

Modern and contemporary architecture in Japan from the Meiji period to the 1980s

Keio University was established in 1868, but Mita Campus itself also has a long and interesting history. The university had already moved here in 1871. The residence of Shimabara Domain's daimyo was located in Mita, and the university campus was founded here after having obtained the land. Of course, all of this happened during Yukichi Fukuzawa's lifetime. Mita is the oldest out of all Keio's campuses as this year will mark its 160th anniversary.

As can be expected from a place that has such a long history, there are some rather old architectural specimens, some even dating back to 19th century. However, as the eras shifted the campus went through reconstructions with the purpose of fitting modern criteria, war, and earthquakes. As such, the number of newer buildings gradually grew. It might be an overstatement to call the campus "a museum of architecture," but it can be treated as "an outdoor exhibition hall" which perfectly displays the history of modern architecture. Today I would like to present you about this. I don't know when the situation regarding Covid-19 will be solved, but when it is, make sure to visit Mita campus and see these interesting architectural pieces in real life.

Now, let's start moving and check out the buildings. Today we will try to present the buildings in a chronological order starting from the oldest building. So let's move a little. This area is the inner garden of Mita Campus. It is located at the very centre of the campus. Historically this wasn't always

considered to be the central spot, as I will explain later on, but at the moment this place is the centre of the campus.

Mita Enzetsukan

The building that you can see now, is the oldest piece of architecture in Mita Campus. The building with the check pattern that can be seen behind the trees is the Mita Enzetsukan (Speakers' Hall). The construction of this building was completed in 1875 during Yukichi Fukuzawa's lifetime. The bust of Yukichi Fukuzawa is placed in front of the building, and I think it conveys the strong connection of the building with Keio.

The building's construction was completed in 1875, in a time where not even ten years had passed from the Meiji Restoration. Western architectural styles were already known in Japan near the end of the Tokugawa Shogunate, and Mita Enzetsukan is one of the very early specimens of this kind of architecture. The building bears great value and was even designated as an Important Cultural Property of Japan in 1967. I am sure you to think that the building has a very unique atmosphere. This kind of architecture is often called "giyōfū architecture." The "gi" in "giyōfū" means "pseudo", while "yōfū" already represents something not of purely Western origins. "Giyōfū" takes this idea one step further: imitation is at the core of this concept. To put it simply, think of "giyōfū architecture" as what the Japanese originally thought looks like Western architecture.

You can see how the Western and Japanese styles have blended into each other. As you see some of you

might already know, this wall is called "namako kabe" (sea cucumber wall). This can often be observed in the traditional Kurashiki architecture. You will understand the meaning behind "namako" after you take a closer look: the black slate is covered by the white grid pattern. This white grid pattern is reminiscent of sea cucumbers which is how the name "namako kabe" came to be. If you ask me, though, I feel like it looks more like "kamaboko." This kind of walls have been used in Japanese architecture long since before the Meiji era, as it provides excellent fire resistance. The Mita Enzetsukan is a two-storey wooden building, and I can't overstate the importance of these "namako" walls. However, "giyōfū architecture" is not determined only by these walls, and as you can see a pouch is placed at the entrance. The roof is of course tiled with traditional "kawara," it is structured as a hipped roof and has all of the characteristics of Japanese architecture, but this pouch which is supported by the two columns indicates a Western-style entrance. In other words, a Western-style pouch is attached to a traditional warehouse.

Now let's pay some attention this upper part of the door. It has been built by using Japanese carpentry techniques. It might be a little hard to see, but this is an arched door. Arches aren't usually used in traditional Japanese architecture. The arch is used when, just like here, crosspieces are placed between the glasses which have a radial form. If you take a closer look, you will notice that this arch has a quite flat form, and unlike the semi-circular arches used in Western architecture, it does not support the upper part of the building in any way. This basically means, that this arch has been implemented solely with the purpose of mimicking Western architecture, and it has not mechanical benefits for the building. Strictly speaking, it was considered that if the arch was present the architecture would seem Western.

Now then, let's take a look inside. As you can see

the inner interior also bears resemblance to Western architecture. While the exterior gives a very strong impression of Japanese architecture because of "namako kabe," the interior reminds us of a sort of a gallery due to its two-storey structure. The building is not exactly divided into two floors, but instead an atrium structure has been implemented. This design has been inspired by American architecture. During the construction, Yukichi Fukuzawa, or rather Keio itself, asked the vice-consul residing in New York to gather and send materials on the architecture of the American town halls. And these materials were referenced when building the Mita Enzetsukan.

So what was the purpose of constructing this building? Its name is "Enzatsukan," meaning "speaking hall." In other words, this hall was designated as a place of making speeches. It is a well-known fact that Yukichi Fukuzawa put great stress on making speeches and holding debates. What's more, the kanji for speech and debate were forged by Fukuzawa himself. He understood that traditionally, and to an extent even now, speeches and debates were not the strongest points of Japanese people and that they wouldn't be able to compete with the rest of the world that was forming around them. And for that purpose he created the "Mita Enzetsu Kai" (Mita Speech Society). The society was founded in 1874 and this building was constructed the very next year.

That is why this building became a place for speeches and debates between the audience and the speaker. Keeping that in mind we can see that the atrium structure was very cleverly implemented; even those on the second floor would be able to see the speaker. The whole space became into a place to concentrate on the speech and its presenter. And that is why the format of American town halls was used in the making of the Mita Enzatsukan.

While we are talking about architecture, it is important to mention that at the time when the

"giyōfū architecture" was being constructed the concept of an architect didn't exist in Japan. Thus, the ones in charge of the construction sites were the daiku (carpenters). It goes without saying that in eras preceding this time period, just like in the period of "giyōfū architecture" the design of the buildings and construction process was completely done by the carpenters. Their names, unfortunately, have not been passed down to us. "Giyōfū architecture" was being constructed only for about 10-20 years, thus buildings of this origin are extremely rare. They can be found all over Japan, but their number is dwindling with time.

