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# Gender perspective on architectural practice in contemporary Japan

— Women Architects, Houses and Cities —

Doctoral Thesis  
Yoshiharu Tsukamoto Laboratory

Tokyo Institute of Technology  
Department of Architecture and  
Building Engineering

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## Thesis Abstract

Women's emancipation and changing notions of family have constituted significant social transformations in post-war Japan. Amid these shifts, architectural practice can function either as an accomplice in perpetuating power relations or as a tool for proposing new modes of living. This thesis aims to clarify the ways the profession and the built environment maintain or challenge presumed gender behaviors in contemporary Japan, through focusing on case studies ranging from the subject who produces architecture, to spatial arrangements of the house and the configuration of the city. This critical gender perspective reveals an alternative narrative, questioning the status quo and amplifying nuances. By registering more realities beyond that of modern universality, gender constructs are reframed, catalyzing the diversification of architectural practice.

# Gender perspective on architectural practice in contemporary Japan

— Architect, House and City —

Acknowledgements	2
Thesis abstract	3
 1	
Introduction	9
1.1 Review of relevant literature on gender and architecture	12
1.2 Social Background: changing gender roles in Japan	13
1.3 Aim of the thesis	16
1.4 Objects of study: profession, single-family house, and suburban city	16
1.5 Methodology : Gender-charged as theoretical framework	20
1.6 Thesis organization and summary	20
1.7 Related research papers and lectures	23
 2	
Social ecosystem in the discourse of women architects in Japan	24
2.1 Introduction: diversifying the image of the producer	25
2.2 Background: gender in Japanese architecture	26
2.3 Methodology: lectures, discussions and interviews	28
2.4 The event: exploring the architect's social ecosystem	30
2.5 Comparison of the materials: design practice, human relations and built environment	34
2.6 Conclusion: overcoming the gender construct in the profession	38
 3	
Challenging domesticity: the contemporary Japanese house design as critical space on gender	40
3.1 Introduction: subverting the notion of domestic space	41
3.2 Background: house design as means for changing gender norms	42
3.3 Gender-charged spaces: kitchen, master bedroom and study room	46
3.4 Methodology: spatial relations of visibility and connectivity	49
3.5 Discussion by gender-charged space	61
3.6 Discussion by gender balance in the house	70
3.7 Conclusion: strategies for challenging domesticity	76

4	Jiyūgaoka as women's realm: a case study on Tokyo genderfication	79
4.1	Introduction: Redefining genderfication through Jiyugaoka	80
4.2	Background: gender perspective on Japanese urbanism	82
4.3	Methodology: chronological investigation of a local guidbeook and empirical observation through drawings	87
4.4	Gender-charged contents: from skillful housewife to young consumer	89
4.5	Gender-charged areas: from spontaneous concentration to city guidelines	93
4.6	Conclusion: genderfication aiming at women that enhanced street life	99
5	Critical actions towards gender constructs in architectural practice	105
5.1	Confronting	106
5.2	Dissolving	107
5.3	Embracing	107
6	Conclusions	110
6.1	Conclusions from the profession	111
6.2	Conclusions from the single-family house	111
6.3	Conclusions from the suburban city	112
6.4	Future research considerations	115
	Appendices	116
	Discussion transcripts	117
	House case studies: gender diagram	174
	Jiyugaoka Gender-charged Contents Mapping	206
	Bibliography	213

## List of figures

Fig. 1.01	Kon Wajiro, Illustrations of what a woman in Fukagawa <i>needs</i> , what a man in Fukagawa <i>wants</i> (with costs) 1925. <i>Kon Wajiro Archive</i> , Kogakuin University Library, Tokyo.	11
Fig. 1.02	Cover of <i>Making Space. Women and the man-made environment</i> . London and Sydney: Pluto Press, 1984 by the feminist design co-operative Matrix, founded in London, 1980 as architectural practice and book group.	13
Fig. 1.03	Modern Girls ( <i>mogas</i> ), 1928, Mainichi Shinbun, in Barbara Sato, <i>The New Japanese Woman. Modernity, media and women in interwar Japan</i> . Duke University Press, 2003	14
Fig. 1.04	Women working at factories in the 1960s. Left, Toshiba Komukai Plant with 45000 women workers. Right, Kasama production Toyo Rayon	14
Fig. 1.05	Japanese women protesting in the 1970s, Picture in Vera Mackie, <i>Feminism in modern Japan</i> , 2003	15
Fig. 1.06	Modern urban zoning according to gender division of labor	17
Fig. 1.07	Gender division of roles in modern Japan. From top to bottom: One day in the life of the housewife, the salaryman and the child. <i>Watashi no sakubun, tsuma no tachibade</i> , Mizu Hasegawa in <i>Ishokujū Magazine</i> , 1958	19
Fig. 1.08	Thesis organization	22
Fig. 2.01	Transcript of the Conference at the University of Virginia School of Architecture, Charlottesville Virginia, 1982. <i>The Charlottesville Tapes</i> , Rizzoli, NY, 1985	25
Fig. 2.02	Architects participants in the symposium, from left to right: Astrid Klein, Yuko Nagayama, Yuri Naruse, Reiko Tomita, Itsuko Hasegawa and Mikiko Endo. <i>Photograph: Chie Rokutanda</i>	26
Fig. 2.03	Female Architects in Japan	27
Fig. 2.04	Permanent exhibition of Itsuko Hasegawa's works at Gallery IHA. <i>Photograph: Chie Rokutanda</i>	28
Fig. 2.05	Temporary exhibitions during the symposium Autumn 2018 lecturers at Gallery IHA. In the tables Yuko Nagayama, in the walls Reiko Tomita (Atelier Zo). <i>Photograph: Chie Rokutanda</i>	28
Fig. 2.06	Relationship between the architects and their mentors	29
Fig. 2.07	Yuko Nagayama during the lecture session. <i>Photograph: Chie Rokutanda</i>	31
Fig. 2.08	Yuri Naruse talking during Reiko Tomita's discussion session. From left to right: Mio Tsuneyama, Itsuko Hasegawa, Yuri Naruse and Reiko Tomita <i>Photograph: Chie Rokutanda</i>	31
Fig. 2.09	Symposium atmosphere. From top to bottom, left to right: Yuri Naruse, Reiko Tomita, Itsuko Hasegawa, Astrid Klein, Mikiko Endo and Yuko Nagayama. <i>Photographs: Chie Rokutanda</i>	32
Fig. 2.10	Interview Session with Yuri Naruse (left) at her office, Narukuma Architects	34

Fig. 3.01	The American Woman's Home. Principles of Domestic Science. <i>Catherine E. Beecher and Harriet Beecher Stowe</i> , 1869	42
Fig. 3.02	Diagram of living proposal <i>Karel Teige, Minimum Dwelling</i> , 1932	43
Fig. 3.03	Left: Dining-kitchen designed by Miho Hamaguchi. Right: Advertising for new kitchens appliances. <i>Anata no te de daidokoro o tsukaiyasu</i> , in <i>Hōmumēkingu</i> , April, 1961	44
Fig. 3.04	Pao for a Tokyo Nomad Woman. The project was originally an exhibition for Seibu department store, under the theme: "What is a kitchen?" Kazuyo Sejima, who collaborated in the design, in the photograph. <i>Toyo Ito</i> , 1985.	45
Fig. 3.05	Kitchen. <i>Daidokoro</i> Taijiro Ishii in <i>Four Seasonal Cooking</i> , 1907	47
Fig. 3.06	Master Bedroom. The family in bed, <i>Home life in Tokyo</i> , Inouye Yukichi, 1910	48
Fig. 3.07	Study room. <i>Tsukeshoin</i> drawing in Tetsudau Yoshida, <i>Das japanische Wohnhaus</i>	48
Fig. 3.08	Disciplines of Visibility and Sequence	50
Fig. 3.09	Analysis Example <i>Silver Hut</i> , <i>Toyo Ito</i> , 1984	53
Fig. 3.10	GCS Diagram <i>Silver Hut</i> , <i>Toyo Ito</i> , 1984	56
Fig. 3.11	Kitchen Critical Threshold Count	57
Fig. 3.12	Master Bedroom Critical Threshold Count	58
Fig. 3.13	Study room Critical Threshold Count	59
Fig. 3.14	Placement of the Analysis Example: <i>Toyo Ito, Silver Hut</i> in the Gender Balanced Map	60
Fig. 3.15	<i>Toyo Ito, Silver Hut</i> , 1984. <i>Toyo Ito Architecture, 1971-2001</i> . Toto: 2013: 106-107	62
Fig. 3.16	<i>Kiyonori Kikutake, Sky House</i> , 1958. <i>The Japanese house: Architecture and life after 1945</i> . Shinkenchiku-sha, 2017	63
Fig. 3.17	<i>House in Sakuradai</i> , <i>Go Hasegawa</i> , 2006. GCS Diagram	66
Fig. 3.18	<i>House in a Plum Grove</i> , <i>Kazuyo Sejima</i> , 2003, GCS Diagram.	66
Fig. 3.19	<i>Pony Garden</i> , <i>Atelier Bow-Wow</i> , 2008	67
Fig. 3.20	<i>Light Coffin</i> , <i>Osamu Ishiyama</i> , 1995 Photograph from <i>The Japanese house: Architecture and life after 1945</i> .	67
Fig. 3.21	<i>House O</i> , <i>Masako Hayashi</i> , 1951. GCS Diagram. A house for a mother and four children. Photographs from <i>Shinkenchiku</i> 1952	68
Fig. 3.22	<i>Garden and House</i> , <i>Ryue Nishizawa</i> , 2013. GCS Diagram	69
Fig. 3.23	<i>Cunningham House</i> , <i>The Raymonds</i> , 1954. GCS Diagram.	70
Fig. 3.24	Gender Balanced Map	71
Fig. 3.25	<i>House and Atelier</i> , <i>Atelier Bow Wow</i> , 2005. Position in the Gender Balance Map.	72
Fig. 3.26	<i>House with a center</i> , <i>Tsutomu Abe</i> , 1974. Positioned in the Gender Balance Map.	73
Fig. 3.27	<i>On Design and Erika Nakagawa</i> , <i>Yokohama Apartment</i> , 2009. Positioned in the Gender Balanced Map.	74
Fig. 3.28	<i>Professor Saito House</i> , <i>Kiyosi Seike</i> , 1952. Position in the Gender Balance Map. Position in the Gender Balance Map. Photographs from <i>Shinkenchiku</i> 1958 vol.28	75
Fig. 4.01	Jiyūgaoka mobility. Connected by train to the main productive centers since 1927 (a), the area around the station has been progressively transformed into a "pedestrian heaven" (b).	80

Fig. 4.02	Gender roles and labor in the daily life during the recovery after the war. Top, Housewives near Jiyugaoka Station, <i>Asahi Camera</i> Bottom, Salarymen commuting to work in Jiyugaoka station between 8 and 9 a.m. <i>Nihon Camera</i> , 1952	83
Fig. 4.03	Jiyugaoka depicted as enjoyable town for walking while shopping in women magazines. “ <i>Spring Promenade Jiyugaoka</i> ” in <i>MC Sister</i> , April 1967	84
Fig. 4.04	Women’s magazine <i>Hanako Magazine</i> monographic on Jiyugaoka. Left, 1988. Right, 2018	86
Fig. 4.05	Women as workers and caretakers. Since the 1960s women participation in the labor force has been steadily increasing, as well as the tendency to keep working during childrearing age (a). However, nowadays women keep performing the majority of housework (b).	87
Fig. 4.06	Jiyugaoka Shopping Association Guidebook, vol. 2, 1958.	88
Fig. 4.07	Home Cooking School in the 1950s and in 1970s (a) and Flawless Seiko fashion boutique the late 1980s (b).	91
Fig. 4.08	Interior design magazine <i>Watashi no Heya</i> , built in 1982.	92
Fig. 4.09	“Jiyugaoka Depāto”, gender-charged content stacking from the 1950s.	95
Fig. 4.10	Marie Claire Street, named in 1984 after the French magazine Marie Claire, which launched its Japanese edition in 1982.	92
Fig. 4.11	The Kuhonbutsu river was enclosed in 1974. Since then, a series of bottom-up urban transformations have resulted in a lively public space.	98
Fig. 5.01	Critical actions of the case studies towards the gender construct	109
Fig. 6.01	Gender constructs dissolve in the urban system through the case studies	113
Fig. 6.02	Gender constructs dissolve in the urban system through the case studies	114

## List of tables

Table 2.01	Materials of the study	30
Table 2.02	Lecture and Discussion Summary	32
Table 2.03	Interviews Summary	33
Table 2.04	Total Female Architects Summary	37
Table 3.01	Study case list	52
Table 3.02	Comprehensive Table Gender-charged spaces	55
Table 4.01	Development of Gender-Charged Contents in Jiyugaoka	89
Table 4.02	Development of Gender-Charged Areas in Jiyugaoka	94

# 1 Introduction

Architectural practice is gender-charged. It is embedded into a specific social context at a historical time and is therefore affected by assumptions that link certain behaviors as appropriate for the biological body. In the 1990s, Japanese scientific research started using the term *gender* in order to understand the asymmetric power relations between men and women and overcome its dichotomy (Ōsawa, 1994). This notion differentiates *gender* as a social construct from *sex* as a biological fact. Following this definition, gender roles are a set of behaviors culturally assigned under the categories of male or female, relative to the context and in permanent transformation, and always associated with an imaginary of things. (Fig. 1.01) Architecture can function as an agent for changing or perpetuating assumptions linked to those behaviors. From this understanding, gender dynamics should not be ignored from architectural and urban studies. Gender-related expectations influence the whole spectrum of practice: from the profession to the domestic space and the urban environment.

While in the Western academia gender has been studied at its intersection with architecture, this consideration is little explored in the Japanese geography. The current socio-economic situation encourages Japan to review discourses on gender in order to balance productive and reproductive life. Although the declining birth rate and aging population have revigorated the debate about gender roles in political and social science, urban and architectural studies have yet to develop an grounded theory on the subject. In addition, while Japanese architectural design has great worldwide recognition for its innovative proposals and has been intensely examined from many perspectives, the gender one remains unexplored.

Understanding architectural practice as rooted in a broader social framework of transformations in academia, design, home, and urban development from the Second World War to the present day, this thesis focuses on Japan to clarify how architectural practice treats or alters gender constructions as given conditions in the social and physical environment. A gender perspective is a critical tool for revealing unexplored qualities and problematizing assumed models, to render visible the hidden gender dimension of architecture. New methodologies, according to the specificities of the Japanese context, are needed to shed light on overlooked gender aspects for answering the following questions: How to examine the built environment from a gender perspective? What are the projects and discourses undertaken by women working in architecture? How can gender roles act as driving forces in the configuration of a city like Tokyo? What are the design strategies that Japanese architects take to dissolve gender assumptions? The selected case studies address three different fields of architecture: professional, domestic, and urban, to demonstrate how diversity emerges when applying a gender perspective to architectural analysis.



Fig. 1.01  
Kon Wajiro, Illustrations  
of what a woman in Fuk-  
agawa *needs*, what a man  
in Fukagawa *wants* (with  
costs) 1925. *Kon Wajiro*  
*Archive*, Kogakuin  
*University Library*, Tokyo.

1.1  
Review of relevant literature on gender and architecture

Gender, as a changing social construct and research tool, has been discussed internationally from the social sciences (Butler, 1999; Connel, 1987; McDowell, 1999; among others). In 1996, Christine Delphy, on revising the term gender, criticizes its roots as a concept developed from the notion of 'sex roles' (Mead, 1935). Following Margaret Mead's argument, human characteristics are assigned according to the fact of being men or women. Ivan Illich also supports this dualism, in his book 'Vernacular gender' (1983) he states: "[...] the duality which sets off men and women under circumstances and conditions that prevent them from saying, doing, desiring or perceiving 'the same thing.'" Delphy disagrees with the 'naturalization' of the roles and the statement of being ontologically different. For her, "[...] people's situations and activities are held to derive from the social structure, rather than from either nature or their particular capacities" (Delphy, 1996).

The feminist sociologist Chizuko Ueno follows Delphy when debating the use of 'gender' in Japan. Ueno understands 'gender' as a concept that produces unequal relations between men and women through socially determined roles (Lenz, 2007). The gender notion is used in the Japanese social research by feminist scholars to a) include both sexes into the discussion of power relations; and b) criticized the duality that does not allow 'in-between' male or female identities (Ōsawa, 1994). This approach is particularly interesting for the field of urban sociology, as its task is to understand the human interaction in the built environment.

Also, in Japan, multiple debates around 'gender' arose with the launch of The Basic Law for a Gender-equal Society (Danjo kyōdō sankaku shakai kihonhō, 1999). The intention of this law can be attested in the following lines: "[...] It has become a matter of urgent importance to realize a Gender-equal Society in which men and women respect the other's human rights and share their responsibilities, and every citizen is able to fully exercise their individuality and abilities regardless of gender [...]" (1999, art 2.1., 3). Tracking back the resolution of this law, it is necessary to look at the Japanese-English neologism *jendā furī* (gender-free) coined in 1995. The term refers to the liberation from deterministic and culturally established gender roles. Regardless of gender distinctions, a wide array of alternative lifestyles opens up for everyone (Mae, 2007). These multiple ways of living configure a set of behaviors, and those behaviors are intrinsically related to the spatial settings in which they are performed (Tsukamoto and Kajima, 2010).

The relation between gender, architecture and urban planning has been already tackled by several scholars (Baydar, 2012; Colomina (ed.), 1992; Espejel, 2016; Rendell et al. (eds.), 2000 among others), but the Japanese case remains still unexplored. Since the 1970s, the architectural practice has collaborated interdisciplinary for applying a gender perspective on the study of different aspects of spatial production. Several studies had been carried internationally both inside and outside academia, tackling various topics from the identification of gendered spaces (Spain, 1992), to an analysis of women's participation in the building process (Coleman et al. 1996), to the intersection between gender and urbanism (Fig. 1.02). It is necessary to fill the gap of Japan's case study as it provides tools for architectural design and a more substantial understanding of the profession and how urbanism could improve the quality of everyone's daily life.

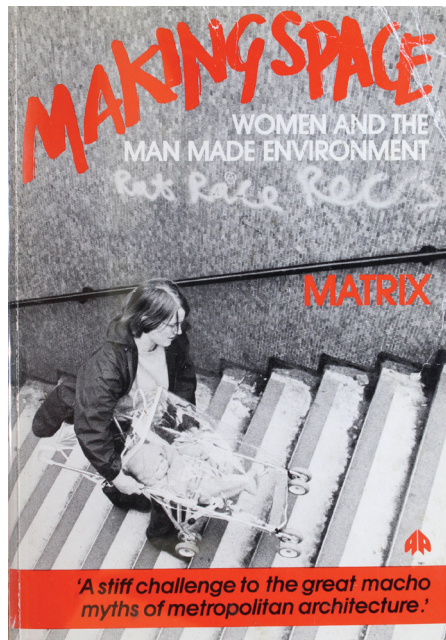


Fig. 1.02  
Cover of *Making Space. Women and the man-made environment*. London and Sydney: Pluto Press, 1984  
by the feminist design co-operative Matrix, founded in London, 1980 as architectural practice and book group.

## Social Background: changing gender roles in Japan

Women have experienced a social revolution around the world to claim their right to vote, access to education, and equality in the labor market. Even though unbalanced power relations related to sex, is a global phenomenon, each case should be studied in its local context. In rural Japan, men and women shared living and working until the late 19th century. With the modernization of the country led by the industrial revolution, citizens were divided into two different spheres: male and female (Lenz, 2007). The former link to productive activities and the public realm. The latter link to domestic activities that revolve around the private realm of the house. This separation corresponds to a gender dualism that creates social, political, and economic inequality (Mae, 1997).

Japanese women obtained fair suffrage in 1946, but signs of change can be traced back in the 1920s. Prevailing feudal concepts were revised under modern ideologies that encourage gender divisions based on rubrics such as the “good wife and wise mother” (*ryōsai kenbo*), situating women’s place exclusively within the home and family (Sato, 2003). The promulgation of the Meiji Civil Code followed a patriarchal system, operating within structures inherited from the Tokugawa regime. Novel roles of the urban women emerged, such as the skillful housewife (*shufu*), the consumerist modern girl (*modan gāru* or *moga*) (Fig. 1.03), and a brand new professional working woman (*gāru fujin*).



Fig. 1.03  
Modern Girls (*mogas*),  
1928, Mainichi Shinbun,  
in Barbara Sato, *The New  
Japanese Woman. Modern-  
ity, media and women  
in interwar Japan*. Duke  
University Press, 2003

The 1960s meant rapid economic growth, resulting in a society focused on efficiency and production with the overwork salary-man as the national hero. This period of prosperity allowed the conformation of a broad middle class, with the nuclear family as the basic unit. A clear gender division of labor branded the man as breadwinner and the woman as housewife. However, until this new middle class consolidated after the war, women from non-elite groups had always been engaged in productive labor besides the reproductive one. (Fig. 1.04)



Fig. 1.04  
Women working at  
factories in the 1960s.  
Left, Toshiba Komukai  
Plant with 45000 women  
workers. Right, Kasama  
production Toyo Rayon  
“production technology  
and quality have be-  
come one of the best in  
the world, and it is the  
result of women working  
under perfect factory  
management” in *Shufu no  
seikatsu*, 1961.

Even though women in Japan have reclaimed better conditions writing manifestos, rioting in the farmlands, or going on strike in the silk mills since pre-war times, it was not until the 1970's that an organized liberation movement occurred (*ūman rību*) (Fig. 1.05). This Japanese feminist counterculture revolt against the consequences of post-war industrialization, reclaiming not only rights for women but gathering other minorities as the poor, the weak, or the disable (Matsui, 1990). This movement also manifests a critical attitude towards the severe deterioration of the urban conditions, becoming part of the grassroots for environmental consciousness.



Fig. 1.05  
Japanese women protesting in the 1970s, Picture in Vera Mackie, *Feminism in modern Japan*, 2003

The context of the 1980s favored the emancipation of Japanese women. It was in this period that women with university education began to work, to pursue career path tracks, and to live more independently. (Fig. 1. 05) The life patterns started to diversify from them on but still the gender gap is significant. Although Japan is one of the global leading economies, is still facing a great gender equality gap, ranking as 121 out of 153 countries in the World Economic Forum's 2019 Gender Gap Index. This is due to non-regular jobs are widely performed by women. This assumed a persistent division of labor where certain behaviors are deemed suitable for women or for men.

Also, a low birth rate and aging population situation urges to rethink conventional norms that divide unequal power relations —situation that is similar in order European countries such as Spain—. Many women face today a double burden: the domestic, invisible, unpaid job, and the regularised productive work. Assisting the elderly, child-rearing, or housekeeping are some examples of this unrecognized labor. The long working hours of the male population, keep them out from these reproductive activities, also fixing them with an arduous task that puts them back into a lonely retirement without community support.

Architects and urban planners are also part of this societal apparatus and have the opportunity to contribute with tools and alternatives, avoiding to become just a reflection of tired physical and social structures. For achieving this, the notion of gender is used as a critical tool for linking roles, behavior, and spatial production. By overlaying feminist social research with architectural practice in the Japanese context, it is possible to trace relations between built form and gender dynamics.

## 1.3 Aim of the thesis

Feminist scholars have used gender as an analytical category in order to address the culturally defined behaviors according to sex. Japanese social sciences have raised awareness on the impact of gender constructs in the physical environment, articulating an explicit critique in the invisibilization of this aspect in a society increasingly complex and diverse. However, the architectural theory lacks methodological tools to conduct a gender study of the Japanese built environment. This approach can reveal in which way gender dynamics shape the urban fabric and the profession.

This thesis takes on the urge to tackle this gap. Applying a gender perspective means adding another layer of consideration towards architectural practice. It enriches the understanding of how gender premises, which are believed to be fixed and immutable, affect the set of starting conditions of the practice, echoing prejudices from who is the subject who produces architecture, to how a single-family house is conceived or how a city is organized.

This study aims to clarify the reciprocal relation between gender and spatial production, focusing on Japan. Constructing a theoretical framework through an in-depth understanding of remarkable cases enables developing methodologies to deal with gender constructs in several ways. Learning from the Japanese context also enriches the ongoing discussion on gender and architecture in other geographies, demonstrating how the notion of gender depends on the particularities of its context, helping to relativize assumptions that were taken for granted and deploying diverse spatial results and practices.

## 1.4 Objects of study: profession, single-family house, and suburban city

The architect, the house and the city are three realms whose gender dynamics overlap, intertwining relationships, holding tensions between them and impacting the production of space. The gender construct is ubiquitous, and manifest in every aspect of spatial practice. Within these domains there are three main gender-related stereotypes that since modern times also concern the Japanese context: 1) the producer of architecture is a man, 2) the house is the refuge of the nuclear family formed by husband, wife and children and 3) the city is divided into productive centers where breadwinners commute and residential areas where women perform caring activities. The case studies are selected in relation to their potentiality of challenging these fix notions and disrupting conventions, following the main theme and purpose of the thesis. All the chapters are related in that they are part of the ecology of gender constructs that constitutes the Japanese urban-social system, presenting different challenges according to each realm.

The division between male and female realms existed in Japan since premodern times, deeply rooted in the family system (*ie system*). Nevertheless, the most critical gender construct in contemporary Japanese society that affected life in the city is linked to the urban system. The rhetoric of modern zoning appealing to equality continued to present appropriate behaviors and corresponding spaces for men and women. The physical structure of the Japanese city is established upon the premise of an egalitarian society using the words “living” and “working” as equal counterparts, but still inherited assumptions from a pre-existing gender construct.

In this manner, gender constructs are embedded in the physical context of the existing Japanese city. Tokyo’s urban zoning differentiates workplaces and residential areas, designating the suburban city as the place for children and housewives and the corporate center as the place for men (Fig. 1.06). This division, which is understood today as a stereotype, was introduced in Japan in the early 20th century when the strong division of gender roles governed society. The separation of uses, of reproductive and productive work, fixed the gender construct in the livelihood and form of the city. The residential mass conformed by the single-family houses as its primary unit inherited patriarchal structures from the feudal system blended with western modernity discourses that distinguished appropriate spaces for women and men in society. The architects are part of the new salaried class corresponding to the working professionals as a male-dominated realm.

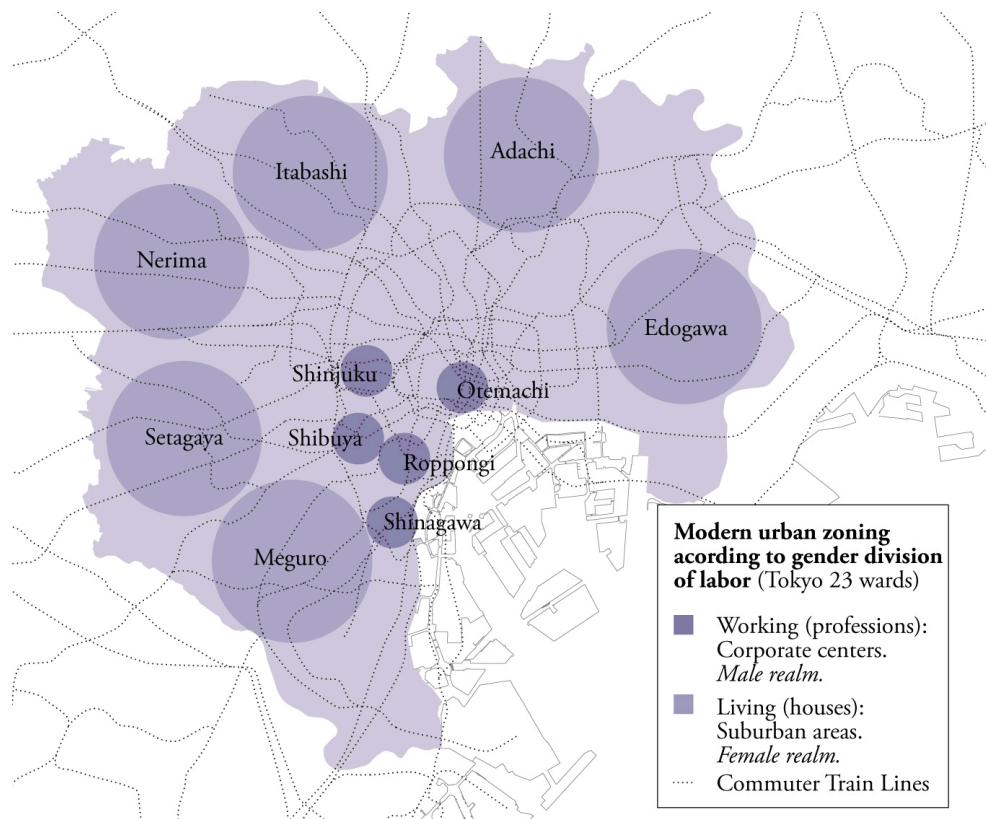


Fig. 1.06

## Who is the architect?

The practice of women architects working in Japan is chosen for its contrasts in the assumption of a male-dominated profession. The imaginary that links the figure of the architect as a successful man is constructed rigidly throughout history. Women architects produce frictions towards this cliché. The selection of the case study presents an affirmative action towards the hegemony of architectural culture that frames a male genius as the only reliable and robust profile. Exploring the discourse of women architects working in Japan is an opportunity to learn from their spatial proposals and philosophies, clarifying how they overcome gender constructs in the profession.

## What is a house?

The single-family house has particular relevance in Japan, being a critical case study for exploring how gender dynamics are reflected in spatial configurations. The detached-house is the materialization of the minimum social unit of the twentieth century: the nuclear family. Modern arrangements of the Japanese house inherited spatial articulations of previous feudal structures, where priority was put to those rooms used by the master of the house and women where associated with housekeeping. Japanese architects challenged with their designs this idea of the patriarchal and hierarchical house. They are dissolving the domestic territories that follow the dichotomist paradigm of male and female tight to distinct behaviors inside the house. Contemporary Japanese houses are taken as case studies to unveil spatial strategies for resolving gender divisions within the domestic space.

## How has the city developed?

The Japanese modernist urban planning conditioned the expansion of city to a gender division of labor: tranquil residential areas and busy working downtown. Similarly as Western contexts this model associate suburbs with housewives and corporate centers with salarymen. But the city of Tokyo, with a growth based on different mobility system, holds peculiarities worthy to study from a gender perspective. The case of Jiyugaoka, as suburban area with lively streets, contrast with the lethargic public space of the archetypal suburbia. This case study aims to shed light on the overlapping gender and commercial mechanisms that impact on the transformation of urban fabric over time.

The three chapters main relationship is that they all present challenges to the gender construct. Each chapter is structured in a similar way, introducing the background for that particular realm, developing a specific methodology to reveal how the challenge towards the gender construct has been addressed, and drawing conclusions. For the different gender constructs — in the professional realm that frames the architect as a man, the domestic realm that assumed certain room articulations, and the suburban areas that are rendered as passive women terrain — female architects, houses designed by architects and Jiyugaoka as lively residential area present challenges to stereotypical assumptions.



Fig. 1.07  
Gender division of roles  
in modern Japan.  
From top to bottom:  
One day in the life of the  
housewife, the salaryman  
and the child.  
*Watashi no sakubun, tsuma  
no tachiba de,*  
Mizu Hasegawa  
in *Ishokujū*, 1958

## Methodology: Gender-charged as theoretical framework<sup>1,5</sup>

This thesis aims to provide a critical framework to comprehend how gender affects the production of space following a methodology through case studies. The method departs from the notion of gender-charged, as the existence of gender construct in society that influences the dynamics of the profession and is rendered materially in different architectural forms. This gender constructs entrenched in society can operate as a reductive framework for architecture when unnoticed or unquestioned. Therefore, the theoretical framework operates similar to architectural thinking, adding new considerations and canceling, questioning, or replacing those that are believed immutable.

The relationship between gender and built environment must be tested and substantiated by comparison with real case studies to build up a grounded theoretical framework. The gender-charged notion is put into specific models to present paradigmatic aspects of each case and to develop a deep understanding. Qualitative and quantitative research is intertwined, according to the case study. The methodology learns from both gender studies in architecture and the theory of “behaviorology” developed by Atelier Bow-Wow, to further understand how gender phenomena affect the three realms of architect, house, and city in Japan.

The methodology applies the gender-charged notion during the three following chapters. The profession is examined through a female-charged symposium: all architects are women. The house is analyzed through the relational articulation of three gender-charged spaces: the kitchen is female-charged, the study room is male-charged, and the master bedroom is heteronormative-charged. The city is reviewed through gender-charged contents, comparing the growth of female-charged with male-charged contents through time. Adapting the gender-charged notion to different objects of study through the development of precise methods uncovers the various tactics that would address restrictive gender expectations, dissolve their boundaries, and reveal the diversity of livelihoods.

## Thesis organization and summary<sup>1.6</sup>

This thesis is structured in six main chapters and an additional appendix with extended material. (Fig. 1. 07) This first introductory chapter shows the debates, social background and potentialities on the intersection of gender and architectural practice in the Japanese context, explaining the methodological approach and objects of study. All the selected cases behave as amplifiers of diversity, problematizing conventions, and showing a complex model that goes beyond the norm.

Chapter 2 presents the scope of the profession through a unique case study: a symposium with a panel of female architects working in Japan. The Gallery IHA

lectures contrast with the overall picture of a profession in which the male figure still prevails as the norm. This event was selected in contrast to the symbolic Charlotteville Tapes of 1982, when only men represented the image of the successful architect in a setup of presentation and debate that provoked bold comments about the profession. The sessions held by Itsuko Hasegawa at her Gallery in 2018 had a similar format of conference and discussion that also prompted new comments that revolve around the social ecosystem of practice: relationships with clients, participatory processes, or the intersection of motherhood and architecture. The sessions were complemented with interviews, delving into different design philosophies and social backgrounds in the six renowned female architects working in Japan.

In Chapter 3, the typology of the single-family house was selected for its relevance as a battlefield for design experimentation in the Japanese residential landscape. The Japanese house continuously expands new ideas about gender relations rendered into spatial arrangements. The case studies are houses designed by architects who recorded an innovative treatment of three rooms whose imaginary is associated with post-war bourgeois gender behaviors: kitchen, master bedroom, and study room. The kitchen holds the archetypal idea as the locus of women cooking. The master bedroom represents the space for the intimacy of the heterosexual couple. The study room embodies the notion of knowledge and status of the man in the house. The chapter builds a methodology to reveal the gender behavior of the house through analyzing the relational articulations of the three gender-charged spaces.

Chapter 4 takes the case study of the suburban city as the place inhabited mainly by women during the day. The modern city that follows the gender division of labor functionally separates work and reproductive spaces, framing residential areas as the female sphere in the city. Gender construction dictates that men must commute to corporate centers to work, while women must remain static in their homes, engaged in household chores and childcare. Jiyūgaoka with a vibrant public landscape, contrasts with other suburban areas of Tokyo that remain passive on the outside scene. It portrays lively pedestrian streets, while popularly associating itself as the ideal town for women. The different urban characteristics and diversity of scales are intertwined with consumer behavior, spreading women oriented contents in the residential fabric. this chapter aims to clarify how this urban transformation, defined as genderfication, has occurred over time, revealing how gender affects the city.

Chapter 5 synthesizes the critical actions against the gender construct that these three case studies — architecture, house, and city — take, revealing different strategies when dealing with the assumptions corresponding to their realm. Finally, Chapter 6 summarizes the chapters, conclusions, gives final considerations and addresses future research points. This thesis shows how challenging gender constraints a kaleidoscope of alternatives appears in architectural practice.

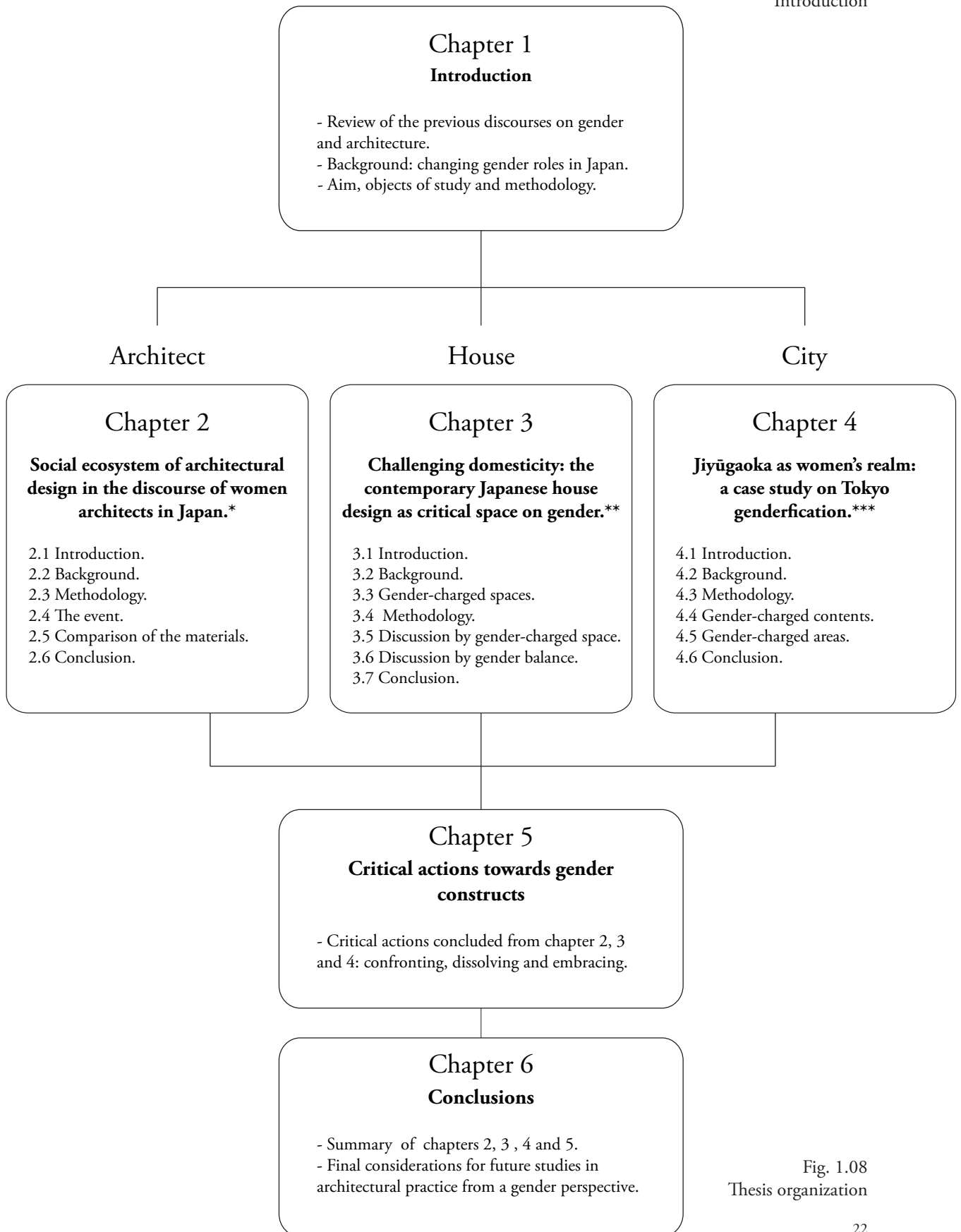


Fig. 1.08  
Thesis organization

## Related research papers

\* Gómez Lobo, Noemí, Yoshiharu Tsukamoto, Davina Iwana and Chiba Daiki.  
“Social Ecosystem of architectural design in the discourse of women architects in Japan.” published in *AIJ Journal of Technoly and Design* Vol. 25, no.61, (October, 2019)

doi: 10.3130/aijt.25.1385

\*\* Gómez Lobo, Noemí, Yoshiharu Tsukamoto, and Diego Martín Sánchez,  
“Challenged domesticity: the contemporary Japanese house design as critical space on gender” to be submitted in *Journal of Asian Architecture and Building Engineering* (January 2020)

\*\*\* Gómez Lobo, Noemí, Yoshiharu Tsukamoto, and Diego Martín Sánchez,  
“Jiyugaoka as women’s realm: a case study on Tokyo genderfication” published in *THE PLAN Journal* 4, no. 2 (December,2019)

doi: 10.15274/tpj.2019.04.02.4

## Related lectures

Jiyugaoka genderfication.

Date: September 2019

Host Professors: Andra Matin and Yoshiharu Tsukamoto  
Workshop “Orchestrating Unpredictability”

Host Institution: School of Environment and Society,  
Department of Architecture and Building Engineering,  
Tokyo Institute of Technology

Gender perspective on Japanese architecture and urbanism.

Date: November 2019

Host Professor: Jorge Almazán

Host Institution: Science for Open and Environmental Systems,  
Center for Space and Environmental Design Engineering,  
Keio University, Faculty of Science and Technology

## Social ecosystem in the discourse<sup>2</sup> of women architects in Japan

## Introduction: Diversifying the image of the producer<sup>2.1</sup>

In November 1982, twenty seven male architects gathered to criticize their practices at the University of Virginia. Great personalities such as Arata Isozaki, Rem Koolhaas, Frank Gehry and Tadao Ando among others, were part of this closed-door conference. Without press, the participants spoke freely, provoking controversial debates that were transcribed into *The Charlottesville Tapes*.<sup>1</sup> This publication, that was produced three years after holding the event, has become a historical landmark in the architectural discourse, representing a snapshot of the main subjects at that time. (Fig. 2.01)

The Gallery IHA Autumn Lectures 2018 celebrated the diversity of the practice under the title “exploring the architect’s social ecosystem”<sup>2</sup>. Promoted by Itsuko Hasegawa and curated by Yuri Naruse, had an all-female panel. Reiko Tomita, Yuko Nagayama, Astrid Klein and Mikiko Endo (Fig. 2.02), presented their projects to an audience of mainly young practitioners. Much like the Charlottesville conferences, this environment triggered bold commentaries about the practice. The lively discussions tackled a variety of topics: from bottom-up workshops, to the division of roles inside the office, to the intersection of motherhood and architecture.

This chapter aims to reveal how gender influences the architectural profession by taking the Autumn 2018 lectures at Gallery IHA as a case study. By comparing the discourse of six women architects working in Japan is possible to show how they have overcome gender constructs. This chapter presents different profiles that contribute in the reshaping of the architect’s image, moving from normative assumptions towards a gender-free practice.

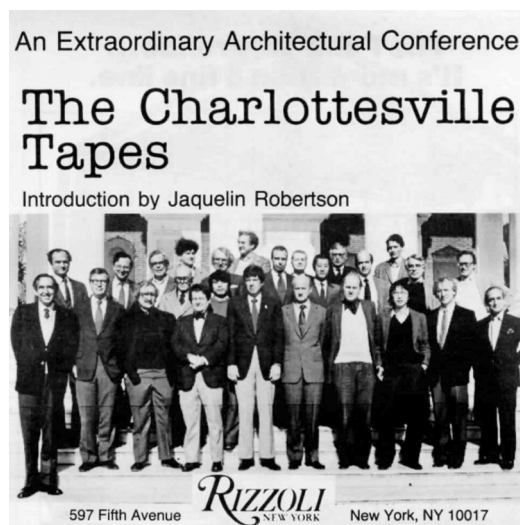


Fig. 2.01  
Transcript of the Conference at the University of Virginia School of Architecture, Charlottesville Virginia, 1982.  
*The Charlottesville Tapes*,  
Rizzoli, NY, 1985

## Background: women in architecture <sup>2.2</sup>

In the 1970s the western literature saw the first wave of architectural feminism that presented the scarce representation of women throughout history, calling for the creation of “herstory”. These scholars criticized the man-made environment and emphasized how the difference of the feminine (social, symbolical and biological) affected the architectural practice. In the same fashion of dual oppositions, Takashi Hasegawa published in 1973 *Architecture from a female perspective* categorizing two types of architecture: masculine type, related with the outer dynamic form; and feminine type, referring to an interior space that fits the woman’s body <sup>3</sup>. This theoretical framework is inherited from previous publications where Hasegawa criticized Tange as heroic architecture; and praised Togo Murano as space of the interior, better for the human body.

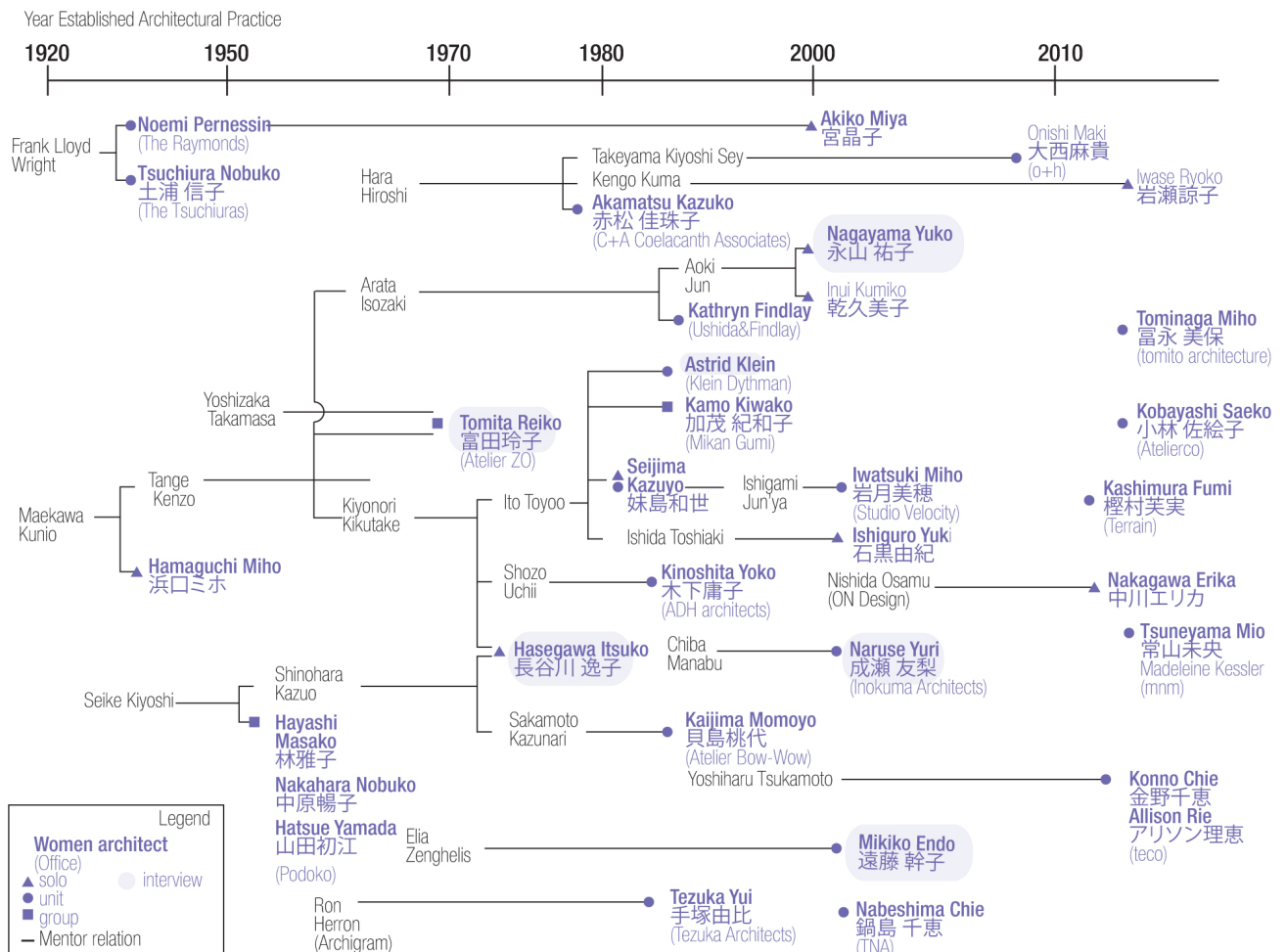
In the 1980s the intersection with other disciplines such as sociology, geography, and anthropology, extended the possibilities of what could be studied in relation to architecture.<sup>4</sup> The 1990s architectural scholars influenced by Derrida and Lacan theories, built on deconstructivism to make an anthropocentric critic of architecture and end its binary oppositions.<sup>5</sup> This decade is the most prolific in the production of gender theory and space, looking at how power relations are also embedded in the built form. The object of the study shifts towards vernacular architecture, domestic space, and daily life typologies.<sup>6</sup> In *Sexuality and Space*,<sup>7</sup> Beatriz Colomina declares the impossibility to separate the architect as a subject from the architecture as object, as they are intrinsically connected by the discourse.<sup>8</sup> This fundamental change that includes gender and sexuality as constitutive elements of the architectural practice, gained attention from the Japanese academia. Even though this background led to the greatest number of publications in Japanese journals, they were few compared to western literature.<sup>9</sup> This chapter contributes to filling this gap of a gender perspective in the Japanese context.



Fig. 2.02  
Architects participants  
in the symposium, from  
left to right: Astrid Klein,  
Yuko Nagayama, Yuri  
Naruse, Reiko Tomita,  
Itsuko Hasegawa and  
Mikiko Endo.  
*Photograph:*  
*Chie Rokutanda*

The first woman architect in Japan, Nobuko Tsuchiura, came from an upper-class family that could support her studies abroad, as in the 1920s architectural education was not available for women in Japan. After earning her degree she had the opportunity to work under Frank Lloyd Wright along with her husband, Kameki Tsuchiura. Like Nobuko, belonging to an economically affluent family was crucial for the first generation of women architects to study. They work mainly in house design, as is the case with the Podoko Group. But from Reiko Tomita, working in a group, or Itsuko Hasegawa, working solo, they extended their commissions to public buildings mainly through competitions. (Fig. 2.03)

Younger architects are distinct from previous generations in making maternity compatible with architectural work. The possibility of coordinating care activities with a professional career was practically non-existent for the pioneers, a trend that still persists today. In addition, the environment of previous generations was very masculine. Even today there are more women practitioners, but the professorship in the academia still holds a striking majority of men, in contrast to the cohort of students who are equal in gender composition.



2 /  
Fig. 2.03  
Women architects in Japan

## Hypothesis

In addition, more recent studies are also based on sociology to define the barrier women face in the architectural field. <sup>10</sup> According to Sánchez de Madariaga, in professional relationships with colleagues, supervisors or clients, this barrier manifests itself in three main ways: through “patronizing attitudes”, “stereotype threats” and “double binds”. These relationships that surround the profession constitute the architect’s social ecosystem. The hypothesis that this chapter raises is that it is possible to reveal the tactics by which gender constructs are overcome through the analysis of the discourse of female architects. Three main ways to deal with the gender construct are expected: A) Negotiating the gender construct, when the gender barrier is recognized and exploited. B) Opposing the gender construct, when the barrier is acknowledged and confronted. C) Evading the gender construct, when the barrier is not addressed, but omitted.

## Gallery IHA

Opened in 2016, Gallery IHA is a cultural space that contributes to the production of architectural discourse by holding a series of lectures and exhibitions (Fig. 2.04 and Fig. 2.05). The venue where it is located, BYhouse, is the former office of Itsuko Hasegawa, one of the most relevant figures of Japanese contemporary architecture. <sup>11</sup> Hasegawa’s intention is to create a platform where young architects and students could think about architecture in its relation with society at large, beyond the limits of institutionalized education. This showcase of critical practices helps in the creation of new epistemologies in the architectural field. The lecture series “Exploring the architect’s social ecosystem”, is the object of this report. With an all-female panel and organization, it presented alternative realities to the mainstream of the profession.



Fig. 2.04  
Permanent exhibition of  
Itsuko Hasegawa’s works  
at Gallery IHA  
*Photograph:*  
*Chie Rokutanda*



Fig. 2.05  
Temporary exhibitions  
during the symposium  
Autum 2018 lecturers  
at Gallery IHA.  
In the tables Yuko  
Nagayama, in the walls  
Reiko Tomita  
(Atelier Zo).  
*Photograph:*  
*Chie Rokutanda*

## Methodology: lectures, discussions and interviews <sup>2.3</sup>

In order to analyze the intersection between gender and the architectural practice in Japan, the Autumn 2018 lecture series at Gallery IHA is selected as a case study. This event is relevant for three reasons: 1) The six architects, subjects of the study, are all women. This is significant, since gender biases affect women more than men in the practice of architecture. 2) The architects are from different generations, have diverse backgrounds and work in Japan. As previously mentioned, gender as analytical category depends on the geographical and temporal context. Besides this, five out of six architects had children. This is relevant, since motherhood strongly affects the conciliation between work and care activities. 3) All of them have their own architecture offices (Fig. 2.06). Being principals of their design practice gives them high responsibility, being in the front line of the decision-making process. This is relevant in terms of how gender roles are performed, since other forms of practice, such as working as staff for a large company, have more room to avoid confrontation.

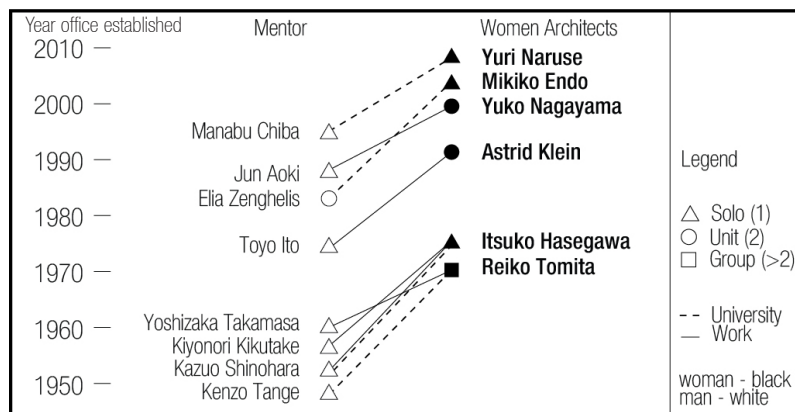


Fig. 2.06  
Relationship between the architects and their mentors

After transcribing, translating and analyzing the content of the event, different topics of interest were extracted from the discourse of the architects. These themes were not covered homogeneously in all cases. Then, individual interviews were conducted, developing each of the categories by adding information to the one already acquired. In the interviews, gender was addressed directly to each topic. In addition, this format was used to question the organizer and the curator about their views on architecture, since they did not give a lecture but did participate in the subsequent discussion.

In this manner, the architects' discourse is registered in three different formats: lectures, discussions, and interviews. (Table 2.01) Different types of qualitative material allow observing in which format the architects speak more freely about gender issues. This enables the identification of different degrees of control according to the agency of the authors when encouraging the discussion of gender-related topics. In the lectures, the architects independently selected

the theme, without external interference. In the discussion section, the authors intervened with a question framed in gender terms, encouraging the collective debate among the attendees. The interviews were a closed and semi-structured conversation that posed the questions addressing gender.

Women Architects			Lectures			Discussions				Interviews
Name	Japanese	Abbr.	Prod.	Guest	2018	1st	2nd	3rd	4th	2019
Itsuko Hasegawa	長谷川逸子	IH	○	—	—	○	○	○	○	29/01
Yuri Naruse	成瀬友梨	YNr	○	—	—	○	—	○	○	24/01
Yuko Nagayama	永山祐子	YNa	—	○	01/09	○	—	—	—	21/01
Mikiko Endo	遠藤幹子	ME	—	○	22/09	—	○	—	—	13/01
Astrid Klein	アストリッド・クライン	AK	—	○	29/09	—	—	○	—	15/01
Reiko Tomita	富田玲子	RT	—	○	13/10	○	—	—	○	30/01

Table. 2.01  
Materials of the study

## 2.4 The event: exploring the architect's social ecosystem

The event was held between September and October 2018, consisting of four separate days dedicated to each architect. The whole session each day lasted approximately two hours. All the lectures were followed by a discussion open to the public. Despite having an all-female panel and organization, this event has not been framed in a context of feminist criticism by the curators, nor have the words “women” or “female” been included in the official description. Instead, Naruse decided to invite the audience using only “architect” in the title, without gender distinctions.

### The Lectures

According to Itsuko Hasegawa, when starting her career it was extremely difficult to simultaneously work in architecture while getting married and raising children. This meant adapting to a hyperproductive and masculinized system of labor and values, that drove female practitioners to “become men” in order to compete at the same level. Hasegawa's intention is to reveal new ways of practicing the profession while engaging in other life activities with joy. Thus, the questions that arose from her are: What does imply to be a woman architect in contemporary Japan? How has the profession changed for women in the last fifty years? Consequently, a set of conditions emerges from this goal. There were three recommendations on the part of Hasegawa, the producer, and to the curator, Yuri Naruse: 1) All the architects would be women with children. 2) Few projects would be explained to reveal in depth the way of practicing the profession that underlies the architectural object. 3) Reiko Tomita would be among the speakers as she is a female pioneer with a groundbreaking career while being a mother. Following Hasegawa's suggestion, Naruse aims to show the diversity of the profession by selecting three other women. (Tab. 2) Yuko Nagayama's experimentation with materiality and her notable trajectory was the reason for her

selection. While Astrid Klein was chosen for her “fresh” vision towards the practice, bringing a new perspective as a foreigner working in Japan. Finally, Mikiko Endo’s different approach comes from her bottom-up methodologies that empower communities while working with NGOs. These well-known architects are also part of Naruse’s network, not only in architecture but also as neighbors and mothers, as in the case of Nagayama.



Fig. 2.07  
Yuko Nagayama during  
the lecture session.  
*Photograph:*  
Chie Rokutanda

### The Discussions

In the discussion session, questions were initiated by the organizers with a lively exchange between the main female architects attending the event. After their intervention, the discussion was opened to the public with active participation. The authors included a question related to gender, inviting to answer: How is to be a female architect in the Japanese context? This triggered a variety of topics that intersected gender and architecture, such as: practice and motherhood, female aesthetics in architecture and independence as woman architect. Still, other topics such as “role-playing with clients” and “women-specific design skills”, were discussed without any interference from the authors. (Table. 2.02) Some gender issues had already appeared in the conferences due to its format. Having explained a project in more detail, prompted more questions related to the design process and the ecosystem of daily life. But it was during the discussion session when there were more references to personal stories and human networks. (Fig. 2.08) This format was the closest in its kind to the Charlottesville tapes previously mentioned. The talk in a small committee with no more than thirty people allowed a climate of free speech. (Fig. 2.09)



Fig. 2.08  
Yuri Naruse talking during  
Reiko Tomita’s discussion  
session. From left to right:  
Mio Tsuneyama, Itsuko  
Hasegawa, Yuri Naruse  
and Reiko Tomita  
*Photograph:*  
Chie Rokutanda

Lecture					Discussion		
Session	Time	Title	Projects Discussed	Topics	Time	Participants	Topics
Yuko Nagayama	81min	The Trigger for Architecture	Teshima Yokoo House	Renovation project	44min	Itsuko Hasegawa Yuri Naruse Reiko Tomita Report Authors Student Tokyo University Design office worker Nagayama office Staff	Artist as client Design process Material research Relation with collaborators *Female aesthetics in architecture * Practice and motherhood * Role playing with clients Children workshop
				Red glass			
				Relation with artist client			
				Workshop with local community			
				On site experimentation process			
			Goddess Forest Central Garden	Requirements from client			
				Relation with the forest			
				Blending through Materiality			
				Material experimentation and reuse			
				Shijuku High-rise Building			
Mikiko Endo	74min	Empowering the Community	Playground "Pinksterbloom"	Background in Netherlands	54min	Itsuko Hasegawa Tomoko Taguchi (former Hasegawa Staff) Report Authors Architecture Student Workshop planner	Participation in design Empowerment through architecture Architect as designer of process Participation in Japan *Independence as woman architect *Practice and motherhood Role of architect in society Lost skillfulness in society
				democratization of the art			
				workshops with children			
				working in Zambia			
				Architect as process designer			
			Maternity House, Zambia	Empowerment by participation			
				Empowerment by knowledge			
				Independence from architect			
				Spreading the knowledge			
Astrid Klein	72min	Living Retail	Open House, Bangkok	Commission from client	74min	Itsuko Hasegawa Yuri Naruse Report Authors Student Tokyo University Design office Worker Young Architect	Design process Relation with client Women specific design skills Architecture as art Workshops with students *Women in architecture *Foreign architect in Japan Scale and circulation
				Relation with collaborators			
				Materials, patterns			
				Human scale			
				Democratization of the space			
				Craftsmanship			
				Student workshop			
				Space curation			
Reiko Tomita	73min	Architecture that loves people	Yoga Promenade, Setagaya	Diversity of scale	55min	Itsuko Hasegawa Yuri Naruse Mio Tsuneyama Miyuki Okamura Kenchiku Bunka Editor	Design density Rethinking school typology Universal design Nature in architecture Education and mentorship Working in a group Intimacy and body scale childhood memories
			Kasahara Elementary School	Textures and Behaviours			
			Mino Nursery school, Gifu	Environmental conditions			
			Main hall in Tokachi	Inside and Outside			
			Kannabe Yu no Mori Onsen, Hyogo	Learning from Landscape			
			Com.Center in Nankijin, Okinawa	Colour			
			Domo Serakanto, Kamakura	Local History			
			Minami Yano School, Hiroshima				
			Shinshukan, Miyashiro, Saitama				
			Nago City Office, Okinawa				

\* topics triggered by the Authors

Table. 2.02  
Lecture and Discussion Summary



Fig. 2.09  
Symposium atmosphere.  
from top to bottom, left  
to right: Yuri Naruse,  
Reiko Tomita, Itsuko  
Hasegawa, Astrid Klein,  
Mikiko Endo and Yuko  
Nagayama.  
*Photographs:*  
Chie Rokutanda

## The Interviews

After detecting gender-related topics in a heterogeneous but constant way in all the sessions held, it was decided to complete the information with interviews to obtain a comparative framework. The interviews were live and semi-structured, conducted during January 2019. The six interviewees were the architects that participated in the event: lecturers, producer, and curator. (Fig. 2.10) The time varied from fifty minutes to nearly three hours. According to the information already obtained in the previous chapters, the questions were adapted to each architect. In Tab. 2.03, the answers are gathered in groups: 1) Background, 2) Education, 3) Mentorship, 4) Practice, 5) Motherhood, 6) Legacy, 7) Women in architecture, 8) Clients, 9) Design process, 10) Architecture aesthetics.

Interview	Q1 Background	Q2 Education	Q3 Mentorship	Q4 Practice	Q5 Motherhood	Q6 Legacy	Q7 Women in Architecture	Q8 Relation with Clients	Q9 Design Process	Q10 Position in Aesthetics
<b>Yuko Nagayama</b> 54 min	Encourage go to all female education as her grandmother went to women University	Women highschool Showa Women's University. Not a competitive atmosphere.	Worked with Jun Aoki. Influenced by Kazuyo Sejima and Kazumi Kudo.	Own office at 26. Jun Aoki helped her get the first project. First class Architect. 10 staff, gender balance.	House, work and nursery school close together. Help from mother and baby sitter. 9 hours of working schedule.	3 former staff established their own office. Uses her public image to visualize women architects that are also mothers.	Woman closer to local community due to maternity. Technology help reconciling family and work. Japan is becoming genderless.	Depends on each project. Important to communicate carefully and know the background of the client.	Positive values through memory of the place. Interested in multidisciplinary collaboration.	She is asked for softness and elegance, in contrast with the mainstream architecture. Not sure about the existence of a feminine quality.
<b>Mikiko Endo</b> 1h 50min	Geidai architects in her family influence. Great-grand-mother was the first Japanese woman getting a Ph.D. at the US	Female highschools empowered girls. Geidai had an inclusive environment. No female professors. Study abroad at Berlage Institute	Prof. Elia Zenghelis. Prof. Yoshihiro Masuko. Haruka Segawa as new generation reference.	Freelance in interdisciplinary work. First class Architect. First independent projects were children facilities and workshops.	Influenced by living in the Netherlands. Helped by house-husband, Jiro Endo, for 2 years. At 35, 4:00-24:00 schedule. Today nomad woman lifestyle.	Not interested in academic realm. Believes in empower through knowledge, by teaching skills.	Never conscious of being a woman. Network of mothers in architecture. Wants to change architect's role into motivator.	In order to work she needs to trust the client. Never fight, positive approach. Strong network of mothers. Not self-promotion.	Interested in designing process that empower people. Design rich and inclusive everyday environments.	Focussed in the interior space and working with patterns. Make the art accessible to everyone.
<b>Astrid Klein</b> 52min	Artists in her family. Her mother was a skillful housewife that made many house furniture by herself.	Ecole de Beaux Arts, Paris. Royal College of Art London. Interior department more women than men. No female professors. Believes in mixed education.	Worked with Toyo Ito. No female role models.	Came to Tokyo with a scholarship with Mark Dylthman. Collaborative space: Deluxe. First commission due to being a foreigner. 20 staff gender balance	Had her daughter when she was almost 40 (hardest moment in her life) Had to fight ward office for daycare for continue working. Empower women through motherhood.	40 former staff established their own practice. Created Pechakucha format. Teaches Toyo Ito's Juku School	Situation changed in the last years, now common to see father involve in childrearing. Same maternity leave for everybody. Took her child to construction site.	Sometimes addresses gender bias by speaking up jokingly about the few women in the client's side. Decides not to get angry if perceives sexism.	Women and men equal when working, but sometimes demonstrate different skill set. Both are necessary as they complement each other.	Architecture as one of the arts which values feminine aspects. Today is the moment of the visual: Instagram age.
<b>Reiko Tomita</b> 1h 50min	Mother was the first Japanese women ambassador, women's rights activist and friend of Miho Hamaguchi. Her slogan: Girls be ambitious.	She was the only woman in architecture at Tokyo University. There were very few women in the engineering department. Toilets at Literature School.	Kenzo Tange Lab. Takamasa Yoshizaka Office, Atelier U. No female role models.	Atelier Zo. Pioneer office in a group format. Could not afford to go solo. All former staff from Takamasa, who gave them the first project.	Lives in Sekisui Haimu 1 prefab. house, and adapted it through time. Relatives helped with child rearing.	Other ateliers established after Atelier Zo: Atelier Iruka, Atelier Fish. Documentary movie about Beate Sirota.	Problem in the lack of value towards the architecture profession, not only female. Architect needs more social recognition.	Never fight. With public client constantly sharing information. With private clients sometimes behaves as therapist when is a married couple.	Not care about criticism towards their philosophy. Way of drawing is based on dialogue process: to invalidate a project, is necessary to propose a new one.	Concept of "Aimaimoko", ambiguous and uncertain. Line between feminine and masculine disappears.
<b>Yuri Naruse</b> 2h 44min	Mother loves art, used to take her to the museums. Wanted to move from Aichi to Tokyo.	Tokyo University Architecture. 1/5 were female students, but fewer continue to graduate school and ended working in a different field.	Prof. Magaribuchi Lab. Tadao Ando Prof. Manabu Chiba Influence: Kazuyo Sejima, Kazumi Kudo	Unit with Jun Inokuma. Starting with an exhibition about share house as the competitions were not enough. 8 staff, gender balance	9:30-18:30 schedule. Husband work from home. Sometimes needs a babysitter. Could not manage university teaching with work and family.	4 staff established their own practice. Some still collaborate. Assist. Prof. at Chiba Lab, Tokyo Univ. Book about raising children while working in architecture.	No distinction between man and woman in architecture, but feels the absence of female professors.	Occasionally role playing towards client. Humorous Naruse and logical Inokuma. Wants to expand architect's role towards managerial tasks.	Aims to design inclusive space for multigeneration users. Interested in how design can be complemented with economy.	Before, architecture was more conceptual cold and maybe masculine. Today more patterns, color and decoration. Awareness of trends and the power of education.
<b>Itsuko Hasegawa</b> 2h 40min	Grew in conservative times (good wife, wise mother thinking). Had to fight to study architecture. She was a Yacht athlete.	Gakuin University. Not interested in only female education. First woman in Shinohara Lab. at Tokyo Tech, strict environment.	Worked for Kiyonori Kikutake and Kazuo Shinohara. Influence: Kiyoshi Seike. No female role models	Max. 45 staff when the peak of competitions. Today 8 staff. Rejected Kazuyo Sejima's application. First Class Architect.	Not married, no children. She is interested in how women architects can combine childrearing with design in contemporary Japan.	Lecturer during 40 years. Rejected fulltime professor position. Gallery IHA as educational platform for young generation.	Need of male partner to be recognized. Since 00's female architects with children. Still an all-women lecture panel is very rare.	With house client can argue freely as they know each other. With public client, winning competitions empower her position.	Pioneer in computer drawing. Anonymous competitions as tool to access bigger projects. Pioneer citizen participation with workshops.	Material more important than form. Break hierarchy in the house, by freeing the space: garando (open void). Not male or female style, but barrier for women to express freely.

Table. 2.03  
Interviews Summary



Fig. 2.10  
Interview Session  
with Yuri Naruse (left)  
at her office,  
Narukuma Architects

## Comparison of the materials: design practice, human relations and built environment <sup>2.5</sup>

The comparison process is as follows: First, the descriptive material from different formats previously reported is cross-checked and analysed. Second, commonalities and oppositions between the architects were identified. Third, the architects are positioned confronting each other in dialogue, in order to understand the diversity in their discourse. This comparison, will be carried out by observing when gender affects: 1) the creation of thought at the moment of designing, 2) the human relationships that surround the profession, 3) the considerations about the built environment.

### Creation of thought at the moment of designing

This first thematic block tackles those aspects that contribute to the creation of architectural thought. The elements that have helped to shape a specific vision of the architectural profession. Including the method that they follow, factors they investigate, and format by which the information is communicated.

The social background of the architects is heterogeneous. Not only due to the differences between the generations in which they grew, but also their origin within Japan and the world (AK). Almost every one of them references role models within their family, those being relatives in architecture (ME, YNg) or powerful women (RT). While others had experienced opposition within their family to pursue architectural studies (IH).

The educational environment of the subjects is very diverse. The first generation of pioneers (IH, RT) studied in male-dominated institutions. On the contrary, there are architects from the recent generations educated in only-women universities (YNg). Others obtained their degree from fine art colleges, including cases that have carried their studies abroad (AK, ME). After the University almost all worked for a particular architecture office. Always that office was directed by a man. Frequently, it was the place where the architects started to work with their

future partners (AK, RT) and where they establish a lifelong network among peers.(IH, RT, AK, YNg). The mentorship figure was crucial in some cases for starting their own practice (YNg). The time spent with their mentor varies from one to twelve years depending on the individual. All of them have taught at the university as a guest lecturer, being in Japan or abroad. But none of them have pursued the possibility of having their own university laboratory. All of them have former staff members who have established their own office, and therefore spreading their design philosophy.

There is a broad range of positions within the group studied about the nal purpose of architecture. Some elaborate on the idea that architecture is art (AK, IH, YNg) and therefore it is the creation of meaningful experiences that enrich the daily life, emphasizing the relationship with natural elements and different kinds of people (RT). While others are more interested in the design of architectural processes that empower different actors (ME). Several ask themselves how to change the role of the profession in order to be more present in the social decision making (IH, YNr). It should be noted how these discrepancies have widened the spectrum of architecture products adopting non-traditional formats. Ranging from documentaries, to children workshops and even songs about construction process.

The multiplicity of approaches also manifests itself looking at the research targets and the processes that they carry. Oscillating between intensive testing of new materials (IH, YNg) the registration of daily life behaviors of the local contexts (RT, AK, ME) and research conducted on a particular typologies (RT). A common characteristic between these architects is the participation of users into the design process, being part of the method of the pioneer architects to incorporate such actors, while opposing high criticism from well-known male architects at that time (IH, RT). Since then it has been assimilated in all facets of the project, from conception to construction (ME). At the same time all of them credit other professionals as collaborators in different fields.

