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OSTENTATIOUS DICHOTOMIES IN REPRESENTATIONS OF JAPANESE ARCHITECTURE

In Japan, from Hideyoshi's Gold Tea House (c.1586) to "Bubble era" (c.1985-95) gold leaf desserts, gold has gained associations with ostentation, which has been discursively positioned in relation to contrasting notions of simplicity that are typically associated with Japanese architecture and culture. Echoing Friedrich Nietzsche's Dionysian and Apollonian distinctions, Japanese architecture has been regularly represented through dichotomies of ostentation and simplicity. This study examines the continuity and transformation of the ostentation and simplicity dichotomy in accounts of Japanese architecture from modernist manifestations mediated by Bruno Taut and Kenzo Tange to postmodern permutations promoted by Kisho Kurokawa through contemporary configurations curated by Terunobu Fujimori. These canonical accounts set standards that have been perpetuated in subsequent publications solidifying particular understanding of Japanese architectural production. The paper traces the evolution of employing the operative dichotomy, evaluates its discursive framing and assesses the changing value of ostentation as a basis for appreciating the wealth of diversity in Japanese architecture.

Stereotypical imagination of Japanese architecture evokes Zen tranquillity, clean white volumes and paired back palettes of natural materials. Recognition of the simplicity strains of Japanese architecture has spread virally across the globe. However, ostentation operates as a counterpoint and amongst the common tropes used to characterise Japanese architecture there is a recurring dichotomy of simplicity and ostentation. This paper traces the historical transformation of the dichotomy employed by Japanese architects and foreign critics in their discursive construction of historical trajectories. Transformations are demonstrated through examination of modernist manifestations mediated by Bruno Taut and Kenzo Tange, postmodern permutations promoted by Kisho Kurokawa and contemporary configurations curated by Terunobu Fujimori. Together they demonstrate how notions of simplicity and ostentation have provided a fulcrum for the historical framing of Japanese architectural production in English. Furthermore, the perpetuation of these authors' formulations through a diverse range of subsequent accounts has shaped how developments have been understood. Examining the strategic positioning of ostentation, the paper illuminates the continuity and transformation of a prevalent dichotomy recurring within representations of Japanese architecture. The paper concludes by evaluating the discursive framing of dichotomies and assessing the changing value of ostentation in Japanese architecture.

Bruno Taut- Modernist Inculcation of Dichotomies

Rehearsing and reinforcing the modernist rejection of applied ornamentation, Bruno Taut's *Fundamentals of Japanese Architecture* (1936) upheld the simplicity of Katsura Palace (c. 1616-1660) as a global model of Japanese architecture while vilifying the gold clad ornamentation of Nikko Toshogu Shrine (c. 1635). With this publication Taut established foundations for considering Japanese architecture in terms of simplicity and ostentation. He noted "it was Japan which contributed most, by its tradition of simplicity, to the vigorous attempts in Europe since 1900 to get rid of the mummery of ancient costumes," while identifying the proliferation of simple stereotypes noting "of Japan they had an idealised conception of cleanliness, clarity, simplicity, cheerfulness and faithfulness to the materials of nature."¹ Taut's reflections reinforced idealised European conceptions. However, his assertions were based on extensive tours of Japanese architecture and cities while in exile in Japan from 1933 to 1938. Amongst the broad cross section of architecture to which he was exposed, Taut used Ise Shrine, Katsura Palace and Nikko Toshogu Shrine to exemplify the dichotomy between simplicity and ostentation. Taut argued that the influences of Zen and notions of *shibui* ('quietly contemplative harmony') "became an important regulator with which to subdue the ostentatious architectural conceptions of the warlords" that were orchestrated expressions of power and status.² For Taut: "the excess of such bad art, executed at the order of the dictator, are shown in the Nikko structures. They have nothing of that which at Ise is purely architectonic; of that which has clarity of line, faithfulness to the material and beauty of proportion, and which altogether mean architecture, on the contrary [in Nikko] there is an overabundance of ornamentation and ostentation which replace the missing architecture."³ Noting that the Nikko and Katsura projects were developed contemporaneously, Taut lauded "in the Katsura Palace...all the simplicity and delicacy of Japan together with differentiation of crafts and the philosophic refinement of thought...is epitomized."⁴ He is unequivocal maintaining: "in these two contrasting forms Japan holds a unique mirror to the world...Japan's architectural arts could not rise higher than Katsura nor sink lower than Nikko."⁵ Taut fully acknowledged the subjectivity of his observations.⁶ Yet, rather than occupying ends of a value laden spectrum Taut maintained that the two projects represented fundamental trajectories in Japanese architecture.



