

Positions of Models in the Architecture: Theme Park, City, and Modern Movement

天内 大樹

デザイン学部 デザイン学科

AMANA Daiki

Department of Design, Faculty of Design

本稿は、第一に日本の野外博物館とその収集によって、本来の敷地という文脈を複数つなぎ合わせたパッチワークが形成されていることを明らかにする。それらは歴史的に形成された事情に対処する努力を通じて、建築物のアーカイブを形成し、テーマパークとしても一定の文脈を新たに形成してきたが、体系的な収集方針を徹底させるには至っていない。第二に、分離派建築会が「過去建築圏」すなわち歴史主義的な様式に基づいた建築教育からの自由を求めるに至るまでの、中国大陸のドイツ租借地と日本をまたいだ同会メンバーの軌跡を辿る。しかし日本初の近代建築運動となった彼らの運動において、テーマパークとしてのドイツ植民地都市から建築形態が取り入れられた。そこで本稿は、郷土に根ざすことを建築に求めたドイツ・ヴィルヘルム二世時代の「改革建築」と比較しながら、彼らがこの都市を訪れた際の歴史的な文脈を分析する。最後に、以上の観点を統合し、モダニズム建築において建築模型が切り拓いた地平を示唆する。近年の日本では、元からあった建物に改築を迫るという都市における資本の圧力やその他の事情から、建築模型を収集する美術館が整備されている。以上の探究により、本稿は敷地の文脈を欠くというモダニズム建築の一側面を理論的に説明する。

First, we clarify what roles Japanese open-air museums and their collection play as patchworks of plural contexts. They were established as archives with a historically organised endeavour but lacked exhaustive systematic collection principles. Secondly, we will follow the traces of Bunriha architects between Germano-China and Japan as a longing for freedom from “the architectural sphere from the past”, historicist education. However, their modern architectural movement, first in Japan, adopted the shapes of the buildings from a German colonial city seen as a theme park. We will illuminate the contexts in which the city accommodated them, compared to *Reformarchitektur* in the William II period requiring architecture to root to the fatherland. Finally, we will integrate these parts into the horizon that architectural models expanded in Modernist architecture. Recently, Japan opened several museums of architectural models when the urban capitalist pressure substituted brand-new buildings for the originals. These inquiries will explain a theoretical aspect of Modernist architecture: deficient in the contexts of the building site.

1. Japanese open-air museums, the 1960s and beyond

Japan has accepted Western architecture since opening the country to the world in 1854, the beginning of the Modern periods in Japanese history. The term “Modern” roughly means Westernisation and differs from the Modern movement in architecture. An efficient tour of Japanese buildings from the Modern periods would include the open-air museums around big cities. Four famous museums developed respective themes after the mid-twentieth century: the former open port of Nagasaki, the enterprising spirit of the Meiji period [1868-1912], the development of Hokkaido — a northern habitation against the indigenous Ainu people — and the gap and connection between Edo and Tokyo [1]. Fences or woods separate these sites from neighbouring urban areas to simulate other consistent townscapes. They have assembled numerous buildings from elsewhere to display the townscape so visitors can appreciate each theme.

These open-air museums in Japan have functioned as rare sanctuaries for buildings facing imminent demolition. This tendency originated from another former open port in Yokohama, where a silk manufacturer and exporter opened his private Japanese garden

to the public in 1906 [2]. Many reconstructed structures — mainly Buddhist — from distant regions comprised his garden. The traditional wooden framework made it comparatively easy to reconstruct the building on a new basis. Aesthetically, the scenery reflected the collector’s judgement, just like a painter’s collection of scrapbooks with their favourite cuttings. The garden’s historical context, however, was the severe iconoclasm of Buddhist temples, statues, paintings, and scriptures predisposed by the Meiji Restoration, which inclined toward Shintoism — Japanese indigenous worship. Indeed, a more significant part of the Japanese open-air museums is intended for folk architecture, absent of Western influence; that garden in Yokohama harboured the buildings in case of destruction. They have alleviated the urbanites severed from their homelands in these modern times, as the national romantic movements created crystallised open-air museums in Northern Europe [3].

