ISBN 978-88-8497218

, builtanna, has not stopped, and occasionally larger projects, such as the Tokyo Sky Tree (2012), have also been completed (fig.1).

Aut. Trib. di Na. n.31 del 26.04.07 - Tariffa Regime Libero: Poste Italiane s.p.a. - Spedizione in Abbonamento Postale - 70% - DCB Na.

During the late 1980s and most parts of the 1990s when the economy, along with urban developments in the country were speeding in overdrive mode, Japanese architecture flourished. There was investment in just about any construction and exceedingly much was built, including numerous mega-projects. Although the majority of the output was explicitly the result of a runaway consumerism and so, much image-driven, enlightened investment in building and construction also vielded innumerable inventive world-class examples, which justly attracted international admiration. Architects, such as Tadao Ando, Arata Isozaki, Fumihiko Maki, Yoshio Taniguchi, Toyo Ito, Shin Takamatsu, and others gained well-deserved worldwide recognition and some almost pop

star status. During this time, three of them also received the highest award, the Pritzker Prize in Architecture. Nevertheless, by the mid-1990s the burst of the "bubble" became painfully evident in the construction industry as well, and with that, conditions for architecture too changed; Japan entered its longest and most severe economic recession, a time now known as the "lost decade" Investment in construction, especially in the large private sector diminished drastically, and even the increased number of public projects, the usual remedy in economic hardships, could not boost the slowing economy; eventually government funding was to dwindle as well. The mood in the country understandably turned somber, and among architects. architectural design and construction firms, especially the small ones, it became explicitly gloomy with several of them going bankrupt. Architects in the austerity of today, even internationally recognized ones, have much less work at home in Japan, if at all, many of them shifting large parts of their practices abroad. And just when the recession seemed to give way to some modest growth in recent years the situation has been exacerbated by several additional difficulties and tragic setbacks. Major changes in Japanese society and repeated natural disasters such as the Great Hyogo Earthquake in 1995 and the even more devastating Tohoku Earthquake, tsunami, and nuclear accident in 2011 all have significantly impacted the economy and so also construction and architecture. Although the reconstruction of the Tohoku region is a monumental task, relative to the previously overheated and frenzied building activity today's architectural output is way down, and the era of promoting extravagant, gigantic projects is over Yet, with the burst of the bubble and even in the aftermath of major catastrophes, life in Japan has not come to a halt, construction

So what has been driving and now characterizing Japanese architecture after the 1990s, that is to say, in the "post-bubble" era? First of all, the economic downtime has given some respite and opportunity to both society and designers to take stock of what architecture is, how it serves the greater good, and what the new responsibilities of architects are or should be in the stringent and sobering new realities. Once again, there is a heightened awareness of how much architecture and urbanism are dependent on, and vulnerable to economic conditions or unpredictable natural disasters; and in turn, how much the economy is contingent on the health of the construction industry. Apart from the much-reduced output in architecture, the most conspicuous symptoms of the changed realities are an increased humility of the architects along with their scaled-down ambitions and a manifest restrain in design, as well as the decreased size of the completed projects. At the same time a more

genuine attention to the context or the social, cultural, urban, and natural environment seems to be, though slowly, on the rise As budgets and commissions, most of them for private residences, are now smaller, "less is more" has gained new meanings again. The resulting architecture is simpler, more straightforward and unassuming, often to the degree of being exceedingly minimalist, and as such, it is less monumental, less dramatic, and often also less innovative than the best of the bubble era production (fig.2). As always during the times of economic downturn, architects, particularly the younger ones with less work, get involved in various, though smaller-scale experimentations to work out new conceptual or organizational systems wherein, not infrequently, their utter simplicity and perfect clarity are favored over most other considerations.

The bulk of public buildings have equally been comprised of the relatively smaller, more cost-effective kinds with less frill: and this time more of the ones that could serve actual needs.<sup>2</sup> This has been necessitated by the major changes currently taking place in Japan that encompass not only the advancement of the information age and the globalization of the economy, but also significant transformations of the society: the growing effects of the still very low birthrate, the rapid aging of the population (koreika shakai), shifts away from the traditional lifetime employment system and family structure, and many others.<sup>3</sup>

In response, architecture had to develop new, more adaptable, and less expensive prototypes for schools, museums and galleries, libraries and mediatheques, sports and leisure facilities, office and housing complexes, then community and healthcare centers. Moreover, very important today, there is a demand to increase the number of new care centers for senior citizens as well. Ito's Home for the Elderly in Yatsushiro (1994) and Maki's Yokohama District Community and Care Center (1997) are among the recent examples responding to such necessity with simple yet lively solutions (fig.3).

Many new educational facilities, including Riken Yamamoto's impressive Saitama Prefectural University of Nursing and Welfare in Koshigaya (1999) near Tokyo, are built to train professionals who would care for the growing number of the elderly (fig.4).