FIGURE 1 Katsura Palace and Nikko Toshogu Shrine (Wikimedia: Photo by Bigjap <https://commons.wikimedia.org/wiki/File:Katsura-1999-1.jpg>; Photo by Fg2 https://commons.wikimedia.org/wiki/File:Nikko_Toshogu_Kamijinko_Shoro_M3086.jpg)

Taut outlined these trajectories, encapsulating a broad swathe of architectural and cultural developments in a reductive diagram that coordinated key archetypal projects. On the one hand he connected the architectonic achievements of Ise through the aesthetics of tea to Katsura while also noting a weakening connection from the rational construction exemplified by Shirakawa farmhouses. On the other hand, he linked Buddhist temple construction through Shogunal architecture, exemplified by a Hideyoshi Toyotomi (1537-1598) castle, to the Nikko Toshogu, which was a Shogunal mausoleum for Ieyasu Tokugawa (1543-1616) and his grandson Iemitsu Tokugawa (1604-1651) who instigated the memorial complex.

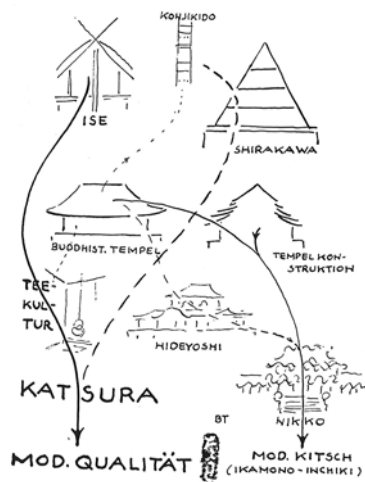


FIGURE 2 Taut's diagram of Japanese architectural developments (Reproduced from Bruno Taut. *Fundamentals of Japanese Architecture* (Tokyo: Kokusai Bunka Shinkokai, 1936), 25.)

Taut tracked two opposed trajectories as a context for ongoing developments. He maintained: “contemporary Japan therefore has a clear choice between these two poles which have been created in its own history. And it is not difficult to recognise in present-day structures where the trends follow Katsura or where they follow Nikko.”⁷ As such, Taut provided a proliferating template for reading past and present Japanese architecture in terms of its affiliation with simplicity or ostentation.

To a certain extent Taut's dichotomy was a didactic decision facilitating the clear curation of diverse developments. At the outset of the publication he acknowledged the challenges of conveying the breadth of Japanese developments and articulated his intention to use dualistic frameworks to express fundamentals and orient audiences. He explained:

The field is all too comprehensive. For when one considers the diversity of the phenomena, the manifold forms within different historic periods – on one hand, simplicity, clarity and delicacy, and on the other, a strange decorative play, and the mixture of the two – he might almost abandon the attempt to discuss the matter in one short evening. One possible method remains, however. In the first place a dualism and a contradiction between antagonistic elements are, it seems to me, predominant... In the second, as we who are in the Japanese scene are acquainted with the different kinds of architecture, the thousand-fold variations may be omitted. It ought to be possible to indicate fundamentals, to provide a compass as a guide among the many buildings.⁸

Taut divided developments into convenient dichotomies, which continued to echo through portrayals from Arthur Drexler's *The Architecture of Japan* (1955) to Vinayak Bharne's *Zen Spaces and Neon Places* (2014). However, Taut importantly, and almost inadvertently, identified a third possibility: "on one hand, simplicity, clarity and delicacy, and on the other, a strange decorative play, and the mixture of the two."⁹ Recognising the diversity and variety of Japanese architectural production, Taut suggested the combination of simple and ostentatious also existed within the manifold forms of Japanese architecture. Such combinations quickly complicate Taut's sharp dichotomy and intimate an additional unidentified trajectory of hybrid deviations within Japanese architecture.