Our foci of attention, Japanese open-air museums featuring Westernised (modern) architecture, have faced another destruction for half a century. Since the economic miracle around the 1960s, the pressure of urban redevelopment, especially around Tokyo, has forced historically significant buildings into demolition. The suggestion of the establishment

of Meiji-mura [Meiji Village Museum] was a literal reaction to the wartime destruction of a dancehall designed by Josiah Conder [1852–1920], the first professor-architect whom the Meiji government from Britain employed. The demolition of the first office block in Japan, designed by Conder, by its landowner-developer was sudden despite the request for an academic conference: This was three years after Meiji-mura opened in 1965 [4]. Moreover, the most prominent feature in the Meiji-mura is the entrance hall of Frank Lloyd Wright's Imperial Hotel, also demolished in 1968 and reconstructed partly in 1976. Indeed, its original inauguration was on the day the Great Kanto Earthquake occurred in 1923, over a decade after Emperor Meiji died and the Taisho era [1912–1926] started. Instead, people in the 1960s facing bulldozing may have intended the centennial of the Meiji Restoration to be the dawn of modernisation. As a cultural-political antidote for the people in these times, which paid less attention to the emperors' reigns, those with dying buildings with collection values abandoned their original sites and surroundings and sought refuge. However, technically and financially, these modern buildings have relative difficulties with reconstruction due to wet construction methods. Generally, each proposal would have examined the value of protection according to three points to conquer these disadvantages: the typicality exemplifying a genre or type, the famousness of the inhabitants accommodated or the events witnessed, and the stylistic importance judged by architectural history. For this reason, each building's historical and artistic quality ranges widely in these museums.

The buildings were disassembled and reassembled in a new inconsistent context for collection and distinguished by each remarkable feature, if not popularity, especially within the tourist industry. Often, folk architecture museums avoided this inconsistency because the original condition had enough space for intervals between the buildings. There was no disparity within each isolated scene [5]. However, modern urban context had drawn the original buildings near each other, and a visitor with a sharp eye could detect the inconsistency in the simulated townscape comprising buildings with disparate roots and surroundings. Moreover, these museums intended to realise sanctuaries with a resolution but faced political, financial, and cultural problems and repeated contingent encounters with almost expiring buildings. This limitation led them to lack exhaustive systematic principles. What unites each scene is the theme of each museum. The resulting significance of the scenery emerges in contrast to visitors' quotidian experience. For example,

the four museums above display foreign merchants' residences and gardens in the last days of Tokugawa Shogunate; the government offices of centralised power on a mission to reshape local society's consciousness; the frontier developed partly by military settler-colonists to defend the mainland northward; and the historical layers of everyday lives in the suzerain capital across the Shogunate and the imperialist era, with its political implications bleached. The enclosed and miniaturised landscape of patchworked architecture is an attractive model omitting the straining factors. Thus, the scene may conceal the disadvantageous history surrounding the building in the original context. The museums become theme parks by showing a closed atmosphere detached from the surrounding capitalist society by therapeutic themes.

2. The Source of Inspiration of Bunriha, 1919

Six students from Tokyo Imperial University's Department of Architecture established the first Japanese architectural movement, *Bunriha Kenchiku Kai* [Secessionist Architectural Group], upon graduating in July 1920. They held annual exhibitions and published their catalogues and essays in special issues of a commercial magazine until 1928, the only exception being a suspension in their activities caused by an earthquake in September 1923. Therefore, we evaluate this group as marking the Modern movement's beginning due to their actions and how their visions spread across the architectural style of the era and commercial printed media. The ups and downs of Japanese architectural magazines, except academic publications, had become turbulent in those decades due to Western architecture's increased technical depth, especially in the suburbs. Then, how did Bunriha's originality of forms become another factor of the modern architectural movement?