Let's pay attention to some parts where the skills of the carpenters are especially visible. For example, the podium. As you can see there is the door from where the speaker enters. Of course it is also possible to go up the stairs, but there is a waiting room behind this door which has an entrance from the outside of the building. In other words, the speaker can come up to the podium without entering the same space as the audience. I think you can all notice the curve on the walls. The surrounding parts of door have also been given a curved structure to match the walls, and to do this, great skills are required.

The speaker stands here. As I already told you, because of the town hall structure, the audience becomes one, and this is how the speaker is seen from where the audience is. Now I'm standing on the podium, and as I already told you the walls have a curved structure. This doesn't only help to concentrate the audience's attention on the speaker, but also creates an echo which is targeted towards the audience. Basically, the speaker's face becomes the visual centre and pulls all attention to itself, meanwhile, their voices are delivered to their target thanks to this structure. Overall, the building has been constructed with a lot of details in mind.

And the last important bit of information is regarding windows. These are Western-style glass

windows which open and close by moving up and down. The windows open and close in a vertical direction. This style of the windows has been implemented to convey the Western style, but its importance can also be seen later on too, so please remember these.

So we have one question. I don't think that the chandelier is from the era of Enzetsukan's construction. Some parts of the building have been renovated, and as I will detail later on, Enzetsukan wasn't originally located in this place. The building has been moved here, and some parts, especially electricity, have been added at a later date. But while a lot has been renovated and remodelled, the wooden structure has been preserved.

Well then, let's move to the next spot. If you take a look at the podium, you will see a painting of Yukichi Fukuzawa by Eisaku Wada. Because of its position, Yukichi Fukuzawa sensei is able to look over the speaker and directly towards the audience. This hall is often used for various events, and maybe you will get a chance to enter it one day. We have one more question. The question is regarding maintenance and repair works on the building. Of course, the building has not been in this exact state ever since it was moved here. However, the building is not maintained on a daily basis and some parts have turned to such a state...

As you can see the paint is peeling off, so a more constant maintenance is indeed necessary. However, the plaster used for the "namako kabe" has been preserved well and we can tell that it is being maintained. The building has been designated as a Culturally Important site, and while the maintenance is not very frequent, repairs and renovations have been implemented on it a few times. The latest major renovation took place in 1995, but ever since there haven't been any other extensive works on the building.

As I've already told you, Mita Enzetsukan was constructed in 1875, and it is a building from the very early era of Mita Campus, as well as the entirety

of Keio University. It is also the only building from the lifetime of Yukichi Fukuzawa that has been preserved till our times. And we can't really say this was the place of Keio's origin, it definitely is at the very centre of the university's traditions and history.

Before having been moved to its current location, Enzetsukan was located in the part of the campus which was considered to be its centre in the times of Fukuzawa and for a very long time after that. The original location also points to the importance of this building. The location, however, is not the inner garden through which we are walking now. This inner garden was built much later. Moreover, the South Gate which has become Mita Campus's Main Gate was only constructed in 1959, which resulted in shifting this area to be the centre of the campus.

We are now on our way to the former centre of Keio University. As those of you who are familiar with the structure of the campus will know, the former centre is now located near the current Eastern Gate of Mita Campus. While currently the Western Gate isn't treated as a rear entrance, not as many people go through it, as mostly everyone enters the campus from the Main Gate. That said, the Eastern Gate has been the Central Gate of Keio. And that is also where some of the traditional buildings of Keio are located. In a way, while the current inner garden has become the de facto centre of the campus, the square we are headed to right now can be considered as the historical centre of the campus.

While completely unrelated, you can see a very new building on the eastern side over there. On its right is the library, of which we will talk a little later. However, that black and white building is going to be the Keio Museum Commons Centre (KeMCo), which will open next year and will be the university's new museum. It's still under construction but will have its grand opening in April of next

year. Some interesting exhibitions have also been planned, so do come to see those if you can find some time.

Well, we strayed a little from the main topic. This is the original centre and Main Gate of Keio, and it has been the centre of Keio for the longest time. And over there you can see the Old Library. Whenever someone thinks of Keio University, I think at first this Old Library comes to mind.

We have one question. The reason for having moved the Main Gate. I think that the reason has to do with the access points to the university. The now-Eastern Gate is surrounded by many buildings and there isn't enough space for a large front entrance. As can be deduced, the number of Keio University's students grew with time. On the other hand, the Southern part of the campus is completely attached to the road. Over here we have the building of KeMCo, etc., but not the whole access of the road belongs to Keio. As you can see from here, there are even some apartment blocks in between, and this doesn't allow for an expansion to take place. And as such, using the 100th anniversary of Keio as a reason, as well as the constantly growing number of the students, the Main Gate was moved to the Southern side of the campus.

Old Library

Now let's take a look at the library. As the light falls on this building from the South, the lighting of the building is very good. There is another large Ginkgo tree here as well. You can feel the breath of history here. This is the original, or rather the very first library of Keio University. It is a splendid building, and as written near its entrance, the library was built in 1912 to commemorate the 50th anniversary of Keio University.

Unlike Enzetsukan, this building has been constructed strictly by following Western architectural tropes. Different from the pseudo-Western buildings constructed by the carpenters who

didn't know much about this type of architecture, the Old Library is a splendid piece of Western architecture. It has been built in the style of the so called neo-gothic architecture. To be more exact, this building belongs to the "Queen Anne" style, which was very popular in the 18th- and 19th-century England.

As you can see by looking at the entrance, the neo-gothic architecture stands out for its implementation of the pointed arches. The highest point of the arch is sharp in its form. Unlike the semi-circular arch which was placed at the entrance of Enzetsukan, this arch is an important structural element which is used to better the balance of the building. Another characteristic of the "Queen Anne" style is the red brick decorated with the white stones. I am sure some of you feel like you have seen a similar building before, and for example Tokyo Station also belongs to this same style.

