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Summary

Plan of Cumbernauld

(Pages 174-183)

Planning: Cumbernauld Development Corporation
Plan of complex: Hugh Wilson;
D. R. Leaker (since 1962)
Centre: Geoffrey Copcutt
Start of construction: 1956

Even before the Hook discussion, an exemplary confrontation with planning conceptions and methods of public discussion, Cumbernauld, the other British New Town of the second generation, was taking shape. Cumbernauld, very likely to arouse profound critical judgments, also makes it possible to define the scientific value of town-planning, which, applied on the theoretical plane up to then, had been subjected to arbitrary debate.

Cumbernauld, founded in 1956 by the Secretary of State for Scotland, was intended to relieve congestion in Glasgow (80% of its inhabitants come from Glasgow).

The choice of the location, of major importance for this autonomous industrial town of 70,000 (final stage), fell upon a site measuring 8 by 3 kilometers with hill as centre of gravity, with view commanding the narrow waist of Scotland. The site is 24 kilometers east of Glasgow near an important railway line, at the intersection of main highways, near ports (Glasgow, Edinburgh, Falkirk) and airports (Glasgow, Edinburgh, Prestwick), which will entail a population composition identical with that of a large industrial city. The sociological criteria and the analysis of the traffic movements yielded a relatively autonomous neighbourhood unit: compact pilot plan, high density residential areas, but many low-silhouette structures, big linear centre comprising all community services, complemented by a traffic axis, which is underground, with parking facilities; thus there is a clear separation of the different types of traffic, planned stages for organic expansion, no secondary centres, minimal distances among the residential areas and the centre along with important network of pedestrian ways, prolongations of housing planned for the region (schools, etc.) but without any tendency towards excessive centralization ("installations provided for people and not people for the installations").

According to the town-planners, the two traffic systems (motor vehicles and pedestrians without grade-level intersections) are sufficient to create neighbourhood relations of an elementary character for a city of 50,000; only the outlying areas situated near industries are provided with secondary centres, one of which is made up of the old, reorganized village of Cumbernauld.

New then, a city structured along these lines requires a very great material effort at the time of its creation: the first construction stage ought to comprise much of the centre as well as factories, which are provisionally leased to the authorities. Development is carried out in sections, whose density corresponds to the final stage. The study of traffic problems, a very progressive one, yields a system of independent networks (short distances for pedestrians, long distances for motor vehicles) with complete functional separation of routes realized by way of different types of roads and crossings influencing the psychological attitude of the drivers; capacity: 1.4 vehicles per apartment, 60% routes in comparison to comparable systems, 4% surplus value with higher return. Horizontal separation for pedestrians and vehicles: access from apartments and private garages. Vertical separation for access routes from districts and principal arteries with upper level reserved to pedestrians. The rules provide for essentially autonomous traffic flow.

The housing study (types of dwelling units) is based on an average density of 212 inhabitants per hectare (ranging from 150 to 300 inhabitants/ha.). The conventional rules were abandoned for the realization of pilot districts based on the following criteria: in zones of fixed density it has been sought to realize a maximum number of apartments on 1 single level; for apartment houses, there are never more than two levels between ground and the apartment entrance; daylight and plenty of sun in rooms; good

