

STUDY TOUR JAPAN 2014 PROGRAM

SUNDAY MARCH 16:

DEPT. **NARITA AIRPORT** with Keisei Train keisei.co.jp/keisei/tetudou/skyliner/us/index.html

ARR. **NIPPORI ST.**

DEPT. **NIPPORI ST.** with yamamote line (inner loop)

ARR. **SHINJUKU ST.**

APPROX. 500 METER TO: **SHINJUKU WASHINGTON HOTEL.**

(35°41'12.93"N, 139°41'35.75"E) *3-2-9 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-8336* shinjuku.washington-hotels.jp (+81 33-343-3111)

14:00: EARLIEST CHECK-IN: **SHINJUKU WASHINGTON HOTEL**

18:00: DINNER INCLUDED: **ZA WATAMI** (35°41'34.71"N, 139°41'41.61"E) *Shinjuku Nomura Building, 2-6-2 Nishi-shinjuku, Shinjuku-ku, Tokyo 163-0590* plus.google.com/109524009192206335476/about Menu and “all-you-can drink”

VIEW: **OBSERVATION DECK AT TOKYO METROPOLITAN**

GOVERNMENT (35°41'22.54"N, 139°41'33.08"E)

ACCOMODATION: **SHINJUKU WASHINGTON HOTEL**

MONDAY MARCH 17:

09:00: MEETINGPOINT: **SHINJUKU CENTRAL PARK** (35°41'20.23"N, 139°41'23.69"E)

TOUR GROUPS: 01, 02 & 03: **1. TOKYO TOUR:**

YOYOGI NATIONAL GYMNASIUM & ANNEX

DIOR, TOD'S, COACH & PRADA

SHIBUYA STATION & MYASHITA PARK

HILLSIDE TERRACE

21_21 DESIGN SIGHT & SUNTORY MUSEUM OF ART

INSTEAD OF GA GALLERY

GROUP 04, 05 & 06: **2. TOKYO TOUR:**

SCT. MARY'S CATHEDRAL OF TOKYO

TOKYO BUNKA KAIKAN, NATIONAL MUSEUM OF WESTERN

ART, GALLERY OF HORYUJI TREASURES & INTERNATIONAL

CHILDREN'S LIBRARY

TOKYO INTERNATIONAL FORUM, LOUIS VUITTON, MAISON

HERMÈS, NICHOLAS G. HAYEK CENTER, NAKAGIN CAPSULE

TOWER & SHIZUOKA PRESS AND BROADCASTING CENTER

21_21 DESIGN SIGHT & SUNTORY MUSEUM OF ART

GROUP 07, 08 & 09: **3. TOKYO TOUR:**

ZA-KOENJI PUBLIC THEATRE, EDO-TOKYO OPEN AIR

ARCHITECTURAL MUSEUM, TAMA ART UNIVERSITY &

YOKOHAMA INTERNATIONAL PASSENGER TERMINAL

ACCOMODATION: **SHINJUKU WASHINGTON HOTEL**

TUESDAY MARCH 18:

09:00: MEETINGPOINT: **SHINJUKU CENTRAL PARK**

GROUP 01, 02 & 03: **2. TOKYO TOUR:**

EXCEPT **GA GALLERY** INSTEAD OF **21_21 DESIGN SIGHT &**

SUNTORY MUSEUM OF ART

GROUP 04, 05 & 06: **3. TOKYO TOUR:**

GROUP 07, 08 & 09: **1. TOKYO TOUR:**

ACCOMODATION: **SHINJUKU WASHINGTON HOTEL**

WEDNESDAY MARCH 19:

09:00: MEETINGPOINT: **SHINJUKU CENTRAL PARK**

GROUP 01, 02 & 03: **3. TOKYO TOUR:**

GROUP 04, 05 & 06: **1. TOKYO TOUR:**

GROUP 07, 08 & 09: **2. TOKYO TOUR:**

ACCOMODATION: **SHINJUKU WASHINGTON HOTEL**

THURSDAY MARCH 20:

07:30: MEETINGPOINT: **LOBBY, SHINJUKU WASHINGTON HOTEL**

DEPT: **SHINJUKU WASHINGTON HOTEL**

NISHIMA SHINMEI-GU TAKAYAMA (36°26'59.8"N,

137°52'44.5"E) *Yashiromiyamoto 1159, Omachi city,*

Nagano prefecture jingutaisha.jimdo.com/list/nagano-ken/nishina-shinmei-gu

MATSUMOTO CASTLE (36°14'18.93"N, 137°58'7.86"E)

Nagano prefecture welcome.city.matsumoto.nagano.jp

Admission 500 Yen

DINNER INCLUDED: **OYADO ISEYA** (35°57'53.94"N,

137°48'38.21"E) *388 Narai, Shiojiri, Nagano Prefecture*

399-6303 oyado-iseya.jp (+81 26-434-3051)

ACCOMODATION: **OYADO ISEYA**

FRIDAY MARCH 21:

07:30: BREAKFAST INCLUDED: **OYADO ISEYA**

08:30: MEETINGPOINT: **OUTSIDE OYADO ISEYA**

DEPT. WITH BUS: **OYADO ISEYA**

TSUMAGO-JUKU (35°34'37.24"N, 137°35'45.05"E)

Nagano prefecture welcome.city.matsumoto.nagano.jp

TAKAYAMA (36° 8'37.84"N, 137°15'29.21"E) [www.hida.jp/](http://www.hida.jp/english)

english

SHIRAKAWA-GO (36°16'14.68"N, 136°53'55.03"E) *Ōno-*

District, Gifu Prefecture shirakawa-go.org/english

ACCOMODATION: **VIA INN KANAZAWA** (36°34'42.13"N,

136°38'50.88"E) *1-1 Kinoshinbomachi, Kanazawa,*

Ishikawa, Prefecture 920-0858 kanazawa.viainn.com

(+81 76-222-5489)

SATURDAY MARCH 22:

KANAZAWA **KENROKU-EN, HIGASHI-CHAYAMACHI,**

KAZUEMACHI, NAGAMACHI, D. T. SUZUKI MUSEUM & 21ST

CENTURY MUSEUM OF CONTEMPORARY ART

ACCOMODATION: **VIA INN KANAZAWA**

SUNDAY MARCH 23:

SENT LUGGAGE TO: **mitsui garden hotel kyoto shijo**

FROM: **VIA INN KANAZAWA**

10:00: LATEST CHECK-OUT: **VIA INN KANAZAWA**

14:00: EARLIEST CHECK-IN: **mitsui garden hotel kyoto shijo**

(35°0'10.76"N, 135°45'17.86"E) *707-1 Myodenji-cho,*

Shijo-sagaru, Nishinotoin St, Shomogyo-ku, Kyoto,

600-8472 www.gardenhotels.co.jp/eng/kyoto-shijo (+81

75-361-5531)

ACCOMODATION: **mitsui garden hotel kyoto shijo**

MONDAY MARCH 24:

08:45: MEETINGPOINT: **IMPERIAL HOUSEHOLD KYOTO OFFICE** (35°

1'35.56"N, 135°45'36.03"E) **TICKEKTS FOR KATSURA RIKYU**

KATSURA RIKYU, KINKAKU-JI, GINKAKU-JI, RYOAN-JI,

FUSHIMI INARI TAISHA, KIYOMIZO-DERA KIYOMIZO-DERA

& NANZEN-JI AO.

ACCOMODATION: **mitsui garden hotel kyoto shijo**

TUESDAY MARCH 25:

ACCOMODATION: **mitsui garden hotel kyoto shijo**

WEDNESDAY MARCH 26:

ACCOMODATION: **mitsui garden hotel kyoto shijo**

THURSDAY MARCH 27:

SENT LUGGAGE TO: **NARITA TOBU HOTEL AIRPORT**

(35°46'47.68"N, 140°22'50.78"E) *320-1 Tokko, Narita-shi,*

Chiba [www.tobu.co.jp/foreign/hotel/hotel_airport.](http://www.tobu.co.jp/foreign/hotel/hotel_airport.html)

html (+81 47-632-1234) FROM: **mitsui garden hotel**

KYOTO SHIJO

11:00: LATEST CHECK-OUT: **mitsui garden hotel kyoto shijo**

14:49: DEPT: **KYOTO ST.** with Shinkansen Hikari 471

16:23: ARR. **OKAYAMA ST.**

17:15: DEPT. **OKAYAMA ST.** with JR Uno Line

18:12: ARR. **UNO ST.**

18:35: DEPT. **UNO** with ferry to Honmura

18:55: ARR. **HONMURA** NAOSHIMA

DINNER INCLUDED: **NAOSHIMA TSUTSUJI-SO LODGE**

(34°26'43.09"N, 133°59'56.11"E) *352-1, Naoshima-cho,*

Kagawa-gun, Kagawa 761-3110 [web.travel.rakuten.](http://web.travel.rakuten.co.jp/portal/my/info_page_e.Eng?f_no=111253)

co.jp/portal/my/info_page_e.Eng?f_no=111253 (+81

87-892-2838)

ACCOMODATION: **NAOSHIMA TSUTSUJI-SO LODGE**

FRIDAY MARCH 28:

BREAKFAST INCLUDED: **NAOSHIMA TSUTSUJI-SO LODGE**

ACCOMODATION: **NAOSHIMA TSUTSUJI-SO LODGE**

SATURDAY MARCH 29:

BREAKFAST INCLUDED: **NAOSHIMA TSUTSUJI-SO LODGE**

17:05: DEPT. **UNO ST.** with JR Uno Line

17:59: ARR. **OKAYAMA ST.**

18:21: DEPT. **OKAYAMA ST.** with Shinkansen Hikari 482

22:40: ARR. **TOKYO ST.**

23.17: DEPT. **TOKYO ST.** with JR Sobu Line Rapid Service

23:56: ARR. **CHIBA ST.**

00:05: DEPT. **CHIBA ST.** with JR Narita Line

00:36: ARR. **NARITA ST.**

DEPT. **NARITA ST.** with private shuttle bus

ACCOMODATION: **NARITA TOBU HOTEL AIRPORT**

(34°26'43.09"N, 133°59'56.11"E) *320-1 Tokko, Narita-shi,*

Chiba [www.tobu.co.jp/foreign/hotel/hotel_airport.](http://www.tobu.co.jp/foreign/hotel/hotel_airport.html)

html (+81 47-632-1234)

FIRST YEAR:

01: **EMIL**

02: **FREIA**

03: **LENA**

04: **MAGNUS**

05: **MALENE**

06: **MARIA**

07: **NAOMI**

08: **NINNA**

09: **ROSALIA**

10: **SARA**

11: **SILJA**

SECOND YEAR:

12: **ASGER**

13: **FREDERIK**

14: **JOACHIM**

15: **JULIE**

16: **KATRINE**

17: **MADS**

18: **MARCUS**

19: **NINA**

20: **THIT**

21: **TIM**

THIRD YEAR:

22: **ANDREAS**

23: **BEINTA**

24: **CHRISTINA**

25: **DANIEL**

26: **EVA**

27: **HELGA**

28: **IDA**

29: **JAKOB**

30: **NANNA**

31: **ROSITA**

32: **RUBEN**

33: **TRINE**

34: **THEA**

CANDIDATE PROGRAM:

35: **KA CHUN**

TEACHERS AO.:

36: **ALEX H. LEE**

37: **ANNE METTE FRANSDEN**

38: **ANETTE DYRING NAALUND**

39: **CLAUS SMED SØNDERGÅRD**

40: **FINN SELMER**

31: **FLEMMING OVERGAARD**

42: **MIKE M. MARTIN**

43: **PATRICIA MARTIN**

44: **PER EGON SCHULZE**

45: **TROELS RUGBJERG** (+45 2279 0283)

TOUR GROUPS:

GR-01: **DANIEL, IDA, ANDREAS & JAKOB**

GR-02: **NANNA, ROSITA, HELGA & BEINTA**

GR-03: **RUBEN, MARCUS, ASGER & FREIA**

GR-04: **CHRISTINA, THEA, EVA & KA CHUN**

GR-05: **JULIE, THIT, NINA & KATRINE**

GR-06: **ROSALIA, NINNA, NAOMI & TRINE**

GR-07: **MALENE, SARA, EMIL & MAGNUS**

GR-08: **TIM, MADS, JOACHIM & FREDRIK**

GR-09: **SILJA, LENA & MARIA**

ROOMS: SHINJUKU CENTRAL PARK TOKYO:

W-01: **JULIE & THIT**

W-02: **KATRINE & NINA**

W-03: **SILJA & TRINE**

W-04: **NANNA & HELGA**

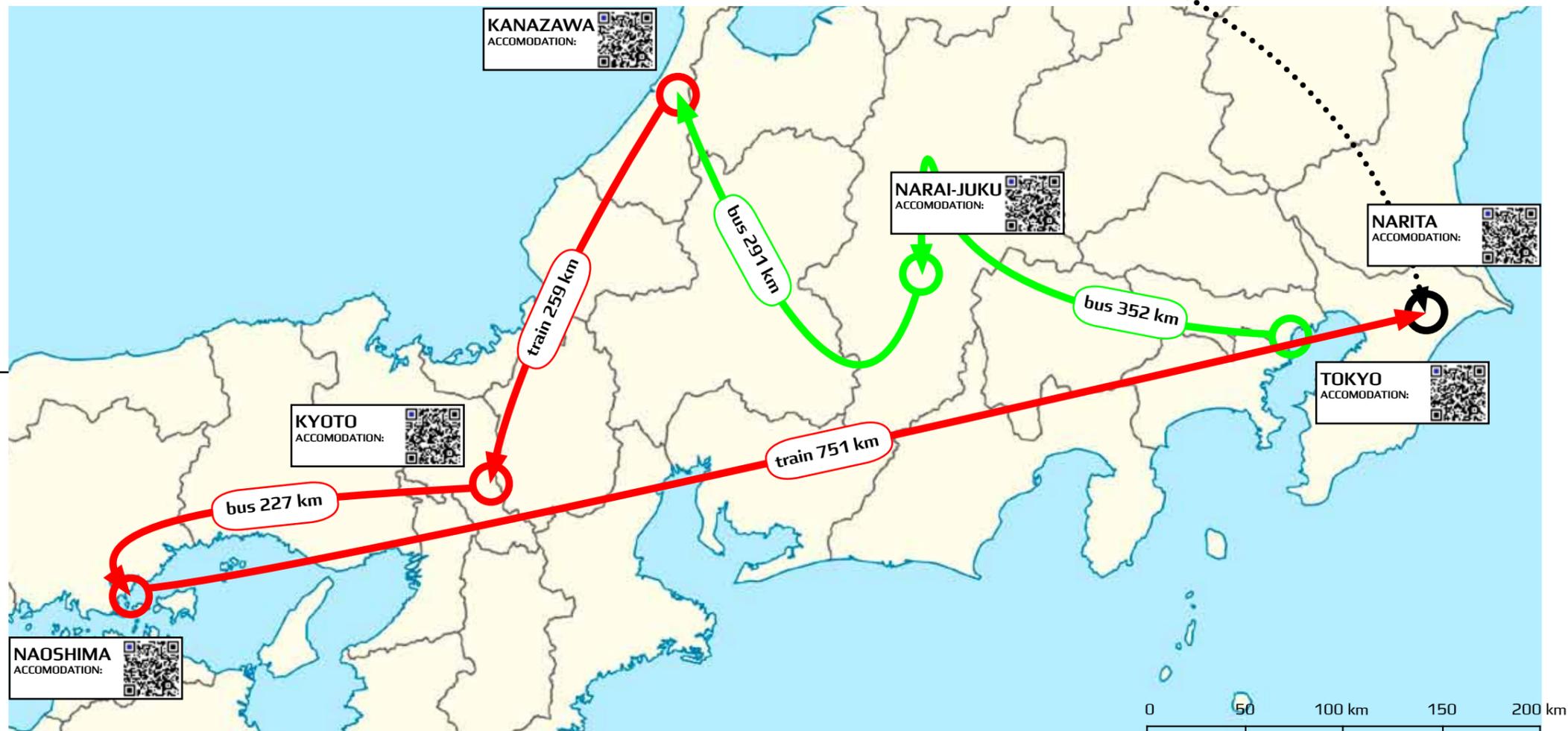
W-05: **FREIA & LENA**

W-06: **MALENE & MARIA**

W-07: **NAOMI & NINNA**

W-08: **ROSALIA & SARA**

R O U T E



- W-05: MALENE, MARIA & SARA
- W-06: NAOMI, NINNA & SILJA
- W-07: JULIE & THIT
- W-08: KATRINE & NINA
- M-01: RUBEN, ANDREAS & DANIEL
- M-02: JOACHIM, FREDERIK & JAKOB
- M-03: EMIL, MAGNUS & KA CHUN
- M-04: TIM & MAGNUS
- M-05: ASGER & MADS
- SINGLE ROOMS: TEACHERS, DOUBLE: PATRICIA & MIKE

ROOMS: NAOSHIMA

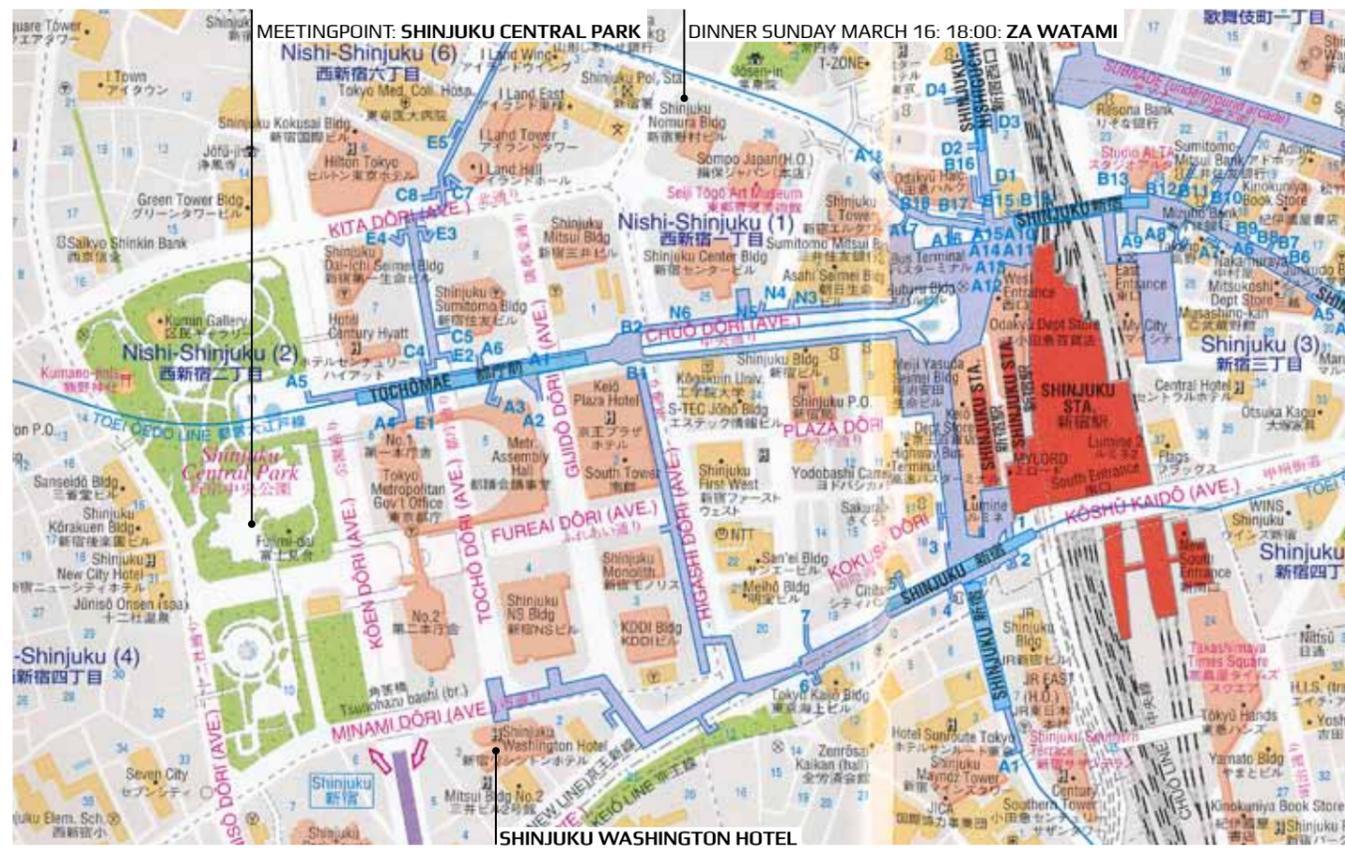
- FMS-1: 5 K. STUD
- FMS-2: 5 K. STUD
- FMS-3: 4 K. STUD
- FMS-4: 4 K. STUD
- FMS-5: 4 K. STUD
- MS-1: 5 M. STUD
- MS-1: 4 M. STUD
- MS-1: 4 M. STUD
- MT-1: ALEX, CLAUS & FINN
- MT-2: FLEMMING, PER & TROELS
- FMT: ANETTE & ANNE METTE
- T: PAT & MIKE

ROOMS: NARITA TOBU HOTEL AIRPORT:

- W-01: JULIE & THIT
- W-02: KATRINE & NINA
- W-03: FREIA & LENA
- W-04: MALENE & MARIA
- W-05: NAOMI & NINNA
- W-06: ROSALIA, SARA & SILJA
- M-01: EMIL & MAGNUS
- M-02: TIM & MARCUS
- M-03: MADS & KA CHUN
- M-04: JOACHIM & FREDERIK
- SINGLE ROOMS: TEACHERS, DOUBLE: PATRICIA & MIKE

INFORMATION & ADVICE

- **Money:** Do not rely on using credit-card - always carry cash.
- **Currency:** 100 Yen is 5,2182 dkk (9-3-2014) www.valutakurser.dk
- **Weather:** Bring warm clothes as it will be cold when we cross the mountains.
- **EL:** The voltage in Japan is 100 volt, 50 Hz (60 Hz in western Japan). Japanese electrical plugs have two, non-polarized pins similar to the US.
- **Time:** Japan is 8 hours ahead of Denmark (7 hours at summertime).
- **Cell-phones:** Phones must be compatible with 3G-network. Smartphones might work but not older models.
- **Trains:** For travelling with both the metro in Tokyo and trains around the city we recommend a PASMO-card: www.pasmo.co.jp/en. it resembles "rejskortet" only probably better.
- **Timetables of trains** at: www.hyperdia.com/en. Use search box on the left. Click: Search details and unmark: "NOZOMI", "Private Railway" & "airplane" when searching for trains covered by Japan Rail Pass. PASMO-card should also cover "Private Railway".
- **Sending of luggage:** Luggage must be sent from the hotel in Kanazawa (Via Inn Kanazawa) to the hotel in Kyoto (Mitsui Garden Hotel Kyoto Shijo). Luggage must also be sent from hotel in Kyoto (Mitsui Garden Hotel Kyoto Shijo) directly to hotel near Narita Airport (Narita Tobu Hotel Airport) (third year sent luggage to the hotel they are staying at). To Naoshima we only bring a smaller bag each with sufficient equipment for our stay here for two nights.
- **Danish Embassy in Japan:** Kongelig Dansk Ambassade, Japan, 29-6, Sarugaku-cho, Shibuya-ku, Tokyo 150-0033, Tel +81 (0)3 3496 3001, tyoamb@um.dk, japan.um.dk
- Go to: japan.um.dk/da/info-om-japan/praktiske-oplysninger where the Danish Foreign Ministry has information about going to Japan.



