



POLITECNICO DI MILANO

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## **Studies on Carlo Scarpa and Seiichi Shirai**

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### Abstract

Carlo Scarpa and Seiichi Shirai are two architects who lived and left many influential works in a same era. It is often said Scarpa was influenced by Japanese culture, and architecture. Also, Shirai is known to have been fascinated by historical Western architecture. The architecture of the two architects shows those influences certainly. Yet, there should be the fundamentals of Western and Japanese architecture that can only be obtained by the architects who lived in those cultures. This research is to reveal those fundamentals in their architecture, and consider what they teach the architects in contemporary period.

The comparison of two architects in various aspects would reveal the characteristics of their architecture, and where they come from. Also, by comparing two specific projects it is possible to understand their different approaches to the similar elements, which probably come from their cultural difference. At the same time, the research shows the similarities of Scarpa and Shirai, which may be the fundamental for the great architects.

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Carlo Scarpa e Seiichi Shirai sono due maestri dell'architettura del Novecento che hanno lasciato un vasto corpus di opere importanti. Scarpa è stato profondamente influenzato dalla cultura e dall'architettura giapponese, ed è noto che Shirai era affascinato dall'architettura storica occidentale. Nelle loro opere, quindi, le influenze ricevute da una cultura altra si innestano su una profonda adesione alla propria cultura di origine e appartenenza. Questa ricerca mira a rivelare i principi fondamentali della loro architettura, e a considerare ciò che Scarpa e Shirai possono insegnare gli architetti della nostra epoca contemporanea.

L'analisi parallela tra le opere di questi due architetti, esaminato sotto aspetti diversi, è servito a mettere in luce le loro caratteristiche comuni, le specifiche differenze dei loro background di provenienza, i diversi approcci a situazioni comparabili ma anche le somiglianze che li legano e rendono utile e proficuo questo confronto.

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## 0. Introduction

### 0.1 Research background and goal

Among many architects in the world, Carlo Scarpa is certainly one of the most influential Italian architects in the modern age. At the same time, he is known to be an 'isolated master.' One reason would be that Scarpa seemed to have kept some distance from the architectural flow and movement at the time, and his works had been designed by his own 'private codes'.<sup>1</sup> Another reason would be considered to be the fact that his works did not get attention until his later years, and most of his works are temporary displays, and renovations.

One of the important incidents which brought an opportunity for Scarpa to get an attention in Japan is the publication of architectural magazine, *SD: Space Design*, which featured Carlo Scarpa in 1977 when he was 71 years old. In fact, this publication was realized by the grace of one Japanese architect, Hiroyuki Toyoda, who worked for Scarpa at that time. In the issue, conversation between Arata Isozaki, a Japanese architect, and Tadashi Yokoyama, a Japanese editor, was documented. In the conversation, they discussed the comparison between Carlo Scarpa and Seiichi Shirai, a Japanese architect, and Yokoyama observed as below.

Probably, many think what Shirai does is apparently to have some similarity with Scarpa, for example, when they only glance at the photos of Scarpa's projects and of Shirai's projects. However, I think the difference between Japan and Europe in some meanings, as Isozaki mentioned just now, still exists. While, in certain aspects, Shirai pursues the European, what he comes up with as the final product proves to shed light on the decisive difference between the cultural tradition of carved stones and what you get from materials taken right out of nature. Although it is the same that they put an importance on the hand, Scarpa's projects reflect the form which is caused by cutting of materials while Shirai's projects reflect the

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<sup>1</sup> Tafuri, M. (1989). *History of Italian architecture, 1944-1985*. Cambridge: The Massachusetts Institute of Technology.

consciousness of Japanese materiality. Seemingly, there is a difference in the nature of the manner of cutting materials.<sup>2</sup>

This observation when Scarpa was not yet known in Japan, and in many other countries in the world, probably gives a clue to the fundamental of Carlo Scarpa's architecture. It is now well-known that Carlo Scarpa had interests in Japanese culture and architecture. At the same time, he remained to be a local architect in Veneto region using the local materials and techniques. Also, in Japan, Seiichi Shirai gets a lot of influence from European architecture, yet he remained to be a *Japanese* architect.

The main purpose and the goal of this paper are to define the fundamental 'Italianism', or 'Europeanism' behind Scarpa's projects, and the fundamental 'Japanism' behind Shirai's projects by comparing them in several aspects.

## **0.2 Biography and general criticism of two architects**

### 0.2.1 Two architects and the war

Carlo Scarpa and Seiichi Shirai lived in different countries, and have different background in their lives. Yet, two architects lived in the same age, and incidentally, the two architects' lives and the criticism during their lives seem to have many similarities, and those factors surely affected their architecture.

Shirai was born in 1905 in Kyoto. One year after, Scarpa was born in Venice. They both lived through the World War, and their attitudes towards the war seem to be profound. After graduated from Royal Academy of Fine Art in Venice in 1926, Carlo Scarpa entered a glass work craft in Murano, and devoted himself to the work. A. F. Marciano stated that Scarpa spent 'lonely 20 years' during 1927 – 47. He stayed isolated from all the movement and the trends, and stayed silent during the war.<sup>3</sup>

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<sup>2</sup> Arata Isozaki; Tadashi Yokoyama. (1977, June). Dialogue: Speaking of Carlo Scarpa. *SD: Space Design*, p. 37.

<sup>3</sup> Marciano, A. (1989). *SD Selection 207: Carlo Scarpa*. (O. Hamaguchi, Trans.) Tokyo: Kajima Publishing, p. 21.

Shirai graduated from School of Craft in Kyoto in 1905. On the contrary to Scarpa, Shirai went to Germany to enter Heidelberg University, and started to study philosophy instead of architecture. During his stay in Europe, he joined social activities. This stay and experience surely affected his architectural career through his life. When he returned to Japan in 1933, he started his architectural activities. However, he resolutely stayed away from the war. Shirai, himself mentioned that he could not agree to the war as thought, and it may have been even more fulfilling to work in den until it burns.<sup>4</sup>



figure 0.1: Ca' Foscari in 1936

While some architects both in Japan and Italy worked for the government during the war, or made some reactions to the war, both Scarpa, and Shirai kept some distance from the war. This distance perhaps continued through their architectural position.'

#### 0.1.2 Works of Carlo Scarpa

Referring to Marciano, 'golden age', after 1948, didn't come easy for Scarpa.<sup>5</sup> Most of the works which are mainly competition projects were not realized. Some of them are Villa Aldo Martinati in 1926, the competition project for the Accademia bridge in 1932, the project entered in a private competition for a passenger terminal at the Nicelli airport in 1934, and so on. Needless to say, the first and the exceptional achievement during this period for Scarpa was Renovation of Ca' Foscari in 1936 (see figure 1). Giuseppe Mazzariol evaluated his work to be an important renovation work in a historical basis.<sup>5</sup>

A turning point for his career was Installations for the XXXIVth Venice Biennale in

<sup>4</sup> Funo, S. (2010). Kohakuan no Kurayami [darkness of Kohakuan]. In S. Shirai, *SHIRAI - ANIMA et PERSONA* (p. 149). Tokyo: Seigensha Art Publishing.

<sup>5</sup> Marciano, op. cit., p. 39.

1948. The background of this important opportunity was the creation of School of Venice lead by Giuseppe Samona. After this, some renovation works, which do not exist now, and residential works followed in 1950s. The details which could be influenced by Japanese traditional wooden frameworks are already visible, and at the same time, influence from Frank Lloyd Wright is conspicuous in this period.

For Carlo Scarpa, Venice Biennale was an important stage in terms of getting attention by the public. After the 24<sup>th</sup> Biennale in 1948, Scarpa has done Book Pavilion in 1950 for the 25<sup>th</sup> Biennale, Entrance and garden-pation, and the courtyard of Italian pavilion in 1952 for the 26<sup>th</sup> Biennale. The magazine 'casa bella' and 'Metron' picked up Scarpa, and introduced the book pavilion for the first time. Also, Pavilion of Venezuela in the 27<sup>th</sup> Biennale was highly praised. The magazine 'L'architettura' gave 28 pages, and featured the works of Carlo Scarpa, and he was awarded the National Olivetti Prize for architecture for this project.<sup>6</sup> Pavilion of Venezuela bring him to be noted internationally. In the discussion of Isozaki and Yokoyama in 'SD: space design' in 1977, Isozaki mentioned that Pavilion of Venezuela brought the name, Carlo Scarpa to the public in Japan.<sup>7</sup>

Most of the masterworks of Carlo Scarpa have been done from 1960s till his death in 1978. Some of them are Querini-Stampalia Foundation in 1963, Gavina Showroom in 1963, Restoration and Installation of the Museum of Castelvechio in 1964, Exterior Layout of the Villa Palazzetto in 1975, and Brion Monumental Tomb in 1978.

### 0.1.3 Works of Seiichi Shirai

Shirai started his career as an architect just after he came back from Europe in 1933. For almost 20 years of the beginning of his career, he kept mostly working on wooden residential buildings. The first work, Kawamura house, was introduced in the Japanese housing magazine 'Kenchiku sekai (architectural world)', and 'Kenchiku chishiki (architectural knowledge).<sup>8</sup> Other works during

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<sup>6</sup> Ibid., p. 70.

<sup>7</sup> Isozaki and Yokoyama, op. cit., p. 33.

<sup>8</sup> Funo, loc. cit.



the 20 years include Kanki villa in 1937, Yamanaka villa in 1939, and Sekine Hideo House in 1941. All of them are wooden housings.

The first turning point for Shirai came in 1951 when Akinomiya town hall was erected. Akinomiya town hall was published in 'Shinkenchiku' in April, 1952, and it changed the criticism on Shirai.

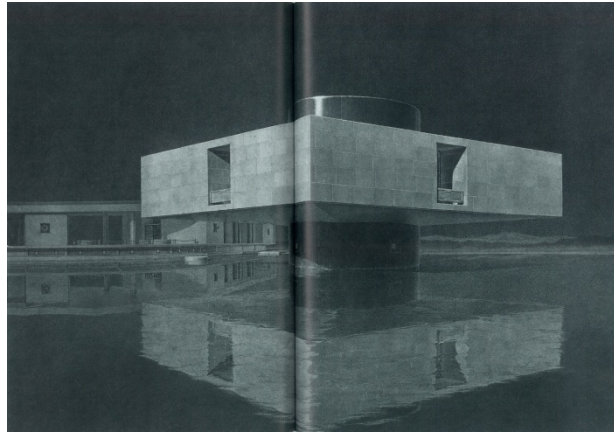


figure 0.2: Temple Atomic Catastrophes (unbuilt)

After Akinomiya townhall, he continued to get chances to work on the governmental buildings. Matsuidamachi town hall and Ogachimachi town hall followed in 1956 and in 1957. In 1950s, Shirai worked on the other important and at the same time, exceptional project, which is Temple Atomic Catastrophes (see figure 0.2). This is the only imaginary project for Shirai, which does not have any specific condition. Unfortunately, this project of Temple Atomic Catastrophes was not realized. However, it was strong enough to bring Shirai to a position in important architectural debates in Japan. After this, he starts to write essays in some architectural magazines.

From 1960s till his death in 1983, he has done many of his master works. The series of the buildings for Shinwa bank are essential when talking about Shirai. He was awarded a prize of Architectural Institute of Japan for the Shinwa bank head office in 1968. Other remarkable works during this period are House Kureha in 1965, Kohakuan in 1970, Santa Chiara building and Noa building in 1974, the Shoto museum of art in 1980, Sekisui-kan in 1981, and his final project, Unbankyo in 1984.

#### 0.2.4 General criticism of two architects

Carlo Scarpa and Seiichi Shirai are known to be 'isolated masters.' At the same time, Shirai is also known to be an 'unorthodox architect.' The words 'isolated' and 'unorthodox' do not mean the same. However, it seems that there was something in common in what people consider about Scarpa and Shirai as architects.

Shirai came out in architectural journalism with Akinomiya town hall in 1951, Noboru Kawazoe, an architectural critic who played an important role in the architectural activities and debates in Japan, said.<sup>9</sup> From the works of the series of public buildings in the countryside, Kawazoe called Shirai as an ‘architect of the people.’ Those series were far apart from the direction of the modern architecture in Japan, which is often represented by the architecture of Kunio Mayekawa, Kenzo Tange, Junzo Sakakura, Yoshiro Taniguchi, and others. Critics and architects at that time were not able to place Shirai’s position, and it seems to have had some difficulties to make a clear opinion to his architecture. In 1976, Arata Isozaki made a critical review on Shirai’s architecture in the magazine, SD. In the article, Isozaki pointed that Shirai was not concerned with the basic notion of modern architecture from the beginning.<sup>10</sup> In this way, Shirai was concerned to be an ‘isolated,’ and ‘unorthodox’ architect.

Mentioned in the preceding section, Carlo Scarpa’s works were introduced in some periodicals at that time. In 1955, when ‘l’architettura’ featured Scarpa in 28 pages with Giuseppe Mazzariol’s article, the reaction was quite conservative, and it even caused a notice of works without architect qualification to the Italian prosecutors. Even though he was slandered by some, what Scarpa achieved with the Pavilion of Biennale in Venice was clear. In 1960, C. L. Ragghianti praised Olivetti showroom in the magazine ‘zodiac.’<sup>11</sup>



figure 0.3: SD (1977)

SD: Space Design in 1977, an architectural magazine in Japan, was the first comprehensive magazine which featured Carlo Scarpa in almost 200 pages (see figure 0.3). The words below were written by Louis I. Kahn.

<sup>9</sup> Noboru Kawazoe; Toshio Nakamura; Iwao Matsuyama. (2010, January). Henshusha ga mita Shirai Seiichi [Seiichi Shirai observed by editors]. *jutaku kenchiku*, pp. 61-66.

<sup>10</sup> Isozaki, A. (1976). Hasaishita danpen wo tsunagu me [eyes which connect fragmented pieces]. *SD: Space Design*, pp. 77-82.

<sup>11</sup> Marciano, op. cit., p. 80.

In the work of Carlo Scarpa  
'Beauty'  
the first sense  
Art  
the first word  
Then Wonder  
Then the inner realization of 'Form'  
the sense of the wholeness of inseparable elements.  
Design consults Nature

to give presence to the elements.  
A work of art makes manifest the wholeness of 'Form'  
the symphony of the selected shapes of the elements.

In the elements  
the joint inspires ornament, its celebration.  
The detail is the adoration of Nature.<sup>12</sup>

By the time of this issue, Scarpa obtained definite opinions in terms of its beauty, and the nature. In the same issue, Shirai also commented in the beginning, and he expressed his respect to Scarpa in 'the absolutely unfailing equilibrium one finds in him between intellect and creative passion'.<sup>13</sup>

## 0.2 Research method

The research will be composed with number of methods although it will be mostly based on the periodicals at the time of the two architects, and the drawings and sketches that they draw during their process of designing. The comparison of two architects' background will be based on the periodicals and related literature. For exploring the design and the design method of two architects, the drawings and sketches are collected.

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<sup>12</sup> Kahn, L. (1977). *Sd: Space design*, p. 9.

<sup>13</sup> Shirai, S. (1977). to Carlo Scarpa. *SD: Space design*, p. 9.