This building was constructed by Tatsuzo Sone's architectural company. While I mentioned that there were no architects in Japan, Sone was one of the very first to operate in this field. The Ministry of Industry was founded by Hirobumi Ito in 1879. The entire industry was being Westernised, and of course architecture of Japan also faced changes. A Faculty of Arts was established in the Imperial College of Engineering, but at this time there still was no word for "architecture" in Japan. The meaning was conveyed by writing the kanji for "house" and "build" together. So anyway, there was a Department of Architecture, and the four men who studied there became the first generation of Japanese architects. In other words, the very first graduates. The department later became known as the Department of Architecture of Tokyo University. And one of its very first graduates was Tatsuzo Sone.

It wouldn't be an overstatement to say that this piece of architecture was constructed by a person who is one of the very first to design Western

style buildings in Modern Japan. Therefore, this library has preserved the Western architectural tropes on a very high level. If the "giyofu" we saw a while ago was made from imitating the popular tropes of Western architecture, then this building was a result of an era when architecture, just like all of the other industrial spheres, were absorbing everything, trying to catch up and even overtake Western accepted norms.

Some of the very first graduates of the Imperial College of Engineering besides Sone was Kingo Tastuno, the architect of the Tokyo station. What they studied and learnt about architecture was also popular in contemporary Europe. They studied historical architecture, in other words such styles as the Gothic, the Renaissance and the Baroque. These young Japanese architects studied these and then they brought these styles to Japan. So, if we look at the Old Library from this point of view, what does it symbolize? The answer is connected with the original purpose of this place as I explained a little while ago.

The Main Gate connected to this square, and the current Eastern Gate was the very entrance to the square. Originally the "Kuro Mon" (black gate) of the Shimabara Daimyo's estate was placed here, and that too was the main entrance to the estate. Known as "the Hill of Mita," we can see that the campus is slightly elevated compared to its surroundings. Now you can see the entrance to the Eastern Gate. This building has been constructed to fit with the style of the Old library, but it isn't an old building at all, it has only been constructed in 2000. Because of this building, the campus has been separated from the road, but before its construction you could look up into the campus from the street. Back in those days when people were coming into Mita Campus from the Main Gate the first thing they saw when looking up was this library. Basically, the Old Library of Keio University has in a way become the symbol of the university in our days, but it was originally constructed with

this exact purpose in mind. The first thing to be seen by visitors who came up the hill was Keio's symbol. And that is why a noble architectural style was used in its construction. We can deduce, that at the time, Western-style architecture was seen as a most fitting choice.

In Europe the gothic style known as Queen Anne is especially famous for having been used symbolically and in buildings that represent authority, and that is exactly why the Sone architectural company utilized this specific style. As you can observe now, this library was erected the Hill of Keio, the Hill of Mita, and it has now become the university's symbol. Now the surrounding areas are filled with higher buildings, but back when it was first constructed the building drew the passerby's eyes to itself and was even seen from farther places. Standing on this hill, the library symbolized what Keio looks like. And the architectural style perfectly demonstrates this.

That is the reason for why this Old Library was constructed in the former centre of Keio. When we take such a point of view towards architecture, it is important and interesting to understand some of the details and the history behind the it, but it is also quite entertaining to learn about the context in which architecture was used. It gives us deeper understanding of the building.

This building was constructed in 1912 and is currently the second oldest building in Mita Campus of Keio University. Until very recently, last year actually, this library was undergoing some reconstruction works as well as seismic retrofitting was being carried out. Its foundations were also being dug up. And thanks to this some really old foundational parts, probably from the time of the library's construction, have been discovered and are now displayed. For example, this part, where you can see some really old red bricks. Before the reconstruction works commenced, this part was covered by the ground. This has only recently become visible so if you are ever in the campus,

it is definitely worth taking a look at. The fact that it looks like it is half-underground also gives off Western vibes. The construction is different from simply being underground.

Now then, let's peak inside. This building is still being used as a library, but as the number of books keeps growing, the New Library which I will introduce later has become the central library. The interior is quite profound. This door, or rather the woodwork around the door is of an elaborate nature. I don't think that similar ornaments can be spotted in modern libraries. Everything you see has been created with very great care to the intricacies.

And while there is no door here, for example, you can see a pointed arch. As we have already discussed, the building is of neo-gothic style, so pointed arches are placed all over the building. At the same time, we have a more profound arch as a centrepiece. It consists of three joint arches, of which the central one is higher than the two on its sides. By implementing the nave and the aisles, the building was given the look and intricacies of a gothic cathedral. These here are made not from wood, but from stone. The black marble truly stands out when paired with these white walls and brown wood. If you look from up-close, the marble has a greenish tint to it, but looks rather blackish because of the lighting.

If you look further into the arch you will see the stained glass which has been placed in this library. Today we have a special leave, so let's take a look at it. This here is the central staircase, but nowadays it's off limits for visitors. The central staircase splits into two more staircases on both sides. The staircase is also very beautifully and intricately decorated. As for the stained glass you can see right in front of us, it is the restored version of the original which was destroyed during the WWII. The original, however, was placed in the library a little after its construction. It was made by Sanchi Ogawa, and the painting is that of Eisaku Wada.

The painting portrayed in this stained glass is also quite interesting. A samurai warrior in full armour stands next to a swan. On the right side we can see a heavenly creature ascending from the clouds. The creature has no wings, so I assume it's not an angel, but is of a similar nature. We can also see shining light portrayed on the stained glass. I would like you to take a look at the paper which the angel-like being is holding in its left hand, can you see it? The "pen mark" is drawn on it. I think you have already guessed it; this, of course, is the symbol of Keio. In other words, this stained glass portrays a warrior greeting a goddess who is holding the pen symbolising the modern civilization. What is the significance of this logo? On the lower part of the stained glass you can see a writing in Latin: "Calamus Gladio Forior," these words mean "The pen is mightier than the sword."