views; flexible plans; determination of minimum dimensions and norms for utility rooms; maximum privacy for each apartment and its exterior prolongation; protection from winds built into the architecture; sufficient parking facilities; classification of types of apartments satisfying these criteria. The outdoor facilities are situated in the district (playgrounds for children under cover away from roads, primary schools, green zones) and on the periphery of the town (higher schools, sports facilities, recreational facilities). The centre covers the elongated hill; it is made up of shops, public authorities, businesses, community institutions (tertiary sector), recreational facilities, cultural establishments and educational facilities. A double traffic artery, situated at the bottom level is connected by two intersection points to the urban traffic network; it provides direct access to 3000 parking sites distributed over two levels and serves for deliveries to shops, warehouses, etc. The stations for the buses are located on the same level. All the upper levels are reserved strictly for pedestrians and are connected with the other levels by escalators, stairways, ramps, etc. The centre itself is relieved of noise and traffic danger; the mass plan is thus dictated by the size scale of the pedestrian: the transverse slope permits direct connection between the site and the two principal levels with shops, offices, central post office, bank, special shops, hotel and parking areas. The shops are intended to offer maximum choice on a limited area; on the ends of the centre there are planned churches, the public buildings, shops, a hotel and the recreational facilities: ball rooms, cinema, bowling alley. On the periphery there is a green zone with sports grounds, exhibition hall, covered market. Above these two levels, there are located in the heart of the centre the town government, the municipal library, shops, restaurants, cafés, covered and open-air terraces. Duplex apartments, situated on the bottom level all along the centre, an apartment house some 100 meters in length forming a kind of "rampart" parallel to the masses of the centre; private terraces serve to enliven the centre during the daytime. Important regional schools are situated in the heart of the centre.

The carrying out of construction on the centre is also planned in stages that are well defined (first stage for around 1500 inhabitants).

Such a town-planning conception seems to permit a sound and effective functioning starting from the realization of the first stage, which functioning will go on constantly all through the finishing of the other stages planned as autonomous entities.

Roland Ostertag, Leonberg, architect, Hans Peter Klein, associate (planning)

Execution plan for a new city hall in Mannheim

(1961-1964)

(Pages 184-192)

At the intersection of the two principal axes of Mannheim connecting the Neckar with the castle and the commercial port with Friedrichsplatz, in the heart of the city, there is going to be located, beside other public buildings, the new city hall, which in spite of its symbolic importance is not supposed to modify the character of the present centre.

The plan is based on the first competition prize, with the 2nd and 3rd prizes remaining valid as present-day solution for such a building programme.

The execution plan, respecting the checkerboard pattern of the city, is located within a square, where there were formerly located the government (18th century), then the courts of law (19th century) and finally the city authorities (beginning from the 19th century).

The plan takes into account the plastic effect of the sections destroyed in 1943 as well as the existing traffic situation. In opposition to the neighbouring volumes of 5 to 6 floors, and continuous, the city hall is made up of a low volume oriented in two main directions with stepped terraces and an asymmetrical Z-shaped tower. The differentiated volumes of the low part form a main courtyard opening into the public square and small spaces con-

ceived as continuations of the hall itself. Generously dimensioned stairways connect the public square with the terraces and the restaurant. On the ground floor, along the principal axes there are located shops, while on the other side there are meeting-rooms, council rooms, the municipal records with display areas and the caretaker's flat.

The mayor's office and the public part of the administration are located on the upper level of the low volume with the restaurants; the tower houses the offices, and on the last floor there are the canteen and board rooms. The technical installations are accommodated in a superstructure at the junction point of the two volumes.

The staggering of the volumes is expressed on the interior by a main entrance hall, which is highly structured, with differentiated foyers in front of the various board rooms, and the other premises accessible to the public. The architecture is characterized by the contrast between the highly articulated low volume and the relatively simple tower. The elevations with their solid parapets, without being excessively dimensioned, accentuate the architectural unity, the only exception being the council hall with its double-height walls, which is independent of the other parts.

Current execution bears solely on the underground garages, the shelters and the basements.

Gerd Albers, Elmar Dittmann, Munich, J. H. van den Broek, J. B. Bakema, Rotterdam

Reorganization of the Centre of Ludwigshafen am Rhein

(Pages 193-196)

Reality and Utopia in town-planning:

The reorganization of the centre of Ludwigshafen and proposals for utilizing the sites freed by the removal of the old railway station posed numerous problems. This industrial city, situated near Mannheim, has only a rudimentary centre lacking cultural, political or commercial significance. The problem, then, was to find out if this industrial agglomeration could be reorganized.

