

PROJECT #2 – THE CAMPUS OF EISHIN GAKUEN

Description of proposed contents and sequence

Note: The project is presented through a combination of photos, sketches, drawings and diagrams, as requested, accompanied by text and photo descriptions. We believe that the text provided is indispensable in conveying the basic ideas, concepts and theory involved in the development, design and construction of the project.

We would propose that the project is presented in the sequence outlined below, as far as the basic sections are concerned; however, in case you have another proposal regarding the sequence of the seven sections we are open to discuss it and find the one that will satisfy both parties.

Regarding the sequence of photos in each section we do not have any strong feelings. The sequence of the photos, as presented below, is indicative.

However, in Section 3 “FLAGS: THE REALITY OF THE LAND”, after the photos, starting with “FINDING THE TWO FUNDAMENTAL SYSTEMS OF CENTERS” the sequence of the diagrams, drawings and model photo has to be kept as proposed here along with the text, in order to convey the design process followed for the site plan of the project.

Also, in Section 4 “CREATING LIFE IN THE ENVIRONMENT”, sketch 2.4.A and photos 2.4.2 and 2.4.3 form one entity; all three are necessary to illustrate the point. If used in the exhibit all three items have to be together.

Finally, in Section 6 “DIRECT MANAGEMENT”, both diagrams 2.6.A and 2.6.B have to be used in order to convey the point; otherwise none.

1. THE EISHIN CAMPUS IN JAPAN

1981-1989

An environment or community will not come to life unless each place, each building, each street, each room becomes unique, as a result of careful and piecemeal process of adaptation.

This is a quality not acknowledged or valued in the history of modern architecture.

SELECTION OF PHOTOS

- 2.1.1. *Approaching the campus along the entrance street*
- 2.1.2. *Aerial photo of the campus*
- 2.1.3. *The Home Base Street ...*
- 2.1.4. *The atmosphere of a small city*
- 2.1.5. *Great Hall; finishing touches to the black shikkui, red-chevron ornaments, floral ornaments on the frieze, wooden paneling, and the ring-shaped lamps installed.*

2. HOSOI'S DREAM

As Hosoi expressed it in his own words, *"All we wanted was just to find out the normal way through which ordinary school buildings are built in the most sensible way and ordinary fashion"*

Hosoi and I began by looking for a new way of thinking, about the people, about the community, about high school and college education, about the buildings, and about the land.

3. FLAGS: THE REALITY OF THE LAND

The site plan was to be pulled from the land itself, and the land was to deliver its secrets, so that what was built later would come decisively, and uniquely, from the land itself.

Making the site plan is almost like making the buildings themselves. It is done on the real site, with stakes or blocks or flags. As you do it, you have the sensation of building the real place, bit by bit. Emotionally, you feel as though you are literally creating the actual physical school itself....

SELECTION OF PHOTOS

- 2.3.1. *One of the many occasions when Hosoi and Chris went together to study the site*
- 2.3.2. *1981: The land in Iruma-shi, in which the new campus was to be built. The area land is about nine hectares made up of fifteen farmers' separate fields, assembled to provide a single site. At the time this photo was taken, the land was still under agricultural cultivation. The flags visible in the picture show the very roughest, early marks for possible campus precincts and buildings, as we first began to think about placing them. By the time we were done, this configuration of flags was dramatically changed.*
- 2.3.3. *The changing arrangement of the flags, as our work on site went forward. Each flag denotes the corner of a building, or the corner of an important part of space. This was an early arrangement, and was provisional. It took a long time to get the final flag position exactly right. See the final flag position on the following drawing, as shown in the take-off from the positions of the flags.*
- 2.3.4. *We are using this to illustrate the stakes, and poles, and ropes, which allowed us to mark the position of the entrance street. In the picture we see several of our crew laying out the detailed position of the entrance street, with the long stakes and ropes, all the time judging the shape and position of the space of the entrance street as it was developing*

FINDING THE TWO FUNDAMENTAL SYSTEMS OF CENTERS

First, there is the system of centers which is defined by the pattern language. Pattern language centers define the major entities which are going to become the building blocks of the new Eishin project.

