THE EISHIN CAMPUS IN JAPAN

1981-1989

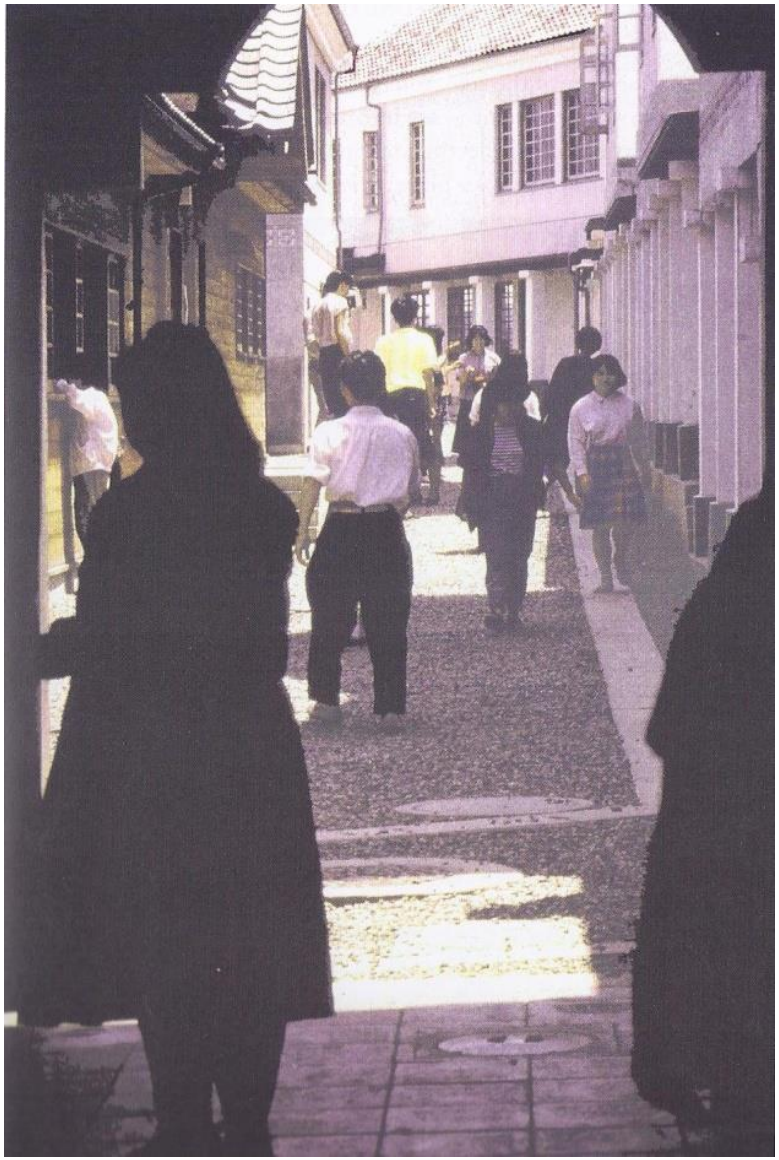
An environment or community will not come to life unless each place, each building, each street, each room becomes unique, as a result of careful and piecemeal process of adaptation.

This is a quality not acknowledged or valued in the history of modern architecture. (Page 19)

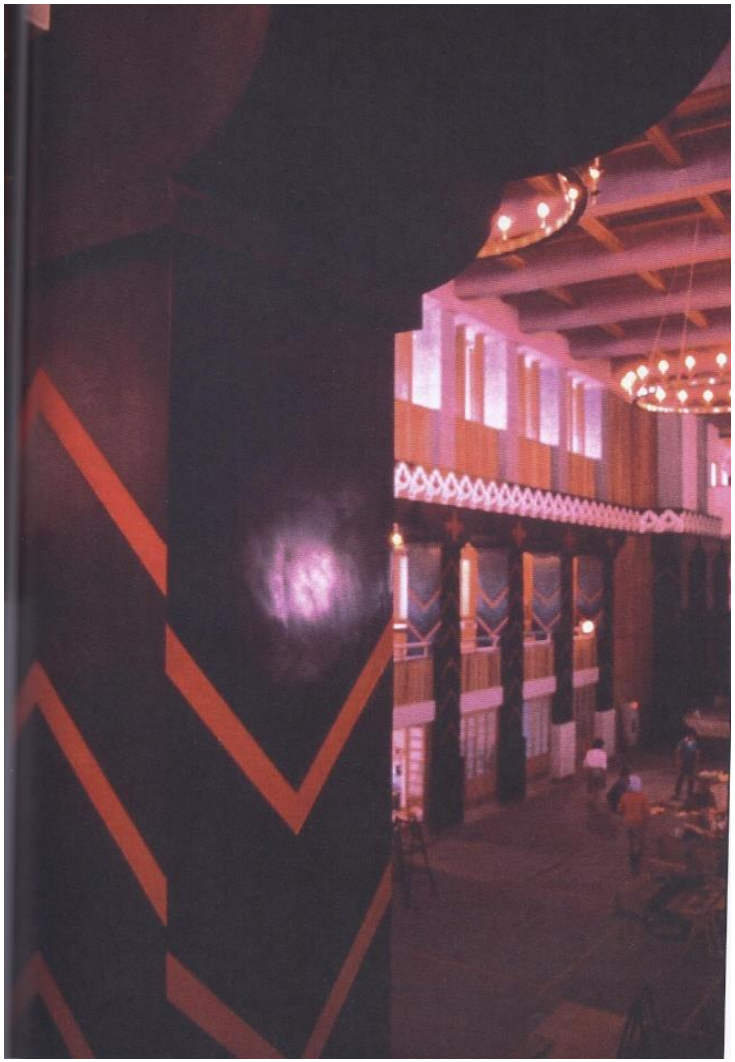
(Page vi-vii) Approaching the campus along the entrance street

(Front double page) Aerial photo of the campus

(Page 459) The Home Base Street ….



(Page 35) The atmosphere of a small city



(Page 361) Great Hall; finishing touches to the black shikkui, red-chevron ornaments, floral ornaments on the frieze, wooden paneling, and the ring-shaped lamps installed.