#### Human relationships that surround the profession

This second block represents the social relations that architects have in the professional realm. Spanning from the type of clients and commissions they receive to the role that they perform interacting with them. As well as the composition of their own of ce and the strategies of conciliation with their family.

Even though the architects agree that usually, they are the only woman at the business meetings (AK, IH), they work with a wide variety of clients. From dealing with complex networks of NGOs and governmental bodies of different countries (ME), through a single visual artist (YNg), to a full female board of directors of a powerful retail company (AK). Above all, they value the relation-

ship they establish, which will determine the freedom when designing and the possibility of long-lasting collaborations. When starting their practices the architects mainly received commissions for designing houses or stores. Therefore, anonymous competitions became a tool to access other kinds of projects such as bigger scale public buildings (IH). Today we find a wider variety in the projects undertaken by the female architects. However, associations of women with a certain commission continue to exist. Assuming that a female profile is better suited to design a certain program (YNg). That is why projects related to care activities (ME, RT), and retail (AK) are recurring commissions.

The role of the female architect in her interaction with clients depends on the composition of the office in which she works (YNr). When operating in groups (RT) or in couples (YNr, AK) gender roles will be shared. While in the case of independent architects (IH, YNg) they will have to play the male and female roles themselves. Sometimes facing backlash from the client side, being asked for a male partner (IH). Resulting in the need to lean on a savior male figure during the early years of practice (YNg). Also, they recognize that female sensitivity can be beneficial when negotiating a project. (AK, ME). Until the appearance of the pioneer female architects, the figure of the architect was strictly male. Some established themselves as a solo architect (IH), while others opted to form the first architect groups in Japan (RT). Nowadays the diversity in the composition of the offices has expanded. Finding independent architects (YNg), unit formats (YNr), foreigners (AK) or freelance workers (ME). The size of the offices does not exceed 15-20 members (AK). And even though there is gender balance among the staff (AK, YNr, YNg), it has been unplanned.

The majority of them do not identify themselves as women architects, but simply as architects. (YNr, YNg, AK, ME, RT). And they feel that the role of female architects in Japan has evolved substantially. However, all of them agree on the low representation of women in university faculty, and the imbalance in terms of caring activities carried at the household. Additionally, they point out that being a licensed first-class architect in Japan is a skill that validates them as professionals and empowers them in order to convince clients and colleagues (YNg, ME). Also, the participants recognize the impact of motherhood in their practice. Sometimes placing their architectural discourse around the critical moments of pregnancy (YNg) and child rearing (ME). Acknowledging the conditions that made it possible (AK, YNr), and how did it shape their view towards design (YNg).

#### Considerations about the built environment

This last group contains the fragments of discourse concerning the comments on the constructed object. Its physical aspects and how those influence spatial

perception and user relations. All these architects give value to the external form in diverse ways but always departing from the context. Adapting the volume of their building to fit the environmental constraints in which it is located (AK), integrating elements of vernacular architecture, as well as symbolic decoration (RT). Or abstracting natural forms from the surrounding scenery (IH, YNg, RT). Materiality discourse was widely discussed. From the point of view of its inherent qualities and how it can be used in patterns and decoration towards a greater design density (AK, ME, RT). Arguing through the perspective of material innovation and its ecological network (IH, YNg). And also examining the different processes of working with them, and the value of craftsmanship (AK).

The theme of spatial sensorial experience is relevant in all these architects, molding environmental characteristics such as light, humidity, and temperature in order to shape our experience through the five senses while engaging with nature (YNg), as well as registering gradations of intimacy through spaces adapted to non-normative bodies of different scales (RT). A common purpose to all is the democratization of space through the universalization of access (AK), the dissemination of knowledge necessary for the creation of architecture (ME), the incorporation of all possible actors by creating spaces tailored to each group of agents (RT), or by using design as a tool to enable participation and appropriation of space, as well as contemplating non-human and non-animated agents into the design (RT). Table 2.04.

	Background	Education	Mentorship	Practice	Motherhood	Legacy	Women in Architecture	Relation with clients	Design Process	Position in Aesthetics
Total Female Architects	<ul style="list-style-type: none"> <li>- Heterogeneous</li> <li>- Women role models in their family</li> <li>- Opposition to study architecture</li> </ul>	<ul style="list-style-type: none"> <li>- First generation studied in male-dominated institutions.</li> <li>- Younger generation studied in only-women universities and abroad.</li> </ul>	<ul style="list-style-type: none"> <li>- Worked in a male architectural office.</li> <li>- Crucial support as mentor.</li> </ul>	<ul style="list-style-type: none"> <li>- Small offices</li> <li>- Gender balance staff</li> </ul>	<ul style="list-style-type: none"> <li>- Impact of motherhood in their practice</li> <li>- Need help to conceal</li> <li>- Critical moments of pregnancy and child-rearing</li> </ul>	<ul style="list-style-type: none"> <li>- Heterogeneous</li> <li>- Women role models in their family</li> <li>- Opposition to study architecture</li> </ul>	<ul style="list-style-type: none"> <li>- Network of mothers in the community.</li> <li>- Recently more Japanese female architects.</li> <li>- Low representation in university faculty</li> <li>- Backlash from clients</li> </ul>	<ul style="list-style-type: none"> <li>- Few women at the business meetings</li> <li>- Wide variety of clients</li> <li>- Playing roles according to the composition of the office.</li> <li>- Empower by competitions.</li> </ul>	<ul style="list-style-type: none"> <li>- Social decision making</li> <li>- Workshop participation</li> <li>- Empowerment through design</li> </ul>	<ul style="list-style-type: none"> <li>- Materiality, patterns, decoration</li> <li>- Ecological network and craftsmanship</li> <li>- Doubt the existence of a particular feminine or masculine style.</li> </ul>

Table. 2.04  
Total Female Architects Summary

## Conclusion: overcoming the gender construct in the profession<sup>2.6</sup>

The hidden dimensions related to gender that affect the architectural practice were revealed through the comparative analysis of the discourse of six women architects working in Japan. Taking the Autumn 2018 Lecture series at Gallery IHA as a case study, it was possible to show different profiles of architects that go beyond normative gender assumptions. After transcribing, translating, analyzing and grouping by themes the discourse of each architect, the information was complemented with individual interviews. Then, the discourse of the women architects was compared observing when gender affects: 1) the creation of thought at the moment of designing; 2) the human relationships that surround the profession; 3) the considerations about the built environment.

After establishing this critical framework it is possible to assess the initial hypothesis by observing the ways in which female architects overcome gender barriers that exists in the profession. Negotiating was observed when the architect creates a new condition by adapting and benefiting from the gendered premise. For example, receiving commissions from clients who request a feminine design or who associate certain programs with a woman's profile. Opposing was achieved when there was a direct confrontation or challenge towards the gender assumption. For example, deciding to study architecture when it was an only-male department. Evading position manifested when a new condition was created by disregarding the gender assumption taking an alternative path. For example, diluting the authorship by establishing themselves within a group of architects. It is worthy to notice that these different approaches when dealing with gender bias are not exclusive, since the architects intertwine them depending on the area in which they operate.

This paper concludes that gender is not a stable and fixed notion, it changes over time and affects the power dynamics embedded in the social ecosystem of architectural design. Therefore, the conditions of the pioneers are different from those that are being faced by more recent generations. Thanks to the first ones, new possibilities were created for the following architects. All of them have helped to ease gender barriers by reimagining and multiplying the ways of doing architecture. The inclusion of different subjects in the architectural production contributes in the creation of alternative value systems, expanding the boundaries of the profession. Their views on the practice reframe the concept of what it means to be an architect by incorporating new agents in the design process and aiming for the democratization of space. Dissolving gender constructions and giving visibility to women architects, makes it possible to advance the transformation of the architectural profession into a diverse practice.

Notes

1. Robertson, Jacqueline. *The Charlotteville tapes*, Rizzoli, New York, 1985
2. The original title of the lecture is *Kenchikka no seitai o saguru*.
3. Hasegawa, Takeshi. *Mesu no Shikaku*. Sagami Publishing, 1973 (In Japanese)
4. Massey, Doreen. *Space, place and gender*, Polity Press, 1994
5. Kuhlman, Dorte. *Gender studies in architecture: Space, power and difference*, Routledge, 2002
6. Spain, Daphne. *Gendered spaces*, The University of North Carolina Press, 1992
7. Colomina, Beatriz. (ed.) *Sexuality and Space*, Princeton Architectural Press, 1992
8. Mark Wigley, in “Untitled: The Housing of Gender”, declares that: “the active production of gender distinctions can be found at every level of architectural discourse”.
9. Igarashi, Taro. *Kenchiku wa ikani shakai to kairo o tsunagu no ka* pp. 122-155, 2010 (In Japanese)
10. Álvarez Lombardero, Nuria (ed). *Women architects, redefining the practice*. Recolectores Urbanos, 2015 (In Spanish)
11. Thomas Daniell on Itsuko Hasegawa in AA les 72, London, 2016: “In an ideal world, her gender would not be an issue, but in the real world it greatly compounds the importance of her achievements. Throughout her career, Hasegawa has been a pioneer in many ways, one of the few female architects to attain a substantial position in the international avant-garde, and the first from Japan.”

3  
Challenging domesticity:  
the contemporary Japanese house  
design as critical space on gender

## 3.1

### Introduction: Subverting the notion of domestic space

Contemporary living conditions are just a snapshot of an ever-changing societal apparatus. A cloud of social preconceptions manifests as expectations at the moment of designing a house. Gender norms are part of the set of rules encoded as spatial arrangements. Architecture embeds cultural family notions—which are tightly connected with gender behavior assigned to each family member—according to the specific historical moment. The aim of this chapter is to establish a methodology that allows to discuss the contemporary house design from a gender perspective. To achieve this, this chapter uses the notion of gender-charged spaces (GCS) as those rooms associated with behavioral gender norms of the modern nuclear family: the kitchen where the wife cooks, the study room that enfold the husband retreat, and the master bedroom that contains the marital couple. The connectivity relations between GCS and the rest of the spaces inside the house, the exterior environment are examined. These remarkable examples of contemporary Japanese house act as vectors of change in the modern family unit by subverting the assumptions of what a family is. By comparing the different cases studies, is possible to show how the gender behavior of the houses and reveal the strategies they undertake to subvert constructs.

As single-family house typology is the basic unit that characterized the Japanese urban landscape, the selected houses are custom-made designs by Japanese architects. These case studies contrast with the nLDK standard that was applied to homes after the war, shapping the new suburban areas that were created together with the railway system. The separation between sleeping and eating, work and house, family and non-family members affected the gender performativity of the kitchen, study and master bedroom. The idea that all family members should have their own room as equivalent to privacy, spread as the economy developed.<sup>1</sup> Also, it was between the fifties and seventies when Japan underwent the standardization of the family with a clear pattern: husband, wife and children.

The mass-produced houses were also inevitably accompanied by images of the Japanese family and the roles that each of the members played within the dwelling. The notion of the house equal to one nuclear family, flattened diversity and gave only one life path expectation as the desirable model. With the entry of the 21st century, the identification between house and traditional family dissolves, containing a wider variety of groups or individuals. From the modern nuclear family, to single people with children, homosexual couples or living with non-humans. Critical gender approach questions the meaning of those roles today and how houses designed by architects help envisioning alternative domesticity.

## Background: house design as means for changing gender norms

The direct correspondence between domestic sphere and womanhood was theorized by the Beecher sisters in 1869. The book “American woman’s home” settled the basis for domestic science assuming the home as women’s terrain. Without questioning the confinement of women to the house, the Beechers framed the domestic sphere as a female one. They thought that by obtaining complete control of the home, women status in society would be elevated. With the rationalization of domestic chores and the consequent transformation of space, they aimed to attack also a class issue by eliminating the maid. The Beecher sisters were pioneering in thinking a new house design that does not correspond to privilege or to poor women, but to a vast middle class of “housewives”.<sup>2</sup> (Fig. 3.01)

At the beginning of the 20th century what is a house and what is a family were two nearly equivalent questions. Progressive architects saw the private house as an urgent subject of discussion. Rethinking the domestic space would help to advance towards an ideal society: classless and genderless. In 1924 the German architect Bruno Taut wrote *The New Dwelling: Woman as Creator*, (*Die Neue Wohnung – Die Frau als Schöpferin*) criticizing Victorian houses and appointing women as the leading performers of modern living. Four years later, Sigfried Giedion published his manifesto *Liberated Dwelling* (*Befreites Wohnen*), aspiring to emancipate society “from the house that devours a woman’s labor.” Karel Teige continued scrutinizing the political organization of the house in *Minimum Dwelling* (1932), proposing to end social inequality by giving each inhabitant a private unit and exporting all the caring activities to communal facilities. (Fig. 3.02) Karel Teige’s text is the most radical in framing the spatial arrangement of the house in relation to gender. Quoting Marx and Engels for criticizing the

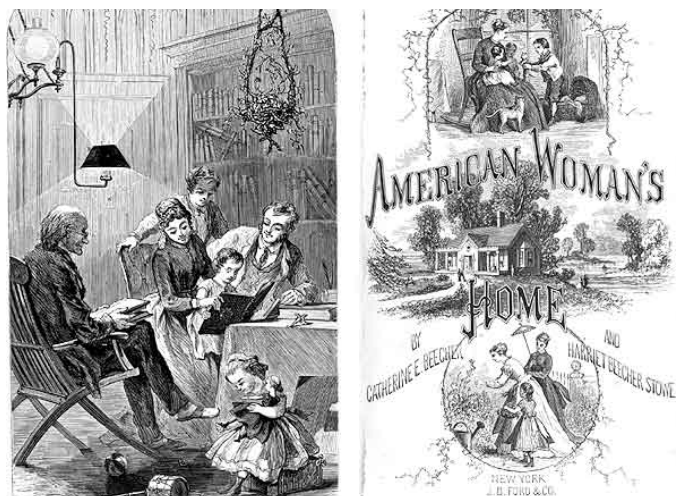


Fig. 3.01  
The American Woman’s  
Home. Principles of  
Domestic Science  
Catherine E. Beecher and  
Harriet Beecher Stowe,  
1869

bourgeois family, Teige declares how modern family structured is based on women's hidden labor, since are the ones to carry the burden of domestic work that prevents them for taking part in public production:

“The essential characteristic of the bourgeois dwelling is that it is a family-based household, material expression of the ruling ideology and its social organization: the monogamous family, the inferior economic and social status of women, parental rights over children, and so on. [...] Not unlike the bourgeois family, the layout of the bourgeois dwelling is equally based on the enslavement of women (as an expression of that type of family.”<sup>3</sup>

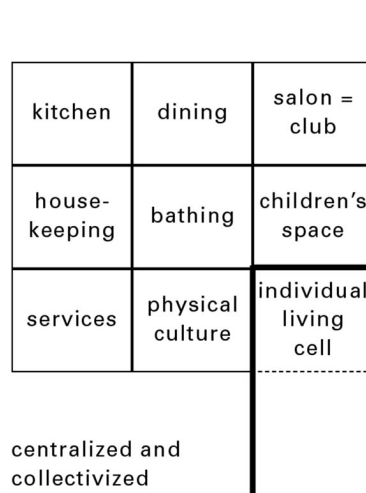


Fig. 3.02  
Diagram of  
living proposal  
Karel Teige, *Minimum Dwelling*, 1932

In Japan, Miho Hamaguchi with her book *Feudal system in Japanese housing* (*Nihon jūtaku no hōkensei*, 1958), was the architect that reclaim the private house as the battleground for changing the status of women in Japanese society. She promoted the modern house as a tool for freeing women from traditional gender roles, leaving behind the feudal system. As for Teige, Hamaguchi focus on the domestic unit as a locus of power relations informed by the spatial organization. When Japan Housing Corporation began building apartments to solve homelessness after the Second World War, pioneering architects as Hamaguchi saw the opportunity to apply ideas of democracy directly to the floor plans. She was one of the promoters of the dining-kitchen arrangement, as a tool to visualize and connect woman's work inside the house with other family members.<sup>4</sup> (Fig. 3.03) Western furniture was introduced in this new kitchen format and technology development allowed replacing the servants by home appliances. The housewife became in this moment “the ‘home economist’ in the modern sense, combining the skills of nutritionist, doctor, accountant, child-care specialist, and informed consumer, among others.”<sup>5</sup> Following an isolating model of a bourgeois society that places the importance on the family, the household unit was extremely reduced from extended to nuclear.



Fig. 3.03  
Left: Dining-kitchen  
designed by Miho  
Hamaguchi. Right:  
Advertisement for new  
kitchens appliances.  
*Anata no te de daidokoro  
o tsukaiyasu*, in  
*Hōmumekingu*,  
April, 1961

Contemporary Japanese architects embodied in their proposals critiques towards the fix spatial conditions that came together with the nuclear family format. <sup>6</sup> Kiyonori Kikutake with his own home “Sky House” (1958) placed the couple as equal individuals elevated in a platform, a secondary room for the children hanging from the main volume that corresponds to the master bedroom and reduced the kitchen to a piece of furniture. According to the explanation given by Kikutake and his wife, the outside is defined as the evil world, and the highest value is put on the love of the couple. <sup>7</sup> Takamitsu Azuma embodied the nuclear family with “Tower house” (1966) but subordinating the couple or master bedroom to the child’s room. The stacking of programs in a small plot places the kitchen first and the child’s room on the top.

These home-centered answers were already innovative and breaking hierarchies at the time, but was Takashi Kurosawa critique in 1968 with his “house with individual rooms” (*Koshitsu-Gun Jukyo*) who questioned the inherent contradictions of modern housing linked to the modern family format, predicting that this scheme would eventually collapse. In a Karel Teige’s way, Kurosawa proposed separate rooms for each individual, registering the independent life of the couple. Similarly, Kisho Kurokawa explored reducing the unit from the family to the individual in his famous “Capsule manifesto” (1969). The domesticity is exported outside the house so the house is no longer needed. This idea was radicalized in Toyo Ito’s “Pao for a Tokyo Nomad Woman” (1985). The conventional notion of “home” is finally dismantled in the consumer Tokyo of the 1980s. Women living alone in the city represent an innovative subject floating in a “sea of consumption”. <sup>8</sup> Tokyo Nomad Woman even a theoretical exercise, challenged the notion of the house as a dynamic entity in opposition to settlement. (Fig. 3.

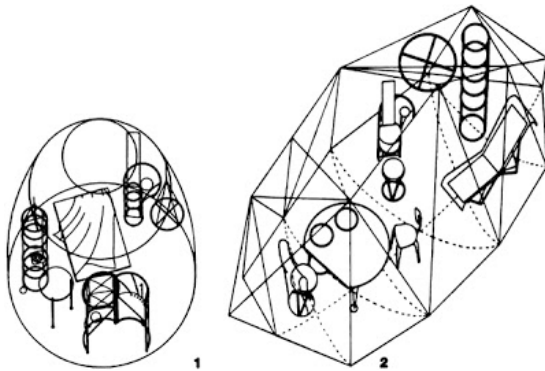


Fig. 3.04  
Pao for a Tokyo Nomad  
Woman. The project was  
originally an exhibition  
for Seibu department  
store, under the theme:  
“What is a kitchen?”  
Kazuyo Sejima, who  
collaborated in the design,  
in the photograph.  
*Toyo Ito, 1985.*

### Gender-charged spaces: kitchen, master bedroom and study<sup>3.3</sup>

Judith Butler discusses in “*Gender Trouble: Feminism and the Subversion of Identity*” how gender is not a quality attributed to an already pre-existing subject because of this subject’s biological characteristics, but rather something that is produced through repetitive enactment in response to discursive forces.<sup>9</sup> Hilde Heynen brings Butler’s theory to architecture by adding:

“This discursive forces, are themselves sustained and supported through the spatial patterns in which they have crystallized. Spatial elements such as the ‘master bedroom’, the ‘rational kitchen’ or ‘the study’ do have implications in terms of gender, since their unproblematic presence in the home underscores the expectation that it will be inhabited by a married couple, with the wife an expert cook and the husband keen on his privacy.”<sup>10</sup>

These three spaces, referred to as gender-charged spaces (GCS) in this chapter, are also the archetypal rooms for the performativity of gender behaviors of the modern family in Japan. After the war, the mainstreaming of western ideology helped shape the house according to the nuclear family unit: heteronormative couple with few children. GCS are understood as those spaces that hold a background with a gender assumption, by associating that particular space with a behavior normatively performed by one of the two sexes or to the marital couple. With the expansion of the postwar new middle class, the kitchen, master bedroom, and study become gender-charged through ideas of efficiency, privacy, and status.

The **kitchen** (*daidokoro*) is the space for cooking and traditionally the realm of women in the house. (Fig. 3. 05) Related with domestic performance, the position and relation with other spaces within the house reveals whether caring tasks inside the house are visible or hidden. In the chapter “The housewife and the kitchen” Kiyosi Hirai points that since the 1890s women’s work in the domestic space was one of the architect’s concerns.<sup>11</sup> As housewives spend long hours in the kitchen, housing studies start focusing on lightening their burden. When the kitchen was finally acknowledged as the ultimate workplace in the house, efficiency was the priority. From Taishō period cooking was discussed as an aspect of domestic science in Japan. Reformers debate about the relation between the kitchen spatial characteristics and the cooking behavior. Also, the change from energy resource from firewood or charcoal into gas impacted drastically kitchen and house design. This resulted in the rationalization of the kitchen — in the Frankfurt fashion — changing the position from squatting to standing and incorporating new elements such as the sink or the stove. The maid was now perceived

as an intruder in the family circle, and the housewife was the one to take responsibility for all housework. Since Showa era architectural competitions were published in women's magazines, showing flow lines and functional arrangements. Grouping all the female spaces in one wing, such as the maid's working area, the kitchen and the bathroom, all accessible from a back door. From the Second World War and the growth of the middle class, the maid disappears and the kitchen was fully recognized as the housewife's workplace, triggering new spatial arrangements as the kitchen-dining.



Fig. 3.05  
Kitchen. *Daidokoro*  
Taijiro Ishii in *Four Seasonal Cooking*, 1907

The **master bedroom** (*fūfu shinshitsu*) became a commonplace after the war, symbolizing the new privacy of the marital couple, independent from the children's bedrooms (Fig. 3. 06). Until the democratization of the country and the expansion of the middle class, the economic status of the family also determined the sleeping arrangement. In upper-class families of the Heian period the sleeping chamber was an enclosed space known as *nurigome*. Wealthy families had an individual building per member, in contrast with commoner dwellings that only had one multifunctional space to share with all the family. In farm houses, the bedroom was known as *nando* or *chōda*, a dark chamber placed in the north of the house and completely enclosed by walls.<sup>12</sup> The *nando* was also the place for birth and reproduction. During the Meiji period, western family ideals infiltrated Japanese daily life and privacy started to be discussed for the newly built houses. The sleeping quarters were one of the targets of the reformists. First, the maid was place together with other service spaces, such as the bathroom or utility rooms, separated from the rest of the family by a corridor. This *naka rōka* typology consolidated after the war as the house for new city dwellers. Next step was to give full privacy not only to the blood-related family members but to the couple. Until that moment, all family members use to sleep in the same room. The western marital bed that replaced the *futons* was a symbol of sexual relations and needed a hidden space from the rest of the family, originating the master bedroom.

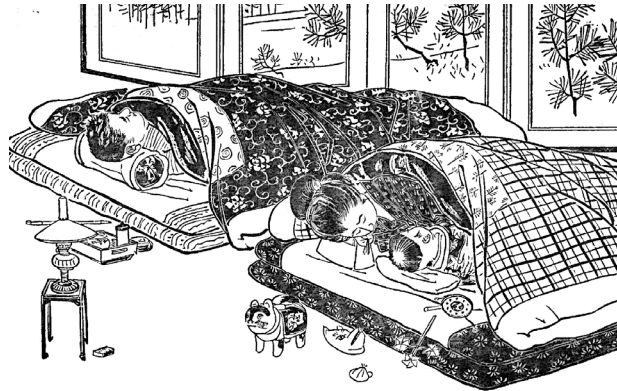


Fig. 3.06  
Master Bedroom.  
The family in bed, *Home  
life in Tokyo*, Inouye Yu-  
kichi, 1910

The **study room** (*shosai*) is the space for intellectual or recreational activities and traditionally the realm of men in the house. During the feudal period the father's living quarters were different from the rest of the residence's dwellers. The reception room known as *kyakuma*, was the space for receiving guest and business acquaintances.<sup>13</sup> This master's day room was the most important in the residence, enjoying the best location, carefully decorated, facing south and looking at the garden. After the first world war, the housing reform movement started to take root in Japan borrowing ideas from Europe and America. As a consequence, architects proposed new residential patterns focusing on the family as the center of the house, rather than the master's guest room. The city middle-class dwellers, salaried-men workers and their families, were the heritors of the middle and lower class warrior house typology. The modernization process reinforced the study as the locus of privilege and new types of dwellings incorporated a western-style study or parlor (*ōsetsuma*). The master's realm demonstrated his status through western furniture, desk and chairs, which marked his position not only in the house but in the public realm.

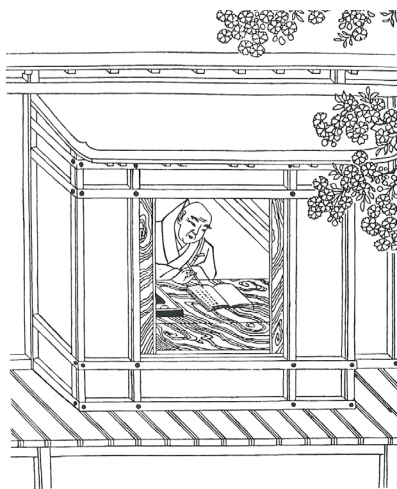


Fig. 3.07  
Study room.  
*Tsukeshoin* drawing in  
Tetsudau Yoshida, *Das  
japanische Wohnhaus*

## Methodology: spatial relations of visibility and sequence<sup>3.4</sup>

Architecture is one of the means that can coerce or stimulate people to perform certain behaviors. In “*The Split Wall: Domestic Voyeurism*,” Beatriz Colomina describes Adolf Loos interiors from a gender perspective, reading the house as a spatial artifact that holds in itself the power to create or cancel human interactions. To reveal “the hidden mechanisms” embedded in architecture, Colomina narrates the spatial relations of sequence and visibility within the house. She gives particular stress on the journey of the gaze, stating: “Architecture is not simply a platform that accommodates the viewing subject. It is a viewing mechanism that produces the subject. It precedes and frames its occupant.” For constructing the gender narrative of the house, Colomina employs photographs, plans, and sections, exploring the connections between interior, exterior, subject, and object. For example, in this passage about the Müller house:

“The *sequence* of spaces, articulated around the staircase, follows an increasing sense of privacy from the drawing-room, to the dining room and study, to the ‘lady’s room’ (*Zimmer der Dame*) with its raised sitting area, which occupies the center, or ‘heart,’ of the house. But the window of this space looks onto the living space. Here, too, the most intimate room is like a theater box, placed just over the entrance to the social spaces in the house, so that any intruder could easily be seen. Likewise, the *view* of the exterior, towards the city, from this ‘theater box’, is contained within a view of the interior.”<sup>14</sup>

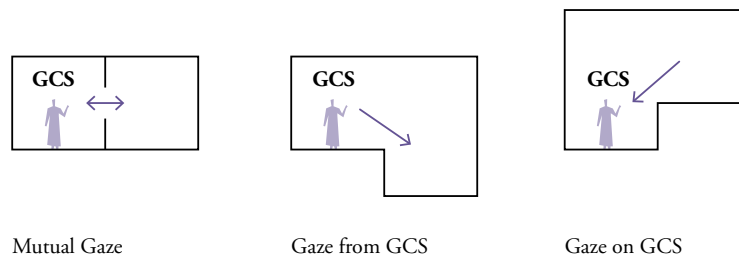
The methodology of this chapter borrows from Colomina the focus on sequence and visibility relations, likewise using photographs and architectural drawings. But to compare the differences and commonalities between case studies, the spatial connectivity relations are translated into a diagram. In “The social logic of space,” Bill Hillier and Julienne Hanson have also expressed the behavioral codes diagrammatically to understand building patterns. The rooms of the house are organized following the sequence from the entrance, showing the connections between them. When describing spatial consequences of social performativity, Hillier and Hanson accompany the diagrams with text, as for instance when describing English houses which:

“The high relative asymmetry of the kitchen articulates a categoric segregation, that between men and women; while the fact that the kitchen is interposed between the carrier and the locus of spatial solidarity articulates the substantially greater dependence of that spatial solidarity on re-

lations among women. Thus the relations of this space articulate in a very strong way the domination of everyday transactions in the household by women. The household is a 'sociogram' not a family but of something much more: of a social system."<sup>15</sup>

However, this particular study intends to further qualify the spatial relations by adding Colomina's layer of visibility. This methodology also learns from the spatial compositional studies, in particular from Yoshiharu Tsukamoto study on the spatial division in Japanese contemporary houses in which discusses the spatial hierarchy within the connections of rooms.<sup>16</sup> For revealing the gender-charged behavior of the house, the notions of Visibility and Sequence are developed. **Visibility** refers to the gaze between spaces. It determines the exposure of a GCS to the view of another space. **Sequence** refers to the access between spaces. It determines whether a GCS can be accessed from another space.

#### Visibility



#### Sequence

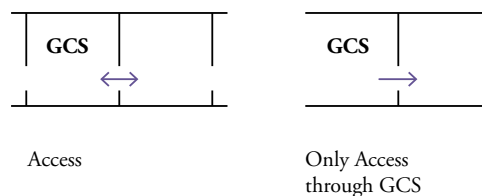


Fig. 3.08  
Disciplines of Visibility  
and Sequence

These relations are always established from the point of view of the GCS. This distinction is relevant for determining whether the GCS is placed at the active or passive end of the power relation. In this sense, three different visibility relations appear: **Mutual Gaze:** when both spaces are at the same level. **Gaze from GCS:** when the GCS is physically above the space. **Gaze on GCS:** when the GCS is located below the space. And two different relations regarding sequence. **Access:** when the GCS provides access to a space. **Only Access through GCS:** when only the GCS provides access to a space. Through the analysis the three gender-charged spaces — kitchen, master bedroom, and study room — according to their relations of visibility and sequence with other interior and exterior spaces of the house, it is possible to show the gender behavior of the house itself.

The purpose of this chapter is to establish a methodology for discussing the house from a gender perspective. The research material is based in case studies of remarkable contemporary detached houses in Japan. In order to compare them, examples designed for a marital couple, sometimes with children, have been selected. This reduced membership pool of just conventional family allows us to understand how the dynamic of gender-charged behaviors is rendered in the house.

The focus is placed in the three rooms categorized as gender-charged spaces: the kitchen, master bedroom and study. First all their relations of visual and sequential connectivity will be catalogued in a comprehensive table. Then a diagram that displays all the GCS connectivity relations together is drawn for each case. Using this chart, the treatment of those GCS is compared. Showing the diversity in their performance, and the strategies followed by the architects in order to challenge domestic gender notions.

In the appendix other cases are considered, where the nuclear family notion is expanded. Even though the members might not be the same, the gender-charged behaviors and the spaces that enclose them remain unchanged. The cases selected present interesting GCS relations that contribute to widen the perspective of gender in the house. In total, thirty one examples of remarkable contemporary detached houses are selected, based on “the Japanese House, Architecture and Life after 1945” exhibition. They are chronologically listed and given a number.

The contemporary Japanese house chapter includes houses since the mid twentieth century until the present. From the oldest to the newest, all cases present challenges to the gender-charged spaces, reason for their selection. The notion of “charged” refers to the stereotype that still exists in society today. In the quote in p.45, by Hilde Heynen in a text of 2005, identifies the kitchen, the study room and the master bedroom as spaces that underscores gender expectancies. The current house arrangements, still hold gender assumptions inherited from previous models. The spatial articulation of the gender-charged spaces deployed by the main industry following standardized models, is generally isolated and in a cul-de-sac position. The architect’s designs presented in the thesis all are remarkable examples for challenging those spatial gender assumptions. This gives the opportunity to learn from the creativity of the Japanese house with renewed lens. This clarification was added in p. 51.

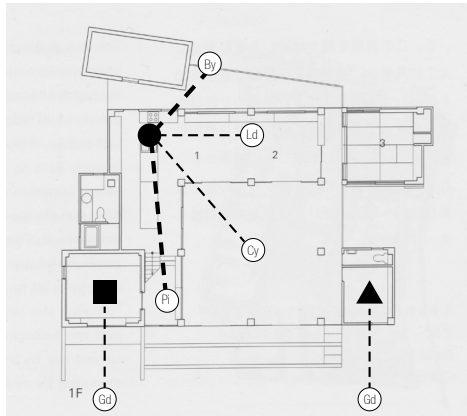
Nº	House	Architect	Year
1	Tsuchiura house	The Tsuchiuras	1935
2	House O	Masako Hayashi	1951
3	Minimum House	Makoto Masuzawa	1952
4	Prof. Saito House	Kiyoshi Seike	1952
5	My house	Kiyoshi Seike	1954
6	Cunningham House	The Raymonds	1954
7	Sky House	Kiyonori Kikutake	1958
8	Tower House	Takamitsu Azuma	1966
9	Anti-Dwelling Box	Kikou Mozuna	1972
10	House with a Center	Tsutomu Abe	1974
11	Hoshikawa Cubicles	Takashi Kurosawa	1977
12	Silver Hut	Toyo Ito	1984
13	House in Nerima	Itsuko Hasegawa	1986
14	House in Okayama	Riken Yamamoto	1992
15	Soft and Hairy House	Ushida Findlay	1994
16	Aida Sou	Katsuhiro Miyamoto	1995
17	F3 House	Koh Kitayama	1995
18	Light Coffin	Osamu Ishiyama	1995
19	Setagaya Village	Osamu Ishiyama	1997
20	House w/o. a housewife	ADH Architects	1999
21	House in a Plum Grove	Kazuyo Sejima	2003
22	House and Atelier	Atelier Bow-Wow	2005
23	T house	Sou Fujimoto	2005
24	House in Sakuradai	Go Hasegawa	2006
25	Pony Garden	Atelier Bow-Wow	2008
26	Yokohama Apartment	ON Design+E.Nakagawa	2009
27	Helix House	o+h	2011
28	Atelier Tenjinyama	Ikimono architects	2011
29	Garden and House	Ryue Nishizawa	2013
30	House M	Kumiko Inui	2015
31	Apartment House	Ippei Takashi	2018

Table 3.01  
Study cases list

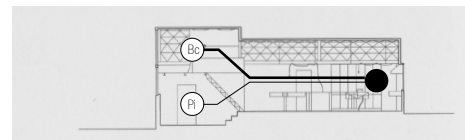
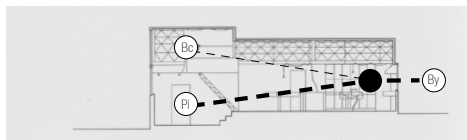
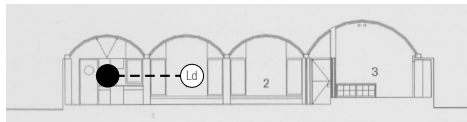
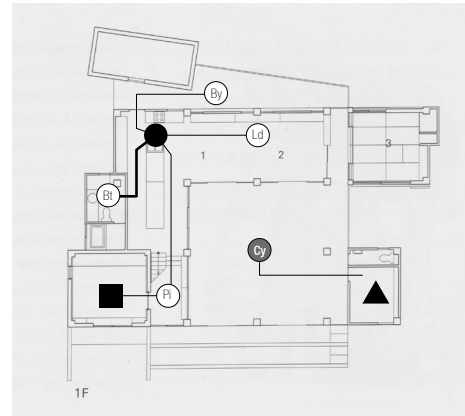
### 3.4.2 Analysis Example

The information that needs to be extracted from each example in order to proceed with the analysis of their GCS goes as follows: First, the **name** of the house, the **architect**, its **year** of completion and the **membership** of inhabitants are noted. Then the **GCS** (kitchen, master bedroom and study room) are identified in published plans or texts. In the case of not being denominated as such, the following guidelines are followed: The **kitchen** will be considered as the space containing the stove. The **study** will be considered as the space containing an area reserved for working or studying. It will be identified by the furniture, such as desks, bookcases or work tools. The **master bedroom** is considered as the room for the couple. It will be identified by the marital bed, two beds or futons. For analysis purposes, the following cases are also considered as master bedroom: a) if other family members sleep in addition to the couple, b) if the couple has individual rooms, each of them counts as a master bedroom.

Visibility connections



Sequence connections



n°	Kitchen		Master Bedroom		Study	
	Visibility	Sequence	Visibility	Sequence	Visibility	Sequence
12	Ld,Cy <u>Bv</u> , <u>Pi</u> , <u>Bc</u>	Pi,Ld,By,Bt,Bc	<u>Gd</u>	Pi	<u>Gd</u>	Cy

Kitchen  
Study  
Master Bedroom

Space related to GCS  
Closest to entrance

Bedroom  
Piano room  
Bathroom  
Garden  
Living+Dinning  
Courtyard  
Backyard



Bc

Pi

Bt

Gd

Ld

Cy

By

#### Sequence

Access through GCS  
Only access through GCS



#### Visibility

Mutual Gaze  
Gaze from GCS  
Gaze over GCS



The kitchen is central in the performance of this house. It is *sequentially connected* with five different spaces, two of them are *only accessed through* it (Bt,Bc). It is also *visually connected* with five spaces. The piano room (Pi) is *gazed from* this CGS, while the children's bedroom (Bc) *gazes on* the kitchen. In comparison, the Study and the Master bedroom are quite isolated. Connected visually and sequentially with just one space each.

Fig. 3.09  
Analysis Example  
Silver Hut, Toyo Ito, 1984

The comprehensive table that follows records all the cases, and organizes the data necessary for their analysis. First, the cases are divided in two big groups depending on the membership of the house. The main group is called **Conventional family group**. It includes those houses designed for a nuclear family, where at least it is possible to find a marital couple. The second group, **Appendix: Unconventional family**, contains those examples that extend the concept of family. Once separated, the houses are arranged horizontally by year of completion, and after that they are given a number. Vertically the information is arranged in three bigger columns: **General information**, **Membership** and **Gender-Charged Spaces Relations**. (Table. 3. 01)

The General information group is divided in four columns: the **case** number, **House** name, **Architect** and the **Year** of completion. The Membership column is sub-divided in two groups: **Family** and **Non-family** members. Within family members there are four categories: woman (**W**), man (**M**), children (**C**) and elderly (**E**). Non-family members are divided in: woman (**W**), unknown sex (**U**), and others (**O**). The Gender-charged Space Relations column is split vertically by the three GCS: **Kitchen**, **Master Bedroom**, **Study**.

Each of them is then divided in two categories: **Visibility** and **Sequence**. Visibility indicates all the spaces with visible relation to the GCS. And Sequence indicates all the ones that can be accessed from the GCS. Inside the categories of Visibility and Sequence, the special types of relation that the GCS has with each of the spaces will be characterized by font as follows: underlined when is *gaze on GCS*, double underlined when is *gaze from GCS*, italic when is *only access through GCS*, and bold when it is a GCS.

Table 3. 02

	General information				Family			non-fam	Kitchen			Master Bedroom		Study		
	n°	House	Architect	Year	W	M	C	E	U	O	Visibility	Sequence	Visibility	Sequence	Visibility	Sequence
Conventional Family	1	Tsuchiura	The Tsuchiuras	1935	●	●			△		By	<i>Bm</i> ,Di,Ut,Ex	Lv, <u>Ga</u> , <u>En</u>	Ga	<u>Lv</u> , <u>Ga</u> , <u>Ex</u>	Ga
	3	Minimum House	Makoto Masuzawa	1952	○	●	○				<b>S2</b> ,Ld, <u>Tr</u> , <u>Gd</u>	Ld,Gd	<u>Gd</u>	<i>Bt</i> ,Ld	<b>S2</b> ,Ld, <u>Gd</u>	<b>S2</b>
	4	Prof. Saito	Kiyoshi Seike	1952	○	○	○				Ld, <u>Pl</u> , <u>Bv</u>	Ld,Ex	<u>Gd</u>	Ew	<u>Ex</u> ,Ld	Ld,Ew
	5	My house	Kiyoshi Seike	1954	○	●	○				Gd	Ld,Gd		<b>S</b> ,Ld	Ld,Gd	<b>M</b> , <i>Bc</i> ,Ld
	7	Sky House	Kiyonori Kikutake	1958	○	●	○				<b>M</b> ,Lv	<b>M</b> ,Lv	<b>K</b> , <u>Ew</u> , <u>Ex</u>	<b>K</b> , <i>Bt</i> ,Lv,Ew	Gd	Gd
	8	Tower House	Takamitsu Azuma	1966	○	●	○				<u>En</u> , <u>Ex</u> ,Ld	Ld,En,Sl	<u>Ex</u>	<i>Bc</i> ,Sl		En,Pk
	10	House with a Center	Tsutomu Abe	1974	○	●					<b>S</b> ,Di, <u>Gd</u>	En,Di	<b>S</b> , <u>Di</u> , <u>Pl</u> , <u>Sg</u>	<b>S</b> ,Hl	<b>K</b> , <b>M</b> , <u>Di</u> , <u>Sg</u> , <u>Ex</u> , <u>Gd</u>	<b>M</b> ,Sg
	12	Silver Hut	Toyo Ito	1984	○	●	○				<u>Pl</u> ,Ld, <u>Bc</u> ,Cy,By	<i>Pi</i> , <i>Bt</i> , <i>Bc</i> ,Ld,By	<u>Gd</u>	Pi	<u>Gd</u>	Cy
	13	House in Nerima	Itsuko Hasegawa	1986	○	○					<u>Gn</u> ,Su,Di, Lv1, <u>Sc</u> ,Cy Ex,Ld2	Lv1,Sc,Su,Di Ld2	Tr, <u>Gn</u>	Su,Tr	Cy	Bd Ta
	14	House in Okayama	Riken Yamamoto	1992	○	○	○				<b>M1</b> , <b>M2</b> , <u>Bc</u> ,Cy,T r1,Tr2,	Ut,Cy,Tr	<b>K</b> , <u>En</u> , <u>Cv</u> , <u>Tr</u> 1, Tr2 <b>K</b> , <u>En</u> , <u>Cv</u> , <u>Tr</u> 1, Tr2	En,Bc,Cy En,Cy		
	15	Soft and Hairy House	Ushida Findlay	1994	○	○					<b>M</b> ,Lv, <u>Bt</u> ,Cy	Lv,Ut,Cy	<b>K</b> ,Lv,Cy	<b>S2</b> ,En,Cy		Lv <b>M</b>
	19	Setagaya Village	Osamu Ishiyama	1997	○	●	○	○		△	Ld, <u>Tr</u>	<i>Bt</i> ,Ga,En,Bd,Bd2, Bd3,Ld		Ga Ga	<u>Ex</u>	Ex Tr,Ga
	20	House w/o. a housewife	Yoko Kinoshita Makoto Watanabe	1999	○	○	○				<b>S</b> ,L,Cy	Ly,Cy		Cw1,Cw2 Cw1,Cw2	<b>K</b> ,Ly, Cw1,Cw2	Ly,Cw2
	21	House in a Plum Grove	Kazuyo Sejima	2003	○	○	○	○			Hl,Ld, <u>Gd</u>	Hl	<b>S1</b> , <u>Mr</u>	<b>S1</b> , <i>Cl</i>	<b>M</b> , <b>S2</b> , <u>Sc</u> , <u>Mr</u> <b>S1</b> , <u>Bc</u> 1,Bc2, Sc, <u>Ex</u>	<b>M</b> , <b>S3</b> , <u>Sc</u> Sc,Bc2 <b>S1</b>
	22	House and Atelier	Atelier Bow-Wow	2005	●	●				△	<b>M</b> , <b>S2</b> , <u>Sl</u> ,Lv	Sl,Lv,Tv	<b>K</b> , <u>Tv</u> , <u>Ex</u>	Sk	<u>En</u> <b>K</b> , <u>En</u> , <u>Ex</u>	En En
23	T house	Sou Fujimoto	2005	○	○	○				Pk	<b>M</b> , <b>S</b> ,En,Pi		<b>K</b>	<b>K</b>	<b>K</b>	
24	House in Sakuradai	Go Hasegawa	2006	○	○	○				Lv, <u>Gd</u>	Sk,Lv,Bg	<u>Gd</u>	<b>S2</b> ,Sk	<b>S2</b> ,Lv,Hl,En, Bc1,Bc2	<b>S2</b> ,Bc1,Bc2 <b>S1</b> , <u>Gd</u> <b>S1</b> , <b>M</b> ,En	
27	Helix House	O+h	2011	○	○	○				Cr,Ex, <u>Gn</u> ,Gd	Di,Ex	<b>S1</b> , <u>Cr</u>	Cr,Tr	<b>M</b> , <u>Cr</u> , <u>Ex</u> <u>Gn</u>	<b>S2</b> <b>S1</b> ,Lv	
30	House M	Kumiko Inui	2015	○	○	○				<u>Ex</u> ,Ba1	En,Cl,Ba	<u>Ex</u> ,Ba2,Ba3	Cl,Ba2,Ba3			
Appendix: Non-Conventional Family	2	House O	Masako Hayashi	1951	○		∞				<u>Lv</u> , <u>En</u> , <u>Bv</u>	<i>Bc</i> , <i>Bc2</i> , <i>Bt</i> ,En,By	Lv,Ex, <u>Bv</u>	Lv		
	6	Cunningham	The Raymonds	1954	○				△		<b>S</b> , <u>Ex</u>	Cr1	<b>S</b> , <u>Ex</u>	Cr2	<b>K</b> , <b>M</b> , <u>Ex</u> , <u>Gd</u>	<i>Gd</i> ,Cr1,Cr2
	9	Anti-Dwelling	Kikou Mozuna	1972	○						<u>Cr</u> 1, <u>Ex</u>	Di	<u>En</u> ,Cr2	<i>Bt</i> ,Di,Cr2,Sc		
	11	Hoshikawa Cubicles	Takashi Kurosawa	1977	○				○		By	Ex	By	Ex	By	Ex
	16	Aida Sou	Katsuhiro Miyamoto	1995	○		○		○	6x ◇	Di <b>K3</b> , <u>Cr</u> , <u>Cv</u> <b>K2</b> , <u>Cr</u> , <u>Cv</u>	Di,Ut Cr Cr	<u>Ba</u> , <u>Cv</u> <u>Cr</u> , <u>Tr</u> , <u>Cv</u>	Ba Cr Cr		
	17	F3 House	Koh Kitayama	1995		○					<u>Ga</u> 1, <u>Ex</u>	<b>M</b> ,Ga1,Ga2	<u>Ex</u>	<b>K</b> ,Bt		
	18	Light Coffin	Osamu Ishiyama	1995		○						<b>M2</b> ,Bt	<b>S</b> , <u>Cw</u> <b>S</b> , <u>Cw</u>	<b>S</b> , <u>Cw</u> ,Bt <b>K</b> , <b>S</b>	<b>M1</b> , <b>M2</b> , <u>Cw</u>	<b>M1</b> , <b>M2</b> ,Ex
	25	Pony Garden	Atelier Bow-Wow	2008	○					◇	Gd	<b>M</b> , <i>To</i> ,Ex	<u>Sh</u> , <u>Gd</u>	<b>K</b> , <i>Bt</i>		
	26	Yokohama Apartment	Osamu Nishida + Erika Nakagawa	2009					○		Ex, <u>Sc</u> 1, <u>Sc</u> 2, <u>Sc</u> 3, <u>Sc</u> 4	<i>To</i> ,Ex,Sc1, Sc2,Sc3, Sc4	<u>Ex</u> <u>Ex</u> <u>Ex</u>	Sc1 Sc2 Sc3 Sc4	<u>Ex</u> <u>Ex</u> <u>Ex</u>	Sc1 Sc2 Sc3 Sc4
	28	Atelier	Ikimono architects	2011		●				△	Ex,Gd	Bt,Ex,Gd	Ex,Gd	Bt,Gd	Ex,Gd	Bt,Ex,Gd
	29	Garden and House	Ryue Nishizawa	2013					○		Gp	Sc,Ex	Sc,Gp	Sc	Ex	Sc,Ex
									○				<b>S3</b> , <u>Gd</u> 2,Gp	<b>S3</b> ,Gd4,Sc	<u>Sc</u> , <u>Ex</u>	Gd1
	31	Apartment House	Ippei Takashi	2018					○		<u>Ex</u>	En,Bt	<u>Ex</u> <u>Gn</u> , <u>Cv</u> <u>Gn</u> , <u>Cv</u> <u>Ex</u> , <u>Cv</u>	En,Bt En,Bt,Cy Cy Bt,Cy Bt <b>K7</b> En,Bt		
									○		<u>Gn</u>	<b>M7</b> ,En,Tr				

Legend	Membership				Interior Spaces										Exterior Spaces				Relations			
	M	Man	E	Elderly	Bc	Bedr.child	Cl	Closet	En	Entrance	Ly	Lightyard	Sc	Staircase	Ta	Tatami room	Ba	Balcony	Gd	Garden	K	GCS
	W	Woman	U	Unknown	Bd	Bedroom	Cm	Common	Ga	Gallery	Mr	Meditation	Sg	Storage	To	Toilet	By	Backyard	Gp	Gap	Lv	Related to GCS
	C	Children	O	Others	Bg	Bedr.guest	Cr	Corridor	Hl	Hall	Pk	Parking	Sk	Sink	Tv	TV room	Cy	Courtyard	Pg	Playground	Lv	Only through GCS
	○	Person	△	Workers	Bm	Bedr.maid	Cw	Catwalk	Lv	Living	Pi	Piano	Sl	Stair landing	Ut	Utility room	Ew	Engawa	Tr	Terrace	Lv	Gaze on GCS
	●	Architect	◇	Animal	Bt	Bathroom	Di	Dining	Ld	Living-Dining	Sb	Stable	Su	Sun room			Ex	Exterior			Lv	Gaze from GCS

### Gender-Charged Spaces Diagram

The purpose of this diagram is to understand the gender performance of the house by looking at the balance between the three GCS. (Fig. 3. 15) The **GCS Diagram** of the house represents graphically the information collected in the table, by placing all the GCS according to their relations with other spaces of the house. For drawing the diagram, the following steps are followed:

The three GCS are placed according to the number of relationships they have with other spaces. Their position on the *x-axis* is determined by the **Count of visibility relations** with other spaces. And their position on the *y-axis* is determined by the **Count of sequence relations**. Along the top margin of the graph are located all the spaces that have a relationship of visibility with any GCS. To the right of the graph all the spaces that have a relationship of sequence with any GCS are located. The entrance of the house, or the space closer to it, is then highlighted in grey. Then, these spaces are connected with a line to the GCS with which they are related. The type of line reflects the characteristics that relation. In visibility the direction of the gaze is indicated. And in regards to sequence, it is differentiated if the space can only be accessed through that GCS.

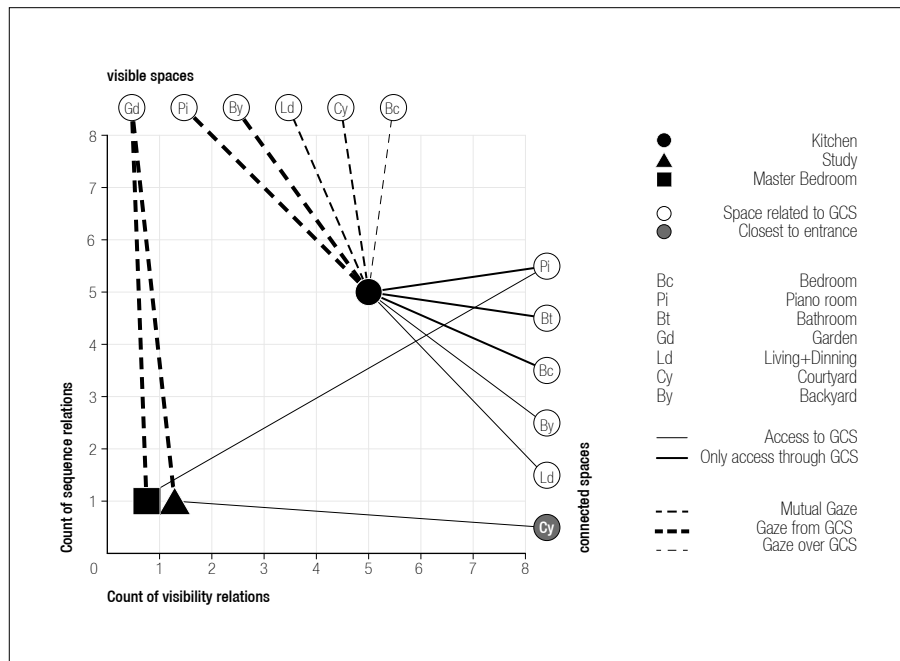


Fig. 3.10  
GCS Diagram  
*Silver Hut, Toyo Ito, 1984*

### 3.4.5 Critical Threshold Count

Using the GCS diagrams of all the cases, the GCS are discussed separately, comparing their count of visual and sequential relations.

#### Kitchen

**Visibility:** Comparing the kitchens of the conventional family group with the unconventional family group, it is possible to see that in the former there is a wide variety of cases, with up to seven visibility relations. Inside the latter group, there is a concentration at two and three relations, and only two kitchens with more than that. Taking into account all the cases, it is notable the big drop from three to four visibility relations, which reveals that the cases beyond this critical threshold count are the most challenged kitchens following this strategy.

**Sequence:** The kitchen is explored extensively through the count of sequence relations, and similarly between both groups. A valley can be observed in the number of kitchens with three sequence relations. This is used for establishing the sequence critical threshold count of four or more sequence relations. Using the comprehensive table and the GCS diagram, the GCS are discussed separately, by comparing their count of visual and sequential relations.

Kitchen	amount of GCS	Count of Visibility relations								Count of Sequence relations							
		0	1	2	3	4	5	6	7	1	2	3	4	5	6	7	
Conventional family	20		2	4	6	3	3	1	1	2	6	2	7	2	1		
Unconventional family	16	1	1	4	8		1	1		4	2	1	5	2	1	1	
Total	36	1	3	8	14	3	4	2		6	8	3	12	4	2	1	

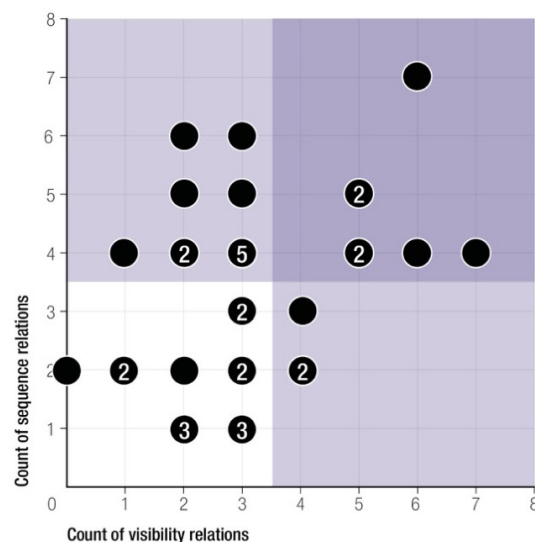


Fig. 3.11  
Kitchen Critical  
Threshold Count

## Master Bedroom

**Visibility:** Examining all the master bedrooms together, it is observed that both groups are dissimilar between each other. While hiding the master bedroom from the inhabitants gaze, is still the most common case in the conventional family group, there is a strong tendency of two visibility relations in the unconventional group. The critical threshold count appears between three and four visible relations. Nevertheless, it is noteworthy that most of the master bedrooms, which traditionally have been hidden GCS, are empowered through visibility within the performance of the house.

**Sequence:** In regards to sequence, both conventional and unconventional groups are similar. Almost a third of the master bedrooms have just one sequence relation, functioning as a dead-end, and therefore being isolated from the house performance. However, it is significant that the majority of them has two or more sequence relations, being rendered as a passing-by space open to the flow of inhabitants. There is a hard limit in four relations, and a substantial drop after two. Beyond this critical threshold count, there is still a significant number of master bedrooms, which behave as connection nodes between spaces inside the house.

Master bedroom	amount of GCS	Visibility relations								Sequence relations							
		0	1	2	3	4	5	6	7	1	2	3	4	5	6	7	
Conventional family	22	6	3	4	5	1	3			6	10	5	1				
Unconventional family	27	4	1	14	7	1				9	9	4	5				
Total	49	10	4	18	12	2	3			15	19	9	6				

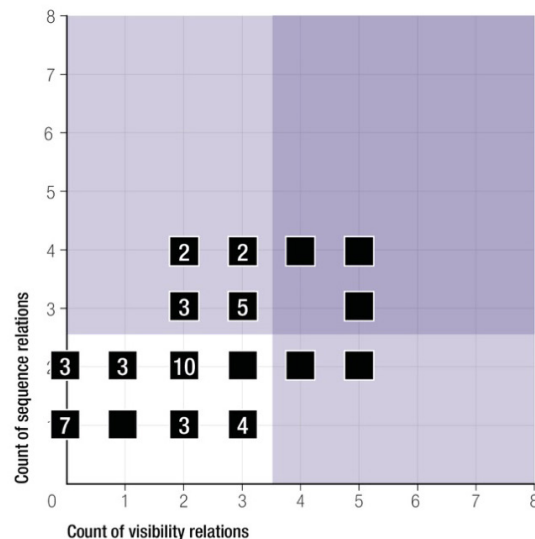


Fig. 3.12  
Master Bedroom Critical  
Threshold Count

## Study

**Visibility:** It is noticeable that every case in the non-conventional family group, has at least two visibility relations; breaking in these manner the privacy privilege conventionally assigned to this GCS. Observing all the study rooms plotted together, the visibility relations count are for the most part evenly spread, presenting a peak at two. Consequently, the critical threshold count is placed between 2 and 3.

**Sequence:** Reviewing the count of sequence relations, it is significant the high number of study rooms that remain as dead-end within the conventional family houses, and that they are hard-capped at three relations. However, the unconventional family study rooms have been substantially explored through sequence. In total there is an appreciable decline tendency after two sequential relations, that will be utilized for determining the critical threshold count.

Study	amount of GCS	Visibility relations								Sequence relations							
		0	1	2	3	4	5	6	7	1	2	3	4	5	6	7	
Conventional family	25	5	7	3	3	4	1	2		12	8	5					
Unconventional family	12			6	2	2	2			1	5	1	4	1			
Total	37	5	7	9	5	6	3	2		13	13	6	4	1			

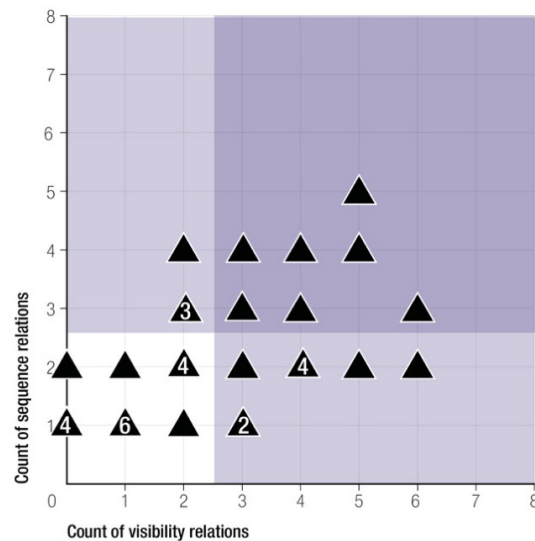


Fig. 3.13  
Study room Critical  
Threshold Count

Through this analysis it is discovered that the critical threshold count varies between GCS. The Kitchen is the most challenged GCS of the three, and accordingly has the highest critical threshold count. The master bedroom has a higher threshold in visibility than in sequence, and the study room has the lowest in both visibility and sequence.

### 3.4.6 Gender Balanced Map

Based on these critical thresholds it will be possible to establish a discussion by gender balance of the house. For doing that, the houses are plotted on the *Gender Balance Map*. The purpose of this map is to compare the behavior of all the study cases, by considering the number of different strategies applied in each GCS for challenging gender-charged assumptions. The location in this map reflects the gender balance between the kitchen, the study and the master bedroom within the performance of that house. And therefore, where have the efforts been placed when trying to dissolve the gender-charged notions embedded in them.

The location on the *map* is given by three coordinates (K,M,S). First for the kitchen (*x axis*), second for the master bedroom (*y axis*) and third for the study room (*z axis*). Each coordinate represents the amount of challenges that have been applied in each GCS. For determining that number, the *Critical Threshold Count of each GCS is used*. It is added (+1) to the coordinate of a GCS for each Any time it transgresses a critical threshold count, and also (+1) in the case that there is more than 1 GCS inside that house. (Fig. 3. 16)

Consequently, the kitchen coordinate will be (1) if the kitchen is challenged by one strategy, (2) if it is treated with two different strategies, until a maximum of (3). In case that the GCS does not follow any of the strategies, the coordinate will be (0). For instance, if the three GCS have been tackled with the same amount of strategies, the case will appear in the center of the chart. This means that the gender behavior of the house is balanced. Consequently, the further it is located from the center means that the gender behavior of the house has a tendency to challenge the gender notions associated with a particular GCS more than the others. The previous analysis example *Silver Hut* is placed with the coordinates (2,0,0), as it challenges both kitchen's critical threshold counts, and does not challenged the master bedroom neither the study room.

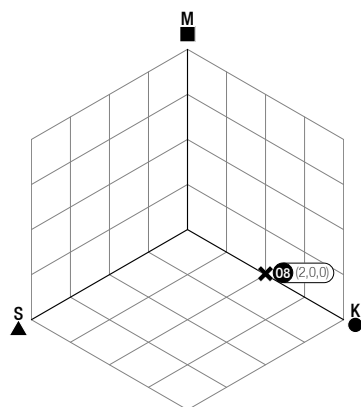


Fig 3. 14  
Placement of the Analysis  
Example: *Toyo Ito, Silver  
Hut* in the Gender  
Balanced Map

## Discussion by gender-charged spaces <sup>3.5</sup>

The discussion by gender charged space reflects the structure and information recorded in Table 1. First the conventional family group is discuss, followed by the non-conventional family group. In these two groups the analysis is carried through the comparison of individual GCS from different houses. Starting from the kitchen, then the master bedroom and finally the study are discussed. In each GCS the discussion is structured following the same order: Number, Hybridity, Visibility and Sequence.

### Conventional Family Group <sup>3.5.1</sup>

#### Kitchen

The kitchen is present in all the cases, and its gender-charged assumptions have been questioned in almost all of the cases. Therefore through the analysis of these houses it is possible to see a wide diversity of this GCS. The kitchen has been treated following different methods, and most of the houses are combining several of this approaches at the same time.

*House in Nerima* is the only case in which the Kitchen is multiplied. This is due to its specific membership, because it is housing an older couple and their adult daughter. However the treatment of the two kitchen is dissimilar. While the daughter's one is only connected with the dinning-living, the couple's behaves as a core of the house in terms of visual and sequential relations with interior and exterior spaces.

The kitchen is the most common GCS to be merged with other spaces. The most recurrent hybrid happens with the dining room, followed by the living room, and sometimes both at the same time, like in *T house* or *M house*. Combining cooking and dinning is one of the first measures that were taken by Miho Hamaguchi in the 1930s to appreciate the housework performed inside the kitchen.

Traditionally the behavior of cooking has been hidden from the other spaces of the house and the exterior. Therefore, GCS visibility is especially relevant from a gender perspective. Together with sequence, connecting visually the kitchen to other spaces of the house is the most common strategy to question gender assumptions. In the 1950s two houses are designed following a similar approach, *professor Saito's* and *Minimum House*. In both of them the kitchen is exposed to the backyard, controlling the children's sandpit playground, thus rendering the person who cooks as caretaker. *Tower House* kitchen goes one step further regarding visual connectivity with the exterior. Azuma positions this room in a vantage

point that looks from above towards the busy street, while also being open to the living room and the entrance of the house. *Soft and Hairy House* is configured in big steps that rotate around the courtyard. It is noteworthy that the kitchen occupies the top step supervising the living room, and master bedroom through the courtyard. In *Silver Hut*, Toyo Ito connects the kitchen visually with most of the spaces inside and outside the house. (Fig. 3. 11) With the majority of them the relation is mutual, observing and being observed from the same level. However, it controls what is happening in the piano room while being gazed from the children's bedroom. A similar complexity of visible relations can also be found in *House and Atelier Bow-Wow* kitchen.



Fig 3. 15  
*Toyo Ito, Silver Hut, 1984*  
 Left: interior view of the kitchen. Right: view of the kitchen from the dining room. "By creating the house from the perspective of a resident rather than a designer, Ito attempted to free himself from existing housing concepts."  
*Toyo Ito Architecture, 1971-2001. Toto: 2013: 106-107*

In prewar houses the kitchen was already connected to other spaces of the house and to the exterior through a back door. But this arrangement was driven by an effort to create a service wing segregated from the living quarters of the house. It was the realm of the maid, and posteriorly the woman of the house. This situation is represented in *Tsuchiura House*, the kitchen is connected to the maid's bedroom, the bathroom, the utility room, and the exterior through a secondary entrance. Also it is accessible to the family dining room through a door, that is not very much opened taking into account the small revolving door for the cooked dishes to come out of the kitchen. In this sense, not only the number of spaces accessible from the kitchen is relevant, but also which ones are they, and the relation of dependency toward the kitchen. One approach in order to empower this GCS inside the house is to position it connected to the entrance, always forcing the inhabitants to pass by it. *House M* and *Tower House* apply this concept. *Setagaya Village* exceeds that scheme by placing the kitchen as a node between levels, connecting it to the entrance and to six other spaces. Once again, in *Silver Hut* and *House and Atelier*, the kitchen is given a central role in the performance of the house, by positioning the sleeping quarters in a sequential relation of dependency towards it.

## Master Bedroom

Besides being present in all the houses, this GCS is only critiqued in half of them, with the lowest diversity of challenge compared with the kitchen and the study room.

This space embodies the representation of the heterosexual couple, and its privacy privileges over the rest of the family. To tackle this issue, *House in Okayama* and *House without a Housewife* dissolve the master bedroom by creating an independent bedroom for each member of the family with separate access.

Blending the master bedroom with other spaces is a valid method for questioning this GCS as well. The concept of *Sky House* is to have one room for the couple suspended in the air. (Fig. 3.12) One space where all domestic activities are contained, and are determined by the furniture. In this manner, the master bedroom is merged with other spaces, the marital bed appears together with a small desk, next to the dining table and in front of the kitchenette. Before importing the idea of master bedroom from western lifestyles, there was a big room where the couple and the rest of the family co-sleep. Early post-war examples like *Professor Saito's House* and *Minimum House* still follow this trend. But once the separation of the master bedroom became the norm, it is possible to consider that recent cases like *Double Helix House*, are merging both master bedroom with the children bedroom.

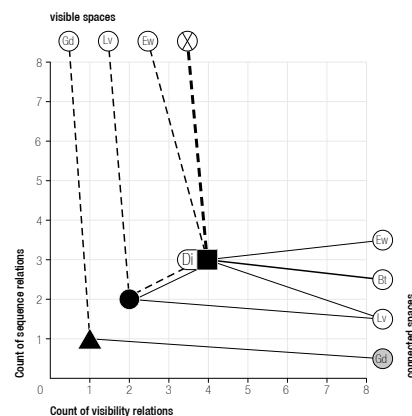


Fig 3. 16  
 Kiyonori Kikutake, *Sky House*, 1958 GCS Diagram  
 Top: view of the master bedroom. Bottom: view from the bed towards the dining and kitchen. "The bed for husband and wife sits importantly in this space, like a stage". Yoshiharu Tsukamoto in *The Japanese house: Architecture and life after 1945*. Shinkenchiku-sha, 2017

Visual connectivity is the category where there is more experimentation. In *House M* the master bedroom is exposed to the views coming from two different streets, but it is possible to cancel them using curtains. Similarly, in *House in Okayama*, the bedrooms are furnished with shoji screens that can enable the views towards the entrance, the inner courtyard, and the kitchen. Regarding the direction of the gaze *House with a center* and *Tsuchiura House* perform like a panopticon. Both of them are located on the top floor, looking over a considerable amount of different spaces. In the case of Tsutomu Abe's own house, various horizontal voids and vertical openings allow the gaze over the exterior, the study room, and other spaces on the first floor. Likewise, the Tsuchiura couple could supervise from their bed what was happening in the gallery space, the living room and the garden, as well as controlling who was coming in and out of the main entrance. Opposite to these examples, *Soft and Hairy House* master bedroom is performing in a stage manner. Located at the lowest level of the house, it is observed from the kitchen, the living room and the courtyard. By doing so, Ushida and Findlay surrender the privacy commonly attached to this GCS.

The importance of the sequence connections is brought to light when comparing the previously discussed *House without a housewife* and *House in Okayama*. In the first one, Kinoshita and Watanabe totally isolate the four bedrooms from other spaces in the house, providing two separate accesses for each room. Yamamoto follows the same approach, but also connects the bedroom of the mother with the bedroom of the daughter, and therefore still depicting the mother as caretaker. This caring role is shared in *Tower House* by placing the child bedroom as a dead-end, accessible only by the parents' bedroom. *Sky house* master bedroom appears again as the most relevant among the case studies. It is connected to the kitchen, the living room, and the engawa corridor that surrounds the whole floor, and the bathroom can only be accessed by passing through it. What this means in terms of the gender performance of the house, is that any activity performed within it is connected to this usually private and hidden GCS.

## Study

The study is the only GCS that is not present in two cases: *House in Okayama*, *House M*. Also four houses: *Silver Hut*, *Tower House*, *Sky House* and *T house* present a very conventional treatment of this chamber. It is significant that three of those are the architect's own residence. Here, the study has been totally isolated from the rest of the house, consequently obscuring the access to knowledge, that has historically been associated with the male figure of the household. Most of the times, this GCS is questioned focusing in one category, but some cases combine two or even three of them. Like Go Hasegawa in *House in Sakuradai*, where he multiplies, connects and visualizes the study room at the same time.

Out of the three GCS, the study is the one that is most commonly multiplied. One early example that doubles the study is *Minimum House*, that despite being inhabited by the architect's own family, aimed to be a prototype for the post-war family house. It is relevant that the second floor contains two distinct spaces, one for the architecture study of the husband and one for the work of the mother where the sewing machine indicates the production of clothes. More than forty years later, Ushida and Findlay completely separate the two studies, placing them with the same importance within the house and therefore acknowledging the incorporation of women into the labor force. The profusion of this room is taken to the extreme in *House in a Plum Grove*, where each of the children has a study for its own, together with a main library for the whole family. Another interesting example is *House and Atelier*, where the study, fragmented vertically in several spaces, becomes an architecture office that is inhabited by non-family members.

Merging the study with other spaces is not a common measure used in these houses for mitigating gender-charged premises. However, *Double Helix House* by o+h architects displays an interesting example. An interior corridor wraps around every room of the house climbing each level like a spiral; and within this corridor several study rooms have been placed. The privacy and exclusiveness of this GCS is here dissolved by merging it with a circulation space continuously used by all the members of the family.

