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C O N T E N T S

Guest Editor: **Ivan Filipović**

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The thematic issue of the Serbian Architectural Journal titled *Architectural Identities: Japan* was conceived in an effort to cast a wide net and provide a veritable smorgasbord of research ideas. These in turn serve as a snapshot (Czarniawska, 2002) of contemporary thoughts on all things interconnecting Japan, identity and architecture.

Snapshots of any kind, and especially presented here, are particularly informative, essentially viewed as layers, stacked over time and contextualized, with one common thread throughout. This particular thread, the one that cannot be untangled and does not point out of the labyrinth, is the most precious aspect that unifies all the presented contributions. And the beauty is – you choose which one to pull!

Think of it all in terms of relational ontology, the philosophical position that postulates: what distinguishes the subject from a subject, the subject from an object or the object from the object is *mutual relation* rather than substance (Yannaras & Russell, 2011). We can examine the particularities, but more importantly, make a mental note of what is being omitted when discussing spatial manifestations and Japanese identity(-ies).

Ultimately, this thematic issue is meant to serve as a piece of a broader conversational puzzle, both in a personal and academic investigation, framing the questions of identity and architecture within a transnational, metanarrative understanding and research approach. Based on the quality of the presented texts, I am cautiously optimistic that we will not drown in the deeply superficial tropes.

An overwhelming challenge in identity research lies in the fact that every identity is, in a sense, a construct of the scholar investigating its incidence. In point of fact, an identity is not an inherent characteristic of a community (which possesses varied and complex modes of identification), but a theoretical analysis tool to be utilized in order to enhance knowledge or confirmation of certain ideological, political or other ideas. This does not mean, however, that identities are only and simply analytical constructions of researchers, not testifying on societal relations, culture and politics (Eriksen, 2010).

Interpretations of identity(-ies) of Japan in architecture and architecture in Japan have been praised (Isozaki, 2006), critiqued (Dale, 1986), vague-washed and, unfortunately, ultimately regurgitated numerous times before. As the proposed topic for this issue is complex, any and every attempt to view it as a ball of twine that can be untangled would essentially be foolish. Instead, a many-headed hydra metaphor is more apt: you cut off one head, and three more spring to life. But metaphors, like most things, although providing a valuable teaching moment, will only take you so far.

Speaking of lessons learned, when you take on the role of the Guest Editor and start, or I suppose when you start doing anything in life, you have a kind of extraordinary conceit; it doesn't really enter your mind how difficult the role is actually going to be. My own experience was not unsimilar to the previously described fact, but I'm glad I *didn't* look before leaping.

This undertaking was, in all honesty, a leap of faith for both the SAJ Editorial Board and myself: the cold call met with a warm response and the rest is yet-to-be-determined history. The proposed topic stemmed from my personal interests and the desire to (dis)respectfully poke, provoking a reaction by offering a topic unlike any previously presented within my primary target – the Serbian academic landscape.

As a trained architect, my research interests took me to Tokyo and, as a Japanese Government scholar, I obtained my Ph.D. in Engineering from Keio University. The core of my interest lies in interdisciplinary research on various modes of displaced spatial production and their effect on cities and the users of public space. Working in a foreign context, an outsider looking in, provided me with a unique opportunity to reframe and refine my hypotheses (not all academic), while simultaneously experiencing the practices of everyday life (De Certeau, 1984) and the conflictual character of the urban (Lefebvre, 2009) within an unfamiliar context on a 1:1 scale.

Deciding to share my experiences and provide others with the comparable opportunities I have had during my time at *co+labo*, Architecture and Urban Design Laboratory, headed by Professor dr Darko Radović, I decided to set up shop at the Faculty of Architecture, University of Belgrade. As the year 2022 marked the 140th anniversary of friendly relations between Serbia and Japan (1882-2022), there were numerous opportunities for collaboration, with various exhibitions, workshops and lectures, all graciously supported by the Embassy of Japan in Serbia, for which I am both grateful and humbled.

The natural and subsequent question is – why this topic?

To answer this question, we must ask another: What are the ways in which architecture – as a discipline, cultural institutionalized practice, a text and a theory – is involved in the creation of the contents of identities?

It is my great pleasure to present a collection of selected texts that offer an invitation into the (un)known.

A special thank-you must be made to you, dear reader, for having the interest to embark upon this literary adventure; may your takeaway be thought-provoking and precious.

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TOKYO LIMINAL SPACES AS A DISPERSED CONSTELLATION OF SPATIAL IDENTITIES

ABSTRACT

In a metropolis and metropolitan public space, increased attention has recently been given to overlooked and uncontrolled spaces. Considered as spatial 'voids,' 'idle spaces,' 'interstices,' and 'in-between' spaces, they all have one characteristic in common: 'the waiting for use' potential that can be ignited by users' creativity and tenacity, and with designers taking the role of 'enablers' rather than 'deciders'. Hence, urban leftover *space* becomes meaningful *place* with a strong local identity, enabling new connections and maximising its socio-spatial potential. This paper analyses Tokyo as a paradigmatic case study to investigate the roles of local spatial practices in the process of leftovers' identity (re)construction. More so than other global metropolises, the city represents a living laboratory for experimentation due to its compactness and the variety of small-scale urban patterns. A combination of ethnographic observations and visual analysis is applied as a trans-disciplinary method to investigate small-scale urban leftovers in Tokyo's traditional urban tissue of the *shitamachi* districts. This approach allows an understanding of how individuals transform and utilise leftovers, which become a dispersed constellation of tangible spaces of identity. Extrapolation of home into a public zone of liminal leftover space, through appropriation and care, becomes the key to the resilience of local identities.

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1. INTRODUCTION

In everyday life, leftover spaces are omnipresent: they are found in home environments, in work environments – and between them, on the way from one significant place to another.[1,2] They are in between buildings or fences (e.g. connection and/or separation of a building and a street), underneath infrastructure (ex. stations and roads), at the sides of roads and above buildings (ex. unused rooftops).[3] Due to the way architecture creates boundaries and divisions in space, provoking problems in both the social and physical fabric,[4] leftover spaces remain present and are constantly being transformed, with changes in both size and ownership.

Since the beginning of theoretical research on leftover space in an urban context, leftovers have alluded to empty voids, gaps, ill-defined and neglected spaces with no significant meaning or function. They are characterised mainly by uncertainty and are seen as a potential tool for transformation and conversion. Among other characteristics of contemporary leftover spaces are instability (as in the German *Woge*), availability (as in the English *vacant* or *vacuum*) and uncertainty or indetermination (as in the French *vague*).[5] As spaces whose identity is not static in time or pre-established but can have a dynamic trajectory, leftovers have inspired researchers, who have highlighted how the (re)presentations of an idle space can trigger others' various readings. Matta-Clarks' work, for the first time, interpreted visually a discussion on leftover spaces that soon after in architecture, urbanism and planning, were widely investigated, with researchers applying various concepts and interpretations.[6,7,8] Gardeners, or better the *jardinieres planétaires,*[9] understand and respect the biological diversity of abandoned spaces in the urban landscape; theirs is an ecological approach. Social approaches see leftovers as spaces that accommodate the rituals and meanings of people, claiming them as an alternative to 'the increasingly staged and controlled primary public spaces of the urban centre.'[10,11] Hence, leftovers have become active regeneration tools that exploit their physical form and social potential. Furthermore, Clément's and Nielsen's ecological and social approaches enhance leftover spaces' identity. In this understanding, informal development and occupation – accommodating local biological diversity, practices, behaviours and meanings – focuses on the potential of leftovers in a local context.

This paper uses Tokyo as a paradigmatic case study to investigate the roles of local spatial practices in the process of leftovers' identity (re)construction. More so than other global metropolises, the city represents a living laboratory for spatial and social experimentation. Despite the restrictions resulting

from planning and politics, the users constantly appropriate the urban realm, adapting to its compactness and the variety of each specific small-scale urban pattern.

By observing the *shitamachi* physical environment, spatial conditions and localisation of domestic objects, we aim to identify leftover spaces' characteristics as they are significant for locals' activities and to identify how these activities transform leftovers into spaces with a strong identity. Domestic objects are commonly studied in material culture studies but are less frequently studied as mediators between an individual and public space in general. Their presence and significance in leftover spaces are also less explored. Hence, this study explores domestic objects found in proximity to residences, located at the border between public and private, in shared space, as tangible traces of activities. In this context, there is a pressing need to challenge the contradictory notion of leftovers developed in the theoretical framework in order to understand the conditions that transform a leftover "space" into a leftover "place" and to understand the roles of local practices in the process of identity (re)construction.

2. THEORETICAL BACKGROUND

2.1 Leftover space and Identity

Intertwined with buildings in the urban structure, voids are ubiquitous and form an integral part of a landscape of constant renewal. Urban voids are inseparably connected to the organic structure of becoming, maturation, and decay: bleak illogical emptiness, colonised by patches of spontaneous vegetation, rainwater collecting on an abandoned pavement, reflecting the humming air-conditioning units. They can be read as transmitters of the ephemeral; as transient spaces that often serve no productive purpose, other than carparking. They offer the possibility of accidental discoveries and non-productive activities, experiences which are unplanned and momentary. They offer, maybe, just a glimpse of the unfinished.[12]

In public space, identities have been generated, imposed and planned through various actions and initiatives that, on the one hand, create meaningful places and impose specific character[13] and, on the other, identify and inject the elements, programs and/or contents needed to support local activities and therefore identities.[14]

In the context of metropolises and metropolitan public space, increasing attention has been given to the previously overlooked, uncontrolled and under-used spaces. Since Trancik (1986) defined it as 'lost space', leftovers have come to be viewed as a part of the urban system and a consequence of urban planning development and city regulations. According to Trancik's understanding, they have had a negative impact on the built environment, as they are ill-defined and have no identity. De Solà Morales (1995) employs the expression 'strangeness' in uncovering the *terrain vague* in a European context, describing vague spaces as vacant, unkempt, unused with no defined function, between stages of formal development, sometimes indefinitely waiting for future use. The negative perception of leftover space is evident in definitions and in words used to describe them: instability, emptiness, vagueness and uncertainty are only some of the words used in different languages and by researchers in different cultural contexts to describe the nature of leftover space.

Clément (2004), however, brought a new perspective, conceptualising leftovers as a *tier paysage* (third landscape) with unexploited richness. According to his understanding, this richness was primarily in terms of biodiversity. The significance of his perception is that it shifts the paradigm from an 'overlooked space' to the 'absence of human exploitation' and introduces leftovers as places that generate biologically diverse landscapes, respect biodiversity and become an active tool for ecological and urban regeneration.

Leftovers' ecological potential is not their only potential. While waiting for their 'formal' use and 'exploitation', Nielsen (2002) further emphasised the importance of the rituals leftovers accommodate and the meanings they hold for the local people, whether their actions are spontaneous or intentional. This perspective is also complementary to recent urban planning approaches, which have changed from 'deciding' to 'enabling', which helps support informal development and occupation of leftovers, accommodating local practices, behaviours, and meanings.[15]

The relationship between people and leftover space as their immediate environment brings notions of place attachment, sense of belonging and sense of place into the leftovers discourse.[16,17] Initially, since the negatively perceived, overlooked and ill-defined spaces were often located in close proximity to infrastructure, between the solids of the urban fabric, they were 'placeless' environments.[18,19] Despite physical proximity, they were detached from the local context in terms of use and occupation and were not appropriated. Later, following the shift to an approach that recognised and respected their diversity, they began to be seen as places which accommodated local practices.

Therefore, in this paper, leftovers are observed and investigated as spaces that accommodate locals' intentional and unintentional daily activities and, through personal objects, the traces of their daily activities.

2.2 Tokyo as a Paradigmatic Case Study

Tokyo becomes a paradigmatic case study not only for its human-scale fabric that reflects inhabitants' local identities, but also for its temporality. Well-known as a metropolis which, together with Yokohama, is the world's largest agglomeration, Tokyo is also known for having some of the world's smallest spatial units.[20] Tokyo's inhabitants have access to less than 5m^2 of open space per capita on average[21] and the total amount of open space amounts to 6.3% of the total city area. Besides this 'formal' open space that includes most vegetation in the city (as well as parks, plazas, and public gardens it includes shrines, temples, and agricultural land), the 'informal' roadside strips form the only green spaces in many parts of the city.[22]

Additionally, the 'scrap and build' building culture, in which buildings have an average lifespan of around 20 years,[23] adds specific dynamics to the emergence of temporary (or short-term) spatial conditions that require frequent adaptations. Historical concepts such as *kaiwai* become keywords in understanding the nature of Japanese hybrid urban space. The *kaiwai* is translated and understood as activity space and becomes even more significant when understood as an 'accumulation of devices that trigger a set of activities' rather than as 'the set of individual activities'.[24,25] The notion of appropriation is also not a novelty in Tokyo. Historically, appropriation can be traced through the abundance of visible temporary elements and personal belongings, called *afuredashi:[26]* objects which are, despite their permanent presence in the urban landscape, constantly moved, replaced, and organised in unpredictable ways.

Following these concepts linked to the ephemerality of public spaces in Japan, as well as the activities carried out in them which shift, transform and reorganise space in unpredictable ways, reading the leftover space of Tokyo's cityscape becomes a direct encounter with local identities.

3. METHODOLOGY: BOUNDARIES OF THE TARGET AREAS

The *shitamachi* districts, a traditional Japanese urban tissue commonly translated as downtown districts, are located in central Tokyo and are the spatially smallest and least populated among the 23 central wards (Figure 1). Despite the intensive transformation of the metropolis, the typical slow-paced life remains unchanged, as does the typical spatial fragmentation into

districts (*cho*), which are then further divided into blocks (*chome*) – this is the scale at which neighbourhoods and identities are formed.[27] As an illustration of Tokyo's typical downtown precincts, the smallest among the central Tokyo wards covers only 10.08 km^2. In *shitamachi* wards (ex. Taito, Bunkyo, Chuo, and Chiyoda), the number of commuters is significantly higher than the number of residents: the daytime population of some wards is more than six times the night-time population. Meanwhile, due to the residential character of small-scale blocks – the low-rise and high-density residential blocks which accommodate homes and small enterprises (such as manufacturing, wholesale, etc.) – these remain the site of a slow-paced lifestyle in which leftover spaces are appropriated by owners of nearby buildings.

FIGURE 1: Tokyo urban grain

Tokyo XL: Metropolitan Area

Tokyo L: 23 Central Wards

Tokyo S: Taito Blocks

Tokyo M: Taito Ward

Tokyo XS: Domestic objects' allocation within the finest urban grain
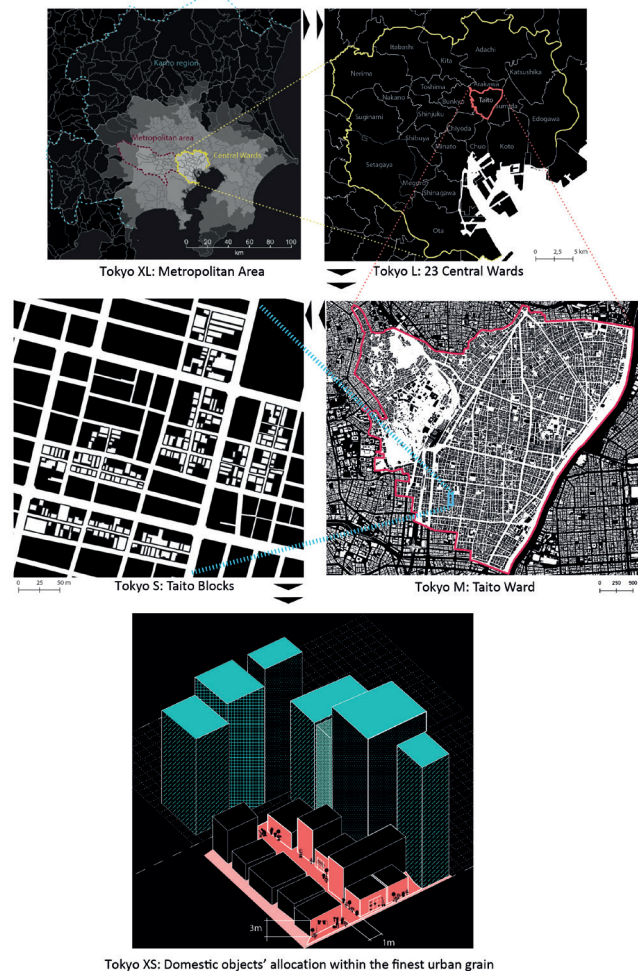
In this paper, a constellation of leftover spaces is observed and analysed in *shitamachi's* low-rise and high-density residential blocks, focusing on (1) their configuration and position in relation to the house and block, (2) the presence of personal objects, and (3) activities and habitual actions that leftovers accommodate.

In our previous study of leftover space,[28] we followed the classification proposed by Azhar and Gjerde (2022), who divided the in-between spaces within urban areas at the micro-level into six types of leftover spaces. Those spaces are located in the front, sides and rear of buildings, at the edges and corners of roadways, around and between buildings and on rooftops. In a Tokyo context, we have identified leftover spaces (1) underneath a bridge and at the rear of a station, (2) at the edges and corners of roadways, (3) below infrastructure and (4) around and between buildings. This study focuses on the fourth category – the leftovers located around and between buildings in small-scale residential and occasionally commercial districts. These confined spaces have irregular forms and are commonly accessible to pedestrians and only partially to cyclists (Figure 1). The physical barrier separating these spaces from their surroundings and the street takes the form of an elevated curb stone that becomes a threshold between two spheres: the public and the private, or rather the internal and external home zones. When the internal home zones are accessed, a plethora of personal belongings is exposed, each with multiple purposes.[29]

Leftovers located around and between residential buildings are, therefore, an interesting observation point for multiple reasons:

Small-scale leftovers are maintained and appropriated naturally by residents who take care of fragmented leftover space on a daily basis. Hence, it is possible to observe domestic objects and understand the spontaneous activities that they are a trace of.

They are neither addressed nor identified by urban planning and design authorities and no specific forms or programs are imposed on them. Hence, this natural appropriation allows insights into the formation of local identity. Additionally, it allows discussion on positive and negative perceptions of the leftover space.

3.1 The visual method

The contents of daily life within the shared spaces of *shitamachi* blocks are captured by frequent walking and photographing following de Certeau (1985), Suzuki (1986) and Sand (2013) and using the collected photographs as a form of data.[30,31] Walking and photographing, as compatible forms of visual data collection, have become a common method that allows the 'reading' of urban public space and observation of specific socio-spatial conditions linked to behavioural and activity studies.[32] As an intersection of ethnographic and urban analysis, they give access to the social world's various visible and tangible forms.

The photo essay (Figures 2 and 3) presents and highlights personal possessions and small objects as well as the combination of elements attached to houses (a) within one block – the void between building footprints, accessible to pedestrians – and (b) along streets that separate blocks. Previously identified utilitarian (purposeful) and decorative (purpose-less) leftover spaces[33] are further investigated to illustrate the content and configuration of these leftover spaces on the one hand and, on the other hand, to represent the traces of the habitual activities that take place within the leftover space.

The following procedure is applied: (1) leftover spaces of *shitamachi* low-rise blocks (referred to as 'clusters of smallness') are photographed, (2) photographed objects are classified into categories and subcategories according to their purpose, (3) the intimacy/care level is discussed for each subcategory depending on the activities they afford.[34] Finally, (4) the combination of elements is cross-referenced with the house layout, which is linked to archetypal places. The typical layout consists of archetypal places defined by Spivak (1973): the place to meet and place to rest (living room), the place to sleep and place to rest (bedroom), the place to eat (kitchen, dining room), the place to groom/clean/wash (bathroom) and place to store (storage areas, attic).

