

Osaka University Graduate School of Letters

The Arts and Crafts of the City

Publication of the Laboratory for Research on the City, Institute for Advanced Studies, University of Bologna

Osaka, 23 September 2012



Edited by **Laura Ricca**

The Arts & Crafts of the City

都市のアーツ・アンド・クラフツ

"The Arts & Crafts and the Mingei Movements" Workshops 2012-2013

2012年 9月23日(日) 9:15 ~

大阪大学 豊中キャンパス 大阪大学会館 講堂

この大阪大学ワークショップはすべて英語で行われます

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主 催: 大阪大学美学研究室

科研基盤研究(A)「アーツ・アンド・クラフツと民藝」

共 催: 大阪大学大学院文学研究科・意匠学会

参加方法等: 申し込み不要・参加費無料

連絡先: 大阪大学美学研究室 (06-6850-5122)

大阪大学会館 (06-6850-5977 当日のみ)

2013年 1月12日(土) 10:00 ~
慶應義塾大学 日吉キャンパス 来往舎 2階 大会議室

地域社会 x アーツ・アンド・クラフツ x 民藝

この慶應義塾大学ワークショップは日本語で行われます

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主催: 慶應義塾大学横山研究室・科研基盤研究(A)「アーツ・アンド・クラフツと民藝」

共催: 慶應義塾大学教養研究センター・意匠学会 参加方法等: 申し込み不要・参加費無料
連絡先: 慶應義塾大学横山研究室 (045-566-1251) / 来往舎 2階大会議室 (090-4722-8001 当日のみ)

科研基盤研究(A)「アーツ・アンド・クラフツと民藝」 2012(平成24)年度研究会

“The Arts & Crafts and the Mingei Movements” Workshops 2012-2013

都市のアーツ・アンド・クラフツ

The Arts & Crafts of the City

都市にとってのアートとクラフト 09:15-10:45

藤田治彦(大阪大学)
「都市のアーツ・アンド・クラフツ」(開催趣旨説明)

フランチェスコ・スコロツィ(デザイナー・建築家)
「都市デザインと建築における隠喩的媒介」

范聖璽(同済大学)
「旧市街の発見とリデザイン」

都市と民藝運動 11:00-12:30

森田雅子(武庫川女子大学)
「引き算の美学—変化する都市の生活様式・伝統的価値の見直し—」

川島智生(京都華頂大学)
「民藝運動と商業建築」

猪谷 聡(鈴木大拙館)
「金沢の建築とアーツ・アンド・クラフツ」

昼食 12:30-14:00

都市と庭園の美学 14:00-15:30

ラッファエレ・ミラーニ(ボローニャ大学)
「都市の美学」

アンナ・ランベルティーニ(フィレンツェ大学)
「都市庭園の芸術」

ラウラ・リッカ(ボローニャ大学)
「話話のなかの都市の精神：比較研究」

都市の研究 15:45-17:15

川端康雄(日本女子大学)
「東京ラスキン協会と銀座」

任麗莎(同済大学)
「橋群のデザイン：新港湾都市デザイン計画の経験」

バーバラ・チマッティ(ボローニャ大学)
「ボローニャ大学都市研究機構の活動」

WORKSHOP I <Art and Craft for the City>

Haruhiko Fujita (Osaka University)
Introduction: The Arts and Crafts of the City

Francesco Scolozzi (Designer and Architect)
Metaphoric Mediations in Urban Design and Architecture

Shengxi Fan (Tongji University)
Root of Design: Discovery and Re-design of the Old City

WORKSHOP II < The City and the Mingei Movement >

Masako Morita (Mukogawa Women's University)
Less is more: Urban Lifestyles in Transition;
an Aesthetic Reappraisal of Traditional and Rural Values

Tomoo Kawashima (Kyoto Kachō University)
The Mingei Movement and Commercial Architecture in the City

Satoshi Inotani (The D. T. Suzuki Museum)
Architecture and the Arts and Crafts in Kanazawa

Lunch

WORKSHOP III <Aesthetics of the City & Garden>

Raffaele Milani (University of Bologna)
The Aesthetics of the City

Anna Lambertini (University of Florence)
The Art of Urban Gardens

Laura Ricca (University of Bologna)
The Spirit of City in Narrative: A comparative study

WORKSHOP IV <Studies in the City & on the City>

Yasuo Kawabata (Japan Women's University)
Ginza and the Tokyo Ruskin Society

Lisha Ren (Tongji University)
Design of a Group of Bridges:
Experience on Design Planning in a New Harbour City

Barbara Cimatti (University of Bologna)
Activities of the Laboratory of Research on the City

2012年 9月23日(日) 9:15~
大阪大学 豊中キャンパス大阪大学会館 講堂

Osaka University, Toyonaka Campus, Osaka University Hall, Auditorium

この大阪ワークショップはすべて英語で行われます

主催：大阪大学美学研究室・科研基盤研究(A)「アーツ・アンド・クラフツと民藝」

共催：大阪大学大学院文学研究科・意匠学会

参加方法等：申し込み不要・参加費無料

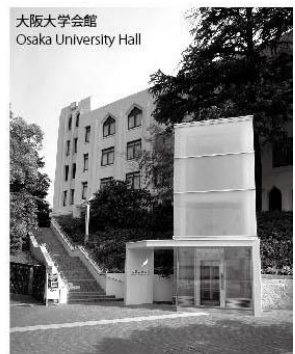
連絡先：大阪大学美学研究室(06-6850-5122)・大阪大学会館(06-6850-5977 当日のみ)

Sponsor: The Japan Society for the Promotion of Science (Grant-in-Aid for Scientific Research -A-)

Co-Sponsors: The Japan Society of Design, The Osaka University Graduate School of Letters

Admission: Free, No Application/Registration needed.

Information: 06-6850-5122 (Aesthetics Lab.) / 06-6850-5977 (23 September 2012 Emergency only)



地域社会 x アーツ・アンド・クラフツ x 民藝
Communities / Arts and Crafts / Mingei movements

2013年 1月12日(土) 10:00~
慶應義塾大学 日吉キャンパス来往舎 2階 大会議室

Keio University, Hiyoshi Campus (Yokohama), Raiō-sha 2F, Large Conference Room

この慶應義塾大学ワークショップは日本語で行われます

主催：慶應義塾大学横山研究室・科研基盤研究(A)「アーツ・アンド・クラフツと民藝」

共催：慶應義塾大学教養研究センター・意匠学会

参加方法等：申し込み不要・参加費無料

連絡先：慶應義塾大学横山研究室 045-566-1251/ 来往舎 2階大会議室 090-4722-8001(当日のみ)

Admission: Free, No Application/Registration needed.

Information: 045-566-1251 (Prof. Chiaki Yokoyama) / 090-4722-8001 (12 January 2013 Emergency only)

10:00-12:00 研究報告 / Research Reports
横山千晶(慶應義塾大学), 藤田治彦(大阪大学), 他
Chiaki Yokoyama (Keio University),
Haruhiko Fujita (Osaka University), etc.

13:00-14:30 鞠渡川原人形伝承の会、本間光枝 / Mitsue Honma
「鞠渡川原人形の歴史とその将来」
"History and the Future of Udogawara Clay Dolls"

14:30-15:30 ディスカッション・ミーティング / Discussion Meeting
「アーツ・アンド・クラフツにとっての地方」をめぐって
"Arts and Crafts for the Local Communities"

15:30-17:00 ディスカッション・ミーティング / Discussion Meeting
「民藝運動にとっての都市と地方」をめぐって
"Urban and Local Communities for the Mingei Movement"

The Arts and Crafts of the City

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Laura Ricca

Metropolitan Senses

The Workshop *The Arts and Crafts of the City* was held in the Osaka University on 23 September 2012, at the Auditorium located in Toyonaka Campus, Osaka University Hall.

It was an international meeting which saw the participation of Japanese, Chinese, Italian scholars and practitioners. Organized by the Osaka University Graduate School of Letters and the Laboratory for Research on the Cities (Institute of Higher Studies, Alma Mater Studiorum University of Bologna), it was sponsored by the Japan Society for the Promotion of Science, the Japan Society of Design and the Osaka University Graduate School of Letters.

To the scientific leaders of the Congress, professors Haruhiko Fujita and Raffaele Milani, belongs the great merit of being able to achieve, in a short period of time, and after many years of scientific collaboration between Osaka University and Bologna University, two conferences of remarkable scientific and cultural prestigiousness; the previous, *Multicultural Studies in Art and Aesthetics in the Age of Globalization*, was held on 26 and 27 March 2012 at the Academy of Sciences of Bologna. The Proceedings of this Meeting, edited by prof. Fujita, came out in Japan in August 2012 in a book entitled *Art and Aesthetics in the Age of Globalization*, published by "Aesthetics Laboratory of the Graduate School of Letters, Osaka University".

As a Research Fellow at the Laboratory for Research on the Cities and responsible for the studies on the Far East, I wish to extend a special and deeply felt thanks to Professor Haruhiko Fujita whose contribution and dedication have been crucial for the excellent realization of the Conference.

Chaired by Haruhiko Fujita, the meeting was opened in the Auditorium of the same University. Every scholar that participated as a speaker gave his own contribution with the intent to focus on the theme of artistic forms in the cities from different aesthetic perspectives and from various points of view -architectural, urbanistic, literary- in order to establish a fruitful dialogue and cultural exchange between multiple visions.

The theme of the city has been faced from the point of view of the architectonic organization, its design, its vertical profile and its horizontal expansion. We wondered: what is the sense of the city today, in the East and in the West? What is the meaning of its perception? The techniques and crafts, all the visual and plastic arts, represent an important contribution in making the city. In the Proceedings we enounce the features, *per exempla*; we discover the relationship between the ancient and the contemporary world; you feel the art of architecture and urbanism also taking a metaphorical look, transforming the forms from their reality and visibility in other realities, more

hidden. The shapes of the city could well replace the appearance and encourage other looks and perceptions, promoting interesting passages from the reality to the artificial and viceversa. The Japanese and Chinese urban universe have offered a rich and useful field of analysis. But how do you change the model of the city in the current post-modern and post-industrial transformation? Think of metropolitan landscapes, the vertical gardens in the new architectures, or the latest ecofriendly plannings. These are the recurring themes of the workshop with various descriptions and some possible solutions.

The time and the history, the cultures and the civilizations forge and adapt an anthropology and an aesthetics of living and edifying. In Osaka the past year we have seen the luxurious textures of different comparisons, for the reasonings and imprinting of the speakers, from the range of the styles to the quality of the life of the inhabitants. All this in the sign of the literature too; there is a poetic of the city which should not be forgotten. Because the city is, in the eyes of the visitors, as of its inhabitants, an intricate path of the mind and of the spaces, a great story to relate and to dream.

The speakers compared themselves on the various themes of the program and, as a result of these discussions, have developed the original texts.

**Anthology of original texts on the theme of *Arts and Crafts of the City*¹.
From the materials of a seminar held in Osaka in September 2012.**

¹ The texts of the speakers who took part in the Conference are being published just as we have received them.

Haruhiko Fujita

The Arts and Crafts Movement and the Impressionist Movement

I. Introduction

Before the rise of the Impressionist movement, British painting was well-received in French artistic circles and exerted a great influence on the development of new trends. In 1824, several works of John Constable (1776-1837)—among them *The Hay Wain*—were exhibited in the *Salon* of Paris. Théodore Géricault (1791-1824), who died before the exhibition, seems to have suggested the inclusion of Constable's works; it was a prescient decision, for the exhibition inspired a new generation of French painters including Eugène Delacroix (1798-1863) on the one hand, and the so-called Barbizon school on the other. During the Revolutions of 1848, a small group of artists gathered at Barbizon to follow the model of Constable and make nature the subject of their paintings. A suburban village thus became the cradle of a quiet revolution in French painting. Constable's rural scenes particularly influenced some of France's younger painters, moving them to abandon academic formalism and to draw inspiration directly from the natural world around them. Natural scenes became the central subjects of their paintings, rather than mere backgrounds to dramatic historical epics. However, a much more important revolution in French art was simultaneously being prepared in the heart of Paris: Impressionism.

At the beginning of the twentieth century, a British author asserted that 'Impressionism owes its birth to Constable; and its ultimate glory, the works of Claude Monet, is profoundly inspired by the works of Turner'. (1) At the end of the twentieth century, another British author wrote that 'the specific programme of the French Impressionists was never to be adopted wholesale by British artists, although the word "Impressionism", like the term "Aestheticism", became widely and loosely used by painters and critics alike'. (2) Why was French Impressionism, despite its lasting influence, popularity, and resonance, never to be adopted wholesale by British artists? One of the reasons was that there was an even more important artistic movement developing in Britain in the late nineteenth century. The Arts and Crafts Movement, not French impressionism, became the guiding artistic school and aesthetic philosophy in Britain of that time.

II. From the Impressionist to the Post-Impressionist Movement

By order of Emperor Napoleon III, the *Salon des Refusés* ('Salon of the Refused') was organized and the rejected works of the 1863 *Salon* were exhibited for the general public. *Le déjeuner sur l'herbe* (*The Luncheon on the Grass*) by Édouard Manet (1832-1883) was among the paintings showcased. Even though many viewers came only to laugh, the *Salon des Refusés* drew attention to the existence of a new tendency in art. Artists' petitions requesting a similar *Salon des Refusés* in 1867 and 1872 were both rejected. Napoleon III had stepped down from the throne in 1870. Manet, who by all accounts broke the rules of traditional academic painting was, however, followed by a group of younger and progressive artists in Paris.

In late 1873, Claude Monet (1840-1926), Camille Pissaro (1830-1903), Pierre-Auguste Renoir (1841-1919), and Alfred Sisley (1839-1899) organized the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* ('Cooperative and Anonymous Association of Painters, Sculptors, and Engravers') to exhibit their artworks independently from the *Salon*. Members of the association soon included Paul Cézanne (1839-1906), Edgar Degas (1834-1917), and Berthe Morisot (1841-1895). They invited a number of other progressive artists to join them in their

inaugural exhibition. In total, thirty artists participated in their first exhibition, held in April 1874 at the studio of the photographer Nadar (autonym, Gaspard Félix Tournachon, 1820-1910). This exhibition marked the beginning of French Impressionism, the name of which derives from one of Monet's paintings, *Impression, soleil levant* (*Impression, Sunrise*), which had provoked a critic to coin the term in a satiric review published in the Parisian newspaper *Le Charivari*. The independent exhibitions of this group of artists, which adopted the term 'Impressionist', brought them to prominence during the 1870s and 1880s.

The Impressionists were followed by the so-called 'Post-Impressionists', who extended Impressionism while rejecting its limitations. The Post-Impressionists continued to use vivid colours, thick applications of paint, and distinctive brush strokes; however, they tended to emphasize geometric forms (Georges Seurat), to distort form for expressive effect (Vincent Van Gogh), and to use unnatural colour combinations (Van Gogh, Paul Gauguin). It is interesting that the term 'Post-Impressionism' was invented by Roger Fry (1866-1934), an art critic based in London, the home of the 'London Impressionists', but where 'the specific programme of the French Impressionists was never to be adopted wholesale'. Fry organized an exhibition at Grafton Galleries in London in 1910. The show was called 'Manet and the Post-Impressionists'. (3)

III. From the Pre-Raphaelites to the Arts and Crafts Movement

In Britain, an anti-academic movement in painting started even earlier than in France. It was a movement started by the Pre-Raphaelite Brotherhood (also known as the Pre-Raphaelites) founded in 1848 by William Holman Hunt (1827-1910), John Everett Millais (1829-1896) and Dante Gabriel Rossetti (1828-1882). The three founders were soon joined by William Michael Rossetti (1829-1919), James Collinson (1825-1881), Frederic George Stephens (1828-1907), and Thomas Woolner (1825-1892). They believed that the classical poses and elegant compositions of the Italian Renaissance master Raffaello Santi, in particular, had been a corrupting influence on academic art instruction in Britain, hence the name 'Pre-Raphaelite'. It was the Paris *Salon* of 1850-51 when Courbet's anti-academic pieces such as *Burial at Ornans* and *The Stone Breakers* were exhibited. Therefore, an anti-academic movement made an early start in Britain.

The first exhibition of the Pre-Raphaelites was held in 1849 in London. Between January and April 1850, the group published a literary magazine, *The Germ*. However, in 1850, the Pre-Raphaelite Brotherhood became controversial after the exhibition of Millais's painting *Christ in the House of His Parents*, which was considered blasphemous by many reviewers. Their principles—such as the close observation of nature and extreme realism—were publicly attacked the President of the Royal Academy, Sir Charles Lock Eastlake (1793-1865).

Although the Pre-Raphaelite Brotherhood virtually disbanded in the mid-1850s, another anti-academic group formed in London in the spring of 1858. It was the Hogarth Club, named after the eighteenth-century British painter, William Hogarth. Gatherings of the Club were held at the home of William Morris (1834-1896) and Edward Burne-Jones (1833-1898), an apartment at 17 Red Lion Square. Having likewise suffered the persecutions of the Royal Academy, the Hogarth Club was also short-lived and disbanded at the end of 1861. However, the Morris, Marshall, Faulkner, and Company (established in April 1861, before the end of the Hogarth Club) continued in anti-academic endeavours in the tradition of the Pre-Raphaelite Brotherhood.

The collective identity of the French Impressionists was well established in Britain after an exhibition held at Dowdeswells' Gallery in London in 1883: 'Paintings, Drawings and Pastels by Members of La Société des Impressionnistes'. (4) The name 'the London Impressionists' was

willingly adopted by Walter Richard Sickert (1860-1942) for his own group that came together at the New English Art Club (NEAC). After visiting its exhibition in 1886, Frederic Leighton (1830-1896), the President of the Royal Academy, described it as an ‘Impressionist club’. (5)

Although the New English Art Club was the next major reformatory art movement after the Pre-Raphaelite Brotherhood and the Hogarth Club, it was seen for a time as a stepping-stone to Royal Academy membership. Across the Channel, ten years from their start as the *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* (Anonymous Society of Painters, Sculptors, and Engravers), the French Impressionists had become a group of more established painters. Though the New English Art Club would also become more established, another organization in Britain would play a more revolutionary role.

IV. Revolutions Within the Framework of Art and the Framework Itself

The formation of a national organization of artists—not limited to painting—was in the minds of progressive artists including Walter Crane (1845-1915). He agreed with his comrades that a letter be sent to ‘workers in all branches of Art, Painting, Sculpture, Architecture, Engraving, and the Art of Design’. The letter of invitation to join a Provisional Committee in preparation for a later exhibition was signed by no fewer than 399 artists. The response to the letter gave rise to a meeting in November 1886 attended by 75 artists. They agreed that a committee should be set up to promote a ‘National Exhibition of the Arts’. Elected to this vast body were now famous painters such as Burne-Jones and Holman Hunt. There also were twenty architects, amongst whose ranks were George Frederick Bodley (1827-1907), John Dando Sedding (1838-1891), John Pollard Seddon (1817-1906), Richard Norman Shaw (1831-1912), and Alfred Waterhouse (1830-1905). (6)

This kind of progressive art association—comprised of painters, architects, sculptors, and designers as well as craftsmen—was extremely difficult to organization in the French context. While revolution caused by the French Impressionists was one within the field of painting, that in Britain was initiated by a group of artists, architects, designers, and craftsmen who jointly redefined the framework of art itself. The eleven craft subdivisions were made at the first exhibition—known as the Arts and Crafts Exhibition—held in December 1888 at the New Gallery, 121 Regent Street, and included ivory carving, stained glass, mosaic, and wood crafts. The textile division included tapestry, embroidery, and printed cottons. On the occasion of the fourth exhibition held in 1893, the society published *Arts and Crafts Essays*, an influential collection of essays by various members on the decorative arts. In the collection’s preface, William Morris wrote as follows:

But having made the admission let us accept the consequences of it, and understand that it is our business as artists, since we desire to produce works of art, to supply the lack of tradition by diligently cultivating in ourselves the sense of beauty (*pace* the Impressionists), skill of hand, and niceness of observation, without which only a *makeshift* of art can be got; and also, as far as we can, to call the attention of the public to the fact that there are a few persons who are doing this, and even earning a livelihood by so doing, and that therefore, in spite of the destructive tradition of our immediate past, in spite of the great revolution in the production of wares, which this century only has seen on the road to completion, and which on the face of it, and perhaps essentially, is hostile to art, in spite of all difficulties which the evolution of the later days of society has thrown in the way of that side of human pleasure which is called art, there is still a minority with a good deal of life in it which is not content with what is called utilitarianism, which, being interpreted, means the reckless waste of life in the pursuit of the means of life. (7)

Morris likely intended the use of the word ‘Impressionists’ to refer to the likes of James Abbott McNeill Whistler (1834-1903) and his followers in Britain, rather than the French Impressionists such as Monet and Renoir. Morris continued:

For the eighteenth century art was quite unconscious of its tendency towards ugliness and nullity, whereas the modern “Impressionists” loudly proclaim their enmity to beauty, and are no more unconscious of their aim than the artists of revival are of their longing to link themselves to the traditional art of the past. (8)

During his lawsuit against John Ruskin (1819-1900), who denounced his ‘fireworks’, Whistler was considered a painter who did not draw beauty. Whistler showed a rather ironic attitude towards beauty, in fact. He called the Society for the Protection of Ancient Buildings, founded by Morris in 1877, the ‘Society for the Preservation of Beautiful Buildings’, although Morris himself had moved from ‘Aestheticism’ to the ‘Art of the People’, or from ‘art for art’s sake’ to ‘art for life’s sake’. Morris’s shift had signified a move from a revolution within a given artistic framework to a revolution of the framework of art itself.

Whom Morris criticized as ‘Impressionists’ were not French, but in fact the British ‘Impressionists’ led by Whistler. Although British Impressionism was rather local, French Impressionism was global in terms of its influence. As the influence of the Arts and Crafts Movement spread from Britain to Europe, North America, and Japan, of the influence of Impressionism and Post-Impressionism spread all over the world. The two tendencies coexisted in many artists’ works, artists’ groups, and communities or art colonies. In spite of their differing underlying principles and goals, these two different revolutions harmoniously coexisted with each other. While French Impressionism was a revolution within the specific frame of painting as a genre, the British Arts and Crafts Movement was a revolution which questioned the frame of the arts itself.

V. Conclusion: The Modern Movement of the 20th Century

The Modern Movement in Europe has been explained mainly in two ways. One is as a development in painting: from its roots in Impressionism, through Post-Impressionism and Cubism, to the abstract painting of the 1910-20s. The other is as a development in design: from the theories of William Morris to Walter Gropius (1883-1969), through *Art Nouveau* pioneered by Nikolaus Pevsner (1902-1983). However, we can find a more integrated view of twentieth century art. Almost all important movements in the arts in early-twentieth century Europe were grounded in two different traditions, the French Impressionist Movement and the British Arts and Crafts Movement.

In 1893, when *Arts and Crafts Essays* and its preface by William Morris was published in London, an artistic society, *La Libre Esthétique*, was founded in Brussels to continue the efforts of the Brussels-based artist group *Les XX* that had dissolved in the same year. *La Libre Esthétique* served as one of the most representative groups among many in Europe which were influenced by both British Arts and Crafts and French Impressionism.

As a young painter, Henry van de Velde (1863-1957) was thoroughly influenced by Georges Seurat (1859-1891) and Paul Signac (1863-1935) and soon adopted a Post-Impressionist style (pointillism). In February 1887, van de Velde saw Seurat’s *Dimanche à la Grande-Jatte* at the fourth Salon of *Les XX*. (9) In 1889 he became a member of the artist group *Les XX*. After Vincent Van Gogh exhibited some paintings at the yearly exhibition of *Les XX*, Van de Velde became one of the first artists to be influenced by the Dutch painter. (10)

However, in 1892 Van de Velde abandoned painting, devoting his time to the arts of decoration and interior design. In the same year, he discovered the writings of John Ruskin and William Morris through Alfred William Finch (1854-1930). His own house, *Bloemenwerf* in Ukkel, was his first attempt at architectural design and was inspired by the British Arts and Crafts Movement. In 1895 he designed interiors and furniture for the influential art gallery '*L'Art Nouveau*' of Samuel Bing in Paris. This gave the movement its first designation as *Art Nouveau*.