## 1 Two architects and historical and cultural background

### 1.1 Carlo Scarpa and modern architecture in Italy

The fact that Carlo Scarpa and Giuseppe Terragni are two architects of the same generation may surprise some. Scarpa was born in 1906, and Terragni was born in 1904 (see table 2). One succeeded in the decline of his life while the other succeeded from the beginning of his career, and ended his life only in the year of 39. While Scarpa was turning his back on the war, and drowned in designing glassworks in Venice, Terragni erected many internationally important works.

Our past and present are not incompatible. We do not wish to ignore our traditional heritage. It is the tradition which transforms itself and assumes new aspects recognizable only to a few.<sup>1</sup>

In 1929, the same year when Scarpa graduated from Royal Academy of Fine Art in Venice, Gruppo 7 including Giuseppe Terragni, Luigi Figini, and Gino Pollini declared themselves in the magazine, *Rassegna Italiana* after graduating from Milan Polytechnic. This declaration is dated as a beginning of the Italian rationalism. Gruppo 7 was involved with the political condition. In 1928, the first exhibition of MIAR; Movimento Italiano per l'Architettura Razionale, which exhibited the projects by Gruppo 7 was held with the support of the fascist union.<sup>2</sup> In 1932, the exhibition of fascist revolution was held with the contribution of Adalberto Libera and Giuseppe Terragni, and the other artists and designers. The exhibition was not just an exhibition, but it was 'an exhibition for the fascist propaganda through the art and architecture.'<sup>3</sup> During this period, many competitions were held and many projects were planned by the political power including the aforesaid exhibition of fascist revolution. It was the time when the will of the young architects to express their architecture matched with the

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<sup>1</sup> Frampton, K. (2007). *modern architecture: a critical history* (4th ed.). London: Thames & Hudson.

<sup>2</sup> Gregotti, V. (1978). *New Directions in Italian Architecture*. (H. Matsui, Trans.) Tokyo: Kajima Institute Publishing Co., Ltd.

<sup>3</sup> Uzawa, T. (1998). Fascism and Architecture: Terragni and Modern Italy. In T. Uzawa, *Giuseppe Terragni: Architecture of the Epoch and Beyond* (pp. 230-241). Tokyo: INAX publishing.

maneuver of fascist to display the power through the art and architecture.

Giuseppe Terragni worked on more than 80 projects including unbuilt projects, and built works including pavilions and exhibitions count 26.<sup>4</sup> On the contrary, Scarpa's prominent works during the period before the end of the World War II are only few including the renovation of Ca' Foscari in 1937, and other interior works. Terragni and Scarpa, needless to say, are both talented, and architects who represent Italian modern architecture. However, when comparing the period each played an active part in the history, they are two contrastive architects who lived in the same age.

After the end of the Second World War, the movement of the reconstruction happened mainly in Milan and Rome, the two very contractive cities. One was the city of tertiary sector of industry, and had stronger connection with the political power, while the other was the city of industry, and supported by the private clients. In Milan, it happened around the magazines *Domus* directed by Ernesto Rogers and Casabella republished in 1946. Also, in Rome, Bruno Zevi founded APAO, the Association for Organic Architecture, and a magazine 'metron' was first published in 1945 by Zevi, Luigi Piccinato, and Silvio Radiconcini.<sup>5</sup> While Monument to victims in German concentration camps by BPR was constructed in 1946 in Milan, which followed the architectural expression of Razionalista movement, in Rome, Monument to the Fosse Ardeatine was erected between 1944 and 1947 by Mario Fiorentino, Giuseppe Perugini, Nello Aprile, Cino Calcaprina, and Aldo Cardelli. Certainly, the reconstruction in Milan and Rome were two contractive movements, and still they are both recognized to be the center in this period. As in the book, *History of Italian Architecture*, by Manfredo Tafuri which assigned one chapter for Carlo Scarpa and Giuseppe Samonà, Carlo Scarpa is usually treated lateral. Regarding the treatment of the architect, Carlo Scarpa, in the history of Italian architecture, Tafuri observed that 'historiographical treatment must be suspended in the case of such golden, isolated individuals, and give way to

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<sup>4</sup> Uzawa, T. (1998). The Mystery Surrounding the Works of Terragni. In T. Uzawa, *Giuseppe Terragni: Architecture of the Epoch and Beyond* (pp. 114-125). Tokyo: INAX publishing.

<sup>5</sup> Gregotti, op. cit., p. 66.

“classical” monographs.’<sup>6</sup>

However, the relation between Scarpa in Venice and the architectural flow in Milan and Rome may be present from the different aspect. As pointed by Yokoyama, when observing Scarpa in the historical manner, Venice has to be considered as another core except for Milan and Rome as a center.<sup>7</sup> In the period of reconstruction, directed by Giuseppe Samonà, many excellent architects such as Luigi Piccinato, Franco Albini, Ignazio Gardella, and Giancarlo de Carlo were invited to *Università Iuav di Venezia*. Bruno Zevi too taught history of architecture. Scarpa, of course, was already there, and teaching since young. This collection of architects from the main cities in Italy probably made Venice to be in an interesting and important position. During those years, Zevi imported photos and drawings of Frank Lloyd Wright’s architecture for his book, *Verso un’architettura organica*. Coincidentally, it was the period when the influence from Wright was the most obvious in Scarpa’s work. It is observed that Zevi’s organic architecture ‘took root, and bore fruit in Venice’.<sup>8</sup> Even from the fact that Scarpa’s book pavilion for 25<sup>th</sup> Biennale in 1950 was published and praised in Zevi’s magazine, *metron*, and Scarpa was invited as a member of selection committee for Frank Lloyd Wright’s exhibition in Florence in 1951, it is deliberated that the environment of the city, Venice was influential among those architects.

## 1.2 Seiichi Shirai and modern architecture in Japan

When talking about modern architecture in Japan, it has to be considered that Japan was isolated from the world until 1858, and it was after the opening the country that Japan started to import the culture of European architecture. It continued during the period of modern architecture. Junzo Sakakura and Kunio Maekawa who are the architects in the same generation as Shirai played an active part in Japan. Those architects are known to be pioneers of modern architecture. Both of them studied under Le Corbusier in Paris. Many architects

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<sup>6</sup> Tafuri, M. (1989). *History of Italian architecture, 1944-1985*. Cambridge: The Massachusetts Institute of Technology.

<sup>7</sup> Arata Isozaki; Tadashi Yokoyama. (1977, June). Dialogue: Speaking of Carlo Scarpa. *SD: Space Design*, pp. 31-38.

<sup>8</sup> Ibid.

in the generation studied under Le Corbusier, and some studied in Bauhaus. Meanwhile, Shirai studied philosophy in Germany, and visited European historical architecture, such as Gothic and Greek architecture. This is probably one of the reasons why Shirai is often compared with Tange, who is usually considered to be in the position after Maekawa. While Sakakura and Maekawa has done noticeable works, such as Japanese pavilion for Paris expo by Sakakura even before the end of the war, Shirai was to be known with the work of Akinomiya town hall in 1951 (see figure 1.1). In the same year, Tange presented Hiroshima Peace Memorial Park at CIAM VII (see figure 1.2).



figure 1.1: Akinomiya town hall by Seiichi Shirai



figure 1.2: Hiroshima Peace Memorial Park by Kenzo Tange

In the history of modern architecture in Japan, there is a tendency to determine the mainstream of the period, and to oppose the mainstream to the others. Generally, in the 50s, Maekawa was considered to be the mainstream, and in the 60s, Tange was considered to be the mainstream. From this reason, 'Shirai may be considered to be the non-mainstream against Tange'.<sup>9</sup>

In the 50s, the discussion between '*Jomon* and *Yayoi*', a discussion regarding Japanese tradition, happened with the articles in *Shinken*chiku. '*Jomon* things' by Shirai has published in 1956. Also, in this discussion, Shirai's *Jomon* for traditional Japanese architecture was recognized as an opposition of Tange's *Yayoi* for international architecture.

1960 is the year when Metabolism was born. In the world design conference in Tokyo, the group of architects including Kisho Kurokawa, Kiyonori Kikutake, and other members declared its manifesto, *Metabolism: The proposals for New*

<sup>9</sup> Arata Isozaki; Yukio Futagawa. (2009, September). Nihon kenchiku no kachi wo kimeta mono [What determined the value of Japanese architecture]. *GA Japan*, p. 36.

*Urbanism*. Members' interests were focused on the concept of the future cities and mega-structure. Following the declaration, the members presented their projects on the concept as Kurokawa presented Helix city plan in 1961, and Kikutake presented marine city in 1962. Meanwhile, Tange presented Project Tokyo 1960. Rem Koolhaas remarked regarding the movement of Metabolism that Metabolism didn't happen without Tange.<sup>10</sup> In the 60s, Tange was certainly in the center of architectural discussions in Japan.

It was in the end of 60s that Shirai was acknowledged as a master, and in 1968, he awarded the prize of Architectural Institute of Japan, the most canonical award in Japan, with the Shinwa bank head office in Nagasaki.

### 1.3 Carlo Scarpa and Japan

#### 1.3.2 Carlo Scarpa and Hiroyuki Toyoda

Hiroyuki Toyoda is a Japanese architect who played an important role when *SD*, *Space Design*, featuring Carlo Scarpa was published in 1976. At the time of the issue, Toyoda was working under Scarpa in Vicenza. Incidentally, Toyoda was at Shirai's office from 1973 till 1975 when Toyoda came to Italy. When first meeting with Scarpa to ask him for enrolment of a class, Toyoda showed Scarpa the works he did in Japan, and unexpectedly Scarpa told Toyoda to help him at his office instead of attending his class at the university.<sup>11</sup> He worked as Scarpa's assistant until his death in 1984, and Toyoda took over some of the unfinished projects at that time. Although it is uncertain if Toyoda was influential in terms of acquaintance with Japanese art and architecture, he surely left some clues to the architecture of Scarpa in many articles Toyoda wrote for some periodicals and his own book.

#### 1.3.3 Carlo Scarpa and Frank Lloyd Wright

It is crucial to mention architecture of Frank Lloyd Wright when talking about the

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<sup>10</sup> Matsuyama, N. (2011, October 28). *Why Metabolism, now?* Retrieved January 15, 2014, from Tokyo Art Beat: [http://www.tokyoartbeat.com/tablog/entries.jp/2011/10/why\\_metabolism\\_now.html](http://www.tokyoartbeat.com/tablog/entries.jp/2011/10/why_metabolism_now.html)

<sup>11</sup> Toyoda, H. (1977, June). Carlo Scarpa, the Master I met in Venice. *Sd: Space design*, p. 4.



relationship between Scarpa and Japan. As it is known, Scarpa favored Wright's architecture and drawings, and was very much influenced by him in the early works. It is obvious from the fact that he owned extensive documents about the work of FLW, and also from Scarpa's works influenced by FLW. The influence is most seen in his postwar works. A cinema at Valdobbiadene in 1946, a housing complex in Padua in 1947, the earliest projects for the Venice Biennale, the designs for the Villa Zoppas in 1953, and Taddei House in 1957 are some of the works showing the influence.<sup>12</sup>

Although it is rather questionable how much Wright was influenced by Japanese art and architecture in his works, it is sure that Wright had very much interest in the architecture in Japan, and materials of them, especially in the organic character of



figure 1.3: Imperial Hotel in Tokyo by Frank Lloyd Wright

Japanese architecture as he said 'Their (Japanese) art was nearer to the earth and a more indigenous product of native conditions of life and work, therefore more nearly modern as I saw it, than any European civilization alive or dead.' Also, he mentioned regarding the material of Japanese architecture that 'no western nation has ever used wood with such understanding as did the Japanese in their buildings, where wood always appeared and stood out in noble beauty.'<sup>13</sup> As he believed in the integration of architecture with local condition, right use of the material in the right condition had to be important for his architecture. Wright adopted lava stone which can be seen in Tokyo as a material for the Imperial Hotel in Tokyo.<sup>14</sup> Meanwhile, the use of local material of Veneto region in Scarpa's architecture is admirable. In the renovation works, Scarpa used the existing buildings as if it were one of his materials. In terms of the attitude towards materials and towards the local condition, they seem to have something in common.

<sup>12</sup> Co, F. D. (1985, 10). Carlo Scarpa. *a+u: architecture and urbanism* , p. 26.

<sup>13</sup> Schultz, A.-C. (2007). *Carlo Scarpa Layers*. (N. K.-v. Muhlendahl, Ed., & I. Klavina, Trans.) Stuttgart / London: Edition Axel Menges, p. 53.

<sup>14</sup> Ibid., p. 46.

Undoubtedly, the works of Frank Lloyd Wright led Scarpa to the interest in Japan. Scarpa talked to Hiroyuki Toyoda that he learned from Wright about the greatness of Japanese beauty, and elegance of Japanese people and sensibility to the nature in it. Then, he added he was strongly impressed by the pond with water lily in front of Wright's Imperial Hotel in Japan.<sup>15</sup> (see figure1.3)

In 1951, when Wright visited Italy for his exhibition in Florence, Scarpa had a chance to meet with him in Venice. The following is the description of the meeting of the two architects by Francesco Dal Co.

But the meeting with Wright, unavoidable for many reasons, was not motivated by formal considerations alone. Intellectual curiosity is the driving force behind Wright's language as well. The American architect's forms are intended to awaken and control suggestions that come from cultural traditions of different origins, destined in turn to leave their sediments in planned experiments. Like Scarpa, Wright is a collector of images and an acute observer. Though both of them worked in such different milieu and certainly with opposite goals, they attribute, in their own work, a great deal of importance to the problem of tradition, in the meantime giving free expression to compositional hypothesis, aware that all stylistic rules have been profaned.<sup>16</sup>

Scarpa shifted to his own style by the mid-50s. As mentioned by Yokoyama, 'of course he found an inexhaustible source of inspiration for study in Wright, as is evident from his works, but this experience provided the necessary foundation for the later establishment of his own style.'<sup>17</sup> Pavilion of Venezuela for the Biennale in 1956, and Olivetti showroom in 1958 clearly show the growing out of Wright, and establishment of Scarpa's own style. Evidently, he gained a reputation as an architect with those works.

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<sup>15</sup> Toyoda, op.cit., p. 152.

<sup>16</sup> Schultz, op. cit., p. 45.

<sup>17</sup> Isozaki and Yokoyama, op. cit., p. 3.

### 1.3.4 Carlo Scarpa and Japanese culture

Yes, I've been strongly influenced by Japan, not only because I was there, but even before I went there I admired their essentiality and above all their supreme good taste. What we call good taste, they have everywhere. It is an unsophisticated taste, plain, not exactly peasant, but almost. Many have also looked in the direction of China, but in their personal virtues the Japanese are simple and have an incredible purity.<sup>18</sup>

Scarpa first visited Japan in 1969 with his son, Tovia Scarpa. As Scarpa said as above, he was interested in Japan, and he owned many books regarding Japan.

Interestingly, Fumihiko Maki indicated the association of and Venetian culture with

Japanese culture, and said 'two cultures are both characterized by a strong tendency to become private in character.' Then, he added that the expression of the private universal view can be seen both in Brion tomb and Shokintei in Katsura palace.<sup>19</sup> Comparing two pictures of shelves and furnace of the *mizuya* in Shokintei, and the wall with the two overlapping circles cut out, the feeling of universal view by the simple geometries can be observed in both of them (see figure 1.4).