With the reduced birthrate and the departure of the younger generation to larger urban centers, many rural towns and villages have to consolidate their properties while attracting local residents. The Junior High School in Iwadevama (1996). also by Yamamoto, merges several schools into one with an entirely new educational program and spatial arrangement that Extension (2010) in Metz, France, the dominant materials are lumber and Teflon coated fabric (fig.10). Shuhei Endo on the other hand has creates an atmosphere of openness. Anticipating that the number of students would drop in the future, the building was been applying standard corrugated metal panels, a material used primarily in civil engineering. The use of metal plates as structural material conceived so as to function partially also as a community center. In all these examples the emphasis is on multi-functionality, and exterior surface is also on the rise among Japanese architects and SANAA is one of them, although the office is better known for its extensive flexibility, and openness in order to bring the various sections and departments within the institutions closer to one another, as use of glass. Nevertheless, much of today's "environmental" architecture is forwarded in response to the prevailing urban conditions in Japan. well as these institutions to society and the urban or public realm. but now with a much more sober and pragmatic, if not cynical attitude. The previous admiration of Tokyo's fragmented and chaotic disposition

With the burst of the bubble and the resulting lower land and property prices, citizens can once again better afford to live in are willing to utilize, and upon which they try to make minor improvements. downtown areas. The resurgence of urban living (toshi kyoju) is now coupled with the building of a wider variety of residential units better accommodating the growing number of single-, childless couple-, and especially elderly-households. Many units are designed with home office provisions while giving more prominence to such service areas as the kitchen and bathroom reflecting the lifestyles of adults-only occupants. Unfortunately, projects for public housing have diminished, if not completely disappeared.

Here two complexes, the Gifu-Kitagata "High-Town" (2000) and the Shinonome Canal Court (2003-05), need to be mentioned as they, designed for a diverse range of tenants, achieve new and higher standard in services and a better sense of community. Both housings are the joint work of several architects each having designed a specific block in the compound (fig.5).

In reaction to the excessively commercialized and too often "useless" real estate investments during the bubble years, and

or investors, as well as architects to produce more public- and environment-friendly architecture.

now prompted also by the needs of the changing and aging society, there is a call for more urban amenities and better living stimulating spatial experiences (fig.11). conditions. More efficiently operating buildings, energy conservation, and environmentally conscious design or sustainability, as well as the preservation of nature and natural resources, are becoming "standard" of newly built projects. Buildings are ncreasingly shaped with their natural and/or urban "context" in mind. Context here is in quotation marks, because the notion of context in Japan, due to its high volatility, is more elusive than in other cultures. Yet, there is no doubt that buildings and even larger urban complexes are now, more than before, better attuned to their various, often difficult, chaotic though dynamic urban settings and/or natural sites. This is reflected also in the more effective promotion of greening and landscaping in conjunction with constructions. All these shifts in priorities reflect the growing public accountability of politicians, developers

Nikken Sekkei Ltd., the oldest and largest comprehensive design office in Japan, has been one of the first to consistently pursue ecologically sound projects, what it initiated much before they became de riqueur after the 1990s.4 The company with its in-house research and engineering departments has been, since the late 1960s, systematically developing and implementing many new design strategies and technologies to reduce the energy consumption and harmful emissions of its buildings, and has been a leading force in the global field of sustainable architecture ever since. Frequently this is achieved along with producing high quality designs as well (fig.6). Yet, sustainability must also include the restoration and/or preservation of the natural environment, which suffered extensively during the bubble era. Nikken's POLA Art Museum (2002) in the Hakone Mountains, among others by the company, well illustrates this recognition with its "disappearing" architecture. The building is extended into the wooded sloping ground so as to diminish its presence above; moreover, this entire upper part, featuring the entrance, is practically all glass (fig.7).

negative impact on the environment by better integrating them into their surroundings. Ando, a longtime champion of environmental issues in architecture, has recently designed several projects, like the Benesse House Art complex (1992-97), Chichu Art Museum (2004), and Lee Ufan Museum (2010) on the nature-rich Naoshima Island to be almost completely underground. Simultaneously with protecting the pristine landscape this way, he was able to enhance the poetically evocative qualities of his designs by capturing the dramatic effects of natural phenomena, especially light (fig.8). Another remarkable example is Kengo Kuma; early in his career, he declared that he wanted to "erase architecture." and he too inlaid some of his projects in the ground.<sup>5</sup> He has since then continued his experimentations with additional modes of design: extensive green roofs, special use of mainly natural materials, configuring the shapes and boundaries of his buildings, and others (fig.9).

The success of his intentions has earned him much recognition both at home and abroad making him by now one of the most accomplished and influential architects in Japan.

