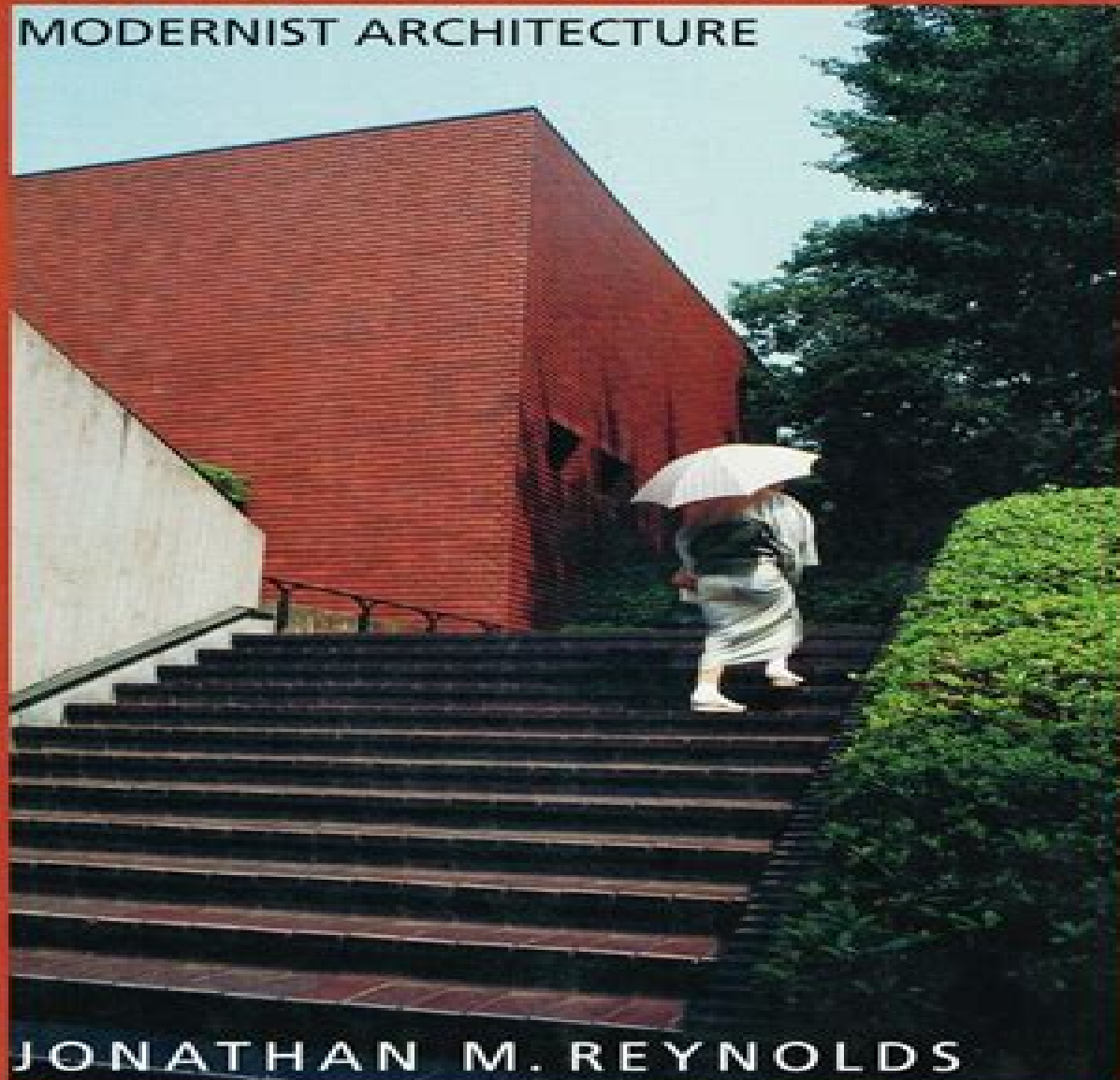


# MAEKAWA KUNIO

AND THE EMERGENCE OF JAPANESE  
MODERNIST ARCHITECTURE



JONATHAN M. REYNOLDS

# Maekawa Kunio The Emergence Of The Jap

**Annelies Wilder-Smith**



## **Maekawa Kunio The Emergence Of The Jap:**

Maekawa Kunio and the Emergence of Modernism in Japanese Architecture Jonathan McKean Reynolds, Kunio Maekawa, 1998      Maekawa Kunio and the Emergence of Japanese Modernist Architecture Jonathan M. Reynolds, 2001-07-19 Japanese architecture's commanding presence on the world stage can be traced to the struggles of earlier generations of Japan's modernist architects. This first book-length study of Maekawa Kunio 1905-1986 focuses on one of the most distinctive leaders in Japan's modernist architectural community. In a career spanning the 1930s to the 1980s, Maekawa's work and critical writing put him in the vanguard of the Japanese architectural profession. Jonathan Reynolds illuminates Maekawa's role as a bridge between prewar and postwar architecture in Japan, focusing particularly on how he influenced modernism's ambivalence regarding tradition and contemporary practice and the importance of technology in modernist design and ideology. Maekawa studied architecture at the prestigious Tokyo Imperial University before moving to Paris in 1928 to work with Le Corbusier. The latter experience had a powerful impact on Maekawa; he became an advocate for Le Corbusier and modernism when he returned to Japan two years later. Throughout his career, Maekawa designed residential, commercial, and government buildings in Japan and abroad. He became particularly well known internationally for his approach to public architecture, especially museums and public spaces such as the Tokyo Metropolitan Festival Hall. These projects illustrated the principles that earned Maekawa the respect and admiration of architects the world over. Carefully researched with numerous illustrations that complement discussions of Maekawa's principal projects, Reynolds's book will be welcomed in the fields of architecture and design. It will also attract readers interested in twentieth-century Japan. In addition to highlighting Maekawa's architectural career, Reynolds portrays the broader cultural context within which Maekawa and other Japanese architects and artists sought to be heard and recognized.      Maekawa Kunio and the Emergence of Japanese Modernist Architecture Jonathan McKean Reynolds, 2001 Through careful archival research, Reynolds places the life and architectural career of Maekawa Kunio 1905-1986 in larger social and professional contexts in Japan.

**Japan's Competing Modernities** Sharon Minichiello, 1998-09-01 Scholars Japanese and non-Japanese alike have studied the greater Taisho era 1900-1930 within the framework of Taisho demokurashii democracy. While this concept has proved useful, students of the period in more recent years have sought alternative ways of understanding the late Meiji-Taisho period. This collection of essays, each based on new research, offers original insights into various aspects of modern Japanese cultural history, from modernist architecture to women as cultural symbols, popular songs to the rhetoric of empire building, and more. The volume is organized around three general topics: geographical and cultural space, cosmopolitanism and national identity, and diversity, autonomy, and integration. Within these, the authors have identified a number of thematic tensions that link the essays: high and low culture in cultural production and dissemination; national and ethnic identities; empire and ethnicity; the center and the periphery; *naichi* (homeland) and *gaichi* (overseas); urban