Van de Velde was one of many artists in Europe who were influenced by the International Arts and Crafts Movement and World Impressionism. It was symbolic that one of headquarters of the Modern Movement, the Staatliches Bauhaus, was founded in Weimar, incorporating the former Kunstschule and the Kunstgewerbeschule which had been directed by Van de Velde. Although Van de Velde had originally proposed Walter Gropius as a possible successor in 1915, the issue was not settled until four years later, after the end of World War I.

Another important architect and designer, Peter Behrens (1868-1940), was also initially a painter. His works in 1893-94 show the strong influence of French Impressionists such as Jean Baptiste Camille Corot (1796-1875). The German artist Behrens, however, moved into architecture via design and the International Arts and Crafts Movement. He was a co-founder of the *Vereinigte Werkstätten für Kunst im Handwerk* (United Workshop for Art in Handicraft) established in Munich in 1897 and for which he designed glassware. His first building was a house in Darmstadt built in 1901 which showed rationalist tendencies, as well as the influence of some other architects related to the Arts and Crafts Movement, such as Charles Rennie Mackintosh (1868-1928) and Henry van de Velde who had sent work to the Munich Secession in 1898.

In 1907 Behrens was appointed designer and architect to AEG (the *Allgemeine Elektrizitäts-Gesellschaft*, a German power company). His responsibilities included tackling various design issues, ranging from factories to electrical products. His functionally designed AEG turbine factory built in Berlin in 1908-09 is a milestone of early modern architecture. Walter Gropius and Mies van der Rohe (1886-1969) as well as Le Corbusier (autonym, Charles Edouard Jeanneret, 1887-1965) all studied and worked in the office Behrens opened in Berlin in 1908. Although Behrens, unlike van de Velde, eventually became critical of not only French Impressionist but also the British Arts and Crafts Movement, it is undeniable that the Modern Movement in the early twentieth century was based on these two very different movements in Britain and France in the late nineteenth century.

NOTES:

- (1) Wynford Dewhurst, *Impressionist Painting: Its Genesis and Development*, London, 1904, p. 4.
- (2) Lionel Lambourne, *Victorian Painting*, London, 1999, p. 463.
- (3) The 'Manet and the Post-Impressionists' exhibition was held at the Grafton Galleries from November 8, 1910 to January 15, 1911.
- (4) Anna Gruetzner Robins, *A Fragile Modernism, Whistler and His Impressionist Followers*, 2007, p. 5. Robins also discusses the 'Modern French Pictures' exhibition at White's Gallery in 1882.
- (5) *Ibid.*, p. 6.
- (6) David Peace, 'The Combined Arts: Origins of the Society of Designer-Craftsmen', *Craft History One*, 1988, pp. 20-21. The society was originally called that of the 'Combined Arts,' but later changed to the 'Arts and Crafts'.
- (7) William Morris, 'PREFACE,' *Arts and Crafts Essays*, 1893, reprinted in 1996, Bristol, pp. xi-xii.
- (8) *Ibid.*, p. ix.
- (9) Anne Adriaens-Pannier et. al. (ed.), *Les XX, La Libre Esthétique*, Bruxelles/Brussel, 1993.

(10) J. F. Buyck (ed.), *Henry van de Velde, Schilderijen en tekeningen*, Koninklijk Museum voor Schone Kunsten, Antwerpen, 1987-88, pp. 15-19.

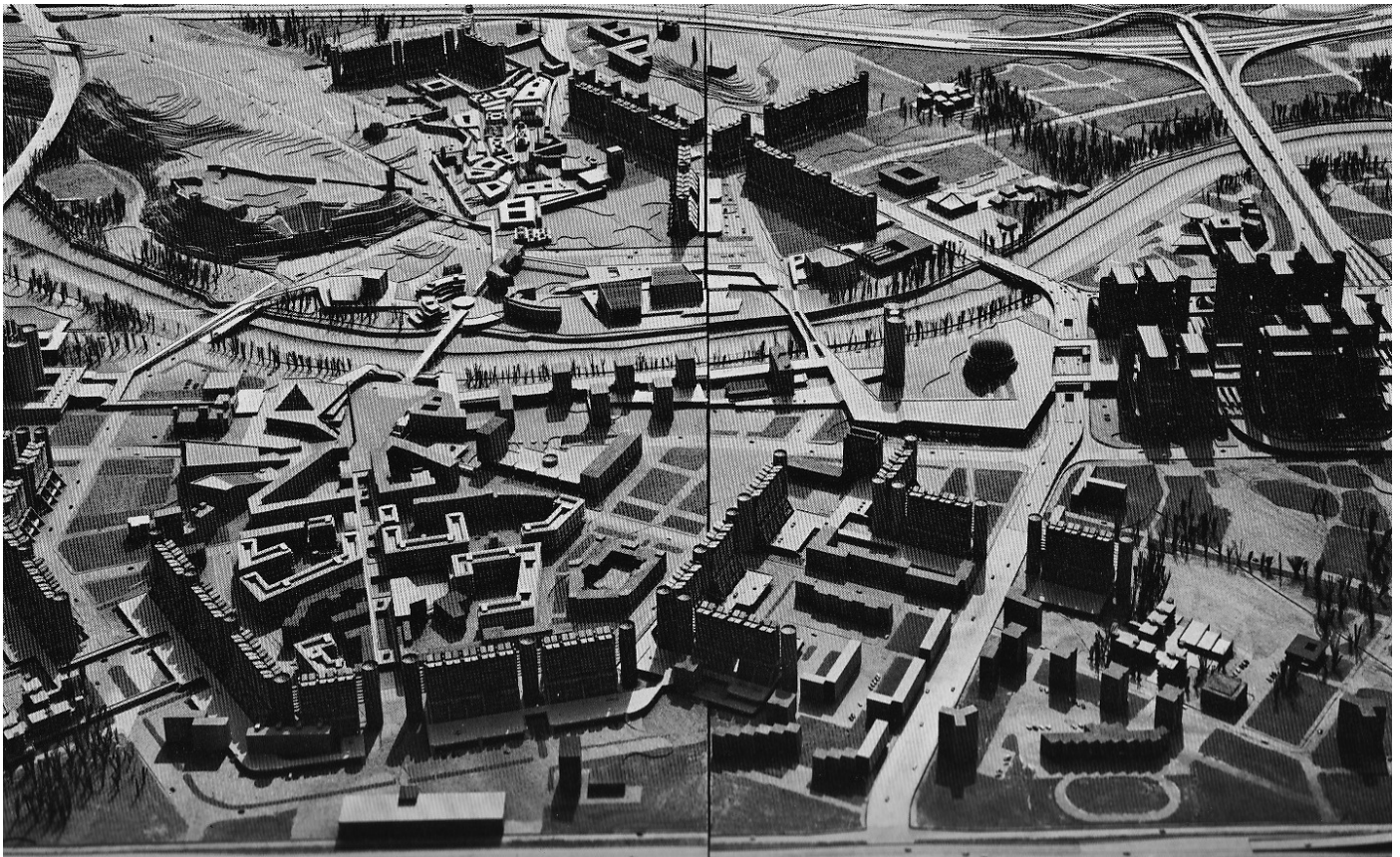
O gcr j qtk Mediations in Architecture and Urban Design

Francesco Scolozzi

1. Introduction

My interest in “Gestaltung” architecture semantics began when I was a 4th year student of architecture at the University of Florence, Italy. Our Professor of architectural composition, Rodolfo Raspollini introduced to us the concept of “Gestaltung”. This philosophical approach to design fascinated me very deeply. It was for me a new way to look at architecture other than “Form follows Function” which was the 1930’s philosophy of Rationalism in reaction to 19th century still classical architecture. This philosophy was followed by many architects of the 40’s 50’s and some of our professors at the Faculty of Architecture, at the University of Florence. So it was the banal formalism of some architects of the 60’s and 70’s attempting to be different for the sake of being different, or perhaps it was an attempt at exploring a new way of architectural expression. I understood the semantics of architecture as a new direction to follow to avoid banality and an evolution from the philosophy of rationalistic architecture of the 20th Century.

In 1970 after my graduation with honours from the Faculty of Architecture, I was appointed to work with the great Japanese master Kenzo Tange on the Bologna Master Plan and the Fiera District design. During that time I realized that Tange’s architecture had a strong relationship to Semantics. Some of his earlier works were attempting to extract some inspirational expressions from traditional ancient Japanese architecture. One example of his work that impressed me very much, and perhaps one of his best Urban Design projects, was the Master Plan for the city of Skopje in the former Yugoslavia, an international competition that Tange won unanimously by the jury. I thought this approach to Urban Design and Architecture was interesting and stimulating.



Skopje Urban Plan, 1965 Kenzo Tange Architect

I kept all these teachings in the back of my mind looking for an opportunity where I could implement this approach to design. During my practice of architecture in Italy, then Canada and later on in China, I tried hard

to not fall into the pattern of banal architecture, the cause of irreversible aesthetic pollution of our cities. We are concerned about the environmental pollution and it's consequences but we do not seem to be concerned about the aesthetic pollution of the city. The city authorities do not seem concerned, they are only interested in collecting property taxes and permit fees from new construction. So this leaves us with ugly buildings and ugly cities around the world. The aesthetic damage will last a long time perhaps more than a hundred years from the time of completion. All this impacts unconsciously upon our alienations and behaviour. Many problems in our society derive from the alienation of the place where we live.

In 1995, when I began winning international competitions and started working in China I thought it was a great opportunity to experiment with semantics implementation to my design. China was opening up to the world and especially the government was very receptive to new architectural design expression, energy conservation, sustainability, and construction technology. Projects were huge and the opportunity was there "to think out of the box".

2. Lujiazui Master Plan, Shanghai New Central Business District (commissioned)

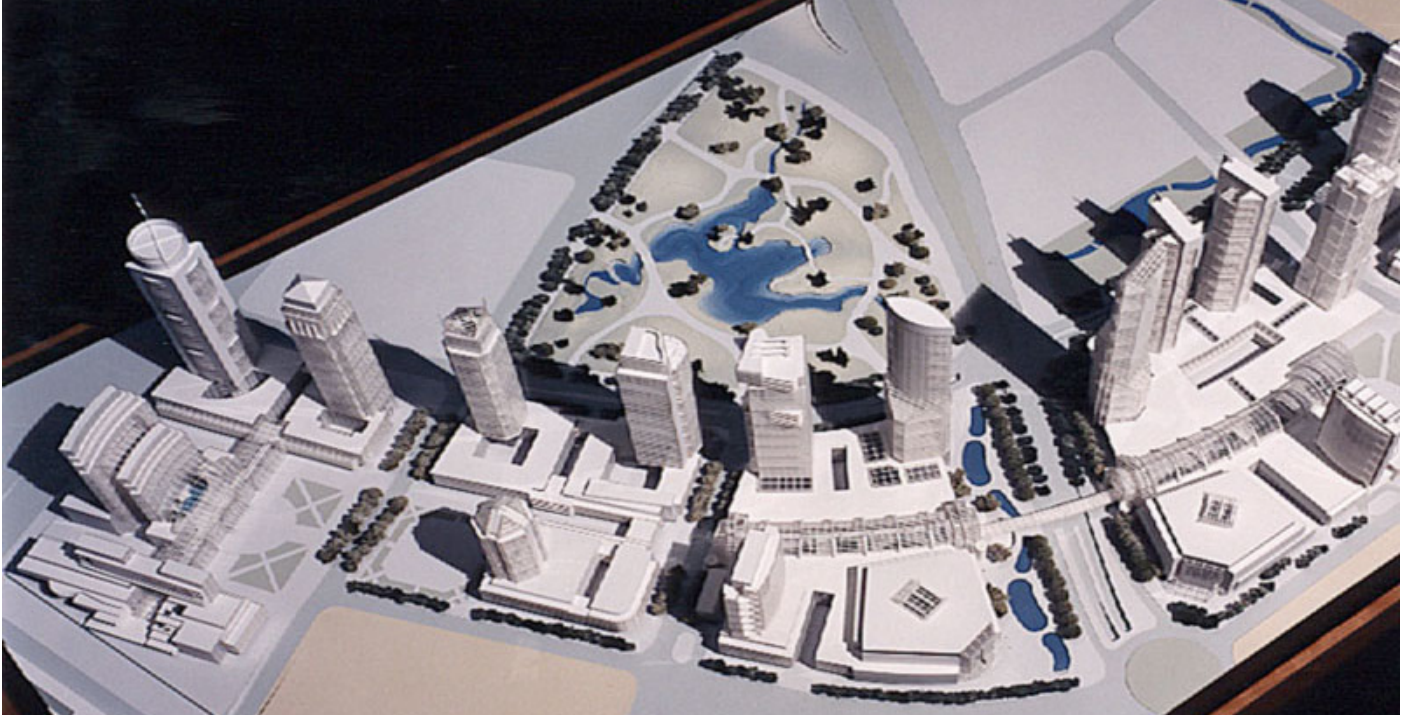
The Lujiazui is located in an area on the Shanghai peninsula formed at the bend of the Huangpu river across from the Bund, the old European Shanghai financial and business district. The new CBD is a mixed development with the financial section as a focal section crowned by cultural institutions facing the river bend with residential development on the opposite side. The CBD development area is approximately 2x2km and has a density of 10,000,000 sq.m. The financial section that we planned, adjacent to the central park is an elongated linear development with a sequence of high rise office buildings and a few luxury hotels.



Lujiazui Master Plan , Scolozzi Architect and Project Planning

Metaphorically shaped in the form of a “fish”; (the character for “fish” in Chinese writing is pronounced the same as the Chinese character for “abundance”). The fish symbol is frequently associated with other symbols and Chinese characters to symbolize the wish for “more” in the sense of more good luck, good fortune, prosperity. Although being an ancient symbol, it is still often found in modern-day Chinese culture.

The central axis of the “Fish” is the CBD spine and is a longitudinal multi-level covered Galleria and is also the CBD transportation hub where the LRT, Bus stop, Subway and Taxi are converging.



Lujiazui Financial section (fish)

Shops and the entrances to the department stores are located at the ground level of the Galleria. The upper levels contain large anchor stores and above those professional offices. The lower level of the Galleria, consists of an internal street flanked by small and medium size stores (underground mall) and is connected to the subway transportation system.



Lujiazui Galleria

the lower levels are connected with the Shanghai subway system

3. Science Centre, Nanjing, China (International competition, awarded 1st prize)

The Science Centre is located in a natural park at the entrance of Nanjing. It is built for the young people's education in science and technology; children and teenagers can access the Science Centre to experiment see and learn from the enormous steps that science and technology have achieved over the last century. We needed an image that would capture the attention of the youth and make them fantasize about science and the future. We needed an image that would capture their imagination and interest in science and technology.



The Science Centre under construction

I spent several days thinking about it and one day the memory of Jules Verne came into my mind. Verne (1928-1905) was the first science fiction writer in history. His book "Vingt mille lieues sous les mers" that I had read when I was a teenager, would be the appropriate metaphor for this project. I thought the submarine metaphor was the key for the success of this venue.

We designed a building that was not a literal interpretation of a science fiction submarine, but an ambiguous object that would stimulate the imagination of visitors (Chinese saw this in the shape of a turtle, a bug, a whale). We have surrounded the object with a large body of water as a metaphor to the ocean and introduced the approach to the entrance of the Science Centre under the pond water level to mystify the object.



The Science Centre and Mystery Island

A floating island surrounded by a transparent geodesic dome would enclose a tropical garden with rare species of flora and a few species of insects such as butterflies . The access to the garden occurs under the water so that visitors can look at the aquatic life of the pond while proceeding to the “Mysterious Island”. Under the tropical dome we placed an IMAX and a 3D theatre that would show science films for the enjoyment of the visitors.



The structural system



Interior view

The Science Centre is a ribbed structure, like the fuselage of a plane, with hinged arches spanning 80 metres across. The arches are cross-braced by tension cables the entire length (170 metres) to achieve the lateral stability and resistance to seismic activity. The floors of the Science Centre were floating inside of this dome formed by arches so that visitors have the perception and a glimpse of the entire space. We intentionally left the structure, ventilation ducts, water pipes and electrical conduits all exposed so that the visitors could understand the complexity of the building and how a building functions and is constructed.

Needless to say our design captured the enthusiasm of the jury that awarded us first prize and the contract for the construction drawings. The design was simple yet very effective.



Exterior view

4. Foreign Languages University, Dalian, China (International competition awarded 1st prize)

Our design and planning philosophy is based on a wealth of experience in modern, environmentally sustainable community planning. The master plan theme is the essence of our design philosophy. It considers the requirements of educating students in a progressive learning environment. The design theme requires clarity and power of architectural and urban design significance to reflect DUFL's educational and cultural character.

Symbolism and creativity shall be the essence of this design concept, while representative of this University's elite standard. Our goal is to create an architectural landmark "out of the box".

The new University Campus is a 100 hectares, 25 km distance from Dalian. The site is surrounded by a gentle hillside. We decided to preserve the nature of the hills and develop the design of the campus in the valley of the 100 hectares site.

It is very fortunate that the Chinese government is the national owner of the land. This particular situation has prevented land speculation, preserving in most parts of the state the hill sites which in many cases were quite beautiful. Moreover we liked the idea of a campus surrounded by nature in contrast to the urban life of the campus.

Our Master Plan setting encompassed an access route that from Lyshun South Road which connects Dalian to Lyshun and would lead students, staff and visitors through a processional route to the University Campus Gate which stands as a metaphorical entrance to the "city of culture", in the same manner as it was the approach to the ancient citadels of China. The administration building has been designated as the University Gate, which acts as a gateway to the access and egress roads of the campus.



Foreign University Master Plan



Foreign University submission model

Our original design for the Gateway building was an exposed steel structure that would contain hanging gardens as a buffer shading device from the South summer sun, a green approach that would suit this modern campus. Unfortunately the consulting architect nominated by the university disagreed with our innovative and modern design, forcing us with great disappointment, to redesign a more traditional stone face building.



University Gateway building, model



Great wall Gateway building



Gateway building, competition submission



Constructed Gateway building

Our second goal was to create an architectural landmark out of the institutional building cluster, the main Library, the Administration building, the International Centre and the Modern Scientific Education Centre to define the “Ceremonial Square” as the focal point of the overall campus. A space of architectural significance and a destination place, a meeting place for ceremonial events such as graduation ceremonies and the Spring Festival. For casual venues of students, we created a second square “The Student’s Square situated at the opposite site of the library, an ideal place for gathering as the students would.



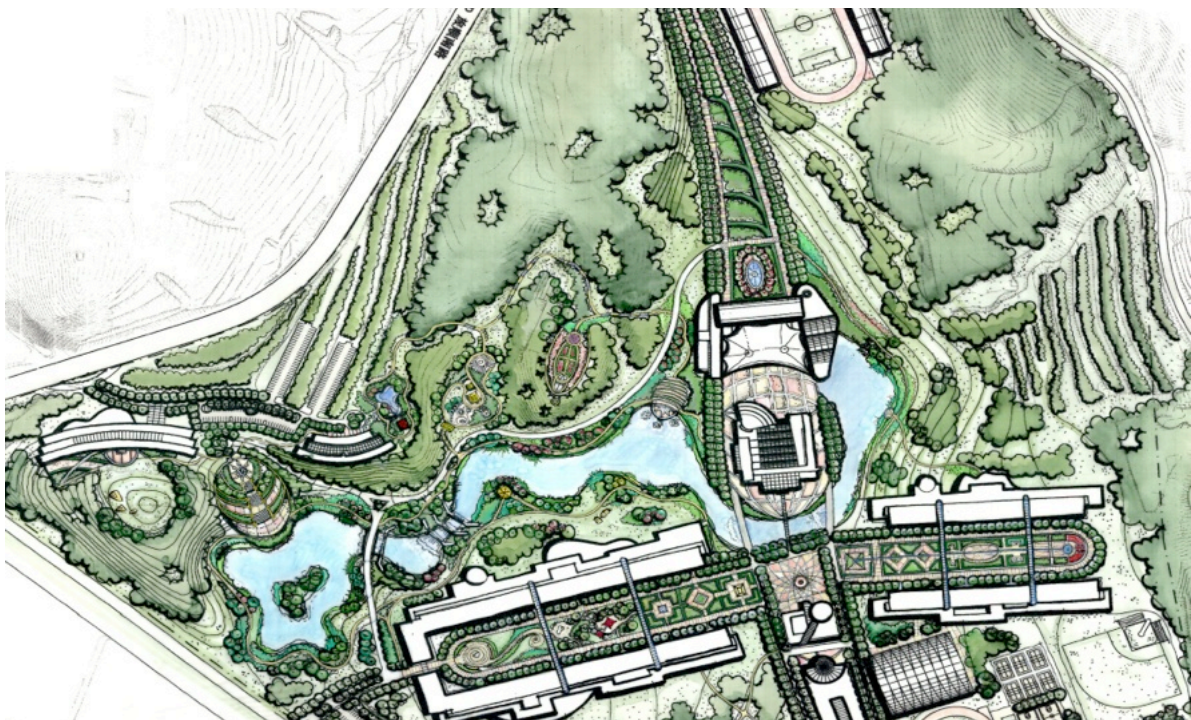
Ceremonial square for collective events



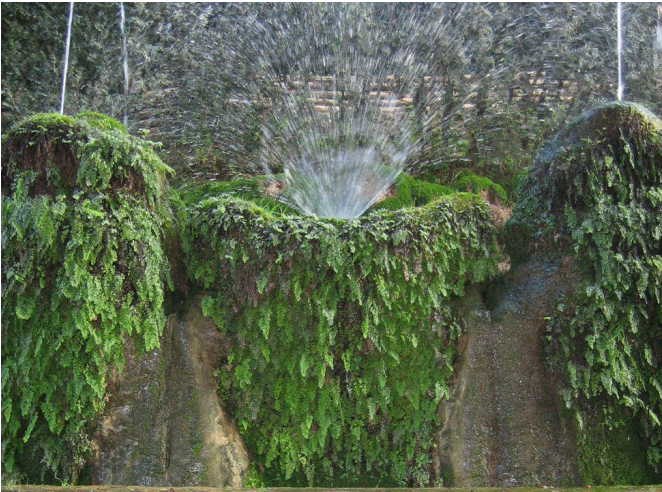
Campus library

Storm water management design collects the rain water from the surrounding hills and is channelled into an artificial pond surrounding the cluster of buildings which forms the public ceremonial square.

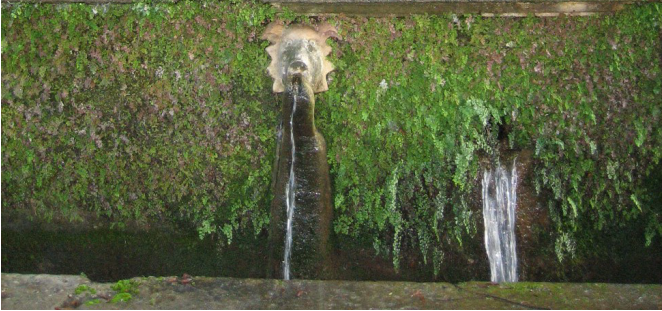
The third most important aspect of our design is the connectivity between departments of Foreign Languages and a public space that would characterize culturally each foreign language. All the departments were organized around a rectangular elongated court that would contain multiple public gardens representative of each culture, an Italian garden in front of the Italian Department, a Japanese garden in front of the Japanese Department, an English garden and a French garden in front of the English and French Departments, etc. Several pedestrian elevated enclosed walkways crossing the courtyard-garden space would establish the connectivity between various foreign language departments.