Kenzo Tange - Modernist Diversification of Dichotomies

Kenzo Tange followed Taut's lead upholding Ise Shrine and Katsura Palace as pinnacles and models of Japanese architecture through his *Katsura Tradition and Creation in Japanese Architecture* (1960) and *Ise Prototype of Japanese Architecture* (1965). In both publications Tange invoked a related dichotomy explained through distinctions between Jomon (10,000BC - 300BC) Neolithic culture and the subsequent Yayoi culture (300BC-300AD). Based on archaeological findings, which precipitated nationalist reorientation of cultural foundations in the 1950s, Jomon pottery was characterised by dynamic and dramatic figurines with rope pattern decorative features while Yayoi pottery was simpler, austere and more delicate.¹⁰ Tange's formulations echoed Nietzschean notions, with bold and dynamic Jomon resembling intuitive rough Dionysian dimensions and Yayoi refined beauty resembling rational Apollonian aspects. Tange's argument that Katsura Palace represented a tense synthesis of the continuation of Jomon spontaneity and Yayoi maintenance of tradition further resonated with Nietzsche's contention that the opposed Dionysian and Apollonian forces intertwined in artistic production exemplified by Greek Tragedy.¹¹ Even though Yayoi was associated with simplicity and Jomon with exuberance, for Tange the integration of Taut's dichotomy was less important than the combination of tradition and invention that Tange associated with Yayoi and Jomon respectively.¹² Tange discursively constructed Katsura as a historic touchstone for the mixture of formalised *shoin* palatial style traditions and idiosyncratic *sukiya* tea style inventions. He used readings of Katsura to craft an alibi for his own integration of traditional Japanese techniques and inventive contemporary construction methods exemplified in projects such as the Kagawa Prefectural Office (1958), which reinterpreted timber construction in concrete for a government building and the Tokyo Olympic Stadium (1964), which extended the legacy of dramatic roof structures.

Without following Tange's lead in connecting prehistoric precedents, English language surveys of Japanese architecture, such as Nishi & Hozumi's *What is Japanese Architecture* (1983) and Young & Young's *Introduction to Japanese Architecture* (2004), regularly recounted a related evolution of ostentation and simplicity through the transformation of the *shoin* type. Surveys frequently described shifts from the grandiose gold clad formal *shoin* structures and ceremonial spaces, exemplified by the Tokugawa Shogun's Nijo Castle Ninomaru Palace Ohiroma (audience hall) that used spatial and ornamental devices to reinforce societal hierarchies and express status and power, to *sukiya* style *shoin* structures exemplified by Katsura Palace.¹³

Surveys traced a shift from ostentation to simplicity amongst military, aristocratic and religious elites. Drawing on the rustic aesthetics emerging from tea culture, *sukiya* style *shoin* spaces substituted square columns with rough-hewn posts, replaced gilded polychromatic coffered ceilings with open ceilings and supplanted vibrant gold layered surfaces with understated colors and decors.¹⁴ Authors contrasted *shoin* style, which was characterised by formality, ornamented surfaces and set design rules for elements and proportions, with *sukiya* styles, which revelled in irregularity, idiosyncrasy, natural appearances, rusticity and refined details. Tange connected these contrasting approaches to prehistoric precedents and synthesised them in his reading of Katsura and his own projects.

Kisho Kurokawa - Postmodernist Eclipse of Dichotomies

Emerging out of tea culture, the aesthetics of *sukiya* and *wabi sabi* were often used to construct the continuum of simple natural structures within Japanese architecture.¹⁵ For example, in *The Elegant Japanese House, Traditional Sukiya Architecture* (1969) Teiji Itoh argued that *sukiya* was guided by *wabi sabi* aesthetics and sought creative originality "expressed within the limits of the rustically simple and attractively antique."¹⁶ However, Kisho Kurokawa argued that the common dichotomy of ostentation and simplicity was a perversion of *wabi sabi* approaches. With

a determined postmodern perspective that rejected modernist dualisms, Kurokawa sought to illuminate coexisting conflicting complexities through his *Intercultural Architecture: The Philosophy of Symbiosis* (1991).