This is the most frequent manner to confront this space from a gender perspective. Traditionally the study has been hidden from the views of the other rooms, potentiating the privacy of the male over the family, and reinforcing the privilege of knowledge. Additionally, it was usually opened to the best views, overlooking the garden. In these samples the visual connectivity of the study is established with a wide range of interior and exterior spaces. There are cases where this connection happens between GCS, like in *Minimum House* where the study gazes over the kitchen or in the *Double Helix House* where the master bedroom can be observed through a small opening in the wall. Taking into account the direction of the gaze it is possible to categorize different approaches. The first approach would be turning the study room into a panopticon. In *Tsuchiura House* it is positioned in an strategic point of view overlooking the gallery, the living room and also the access from the street. This approach is radicalized in *House with a Center*, where the study is connected visually with six different spaces and is controlling what is being performed in four of them. The opposite situation is explored in other houses, where the study is transformed into a stage that can be observed from other spots and therefor reduces the privilege associated to that GCS.

The most representative example is *House in Sakuradai*, where the study room, a double height space open to the sky, functions as the center of the house, connected visually through multiple wall openings with six different spaces. (Fig. 3.13) Finally there are examples where all these different visual relations are happening simultaneously in one house. One instance is *House in a Plum Grove*, where the daughter's study is given a surveillance role, while the family library-study is being controlled by the meditation room from above, and the third study is completely hidden from any gaze. (Fig. 3.14)

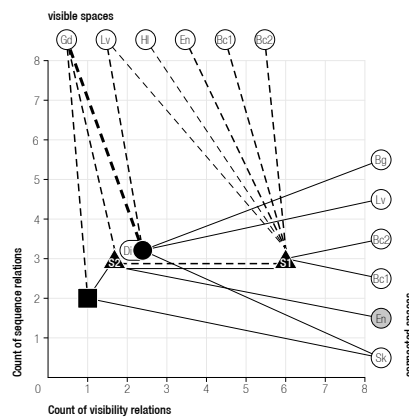


Fig 3. 17 *House in Sakuradai*, Go Hasegawa, 2006 GCS Diagram Left: inside the study room.

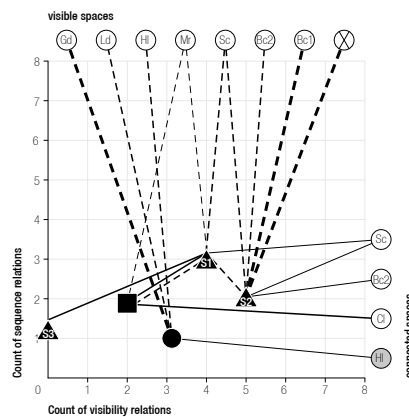


Fig 3. 18 *House in a Plum Grove*, Kazuyo Sejima, 2003, GCS Diagram. Left: inside the study room.

*My house* is the first case where the study is reframed by increasing the number of sequential connections with other rooms of the house. It is the study of the architect of the house, and it was directly connected with the living room and with the master bedroom. Furthermore, in order to access the children bedroom in the basement, one has to pass through it, giving the person occupying the study the role of caregiver, and thus totally disrupting the assumption associated with that GCS.

### 3.5.2 Non-Conventional Family Group

Japanese social structure has evolved since the post war era until today. The concept of family has expanded from the nuclear family to a wider range of members. Due to the specific context of the Japanese urban fabric, this escalating diversity is still contained in the form of detached houses, where the same GCS are found. A few case studies are selected for being representative examples that broaden the concept of family towards inclusiveness: single individuals, homosexual couples, extended families with non-blood related members, non-human inhabitants, etc. Even within similar memberships it is also possible to find heterogeneity. Within single-person dwellings: *Anti-Dwelling House* was designed for the architect's older mother, *F3 House* contains a bachelor programmer and his yellow sports car, while *Atelier Bow-Wow* made a house for a retired lady and her pony (Fig. 3. 15), or *Atelier Tenjinyama*, where the architect shares the domestic space with trees and his staff. Other family structures challenge the heterosexual couple: *House O* is a conventional family without a father, *Light Coffin* (Fig. 3. 16) houses a male homosexual couple, while two female editors live and work in *Garden and House*. Finally, non-related individuals living under the same roof are explored: a foreign pianist and her maid in *Cunningham House*, four artists sharing a common kitchen-exhibition space in *Yokohama Apartment*, or *Aida Sou* where a mother and her daughters share common spaces with two lodgers and six dogs. The tendency started with *Hoshikawa Cubicles*, where the owner and a tenant have independent living units, and it was taken to the extreme in *Apartment House*, where a detached house is divided in 8 unrelated living units.

Although the actors might change, the gender-charged assumptions embedded on those spaces are the same. The following case studies are compared in regards to the treatment given to their GCS. It is considered that their analysis advances the discussion on gender in the house, occasionally filling the gaps left by the previous cases.



Fig 3. 19  
Left: Pony and woman, *Pony Garden*, *Atelier Bow-Wow*, 2008

Fig 3. 20  
Right: Male couple in *Light Coffin*, *Osamu Ishiyama*, 1995 Photographs from *The Japanese house: Architecture and life after 1945*.

## Kitchen

All the following cases are celebrating though different approaches the traditionally hidden female-charged behavior of cooking. In 1951 Masako Hayashi makes the kitchen of *House O* the most important space of the house. Placing it next to the entrance, in the central point of all movements inside the house, it controls visually the backyard, the living area and the entrance. In *F3 house* the kitchen also occupies an articulation point in the sequence of the house, connecting the master bedroom with both outside rooms. In *Pony Garden*, the kitchen is explored by merging it with the living-dining and connecting it to the entrance, but mainly through the visual connectivity with the backyard, that allows the owner to enjoy the pony playing in the pasture while cooking. *Aida Sou* house has three different kitchens. One is a common kitchen that, together with the dining room, forms a unit that can be open to the courtyard. The other two are positioned within a narrow corridor that goes along the main circulation ramp. They are placed in a vantage point, overseeing the courtyard and surveilling the movement within the house. *Yokohama Apartment* deals with a similar situation, having smaller kitchens inside each unit, and providing a larger common kitchen at the same time. This GCS acts as the distribution node for accessing the independent units. Because the kitchen space is also designed to function as an exhibition gallery for the tenants, it behaves as a stage that can be gazed from the stairs.

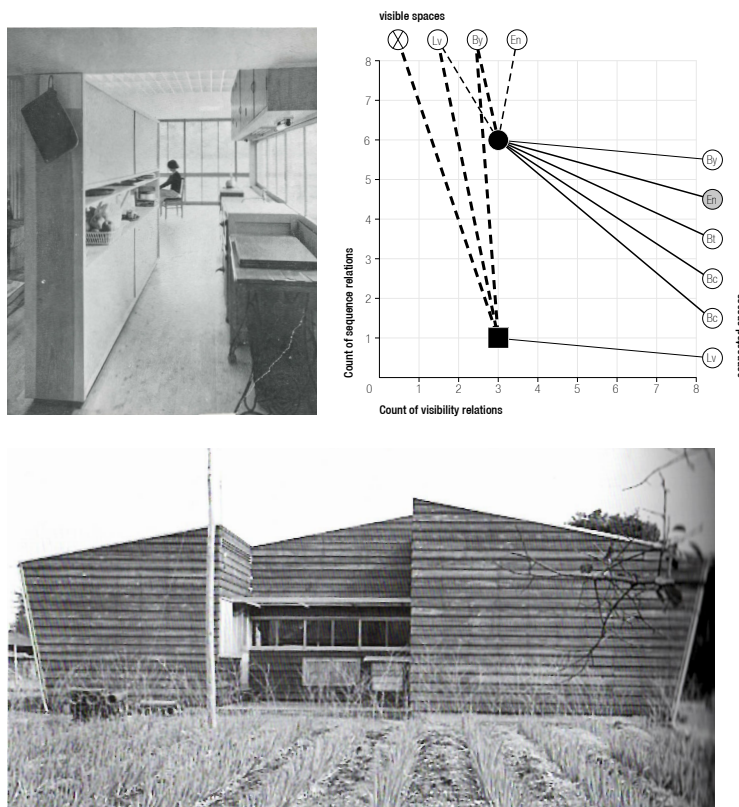


Fig 3. 21  
*House O, Masako Hayashi,*  
 1951. GCS Diagram.  
 A house for a mother and  
 four children.  
 Top left: view of the kitchen  
 towards the living  
 room. Bottom: West view  
 window kitchen. Photo-  
 graphs from  
*Shinkenchiku* 1952

## Master Bedroom

It can be argued that, if the presence of the marital couple is cancelled inside the house, the master bedroom does not exist. For the purpose of this analysis, all the rooms inhabited by adults are considered as master bedroom, because already the existence of more than one of such bedrooms challenges the inherent gender notions of hierarchy that come embedded in this GCS. In *Light Coffin*, the master bedroom has been split in two. Positioned at opposite extremes of the long axis of the house, both of them act as passing by spaces and are exposed to various view lines including the catwalks of the upper floor. *Garden and House* also doubles the master bedroom. (Fig. 3.18) Both of them are positioned in between spaces, along the spatial sequence that ascends from the entrance, and are given control for enabling or cancelling the views through curtains. In *Aida Sou* there are three separate master bedrooms. Interestingly, each of the three has the same sequential relations with other rooms, but totally different visual ones. Spanning from being totally hidden and private, to a theater box-like situation open to the common outer spaces of the house. Ippei Takahashi combines eight independent living units in one detached house volume. What makes it remarkable is that none of them have the same relations of hybridity, sequence or visibility, making each of the master bedrooms unique. Especially notable is the kind of spaces that have been combined with this GCS, from the sink, to the kitchen, the living room, the dining room, the toilet, and the bathroom.

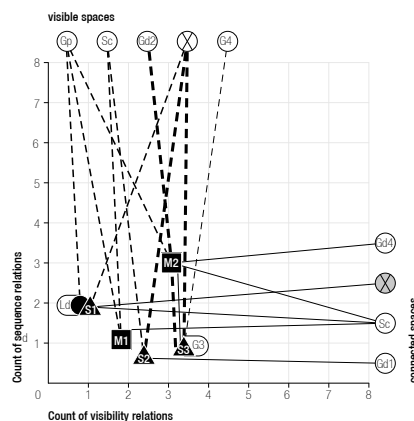
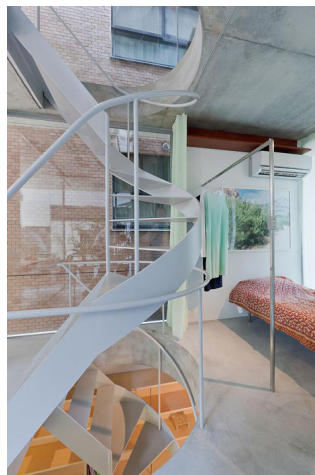


Fig . 3.22  
*Garden and House*,  
Ryue Nishizawa,  
2013. GCS Diagram  
Two women editors living together.  
Interior view of one  
of the bedrooms.  
Photograph published  
on Dezeen.

## Study

In the case of the study room, the diversity of membership is translated into heterogeneous lifestyles that combine the house with the workplace: In *Cunningham House* the Raymonds turn the study room in a double height stage for piano concerts that can be enjoyed from the master bedroom. (Fig. 3.19) This GCS is also merged with the living and dining, connects the sleeping and service quarters, and it is open to the beautiful garden of the Nezu Museum. *Atelier*

*Tenjinyama* is a study room that has taken over the whole house. One huge space contains the office of ikimono architects, and within it there is also a small kitchen, a piano and several trees. Both the street and the garden can be seen from the drawing table. And it is sequentially is connected to the entrance and it leads to the toilet, the bathroom and the bedroom. Similarly, *Light Coffin* study is also connected to the entrance and gives access to both individual bedrooms. This study for a visual artist is merged with the living room, and it is placed in a lower level like the doma space in a vernacular house. But the main feature is that it can be observed from the catwalks that hang several meters above. Finally Ryue Nishizawa splits this GCS in four, stacking them vertically along the house with different sequential and visual relations. Therefore not only multiplying the space but creating a diversity of situations where the gender-charged behavior is performed. Even though the membership is non-conventional, it is possible to imagine how the strategies applied in the GCS of these examples could be applied in a house for any kind of family structure in order to transgress the fixed gender notions embedded in domestic architecture.

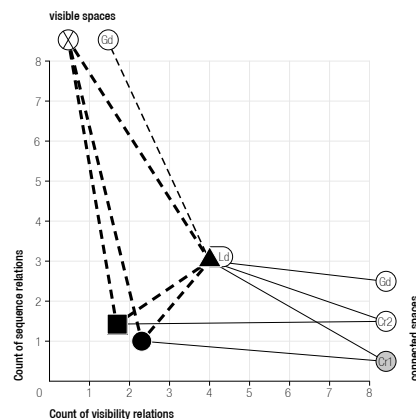
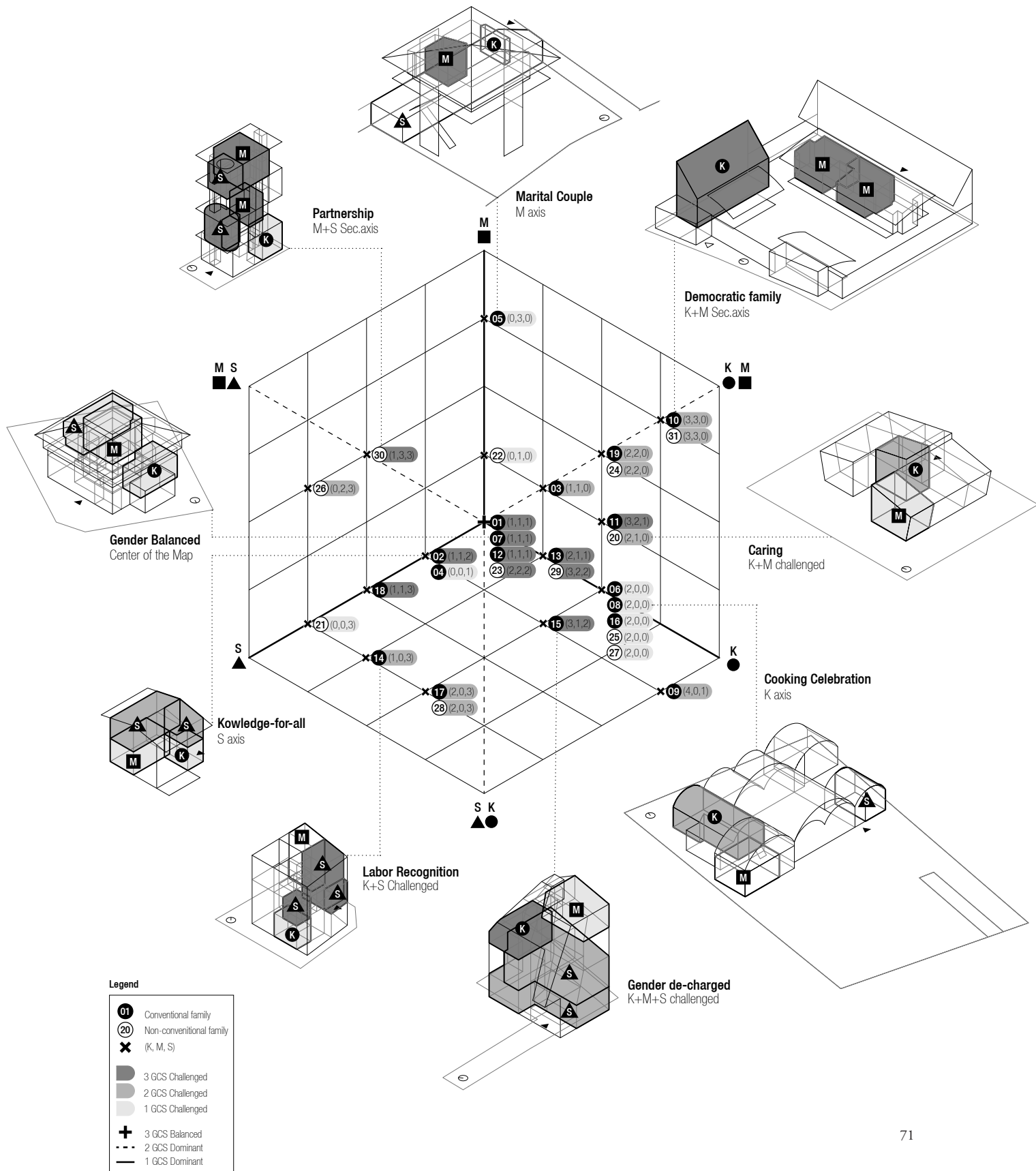


Fig . 3.23  
*Cunningham House, The Raymonds, 1954.*  
GCS Diagram. Left: View from the master bedroom towards the study room with piano.

### Discussion by gender balance in the house <sup>3.6</sup>

The discussion by gender balance in the house is based on the position of the cases inside the Gender Balance Map. By plotting them together in this critical space, it is possible to visualize the diversity of gender behaviors, discovering unexpected relations between examples. These cases do not cover the entirety of potential arrangements. They are spread unevenly across the chart, concentrating in certain areas, and therefore revealing gaps for imagining future combinations. First the cases are discussed by the number of GCS that are challenged: **Three GCS**, **Two GCS** or just **One GCS**. After that, the gender balance of the cases is compared based on their position on the map: Starting with the cases that appear on the **Center** of the map. Then, the ones positioned on the **Main Axis**: **K**, **M**, **S**. After that, the cases positioned on the **Secondary Axis**: **K+M**, **M+S** and **K+S**. And finally the ones located **in between axis**.

Fig. 3. 24  
Gender Balanced Map



According to the number of GCS challenged

The first layer of gender behavior that can be extracted is based on the number of GCS that have been challenged, regardless of the intensity of strategies used for challenging each of them. Out of the thirty one case studies, three main groups emerge:

**Three GCS Challenged.** The first group of houses are examples that behave against gender-charged notions in every possible space. They tackle them in different manners, showing great diversity of house gender behaviors. Some of them, like *House with a Center*, have balanced behaviors, applying the same amount of strategies to each GCS. Others are more focused in challenging two, as *Garden&House* does with the study and master bedroom. There are also cases that, even though the three GCS are challenged, one in particular is done with more intensity. This situation is reflected in *House and Atelier's* kitchen (Fig. 3. 20). Regardless of the balance, this groups represent a collection of solutions towards a gender-charged free behavior of the house.

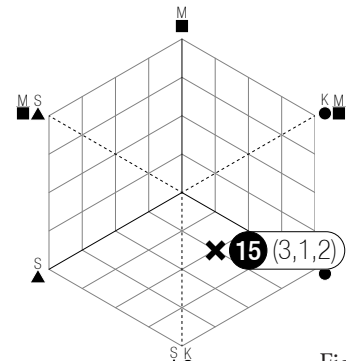


Fig . 3. 25  
*House and Atelier, Atelier Bow Wow, 2005.* Position in the Gender Balance Map. Top left: view from the kitchen towards the living room and studio storage in the stairs' landing. Top right: master bedroom view towards the outside, it has also a looking window over the kitchen. Bottom: study space, kitchen and living room view from stairs' landing.

**Two GCS Challenged.** The second group are houses that tackle two GCS, leaving one without being tackled. Within them it is possible to distinguish three subgroups with respect to which GCS are being challenged. The first subgroup is the most numerous, containing six examples that only tackle the kitchen and the master bedroom, like *House in Okayama*. The second subgroup is formed by four cases that, like *House in a Plum Grove*, only challenge the kitchen and the study. Finally, *Light Coffin* appears as the sole case that challenge both study and master bedroom, without tackling the kitchen.

**One GCS Challenged.** The last collection is composed by nine houses that only challenge one GCS. In this regard, the most common, with five cases, is the one where the kitchen is the only GCS challenged, like in Toyo Ito's *Silver Hut*. Then, the master bedroom and the study appear with two cases each: *Sky House* and *Anti-Dwelling Box* for the master bedroom, *Cunningham House* and Seike's *My House* for the study. The gender performance inside these houses is determined by the space they choose to challenge, heavily dissolving the assumptions of a certain gender-charged behavior, while overlooking the other two.

According to the balance between GCS

This analysis is based in the tension between the kitchen, the study and the master bedroom inside a house. The position of each case in the map reveals the balance, or the tendencies, of the gender challenged behaviors in the house. The closer it is to the center, the more balanced it is. Most of the cases are not perfectly balanced, leaning towards one or two GCS. The further from the center a case appears, the bigger discrepancy between GCS challenge it has. The following categories will be established looking at the tendencies of challenge presented by the cases:

**1. Gender balanced.** *Center of the map.* The houses that are placed in the center of the chart, where the three axis meet, present the same amount of strategies for challenging each of the three GCS. This means that all the gender-charged behaviors have been regarded with the same amount of importance. There are four neutral cases regarding the challenge of GCS. *Hoshikawa Cubicles* is the only one that is balanced by challenging each GCS twice. This is because all GCS are merged in one room apartment that is multiplied in two units. Three of the neutral cases: *Tsuchiura House*, *House with a Center* (Fig. 3.21) and *Setagaya Village*, present the same intensity, having challenged each of the GCS by one strategy.

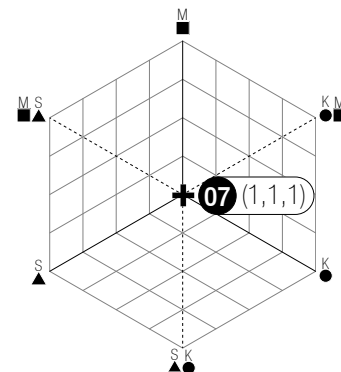


Fig. 3. 26  
*House with a center, Tsutomu Abe, 1974.* Positioned in the Gender Balance Map. View from the Kitchen towards the study room above.

**2. Main Axis.** The cases placed in one of the main axis reveal a tendency of challenging one GCS over the other two, that remain balanced between each other. The behavior of this examples is liberating one gender-charged behavior from the spatial constraints in which it is commonly performed. The distance from the center is determined by the difference in number of strategies between the most challenged GCS and the other two. This type of tendency is the most common situation with thirteen cases. Taking into account the axis in which they are placed, it is possible to group them in:

**2.1 Cooking Celebration. *K axis.*** All these houses are placed in the K axis, taking the kitchen as the most challenged space. Cooking is a gender-charged behavior associated to women, that has been hidden and underrecognized. These examples focus their effort in challenging this space in order to liberate its gender-charged behavior. *Silver Hut*, *Tower House*, *T House*, *F3 House* and *Pony Garden* challenged this space exclusively. *Yokohama Apartment* (Fig. 3.22) and *House without a housewife* also challenge other GCS. But together all of them aim for the celebration.

**2.2 Marital couple. *M axis.*** The houses where the most challenged space is the master bedroom are placed on the M axis. By challenging this space the most, the notion of privacy and privilege given to the heterosexual couple is reframed. *Sky House* is the only case that strongly challenges the Master Bedroom by three different strategies, while ignoring the other two GCS.

**2.3 Knowledge-for all. *S axis.*** These cases present a strong propensity to challenge the study, and are positioned onto the S axis. This space has been traditionally associated with the male realm of the house. By challenging it the most, these spatial notions are confronted, democratizing the right to knowledge inside the household. The most intense is *Cunningham House*, that only tackles the study-room. Followed by *Helix House* that is slightly counterbalanced by challenging the master bedroom and the kitchen one time. The least study-leaning of this group are *Minimum House* and *My House*.

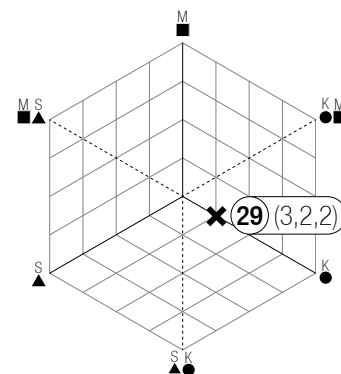


Fig . 3. 27  
On Design and Erika Nakagawa, *Yokohama Apartment*, 2009. Positioned in the Gender Balanced Map.  
View towards the kitchen from an stair landing.

**3. Secondary Axis.** Those houses that appear on the secondary axis ( $K+M$ ,  $M+S$ ,  $K+S$ ) are predominantly challenging two GCS over the third one. The tension between the two strongly questioned GCS characterizes the gender behavior of the house, offering three interesting combinations of dissolved gender-charged notions:

**3.1 Democratic family.**  $K+M$  secondary axis. This is the most common combination. Five cases are contesting both the kitchen and the master bedroom with the same intensity. *House in Okayama* and *Apartment House* with three strategies for each GCS, *Aida Sou* and *House M* with two, and *Professor Saito's House* with one (Fig. 3. 23). All five are questioning notions of privilege and privacy associated with the marital couple, while appreciating the female-charged behaviors performed inside the kitchen.

**3.2 Partnership.**  $M+S$  secondary axis. Only *Garden House* is equally challenging the master bedroom and the study. By doing that Nishizawa's house is dissolving the spatial premises associated with the room for the marital couple, and at the same time democratizing the access to knowledge.

**3.3 Labor recognition.**  $K+S$  secondary axis. A house in which the mystified male-charged behavior of studying and the underrecognized female-charged behavior of cooking are regarded as equal. There is a group that display a strong propensity towards challenging both the study and the kitchen, like *House in a Plum Grove*.

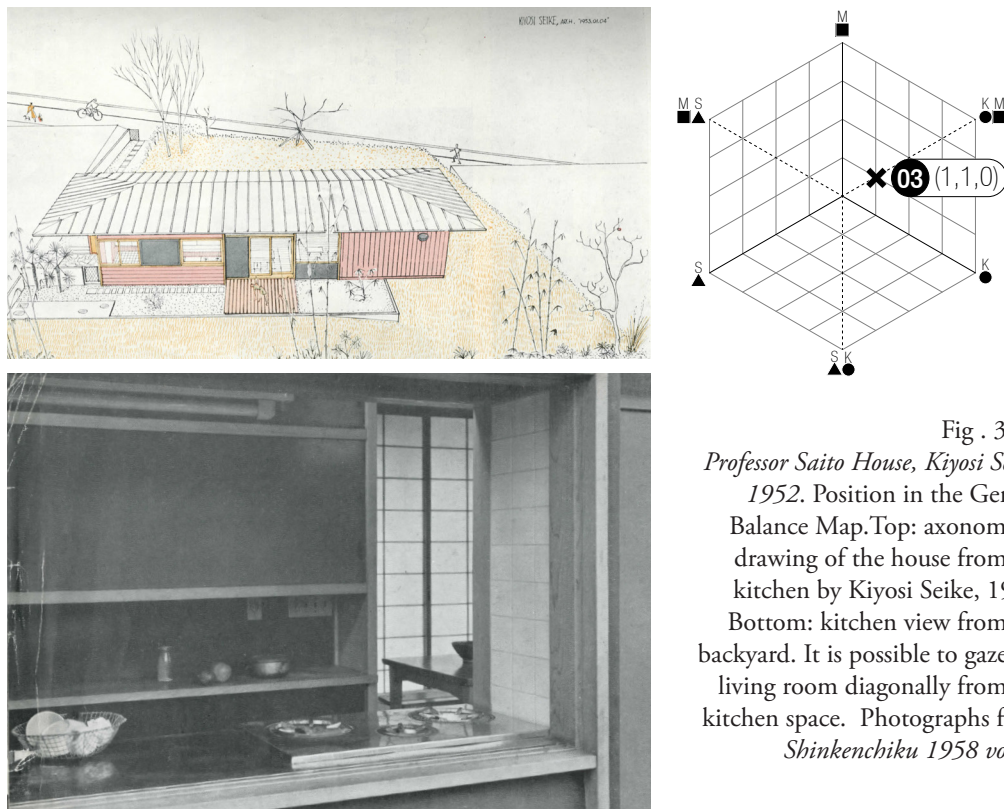


Fig. 3. 28  
*Professor Saito House, Kiyosi Seike, 1952.* Position in the Gender Balance Map. Top: axonometry drawing of the house from the kitchen by Kiyosi Seike, 1953. Bottom: kitchen view from the backyard. It is possible to gaze the living room diagonally from the kitchen space. Photographs from *Shinkenchiku* 1958 vol.28

4. *In between Axis*. There are also examples which are unbalanced regarding the strategies applied in each GCS. These ones appear floating in between the axis, but still present interesting combinations that characterize their behavior:

*Super-kitchen: House in Nerima* is the case located further away from the center of the chart due to its super-challenged kitchen.

**Gender De-charged:** Cases like *Soft and Hairy House* or *House and Atelier* that challenge the three GCS, but the amount of strategies applied to each of them is gradually increasing.

**Caring:** *House O* dissolves the master bedroom and embraces the caring activities performed inside the kitchen as the core of the house.

### Conclusion: strategies for challenging domesticity<sup>3.7</sup>

Starting from the basis that certain domestic behaviors are assumed to be performed by a particular individual based on its biological sex, and that those gender-charged behaviors unfold in specific gender-charged spaces. The power dynamics that the individual experience within the household is partially determined by the quantity and quality of relations that the gender charged spaces have with other spaces of the house. First, the cases are analyzed by comparing each GCS relations of Visibility and Sequence with other spaces of the house.

Visually Connecting a GCS with other spaces is the most used strategy across all three GCS. It publicizes the gender-charged role performed within them, recognizing under-appreciated behaviors or uncovering the secrecy of traditionally privileged ones. Additionally, the direction of the gaze and the capacity to cancel the view lines, determine the degree of control the GCS exercises or surrenders to other spaces. From this point of view GCS can be characterized as a theater box, like the study of *Tsuchiura House*; or as a theater stage, like the one in *House in Sakuradai*. Also the exposition of a certain GCS to the exterior contributes to reframe the premises of architecture design by displaying to the public gaze usually private gender-charged behaviors, like the shared kitchen in *Yokohama Apartment*.

Sequentially Connecting the GCS with other spaces of the house, is an approach for empowering the individual that performs that gender behavior. Augmenting the number of spaces that are accessible from a GCS is an effective method for placing a gender-charged behavior as central in the domestic performativity of the house. The kitchen is the GCS most challenged in this manner, appearing as a node of connections since Masako Hayashi's *House O*. Another nuance is the degree of dependency that a certain space has in relation with a GCS. Like in *Tower House*, where the daughter is forced to pass through her parents' bedroom

in order to reach her own. Similarly, the situation of a GCS with respect to the entrance can also give or take privacy from a gender charged behavior; this is the case of the study in *Light Coffin*, which also acts as entrance room, being directly connected to the exterior.

Also multiplying the number of a particular gender-charged space inside the house enables the gender charged behavior to be performed by different individuals, and therefore the association of a certain activity with a specific sex is broken. The study room is the GCS that has been tackled the most following this approach. By multiplying the number of spaces dedicated to studying, like Sejima did in *House in a Plum Grove*, knowledge is rendered as accessible to any member of the family. In *Okayama House* and *House without a Housewife* the architects explicitly express the will to balance the husband and wife roles by splitting the master bedroom. Interestingly the cases where the nuclear family membership has been expanded, have further experimented with the kitchen's multiplicity. Taking for example *Aida Sou*, where there is a main shared kitchen and smaller kitchenettes for each tenant.

After comparing each GCS independently, a methodology is established for revealing the strategies that contemporary Japanese architects have followed in order to challenge the inherent gender hierarchy of space, when designing detached houses. As a result, it is concluded that Japanese house design demonstrates nine strategies for challenging domesticity according to the articulation of the visual and sequential connectivity of the gender charged spaces: *cooking celebration*, *marital couple*, *knowledge-for-all*, *democratic family*, *partnership*, *labor recognition*, *gender de-charged*, *caring* and *gender balanced*. This strategies are a useful tool for displaying the ways in which the relations between GCS inform the gender behavior of the house. And therefore provide a new vector for creativity in house design, that will foster diversity and will loosen the restrictive gender charged premises of architecture.

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4  
Jiyūgaoka as women's realm:  
a case study on  
Tokyo genderfication

## Introduction: Redefining genderfication through Jiyugaoka <sup>4.1</sup>

In the last one hundred years, Jiyūgaoka has developed from rice paddies to a bustling neighborhood by targeting a primary user: women as consumers. Jiyūgaoka is part of Tokyo's unique spatial structure, consisting of a dense landscape of single-family houses connected by train to corporate centers. (Fig. 4.01) The gentrifying effect of adjusting to a female clientele led to the proliferation of contents associated with the feminine realm in Japan, such as sweetshops, fashion boutiques, and beauty salons. In parallel, the environment gradually changed into pedestrian roads with lots of greenery and benches, creating an intergenerational and lively public realm. This double condition that renders profitability as livability calls into question the entanglement between gender and gentrification as simultaneously registering some identities while excluding other non-heteronormative or economically challenged groups. The question posed by this study is how has Jiyūgaoka's transformation reflected changing notions of a particular gender role in Japan, namely "the housewife." The assumptions about women's performativity in Japanese society varied from the "good wife and wise mother" (*ryōsai kenbo*) to a younger generation of university students and working professionals <sup>1</sup>. Jiyūgaoka's growth has encompassed these shifting behaviors of women in the city, affecting Tokyo's urbanism. This study aims to clarify how this development termed *genderfication* for the overlapping of gender and commercial processes has taken shape in the urban fabric over time, creating locally rooted architectural solutions.

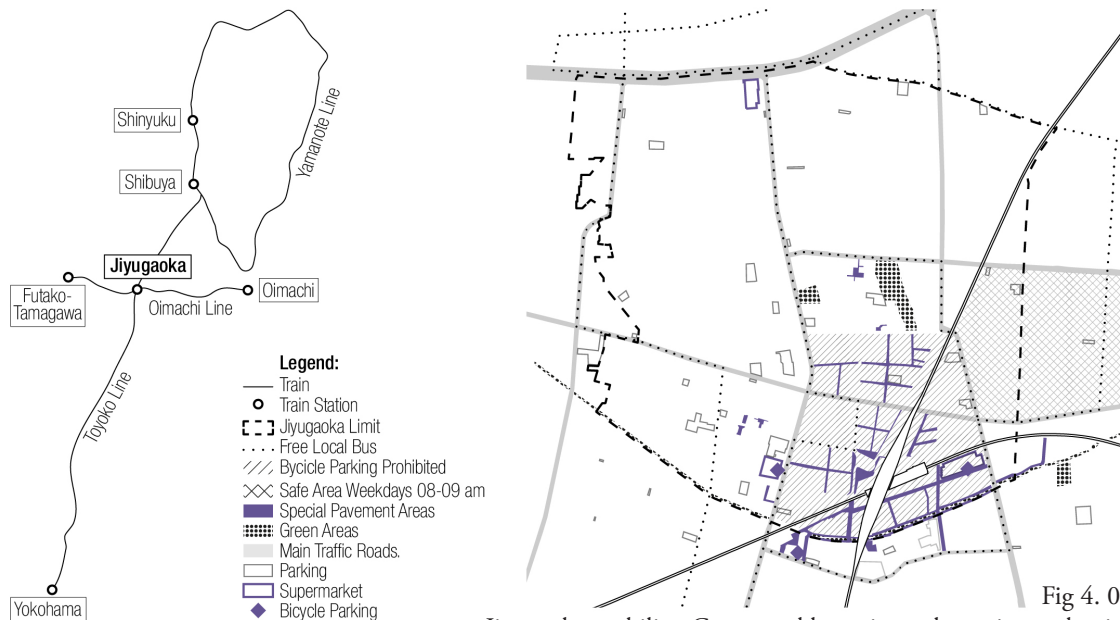


Fig 4. 01  
Jiyūgaoka mobility. Connected by train to the main productive centers since 1927 (a), the area around the station has been progressively transformed into a "pedestrian heaven" (b).

The neologism genderfication has emerged in recent years in the literature of pedagogical and sociological studies, presenting different meanings depending on the field of research. Under the inquiry of queer studies and education, Anne Harris and Stacy Holman Jones refer to genderfication as the flattening of queer subjectivities into mainstream heteronormativity and gayness <sup>2</sup>. In the field of political sociology and urban studies, Marguerite van den Berg points to genderfication as “the production of space for post-Fordist gender notions.” <sup>3</sup> The new urban planning encouraged by the state that regulates the exodus of a creative class with equal double income to the city downtown identified in van den Berg as genderfication becomes a narrow definition for this particular analysis in the Japanese context. Social changes in the neoliberal metropolis of Tokyo include more women working, but still with a wage gap compared with the male population and performing the majority of domestic chores. The number of urban singles is growing while families with children are decreasing. Also, Jiyūgaoka's improvement of public space aiming at women and families has been a transformation through local commerce, in contrast to the government planning strategy led by experts in European cities.

In this article, genderfication also refers to the production of space for changing gender notions but without limiting its understanding to the western post-Fordist city. The notion of gentrification finds nuances in Jiyūgaoka's case. While in western contexts, gentrification usually refers to the displacement of social groups by affluent ones, Jiyūgaoka developed as an upper-class suburban area directly from agricultural land. This study proposes the use of genderfication as the urban transformation through which the intertwining of gender and commercial mechanisms impact urban phenomena. Genderfication differs from gentrification in that the production of space is not only oriented towards economically affluent social groups but is also exploiting a specific gender role as a market niche. An example of genderfication towards men could be the development of a male entertainment district. Jiyūgaoka's case is remarkable for being a genderfication process with women as the target group and driven by a bottom-up transformation from local commerce, which has produced a high-quality urban space.

Daphne Spain introduced “gendered spaces” as the segregation of the sexes in institutionalized spaces such as prisons or schools <sup>4</sup>. Although Spain's discussion also exemplifies department stores as “spaces created by the private and public sectors that become gendered through their clientele,” <sup>5</sup> this article includes the term “charged” to reinforce their voluntary status by differentiating them from a binarized condition. The gender-charged notion refers to those contents that have a stereotypical association with the feminine or masculine realm, yet are voluntary and not mandatory in their gender separation. The methodology

builds in the revised literature using the notions of “genderfication” and “gender-charged.” Also, behaviorology theory is especially relevant for this research since it goes beyond a functionalist point of view to address multiple concerns of the complex urban dimension (human, environmental, and architectural) <sup>6</sup>. Under the behaviorology lens, gender matters in the study of the city and its spatial quality. Considering a time frame of more than fifty years, the characteristics of urban morphology become apparent. This method does not apply solely to human behavior and its influence in shaping the physical environment but also relates explicitly to urban space. The behavior of Jiyūgaoka itself can be unveiled.

The article continues the discussion of Tokyo from a gender perspective and Jiyūgaoka as a first-generation suburban area, along with an overview of the evolution of women's roles in Japan. This specific socio-cultural context informs the further investigation of the gender-charged contents documented in the Jiyūgaoka Shopping Association Guidebook from the 1960s to the present. These contents are mapped chronologically in the urban fabric, revealing where gender-charged areas have accumulated. Representative examples of female-charged areas illustrate the materialization of Jiyūgaoka's genderfication process, to finally understand how changing gender notions of the Japanese women were rendered into the city.

## Background: gender perspective on Japanese urbanism <sup>4.2</sup>

Gender studies at their intersection with the urban realm is a matter of interdisciplinary scholarship. Sociologists pioneered the debate on women and cities in the early 1980s, followed by geographers, architects, urban planners, and historians <sup>7</sup>. With a Lefebvrian understanding of space not as a container but as a reflection of social relations <sup>8</sup>, and considering gender as a social, cultural, and temporal construct <sup>9</sup>, gender norms began to be studied in their influence on the production of space. The gender perspective showed how the sexual division of labor informs the spatial structure of cities. The business city center was associated with male productivity, while the residential periphery was linked to the reproductive activities carried out by women <sup>10</sup>. In the 1990s, the city also became examined as the place of women's emancipation <sup>11</sup>. With the turn of the 21st century, the discussion of gender and contemporary urban environments has expanded to include LGTBQ realities <sup>12</sup>. Despite this advancement, the vast majority of the research on the urban from gender perspectives has still focused on Western contexts.

While disciplines like sociology or geography have explored the relations between urban conditions and gender roles in Japanese society <sup>13</sup>, the fields of architecture and urbanism have overlooked this analysis <sup>14</sup>. In Japan, the separation

of productive and reproductive spheres, represented by a business downtown of breadwinners and a residential suburban area of homemakers, consolidated during the rapid economic growth after the Second World War. The sociologist Emiko Ochiai traces its roots back to the Taisho Period (1912-1926) just when rapid industrialization followed First World War:

This new middle class created a new lifestyle: that is, they moved to the residential suburbs, which were being developed on the outskirts of large cities, and from there, the husband commuted to their downtown offices on the newly built streetcar lines. With this separation of workplace and home, and thus of the public and private realms, wives of this class took on the title of the cloistered *okusan*, who had looked after the domestic affairs in her husband's absence <sup>15</sup>.

The *okusan* that Ochiai refers to is the wife of the warrior class (*samurai*) and therefore belongs to a wealthy elite. When Tokyo was still known as Edo and society was highly hierarchical, these women who stayed at home were just one of the many social groups that conformed to Japanese society. Other women from different social strata, such as farmers or merchants, were engaged in productive labor <sup>16</sup>. It was not until the Meiji restoration in 1868 that Tokyo started the transformation from a feudal society to a modern city, and only after Second World War that the full-time housewife (*sengyō shufu*) became the gender norm <sup>17</sup>. (Fig. 4.02)



Fig 4. 02  
Gender roles and  
labor in the daily life  
during the recovery  
after the war.  
Top, Housewives near  
Jiyugaoka Station,  
*Asahi Camera*  
Bottom, Salarymen  
commuting to work  
in Jiyugaoka station  
between 8 and 9 a.m.  
*Nihon Camera*, 1952

In Tokyo, a distinctive transportation system sewed this construction of the female and male realms. Unlike the car-centered infrastructure characteristic of archetypal suburbs, the railway network allowed Tokyo to grow without strict urban laws or master plans<sup>18</sup>. This mobility system connected the scenario of the *salaryman* who commutes to the business center, usually located inside the train loop known as the Yamanote Line, with the ever-changing landscape of detached houses mainly inhabited by women during the daily hours<sup>19</sup>. Commercial streets (*shōtengai*) formed around the multi-core system of stations, containing not only basic needs related to care, such as nurseries or health clinics, but also leisure and consumption activities such as restaurants or fashion stores.

Consequently, a functional tool for basic transportation needs appeared as complementary of the train: the *mamachari*, a utility bike. This “mom’s bike” is generally electric-assisted and equipped with baskets and seats for up to two infants. As the car is not the primary means of transportation, suburban zones are tranquil quarters. Here, women operate on a neighborhood scale, making their daily groceries, taking their children to school, and participating in community activities<sup>20</sup>. In these suburbs of care, where mobility occurs mainly by foot or cycling, the roads are generally safe. However, residential Tokyo streets are lackluster and thought only for transit. Furniture as ordinary as a bench is a rarity. This absence of places to rest in Tokyo’s hilly topography can be a hardship for those who have difficulty moving or are taking care of children. The case of Jiyūgaoka presents features that are vital for defining urbanism from a gender perspective, such as safe pedestrian itineraries and inclusive spaces<sup>21</sup>. While other neighborhoods such as Shimokitazawa or Kichijoji, shares with Jiyugaoka the characteristics of being a lively suburban area, Jiyugaoka is distinct in that is frequently depicted in female magazines as favorite women’s town. (Fig. 4.03)

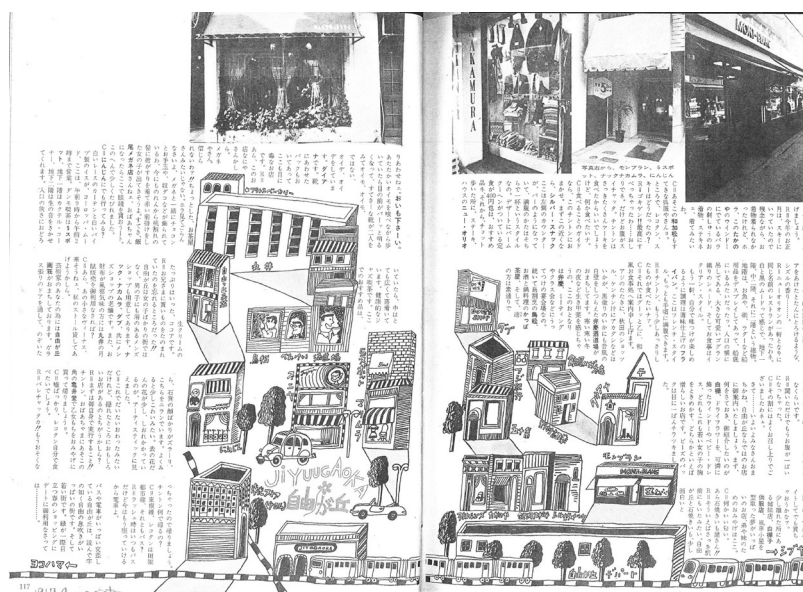


Fig. 4.03  
Jiyugaoka depicted  
as enjoyable town  
for walking while  
shopping in women  
magazines.  
“Spring Promenade  
Jiyugaoka” in  
MC Sister, April  
1967

### Jiyūgaoka: a first-generation suburbia for wealthy women

Among the first-generation of Tokyo suburbs that began to surface in the early twentieth century, Jiyūgaoka ranks as one of the three favorite neighborhoods to live, being double the average land price of Tokyo <sup>22</sup>. A significant cause is Jiyūgaoka's strategic location, right at the midpoint of the train line that connects the productive hubs of Tokyo and Yokohama (Tokyu-Toyoko Line). Jiyūgaoka has gained fame as the ideal town for women, due to its contents deeply related to the feminine realm in Japan. Additionally, Jiyūgaoka has unique urban characteristics in comparison to other Tokyo suburbs. Cobblestone paths and numerous benches form the commercial core that surrounds the station. This cluster of accessible streets was nicknamed as "pedestrian heaven." An exceptional case of Jiyūgaoka is the existence of a free circular bus that only runs through the neighborhood by reusing waste oil as fuel. In 2012, the Japanese government awarded the area for its urban quality. The architectural historian Hidenobu Jin-nai declared as part of the jury:

The collection of high-quality urban spaces makes Jiyūgaoka a town that can be easily walked and enjoyed. A fascinating and varied landscape is created from the redesign of narrow streets and existing alleys with diverse expressions, taking advantage of the characteristics of the small scale. There is a lively and comfortable feeling in the commercial area, where green and benches are placed ubiquitously, creating a place for people to enjoy a sense of slowness <sup>23</sup>.

Jiyūgaoka has changed through time, consolidating today as a vibrant women-oriented neighborhood. The previously existing agricultural village of Fusu-mamura began its transformation from productive farmland to residential suburbia after 1923 <sup>24</sup>. At the time, two main events accelerated the expansion process: The Great Kantō earthquake and the opening of the current Meguro Line. After the disaster, people seeking refuge built their homes where rice fields and bamboo groves used to exist, and the railway development triggered urban growth. In 1927, the Kuhonbutsu station was built and soon changed its name to Jiyūgaoka after the establishment of Jiyūgaoka Gakuen school in the near premises. The term "*Jiyū*" means "liberty," and the school was a pioneer for promoting freedom of education. During this period, many intellectuals and artists gathered in the area following the free spirit of modernization, thus starting Jiyūgaoka's reputation as a cultural village <sup>25</sup>.

However, in 1945, the Great Tokyo Air Raid burned most of the commercial

streets that had spread in front of the station into ashes<sup>26</sup>. After the economic growth that followed the Second World War, multiple shops and services aimed at female customers progressively flourished, transforming Jiyūgaoka into a specialized neighborhood for women<sup>27</sup>. This image of a high-end suburban area, linked to fashion and sweets, was encouraged by the media. The retrofitting loop between the image of the city and the real urban fabric began in the 1960s, after the best-seller novel “Mrs. Jiyūgaoka”<sup>28</sup>. Soon after, this story of the bourgeoisie housewives’ life in Jiyūgaoka was brought to the movies<sup>29</sup>. In the 1970s, a growing number of women’s magazines started to feature Jiyūgaoka as a place for young ladies. One of them is the magazine “*Hanako*,” launched in 1988 and very popular among women in their 20s and 30s, which has been publishing a special issue on Jiyūgaoka every year since 2008<sup>30</sup>. (Fig. 4.04)



Fig 4. 04  
Women's mag-  
azine *Hanako*  
Magazine mono-  
graphic on  
Jiyugaoka.  
Left, 1988  
Right, 2018

### The evolution of women's roles in Japan

In order to understand the changes in the lives of Japanese women, it is necessary to look at historical data regarding work and marriage. Observing the women labor in Japan graph (Fig. 4.05), it is noticeable that a low peak was produced in the first decades of the working life. In the 60s and 70s, women stopped working, returning to the labor market in low-skilled jobs in later stages of life. Having fewer children and getting married later in life has caused the peak of the “M” shape curve to flatten in recent decades. The average age of marriage has risen from 24 years old in the 1960s to almost 30 years old in the 2010s. However, the percentage of married women has slightly dropped from almost 100% until the 1970s to approximately 90% in the 2010s<sup>31</sup>. Even though the working conditions of women have improved, the type of employment is mainly temporary<sup>32</sup>. In 2017 women participating in the labor market as part-timers doubled men<sup>33</sup>. Looking at time spent in housework in Japan, it is remarkable that while women's time is tripartite between work, housework, and leisure, men lead a dual life between work and leisure. This diagram indicates that despite participating actively in the workforce, women are still responsible for the majority of the

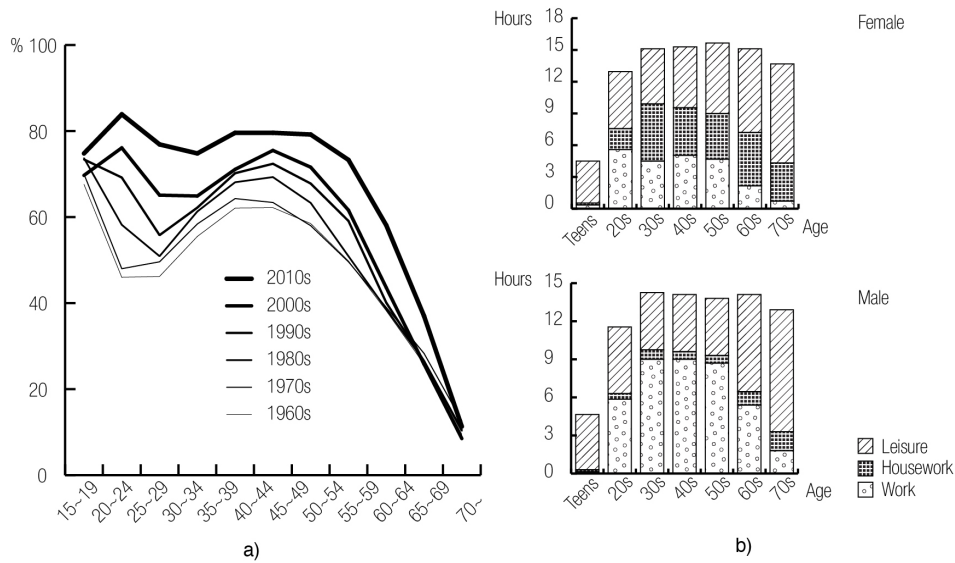


Fig 4. 05  
Women as workers and caretakers. Since the 1960s women participation in the labor force has been steadily increasing, as well as the tendency to keep working during childrearing age (a). However, nowadays women keep performing the majority of housework (b).

housework in contemporary Japanese society <sup>34</sup>.

This data explains how women in Japan underwent a “housewification” process in the post-war years of high economic growth, reinforcing the gender division of labor <sup>35</sup>. Furthermore, only after the bubble burst, conventional roles began to be questioned, and new lifestyles flourished. These new women from the 1980s were active in the public sphere. Empowered by regulations that, despite having flaws, helped improve their position in society, such as the Equal Employment Opportunity Act implemented in 1986. Criticism of the women’s role in Japanese society finds its roots in feminist movements of the early 70s, better known as *uman ribu* (women liberation). Later in the 80s, this grass-root activism transferred to the academy with the new term *feminisumu* (feminism). Since then, many Japanese feminist activists have been demanding a higher social

#### Methodology: chronoligcal investigation of a local guidbeook and empirical observation through drawings <sup>4.3</sup>

assessment of care work, better urban spaces, childcare assistance, and addressed environmental issues <sup>36</sup>.

Behaviorology is a means to understand the built environment across different scales, social and physical, positioning the urban within an ecosystem of behaviors as elements that participate in spatial production. Therefore, it is necessary to introduce the idea of timescale in the observation of the urban behavior of Jiyūgaoka <sup>37</sup>. For demonstrating how changing notions of gender roles have been rendered into the urban fabric, the evolution of Jiyūgaoka’s commercial contents

is first investigated. The material studied is the Jiyūgaoka Shopping Association Guidebook, published yearly since 1957, as it collects all shops by content categories. (Fig. 4. 06) From the publications available by the association, one is selected to represent each decade from the 1960s until today. The total number of shops and the different categories are counted. Then, the categories that are gender-charged are listed. Gender-charged can be identified when the name itself indicates gender, for example: “women’s clothing”; or when there is an existing stereotype in the Japanese context that frames that content as appropriate for a female or male subject, for example: eating sweets in Japan is considered a feminine behavior <sup>38</sup>. The evolution of those categories is cross-referenced with the changes in gender roles over the decades.

Once it is shown that Jiyūgaoka’s contents have evolved focusing on women as consumers, the second question is where it has occurred. The genderfication, the development towards a gender-charged urban fabric, can be found by mapping the female and male contents for each decade using the address that appears in the guidebook. After mapping, looking at the concentration of content, different gender-charged areas appear that vary over time. These areas are named according to their nearest street. This chronological investigation of the guidebook is complemented with the most representative examples to clarify the physical and social environment in which behavior occurs. The illustrations are those of critical venues of the female-charged content, accompanied by a photograph. These are drawn in axonometric view based on publications and empirical observation of strolling in Jiyūgaoka. The drawing shows together explanatory notes of the



Fig 4. 06  
Jiyūgaoka Shop-  
ping Association  
Guidebook,  
vol. 2, 1958.

## Gender-charged contents: from skillful housewife to young consumer

relevant environmental elements, complementing the information of the photographs. Small site maps indicate their location in Jiyūgaoka urban fabric <sup>39</sup>.

Jiyūgaoka has undergone a commercialization process reflected in the increase of shops, which has doubled from the 1960s to today. (Table 4.01) New businesses have been continuously appearing since the 1970s. The period of most significant growth occurred in the 1980s, corresponding with the peak of economic prosperity in Japan. Jiyūgaoka's transformation was aimed at women by offering contents associated with the feminine realm in Japan. Female Charged Contents (FCC) maintained the same number of shops in the decades of the 60s and the 70s when the full-time housewife was the central character of the Tokyo suburbia. Afterward, FCC grew steeply in the 80s and 90s, when women began to enter the workforce and strengthened their capacity to spend money. Once the economic bubble burst, FCC remained stable, rising again in the 2010s. We can group the contents in categories that fluctuate through the decades: pedagogical

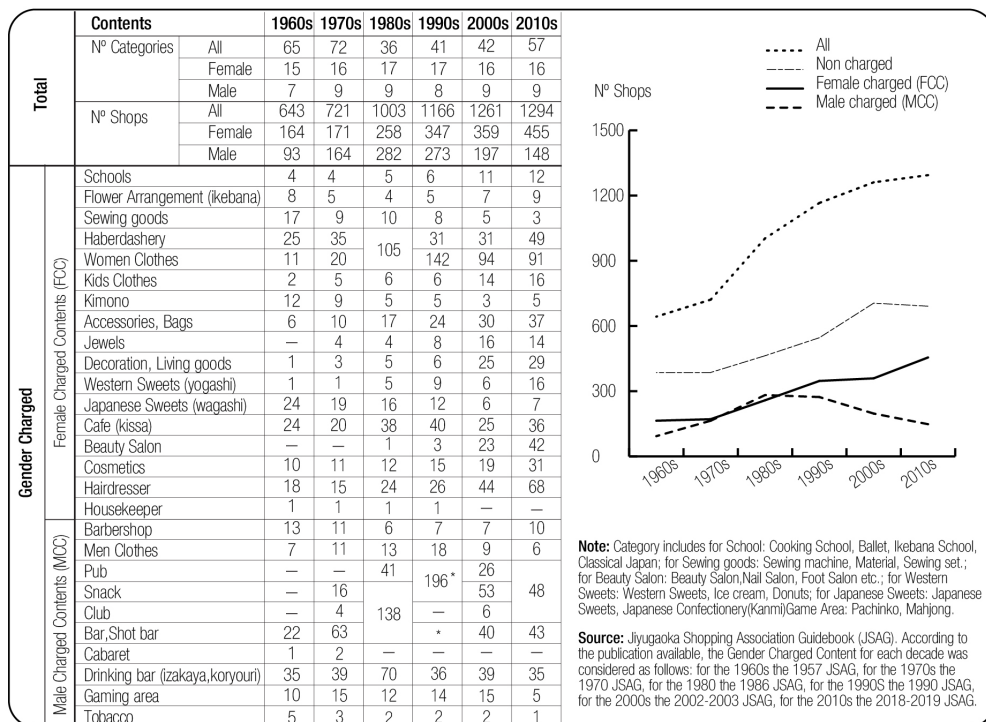


Table 4. 01 Development  
of Gender-Charged Con-  
tents in Jiyūgaoka.

services for learning housework skills and hobbies, different kinds of fashion stores from Japan and abroad, food primarily represented in sweets, interior decoration, and more recently, beauty and health.

In contrast, Male Charged Contents (MCC) present a plateau-shaped graph, growing at the same pace as the Japanese economy, slightly exceeding the FCC in the 80s, gently decreasing in the 90s, to keep falling steadily after the economic recession. MCC focus primarily on the entertainment sector. Snack or Girls' bars are just two of the several formats in which men drink while chatting with the waitresses <sup>40</sup>. The most commonplace to drink, the *izakaya* or Japanese tavern,

#### The housewife laboratory

reached its maximum number in the 80s. The rise and fall of male leisure in Jiyūgaoka accompanied the general history of the salaryman. Once considered the ideal and successful work model, it came to be questioned after the economic struggle.

A closer look at the pedagogical contents aimed at women reveals a shift from preparation for the role of housewife to a growing number of hobby-oriented classes. From learning what was considered the primary curriculum of a "professional housewife" such as sewing and cooking, it expanded to yoga gyms, glass workshops for producing tiny cute things, and tarot classes <sup>41</sup>. Meanwhile, the traditional Japanese art of flower arrangement known as *ikebana* survives over time and presents about the same number of shops throughout the decades <sup>42</sup>.

The case of *Gyosai Kaikan* is significant as a cooking school for housewives. (Fig. 4. 07) The three-story modernist building designed by K. Kawashima incorporated rows of kitchens where women aligned to learn the secrets of home-cooking <sup>43</sup>. A large auditorium and an entire floor dedicated to learning table manners were also part of the program. Built in 1950, it included separate pavilions for accommodating caring programs such as a nursery and a playground. The contents have remained in the same place since then, but the architectural envelope has changed. The latest version gained another five floors for apartments but

#### Ladies fashionable neighborhood

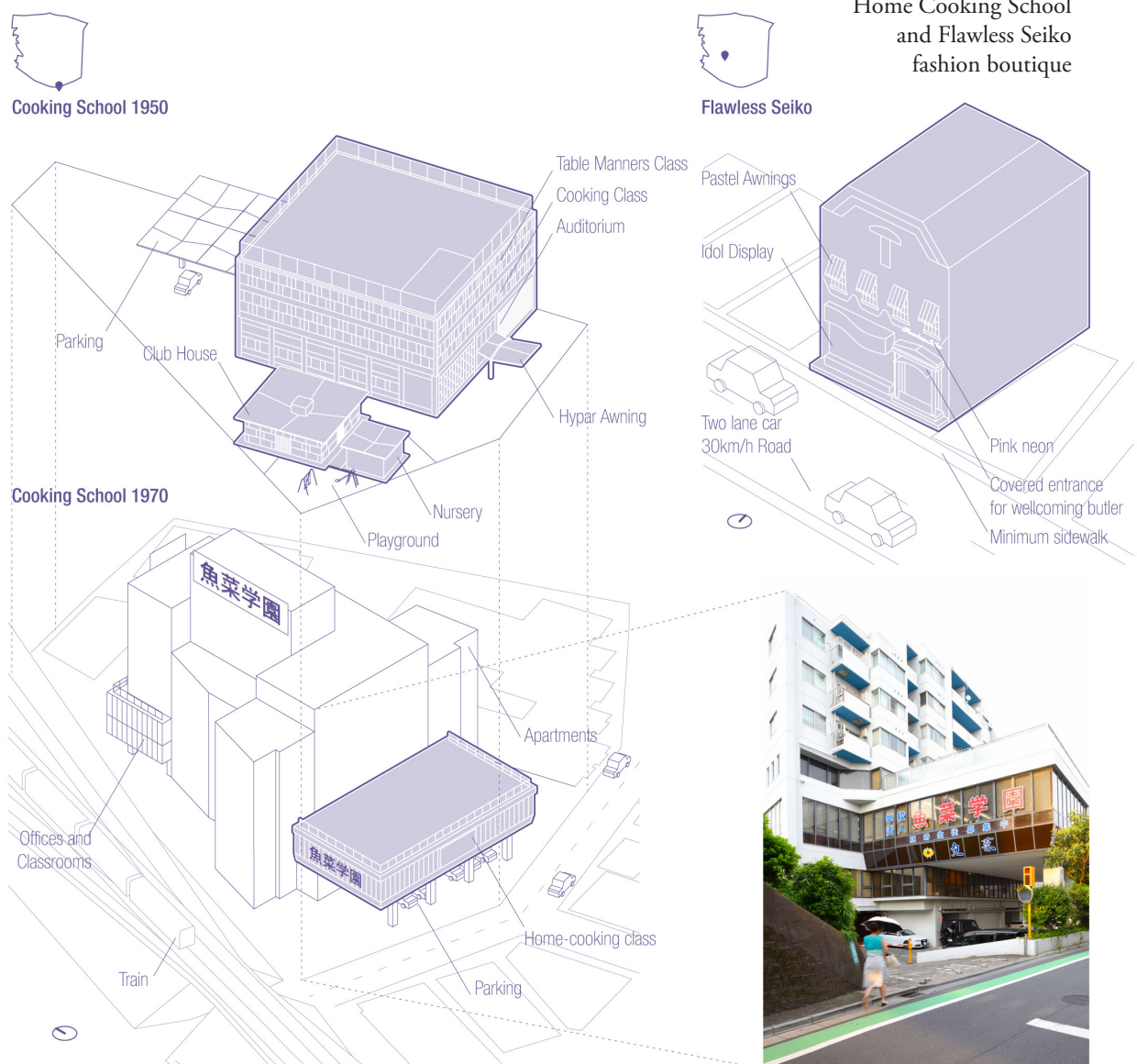
still hosts other learning activities aimed primarily at the female sector, such as belly dance classes, crafts workshops, or singing lessons. Today, the cooking class occupies only the first floor in a protruding volume visible from the street. This symbolic building has embodied the materialization of a gender role, rendering the housewife model in the urban fabric of Jiyūgaoka.

Regarding the contents related to fashion, men's clothing reached the maximum number in the 90s with 18 shops, with only six shops remaining at the present

day, which is revealing compared to the existing 91 for women. In the 1960s, shops selling items to make clothes, such as sewing machines or fabrics, outnumbered the ready-to-wear. At this time, western clothing and kimono were almost equal in number. Kimono shops gradually decreased until today, remaining less than half<sup>44</sup>. It was not until the 1980s that Western clothing skyrocketed, reaching 142 shops at their highest point in the 1990s. Inside fashion contents, small items such as accessories, bags, or jewelry have also been increasing progressively. Kids' clothing in the first decades were sold together with women's, but appeared as a separate category from the 1980s, growing remarkably in the last decade.

All these changes reflected once again the shift in women's roles, from a skilled housewife who made the clothing for the whole family to a young consumer interested in fashion, who does not produce but buys imported clothes in her favorite boutiques. This aspect, together with a wave in women's magazines featur-

Fig 4. 07  
Home Cooking School  
and Flawless Seiko  
fashion boutique

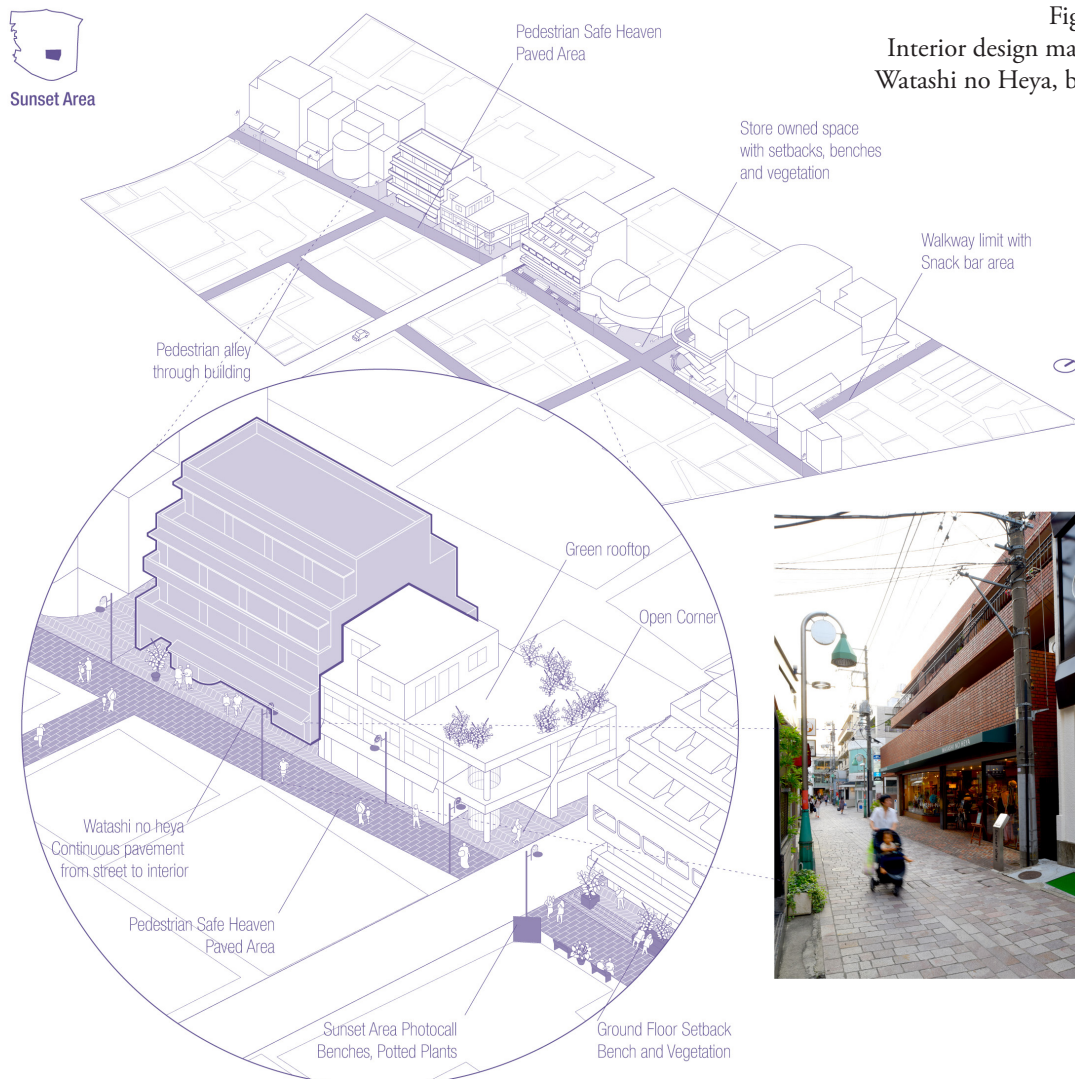


The interior decoration shop that triggered street pavement ing Jiyūgaoka as “fashion town for ladies,” enticed female pop idols to open their stores in this “stylish city” (*oshare machi*). A representative case is that of Seiko Matsuda, one of Japan’s best-known idol singers, who opened her fashion store “*Flawless Seiko*” in 1988 in Jiyūgaoka. (Fig. 4. 07) This new milestone was trendy among Tokyo girls. That a star as famous as Seiko Matsuda selected Jiyūgaoka, marked its reputation and atmosphere, focusing on young wives <sup>45</sup>.

Interior decoration and home product shops have increased since the 1990s. This niche aimed at women emerged in 1982, when the famous interior decoration magazine “My room” (*Watashi no heya*), opened its headquarters dedicated to household items in Jiyūgaoka <sup>46</sup>. Very popular among housewives, it introduced an original type of store in the neighborhood (Fig. 4. 08). The design novelty relied on the combination of a setback ground floor, a big glass shopping window, and a continuous pavement that dissolved the boundaries between inside and outside. *Watashi no heya* is a case in which the existence of a single building has an important influence on the quality of collective space. The town management organization in Jiyūgaoka followed this example to create city guidelines. The cluster of streets around *Watashi no heya*, renamed as “Sunset Area” in 2003, was paved with porphyry stone and benches in front of the

Fig 4. 08

Interior design magazine  
*Watashi no Heya*, built in  
1982.