FIGURE 2: Domestic objects found in leftover space

FIGURE 3: Domestic objects found in leftover space
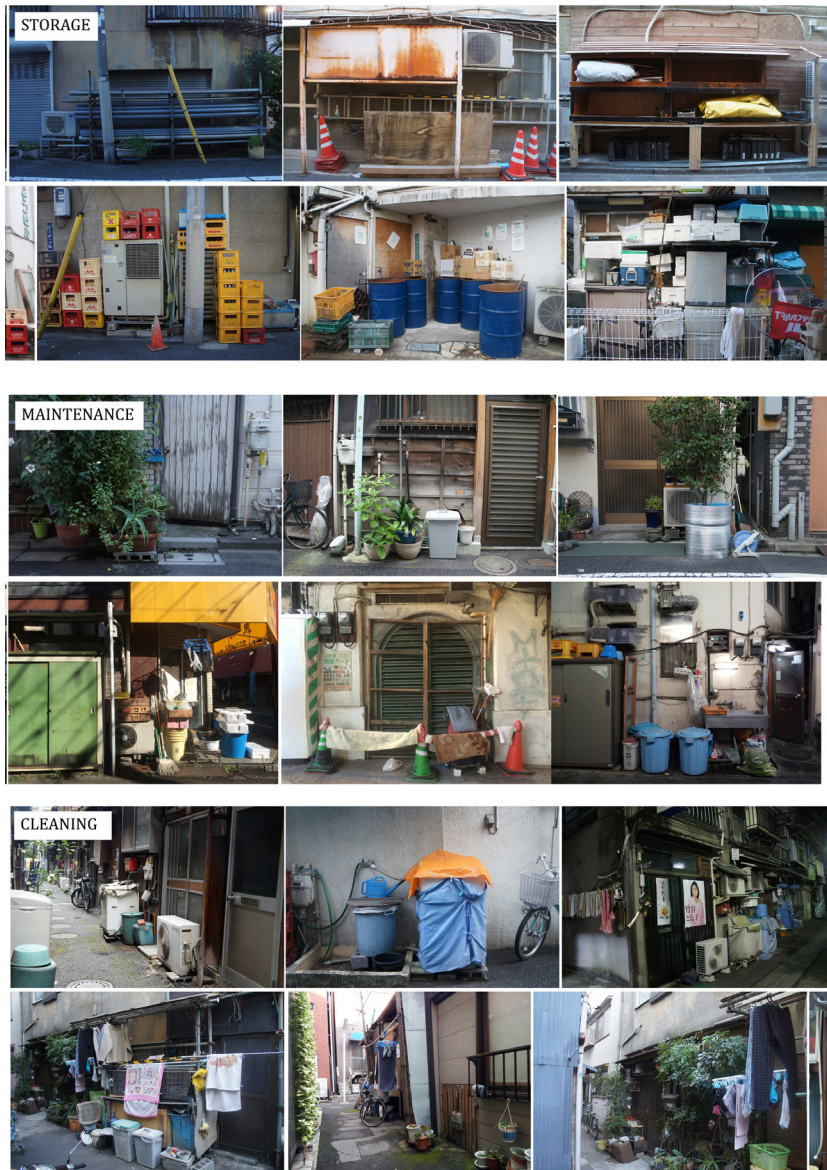
4. RESEARCH AND ANALYSIS:
LEFTOVER SPACE AS A SPACE OF IDENTITY

The visual analysis highlights diverse types of domestic objects as traces of different activities: while some elements have a utilitarian character (such as tools and appliances), and the space is used as a place to store these, others are of a more intimate (or solitary) nature (personal belongings, photographs, toys, etc.), reflecting a space which is used as a place to rest or clean (for self-care and hobbies).

FIGURE 4: Mind map of shitamachi leftover spaces
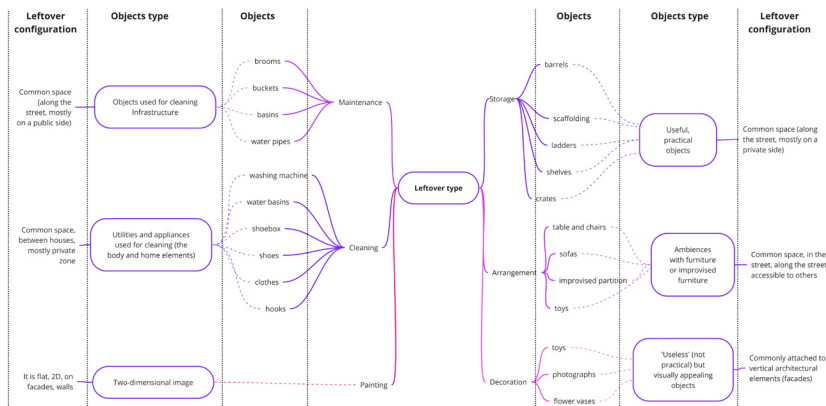
From a spatial perspective, the leftover threshold adjacent to the public domain tends to be appropriated through actions such as storage, maintenance, arrangements, decoration and painting. These usage types are mostly exposed – and located in proximity – to the street, at the outer edge of the block, where they are visible from the outside. On the contrary, the place to clean is usually inside the block, and one must 'enter' the block to see it – one must cross the threshold and enter the zone of privacy. In terms of their allocation, small objects found in places to clean are both attached to the architectural elements (ex. basins, hooks, hangers, etc. attached to the façade) and standalone elements at the intersection of lots, buildings and streets (ex. washing machine, water basins, buckets, etc.). The classification shows how the leftovers can be associated with archetypal places. Interestingly, the space used for storage is an extension of the attic or garage or is the result of a lack of these storage facilities, whilst space for maintenance is an extrapolated bathroom (or place to groom or clean) and a combination of elements are an extension of the living room (or place to meet). The decoration is a common expression of personality

and is linked to the house interior decoration and home activities in general – an individual decorates living rooms, bedrooms, bathrooms etc. hence places to meet, sleep, clean oneself or personal items, etc.[35] Painting is the only activity not directly linked to the interior of a house and the concept of home – if we exclude the painting of interior walls – but it is linked to an architectural element of the house – the wall. However, painting as an activity, which is in this context closer to graffiti art and street art, is commonly linked to urban culture and occupation of urban space – it is rarely seen inside residences.[36] Accommodating utilities and appliances, these extrapolated living rooms, bedrooms and storage areas become places to rest, store, clean – and, most importantly – places to care for oneself.

FIGURE 5: From Home to Extended home

R LivingRoom BR BedRoom BTR BaThRoom CR ChildRoom H Hall K Kitchen S Storage
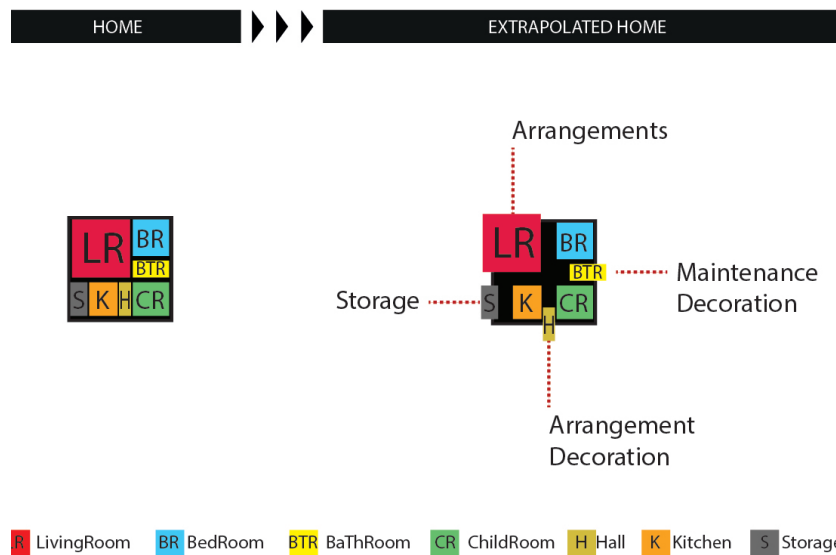
From a behavioural perspective, the traces observed are evidence of hetero-geneous activities – from socialising linked to ambiences as meeting places (extrapolated living room) to the deeply subjective and intimate (solitary play defined by Sutton-Smith (2009) such as hobbies and organisation of elements); from physically demanding and active (such as carrying out repairs and doing handicrafts, in extrapolated storage areas) to passive (sitting and resting).

Despite the specific character of each leftover and the activities independently performed by each inhabitant, care is a typical behaviour found in all leftover spaces. As Fisher and Tronto (1990) define it, caring

> [Can] be viewed as a species activity that includes everything we do to maintain, continue, and repair our 'world' so that we can live in it

as well as possible. That world includes our bodies, ourselves, and our environment, all of which we seek to interweave in a complex, life-sustaining web.[37]

In the *shitamachi* context of the case studies, care is seen as an act of attention for and attachment to the urban environment, as a practice of everyday life for the inhabitants living – literally – next door to the leftover, and as a continuous interaction occurring between public and private spheres. Despite the shared use and the presence of various personalities, individual personal belongings do not intrude on one another, and neighbours have a 'silent agreement' whereby there is mutual respect for individual spaces and self-expression. Residents (re)create 'permanently temporary' ambiences imbued with meanings, using replaceable and interchangeable domestic objects with care and an awareness of one another. Through their activities, these common ambiences gain a 'permanent' nature, as they are constantly (re)created for an extended period of time (over the years). They gain a 'temporary' nature, as they are constantly transformed and reorganised on a short-term basis (daily, weekly and/or monthly), as belongings get rearranged and replaced but remain in the same location.

Caring creates a spatial and social web in the urban fabric, transforming existing voids – consequences of specific technical conditions and urban planning decisions, programs and/or rules – into a network of places for self-determination and mutual kindness.

In the specific internal conditions within *shitamachi* low-rise blocks, practices and objects for self-care are also visible, triggering the contemporary notion of the domestic city[38] and blending domestic and intimate spaces within the urban environment. It is a 'scrambled cityscape'[39] on the smallest urban scale of the schizophrenic metropolitan condition.[40]

Following de Certeau (1984), who distinguishes between space and place and their relation to identity, the appropriated micro-leftover becomes *space* through the processes of appropriation and care. De Certeau defines 'place' as a location, a configuration of positions that indicates certain stability, while 'space' is composed of mobile elements and refers to different experiences of places. It is people's presence and practices that transform places into spaces, whilst the identities of both individuals and spaces are constructed in the process of experiencing places. Therefore, identity formation is a spatialized process in that identities are formed as (leftover) places are transformed into (leftover) spaces. Furthermore, in the context presented here, the *afuredashi* – small objects through which spatial and individual identities are constructed

– intersect with *shitamachi* fragmented leftover place and traditional concepts of *kaiwai* and *afuredashi*. With this notion, it could be said that even in the absence of people, the traces of their presence transform places into spaces.

Hence, 'domestication' and 'appropriation' as iterative practices, which in urban planning discourse since the 1950s have constantly relied on and been based on citizens' participation, become agents in the process of identity (re)construction. They shape and re-shape common spaces on the doorstep, freely expressing the owners' individuality, further triggered by the presence of 'others'. The *shitamachi* extrapolated home environments extend across the open/closed, interior/exterior, private/public, and temporary/permanent boundaries, and spatial practices in this liminal leftover space become key elements of resilience.

5. CONCLUSION

Observing micro-leftovers typical for fragmented downtown Tokyo districts reveals two prevailing characteristics. Firstly, these spaces are attached to home environments (and are an extension of them), which is uncommon since leftover space is usually linked to large-scale infrastructure, public services and/or transportation. Secondly, the formation of spatial and social identities in micro-leftovers is evident through spontaneous appropriation and the level of care, as opposed to those achieved through programmatic and systematic planning. Thanks to the use of domestic objects, the spaces have the potential to trigger specific memories and associations.[41] Besides their importance as a space imbued with meanings, they are an urban element where individual, deeply personal and intimate activities separately contribute to the creation of a common cityscape.

The liminal leftover spaces are not only in close proximity to homes – they become extrapolated homes, which are well-maintained and taken care of. However, this is home exposed to the outside world. Personal possessions that reveal a level of intimacy and care commonly associated with the home's interior are brought to its exterior. They thus become an extension of home into the public sphere, making small-scale leftovers a forum for uniquely personal expression. The city block becomes an extrapolated home and leftover spaces are its common space for self-expression, self-care, and socialising.[42] Visually, with the abundance of residents' personal belongings, the scrambled cityscape becomes appealing and lively. This research highlights the relevance of liminal leftover space for metropolitan public space and metropolises, where the 'non-places' that 'cannot be defined as relational, or historical or concerned

with identity'[43] cause individuals' detachment from the context. *Liminal* or micro-leftover space imbued with meanings and (re)created on a regular basis provides a setting for bodily routines and habits,[44] transforming it into an (extrapolated) home which emerges out of the dwelling activities without intention and being pre-conscious.[45]

Since 1987 and the Brundtland report (1987), followed by the Rio Declaration on Environment and Development (1992) and up until the New Urban Agenda, Habitat III (2016), urban sustainability, in theory, and cities, in practice, have been moving towards (more) sustainable development. The concept has shifted from 'liveable' to 'lovable' cities,[46] focusing on residents and urban dwellers as bearers of sustainable life. In this approach, which explores direct relationships between spaces and social life, individuals' attachment to place and sense of belonging, their lifestyle and habits, have become significant indicators of a transition towards a more environmentally friendly society.

As the existing practices found in interstitial leftover spaces continue to generate meanings, it is critical to understand the behaviours they accommodate. Domestic objects and personal possessions found in such micro-contexts become a part of one's 'environmental past'[47] and a meaningful place.[48] Hence, to produce a resilient urban structure that implicates the behaviours and interests of every urban agent, we should endeavour to enable positive outcomes when interacting with the neglected or overlooked urban voids.

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BEYOND CRITICAL REGIONALISM: APPLICATION OF FORMAL ANALYSIS ON ARCHITECTURAL PROJECTS IN JAPAN

ABSTRACT

This paper first provides an overview on Kenneth Frampton's methodology of Critical Regionalism, which is criticised by contemporary scholars for reducing various regional qualities of architecture into its material realm, such as tectonics, architectural details, structures etc. After this, a case study on this matter will be conducted by taking Japan as its main subject. The study explicitly focuses on the mutual process between the establishment of 'Japan-ness' as its architectural identity and the material reduction of its cultural characteristics that are primarily discussed in series of essays by Arata Isozaki.

Further developing on the above discussion, the overarching goal of this paper is to seek an alternative method to Critical Regionalism, that could contribute to forming a broader knowledge of the regional subjects. To strategically deviate from the material aspect of architecture, Peter Eisenman's 'Formal Analysis' will be investigated as a potential alternative. The final section will apply this method to two architectural precedents in Japan, aiming to capture the rather abstract concept of *Hashi*<端>, which would otherwise be muted by the process of material reduction of cultural identities discussed above.

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1. INTRODUCTION
CONTEMPORARY CRITIQUES ON CRITICAL REGIONALISM

While Modernism significantly contributed to the global advancement of our industry and built environment, it has long been criticised for its ideological underpinnings that it universalises diverse ideas and practices based on human differences 'while ignoring and destroying other ways of knowing and being.'[1] As such awareness became prominent through emerging inter-disciplines such as post-colonial studies, various theories that act as a 'resistance'[2] towards the universalising force of Modernism were developed during the late twentieth century and onwards.

One of the most notable theories among these is Critical Regionalism introduced by Kenneth Frampton. The theory was both a critique and counter-movement against the rapid homogenisation of urban spaces that caused a shared sense of 'universal placeless-ness' facilitated by the modern Western episteme. To approach this issue, Frampton called for a reevaluation of the tactile reality in architecture, such as tectonics, topography, site, context etc., as a critical expressive mediator of regional and existential difference of humankind (i.e., identities). By seeking a dialectical synthesis of these values with the rational techniques of the 'universal civilisation', architecture could counter the aesthetically homogenising force of Modernism that is predominantly rooted in the Western method of visual abstraction. Jørn Utzon's Bagsvaerd Church was, for Frampton, a project that evokes cross-cultural references through the application of roof structure in the form of a Chinese pagoda, intentionally in conjunction with the more rational construction of concrete frames and the underlying organisation of the abstracted grid.[3]

FIGURE 1: Section Drawing of Jørn Utzon's Bagsvaerd Church referenced by Kenneth Frampton
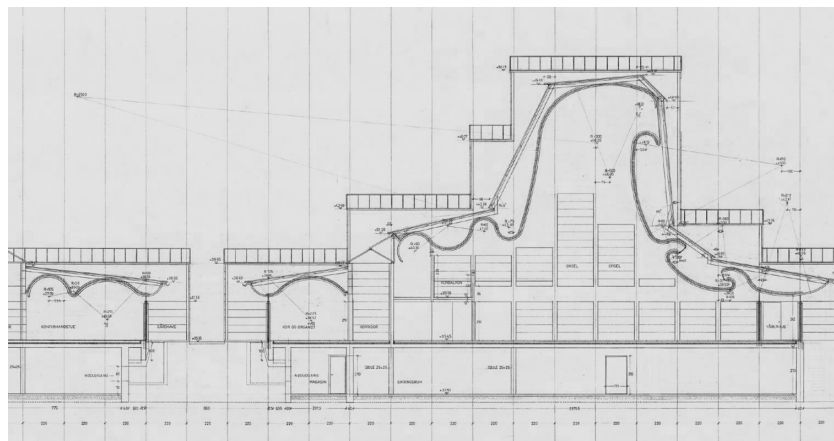
Frampton's argument on the significance of material culture was grounded on the interpretation of Heidegger's phenomenological understanding of *Dasein*, which conditions the presencing of a human being as a simultaneous occurrence with the building of a concrete boundary.[4] This allowed Frampton to synthesise the material objecthood of architecture with the expression of a specific being. The critical aspect of his theory was precisely within this material turn in architecture that regional expressions could be detached from their local context to be used as a criticising element that liberates the universal architecture, while avoiding a nostalgic return to regional conservatism.[5]

However, despite the acclaim of this theory in the architectural discourse of the late twentieth century, recent critiques by contemporary scholars reveal a problematic assumption embedded in Critical Regionalism.

Charles L. Davis II calls for an attention to the implied binary between modern and primitive, both attributed to the term 'universal civilisation' and 'material culture', while the latter is presumed to be subordinate and consumable to the former. This assumption is based on the Heideggarian interpretation of the construction of being that does not fully capture the social complexities and racial differences within the process of its own construction and its shared histories, thus allowing Frampton to assume 'that the material elements of the "world culture" are immediately accessible to him and other Euro-American designers by the visual analysis and formal abstraction of material conditions'.[6] Taro Igarashi similarly observes that such a view towards locality could only be triggered after the permeation of the universalising force of Internationalism, thus creating a complementary relationship with an implication of dominance of the former over the latter.[7] This tendency is perhaps evident in Frampton's already mentioned example of Bagsvaerd Church, in which the regional qualities are identified only by reducing it to the material form of a roof structure revealed in the section, forcing it to be dialectically comparable with the underlying composition of the rational grid.

This critique is significant not only in that it casts light on the ignored complexity and multifaceted reality of the constructed being and its architecture, but also in that it reveals the theoretical operation embedded in Critical Regionalism that attributes regional expressions to the material realm, in order to make them accessible to the dominant western architectural discourse.

Mario Gooden explains this hierarchical binary as a process of 'othering' that allows an anthropological gaze in the form of curiosity towards the constructed others and their material artefacts. Such an attitude facilitates the interpretation of identities through superficial elements of surfaces, symbols, colours and

tectonics, which turns into a displayed knowledge of form rather than the form of knowledge itself, depleted of its original intensity and complexity of the embodied cultural realities.[8]

This lineage of discussion reveals the defect of Critical Regionalism and the contemporary understanding of identities in architecture that makes the matter digestible to the universal discourse through material reduction. These operations not only misrepresent the actuality of what it intends to represent, but also become an obstruction for further analysis towards the subject itself. Although it is, perhaps, impossible to concretise something as complex as identity in such a multifaceted being as architecture, it seems now necessary to counter the counter movement, even palliatively, in order to raise awareness towards the greater complexity that may have been or may be ignored. It should seek an alternative representation that does not materialise identity as knowledge, but rather proposes a form of knowledge that facilitates further act of knowing through constant redoing of the method. Hence, the emerging question that this paper would like to tackle is as follows.

Is it possible to seek an alternative representation and method within architecture that deconstructs the myth of 'identity' and its material obsession, while maintaining the knowledge of its complex organisation and translatability towards the universal?

2. CONSTRUCTION OF JAPAN-NESS - CASE STUDY

To approach this question in further detail, Japan will be taken as a subject for the case study. While being an island nation geographically detached from the rest of the world, Japan represents one of the most internationally acclaimed architectural practices, evidenced by the seven Pritzker prize winners that counts the highest among all the countries other than the United States. Concerning the theme of this paper, Japan appears as a significant subject, particularly for this simultaneity of regional detachment and universal connectedness. Furthermore, what has been critical for this country to arrive at its status within the architectural community was the self-conscious construction of 'Japan-ness' in dialogue with the international discourse, particularly after the interference of Western culture in the late nineteenth century. Japan, in Isozaki's words, constructed its own identity by internalising the external gaze casted upon them, i.e., by othering themselves.[9] The following case study attempts to highlight the interrelationship between the construction of Japan-ness and the process of material reduction discussed in the previous section, by following Naohiko Hino's framework of the National Stage and Post-national stage in Japan.[10]

2.1 National stage: Japan-ness and Kenzo Tange

During the hundred-year-long period after the Meiji Restoration in 1868, Japan has undergone a nationwide modernisation. As the country began to build a diplomatic relationship primarily with the Western countries (Japan-US Treaty of Peace and Amity in 1854), industrial and cultural modernisation became a crucial task for the nation to rise to an equally negotiable status among foreign countries. Within this context, architecture was subjected as one of the industries requiring urgent westernisation, as it played a significant role in the cultural representation of the country itself. Having injected such political tasks, architectural discourse during this hundred-year-long period ultimately developed by having the nation as its main client.[11]

While this period primarily dealt with the internalisation of the West, the cultural exchange initially began with introducing Japanese culture to the global audience. Artefacts such as *Ukiyoe*, *Byobu*, *Kacchu* and *Inro* were transported to European countries through art collectors, gaining wide recognition through international events such as the Glasgow expo in 1901.[12] In Architecture, a replica of *Byo-do-in Ho-o-do* was transported, built at Chicago Expo in 1893.[13] These events led to the emergence of 'Japonaiserie', a trend favouring the Japanese aesthetics, which eventually influenced the development of Impressionist paintings and Art Nouveau in the early twentieth century. Through this material transference and its success in Western cultures, Japan began to internalise such curiosity projected onto themselves, developing a self-critical gaze on the matter of 'Japan-ness' as an identity, questioning how it could find its place within the increasingly modernising world.[14]

As the global wave of Modernism came to its rise through WW1, the topic of Japan-ness and the aesthetics of Modernism came into collision, culminating in a heated debate between Imperial Crown style and Japan=Modern Theory. On the one side, the Imperial Crown style advocated for a direct fusion of modernity and Japan, a Japanese Imperial-styled roof crowned on top of a functional box building, while, on the other side, others claimed the inherent modern quality in Japanese architecture, particularly in its compositional aesthetics and functionalist attitude.[15]

While Japan=Modern Theory gained critical support from Bruno Taut, who praised *Katsura* Imperial Villa as the world's best example of a modern building, the political climate that increasingly leaned towards nationalism eventually favoured the former approach, culminating in the winning proposal for the Memorial of the *Daitoa* (1942) and the Cultural Hall of Japan in Bangkok (1943), both designed by the young Kenzo Tange. These proposals

are prominent translations of the formal aspects seen in *Ise*-Shrine and Kyoto Imperial Palace, which are reflected in its grandiose roof structure and the massing organisations.[16]

FIGURE 2: Tokyo National Museum Main Building (1937),
           one of the examples of an Imperial Crown style building

While Tange himself was not specifically an advocate of the Imperial Crown style, this literal approach that reduced Japan-ness into its formal translation eventually died out after WW2 (1945). Despite the revelation of its nationalistic trait of the Imperial Crown style and the rhetorical impossibility of Japan=Modern Theory, the question of Japan-ness remains a virtual focus in rebuilding the nation.[17] Within this climate, Kenzo Tange once again designs a critical project, the Hiroshima Peace Memorial (1955), but this time, with a significant methodological turn departing from the previous two projects.