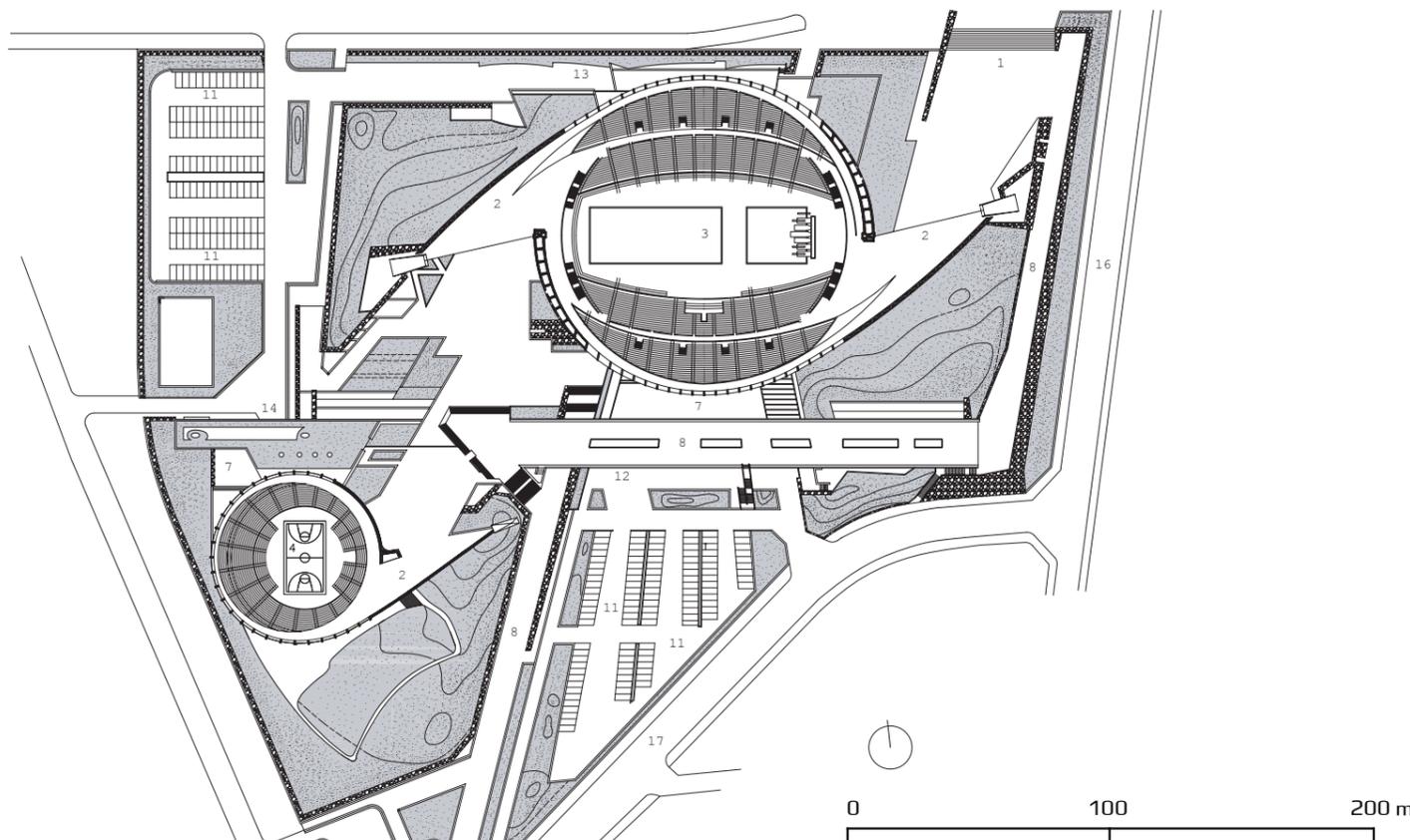
All sights are located at maps in Alex's Compendium. Times indicated are suggestions. They are found by the use of www.hyperdia.com/en.

- 10:28:** DEPT. SHINJUKU ST. with yamamoto line (inner loop)
10:32: ARR. HARAJUKU ST.
YOYOGI NATIONAL GYMNASIUM & ANNEX SHIBUYA:19 (35°40'3.14"N, 139°42'0.82"E) 2-1-1 Jinnan, Shibuya-ku www.archdaily.com/109138/ad-classics-yoyogi-national-gymnasium-kenzo-tange
DIOR SHIBUYA:23 (35°40'2.68"N, 139°42'26.03"E) 5-9-11 Jingumae, Shibuya-ku www.architravel.com/architravel/building/christian-dior-omotesando
TOD'S SHIBUYA:33 (35°39'57.88"N, 139°42'36.77"E) 5-1-15 Jingumae, Shibuya-ku moreaedesign.wordpress.com/2012/09/13/more-about-tods-omotesando
COACH SHIBUYA:73 (35°39'57.19"N, 139°42'37.81"E) 3-6-1 Kita Aoyama, Minato-ku japan.coach.com/online/handbags/genWCM-13001-13500-jp/Coach_CJI/static_pgs/omotesando Open 11:00-20:00
PRADA SHIBUYA:44 (35°39'49.57"N, 139°42'51.94"E) 5-2-6 Minami-Aoyama, Minato-ku www.herzogdemeuron.com/index/projects/complete-works/176-200/178-prada-aoyama.html Open 11:00-20:00
15:00: DEPT. GAIENMAE ST. with tokyo Metro ginza Line
15:04: ARR. SHIBUYA ST.
SHIBUYA STATION SHIBUYA:58 (35°39'29.79"N, 139°42'4.86"E) Shibuya-ku www.wallpaper.com/architecture/shibuya-station-tokyo/2494
MIYASHITA PARK (35°38'52.37"N, 139°42'2.93"E) www.spoon-tamago.com/2011/05/03/miyashita-park-by-atelier-bow-wow
16:01: DEPT. SHIBUYA ST. with Tokyu toyoko line
16:04: ARR. DAIKANYAMA ST.
HILLSIDE TERRACE SHIBUYA:65 (35°38'52.37"N, 139°42'2.93"E) 18-8 Sarugaku-cho, Shibuya-ku www.hillside terrace.com
17:31: DEPT. DAIKANYAMA ST. with Tokyu-toyoko/minatomirai line local
17:34: ARR. SHIBUYA ST.
17:37: DEPT. SHIBUYA ST. with Fukotoshin Line
17:41: ARR. KITASANDO ST.
GA GALLERY SHINJUKU:18 (35°40'40.80"N, 139°42'17.30"E) 3-12-16 Sendagaya, Shibuya-ku www.ga-ada.co.jp/english/ga_gallery/2013/1312-03_GAJ2013/gallery_gaj2013.html Open: 12:00-18:30: 500 ¥



YOYOGI NATIONAL GYMNASIUM SHIBUYA:19
 2-1-1 JINNAN, SHIBUYA-KU (1964) KENZO TANGE

The two Olympic stadiums in Yooyogi Park are some of Tokyo's most recognizable and acclaimed buildings. They represent a climax in Japan's post-war architecture, as well as a turning point in Tange's own oeuvre - his renunciation of Western models (especially Le Corbusier) in favour of a genuinely Japanese modern architecture. The Olympic Summer Games of 1964 in Tokyo were the first to be held in Asia and symbolized, like the Munich Games of 1972, an economic boom. Germany and Japan had



Site Plan

- 1: Entry from Harajuku station, 2: Entrance, 3: Arena of large stadium, 4: Arena of small stadium, 5: The Gallery, 6: Auditorium, 7: Courtyard, 8: Walkway, 9: Entrance from Shibuya Station 10: Garden, 11: Parking, 12: Entrance of Athletes, 13: Entrance of the Press, 14: Service entrance, 15: Road no. 23, 16: Metro Line 24 & 17: Metro Line 155

both lost the Second World War, but in the 1950s had found their way back into the 'family of Western nations' as model democracies dependent on the USA. The elegance of the two Olympic stadiums in Tokyo is a matter of the expressive power of their organically curved structures. The two stadiums are similar to one another and yet very different in their construction. The larger, the former Olympic Swimming Pool (used as a multi-functional hall today), has a structure that is similar to a suspension bridge. When first built, this was the largest suspended roof in the world. Steel cables are suspended between two ferroconcrete pylons carrying the great roof. The crescent-shaped silhouette of the hall is reminiscent of Buddhist temple roofs. The stadium has 15,000 seats and can be turned into an ice-skating rink in the winter. It is also today used for judo and tennis championships and opera. The smaller, 4,000-seat, stadium is used for basketball, its original purpose. Its snailshell-shaped roof is supported by a single central pylon. Tange designed both stadiums in collaboration with civil engineer Yoshikatsu Tsuboi.

(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)

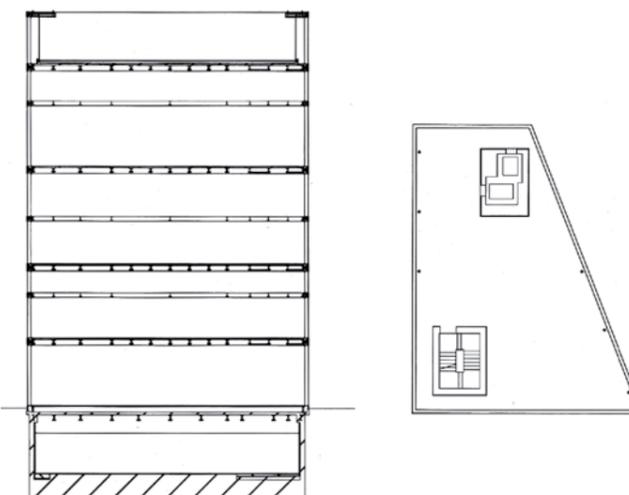


CHRISIAN DIOR OMOTESANDO SHIBUYA:23
 5-9-11 JINGUMAE, SHIBUYA-KU (2003) SANAA

This flagship Christian Dior store is on Omotesando Avenue, Tokyo. The brief called for four retail floors and one multifunctional level, each laid out by a different designer. For this reason it was decided not to conceal the contents of the building behind an opaque facade, but of find ways to project the interiors of the building outside while creating a coherent, unified image. The most significant feature of the site was the 5:1 ratio

between the permitted height and the indoor surface area. So it was decided to make the most of the maximum height of 30 meters allowed by the local planning regulations to achieve the largest possible volume. This was then subdivided horizontally with separate floor and ceiling slabs, creating interiors that vary greatly in height, alternating retail spaces with the cavities used to house the utilities. This layered cross section creates the illusion it has more than just four floors, while keeping the interiors uncluttered. The building is completely transparent, being sheathed in flat panes of extra-clear glass. Behind these are curved translucent acrylic screens that provide glimpses of the sophisticated elegance of Dior's high fashion garments. The facade was meant to communicate the essence of the Dior style and, at the same time, eliminate the relationship between surface and volume customary in commercial spaces.

(From: HASEGAWA, Yuko (2005): *Sejima+Nishizawa/SANAA*. Milan: Electa Architecture)



Section & Plan



TOD'S SHIBUYA:33
 5-1-15 JINGUMAE, SHIBUYA-KU (2004) TOYO ITO

Toyo Ito's Tod's Omotesando Building is a slender, L-shaped building for the Italian footwear retailer, it contains offices and a boutique fronting Omotesando, Tokyo's famous four-lane, tree-lined boulevard that in recent years has become the city's showplace for luxury brands and top architects. The seven-storey building continues Ito's exploration of ideas of surface, the dramatic structure mimicking the shapes of the tall elm trees that stretch along Omotesando Avenue and reinterprets them in its facade as a series of crisscrossing geometric forms. The facade is a smooth blend of concrete and glass and materials are kept simple. The structural frame that supports the building is well concealed. Inside, opaque glass hides the rear view so that shoppers are drawn to the front of the store where they play an important role in animating the building. (text from RIBA Royal Gold Medal 2006 award).

(From: www.mimoo.eu/projects/Japan/Tokyo/Tod's+Omotesando+Building)

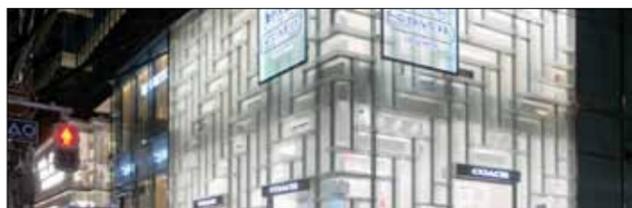


Section



Plans

- 1: Shop, 2: Machine, 3: Stock, 4: Office Entrance, 5: Office, 6: Lunch, 7: Meeting, 8: Showroom, 9: Party, 10: Dining



COACH SHIBUYA:73
 OAK OMOTESANDO, 3-6-1 KITA AOYAMA, MINATO-KU
 (2013) OMA

Designed by S. Shigematsu and OMA's New York office, Coach's newest flagship store opens today on Omotesando, a prominent retail corridor in Tokyo. The flagship design features a façade of 210 stacked, translucent display boxes in a herringbone pattern of vertical and horizontal orientation that accommodate the brand's wide repertoire of products. In addition to the façade, OMA designed a "floating" tower of 105 illuminated acrylic units that encase the store's central stair, drawing pedestrians to the upper level. Shigematsu commented: "In comparison to the increasingly decorative elevations that characterize Omotesando, OMA's design integrates display into the façade, communicating an uninterrupted survey of Coach's full collection with its storefront. Viewed from the interior, the display units seamlessly provide an active backdrop for merchandise, filtering Omotesando's streetscape into the shopping experience."

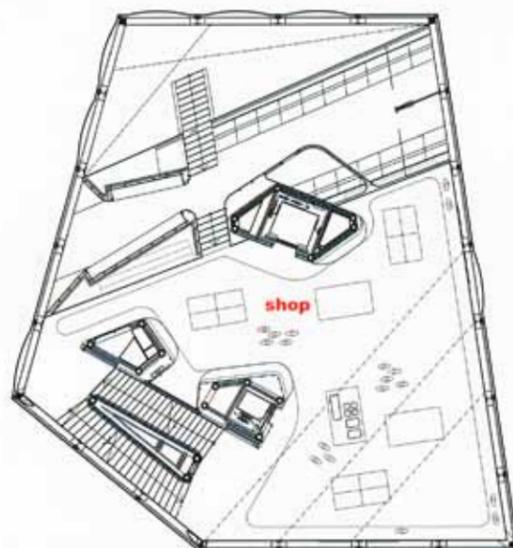
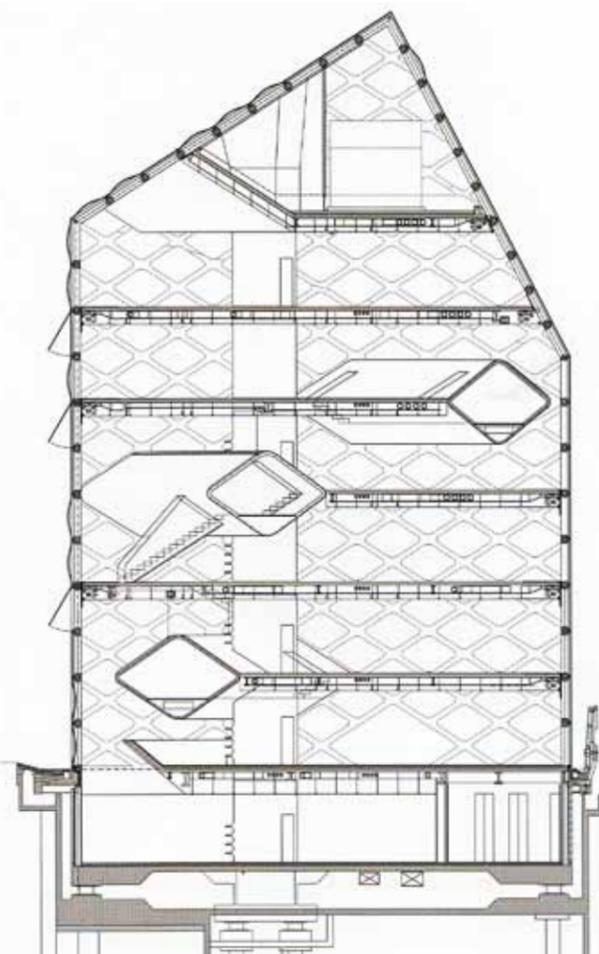
(From: www.oma.eu/news/2013/oma-designed-coach-flagship-store-opens-in-tokyo)



PRADA SHIBUYA:44
 5-2-6 MINAMI-AOYAMA, MINATO-KU (2003) HERZOG
 DE MEURON

We decided early on to focus on vertical volume containing the maximum permitted gross floor area so that part of the lot acreage can remain undeveloped. This area will form a kind of plaza, comparable to the public spaces of a European city. The shape of the building is substantially influenced by the angle of incidence of the local profile. Depending on where the viewer is standing, the body of the building will look more like a crystal or like an archaic type of building with a saddle roof. The ambivalent, always changing and oscillating character of the building's identity is heightened by the sculptural effect of its glazed surface structure. The rhomboid-shaped grid on the façade is clad on all sides with a combination of convex, concave or flat panels of glass. These differing geometries generate faceted reflections, which enable viewers, both inside and outside the building, to see constantly changing pictures and almost cinematographic perspectives of Prada products, the city and themselves. But the grid on the façade is not simply an optical illusion; it is actively incorporated in the structural engineering and, in conjunction with the vertical cores of the building, it supports the ceilings. The horizontal tubing stiffens the structure and also provides more private areas for the changing rooms and the checkout on the otherwise open, light-flooded floors of the building. The fittings with lamps and furniture for the presentation of Prada products and for visitors are newly designed especially for this location. The materials are either hyper-artificial, like resin, silicon and fiberglass, or hyper-natural, like leather, moss or porous planks of wood. Such contrasting materials prevent fixed stylistic classifications of the site, allowing both traditional and radically contemporary aspects to appear as self-evident and equal components of today's global culture.

(From: herzogdemeuron.com/index/projects/complete-works/176-200/178-prada-aoyama.html)



Section & Plan

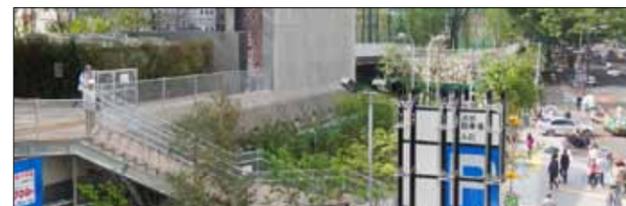


SHIBUYA STATION SHIBUYA:58
 SHIBUYA-KU (2008) TADA0 ANDO

Ando's design is based on what he calls a 'chichusen,' or underground spaceship. Commuters board the buried flying saucer near the top of the

atrium and are carried down to the tracks at its base. 'Because this station has an atrium from top to bottom, you can easily see where you are... it gives you a sense of security,' Ando says. An environmentalist, Ando is a strong advocate of public transport. 'Japan has the most substantial transport network in the world, even without a car you can still get around, and I repeatedly point that out, but the motor industry says: "He's making trouble for us! He shouldn't be talking this way." That's the problem,' the 67-year-old says. The combined result is a station that cuts power use and takes us back to the days when train stations were equivalent to cathedrals in the public-space pecking order.

(From: www.wallpaper.com/architecture/shibuya-station-tokyo/2494)



**MIYASHITA PARK SHIBUYA-KU (2011) ATELIER
 BOW-WOW**

Atelier Bow-Wow renovated a 50 years old park situated on the roof of a parking structure in Shibuya, one of the busiest commercial areas in Tokyo. They collaborated with Nike Japan and the local municipality with the aim to invite potential users into the park by improving the existing structure through the introduction of new sports facilities such as a skateboard park and a climbing wall. This opened a new framework of public space, which was donated equally by private enterprises, initiated by the municipality and private companies. The project provoked various discussions on public space, including the one related to the treatment of homeless people, who are gathering in and around the park.

