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TEMPORARY ARCHITECTURE

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# TEMPORARY ARCHITECTURE

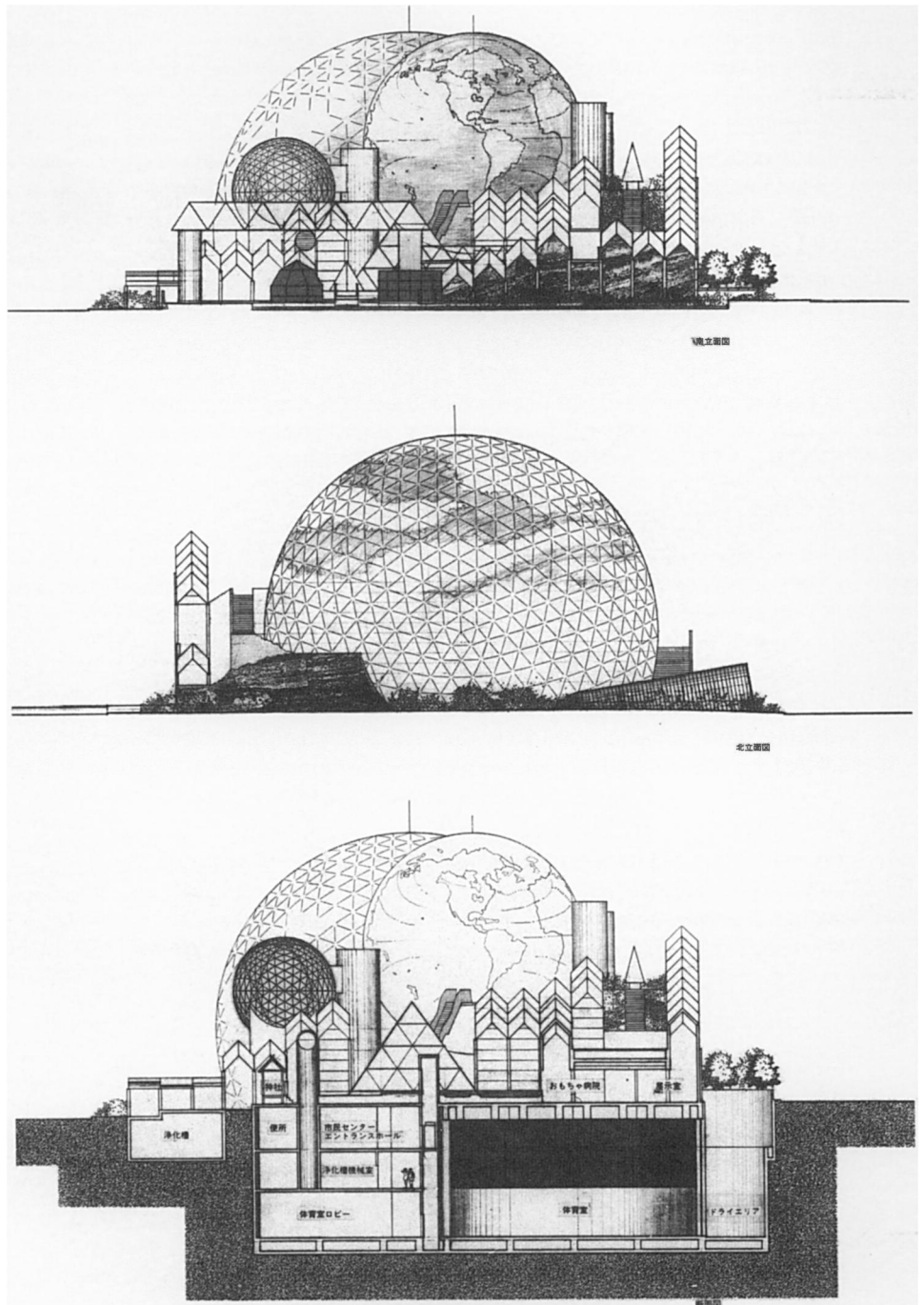
Projects by Itsuko Hasegawa and Toyo Ito, introduced by Akira Suzuki