Scarpa used the combination of simple



figure 1.4: *mizuya* of Shokintei (Katsura palace)

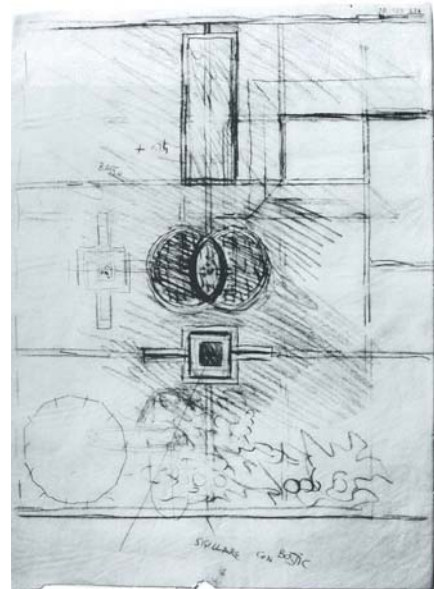


figure 1.5: drawing (elements of the pond in Brion Cemetery)

<sup>18</sup> Schultz, op. cit., p. 54.

<sup>19</sup> Maki, F. (1985, October). The Art of Suki. *a+u: architecture and urbanism*, pp. 206-207.

geometries in many projects, in many different scales. For example, the sketch of the pond layout for Brion monumental tomb shows three elements on the pond (see figure 1.5). Scarpa used the same motif of two overlapping circles also here. Although this sketch is different from what was built, with these elements composed with the simple geometries and the detail of zigzag on the wall of the pond, the pond can be viewed to be one universe. This is the same idea as the traditional Japanese garden. In traditional Japanese gardens, each element is placed metaphorically to represent something else. For example, rocks placed one top of another represents a waterfall. Also, a single stone can represent the mountain that is incorporated in the artificial landscape of the garden.<sup>20</sup>

In terms of the spatial point of view, Tadashi Yokoyama compared the garden in Querini Stampalia with the garden of Bosen at Kohoan temple by Enshu (see figure 1.6).<sup>21</sup> Enshu is a Japanese garden designer, and is also a tea master in the 17<sup>th</sup> century. As he described, when viewing from the tearoom



figure 1.6: Bosen at Kohoan by Enshu

“*Bosen*” toward the garden, all the elements of the garden appears to be one picture in the window. The similar effect may be observed in the garden of Querini Stampalia. The elements of the garden such as grass, sculpture, and water are all able to be seen through the glass wall toward the garden. Also, in the Brion cemetery, it is expressed more dynamically. Inside the frame of the two crossing circles in the entrance, the grass of the garden, the green on the wall, and the sky can be viewed as if it were a picture. It is not sure if Scarpa knew the Japanese traditional method called “*shakkei*” meaning “borrowing scenery,” which borrows the scene behind, such as mountains. However, this is exactly what is done in the traditional architecture in Japan. The attitude toward the nature and the intention to catch the transformation of the nature seem to be something in common with the Japanese culture.

<sup>20</sup> Schultz, op. cit., p. 54.

<sup>21</sup> Yokoyama, T. (1985, October). Noble Gardens. *a+u: architecture and urbanism*.

## 1.4 Seiichi Shirai and Europe

### 1.4.1 Gothic architecture

People say about Shirai's works that he adopts various traditions in the world, and condense them, and then, crystallize them. However, once observing the design process, by contraries, it appears that historical style breaks its hard shell, grows freely as a living matter, and blooms in the modern. It is as if a hard seed of lotus several million years ago blooms today.<sup>22</sup>

Shirai didn't study any modern architecture when he lived in Germany, but studied philosophy and Gothic architecture. In the conversation with Hiroshi Hara in 1967, Shirai himself admitted that he was not interested in anything, but Gothic when he was in Germany. Then, he continued 'these several years, I enjoyed and heard a lot about Romanesque and Renaissance. In an unguarded moment, arches and round windows come out. Also now, I like to study Baroque although it is not likes and dislikes.'<sup>23</sup> Certainly, he was influenced by the historical architecture in Europe. However, the influence is not so obvious in his architecture as Isozaki said, 'it is said Shirai was fanatical about Gothic architecture. Yet, he never explained the particulars, nor did he reflect it in his works.' The influence from Western architecture is found already in the works of the beginning of his career, yet the influence does not seem to be from Gothic.

### 1.4.2 Fragments of styles

The styles, Shirai's works are almost composed with them. However, there is scarcely any continuity of the style.... The styles of China, *Momoyama*, Gothic, and Baroque are all

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<sup>22</sup> Kawazoe, N. (1978). kitaguni no kukan [space of northern region]. In S. Shirai, *Shirai Seiichi kenchiku to sono sekai [Seiichi Shirai architecture and the world]* (p. 116). Tokyo: Sekai bunka publishing Inc.

<sup>23</sup> Seiichi Shirai, Hiroshi Hara. (2011). ningen, bussitsu, kenchiku - gendai no design ni tsuite kataru [human, substance, architecture - speaking about modern design]. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (p. 32). Tokyo: Chuokoron Shinsha, Inc.

collected here as fragments.<sup>24</sup>

Isozaki remarked about Shirai's architecture as above. This is probably one of the reasons why his architecture gives an impression of oddness, and uncertainty. Isozaki also explained about the discontinuity as below.

Shirai's architecture contains many details; however each of them was picked up in order to weave the scenes.... Those scenes are all independent from each other.... I called his own manner to pick up various unrelated details and scenes "Shirai's taste". As the collected matters are placed in the unrelated point, discontinuity appears, and it becomes a sort of a labyrinth.<sup>25</sup>

The fragment of various styles can be found in Shirai's works. In the beginning of his career, he often adopted Greek columns. Indeed, he admitted that Doric order was 'something that was kept in himself since 20, or even 30 years ago.'<sup>26</sup> When Matsuidamachi city hall in 1956 was published, it was said that the building was "Parthenon in the field" from its colonnade, and Shirai commented that 'I considered the city hall to be a center of the administration, and wanted to make it "a temple for people" as one facility for tourism containing *Myogisan*.'<sup>27</sup> (see figure 1.7) Although he denied the influence from Greek style, Kawazoe believed the influence, and assumed that he denied because of its imperfection.<sup>28</sup> The influence from Doric order in columns can be also found in the works such as atelier no.5 in 1953, Temple atomic catastrophes in 1955, and House kureha in 1965. House kureha is one of Shirai's masterworks. The first impression of House kureha should be a traditional Japanese house. Yet,

<sup>24</sup> Isozaki, A. (1976). *Hasaishita danpen wo tsunagu me* [eyes which connect fragmented pieces]. *SD: Space Design*, 77-82.

<sup>25</sup> Ibid.

<sup>26</sup> Kawazoe, N. (1978). *Inorino Jhokei* [form of invocation]. In S. Shirai, *Shirai Seiichi kenchiku to sono sekai* [Seiichi Shirai architecture and the world] (pp. 242). Tokyo: Sekai bunka publishing Inc.

<sup>27</sup> Kawazoe, N. (1978). *Kitaguni no kukan* [space of northern region]. In S. Shirai, *Shirai Seiichi kenchiku to sono sekai* [Seiichi Shirai architecture and the world] (p. 116).

<sup>28</sup> Ibid.

observing well, the wooden column is curved with fluting as if it were made of stones. From this technique that only Shirai was able to do, the fragment of Greek style is visible in wooden Japanese building.

Romanesque and Baroque architecture are some others that gave influences to Shirai's architecture the most. Kawazoe pointed the influence from Romanesque architecture in Shinwa bank Tokyo branch in 1963, and Santa Chiara building in



figure 1.7: Matsuidamachi city hall



figure 1.8: Santa Chiara building

1974.<sup>29</sup> Both the banking lobby of Shinwa bank Tokyo branch and the chapel of Santa Chiara building are planned to be half-basement. The gloomy and heavy impression reminds the darkness of the Romanesque architecture with thick walls and small openings. In addition, the arch window with a column on the center is a character which can be seen in Romanesque architecture as it is pointed by Kawazoe.<sup>30</sup> (see figure 1.8)

Isozaki remarked characters of Baroque architecture in the works of Shinwa

<sup>29</sup> Kawazoe, N. (1978). *Inorino Jhokei* [form of invocation]. In S. Shirai, *Shirai Seiichi kenchiku to sono sekai* [Seiichi Shirai architecture and the world] (pp. 246). Tokyo: Sekai bunka publishing Inc.

<sup>30</sup> Ibid.

bank 3rd phase, Kaishokan (see figure 1.9). According to Isozaki,

The details are carefully designed, and constructed. The stones fixed on the both side of the stairwell on the 3rd floor are threatening with devastating power. Moreover, the slit and the window placed on this wall strangely curve the stones, and round the corners softly. Certainly, it is associated with the gather on marble statues of late Rome. In this deliberately produced space, the center is fixed deeply back on one axis.... Certainly, this is the same method which is developed in Baroque period, especially by Bernini.<sup>31</sup>



figure 1.9: Kaishokan (Shinwa bank 3<sup>rd</sup> phase)

It may be considered that the details such as the curves on the facade have a sort of inward force. The similar effect may be found in Bernini's Sant'Andrea al Quirinale in Rome. Sant'Andrea al Quirinale is one of the most successful architecture produced by Bernini. The oval shape of the plan gives the impression that the alter is coming closer, and it naturally leads the attention to the statue of Sant'Andrea on the same axis.<sup>32</sup> Indeed, Shirai admitted to learning from Baroque architecture.<sup>33</sup> It is evidential that Shirai often adopted ovals during this period.

<sup>31</sup> Isozaki (1976), op. cit., p. 81.

<sup>32</sup> Ishinabe, M. (2010). Kenchikuka Bernini [Architect Bernini]. In M. Ishinabe, *Bernini, Baroque bijutsu no kyosei [Bernini, the light of Baroque art]* (pp. 127-190). Tokyo: Yoshikawa Kobunkan.

<sup>33</sup> Asano, S. (1976). Shirai Seiichi shi ni tsuite no danpenteki note [fragmential notes on Seiichi Shirai]. *SD: Space Design*, pp. 97-101.



Isozaki also remarked the sign of Baroque architecture in the use of ovals in the first and the second phase of Shinwa bank headquarter.<sup>34</sup> However, the ovals in the Shinwa bank headquarter first and second phase only appear as a shape of openings while the ovals of Baroque architecture are ‘the details that draw into the core.’<sup>35</sup> The oval may be found in the third phase, Kaishokan. The circular opening of the façade appears to be perfect circle. However, it is slightly longer longitudinally. Kawazoe pointed that the similar technique is found on the dome of San Lorenzo in Turin.<sup>36</sup> At this point of the third phase, the details become more meaningful, and the influence from Baroque is more obvious.

Comparing again with Sant’Andrea al Quirinale by Bernini, the influence from Baroque architecture may be observed in the plan of Shoto museum built between 1978 and 80 just after Kaishokan (see figure 1.10 and 1.11). The plan of Shoto museum is mainly composed with the ovals. Also, the façade covered with heavy stones is slightly curved inward, which is the same manner as the façade of Sant’Andres al Quirinale. Masumi Ishinabe indicated that ‘the first attention that attracts eyes when entering the chapel is the statue of Sant’Andrea.’<sup>37</sup> It can be considered the statue of Sant’Andrea is the center core of the chapel. Then, what about Shoto museum? Obviously, the oval in the center, which is the water garden with the bridge all way through from the basement level to the second should be the center core. The light comes in through the glass wall, and the reflection of the light on the

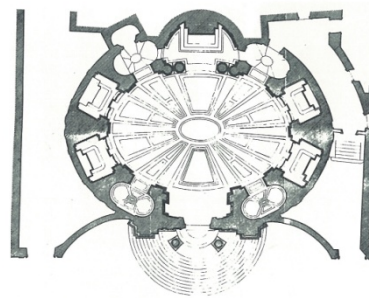


figure 1.10: Sant’Andrea al Quirinale, Bernini (plan)

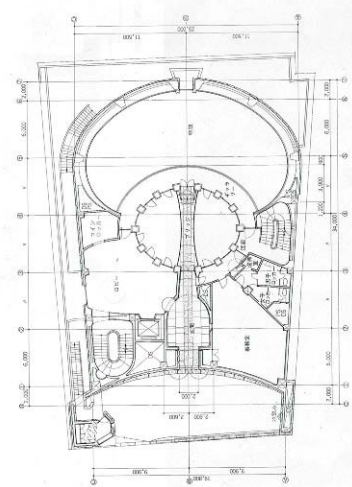


figure 1.11: Shoto museum, Seiichi Shirai (ground floor plan)

<sup>34</sup> Isozaki (1976), op. cit., p. 81.

<sup>35</sup> Ibid., pp. 81, 82.

<sup>36</sup> Kawazoe, N. (1978). futatsu no tou [two towers]. In S. Shirai, *Shirai Seiichi kenchiku to sono sekai [Seiichi Shirai architecture and the world]* (p. 21). Tokyo: Sekai bunka publishing Inc.

<sup>37</sup> Ishinabe, loc. cit.

water lit the floor. This ceremonial garden certainly is the center of the attention.

The influence from the historical Western architecture is found almost all of his works all the way through his career as an architect. The influence varies from Greek to Baroque, and he is also influenced by the Eastern architecture. Yet, he did not just adopt the style of the architecture, but absorbed them, recomposed them, and expressed in his way. This gave his architecture a peculiar characteristic.

#### 1.4.3 Western walls

Born in the country that does not have a tradition of stone architecture, Shirai was fascinated with Western wall made of bricks and stones. At the same time, he had been a challenger to build a stone wall in Japan where exists many negative condition such as earthquake, and economy. Probably, there is something related between the reason Shirai strained after western wall, and the fact that he was born and grown in Meiji period when Japan was importing western-style architecture, and the European cultures. In many of his conversation, Shirai shown his disappointment that people was only able to import the architecture of poor quality in Meiji period.<sup>38</sup> Understanding the thickness and sacredness of the walls with stones and bricks in Europe, there seems to have been admiration and a sense of his inferiority to western wall. Shirai professed that 'after all, I want to pierce through Western wall.... I don't mean to adopt it, but to make stones be my material in terms of the primitive meaning.'<sup>39</sup> It is comprehensible from his works that this belief towards western wall became stronger in his later career.

Regarding Masudas' atelier in 1959, Kawazoe remarked that Shirai's spirit towards western wall can be seen from this building. However, it was after 1960 that the Shirai actually started working on stone walls. 1960 was the year when Shirai first visited Europe after the world war. He spent most of the time in Como

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<sup>38</sup> Shirai, S. (2011). *Shirai Seiichi, kenchiku wo kataru [Seiichi Shira, speaking about architecture]*. Tokyo: Chuokoron-shinsha, INC.