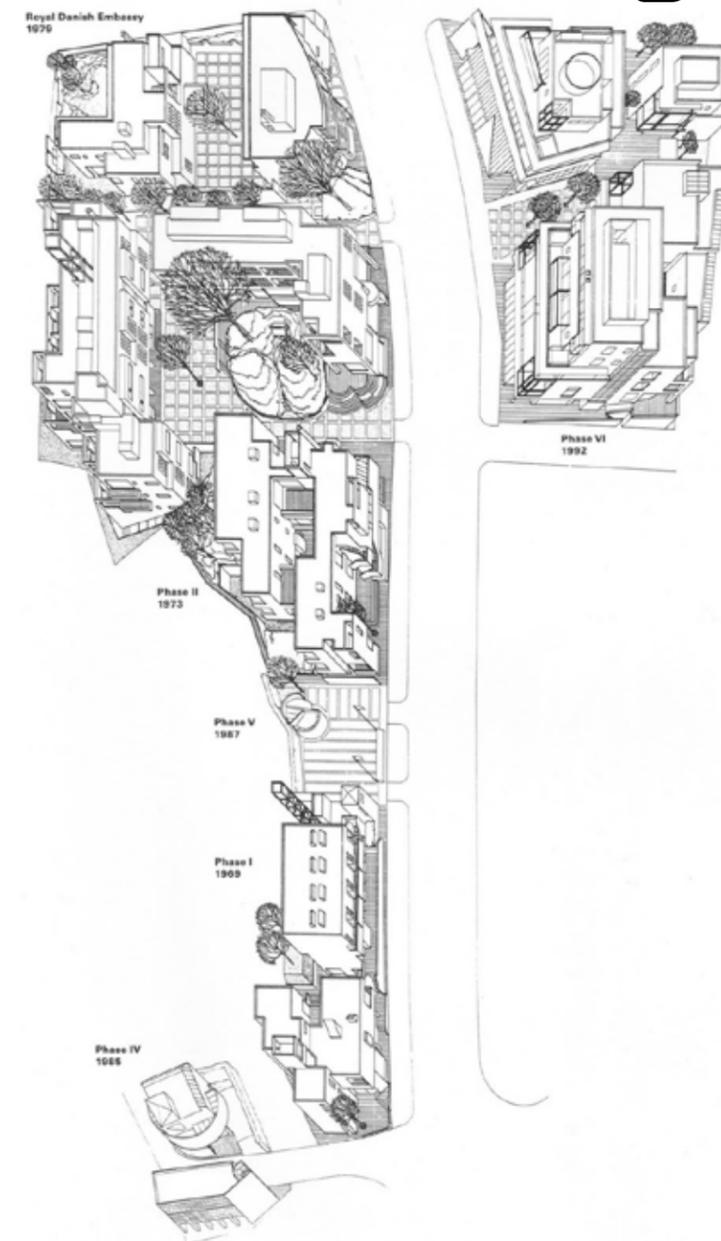
(From: abitare.it/en/architecture/atelier-bow-wow-in-the-state-of-spatial-practice-public-space/)



HILLSIDE TERRACE COMPLEX SHIBUYA:65
 18-8 SARUGAKU-CHO (1967-92) FUMIHIKO MAKI

The Hillside Terrace Complex is Maki's labour of a lifetime given that it was built in seven phases over four decades, illustrating this architect's development as no other of his numerous works. Starting with ideas based on 'collectivity', Maki took principles involving a Metabolism-like openness and extended them in the direction of modern construction technology, modular planning, and use of standardized elements - with a sensitivity to context that Metabolism often lacks. Here in Daikanyama the idea of grouping repetitive elements to create a whole is embodied in a series of public, semi-public, and private spaces that respect topography as well as the existing street grid. The success of this residential compound is a matter of its spatial richness and the creation of protected outdoor spaces. Embodying a lowkey elegance that is typical of Maki, the ferroconcrete buildings containing apartments, shops, and offices form a consistent urban edge along Kyu Yam ate Dori - a pattern that is otherwise hard to find in Tokyo. The earlier phases of the project were still orthodox Modernist in their design. In the later phases the facades became more independent from pure expression of function, for example. The range of materials used also expanded over time. A series of courtyards and, in the first phase, a raised deck for pedestrians lead past several boutiques. The facades are clad with ceramic tiles and the apartments have shoji-like, translucent glass-fibre screens that give added privacy. In the later phases exposed concrete and glass brick were also used and the last phase employs perforated aluminium sheet. The rigid height limit of ten metres was abandoned.

(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



GA GALLERY SHINJUKU:18
 3-12-14 SENDAGAYA, SHIBUYA-KU (1983) MAKOTO
 SUZUKI

This small but refined and nondescript building is the centre of contemporary architecture in Japan, being the seat of the ADA Edita publishing group, which controls almost all of the country's architectural magazines and thus the image of Japanese architecture in the rest of the world. The building's name derives from the magazine GA Global Architecture, which is published by architectural photographer Yukio Futagawa. This exposed-concrete building is a typical example of Suzuki's brutalist architecture from the 1980s. Natural daylight enters the building on three levels through artfully positioned apertures. In addition to the exhibition spaces, there is an architecture bookshop and offices for the publishing group. A narrow glass walkway divides the exhibition galleries in two.

(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)

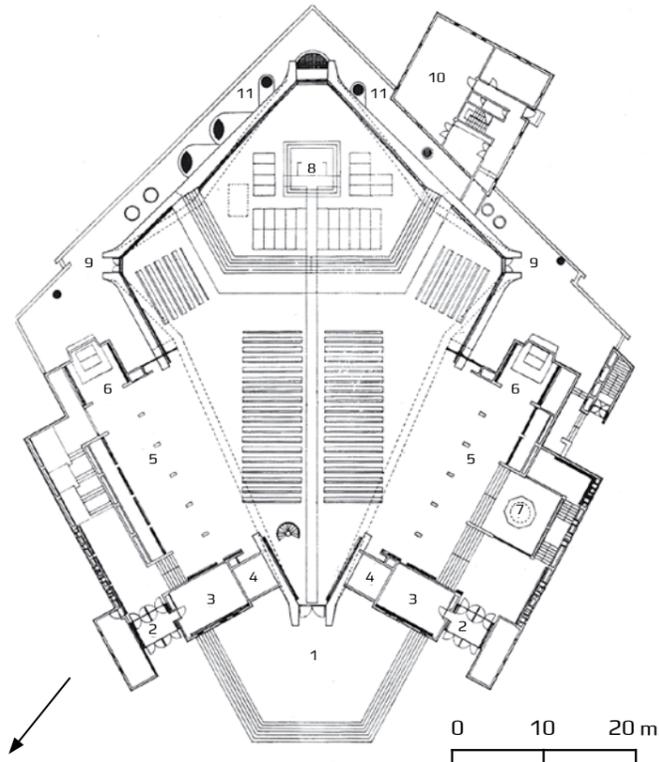
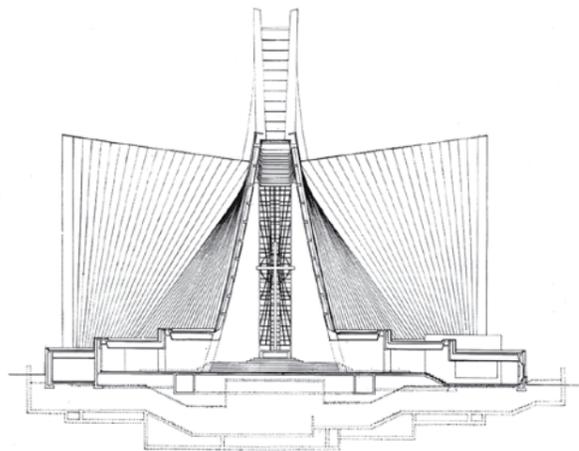
All sights are located at maps in Alex's Compendium. Times indicated are suggestions. They are found by the use of www.hyperdia.com/en

- 10:15: DEPT. SHINJUKU ST. with JR Saikyo Line Local
- 10:20: ARR. IKEBUKURO ST.
- 10:25: DEPT. IKEBUKURO ST. with Tokyo Metro Yurakucho Line
- 10:29: ARR. GOKOKUJI ST.
SCT. MARY'S CATHEDRAL OF TOKYO [IKEBUKURO:8](#)
 (35°42'51.19"N, 139°43'36.07"E) 3-16-15 *sekiguchi*,
Bunkyo-ku www.tokyo.catholic.jp/eng_frame.html
- 11:34: DEPT. GOKOKUJI ST. with Tokyo Metro Yurakucho Line
- 11:38: ARR. IKEBUKURO ST.
- 11:44: DEPT. IKEBUKURO ST. with Yamamote Line (Outer loop)
- 12:00: ARR. UENO ST.
TOKYO BUNKA KAIKAN [UENO:6](#) (35°42'51.35"N,
 139°46'30.34"E) 5-4-5 *Ueno Koen*, *Taito-ku* www.t-bunka.jp/en **NATIONAL MUSEUM OF WESTERN ART** [UENO:4](#)
 (35°42'55.04"N, 139°46'32.72"E) 7-7 *Ueno Koen*, *Taito-ku*
www.nmwa.go.jp/en Temporarily closed!
GALLERY OF HORYUJI TREASURES [UENO:3](#) (35°43'6.70"N,
 139°46'26.04"E) 13-9 *Ueno Koen*, *Taito-ku* www.tnm.jp/modules/r_exhibition/index.php?controller=hall&hid=16&lang=en Open: 9:30-17:00 Students: 400 ¥
INTERNATIONAL CHILDREN'S LIBRARY [UENO:1](#)
 (35°43'10.13"N, 139°46'26.14"E) 12-49 *Ueno Koen*, *Taito-ku*
www.kodomo.go.jp/english Open: 9:30-17:00, Closed March 19
- 15:03: DEPT. UENO ST. with yamamote line (outer loop)
- 15:12: ARR. YURAKUCHO ST.
TOKYO INTERNATIONAL FORUM [GINZA:5](#) (35°40'36.01"N,
 139°45'51.54"E) 3-5-1 *Marunouchi*, *Chiyoda-ku* www.ti-forum.co.jp/en/
LOUIS VUITTON [GINZA:26](#) (35°40'12.12"N, 139°45'43.09"E)
 7-6-1 *Ginza*, *Chuo-ku* Open: 11:00-20:00
MAISON HERMES [GINZA:19](#) (35°40'19.47"N, 139°45'48.65"E)
 5-4-1 *Ginza*, *Chuo-ku* lesaites.hermes.com/jp/jp/392-GINZA?lesaites=jp/jp/392-GINZA Open 11:00-20:00
NICHOLAS G. HAYEK CENTER [GINZA:29](#) (35°40'8.55"N,
 139°45'46.86"E) 7-9-18 *Ginza*, *Chuo-ku*
NAKAGIN CAPSULE TOWER [GINZA:34](#) (35°39'56.33"N,
 139°45'48.37"E) 8-16-10 *Ginza*, *Chuo-ku*
SHIZUOKA PRESS AND BROADCASTING CENTER [GINZA:31](#)
 (35°40'7.36"N, 139°45'31.91"E) 8-3-7 *Ginza*, *Chuo-ku*
- 17:00: DEPT. HIBIYA ST. with Tokyo Metro Chiyoda Line
- 17:08: ARR. YURAKUCHO ST.
21_21 DESIGN SIGHT [ROPPONGI:5](#) (35°40'2.66"N,
 139°43'49.17"E) 9-7-6 *Akasaka*, *Minato-ku*
www.2121designsight.jp/en Open: 11:00-20:00, closed Tuesday! Students: 800 ¥
SUNTORY MUSEUM OF ART [ROPPONGI:7](#) (35°39'59.39"N,
 139°43'48.79"E) 9-7-4 *Akasaka*, *Minato-ku* www.suntory.com/sma Open: 11:00-20:00, closed Tuesday! Students: 1.000 ¥
- 19:07: DEPT. ROPPONGI ST. with Toei Subway Oedo Line
- 19:14: ARR. YOYOGI ST.
- 19:19: DEPT. YOYOGI ST. with Yamanote Line (Outer loop)
- 19:21: ARR. SHINJUKU ST.
 ACCOMODATION: **SHINJUKU WASHINGTON HOTEL**
 (35°41'12.93"N, 139°41'35.75"E) 3-2-9 *Nishi-Shinjuku*,
Shinjuku-ku, *Tokyo* 160-8336 shinjuku.washington-hotels.jp (+81 33-343-3111)



ST. MARY'S CATHEDRAL OF TOKYO [IKEBUKURO:8](#)
 3-16-15 *SEKIGUCHI*, *BUNKYO-KU* (1964) KENZO

The site of St Mary's Cathedral was originally occupied by a Neogothic wooden church, completed in 1899 and destroyed in World War II. The new cathedral was inaugurated in 1964 to celebrate the centenary of the recognition of the Catholic faith in Japan and is the seat of the Roman Catholic archdiocese of Tokyo. With the help of Wilhelm Schlombs, the architect of the archdiocese of Cologne (Germany), the Zurich-based architect Max Lechner, and engineer Yoshikatsu Tsuboi, Tange designed a spectacular roof-only building in the shape of a hyperbolic paraboloid. The floor plan is cruciform. The stainlesssteel panels used to clad the



Section & Plan
 1: Professional Entrance, 2: Main Entrance, 3: Waiting Room, 4: Pump Room, 5: Aisle, 6: Chapel, 7: Baptistry, 8: Main Altar, 9: Side Entrance, 10: Sacristy, 11: Light-shafts for the Crypt

enormous roof slabs give the cathedral a glistening appearance in direct sunlight. Contrast is provided by the matt exposed-concrete surfaces of the interiors. The eight walls create a cave-like space reminiscent of the architecture of medieval cathedrals in Europe. The shape of the floor plan could also be interpreted as a bird with metaphorically spread wings. The cruciform skylight extends vertically on all four facades down to ground level. Several artful abstract details, such as the cubic baptismal font, give the interiors their strikingly modern feel. An opening behind the altar creates interesting light effects. The rhomboid main space contains rectangular secondary rooms. The cathedral's free-standing campanile is 60 metres high and resembles a white needle. Tange has described the way he designs buildings as follows: "Architectural design is a special way of understanding reality, which it influences and transforms."

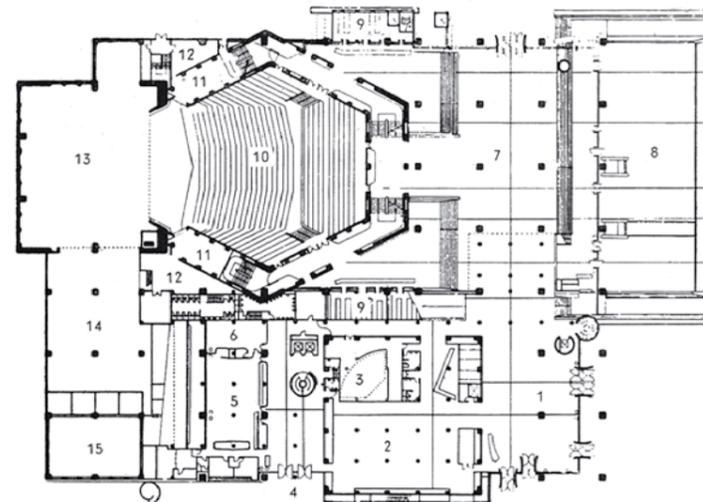
(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



TOKYO BUNKA KAIKAN [UENO:6](#)
 5-4-5 *UENO KOEN*, *TAITO-KU* (1961) KUNIO MAEKAWA

Kunio Maekawa was one of Le Corbusier's very few collaborators in Japan. His influence on the dissemination of modern architecture in Japan can hardly be overestimated. The Tokyo Metropolitan Festival Hall a concert and events hall at the east entrance to Ueno Park, became the most important stage in Tokyo for orchestras and international stars immediately after its inauguration in 1961. Later the NHK Hall (1972), the Suntory Hall (1986), the Orchard Hall (1990), the Geijutsu Theatre (1991), the Takemitsu Memorial Hall and Sumida Triphony Hall (1997) started competing with the Tokyo Bunka Kaikan, but the latter is still known for its excellent acoustics. 1998-1999 it was renovated from the ground up. The Large auditorium has 2,300 seats; the smaller Recital Hall 649 seats, is for chamber music and conferences. There are eight rehearsal rooms, five seminar rooms, and a music library. The Tokyo Metropolitan Festival Hall is considered to be Maekawa's best work. There are dramatic marble interiors but also references to vernacular architecture, especially the minka (traditional Japanese farmhouse). The Tokyo Bunka Kaikan is operated by the Tokyo Metropolitan Foundation for History and Culture.

(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



Plan
 1: Entrance Hall 2: Display Room, 3: Lowable Stage of Conference Hall, 4: Stage Entrance, 5: Office, 6: Management Reception Room, 7: Foyer of the Large Hall, 8: Terrace Facing the Large foyer, 9: Cloak Room, 10: Large Hall, 11: Floodlights, 12: Lightning Control, 13: Stage Tower, 14: Side Stager, 15: Rehearsal Room



NATIONAL MUSEUM OF WESTERN ART [UENO:4](#)
 7-7 *UENO KOEN*, *TAITO-KU* (1959) LE CORBUSIER
 WITH K. MAEKAWA AO. (CLOSED MARCH 10-24)

This building is one of three museums in the world designed by Le Corbusier according to his principle of the 'infinitely expandable museum'. The facade, which consists of greenish pebbles set in concrete panels, is supported by pilotis. Its horizontal rhythm is interrupted only by a single large window with a balcony and by stairs in front of the building. The floor plan is a spiral within a rectangle. The upper-floor galleries have small balconies overlooking a central, two-storey courtyard, lit by a skylight. A ramp in the courtyard leads to the upper floor. The preliminary design was by Le Corbusier and was executed by his followers. In 1979 a new wing was added, creating an additional open courtyard. During a renovation in 1997 space for travelling exhibitions was created underground and an auditorium was added.

(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



GALLERY OF HORYUJI TREASURES [UENO:3](#)
 3-9 *UENO KOEN*, *TAITO-KU* (1999)
 YOSHIO TANIGUCHI

The building's minimalist architecture creates a tranquil atmosphere. This is architecture that is all about a subtle spatial play of transparency, opaqueness and reflection, verticals and horizontals, weight and lightness, interior and exterior space. The gallery entrance is off-centre and indirect. Visitors see the entrance facade first from the other side of a shallow water basin in whose water the vertical lamellas and columns are reflected. Only when you get closer does the entrance axis open up. The entrance appears as a floating horizontal plane jutting out from the glass facade on the level of the concrete wall that stretches from the corner of the facade to the pool. On the other side, the basin is framed by vegetation. The vertical emphasis of the entrance facade and the use of reflective materials seem scale-less. A plane covered in metal panels frames the exterior, rises vertically two floors, and then turns into a horizontal roof before becoming, once again, a vertical wall supported by four slender, circular columns. Behind this layer is the glass facade of the foyer and ground-floor cafe and a research room on the mezzanine level. Clear glass reaches up to the height of the door; above this there are vertical aluminium lamellas. The same kind of glass surrounds a two-storey concrete cube clad in polished stone and containing the exhibition halls.

(From: MEYER, Ulf (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



INTERNATIONAL CHILDRENS LIBRARY [UENO:1](#)
 12-49 *UENO KOEN*, *TAITO-KU* (2002) TADA0 ANDO



TOKYO INTERNATIONAL FORUM GINZA:5
 3-5-1 MARUNOUCHI, CHIYODA-KU (1996)
 RAFAEL VIÑOLY

The International Forum is Tokyo's most famous and architecturally most appealing conference centre. It contains four large multi-purpose, box-like buildings of various sizes on one side and a giant glass forum on the other. Leaf-shaped in plan, it huddles against the nearby elevated rail tracks connecting Tokyo Eki (Station) with Yurakucho. In between the two parts of the forum lie a public plaza and north-south walkway. Born in Uruguay and achieving success as an architect first in Argentina and then in the USA, Rafael Viñoly was able to impart a clear spatial order to the functional programme for the forum. The 5,000-seat Great Hall, used for exhibitions and as a foyer for all the conference spaces, has been skilfully integrated in the surrounding urban fabric. It is reminiscent of the great arcades of 19th-century Europe such as the Milan Galleria or the Crystal Palace in London. The bridges and ramps that cut across the hall create a Piranesiesque space. Seven smaller halls, 34 conference rooms, galleries, restaurants and shops are spread over the eleven floors. The vast glass roof rests on elegant white fish-belly steel girders. The International Forum remains Viñoly's most famous design.

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



LUOIS VUITTON MALLERTIER NAMIKI GINZA:26
 7-6-1 GINZA, CHUO-KU (2004) JUN AOKI

Along Ginza Street international fashion brands vie with one other to build ever more fancy, elegant, or attention-seeking stores. Jun Aoki, the in-house architect of French fashion conglomerate Louis Vuitton in Japan, clad this narrow seven-storey tower (with a footprint of less than 300 square metres) with translucent, milky alabaster "glass-fibre reinforced-concrete". The openings in the facade are irregularly positioned squares of different sizes. The stone panels, which also form a grid of squares, are illuminated in different ways at night. Only the three display windows have clear glass. Aoki is a master at playing with transparency and translucency, layering and shadows, and direct and diffuse light.