The novel use of a broader range of often-ordinary materials, as well as a growing number of new ones, has also been part of the recently This change has been coupled with his increased interest in green design, as shown in the Island City Central Park--Grin Grin project (2006) in Fukuoka, and even more so in unfolding ecological architecture. Shigeru Ban has made his name known first by applying cardboard tubes in his buildings, which comprise both temporary and permanent structures within his overall work. He designed such "paper architecture" also for disaster-relief facilities providing the revolutionary Taichung Opera House project, now under construction in Taiwan (fig.18) immediate shelters for the large number of victims of earthquakes and tsunamis. In one of his latest projects, the unique Centre Pompidou

> However, the most diverse work today is put forward by the third, and perhaps most active generation, particularly by such internationally recognized architects as Kuma, Seiima, Nishizawa, then SANAA, Ban, and Aoki. 10 The range of projects and the kinds of their architectures, although all could be broadly classified as minimalist, encompass considerable differences. Perhaps the best way to introduce the range of directions this post-bubble generation

This project is one of the best representatives of SANAA's architecture and, by extension

Representing a new generation of designers. Yoshiharu Tsukamoto and Momoyo Kajijima, partners in the small Atelier Bow Wow, have been forwarding a practice, which is derivative of the idea, what they call "pet architecture," typically tiny, unpretentious, yet still imaginative scarcity of material substance and tectonic presence. Her architecture now approximates a structures, which exploit the restrictions of their very small "leftover" and awkward urban sites, many of them the result of bubble-era reckless urban developments. Prompted by its new and somewhat ironic take on the post-bubble Japanese city the partnership, with its refreshingly no-nonsense and cost-effective works, has effectively given birth to a new genre of architecture. Bow Wow designs are one of her former employees, the unusually imaginative Nishizawa who, also running predicated on the empirical analyses of the surrounding urban environment in which its small buildings are implanted. Rather than the simultaneously his own practice, represents another brand of minimalism based on simple diagrammatic plans. Accordingly, SANAA's architecture is a curious combination of the results of spectacular formal rendering, they are the outcome of carefully considered economy of use, which occasionally produces workings of these highly gifted designers. The first major success of the partnership came with the completion of its Kanazawa 21st Century Museum of Contemporary Art (2004). Here a 112.5 m diameter flat, cylindrical disk, wrapped all around in glass, is crowded, in an apparently random fashion, with countless rectangular boxes as islands that make up both

Projects by others, like Kazuvo Seijma, Ryue Nishizawa, Tezuka Architects, Makoto Yokomizo, Junya Ishigami, and Sou Fujimoto explore similar possibilities, while each pursuing his or her own distinctive variety of architecture, in which though the economy of use does not always mean proper functionality. Consider for example the very talented Fujimoto's Musashino Art University Library (2010) in Tokyo. Here, although the simple idea of a two-story wooden bookshelf system as "punctured walls" in spiraling arrangement yields exciting, spaces among them for circulation (fig.20).

maze-like spaces, the upper parts of most of the two-story open-stack shelves are very difficult, and often impossible to reach even from the network of catwalks and have remained largely empty. Cataloguing and finding books on the spiraling system of shelves are also a challenge (fig. 12). Another example is Sejima's House in a Plum Tree Grove (2004) in Tokyo. In this highly innovative piece of architecture, shaped entirely of structural steel plates, some of the rooms are so small that even one bed can hardly fit in them (fig.13).

has been replaced with a down-to-earth recognition of the city as the given mundane context, what particularly younger architects now accept,

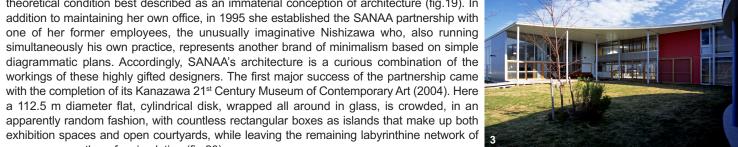
When it comes to complex functions, it is still the older generation, which better upholds such norms in architecture. Maki, a one-time Metabolist and the only remaining member of the 1960s group, continues to produce excellent work, which, although less striking than in the 1980s, is simply attractive in its revitalized modernist idiom with well-configured layouts and proper detailing. In projects such as the Kaze-no-Oka Crematorium (1997), the Shimane Museum of Ancient Izumo (2006), and the large campus of the Republic Polytechnic in Singapore (2007) Maki has been further developing his architecture of public buildings, though still deriving it from his earlier theories of "group form" (fig.14).9 Taniquchi's works, similar in their excellent functionality to Maki's, strive to establish close relationship with their mainly urban environments whose public quality they enhance in the most impressive way. The crisp, beautifully articulated, and meticulously executed complexes of his Marugame Genichiro Inokuma Museum of Art (1991), the Toyota Municipal Museum of Art (1996), Gallery of Horyuji Treasures in Tokyo (1998), the Hiroshima Naka Incinerator (2004), and others, incorporate outdoor public space within their realm By now however many other firms and architects have introduced various design methodologies to offset their buildings' of architecture in different, yet always seamless ways (fig.15).

