

NC 0020029 8



M0056345 NC
T846





NAME: MARGARET A. DUGGAN.

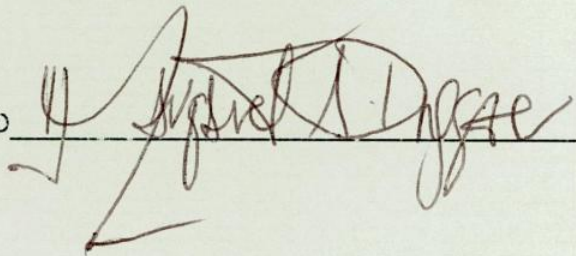
FACULTY: INDUSTRIAL DESIGN

DATE: MARCH 15th 1991

TITLE: " SPATIAL EXPRESSION "

This Thesis is being presented to the department of
History of Art in candidacy for the BSc Industrial
Design

SIGNED

A handwritten signature in dark ink, appearing to read 'Margaret A. Duggan', is written over a horizontal line. The signature is stylized and somewhat cursive.



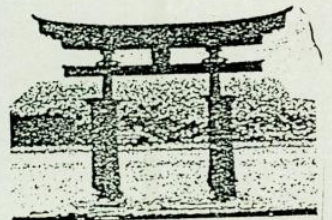
C O N T E N T S .

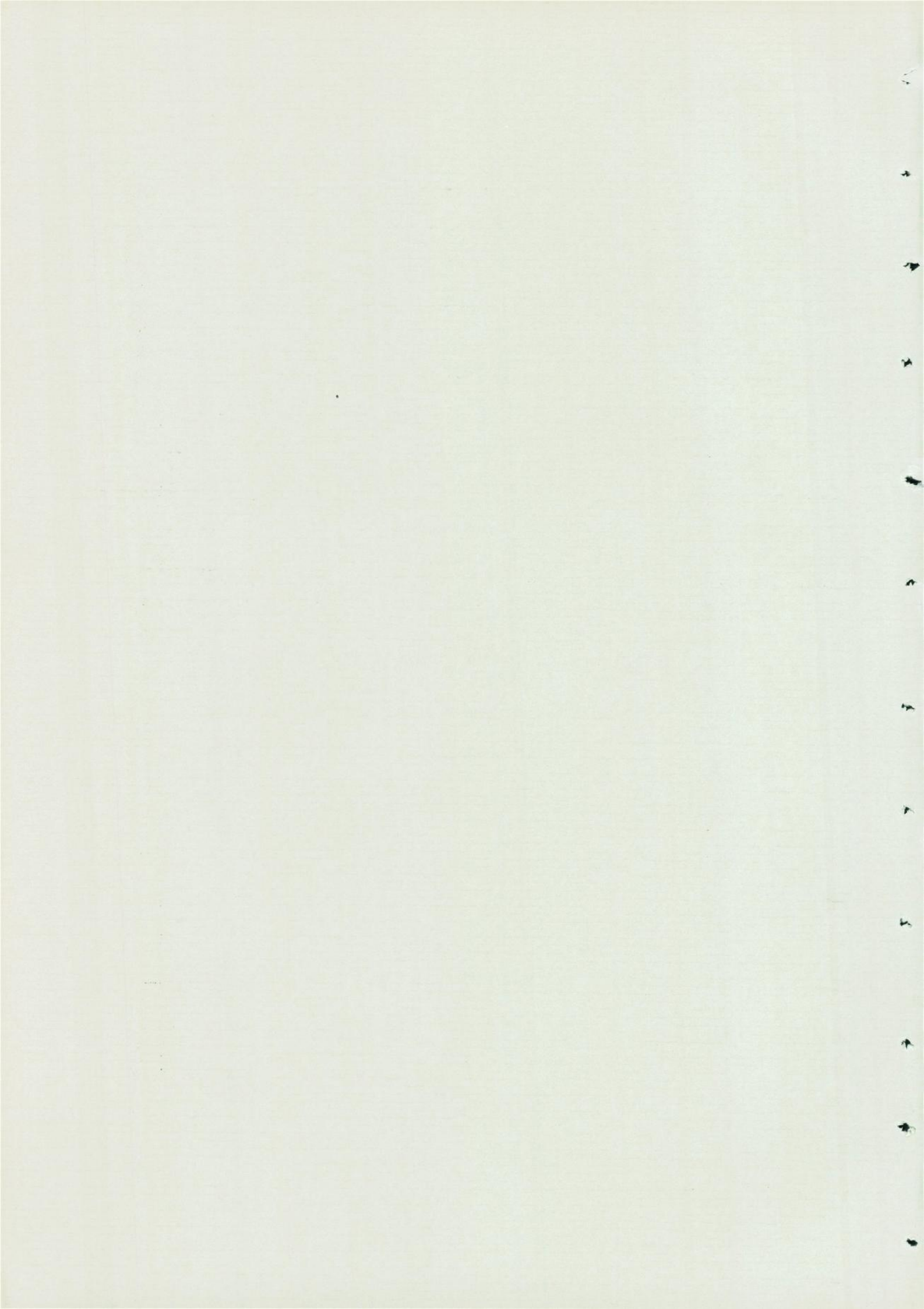
PREFACE

INTRODUCTION

CHAPTERS INC.

1. NOTION OF BEAUTY.
2. LANGUAGE, GEOMANCY ,
AND THEIR INFLUENCE.
3. RELIGIOUS AND PHILOSOPHICAL
INFLUENCES.
4. DUALITY OF SPATIAL AND
HORIZONTAL EXPRESSION.
3. FLEXIBILITY & PROGRESSION IN
SPACE.
4. SYMBOSIS OF TRADITIONAL HISTORY
AND MODERN ARCHITECTURE.
5. CONCLUSIONS.





P R E F A C E

It has been noted that the idea of spatial conception had not been primary concern in traditional Japanese Architecture Buildings were built in a traditional way by craftsmen who apparently were not interested in philosophizing about ideas of space.

However, an intricate an deep-rooted spatial conception did develop. Japanese people were aware of the personal dynamics that space required from the individual. This thesis therefore begins with conception prior to 19th century by a complex history of cultures and tradition and to verify that it is still strong to day I have justified it by showing the symbiosis of past and present and how it has retained its unique cultural tradition.

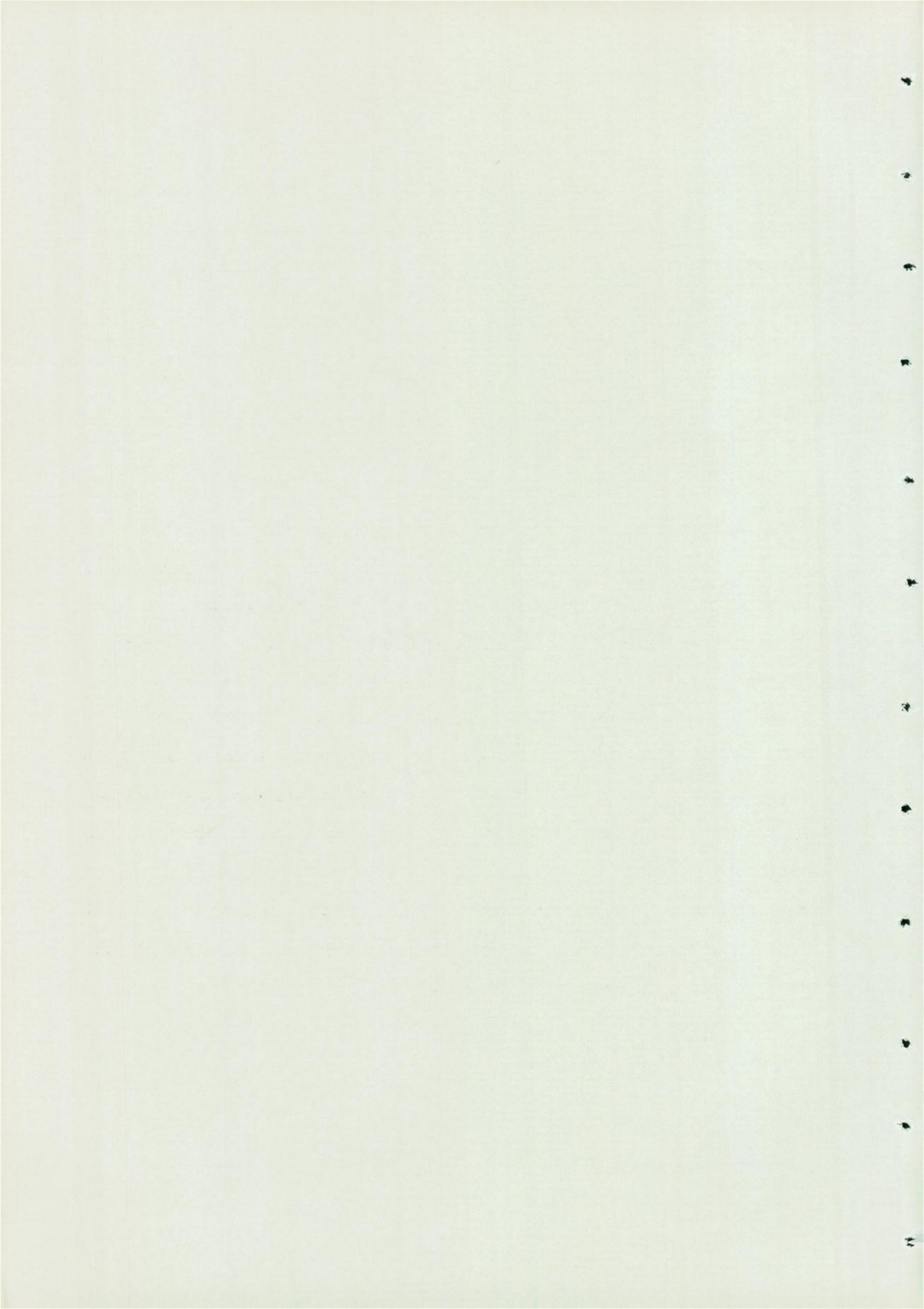


INTRODUCTION

This study begins with the premise that the Japanese perceive the world physically and psychologically, in ways different from their Western counterparts. They also record these perceptions differently and with regard to space are influenced by a complex history of traditions. Accordingly their spatial conception and space design are distinctively Japanese and identifiable as such in their differences from the West.

Buildings were built in a traditional way by craftsmen, who working with their own professions did not philosophise about the ideas of space. The builder was his own architect and contractor as well.

In the following thesis an analysis of the contributions made to space by Japanese cultural traditions and customs will be undertaken. In order to understand their notion of beauty. Beauty is more subjective than objective for it is found in the response feelings of the observer. It requires a participant whose response to an object is properly activated by the qualities that lead to an intimate experience of beauty eg a rewarding walk in the Katsura Gardens presumed a thorough knowledge of 'The tale of the Genji,' Beauty comes from the impermanent; the Buddhist tenet that all things are in constant flow and flux - change is the very way of nature.



While the Japanese language cannot be said to be causative of its spatial conceptions, it is important in understanding the morphology, usage and even history of this language as a component of its spatial thought and ideas.

Geomancy is a fact of Architectural space in Japan , but the emphasis here is not on divination as much as orientation and alignment of the architectural axis of a building.

Varying religions have influenced the meaning and use of Japanese space in a basic and formative way, (just as they have in some ways) just as they have in some ways influenced the Western use of Architecture, Shintoism, the indigenous religion of Japan is characterised by its simplicity and symbolism . Its emphasis on darkness, emptiness, and void gave the Japanese room character i. e. its play of light and dark . The introduction of Buddhism did not see the rivalry among religions but rather demonstrated the versatility and strength of the Japanese culture in adapting its beliefs.

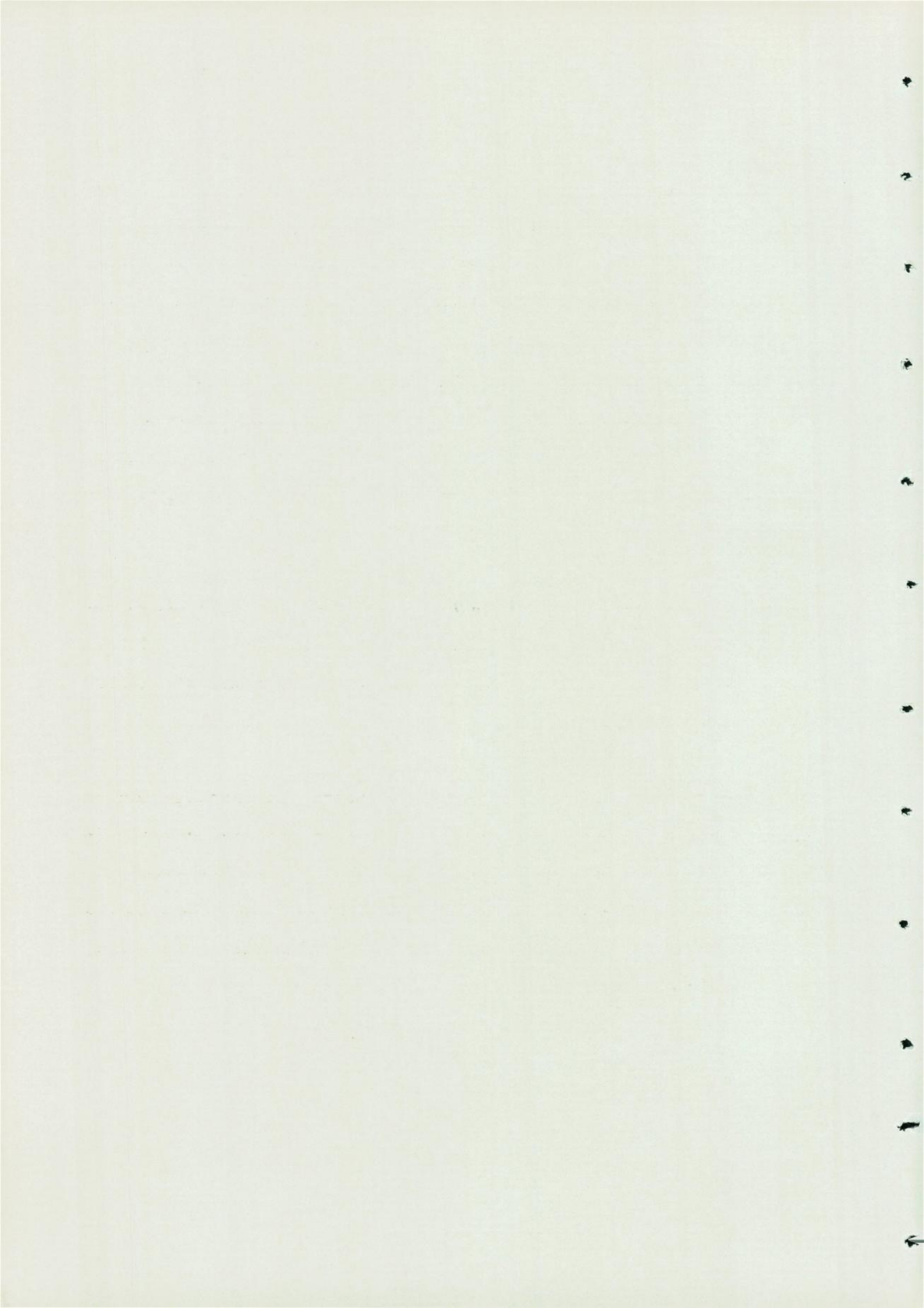
The buddhist tenet of impermanence, of the customs having no real beginning or end gave rise to the unique spatial concept of the progression in space from one closed volume to another.



Closely related to the religious is the philosophical premise of Japanese culture. The pervasive effects of the philosophical tenets native to Japan and those imported from the Asian continent that related to the concepts of space and ultimately to the use of architectural space will also be examined, Lao Tzu and Confucius are two most important philosophers whose thought has made significant impact on Japanese way of life.

The above mentioned cultural influences of the idea of space, namely the notion of beauty, language, beliefs, and religious and philosophical beliefs and religious will be analyzed more closely in relation to the development of spatial concept in the latter point of this thesis.

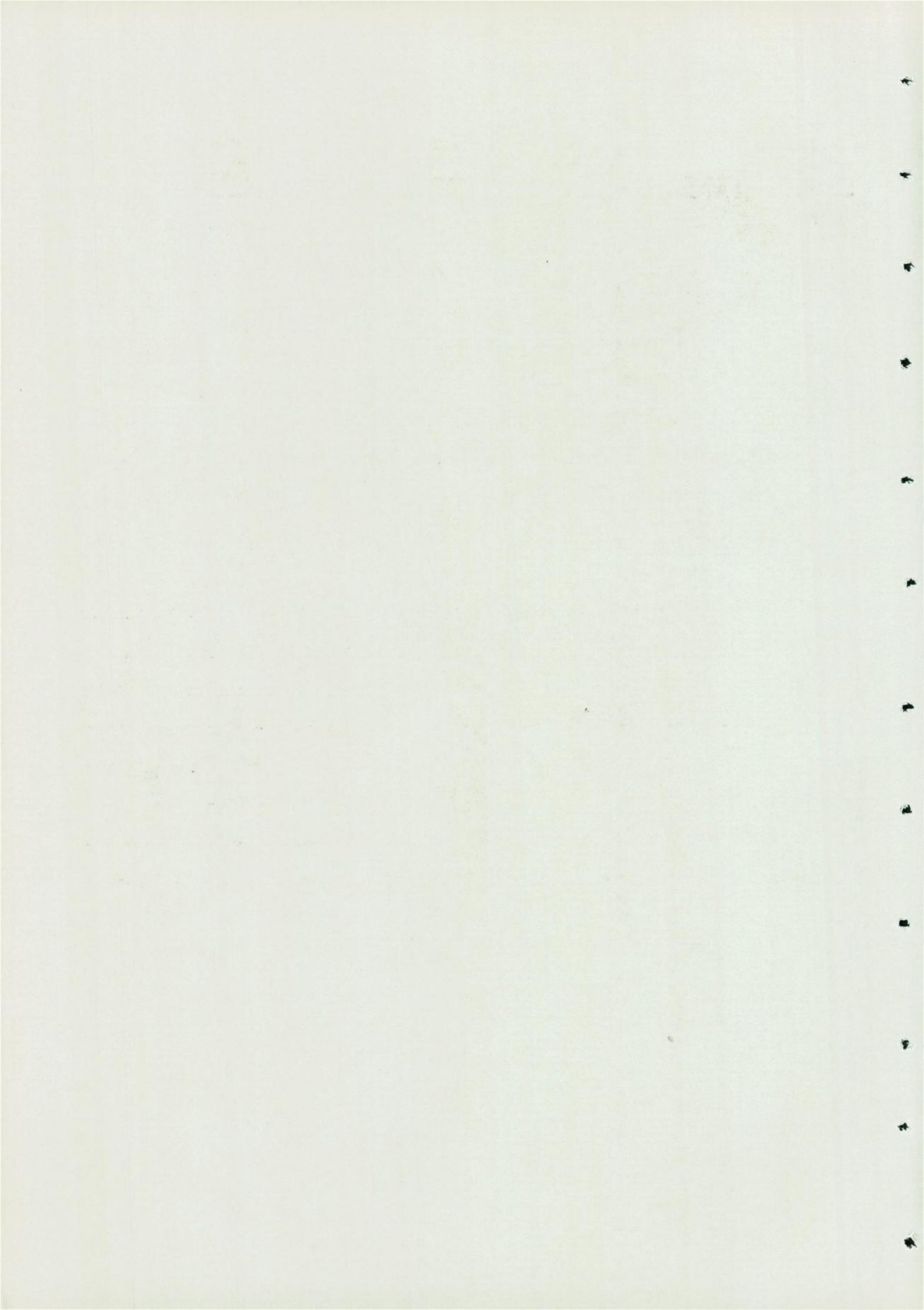
The duality of spatial expression which emerged from the Taoist belief of co-existing opposing forces of equal value (Yin and Yang) will be investigated. Since the Japanese imported much of its language from the mainland Asia, words with similar pronunciation developed separate contextual meanings such as 'ma' and the dual concept of space and time. The dual interpretation of interior and exterior is uniquely Japanese space planning. The proof design typifies this attitude of harmony with nature and accommodates the dual expression of interior and exterior.



A further and final aspect of Japanese space conception is the synthesis of architectural space. Primarily there was a flexibility of space in Japanese domestic homes , space being used only in association with a defined purpose and only with a defined purpose and only for a certain period of time. This concept was also reflected in the Japanese life style and religious beliefs . This flexibility was further enhanced by the progression through these spaces. Spaces were designed as closed additive volumes of movement through them was a zig-zag manner of spatial experience characterised by the concept of impermanence.

I hope to show here that Japanese culture not only influenced but led to the development of a strong and spatial conception which is uniquely Japanese and was versatile enough to change and strengthen with every new ingredient.

To reinforce this I will briefly run through the introduction of traditional architecture to Western architectural influences, in which transcends the pure Japanese traditional and fills the gap with Modern and Traditional duality, I will then conclude with the perfect symbiosis of past and present architecture, but still remain uniquely Japanese.



THE NOTION OF BEAUTY

Every aspect of Japanese life, food, dress, art, architecture, painting, strives for aesthetic achievement. The notion of beauty is affected and conditioned by the mood of the particular period it finds itself in.

The mono-no-aware of the 19th Century and the 10th, the yunjen of the 12th C and 13th Century and the Sabi and Wabi, of the following centuries all show historical conditioning. Architectural spatial development is naturally affected by the pursuit of the beautiful in all art forms eg Poetry, literature, Theatre and painting.

Mono-no-aware, translated as 'the sadness of things' is based on the Japanese conviction of the necessity to co-exist with nature. The famous literacy critic Motoori Norinaga (1730-1807) considered 'The tale of the Genji' to be a mono-no-aware novel (Fig 1). When the prince Toshito built the Katsura Imperial Palace (Fig 2) with the help of the tea master Enshu Kobori, his architecture incorporated the emotions of nature and the gardens from the gardens from the tale of the Genji, his favourite book.

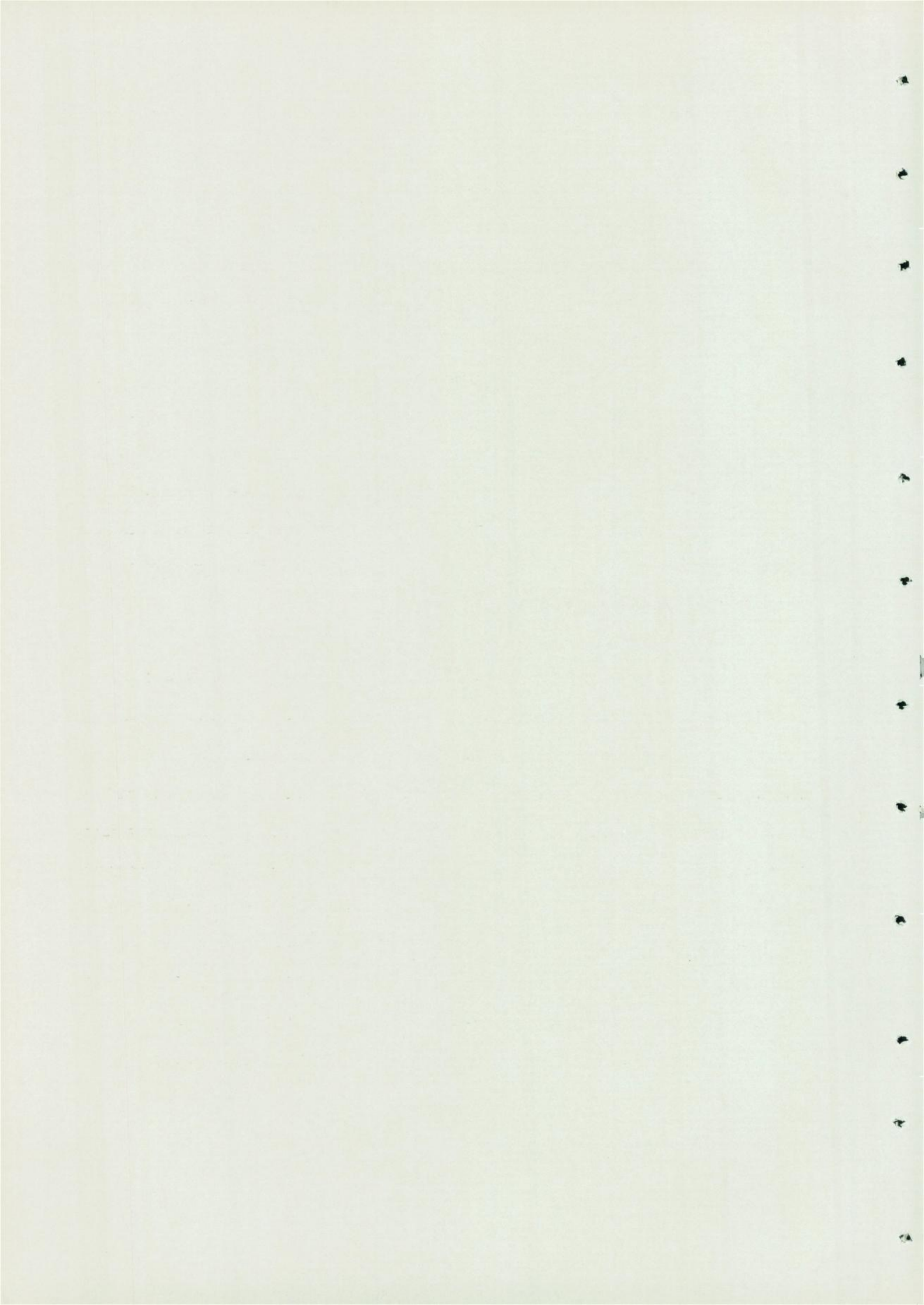


Tungen literally means unexplainable deep inner feeling. It is a mysterious quality not readily grasped other than in the aesthetic ideals of poetry, drama, gardening etc.' The tale of the Heike a 13th century novel had the following opening lines.

'The faded flowers of the sala trees by the Buddhas death bed bear witness to the truth that who flourish are designed to decay. The brave and the violent man too must die away in the end like a whirl dust in the wind.'

It shows the Buddhist doctrine that life is intransient. The Noh's founder Leami (1333-84) made Noh a theatre of symbolism, where the gesture represents something beyond itself. This stop action captured the emptiness of Taoism and the essence of Tungen. Many paintings have a clouded area that is meant to suggest that same eternity or space beyond itself to the vernier. (Fig 3)

By the medieval period (1200-1600) an aesthetic appreciation of poverty emerged. It summarised by the two moods Sabi and Wabi; the more specific term referred to individual objects and the environment eg tea utensils, garden lanterns, etc; while Wabi a more general term referred to the living of a life ordinarily associated with poverty, insufficiently or perfection Wabi generates a slate of mind eg sequential space approaching the tea house (poverty here means being dependant on worldly things such as wealth power and reputation).



A Wabi mood is generated in the tea ceremony. It is a prerequisite of the tea ceremony that all who come to the tea room have a harmonious relationships with each other. In spite of the strict hierarchial society that existed during Japans feudal days. The Confucian principal of equality persists among the people in the tea room, where they talk freely with reverence to each other on subjects of natural interest. (Fig 4)

Shibui is a more general aesthetic expression it comprises the power of quietude, tranquility. One can approach this quietude through incompleteness, the unfurnished statement, the incomplete pattern, where there is always a space left for ones imagination. This may suggest a reason for the Japanese love of imperfection and irregularity and space. Norman F. Carver commented on Japanese symmetry.

'But the unique contribution of Japanese Architecture has been a development of a system of asymmetrical order, the inherent energy of which multiplied its effectiveness as negative atrophy or order. For asymmetry imparts a unique vitality, by requiring participation in experience, by suggestion in directing the winds to complete the incomplete by providing a constant source of ever changing relationships in space. Asymmetrical order is not an externally imposed finality but an extension on the process of life.

It recognises that life is not a static perfectible, finalized but rather that its essence is growth, change and relatedness.'

(Norman F. Carver. Jap. form and space.)



In many Japanese paintings there is often a clouded area without detail, unfinished as compared to the rest of the picture, this requires the observer to complete his own imagination before visualising the entire painting.

Shibui requires the active participant. The vanishing point becomes the eye of the observer and therefore more actively involves him. (Fig 8a, 8b)

Another common characteristic of beauty found in every aspect of Japanese culture is the glimpse. It is co relative to incompleteness and suggestion to understatement in artistic expression. A glance at an object can stimulate a sense of beauty given the proper circumstance. In making a woman a Kimono (Japanese Traditional dress) much case is given to its inside in anticipation of the momentary turns what will reveal a glimpse of it. (Fig 9)

It is the consciousness of natures beauty that the Japanese strive to develop in life and to imitate in art Japanese architecture is derived from the innate harmony between art and nature. The borrowing space techniques used in every garden design bring natures beauty into ones environment. The Japanese selects a particular position of natures beauty to be microcosmical of his aesthetic ideals. (Fig 10.)

The random stone arrangement in gardens imitating the random ground pattern of fallen leaves; the imitation of a famous piece of Japanese conceive space through things of nature.

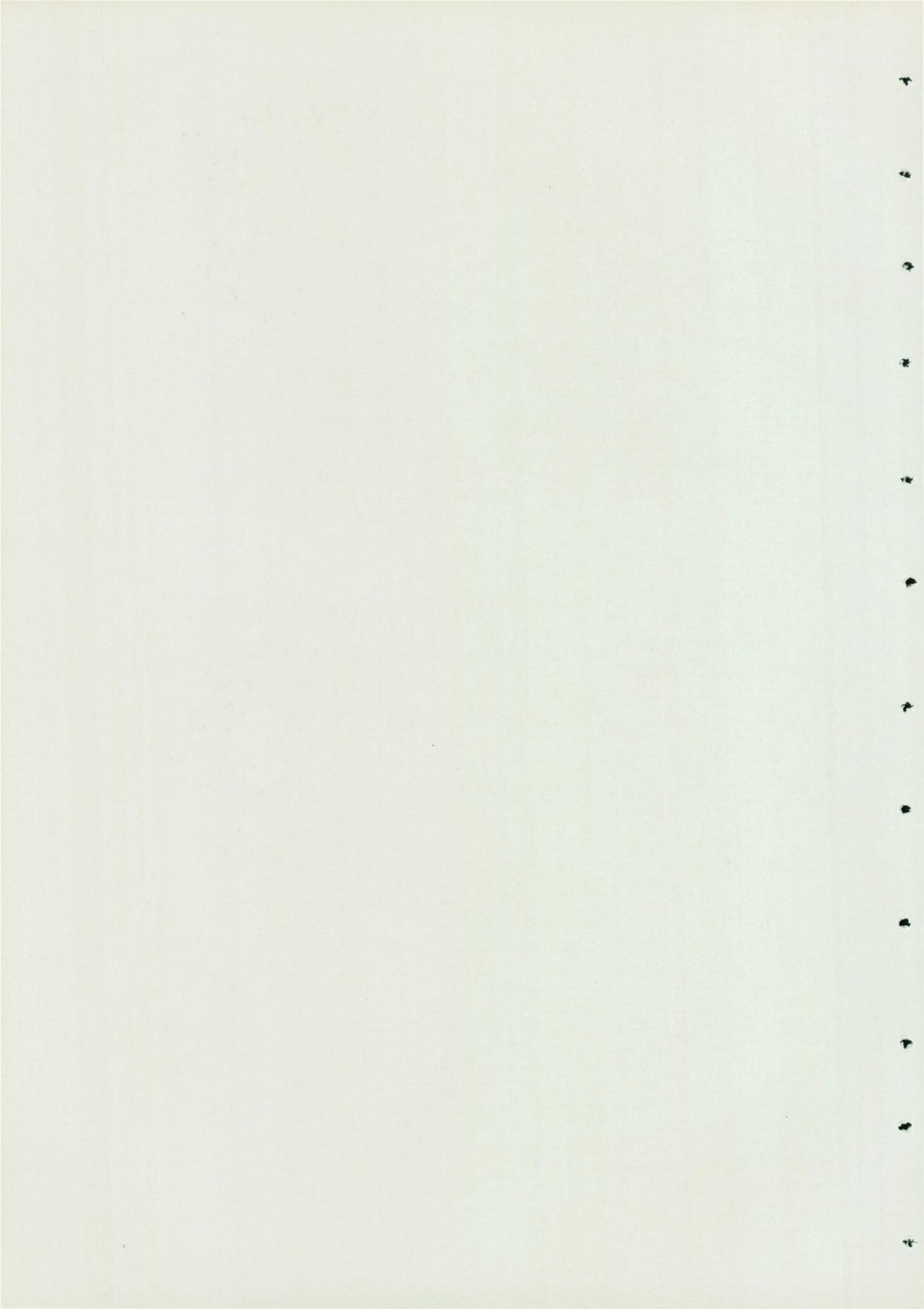




FIG 1 . ILLUSTRATION FROM THE TALE OF THE GENJI .



FIG 2 . IMPERIAL VILLA ; KATSURA ; JAPAN .





FIG. 1. ILLUSTRATION FROM THE TALE OF THE GENJI.

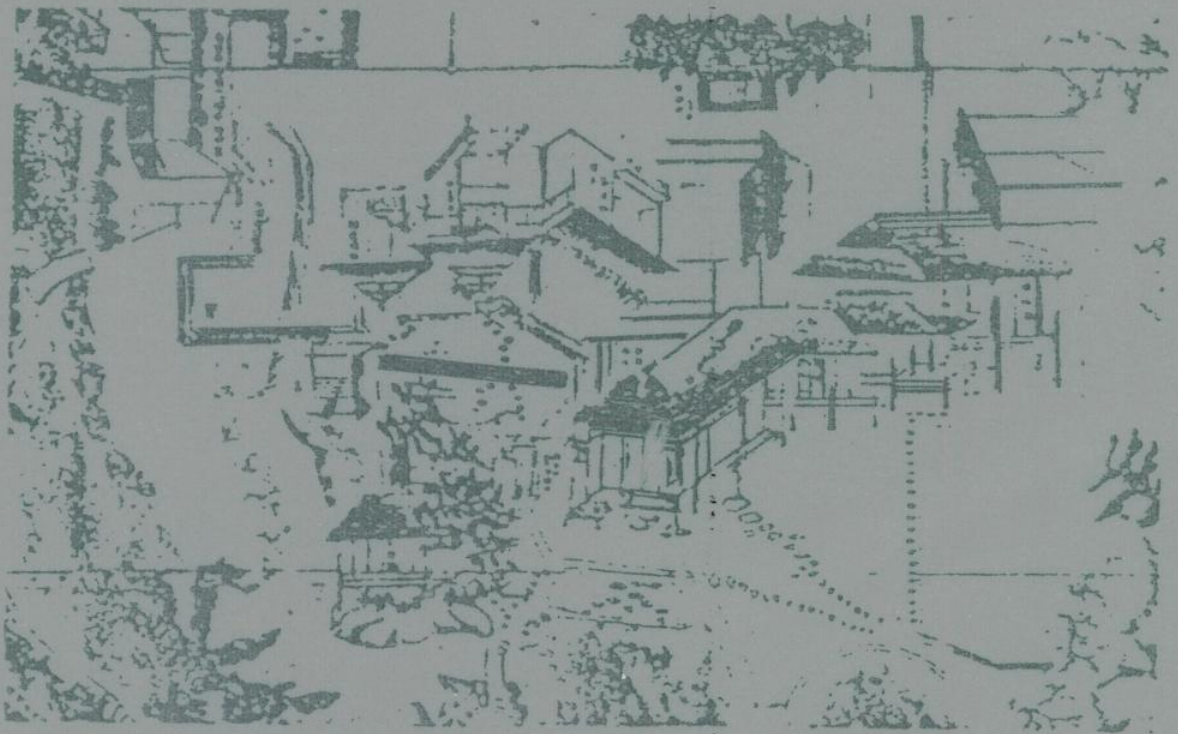
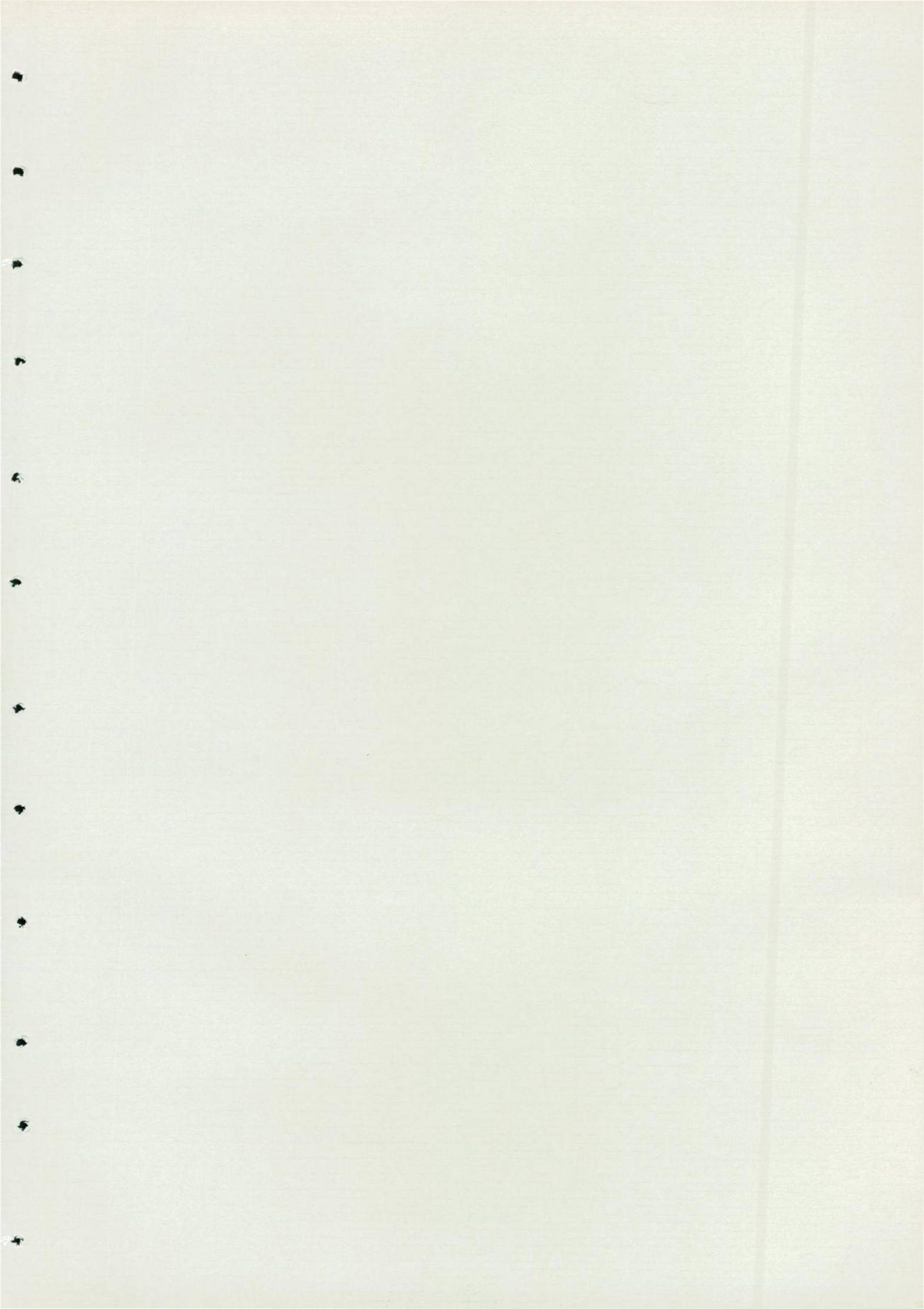


FIG. 2. IMPERIAL VILLA; KATSURA; JAPAN.





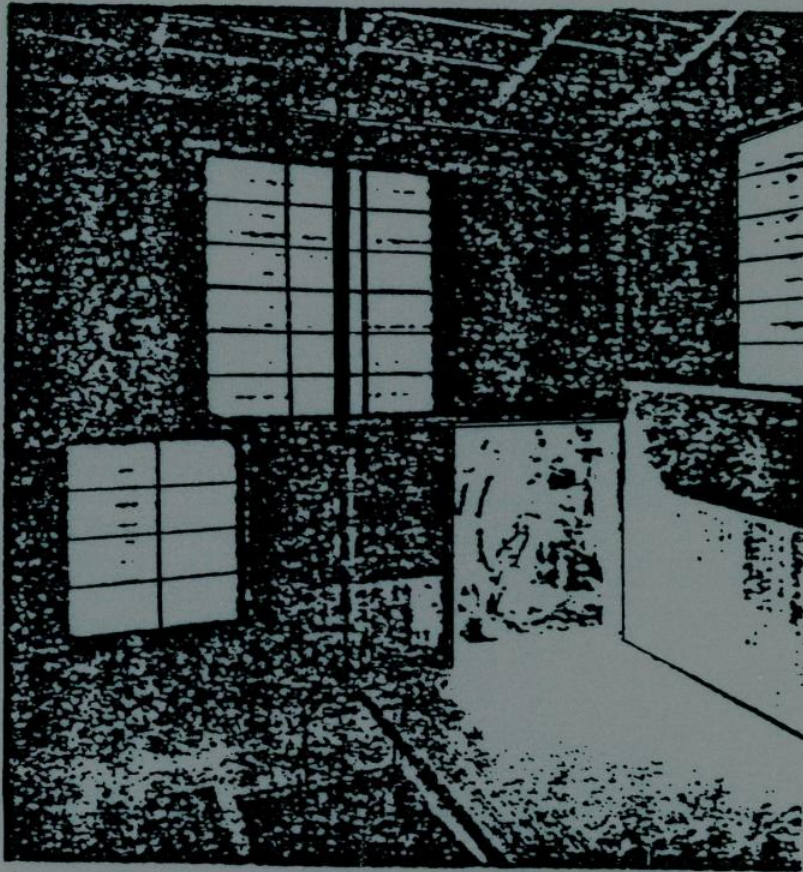


FIG 4 . SMALL SQUARE DOOR USED BY THE GUESTS AS AN ENTRY, ETIQUETTE DEMANDING THAT THEY SHOULD ENTER ON HANDS AND KNEES AS A SIGN THAT RANK AND STATION ARE SET ASIDE.

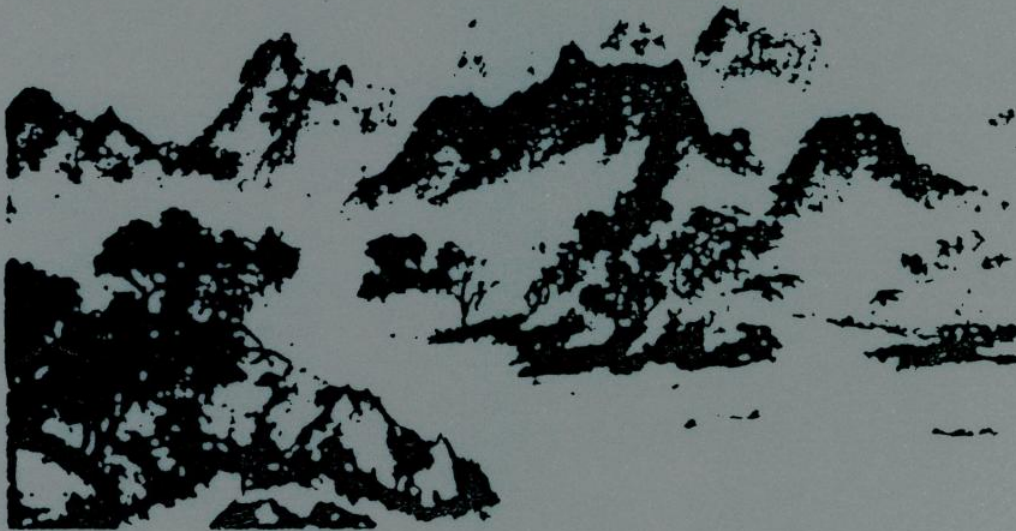


FIG 5b . EVENING GLOW OVER A FISHING VILLAGE, ATTRIBUTED TO NIKKEI.



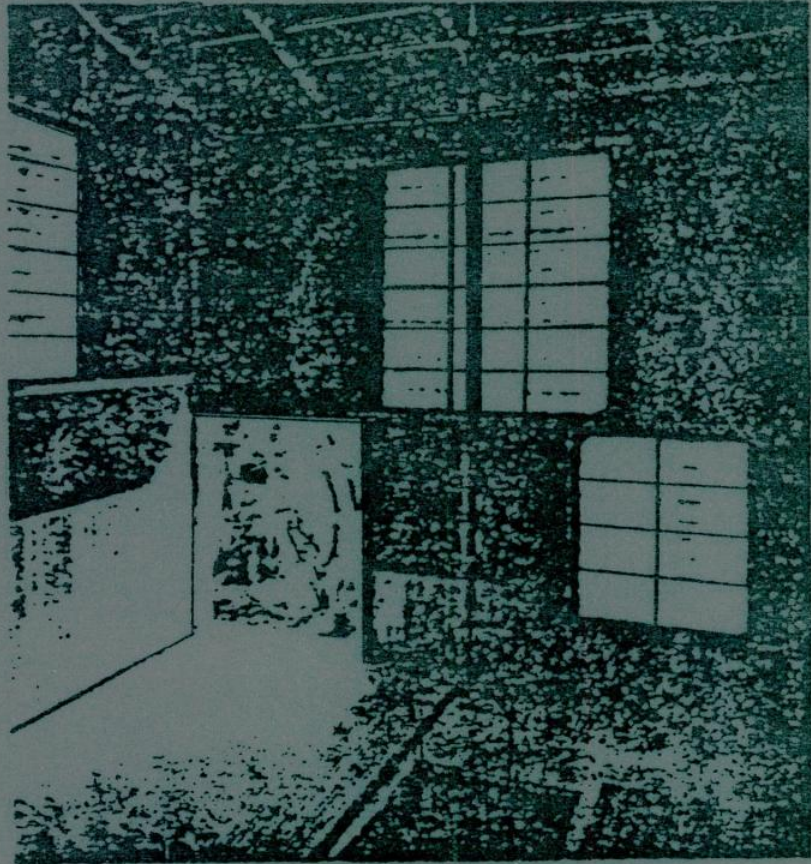


FIG 4 . SMALL SQUARE DOOR USED BY THE GUESTS AS AN ENTRY,
 ETIQUETTE DEMANDING THAT THEY SHOULD ENTER ON HANDS AND KNEES AS
 A SIGN THAT RANK AND STATION ARE SET ASIDE.

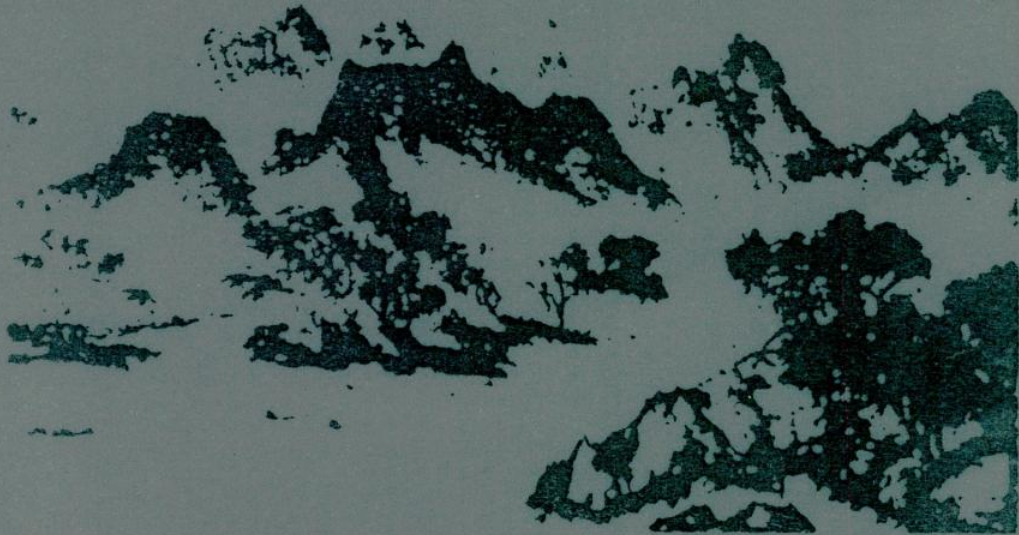
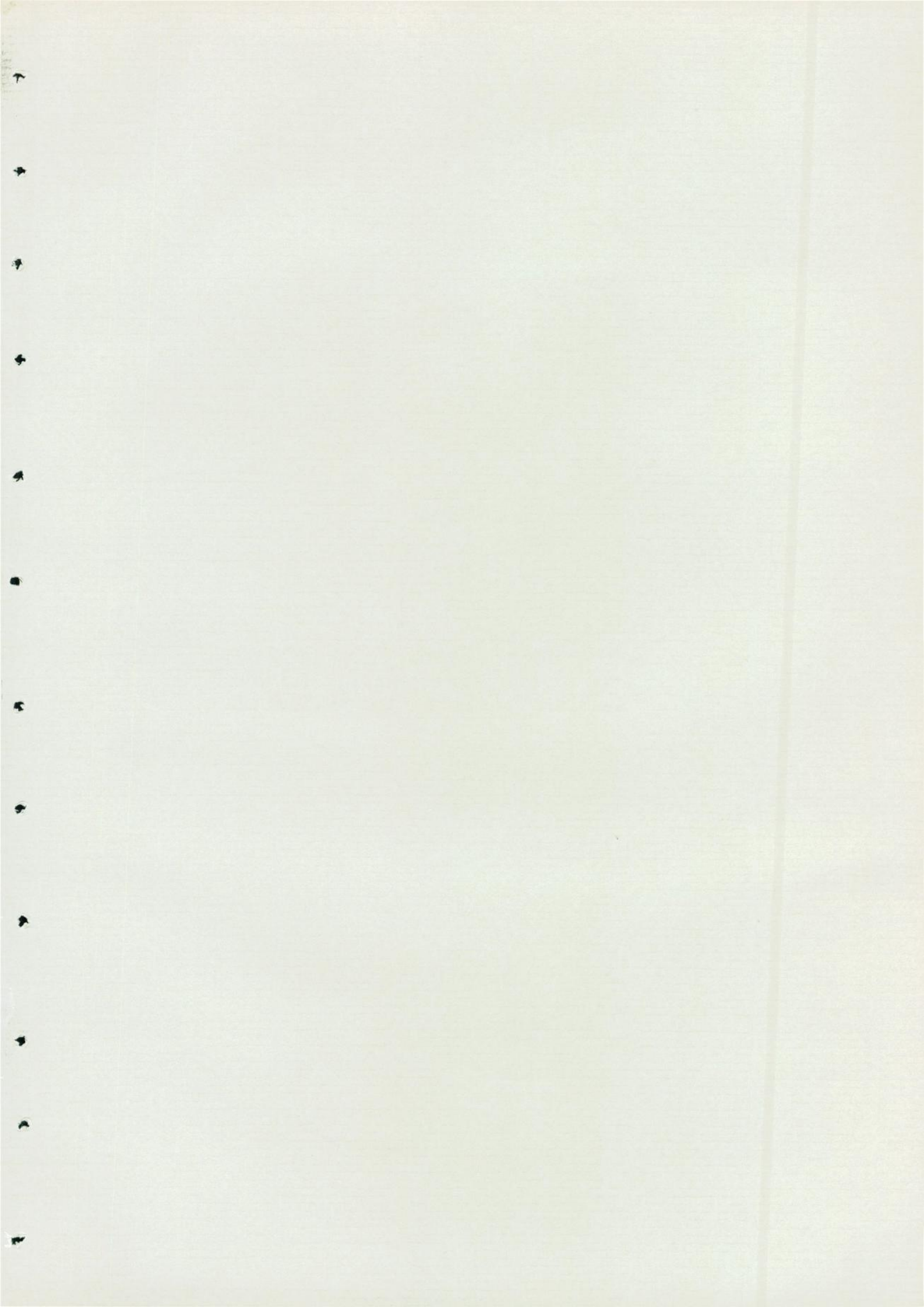


FIG 5 . EVENING GLOW OVER A FISHING VILLAGE, ATTRIBUTED TO
 NIKKEI.