A sweets town for young girls and the beauty boom shops. In the approved urban planning, it is stated:

“In order to create a comfortable and safe commercial environment mainly for women and families, continuous walking space and barrier-free measurements are encouraged. Also, the following uses are prohibited in the area: parking lots, cabaret, night club, game centers, pachinko, or sexual services”. <sup>47</sup>

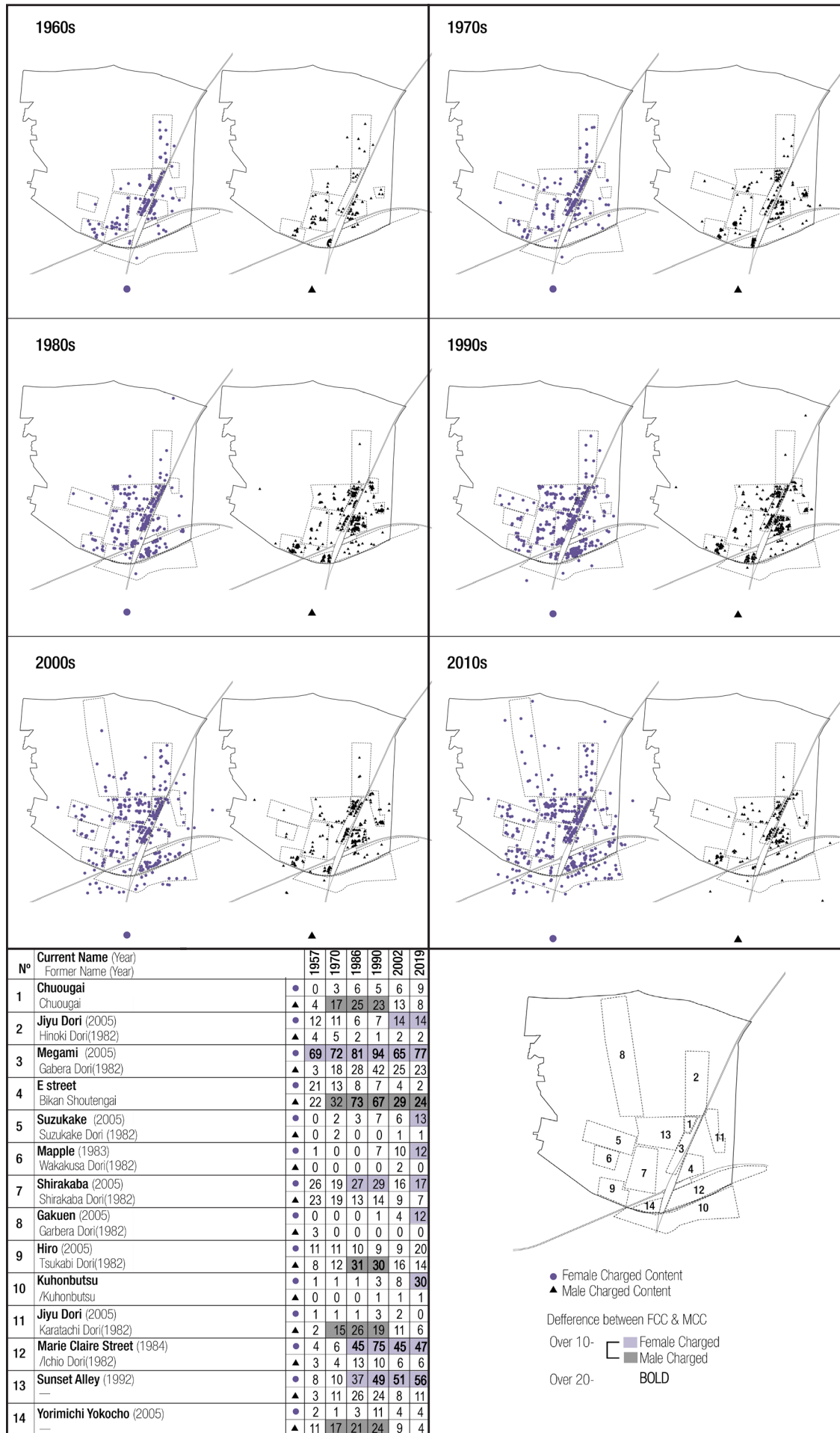
After the economic recession of the 1990s, Jiyūgaoka still continued to congregate sophisticated clothing boutiques, but its most prominent image is related to sweets <sup>48</sup>. This branding change from fashion to “the city of sweets” is based on enhancing Jiyūgaoka coffee shops (*kissa*). These spaces, which are associated with the female sphere in Japan <sup>49</sup>, have maintained a constant number throughout the decades. *Mont Blanc* and *Sweets Forest* are notable examples of this type of content. *Mont Blanc* is a pioneer confectionery store founded in the 50s that earned its reputation as one of the best in Tokyo. *Sweets Forest*, built in 2003, is the first building in Japan specialized only in sweets. Apart from housing a dozen sweets shops, it encloses a cooking-ware shop, confectionary cooking classes, and has exported a flagship store right next to the station. Following the theme park model, it uses the imaginary of sweets in order to attract the youngest female population group <sup>50</sup>.

#### Gender-charged areas: from spontaneous concentration to city guidelines <sup>4.5</sup>

Since the 1980s, services related to female beauty have increased in Jiyūgaoka. Before that, only hairdressers (*biyōshi*) specialized exclusively in the female sector, and men used to cut their hair in the barbershop. While barbershop numbers have remained constant over the years, *biyōshi* have grown to be almost four times more than in the 60s. The concept of “beauty salon,” as a specialized place for aesthetic treatments related to the skin, eyelashes or nails, did not appear until the 1990s and has increased steadily in the 2010s.

After studying Jiyūgaoka's content and verifying that indeed it has undergone a process of genderfication aimed at women, a question arises: How does the gender-charged content operate at its intersection with the urban fabric? The contents discussed in the previous section are mapped for answering what their physical translation in the city is. (Table 4. 02) After mapping, gender-charged areas appear, in which the content concentration varies over time. Male-charged areas (MCA) have developed isolated from each other. And even though they

Table 4. 02  
Development of Gender-Charged Areas in Jiyūgaoka



### 1960s Jiyūgaoka Depato: a bottom-up department store

have persisted in the same locations across decades, their concentration has decreased significantly from the 80s. Some of them have even disappeared or turned into female-charged areas (FCA). Meanwhile, female charged content is intertwined and blended with the mass of single-family houses. FCA have progressively expanded throughout the urban fabric through the decades, presenting different concentrations but always growing and never disappearing. In the following sections, these changes are explained chronologically, developing the relevant cases of each period.

In the 1960s maps, both female and male contents are spread on the north side of the station. Only one dot appears in the very south (Kuhonbutsu Area): the cooking school for homemakers. Two areas present the highest concentration: Yorimichi Yokocho, a cluster of men-oriented services, and Megami Street, with a high density of women-oriented shops. The 1960s Yoromichi Yokocho is an isolated triangle, shaped by the limits of the rail tracks, the train parking, and the Kuhonbutsu river <sup>51</sup>. It is composed of tiny buildings of two stories, about

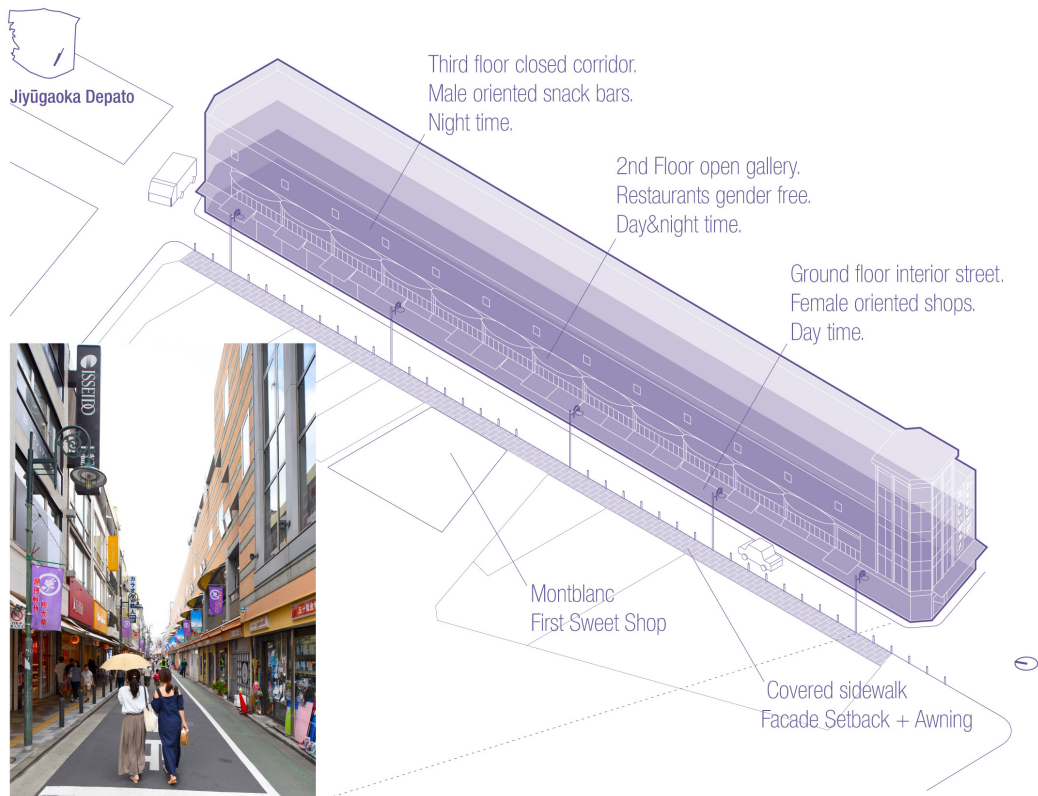


Fig 4. 09  
“Jiyūgaoka Depato”,  
gender-charged content  
stacking from the 1950s.

2.5m width and 5m depth, arranged in dark and narrow alleys. In the 1970s, this urban island type proliferated, and four more areas consolidated in the same kind of cramped fabric: Jiyū Dori, Hiro, Chuogai, and Bikangai. In the Jiyū Dori area, small-scale constructions sheltered snack bars. The dense L-shape fabric of Hiro area enclosed a showa-style cabaret named Dream Paradise (*Yume no paradaisu*) that still survives as a bar. In the Chuogai area, MCC is also packed in a residual shape that results from the intersection of traffic roads and rail tracks. Analogous conditions engendered Bikangai, another male entertainment fabric famous for drinking places such as Kaneda Sake School <sup>52</sup>.

From the 1960s, women-oriented shops gather longitudinally in Megami Street (Goddess Street) in the north-west of the station. The agglomeration happens mainly inside three buildings: Jiyūgaoka Depato, Hikarie, and Sanriki. (Fig. 4. 09) These evolved from post-war shopping streets located on the same sites where they stand today. About a hundred merchants arranged their wooden barracks following the Tokyu-Toyoko train tracks shortly after the war. In 1955, without help or approval from the government, the shop tenders joined forces and decided to transform the black market street by themselves, resulting in the long and narrow shaped buildings <sup>53</sup>.

#### 1980s Marie Claire: urban revitalization inspired by a French magazine

Although dating from the fifties, Jiyūgaoka Depato is still a bustling department store. With women-oriented inner shopping arcade on the ground floor, an open gallery of ethnic restaurants on the first floor, and closed snack bars for men on the third floor. The gender strata vary in section from FCC to MCC, relating not only with the position in space but with time use <sup>54</sup>. The FCC opens during the day, the restaurants' floor runs from lunch to dinner time, and the MCC operates only during the night. The spatial configuration in which the stacking of floors corresponds to a gender stratification of contents, and its creation from a bottom-up movement, makes it a unique gender-charged typology.

In the 1980s, MCC continued densifying in the same areas where it had already appeared in previous decades. Regarding FCC, the Megami area kept the hyper concentration of women-oriented shops. However, it expanded further into other regions that lit up as new women's territory, such as Sunset Area and Marie Claire Street. The south exit of the station used to have a completely different character from the north side. It was predominantly residential, with few entertainment facilities such as love hotels or drinking places. Merchants and residents decided to revitalize their area using the media as a driving force, a similar approach as their northern neighbors of Sunset Area. Women's magazines that arose in the 1970s, and whose target profile was young women, were massively published introducing Jiyūgaoka as a "town where fashionable shops gather" <sup>55</sup>.



Marie Claire Street

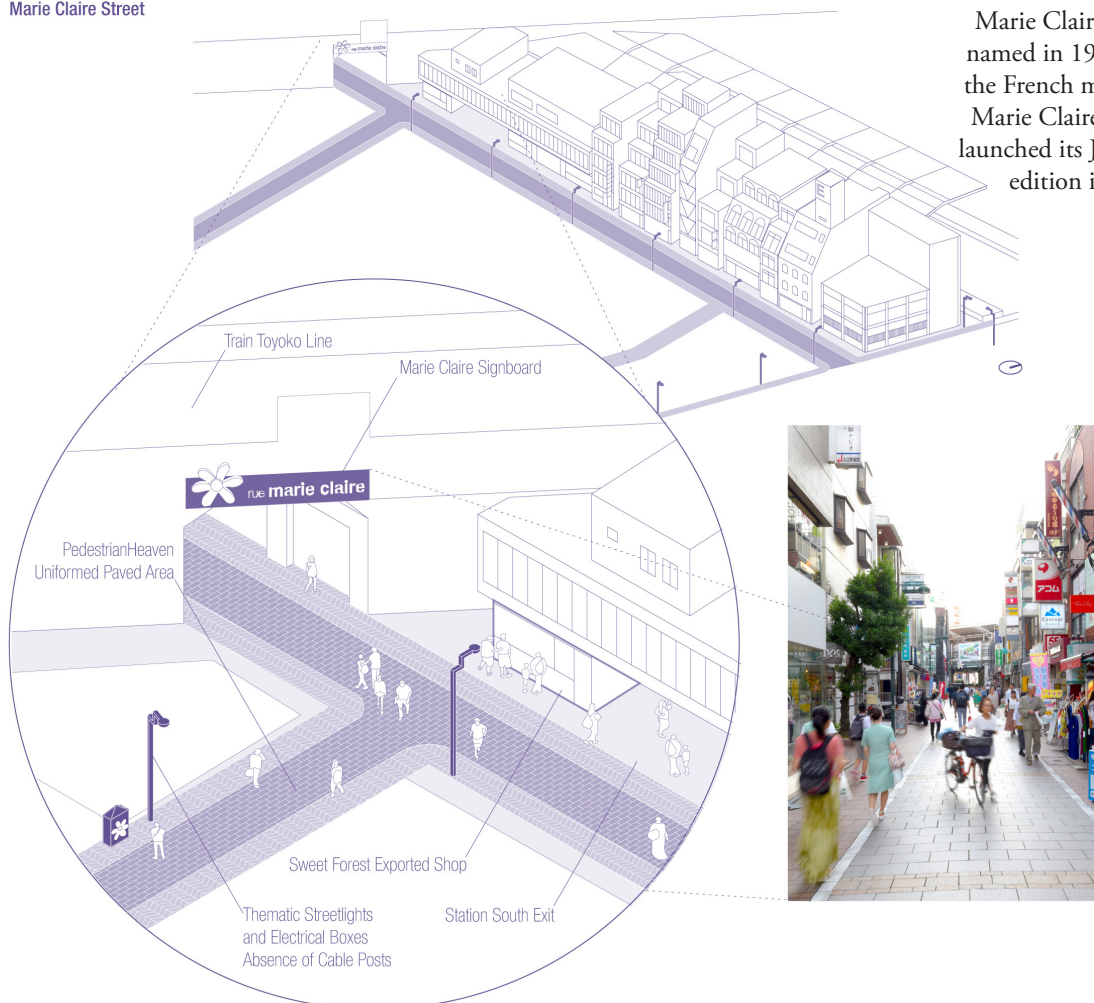


Fig 4. 10  
Marie Claire Street,  
named in 1984 after  
the French magazine  
Marie Claire, which  
launched its Japanese  
edition in 1982.

In 1984 the previous *Ichio Dori* was renamed after the newly launched Japanese version of the French magazine *Marie Claire* <sup>56</sup>. Mr. Watanabe, the president of the South Shopping Association at that time, declared: “The name Marie Claire Street intends to create a city that would attract the type of Marie Claire magazine readers” <sup>57</sup>. The urban development to achieve the goal of “Women’s town: Marie Claire Street” (*Joseirashī machi: Marikurēru-dōri*) started from the elimination of electric poles, ubiquitous to Tokyo scenery. Besides the undergrounding of the cables, the design measures that followed through the years included customized street lights, security cameras, cobblestone pavement, and the designation of a barrier-free zone <sup>58</sup>. (Fig. 4. 10)

After the rebranding of the area, in the 1990s, Marie Claire street experienced the maximum concentration of FCC <sup>59</sup>. Also, Megami and Shirakaba areas reached their peak in women-oriented shops. In contrast, the MCC revealed a dropping tendency in areas such as Bikangai, Hiro, or Chuogai. After the economic crisis, male entertainment businesses abruptly reduced in all of Jiyūgaoka. MCC

### 2010s Kuhonbutsu Promenade: an inclusive public space

almost disappeared from once-bustling areas such as Yorimichi Yokochō, which were reduced to just a few snack bars. In this decade, a new type of women-oriented concentration appeared in the living area farther from the station, where the consolidated commercial fabric did not exist. Although this latest formation occurred in large plots, it adopted a scale similar to the residential fabric, by dividing the land into several buildings and creating a semi-public space in between. The most striking case is that of *La Vitta*, which took the theme park strategy to the extreme, creating a micro canal with a gondola. Sunset Area, the “*Watashi no heya*” domain, grew in women-oriented shops since the 80s while keeping male-oriented services. From the 2000s, the Sunset Area aimed at women exclusively, enforcing city design guidelines that banned nighttime uses. The last decade of the 2010s is when the genderfication towards women culminated. The female contents strengthened their presence in Hiro and Shirakaba areas. Also, women shops proliferated among the detached houses in Gakuen Street. However, the area where FCC germinates more vigorously than ever is the

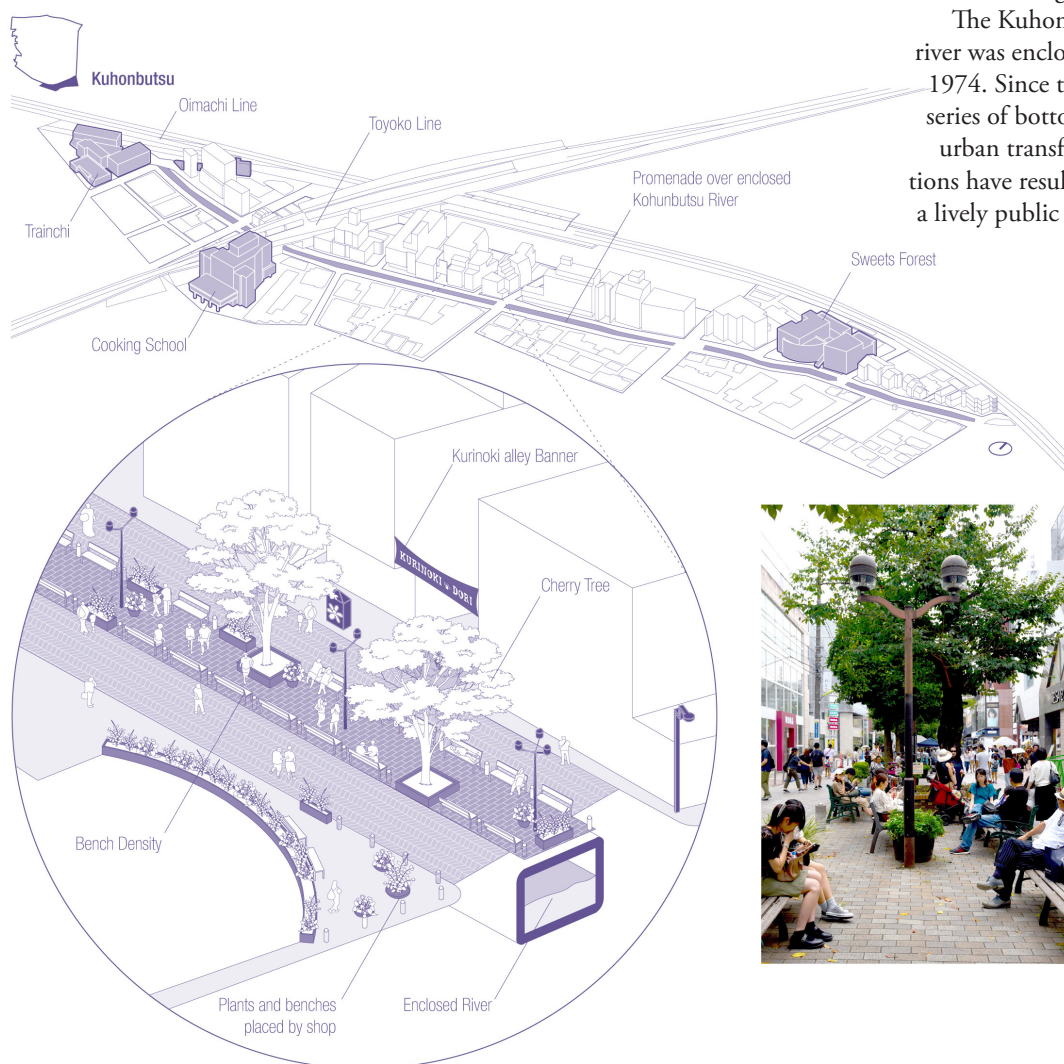


Fig 4. 11  
The Kuhonbutsu river was enclosed in 1974. Since then, a series of bottom-up urban transformations have resulted in a lively public space.

Kuhonbutsu area. (Fig. 4. 11)

Under the Kuhonbutsu promenade flows a river where children used to play, and that was covered in 1974 due to pollution. In 1994, residents and merchants improved the environmental status of the area with street lights and pavement, expanding the female realm of Marie Claire street. Sweets Forest, the theme-park building for sweets, opened in 2003, acting like a magnet on the eastern side of Kuhonbutsu. The numerous bicycles that were parked at the green promenade became a problem for the city maintenance. Again, as a bottom-up strategy, local commerce and residents placed hundreds of benches and flower planters to avoid the accumulation of bikes that hindered walkability <sup>60</sup>.

The measure that designated the area as illegal for parking was complemented with the construction of a bicycle parking lot. This infrastructure is part of Train-chi, a shopping complex built in 2006 on the grounds of the train depot.

The town management organization became aware that not only shops but also the street design were vital in making Jiyūgaoka a “fashionable town” and in 2009 created the Jiyūgaoka cityscape guidelines <sup>61</sup>. For the formation of the urban rules, residents, landowners, shopping associations, and train companies collaborated with urban planners <sup>62</sup>. The government made this plan official in

## 4.6 Conclusion: genderfication aiming at women that enhanced street life

2016, aiming at a “comfortable walking environment.” The urban plan formulated pedestrian spaces, setbacks, improvement of street pavement, and the creation of a barrier-free zone. Also, the regulations indicate some use restrictions such as gaming areas or adult entertainment bars <sup>63</sup>.

The subsequent growth of the south area combined bottom-up energies, better known in Japanese as *machi-zukuri* (town-making), with an intensification of female charged contents. The eleven meters wide promenade has translated all these forces into physical space, mixing hundreds of benches, greenery, fashion, and sweet shops. By providing places to rest under the shadow of cherry trees, other bodies besides women were registered into the city. Today, different behaviors can be seen in Kuhonbutsu: an older man taking a nap, teenagers chatting after school, or parents watching their children play <sup>64</sup>. The enhancement of pedestrian streets resulted in a democratization of urban space that emerged from aiming at women as primary users.

This study demonstrated how Jiyūgaoka, a wealthy Tokyo suburban neighborhood, has undergone a genderfication process with women as the target

group. For investigating such phenomena, this article looked at the historical development of gender-charged contents, its concentration in the city, and its physical translation in urban space. Analyzing the Jiyūgaoka Shopping Association Guidebook from the 1960s until today, it was found that the types of female-charged contents have diversified through the decades. From the 1980s, the commercial contents focusing on basic needs related to housekeeping were expanded to incorporate new lifestyles. This shift encompassed changing notions of women's roles in Japanese society, adding to the existing profile of the "housewife," the young student, or the working woman. While female-charged contents (FCC) have grown over time, the male-charged contents (MCC) significantly declined in recent decades. The chronological mapping of the gender charged contents revealed how Jiyūgaoka's genderfication has been occurring in different locations and gradually over time. While FCC has expanded in the residential fabric, MCC has remained in the same areas, changing only the intensity of concentration. Representative examples of female-charged areas illustrate the physical translation of genderfication in the urban fabric: Jiyūgaoka Depato as an emblematic typology of the 1960s, Marie Claire Street as characteristic of the 1980s, and Kuhonbutsu Promenade of the 2010s.

Jiyūgaoka's genderfication development has an ambivalent nature for intertwining bottom-up measures from residents and local shop owners while focusing on women as consumers. Jiyūgaoka case study continues problematizing the intersection of gender and gentrification, in a scarcely explored non-western context like Japan. Until now, this process prevails as a success story by keeping the city character with high urban quality. However, this study also wants to raise awareness that an excess of commercialization can turn the city into a conventional open mall and, therefore, decrease the range of behaviors not linked to profitable uses. Also, corseting women in their role as consumers presupposes the only existence of a middle-high class and neglects other economically challenged social groups. Despite this risk of city marketization towards a gender-charged niche, the diversity of scales, the unique character of each area, and the rooted urban

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40. In the snack bar, the proprietress is called "Mama" according to the Japanese custom. Chizuko Ueno argues that men create "pseudo-families" by singing karaoke and drinking together.
41. In Japan, the fortune-telling service is known as *uranaishi*, and their customers are primarily women consulting romance-related issues. See Philip Brasor and Masako Tsubuku, "Putting the 'fortune' back in fortune telling," *The Japan Times*, March 18, 2012.
42. After the 1960s, there was an increase in women participation in traditional activities such as dance, tea ceremony (*chanoyu*), and *ikebana*. See Nancy Stalker, "Flower Empowerment. Rethinking Japan's Traditional Arts as Women's Labor" in *Rethinking Japanese Feminisms* (University of Hawaii Press, 2018): 103-108
43. "Jiyūgaoka Cooking School by K. Kawashima, Architect and Associates", *Kenchiku Bunka*, 12 (1954):13-20
44. Traditionally, women were responsible for making clothes. Kimonos were one of the most precious female heritage. See Jordan Sand, *House and home in modern Japan. Architecture, domestic space and bourgeois culture, 1880-1930*. (Harvard University Asia Center, 2005)
45. "Enjoy Jiyugaoka", *Jiyugaoka Commerce Promotion Committee*, vol.3, (1988):21
46. See *Watashinoheya 45 syuunen tokubetsu*. [https://www.watashinoheya.co.jp/02\\_syohin/45th\\_2.html](https://www.watashinoheya.co.jp/02_syohin/45th_2.html)
47. "Chapter 3. Article 10: Use-related matters" in *Jiyugaoka Sunset Area Machizzukuri Agreement*, J-Spirit. Available at: [https://www.jiyugaoka-spirit.com/Street\\_formation/pdf/Sunset\\_development\\_agreement.pdf](https://www.jiyugaoka-spirit.com/Street_formation/pdf/Sunset_development_agreement.pdf)
48. See Mari Ako, *Jiyugaoka Sweets Story (Jiyūgaoka suītsu monogatari)*, (NTT Publishing, 2011) and "Nice sweets time" (*sutekina suitsu jikan*) in Hanako Cityguide, Magazine House Mook (2018): 67-08
49. Haruko Doi, "Survey on changes in confectionery and desserts that are closely related to daily life", Management and marketing department, Research Institute of Japan Management Association, 2017, [http://www.jmar.biz/report/life/17\\_snack.html](http://www.jmar.biz/report/life/17_snack.html)

50. At first, it was thought as "Sweets Factory", but after reconsidering "factory" as "masculine", it was changed to "forest". See Kazuya Okada and Mari Ako, *Jiyūgaoka" burando — Jiyūgaoka shōten-gai no chōsen-shi* (Sanno University Publishing, 2016)
51. Tatsuya Okabe, "Jiyugaoka machizukuri", *Sanno University Report* No.11, (March, 2008)
52. Intellectuals used to gather in this place since 1936. See "Otona no tame no "sake gak-kō", Jiyugaoka Official Guide 2018-2019 vol. 29: 35
53. "*Jiyugaoka no okurimono*" (Mishimasha, 2013): 60-65
54. This configuration is the reverse version of the department type in western contexts, where men services are situated on the first floor. See Dörte Kuhlmann, *Gender Studies in Architecture. Space, Power and Difference*. (Routledge, 2014): 193
55. "Zasshi jōhō de hito ga atsumaru jidai" in Jiyugaoka shopping district association 50th anniversary magazine 1963-2013, (October, 2013):92-93
56. This propaganda act triggered the bond with foreign cities. To the French-Japanese relation, the Shopping Association summed a partnership with New York's Madison Avenue in 1987.
57. Kazuya Okada and Mari Ako, *Jiyūgaoka" burando — Jiyūgaoka shōten-gai no chōsen-shi* (Sanno University Publishing, 2016)
58. "*Jiyūgaoka Minamiguchi chiku-gai-dzukuri kyōtei*" [https://www.city.meguro.tokyo.jp/kurashi/sumai/katsudo/chiku\\_kenchiku/chikukeikaku/minami.html](https://www.city.meguro.tokyo.jp/kurashi/sumai/katsudo/chiku_kenchiku/chikukeikaku/minami.html)
59. In 1993 Marie Claire Festival started two decades after the most popular event in Jiyūgaoka, Megami Matsuri (Goddess festival). See Yuko Uchino, "A study on local events and their effect on attracting people", Meiji Gakuin University Faculty of Economics, 2006
60. See "Kuhonbutsugawa street", Urban Acupuncture Database, accessed August, 2019, <http://www.hilife.or.jp/cities/?p=979>
61. Jiyugaoka Cityscape Guidelines. J-spirit, 2019, [http://www.jiyugaoka-spirit.com/Street\\_formation/living.html](http://www.jiyugaoka-spirit.com/Street_formation/living.html)
62. Erina Kondo, "Community based town development using TMO. A case study on Jiyugaoka area" Waseda University, Faculty of Cultural Design, 2013, <http://www.waseda.jp/sem-muranolt01/SR/S2013/S2013-kondou.pdf>
63. "Jiyugaoka south exit district city planning", Meguro ward, 2016,
64. See Darko Radović, "The street and democracy, Japanese style. Several glimpses into the processes of making and living Kuhonbutsugawa Ryokudo", (2016) and "The roles of gentrification in creation of diverse urbanities of Tokyo", *Open House International*, 35 (2010): 20-28.

5  
Critical actions  
towards gender constructs  
in architectural practice

The gender perspective adds another layer of consideration to architectural practice, relating to a Latourian understanding of the scientific objects as matters of concern rather than matters of fact.<sup>1</sup> A gender approach does not take social aspects out of things, proving to be a useful tool to show nuances against the flattening of reality. Instead of assuming an unbiased certainty, this study takes on the critical urge to overload architectural field with more aspects rather than to subtract for the sake of simplifying the model. Reality is gender-charged: there is a background of social behaviors, meanings, and expectations towards the biological body. Thus, avoiding naive assertions of architecture as a floating field of knowledge extirpated from its context, there is no option but to recognize that architectural practice is also gender-charged.

Until now, the Japanese milieu has been unexamined through gender in its intersection with architectural practice, and it has proved to deploy a more abundant web of associations to the presented case studies. The three chapters have evidenced how gender is one of the unexplored qualities that can shed new light into apparently exhausted objects of study: the architect, the house, and the city. All of them are distinct cases in the Japanese context, which diverge from the prewar gender assumption: the male-dominated profession, the hierarchical feudal house, and the suburban area as lifeless public space. The women architects' symposium, innovative detached house designs, and Jiyūgaoka as lively suburban area challenge gender as a fix notion. They take different actions towards the stereotypical gender division, behaving in three ways: confronting, reframing and enhancing the gender construct in distinct realms of architecture.

## 5.1 Confronting

The very presence of women in architecture means confronting one of the most basic stereotypical premises of architectural knowledge: the expert and producer is a man. The feminine existence in practice, academia, or conferences, offers an affirmative action against the gender division of labor. But also, women who break out in the field bring with them the social ecosystem of personal relationships, family experiences, and educational backgrounds that reflect in their project philosophies and office dynamics. The symposium object of the study, with an all-female panel and organization, is a rarity in the constant all-male lectures that fill architecture programs at universities and organizations. This male-dominated presence brings the naturalization of the gender barrier, judging as the normal and the standard male architects. The speakers of the case study, mothers from different generations practicing architecture, appear as representatives of a new alternative. This profile opposes the assumption that architecture is not affected by personal experiences, and that the idea of women's emancipation and

the reconciliation of work and family are also part of the practice. Besides, the six architects demonstrate a great diversity in their projects, working in buildings that varied from art museums to collaboration with NGOs. This case study shows by confronting the gender division how today well-recognized women in architecture practicing in Japan is not a single category but hold many variations.

## 5.2 Dissolving

The Japanese house dissolves the gender division, acting as a destabilizer in the hierarchical boundaries between the female and male realms in the domestic sphere. The presented house designs unsettle inherited meanings related to gender, encoded in spatial configurations that associate specific rooms with bodily performativities. It deals with preconceptions about dwelling as the representation of an essentialist family notion, with its roots in feudal times and its updated version in western models at the beginning of the twentieth century. The Japanese house disturb the identities of spaces and their gender archetypes by proposing new relational patterns of living. The case studies transgress given definitions through multiple proposals, providing design tools to resolve gender divisions. Instead of creating an entirely new reality or reinforcing what already exists, the houses deal with the existing gender constructs by introducing different relational articulations. They discourage the sharp division of gender-charged rooms by their spatial treatment. It plays with the kitchen, the master bedroom and the study room until the desintegration of their conservative implications. Foregrounding the dynamics between gender-charged spaces helps to reconceptualize the very meaning of inhabiting. The domestic is then presented in constant transformation, redefining obsolete models of gender divisions embodied in the house form. Since the post-war period, detached house design by Japanese architects has acted as vectors of change, reframing spatial configurations and subverting gender norms.

## 5.3 Embracing

The case of Jiyūgaoka contrasts with other examples of suburbia, where outdoor activity is almost non-existent, and life takes place indoors. The suburban city transforms here into a lively environment by enhancing the stereotypical notion of women as caretakers and consumers. This action is the most counterintuitive because of the way it operates with the gender division. Jiyūgaoka's case does not confront it directly, nor does it attempt to reframe it, but falls within its definition and intensifies it to improve the given condition. Acknowledging the assumption of women as the daily inhabitants of the suburban city pushes reality

until it transforms into a new urban setting. The suburban area takes the normative feminine as the protagonist and turns suburban fabric into a vibrant town. This cheerful atmosphere differentiates with the lifeless streets of the archetypal residential fabric that surrounds the downtown area where usually all the entertainment happens. Jiyūgaoka is the women's realm, celebrating all the contents associated with the prototypical feminine. In this case, the genderfication process has resulted in significant improvement of urban quality: benches, sidewalks, street pavement, bicycle parking, undergrounding of cables are some urban features rare to find in other Tokyo residential areas. Jiyūgaoka presents a complex condition for focusing on women as consumers while encouraging street life and outdoor behaviors.

#### Towards a diverse architectural practice

In all cases was demonstrated how architectural practice is not neutral concerning gender but influenced by the complexity of the social ecosystem in which it is imbued. Improvements in society that inevitably change architectural thought are synthesizing a new gender consideration of feminine presences and emancipations, which become evident when compared to very stereotyped examples. Gender perspective enhances the reality of architecture shedding light into a diverse ecosystem that is hidden by a restrictive framework of gender assumptions. It adds to the existing studies by showing an overlook aspect of architecture. The aim of these three case studies is not to record all possible realities—which are considered extensive in the thesis hypothesis itself—but to provide the basis for criticizing the hetero-patriarchal model as the only real possibility. This was achieved by developing methodologies that examine power relations embedded in architecture that affect not only women but also men. Notions of masculinity, femininity, and heteronormativity are frequently imposed by an intolerant model masqueraded as neutral. The gender perspective, when questioning a monolithic reality, which is not set, but relative and in constant change, infers a great variety of multifaceted possibilities that help to imagine and advance the architectural practice as a diverse one.

#### Notes

1. Bruno Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern", in *Critical Inquiry*, 2004: 225-248

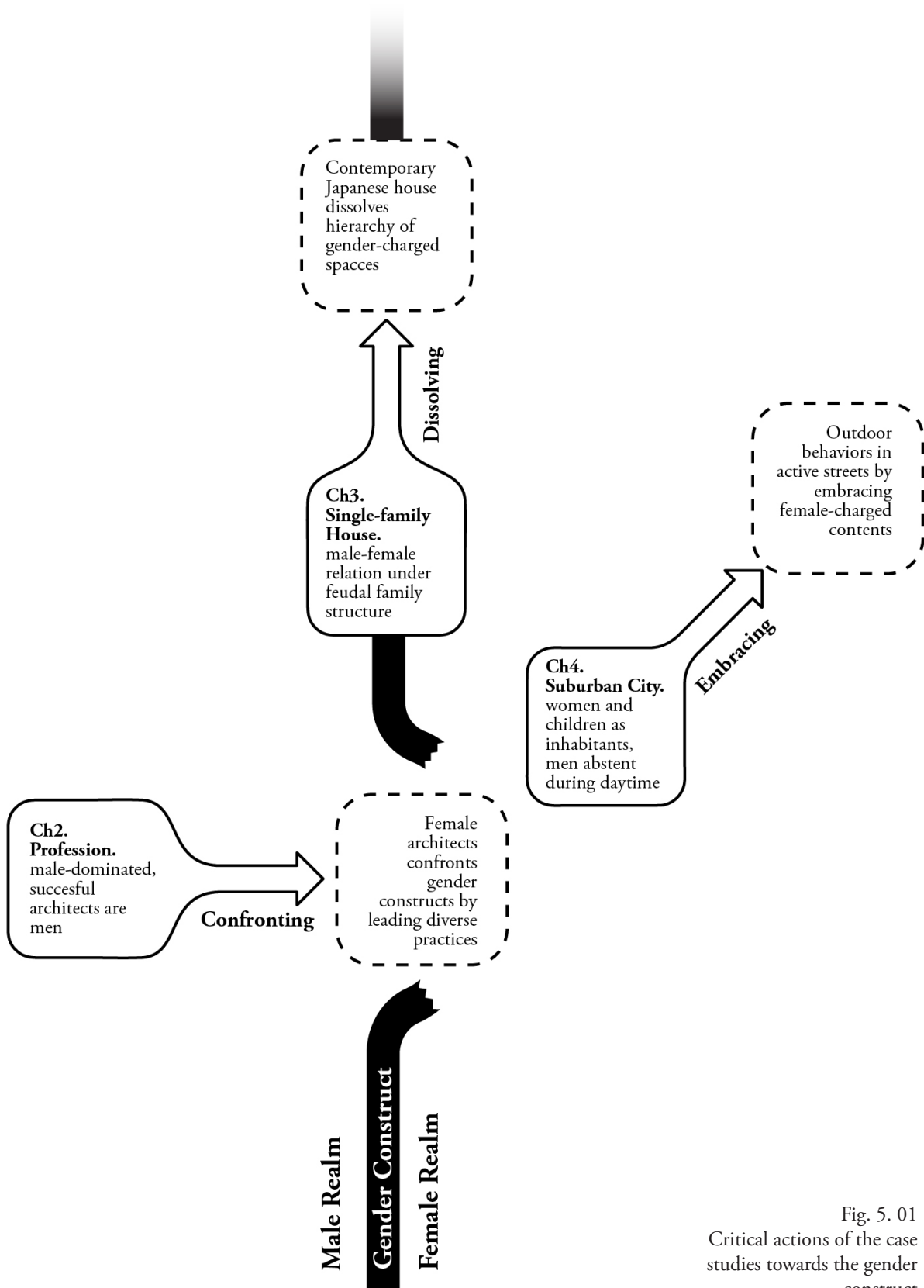


Fig. 5. 01  
Critical actions of the case studies towards the gender construct

## 6 Conclusions

This thesis demonstrates how a gender perspective behaves as an amplifier of reality, complicating the model and deploying a wider range of options that differs from the mainstream discourse. This thesis contributes to understanding the ways in which architecture contributes to sustain or to critique gender assumptions. The case studies create a narrative of architectural practice encompassing the history of gender in Japan. It begins from the conditions within the profession, and the diverse profiles of contemporary women working in architecture, analyzing their discourses and practices. It also addresses gender through modern family structures and how groundbreaking architecture examples of the Japanese house resolves gender division through spatial articulation. Finally, it studies the urban realm, revealing the gender behavior of a residential fabric in the last seventy years. These case studies not only give an update of the lifestyle panorama but also provides design tools and actions towards overcoming gender constructs.

## Conclusions from the profession<sup>6.1</sup>

From the pioneering female architects who succeeded mostly in house design during the mid-twentieth century, the cohort of women working in architecture has expanded in the last decades and with them, also the type of projects they developed. For analyzing the case of the gender-charged profession—as the architectural field has been and still is a male-dominated one—the Gallery IHA symposium was selected as a case study, as it included six female architects from different generations with quite different working profiles. With all women in the panel and the organization, this event was a female-charged one. To reveal their social ecosystem the gender perspective focuses on the discourse during the lectures and discussions. The contents of the event were complemented with personal interviews, tackling their relationship with clients, the projects they undertake, their educational background, their design process, and the philosophies they follow. Through the comparison of the social ecosystem of these female architects, it is shown how they have overcome gender barriers intertwining different strategies of negotiating, opposing, or evading the gender construct.

## Conclusions from the single-family house<sup>6.2</sup>

Again, gender as a social construct that depends on the geographical and temporal context, profoundly influenced the design of domestic space. Miho Hamaguchi harshly critiqued the patriarchal house model inherited from feudal times in the 1930s. Many Japanese architects also questioned hierarchical layouts after the Second World War. New house designs intended to democratize spatial relations, that previously had prioritized the chambers for the master of the house. The lived space of the house carried cultural images and acquired new representational meanings according to gender. In this chapter of the home, the methodology

was develop using the gender-charged notion by targeting three gender-charged spaces: the female-charged kitchen, the male-charged study room, and the marital-charged couple's bedroom. This three rooms—denominated gender-charged spaces for their association with stereotypical gender behavior— are analyzed through relations of sequential and visible connectivity. By comparing remarkable contemporary houses, it is possible to reveal how the hidden power relations are challenged through multiplicity, hybridity, visibility, and connectivity. Besides, new family formats have resulted in innovative proposals of these three gender-charged spaces registering alternatives for the twenty-first-century house in Japan.

### Conclusions from the suburban city<sup>6.3</sup>

Finally, the development of the city has also been impacted by gender constructs. The gender perspective is applied to the physical space where every day social life occur, taking as a case study Jiyūgaoka, a lively example of Tokyo suburbia. The methodology to reveal Jiyūgaoka's transformation towards women was examined through the expansion of gender-charged contents in the neighbourhood. This transformation process that entangles gender and commerce mechanisms has been coined as *genderfication*. By focusing on the transformation of both Male and Female-charged contents through time onto the urban fabric, it is possible to see the genderification process. Tokyo's public sphere, which usually functions as a transitional space towards productive work, is here transgressed to be a lively/walkable environment where shopping and caring activities occur simultaneously. Diversifying the membership of the public realm, by acknowledging other bodies besides the normative, like children, the elderly or the physically challenged.

The thesis operates within the large theory of gender studies in architecture, but bringing a gender perspective to architectural practice in Japan needed to adapt the selection of case studies to a specific social and physical context. This required adjusting the methodology to show the nuances of each realm in which it operates. However, since gender constructs are interdependent and ubiquitous, the overall approach for all chapters was the same. While other thesis take different approaches, such as showing discrimination through design, the present thesis assumes the critical urge of selecting those cases that present challenges to stereotypes. To find the gender construct and challenge it is highly related to design. It means to renew and rethink spatial structures, from the design of the house to the city and the profession. Recognizing and reviewing gender constructs is, therefore, a driven force for creativity. Dealing with gender assumptions and challenging them means generating alternative design tools, different views on the built environment, making realities more complex, and advancing in the knowledge of architecture.

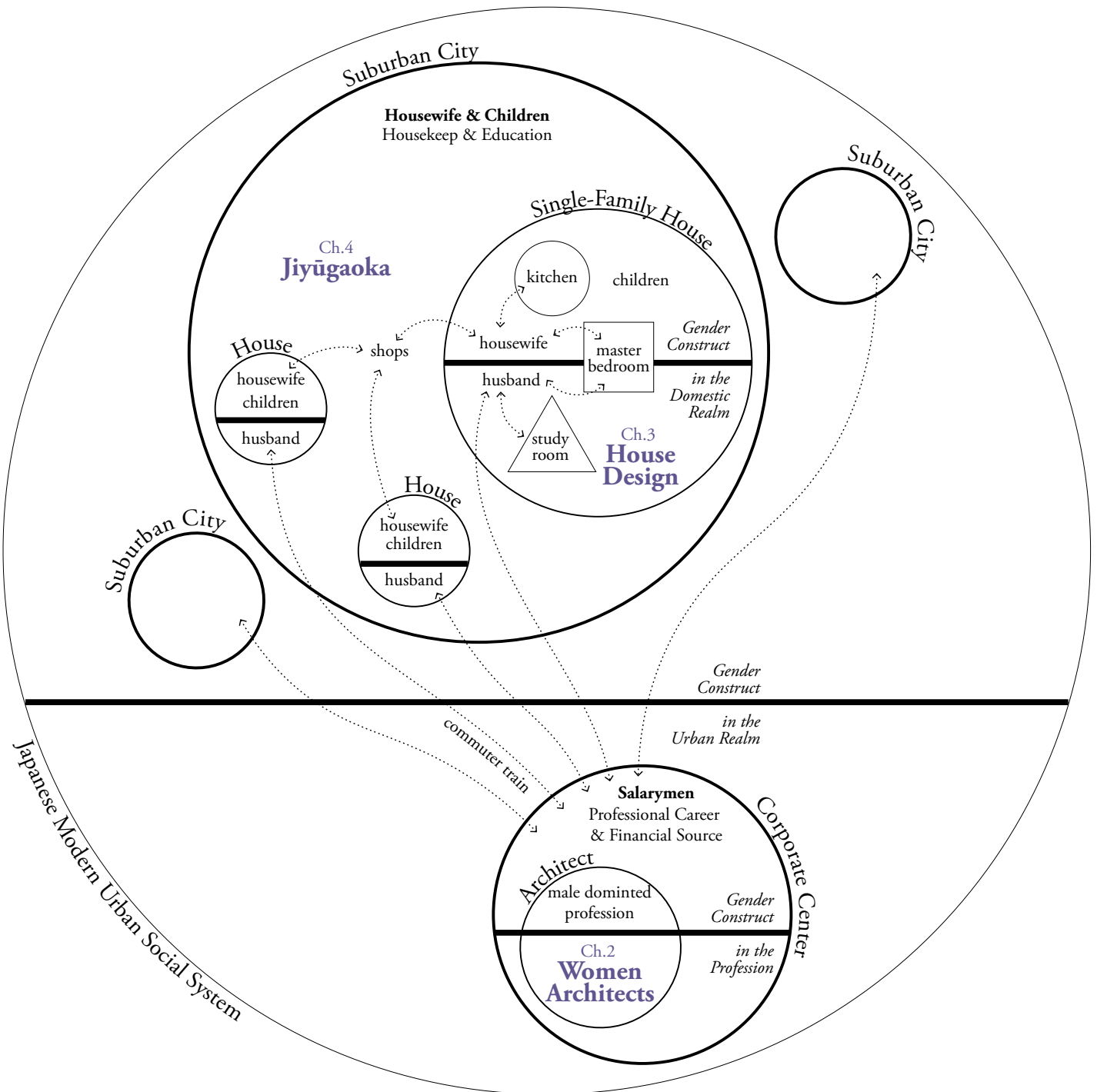


Fig. 6.01  
Gender constructs  
in the Japanese modern  
urban system

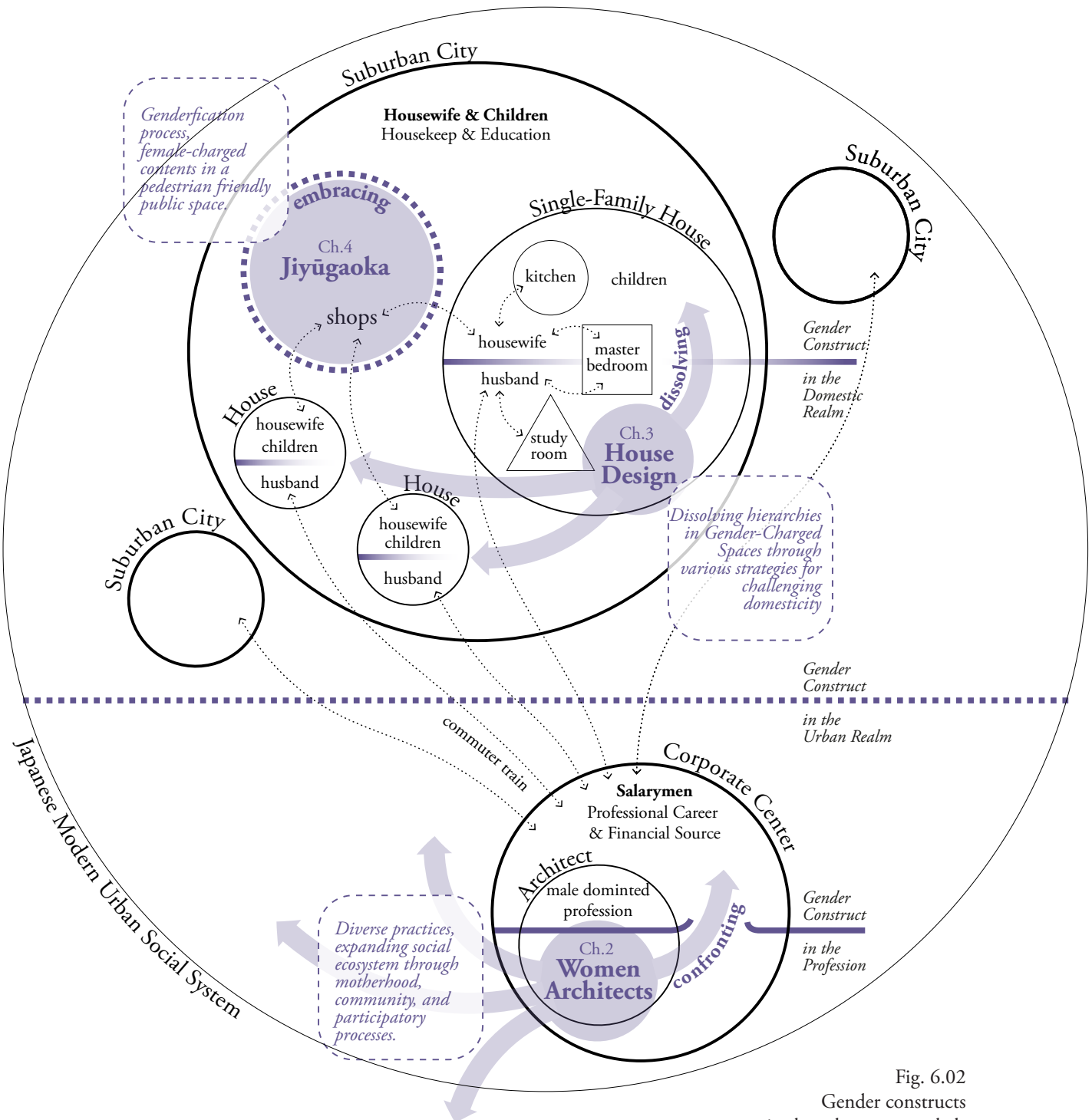


Fig. 6.02  
Gender constructs  
in the urban system chal-  
lenged through the case  
studies

## Future studies and considerations

Gender-equal society is one of the priorities of today's contemporary Japan. This study offers methodologies for a gender study of the built environment by providing a sample that deal with gender constructs in three different realms. Architects, urban planners, and policymakers will especially benefit from this analysis, as it might assist them in taking into account the hidden gender dimension of reality. This research also aims to function as a trigger in gender studies and architecture in future research in Japan, as the case studies sample is just an excerpt from the vast potentiality that architectural practice offers to be analyzed from a gender perspective. For example, the interviews can continue expanding to anonymous women in architecture, men's views towards masculinity in the profession, or queer subjectivities. In the same manner, other residential typologies, such as collective housing, can be explored in its intersection with gender. The women-oriented genderfication of Jiyūgaoka could also be studied in men-oriented neighborhoods such as Kabukichō, or gay districts like Shinjuku Nichōme. This thesis hopes also to generate future gender studies on architecture, expanding the subjects of the study to LGBTQ+ realities adding to the expanding field of queer theory. And, as migration is growing in Japan, the relationship between gender, class, ethnicity and architecture might be also analyzed in future investigations. Studying the Japanese case not only benefit the Japanese academia, but it also contributes enriching the knowledge internationally and interdisciplinary.

# Appendices

## Discussion transcripts

# Yuko Nagayama

司会: それでは後半の部を始めたいと思うのですが、改めての長山さん素敵なお話をありがとうございました。一つの作品にこれだけの時間かけてお話しいただくことはないっておっしゃってましたけど私もここまでいろんなやり取りも含めて、お話聞けたので凄く面白かったです。私からも聞きたいことがいっぱいあるんですが、皆さんきっと質問をしたくていらっしゃっていると思いますので、永山さんに質問やお話したいテーマがある方は手を挙げていただいてもよろしいでしょうか。

Naruse: Well then, I'd like to start the second half, but thank you for the wonderful story from Ms. Nagayama. I told you it would not take a long time to talk about a single work, but I was also very interesting as I was able to hear stories, including various interactions so far. There are lots of things I would like to ask from you too, but I guess everyone probably wants to ask a question so if you have something that you would like to talk to or ask to Mr. Nagayama, please raise your hand.

質問者: 東京大学の隈研究室の修士1年の”やん”と申します。永山さんの作品に心地よい旋律、メロディーを感じました。2つの作品に関して質問あります。一つ目の作品で永山さんがそのディメンションという言葉が使われていたんですけど、永山さんの操作がディメンションをへらす方向にあるということをお聞きして、一方では横尾さんの作品ではディメンションを上げていくのかなという感じもして、バッハのクラヴィアみたいにフラットなのかシャープなのかみたいな。横尾さんみたいに近代美術作家の方で、他のどの作家さんの美術館を設計されたいですか？

2つ目に関してなんですけど、小淵沢の方の植物で、花とか植栽とかの性質と素材の性質が建築で使われている。どっちが表の関係にあってどっちが裏の関係あるのか、表の次元なのか裏の次元なのかみたいなものをお伺いしたいです。例えばもし今回はマリオ・ベリーニさんの建物が横にあったと思うんですけど、もしも誰か建築のリノベーションを行うとして誰の作品が良いのかなということを伺いしたいです。以上2点です。

Questioner: My name is “Yan” a Master student in Kuma laboratory, University of Tokyo. I felt a comfortable melody in Nagayama's work. I have questions about the two works. In the first work Nagayama used words like ‘dimension’, but as you hear Mr. Nagayama's direction is to cut down the ‘dimension’, on the other hand Mr. Yokoo's work's ‘dimensions’ feels like raising, like Bach's Clavier is it flat or sharp. Like Yokoo san, who is a modern artist, would you like to design any other artist's museum?

Regarding the second one, it is the plant of Kobuchizawa, the properties of flowers and planting and the nature of the material are used in architecture. I'd like to ask you which one is in the frontal relationship and which one is in the back relationship, or the frontal dimension or the back dimension. For example, I think that Mario Bellini's building was next to this, and I would like to ask if there is a renovation project which one would be the better one. That two points what I want to ask.

永山: だれの作品かっていうのはあんまりないんですけどでも、今回横尾さんっていうすごく特徴のある作家さんだったので、例えば色であるとかその平面構成であるとかカラーズの手法であるとか。それをどう体験に結びつけるかみたいなことを考えていたんですけど。私はどれがやりたいとか最初どういうことしたいとか決めないようにして、なるべく仕事に来てからそれをどう解釈して建築にしていっていかっていうことを考える。逆にまっさらな状態でなるべく受け取ってそれをどうしたら一番面白いかなあと。横尾さんのときはまず一番自分が横尾さん作品を面白がる人にならなきゃいけないなと思って、体験者として自分が面白がれるポイントとか面白がれる方向とかそういうのを、体験者目線でみていたときに、ここにこういうふうにあったらいいかなと。一番最初に設計したのは順路だったんですね。建物どう廻るかのスタディをずっとして。動線をずっと考えて、こっち向きに回ると

こういう体験の連続でこっち側にいくとこういう体験がもたらされるから、こういうものをここにあてはめてというように。体験を数珠でつないでいくように作っていくという感じで、もしかすると小淵沢も似ていて体験の束みたいなもので建築をつくるということを結構前から目指しているので、体験の順番順路が結構すごく重要なのでどうやって歩いて行くかなあーみたいなことから、体験を結びつけていく。体験を生むための操作としてどういうことが必要だとか、どういう素材が必要だとか、寄せ集めていく。自分で何かこうしたい、こういうのがやりたいとか、って全然なくて、むしろそうくるのかという驚きが多くて、その時に自分がどう反応していくかっていうのは、その都度一番いい状態に落としこめるように最初はまっさらな状態から始めるようにしている。2つの質問も今の答えの中にやんわり入れ込んだと思っています。

Nagayama: It was not really about which one's work, but since it was a writer with a very distinctive feature as Mr. Yokoo this time, for example it is color, its planar composition, or a method of collage. I was thinking about how to connect those to experience. I try not to decide which I want to do or what I want to do at the beginning the first time, and think about how to interpret it and make it into architecture as much as possible after the work came to me. On the contrary it 's probably the most interesting thing to do if you receive it in a completely clean state as much as possible. In the case of Mr. Yokoo, first of all, I thought that I should become a person who is interested in Yokoo's work, so I positioned myself as a person who experience it, what would I be interested in and what direction would I be interested in? and then when I see things from the perspective of the person who experience it then I can decide what I want to do. The first thing I designed was the pathway. I keep studying how building runs. Thinking the flow line all the time, like how if I turn in this direction, this kind of experiences will be brought and when you go to this side and with such a series of experiences, and then that makes it possible to apply such things here, and so on. It is like making experiences connected like beads, perhaps Kobuchizawa also similar and I always thinking for quite a while ago to make building with experiences collected like a bundle, the order and the route of experiences is so important that we tie experiences by how we want to walk through the path. We will collect what we and what kind of materials need as an operation to create an experience. There are lots of surprises rather than what we want to do something like this, or I do not want to do something like this, how I react on that occasion drops to the best condition each time, when you start to think it from a clean state. I think that the two questions have been put in the answer just now.

司会: はいありがとうございます。じゃあ次の方に行きましょう。

Naruse: Yes, thank you. Let's go to the next person.

長谷川: フィルター機能みたいなのはいつ持ってたんですか?あそこで初めてじゃないでしょ。

Hasegawa: When did you have the filter function? It's not the first time over there isn't it?

永山: ルイヴィトンのファサードをつくってからフィルターそのものに興味を持っていて、あの時は偏光板っていう光学フィルムを使ったんですけども、その後も色々なフィルムが事務所が実験室みたいにあって、どっかで使おうとしてたのかもしれないんですけど。でも赤を赤で消すアイデアは今回が初めて考えたという感じです。

Nagayama: Since I made Louis Vuitton facade, I was interested in the filter itself, and at that time I used an optical film called a polarizing plate, but after that trying on

various films made the office like a laboratory, We wanted to try to use it somewhere. But the idea of turning off red with red is the first time we thought in this case.

長谷川:でも体験が根底にあるのではないですか?

Hasegawa: But isn't it that the experience is fundamental?

永山:体験としては受験の時の参考書の文字が消えたなあみたいのことで、すごいホントアホらしいところから発想してたりするんですけど。受験下敷きだ!と思ってスタッフに受験下敷き買っというてみたい。後から知ったんですが、横尾さんと宇野アキラさんという有名なイラストレーターの方が一緒に絵本を書かれていて、赤いフィルムと青いフィルムが効いている絵本で、赤と青の絵が一緒に書かれてるんですけど、赤をかけると宇野亜喜の青いほうが読めてえ赤をかけるともう一方が読めて。それですぐわかってくれたんだと後で気づきました。

Nagayama: As an idea it came from the experience in reference book for exam where if you put red filter the answer (that written in red) will disappear, it sounds really stupid thou, But I was inspired, and yes! the exam shitajiki! I thought, so I asked the staff to buy the exam shitajiki immediately. Later on I knew that, the famous illustrators such as Mr. Yokoo and Akira Uno were writing picture books together, the picture books with red film and blue film where there are red and blue picture together. In this picture book if you put red, you can read the blue one of Uno Aki and if you put red, you can read the other one from Yokoo. That's why they understand immediately about our idea.

長谷川:すごいね。美術館のあり方を作り上げていると思う。今までうまくみせるとか絵を飾るとかそういうことしかありませんでしたから。

Hasegawa: That's amazing. I think that it is making up the way of the how art museum is. All we have been having mostly is about how to show it well or decorate a picture so far, but this is different.

永山:でもホントイチかバチかっていうか怒られる可能性も多分にあるじゃないですか。何で俺の絵を消すんだ!みたいな人か、どっちのタイプかなーって思いながら。楽しんでくれましたけど。

Nagayama: But it was sort of gamble as well. Because maybe there is a possibility of getting scolded as there would be people who doesn't like if we erase their picture! We were thinking which type this person would be. But thank god they enjoyed it though.

司会:私たちも豊島でプロジェクトやってるので、横尾館は何回も足を運んでいるんですけど、私は横尾さんの作品普通の美術館で見ると強烈すぎて長い時間見てられないなって、いつも思ってたんですよ。だから赤を掛け合わせていくことで自然に見れることができるようになったので、アートの見方が全然変わってすごく楽しかった。んやっぱさすがだなあと思っていたわけなんです、赤いガラスを探すのに苦労されたってこと知らなかったんですよ。何かほかのインタビューでルイヴィトンプロジェクトの時も材料を探すのにすごく苦労されたというような話があったかと思うんですけど、先ほどそのAGCの方に協力していただいたとうかがいました。アイデアがありつつもそれに適して予算の合うものとかを見つけてくるのが難しいなあって思う側面がいつもあって、そのへんをどういふふうに関係している人たちに一緒になって探してもらおうとか、協力してもらおうのをどういふふうにやられているのかを知りたいです。

Naruse: We are also doing projects in Toshima, thou I visited Yokoo Museum many times, Mr. Yokoo's work was too strong and I could not see it for too long in an ordinary art museum. So it made it possible to see naturally by multiplying red, so it was a lot of fun to see art in different view. It was a great work indeed, but I did not know that it was so hard to find for red glass. I think that there was a story that there was a struggle in searching for materials at the time of the Louis Vuitton project in some other interview, but also I heard that you worked together with the AGC people. I think that to have an idea together with a suitable budget is always difficult, I would like to ask how do you collaborate with related people to go through it to find those.

永山:これやりたいと思ったらずっと探し続けるんですけどAGCの小野田さんというキーマンとの出会いはlouis vuittonで。青木事務所でルイヴィトンをやってて、その時一スタッフとして小野田さんは知ってたんですけど、どうしても相談したから来てくれって言って偏光板で作ったこのルーバーの模型をテーブルにおいて小野田さん待ってて。入ってきた瞬間すごく驚いて。この素材は何だこりゃみたいな感じで。それで絶対手伝いますみたいな感じ。ただ世界で一つも建築に使われたことがないので、竹中工務店だったんですけども、全面的に全否定の状態だったんですね。くじけそうなくらいコテンパンにやられた時、小野田さんが「最初に見た時から絶対作るって思ってたから諦めるな」って。プロジェクトX状態ですよ。私は28歳だったと思うんですけど、おじさんにコテンパンに言われたらほんと凹んじゃうんですよ。でも救世主が現れて絶対やろうて言ってくれる人で。その時一緒にできたっていう感覚があるので、あの人とならできるんじゃないかなって。そういう人が結構いっぱいいるんですね。結構ルイヴィトンのときは結構トリッキーなものが多かったんですけど、特殊な照明を岡安さんに作ってもらったりとか。それはうまく凄いてアメリカの頑固な照明デザイナーにOKっていつてももらった。修羅場をくぐった仲間たちみたいなのが各プロジェクトでいて、そういう人たちに今回は協力してもらおってみんなが面白がってくれると一倍嬉しいなと思っています。その後3年5年くらい経ってからそのプロジェクト関わった人に会っても財布に偏光板が入ってました。それが楽しいとこかなって。一緒に作る人がいるっていうのが幸せだなと思うので彼らの意見とか思いも尊重しながら一緒に作るのが結構私は好きです。

Nagayama: I will keep looking for it when I want to do something, but I met Onoda-san at louis vuitton project who is a 'keyman'. I was doing Louis Vuitton at the Aoki office and I knew Onoda-san as one of the staff at that time. He wanted to consult me about something and I waited him with a model of louvre made from polarizer plate. The moment he came in, he was surprised. He was like 'What is this material!?!'. And he was enthusiast to help us. However, since it was never been used for architecture construction in any part of the world before, and it was Takenaka Consultant that worked with us, they were completely denial of the whole thing. When it was just hard and we were in distressed, Mr. Onoda pushed me and said, "Do not give up! because since the first time I saw this model I decided to make it happen!" I was 28 years old, but when an old man criticized me so hard I will break down. But (Onoda) was a savior and he is the one who convinced me to make it happen. At that time we got it through together and I was sure that I can do it if it is with this kind of person. There are quite a lot of people like that. For example there were quite a lot of tricky things when I was doing Louis Vuitton, but Okayasu help me made special lighting. And it was amazing that we finally got an OK from an American stubborn lighting designer. There is always member that got through the challenge together and, in this project as well I would really happy if those guys will get interested in and work together with. Even when I met someone involved in the project after 3 years and 5 years thereafter, the polarizer was still in the wallet. I think that is fun. I think that it is happy to have people make things together with you. So I like to work with people with respecting their opinions and thoughts.

司会:物を作る人とか物を作ることに関わっている人たちのやる気をスイッチをいかに入れられるアイデアをだしてるってことだと思うんですけど、すごいですね。

Naruse: I think it is about how to come out with ideas to pull trigger on the people who related in creating objects. It is amazing.

長谷川:妹島さん達のガラスパビリオンがあるでしょ。あの丸いガラスは妹島さんたちは中国からすごい苦労しても持ってくるんです。アメリカや日本でもあんま作れない。西沢さんと妹島さんは相当グローバルな素材を調達しているのはだいぶ前からですね。私なんかでもを表参道で色ガラスたくさん集めたビル作る時

ガラスの色がなくてほとんどがドイツ製で。日本ではプレキャストを作っている会社が全部なくなっているんですよ。好景気の時動いてた会社が全部中国に行っている。今やっぱり新しい素材を探そうと思ったらもうすごくグローバルに考えなければいけない。ネットの時代だから。なんとなく外国でいろんな新しい素材見ると日本の建築家たちは積極的じゃないなあと思いますね。日本のいろんな金物屋さんがあって材料がいっぱいあるんですね。私は自分のレクチャーの後日本建築について喋らされてびっくりしましたが、その時にヨーロッパの人なんか日本さんのいろんな技術の高さを評価して、日本の金属部品使っている報告ばかりですよ。私は木造の話かなと思ってたら。イギリスでは。日本のいろんなメーカーが映し出されてびっくりしてみたんす。相当諸外国の人たちは素材をグローバルな時代に合わせて探索して作ってるなとおもいます。日本の人達は消極的かなと思いますね。このあいだ坂さんがスイスの木造を見せてくれた時も、合板を作る会社がスイスにあり、技術を世界中に持っていつてますからね。日本は豊かだからあんまり積極的ではないんじゃないか。

Hasegawa: Do you know the glass pavilion made by Sejima? For that round glass, Sejima brought herself with an afford from China. You wont really find it in the United States or Japan. Nishizawa-kun and Sejima-san are using materials from outside of the country for longtime ago. When I make a building that needs a lot of colored glass in Omotesando, mostly I need to get it from Germany. In Japan, all the companies making precast are gone. All the companies that were working great when in a booming time moved to China. If you think now that you are looking for new materials, you have to consider it globally. Because it is the age of the internet. Somehow, when I see various new materials in foreign countries I think that Japanese architects are not quite initiative. There are many materials in Japan with various Japanese hardware shops. I was surprised to hear about Japanese architecture after my lecture, but at that time some people in Europe also evaluated highly the various technologies in Japan and there are many report on metal parts made in Japan. If I thought that it was a story of wooden construction. In the UK. I was surprised to see many different manufacturers in Japan were showed up. I think that people from foreign countries are exploring and making materials according to the global era. I think Japanese people are passive about that. Even when Ms. Saka showed me the wooden construction in Switzerland, there is a company in Switzerland that makes plywood and they were bringing the technology to all over the world. Because Japan is rich, so people tend to be not so aggressive?

永山:気づかれてない素材が多いんじゃないかなと思います。またルイヴィトンの偏光板の話になるんですけど。偏光板ってやっぱ紫外線に弱く消えちゃうのですが、無機でつけられていけば紫外線には強いんです。無機素材を使いながら偏光板を作っている会社が日本に1つだけあって、ポラテクノという会社で、世界シェア80%の会社なんです。見えないところに日本の技術が使われていて、BtoBなので私たちに覚えてこないんですけど、すごい技術がまったく知られずに。これだけ液晶が流行っててそこに使われているもっとも今売れてる光学フィルムが実は知られていなかったりとか。掘っていくと結構面白いものがいっぱい出てきて。

Nagayama: I think that there are many materials that have not been noticed. I will also talk about Louis Vuitton's polarizing plate. The polarizing plate will eventually disappear with ultraviolet rays, but if it is attached with inorganic way, it is strong for ultraviolet rays. There is only one company in Japan that uses polarizing plates while using inorganic materials, it is a company called Polatechno, and it has a global share of 80%. Japanese technology is used in invisible places, it is BtoB (Business to Business) so we do not see it, but the awesome technology was not known. It is said that the liquid crystal is popular and the optical film which is being sold at the moment is used is not actually known. A lot of interesting things come out when you digging like this.

長谷川:若い人たちにレクチャーしていただくとあんまり素材の話が出てこないねえ。私は若い時からアスロックとかいろんな素材を全国のあちこちから集めて使っていました。だけどそれはなかったから、自分の欲しい材料が。今はいっぱい溢れてるからそんな必要ないのかもしれないけど。もうちょっとグローバルにみると日本中から発見してほしい時代は豊かになっていると思うんだけど積極性が足りないね。私なんかも住宅やっている頃からパンチングメタルどうやってつくるか研究してた。彼女のやっていることを見ていると、日本代表的としてグローバルに活躍していくようになるセンスが必要ですよね。

Hasegawa: There is not much material talk coming out when young people give lecture. Since I was young I have been collecting Asloc and various materials from all over the country. Because that time the material I wanted was hard to find. It may not be necessary now because there more variety in material. I want you to discover it from all over Japan from a bit more global perspective.

I think this age we(Japan) becoming rich, but lack of initiative. I have been studying how to make punching metal from the time I am doing houses. When you are watching what she is doing, you need a sense to become active in the global as a representative of Japan.

質問者:いざわ建築設計研究所のスタッフで働いている。”なまたべ”といいます。豊島の赤いガラスは動線を決める前に赤いガラスのアイデアはありましたか？

Questioner: I am Namatabe, working at Izawa Architectural Design Laboratory as one of the staff. Did you have a red glass idea before deciding a flow line for Toshima's red glass?

永山:基本的には動線をまず決めました。普通は家って母屋に入るのが正しい動線ですけど、美術館として建物を通る動線を作るときに動線を止めなければいけない。普通に考えるとガラスで止める。普通の素通しガラスなんですけど、それだと入る前から横尾さんの作品が見えてしまう。見せないようにしたいけど、ずっと通ってるように見せたい。じゃあ特殊な赤い石だけ消せないかという発想ですね。

Nagayama: Basically I decided the flow line first. Normally entering the main building as a house is a correct flow line, but when you make a flow line passing through the building as an art museum it is necessary to stop the flow line. If you consider it normally, it will stop with glass. It's normal plain glass, but that would make it possible to see Mr. Yokoo's work before entering. I want to make it not seen, but I want to show it to go all the way. Well then it came up with how if it's that only special red stones can be erased.

質問者:客観性でできている建築イメージに見えました。横尾さんの作品は永山さんの建築操作によって客観的な視点を与えられている。一方で永山さんの作品も客観的にみえる

のは、赤いガラスは相当強いものだからなのではないか。実は赤いガラスが主導権を握ってあの建築ができたのかなと思いました。でもそういうわけではないんですね？

Questioner: It looked like a building image made of from objective perspective. Mr. Yokoo's work is given an objective viewpoint by Ms. Nagayama's architecture. Meanwhile Nagayama's work is also objectively seen because it is the red glass is considerably strong. Actually, I thought that the red glass held the initiative and that the building was completed. Is that the case?