Three of those students had joined a school tour to practice at the South Manchuria Railway Company the year before graduation. However, they did not return directly but rather detoured to the German concession in the Shandong Peninsula of Continental China, risking being absent for the beginning of the following semester. Later in their writings, they also mentioned the ancient Korean capital, the residence of the chief customs inspector of Dalian — which was designed by the South Manchuria Railway's in-house architect — and the Longmen Buddhist Grottoes in the Chinese hinterland. However, one member reported his "artistic enthusiasm and delight" in observing the Jinan train station, the residence of the Governor-General in Qingdao (Fig. 1), the

Lutheran church (Fig. 2), and the Sailor's Club (Yamada 1920, 30).



Figure 1 :Kahl Strasser, Mahlke, Werner Lazarowicz:
Residence of the Governor General, Qingdao,
1907.



Figure 2:Curt Rothkegel, Paul Richter, Hachmeister,
Christ's Church, Qingdao, 1910.

Afterwards, their designs inherited this Qingdao experience. First, Takizawa Mayumi [1896–1983] left the drawing of Mountain Club in the first catalogue published in 1920 (Fig. 3). Second, Horiguchi Sutemi [1895–1984] submitted his graduation design and showed another proposal to a residence in the same year. These drawings shared an accumulation of roofs, an element common to the governor's general residence in Qingdao. Although they did not realise this feature, these drawings prove the influence of their Qingdao experience.



Figure 3:Takizawa Mayumi, "Mountain Club", 1920.

Secondly, Yamada Mamoru [1894–1966] designed the Tokyo Central Telegraph Office (Fig. 4) after joining the Ministry of Posts and Telecommunications and completed it in 1925 after the Earthquake [6]. Finally, our matter of concern was the gymnasium on the top, which was covered by a vaulted roof (Fig. 5). A news outlet reported that it had "an appearance of a tunnel, and the window with a half circle to the south depicts like a picture — the throng at Tokyo Station and the woods of Imperial Palace" (Tokyo Asahi Shimbun 1925). This proves the peculiarity of the space, similar to Christ's Church in Qingdao. They had a barrel vault continuing along the central axis and semicircular windows excavating the vault perpendicularly.



Figure 4 : Outward appearance, Yamada Mamoru,
Tokyo Central Telegraph Office, 1925.



Figure 5: Gymnasium, Tokyo Central Telegraph Office.

Thirdly, although Morita Kei-ichi [1895–1983] did not participate in the Shandong detour, his design also shows Qingdao's influence. After assuming an assistant professorship at Kyoto Imperial University in 1922, he revised the Spanish-style design of the Rakuyu Hall [1925]. Although Morita's assumption was so close to its completion that his revision was limited, we can observe the roof covered by orange semicylinder tiles, similar to German architecture in Qingdao. Although they had read German magazines that had been imported in abundance after the First World War (Yamada 1920, 30), most illustrations must have been monochrome. Therefore, because of the travel stories of the Bunriha colleague, we presume that the inspiration for Morita's colouring of the roof was Qingdao.

Although the admiration the German magazines stimulated inspired the students to make the detour, the harmonious architectural styles of this colonial city aroused their "artistic enthusiasm and delight". The site initially consisted of some small fishing villages. However, after the nearby murder of German missionaries by armed villagers in 1897, the German Navy occupied the newly built fortifications of the Qing Dynasty there. The dynasty agreed that the German protectorate would include Jiaozhou Bay, and the Germans relocated whole villages of Chinese outside the planned city area. The Germans were seriously concerned about public sanitation, clean water, and preventing the rise of land prices. They undertook the following actions:

1. Because of their hygiene concerns and fear of epidemics, they burned down the old Chinese villages and divided the city into three districts: the German quarter, the Chinese quarter, and the commercial area.
2. They planted various trees on the originally deforested land to help keep the sewage out of the

clean water sources and provide more water.

