

論文 / 著書情報
Article / Book Information

題目(和文)	日本の構築環境についてのフィールドワークを通した建築実践の再文脈化
Title(English)	Recontextualizing Architectural Practice through Japanese Fieldworks on the Built Environment
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Category(English)	Doctoral Thesis
種別(和文)	論文要旨
Type(English)	Summary

(博士課程)
Doctoral Program

論文要旨

THESIS SUMMARY

系・コース : Department of Architecture
Department of, Graduate major in and Building Engineering

系
コース

申請学位 (専攻分野) : 博士
Academic Degree Requested Doctor of Philosophy (PhD)

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要旨 (英文 800 語程度)

Thesis Summary (approx.800 English Words)

This thesis is titled "Recontextualizing Architectural Practice through Japanese Fieldworks on the Built Environment" and consists of the following six chapters.

Chapter 1, "Introduction," reviews the current debate on reexamining 20th century architectural theory in the context of social change, and then discusses the significance of critiquing the recursion between the standardization of architectural practice through responses to social events and the context formed through that process. Then, by comparing and contrasting the vernacular architecture research, urban guidebook editing, and reconstruction support projects after the Great East Japan Earthquake, which have been conducted in parallel with the architectural production that has drastically transformed the built environment of Japan through reconstruction and economic growth, with fieldwork that includes the viewpoints of the user of the city, the potential re-contextualization of architectural practice is examined. The purpose and outline of this dissertation is to clarify the attempts to recontextualize architectural practice latent in such fieldwork.

In Chapter 2, "Architectural Discourse in Japanese Fieldworks on the Built Environment," the state of architecture in the context of social change is reviewed, particularly the recent criticism of architecture's lack of response to real-world needs. This chapter focuses on Japanese fieldwork on the built environment published between the 1920s and 1990s, a period of dramatic change in Japanese society, and examines them as discourses that introduce a critical perspective on the standardization promoted by the construction industry. After describing a comparative approach that divides the process into the following categories: emergence, preparation, fieldwork and post-production, the contents of each process and the feedback between them is examined in order to compare the objects of observation that have emerged due to social changes, the development of representation methods led by the objects, and the discourse that has accompanied the development of the methods. By comparing the objects of observation that have emerged as a result of social change, the development of the expressive methods guided by those objects, and the accompanying discourses, this chapter reveals that the architectural discourse has been recontextualized through a combination of the critical axes of "the home as a manifestation of survival," "the city as a layered history," and "behavior produced through social transformation."

In Chapter 3, "Collections of the Present in the 20th Century and Beyond: Tokyo's Fieldworks and Guidebooks as Curatorial Practices," the focus is on fieldwork in the form of guidebooks, an attempt to grasp Tokyo for a short time, as a foreshadowing of a situation where the city is becoming a place where the implementation of urban planning is accelerated by the introduction of technological innovation and where the city is forced into constant negotiations with the "present". The way with which the record of observation can be read as a curation of the city using museological theory is described. It reveals that the set of these expressions becomes a record of the built environment that has been left behind and become obsolete, highlighting the contrast and correlation between current developments and relics of the past, and discusses the daily life of the city as historically woven by the interaction between urban observation and urban practice.

Chapter 4, Post-Disaster "Memoryscapes": Architectural Mediums as Practices of Care, the collective experience of the Great East Japan Earthquake as a factor in the growing international debate on the social nature of architecture and the presence of Japanese architectural practice that reflects the spirit of "care" is discussed and the skills that are part of architectural practice, such as drawing, model making, listening to opinions, and archiving are examined. Through interviews with the practitioners and an examination of visual representation, the way with which architectural practice in line with immediate needs can provide a platform for solidarity and mourning is examined, culminated in what the thesis defines as "post-disaster memoryscapes."

Chapter 5, "Out of the Studio and Back to the Field," synthesizes the findings of the chapters and discusses vernacular architecture found in times of social transformation, the daily life of the city that is constantly being renewed, and the built environment in Japan that observes and establishes the landscape of memory after the earthquake. The chapter investigates the potential of fieldwork on the built environment to liberate architectural practice from the dedication to construction industry rationalization and recontextualizes into the empirical aspect

of architecture.

Chapter 6, "Conclusion," summarizes the results obtained in Chapters 2 through 5 and concludes this thesis.

In summary, this thesis argues that fieldwork on the built environment in Japan has introduced in architectural debate events that cannot be captured from the perspective of the rationality of architectural production by using the practices included in architectural design, such as drawing, model making, discourses, and archiving, not only for construction, but also for observing the occurrence and disappearance of the built environment. This contributes to the development of an architectural design theory that introduces a fusion of the humanities and sciences, a framework that could be called an architectural ethnography, where art, sociology, philosophy, and architecture intersect.

備考：論文要旨は、和文 2000 字と英文 300 語を 1 部ずつ提出するか、もしくは英文 800 語を 1 部提出してください。

Note : Thesis Summary should be submitted in either a copy of 2000 Japanese Characters and 300 Words (English) or 1 copy of 800 Words (English).

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