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"* (Page 99)

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. (Page 98)

FLAGS: THE REALTY 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. (Page 163)

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…. (Page 165)

(Page 98) One of the many occasions when Hosoi and Chris went together to study the site

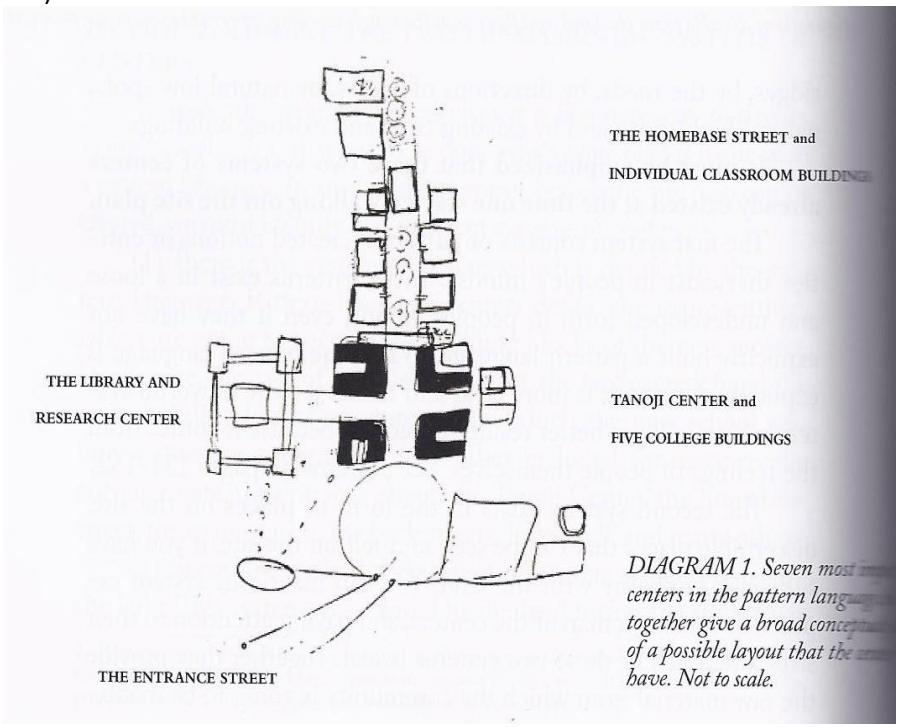
(Page 18:) 1981: The land in Iruma-shi, in which the new campus was to be built. The area land is about nine hectares made up of fifteen farmers' separate fields, assembled to provide a single site. At the time this photo was taken, the land was still under agricultural cultivation. The flags visible 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.

(Page 166) 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.

(Page 194) 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

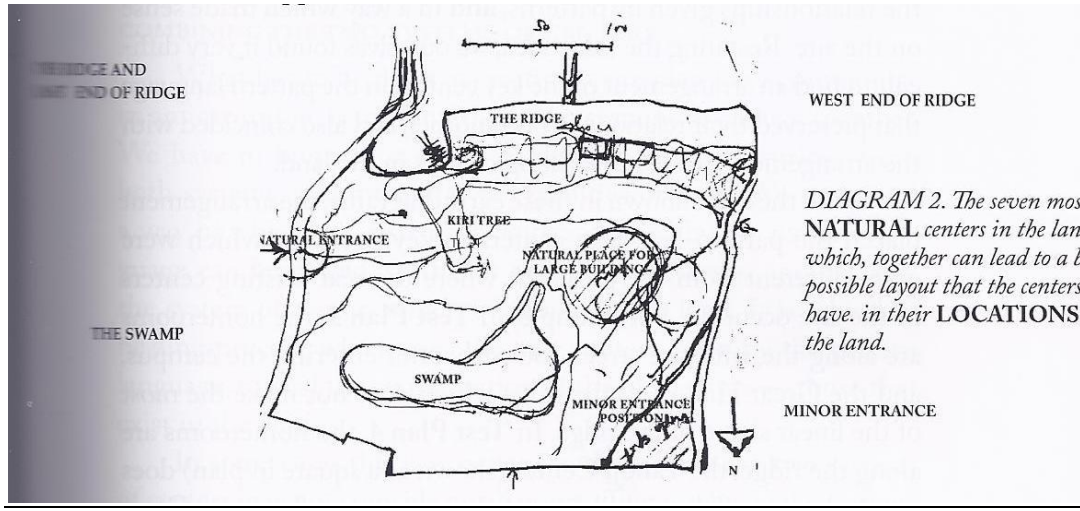
FINDING THE TWO FUNDAMENTAL SYSTEMS OF CENTERS

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. (Page 168)



(Page 170) 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 (page 168)



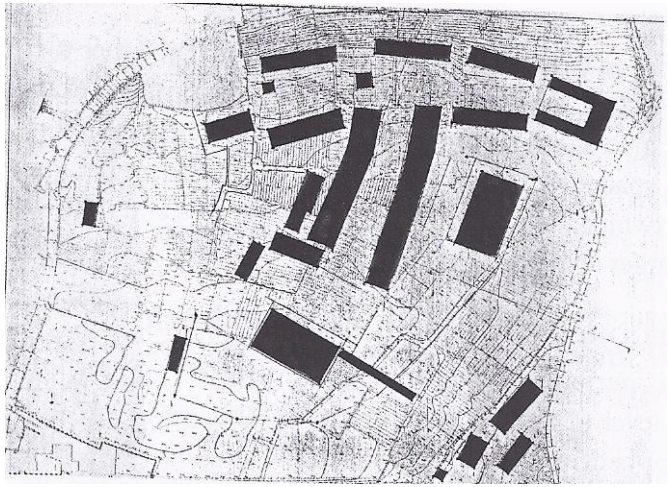
(Page 171) DIAGRAM 2 - The seven most **NATURAL** *centers in the land, which, together can lead to a basic possible layout that the centers can have in their* **LOCATIONS** *in the land.*

COMBINING THE TWO SYSTEMS OF CENTERS (Page 173)

(Page 179) 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 (Page 186)

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. (Page 189)