Confronted with the challenge of integrating Japan-ness and Modernism that easily falls into either formal reductionism or rhetorical manipulation, Tange submits dialectical synthesis as a methodological alternative. In the Hiroshima Peace Memorial, Tange takes the proportional rule underlying the composition of *Katsura*-Villa, synthesising it with modern elements such as piloti and concrete structure. By doing so, Tange succeeds in avoiding a literal representation that falsely reduces Japan-ness into material reality, while simultaneously synthesising both regional and modern references.[18]
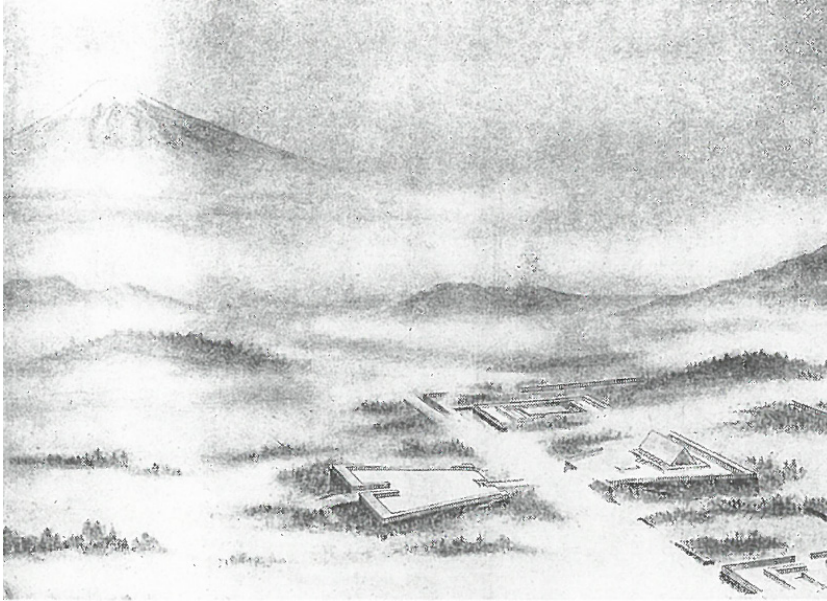
LEFT UP
FIGURE 3: Memorial of the *Daitoa* (1942) by Kenzo Tange

LEFT DOWN
FIGURE 4: Cultural Hall of Japan in Bangkok (1943) by Kenzo Tange

RIGHT UP
FIGURE 5: Hiroshima Peace Memorial (1955) by Kenzo Tange

RIGHT DOWN
FIGURE 6: Compositional qualities seen in *Katsura* Imperial Villa
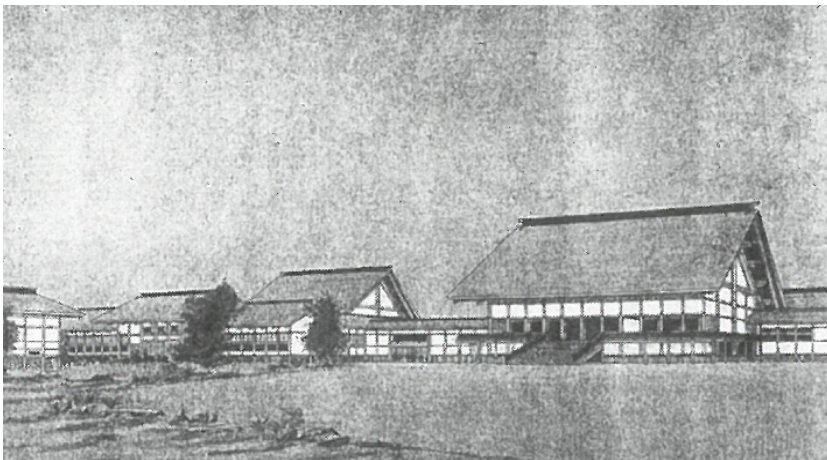
Being aware of the tension between Japan as a nation and architecture as a universal artefact, Tange develops his originality by accepting the inherent collision between tradition and modernity, seeking a dialectical synthesis rather than a forced harmonisation. Through his sophistication as an architect in executing these tasks, Tange rises as a champion of Japanese modernism, designing significant works such as the Kagawa Prefectural Government office (1958), Yoyogi Olympic Stadium (1964) and so on.[19]

In parallel to these internal discussions and practices on national identity, an archaeological gaze towards Japan persisted among the global culture, forming a separate understanding of what Japan-ness is. In 1954, the Museum of Modern Art in New York organised an exhibition on Japanese architecture, with the actual construction of the *Shoin*-style pavilion in the courtyard designed by Junzo Yoshimura. Such representation culminates, once again, as a global trend known as 'Japanese Modern', which praises the clean aesthetics of Japanese artefacts while simultaneously facilitating a stereotypical understanding of its culture.[20] Detecting such stylisation of 'Japanese Modern', Seiichi Shirai attacks Tange as the main suspect for such misdirection, particularly for his style that references clean and transparent structures primarily attributed to the tradition of authority such as Imperial Villas. Instead, Shirai calls attention to an alternative reference to the more autochthonous, democratic housing examples that express the vital energy of everyday lives. This debate on tradition eventually took the form of a conflict between the two ancestry origins of Japanese culture, *Yayoi* and *Jomon*, which was a question on the appropriate cultural reference for a Japanese version of modernisation to take place.[21]

This debate comes to a symbolic end at Expo'70 in Osaka, produced by Kenzo Tange, where a geometrically clean and transparent roof structure of *Yayoi* designed by Tange himself was penetrated by Taro Okamoto's rather exotic-looking monument that represents *Jomon*. Despite the heated debate, the Expo also manifested an end to the National stage in architecture, where the task of representing the nation was substituted for economic development, making the argument itself obsolete.[22] As the national incentive towards architecture died out, Kenzo Tange also lost his primary patron, making him shift his practice outside Japan.

Set aside the details of specific events and debates, it is important here to identify the problem structure that emerges from this case study on the National Stage of Japanese architecture. First, the question of identity, described as Japan-ness in this case, is consistently recognised, formed, and criticised in reflection of the material representation of its achievements towards the universal audience.

'Japonaiserie' allowed internal recognition and initiation of the exploration of Japan-ness. 'Japanese Modern' brings up a debate on the sufficient reference for the Japan-ness itself. Japan-ness, here, is never a concretised identity but rather a fluctuating point of reference that appears in the miscommunication between the internal and external understanding of what Japan-ness is thought to be. Secondly, such miscommunication always takes the form of a material reduction of its complex background and organisation; in this case, Kenzo Tange's synthetical operation reduced to the 'Japanese Modern' through the materialised exhibits at MoMA.

These issues on identity persist in the contemporary representation of Japan-ness in architecture, which will be discussed through the Post-national stage and the use of materiality observed in the works of Kengo Kuma.

2.2 Post-national stage: material and Kengo Kuma

In the early 1970s, the incentive on architecture that was primarily formed around the nation as its central subject started to dissipate as the civilian demands on construction rapidly increased throughout the development of the liberal economy. The driving force of the architectural practice during the Post-national stage in Japan was substituted with 'capital' from 'nation', which brought a more fluid and diffusive situation compared to the National stage discussed above.[23]

The development of information technologies and transportation led to the global compression of distance, facilitating an increased bidirectional influence between Japanese society and foreign countries, including that of architectural communities. One of these examples was Arata Isozaki's serial publication of 'Dismantling Architecture' starting in 1969 in *Bijutsu Techo* magazine that introduced the radical practices of young architects outside Japan such as Archigram, Hans Hollein and Robert Venturi, who envisioned a counter-movement against Modernism. As the wave of Postmodernism in architecture starts to rise, young architects in Japan, highly influenced by Isozaki, share a sense of resistance towards traditional architectural practices that are devoted to specific subjects such as nation, society or capital. Instead, each architect develops a personal topic for themselves to have a voice of criticism, but most importantly, to rise to the stardom within the expanding field of architectural practice.[24]

Tadao Ando emerges from such context, strategically attributing a radical statement of 'Urban Guerilla Dwelling' upon the introduction of his most famous work, Row House in Sumiyoshi (1976). While Ando's use of concrete texture became a signature work that was globally accepted as a representation

of Japanese *Zen* sensibility, Ando himself did not consciously approach Japanness as a central theme within his work.[25]

FIGURE 7: Row House in Sumiyoshi (1976) by Tadao Ando
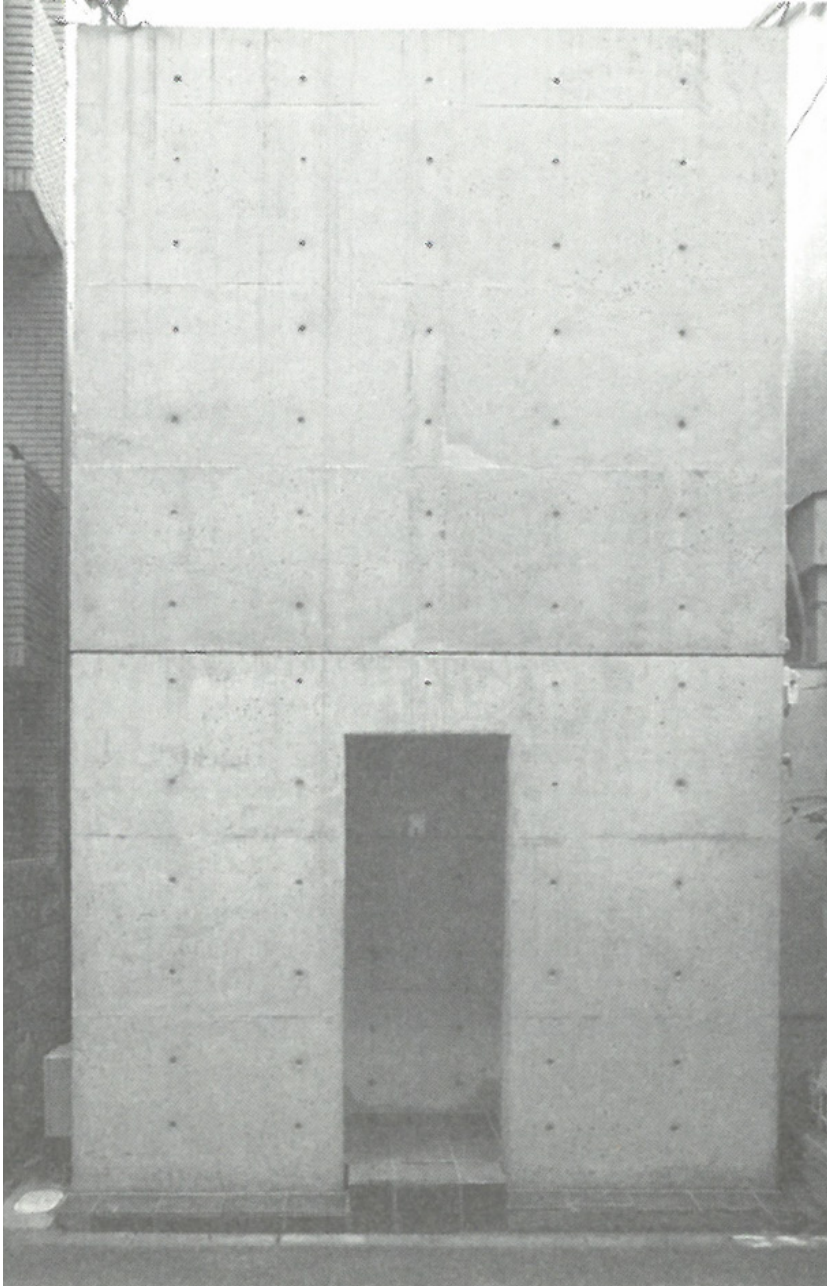
As more and more architects gained opportunities to practice internationally, Japanese architecture received wider recognition within the global audience. Isozaki attempts an introduction of Japanese culture that does not represent itself as a cross-cultural contact, but one that objectively manifests its qualities in alignment with the architectural keywords dominant in the Western architectural discourse.[26] This exhibition titled *Ma*: Space-time in Japan (1978) showcased the Japanese understanding of the time-space definition in architecture, by deconstructing both to its original concept of *Ma*<間> that directly translates to 'in between-ness'. [27]

Entering the 1980s, the high economic growth resulted in the emergence of a bubble economy that allowed an intense investment in architectural design and building construction.[28] With the help of such investment, Postmodernism becomes a trend mostly characterised by its extensive use of superficial ornamentation based on the preference for symbolical representation within design.[29] Among many of these projects in Japan, Kengo Kuma's M2 (1991) is perhaps one of the most symbolic examples due to its wide-known failure, but also in the way how it marked a critical turning point for this architect's career, who later became one of the most globally recognised Japanese architects.

FIGURE 8: M2 (1991) by Kengo Kuma

Immediately after the construction, M2 came under severe criticism as if it corresponded to the collapse of the bubble economy and the end of postmodernism, which eventually exiled Kuma from Tokyo for almost ten years, making him shift his practice to suburban projects. To take advantage of such a situation, Kuma develops a criticism towards the volumetric 'object-ness' of architecture represented by the universal usage of concrete as a primary material. This made him focus on the erasure of object-ness as a representational strategy that culminates in the publication of Anti Object (2009), Architecture of Defeat (2011) and projects such as *Kiro-san* Observatory (1994).[30]

However, Kuma's design made a significant turn entering the 2000s. He started to put forward the sense of materiality as an expression through fragmented use of architectural elements such as wood and stones, despite his previous obsession with the erasure of any material presence of architecture. Kuma himself explains this phenomenon as a result of participation in global competitions, which required him to strategise a certain representational style that could be accepted by the global audience, rather than using architecture as a tool for criticism. Thus, Kuma abandons the dichotomy between representation and erasure, but instead seeks a compromise between the two, resulting in his signature use of fragmentation and the granular expression of various materials.[31]

Being aware of not only what, but also how architecture could be sold to the global audience, Kuma's style is advertised through photographic images, making his work attributed to keywords like 'instagrammable', exemplified in projects such as Starbucks Roastery (2019).[32] Through these subtle operations, Kuma achieves global recognition as a prophecy of Japanese sensibility, symbolically evidenced in the execution of the design for the New National Stadium of Japan (2019). In this project, Kuma used various timber collected from all 47 provinces in Japan, most prominently applied to the underside of an eave structure that goes around the entire stadium exterior. Most of the timber here is used as ornamental finishings, which are applied with the intention to 'create a space that has the feeling of Japan-ness'.[33] Here, the materiality of timber and its articulation is promoted as a representation of 'Japan-ness', which is strategically reinforced by the fact that it was collected from the 47 provinces.

By taking Kengo Kuma as an example, it becomes clear that a calculated representation of the materiality of his work was necessary to gain recognition within the global architectural community. It is now the architect himself who strategically conducts a material reduction of 'Japan-ness' through architectural media, in order to make his work consumable to the universal discourse. These

FIGURE 9: The New National Stadium of Japan (2019) by Kengo Kuma

operations repetitively evoke and facilitate a superficial understanding of the cultural qualities embodied in architectural practices in Japan, exemplified in stereotypical explanations such as 'the high quality of construction, attention to detail, use of light and space and an understanding of the craft of building'.[34] As observed previously, such reduction becomes the source of miscommunication between the internal and external understanding of Japanese architecture, culture and its current context. Naohiko Hino observes that there is a vast disjunction between how Japanese architects are perceived internationally and how they are interpreted within the country.[35]

This comparison of the two major periods in the architectural culture of Japan makes it clear that 'materiality' and its representation have always been the primary source of contact between the internal architectural development and the universal discourse. Through this contact, 'Japan-ness' has been mutually formed between the domestic and the international, feeding into the strategic method of architectural representation on the one hand, and developing both a superficial and material-based understanding of its architecture, on the other. All this provokes a broader inquiry on the topic of identity, specifically, the limitation on the sufficient translation of the regional qualities in architecture due to its inherent immobility. Material representation and reduction, whether in the form of images, photography, models or various media, has always been the compromise for such translation. The following section will discuss the potential of an alternative approach that could counter such material obsession in the translation of regional qualities in architecture, which persist until today.

3. FORMAL ANALYSIS - METHOD

Through a close review on the critiques toward Critical Regionalism, material reduction was recognised as a methodological defect that facilitates stereotypical understanding of specific architectural cultures. This process not only materialises a reduced representation of identities by separating them from their cultural actuality, but also becomes an obstruction for a deeper understanding of the subject. The previous case study exemplified such a rupture between the internal and external understanding of the architectural characteristics of Japan, facilitated through the reductive representation of its culture within certain materials. These were observed in the representation of artefacts, architectural replicas and, as a more contemporary example, subtle and intentional stylisation of materials and tectonics within architectural projects.

Recognising these inherent challenges upon the cultural exchange of architectural knowledge, this paper would like to deconstruct the perception of identity that is heavily obsessed with the material reality, by counter-proposing an alternative method known as 'Formal Analysis', which seeks to investigate the autonomous quality of an architectural project detached from its material reality. This method does not allow to capture the entirety of the complex cultural realities embedded in architectural works; instead, it is a suggestion of a form of knowledge which could potentially reactivate certain perspectives that may have been or may be overlooked by the myopic view bounded by its material focus.

Formal Analysis is a method developed by Peter Eisenman that primarily uncovers the spatial and organisational structure underlying in architectural projects. Starting from his doctoral thesis that focused on modern architecture as its study subject, multiple investigations have been conducted, taking the form of publications such as Ten Canonical Buildings: 1950-2000 (2008), Palladio Virtuel (2015) and Lateness (2020) among others.

This method intends to discover the structural organisation of the design concept embedded in built works through careful observation of the spatial syntax, topological or relational condition of its architectural elements. Such virtual organisations will be visually represented through the orchestration of notation that could otherwise not be seen through the literal materiality of the built work.[36] In Eisenman's word,

> 'People assume that what is seen is in fact what is. Often, particularly in work that separates architecture from building, what is seen is only
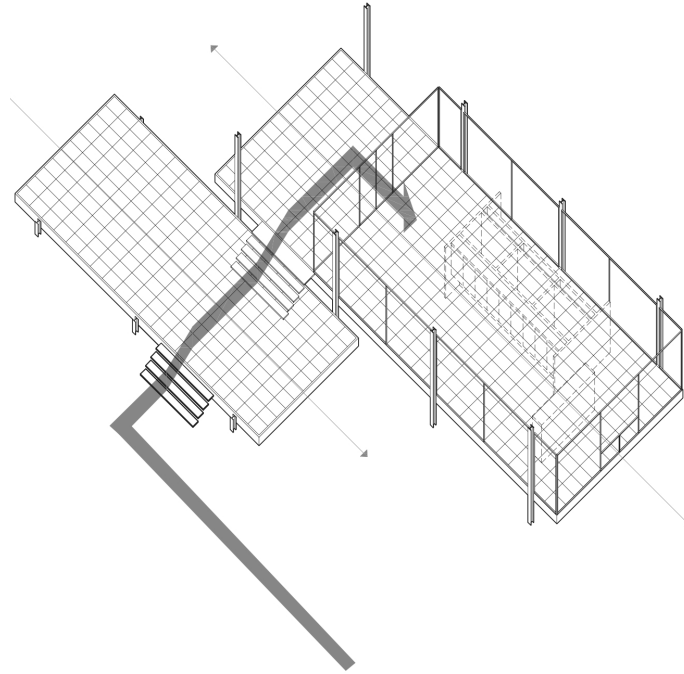
FIGURE 10: Example of Formal Analysis on Mies's Farnsworth House by Peter Eisenman

> part of what is. [...] I have learned that architectural seeing involves this capacity to see the unseen, what could be described as a form of close reading.'[37]

As implied in the quote, the critical aspect of this method is that it assumes a virtual presence of architecture that contains an autonomous quality other than the literal/material presence, which in fact, becomes the defining characteristic of a built work, according to Eisenman.[38] This methodological underpinning is precisely the opposite of Critical Regionalism, which primarily favours architecture's literal and material presence as a carrier of cultural qualities that could define the characteristics of a built work.