The general problem, as applied to Ludwigshafen, was posed by two authors of plans: The "reality" of the situation was represented by the first prize plan of Gerd Albers / Elmar Dittmann, Munich, and the "utopia" by J. H. van den Broek / J. B. Bakema, Rotterdam. The report on the first prize plan defined "the conception of the long-term structural development of a city centre", i. e., a theoretical method for the renovation and creation of new urban centres. This plan, taking into account the actual political and economic factors, deals with the whole complex of the centre rather than the site of the former station; it seeks to create a connection between the centre of the city, the station and the Rhine by means of a realizable traffic system and it could serve as a pilot plan for an execution project, with architectural design being left open. Now then, the plan of van den Broek and Bakema represents a vision of "architectural town-planning" leaving aside the actual given factors, which could be constructed only in this specific form. The architects propose a public transport network which is very dense connecting Ludwigshafen and Mannheim, which nevertheless compromises the vital functioning of the secondary centres.

Both the theoretical plan and the architectural vision as applied to Ludwigshafen can be of interest to town-planners in general who are concerned with the problems of new city centres or those to be reorganized.

Gunter Nitschke, Tokyo

New Urban Centres in Japan

(Pages 197-210)

A

Conception of the "City" in Japan: The futurist dreams of the Japanese metabolists must be set against the Japan of the future which has already begun.

Japanese cities are leaping over several centuries, but they are also undergoing a Western spatial and formal influence which is opposed to the traditional conception, dictated by nature

or by the Japanese mentality; an analysis of the latter will give a better picture of the expansion process now under way.

Japan has a delicately structured and differentiated countryside, like a painted screen, and set down in it, "granary towns", disorderly conglomerations.

Etymological analysis of the Japanese conception of "city":

The Japanese system of writing with its symbolic images lends itself very well to a study of this kind: 4 ideograms, "Kanji", express the concept of city:

ichi shi
market, city

beside the imperial palace there is the market, marked by a banner
= ideogram of "bargain"
sign of a specific place
sign and hour of the market
same development of the market place in a city as in the West
(ex.: Kure-shi, city of Kure)

miyako
place of the emperor, capital, metropolis

the population settled beside the imperial palace = ideogram of a man seated in front of a rice bowl; hence place of meeting for people who eat (= Chinese tradition of food stands along the streets)

(ex.: To-Shi, To-Kai = big city: Kyoto, Tokyo-To = metropolis)

machicho
street, cluster of houses, district, city
this sign defines the place of human agglomeration near rice fields, represents a rice field in perspective;
= ideogram of "beat, stack, tread": symbol of a hammer.

- the rice fields had been surrounded by pathways of stamped earth, raised above the fields, on which houses could be placed, at the time of the introduction of money into Japan;
- the outlines of rice fields are still perceptible to this day in 80% of Japanese cities.

(ex.: names of districts: Ote-Machi, in Tokyo, Toyokawa-Cho)

machigai
street, district, cluster of houses
this sign, created much later, signifies "streets of a city", i.e., the city viewed as a labyrinth of streets, which corresponds to the condition of Japanese cities which are not consciously laid out.

= ideogram for roads crossing at right angles.

= ideogram for walk.

Topographical analysis of the Japanese conception of "city":

Japan is an island country with highly irregular topography, made up of mountains and narrow valleys, which lend the country an atmosphere of intimacy; hence architectural monumentality is not necessary to register human intervention, as in a more imposing landscape.

The countryside is articulated essentially by the rice fields, which, however, cover only one tenth of the land area, but which invest the country with a kind of pavement structure, with an asymmetrical calligraphy, in that they blend with the natural contours of the land.

Formal aspect of cities in Japan:
Historically, the Japanese have not created a specific architectural design for their cities. Instead of a perfect intellectual order, the order of nature has been their main concern, and this is what they have applied. Their order, then, is not a rigid one, but, rather, dynamic.