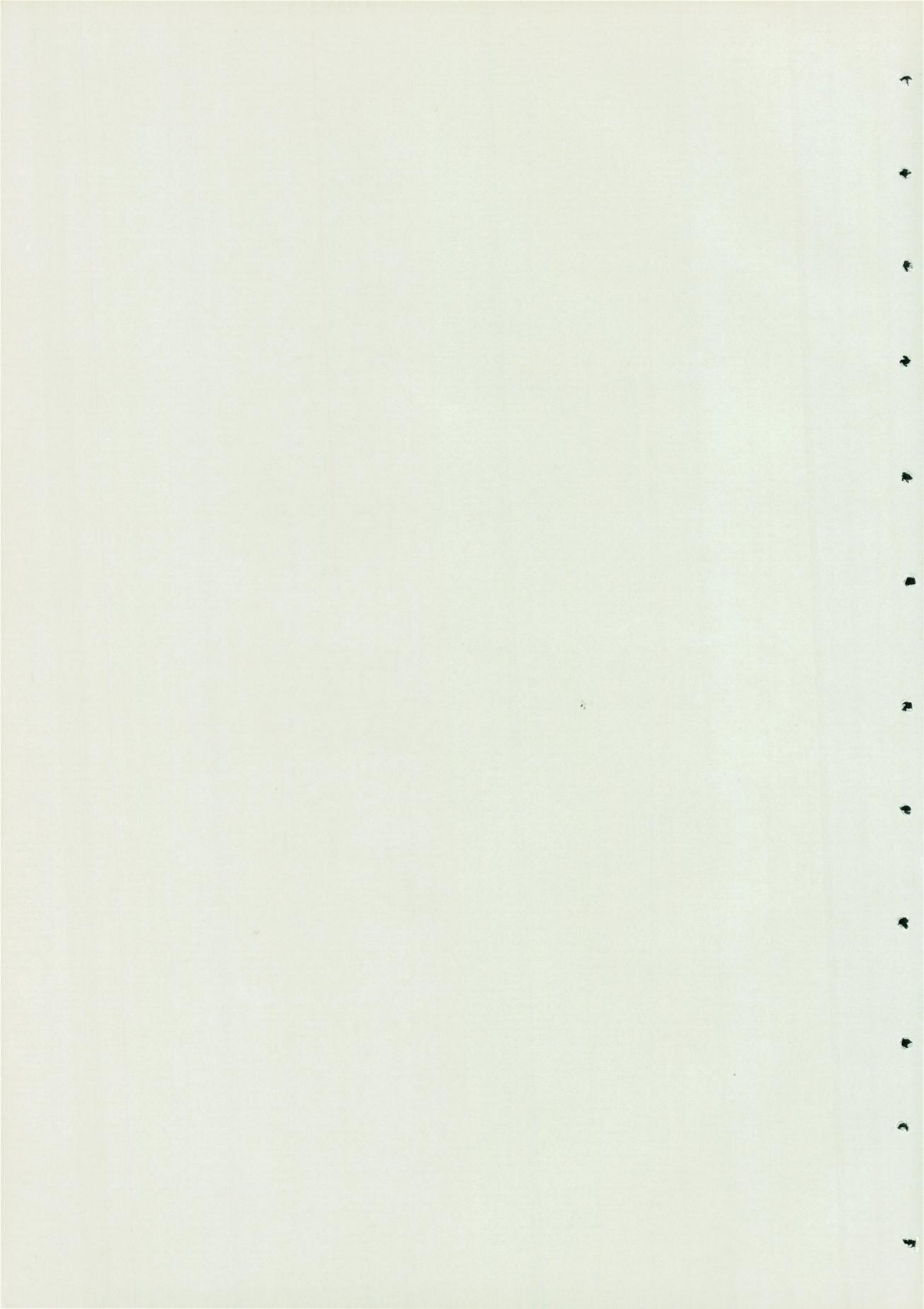




FIG 8 . ILLUSTRATION FROM SOGA MONOGATARI .



FIG 8b . HOSOKAWA KANRYO RESIDENCE AS DEPICTED IN THE RAKUCHU
RAKUGAIZU BYOBU; TOJI;



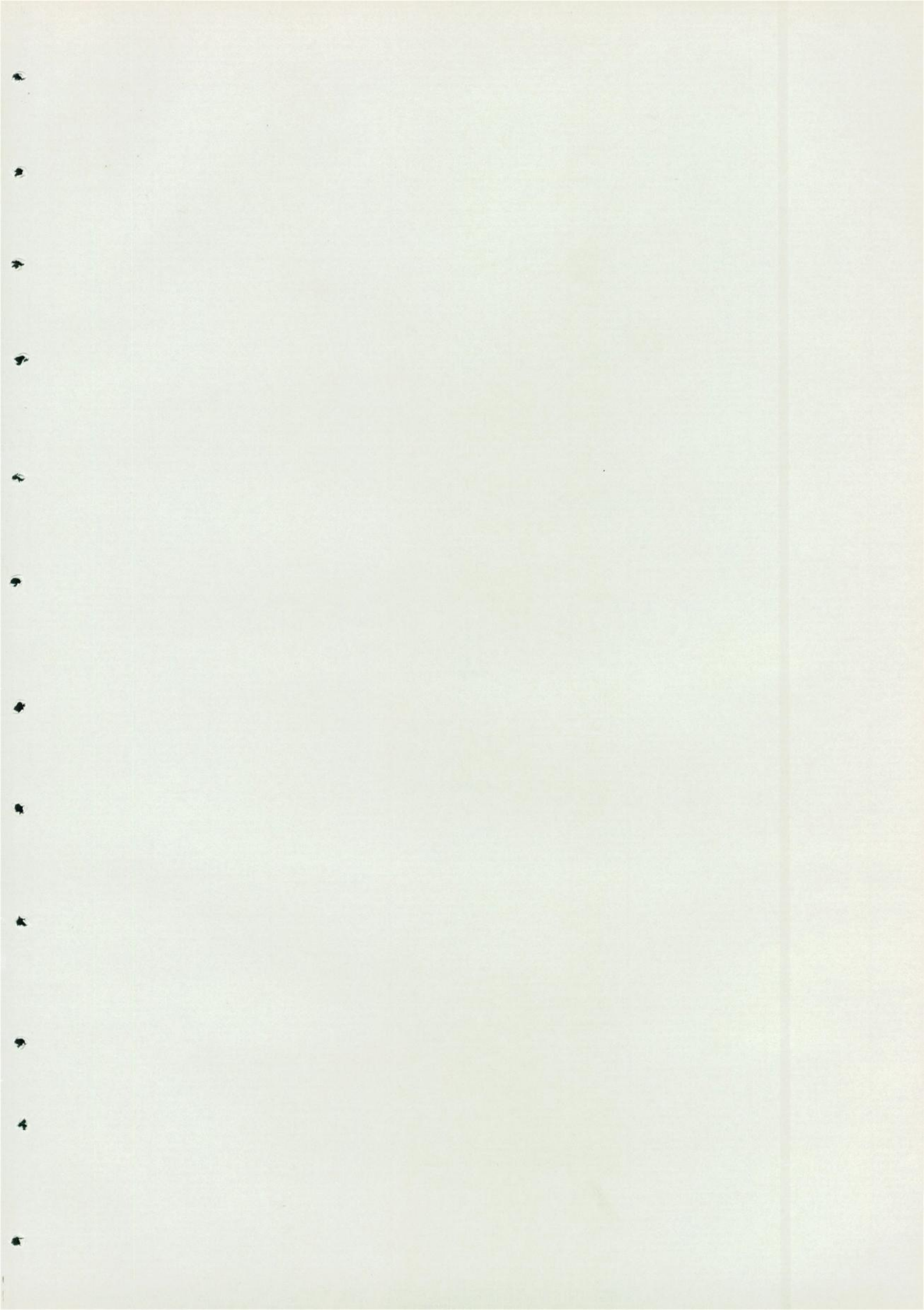


FIG 8 . ILLUSTRATION FROM SOGA MONOGATARI .



FIG 8p . HOSOKAWA KANRYO RESIDENCE AS DEPICTED IN THE RAKUCHU
 RAKUGAIZU BYOBU ; TOJI ;





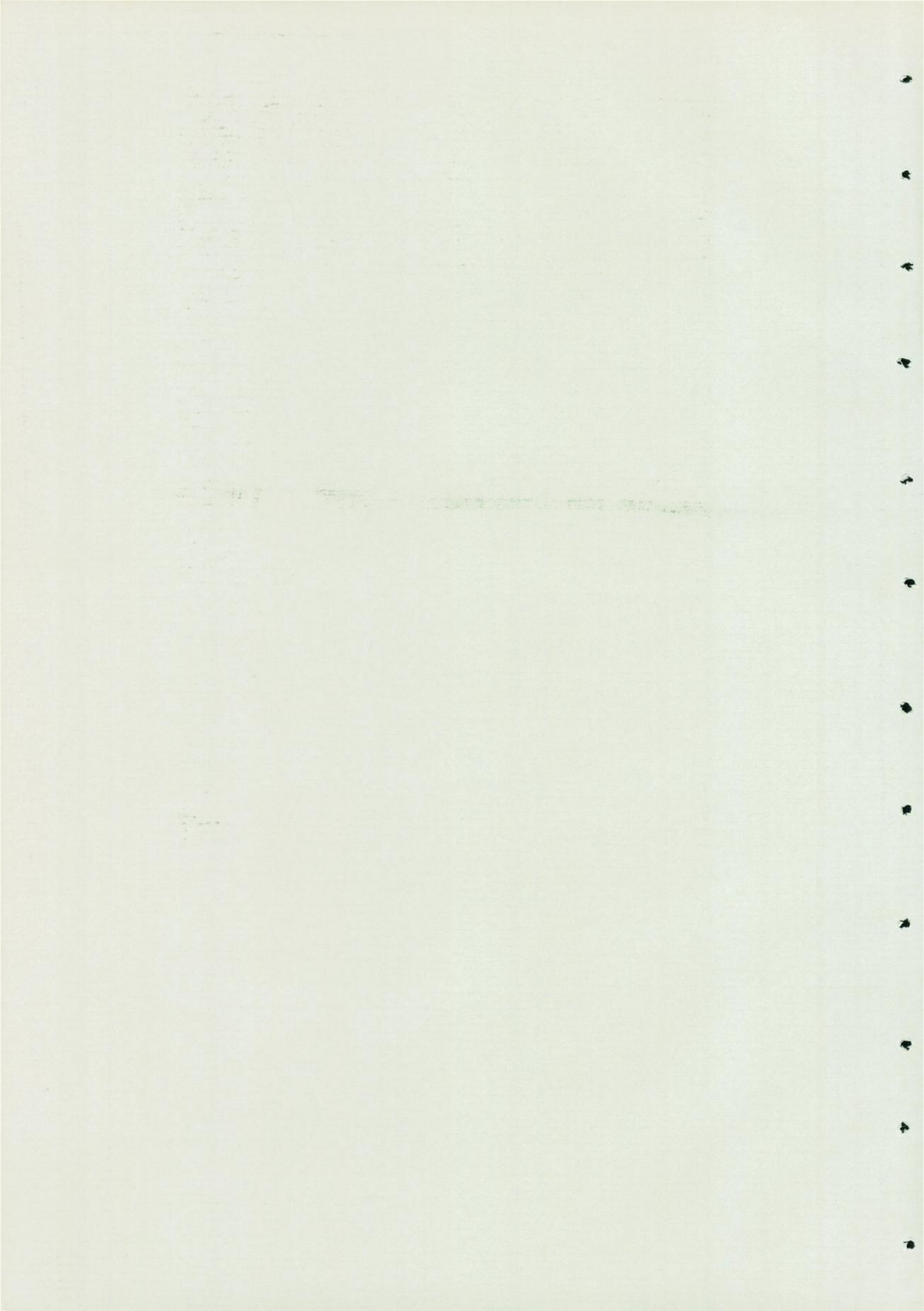


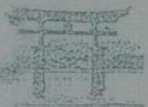


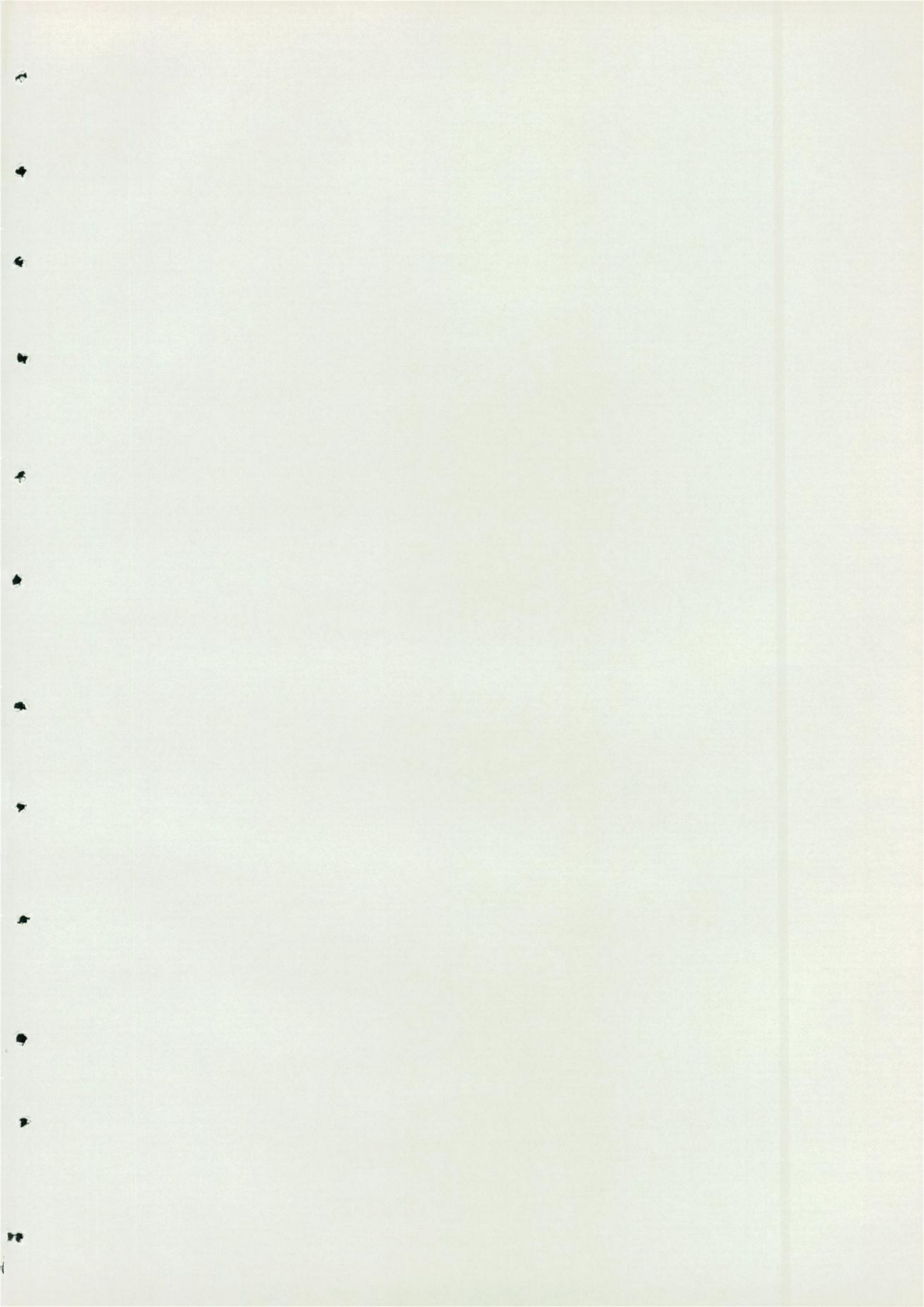
FIG 9 . TWO LOVERS UNDER AN UMBRELLA IN SNOW.

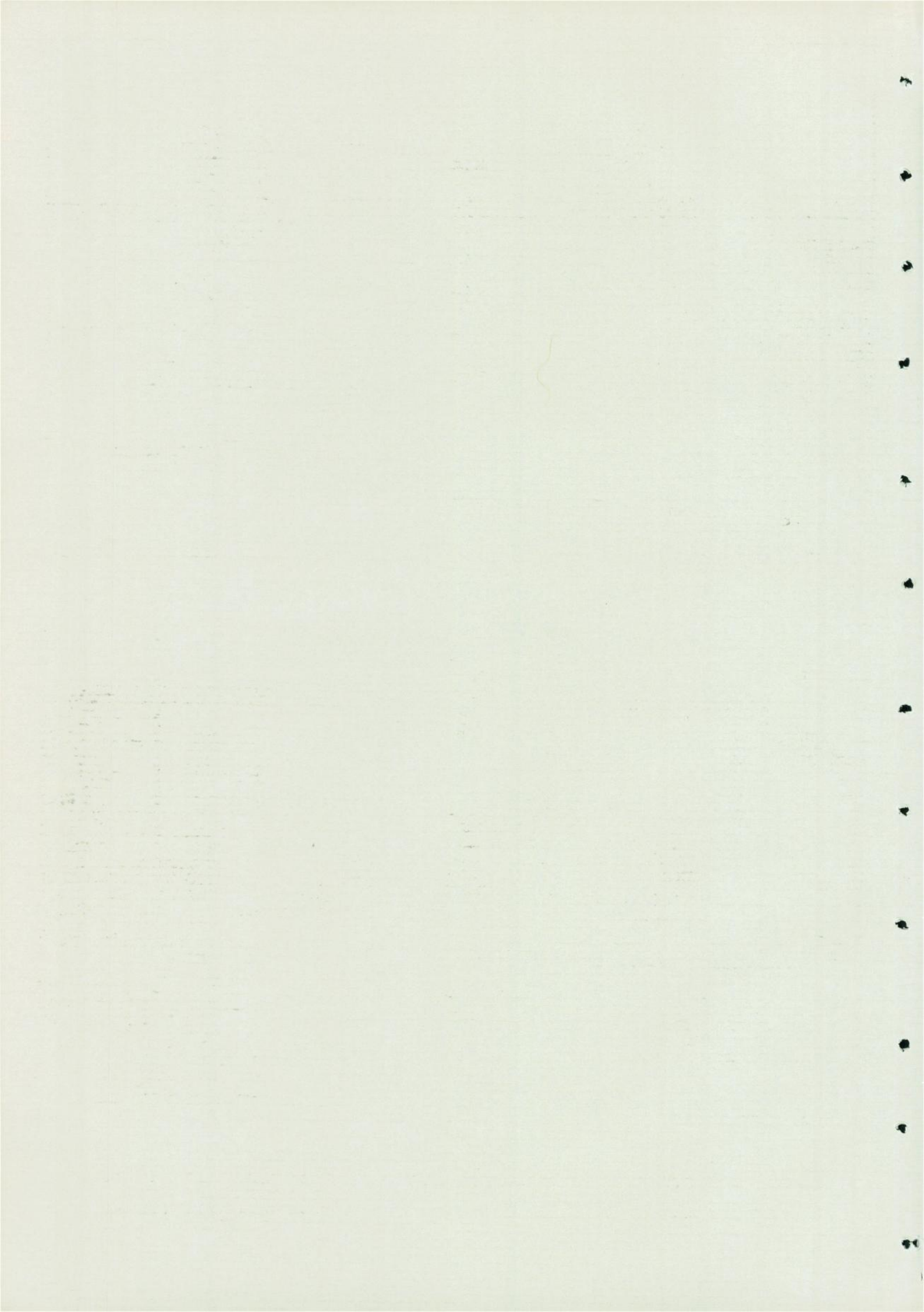
BY SUZUKI HARUNBO (1725-70)



FIG 2 . TWO LOVERS UNDER AN UMBRELLA IN SNOW.
BY SUZUKI HARUNBO (1725-70)







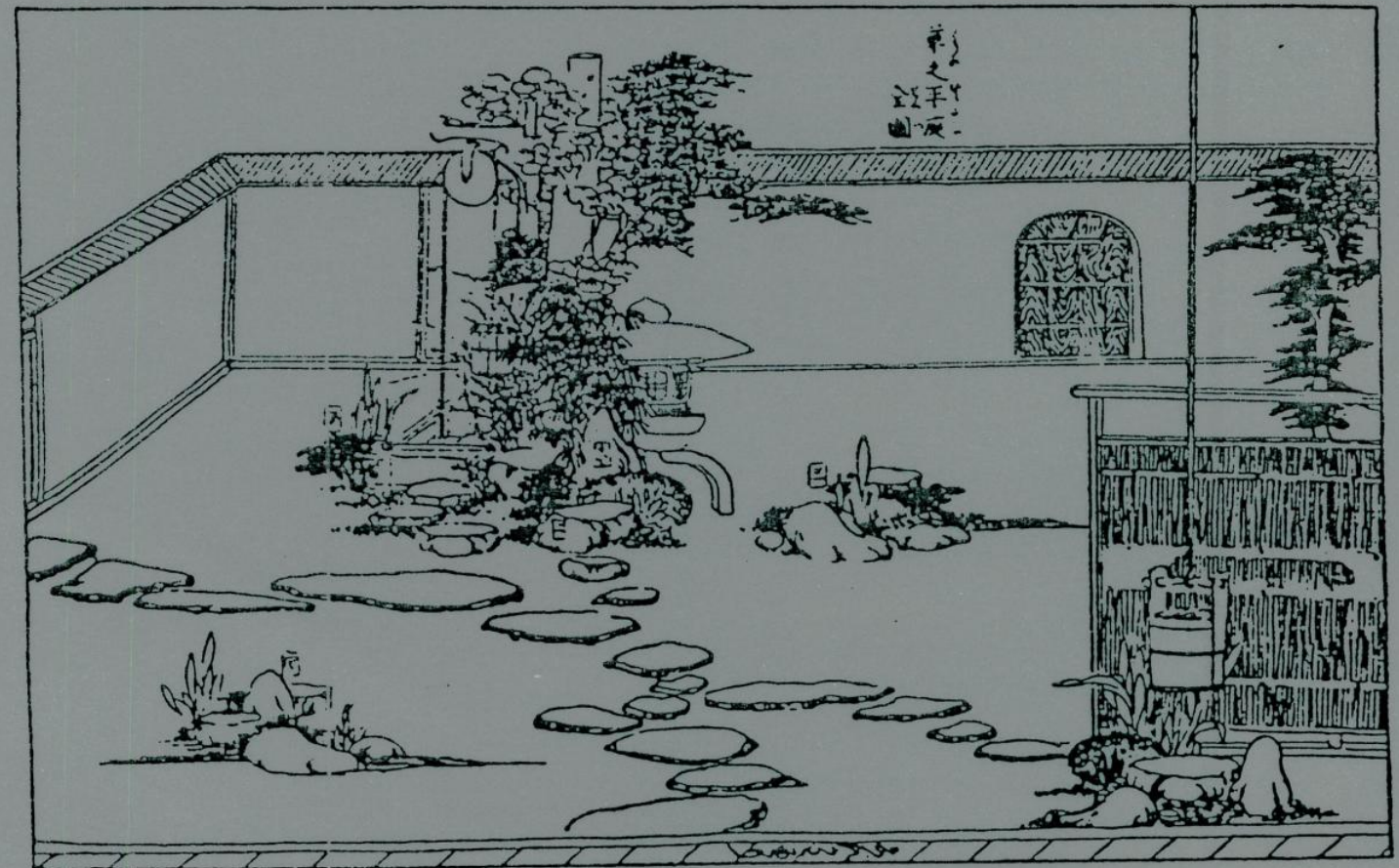
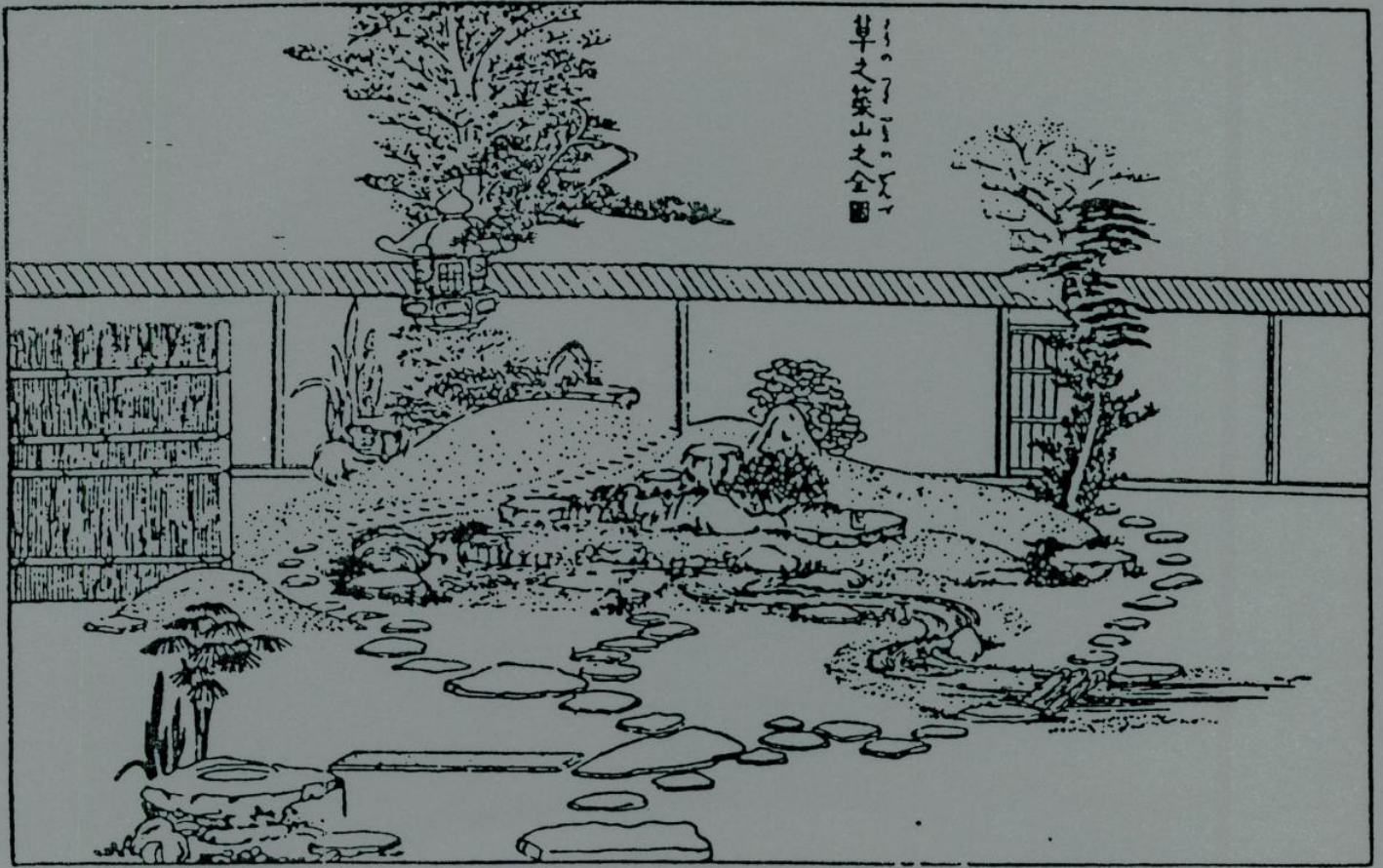


FIG 10 . STEREOTYPED SYMBOLICAL GARDEN LAYOUT WITH HILL.(1828)

FIG 10 . STEREOTYPED SYMBOLICAL GARDEN LAYOUT WITHOUT HILL '28

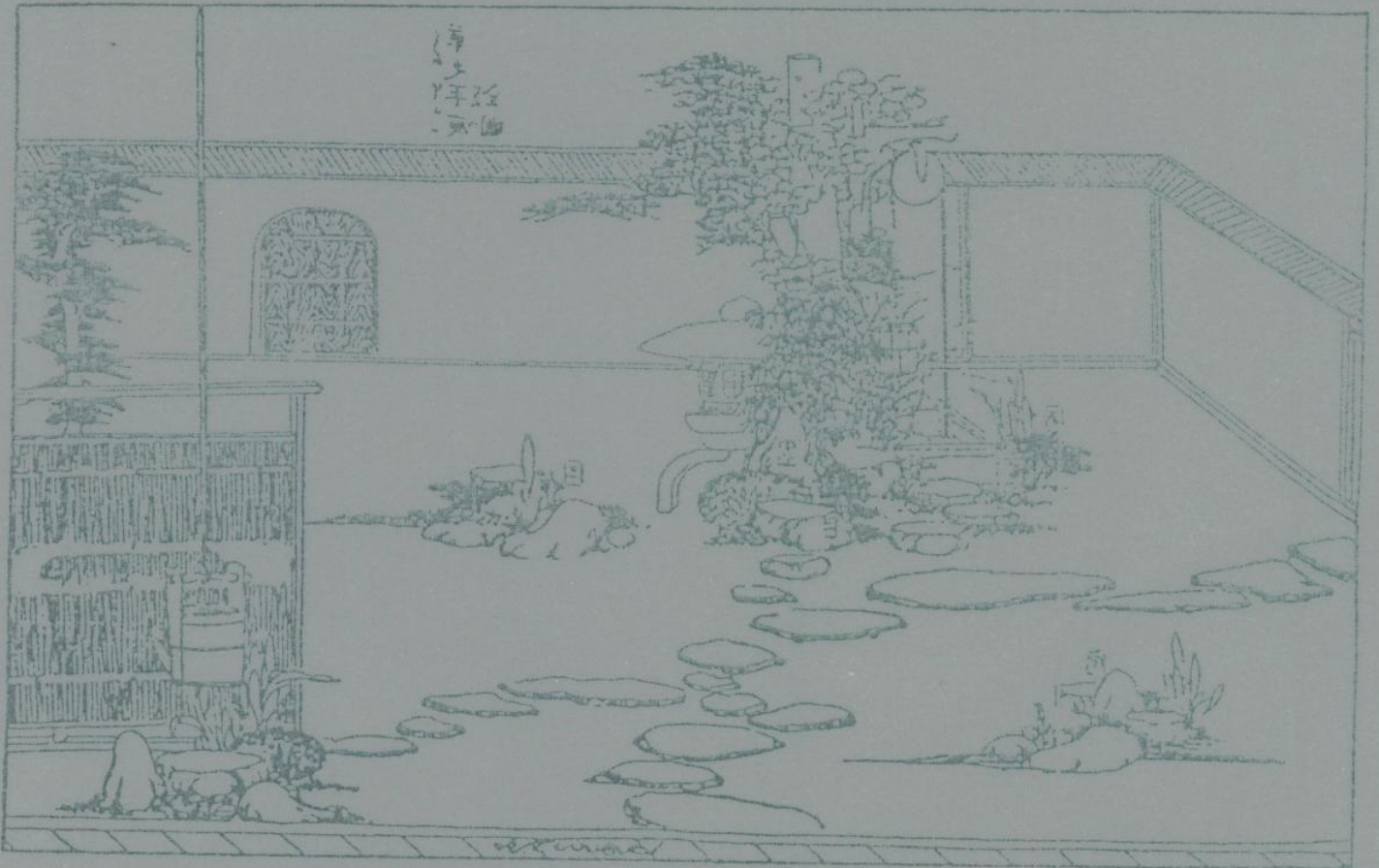
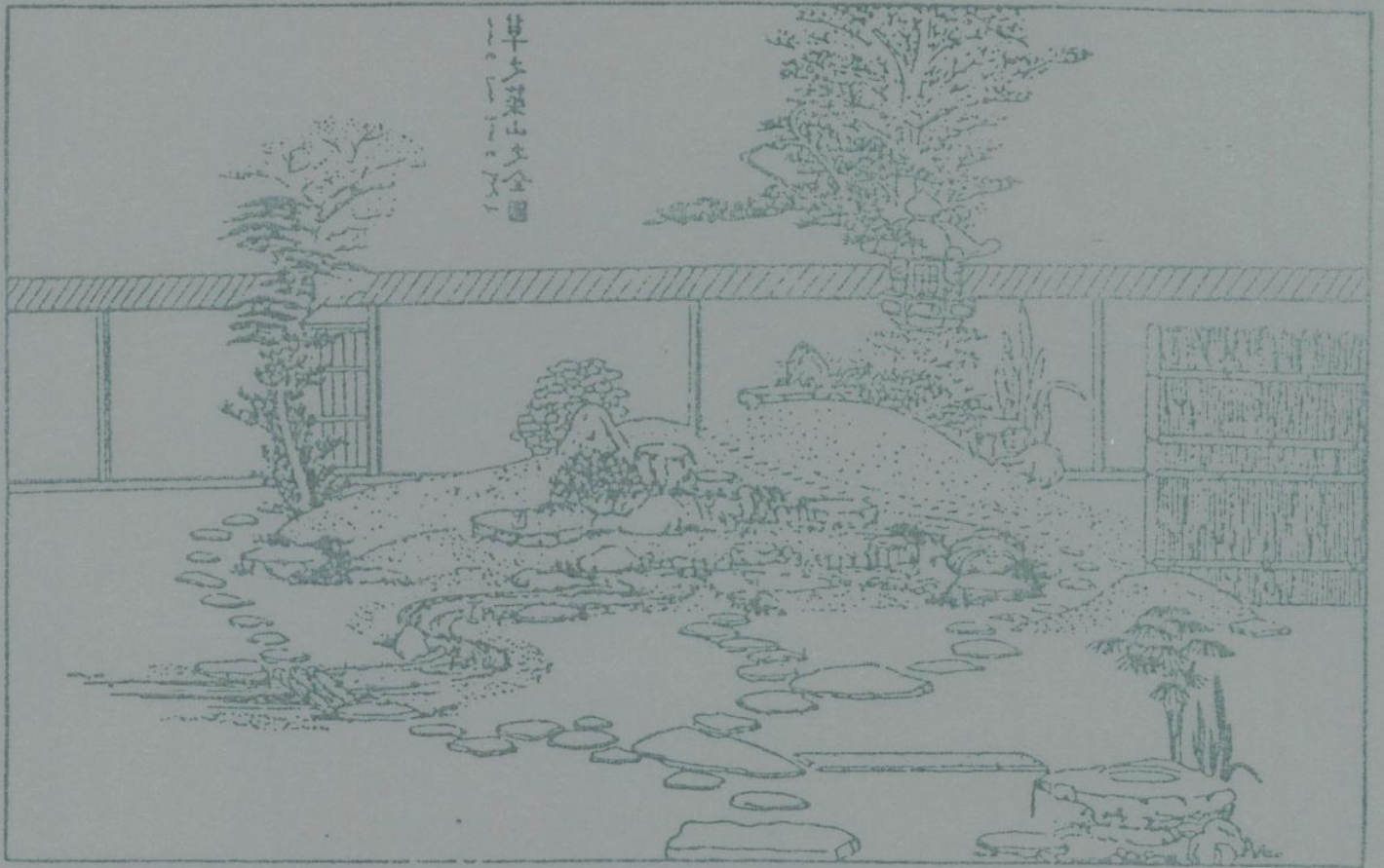
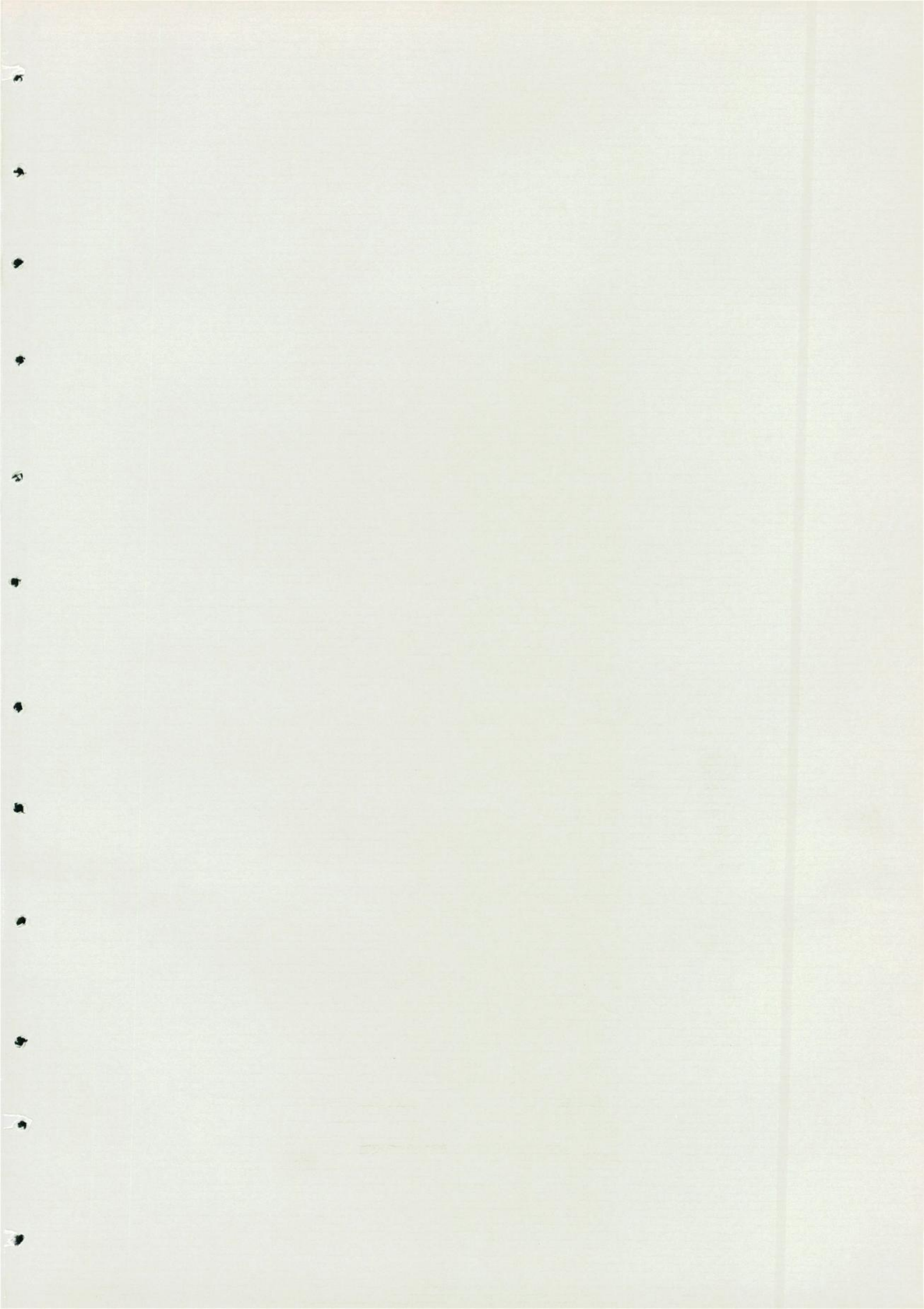
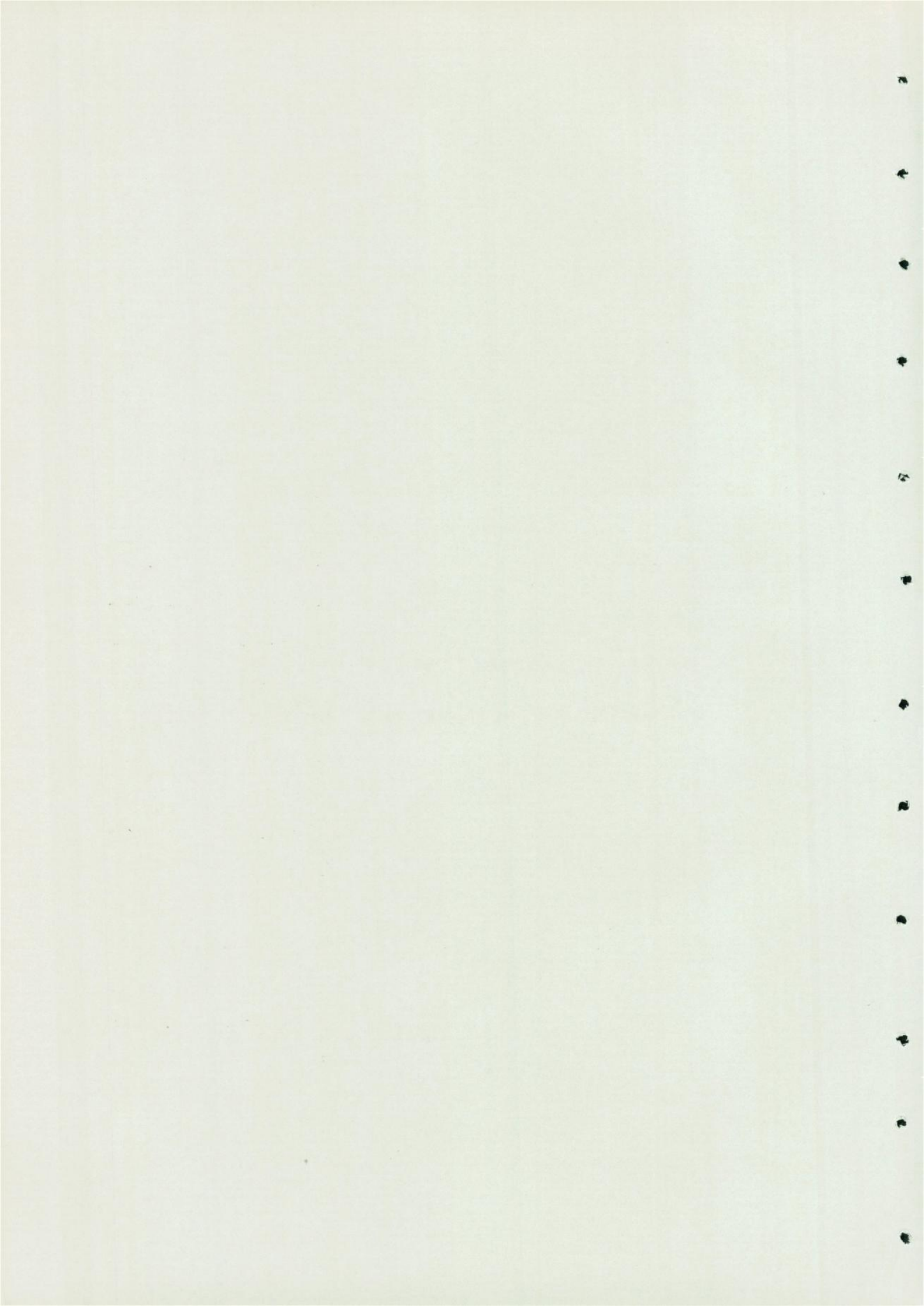


FIG 10 . STEREOTYPED SYMBOLICAL GARDEN LAYOUT WITH HILL. (1828)

FIG 10 . STEREOTYPED SYMBOLICAL GARDEN LAYOUT WITHOUT HILL '28





LANGUAGE, GEOMANCY AND ITS INFLUENCE

'In cultural anthropology, speech is called the vehicle of culture and the words of a language in particular are called the index of culture'.

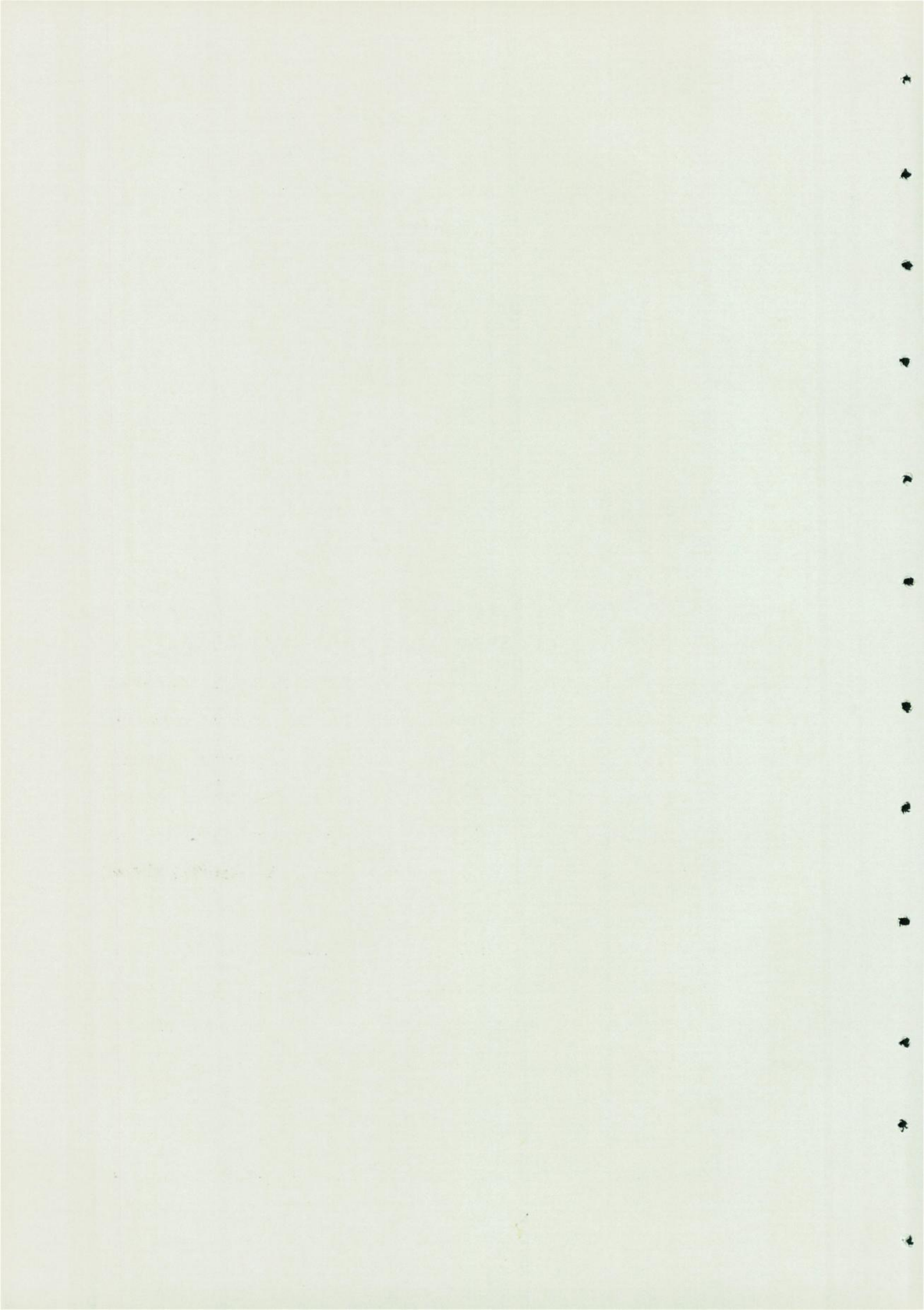
This shows that the language can be a reflection of culture and not simply as a tool for transmission of thought';

(Harumiko Kindaichi, The Japanese Language)

Space words in Japanese are numerous and generalised. The word for space is 'Ku-Kan', a compound of two characters; Ku meaning the space between heaven and earth or emptiness and void and Kan meaning an interval (according to Lao Tzu void is more useful than solid). Kan, the Japanese character may also be pronounced 'ma' or 'Ken' these words have the meaning time between events, a natural pause, for example stepping stones in a garden determine a route taken and also the time since the distance between the stones in a garden determine a route taken and also the time since the distance between the stones may vary.

Space interval as a measurement Ken is the length between two posts and thus it may also be interpreted to mean area. (Fig 1)

The use of the word 'ma' (Ken) has been extended to every aspect of Japanese life. In literature, art, and architecture as well as drama and music it has been used as the expression of the co-incidental conceptualisation of space and time.



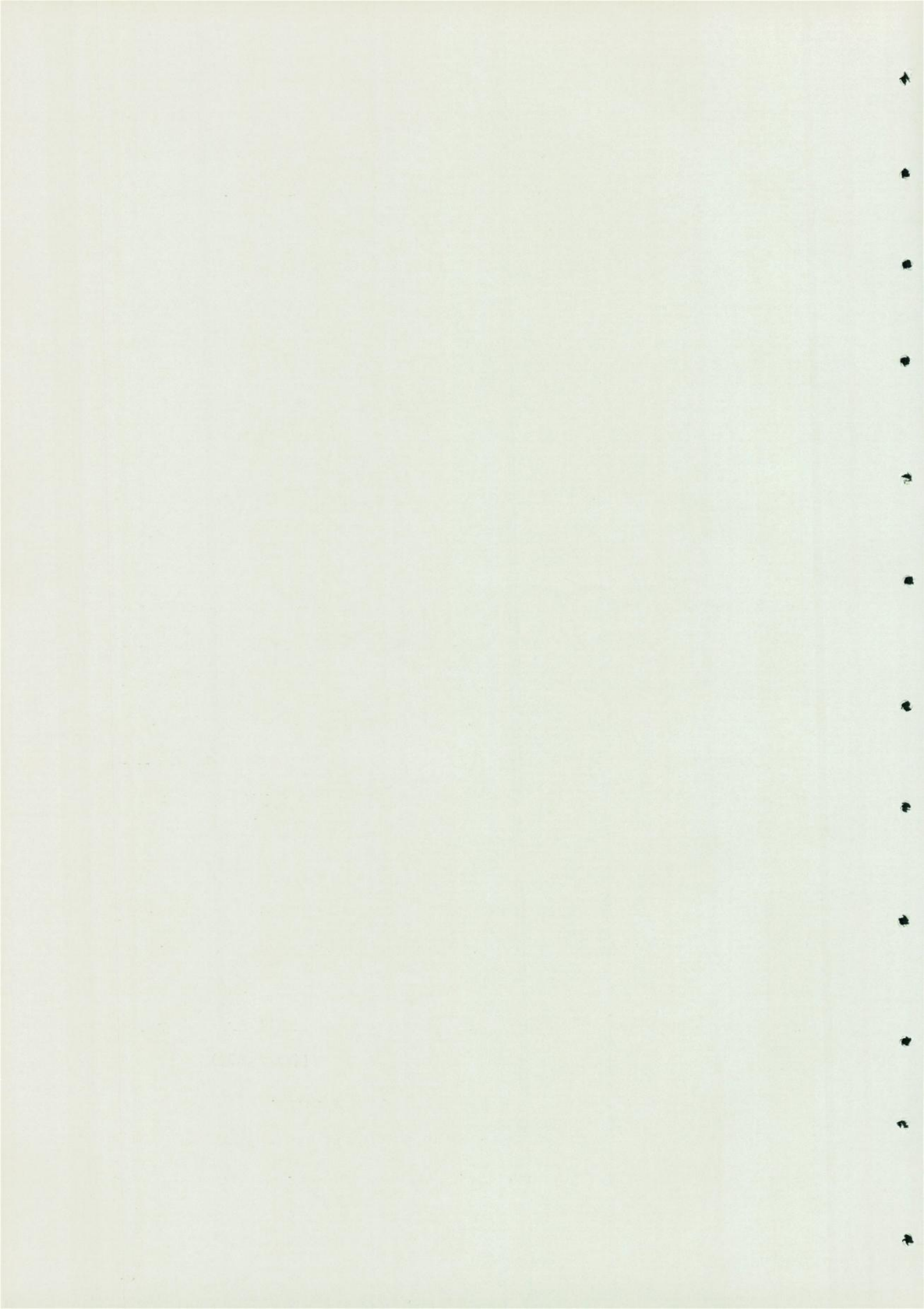
Since language includes sensual expression obviously the feeling of space cannot be discussed without understanding how discussed without understanding how its expression in Japanese was structured. Japanese grammar depending on a point system (English grammar depending more on a linear system of sentence construction) which relates directly to their spatial conception.

For example a sentence such as

' When a frog jumped into a pond it made a splash '		
Furuiki ya	Kawazu tobikomu	mizuno oh
-----	-----	-----
In the old pond	frog jump	sound of water

There are three distinct events, the first being the quiet one, the second being the active one and the third being the independent element adding dimension to the two other points. The sequence goes from thought to word sentence or group of words to group of thoughts. Thus a point system of Japanese grammar leads from the thought process to the thought sequence i.e sequentially and in layers, the main theme of the sequence is impossible to detect till the very end. Like the point system of language, the idea of space in Japan is from one event sequentially to the next there is no beginning, no end, a step by step process leading deeper and deeper into the inner parts of the space thus indicating its closed nature. The plan of the Toshoga shows this progression very clear. (Fig 2&3,)

Geomancy on the same hand is divination by means of



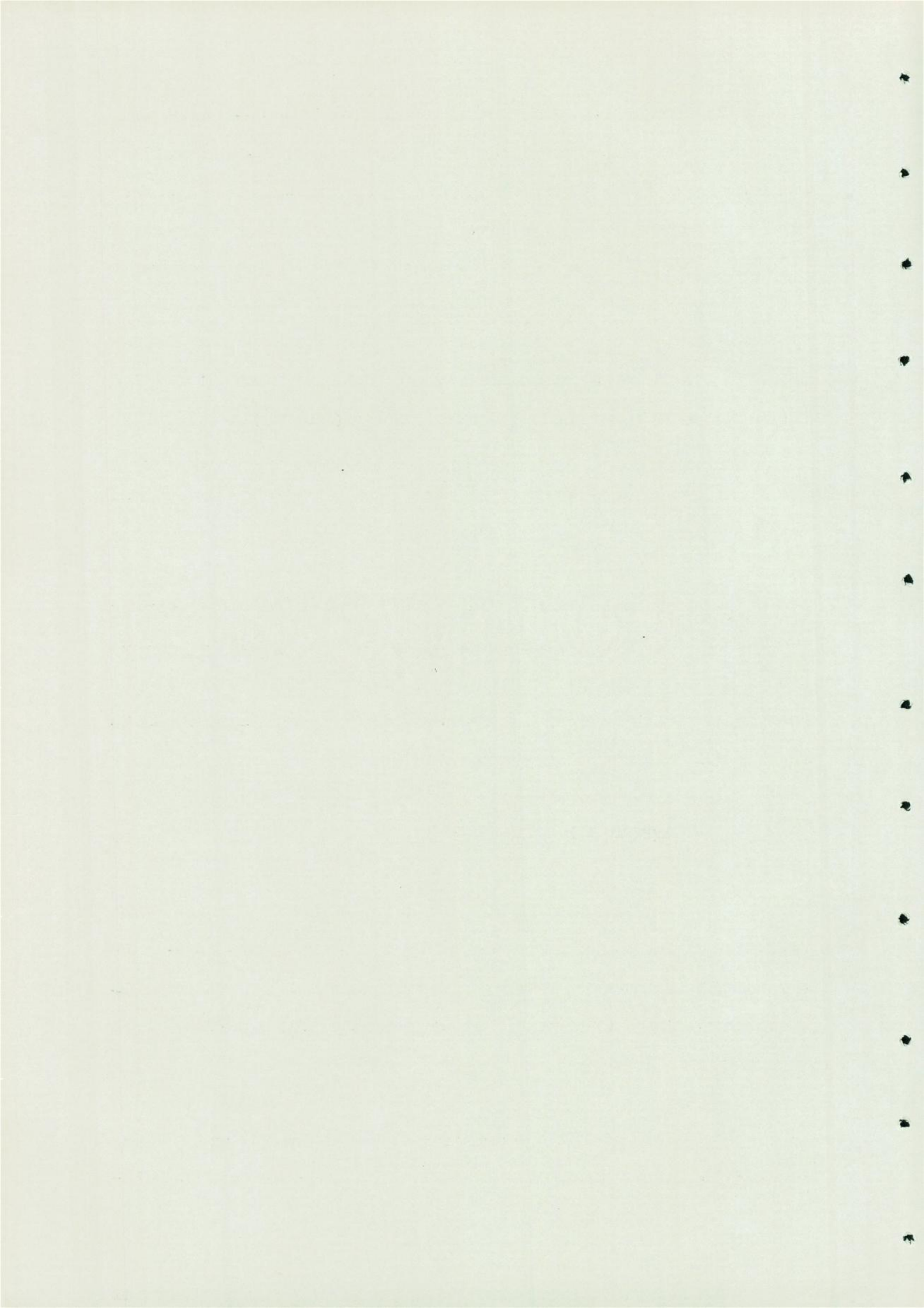
natural or artificial configuration of the earth astrological bodies. It was an ancient practice in China and Japan to consult a Geomancy in order to select a site, the location of buildings or of buildings or the positions of rooms. The practice dated back to 602 AD when a Korean monk Kwai-Leuk, brought to Japan published authorities on Geomancy; This was recorded in the 'Nihongi' (The Nihongi was a classic which provided a panorama of early Japan when its culture was in information.

