

THE
ANDO
PROGRAM
2016

2016 Osaka Invitational Program for Short-Term
Overseas Trainees in Architecture and Arts
Osaka Foundation of International Exchange (OFIX)

Preface

This training program is funded by world famous architect Mr. Tadao Ando, who was the first recipient of the Carlsberg Architectural Prize in 1992. The entire amount of his winnings was donated to Osaka Prefectural Government, from which this program started and is now on its 24th year. Since its beginning, this program has invited 217 young, talented architects from 19 countries and regions. It is highly regarded, offering the trainees an experience only the program can offer.

This program's success is a result of the cooperation of Tadao Ando Architect & Associates, members who support the goals of the program, host companies, other supporting organizations and volunteers. I would like to express my deep appreciation to everyone.

The trainees were provided with firsthand experience of Ando architecture in Osaka, Awaji Island in Hyogo and Naoshima in Kagawa, as well as Japanese traditional architecture in Kyoto. Through discussions and exchanges of opinion regarding landscape policy centered around traditional architecture and historical townscape with staff in charge of architectural administration and policies at Osaka Prefectural Government, the trainees were able to deepen their knowledge in Japanese architecture and arts.

We hope that this report will be helpful not only to the trainees, but also to young Japanese professionals who actively work in the fields of architecture and arts.

March, 2017

Osaka Foundation of International Exchange
Administrative Director Odaka Masane

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Cover Design by Ishika Alim

I Program Overview

Osaka Invitational Program for Short-Term Overseas Trainees in Arts and Architecture

Purpose

By utilizing donations from Mr. Tadao Ando, an Osaka native, and a variety of corporate sponsors, the primary purpose of this program is to invite overseas art and architecture students and young professionals to Osaka and to help them learn about Japanese culture, art, and architecture, in addition to supporting architectural development in the participants' home countries.

Eligibility

Trainees must be of Asian nationality, currently living in Asia, and under the age of 35 with a high level of English proficiency. The participants must also meet one of the following requirements:

- Currently enrolled in or a graduate of a master's or doctorate program in architecture or a related field.
- Holding a bachelor's degree and currently working as an architect or in a related field.

Number of trainees and their nationalities (eight trainees from eight countries)
India, Indonesia, Thailand, China, Nepal, Bangladesh, Philippines and Vietnam

Program Period

Friday September 23 – Thursday October 20, 2016 (28 days)

Hosting Organizations

Osaka Prefectural Government, four general construction companies in Osaka and Kindai University

- Obayashi Corporation, Osaka Main Office
- The Zenitaka Corporation, Head Office · Osaka Branch
- Takenaka Corporation, Head Office · Osaka Main Office
- Daiwa House Industry Co.,Ltd, Head Office · Head Branch

Activities

- Practical training sessions at general construction companies including visits to construction sites.
- Excursions to visit buildings designed by Mr. Tadao Ando and historically significant sites in Osaka and the Kansai region.
- Lectures and site visits related to urban planning and regulations hosted by Osaka Prefectural Government.
- Architecture workshop with students at Kindai University.
- Homestay with OFIX volunteer families.

Profile of Mr. Tadao Ando

- 1941 Born in Osaka, Japan
- 1962-69 Self-educated in architecture
Traveled in U.S.A., Europe, and Africa
- 1969 Established Tadao Ando Architects & Associates

Awards

- 1979 Annual Prize, Architectural Institute of Japan "Row House, Sumiyoshi"
- 1985 The 5th Alvar Aalto Medal, The Finnish Association of Architects, Finland
- 1989 Gold Medal of Architecture, Académie d'Architecture
(French Academy of Architecture), France
- 1993 Japan Art Academy Prize, Japan
- 1995 The Pritzker Architecture Prize, U.S.A.
- 1996 The 8th Premium Imperiale
- 2002 Gold Medal of the American Institute of Architects, U.S.A.
The Kyoto Prizes, Japan
- 2005 Gold Medal of Union Internationale des Architectes
- 2010 Order of Culture
- 2013 Commandeur, French Legion of Honour



Affiliations

- 2002 Honorary Academician, The Royal Academy of Arts in London

Academic Activities

- 1987 Yale University, Visiting Professor
- 1988 Columbia University, Visiting Professor
- 1990 Harvard University, Visiting Professor
- 1997 The University of Tokyo, Professor
- 2003 The University of Tokyo, Emeritus Professor
- 2005 University of California, Berkeley, Regent Professor
The University of Tokyo, Special University Professor Emeritus

Representative Works

- 1983 Rokko Housing I, II (1993), III (1999) Kobe, Hyogo
- 1988 GALLERIA 【akka】 Osaka, Osaka
- 1989 Church of the Light, Ibaraki, Osaka
- 1992 Benesse House/Naoshima Contemporary Art Museum & Annex (1995), Naoshima, Kagawa
- 1994 Chikatsu-Asuka Historical Museum, Kanan, Osaka
- 2000 Awaji-Yumebutai (Awaji Island Project), Awaji, Hyogo
FABRICA (Benetton Communications Research Center), Treviso, Italy
- 2001 Pulitzer Foundation for the Arts, St. Louis, U.S.A.
ARMANI/TEATRO, Milan, Italy
Sayamaike Historical Museum, Osakasayama, Osaka
Shiba Ryotaro Memorial Museum, Higashiosaka, Osaka
- 2002 Hyogo Prefectural Museum of Art, Kobe, Hyogo
The International Library of Children's Literature, Taito, Tokyo
Modern Art Museum of Fort Worth, U.S.A.
- 2003 4 x 4 House, Kobe, Hyogo
- 2004 Chichu Art Museum, Naoshima, Kagawa
Langen Foundation, Hombroich Museum, Neuss, Germany
- 2006 Omotesando Regeneration Project (Omotesando Hills) Shibuya, Tokyo
The Palazzo Grassi, Venice, Italy
- 2007 21_21 DESIGN SIGHT, Minato, Tokyo
- 2010 Chaska Chayamachi, Osaka, Osaka
- 2012 Kamigatarakugo Association, Osaka, Osaka
- 2013 Ando Museum, Naoshima, Kagawa
- 2014 21st Century Christ Church, Hiroo, Tokyo
Shanghai Poly Grand Theatre, Shanghai, China
- 2015 International Library of Children's Literature Arch Building, Taito, Tokyo