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



MAISON HERMÈS GINZA:19
 5-4-1 GINZA, CHUO-KU (2001) RENZO PIANO

This building for the French luxury empire of Jean-Louis Dumas is Hermes' flagship store and headquarters in Japan. The 6,000 square metres of floor space contains a large shop, workshops, offices, and exhibition spaces, crowned by a rooftop garden. A setback dividing the

long elevation into two parts creates a small courtyard and access to a metro station. The building's proportions are similar to those of the nearby SONY Building, designed by Ashihara in 1966. 45 metres deep, this narrow structure resembles a carefully crafted gem and is both classic and avant-garde at the same time. The facades are entirely of 45 x 45 centimetre custom-made glass bricks. Piano wanted to create a 'magic lantern', inspired by traditional Japanese lanterns. During the day the facade barely reveals what goes on behind it, but at night it glows from within. On the outside, clearglass bricks have been inserted at eyelevel to display the products. The corners of the building are rounded. The building's structure is a flexible steel skeleton with visco-elastic dampers for earthquake proofing. The glass-brick facades stand on cantilevering floor plates..

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



NICHOLAS G. HAYEK CENTER GINZA:29
 7-9-18 GINZA, CHUO-KU (2006) SHIGERU BAN

This multi-storey watch shop was named after the founder of the Swiss Swatch Group, which in 2004 bought the site and knocked down the existing structure (the Pearl Building). At 56 metres high, the new building is twice the height of its predecessor. Shigeru Ban won the architectural competition with a concept that called for an open ground floor containing only seven oval glass elevators used as small showcases for each of the company's seven brands. These hydraulic lifts, which have no elevator shaft, take visitors up to the floor containing the shop for the specific brand that interests them. In this way, each of the seven brands receives the same level of attention (had the brand shops simply been stacked one on top of another, many visitors would have passed through the ground floor, but few would have reached the upper floors). The building's top floors contain the offices of Swatch Japan and a threestorey customer-service centre. The 14th floor is used for exhibitions, concerts, and press conferences. The entire building is white in order to create a neutral background for the watches. By contrast, the firewall on the left-hand side is a green wall with vines and climbing plants.

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)

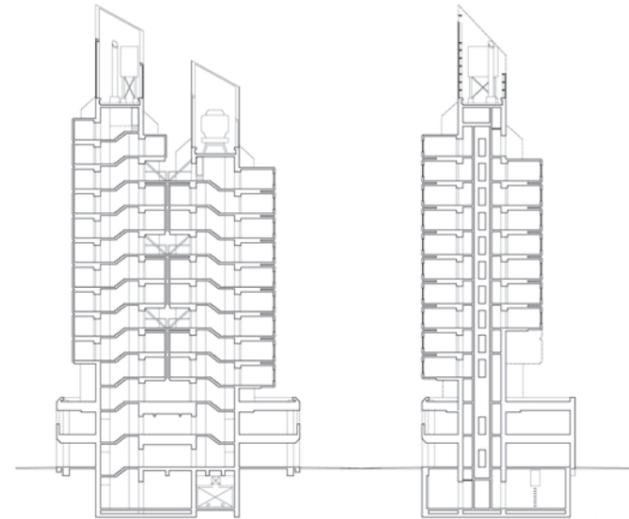


NAKAGIN CAPSULE TOWER GINZA:34
 8-16-10 GINZA, CHUO-KU (1972) KISHO KURAKAWA

As the climax of the Metabolist movement, the Nakagin Capsule Tower is one of the most important and famous 1970s buildings in Japan. Its twin cores are intended to express a vision of a dynamic, cyclical city that is always changing and growing. The tower consists of 140 prefabricated cells suspended from two vertical circulation cores. The cells were mass-produced to make them replaceable. They may be used as mini-offices or 'bases' for people living far away who wish to stay in the city centre overnight. The capsules are the model for the many capsule hotels that are to be found in any Japanese city, offering accommodation for 'salary men' at little expense. Because of continued interest from visitors from all over the globe, one of the capsules has been opened to the public. During construction the cells were transported to the site fully equipped. Lifted by crane, they were connected to the concrete core using only four bolts. Each 4 x 2.5 metre unit has a circular window and contains a built-in bed, a stereo system, a mini-bar, and a prefabricated WC and shower cell.

The building is slated for demolition after residents set up an initiative to get rid of it, complaining of its poor state of maintenance (the idea of replacing some of the capsules has never been realized). They complain that the capsules are difficult to maintain and prefer to replace the tower with a new building. Docomomo has so far been unsuccessful in its attempts to secure support from UNESCO for the building's preservation. The Japanese government has no policy protecting early Modernist architecture.

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



Section & Typical Floor-plan



SHIZUOKA PRESS AND BROADCASTING CENTER GINZA:31
 8-3-7 GINZA, CHUO-KU (1968) KENZO TANGE

Situated on a small triangular corner lot at the edge of Ginza, this mini-tower houses the offices of correspondents from various media from Shizuoka. The site has an area of less than 190 square metres. The offices cantilever out from a large circular cylinder in the centre. The voids represent potential expandability. The tower is 57 metres tall and is clad in black aluminium. Its central core contains a quarter-of-a-circle spiral staircase, two elevators, and secondary spaces. The Shizuoka Media Building has become a landmark for travellers entering Tokyo by train from west because it stands right next to a flyover and the elevated tracks of the Tokaido Shinkansen Line.

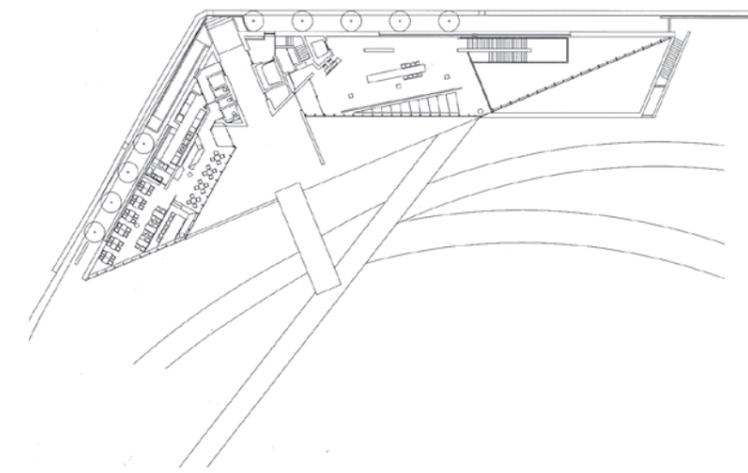
(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



21_21 DESIGN SIGHT ROPPONGI:5
 9-7-6 AKASAKA, MINATO-KU (2007) TADAO ANDO

This small private design museum was founded by the Design Institute of Japan and fashion designer Issey Miyake. It is part of the giant 'Midtown' tower and-shopping-mall complex next door. The design centre has a ground floor and one basement floor and is exclusively used for travelling exhibitions. Seen from the outside, the first striking feature is the large, seamlessly joined, geometrically broken, steel plates that make up the roofs of both wings. The expressive triangular roofs of both parts of the building are reminiscent of Miyake's famous use of pleats in his fashion design. All walls and stairs are made of the distinctive fine exposed concrete with which Ando made his name. The galleries are all below ground and are lit through an inner courtyard. The main entrance between the two wings is reached through a small garden. Inside is a spatial sequence of open and closed volumes. From the foyer, which is lit from behind by the longest strip windows in the world, visitors descend to start their journey.

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)



Section & Plan



SUNTORY MUSEUM OF ART ROPPONGI:7
 9-7-4 AKASAKA, MINATO-KU (2007) KENGO KUMA

This private art museum was donated by the founder of the large beverage company Suntory and houses a collection of Japanese ceramics and porcelain. Thus it was intuitive to also use ceramics for the facades. Kuma developed an aluminium construction that stabilizes the facade elements to compensate for the fragility of the delicate vertical, white ceramic panels. In plan the museum is a simple box. The third floor contains a rooftop terrace and a tatami room. An L-shaped deck surrounds the exhibition spaces. Movable partitions, fusuma and shoji, make the spaces flexible. The single-flight staircase in the lobby reflects the L shape.

(From: MEYER, UIF (2011): *Architectural Guide Tokyo*. Berlin: DOM Publishers)

Times indicated are suggestions. They are found by the use of www.hyperdia.com/en

- 10:16: DEPT. SHINJUKU (JR) with JR Chuo Line Rapid Service
- 10:22: ARR. KOENJI ST.
ZA-KOENJI PUBLIC THEATRE (35°42'21.17"N, 139°39'14.45"E) 2-1-2 Koenjo-Kita, Suginami-ku, Tokyo za-koenji.jp/english/about/index.html Open 9:00-22:00
- 11:15: DEPT. KOENJI ST. with JR Chuo Line Rapid Service
- 11:33: ARR. MUSASHI-KOGANEI ST.
EDO-TOKYO OPEN AIR ARCHITECTURAL MUSEUM (35°42'58.69"N, 139°30'42.68"E) 3-7-1 Sakuracho, Koganei, Tokyo tatemonoen.jp/english/index.html Open 9:30-16:30 admission closes: 16:00 Students: 320 ¥
- 13:33: DEPT. MUSASHI-KOGANEI ST. with JR Chuo Line Rapid Service
- 13:54: ARR. HACHIOJI ST.
- 14:00: DEPT. HACHIOJI ST. with JR Chuo Line Rapid Service
- 14:12: ARR. HASHIMOTO ST. (KANAGAWA)
TAMA ART UNIVERSITY (35°36'41.58"N, 139°21'3.62"E) 2-1723 Yarimizu, Hachioji City, Tokyo www.architravel.com/architravel/building/tama-art-university-library
- 15:42: DEPT. HASHIMOTO ST. (KANAGAWA) with JR Yokohama Line Local
- 16:28: ARR. YOKOHAMA ST.
- 16:34: DEPT. YOKOHAMA ST. with Tokyu Toyoko/Minatomirai Line Local
- 16:41: ARR. NOHON-ODORI ST.
YOKOHAMA INTERNATIONAL PASSENGER TERMINAL (35°27'6.39"N, 139°38'52.12"E) 51-4 Kaigan-dori 1-chome, Naka-ku, Yokohama www.osanbashi.com/en/index.html
- 17:37: DEPT. NIHON-ODORI ST. with Tokyu Toyoko/Minatomirai Line Exp.
- 17:43: ARR. YOKOHAMA ST.
- 17:50: DEPT. YOKOHAMA ST. with JR Shonan-Shinjuku Line (Via Tokaido Line)
- 18:22: ARR. SHINJUKU (JR)

ALTERNATIVES:

AFTER EDO-TOKYO OPEN AIR ARCHITECTURAL MUSEUM:
SHOWA KINEN PARK (35°42'8.15"N, 139°24'35.83"E) 3171 midori-cho, Tachikawa City, Tokyo <http://www.showakinenpark.go.jp/english> Open 9:30-16:30: 400 ¥

AFTER TAMA ART UNIVERSITY:

KANAGAWA INSTITUTE OF TECHNOLOGY (35°29'12.28"N, 139°20'32.87"E) 1030 Shimo-ogino Atsugi, Kanagawa www.kait.jp/english www.metalocus.es/content/en/blog/kait-kobo-kanagawa-institute-technology-detail

ACCOMODATION: **SHINJUKU WASHINGTON HOTEL**

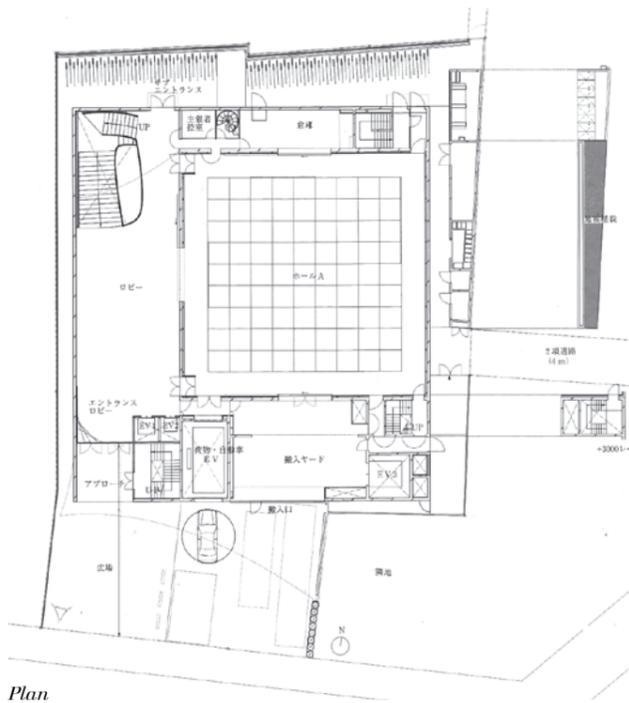
(35°41'12.93"N, 139°41'35.75"E) 3-2-9 Nishi-Shinjuku, Shinjuku-ku, Tokyo 160-8336 shinjuku.washington-hotels.jp (+81 33-343-3111)



ZA-KOENJI PUBLIC THEATRE 2-1-2 KOENJI-KITA, SUGINAMI-KU, TOKYO (2009) TOYO ITO

Za-koenjis a unique combination of a theater and a community center where local citizens can view and participate in various events and performances and meet Japanese and foreign artists as well. The steel-plate-reinforced concrete building houses three small performance halls, one with 230 flexible seats, one with 300 seats, and a small studio theater. In addition to the performance spaces, the project includes an archive of plays and scripts, and a coffee shop on the second floor. One of the most attractive features of the design is the lighting. The exterior walls have several small circular glass inlays through which daylight is filtered; in the evening these appear as illuminated dots. A similar arrangement is seen in the public spaces inside as well, where, beyond the small openings in the walls, ceilings and the parapets of the curving stairways have small circular lights embedded in random pattern giving a vibrant ambience to the lobby, the cafe, and the stairway.

(From: BOGNAR, Roland (2013): *Architectural Guide Japan*. Berlin: DOM Publishers)
 Located approx. 400 meters East of Koenji St.:



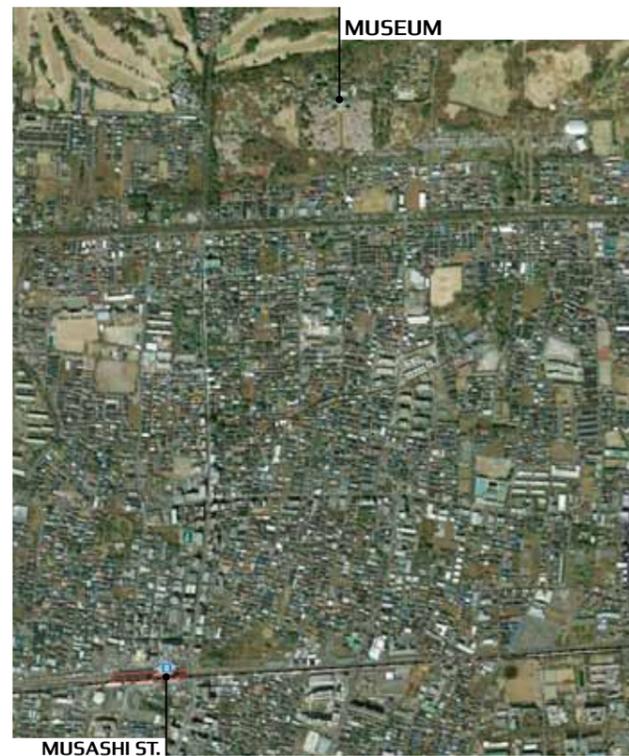
Plan



EDO-TOKYO OPEN AIR ARCHITECTURAL MUSEUM 3-7-1 SAKURACHO, KOGANEI, TOKYO

Since the Edo period, Tokyo has lost many valuable historical buildings because of fires, floods, earthquakes and warfare. Today, the city's valuable cultural heritage is still being eroded due to social and economic changes. In 1993, the Tokyo Metropolitan Government established the seven-hectare Edo-Tokyo Open-air Architectural Museum as part of the Edo-Tokyo Museum. This museum aims to relocate, reconstruct, preserve and exhibit historical buildings of great cultural value that are impossible to preserve at their actual places as well as to inherit these valuable cultural heritages to future generations. We have been relocating and reconstructing buildings in accordance with the requirements for preservation, based on a long-term plan for the reconstruction of 30 buildings.

(From: tatemonoen.jp/english/index.html)
 Located approx. 2 km north of Musashi St.:

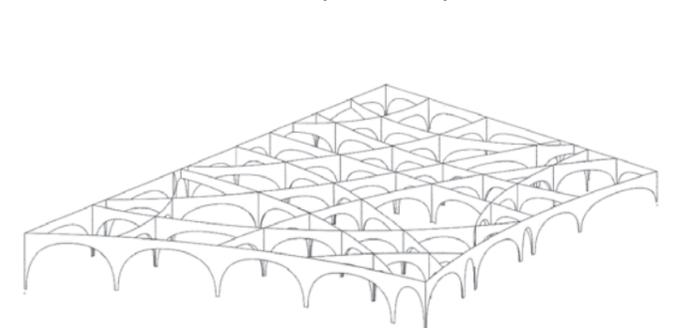


TAMA ART UNIVERSITY LIBRARY 2-1723 YARIMIZU, HACHIOJI CITY, TOKYO (2007) TOYO ITO

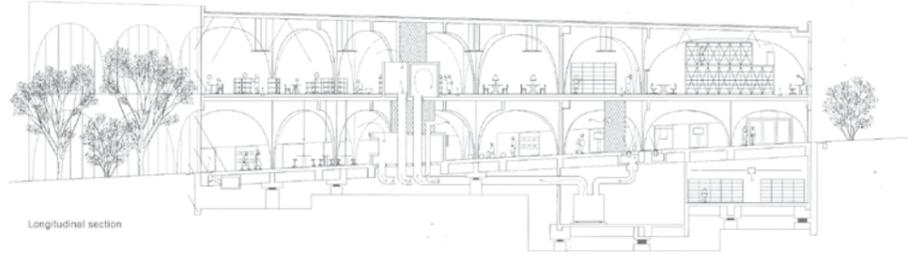
The two-story library displays many unusual features. The concrete building is characterized by large structural arches all of a different size, which appear as parts of both the facades and the internal partitions. Such articulation of the architecture lends a distinct medieval feel to the interiors. This is complemented by the experience of the gently sloping entire first floor, which follows the conditions of the site. Half of this floor is designed as common area for informal activities and includes a small

shop for snacks. While continuing the natural environment around, this space is open freely to everyone on campus including visitors. Here a glass wall separates the library proper. Upon entering, then passing beyond the checkout counter and the reference material section, a curving stairway leads to the upper floor, where open-stacks, holding more than 100,000 volumes, and additional reading areas are found. Altogether this remarkable library represents well Ito's recent efforts to shape his architecture with substantial materiality and structures, yet continuing his explorations of open and fluid spatial systems.

