

The End of Architecture

Fall Semester 2018, Fridays 10am-noon
Lawrence Hall, room 107
Instructor: Matthew Schlueb



Lecture 1 (2018.10.19): Japanese Pavilion

partis pris:

Open Structure: a love of nature and a desire for intimate contact with it in daily life.

Shadow and Light: gold gilding and lacquered finishes used to draw natural light into the deep shadow recesses.

“In making for ourselves a place to live, we first spread a parasol to throw a shadow on the earth, and in the pale light of the shadow we put together a house. There are of course roofs on Western houses too, but they are built to create as few shadows as possible and to expose the interior to as much light as possible. There are all sorts of reasons for the deep Japanese eaves. The fact that we did not use glass, concrete, and bricks, for instance, made a low roof necessary to keep off the driving wind and rain. The quality that we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, came to discover beauty in shadows, ultimately to guide shadows to beauty’s end.”

Impermanence: structures remain meaningful to those who rebuild them every 20 years, reminding that everything changes.

Clean: simplicity and austerity, of humble monk monasteries. uncluttered appearance, Shinto clean, purity, simplicity.

Wu Ji: a return to a primordial time, a time of no separation of things, when all were interconnected as one.

Fuzei: the space between the art object (garden/nature) and the viewer. atmosphere, mood, ambience, feeling.

Wu Wei: great stones do not necessarily make great gardens.

leitmotifs:

single story, wood structures, planed smooth, untreated and beautifully fitted

wide overhangs, flat ceilings

rectilinear volumes

open latticework, horizontal band around corners

sliding sashes (fusuma and shoji), with pictorial art combining gilded painting with embroidery

exposed, honest square joints, fitted through puzzling, interlocking mortise and tenon

woven reed grass mats (tatami), asymmetrical form (2:1 ratio)

elevated wall recesses (tokonoma) and staggered shelves (chigaidana) for displaying art

worthless, do nothing stones (kuso-ishi) and discarded, abandoned stone (suteishi)

bibliography:

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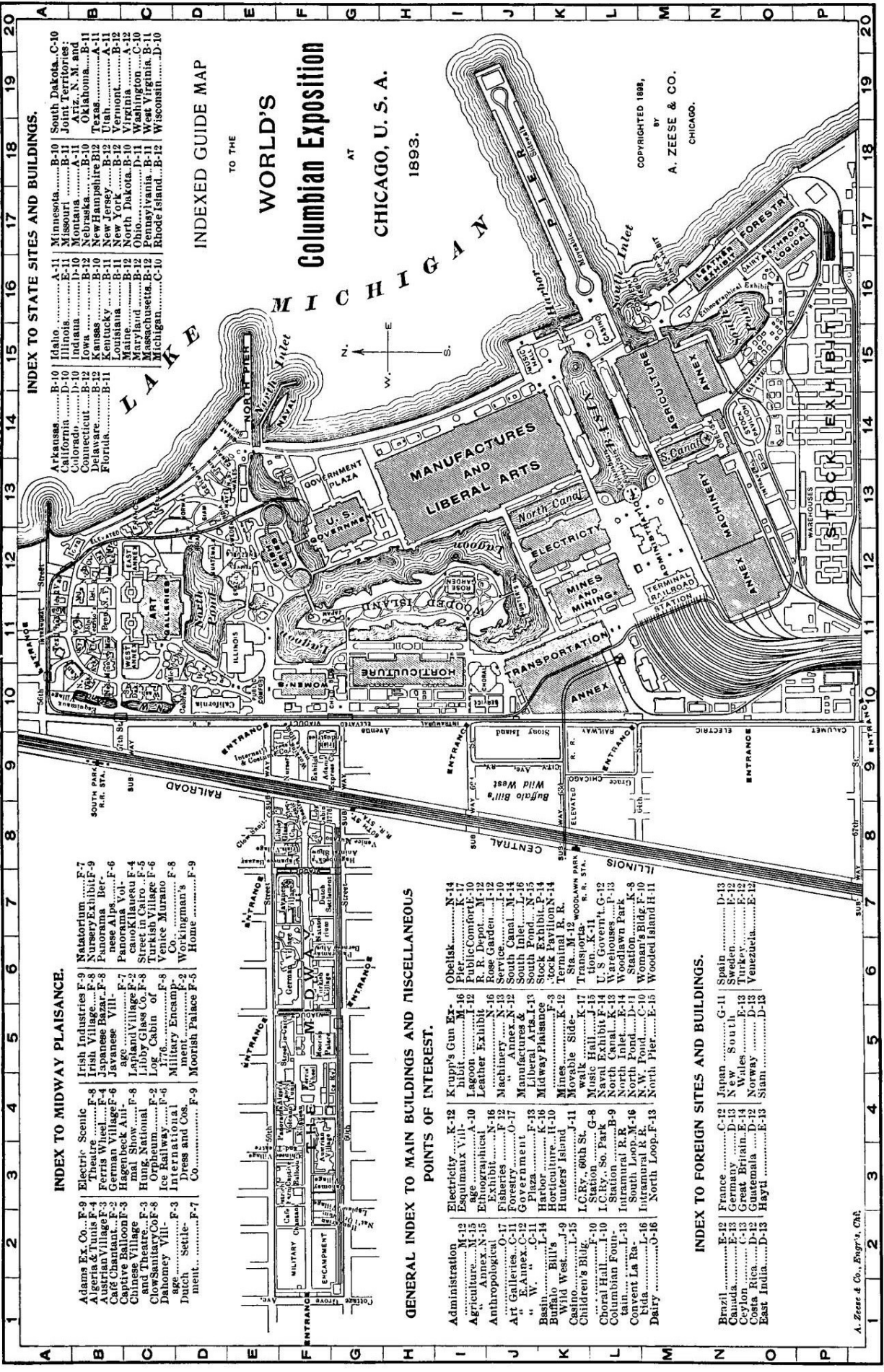
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