永山: そういうわけじゃないですね。たぶん考えるプロセスで赤ガラスができ出てきた瞬間にかなり圧倒的な存在になるので、その時にもっと本当に図面に赤い線のピーって引かれてるんですけど、それが入ったときにあっち側とこっち側の世界を行き来していく行動をもう1回捉え直すみたいな感じで。面白いものができそうって思ったときは思考はどんどん乗り捨ててより面白い方に乗っかっていく。だからスタッフはこのあいだはこれが大事だって言ってたじゃん!ってことがあるんです。

Nagayama: That's not it. Perhaps in the process of thinking red glass comes out, it becomes quite overwhelming at the moment when it comes out, so at that time more truly I draw a red line on the drawing, but when it enters it with the feeling that I will recap the actions that are coming and going back and forth between the world created. When thinking that it is possible to make interesting things, thinking slowly throws away and goes on more into interesting direction. That's why the staff said that this was important.

永山事務所スタッフ: 普段はそうですね。進め方で言うと毎度毎度違った発想が出てきたり発展もするんですけど。ここがいきなりガラスになるんだとか、最初に決めたテーマを深く考えた先の打ち合わせでガラッかわることが多々ありますが、それが楽しくてやってます。

Nagayama office staff: It is usually the case. In other words, different ideas come out and develop each time every time. At the meeting we deeply thought about the theme we decided at the beginning and because of that sometime it changes, like suddenly the parts become glass and so on. And this is fun

質問者: 東工大の塚本研究室の萩尾と申します。留学生の彼女からの質問なんですが、成瀬さんの質問でもあったように、全体像が見えにくい現代の建築家の職能が広がりや、日本の建築家業界において女性建築家としていろんな仕事に関わって、女性ならではのチャレンジなことがあると思うけど、永山さんの考えている女性建築家としての役割みたいな事があれば聞かせていただきたいです。もう一つありまして、先ほど体験の束の話とか、素材の話とも関連すると思うんですけど、素材や色を判断するような、感覚的な空間イメージする時に、どういうときに自分ならではの感じや女性ならではの感じが現れていますか？

Hagio: Im Hagio from Tsukamoto laboratory, Tokyo Institute of Technology. I am asking for the foreign student, as Mr. Naruse explained, is difficult to see the overall picture of the functions of contemporary architects. As a female architect in the Japanese architectural industry, involved in various jobs I think that you may encounter challenges as a woman. Is there any particular role as a female architect? There is one more thing, I think that it is related to the story of a bunch of experiences or the material story earlier, but when you imagine a sensuous space like deciding the material and color, do you think about female sensitivity?

永山: 女性建築家だということはあんまり意識したことないんですけど、多分大先輩たちが切り開いていったおかげで、今は女性建築家が珍しくない。自分の女性として持ち味み

たいな事はあんまり思ったことはないんですけど。自分が男になったことないからわからないな。現代は個の時代だと思うので、自分としては女性としてなのか個としてなのか結構わからないところだなと思います。コンペでもこれ絶対女の子でしょっていうのをパッと見たら男の子。みたいな時代ですね。

Nagayama: I've never really been conscious of being a female architect, but probably female architects are not unusual thanks to the large senior citizens opening it up before us. I have not thought much about things like having it as my own woman thought. I do not know because I have never become a man. Today is an age for individual characters, and sometime im confuse myself am I doing it as a woman or as myself. Even in the competition, sometime I saw a work and think it must be a girl but then it turns out to be boy. It is an era like that.

Noemi: Sorry that I cannot really follow Japanese very well, but I understood that you were saying that you cannot really differentiate wether female or male when designing architecture. I completely agree with that. But for example, what about the relations with the client, getting commissions? What are the challenges or opportunities of being a female architect? I think that you mentioned that you are mommy friend with Naruse-san.

永山:確かに子供が生まれてからコミュニティが切実なものになったんっていうのはありまして、それまであんまりなかったかなと思うんですけど、妊娠時期がきて母子手帳どこでもらうのをみたいなどころから急に市役所に行き始めて、保育園へ入れなきゃとか、保活とか言って必死になって保育科に行つて。そういう一つ一つの働くための準備みたい中で子供はこういうコミュニティの中で育てられているんだということに気付いて、それが保育園だったり近くのママ友にちょっとお願いしたり、ベビーシッターで近くの人に見てもらったりしてるんですけど。地域コミュニティそのものが切実に存在になっている。それがないと働けないっていうところもあるし、建築学科で言うコミュニティってふわっとコミュニティ感じだったんですけど、今私にとってのコミュニティは切実なもので、なくてはならないもので、関係性そのものが重要だっていうことがリアルにわかってるっていう状態。それは少なからず提案の中にリアルに表れてくるのかな。母親目線で建築を見たりしますね。子供がいる家だったら、ここは危ない、ここはこうした方が楽しいだろう。とか。一度事務所に連れてって言ったこともあって、そんな時期もありました。

Nagayama: After I had a baby, the local community has been fundamental for me. Previously, I was not conscious about the difference between men and women, but since I got pregnant, suddenly I started searching where I could get a maternity pass-book and visiting municipal office. Also I had to put my child in nursery school, so I visited child care division and asked like "I want to put my child in nursery school!" I started care about every preparation to work and noticed that my child would be raised in this community for example nursery school and fellow mom who I can ask something. Now my child is taken care of by a neighbor as a baby-sitter, so that kind of local community became so important that I cannot work without it. The word "Community" used in a school was not clear for me, but now community is fundamental. Recognizing that the relationship with them is important has some influence to design or thought of community. I see architecture through different sight as a mother. In a case of a house with children, I am thinking like "This is obviously dangerous." or "This should be like this for the better."

長谷川: スタッフとしても支援してくれると、なんかいけないの。子育てに。

Hasegawa: Do your staffs help to take care of your children?

永山: 昔は一瞬事務所に連れてきたことがあって、私が打ち合わせの間に慣れてい子に渡したらそのままこうやって、ぎゃーって泣いてるのに。そんな時期もありました。なので会ったことがない子もいます。

Nagayama: Previously I brought my child to my office few times. During a meeting, I passed my child to a staff who wasn't use to take care of a baby and she stayed like this (with pose) even my baby was crying. There was a time like that. Some staffs have never see my children.

質問者: あとお聞きしたいのが、クライアントとのコミュニケーションのなかで変わったこととか意識したことはありますか？

Hagio: Another question is, do you feel any different when communicating with the clients? (since having a child?)

永山: そうですね。横尾さんの時は一番最初にお会いするタイミングの時にはもう妊婦だったので、妊婦に本当にできるの？っていうのがあると思って、ふわっとした服で隠しました。全部のプロジェクトの中で一旦出産して休んでから継続してたので、そろそろだなという時に「すいません私ちょっと今度子供産んできて戻ってきます」「知ってたよ。頑張ってるね」と言われて、それで時間なかったんで、出産して1か月後に提案を持ってきました。産まれてからずっとスタディして、赤ガラスも多分朦朧とした禅の境地みたいな時に、赤だ！みたいに。赤いセロファン持ってきてって感じです。

The two projects I showed today were during my pregnancy and childbirth. When I met Yokoo-san first time, I was pregnant. I was thinking if it was expectant mother, he would be suspicious whether she could manage, so I hid with big floaty cloth. In all of the project, I stop working to give a birth and I return and keep working. Before long I told him “Excuse me, but I am going to give a birth soon and I will come back after that” and then he said “Ah, I knew it.” And “Good luck.” But there was no time, so I visited with my suggestion one month after I had a baby. So I started to study just after my childbirth, and one day I had lightheadedness in a kind of Zen-like state, “Red!” And then I sent a short email to my staff “Bring red cellophane tomorrow.”

司会: 一人でやられてる方って男性性と女性性の両方を持ち合わせてらっしゃるんじゃないかなと思っていて、クライアントに対してお話するときも論理立てて説明をしなければいけないところもあれば、楽しさだったりとかを感覚に訴えかけるとこだったり、両方話さなきゃいけないところがあって。そういうところがオールマイティな側面はすごくあるんじゃないかなと思って、私みたいにユニットでやってると役割分担するんですね。女性が色気というわけではないけど、ビシビシと説明するときは猪熊にさせて、私はこれがいいんですよ！というように使い分けて。打ち合わせも時間長いので飽きてくるじゃないですか、そこで笑いを取るとかをやったりとかしてる。建築やってる人でもグループでやってる人と一人でやっている人とではまた違うのかなって思います。永山さんと遠藤さんはお一人ででクライндаイスサムさんはお二人で、富田さんもグループでやられているのでそこをうかがえますか。

Moderator: I think people that work alone have both masculinity and femininity, and there are times where you must explain logically when talking to clients, also time where you should appeal it with sense of humor, so it needs both. I think that there is an almighty aspect like that in working alone, so if you are doing it as a unit like me, you share the roles. I do not think that using our sexuality as woman, but when we need to explain it strictly, I would push it and say what I need to say. Just use them differently. When people are getting bored because the meeting that takes long time, I give some humor for them to laugh about. Even people who are doing architecture think that it is also different between people who are doing in groups and those who

are doing it by themselves. Mr. Nagayama and Mr. Endo are alone, Klein Dyham is two people, and Mr. Tomita is also being grouped, can you tell us more about this?

永山: このタイミングはずっと論理的に押すんですけど、そうすると「それはそうだ」みたいになっちゃうので、時々そうじゃない感覚的な話とかを織り交ぜながら。クライアントのタイプによりますけどね。最初は大丈夫かなって来られることが多かったので、26で独立して若く見えがちで、ちゃんと説明しなきゃいけないと理路整然としゃべるようにしてたんですけど、面白みがないと思って途中から織り交ぜるようにしてます。人によっては大丈夫かなあ、不安だなあ、な人にはちゃんと話しますし、もうちょっとくだけてくれば感覚的な話もします。バランスですよ。

Nagayama: Indeed I think I use roles in different situations. Some time I make a presentation so logically all long that the clients cannot judge anything. Then everyone is like “Oh.. That’s right,, yes..”, so at times I put another sensorial topic in the presentation, reading the atmosphere and caring about the client. At the early stage, when I started my own office, I was 26 years old and looked young, and the clients were doubting “Is she OK..?” as a first impression. So I thought I had to explain properly, and I cared to talk coherently. But it would be boring, so I changed to put another thing in a conversation. Recently I show “I can do it” to people who are anxious, and when it’s more casual, I talk about sensorial things. It’s a balance.

司会: 富田さんせっかくなのでご感想を頂ければ幸いです。

Moderator: Tomita-san. I will be pleased if you give us your impression.

富田: 富田と申しましてこのシリーズの第4回に出席させていただきます。今日のお話も本当に素晴らしくて感動しました。お二人の作品はまだ拝見したことがないので是非お伺いしたいのですが、ふらっと入れますか？

Tomita: Im Tomita and I will attend the fourth in this series. Today’s story was really wonderful and I was touched. I have not seen their work yet so I’d like to come and see it, is it possible to stop by for visit?

永山: タイミングにもよりますが、いらっしゃるのであれば言うていただければ準備いたします。

Nagayama: Depending on the timing, if you are coming, we will prepare for your visit.

富田: ぜひお伺いしたい。小淵沢のほうは風を感じるなあ今日思いましたんですね。それから横尾館の方は壊れそうな民家がああいうの別の世界を作り出しているすごさに感動でした。赤いガラスの魔術っていうのも凄いいし、どこかの中学校の体育館でワークショップして作ったというお庭の赤い石の背景になっている模様は永山さんがお考えになって中学生が塗られた？

Tomita: I’d like to ask you. I thought today that I could felt the wind at the Kobuchizawa. Then the in Yokoo Museum I was impressed by the greatness that a broken private house could create another world. The magic of red glass is also amazing, and the pattern which is the backdrop of the red stone of the garden that it was made by workshop at some junior high school gymnasium was thought by Mr. Nagayama and the middle school student was painted by Who?

永山: メインの絵があって、その中に使われている模様で、

Nagayama: There is a picture of the main, the pattern is used in it.

富田: ああそうなんですか。子供たちもうれしかったんじゃないかしらと思いました。ありがとうございます。

Tomita: Oh, is that so? I thought that children were also happy. Thank you very much.

司会: 今日はの長谷川さんがお茶をご用意くださったとの事ですのでここから小一時間お茶をいただきながらお話できればなあと思いますので、一旦あの第1第2部はこちらでお開きとさせていただきますと思います。それでは本日本当に改めて永山さん素敵なお話をありがとうございました(拍手)

Naruse: Since today's Mr. Hasegawa has prepared tea, I wish I could talk with a small one hour tea from here so I will say that once the first part 2 will be opened as an occasion I would like. Thank you very much again today for a wonderful story by Ms. Nagayama. (Applause)

# Mikiko Endo

長谷川:日本での活躍だけを知ってて私はおよびしたらどうかと。なんかあの子供の施設とか私はよく作ってきたんですね。それからもう一つはすごい若い時でNHKにたのまれて子どもワークショップというのを岐阜でやってすごく好評で、その後も「ようこそ先輩」っていうもので焼津の小学校においてワークショップをしました。伊東さんと妹島が電話してきて、あのテレビは素晴らしかったからみておくれって言われるくらい子供が建築を考えるって凄く面白いですね。まあそんなこともあって、ロッテルダムでやってロンドンでもすごいっぱいやってですね。10カ所ぐらいはなんかあの、袋井でもそうでして、松山とか鈴とかたくさんのところで子供に色を作らせる、勝手に。相当なんか子供っていうのは建築に夢を期待しているところがあってさっきのアフリカの人たちが自由に絵を書くと同じでなんかあたしたちが及ばないようなものを書いてくれるんですね。まあそんなことでそのいくまちまちで鈴って能登の先端の大変なところなんですけどロッテルダムの子供と鈴の子はさっきのアフリカの人たち、アフリカの人たちってファッションが素晴らしいねえ。絵柄とかすごいすね。なんか今まで行った中でオランダの子供と能登の先端の鈴の子供は色がものすごい美しかった地域によって暗い色使う子供いますから、日本国内でも、驚きますね。能登ではではちょっと驚きでしたね。うんまあロッテルダムはなんかねお母さんがくっついてきて、お母さんみんなが建築好きそうなんですよ。

一緒にやりたいんですね、でもミュージアムの人だめってゆって、ロビーで待たせて、そういう状態だったけど、子どもだけでやったけど素晴らしかった。そういうことからするとなんか私達がつくってくるとどっかで建築の設計ってブラックボックスにして渡すんですよ。あれはなんかどうも建築っていうことのイメージを普通の人たちにつたえてこなかったっていうかね、このくらい若い人たちがレクチャーしてくれるとそうでもなくてずいぶんと使う人と一緒にやるというような開かれたやり方をうみだしているとは感じてるんですね。でもなかなか建築はそうやってきたのに元気ないんですね。あなたは建築って言葉好きそうだから。あとこの間ロンドンを行ってたらやっぱりロンドンでアート見ると建築をテーマにしたり都市をテーマにしている作品って多いですよ331によく行くけど企画とそこでも建築をテーマにしている人は多いですよだからアーチストももっと大きな空間というかそういう都市とか建築に新しいイメージを作ろうとしてるっていう傾向も7月で行ったロンドンですごく感じたんですよ。だから建築家はなんかずんずん強く速く都市にいるのかもしてないけどアートの人は参加していく空気がありましたね。そういうなんかこう建築っていうことが持っているイメージっていうものについてもうちょっと多分感想がありそうだから

Hasegawa: Knowing only her activity in Japan, I thought to invite her to talk. Something like those children facility or others is what I often made as well. Another one was when I was very young, NHK asked me to make a children's workshop at Gifu and people liked it. After that we also held a workshop at the elementary school in Yaizu that was called "Welcome senior/Youkoso Senpai". Mr. Ito (Toyo Ito) and Sejima (Kazuyo Sejima) called up, people are saying to watch that TV program because it was such a wonderful thing to see children thinking about architecture I did a lot in Rotterdam and in London, too. About ten places, I did something like that, even at Fukuroi, Matsuyama and Suzu and lots of places. I Let the children make colors as they like. Actually children do have some sort of dreams and expectation towards architecture. Like what those paintings the African kids have drawn freely. Somehow they would be able to draw something that beyond our imagination. Suzu is located on the tip of Noto (Noto Peninsula) but the children of Rotterdam and the children of Suzu and then African people earlier, African people's fashion are wonderful. Patterns are amazing. I am surprised because children in the Netherlands and the children from the tip of Noto have a really beautiful color. depending on the area(region) there are children who uses dark colors, even between region in Japan, it was surprising. Noto was quite suprising.(talking about how the use(choice) of color between places are different, even between region inside Japan can be different) Yeah, In Rotterdam the mother sticks close (to the child) and they seems to like

architecture.

They want to do it together(with the children), but the museum people was holding them and made them wait at the lobby instead. So we did only with the children but it was amazing. From that, we understand that , when we(architect) make something at some point architecture design became somewhat a black box (Black box: Device, process, or system, whose inputs and outputs (and the relationships between them) are known, but whose internal structure or working is (1) not well, or at all, understood,) and passed onto. It seems that we couldn't describe a proper image of what exactly is architecture to the ordinary people. but then again seeing these young people with lecture like this, it is not exactly like that either. It shown that they have been conducting an open way between the architect and users in the process (of doing architecture) However, we thought we have been doing architecture but not spiritually. (Towards mikiko) you seem to like the word architecture. Once I went to London and see the art there, I realized that London have many artworks with the theme of architecture and city I often go to 331, and there are many events that took architecture as the theme. After visiting London this July, I realized the artists have the tendency to give a new image to a bigger space such as architecture and city. That's why the architect is somewhat remain strong and fast, in the city, but then there is this air of the art people(artists) are participating inside. Maybe you have another impression about architecture? (Towards Mikiko)

遠藤:あの最近思ったのがえっと建築物と建築的に何かを構築していく建築していくって  
いうのどっちかが好きかっていうと建築的に動くっていうかね、建物を建てをおえるまでに  
必要なスキル建物を設計して完成させる人が持っているスキルってすごく強く素晴らしい  
深みを持っていて、その力をもっといろんなところにみんながその力持って行ったらすごい  
何か変わるんじゃないかなって思っていて、それが何かっていうビジョン。未来、こう夢を  
描くんですよ。それをちゃんと絵として具体的にその図像を人に共有できるものを書く、  
パースなり模型なりで書けるって凄いですよね。それを今度どうしたらできるかっていうの  
を、ディテールまで書き込むのもそうですし、どうしたらできるかっていう施工の方法まで  
ちゃんと具体的に人と話し合ってる。いくらあったらできる、どれぐらいお金があったでき  
る、どこと組めばできるっていうのもちゃんとアレンジできる、で、最終的にできあがるまでが  
うまく進んでいるかも監督できる。

これはすごいなかなか意外に知らない人が多いらしくてまああの例えば福岡市科学館  
で市民の人が小さいことなんですけどちょっとしたサインの困りごとを提示して、「私のアイ  
ディアを実現していいのいいの?」って言いながら「やってみて」ってやってみるんですが、「  
先生!本当にできちゃうんですね私の仕事場では何でも企画倒れして企画して会議して  
終わりなのが仕事だと思ったんですけど建築家ってすごいですね!本当に実現させちゃう  
んですね!」ってすごい皆さん感動されるんですよ。「なんでそんなことできるんですか?」っ  
て言われるけどたしかに、私がに建物1個できるまでをやるトレーニングを何十年もやって  
るからだと思うのでなんかやっぱり思い描いたものを具体化して見届けるまでができるっ  
て言う建築のちからっていうのをわたしにとっては建築として大事にしたいと思っているの  
で。思った大きなものを描くことと、きっちりぴっちり完成させるって言うんですかね。多分若  
いアーティストの方とかがその都市に興味持っていていいのとかはパブリックスペースとかに  
興味持っている人は多いみたいですね。いまはね余白をどう使うとか遊ぶかっていうよ  
うな

Endo: Recently I have been thinking about which I like more is it the architecture or  
to make or built architecture. actually I would prefer moving architecturally. I think  
The skill needed until the architecture is built or skills that people have to design  
architecture is really strong and has an amazing depth. If more many people bring  
those energies together and i believe it can create changes, and that is what visions

are. I think we draw our future like this. And to make that (vision) concrete with making it into a picture, perspective drawing, or model, to make it into something that can be shared to people, I think its amazing. Next to think details and the construction technique in order to realise the idea is also amazing. How many we need? How much money we need? With whom should we work? we can arrange that. In the end we can direct all things in order to make it through into realization. Surprisingly it seems not everyone actually understands this. For example, the Fukuoka City Science Museum, It is small case thou, but I present a sign of trouble and then they come like, "Can I use my idea?" and then I said "Please try it", after that they was like "I really did it! In my workplace I thought proposing idea and then after several rejection and then meeting and finish is the job, but architect is different they do make it into realization!" like this they were really inspired. "why you are able to do this?" they would ask. And this made me think it is true that I have been training to make a single building for decades, so the power in architect to be able to see through the process on making ideas or image from the head into reality is what have been an important thing to me. Draw big what you have in mind and finish it perfectly and properly. Maybe young artist interested in city is because many of them are interested in public spaces. Now days many people like to play with how to use "blank spaces".

長谷川:都市も一度そういうパブリックスペースやコモンズをテーマにしている人は多いですよ。それはあなたがアフリカでやってるみたいに建築のプランを考えるとところから使う人と考えるっていう状態が本当は一番ノーマルなことだと思うんですよ。しかしやっぱりこの社会もそうなんです。近代化ってのは専門家を作ってきたのでそういう人たちにクライアントは信頼をして、使う人ではなくて作る方お金出すから考える建築家の方にウェイトを置いて建築をつくってきているので、どっかでさっき言ったように使う側に開かれてないことが起こっちゃうんですよ。そういう使う人と一緒に設計の段階からできるっていうのは本当はすごい理想的だしあの建築っていうものが人間のためにあるとしたら、そこに使う人たちの力を発揮して設計図書いてくっていう状態ができればもう一番理想的なことなんだけど。実際なかなかとその企画をしたり、運営したり、金を出したりという上層部にいる人達が使う人達のためにではなく、自分の活動みたいになって。特にグローバルの時代、経済活動みたいですね。だからアフリカでやっていたものを創り建築作りっていうことはなかなか普通に日本では実現してないですよ。

実はいつもコンペとかで町の人たちにもすごくオープンにして、いくらでも意見を聞くと市役所が困っちゃうねだいたいね。嫌われるんであとで苦労するんですけど、でもすごくオープンでして、いくらでも意見を聞くっていう、設計をしてるあいだ聞くっていうことをして、終わると運営者を育てるみたいにワークショップをやるんですけど。そんなことでそういうことをすると、とてもよく使われる。だけど、なかなかと建築を一般につくる社会の環境っていうのはそうなってるんですよ。私がワークショップなんかやると先輩の建築家から、1985年ですけどすごい批判されたんですよ。で1994年の新潟のコンペでもまだ言ってくる人いましたから。やめろと。建築をもっと経営的につくって言うんですよ。ポピュリズムに陥ったらいけないとか平気で言ってるんですよ。湘南台のときは磯崎新が言ってきた。

Hasegawa: In the city many people have been doing things on the themes about public spaces and commons. I think what you did in Africa, about how to begin planning architecture from the users is the most normal way. But then it is like that in any society. Modernization has made experts, the client trusts those people, and the one who makes it give the money for the architect to think for them and with all the weight is on the architect, they build it. At some point something like, a part where (the decision or design) is not open to the client will happen. To be able to design side by side with the users is an idyllic situation. If you say architect is for people than if the architect can pull out the energy from the users and pour it into

the design/plan is what the best. But the layers of people who give the money, or who propose it, or runs the business tends to make it for them self rather than for the users and make it their own activity. Especially in the globalization era, it seems like economic activity. So it is rare to create what you did in Africa, in Japan.

Actually most of the time in competition usually I will open to the people of the town and take their opinions as many, but the city office will feel in trouble. They hate it and I have difficulty afterwards, but to be open and listening to as many opinions, and while designing and doing a workshop, to me is like raising an operator. But after I keep doing it that way, it become useful. However, the environment of society that makes buildings generally is like that. When I do a workshop, my senior architect criticized me very seriously in 1985. Even at the Niigata Competition in 1994 I still had someone saying to me to stop it and that I need to make architecture that are more business-friendly. At Shonandai, Isozaki Arata said easily that I should not fall into populism.

田口：田口園子と言いまして、長谷川事務所の元20年前のスタッフで今建築設計事務所やっております、よろしくお願いします。私がハセガワ事務所普通の事務所に入ったのはそもそもがですね。湘南台文化センターというあの大きなコンペを取られて市民参加のワークショップをしながら建築をつくったっていうそのプロセスをやはり今っていうところで発表されたんですね。それを見た瞬間に世界が変わったというか、私あの東京大学の建築学科に行ってたんですけど、その瞬間私が建築に縁がないとずっと思ってたんですが、長谷川さんの建築の作り方を見た瞬間にこれを全く違う世界があるんだということをちょっとを希望を持って建築やってみようと思って弟子入りをしました。やっぱりものすごいパワーでつくった湘南台っていうプロジェクトでは市民が楽しそうに使っていたり子供がいつも遊んでいる風景があったりとかそのプロセス出来上がってからの長い歴史を見るとときにあれは傑作だっていう風に言ってる人いっぱいいます。長谷川さんはそれを自覚してらっしゃらないのかなと話を聞きながら思っています。

ただあれを何度もできるかというところにはそんなにできないっていうのもちょっと、自分の体験もあるし、市民を巻き込めるその環境っていうのも多分そこに役所の人とかある新グループがいたりとかそういういろんな環境が整って一緒になってやっていくという世界じゃないですか。やっぱり建築家だけで何かをこうしかけるっていう事ではない。背景にある社会とコミュニティーの現状っていうものと一緒になって建築がそこに巻き込まれて、その理解を持った耳のある建築がそれを作り出すっていう、そのそういうことなのかなと今日も話を聞きながらすごく思ったんですね。やっぱりあのコミュニティーがそもそもザンビアにはあって村っていう食べ物をつくったり、家を一緒に作ったりっていう、そういう生きる根源があるコミュニティーがあってそこで一緒に何かを作るって言う、そのプロセスを建築家がempowerする。それがすごくわかりやすく伝わってきて、ああそうなんだなあ、これはやっぱりコミュニティーの問題をすごく深く考えなくちゃいけないというふうに思いました。日本が今も抱えている問題っていうのが、近代以降の構造が資本主義とかいろんな専門領域をつくって職業を分化していくとか、そういうことによって自分の力をどんどんなくしてしまった消費者としての自分しか自覚できない人間をどんどん増やしてしまったことによって、コミュニティーに参加することができなくなっちゃう人をたくさん作っちゃった。

サラリーマンであるとかいろんな専門状況あるかもしれませんが自分が住んでる街に参加するっていう意識がすごく乏しくなっていると思うんですね。なんかそういう社会の問題はすごく根深くて、そんな中で建築が何かコミュニティーをつくろうと思ってもすごく難しいっていうのが実感としてあるんですけど、その日本の中で建築家が何をできるのかっていうことを遠藤さんとしては今どんな風に感じてらっしゃるかお聞きしたいんですけど。

Taguchi: My name is Sonoko Taguchi, I was a staff member of the Hasegawa Office, 20 years ago and I'm having my own design office now, nice to meet you. Originally

the reason I entered Hasegawa Office is because of the big competition called Shonandai Cultural Center and made a workshop for citizen participation. It changed me when I saw it. I went to that university's department of architecture at the University of Tokyo, but at that moment I was a bit hopeless with architecture and thought maybe it wasn't for me, but when I see Hasegawa's work it made me realized that there is a different world in architecture, and It gave me new hope towards architecture so I joined her to learn from her. In the project called Shonandai, which was made with tremendous power, when seeing a long history of project's process where citizens are enjoying in making things and the children are always playing, many people said it is a masterpiece.

While listening to her story, I was thinking maybe Hasegawa is not aware of that. But yes if you say to be able to do that kind of process over and over, maybe not easy. This is also my experience thou, but the environment that can involve citizens is also because there is this new group called government and the world is made from many kind of environments that are getting together. So it is not something done by the architect alone. Architecture is involved as a part of what happening in the society and community at background. Architect who can read this situation that can create the architecture needs is what I was thinking hearing today's lecture stories. In Zambia people builds village and houses together. In this kind of community that has such root of living, if they want to make something together architect could empower the process. This made me think that it is important to think deeply about community problem. The problem is that Modern Japan is structured by capitalism where it creates experts and made specialization in jobs and that create a more society who losing their skill by believing themselves in consumerization causing them to not be able to participate in the community.

It may be a salaried worker and many other special circumstances, but I think that the participation in the city where I live is very poor. This problem in the society is deeply rooted, and I realized that it is very difficult to make architecture for the community in such a situation. I would like to ask Endo what do you think we architects can do in Japan with the current situation.

遠藤:私はまあとにかくいろんな人と一緒にやる。いろんな町家のの人にとばかり仲良くなって、自分で出来ないばかりなので、協力するって言うことを模索しながらなんとなくちょっとずつやってる感じであまりいつもちゃんと考えてないんですけど。やっぱりどうしたら参加型のムーブメントを起こせるか。やはりアフリカのお話するとあれやっぱりやはりアフリカ人の天性でしょうとか、やっぱりそういうふうに国が違うからみたいになっちゃうんですけど。まあそれそんなに変わらないかなと思って、誰でもこう子供心っていうかやりたいっていうような気持ちってどの国も同じで、それを持っているのでそのツボをうまくおせば皆さんはっとエンパワーされていくっていうのは日本人でも見ているので、まあそういうの一つずつそれがどの役所の人でも「参加型でやりたいです!文化施設運営したいです!やりましょうやりましょうできますよ!」とか、おかげでできたような形をつくって、「ありがとうございます!」とか言っておだてて褒めていくと、だんだんあの年配の男性とかもだんだんなんとなくいい気分になってくれるので、今はもうそうやって一つずつコツコツやっている感じがすかね。あと、その参加者の人の「私にもできるの?私もできた」っていうそのジャンプがあるものすごいその人って力を発揮して、勝手に毎日科学館に来てこの規格通るように今日も行ってきました!って何かやってくれたり、すごい勉強されたりやっぱりこうやる気が入った時の人のパワーってすごいなあと思って、まあそうやっていこう一個一個の人の火種をたくさん着火してワッと火が相乗効果で広がるような、そんな感じでよくできたらいいなというふうにやっています。

Endo: For me first thing is just do it together with many kind of people. I just got to

get along with people in various town houses and I just can not do it myself, I'm doing something bit by bit while thinking about what it is mean to cooperate (in working together). After all, how can I make a participatory movement? When I talked about Africa, we would think that it is because of African nature, or that the country is different as expected after all. Well i thinks that it is not so much different actually, anybody like this kind of childhood feeling is the same in every country, and if we push that part everyone will be empowered I think I see this also in Japan. well I if push this to the government people bit by bit saying like, Let's make a participatory thingy! let's do the culture program thingy! Let's do it!" And saying "Thank you!" As if we made it, by praising them (the government people) "the older men" gradually feel good about this and that is how I do it. If the participant feel they are capable to do it will lit up their spirit and then they will be eager to learn more and more and do many things. I really love seeing that. I thought that the power of the person when they got motivated is amazing. So I have been lighting up fire in to people's and hopefully they will spread the fire to wider range.

長谷川:そう思っています。やっぱりなんか私が東京お仕事をすることが多かったから、いつ頃か時代を過ぎたからそうなっちゃったんだろうけどやっぱり政治とか行政とかそういう人たちが普通の人たちの生活と一番かけ離れちゃいましたね。市民参加ということで生の声を聞くと、こんなに音楽好きだとか色彩感覚がすごいとか、そういう生の声を聞いて色彩計画とかをするわけですよ。しかしだいたいなんか市民の参加をやっていることに同調してくれないのが行政の上の人たちですよ。行政の中に若い人で何か参加してくれるようになる人はいちょっといるんですけども、しかし基本的にこの国はいつの間にか、市民の生活さっきのアフリカの人たちのようにコモンズができづらくなって、行政と市民が対等型になってますね。日本の市民とは凄い文化程度高いしセンスすごいと思う私は。外国だったしいくつか仕事して思うに。 だけどなんかこうあの上で立つという形の政治が市民の生活と関わろうとしない感じがあるよね。

Hasegawa: I think so too. After all I had worked in Tokyo somewhat, so when did it have passed since the era probably, but after all politicians and administrators such people have been far from the lives of ordinary people. Listening to real voices through citizen participation, I hear such voices such how they love music, how they sense of colour is amazing, and through that real voices we do such thing as color planning etc. However, it is people on the administrative office that do not usually synchronize with citizen's participation somewhat. Somehow this country become a country where is hard for the citizen to do commons like in the Africa. People and the government are of equal type. I think that citizens of Japan have a great cultural level and the sense is great. I was a at foreign country and I think I have worked a few.

But there is a feeling that politics in the form of standing on such level will not want to involved with the lives of citizens.

遠藤:日本は敵対しないために政治をしている。炎上しないためとかね。オランダに住んでいたときは、オランダは市民社会が自分たちで立ち上がってて、市民が自分で築いていった張本人なので、公っていうのが勝手な個人の集合って感じだったんですよ。などで役所行って色々ときくと一人一人違うこと言ってて、まあそれでもいいのかなっていう。間違った人がたくさんいてそれがパブリックなんだっていうような感覚を持ちましたね。日本やっぱりお上から与えられているっていうのがパブリックっていうんですかねことを伝えているまま今にきちゃってるから、パブリックっていう中に自分がいるっていうふうになかなか考えられないことがあって、これは最近変わってきたんですか?例えばこう日本でも経済成長する前はもう少し市民が公共のことに、、?

Endo: Japan is trying to do politics without conflict. Or to not give oil to the fire.

When I lived in the Netherlands, the citizens were standing up by themselves and they are the one who built themselves, so it was like the public was a group of people that doing as they want. So when I go to the government office and ask a lot of things, each one tells me something different, well that is also alright. You had a sense that public is where lots of people doing something different. In Japan I think something given from the upper authority is the public at least this understanding is understood until nowadays.

The people cannot think they are part of the public. I wonder if this has changed recently? For example, before the economic growth in Japan, are the citizens more public about things ...?

長谷川: 経済成長ってそういうもんだね。共同精神もなくしちゃったし建築のあり方もが変わってきてしまったまま。オランダで自分の個展やったことあって、おもしろいですね。お年寄りが安藤忠雄が好きなんだよ! ってわざわざ言いに来るとか。オランダで展覧会やってその展覧会が私はフランスから始まってオランダ行って、ベルギー行って。オランダ一番楽しかったね勝手なことを言いに行くぐらいじゃない。何かお仕事をされていていろんな問題も起こるだろうしいやーこんなやり方あるのかとか。皆さんの中にこのようなテーマでお話してくださる方はいらっしゃると思いますか?

Hasegawa: Economic growth is like that. The spirit of togetherness is gone, and the manner of architecture has also changed. I have done my own solo exhibition in the Netherlands and it was interesting. The elderly people would come to me and says they love Tadao Ando! I had an exhibition in the Netherlands and that exhibition began in France and then Holland and then to Belgium. It was the most enjoyable in the Netherlands, not about going to say whatever things they want. If you are working on something various problems will arise and sometimes you will see a way (solution) that inspire you. Are there anyone in who will talk about such subjects?

萩尾: ご講演ありがとうございました。東工大塚本研究室というところで彼女は女性建築家とか建築のジェンダーという視点から研究してて、それでこういう女性建築家というシリーズに来てるんですけども、質問なんです。特に現代の日本の建築家で建築家といえば男性というわけではなくて特に女性の建築家も、あとアストリッドさんみたいに女性の海外の建築家が日本でとかいろんな方がいらっしゃると思うんですけど、そういう建築家の方がいらっしゃる中で建築の議論とか理論の中でをトピックも変わってきたじゃないかなと思っていて。そういう例えば女性が建築をやるとか子育てしながらやることとか、そういう議論に関わることが多分多いと思うんですけど、その時どういうふうに建築の議論として女性とか性別に対することとかそういうのが変わってきたなという実感とかがあったらお聞きしたいです。ちょっと大きい質問なんですけど

Hagio: Thank you very much for your lecture. In Tokyo Institute of Technology Tsukamoto laboratory Noemi studies about viewpoint of female architects and gender in architecture, so we came to this series such of female architects, I have a question. Especially the contemporary Japanese architect and speaking architect is not only a man, especially a female architect, and I think that there are many other women's overseas architects in Japan like Astrid, with these diversities in the architect's profile, I think that the topic has changed in theory or the argument in the discussion of architecture. For example, women are involved in the profession of architect and also raising children, and when they are involved in such discussions, that time how women and gender and so on have changed as a matter in architecture debate? I would like to ask if there is any opinion about that. It is a big question.

遠藤: 大文字のアーキテクチャに関する議論には大学院に出て帰国してからほぼ一回も関わってないですね。建築の論壇とか学会とかも本当にアウェイなんです。私は一応分

一級建築士持ってるし、建築家ができる能力で何かをしている人っていう自認があるので建築士と名乗ってきたし、設計したりデザイン取めたりもしてるんでやってるんですけど、なので建築の議論がどう変わったかってことは本当に私わからなくて、ただ最近成瀬さんがなんかねえ編集されましたよね。建築の出版社でしたっけ？そんな時代になったのかあと思ってびっくりしてました。永山裕子さんなんかは昔から知ってて、彼女はわあたしにとって切り開いてくれている。裕子ちゃん頑張れ！って感じなんですけど。やっぱりこう王道の建築物をちゃんと事務所でつくっていく中でああやってこう女性らしさ、作るものもあつた女性らしいとかまあそんなに女性らしいじゃないんですけども、自然体でいながら今まで男の人がやってたようなことをあの二人お子さんされながらやってるのを見てると、意牽引してくれている感が凄いなって思ったりはしてます。なのであんまりその建築界はわからないんですけどどっちかっていうと長谷川さんのほうが、。

Endo: I have not been involved in the discussions on the architecture almost once since graduate from graduate school and returned from abroad. I am really away from The architectural lecturers and academic discussion.

I have a first-class architect license, and since I aware that I am working with the ability that architect have. I design. So I really do not know how the discussion of architecture has changed. but recently Naruse has been published by someone else. Was it a publisher of architecture? I was surprised to think that it was such an era now. I knew Yuko Nagayama for a long time and she opened my mind for me. I always rooting for her. Doing the load work as same as what naturally man (architect) are doing with some feminine and while raising a child, I always think that their driving force are really amazing. So I do not really understand how is in the architectural world, maybe Hasegawa knows more then I do....

長谷川:自分は子供も育ててないけど、結婚もしてないけど、私が高校出るときま工学部っていうところに男性しかいってはいけないっていう指導を受ける時代でした。調べてくれたら東大京大も裏を行けばいける。建築学科にまだ行ってなかったですね。ただ学校で行かせないっていうのにショックを受けて初めて登校拒否して卒業式でやりましたね。それまで休んだこともなかったけど、学校にも行きたくもないと思った。日本女子大内だけですって。本当にそういう時代に私は大学に行くことになる学校いっても日本では工学っていうのは男性の世界だというのが社会がしてたんですね。でもなんかちょっと縁があつて私は神奈川県ヨットの選手になるために行つたの突然、何かあの受け入れてくれる学校があつて。それで2年間学校行かずにヨットだけやってた。国体の選手だったから。一番になるような選手だったので突然に選んでくださって、2年生までに初めて建築科にいけるかどうかの住宅の課題が出るんですよ。その模型が早稲田の学生会議つてのがあつてそこに勝手に先生が出した。菊竹さんが国際会議場の大きなコンペの模型を作りに来てくださって電話があつて、設計事務所といったこともない私が、そっから建築をすることになった。

学校では自分では数学が好きだから構造にしますね。3,4年生だよ。まあ建築はよくわからないから劇場は面白そうだと思って、構造のコースで教わってました。湘南台とか新潟とか今でもあんまり構造の先生に相談してないよね。自分でやって終わったら木村先生にたのんだという感じで。割と勝手に自分で構造を考えてやってきたんですねでもう経歴はそんなんですけどやっぱりなんか独立するところすごい長いこと東京工業大学篠原研究室に12年近くいてしまつて建築科になるよりも、もっと建築を勉強したいっていうのは篠原先生が教えてくれたんですけど。菊竹先生は建築をどうつくるかっていうことを教えてくれたけど、篠原先生は建築を考えることを教えてくれるから作るより考えたくて、本ばっか読んでたら徐々に。そういうことなんですけど、きっかけがあつて独立をするんですけど、なかなかと独立したらからと言ってコンペでやるか住宅だったらひとつやって、それが良いちゃって次親戚の人がって言うように、こうやってやってきたんですね。そして団体が入ってそれからずーっとコンペで仕事をしてきて、やっぱりコンペで仕事するっていうのはキツイことです。普通ですと大きい会社で大きい仕事凄い営業してすごい時間かけとるわけでしょ、できるようになって取ると落ちた人からぐちゃぐちゃ言われるし、事務所からあん

なコンペじゃないとか、の中で仕事はするんですよ。そこへきて行政がきついですよ。女性の建築家がこんな公共建築を本当にやるのかと思っているようなきつい所でしたよ。なんか日本でずいぶんたくさん仕事をしてきてこないだイギリスロイヤル・アカデミーで立派な言葉をもらったけど日本ではもらったことないっていうくらい、あんまり私は日本で認められないところに存在するんですよ。日本で妹島さんは外国のコンペすごやった訳ですよ。ね。ちょっとしたことでその情報が来なくなって、夢中で過ごしてやらなくなって2000年頃から招待されているのが妹島さんと隈さんになるわけです。私とその一人でやっている時一番になってもパートナーつれてこいって言われるんですよ。女性の建築家ってアメリカでもヨーロッパでも認めてもらえないよなあ。今日パートナーどうしたって絶対面接の時言うんですよ。イギリスちょっとそういうことがなかったかな。でも本当にそんなことがあって一番なっても、アメリカでもイギリスでもフランスでも私が仕事して、国内の仕事も。妹島さんが活躍をしだした頃から大学でも10%ぐらい女性になってきて。学校で教えていると優秀なのが女性でしたでしょ？

だからそういう力がある人たちが私の事務所でもいらしてそれで独立をしていますごい活躍をしているわけで、女性の建築家が増えたのは 乾さんとか その前にもアメリカハーバードとか半分くらい女性なんです。しかし女性と建築科はあんまり聞かなくて、大学の先生はいっぱいましたね。アメリカでも大学生が多いけど建築家は出さなかったけど日本はだんだんなんか女性建築家がおおくなってきて。みんながこう独立をして住宅からスタートしていい仕事をしていくみたいな。そしてさらにこういうなんか本当にここ子供がいる人を呼びましようっていう私の企画で。何か私、本知らなかったんですよ。成瀬さんキュレーション頼んだのに。テーマとして子どもを育てながらちゃんと結婚して仕事ができる時代の建築家をお呼びしてどうしようかなってやってるか、おもしろいことをしたいと成瀬さんに話してこの企画ができたんですね。ずいぶんと女性の建築家も働き方をうまくやりながら

Hasegawa: I have never raised a child, but I am not married, but when I was a high school it was a time where it was suggested only men should be taking the engineering department. If you investigate, we can go through Tokyo university or Kyoto University somehow. But architecture department was not yet being able to. I just declined to go to school because I was shocked to be told that I won't be able to enter university but did at the graduation ceremony only. I had never taken a break until graduation, but I thought that I do not want to go to school either. It is only within Japan Women's University. Truly when I go to university in such time where the society understand the engineering is a male world in Japan. But there was this opportunity that somehow I went to become a yacht player in Kanagawa prefecture suddenly, there is a school that accepts me. That's why I only did sailing without going to school for two years. Because I was a national player. As I was the best player, suddenly they chose me and I got to do the project about housing to decide whether I can enter the architecture department for the first time in my second grade. The model was presented by my teacher to a student council in Waseda. I had a phone call from Mr. Kikutake who asked me to come to make a model of a big competition about international conference hall, and I never went to an architecture office before. From that moment is when I start to do architecture.

I like mathematics at school, so I choose structure. I am in third or fourth grade. Well I did not understand the architecture well so I thought that the site work was interesting, so I was taught in the structure course. Shonandai or Niigata, and even now I have not consulted with a structure teacher. I would do it by myself and bring it to Mr. Kimura. I have thought of the structure on my own and do it as I like. so I already have a background like that but after all it was amazing how long it is to be independent and it has been 12 years in the Shinohara laboratory of Tokyo Institute of Technology, and it is Professor Shinohara that made me want to study architecture

more. Professor Kikutake taught me how to make architecture, but Professor Shinohara taught me how to think about architecture, so I want to think more and all I do is just reading books. There was a reason why I start working independence, I start doing competition and then a house, do it one and say that it is good, after that a relative got interested (and then work continues). And after the group has entered, I've been working in the competition for a long time, and it is hard to work in competition. In general, a big job in a big company and it takes a lot of time right? if you take it and you take it, you will be told by a person who fell down, and in the office it's such a competition, I'm doing it.

Go there and the administration is tough. It was a tough place that made me question woman's architect really wants to work in environment. Somehow I have worked quite a lot in Japan and I got a good word at the Royal Academy in the UK, but I have not got a word in Japan, so much I do not appreciated in Japan. In Japan, Sejima did a foreign competition, did not she? For a moment the information ceases to come just continue doing architecture, In 2000 at last Sejima and Kuma that are invited again. Even though I am doing it on my own, I was told that I should come with a partner. Women architects either in the US or in Europe they are not accepted aren't they? They will always ask your partner at the interview. In UK I guess there was not such a thing. But even if I got the first in the United States, or in the UK or in France and working in the country. Since Sejima started to work, in the university woman increase to 10%. When teaching at school it was a woman that was excellent right?

So people with such power are also in my office and they are doing work independence. The number of female architects has increased.

Before that, about half of student in American Harvard was woman. However, I did not hear much about women and architect, thou there were many architecture teachers at university. There are a lot of college students in the US, but no architects appeared. but in Japan the female architects are increasing. It seems like everyone start working independently, and starting from the house and then doing a good job. And furthermore I called someone who has a child like this in my event. I did not know about this book. Although I asked Naruse for curation. As a theme I was able to do this project by talking to Mr. Naruse to what kind of idea we would have if we call for an architect of an era where he can work while marrying properly while breeding children. And so I invite Naruse to do something interesting, and so we came up with this event. Woman architect's way of working is becoming better.

遠藤: バリアはそんなには感じないです。子育てしてる間の時間うまくmanageできれば、他には仕事をしていてバリアはそんなには感じないですかね。

Endo: I don't feel that much of a barrier. If you manage well during child-rearing, somehow you won't feel that much barrier.

質問者: お話ありがとうございました。先ほどそのワークショではみんなの参加してくれるかたのやる気だったり参加したくなるようなスイッチを押してあげるの大事という話だったんですけど、それこそきつと難しく一番ワークショップがうまくいかない、例えばその後続かないとかそういうことの大きな要因の一つそのイマイチ多分押し切れないのが問題になることが多いと思うんですけど何か経験してきた上で自分の中で気をつけていることってありますか?

Naruse: Thank you for the story. It was important to press switches that would motivate everyone to participate in the workshop earlier but it was important to press

switches that would make them want to participate, but that is definitely difficult and when the workshop is not going well the best, for example One of the biggest factors of such thing is the workshop doesn't continue. There is this part that you cannot really push through it. Is there anything that you consider it important to be careful about this kind of thing in the workshop base on your experience?

遠藤: いい意味で怠けるて言う感じで。おばあちゃんみたいにふにゃーっとしていると、リラックスするじゃないですか。いいんだよって感じで、特にこれやりなさいってプレッシャーがあると絶対人って意地でもやりたくないと思うので。  
無理強いしちゃいけないですよーで勝手に芽が出るみたいに、誰かが火がつけばラッキーくらいねー期待しないとなんか盛り上がり始めた。すごいすごいって自分がびっくりするようなことが多いですね。

Endo: In a nice way to say lazily. If you are soft like a grandmother, you will relax right? Because I people wont do it instead if you push it too hard. So just casually, kind of like 'its okay to do it you know' like that.  
You do not have to make it forcibly just let them sprouts and bloom, if someone is on fire lucky and when you have the least expectation, they will start something up. They surprise me a lot.

質問者: プレゼンテーションでみきこさんの建築のビジョンとミッションを教えてくださいましたが、そのビジョンとミッションの背景にある日本のコミュニティデベロップメントに問題はありますか。

Questioner: In the presentation on Mikiko's vision and mission of architecture, do you think there is a problem with Japan's community development which is the background of its vision and mission?

遠藤: まさに今日あのずっと話してきたその役割分担専門化されたことで身の回りの巣を作るっていう本能が退化してるっていうのは非常に大きな問題があって、アフリカへ行くとみんな自分たちで作るんですね。「あの家誰かが作ったの?」「俺。」「レンガはどこで買ったの?」「俺が焼いた。」「材料はどこから手に入れる?」「そこ掘った。」あつ、そうやって巣って作れるんだ。それってこう動物の本能じゃないですか。それでその後すぐあの日本戻ったら3.11でお見舞いにいったときに、みなさんがっかりされて「仮設住宅が僕らの地域にはなくて」。アフリカから帰って次の週ぐらいだったので、こちらに木がたくさんあって、土地もあんなに平らなのになんて建てないんだろうってすごく本当にビックリして、日本人まがいんじゃないかって本当に思ったんですね。アフリカ人のあの人たちだったらすぐに建てちゃう。もしかしたら戦後の焼け野原なんかそんな風にやれていたのに。  
日本人なんかもっと大きい災害があったらみんな蒸発しちゃうんじゃないかと危機を感じた。環境を作れるっていう能力はみんな持ってないと危機にも対応できないし、やっぱり向精神的にも抑圧されて社会にすごいストレスが多いんじゃないかなって思ったからです。

Endo: That's exactly what I've talked about that all the time I've talked about that role Sharing specialized things The fact that the instinct to self-build is degenerating and that is the very big problem, In Africa everyone make things by themselves. "Who made that house?" "Me." "Where did you buy the brick?" "I made it." "Where did you get the material?" "Dug out there." Here I realized that, this how you make your nest. That is like animal instinct right? So when I returned to Japan soon afterwards, when I went to a visit for the 3.11, everyone was disappointed and saying "temporary housing is not in our area." It was about the next week after I returned from Africa, so it was surprisingly surprising to me that we have plenty of trees here and that the land was so flat but I was really surprised to think that (we can't build anything on our own) and there I thought Japanese are in trouble. If they were Africans, they will

build it soon. Perhaps it the burnt land after war could be done in such way. I felt a crisis that the Japanese would evaporate if there was a bigger disaster. If they don't have the ability to build their own environment, they won't be able to face the crisis. I think our society are mentally pressured and made them a lot of stress.

長谷川:震災の復興というのあんまり建築家が参加しないですよねぇ。

Hasegawa: The architects do not participate so much on the reconstruction of the earthquake disaster.

質問者:ありがとうございます。今井夏子と申します。普段前とは放送とかワークショップとかを企画運営する仕事をしているんですが、今なんか子供向けのワークショップとかをやりつつあって、その時に自分の子が小学生なんですが、学校教育の中ではやはり窮屈なものがたくさんあるなあと考えていて、そういう時に外で子どもが学ぶ場を作るにあたってどういうことが大事なんだろうというふうに考えることが多いんですけど、先ほどの話の中でそのヒロイズムっていう話はすごく子供にも必要なことかなあと考えています。やる気なくなってきたとか自信がなくてできないことも多いなあと考えていて、ザンビアで経験されたことから日本に帰ってきて子どもでも大人でも、遠藤さんがやりたいこととかビジョンみたいなのがあったらお聞きしたいです。

Questioner: Thank you very much. I am Natsuko Imai. I am doing a job of planning and managing broadcasting and workshops, but now I am doing something like a workshop for children, and at that time my child is an elementary school student, but in school education in many cases I think that there are many cramped things in there, and I often think about what kind of things are important in making a place for children to learn outside, but in the previous story I think that the story about heroism is necessary for children as well. I think that there are many things I can not do because I am not motivated or confident that I can not do many things that I cannot do and I want to ask you after returning to Japan as a result of being experienced in Zambia, even towards children or adult, what vision do you have?

遠藤:そうですね。やっちゃいけないとか普通じゃないとか、リミットを外すだけで人は開花すると思っていて。ちっちゃい子は皆たくさん持っているんですけど。だんだん社会であるの慌ててうまくいかないことがあったり、いじめられてやめるようになってっちゃうことがあると思うので、そのままでいいんだよってことをすごく認めてあげる子どもキャンプをやらうって計画して、8月に3泊山奥で子供になににしてもいいよって、ただ9時には寝なさいとか倒れないように水のみなさいとか影武者みたいにやるんですね。最後、「あなたは～～変人です」ってその子ができるようになったことを褒めてあげたんですよ。例えば一人だけ小学校2年生の子がいて、女の子で、あんまりほかの子との遊びに慣れなくてちょっとつまんなそうだった子も、よく手伝いしてくれたんですね。大人の。多分暇だったのでもつまらないか。その子は「お手伝い変人だね」と表彰状最後書いて「あなたは素晴らしいお手伝い変人ぶりを発揮してくれました。それによって私たちはこんな風に助かりましたので表表します。」言ったら、帰ってからお母さんから、毎日手伝いしてきてくれるものすごく変わったんですよ。って。誰でもなんか個性があって、それは大人でも同じだと思うんですね。素の才能って言うんですか。それを認めて思い切り発揮できて認めてもらえるとサラリーマンでもダメダメっていうおじさんも、もしかしたらいいよって言ってくれるかも。えっと一応小学生以上で小2小3、上が中1までいました。

長谷川:ワークショップをやると中学生になると突然変わりますね。なんでしょうね。小学校までは意見交換をすると自由に発想するの。ところが中学まで行くと突然。「今日お母さんが言っていましたけど、ホールは1000人じゃなく500人がいい」。突然面白くない子になっちゃうんですね。あれはどうしてでしょうねえ。どうして突然社会人前に、親も学校をさせたのかな。

Endo: That's right. I think that people would be able to bloom by merely removing the limit, not to question if you are able to do it or being different. Every little child has a lot of this (not limiting themselves). In the society they start to be nervous about being wrong and bullied and then quit, so I plan to do a child camp that I can say to them 'It is okay'. So, in August we did a camp in the mountain where we tell the children that they can whatever they want. We would just remind them to sleep at 9 o'clock and don't forget to drink a lot of water. Finally we will praise them of what they have been able to do by saying 'You are ..... hen jin(odd person)'. For example, there was a girl of a second grade primary school, who helped a child who seemed to be a little bored because he was not accustomed to playing with other children so much. Quite grownup. Maybe she was bored because she has nothing to do. So we awarded the girl, "It is a weird oddsman" and a commendation letter Last written, "You showed outstanding assistance, so we were helped a lot by you. Here by we award you with this letter" and after returned home we got called from the mother, she helped me everyday and changed a lot. So I think everyone has something unique, I think that it is the same for adults too. A natural talent. If you acknowledge this and you can exercise yourself and admit it, it is likely that even a salaried worker may agree. It was elementary school student of the 2nd year, 3rd year, and the top was up to middle school 1st year.

質問者:小学生って私服で投稿していますけど、中学生になると制服になります。中学校は校則があつて。私の子は小学生なのでどうなるかわかんないけどでも周りの中学を見ていったらちょっと堅苦しいなって思いますね。

Questioner: Elementary school students wearing private clothes, but when they are junior high school students they will be uniformed. Junior high school has school regulations. I do not know what will happen because my child is an elementary school student, but when I look at the surrounding middle school I think a bit stiff.

長谷川:楽しいお話をいただきましたが。時間が来たので終わりでしていいですか?今日はありがとうございました。[拍手]

Hasegawa: I had a nice talk. Since time has come, lets end today discussion? Thank you for your time today. [applause]

# Astrid Klein

司会: はいそれではあの後半のディスカッションの方に移りたいと思いますあの皆さんもあの質問あったらあのあてますんであげてくださいあのすごく面白かったです。ありがとうございました[拍手]それ聞いて伺いたいことはすごくいっぱいあるんですけど。あの先ほどもすごく大きなプロジェクトでまあインテリアのまあどういうところに居心地のいい場所を作って話をたくさんしていただいたんですけど、まずそのどういう企画にするか、どういうプログラムをそこに入れるかみたいなのところから参加してやられているんでしょうか?

Naruse: Yes, then I'd like to move to the discussion session. If anybody want to ask a question, please do so. It was a very interesting presentation. Thank you [applause] There are lots of things I would like to ask by listening your presentation. Well, as you mentioned earlier, in the big project for the interior, you discussed how to make a cozy place. I wanted to know how do you start to build the program that needed to be put in the plan.

Astrid: 単純なんですネ まあ私もお客ですからねだから多分凄く難しいお客さんなんですネ。買い物をするのはあんまり好きじゃないとか。だからもう勝手に何があったら私がそこに行きたくなるとかっていう考えで、多分そんなに難しくないんですよ。みんなね、なんか時間過ごしたいとか、ゆったりとか、だからそこでプログラムは単純に生まれるんじゃないかなと。それを何かお客さんと話して、だいたいお客さんも納得するとか。今頃難しいのはだいたい新しいビジネスですよネ。テナントにスペースを貸して、そこでテナント負担で、インテリアをつくって家賃とって、でもそんなに単純にはできないから、どんどんやっぱりこういうプロジェクトでやるとどうやってお金取れるのかという感じなんですネ。

Astrid: It's simple. Well I am also a customer and I'm probably a terrible difficult one. I do not like shopping so much. So I would just start to think what I would like to have to make a place that I want to go. I think that is not that difficult. Everyone want to spend a good time or time where we can relax, based on this, program can simply be created. And then you talked it with the customer, mostly the customer will be satisfied. What is difficult now is a new business right? I lend the space to the

tenant and there, with the tenant's burden, I make the interior and got rent payment, but I can not do that simply, so I tend to think more and more in how I can get more money, with this kind of project.

司会: そのクライアント側も新しいことをしようとする自分たちもリスクを取って、でもやっぱり彼も新しいことにチャレンジしようって考えている人とはやっぱりすごいディスカッションが弾むと思うので、多分先ほどの方達はそういうクライアントですよネ。毎回そのクライアントの見定めをするのはマークさんなのですか?なんかマークをタイに飛ばしたとおっしゃってましたけど。

Naruse: The client side also takes risks when trying to do new things, but as I think that after all we think that a great discussion will be felt with those who are planning to challenge for new things, so perhaps the client you had were such clients. Is Mark being the one who reviews the client's every time? You told me that you have sent Mark to Thailand.

Astrid: みんなのブレーンストーミングなんですネ。マークもお客様であり、皆がお客様なんですよネ。特にこのファミリーがデパートとかモールっていっぱい持ってるから、わかってるんですよ話が。上の世代のおばさんの世代からヴァロンの世代にボタンタッチをさせて結構任せているんですよ。あの人達って何を目標して、リスクをとりながら任せてるんですよ。

Astrid: Everyone's brainstorming. Mark is also a customer and everyone is a customer as well. Especially the families here have a lot of department stores and malls, so they understand the story. They passing the baton from the earlier generation of older women to Valon's generation. I wonder what risk they put on it while passing on the Baton?

司会: あと先ほどリビングリテイルって言って、オープンしてからどういう風にお客さんを呼び込めるかということ、いろいろなプログラムを組んで工夫してやっていかなきゃいけない、ソフトの部分の重要性というのは実は皆さん薄々感じ始めていて、先端のリテイルをやっている人たちはトライを始めていると思うんですけどやっぱり建築設計の方に关わる身なので、ソフトの方にもアイデアだされたりしてると思うんですけど、そういう中で求められる空間っていうか、ハードの部分にそのリビングリテイルに必要なハードってどんなものって言う風に考えられているか伺いできると。

Naruse: And then, as I mentioned earlier about living retail, you needed to came up with ideas how to attract customer, and a 'soft' approach is needed, and many people starting to realize the importance of this kind of approach. People in the retail earlier has start to do it.

After all I think we are related to architectural design, so I think we came up of ideas on the software as well, but I wonder what kind of space that is wanted in there? I mean what do you think is something that can be the hardware parts that needed in this living retail? I want to know your opinion.

Astrid: あんまり考えなくていい。いっぱい柔軟性がないといけないなと思っちゃうんだけど、そうじゃないんですよ。それを代官山Tsitéのアンジンでよくわかりました。バーとかちょっとcoworkingとか、言葉あんまり好きじゃなくなってきた。使いすぎてね。そこで食べてとか。結局そのぐらいだけだなと思ったんですけども、結局居心地よくて、だから人がそこでいたい。だからそこで何でもできるの。一番大事なのは居心地良さなんですね。雰囲気そこでファッションショーができたりとか。ある日はエルメスのファッションショーがあって。ファッションショーはキャットウォークだと思うでしょ? みんな飲んで食べて、モデルさんたちはお客様と付き合っ。もちろん綺麗な格好で。「どうですか試してみたい?」みたいに直接。モデルさん達がお客さまと話したんですね。綺麗な人なんですよ。でも、ただ綺麗な人で済まないんですよ、オーラがあるカリスマがあるとか。お客様をエンターテインメントする人達だったんですね。それですごいアンジンでユニークなイベントがあって。今度はアートもディスプレイされてるんですよ。ガラスケースの中に。それが毎月変わるんですよ。それをひとつのイベントでルイヴィトンがアンジンのガラスケースにtravelついでの本をディスプレイしたんですね。それがルイヴィトントラベルブックの発売だったんですね。そういうふうに空間を使われているのは全然想像しなかったんですね。だからそういう意味でやっぱり場所が良かったから、そこでやりたかったんだろうと思ったんです。

Astrid: You do not have to think too much. You think that it needs a lot of flexibility but it's not like that actually. I understand it well with Daikanyama Tsité. I do not like words like bars and coworking that much anymore. Because it used too much now. Eating there. I thought that it was just like that, but in the end it was comfortable, so people would like to be there. So you can do anything. The most important thing is comfort. For example, the atmosphere that make it possible to create a fashion show. One day there was Hermes' fashion show. I bet you would think that the fashion show is a catwalk. Everyone drink and eat, the models and the customers get along together. Of course in a fashionable appearance. And then they can directly ask the customer "Want to try it? (the fashion they are wearing)". The models are communicating with the customers. They are beautiful people. But, just beautiful person is not enough, it needs a charisma with an aura. It was a person that could entertain the customers. That's amazing and there is this unique event. Art is also displayed this

time. Inside a glass case. It changes every month. It was an event that Louis Vuitton displayed books about traveling in the glass case of Angus. It was the release of the Louis Vuitton Travel Book. I never thought of using space in such a way at all. That is because of the place was good that made them want to do it there.

司会: いいサイクルが生まれているんだろうなと思って。いい場所だから人が集まって、おもしろいイベントが来て、それでまた話題になって、写真がインスタグラムにあがって、また面白い人が来てって言う。それを加速させる装置としてその空間が生きているっていうところがやっぱりくらいラインさんのプロジェクトにすごく私がいいなと思うところなんですけど。もうちょっと伺いたいの、マークはIT担当というふうに言っていましたけど、マークと久山さんの役割分担というか、どういう形で3人で設計をされているのかなと興味があって 実は私はの二人でやっているの、すごい喧嘩をするんですよ。それで事務所でスタッフがいたたまれない顔をしていて、もう早くこの言い争いを終わってくれないかって顔をしている中で、やっぱり譲れない戦いがある。最後はどっちかが納得させなければ、沢山のの人に好きになってもらわないといけないので、とことんやりやり合うって感じになっちゃうんですけど。それがまた3人にでどういうふうにやられてるのかなってというのはすごく興味があって。チームワークと役割のちょっと違いみたいなところ少し伺いできると嬉しいです。

Naruse: I thought that a good cycle was born there. A nice place so people gathered, and then came up with interesting event and it became popular with people, pictures got up to the Instagram and then attracts another interesting person. I think that I really like Mr. Klein's project so much that the space is alive as a device to accelerate this cycle. I'd like to ask you a little more, you said Mark is specialized in IT related things, but I'm interested in how the role is shared between Mark and Mr. Hisayama, how do 3 of you design together?

Actually in my case, I am two people me and my partner but we argued a lot. We would do that in the office where the staffs were there and look uncomfortable, that made wanted to end this argument at once. But then there is the time where I couldn't give up the argument. At the end, one of us need to accept because we want many people to like it, so we will make it thoroughly. So it is interesting to hear how is it being with three people? I would be happy if I could hear a bit about differences in team work and role parts.

Astrid: イギリス人ですね。ディプロマシーがあるんですよ。エンターテインメントして。とにかくNOって言えないんですよ彼は。そこで問題なんですよ。何でもYESみたいな。この時はNO言うべきでしょ。そこで喧嘩始まるんです。

Astrid EDITED: We are British. We are good at diplomacy. As entertainment. But he cannot say no. That is a problem. He says YES to anything. When we think he should say NO at the time, is when we start fighting.

長谷川: 私NOっていうのが有名でした

Hasegawa: I was famous for NO.

Astrid: マークはずっとはイハイハイって、何でもできる。考えておきます。やってあげます。みたいな。私は無理でしょう? なににってんの? って感じですよ。久山が間に来るんですよ。イエスマンも必要だしノーマンも必要だし久山もバランスをとってね。話し合い上手の日本人みたいな。everybody is rightという感じなんです。皆に役割あるんで、だから喧嘩に聞こえるんです。ライブディスカッションですよ。嫌いじゃないんですよマークは。こんなに長く付き合ってるので、オールドカップルみたいな思われてるんだよ。結婚してないよでも。オールドカップルみたいな喧嘩してるんですね。優しくて丁寧に、「今回はちょっと違うんですよ」って言うより早いじゃないですか。早く解決していきたいの、時間ももったいないか

ら、NOって言う。一回さっぱりとして、はい次。役割分担はもちろん、多分どんな事務所でも得意な所が。ストラクチャーに対してはマークは得意よねとか。見積もりチェックは久山だよとか。

でもお客様に対しては、マークに話すより私の方に話すね。男性のお客様と男性同士でたまにうまくいかないわけ。そうゆうのを分かってきて。もう長いからね。だから全然問題ないよ。

Astrid: Mark always says yes and accept anything. "I'll think about it.", "I'll do it.", like that. For I was always, "This is impossible isn't it?" or "What are you talking about?" like that. Then Hisayama will come in between. We need a Yes-man, as well as a No-man is necessary, and we need Hisayama to balance it. Like a Japanese person who is good at talking. It is like everybody is right. Everyone has a role, so it sounds like a fight. It is a live discussion. It's not that I dislike Mark. We have been together quite a long time, and people would think us as an old couple. But we are not married. We quarreled like an old couple. It's faster than kindly and politely saying something like "I think it's a bit different this time". I want to solve it quickly, because it would be a waste of time, so I say NO. Once it's clear and then we can go to the next. Of course, role sharing. I believe every office has their own specialty. For example, Mark is good for structure and Hisayama is good with estimation.

But towards the client, they will speak to me rather than Mark. Sometime discussion between male customers and men do not get along well. We learnt that. We have been doing this for so long. So it is not a problem at all.

長谷川: タイランドでもマークさん宛てにまずアプローチしてくることがあって。それでクライアントが若い女性たちも含まれている家族というね。それは素晴らしいクライアントなわけなんですけど、私は年取ってるから今日この頃まで、日本でコンペということもあるんだけど、私が代表で飛ぶってことはあまりない。イギリスに行っても、オーストリアに行っても、ボストン行っても、すぐ男性パートナーを要求するんですよ。世界中で。パリの仕事なんかもずっとやっていると、高齢な人たちが、パリのクライアントは市長さんだったんだけど、ディベロプメントが出てくるじゃないですか。すごい高齢なあのフランスのおじいさんたちの団体のデベロップメントで、最終的には長谷川はフランス語ができないから、私たちは付き合えないということを書いてきて。それを2回聞いたとき私はもうフランスの仕事はやめちゃおうって。世界で建築するのは日本でもそうですけど。私昨日まで上海で帰ってるんですけど、新しい仕事で行ったところは出てくるのは全部男性。クライアント側のいろんな人が出てくるインテリアの人から何から。だけど企画者から社長まで全員男性で10人ぐらいの前で話さなくちゃいけない。世界のクライアントというのはあんまり。こちらではファミリーだからいいですけど、そうじゃなくて政治家とかその企業の人たちですと、男性ですよ。本当にセンスがないんだよね。[笑]ごめんごめん! そういう意味ではなくてですよ。政治家だとか企業の人たちとかいうのは、立派なものを欲しいと思っているんだけど、そこにで理解しているセンスっていうのは持ち合わせてない感じがすごく伝わってくるんですよ。日本の政治家でも市長さんとかでも必ずしもコンペは建築家にジャッジさせておいて、いいものを選んでくださいって言うんだけど、どこまで理解しているかっていうのは何十個という公共建築やってきてもわからないんですよ。新しいの欲しいからやるんだけど、コンペの内容が良いかどうか本当に理解してるかわからないですね。市民から伝わってくるんですよ。公共建築の場合は。市民とディスカッションするのはそういうことで。とにかく私が使って欲しいものを彼女と一緒に作るから、市民に一生懸命声をきかせて、ワークショップをやってるんですけどね。事務所に前は女性のスタッフを大勢いましたけど、その人たちとインテリアをやるとかソフトプログラムを考えると、そういうものについては何だろうな生活感も、子供を育てる気もあるし、そういうコモンズってものに対するの自然な感性を持ってるんですね。

「こども館」っていう子ども図書館みたいのでワークショップはあったり、子供オペラやっ

たりするような。そのとき最初男性とやってたんだけど、人になかなか通じないので女性にかえて。すごくいい。カラーインテリアとか、特に考えるときは難しくなく女性から出てくる。男性はやっぱり頭で考えるんですね。そういうプログラムを。だから大勢の市民が使うような場所ってというのは、彼女のように日常の生活が豊かな人だと自然と豊かなものができる。仕事に出るんですね。昔からインテリアの人が男性だったでしょ。

Hasegawa: In Thailand will approach me for Mark first. The client is a family that also includes young women. It's a wonderful client, but since I am old I am doing competition in Japan until this time, but it was little chance I would fly as a representative. Whether you go to the UK, Austria or Boston, they will request a male partner right away. This is universal. When I was doing work in Paris for a long time, and the elderly people. the client of was a mayor at that time, and we will talk about development. Talking development with group of French elderly people, but I couldn't speak French, so they say they couldn't get along with me because of my inability in French. When this happen twice, I decided to no longer work in France. Working as an architect in the world, is the same as in Japan. I was in Shanghai until yesterday, but the place I went with my new job is all men. From the client until interior people and other various people on the client side. But I need to speak in front of 10 people that are producers and the directors which are all man. That's the clients of the world. Here (japan) It's nice because it's a family, but it's not like that, if it is a politician or a businessman usually it's a male. I really do not have a sense. [Laughing] Sorry! I didn't mean that. I think that politicians or business people usually want something splendid, but they don't have sense that needed to understand that splendid thing. Even in Japan politicians and the mayor always ask the architect to judge the competition and decide what's best, but I do not know how far they (the politicians and the businessman) understands it. I have done dozens of public building project none of it I saw that they understand.