Translation by W. G Aston reference p126. (Fig 2-)

The four side of any given area were said to be guarded by four mythical creatures - East by the Blue Dragon; (symbolically peace) ; West by the White Tiger (loneliness or sadness) and North by the Black Tortoise (distraction) - The source of this belief was Buddhism. It was also a commonly held belief that the ideal side, a long road on the West a pond on the South and hills or mountains on the North. The principal involved in sitting is Tin-Tang. When the site at Kyoto was chosen Geomancy indicated it possessed the proper number of rivers and mountains for a capital. (Fig 1)

In the process of assimilation the Japanese modified the Geomancy ideas e. g If there were no streams or ponds a similar effect could be obtained by planting nine willow trees to the East nine Japanese trees to the South, seven maples to the West and three Cyprus to the North.

They reinterpreted Chinese Geomancy through the garden designer Sakutecki in the 11th C. The stream was to flow from the East of the building alongside the South side and then away to the



West allowing unclean things that originated in the North East to be carried away from the building site. These distinct spatial ideas have persisted for a long time among the Japanese (reference Teiji Itoh 'Japanese Garden') upon where the family is the basic unit of society, the home reflects the most important part of Japanese life.

The health and prosperity on the location and place of his house. Its direction is determined by the right angled intersection of two lines one drawn from N-E to S-W and another from N-W to S-E. The intersection should also be at the centre of the house. The North East Kimon (devils gate) is an area where nothing unclean should be built.

It was thought that undesirable things came from that direction and therefor it should be left open - a wall or closed may be best. The South East Fumon (Winds gate) North West tenon (Hearn gate) and South West chinon (Earths gate) all gave rise to certain planning criteria.

On examination on Kenzo Tanges house 1951-53 the influence may be seen. (Fig 4)

A toilet is located in the North - North West because there is a lavatory or the like brings the best luck. The kitchen is located in the West North, because there is a cocking stove brings wealth from afar.

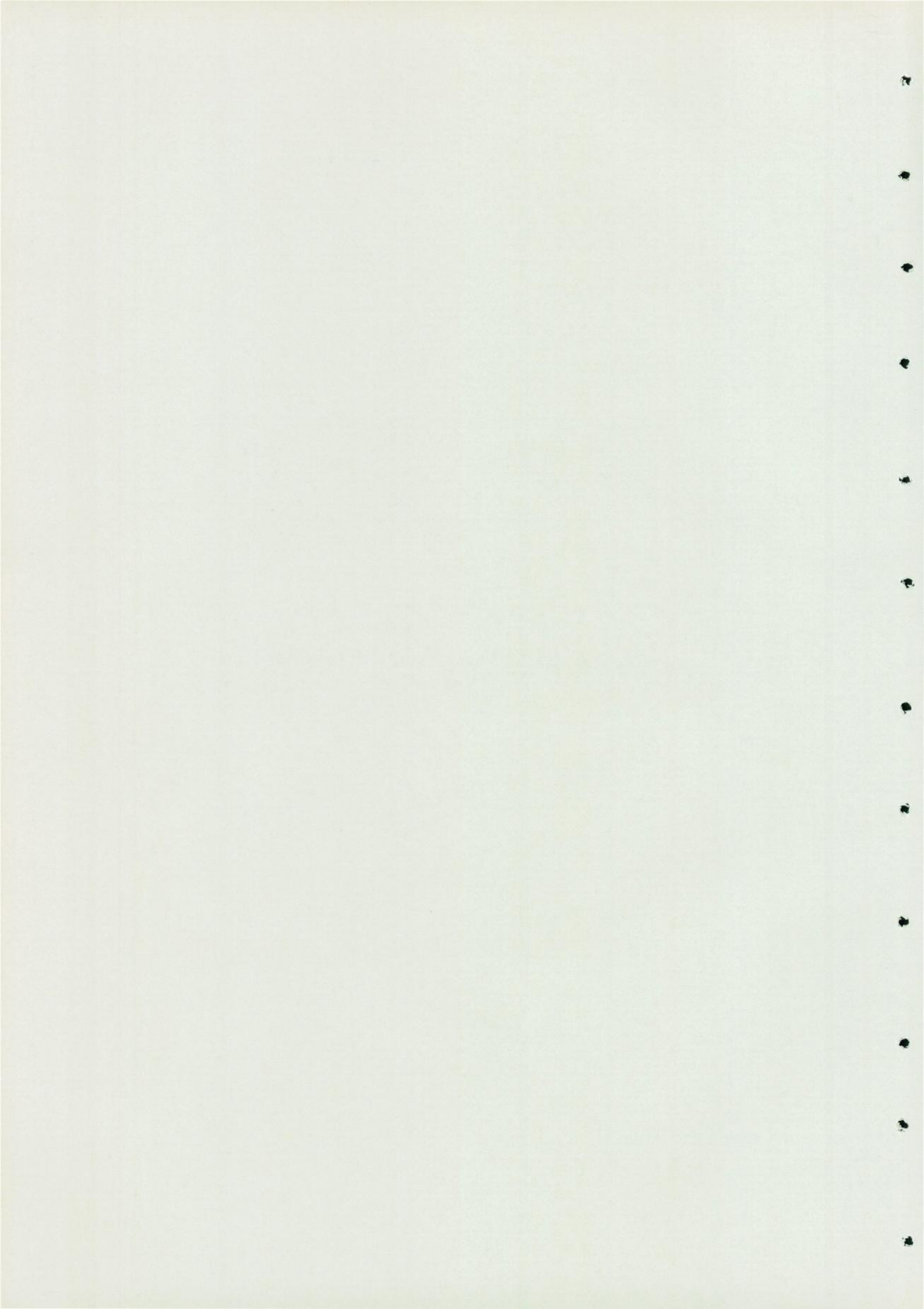
Bruno Taut commented on Geomancy ' One can only come to the conclusion that this is simply gibberish. It is superstition



probably artificially nourished which gives a whole profession and many temples then living'; (Fig 3)

(Bruno Taut, Japanese House and people p 29-37)

It is not the purpose of this study to discuss this statement but it would seem that Taut failed to recognise the importance of this cultural tradition in space making the did however acknowledge that the sun and earth configurations were distinct features of Japanese house plans and furniture arrangement were ruled by the Tin Tang principle.



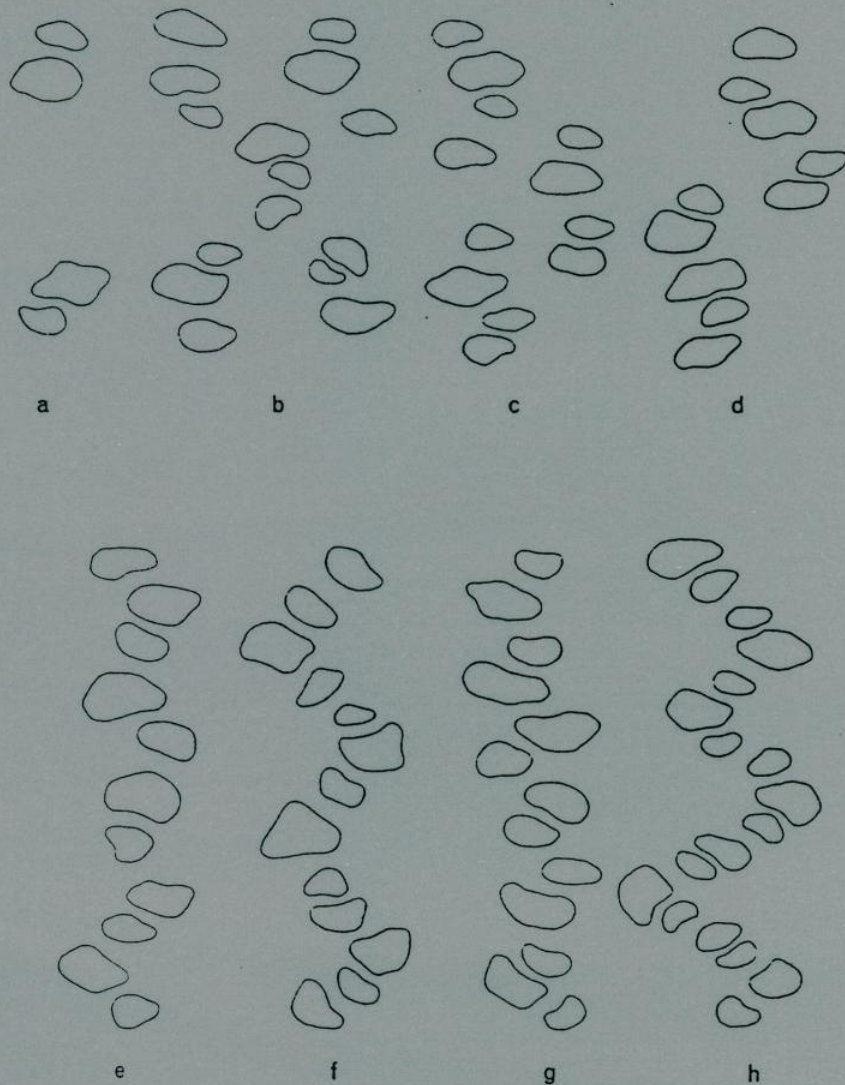
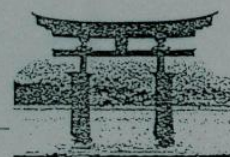


FIG 1 . STEPPING STONE ARRANGEMENT.



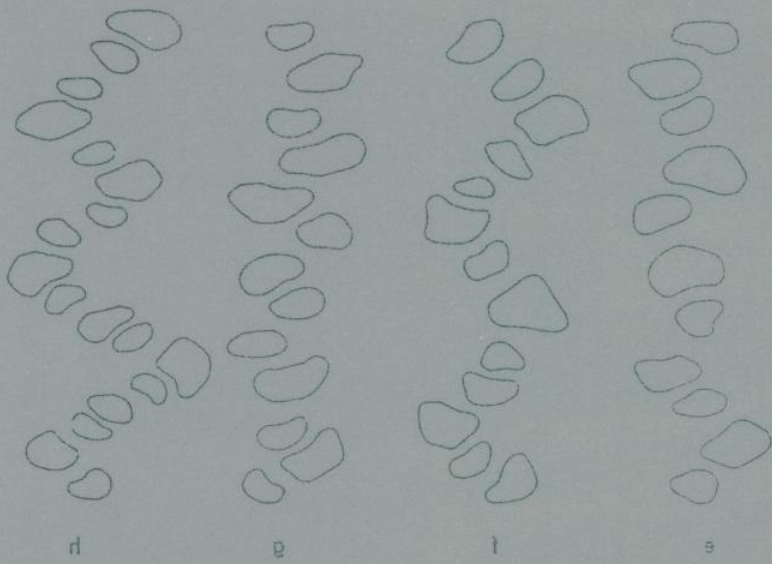
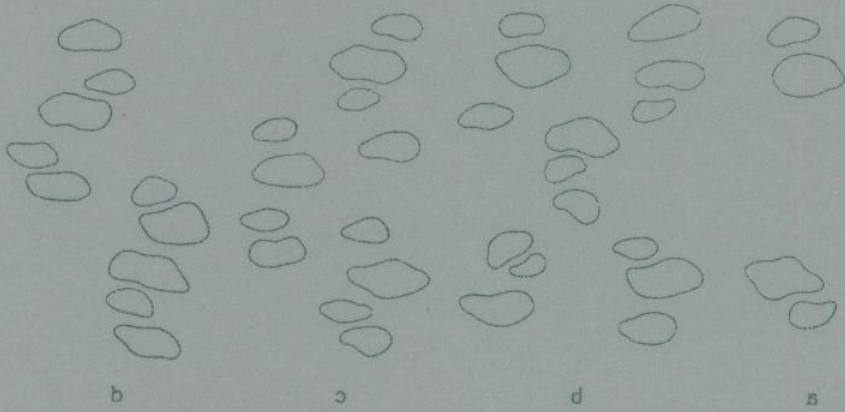
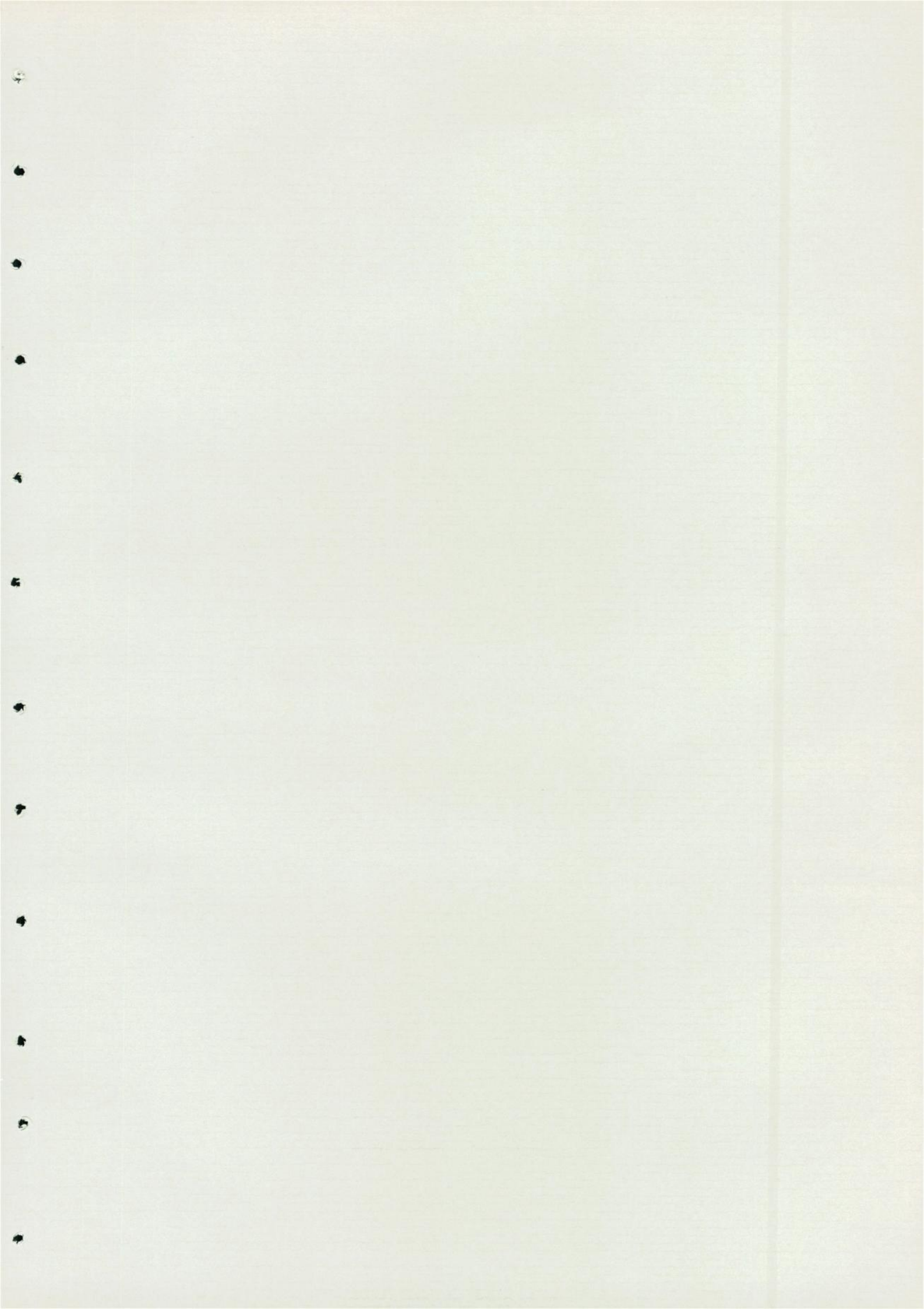
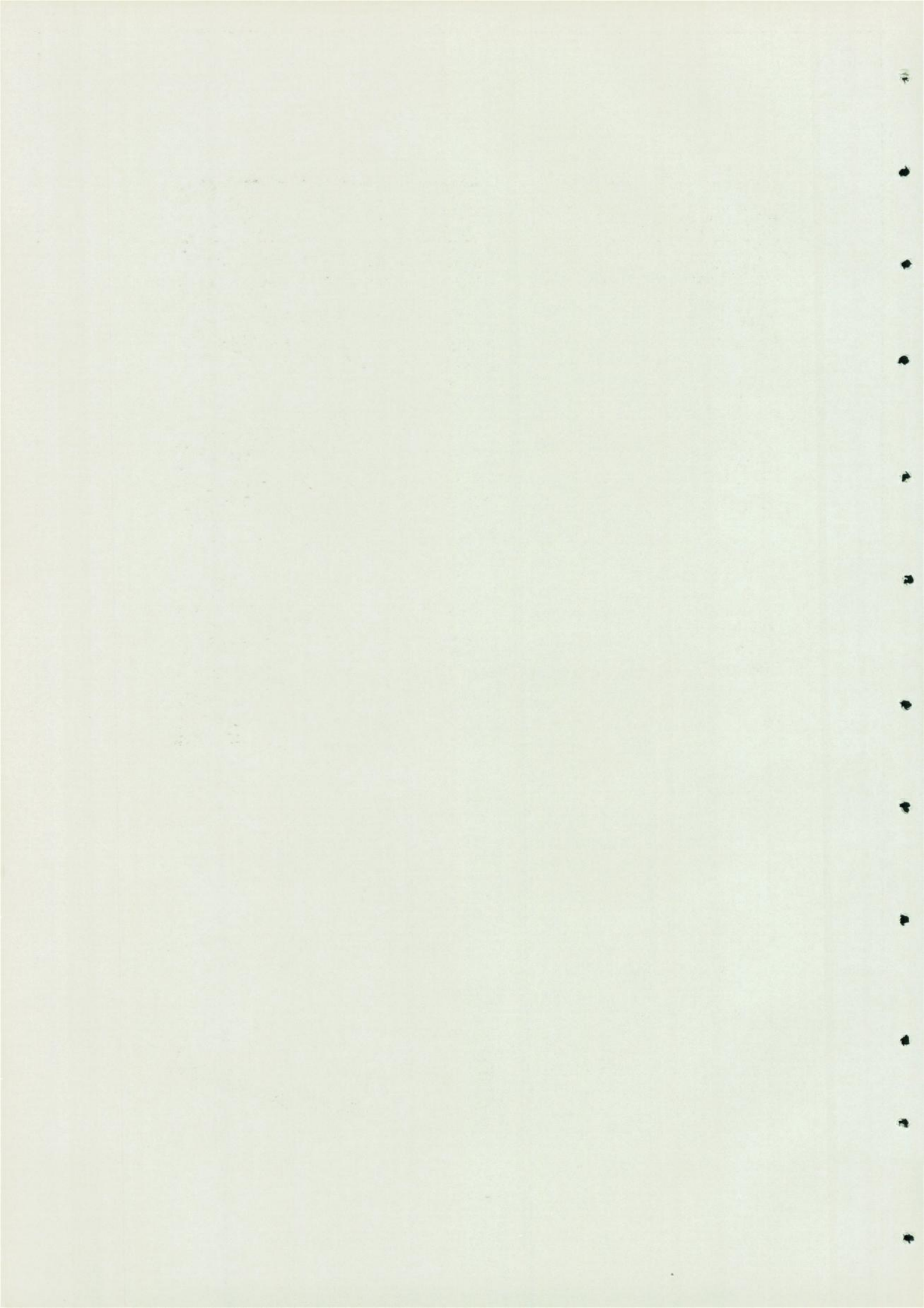
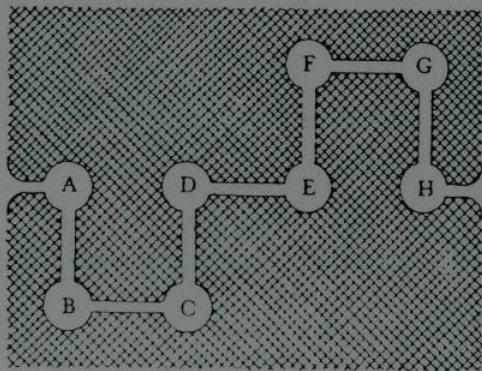
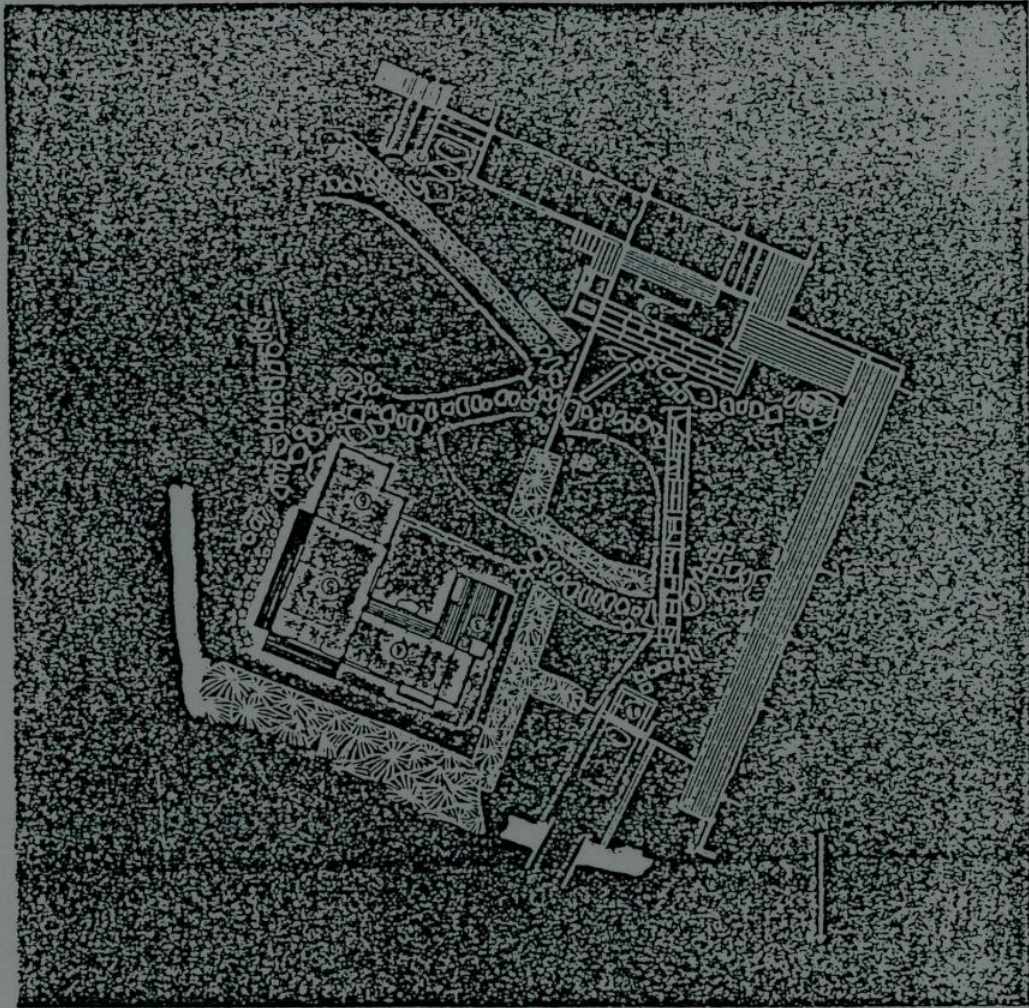


FIG 1 . STEPPING STONE ARRANGEMENT.

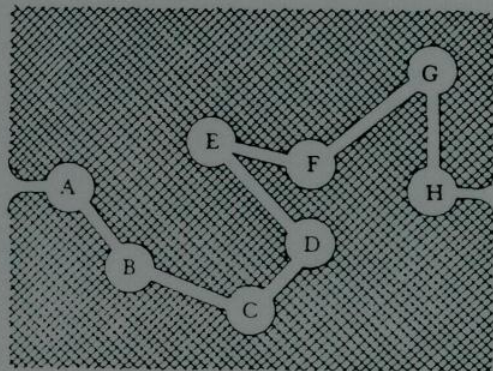






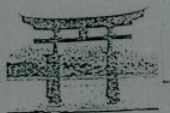


a



b

Fig. 2. Diagram of movement spaces; characteristically, *a* and *b* are equivalent.



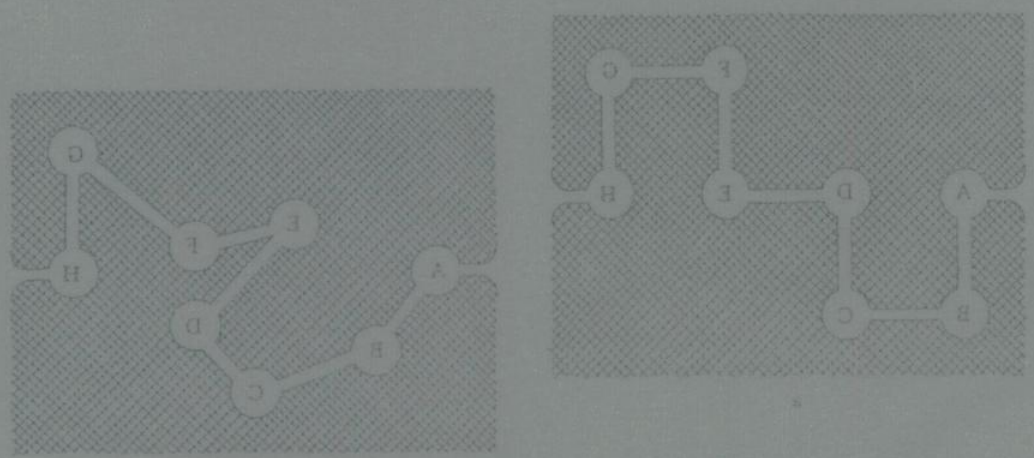
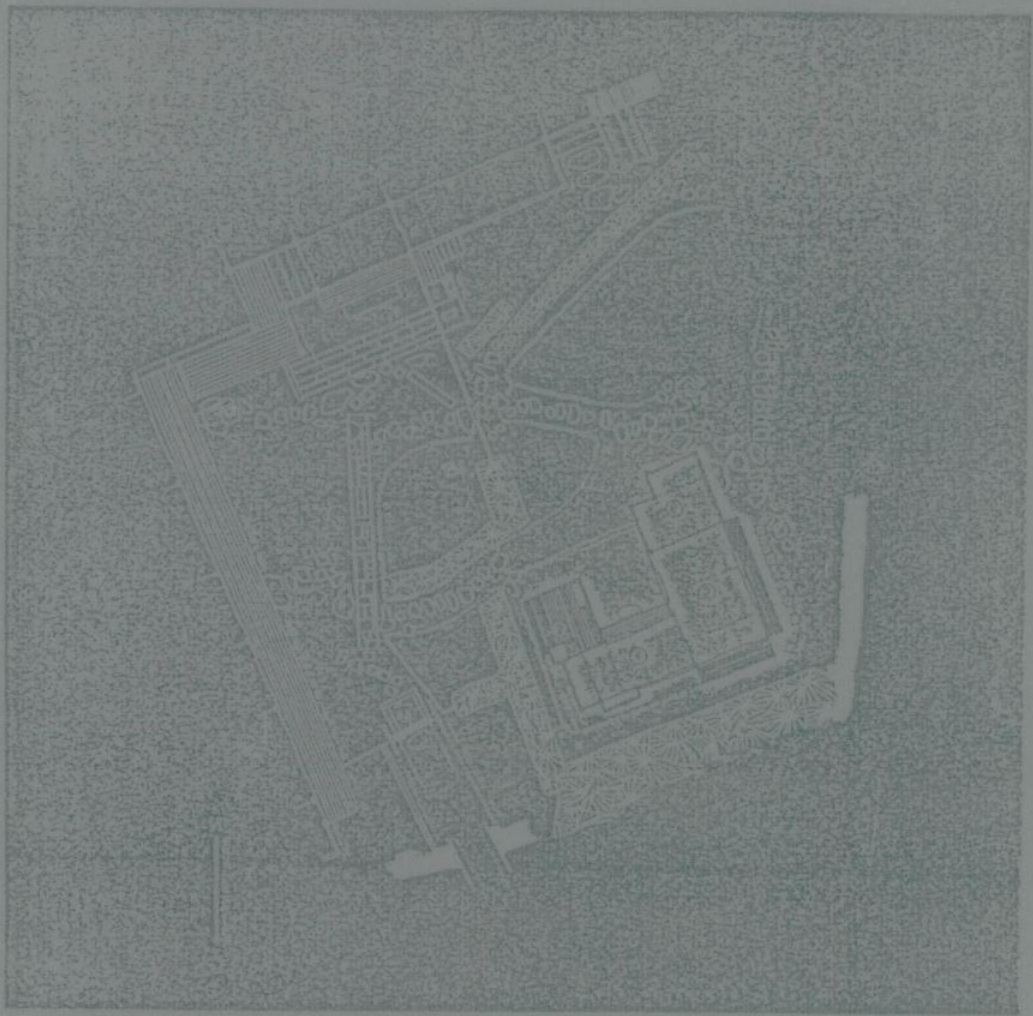
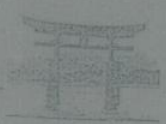
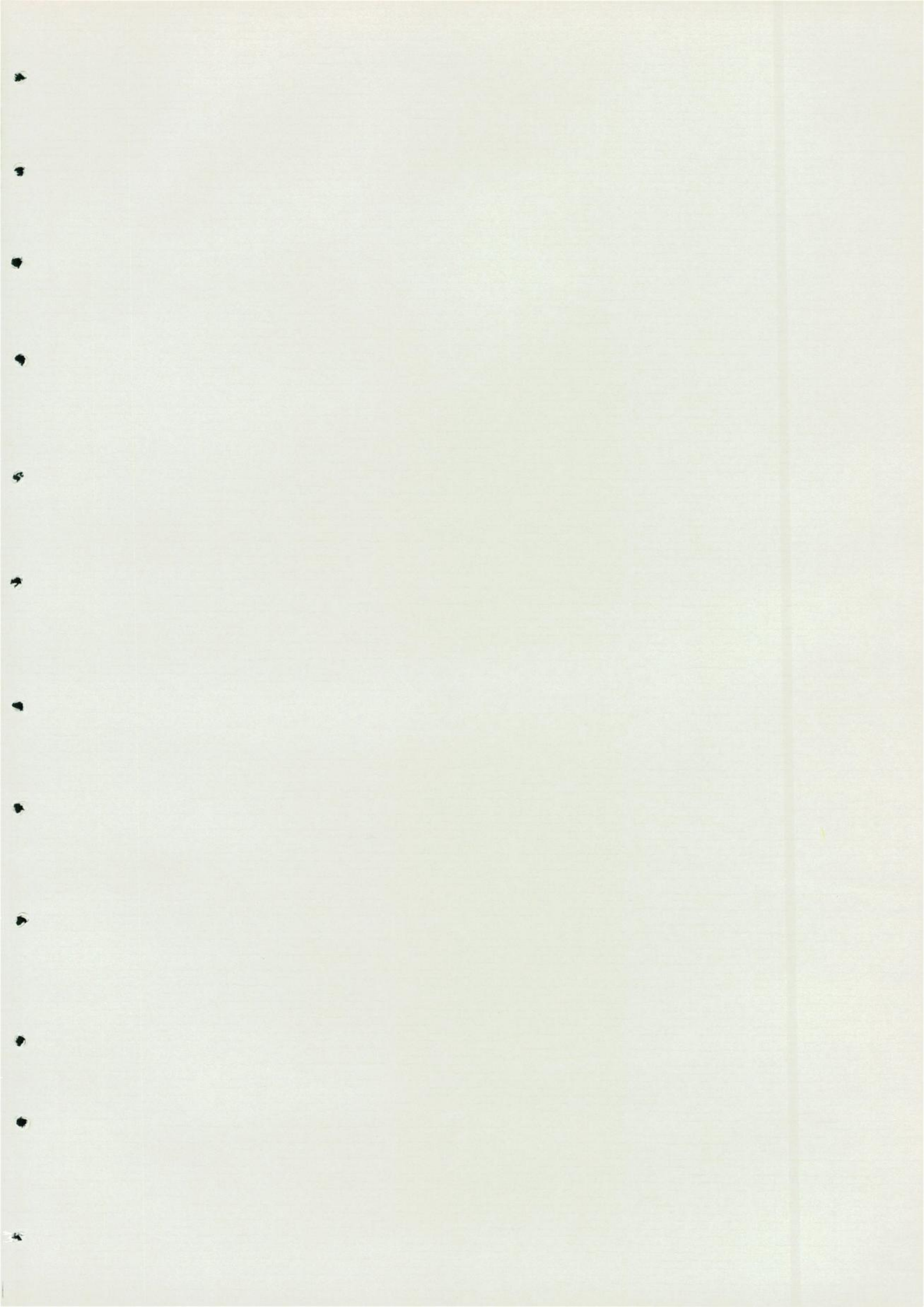
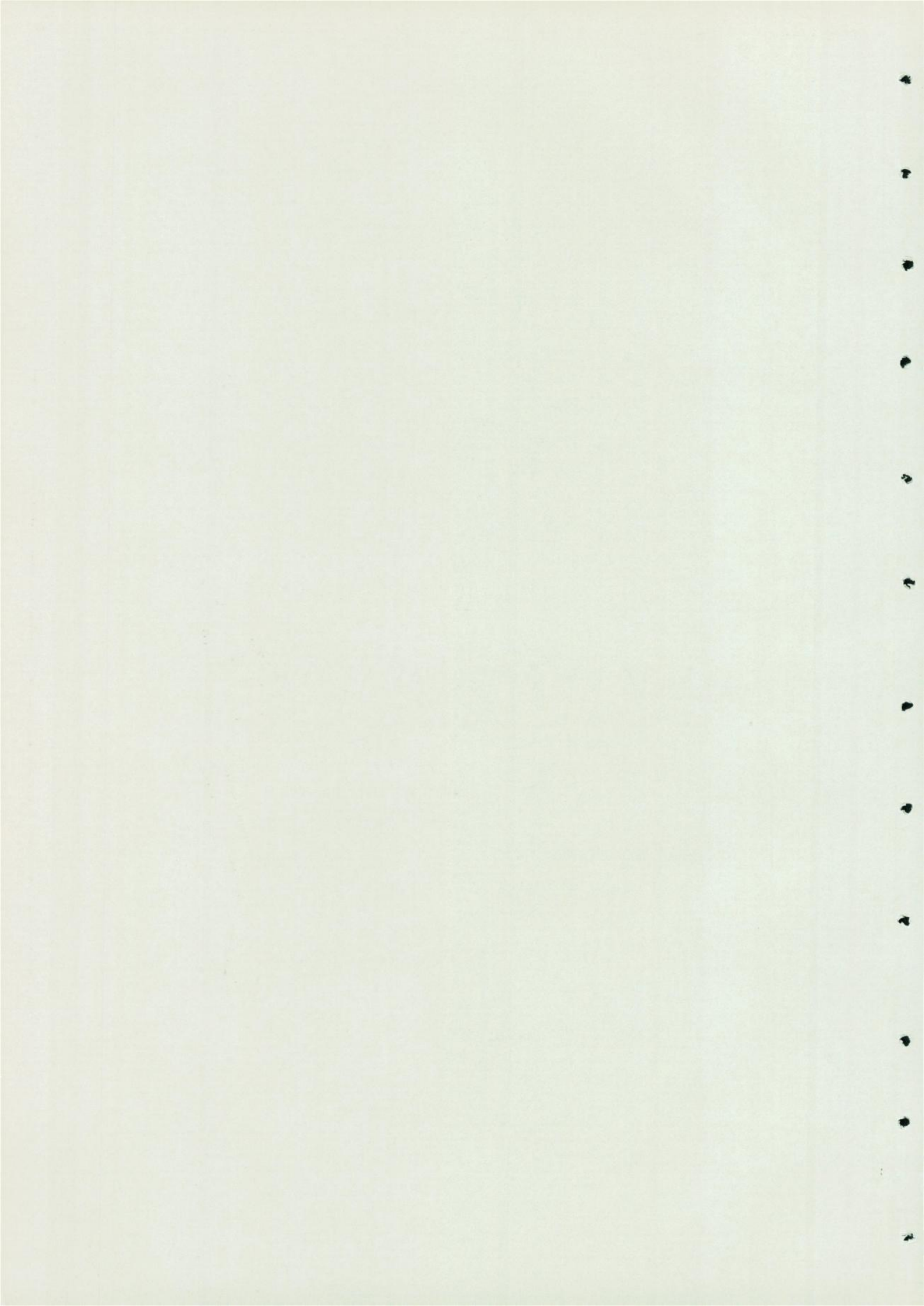


Fig. 2. Diagram of movement spaces; characteristically, a and b are equivalent.







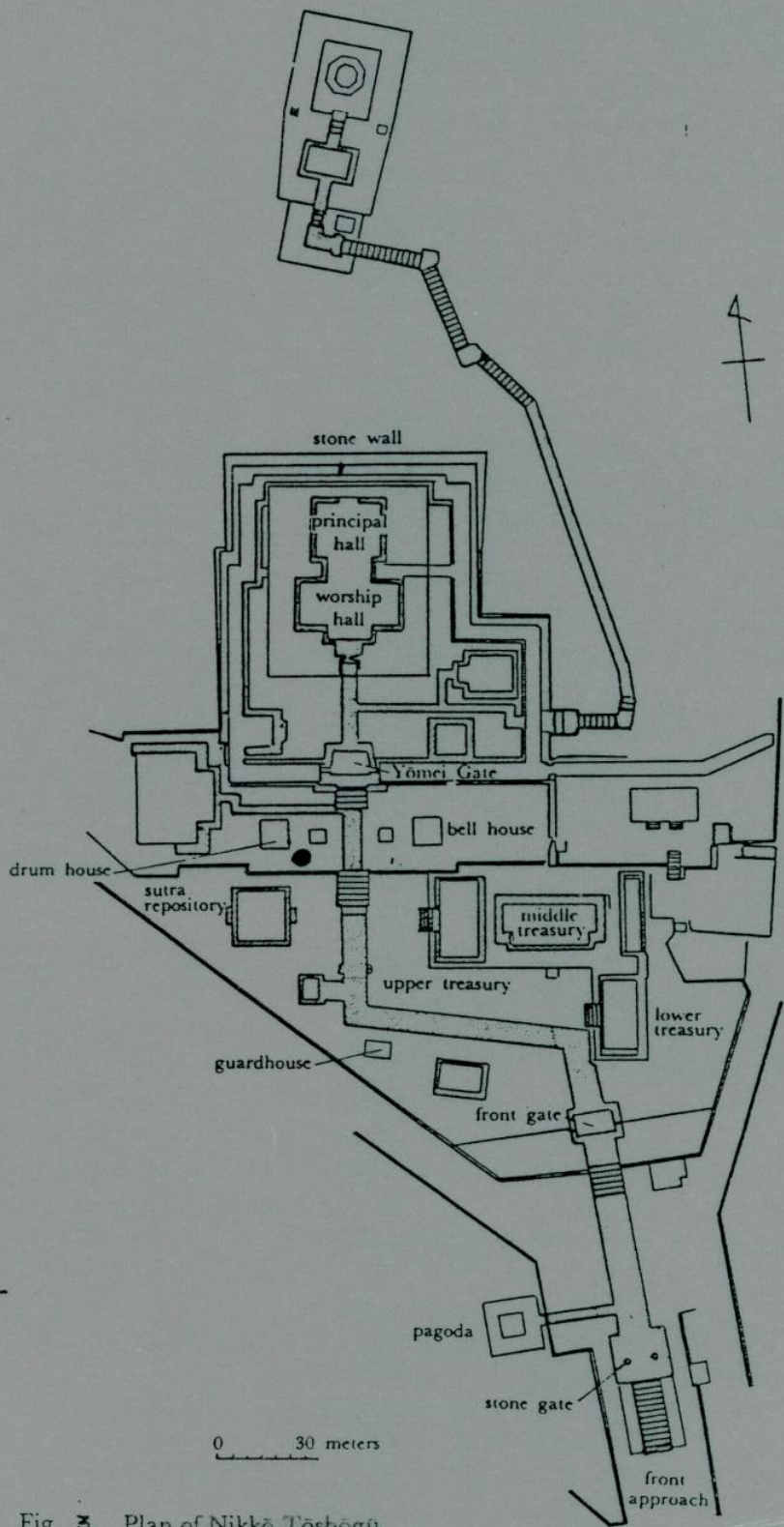


Fig. 3 Plan of Nikkō Tōshōgū.



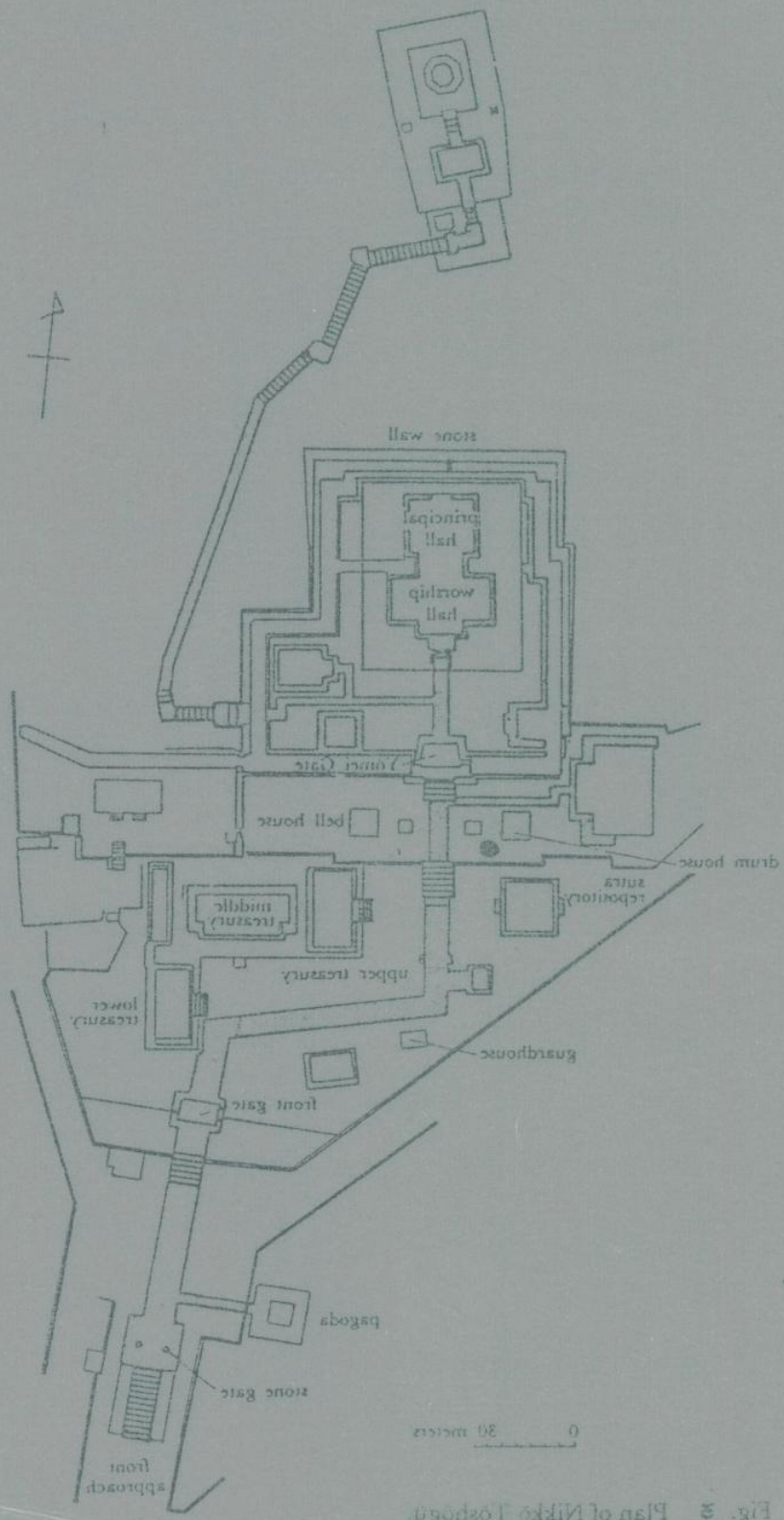
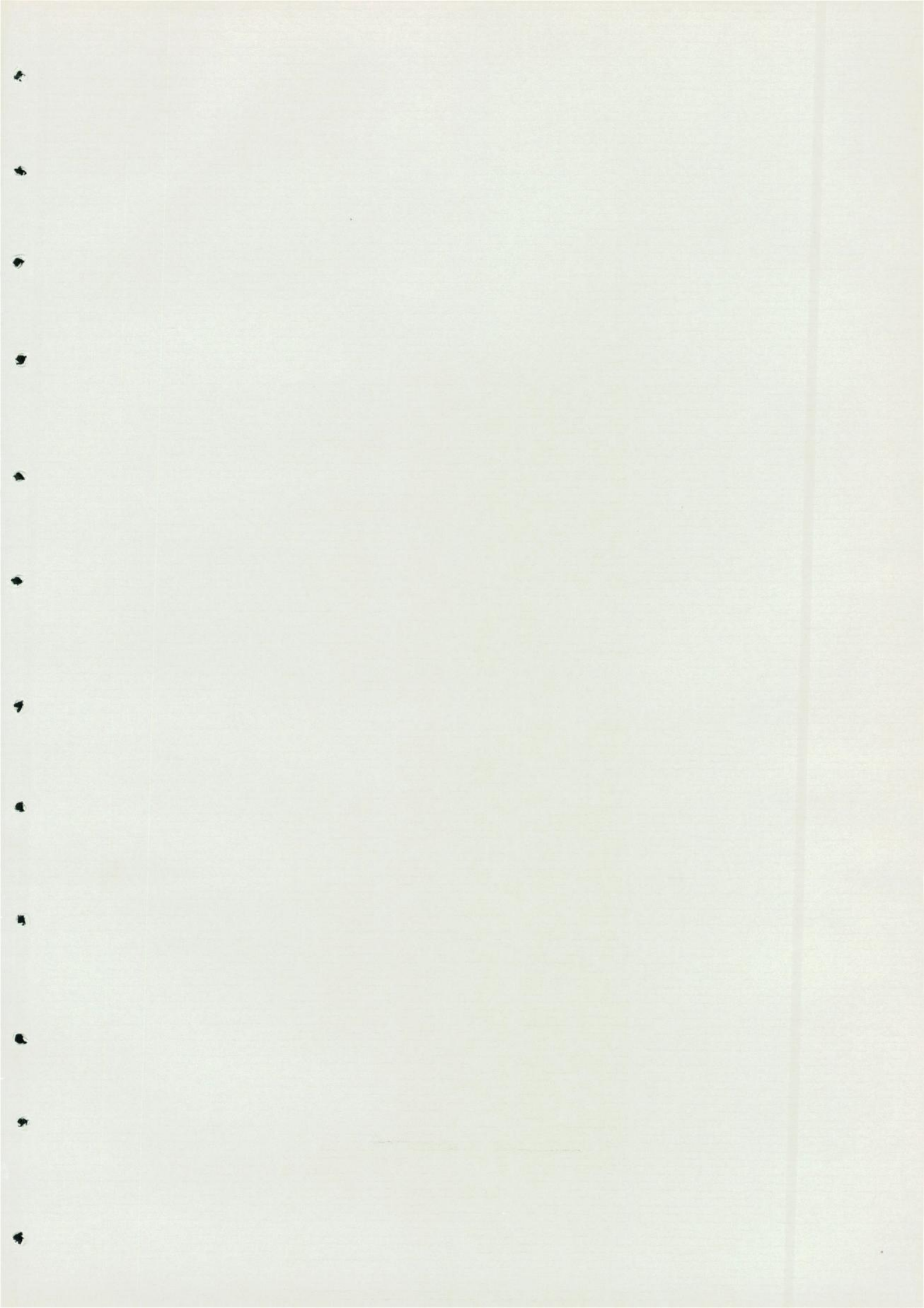
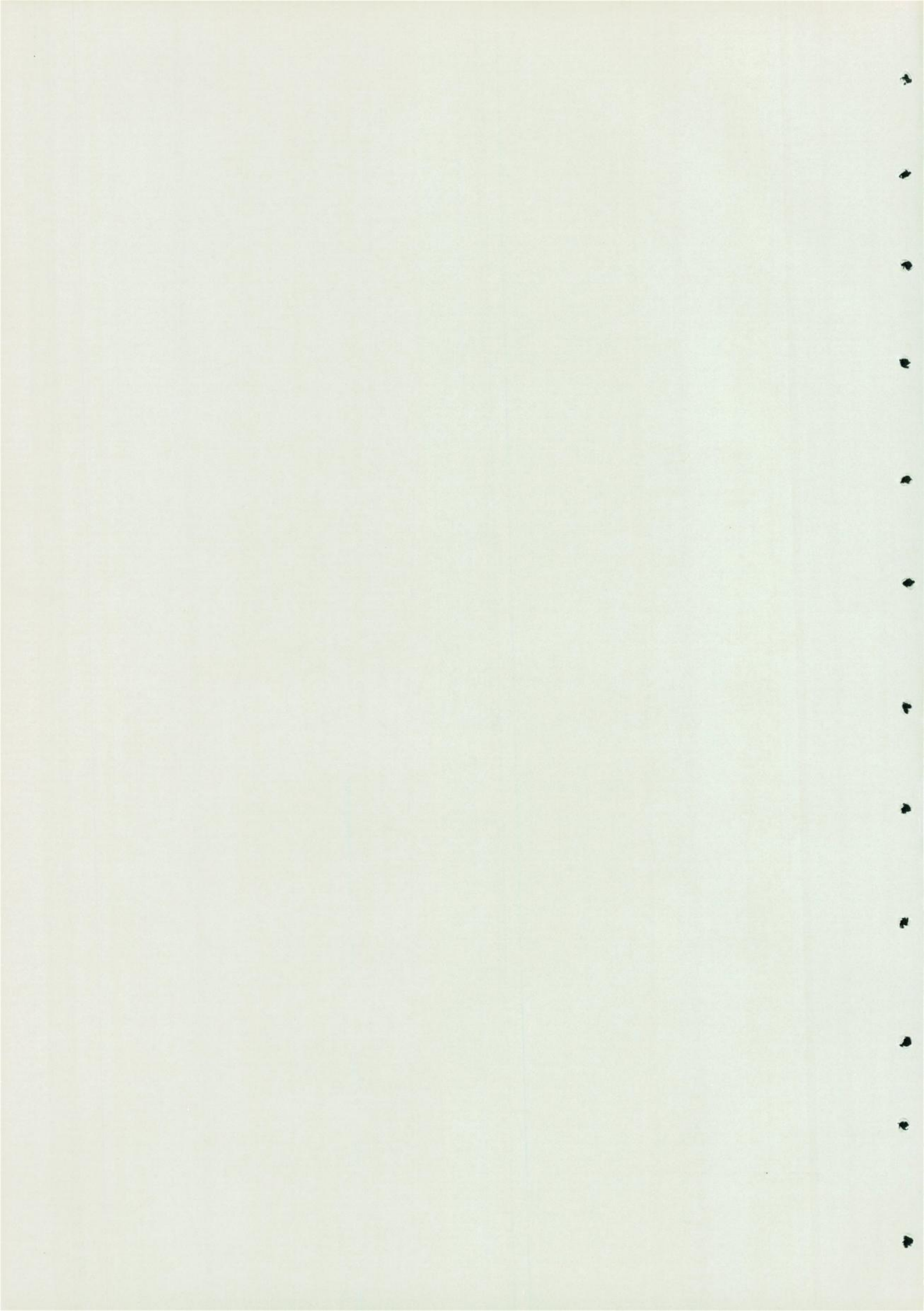


Fig. 3 Plan of Nikko Toshogu.