Thus, modern city houses differ little from houses in the countryside, and the cities have the same basic rice-field pattern as the villages. Only the cities of Nara and Kyoto were deliberately founded as such, with a symmetrical plan on a relatively flat terrain, following the Chinese checkerboard pattern; now then, the city even so developed organically and the perpendicular roads are not defined by squares and blocked off by statuary and open freely into the countryside; moreover, they do not have an urban density. In Japan the Chinese pattern, rigorous in its geometry and sited on plains, is necessarily transformed by being integrated into a totally different kind of landscape.

Analysis of the spatial conception as basis of the Japanese idea of "city": After the war, people believed readily in a close connection between the traditional Japanese spatial conception and the spaces propagated by modern Western architecture. But the transparency and the flexibility of Western architectural spaces, which are considered as units, have nothing to do with the traditional Japanese spaces, which derive their vitality from a continual interpenetration of interior and exterior.

The Japanese interior space:

The idea of an interior space is coupled with that of a post in Japan. Mythology tells of a god who had erected a column reaching to heaven and built a temple around it. Thus, construction in Japan begins with columns, which have a spiritual symbolic significance. The Izumo temple represents one of the most ancient examples of this type of column architecture, where the central column, of secondary structural importance, runs through the whole building. The central column of the Ise shrine no longer even has any supporting function; it is a kind of trunk symbolizing the spiritual significance of a centre around which the building is erected.

These central columns, symbolizing the psychological centre, are found in all kinds of buildings in Japan. In the farmhouses the central post, always inordinately dimensioned, it not necessarily located in the geometrical centre of the house. In the teahouses, this pillar touches neither the floor nor the ceiling, and it symbolizes simply the place of spiritual communion of the persons present.

The Japanese exterior space:

In the course of house architecture development, the central pillar loses its significance and comes to be situated in the elevation; these are conceived not as skins but as interstitial panelling between pillars; they are often movable, transparent or perforated to allow always for integration with the outdoors.

"the shadows of the pines are reflected on the moon and on the tatamis". Thus, large complexes like the imperial palaces are composed of differentiated spaces prolonged into the outdoors, which has been structured in the same way, the whole forming a continuous unity. In this way the tradition "of arranging objects in the void" is a conscious technique allowing one to distinguish things while at the same time to interrelate them one with the other. This approach is found everywhere in the architecture of the temples, in houses or in street perspectives.

The Japanese imaginary space (symbolic):

This representation of space, the issue of Shintoism, is opposed to the Western material and temporal space, which is distinguished by three-dimensional volumes, which are more or less closed in including man as an observer.

The Japanese space is made up of surfaces, pillars or other objects varying from one dimension to an infinite number of dimensions, for the symbols of which it is composed have both a material and a spiritual value. (Ex.: symbolic surface with two dimensions becoming a space: Ise shrine, or symbolic three-dimensional cone of sand: Kamigamo shrine in Kyoto, or the No play, where the four-dimensional dance determines the space.

Japanese spiritual space:
The basis of everything is the Buddhist "void", which is taken into account by an exterior aesthetic motif and by interior intuition. This notion of "void" does not signify absence of anything, or the transcendent world or, least of all, any kind of nihilism. This "void" is contained in the very essence of objects. Form is void, and void is form.

This principle is expressed aesthetically and poetically in Buddhist gardens, where the rectangle of sand represents the void and the objects placed in a specific way on it represent form, which is thus conceived as an event and not as a uniquely substantial thing.

Japanese urban space:

The city has no definitive or ideal design. Its exterior form is not its

effective reality. It changes constantly, especially in Japan, where it is subject to earthquakes, fires and typhoons. A city is defined by symbols which in traditional plans are represented in accordance with their significance and their symbolic relationships in dimensions which do not correspond to those of material reality. It is the task of the town-planner to site these constructed symbols and to fix their reciprocal relations, as a microscopic metaphor of a universal conception of the world. The reality of a city thus resides in the existence of these symbols and their reciprocal relations.