Training Schedule

No.	DATE	DAY	PROGRAM	COORDINATOR	ACCOMODATION
1	23-Sep	FRI	Arrival in Osaka / Orientation	OFIX	Kansai Airport Washington Hotel
2	24-Sep	SAT	Ando Study Tour (Chikatsu Asuka Museum, Sayamaike Museum, Shiba Ryotaro Memorial Museum)		Cityroute Hotel
3	25-Sep	SUN		Self Study	
4	26-Sep	MON	AM: Courtesy Visit to Osaka Prefectural Government, Osaka Discussion	Osaka Prefectural Government/OFIX	
			PM: Training Program by Osaka Prefectural Government		
5	27-Sep	TUE	Training Program by Osaka Prefectural Government		
6	28-Sep	WED	Architecture Workshop at Kindai University	Kindai University/OFIX	
7	29-Sep	THU	Ando Study Tour (Honpukuji, Awaji Yumebutai)	OFIX	The Westin Awaji Island
8	30-Sep	FRI	Benesse Art Site (Benesse Art Site Naoshima)		Cityroute Hotel
9	1-Oct	SAT	Homestay Program		Homestay
10	2-Oct	SUN	Host Family Gathering		Cityroute Hotel
11	3-Oct	MON	AM: Orientation for Host Companies	Host Companies/OFIX	
			Practical Training Session	Host Companies	
12	4-Oct	TUE			
13	5-Oct	WED			
14	6-Oct	THU			
15	7-Oct	FRI	Discussion Program	Mr. Nitschke Guenter/ Ms. Esther Tsoi	El Inn Kyoto
16	8-Oct	SAT	Kyoto Study Tour		
17	9-Oct	SUN		Self Study	Cityroute Hotel
18	10-Oct	MON			
19	11-Oct	TUE	Practical Training Session	Host Companies	
20	12-Oct	WED			
21	13-Oct	THU			
22	14-Oct	FRI	AM: Practical Training Session	OFIX	
			PM: Courtesy Visit to Mr. Tadao Ando		
23	15-Oct	SAT		Self Study	
24	16-Oct	SUN			
25	17-Oct	MON	Practical Training Session	Host Companies	
26	18-Oct	TUE			
27	19-Oct	WED	AM: Preparation for Presentation (at Cityroute Hotel)	OFIX	Kansai Airport Washington Hotel
			PM: Closing Ceremony/ Farewell Reception (at Cityroute Hotel)		
28	20-Oct	THU	Departure from Osaka		

Trainees



Brahmani Tripuraneni
(Mumbai • India)
Sir Jamsetjee Jeejeebhoy
College of Architecture
Graduate Student



Palistha Bajracharya
(Lalitpur • Nepal)
Tribhuvan University
Graduate Student



Muhammad Nelza
Mulki Iqbal
(East Java • Indonesia)
University College London
Graduate Student



Ishika Alim
(Dhaka • Bangladesh)
Freelance
Architect



Tanya Thapanand
(Bangkok • Thailand)
ALL(ZONE) CO.,LTD
Architect



Kimberly Anne
Ching Tan-Afuan
(Manila • Philippines)
Freelance
Architect



Zhang Yingyi
(Shanghai • China)
Shanghai Construction Design
& Research Institute Co., Ltd
Architect



Vu An Tuan Minh
(Hanoi • Vietnam)
Hanoi Architectural
University
Graduate Student

II Training Reports



These training reports were submitted by the trainees, each one of them covering a different event of the program. Please understand that the writing style of each report reflects each trainee's experiences, learning and voice, and may thus differ.

Contributors

Courtesy Visit to Vice Governor of Osaka and
Training Program by Osaka Prefectural Government

OFIX

Company Training

- Obayashi Corporation
- The Zenitaka Corporation
- Takenaka Corporation
- Daiwa House Industry

Muhammad Nelza Mulki Iqbal (Indonesia)
Kimberly Anne Ching Tan-Afuan (Philippines)
Zhang Yingyi (China)
Brahmani Tripuraneni (India)

Ando Study Tour and Courtesy Visit to Mr. Tadao Ando
Architecture Workshop at Kindai University
Awaji Island and Naoshima Tour
Discussion Program and Kyoto Study Tour

Ishika Alim (Bangladesh)
Vu An Tuan Minh (Vietnam)
Tanya Thapanand (Thailand)
Palistha Bajracharya (Nepal)

Courtesy Visit to Vice Governor of Osaka and Training Program by Osaka Prefectural Government

Following the last two years, Osaka Prefectural Government conducted a two-day training program on September 26 and 27. The eight trainees who had just arrived in Osaka paid a courtesy visit to the Vice Governor of Osaka Mr. Takeuchi and also received a series of lectures about the overview of Osaka, Osaka urban strategy and related topics by the Department of Urban and Public Works and the Department of Housing and City Development of Osaka Prefectural Government. The trainees were provided with opportunities to comprehensively learn about the urban development of Osaka, through site visits to Expo' 70 commemorative park and Senri new town, and a discussion with staff from Osaka Prefectural Government regarding landscape policy.

On the first day, the trainees paid a courtesy visit to the Vice Governor of Osaka, Mr. Takeuchi at the Osaka Prefectural Government Sakishima building. Mr. Takeuchi greeted the trainees, saying "I hope all of you fully experience the charms of Osaka and become fans. It is also my hope that you become a linking bridge between your country and Osaka in the future." Afterwards, the trainee from India in her traditional dress made a speech on behalf of the 2016 trainees, expressing their goals for the program and expectations during their stay in Osaka.