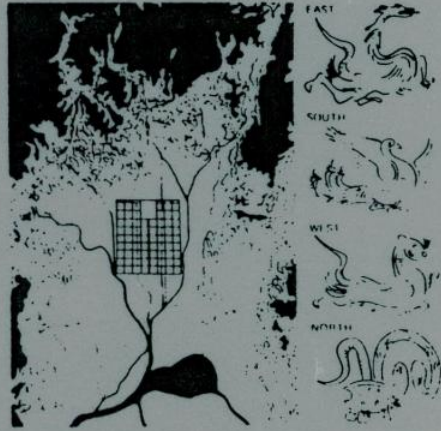


fig. 1 Old plan of Kyoto and surrounding (right)

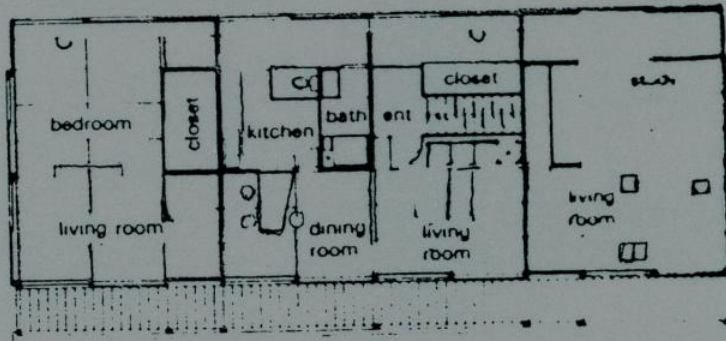


FIG 4 . KENZO TANGE'S RESIDENCE (1951-53)

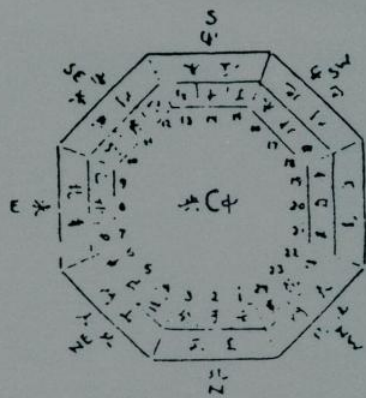


Fig. 26. Scheme of Superstition

- 1) infantile diseases; a Shinto shrine brings great luck
- 2) If the house recedes at this point, it is a hindrance to the fulfillment of hopes; a projection thereof brings the favour of superiors; a well here, health
- 3) A storeroom or the like in this direction is the agent of a second marriage and a cure of perpetual illness
- 4) A bathhouse or a fireplace built here is the assurance of best luck; a watercourse or a spring that of longevity; a Shinto shrine, that of the respect of others and beauty
- 5) A gate here is a sign of cheerfulness and comfort; a storeroom, the source of prosperity; a projection of the house at this point, the assurance of peace
- 6) A Shinto shrine brings prosperity; shed, ruin
- 7) A well, a storeroom or a lavatory brings the best luck; a garden, good soil and happiness

Significance of the Cardinal Points in Building

- 1) Good for building a storeroom, a barn, etc.; receding ground at this point promises great luck; a lavatory does no harm
- 2) A gate here lets in melancholy; shed is the cause of family troubles
- 3) A well here brings worries over others and sickness but no true happiness; a gate does no harm
- 4) Extension of the horizontal at this point will bring destruction; a well or a lavatory promises ruin
- 5) A Shinto shrine built here brings misfortune; a monument built in the garden, great luck; a gate, misfortune
- 6) A storeroom built here promises the prosperity of the family for one generation; a temple will cause

FIG 3 . SIGNIFICANCE OF THE CARDINAL POINTS IN BUILDING.





Fig. 1 Old plan of Kyoto and surrounding (right)

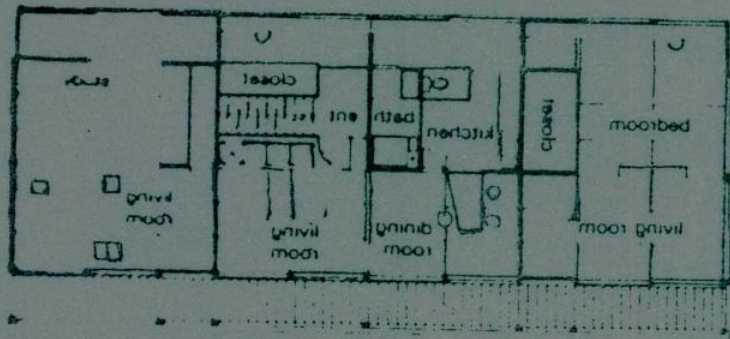


FIG 4 . KENZO TANGE'S RESIDENCE (1951 53)

Significance of the Cardinal Points in Building

- 1) East for building a structure, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 2) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 3) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 4) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 5) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 6) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 7) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 8) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 9) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 10) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 11) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.
- 12) A point of view is given at the point of view of the building, a point of view is given at the point of view of the building, a point of view is given at the point of view of the building.

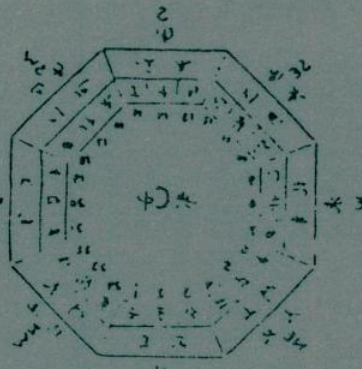
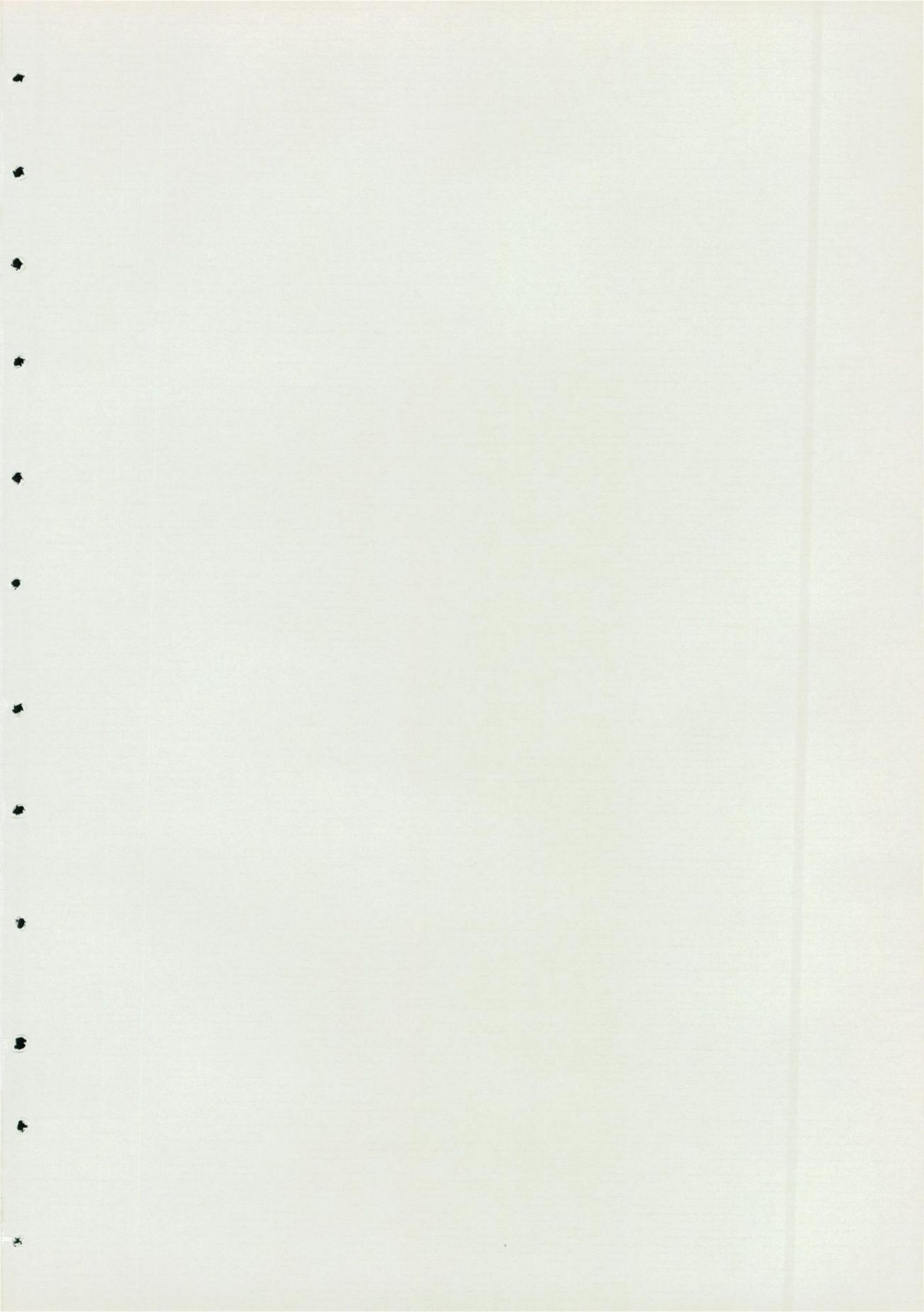


FIG 5 . SIGNIFICANCE OF THE CARDINAL POINTS IN BUILDING.







RELIGIOUS AND PHILOSOPHICAL INFLUENCES.

Shintoism is the indigenous religion of the Japanese people where objects of worship were nature deities.

Characterised by the reverence from 'Kami' defied nature spirits, Shintoism does not have an absolute God and ruler over the world. There is no egotism in Shinto, and it fosters the sincere desire to do ones best in the work he has chosen, and his relationships with others. The source of such life attitudes must lie in mans conscious awareness of the divine. This attitude helped Japanese achievement in literature, art and architecture.

Shinto Art and Architecture is characterised by simplicity as can be seen from the Ise and Izumo Shrine. The simplicity of this style is evident when contrasting the Ise Shrine with the Buddhist Temple. (- Fig 2 , 2b)

As a rule sculpture was not meant to be seen by the devotee. Shinto images were to be hidden from the viewer only to be viewed symbolically by the imagination.

" The strength of the Shinto Shrine is in its emphasis on the sensory experience derived from the mystic rites and natural phenomena rather than theological discourse".

(Soyo Ono ' The Kami Way' p93)

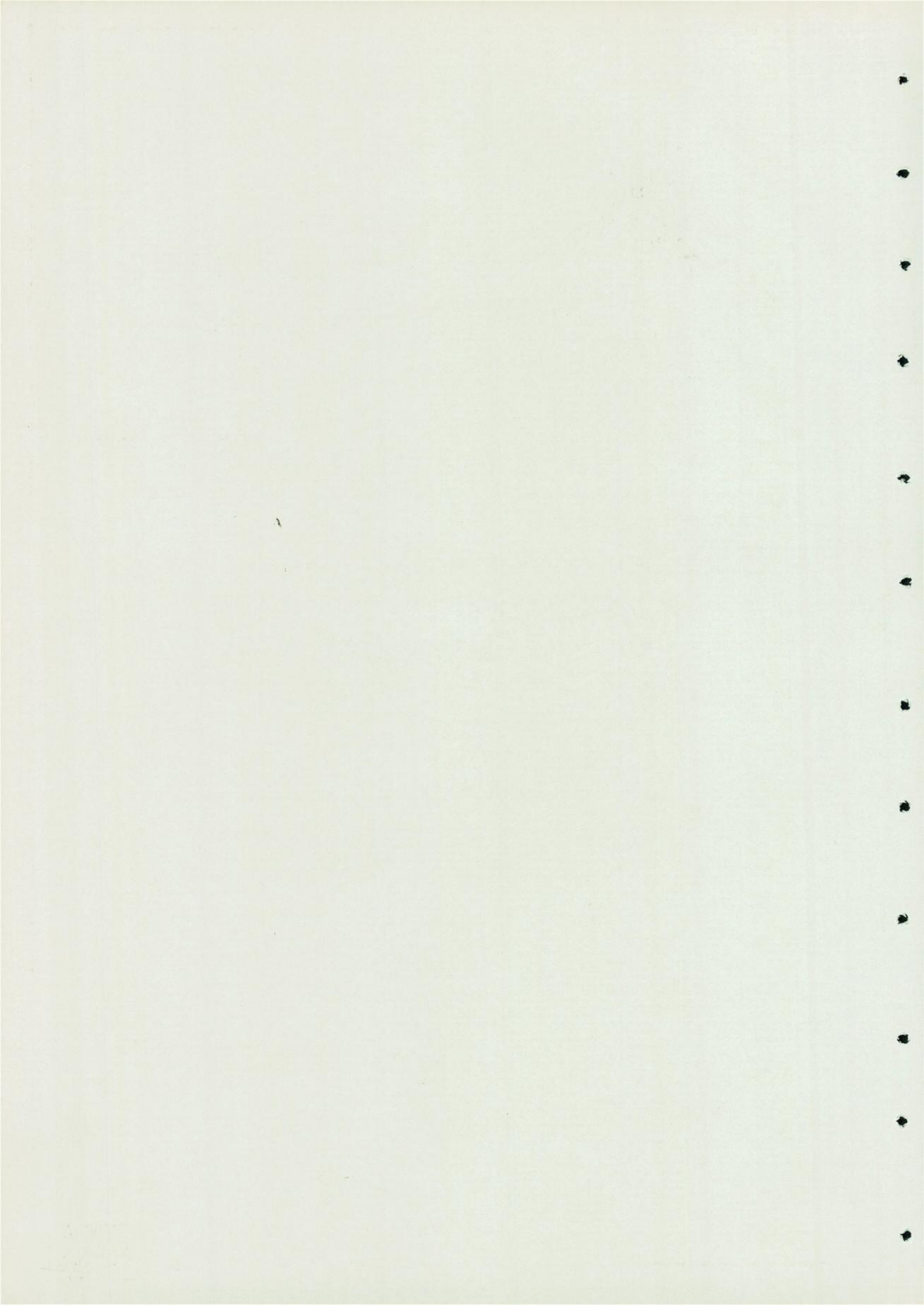


There was no climax to the Ise Shrine complex. (Fig 3.)
Every experience was important because it prepared for the meeting with the 'Kami'.

There was no absolute destination. The Kami lived in darkness and evoked in the worshipper a feeling of being in a sacred place. In a typical Japanese community dwelling place of Kami is a sacred spot situated at the summit of a well shaped mountain. At a festival the Kami is a sacred spot mountain. At a festival the Kami is invited from his dwelling place, which is situated in the darkness, for the spring festival and is sent back to the darkness after the Autumn festival (Fig 4.)

In darkness was emptiness and void. When this concept of void was applied to the living space, the basic room of the Japanese house empties itself of all definition only to be formed into a living room, bedroom etc by proper appointment of furniture and fixtures

In the Shrine one is purified in a process from light to darkness, to personal void and therefore concentrating on the things of the spirit ' Kami '. A new person grows from the darkness as new space grows from the shadows. The room is composed of incoming shadows, light filtered by darkness, playing in the void - all of which activate a person to realise a whole effect.



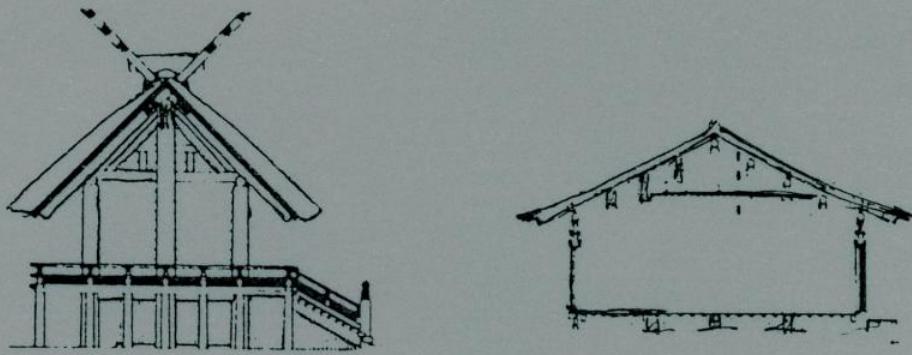


FIG 2. ELEVATION OF SHODEN OF THE ISE SHRINE. (SHINTO SHRINE)

FIG 2B. RECONSTRUCTION OF THE DENBO DO, HORYUJI TEMPLE.
(BUDDHIST TEMPLE).

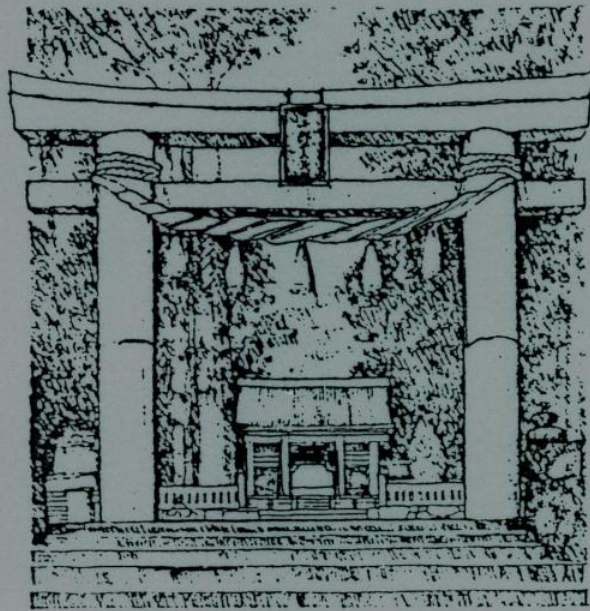


FIG 3 . TOSNOGU SHRINE.



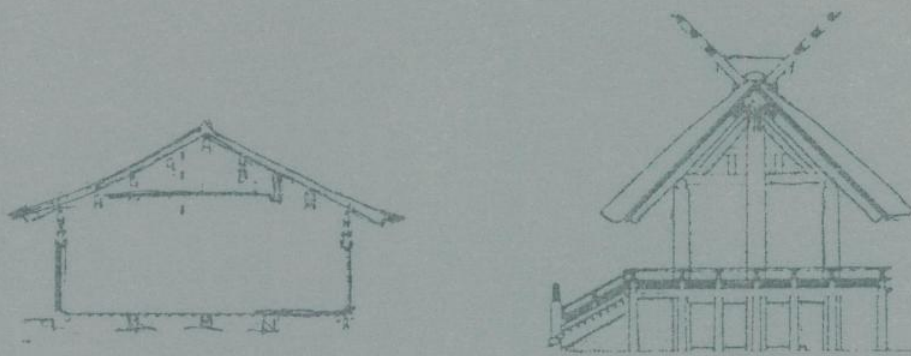


FIG 2. ELEVATION OF SHODEN OF THE ISE SHRINE. (SHINTO SHRINE)

FIG 2B. RECONSTRUCTION OF THE DENBO DO, HORYUJI TEMPLE.
(BUDDHIST TEMPLE).

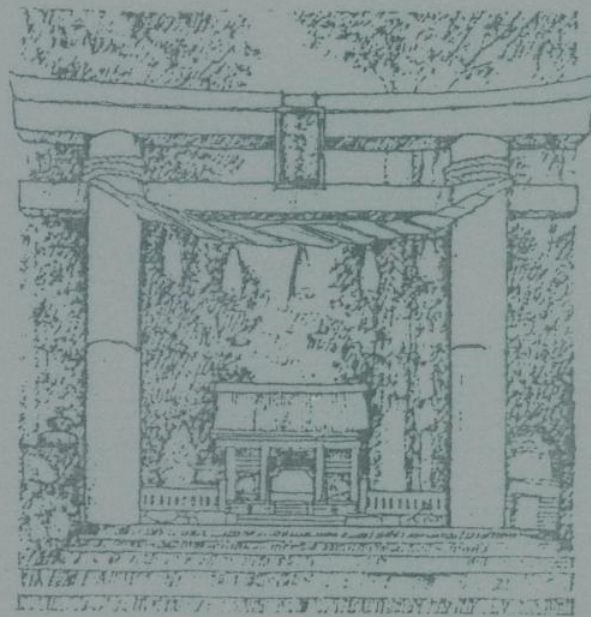
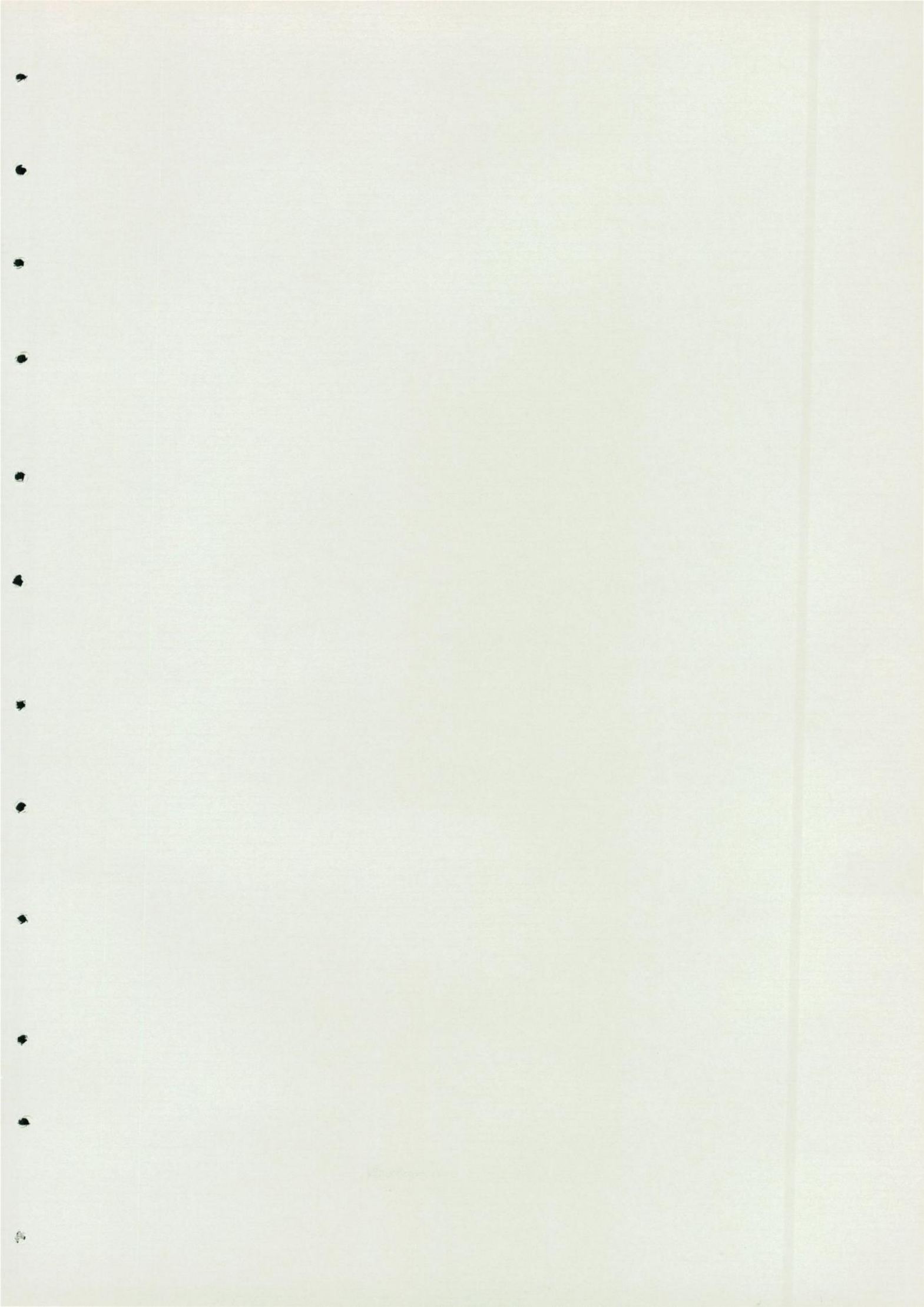


FIG 3. TOSNOGU SHRINE.







C O N F U C I A N I S M .

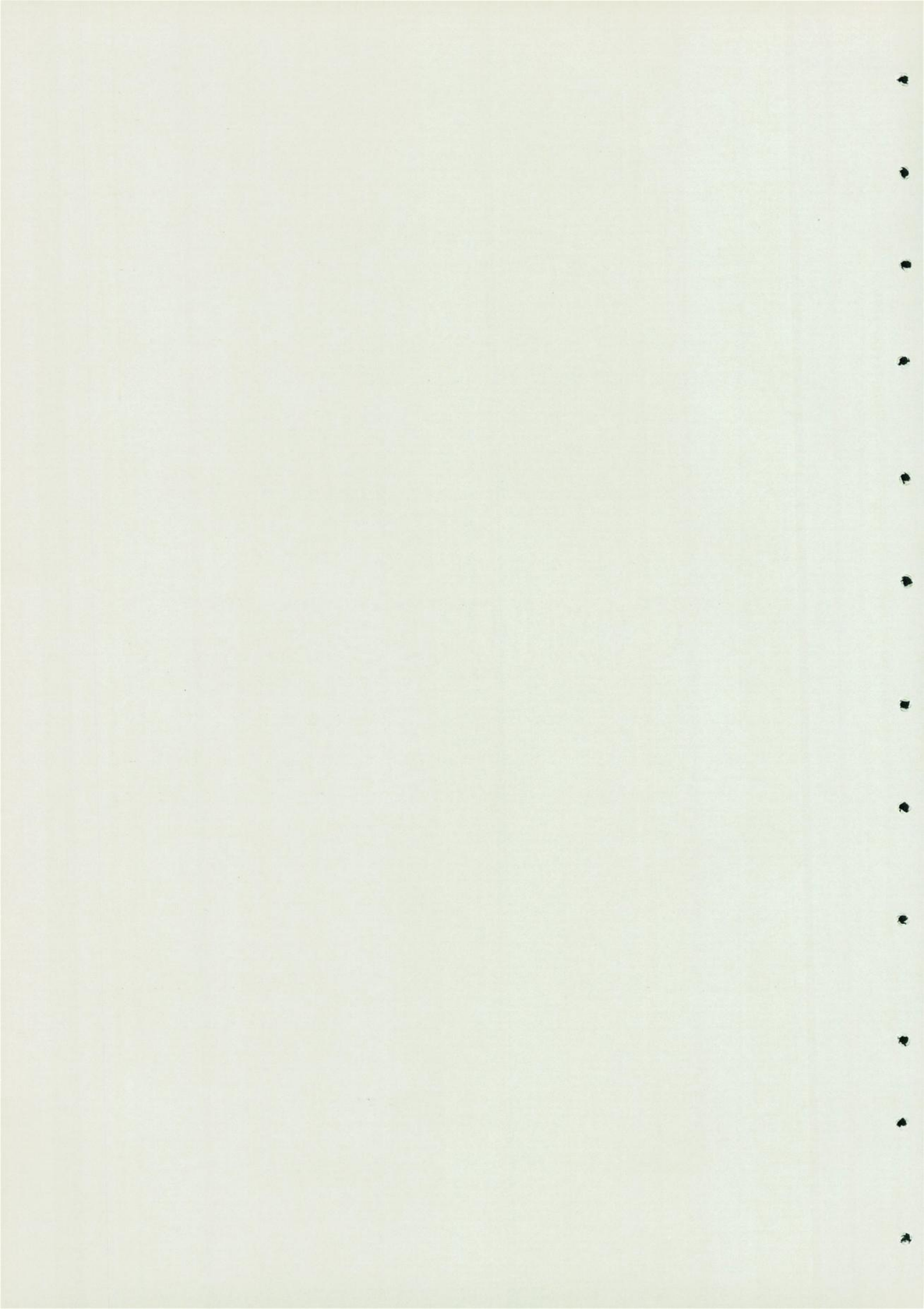
Confucianism has never existed as an independent religion in Japan, but rather as a moral and philosophical system imported from China by the Buddhist leaders. Confucian morality pervaded Japanese thought and life and its ideas of space are no exception since they derive from certain aspects of moral codes.

Confucius recognised a supreme entity called t'ien heaven. Together heaven and earth produce and control all life. All phenomena resulted from this Yin - Yang principle. Since the dead were considered immortal, offerings were made and this became the basis of ancestor worship in Japan. (Fig 5)

" There is a dictum; make your offerings to your ancestor as though they were actually present in person. Make your offerings to the divinities as though they were actually present in person, if I do not participate, for me there is no Shrine. "

(Saying of Confucius - translation J. C. Wave p 22)

Ancestor worship in the Japanese house derived from Confucianism. Accordingly the family structure consists - not only of parent and children but grand parents and great grand parents, and all the dead behind them.



The Confucian system called for a static society in which all changes were undesirable. Everything pertaining to public and private life was regulated, classified and labelled, here a conflict lasted for a long time in Japan between the Buddhist principal of impermanence and the Confucianist static principle.

(Taoism. Lao Tzu and Chan Tzu.)

" Thirty spokes shape the wheels hub; it is the centre that makes it useful. Shape clay into a vessel ; It is the space within that makes it useful ; therefore profit comes from what is not; "

(Lao Tzu - Tao - Te - Ching, . . . Chapt 77.)

This statement suggests that a void is more useful than a solid. Tzu favoured the metaphor of a vacuum claiming in it lay the true essential. Hence reality was to be found in a vacuum space in which motion is only possible. It is evident that he was referring to the concept of space and this thought also included the sense of time. A Chang interested Tzu's concept of void in relation to architectural form;

" Architectural composition is based on the time factor for both physical function and phycological experience. With time as the main factor of organisation, architecture could be described as the spatial expression of human life, experience in time. "

(A Chang - The Tao of Architecture P7)



Within the void lay the true essential (Taoist tenet) and together with the traditional tenet of impermanence and change spatial conception; ie that space is essentially subject to dynamic changes. Evidentially the distinct spatial idea of the Tea house derived from the void - space.

Similarly the Tsugi - no - ma in the Japanese house is actually a gap space (i. e extra space) but plays an important role in planning Japanese rooms. The stop action of the Noh drama also exhibits this dynamism (Fig 76).

According to Chang, Lao Tzu considered to gain and to loose as one and the same. (Tin - Tang principle.)

The true picture of life is one which nothing is permanently held or absolutely known. Philosophy which bears true in Japanese houses in which the room, where flexible and even the house itself was considered impermanent. (Fig 7)

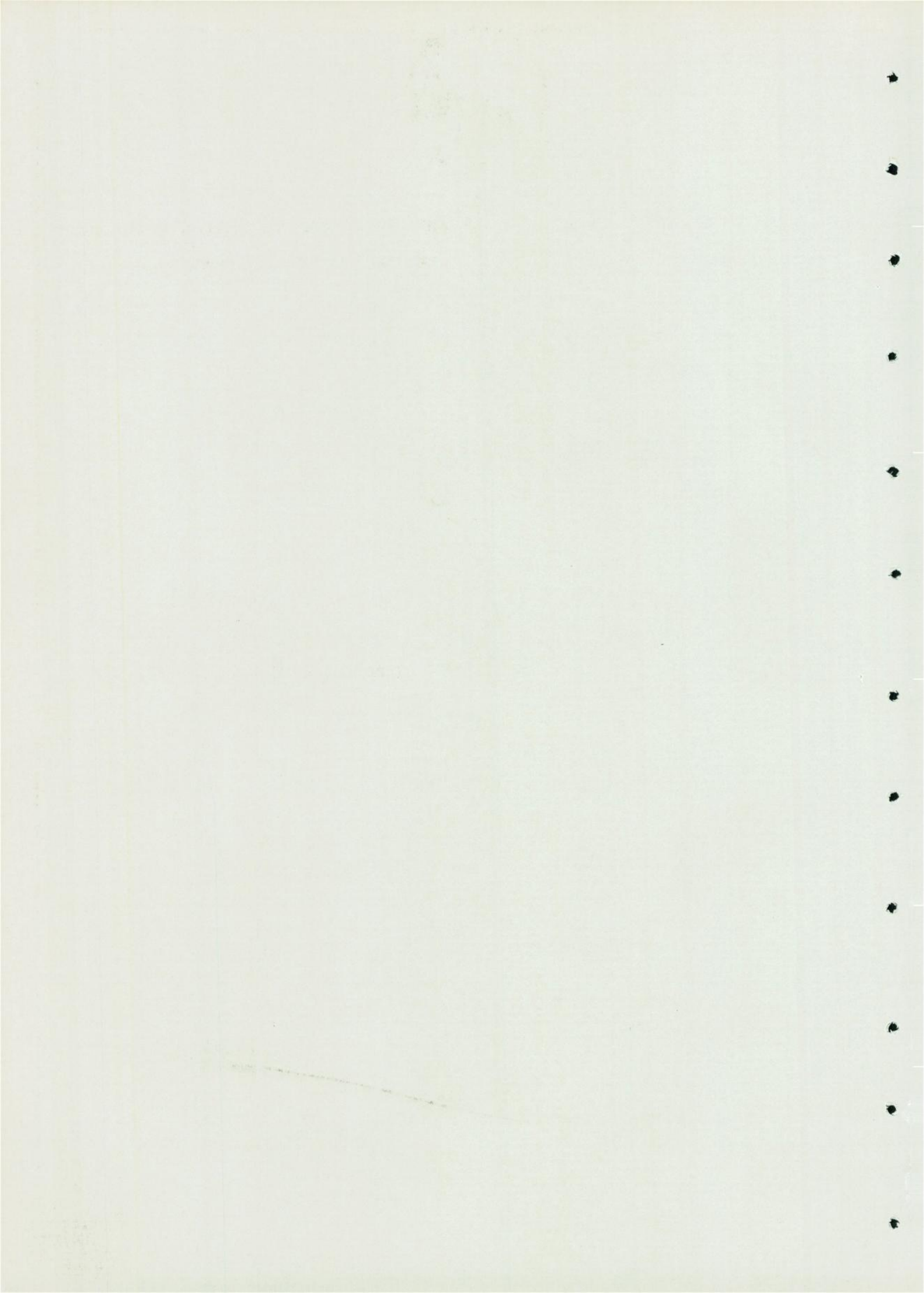




FIG 5. THE SYMBOL FOR YIN AND YANG, THE TWO OPPOSITES. THE ESSENCE OF ONE POINT IS ALWAYS FOUND IN ITS OPPOSITE.

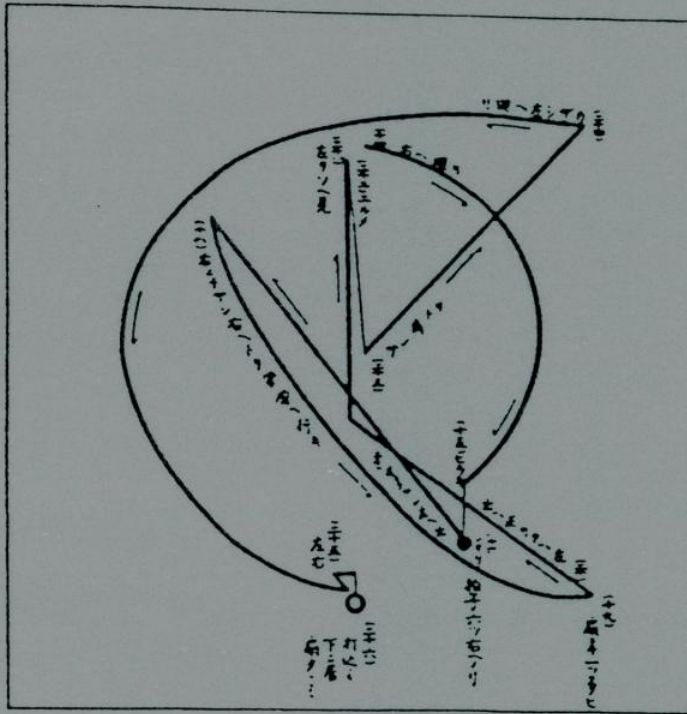


FIG 6. STAGE DIRECTIONS FOR NOH DRAMA.

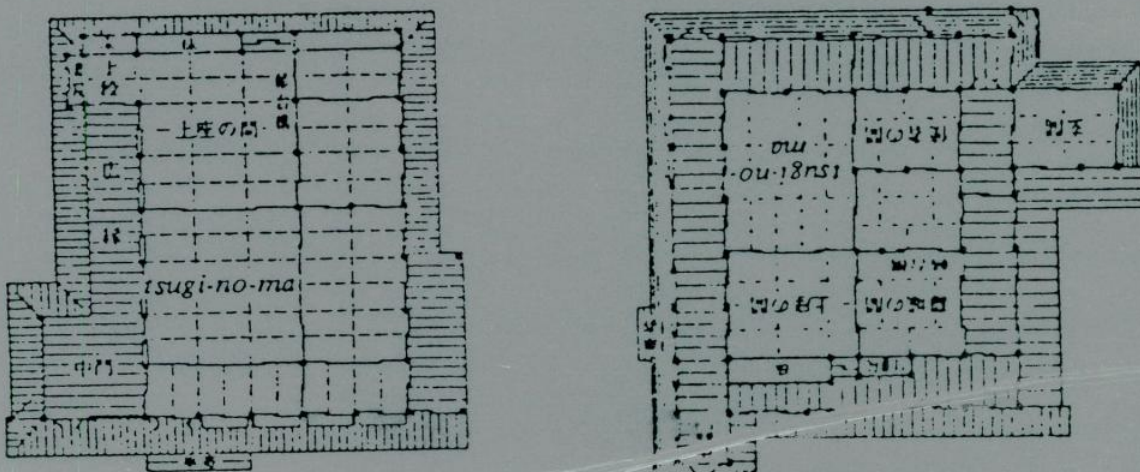


FIG 7. TYPICAL, PLANS SHOW THE PLACEMENT OF TSUGI-NO-MA.

KOJO-IN GUEST WING, OTSU CITY. 1601

KANCHI-IN GUEST WING, KYOTO. 1605.

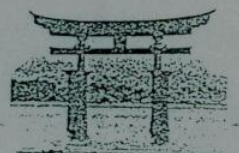




FIG 5. THE SYMBOL FOR YIN AND YANG, THE TWO OPPOSITES. THE ESSENCE OF ONE POINT IS ALWAYS FOUND IN ITS OPPOSITE.

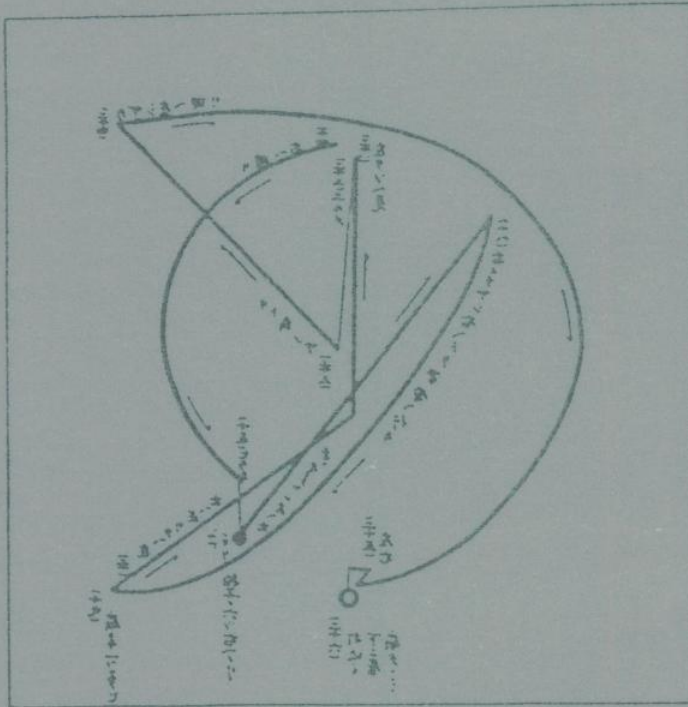


FIG 6. STAGE DIRECTIONS FOR NOH DRAMA.

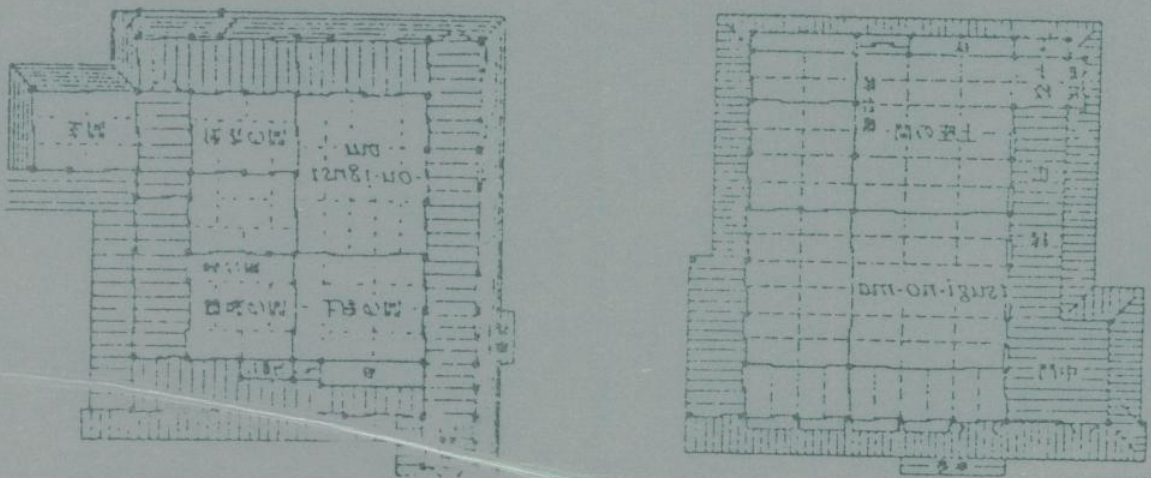
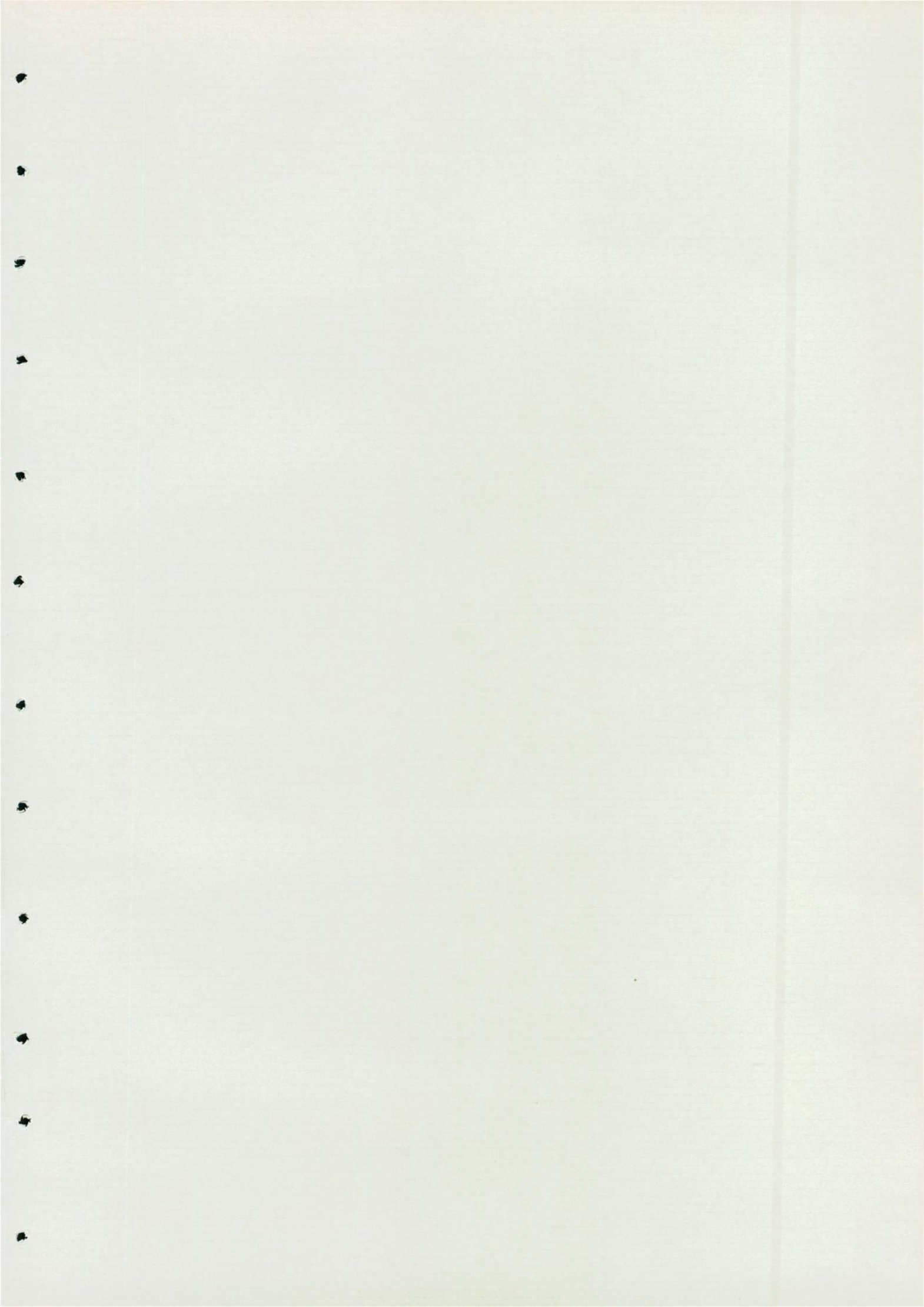
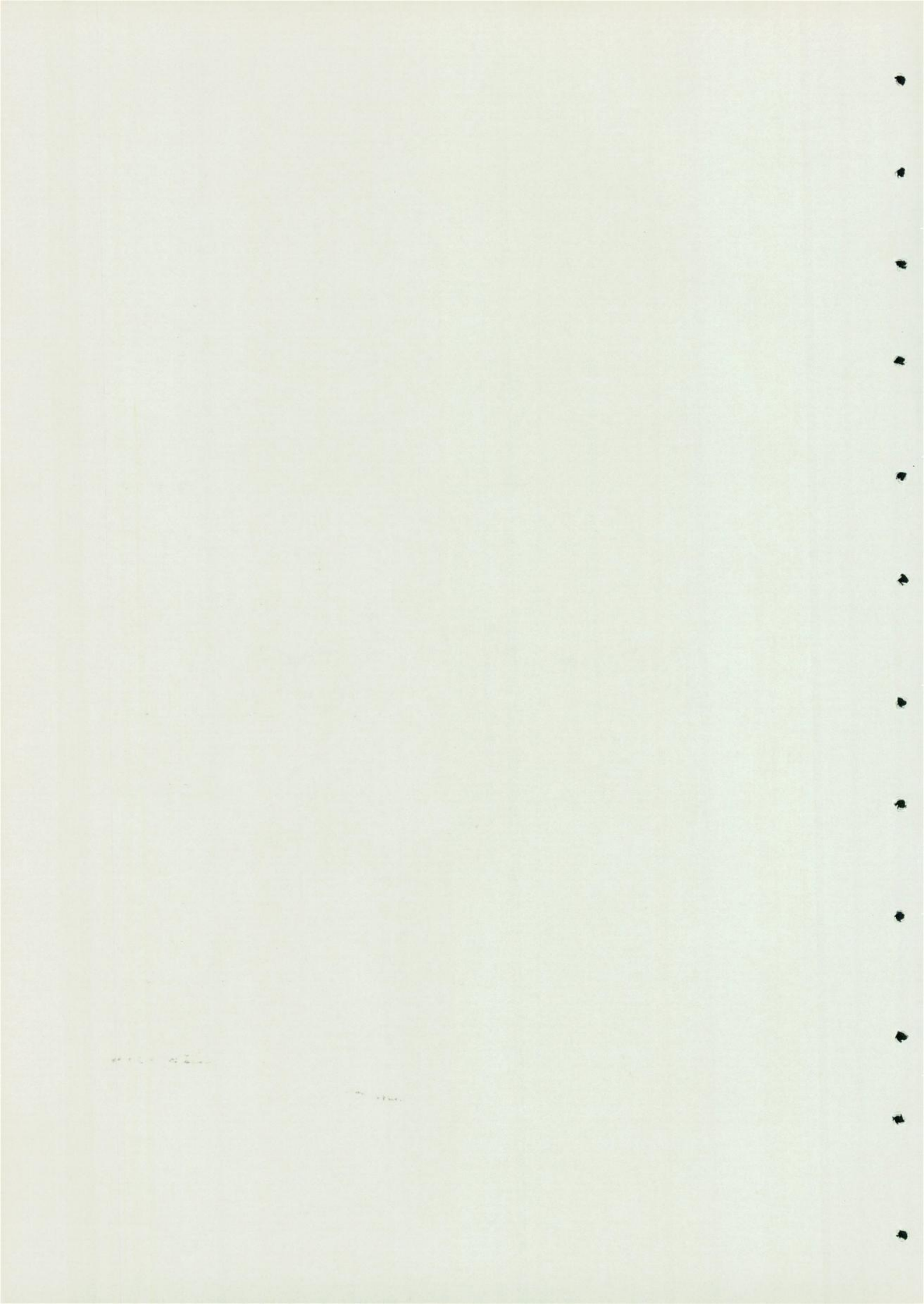


FIG 7. TYPICAL PLANS SHOW THE PLACEMENT OF TSUGI-NO-MA.

KANCHI-IN GUEST WING, KYOTO. 1605.
 KOLO-IN GUEST WING, OTSU CITY. 1601







B U D D H I S M .

Buddhism was introduced into Japan during the Tamota Period 6th Century A. D. It originated in India. There were two main branches of Buddhism, the Hnayand and the Majayana, both believed that man suffered because he desired to keep what was essentially impermanent. According to Buddha all is impermanent, (the antithesis of Confucian picture of the world.

'Ceaselessly the

rivers flow and yet the water is never the same, which in the still pools the shifting foam gathers and is gone, never staying for a moment. Even so is man and his habitation'

(The ten foot square that
Komo-no-Chromer - P 22)

The Mahayand branch of Buddhism thinking was to have the greater influence. Their account of enlightenment is that there is no separation between known and unknown, both are encompassed in the one thought. Our mental consciousness learns too much towards analyses and ideation, cutting up reality in elements are usually too well defined to lead to holistic thought. Our mental consciousness leans too much towards analysis and ideation, cutting up reality in elements are usually too well defined to lead to holistic thought. Only when one thought is reached have we achieved enlightenment. This view greatly influenced Ten and also the Ten ceremony.



Esoteric Buddhism was introduced into Japan in the early 9th Century and set the predominant tone of religious life in the Heian period. Temples of a new form were introduced to accommodate the secret rituals of Esotericism.

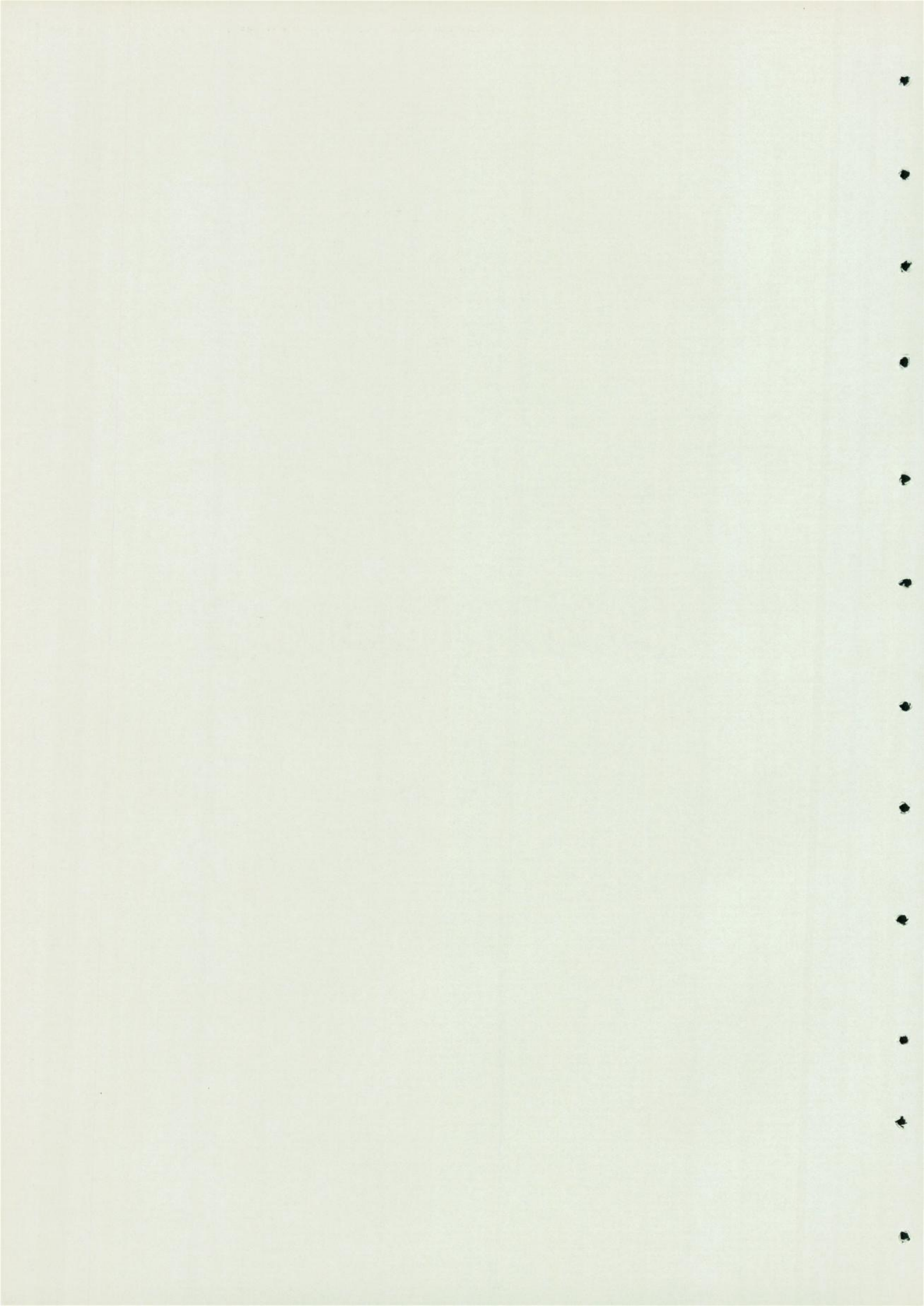
The monasteries introduced a rigid formal education and a standardised architectural design that had been developed for them on the continent. The monasteries were built according to the raiolo style of Architecture and had an additional worship space equal in size to the common temple size.(Fig. 1.)

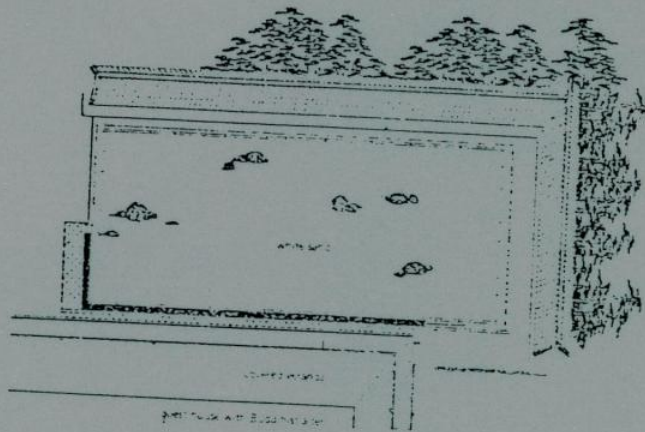
There were two sects the Shingon and the Tendai.

Kukai (774-835) of the Shingon Sect submitted to Emperor Junna in A. D. 830 thus ten stages of religious consciousness concentrating on developing spiritual life within hierarchic stages leading to perfection.