Relationships between the creation of objects and the creation of spaces:

The conception of Japanese space being totally foreign to Western spatial logic, presents only superficial analogies to modern Western architecture. The city halls and centres, hence the most representative buildings of Japan since the war must be understood as the resultants of encounters between Japanese architects and Western spaces. In any event, the creation of spaces is more difficult than the creation of objects or of monuments, when it is admitted that architecture is not a building and town-planning not an adding up of buildings. Thus, architecture, if it is to become creation of spatial volumes, ought always to pass through a phase of object creation.

Now then, Japanese architecture, so much admired for other qualities, does not possess any autonomous method of composition. The city hall of Kurashiki is a composition that is purely Western in inspiration (Le Corbusier), and the Harumi apartments translate a European spatial conception, and a mediocre one at that. There are few modern examples showing the tradition "of arranging objects in the void" or interpenetration and dynamic prolongation of spaces. There exists simply a realization that spaces can be created, made up, however, of foreign elements.

B

New monumentality in Japan expressed by city halls:

The examples presented illustrate the political attitude of the Japanese: the state is still a feudal personage, it is not a citizen. These monumental constructions translate the typical respect of a simple Japanese citizen in the face of a state functionary, and the superiority felt by the latter. But this double scale of values is not new to Japan. The ancient large-scale buildings aimed to display the power and the authority of the ruling classes, who had them erected to contrast with ordinary constructions; they had different dimensions and a different style, were detached and inaccessible. (Ex.: separation of the main hall and pagoda at Horuji from the people by a large corridor, accessible only nowadays). Conceived as monuments to be contemplated from the distance, the overall design is superior to the detailing. Modern monumental constructions in concrete are subject to the same principles: a rational over-all structuration, generous proportions and neglect of details.

Analysis of the reasons for the employment of concrete in place of steel:

Constructional reasons:

Traditional architecture, based on the employment of wood according to a linear system, offered few possibilities for manipulating masses yielding a plastic architecture. The pieces of wood limited the size of the different buildings and the possibilities of variants. As a reaction, modern architecture makes use of concrete, which is a potentially plastic material in order to create new designs in new dimensions.

Historical reasons:

The European can easily see an attitude of "art for art's sake" in the modern structures, which seem complicated, artificial and prodigious.

Now then, the Japanese finds two essential elements in his traditional architecture: the aristocratic element, which is decadent, corresponding to a minority social class, and which is expressed by instability, refinement and a passive creative attitude, and the popular element, which is preserved in the farmhouses, whose architecture translates a certain naivete, vital energy and good sense.

After a period of refinement, artifice and stagnation corresponding to the "Furyu, i.e.: let live", the Meiji Restoration brought about a quasi-Teutonic reaction, in which heaviness, constancy and security predominate.

Needing a symbolic system, translating this reaction, the Japanese had found in their previous history, before the coming of Chinese influences, the Jomon culture, the essence of which corresponds to the new Japanese attitude, and which favours not only a "concrete" architecture but which does away with the old inferiority complex of the Japanese growing out of the feeling that they have borrowed everything from other peoples.

C

Formal principle based on the right angle and certain curves:

1. The Ise Shrine:

The essence of this architecture is a rectangular surface, covered with white gravel, and curving approaches which accent the symbolic purity of this geometric shape all the more.

2. Ramparts of castles:

The great architectural tension is produced by the meeting at right angles of two curved ramparts.

3. Roofs of traditional Buddhist temples:

The religious influence, and architectural, of Japanese Buddhism comes from China and Korea. The roof of Horyuji shows the effect of opposition between the curved roof and the wooden infra-structure which is linear and rectangular.

The same formal idiom is to be found in modern temples (Daikyakuden, Daiskiji), representative buildings (Tokyo Bunka Kaikan) or apartment houses (Harumi, Tokyo).

It is the philosophical principle, where only the form can concretize the original "void" which is the basis of this formal principle, in which the curve serves to express the essence of the right angle.

By means of aesthetic means, Buddhism seeks to define what is subject to contrasts, what precedes them, what conditions them.

