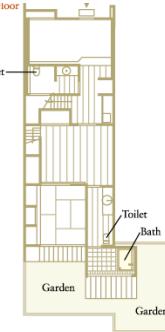# AHST6333: Architectural History/Theory Seminar
The Urban Morphology of Kyoto and New Orleans

Instructors: Kentaro Tsubaki / TBD

Introduction:

"Like many of the Creole houses, the facade presented a commonplace and unattractive aspect. The great green doors of the arched entrance were closed; and the green shutters of the balconied windows were half shut, like sleepy eyes lazily gazing upon the busy street below or the cottony patches of light clouds which floated slowly, slowly across the deep blue of the sky above. But beyond the gates lay a little Paradise. The great court, deep and broad, was framed in tropical green; vines embraced the white pillars of the piazza, and creeping plants climbed up the tinted walls to peer into the upper windows with their flower-eyes of flaming scarlet."

Lafacdio Hearn, "Creole Court, Leaves" From The Diary of an Impressionist, Creole Sketches and Some Chinese Ghost. Houghton Mifflin Company, Boston and New York. 1922. 147.

"There is, alas, no lake view nor any charming prospect. Part of the O-Shiroyama, with the castle on its summit, half concealed by a park of pines, may be seen above the coping of the front wall, but only a part; and scarcely a hundred yards behind the house rise densely wooded heights, cutting off not only the horizon, but a large slice of the sky as well. For this immurement, however, there exists fair compensation in the shape of a very pretty garden, or rather a series of garden spaces, which surround the dwelling on three sides. Broad verandas overlook these, and from a certain veranda angle I can enjoy the sight of two gardens at once. Screens of bamboos and woven rushes, with wide gateless openings in their midst, mark the boundaries of the three divisions of the pleasure-grounds."

Lafacdio Hearn, "Glimpse of Unfamiliar Japan." Bernhard Tauchnitz, Leipzig. 1910. 249.

The two excerpts describing the role of garden spaces in 19 century residential settings represent a nuanced and complex spatial, historical and cultural juxtaposition. Both were written by the same author in a similar prose some ten years a part in the opposite ends of the world. Lafcaido Hearn, a renowned author and one of the most famous

Japanophile, spent 10 years as a journalist in New Orleans prior to moving to Japan at the age of 40 never to return. He dedicates the rest of his life drawing awareness to the beauty and tranquility of pleasing customs and lasting values of his adopted country at odds with the emerging western style materialism.

Ignoring the obvious nouns identified with the location and concentrating on the spatial relationships of Hearn's remarks, the historical and geographical boundary becomes a blur, infinitely difficult to distinguish, transcending time and place. The goal of this study abroad studio is to re-contextualize the familiar by dislocating to the unfamiliar. Kyoto is a city steeped in tradition and cultural heritage outside of the typical western society. However it is comparable in many ways to the city of New Orleans. Both cities possess an extremely rich cultural heritage and urban fabric. The striking historical, contextual, environmental and cultural parallels/contrasts between the two will be a potent source for inquiry and knowledge.

The goal of this course is to comparatively study the morphology of the two cities from historical, cultural and environmental perspective and the influences on the vernacular architectural forms through field visits. In order to aid the inquiry, students will develop visual analytical tools, methods and references for rigorous architectural comparison of traditional and modern urban Morphology. Students are required to keep a meticulous records of their daily activities in the form of freehand sketches and texts during the field visits. The outcome of the course will consist of 2-D, 3D graphic representations and research texts comparing/contrasting urban residential buildings in New Orleans and Kyoto. The research outcomes will be compiled as a booklet, post semester.

This course will spend considerable amount of time in Kyoto to study the traditional and vernacular architecture and urban fabric. However, in order to contextualize the the tradition, we will be immersing ourselves in the contemporary culture of Japan in Tokyo, a city full of sleek, modern architecture.

Background:

Kyoto was established by Emperor Kam-mu in 794 and remained the capital of Japan for 1100 years until the modern Japanese government was established in Tokyo at the end of the nineteen century. The original city, strategically located in the valley surrounded by mountains on three sides, was organized in a grid formation referencing the city planning of Xian, the ancient Chinese capital. This inland positioning combined with three major rivers running through the city results in hot, humid summers and relatively cold winters, articulating the four seasons in clarity.