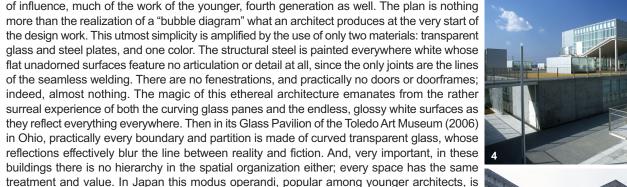
> In addition to large corporate design offices and consulting firms, such as Nikken Sekkei Ltd, some four generations of architects are called "superflat" design. active today. Taniguchi, Maki, and Isozaki represent the oldest one. Ando, Ito, and Yamamoto belong to the next generation, which, with its continued significant work, remains in the forefront. Ando's architecture has been consistent throughout the years in maintaining its same high quality as before with buildings shaped in reinforced concrete, but by now the majority of his projects, including the Punta Della Dogana Museum in (2009) in Venice, Italy, the Stone Museum in Bad Kreutznach (2011), Germany, and the Chateaux la Coste Art Center (2011) in Aix-en-Provence. France, are built abroad (fig.16)

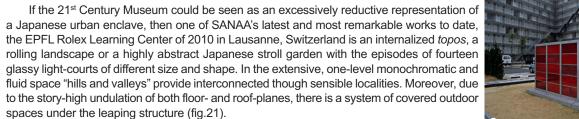
Ito and Yamamoto, always with a keen eye on the changing lifestyles of society, have adjusted their architectures accordingly. In the

volatile times of the bubble era, Ito developed his designs to fit the pursuits and workings of the restless crowd of "urban nomads"; his buildings projected lightness, insubstantiality, and temporariness, which were epitomized by the landmark Sendai Mediatheque of 2001 (fig.17). In recent years though he has transformed his architecture again by giving it more physical or tectonic presence, and more reality.

pursues is to start with the two opposites represented by the architectures of SANAA and Kuma. Sejima started her career while working for Ito between 1981 and 1987 when she established her own office in Tokyo. Since then she has extended her former employer's architecture by pushing it gradually to extreme minimalism, also characterized by an utter theoretical condition best described as an immaterial conception of architecture (fig.19). In addition to maintaining her own office, in 1995 she established the SANAA partnership with













The Center embodies a new minimalist architectural paradiam what Nishizawa then repeated in his much smaller, yet equally amazin Hiroshi Senju Museum of 2011 in Karuizawa, where the glass-enclosed small courtyards with plants bring the presence of nature face to face architects, who occasionally cross over to the "reds" like Maki, Aoki, and Ryoji Suzuki (fig.29). Then the question should arise: where is Kuma's with the art inside the building of sloping and undulating floor (fig.22).

Unlike SANAA's highly conceptual work, Kuma has developed his minimalist architecture in another and rather different direction. His designs concentrate on the concreteness of human experience, which extends to all faculties of human perception, especially tactility. In contrast and unobtrusive in appearance. Moreover, his designs are always elegantly restrained and meticulously executed. o a stripped down and sterile minimalism, Kuma's multisensory architecture is rich in vibrant and sensuous surfaces with varied transparencies shifting patterns of light, and subtle details, which altogether endow his spaces with a sensible ambiguity both inside and out. This is seen for These discussions about the diverse directions what generations of contemporary architects pursue today, must now take us back to example at the delicate screens of thin bamboo strips in his Ginzan Onsen Fujiya Ryokan (2006) in Obanazawa and at the Prostho Museum e predicament of their limited conditions in post-bubble Japan, namely the "disappearance" of architectural jobs. and Research Center (2010) in Kasugai, whose exterior is loosely defined with a "fuzzy" wooden framework. Many of these qualities derive from Kuma's strong and particular emphasis on architecture's materiality, the craftsmanship of construction, and tectonic precision (fig.23-24). Although materials receive growing attention from Japanese architects today, no one experiments with as broad range of them as Kuma does. Making However, even the most prominent and leading architects have few jobs, if at all, in Japan today. If they do, these projects too are relatively small, such as Kuma's most recent Asakusa Visitors Center (2012) in Tokyo or Ito's Toyo Ito Museum of Architecture (2011) in practically every design of his different, his use of materials encompass wood, bamboo, paper, vines, plants and stone, then plastic, synthetic fabric. vinvl. metals, glass, and others. However, whatever the material, he is intent on finding ways to turn it into small "particles" and then into Imabari. Although Kuma might still be active at home, at least partially, others, such as Isozaki, Ando, Ito, Ban, Maki, SANAA, Yamamoto, multiple layers of permeable membranes or screens that lightly envelop rather than solidly and clearly demarcate the boundaries of his buildings to mention but a few, complete practically all or most of their current work abroad, where many run branch offices as well, in China, the Middle or spaces, thereby filtering both light and the environment in variable ways into the realm of architecture. 11 The facades of his Lotus House (2005) in Zushi are designed with a lacy curtain of thin stone plates hung from the eaves by hidden chains. In turn, his architecture seems to lose its object-like disposition and blend into its surroundings. At the Ando Hiroshige Museum (2000) the glass surfaces of the simple building are