This mark has long been used by Keio. It signifies the modernisation process through the means of education and scholarship. What we may call "the spirit of creation" is reflected in this concept. If you take a closer look you can also see an owl. The owl has long been connected with Minerva, the goddess of wisdom. The stained glass contains quite a bit of symbolism in it. The sword in the Latin saying represents military force and power. It is portrayed here in the form of the warrior. Indeed a very Japanese and interesting interpretation.

We have one question. What type of wood has been used for the interior. That's quite a difficult question. I cannot answer it right now. Please allow me to answer it at a later point. However, I don't think it is any special kind of wood. It definitely is a type of wood that was easily accessible back in Meiji era.

I have already mentioned this when we were near the Eastern Gate but let me say it again. This stained glass as well as the building of the library was constructed in honour of Keio's 50th anniversary. They have been carefully thought through to symbolise and convey what Keio is.

Now then, let us leave here and move on to the next building. Let's take a look at the building on the right when exit the Old library. It is hidden by the ginkgo tree; can you see it? I think you can see a building with orange, or rather beige-coloured walls. This building is called Jyukukan Kyoku (Keio Corporate Administration). The administrative department and other offices are located here.

I think that "Jyukukan Kyoku" are words that we don't often hear. They are written with the kanji of "jyuku" from Keio Gijuku, and "kan" from kantoku. "Kyoku" is the kanji for "tsubone." The purpose of this building hasn't really changed much through the ages. The administrative offices still operate in this building. I think you can already guess from the kanji, but Keio University is managed from this building. This kind of departments were in this building from the time of its construction. The word "jyukukan" was already being used at Osaka's Tekijyuku, even before Yukichi Fukuzawa established Keio University. This word expresses the department which is below the jyukucho (add english) but above the student body. It also indicates this building. In other words "jyukukan kyoku" points to Keio University's administrative body and its functions. The building has preserved its original status and the words—their meaning. However, this building was once destroyed during the Great Kanto earthquake, and the one that stands here now is a second-generation building. The original building was on this exact same spot. The first building, which was destroyed during the Great Kanto earthquake was different in size from the current one. Enzetsukan which we toured a little while ago was originally located here—on the right side of this building and between the Old Library. Enzetsukan was moved to its current location after the Great Kanto earthquake, and as some more space was opened up, the new Jyukukan Kyoku was made a little larger than the original. Let's take a closer look at it. This building's construction works were completed in 1926, which is

three years after the Great Kanto earthquake. The architectural works were done by the same Sone company which built the Old Library. What can I say, the style of this building is very different from the Old Library. The library has a very flamboyant and solemn look to it, and on the other hand this building has a very simple yet sturdy look to it. It gives off a feeling of a large mass and has been constructed to emphasize the Keio pen mark. You're probably wondering why the building got such a design: as I explained a little while ago, the administrative body located here has the duty of supporting the school from behind the scenes, if you will. So the building was constructed to suit the position of the people working here. And when this connection was made, the architectural solution was guided to be simple and sturdy.

As I already told you while we were in the library, the line of thought that connected buildings with their purpose and let freely choose the architectural styles to match the context was precisely what historical architecture taught Sone and his fellow graduates. It may seem that these two buildings have very inconsistent architectural styles while having been built by the same company, but this is exactly what historicism was; there is a unique integration between these two buildings. Basically, the style of this building's front is that of "texture," in other words the building was constructed by applying its purpose on the walls. This is what historicism in architecture is, a very Western concept, that allows many freedoms to the mind and its expression.

Jukukan Kyoku

The Old Library has become the symbol of Keio University and is in a way the university's face in the outside world, but the "Jyukukan Kyoku," on the other hand, is simple and sturdy because it contains many offices, just as I told you. This is expressed through the very fitting neo-Renaissance style. If you look up, you can see two

lines of windows, a perfectly executed Western architectural style. And above that you can see leaf decorations which are of gothic nature. The Keio pen mark is carved in the middle. The building is constructed mainly with reinforced concrete, as the constructions commenced after the Great Kanto earthquake. However, the exterior is decorated with terracotta and scratch tiles. Let's take a closer look. Take a look here. As these are scratch tiles, I believe you can see that some lines are running through them. It's not like there is empty space here, but rather the decorations have been secured like this. What you can see above, let's bring the camera closer, so the flower shape that is above the windows, these are decorative tiles in flower shape. Having placed this building next to the flamboyant Old Library, it would be unbalanced to have an extremely simple building, which is why such decorations have been used.

The administrative office is closed today, so, unfortunately, we cannot take a look inside. Here are some of the motifs: you can see a frame like pattern right above the arch of the gates. This is a motif known as "phantom gate" and it was originally used at the gate of the former entrance. The torches here have also been designed with the same idea in mind. Truth be told, a similar pattern is also used on the staircase inside this building. You can tell that the construction was truly thought through. At first it might seem like the building lacks decorations. Please take a look at the very top, the edges, and you can see the so-called buttresses on both sides of the central entrance. Now this is simply of decorative nature, and you can also see the pointed ornaments on the top of both sides. This too is an imitation of the top of the "Phantom Gate." Furthermore, there are also protrusions on both sides at the top which extend to both sides. I suppose you can tell that there are both protrusions and dents, and this too is very typical of Renaissance style castle architecture. In Japan we call these "hazama," indicating the gap.

Historically those would be the parts of the castle from which a gun or arrows would be shot. Here this motif has purely decorative nature.

That being said, this building is definitely not a Renaissance period castle, so these motifs simply serve as ornaments, but we can tell that the architects had many interesting ideas.