These had a strong influence on the treatment of Architecture space, e. g. Progression to shrines and the tea ceremony. ; Temple architecture demonstrated the inter relationships of space and concept. The Nikko and Konfucia Shrines best exemplify the emphasis on procession towards enlightenment and show the influence of the hierarchial System of Kukan teachings. Fig.(2 & 3) .

Around 1200 AD the Japanese adopted the Japanese Zen Buddhism from the Chinese 'Ch'an,. The Chinese had imported it from India in 570 AD. Zen thought self discipline and mediation as a means of enlightenment called 'Satori' and active participation in everyday affairs as opposed to withdrawal from the world. It is a state of consciousness attained by direct intuitive insight, transcending truth beyond intellectual conception. Since Zen assets that 'Saton' manifests itself in everyday affairs it has





4

Fig 4. Garden of Ryoan - ji, Kyoto.

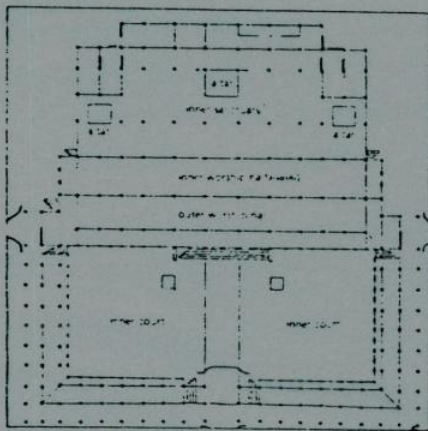


fig. 1
Old drawing of Komponchû-dô plan,
Enryaku-ji, near Kyoto.

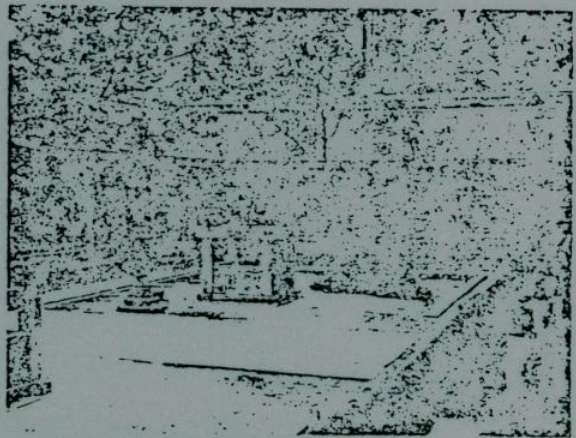


fig. 1B
Komponchû-dô, Enryaku-ji.



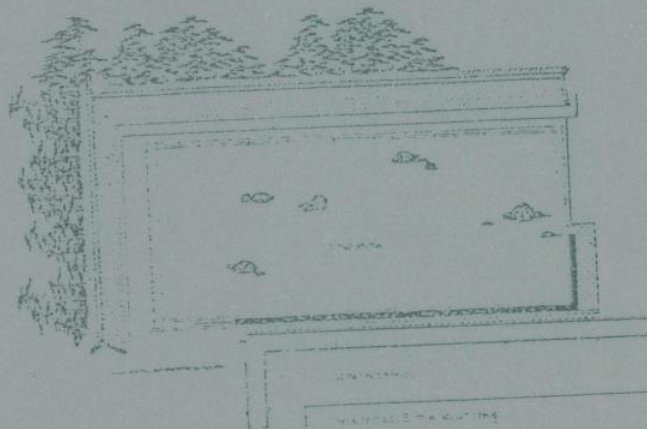


Fig. 4. Garden of Ryōan - Jī, Kyoto.



Fig. 18.
Komponchū-dō, Enryū-ji.

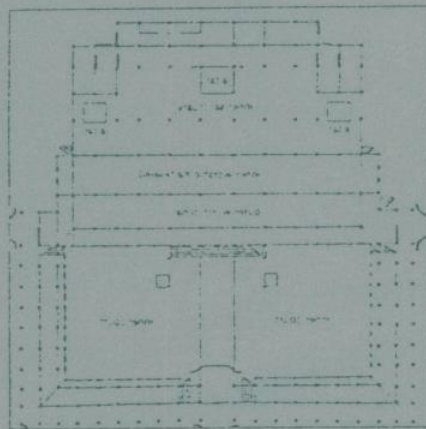
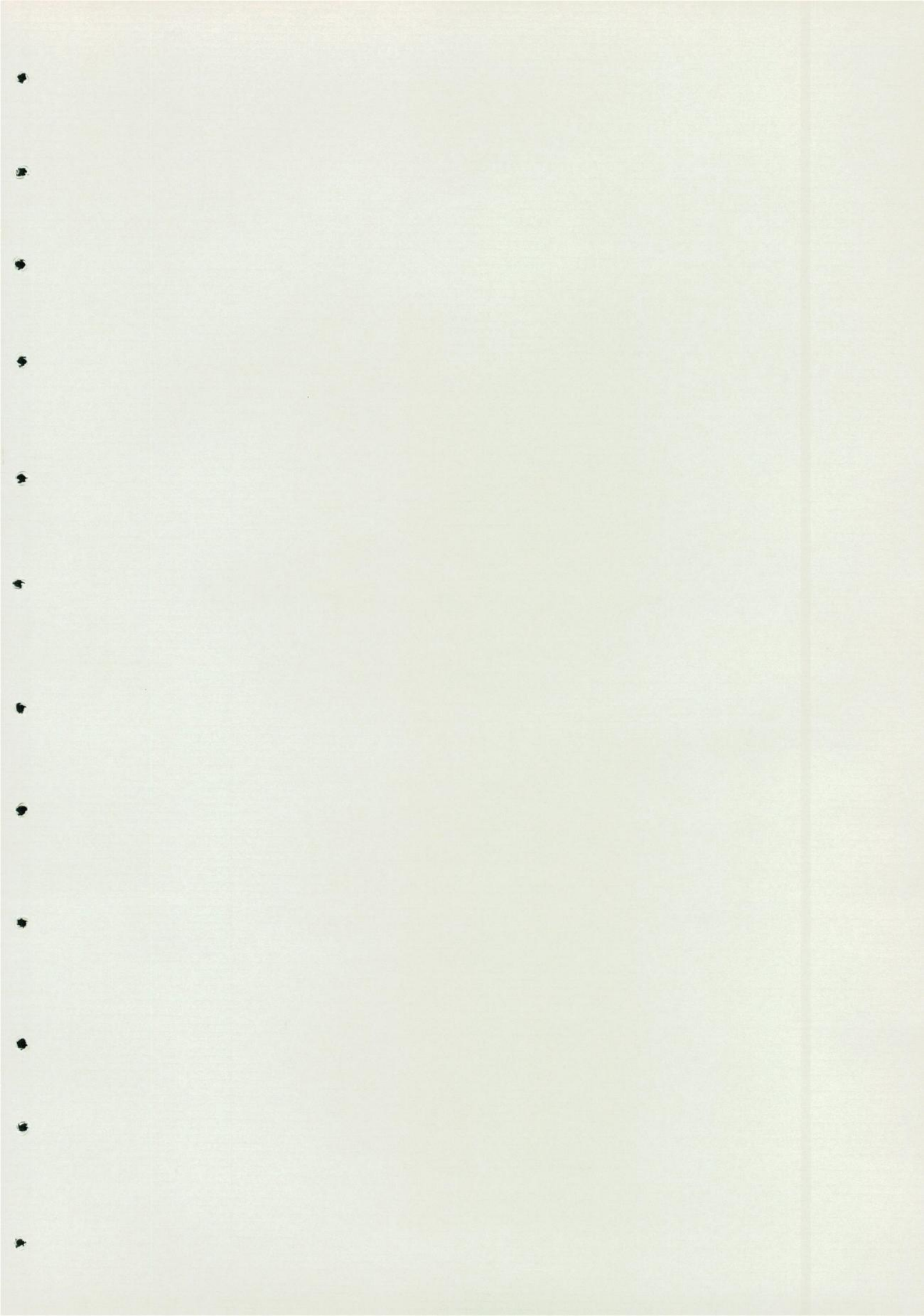
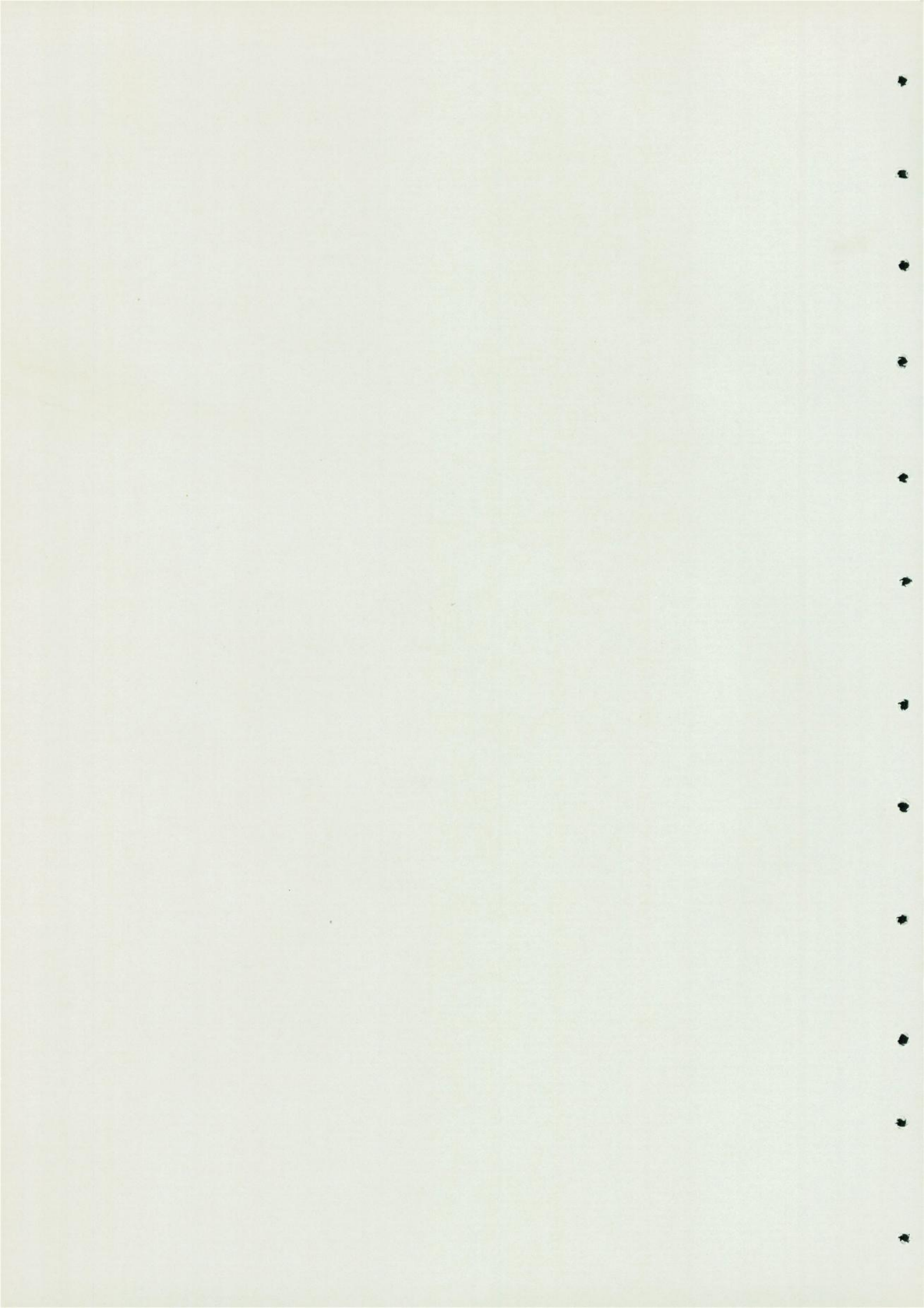


Fig. 4.
Old drawing of Komponchū-dō plan.
Enryū-ji, near Kyoto.





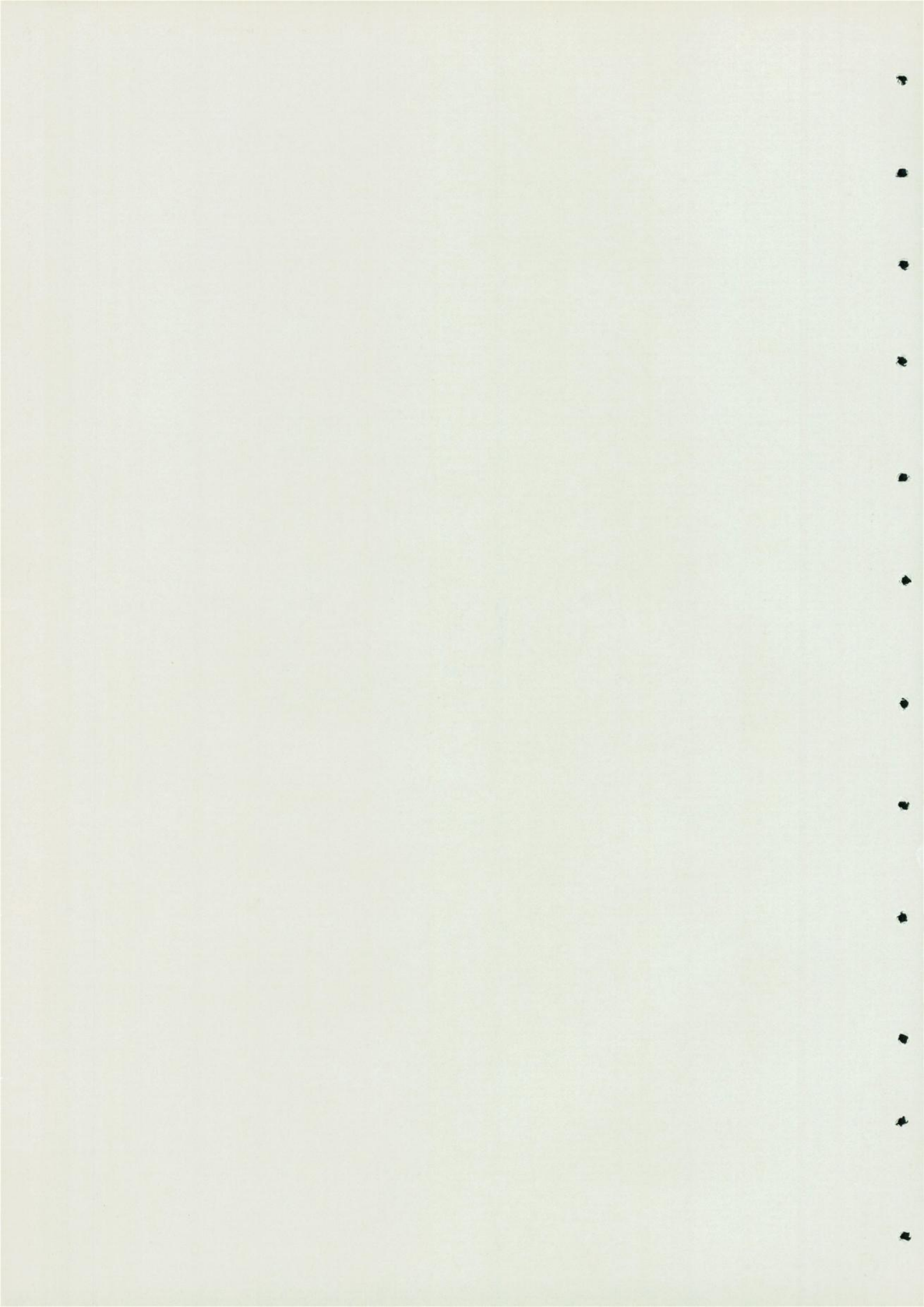


an enormous influence on traditional life, painting, calligraphy and architecture; Taoism defined the salon ideal Zen made it practical.

According to Zen all things in nature also figures of Buddha, therefore love of nature is to be found by understanding the greater significance behind it. (Fig 4)

The dry garden freezes nature like a still picture allowing contemplation. The most famous example of this is the stone garden of Ryoan-ji in Kyoto. In less than 400 square yards, there are 15 stones placed in the rectangular sand and arranged in such a way that one could not see all stones simultaneously.

Although dry gardens consist of moss, grass trees, sand and stone it was the stone to be the considered the most important physical element. The Shinto religion had originated the idea that the spirits inhabit the waterfall, trees, rocks, etc. Zen had added a further dimension.



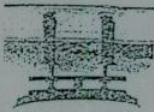


Fig. 3 Plan of Nikko Toshogu.

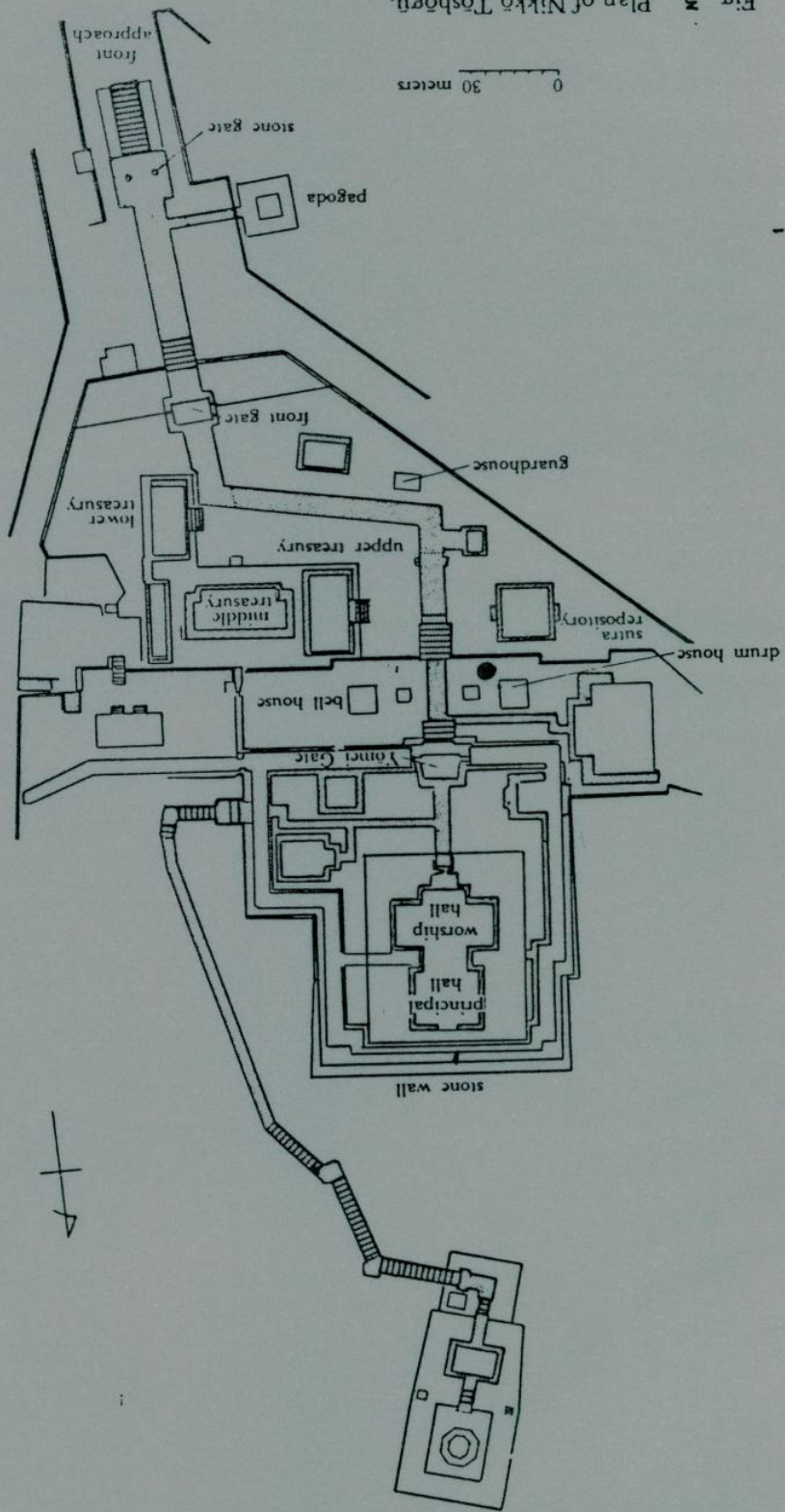
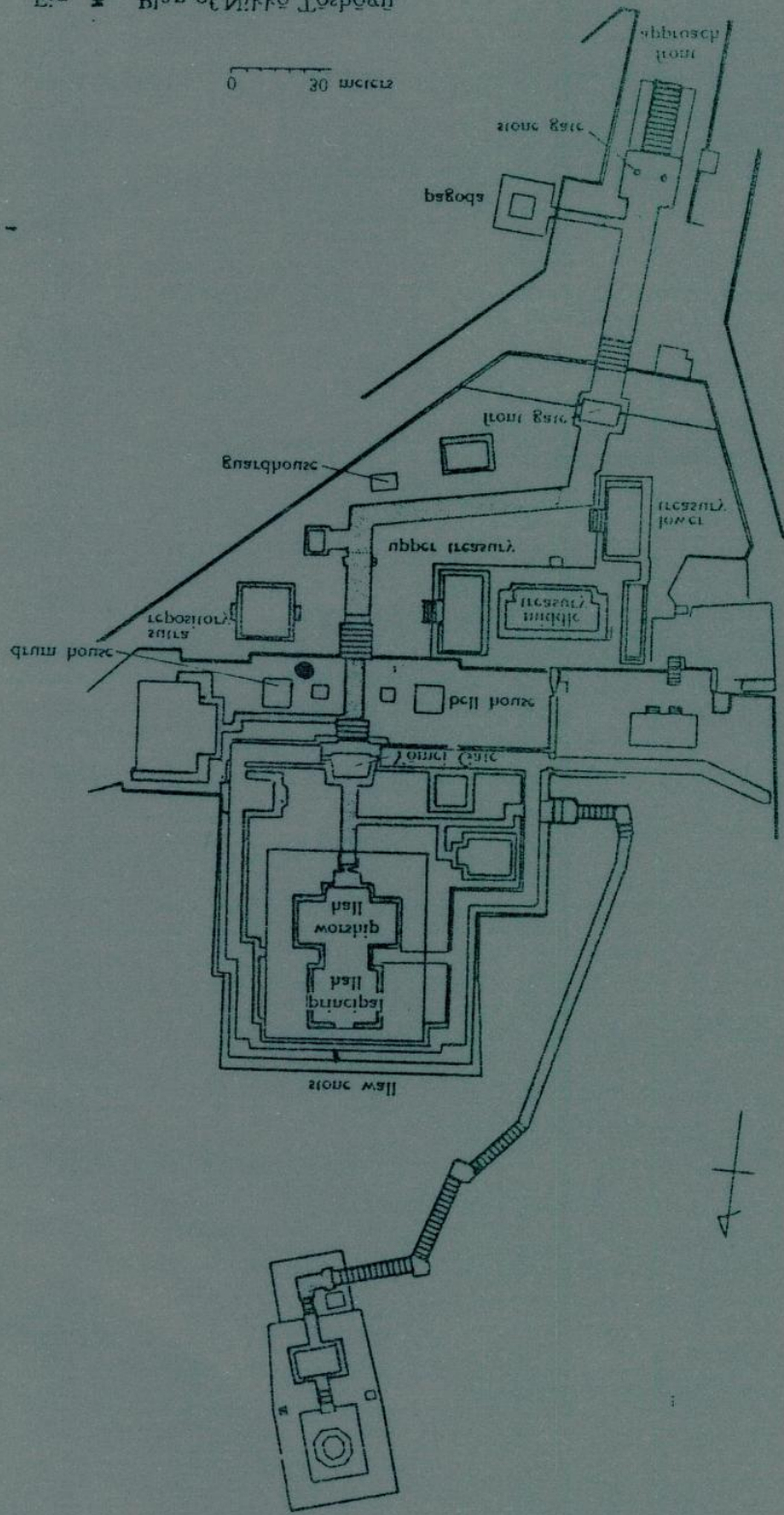
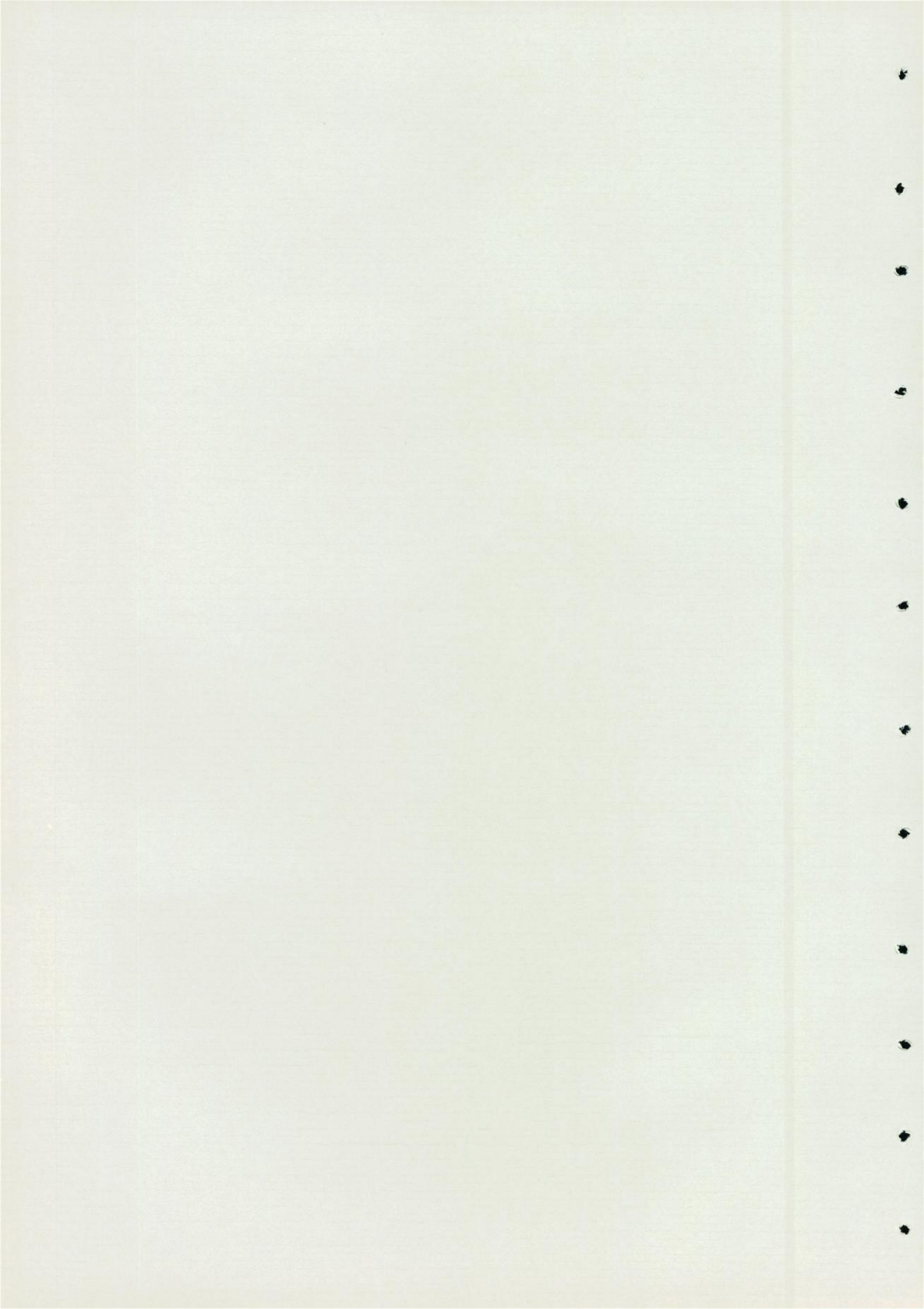
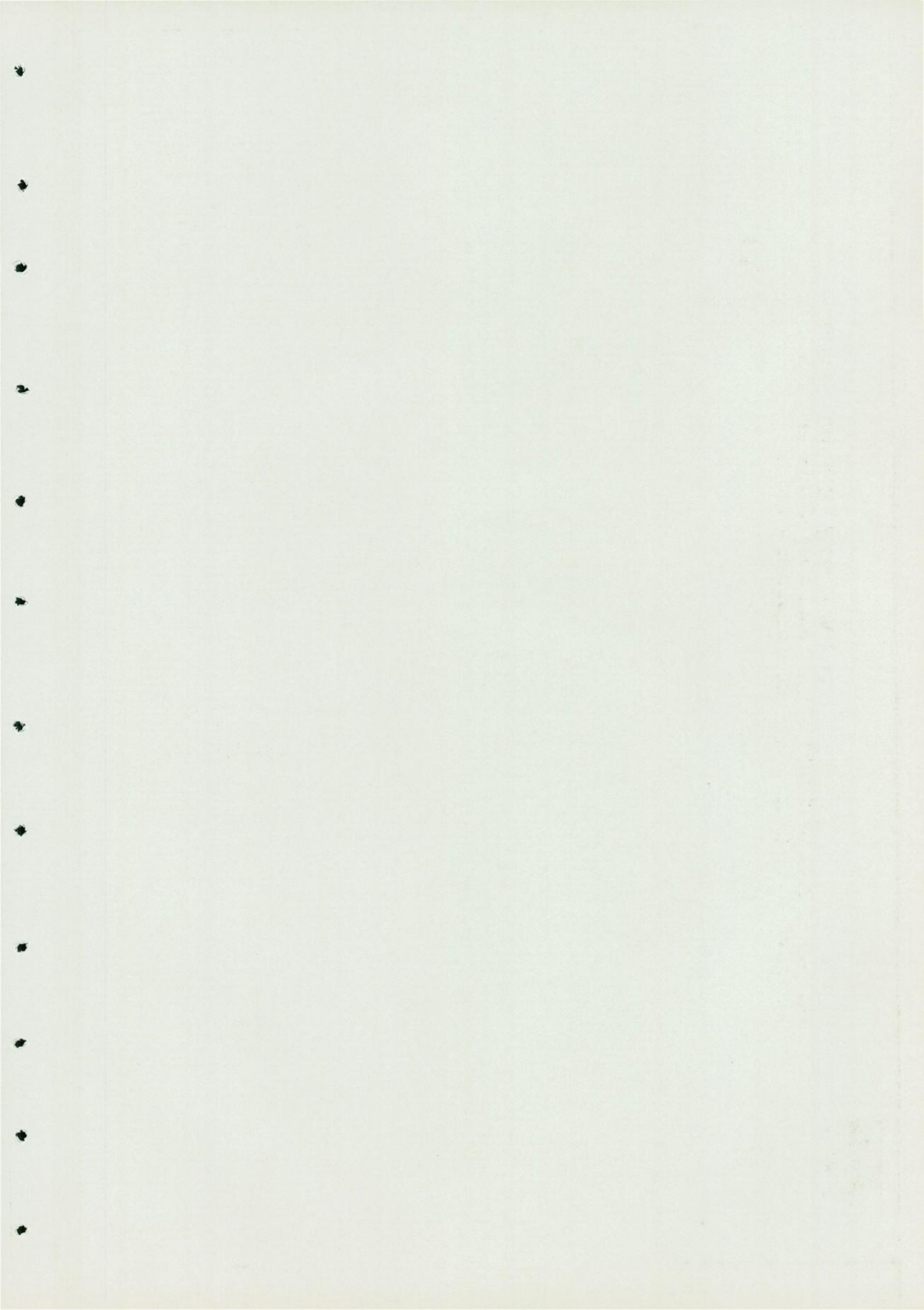




Fig. 2 Plan of Nikko Dosrogli.







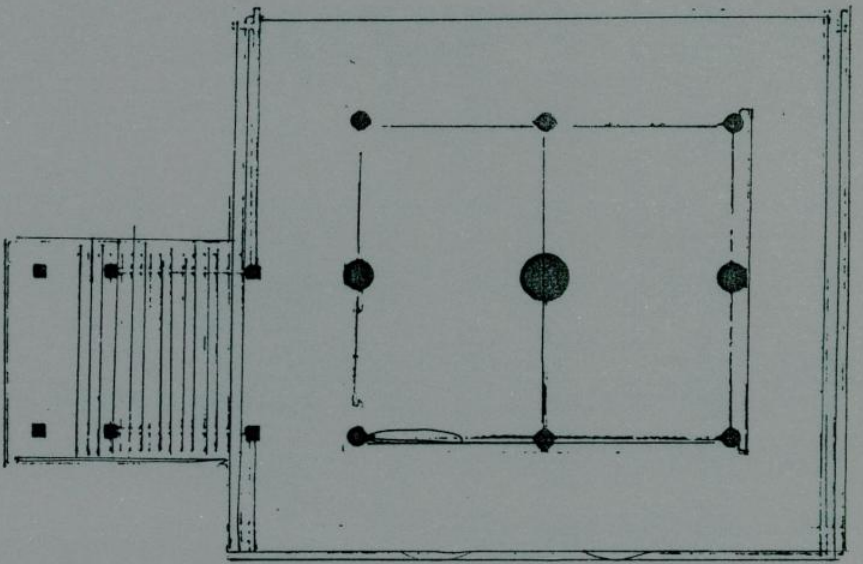
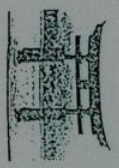
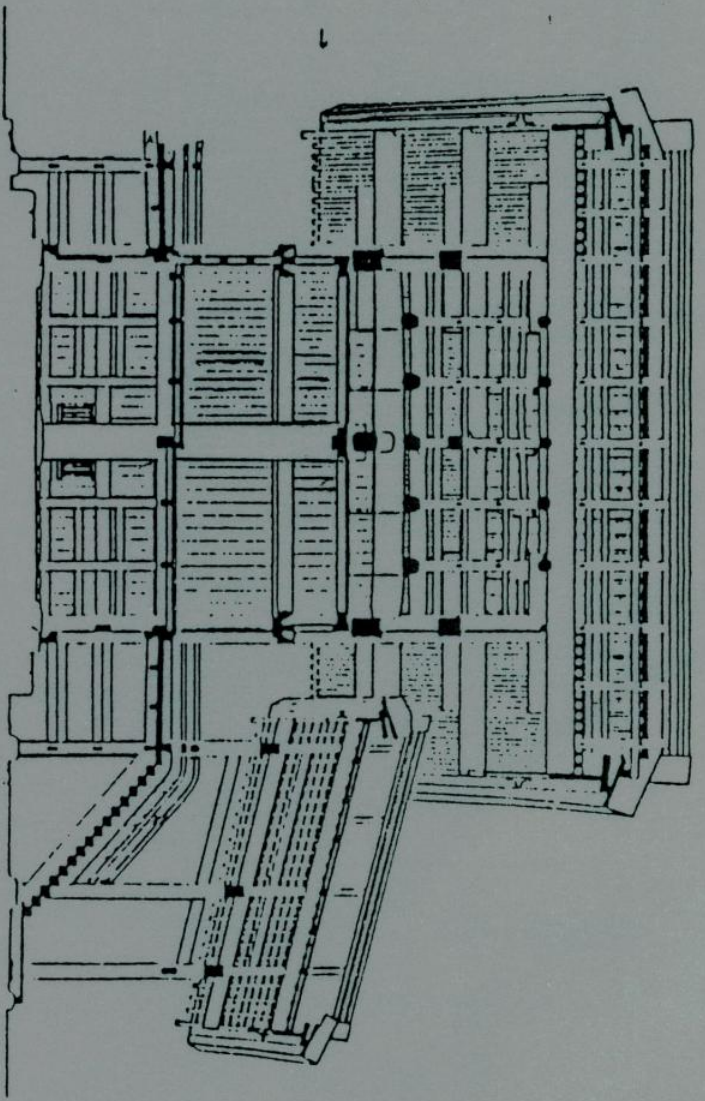
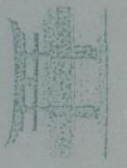


FIG. 2 IZUMO SHRINE

The main building of Izumo Shrine is an elevated structure approximately 36 feet square without its verandas. First built prior to A. D. 550, the present reconstruction dates from 1744.

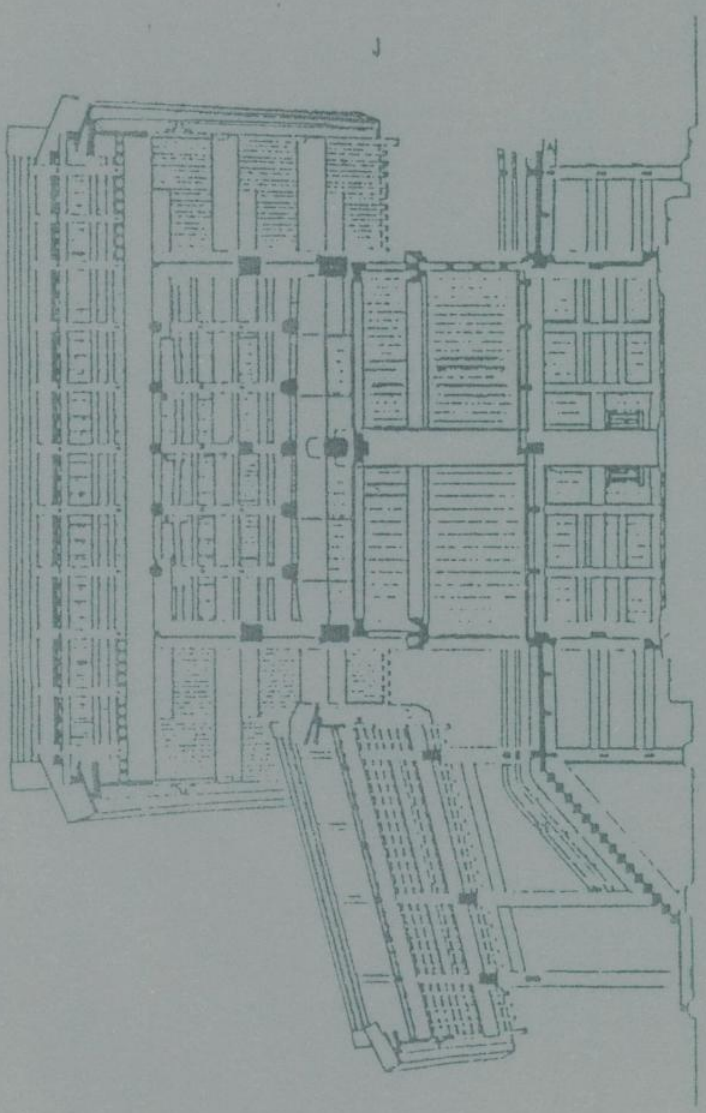
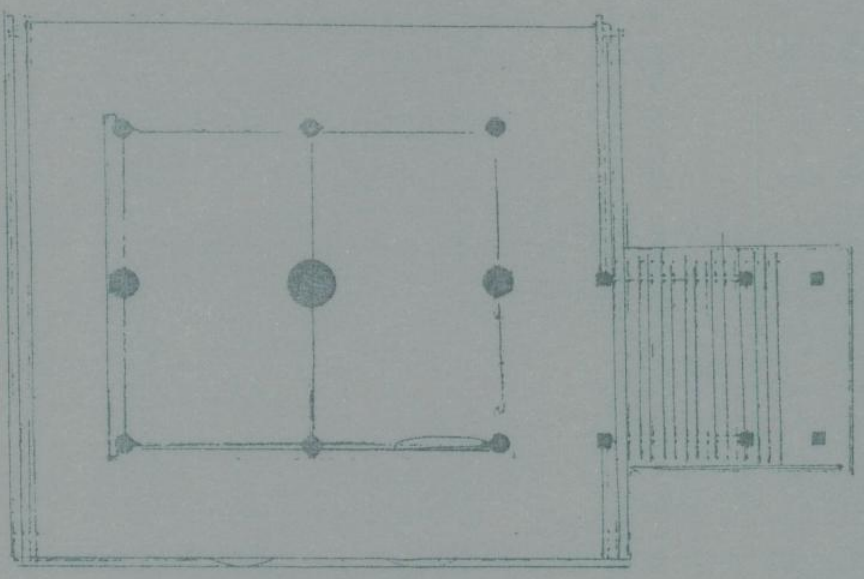


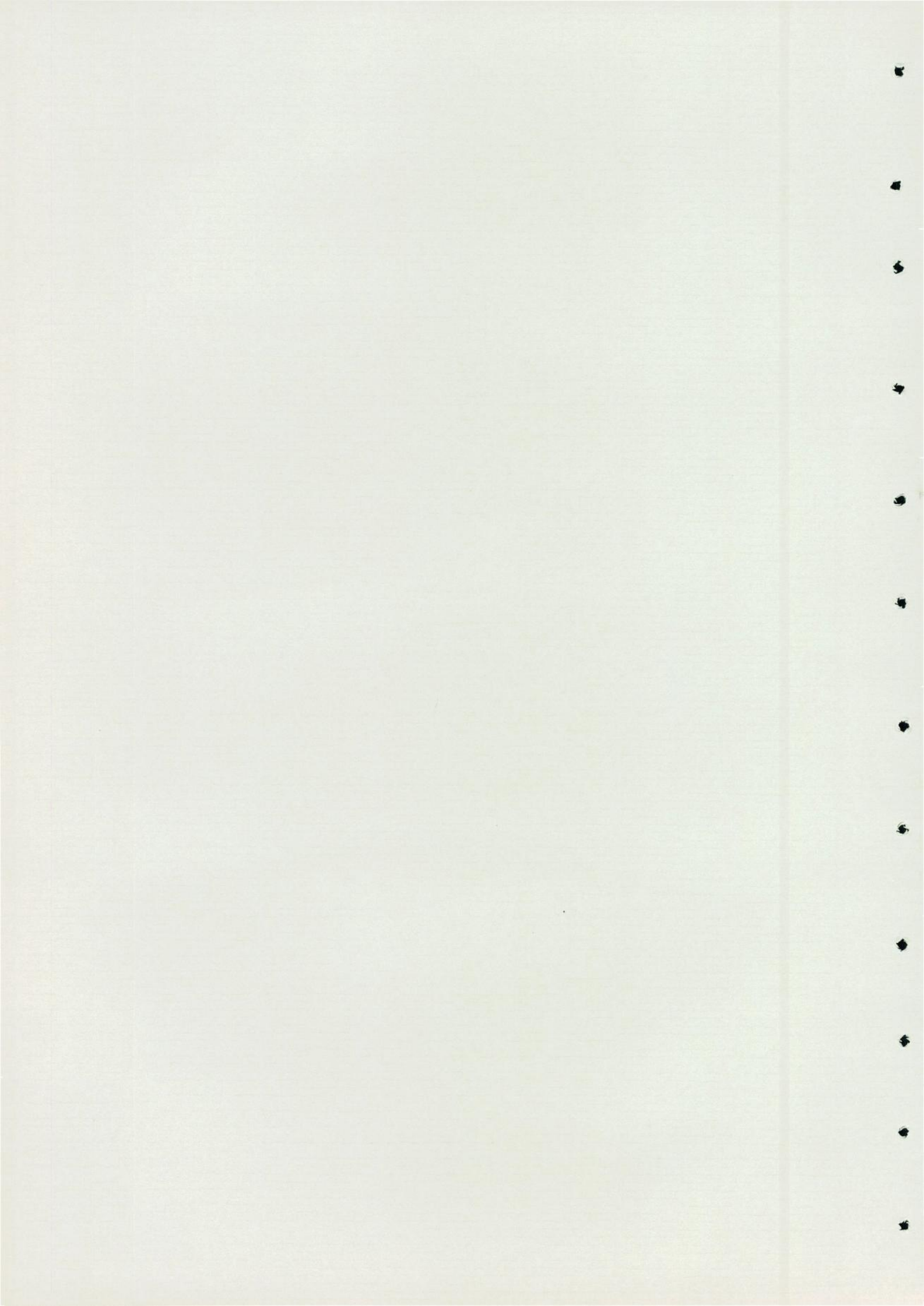


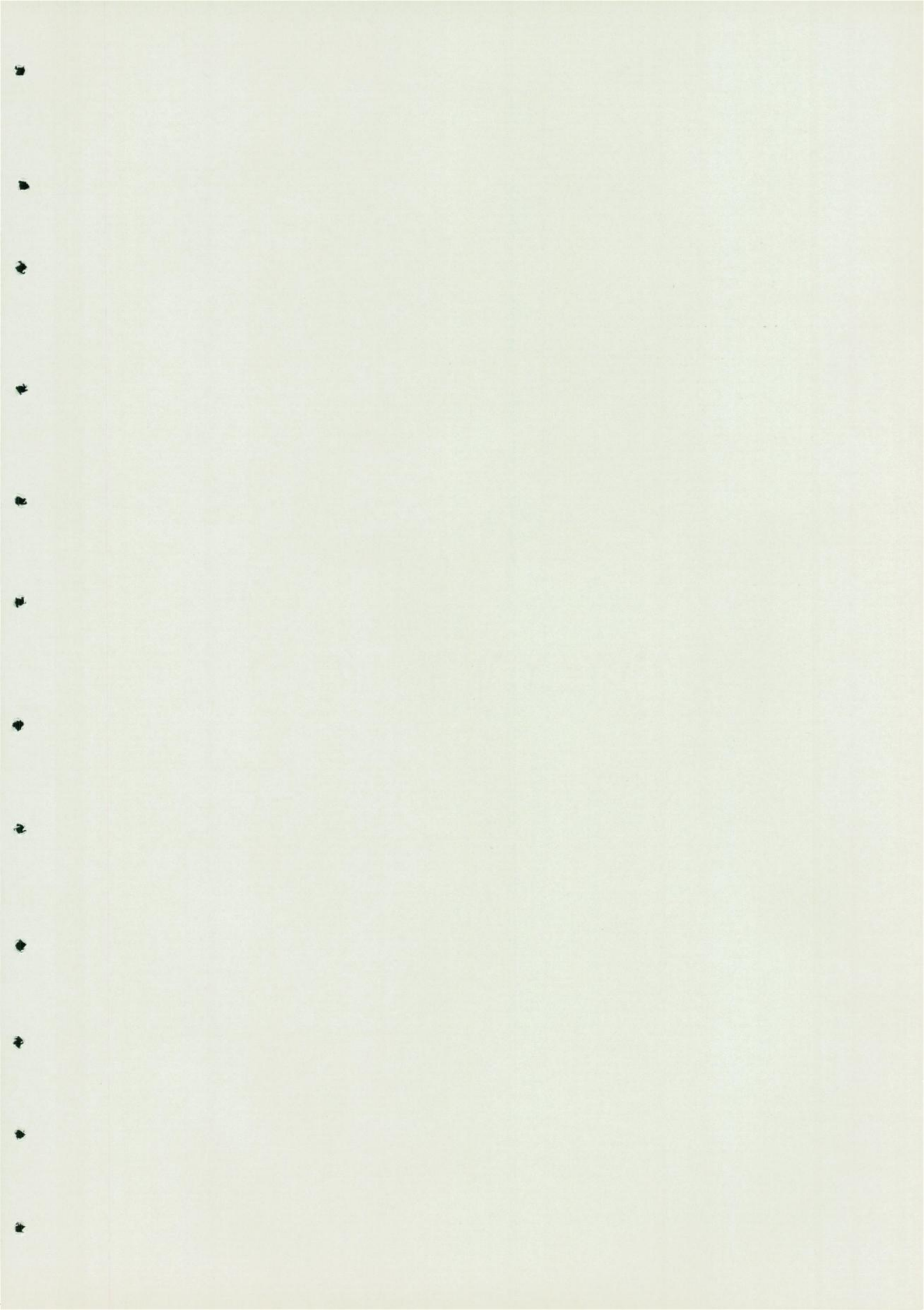
Present reconstruction dates from 1744.

36 feet square without its verandas. First built prior to A.D. 750, the

FIG. 2. IZUMO SHRINE







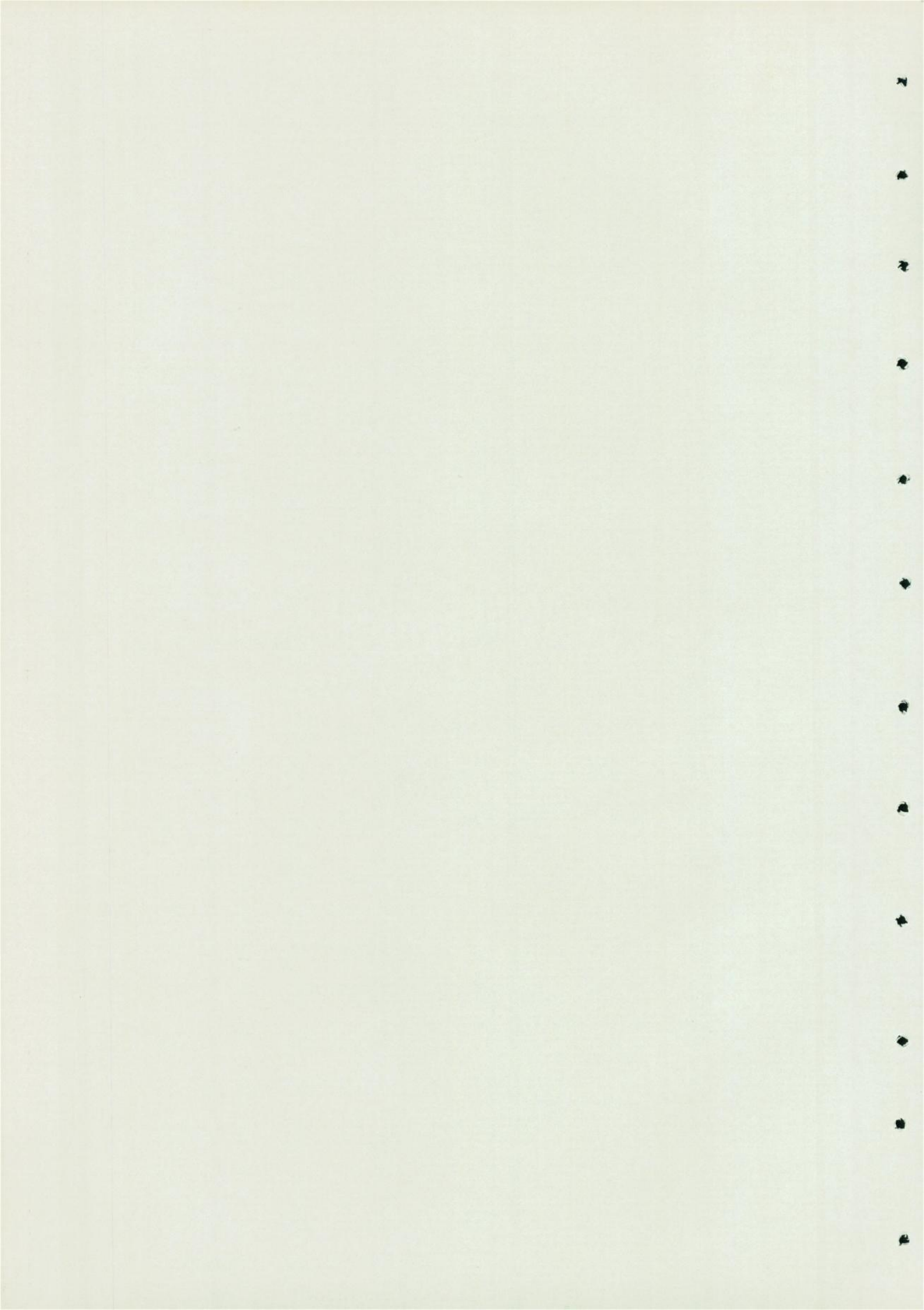
DUALITY OF SPATIAL EXPRESSION

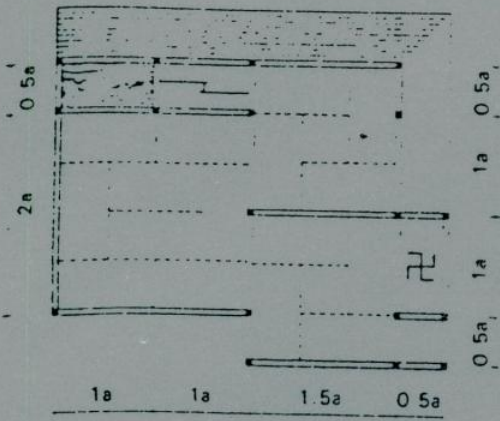
Unlike the Western concepts of good and bad, the Japanese have always recognise a duality, not of superior or inferior but of co-existing opposed forces of equal value. To communicate an idea the Japanese seek to communicate the thought for himself therefore opposing expressions may be seen to be used conjunctively. As has already been seen in chapter 2. Influence and language' the Japanese have three words 'Kan ' 'Ken' 'Ma', all pronounced the same way and each having separate contextual meanings. Japanese culture therefore seem forth with duality and naturally this is manifested in its architecture.

Room measurement is characteristic of Japanese space expressing duality - two different planning modules are used . Firstly 'Ma' is the space interval between two columns centre to centre

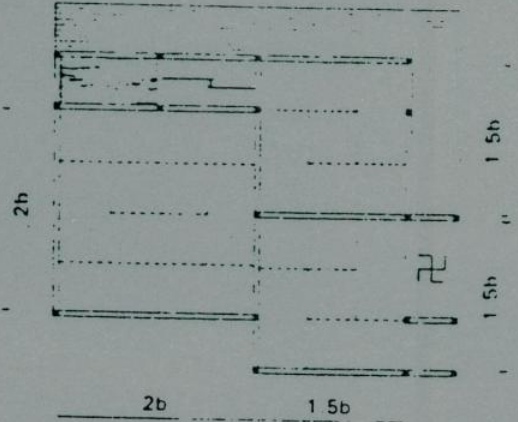
If a room were two ma in length and ma in width, (2 * 1) the room would be called a futa-ma (ma meaning area) and the tatami mats are varied according to room size. Secondly a rooms dimensions may be stated in terms of the number of tatami mats. A mat is usually 6 * 3 and are standard size throughout the room . Thus a room may be said to be a four mat. size or an eight mat. (F.1) Engawa is Japanese for the space under the eaves between inside and out . It is considered to be an extension of the interior space or an extension of the exterior space of the house depending on the vantage point. It allows a dual space and allows a dual interpretation.

