

JAPARCHI•

Research Network on Japanese Architecture, Cities and Landscapes

JAPARCHI Seminar 2024/2025

《 Architectural photography 建築写真 》



Ministère
Culture

LACTH
CONCEPTION / TERRITOIRE / HISTOIRE / MATERIALITE



Ecole Nationale
Supérieure
d'Architecture et de
Paysage de Lille



Université
de Lille



WASEDA University
早稲田大学

January 17, 2025

9:30-11:30 (France time) / 17:30-19:30 (Japan time)

Waseda University (Tokyo) / Zoom

Address

早稲田大学政治経済学術院 〒169-8050 東京都新宿区西早稲田 1-6-1、3号館 8階 808号室
Waseda University, School of Political Science and Economics, Building 3, 8F, Room 808
NishiWaseda 1-6-1, Shinjuku-ku, Tokyo 〒169-8050

Zoom registration link (registration is required to attend online):

<https://list-waseda-jp.zoom.us/meeting/register/ijAQL7PrTmyrwnOcWOhqDg>

La deuxième séance du Séminaire Annuel Japarchi 2024-25 aura lieu entièrement en anglais

The second session of the 2024-2025 Japarchi Annual Seminar will be conducted entirely in English.

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<https://japarchi.fr>

2nd Session – January 17, 2025 (Waseda University / Zoom)

9:30-11:30 (Paris time) / 17:30-19:30 (Tokyo time)

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Moderators : **Cecile LALY** (Kyoto Seika University, Sciencescope, Japarchi), **Sylvie BROSEAU** (Waseda University, Japarchi), and **Catherine GROUT** (ENSAP de Lille-université de Lille, Lacth, Japarchi)

- 9:30-10:30 (France) / 17:30-18:30 (Japan)

Erez GOLANI SOLOMON (Bezalel Academy of Arts and Design Jerusalem, School of Architecture, Senior Lecturer), *Photographing Post Growth — The Japanese Empty House*

- 10:30-11:30 (France) / 18:30-19:30 (Japan)

Atsuko SAKAKI (University of Toronto, Professor), *Trajectories of the Gaze and Body within Architecture and without — Takashi Homma's "Kanazawa 21- seiki bijutsukan" and Risaku Suzuki's "Aomori Museum of Art"*

ABSTRACTS

Erez GOLANI SOLOMON (Bezalel Academy of Arts and Design Jerusalem, School of Architecture, Senior Lecturer) (on site)

Photographing Post Growth — The Japanese Empty House

Architecture is arguably amongst the first sites to reveal the influences of Japan's current epochal transition from growth to post-growth. Whether implicitly or explicitly, architecture is marked by emptiness, dilution, shrinkage, abandonment, reduction and disuse, as well as aging and other tendencies characteristic of post-growth conditions. Within this context, the architectural typology that is particularly performative is the empty house.

Drawing inspiration from the centrality and the strength of the 'Japanese House' in Japanese culture and in how it manifests by means of photography [see for example the JAPARCHI presentation in May 2023 of photographer Jérémie Souteyrat: Japan Archipelago of Houses], my presentation will focus on the position of an inverse site: the 'Japanese Empty House', and how it is currently being explored by means of photography.

There are currently about 10,000,000 empty houses in Japan. Houses are left empty because of the demographic consequences of low fertility and an aging population, because they are losing the competition with new developments, entrepreneurial urbanism, investment interests, and fashions and trends. They are empty because of the relative weakness of sustainability schemes, due to legal obstacles, due to the changing demands of potential tenants, and even because demolition is expensive. The empty

house in Japan is an accurate expression for the consequences of a post-growth period and, as mentioned, there are approximately 10 million such expressions.

For the past 5 years I have been teaching architecture and photography classes with a particular focus on 'The Japanese Empty House' in Tokyo and vicinity. My presentation will center on photographic representation of post-growth. It will focus on the outcome of these classes and how the theme is explored in the projects of about thirty young, university level, Japanese and non-Japanese photography students.