They want something new, but I do not know if they even really understand whether the content of the competition is good or not. This thing I can see it from the citizens instead. In the case of public buildings. That's why we discuss with citizens. Anyway, I want to make what I wanted to make, so I work hard to explain to the citizens and did a workshop. There were lots of female staffs at the office, when I did interior work and thinking about soft program, I don't know but somehow they have the livelihood, that kind of thing they have because they were raising children, that kind of commons, they have it naturally. And they are sensitive to these things. For example, a workshop at the child library called "Kodomokan", or doing a children's opera. At that time, first I was doing with men, but it did not communicate well with the people, so I changed to a woman. It was very good. Color interior and other things come out from woman. Men would think with their head. For this kind of a program. That's why for a place that are used by lots of people, through people like her that has a rich in livelihood, naturally they can make lively things. It shows in the work. From old days' interior people were men.

Astrid: どんどん変わっていききましたね。多分それは全体社会のせいなんじゃないかなと思うんですね。今頃ってたぶん30年前どうだったのかってたぶんこの若い人達ってあんまり想像できないんですね。今はやっぱりこうあのインテリアも建築もアートなんですよ。アートの一つの分野なんですね。理系いっぱい入ってくるんですけども、でもただの数字の結果ではないんですね。全然アートの価値観とか心にアピールしないとね。視覚的にアピールしないと建築とかインテリアは成り立たないと思うんですね。アートと思えば女性か男性って、どんどん境界線なんかないでしょって。お客様側がまだ数字の世界なんですよ。このぐらいのビジネスで、このぐらいの予算とこのスケジュールで間に合わないと思うの。ネゴシエーションだと思ってるんですよ。だから「ごめんなさい建築は

ネゴシエーションじゃないんだよ」ってことですね。

Astrid: It has been changing much. I guess it is probably because of the entire society, isn't it? Perhaps how was it thirty years ago was impossible to imagine by the young people here. Today, that interior and architecture are both art as well. It is one part in the field of art. A lot of science is coming in though, but it is not just a result of numbers. It need to appeal towards art values and the mind. I think that buildings and interiors will not hold without visual attractiveness. If I think of art, female or male? But gradually the boundaries do not matter anymore. The client side is still a world of numbers. In this kind of business, this much of money, and in this time schedule and so on and so on. I wonder what I should do if I can make it on time with this budget and this schedule. They think it is a negotiation. That's why I say, "I am sorry, architecture is not a negotiation."

長谷川: このあいだロイヤル・アカデミーの第1回建築賞のもらいに行ってきたんですね。そこはアートの世界なんですね。世界中の建築家100人くらいリストあって、なぜか私が一番に選ばれることになっちゃって。質問をしました。そのことがなんとなく気になって。なぜわたしなのか。建築っていうのはあのそんな男性社会のものでもなく、アートと関係ないところに位置づけてはいけないと思って自分があるんだと。トップがね。ずっとアートって遠いものだと思ってたんだけど、今若い人たちが都市や建築をアーティストは課題にするようになった。

すごい女性のアーティストが都市をすごい優しく描いてたり、美しいものがいくつあった。アーティストの人たちが建築にすごい興味を持っているので、環境がそういう発言したかなと私が勝手に思ったんですよ。つまりアートは280年くらい古いですね。扱ってきた美術館としては第一回目は、自分としてはどうしても女性にしたかったと言うんですよ。世界中に山ほどよその建築家がいるわけですけど、アートという視線で見えていくときは、もっと女性のセンスでできている建築っていうのを私は評価したいとジャッジに最初に言ったそう。審査員をドイツの年とって都市計画にして、女性でそれからハーバードの人とか、あと彫刻家で。できるだけいろんな分野の人に建築っていうものを考えてもらうようにしたと。普通だとみんな建築家がジャッジすると、大体どこに行くかわかっちゃう。そういうのが最初からわからない形で100人あげて選ばせたと。女性ということもそうだけれども、なんかハーバードの先生なんかはアメリカにいて、長谷川は世界中の若い建築家に影響を与えたってすごく主張をしたと。ロジャースは日本の建築というのは世界の中で一番素晴らしいと。施工でも。そういう中でグローバルに仕事をしてない私は女性であるために、パートナーがいないために、逆手にとってですね。日本でしか仕事をしていなくてそれが素晴らしいんだと。ちょっと飛躍した形で私だってできなかっただけで、世界で仕事をしたかったんだとロジャースさんに言ったんだけど。やっぱりアートの世界で建築っていうのをすごく意識だしているっていうことを感じましたね。日本の社会はもっと経済活動じゃなくて、建築をもうちょっと違う側面で利用としているということを感じさせてくれましたね。イギリスです。

Hasegawa: Last time I went to the Royal Academy for the 1st Architecture Award to receive an award. That was the world of art. About 100 architects from around the world were listed, and somehow I was chosen to be the first. I asked a question. Because I was wondering why me? Here I realized that architecture was not really a men's world and it shouldn't be positioned far away from art, that's why I was able to be chosen. To be the top. I thought that art was far away, but now young people and artists, began to take issues of cities and architecture.

For example, a wonderful woman artist draws the city very gently, and some other beautiful things. As the artists have a great interest in architecture, I thought that the environment started making such remarks, that is what I think. In other words, art is about 280 years old. As the museum I've been dealing with, the first one, personally I wanted it to be a woman. There are many architects around the world, but when

we look from the viewpoint of art, I first said to the judge that I would like to evaluate the architecture that is made from the woman sense. I made the judges an old German city planner, a woman, then a person from Harvard, and also a sculptor. I tried to have people from various discipline to think about architecture. Normally if people will judge the architect, you can see where it would end up. So they avoid the bias and choose 100 candidates. It is also about woman but like the professor from Harvard was in America, and she strongly said that Hasegawa was a big influence to the world's young architects. Rogers says Japanese architecture is the most wonderful in the world. Even in construction. I don't work globally in such circumstances. Because I am a woman and because I have no partner, so I get it in the other way round. He said that it is wonderful that you are working only in Japan. I told Rogers that I also wanted to work globally but I could not do it. After all I started to realize that architecture works in the world of art. Japanese society need to utilize architecture in a different side rather than into economic activity manner. It is in the UK.

司会:会場の皆さんからも質問を受けたいなあと思うんですけど、質問のある方手を上げていただけると。

Naruse: I would like to collect questions from everyone here, please raise your hand if you have a question.

質問者:東京大学の千葉研究の坂本と言います。今日はペチャクチャナイトを聞いているように楽しくお話し聞かしていただいているんですけど、一つお聞きしたいのがクライン・ダイサムさんが特にだと思うんですけど、日本で建築を作ってらっしゃって、先ほどお話しただいたのキオスクのレーザーカットパネルのパターンもそうですけど、パターンにたいして積極的に取り組んでいらっしゃるのを感じます。特に日本の建築家ってパターンをつくるより結構素材をそのまま見せるみたいな方法の潮流が強いと思います。パターンについてどう考えてらっしゃいますか？

Questioner: I am Sakamoto from Chiba Laboratory, University of Tokyo. Today I enjoyed your presentation just like listening to Pecha Kucha Night I have a question about Klein Dytham, he is particularly interested in making a architecture in Japan. About the pattern of the laser cut panel of the kiosk you mentioned earlier, I feel that he is strongly very enthusiast with developing pattern. Especially Japanese architects have a strong tendency to use the fine material as it is rather than creating patterns. What do you think about pattern?

Astrid:やっぱり先ほどのアートの話によくつながっていくという感じなんですけど、心を動かしたいんですね。ああいいなって行ってみたいなって。それをいいもの見たって感じて、友達とか家族に今日はこれを見たって、すごかったよって、今度見に行ったらみたいな感じですね。人生のプレジャーみたいな感じであっていいんじゃないかなと思うんですよ。ちょっと日本に来日した時は、まだ生まれてなかったと思うんですけど。バブルだったんですね。なんかすごかったんですね長谷川さん。いろいろ建てられたんですね。大胆なものとか、好き嫌い別にして。とにかくこれもあれもって。なんかちょっと保守的なヨーロッパからそれを見て、信じられないよ。ヨーロッパで立つとね建物をするとなんか窓の高さを合わせなくちゃいけないとか、ロンドン、ローマ、パリとかそういう町で設計をするとね。屋根の角度を合わせなきゃいけない。素材合わせなくちゃいけないとか。色も合わせなければいけない。どんどん日本も景観条例できちゃってきてるんですけど、当時は全然なかった。建築家たちも有名で建てられたんですね。お金いっぱいあったしね。良くないともあったんですけどもハッピーになったんですね。これで幸せになるのが学生達で、いつも巨大な課題を大学でやらせてあんまり大きくてうまくいかないとか、パッション入れられなくて。ボランティアで手伝って、みんなこんなに幸せになって、これでいいやって。問題ないと思ったのね。これで建築だと思ったらちょっと足りないと思ってね。どんどん経済的に予算がない

予算がないって言って、デベロッパーの世界になっちゃって。ディベロッパーがこの予算で、こんな仕上げで、こんな面積で。建築を作る余裕ってあんまりないなあという感じで。ただ口紅をつけるぐらい、ファサードなんとかしてください。それは建築ではありませんという感じでしたね。

最近予算が無い中でフローリングとか硬い椅子おいてとか、どんどんインテリア似てきたんだよね。打ち放しでいいや予算がないから。でも、みんな何か我慢してるのかな？いいのかなあ本当に。パターンがあったほうがいい。カラーがあった方がいい。何があって心を動かしてください。特に若者。

Astrid: I think it would relate to arts which what we have been talking about earlier. We want to move our heart. The feeling like, 'ah I love it.' or 'ah, I want to go there.' And then it makes you want to share to your friends or family. It's nice that can become pleasure in one's life. When I came to Japan and I think that I was not born yet. It was a the bubble age in Japan. Hasegawa san is amazing (that time). She built many things. Something bold without like or dislike. Anyway, this and that. If a conservative Europe see that, they wouldn't believe it. If you building architecture in Europe, you need to adjust the window height etc., the same like in London, Rome, Paris. You have to adjust the roof height. You have to adjust the material, and the color. Now Japan start to have these kind of requirements in buildings but at that time there wasn't any. The architects also are famous and builds. They had plenty of money. Although not all was good, but it was happy. The students are happy because of this, they were given a big scale of project for homework but it wasn't working that well because they couldn't have the passion. Helping with volunteers, It feels nice if everyone is happy. You thought that was no problem. I think that it is a bit unsatisfied if you think that this is architecture. Then it became more into business direction and start complaining no budgets, and turning into world of developers. The developer always coming with this budget, this finishing and this area. I'm feeling there is no room to make an architecture. Just give a lipstick(Metaphor), just facades. I was feeling that it was not architecture.

Recently, in the less budget situation many uses floorings and hard chairs and all, it makes the interior everywhere looks the same. Everyone tend to think just leave it to them cos I have no budget. But is it okay this way? I think everyone are holding themselves up for something. It's better to have a pattern. It's better to have a color. Please move your heart whatever happens. Especially young people.

長谷川:日本に来た時にあの障子とかふすまとかパターンがあるっていうのに惹かれましたでしょう?それでタイランドいってもいろんなパターンは障子とちょっと違う所パターンがあったりして、アジアの国全体にパターンっていうのはあるんですね。そのものは伝統的なものですごく芸術的なんですね。グラフィックというよりアートに見えるからいろんな人にやっぱり建築の柔らかさとか建築の新しさを伝えてるんじゃないかな。タイランドいっても成功するんじゃないかなと。すごく効果的でTsiteのTタイルがびっくりしましたよねほんとに。あれがシンボルでしたね。仕事の。

Hasegawa: When you came to Japan, you were mesmerized with shoji or fusuma's pattern right? When I went to Thailand, there are patterns that are slightly different from the shoji patterns, and there are patterns in the whole country of Asia. And hat thing is a traditional thing and it is very artistic. Since it is more to an art rather than a graphic, so many people can tell about the softness of architecture and the newness in architecture. I think it will be a success in Thailand. It was very effective and the T site's tile was very suprising. That was a symbol. for work.

Astrid:よく見ると建築なのかってよく娘に言われてるんですよ。「ママまたただの箱をつくったんじゃないの？」その時は伊東豊雄さんの子供建築塾にいったのね。だから伊東さんにとにかく箱じゃないものを作れって言われて。もうそれにブレインウォッシュされて、「ただの箱作ったでしょ」って。「実はそうなんですよはい。」[笑]

Astrid: My girl often tells me that is it really an architecture? “Mama, did not you just make another box?” That time we went to Toyo Ito’s children architecture school (Kodomo Kenchiku jyuku). So Ito-san told me to make something that is not a box. I was brain washed and when she said “you just made a box”. And I said “Actually it is, yes.” [haha]

長谷川:子供ワークショップしたけど本当に自由で、発想も面白くて。大学よりずっと面白いからね。中学生になると社会人みたいになってやりたくないんですけどね。何歳ですか？

Hasegawa: I did a children workshop, but it was really free and the ideas were also interesting. It was much more interesting than university. But when I turn into a junior high school student I think it’s like a working adult so I didn’t want to do it. How old are you?

Astrid:17.7年前ちょうど代官山ができた時で、次の湘南作ったときは「また箱だよねえ。ママ」

Astrid: 17. It was 7 years ago just when I finished one in Daikanyama. When I made the next one at Shonan, she said again, “It’s a box again, mom.”

長谷川:きつい[笑]

Hasegawa: It is tough [ha ha]

質問者:設計事務所勤務の者です。今日の動画で施工中の動画があったじゃないですか。あれは誰の発案だったんですか？あれを取ることにしたのは？

Questioner: I am a person who works for a design office. There was a movie about construction process in today’s video. Whose idea was that? Why did you decide to take that?

Astrid:お客様がとったんですね。  
アピールすぐためにね。バロムのクライアント。

Astrid: The client took it. For the appeal. Barom’s client.

質問者:あれすごくいいなと思ったのは建築をつくっていく過程ってすごいブラックボックスになって、それを見せていくっていうのは良くて、長谷川さんがやったワークショップとか建築というもののブラックボックスを開いていったし、多分娘さんに箱だって言われたのも、建築教育が多分どんどん閉鎖的なものになって、こういうものがアカデミズムに乗ってこないっていうのが結構問題だと思うんですね。建築を開いていくっていうことで、商業施設を受けられてるじゃないですか。従業員ワークショップみたいな事っていうのは行っていますか？公共建築だったら市民ワークショップで出来ると思うんですけども、そこで働く人が決まったらですけど。今後の可能性として。

Questioner: I thought that was wonderful because I think that the process of building architecture it has been a black box, and it is good to show it, a workshop or architecture that Mr. Hasegawa did is also opening the black box and probably your daughter said box, was because that architectural education is probably more and more closed

and it is quite a problem that these things do not get on the academic discussion. By opening architecture, you are receiving commercial facilities, are not you? If it is public facility you can do it with workshops. If the one who work, there is decided. As the future possibility.

Astrid:単純なことなんです。どんな仕事でもパッションでやったらどんな仕事でもうまくいくわけ。だからワークショップでマニュアル通りで覚えても、済まない。本当やる気のある人。そういう人は何でもできるんだよ。なんでかというところを一つと気を付けてるの。この時これ。この人だったらこういう付き合い方。このシチュエーションはこうした方がいいとか。そのためにどんなワークショップやっても答えがないのっていうことなんです。だから一番重要なのはどんな人がそこで働いているかなんです。

Astrid: It's simple. Whatever kind of job will work if you do it with passion. So even if you learn the workshop through manual, it will not be finished. A truly motivated person. Such a person can do anything. Why? Because they have been careful. At this time is this. If it's this person this is how you attend to it. This situation is better to behave like this, etc. That's why I do not have any answer for any workshops. So what is most important is what kind of people that are working there.

長谷川:いいクライアント選ぶと新潟なんか市民だけでなく大学生とかコーチと歩かせてる。1か月で一度くらい。大学生の刺激がすごいよね。刺激与えちゃったために新潟大学から1年間製図教えてくれて。前の年と全然違うのを作るようになったって言ってましたね。何か作るっていうことは設計図書より面白いと思ったらしくて、模型とか原寸を作ったり、新しい素材を探してきて、外に建築作ってくれたりして、今までの設計製図じゃないことを突然学生たちがやりだした。市民とかはもう少し違う眼で見ますから、いろいろ説明必要だけど大学生には必要じゃない。ただ作ってる凄さは本当にすごい影響を受けちゃうんですね。

Hasegawa: If you choose a nice client, Niigata is not just citizens, I am walking with college students and coaches. About once in a month. The university students' stimulation is amazing. Because I got a stimulus, I told him to draft from Niigata University for 1 year. You said you told me to make something completely different from the previous year. It seems I thought that making something was more interesting than drawing a design drawing, making a model or full size, searching for new materials, building it outside and doing things that are not design drafts up to now. All of a sudden the students got over it. Citizens and others are seen with a slightly different eye, so we need to explain in various ways, but it is not necessary for college students. The terrible you are making just has a really great effect.

Astrid:私も毎回思うのは現場の方で働かせたいんですよね。ちゃんと体を動かしてね。でもいろいろ問題あるんですよね。保険的とか、危ないから、誰も数責任取らないとかの問題で。でもそれで絶対変わるんですよね。ディテールを考えるのとか。ディテールを考えるのは常識的なんです。だから一回建築わからない人に例えば自分のお母さんに説明するんですよね。まずこれをつけて、これ作って、これをつけて、最後にこういうふうに仕上げて。そういうふうに説明できたらディテールできちゃうんですよ。わけわかんない図面引くよりね。

Astrid: I always think that It is good to let them work on site. Move your body. But there are many problems. Because everybody is afraid unsafety, insurance thingy. Because nobody wants to take responsibility. But because of that it will definitely change. To think about detail. To thinking about details is common sense. So if we want to explain to a person who doesn't understand architecture, for example your mom. First turn this on, make this, attach this and finally finish it like this. This way

it can explain details very well, compare to drawing a whatsoever line.

長谷川: タイランド素材とか、作り方とか、伝統とかすごい作っているのがとてもいいですね。違う?

Hasegawa: Thailand is very good with materials, how to make it, and their tradition which they make it so amazing. Right?

Astrid: みんな貧乏で仕事がないから、こういう現場仕事っていくらでもあるから安く雇われているんですよ。

Astrid: Because everyone is poor and they don't have any jobs. There are so many job like this and that's why they can be hired with low pay.

長谷川: でもそんな風にその地元の学生とか、あるいは木をくれる人たちとかレーザーを使う人とかうまく生かしてやってるじゃないですか。だってね、大きな建設会社から来て、その中の限られた人しか使えないよね。メーカーと一緒に面白いこといっぱい実験がなきゃですが、いざそれを組み立てる時になるともうそういうマイスターがいないよね。建設会社の人たちが知りませんとかいって。

Hasegawa: But I guess somehow they are making good use of local students, people who give trees, people who use lasers, and so on. Because, when you come from a big construction company, only a limited number of people can use it. We have to experiment with a lot of interesting things along with manufacturers, but when there is time to construct it, there is no such master anymore. The construction company's people do not know.

司会: 質問ですが、あれがタイでの最初のお仕事だったと思いますが、そこで得た知見がオープンハウスには生かされていると思うんですけど。タイでお仕事されるにあたって長谷川先生がおっしゃったみたいな地元の技術だったりとか、地元で使える材料だったりとかを最初リサーチしたりとかやられたんですか?

Naruse: A question, I think that was your first job in Thailand, but I think that the knowledge gained there has been made use of in the open house. Did you first do research on local techniques or local materials that can be used, like Mr. Hasegawa's doing in the work in Thailand?

Astrid: リサーチよりイメージを出して、日本で手に入る素材とかを見せて、それをローカルアーキテクトと一緒に、タイでは何があるんですかって。彼女もすごいかしこくて、こういうのならこれでできるとか。そういう意味ですごい良いコラボレーションでした。彼女の事務所も女性が多い。女性が多いって言ったらどういうこと? 普通でしょ? って

Astrid: Rather than research we gave them pictures, showing the materials available in Japan, and share it with local architects what could be if its in Thailand? She is also very smart, and suggesting suitable materials. In that sense it was a great collaboration. There are many women in her office. What's wrong with a woman? It's normal isn't it?

長谷川: 日本は住宅があるから多いと言われているけど、もっと多いんじゃないかな? インドネシアとかマレーシアとかタイには行ってないんだけど  
住宅とかショップとかは女性が沢山作る。レクチャーしてると女性にすごく会いますよ。日本が一番多いかなーと思ってましたけど、アジア全体で中国はダメです。男性です。働いている女性はたくさんいるんですが。役所とかいっぱいいます。でも建築家って言われる人は男

性が多いです。ほとんどです。まだまだこれからですね。

Hasegawa: It is said that Japan has so many houses as that's why there are many(-women design houses?), but I think it is more. I have not been to Indonesia or Malaysia or Thailand thou.

Women make plenty of houses and shops. I have a wonderful time seeing ladies when I gave lectures. I thought Japan was the biggest number (in woman architect), but throughout Asia China is bad. It's all man. There are lots of working women but most of them are government officers. The architects are mostly man. It is true. It's just the beginning.

司会:私が学生だった20年前東大で学生だった頃は60人に対して10人くらいだったんですけど、今もっと多いよね。3分の一に増えた。東大でもそれくらい増えてきて。芸大にいたってはなんと8人のうち8人とも女性なことがあるらしいので、結構増えてきてるのかなっていう感じはしますね。先ほどのものづくりの現場を目にしていなくていうのだと私が最近思うのは自分が子供の頃ってまだ近所の家が在来構法で出来ていて、現場で大工さんが作ってるのを子供ながらに見て、端材をもらって遊んだりしたんですが、今はハウスメーカーとかがすぐに作っちゃうのが多いので、家がどういうふうにできているかっていうのが、工場でだいぶ作ってきちゃってやるので。地味にちょっと影響もあかるかなーと思ったりします。私も子供がいるんで近所歩いていると、モルタルを職人がやってるのをずっと見てるんですね。なんかそういう作業をすごく面白そうに見てたりするのでそういう現場がもっとあると違ってくるんだろうなあとと思うんですね。まだ時間は大丈夫ですかね？

Naruse: Twenty years ago when I was a student at the University of Tokyo, there were about 10 people in 60 people, but now it is more (quantity of woman student in architecture?). It increased to one-third. It has increased that much also in the University of Tokyo. In Geidai the ratio of increasing number of woman student was eight of eight, that I think its increasing largely these days. Talking about how we are not expose to the process of constructing building. I remember when I was a child and building houses were done in a specific way where the client requests directly to the Daiku (carpenter), that time I can see how the house was build and sometime they(daiku) gave me some leftover material where I can play around with it. Nowadays houses are built by the house maker, the houses are done so fast that we couldn't see any process of it. All the process is done in the fabrication places. I think that somehow affects a little. I also have children and when walking around the neighborhood, we always watch the construction men doing mortar. I like to looking at something like this. It is very interesting. So If there are more places where we can see things like this I guess it will change.

Noemi: Sorry, I'm going to ask in English because my Japanese not good. I'm Noemi from Tsukamoto lab Tokyo Institute of Technology. I want to thank you for a very interesting lecture. It is amazing how you show us, interior-exterior relation and the potentiality of commercial space to bring also social space. I want to ask you for the Japanese context. You have already discussed about the fact of being a woman in the field, but I would like to know as a foreigner in Japan if you find any challenges? You are very fresh, very funny... Do you find any challenges?

Astrid:日本語の方がいいよね？あんまりね外人であるのは問題ないなあと思います。女性でなんか問題あるのかな？たまによく聞かれる。そう思ったらいっぱい理由が見つかるの。そう思いたくないので見えないっていう感じなんですね。どういうことという感じ。結構いっぱいファニーなエピソードってあったんですよ昔って。

事務所始まったばかりの時に住宅の方でミーティングルームがあったんですね。そこに

お客様がきて、もちろん男性なんですか当時は。タバコを吸ってたんですよねミーティングしながら。彼はタバコを出して、マークはちょうどその時海外にいたんですか、バイトさんだけだったんですね。申し訳ないんですが、ぜひ外でスモッキングしていただけますか？バルコニーに一緒に行きましょう。そこで話し続けましょうって。だけど、すごいやがってその事ってなんか「女性にそういうこと言われるのか」って「私のお客様でしょ」という感じで。その後ミーティングはすぐ終わりました。次の時はマークはいたんですが、お客様がタバコを吸いたくて、マークが隣座って、「吸っていいよね？」って言うの。私を無視して。マークは「申し訳ないけどバルコニーにいきましょう」って。(ありがと〜う)[笑]最近イライラするチャンスが毎日いっぱいあるんですよね。イライラすると健康的ではないから、無視した方がいい。

Astrid: Do you prefer Japanese? I do not think there is any problem with being a foreigner. But a problem being a woman? Sometime they ask me. If you think so, I can find a lot of reasons. I didn't want to think about it so I couldn't see the problem. What does it mean? There were quite a lot of funny episodes, in the old days when I was just starting our office, we had a meeting room in our house. A customer came there, and it was a man at that time. He was smoking a cigarette while we are having the meeting. He pulls out his cigarette, and Mark was gone overseas at that time, it was only me and some part timers. Then I said, I'm sorry, could you please smoke outside? Let's go to the balcony together. Let's continue our talk outside. But, he refused very much, it was like he was thinking that "Why do I need to be told by a woman?" and "am I not a customer?" like that. The meeting ended soon after that. At the next time Mark was there, but when the customer wants to smoke a cigarette, the customer sits next to him and said, "I can smoke can't I?" Ignoring me. Mark said "I'm sorry we should go to the balcony then." (Thank you! Mark) [Haha] There are lots of opportunities to get annoyed every day. Since it is not healthy when irritated, you should ignore it.

Noemi: Besides this client meetings, in terms of how you blend public with commercial in your projects. Do you think that because of your foreign background you have another approach towards the concept of public and commercial space?

Astrid: どんなパブリックスペースもマイスペースなんです。だからココマーシャルスペースってある意味はパブリックですよ。だから myspace なんですね。だから好き放題やってくれないとこないよって。そこであんまり境界線ないと思うんですよ。ちょっと戻りますけれども外人であるからアドバンテージでもあるんですね。アドバンテージとディスアドバンテージですね。日本のTopアーキテクトって入れない外人だから。イギリスのトップ10にも入れない外人だから。どこでも入らないあのどこでも外人なのね。That's OK. ベニスビエンナーレにも入らない。

ミラノサローネに1回も招待されない。groupエキシビションにも誘われないという感じで、必ずアウトなんです。その辺でメジャーマフィアなんです。ちょっと気をつけたほうがいい。でも逆にねえ外人でいると日本のプロジェクトでやって違う意見とかあるからうまくいっていうのもあるんですね。例えば事務所の中であの日本人スタッフが多いんですね。留学した人もいますけれども。現場になると建設会社とかネゴシエーションをしなくてはなくて、予算でネゴシエーションしなきゃいけないとか。スタッフが若くて年上の現場の人にいいにくい時があるんですね。現場の方で頑固な人が絶対日本人スタッフの話きいてくれないので、そのときは外圧。[笑]

Astrid: Any public space is my space. So in a way a commercial space is also a 'public'. And as well as 'myspace'. If they can't allow you to do whatever you want, we won't come by (attracts customer). I think there is not much border lines there. I will bring back the topic here for a while, being a foreigner has its advantage. Advantage and disadvantage. Because it is a foreigner who can not enter Japan's top architect.

We couldn't get in to Japan's top architect because we are foreigner. We couldn't even get in to UK top 10 because we are still foreigner there. We couldn't get it anywhere because we are foreigner everywhere. That's OK. And We wouldn't enter the Venice biennale as well.

We are also never been invited to Milano Salone. We also couldn't get invited to a group exhibition, we will always have been kicked out. It is a major mafia around there. We need to be careful. But on the contrary, if we are foreigners and doing a Japanese project we can have different way in design and that usually works well. For example, there are many Japanese staff in the office. Some people have been studied abroad, though. On the project site we need to be able to negotiate with the construction company, like negotiation in budget. Most of my staff are young people so sometimes they are reluctant to talk to the older site project people. Because stubborn people in the site project absolutely won't listen to the Japanese staffs, in this case, we need to put an external pressure. [laugh]

司会: パターンとかもそうなんですけど、代官山の site の時はオリエンテーションの時に思いついてスキップして帰ったっていうふうに書いてありましたが。ただの箱とは思ってないですねもうすごい計画的によく本当によく解けてるプロジェクトなので。可愛らしさとかユーモアっていうかそういうところが、建築のことをそんなに詳しく知らない人にもなんか響くっていうのがすごくあるのかなと思って。お会いする前は外国人のセンスはやっぱり違うなっていうふうに思ったんですけど、やっぱりお会いしてみるとAstridさんとマークさんのやっぱり今日のあのトークもすごいユーモアいっぱいすごいエンターテインメントだったんですけど、打ち合わせもエンターテインメントなんですね。現れているっていうのがお会いしてすごくわかって、もちろん日本人にはないセンスだと思うんですけど、やっぱりそれは外国人っていうよりはお二人ならではのものっていうふうに私は思っていたりします。

Naruse: It seems like a pattern, but at the time of T-site in Daikanyama It was written that it came up while in the orientation and went back home while skipping. I do not think that it is just an ordinary box, because it is a project that solved really well and very well planned. The adorableness and humor or something like that, make this project can be understood by people even though he/she don't understand architecture. Before I met her I thought that the sense of foreigners was different, but after all it was all in the character of Astrid and Mr. Mark. Today's talk was awesome and full of humor and amazing entertainment. I heard the meeting is also entertainment. "To show" is the sense I strongly feel after meeting them and I realize that is not something we Japanese people usually have. But after all I think that it is not because they are foreigners but because they are unique people.

Astrid: 私はすごい面白いと思う。最初のビデオショップ。まだ中野新橋の方で住んでてなんか、ローカルのビデオを借りるショップがあって、全然ぼろい。おじいちゃんのショップから蔦屋になったとか。増田さんが入って。今のすごい憧れられてるスタートアップのなんですね。ゼロからの企画会社なんですよ。

だから新しい企画は今の時代って何が必要なのか、みんな何が欲しいかを考えて、リスクをとってね。それが素晴らしいなと思うんですね。いっぱいハードルがあって、いっぱい反対されて、こんな大きいチェンジするのは勇氣必要だろうなと思うんですね。それに対しては私はすごい尊敬する。

Astrid: I think it's very interesting. The first video shop. I was still living in Nakano Shinbashi, there is a shop to borrow a local video, it is totally ragged. I heard that Tsutaya started from a shop run by a grandpa. Then Mr. Masuda entered. And now you have the famous startup company everybody loves. It is a company planned from scratch.

So take a risk by thinking about what you need for the new project and what everyone wants. I think that is wonderful. There are plenty of hurdles, many rejection, I think that it would need courage to make such a big change. And I respect that a lot.

長谷川:あそこで大飛躍したわけですよね彼はね。それからという日本の図書館とかにもいろいろ参上したり全国網になっていくわけですよね。代官山で成功をして、あなたたちと一緒に戦った結果でしょ。色々あったでしょ。大変な人ですよね発展化が積極的に自己主張して。

Hasegawa: That is why he made a big leap over there. After that, they appears in various libraries in Japan and become a nationwide network. It is the result of having a success in Daikanyama through fighting with you. I bet there were lots of things happened. Must be difficult in the development isn't it? You needed to actively assert yourself.

Astrid: 外人女性でいてよかった。マークはダメだった。

Astrid: I'm glad I was a foreign woman. Mark didn't fit.

長谷川:大阪のひとつ女性優しいところあるよね。それと同時に何か新しいことは何でも引き受けようっていう、日本の男性には珍しいくらい、積極的に引き受ける人ですよね。あなたが良かったかもね。珍しいクライアントが日本にはいるんです。企業の発展系の人がいるんですよね。彼の下にいる方で女性多いじゃないですか。女性が好きなんですよあの人は。

Hasegawa: There are some part of people in Osaka that are feminine and gentle. At the same time, they are enthusiast to try new things which I rarely see in Japanese men. Maybe it was because of you(Astrid). There are interesting client in Japan. There are some people from the development of companies. There are many women who are under him. Those men like woman.

Astrid:女性の良さをちゃんとわかってるの。服屋さんで働いてて、フロアで女性に服を売ってたんですよ。だから女性たちが何が欲しいか、何が好きなのか、よくしってるの。

Astrid: They understand the goodness of a woman. They worked at a cloth shop and sold clothes to women on the floor. So they know well what women want, what they like.

質問者:今日はお話ありがとうございました。Tsita代官山は結構使うし、行くと長時間いるのがすごく印象的だなんて思うんですけど、例えば建築をやっていると最初にプランを見て、どこに何があって、動線がどこでみたいな見方すると思うんですけど、使う人はどこに椅子があって、椅子がどのくらいの間隔で置いてあるかとかで場所選びすると思うんですけど、作るときに最初に決まることってなんなのでしょうか。プランが多いじゃないですか。

Questioner: Thank you for talking with us today. Tsita Daikanyama is used quite often, and I usually forget the time where I am there, but for example when I am doing architecture, I first look at the plan, and see what is where and what flow is where, while I see it like this, I began to think where the user should find the chairs and the chairs size should be this and how to put it etc., it is like we are picking a place. but what do you decide first when you make it? There are many plans, aren't there?

Astrid: 太陽が入ってくるとか、何時に入ってくるのかとか、どのように見えるか、どういう形式になるのか。あとさっき言ったように、毎回どんなプロジェクトでも、レストランにいくとバーにいくとドアに立って一番いい席探すんですよね。だいたい角のほうですよね。失敗!と

られちゃった!っていう感じで思うでしょ?ドアの一番近くって必ず空いてますよね。誰も座りたくないんでそこを工夫するべきなのね。ドアの近くの席でさえ何か良い席にする。一番窓の方って窓があるから極端に言えばスツールでも埋まっちゃうんだよ。高級のソファをドアの近くにすればとか極端に言うんですけど。

Astrid: How the sun entered, what time does it entered, how does it look like, what kind of form will it look like? As I said earlier, every project with restaurant or in a bar, I will stand at the door and find the best seat. It Usually that is the corner. Oh no! It is taken (the seat)! You will think that way don't you?

The nearest door is always empty. Because nobody wants to sit there, you should make use of that. Even sitting near the door we can make it a good seat. On the window side usually it is full of stool seats. So maybe you could put a luxurious sofa seat near the door instead, an extreme example.

司会:代官山も場合は道路を歩いていて、様々なコンペの案があったと思うんですけど、3つに割れていて、すごく抜けて奥まで見える。そのボリュームが結構全体としては大きいんですけど、その分割の大きさが街のスケールにすごくあってる。スケールの調整がすごくうまくいって思っていて、同時に日当たりとかも考えながらやられているっていう感じなんですかね。

Naruse: In the case of Daikanyama also, I was walking on the road, I think that there were various competition proposals, it was divided in three, I could see the furthest inside from one point. That volume is quite large as a whole, but the size of the division fits on the scale of the city. I think that the adjustment of the scale is very good, and at the same time the amount of sunlight enters are also considered very well.

Astrid:ここでクランクがありますよね?大勢の人がここからくるんですよ。道路の並行で並べたらあんまり中が見えないとか、わざわざこつけた。本当は長い間ディスカッションがあったんですよ。ここをエントランスにするか。わざわざここにしないんだよ。なぜかというところで開いちゃうとここまででこない。とりあえずここまでで来てもらって入ってもいいけどこうに入れさせるとか。ここにきたら次のも見えてくるように。そういうふうに配置したんですね。

Astrid: There is a crank there right? A lot of people come from here. It bothers me that I can not see much inside if I arrange it in parallel with the road. Actually, I had a long discussion about this. To make it entrance or not? We didn't make it here on purpose. Why? Because if we open it here they (customer) will not come as far inside. For now, you may come in and come in here, but make they come this way. And as you come here you will see the next one. I arranged it like that.

司会:よろしいですか?あとは懇親会もあるということなので、その時にまた聞き伺いきれなかったあの質問をしていただけると幸いなんですけれども。今日は建築とか空間を作る時に、体験の楽しさとか生活の潤いとか、そういう部分がすごく大事だということ、丁寧に教えていただいて。とにかくよく本当は解けているっていうところは今日あんまり詳しくは教えていただかなかったですけれども。大学生とか特に、クラインダイサムさんの作品のプランとか見ると本当に勉強になります。歩いていてあそこは居心地がよさそうだなとか、この本棚が出てきてみたい。ある意味操られているとか。すごくよくできているので今日話したことを踏まえてまた見ていただけるとすごく勉強になるんじゃないかなと思います。またチームでやることとか、男性女性限らずですけども、それぞれの個性を生かした話とかもうかがえたので、個人的にもすごく勉強になって満足度がかなり高い2時間だったんですけれども。本当にお忙しい中来ていただいていますので、皆さんも改めてクラインさんに拍手をお願いできればと思います。今日本当にありがとうございました[拍手]

Naruse: Okay are we done now? Since, we are having a gathering party after this and it would be a pleasure if you could ask the question that you could not ask again at that time later. Especially university student, it is such a great opportunity to learn from your project today. By walking through, oh this space is feeling cozy, or this bookshelf is here and something like that. It is somehow we are being manipulated. So they are well thought projects and it would be great if you can look through it again and learn from it. Also we have been talking about working in team, without limitation between woman and man, and about how to make use each of the character of the team member has, I think today we learn a lot in a 2 hours' discussion. Thank you for coming and made time even thou you are busy. Please give an applause to Astrid, Thank you very much for today.( Applause)

# Reiko Tomita

司会:では第二部を始めたいと思いますが、富田さん素敵なお話をありがとうございます。人を愛する建築っていうのを私は提案させていただけたんですけども、このレクチャーシリーズを始めるにあたって、初めてお話しさせていただくことになったので、一度富田さんの事務所にお伺いして自己紹介をしがてらお話を伺いに行きました。その時に改めて像設計集団の作品集や雑誌の写真を見ていて、人が写ってない写真がほとんどないっていうくらい人が活動している写真が多くて、若い世代の建築家は人がいっぱい入った写真を撮るんです。富田さんの活躍され始めたところからの建築家の方の竣工写真とは、何か違うなと感じていて、改めて話している中で「やっぱり人がいない写真嫌でしょ」っていうふうにおっしゃっていて、人っていうのを主体に考えていच्छるな、人にすごく愛されている建築だなと感じました。また、人を愛する能動的な建築だなというふうに感じたので、2つオプションとしてご提案させて頂きました。「人を愛する建築」っていうのを選んでいただきました。本当に生きる喜びに満ちた空間というか、光がキラキラしてるような空間だったり、ピンク色だったりカエルとか蜘蛛とかフクロウがいたりするような楽しい生き生きした部分。私は実は笠原小学校と進修館にレクチャーに先立ってお邪魔したんですけど特に小学校では、子供達が下校した後に見学したのですごく設計の密度の空間で、可愛らしい子供の描いた絵があるんですけど、人じゃないものが住んでるような感じがする空間で。光があると影があるんですね。すごく影のある空間だなと思って、不気味って言っちゃいけないですけど、なんかちょっとよくわからない世界がある建築だなと思いました。建築自体が生きているというか、表だけではない裏の顔があるというか深みがある空間だなっていう風に思っていました。オノマトペを軸にしてお話を伺ったんですけども、私がすごく興味があるのが家具の細部。スタッフの方が型枠に星座をやったと聞いて驚いたわけなんですけども。ここにはじゃあ星座をやろうとか、ここにはカエルの手洗いを作ろうとか、とにかくすごい設計の密度と思うんですね。サッシの入り方とかも細かいピッチで入っていたりとか、設計の密度をどういう風に実現していったのか伺ってみたいです。グループで設計されているっていうこともありますが、誰がどこにどういうのがあったらいいって言い出して、それを誰がデザインして、どういうふうに決定されていくのか。その限られた設計の時間の中で。

Naruse: I would like to start the second part, but thank you for Tomita-san's nice story. I was allowed to propose the theme of 'architecture that loves people', but since it was my first time to speak with her and in starting this lecture series, I visited Tomita's office to introduce myself and talk about today. At that time, I was watching the collection of works of the image design group and the photograph of the magazine again, there are many photographs where people are active like there are few pictures of no people, the young generation of architects taking picture with people. I felt that something is different from the completed photo of the architect from the time when Mr. Tomita's success began to be active, and while talking about it again, "Isn't pictures without people is awful?" So, I think they work took people as the subject, I felt it was a very loved architecture by people. Also, as I felt it was an active architecture that loves people, I proposed as two options. I chose "architecture that loves people". It is a space fully filled with joy of living, a space where light is glittering, pink, frogs, spiders, owls, etc. It is a fun and lively part. Actually, I visited Kasahara Elementary School and the educational center before the lecture, but especially in elementary school, I saw children after they finish school, so there is a painting drawn by a pretty child in a space with a great design density but, in the same time the space feel like there are things that are not human is living there. There is a shadow when there is light. I thought that it was a very shadowy space, Its creepy in a way thou I shouldn't be saying this, but I thought that it is a building with somewhat unfamiliar world. I thought that the building itself is alive, or its like the building has another face, The space has a particular depth. I talked about onomatopoeia as the axis, but what I am interested in is details of furniture. I was surprised to hear that the staff did a constellation on the formwork. Some people says 'I'm going to do a constellation', then 'I'm thinking of creating a frog hand wash here', I think that it is a very dense

design density. I'd like to ask you how the design density has been realized, such as how to enter the louvre thinking detail with a small pitch. There are things that it is designed by a group, but who designs it and who is going to decide who is where and where what should be, and how is it determined? Within its limited design time. I would like to hear about.

富田:ここにいる人たちは全然知らないですよ。どういうふうにと言われても、我々は特殊もやり方と思ってなくて、こうやって建築やるもんだと思ってたもので。時間については最初に街から呼ばれたのが、子どもの数が増えちゃって困ってるから急いで建てるんだって。二ヶ月で描いてくれって言われたね。書くだけなら書けるかもしれないけど、考えるために一年欲しいと言ったんですね。振り返ってみると小学校時代っていうのは40歳前後でしたかね。あの頃の思い出が一番鮮烈にある。そういう時代の暮らしの場を考えるのに2ヶ月はだめですって言ってるうちに、町長とか教育長とかがシュンとなっちゃった。一年伸ばそうってなって。一年って行っても私達には短くて、それから先生たちと当時流行りだしたオープンスクールを見学して、これは俺たちの村では無理だねって。板橋区だったかな。綺麗な絨毯じきのコモンスペースとかあって、子供たちはみんなら礼儀正しくて、これは無理だって。もうひとつ綺麗じゃないオープンスクールも見に行っ、そこは絨毯なんかしいなくて、モルタル塗ってんだけど、そういうところが趣味にあったらしいですけど、ただ教室と廊下の間の建具をはずして、全部とにかく一帯空間になっていて、レールで仕切りが出てきてっていうのが流行ってたんですけど、完全に固定されちゃって、フリースペース、フレキシブルっていうのは難しいんじゃないかよ思った。いくつか見ているうちに宮代型のオープンスクールにしましうってなって。当時見たオープンスクールでは人工的に大きな空間で人工照明で風も通らなくて、それじゃなくてもっとオープンにしましうってなったんです。私たちが始めたの小学校だったので無知蒙昧だったんで、先生たちもよくわからない人たちが作ったって感じ。裸足の学校にしたいというのがあって、保健体育の先生の発想で足の裏の刺激が頭脳の発育に影響あるって聞いて裸足の学校にしたいと思ってるのよって仰って。

それを聞いてそれは面白そう。いろんな学校見ていると昇降口っていうのが一つ二つの端っこのほうにあって休み時間にみんな殺到して混雑するし、裸足でどこからでも外に出られるんだったら大賛成って感じ。それで配置計画ができたんですけど、わけわからない施主と設計者がやった感じで。世界のどこにもないものを作ってほしいとか、この街で育った子供たちが誇りに思うようなものを作って欲しいとだけ決まってどこが何平米とかは決まっていなかったわけです。それができてすぐに次は小学校だってことになった。

Tomita: People here do not know at all. No matter how I tell, we did not have a particular specialty as a way of doing things we did what we think it is. About time I was called from the city for the first time because the number of children has increased and they are in trouble because they need the building asap. They told you to draw in two months. It might be possible if only just drawing, but I told them I want a year to think about the design. Looking back, we were around the age of 40 and thinking about elementary school days. In retrospect the memories of those days are the most vivid. The mayor and education chief became disappointed while I was saying that for two months is not enough to think about live of such place.

We tried to stretch it until a year. Even for a year, it is short to us, then I visited the open school which was popular with at the time, and this is not possible in our village. I guess it was Itabashi-ku. Something like a beautiful carpeted common space, children are all polite and this is impossible in our village. Another was an open school which is not that beautiful(clean), there is no carpet there, it is mortared floor, but it seems that the style was suitable for our building like that, but just remove the fittings between the classroom and the corridor, everything was continuous space and

it was popular at that time that the dividers came out with rails, but it was completely fixed and I thought whether it was difficult to say that as free space, flexible. While looking at some schools we decided to do a Miyashiro style open school. In the open school I saw at that time the space was made artificially, big and artificial lighting and the wind doesn't go through. We decided to do it more open than that. Since it was our first in elementary school project we were ignorant, so the teachers also made it by people who do not understand so well. They wanted to be a barefoot school. It was the Healthcare teacher's request. Because the stimulation of the soles of the feet had an influence on the growth of the brains.

It seems interesting to hear that. When looking at various schools there this huge entrance on one side and two on the other side at the time it gets crowded and crowded when they entering or leaving the school, and if it is possible to go out or in from anywhere with bare feet, it feels like a agreeable situation. With that, I was able to plan the placement, but with the feeling that the owner and the designer was not really sure what they were doing. It is only decided that they want me to make something that is not in the world yet, children who grew up in this town to make something that they can feel proud about it, so the were no requirements of sizes and program. As soon as it was possible, it was decided that the next elementary school.

司会:進修館も見学行ってきたんですけど、一階が半分地下みたいな空間ですよね、そこにキッチン付きのいわゆる多目的スペースみたいな教室があって2階に上がるとひろいラウンジみたいな空間なんですけども、私が入った時は大体5時ちょっと前ぐらいの時間に行って、新聞読んでるおじいさんとか、宿題やってる中学生とか、赤ちゃん連れのお母さんたちとか、いろんな人が大きなリビングみたいなところで自由気ままに過ごしていて、さらに広場のところで小学生とか子供連れの人たちが遊んでるみたいな感じで、微笑ましいというか穏やかな風景だったんですけど、ピンクになったのが20年後だっても知らなくて、ピンクじゃなかったら結構怖いかもなーと思ったんですよ。結構ですね暗いんですよ、影がすごく。特に1回の洞窟の部分が。それでピンクだからなんかギリギリ可愛いかもしれない空間になって、でも例えば明るい空間だと他人同士が居心地悪かったりすることがあるんですけど、影がある空間って属性が違う人とか年齢の違う人がいても、距離が縮みやすいというかあまり気にならない。多様な人が自由気ままに過ごせる空間なのかなっていうふうに思って拝見をしていました。

Naruse: We also went to the educational center to visit, but the first floor is half the underground space, there is a classroom like a so-called multipurpose space with a kitchen there and it is like a lounge like and big open space when it goes up to the second floor , I went at a time of about before five o'clock roughly when entered, I saw old man is reading the newspaper, a junior high school students are doing homework, mothers with their babies, was there spending time, is like a large living room. It was like a elementary school student and people with children playing in the plaza and it was a calm and comfortable landscape but I do not even know that it was twenty years later that it turned to be pink colored, I thought that it might be quite scary if it did not have the pink color. It is not dark, but the shadows are amazing. Especially the cave part. So it's a pink so somewhat cute maybe because it is pink, but when it is bright, for example, there are times when others are uncomfortable, but the space with the shadow is quite nice for people with different attributes or a different age to be side by side. It is easy to get close to each other with strangers in darker space. I was watching them and thinking that it is a space where various people can spend their free liberties.

長谷川:私、朝日新聞に連載を書いていたときがあって、本屋さんで「小さな建築」って本を見つけて、朝日新聞にパフォーマンスとか美術とか見に行った印象とかをずっと書いてた

んですけど、書評をしたいって言ったら「書評のコーナーじゃないんですけど」って朝日新聞の人は。でも差し上げて読んで下さいって言って、書かせていただくことができたんですよ。タイトルもういいなと思ったけれども、書いてあることは今日の話の全てのような気がするんですけども、

今若い人たちも、建築関係者が全員ユニバーサルデザイン言いたいのを言っているけど、富田さんのスタートにはそれがあって、どうやって子供の場所を作ったらいいか、高齢者の場所を作ったらいいかが自然に入ってるんですね。今なんかこう建築学っていうのは少し形式的にやりすぎで、富田さんはすごく気持ちがナチュラルな人なんですね。自然に入り込んで建築の思考というのを組立ててるんですね。また特に私は3つぐらいしか違わないんですけど、モダニズムの建築の授業を大学で受けて、そのあとメタボリストという建築の形式を作る人のところに行き、そして東工大にいてもモダニズムっていうのすごく気にしている篠原一男に会わなくちゃいけなくなって、思っていることからかけ離れてる気分があったんですね。ですから自分で建築作ることになると、自然とかみんなの場所とかたくさん子供に使われたりとか、テーマにするようになりました。でも富田さんは丹下健三のところにいたとは思えないくらい自然に、早稲田行って吉坂先生の影響とかグループの影響が強いでしょうけども、私たちの世代では本当にもっていなかった建築家が。人と関わるような建築をつくる姿勢を。建築の形式から組み立てる時代に富田さんはスタートから考えて。どうやって居心地がよくて快適なところ、子供や高齢者に、光や風が木や鳥や今みんながテーマにするようなことを持ち込んで建築を考えてきた。彼女の建築思考というものがよく読みとれて、ぜひぜひ皆にも。私の場合ドバイでよんだもので、どこにあるのか探しだせないでいたら送ってきてくれたのでこれはぜひ宣伝したいな、読んでない人に。

Hasegawa: There was a time when I wrote a series on the Asahi Newspaper, I found a book “Small Architecture” at a bookstore, and I always wrote about the impression that I went for performance, art, etc in asashi newspaper. However, when I say I want to make a book review, “People in the Asahi Shimbun said it is not a book review corner “. But I told them to pick it up and let me write it. I thought that the title was good already, and I feel that it is like all of the story of today what was pretty much things that I wrote.

Young people and now all the building staff are talking about what they would like to say about universal design, but from the beginning Tomita, the consideration on how to make a place for children, make a place for the elderly was naturally there. Now something like architecture is over formal, and Tomita has a very natural feeling in architecture. She is entering nature and building the thought of architecture. Especially I am only about three years in age different with her, but I received a modernist architecture class at a university, then I went to a person who made a metabolist architecture form and went to Tokyo Tech to modernism I was forced to meet Kazuo Shinohara, so I felt I was far away from the thinking of myself. So when I decided to build by myself, I started to use them as a theme, such as nature, everyone's place and places for a lot of children etc. But Tomita seems to despite she went to Kenzo Tange's, she was so natural with her thoughts. She went to Waseda, the influence from Mr. Yoshizaka or the group would be strong, but in our(hasegawa's) generation the architect did not have this attitude. The attitude to make architecture that interacts with people. In the era when architecture starts from building from, Mr. Tomita thought from the very start (fundamental things). How to create a comfortable space, about how to bring lights and winds to trees, birds and everyone, for children and the elderly. Her architectural thought is well written; I recommend (the book) definitely to everyone. For me, I was reading it in Dubai, so I would like to promote this, for those who have not read it.

司会: 吉坂さんのところで、大学の時、建築にちょっと違和感があったりとか、きっかけがあ

ったんですか？

Naruse: When you were in Yoshizaka place, in a university, how did you feel about architecture? Was there any awkwardness?

富田: 丹下研にいたときは修士までで、一応研究室といってもウルテックっていう設計事務所が渋谷の南平台っていうところにあって、そこで私たち修士の人は3から4人くらいいたんですけど、毎日通って、今から50年前のオリンピックの原宿の競技場を手伝ってた。基本構想の時には学生も出せたんですね。だせるんだっていうことで張り切って1つずつ出して、私も油粘土でステゴザウルスみたいな作ってね。イボイボがいっぱいあって各国の応援団がイボになってるのを作ったりしていた。

Tomita: When I was in Tange lab, I went to a master's degree, and even though it is a laboratory, there was a design office named Ultec located in Nanpeidai in Shibuya, so there were about 3 or 4 of us at our master's degrees went there everyday and I was helping the Olympic stadium in Harajuku 50 years ago. At the time of the basic concept, student was able to give ideas too. We were able to propose idea made us excited so I also make model from oil clay something like a Stegosaurus. There were lots of warts and making each warts as cheering teams of each country.

丹下先生はニヤニヤして嬉しそうだったんだけど、他のスタッフはこんなのダメだ! って。坪井先生っていう構造のグループがあってこれはできるよって。釣り構造の案とイスラエルから来た人のやはりイボイボの案があって、最終的に今のに近い物になったんですけど。基本設計もできて、君は貴賓席担当になってくれて言われて、結構立派なスタンドの下の部屋なんですけど。今もあると思うんですけど幅7メートルで長さ50メートルでしかも緩くカーブしている。内装を考えろって言われたわけで、予算はいくらでもあるらしい。じゃあ大理石で白いトンネルを作ろうなんて思ったわけです。でもやってみたらどうもちょっと冷たいから虎の皮を床から壁から天井まで貼ったらどうでしょう。他の先輩たちがふざけてるっていうんです。私は大真面目にやってたのに。吉阪先生がアルゼンチンの大学で2,3年と教えてらっしゃった時の教え子で佐々木マリオさんっていう日系の2世の人がウルテックに入って。「君はここよりも吉阪さんのところのほうが向いているから一緒に行きましょう」って言うんで、吉阪さんがどんなかたかも知らないのに行ったんです。新大久保のちょっと入った所にプレハブの小屋があって、コンクリートのピロティの上が先生の家で、プレハブが事務所だっていうわけ。入ったらいっぱいいてねここは場所がないんですよって言われたんですが、「あそこが開いてるんじゃないですか」と。次の日になって詰めたらちゃんと入ることができた。

Tomita: Professor Tange seemed happy and was smiling, but other staff said, we could not do this! And then there is a group of structure called Professor Tsuboi and said this is possible. There was a plan of hanging structure and a plan of warts of those who came from Israel, and eventually it became a thing close to the present. Since I can also do the basic design, so I was told to be in charge of the noble guest seat, it is a pretty fine room under the stand. I think that there is still there now, it is 7 meters wide and 50 meters in length, and it's gently curved. It seems that there are as many budgets as I was told to think about interior decoration. So then I thought of white tunnel made from marble. But it looked a bit cold so I try to think sticking the tiger's skin from the floor to the ceiling from the wall. The other seniors said I was not serious. I was doing it seriously. Professor Yoshisaka taught at Argentina university for 2 or 3 years and he was a student and Mr. Mario Sasaki, a Japanese Nikkei, entered Ultec. He said, You are better in Yoshizaka's place than here', so I went to Mr. Yoshisaka who I do not know nothing about him. There is a prefabricated cabin in a little place when you gets in Shin-Okubo, the top of the concrete piloti is the teacher's house, and the prefab is the office. There are lots of things in here, I told

you that there is no place here, but I said “Is not that open there?” and the next day I was able to enter properly.

長谷川:最も素晴らしい建築である丹下先生のオリンピック体育館に関われたっていうのはすごいなと思ってますね。虎の皮だろうと何だろうとをつくっていく過程から施工まで。大変だったと思うな。あの時代の建築家を感激させたと思うんですよ。その後に丹下さんのような構造主義でもないし、全く違う富田さんの感覚っていうのが素晴らしいと思います。ギャップを選べた環境が吉阪さんのところにはあったんでしょうね。

Hasegawa: I think that being involved in Tange's Olympic gymnasium, which is the most wonderful architecture, is amazing. From the process of making anything whether it is a tiger skin or other things. To be able to impressed the architect of that era is amazing. After all its not structuralism like Mr. Tange, and I think that it is wonderful to say that Mr. Tomita's has a totally different feeling. I guess there was an environment where Mr. Yoshihizaka was able to choose the those 'gap'.

富田:体育館の模型は輪ゴムでスタディしたんですね。弾いて音を聞きながら調整した。1本ずつぴんぴんぴんぴんとしてね。自然なするにはこの音しかないとか生意気なことって。あと吉阪研究室に初めて行った夜。ちょうどパーティーだったんです。それでアルゼンチン式でバーベキューをして、牛肉の塊をの靴ふきマットで焼くんですよ。薪を焚いてその上にみんながいつもガリガリ拭いてるマットでね。きれいに洗って。それが本当に美味しく良い研究室に来た!って。月に一回のパーティだったんですけど。

Tomita: I studied the gym model with a rubber band. I played and adjusted while listening to the sound when it pulled. Make each one sounded stringy. 'To make it natural it has to be this sound' I was a bit cocky like that. The night I went to the Yoshizaka laboratory for the first time. There was a party. So I do a barbecue in Argentinian style and bake a piece of beef with a shoe wiping mat. we burn firewood and use the mat that everyone is always wiping off on it as a grill. Wash thoroughly. That moment I felt that I came to a good laboratory the bbq was really delicious! It was a party for me once a month.

質問者:ここにいるのは、今から25年前生まれているかいけないかの人たちばかりですよ。ね。そのときに私建築文化という雑誌の編集長をしまして、1993年10月の曖昧模糊っていう特集を死に物狂いやらせていただきました。月刊誌ですからその月に発行されないと罰金とられたんです。印刷機にかける順番が決まっていますから、それもまでにできないと後ろの方に回されちゃうんですね。だからもう徹夜をしまして、象設計集団人たちが会議室を占領しまして1週間たってもまだ終わらない。ぜひ帰りに時間が終わりましたら、編集後記を読んでいただきたい。いかに苦労したか。それで、長谷川さんが良い方向に話を持って行っていただいたのは長谷川さんと富田さんの経歴なんです。長谷川さんは篠原一男を師匠の1人としておりますし、富田さんはあの東大からあの早稲田の方にかくて隆正先生が師匠の一人になったわけなんですけれども、長谷川さんは第二の自然の建築っていうことを言われてて、富田さんは、象設計集団っていうのは天と地と言うまあ上杉謙信の物語が昔 nhk ドラマでありましたけど。天は光であり風であり雨水でありというようなところがある。地っていうのは稲作文明というか文化のもとというか実りを次々にもたらしてくれるものである。

そこに人間っていうかあるいはその建築っていうものが存在するということを最初から考えていたような感じ。篠原先生が編集者からしたら怖い先生というかわからない先生で、私は建築出てませんでしたから本当に素直に色々聞くことができたんです。けれど、特に100年記念館を取材に行った時に担当者が案内してくる予定だったんですけれども、たまたま先生がいて案内してくれるようになって、どうでしたか?と言われて震え上がってしまった。八木先生や坂本先生に聞いてどういう視点で作品を紹介したらいいん

だろうかというようなことを考えたものです。それから象設計集団っていうのも進修館についての慄きみたいなものを感じた話をされていましたが、信仰集団のような議場ですよ。坂本和昌さんとかサポートするデザイナーのグループがおられたわけですが、ながい時間系列を考えていくと、象設計集団の人たちあるいは長谷川さんのアトリエの人たちがどういう方向に展開しているのかというのが流石に半世紀経つと見えてきて、今日は本当に良かったと思っております。今の時代も地球温暖化だとか世界人口の膨張だとか原発問題だとかある中で本当に21世紀の建築をどうふうに考えた方がいいのか、第二の自然としての建築、なおかつ天と地との間に立つ建築でありに人々であるということを。違う師につきながら、たどり着いていく方向性というものを非常に強くイメージしました。今まで取材させて来ていただいた今日のお話の私の印象でした。どうもありがとうございました。

Questioner: The people who are here are born 25 years ago. At that time, I was editor in chief of a magazine named Architectural Culture (Kenchiku Bunka), and I was working so hard on the special feature of the October 1993 that's called 'ambiguous' design. Since it is a monthly magazine, I will be fined if it was not issued in that month. The order to be printed on the printing machine is decided, it will be put on the back line if I could not do it in the right time. That's why I stayed up all night and the Zo architects got occupied the conference room and it is not over yet even a week later. I would really recommend you to, read the editorial note that I made. To know how difficult, it was. That's why Hasegawa's talks in a good direction were Mr. Hasegawa and Mr. Tomita career. Mr. Hasegawa made Kazuo Shinohara as her teacher, Mr. Tomita went from that Tokyo University to that Waseda, and Mr. Takafumi became one the teachers, but it was said that Mr. Hasegawa is the second natural architecture. Tomita says things like as Zo architects is called heaven and earth like a well-known story of Kenshin Uesugi, it was a long time ago nhk drama. They say like heaven is where light, wind and rain water comes. The land brings cultivating civilization or cultural origin. It seems like people and architecture exist between these world. Shinohara was a teacher and known as a scary teacher even among the editors, but because I did not study in architecture, I was able to ask various kinds of things straightforwardly. But, especially when I went to cover the 100th anniversary, the person in charge was planning to show me, but it happens to have Shinohara to guide me and he asks my opinion after we walked around how was it?

I was trembling. I thought about what kind of point of view I should introduce my work and ask Yagi and Sakamoto. Then, they talked about Zo Architects about the shaky feeling that they felt as well in the educational center, it was like hall for some cult, something like that. There was a group of designers supporting Sakamoto Kazunari, but as long as the time series are considered, in what direction are the people of the Zo architects or those of the ateliers of Mr. Hasegawa going to develop I can see it that it passed through for half a century and I think that I was really good to be here today to hear this. In this era as well, there are global warming, the expansion of the world population, nuclear power plants, and other issues so on. In the midst of it, how to truly consider the architecture of the 21st century, the architecture as the second nature, as well as to stand between the sky and land.

An architecture as well as people. I was able to write with expressing how the 2 maestro has given the direction and to what they have arrived. It was my impression of today's story that I had you interview until now. Thank you very much.

司会:私の友人の建築家が2人来ていただいていて、2016年のヴェネチアビエンナーレ日本館の展示と一緒に展示をした2名がこちらにいらしていただいております。岡村美月さんと常山未央さんなんですけども、お二人から質問とかあれば。

Naruse: Two of my friends' architects have come and two people who exhibited together at the exhibition of the 2016 Venice Biennale Japan Pavilion are here. Mr. Okamura Miyuki and Mio Tsuneyama but if there are questions from the two of you.

岡村: はい感想になっちゃうのかもしれないんですけども、オノマトペとか使われる言葉が非常に鮮やかで、作品の紹介も私も成瀬さんがおっしゃったように人がいっぱいいて雰囲気をもっているというか、建築の雰囲気含めて伝わってくるなと非常に強く思ったんですね。そこが非常に魅力的だなと思って、同じようにどうやったらっていうふうに思っちゃったんですね。自分でも反省していて、私はやっぱりモダニズムを正とするというか、影響を強くあの教育で受けましたので、形式というか全体性というか計画みたいところは俯瞰する視点としてわりと初期に考えてしまい、細部を考えていくにあたっても最初に考えた大きなストーリーに割と縛られてしまっていると思っています。なので熊の置物とかは衝撃的で、素直にいいなって思ったとしてもできるかどうかを含めて結構縛られてるなっていう風に思ったんですね。一方で1970年代と現代の近似性を建築写真との兼ね合いで申し上げましたけど、状況みたいなのも似ているからかお施主さんの要望では雰囲気であって、建築が強いものを求めているわけではないんだって感じているんですね。それで、建築を作るときに外せないと思っているのは何なのかっていうのを伺えたらと思います。

Okamura: Maybe it may will be a comment rather than question, the onomatopoeia words that are used are very colorful. As Naruse said you can see many people aspects in the work that make the architecture of Tomita has a special atmosphere. I thought that it was very attractive, and I thought how to do it the same way. I am also reflecting on myself and I fine modernism is right. Since I received strong influence of modernism in the education of architecture, I think that I tend to see architecture's format and overall like planning from the bird eye's view. As to think about detail I tend to be bounded to the whole picture of the idea. So to me, like the bear 's ornament was quite shocking, and I thought it was straightforward idea and I like it but in my case I will directly think the visibility of it. On the other hand, I mentioned about the approximation of the similarity in 1970s and now with the contemporary architectural photogrpah, but it seems like the circumstances are similar, So the owner's request is an atmosphere, it is not the architecture that seeks the strong one. So I wish you could tell me what do you think would be impossible to get rid of when building architecture?

司会: 多分違うと思うんですけど、計画的にすごく作っていく人と、こういう場所をもっと作ったらいいんじゃないかっていう役割分担が事務所の中でされていたのかとか。例えば私は2人で設計しているので、友達の男の子は男性なので視線がちょっと違ったりするんですよね。もう少し楽しいのがいいよね。みたいとか言ったり。そういうキャッチボールをお互いされているんでしょうか

?プロジェクトによって富田さんが全部こう見て皆はちょっとコメントするだけとかっていう感じなのか。誰かがすごい計画にすごく長けているとか誰かが熊に長けているとかそういうわけではないですか?そういうわけではないんですね。

Naruse: I think that it is probably different, but I wonder if the role division has been done in the office. For example, I am designing with two people, so my friend is a man, so my line of sight is slightly different sometime. It's good to have some fun. I wonder if these catch balls of communication are mutually made? Is it just like Tomita says everything by the project and everyone just comments on it? Or is there like the specialist for planning or the specialist for calculating?

長谷川: 集団でお仕事をしだしたのは象設計集団が最初ですよ?シーラカンスとかあるけど後だよ?象の方が分かれてるから。象のトップ3人もスタッフもすごくうまく仕事してますよ。私の中野にいた頃におでんの屋台が来たよとかいって。外のおでんの屋台から買った

てきちゃうんですね。外で食べる。気難しい人たちも多い造園をやってる人たちのグループのところにいて食べたりしていましたから。なので3人が建築をつくるっていう難しいコミュニケーションを本気でやってましたね。すごい人たちだったんだと思います。そしてよく働くグループでしたね。夜中でもいつもいて、家具だって自分たちでディテールを考えるわけで、あれだけの建築作るのはいくらすごい労働力だったんじゃないかなと思いますね。あれは見学に入って感心しちゃいましたね。そういう状況はあちこちだったとは思えないな。象だけ。園芸系の人たちが来てね、大議論して。

Hasegawa: The Zo architects is the first to do work in a group, right? There is a coelacanth (an architecture firm) or something but is not it? Because the Zo architects are divided. The top three of the Zo architects and the staff are working very well together. When I was in Nakano someone said that the oden stall has come. I will buy it from the stall of the outside oden. Eat outside. Because I was eating while going to a group of people who are doing landscaping with lots of difficult people. So they were seriously doing difficult communication of three people making architecture. I think that it was a wonderful people. And it was a hard working group. Even in the middle of the night they are working, even for furniture they think of details by themselves, I think that it was already a great workforce to make that one. I admired that when I visited the office. I can not believe that such situation was around anywhere. I think only in Zo architects. When the horticultural people came, they had a big discussion.

質問者: 安藤忠雄も民家の改修をしていた時に、大黒柱に集電の時刻表がはってありました。24時間で模索していることに対して喜びや無償の行為として受け止めていた。吉阪さんの研究室も床が図面でぐちゃぐちゃになっていた。それがCAD時代との違いだと思います。昨日たまたま齋藤正夫先生の3つの賞の受賞会があったんですけど、800人の方が集まって。

Questioner: When Ando Tadao was renovating a private house, there was a timetable of the last train on the main pillar. I took it as a pleasure or a gratuitous act against 24 hours working(?). Mr. Yoshihisa's laboratory was also flooded with drawing papers. I think that is the difference from now the CAD era. Yesterday happened to Mr. Masao Saito's 3 awards party, and 800 people gathered.

代々木体育館について丹下先生と坪井善勝先生の下に齋藤先生がいたと同じような感想を漏らしていました。とにかく少しでも関わったことが重要だったという風に聞いて、昔からそういう視点だったんだと思い感心しているんですけど。

Questioner: About Yoyogi Gymnasium he was leaking similar impression that Professor Saito was under Mr. Tange and Professor Tsuboi Yoshinaga. Anyway, listening to the fact that it was important that even a bit that he was involved, I am impressed that it was seen like that from a long time ago.

長谷川: 菊竹事務所のときに施工中だったのよ。夜な夜な見に行った。

Hasegawa: It was under construction at the Kikutake Office. I went to see it at night.

質問者: 24時間働くのが当たり前だったようなじだいですね。女性建築家が皆無だった時代にとにかくお二人はめだっていました。大竹さんがサッカーやっていると倒れて亡くなられた後、幹部に対して世帯収入をあげていたときいてかんげきしました。

Questioner: It seems like it was natural to work 24 hours. In any era when two female architects were none, the two of them were making a difference (Hasegawa and Tomita?). When Mr. Otake was playing soccer, he fell down and died and then

somebody told me that he had raised household income for executives.

司会: あれですね。お茶の会もありますからとおきましよう。働く時間の長さっていうのは設計の密度には大きなと思いました。私やっぱり興味があるのは3人が違う人とどういうふうに話し合っ図面を書いてやってたのかっていうところがもう少し聞きたいなあと思ったんですが、お茶を飲みながら伺うことにしましょう。常山さんにもお伺いしたいです。

Naruse: There is also a tea party after this so let's keep it for then. I thought that the length of working time was big for the design firm density. I thought that I would like to hear a little more about how three people (tomita and the other zo archtiects team) were talking to each other with a different person and writing a drawing along with it, but let's ask while drinking a cup of tea. I would like to ask Mr. Tsuneyama as well.

常山: 私は身体と建築を親密にするという言葉に、それが建築の原点だよなっていうのをすごく感じまして。モダニズムっていうのは今までお話あったようにも最初に補助線をひいてディテールに落ちていくやり取りがあるんだらうけれども、補助線っていうのがあると補助線に頼って設計してしまってる部分があるなっていうふうに感じたんです。富田さんの話を聞いていてやっぱりすごい人間を信用している感じがして、モダニズムっていうのは人間の行動とか身体っていうのは数字に置き換えても画一化された人間が対象とされていたと思うんですけれども。一人ひとりの能力とかそういうものと建築を切り離せない状態で設計していくような感覚は、ものすごい能力が必要だし、建築家としてもものすごい経験値も必要だし、はっきりとした哲学が必要なんだらうなっていうのは感じたんですよ。人間を信用してるってことは人間の野性的な部分を信用しているということでもあると思うんですね。裸足で生活することをすごく面白いと思ったりとか外にすぐ飛び出して行ったりとか。人間の内部でこう大人しくしてるだけじゃなくて、外とを連動しながら生活していく部分っていうのすごく尊重していて、自然観というのが多分ものオノマトペにも現れてきていると思うんです。音を立てるって人間じゃできない、物がないと出来ないし風がないとできない。他のもの連動している生活っていうのを建築から切り離せないものとしたと思うんです。その自然観っていうか人間観っていうんですかね。そういうものがどういうふうに育っていたのかっていうのをお聞きしたいなと思います。

Tsuteyama: I fine the word that says intimacy of body and architecture is what actually the fundamental thing in architecture. Although Modernism has interaction that will fall over to the detail by pulling the supplementary line at first as it was talked about until now, if there is an extension line, the design tends to depends on that line. When I heard Tomita's story I felt that she trusted a human being (capability?) after all, and in modernism is that human behavior or body is standardized it is replaced by a number. The feeling of designing base on each person's unique abilities and the kind of things that can not be separated from architecture is that it requires tremendous abilities and a tremendous amount of experience as an architect and a clear philosophy is necessary I felt it. I believe that trusting humans is also trusting the natural instinct of the human beings. Like living in barefoot is very interesting, or jumping out of inside outside immediately or freely? I think that it is not just being quiet in the inside of humans but also respecting the part that lives while interlocking with the outside and I think that the view of nature is also appearing in onomatopoeia as well. You can not make sounds only by human beings, you can not do it without objects, you can not do it without wind. I think that it was not possible to separate the life linked from other things from the architecture. That is the natural perspective or human perspective of it. I would like to ask you how such things were growing up.