Unlike Tokyo or other major cities, Kyoto was spared from the Allies' fire bombing during the WWII due to its historical importance and remains one of the best preserved cities in Japan. Its famous Buddhist temples and Shin-to Shrines as well as imperial palaces and Zen gardens are a source of tourism, the largest economic base along with traditional Japanese arts & crafts and textiles. Kyoto is also known for its cultural tradition such as the sophisticated vegetarian food culture (due to its remoteness from the sea and the practice of Buddhist monks) and the festivals such as Gion-Matsuri complete with Yamaboko-junko (a traditional float procession in the scale analogues to Mardi-gras).

Like any ancient city in the modern era, Kyoto is not immune to preservation issues. The vernacular architecture, forming the contextual backdrop to the immaculately preserved major architectural heritage, have steadily been eroded in an alarming rate due to the weak preservation initiatives. Kyo-machiya (direct translation: town house of the capital city) refers to a vernacular urban mixed use housing type with a very narrow street frontage (18'-20') and elongated body stretching deeply into a city block with characteristic small courtyard gardens. The origin of Machiya can be traced back to the Heian period (8c) when the capital was moved to Heian-Kyo (modern day Kyoto). Up until the beginning of the 20th century, it was refined and developed as an urban dwelling type for the growing craftsmen and merchant class of the capital for hundreds of years.

In contrast, Tokyo is a modern city with an extraordinary density. Obliterated by the Allies' fire bombing towards the end of the WWII, the city began its rebuilding from a blank slate. The basic urban fabric corresponds to the national agenda of Japan in the 50's and 60's, the extreme economic and technological growth devoid of any cultural tradition or quality of life. However, this attitude shifted during the "Bubble Economy" of 80's and early 90's. Suddenly, the public, giddy with their new found wealth for the first time in Japanese history combined with the tax incentives to offset the exuberant land prices, demanded improvements in their life style and cultural landscape. The result was a goldmine for both foreign and domestic architects. It allowed them to experiment with high-dollar non conventional architecture.

However, there is a change in the air. The long economic struggle of the late 90's have had significant impact in the psyche of the younger generation. Simple and elegant tectonics based on the material property and craft is making a comeback. The hall mark of traditional japanese design sensibly interpreted through the lens of advanced technology is emerging influenced by this economic climate.

New Orleans is well known as a birth place of Jazz, an uniquely american form of art that remains popular and well appreciated by the Japanese audience. The city is also known for its strong food and architectural identities: a result of decades of various immigrant culture fermenting together in a geographically significant, yet tenuous ground. The cultural complexity of New Orleans in the US history is paramount. Similar to the historic city of Kyoto, it draws significant amount of tourists every year.

This course dwells on the following key questions:

1. What makes up an identity of a city? How do we qualify/quantify the similarities and the differences amongst various urban contexts?

2. How do we begin to think about taking advantages of the similarities and deferences of the contexts as an inquiry into architectural design strategy?

As the globalization of architectural profession progress and the demographics of the design team and client organization diversify, the "local identity" of the context, the organization or the individual are evermore in danger of being neutralized under the banner of capitalistic efficiency. Contrary to this trend, the course seeks to exploit the differences by rigorous comparison and juxtaposition of the identities.

Buildings of Interest (in progress)
Modern / Contemporary:
Tepia, Tokyo (Fumihiko Maki)
Watarium Tokyo (Mario Botta)
Roppongi Hills Mori Art Museum, Tokyo (KPF + Gluckman Mayner Architect)
Nakagin Capsule Tower, Tokyo, (Kisho Kurokawa)
Library of Children's Literature, Tokyo (Tadao Ando)
Omote-sando hills, Tokyo (Tadao Ando)
21_21 Design Sight, Tokyo (Tadao Ando)
Gallery of Horyuji Treasures, Tokyo (Yoshio Taniguchi)
Glass Shutter House, Tokyo (Shigeru Ban)
Curtain Wall House, Tokyo (Shigeru Ban)
Luna Di Miele, Tokyo (Waro Kishi)
House in Yoyogi-Uehara, Tokyo (Waro Kishi)
Suntory Museum, Tokyo (Kengo Kuma)
Tokyo International Forum, Tokyo (Rafael Vinoly)
Christian Dior, Tokyo (Sanna)
Prada Tokyo, Tokyo (Herzog & de Meuron)
Loui Vitton (3 locations) Tokyo, (Jun Aoki)