This is also the expression of Nishida Kitaro: "where all forms are the self-determination of nothingness, of the absolute void"; its logic is based on the identity of absolute contrasts.

D

Conclusions:

Definition of traditional architectural elements applied to modern structural means:

1. canopy decks forming open-air spaces covered all around, conditioned by the climate.

2. enormous roofs, essential aesthetic element of traditional buildings (the most important difference between Japanese and Western architecture) expressing the traditional architecture, understood as a roof supported by a forest of pillars.

3. compositions in the horizontal still applied to this day; exception: pagodas.

4. clearly apparent constructive system, rarely covered, owing to the discipline of Japanese wood construction.

5. employment of materials in raw state.

6. construction in modern, super-dimensional concrete, as external expression of power.

Only the teahouse and the private home deriving from it express a will to elegance and economy in architecture in Japan, which, habitually, is super-dimensional as are the pillars of the temples, etc. Very few modern examples take up this tradition (Museum at Kamakura).

Thus, the rupture between traditional architecture and modern style in Japan exists only in the minds of Western observers. Japanese architecture is the continuation of a tradition on a new scale and with new materials, and the attempt to adopt Western spatial conceptions.

In our view, however, the works of all the great Japanese architects at the present time have their own style. Now then, Japanese culture has undergone great changes since the opening up of the country. The conception of the "absolute void" as final reality, expressed by inconsistency and anonymity and by the disappearance of the

individual and of objective reality, has been transformed into a culture which comprises the individual, the "subject" as an integral part of an objective reality which confronts the "other", the state.

The bases of artistic creation were no longer those of Europe. The important thing for the Japanese was to transpose his individuality to a level of general validity, a primary level; art was to be absorption into anonymity, while the European wants above all to express his individuality. This attitude of introspective elegance, which is calm and slightly melancholy, of an aesthetic and pathos-laden understanding of man and of nature, of an elegant simplicity, of an aesthetic poverty or of a "let-live" is translated in architecture, but also on the social level, where personal responsibility confronts impersonal instances. Japanese syntax, where the subject does not even need to be expressed and the word "shutai", "subject", meaning "the person of the emperor", show that the Japanese himself feels like the object of an absolute authority. Only now, "oshutai" signifies "subject" in an ontological sense and an ethical one, which is in relation to self-confidence, the body, individuality, the sense of responsibility and personal expression. The concept of the "ideal man" is so powerful in the East that Japan has not known any period of reaction to a cult of the person, for it is considered as an "individual" liberating himself from the illusion of autonomous existence.

Examples

Nichigan:

The city:

Mournful industrial city, 70,000 inhabitants, lacking character, lacking any intelligible structure. A ring of hills bounds this disorder and makes it bearable, like many Japanese towns.

City hall:

This complex of buildings by Kenzo Tange has a sculptural architecture, with no pretension to being a spatial creation, forming a contrast to the general state of the city. This gigantic sculptural entity, which is accessible, is clearly organized, and its interior volumes are interesting.

The asymmetry of the whole, the raw state of the materials, the careless detailing are all typically Japanese, because for the Japanese, they express the dynamism of life.

Tatebayashi:

The city and its new city hall:

Small city of 70,000 inhabitants, two hours by train from Tokyo. The city hall by Kiyonori Kikutake is a sculptural building freely disposed on a foundation structure of wood in the traditional style, on two levels. 4 vertical communications towers of concrete, which are not sufficient to support the entire building, are crowned by the office building. The exterior shows only a grandiose entrance; the interior is an interesting exception to the influences of Le Corbusier.

Gozu:

City and city hall:

Small port. The city hall by Yoshizaka is situated on a hill, from where it dominates the city and the sea. This monument is an exception to general architectural trends by way of its spatial expression and its highly differentiated detailing.