From inside looking out it is an extension of the interior space





a - the length of one ken
 a = the distance between the center of one column and the center of the other column.
 a = constant
 The size of tatami is varied according to the room size.



b - the length of one tatami.
 b = constant
 The size of one tatami is constant

FIG 1. JAPANESE HOUSE (MINKA) BASED ON COLUMN MODLE.

FIG 2. JAPANESE HOUSE (MINKA) BASED ON TATAMI MODULE

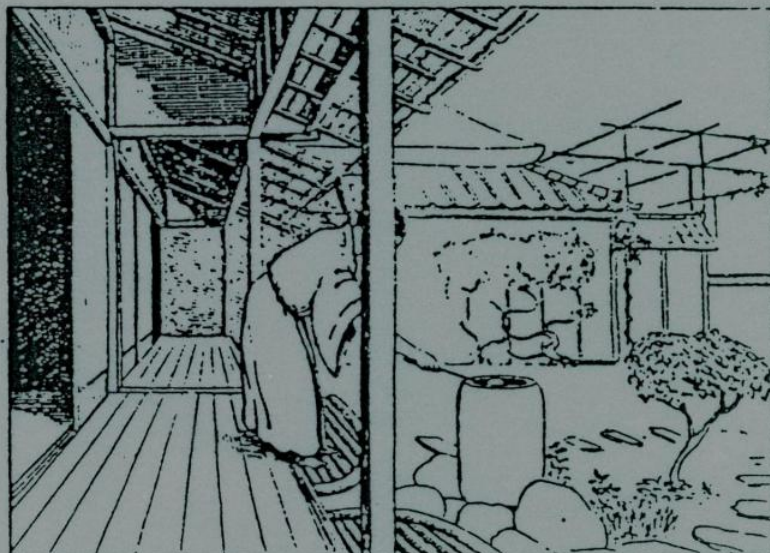


FIG 3. VERANDA OF AN OLD KYOTO HOUSE
(FROM EDWARD MORSE)



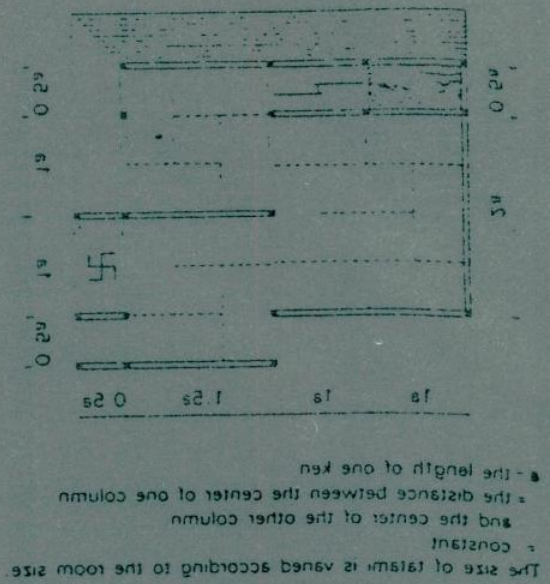


FIG 1. JAPANESE HOUSE (MINKA) BASED ON

COLUMN MODULE.

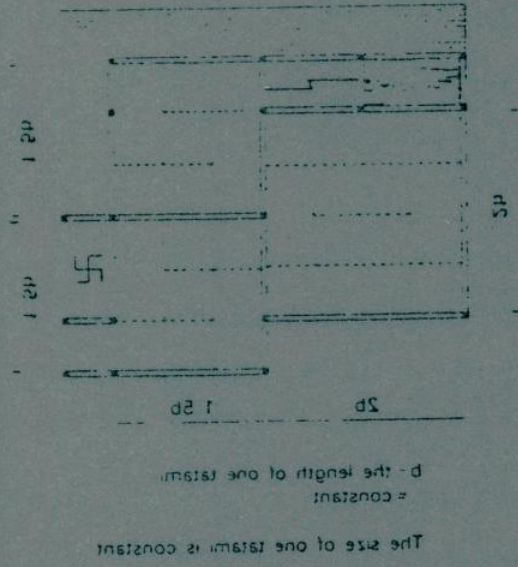


FIG 2. JAPANESE HOUSE (MINKA) BASED ON

TATAMI MODULE

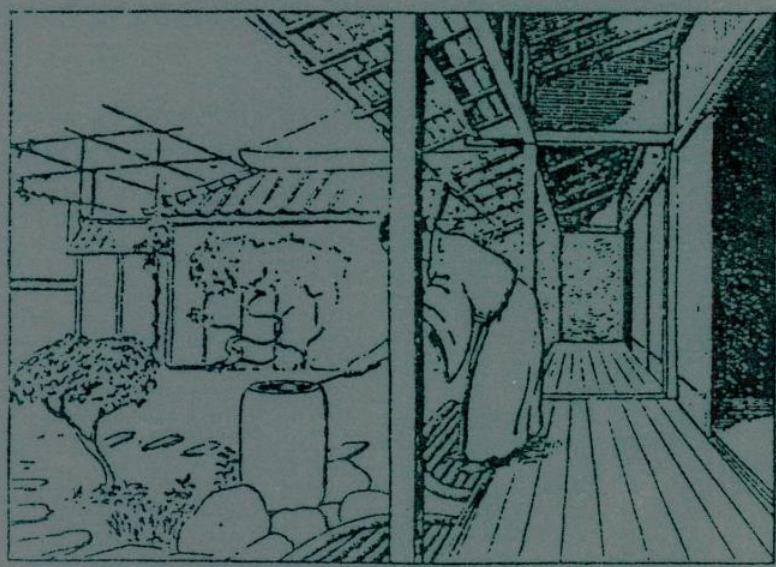
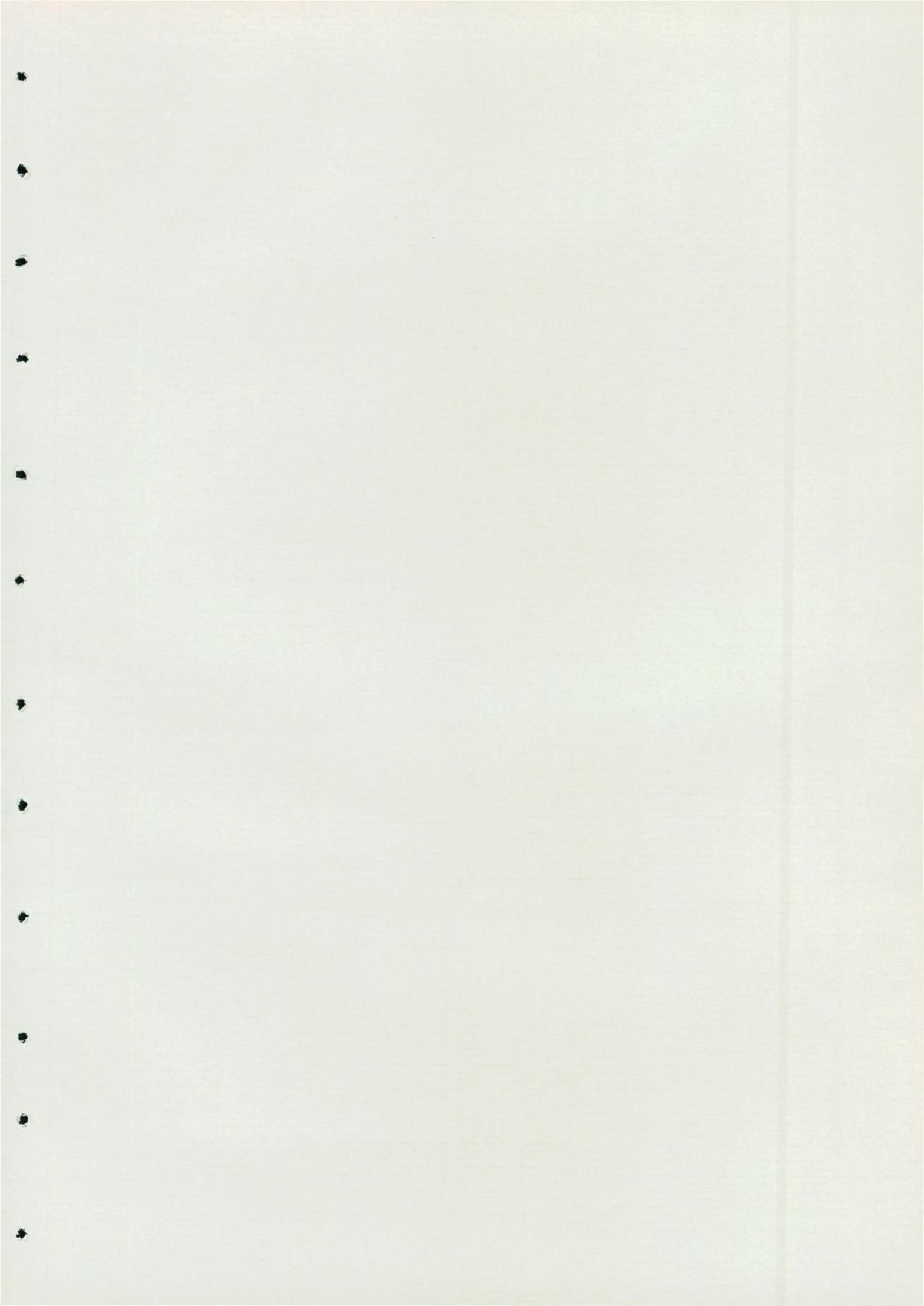
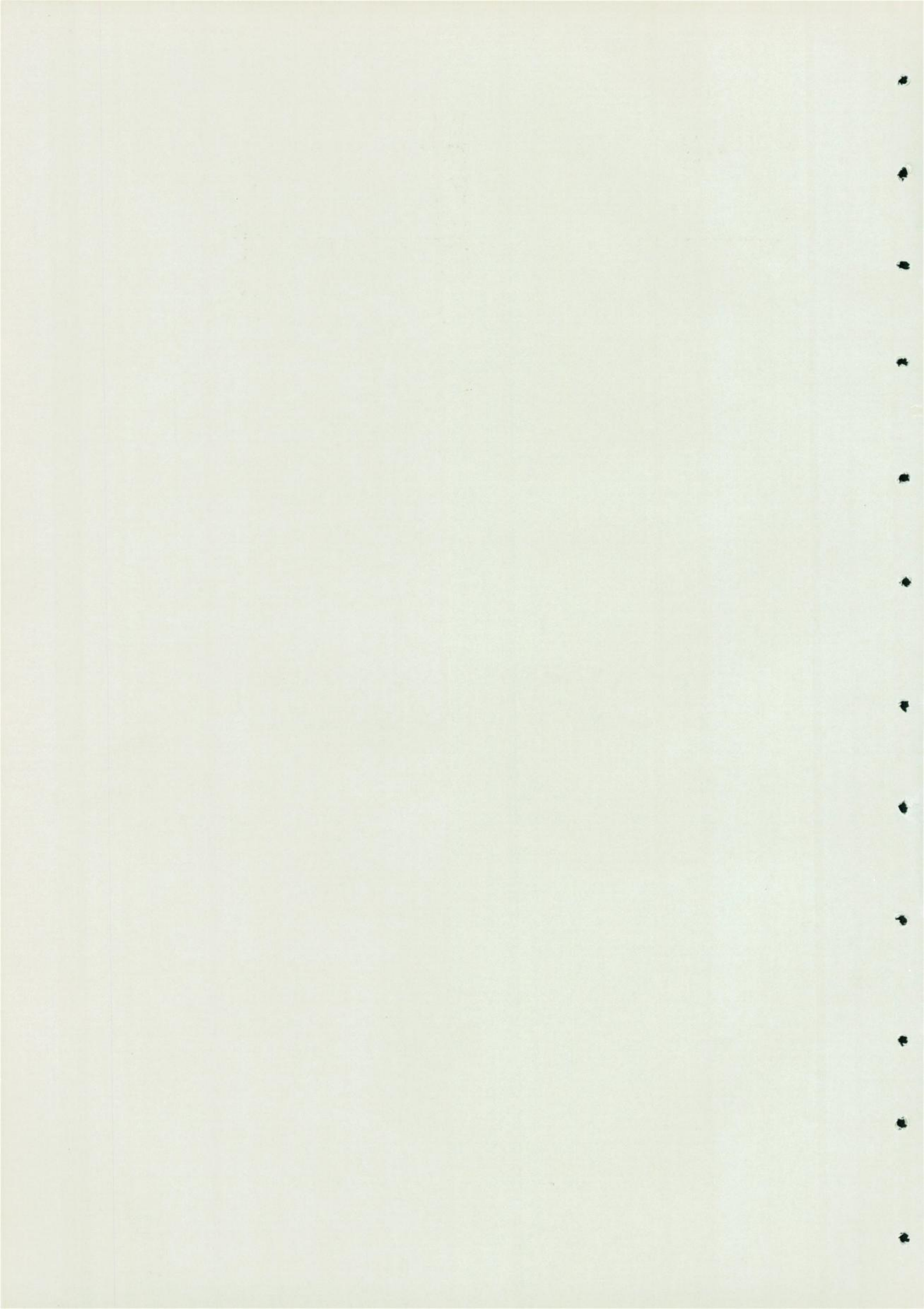


FIG 3. VERANDA OF AN OLD KYOTO HOUSE

(FROM EDWARD MORSE)







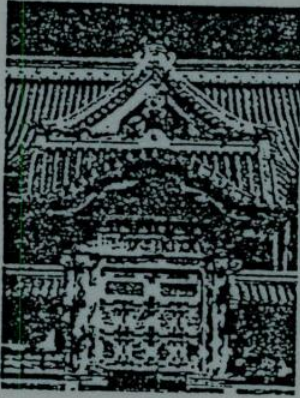


fig. 4
Nikkô.



FIG 6 . TOSHOGU SHRINE, NIKKO.

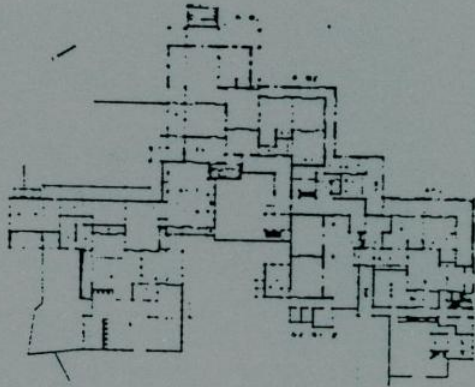


FIG 7 . PLAN OF KATSURA IMPERIAL VILLA. THIS TRADITIONAL PLAN EMPHASIZES COLUMNS BUT DOES NOT DISTINGUISH DIFFERENT WALL MATERIALS.



fig 7
Katsura Imperial Villa, Kyoto.

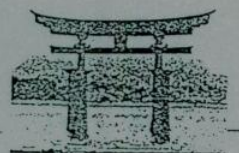


Fig. 11
Nikko.



FIG 6 . TOSHOGU SHRINE, NIKKO.

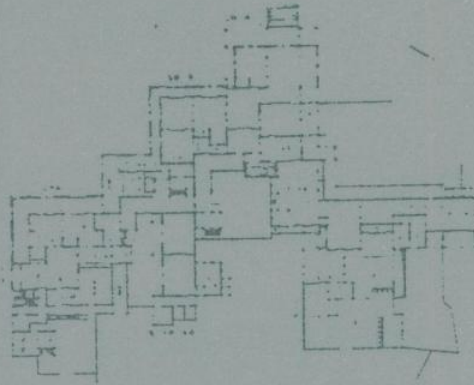
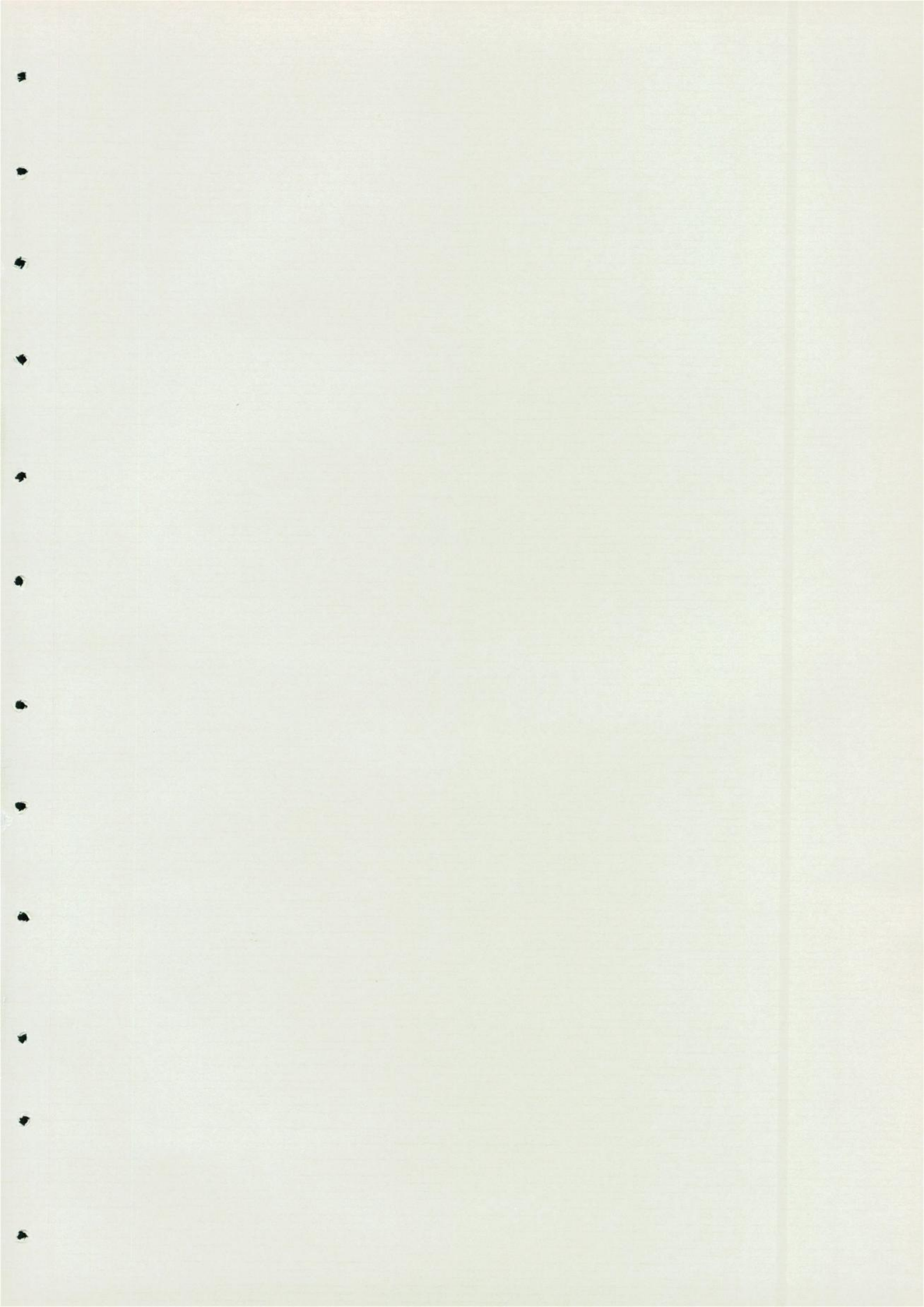


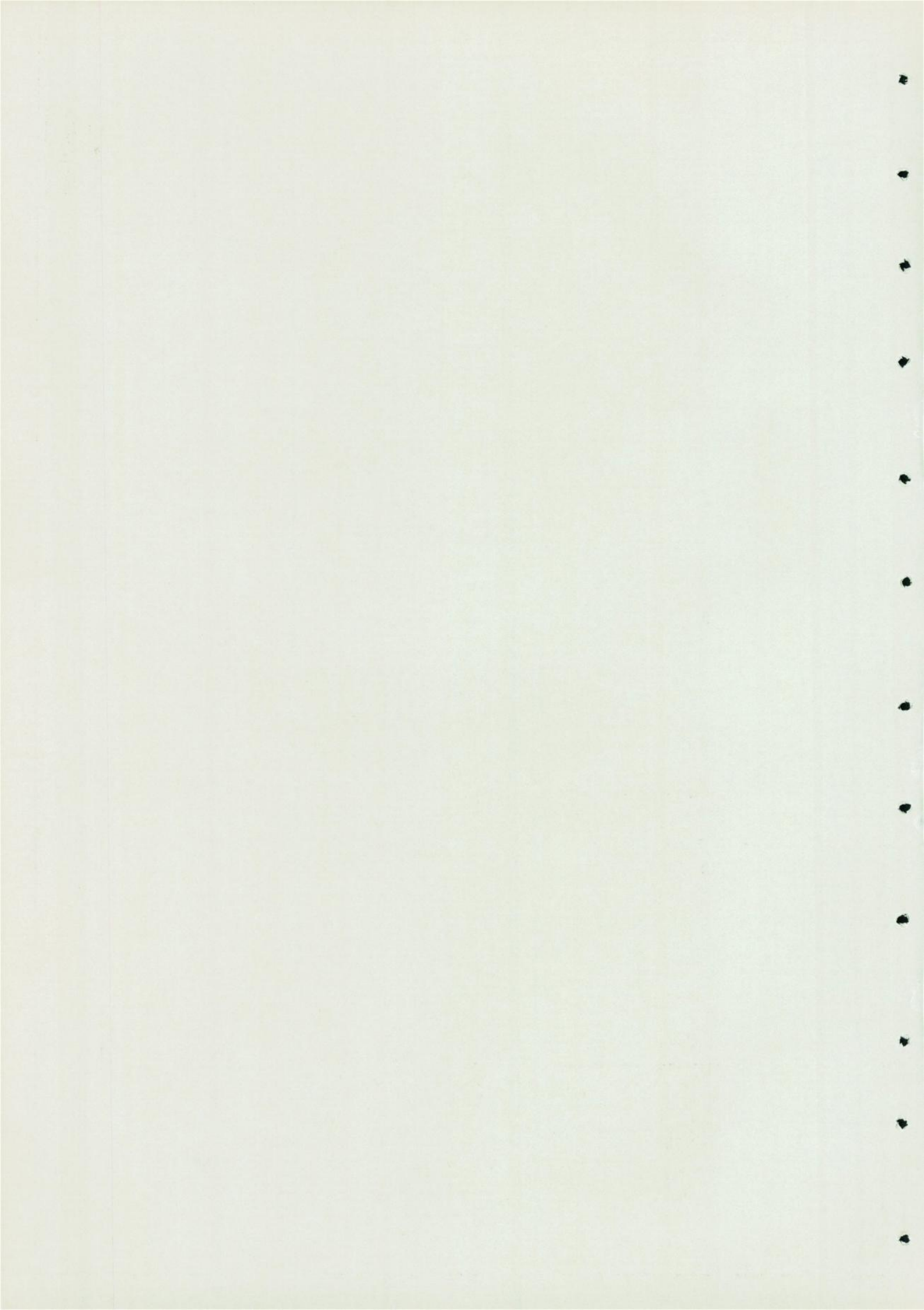
FIG 7 . PLAN OF KATSURA IMPERIAL VILLA. THIS TRADITIONAL PLAN EMPHASIZES COLUMNS BUT DOES NOT DISTINGUISH DIFFERENT WALL MATERIALS.



Fig 7
Katsura Imperial Villa, Kyoto.







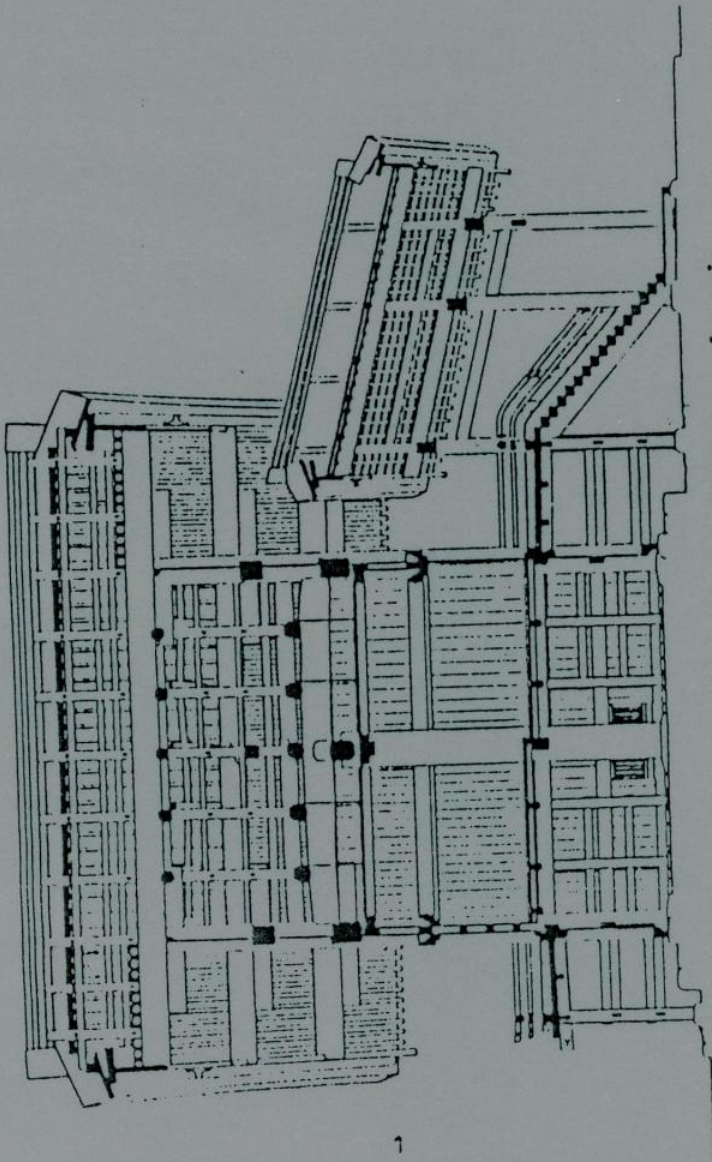
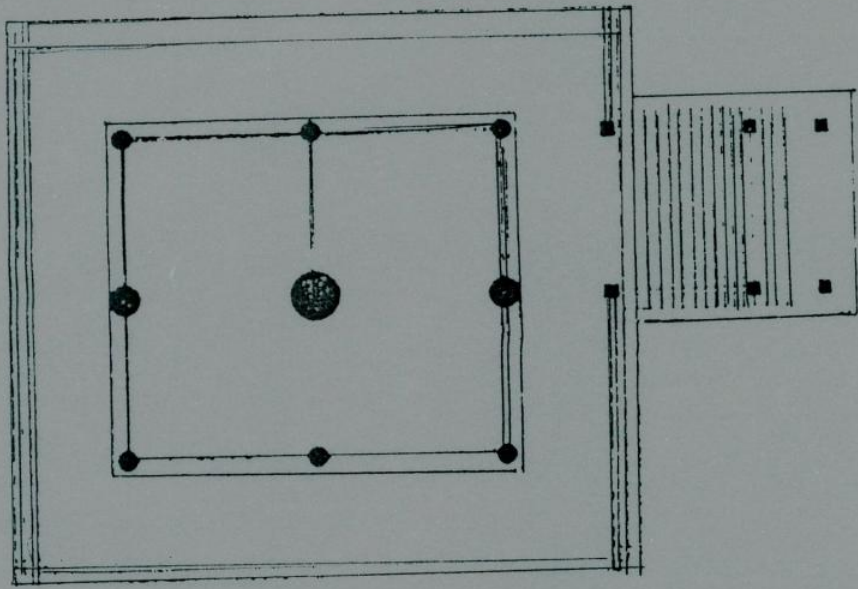


Fig. 4. Main sanctuary of Izumo Shrine, longitudinal section; note the sacred center column.

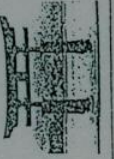
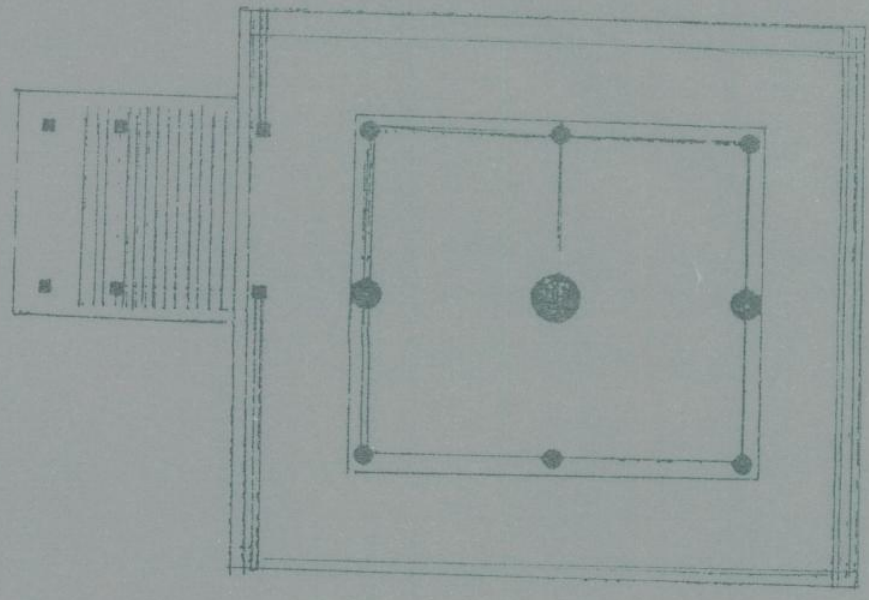
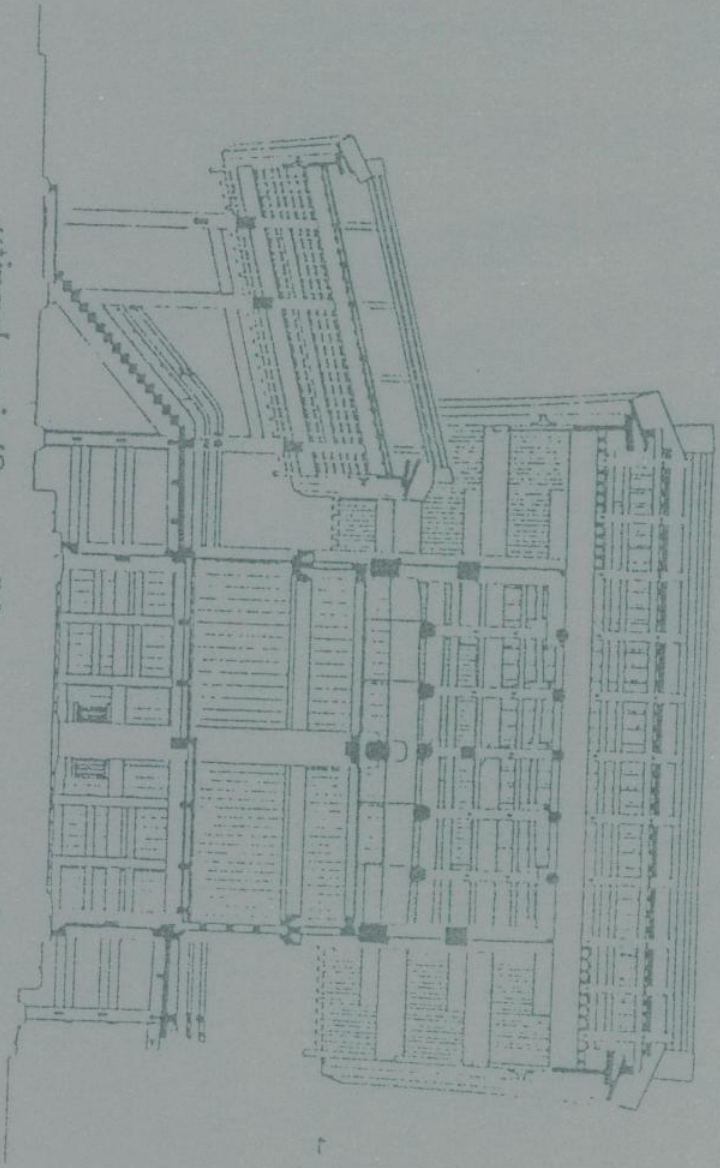
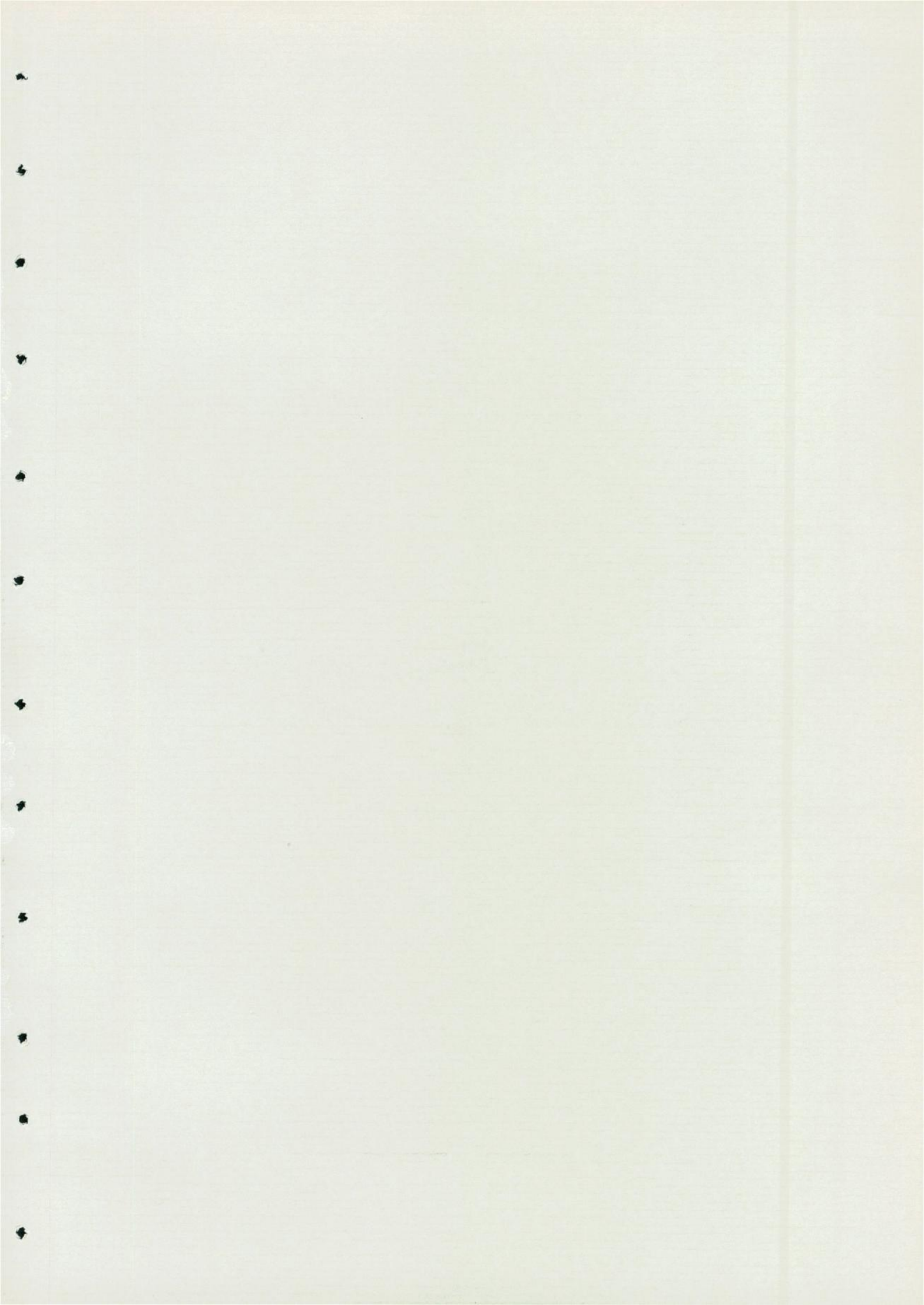
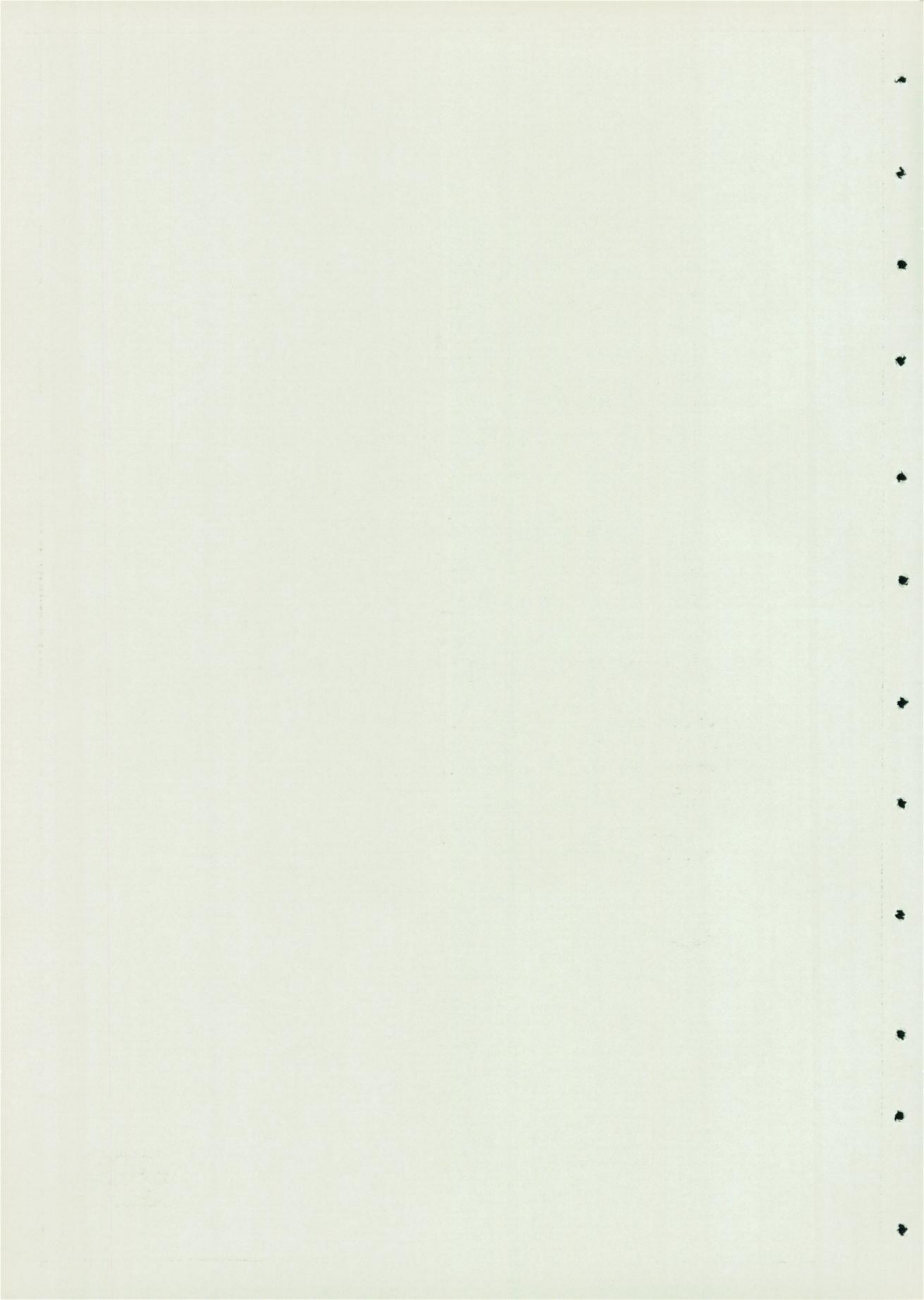
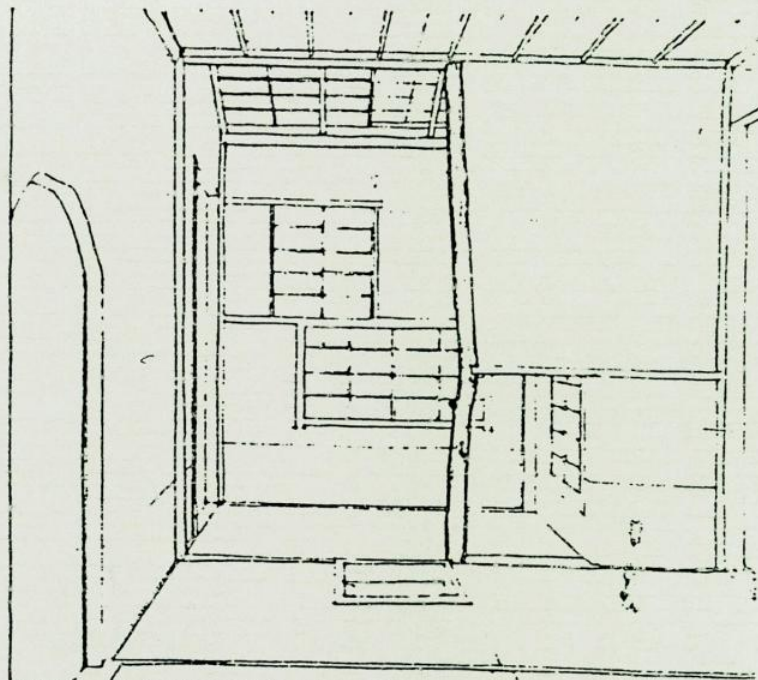


Fig. 4. Main sanctuary of Isuwo Shrine, longitu-
dinal section: note the sacred center column.









SHOKIN-TEI PAVILION: KATSURA IMPERIAL VILLA

Vertical elements can be used to terminate an axis, mark the center of an urban space, or provide a focus for an urban space along its edge.

In the example above, a rough, irregular post ("naka-bashira") is used as a symbolic element within a Japanese tea room.

FIG. 5





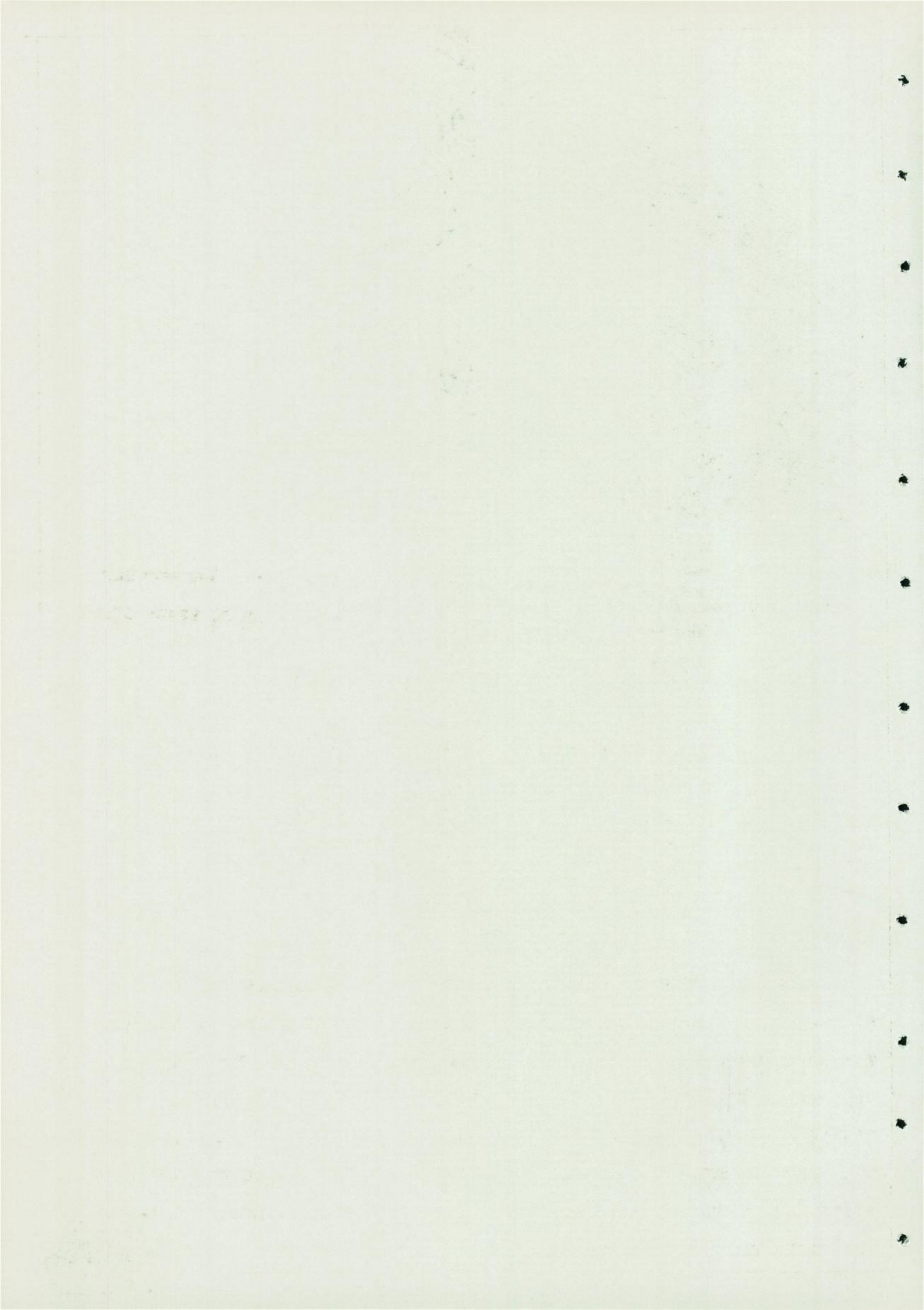
towards nature, and from outside looking in it is part of the domestic space. The principal was a taoist belief ie space contained inside and outside and maintained a dynamic balance between these opposite elements . (The principle of duality allows sight of the infinite in all things; Fig 3)

The column is symbolic of the number of Kami in a house the so called ' Black Column is symbolic existence of the house, which goes beyond supporting the load. The space around this column was activity space or ceremony space. The column demonstrates a two fold visualization of the imagined space object. Being symbolic it has no structural or load bearing function but it has the most important element in the house because its placement in a room makes that the most important room in the house. The column also provides a central focus for that room although it may not be in the geometric centre. (Fig 4 & 5)

Duality of spatial expression may also be seen in contrasting the Toshuga Shrine in Nikko and the ^{KATSURA} Kakoua Imperial Villa. Both were built in the 17th C. However one may readily distinguish the ornately decorated temple architect of the Toshogu Shrine from the absolute simplicity of residential Villa. This dual spatial expression has been questioned and examined by Japanese and foreign historians alike; of it Gropius says

" Characteristically, the attitude of restraint had during the same period its counterpart in the observations display of the mausoleum of the powerful Tokugawa Shoguns of Nikko. (Fig 6 & 7)

Tremendous skill and craftsmanship were misused here by the Shoguns to glorify themselves in an overbearing perfusion of



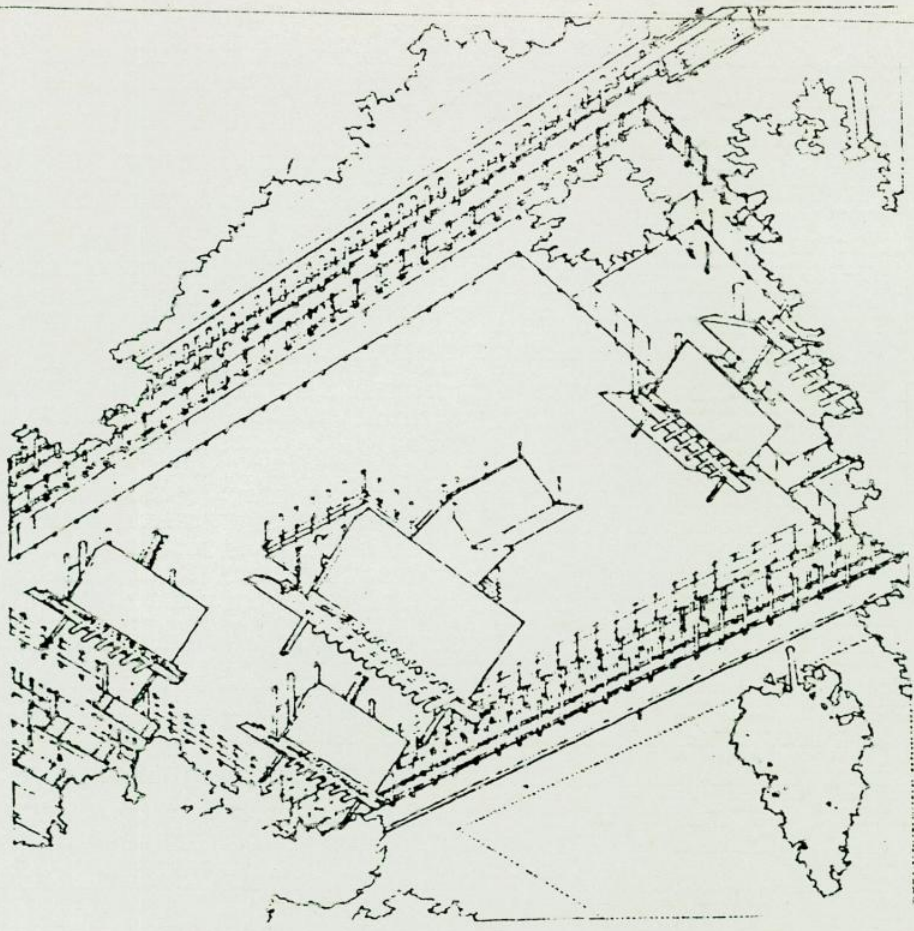


Fig 1b

THE SACRED ENCLOSURE. (NAIGU.) ISE SHRINE; PREFECTURE, JAPAN. SHRINE HAS BEEN RECONSTRUCTED EVERY 20 YEARS SINCE SINCE 690 AD

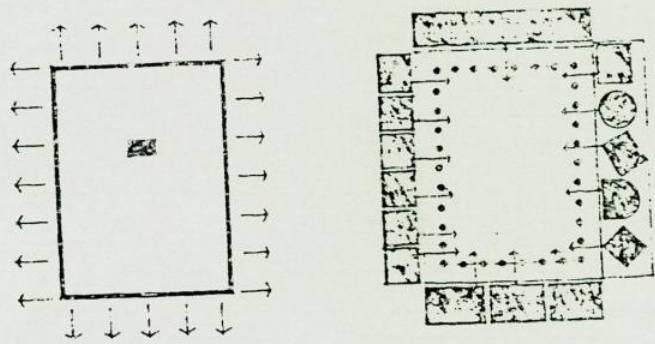
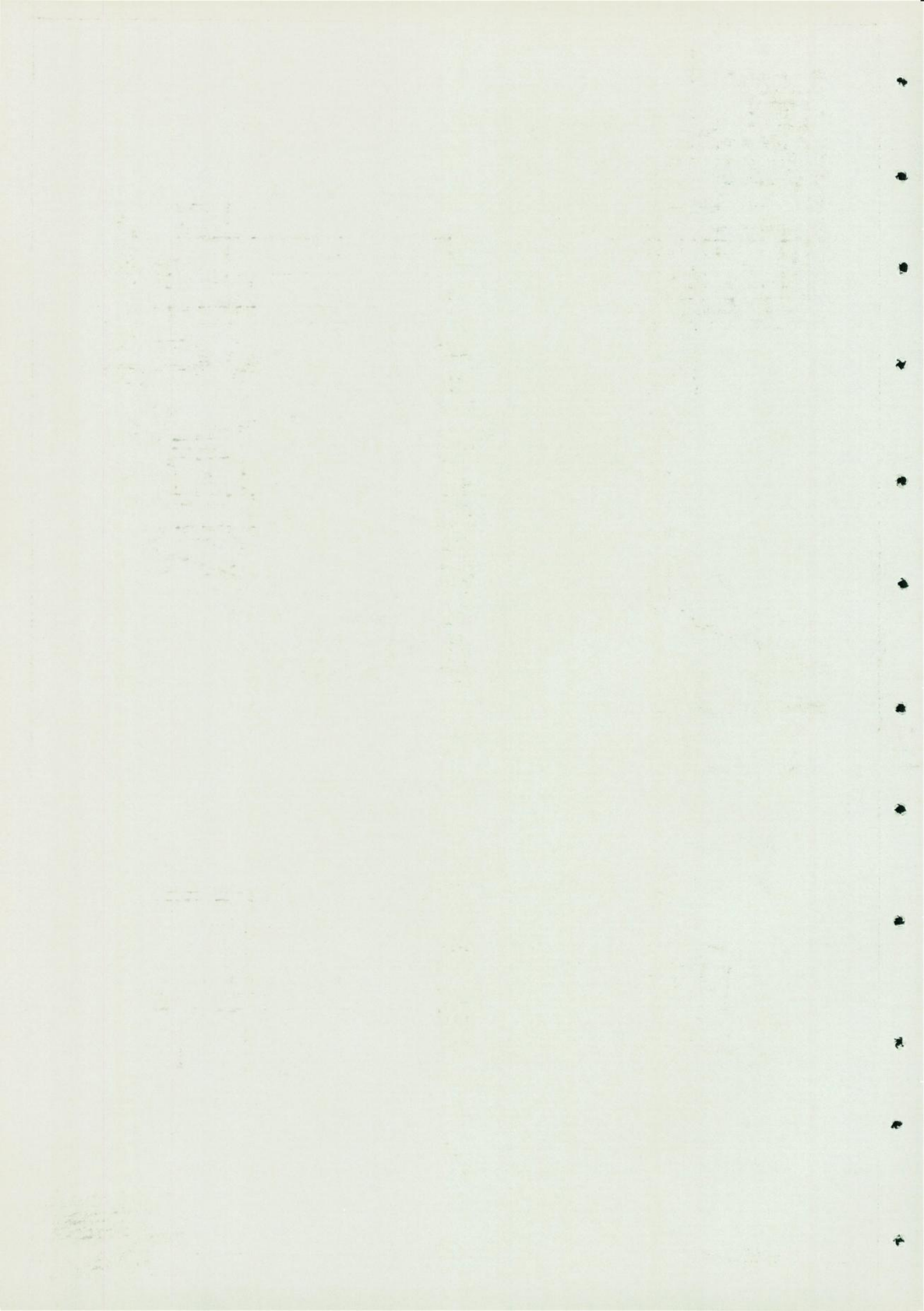
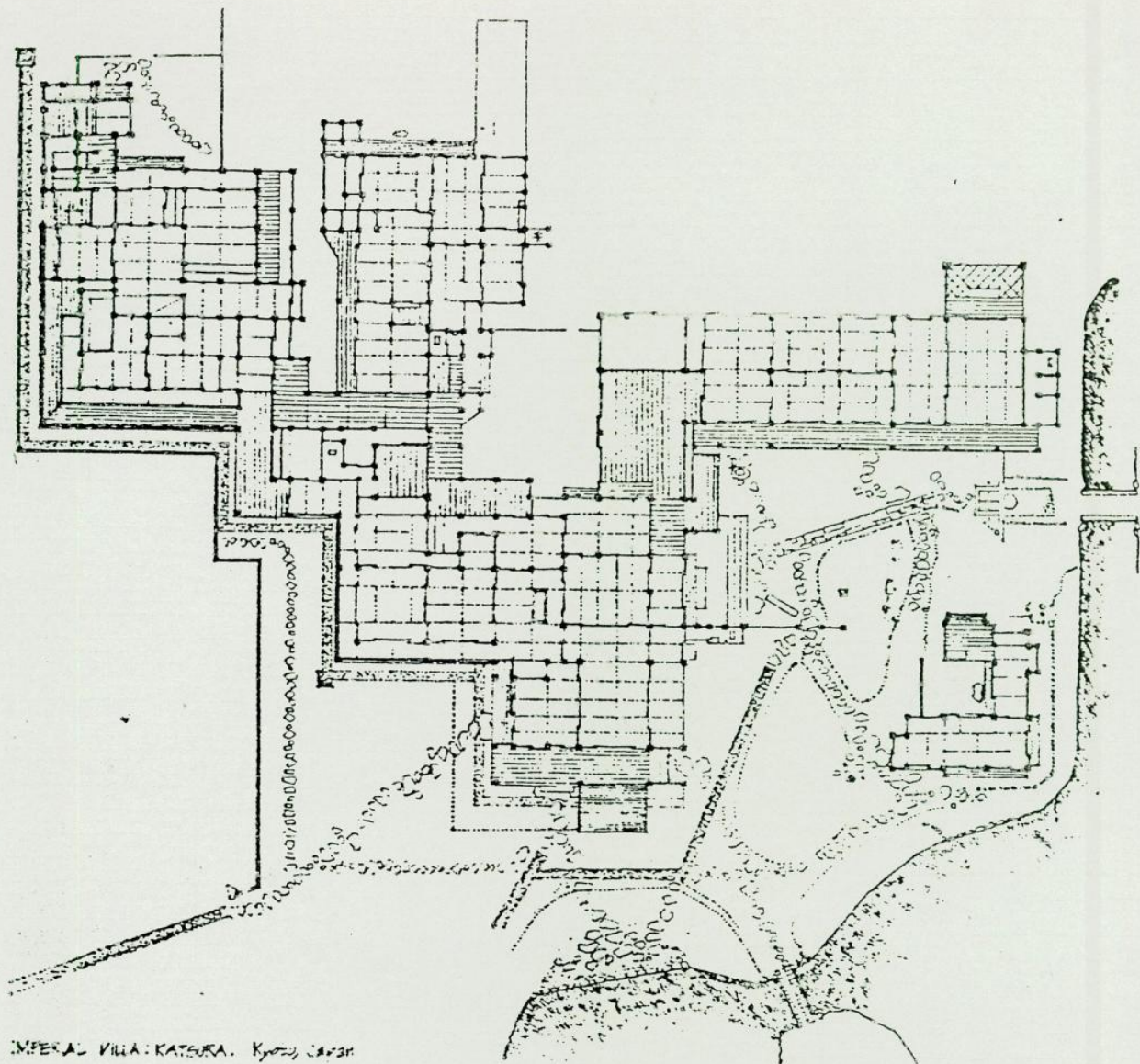


Fig 2b

FOUR PLANES CAN DEFINE A SPATIAL AND VISUAL FIELD FOR A SACRED OR SIGNIFICANT BUILDING THAT STANDS AS AN OBJECT WITHIN THE ENCLOSURE. IN AN URBAN CONTEXT, THE DEFINED FIELD OF SPACE CAN ALSO ORGANISE BUILDINGS ALONG ITS PERIMETER. IN THE SECOND CASE, THE ENCLOSURE CAN CONSIST OF ARCADES OR GALLERY SPACES, THAT PROMOTE THE INCLUSION OF SURROUNDING BUILDINGS INTO THEIR FIELD. WHILE THE FIRST ENCLOSURE ISOLATES ITS FIELD THE SECOND ACTIVATES THE SPACE IT DEFINES.