Museum of Western Art, Tokyo (Le Corbusier 1955-9, Annex, Kunio Maekawa 1979)
Tokyo Festival Hall, Tokyo (Kunio Maekawa 1961)
Yoyogi National Stadium (Kenzo Tange, 1964)
"Cat Street" (HH Style, SANAA)
Armani Casa Blg. (Ando)
Tod's (Toyo Ito, 2005)
Gyre Building (MVDRV, 2007)
Spiral (Fumihiko Maki, 1985)
Comme des Garçon (Future Systems, 1999)
Prada (Herzog & De Meuron, 2003)
Collezione (Tadao Ando, 1989)
Tokyo Midtown (SOM, NY office,2007)
National Art Center, (Kisho Kurokawa, 2007)
Nissay Theater (Togo Murano, 1963)
Gallery of Horyuji Treasures, (Yoshio Taniguchi,1999)
Kasimigaoka Apartments (Kodan Jutaku)
Terazzo (Kiyoshi Sei Takeyama)
House of Tower (Takamitsu Azuma)
Harajuku Kindergarten (Henri Gueydan + Fumiko Kaneko)
Baisin Temple (Kengo Kuma, 2003)
Sony Building (Yoshinobu Ashihara, 1966)
Maison Hermes (Renzo Piano, 2001)
Louis Vuitton Malletier (Jun Aoki, 2002)
Mikimoto Ginza (Toyo Ito, 2005)
Svarovski (Yoshioka Tokujin, 1008)
Swatch Building (Shigeru Ban, 2007)
St Anselm's Church (Antonin Raymond, 1955)
Masanari Murai Museum (Kengo Kuma, 2005)
Sogetsu Kaikan - Interior courtyard by Isamu Noguchi
Okura Hotel (Yoshiro Taniguchi,1962)
Makuhari Housing, Chiba (Steven Holl)
Tower of the winds, Yokohama (Toyo Ito)
Port Terminal, Yokohama (FOA 2005)
Kanagawa Prefectural Library, Prefectural Youth Center and Music Hall (Kunio Maekawa 1954-6,)
Former Italian Embassy Villa (Antonin Raymond)

Kyoto Station, Kyoto (Hiroshi Hara)
Times I & II, Kyoto (Tadao Ando)
Garden of Fine Arts, Kyoto (Tadao Ando)
Kitayama Ining '23, Kyoto (Shin Takamatsu)
Pharaoh, Kyoto (Shin Takamatsu)
Origin I & II, Kyoto (Shin Takamatsu)
Kyoto Concert Hall, Kyoto (Arata Isozaki)
National Modern Art Museum, Kyoto (Fumihiko Maki)
Miyako Messe, Kyoto (Kiyoshi Kawasaki)
Kyoto-city concert hall (Kunio Maekawa)
Common City Hoshida (Kazunari Sakamoto 1992)
Church of Light, Ibaraki-shi, Osaka prf. (Tadao Ando)
Azuma House, Ibaraki-shi, Osaka prf. (Tadao Ando)
Springtecture H, Tatsuno-city, Hyogo prf. (Shuhei Endo)
Chichu Art Museum, Naoshima (Ando)
Benesse House, Naoshima (Ando)
Nexus World Housing, Fukuoka (Rem Koolhaas)

Historic / Traditional:
Toshogu Shrine, Nikko
Daitokuji Monastery, Kyoto
Ryoanji, Kyoto
Kinkakuji: The Golden Pavilion, Kyoto
Kawai Kanjiro's House/Museum, Kyoto
Sanjusangendo, Kyoto
Kiyomizu Temple, Kyoto
Ginkakuji: The Silver Pavilion, Kyoto
Sagatorimoto Preservation District for Groups of Historic Buildings
Kamigamo Preservation District for Groups of Historic Buildings
Fushimi Inari, Fushimi
Byodo-in Phoenix Hall, Uji
Todaiji Great South Gate and Daibutsu Temple, Nara
Nigatsu-do and Hokke-do (Sangatsu), Nara
Nai-ku, Ge-ku, Ise Shrine, Ise

Course Information:

Name: The Urban Morphology of Kyoto and New Orleans

Number: AHST6333

Narrative: The goal of this course is to comparatively study the morphology of the two cities from historical, cultural and environmental (particular focus on the climate) perspective and their influences on the vernacular architectural forms. In order to aid the inquiry, students will conduct field visits to both cities and develop visual analytical tools, methods and references for rigorous architectural comparison of traditional and modern urban morphology.

Prerequisite: N/A

Credits: (3) semester credit hours

Meeting Place: RMEM 206

Meeting Time:

Field Trip 05.19-06.02.13

Seminar (Fall13) TBD once every two weeks on Thursday afternoon for (75)minutes period for visual assignment pin-up + discussion.