Ashiya:

The city and its new city hall:

This very plastic building by Sakakura (1964) exudes a certain atmosphere of unity, and it attempts to harmonize with the surrounding countryside. Ivy will gradually cover the concrete. The interior public rooms, conceived as rest zone in the midst of intense activity, are generously dimensioned so as to house exhibitions of local products. The architect has sought to create a fixed interior using stable materials, unknown to traditional architecture with its light panels.

Hirosaki:

Cultural center:

Site: extreme north of the Island of Honshu.

Creation of a sort of public forum with the already existing library and three

volumes: public hall, conference hall and annexes with meeting rooms and offices by K. Meakawa. As at Ashihara, the centre is situated directly adjacent to the old ramparts.

Kure:

The city:

Military port with 220,000 inhabitants, almost entirely destroyed during the Second World War, has been transformed into a commercial port, and its new Ondo-Ohashi bridge is a tourist attraction.

City hall:

The monumental sculptural architecture by Junzo Sakakura symbolizes the renaissance and the metamorphosis of Kure. Situated at the centre of gravity formed by three arteries of the city and the park, these buildings are a low high-rise office tract, connected directly with a meeting hall and a city hall resembling the "assembly hall" of Chandigarh, it is an inverted nail in shape covered with blue tiles, producing a very dramatic effect. This complex remains a monument, and no attempt is made to create an exterior forum, but it harmonizes interestingly with the surrounding town.

Okayama:

The city:

Cultural centre of 30,200 inhabitants, situated in one of the rare fertile plains of Japan. Its principal avenues resemble those of a Western city, with many new concrete buildings.

City hall:

Situated on a bend of the river on the prolongation of the main traffic artery of the city, this complex is a well integrated sculptural construction, but with no exterior spaces.

Cultural centre:

This single block, difficult to find and badly sited on a slope expresses, nevertheless, a good architectural conception in the handling of the prefabricated concrete poured on the site. It is on a different scale from the buildings of wood on two levels, but this is less disturbing to the Japanese than the Occidental.

Tokyo:

This vast city has 10 million inhabitants (20 million in the metropolitan area); these few buildings give us little idea of it:

Cultural centre:

This project by Maekawa is one of the masterpieces of Japanese sculptural architecture. Situated opposite the Le Corbusier Museum, this monumental complex with no exterior spaces nevertheless is in harmony with the museum and may be regarded as a sculpture.

New administrative district centres in Tokyo:

Tokyo, subdivided like London into autonomous districts, was consolidated in 1943 to form the "City of Tokyo", then the "Metropolis of Tokyo", and finally the "Region of Tokyo" comprising 20 million inhabitants. The district administrations have become local centres. This double function and the site on a plain determined the architecture: 2 main parts made up of the administration and the assembly hall with but little space available for a forum or a recreation area: Ex.: centre of Bunkyu-ku by Sato, centre of Katsumiwa with a calm interior area by Sato, centre of Setagaya by Maekawa made up of a hall for 1300 persons, a long building with library, exhibition hall, meeting rooms and a square block around a patio. The free areas always seem a little adventurous although they are restful for such a dense populated city.

Youth centre in Yokohama:

Made up of monumental masses without creation of exterior areas, this centre by Maekawa comprises a concert hall, library, assembly halls with planetarium, etc. The centre of Musashino by Nikken whose conception contrasts with that by Maekawa, since it is only a very secondary centre comprising a building of L-shape including the assembly hall and the administration offices and board rooms. Despite this restricted programme, its articulation is extreme and purely formal.

Kurashiki:

Slightly damaged in the war, this city of 137,000 inhabitants was an important business centre (warehousing and export of the rice grown in the region). At the present time, it lives on the petroleum industry, steel, etc. The industries are situated on reclaimed land. The site plan, however, is not intelligible, for only the surrounding hills permit any orientation in this labyrinth.

Civic forum:

This centre, based on a European plan to be realized in stages, comprises the international hotel by Urabé (new brutalism), the art museum, the ceramics museum, the city hall by Tange and a large open area which will be enclosed by the municipal offices. The city hall, comparable to the wooden treasury of the Emperor Shomu (8th century), presents two scales of composite architecture, which are not visible in elevation, where the solid supports contrast with individualized panels. The interior spaces are entirely conventional.