This notion of 'seeing the unseen' is an essential aspect regarding the purpose of this paper, which will be evident by taking Kenzo Tange's Hiroshima Peace Memorial as an example. While this project was critical in its reference to the proportional organisation of the *Katsura* Imperial Villa, previous case study suggests that these aspects never came to scrutiny, precisely because Tange's approach was reduced to its material perception, the 'clean aesthetics of the Japanese Modern'. Furthermore, the topic of proportional organisation contains a rich tradition within the Japanese culture of wood carpentry, such as *Ki-wari*

<木割り>, that potentially opens a deeper dialogue on the sophistication of Tange's conceptual operation. Here, the unseen organisation is overlooked despite its criticality, preventing the work from being fully captured in relation to the cultural context that it is rooted in.

As architecture embodies conceptual and cultural operations that do not manifest themselves through materiality but instead recede in the background of their literal appearance, Formal Analysis as a method gains its significance in complementing cultural aspects that could be overlooked through the material representation of architectural identities.

4. CASE STUDY ON HASHI <端> - ANALYSIS

Identifying the potential of Formal Analysis as a counter approach to Critical Regionalism, this section conducts a test attempt on the application of the method to two architectural examples from Japan, *Murin-An* <無鄰菴> and Kyoto city KYOCERA Museum of Art <京都市京セラ美術館>.

These two projects are selected for two reasons. Firstly, they both contain a programmatic similarity related to the 'viewing of Japanese Garden', which involves the coordination of cultural concepts such as *En* <縁>, *Hashi*<端> and *Shakkei*<借景> through the relationship of various architectural elements. By taking these two examples, the analysis conducts an anatomy of these cultural concepts while relating them to the virtual organisation of the project, which would otherwise be unseen if it were to be represented only through its materiality.

Secondly, the two projects are built approximately a century apart, which allows us to observe both the transitional and unchangeable qualities of such concepts by comparing both examples. As Eisenman suggests, Formal Analysis could be used as a comparative approach across time, as the method focuses on the virtual organisations embedded in built works that grounds the analysis itself on an equal temporally basis, that is, the viewer in the present.[39]

4.1 Murin-An <無鄰菴>

Murin-An <無鄰菴>, a private villa for the Japanese politician Aritomo Yamagata, was built between 1894-96. The villa is composed of three volumes, the main building, a Western-style house and a tea-ceremony room, each located on the edge of a vast Japanese garden. This garden, designed by Jibee Ogawa the seventh, is known as one of the masterpieces of a modern Japanese garden that introduced a walkable landscape as a critical component to the more traditional gardens in Japan.[40]

FIGURE 11: Murin-An and the walkable Japanese Garden

This naturalistic approach brought a dual meaning to the garden, one as a subject of appreciation like the traditional gardens such as the *Ryoanji* Stone Garden, and the other as a miniaturised environment that could be experienced through walking. This groundbreaking design was achieved by the coordination of abstract concepts, *En* <縁>, *Hashi*<端> and *Shakkei*<借景>, which becomes visible through a Formal Analysis on the relationship between the architectural elements composed around the hall of the main building and the garden.[41]

The first symbolic experience of this project occurs in the hall, surrounded by a series of eave and a floor edge condition known as *Noki*<軒> and *Engawa* <縁側>. This structural composition frames the garden, with the famous *Higashiyama* as its monumental background, intensifying the reading of the garden as a subject to be viewed from a certain distance. This architectural strategy, known as *Shakkei*<借景>, is also exaggerated by the sectional reading of the *engawa*, which visually detaches the floor plane of the hall from the ground plane of the garden. Thus, a conceptual and experiential break could be drawn as a dashed line in the sectional diagram that runs vertically between the two spaces.
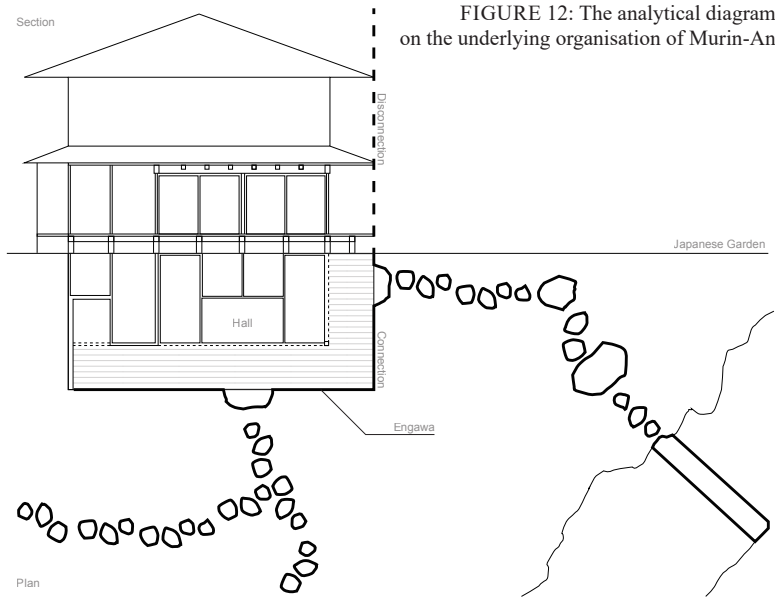
FIGURE 12: The analytical diagram
on the underlying organisation of Murin-An

Section

Disconnection

Japanese Garden

Hall

Connection

Engawa

Plan

However, the plan diagram of this project suggests an opposite relationship from the sectional one. Here, the series of steppingstones reaching out from the hall space implies a continuous horizontal experience that extends beyond the periphery of the building, as if it attempts to cancel out the vertical break observed in its sectional condition. In plan, the *engawa* functions as a connecting hinge as opposed to a disconnecting element in its sectional reading.

This duality of the *engawa* brings up a critical concept of *Hashi*<端>, which means 'edge' in its direct translation. By focusing on its linguistic origin, Isozaki brings up a series of Japanese synonyms such as *Hashi*<橋>, meaning Bridge, or *Fuchi*<縁>, meaning Border (*Fuchi* can also be read as *En*, which leads to the origin of *engawa*), and observes that *hashi* implies both the end of one world and the beginning of the other. Thus, *hashi* can be understood as 'an abstract concept that mutually couples two conflicting ideas, simultaneously creating division and connection.'[42]

It is now clear that the critical quality of *Murin-An* and its garden does not lie in its literal representation, such as the beautifully organised garden or the sensitive wooden structure of the main building. Instead, it lies in its coordination of architectural and landscaping elements that bring the abstract concept of *Hashi*<端> into its virtual presence. By re-tracing these relationship of elements through Formal Analysis, the concept of *Hashi*<端> could be rediscovered, which would otherwise be overlooked by *Murin-An*'s literal materiality.

4.2 Kyoto City Kyocera Museum of Art <京都市京セラ美術館>

Kyoto city KYOCERA Museum of Art <京都市京セラ美術館>, designed by Jun Aoki and Tetsuo Nishizawa, is one of the most acknowledged contemporary works within the architectural discourse of Japan. Receiving the prestigious Architectural Institute of Japan award in 2021, the project is a renovation of the oldest existing public museum in Japan, designed in the manner of Imperial Crown style in 1933. The project redefines the central access that penetrates the museum by lowering the level of the front plaza while relocating the main entrance to the previously ignored basement level. This central axis is designed through the method of collage, where the added element and the existing structure coexist with an ambivalent relationship described as 'simultaneity of connection and disconnection' by the architects.[43]

As mentioned above, this 'simultaneous coexistence of connection and disconnection' was an underlying theme of this renovation that was consistent in its design's conceptual and material operation. Among many features that manifest this condition, this study suggests that such characteristic is most implied in the east entrance lobby, which is in relation to a Japanese garden in front of its space, like the example of *Murin-An*.

FIGURE 13: Front entrance of Kyoto City KYOCERA Museum of Art

As the destination of the central access when entered from the main entrance, the east entrance lobby opens a grandiose view towards the Japanese garden upon arrival. Like *Murin-An*, the surrounding structure of the lobby, primarily the lowered ceiling, creates a framing effect that intensifies the viewer-viewed relationship between the visitor and the Japanese garden. However, the sectional diagram of this project reveals a different organisation from *Murin-An*'s. While the *Engawa*<縁側> operated as a significant element that conceptually divided the two spaces through vertical separation in the previous example, the floor level of the lobby space in this project almost uncomfortably extends towards the Japanese garden, which implies sectional connectivity rather than disconnection. The floor-to-ceiling height glass also intensifies this conceptual connection through its extreme transparency while physically separating the two spaces.

Despite the disappearance of the conceptual disconnection in its sectional structure, this is, in fact, transposed and complemented in the plan organisation at Kyoto City KYOCERA Museum of Art. Here, the floor material between the lobby space and the exterior walkway along the glass facade abruptly changes from wooden flooring to either stone or brick paving, visually manifesting a conceptual disconnection that goes against the conceptual connectivity implied in the sectional condition.

FIGURE 14: Subtle texture change observed in the floorings of Kyoto City KYOCERA Museum of Art

Once again, the concept of *Hashi*<端> that represents the coexistence of connection and disconnection, is observed in the relational condition between the lobby space and the Japanese garden of Kyoto City KYOCERA Museum of Art. However, the relationship between the sectional and horizontal organisation that creates the virtual structure of *Hashi*<端> is perfectly flipped between the two architectural examples. They are similar in their conceptual underpinnings, but completely opposite in their virtual structure. What is significant here is that, through the application of Formal Analysis, the two projects, almost a hundred years apart, come into dialogue, providing a critical anatomy on the conceptual understanding of *Hashi*<端> that would have been overlooked if two projects were compared by their literal presence.
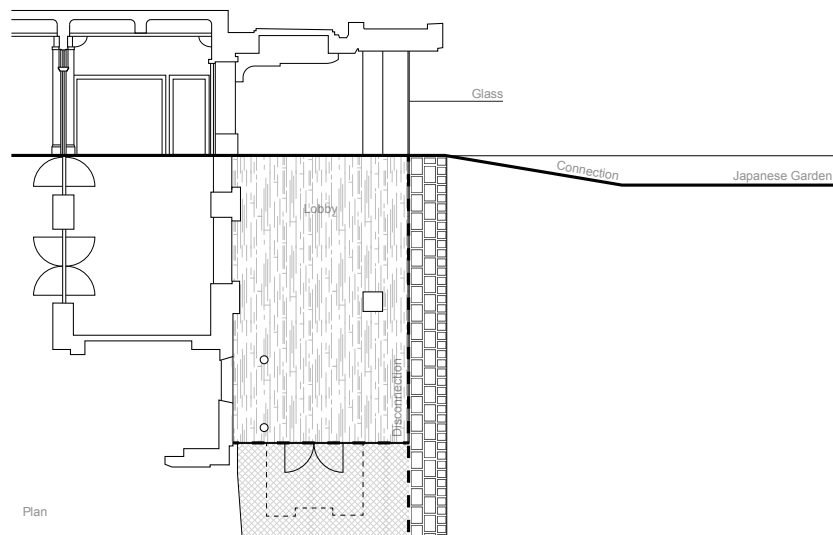
FIGURE 15: The analytical diagram on the underlying organisation of Kyoto City Kyocera Museum of Art

5. CONCLUSION

It is perhaps self-evident that the perception of 'identity' in architecture can never be formalised under a specific framework, as identity itself is an infinitely complex and multifaceted occurrence. Whenever a methodological approach that engages with such a topic emerges, it will inevitably be required to reduce the complexity of the subject in order to make it tangible and manipulable within its own framework.

While identifying such a challenge through observation of contemporary criticism and further case studies, this paper submitted an alternative form of

knowledge in the framework of 'Formal Analysis' that could be repetitively applied to various examples, in order to deepen further the understanding of cultural characteristics and differences within the architectural discourse. Applying this method to two architectural examples in Japan provided a detailed analysis of the topic of cultural characteristics, specifically that of the concept of *Hashi*<端>. While these detailed studies are partial evidence of the approach's potential, it is important to note that this paper does not intend to formalise *Hashi*<端> or any other cultural concepts of Japan as concrete 'new' findings. In fact, this paper is simultaneously a criticism on these perspectives that always assumes cultural ideas detached from Western knowledge as something 'new', which narrows the framework and approach in accessing such concepts. Rather, it suggests a 'new' approach that could give access to and translate the cultural knowledges which are 'already there'. Thus, the method itself will not give any conclusion on this paper's topic but provides an alternative tool that could further contribute to the understanding of cultural differences without materially reducing their identities.

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THE MULTI-SCALE APPROACH IN ASSESSING THE SPACE PRODUCTION OF KITAZAWA GREENWAY IN TOKYO

ABSTRACT

Contemporary Tokyo is a city that has lost its connection to its abundant moat and waterway system due to its uncontrolled urban growth and environmental negligence. Now, the myriad of culverts-turned greenways stands as reminiscent of that time.

This paper examines the quality of space produced in the waterway's afterlife by adopting the Lefebvrian space production. To do so, it is first recognised that scales are an integral part of assessing space production due to the linear nature of the public element being examined. A framework is constructed to serve as a tool to 'read' the lived, conceived and perceived space in different dimensions of the greenway. Its structure comprises different attributes and sub-attributes that provide a descriptive meaning to each scale. The framework is then applied to the case study, Kitazawa Greenway, a locally beloved waterway-turned-greenway in Setagaya ward in Tokyo.

It is concluded that the middle scale of the linear public element is where the predominantly lived space, thus lived quality, is generated. The perceived space is predominant on the micro-scale and the conceived space on the macro scale.

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KEY WORDS
GREENWAYS
SPACE PRODUCTION
LIVED QUALITY
LINEAR PUBLIC SPACE
MULTY-SCALE FRAMEWORK

1. INTRODUCTION

This research builds on a previous study of the phenomena of the hidden waterways transformed into pedestrian greenways in Tokyo, where verifiable and quantifiable evaluations were done using The Good Public Space Index (GPSI)[1] to access the efficiency of three different types of cases. Data was collected from Spring 2021 to Spring 2022, showing the seasonal, daytime and nighttime changes. The study measured the level of public space effectiveness of the different locations, ranging from very low to very high. The study showed a sufficient (middle) level of effectiveness in two of those public spaces and a high level of effectiveness in one case. It was concluded that an additional qualitative approach should be included to the investigation of the urban phenomena of the hidden waterways. Moreover, it was suggested that the linear aspect of the elements should be addressed in its different scales to indicate its meaning for the local communities. Accordingly, this study focuses on accessing the quality of life that emerges in those spaces on different scales. It seeks to bridge the empirical to the theoretical knowledge.

To recognise the urban quality of the space in its different lengths, this study is grounded in the theory of social space production. This concept was first proposed by the French philosopher and sociologist Lefebvre, most recognised as a critic of the everyday life in cities and the right to the city. When analysing the three levels of space production, a conclusion on the value of the given space can be made. The dimension of scale is brought up and viewed through the levels of space production. Consequently, this research proposes a fundamental and necessary analytical framework as a tool for 'reading' the space production in different scales of linear public spaces. The framework is then tested on the chosen case study, Kitazawa River in Setagaya Ward, now culverted and its ground level part designated as a greenway. This location scored with a sufficient level of efficiency of its public space and was selected among the other two cases from the previous study because of its: local characteristics: - among residential area; type: a greenway, and location: -proximity to the city center. According to the ward's Green Infrastructure Library, there are six primary functions of this public space: groundwater recharge; watershed protection; expanding green; preserving green; rainwater utilisation and heat island countermeasures.[2] However, with a presumption that this greenway serves a greater purpose than to provide the primary functions that it was initially designed for, this paper attempts to seek the 'hidden' meaning of the public space greenway. This 'hidden' meaning is recognisable as a quality of the space that is subtle and personal and yet is comprehensible and general in nature. Moreover, the hidden meaning of the space can be closely related to the

Gehl's quality theme of enjoyment from the twelve Quality criteria tool[3] and the Lefebvrian lived quality from the triad of space production.[4]

2. THEORETICAL BACKGROUND

This chapter covers the theoretical background of the research that facilitates the construction of the framework to access the quality of space produced in the second life of the waterway.It includes two separate theories:1) Lefebrian space production and 2) The theory of scales.

2.1 Urban quality and the triad of social space production

This study aims to comprehend the genuine urban quality of the space generated on the buried waterway's ground level. It is acknowledged that this quality is both tangible and intangible, personal and collective. Urban spaces have a unique quality in relation to the context and the way people interact with the space. The ideas on what is and how to achieve good urban quality are ample. For instance, one study on urban space quality with dozens of samples worldwide showed there are similar traits to successful public spaces, like accessibility, activity, comfort, liveliness and sociability.[5] Moreover, many scholars propose the idea of cities as living organisms[6,7,8] where the bond between the built environment and its users' perceptions and experiences must be approached and accessed as one.[9] Other scholars suggest responsiveness, meaningfulness, democracy and diversity[10] as values of a good public space.[11] It can be said that the amount to which different individuals engage in different forms with their public space is directly related to the quality of city life. A successful public open space should attract a range of people and foster social contact, whether individual or group, and it should be a democratic and inclusive area.[12,13,14]

In a Lefebvrian framework, he described the public space in the city as a location where differences meet, recognise and investigate one another and are confirmed or ruled out. In his book *La révolution Urbaine*, he provided a new approach in describing the urban as an intercession between the public and the private, where assemblage, centrality, encounter and engagement are its other realms.[15] He concludes that urbanity is defined by diversity. It is a setting where separate elements converge to create a novel space. The relationships between those different elements and how they are formed in society are quite complex and in response to this, the author has expanded on the definition of 'space' and proposed a more comprehensive theory of 'production of social space'.[16]

In 'The Production of Space' book, he concedes that social space production is in a 'permanent mode of production and reproduction'.[17] According to his theory, there are three levels of space production: spatial practices (perceived space), representations of space (conceived space) and spaces of representation (lived space). Moreover, when those three levels of social space production are used in analysing public spaces, there should always be a continuous dialogue between them. This triad of space production is related to the quality of urban space that is being generated by people's interactions and interpretations of the space.

2.1.1 The triad of social space production in the hidden waterway

To better understand what those concepts represent for this research, they are applied and rendered in the case study area. Perceived space being defined as the physical space or the 'spatial practice' would represent the greenway's mere physical, three-dimensional space. This would include all the flora and fauna in that space, the landscape design of the element, its urban furniture like benches, bins and drinking fountains and all the supporting structures. This level of space production is something that we can see, and it is the perceivable three-dimensional space.

Followed by the perceived space is the conceived space belonging to urban planners and architects. It signifies the conceptualisation of space or, in other words, what the space represents. Transcribed in the case study, this encompasses the many functions of the greenway, like biodiversity preservation (habitat for animals and plants), a green corridor for airflow and shade, a pedestrian infrastructure that connects, and a place for recreation. The perceived space is the space we can think of and ascribe basic functions to; thus, it can be assumed to be two-dimensional.

The lived space goes beyond the activities for which the greenway is primarily designed. People's interpretation of the space, and the spontaneous functions that arise from their actions, give a second meaning to that space: the lived quality. Hence, there are other values that can be ascribed to the greenway, like cultural, educational, emotional and economic. For instance, it is a meaningful place to meet others and create social cohesion, like neighbours stumbling upon each other or social happenings and seasonal cultural events like the Bon Odori or Hanami festival. The ambience of the greenway is such to enable leisure activities that belong to Gehl's theme of enjoyment,[18] like picnics, strolling around, or just admiring nature. It is a popular place for children to collect crayfish from the small creeks, hunt for insects like cicadas and observe

the duck family or the unusual visitors like the heron and the white egret. Some Japanese words like '*ikigai*': the deep pondering upon the reason for being, or '*Yūgen*' pertaining to the subtle beauty that is pervasive but not literally seen, can better capture the essence of amusement of the natural landscape. This space also facilitates citizen participation through engagement in community development groups locally known as '*machizukuri*'. The volunteers manage the activities on the greenway, clean it and care for the plant life and fish. Furthermore, when public places like parks had restricted access during the pandemic, those green linear corridors saw a user surge. Based on their linear nature that enables a constant air and pedestrian flow, people felt safe using those public spaces over others. Lately, a few places from the hospitality industry opened, like a small restaurant and a flower shop, which further activated the greenway. The lived space is the space that is felt and it has more than three dimensions because it adds the senses, the ethereal aspect to it. Figure 1. sums up the meaning of each level of the social space production in the greenway.