2.3.A. DIAGRAM 1 – Seven most important centers in the pattern language, which, together give a broad conceptual picture of a possible layout that the centers can have. No scale.

Secondly, we have the system of centers which existed in the land. This system was created by the land forms, the slopes and ridges, by the roads, the direction of access, by natural low spots, natural high spots, and by existing trees and existing buildings.

2.3.B. DIAGRAM 2 - The seven most **NATURAL** centers in the land, which, together can lead to a basic possible layout that the centers can have in their **LOCATIONS** in the land.

COMBINING THE TWO SYSTEMS OF CENTERS

2.3.5. *The small balsa-wood model of the site, scale 1:500, on which the solution finally became apparent*

THE FIRST HARD-LINE DRAWING MADE FROM THE LAND & FROM THE POSITION OF THE FLAGS

This drawing is the first and only hard-line drawing we ever made of the site plan. This means that we had never, up until that moment, tried to make an accurate plan drawing on paper. All the content captured on this drawing came from our tramping around on the site, recording the information we got from the site, and doing our best to keep making subtle adjustments – because of what we felt in reality, and then keeping records of the positions and markers we had used. This was in the hope that the feeling which had guided us, would be accurately enough transcribed to the drawing, so that it could preserve the sensitive and precious feeling we had brought to life in the land.

2.3.C. The first precise, hard line plan derived from flag positions, calibrated and measured according to the tea-bush rows on the land, visible here, and as given from an aerial photo. The important, buildings are shown in black.

THE GREEN CREATED ANIMAL – THE NEW REALITY THAT WAS FINALLY ACHIEVED

The core of the “created animal” --the site plan which results from all the efforts-- *lies in the positive space which establishes the gestalt of the site plan as a whole.*

2.3.D. The green spaces in this drawing represent pedestrian space (viewed as if it were a solid material). These green entities, the green organization, the paved outdoor areas – all that is of essence. It is the most significant aspect of the campus.

SITE PLAN OF THE EISHIN CAMPUS

2.3.E. Scale site plan of the Eishin Campus. A few buildings are not yet built, including the three college buildings on the south site of the ridge, the Library and the Research center complex, at the west end of the ridge.

5. SYMMETRY, SIMPLICITY AND GRACE

...Particular geometry, ornaments, materials, and space form then this very spatial environment where we have in our mind's eye –all the time—just what it means for buildings to have symmetry and simplicity.

...The simple shapes are capable of carrying enormous variation, and rich ornament, and majestic interior shapes.

There are no fashionable shapes, or exaggerated shapes. The appearance of symmetry in nature comes about because there is a symmetry of the conditions where the thing in question exists. In most cases the symmetries occur because there is no good reason for *asymmetries* to occur. That is why raindrops are symmetrical. That is why trees are roughly symmetrical. That is why volcanoes are roughly symmetrical.

With buildings is much the same...

SELECTION OF PHOTOS, SKETCHES & DRAWINGS

2.5.A. Sketch – The gate

THE GREAT HALL

2.5.1. *End view looking across the lake, with the main gate in the distance*

2.5.B. Great Hall plan, as built

2.5.C. Great Hall main front elevation, as built

INTERIOR OF THE GREAT HALL

2.5.2. *The plaster work is made from “kura-shikkui”, or black plaster with ornaments carried out in red plaster and white and grey highlights. This design was first worked out on a small model where the giant columns were only about one inch in diameter. To double check colors and dimensions, we also made a full-size mockup, on paper draped over the actual column. The plasterers who carried out this work were eighty-six year old Mr. Ishiguro and his son. The surface of the plaster was hand-polished some thirty times to reach this lustrous finish.*

ADMINISTRATION BUILDING

2.5.3. *The second storey wall is a trellis of fine concrete splines, with the spaces between the splines plastered in white*

THE LAKE, THE DUCKS, THE GYMNASIUM

2.5.4. *The gymnasium is finished in kura shikkui (black plaster) and one of the Homebase Streets is fully visible. Peeping over the roofs of the Homebase Street, the high roof of the Central Building may be seen in the further distance*