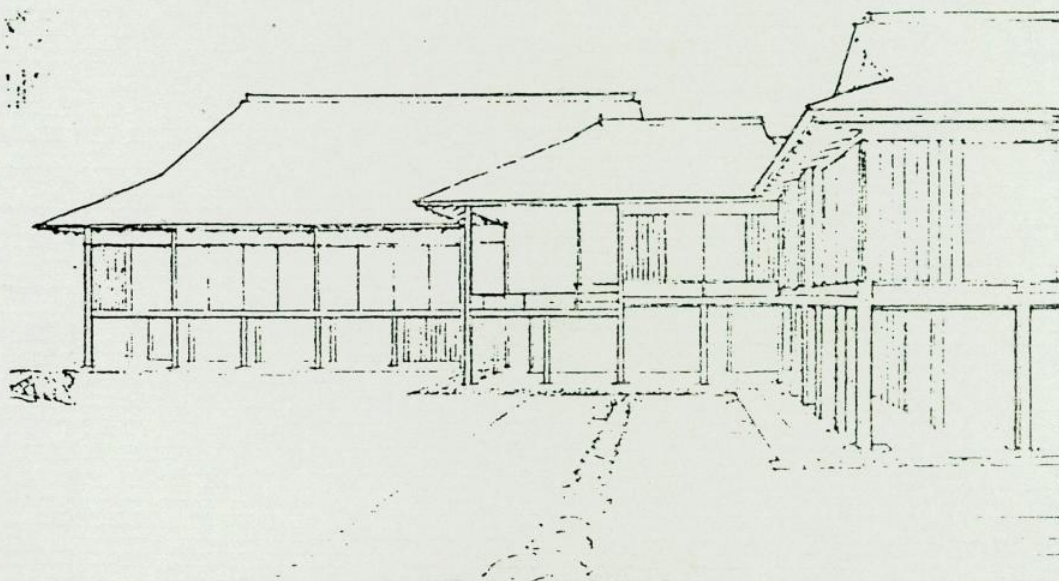






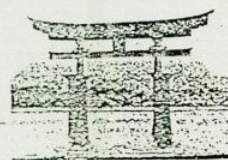
IMPERIAL VILLA: KATSURA. Kyoto, JAPAN

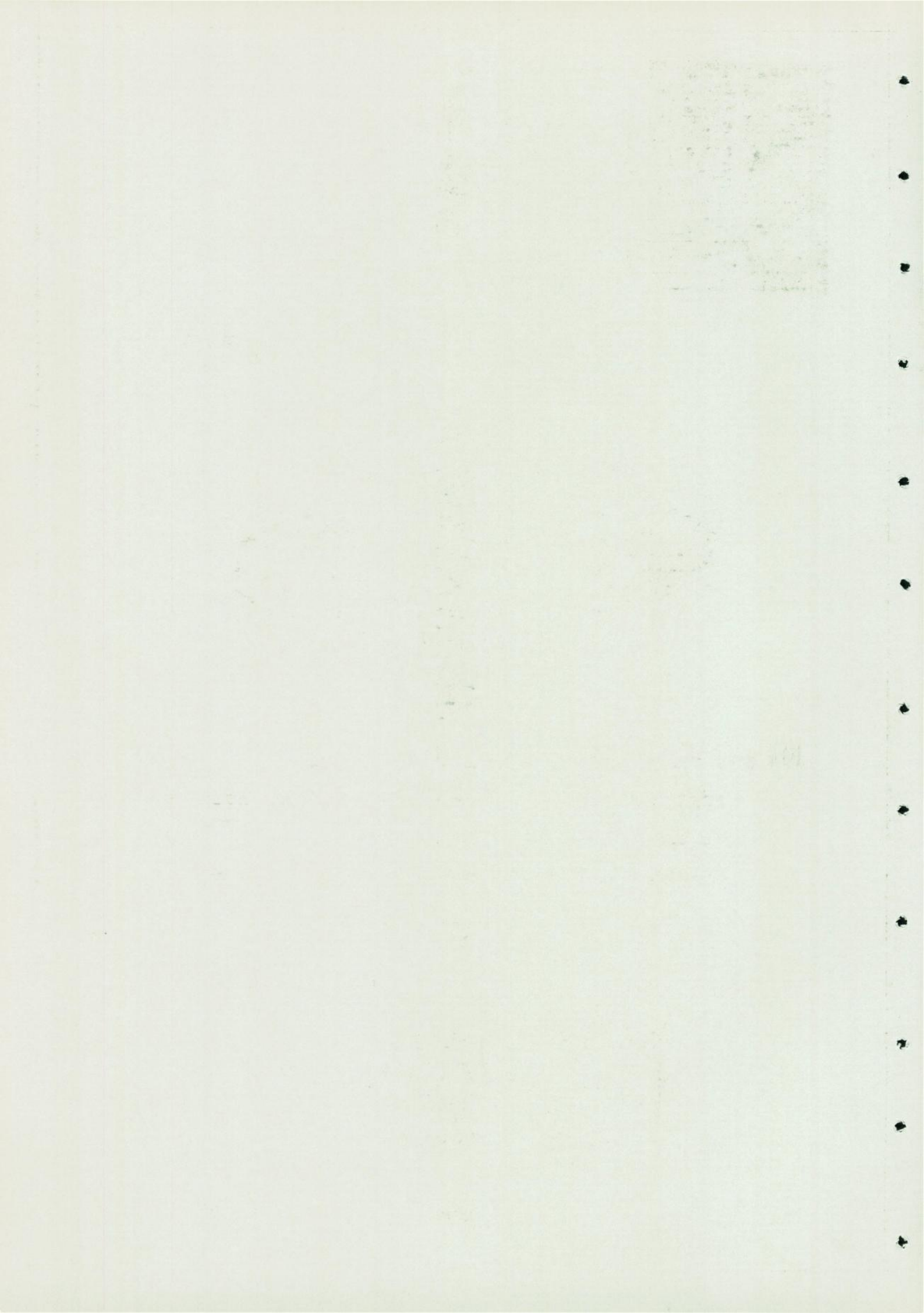
FIG 17.

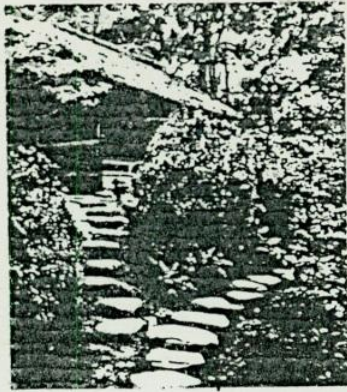


IMPERIAL VILLA: KATSURA Japan

FIG (8)







Plan of Shōkō-ji

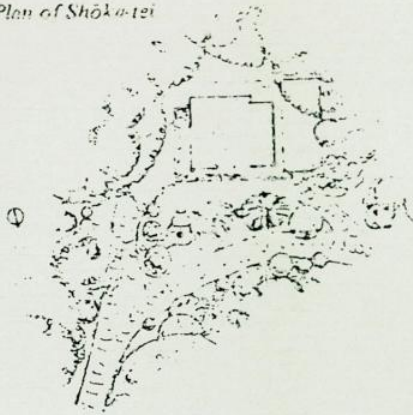


FIG 2 PLAN OF SHOKA

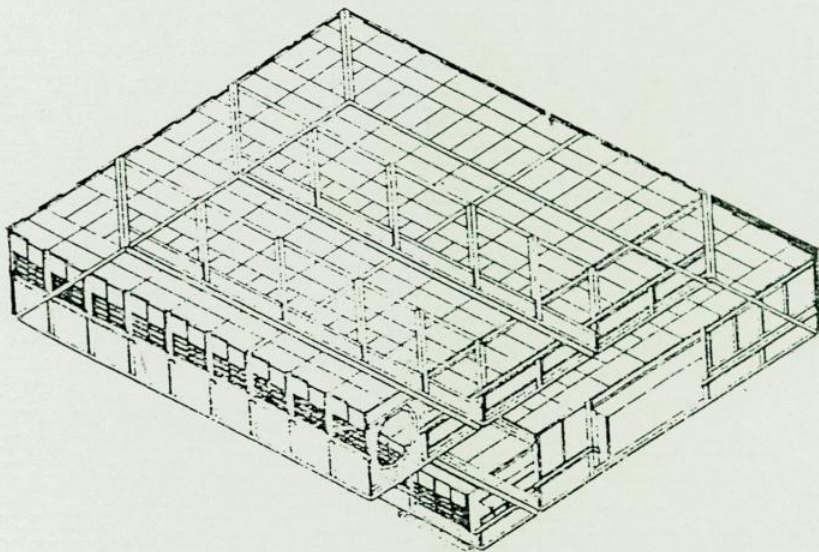
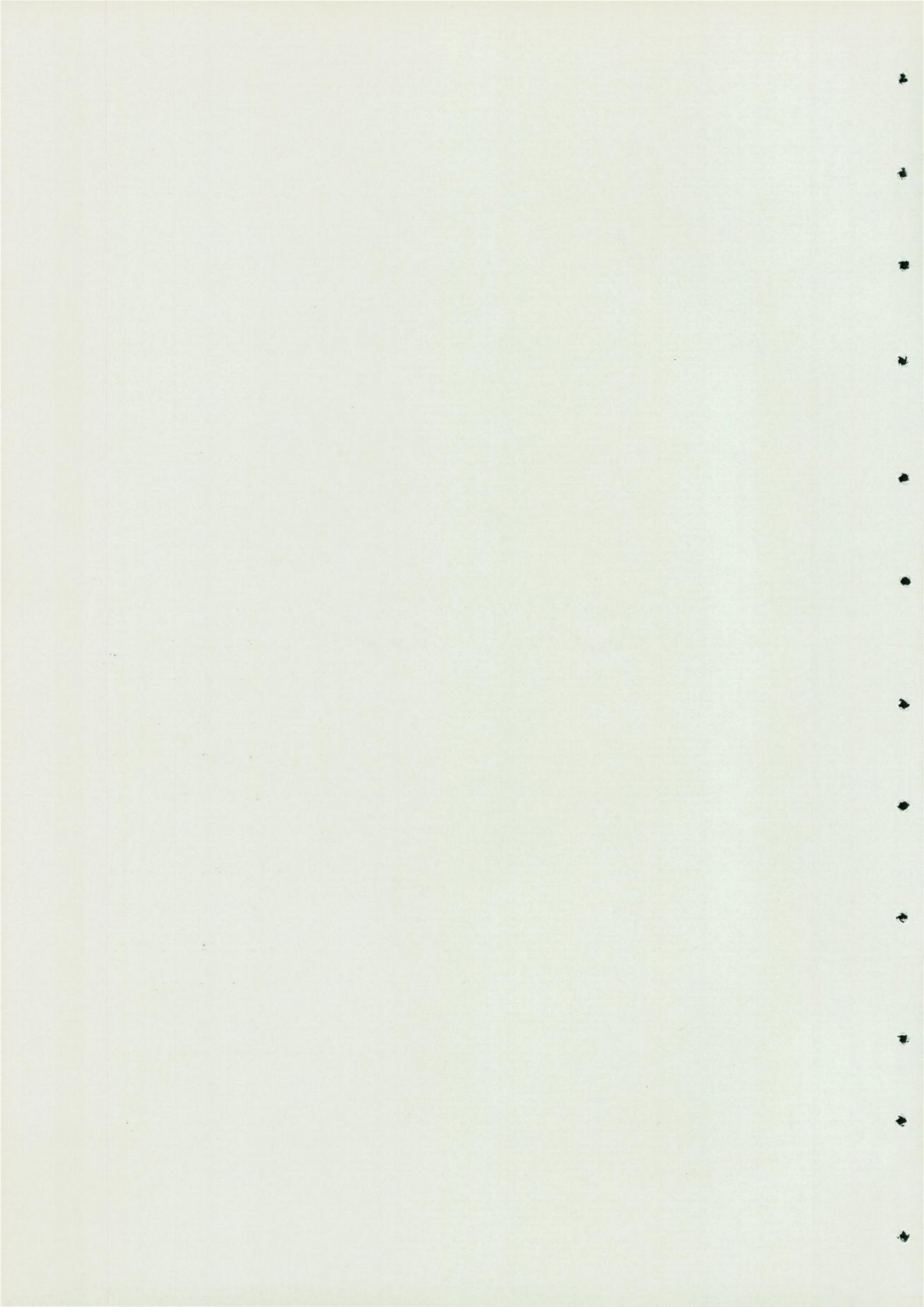


FIG 3.3 INTERIOR OF THE AUDIENCE HALL OF NISHI HONGANI(1632). THIS REPRESENTS THE CULMINATION OF OF THE DEVELOPMENT OF INTERIOR SPACE IN THE LONGITUDNAL DIRECTION FOR JAPANESE ARCHITECTURE.



FIG 4B A VIEW IN NARA, SHOWING TEMPLES AND PAGODA.



ornament and decoration which destroy the clarity of the architectural composition as a whole and leaves an impress of conceit and self praise". (Figs 6,7,8)

In contrast, the sublime architectural expression of the Katsura Villa has an impact on the spectator which lifts him unflinching onto a high spiritual plane. Representing the human ideals of the Japanese society and its recognised style of living, the Katsura Villa exemplifies the very peak of architectural development.

(N. Gropius Apollo in the democracy p 128).

Adherence to the horizontal seems to be in harmony with nature. As if to say the environment is not to be conquered ; the Japanese seem not to want to be outstanding but conservative about himself and his image. The daily Japanese life style employs the horizontal use of an inside - outside space where a small house is set in close touch with the earth and is seen as a temporary shelter from extremes of weather for one living in harmony with nature. The horizontal spatial concept of outside and inside has been strong since antiquity. The stronghold of ones territory has contributed much to Japanese space planning.

The methods of fencing can be physically or psychological to layers of fences around the Ise Shrine or the approaches to the tea house. (Fig 1,2,3. B)

In the traditional merchant house the room facing inward from the entrance progressively reaching to the inner space of a room.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several paragraphs across the page.

The functioning of the 'oku' was to provide space for entertaining guests for playing as well, as for exchanging information .

This concept is found in the Nishi - Hougan ji audience hall which is considered to be the largest single Shoin space still in existence (Fig 3b) The one directional columns spaced at 1.5 m centres are clearly not structural and indicate a direction which leads to the innermost space - 'oku'.

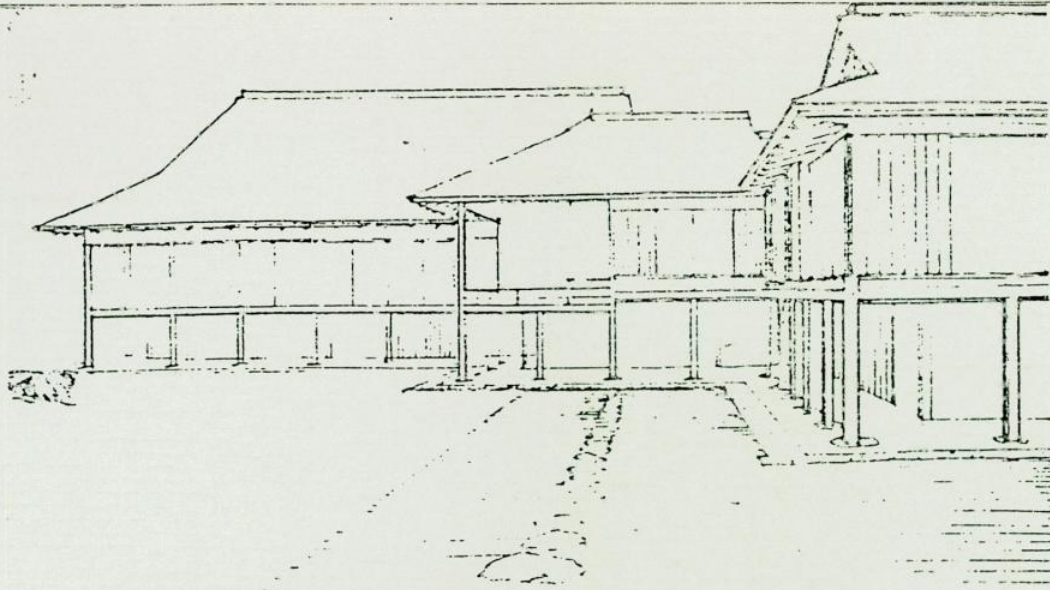
The roof is the innermost visible and impressive element in Japanese Architecture. One roof did not dominate over another but worked harmoniously to suggest the horizontality of spatial treatment. (4b)

Since the roof is the basic structure to protect against weather, it is the earliest element of space with an architectural requirement. The interior feeling in a Japanese house depends primarily on the roof. The main characteristics of roofing systems were the separate lean to roofs 'hisashi' used for veranda spaces.

The Hisashi goes back to the Kamakura period (1192-1333). They were commonly used in the Shinden style mansions of the 10th-12th C, to cover connecting veranda, walkways adjoining the main house to minor ones. These added veranda areas were covered with separate lean to roofs which marked the beginning of the horizontal extension of space and the development of spatial concept. (Fig 3 b)

The notion of 'Flowering space' depends on the notion of infinity where space extends infinitely in two directions; ie where space can go and whence it can come. Uninterrupted continual space





IMPERIAL VILLA: KATSURA: Japan

FIG 60. KATSURA IMPERIAL VILLA, KYOTO.

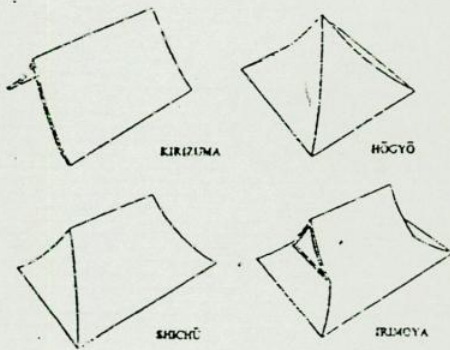


FIG 53 FOUR TYPES OF JAPANESE ROOF.

KIRIZUMA

HOGYO

SHICHU

IRIMOYA.

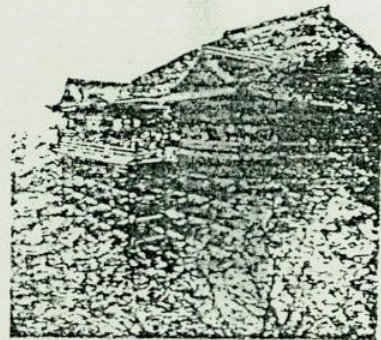
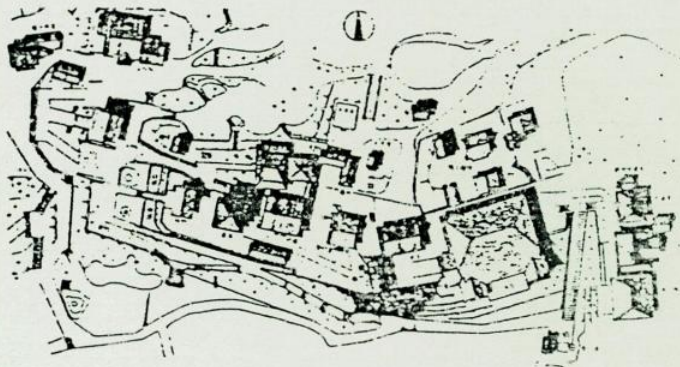


FIG 6. MASTER PLAN OF KIYOMIZU-DERA
TEMPLES, KYOTO.

FIG 7. STAGE OF KIYOMIZU DERA TEMPLE.



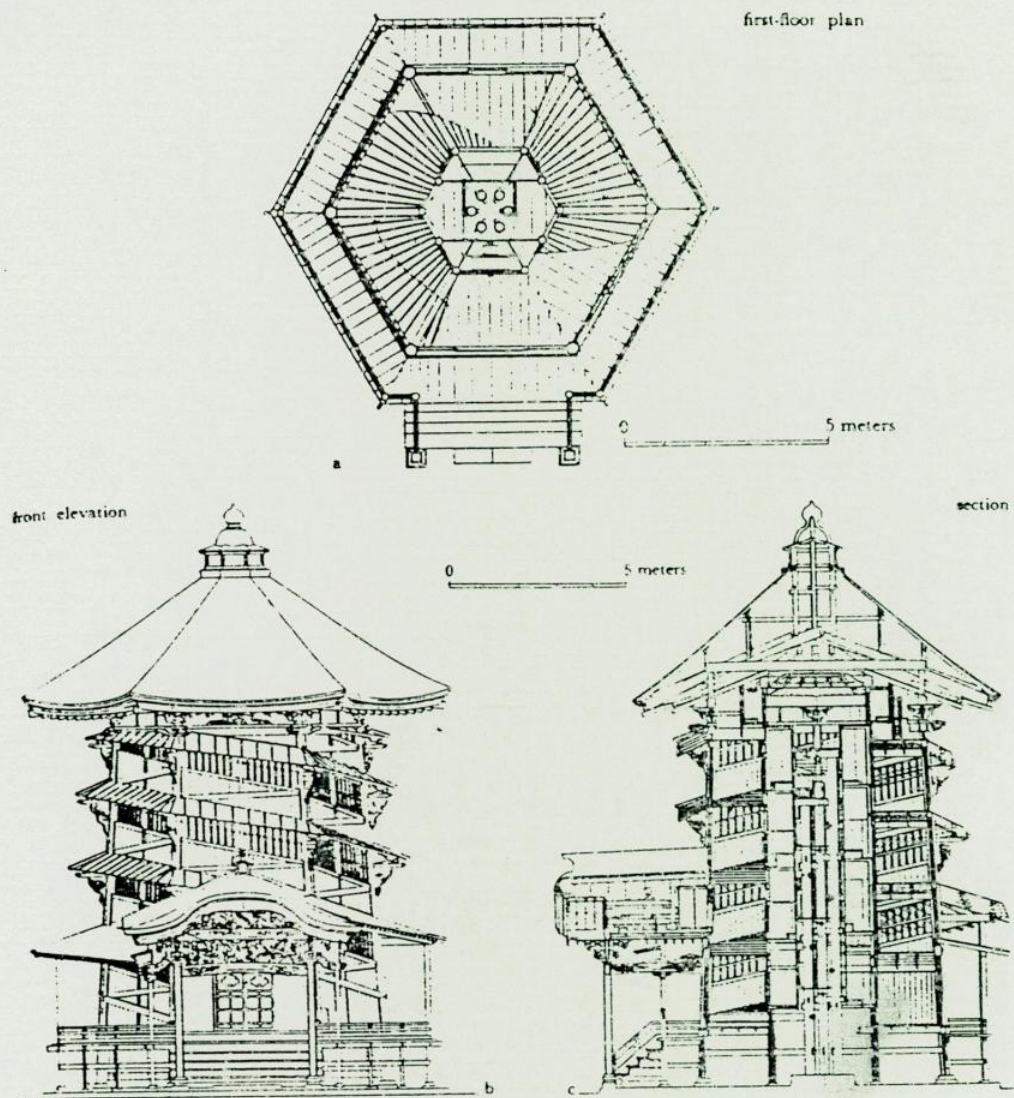
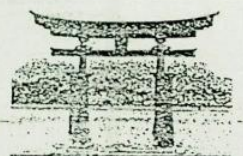


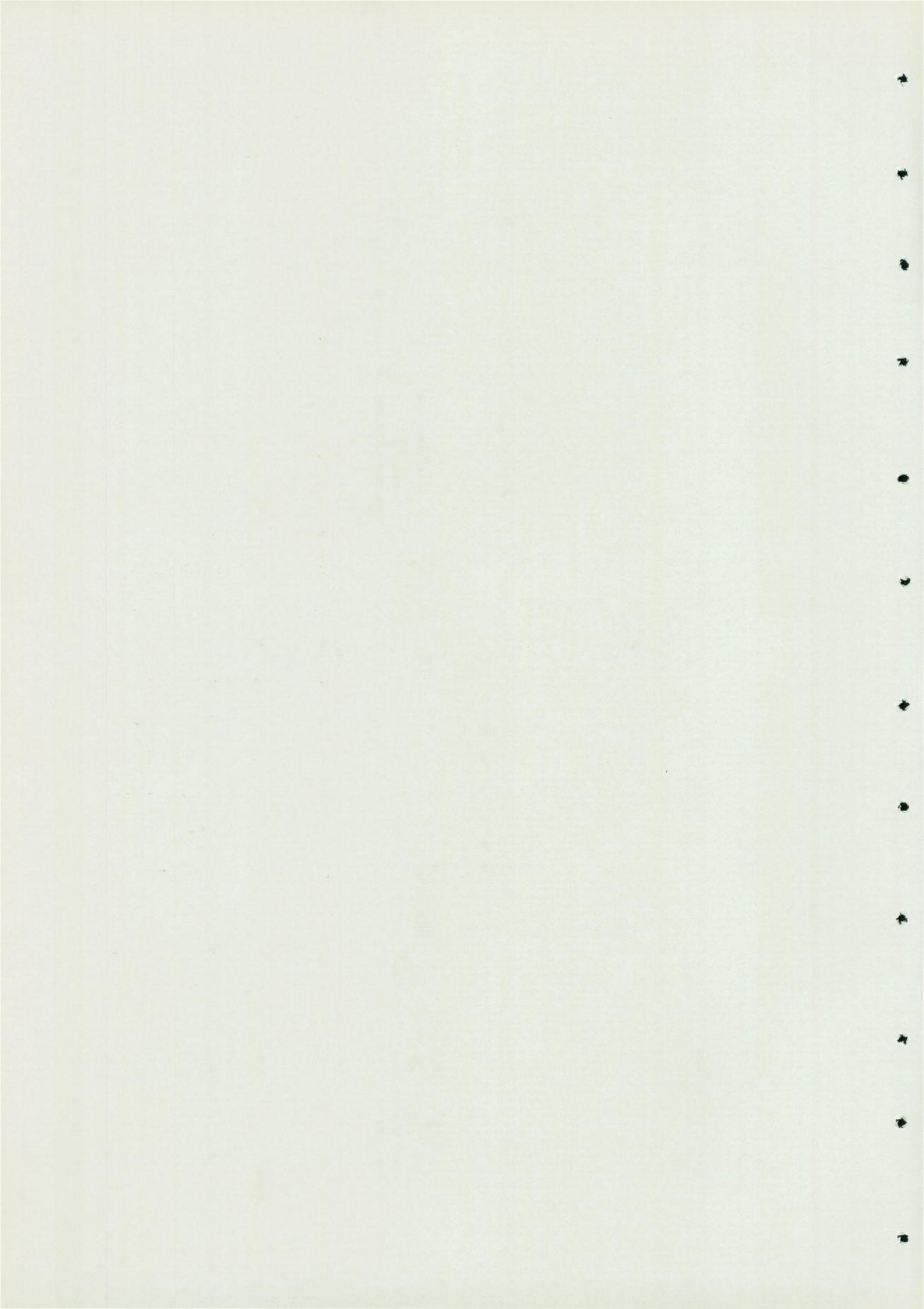
FIG 86. THE SAZAEDO (1736)

A. GROUND FLOOR PLAN.

B. FRONT ELEVATION

C. SECTION.





however is only conceptual when one does not participate as an experiencing observer. An example of this horizontal treatment of space is the Kiyomizuctera, temple complex in Kyoto. (Fig

(66)

The whole complex is arranged around the perimeter of a mountain with one side facing away from the hill.

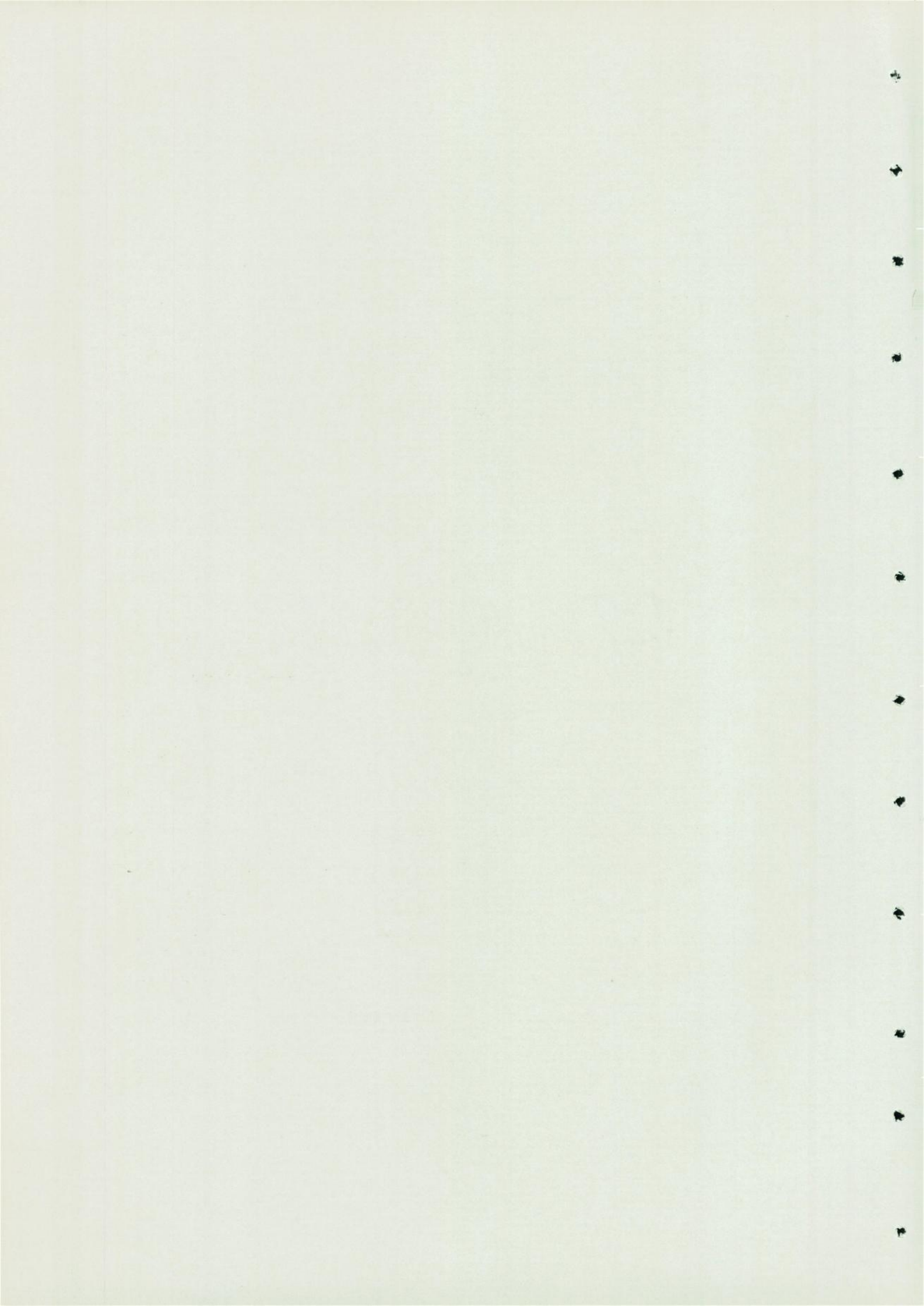
The treatment of space is similar to the exterior corridor of the Japanese house which follows a zig and zag pattern of movement.

The rooms not being positioned in a straight line, the pattern is said to represent the following path of human existence (Fig 7).

The buildings in the temple complex were arranged in such a way as to seem as the roofs with various points of interest among which the most notable is the stage of the Kiyorizu-dera temple where one achieves the ultimate intimacy with nature.

Even five and six storey Buddhist temples were not meant to be occupied by people. The only usable area was the first floor.

The one exception to this is the tower built in 1797 called Sazae-do, in Aizo Wakamatse. This is its upper level is by an exterior spiral slope one used for entering the other for exiting. Despite the vertical structure the visitor actually moves in a horizontal direction as in the traditional Japanese Shrine procession. However since it is the only such building in Japan it is hard to access how much influence this tower had on Japanese spatial conception. (Fig 8b)



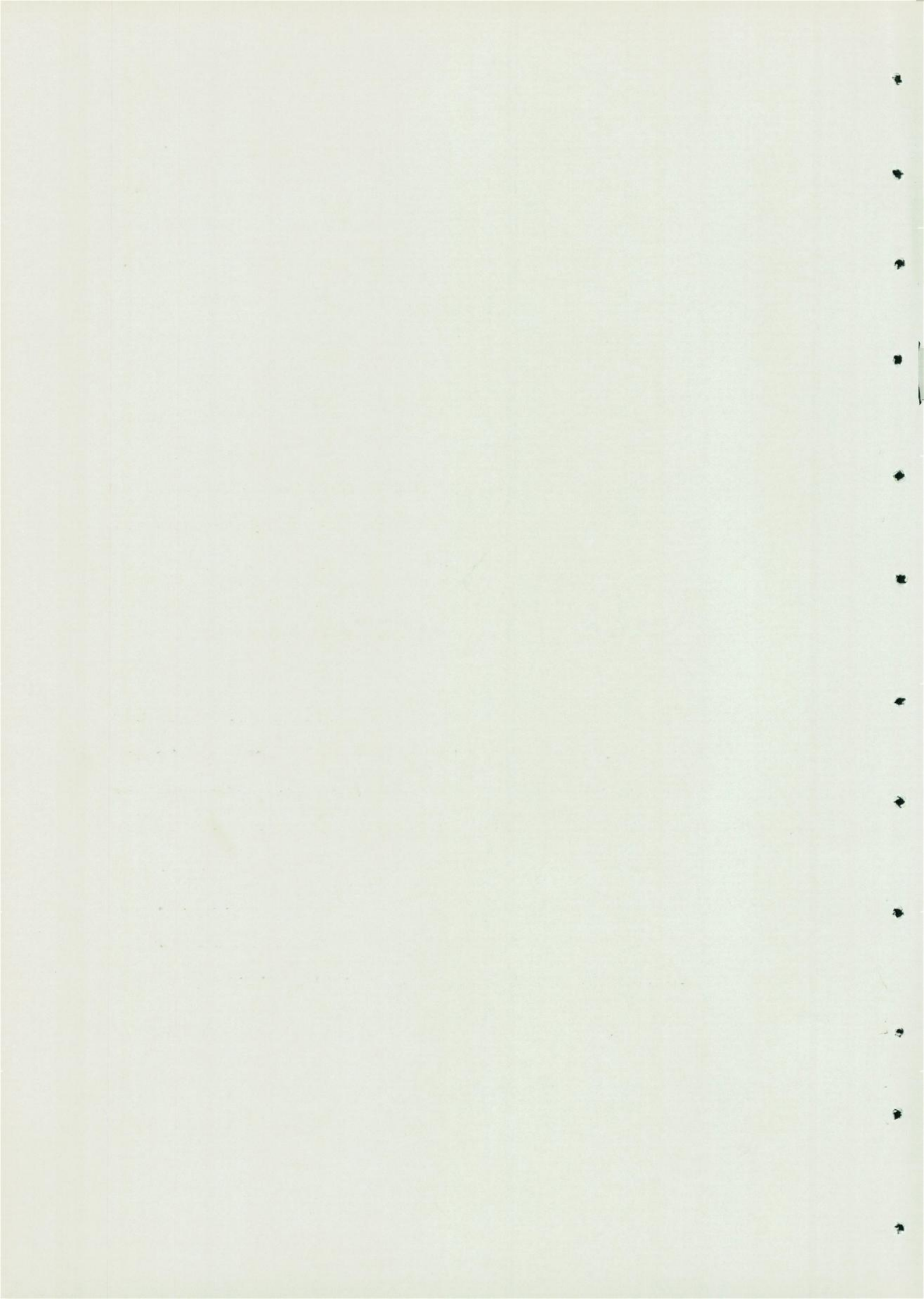
FLEXIBILITY AND PROGRESSION OF SPACE.

Space in Architecture is used only in association with a defined purpose and only for a certain period of time. The house where one lives is called 'Kanya' and means rented overnight space. The Japanese life style reflects this concept. Japanese men entertain outside the family structure and consider the house merely as an overnight space.

The flexible use of space is space with no fixed function, is uniquely Japanese, for example a room in a typical house can be organised to become different rooms. (Fig, 1)

The 'Kura' (Japanese traditional store house) was used for storing light moveable furnishings and accessories. This immediately accessible storeroom makes the all purpose living spaces possible, and allows the interiors to be kept empty and non-functional. The rooms function being fixed by the furnishings brought in from the 'Kura' Perhaps a strong influence on this was the Taoist belief that the true meaning of life is an interchanging and flowing experience. Nothing is permanent or absolute. The 'engawa' also reflects the flexibility of space. This verandah space can be described as interior exterior, transitional and connecting space.

Flexibility of expression is also evident from Japanese religious beliefs. The Shinto belief did not worship one single God.

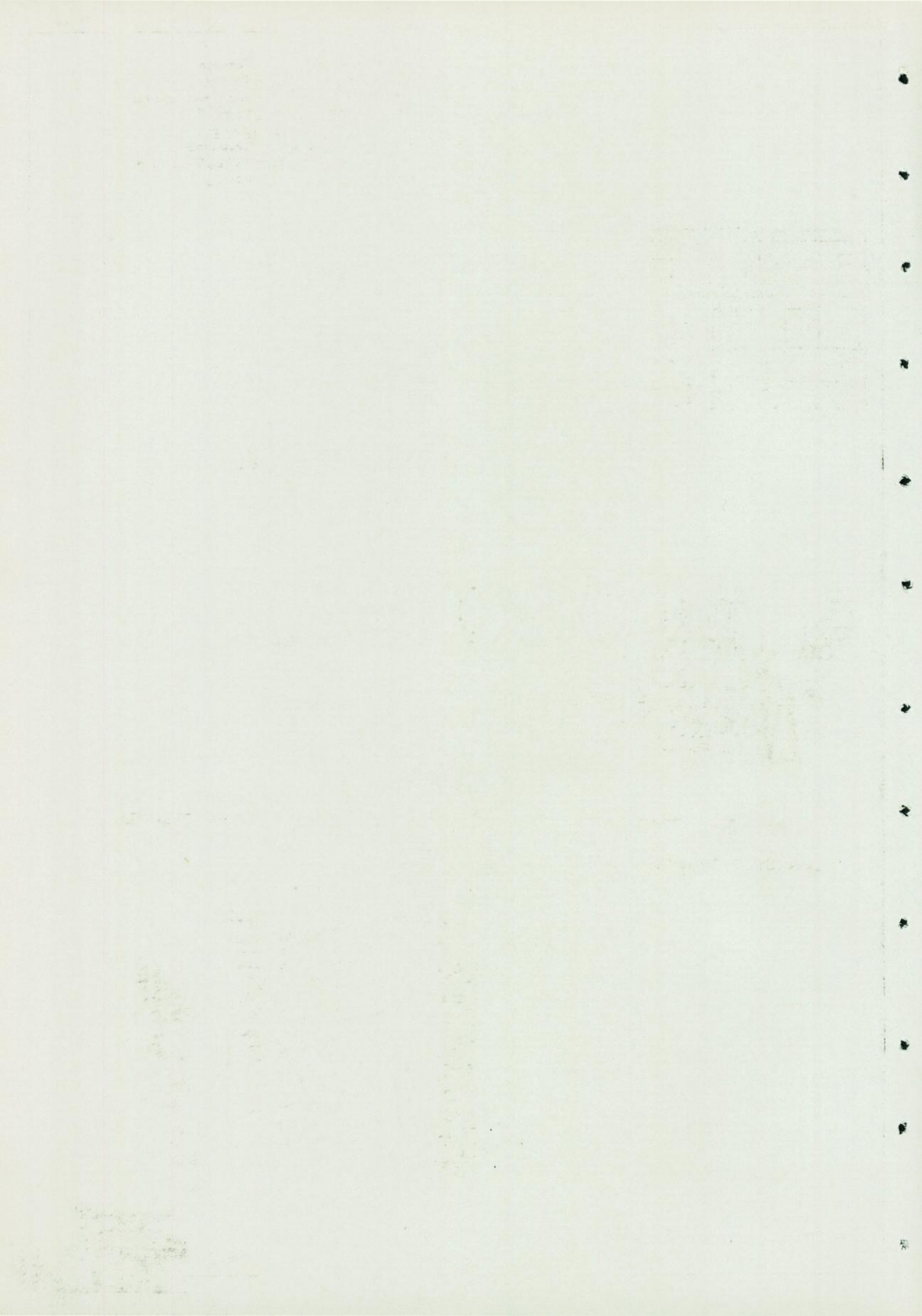


When Confucianism and Buddhism were introduced from China, temples were built alongside Shinto Shrines. The shrine 'Kami' became guardians of the Buddhist temples. As a result of this flexibility it was possible to see in Japanese houses, the Kamidana (Shinto Altar) and Butsudan (Buddhist Altar) under the one roof. This plurality of worship has also contributed to the flexibility of space planning in Japan. (Fig 2.)

Urban Planning also exhibits flexibility. In many cities especially Castle Cities, there is a political and a religious centre. The castle, residence of the lord, naturally required defence to protect it. Shinto Shrines and Buddhist Temples surrounding the Castle were placed in such a way as to be actively centres for everyday life and dually to serve as defensive sites for the Castle in case of emergency. (Fig. 3A)

A further aspect in the synthesis of Architectural space is the of space as a progression i.e. the sequence from the part to the whole. This spatial concept comes from the practice of purification progressing from stage to stage. The sequence in space plays an important part in the purification. In 'Space and Japanese Architecture', Mies van der Rohe demonstrates from stage to stage. This led to the concept of impermanence which characterises the zig zag manner of the spatial experience.

(Fig 1)



Japanese Concept	Function
Zashiki	Sleeping
Tsugi-no-ma	Family Get-Together
Naka-no-ma	Eating
Cha-no-ma	Cooking
Daidokoro	Guest room
Yudono	Washing/Evacuation
Otearai	Working

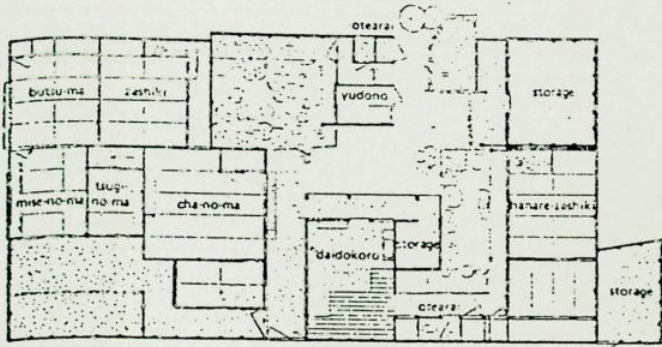


FIG 1. TYPICAL JAPANESE HOUSE PLAN.

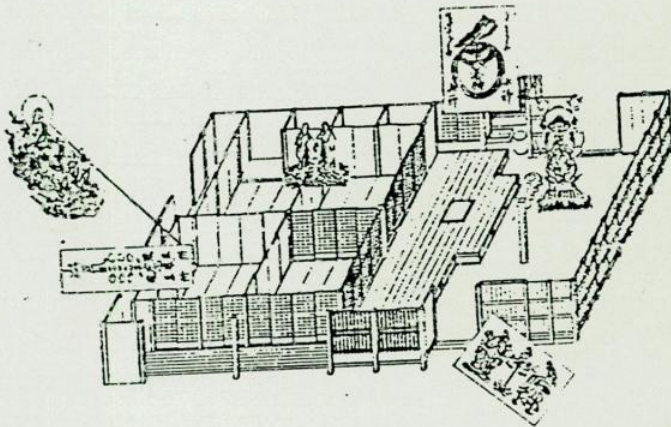


FIG 2. PLACEMENT OF BUDDHA AND THE KAMI IN TRADITIONAL DOMESTIC ARCHITECTURE.

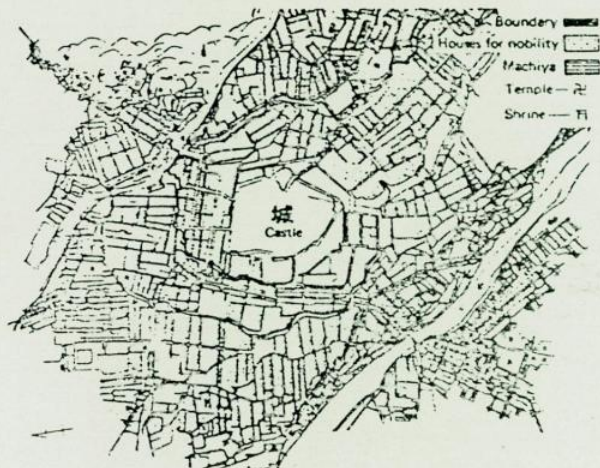
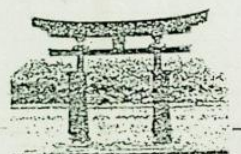
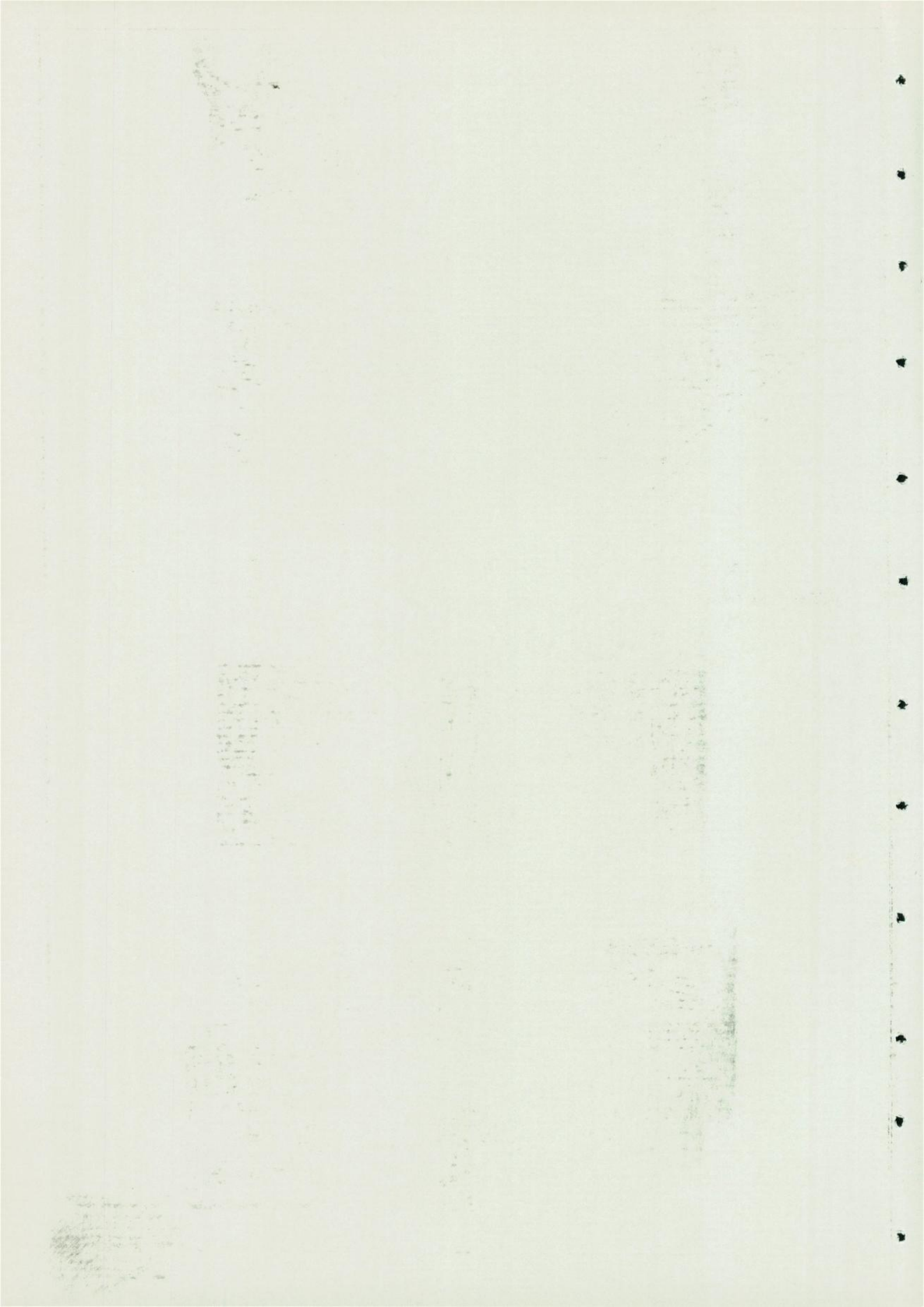


FIG 3A PLAN OF JAPANESE CASTLE CITY. (KANAZAWA.)