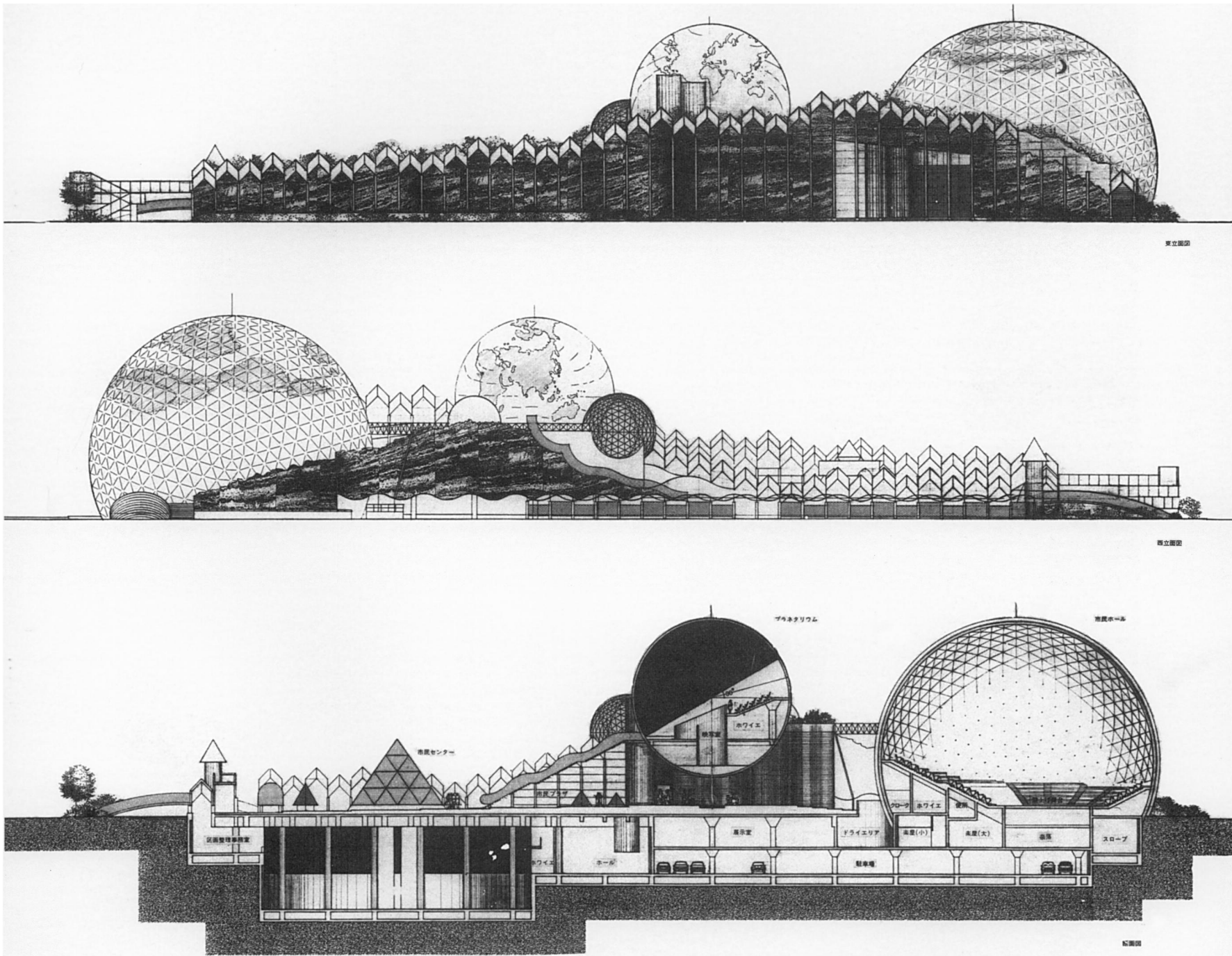
'Temporary architecture' is a distinctive style which is emerging in the work of a group of Japanese architects in their forties. It contrasts sharply with buildings by their seniors, which are solid and closed, and made of fair-faced concrete. Several factors have contributed to this new style. One is the present boom in exhibitions taking place all over Japan. These 'exhibitions' have generally been sponsored by local governments to celebrate the hundredth anniversary of incorporation after the Meiji Restoration, but in fact they are organized by advertising consortia, and feature themes which are often of questionable character. When approached by a consortium with the idea of holding an exhibition, the local government welcomes it as a chance to build up its underdeveloped infrastructure.

The overall architectural planning of these exhibitions is undertaken by the Sekkei Rengo group (Design Federation), which includes members of the former Metabolist group such as Otaka, Kikutake and Kawazoe. Sekkei Rengo usually does the major part of the design, but leaves the temporary structures to a group of associates, who have used this as an opportunity to develop a new philosophy. Rejecting the stereotyped exhibition images fostered by the Metabolists and the 1970 Osaka World Fair, these architects are interested in temporary architecture for its own sake.

Another factor is their objection to the attitudes of the self-proclaimed 'Post-Modernists', who make such a fuss about roofs and grids and history.

Unlike the large established design firms, these architects rarely attempt to supervise the construction of their designs, seeing this as oppressive for both designer and user. They are fond of industrial materials such as perforated metal, which they regard as 'low-tech', and sometimes use in unexpected ways. Basically, they reject the standardized architectural typologies. The result is an amorphous architecture which often looks as if it is still under construction. For example, a whole structure might be covered with small roofs, or made to look like a feature of the natural landscape. The buildings are deliberately designed to reflect contemporary conditions in Tokyo, which itself is one huge construction site, and they often contain an implicit criticism of Japanese society — especially of the older generation of architects. Yet it is too early to determine whether this emerging tendency will have lasting results, or remain a mere criticism of contemporary conditions.