FIGURE 1: Interpretation of space production in the hidden waterway
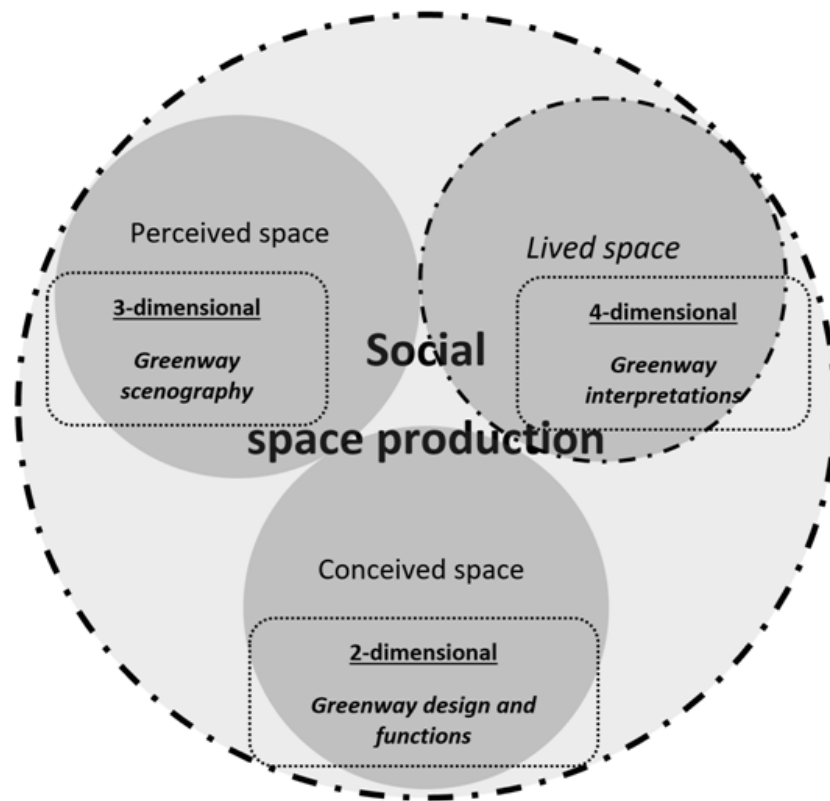
2.1.2 Lived space and urban quality.

Relating to the study aim, the lived space corresponds to what is experienced as the genuine urban quality that the users can experience.

The lived space arises from the inter-correlation between perceived and conceived space and it is a space that is re-conceptualised from the total space to a third element. The lived space is the venue where interpersonal relationships are formed and the social space where citizens actively participate regularly. Lefebvre claims that, in order for things in life to function successfully on all levels, there must be lived space.[19] He argues that a holistic space is formed not only by the conceived and perceived but by adding people's lived experiences. The concept of lived space comes as a critique of only perceiving the space practically and adds the experiential dimension to perceiving the space. The French term '*connaissance*' or 'less formal or more local forms of knowledge'[20] might come closer to explaining the lived and its differentiation with respect to the perceived and the conceived space. This would be a space that aims to foster imagination and discourages alienation.

For example, Soja defines the lived space or what he calls the 'thirdspace', as follows:

> A knowable and unknowable, real and imagined lifeworld of experiences, emotional events, and political choices that is existentially shaped by the generative and problematic interplay between centers and peripheries, the abstract and concrete, the impassioned spaces of the conceptual and the lived, marked out materially and metaphorically in spatial praxis, the transformation of (spatial) knowledge into (spatial) action in the field of unevenly developed (spatial) power.[21]

In understanding Lefebvre's ideas on the production of lived space, the exploration of his origins of inspiration is crucial. Independent studies on Lefebvre's work show a significant influence of Fourier's ideas of utopian societies and formulation of urban spaces based on people's actions driven by passion.[22] Whether Lefebvre acknowledged passion as the highest form of lived space is still arguable among scholars. Moreover, the lived quality can be associated with the site's intrinsic or intangible meaning and correlates to the theories such as the 'spirit of place', 'genius loci' and the 'sense of place'. Consequently, in response to the initial aim of this research, it is acknowledged that the production of the lived space represents genuine urban quality.

2.2 Scales and scenes

Working within different scales is an inherited part of city planning practices. Scales offer numerous narratives of the city; using them enables one to tap into each layer of city formation and sense of space. Many professionals in various fields are trying to comprehend scale from different angles. Nowadays, there exists a discrepancy in the urban theory regarding how to read the scale in different aspects of the city. Scholars and practitioners have diverse viewpoints on scale production and interpretation in the urban realm, which results in generating new city theories.

The scale definition most applicable to this study comes from geography and sociography. Namely, the pronounced geographer Nail Smith described scale as 'the geographical organiser and expression of collective social action'.[23] He tries to conceptualise scale from a sociocultural approach, stating that scale production is the relations between physical space and different forms of consumption and governing.

Howitt allocates three facets of scale to describe the process of scale production better. Those are: areal facet that refers to size (census tract, province, continent); a hierarchical facet that refers to level (local, regional, national) and a dialectical facet that refers to relations (relations to other cities, to the social and political order and to the larger society).[24] Moreover, A recent study on the debates on scale theories and their repercussion on city theories suggests a set of abstract tools incorporating the three facets of scale 'based on cities in general at different places and times'.[25] Their approach uses the scene theory that examines how a particular pattern of different urban structures, people's usage of space and local and regional policies create scenes. Those scenes can be micro and macro and have similarities in scenes among cities but can also be very local and particular to the context. Furthermore, it can also be examined how the scenes reflect on the citizens' value system and behavioural patterns.

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2.2.1 Local sense of scale

When it comes to the local context, the sense of scale in Japan and particularly the city of Tokyo is different than in the West and has deep cultural roots dating back to the formation of the city. The social anthropologist Jinnai explains two main things in how the scale of Edo[26] and the Western cities differ. The first one is the vastness of the land that the city of Edo covers and its connection to the natural conditions. Rather than concentrated within the vicinity of a wall, the city has spread in the Musashino Plateau, all the way to Tokyo Bay,

leaving space for hills, water bodies and agricultural land. Views from the dwellings towards big mountains like Mount Tsukuba and especially Mount Fuji were virtually protected and served not only as orientation points, but as the 'repositories of symbolic meaning'.[27]

Second, differentiation in the urban sense of scale between Japanese and Western cities is the sense of compactness in the urban interior, the immediate places of interaction. The guiding city formation principle for the totality of the city of Edo and the neighbourhood level was completely different. Nonetheless, those two scales, the broader and the narrower, 'often interacted on close and intimate terms'[28] and the city's layout included both the direct and the wider topography. Edo's human scale legacy is still strongly present in contemporary Tokyo and is a quality that provides a distinctive scenography unique to the Japanese context. The 'intimate nature in so many of its spaces' is rampant in the city and Tokyo has a particular 'overwhelming sense of smallness' unlike any other metropolis.[29]

3. RESEARCH METHODOLOGY

The study's main objective is to find where, in which scale of the greenway, the lived quality is generated, with the presupposition that this quality is experienced in the Lefebvrian lived space. To meet the objective, this study provides a holistic overview of the covered rivers' phenomenon on each scale, both in a neighbourhood and on a city level simultaneously. Hence, it is necessary to look at the greenway as a linear public space from different angles provided in different scales. To do so, the study identifies a need to generate an analytical framework that would be able to identify and classify the Lefebvrian space production in each scale of the greenway. The multi-dimensionality of the element is taken as a prerequisite in developing the guiding tool: the framework to comprehend the overall phenomena of the covered rivers and its meaning for the city as a whole but also for the individual.

3.1 Multi-scale framework to read the production of space

First, the linear public space is divided into three major scales: micro(small), meso(medium) and macro(large) scale.

The framework is constructed mainly by two criteria. One uses the facets of scale mentioned in the previous paragraph, creating certain scenes in the scales. The other criterion comprises different attributes and their sub-attributes with which to read the space production on any scale. The attributes are taken from

the fieldwork perspective that the Japanese geographer and landscape architect Hajime Ishikawa uses in his investigation of the word 'scale' and its meaning in different settings. In his book, 'The Landscale Book-A Look at the Ground', he examines how seeing things from a different scale viewpoint forms different perceptions of conceived space, 'or what can be made visible through both a wider context and closer examination'.[30] The book is arranged around five keywords: terrain scale, map scale, time scale, boundaries scale, garden scale. After an in-depth semi-structured interview conducted with the author in the early stages of the research, it was decided that some of the keywords are to be adopted as the main attributes of the framework to read the production of space. Those keywords are *time, topography and boundary.*

Additionally, the framework accepts three additional sub-attributes to read the space production of the chosen element: learning, system and nature of water. The sub-attributes are, too, related to Hajime Ishikawa's concepts of scale. They are recognised as repeating themes revolving around his keywords.[31] The sub-attributes expand and add to the theory of scales.

Namely, the *system* sub-attribute is appropriated from social organisation theory and applied on different scales. There are different levels of societal structures developed between and among an individual and a group. In other words, the production of space in each scale is to be read through those social relationships. Another sub-attribute pertaining to the meaning of the *presence of water* is added as well. The physical display of water is often presented as a small surface stream on top of the covered waterway. In landscape architecture, the presence of water and its movement is considered a prime feature when designing. Thus, the framework adopts the nature of water as a sub-attribute to read the space production. The *learning* sub-attribute ascribed to each scale comes from the field of cognitive science and psychology and explains how each scale can be spatially processed and made sense of by the users of that space.

Ultimately, aside from the facets and variables, the framework uses *the optimal speed of observation*, as mentioned when investigating the terrain scales in Hajime's book. He refers to an ideal speed with which to comprehend two or more contrasting scales. The framework determines how each scale is perceived, like walking, biking, or simply looking at a map. Figure 2. shows a schematic framework of space production in the scales, the facets of scales, the attributes and the optimal speed of observation that encompasses all.
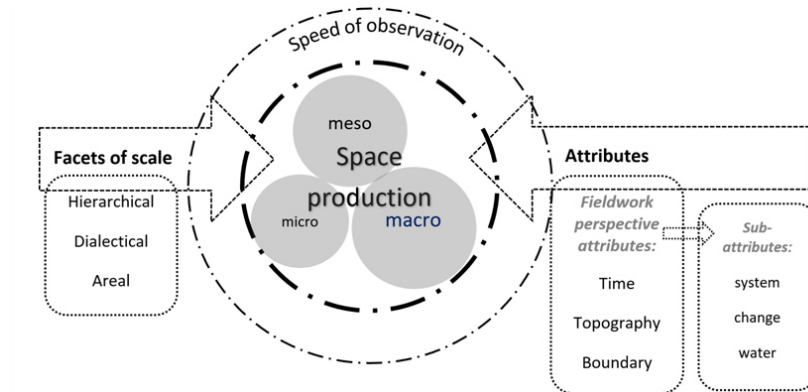
FIGURE 2: A schematic framework of space production in the scales

4. APPLICATION OF THE MULTI-SCALE FRAMEWORK ON THE CASE STUDY

4.1 Case study

The case study was selected based on previous research on the effectiveness of the public space tested on three different types of covered waterways. Even though this case had an average effectiveness score, it was recognised that there is more to its quality. Based on the extended fieldwork and the researcher's own embodied experience, it was concluded that the case had a distinguished local character, was well known among the citizens of the broader area and the local government showed efforts to protect it.

4.1.1 Neighborhood of Setagaya ward

The neighbourhood of Setagaya has around one million residents. It is also the most densely populated ward in Tokyo, with 15.497 persons per square kilometre and is mostly residential. It is known as 'the bedroom of Tokyo'.[32] Its proximity and well connectivity to the commercial centres of Shibuya and Shinjuku make it a very convenient area to live in. Two major rail lines connect the ward with the rest of the city in the east-west direction. In the past, forty-two villages were in the area with the main purpose of providing the city of Edo with food, mainly transporting it by boats using the water canals. The descriptive meaning of Setagaya's characters (世 田 谷) is society, rice field and valley, sequentially. Regarding the topic of the research, the local authorities have been focusing on the construction of green roads to effectively utilise the upper -covered-part of small and medium-sized rivers that have been

culverted since 1969.[33] They are attempting to preserve the good quality of the greenways by effectively promoting their significance and attracting citizens' engagement in many of the voluntary groups who care for the greenway. According to official data, Setagaya ward has sixteen greenways spreading over fifteen hectares, the largest amount per ward in Tokyo. The greenways were created with the intention of 'regaining nature, ensuring pedestrian safety and emergency evacuation passages'.[34]

4.1.2 Kitazawa Greenway

Kitazawa River, now called Kitazawa Greenway, is a 6.2 kilometres long canal, all submerged underground. 4.5 kilometres of the waterline is landscaped as a greenway and falls under the 'Park' category, as defined by Setagaya Ward officials. The greenway merges with Karasuyama Greenway and flows into Meguro River in Shibuya Ward. It is a man-made waterway excavated from the Tamagawa Aqueduct to bring water for the numerous rice fields and agricultural land for the area's settlements in 1658. The river was named by Mr Kira, who established his castle (around the present Gotokuji Temple) and ruled the area from 1469-1487.[35] The river served its function as an irrigation canal until the late 60s when due to over-construction and heavy pollution ended up with decaying aquatic life and an unpleasant smell. Finally, at the beginning of the '70s, after complaints filed by the local citizens for the bad condition of the waterway, it was completely culverted into an underground pipeline.[36]

The transformation of the ground level of the culvert as a pedestrian greenway was done in conjunction between the local government and the machizukuri groups. At the time, locals participated in the greenway's design, and today it represents a beloved and well-known place in the neighbourhood. Even though the waterway is submerged, its top part has surface water like a narrow stream, where fish and small aquatic animals thrive. People tend to use the pathway in many ways, like strolling, cycling beside it, running, walking a dog, playing or simply sitting on a bench as if in a square or park. Figure 3. depicts the traditional enjoyment of the hanami (cherry blossoms) on Kitazawa River throughout history, where the quality of life, or Lefebvrian lived quality, is apparent.

In this 'thirdspace'[37] space domain, a new culture thrives, a culture related to the use of waterscapes, different from that of the past.

FIGURE 3: Sakura season trough history

1. 'Enjoying the Cherry Blossoms' in 1886 (Chiksnobu Toyohara)
2. The Kitazawa River in 1971, when the flow of water could still be seen (庵魚堂)
3. A photograph of almost the same place taken in March 1999 (庵魚堂)
4. People viewing cherry blossoms on the greenway (Wind Traveler (Kazenotabibito))

4.2 Reading the production of space by applying the multi-scale framework to the case study

Figure 4. shows the multi-scale, multi-faceted framework that is being constructed for the means of this research. The analytical framework comprises two main criteria: the process of scale production incorporating the facets of scale and the fieldwork perspective incorporating the attributes and the sub-attributes. Lastly, referring to the article's section 2.1.1, the predominant space production is 'read' within each scale.
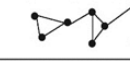
			SCALE		
			Micro	*Meso*	*Macro*
production of scales Processes **Facets of scale**		Hierarchical (level)	A site/ a dot	A trajectory/ a line	A web/ a network
		Dialectical (relations)	-Connection to the imminent surroundings -Build environment like urban furniture elements	-Relation to broader surroundings and facilities - Landscape infrastructure	-Vehicle and railroad network -Relation to central areas and machi centers -Formation of the city trough history
		Areal (size)	Site scale 1:1	Neighborhood scale 1:500-5000	City scale 1:10000-100000
Fieldwork Hajime Ishikawa Perspective **Attributes**		Time & change	Imminent: Present -Process of change: day and night, seasons	Continuance of time: Past, present and future -Emergence of change	Embedded time: Past -Trace of change
		Topography	-Micro topography: details in landscape design -Textures, shapes, rules, curves	-Landscape design: Waterway, pedestrian pathway, greenway -Topography of the watershed -Linear geography	-Geology, hydrology -terrestrial change and watershed network
		Boundary	| |	═══════	╪╞
	Sub-attributes	Learning	Information coming from the senses	Experiential understanding	Knowledge acquired through images (maps)
		System	Contained: -individual and familial -intrapersonal	Medium: -groups and communities -interpersonal	Macro: -systematic matters -polices, legislations, laws
		Nature of water	Reflect -stable, still water	Connect -flow, movement	Hold -network of waterbodies
			Perceived Space + conceived	**Lived Space** + perceived &conceived	**Conceived Space** + perceived
			Predominant Lefebvrian space production		

FIGURE 4: Implementing the multi-scale framework on the case study

5. CONCLUSION

The findings of this research show that scale has to do with the level of livability. For a livable and thriving city, there must be social coherence and connections, and when assessing the urban quality of life in urban spaces, 'we need to think about a particular city and decidedly local scales'.[38] When it comes to linear public spaces, scales need to be approached differently than areas with clear boundaries, like parks or squares. The Japanese sense of scale lies in the smallness and human scale public spaces are prevalent even in the metropolis of Tokyo. This contextual sense of scale adds to the quality of urban life. The multi-scale framework shows that each level of space production corresponds to a certain scale of the linear public space, in this case, Kitazawa greenway. In the case studied, the perceived space is predominant in the micro-

scale and the conceived space is majorly produced in the macro scale. The meso scale of the linear public element is the scale where the predominantly lived space is generated. Figure 5. shows the correspondence between the scales of the greenway and the type of space being produced.
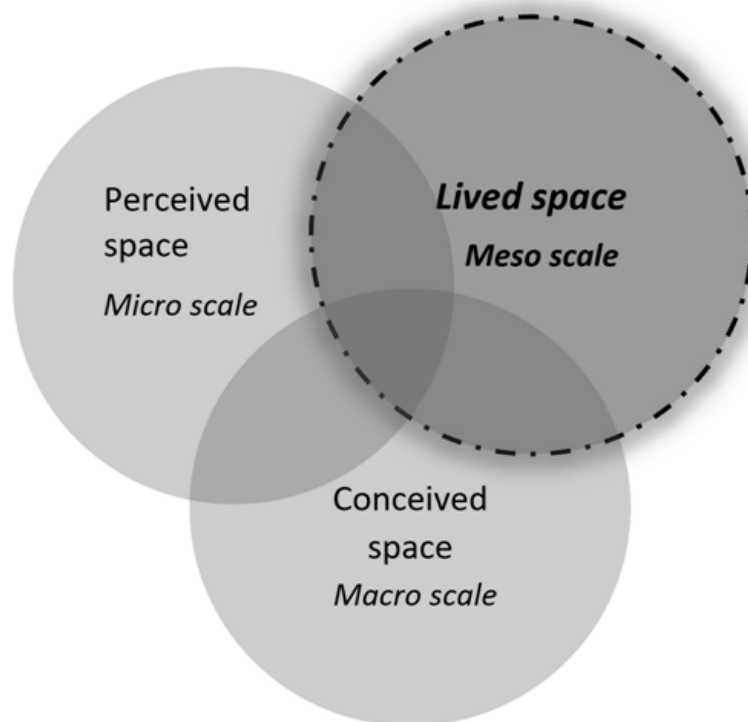
FIGURE 5: Predominant Lefebvrian space production in the scales

The analytical framework being constructed in this research can be used as an instrument by scholars in a procedural manner to read how and what type of Lefebrian space produces itself in different lengths of the linear public space. It is rather demonstrative and self-explanatory, depicting each scale by its attributes which act like describers or identifiers. Its design allows for flexibility by adding, removing or replacing certain attributes and sub-attributes that can be adjusted according to the case and the research needs. Although the framework promises a successful application in different scenarios of linear public spaces in the city, it may not work in places like main squares or parks that act in isolation without being connected. Using the multi-scale framework on places that are linked and act together is advisable. For example, a network of urban gardens would be an appropriate case to test further and develop the multi-scale analytical framework proposed in the research.

NOTES

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10   Metha suggests adding a value of diversity to the definition given by Carr et al. l. (Note [11]) a successful place. He explains that the diversity of users and activities attaches meaning to public places. See: Mehta, Vikas. "A toolkit for performance measures of public space." In 43rd Isocarp Congress, pp. 1-9. 2007.

11   Carr, Stephen, Mark Francis, Leanne G. Rivlin, and Andrew M. Stone. Public space. Cambridge University Press, 1992.

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17   Ibid. p. 38

18   From the tool: Twelve Quality Criteria by Jan Gehl Architects. See: https://gehlpeople.com/tools/twelve-quality-criteria/

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20   Elden, Stuart. Understanding Henri Lefebvre. A&C Black, 2004. P. 190

21   Soja, Edward W. *Thirdspace*. *Journeys to Los Angeles and Other Real-And-Imagined Places*. Wiley-Blackwell, 1996. https://doi.org/10.1604/9781557866745. p.31

22   Both Stanek and Gardiner conclude that the French philosopher Charles Fourier, a founder of utopian socialism, was the main inspiration for Lefebvre's thoughts on social space. In his philosophy, passion is elevated as an act that creates the most utopian spaces. Stanek, Lukasz. *Henri Lefebvre on space: Architecture, urban research, and the production of theory*. U of Minnesota Press, 2011. Gardiner, Michael. "Utopia and everyday life in French social thought." Utopian Studies 6, no. 2 (1995): 90-123.

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25   Wu, Cary, Rima Wilkes, Daniel Silver, and Terry Nichols Clark. "Current debates in urban theory from a scale perspective: Introducing a scenes approach." Urban Studies 56, no. 8 (2019): 1487-1497. P.1495

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27   Jinnai, Hidenobu, *Tokyo: a spatial anthropology*. Univ of California Press, 1995. P.120

28   Ibid.

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UNFINISHED MANIFEST BY RANKO RADOVIĆ ON TRADITION AND MODERNITY IN JAPANESE ARCHITECTURE

ABSTRACT

Ranko Radović (Podgorica, 1935 – Belgrade, 2005) was one of Yugoslavia's most notable architects, urbanists and professors, with a prominent influence on global scholarly discussions on contemporary architecture, urban planning and design. Radović was primarily active in European countries through his practice and academic career. Additionally, he was a council member of the International Union of Architects (UIA) and a President of the International Federation of Housing and Planning (IHFP). In 2002 he became a Minister for Urban Development and Environmental Protection of Montenegro. In addition to his academic role in several countries in Europe, in Japan, Radović was a Professor at the University of Tsukuba and a Guest Professor at the University of Iwate. This paper seeks to show and discuss how his research related to Japan, from his first visit in 1970 to his engagement in academia in the 1990s, shaped how he perceived the concepts of tradition and historicity in Japan's contemporary architecture and cities. In addition to his articles on Japan for journals, a Serbian publisher in 2004 announced the pre-sale of Radović's book "Architecture of Japan – dialogue between tradition and modernity" - Radović died before submitting the writing to the publisher.