Foreign Languages Departments landscape concept



Japanese garden



Italian garden



Chinese garden



French garden

(EDA consulting)

The connectivity concept was also introduced in consideration of the rigid and windy winters of Dalian (the prevailing winter wind comes from Siberia). The students' residences were organized in clusters of buildings that is the renewed version of the historical Chinese courtyard as a space for social interaction and gatherings. The courtyard would also constitute an effective buffer to the cold prevailing winter wind and a refreshing shadow during the summer.



Pedestrian bridge



Student's housing

5. Bank of Communication Head Office, Nanjing, China (international competition awarded 1st Prize)

Our design philosophy is rooted in the belief that each project should first be approached from principles. This enables us to realize the individuality and full potential of each design opportunity. Each project's particular needs, location, and placement within the urban fabric generates without exception, a quality that is unique for every project. It is our belief that in this specific task, designing a good and intelligent building for the Bank of Communications would contribute to the economy and culture of Nanjing. It would also play a vital role as a strategic corporate tool projecting an image of progressiveness for the Bank of Communications as one of the leading financial institutions of Nanjing.

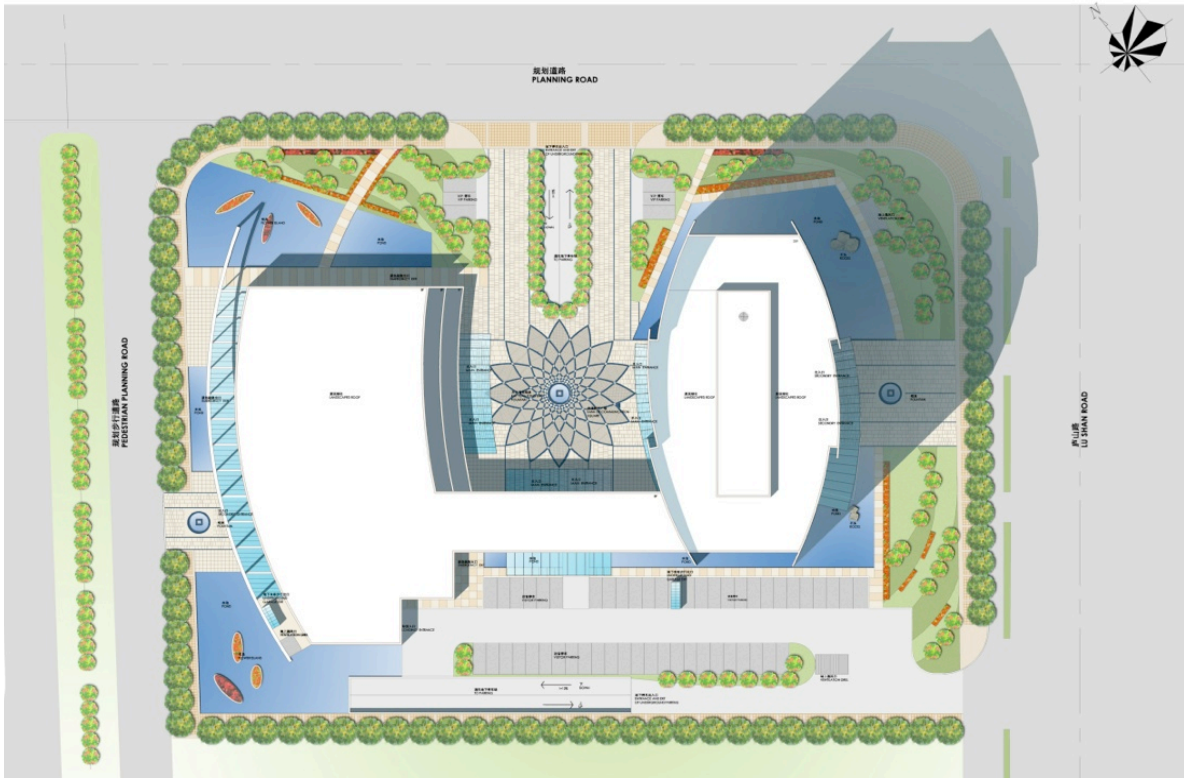
To ensure that future generations have a satisfactory quality of life, a sustainable approach to building design is of increasingly vital importance. Developments must be based on sustainability, resource conservation, energy conservation and a green approach. Proceeding in this direction will result in a green metropolis that will improve the quality of life in the city and offer less pollution and less heat buildup during the summer. It has been observed that outside the city the temperature is several degrees lower than in the city during the summer. This is due to the impact of paved streets, roofs, lack of trees and vegetation and also to the building materials that absorb heat during the day and release it into the city streets. This corporate office building is designed to fulfill the requirements of a self sustainable "green building". the air quality is improved by the presence of interior gardens located on several floors spread throughout the building at different elevations. Our intention is to provide a working environment that is healthy, comfortable and thus improving productivity and motivation of the employees.

To design a meaningful and appropriate landmark is a challenging task. Architecture and philosophy go hand in hand when we are in search of "gestalt" or semantic form. This process is very important and must be done before we start thinking about the building and materialize our ideas of form or concept for the project we are planning. Clues can come from disparate directions - observation of nature, cross thoughts, images and memories, reading, films and perhaps even dreams. The importance is to find the "connection, the clues" to read the unreadable, to see the unseen, to discover the hidden meaning of things. Discovery of truth that surrounds us but is hidden to our eyes - philosophy has given us this power.

It was by pure coincidence that looking at the picture of the spiral Galaxy M51, photographed by the Hubble telescope, that we begin to understand the incredible coincidences with the ancient Chinese philosophy of how things work: "Yin-Yang". In the Yin-Yang philosophy concept, the outer circle represents "everything", while the black and white shapes within the circle represent the interaction of two energies called "yin" (black) and "yang" (white), which causes everything to happen. This concept is incredibly similar to the theory of the matter and anti matter interaction which created the Universe.



Today banks can be seen as a “synergy of financial energies”. We made the decision to adopt this concept and transpose it into a plan that is a metaphor of this philosophical line of thought. The lozenge plan shape is the core or Yin-Yang, or the core of the Galaxy M51, while the projecting curtain walls are the wings of the Galaxy or the tail of Yin-Yang. Moreover, the projecting curtain walls on the side and on top of the building appear as sails of a boat moved by the wind. It is a good feng-shui for the Bank of Communications. We have a powerful icon, a meaningful symbol that can be identified from a great distance amongst all the buildings of Nanjing’s new CBD.

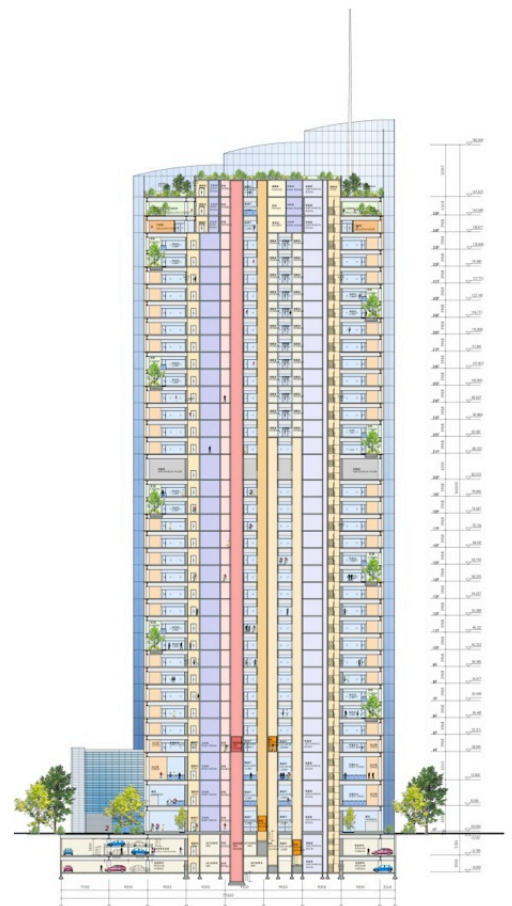


Site plan



Outdoor garden

Indoor gardens



The landscape design inherits the qualities and the consistency of the urban design approach: modern design that is an interpretation of tradition in a modern context. The paving pattern of the fountain, which is the interpretation of the K'ai Yuan Tung Pao (coin of Tang Dynasty) spins around the fountain like the Galaxy M51. To a certain extent the reflecting ponds and the landscaping continues throughout the lobby of the high-rise tower, the banking hall and the connecting exhibition corridor and culminates with K'ai Yuan Tung Pao fountains on the east and west sides of the complex forming landmarks on the east and west sidewalks. Planting is used as a controlled frame but also as a loose infill of seasonal color and texture and stalks of bamboo spill on to the smooth lawn in several areas.

Throughout the garden, the pond and irrigation water interacts with the gentle topography in an informal and seemingly organic manner, as opposed to an engineered, scheduled mechanistic delivery. Several species of plants are strategically place to feature dormant and productive phases with equal emphasis. Plant groupings are composed to allow the decline of one species' output and to complement or visually inform the growth cycle or another. All species are native to the Jiang Su Province (Nanjing is the capital of Jiang Su Province). Beauty, that is the aesthetic of conventional floral garden displays, ceases to be a mandate and is replaced by the provision of visual stimulation.

All will contribute to the creation of a landmark not only from a building form stand point, but also the creation and celebration of human qualities in the design of a very beautiful pedestrian environment that will be unique to Nanjing.



Competition model



Building under construction

6. Dalian Science and Technology Centre (International competition awarded 2nd Prize)

One of the design clues came from the site conformation itself. The site is composed of two parcels of land, one on the South East of Chan Bai Road and the other on the North of Chan Bai Road. The parcel located to the South East of Chan Bai Road has a shape that reminds me of the dragon.

The dragon in the Chinese tradition symbolizes power and auspicious powers. In the history of China the Emperor used the dragon as a symbol of his imperial power and strength. Even in today's modern China, excellent and outstanding people are compared to the dragon while incapable people are compared to other irrelevant creatures. A number of Chinese traditional proverbs make reference to the dragon as a goal to achieve, for example: "hoping one's son will become a dragon"; wishing for auspicious powers to the Science and Technology Centre we adopted this metaphor for the low-rise building. A good auspice to the new building and the new industrial initiative for Xigang district. We have also designated this building to be a low rise building in order to protect the appearance of the hill located behind it.

It remained to find a metaphor for the parcel of the land located on the North West side of Chang Bai Road. We had allocated more density to this part of the development and an high-rise building would be adequate and important for the new development so that it would be identified as the Science and Technology landmark. The new Science and Technology Centre would be seen from far away as a unmistakable landmark.

What could be more appropriate than the metaphor of a door that opens to the future?

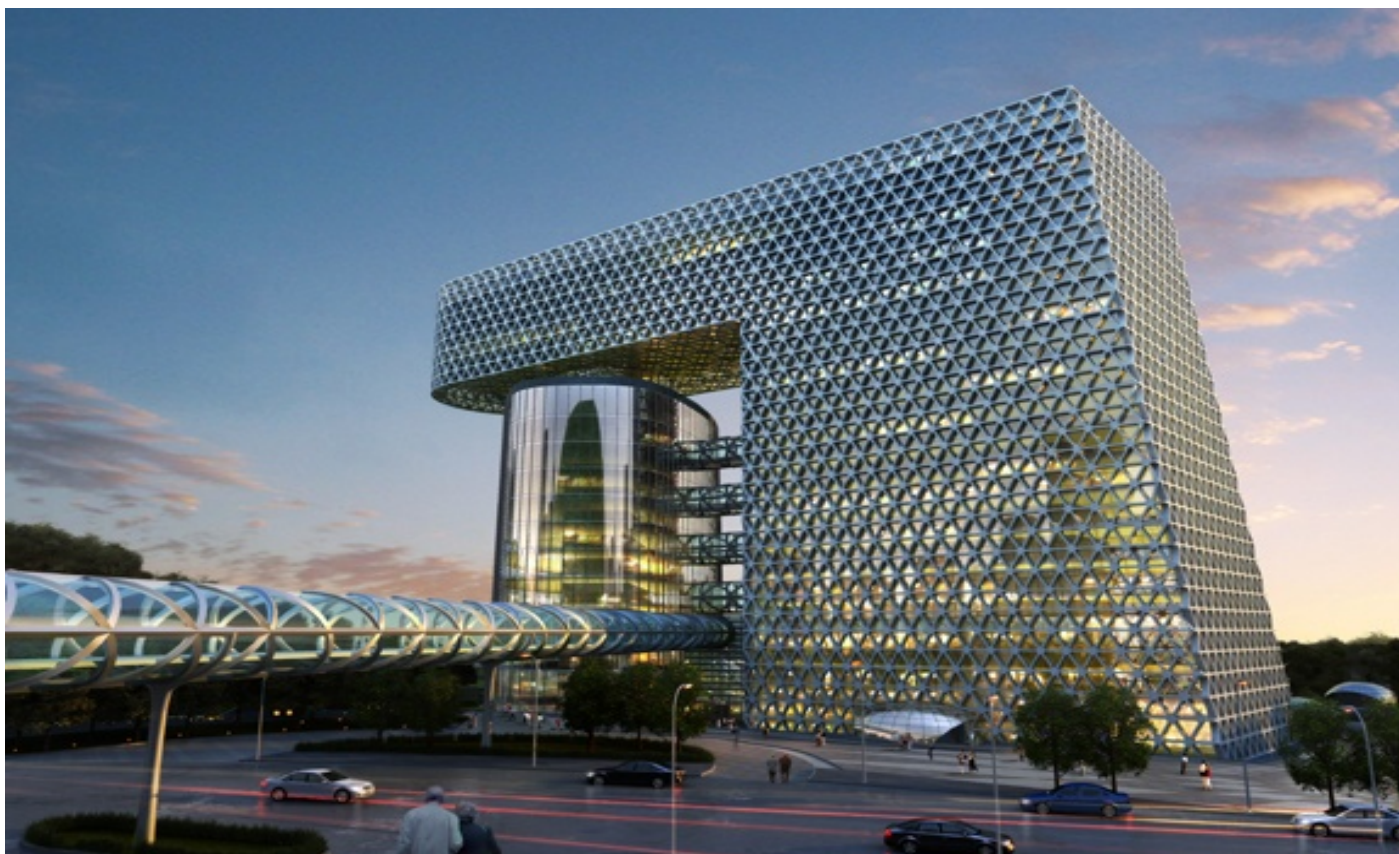


Competition model

We have divided the density allocated on the North side in two parts and created two buildings interlocking each other in a "symbolic swing" of motion like a door that opens. We have now created a powerful icon, a meaningful symbol that can be identified from a great distance and amongst all the buildings of Dalian. A pedestrian bridge connects the buildings on the North and South side of Chang Bai Road.

The North side building structure is exposed and it is a "tube like" structural system. This design achieves incredible strength to seismic action and also provides shading to the exposed glass wall situated behind.

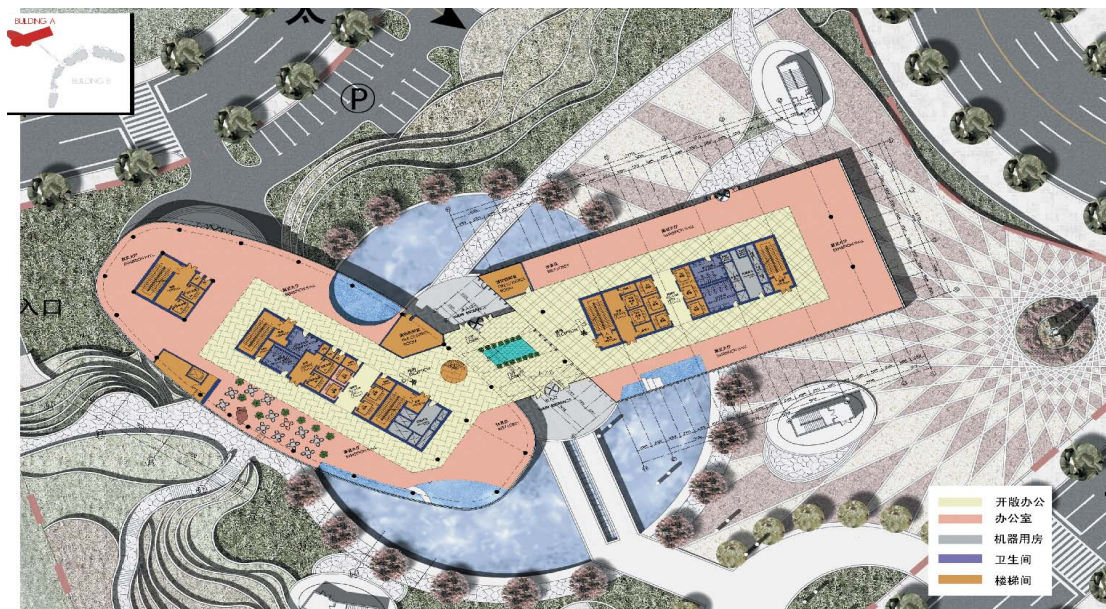
The pedestrian environment around the high-rise and low-rise buildings generates an urban space that has human qualities achieved by the size and scale of the landscaping. .



The administration office building symbolizes “the door open to the future”

The Italian Renaissance square “Piazza” is the historical precedent and model for our pedestrian environmental design. The special human quality of the Italian piazzas is well known around the world. The high-rise building is the centerpiece of the North side parcel. We have combined an East and West design philosophy to make this urban design solution a unique piece of Dalian urban fabric.

Earth and water are the dominant elements that will accompany the visitor accessing the site by foot. The processional route from Chang Chun Road goes through an “earth experience”. Terraced landscaping symbolizes the hills of Dalian. The “water experience”, while walking on the reflective pond before reaching the building’s vestibule, symbolizes the sea of Dalian.



Site plan

The metaphor of prosperity is expressed in the reflecting pool surrounding the podium and the office tower. Water will mirror the image of the surrounding buildings; it is a symbol of prosperity for modern and ancient China.

The water surrounding the building comes from the rain water collected and recycled in the underground tank. The reflecting pool, together with its evaporation process will help create relief in the hottest season. In total, the Centre of Science and Technology Square will be a key example of an intimate pedestrian space in Dalian.

7. Financial Centre, Nanjing (international competition awarded 2nd Prize)

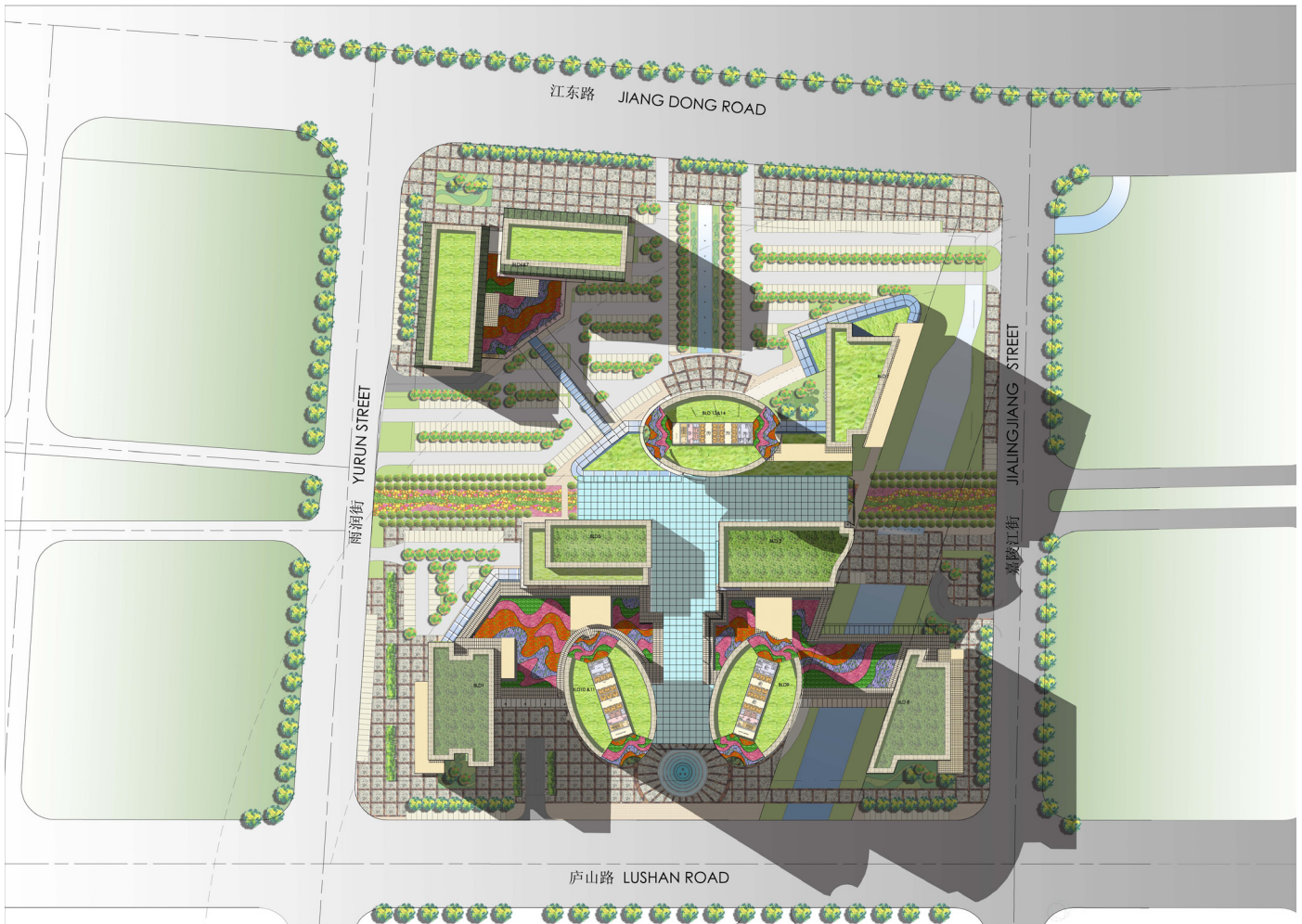
The Financial Centre will be a centerpiece development that will contribute substantially to the economy, culture and image of Nanjing. It will also play a vital role as a strategic corporate image of progressiveness for Nanjing. Being a former capital of the Chinese empire, Nanjing has maintained during the past centuries the image of a important cultural centre. The Financial Centre will be a leading institution that will set an example for other developments of this nature in other parts of China.

The philosophy of the Central Government is based on pragmatism and experimentation; the result of experimentation will set the direction of future policies of development and financial planning for other parts of China, therefore it is paramount to set an outstanding example.

Consequently our design goals have been set as follows:

- Create a landmark - a symbolic group of buildings, an urban design statement that would give a strong and lasting impression to visitors and clients and passersby – an image of the Financial City that is unique and distinctive from all the other institutions throughout the urban fabric of the new Nanjing CBD, through its elegant and sophisticated architectural expression.
- To create an expression, a sense of urbanity that is welcoming to pedestrians and users of this building complex.
- Give a “sense of place” and a human scale for the people who work in this very dense urban environment.
- To create a ‘Green’ self-sustainable building.
- To provide the office space with a sense of comfort and identity, a healthy environment, good air quality throughout every floor with the introduction of floor gardens in different locations of the building for people to enjoy during office breaks. Oxygen produced by the plants during the day will also contribute to improve the air quality of the working environment.
- To provide a double skin curtain wall with a ventilation system sensor that enables fresh air to reach the interior in the intermediate seasons where the use of heat and cooling is not required.
- To offer a landscape concept that will enhance the sense of urbanity and welcome people approaching the site, and to express a sense of beauty and elegance.
- To provide storm water management for the entire site, collecting the rainwater and storing it in a basement tank for the purpose of cooling the building, fire prevention and garden irrigation. Recycle grey waste water.
- If necessary, make use of the canal water as back up and/or contribute to the cooling of the buildings.

Our building metaphor is the Yin-Yang image; while the projecting curtain walls over the roof are the wings of the “Galaxy” or the tail of Yin-Yang. The top of the three buildings resembles also as sails of a boat moved by the wind. It is a good Feng-Shui (wellbeing auspices philosophy extensively used by the Chinese).