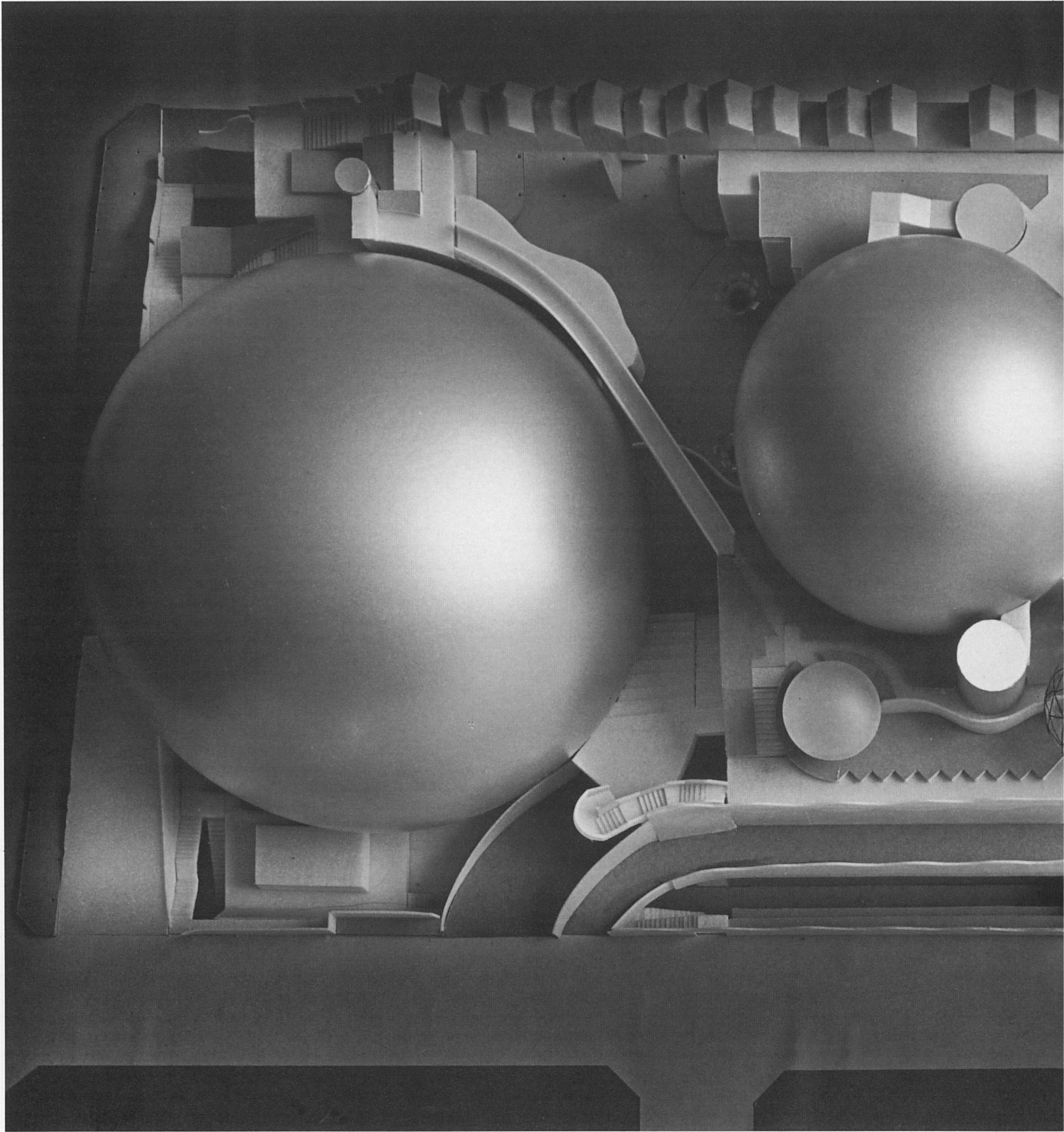


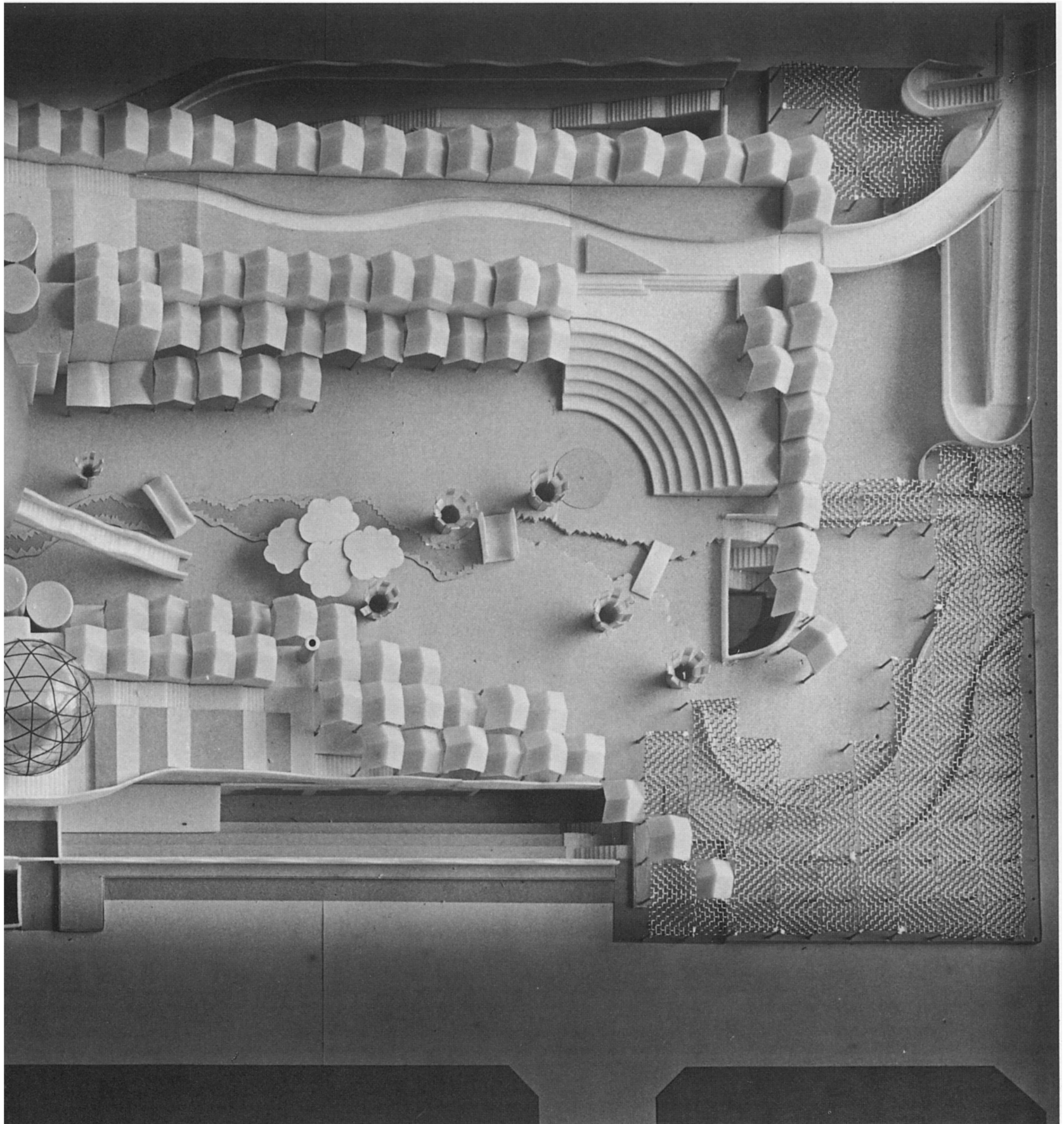


#### SHONANDAI CULTURAL CENTRE

The community centre in the city of Fujisawa is a complex consisting of a multi-purpose hall, a gymnasium, a public hall and a children's pavilion. This is a unique example of public architecture, in that the designer was chosen in an open competition. The theme of the design is 'architecture as a geographical feature'. Most of

the facilities will be buried underground, while the hall and a planetarium, each in the form of a dome, will be laid out on a gently sloping hill above. The roofs of the structures are designed in such a way as to form part of the existing topography, which is rich with vegetation, and they will be capped by rows of small pergola-like structures.