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KEY WORDS
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1. INTRODUCTION

Ranko Radović (Podgorica, 1935 – Belgrade, 2005) was a notable architect, urbanist, and professor, primarily active in Europe through his practice and academic career. Additionally, he was a council member of the International Union of Architects (UIA) (1984-1990) and was elected four times as President of the International Federation for Housing and Planning (IHFP) (1984-1992).[1] From 2002-2003 he was a Minister for Urban Development and Environmental Protection of Montenegro. Furthermore, Radović's architectural designs include 29 completed buildings – his most known building is the Sutjeska Battle Memorial - and he did more than 50 urban planning and design projects. He did urban planning and design for cities in Sri Lanka, Algeria, Luxemburg, and Yugoslavia in the 1970s and 1980s, while his urban planning and design projects in the 1990s and 2000s involved cities in Finland and Vojvodina – Serbia's northern province, where he was holding professorships.[2] In 1996, Radović moved to Novi Sad, Serbia, to found and head the Department of Architecture and Urbanism at the Faculty of Technical Sciences, University of Novi Sad, later working with local governments to come up with new urban planning and design proposals for different public spaces in city centres.[3] Before this career move, he lived and worked in Finland and Japan since 1990. In Finland, he held the privately funded 'Eliel Saarinen' Professorship at the Centre for Urban and Regional Studies (CURS) at the Helsinki University of Technology (1991-1996). He was also a consultant for the Urban Planning Office of Helsinki. This consultancy involved the development of urban studies for Helsinki and other Finnish cities.[4] At the same time in Japan, Radović was a Professor at the University of Tsukuba for two school years: 1990/1991 and 1993/1994 and a Guest Professor at the University of Iwate in 1994 and 1996. Radović did not work on architectural or urban designs in Japan like elsewhere he lived and worked. Instead, he was intensively researching and publishing on contemporary architecture and cities in Japan. This paper's main goal is to highlight some fundamental categories of consideration that characterise Ranko Radović's ideas of traditionality in contemporary architecture in Japan, according to Radović's experience and affiliation with architects and scholars from that country.

Before his professorships in Japan, Radović, at least in Yugoslavia, established himself as a scholar on Japanese architecture and cities. After his first visit to Japan in 1970, organised by 'Borba' and 'Novosti' daily with the task to report on EXPO'70 in Osaka as a special reporter on architecture, he extensively lectured on Japan, most notably at the Ilija M. Kolarac Endowment (Fig. 1).

Year	Lectures cycle theme	Individual lecture topics within the cycle	No. of attendees
1970	Architecture in Japan.	1) Sources; 2) Traditions; 3) Tree masterpieces; 4) Cities; 5) Expo'70 in Osaka; and 6) New tendencies.	2300
1973	National and international in the architecture of Aalto and Tange.	1) Kenzo Tange and Japanese tradition; 2) Alvar Aalto and Finland; 3) Universality of Tange's architecture; 4) Global contribution of Aalto; and 5) Building synthesis by Tange and Aalto.	1200
1981	New masters of architecture.	1) Robert Venturi; 2) James Stirling; 3) Rob Krier; 4) Aldo Rossi; and 5) Kisho Kurokawa	2000
1985	New masters of architecture.	1) Michael Graves; 2) Arata Isozaki; 3) Richard Meier; 4) Paolo Portoghesi; and 5) Charles Moore	2500
1991	Architecture of Japan.	1) Culture and tradition; 2) Elements and motifs; and 3) Tokyo.	2300
1995	Architecture of Japan.	1) Architecture of Japanese cities; and 2) Nine new Japanese architects.	2400
1997	Contemporaneity of traditional architecture of Japan.	1) Sources of Japanese architecture; 2) Principles and ideas of Japanese construction; 3) Nature, space and materials of Japan; and 4) Typology of Japanese architecture.	2700
1999	Four poetics of Japanese architecture.	1) Nature; 2) A hint; 3) Spirit of the shape; and 4) Transience.	2600

FIGURE 1: Themes related to Japan's architecture and cities presented by Ranko Radović at the Ilija M. Kolarac Endowment in a 30-year span (author: Ilija Gubić)

In addition, Ranko Radović held numerous special courses at the Ilija M. Kolarac Endowment Open University, where in 2001, the course theme was "Architecture of Japan - between traditionality and modernity". He was also lecturing on Japan in other countries: Finland, Italy, Slovenia, and others (Fig. 2). All those lectures served to present his research findings that were planned to be published in a book.

In addition to his numerous lectures on Japanese cities and architecture, numerous articles on Japan for academic and daily, weekly and monthly journals, Radović announced his book on Japanese contemporary architecture on several occasions. In a book by Miloš Jevtić 'Layered Roads of Ranko Radović' published in 1995, we read about Radović's intention to publish a book 'Contemporary architecture and architects of Japan', which was at that time 'under preparation'.[5] Later, in 2004, Serbia-based publisher' Orion Art' announced the pre-sale of Radović's book 'Architecture of Japan – dialogue between tradition and modernity'. At that time, Radović was acting as a series 'Architecture Crossroads' editor for 'Orion Art'. He made a plan to publish in 2004 translations into Serbian of 'Modern architecture' by Kenneth Frampton[6] and 'The New Paradigm in Architecture' by Charles Jencks,[7] as well as his own book on Japan's architecture. Both translated books were later published with Radović's forward.[8] He wrote a paragraph for the publisher's flyer promoting his own book stating that the book is 'Radović life's work' and 'manifest of understanding notion of time in architecture, layers of history, and openness towards own reality and constant changes'.[9]

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FIGURE 2: Poster in Slovenian language promoting lecture
"Japanese culture, architecture and cities" by Ranko Radović organised by the
Slovenian Institute of Urbanism in Ljubljana (source: Ranko Radović Legacy Room).

The book was supposed to be illustrated with some of Radović's 6000 photographs of architecture and cities of Japan; to reference dozens of books on Japan from his library; and to be based on his contacts and discussions with Japanese architects such as Fumihiko Maki, Tadao Ando, Itsuko Hasegawa, Hiroshi Hara, Kisho Kurokawa, Yoshinobu Ashihara and others. Radović's book was supposed to show tradition and modernity as a large panoramic image of an interesting world of architecture and culture of Japan. Radović died in February 2005, before submitting the writing to the publisher.

2. RADOVIĆ'S THEORETICAL FRAMEWORK

There is still no extensive historiographical literature on Radović's work. There are several papers published in academic journals and conference proceedings that discuss his interpretation of tradition into contemporary architecture, most of them through Radović's design for the Sutjeska Battle Memorial at Tjentište, Bosnia and Herzegovina,[10] while Gubić and Putnik Prica were finding elements of tradition into Radović's designs for single-family houses in Serbia, and Gubić and Antešević in his designs for craft and service centers.[11] With his published works, Ranko Radović called for respect for tradition in contemporary architecture, for understanding the spirit of the time in the contemporary moment when questioning the principles of modernity and the coming postmodern architecture are reality.[12] Radović's architecture practice is local and international; he interprets historiography through contemporaneity and vernacularism – trying to build what he writes and teaches and vice-versa.[13]

In his academic papers, Radović discussed contemporary architecture, noticed the collapse of the idea of vernacular continuity and noted the creation of a new world that does not inherit or learn from tradition. Radović's concern for traditionality and its preservation within the urban context is evident in several of his writings. He was concerned with the ongoing theme of globalisation and the endangerment of past architectural and urban achievements. He recognised the "need for a change of paradigm in evaluating the characteristics of urban and semi-urban communities as testimonies of their own time and society – regarding urban and cultural heritage as a resource and projecting these values into the future."[14] He showed an early devotion to the importance of historicism and culture in the design of cities, writing that the intervention on existing townscapes should "keep in mind their traditional value and relevance in the modern urban life."[15] His narratives highlight his theoretical conviction that relationships between buildings should be modest and simple, retaining both a socially visual and urban energy.[16] Through his theoretical contributions, Radović states that among the professionals, there are fans of progress and a radically negative attitude towards everything in the past, while, at the same time, there are also energetic supporters of constant renewal and very active role and presence of tradition, and inexhaustible inspirations, quotations and repetitions of 'eternal' styles and national mythologies.[17] Radović believes that rejecting history seems either easy or necessary, but also unforgivably harmful, while rejecting modernity is not natural, but no simple adoption of current technologies or fashionable 'high tech' idioms and formulas gives remarkable results.[18] Reasonable and justified criticism of radical functionalism and international style referred to two concepts that

Radović recognises through his writings: the rejection of continuity and any kind of tradition and the rejection of the specificity of each place, environment, geographical and cultural due to universal, absolute and ideal forms. Radović notes that it is clear that we must creatively respect the history and tradition of architecture, as well as the peculiarities of each place. There is a danger of 'radical eclecticism' of all forms and historical replicas and non-inventive repetitions, as well as the danger of dogmatic 'fitting' into any existing setting.[19] The forms in the architecture of Radović are not national but are connected to the people of a particular soil and culture, ideas and time, nature and means of construction. In the paper 'Modern architecture and tradition', he writes that in our environment, after unfortunate experiences with copies of 'national styles', with folklore superficiality and with 'realism' - very quickly we reached the phase of 'brutalism', decorative constructions, aggressive internationalisation and the fashionability of 'raw concrete'.[20] Radović draws the conclusion that neither have we really understood the tradition, nor have we really grasped the logic and spirit of the spontaneous architecture of our regions and received the modernity of its lessons, nor, finally, have we built an architectural philosophy for our contemporaneity and our environment, beyond copying magazines and false 'modernism'. Radović continues with the view that the specific conditions of each country, and therefore its tradition, are not obstacles but primarily an incentive to the creative imagination of architects of our time and in all environments: understandable provided that they have mastered tradition and modernity.

For Radović, the modernity of the Japanese tradition, its durability and generality can be expressed in the 13 basic features: 1. The closest connection between life processes and architecture, a kind of "organic functionalism" of a higher order; 2. Space is continuous, flexible, partitions are movable, architecture changes, adapts, evolves; 3. Connection and constant integration of external and internal space; 4. The house is an integral part of nature and landscape. People, home and nature are integrated into a system full of dependence, causality and relation; 5. Architecture cannot be considered eternal; it is not a monument at any cost. It renews itself, passes away, disappears, is born; 6. The dynamism of architecture lies in the ability of the spatial organisation and composition of the house to change, develop, upgrade, without losing the whole; 7. The construction and building structure are determinants of its plasticity and beauty; 8. Adequate use of material and affirmation of its structural and artistic values; 9. Free ground floor; 10. A modular system implemented as a whole based on tatami. Universality, refinement, the complementarity of parts; 11. Grouping of elements; 12. The simplicity of details, 'purity' in construction; 13. Installation of equipment and furniture.[21]

While Charles Jencks, an American culture and architecture theorist, understood Radović's work as 'Romantic Folk Revival.'[22] In the second half of the 20th Century, Ljiljana Blagojević, a scholar on Serbian modern architecture, concludes that Radović developed a radical critique of modernism and established the theoretical construct of postmodernism.[23] Furthermore, Blagojević writes how Radović's work, especially the Sutjeska Battle Memorial in Tjentište, has multiple architectural codes, the simplicity of Japanese esthetics being one of them.[24]

Radović's theoretical propositions can be understood as advanced, modern and innovative, especially those concerning the relationship between vernacularity and modernity in architecture at the time when Radović was actively designing, building and teaching.[25]

3. RADOVIĆ'S UNDERSTANDING OF TRADITION: ARCHITECTURE OF KATSURA IMPERIAL VILLA

Radović's first trip to Japan was in 1970[26], when he took notes and drawings of his impressions of architecture and cities (Fig. 3-6).

He writes for 'Borba' daily about the Katsura Imperial Villa during his trip. That text will reappear later in several publications. Firstly, he writes about Katsura Imperial Villa for 'Borba' daily,[27] and later same text he published in his two books' O arhitekturi' [On architecture][28] and 'Prostor' [Space][29]. Later, he discusses Villa more elaborately in his various editions of 'Antologija kuća' [Anthology of houses].[30]

In his first impressions of the Villa in Kyoto, Radović writes that it 'combines tradition of Japanese architecture where construction and functionality of the space is a main motif of the building,'[31] and later elaborates that the logic and the space of the Villa does not differ in terms of materials or forms from ordinary Japanese rural houses. He further states 'Katsura was built in the spirit of traditional rural houses, inspired by their harmony of low, simplified roofs in a complex building composition', and concludes that 'the idea of calmness and internal events was more important than external décor.'[32] He publishes the plan of the Villa in his book 'Contemporary Architecture: Between the Change and Constancy of Forms and Ideas' as an illustration for his chapter on the relations between modern architecture and tradition, saying it is an 'architectural masterpiece based on the modular tatami.'[33] He illustrates the text also with a similar modular principle for the single-family house project by Takeshi Nishikawa. Numerous national architectures are based on principles

that have remained valuable and present throughout the centuries, so they often transit into modern architecture, as is the case with Japanese tatami.

Modular tatami grid remains an essential architectural design component – distinctly developing Japanese built space. There are other series of architectural principles in Japan that could easily be accepted in the modern movement: an overall system of standardisation, yet avoiding repetition and monotony; values and beauty of the structure and construction with the adequate use of materials; flexibility of the interior space and the importance of the empty space; the symbolic value of the building and its parts, and the constant search for meaning.[34]

FIGURE 3-6: Radović's drawings made in Tokyo in 1970, during his first visit to Japan (source: Radović, R. *O arhitekturi*. Beograd: Klub mladih arhitekata, 1971: 133-139)

4. RADOVIĆ'S UNDERSTANDING OF THE CONTEMPORARY: ARCHITECTURE OF MAKI, ANDO AND TANGE

The flyer that in 2004 Serbia based publisher 'Orion Art' shared and announced the pre-sale of Radović's book 'Architecture of Japan – dialogue between tradition and modernity', also listed Fumihiko Maki, Tadao Ando, Itsuko Hasegawa, Hiroshi Hara, Kisho Kurokawa and Yoshinobu Ashihara, as Japanese architects that Ranko Radović met to discuss architecture and elaborate their work in his announced book. Out of all architects mentioned in the flyer, the author of this paper traced mentions of Fumihiko Maki and Tadao Ando in Radović's other published writings.

In a book by Miloš Jevtić 'Layered Roads of Ranko Radović', Radović mentions his frequent discussions with Fumihiko Maki (Fig. 7 and 8), both at international conferences and at his studio in Tokyo. Radović was researching Maki's work, especially his ideas of group form.[35] Indeed, Maki's basic spatial concepts in urban design are composition, megastructure and group form.[36] Forms in Maki's work are connected in the group form regardless visibility of such system.[37] In order to illustrate his analysis of group form in architecture, Radović uses Maki's 1960 competition entry for the Shinjuku Train Station in Tokyo,[38] another of Maki's project showing 'coordination' and 'interconnectivity' is his multipurpose building in Tokyo, where various elements 'perfectly coordinate and overlay'.[39] Interestingly, Maki wrote a letter to Radović in 1998, thanking him for discussing his work in a book, that Radović published as a Forward to his book 'Contemporary Architecture Between Changes and Constancy.'[40]

Radović kept in contact with Fumihiko Maki over the years – two of them were exchanging books.[41], and informing each other about their careers (Fig. 9).

Radović also highlights his discussions with Tadao Ando in his studio in 1991.[42] Radović discusses work by Tadao Ando through an image of his pavilion in Seville in 1992 that Radović finds a 'great interpretation of Japanese tradition in a perfectly modern language'.[43] Another work by Tadao Ando mentioned by Radović is a Himeji City Museum of Literature designed in 1991, where Ando traditionally uses water, ramps and theatricalises the viewers' approach to the Museum, and where 'main geometries are basic language for expression and control'.[44]
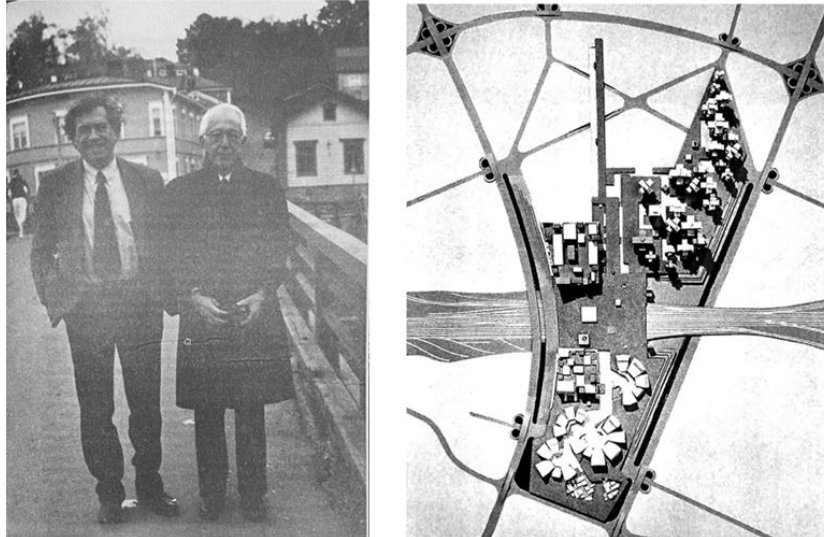
FIGURE 7 AND 8: Ranko Radović with Fumihiko Maki in Poorvo in Finland in 1993 (left, source: Jevtić, M. Slojeviti putevi Ranka Radovića. Beograd: Miloš Jevtić and Grafikom, 1995:73), and Competition entry design of Shinjuku Station Project in Tokyo by Fumihiko Maki in 1960 that Radović used as an illustration of group form in his book (right, source: Radović, Ranko, *Savremena arhitektura između stalnosti i promena ideja i oblika*, Novi Sad: Fakultet tehničkih nauka and Stylos, 2001: 13).

FIGURE 9: Letter sent by Fumihiko Maki to Ranko Radović in 2001
(source: Ranko Radović Legacy Room).
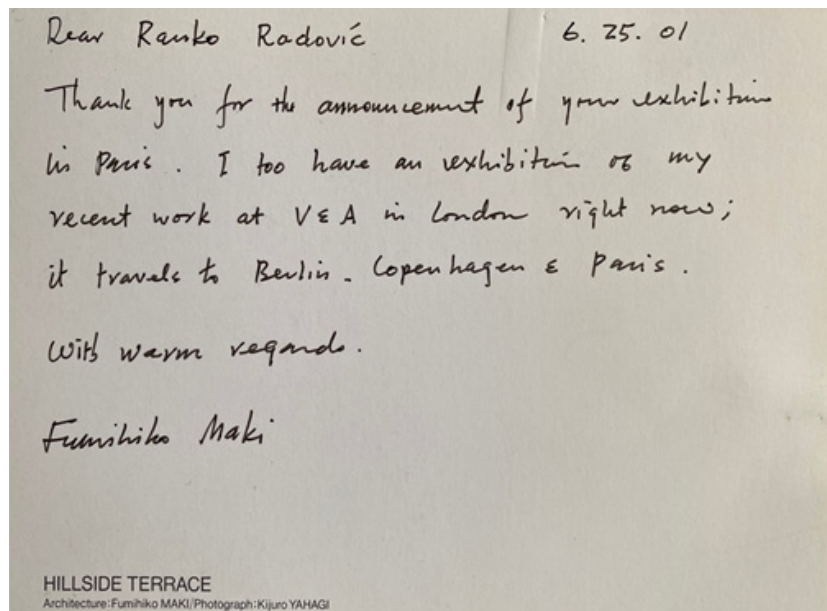
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Radović did not mention meeting Kenzo Tange in his flyer promoting the book, yet he wrote about Tange's architecture significantly, firstly in 1971 for 'Vidici' magazine as 'Modern architecture and tradition'.[45] Kenzo Tange used traditional elements in the construction that Radović appreciates; for his project for Hiroshima in 1950, in Kagawa in 1958 and Kurashiki in 1960 - where the City Hall stays on a large number of horizontal concrete beams.[46] For the monument complex in Hiroshima, Tange already achieved an unequivocal impression of connection with tradition. The horizontal concrete element - a type of beam - is entirely related to the traditional Japanese style that was applied to the old barns of many sanctuaries and consisted in arranging wooden beams that form a wall of horizontal lines. In Kagawa Prefecture, Tange successfully creates a Japanese atmosphere with modern construction methods. The building of the Kurashiki Town Hall by Kenzo Tange in 1960 is mentioned in two of Radović's essays. Firstly, in the one published about 'Modern Architecture and Tradition'[47] and in his book on contemporary architecture.[48] Other of Tange's buildings discussed by Radović is the complex in Imabari, the company headquarters in Osaka and others that show Tange's creative understanding of the past and his strength in accepting modernity without revocation and hesitation.[49] Kenzo Tange knows the Japanese tradition and lists its qualities: the use of natural materials in a natural way, a feeling for the harmony of structure and construction, the ability to spatially organise and shape and finally, a harmonious relationship between nature and architecture. Between the 60s and 70s, Kenzo Tange successfully synthesised his earlier experiences, proposing visionary projects for Tokyo, new forms of housing for MIT students, the new centre of Skopje, the Olympic Centre in Tokyo and, finally, the Great Roof at the 1970 Osaka Exhibition – for which Radović claimed that would be the most memorable structure at EXPO 1970.[50] In addition to functionalisation, Tange also introduced the issue of 'structurisation' into architecture.[51] It is about connecting functional units into complex spatial structures, where the classic idea of contemporary architecture is that one space corresponds to one function.