Instructor Information:

Kentaro Tsubaki

ktsubaki@tulane.edu

504.314.2345

Office Hours: M/W Noon-1pm

RMEM120

Featured NAAB Student Performance Criteria (2009) :

A. 9. Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

A. 10. Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

Expected Learning Outcomes:

Student will be able to:

-analyze and understand historical, cultural and environmental (particular focus on the climate) influences on the vernacular architectural forms

-synthesize the result of the analysis visually through diagrams and articulate them through concise text.

The outcome will consist of 2-D, 3D graphic representations and research texts comparing/contrasting and will be compiled as a booklet, post semester.

Computer:

Students are required to provide and maintain their own laptop computers for use during the class. See the college website for minimum specifications. Technical difficulties, viruses, crashes, server and print bureau problems, or corrupted files will not be accepted as legitimate excuses. **ALL WORK SHOULD BE CONTINUOUSLY SAVED AND REGULARLY BACKED UP.**

Equipments / Software / Materials:

Digital Camera w/ minimum of (5) mega-pixel resolution.

2D drafting 3D modeling software: AutoCad, Rhino.

2D graphics software: Adobe Creative Suite (Photoshop, Illustrator, Acrobat, etc.)

Rolls of white or yellow trace

Sketchbook as a daily journal

Digital Portfolio:

Students are required to maintain **a meticulous record** of the process via digital format. Digital files of the process materials (scanned sketches, photos of iterative sketch models, research writings and texts etc.) and the final products must be submitted according to specified formats at designated times throughout the semester. Files must be uploaded to the designated course folder on the TSA public server; ftp.arch.tulane.edu

Readings and Articles:

Will be assigned throughout the semester and posted on the course website.

Environmental Responsibility:

Aerosol paints, spray glues or fixatives, etc. must not be used inside the building. Violators will **FAIL** the course.

Studio Culture:

Although laptops have an advantage of allowing work at personalized setting, there is no substitute for the collective learning experience amongst peers dedicated to their work and excited about their discoveries. Exchanging ideas with fellow students by simply observing each others work are invaluable part of the architecture education, unique to the studio setting modeled after professional office environment. Thus, it is strongly suggested to work in the studio at all times. The hope is to cultivate an stimu-

lating educational environment by cross-fertilizing the exploration and ideas across all levels.

General Expectations:

Students are expected to work regularly and productively in fulfillment of the assignments. In order to receive effective criticisms, students are expected to come to the seminar with **committed** analog/digital exploration and/or texts representing a completed thought. Superficial changes or merely verbal descriptions of an idea **will not be critiqued**. All work should be the product of the individual, unless teamwork are required.

During group critiques, individuals are expected to carefully listen and absorb what is discussed towards others and apply what's relevant to their own. Not all projects will be addressed. Only new works, serious and significant, that contributes to the general progress of the course. Students are also expected to integrate knowledge and skills acquired in previous courses.

The schedule will be day to day, based on the progress of the class as a whole. Expect to spend a significant amount of time working on your project outside of the scheduled course hours. The contact time is (2.5) hours per week. The expected work hours outside of the class is an average of 3 times contact time or (7.5) hours per week. It is strongly suggested that you get into the habit of working in the studio after hours. Experience has shown that students who work in studio after class hours on a regular basis have a greater degree of success in the course because they can discuss, clarify, and exchange ideas and methods with colleagues.

Attendance Policy:

Students are responsible for attending class. All absences must be reported to the course instructor; the only excused absences are those for reasons of health or crisis. Unexcused absences could reduce a student's course grade, as will as late arrivals or early departures from class. Three consecutive absences or four nonconsecutive absences will, in normal circumstances, mean that the instructor may give a WF grade to the student. For further details, refer to the academic policies on Tulane School of Architecture website at:

http://architecture.tulane.edu/students/academic-policies

Incomplete and Late Work:

In accordance with School policy, work that is not adequately represented will not be discussed in reviews. Late work will only be accepted with the permission of the instructor. Work submitted after the final day of classes is not acceptable without written permission from the Dean. Any late work accepted will be penalized 10% for the first day of lateness, and 5% per day thereafter. (The first day of lateness begins immediately after the deadline, and include weekends). Extensions for medical or family emergencies should be requested immediately after the event and in advance of the deadline, and must be supported by adequate documentation.