and rural; public and private; migration and barriers. The

volume opens up new avenues of exploration for the study of modern Japanese history and culture If as one of the authors contends the imperative is to understand more fully the historical forces that made Japan what it is today these studies of Japan s competing modernities point the way to answers to some of the country s most challenging historical questions in this century Contributors Gail L Bernstein Barbara Brooks Lonny E Carlile Kevin M Doak Joshua A Fogel Sheldon Garon Elaine Gerbert Jeffrey E Hanes Helen Hardacre Sharon A Minichiello Tessa Morris Suzuki Jonathan M Reynolds Michael Robinson Roy Starrs Mariko Asano Tamanoi Julia Adeney Thomas E Patricia Tsurumi Christine R Yano     [A History of Japan](#) Conrad Totman,2014-09-11 This is an updated edition of Conrad Totman s authoritative history of Japan from c 8000 BC to the present day The first edition was widely praised for combining sophistication and accessibility Covers a wide range of subjects including geology climate agriculture government and politics culture literature media foreign relations imperialism and industrialism Updated to include an epilogue on Japan today and tomorrow Now includes more on women in history and more on international relations Bibliographical listings have been updated and enlarged Part of The Blackwell History of the World Series The goal of this ambitious series is to provide an accessible source of knowledge about the entire human past for every curious person in every part of the world It will comprise some two dozen volumes of which some provide synoptic views of the history of particular regions while others consider the world as a whole during a particular period of time The volumes are narrative in form giving balanced attention to social and cultural history in the broadest sense as well as to institutional development and political change Each provides a systematic account of a very large subject but they are also both imaginative and interpretative The Series is intended to be accessible to the widest possible readership and the accessibility of its volumes is matched by the style of presentation and production     **Japanese Modern Architecture 1920-2015** Ari Seligmann,2016-11-30 Japanese Modern Architecture 1920 2015 uses a series of thematic lenses to explain the rich history of Japanese architectural developments from the 1920s foundation of modern architecture to contemporary permutations of modern and post modern architecture The book introduces the diversity of Japanese architecture and traces the evolution of Japanese architecture in the context of domestic and international developments It examines the relationship between architecture and nature and explores various approaches to craft and material Finally this new book considers tensions between refinement and ostentation in architectural expression Of interest to students of architecture and anyone with an interest in Japanese post war culture and superbly illustrated with 95 colour images     **The Culture of Japanese Fascism** Alan Tansman,2009-04-13 Focusing on Japan scholars of history literature film art history and anthropology demonstrate the necessity of understanding fascisms cultural manifestations     **Maekawa Kunio and the Emergence of Modernism in Japanese Architecture** Jonathan M. Reynolds,1991     [Japanese Art – Transcultural Perspectives](#) Melanie Trede,Christine Guth,Mio Wakita,2024-12-02 The transcultural approach to Japanese art history embraced by the contributors to this volume centers on the dynamic aesthetic artistic and conceptual negotiations across cultural temporal