Kuma studied under Hiroshi Hara at the University of Tokyo while Maki was one of his mentors. Both of these outstanding architectacademicians have been intensely involved in researching vernacular architectures around the world by which their designs have been influenced. Kuma shares the sentiment of his elders for the vernacular, vet he is less inclined to follow Hara's somewhat decorative renditions and Maki's crisp, neo-modernist paradigm. Instead, he is interested in reflecting on, and benefitting from the principles of design, the spatial and material qualities of local architectures and cultures in general, wherever his buildings might be located. The material of a small Museum of Wooden Buddha (2002) is locally produced adobe, then the Xinjin Zhi Museum (2011) in Chengdu, China is clad in the breathing façade of loosely arranged traditional Chinese roof-tiles suspended on steel cables. Kuma's architecture connects to various local and traditional models, most especially the Japanese, while forwarding well-articulated environment-friendly solutions (fig.26).

with traditions is not the mimicking of any emblematic historic style (fig.27). In fact, he has no preference for any particular style, and among his works one can find an extensive variety of experimentations with architectural/artistic expressions ranging from the tiniest tearooms such as the Fuan Teahouse (2007) using Super-Organza, to the large and high-tech-intensive Asahi Broadcasting Corporation's Osaka Headquarters (2008). Yet his buildings, always incorporating elements of nature, water and plants, as well as manifesting a deep respect for the site, are sensual, "soft and warm," while SANAA's are cerebral, sharp, and "cool." Kuma's minimalism then stems primarily from a self-effacing attitude in design, which steers clear of the spectacular or a formalistic exhibitionism. His buildings are shaped unfailingly with very simple forms. whose "hidden" architectural qualities can only be fully appreciated through a time-consuming human experience (fig.28).

Post-bubble Japanese architecture could also be discussed according to another categorization that distinguishes between "white" and "red" architectures. The recently re-emerged use of "white school" and "red school" in Japan is attributed to Terunobu Fuiimori, an oldgeneration historian turned architect, whose amateurish and occasionally humorous vernacular architecture is leading the "reds." 13

The first school can be characterized as purist, which denies or reduces tectonics and materiality to a minimum, relies on unadorned. smooth and blank white surfaces, and is highly conceptual, often high-tech and even scientific in nature. The second school, on the contrary, is rough, robust, folksy and energetic, with local and sometimes "primitive" craftsmanship. These dichotomies in design, defying generational boundaries, have a rich history in Japan's modern architecture.

It is clear that SANAA's and its partners Seiima's and Nishizawa's individual architectures epitomize the White School, which encompasses the majority of works produced by such other architects as Ban, Aoki, Tezuka Architects, Fujimoto, Ishiqami, Yokomizo, Waro Kishi, and others. In addition to Fujimori, among the better-known representatives of the "real" Red School would include Team ZOO and its smaller ateliers, then Hiroshi Naito, Atsushi Kitagawara, Osamu Ishiyama, Kazuhiro Ishii, and Itsuko Hasegawa. 14

## L'ARCHITECTURE AU JAPON APRÈS LA "BULLE" : limites et possibilités Needless to say, between the two Schools the range that includes Atelier Bow Wow as well is practically endless and there are many "white"

place in this classification? Well, Kuma's versatile architecture is difficult to put into any one category. While on the one hand his architecture dans le pays, accélère à une vitesse vertigineuse, l'architecture japonaise à eu une grande floraison. Il y avait des investissements dans tous approximates the Red School, on the other, it is also contrary to it in significant respects. More precisely, although Kuma's buildings are rich les types de construction et il a été construit trop, y compris de nombreux mégaprojets..... cfr. www.lecarrebleu.eu in usually local materials and craftsmanship, and set to enhance the local spirit of place, they are also simple in forms, minimalist in rendition,

cover SANAA: Kanazawa 21st Century Museum of Contemporary Art, Kanazawa, 2004, plan