<sup>39</sup> Seiichi Shirai, Shinpei Kusano, Isamu Kurita. (2011). *kenchiku to shi no genishitsu [nature of architecture and poetry]*. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (p. 72). Tokyo: Chuokoron-shinsha, INC.

during the 3 month trip, and then tripped around France, Spain, England, and other countries in the northern Europe. In the conversation with Miyauchi and Hara in 1978, Shirai denied the influence from the trip, and said that 'the purpose of the trip at that time was a visitation, but I just walked around and read books in Como. I did not go out to see many Italian architecture.'<sup>40</sup> In spite of his denial, Shirai's first stone architecture was built in 1963, which is Shinwa bank Tokyo branch. As his first stone building, Shirai commented about Shinwa bank Tokyo branch that he learned stone with this building.<sup>41</sup> According to Kawazoe, this stone architecture is Shirai's 'declaration to start a challenge to Western wall.'<sup>42</sup> Certainly, this architecture with stone was something important during Shirai's career as an architect, and probably the trip to Europe somewhat affected him in terms of his inward view of Western architecture. It may be considered that the Western walls encouraged him to strive for stone walls.

After Shinwa bank Tokyo branch, Shirai continued with Shinwa bank in Nagasaki in 1963, Shinwa bank headquarter the 1st phase to the 3rd phase between 1967 and 1975, noa building, and Santa Chiara building in 1974. Kaishokan, the Shinwa bank headquarter 3rd phase, is one of the most important and notable works. Many architects and critics wrote about this building. Shirai mentioned about this building as below.

I've been thinking that stone architecture doesn't have to be only Westerners, but it is needed in Japan now, and it could be. I was considering building with confidence, a building by stacking stones as massive as possible on the strong concrete structure. I have to admit that this is Japanese-style stone architecture.<sup>43</sup>

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<sup>40</sup> Seiichi Shirai; Hiroshi Hara; Ko Miyauchi. (2011). sozo no ronri; seishin no kohai no nakade [logic of creation; in the spiritual devastation]. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (pp. 127-152). Tokyo: Chuokoron-shinsha, INC.

<sup>41</sup> Kawazoe, N. (1978). jitsuzon no kenchiku [architecture of existence]. In S. Shirai, *Shirai Seiichi kenchiku to sono sekai [Seiichi Shirai architecture and the world]* (p. 279). Tokyo: Sekai bunka publishing Inc.

<sup>42</sup> Ibid.

<sup>43</sup> Seiichi Shirai; Yuichiro Kojiro. (2011). isi to nihon kenchiku [stone and Japanese architecture]. In S. Shirai, *Shirai Seiichi, Kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (pp. 103-109). Tokyo: Chuokoron-shinsha, INC.

It may be considered that Shirai's goal and dream to build a real stone architecture in Japan were achieved with Kaishokan. Ikuma Shirai, Seiichi Shirai's son, talked about Kaishokan that 'the outer wall of Kaishokan built with Isahayasagan has completely different nature from the stacked stones of Romanesque and Renaissance even though those stones are as thick as structural stones.' Having said that, he continued the outer wall of Kaishokan is the "western wall" which Shirai had to achieve.<sup>44</sup> As it is said, this is not a stone wall which is adopted or copied from Europe, but a wall that Shirai had to build in order to overcome the western wall. From the thick and grave stone wall of Kaishokan, there appears Shirai's struggle against the western wall.

## 1.5 Carlo Scarpa and Venice

### 1.5.1 architecture and water

The water is now no longer a reflecting mirror, or is not only that. It is no longer a fine crystalline veil or a thin layer. In the pond near the pavilion, which should have had a natural clay bottom, there is an opaque liquid containing microorganisms, insects, water plants, and water lilies. The weather and the seasons are reflected there, leaving visible traces. But time, the sense of time passing, is one of the most vibrant components in San Vito, and its implacable and fatal passage cannot be held back.<sup>45</sup>

Pier Carlo Santini said as above about Brion cemetery. Grown up in the very particular city with water, Venice, Scarpa was profoundly influenced by its environment with the presence of water. In many of his works, water is one of the most important elements. Of course, many other architects have used water in their works, however, how Scarpa treats water comes from the clear understanding of the nature of water. Dal Co describes that 'Natural elements

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<sup>44</sup> Shirai, I. (1976). Kaishokan nite [at Kaishokan]. *SD: Space Design*, pp. 102-106.

<sup>45</sup> Schultz, op. cit., pp. 72-75.

are thus seen by Scarpa as materials of the composition. This is shown by his use of water in numerous projects, usually with symbolical significance as well as to get certain decorative effects.<sup>46</sup>

In Venice, water gives a different face at a different time to the buildings, and the atmosphere constantly changes with the weather and seasons (see figure 1.12). Scarpa clearly understood how water gives an effect to the light and the color of the buildings. The chapel of the Brion cemetery enjoys the light reflected from the pond around it. The reflecting light comes into the chapel not only from the long openings curved with zigzag details, but also from the double window behind the altar at the floor level. This window opens onto the pool, and ‘the invigorating air flows into the room, and faint particles of light, as if they contain



figure 1.12: reflection of water in Venice

moisture, reflect off the pool’s surface and swim about the altar.’<sup>47</sup> This effect from the combination of water and light can be seen in his earlier work, Expansion of the Canova Sculpture Gallery erected between 1955 and 1957. The reflecting light from the pond in front of the opening wavers, and lighten the stucco ceiling. Certainly, the meticulous attention to the effect from the combination of water and light was only possible by Scarpa’s sensibility to water and its effect derived from the environment in Venice.

Toyoda made mention of the particular sense of the Venetians regarding the color as below.

In Venice, there is a phrase, “color of shadow,” meaning that there is a color indeed in the shadow. It probably talks about

<sup>46</sup> Dal Co, op. cit., p. 33.

<sup>47</sup> Saito, Y. (1997). Poetry Made Visual: The Maestro's Riddles. In Y. Saito, *CARLO SCARPA* (pp. 10-21). Tokyo: TOTO shuppan.

the shadow by the Sun, but it can also be true to interpret that the color is clearer on the shadow of the reflecting water.<sup>48</sup>

Water of the Brion cemetery is eloquent of colors, and its vitality may be felt once entering the garden. The careful attention to avoid the pond to become a plain box containing water may be observed in the Brion cemetery. The design of the walls of the pond is carefully done. Although the pond near the chapel is as shallow as 50cm, zigzags curved on the walls surrounding the pond 'bring out the water's deep colors, filling the pool with light and shadow.'<sup>49</sup>

Venetian architect, Carlo Scarpa also understood how to deal with the water in terms of its transformation. Water does not stay still. When it rains, it may flood. Water gives damages to the materials as the time passes. Fondazione Querini Stampalia is the clear example that explains Scarpa's technique using the water. For this building sited beside the narrow canal in Venice, instead of blocking the water out from the building, Scarpa turned water to become a positive element with the new entrances from the bridge, and the boat. Also, the pond in the Brion cemetery shows the well-developed solution about water. As it is pointed by Saito, 'the design also includes measures to maintain a constant water level and to prevent the pools from overflowing or the connecting corridor of the entrance wing from flooding when it rains.' In addition, the wall around the pavilion pool was doubled, and inner wall which is visible is raised over the water level to prevent the damages from water.<sup>50</sup> Undoubtedly, this careful attention comes from the experience only obtained from the life of the city floating on the water.

Another exceptional characteristic of the use of water in Scarpa's architecture is the garden. Often, he used water as an important element in a garden. The garden for the Biennale in 1952, the garden of Foundation Querini Stampalia, and Brion cemetery are some of the works which reveal the metaphysical use of water. Especially, in Brion cemetery, water functions as a mean to emphasize the sanctity of the place. Originally, Scarpa planned to use water to connect three components of the cemetery, the pavilion, the tomb of husband and wife, and the

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<sup>48</sup> Toyoda (1977). *op. cit.*, p. 153.

<sup>49</sup> Saito, *loc. cit.*

<sup>50</sup> *Ibid.*

chapel.<sup>51</sup> Although the plan that the water flows from the pavilion to the tomb was withdrawn by the client, the meaning implied by the water is still present.

Surely, by observing his work with water, it can be said ‘Scarpa couldn’t have come from anywhere but Venice.’<sup>52</sup> The sense of the light, color, and the water, more technical approach to work with water, and the playfulness when working with water all originate from the life in Venice. Concerning the architecture of Carlo Scarpa, Venice is one of the most important factors.

### 1.5.2 artisans in Venice

Venice, however, abounds with excellent artisans whom the city has conserved and who enthusiastically rally behind Scarpa, convinced that there is no other architect who is so generous in according them opportunities for demonstrating their professional skills. In fact, this accounts for an important part of Scarpa’s architecture. Where there is Scarpa, we can say for certain that there are always Venetian artisans.<sup>53</sup>

Hiroyuki Toyoda explained the importance of skilled Venetian artisans in Scarpa’s architecture as above. Needless to say, Carlo Scarpa’s architecture was possible with the support of Venetian artisans and the materials available in Venice. By comparing to the works of Rudolph Schindler who worked under Wright, and flourished in the United States, Isozaki remarked, ‘when looking at Scarpa’s works, one is made to realize that Scarpa concentrates all his design,

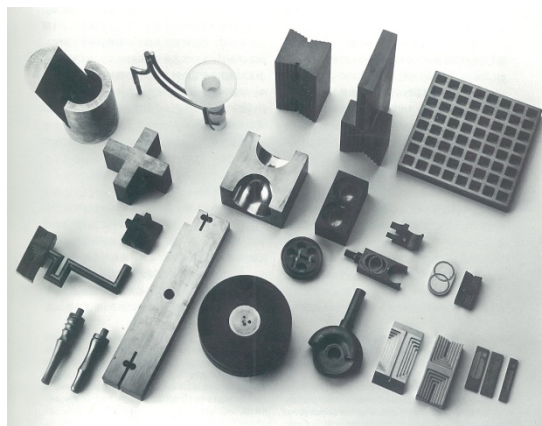


figure 1.13: mappa (Brion Cemetery)

<sup>51</sup> Saito Yutaka; Egno Brion. (1997). interview Egno Brion: we needed a poet. In S. Yutaka, *CARLO SCARPA*. Tokyo: TOTO shuppan.

<sup>52</sup> Isozaki and Yokoyama, op. cit., p. 33.

<sup>53</sup> Toyoda (1977), op. cit., p. 4.

with outstanding emphasis, on details which are so intricately conceived and designed that only well-experienced artisans can do.<sup>54</sup>

Scarpa worked as an artistic director of the Venini glassworks from 1932 till 1947. The process of making glassware is so fast that the director and the craftsman had to cooperate in order to make a quick judge. As Toyoda observed, Scarpa learned how to work with artisans from this experience.<sup>55</sup> Indeed, the relationship between Scarpa and the Venetian artisans was very close. By picking on it, sometimes his architecture was criticized to be 'somehow craftsman-like,' however, Toyoda argued 'he was not one to accept uncritically the techniques of the craftsmen, to rely exclusively on their highly developed skills, thus losing his integrity and reducing architecture to the level of a craft.'<sup>56</sup>

From the stories how Scarpa and the artisans worked together, it can be noticed that they were the partners who worked, and challenged together for the new possibility using the skills of Venetian traditions. For example, Scarpa worked with De Luige family of Decoratore, who worked with Scarpa in three generations, cooperated to create extraordinary marble patterns, or to create stone patterns other than marble in the stucco. His challenges to the Venetian tradition are also observed in the works with other artisans such as Zanon family of metal workers, and Anfodillo family of woodworkers. Certainly, 'Scarpa studied tirelessly with craftsmen in order to realize the potential of traditional techniques even as he combined them with new methods and materials.'<sup>57</sup>

### 1.5.3 Carlo Scarpa and *restauro*

By *restauro* is not meant only repair work on old buildings. Our duty is rather to give them a new lease of life so that we may be able to live today and tomorrow. In my architecture, all the

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<sup>54</sup> Isozaki and Yokoyama, op. cit., pp. 3-4.

<sup>55</sup> Toyoda, H. (1997). Towards Poetry: The work of Carlo Scarpa. In Y. Saito, *CARLO SCARPA*. Tokyo: TOTO shuppan.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.



existing buildings form part of the material.<sup>58</sup>

This is what Scarpa said to Toyoda regarding *restauro*. Certainly, he had his own faith in the works of *restauro*. During his lifetime as an architect, Scarpa worked on numerous restoration projects. Deep history of buildings in Italy accounts for the culture of *restauro*, and it seems to be natural for Scarpa, who worked mostly in Veneto region, that the restoration and temporary works were his main works. Foundation Querini Stampalia, Castelvechio museum, and Banca Popolare di Verona typify Scarpa's restoration works. Tafuri mentioned about one of above, the Castelvechio museum in Verona, and said 'Scarpa enjoyed a private and metaphorically rich dialogue with history'.

In a sense, Scarpa's style was formed through the restoration works. It is observed that façade, and interior of his works are somewhat independent from each other. As pointed by Toyoda, 'One of the characteristics which compose Scarpa's architecture is how he constructed three dimensional space by combining two dimensional surfaces instead of treating it as a cubic mass,' and speculated that 'his persistence in surfaces may result from the fact that he was involved in many restoration, repair, and regeneration of buildings.'<sup>59</sup> Indeed, the restrictions when working on existing buildings should have influenced Scarpa's architecture.

Another characteristic of Scarpa's architecture seems to be affected by the restriction. The sequence of experience in walking through each space created by Scarpa is very particular of his architecture. This is created by 'his ingenious flow planning that smooths out the transitions from one level to another.'<sup>60</sup> Of course, his unique sense of walking experience was cultivated from the city of Venice which has peculiar enchantment of the lanes. At the same time, the restriction from the existing buildings may have motivated him to create the sequence of the unique experience. In Scarpa's architecture, many small

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<sup>58</sup> Toyoda (1977), op. cit., p. 4.

<sup>59</sup> Toyoda, H. (1993). Frozen Tremors. In S. e. department, *The Drawings of Carlo Scarpa* (pp. 86-88). Tokyo: Kajima Institute Publishing, Co., Ltd.

<sup>60</sup> Saito, Y. (1997). Poetry Made Visual: The Maestro's Riddles. In Y. Saito, *CARLO SCARPA* (pp. 10-21). Tokyo: TOTO shuppan.

techniques such as the changes of the materials on the floors, walls, and stairs, the changes of levels with steps and stairs, the changes of the light, and more enhances the special condition of the sequence. Those are all possible regardless its restriction.

It is probably true that the condition and environment in Venice made Carlo Scarpa as an architect, but at the same time, working in Venice gave him a certain restriction and limitation in his architecture. Yet, his architecture inspires people with its peculiarity. If one experience Scarpa's restoration work, he would 'receives the impression that brick and stone structures of Italy were fitted into the edifice of time to await use by Scarpa for his architecture.'<sup>61</sup>

## 1.6 Seiichi Shirai and Japanese culture

### 1.6.1 'Tofu' and 'Rice'

The essay "*Tofu*," meaning bean curd, and the essay "*Rice*" were published in the magazine *Living Design* in 1956. Both tofu and rice are one of the most important and ordinary items in traditional Japanese food culture. Shirai noted everyday items such as tofu and rice, which are not usually watched as beautiful objects, but eaten by people. Thus, it is said those essays are as powerful as one piece of architecture.<sup>62</sup> Indeed, Shirai stated the relationship between 'usefulness' and 'beauty' in the essays, and said 'If we see tofu as something with beauty, we can only identify it as practical beauty, part of a system and blended with everyday life.'<sup>63</sup>

From childhood, we have known the rhythm and tempo of the sounds of tofu being sliced on a cutting board. We are used to listening trustingly to these lovely sounds made when cutting pieces of a size appropriate to life from the inflexible basic form.