Advancing his particular postmodern predilections Kurokawa sought the mixture of simplicity and ostentation intimated by Taut. Kurokawa advocated for a notion of *hanasuki* as a robust alternative to the stereotypical simplicity associated with *sukiya* and *wabi sabi* notions. He contended:

I believe that *wabi* as a concept has come to be interpreted in too narrow and one-dimensional a fashion. Traditionally, *wabi* has been thought of as silence as opposed to loquacity; darkness as opposed to light; simplicity as opposed to complexity; sparseness as opposed to decoration; monochrome as opposed to colour, the grass hut not the aristocrat's palace. Even in school texts, *wabi* is defined as an aesthetics of nothingness. But isn't the true essential Japanese aesthetic one in which silence and loquacity, darkness and light, simplicity and complexity, sparseness and decoration, monochrome and polychrome, the grass hut and the aristocrats palace exist in symbiosis.¹⁷

Rather than divide or reconcile contrasting aspects, Kurokawa advocated for recognising their simultaneity and interdependence. He argued: "in *wabi* a superbly decorative principle, a special splendour is to be found... It is an ambiguous symbiotic aesthetic which simultaneously embraces splendour and simplicity."¹⁸ Like Robert Venturi's *Complexity and Contradiction in Architecture* (1966,. Kurokawa sought to shift perspectives from 'either-or' to 'both-and'.

Moreover, Kurokawa sought to eclipse dichotomies by introducing a third encompassing term. He maintained: "the interpretation of these two core principles of traditional Japanese aesthetics, *wabi* and *sabi*, as spare, restrained and anti-decorative concepts is badly skewed. In order to restore the present vulgarized and corrupted version of *wabi* to its original meaning I have invented a new term *hanasuki*... The aesthetics of *hana* [drawn from Noh theatre] is one of the symbiosis of heterogeneous elements, of disparate moods or feelings."¹⁹ Kurokawa proposed *hanasuki* as a more encompassing version of *sukiya* and a replacement for dichotomous understanding of *wabi* simplicity.

He offered two historical explanations for the "corruption" of the *wabi* concept that precipitated the need for his *hanasuki* alternative. Firstly, the distortion of *wabi* simplicity was based on a tension between the Shogun Hideyoshi Toyotomi and his adviser tea master Sen no Rikyu (1522-1591) who developed *wabi* tea culture. Kurokawa attributed Hideyoshi's command for Rikyu to construct a gold tea room as the primary catalyst for Rikyu to distill his aesthetic ideal into an extremely concentrated form epitomised by the tiny Taian (c.1582) two tatami mat tea room.²⁰ Echoing Taut's suggestion that *shibui* aesthetics served to subdue the ostentation of war-lords, Kurokawa argued: "Rikyu was forced to articulate an extreme form of *wabi* as an antidote to Hideyoshi's equally extreme tendency towards ostentation...in the special context of this struggle between the ruler and the artist."²¹

However, Kurokawa resisted associating Rikyu only with simplicity. Based on the inventive eclecticism of Rikyu's disciples Oribe Furuta (1544-1615) and Uraku Oda (1547-1621) Kurokawa contended that "Rikyu could not have taught only simplicity and sparseness" and posited a latent *hanasuki* tendency in Rikyu's lineage, which also included Enshu Kobori (1579-1647) known for his *kirei* "gorgeous" *sabi* style.²² Kurokawa attributed the second distortion to the international reception of Bruno Taut's and Walter Gropius's commentaries on Katsura Palace. While recognising that Taut and Gropius drew attention to Japan's native traditions, he admonished Japanese architects for "meekly following their lead" and accepting "the judgment that their native aesthetic tradition was one of nothingness, silence and simplicity."²³ Kurokawa further argued that Taut and Gropius had a limited appreciation of decorative features found within Katsura and a modernist bias that prejudiced them against the Nikko Toshogu despite the fact that many temples across Japan were originally polychromatic, but had not been repainted when the colors faded. Kurokawa suggested that the simplicity stereotype associated with Japanese architecture resulted from a modernist oversimplification.