We have a question asking if "Jyukucho's" room, the rector's room that is, is still in this building. The rector still resides in this building. Now, let's move to the next building. It looks like we have one more question. The square-like protrusions above the windows. Square-like protrusions... you mean the bumps above the windows, I suppose? Those are used for ventilation and are of modern nature. Those have been added to the building later on.

Let's move to the next spot. I think some of the explanations might be getting a little confusing because of the order I present thing, for which I'm sorry. This time around, I'm trying to explain everything in chronological order, as I think that way the information will be more accessible. However, because of these, there are things I can't manage to explain, so please check the Art Centre's homepage if you need further information.

Behind me you can see the New Library which was constructed by Maki Fumihiko. We will return here a little later. This library is now the main one on Mita campus. Now let's return to the inner garden. Now I would like to introduce the building on our right. It is a little hard to see because of the overgrown ginkgo trees. I don't think we can show you the building in its entirety, but Keio University Art Center has prepared some virtual backgrounds for Zoom and a picture of this building has also been uploaded to the Art Center's webpage. Please feel free to check them out.

First School Building

This is the First School Building. This, too, has been constructed by Sone architectural com-

pany. Unfortunately, we can't really see the whole building from the outside anymore. But let's get a closer look. As you can see the building has also been covered by ATM machines. This building was constructed in 1937, a little over ten years after the completion of the "Jyukukan kyoku." The style of this building is different from that used for "Jyukukan kyoku." As you cannot see the whole building, we need to leave this to your imagination. The best way to describe this building is to say it's very geometrical, as if several rectangles have been put next to each other. For the sake of consistency the exterior is covered by tiles. This building has a large number of geometrically aligned windows. That is the shape of the building. It gives off a strong impression of a box shape, it is even more modest in exterior decorations compared to "Jyukukan kyoku." Some of the exterior decorations we can point out the pillars between the windows. There are a few of these pillars, both thin and thick. These pillars are also present on "Jyukukan kyoku" and are known as buttresses. Originally buttresses had the purpose of supporting the walls, they were used so that the buildings wouldn't collapse. However, this building is also made of concrete and there is no mechanical need for their usage. The buttresses are of purely decorative nature. The most important factor in this building is its simplicity, and it is also expressed through the succession of the windows. This style was very popular in Europe at the time of the building's construction, and it displays influences of the architectural style known as modernism. The works of the famous might be well known to you. The famous Villa Savoye was constructed in 1930. Le Corbusier and his influences arrived in Japan a little later, but we can assume that the architects of the Sone company were trying to reflect the newest architectural styles.

It is not too far fetched to think that the modernist architecture was being featured here. The founder of Sone Company, Tatsuzo Sone had passed away

in 1937, so we can't guess how much he was involved in this building's construction. Moreover, the director of the project was very likely Sone's junior—Seichiro Chujo. So what does the implementation of modernism here imply? We have already talked of *giyofu* architecture, of historicism in architecture, and now of modernism. To put it very roughly, all of the early architectural styles present in Japan can be explained at this Mita campus. The one other style of this period which we haven't mentioned is that of architecture designed by foreign architects. We don't have any specimens of this kind of architecture at Mita campus, but truth be told, right behind the Italian embassy you can find the Mitsui Club, which was constructed by the famous architect Joseph Conder. So we can say with some confidence, that you can see some of the very early Japanese architectural styles in this part of Minato City.

So the First School Building has a very modernist and simple exterior. The interior is also quite simple, but it has some interesting characteristics, so let's take a look inside. This is how it looks inside. The simplicity is what catches the eye, but you can also tell that it has been built to withstand and looks very sturdy. I think you can also tell that the walls are quite thick. It really gives such an impression.

That is the case, indeed. After the Great Kanto earthquake, this First School Building, as well as many others, especially public buildings were constructed to be sturdy. Brick buildings cannot always withstand earthquakes, and this type of architecture originated in Europe where earthquakes are quite rare. In Japan we have the issue of seismic resistance. This is a lesson that was learnt the hard way during the Great Kanto earthquake, and it is no wonder that afterwards reinforced brick and steel reinforced brick buildings became the mainstream. These buildings don't even flinch during an earthquake. This building is quite old, but there have never been any problems

with the earthquakes. In other words, the "reconstruction buildings" were constructed in Minato City as well. The Takanaawa Elementary school is one of those buildings. Many elementary schools have been constructed with the earthquake precautions in mind.

If you take a quick look you can notice that the characteristic of this building is the care that has been put into its lines. The main reason for this is to make evacuation easy and accessible. This part here has atrium structure when coming from the main entrance. Let's take a look. If you take a look above you can see that the building has 3 floors, no, actually, 4 floors. Extremely heavy-looking staircases go to the top in a straight line. By placing the atrium hall in the middle of the building, the management of the evacuation becomes much easier and unified. The building has been designed after having considered all these details. As we already discussed the exterior of the building has a quite modern design. Here on both sides you can see the telephone boxes which might feel a little nostalgic.

That being said, the interior has not suffered when it comes to architectural beauty. Everything has been carefully thought through. Especially the continuity of these staircases is very rhythmic, and you can tell that the building wasn't simply constructed to withstand earthquakes. Of course, the foremost goal of the architects, in this case the Sone Company, was to construct a sturdy building, but by thinking every detail through, they managed to come up with an idea that would also be enjoyable, and we can sense their efforts. When you actually stand here and look above you can tell that the overwhelming straight lines of the staircases gives them a mysterious feeling of being afloat.

Let's go out. So we are now outside of the building. A little while ago I presented to you the old central square of Keio, but now let's talk of the

current centre. Now this inner garden has become centre of Keio. Right in front of us is the South School Building. It was built in the 21st century, so this time around we will skip its introduction. This is the Main Gate and it has been constructed in a way that people who enter from here end up in this space. And right in front of the entrance is the building which we just checked out.