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<sup>61</sup> Toyoda (1977), op. cit., p. 154.

<sup>62</sup> Takeshi Nakagawa; Shuji Funo; Toyo Ito; Sakuma Shirai; Reiji Nakatani. (2010, January 1). Temple Atomic Catastrophes and Postwar in Japan. *Jutakukenchiku*, pp. 43-48.

<sup>63</sup> Shirai, S. (2010). Tofu. In S. Shirai, *SIRAI - ANIMA et PERSONA* (p. 175). Kyoto: Seigensha Art Publishing, Inc.

Tofu matures and becomes complete in the context of our everyday life. It has been universally useful in Japanese life for all sorts of people, successful or despairing, for a long time.<sup>64</sup>

Certainly, Shirai found the beauty of tofu in how it is used in the everyday life of Japanese tradition. In the end, he concluded that 'Beauty, function, and logic only become valuable when they are immersed in use.'<sup>65</sup> This relation between beauty and usefulness could be found in the matter of western culture. However, as he wrote, 'it is necessary to go beyond experience and custom and pass through practicality and everydayness with a will to live that is equal to our own' in order to find the beauty in usefulness.<sup>66</sup> Bruno Taut, one of the westerners who understood Japanese culture the most, had one day questioned what is good about tofu.<sup>67</sup> For Japanese, tofu is too ordinary to question about it. Certainly, Shirai was a Japanese architect versed in Japanese culture and tradition, and at the same time, he was able to observe Japanese culture in different point of view from his experience living in Europe.

In various occasion, Shirai pointed out the importance of usefulness as his belief in architecture is clearly written in the essays.

### 1.6.2 *Jomon* things

'*Jomon*' period is the time in the prehistoric Japan between about BC 1400 and BC 300. The period after *Jomon* is called *Yayoi* which is between about BC 300 and AC 250. *Jomon* pottery and *Yayoi* pottery are known to be two different types of ancient pottery (see figure 1.5 and 1.6). In the architectural debate on Japanese tradition in 1950s, '*Jomon*' things and '*Yayoi*' things were picked up as two contrastive styles which represent roughness and strength of *Jomon* style, and calmness and refinement of *Yayoi* style.

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<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Mihara, T. (1979). "tofu" no bi [Beauty in "tofu"]. In T. Mihara, *Jomon teki narumono Shirai Seiichi no kenchiku to hito* [Seiichi Shirai's architecture and personality - *Jomon* things] (pp. 84-93). Tokyo: Sagami Shobo.

'Jomon things' is one of the famous essays written by Shirai. It is published in the magazine *Shinkenchiku* in 1958 in response to the rising debate on the Japanese tradition. In the essay, he picked up one building, the former Egawa Residence in Nirayama built



figure 1.14: Yayoi pottery (left), Jomon pottery (right)

in around 1600 in comparison with the '*shoin* architecture of city-dwelling nobles and the folk architecture of merchants and peasants' which has become 'the source of popular *Japonica*,' and 'examples of Japanese architectural tradition.'<sup>68</sup> Regarding the residence, Shirai wrote as below.

The former Egawa residence in Nirayama is a completely different kind of building. The massive, expansive roof seems like a mountain of rushes that has been moved into place, and the rows of stout pillars seem to have sprouted up from the ground. The structure appears to be engaged in a fierce battle, like flood waters rushing together, and it covers an interior space like a great cavern.... We cannot find any esthetic operations that cause viewers to look at a form from different angles.... it is certainly not an example of *Japonica*.<sup>69</sup>

It is clear that Shirai's architecture reflects what is written in the essay. The graveness and cavern-like space can be observed in his architecture regardless of its materials, and function. Terunobu Fujimori remarked the connection between the former Egawa residence and one of Shirai's very first buildings, Kanki villa.<sup>70</sup> Although it is not known if Shirai was already interested in Egawa

<sup>68</sup> Shirai, S. (2010). *Jomon Things: On the Former Egawa Residence in Nirayama*. In S. Shirai, *SIRAI - ANIMA et PERSONA* (pp. 174, 175). Kyoto: Seigensha Art Publishing, Inc.

<sup>69</sup> Shirai, S. (2010). *Jomon Things: On the Former Egawa Residence in Nirayama*. In S. Shirai, *SIRAI - ANIMA et PERSONA* (pp. 174, 175). Kyoto: Seigensha Art Publishing, Inc.

<sup>70</sup> Fujimori, T. (1990). "jomon teki narumono" no sono mata genkei [the prototype of "jomon

residence at the time of Kanki villa in 1937, the nature of Jomon things can be seen in Kanki villa, which is, at first glance, appears to be western-style villa. The entrance of this villa was originally located on the 2<sup>nd</sup> floor (in European term, 1<sup>st</sup> floor). In order to enter, a person had to first go up on the exterior staircase to the balcony. After going through the entrance door from the balcony, there was another staircase which leads down to the salon. This flow of going down into the house resembles the character of Jomon style. Fujimori pointed that the center of gravity is set on the very bottom of the room, and it almost feels to be a space of cavern.<sup>71</sup>

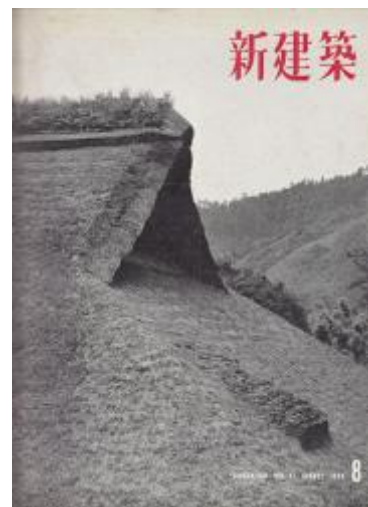


figure 1.15: Egawa residence (roof)

As it can be observed, both the bay window on the south and the arch window on the north are placed lower than usual, and the ceiling with thick timber gives the impression of heaviness, and pressure to the room. Those elements create the graveness of the room.<sup>72</sup> Surprisingly, the roof of the villa was originally covered with rushes as it used to be in the former Egawa residence in Nirayama (see figure 1.15). From these observations, it is critical to say that Shirai's architecture starts from the idea of 'Jomon things.'

Shirai's other works than Kanki-villa reveals the nature of 'Jomon things.' Toyo Ito commented that Shirai's architecture gives an impression as if it is swollen from the ground.<sup>73</sup> Also, regarding 'Kohaku-an,' Shirai's own house, Utsugi found it a cavern-like space as it is said 'inside the cavern is dark. *Sho* written by Shirai himself, garniture and antiques that he likes are carefully placed, and those are silhouetted with a very little amount of light.'<sup>74</sup>

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things"]. In T. Fujimori, *Showa jutaku monogatari [stories of housings in Showa]* (pp. 186-205). Tokyo: Shinkenchiku-sha Co., Ltd.

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

<sup>73</sup> Takeshi Nakagawa; Shuji Funo; Toyo Ito; Sakuma Shirai; Reiji Nakatani. (2010, January 1). Temple Atomic Catastrophes and Postwar in Japan. *Jutakukenchiku*, pp. 43-48.

<sup>74</sup> Utsugi, T. (2010, January 1). Shirai Seiichi no mittsu no jutaku sakuhin [three residential works of Seiichi Shirai]. *Jutakukenchiku*, pp. 40-41.

### 1.6.3 'sho' (Japanese calligraphy)

In Japan, *Sho* is considered to be a kind of art, which reflects one's personality. As it is said 'they don't write with hand, but write with body when using a brush,' one can express himself by writing words and sentences with a brush<sup>75</sup>. In the tea ceremony, often *Sho* is displayed on the wall, and considered to be one kind of art. The tradition of *Sho* is very typical of the eastern world. According to the conversation in 1980, Shirai said that he started writing *sho* in the last twenty years, meaning in the beginning of 1960s.<sup>76</sup> Since then, he spent half of his day for *sho*, and at one time, he wrote almost 100pages in one day.

In the conversation with Shinpei Kusano, a poet, Shirai said that there is no conscious connection between his architecture and *sho*.<sup>77</sup> However, they may have some relation in his fundamental. According to Suisetsu Ota, a calligrapher, his master showed him Shirai's *sho* for the first time, and few years later, when he visited an architect's office, he found one photo of architecture, which it was easy for him to recognize that is Shirai's work.<sup>78</sup> Evidently, both *sho* and architecture reflect Shirai's identity. Isozaki also speculated the connection between Shirai's *sho* and architecture that one of his *sho* written 'Buddha' seemed to resemble the image of the facade of *Kaisho-kan* (Shinwa bank headquarter) without regard to Shirai's consciousness.<sup>79</sup>

Then, what did writing '*sho*' mean to Shirai? According to Isozaki's view, Shirai was 'isolated in the architectural society, and there is something pathetic about

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<sup>75</sup> Ota, S. (2010, January 1). Shirai to sho - sono katachi [Shirai and calligraphy - the form]. *Jutakukenchiku*, pp. 55-60.

<sup>76</sup> Seiichi Shirai, Isamu kurita. (2011). Shirai Seiichi kenchiku to sho [Seiichi Shirai architecture and calligraphy]. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (pp. 179-193). Tokyo: Chuokoron-shinsha, INC.

<sup>77</sup> Seiichi Shirai, Shinpei Kusano. (2011). "sho" ni tsuite [about "calligraphy"]. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (pp. 153-164). Tokyo: Chuokoron-shinsha, INC.

<sup>78</sup> Ibid.

<sup>79</sup> Isozaki, A. (2010). flashback suru Shirai Seiichi [Seiichi Shirai flashes back]. In S. Shirai, K. Wada, & A. Hatanaka (Eds.), *SHIRAI - ANIMA et PERSONA* (pp. 22-32). Kyoto: Seigensha Art Publishing, Inc.

him'. He considered this probably lead Shirai to discover '*sho*'.<sup>80</sup> From this point of view, it may be considered that working on *sho* is one way to absolutely express and conclude oneself while working on architecture involves many concerns such as the budget, the client, and the society. However, Shirai affirmed that both *sho* and architecture are the same for him.<sup>81</sup> Evidently, he was an architect who persisted in his belief regardless other concerns. At the same time, he acknowledged that study of *sho* encouraged him in architectural work which seeks for spatial form.<sup>82</sup>

As mentioned earlier, Shirai started writing *sho* in the beginning of 1960s when he was about 55 years old. This period in his life seems to be something important to observe. It often said that the manner of Shirai's architecture had been shifted to closed and self-contained architecture after the Temple atomic catastrophes in 1955. Regarding this change, Shirai himself explained that at that time, the mainstream was the modern architecture with exposed concrete, and curtain wall. He would have rather not built anything than building something like that. Then, he spent time on reading books, working with clay at his friend's atelier, and working on unrequested projects. He said 'It is inevitable to gradually become closed.'<sup>83</sup>

It may be considered that the study of *sho* also gave some impact to his work after 1960s. Shirai said that when working on *sho*, he didn't think anything, and became empty.<sup>84</sup> However, as mentioned above, *sho* reflects one's personality, and one has to face his internal when writing. A person who spent half a day writing *sho* can never be open. From this aspect, it seems to be natural for his architecture to become more and more closed.

Kohaku-an, Shirai's own house, in 1970 one of the works which reflects this character of closeness. When this work was published, he only allowed showing some images which were taken by himself, and did not allow to open the interior

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<sup>80</sup> Ibid.

<sup>81</sup> Seiichi Shirai, Shinpei Kusano, Isamu Kurita, op. cit., p. 72

<sup>82</sup> Shirai, Kusano, op. cit., p.158

<sup>83</sup> Seiichi Shirai; Hiroshi Hara; Ko Miyauchi, op. cit., pp. 140, 141.

<sup>84</sup> Shirai and Kusano, op. cit., p. 160.

to anyone. Those images are all exceptionally dark, and cannot recognize any contact with outside environment. Ironically, in the entrance hall, there is a *sho* displayed on the wall, which is written 'sunlight.'



figure 1.16: Kohakuan  
(sho in the entrance hall)



## 2 two architects and the projects

### 2.4 Two architects and the building materials

#### 2.1.1 Carlo Scarpa and materials

If I designed 2 meter-wide corridor, I would have to use exposed concrete for its floor. If it were 1.5 meter wide, it would be finished with plaster. If it were 1 meter wide, it would be painted over the topping finish. If it were 80 centimeter wide, I have to find an artisan with an excellent skill of stucco. Then, if it were 50 centimeter wide, I would finish it with gold.<sup>1</sup>

This is what Scarpa said to his son, Tovia Scarpa. Obviously, Scarpa was an architect who carefully treated different materials for different space, and spatial components. As Saito remarked, 'no other architect was so conscious of the divergence of the composite elements of space or took such painstaking care in the treatment of the same.'<sup>2</sup> He added that 'Scarpa's method was to make each of the composite elements independent by strictly separating and defining them.'<sup>3</sup> Carefully designed details, and the use of materials are effective in order to do so. The yellow Murano glass used on the edge of the wall in Brion tomb emphasizes the independency of the wall (see figure 2.1).

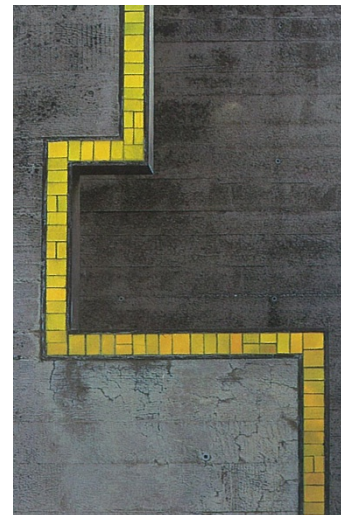


figure 2.1: Brion tomb

Scarpa often used materials which are original in Venice. Certainly those materials give the characteristic to his

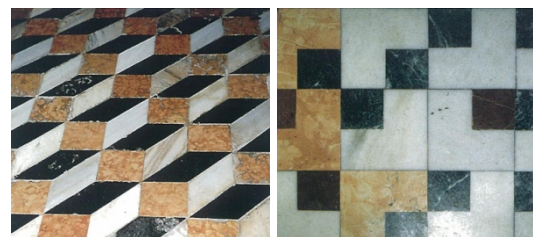


figure 2.2: mosaic floor of San Giorgio Maggiore (left), and Querini Stampalia foundation (right)

<sup>1</sup> Toyoda, H. (1977, June). Carlo Scarpa, the Master I met in Venice. *SD: Space design*, p. 154.

<sup>2</sup> Saito, Y. (1997). Poetry Made Visual: The Maestro's Riddles. In Y. Saito, *CARLO SCARPA* (p. 20). Tokyo: TOTO shuppan.