and spatial boundaries It not only acknowledges material objects people and technologies as agents but also intangible practices such as knowledge and concepts as vital agencies of interaction in transcultural processes With its premise on connectivity trans territoriality networks and their transformative potential this research destabilizes categorical configurations such as center vs periphery and high vs low calling into question the classical canon of Japanese art history

**Faith and Power in Japanese Buddhist Art, 1600-2005** Patricia J. Graham, 2007-09-30 Faith and Power in Japanese Buddhist Art explores the transformation of Buddhism from the premodern to the contemporary era in Japan and the central role its visual culture has played in this transformation Although Buddhism is generally regarded as peripheral to modern Japanese society this book demonstrates otherwise Its chapters elucidate the thread of change over time in the practice of Buddhism as revealed in temple worship halls and other sites of devotion and in imagery representing the religion s most popular deities and religious practices It also introduces the work of modern and contemporary artists who are not generally associated with institutional Buddhism and its canonical visual requirements but whose faith inspires their art The author makes a persuasive argument that the neglect of these materials by scholars results from erroneous presumptions about the aesthetic superiority of early Japanese Buddhist artifacts and an asserted decline in the institutional power of the religion after the sixteenth century She demonstrates that recent works constitute a significant contribution to the history of Japanese art and architecture providing evidence of Buddhism s compelling presence at all levels of Japanese society and its evolution in response to the needs of new generations of supporters

*Modern Architecture: A Critical History (Fifth)* (World of Art) Kenneth Frampton, 2020-09-08 An extensively revised and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton Kenneth Frampton s highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980 Starting with the cultural developments since 1750 that drove the modern movement moving through the creation of modern architecture and exploring the effects of globalization and the phenomenon of international celebrity architects this book is the definitive history of modern architecture For this extensively revised and updated fifth edition of Modern Architecture Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied responses to the urgent need to build more sustainably and create structures that will withstand changing climates This new edition features completely redesigned interiors and an updated and expanded bibliography making this volume more indispensable than ever

Architecture of Great Expositions 1937-1959 Rika Devos, Alexander Ortenberg, 2016-03-09 This book investigates architecture as a form of diplomacy in the context of the Second World War at six major European international and national expositions that took place between 1937 and 1959 The volume gives a fascinating account of architecture assuming the role of the carrier of war related messages some of them camouflaged while others quite frank The famous standoffs between the Stalinist Russia and the Nazi Germany in Paris 1937 or the juxtaposition of the USSR and USA pavilions in Brussels 1958 are examples of very explicit shows of

force The book also discusses some less known and more subtle messages revealed through an examination of several additional pavilions in both Paris and Brussels of a series of expositions in Moscow of the Universal Exhibition in Rome that was planned to open in 1942 and of London's South Bank Exposition of 1951 all of them related in one way or another to either an anticipation of the global war or to its horrific aftermaths A brief discussion of three pre World War II American expositions that are reviewed in the Epilogue supports this point It indicates a significant difference in the attitude of American exposition commissioners who were less attuned to the looming war than their European counterparts The book provides a novel assessment of modern architecture's involvement with national representation Whether in the service of Fascist Italy or of Imperial Japan of Republican Spain or of the post war Franquista regime of the French Popular Front or of socialist Yugoslavia of the arising FRG or of capitalist USA of Stalinist Russia or of post colonial Britain exposition architecture during the period in question was driven by a deep faith in its ability to represent ideology The book argues that this widespread confidence in architecture's ability to act as a propaganda tool was one of the reasons why Modernist architecture lent itself to the service of such different masters