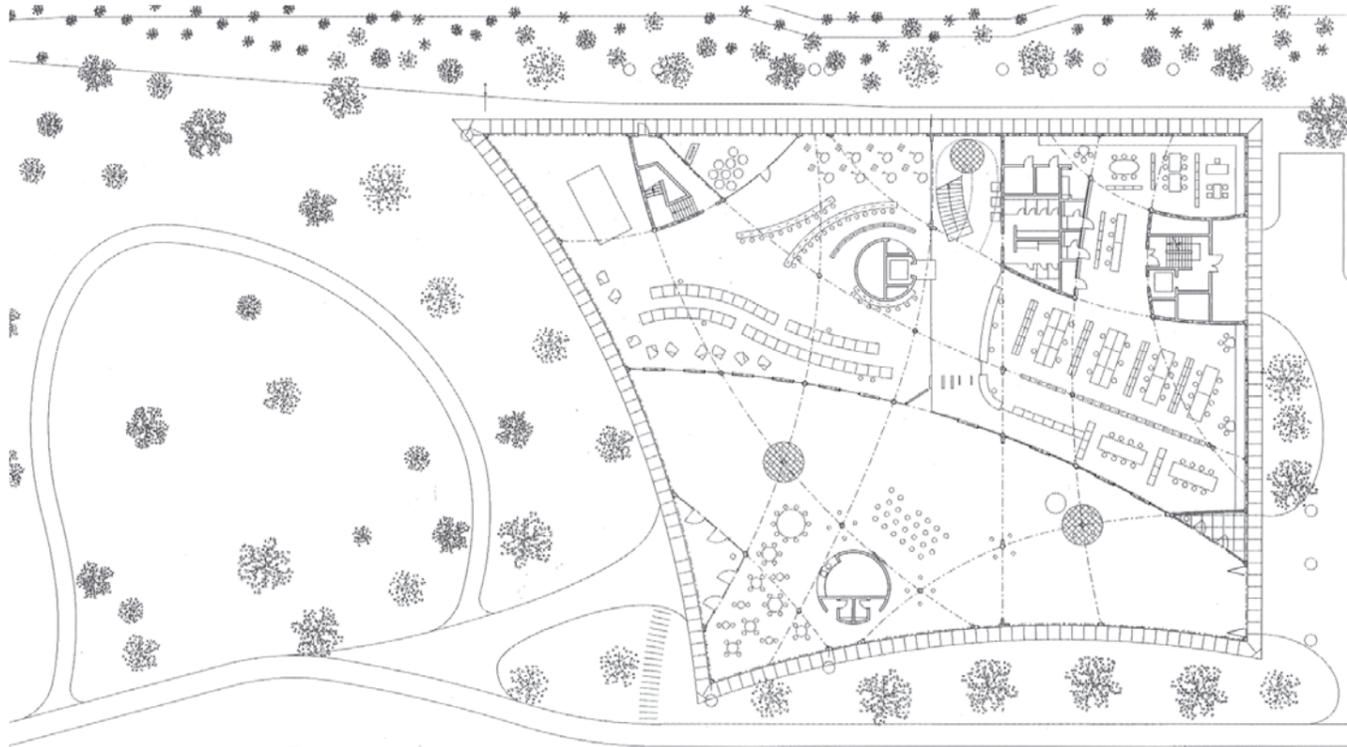
(From: BOGNAR, Roland (2013): *Architectural Guide Japan*. Berlin: DOM Publishers)
 Located approx. 2 km north of Hashimoto St. (Kanagawa):



Structure



Longitudinal section



Section & siteplan of Tama Art University

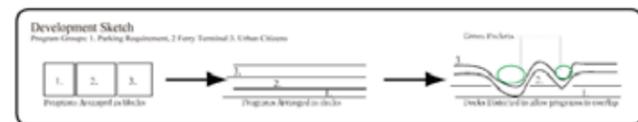


YOKOHAMA INTERNATIONAL PASSENGER TERMINAL 1-4 KAIGAN-DORI 1-CHOME, NAKA-KU, YOKOHAMA (2002) FOA

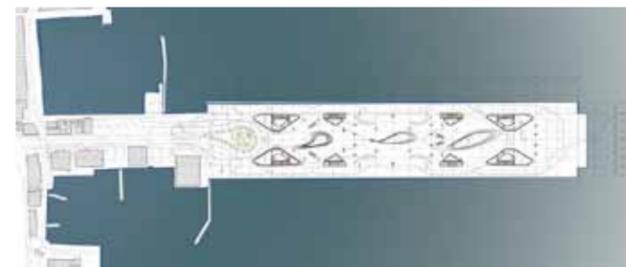
Yokohama is a city with a long history of cosmopolitanism. Aptly, then, the UK practice Foreign Ofce Architects won an international competition in 1994 to design its gateway to the world. The building is a relatively early demonstration of the power of computer-aided design (CAD) like the Guggenheim Bilbao (1997) or the roof of the British Museum's central court in London (2000), it would simply not have been possible without the advantages of CAD. Its complex forms, the integration of structure and surface, and the careful plotting of each piece of th is three-dimensional jigsaw puzzle are the consequence of digital, rather than physical, modelling. In fact, the word 'building' should be used loosely. Providing a terminal for domestic ferries and international cruise liners, the structure is more like a landform than anything else. Early in the design process, the architects imagined it performing a mediating role between land and sea, between building and park. The architects, who are known for their highly theoretical way of working, describe it as 'a public space that wraps around the terminal, neglecting its symbolic presence as a

gate, de-codifying the rituals of travel, and a functional structure which becomes the mould of an a-typological public space, a landscape with no instructions for occupation'. The structure emerges from the flat, linear cityscape, quickly becoming an undulating, warped space. Unlike a traditional pier, in which to exit one is merely required to retrace one's steps, this structure offers a variety of circulation routes and becomes a place for exploration. Built on 600 concrete-filled steel tubes buried deep in the seabed, the steel structure is composed of elements that merge floors with walls and provide broad, column-free interiors. However, the terminal's sculptural exterior provides little hint of what lies beneath: parking for cars and coaches; arrival and departure facilities; restaurants; meeting rooms and so on. It is remarkable that so many function-driven spaces can be provided by an asymmetrical structure of slopes and blurred boundaries. This project cost ¥23 billion, provides 48,000 square metres (nearly 520,000 sq. ft) of space and caters for 53,000 people every year. Intriguingly, the timber used to clad the ground-level park - ipe, a Brazilian hardwood - is so dense that it does not float. With such a weighty presence, no wonder the terminal has become one of the most celebrated landmarks to emerge this side of the millennium.

(From: SUMMER, Yuki & POLLOCK, Naomi (2010): *New Architecture in Japan*. London: Merrell)



TOWER OF WINDS (1986) TOYO ITO
 YOKOHAMAST.



Plan



SHOWA KINEN PARK 3171 MIDORI-CHO, TACHIKAWA CITY, TOKYO

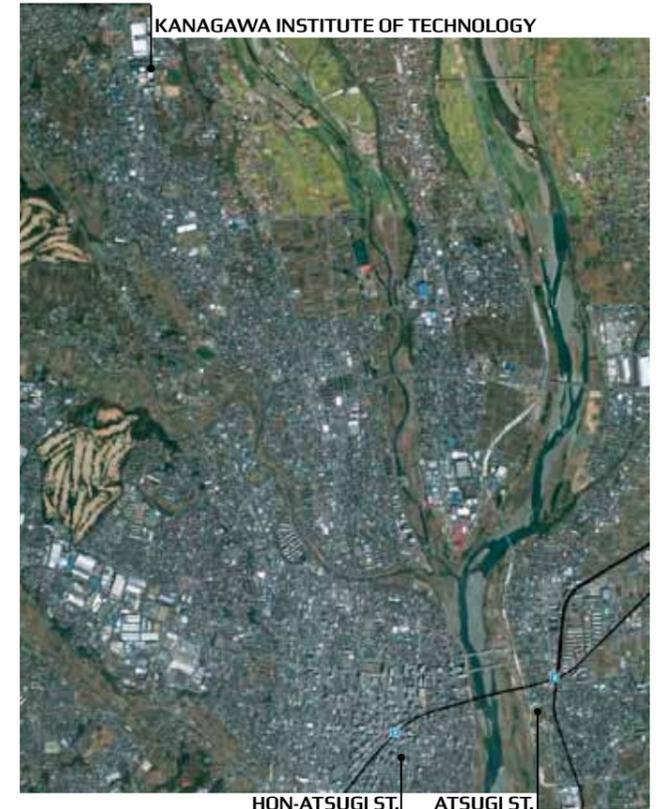


HANAMIDORI CULTURAL CENTER (2005) BOW WOW
 ENTRANCE TO: SHOWA KINEN PARK
 TACHIKAWA ST.



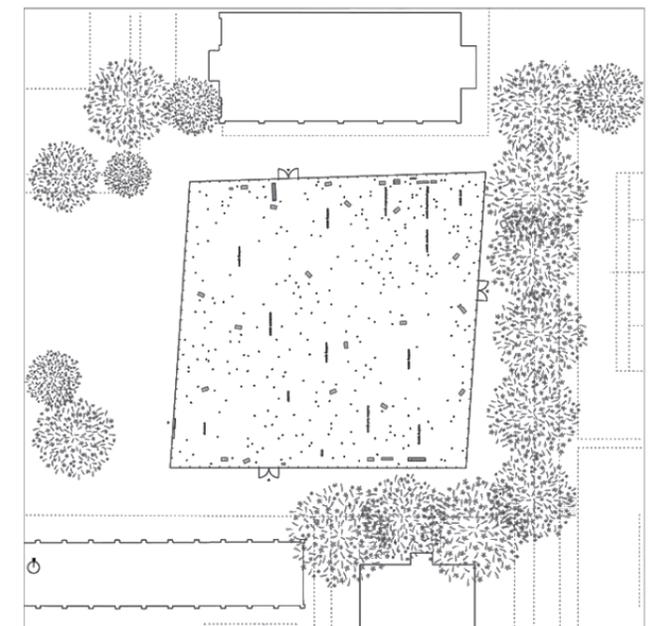
KANAGAWA INSTITUTE OF TECHNOLOGY 1030 SHIMO-OGINO ATSUGI, KANAGAWA (2008) JUNYA ISHIGAMI

Located 6 km. north of Hon-Atsugi St. Take local bus.



KANAGAWA INSTITUTE OF TECHNOLOGY

HON-ATSUGI ST. ATSUGI ST.



Siteplan

All sights are located at map in Alex's Compendium. Sights are within walking distance from **VIA INN KANAZAWA**. You can also use Kanazawa Loop Bus, a touristbus that departs every 12 minutes from **JR KANAZAWA STATION** and go to the sights. One fare is: 200 ¥. One-day ticket: 500 ¥. www.kanazawa-tourism.com/eng/guide/guide3.php#kanazawa_loop_bus

KENROKU-EN **KANAZAWA: 18** (36°33'43.54"N, 136°39'44.67"E) 3-12-16 1 Kenrokumachi, Ishikawa www.pref.ishikawa.jp/siro-niwa/kenrokuen/e/index.html Open: 7:00-18:00, admission 300 ¥

HIGASHI-CHAYAMACHI **KANAZAWA: 4** (36°34'21.14"N, 136°39'59.13"E) Ishikawa <http://www.japan-guide.com/e/e4206.html>

OCHAYA SHIMA **KANAZAWA: 5** (36°34'21.14"N, 136°39'59.13"E) 1-13-21 Higashiyama, Ishikawa <http://www.japan-guide.com/e/e4206.html> Open 9:00-18:00: 400 ¥

KAZUEMACHI **KANAZAWA: 6** (36°34'20.62"N, 136°39'48.32"E) Ishikawa www.kanazawa-tourism.com/eng/guide/guide1_3.php?no=5

NAGAMACHI **KANAZAWA: 16** (36°33'50.37"N, 136°39'1.36"E) Ishikawa www.kanazawa-tourism.com/eng/guide/guide1_2.php?no=1

D. T. SUZUKI MUSEUM **KANAZAWA: 26** (36°33'27.59"N, 136°39'39.70"E) 3-4-20 Hondamachi, Ishikawa <http://www.kanazawa-museum.jp/daisetz/english> Open 9:30-17:00, admission 300 ¥

21ST CENTURY MUSEUM OF CONTEMPORARY ART **KANAZAWA: 21** (36°33'39.11"N, 136°39'29.75"E) 1-2-1 Hirasaka, Ishikawa www.kanazawa21.jp/en Open Saturdays 10:00-20:00: 1.000 ¥

ACCOMODATION: **VIA INN KANAZAWA**

1-1 Kinoshinbomachi, Kanazawa, Ishikawa, Prefecture 920-0858 kanazawa.viainn.com (+81 76-222-5489)



KENROKU-EN **KANAZAWA: 18**
 3-12-16 1 KENROKUMACHI, ISHIKAWA

spring, azaleas and irises early in summer, and colorful red and yellow leaves in autumn. Besides, visitors will have a glorious view of seasonal natural beauty including the snow-covered landscape with yukitsuri (literally means snow hanging), which is performed for approximately one month from November 1 every year. This is a method of protecting the branches of the pine trees in the garden with ropes attached in a conical array to the trees in order to prevent the branches from breaking. (From: www.kanazawa-tourism.com/eng/guide/guide1_2.php?no=1)

Spaciousness/Seclusion: If you walk around Kenrokuen, you will be surprised by the contrast between the bright, open feel of the area around Kasumiga-ike Pond, and the secluded feeling, like that of a gorge, of the areas around Komon Bridge and Tokiwaoka Hill. The different parts of the garden, which were landscaped to reflect the tastes of each lord, have retained their particular characteristics to this day. This can be said to be thanks to the great difference in elevation that is a characteristic of Kenrokuen. The fact that the whole garden cannot be seen at once gives it depth and a variety of atmospheres.

Artificiality/Antiquity: "Artificiality" refers to the man-made elements of the garden, and "antiquity" to a feeling of nature having been left in its old, original state. Of course, all parts of Kenrokuen have been landscaped. However, there are many parts of the garden that look natural. Yamazaki Hill and moss-covered areas have an atmosphere of antiquity, and Midori Waterfall and the area around it also look completely natural. Furthermore, the harmony between man-made items such as bridges and pagodas, and natural elements such as plants and water, is an important characteristic of the garden.

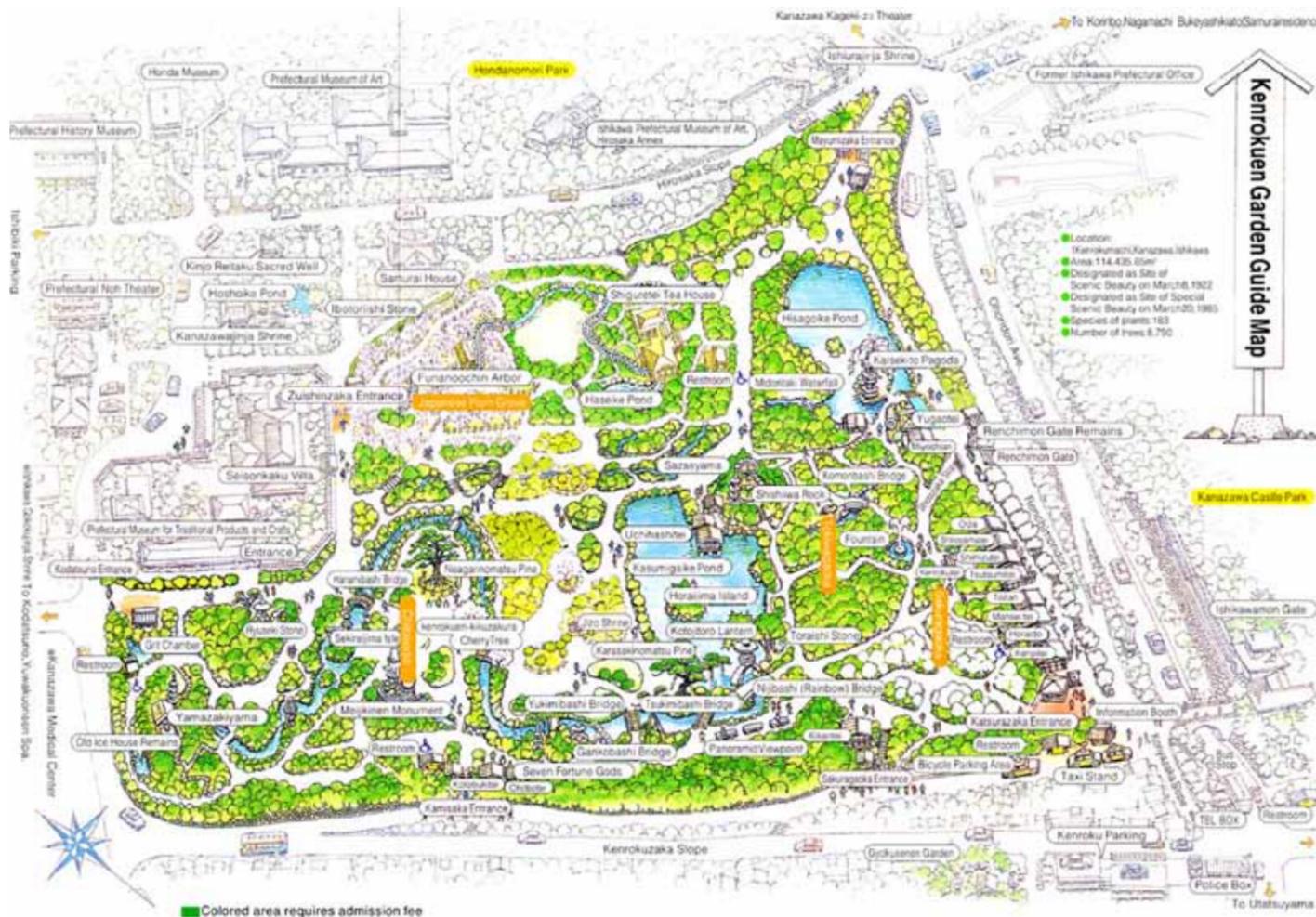
Abundant Water/Broad Views: It is said that the characteristics of "abundant water" and "broad views", which are not found together in any other garden, are the greatest features of Kenrokuen. Wherever you walk in Kenrokuen, you can appreciate the beauty of flowing water. The abundant water at the high elevations of the garden is supplied by the Tatsumi Water Channel, which was built at the beginning of the Edo period. The lookout point affords views of the Japan Sea and Uchinada

Beach, and the Iozan mountain range, which connects to Mt. Hakusan. It is said that the name of Shiomi ("sea-view") Bridge, located near Yugao-tei Teahouse, derives from the fact that at one time the Japan Sea was visible from it; now the bridge is surrounded by trees that block the view. At one time people could enjoy the view from the vicinity of Renchi-tei Garden. (From: <http://shofu.pref.ishikawa.jp/shofu/meienki/e/rokusho/index.html>)



HIGASHI-CHAYAMACHI **KANAZAWA: 4**
 ISHIKAWA

A *chaya* (lit. teahouse) is an exclusive type of restaurant where guests are entertained by geisha who perform song and dance. During the Edo Period, *chaya* were found in designated entertainment districts, usually just outside the city limits. Kanazawa has three, well preserved *chaya* districts, *Higashi Chayagai* (Eastern Chaya District), *Nishi Chayagai* (Western Chaya District) and *Kazuemachi*. They are charming places with wooden buildings and paved streets reminiscent of another era. Each district still has operating *chaya*, and you may happen to see a geisha in the early evening as she travels to one of her engagements. The Higashi Chaya District is the largest and by far the most interesting of the three districts. Two *chaya*, the Shima Teahouse and Kaikaro Teahouse, are open to the public. Other buildings along the central street now house cafes and shops. One of the shops, Hakuza, sells gold leaf products, a specialty of Kanazawa, and displays a tea ceremony room which is completely covered in gold leaf. (From: www.japan-guide.com/e/e4206.html)



OCHAYA SHIMA **KANAZAWA: 5**
 1-13-21 HIGASHIYAMA, ISHIKAWA

Shima was constructed in 182 years ago and excepting only the electric lighting and modern toilets, remains much the same today as when it was built. In the feudal period, when Shima was built, there were many restrictions on building construction. One restriction was on the height, and Shima is one of the few buildings of the time allowed to have a second story, one indication as to how luxurious it was. In an "ochaya", a "zashiki" guest room is always paired with a "hikae-no-ma" waiting room. The customers would sit in the guest room and the waiting room would serve as the "stage" for the Geishas to perform their song and dancer routines. A part from the annex, all the wood surfaces in this building have been lacquered, and the door catches are cloisonne ware. Shima, this building has been designated as an important cultural properties by the Japanese government. (the only building so designated) However, with the passage of time, Shima has become rather worn out, and now it is quite hard to maintain the building. The guest rooms were all on the upper floor, while the proprietress quarters and Geishas dressin room were on the ground floor. (From: www.ochaya-shima.com/english/shima/shima_f.html)



KAZUEMACHI **KANAZAWA: 6**
 ISHIKAWA

An old geisha district located along the river between Asanogawa Ohashi Bridge and Naka-no Hashi Bridge. The historical rows of this teahouse town have been designated as Japan's cultural assets since 2008. (From: www.kanazawa-tourism.com/eng/guide/guide1_3.php?no=5)



NAGAMACHI **KANAZAWA: 16**
 ISHIKAWA

Kanazawa was a castle town of the Kaga Clan governed by the Maeda family until 1868 (about 280 years) after Maeda Toshiie moved to Kanazawa Castle in 1583. The residences of two of the eight chief retainers of the Kaga Clan were located in the Naga-machi area, where top- and middle-class samurais (members of a feudal powerful military class) lived. With the arrival of the modern age, the appearances of the houses changed. The alleys and the mud walls of nagayamon gates (row house gates), however, still maintain the sight of the old days. A mud wall is made with stones and mud put into a mold and hardened. The roof is covered with thin wooden plates. Although mud walls that passed more than 100 years remain, most of the mud walls in the area were restored ones. There is a large quantity of snow in winter in Kanazawa. In order to prevent damage to the mud walls at the time of the spring thaw, straw mats called "komo" is used to protect the mud walls every year from early in December to middle of March. The Onosho canal, which flows around the area, was the oldest canal of Kanazawa, which was an important waterway that carried goods from the harbor to the castle town. (From: www.kanazawa-tourism.com/eng/guide/guide1_2.php?no=1)



D. T. SUZUKI MUSEUM KANAZAWA:26
 3-4-20 HONDA-MACHI, ISHIKAWA (2011) YOSHIO TANIGUCHI

The world of Daisetz Suzuki is presented in an idyllic setting that is typical of Kanazawa: Landscaped gardens incorporating stone walls and streams set against a background of vivid greenery sloping down from the Kodatsuno plateau. The museum consists of three wings connected by corridors: an Entrance Wing, an Exhibition Wing and a Contemplative Wing, and three gardens: the Vestibule Garden, the Water Mirror Garden and the Roji Garden. Visitors can learn about the philosophy of Daisetz Suzuki and engage in their own contemplation as they move through the wings and gardens.