<sup>3</sup> *Ibid.*, p.20.

architecture. For example, the mosaic floor of polychrome marble in the Querini Stampalia Foundation is the typical of the floor in the Venetian churches (see figure 2.2). Also, he often used Murano glass on the walls, and floors. On the concrete walls of Brion tomb, Murano glass is fixed to become an accent, and the line of the Murano glass shines with the reflection of light. The floor of Olivetti showroom in Venice is finished with different colored Murano glass. He selected red in the main entrance, white for the gallery, blue on the side entrance, and yellow on the back. By using different colors, those spaces are carefully identified by Scarpa (see figure 2.3).



figure 2.3: Olivetti Showroom

The effective use of different materials in different colors may be observed in Brion Tomb. As Saito explained that 'the bases of the Brions' sepulchers are carved from a large chunk of Carrara marble.'<sup>4</sup> Upon the white Carrara marble, 'slabs of dark brown granite known as mahogany-red rest like beds.'<sup>5</sup> The dark granite sits on the white marble as if it is floating, disregarding the gravity (see figure 2.4).

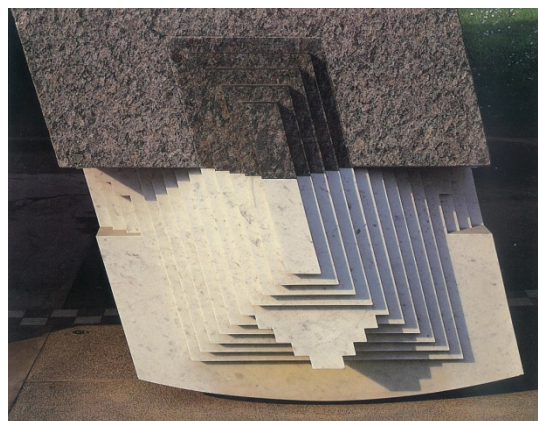


figure 2.4: Brion Tomb

One of the other materials originated in Venice is Istrian marble, which is often used by Scarpa. There are one step made of Istrian marble in the beginning,



figure 2.5: Querini Stampalia Foundation

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<sup>4</sup> Ibid., p.21.

<sup>5</sup> Ibid., p.21.

and one step in the end of the entrance bridge of Querini Stampalia foundation (see figure 2.5). Regarding Scarpa's technique of creating different levels, Saito mentioned that 'the difference in level that he used in his works represent a shift from one space to another.'<sup>6</sup> Certainly, the steps to the bridge represent the shift from a city to the entrance of the building. Also, the change in materials from Istrian marble to wood, and from wood to Istrian marble represent the shift from the ground to the bridges and the bridge to the ground, and this gives the exceptional experience on the wooden bridge. Scarpa was aware of how materials give different experiences in only one step. The careful treatment of materials by Scarpa certainly gives particular experiences in different spaces.

### 2.1.2 Seiichi Shirai and materials

Shirai is one of the architects who had a thorough idea about the materials. It can be observed from his word, 'Architecture is substance.' As mentioned earlier, he did not study architecture, nor did he work under an architect in his career. From this reason, he started with learning how to select materials. With the help of its professionals, he little by little learned about materials, which is mainly wood at the time he started as an architect, by looking for crude wood in the forest, and understanding how to lumber.<sup>7</sup> Throughout his career, Shirai often visited woodland, and rocky mountains to find materials. He visited anywhere in Japan, and even in the other countries.

His diligence in the use of material was clear already in the beginning of his career. Fujimori explains the particular use of materials of Kanki villa. As he observed, the exterior wall was finished with white stucco, which does not have much damage even after half a century.<sup>8</sup> Incidentally, the stucco was mixed with powder of marble, which often used in Venice. Shirai mentioned that for the first 5 or 6 years, the usable materials were limited because of the lack of knowledge

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<sup>6</sup> Ibid., p.18.

<sup>7</sup> Seiichi Shirai; Yuichiro Kojiro. (2011). conversation on wood. In S. Shirai, *speaking about architecture* (pp. 111-126). Tokyo: Chuokoron-Shinsha, Inc.

<sup>8</sup> Fujimori, T. (1990). "jomon teki narumono" no sono mata genkei [the prototype of "jomon things"]. In T. Fujimori, *Showa jutaku monogatari [stories of housings in Showa]* (pp. 186-205). Tokyo: Shinken-chiku-sha Co., Ltd.

and experience about wood as a material, and wooden housings.<sup>9</sup> Yet, it is certain from the carefully chosen materials that Shirai already had a strong idea about materials, and a will for exploration of materials even in the beginnings of his career.

The main material at the time when he started as an architect was wood. Also, he had to deal with the market which required low-cost housing after the war. From these reasons, he often used economical chestnut as a main material. Shirai talked that the half of the wooden works he's done is made of chestnut.<sup>10</sup> At the time when he started to use chestnut as an architectural material, it was not commonly used in Japan. It usually used only as interior parts such as a rail of *tokonoma*. Shirai mentioned the reason why he liked to use chestnut in the conversation with Kojiro.

First, it is strong as structural material. Depending on the means to purchase, it was possible to get them in a low cost. Yet, the fascination more than that is the soft texture and the color with grain like paulownia tree despite its hardness. Also, as time passes, the silent, calm, and neutral luster appears because of the strong tannin the material has, which is not possible with the use of painting, or coating.<sup>11</sup>

Shirai understood the nature of the material. Having the knowledge, he did not just select architectural materials processed into standard sizes, but rather made rough materials into architectural materials which he needed. In his later years, chestnut became difficult to use



figure 2.6: Sekisuiikan (oak ceiling)

<sup>9</sup> Seiichi Shirai; Yuichiro Kojiro. (2011). *ki no hanashi [story of wood]*. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (pp. 111-126). Tokyo: Chuokoron-Shinsha, Inc.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

because of a rise in the price. Yet, he worked in a same way with oak for Sekisuikan, Sizuoka city Serizawa Keisuke art museum (see figure 2.6). Shirai said, ‘the oaks that I used here are not something available at the lumber shops. They were carried from the mountains such as Kiso, and Hida. Then, they were lumbered according to the planned dimensions.’<sup>12</sup>

After the war, when he started the works of the northern regions, he began to use stone with concrete. As mentioned in the earlier chapter, Shirai had a strong desire to stone as a material. Like how he looked for crude wood in woodland, he often visited rocky mountains to find the right material.



figure 2.7: Kaishokan  
(Isahaya-ishi)



figure 2.8: Shoto museum  
(Kounseki)

Isahaya-ishi is a kind of stone used for the façade of Kaishokan (see figure 2.7). According to Shirai, he had to visit many places in Japan, and even visited Korea in order to find the material for the façade.<sup>13</sup> He said, ‘it was fortunate that I was able to find Isahaya-ishi.’<sup>14</sup> At the time, Isahaya-ishi was only used for paving. Granite from Korea, which Shirai named “*Kounseki*,” is another material he discovered when looking for materials for Shoto museum (see figure 2.8). When he found Kounseki, it even didn’t have a name. Certainly, Shirai had a strong faith in finding the materials he is looking for, and this faith gives his architecture a particular characteristic of *Jomon*.

<sup>12</sup> Shirai, S. (2013). Shirai Seiichi he no Interview kara [from the interview to Seiichi Shirai]. In I. o. Shirai, *Shirai Seiichi no kenchiku II - mizu no bijutsukan [architecture of Seiichi Shirai - museum of water]* (p. 57). Tokyo: Merkmal Co. Ltd.

<sup>13</sup> Seiichi Shirai; Yuichiro Kojiro. (2011). *isi to nihon kenchiku [stone and Japanese architecture]*. In S. Shirai, *Shirai Seiichi, Kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (p. 105). Tokyo: Chuokoron-shinsha, INC.

<sup>14</sup> Ibid., p.105.

## 2.2 Two architects and details

### 2.2.1 Carlo Scarpa and details

It should be meaningful to discuss about details of Carlo Scarpa because of his desperate efforts to design them. Saito observed ‘the plans for all of Scarpa’s works are creative, bold and detailed. If one looks at the plans, they appear extremely simple and terse, but the resultant space provides a sensory experience which is surprisingly rich and even musical.’<sup>15</sup> This richness of the experience in Scarpa’s architecture partly comes from his care to the details.

One of the most particular motifs of his detail is the zigzag shape on the edges of various materials such as concrete, stone, and metal. This zigzag detail is particularly seen in his very later works, especially Brion tomb in 1969 and Banca Popolare di Verona in 1973. There are numbers of surmise about the reason of this detail and where it comes from.

According to Toyoda, ‘the strongest opinion is that the shape comes from the traditional manner of stacking bricks. When stacking bricks to make oblique surface, the zigzag shape made with a part of the bricks’ surfaces always appears.’<sup>16</sup> Yet, the richness created by this is somewhat different from the zigzag shape of bricks naturally created during the process of stacking. Regarding this

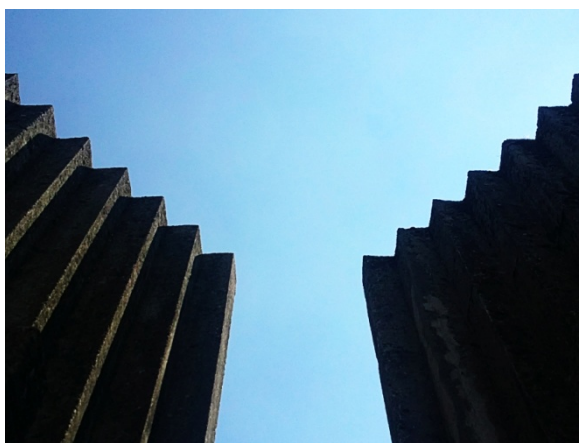


figure 2.9: Brion Tomb  
(zigzag detail)



figure 2.10: Brion Tomb  
(detail of steps at the entrance)

<sup>15</sup> Saito, op. cit., pp.17-18.

<sup>16</sup> Toyoda, H. (1993). Frozen Tremors. In S. e. department, *The Drawings of Carlo Scarpa* (p. 87). Tokyo: Kajima Institute Publishing, Co., Ltd.

detail, Saito liken to diamond, and said ‘this approach is similar to cutting and polishing a diamond from rough stone; it retains the inherent texture of a mineral while losing its crudeness, turning into a different, more refined material.’<sup>17</sup> This zigzag may be seen everywhere in Brion Tomb (see figure 2.9 and 2.10). Indeed, the effect is definite especially in the edges of the openings. The zigzag edge creates a gradation of light and shadow, and it gives the richness and the depth to the space (see figure 2.11).



figure 2.11: Brion Tomb (chapel)

### 2.2.2 Seiichi Shirai and details

It is rather difficult to discuss about details of Shirai’s architecture because of their awkwardness. Fujimori often talked about the awkwardness of Shirai’s details. In the conversation with four other architects, he said,

When I saw Kanki-villa, I thought what an unskilled architect Shirai is. That is to say, it was something designed by a person who does not have any training at an office.... Details cannot be taught, but one has to train in order to master.... Shirai did not have the training.... Shirai’s expression is almost like something done by a modern artist. Moreover, it appears strangely amateur.<sup>18</sup>

As it is often said that Shirai’s architecture is *haribote*, which means something superficial, there are many elements that are unintelligible. While most of the modern and contemporary architects have negative view towards the use of decorative and non-structural members, Shirai often employed non-structural

<sup>17</sup> Saito, op. cit., p.20..

<sup>18</sup> Osamu Ishiyama, Ryoji Suzuki, Hiroshi Hara, Terunobu Fujimori, Takeshi Nakagawa. (2010, January 1). Kohakuan nite [at Kohakuan]. *Jutakukenchiku* , p. 22.

beams and columns with dignity. For example, the observatory in Shinwa bank computer tower (Kaishokan) has a huge beam of Brazilian rosewood. This beam stops by the glass of the window, and not supported by anything (see figure 2.12). In fact, this does not have any

structural meaning, and it is hung from the ceiling.

This kind of incomprehensibility may be found many in Shirai's architecture. Yet, Shirai's architecture obtains a great power of persuasion, which is probably given by his faith in architecture, and materials. This reminds the sentence Shirai said, 'architecture is substance.'

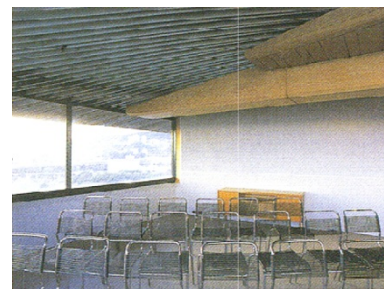


figure 2.12: Shinwa bank (observatory)

## 2.3 Two architects and design method

### 2.3.1 Carlo Scarpa and drawings

It is common to two architects that they both put much importance in drawings. Both of them had their own belief in drawings. Needless to say, Scarpa left numerous beautiful drawings. According to Toyoda, Scarpa rarely used models as a design tool during the design process, but only asked professionals to make rigid models at the very end when the designs were mostly done.<sup>19</sup> He also said that basic frames of Scarpa's design were decided in the very beginning of the design process, and he rarely changed them.<sup>20</sup> Observing his sketches and drawings, it is obvious that they are mostly the studies of details.

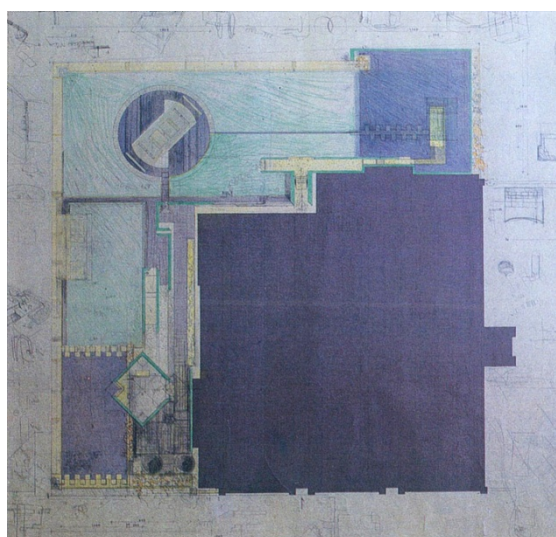


figure 2.13: drawing (Brion Tomb)

<sup>19</sup> Toyoda, op. cit., p.88.

<sup>20</sup> Ibid., p.86.



Scarpa's drawings are particular in the use of color. Toyoda talked how Scarpa drew, and what kind of tools he preferred to use. According to him,

Usually, the pupils first draw base lines on the inelastic paper such as illustration board and drafting paper. It has to be very accurately drawn with light black ink (in the same tone as pencil). Plans and sections are drawn there. Tracing paper is put over it, and Scarpa draws innumerable alternatives.... Then, the base lines are again drawn in a stiff paper when basic idea becomes different.... He used colored pencils of artist series from Derwent. He mainly used zinc yellow, rose red, turquoise green, yellow, red, and green.<sup>21</sup>

Certainly, those colors are used effectively in Scarpa's drawings representing each element such as water, grass, concrete, and stone (see figure 2.13). One impressive idea regarding colors Scarpa talked to Toyoda is that 'the combination of green (bright green) and purple (light purple) is chic' because 'green is the mixture of yellow and blue, and purple is the mixture of blue and red. Thus, the combination of green and purple is almost like two circles mediated by blue.'<sup>22</sup> There are not many drawings used the combination. Yet, the poetic impression exists in all of his drawings as it does in his architecture too. It may be considered drawings are the mirror of architecture.