5. CONCLUSION

Ranko Radović is one of the several architects from the former Yugoslavia of the second half of the 20th century who analysed traditional, vernacular architecture through theoretical work, finding at the same time a way to interpret the logic and spirit of traditional architecture in contemporary architecture. During his career, Radović demonstrated a special interest in specific categories of investigation concerning the integration of traditionality regarding the relevant cultural context and the possibilities for the spatial transformation of the places he studied and designed. Radović's analysis sought

to express and reflect the culture of the Japanese cities and architecture and to create possibilities for future interventions in space or research that would find values on which to stand, creating a semiological basis for architecture. The Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, redesigned and furnished the office where Ranko Radović worked. It serves as a 'legacy' office in which Ranko Radović's books and designs are kept - a gift from the Radović family. The material currently available on Japan (posters and letters by Fumihiko Maki) is available to researchers to support new contributions to further elaborate Radović's work and influence on the architecture and cities. In addition to his numerous articles on Japan for academic and daily, weekly and monthly journals, it would be valuable for readers to understand rather would Serbian publisher, with the Radović's family, decide to publish his manuscript as a book "Architecture of Japan – dialogue between tradition and modernity", that was announced for the pre-sale in 2004.

NOTES

1   For more about Radović's international career, read: Stefanie Leontiadis and Ilija Gubić, "Ranko Radovic's approach to the planning and design of public spaces through projects for cities in Finland and Serbia", *Spatium,* no. 44 (2020): 29-36.

2   Ibid.

3   Ilija Gubić and Stefanie Leontiadis, „Predlozi Ranka Radovića za uređenje centralnih javnih prostora gradova Vojvodine", *Građa za proučavanje spomenika kulture Vojvodine*, XXXI (2018):157-167.

4   Stefanie Leontiadis and Ilija Gubić, "Ranko Radovic's approach to the planning and design of public spaces through projects for cities in Finland and Serbia"*, Spatium,* 44 (2020): 29-36.

5   Miloš Jevtić, *Slojeviti putevi Ranka Radovića*, (Beograd: Miloš Jevtić i Grafikom, 1995: 72).

6   Kenet Frempton, *Moderna arhitektura, kritička istorija*, (Beograd: Orion art, 2004).

7   Čarls Dženks, *Nova paradigma u arhitekturi*, (Beograd: Orion Art, 2007).

8   Ranko Radović, "Moderna arhitektura kao priča, kao pogled na svet i kao tvorevina duha", in Kenet Frempton, *Moderna arhitektura, kritička istorija* (Beograd: Orion art, 2004), as well as a book that Orion Art published in 2007, yet used a Foreword that Radović wrote years earlier in 2004. Ranko Radović, "Nova (stara) knjiga Člarlsa Dženksa, Nova Paradigma u Arhitekturi, jezik postmodernizma", in Čarls Dženks, *Nova paradigma u arhitekturi*, (Beograd: Orion Art, 2007).

9   The flyer is kept in Ilija Gubić's personal archive. It was shared by Ranko Radović at the Ilija M. Kolarac Endowment in 2004 during the lecture series event.

10   See multiple sources: Ljiljana Blagojević, „Ranko Radović: profesor, urbanist, arhitekt i teoretičar arhitekture" *Matica: časopis za društvena pitanja, nauku i kulturu*, no. 48 (2011): 379-390; Ljiljana Blagojević, "Raskršća savremene arhitekture: Ranko Radović i diskurs postmodernizma", *Kultura*, no. 134 (2012): 182-199; Radivoje Dinulović, „O kontinuitetu ideja i oblika u arhitekturi Ranka Radovića", *Arhitektura i urbanizam*, no. 16-17 (2005): 14-19; Milić Aleksić, M. & Radulj, M. (2021). Savremena interpretacija tradicije u arhitekturi Ranka Radovića i Zlatka Ugljena u okviru nacionalnog parka „Sutjeska". In Mrlješ, R. (Ed.) Zbornik radova XI naučno istraživačka konferencija: Graditeljsko nasleđe i urbanizam. Beograd: 2021, 334 – 343: and Radulj, M., Milić Aleksić, M., & Šukalo, O. (2021). Critical resistance of a hut – in six points (cultivation of critical practice through the memorial house design by the architect Ranko Radović). AGG+ Journal for Architecture, Civil Engineering, Geodesy and

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related scientific fields, 09 (1), 34 – 047.

11   Ilija Gubić and Vladana Putnik Prica,"Projekti Ranka Radovića za porodične kuće", *Arhitektura i urbanizam,* 55 (2022): 38-46; Ilija Gubić and Nebojša Antešević, "O arhitekturi zanatsko-uzlužnih centara Ranka Radovića – stvaranje urbanog ambijenta", *Arhitektura i urbanizam*, 56 (2023): 20-34.

12   Milić Aleksić & Radulj, 2021; Radulj, Milić Aleksić, & Šukalo, 2021.

13   Dinulović, 2005; Blagojević, 2012; Gubić, & Putnik Prica, 2022.

14   Helsinki University of Technology, *10th International Federation for Housing and Planning IFHP Urban Planning Summer School: To Regenerate Urban Heritage*, (Otaniemi, Helsinki, Porvoo, Jyvaskyla: Helsinki University of Technology, 2004: 1).

15   Helsinki University of Technology, 7th *International Federation for Housing and Planning IFHP Urban Planning Summer School: Urban Block in Small Town Revisited,* (Otaniemi, Helsinki, Porvoo, Jyvaskyla: Helsinki University of Technology, 2001: 1).

16   Ranko Radović, *On Cities, Planning & Urban Design: Finish Experience 1991-1995*, (Espoo: Helsinki University of Technology, 1996).

17   Ranko Radović, Forma Grada – Osnove, teorija i praksa, (Beograd and Novi Sad: Orion Art and Stylos, 2005).

18   Ibid.

19   Ibid.

20   Ibid.

21   Ibid.

22   Charles Jencks (1939-2019) has published over thirty books, the most influential of which are about postmodernism. In his books and essays on architecture, Jencks published the "Evolutionary Tree", which changed through different editions and over time. In the tree, Jencks sets out six main architectural ideas of the second half of the 20th century, of which "Metaphor, Metaphysical" is of importance for this paper. For "Metaphor, Metaphysical" Jencks places Le Corbusier and his cathedral in Ronchan in 1955 and the "Philips" Pavilion at the EXPO in Brussels from 1958, as the originator of the direction. In the period from 1960 to 1970, Jencks lists Luis Barragan, Eliel Saarinen, then Raila and Reima Pietila, Jorn Utzon and others as representatives of the idea "Metaphor, Metaphysical". According to Jencks, that idea can be understood since the beginning of the 1970s as "Anthropomorphism" represented by Hiroshi Hara, Mario Botta, Toyo Ito, Robert Venturi, Arata Isozaki and others. In the 1980s,

that direction could also be read as "Romantic Folk Revival". Jencks first wrote "Romantic Revival of Folk Style" in "The Evolutionary Tree", in his two books "Architecture Today" in 1988 and "Language of Postmodern Architecture" in 1991, while in the editions from 2000, he only wrote "Romantic Revival". Jenks cites Hiroshi Hara, Lucien Krol, Cesar Pelli, Imre Makovecz, Ranko Radović and others as representatives of the style. In the new century, the direction was called the "Paradigm of New Complexities".

23   Blagojević, 2012.

24   Ibid.

25   Gubić, & Putnik Prica, 2022.

26   Radović's trip to Japan was organised by 'Borba' and 'Novosti' daily, with the task to cover EXPO in Osaka in 1970 as a special reporter on architecture. He later published a paper 'Arhitektura na EXPO 70 u Osaki' in 'Arhitektura urbanizam' journal, vol 61-62.

27   Ranko Radović, Večita palata Kacura, Borba, 12. Septembar 1970.

28   Ranko Radović, *O arhitekturi*, (Beograd: Klub mladih arhitekata, 1971).

29   Ranko Radović, *Živi prostor*, (Beograd: Nezavisna izdanja, 1979).

30   Ranko Radović, *Antologija kuća integralno izdanje*, (Beograd: Orion Art and RTS, 2016).

31   Radović, 1970.

32   Radović, 2016.

33   Ranko Radović, *Savremena arhitektura između stalnosti i promena ideja i oblika*, (Novi Sad: Fakultet tehničkih nauka and Stylos, 2001: 13).

34   Ibid.: 66.

35   Jevtić, 1995: 72.

36   Ranko Radović, *Forma grada – Osnove, teorije i praksa*, (Novi Sad and Beograd: Stylos and Orion Art, 2003: 121)

37   Charlie Q. L. Xue and Jing Xiao, "Japanese modernity deviated: Its importation and legacy in the Southeast Asian architecture since the 1970s", Habitat International, no. 44 (2014): 227-236.

38   Radović, 2001: 15, 181.

39   Radović, 2001: 352.

40   Radović, 2001. It is important to note that Radović did not discuss Maki's work in his book; hence, why would Maki write to Radović thanking him for analysing his work? My assumption is that Maki read an unpublished manuscript on Japanese architecture by Radović and commented on that, while Radović used it as a forward for his other published book.

41   Faculty of Technical Sciences formed the Legacy room 'Ranko Radović', his former cabinet while heading the Department for Architecture and Urbanism, into place for researchers. There are numerous books on architecture in Japan, and among those a book 'On Maki Architecture / Maki on Architecture' that Fumihiko Maki sent to Radović with a note 'To Ranko Radović with warm regards Fumihiko Maki 6.25.2001' and a drawing.

42   Jevtić, 1995: 72.

43   Radović, 2001: 345.

44   Radović, 2001: 352.

45   Ranko Radović, *Novi vrt i stari kavez,* (Novi Sad: Stylos, 2005: 47).

46   Radović, 2005: 51.

47   Ibid.

48   Radović, 2001: 74-75.

49   Radović, 2005: 52.

50   Radović, 1970.

51   Radović, 2005: 51.

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THE CREATIVE ACTS OF REQUALIFICATION: ART IN THE (RE)MAKING OF ARCHITECTURAL IDENTITIES, TOKYO

INVITED ESSAY

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OKUNO BUILDING
HAGISO

1. INTRODUCTION

In contemporary Japan, houses are built to be scrapped. Since the Second World War, the average lifespan of a Tokyo house has been less than 30 years. This rate of demolition of urban artefacts poses a number of fundamental questions about environmental and cultural sustainability. One of those is: Can architectural identities be maintained in the climate of constant replacement of the built form?

Historically, Japanese architectural identity was associated with wood. The culture of wood in Japan connected with symbiotic relationship with nature. From vernacular houses to palaces, temples, and shrines, wood portrayed the unique style of traditional architecture. In Edo period, particularly during the Sakoku period (1603 – 1868) when urban resources were short, wood, as primary building material, was retained in circular system of reuse. The timber was obtained from nearby forests, kept in constant use and reuse throughout it lifespan. The commoners' lifestyle in Edo period relied on the culture of repair and maintenance. Instead of discarded 'end-of-life' products, thousands of merchants and artisans focused on finding new purposes for them (Giradet 2008).

However, through the course of the twentieth century the society has changed. Several events, such as catastrophic earthquake and fires in 1923 and air strikes during World War II, disrupted the lives and destroyed countless buildings in Tokyo. Therefore, after the War, the city was hastily reconstructed using inexpensive, nondurable materials to cope with high demand and urgency. In addition, the building code has been continuously modified to better withstand earthquakes, which is another reason why Japanese people prefer newly constructed buildings. This resulted with housing market entangled in an outmoded post-war social and institutional reality. This includes unaffordable home loan, pricey tax system in the real estate, and cumbersome inheritance taxes. Combined these variables give incentive to demolition rather than renovation before the end of useful lifetime of houses. (Hirayama and Ronald 2007).

Beside that the logic of *designed obsolescence* (products made not to last) and *perceived obsolescence* (creation of belief that old gets outdated) penetrated construction industry, mimicking the car and other consumer driven tech-product industries. Such attitude makes the value of average Japanese houses depreciate rapidly, to a zero in only 15 years (Koo and Sasaki 2008). Their prices get calculated separately from those of the land, which hold value (The

Economist 2018). Scrap and build practice has thus become the lifeline of construction industries and real estate sector, which contribute to over 20% of Japanese GDP (statista.com 2022).

In addition, many Japanese scholars support scrap and build approache and even embrace it. The common justification makes comparisons with ancient unique rituals the significance of which is deeply ingrained in Japanese culture – referring even to the rejuvenation of unique Ise Shrine. The regular, twenty-year rhythm of dismantling and rebuilding of this cultural monument is of distinct importance, spanning from cultural and religious domains to the pragmatics of craftsmanship and knowledge transmission from one generation to another – in continuity for over 1,300 years. When compared to dullness of the bulk of the twenty-first century buildings in Tokyo, the practice is plain insensitive. In reality, the rituals of rejuvenation have little to do with insensitive build cheap - neglect - discard logic of an excessive consumer culture. But numerous architects continue to praise scrap and build attitude, seeing it as the "secret" to Tokyo's piecemeal renewal and urban vitality (Almazan and Tsukamoto 2006) advocating quick turnover of small-scale houses since it helps their business and promotes flow of small jobs for aspiring Japanese architects (Raffery 2015). Such projects enable experiments and creation of one-of-a-kind tiny scale residential units in the low-rise high-density areas all over the country. The unique Japanese contemporary house style has emerged from this and became appreciated worldwide (Nuijsink 2012).

But all explanations fade in the face of global environmental concerns, climate change, global warming, and the accompanying set of crises. Anthropocentric arguments only shed additional light at the broadest problems of environmental and cultural unsustainability. Japan is one of the biggest polluters in the world, ranked 4th after US, China, and European Union. Japan must renounce ecologically and culturally wasteful practises by weighing their local corporate interests against the global imperatives. In resource-poor country scrap and build simply not be acceptable.

2. REQUALIFICATION

In this paper we explore requalification as an alternative to scrap and build in Tokyo and part of broader resource approach to sustainable urban regeneration. The word "recycling" is adopted in its broadest meaning to describe all sustainable practices that strive to reintroduce things, objects and spaces back into cycle of everyday human life. Marini and Corbellini argue that recycling

in architecture needs to be the negotiations between memory and amnesia. They elaborate that the identity and quality of an act of recycling depend on physical or procedural recognition of the materials used. The design is more successful the deeper the departure from former conditions and vocation. More recognisable the presence of the past is, the more consistent recycling process will be. (Marini and Corbellini 2016). Aligning with this argument, we can define our own concept of requalification as an operation between the ambiguity and clarity, between the past and present in design. Requalification signifies introduction of new quality in a broad sense. The word to 'qualify' here is connected to the word 'quality'; the 'qua' in both terms is derived from *quails* in Latin, which indicates the kind/sort/condition (of anything) in reference to the essential or acquired characteristics of a person, object, or space.

Requalification refers to change in which new, unique quality gets attained. It also includes the possible recognition and reinterpretation of existent, underlying values. And it seeks to develop the complex value system of objects (Baudrillard, 1996), which includes qualitative (symbolic, sign) values in addition to quantitative (functional, economic) values. Requalification can be considered as an aesthetic process in its own right, a unique recuperation of the aesthetics that emerges from artistically sensitive techniques. These aesthetics celebrate the embodied energies and recollections of (urban) artifacts.

The prefix 're' in many words alludes to resource approach in design practise, including reuse, recovery, recuperation, restoration, renovation, refurbishing, repurposing, readjustment, reconfiguration, remodelling, and reassembling (Wong 2016). The 're' refers to actions intended to extend useful objects, structures, and environment by establishing cycles of usage. Requalification can result from a variety of design concepts, including those with the prefix 're'; nonetheless, the success is marked by new identity and aesthetic value derived from the juxtaposition of the past and the present.

The key to successful requalification is not about new use of existing urban artefacts, but rather about activating new meanings and identities to emerge and get experienced. Typically, such meaning emerged through interactions between memory and amnesia (Marini and Corbellini, 2016) and the narratives of change embedded during design and use. Requalification stems from creativity, hence it can only be experienced and felt, not 'quantified'. As meaning constantly at the heart of culture, requalification obviously relates to cultural sustainability. It helps preserve the continuity of artefacts while simultaneously stimulating fresh creativity to reinterpret and modify them.

Here, the difficulty is in the scope of intervention.

Historically, creative movements and practises such as Duchamp's readymade, Picasso's *objet trouvé*, and Debord's *détournement* questioned the way in which we see common objects and spaces. Their work shows how the boundaries between the everyday world and art may be altered by simple displacement and reassignment of meaning - in this case, by the artists themselves. Duchamp called such requalification-based translations the "creative act";

> *"All in all the creative act is not performed by the artist alone; the spectator brings the work into contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act"*

Duchamp 1957 (Sanoiullet and Peterson, 1975, p.138)

3. EXAMPLES OF INNOVATIVE RE-BUILD, RE-DWELL, AND RE-THINK ACTS.

Our selection of cases for discussion comes from a larger research on requalification in Tokyo[1]. In general, proper renovation is almost non-existent in Tokyo. In the period between 2013-2019 only 72 renovation and adaptive reuse projects featured in renowned Japanese architectural magazines (Japan Architect, GA, a+u, Shinkenchiku, casa brutus combined) which provide reliable record of activities in architecture, while approximately 150,000 new dwellings were built yearly in Tokyo during the same period (Tokyo statistical yearbook 2020). Although more renovation projects might have been accomplished. The insignificance of this figure shows the lack of interest on renovation by the architectural society. Researchers asked to select the projects that best represent the concept of requalification in Tokyo, more than half of the selected cases were art-related (such as museum, art galleries, café gallery etc.). Our project explored all art venues in Tokyo (published in Tokyo art beat database). Over 20% of art venues in Tokyo are in renovated buildings. That fact made our investigation focus at art-related activities and sensibility in the creative act of requalification. My own emphasis was on the dialectics between memory and amnesia, the ways in which they get perceived and conceived by the creators and used by the people. This paper discusses three cases that best represent such art in requalification.

3.1 The discussion case 1: progressive creative act
Masanari Murai Memorial Museum of Art, Tokyo

Murai Masanari (1905 -1999) was a renowned Japanese abstract painter. The Murai memorial museum is opened to public in March 2005 to commemorate the late artist 100th birthday. Designed by architect Kengo Kuma, the museum is a rich combination of preservation, recovery, renovation and rebuilt of the 60-year-old artist's old wooden house into a museum cum living space. Instead of scrap and build, Kuma approached this project as neither restoration nor complete rebuilding. He has preserved the room which was artist's atelier treating it as 'the wooden box' wrapped between L-shaped outer box. The space between the inner and the outer boxes is a gallery space, where some of unpublished works are displayed. This truly is a living memorial museum since the wife of the late artist still lives and occasionally receives the visitors there.

In this project the "creative act" orchestrates different requalification strategies. The old wooden house was disassembled into parts, at various scales from discrete spaces to the smallest of elements. The atelier space (inner box), and workable wooden lumbers were recuperated and variously reconfigured. Other objects were treated differently, such as Murai's Toyota Crown put in the shallow basin in front of the house as one of the exhibits and left to rust. The objects of everyday life of the artist were placed back where they belonged, in his atelier, frozen in time. This space has been preserved by maintaining the same four walls making the whole volume an exhibit. The interior space and objects reveal the life story of the artist, and, at the same time, they remain part of an ordinary life of the owner, full of memories and stories. In this case, the studio space has been requalified. The room became a box, placed in the middle of an exhibition hall. Thus becoming the heart of the new house with other functions wrapped around. The meanings have changed, the new quality has emerged through the creation of new spaces, rearrangement of objects, and materials used.

Some of the salvage wood lumbers have been selected and placed as vertical elements on the new main facades. In a way, they act as decoration, placed in repetitive manner, adding new rhythm to the street. From distance perfect, as one gets closer, they start hinting at stories that they and the building itself remember. This is Kengo Kuma's unique design gesture, the famous repetitive latices or 'particlization' (Bognar 2005). Inside, among the memorable wooden columns is one which keeps the traces of cat scratches, now integrated as part of display furniture. Mrs Murai has proudly pointed at this piece, a sweet memory of their beloved cats.

Such displacement of pre-existing elements and their integration into the new design is not only an act of environmental awareness, but also an expression of interplay between amnesia and memory in KKAA design, juxtaposition of past and present laden with meaning. Here the new revalorizes the old, and vice versa. This architectural project is neither a restoration, conservation, renovation, nor adaptive reuse or it might be all of those, creatively integrated. The old house does not exist anymore except one room. But its spirit remains, rooted and projected forward.

Besides physical presence embodied in strong design and artistic sensibility of this project, the process of re-making identity includes brave gestures, a progressive 're' in design strategy. That is a brave departure from the existing condition, while keeping sufficient material to celebrate the uniqueness of its (hi)story. The narratives, which have played significant roles in requalification here, point at attachment between concrete people and places, a sense of nostalgia and care which get translated to a new sense of place. Not (only) design, but also such attitude makes the meaningful places emerge.