3. They decreed that the Governor-General should monopolise land transactions and ban small buildings and high-density land use.

Over a decade, and without the Reichstag's approval, the German Navy invested so much money in this sanitised city that it accounted for half of the territory's expenses. One result was that the population of Qingdao soared to sixty thousand in 1913 from fifteen thousand in 1902. The Germans also constructed a college and hospitals, which were open to the Chinese, and designed a city plan that included a park system in 1910 (Fig. 6). The architectural style employed in this urban expansion was consistent and unified. Thus, the new city's establishment reflected the colonialists' vision detached from the context of the colony and even the metropolis. We can consider this city a theme park, as today's tourist industry finds the architectural characteristics of the city appealing (Fig. 7).



Figure 6: Qingdao, 1914.



Figure 7: The former Sailors' Club and the surroundings, 2006, Qingdao.

Most of these colonial buildings' designers remain unknown, and their designs illustrate a prevalent

style in their homeland. Pieces of granite stack up from the foundation to corners, window heads, and even gables that leave rustic impressions. The various shapes of tiny roofs with red or orange tiles show magnificence. This style, *Reformarchitektur*, under the reign of the German emperor William II, intended to emphasise German locality by rising from the soil of the fatherland instead of classical monumentality. The colonial architects had moved this tendency to another continent without original context, even if they accepted minor counteractions by Chinese builders regarding *feng shui* — traditional Chinese geomancy [7].

Consequently, young architects-to-be experienced this urbanscape filled with a harmonious architectural style before the arrival of modernist architecture. Green mountains contrasted with red roofs, and people had freedom from poor hygiene standards. In fairness, the city had offered them another assurance: Japanese control. Although Japan won a battle of three months, the siege of Tsingtao during the First World War, to dispossess German concessions, the German city escaped from the fire and converted to a Japanese name and use. Moreover, a Chinese anti-Japan campaign, the May Fourth Movement, had shrunk until their visit. Considering the reversion of the Shandong peninsula to the Republic of China in 1922, their Qingdao experience occurred in an exceptionally secure situation.

3. Bunriha and Modern Movement, the 1920s

We mention two topics of Bunriha from the viewpoint of the relationship between the Modern movement and architectural models. The former is their source of originality. When they held the first exhibition at the university, Yamada admired some architectural magazines [8] from the German-speaking world, which "powerfully stimulated and excited those who were willing to create architecture" (Yamada 1920, 30). However, he denied their advocating or imitating German contemporaries. "What compels our sympathy is the creative attitude of the architects inventing this fresh architecture: how decisively they have thrown the past styles of architecture away, how independently they are creating, [...]". The argument of their teacher of architectural history, Ito Chuta (1867–1954), supported their ambition: He compared classical Greek architecture breaking away from the ancient world with Japanese contemporary evolution breaking away from Asian architecture in its eternal infancy (Ito 1909, 21). He extends this parallel to Art Nouveau, including Jugendstil and secession from the cycle of Western styles.

Although *Reformarchitektur* preceded Art Nouveau,

afterwards, Bunriha insisted on its originality, recognised by the German experience in the neighbouring continent and partly by following German designs (still not brand-new trends). Although they could not avoid Qingdao's influence, the same can be said for the Modern movement led by some influential figures, which would soon arrive. Their manifesto championed the severance from "the past architectural sphere". This phrase meant architectural styles of the past, on the one hand. On the other hand, it intended that teachers complete a concentration in seismic technology and reinforced concrete from a nationalistic point of view. Consequently, their adversaries attacked their assertion as inconsistent, especially when they emulated later Expressionist architecture, which flourished immediately after the merciless defeat of Germany. However, what fostered their eagerness to create new architecture would be the ideal city free from any fears – from physical dangers to inconsistent townscapes – which we experience in theme parks rather than the natural urban environment.