Kurokawa developed his notion of *hanasuki* based on extensive research and faithful reconstruction of an Enshu teahouse in his residence.²⁴ Like Taut and Tange, Kurokawa discursively constructed a historical context for his contemporary creation of heterogeneous architecture. Kurokawa's interest in combining disparate designs proliferated through his projects from the Hiroshima Museum of Contemporary Art (1988) to the Tokyo National Art Centre (2006). Through publications and projects Kurokawa promoted a postmodern symbiosis of dichotomies.²⁵

Terunobu Fujimori - Contemporary Complication of Dichotomies

Within the contemporary context Terunobu Fujimori's formulation of 'Red' and 'White' schools within Japanese architecture replayed the dichotomy of dynamic rebellious Jomon versus the resigned still Yayoi while changing the polarity of the *shoin* ostentation and *sukiya* simplicity dichotomy. Highlighting a vital strain within Japanese architecture that he sought to propel, Fujimori revived the dichotomy, which Kurokawa had collapsed into symbiosis.

Unlike architects Taut, Tange and Kurokawa, Fujimori was an established architectural historian before expanding into architectural designs later in his career. His prolific publications documented various developments in Japanese architecture including *Adventures of an Architectural Detective* (1986), his canonical *Modern Japanese Architecture* (1993), *Kenzo Tange* (2002), *Fujimori Tea House Studies* (2012) and *The Heritage of Japanese Wood Structures* (2014). Fujimori was well equipped to discursively locate his design pursuits within historical continuums. The ostentation simplicity dichotomy reemerged through Fujimori's curatorial differentiation of 'Red' and 'White' schools to strategically position his work in relation to prominent contemporaries. In *Fujimori Terunobu: Yabangyarudo Kenchiku* (1998), and elsewhere, Fujimori espoused a 'Red School' engaged in rough and raw materials in contrast to refined steel, glass and concrete of the 'White School'. He distinguished the architectural approaches of colleagues who sought to express the richness of natural material qualities from internationally recognised architects such as Toyo Ito, SANAA and Junya Ishigami who regularly produced minimalist projects in stark modern materials. The Japanese 'Whites' reflected a "purist bent: spare structures, state of the art, smooth and swooping, scholarly and scientific" a preference for "sparkling aluminium, steel, and glass – stable durable and predictable" material palettes and formal "appeals to the intellect in its crisp geometry."²⁶ In contrast, Dana Buntrock best summarised the 'Red School' as: "a rolling roster: raw and robust, raffish and ragtag, rambunctious and reckless, rough and rudimentary, refreshing and resplendent, risky and risqué, recalling Rikyu, regionally responsive. The Red School rots and inclines to ruin; it is made of rust, rammed earth, red brick, random rock rubble or recycled rubbish. It is about being rooted and having a roof. It is a rich rhapsody."²⁷ Fujimori self-identified as a 'Red' exemplar and used the distinctions to colour code his contemporaries, even suggesting that Tadao Ando could be "pink."²⁸



FIGURE 3 "Red" Akino Fuku Museum (1997) by Fujimori and "White" Kanazawa 21st Century Museum (2004) by SANAA (Photos by author)

Fujimori was steeped in tea aesthetics and propelled the *sukiya* penchant for idiosyncratic invention employing natural palettes, but with rustic ostentation. Modifying Taut's association of ostentation with gilded polychromatic surfaces masking structural logics, Fujimori's ostentation emerged through material richness rather than applique of explicitly rich materials. Expanding Tange's ambition for a creative combination of tradition and invention, Fujimori sought a "barbaric avant-garde" simultaneously evoking vernacular, primitive and craft traditions from across the globe and generating new architecture through natural materials and artful imperfection.²⁹ Echoing Kurokawa, Fujimori exemplified the decorative principles and splendours of *wabi sabi* aesthetics.

From the Teahouse Tetsu (2005), which had a gold leaf floor level entry portal in homage to Hideyoshi's gold tea house, to the Lamune Hot Spring House, (2005) which had pearl shells embedded in and gold leaf lattice applied to plaster walls, to the recent La Collina (2015) cake store Fujimori vigorously experimented with *sukiya* splendours. La Collina represented the maturation of effects and the epitome of Fujimori's simple ostentation. From the intersecting pyramidal grass roofs punctured with copper dormer windows to the glittering gold squares of the light fixtures to the constellation of charred wood embedded in the white plastered atrium Fujimori's project proudly paraded the potentials of mixing Taut's simplicity, clarity and delicacy with strange decorative play.