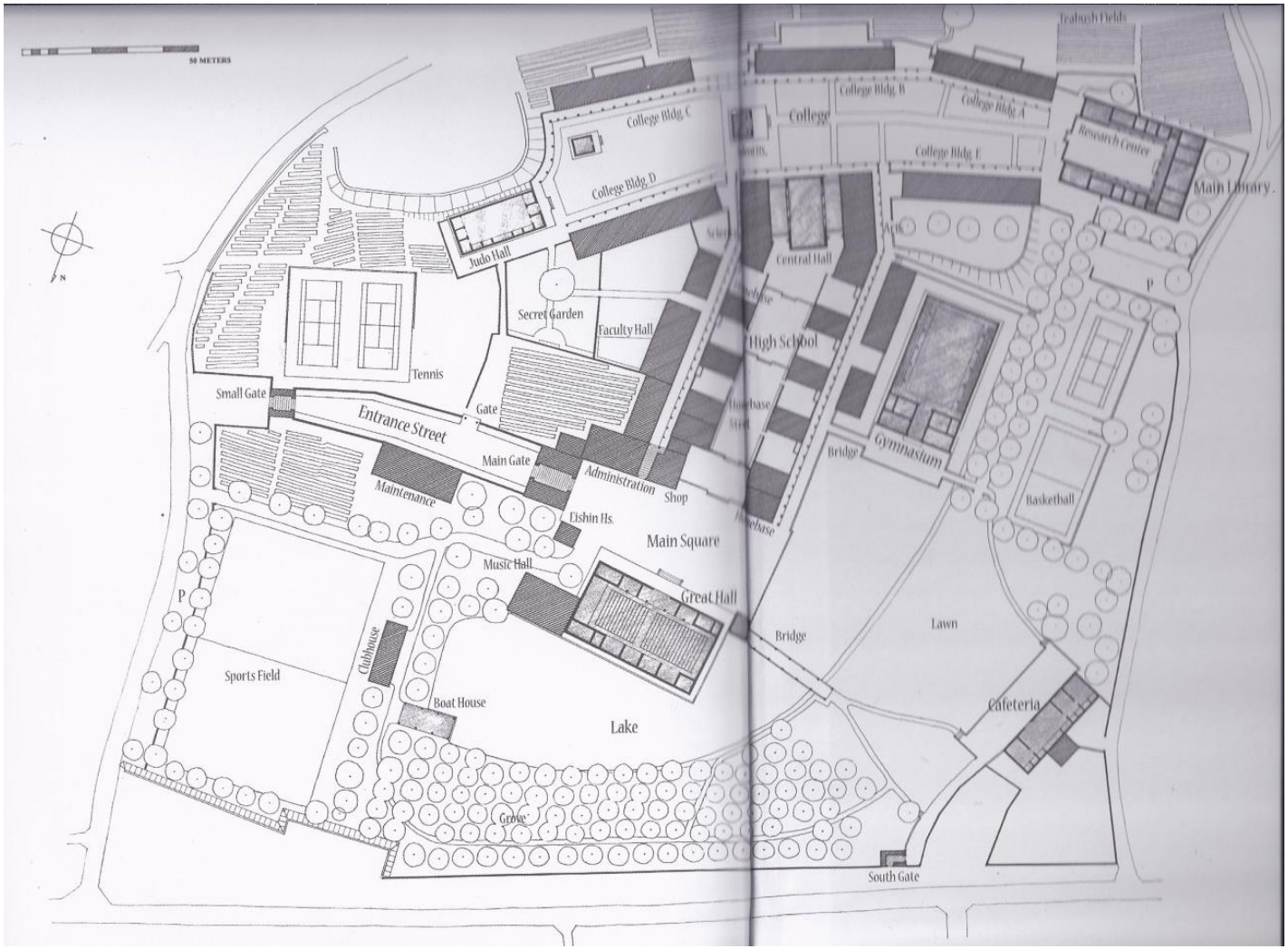
(Page 192) The first precise, hard line plan derived from flag positions, calibrated and measured according to the tea-bush rows on the land, visible here, and as given from an aerial photo (Page 191). The important, buildings are shown in black (Page 192) [redacted]

[redacted]

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*****.** (Page 198)

(Page 199) 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.



(Page 200) 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.

CREATING LIFE IN THE ENVIRONMENT

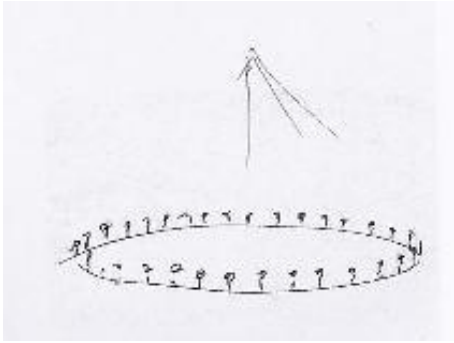
It is immensely hard to help people tell you what they want. Even in the simple practical issues of a building, its entrance, its rooms, its gardens…….
People cannot easily formulate their vision or their desire.
Since we want people to have their heart's desire, we must help them to see their own visions, drawn out by our words and by their own words.
If we learn to do this well, we will help their dreams to materialize. Their dreams will take concrete, outward form. (Page 115)

Memo to Teachers, May 1982

Page 120-121: Text – "Memo to Teachers, May 1982" and a few examples of the dreams of teachers