The latter topic is a method to display creativity. Bunriha held the first exhibition in Japan featuring architectural models for their proposals. Indeed, they did not seem to intend for the realisation of some proposals, instead purely seeking to show their visions. Initially, their graduation designs included detailed vertical section drawings to demonstrate the building's seismic performance, even if their steel frame or reinforced concrete structure was imperfect. Therefore, their adoption of architectural models indicates their leap from realistic viewpoints to idealistic horizons. Takizawa appeared to equip his Mountain House model [1921] with lengthy, steep, and impractical front steps to represent his intimate feeling for his mountainous hometown and sanctity with ascension. The young architects accumulated their idealistic ambitions into an unbuilt proposal represented only by models.

Traditionally, the architectural model, *hinagata*, had demonstrated wooden fabrication for indigenous apprenticeship on a scale of 1:10. Some physical models have recently depicted a physical property in the experimental scenes, from engineering to artistic design. Generally, architectural models reduced some information from real-size architecture: traditionally, the detail design, and, currently, the weight and cost of specimens. Theme parks and the colonial city discussed above contain the various scale of "models", including 1:1, that lack original context accompanied by natural urban scenes. Bunriha's models also lack realistic urban scenes to reach idealistic attitudes, which modernist and contemporary architects share when they utilise

models to choose contexts around the site into their consideration share.

Conclusion: Architectural “Models”

This paper depicts the traces of Bunriha architects between Germano-China and Japan as a longing for freedom from historicist or engineering-oriented education. It also meant that the creation of their styles started in the German theme park, a colonial city. The city was a sanitary hometown in various terms of architectural models in exhibitions freed from realistic engineering. Today, we witness miniature cities for tourists, as in the theme park Tobu World Square [1993, Kinugawa Spa, Tochigi Prefecture], pretentious displays of city planning, as in Shanghai and Beijing, and archives of the models by famous architects that prevent them from migrating abroad. Nevertheless, the urbanscape in our reality can retain architecture from the idealistic viewpoints for longer, can it not?

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Notes

[1] Specifically, this refers to Glover Garden [opened to the public in 1957, Nagasaki City], *Meiji-mura* [1965, Inuyama City near Nagoya], the Historical Village of Hokkaido [1983, Atsubetsu Ward, Sapporo] and Edo-Tokyo Open Air Architectural Museum [1993, Koganei City near Tokyo].

[2] Hara “Sankei” Tomitaro [1868–1939] built and designed the Sankei-en Garden on the site his grandfather-in-law purchased in 1868. The opening of the treaty port was in 1859.

[3] Norwegian king Oscar II [1829–1907] established the present *Norsk Folkemuseum* in 1881 near the capital by rebuilding a stave church and farmers’ houses from a limited area of the country. Artur Hazelius [1833–1901] advanced this idea to realise *Skansen* in Stockholm in 1891 by exhibiting architecture, craft making, costumes, and music from throughout the nation. In Aarhus, Denmark, *Den Gamle By*

opened in 1914 and foregrounded urban areas by rebuilding architecture, the oldest from the sixteen century and the youngest from 1909. Comparatively, the most contemporary item in Edo-Tokyo Open Air Architectural Museum was constructed originally in 1952 (the oldest also dates back to the middle of the Edo period, approximately the first half of the eighteenth century).

[4] After the regulation allowed developers to design bonus floors when accommodating cultural facilities, Mitsubishi Estate inaugurated the Mitsubishi Ichigokan Museum in 2009; the building had an academically almost identical design to Conder’s business block, which was constructed in almost the same place.

[5] For example, Sankei-en in Yokohama, as exemplified above, and typically Nihon Minka-en [1967, Tama Ward, Kawasaki].

[6] This office block was also demolished in 1968.

[7] Akira Hasegawa identifies an aggregation of styles in Qingdao, William Style, *Jugendstil* and other styles, such as “Qingdao *Secession*” or “*Reformarchitektur* in Qingdao” and designates the difference from the fatherland where those styles flourished in suburban houses.

[8] *Der Architekt, Berliner Architektwelt, and Deutsche Kunst und Dekoration*.

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