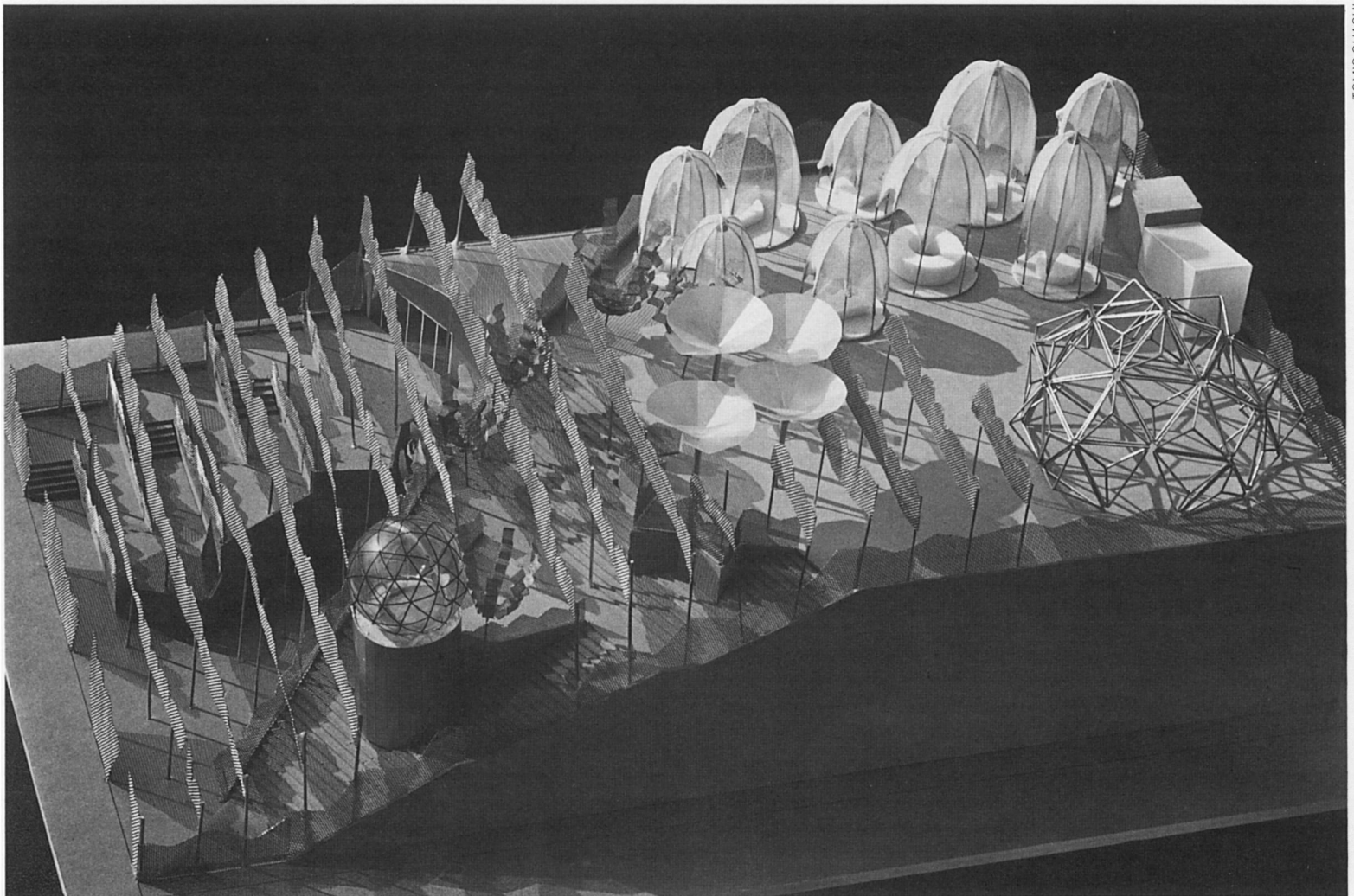




*PAVILION FOR ARTEC '89 IN NAGOYA*  
This pavilion will accommodate a theatre and exhibition space. The roof, which is designed to open up completely, will be reached by passing through metal screens and climbing hill-like staircases. The front façade, composed of multiple layers of cloud-shaped perforated-metal screens, is of an indefinable shape.