FIGURE 1: Masanari Murai Memorial Museum of Art, view from the main entrance[2]
FIGURE 2: The "inner box", a preserved atelier space of the late artist
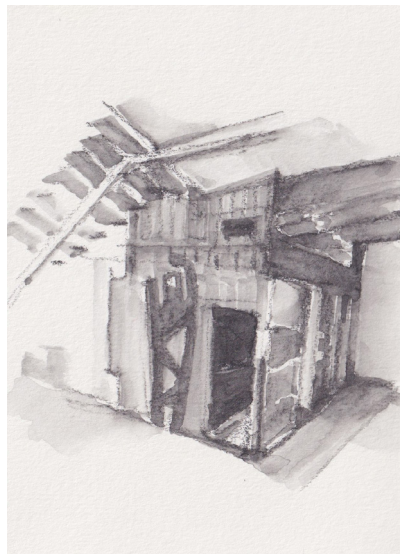
3.2 The discussion case 2: conservative creative act
Okuno Building

The other end of diverse approaches to requalification is represented by Okuno building in Ginza. Also known as the former Ginza apartment. That apartment block, a rare building surviving from the early Showa period was designed by Ryōichi Kawamoto. That is a prime example of early modernist architecture, built in 1932 and still in possession of the original owners, Okuno family. The second oldest building standing in Ginza, Okuno building is a former seven story apartment block. It withstood the WWII air raids and today it makes an exceptional case of perpetual use and reuse.

The Building is comprised of two adjacent structures joined together. The main structure, located to the left of the entry, was constructed in 1932, while the so-called New Building was finished two years later. According to legend, Okuno Jisuke, the grandfather of the current owner Okuno Tsuguo, who made his wealth manufacturing railroad components, on the site where the Okuno Building now sits. After the Great Kantō Earthquake of 1923 devastated the production plant, the factory was relocated to Ōimachi. While senior Okuno chose to capitalise on the area's real estate potential of Ginza by constructing a residential building. The apartment block was built using reinforced concrete, so that it might survive future earthquakes.

Okuno Jisuke commissioned architect Ryōichi Kawamoto, the chief of the architectural department of the company renowned for the Djunkai Apartments, reinforced concrete housing projects constructed between 1924 and 1933 in Tokyo and Yokohama. The building he designed for his friend Okuno would become one of the most prestigious luxury apartment complexes in Ginza due to its innovative structure and elevator which was a novelty at the time. In its prime, the building boasted cutting-edge infrastructure and full communal facilities. It was completely heated and included a common bathroom in the basement, along with a laundry room and lounge in the penthouse. With such amenities, it exemplified the metropolitan lifestyle that many in the early Shōwa period desired. (Okamoto 2019).

From around 1955, the name Ginza Apartments was abolished and the owner started renting spaces out for offices instead. In the 1990s the galleries began to appear in the building (Izumi 2016) replacing offices. Today, almost all rooms are re-inhabited, this time by art entrepreneurs, as art spaces. This building shows the power of collective efforts by like-minded owners and tenants, who have recognized and built upon its intrinsic value. All common areas were kept as in the original, escaping major renovations nor refurbishments. The

tear and wear in the corridors and stairwells have acquired fine unifying *wabi-sabi* quality, in contrast to minor retouching inside various rooms . Even the elevator stays as original working antique, manually operated. The owner's 'Okuno Shokai' office located right next the elevator hall stating clearly that the owner is hands-on involve in the management of the building.

To me, the remarkable unit is the room 306, which used to be 'Suda beauty salon'. The salon operated there since the opening of the building. Rent by Yoshiko Suda, born in 1909, as her combined hair salon and residence until the end of her life in early 2009. The centenarian was the last resident remaining in this building. Later, Kurota Hirofumi and his colleagues leased the apartment 306, and forming 'Ginza Okuno Building Room-306 Project', with an aim to prevent its renovation. They launched preservation efforts. Today, the project features diverse art programs, exhibitions, and cinema screenings, all of which are curated with the original ambience in mind. The team is also creating a documentary on the building's history. The art events organized in the room 306 are produced exclusively by the members of the group with the main aim to preserve the space, its originality and capacity to live a new life.

We could say that the creative act in Okuno building is being performed by many individuals, mainly the tenants who work in art industries. Art galleries infuse into the former apartment units transformed the interior to exhibition venues or small offices. Only minimum intervention in the interior was possible. The majority just whitewashed the walls to make surface clean for exhibition. The building itself remain deliberately intact. No obvious restoration nor changes of the entire façade, corridors, staircases exist. It is charged with memories, especially from the room 306 which is the only apartment that is in its original condition. The various degrees of (creative) amnesia were applied only to the refurbished galleries, that can be glimpsed from the corridor or fully seen when one enters the room.

The identity of Okuno building is unique in many, yet simple ways. The resulting quality is complex. It lies in an overall and partial atmospheric quality morphed over the course of nine decades, from a luxurious apartment block to a peculiar art enclave. It has survived the scrap and build craze because of the enlighten and likeminded owner and tenants, who came together on the basis of shared values which include the recognition of symbolic value of architecture over the financial value of the land. Instead of restoring or conserving the building to contemporary standards, they celebrate decay. The building stands today thanks to the care and constant repairs by all people involved. Here we experience the requalification through small details of new odds and ends, like

mailboxes with stickers, the changeable objects, posters and postcards placed in the corridors, some glass doors that we can peek into the galleries and myriads exhibitions inhabited in those spaces within the weathering backdrop of Okuno building. In this case, the creative act is a subtle collective effort attuned to the very unique context of Ginza and Tokyo. All that makes Okuno stand on the other end of the spectrum of our requalification cases.
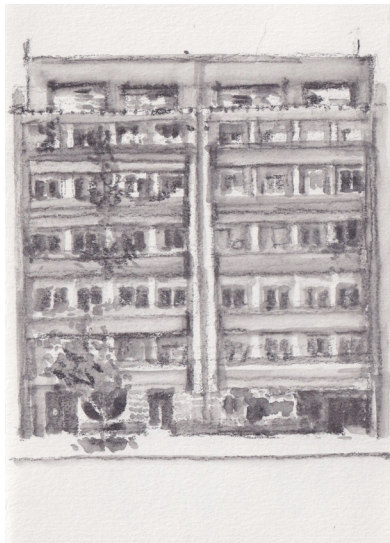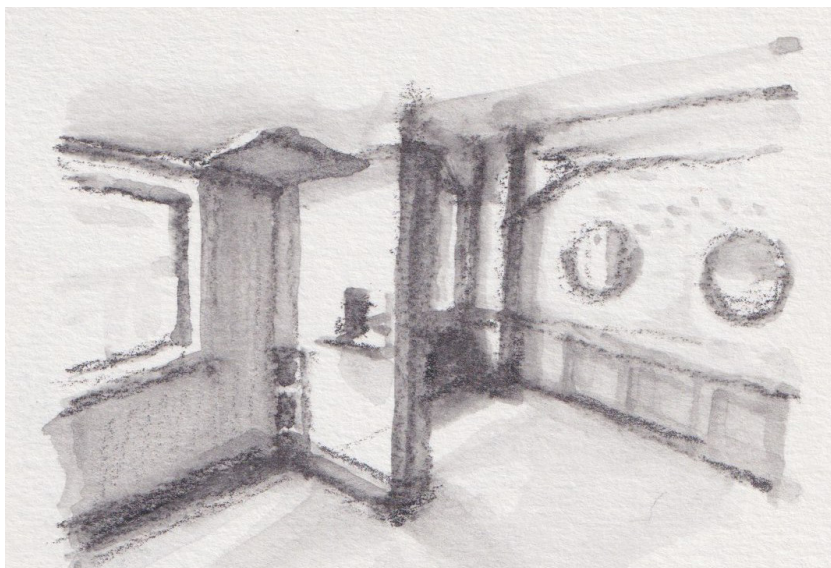

FIGURE 3: Okuno Building
FIGURE 4: The room 306 in its original condition

3.3 The discussion case 3: management as creative act
Hagiso

The final illustration is Hagiso. The house now known as Hagiso was built in Yanaka in 1955, owned by Juo and Chieko Kajiwara who run a temple in the neighbourhood. The structure of the Yanaka alleyways dates back to the Edo period, making the area notable for its numerous old residences and roji that survived the earthquakes and the War. After sitting vacant for five years, this house was renovated in 2004 by students from Tokyo National University of Fine Arts and Music (Geidai) to serve as a shared residence and atelier for the university's creative community. To their advantage, the owners have agreed to a cheap rent precisely because the building had been abandoned. The lay-out of the building follows standard Japanese rules, of having a central hallway that leads to various rooms off the main lobby (genkan). The six tatami size was the norm. Other spaces are foyer, storage, and a set of washrooms. Making an overall total of fourteen rooms ; seven on the ground level and seven upstairs.

After the 2011 Great East Japan Earthquake, the new law designated all old houses of this kind for demolition as they were considered hazardous. Even though the tremors were reported in Yanaka, there was no significant damage to the structure of Hagiso, or to the surrounding buildings. The owners intended to convert the site into the parking lot generate income. In response to that, Mitsuyoshi Miyazaki, one of the tenants who has studied at Geidai, had an idea of hosting a performance, a pseudo "funeral wake" for the building's impending demolition. He believed that the loss of an old house should be commemorated, in a way, similar to the funerals held for the human. This was appreciated by the owners, who granted permission for a three-week show entitled "Hagienare 2012."

Miyazaki and his friends organised art exhibitions consisting of the materials retrieved from the house. For instance, Yurio and Atsushi Hirakawa's 'Mud wall x Hisashi no Bisai'. All screws found in the house were collected and used to make a large circular shape in the wall. Miyazaki, the architect who went on to shape modern-day Hagiso, proposed cutting out his own bedroom's second-floor floorboard as part of an exhibition titled 'The Last Resident'; a large aviary, based on the traces of birds on the furniture used by the residents, was created. Over 1,500 people attended the three-week long event.

The event's popularity prompted the building's owners to reevaluate their demolition plan. After the show, Miyazaki was given another three weeks to come up with a strategy for reviving Hagiso as a 'micro cultural complex'. Its relaunch was in 2013 and now the first floor houses an art gallery, a café, and

a room for rent (all branded Hagi), while the upper floor accommodates the Hotel Reception, shop (Hanare) and Design office (Hagi studio). Although the new purposes of the house were clearly prompted by economic considerations, the strong relationship between the new and old functions of the space was preserved. Hagi art occupies the space formerly used as an art studio. The timber columns and floorboards (from above) are now exposed to show the weathering and to keep the unfinished appearance. The new pieces in the room are basic and clean, accentuated the old. Knowing the history of the transformation (i.e., how the void in the gallery was created) makes an interesting spatial experience. The simplicity of the space provides an ideal setting for art.
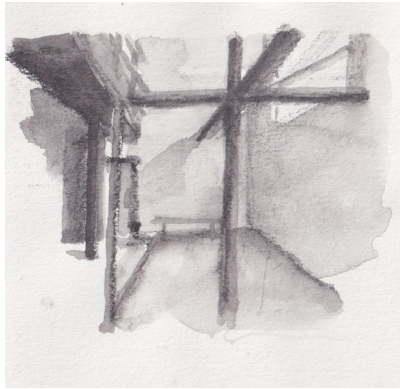

FIGURE 5: The exhibition space in Hagiso where the floorboard was removed to create double space and expose the original wooden structure.

FIGURE 6: Hagiso, view from the main entrance

The creative acts in the process of requalification of Hagiso were quite complex and unique. Miyazaki's commitment to the project went beyond the role of a designer. He is an activist, artist, architect, entrepreneur, manager, and most importantly, a resident of Hagiso. All that combined has contributed to the success of this project. In this case, art plays a prominent role in keeping the house, connecting the art academy with broader Yanaka community and sustaining the economy of this place. The renovation has been done in the minimalist fashion, balancing memory and amnesia, for instance by subtracting the floorboard and emphasising the wooden frame structure and its traces of time. It feels as if the identity of Hagiso and the dentity of Miyazaki coincide. He is the one who has full perceived, conceived and lived experience of Hagiso.

4. REFLECTIONS

The three projects presented above demonstrate the complex of dialectics between art and requalification, between memory and amnesia. Each of these three cases possesses its own narrative of recovery, a different approach, and different levels of involvement by the stake holders – owner, designer and art community. Requalification is always the process of creation of identity of place. It is driven by creative act, self-conscious or not. Requalified spaces remember and forget, their provocation is in asking whose memory and whose amnesia.

Aiming towards diagrammatic simplicity the following summary exposes these three complex projects to those questions.

Murai Museum: progressive approach, dismantling and preserved some parts of the house, the architect introduced his unique style, new building with significance of old materials sufficient to commemorate the past. Personal memory of the owner lingers on. Just in its context, it is an ordinary, peculiar house in the residential Setagaya, a personal space with possible access of visitors. Its Identity is defined by architectural design.

Okuno Building: conservative approach, no new self-conscious design involved. No restoration, renovation only through constant care, repair and subtle changes in the interior. It stands out as the memory of Ginza, Tokyo and Japan. The owner keeps his distance but set some common rules that all tenants respect. Collective effort keeps the building alive striving. The Identity of the modernist building stood through times, with the formation of an authentic art enclave. It is intentionally neglected and let to decay. Or was that hidden agenda? Identity of Okuno is defined by careful neglect.

Hagiso: it compromises between progressive and conservative approach. Community based project, common to Yanaka. Major design intervention to keep the building structurally sound and financially viable. The main architect involved throughout the process, as resident, designer, manager and tenant. Combined personal and collective memory of the place. Identity connects the old house and the architect himself. Identity of Hagiso is defined by an obsessive and multifaceted management.

NOTES

1   The Research Tokyo Requalified is part of a broader research project 'Tokyo Urbanism', a research-led teaching project organized by International Program in Architecture and Urban Design (IAUD), Meiji University, Department of Architecture, School of Science and Technology during 2018-2021. The publication of Tokyo Urbanism is forthcoming in 2023.

2   All illustrations are by the author

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A B S T R A C T S : S E R B I A N

LIMINALNI PROSTORI U TOKIJU KAO DISPERZNA KONSTELACIJA PROSTORNIH IDENTITETA
Vedrana Ikalović, Alice Covatta

U metropoli i metropolitanskom javnom prostoru, sve više pažnje se poklanja zanemarenim i nekontrolisanim prostorima. Smatrani prostornim 'prazninama', 'praznim prostorom', 'međuprostorom' i 'između' prostorima, svi oni imaju jednu zajedničku karakteristiku: potencijal 'čekanja na upotrebu' koji se može aktivirati kreativnošću i upornošću korisnika i sa dizajnerima koji preuzimaju ulogu 'onih koji omogućuju', a ne 'onih koji odlučuju'. Otuda, urbani zaostali prostor postaje smislen sa snažnim lokalnim identitetom, omogućavajući nove veze i maksimizirajući svoj društveno-prostorni potencijal. Ovaj rad analizira Tokio kao paradigmatsku studiju slučaja za istraživanje uloga lokalnih prostornih praksi u procesu (re)konstrukcije identiteta liminalnih prostora. Više od drugih globalnih metropola, grad predstavlja živu laboratoriju za eksperimentisanje zbog svoje kompaktnosti i raznolikosti malih urbanih obrazaca. Kombinacija etnografskih posmatranja i vizuelne analize se primenjuje kao transdisciplinarna metoda za istraživanje malih urbanih ostataka u tradicionalnom urbanom tkivu Tokija, u shitamachi distriktima. Ovaj pristup omogućava razumevanje kako pojedinci transformišu i koriste liminalni zaostali prostor, koji postaje disperzovana konstelacija opipljivih prostornih identiteta. Ekstrapolacija doma u javnu zonu liminalnog zaostalog prostora, kroz prisvajanje i brigu postaje ključ rezilijentnosti lokalnih identiteta.

KLJUČNE REČI: ZAOSTALI PROSTOR, IDENTITET, NEGA, PRODUŽENI DOM,
VIZUELNI METOD, TOKIO, SHITAMACHI

KRITIKUJUĆI KRITIČKI REGIONALIZAM, FORMALNA ANALIZA KAO ALTERNATIVA: STUDIJA SLUČAJA ISTORIJSKOG KONTEKSTA I PROJEKATA U JAPANU
Takuomi Samejima

Prvenstveno, ovaj rad pruža pregled metodološkog pristupa kritičkom regionalizmu od strane Keneta Fremptona, koji savremeni naučnici kritikuju zbog njegovog potencijala da redukuje različite regionalne arhitektonske kvalitete u okvire materijalnog područja, kao što su tektonika, arhitektonski detalji, strukture itd. Zatim, u okviru rada sprovedena je detaljna studija slučaja, uzimajući Japan kao predmet proučavanja, eksplicitno se fokusirajući na zajednički proces između uspostavljanja *„japanskog"* kao njegovog arhitektonskog identiteta i materijalne redukcije njegovih kulturoloških karakteristika o kojima se dominantno govori u seriji eseja Arate Isozakija. Razvijajući prethodno pokrenutu diskusiju, sveobuhvatni cilj ovog rada jeste traženje alternative materijalno zasnovanom pristupu kulturnim identitetima, a koji bi mogao doprineti formiranju šireg znanja o regionalnim subjektima i njihovoj arhitekturi. Da bi se strateški odstupilo od materijalnog aspekta, metod „formalne analize" Pitera Ajzenmana istražen je kao potencijalna alternativa. U okviru poslednjeg dela ovog rada, ovaj metod je primenjen na studiji slučaja dva arhitektonska presedana u Japanu, sa ciljem da se uhvati i prevede veoma apstraktni koncept *Hashi*<端>, koji bi, u suprotnom, bio prigušen u procesu materijalne redukcije kulturnih identiteta.

KLJUČNE REČI: KRITIČKI REGIONALIZAM, MATERIJALNA REDUKCIJA, JAPANSKO U ARHITEKTURI,
ARHITEKTONSKI IDENTITET, FORMALNA ANALIZA

MULTI–SKALARNI PRISTUP U PROCENI PRODUKCIJE PROSTORA KITAZAWA ZELENOG POJASA U TOKIJU

Ivana Angelova, Masami Kobayashi

Usled nekontrolisanog urbanog rasta i nemara za životnu sredinu, savremeni Tokio predstavlja grad koji je izgubio vezu sa svojim velikim šancem i sistemom plovnih puteva. Sada, bezbroj tada učinjenih propusta pretvorenih u zelene pojaseve, čine podsetnike na to vreme. Ovaj rad ispituje kvalitet prostora nastalog u procesu obnove plovnog puta, usvajanjem lefebvrovske produkcije prostora. Kako bi se to postiglo, pre svega, razmere/skale su prepoznate kao integralni deo za procenu prostorne produkcije, usled linearnosti javnog prostornog elementa koji se ispituje. Formiran je okvir koji služi kao alat za „iščitavanje" proživljenog, zamišljenog i percipiranog prostora u različitim dimenzijama zelenog pojasa. Njegova struktura se sastoji od različitih atributa i poda-tributa koji pružaju deskriptivno značenje svakoj razmeri/skali. Okvir se, zatim, primenjuje na studiju slučaja zelenog pojasa Kitazava, nekada lokalno voljenog vodnog puta koji je pretvoren u zeleni pojas u okrugu Setagaia u Tokiju. Rezultati istraživanja pokazuju da se u okviru srednje razmere/skale linearnog javnog elementa dominantno generiše nastanjeni, življeni prostor, a sa-mim tim i kvalitet življenja. U okviru mikro razmere/skale preovlađuje percipirani prostor, dok se u makro razmeri/skali generiše koncipirani prostor.

KLJUČNE REČI: ZELENI POJAS, PRODUKCIJA PROSTORA, ŽIVLJENI KVALITET, LINEARNI JAVNI PROSTOR, MULTI–SKALARNI OKVIR

NEDOVRŠENI MANIFEST RANKA RADOVIĆA O TRADICIJI I MODERNOSTI U JAPANSKOJ ARHITEKTURI

Ilija Gubić

Ranko Radović (Podgorica, 1935 – Beograd, 2005) bio je jedan od najistaknutijih jugoslovenskih arhitekata, urbanista i profesora, sa istaknutim uticajem na globalne naučne rasprave o savre-menoj arhitekturi, urbanističkom planiranju i dizajnu. Radović je kroz praksu i akademsku karijeru prvenstveno bio aktivan u evropskim zemljama. Pored toga, bio je član saveta Međunarodne unije arhitekata (UIA) i predsednik Međunarodne federacije za stanovanje i planiranje (IHFP). 2002. godine postao je ministar za urbanizam i zaštitu životne sredine Crne Gore. Pored akademske uloge u nekoliko evropskih zemalja, u Japanu, Radović je bio profesor na Univerzitetu Tsukuba i gostujući profesor na Univerzitetu Iwate. Ovim radom se nastoji pokazati i diskutovati o tome kako je njegovo istraživanje vezano za Japan, od njegove prve posete 1970. do njegovog aka-demskog angažmana 1990-ih, oblikovalo njegovu percepciju koncepata tradicije i istoričnosti u savremenoj japanskoj arhitekturi i gradovima. Pored njegovih članaka o Japanu za časopise, srpski izdavač je 2004. najavio pretprodaju Radovićeve knjige „Arhitektura Japana – dijalog tradicije i modernosti" – Radović je umro pre nego što je spis predao izdavaču.

KLJUČNE REČI: RANKO RADOVIĆ, KENZO TANGE, FUMIHIKO MAKI, KATSURA IMPERIAL VILLA , MODERNOST, TRADICIJA, JAPAN

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