FIGURE 4 La Collina (2015) by Fujimori, simple ostentation (Photos by author)

Within an increasingly pluralist context Fujimori promoted particular perspectives deliberately affiliated with Jomon dynamism.³⁰ Through projects and publications Fujimori reinforced a distinction between ‘White’ associated simplicity and ‘Red’ exuberance, while revealing a vital trajectory in Japanese developments overshadowed by international focus on simplicity stereotypes.³¹ Avoiding Tange’s synthesis or Kurokawa’s symbiosis, Fujimori complicated the simplicity of the simplicity ostentation/dichotomy maintaining the opposition while transforming the means and value of ostentation. He incorporated simple natural materials in extravagant ways and celebrated *sukiya* eclecticism. Fujimori enriched discourse on Japanese architecture by expanding the diversity of recognised manifold forms and weaving new pathways through Taut’s opposed trajectories.

Evaluation and Value of Dichotomies

All of the authors examined here employed and distorted dichotomies with discursive and didactic aims to advance individual positions. Susceptible to Manfredo Tafuri’s critiques, Taut, Tange, Kurokawa and Fujimori were all generating “operative criticism” to contextualise and solidify their architectural pursuits.³² For all of the authors the simplicity ostentation dichotomy played a valuable role in defining positions grounded in historical trajectories. Taut’s dichotomy fueled modernist efforts within and beyond Japan. Tange’s synthesis helped negotiate traditions, nationalism and architectural expression in the post-war period. Kurokawa’s symbiosis supported postmodern eclecticism rooted in historical referents. While Fujimori’s dichotomy located his idiosyncratic work both historically and in relation to contemporaries.

Moreover, echoing contemporaneous historiographic conventions, each employed the dichotomy through different discursive strategies, productively illuminating a diversity of explanatory approaches. Taut enforced a sharp dichotomy for didactic clarity. Tange sought synthesis of opposing characteristics. Kurokawa pursued symbiotic interdependent combinations. Fujimori constructed nuanced gradients for locating relative characteristics. Despite differences in their discursive constructions, their strategic positioning of simplicity and ostentation within Japanese architecture congealed perspectives that proliferated in subsequent accounts.

The legacies of their respective positions continue to shape the ways Japanese architecture is portrayed. A few key samples suggest the resonance and repetition of the dichotomy. For example, Drexler’s *The Architecture of Japan* (1955) faithfully followed Taut lauding Ise and Katsura, while disparaging Nikko noting “temple architecture in the Edo period though technically accomplished, sacrificed clarity in favor of ostentatious display. Almost contemporary with Katsura this decline of taste was fostered by the Tokugawa Shoguns in the process of deifying themselves in mausolea at Nikko.”³³ However, without contempt Drexler recognised the Ninomaru audience hall as a *shoin* exemplar highlighting its use of proportion, gilded coffers, color and incorporation of design and decoration. Botond Bogнар’s *Contemporary Japanese Architecture* (1985) recognised Nikko as a “paragon of the traditional decorative architecture” and recounted “Shoin architecture resorted to less and less ornamentation” exemplified by Katsura’s “elegantly simple airy spaces” and “elegant simplicity (*wabi*) mellowed with age (*sabi*)”³⁴ Bogнар contrasted approaches noting that “luscious decoration...had always been kept in check by the Japanese and blended in a delicate way with their ‘abstract,’ ascetic taste,” while echoing Kurokawa when explaining: “contrary to the widely accepted belief, however, decorative and non-decorative trends have in actuality always coexisted in traditional architecture and, more often than not, have formed a symbiotic relationship.”³⁵

More recently, Geeta Mehta and Deanna MacDonald's *New Japan Architecture* (2011) began with an essay subtitled "from wabi sabi to white cubes, green intentions and the wow factor" in which Mehta argued "wabi sabi is an aesthetic concept as old as Japan itself... Besides rusticity and minimalism, wabi sabi is also about harmony with nature, and the rejection of the ostentatious, the gaudy, and the willful."³⁶ Updating the dichotomy, Mehta opposed the wabi sabi of Kengo Kuma and Tadao Ando and the 'Zen minimalism' of SANAA and Aoki to 'Bubble Era' exuberance and exhibitionist brand stores. Yuki Sumner's introduction to *New Architecture in Japan* (2010) rehearsed the dichotomy via Isozaki's assessments of Tange concluding "while one must avoid pigeonholing any architect in this way, it is remarkable that this Jomon-versus-Yayoi duality, or these 'two kinds of Japan-ness,' seem to still apply: the jagged earthy work of Fujimoto and Fujimori on one side; and the smooth, transparent, more refined output of Ito, Kengo Kuma and SANAA on the other."³⁷