Financial District Master plan

As good designers, we have our own idiosyncrasies in our building's composition and in the modular making of any element that belongs to the design. We frequently use the number 3 and it's multiple. The number 3 is the metaphor of perfection; it is the triangle in geometry as well as the ideal structural cell in structural components like truss or geodesic domes.

Nine buildings compose our Master Plan, (the building at the corner of Jiang Dong Lu and Yurun Jie is two towers with multiple connection at various levels, that can be read as one building). The design of the nine buildings is composed of 3 groups of 3 buildings. Each group has it's own identity and similarity. The 3 tall buildings set in the middle of the composition represent the hierarchy of the master plan concept.

We respect the cultural tradition of China and we have progressively seen in recent developments that many contemporary architects have somehow neglected these aspects. We thought that reconnecting to the classical Chinese tradition would give a sense of cultural continuity.

The modern skyscrapers are usually functional buildings and the components are standardized in order to reduce construction costs and investment. We intend to introduce a variation to this aspect of standardization by introducing architectural elements of the past, reinterpreted in modern key. Two of the three main buildings that constitute the main focus of the Financial City will have maxi windows in the curtain wall to reconnect to the historical tradition of architecture.

uilding No. 9, designated for the Province Bank Administration headquarters will have a maxi round window and the glass wall facing the maxi window is set back to show the structure. The round maxi window (Moon) represents in the old Chinese tradition of architecture harmony and to reach for the sky.



Buildings No. 10&11 will have a maxi lozenge window, also typical of the ancient Chinese tradition of architecture. The lozenge window we are proposing represents in the old tradition the integrity and the Earth.



Building No. 13&14 are designated as a future financial institution and has a predominant position in facing the important Jiang Dong Lu. It is the tallest building of the Financial Centre, we decided to give it an appropriate auspicious meaning by using the metaphor of the Hua Biao. A ceremonial column similar to the obelisk that the Romans used. In the old China they were erected in front of important palaces. The Hua Biao is said to communicate the mood of the people to the sky and outside of the Imperial Palace the Hua Biao was used to communicate the mood of the population to the Emperor .



Tianamen Square Hua Biao



Chinese garden windows

A spiraling strip of curtain wall with a different color would symbolically express the Chinese dragon sculpted on the Hua Biao. During the 2008 Beijing Olympic opening ceremony a symbolic Hua Biao was shown to the public. We have set a powerful icon for the Financial City of Nanjing. A meaningful symbol that can be identified from a great distance and amongst all the buildings of Nanjing's new CBD. The Financial city will stand like a beacon signaling it's presence in the urban fabric of Nanjing.



Building No. 13&14
Hua Biao metaphor

The Urban Design approach: “the Galleria concept” as humanistic space:

Its particular placement in the urban fabric of Nanjing’s new CBD makes the Financial City location quite unique. Placed in the New Nanjing CBD, the site is accessible on the West side by Jiang Dong Lu, on the North side by Jia Ling Jiang Lu, on the East side by Lu Shan Lu and on the South side by Yurun Lu.

Nanjing City Planners designated a Green Axis bisecting the central part of the site. It constitutes the inter-city block and is the main pedestrian access road in and out of the Financial city. The pedestrian environment set out by the Nanjing Planning Bureau has guided us to create an urban space environment that is unique and has surprising human qualities.

We have observed Nanjing’s climate as being hot and humid during the summer and rain is a frequent natural event, therefore an urban environment that is comfortable to people is paramount. The green axis is located in the middle of a block of high-density office buildings and lacks human scale. The wind velocity will increase speed between high-rise buildings and will create a wind tunnel effect that is very uncomfortable for people walking along. Therefore took into strong consideration the Galleria Vittorio Emmanuel in Milan, as an historical precedence and an example that is well suited to the climatic conditions of Nanjing.

For certain aspects our galleria design is a bit similar to the Milan Galleria and creates a public space environment that has a more human scale, well suited for public use.



Galleria main entrance

We believe that the introduction of the glass covered Galleria concept within Nanjing Financial City will induce ventilation within the pedestrian environment. The breeze created by the different temperatures between sun and shadow will bring comfort to the pedestrians and will also protect people during the frequent summer showers.

The roof that we propose for the Galleria of the Financial Centre is suspended by tension cables spanning between facing buildings, covered by cushions of transparent ETFE membrane (the same construction material used for Beijing Olympics swimming pool). The insulating value of this new roof technology will bring protection from sun exposure.

The buildings facing the Galleria will have access from both sides. All the buildings will be connected with the Galleria by interior streets or pedestrian bridges and public spaces on the floors above. Thus this will constitute a link between the buildings within the Financial City. It will be an ideal and safe environment for the people working within and a fertile environment for businesses to thrive.

The green axis is equipped with beautiful linear garden, a space where people will find an ideal environment during the lunch hour and a brake from work. A soothing public space protected from weather where people can convene for lunch and interact and also shop.

The green axis that is mainly at grade level will cascade down toward the parking level and the underground pedestrian mall, connecting the Financial City with the subway station underneath the building. Open stairs, escalators and bridges will inter-connect the three levels of the podium; the East Galleria that has an entrance from Lushun Lu and intercepts the Green Axis Galleria.



Green Axis Galleria view from second floor

The oval shaped towers of the Provincial Bank Headquarters and the financial institution on it's left will constitute the Gateway entrance to the Galleria on Lu Shun Lu. The Italian Renaissance square "Piazza" is the model for our internal pedestrian environment. The Financial City Galleria will have at it's intersection with the Green Axis Galleria, a square from which point the escalators will connect the Galleria to the subway and to the upper levels of the public space. The podium, in contrast to the office towers above is three floors high (20.7 meters to the roof); this height is well suited to the square as it relates harmoniously to it's size and shape.

Pedestrian movement can occur on the entire site from East to West and from North to South. The continuity of this concept is also expressed by a pattern that begins with the main fountain at the Gateway on Lu Shun Lu, and is echoed at the North entrance of the Green axis with a fountain jetting water from the canal. On the West side a fountain in axis with the processional route will mark the pedestrian entrance to the mall and access to the future buildings No. 13&14. A Financial office will make a visible landmark on Jiang Dong Lu.

The two axis will intercept in the middle of the Green Axis Galleria and another fountain, this time located at the -6 level will eject the water 15 m high to make a visible landmark within the Green Axis. During the rainy season the rainwater from the roof will form a water fall down onto the -6 level fountain. The Green Axis Galleria and the East Axis Galleria will constitute a unique example of urban space that is the celebration of a unique pedestrian environment in Nanjing; a urban landmark to remember and a unique space for people to convene.

**Less is more: Urban Lifestyles in Transition
-an Aesthetic Reappraisal of Traditional and Rural Values-**

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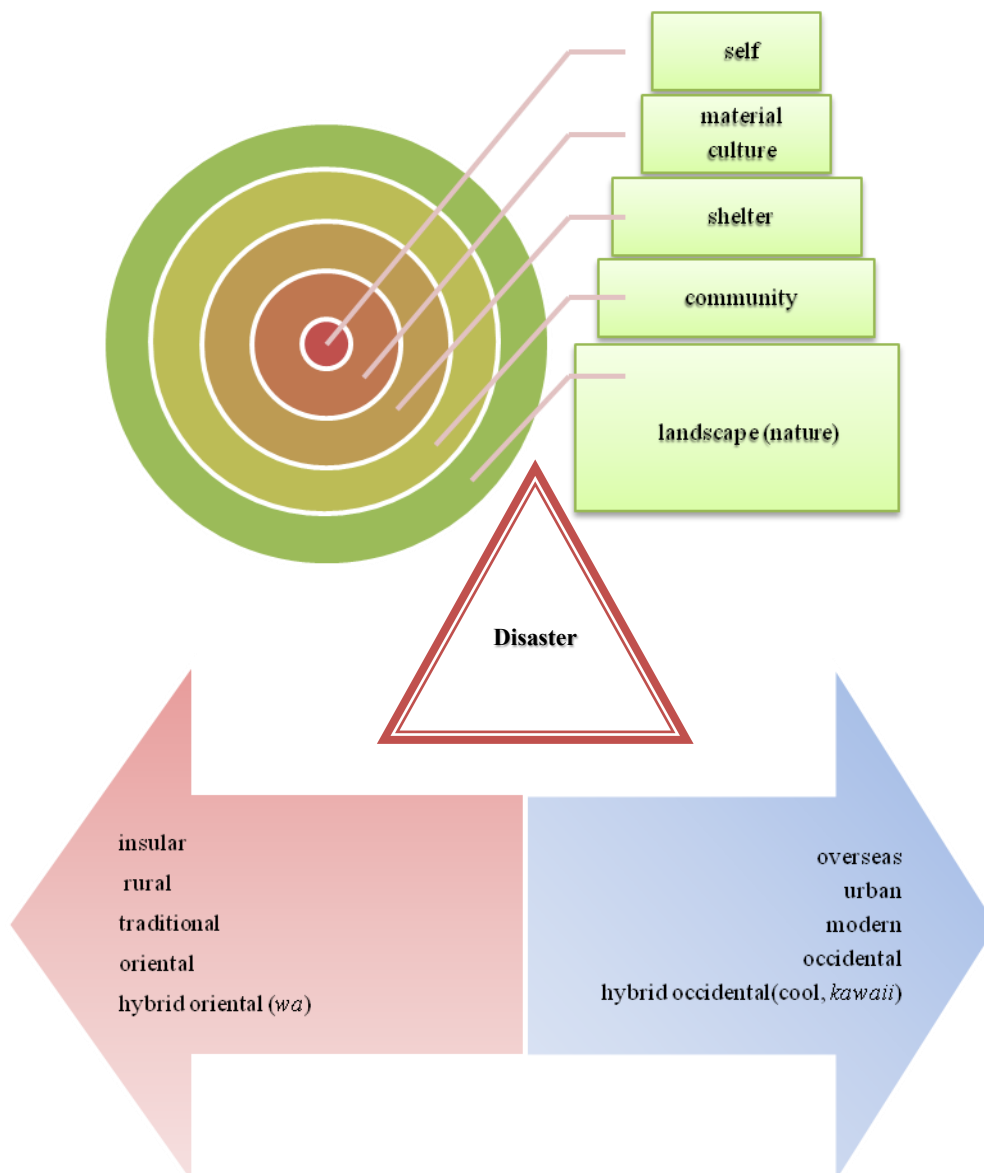


Diagram explaining the hypothesis of a sensibility shift in Japan after the disaster 2011.3.11

Shift in Sensibility

The Great East Japan Earthquake, 2011.3.11 will certainly change, to an extent, as of yet unfathomable in its entirety, Japanese conscience and history.

In this paper, I shall consider the various aspects of ambivalence between the hybrid occidental (*kawaii* and cool) and hybrid oriental (*wa*) in recent Japanese society, concentrating on the period from the Hanshin-Awaji Great Earthquake Disaster 1995.1.17 to the Great East Japan Earthquake 2011.3.11¹. Before and after the earthquakes, there are indices which show that the cataclysms of disaster, dire loss and bereavement awaken the awareness to material culture, visual culture, as well as to bonds of human network, and to community and the landscape. Landscape, community, material culture: these are essential elements composing human identity which disasters threaten to annihilate. My hypothesis, which I shall propose and explicate in this paper, is that the traditional and rural values are being reappraised, in wake of the grave repercussions in urban life-style after the earthquakes. First of all, I shall describe a townscaping project in a residential area between Osaka and Kobe, in Western Japan. As another supporting evidence for this re-estimation of values after disasters, I offer an analysis of the shift in Yanagi Muneyoshi's esthetics, which became increasingly apparent after the Great Kanto Earthquake 1923.9.1.

Hybrid occidental (*kawaii*) vs. Hybrid oriental (*wa*) in material culture

Wa (Hybrid oriental) embodies the antipode of *kawaii* (cute), *kakkoi*(cool), which I shall here coin the "hybrid occidental". As a result of several years' research concerning *shokugan*, miniatures, and figures, we have identified a certain Japanese preoccupation with compact objects². The protective endearing emotion for tiny, vulnerable figures seems to be irresistible, not only because compact household articles fit in with Japanese urban compact housing, but also because the figures transform themselves into portable talismans. Another accompaniment of *kawaii* (cute) is the virtual reality represented by the "hybrid occidental": that is, the amalgam of occidental and oriental traits, with occidental traits serving as a sugar coating. The oriental nucleus is somewhat camouflaged, dissembled, in order to make it palatable and more universally appealing: cool (*kakkoi*) Japan would represent its male version, cute (*kawaii*) Japan its female counterpart.

Ambivalencies

First of all I must speak about certain recurrent ambivalencies in Japanese mentality and culture: inferiority complex of the indigenous and insular homegrown; and superiority

complex towards overseas culture on the other hand. Japanese culture has surely something about it that is typically insular: my presumption here is that people living on small insels are always ravished and overwhelmed by any overseas cultural pretensions, and try to assimilate as much of the desirable elements as possible.

However the pendulum swings back and forth and at different points in history, and Japanese receptivity has been temperamental, readjusting at every different outlook. Up until the 14th century it was definitely the Chinese whom the Japanese looked up to as their supreme suzerain power. From the 16th to the 17th centuries the Portugese and the Hollanders, the Koreans also came to be considered sophisticated and fascinating. Nonetheless, the oncoming Age of Exploration and the Christian missionaries caused diffidence: from the 17th century until 1868 the Shogunate switched to a policy of seclusion: exchange with the external world was shut out on pain of death, except for trade at the port of Nagasaki with the countries Holland and China, Korea; the Japanese insel thus became shut off from the rest of the world.

After the Meiji Reformation, the policy of seclusion was abolished, and the new Japanese government gradually enforced institutional reform, and adopted the policy of Westernization, in order to industrialize Japan. A decisive and surprisingly welcome turning point for Japan was the wave of *Japonisme* after the Expositions held in Paris and London in the late 19th century, and the burgeoning export of Japanese craft works created for American and European taste. This would be occidental “orientalism”: According to Yuko Kikuchi, the crowning achievement of Yanagi Muneyoshi(1889-1961) lies in his awakening to “oriental orientalism” in aftermath of the *fin-de-siècle* : he decided that the fancy knick-knack type of craft objects exported for the lovers of the *Japonesque* was not authentic ur-Japanese³. In my view, in the ultimate analysis, ur-Japanese in Yanagi’s view would be something rural and Buddhist, and also animistic (Shintoist) in spirit. In Kumakura’s view, Yanagi had always been deeply attracted to the religiosity of tea ceremony, and the process of sublimating daily life to ritual which the tea ceremony itself implied. Yanagi felt deep rivalry for the *daimyo-cha* (大名茶, extravagant tea ceremony in the style of feudal lords) of the impresario businesspeople, whose expenditures he could not by any means afford. Thus, according to Kumakura, it became necessary for Yanagi to repudiate the extravagant aesthetics required by the *daimyo-cha* protocol and become an exponent of tea ceremonies aspiring to frugal austerity, collecting humbler objects of art⁴.

As mentioned previously, the new Meiji government enforced Westernization in many aspects of life, and invited many Western engineers and technicians, investing them with key positions. Still, it is astonishing to see that although the country became

industrialized , and westernized, and became equipped with an army and navy with modern artillery, the ways of life had not changed in some ways until after World War II. Kon Wajirou (1888-1973), in his famous fieldworks in Tokyo after the Great Kanto Earthquake, around Ginza and Shinjuku, Asakusa in 1932⁵, established that almost all the women still wore kimonos, the only women and girls who wore western clothing were almost all of them pupils and students in school uniforms and women of the night entertainment business. The traditional costume kimono loses foothold in Japan, surely also as a result of Americanization after World War II defeat and GHQ occupation, as many kimonos became dismantled and re-tailored as A-line skirts. In my view, we should keep these transitions and East-West ambivalencies in mind when investigating changes in recent Japanese material culture.

Between East and West: discrepancy between *Japonesque* esthetics and living conditions

Jean-Pierre Lehmann in his article "Madame Butterfly in a Rabbit-hutch: Western Perceptions and Stereotypes of the Japanese" in the catalogue of the exhibition *Japan Style* held 1980 at the Vitoria and Albert Museum, describes with deep irony and affection the daily life style of the Japanese, who live in minimal limited space, very few plains being available on Japan's extremely mountainous islands⁶. The Japanese live in homes which would appear to be rabbit hutches to peoples from other countries; Lehman points out that the Japanese seem to adhere absolutely to a regimen of the cleanliness cult; and are gifted with an extraordinary graphic expression of the visual world, enchanting the globe through *ukiyo-e* and later through Japan Style, the theme of the exhibition. Nowadays other graphic versions such as *anime*, *manga* overrun the globe. Lehmann also refers to the rampant workaholism which seems to be chronic amongst a people with very deep-seated inferiority and insecurity complexes, and to top it all, certain collectivist tendencies. The only idiosyncrasy he seemed to have overlooked in this article written 30 years ago was the ardent collectionism of desirable articles and characteristics, understandable amongst a people always ill at ease with their identity.

Living conditions in urban Japan

It is astonishing to see how small and cramped the average Japanese urban dwelling still is: the two most decisive factors are the high cost of real estate, and the high urban population density. Population has not exactly decreased , according to the Statistics Bureau, Ministry of Internal Affairs and Communication, compared to 30 years ago: it shows a very slight growth of about ten million ⁷. Furthermore according to the Japan

Association of Real Estate Appraisers, the data for 2009 shows that either in individual housing or housing complexes the Japanese habitation is markedly more expensive than the average of the world's representative cities and surely one of the most undersized.⁸ The real estate costs and the resulting high housing costs and the restricted living space available would seem to nurture the Japanese preference for compact items and furniture, if not claustrophobia. Urban individual housing is built on small lots with formidable building-to-land ratios, with almost no space available for gardens, no green coverage. Add to it the superficial imitation of western "functional" and "individualistic" life styles, such as providing private rooms for the children, and obsession with single-family detached housing, disdain of terraced-housing, the demand for cheap, prefabricated housing. This results in colonies of dwellings which look like heaped-up house-trailers. These houses are composed of independent cubicles grouped around utilities, corridors, minimal staircases. Not much respect is paid to the primal humane need for congregating and exchange; rather, the emphasis is placed on keeping the functions of the cubicles separate, and independent, and the utilities user-friendly and hygienic. In these constructions, not much effort is made to cope with the humid Japanese climate, through astute positioning and crafting of roofs, apertures, ventilation as occur in traditional housing, but only through energy-dissipating appliances, eliminating the undesirable meteorological elements by room air conditioning, and other technical ruses. These tendencies do not seem to be conducive to the spiritual well-being of the family. The suicide rate for the youth has remained high⁹, solitary deaths of the elderly recur more and more often, nuclear family members living under the same roof do not find much time any more to share meals, as more and more teenaged family members go out to work, yielding to the attractive social pressure of insuring themselves a cash income for the "independent" consumption of goods and services. Not only the nuclear families in these house-trailer-dwellings, but also the communities seem to be afflicted with the same symptoms of fragmentation, and the preoccupation with superficial consumer-well-being.

Effects of the Great East Japan Earthquake in urban Japan

Japan has always had earthquakes, but the great natural disasters 1995 Hanshin-Awaji Great Earthquake Disaster, and 2011 the Great East Japan Earthquake have shown the Japanese that family and community ties are important above all; that the estrangement of the ordinary man in the street from politics was fatal, and also the nonsense and absurdity of commissioning community administration to the "professional" politicians. After the cataclysm of 1995, which hit the Western Japan area around Kobe, the majority of the adult Japanese have changed what they had not changed even after about 140 years of

Western influence: the youth and the middle-aged had taken up orange-chocolate hair-dyes, and piercing, tattoos became fashionable among youth, as if inspired by the transgender and transracial messages of the Paris collections 1995 of Gaultier. Perhaps the survivors were determined to show how active and un-Japanese, flexible and non-conformist they really were.

After the Great East Japan Earthquake 2011, on the other hand, the keyword became “*kizuna*” (bond) in the family, of the community, between friends, with the native place whose value was recognized after the earthquake and the tsunami, and “*datsu-genpatsu*” (denuclearization=anti-nuclear powerplant): in other words, it was not only about welfare, well-being, but survival of place and country. A heretofore unseen surge of good will and volunteership, and intense brownout cooperation was registered. In my fieldworks in *Tohoku*, I sense great frustration and seething anger, that the reconstruction is not getting very well ahead, and that the politicians in Tokyo seem to be insensitive and egoistic, preoccupied only with the outcome of the powerpolitics in the Diet¹⁰.

Environmentalism becomes fashionable (Japanese LOHAS)

Kyoto Protocol had taken effect 2007, and since then the concern for the environment and since then the carbon footprints has become fashionable, not so much in action as in symbolic gesture. There are many businesses exploiting this eco-fashion. Ecological housing, cars, appliances, and innumerable household articles are sold, and distributed. Using the jargon of the environmental specialist, in Japan we even have a green party, the “*midori-no-tou*”. This urban need for comfort and solace is expressed in the pet boom: more and more people keep pets or move to housing where pets can be kept. More and more people take to gardening, not only in one’s own front lawn or backyard, but by renting small vegetable gardens, and forest bathing. Placing pot plants in window sills, and gardening or farming in planters on apartment terraces, this eco-trend has merged with traditional, conservative hankerings of the well-to-do, who prefer decidedly more rural surroundings and can afford inconveniently situated places far away from the workplace. We can even say that here man expresses the need to communicate with nature, through caring and harvesting plants and looking after animals, getting involved in nature’s processes. Aesthetic re-greening and reforestation of urban landscapes has become fashionable, and also beneficial, as it provides shade, retains water in the area, and helps to cool heat islands. In urban areas, however, the green coverage ratio becomes higher in inverse proportion to the building-land-ratio: simply put, greenways seem to be reserved for the more affluent, who can afford more spacious lots or prestigious leafy locations in residential areas.

The fascination of *satoyama* (“encultured nature”)

The Japanese concern for cleanliness, purity, and nostalgia for rural areas has created the *satoyama* boom, in consonance with the rural roots of most urban Japanese, coming mostly from the rank of farmers. Concerning this theme, I shall refer to Catherine Knight’s ” discourse of ”Encultured Nature” in Japan” (2010)¹¹. *Satoyama* is the area which lies between the uplands and the cultivated land. According to Knight, the term *satoyama* gained wide currency in Japan in postwar decades as a term that describes “a sphere of “encultured” nature that has traditionally existed on the periphery of rural settlements, but which is increasingly threatened by industrialisation, urban development, rural depopulation and changing lifestyles.” Knight refers to two popular documentaries produced by the NHK (Japanese Broadcasting Corporation) they are: “*Satoyama: Japan’s Secret Garden* (1999)” and “*Satoyama: Japan’s Secret Watergarden* (2004)”.

As Knight points out, the rising concern for the quality of environment and the nostalgia for rural surroundings has enhanced the value of *satoyama*, the more so as it became clear that the *satoyama* area between cultivated land and the uplands had acted as an osmotic barrier zone between man and wilderness, and the guilty conscience that it was exactly these areas which were developed, and subdivided for lots in the suburban areas. It must be pointed out that in Japan, the mountains are traditionally regarded as sacred places, and eremitic praxis. Unfortunately, in many of these suburban areas, as a result of population ageing, the generations of proprietors alternate, but then the inhibitive rates of inheritance tax, force the inheritors to sell the lots, causing the once generous lots to become subdivided into piecemeal tracts for mini-developments.

Now, even those *satoyama* regions left intact after the waves of real estate development in the 1970’s find themselves in neglect and in desolate condition: these areas await being overrun by nature and wilderness.....