**04** Riken Yamamoto: Saitama Prefectural University of Nursing, Koshigaya (1999)

POLA Art Museum, Hakone, 2002

15 Yoshio Taniguchi: Marugame Genichiro Inokuma Museum of Art, Marugame, 1991

20 SANAA: Kanazawa 21st Century Museum of Contemporary Art, Kanazawa, 2004

Prostho Museum and Research Center, Kasugai, 2010

17 Toyo Ito: Sendai Mediatheque. Sendai. 2001; and axonometry of structures

Republic Polytechnic, Singapore, 2007, diagrams

**05** Kazuyo Sejiima: Gifu-Kitagata "High-Town" Housing complex, 2000

06 Nikken Sekkei Ltd.: Izumi Garden Office Tower, Tokyo, 2002

12 Sou Fuiimoto: Musashino Art University Library, Tokyo, 2010

13 Kazuvo Seiima: House in a Plum Tree Grove, Tokyo, 2004

16 Tadao Ando: Chateaux la Coste Art Center, Aix-en-Provence

22 Ryue Nishizawa: Hiroshi Seniu Museum, Karuizawa, 2011

23 Kengo Kuma: Ginzan Onsen Fujiya Ryokan, Obanazawa, 2006

Ando Hiroshige Museum, Bato, 2000

Yien East / Archipelago, Kyoto, 2007

Jugetsudo Teashop, Paris, 2009

Xiniin Zhi Museum, Chengdu, China, 2011

29 Rvoii Suzuki: Kompira Shrine Visitors Center and Administrative Facilities, 2004

14 Fumihiko Maki: Republic Polytechnic, Singapore, 2007

Durante l'ultimo periodo degli anni '80 e la maggior parte degli anni '90 del Novecento, quando l'economia, insieme con lo sviluppo un Large, corporate type design offices still have work, but the number of projects done by them is now reduced. Younger architects have bano del paese, accelerava a velocità vertiginosa, l'architettura giapponese ebbe una grande fioritura. Ci furono investimenti in tutti i tipi di cothe least commissions and they generally fall within the area of private residences or other small structures.

01 Nikken Sekkei Ltd.: Tokvo Sky Tree, Tokvo, 2012

03 Toyo Ito: Home for the Elderly, Yatsushiro, 1994

08 Tadao Ando: Lee Ufan Museum, Naoshima, 2010

11 Atelier Bow Wow: Gae Residence, Tokyo, 2004

18 Taichung Opera House, Taiwan, 2013

19 Kazuvo Seiima: Shibaura House, Tokyo, 2011

10 Shigeru Ban: Centre Pompidou Extension, Metz. 2010

09 Kengo Kuma: Lotus House, Zushi, 2005

02 Kumiko Inui: Hibiya Kadan Flower Shop, Tokyo, 2009

East, Europe, the United States, and elsewhere, Even Kuma's largest and most significant projects are now done outside Japan. The reasons behind this relatively new phenomenon are complex and can be explained only to a limited extent by the reduced number of work in Japan. The fall of the Berlin Wall and the ensuing new political climate along with the information revolution and globalization of the world economy have opened up for architects too an expanded marketplace way beyond their own country. Architects can now work,

In Japan this new engagement with foreign clients is fostered also by the worldwide recognition of its architecture and the reputation what Japanese designers have achieved particularly since the 1980s. The result now is not only that a growing number of major commissions are completed abroad, but also that the majority of these constitute the most significant accomplishments of these architects today. In conclusion it is safe to say that while Japanese architecture in the era of post-bubble Japan continues to face serious limitations and challenges, it also benefits from the new realities by better recognizing its own responsibilities toward both society and the environment as well as realizing that these do not necessarily hinder artistic creativity; there is also power in limits after all. And this still evolving attitude now seems to propel much of this architecture's expanded role as it impacts more and more the world also beyond Japan. However, the question still remains as to what extent the working of Japanese architects on the global marketplace could foster quality and sustainability not merely in the measurable or technical terms, but also in regard to the "immeasurable" aspects of sustaining architecture's capacity to remain a creative force in and of a particular local culture. Addressing this issue however would take the length of another long essay, which needs to be written in the times to come.

Kenzo Tange received the Pritzker Prize in 1987, Fumihiko Maki in 1993, and Tadao Ando in 1995. (More recently, in 2010, the Partnership of Kazuyo Sejima and Ryue Nishizawa or SANAA won the prize). In contrast, during the bubble economy many such public projects, with no real or functional need for them, have had practically no other purpose than keeping the construction companies busy or have been produced as a result of political considerations. One could come across projects, which, after completion, had no actual use; many museums and galleries, for example, had not much or nothing significant to exhibit. The Zeus Museum in Nima (1990), designed by Shin Takamatsu, exhibited sand for example.

The percentage of the elderly (over 65 years of age) in Japan was 14% in 1995, and is predicted to be 24% in 2015, and 26% in 2030. Birthrate or fertility rate (number of live births per woman) in 2002 reached 1.32, the lowest ever recorded, and the situation is improving only very slightly. (These data are quoted from Japan; An Illustrated Encyclopedia, Tokyo; Kodansha, 1993; and the website of the Japanese Statistical Bureau http://www.stat.go.jp/english/data/nenkan/1431-02.htm.)

Todav. with more than 2,000 employees, Nikken Sekkei Ltd is also one of the world's largest architectural firms.

like their counterparts in Médicins sans Frontiéres, without borders.

Kengo Kuma, "Digital Gardening" in a special issue on Kengo Kuma of SD Space Design (Nov. 1997); p.6. The actual intention behind Kuma's dramatic statement of "I want to erase architecture" is to conceive of his buildings as an anti-objects and non-monuments, which blend into their environments so seamlessly as to "disappear." Atelier Bow Wow (established in 1992) in cooperation with the Tsukamoto Lab at Tokyo Institute of Technology wrote a small book Pet Architecture Guide Book, which was published by World Photo

Press in Tokyo in 2001. Both Tsukamoto and Kaijima are also involved in teaching and so combine academic research with practice wherein the two mutually benefit from each other. Another book by the partnership is Bow Wow from POST BUBBLE CITY, Tokyo: INAX Publishing, 2006.