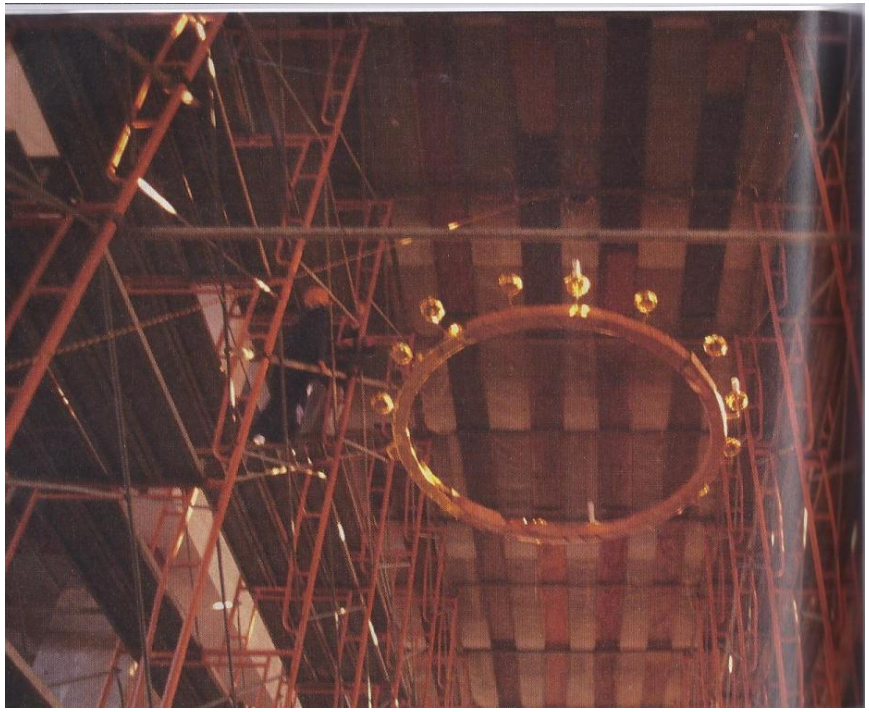
DESIGNING IN THREE DIMENSIONS BY MAKING, USING AND TESTING MODELS AND MOCKUPS

(Page 218) Mr. Murakoshi (standing) the one time principal of the school, and Mr. Izumore, the former mathematics teacher, squatting comfortably on the working model, while discussions were going on.



(Page 359) A very simple lamp, that we made in our workshop. This lamp is almost naïve in its simplicity, and very ordinary. Yet it is beautiful and reaches the heart.

(Page 359) As part of the design process, the prototype lamp, when first made, was sitting on the floor of the Great Hall where it was built. Then when we felt that it was safe, we rigged it in the air. The engineer who rigged it was Miyoko Taneda, a former student of Professor Alexander.



(Page 360) Our first prototype lamp, which was hung and rigged up to see how people received it. It was immediately popular.

(Page 385)Two CES members making experiments in the yard at Eishin, in the old Musashino School. These were to become prototypes for ornaments on the homeroom buildings.

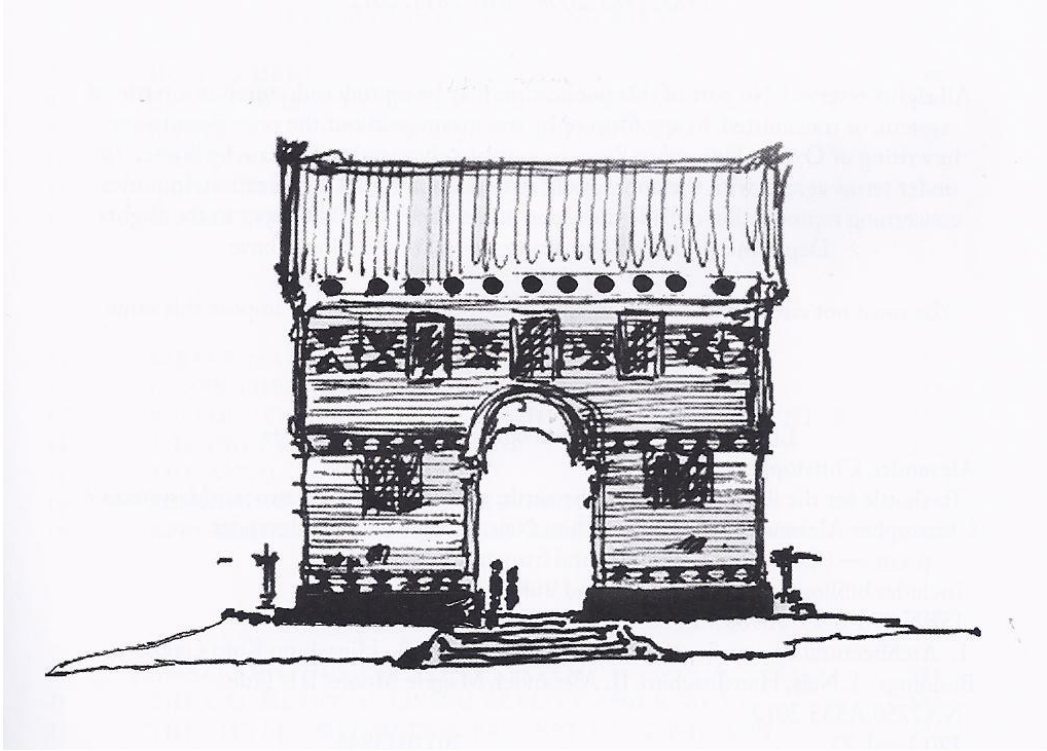
SYMMETRY, SIMPLICITY AND GRACE

……..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. (Page 201)

……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.

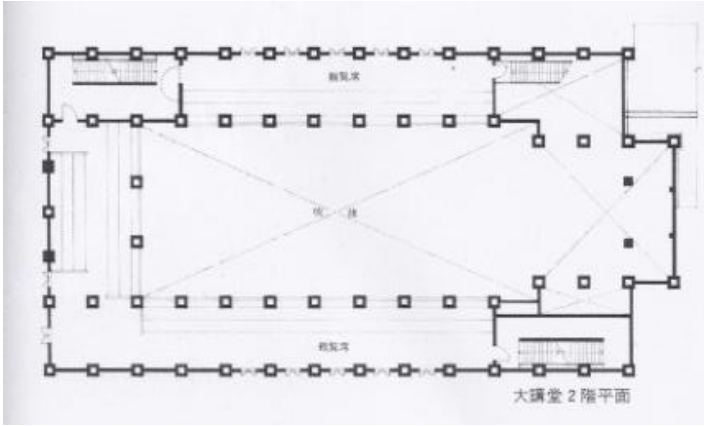
With buildings is much the same…….