*A Critical History of Contemporary Architecture* Elie G. Haddad, David Rifkind, 2016-12-05 1960 following as it did the last CIAM meeting signalled a turning point for the Modern Movement From then on architecture was influenced by seminal texts by Aldo Rossi and Robert Venturi and gave rise to the first revisionary movement following Modernism Bringing together leading experts in the field this book provides a comprehensive critical overview of the developments in architecture from 1960 to 2010 It consists of two parts the first section providing a presentation of major movements in architecture after 1960 and the second a geographic survey that covers a wide range of territories around the world This book not only reflects the different perspectives of its various authors but also charts a middle course between the aesthetic histories that examine architecture solely in terms of its formal aspects and the more ideological histories that subject it to a critique that often skirts the discussion of its formal aspects

**Contemporary Japanese Architecture** James Steele, 2017-03-16 Contemporary Japanese Architecture presents a clear and comprehensive overview of the historical and cultural framework that informs the work of all Japanese architects as an introduction to an in depth investigation of the challenges now occupying the contemporary designers who will be the leaders of the next generation It separates out the young generation of Japanese architects from the crowded distinguished multi generational field they seek to join and investigates the topics that absorb them and the critical issues they face within the new economic reality of Japan and a shifting global order Salient points in the text are illustrated by beautiful descriptive images provided by the architects and from the extensive collection of the author By combining illustrations with timelines and graphics to explain complex ideas the book is accessible to any student seeking to understand contemporary Japanese architecture

[The Architecture of Tokyo](#) Hiroshi Watanabe, 2001-03-20 Over 500 buildings are presented from 15th century Buddhist temples to 20th century cultural buildings from venerable folkhouses to works by leading contemporary

architects of Japan such as Kenzo Tange Fumihiko Maki Arata Isozaki Hiroshi Hara Toyo Ito and Riken Yamamoto as well as by foreign architects such as Norman Foster Peter Eisenman and Steven Holl

**BOOK JACKET      Exporting Japanese Aesthetics** Tets Kimura, Jennifer Harris, 2020-05-04 Exporting Japanese Aesthetics brings together historical and contemporary case studies addressing the evolution of international impacts and influences of Japanese culture and aesthetics The volume draws on a wide range of examples from a multidisciplinary team of scholars exploring transnational regional and global contexts Studies include the impact of traditional Japanese theatre and art through to the global popularity of contemporary anime and manga Under the banner of soft power or Cool Japan cultural commodities that originate in Japan have manifested new meanings outside Japan By re mapping meanings of selected Japanese cultural forms this volume offers an in depth examination of how various aspects of Japanese aesthetics have evolved as exportable commodities the motivations behind this diffusion and the extent to which the process of diffusion has been the result of strategic planning Each chapter presents a case study that explores perspectives that situate Japanese aesthetics within a wide ranging field of inquiry including performance tourism and visual arts as well as providing historical contexts The importance of interrogating the export of Japanese aesthetics is validated at the highest levels of government which formed the Office of Cool Japan in 2010 and which perhaps originated in the 19th century at governmentally endorsed cultural courts at world fairs Increased international consumption of contemporary Japanese culture provides a much needed boost to Japans weakening economy The case studies are timely and topical As host of the 2020 2021 Tokyo Olympic Games and the 2025 Osaka Expo Cool Japan will be under special scrutiny

**Traditional Japanese Architecture** Mira Locher, 2012-04-17 By examining the Japanese history of buildings and building designs from prehistory to modern day lovers of Japan will develop a deeper understanding and appreciation of this island country Simplicity sensitivity to the natural environment and the use of natural materials are the hallmarks of Japanese architecture The Art of Japanese Architecture provides a broad overview of traditional Japanese architecture in its historical and cultural context It begins with a discussion of prehistoric dwellings and concludes with a description of modern Japanese buildings Important historical influences and trends notably the introduction of Buddhist culture from Korea and China the development of feudalism and the influence of modern Western styles of building are all discussed in detail as facets of Japanese design Through all of these changes a restrained architectural tradition developed in marked contrast to an exuberant tradition characterized by monumentality and the use of bold colors The book provides tremendous insights into the dynamic nature of Japanese architecture and how it reflects an underlying diversity within Japanese culture The book is profusely illustrated with over 370 color photographs woodblock prints maps diagrams and specially commissioned watercolors