TOMIO OHASHI



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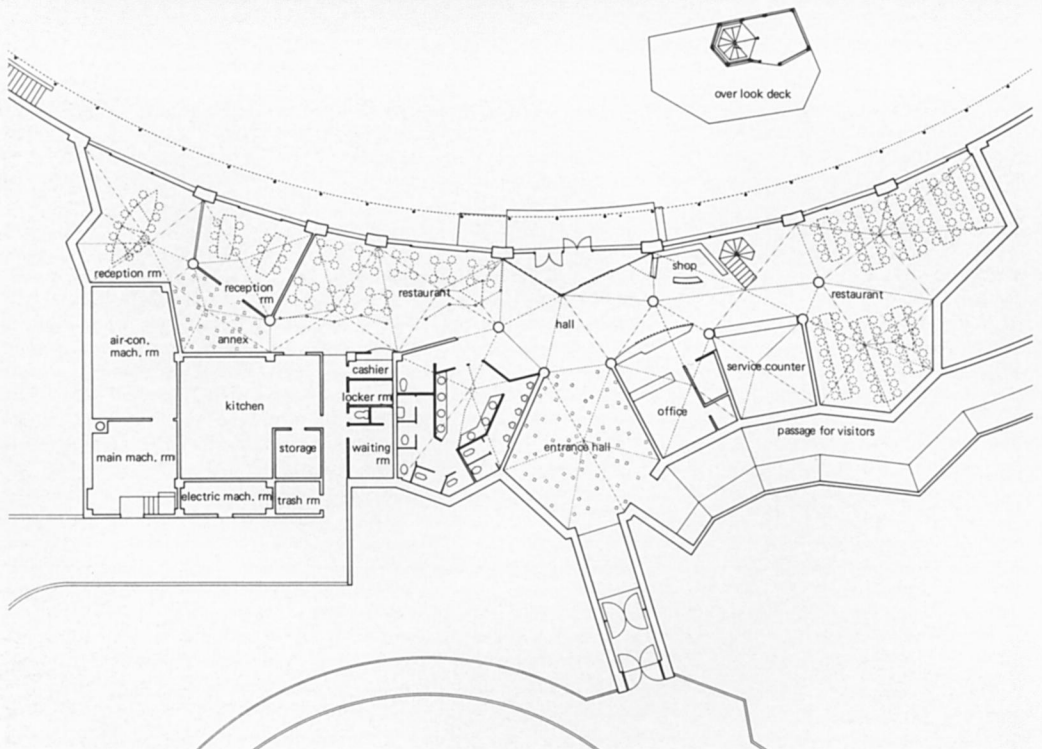
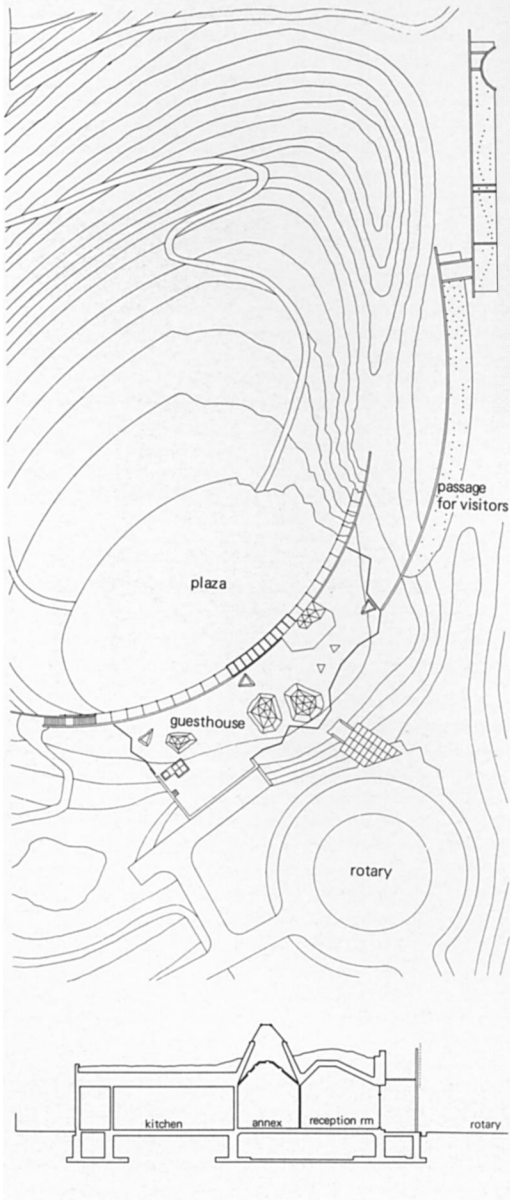
**PAVILION FOR ARTEC '89 IN NAGOYA**  
*The pavilion will be used as a small display booth, and can be easily erected according to the needs of the overall exhibition. Its structure consists of four columns supporting platforms and a tent. The tent fabric is translucent, and the interior of the pavilion will be flooded with both natural and artificial light and the sounds of new technology.*

**SAPPORO BEER GUEST HOUSE**

A guest house for the Sapporo Beer company, a major manufacturer based in Sapporo, Hokkaido, will be built on a ten-hectare site within the garden of the company factory, the design of which was inspired by Norse mythology and includes a plaza of fire, a flower garden of stars, a forest filled with the sound of music, a marshland, a hill of Haru elms, and a pond. Most of the guest house is sunk into the ground, and it faces — and forms part of — the bowl-shaped Plaza of Fire, which is hollowed out of the ground. The plan is a composite of irregular polygons. The dome-shaped ceiling of each room will be different, with a variety of skylights and of finishes such as cloth screens or frescos.