Green Guideline for Megamiyama

The residential area Koyoen Megamiyama in Nishinomiya city shows a typical “urban *satoyama*” landscape which imitates aesthetically the green and lush *satoyama*. The Megamiyama Townscape Conference (*machidukuri-kyougikai*, hereafter MTC) founded 1992, has been meeting on a monthly basis since the year 2000. The MTC has succeeded in maintaining the quality of living in the district by determining various regulations for the construction of residences and buildings in the area. Green coverage and Green space ratio regulations for the district, obliging the client or the proprietor to plant trees and

greenery under forfeit of the green deposit which amounts to 500,000 yen. All this has been achieved however, only after a timespan of 20 years.



Green Guideline for Megamiyama, illustrations and photographs explaining regulations for the green coverage ratio of housing frontage.

Koyoen Megamiyama district was originally part of the *satoyama* area of Kannouji-mura (Kannouji village) located near the Kannouji temple precincts, founded on the sacred mountain Kabuto-yama in 828, and is often associated in popular belief with Kobo-Daishi Kukai (The Grand Master who propagated Buddhist Teaching), active around the time after his return from China in 806.

More than a thousand years later, in the Taisho era, around 1912, the first railroads began to be built between Kobe and Osaka. The entrepreneur Kyosaburo Honjou set up an expansive amusement park in the still rural area, embracing the beautiful *satoyama* area of Kannouji village.¹² For various reasons the park project seems to have disintegrated. But still today the Kouyougakuin High School for boys, founded by the famous Tatsu-uma distillery in the westernmost corner of the area, maintains its fame as an educational institution sending students into the leading universities in Japan. And,

thanks to Honjou's park project, the area had still managed to retain its beautiful aspect, when in the 1970's, Megamiyama, the area closest to the uplands, began to be developed for residential purposes by the award-winning architect Osamu Ishii. In this first era, the residents even had to install their own pipelines, and power cables. Ishii created about 15 roads that skirted the mountain slopes and streams in the watershed, so that the sweeping trajectory caused a reassuring, relaxing and gradual change in scenery. He furthermore divided the hilly area facing these roads into lots which were large enough to express the idiosyncrasy of terrain, each lot offering a particular vista ; moreover, to preserve the characteristics of terrain and privacy, and to afford access to the throughfare, he subdivided the remaining rest of the lots left in the back into *hata-chi* (flag-shaped lots, the part of the flag-pole serving as access route from the main road) This masterpiece of land development, which went against the mainstream of real estate development in the 1970's , which opted for constructing tiered platforms to facilitate construction, succeeded in conserving the beautiful scenery of the Megamiyama area.

Preserving topography : designation as “Scenic District”

Koyoen Megamiya was designated 1970 as a scenic district in 1970. “Legislation” of township charter-or community consensus was reached 1977, revised 1994. No doubt many residents have come and gone, some lots have changed proprietors; but forty years later, Megamiyama has still managed to remain the green and beautiful uplands in the residential quarters of Nishinomiya, the urban *satoyama*. Around 1990, as Toyotake Moriike moved to the Megamiyama district, he set up the *Megamiyama Machidukuri-Kyougikai* (Megamiyama District Townscape Conference, hereafter MDTC) in 1992 and became the chief secretariat. After some time he candidated for the town council and became a member of the municipal assembly, and the activity increased in intensity. The townscape conference succeeded in revising the Townscape Charter. This charter obligated proprietors who wanted to construct houses to submit a petition beforehand with a memorandum of the construction plans and apply for approval. Consensus for the Townscape Charter was reached 2001, the District Plan was formed 2003, and finally in 2008 the “Megamiyama Green Guideline” was approved; from around this time, a family member has been an active member of the Megamiyama District Townscape Conference.



View from veranda, residence in Megamiyama

According to the regulations set down in the “Green Guideline”, before going into construction, the proprietor must deposit money (¥30,000) to insure that an adequate green coverage ratio is secured. If the green coverage ratio is judged insufficient, the proprietor must use the deposit to plant trees. Let me explain very briefly the rules for the green coverage ratio. Concerning the rules for the green coverage ratio, for smaller lots with frontage less than 4 meters, a minimum of 20% is required. Recommended is the use of vegetation, hedges and trees instead of fences, walls dividing property to enforce the “greenway network”.¹³ Organism, esthetic sense of coexistence, is thus nurtured.

Amongst many other prizes and recognitions awarded the district¹⁴, the most prestigious of all has been the *Toshi-Keikan-Taishou* (Grand Townscape Prize) awarded 2012 by the Ministry of Land, Infrastructure, Transport and Tourism. The official recipient of the prize was the city of Nishinomiya, and the Megamiyama District Townscape Conference (MDTC).



Airy “barriers” between the private garden and public greenways in Megamiyama

Many problems still remain to be solved. The neighborhood represents a variegated group of income- and age-groups with different needs and differing levels of open-mindedness to neighbourhood activity in general and ecological awareness in particular. As to the smaller lots built before the establishment of the Green Guideline, where proprietors are less willing to pay the financial sacrifice for tree-planting and yielding space to the aesthetics of green canopy, the Megamiyama District Townscape Conference has no legal means to enforce the green coverage ratio, as there are no penal regulations specified.

Urban nostalgia for the simple, ur-Japanese life

At this point I shall leave this topic, summing up this investigation on Megamiyama, and the rural values and the living philosophy that it represents. Megamiyama style embodies the urban nostalgia for the simple, ur-Japanese life, nature, peace and pristine and lush green rural landscape, to which Kamo-no-Choumei had already dedicated his essays of melancholy, the *Houjou-ki* (Life in my Ten Foot Square Hut) in the 13th century: he

celebrated the transient mutability to which all sentient beings succumb and the unison and harmony with the cyclical functions of nature.

Kamo-no-choumei compiled his masterpiece *Houjou-ki* around 1212, in the Buddhist eremitic tradition, just as the Heian era ended, and the Kamakura era began. The Genji, coming into power, establish Shogunate rule in Eastern Japan, in Kamakura. It was an epoch marked by internal strife and also natural disasters, famine, tornadoes, earthquakes, as Kamo-no-choumei notes in various passages of his essay. He thus established a genre of literature, which left an indelible mark on Japanese sensibility, which laments and appraises, accepts transience and mutability. Kamo-no-choumei expresses sincere doubt as to the significance of worldly success and wealth, and the meaning of material culture. In other words, he disparages the worldly success which became for him unattainable. He could not bear the affluence of the city and chose to live as a recluse in the mountains.

After the Great East Japan Earthquake 2011, the unadorned simple life has become reality, survival; authentic living is living with nature, and living in honorable poverty and with sustainability. The energy crisis after the natural disaster plus the nuclear power plant incident made necessity a virtue: everybody was forced to save resources, cut down on use of energy, water, ethics of frugality smirked at in other prosperous times became “fashionable”.

According to this ethic, preserving Nature and refraining from unnecessary industrialization, seems to be very sensible, deforestation becomes hazardous: the forest canopy is essential for survival, as its foliage provides shelter, food, fuel, in times of disaster. Thus nature is not mankind's private property to exploit, but common property, rather, we are nature's property and servant. Living in communion with nature, we profit from its soothing, healing tranquillizing effects. For this urban nostalgic trend, which seems to have become very marked after the Great East Japan Earthquake 2011.3.11.; I propose the naming *Wa* (hybrid oriental 和), and the conservative complex of desires to which this urban nostalgia belongs to “the new suburban”, as Masayoshi Touma and Noriyuki Kubo point out(2008)¹⁵.



Greenway along watershed in Megamiyama

Disaster and Cultural Identity : Transformation of Man's Relationship to Nature and the World

History repeats itself. The Great East Japan Earthquake 2011 aroused remembrances of the Great Kanto Earthquake 1923.9.1: “The more advanced a civilization becomes, the more edifices, structures and networks accumulate to meet demands of convenience, the more disastrous become the destruction caused by natural catastrophes.” Terada Torahiko, referring to the Great Kanto Earthquake 1923, recognizes that the after-effects of disaster could become the more devastating, the further complex structure and closely knit networks become (1935)¹⁶. The individual, protected by this closely knit social network, becomes, after disasters, deprived of this network, and the more vulnerable.

According to Anne Rademacher, Bagmati civilization in Nepal, whose identity was “forged through eco-cultural assimilation” taking place by the Bagmati River, became annihilated through the development of the riverscape for industrial purposes: “Place

Landscape and monuments are integral elements of Identity Systems , just as rituals of life are integrated into local culture(2007 :127 142 131) “. Let us consider some other passages from Rademacher’s analysis:¹⁷ Rademacher maintains that “Sense of place, way and rituals of life that interact and are integrated with elements of nature, landscape.” and that “(t)he state, the development industry and the ideas of progress with which development is associated are all identified as key factors that exacerbated riverscape devastation’.(Rademacher2007:131). ‘Thus, Valley history is imagined so that immigration, difference and even conquest indeed, politics itself were subsumed by a Bagmati civilisation identity forged through eco-cultural assimilation’ (Rademacher 2007:132) .

From another viewpoint, Lesley Head and Pat Muir are also of the opinion that disaster ” enhances our appreciation of dependency on natural elements”(2007)¹⁸ . Jeffrey S.Smith and Matthew R.Cartlidge in a detailed description of “(p)lace attachment” evinced by, in this case, retirees after a devastating tornado razed the district to the ground in the U.S.A (2011).¹⁹ , show how much self-identity is fraught with sense of place, attachment to place.

Thus, not only natural disasters but also man-made environmental disasters are able to enhance our appreciation of nature. Disaster reminds us once again that progress achieved by management of elements and harnessing nature’s energies are sometimes plain illusion; that we are still totally left at nature’s mercy. While alive animal and vegetable food, water, light , wind, earth, metal, fire sustain us; dead we decompose, and become one with nature,returning to nature’s cycle.

In 1922, one year before the Great Kanto Earthquake 1923, Yanagi’s famous manifesto against the destruction of the Gwanghwamun Gate recognized the importance of landmarks, monuments for ethnic, national identity. People place landmarks to mark territory, adorn the landscape, declare one’s own dominance by marking surrounding nature or environment with unmistakable signs of possession.Effort is spent to assimilate cosmological systems into the terrain. This is a further appeal for legitimacy of the rule and order. Yanagi protested against the demolition of the Gwanghwamun Gate because he recognized that the redevelopment of the area for Japanese colonial , administrative purposes would destroy the remains of the Yi dynasty Palace, and erase marks of Korean identity. ²⁰ According to Yanagi, as are myths, narratives, symbols, so are landmarks fraught with historicity. A certain people’s sense of belonging to a place, is created by displaying its link to nature, achieved through the placement of distinctive landmarks. Furthermore,material culture and visual culture supplement and create the reassuring, “encultured” environment. Once landmarks create the semblance of desirable unity with

surrounding nature, it is not excusable to destroy this intimately established link²¹.

In other words, disasters and catastrophes can destroy cultural identity or show us how dependent our sense of identity is from the surrounding landscape and eco-system: disasters have great impact on ethics and esthetics; disasters upset the familiar and the taken for granted; disasters show us how precious everyday routine was; the topsy-turvy situation itself unmasks man's relationship to Nature and the World, completely vulnerable, as the Emperor marching in his New Clothes.

***Mingei* Values after 1924**

If we follow Yanagi's discourse carefully, his evaluation of the rural becomes decidedly higher after the Great Kanto Earthquake 1923. He becomes increasingly critical of urban affluence and well-being, wealth; the concentration of values and functions in the city, which stimulate exchange and rivalry, all of which in turn promote sophistication, perfection, complexity, intensifies refinement, the attention paid to culture, grace, detail, which in turn degrades into affectation, dissimulation, betrayal, and stimulates individualistic fancy and fantasy.²² Here we recognize his consistently deep appreciation of provincial simplicity. He explains it in this way: provincial poverty and ignorance promotes imperfection, clumsiness, the ethics of austerity, rustic crudity, coarseness, earthiness, innocence, plainness, openness, frankness and sincerity.

Yanagi himself admits that with the years, his taste has become increasingly orientalized and buddhist in his outlook. Yuko Kikuchi (and to a lesser extent Kim Brandt) seem to imply that Yanagi was taken in with his own early avowals that *mingei* was his original²³. Or, shall we say, that he avoided any open statements of indebtedness nor affinity to the English Arts and Crafts Movement, although it would be difficult to imagine that he did not receive any inspiration from his close friend Bernard Leach, who had connections with the Arts and Crafts Movement. In 1926 on Jan. 10th, practically at New Year, he compiled what amounted to be the manifesto for *mingei*: “*Nihon-Mingei-Bijutsukan-setsuritsu-shuisho*(Prospectus for establishment of the Japanese Folk Crafts Museum)” published, after a meeting of the main members, Kawai Kanjirou, Yanagi Muneyoshi, Hamada Shoji, Tomimoto Kenkichi in the mountains of Koyasan, sacred to Buddhist eremitic tradition²⁴.

With the years, as we peruse the articles and books through the Yanagi's Anthology(*Yanagi Muneyoshi Zenshu*), we find the esteem for Buddhist ideals and sympathy for Asian characteristics becoming more pronounced with age, as Yanagi openly admits. Yanagi perseveres in his endeavour to merge Buddhist values with *mingei* values. It seems as if, enumerating the elements in common, it were crucial for him to

prove that *mingei* values and Buddhist values are identical.

First of all, less is more –simplicity, stoicism, ethics of frugality regarding style, plainness and simplicity gives our inspiration and empathy more free range. Yanagi praises the humble selflessness of the craftsman before time and tradition, which allows him the identification with nature and place. It is spontaneity and the very disregard for soliciting agreeable forms which brings forth the real beauty in crafted products.

Yanagi's ecstatic discovery of the phrase “*mu-u-kou-shu* (无有好醜, the difference between the tasteful and beautiful and the distasteful and ugly does not exist in paradise) in the *Muryouju-kyo* (無量寿経, Infinite Life Sutra, *Sukhāvāṭīvyūha*) is worth mentioning here. Yanagi must have been overjoyed and relieved because through this paradoxical statement, he became liberated from the inquest for absolute standards to endorse the category *mingei*. With age, the search for *mingei* craft objects escalates into the search for the *myoukou-nin* (妙好人, the legendary blessed), that is, *mingei* (buddhist) values embodied in human exemplars, not craft products. What does this mental process in Yanagi mean? I think he recognized that to make true craft products, you had to find genuine, raw materials ready, and craftsmen who knew how to form the material deftly using a minimum of artifice possible in order to preserve the genuity. Therefore, not only for finding the material, but also for its fabrication the humane, religious factor seemed to Yanagi overwhelmingly important.

Summary

I have presented a brief chronicle of the recent developments in the townscaping projects of the residential area Megamiyama in Japan, where rural traditional values of lifestyle find their expression in the concept of nature and landscape as common property of the community, and of abundant greenways and trails, around watersheds, keeping property boundaries airy through use of hedges and shrubbery.

The Japanese sensibility, which laments and appraises, accepts transience and mutability, and oneness with nature, doubts the significance of worldly success and wealth and the meaning of material culture, had been established since 1212 at the latest, when as I mentioned earlier, Kamo-no-choumei wrote *Houjou-ki*

I think there are some marked parallels between the sensibilities of the eremite Kamo-no-choumei and the 20th century art critic Yanagi Muneyoshi. It is perhaps not irrelevant that Yanagi's name in Japanese means willow, for willow tree. We remember that Yanagi was deeply committed to the Shirakaba-ha (White Birch School), he preferred woody sites, like the villa *Sanjusou* in Abiko, in Chiba Prefecture, where he lived, three voluminous sweet acorn trees still remain as landmarks., and he also set up colonies in

woody villages for craftsmen in Kamigamo, perhaps after the model of Hon-ami Kouetsu at Taka-ga-mine: these colonies later however failed. Asakawa Takumi, whom Yanagi admired deeply, and who introduced Yanagi to Korean *Yi* ceramics. was an assistant at an experimental forestry station in Korea , at that time a Japanese colony: Asakawa's main task being the afforestation of the bare mountains in the country.

There is surely one great difference between Kamo-no-choumei and Yanagi, however: Yanagi never seems have to lived as a recluse, or to refuse society or community itself. On the contrary, Yanagi was an ardent advocate for rural values: in later life he searched for the legendary blessed: indeed human *mingei* exemplars. In 1951 he acquainted the listeners over a radio program about the legendary blessed broadcast April 17th, he explained to his listeners the reason why almost all the legendary blessed came from rural areas. I shall offer a resumé of his views presented there: people from rural areas led lives of hardship and of endurance and could easily keep a simple and pure frame of mind; because poverty called forth the virtue of austere frugality restraint, and expenditure befitting one's stature. Rural people were not enlightened, tended to be less educated, and credulous, did not have to torment themselves with skepticism and dilettantism.

I have also referred above to the oscillation in the Japanese consciousness between the *kawaii* (hybrid occidental) and *wa* (hybrid oriental). After the 2011.3.11 Great East Japan Earthquake, the incident at the nuclear power plants at Fukushima, I think that the pendulum is swinging towards the ethics of frugality, the ethics of togetherness and bonds, the nostalgia for traditional values *wa* (hybrid oriental) is surging. For example, Tanizaki Junichirou's *Inei-raisan* (In Praise of Shadows), written in the years 1933-34 after Tanizaki's move to the Kansai (Western Japan) following the Great Kanto Earthquake, is experiencing a new revival fever. I hope to find agreement with my prognosis that we shall be seeing recurrences of the *mingei* inspiration, and revivals of other traditional and rural values: once again, less has become more.

¹ Cf. HP Ministry of Land, Infrastructure、 Transportation for the English translations of the earthquake disasters 1995.1.17 and 2011.3.11. Cf. <http://www.mlit.go.jp/en/index.html> , <http://www.mlit.go.jp/english/white-paper/unyu-whitepaper/1995/1995010103.html>.

² Japan Society for the Promotion of Science, Grants-in-Aid for Scientific Research: Scientific Research(C)2010-2012, Project No.20520145 "Seikatsuzai-to-shiteno-shokugan-no-hyous

houbunkateki-kenkyu (Research on the representative function of the household article *shokugan*”

³ Yuko Kikuchi. *Japanese Modernisation and Mingei Theory: Cultural Nationalism and Oriental Orientalism*, Routledge Curzon, London 2004.

⁴ Isao Kumakura, edit., *Yanagi Muneyoshi Sadou- Ronshu (Yanagi Muneyoshi on Tea Ceremony)*, Iwanami-shoten, Tokyo, 1987.

⁵ Kon Wajirou, “*Youfuku-no-Ginza, okusan-no-Shinjuku, wafuku-no Asakusa* (The Western-Style Ginza of, the housewives’ Shinjuku, the Japanese-Style Asakusa), *Asahigraph*(1932)

⁶ Jean-Pierre Lehmann, “Madame Butterfly in a Rabbit-Hutch: Western Perceptions and Stereotypes of the Japanese”, *Japan Style*, Kodansha, 1980, pg23-32.

⁷ Chapter 2 Population Table 2.2 Trends in Population

<http://www.stat.go.jp/english/data/handbook/c02cont.htm>

HP: Ministry of Internal Affairs and Communications Statistics Bureau, Director-General for Policy-Planning(Statistical Standards)&Statistical Research and Training Institute (2012/11/26)

⁸ http://www.fudousan-kanteishi.or.jp/japanese/material_j/pdf/tikatyouasa_h21.pdf

(2012/11/21) Japan Association of Real Estate Appraisers, official HP, World Land Price Investigation 2009, Pg 12-29

⁹ as above, Chapter 15 Social Security, Health Care, and Public Hygiene 2. Health Care and Public Hygiene Fig.15.3

¹⁰Masako Morita , “Disasters and the (role of the performing) Arts" – An attempt to understand the situation after the 9.0 Magnitude Earthquake in Northeastern Japan March 11th 2011 14:46- (2011.6) ,panelist presentation, OISTAT History and Theory Symposium June 2011.2

Masako Morita, Bulletin of the Institute of Esthetics in Everyday Life, Vol 21, “Disaster and (the role of) the performing arts (天変地異と演劇”, (2011.11) , Pg 111-122.

Masako Morita, “One Year after the Disaster 3.11” OISTAT JAPAN NEWS 2012 June . vol.7- Special edition (2012.6) Pg1-5. OISTAT stands for *l'Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre*

¹¹ The Discourse of “Encultured Nature” in Japan: The Concept of Satoyama and its Role in 21st-Century Nature Conservation /Asian Studies Review December 2010 Asian Studies Review

December 2010, Vol. 34, pp. 421–441

¹² Cf. Article on KyouSaburou Honjou , the founder of the incorporated educational institution Joshogakuen, HP Joshogakuen,

[http://www.josho.ac.jp/souritsu/history/index.php?%E6%9C%AC%E5%BA%84%E4%BA%AC%E4%B8%89%E9%83%8E\(%E6%A0%A1%E4%B8%BB\)%E3%81%A8%E7%94%B2%E9%99%BD%E5%9C%92](http://www.josho.ac.jp/souritsu/history/index.php?%E6%9C%AC%E5%BA%84%E4%BA%AC%E4%B8%89%E9%83%8E(%E6%A0%A1%E4%B8%BB)%E3%81%A8%E7%94%B2%E9%99%BD%E5%9C%92),

reference to KyouSaburou Honjou, in Taisha-son-shi-hensan-iin-kai(Taisha village history committee), *Taisha-son-shi (History of Taisha Village)*, Maruzen-Insatsu, 1936, pp.172-174.

¹³ “From Green Dots to Greenways: Planning in the Age of Climate Change in Post-Katrina New Orleans.” *Journal of Urban Design*. Volume 14, Number 3. August

2009, 324-344.

Billy Fields in his article on post-Katrina greenway /trail System emphasizes the importance of green infrastructure, a greenway network based on ‘green infrastructure’ principles that connect “through a city-wide network that serve(s) movement, social, and habitat creation values”.

¹⁵ Masayoshi Touma and Noriyuki Kubo ,“Effects of Lifestyle Modification on Orientation towards Food and Regional Activation”, *J.Agric. Sci.*, Tokyo Univ.Agric.,53(2), 160-168(2008), 163.

¹⁶Torahiko Terada “Natural Disasters and National Security(*Tensai-to-Kokubou*)” , in Youtarou Hatamura edit., *Natural Disasters and National Security(Tensai-to-Kokubou)*, Koudansha-Gakujutsu-Bunko, 2011.,pg. 12-13 . Translation mine.

¹⁷ Anne Rademacher, ”Farewell to the Bagmati Civilisation:Losing Riverscape and Nation in Kathmandu /*National Identities*, June 2007 Vol. 9, No. 2, June 2007, pp. 127 142 131”.

¹⁸ Lesley Head and Pat Muir,“Changing Cultures of Water in Eastern Australian Backyard Gardens” *Social and Cultural Geography*,Dec 2007, 8(6). 889-905

¹⁹Jeffrey S.Smith and Matthew R. Cartlidge, “Place Attachment Among Retirees in Greensburg, Kansas” *Geographical Review* 101(4):536-555.

²⁰ (Published in Japanese and Korean (*Kaizou* 改造 1922.9, The Dong-a Ilbo 東亞日報 8.24—28) *Yanagi Muneyoshi .Zenshu*, Chikuma Shobou, 1980- , Vol. 6, Pg 145-154.

²¹ As Fujita Haruhiko remarks in “Intervento,Nature and the City- June 28-30,2012-Bologna, IAA International Conference”, Laboratorio di Ricerca sulle città, Istituto di Studi Superiori, Pg. 1-13, expressly refers to Ghwanghwamon Gate, Pg 8.

²² Yanagi Muneyoshi,

Yanagi

Muneyoshi

Zenshu, Vol.7,Pg579-589;590-596;Vol8,Pg3-14;367-374;525-537;Vol.9

Pg.182-191;316-325;Vol.10,Pg481-575;Vol.17,Pg225-409;411-419;185-502;730-733Vol .18,Pg6-26;64-76;80-81;109-135;333-374;449-456;544-558.

²³ Yuko Kikuchi, *Japanese Modernisation and Mingei Theory: Cultural Nationalism and Oriental Orientalism* Routledge Curzon, London, 2004, Pg.48-58, Pg 129; Kim Brandt, *Kingdom of Beauty:Mingei and the Politics of Folk Art in Imperial Japan*, Duke University Press, Durham and London, 2007, pg.7-42.