After the courtesy visit, the trainees were given presentations by Osaka Prefectural Government staff in English about the overview of Osaka, Expo'70 and its commemorative park which has now become a leisure park for local residents. When one staff member asked trainees about how to attract foreign visitors to the park, many ideas

were proposed, including the effective utilization of soft contents such as anime and hosting an architecture event.



Next, the trainees went to see the vibration control device model and the vibration control damper within Sakishima building, a skyscraper, and staff from the Department of Housing and City Development explained the mechanism. As trainees were very interested in countermeasures against earthquakes and typhoons, many questions were asked regarding the technology and the function of the devices.



In the afternoon, lectures on Osaka urban strategy, city planning, land readjustment projects and urban renewal projects of Osaka were given by staff from the Department of Urban and Public Works and the Department of Housing and City Development, and trainees learned about the outline and efforts involved in city planning in Osaka. The trainees were all listening intently to the lecturers and busy taking notes. They were particularly interested in learning about Osaka's transition, due to post-war development, population growth and inflow, as well as development measures. One trainee asked for advice about negotiating with land owners for a redevelopment project in his country and staff from the Prefectural Government highlighted some case examples in



Osaka. After trainees discussed regarding the development and subsequent decline of new towns in their countries, the first day concluded with a lively question and answer session.

On the morning of the second day, the trainees visited Expo'70 commemorative park and also took a bus tour around Senri new town. They listened attentively staff from Osaka Prefectural Government talk about the Tower of the Sun and other monuments in the park with mentions about what it was like during the Expo' 70. Blessed with fine weather, they enjoyed taking pictures of Japanese garden and other beautiful scenery inside the park.



Following the site visit, another series of lectures were given in the Sakishima building in the afternoon on the development permit/building certification system, approach of Osaka Prefectural Government to preventing disasters of wooden houses and landscape policy. To reflect trainees' interests, lectures introduced topics such as landscape policy to develop communities by preserving nature as well as

historical heritage and making use of the landscape, and anti-earthquake measures including seismic retrofitting for wooden houses. All the trainees were highly motivated and eager to learn.

After the lectures, the trainees had a discussion with the staff from the Prefectural Government. "Landscape policy through traditional architecture and historical townscape" was picked as the topic. Firstly, they presented case studies and challenges they face in their countries. Having submitted a report about it beforehand, they discussed each case together with staff from the Prefectural Government. As part of their efforts to improve the landscape in Osaka Prefecture, staff introduced a case where local residents participated in the landscape development process, which helped them deepen their understanding. In addition, staff introduced a case of successful weeding by utilizing sheep with the help of residents' association and a unique approach towards illegal dumping. Trainees found the discussion meaningful to be able to learn about efforts and approaches of different countries, as well as the opinions of the Prefectural Government staff.



It was a short two-day program, but the trainees were able to comprehensively learn about Osaka's town history, fundamental laws related to architecture and ongoing projects and efforts. The trainees gained valuable knowledge to be prepared for the company training starting from October, and to work on the development of their own countries in the future.

Company Training : Obayashi Corporation

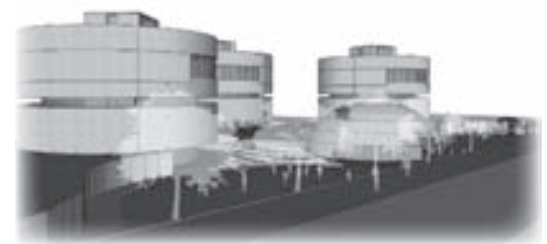
Muhammad Nelza Mulki Iqbal (Indonesia)

Obayashi Corporation is one of the five major Japanese construction companies. It was founded by Mr. Yoshigoro Obayashi in 1892 in Osaka, and currently operates not only in Japan but also overseas. Recently, Obayashi Corporation has been involved in many major Japanese landmarks such as JR Kyoto Station, Tokyo Skytree, Namba Parks, Grand Front Osaka, and Tokyo Broadcasting System (TBS) Center. My dearest colleague from Bangladesh, Ms. Ishika Alim and I were given the opportunity to receive a training program at Obayashi Corporation this year. During the host company training, we were given an assignment to design “Osaka New Museum (tentative name)” and taken to building construction site visits in Kyoto and Osaka. It was such a wonderful experience that we had never imagined, and we learned about Japanese construction technology and design approaches as much as possible during this 10-day training.

On our first day, we got a warm orientation from Obayashi Corporation staff. We received a brief introduction of Obayashi Corporation and were introduced to the staff from the Design Department. We were also given a brief introduction of our design assignment about making a schematic design of “Osaka New Museum (tentative name)”. It was actually a real project competition that has been launched by Osaka City, and it is now under review by the judges. After lunch, we went to the Obayashi History Museum and had a short tour about Obayashi’s journey from the beginning to the future project of developing the first space elevator in 2050. It was a wonderful opportunity to learn about the historical timeline related to Obayashi’s approaches, principles and technologies.

For the design work for “Osaka New Museum (tentative name)”, we came up with two different ideas. Ishika's concept mostly dealt with combining nature and architecture, taking inspiration from the traditional architecture of Japan. She wanted to bring back the lost rich history of Nakanoshima area, our site of the museum. Nakanoshima used to be a major water transportation hub in ancient period, and it used to thrive as a social waterscape. She wanted to create a museum that would bring back the history of the site as well as recreate that particular social-waterscape by inviting people from all around Osaka. She derived reference lines and axis from the

surrounding site. From those lines, she derived her basic form. She tried to incorporate nature and water all around the site and made it look like an island to represent Japan in a smaller scale. The building can be accessed from multiple directions. One can take a boat trip around the island to experience the open exhibition spaces. The greenery and water-body will not only contribute to the environment by being a natural soft element amongst the concrete hard surface all around, but also provide a soothing view for the people working in the high rise buildings near the site.