New Library

This time we will talk of its both sides. Right behind me you can find the building constructed by Fumihiko Maki, of which I talked a little a while ago. This is the New Library and it was completed in 1981. As the neo-gothic Old Library was becoming very cramped, it was absolutely necessary to build a new one. Thus, the concept for this New Library was born.

As we've already mentioned, architectural traditions are deeply rooted in this campus of Keio University. This is reflected in the "Jyukukan kyoku" and the Old Library which we checked out. These buildings in a way even claim these traditions. I can only assume that constructing a modern building next to those traditional giants would have been a very hard objective, and it seems like Fumihiko Maki had some hard time with designing architecture that would fit in this campus.

By looking at the front of this New Library, you can tell that it has a quite unusual shape. It is somewhat mysterious, or maybe some of you feel like it is sort of bumpy. However this building wasn't designed to be like this simply because Maki wanted it to be like that, but rather because he had put a lot of thought into keeping the harmony and the balance with the buildings that would surround it. The first thing that strikes the eye is the tiles. The whole exterior of the New Library has tiles attached to it. This of course has been made to correspond with the First School Building, and the "Jyukukan kyoku" which you can glimpse at on the left. The colour has also been matched quite

a bit. Of course, the New Library was expected to fit a certain quantity in it. This building's 5 floors on the ground, I'm sorry, it's actually 7 floors on the ground. As it is 7 floors tall, the building is of course taller than the traditional "Jyukukan kyoku," for example. This too, has been carefully considered. For example, the protrusion of the 2nd floor makes much more sense when you take a look at the "Jyukukan kyoku" on its left. It levels the height of these buildings. The height of the eaves lines helps to even out the height of the library's 2nd floor. This goes to show the consideration Maki put into respecting the tradition as well as keeping the continuity of the landscape.

So let's discuss this New Library. I mentioned earlier that it looks a little bumpy, but there is a logical consistency to this. In other words Maki designed this building with the so-called modular construction method. Let me explain what this is: here we have a unit of 8.1 meters, and the building has basically been constructed by stacking or removing it. If you take a look at the entrance on the left side, I think you can understand what I mean. In itself it is a whole unit and looks like a cube. And right above it you can see that a cube unit of the same size has been removed. The rest of the library has also been designed with this structure in mind.

The reason for such a design is again to keep the balance of the height, as the First School Building in the inner garden is not very tall. If the 7 floors were turned into a regular building, then there would also be a balancing problem with "Jyukukan kyoku," and it seems like Maki thought that the New Library would be a little too intimidating. This is why the modular construction method was used and placed setbacks as the building went up. Thanks to this the building does not seem as intimidating to the people standing in the inner garden.

The atmosphere gets lighter as we move up. I think you can see the large windows on the right side of the entrance. They cover the first floor and move

to the atrium of the second floor. As you can tell very large windows have been used here. On the other hand, the size and the number of the windows changes. As you can see, they get much smaller. Not only the windows, but also the pillars which are placed between the windows become much thinner. The building has been designed with the just right amount of authority and lightness which is expressed as the building goes up.

You can see a structure at the entrance, this is "Chishiki no Kaben" (Petals of Knowledge), one of Iida Yoshikuni's kinetic sculptures. When the wind blows this sculpture actually moves. Just a little while ago it was spinning quite furiously. The intention of Maki and Iida when making this sculpture is expressed in its name: the young students who study here shall bloom like flowers in future.

Graduate School Building

On the other side of the square you can find the Graduate School Building. This too was designed by Maki and was constructed in 1985. There aren't many traditional buildings around this part of the campus, and it is very likely that Maki made use of this factor and gave the building a very rectangular shape. As you can tell from the name, Graduate School Building is mainly used for conducting classes. Maki's idea of this building and its sectioning can be understood from taking a look at its exterior. There are large windows which are small in number and move up till the 3rd floor. From up there the windows grow in number and become smaller in size. Another minor detail is that the building's exterior is covered in tiles which have different sizes till the 3rd floor and then moving up. In other words by dividing the building into two parts we can tell that the first three floors are used for conducting classes, while starting from the 4th floor the rooms are reserved to be used as seminar rooms. The exterior of the building makes it easier to understand that starting from the division the purpose of the building changes. Other than

that, raw concrete has been used in this building's construction. I think you can see it now: there is a staircase near the corner and a square. You can directly enter the 2nd floor from this square. This staircase is right next to the entrance of the First School Building and the road that leads to the West School Building, which by the way was constructed in the 1950s. This is a space in the campus where student traffic is at its highest. Thus, by creating this entrance directly to the second floor, this traffic has also been taken into consideration. By the way, the entrance of the library that I just introduced to you actually interacts with this aperture. So basically, Maki's idea was to make this space into one corresponding environment.

We have a question. The interior colours of the First School Building. I think white and grey are the typical colours for this type of earthquake resilient architecture, and while this stands true, I don't know all of its characteristics. For example, the lower parts are often touched by passers-by, so I think that using colour white wouldn't be very practical. However, I don't think that any different materials have been used here.

So to wrap up this section, I must say that we suddenly skipped from historical architecture to very modern designs implemented by Maki, but, while I'm not sure about how to phrase this, there is another architect who is in the middle of these both styles and connects the two. That would be Yoshirō Taniguchi who has had many ties with Keio. He is the father of the renowned architect Yoshio Taniguchi.

During a WWII air raid, Keio suffered greatly, and almost all of the buildings burnt down. The Old library and Enzetsukan were preserved by some sort of a miracle. Jyukukan kyoku also somehow survived, but I truly think that Enzetsukan not burning down is a miracle. After the war, the campus needed to be restored as it had turned into a burnt field. After the war, in 1940s and 1950s, the

campus was singlehandedly designed and reconstructed by Yoshiro Taniguchi. The First School Building built by Sone Company which we checked out a little while ago had tried to implement modernism, however it wasn't very faithful to European modernism. On the other hand, Taniguchi designed buildings which were extremely modern. His architecture had completely and correctly absorbed the values of modernism. This was done with precision to a point that for a while Japan was actually leading in the world with its modern architecture. You could feel him taking the initiative. In other words, Taniguchi was an extremely notable and famous architect.