### 2.3.2 Seiichi Shirai and drawings

Comparing to the sketches and drawings of Scarpa, Shirai's ones are mostly perspectives. This style of drawing seems to be consistent with what Isozaki discussed about Shirai's architecture. As already mentioned in the earlier section, "fragments of styles," Isozaki called his architecture "Shirai's taste" which means the manner to pick up various unrelated details and scenes.<sup>23</sup> It is apparent that Shirai designed scenes in the drawings. It is said that Shirai's thesis project for

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<sup>21</sup> Ibid., p.88.

<sup>22</sup> Ibid., p.87.

<sup>23</sup> Isozaki, A. (1976). *Hasaishita danpen wo tsunagu me* [eyes which connect fragmented pieces]. *SD: Space Design*, p.78.

the graduation from School of Craft in Kyoto was a two dimensional project. This method of designing in scenes may possibly be grown by this background.

Also, Shirai wrote substantial notes on the drawings, which are mainly the materials with some measurements (see figure 2.14). Those sketches and drawings demonstrate how Shirai composed his architecture from the scenes which supported by unique use of materials.

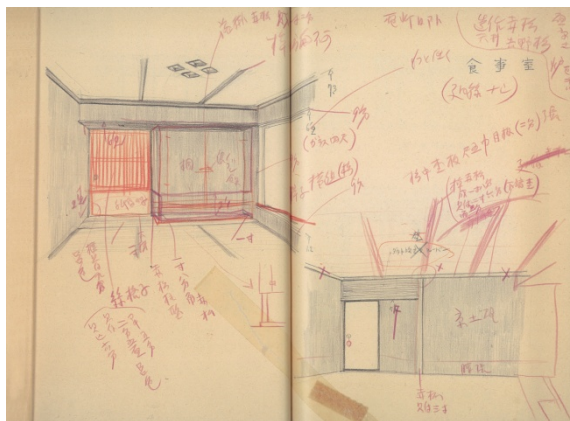


figure 2.14: drawing (dining room)

### 3 Project comparison – two museums

#### 3.1 Querini Stampalia Foundation and Shoto museum

Querini Stampalia Foundation and Shoto museum are both museums done by Carlo Scarpa and Seiichi Shirai (see figure 3.1). Querini Stampalia Foundation was done in 1963, and Shoto museum was built in 1980. Although these two museums are different in many aspects such as the period which they are built, the volume, the program required, and the environmental conditions, it is still meaningful to compare them.



figure 3.1: Querini Stampalia Foundation (left) and Shoto museum (right)

Querini Stampalia Foundation is one of Scarpa's best-known works, which is the renovation of palace of Querini constructed in 1523 in Venice. The intervention by Scarpa was done in the ground floor which contains the entrance area, the temporary exhibition hall, and the garden. The staircase to the first floor was also renovated by him. This museum is famous for its particular connection with the canal. The original entrances designed by Scarpa are the bridge from Campo Santa Maria Formosa, and the water gate from the canal. The porch of the canal entrance leads to the temporary exhibition hall, and in the end of it, it appears the garden.

Shoto museum is located in the residential district in the city of Tokyo. Because of the site, the height was limited to 10 meters, and the site was small for a public building. Yet, the oval of water garden with 9 meters in longitudinal diameter is placed in the center of the museum, and it is open all the way through from the second basement floor to the roof. As Ikuma Shirai says the water garden is the "heart" of the museum, the existence of the water garden can be felt everywhere in the museum once entering.<sup>1</sup> The main functions such

<sup>1</sup> Shirai, I. (2013, March 6). *Shoto bijutsukan kaishu koji ni tsuite [about restoration of Shoto*

as the main exhibition hall, the entrance hall, the lobby, and the *salon musee* are all placed around the water garden.

The renovation area of Querini Stampalia Foundation is about 450 square meters including the garden, and the architectural area of Shoto museum is about 600 square meters. Although Shoto museum is much greater in terms of the volume of the work, which has four floors while the renovation area of Querini Stampalia is only one floor and the staircase, they are certainly comparable by picking up some subjects. In fact, comparing the programs contained in each museums, both consist of the entrance area, the garden, and the exhibition space. Also, both museums have bridges although they have different functions. One is the threshold to the museum, and the other is the path over the garden. Yet, it is worthy to compare two museums in those common elements.

### 3.2 water and garden

Water is the most important element in both museums. In Querini Stampalia, water does not only give an impressive entrance way, but it also makes the garden spiritual. Water is the garden itself in the case of Shoto museum, and the presence of water is apparent from everywhere in the museum. What are the differences in the treatment of water and garden in two museums?

One of the most significant differences between them is the relationship between the garden and the building. Looking at the plan and the section of Querini

Stampalia Foundation, Scarpa skillfully



figure 3.2.: Querini Stampalia Foundation (garden)

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*museum*]. Retrieved March 18, 2014, from Shirai Seiichi kenkyujo weblog [Institute of Seiichi Shirai weblog]: <http://shiraiseiichi.jugem.jp/?eid=196>

uses the change in levels throughout the building as he usually does in his works (see figure 3.3). When looking at the plan, the relationship between the interior space and the garden seems to be continuous with the straight view and access from the entrance of canal and the temporary exhibition hall in the simple layout of the programs. However, when observing the longitudinal section, the level of the canal entrance is of course much lower than the level of the garden. Moreover, the main area of the garden is lifted about 60cm with the steps which guide there. The water between the grass area and the steps almost cut the garden and the building (see figure 3.2).

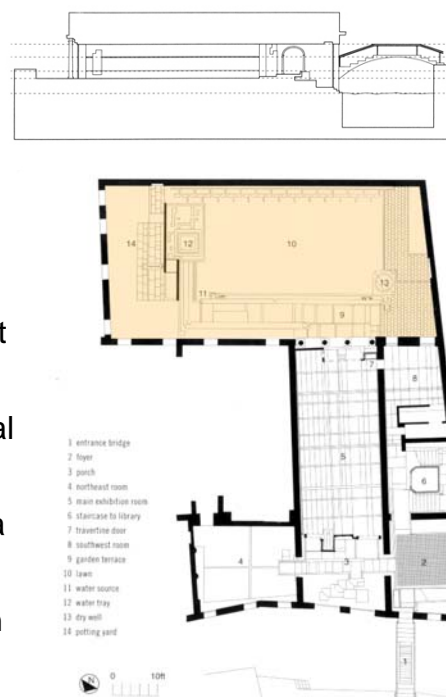


figure 3.3: Querini Stampalia Foundation, section (top), floor plan (bottom)

The water garden of Shoto museum, on the other hand, does not have the division. The glass and the pillars are the only elements separating them (see figure 3.4). The water is filled in the oval void as if it is naturally flown there. Moreover, as it is clear in the floor plan, the water garden is open to most of the main areas of the museum, which gives the unity to the architecture with the

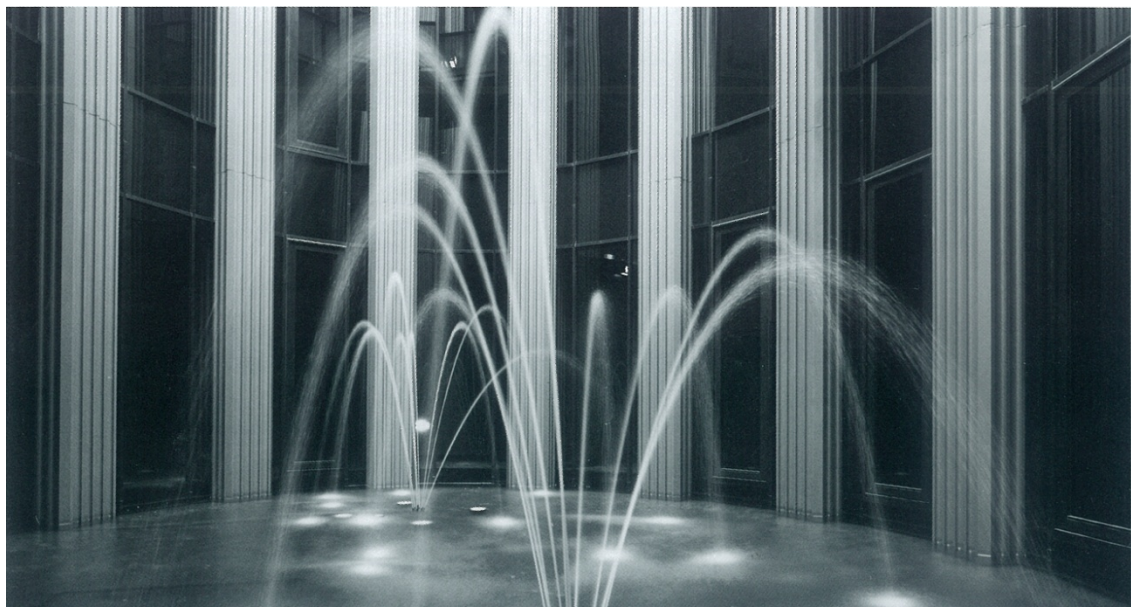


figure 3.4: Shoto museum (water garden)

water in the center or the heart (see figure 3.5).

### 3.3 Bridge

The meaning of the bridge is totally different as the bridge of Querini Stampalia Foundation is the entrance to the building over the canal, and the bridge of Shoto museum is placed

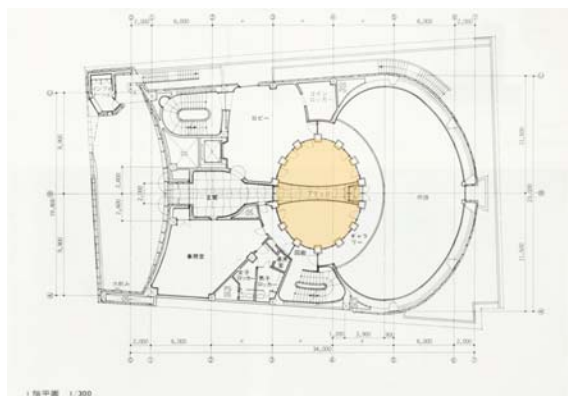


figure 3.5: ground floor plan of Shoto museum

over the water garden, and is the path from the entrance hall to the gallery overlooking the exhibition hall on the lower floor. However, both of them create the space which gives the impressive experience, but in a different approach.

The explanation below written by Sergio Los describes the bridge of Querini Stampalia Foundation well.

Scarpa makes it combine aspects of Japanism and pure Venetian style. The bridge's structure is made up of a steel centering that describes a taut arch, and rests upon two blocks of "pietra d'Istria," or Istrian stone, fastened to the foundations of the "campiello" and to the entrance to the palazzo. The centering is composed of two arches made of curved metal plate, separated by solid iron with a square cross section, joined at the central point. The supports of the railing, made with iron plates, welded and screwed together, bear a teak handrail that is reminiscent of naval architecture; the handrail is held up by round bars welded to an iron tube.<sup>2</sup>

As it is described, the bridge is designed with careful details and the use of materials (see figure 3.6). Mentioned in the earlier section, Carlo Scarpa and materials, the skillful and particular use of the materials give a special experience to the people who enter the museum. The steps of Istrian stones in the beginning and the end of the bridge give the certain feeling to the feet, and

<sup>2</sup> Los, S. (2004). *Carlo Scarpa an architectural guide*. Verona: Arsenale Editrice srl.

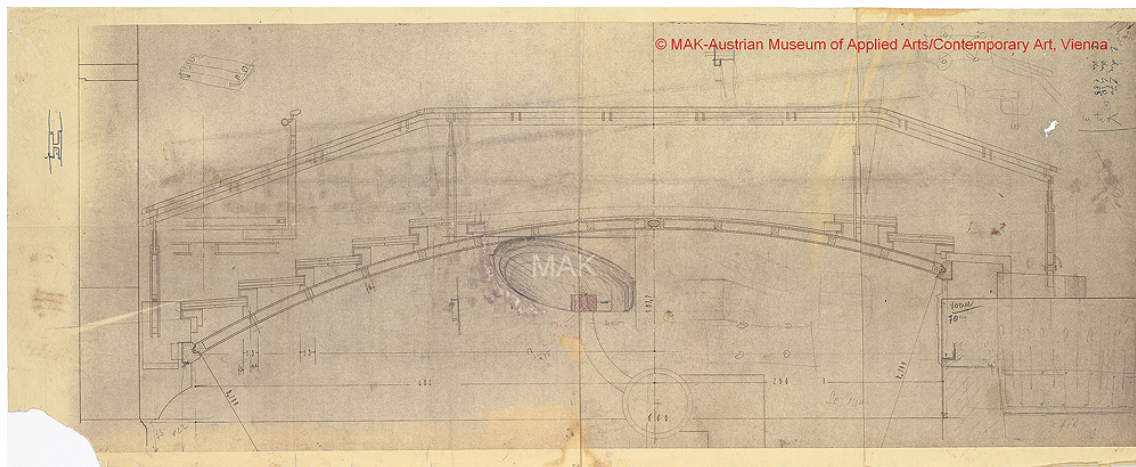


figure 3.6: Querini Stampalia Foundation (section of the bridge)

the wooden steps that have different feeling give the particular experience over the water. Also, the change in level is another factor to give an exceptional experience on the bridge as it is usually do in most of the bridges in Venice. In Venice, people stopping on the top of the bridges may be often seen.

Comparing to Scarpa's bridge, the bridge over the water garden at Shoto museum has no level change or the change of materials all the way through. The reason why this bridge gives the impressive experience is because of the curved form in the plan (see figure 3.7). Observing the plan, inward curve of the exterior wall of the museum draws people into the building, and once the space opens up at the entrance hall. The bridge comes after the entrance hall through the short passage. As mentioned several times, the water garden is the center and the heart of Shoto museum. The bridge is the narrowest in the center of the water garden where the existence of the water garden is the greatest. This makes people stop in the middle of the bridge overlooking the water garden, and experience the stillness of the water and the sky.



figure 3.7: Shoto museum (bridge)

## 4 architecture in two culture and the future

### 4.1 architecture in two culture

The studies in Carlo Scarpa and Seiichi Shirai revealed how much they were influenced from the cultures and architecture in Japan and Europe. At the same time, the fundamental nature that is only able to retain by growing up and living in the country always exists in the basics of their architecture. As Shirai said in his essay *Tofu*, in order to understand the beauty in usefulness for the people of other cultures, 'it is necessary to go beyond experience and custom and pass through practicality and everydayness with a will to live that is equal to our own.'<sup>1</sup> In other words, it is not easy to acquire the sense of beauty in the other culture in the same way as the people of the culture.

Carlo Scarpa had been a Venetian architect, and he took in the characteristics of Japanese culture and architecture which is converted by the point of view from Venetian. There are elements and motifs that are influenced by the Japanese culture, Zen Buddhism in the gardens designed by Scarpa. Yet, the richness and the flow of the space are distinctly those in Europe. Shirai worked with the characteristics of Western architecture in the same way. He often used stone as a Western material, and was influenced by the historical architecture in Europe. Yet, the stillness of his architecture and garden is something which links to the idea of Zen.

Carlo Scarpa and Seiichi Shirai have a lot in common in terms of their architectural background, and the position in architectural society at the time as discussed in the beginning. However, as the study goes on, it was revealed that the characteristics of their architecture are diametrical in some aspects which may be related to the fundamental of European and Japanese culture.