At the same time, Fujimori's 'red' and 'white' distinctions have been readily adopted as explanatory frameworks in diverse venues from Thomas Daniell's exhibition reviews to Michiko Rico Nose's *Japan Modern: New Ideas for Contemporary Living* (2005).³⁸ Buntrock's *Materials and Meaning in Contemporary Japanese Architecture* (2010) provided a robust expansion that championed Fujimori and Kengo Kuma as true blood reds and established a productive relative gradient across the red-pink spectrum. Buntrock also corralled practitioners into 'radical' and 'reluctant' 'Red' categories to curate contemporary developments and celebrate the pluralist diversity of Japanese architectural production.

The simplicity/ostentation dichotomy gained value through its proliferation, but as demonstrated the terms of the dichotomy have been reevaluated and strategically revalued. Taut valued simplicity and his negative assessment of gold clad ostentation was revalued through Tange's productive synthesis of *shoin*/Yayoi reduction and *sukiya*/Jomon invention. Kurokawa eschewed dualisms and reconciliation opting for a symbiotic simultaneity of simple and ostentatious. While Fujimori created a colorful contrast, but flipped the scale valuing 'red' exuberance and eclectic use of rich natural materials over the abstract 'white' austerity of industrial minimalism. Challenging the predominance of the simplicity stereotype, ostentatious architectural figures and projects glittering with gold help provide ingredients for some discursive alchemy, turning undervalued ostentation into a valuable way of appreciating the wealth of Japanese architectural approaches.

Endnotes

- 1 Bruno Taut, *Fundamentals of Japanese Architecture* (Tokyo: Kokusai Bunak Shinkokai, 1936), 9.
- 2 Taut, *Fundamentals of Japanese Architecture*, 11, 18.
- 3 Taut, *Fundamentals of Japanese Architecture*, 18-9.
- 4 Taut, *Fundamentals of Japanese Architecture*, 19.
- 5 Taut, *Fundamentals of Japanese Architecture*, 20.
- 6 Taut readily acknowledged that "as and architect my attitude toward the historic is necessarily conditioned by the artistic conception which I myself endeavor to realize. From this it follows that artists must speak and write subjectively about art." See Taut, *Fundamentals of Japanese Architecture*, 5.
- 7 Taut, *Fundamentals of Japanese Architecture*, 21.
- 8 Taut, *Fundamentals of Japanese Architecture*, 5.
- 9 Taut, *Fundamentals of Japanese Architecture*, 5.
- 10 Tange's conceptions of Jomon were heavily influenced by the artist Taro Okamoto. See *The Collected Writings of Taro Okamoto* (Tokyo: Kodansha, 1979).
- 11 See Friedrich Nietzsche, *The Birth of Tragedy* (New York: Oxford University Press, 2000).
- 12 Similarly, Tange's formulation echoed Le Corbusier's Janus face combination of ancient and modern aspects.
- 13 See Katsura Shokin-tei tea house <https://commons.wikimedia.org/wiki/File:Shokin-tei.jpg> (Accessed 14 February 2016) & Ninomaru audience hall <https://natsukashii.wordpress.com/2005/07/13/nijo-castle/> (Accessed 14 February 2016). See also Fumio Hashimoto, *Architecture in the Shoin Style* translated by H. Mack Horton (Tokyo: Kodansha International, 1981); Kazuo Nishi and Kazuo Hozumi, *What is Japanese Architecture* translated by H. Mack Horton (Tokyo: Kodansha International, 1983), 72-7; David Young and Michiko Young, *Introduction to Japanese Architecture* (Hong Kong: Periplus, 2004), 56-7.