Schematic Design of “Osaka New Museum (tentative name)” by

Top: Ishika Alim

Bottom: Muhammad Nelza Mulki Iqbal

My main concept was derived from the original shape of the Osaka Prefecture Logo. My intention was to incorporate Osaka’s identity that can be viewed and remembered from the various perspectives especially from the top-view. That was the reason why I pushed the actual site three meters down from the actual condition so people could look at the site in their daily activities. I wanted to strengthen a point of view from this site while challenging a lot of high rise buildings around our site. One of the strategies that can be used for designing a museum is finding a natural solution through understanding analogy of identity and it can be applied to the

landscape intervention. My initial ideas were derived from the approaching strategy of museum builders written by Laura Hourston¹. Also, I wanted to incorporate Japanese culture as well as their habit of walking and cycling in order to make a live museum that can be used not only in working hours but as a part of Osaka's everyday life. As a live museum, I also gave a lot of space for open exhibitions and blank wall spaces that can be painted by local or international artists. This intervention will create possibilities to constantly renew the museum's atmosphere along with the landscape, so it can be seen differently depending on the season.



We also had a chance to meet with Obayashi's young architects to discuss the development of our projects. We had three meetings to discuss our design including a concept presentation, a design development presentation, and lastly, a final presentation. Through the discussion with Obayashi staff, we were not only given a lot of feedback regarding our design, but also told that they had another project example similar to our design in order to enrich our understanding in terms of structural, detailed and technical aspects. While working on our design assignment, we were also given a chance to experience Autodesk Revit, a program based on Building Information Modelling (BIM) and it was totally new for us. By using this software, we can save time when developing our design because we place all the information needed in one program. Therefore, it can produce not only schematic drawings, but also technical drawings as well as information related to cost calculation, building features and building analysis.

As a part of our training program, we also had a chance to visit many places from single scale buildings to the urban scale projects. We also got a lot of insight related to the advanced construction technology, design approaches and construction methods. When we visited Grand Front Osaka, we learnt how the social approach matters to create a wide variety of activities that makes the building alive and improves the surrounding society. Regarding construction process, we visited the ongoing development of Premist Tower Osaka Shinmachi Laurel Court, Shin Nissei Hospital, and Toba Treatment Plant in Kyoto. For us, the construction sites were amazingly neat and clean. They also presented a building management process and how Japanese construction companies maintain the quality of their buildings.



Obayashi staff, despite being very busy, were always there to guide us and help us out. It has been an amazing experience during which we learned as much as possible given the short period of time and the tight schedule. Obayashi taught us not only design skills and technical information but also a strong work ethic and how to be an open hearted person.

1, Hourston.(2004).Museum Builders II .

Company Training : The Zenitaka Corporation

Kimberly Anne Ching Tan-Afuan (Philippines)

Our training under the Zenitaka Corporation was holistic and diverse. In a brief 10-day time frame, Mr. Vu An Tuan Minh from Vietnam and I were able to experience working in Zenitaka's Design Department, get acquainted with numerous landmarks of Osaka, travel to heritage places and visit a couple of Zenitaka's construction sites.

On the first day of our training, Mr. Hori of the Human Resources Department along with Kansai Mini Wings's Mr. Okino, our interpreter for the day, gave us a brief introductory background on the Zenitaka Corporation. What is impressive and unique about the company is that its founding family, the Zenitakas, came from a line of master carpenters from the early 18th Century. Chairman Zenitaka, who we had the privilege of meeting, takes pride in the fact that his family's tradition of building has come a long way from its small-village beginnings. Today, the Zenitaka Corporation has a wide array of ongoing projects throughout Japan and in other parts of the world. On that same day, we were able to visit "Fushimi Koutokuryo", a well-maintained 19th Century merchant's residence at the heart of Osaka's Chuo ward owned by the Zenitaka Corporation.

From October 4 to 11, we were tasked to do design work under the mentorship of Mr. Tanaka and other members of the Design Department. Our task was to design an office building located on a 1,200 sq.m. property along bustling Yotsubashi-suji street owned by the company. Prior to working on our individual designs, we were asked to take into consideration several existing conditions that would impact our design process: one of which is the set of restrictions on Floor Area Ratio, Building Coverage Area and Zoning which was from Japan's Building Standard Law (July 2013) and Osaka City's City Planning System.

Another important consideration that we were asked to account for is the pre-war Neo-classical structure currently occupying the front half of the project site. The Kyoumachi building may be considered a historical landmark at the Honmachi



area as it dates back to 1926. In fact, it still has most of its original design, façade and ornamentation still intact. On the second day of our design work, the Zenitaka design team took us to our project site for a thorough ocular inspection of the existing Kyoumachi building and the site's vicinity.

In between doing design work at the office, we were also taken outside for several site visits. Mr. Tanaka took us to a couple of buildings near the office that are equipped with earthquake-resilient design features. He explained to us how each building and every design feature would perform in the event of an earthquake. The other day, we were taken to Abeno Harukas and Tsutenkaku, as well as the traditional buildings around Nakanoshima area. We also visited Osaka International Convention Center and Umeda Sky Building. Most of the buildings that we have visited were treated with measures for coping with earthquakes.

We finally presented our design work to several members of the Design Department on October 12. Both of us took different approaches in coming up with our designs. Minh who was concerned with retaining the Kyoumachi building's historic façade came up with a design that combined both old and new elements into one contrasting yet harmonious structure. His design featured an open first floor plan, centrally zoned utility-amenity core and terraces at multiple levels. On the other end of the spectrum, my proposed design was an entirely new building that attempted to connect to the site's context through more subtle incorporation of traditional and historic architectural elements. Features of my design included a semi-open ground floor plan, a vertically extending atrium core/elevator lobby with atrium skylight and a double-skin façade inspired from the old merchant's house.