But if you think back, I haven't mentioned him even once. I haven't introduced a single building that was designed by Taniguchi. To put it simply, nothing designed by him has been left on Mita campus. While I think this is a great loss, architecture is usually made to be used. Unlike museums which are cultural assets, these buildings are being used quite often despite having similar cultural importance. That's the difference. In accordance, because of this reason buildings are constantly being moved, removed, and others rise in their place. In actuality, buildings are being destroyed quite easily for this very purpose. Keio University Art Centre has started a new project called "The Architecture of Keio" which has the purpose of preserving Keio's architectural legacy. If you are interested please check out our homepage, as we update it from time to time.

Ex-Noguchi Room

We just moved to the terrace on the 3rd floor of South Building. When you come up here, this white building suddenly appears in front of you. So our objective is this building, but if you take a look around, it is surrounded by this very fashionable Momiji (Japanese maple trees) garden. I have mentioned quite a few names today, but Taniguchi stands out as the modernist architect

who designed a lot of buildings in Mita. And while there were many of his buildings standing in Mita decades ago, they were gradually demolished and new buildings rose in their places. The only piece of Taniguchi's architecture that has been preserved on Mita campus can be seen here. This was once a part of Second Faculty Research Building which is where the offices of the professors were located. You might be wondering why only this piece has been preserved, and I will tell you in detail soon, but to put it simply it's because of what's inside.

The exterior perfectly captures and expresses Taniguchi's modernism, The windows on the second floor, that is the succession of vertical windows is something that can often be seen in Taniguchi's designs. As you can see it is a succession of thin and long windows. I will tell you more about the design but pay attention to the windows which open by moving up and down. This signifies the relationship with Enzetsukan. You can tell when looking at the eaves: they jut out horizontally. This is known as cantilever structure, in other words, it has the form of a cantilever, it represents modernism and can often be seen in architecture linked with Bauhaus. This is a phrase which is often used when talking of modelling and structure in modern architecture.

So, the interior of this building is known as the Noguchi Room. I will present it in detail a little later. This room was created in collaboration with the famous sculptor Isamu Noguchi. And as it has very great cultural value, this part alone was preserved and moved to its current location. As the process is very complicated, I will not explain it this time around, but in present this is the only piece of Taniguchi's architecture that you can see in Mita. It, however, can convey what Mita looked like many moons ago.

As I've already told you, this was once a part of the Second Faculty Research Building, which was one of the buildings designed and constructed by

Taniguchi. This is where the offices of the professors were located. This part, which was located in the corner of the first floor, was turned into a lounge, and its design was done by sculptor Isamu Noguchi. We can say that this room was born through the collaboration of these two artists.

I am almost sure that those of you who are seeing this building for the first time are wondering what these white curtains are. These, of course, weren't originally here. As you can already tell from how strangely it is positioned on top of this terrace, the building has been relocated. The Second Faculty Research Building was originally standing on the spot from where we climbed up the stairs to come here. As the South Building was being constructed there was not other choice but to relocate the room. There were various circumstances, indeed a lot was happening at once, and because of the given situation the only solution was relocating the room to its current position. However, it couldn't preserve its original state. Kengo Kuma, the architect who was in charge of this project, decided to use these white curtains to indicate where the walls used to be, though not all of these represent former walls. The translucent curtains help evoke the memories sealed in Noguchi Room. A lot of circumstances came together, and this room in its original state and place is known as Noguchi Room in Keio, while its current state is often referred to as "The Old Noguchi Room." This part is missing now, but there used to be a wall here. When somebody came in here, the first thing they saw was this large stone wall, and then going through the door on the left side they would enter the Noguchi Room. On the left here, to my left, the spiral staircase connected to the second floor. The professors' offices were located here stretching through the corridor. But as the building has been cut through, a wall has now been built instead.

As for this spiral staircase, it has a quite smooth curve, don't you think? As there is no second floor

anymore, the staircase doesn't connect to anywhere now. But in any case, it wasn't dismantled and instead was moved here in its original form.

I think you can tell that it's in a very special condition. Looks like we were asked if the exterior has been preserved in its original condition. However, as the building has been relocated it has also been repainted, but the windows are as they used to be. Let's take a look at the windows. When we were just starting this tour, I asked you to keep in mind the windows of Enzetsu-kan which opened moving up and down, though it was a long while ago and you might have already forgotten this. These windows don't actually move up and down, but they have the same shape. I think you can notice that these windows imitate those of Enzetsu-kan. The Second Faculty Research Building in its original location, actually was directly facing Enzetsu-kan. The passers-by could tell that these windows were borrowed from Enzetsu-kan, and this was precisely what Taniguchi intended. As the campus had practically burnt down, and he was in charge of rebuilding it, just like Maki, whose architecture I introduced a little while ago, Taniguchi also intended to construct new building by keeping and implementing the architectural traditions of Keio. As I mentioned earlier, the moulding vocabulary of the straight lines which are used in modern architecture, the architectural tropes which have been used in this structure are very typical for Taniguchi's modern style. Moreover, as these windows were very close to Enzetsu-kan, they helped to keep the traditions of Keio and connect them to the newer buildings. Taniguchi designed buildings in such a manner and managed to preserve Keio's traditions and add the modern tropes to his architecture.