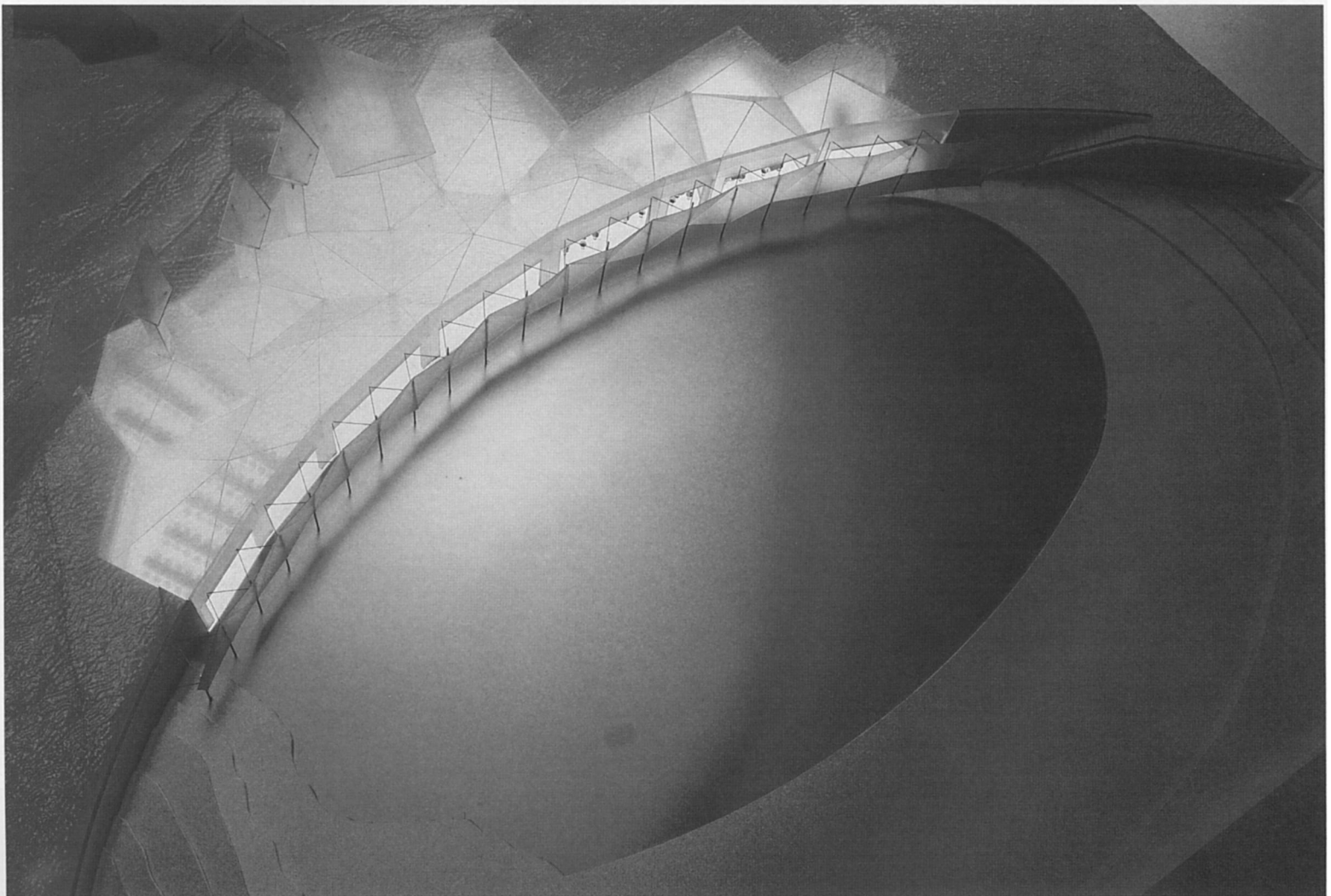
KENICHI SUZUKI, JAPAN ARCHITECT

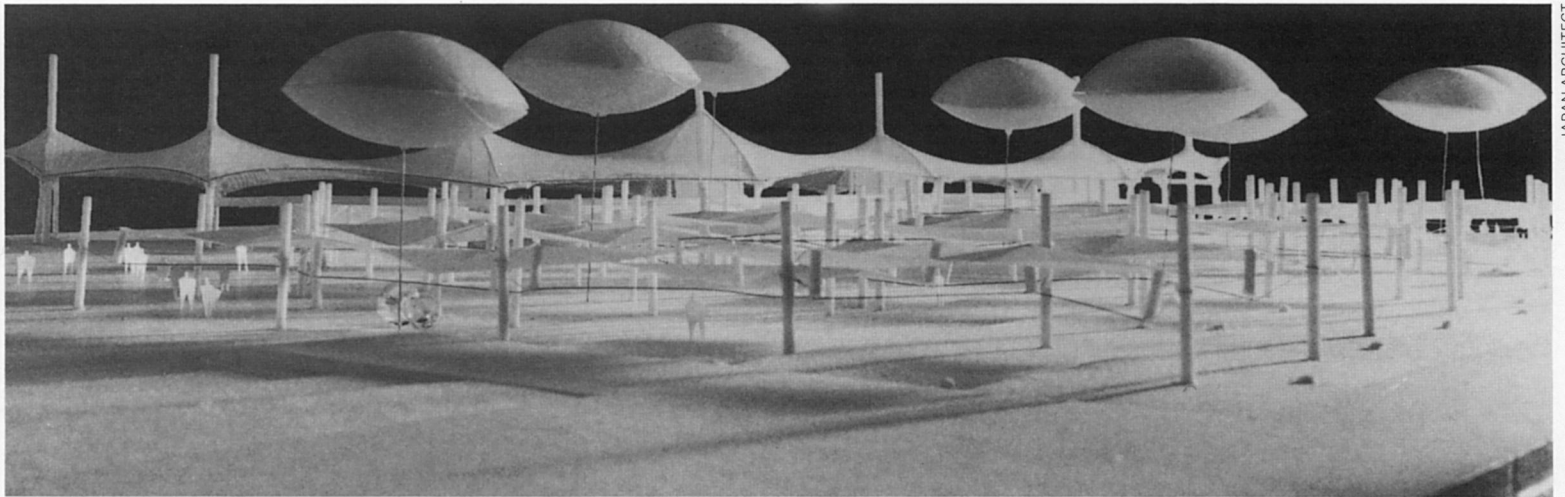


TOMIO OHASHI



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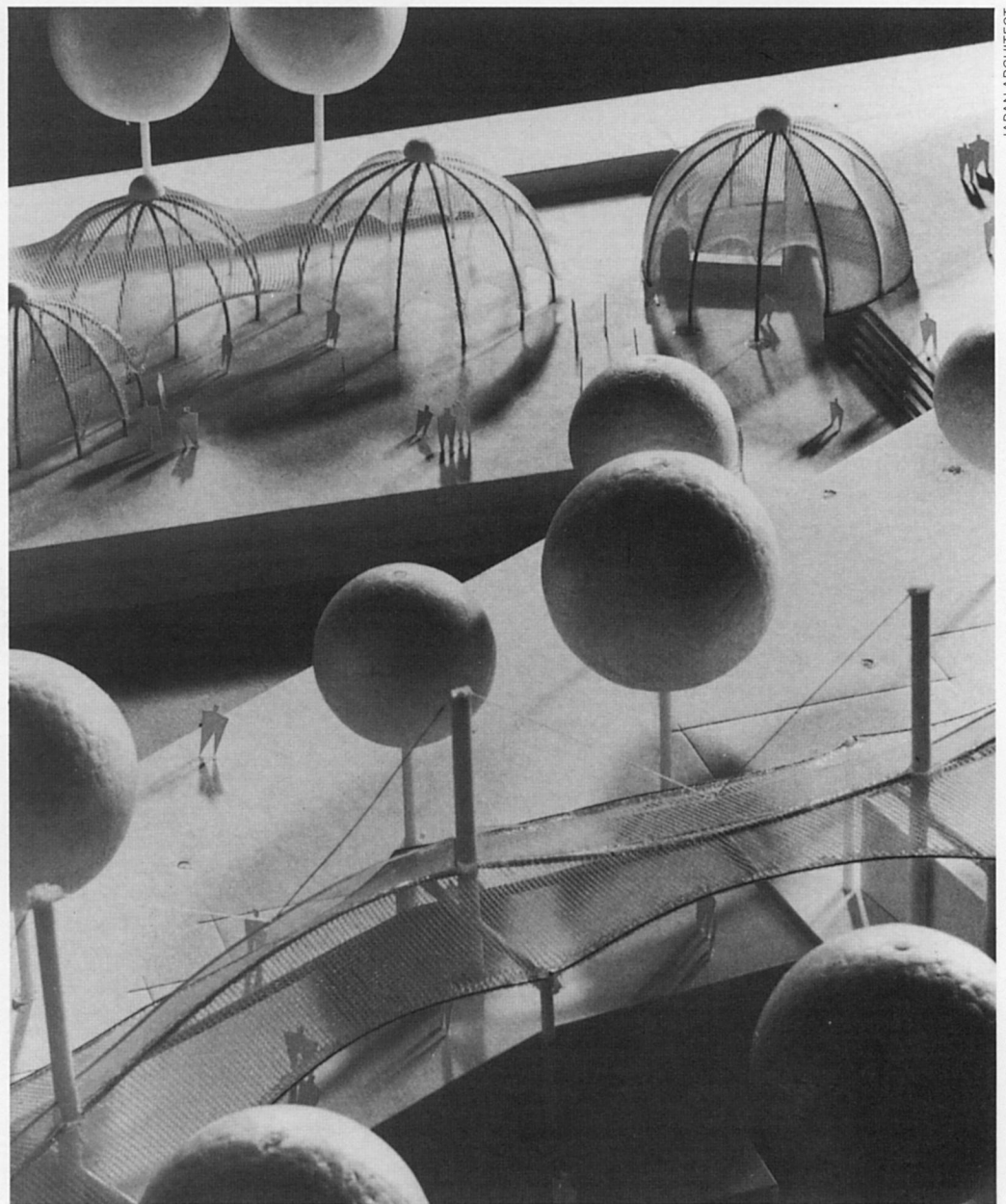




JAPAN ARCHITECT

**RESTAURANT AND RECREATION AREAS FOR YOKAHAMA EXOTIC SHOWCASE**

*These low-cost temporary structures were designed for the Yokohama exhibition YES '89, a waterfront development which is part of the Tokyo Bay District redevelopment plan. The exhibition venue was divided into six blocks, and the design of each was assigned to a different architect. Ito's constructions attempt to reflect the ever-changing face of the waterfront, and to respond to a variety of events and entertainments.*



JAPAN ARCHITECT



奈良シルクロード博  
籠のテントと包

Sketch by Toyo Ito.