On October 13, Ms. Hirano from Human Resources, Mr. Ujiie from the Engineering Department and Mr. Toyama of Kansai Mini Wings, accompanied us to a building construction site in Takamatsu City. Takamatsu Government Office Complex functions as a control center in times of disaster and the south wing is now under construction. The construction site's managing engineer led us to the top floor of the Takamatsu Symbol Tower for an aerial view of the construction site as well as a breathtaking view of Takamatsu. At the site, we

were given a brief but thorough presentation on the project's construction procedure and progress. We learned what general measures were taken to construct the foundation and basement floor of the building: retaining walls were driven into the soil; piles were then drilled in place; all before excavation of the basement was begun. Due to its function, the building was designed with a very strong foundation of steel pipes with concrete infill and a superstructure of steel covered with fire-resistant material. A tour of the building itself gave us even more information about the building's design and construction such as the use of 637 pre-cast (PC) concrete panels to clad the entire building. It was not a short ride from Takamatsu City to Osaka. However, thanks to the breathtaking passing views and a few of Mr. Toyama's life stories, the bus ride became an interesting experience in itself.



Mr. Hori utilized the available morning on October 14 to bring us to the Shinsaibashi and the Namba areas. At Shinsaibashi, we were able to visit more Ando buildings including Galleria Akka and BIGI buildings 1 & 2. Along Mido-suji street, we passed by several high-end boutique shops that were constructed or renovated by Zenitaka. We were shown that all of the buildings along this main street have adopted barrier-free design measures at their first floor level. At Namba, we visited the popular Namba Parks which is best known for its park terraces covered with vibrant landscaping.

On October 17, we were accompanied by Ms. Hiromasa from Department of Human Resources and Mr. Sugiyama of Kansai Mini Wings to two more construction sites. This time, the construction projects are civil engineering projects that involve public infrastructure. The first construction project is being carried out as part of a collaboration with other construction companies. Zenitaka's scope of construction work is relocating of 310 meters of the existing JR Tokaido Line from above-ground to underground. This Tokaido

Line project began last September 2015 as part of the grand redevelopment of Umekita area. Mr. Tsuchie, the head engineer, and his assistant, Mr. Maruyama explained to us at their site office how the actual construction is being carried out from foundation works, to excavation, to the construction of the subway structure. On the field, we were able to see the actual construction (reinforcement works) of the subway. Aside from the structural works, a couple more admirable facts of the project are the safety measures and the beautification measures implemented on-site. The second construction project is the retrofitting of a stretch of embankment along one side of the Nishijima River. Mr. Hongou, the head engineer, explained to us that the retrofitting would incorporate seismic reinforcement into the soil to reduce the probability of ground liquefaction. This is achieved by injecting high-pressure cement or grout into the soil.

On our last day of training, we headed up to Koyasan in Wakayama Prefecture. Koyasan is home to more than a hundred Buddhist temples and temple lodges. The train ride to Koyasan was quite scenic, and we were privileged enough to have experienced riding a scenic train called Tenku with an open-air viewing deck. At Koyasan, we visited Kongobuji Temple, the head temple of Shingon sect of Buddhism. The temple had many rooms with beautifully painted sliding doors, a grand hall for gathering visitors and the Banryutei Rock Garden (largest in Japan). We also visited the Okunoin where the Buddhist priest, Kobo Daishi, is said to be eternally meditating. To and from Okunoin, we walked past a beautiful but eerie cemetery where hundreds of thousands of tombs are laid amidst several-hundred-year-old cedar trees.



We have been very fortunate to have experienced many things under the Zenitaka Corporation. They have exemplified themselves as a company that stands firm on their values and by their people. Beyond the experiences and technical knowledge, we trainees have gained a deeper sense of responsibility as well as motivation to do well in our chosen profession.

Company Training : Takenaka Corporation

Zhang Yingyi (China)

Ms. Palistha Bajracharya from Nepal and I were assigned to Takenaka Corporation for the company training. Takenaka's history dates back to 1610, when Takenaka Tobei Masataka, a retainer of Oda Nobunaga, started the business in Nogoya, specializing in building temples and shrines. In the Meiji period, western architectural technology was introduced and so many projects were brought in when Kobe port was opened. In 1909, Takenaka Corporation was established. I was so surprised at its long history and I felt honored to be given an opportunity to work for the company. I could clearly see the deep reverence of their staff for the construction industry, as they undertook social responsibility through their pursuit of architecture work and self-discipline. No matter where it is, in the office, construction site or the factory, they work hard every day towards their goals.

Our training schedule at Takenaka Corporation was very tight, yet very fruitful since it covered everything from design to construction techniques. The following three topics are what impressed me the most during the training program.



1 Punctuality and compliance are the basic qualities for employees in daily work. Employees would arrive at the office at least 10 minutes prior to the start time and prepare for work. They prepare thoroughly before every kind of meeting and office is very quiet. The monthly meeting is a good platform for staff to share the new technology and information. Welcoming entrants is also a very important part in the monthly meeting. Every new entrant would give a presentation in a loud voice with full spirit and each of them receives feedback from senior employees. This kind of self-discipline, supportive environment and the latest technology helps enhance work efficiency.

2 High quality of work is the common goal for design, construction and various suppliers. Every time they deliver information or deal with problems, they bear this belief in mind and discuss with each other. In the design development phase, engineers from all kinds of specialties come together to solve different kinds of problems by means of Building Information Modeling (BIM) software collision. Therefore, they can deliver a project smoothly at a high level of quality with limited number of technicians. As for the design department, weekly meetings are very important platform to discuss and think through problems. The most outstanding feature of Japanese design is the focus on details. Designers would rather consider more about details than simply finish off their task. They try their best to deliver high quality work.