Academic Integrity:

Tulane University values student self-governance and the development of a strong ethical foundation. The Honor Code is a central element of the University's identity. All academic work must be the result of the student's own efforts, except when collaboration has been explicitly allowed. Any student behavior that has the effect of interfering with education, pursuit of knowledge, or fair evaluation of a student's performance is considered a violation and will be prosecuted through the procedure outlined in the Honor Code. For further details, refer to the Honor Code on the Tulane University website at:

http://www.tulane.edu/~jruscher/dept/Honor.Code.html

Civility in the Classroom:

All individuals and/or groups of the Tulane University community are expected to speak and act with scrupulous respect for the human dignity of others, both within the classroom and outside it, in social and recreational as well as academic activities. By accepting admission to Tulane University, a student accepts its regulations and acknowledges the right of the University to take disciplinary action, including suspension or expulsion, for conduct judged unsatisfactory or disruptive. For further information, refer to the code of student conduct on Tulane University website at: http://studentconduct.tulane.edu/

ADA Statement:

It is the policy and practice of Tulane University to comply with the Americans with Disabilities Act (Pub. L. No. 101-336), Section 504 of the Rehabilitation Act of 1973 (Pub. L. No. 93-112, § 504, as amended), and state and local requirements regarding individuals with disabilities. Students who seek accommodation are responsible for registering their disabilities with the Office of Disability Services (ODS) at the Center for Educational Resources and Counseling, requesting the specific accommodations they may need and providing adequate documentation that substantiates their disabilities and shows the need for the requested accommodations. For further details, refer to the Overview of Accommodations Procedures for Students with Disabilities on the Tulane University website at:

http://www.tulane.edu/~erc/disability/AccOverview.htm

Grading Distribution and Evaluation:

Documentation: 30%
Analysis: 30%
Synthesis: 30%
Digital Folio: 10%

Evaluation of student performance is based upon process as well as the product. Improvements and growth are the keys. The instructor will conduct his/her expert assessment on student performance following each major stage of the semester. Note that this is not a mathematically quantifiable assessment. It is based on the experienced judgment of student work. The following general criteria will be considered: (1) strength of idea; (2) articulation and development; (3) technical competency, clarity, and craft; (4) concise verbal/written presentation; (5) passion, commitment, dedication and work ethic. All requirements and deadlines must be met in a timely manner. There will be no extensions of due dates. Late or incomplete work will result in a substantial reduction of the semester grade defined as follows:

A (excellent) exceptional performance; exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B (good) performance above the norm; accurate and complete; beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C (average) satisfactory work that adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D (inferior) unsatisfactorily meets minimum requirements; demonstrates minimum comprehension, communication skills, and effort at an inferior level; initiative lacking; improvement not noticeable.

F (failing) does not meet minimum requirements; fails to adequately demonstrate comprehension, communication skills, and effort.

Course Schedule SM/FA13 (subject to change)

Wk	Base Location	Date	Activities
0	New Orleans	4.2	Information Session
		4.18	Travel Preparations, Introduction to Japanese culture/context
		4.25	Introduction visual analysis methods - analysis of New Orleans, pin-ups and critiques
		5.9	(meet as a group every Thursday, from 3-5PM)
1	New Orleans	5.19	Depart New Orleans.
	Tokyo	5.20	Travel day / Arrive in Tokyo, Japan via Haneda Airport in the evening and rest.
		5.21	Tours focused on the contemporary Japanese architecture scene.
		5.22	
		5.23	
	Ise	5.24	Travel to Yokohama in the morning and visit Port Terminal / Arrive in Ise in the evening and rest.
2	Kyoto	5.25	Visit Ise Shrine in the morning. Travel in the afternoon / Arrive in Kyoto in the early evening, orientation of Kyoto.
		5.26	Tours focused on historically significant Japanese architecture and **urban morphology documentation/analysis** (meet as a group 3PM-5PM for pin-ups and discussion)
		5.27	
		5.28	
		5.29	
		5.30	Day trip to Osaka
	Naoshima	5.31	Travel to Naoshima in the morning and visit Chchu-Art Museum in the afternoon
	Hiroshima	6.1	Visit various art installations in Naoshima / Travel to Hiroshima in the evening
3	Hiroshima	6.2	Last day of organized travel / Dismissed
	Independent Travel	6.3	Begin independent travel and /or return to Tokyo - New Orleans
	New Orleans	6.30	1000 words travel essay due as per the Japan Foundation requirement.
		Fall 13	Meet on Thursday afternoon every other week for assignments pinup/critique and discussion