In the original group of Metabolist architects Kisho Kurokawa died in 2007, Masato Otaka in 2010, and Kiyonori Kikutake in 2011.

Maki, in his 1964 booklet Investigations in Collective Form distinguished among three paradigms of urban formations: compositional, mega-structural, and group forms; in his architecture, based on the latter type, he was exploring the benefits of a sensitively clustered built fabric, wherein inside and outside spaces in close relation mutually define each other (Saint Louis, MO; Washington University School of Architecture publication).

In addition to being partners in SANAA, Kazuyo Sejima and Ryue Nishizawa maintain their independent offices as well.

Kuma uses the term "particlizing" in relation to his architecture in "Relativity of Materials" JA, The Japan Architect 38, special issue on Kengo Kuma (Summer 2000); p.86. Most of Kuma's numerous teahouse projects are temporary installations, and opportunities for Kuma to experiment with various materials. The space of the Fuan Teahouse was created by using a

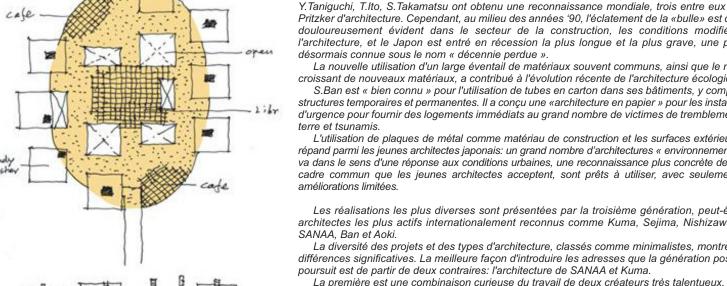
large helium-filled balloon floating in mid-air, from which the feather-light and gauzy fabric is suspended while surrounding a small, three-tatami platform. Fujimori is quoted in Dana Buntrock. Material and Meaning in Contemporary Japanese Architecture: Tradition and Today. London: Routledge, 2010; p.15.

Dana Buntrock in her book Material and Meaning in Contemporary Japanese Architecture: Tradition and Today (London: Routledge, 2010; p.15) discusses the Red School and its occasional sympathizers at length.

Au cours de la dernière période des années 80 et la plupart des années 90, alors que l'économie, ainsi que le développement urbain

## L'ARCHITETTURA GIAPPONESE DOPO LA "BOLLA": limiti e possibilità

struzioni e fu costruito troppo, inclusi numerosi mega progetti.....





Architecture japonaise après la "bulle": limites et possibilités : préparé avec une très grande

attention par Kaisa Broner Bauer dans le choix des images et des textes dans la seule langue d'origine pour éviter toute réduction, avec une traduction intégrale en français et en italien sur le sitrenouvelé du CB. Après le numéro sur la stratification qui caractérise la jeune architecture contemporaine iaponaise, cet article nous offre une intéressante comparaison entre l'architecture des grandes stars, une pression croissante pour chercher du travail conséguent au dehors du pays, et les efforts déployés par les ieunes architectes à réduire leur besoins et attentes pour rester au Japon, même avec des projets de petite taille et faible coût, mais à la recherche de solutions en mesure de répondre à la nécessité de flexibilité et de réduction des besoins, atteignant les objectifs architecturaux les plus importants d'un pays cherchant à retrouver son avenir.

Au cours des années '80 et de la plupart des années '90 du siècle passé, alors que l'économie accélère à une vitesse vertigineuse, une grande floraison d'architecture se manifeste : l'on construit trop, trop de mégaprojets

Ce numéro sur l'Architecture japonaise est un brillant essai de Botond Bognar :

Bien que la majorité des réalisations soit le résultat d'une consommation à outrance. l'investissement concentré sur l'image a donné lieu à de nombreux exemples de créativité de niveau élevé, qui a attiré l'admiration du monde entier. Des architectes tels que T.Ando, A.Isozaki, F.Maki, Y.Taniguchi, T.Ito, S.Takamatsu ont obtenu une reconnaissance mondiale, trois entre eux le Prix Pritzker d'architecture. Cependant, au milieu des années '90, l'éclatement de la «bulle» est devenu douloureusement évident dans le secteur de la construction, les conditions modifiées de l'architecture, et le Japon est entré en récession la plus longue et la plus grave, une période désormais connue sous le nom « décennie perdue ».

La nouvelle utilisation d'un large éventail de matériaux souvent communs, ainsi que le nombre croissant de nouveaux matériaux, a contribué à l'évolution récente de l'architecture écologique.