3 The main part of the training was site visits. Clean construction sites, advanced technology and fewer building workers impressed me a lot. We visited the reconstruction and extension projects of an old building, a train station, and a super high-rise department store. We learned a lot from each distinctive project. The technology of dismantling the internal structure while retaining external walls and the prefabrication technology was particularly shocking to me. The prefabrication technology has just started to develop in our countries and it was a very valuable learning opportunity for us. In addition, we also visited the Takenaka Carpentry Tools Museum where you can learn about Japanese wood history, materials and tools, and also the acoustic lab which helps designers, owners and acoustic experts build a complex



for sporting and musical events. What impressed me the most was the spirit of Japanese architects trying to listen to the materials' language. When we were told that we were going to visit the Takenaka Carpentry Tools Museum, I initially thought it would be a showroom for all kinds of tools used in construction sites. However, it was actually a museum specialized in exhibiting Japanese wood works and tools. The full-scale columns and bracket complexes from the Golden Hall of Toshodaiji temple stood tall in the double-height atrium space and the museum presents a variety of materials, tools as well as traditional carpentry work, all of which are structures and materials very familiar to Chinese people. At the beginning, I felt that China had superiority in the originality of wooden craft. However, after listening to the curator give a detailed explanation, I gained a new perspective on the deep relationship between wooden materials, tools, cultures and heritages in Japan. Today, Japanese wooden architecture has become the Japanese style architecture, which is what Japanese people are proud of. Although Japan and China have different systems and situations, I realized that it is important for both to understand each other's differences.

To understand the mature business management system of Tekenaka Corporation and also trace its roots, it is necessary to analyze the background of Japan's history and contexts, Osaka's policies and people's living conditions. In a short 10 day-training, I was inspired by various features of Tekanaka Corporation. My company, Shanghai Construction Design and Research Institute has been in business for 38 years. Although its history can not be compared with Tekenaka, there are always similarities in terms of laws and rules of business. A lot of good practices can be learned. I believe that the establishment of a company can rely on a small number of people's strength and wisdom; however, shaping its history requires the inheritance and crystallization of wisdom over generations. Learning the culture of Tekenaka Corporation, I sincerely hope that with the like-minded "comrades in arms" in our company, we together can write the company's history and culture.

I will bring what I saw, heard and felt in Japan, - the excellent management of the construction business model, the latest construction technology concepts and Japanese architects' persistent pursuit of high quality architecture - back to Shanghai. I am committed to the construction industry and would like to contribute to Shanghai as well as China's construction. Takenaka Corporation staff paid close attention to each of our activities and made full preparation about materials, meals, translation and interpretation, discussions and so on. We are sincerely grateful to them for giving us the best training experience.



Company Training : Daiwa House Industry

Brahmani Tripuraneni (India)

For the host company training, Ms. Tanya Thapanand from Thailand and I were allocated to Daiwa House Industry. On our first day, Mr. Ikeda, the director of Human Resources Training Centre had initially briefed us about the office work culture. Ms. Hamano, Senior Chief of Human Resources Development Group and Ms. Matsumoto from Human Resources Training Centre led us through a presentation about the training period which we were about to begin. Also, we were given a lecture about the founder, Mr. Nobuo Ishibashi, Executive Advisor of the company, and the history of Daiwa House Industry. Staff from Human Resources Training Centre took such care to ensure that we received a holistic training. During the training, we were given a series of lectures from experts of each department in the company.



Daiwa House Industry has industrialized housing through prefabrication. Industrialized housing includes single homes, multi-storied apartments, large scale condominiums, large scale townships and Eco Villages. They have expanded to industrialized structures for hospitality, health care and commercial buildings. Beyond that, they have developed business modules such as financing, robots and rental management. Also, they have developed their unique software (PITT) that allows their clients to design their own homes and visualize it in a short time to enable further communication with architects as well as sales representatives. We were given hands on practical training in this software and they were kind enough to let us model our own dream house. This had helped

us understand the staff and client communication system at Daiwa House Industry. The trainers left us in awe on the final day when they completed our project and gave back our dream house on paper as rendered on the software. This was the dedication every employee had to their allotted work.

We were taken on a site visit to “SMA×ECO TOWN” where all the principle features of the town were explicitly explained. “xevo”, a house model was illustrated live to us. Our visit to the Nara factory was an eye opener to me. We were thoroughly briefed about the process of prefabrication with steel and wood, and then watched the whole process where exterior walls were manufactured and packed to site. We were given an opportunity to see the important technical details for insulating the pre-fabricated wall. They carefully choose the materials and details from their palette based on the geographic location of the house. The very thought of delivering the house to the owner in a short span of time must be very exciting to the client. Although my country is highly industrialized, industrializing housing is like a dream. I am looking forward to the future industrialization of houses in my country.



As a part of the training, we spent three days at their Central Research Laboratory in Nara. At the research laboratory, we were given live demonstrations of experiments in process including the thermal insulation experiment, seismic experiment and “agri cube”(plant cultivation unit). “D’ Museum” where they exhibit houses from all over the world requires a special mention. At the end of our training at the Central Research Laboratory, we were taken on a heritage tour in Nara.



Daiwa House Group is a part of every Japanese person's life, from housing to meet the needs of families, women and senior citizens to finance, reducing carbon footprint and many others. To learn more in detail through a live example about their attempts to increase greenery, we were taken on a study visit to Osaka Marubiru Greenery Terrace, a greenery business implemented by Daiwa House Industry based on the proposal made by Mr. Tadao Ando after the completion of the building. This beautiful building has a good live example of a great green wall with various kinds of green plants growing over it. Through our sheer enthusiasm to carry this idea to our countries, we had a series of questions on how to grow this wall in our countries' climatic conditions, which they answered kindly.

Their work includes developments of condominiums, too. We had an intensive training session on-site of “Premist Kita-Senri Classy” about Daiwa House Industry’s condominium development strategies. We were eventually taken on a heritage tour to Osaka Castle. Their immense efforts to secure and regenerate the waste from the head office in Osaka is symbolic of their social responsibilities for the future. How true the employees of Daiwa House Group have made the words of Mr. Nobuo Ishibashi, Executive Advisor of the company, – “Share Joy with everyone, keep hardship to oneself”.