Let me quickly tell you about Noguchi Room. So, right here there were walls and a door, but now the walls are missing. To use the correct terminology, this is the Old Noguchi Room. The furniture, the boards, the koagari, and the stove have been

placed in their original locations during the relocation and preserved their positions. Originally there was a wall in this part, of course this part was not missing (?), as the name may already indicate, Noguchi Room was one space, one room.

The room has a lot of different items and furniture, so you might think that the room is in exact same state as it used to be. But that is not the case. Just like Taniguchi's architecture, Noguchi's design also took into consideration the surrounding and the relationship the items would have with their environment. Well, we can't quite introduce to you the surroundings of the original place. But when Isamu Noguchi was designing this Noguchi Room, back then, well, the current location is different, but this part was connected to a garden. The garden, the sculpture placed there, Noguchi Room and the Second Faculty Research building were all seen as one. Taniguchi's architecture, Noguchi's interior design, the garden, and its sculptures, all of these were created to resonate with each other and melt into each other. Noguchi's aim was to create this kind of spatial art.

Unfortunately, now all of this, all of these connections have been lost to time and circumstances. Thus, even though this inner space has been relocated by preserving a lot of its originality, its meaning, its concept, and its concept was not preserved. The only conclusion that can be made is that it was not possible to relocate Noguchi Room and preserve it perfectly.

It's a little hard to explain what the original Noguchi Room was like simply with words, but there are some reference books, so I'd like to show you instead. As you can see the door was leading to a garden. And you can see a round sculpture over there. I didn't mention it earlier, but this was also made by Noguchi and its name is "Mu" (Void). Noguchi's intention with this sculpture was to make it seem like a lantern as the sun would set. It would be perfectly visible from inside this room. So if you take a look at it right now from inside the room, you

can notice that the positioning is quite different. The sculpture has been moved up here because of its connection with Noguchi Room, and while I can't say that its current location is completely random, the sculpture has lost its original meaning. However, you can still see "Mu" from Noguchi Room.

So this is the result of the relocation; even some of the walls are missing and the room is in an imperfect state, but the fact that we still have something to look at goes to show how great and amazing Noguchi's work is. For example, take a look at this long chair, it's actually a stool. And you can see that its back is curved. It's a little dark and but I'd like you to take a look at the floor lines right behind the stool. You can see another similar curve here as well. Right this part. It is also curved. Basically the curve on the ground perfectly fits with that of the stool. The curve on the ground was implemented with the purpose of placing this exact stool right here. Back in the day there was a wall above this curve and the stool fit perfectly next to it. Then, the table and the other stool were made to match with this stool and the wall. Everything was in relation to each other.

The fit is extremely well done. You can also see this round fireplace here. This perfectly round fireplace is placed between the wooden boards, and it became one of the spatial centres of the room. It drew eyes to itself, and as it is a fireplace, people also gathered around it, so it acted as the centre of the room in many ways. These pillars, well as there is no ceiling, I think you can tell that they seem like they have been cut abruptly. But in any case, this bronze cover is attached to the fireplace, and actually there is a hole in the pillar, which provided ventilation. However, according to the accounts of the people who used this room, the ventilation wasn't very good, and when fire was burning here, the whole room would be covered in smoke and everyone would be coughing. There is a hole right here.

Another interesting point is this stone floor, which was created in an imitation of the so-called dirt floor. The part that we are standing on right now, the part of the room I am in is the Ita no Ma, and of course it has wooden floors. And then, I would like you to take a look at this part. It's known as koagari and is made of wisteria. It's been spread out as a rug.

I introduced three different style which are represented in this room. They go to show how much importance Noguchi gave to creating an environment that interacted with different lifestyles. As we know, Westerners have a shoe culture, so the dirt floor was created so that people could come up to the wooden floor with their shoes on. On the other hand, we Japanese people take off our shoes and sit down on the floor. This wooden floor can also be utilized in that way: people wouldn't only stand here but would sit down on the floor and get comfortable. So, the wooden floor was compatible for both cultures. As for the koagari, you could sit on it, and while I can't show you because I have my shoes on right now, you could get up on it sit freely in any way you wanted. By implementing such designs, Noguchi was able to combine the lifestyles of both Western and Eastern civilizations.

This also has to do with Isamu Noguchi's own origins, as he was half Japanese and half American. We know that there was a time when he had issues with his identity and couldn't understand what his nationality was exactly. There was a time when he couldn't understand if he belonged to a Western or an Eastern culture. Isamu Noguchi's father, Yone Noguchi or Noguchi Yonejiro, actually once taught at Keio, and it was this connection that led Isamu Noguchi to Keio where he met Taniguchi and started working on this project. And making a good use of this opportunity, we can say that he tried to also reconcile with his own identity by combining the Western and Eastern cultures in his work.

However, this contradiction can be seen not only in the mix of cultures, but also of the materials

used in this room. In Noguchi's mind, for example, these concrete walls and this bronze cover are of artificial origins. On the other hand, the wooden floors and the wisteria as well as the stool the back part of which is made of rush, these are natural and organic materials. By mixing the artificial with natural, he tried to mediate their opposition.

If the ceiling was still intact, we could see the differences and compare the wooden ceiling with concrete and mortar. You can tell how in detail everything was thought through. This is the part that has been made by rolling the rush. All of these have been made by implementing the materials and techniques available in Japan at the time of the room's construction, that is in the early 1950s. Nowadays, it would actually be very hard to repair these. There isn't much that can be done on the technical front, and it would also be very expensive. Which is why it would be hard to accomplish the repairs. These are the intentions which Noguchi implemented and combined when designing this room.

Conclusion

There are different types of architecture here on Mita campus dating back to modernist Japan, and especially to the times proceeding the modernization of Japan, buildings which convey history. We can say that this campus is one of its kind. It also reflects the long history of Keio University. Moreover, there are other statues made by Isamu Noguchi located on this campus, as well as sculptures made by Asakura Fumio. All of these are placed outside on the campus, and you can take a look at them freely whenever you come here.