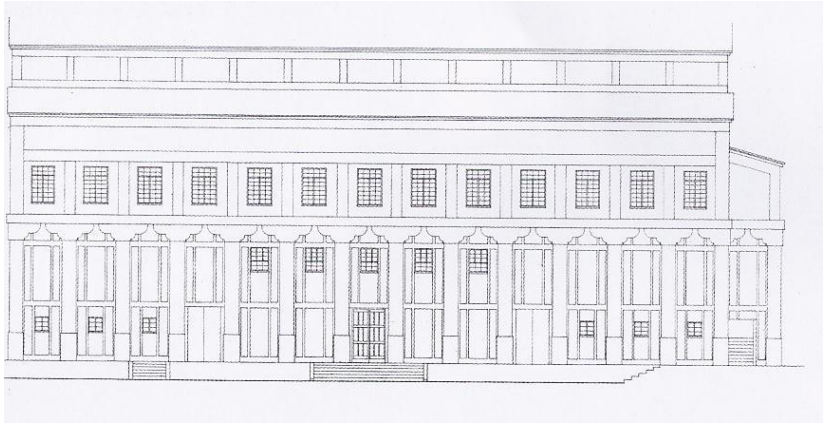


(Page iii) Sketch – The gate

THE GREAT HALL

(Page 224) End view looking across the lake, with the main gate in the distance



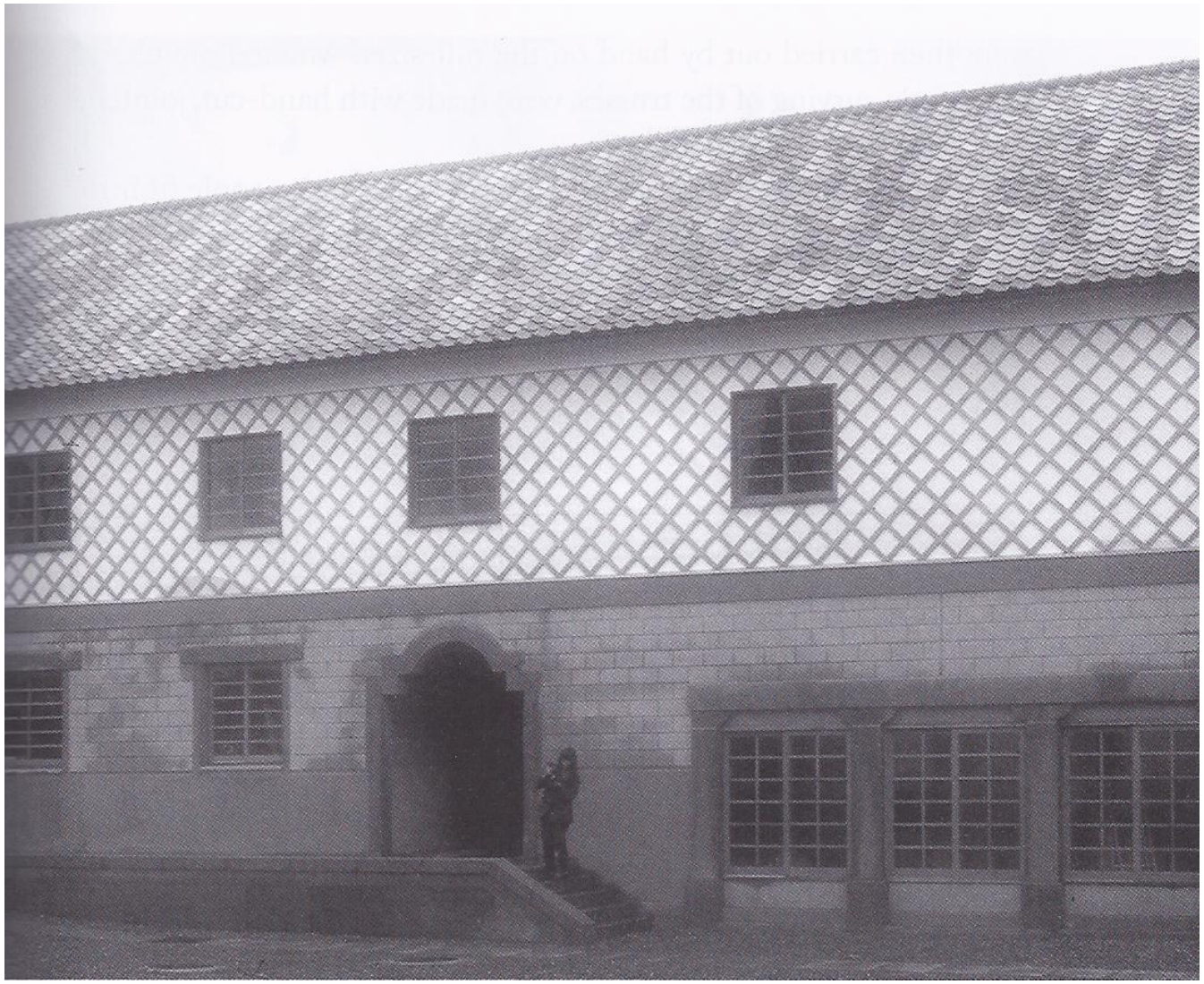


(Page 227) Great Hall plan and main front elevation, as built

INTERIOR OF THE GREAT HALL

(Page 228) 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

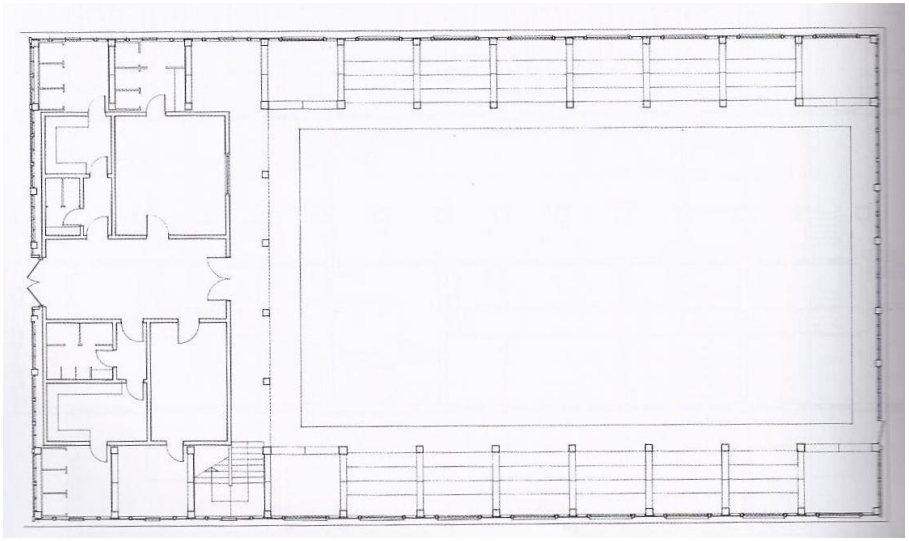


(Page 29) The second storey wall is a trellis of fine concrete splines, with the spaces between the splines plastered in white