(From: <http://kanazawa-museum.jp/daisetz/english/index.html>)

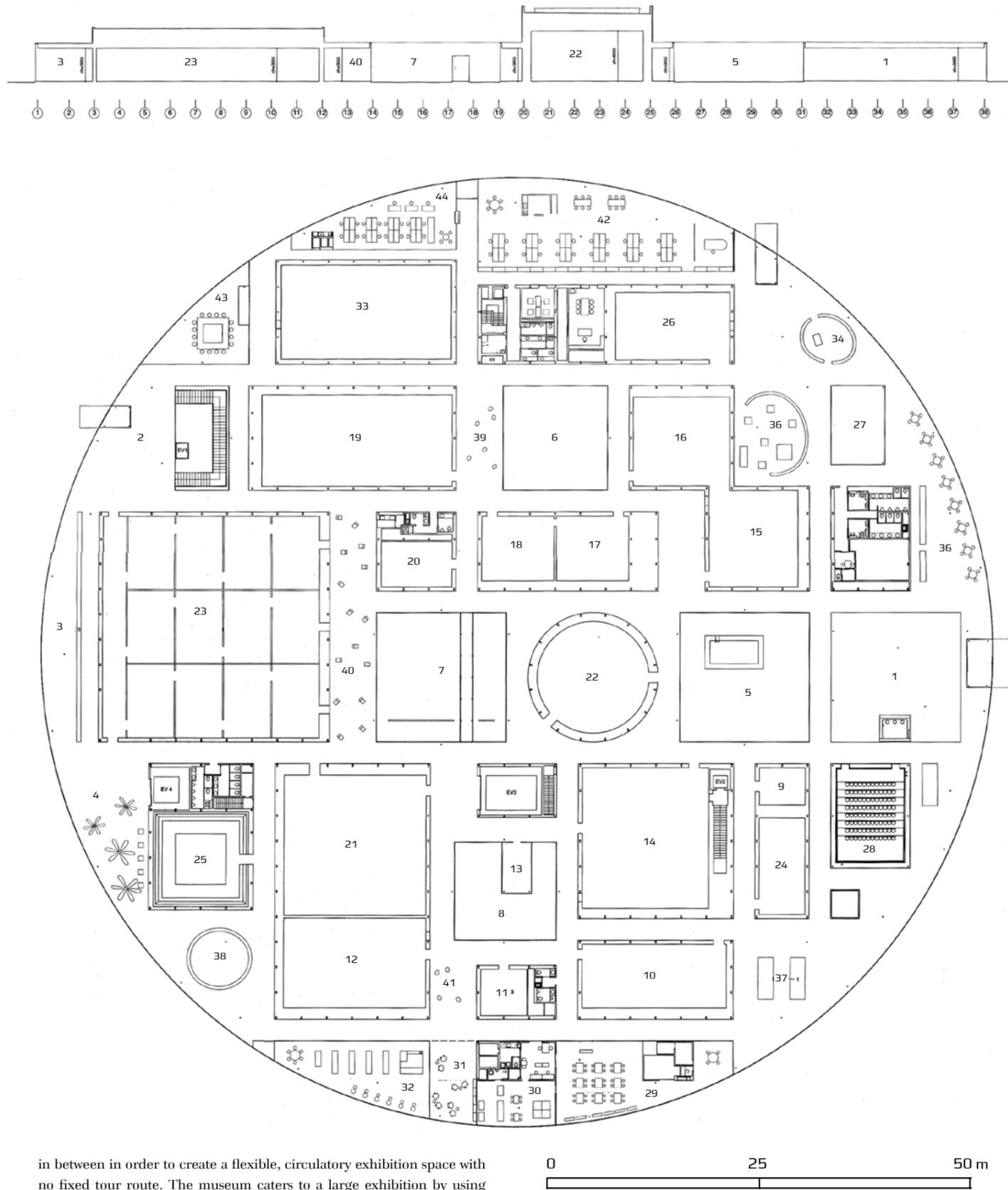


21ST CENTURY MUSEUM OF CONTEMPORARY ART
 KANAZAWA:21 1-2-1 HIROSAKA, ISHIKAWA (2004) SANAA

This building is a museum standing in the center of the old historic city of Kanazawa. Consisting of a public zone for community activities and a museum zone for art exhibitions, it is intended to be an open place for every citizen to drop by. Taking advantage of the site's location as it can be accessed from all directions, the circular building features four entrances and has no front nor back. With a diameter of 113 meters, the circular building embraces four inner courts and several corridors that run right through the building end to end, both of which providing natural lighting and external view to the interior, in such manner that this huge circular building is entirely wrapped in bright sunlight, and that even the deepest part of the building is filled with light and a sense of expansion. The public zone along the periphery is a free-access zone accommodating an art library, lecture halls and the children's workshop. Visitors can enjoy a carefree walk around the premises without an admission ticket. The museum zone in the center consists of nineteen exhibition rooms, most of which equipped with glazed skylight so that visitors can feel the changing of daylight from outside while looking at the exhibition inside. Exhibition rooms of various size and proportion are arranged separately, with spaces

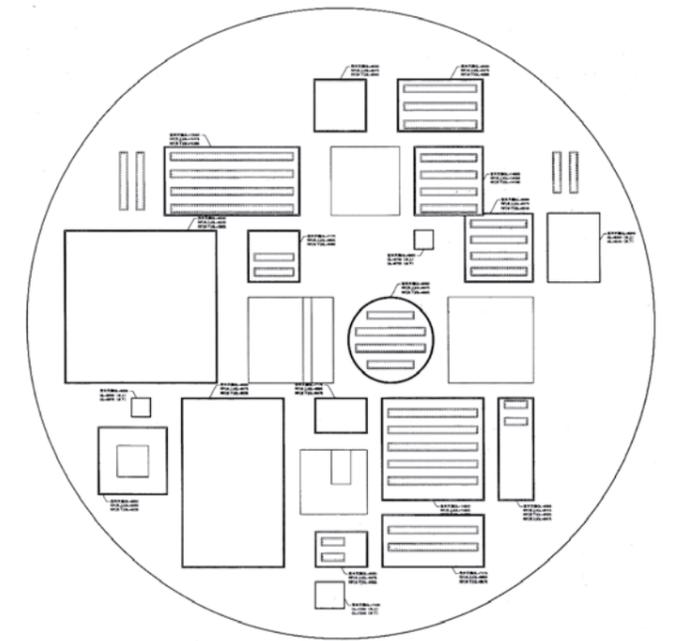
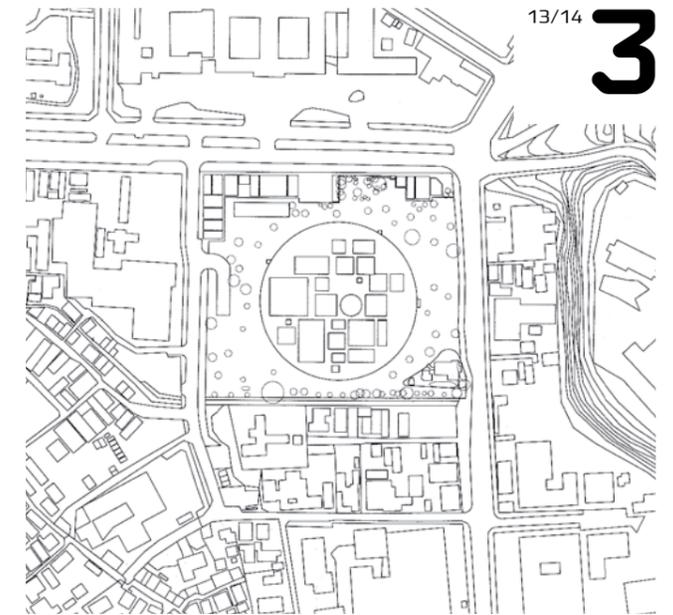
in between in order to create a flexible, circulatory exhibition space with no fixed tour route. The museum caters to a large exhibition by using all of its exhibition rooms, or to small exhibitions held simultaneously. Transparent, acrylic doors and inner courts divide the two zones. As the visitors move around each exhibition space placed at a distance from one another, they can have a look at what is going on in the public zone, look outside the museum, or look up the sky from the inner court. On the other way around, people in the public zone can catch a glimpse of the exhibition as well. The public zone may be incorporated to the museum zone by opening the acrylic doors, integrating the corridors and rest spaces to make the entire building a vast museum.

(From: FUTUGAWA (2011): *Sejima, Nishizawa 2006-2011, GA Architect*. Tokyo: A.D.A Edita)



Section, Main Floor Plan, Siteplan, Roof Plan & Basement Floor Plan

- 1: Foyer 1, 2: Foyer 2, 3: Foyer 3, 4: Foyer 4, 5: Courtyard 1, 6: Courtyard 2, 7: Courtyard 3,
- 8: Courtyard 4, 9: Gallery 1, 10: Gallery 2, 11: Gallery 3, 12: Gallery 4, 13: Gallery 5, 14: Gallery 6
- 15: Gallery 7, 16: Gallery 8, 17: Gallery 9, 18: Gallery 10, 19: Gallery 11, 20: Gallery 12,
- 21: Gallery 13, 22: Gallery 14, 23: People's Gallery A, 24: Kapoor Room, 25: Turrell Room,
- 26: Long-term Project, 27: Design Gallery, 28: Lecture Hall, 29: Kid's Studio, 30: Nursery.
- 31: Lounge, 32: Art Library, 33: Theater 21, 34: Info Terminal, 35: Museum Shop, 36: Cafe,
- 37: Rest Area 1, 38: Rest Area 2, 39: Rest Area 3, 40: Rest Area 4, 41: Rest Area 5, 42: Curatorial Office, 43: Meeting Room, 44: Administrative Office.



All sights are located at map in Alex's Compendium.
KATSURA RIKYU KYOTO C:28 (34°59'1.85"N, 135°42'34.82"E)
Katsuramisono, Nishikyo Ward katsura-rikyu.50webs.com/ Free admission but tickets must be reserved at:
 IMPERIAL HOUSEHOLD AGENCY FOR TICKETS TO KATSURA
 (35°1'35.56"N, 135°45'36.03"E) *3 Kyotogyoen, Kamigyō Ward sankan.kunaicho.go.jp/english/guide/katsura.html* Open: 8:45-12:00 & 13:00-17:00
KINKAKU-JI KYOTO A:7 (35°2'21.94"N, 135°43'46.67"E)
1 Kinkakujicho, Kita Ward www.japan-guide.com/e/e3908.html Open: 9:00-17:00, admission 400 ¥
GINKAKU-JI KYOTO B:24 (35°1'36.43"N, 135°47'53.83"E)
2 Ginkakujicho, Sakyo Ward www.shokoku-ji.jp/g_access.html#http://www.japan-guide.com/e/e3907.html Open: 8:30-17:00 Admission: 500 ¥
RYŌAN-JI KYOTO A:10 (35°2'3.31"N, 135°43'6.71"E) *13 Ryoanji Goryonoshitacho, Ukyo Ward www.ryoanji.jp/smph/eng* Open: 8:00-17:00, admission 500 ¥
FUSHIMI INARI TAISHA KYOTO C:33 (34°58'2.24"N, 135°46'22.14"E) *68 Fukakusa Yabunouchicho, Fushimi-ku www.kyoto.travel/2009/11/fushimi-inari-taisha-shrine.html*
 ACCOMODATION: **MITSUI GARDEN HOTEL KYOTO SHIJO**
707-1 Myodenji-cho, Shijo-sagaru, Nishinotoin St, Shomogyo-ku, Kyoto, 600-8472 www.gardenhotels.co.jp/eng/kyoto-shijo/ (+81 75-361-5531)



KATSURA RIKYŪ, IMPERIAL VILLA 桂離宮 KYOTO C:28
 KATSURAMISONO, NISHIKYO WARD (1620)

This complex of buildings summarizes the prevailing ideals of architecture and garden art at the peak of their artistic development. Located in the southwest suburbs of Kyoto on the bank of the Katsura River, which supplies water for its ponds and streams, the estate covers an area of about sixteen acres. It was given to Toshihito, the younger brother of the current Emperor, by Hideyoshi in 1590. Prince Toshihito, whose aesthetic tastes were manifest in literature, especially poetry, was the dominant personality in the creation of Katsura. He developed the estate until his death in 1629. During the next few years it was completed in substantially its present form by his son, Prince Toshitada, who built an addition to the main section, two more tea pavilions, and much of the garden's stonework.

Bamboo fences and high bamboo hedges bound the estate, enclosing it completely. Set into the landscape which has been expressly created around them, the main buildings of Katsura consist of three attached structures: Ko-shoin, Chu-shoin, and Shin-shoin-Old, Middle, and New Halls, respectively. In plan they form the typical Shoin style of buildings in echelon, roofs intersecting, interior spaces under them freely organized. The high wooden posts supporting the Chu-shoin and Shin-shoin were necessary to maintain the same floor level throughout, despite the sloping site. Facades are unified by the modular system maintained but slightly varied in the elegant *shoji* proportions, and by the stepped rhythm of the veranda-supporting posts and the eave lines of the roofs. Emphasizing their indigenous character, the Irimoya style roofs are not concave but convex - a last vestige of "official" architecture which here makes its departure, having given way to the tradition first manifest at Ise, continued in innumerable examples of domestic and farmhouse architecture throughout Japan, and finally promoted by Teism. Open

spaces surrounding the Shoin facades allow them to be seen clearly. Access to the garden is possible at the level of the Ko-shoin; from its covered veranda one steps down onto pathways on either side of the Moon Viewing Platform. Extending forward from the Ko-shoin veranda, and typical of a poetic association translated physically, the Moon Viewing Platform recalls an ancient legend recommending the area southwest of Kyoto, where Katsura is located, as an especially favorable place for viewing the moon. The Platform is a simple bamboo terrace facing the spot where the moon rises, commanding the best view of the lake.

Although they are harmoniously related, the interiors of Katsura differ. The original Ko-shoin and Chu-shoin suites are simpler in effect than the Shin-shoin, built later on the occasion of an Imperial visit, which shows an elaborate set of *tana* shelves, a decorative window alcove above the *shoin* desk, and a dropped ceiling above the *jodan* platform, the whole combining to give a more official quality to this chief room of the Shin-shoin. The *Fusuma* motif of an all-over pattern of silver leaves carries continuity from the earlier Ko-shoin and Chu-shoin, which are similarly decorated but generally more relaxed in feeling, their environment expressive of a kind of intellectual ease best demonstrated in the three-mat Musical Instruments Room of the Chu-shoin.

Both Princes responsible for Katsura were devotees of the tea ceremony, as were all the literati of the times; and as a result the Palace has four tea pavilions about its grounds, one for each season of the year. These pavilions together with their garden environment seem to embody the delicacy and sophistication of certain pastoral poems of the *Kokinshu*, an anthology of short verses of the Heian Period. The *Kokinshu* was one of Prince Toshihito's main scholarly concerns, as was the *Tale of Genji*, a

Heian romance much of whose action took place in mansions about the Katsura area.

The tea pavilion devoted to the spring season, Shokintei (Arbor of Soughing Pines), is placed on a promontory in the lake across from the Shoin buildings. As one approaches it on foot, one passes some of Katsura's remarkable stone work. Each of the stones in the Palace grounds - from the smallest pebbles to the single massive slab bridging a stream - was painstakingly placed as part of the over-all design which ranges from the most subtle array of textured stepping stones to a miniature granite wilderness.

More an example of fashionable aestheticism than a setting for the tea ceremony, the Shokintei is constructed like a cottage and contains several rooms, including a kitchen, in addition to the tea-ceremony room. It generally manifests picturesque qualities in intended contrast to the austere Shoin facades; the *tokonoma* and *fusuma* of its main room are decorated with a checkered pattern whose blue squares can be seen from the Shoin across the pond.

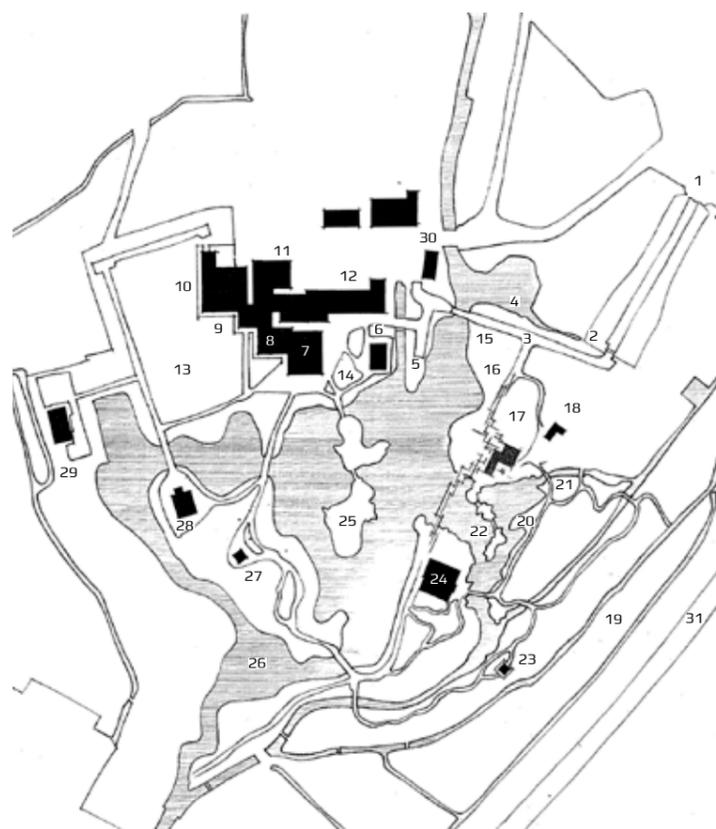
Perhaps the most deliberate aesthetic effects at Katsura are found in the tea room of the Shokintei. The elements of its exterior facade are bamboo lath windows, textured plaster, and smoothed wooden posts - the simplest of materials, but combined into a most sophisticated architectural commentary. Exterior as well as interior approach that state of refinement where architecture becomes too ingeniously articulate. The art which had been embodied in the tea ceremony was now being surpassed by its own environment (partially as a means of release from the exaggerated formalism of the tea ritual itself). Sukiya style becomes excessive when its elements tend to occupy a room rather than create

its atmosphere. The essential reality is the space of a room waiting, as it were, to fulfill its function as a background for human activity - the evident contrast between the "activity" of Shokintei's tea room and the real sense of detachment in Rikyu's Taian or Enshu's Bosen.

Among the other tea pavilions at Katsura is the Shoiken, which takes the form of a small farm house from which can be seen neighboring rice paddies outside this corner of the grounds. From earliest times farm houses have carried an unvarying native tradition of architecture throughout rural Japan, building styles changing slightly from one prefecture to another but always characterized by neatness and an innate sense of proportion combined with primitive strength. The rustic dignity of their thatch roofs was sought to complement the tea ceremony. Modeled after the farm house style of the Kyoto district, the roof of the Shoiken shelters the largest tea pavilion at Katsura. Under the eaves is an arrangement of large rough stones, less refined than others at Katsura, but consistent with a "broader" effect that might conceivably result if a farmer were to choose rocks for his own garden.

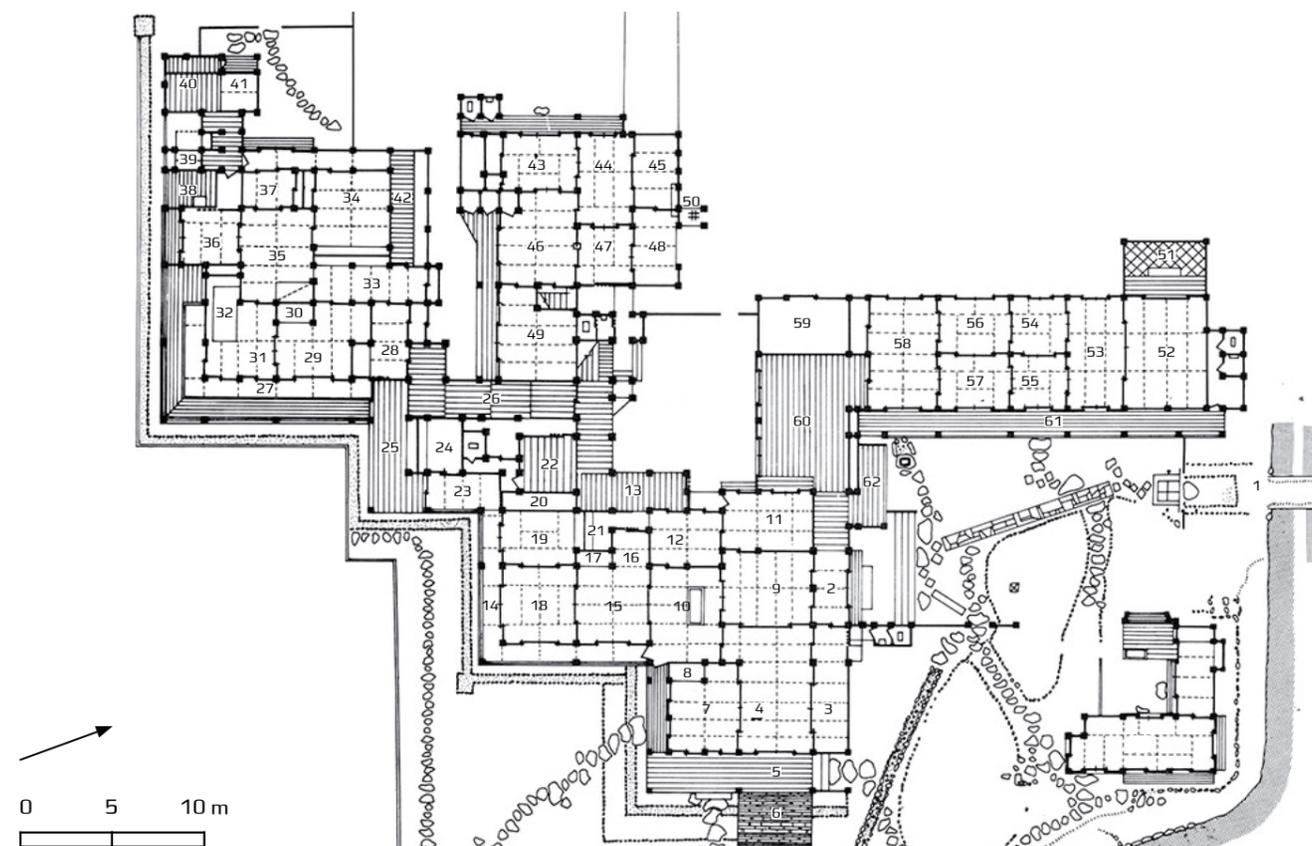
Katsura and the Yokokan give unparalleled demonstrations of architectural taste conforming with nature, maintaining felicitous control, extracting effects of the most delicate sensibility stopping short of the point where the relationship between aesthetics and function becomes blurred and disturbing.