THE GYMNASIUM

2.5.D. Floor Plan

2.5.E. Longitudinal Section

THE CENTRAL BUILDING

2.5.5. *The Central Building, emptied from people to show off the beautiful curved wooden truss*

2.5.6. *Balsa wood model we made to help us conceive the structural behavior, especially under earthquake forces.*

2.5.F. Plan of Central Building

2.5.G. Sumiyoshi's lovely drawing of the Central Building

2.5.7. *The massive concrete piers, forming alcoves, arches and seats inside the Central Building*

THE MAIN GATE

2.5.8. *The Main Gate and the Entrance Street which runs behind the wall (from left to right), going towards the gate, then under the gate and on to the edge of the lake*

THE JUDO HALL

2.5.9. *The Judo Hall, standing at the west end of the ridge, looking out almost like a castle at the highest point*

6. DIRECT MANAGEMENT

As makers of buildings, we architects must start now, with a fundamental change of direction. For the last hundred years or so, we have understood building to be an art in which an architect draws a building, and a contractor then builds that building from the architect's plans.

But a living environment cannot be built successfully this way.

To achieve a successful building –one that has life—we must focus our attention on all the crafts and processes, and then, as architects, ourselves take direct charge of the making. We must take full responsibility for the entire building process ourselves.

TWO TYPES OF CONSTRUCTION MANAGEMENT

The standard construction management method has been used by general contractors for many years, in different countries all over the world. (Page 270)

2.6.A. Diagram of **STANDARD** Construction Management.

Direct construction management does not include or permit the concept of profit to occur. The management is fee-based, or based as a fixed salary, and all construction costs are fixed ahead of time, and the building design is modified during construction, to make up any over-runs...

2.6.B. Diagram of **DIRECT** Construction Management

SELECTION OF PHOTOS

2.6.1. *Four craftsmen having lunch, lying on the curved truss bents, before the bents were erected inside the building; when the bents were erected one could see the wonderful shape of the interior shape. See the finished interior of the Central Building*

2.6.2. *Erection of the Judo Hall in early morning light*

2.6.3. *The Central Building under construction in 1984; As we see here, although this building is relatively large, it is being put together in a way of working which allows individual craftsmen to work piecemeal, keeping their individual tasks at their own scale, yet allowing people, cooperatively, to create a relative large and complex whole.*

7. THE GEOMETRY OF LIVING REALITY AND BEAUTY

How Wholeness comes about from Nested and Overlapping Wholes

Nature, of course, has its own geometry. But it is not Euclid's or Descartes' geometry. Rather, this geometry follows the rules, constraints, and contingent conditions that are, inevitably, encountered in the real world.

This geometry is made up of elements pushing and pulling on each other, elements that give way to complex conditions that are not shaped by prescribed configurations, but by reality.

Hence the phrase "living reality"

In order to make a great building –or equally, a tiny ornament – profound, powerful, significant, something really wonderful – we need to learn how wholes, nested and overlapping, can reach the highest level of harmony and wholeness."

SELECTION OF PHOTOS

- 2.7.1. *An example from Eishin School: Wholeness in the making(A&B)*
- 2.7.2. *An example from Eishin School: Wholeness in the making(C&D)*
- 2.7.3. *Students gathering in front of the lake and the bridge that crosses the lake*
- 2.7.4. *The main gate with checkered diagonal terrazzo surface made of cement and marble dust, ground to a polish. We planted several cherry trees next to the gate, giving us a beautiful display of blossoms every spring.*
- 2.7.5. *Here you see the quality of the positive space inside the Home Base Street, and the actual space shaped by the Homeroom buildings and their galleries. In the distance, we see the Central Building.*
- 2.7.6. *The small Music School attached to the Great Hall, which lies right in the background*
- 2.7.7. *Interior colonnaded street within the campus*
- 2.7.8. *A formal concert given in the Great Hall*
- 2.7.9. *A corner of the College Building, two Homeroom Buildings and the Faculty Building form a very pleasant enclosure.*
- 2.7.10. *The larger arcades of the college building*