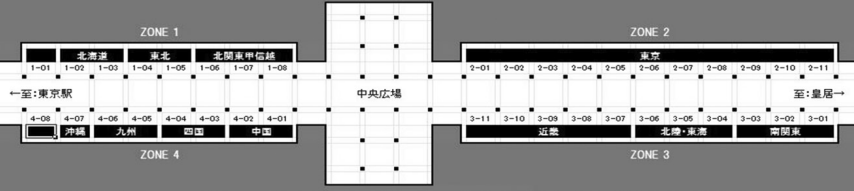


The docomomo Japan 150 Selections —Future and Legacy—

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DOCOMOMO Japan 150

Future and Legacy
未来への遺産展



2011年9月23日-10月3日
行幸地下ギャラリー

docomomo Japan became an official national chapter of **docomomo** International in 2000. In keeping with the other principal international chapter members, **docomomo** Japan registered the first list of 20 significant buildings and sites in Japan. Then, in 2003, the list expanded to 100, and subsequently in 2011, the list increased further to present the **docomomo** Japan 150 Selections.

This year our prevalent routine life was disrupted as we all were devastated in Japan by the massive M9.0 class 3.11 Northeastern Japan Great Earthquake and Tsunami as well as being faced with a chain of serious threats caused by the damages at the Fukushima Dai-ichi Nuclear Power Plant. Yet it also happened to be the year the UIA session of the World Congress of Architecture, scheduled to be held in Tokyo at the Tokyo International Forum from September 25 to October 1. Thus despite and/or because of the disaster, we, **docomomo** Japan, considered it also provided a seemingly opportunity to reconfirm our *kizuna* or solidarity, therefore, we had decided to take the occasion to present concurrently with the UIA session an exhibition of the **docomomo** Japan 150 Selections.

The exhibits were comprised of photographs, drawings, sketches, models and associated furniture. The exhibition was shown from September 23 through October 3 at the Gyoko Basement Gallery, in the form of exhibits in double rows of very long continual showcase windows that were opened to public in the underground passageway between the Tokyo Station and the Imperial Palace, located within a short walking distance from the Tokyo International Forum, the venue of the UIA session. It was prepared as an associated event to the UIA session by the working group set up within the **docomomo** Japan and volunteer students and supporters. The executive committee for the exhibition was chaired by the president of **docomomo** Japan Hiroyuki Suzuki and its members included such illustrious Japanese architects as Shoji Hayashi (unfortunately died on November 30, 2011), Seizo Sakata, Fumihiko Maki, Arata Isozaki, Tadao Ando and Taro Ashihara.

In conjunction with the exhibition, we hosted a thematic symposium titled *The Fudo (Regional Contexts) and the Modern Movement: the agenda for maintenance and preservation* at the Astudio Hall of Ayoyama Gakuin University on September 25 with Professor Kazi Khalid Ashraf of the University of Hawaii and Ana Tostões, **docomomo** International Chair, as visiting participants. The symposium generated lively discussions.

In citing candidates for significant architecture compellingly representative of the Modern Movement in Japan, it became prerequisite to define

the issue of what would constitute the notion of Modernism or Modern Movement in Japan. In addition to the framework of the **docomomo** International charter, to what extent if any, Japan, as a nation belonging geo-culturally to a non-Western sphere, should reflect on this subject.

The 150 Selections of buildings and sites are exhibited with the subtitle *Future and Legacy* in 11 regional groups according to geographic locations. Consequently interesting relationships between the specific regional context of each site and the architectural ideas based on the notions of the Modern Movement began to emerge. **docomomo** Japan 150 Selections, is directed toward not only Japanese audience but also architects visiting from abroad. The display has thus adopted a regional exhibit style to assist the viewer's appreciation of added contextual background to comprehend the various ideas of architecture based on the premises of the Modern Movement in Japan.

Exhibition statement that relates closely to some of the underlying activities of **docomomo** Japan

Retrospective Presentations of Architecture of the Modern Movement

In the two previous exhibitions, the sequential style reflected the relation of architecture in a chronological flow of time. In the exhibit of the 20 Selections, we began the listing of works with architecture focused toward a new era that maintained vestiges of stylistic architecture such as the Sumitomo Building (1926). The selection of characteristic wooden structures of the Modern Movement distinctive to Japan such as the Hizuchi Elementary School (1958) in Ehime Prefecture and the Miyukino-ma at Hassho-kan (1950) in Nagoya expressed our desire to convey the receptivity of Japanese architecture of the Modern Movement to the rest of the world.

Regional Presentations of Architecture of the Modern Movement

When the Japanese archipelago is considered in the context of time, age and region, from the northern region of Hokkaido to the southern region of Okinawa, the word *'fudo'* or regional contexts and local culture, emerges within the elements of the lives of its inhabitants and the diverse natural and man-made environment.

There may be those who sense a lack of correspondence between the architectural works of

Modern Movement and their respective regional contexts. It may be that the image of the surge of architecture created upon the waves of post-war economic high-growth after the 1950s is stubbornly ingrained in our subconscious collective memory. There may also be those who feel that historical distinction and specificity of place are ignored in those works. Could this be so? Careful examination of each work reveals that the creation of architecture is a connection and bond among people, and that it is the flow of the age and soil that would ultimately receive architect and building.

Through the passage of time, these works of architecture create primordial scenery in people's minds; and that scenery is in agreement with the regional context.

Legacies for the Future

In consideration of the circumstances of each **docomomo** chapter, the fundamental guideline used as an indicator for selecting works as stipulated by **docomomo** International is that the architecture is seen as innovative from a technical, social and aesthetic point of view. In response to that guideline, the range of registering architectural works in Japan was established within the time frame of the 1920s up till 1970; in 2006, that was extended to include the decade of the '70s as well. Around 1960, events such as the collapse of CIAM (*Congrès International d'Architecture Moderne*) prompted a reexamination of the Modern Movement.

As the selected works face the threat of demolition due to the extreme ubiquity of Modern Movement architecture, rendering them to appear as ordinary structures, we titled the first two exhibits 'Modernism Architecture as Cultural Heritage,' in order to convey the various appearances and value of those works. On the occasion of the **docomomo** Japan 20 Selections exhibition, President of **docomomo** Japan and architectural historian Hiroyuki Suzuki, who also serves as chair of the executive committee for this exhibition, stated: "please keep in mind that this exhibit is not a compilation that shows the result of historical investigation, but is a starting point connecting history and the future."

For this exhibit, I transpose his words to say "it is a starting point connecting history and the future to consider the regional context (i.e., *'fudo'*) and architecture of the Modern Movement," and ask you to view these works of architecture as part and parcel of their respective localities. I also hope that these works will encourage the response that their maintenance, preservation and utilization as 'Legacies for the Future' is a matter of significant importance.

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