was where Nichiren (1222–1282) was ordained as a priest and in 1253 founded his sect. The Founder's Hall, located to one side of the Main Hall (c. 1731), is dedicated to him. The roof suggests the thatched roof of an old folkhouse. The structural system consists of two large columns, from which sprout steel members that support the large roof. These are intended to evoke the trees under which Nichiren preached his doctrine.

**F11 Ossuary and Chapel, Tokorozawa Seichi Cemetery (Tokorozawa Seichi Rei'en Nôkotsudô, Reihaidô)**
980 Kitahara-chô, Tokorozawa City, Saitama Prefecture
(Plan G5, 2C. [1] Tokorozawa Station, Seibu Shinjuku and Seibu Ikebukuro Lines; bus going by route 57. [2] Kôkû Kôen Station, Seibu Shinjuku Line; »Este City Tokorozawa« bus to »Tokorozawa Seichi Reien«)
March 1973
Ikehara Laboratory (Yoshirô Ikehara)
These facilities are located roughly at the center of a large, non-denominational cemetery. (Ask at the cemetery office located inside the gate to see the chapel, but try to avoid weekends, when the chapel is more likely to be used for services.) A path leads directly from the gate, past the cemetery office, to a point directly east of the entrance. Here, the sound of water welling up in a small basin emphasizes the quiet of the place. One makes a ninety-degree turn and arrives at the entrance to the chapel. To the left is a gate leading to the ossuary. The chapel, intended for funerals and memorial services, has a low concrete wall from which rises a wood-construction roof. At the top, laminated

F9 Nakagin Capsule Tower Building

wood beams emerge from the ceiling and converge on a glass box poised over the southeastern corner of the chapel that serves as a skylight during the day and a source of illumination at night.

The glass box is relatively small, and, even though the area behind the altar is glazed, the interior remains half in shadow. Sunlight entering through the skylight indicates by its gradual movement the passing of time, and the roof is angled so that the altar is lit just before noon on the vernal or autumnal equinox, which is when the Japanese observe the traditional Buddhist memorial service called *higan* (literally »the other shore«). The rites mark the passage of a soul from the world of confusion to the eternal paradise in the west. The light piercing the tiny openings in the steel panels of the gate to the ossuary lengthens as the afternoon wanes on the equinox and then dims when the sun finally sets, symbolically concluding the soul's journey to enlightenment.

The architect (b. 1928), graduated from Waseda University and served as an assistant to Kenji Imai at his alma mater before joining its faculty.

F12 Second Phase, Hillside Terrace

**F12 Second Phase, Hillside Terrace**
Sarugaku-chô, Shibuya-ku, Tôkyô (see E65)
June 1973
Maki and Associates
Separated by a parking area from the first phase, the second-phase building houses a restaurant space in its basement, various shops on the first floor, and apartments on the top two floors. Increasing traffic on the street in front of the site caused the architect to depart from his earlier stratagem to express interior functions on the outside. An extra layer of space is added on the street side as a buffer zone against noise. The exterior skin is still not entirely separated from the interior space as it will be in the third phase, but it is no longer wrapped tautly around the building. The plaza was originally conceived as a totally enclosed space but in the end was opened to the sky.

See also F38, F45, F156.

**F13 Nakano Sun Plaza Hall (aka National Labor Youth Center)**
4-1-1 Nakano, Nakano-ku, Tôkyô
(Plan XVI, 4B. Nakano Station, Chûô and Tôzai Lines)
1973
Nikken Sekkei, Planners, Architects and Engineers
Nakano Sun Plaza is a variation on the double-core theme that has preoccupied Nikken Sekkei over the years. A wedge-shaped 21-story building with an atrium attached on the south side, it has service cores that also function as structural cores on the east and west sides. Girders bridge the cores. The floor area gradually shrinks toward the top, and spaces find their appropriate niches in this order. A 2,500-seat auditorium is located where the building is broadest (and where emergency escape routes are shortest) and a hotel is located on the upper floors. Like the walls of the Beinecke Library (1963) at Yale University by Gordon Bunshaft, the sloping roof of the atrium is covered with thinly cut panels of domestic marble.

**F14 Tôkyô Building, Sanwa Bank (Sanwa Ginkô Tôkyô Biru)**
1-1-1 Ôtemachi, Chiyoda-ku, Tôkyô
(Plan IV, 2C. Ôtemachi Station, Toei Mita, Chiyoda, Hanzômon and Marunouchi Lines)
December 1973
Nikken Sekkei, Planners, Architects and Engineers (Ôsaka)
A 25-story office building located across the street from the Imperial Palace moat, the Sanwa Bank was designed by the Ôsaka office of the giant architectural firm Nikken Sekkei. There are four separate service cores on the periphery as well as a cluster of elevators in the middle. This arrangement provides multiple means of emergency escape in every work area. The deep reveals cut down on air conditioning costs and facilitate maintenance. Precast concrete panels faced with black Canadian granite are used on its exterior. The two sculptures at its base are by Masayuki Nagare.