- 14 While the use of gold represented a key characteristic in differentiating *shoin* ostentation and *sukiya* simplicity, gold carried multiple associations from purity and divinity in Jodo Pure Land, and even Zen, Buddhism to functional roles on screen paintings providing highly reflective surfaces to brighten candle-lit rooms.
- 15 Tea culture and aesthetics, exemplified by masters such as Sen no Rikyu and Enshu Kobori, were commonly associated with *sukiya* sparseness and *wabi sabi* ephemerality. Young and Young offered a concise simplified explanation of *wabi* relating to things that are simple, natural, and imperfect and *sabi* reflecting the patina and aging. See Young and Young. *Introduction to Japanese Architecture*, 62.
- 16 Teiji Itoh, *The Elegant Japanese House, Traditional Sukiya Architecture* (New York: Weatherhill, 1969), 77.
- 17 Kisho Kurokawa, *Intercultural Architecture: The Philosophy of Symbiosis* (London: Academy Editions, 1991), 19.
- 18 Kurokawa *Intercultural Architecture*, 19.
- 19 Kurokawa, *Intercultural Architecture*, 23.
- 20 See Rikyu's Taian tea room <http://andokobo.blog73.fc2.com/blog-entry-588.html> (accessed 14 February 2016) and the gold teahouse recreation at MOA http://japan-magazine.jnto.go.jp/en/1510_gold-leaf.html (accessed 14 February 2016).
- 21 Kurokawa, *Intercultural Architecture*, 24.
- 22 Kurokawa, *Intercultural Architecture*, 27.
- 23 Kurokawa, *Intercultural Architecture*, 27.
- 24 Kurokawa's spent seventeen years producing his roof top garden and Yuishikian ('the hut of consciousness only') tea house as a reconstruction of Enshu's Shosuitei based on Shojo Shokado's Kan'unken and Takimotobo tea houses.
- 25 Kurokawa undertook an extended analysis of Charles Jencks's points on Postmodernism concluding "we can regard Post-Modernism as the philosophy of symbiosis." See Kurokawa, *Intercultural Architecture*, 155.
- 26 Dana Buntrock has provided the most rigorous compilation and concise explication of Fujimori's 'Red School' in English. See Dana Buntrock, *Materials and Meaning in Contemporary Japanese Architecture* (Oxford: Routledge, 2010), 15, 32, 41. See also Terunobu Fujimori, "Red & White Schools," in *Fujimori Reader* (Tokyo: X-Knowledge, 2010).
- 27 Buntrock, *Materials and Meaning in Contemporary Japanese Architecture*, 239.
- 28 Architects clustered into particular 'schools' did not self-associate with these labels or follow them.
- 29 See Terunobu Fujimori, *Fujimori Terunobu: Yabangyarudo Kenchiku* [Fujimori Terunobu: Barbaric Avant-garde Architecture] (Tokyo: TOTO Publishing, 1998) and Terunobu Fujimori, *Fujimori Terunobu Architecture* (Tokyo: TOTO Publishing, 2007).
- 30 Fujimori had a group of collaborators who called themselves Jomon company and the artist Genpei Akasegawa labeled Fujimori 'Neolithic Daddy'.
- 31 'Red' strains can be identified in Togo Murano, Seichi Shirai, Takamasa Yoshizaka, Osamu Ishiyama, Team Zoo, Kazuhiro Ishii, Hiroshi Naito and others off the radar of the international architectural press.
- 32 See Manfredo Tafuri, *Theories and History of Architecture* (New York: Granada, 1980), 141-70.
- 33 Arthur Drexler, *The Architecture of Japan* (New York: Museum of Modern Art, 1955), 170.
- 34 Botond Bogner, *Contemporary Japanese Architecture* (New York: VNR, 1985), 45-7, 55.
- 35 Bogner, *Contemporary Japanese Architecture*, 49.
- 36 Geeta Mehta & Deanna MacDonald, *New Japan Architecture* (Tokyo: Tuttle, 2011), 14.
- 37 Yuki Sumner and Naomi Pollock, *New Architecture in Japan* (London: Merrell, 2010), 18.
- 38 See Thomas Daniell "Minority Report" http://www.dnp.co.jp/artscape/eng/focus/0809_01.html (Accessed 20 Jan 2016).