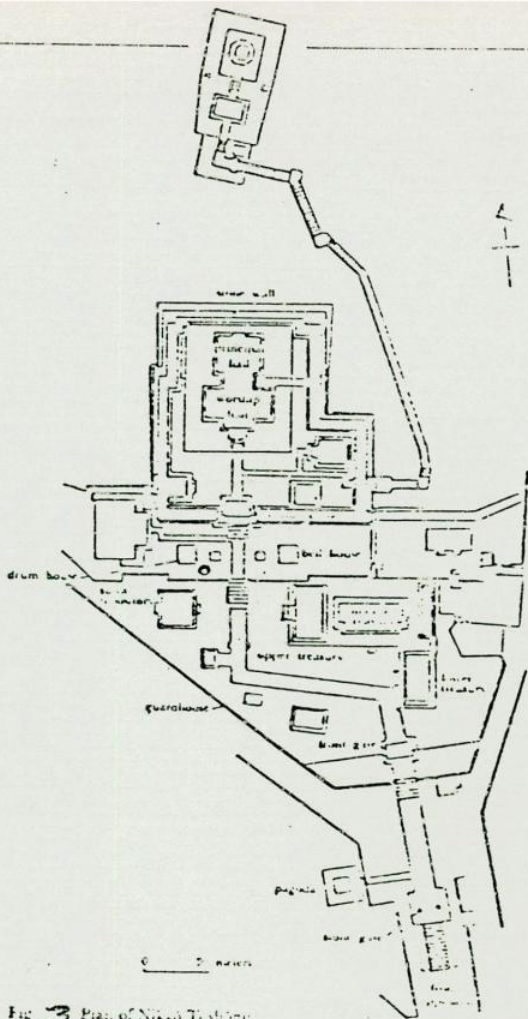


Fig 3 Plan of Nikkō Tōshōgū

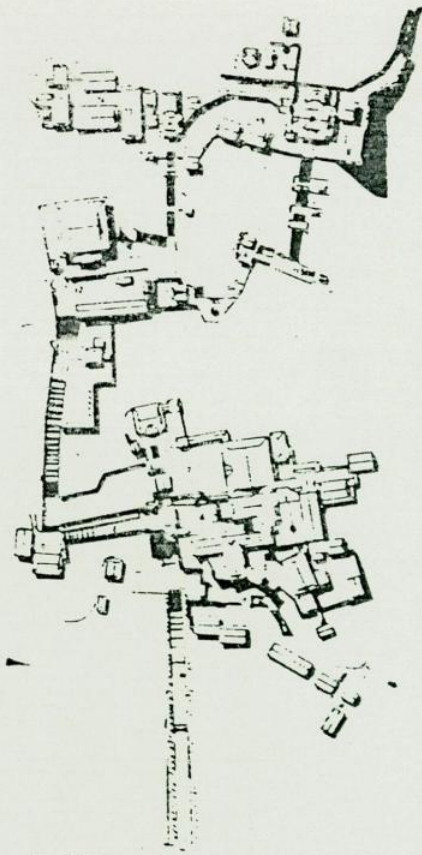
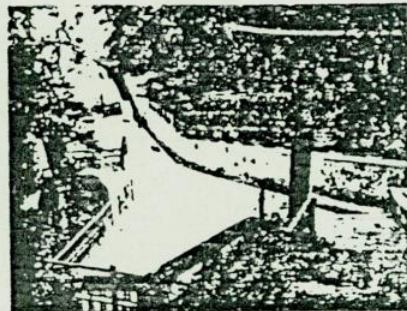
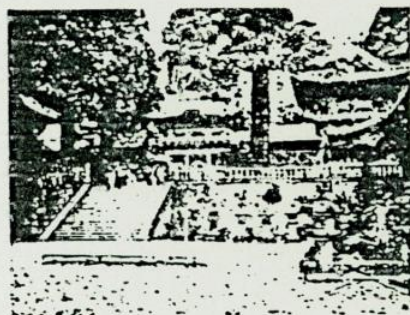


fig. 5
Master plan of Konpira Shrines



3

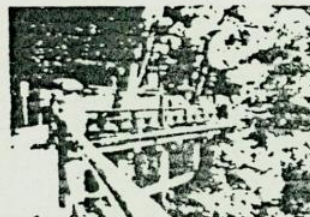
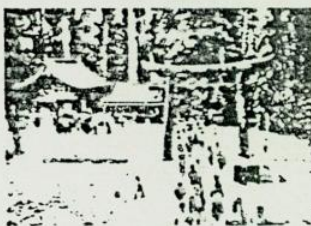
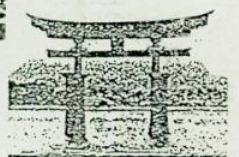


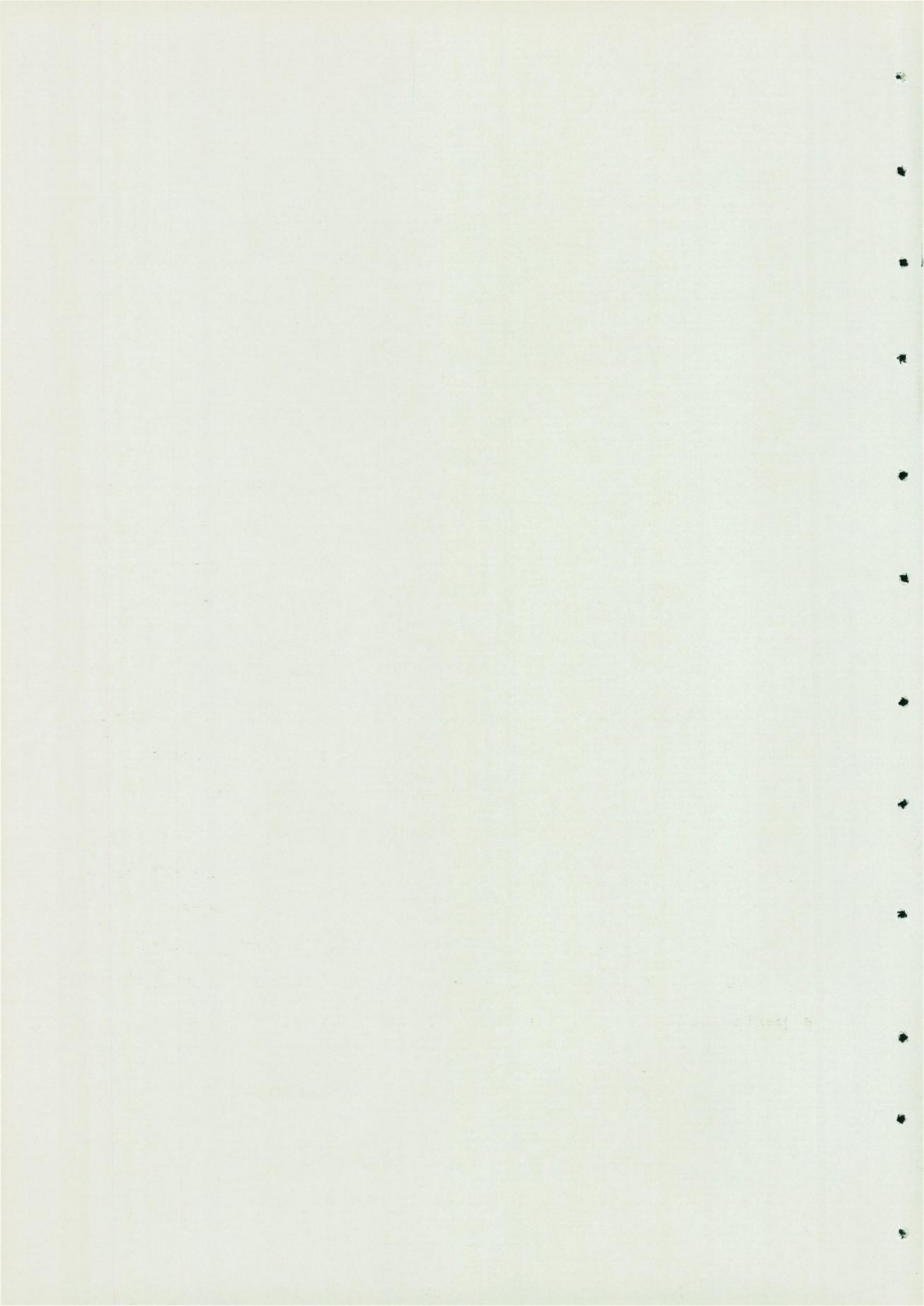
fig. 10 (left) and
fig. 10c (below)
Konpira.

fig. 10 (above) and
fig. 10c (right)
Tōshōgū, Nikkō.



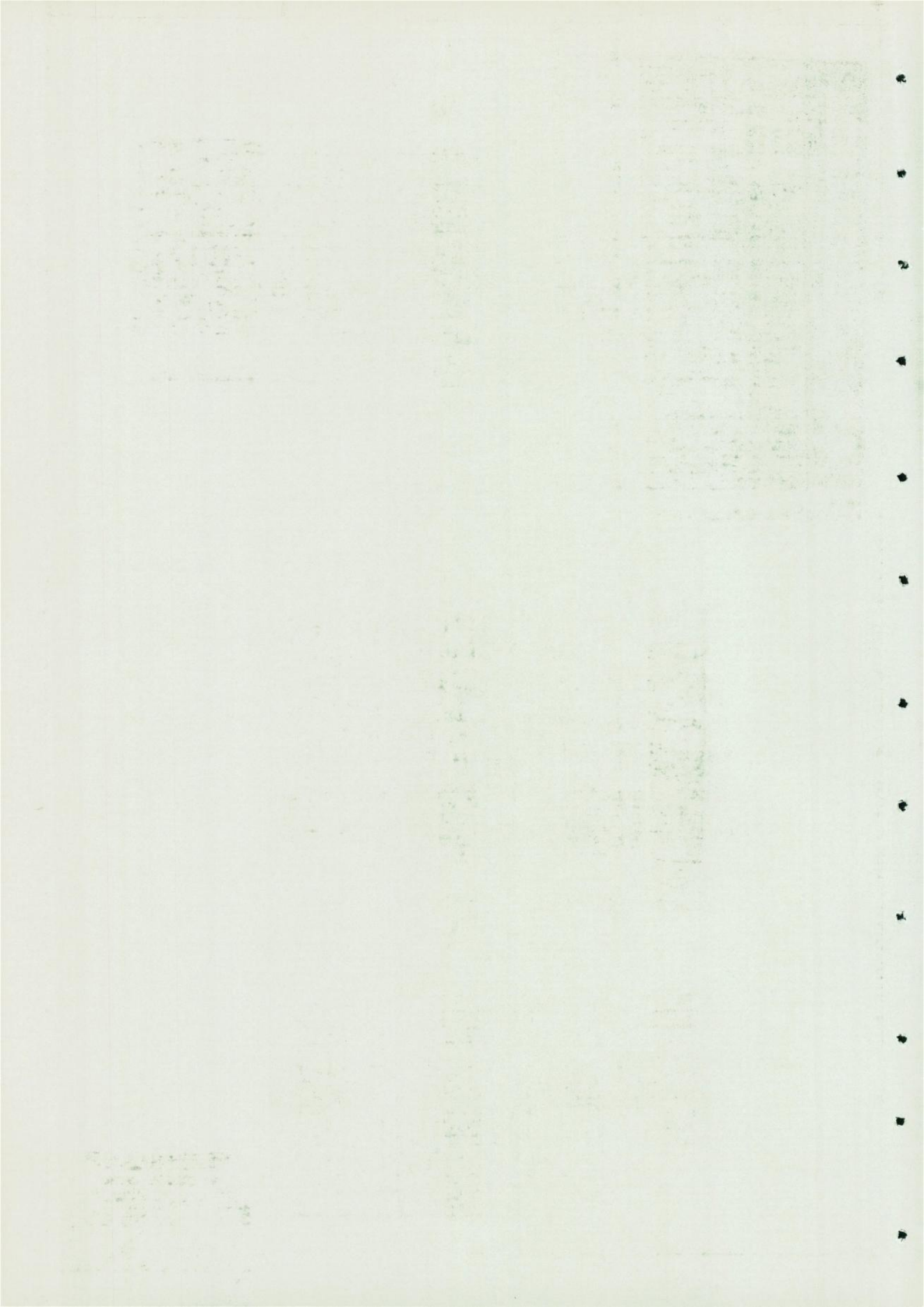
3





The spatial arrangement of Nikko demonstrate the sequential aspect of each spatial approach. Nikko employed many Architectural elements such as bridges, steps, gates, etc. Its spatial arrangement derives from Esoteric Buddhism ideas whose philosophy of spatial expression influenced the arrangement of space in many Japanese temples and shrines. A similar expression of the same spatial expression influenced the arrangement of space in many Japanese Temples and Shrines. A similar expression of the same spatial concept from Esoteric Buddhism made for the general public can be found in the Koupira Shrine (Built for the Kamii, of safety for sailing) The Toshuga Shrine (Nikko) is distinguished from the Konpure Shrine by the openness of the Altars plan. (Fig. 3) The plan of Nikko shows a hierarchy of buildings as well as the spatial arrangement of the major and minor paths.

In Japanese art the principle of perspective called for two points namely the observation point of the painter. constantly changes. requiring the observer to move around instead of remaining in a fixed position - as in the norm in the West. Therefore the parts of the painting can be observed independently without comprehending the whole painting. It is also common for paintings to depict sequential incidents in an event. secondly the perspective is often reversed so that the observer becomes a participant in the painting i.e. he becomes the vanishing point. (Fig 4 & 5)



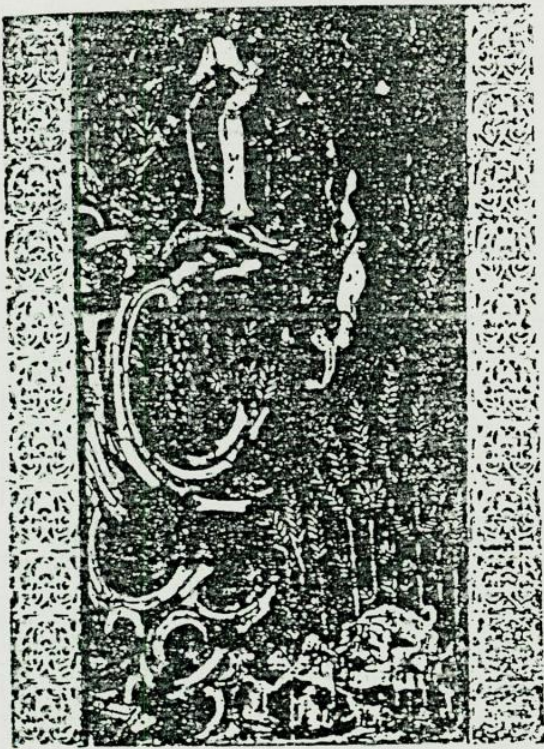


fig. 4
 Painting of Shashinshiko, Horyu-ji Temple, Kyoto.

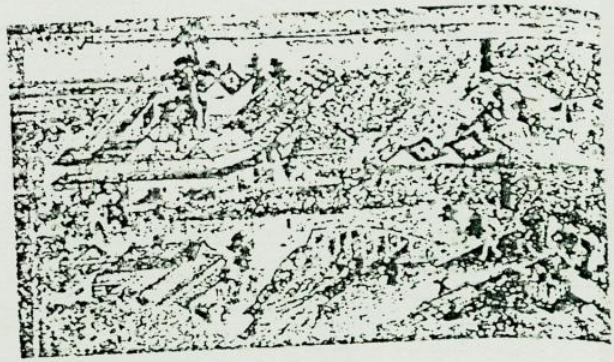


fig. 5
 Machiya in Edo period. (1603-1867)
 Parts of the painting can be observed independently without comprehending the entire painting.

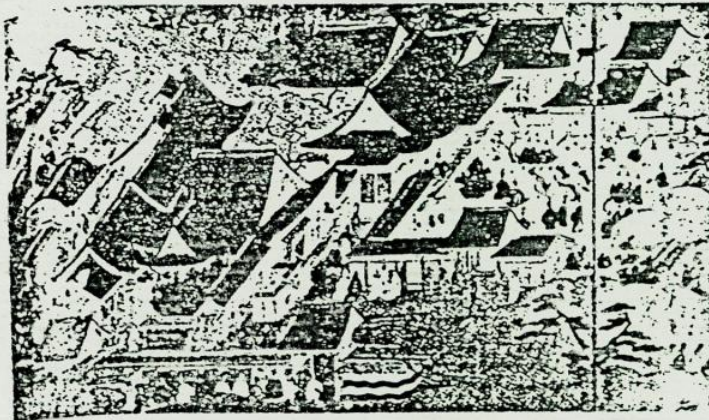
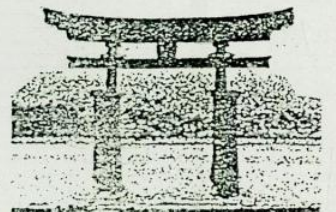
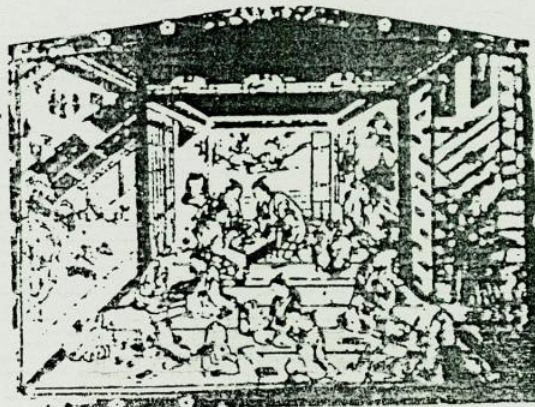


fig. 6
 Festival in the new year. (around 1560)
 The reversed perspective makes the observer becoming the participant.

fig. 7
 Okumura Masanobu's
 "Ukie
 Tenjin-matsuri."
 The figures are
 in different
 sizes contrary
 to the principle
 of the
 perspective.





The spatial implications are evident since one participates from within. Naturally one perceives the unfolding of spaces, especially horizontal additive spaces. By way of contrast Greek Architecture is understood primarily by visual perception. (Fig, 6 & 7)

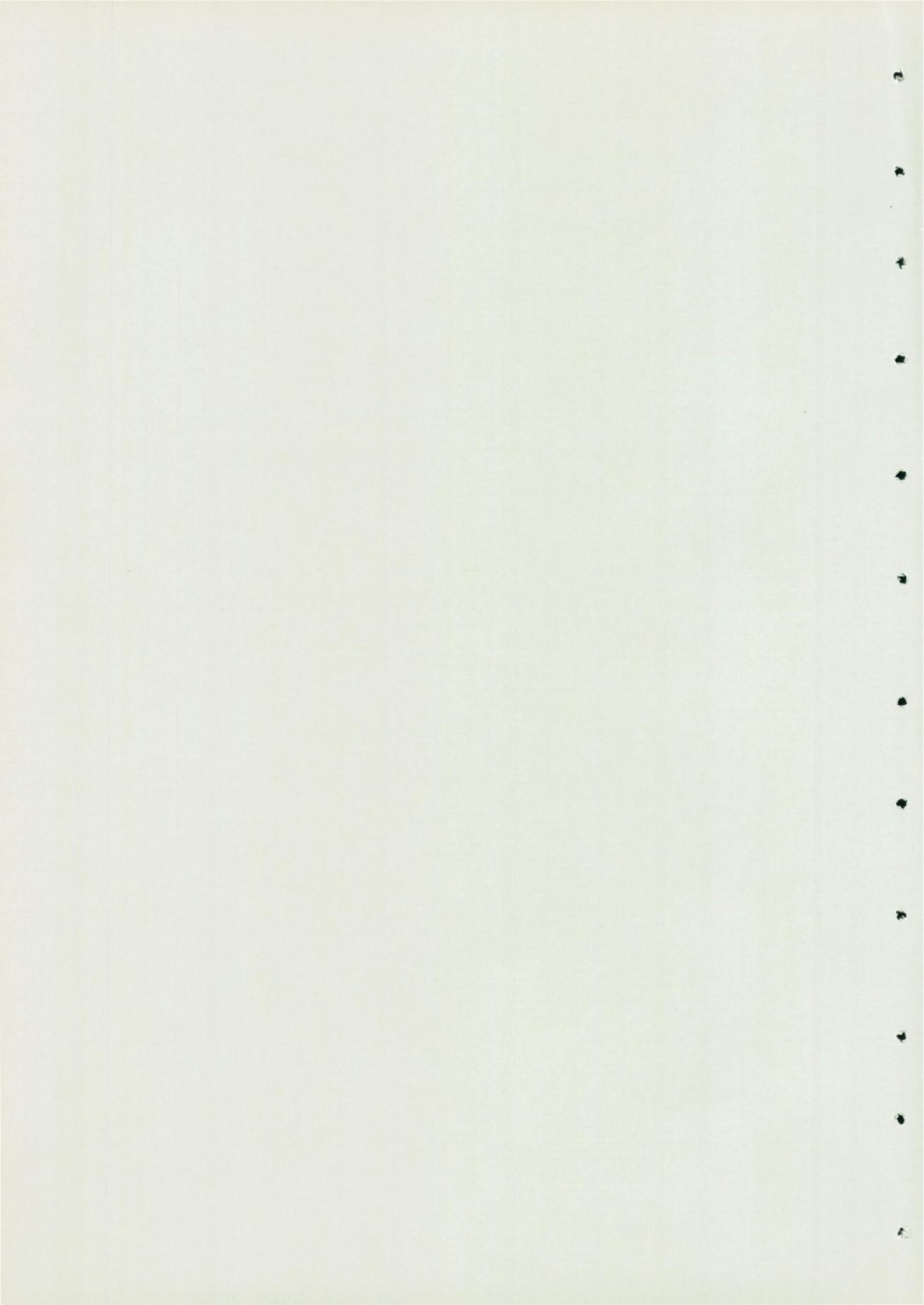
" The theory of Greek philosophy was deeply and inherently connected with Greek Art and poetry, for it embodied not only national thought and the elements which we think first, but also vision which apprehends every object as a whole, seeing the visible pattern in everything".

(Marienessen - The idea of Space in Greek Architecture. p.56 - 57)

In the Japanese house all rooms are immediately adjacent to one another. Frequently they are separated by a closet like space whose existence is dependent on adjoining rooms.

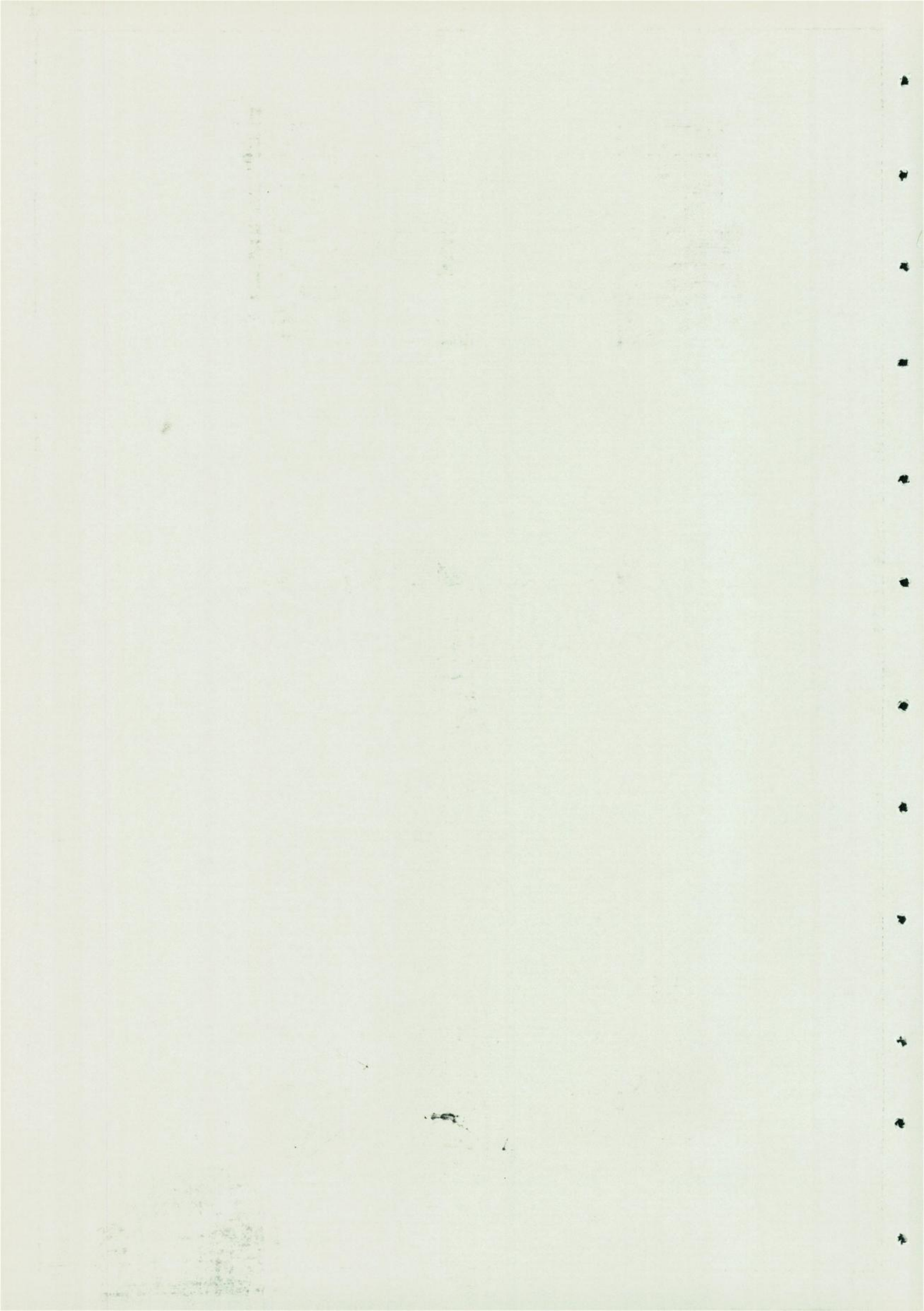
(Fig. 8)

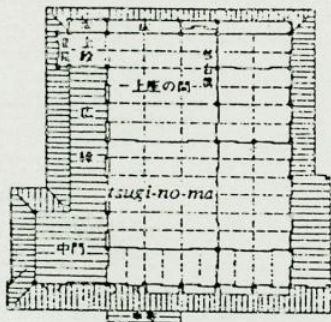
This corridor like space, called tsugi - no - ma serves a wide variety of purposes, as a coat room for visitors coats, storage for Zabuton cushions (seating cushions), or the tatami mats. The Tsugi - no - ma demonstrates another example of additive space.



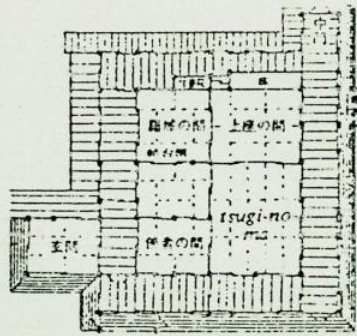
The Greeks sought visual impact for comprehension of everything as a whole, while the Japanese progressed slowly from the past to the elusive whole (Fig. 9 & 10). In most cases it is difficult to pinpoint the beginning or the end, and impossible to see the whole since the Buddhist cosmos had no real beginning and has no end in time. The Buddhist doctrine of impermanence held that the only true method of explaining any existing thing is to trace its cause back to the next cause without the desire or need to explain the ultimate cause of all things.

Similarly space in Japanese Architecture is additive, a room/space is a closed volume. Though they may vary in scale they are seldom intended to express those overriding preoccupations of Western Architecture with spacial sequences progressing from minor to major Japanese Architecture characteristically knows no beginning, no middle no end.





Kōjō-in guest wing, Otsu city. (1601)



Kanchi-in guest wing, Kyoto. (1605)

fig. 8 Typical plans show the placement of *tsugi-no-ma*.

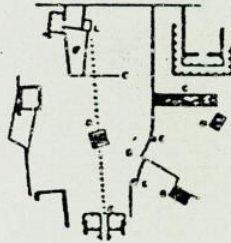
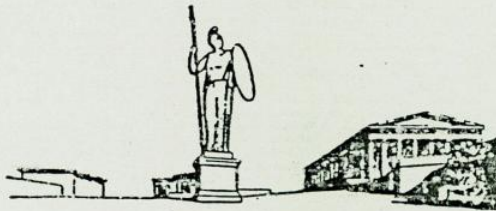
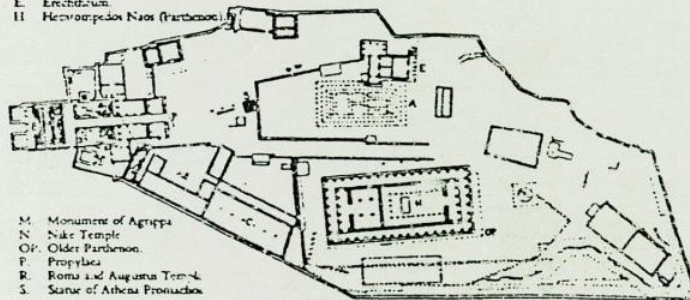


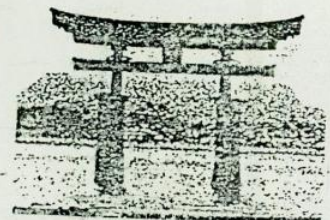
fig. 9
The Acropolis, Athens.

- A. Archaic (Peisistratid) Athena Temple.
- AB. Artemis Brauronia Precinct.
- B. Boule Gate.
- C. Chalcotheica.
- E. Erechtheion.
- II. Herakleidon Naos (Parthenon).



- M. Monument of Agrippa.
- N. Nike Temple.
- OP. Older Parthenon.
- P. Propylaea.
- R. Roma and Augustus Temple.
- S. Statue of Athena Promachos.

fig. 10
Plan of the Acropolis at Athens, restored





THE SYMBIOSIS OF TRADITIONAL HISTORY AND
THE MODERN PRESENT.

Modern Architecture was established by freeing itself from history and the styles of the past. The leaders of Modern Architecture such as Gropius and Le Corbusier regarded this sequence from the past as important for two reasons.

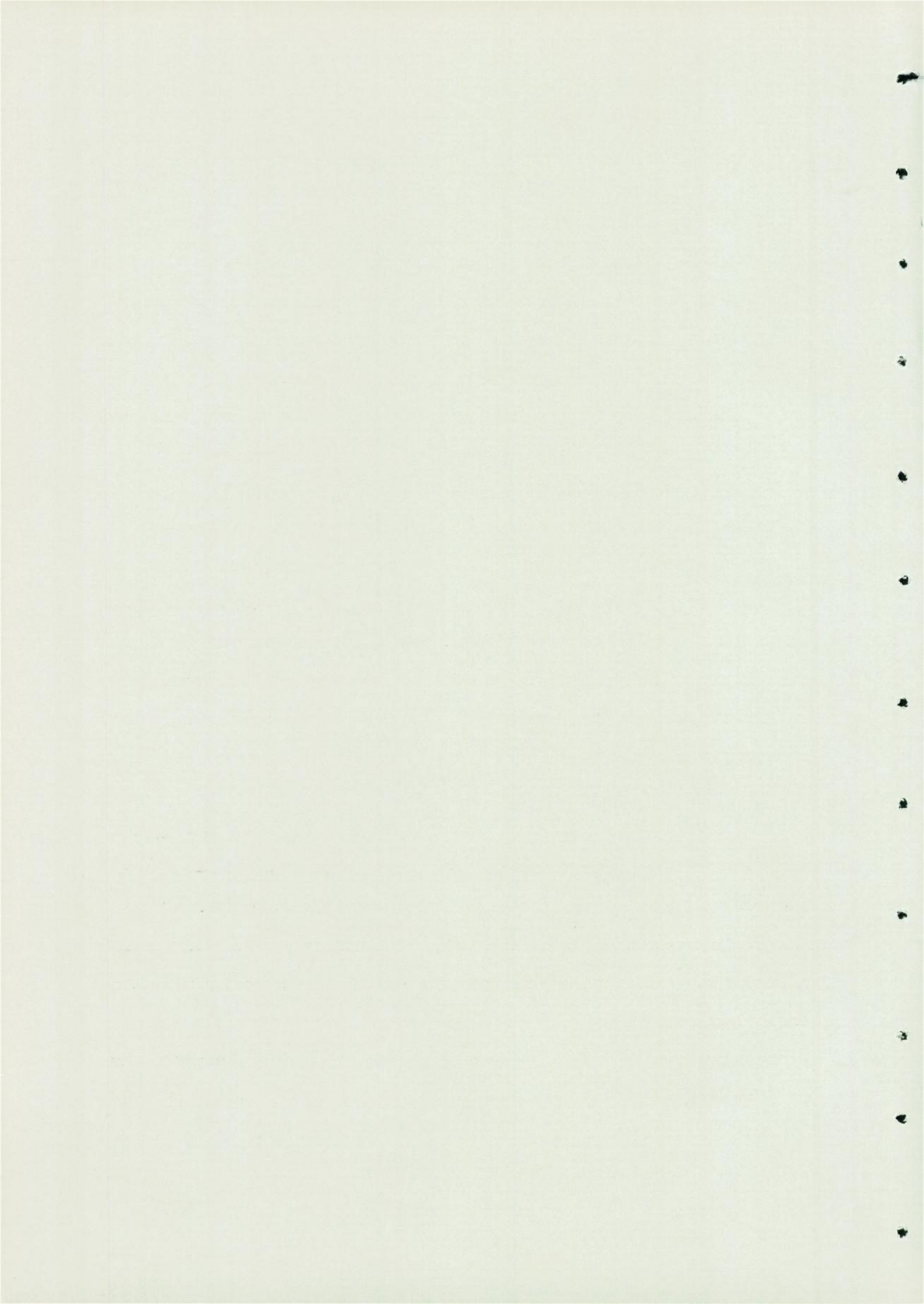
The first reason for denying the past was that they felt it necessary to free themselves from the authority of the academicism represented by the Ecole des Beaux arts, the formalistic architecture that reigned unchallenged in the West.

The second reason was that Modern architecture that reigned unchallenged from the traditional handwork and craftsmanship of Architecture in the past, in its stead the works of Modern Architecture would be constructed with the products of Modern technology and industry , so the three underlying directives of Modern Architecture can be summarised as follows

1) Rational reconstruction to break up sentiment of historical precedents and natural confluence of activities and needs, all under the banner of functionalism and division of labour.

2) The promotion of standardisation one individualistic handcrafting so as to facilitate industrial growth and efficiency.

3) Reject traditional regional and ethnic replacing these with

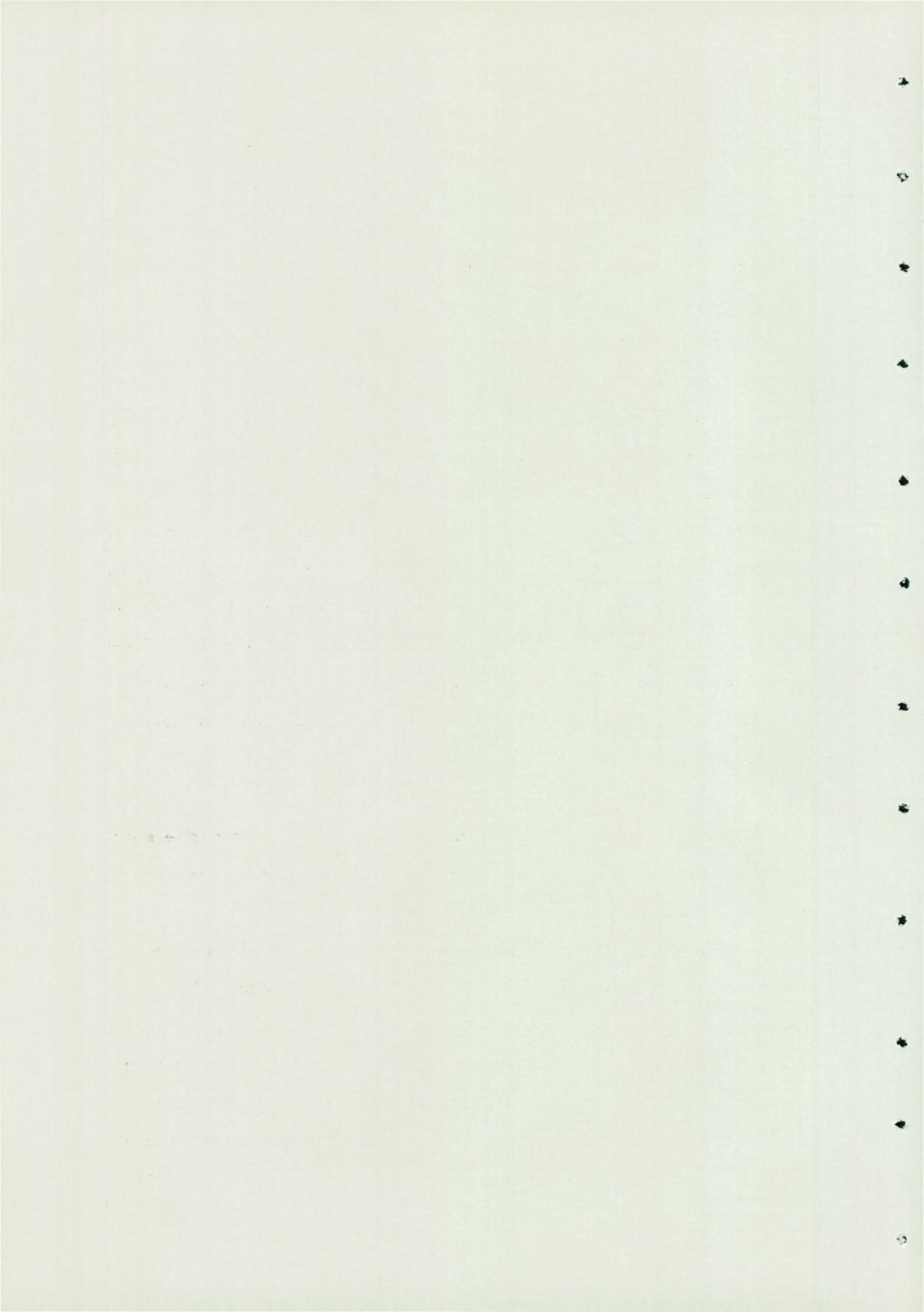


so called international or universal principles supposed to be applicable the world over.

With the introduction of the 'sunlight 'rights and successful introduction of internationalism, there came zoning of business and residential areas of the urban districts , yet as these directives proved part success of Modern Architecture they also proved to incur shortcomings. Granted the shift from handcrafting to industrial production brought formerly unattainable luxury goods and materials within the reach of the general public and it was no mean achievement .

Product standardisation action and factory quality controls likewise aided in bringing Modern Architecture to the level of the people. Yet this inevitably meant that the element of spatial creativity, which in essence had been tantamount to quality in the vision of architecture as culture was now straightforward within the limits dictated by the workings of the construction industry.

Traditional Japanese Architecture in particular, with its richly detailed expression was rejected as a promodern throwback to handcrafting . Soon whole cities were covered in bland featureless monotone of steel, glass, and concrete . Not only that but the indigenous industries and traditional crafts of the local society, local skills - things that had interrelated - (everything that I have studied) in so many ways through the creative presence of architecture, all fell silently by the wayside.



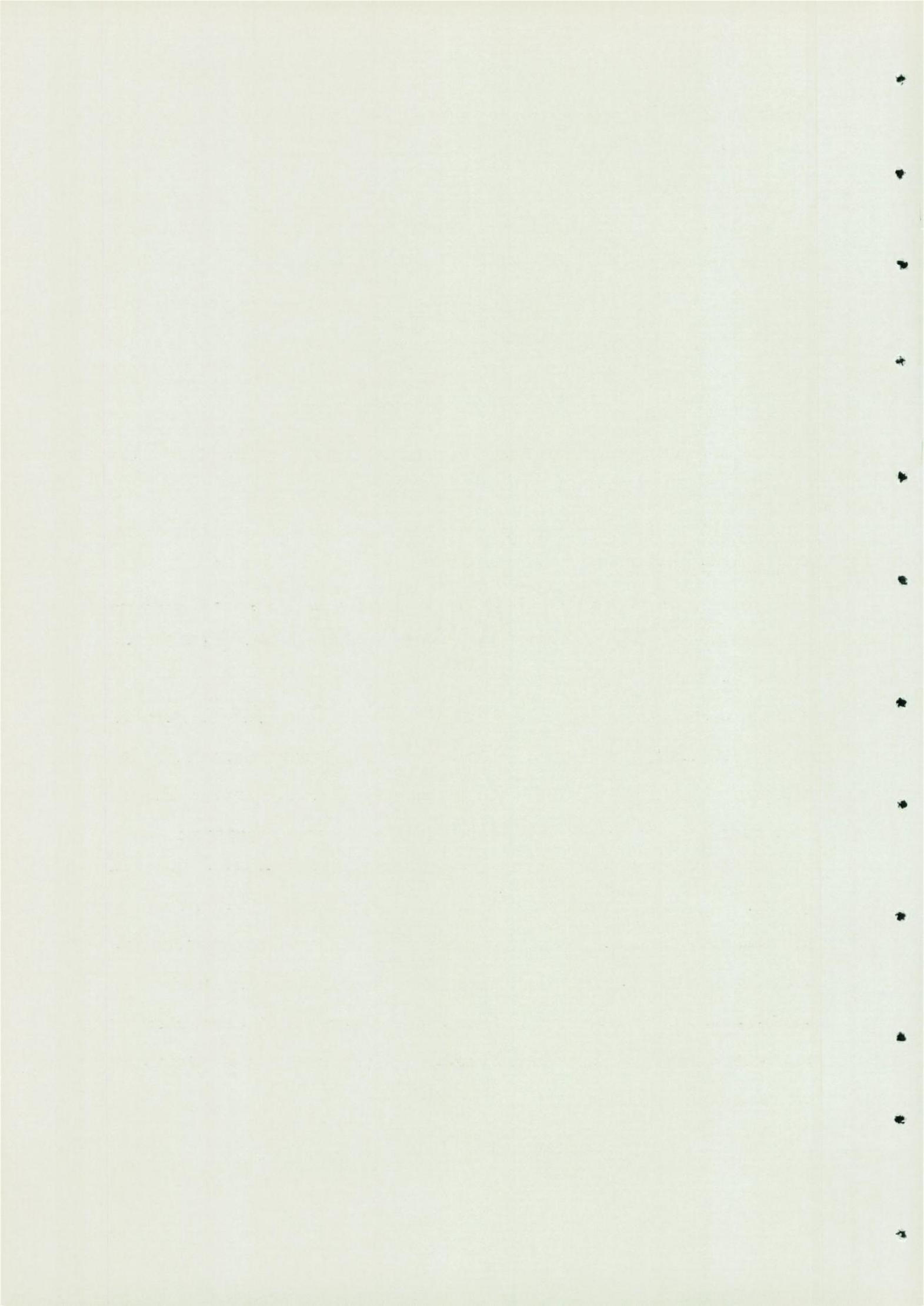
What greater irony, that Modern Architecture supposedly the harbinger of culture, should have wrought such havoc on the traditions and cultures of regional societies.

Between Le Corbusier proclamation that the house is now a machine for living, and Ludwig Mies Van der Rohe who also championed a functionally undefined " universal space" that would adapt to various functions. Either was, Modern Architecture was constructed on the parading of clear division of space - interior from exterior, environment from building historic from contemporary - a strict order based on dichotomy.

Yet what was lost to such dualistic articulation were the in-between multivalent ambiguities, that is to say the human qualities harboured in fringe and median environment. What I am trying to say here is there was an effort to reintroduce symbolic spaces between exterior and interior, symbiotic ambivalences between nature and architecture, symbiotic multivalences.

I myself feel that the reinstatement of an aesthetic sense must be approached from the establishment of logic from a users point of view, and not from the creators side .

Originally the traditional Japanese architectural culture was for a long time connected with the 'using' meaning rather than with the sense of 'creating'. In other words, it is a using aesthetic sense. However, if we look at this with Western logic then 'using' is the principal aim of the user. Accordingly aesthetics which correspond to such functions are something to ponder. Then the sense which accepts the idea that



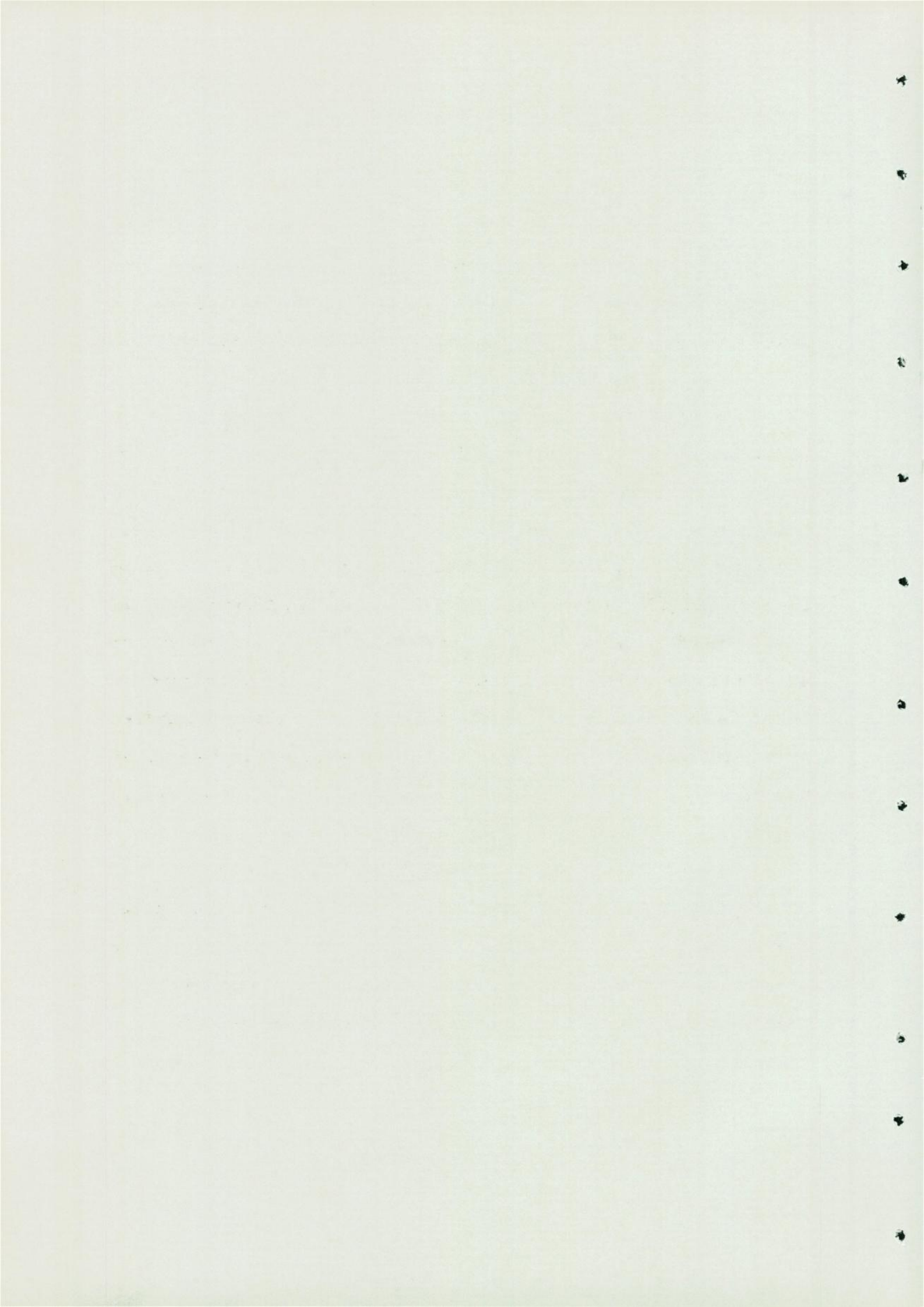
'architecture with a clear function is beautiful' is a foregoing conclusion.

Traditional architecture has operated through the utilization of it's spaces, where the system of the way to be used suggests the form of the architecture, and by knowing how to make the most of it. The result is the traditional architecture takes the form it was destined to take. I hope to have shown the differences between space which receives, or space which accepts - in either case space which will be equivalent to space of 'use', equally traditional and Modern Architecture.

None the less times do change and the world is moving into a new age of multi dimensional perspectives.

The Islamic world of the Middle East; the third World nations China, Japan, and the rest of Asia - all are asserting their own value systems.

In my thesis I have advocated the examination of Japanese culture from 14th to 18th century. In doing this I have explained all spaces both domestic and urban / communal found in Kyoto before the middle 19th century. My reason for investigating these spaces was to seek the cultural identity lacking in the universalist approach of Modern Architecture to discover intermediary spaces, vagueness, ambiguity, and diversity from the encounter between traditional Japan and contemporary architecture. It is from this vantage point that I acknowledged connections between contemporary architecture and Japanese culture.

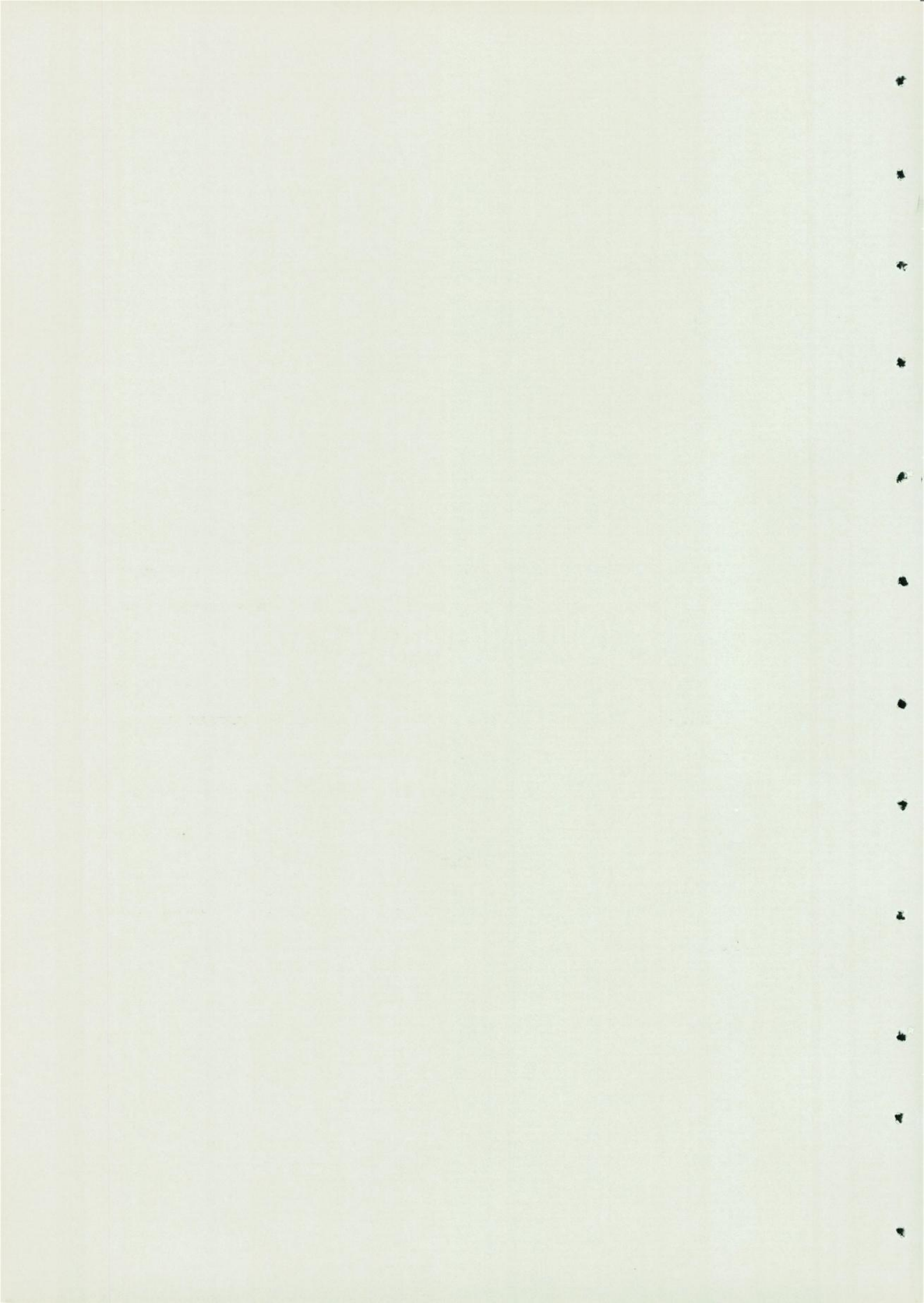


C O N C L U S I O N .

This thesis began with the hypothesis that there is a spatial conception that is distinctly Japanese and that this spatial conception developed through the influence of contributions made by Japanese cultural traditions and customs.

It began by examining the general notion of beauty for the indigenous sources and elements of spatial concepts which are reinterpreted throughout Japan's history. For instance the mono - no - aware concepts dominate the Heian period (794 ; - 1191) as Tugen dominates the period of the Noh theatre, the mood of each period finding expression in its architecture. The influence of language was examined from the point of view of it's structure in relation to spatial structure and expression. Geomancy and the role it plays in spatial conception was examined and although some may regard it as more superstition it is certain that it played a strong part in developing Japanese space planning.

Philosophical and religious influences are also infused in the spatial conceptions that are so decidedly Japanese. The Buddhist belief in impermanence and the Taon belief in the Tin - Tans principle give rise to the unique Japanese spatial progression.



It has been shown that from the above cultural influences the Japanese formulated whether consciously or unconsciously a spatial conception unique to their set of circumstances. The second part of this study shows how these influences were used and built on to create an architecture that both satisfied their beliefs and way of life . The horizontal use of space allowing harmony with nature while also affording the dual idea of interior and exterior. The impermanence of life reflected in the flexibility of rooms and the zig - zag pattern of movement.

Although this thesis has concentrated on the influences of Japanese spacial conception prior to 19th century in its evidence that culture has survived on its strength of its versatility.

I have also viewed briefly the process of spatial use today in modern Japanese theory to show the concept of space survived even under the repression of traditional architecture.

I have included this briefly to justify the progression and show the ability of space to adopt other ideals from the West, and though certain aspects may change, Japanese spatial conception will always remain Japanese.





Japanese awareness of space	Process 38 1983.
Architecture of group	J.A June 1979
Symbolic origins in space and form .	Edingburg Arch
Traditional Jap. Arch Interior & exterior	Dec 1986 Baven and Wohen
Secret Teachings in the art of Japan Gardens.	Slanson.

G.A Houses 15
G.A Houses 20 Japan.

Restoring Japanese Space Kisho KurKara.