²⁴ Yanagi Muneyoshi, “*Nihon-Mingei-Bijutsukan-setsuritsu-shuisho*, *Yanagi Muneyoshi Zenshu*, Chikuma Shobou, 1980-1992 , Vol. 16, Pg5-12.

Raffaele Milani

Philosophy of Urban Design. The Modelling of Movement and Gaze

The city in expansion invites our enquiring gaze. In order to establish a philosophy of urban planning we need to move away from the relationship in which the surrounding landscape and idea of man's work as an individual and community hold sway. This new position allows us to grasp a spirit of building a working environment and cultivating land in a space where city and nature are given due consideration, adopting principles of analysis pertaining to *Natura Naturans* and *Natura Naturata*. It is a perspective which provides an analytical framework, especially if we observe the new forms taken by cities that have become megalopolises – beyond the realms of symbolic or metaphoric design. New urban landscapes are to be seen in the context of extensive transformation of land. What beauty do peopled lands hold today? Does it still make sense to speak of beauty? We can examine a modelling of places, or an immense sculpture of forms taking place and these have proven to be constantly fluid. At the same time, we ourselves as observers have adopted a gaze that models even if this gaze is fluid and in constant change as it adapts to the present world in which we live. In the globalised cities of languages of the people and communication from Beijing, Tokyo, Dubai, Mexico City, and London to Berlin, what appears among the plans of the *slow town* and those of the *smart city*?

Let us consider also how the modern novel (Balzac, Dickens, and Zola up to DeLillo) has portrayed and shaped our image of the city as if it were a live protagonist of the narrative. In Baudelaire and Benjamin's essays, the metropolis of the second half of the 19th century or opening decades of the 20th century the vestiges of the modern novel provide the parameters for analysis, drawing on our perception of space and time and with a narrative interpretation of the urban structure. The literary description fires our imagination, revives our interest and rekindles our aesthetic curiosity. It is from this particular vision that we can observe that in living and perceiving city-dwellers feel fluid modalities of space due to the mobility imposed upon them by a labyrinth of streets, while the viewer from outside, the visitor, freely conjures up the image of the city for its varied beauty. In the second half of the 19th century and the early 20th century we witness a real aesthetic discovery in objects and the world that opens up between streets and squares; pictures too, sculpture, architecture emerge from the domain of museums and contemplation becoming an art of seeing and feeling. Body and mind move in a space of forms and humanity that gradually improvises theatrical scenes, quaint sketches, literary portrayals and the real and fanciful arrangement of masses. The size of the sprawling modern city favours these aspects which are underlined in a dynamic feeling of passing through hindrances while a modelling of movement and places takes shape and decomposes, allowing the person to move off in safety or to pick a path between objects that are different from their observer and to look.

In the modernity produced by our gaze outlined above there is an art of the city that joins together painting, sculpture, architecture, literature, dance and theatre, as if to an art of the landscape. It is movement that governs a full creative artistic game of synaesthesia in which the citizen or visitor becomes protagonist together with the forms of the city itself.

Natura naturans, natura naturata

The expression *natura naturans* and *natura naturata* were revisited again a few years ago by Dufrenne, in defence of a renewed philosophy of nature. Dufrenne does not interpret the double expression in a metaphysical sense, the realm to which it has been relegated in the past, since humankind and nature appear to be separate and joined together at the same time. In this context of relationship and difference, he states that without re-establishing the image of *homo artifex* — given that humankind might not participate in the world through work — we cannot uphold the image of

natura artifex, an illusion which would totally exclude humankind. As we know, nature is the result of culture and history. Thus in the light of these references, *natura artifex* appears both as a natural and artificial exchange, positioned between nature and art. The nature in question reaches as far as the integration of proto-industrial architecture in the urban landscape; what had been seen as unnatural — once its technical and social role had been terminated — could be included in the aesthetic paradigms of the new urban landscape. In this perspective, nature appears *naturante* in both humankind and the artist, who transforms it in his or her work. While bringing this work to fruition, the artist loses himself or herself in contemplation. The artist refinds in himself or herself nature as power of that original and spontaneous basis that in turn becomes the universe.

Natura naturans and *natura naturata* were, and are, at the centre of making in relation to the subject of moulding and imitating, of truth and artifice. In the case of art we mean the art of urban and agrarian landscape, the arts of the community and individuals, that is individuals who, imitating nature, act as *naturante* through the ‘genius’ of this nature grafted onto our minds. And by *naturato*, we mean what is deeply rooted in our consciousness, the world that belongs to us. Thus it devolves upon humankind — in line with the thinking of Dufrenne, who is in harmony with the thought of Simmel, Schwind and Straus — to live nature as world, to generate the possible which is suggested in the real. In this sense humankind is both the subject and object of the power of nature. Nature, art and culture coalesce in landscape. The picturesqueness inherent in the theories of Rousseau, Kant, Goethe and Simmel no longer serves as a model. Humankind is at the centre, not only of representations, but of the forces that are in constant change.

However, this subject should be seen alongside the theories of Mark Augé. Between the two above-mentioned positions there is a bridge and in the historical span between the two ends we can observe the ruins of the taste that over centuries created an aesthetics of landscape, both natural and urban, with its theory of the gaze. This theory was established by precise ways of seeing which comprise the *belvedere*, frame and *veduta*, all of which are to be found in the visual and three-dimensional arts, painting, photography, and cinema in the manner of painters. If we place ourselves in the interpretative span between Dufrenne and Augé, the fall of the picturesque and the advance of the planned becomes visible, while the utopian with its Renaissance memory rooted in Europe can no longer be observed. This vantage point allows us to observe the impact of urbanization on the world, globalization and worldwide overload. It is clear that Europe will cease to exist. Its aesthetic values and tenets of taste are cancelled out. The death of the renaissance, baroque, picturesque and romantic worlds, together with their final expressions in the 20th century and a virtual universe whose images and messages constantly bombard us and imprison our minds all generate blindness. Basically, we see too many things and this is tantamount to seeing nothing. This signifies the end of the contemplation of the *aura* — both that of the medieval mystics and of Rousseau. From the rubble of the values in European civilization, and the sacrificial smoke of fires that spews forth everywhere from the places of thought and artistic civilization in the west, taste takes a new turn: the manifest pleasure in disorientation, the loss of centre, an identity of uniformity induced by globalization. As a result of the crisis of the city some architects have created hybrid materials and forms; the decline in environmental compatibility in the globalised urban spread has resulted in the invention of vertical gardens. The eccentricity of celebrities flourishes in such *non-lieux*. There are numerous examples. Connection and context are left behind while we aim at the architectonic object that we see rising up from a uniform cement sprawl. It is the ‘city’ today that gobbles up resources, both material and immaterial, containing as it does, half the world’s population. From an aesthetic, anthropological and political viewpoint this is an *enjeu*. It is as though the geography between the city and the surrounding landscape-nature were decaying, with the tracts of land at mid-point ready to be devoured by new urban annexations.

Towards new forms of landscape

The new aesthetics of landscape can be positioned between conservatism and modernism which have always grown alongside each other: a struggle that rarely produces armistice or reconciliation. The famous architects of the metropolis assume the right to build thereby giving rise to the freedom of modernism. These architects are now entering historical cities to deconstruct the harmonious arrangement accumulated over the centuries as witnessed in the variety of styles. It is the shock-effect that prevails. The landscape conservationists, motivated by appropriateness and conformity according to the principles of relationship and a non-invasive idea of exploitation, seeks to arrange the various sediments of the history of landscape art (cultivation, the planting of trees etc.) thereby reinstating the traditional techniques of restoration. So cities are to be found opposite large protected natural parks and protected areas. Protected land is increasing. The new forms of aesthetics will be in line with human sensibilities and corporeity that offer two solutions which are frequently in opposition: on the one hand large parks and protected areas, while on the other massive conurbations will manage both new and old constructions. Building methods will also differ from the so-called death of art — a disintegration of this art in aesthetic metropolitan life in line with new technology, while on the other hand we will witness a revival of knowledge and the perception of the beauty of nature. However, we should add that some cities are placed emblematically between the artificial and natural in an attempt at reconciliation. Within these large gardens immense material volumes are created, whereas the historical cities — devastated sites of memory enclosed in the suffocating jelly of a concrete urban sprawl, seek a harmony with that which is always just out of reach, the breeziness of parks and protected areas accessible through long green paths. Beauty is taking on new forms. Artists and philosophers are attempting to make sense of this war. While on the one hand the traditional aesthetic categories are waning, on the other they are drawing attention to virtuality and delight in uniformity. From what we observe in architecture and urban planning, the present aesthetics moves dreams of mobile holographs beyond being captured by the clinically generated double: the clone. We are venturing into a *poesis* devoid of feeling and passion — a *poesis* in the continuity of postmodernist excess in the explosive mixture of high technology and luxurious green. The world of Gehry, Libeskind, Piano, Ando, Hundertwasser, Patrick Blanc's botanical compositions, Emilio Ambasz's 'green' constructions and Edourd François's façades are representative of this cloning and holographic spirit; likewise Terunobu Fujimori's vegetable sections and Rem Koolhaas's Singapore Songlines. Thus the landscape in both its urban and natural expressions is turned into ephemeral adventure by art, an echo of the earth and its elements, the make-up of reproduction.

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Anna Lambertini

The art of urban gardens

Nature in the city

In the first half of the 1990s, Swiss landscape architect Dieter Kienast published a memorable *Set of rules* to bring the theoretical assumptions of his work into focus.

The search to confront *culture of gardens* was suggested as the basis for revising the usual codes and the traditional themes of the urban plan. Kienast specified: “the city is the center of our interest: shattered into a thousand fragments, shut up within itself, overflowing, industrious, dreary, inhabited by a kaleidoscopic mixture of people. The heterogeneous character of the city and its inhabitants necessarily means actions and reactions of a different kind in its external spaces, which accentuate the differentiation and refute the purely theoretical hypothesis of a uniformly green urban fabric” (Kienast, 1995).

The landscape architect then urged seeking “*urban nature*, a nature whose color is not just green, but gray as well: in fact it is made up not only of trees, hedges, and lawns, but also gravel path, wide plaza, canals, high walls, fresh air corridor and sightline, the center and the periphery” (Kienast, 1995).

This text is a perfect conceptual wedge to introduce the theme of this contribution.

A heterogeneous scenario of works and projects shows how in Europe, the search for urban nature has provided grounds for affirming an innovative *culture of cities* promoted by a democratic vision of the garden.

Beset for decades by anaesthetic functional green space, after a long time of apparent death of the *garden* as a public place, cities have now transformed themselves into fertile ground for experimenting with the aesthetic pluralism of *arts and crafts of making gardens for urban people*.

The *garden*, a favorite setting for exploring the relationship between people and nature, thus appears to have broken out of its conventional boundaries for good, and to have colonized the city’s gaps with a multitude of shapes, modes, and temporalities.

Art of gardens and evolving cities

Historically, the *Art of gardens* is defined as the discipline that aims to shape the *Beauty of Nature* in Space and Time: a practise with aesthetic purposes, applied to creating living places, ontologically endowed with cultural depth and semantic richness. A special living place in which the vegetation takes on a ultimate figurative and structuring role.

By taking this definition of field of operation, but breaking free of an academic reading of the models of the past, artists, landscape architects and designers – but also common citizens – have believed in recovering a disciplinary continuity to focus attention on the garden as a product of *making with nature* which can transform urban open spaces into work sites cultivating eco-aesthetic and ethical/social values.

The language of the garden tells that we can use the sense of change and temporality to transform any deserted space into unique, poetical place.

Keeping their feet on the ground, while also planting them on paved surfaces, landscape architects and *gardenist* have been able to treasure an inventive memory and creative imagination, drawing from the evolving collective imagery created by art, cinema, and the media.

Playing with the widespread semantic queasiness that has been generated around the ideas of *Beauty*, *Nature*, and *Natural*, they have allowed a *varietas* of theoretical positions, of aesthetics, of strategies, and of modes of operation to sprout.

The discipline’s traditional theoretical and applicative frontiers have thus been greatly broadened, many cultural *cliché* demolished.

Having left behind the stylistic codifications out of the nineteenth-century manual and recovered its substance as a living, dynamic space, the garden had reappeared in the contemporary city in many forms:

as theatre of the evolutionary nature;
as an open enclosure of a *second-level* nature being environmentally reclaimed;
as a figure of temporary conquest of urban voids;
as a product of social actions to regenerate commons places;
or even, as a technological habitat for controlled *natura artificialis*.

Clearly, some of the key topics of the debate on urban transformations – the ecological question, the reuse of post-industrial sites, configuration of marginal areas, the quality of the places of the ordinary, social participation - have contributed greatly to re-establishing the art of gardens as a practice of shaping several images of nature, as well as a practice of producing different experiences of nature in cities.

To reevaluate idea and the materials used to create gardens and to explore how material can extend meaning in gardens: the *art of urban gardens* has grappled with these issues, expressing itself through a multitude of ideas of *Beautiful Nature*, relying on the use of different techniques and the most varied materials, and moving along different lines of seeking.

Of the many currently active expressions of the *art of urban gardens*, some appear to provide greater topics for reflection about the concept of nature in the city.

I am referring to vertical gardens, asphalt gardens and shared gardens.



The vertical garden of the Quai Branly Museum in Paris.

An urban façade of the building, designed by Jean Nouvel, is transformed by the botanist Patrick Blanc into the face of a magnificent verdant cliff.

Vertical gardens

In general terms, a *vertical garden* may be understood as a multi-material device for growing vegetation that uses the construction's vertical plane, enhancing it greatly in both aesthetic and ecological terms.

This design category owes its success in Europe above all to French botanist Patrick Blanc and his luxuriant plant creations. "Why settle for raising bushes and shrubs in the ground and horizontally? Nature is never so monotonous." As early as the 1970s, on the strength of this conviction, Blanc began to experiment with modes of vertical cultivation, taking inspiration from the growth

strategies of plants observed in tropical forests and from certain species' ability to adapt to living where there is very little soil. Exploiting the principles of the hydroponics technique, which allows plants to be grown even in biologically inert substrates, Blanc managed, in the 1990s, to perfect his constructive system patented under the name *Mur végétal*.

What makes the French botanist's creations truly unique, however, is their ability to combine scientific knowledge with an original artistic sensitivity – an aptitude that has allowed Blanc to develop a personal composition technique based upon the concept of *plant sequence*. This technique is highly reminiscent of Gertrude Jeckill's *planting design* schemes.

The *Mur vegetal* for the Quai Branly Museum, in Paris, is maybe the most known work of Patrick Blanc (picture 1). This living botanical catalogue includes one hundred fifty different species from Japan, China, the United States, and central Europe. Vertical gardens of this kind allow building frontages to be translated into astounding cliffs colonized by an exotic variety of grasses and shrubbery, but are rather expensive to maintain.

A provocative reading in this is offered by the Spanish collective *Luz Interruptus*, with its temporary installation of urban art, *Jardín para un futuro, no muy lejano*, staged in Madrid in 2011. This work, which colonized a city wall only for a few hours, is presented by its makers:

“With the installation *Packaged vertical garden*, we wanted to promote the preservation of urban greenery, because if we continue to eradicate it from public spaces or reducing it to inaccessible vertical faces, the only form of contact with nature will be in supermarket refrigerators, packaged with expiry dates. In general, it is more comfortable for city planners to build inhospitable cement spaces, where there is no need for special care, than to design green spaces where the citizens can spend their time and enjoy public places. For this installation they are be used 110 transparent food packaging containers, inside which we put leaves and branches found in the trees in the area and lights of course. Afterwards, we placed them on a wall in an ugly square in the center of Madrid and there we left our form of fashionable vertical garden” (*Luz Interruptus* website).

I think that is a good work to make reflect.

From my point of view, with the spread of various techniques for vertical gardens, solid city walls can be really converted into a landscaping resource only if are built as an integral part of large, multifunctional open space system.



The MFO Park in Zürich: a post-industrial large-scale expression of the traditional architectural element from the art of gardens, the wood trellis pergola.

This is the case of the MFO Park's project, by Swiss firms Burckhardt+Partner and Raderschall Landschaftsarchitekten. This place, in Zurich, Switzerland, proposes a totally different way of cultivating the vertical horizon (picture 2).

Like a "the largest garden arbor in the world", MFO Park achieves a Gulliverized version of traditional structures of the art of gardens: the *treillage* and the pergola.

Built as a part of the parks system in a new neighbourhood developed in a former manufacturing area, this steel architecture, defined by its designers as *Park House*, rises to a height of 17 metres.

A set of ramps, vertical passages, and suspended walkways allow visitors to circulate on different levels and to access lookout platforms. A unique scenic terrace placed at the top is the final episode in the tour of the *Park House*. Without a doubt, it is a place highly permeated by an aesthetic of the post-industrial sublime (Lambertini, 2007).



Park(ing) Day 2010 in Florence: a temporary asphalt garden for inviting urban people to reconsider the significance of public open spaces

Asphalt gardens

A large repertoire of works and installations show how existing car parks, voids in the road, centre strips, and rest areas are excellent settings for design invention and action for gardeners/landscape architects and artists. Looking at the news urban landscapes in Europe, we can find many example of this kind of unexpected form of garden. So different from one another, they allow the potentials of this heterogeneous design category to be grasped.

Whether it is a matter of reconfiguring an oversized car park to transform it into a multiple public space, or aiming to recover tiles of fertile soil through "depaving" actions, or "activating" hard paved surfaces to transform them into narrative and recreational devices, or even opening cracks and fissures to allow spontaneous vegetation to spread, *asphalt gardens* invite us to reposition our aesthetic gaze at the ground level for discover the semantic power many beautiful nature.

Freed from obsession with representing an Edenic perfection, the *art of gardens* is reaffirmed in the interstices and margins of the city as the poetics of creating narratives places, and as aesthetic practice capable of activating natural dynamics while using artificial materials as well.

In the *Urban Garden* designed by Danish landscape architect Stig L. Andersson for Aalborg, a pavement in asphalt contoured at different thickness was adopted to create an unusual play area, animated by water spouts that, as they fall back to the ground and are collected in small wells, generate textures and forms that are always different, changing along with the weather. "The garden opens towards the harbour with ramps and a blue, rubber-coated stairway. The sea and the sky, familiarity and surprise. As an inspiration the town garden in Nørresundby is a concentration of experiences and aesthetic assets", Stig L. Andersson wrote (Andersson, 2007). In this project, the

garden is a way to look the urban open space and to recover the experience of nature (the sky, the water, the wind) in the daily living contest.

A particular kind of *Asphalt Garden* created to be experienced for a single day is the one offered every year through the Park(ing) Day programme: “an annual worldwide event where artists, designers and citizens transform metered parking spots into temporary pocket public parks.”

The project began in 2005, when a San Francisco art and design studio named Rebar, converted a single metered parking space into a temporary public park in downtown San Francisco. Since 2005, PARK(ing) Day has evolved into a global movement, with organizations and individuals (following an established set of guidelines) creating new forms of temporary public space in urban contexts around the world (picture 3).

The success of the Park(ing) Day programme that explicitly leverages the principles of active citizenship brings us to the third key theme chosen to speak about the urban art of gardens: the spread of places dedicated to gardening activity in the city, shared among groups of associated citizens.



The Culpeper Community Garden created in London's Islington neighbourhood in the 1980s

Shared gardens

The product of collective actions undertaken to occupy and take care of marginal open space, shared gardens are places cultivated and managed directly *by* and *for* citizens.

The origin of this particular type of garden dates back to the 1970s. It was during those years that in New York, Liz Christy, an artist living in Manhattan, decided to take direct action to counter the process of her neighbourhood's progressive decay. Christy's intuition was to undertake a series of pacific *Guerrilla Gardening* actions that consisted of throwing “seed bombs” into vacant lots to foster the propagation of plants and flowers. The results of these unusual actions of urban nature development were encouraging, and in 1973, after bringing together a group of friends and inhabitants, Liz Christy decided to embark on an operation to occupy an abandoned plot on Manhattan's Lower East Side. The first *Community Garden* was thus created: there is the origin of a

critical international urban gardening movement of *landless gardeners* that is now increasingly widespread in Europe as well. Often temporary in duration and rising on lots awaiting transformation, *community gardens* make broad use of poor and recovered materials, and discarded objects. In configuring themselves as true workshops for trying out reuse and recycling techniques applied to gardening and horticulture, shared gardens have also contributed to an new reinterpretation of idea of beautiful nature.

The Culpeper Community Garden (pictures 4/5), created in London's Islington neighbourhood in the 1980s, today serves both as a city park and as an environmental community project. It contains 50 plots including 2 raised beds for disabled gardeners: these small gardens are for community groups, children, and for people living nearby who do not have gardens. Tending the garden is a communal effort by garden members and volunteers.

Numerous initiatives bear witness to the fact that the shared gardens movement has taken root this past decade in many European countries and in Italy as well (picture 6).

Gardens are for people, said the Californian landscape architect Thomas Dolliver Church in the 1960s.

We may say that *shared gardens*, which flourish in cities thanks to the cultivation of social and cultural relationships, propose another outlook: it is people that the garden cannot do without.

Urban peoples are for gardens.

To conclude, we can affirm that the seeds of a cultural revolution are germinating in our cities: it's time of a renaissance for *arts and crafts of making urban garden*.

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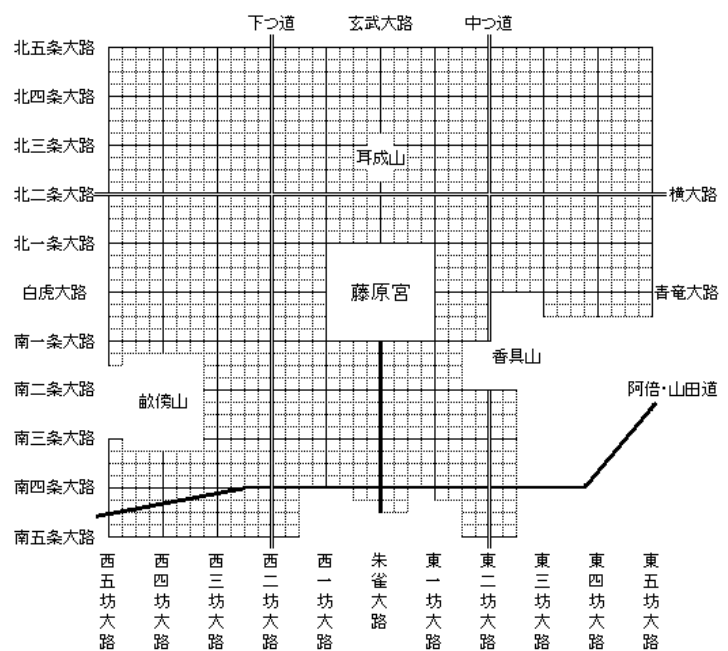
Laura Ricca

From Knossos to Cosmopolis, via Tokyo; Kafū, Rilke, DeLillo in the metropolitan maze. A comparative study

In the beginning there was the labyrinth, both in the West and in the East. We speak of the beginning of the city, the original city that emerges from prehistory with the "urban revolution". The plan of the Palace of Knossos is sufficient to suggest the identity between the city of origin and the labyrinth. But even that of Fujiwara-kyō, the first Japanese capital built in the late seventh century on the ideal model of the imperial Chinese capitals. Neither Chang'an, the model of Nara and Kyoto, reflects so faithfully the ideal image of the capital city of China prescribed by *Chou-li*, the "Book of Rites", the Confucian classic compiled in the Han era. The Imperial Palace occupies in fact the center of an isotropic space, modular, self-similar, and therefore labyrinthine. In fact the repetition is characteristic of the labyrinth, an isotropic identity of perspectives that makes it impossible the orientation. We move, but we are always at the same point. For this you get lost in the maze.