Personally, the most everlasting impression that Daiwa House Industry will embark on me is that the process as a whole is more important than just treating the entity in isolation. They aim to provide solutions to all types of challenges faced by the user of a house, from housing needs related to gender, age and health concerns. They try to give solutions endlessly to the circle of life. Furthermore, all the presenters of the lectures from various departments opened their training sessions discussing Japan’s past, present and the company’s vision for the future. Daiwa House Industry has taught me the importance of social responsibility for my country’s growth as a citizen and an architect. As “Endless Heart”, the corporate icon of Daiwa House Group, represents their endless efforts, they have endless potential for growth. They constantly identify challenges of future and innovate for solutions through endless research at their laboratory.

It is not easy to organize and execute such an intense training program where every minute is precious and is possible only with the teamwork of various departments. The entire training program would also not have been as enriching if not for the efforts of Kansai Mini Wings interpreters. I would like to express my gratitude once again to all for providing us with such a great opportunity.

Ando Study Tour and Courtesy Visit to Mr. Tadao Ando

Ishika Alim (Bangladesh)

Being selected as one of the trainees for the Ando Program is the most precious gift one can ever wish for. We were given a unique opportunity to experience the spaces designed by the “Master of light”- Architect Mr. Tadao Ando, and furthermore, had the privilege of meeting him in person in his office. The Ando Study Tour all around Osaka Prefecture presented us with the opportunity to experience the exquisite architecture of Mr. Ando and helped us to transcend our knowledge of space, volume, scale, nature and architecture to another dimension. We did not only experience the spaces but also lived through the exotic Japanese history, art and culture.

Ando Study Tour

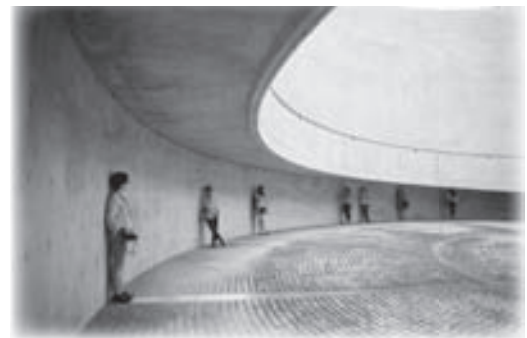
On September 24, right after the day we arrived in Osaka, a study tour was scheduled for us to visit three different museums designed by Mr. Ando within Osaka Prefecture. We were lucky to have staff from Ando office to guide us throughout the day. The amazing day started with a visit to Chikatsu Asuka Museum. We were very excited since it was the first time for almost all of us to experience Mr. Ando’s building. Our excitement broke into a loud cry as soon as we found ourselves standing in front of the stepped roof of the museum, perfectly merging with the hilly surrounding. By designing the roof with steps, the roof does not only function as an entranceway to the museum but also be presented as a building facade, blending in with the surrounding nature. It allows one to enjoy the panoramic view of the surrounding area where more than 200 ancient burial mounts (kofun) are located and the nature along with it. The tactile quality of space kept



changing with every single turn as we were guided to the museum entrance through the directional concrete walls. There, deep down into the soul of the land, we were transported back to an ancient time. The intentional dark interior and exhibits evoked the ambience of tombs where the relics were discovered. Chikatsu Asuka was an

important place at the start of Japanese history and the museum perfectly conveys the message.

From the deep down core of the earth, we were transported back to the sunny Sayamaike Pond. Sayamaike Museum, introducing the ancient advancement of civil engineering and flood control measures, was our second stop. Following the path along the water, lined with Sakura trees, we were exposed to cascading waterfalls on both sides, guiding us to the inner circular shaped court. This grand entrance with water, granite wall and concrete structure perfectly conveyed the theme of the museum by incorporating the surrounding environment into the architecture. Not only did the volume of the spaces in proportion with the exhibits amaze us, but we were equally fascinated by the relic preservation techniques, ancient engineering techniques for water control, irrigation and reclamation of the pond.



When something is described as awe inspiring, the tendency is to think big. Shiba Ryotaro Memorial Museum, which praises the achievements of the author, does indeed inspire awe but on a more humane scale, unlike the other two museums we visited earlier. This is the reason exactly why this project deeply touched my heart. The entire surrounding ambience and the thought process behind it will amaze one. To me, the library in the museum was sort of a space for worship where one has to enter with the purest mind. The approach that has been designed to enter the museum through a garden, indeed gives a sense of purity and offers calmness of mind. The natural setting also reflects the nature loving spirit of the writer. The crystal clear glass with steel frame corridor guided us into the interior. The most amazing fact about this particular library that took my breath away is how Mr. Ando included the books as an essential part of his architecture. The shelves are composed in a magnificent vertical wall, standing tall, acting as a core

structure of the building. The books on the shelf become a powerful part of the building. One may find it troublesome to access the books but to me that is how it is suppose to be. The books needed to be deserved in order to be read. Just like the process of being enlightened, you have to put in some effort to get that light inside yourself. The whole design incorporates and reflects the spirit of one of Japan's most beloved authors, Siba Roytaro, in the truest and humblest manner.

Courtesy Visit to Mr. Ando

Meeting the master, Mr. Tadao Ando in person for a courtesy visit was definitely the most cherished moment for every single one of us and also a great honor. At the same time, we all were nervous to our core since standing in front of the most powerful architect in the world is something you do not get to experience every day.

After the host company training in the morning, we took off to Chaska Chayamachi Building in Umeda, which is also designed by Mr. Ando. There we met with staff from Ando office who guided us to the Chapelle de Ciel (Sky Chapel). It was a small scale chapel, yet with a very powerful impression. The chapel is a simple triangular glass box allowing one to experience a panoramic view of Osaka city. The sleek steel mullians and other details added more to the elegance of the space.