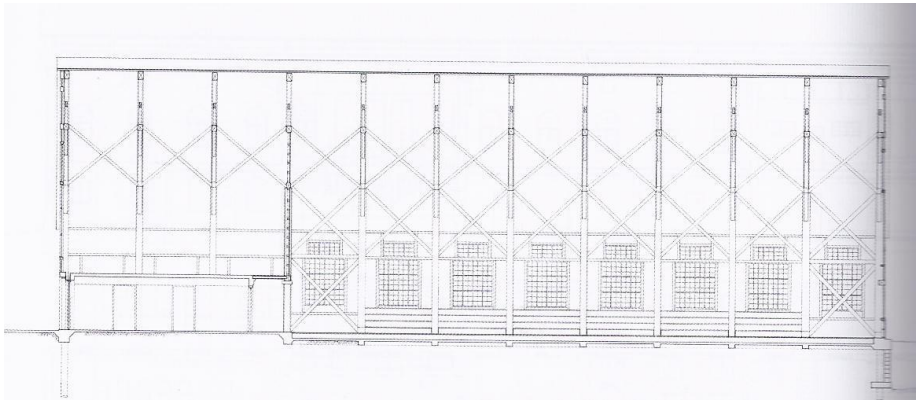
THE LAKE, THE DUCKS, THE GYMNASIUM

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

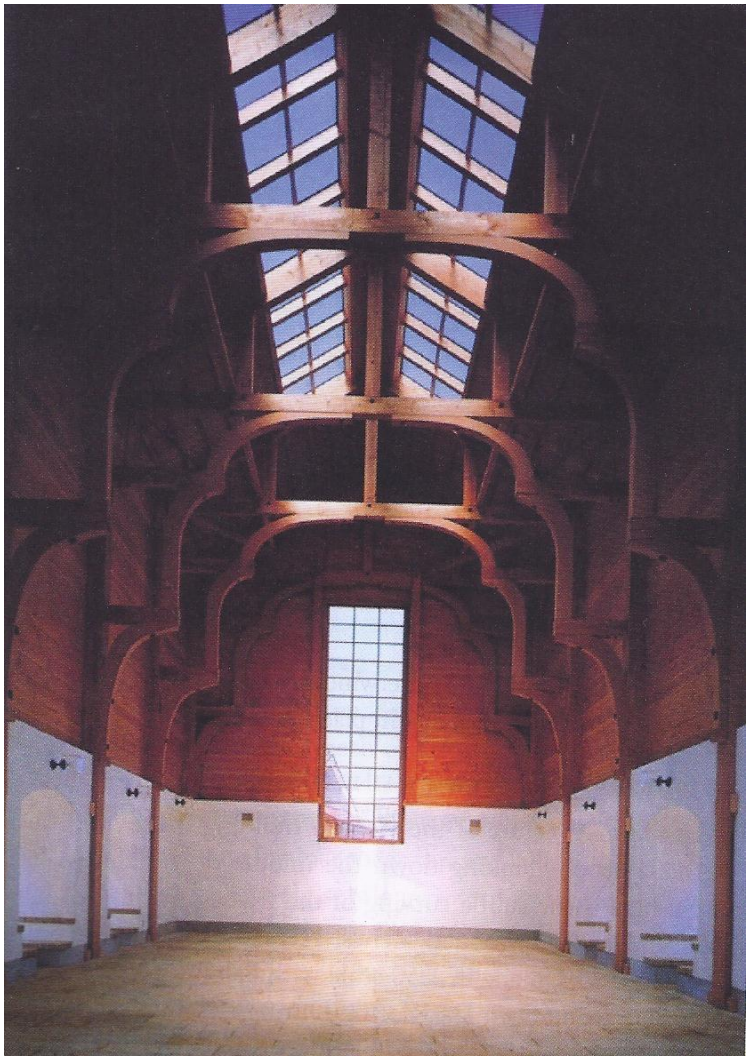


Floor Plan

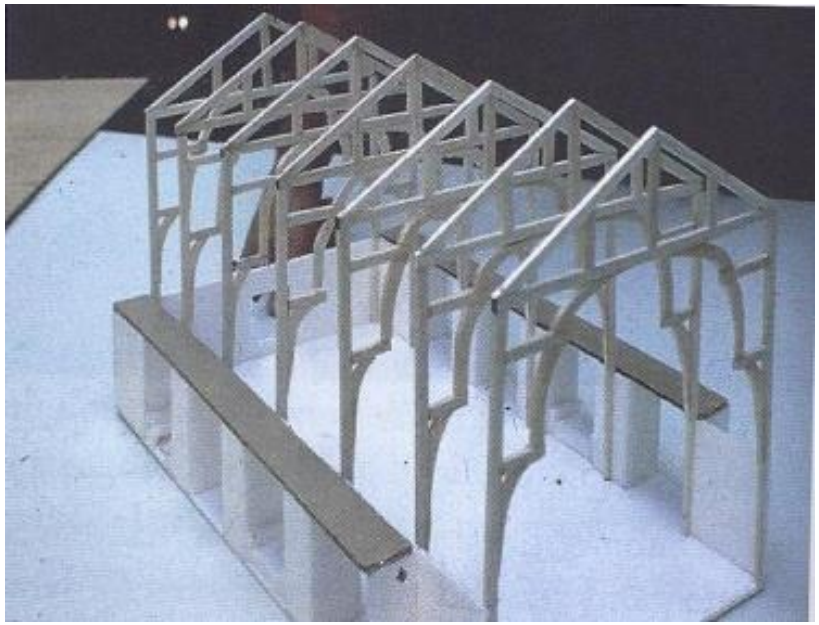


Longitudinal Section

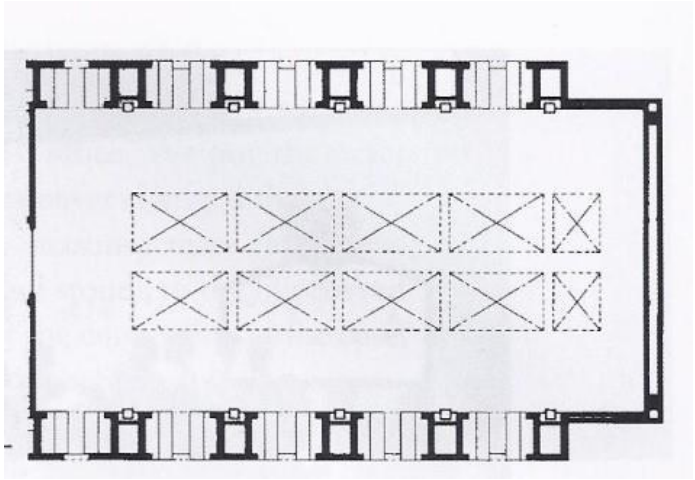
THE CENTRAL BUILDING



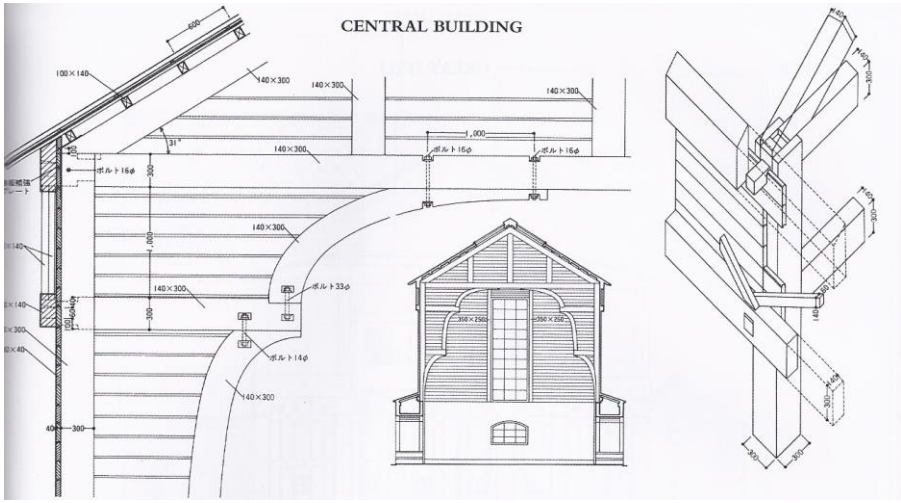
(Page 30) The Central Building, emptied from people to show off the beautiful curved wooden truss



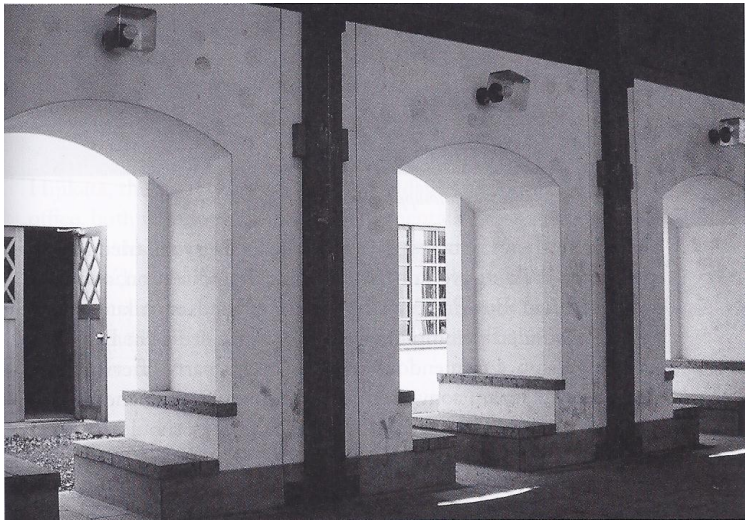
Balsa wood model we made to help us conceive the structural behavior, especially under earthquake forces.



Plan of Central Building



(Page 238) Sumiyoshi's lovely drawing of the Central building



(Page 30) The massive concrete piers, forming alcoves, arches and seats inside the Central Building

THE MAIN GATE

(Page 192) 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

(Page 466) The Judo Hall, standing at the west end of the ridge, looking out almost like a castle at the highest point

DIRECT MANAGEMENT