富田: それで思い出すのは疎開はご存知ですか?疎開で埼玉のうちの祖母の実家から裸足で学校に行ったりするんですね。それで私はそんなの知らなかったから結構きれいな下

駄履いていったら隠されちゃった。そういう時代でした。みんな裸足になって朝礼であの大勢集まるでしょ。そして終わってから教室に入るときは、足洗い場が一つしかないところに殺到しているからドロドロなんです。その快感は覚えてみたい。あと美しい農村風景っていうのは憧れてましたよね。疎開先と小学校は南埼玉と北埼玉の違いぐらいしかないんですけど、北埼玉郡で疎開してた方が広々として隣の家に行くのも大変なような場所だった。そしてすごくそのせいか皆乱暴なんです言葉が。南埼玉は優しい屋敷林が本当に風景の織物っていう感じで何重にもなってるのが面白いなおもってた。疎開先で大災害があったんですけど、利根川が氾濫して水がいっぱいになって上がってきたとき各家の屋根がポンポンと浮いて見えてそれが何とも美しいと思って。まだそんなに怖いと思ってなくて疎開してた家の敷地の中で小山があったからそこに逃げましょって言って、疎開してた人が結構いっぱいいてね、あと30cmでさらに水面に上がってくるってなっちゃったら、「子どもたちはこの杉の木に縛っておきましょう」って聞こえてきてやっと怖くなった。天井川って地面より高い位置にある川が反乱すると黒い滝が見えるんです。それがもうずーっと何でも夢に出てきましたね。だからあの東京に来てからもどっかに行っても水面には興味はありました。怖いけど素敵な面の療法があると思います。

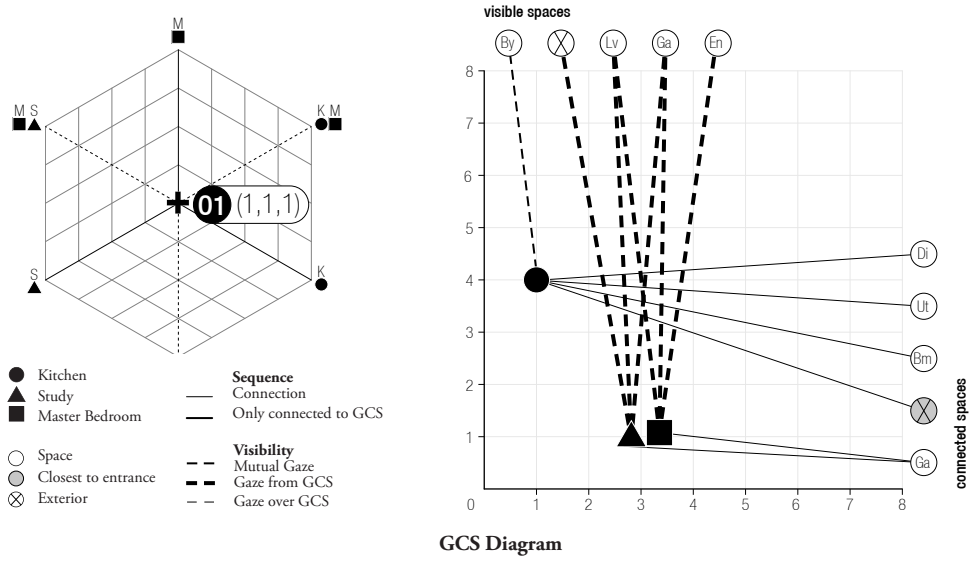
Tomita: That reminds me, do you know evacuation? I am going to school barefoot from my grandmother's home in Saitama due to evacuation. So I did not know such a thing so I wore my pretty sandals and it was hidden. It was that kind of era. Everyone gets barefoot and those gathering in a morning assembly. And when I enter the classroom after I finish, you need to wash your feet first but since the washing place is just one everybody rushed to it and made the floor muddy. It seems I remembered that pleasure. Also I adore that beautiful rural scenery. The evacuation destination and elementary school have only the difference between South Saitama and Kita Saitama, but it was a difficult place to go to the next house with the person who was evacuated in Kita Saitama because the distance between houses was spacious. And that's why the people there speak more roughly. South Saitama was interesting because of the forest landscape was really looked like woven fabric. There was a catastrophe at the evacuation destination, but when the Tone River overflowed and the water was full and the roof of each house floated up with I was thinking that it was beautiful at all. There was a small mountain in the grounds of the house that I had not evacuated so much yet because I had a small mountain, people said we need to escaped to the place and there were quite a lot of people who evacuated, When they say that the children needs to be tied on to the tree if the water level go up another 30cm, that is when I started to get scared. When the Amai river that is a river that is above the high land is overflowing, we can see a black waterfall. It has been on my dreams since ever. So after I came to Tokyo or going places I was always interested in the water surfaces. I am scared, but I think that is a kind of therapy in one side.

司会:お茶の時間にしましょうか。素敵なお花をご用意いただいてるみたいなので。本当に素敵です。皆さん本当に長い時間ありがとうございました。富田さんに改めて大きな拍手をよろしくおねがいします。

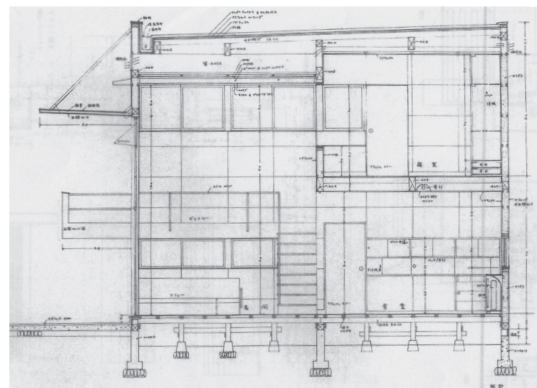
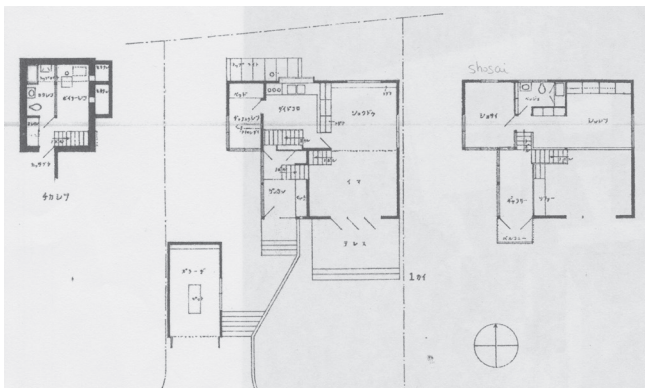
Naruse: Shall I make it for tea time? It seems like you have a nice flower arrangement. It is really wonderful. Thank you everyone for a really long time. Please give Mr. Tomita a big applause again.

## House case studies: gender diagram

## 1935 / Tsuchiura / The Tsuchiuras (architect's house)



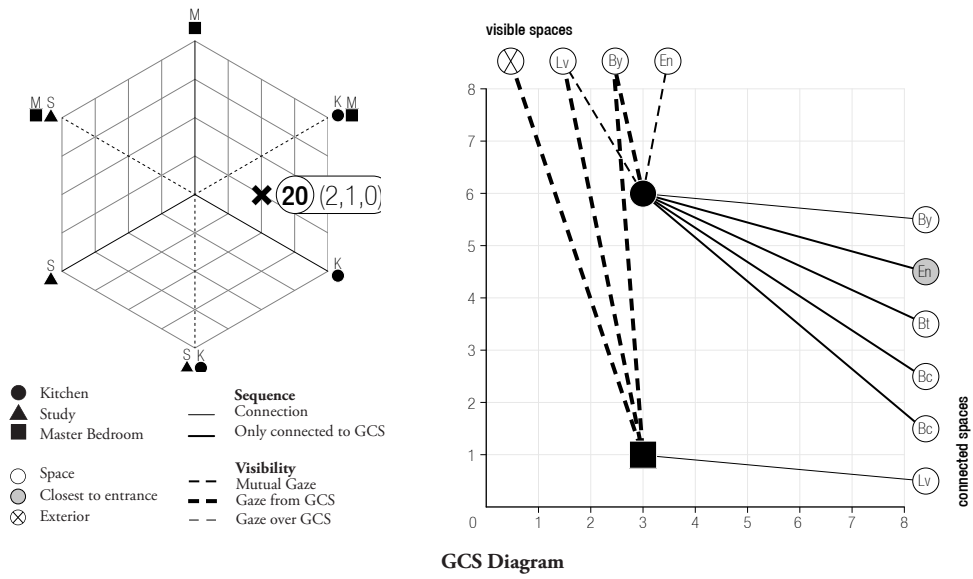
## Plans



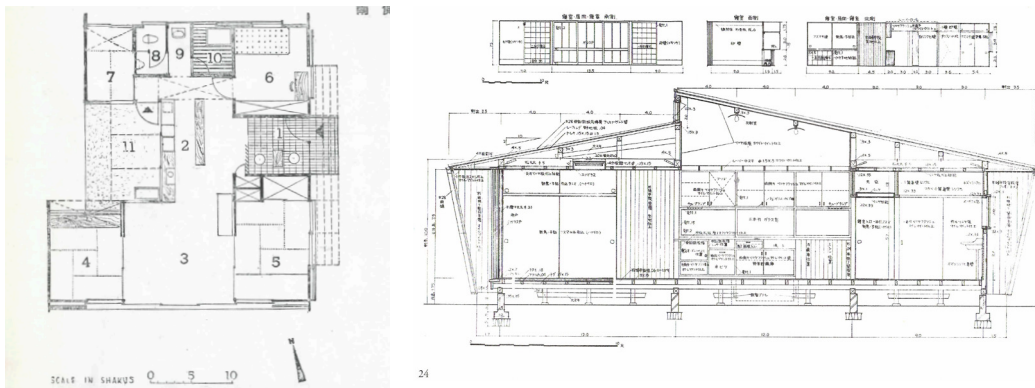
## Images



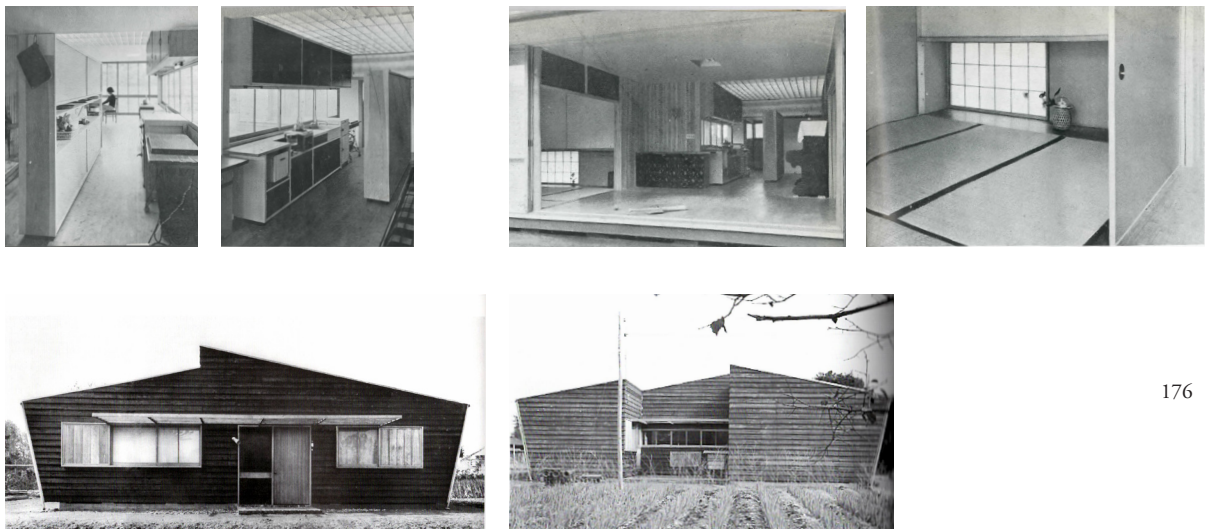
# 1951 / House O / Masako Hayashi Mother + Four Children



## Plans

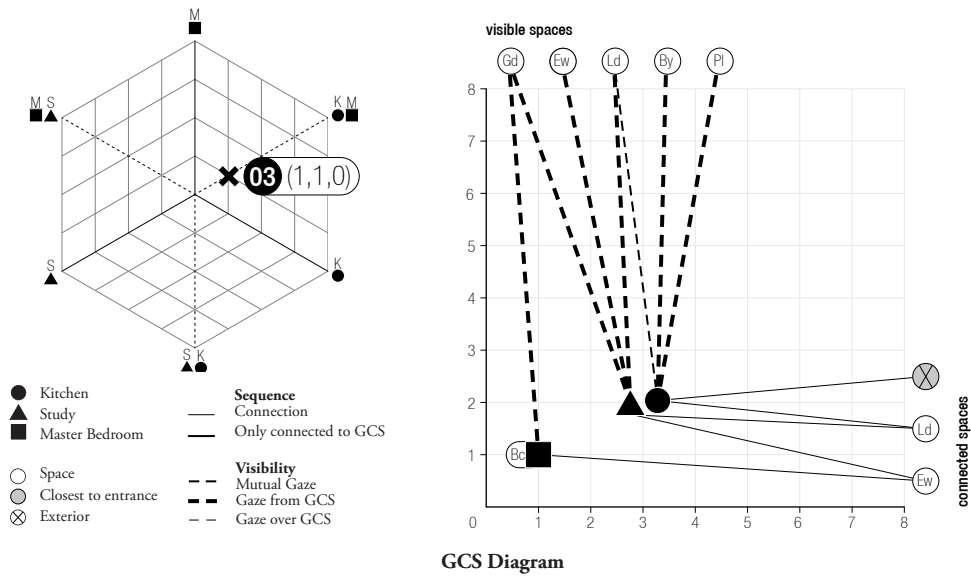


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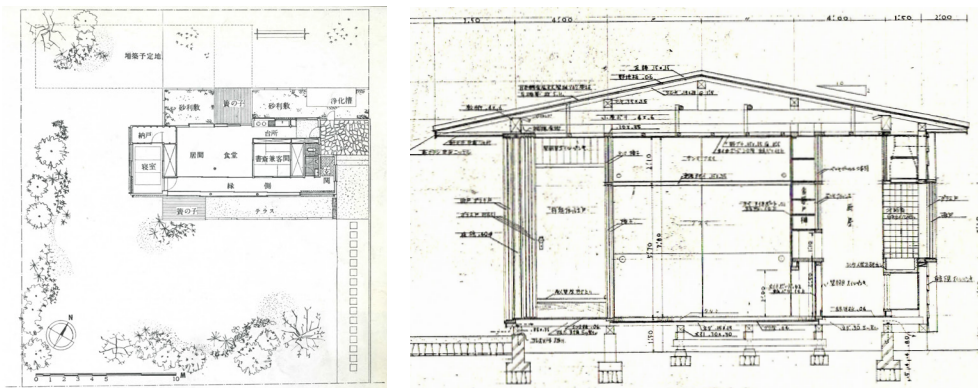


# 1952 / Prof. Saito House / Kiyoshi Seike

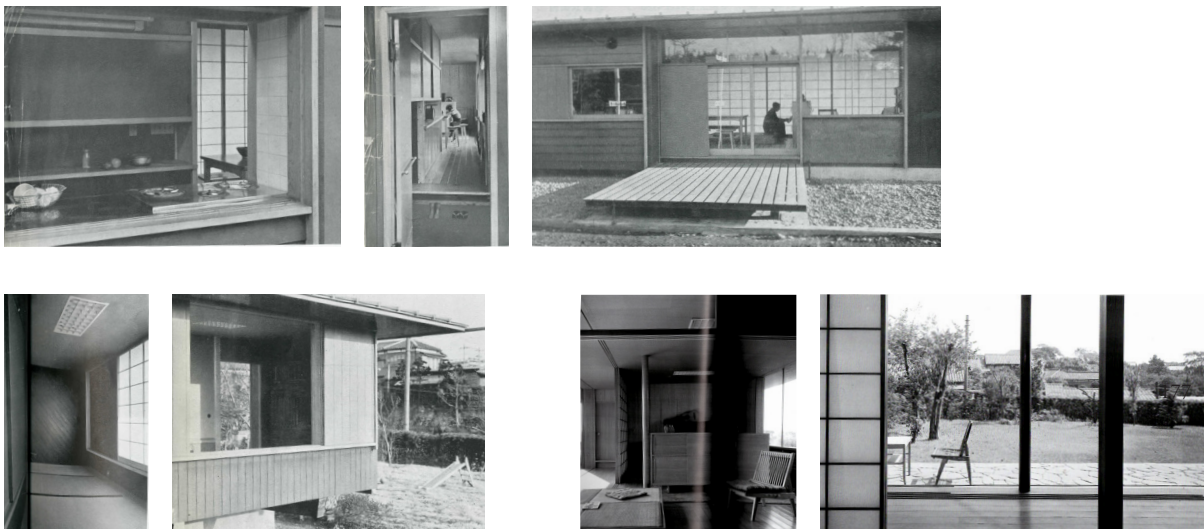
Parents + Daughter



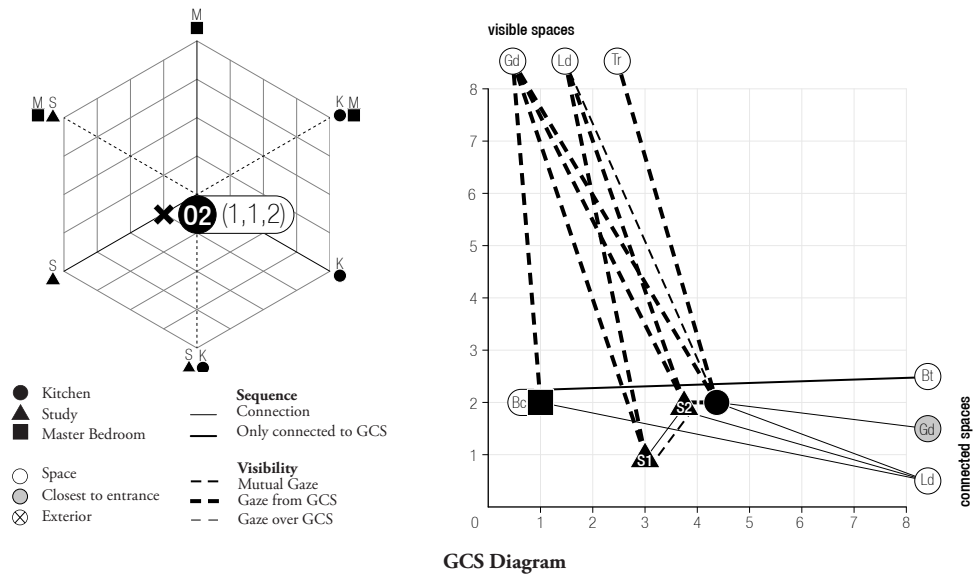
## Plans



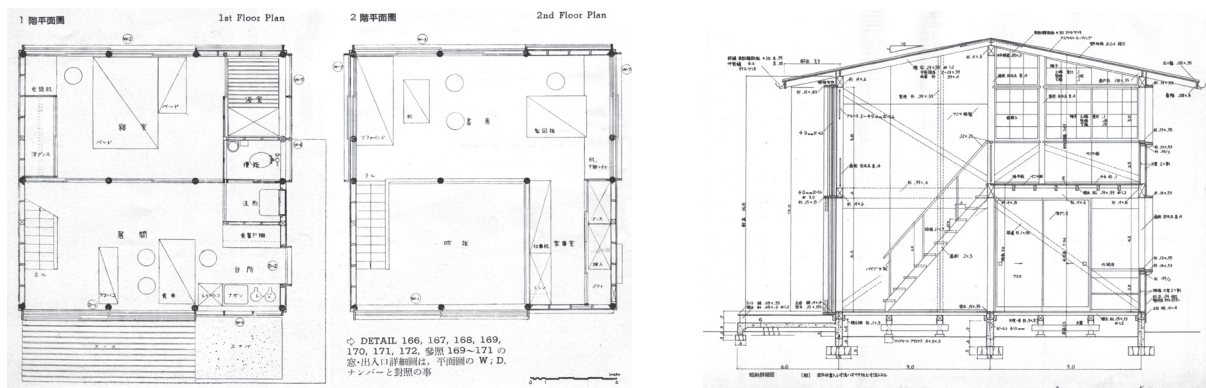
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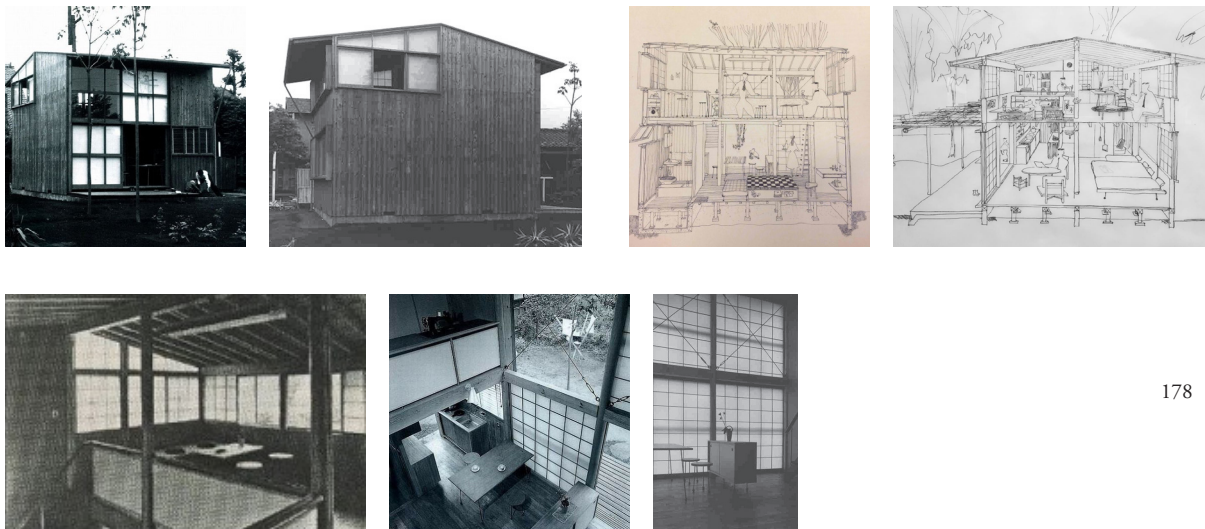
# 1952 / Minimum House / Makoto Masuzawa (architect's house) Parents + Child



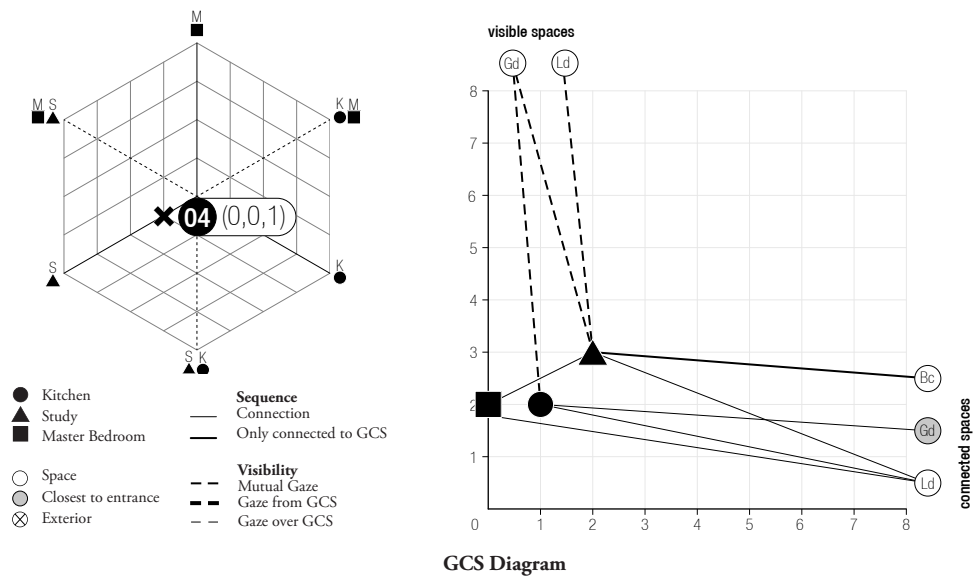
## Plans



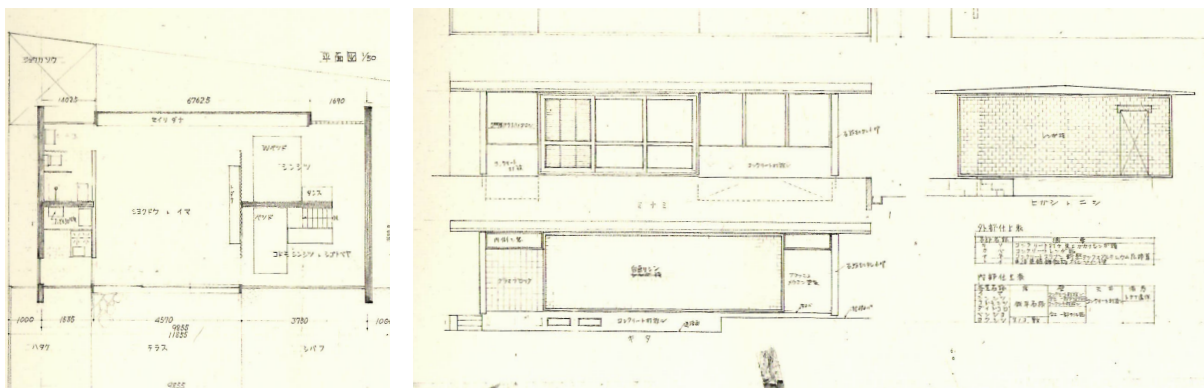
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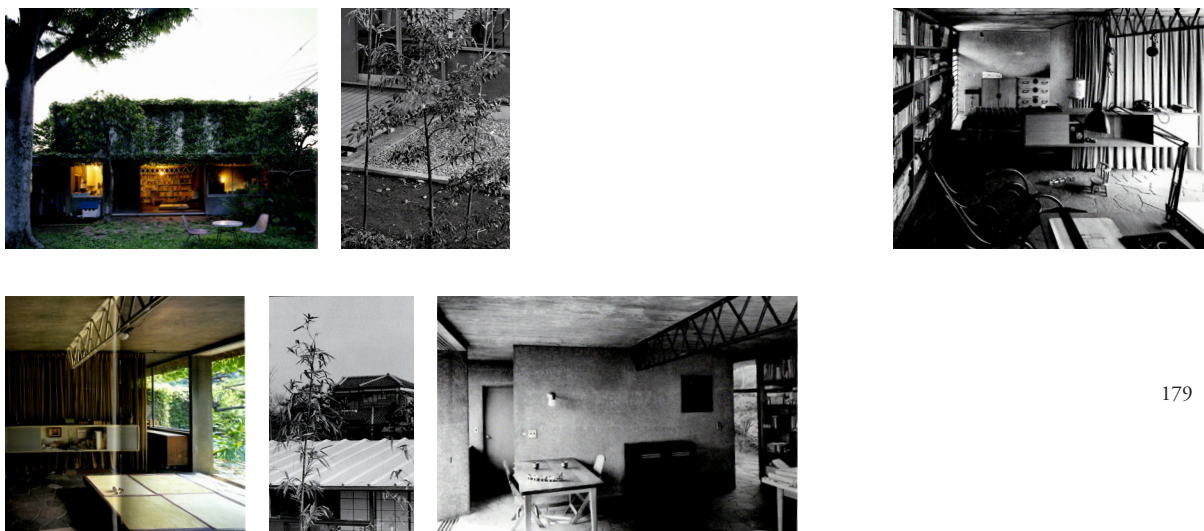
# 1954 / My House / Kiyoshi Seike (architect's house) Parents + Child



## Plans

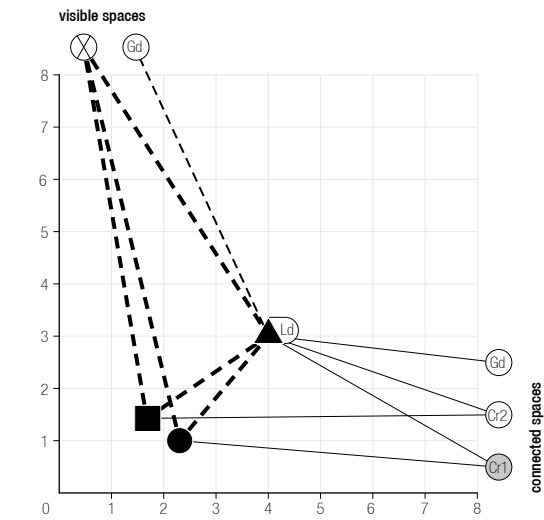
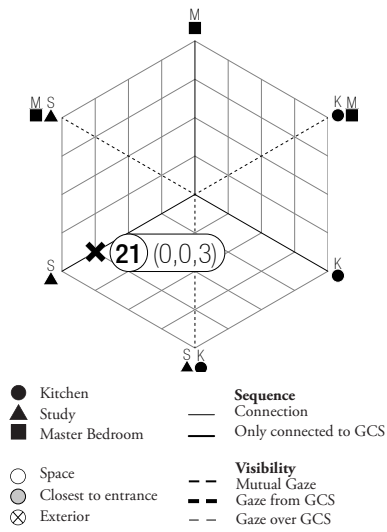


## Images



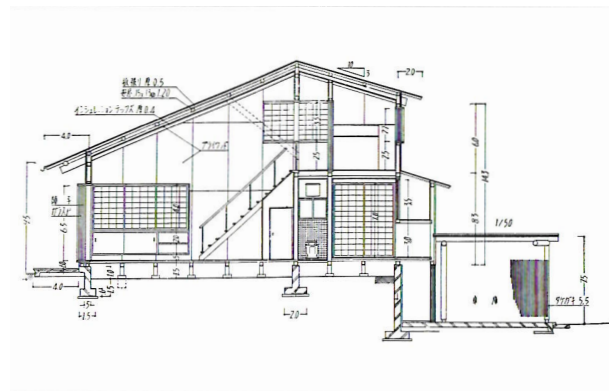
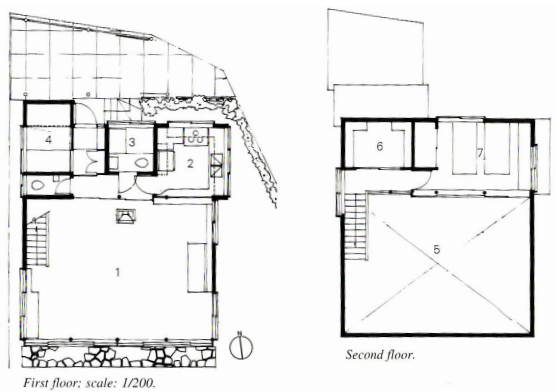
# 1954 / Cunningham House / The Raymonds

Woman + Maid



GCS Diagram

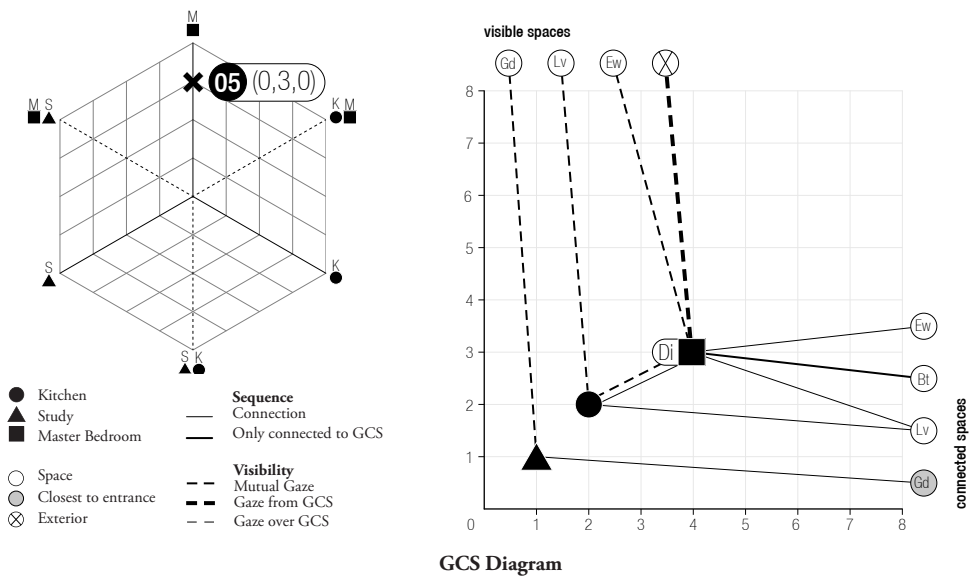
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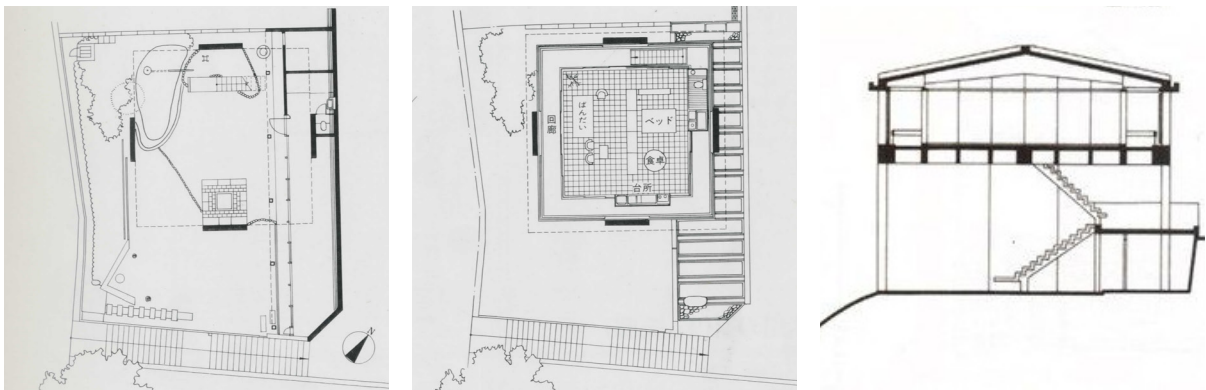
## Images



1958 Sky House / Kiyonori Kikutake (architect's house)  
Couple



Plans



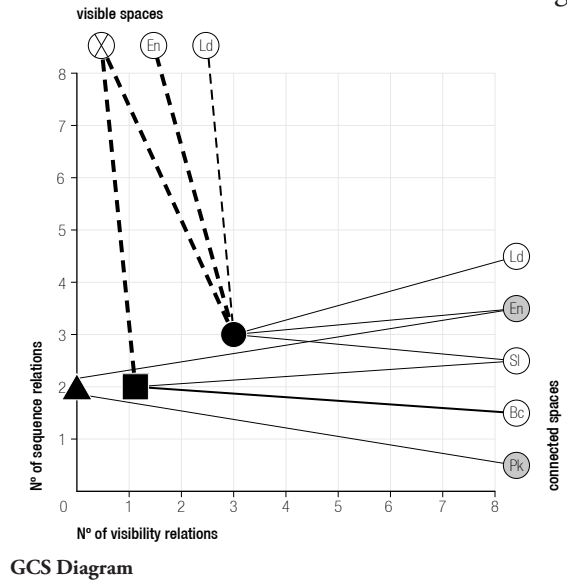
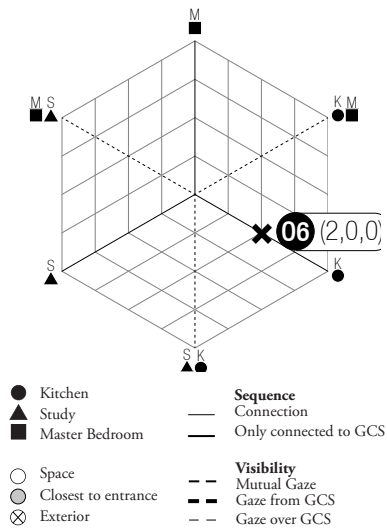
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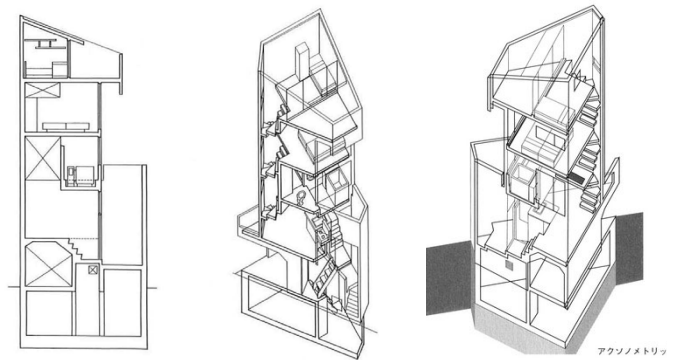
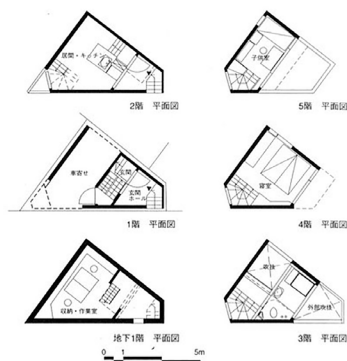
Images



# 1966 / Tower House / Takamitsu Azuma (architect's house) Parents + Daughter



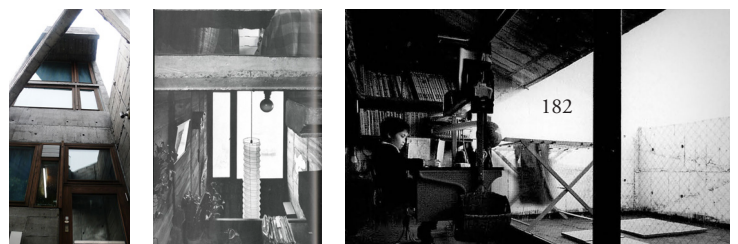
## Plans



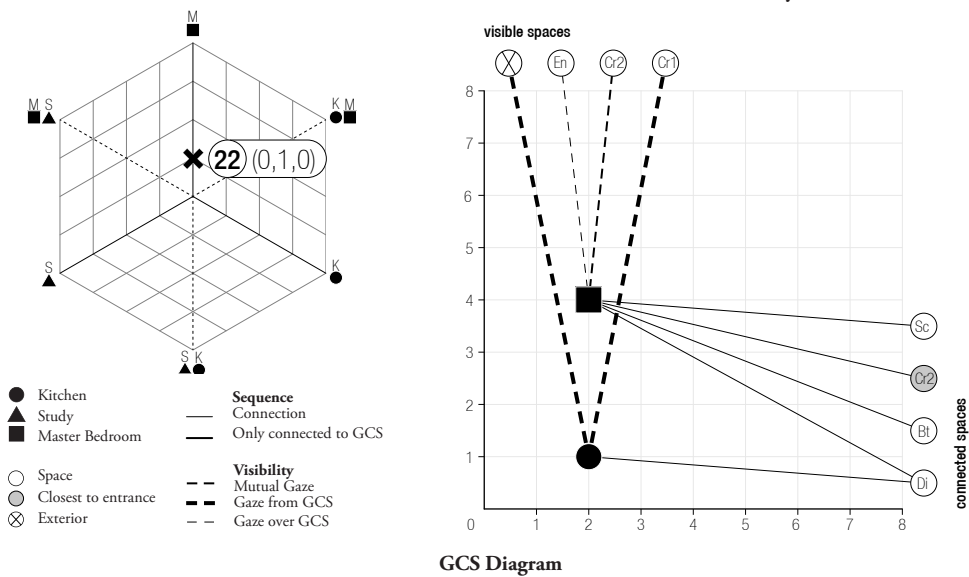
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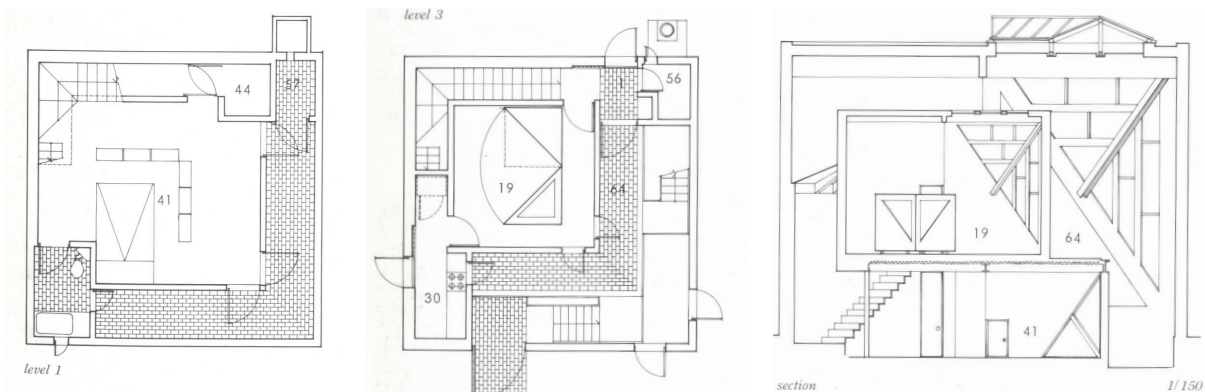
## Images



1972 / Anti-dwelling Box / Kikou Mozuna  
Old lady (architect's mother)



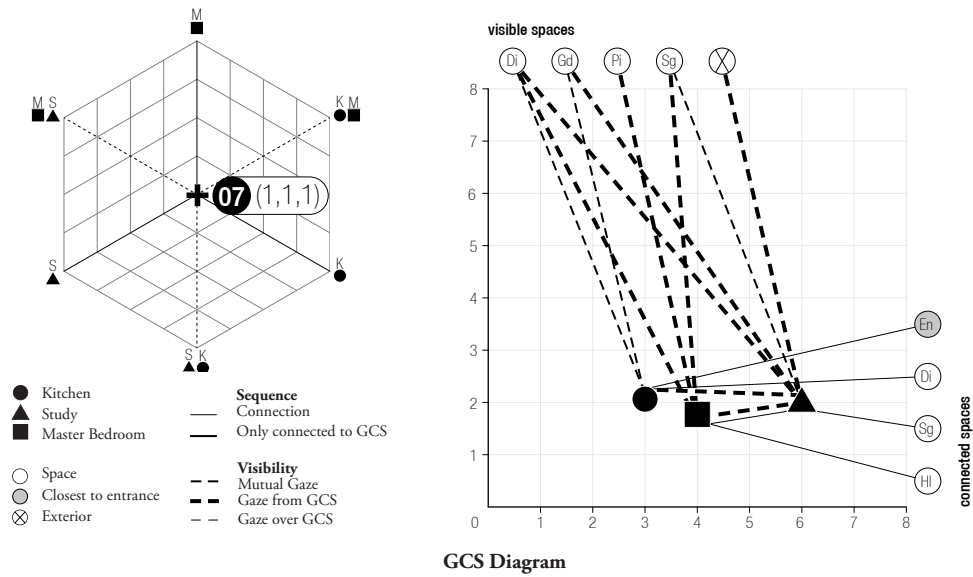
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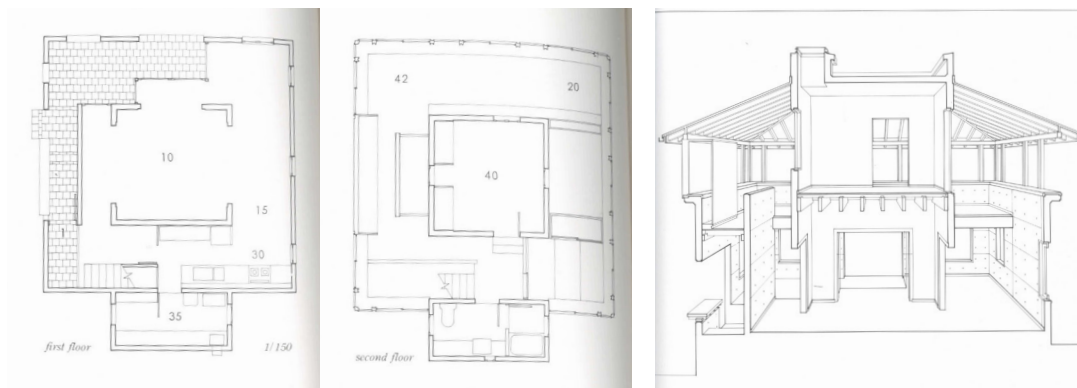
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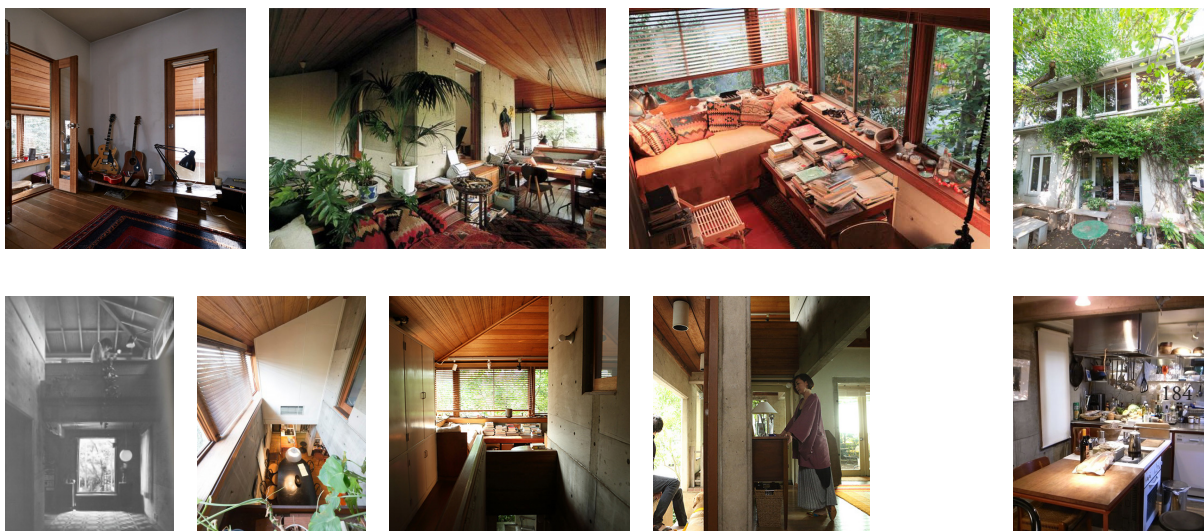
# 1974 / House with a Center / Tsutomu Abe (architect's house) Couple



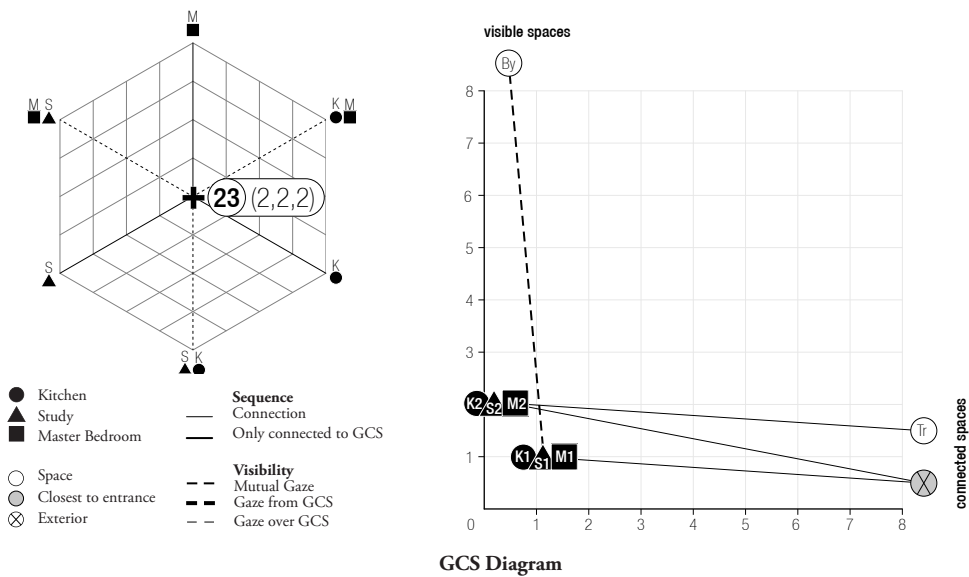
## Plans



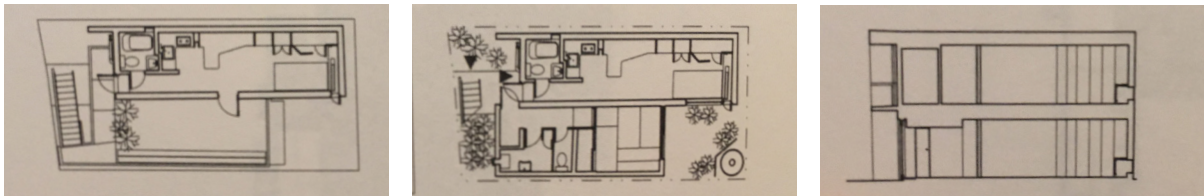
## Images



1977 / Hoshikawa Cubicles / Takashi Kurosawa  
Woman (landlord) + Woman (tenant)



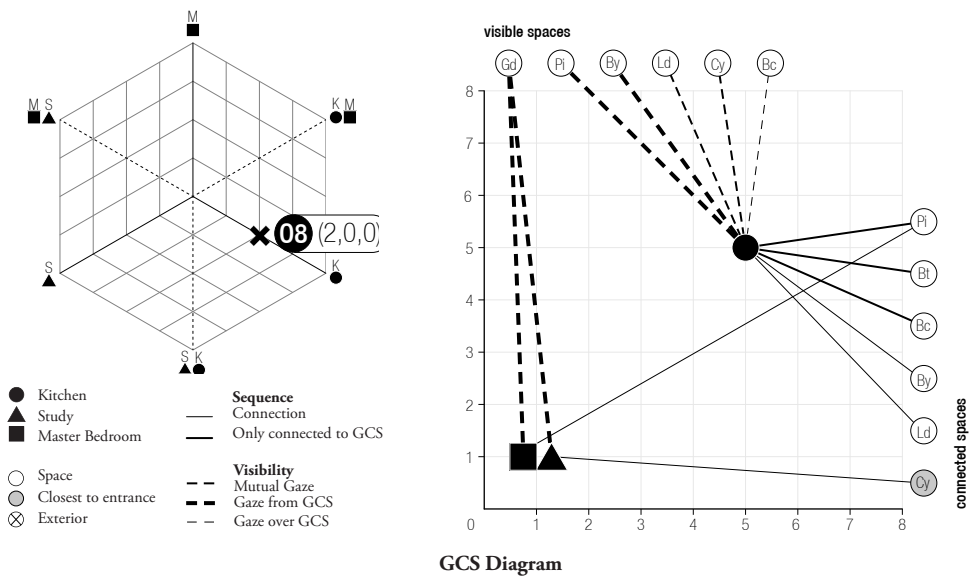
Plans



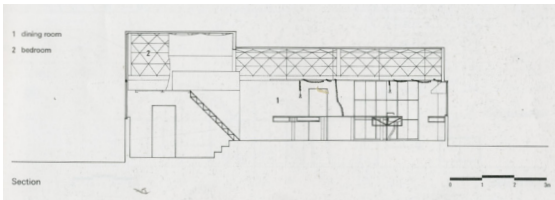
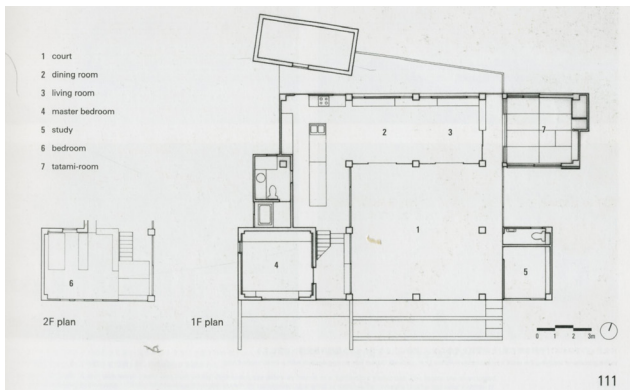
Images



1984 / Silver Hut / Toyo Ito (architect's house)  
Parents + Child



Plans

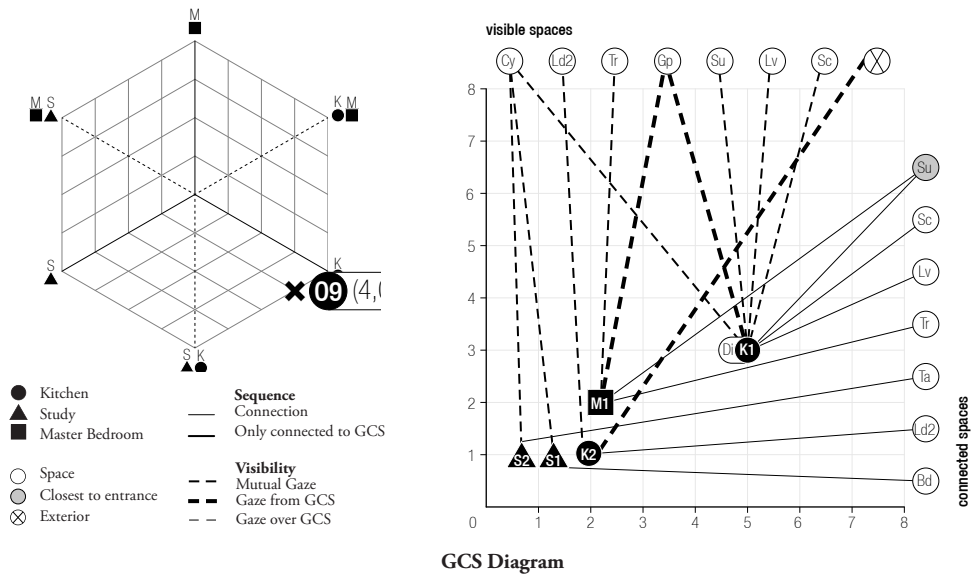


Images



# 1986 / House in Nerima / Itsuko Hasegawa

## Parents + Adult Daughter



## Plans

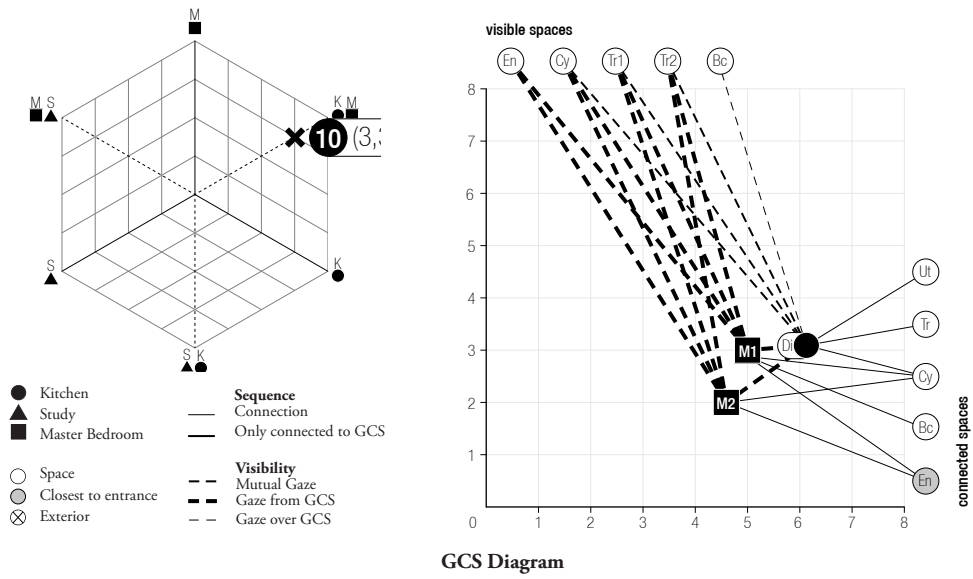


## Images

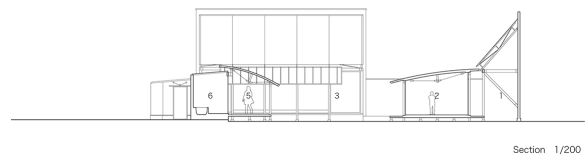
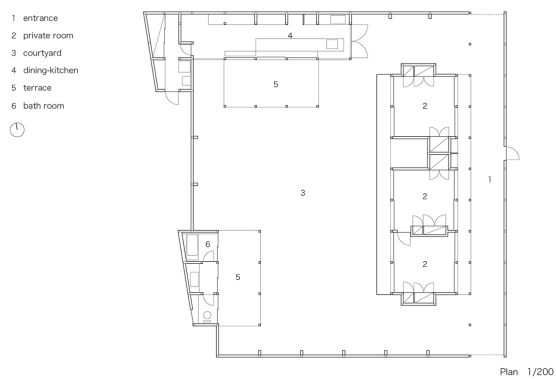


# 1992 / House in Okayama / Riken Yamamoto

## Parents + Daughter



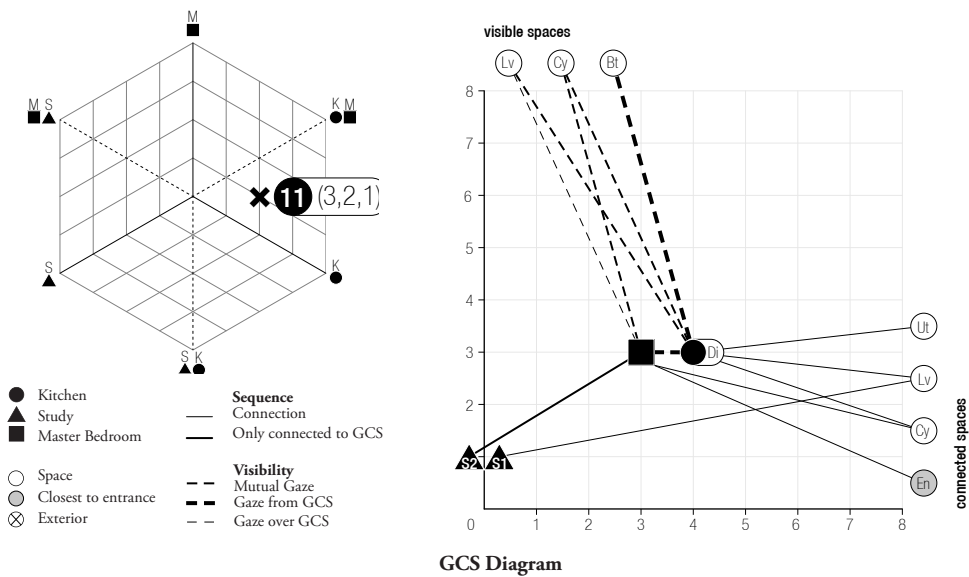
## Plans



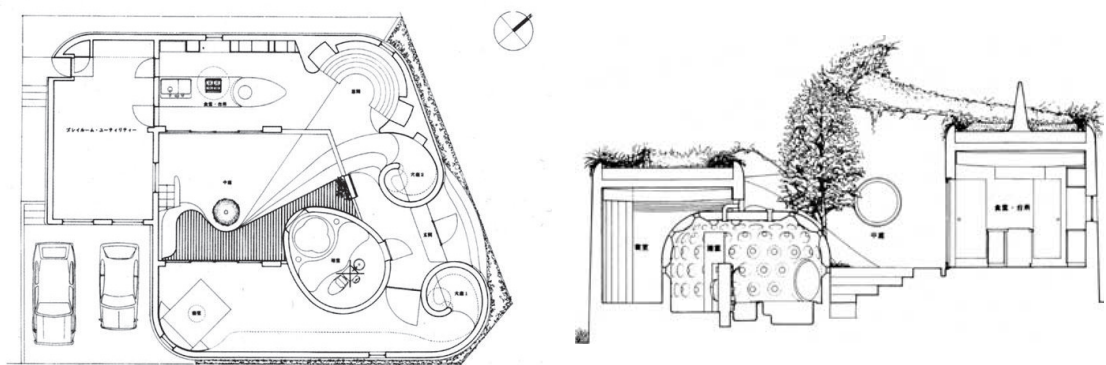
## Images



1994 / Soft and Hairy House / Ushida Findlay  
Couple



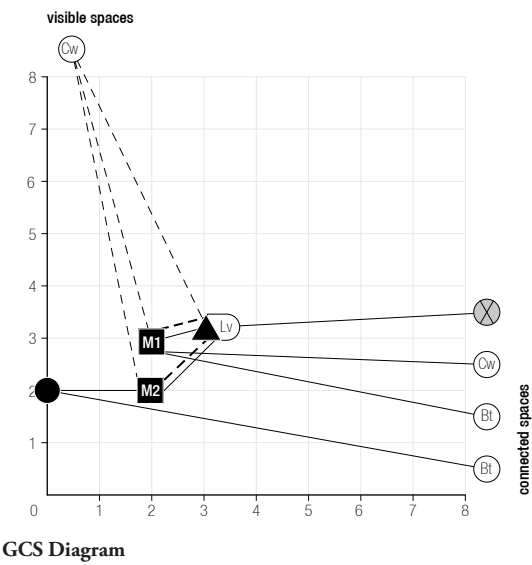
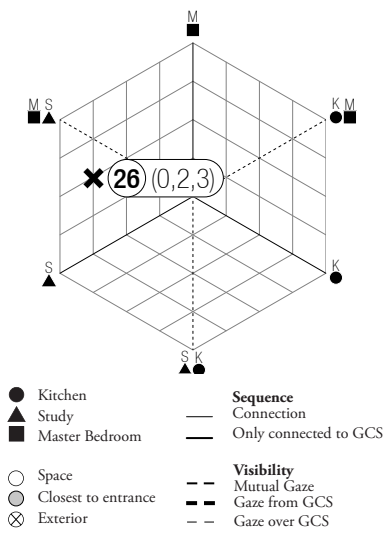
Plans



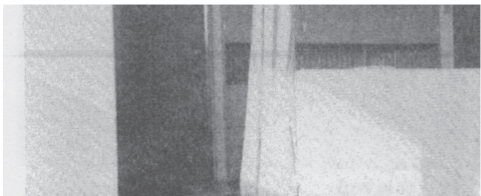
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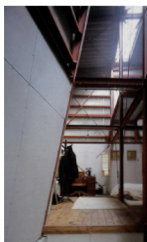
1995 / Light Coffin / Osamu Ishida  
Gay Couple



Plans

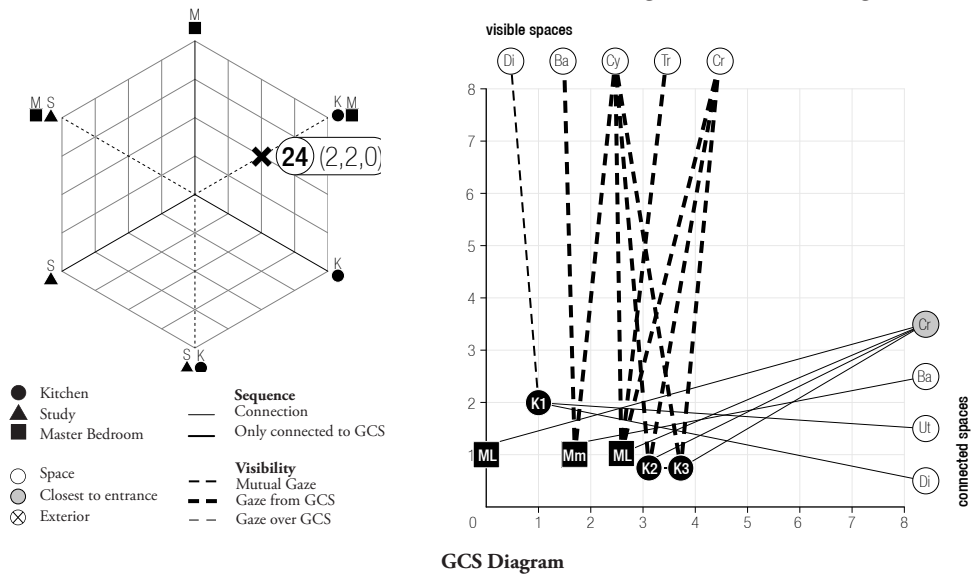


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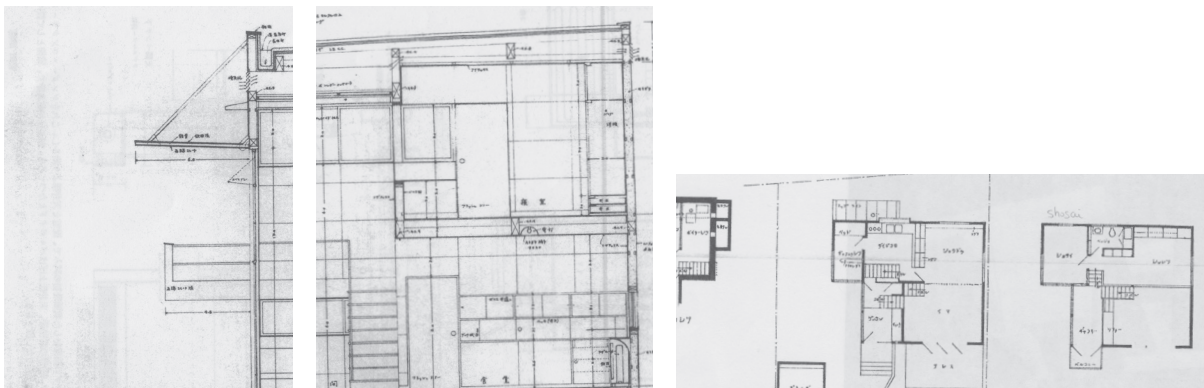


# 1995 / Aida Sou / Katsuhiko Miyamoto

Mother + Two Daughters + Two Lodgers + Six Dogs



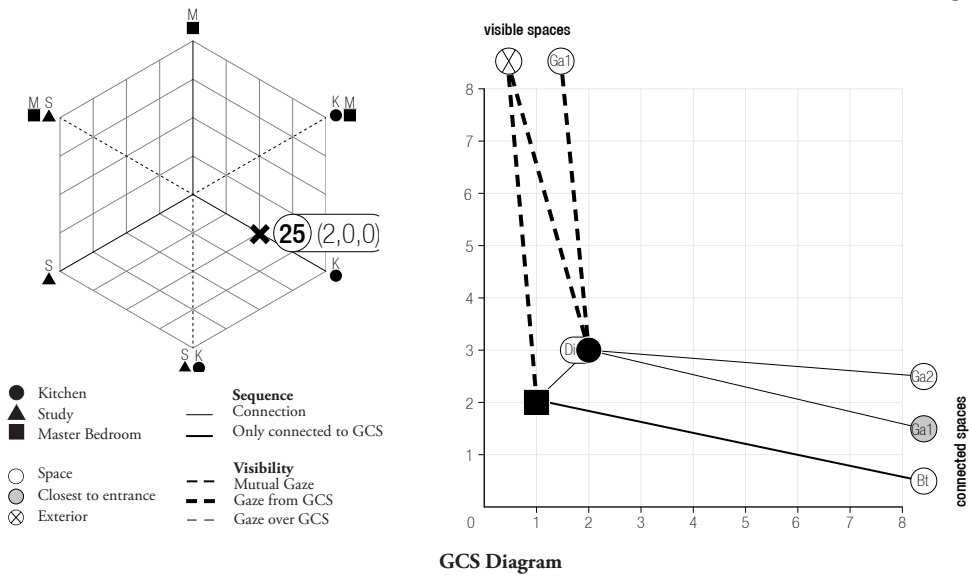
Plans



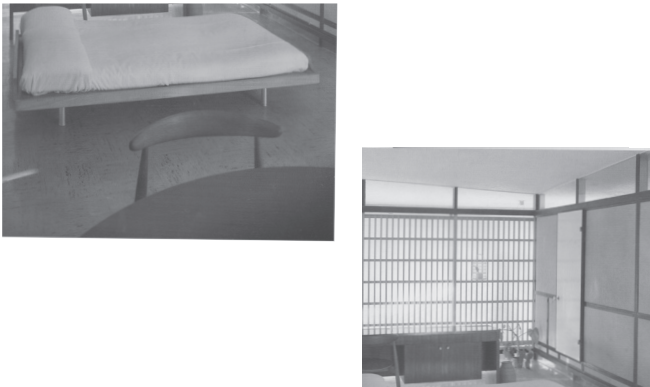
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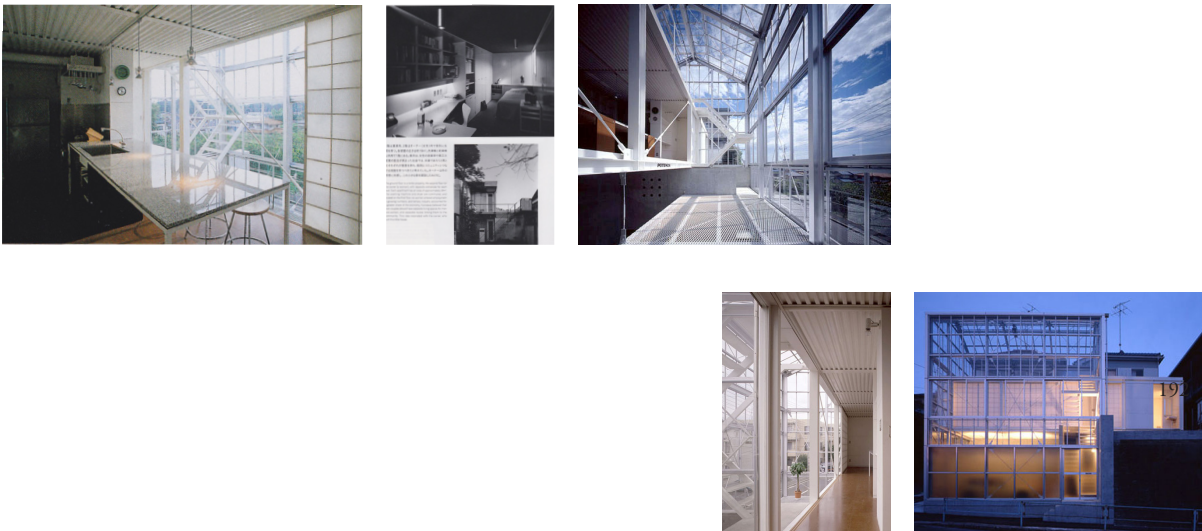
1995 / F3 House / Koh Kitayama  
Single man