**F15 Headquarters, The Industrial Bank of Japan (Nihon Kôgyô Ginkô Honten)**
1-3-3 Marunouchi, Chiyoda-ku, Tôkyô
(Plan IV, 2C. Ôtemachi Station, Toei Mita and Tôzai Lines)
January 1974
Murano and Mori, Associated Architects
This is the head office of the Industrial Bank of Japan, which played a major role in postwar economic development through credit to industrial enterprises, and which announced in August 1999 a plan for a merger with two other banks. The building is only 15 stories high; the awkwardly-shaped site runs in a north-south direction. As if to compensate for the building's low height, the design emphasizes the vertical. The windows for the office areas on the eastern side are vertical slits that extend the full height of the building, not unlike those of the CBS Building (1964) by Eero Saarinen. The reddish-brown granite, quarried in South Dakota, USA, is highly polished and mirrors surrounding buildings. The portion of the building cantilevered over a pond houses mechanical equipment.

F14 Tôkyô Building, Sanwa Bank (Sanwa Ginkô Tôkyô Biru)

**F16 Supreme Court Building (Saikô Saibansho)**
4-2 Hayabusa-chô, Chiyoda-ku, Tôkyô
(Plan VIII, 3C. Nagatachô Station, Yûrakuchô and Hanzômon Lines)
March 1974
Shin'ichi Okada, Architect and Associates
Before World War II, the Daishi'in or the Great Court of Cassation was the highest tribunal in Japan. The building (1896), designed by Ende and Böckmann, stood behind the Ministry of Justice (C15) by the same architects. The new Constitution, which was put into effect in 1947, made the Supreme Court the court of last resort in Japan. The court occupied the building vacated by the now defunct Daishi'in until the present Supreme Court Building was constructed. (The Meiji-period structure was then demolished.)

An open competition was held in 1969 for new quarters for the court. The importance of the facility and the prominence of the site – across the moat from the Imperial Palace and in between the National Theater and the National Diet Library – made this event the biggest competition of the postwar era. The winner was Okada, and among the second-prize winners were Kenzô Tange and Yôji Watanabe. A condition of the competition was that, should the winner be an architect working for a construction company, he would have to quit the company for the duration of the project. Accordingly, Okada left Kajima Corporation to open his own office.

The scheme makes use of so-called »space walls«: paired walls, closely spaced, that can also be read as hollowed-out walls four to six meters thick. These accommodate corridors, stairs, elevators and toilets. In a gesture of acknowledgement to its neighbors, the space walls facing the National Theater are made parallel to the theater's axis, and the rest are made parallel to the axis of the National Diet Library. The main spaces and courtyards are sandwiched between these space walls.

So much granite (quarried in Inada, Ibaraki Prefecture) was used on the building's exterior and interior that gravestones in Japan allegedly rose dramatically in price. The roughly-textured stone reinforces the monumentality of the composition. The complex is centered around the large court and a cavernous hall from which

F16 Supreme Court Building (Saikô Saibansho)

it is accessed. The hall's ceiling bellies down, and molded aluminum serves as an accent for the wall. The Grand Bench, consisting of all 15 judges of the Supreme Court, sits only a few times a year, when the constitutionality of a law must be deliberated. The petty benches, each comprising five judges, meet more frequently in three smaller courts. The upper portion of the large court is a cylinder 15 meters in diameter that rises to a skylight. Sufficient daylight enters the skylight on a clear day that a newspaper is readable even when the lights are turned off. The two tapestries that adorn the wall of the large court were woven in Nishijin and represent the sun and the moon. The astronomical imagery is consistent with the otherworldly character of the complex. Isolation from everyday concerns and influences seems to be the keynote of the entire design.

**F17 Tôkyô Marine and Fire Insurance Company Building (Tôkyô Kaijô Biru)**
1-2 Marunouchi, Chiyoda-ku, Tôkyô
(Plan V, 2A. [1] Ôtemachi Station, Toei Mita Line.
[2] Tôkyô Station, Marunouchi Line)
March 1974; demolished
Kunio Maekawa, Architect and Associates
This project was a response to the 1963 revision of the Building Standard Law that lifted the absolute height limit of 31 meters in favor of an approach based on the FAR. Because of its proximity to the Imperial Palace, the project touched off an extended debate about its impact on the townscape. Originally conceived as a 30-story building, it ended up with 25 stories. The plan takes the form of two rectangles, with the service core located where they overlap. The structure has been pushed out to the periphery, forming a sort of exoskeleton and creating spaces that are nearly free of intermediate supports. The exterior features lightweight precast concrete panels set with reddish stoneware tiles and window frames of Cor-ten steel.