**Chinese Architecture and the Beaux-Arts** Jeffrey W. Cody, Nancy Shatzman Steinhardt, Tony Atkin, 2011-01-31 In the early twentieth century Chinese traditional architecture and the French derived methods of the cole des Beaux Arts converged in the United States when Chinese students were given

scholarships to train as architects at American universities whose design curricula were dominated by Beaux Arts methods. Upon their return home in the 1920s and 1930s these graduates began to practice architecture and create China's first architectural schools, often transferring a version of what they had learned in the U.S. to Chinese situations. The resulting complex series of design-related transplantations had major implications for China between 1911 and 1949, as it simultaneously underwent cataclysmic social, economic, and political changes. After 1949 and the founding of the People's Republic of China, it experienced a radically different wave of influence from the Beaux Arts through advisors from the Soviet Union, who first under Stalin and later Khrushchev brought Beaux Arts ideals in the guise of socialist progress. In the early twenty-first century, China is still feeling the effects of these events. *Chinese Architecture and the Beaux Arts* examines the coalescing of the two major architectural systems, placing significant shifts in architectural theory and practice in China within relevant contemporary cultural and educational contexts. Fifteen major scholars from around the world analyze and synthesize these crucial events to shed light on the dramatic architectural and urban changes occurring in China today, many of which have global ramifications. This stimulating and generously illustrated work is divided into three sections framed by an introduction and a postscript. The first focuses on the convergence of Chinese architecture and the *cole des Beaux Arts*, outlining the salient aspects of each and suggesting how and why the two met in the U.S. The second section centers on the question of how Chinese architects were influenced by the Beaux Arts and how Chinese architecture was changed as a result. The third takes an even closer look at the Beaux Arts influence, addressing how innovative practices, new schools of architecture, and buildings whose designs were linked to Beaux Arts assumptions led to distinctive new paradigms that were rooted in a changing China. By virtue of its scope, scale, and scholarship, this volume promises to become a classic in the fields of Chinese and Western architectural history. Contributors: Tony Atkin, Peter J. Carroll, Yung Ho Chang, Jeffrey W. Cody, Kerry Sizheng Fan, Fu Chao Ching, Gu Daqing, Seng Kuan Delin, Lai Xing Ruan, Joseph Rykwert, Nancy S. Steinhardt, David VanZanten, Rudolf Wagner, Zhang Jie, Zhao Chen.

**Modanizumu** William J. Tyler, 2008-01-04 Remarkably little has been written on the subject of modernism in Japanese fiction. Until now there has been neither a comprehensive survey of Japanese modernist fiction nor an anthology of translations to provide a systematic introduction. Only recently have the terms modernism and modernist become part of the standard discourse in English on modern Japanese literature, and doubts concerning their authenticity vis-à-vis Western European modernism remain. This anomaly is especially ironic in view of the decidedly modernist prose crafted by such well-known Japanese writers as Kawabata Yasunari, Nagai Kafu, and Tanizaki Jun'ichirō. By contrast, scholars in the visual and fine arts, architecture, and poetry readily embraced *modanizumu* as a key concept for describing and analyzing Japanese culture in the 1920s and 1930s. This volume addresses this discrepancy by presenting in translation for the first time a collection of twenty-five stories and novellas representative of Japanese authors who worked in the modernist idiom from 1913 to 1938. Its prefatory materials provide a systematic overview of the literary movement's salient



features anti naturalism cosmopolitanism the concept of the double self and actionism and describe how modanizumu evolved from its early jagged edges into a sophisticated yet popular expression of Japanese urban life in the first half of the twentieth century The modanist style characterized by youthful exuberance a tongue in cheek tone and narrative techniques like superimposition is amply illustrated Modanizumu introduces faces altogether new or relatively unknown Abe Tomoji Kajii Motojiro Murayama Kaita Osaki Midori Tachibana Sotoo Takeda Rintaro Tani Joji Yoshiyuki Eisuke and Yumeno Kyusaku It also revisits such luminaries as Kawabata Tanizaki and the detective novelist Edogawa Ranpo Key works that it culls from the modernist repertoire include Funahashi Seiichi's Diving Hagiwara Sakutarō's Town of Cats Ito Sei's Streets of Fiendish Ghosts and Kawabata's film scenario Page of Madness This volume moves beyond conventional views to place this important movement in Japanese fiction within a global context an indigenous expression born of the fission of local creativity and the fusion of cross cultural interaction

**The Fascist Effect** Reto Hofmann, 2015-07-09 In *The Fascist Effect* Reto Hofmann uncovers the ideological links that tied Japan to Italy drawing on extensive materials from Japanese and Italian archives to shed light on the formation of fascist history and practice in Japan and beyond Moving between personal experiences diplomatic and cultural relations and geopolitical considerations Hofmann shows that interwar Japan found in fascism a resource to develop a new order at a time of capitalist crisis Hofmann demonstrates that fascism in Japan was neither a European import nor a domestic product it was rather the result of a complex process of global transmission and reformulation Far from being a vague term as postwar historiography has so often claimed for Japanese of all backgrounds who came of age from the 1920s to the 1940s fascism conjured up a set of concrete associations including nationalism leadership economics and a drive toward empire and a new world order

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