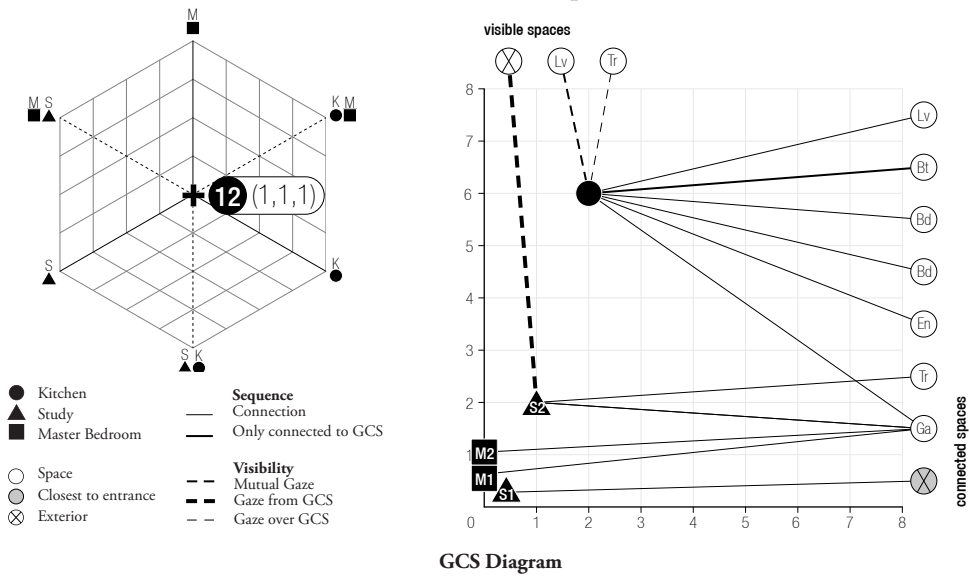
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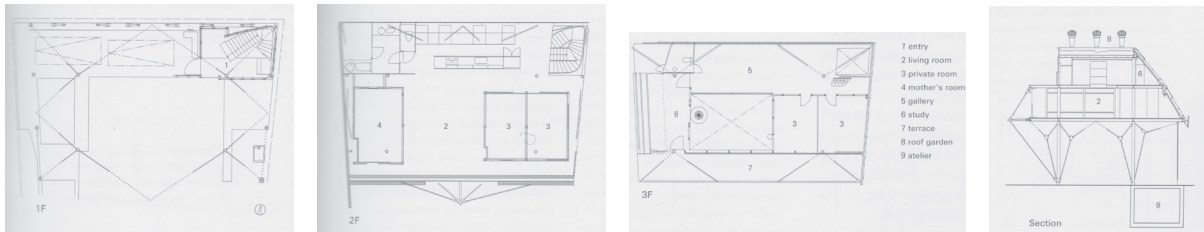
Images



# 1997 / Setagaya Village / Osamu Ishigayama (architect's house) Couple + Grandmother + Child + Workers



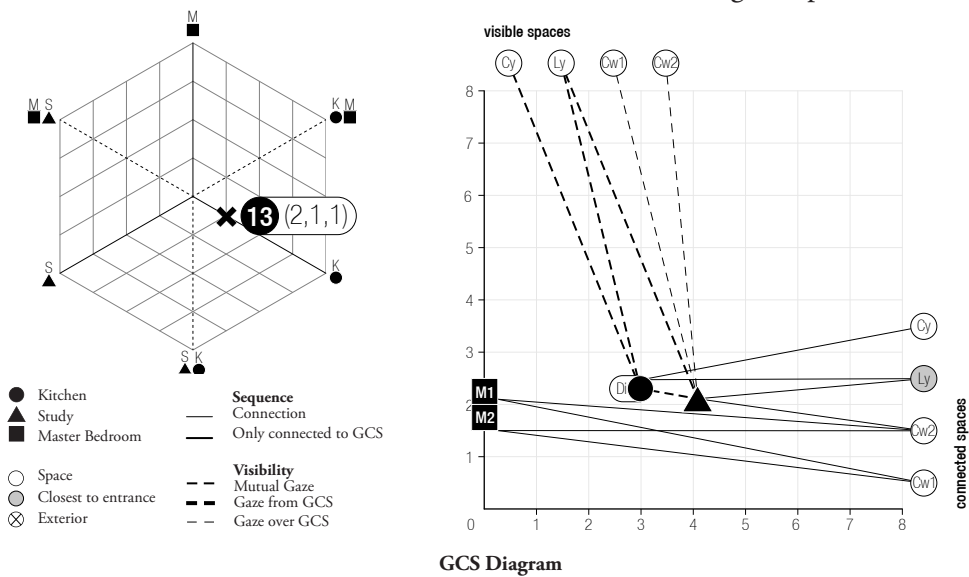
## Plans



## Images



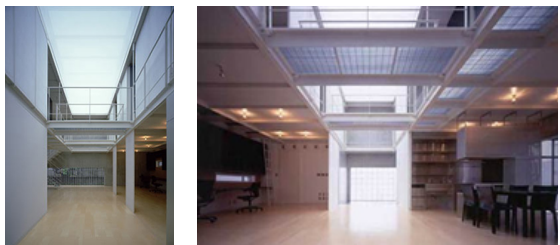
1999 / House without a housewife / Yoko Kinoshita + Makoto Watanabe  
Working Couple + Two Children



Plans

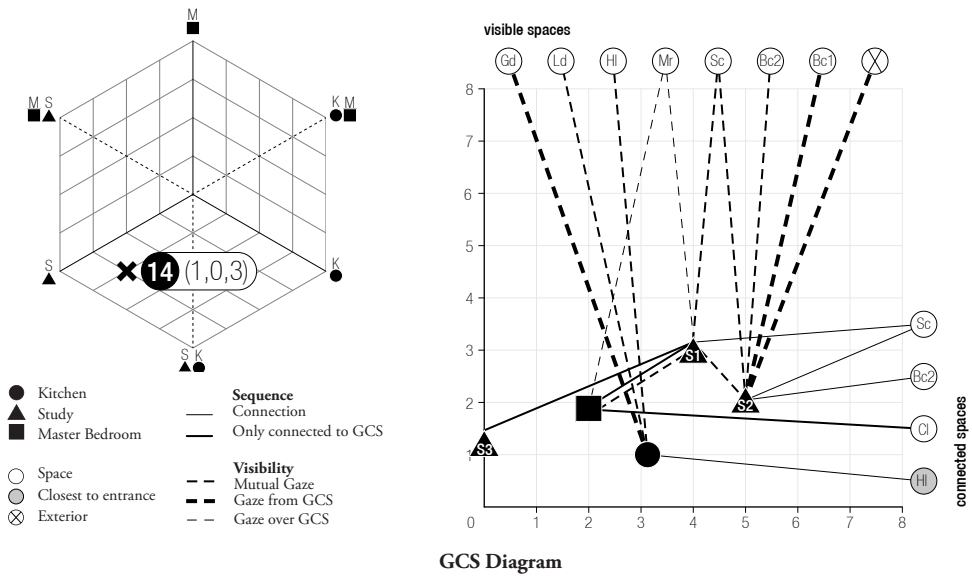


Images

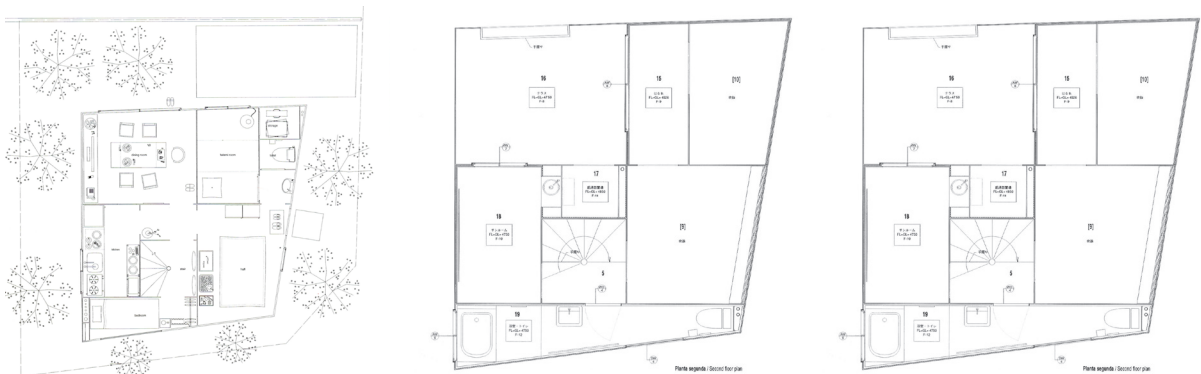


## 2003 / House in a Plum Grove / Kazuyo Sejima

Parents / Grandmother / Two Children



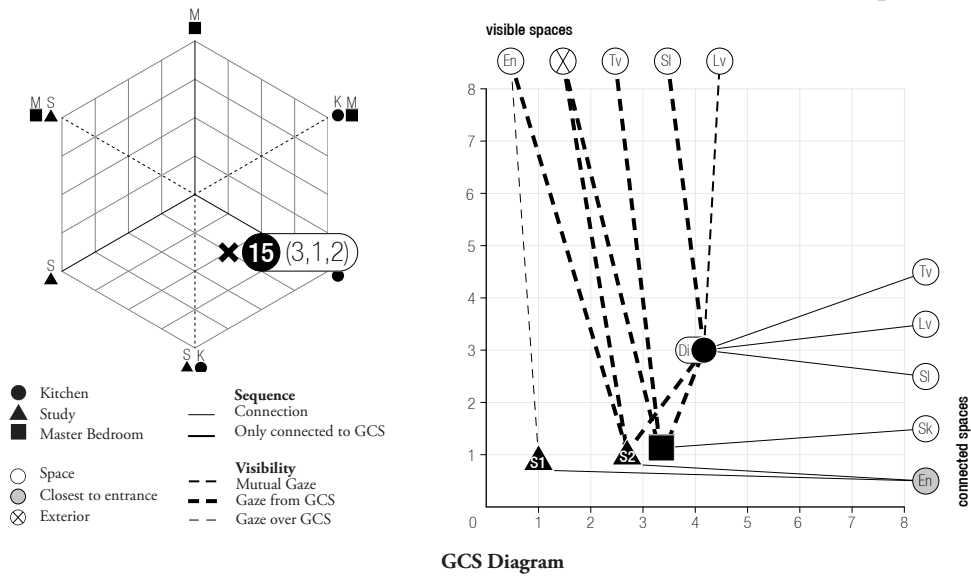
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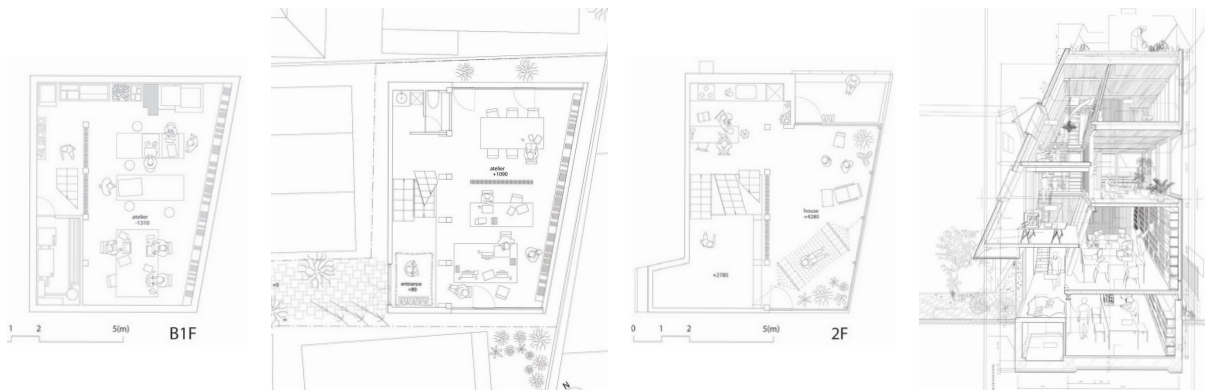
## Images



# 2005 / House and Atelier / Atelier Bow Wow (architects' house) Couple + Workers



## Plans

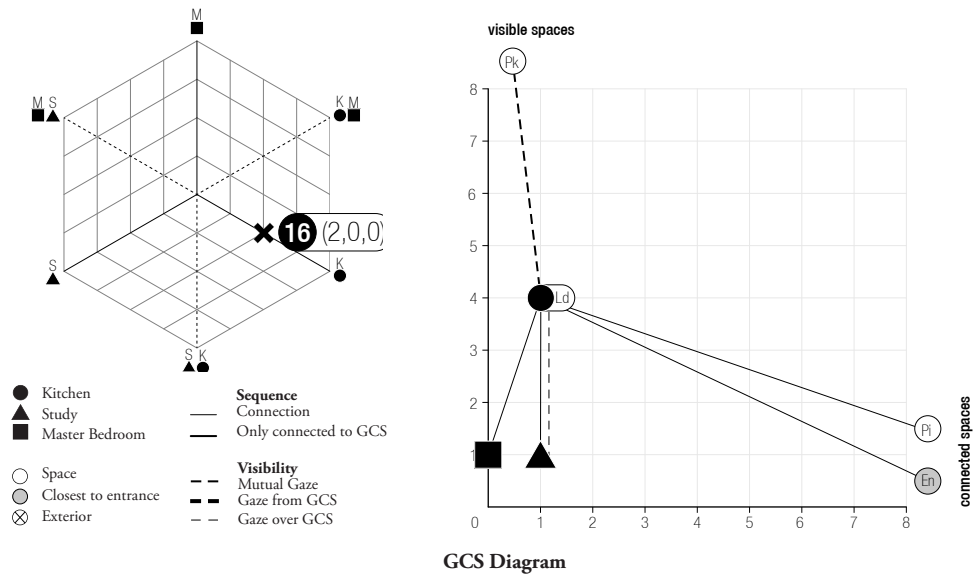


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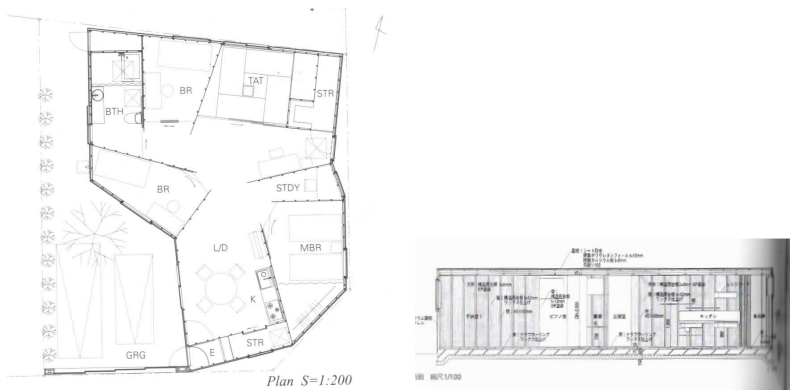


## 2005/ T House / Sou Fujimoto

Parents + Two Children



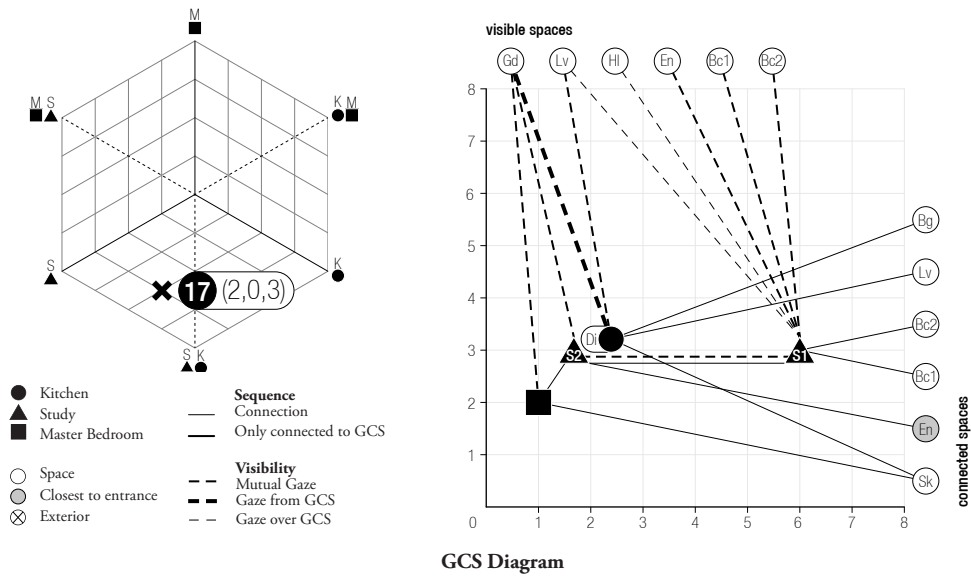
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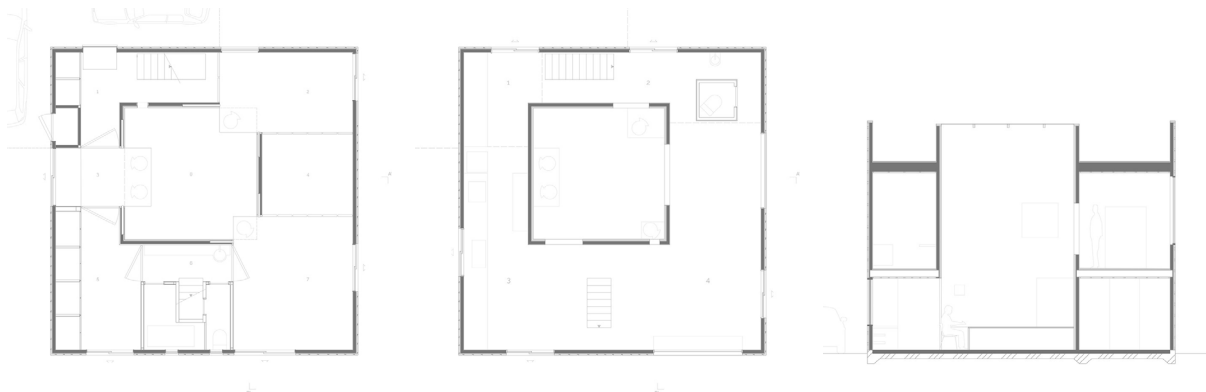
## Images



# 2006 / House in Sakuradai / Go Hasegawa Parents + Two Children



## Plans

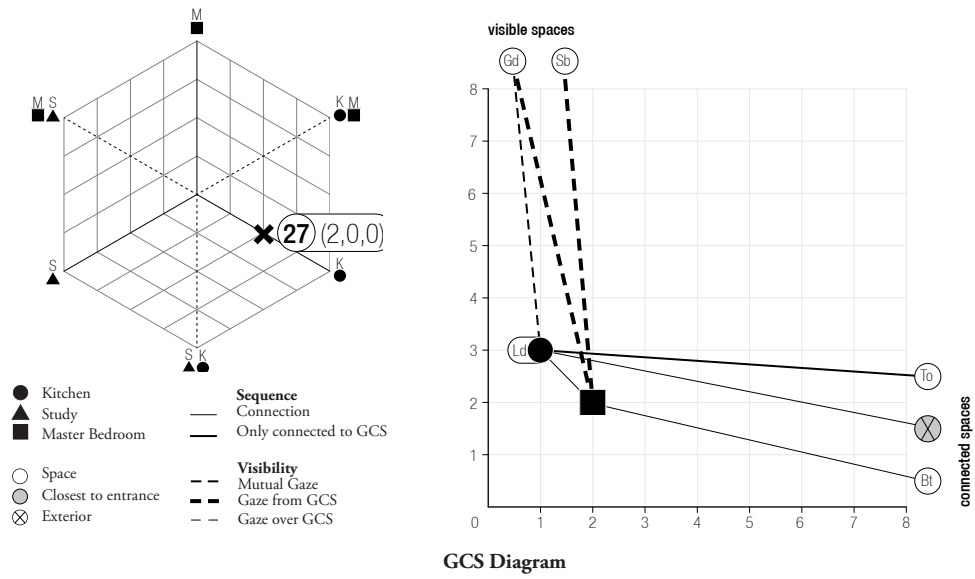


## Images

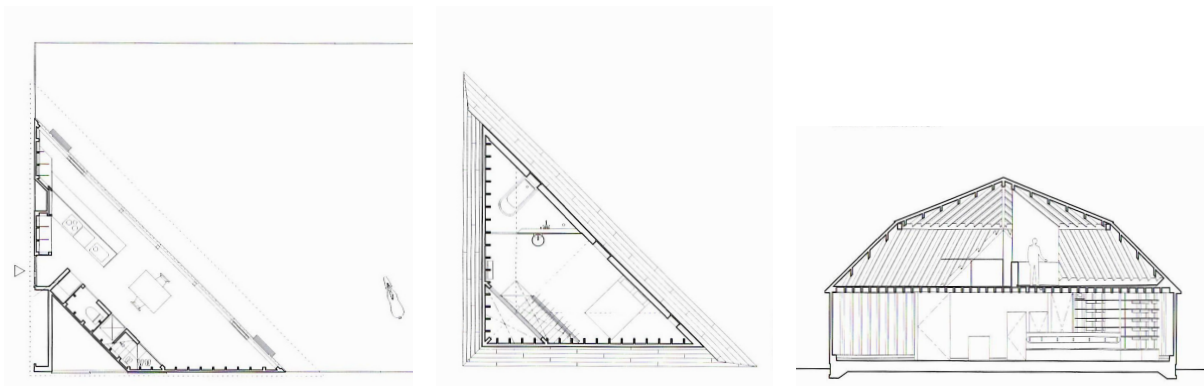


# 2008 / Pony House / Atelier Bow-Wow

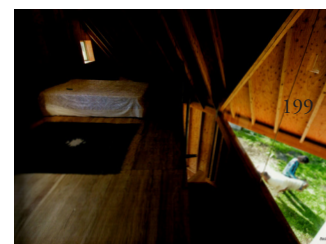
Woman + Pony



## Plans

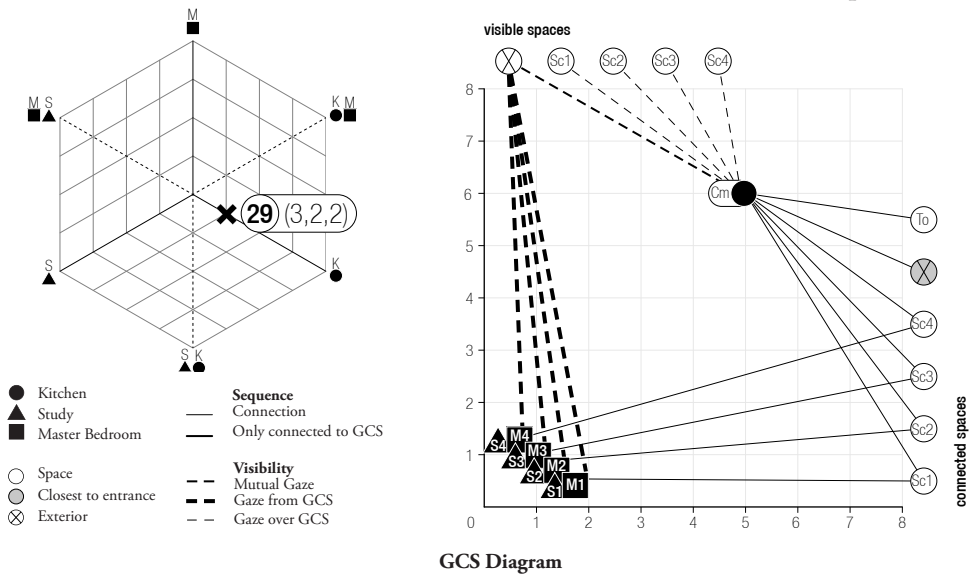


## Images

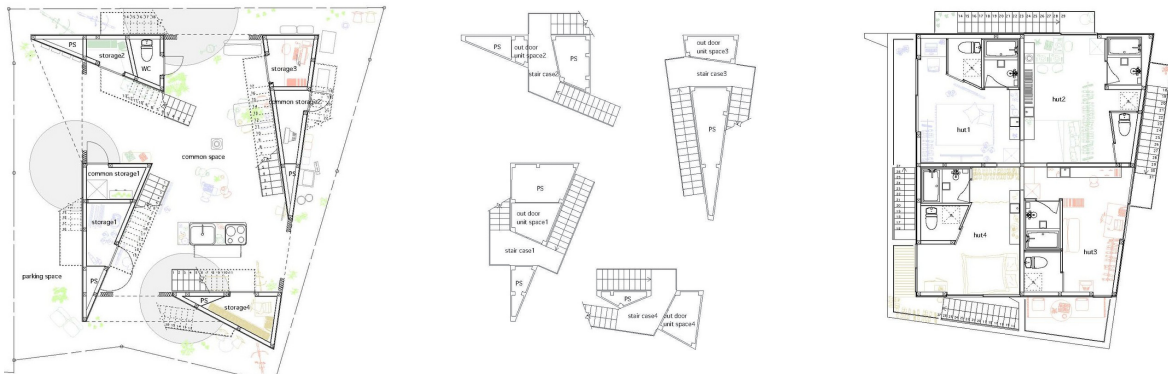


# 2009 / Yokohama Apartment / Osamu Nishida + Erika Nakagawa

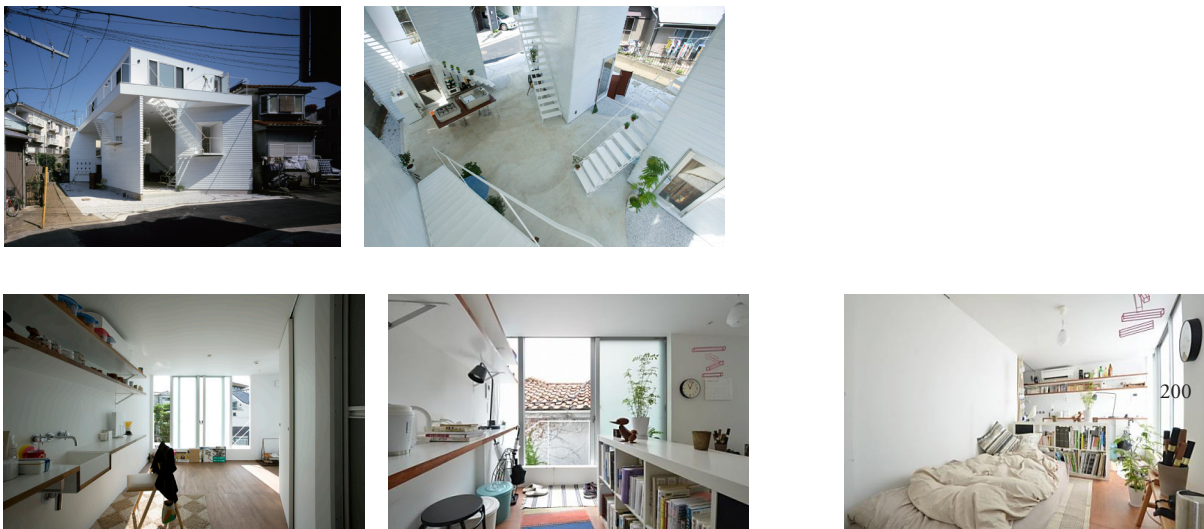
Four independent tenants



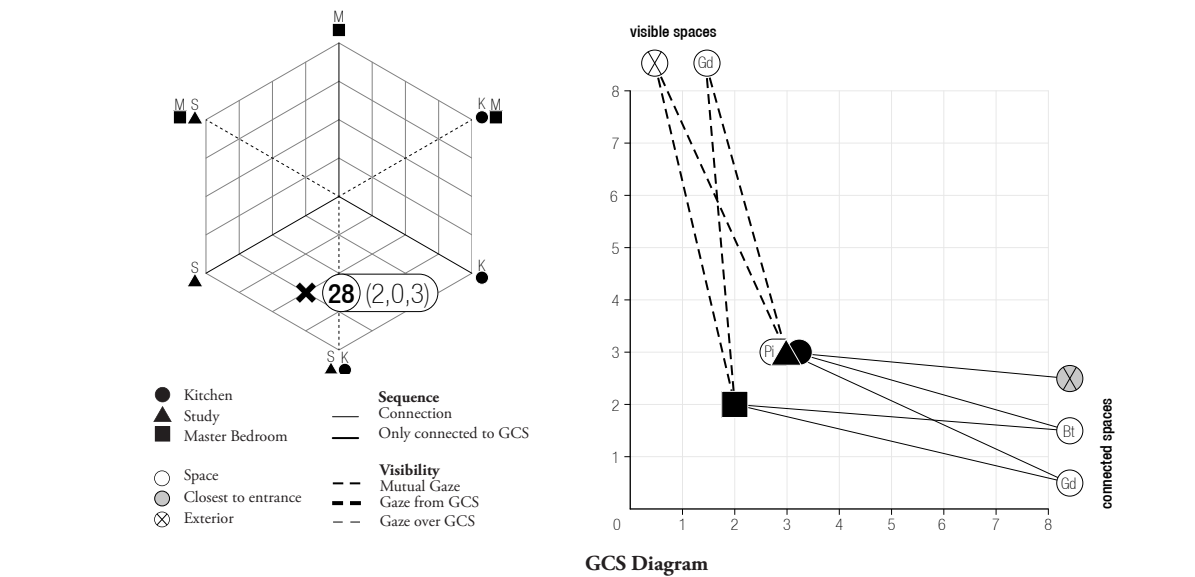
## Plans



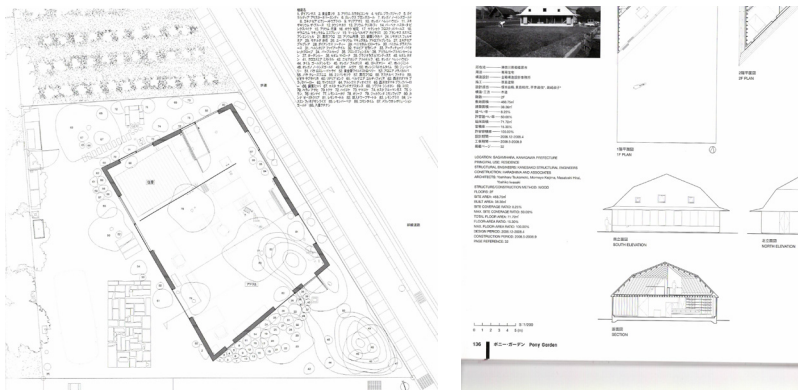
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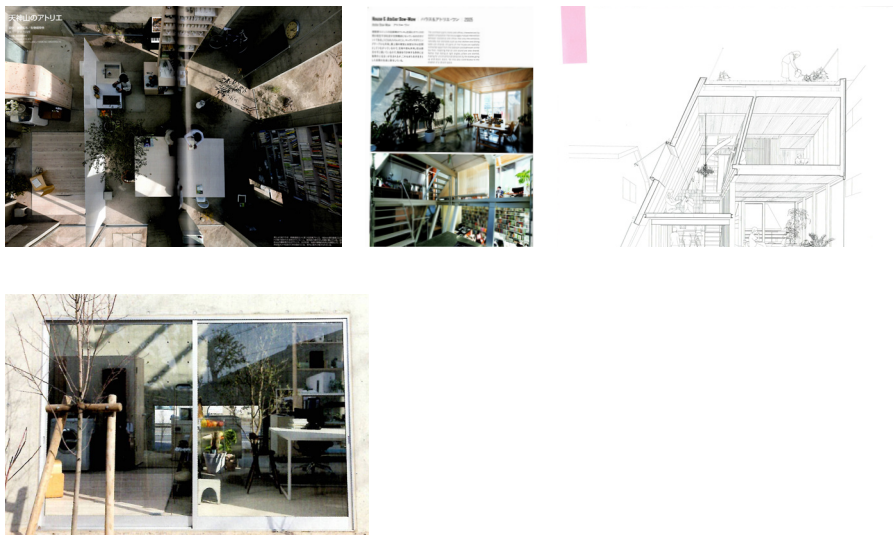
2011 / Atelier Tenjinyama / Ikimono Architects (architect's house)  
Male architect + Workers + Trees



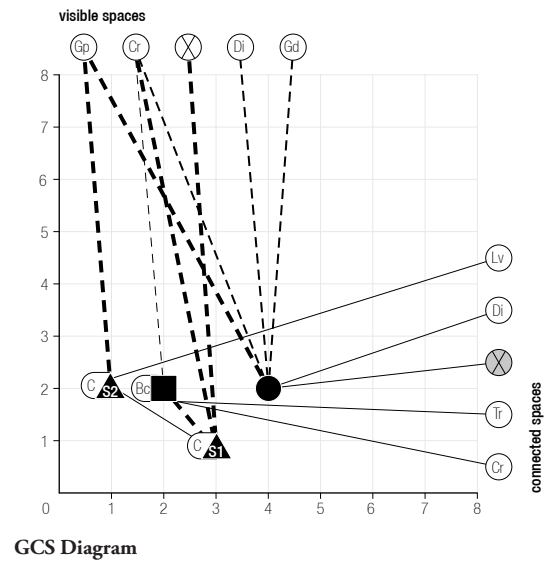
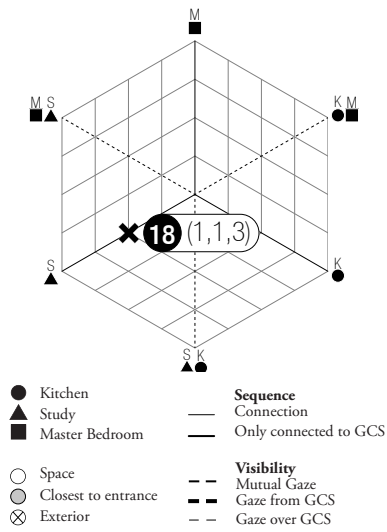
Plans



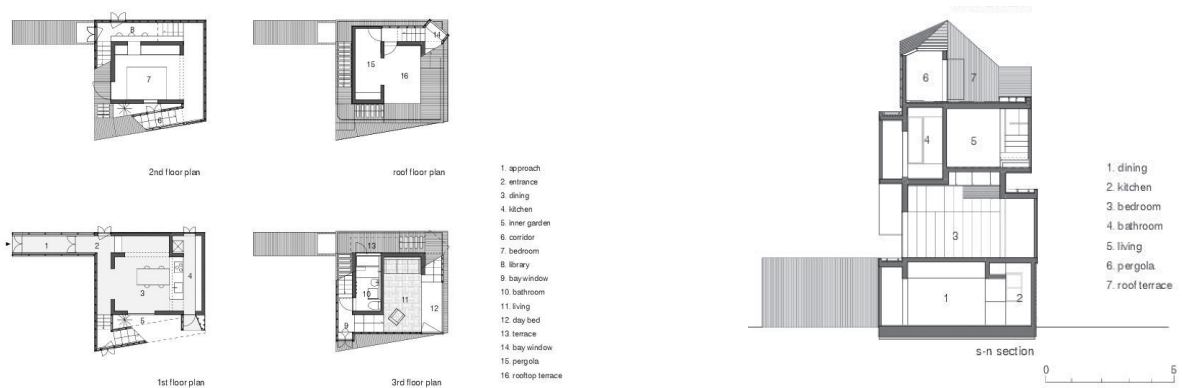
Images



## 2011 / Double Helix House / o+h Parents + Two Children



### Plans

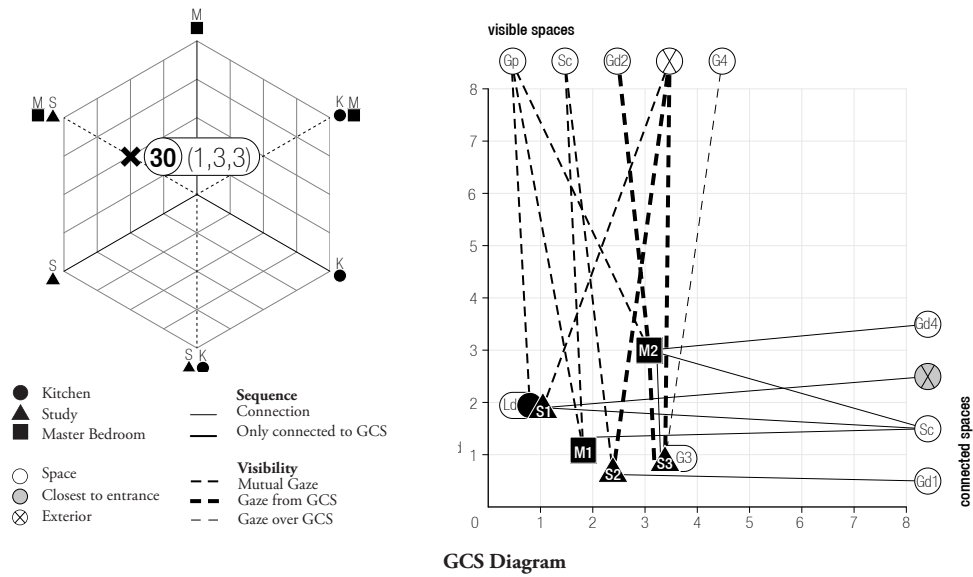


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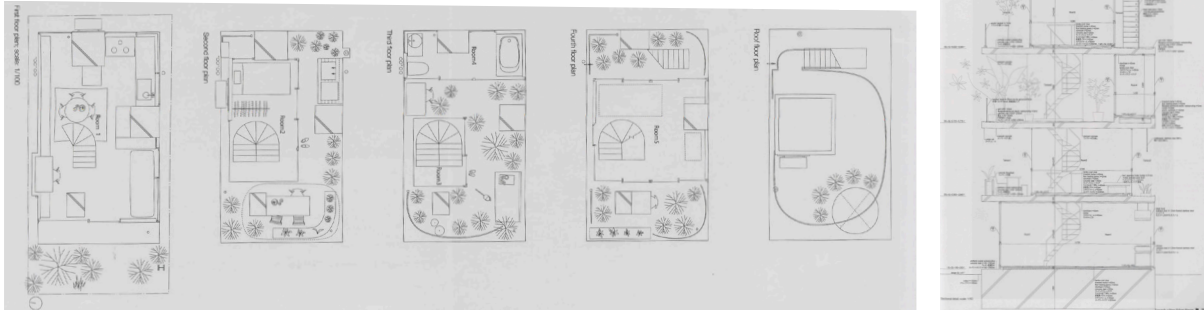


## 2013 / Garden and House / Ryue Nishizawa

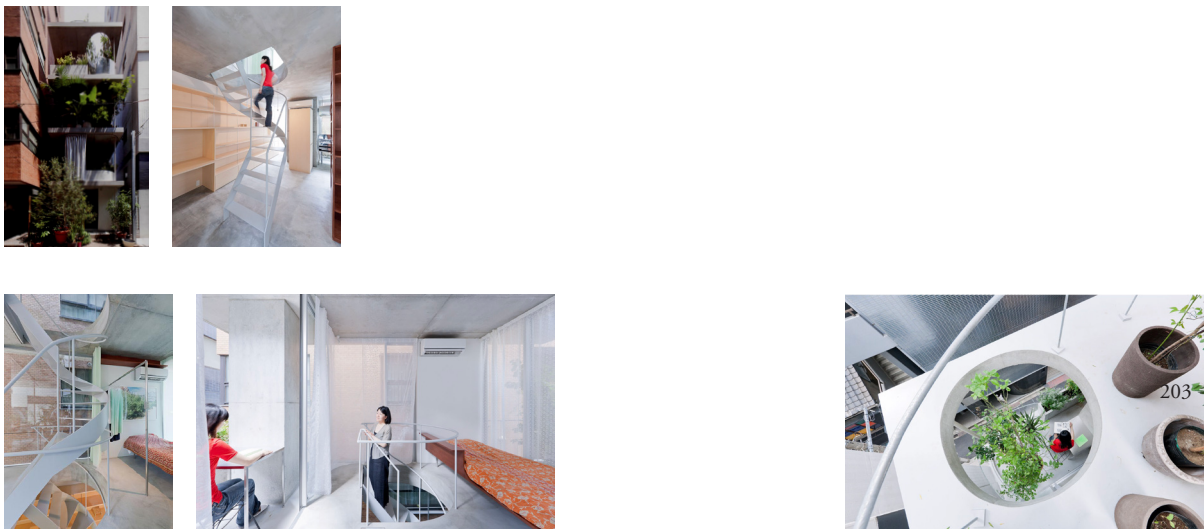
### Two women + Plants



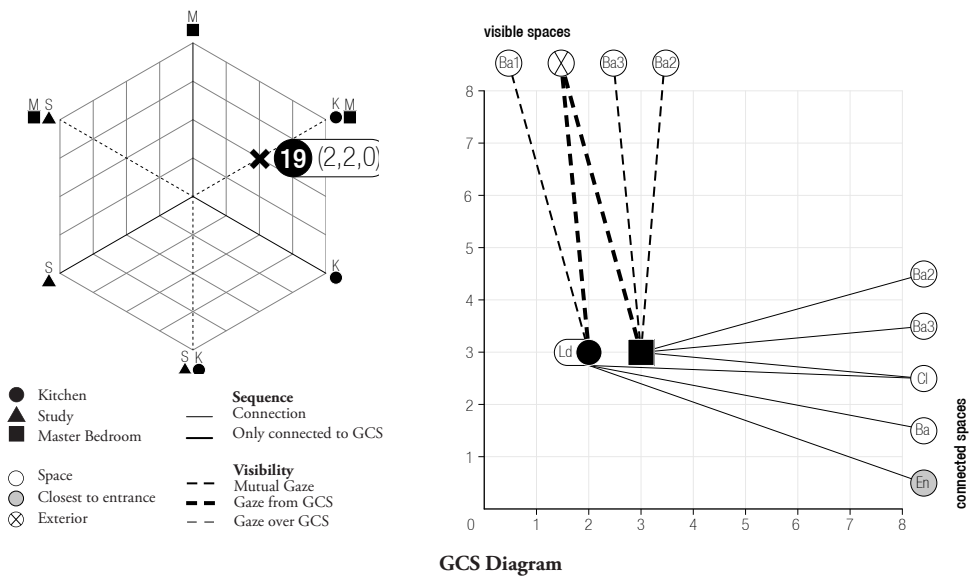
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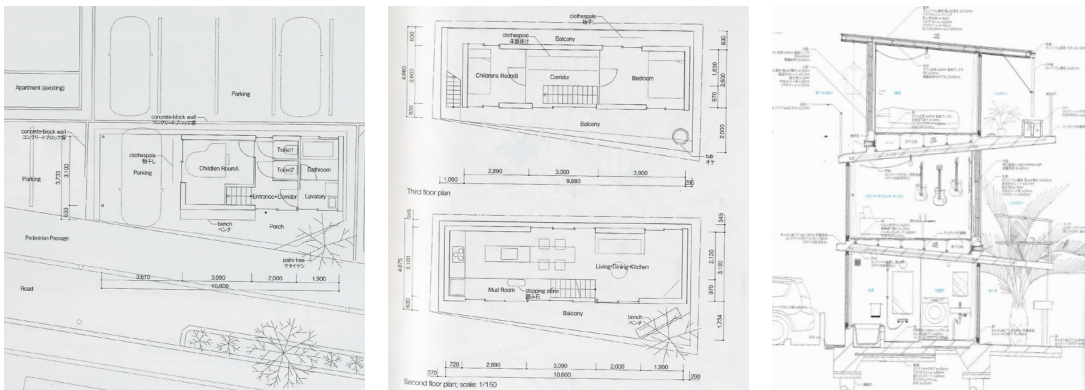
### Images



2015 / House M / Kumiko Inui  
Parents + Child



Plans

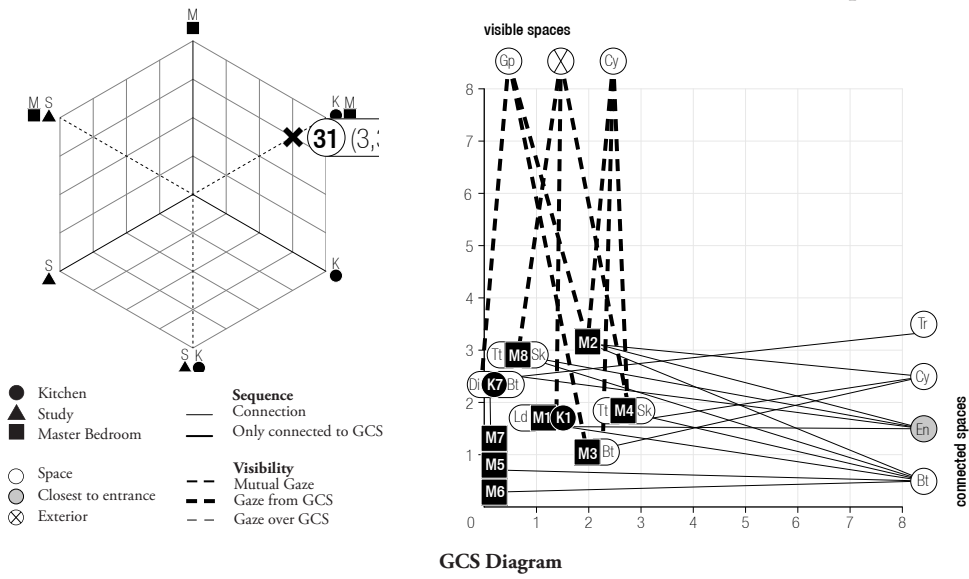


Images

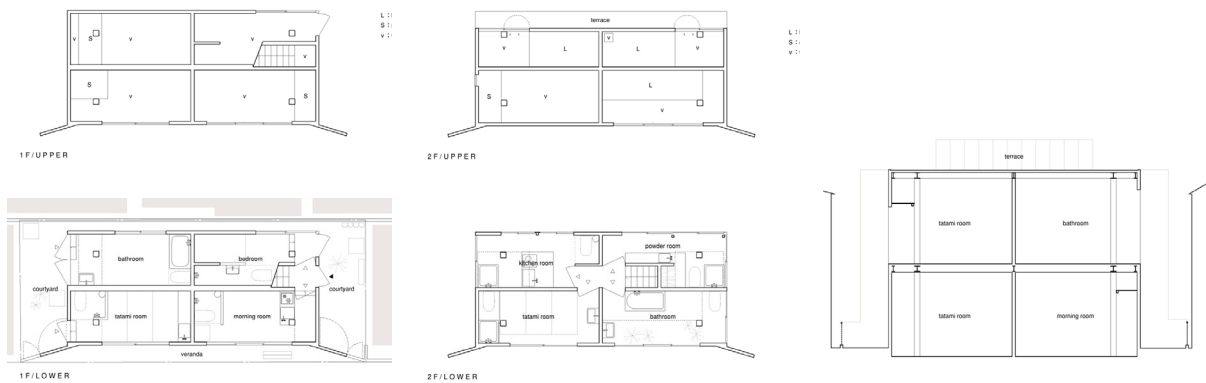


# 2018 / Apartment House / Ippei Takashi

8 independent tenants



## Plans

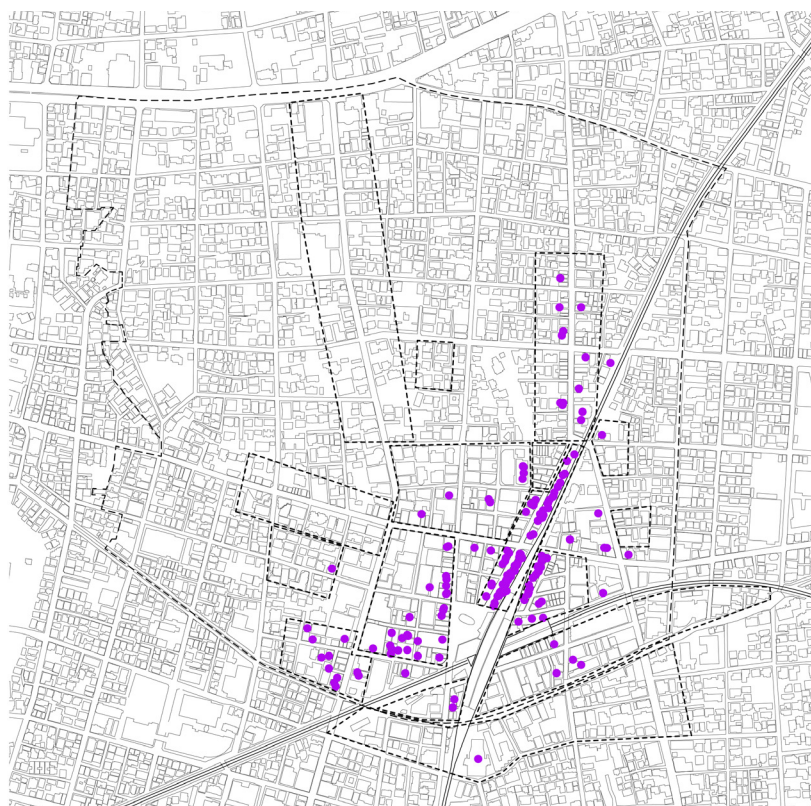


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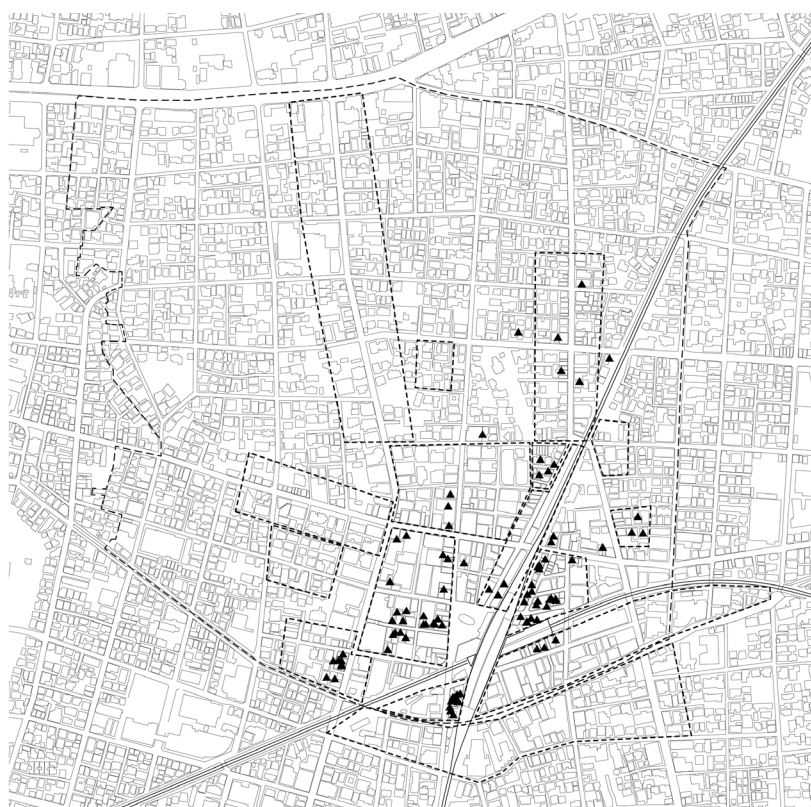


# Jiyugaoka Gender-charged Contents Mapping

1960s

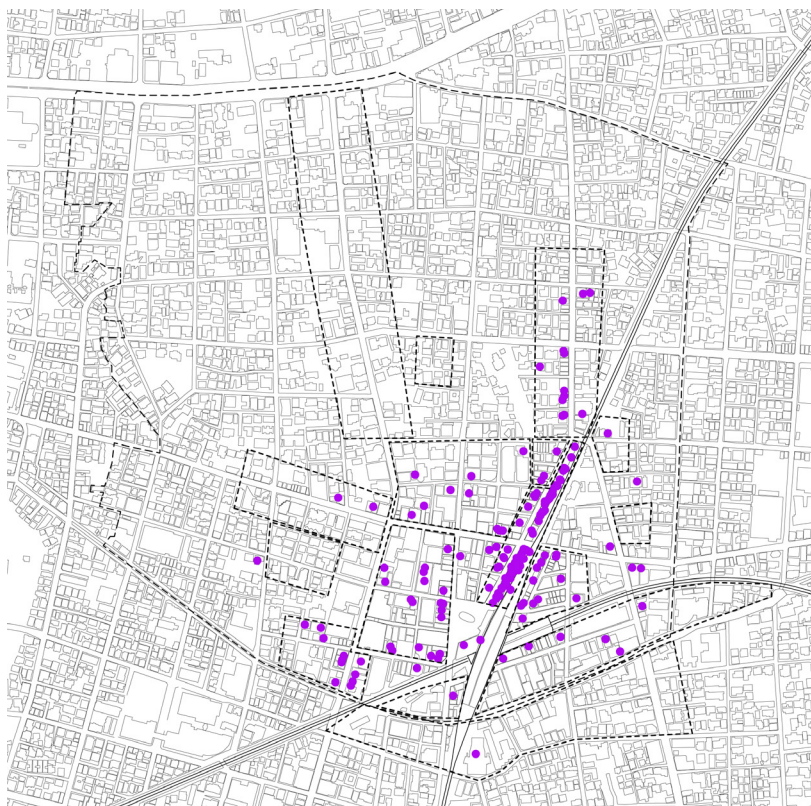


FCC

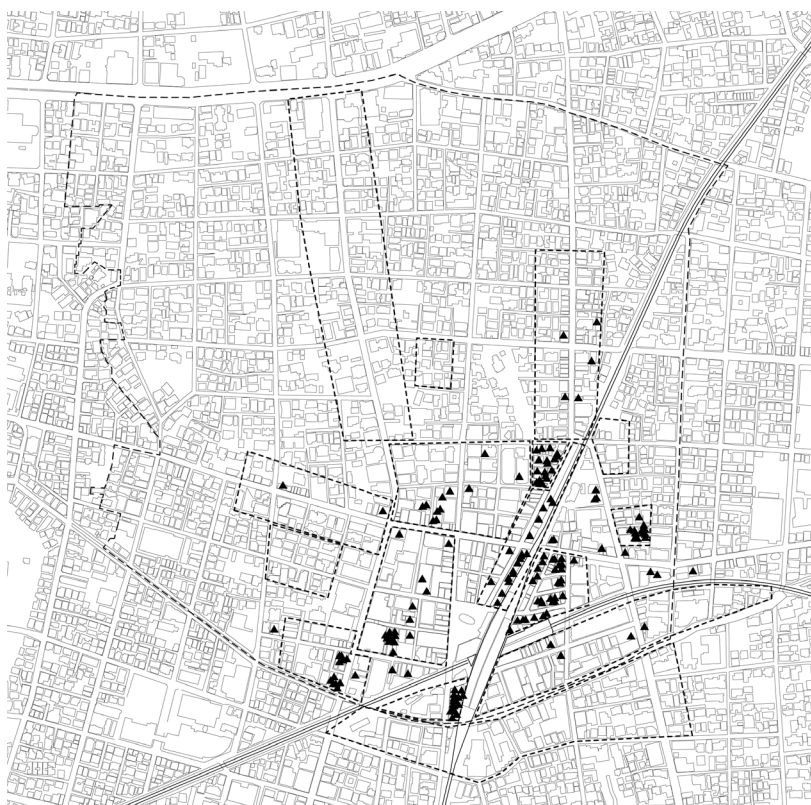


MCC

1970s

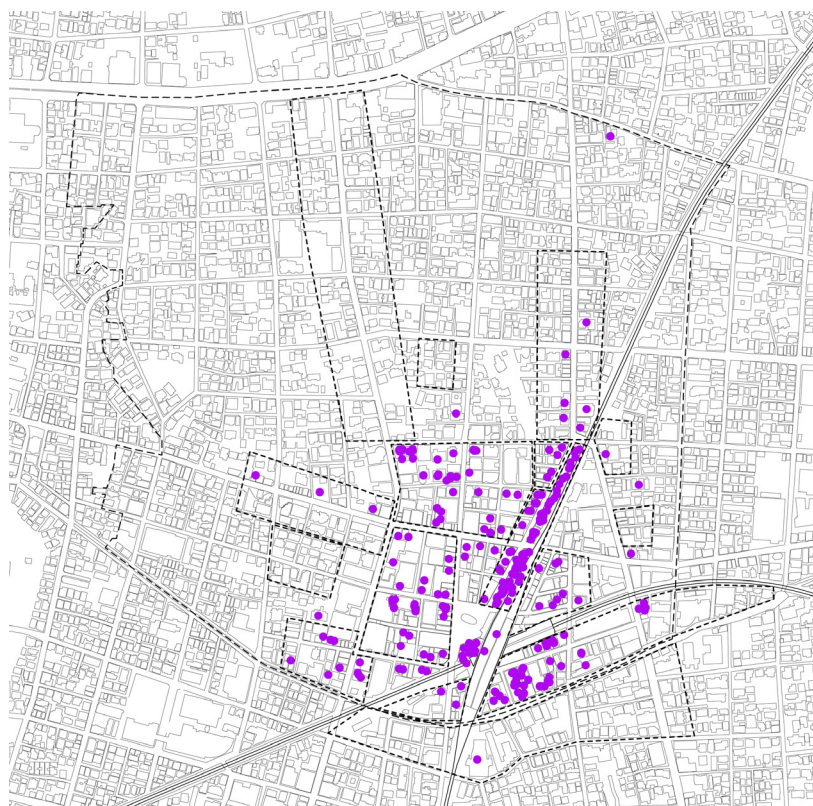


Female  
FCC

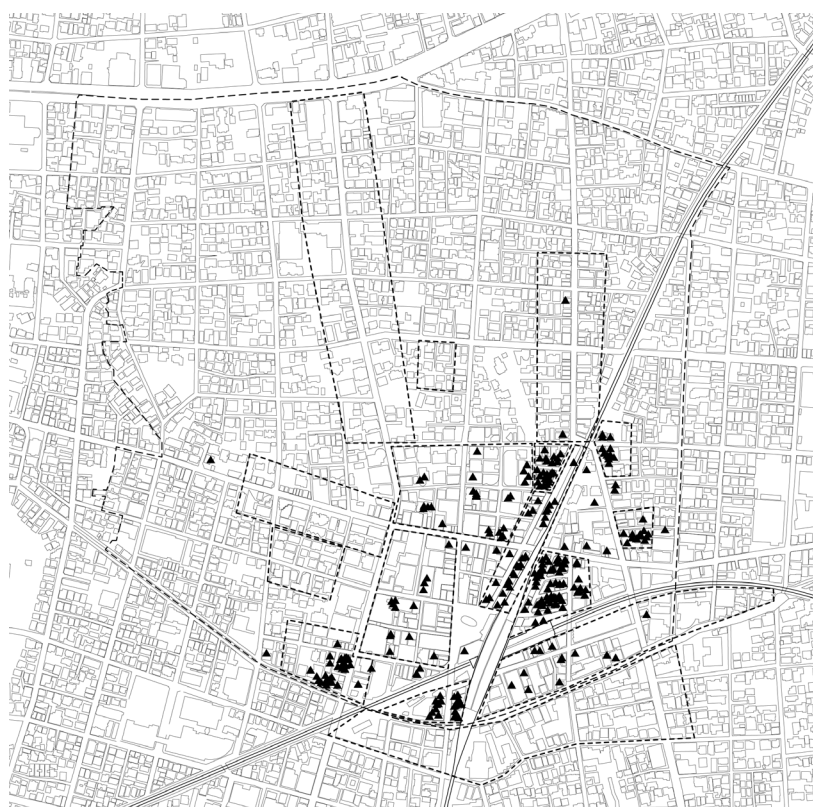


MCC  
208

1980s

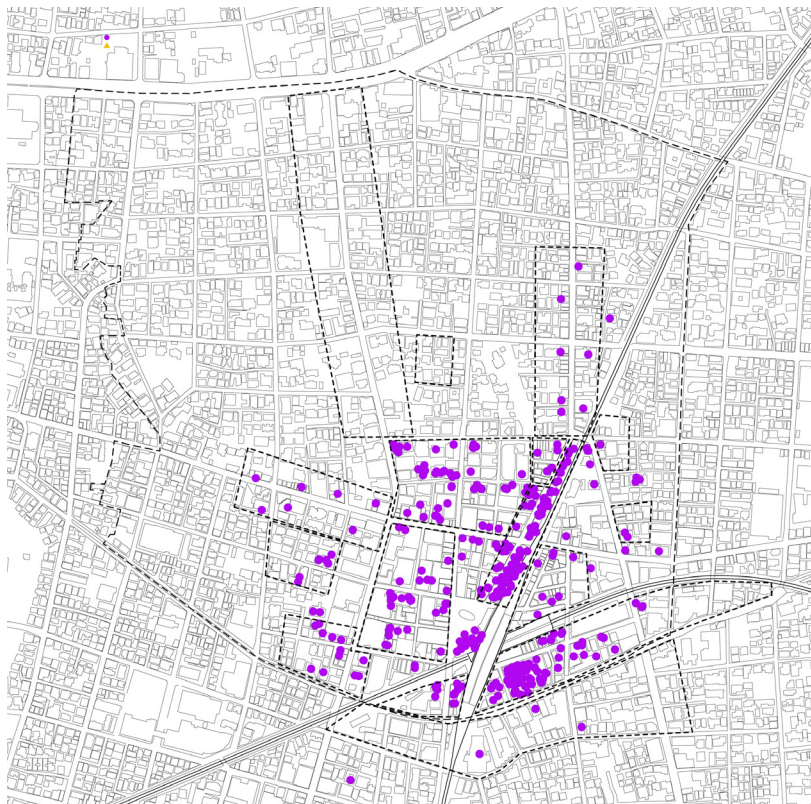


Female  
FCC

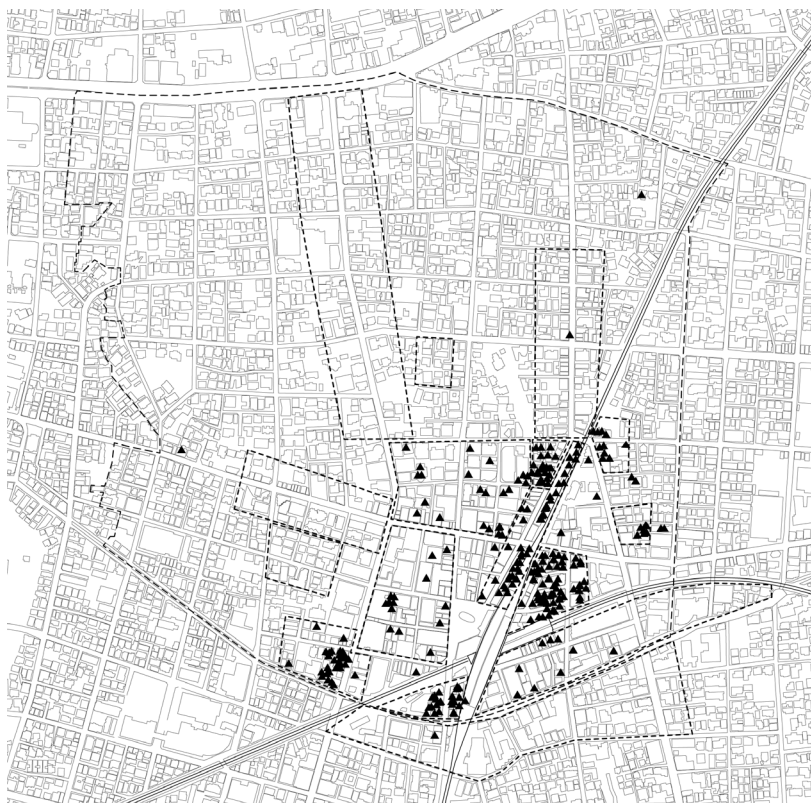


MCC  
209

1990s

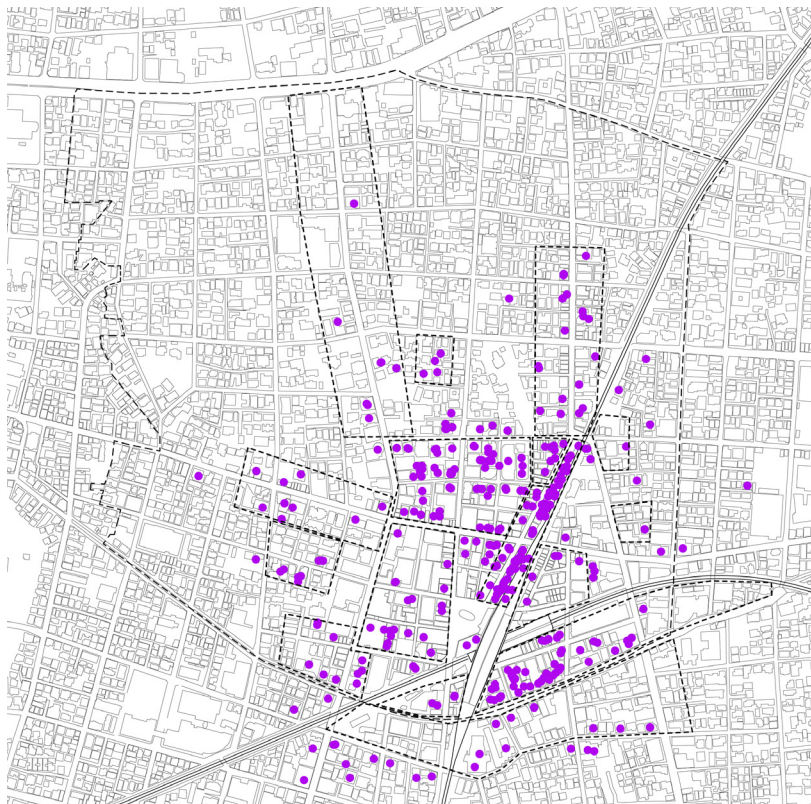


Female  
FCC

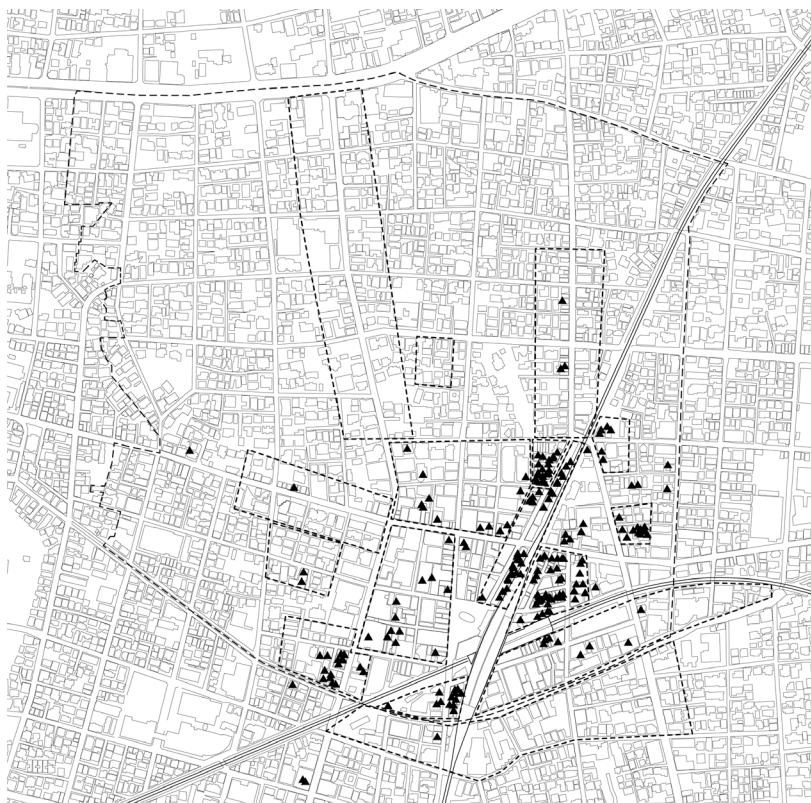


MCC  
210

2000s

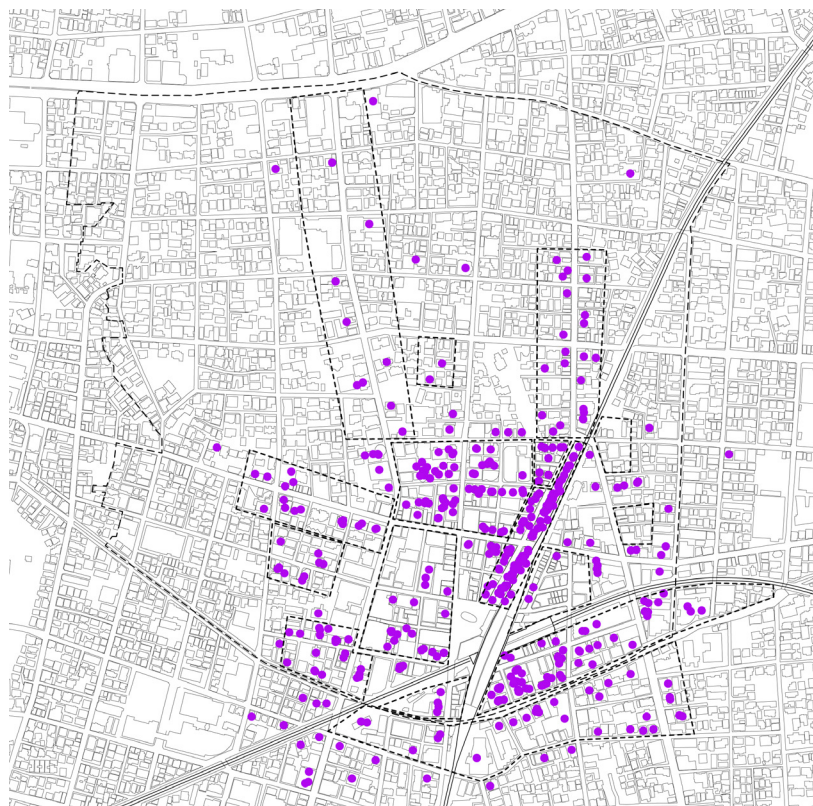


Female  
FCC

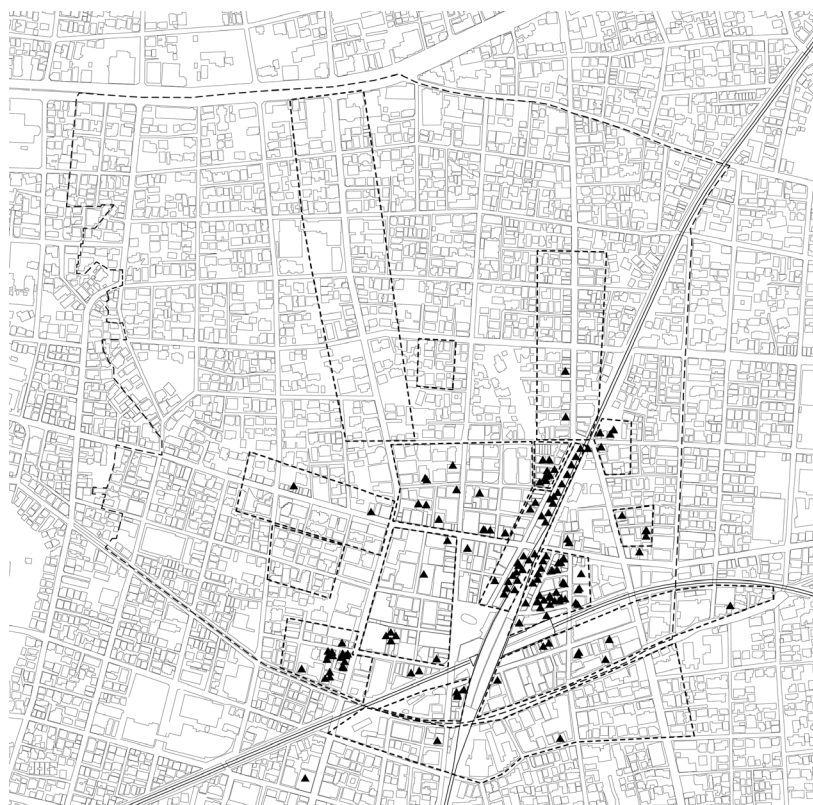


MCC  
211

2010s



Female  
FCC



MCC  
212

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