(From: ALEX, William (1963): *Japanese Architecture*. London: Prentice-Hall)



General Plan

1. Main Gate, 2. Imperial Gate, 3. Imperial Approach, 4. Boat Landing, 5. Sumiyoshi Pine,
6. Central Gate, 7. Ko-shoin (Old Shoin), 8. Chu-shoin (Middle Shoin), 9. Music Pavilion,
10. Shin-shin (New Goten), 11. Old Service Rooms, 12. Servants' Quarters, 13. Riding Ground,
14. Gepparo, 15. Maple Hill, 16. Maple Stable, 17. Cycad Hill, 18. Waiting Bench, 19. Site of the Bamboo Grove Pavilion, 20. Shore, 21. Waterfall, 22. Amanohashidate, 23. Pavilion of the Four Benches, 24. Shokintei, 25. Middle Islands, 26. Valley of Fireflies, 27. Shokatei, 28. Onrindo, 29. Shoiken, 30. Ordinary Gate, 31. Katsura River



Plan of the shoins

- 1 Central Gate **Ko-shoin (Old Shoin)**: 2. Imperial Carriage Stop, 3. Veranda Room, 4. Second Room, 5. Large Veranda, 6. Moon-Viewing Platform, 7. First Room, 8. *Tokonoma*, 9. Sword Room, 10. Hearth Room, 11. Preparation Room, 12. Servants' Room, 13. L-shaped corridor with wooden floor. **Chu-shoin (Middle Shoin)**: 14. Enclosed L-shaped veranda, 15. Third Room, 16. Niche, 17. *Tokonoma*, 18. Second Room, 19. First Room, 20. Large *Tokonoma*.
21. Storeroom, 22. Bathroom. **Music Pavilion**: 23. Veranda Room, 24. Three-Mat Room, 25. Large Veranda, 26. Passageway. **Shin-shoin (New Goten)**: 27. Enclosed L-shaped veranda, 28. Teahouse, 29. Second Room, 30. *Tokonoma*, 31. First Room, 32. Imperial Dais, 33. Six-Mat

- Room, 34. Main Storeroom, 35. Main Bedroom, 36. Dressing Room, 37. Wardrobe, 38. Hand-Washing Room, 39. Privy, 40. Bathroom, 41. Raised Dressing Room of the bathroom, 42. Corridor of the rear entrance. **Old Service Rooms**: 43. First Room, 44. Kitchen, 45. Open gallery with beaten-earth floor, 46. Second Room, 47. Rear entrance, 48. Open gallery with beaten-earth floor, 49. Storeroom, 50. Well-Shaped Room. **Servants' Quarters**: 51. Porch, 52. Rear entrance, 53. Antechamber, 54. Western Four-and-a-Half-Mat Room, 55. Western Four-and-a-Half-Mat Room, 56. Western Six-Mat Room, 57. Eastern Six Mat-Room, 58. Southern Room, 59. Open gallery with beaten-earth, 60. Veranda of the Servants' Quarters, 61. Veranda, 62. Liaison corridors



KINKAKU-JI, GOLDEN PAVILLION 金閣寺 KYOTO A:7
 1 KINKAKUJICHO, KITA WARD (1397)

Both the layout and rockwork of the Saiho-ji and Tenryu-ji temple gardens were to provide models for the palace gardens of the Ashikaga shoguns, rulers concerned to emphasize their cultural interests just as much as there political power. *Kitayama dono*, the “Villa of the Northern Hills” dating from Kamakura times, was originally built by Saionji Kintsune in the Shinden style. It was subsequently converted in the early 1390s into a personal retreat for shogun Ashikaga Yoshimitsu, who renamed it *Rokuon-ji*, “Temple of the Deer Park”, after the famous deer park near Benares where Gautama Buddha delivered his first sermon after his enlightenment. Today the palace is called *Kinkaku-ji*, the “Temple of the Golden Pavilion”, a name inspired by the gilded roofs of one of its pavilions. The golden pavilion which can be seen today is a rebuilt version of the original, destroyed by fire in 1950. This elegant, three-storeyed wooden pavilion is clearly based on models from southern China. The ground floor comprises a reception room for guests, the second floor a study and the third a private temple for zazen meditation. While the open plan of the ground floor looks back to the Shinden-style palaces of the Heian era, the bell-shaped windows on the top floor herald a new style, that of Zen temple architecture. Although a small path winds its way around the pond, the garden was designed to be appreciated from the water rather than on foot, as revealed by contemporary records of the boating parties and festivities organized in honour of Emperor Gokomatsu, who visited the garden in 1408. The garden could also be admired from the three storeys of the Golden Pavilion, from where it was framed within a rectangular architectural structure of harmonious proportions.

(From: NITSCHKE, Günter (2003): *Japanese Gardens*. Köln: Taschen)



RYŌAN-JI 龍安寺 KYOTO A:10
 13 RYOANJI GORYONOSHITACHO, UKYO WARD
 (1450)

Ryōan-ji Temple is the site of Japan’s most famous rock garden, which attracts hundreds of visitors every day. Originally an aristocrat’s villa during the Heian Period, the site was converted into a Zen temple in 1450 and belongs to the Myoshinji school of the Rinzai sect of Zen Buddhism, whose head temple stands just a kilometer to the south. As for the history of Ryōan-ji’s famous rock garden, the facts are less certain. The garden’s date of construction is unknown and there are a number of speculations regarding its designer. The garden consists of a rectangular plot of pebbles surrounded by low earthen walls, with 15 rocks laid out in small groups on patches of moss. An interesting feature of the garden’s design is that from any vantage point at least one of the rocks is always hidden from the viewer. Along with its origins, the meaning of the garden is unclear. Some believe that the garden represents the common theme of a tiger carrying cubs across a pond or of islands in a sea, while others claim that the garden represents an abstract concept like infinity. Because the garden’s meaning has not been made explicit, it is up to each viewer to find the meaning for him/herself. To make this easier, a visit in the early morning is recommended when crowds are usually smaller than later during the day. Ryōan-ji’s garden is viewed from the Hojo, the head priest’s former residence. Besides the stone garden, the Hojo features some paintings on the sliding doors (fusuma) of its tatami rooms, and a couple of smaller gardens on the rear side of the building. In one of the gardens there is a round stone trough that cleverly incorporates its square water basin into a Zen inscription, which students of kanji may

has conceived as part of the Saiho-ji complex. In contrast to the three-storeyed Golden Pavilion, the Silver Pavilion has only two floors, and houses a statue of the Buddha of Compassion on the second floor. The ground floor, which commands a magnificent view of the garden beyond, was used for meditation. The division of the garden into two parts is also taken from Saiho-ji. Thus the lower section contains a garden for strolling centred around a pond, while the steep slopes of the upper section reveal a dry rock garden. The lower part of the garden, with its pond and islands, remains a variation upon the earlier Heian prototype, although its winding paths and stone bridges now encourage strolling rather than boating. The original plan nevertheless included a boat-house. One of the garden’s chief attractions is its sengetsu-sen waterfall, the “spring in which the moon washes”. It was clearly intended to capture the reflection of the moon “washing” itself in the waters. The Ginkaku-ji we see today is a mere shadow of the temple which Yoshimasa had originally planned. But building was still unfinished at his death in 1490, and the palace subsequently fell into dispair. Decay was compounded by looting, and it was not until the early seventeenth century that restoration work was begun. Two specific aspects of Ginkaku-ji’s gardens foreshadow the mature form of the dry landscape garden of the late Muromachi era. The first is a dry rock arrangement closely resembling that of Saiho-ji. It is located on a steep hillside in the upper part of the garden, near the ocha no i, the “tea water well”. The second is the fact that, for the first time in the history of the Japanese garden, the topographical elements of ocean and mountain are symbolized solely with sand. Thus the ocean is represented by *ginshanada*, literally “silver sand open sea”, an area of white sand raked to suggest the waves of the sea. The “mountain” rising from its centre is the *kogetsudai*, “platform facing the moon”, a cone of sand recalling the shape of Mount Fuji. These two features would have been highly unusual for a garden of Yoshimasa’s time and it is uncertain whether he actually planned them himself. No reference to them is found until a hundred years after his death, in a poem composed by a Zen monk at Tenryu-ji temple in 1578.

(From: NITSCHKE, Günter (2003): *Japanese Gardens*. Köln: Taschen)

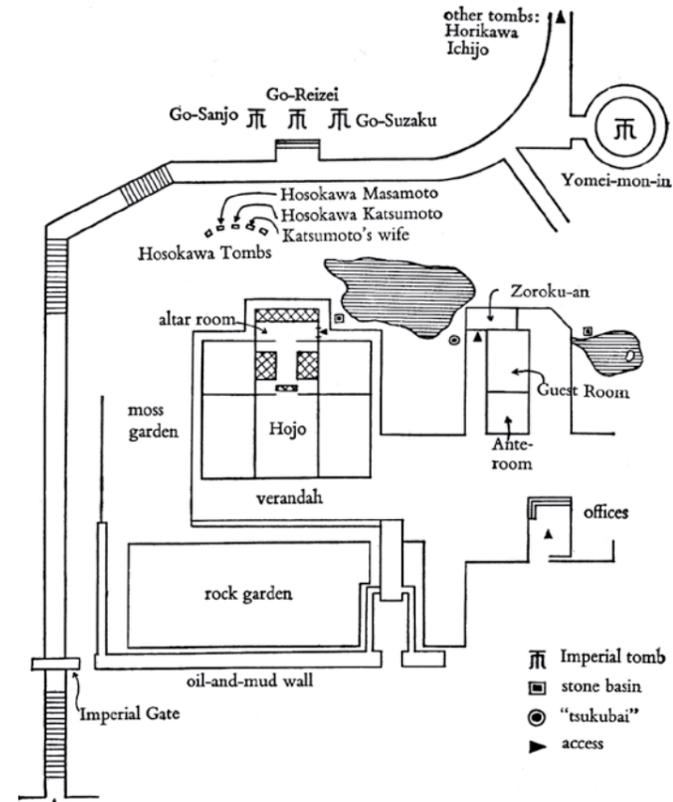


GINKAKU-JI 銀閣寺 KYOTO B:24
 2 GINKAKUJICHO, SAKYO WARD (1482)

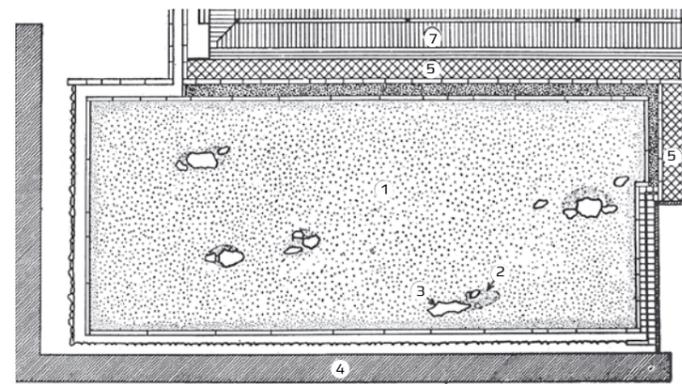
Yoshimasa (1435-1490), grandson of Yoshimitsu, was installed as the eighth Ashikaga shogun when still a child. Even as an adult, however, he took no particular interest in military and political matters, but proved instead a generous patron of the arts. In the course of the bloody Onin Wars which razed Kyoto and its beautiful palaces to the ground, Yoshimasa handed the reins of power over to his son and retired to devote himself wholeheartedly to the construction of his hillside retreat. This Higashiyama dono, “Villa of the Eastern Hills” as it was known in his lifetime, subsequently became the centre of cultural life in Japan. After Yoshimasa’s death, the villa-palace was converted into a Zen temple, called Jisho-ji. The temple is more popularly known as Ginkaku-ji, the “Temple of the Silver Pavilion”. We do not know, however, whether the name simply reflected wishful thinking on the part of Yoshimasa or whether the pavilion was indeed silver plated in emulation of its gilded predecessor built some 80 years earlier. Yoshimasa, like Yoshimitsu before him, found the inspiration for his new pavilion in Saiho-ji, the “Temple of Western Fragrances” - albeit interpreting his model very differently to his shogun grandfather. The Silver Pavilion was based on the *ruri-den* which Zen master Muso Kokushi

be able to appreciate. The Hojo is connected to the Kuri, the former temple kitchen, which now serves as the temple’s main entrance. Ryōan-ji’s temple grounds also include a relatively spacious park area with pond, located below the temple’s main buildings. The pond dates back to the time when the site still served as an aristocrat’s villa and features a small shrine on one of its three little islands that can be accessed over a bridge.

(From: <http://www.japan-guide.com/e/e3909.html>)



Plan of Ryōan-ji



0 5 m
 Ground-plan of the Ryōan-ji Stone Garden

1. Sanded ground, 2. Moss, 3. Stone, 4. Earth Wall, 5. Tile pavement, 6. Ornamental gate, 7. Veranda.



FUSHIMI INARI TAISHA 伏見稲荷大社 KYOTO C:33
 68 FUKAKUSA YABUNOUCHICHO, FUSHIMI-KU (711)

Fushimi Inari Taisha is an important Shinto shrine in southern Kyoto. It is famous for its thousands of vermilion torii gates, which straddle a network

of trails behind its main buildings. The trails lead into the wooded forest of the sacred Mount Inari, which stands at 233 meters and belongs to the shrine grounds. Fushimi Inari is the most important of several thousands of shrines dedicated to Inari, the Shinto god of rice. Foxes are thought to be Inari’s messengers, resulting in many fox statues across the shrine grounds. Fushimi Inari Shrine has ancient origins, predating the capital’s move to Kyoto in 794. While the primary reason most foreign visitors come to Fushimi Inari Shrine is to explore the mountain trails, the shrine buildings themselves are also attractive and worth a visit. At the shrine’s entrance stands the Romon Gate, which was donated in 1589 by the famous leader Toyotomi Hideyoshi. Behind stands the shrine’s main building (Honden) and various auxiliary buildings. At the very back of the shrine’s main grounds is the entrance to the torii gate covered hiking trail, which starts with two dense, parallel rows of gates called *Senbon Torii* (“thousands of torii gates”). The torii gates along the entire trail are donations by individuals and companies, and you will find the donator’s name and the date of the donation inscribed on the back of each gate. The hike starts around 400,000 yen for a small sized gate and increases to over one million yen for a large gate. The hike to the summit of the mountain and back takes about 2-3 hours, however, visitors are free to walk just as far as they wish before turning back. Along the way, there are multiple smaller shrines with stacks of miniature torii gates that were donated by visitors with smaller budgets. There are also a few restaurants along the way, which offer locally themed dishes such as Inari Sushi and Kitsune Udon (“Fox Udon”), both featuring pieces of aburaage (fried tofu), said to be a favorite food of foxes. After about a 30-45 minute ascent and a gradual decrease in the density of torii gates, visitors will reach the *Yotsutsuji intersection* roughly half way up the mountain, where some nice views over Kyoto can be enjoyed, and the trail splits into a circular route to the summit. Many hikers only venture as far as here, as the trails do not offer much variation beyond this point and the gate density decreases further.

(From: <http://www.japan-guide.com/e/e3915.html>)



KIYOMIZO-DERA KYOTO C:18 (34°59'41.06"N, 135°47'5.45"E)
 294 Kiyomizu 1-chome, Higashiyama Ward www.kiyomizudera.or.jp/lang/01.html Open: 6:00-18:00: 300 ¥
NANZEN-JI KYOTO B:36 (35°0'40.38"N, 135°47'37.20"E)
www.japan-guide.com/e/e3905.html SANMON GATE:
 Open: 8:40-17:00: 500 ¥ HOJO: Open: 8:40-17:00: 500 ¥
 NANZENIN: Open: 8:40-17:00: 300 ¥ KONCHI-IN TEMPLE:
 Open: 8:30-17:00: 400 ¥ TENJUAN TEMPLE: Open: 9:00-17:00: 400 ¥
THE PHILOSOPHER'S PATH (35°0'40.38"N, 135°47'42.21"E)
 from Ginkaku-ji to Nanzen-ji
DAITOKU-JI KYOTO A:5 (35°2'36.89"N, 135°44'44.73"E) 53
 Murasakino Daitokuji-cho, Kita-ku www.japan-guide.com/e/e3910.html DAISEN-IN: Open: 9:00-17:00: 400 ¥
 RYOGEN-IN: Open: 9:00-16:30: 350 ¥ KOTO-IN: Open: 9:00-16:00: 400 ¥ ZULHO-IN: Open: 9:00-17:00: 400 ¥
KAWAI KANJIRO MUSEUM KYOTO C:19 (34°59'36.77"N, 135°46'27.39"E) 569 Kanei-cho, Gojozaka,
 Higashiyama-ku www.e-yakimono.net/html/kawaikanjiro.html SANMON GATE: Open: 10:40-17:00
 Students: 900 ¥
ENTSU-JI KYOTO B:1 (35°3'51.87"N, 135°46'6.47"E) 606
 Kyoto-shi, Sakyo, Iwakura, Hataeda-cho Open: 10:00-16:00 Students: 300 ¥
TIMES I & II KYOTO B:38 (35°0'31.59"N, 135°46'12.80"E)
 Sanjo-dori Kawara-machi-sagaru, Nakagyo
ACCOMODATION: MITSUI GARDEN HOTEL KYOTO SHIJO
 707-1 Myodenji-cho, Shijo-sagaru, Nishinotoin St,
 Shomogyo-ku, Kyoto, 600-8472 www.gardenhotels.co.jp/eng/kyoto-shijo/ (+81 75-361-5531)



KIYOMIZO-DERA 清水寺 (CLEAR WATER TEMPLE)
KYOTO C:18 294 Kiyomizu 1-CHOME, HIGASHIYAMA WARD (1633 (778))

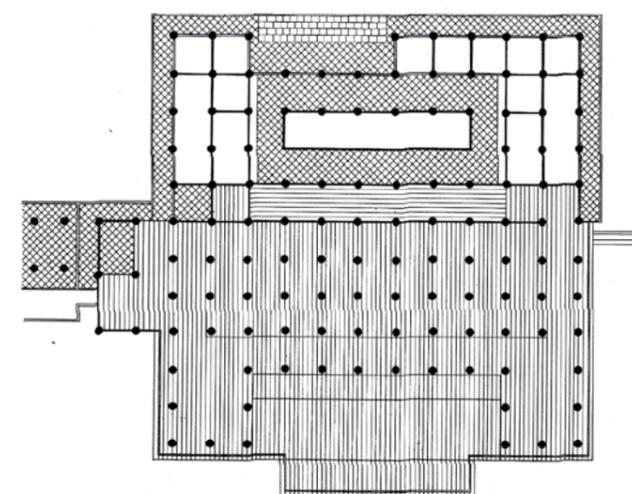
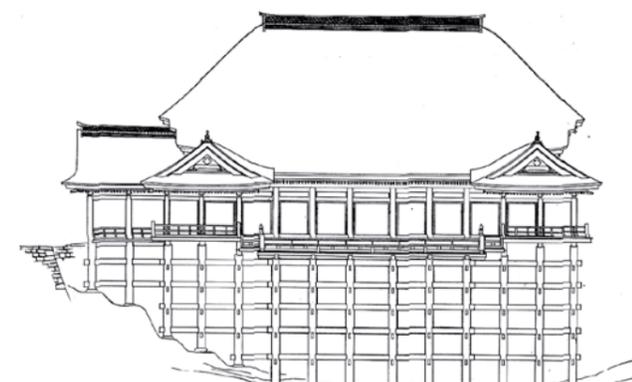
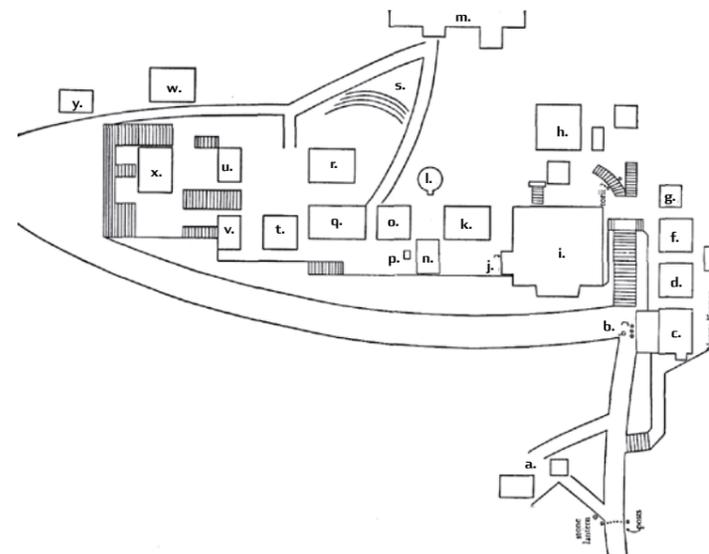
1. LEGEND AND HISTORY. The history of Kiyomizu recedes into the pre-Kyoto period and falls back on a legend which is told with enough consistency so that one version of it bears repeating here: "According to the legend, the novice Enchin, having dreamt that he saw a golden stream flowing down into the Yodogawa, went in search of it, and ascending to its source, found there an old man sitting under a tree, who gave his name as Gyoei, and said: 'I have been here for the last two hundred years repeating the invocation to Kannon, and waiting for you to relieve me. Take my place for a while, that I may perform a journey that is required of me. This is a suitable spot for the erection of a hermitage, and the log which you see lying here will supply the material for an image of the Most Compassionate One,' (i.e., Kannon). With these words he disappeared, leaving the novice in charge of the solitude. After a while, finding that the old man did not return, Enchin climbed a neighboring hill, and discovered a pair of shoes lying on its summit, from which he inferred that the mysterious old man was none other than Kannon in human form, who had left the shoes behind on reascending to heaven. He now determined to make the image of the god, but found his strength insufficient, and passed several years looking at the log, vainly planning how to overcome the difficulty. Twenty years had elapsed, when one day good luck guided the warrior Saka-no-ue Tamuramaro, who was in pursuit of a stag, to this very spot. While he was resting, Enchin represented his difficulties to the hunter, who was struck with admiration at the untiring devotion of the novice, and subsequently, having taken counsel with his wife, gave his own house to be pulled down

and re-erected by the side of the cascade as a temple for the image, which was now at last completed." In the person of Saka-no-ue Tamuramaro (758-811), Kiyomizu enters history. Tamuramaro's reason for hunting a stag was that his wife was about to give birth, and it was thought that stag's blood would make for an easy delivery. Enchin regarded the killing of a stag as an act against Buddhism and talked Tamuramaro out of it. The result was that Tamuramaro became Kiyomizu's first great patron: his house became the temple's first hall, and he himself was named the temple's founder. Later this same man took part in campaigns against the aborigines of northern Japan, and finally in 791 he was given the recently created *title sei-i-tai-shogun* (subjugating-barbarians great general) and sent to conquer them, which he did. When he returned successful, the emperor rewarded him with a building of the former palace at Nagaoka, its Shishin-den. This building, too, Tamuramaro gave to Enchin's temple, in 805, and it was named Tamura-do in his honor. The temple was officially recognized the same year and received its own name, Seisui-ji, two years later. We are not told how Tamuramaro's wife fared in childbirth, but she must have done well, for Kiyomizu has always been associated with pregnancy and childbirth, and to this day prayers for easy delivery are offered here. It is a kind of traditional specialty with the temple.