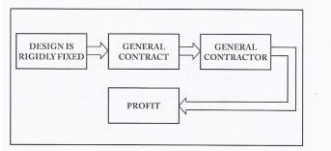
As makers of buildings, we architects must start now, with a fundamental change of direction. For the last hundred years or so, we have understood building to be an art in which an architect <u>draws</u> a building, and a contractor then <u>builds</u> that building from the architect's plans.

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 <u>making</u>. We must take full responsibility for the entire building process ourselves. (Page 263)

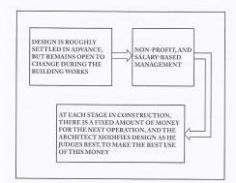
TWO TYPES OF CONSTRUCTION MANAGEMENT

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

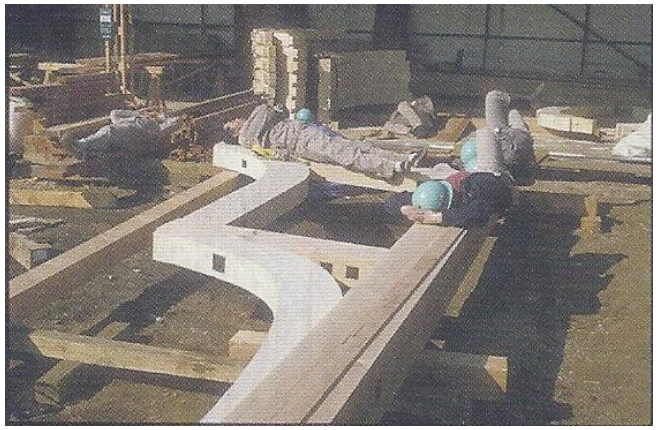


(Page 271) Diagram of **STANDARD** *Construction Management.*

<u>Direct construction management</u> 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…(271)



(Page 272) Diagram of **DIRECT** *Construction Management*



(Page 390) 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

(Page 280) Erection of the Judo Hall in early morning light

.