### 4.2 darkness and light

The tendency to be more closed was observed in Shirai's architecture of his later years as discussed in the earlier sections. It is remarkable in Shirai's own house,

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<sup>1</sup> Shirai, S. (2010). *Tofu*. In S. Shirai, *SIRAI - ANIMA et PERSONA* (p. 175). Kyoto: Seigensha Art Publishing, Inc.



Kohakuan. As observing the pictures of interior, some furniture is vaguely lit by the lighting fixtures. All of the pictures are exceptionally dark as if they were the pictures of the cave (see figure 4.1). According to Nakamura, an editor, when he visited Kohakuan more than 30 years ago, Shirai came to Nakamura, and said 'it is easier to see when it is darker.'<sup>2</sup> This idea of darkness is also represented by the title of Shirai's first collection of essays, "*muso*" meaning "no windows." In the darkness, what Shirai was trying to see may have been Shirai himself, or he may have been trying not to see things to be *empty*. The force towards the inner side links again to the idea of Zen. Also, this links to what Shirai said about *sho*, which he was usually being *empty* when writing *sho*.<sup>3</sup> Emptiness is an important idea of Zen. It is certain to find Japanese-ness in the darkness of Shirai's architecture.



figure 4.1: Kohakuan

Carlo Scarpa, on the other hand, skillfully used light, and his architecture gives impression of warmth of light. His sense of light was even sharpened in his later works. Especially, the chapel of his master work, Brion Tomb reached to be a piece as if it were "a jewel box of light." It has already been more than 30 years since the completion of Brion Tomb. Pieces of murano glass, and ivory were stolen, and concrete and stucco became old. Yet, there still remains vital energy, which may be caused by the warmth of light. The tomb lives together with the people of San Vito as it is talked by Saito as below.

The majority of people in San Vito show great reverence for their ancestors. They visit the village cemetery almost daily to pray for the dead. Although there is a water tap at the entrance

<sup>2</sup> Ota, S. (2010, January 1). Shirai to sho - sono katachi [Shirai and calligraphy - the form]. *Jutakukenchiku*, p.60.

<sup>3</sup> Seiichi Shirai, Shinpei Kusano. (2011). "sho" ni tsuite [about "calligraphy"]. In S. Shirai, *Shirai Seiichi, kenchiku wo kataru [Seiichi Shirai, speaking about architecture]* (p.160). Tokyo: Chuokoron-shinsha, INC.

to the cemetery, I have often seen people pass through the overlapping circle of the entrance wing to obtain water from the small stream that runs below in order to water the flowers on their family graves (see figure 4.2).<sup>4</sup>

As Saito said, this is not what Scarpa intended, but it shows how Brion Tomb exists in the people of San Vito, and how Brion Tomb accepts those people in more than 30 years.



figure 4.2: Brion Tomb

Although it is not which is good or bad, Shirai's darkness is probably what Japanese who lived in the culture of Zen could do, and Scarpa's

light is probably what Venetian who lived in the environment of water and light could do.

#### 4.3 faith in architecture

These days, there is full of disposable architecture and catalogue architecture in the world. Especially, those buildings in Japan tend to be growing mainly because of the advertisement and people's attitude to prefer new. Also, it is difficult to work in details these days as Scarpa did with his artisans because of the popularization of choosing everything from catalogues.

In this age of disposable and catalogue architecture, there should be something we have to learn from Scarpa and Shirai. Although the study mainly contained the differences between them in different cultures, there is a essential characteristic they had in common, which is the faith in architecture. Shirai strongly believed in materials, and Scarpa believed in the beauty played by each elements and details. Without this, architecture becomes superficial. Probably, it is time to look back its importance.

<sup>4</sup> Saito, Y. (1997). Poetry Made Visual: The Maestro's Riddles. In Y. Saito, *CARLO SCARPA* (p. 21). Tokyo: TOTO shuppan.

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Carlo SCARPA		historical, architectural background in Italy	Seiichi SHIRAI		historical, architectural background in Japan
	works			works	
<b>1906</b> born in Venice		<p><b>1914</b> outbreak of World War I</p> <p><b>1918</b> World War I ended</p> <p><b>1922</b> 'Novecento' movement in Milan The March on Rome lead by the Fascist Party.</p> <p><b>1926</b> 'Gruppo 7' the begining of Italian Rationalism (Guiseppe Terrani, Adalberto Libera, etc)</p> <p><b>1928</b> publication of Casabella</p>	<b>1905</b> born in Kyoto		<p><b>1914</b> outbreak of World War I</p> <p><b>1918</b> World War I ended</p> <p><b>1921</b> Imperial Hotel by Frank Lloyd Wright</p> <p><b>1928</b> Kunio Mayekawa started to study under Le Corbusier in Paris</p>
<p><b>1926</b> graduated from Royal Academy of Fine Art in Venice - start working at Università IUAV di Venezia as an assistant professor of Guido Cirilli</p> <p><b>1927-30</b> artistic collaboration with the Murano glassworks Cappellin &amp; Co.</p>	<p><b>1928</b> -Showroom interiors for the Murano glasswoeks Cappellin &amp; Co.</p> <p><b>1929</b> -Bedroom and diningroom of Vittorio Dona's house</p>		<p><b>1928</b> - graduated from School of Craft in Kyoto</p> <p>- entered Heidelberg University in Germany (studied Phirosophy)</p>		

**1932** Edoardo Persico introduced Asta apartment in Casabella

**1932-47** artistic director of the Venini glassworks



**1934** married to Onorina Lazzari

**1931**  
-Furnishings for Ferruccio Asta apartment

**1932**  
-Competition project for the Accademia bridge  
-Project for Bassani house with two apartment

**1934**  
-Competition entered in a private competition for a passenger terminal at the Nicelli airport

**1935**  
-Project for furnishings for a yacht belonging to Ferruccio Asta

**1937**  
-Renovation of Ca Foscari  
-Project for the interiors of M. house

**1933** Competition of 'Firenze Santa Maria Novella Railway Station' (Giovanni Michelucci, Italo Gamberini, etc)

**1936**  
- Casa del Fascio by Giuseppe Terragni  
- Edoardo Persico died

**1937** Asilo Sant'Elia by Giuseppe Terragni

**1931**  
- stayed several months in Paris  
- transferred to the University in Berlin

**1932** stayed in Moscow

**1933** Returned to Japan

**1937** married to Teruko Kawamura

**1931** Junzo Sakakura started to study under Le Corbusier in Paris

**1933** Bruno Taut came to Japan

**1936**  
-Kawamura House

**1937**  
-Kanki Villa

**1937** Japanese Pavillion for Paris Expo by Junzo Sakakura

**1941**

-Plan for 'Il Cavallino' gallery of contemporary art

**1942**

-Installation of the 'Arturo Martini' exhibition

**1943**

-Capovilla family tomb

**1944**

-Renovation of Bellotto apartment

**1945 -**

-Renovation of the Galleries of the Accademia

**1946**

-Project for a cinema with cafe and bar facilities

**1947**

-Project for the Banca Cattolica del Veneto  
-Study for an apartment building

**1948**

-Installations for the XXIVth Venice Biennale

**1943** suspended publication of Casabella

**1944** A.R. Plan in Milan by Italian CIAM group

**1945** World War II ended

- APAO (the Association for Organic Architecture) was founded by Bruno Zevi

**1946**

- republishing Casabella  
- Ernesto Rogers became a chief editor of Domus  
- Monument to victims in German concentration camps by BPR

**1947**

- Monument to the Fosse Ardeatine in Rome  
- Competition project for the passenger terminal for the new train station in Rome

**1948** Milan center proposal by CIAM members

**1939**

-Yamanakasan Villa

**1940**

-Kondo House

**1941**

-Sekine Hideo House  
- Shimanakasan villa

**1942**

-Shimanaka Yusaku House

**1941** outbreak of the Pacific war

**1945** World War II ended

**1948**

-Ugo Hospital  
-Shimanaka Yusaku House Library

1950 'casa bella' and 'metron' featured Pavilion of 25th Biennale in Venice

**1949**  
-Installation for the 'Giovanni Bellini' exhibition

**1950**  
-Giacomuzzi House  
-Layout of public telephone facility Telve  
-Layout and furnishings for Ferdinando Ongania's antique shop  
-Installation for the XXVth Biennale  
-Book pavilion (Biennale)  
-Interior of the 'A la piavola de Franza' boutique

1951 meeting with Frank Lloyd Wright when he visited Venice for an award

**1951**  
-Veritti Tomb

**1952**  
-Entrance and garden pation of the Biennale  
-Bortolotto House

**1953**  
-Historical section of the Correr Museum  
-Installation of the exhibition 'Antonello da Messina and the Quattro cento in Sicily'

**1949** CIAM VII in Bergamo on Art and Architecture

**1951** Frank Lloyd Wright exhibition was held in Florence

**1953** 'casabella' under the direction of Ernesto Rogers  
- Gatti Wool Factory by Pier Luigi Nervi

**1950**  
-Rhokanseki (Takaku House tearoom)

**1951**  
-Akinomiya Townhall  
-Sankatei (O house tearoom)  
-Takise House  
-Tekitekikyo (Seiichi Shirai House)

**1952**  
-Ukigumo


**1953**  
-Experimental Small House  
-Atelier no.5  
-Hanzawa House

**1951**  
- Kenzo Tange presented 'Hiroshima Peace Memorial Park' at CIAM VIII  
  
- The museum of modern art in Kamakura by Junzo Sakakura

**1953** Noboru Kawazoe became a chief editor of 'Shinken-chiku'



	<p><b>1954</b> -Museum installation of Palazzo Abatellis</p>			<p><b>1954-55</b> -Temple Atomic Catastrophes (unbuilt) -House in Kodaira</p>	
<p><b>1955</b> 'L'architettura' featured Carlo Scarpa</p>					<p><b>1955</b> The discussion between 'Jomon and Yayoi' (Shinken-chiku)</p>
<p><b>1956</b> awarded the National Olivetti Prize for architecture, and Scarpa was commissioned Olivetti Showroom</p> <p>- Italian prosecutors office accused for works without architect qualification (ended with mediation)</p>	<p><b>1956</b> -Pavilion of Venezuela</p>		<p><b>1956</b> Essay 'Jomon Things,' 'Rice,' and 'Tofu' was published in Shinken-chiku</p>	<p><b>1956</b> -Matsuidamachi Townhall</p>	
	<p><b>1957</b> -Expansion of the Canova Sculpture Gallery</p>				
<p><b>1958</b> 'casabella continuita' lead by Ernesto Rogers introduced 5 projects comparing with Ridolfi</p>	<p><b>1958</b> -Olivetti showroom</p>	<p><b>1958</b> Torre Velasca by BPR</p>		<p><b>1958</b> -Zenshoji Main Temple</p>	
	<p><b>1960</b> -Remodelling of the Gallery of paintings of the Correr Museum</p>	<p><b>1960</b> Scalo Farini project in Milan Triennale (appeared also in Casabella)</p>	<p><b>1960</b> - First trip to Europe after the war (Como in Italy, France, England, Spain, etc.) - start constant work on Japanese calligraphy</p>		<p><b>1959</b> Skyhouse by Kiyonori Kikutakeo</p> <p><b>1960</b> World Design Conference in Tokyo -Metabolism manifest -International architects such as Louis Kahn, Paul Rudolph, Smithsons, Jean Prouve joined</p>
	<p><b>1961</b> -Veritti House</p>	<p><b>1961</b> La Rinascente building by Franco Albini</p>	<p><b>1961</b> awarded the prize of Takamura Kohtaro (Akinomiya Townhall, Matsuidamachi Townhall, Zenshoji Main Temple)</p>		<p><b>1961</b> Tokyo Festival Hall by Kunio Mayekawa</p>
<p><b>1962</b> Domus featured Gavina showroom in Bologna</p>		<p><b>1962</b> Chiesa di San Giovanni Battista (Autostrada del Sole) by Giovanni Michelucci</p>	<p><b>1962</b> Book design for Chuko Shinsho Publisher</p>		

	<p><b>1963</b> -Gavina Showroom -Querini Stampalia Foundation</p> <p><b>1964</b> -Museum of Castelvecchio</p>		<p><b>1963</b> -the Shinwa bank Tokyo branch</p>	
<p><b>1966</b> Carlo Scarpa Exhibition at the Museum of Modern Art in New York</p>	<p><b>1966</b> -the University Institute of Architecture (entrance)</p>		<p><b>1965</b> -House Kureha</p>	<p><b>1964</b> Yoyogi National Gymnasium by Kenzo Tange</p>
<p><b>1967</b> travel to America - meeting with Louis Kahn - visited architecture of Frank Lloyd Wright</p>			<p><b>1967</b> -the Shinwa bank head office</p>	
	<p><b>1968</b> -Renovation of the Monument to the Female Resistance Fighter by Augusto Murer</p>	<p><b>1968</b> awarded the prize of Architectural Institute of Japan (the Shinwa bank head office, Nagasaki)</p> 		<p><b>1968</b> First Skyscraper in Japan, Kasumigaseki Building</p>
<p><b>1969</b> travel to Japan with his son, Tovia Scarpa</p>			<p><b>1969</b> -Sakusetsuken</p>	
<p><b>1970</b> meeting with Rina Brion - She supported Scarpa, and commissioned Brion Tomb</p>	<p><b>1970 - 83</b> -Masieri Memorial</p>	<p><b>1970</b> published the collection of essays, "<i>muso</i>" (meaning "no windows")</p>	<p><b>1970</b> -Kohakuan -the Shinwa bank head office (second phase)</p>	<p><b>1970</b> Expo'70 masterplan designed by Kenzo Tange</p>
<p><b>1972</b> appointed to be the president of Università IUAV di Venezia</p>				<p><b>1972</b> Nakagin Capsule Tower Building by Ksho Kurokawa</p>

**1974** RIBA (Royal Institute of British Architects) invited him to hold Carlo Scarpa exhibition in London

**1977** retired from teaching at Università IUAV di Venezia

- Japanese architectural magazine 'SD' featured Scarpa

**1973 - 81**

-Rehabilitation of the Banca Popolare di Verona

**1975**

-Exterior Layout of the Villa Palazzetto

**1973** Oil shock

**1973** travel to Korea (research on the local material in Korea used for Kaishokan)

**1976** Japanese architectural magazine 'SD' featured Shirai



**1974**

-Santa Chiara building  
-Noa building

**1975**

-the Shinwa bank computer building (Kaishokan)

**1973** Oil shock

**1976**

- Row House in Sumiyoshi by Tadao Ando

- White U by Toyo Ito



**1978**

- awarded an honorary degree in architecture
- project exhibition in Barcelona

- died in a banal accident in Japan  
(5 days before receiving the Architect qualification)

**1979**

- Domus exhibition

**1984**

- 'Carlo Scarpa 1906-1978' Comune di Venezia held a comprehensive exhibition

**1978**

- Brion Monumental Tomb
- University of Venice (entrance)

**1979**

- Ottolenghi House

**1978** Open conversation with Taro Okamoto on the topic 'Jomon and Yayoi'

**1979** published the collection of essays, 'Muso' meaning 'no windows'

**1983** died while the construction of Unbankyo

**1978** Narita International Airport opened

**1980**

- the Shoto museum of art

**1981**

- Sekisui kan (Shizuoka city Serizawa Keisuke art museum)

**1984**

- Unbankyo

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