Knossos Palace map ([source](#))



Fujiwara-kyō ([source](#))

In the great original myth of the labyrinth, Minos's one, the final outcome of the loss is death. She is waiting for the victim at the center of the maze. For the purposes of our discussion it is important to point out the fundamental difference between the ideal city of China and the mythical Cretan labyrinth. And indeed, whereas at the center of the labyrinth of Minos there is a monster, the Minotaur, in the Far East it is exactly the opposite: according to the *Chou-li* the monstrous forces, the world of the barbarians, is confined outside the civilized space of the city and of the Empire,

whereas at the center of the capital, in the Hall of the Light, lies the harmonizing figure of the Emperor. This opposition seems to breed to this day. The urban maze is set up in Japan as an opportunity for an almost redeeming vital disorientation, whereas in the West the modern metropolis re-presents the distressing and deadly characters of the mythical labyrinth. A particularly significant case helps us to prove it: the literary experience of Nagai Kafū. In his stories we see a perfect parallel between the labyrinthine structure of the old Edo and the diegetic structure of the narration, composed of continuous asides, sudden changes of direction, zig-zags. The classic manner of old *zuihitsu* offers to Kafū a model perfectly correspondent to the urban labyrinth of the Japanese city. No longer the geometric imperial city of Chinese origin, but the "feudal" Japanese city, born around the castles, the "jōkamachi", with its even more labyrinthine network of roads. Even Tokyo was born as "jōkamachi", and its traces are still visible in the myriad of "T" junctions, typically labyrinthine, dating back to the road network of the old Edo.

For the characters of Kafū the urban labyrinth is far from being a source of anxiety, but it represents the same opportunity of fleeing the anguish of linear time, deterministic, the possibility of getting lost with the aim of finding a more authentic experience. But Kafū himself, in a youthful novel of *Furansu monogatari*, shows the other side of the urban labyrinth, the deadly one of the Western metropolis, the modern metropolis as such, represented in those years by Paris.

The title of the novel, that we have translated into Italian, is *Kumo* ("Clouds", 1908), but it is significant that this is a title imposed by censorship, whereas the original one was *Hōtō*, "dissipation". The archetype of the labyrinth, in our opinion, is already present at the beginning of the story:

The diplomat Koyama Teikichi, after finishing his work at the Imperial Embassy in Paris and leaving the gate, always went to the corner of the Avenue des Champs Elysées. That day continuing his journey, he arrived at the usual crossing, and he stood as if he was suspended in a whirl of thoughts: how would he spend the rest of the day? Going up along the right on the west side of the wide main street, past the Arc de Triomphe, near the Place de l'Etoile, there was the guesthouse where he was staying at; walking down to the left from the east to the end of the Avenue des Champs Elysées he would arrive at the Place de la Concorde, connected to all the most popular places in the town.

The dyadic mechanism of a typically labyrinthine crossing, founded on the intransitive opposition of opposite directions and alternatives, provides the trigger to that will of drift and getting out of the space and time which drives the protagonists of Kafū's later stories. But it is, here, an outcome perfectly inclined on the deadly result of the Western maze, as it is gradually revealed during the story. A sure sign that we are dealing with a deadly maze emerges clearly in a now

advanced point of the story, in this passage:

One day Teikichi walking as usual in search of an inn for his dinner, was surprised that most of the prostitutes who were strolling in that area were all women he had bought once.

The glimpse of a prostitute configures the libidinal network that envelops the character in an apparently endless repetitive and dissolving action, whose outcome can only be death. But to make this passage clearer in an exemplary way is Walter Benjamin who has dedicated his basic work to Paris itself, identified as "capital of the nineteenth century". To this regard he writes:

Prostitution, with the rise of the metropolis, acquires new mysteries. One of which is first of all the labyrinthine character of the city itself [...] Of which, of course, the image of the Minotaur at its center is a part. The fact that it imposes the death to the individual, is not decisive. On the contrary the image of the deadly forces that it embodies and represents is crucial. (Walter Benjamin, *Angelus Novus-essays and fragments*, Einaudi, Turin 1976, p. 137-8).

The passage referring to the city of "Passages" and to the figure of the *flâneur* theorized by Baudelaire, may also relate to the tale by Kafū. The project of suicide in which the story culminates represents precisely the Minotaur mentioned by Benjamin: "The fact that it imposes the death to the individual, is not decisive" - Benjamin says - "What is crucial is that it embodies and represents the image of the deadly forces", that is the forces that dwell in the new urban maze. But others, as well as prostitution, may be the "deadly forces" referred by Benjamin. The Notebooks of Malte Laurids Brigge by Rainer Maria Rilke, that have as background the same Paris arrived at the zenith of the Belle Epoque prove it. On a comparative trial, the classical form of the diary novel chosen by Rilke corresponds to the Japanese *zuihitsu*, and offers the writer the tool to surrender to the erratic and fragmentary flow of impressions and mainly, personal or even historical memories. The figure of Christine Brahe coming from the reign of the dead represents another manifestation of the "deadly forces" described by Benjamin. In this space-temporal landscape almost completely internalized still survives the frame of a city that is itself the kingdom of the dead. The beginning of the book states it bluntly:

11 September, rue Toullier

So, also hierher kommen die Leute, um zu leben, ich Würde eher meinen, stürbe es sich hier. And so, therefore, people come here to live, I would rather believe that they die here.

Therefore he pours out a series of agonal visions that will come back to emerge intermittently through the streets of the city. The identification between the metropolis and the deadly maze is now complete: Rilke gives the features of the Minotaur to the city itself, almost foreshadowing the collapse of an entire civilization in the horrors of World War I. We are close to London's *Waste Land* by Eliot, one of Dante's visions of the famous London Bridge, in which Eliot speaks of "Unreal City":

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many ... (vv.60-63)

What remains of these urban and literary landscapes, after the end of modernity? Considering Eliot's words, we could say exactly this: the "unreal city". "Non-places", "junkspace" and "generic city", "telecity", "infinite city", "metapolis", "ecumenopolis" are definitions and even urbanistic planning gained over the last few decades that seem to indicate a dissolution of the city-form, the city as such, the one born with history and culminated in the modern metropolis. The selfsimilar space of the "generic city", in which all the parts are repeated and all the cities are alike, is in fact the completed and definitive space of the labyrinth, its most perfect heterotopia. And to the above definitions we can associate the title of a short and compact novel by Don DeLillo, who follows at the distance of a century the texts by Rilke and Kafū: *Cosmopolis*. The drama of the narrative is in fact the "capital of the twentieth century," the arrival point of the history of the city: New York, better Manhattan, the "cosmopolis" of our time.



Midtownnymap ([source](#))

Written in 2003, the book foreshadows literally the great crises of our day, after a decade already as long as a century. In the world of the global financial market the city itself founded as an

exchange and marketplace, is now only the residual frame of a new and complete "unreal city", the digital network of money flows that envelops the planet. In this virtual metropolis, the investment game submits the material goods to a continuous metamorphosis, which makes it unnecessary its physical possession. The young millionaire, the leading character of the story owns a forty-eight storey penthouse in the town center, Manhattan, but lives secluded in a limousine following the digital tracks of the currencies whizzing on-line on the car monitor. This is the maze of the new immaterial "cosmopolis" in which the protagonist transits, while his car, as it were immersed in a different time, creeps slowly through the streets of the "old" urban labyrinth, that is the real one, but by now obsolete, of the reticular checkerboard of Manhattan. In the external scenery, seen from the sealed windows of the car, the urban backdrop is represented as an exotic aquarium, populated by a multicultural anthropological sample or perhaps it would be better to say neotribal, where the apocalyptic choreographies of a Babel once again ready to collapse, take shape. From the beginning the Minotaur hovers in the announcement of a "credible menace" repeatedly denounced by the billionaire's bodyguard. But it is clear that in this universe the menace can not come from the external. It lurks rather in the very logic of the repetition and the re-launch of the compulsive desire that has captured the protagonist from inside, now lost in the labyrinth of the Cosmopolis. During the course of a day filled with mythical and archetypal references, according to the "classical" model of Ulysses, we assist in fact at the staging of a challenge totally irrational with the impersonal enemy that in the head of the protagonist has taken the features of the Minotaur: the yen. The archetype of the maze, when the leading character arrives at the turning point of the story, becomes even transparent:

He stood in the street. There was nothing to do. He hadn't realized this could happen to him. The moment was empty of urgency and purpose. He hadn't planned on this. Where was the life he had always led? There was nowhere he wanted to go. Nothing to think about, no one waiting. How could he take a step in any direction if all the directions were the same?

Once more, as at the beginning of the tale by Kafū, the maze is revealed in the aut-aut of an intersection where "all directions are equal", and the equivalent forces of the choice to take cancel each other. It is the paralysis that heralds the hero's death, murdered by an obscure employee of his. The servant who kills his master, but in a world void of any Dialectic, subject only to the law of the deferment and the return of the same. Thus, in DeLillo's cosmopolis, the Minotaur celebrates its triumph. Can we still hope that a new Theseus may deliver us from the ineluctability of this future?

Ginza and the Tokyo Rasukin Kyōkai (Ruskin Society)

Yasuo Kawabata

My paper argues one aspect of the Arts & Crafts of the City—the activities of the Tokyo Rasukin Kyōkai (Ruskin Society) in the Ginza district, Tokyo, in the 1930s.

In a long line of Japanese Ruskin scholars, arguably one of the most important was Ryūzō Mikimoto (1893-1971), who devoted himself to a life of disseminating Ruskin's thoughts and writing and translating quite a few books on and by Ruskin. He also organised a society and library specialising in writings by the leading art critic of the Victorian era.

Ryūzō Mikimoto was the only son of Kōkichi Mikimoto (1858-1954), the founder of K. Mikimoto & Co., Japan's top pearl company, whose headquarters has been located in Ginza since its founding. Kōkichi, known as the 'King of Pearls', represents one of the typical life stories of the self-made man; he became a millionaire by inventing the first technique for the commercial production of cultured pearls after a great deal of trial and error. He expected his son to succeed him in the business, but Ryūzō did not find his true vocation in that field. Ryūzō was interested in the study of John Ruskin.

In the 1920s, Ryūzō paid frequent visits to Britain, seeing such places connected with Ruskin as Oxford and Coniston in the Lake District, meeting Ruskin's relatives and friends including Arthur Severn, J. H. Stephenson and F. Banks. During these visits, he managed to collect Ruskin materials and documents, including his handwritten papers.

Building Up the Ryūzō Mikimoto Collection

His first visit to England was probably in 1920. He recalled forty years later: 'When I arrived England, Ruskin's home country, shaking my father's and wife's faces in sorrow off, I went straight to London to see Arthur Severn, Ruskin's heir and only near relative still living'.¹ On his supposedly second travel in 1925, he visited Severn again

¹ Ryūzō Mikimoto, 'Hasan shita Ginza no Rasukin' (Bankrupt Ruskin in the Ginza), *Kēzai Ōrai*, vol. 12, no. 1, 1960, p. 239. Quotations from sources in Japanese are translated by me. Some elementary slips in this interesting but poignant autobiographical 'essay' suggest that it might have been compiled from an interview

at Brantwood, who showed Ryūzō into rooms and, to his delight, let him sit on the bed Ruskin had died in (Fig. 1). Ryūzō recalls as follows:

Mr Severn kindly talked to me, being a humble student from the East, about Ruskin in his lifetime in detail. He told me everything I wanted to know. Moreover, he handed over Ruskin's autograph letters, a sheet of music, pictures and others to me at a low price as if they were free. Thus, thanks to Mr Severn's kindness, my Ruskin Library began to take shape. I spent only four hundred pounds strong for the collection. In those days, one pound was equivalent to ten yen, wasn't it? Very small sum, I am sure, compared to the vast expenditure required to keep Ruskin [i.e. the activities of the Rasukin Kyōkai and the Bunko in the Ginza area] going.²



Fig. 1. Arthur Severn and Ryūzō Mikimoto at Brantwood, c. 1925

In addition to Arthur Severn, Ryūzō met with two others who helped him to build up his collection: F. Banks, Holman Hunt's relative, and J. H. Stephenson, Ruskin's friend and disciple. There are also notable materials in his collection, which had once belonged to Revd. John Faunthorpe, such as a manuscript of 'The Exile of St. Helena', a prize poem Ruskin wrote in his Oxford days. There is no doubt, as James Dearden points out, that he built up one of the world's important Ruskin collections. 'Throughout the 1920s and 1930s he was able to acquire, at a time when few people were interested, an impressive collection of original letters, manuscripts, drawings and rare books by John Ruskin'.³ Bringing the collection home, he established the Tokyo Rasukin Kyōkai in 1931 and edited and published *Tokyo Rasukin Kyōkai Zasshi* (*Tokyo Ruskin Society Journal*).

with him by the editor into the format of an essay.

² *Ibid.*, pp. 236-7. Ryūzō met Arthur Severn again, as he tells, in 1927 and 1928. As to the circumstances in which the Severns, neglecting Ruskin's will and their curatorial duty, sold paintings, rare books and other materials at Brantwood, see Tim Hilton, *John Ruskin*, New Haven and London: Yale UP, 2002, pp. 875f.

³ James Dearden, Preface to the catalogue of *John Ruskin Exhibition: An Exhibition in Commemoration of the 160th Anniversary of John Ruskin's Birth, Featuring Works Taken from the late Ryuzo Mikimoto's Ruskin Library*, Tokyo: Mikimoto, 1979. Dearden also makes a special mention to the fact that Ryūzō 'made a contribution to art by commissioning several Japanese sculptors to make busts and statues of Ruskin'. This theme is further elaborated in his *John Ruskin: A Life in Pictures*, Sheffield: Academic Press, 1999, p. 43 et passim.

The Development of Ginza

Here I should make a brief survey of Ginza in modern times. Ginza, a district of Chūō-ku, Tokyo, is commonly regarded as the most prestigious district in Japan for shopping, dining and entertainment, its streets lined with department stores, brand shops of fashion and cosmetics, as well as boutiques, art galleries, restaurants, night clubs and cafes. The name of Ginza comes from the silver-coin mint transferred there in 1612 during the Edo period (the words *gin* meaning 'silver' and *za* meaning 'guild'). In the early Meiji era the town developed as one of the most Westernized districts in Japan. After the great fire destroyed the large area of present Ginza in 1872, the Meiji government decided to make the area as a model of modernisation. They planned the construction of new, Western-style, fireproof buildings made of brick, and larger streets paved with stones. Designs for the area were provided by the Irish-born surveyor general, Thomas James Waters. In the following year, a Western-style shopping promenade on the street with two- and three-story Georgian brick buildings was completed. The area, called 'Renga-gai' (Bricktown), flourished as a symbol of 'Bunmei-kaika (civilisation and enlightenment)'.

Incidentally, it should be noted that the slang 'Gimbura', sauntering or rambling along the streets of Ginza, became current in the early Taisho Era (1912-25). A person enjoying 'Gimbura' was a typical Japanese version of a *Flaneur*. It was the only street in Japan in those days where the paved footpath was separated from the carriageway, so that it was safe for people enjoying 'Gimbura' walking.

In 1923, however, the Great Kanto earthquake struck, levelling Ginza again to the ground. It was the earthquake causing the most devastating damage in Modern Japan, killing over a hundred thousand people, and even the fireproof Bricktown fell into utter ruins. But reconstruction proceeded fairly quickly, and presently Ginza regained its vigour again.

The Activities of Ryūzō in Ginza

It was in 1931, eight years after the disaster and the cityscape of Ginza being restored to its normal state, that Ryūzō founded the Tokyo Rasukin Kyōkai (Ruskin Society). He also edited, as stated above, the monthly journal of *Tokyo Rasukin Kyōkai*



Fig. 2. The Show Window of Rasukin Bunko (Ruskin Library), Ginza, c.1934-37

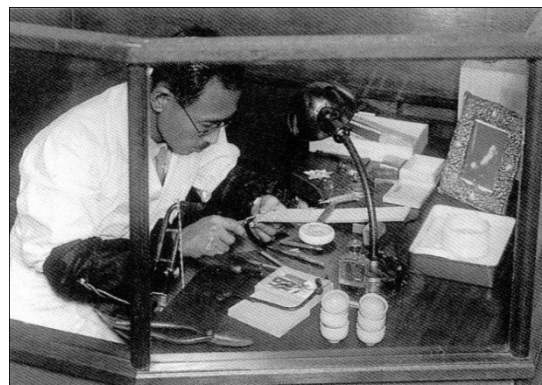


Fig. 3. A Craftsman of Rasukin Bunko, c.1934-37

Zasshi, printed (as were most of Ryūzō's writings) at Shimei-sha. In 1934, hoping to make his collection available to the Japanese public, he opened Rasukin Bunko (Ruskin Library) in Ginza (Fig. 2), with 'Kogei-bu' (the crafts shop division; Fig. 3) selling articles for gifts (made by the members and other



Fig. 4. Ruskin's Tea Room, Ginza, c.1934-37

craftsmen) on the ground floor, the 'Ruskin Tearoom' on the first floor (Fig. 4) and a room for the members of the society on the second floor. In 1936 he opened the 'Ruskin Cottage', a workshop Ryūzō organised for unemployed Mikimoto workers, with another

crafts shop and another tea room, followed by the establishment of the 'Ruskin Hall' in 1937. A certain C. C. Allen, professor of Economic Science, University of Liverpool, published a memoir of his visit to Japan in the middle 1930s, in which he referred to the Ruskin Tea Room in Ginza as follows:



Fig. 5. Round Tray: 'A Joy for Ever' designed by Ryūzō Mikimoto, c.1934-37

A favourite haunt of students and of the liberal intelligentsia in Tokyo is the Ruskin Tea Room. This is furnished in Victorian style and is thickly adorned with Ruskin's letters and manuscripts and with pictures of Coniston. It is run as a hobby by a member of a famous business family in the culture-pearl

trade.⁴

Indeed, the Tea Room was where patrons settled themselves comfortably, read or talked over tea in the well-designed interior. A number of accounts, including the one quoted above, testify that the room definitely served as a cultural salon in the capital for a few years, not only for those interested in Ruskin but for intellectuals in



Fig. 6. 'Rose' badge designed by Ryūzō Mikimoto, probably in the 1930s

⁴ C. C. Allen, *Japan: The Hungry Guest*, London: George Allen & Unwin, 1938, pp. 43-44.

general.

Ryūzō often provided his own designs for the craft division, including a tray which was used in the Ruskin Tea Room to serve tea (Fig. 5). Every item used there had a symbol connected with Ruskin (Fig. 6).⁵ While managing all these, he continued to write extensively on Ruskin and translate his works. From 1922 to 1937 he published sixteen books and monographs on Ruskin (besides numerous articles and essays published in journals) and translated twelve works by Ruskin, including *Modern Painters*, *Pre-Raphaelitism*, *Queen of the Air*, *St. Mark's Rest*, *Munera Pulveris*, and *Praeterita*. These publications alone show that he was the most prolific Ruskin scholar—or ‘gentleman scholar’, to be precise—in Japan.⁶

Kōkichi and others objected Ryūzō's deep involvement with Ruskin because, besides it being allegedly a hindrance for the only son to succeed the father as the head of the company, these activities Ryūzō passionately engaged in to propagate Ruskin's thoughts in Japan caused him to go into bankruptcy in 1937 and, later, to be declared ‘quasi-incompetent’ for a ‘dissipation of a fortune’ by the Tokyo Family Court in 1952.⁷ Thus, Ryūzō was forced to retreat from all such activities.

Just returning to the Ruskin Tea Room in the 1930s, I will show you a few unique photos by Ken Domon (1909-1990), one of the most renowned photographers in Modern Japan. These photos were taken in the mid-1930s for a graduation album of Waseda University, for his own class of 1936. The album is, indeed, Domon's earliest work, recently republished after his death. The caption of one of the photos (Fig. 7) runs as follows:

In the Ruskin [Tea Room], Ginza. Someone said, ‘It's the Last Supper’. It is sad to be touched by the remark, to say, ‘you are right’, borrowing the tone of Ozawa [a classmate]. Life runs extremely in a hurry and with vicissitudes. It might be the last

⁵ See Nobuko Hitomi, ed., *Catalogue of the Ryuzo Mikimoto Collection*, Tokyo: Ruskin Library, 2004, pp. 58ff.

⁶ As to the overview of the Ruskin Studies in Japan from 1900 to the 1970s, See Masami Kimura, ‘Japanese Interest in Ruskin: Some Historical Trends’, in Robert E. Rhodes and Del Ivan Janik, eds., *Studies in Ruskin: Essays in Honor of Van Akin Burd*, Athens, Ohio: Ohio University Press, pp. 215-244.

⁷ The evening edition of *Asahi Shinbun* (a major national newspaper in Japan), 25th March 1952, reported the decision: ‘Mr Mikimoto is the youngest of Old Kōkichi's five children (the other four being all his sisters), who, involved not in the pearl business but in studying Ruskin, an English Sage, had accumulated an enormous debt for running the Ruskin Hall and the Ruskin Teahouse before. After the decision of the approval of compulsory reconciliation in the fourteenth year of Showa [1939] Old Kōkichi has been repaying the debt. Mr Mikimoto, however, has borrowed money again from the spring of the twenty-fifth year [1950], which amounts to 8.6 million yen. The accusation against him of wasting money led him to this declaration of quasi-incompetence’. Those who were declared to the state of ‘quasi-incompetence’, like him, were legally restricted in financial matters under strict supervision of the curator.



Fig. 7. In the Ruskin Tea Room, Ginza, c. 1935-36, photo by Ken Domon

occasion for the set of ten young fellows to talk together. Kido, Watanabe, Okabayashi, Tomioka, Ōta, Takezaki, Kobayashi, Nakamura, Kameda and Ozawa.⁸

It was no exaggeration for Domon to comment that it might be the last occasion for them to chat together in such a manner, as most men of Domon's generation were to be called up for military service in a few years, as the war spread, and not a few of them were to be killed before the Great Empire of Japan surrendered in 1945. Even in the mid-1930s, already deteriorating social conditions with the oppression of the military authorities that had grown in their power, the prospect of the young generation seemed extremely dark and dismal.

In such a context in mind, the place Ryūzō offered in that particular period seems to take on a unique aspect. It was not a trivial place, just killing time for the leisured class. As this existed during the least tolerable era in the history of Modern Japan, Ryūzō's activities in Ginza, inspired by no one else but John Ruskin, one of the founding fathers of the Arts and Crafts Movement, should be reevaluated, as the Japanese gentleman scholar provided a breathing space for those who visited, making them dream of an alternative way of life and imagine the impossible in an age when militarism raged.

⁸ Ken Domon, *Domon Ken no Waseda 1937: Shashinshu* [*Waseda in 1937 by Ken Domon: A Photographic Collection*], Tokyo: Kodan-sha, 2009, p. 97.

GROUP OF BRIDGES DESIGN: SHANGHAI LINGANG NEW HARBOUR CITY

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Abstract:

Landscape planning for group of bridges has played an important role in the urban construction currently. The design process of landscape for group of bridges is more complex than monomer bridge design, it needs to be combined with the urban planning, architectural design, surrounding environment more closely. This thesis elaborates the elemental methods and design conception for group of bridges design, with the background of bridges design project in Lingang New Harbour city.

Keywords: group of bridges, design strategy, conception design, Lingang new harbour city

0. Introduction

Bridge is usually a response to the context in which it becomes constructed reality. Bridge is expected to perform functions, to provide a creative solution to an assignment, and to come to life through its design and materials. Context, function, form, materials and structure are directly related to every architectural design. They are also the elements in every cases of bridge design.

Shanghai is both a significant commercial center and a traffic junction in China. There are many new urban planning to develop the city, which is not only in historical and cultural aspects, but also to be an international commercial, financial and trade metropolis in the future. The rapidly increasing population of Shanghai today is 13 million, which will reach 16 million by 2020. 13.6 million of them will live in the city. In order to accommodate the huge growth of population and industry in Shanghai, the planning of a new harbour city that incorporates the international deep-water port Yangshan - Lingang New Harbour City.