(Page 390) 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.

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." (Page 395)

(Page 462) Students gathering in front of the lake and the bridge that crosses the lake

(Page 222) 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.

AN EXAMPLE FROM EISHIN SCHOOL: WHOLENESS IN THE MAKING

AN EXAMPLE FROM EISHIN: WHOLENESS IN THE MAKING

A The Great Hall interior, uppermost gallery, as finished in the winter of 1984. Here we already see the scale and richness of the columns, beams, and capitals as they were first built in calcium board.

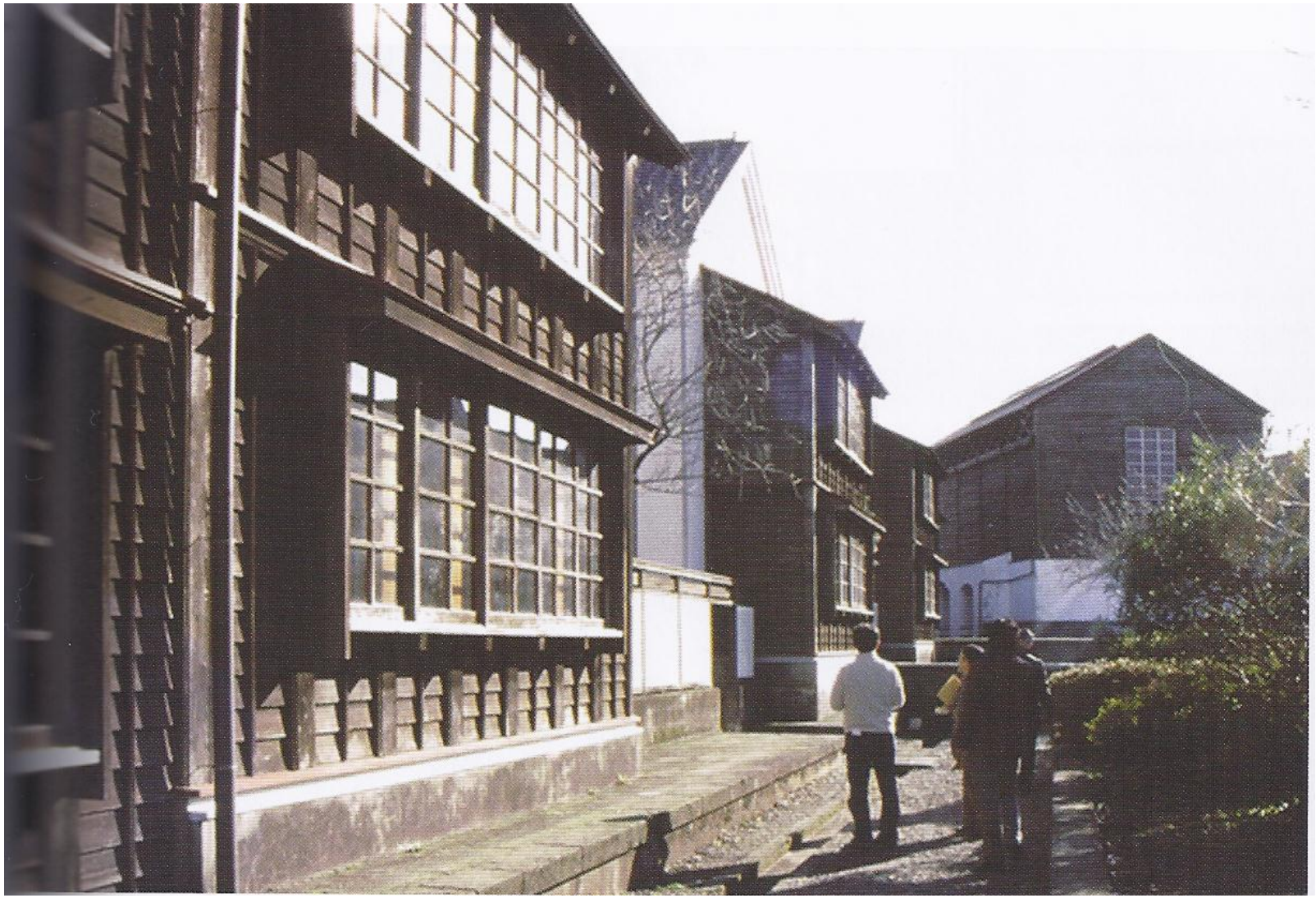
B The *shapes* of the columns, capitals and beams were first made with calcium board, also using steel sections and reinforcement inside the shell, prior to pouring concrete. The final pouring of the concrete work was done two years later, in 1987.

C The "white" structures of (B) were covered in painted paper to try different experiments and determine the best combination of colors and patterns for the Great Hall interior. When we were satisfied with the designs and colors, the structures covered in painted paper then became full-size mockups, later to be executed in high-polish, lustrous shikkui.

D Finally, two years later, the outer shell of colored shikkui was actually applied and polished. The final plastering was done in black, highly polished shikkui, nine coats of trowelled layers. The floral frieze above the capitals is, at the time of this photograph, a full-scale painting, on paper, awaiting the final plaster work. The red and black emblem on the capitals, and the chevrons, also red, on the column shafts, are in the state provided by the finished surface. The work was done by Mr. Ishiguro, the legendary master plasterer from the small town of Kawagoe, in Saitama prefecture, not far from the Eishin Campus.

D

(Page 410-411)



(Page 233) 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.

(Page 456) The small Music School attached to the Great Hall, which lies right in the background

(Page 33) Interior colonnaded street within the campus

(Page 229) A formal concert given in the Great Hall

(Page 245) A corner of the College Building, two Homeroom Buildings and the Faculty Building form a very pleasant enclosure.

(Page 451) The larger arcades of the college building