Imabari:

The city:

This port and industrial city of 10,000 inhabitants has a tropical climate, and is very dusty.

Forum with city hall:

The new centre, on a Western plan, is situated at the intersection of the axes running from the harbour and the central station. The two buildings comprising the municipal government and a hall for 1500 persons expresses a great architectural unity in the materials (raw concrete, wood), the shapes, the detailing and the correspondence between interior and exterior expression.

Yatsushiro:

The city with its forum:

Port and industrial city (textiles, paper, cement) of 10,000 inhabitants. The forum is situated in the business centre beside other public buildings, the castle and the park. This complex by Y. Ashihara is made up of a principal volume of concrete and a wing of L-shape with the offices and the board rooms. This architecture is essentially understood as the creation of spaces (in a European sense) by its integration in an existing site and by renunciation of purely formal detailing. This city hall is neither monumental nor overloaded.

Miyas:

The city and its city hall:

This small city of 34,000 inhabitants situated near Kyoto and Osaka is characterized by its uniformly high roofs of terra cotta. The architects want to create a kind of gap in this uniform mass for the emplacement of the forum, which with its very vertical architecture is to furnish this city with a third dimension.

Kyoto:

The ancient capital of Japan with 1,500,000 inhabitants is laid out on the Chinese checkerboard pattern. The hills surrounding the city provide the orientation as do the religious and imperial symbols, with their striking enormous roofs. Some elegant districts are redolent of a Western city and make Kyoto one of the most agreeable cities in Japan.

The city hall:

This complex constructed by Maekawa around the Heian Shrine is closed on three sides and opens towards the hills. This Japanese architecture, influenced by Le Corbusier, is the same as that of the centre of Tokyo, except that more open spaces are created here.

Hiroshima:

The city:

This city has 450,000 inhabitants and is situated in the delta of the Otagawa River crossed by numerous bridges providing very fine views. It is characterized by its business centre, which has again become very active, by the park and Peace Boulevard crossing 4 km from the centre of the city.

Hiroshima Peace Centre:

The composition of the three principal volumes: the atomic bomb museum, a large hall and an exhibition hall carry on the Japanese tradition of placing

objects in a void. This effect is due to the generous horizontals of the buildings. Unfortunately, the garden does not prolong the architectural intention and is not worthy of the Japanese horticultural tradition. The museum is one of the first modern constructions in Japan.

Hatchioji:

Shinseisaku Theatre and cultural centre: The project situated in a Tokyo suburb was elaborated by a group of young architects in collaboration with the travelling theatre troupe, which has presented plays in working-class districts, in the countryside and at universities. This popular theatre seeks to raise the cultural level to that of modern technology in Japan. Thus, the creation of this cultural centre was decided on for a site apart from the uproar of the big cities, with a chance to re-establish contact between man and nature. The complex is made up of three volumes: the theatre of untreated concrete, whose hall will be in direct contact with the outdoors and whose arches represent an antithesis to nature and serve as a backdrop for open-air productions. The elongated administration building with all the municipal functions is a second part, closing in one side of the open space. The third part is the housing unit for around 144 persons, made up of two- and four-unit blocks. This centre is well integrated with the sloping terrain, but its geometric volumes are clearly detached from the shapes of nature. The space thus "cut out of nature" is difficult to describe: it is a cultural area created by man, who plays with and opposes nature. Contrary to the traditional principles which refined on nature, the architects attempted here for the first time to integrate nature in an architectural complex without transforming it.

Gakushuin University:

This new university centre, a private one, by Maekawa, in Tokyo is a creation that is very conscious and complex, with an auditorium, a square administration building, elongated buildings and new library. The different volumes no longer exist as isolated monumental sculptures, but by virtue of their relationships and by the integration between the new constructions and the old ones. The new architecture thus grows out of the old and follows a tradition.