Atsuko SAKAKI (University of Toronto, Professor) (online)

Trajectories of the Gaze and Body within Architecture and without — Takashi Homma's "Kanazawa 21-seiki bijutsukan" and Risaku Suzuki's "Aomori Museum of Art"

This paper compares two books of architectural photography—*Kanazawa 21-seiki bijutsukan* (Kanazawa 21-seiki bijutsukan, 2006) which includes Takashi Homma's photographs of the titular museum designed by Sejima Kazuyo and Nishizawa Ryūe/SANAA; and Risaku Suzuki's *Aomori Museum of Art* (Jun Aoki Complete Works [2], Inax Publishing, 2019), featuring photos of the museum, designed by the architect Jun Aoki, and of its environs. I focus on trajectories of the gaze and the body both of the photographer on site and of the viewer of each book. I consider how photography can represent works of architecture as embodied and experienced space-times (Lefebvre, Husserl), enabling viewers twice removed from architectural entities to virtually experience the sensation of walking through and around them by turning the pages of a book, rather than by visiting galleries in person to share space-time with printed and mounted images of those entities.

BIOGRAPHIES

Erez GOLANI SOLOMON

Erez Golani Solomon is currently a Senior Lecturer in Architectural Design and Theory at the School of Architecture and the Graduate Program in Urban Design at the Bezalel Academy of Arts and Design, Jerusalem. Erez earned his Ph.D. in Architecture from the University of Tokyo in 2006 and has since been involved in teaching and research projects in Japan. His research work encompasses a range of issues concerning architectural representations, the contemporary city, and the ramifications of architectural developments under contemporary cultures and politics.

Atsuko SAKAKI

Atsuko Sakaki is a Professor in East Asian Studies and Comparative Literature at the University of Toronto, Canada, and the author of *The Rhetoric of Photography in Modern Japanese Literature* (Brill, 2015), and *Train Travel as Embodied Space-Time in Narrative Theory* (Palgrave Macmillan, 2023).

PROCHAINES SEANCES (les séances 3 & 4 auront lieu entièrement en Français)

NEXT SESSIONS (sessions 3 & 4 will be performed entirely in French)

3—

31 janvier 2025 / January 31, 2025

Romina BARTOCCI (INALCO, Doctorante IFRAE)

La photographie dans la documentation archéologique de grands tumulus funéraires du IIIe au VIIe siècle au Japon

Oliver SALEEBY (université de Strasbourg, école d'art MJM, chargé de cours)

Le passage du temps dans la photographie d'architecture de Ryūji Miyamoto

4—

8 février 2025 / February 8, 2025

Hiromi MATSUGI (université d'Ehime, Maitresse de conférences)

Autour de la photographie de Kenzo Tange

Philippe BONNIN (CNRS)

Dans les pas du photographe

Architectural photography 建築写真

Since 2022, the Annual Seminar of Japarchi,¹ focuses on the Japanese notion of “architectural photography” or “*kenchiku shashin* 建築写真” and proposes to analyze this notion from a variety of perspectives including historical, heritage, artistic, economic, sociological, and more.

“Architectural photography (*kenchiku shashin* 建築写真)” is an expansive and multifaceted notion, approached differently by architects, urban planners, interior designers, developers, publishers, amateur photographers, commissioned professional photographers, or artists. This confrontation of meanings and uses is what interests us. Indeed, while architectural photography has been widely and regularly displayed since the 19th century, through albums, dedicated magazines, serial publications, photobooks, and exhibitions, there is currently no in-depth study that allows for a global understanding. Therefore, we want to pursue this seminar that aims to define this notion while encompassing all of its complexity.

Since the 19th century, photography and architecture have maintained a special relationship. The subject content of the world’s first photograph, Nicéphore Niépce, *View from the Window at Le Gras*, 1827, which was taken in France, was architecture thanks to the intrinsic quality of immobility of the built structure that corresponded to the long pause necessary to take a photo in those times. In the case of Japan, photographic techniques and the Western concept of architecture were simultaneously adapted when the country reopened. Yet contrary to what happened in the West, in Japan photography did not suffer from a battle with fine arts – indeed fine arts were also imported into Japan at the that time—allowing photography to be embraced by Japanese as soon as it arrived. Photography quickly became considered a modern medium perfectly suited to record new architecture— a modern means of representation for a modern subject. Moreover, since the Japanese word *shashin* means “copy of reality”, photography was soon seen as a practical tool for informing Tokyo’s elite about the evolution of construction or the damage caused to the built environment by natural disasters or conflicts in remote territories, as well as for recording heritage treasures scattered throughout the country. It was also a popular tool for companies to keep track of the progress of their projects and to showcase them once they were completed. Furthermore, in the 20th century, when photography entered the realm of the arts, symbolic, imagined, or utopian representations were added to documented representations of the built environment.

¹ The list of the presentations made in 2022-2023 can be found on this link: <https://japarchi.fr/seminaire-2023>