1. Background

Lingang as a newly-planned satellite city stands between Shanghai Pudong international airport and Yangshan deep water port. It is 75km away from Shanghai downtown, located in the south end of Nanhui district. As a new harbour city, it is intended to provide space for 800,000 inhabitants in an area of 74 square kilometres. (Figure 1)



Figure 1. Locations of Lingang New Harbour city

According to the master planning (Figure 2), the central living area is made up by 7 parts, in the middle circle around Dishui lake is commerce and exhibition center. The northern part is the base of film and television industries area. Shengda amusement arcade is located in the northeast. Residential areas are in the northwest. Administrative offices are next to commerce and exhibition center. University campuses are located in the southwest. Haichang sea world and polar museum are in the south. Dishui lake like a bright mirror located in the heart of harbour city, 3 urban rings expense from inner center just like the ripple across by a water drop.

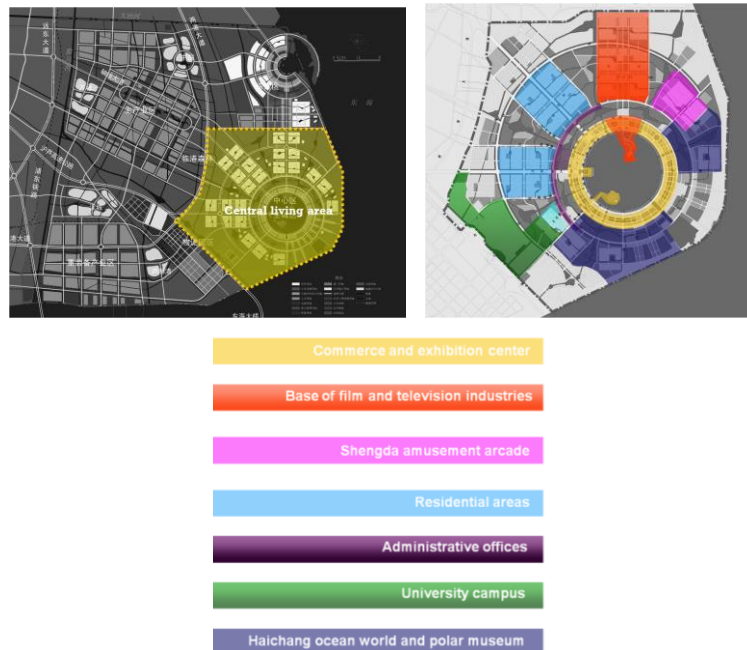


Figure 2. Master Planning of Central Living Area

As shown in the figure 3, the result of ripples across by a water drop is that the 2 opposite directions. One is from outside to the city heart. Expressway is directly jointing Lingang and Shanghai downtown, which is like the arterial road to connect the historical center with satellite city. Another is from inner heart to the outside, with seven rivers in radial shape. The inner small ring and the outer diffused ring constitute planning research areas.

There are almost 200 bridges in the central living area of Lingang New Harbour city, 41 of them already built, which are shown in blue in figure 4. There are another 159 bridges which are in orange are planned to be built in the future, most of the built bridges erected in the east of Dishui Lake and around the lake. And the rest area, the north, the west facing to the sea, and also the south are bare, everything is possible. In these areas, there are plenty of possibilities to develop new bridge species.

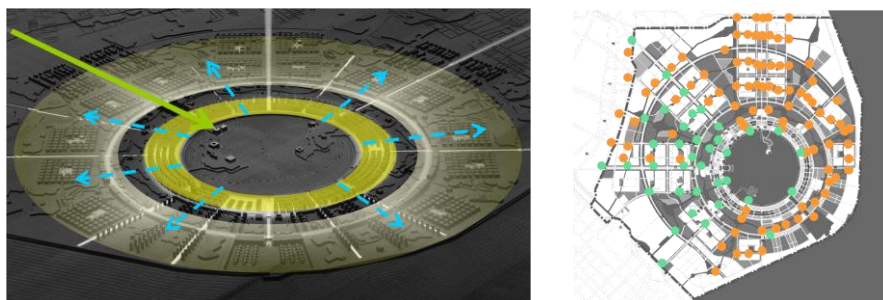


Figure 3. Urban Rings

● 159 Bridges to be built ● 41 Bridges exist
Figure 4. Bridge locations

2. Planning Methods & Strategies

The concept for Lingang Harbour City takes up the ideals of traditional European city, instead of a high-density city center, the focal point will be a circular lake with a diameter of 2.5 km. Cultural buildings and leisure facilities are located on islands, which can be accessed by boat. The design was inspired by the city of Alexandria, one of the Seven Wonders of the World; the quality of life provided by the close proximity to water draws its references from Hamburg. Central living area, along with other industrial areas, make up of the whole blueprint of city.

As mentioned above and shown in figure 3, there are 2 opposite directions in this area. So 200 bridges are separated into 2 parts, one is exist group, the other is not exist. Usually, there is no way of knowing which approaches will be successful, especially when there are thousands of possibilities. So to analyse the spatial and urban context is the best way to get a comprehensive understanding for this area.

This is why the parameters set out in the strategies map- context, function, form, materials and structure- are directly related to every bridge design. They are also the elements in every design for a bridge. Furthermore, they hold the most potential when it comes to strategies for developing a design concept.

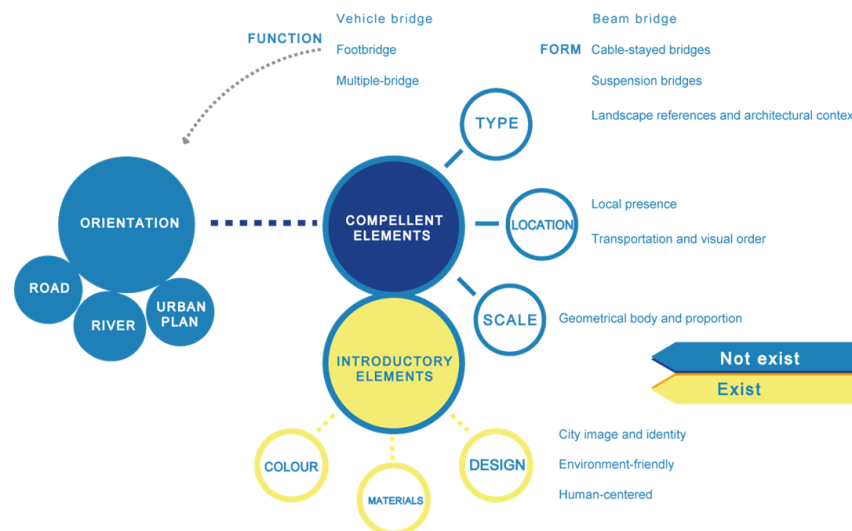


Figure 5. Strategies Map

The chart above illustrates the process of strategies (Figure 5). The methods used can be divided into two categories: compellent elements for the new bridges, which will be built in future. The second is introductory elements for the exist bridges.

Type, location and scale are the influencing factors of compellent elements. Type is related to the different forms of bridge, beam, cable-stayed or suspension, etc. No matter what kind of bridge form is the final solution, landscape references and architectural context must be considered in the process of design. In most cases, the intense study of the site and its surroundings is extremely helpful in the search for a design idea. And study views of the surroundings and interaction with the landscape are also very important, that is the factor of location. Scale is actually a kind of response to the site. Geometrical body and proportion indicate the spatial relationship between bridge and its surrounding.

For the existing bridge, its form, location, and also scale are almost fixed. So the planning purpose is not to build a brand new bridge, but to build a new version, to change their colours, materials, lighting etc. City image and identity, environment-friendly and human-centered are the key factors to develop group

of bridges design.

3. Landscape Planning and Design Conception of Group of Bridges

According to the urban development requirements, the development orientation of Lingang New Harbour city as the eco-city, annular-city, symbiotic-city, geographical and cultural city. Based on urban planning and combined with the research of traffic, geomorphologic and hydrological characteristics, history, culture and tourism, the various elements were organized in landscape planning and bridge design, such as vehicular traffic, pedestrian traffic, open space, building, greening, water, history and culture. Finally, Bridges are divided into 7 groups by the function of different areas, such as Gateway to Shanghai downtown, Commerce and exhibition center, Base of film and television industries, Shengda amusement arcade, Residential areas, University campus and Haichang sea world and polar museum(Figure 2). In accordance with the different environments and functionalities of the bridges, there are different design strategies proposed.

3.1 Gateway to Shanghai downtown - Bridges over Shengang Road

Shengang road is one of the main express way to Lingang center. There are several existing bridges (Figure 6). 4 bridges located in the planning area. No.1 is in administration area. No.2 and 3 are in the residential area. No.4 is in the middle of green lands.

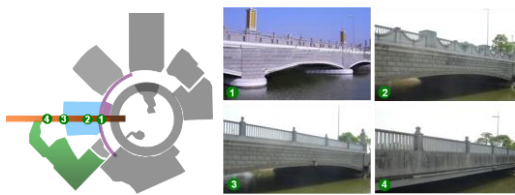


Figure 6. Bridges Over Shengang Road



Figure 7. Maritime Museum and Nanhui Administration center

There are 2 important prominent buildings along the expressway: Maritime Museum and Nanhui Administration center, both of them were conceived by Meinhard Von Gerkan. And they have been the most successful land marks of Lingang New Harbour (Figure 7).

The exposed position of the plot by one of the main access road of Lingang demands a similarly exposed as well as distinct architectural composition of the individual main buildings and annexes of the office center which will be grouped together to form a super-ordinate body. So, fair honest, democratic, and directive are the main theme of this regional landscape.

The access is connecting the historical and old town with new district. In the front of the access, it is necessary to place a bridge with suitable tower. Being a Lingang bridge tower, defined by the city's spirit Modern and European, it should not be a giant monolith but tall and slender to build up clear expression - moving forward to the new and prosperous area. And the other accessing bridges will be reconstructed with some lighting and interactive facilities to enhance the directivity.

Just like The Bridge of Peace (Figure 8), using LED interactive light display system to become a symbol from the past to the better future. It also embodies the most important thing in the concept and style of governance - transparency, mobility, purposefulness and modernity that conforms to the contemporary world.



Figure 8. The Bridge of Peace, Tbilisi, Georgia

Designed by Michele De Lucchi and Philippe Martinaud

3.2 Commerce and exhibition center - Bridges over Huanhu Road

The first urban ring, a concentration of public facilities and high rent apartments, create public space for offices, business and commercial activities, cultural events and entertainments. Along the lake shore will be shopping boutiques and restaurants to give a particular view of the lake.

Office and business buildings will be located within the first ring of the new city (Figure 9). The master plan envisages perimeter block development that will be permitted to exceed the building height of 24m at points of urban planning significance so as to structure the perimeter development and give a particular view of the lake at exposed places. Along with the building height and perimeter block development, the master plan has also specified a 6m-high arcade on the side facing the lake, to cater for a future promenade along the lake shore with shopping zones and restaurants.



Figure 9. The present site



Figure 10. Bridges Over Huanhu Road

There are 7 existing bridges located along the lake shore (Figure 10). All of them are very short but wide. Some of them have being well designed, with elaborate decoration. Our conception is to establish a balance between the unity of the whole complex and the diversity of its various individual bridges and to arrange them into a certain relationship. 7 bridges can interpenetrate or cut into one another, attach or be added to other forms, or fit into one another. They always interact and create spatial structures.

In the design process of these 7 bridges' appearance, we attempt to introduce the Art Deco style which is an eclectic artistic and design style that began in Paris in the 1920s and flourished internationally throughout the 1930s, into the World War II era. Shanghai was known as the "Paris of the East", and was the most flourishing metropolis in the Far East, boasting not only the center of business, but also the paradise of the hedonists. As the most modern city in China, Shanghai responded to the spirit of Art Deco: luxuriant, radical and infinite progress. Nowadays, Shanghai has the largest number of Art Deco buildings in the China, for example the Jinmao tower, the Peace Hotel, International hotel and so on.



Figure 11. Jin Mao Tower, Shanghai, SOM Figure 12. Yunxi River Bridge, Qingdao, Tongji Architecture Design Institute

As we have mentioned above, the concept for Lingang New Harbour city was inspired by the European city, Alexandria and Hamburg. Art Deco represented elegance, glamour, functionality and modernity. Shanghai cultural characteristics are based on the tradition and the modern. So we think to combine the traditional European decorative language -Art Deco-with bridges in Lingang Harbour City. Like the example of Yunxi River Bridge, which is designed by TJAD in China, by using some typical motif, such as geometric curves, chevron patterns, sunburst, ect.

3.3 Base of film and television industries

Base of film and television industries located in the northern part of the planning area, where is being developed right now (Figure 13). There are no building references so far. According to the master plan, the whole area with northern peninsula is a theme park. In fact the base of film and television industries makes its own specific demands for building constructions. To build some functional bridges, rather than bridges with more landscape presence and consideration is the bridge design strategy for this area.



Figure 13. The present site of Base of film and television industries

3.4 Shengda amusement arcade

Shengda amusement arcade is another bare field (Figure 14). An amusement arcade is a venue where people play arcade games. People go there to have fun, to have psychological relax.



Figure 14. The present site of Shengda amusement arcade

The bridges in amusement area could be much more interesting than the commercial and administrative area. Just like the Alkaff Bridge with colourful painting (Figure 15). And some artists, staffs working there, or even the visitors could be invited to paint on the bridges together when it completes. Every visitor will enjoy the joyful atmosphere when he or she watches the colourful paintings.



Figure 15. Alkaff Bridge (Singapore's Art Bridge), Singapore
Designed by Filipino artist Pacita Abad

3.5 Residential areas

There are some residential building completed in the living area. Some of them are high-density housing, and also low-density town house there. Lingang New Harbour City is intended to provide space for 800,000 inhabitants. That means 90% of the inhabitants will immigrate from the historical center or other cities, even other countries. Most of the migrant decide to reside here because of green tress, fresh water and convenient transportation and life.



Figure 16. The present site of Residential areas

In order to walk along the bank and keep in touch with water, we propose the design strategy of bridges in this area to add platform at the end of bridges.

3.6 University campus

In order to achieve the goal of urban planning and development orientation of Lingang New Harbour city as a cultural city, there are 2 Universities in Central living area now (Figure 17). Shanghai Ocean University and Shanghai Maritime University.



Figure 17. The present site of University campus

Every landscape has their own makings, so the different university campus landscape should have her unique makings, either city, or village, either intensive, or relaxed and so on. What we are talking here should be humanistic, elegant, colourful and alive.

3.7 Haichang sea world and polar museum

Haichang sea world and polar museum are located in the southeast of the Lingang City (Figure 18).



Figure 18. The present site of Haichang sea world and polar museum

In addition to the material and immaterial relationships established by human beings, some forms and structures can be derived from nature. Plants and animals display a wide variety of features that can be adapted and transferred to bridges. For example, the Rewa Rewa Bridge seems like a frame of whale (Figure 19).



Figure 19. Rewa Rewa Bridge, New Plymouth, New Zealand

Designed by Peter Mulqueen

The theme of sea world and polar museum is ocean. Therefore, freely flowing forms, dynamic and random movement could be the final image of the bridges in this area.

4. Conclusion

This thesis elaborates the basic methods and design conception for landscape planning of group of bridges design with the background of bridges design project in Lingang New Harbour city. In this project, 200 Bridges are divided into different regional groups. According to the urban planning and the surrounding landscape features, we proposed the planning strategies and design conceptions for these different regional groups.

Based on the analysis, this thesis concentrates on planning and design of the groups of bridges and provides some theoretical support for the monomer design and construction of the bridge in the future. Different with the traditional bridge design which focus on the shape design, the landscape planning and conception design for group of bridges based on urban planning, architecture disciplines and bridge design, which introduced sociology, geography, landscape, ecology and other disciplines of knowledge. This thesis analyses and discusses bridge design from a different perspective and proposes comprehensive and integrated design countermeasures.

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- [2] Andrea Palladio: Four Books on Architecture, MIT Press, Cambridge. 1997

Biographical profiles

Haruhiko Fujita is Professor of Aesthetics in the Graduate School of Letters at Osaka University. He also serves as the president of the Japan Society of Design since 2005. He has published mainly on William Morris and the Arts and Crafts Movement, the National Trust, Landscape Painting, as well as Japanese Art, Craft, Design, and Environmental Aesthetics. His major publications also include *The Light of Landscape*, *The Country of National Trust*, *Iconology of the Universe*, *Theory and History of Design in Modern Japan*. His major papers include “The Ways of Arts or Ethics in Aesthetics” (*International Yearbook of Aesthetics*, Volume 7, 2003) and “Letters on Images: Concerning Japanese Art” (*International Yearbook of Aesthetics*, Volume 12, 2008).

He has been organizing a pair of international conferences. One is a series of International Design History Forum since 1999, the other being annual ‘Art and Welfare’ conference since 2001. He was the organizer of the 6th ICDHS which was held in Osaka in October 2008. His most recent books include *Art and Welfare: Homo Artifex* (Osaka University Press, 2009). Prof. Fujita is General Editor of the *Encyclopedia of Asian Design*, which is planned to be published in 2015 in four volumes, ‘East Asia’ ‘South and Southeast Asia’ ‘Western and Central Asia’ and ‘Transnational Themes and Issues in Asian Design.’

Francesco Scolozzi

Education and teaching

- Received his Honours degree in Architecture from the Faculty of Architecture in Florence, Italy
- Received the Master of Architecture in Urban Design from Harvard University, USA.

Assistant professor at the Faculty of Bologna and Florence.

- Associate professor at the Toronto University Faculty of Architecture and Landscape Architecture.
- Visiting lecturer at Dalian University of Technology, Faculty of Architecture

Private practice of Architecture

- 1967-1976 Vice-director of Architectural magazine “Chiesa & Quartiere”.
- In 1968 established his office of Architecture in Bologna; was Consulting Architect for the public developer Finanziaria Fiere of Bologna when Kenzo Tange was appointed to design the Master Plan of Bologna North and Fiera District; Mr. Scolozzi was part of the design team that worked with Mr. Tange on this project.
- In 1976 Emigrated to Toronto Canada, open his office of architecture and taught at the Toronto Faculty of Architecture and Landscape Architecture.
- In 1996 won an international competition for Nanjing Science and Technology Building. Established his practice in China.

Awards

- **Toronto, Canada.** Banca Commerciale Italiana head branch. Ontario Association of Architect’s Design Award.
- **Missauga, Canada,** Urban Design Award

- **Shanghai, China.** Lujiazui Central Business District Master Plan, in J.V. with Project Planning. Awarded 1st Prize
- **Nanjing, China.** Science Centre, international competition. Awarded First prize
- **Dalian, China.** Foreign Languages University Master Plan and Building design, International Competition. Awarded First Prize
- **Nanjing, China,** Bank of Communication Head Office. International Competition, Awarded First Prize
- **Fushun, China.** New Opera Theatre. International Competition. Awarded First Prize
- **Hongyanhe, China.** Nuclear Power Plant Master Plan and Head Office building, International Competition, Awarded First Prize.
- **Beijing** 2008 Olympics, Tennis and Hockey, Stadiums International Competition. Award of Excellence
- **Beijing** Bank of China Computer Centre, International Competition. Awarded Second Prize.
- **Dalian, China.** Liaoning Normal University Master Plan and Building Design, International Competition, Awarded Second Prize.
- **Dalian, China.** Science and Technology, International Competition, Awarded Second Prize.
- **Nanjing, China,** Financial City, International Competition, Awarded Second Prize.

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History and Theory of Theater *Sada Yacco's Story: the Forbidden Theatre* (2007), 358 pages.

Theater costume design *The Vigil of the Twentysecond Night*(1998) *Opera Okuni*(2000)*Gauche the Cellist* (Best Visual Presentation Award,World Theater Conference, Halifax, Canada, 2003) *Hikoichi Tales*(2004) *Anju and Zushio*(2012).

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L'evoluzione del gusto tra classico e romantico (Laterza, Bari 1996; awarded the Hanbury Botanical Gardens International Prize) analyzed the relationship between natural beauty and artistic beauty, comparing the baroque, classicism, rococo and romanticism. *Il fascino della paura. L'invenzione del Gotico dal Rococò al Trash* (Guerini, Milano 1998) is an overview on the pleasure of terror in literature and arts, from the Eighteenth Century until today. In *L'arte del paesaggio* (*The Art of the Landscape*, awarded the Calabria International Prize and the Hanbury International Prize, translated in English, French, Spanish, Japanese), Milani addresses the issue of natural landscapes as an aesthetic category. Making use of a wide array of materials drawn from philosophical tradition, literature and art. *Il paesaggio è un'avventura*, (Feltrinelli, Milano 2005) is a detailed guidebook to the aesthetic experience of landscapes. His latest book: *I Volti della Grazia* (*The Faces of the Grace*), ed. il Mulino, Bologna 2009 (translated in English).

He has contributed widely to important Italian journals of aesthetics, such as "Rivista di Estetica", "il verri", "Studi di estetica", "Estetica", "The Journal of Asian Arts & Aesthetics".

Anna Lambertini

Architect specialized in *Garden Art and Landscape Architecture*, Ph.D in *Landscape Architecture*, she lives in Florence. Member of AIAPP (Italian Association of Landscape Architecture) since 1995, is a practising architect and landscape architect. In addition, she pursues his interest in the language of gardens and in the field of landscape architecture as researcher, teacher and writer. Since 2006, she has been professor at the Interfaculty Master in Landscape Architecture of the University of Florence. She wrote "*Fare parchi urbani*", special mention at the International Prize Hambury-Grinzane Cavour 2005; "*Vertical Gardens*" 2007 (edited in Italian, English, French and German version); "*Atlante delle Nature Urbane*", Editrice Compositori 2011.

Laura Ricca has been assistant professor of Japanese language and literature at the University of Rome "La Sapienza", Lecturer for three years at the Tohoku University in Sendai, Japan, and later Research Fellow in the same University and Guest Researcher at Tokyo Geidai. After having been engaged in Japan in research on Japanese art and on issues of comparative aesthetics, she has been collaborating since 2009 with the Laboratory for Research on the Cities within the Institute for Advanced Studies, University of Bologna, being engaged in research on the far East aesthetic categories and on the eastern city, in particular on the Japanese city. Her publications include the essay titled *Genesi e struttura di "Nuvole" di Nagai Kafū* (*Genesis and structure of "Clouds" by Nagai Kafū*), published in "Quaderni giapponesi", volume 2; the essay *Dalla città ideale cinese alla città virtuale giapponese* (*From the ideal Chinese city to the virtual Japanese City*), published in the journal on-line "Parol-Quaderni d'arte e di epistemologia"; her translations include the unpublished article of the Japanese architect Kenzō Tange *Omaggio a Michelangelo* (*Homage to Michelangelo*), published in the Proceedings of the Conference *Kenzō Tange e l'utopia di Bologna* (*Kenzō Tange and the utopia of Bologna*) and the translation from French and the treatment of the essay of Kuki Shūzō *L'espression de l'infini dans l'art Japonais*, published in the biannual journal of philosophy "Aesthetics". She edited the Proceedings of the Japanese Italian Conference *Un confronto sulle città storiche tra Italia e Giappone: conservazione e trasformazione* (*A comparison between the historical towns of Italy and Japan: preservation and transformation*), published in the journal "Parol-Quaderni d'arte e di epistemologia". She also edited the volume *Storia dell'arte giapponese. Genealogia dei capolavori in una prospettiva comparata* by Hidemichi Tanaka, published by EDES.

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Lisha Ren got her Ph.Ddegree at the College of Architecture and Urban Planning of the Tongji University in “Footbridge Landscape in Cities” in 2010. Since then, Dr. Lisha REN has been lecturer of Industrial design at the College of Design and Innovation in Tongji University, Shanghai, China. Her research interests are mainly on Design History, Bridge Aesthetics and Bridge Landscape.