The list of buildings which follows is keyed to the map. All buildings date from 1633 unless otherwise indicated. **a. TAIZAN-JI** (Gentle Delivery Temple). This sub-temple is dedicated to easy childbirth. **b. OTOWA-NOTAKI** (Sound-of-Feathers Waterfall). Springing from an unknown source inside the mountain, this is Enchin's stream. Its water is believed to have purifying qualities, and the deity Fudo Myo-o is worshiped here. **c. OKU-NO-IN** (Innermost Temple). Dedicated to the eleven-faced, thousand-armed Kannon (Ju-ichi-sen Kannon), this hall is reputed to be on the site of Gyo-ei's hut, the place where Enchin first came upon him. **d. AMIDA-DO** (Amida Hall) of TAKIYAMA-DERA or RYUZAN-JI (Waterfall-Mountain Temple). **e. A small building** containing a hundred stone images of Jizo, protector of travelers and dead children. **f. SHAKA-DO** (Shaka Hall). The third of the three large halls facing west, this one is dedicated to Shaka, the historical Buddha. **g. A small shrine** called NISHIMUKI JIZO (West-facing Jizo). **h. JISHU-GONGEN**, a Shinto shrine which is said to date from the early days of the temple (ca. 798), although it too was last rebuilt in 1633. **i. HON-DO** (Main Hall). The present Hon-do is on the site of the former Tamura-do, the history of which goes back to the Nagaoka Shishin-den awarded to Tamuramaro by the Emperor Kammu. The Hon-do houses the principal image of Kiyomizudera, an eleven-faced, thousand-armed Kannon which is so sacred that it is shown only once every 33 years. The Hon-do is famous for its unique architecture. The huge *hinoki*-shingled roof with its scalloped corners can be examined closely from behind, where the hill under Jishu-gongen comes up to it. In front the large and famous platform hangs out on a scaffolding over the edge of the cliff. It is called *butai* (dancing stage) and is flanked by two wings that run the width of the building, called *gaku-ya* (bandstands). Presumably this platform was created for the presentation of ceremonial dances. The building is laid out in concentric areas. Inside the outer wings is the *nai-jin* (inner sanctuary), and at the center is the *nai-nai-jin* (innermost sanctuary), where the holy images are kept. The front part of the latter area is sunken and floored in stone. **j. "BENKEI'S GETA,"** a representation of the geta and staffs of the superman-priest Benkei, stalwart companion of the 12th-century hero Minamoto Yoshitsune. **k. ASAKURA-DO**. The present hall was built in 1633. **l. BENTEN-JIMA**, a small man-made island with a shrine on it to the Shinto goddess Benten. **m. JOJU-IN** (achievement temple). This temple was founded in the first quarter of the 16th century and is now the priests' quarters. It has an excellent garden from the Momoyama period which contains a stone basin, lanterns, and a stepping stone given by Toyotomura Hideyoshi. **n. TODOROKI-MON** (Reverberation Gate) - the middle gate. **o. TAMURA-DO**, the founder's hall, named after Tamuramaro and moved to its present location in the 11th century. **p. A DRAGON FOUNTAIN** for washing the hands before entering the inner precinct. It was presented in 1861. **q. KYO-DO** (Sutra Hall), where holy scriptures are kept. **r. ZUIGU-DO**. **s. This HILL** near Joju-in is covered with small stone images of Jizo, Kannon, Shaka, Amida, Dainichi, etc. **t. THREE-STORIED PAGODA**. It was first built in 847 at the instance of the Emperor Saga's consort Tachibana Kachi-ko (787-851). It now dates from 1633 and contains an

image of Dainichi Nyorai. **u. SHO-RO** (Bell Tower). This tower marks the western limit of the 1629 fire; its western buildings are Kiyomizu's oldest. The present tower probably dates from 1607, but the bell was cast in 1478. **v. SAI-MON** (West Gate). This unusual-looking gate dates from the Momoyama period. **w. HOSHO-IN** (treasure-like temple). This sub-temple was built in the Edo period and reconstructed on a larger scale about 1920. **x. NIO-MON**. It is also called Aka-mon (Red Gate) because of its color. The gate and its statues date from about 1478; it is the oldest major structure now standing at the temple. **y. UMA-TODOME** (Horse Stalls). **z. The valley** of Kiyomizu contains good cherry and maple trees. It has several ponds, which originated long ago as the hillpeople's defense from fires in this area.

(From: MOSHER, Gouverneur (1964[1993]): *Kyoto, A Contemplative Guide*. Tokyo: Tuttle)



Hondo-in (Main Hall) Elevation & Plan

Rooms for the priests and a sanctuary are shown at the top of the plan. Remaining space is used for the public.



NANZEN-JI 南禅寺 KYOTO B:36
FUKUCJO-CHŌ, NANZEN-JI, SAKYŌ-KU (1264)

The history of Nanzen-ji dates back to the mid 13th century, when the Emperor Kameyama built his retirement villa at the temple's present location and later converted it into a Zen temple. After its founding, Nanzen-ji grew steadily, but its buildings were all destroyed during the civil wars of the late Muromachi Period (1333-1573). The oldest of the current buildings were built after that period. Nanzen-ji's central temple grounds are open to the public free of charge, but separate fees apply for entering temple buildings and subtemples. Visitors will first come across Nanzen-ji's massive *Sanmon* entrance gate, which extends over the treetops. The gate was constructed in 1628 by the ruling Tokugawa clan for soldiers who died in the siege of Osaka Castle in 1615. It is possible to climb up to the gate's balcony, from where the view extends across the city. Behind the gate is the Hatto (Dharma Hall), a large lecture hall which cannot be entered by the public. Past the Hatto is the Hojo, the former head priest's residence and Nanzen-ji's main hall. The Hojo is most famous for its rock garden whose rocks are said to resemble tigers and cubs crossing through water. Also highly regarded are the paintings on *fusuma* (sliding doors), which include a more realistic depiction of tigers on gold leaf. Outside the Hojo visitors will come across a rather odd sight: a large brick aqueduct that passes through the temple grounds. Built during the Meiji Period (1868-1912), the aqueduct is part of a canal system that was constructed to carry water and goods between Kyoto and Lake Biwa in neighbouring Shiga Prefecture. *Nanzen-in Temple* is one of Nanzen-ji's subtemples that is open to visitors. It is located just behind the aqueduct on the former location of Emperor Kameyama's original retirement villa, and includes a mausoleum of the emperor, a temple hall and a garden centered around a pond which becomes particularly attractive in autumn. At the outskirts of the Nanzen-ji temple complex, *Konchi-in Temple* is another subtemple open to the public. The temple was founded in 1400, but moved to its present location in the early 1600s. Within Konchi-in there are a variety of buildings, fusuma (sliding door) paintings, rock gardens, a tea house and a small subsidiary of the Toshogu Shrine. A few steps away is the *Tenjuan Temple*, which is also open to the public. Tenjuan has a main hall, gate and study which date back to the early 17th century. Tenjuan is noteworthy for its two gardens, a rock garden and a pond garden, which are particularly attractive during autumn when they are illuminated in the evenings.

(From: <http://www.japan-guide.com/e/e3905.html>)



Section & Plan

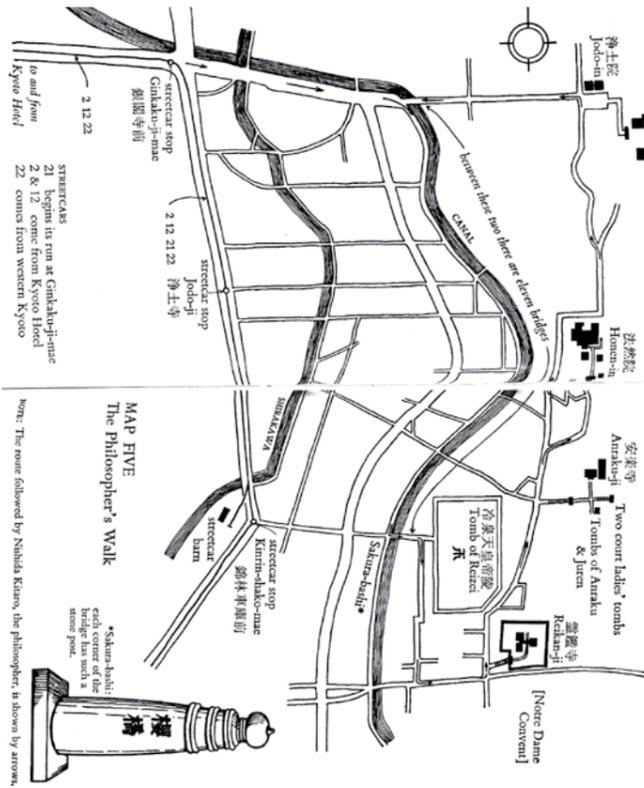
1. Nanzenji-mae, 2. Parking lot, 3. Chokushimon Gate, 4. Sanmon Gate, 5. Hodo Hall, 6. Hojo, 7. Honbo, 8. Suirokaku, 9. Nanzen-in



THE PHILOSOPHER'S PATH 哲学の道
 FROM GINKAKU-JI TO NANZEN-JI

The Philosopher's Path (Tetsugaku no michi) is a pleasant stone path through the northern part of Kyoto's Higashiyama district. The path follows a canal which is lined by hundreds of cherry trees. Approximately two kilometers long, the path begins around Ginkaku-ji and ends in the neighborhood of Nanzen-ji. The path gets its name due to Nishida Kitaro, one of Japan's most famous philosophers, who was said to practice meditation while walking this route on his daily commute to Kyoto University. Restaurants, cafes, and boutiques can be found along the path, as well as a number of smaller temples and shrines which are a short walk from the canal. The most notable of the temples is Honen-in, with an entrance gate that is quite spectacular especially during the autumn leaf season. The canal, that the path follows, is part of the Lake Biwa Canal which tunnels 20 kilometers through the mountains to Lake Biwa in nearby Shiga Prefecture.

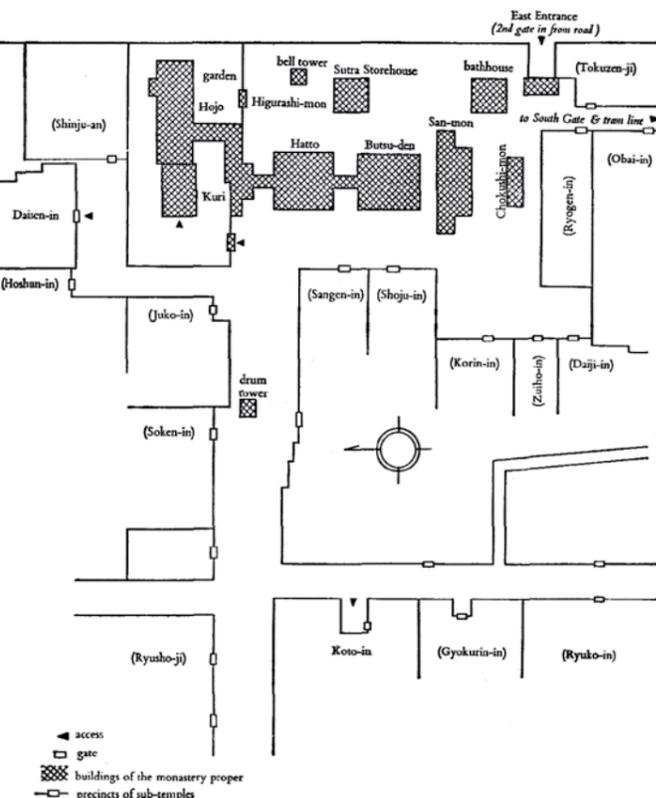
(From: <http://www.japan-guide.com/e/e3906.html>)



DAITOKU-JI 大徳寺 KYOTO A:5
 53 MURASAKINO DAITOKUJI-CHO, KITA-KU (1319)

Daitokuji is a large walled temple complex in northern Kyoto and

the head temple of the Rinzaï sect's Daitokuji school of Japanese Zen Buddhism. The complex consists of nearly two dozen subtemples and is one of the best places in Japan to see a wide variety of Zen gardens and to experience Zen culture and architecture. Daitokuji was founded in 1319 and like most of Kyoto suffered severe damage during the Onin War (1467-1477). After its reconstruction, the temple grew into a center of the tea ceremony and became associated with tea master Sen no Rikyu, as well as the warlords Oda Nobunaga and Toyotomi Hideyoshi, both of whom were fond tea ceremony practitioners. Daitokuji's *main buildings* (the Sanmon Gate, Butsuden Hall, Hatto Hall and Hojo Residence) are lined up on the east side of the temple grounds according to the classical layout of a Zen monastery. They are not usually open to the public, however visitors may view into the interior of the Butsuden. The main buildings are surrounded by nearly two dozen subtemples, many of which were added to the complex by feudal lords from across Japan. Four of the subtemples are regularly open to the public, while some of the others have temporary special openings. The most celebrated among the subtemples is *Daisen-in*, the head of the North School of Daitokuji and open to the public around the year. Founded in 1509, it incorporates the oldest surviving example of an alcove (tokonoma), an important architectural feature still found in contemporary tatami rooms today, as well as some highly valued sliding doors (fusuma). Daisen-in also features beautiful rock gardens, which wrap around the temple building and are considered among of the best examples of their kind. One of the gardens is designed to resemble a Chinese landscape painting with vertical stones representing towering mountains and islands divided by white sand waterfalls and streams which appear to flow through to the temple's other gardens before emptying out into an expansive ocean of white gravel. Another important subtemple open to the public is Ryogen-



in, the headquarters of the South School of Daitokuji. It was constructed in 1502 by the lords of Noto Province on the Noto Peninsula in current day Ishikawa Prefecture. The temple's main building, the former residence of Ryogen-in's head priest, is designed in a typical Zen style and is said to be the oldest building standing in Daitokuji. Ryogenin features as many as five different dry landscape gardens on each side of its main building. The largest of them consists of a field of raked white gravel representing the universe, and islands of rocks and moss representing a crane and a turtle, symbols of longevity and health commonly found in Japanese gardens. The temple also displays sliding doors (fusuma) painted with images of dragons and hermits, as well as the oldest gun in Japan, a Tanegashima

Musket made in 1583. *Koto-in* is another interesting and popular subtemple that is open year around. It was built in 1601 by Hosokawa Tadaoki, a successful commander who fought for all three unifiers of Japan, Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Ieyasu, and took part in many of the famous battles and campaigns of the era. He and his wife are buried at Kotoin, along with Izumo no Okuni, the founder of kabuki. Kotoin is famous for its maple trees which form a vaulted canopy over the temple approach. The maples are also found extensively throughout Kotoin's tea garden and are used with sparse simplicity in the temple's tranquil moss garden. The leaves are particularly spectacular around the second half of November when they usually reach the peak of their autumnal beauty. Despite being the smallest of the regularly open subtemples, *Zuiho-in* has an equally rich history as the other subtemples of Daitokuji. The temple was built in 1535 by a warlord from Kyushu, who later converted to Christianity and became known as a Christian Daimyo (Warlord). The temple's main garden features gravel raked in distinct, high peaked patterns evoking the image of rough seas, and is set with islands of sharp stones and moss that appear off in the distance. The garden to the rear of the main building has stones laid out in the pattern of a crucifix.

(From: <http://www.japan-guide.com/e/e3910.html>)



ENTSU-JI 圓通寺 KYOTO B:1
 606 KYOTO-SHI, SAKYO, IWAKURA, HATAEDA-CHO (1678)

There are few signs marking the route and photography is not permitted in and of the buildings - taking pictures of the grounds from inside the buildings though is ok. It was founded in 1678 on the exact site of a former emperor's villa. It is best known for its gardens. One of these gardens employs the "borrowed landscape" technique: if you look carefully at the photo above, you can see the outline of Mt. Hiei through the trees in the background. There is much moss and more than 50 types of camellia.

(From: www.japanvisitor.com/japan-temples-shrines/entsuji-temple/)



KAWAI KANJIRO'S HOUSE 京都市東山区五
 条坂鐘鐺町 KYOTO C:19 569 KANEI-CHO, GOJOZAKA, HIGASHIYAMA-KU (1937)

The residence of ceramic artist Kanjiro Kawai was converted into the Kawai Kanjiro's House. Built like an old private home, the first floor is equipped with a hearth. Exhibited on the first floor are ceramics created by Kanjiro, along with chairs, cupboards and other furnishings. In the courtyard are Kanjiro's ceramics studio and kiln just as they were when he used them.

(From: www.pref.kyoto.jp/visitykoto/en/theme/sites/museums/kawai/)



TIMES I & II KYOTO B:38
 SANJO-DORI KAWARA-MACHI-SAGARU, NAKAGYO (1984/91) TADA0 ANDO

The site is at the foot of the bridge called Sanjo Kobashi which spans the

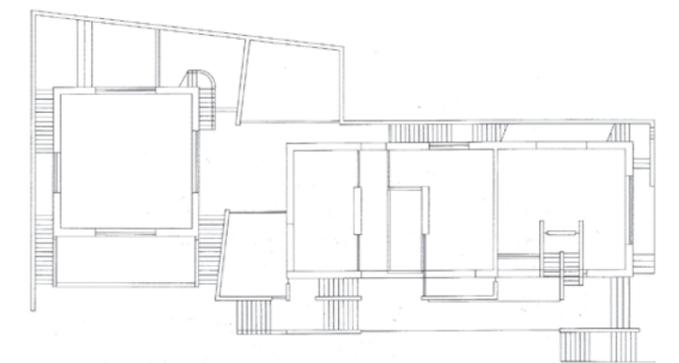
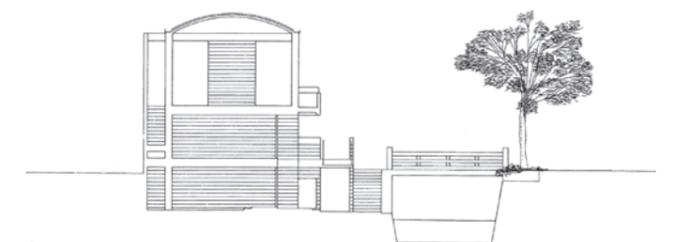
Takase River in Kyoto. The height of the buildings here is restricted to three floors, thus the volumes of both the first and second phase have been arranged not to strike out into the middle of the city. Their blending with the environment is also assured by the limited range of modest materials: concrete block, rough-textured black granite, and steel. The intention was to use concrete block in a new way, treating it carefully and not as a rough material. Time's I, the first phase, is covered by a vaulted roof, oriented parallel to the river and cut at the end to reveal its section.

An outer wall, following the property line on the west side, keeps the crowd of adjacent structures at bay. On the other side, however, the street is drawn into the heart of the building while the building relates to the river in various ways, creating a complexity of spaces. The first floor is nearly at water level, where a small plaza is designed in the shape of a sixth of a circle. The stairway descending to this plaza gives the observer a foretaste of the interplay between the river and the building. Each store is approached not from the street side, but from the direction of the river. As a result, the stores are linked to the river, and from each of them a different view of the river is revealed.

At the second level, which is continuous with the street, a passage, way wraps around the building and enters through a deck. This arrangement endows the simple geometry of the building with a maze-like complexity. In walking between the spatially distinct stores, one can suddenly come upon either the view of the sky or varyingly angled views of the river. Places open to the river and places open to the sky are scattered throughout the building; these are joined and create a rich overall composition.

If, in the first phase, the theme was the relationship of people to the river as I attempted to draw the landscape into the building, in Time's II the objective is to extend the plaza along the river. The building is composed of a three-story volume with an eight-meter square plan; a wall around this volume follows the property line. The roof's form is a dome, as opposed to the vault of the first phase. While the vault expressed the axis of the river flow, the dome emphasizes the building's centrality. The passageway, which comes in from the street, is wrapped around the building and comes to a stop, but the plaza continues at a different level. With this addition, when completed, the circulation quality of the spaces in the composition is greatly increased. *T. Ando*

(From: BOGNAR: Botond (1990): *The new Japanese Architecture*. New York: Rizzoli)



Elevation, transverse street section & Second floor plan