S.Ban est « bien connu » pour l'utilisation de tubes en carton dans ses bâtiments, v compris les structures temporaires et permanentes. Il a concu une «architecture en papier » pour les installations d'urgence pour fournir des logements immédiats au grand nombre de victimes de tremblements de

L'utilisation de plaques de métal comme matériau de construction et les surfaces extérieures se répand parmi les ieunes architectes iaponais: un grand nombre d'architectures « environnementales » va dans le sens d'une réponse aux conditions urbaines, une reconnaissance plus concrète de la ville cadre commun que les jeunes architectes acceptent, sont prêts à utiliser, avec seulement des améliorations limitées

Les réalisations les plus diverses sont présentées par la troisième génération, peut-être les architectes les plus actifs internationalement reconnus comme Kuma, Sejima, Nishizawa, puis SANAA. Ban et Aoki.

La diversité des projets et des types d'architecture, classés comme minimalistes, montrent des différences significatives. La meilleure façon d'introduire les adresses que la génération post-bulle poursuit est de partir de deux contraires: l'architecture de SANAA et Kuma

Leur premier grand succès fut l'achèvement du Musée d'art contemporain de Kanazawa au 21e siècle (2004), lci, une plaque cylindrique dure de 112,5 m, de diamètre, le tout enveloppé dans du verre, est remplie, dans une facon apparemment aléatoire, des boîtes rectangulaires comme des îles qui forment les espaces d'exposition et les courts à la fois, laissant libre pour la circulation le réseau d'espaces qui forme un labyrinthe.

Bien que les matériaux fassent l'objet d'une attention croissante dans l'architecture japonaise d'aujourd'hui, il est encore recouru à des matériaux tels que bois, bambou, papier, plantes et pierres, puis plastique, tissus synthétiques, vinyle, métal, verre et autres, Cependant, quel que soit le matériau, il s'engage à trouver des movens pour les réduire en petites «particules», puis en plusieurs couches de membranes perméables ou écrans qui enveloppent avec légèreté l'enveloppe de ses bâtiments et de ses espaces : le filtrage est si léger que l'environnement dans le domaine de

Une question reste ouverte : dans quelle mesure le travail des architectes japonais sur le marché mondial favorisera-t-il la qualité et la durabilité non seulement en termes mesurables ou techniques. mais aussi pour les aspects "incommensurables" du soutien de la capacité de l'architecture à demeurer une force créative dans une culture locale particulière : cela nécessite un long essai, qui peut être écrit dans un proche avenir.

Aulis Blomdstedt, Reima Pietllä, Heijo Petäjä, Kyösti Alander, André Schimmerling directeur de 1958 à 2003

responsable de la revue et animateur (de 1986 à 2001) avec A.Schimmerling, Philippe Fouquey

directeur Massimo Pica Ciamarra

Kaisa Broner-Bauer, Luciana de Rosa rédacteur en chef.

Claire Duplay, Georges Edery, Päivi Nikkanen-Kalt, Juhani Katainen, Pierre Lefévre Massimo Locci. Luigi Prestinenza Puglisi, Livio Sacchi, Bruno Vellut Jean-Yves Guégan

Allemagne Claus Steffan

Autriche Liane Lefaivre, Anne Catherine Fleith, Wittfrida Mitterer Belgique Lucien Kroll, Henry de Maere d'Aertrike

Espagne Jaime Lopez de Asiain, Ricardo Flores Estonie Leonard Lapin

Angleterre Jo Wright, Cécile Brisac, Edgar Gonzalez

Etats-Unis Attila Batar, Stephen Diamond, James Kishlar,

Räili Pietilä. Severi Blomstedt. Kimmo Kuismanen.

Veikko Vasko. Matti Vuorio

Jean-Marie Dominguez, Edward Grinberg, Veneta Avramova-Charlandiieva, Michel Martinat

Agnès Jobard, Mercedes Falcones, Anne Lechevalie Pierre Morvan, Frédéric Rossille, Michel Mangematin, Maurice Sauzet, Dominique Beaux, Michel Parfait,

Michel Sahard

Jamal Shafiq Ilavan Alexander Tzonis, Caroline Bijvaet, Tjeerd Wessel

Paolo Cascone, Aldo M. di Chio. Francesco Jaccarino Idelson, Antonietta Iolanda Lin

Jorge Cruz Pinto, Francisco De Almeida

Lou Zhong Heng, Boltz Thorsten

INARCH - Istituto Nazionale di Architettura - Roma

Museum of Finnish Architecture - Helsinki

archives iconographique, publicité secretariat@lecarrebleu.eu

révision des textes français : El apie

bbonnement www.lecarrebleu.eu/contact

nouvelle Association des Amis du Carré Bleu, loi de 1901

tous les droits réservés / Commission paritaire 593 le Carré Bleu", feuille internationale d'architecture

siège social c/o D.S., 24, rue Saint Antoine, 75004 Paris

www.lecarrebleu.eu lecarrebleu@lecarrebleu.eu

imprimerie Officine Grafiche F. Giannini & Figli spa www.gianninispa.if