On our way to the office, our excitement exploded. By the time we could realize, we discovered ourselves standing in front of his self-designed office. As we were invited inside, the studio revealed itself with surprises. The bare concrete walls were adorned with delicate architectural models and artworks. As we were being guided by Ando office staff, we explored different levels of the building arranged around a

quadruple-height atrium, flooded with natural light inside. Later on we were taken to the new extension part next to the building and we had a brief question-answer session with the office staff. And before we could realize, there he was in front of us. We were very much taken aback with the significance of the moment. He spoke very softly yet with very firm and powerful impact. He mostly talked about the way architecture, as a profession, is facing a massive shift in present days compared to the time when he started. Back in the 1950's, architecture dealt more with creating space for lifestyle but as the time changed architecture inclined more towards the business of architecture. Putting this fact on the table, he ignited the question concerning how we can deal with this situation and how the responsibilities of young architects should be transfigured to address this global situation. Though Mr. Ando's architecture has always inspired me and sent me messages in its own way, this time he inspired us with his firm words.



The most inspiring side of this conversation to me was that he did not feed us with his own opinion or impose his perspective on us, but rather planted a seed for thought inside us, stimulated the environment to think about this situation further and come up with our own innovative solutions, to address the situation. He kept sending us messages through his insightful words and it was up to us how we perceived it and how we are going to act on it. Time flew so fast, but his thought and provocative words will linger in our mind for eternity, being a constant reminder of our responsibilities and an inspiration to start from within. That day we got so much to cherish and treasure for the rest of our lives. We came back with a little spark inside, being a different person with a new perspective.

Architecture Workshop at Kindai University

Vu An Tuan Minh (Vietnam)

The architecture workshop at Kindai University on September 28 was a design workshop with the participation of eight Ando trainees and professors, lecturers and students of Kindai University. Kindai University is one of the largest universities in Japan with six campuses around western Japan and a total of 14 faculties, nine of which are situated at the main campus, Higashiosaka Campus, where our workshop took place.

Upon arriving on campus, we were greeted by the students from the Department of English Multicultural Communication of the Faculty of Literature, Arts and Cultural Studies. At first, we were introduced to the history, location and academic programs of Kindai University. Then, we were given a very interesting introduction about the Kindai Renewal Project, which is an ongoing construction work on campus to develop additional modern facilities for student activities.

We were all amazed, not only by the modern and stylish design of the new buildings, but also by the additional in-between open public spaces that accommodate and encourage informal interaction between professors and students. Then we were taken to a campus tour, through the E³ [e-cube], the Faculty of Architecture, November Hall, Building No. 38, and a terrace.

Through this short tour, we also made acquaintances with the students from the Department of English Multicultural Communication who also helped us in the afternoon session, while we understood more about student life in Japan. We all wish to come back again to Kindai University after the construction is completed.

In the afternoon session, we met the professors, lecturers and students from the Faculty of Architecture to discuss and present our ideas on the main theme of the workshop, the

“Global Micro Public Space”. We were asked to design the smallest architectural unit that would stimulate cross-cultural communication for an imagined “the 1st Cross-Cultural Street Festival of Kindai University”. The participants were expected to define their own “Global Micro Public Space” and design its prototype in a site along the way to the University from the nearby Kintetsu Nagase station.

Prior to the workshop, the trainees and Japanese students were given an assignment to make a design proposal for the theme, based on the examples of Micro Public Space in our countries. Therefore, for the first part of the workshop, we presented our own assignments. A variety of case studies and ideas were presented. It was very insightful to exchange different design approaches and ideas based on different countries and cultures.

Afterwards, we were divided into small groups to make new proposals for the theme. There was a total of five mixed groups of Ando trainees and Kindai students, and then we discussed our ideas together. Firstly, by having a short fieldtrip to our proposed building sites, we observed everyday life and brainstormed ideas on where we can place our works. Then, we came back to campus and after a brief discussion, we drew our ideas and presented them to other groups.

The first group came up with the idea of the “Everyday Festival”. For them, festival is not about a dead monument, but something that is a part of everyday life of residents. Therefore, they wanted to make something that could be used not only for the festival, but also as a part of people’s everyday activities. Brainstorming on the term “global”, they thought about its issues and interest, such as green space, food, and interaction, and worked out interventions to adapt those needs to make the street a better space for all users.



The second group finished with the idea of the “Back Street”. They wanted to place a pavilion or space for everyone, including the students and participants of the festival, along nearby little streets as opposed to the main street. This is because they thought that these “neighborhood streets” have interesting aspects that are often underestimated and ignored. So for the festival, they suggested people to explore the little narrow streets around this area.



The third group brought about the idea of the “Global Nexus Space”. They cared about the dead spaces and suggested modular structures for the local community. They also thought that spaces in different shapes, such as the rectangular, triangular and irregular shapes, should be plotted along the streets. Finally, they came up with the idea to connect all the spaces in different shapes with a “colorful global nexus”, which are colorful fabrics, to create a festive look overhead and also hide electrical wires. At the same time, it would provide colorful shades and also exhibit different traditional fabrics from different countries.

The forth group presented the idea of the “Better Community”. After carefully observing the street, they had plenty of ideas in their proposals to help make a better living space for the community, such as paintings on the wall, a bike wall, bike room, micro farm to grow vegetables and plants, roof cover, and a community mall. In short, they proposed a collection of small ideas to make use of dead spaces in the streets.

The final group came up with the idea of “Relaxation”. Focusing on a crowded crossroad area which connects many ways, they wondered why no one stopped by to enjoy the public space. By observing the area, they concluded that the lack of open façade and green space caused the problem. Through the discussion, they discussed an idea of a relaxation space where people can find a place to feel calm and comfortable, sit down, enjoy the beautiful nature and talk with others. A big flexible roof made of canvas and modular units was proposed, while building façade was made to be open to the center. Another modular unit was formed with a big tree in the center as a focal point. All of them were established for the people to enjoy a peaceful space.

After the presentation, the winning proposal was chosen by voting. Following the short lecture given by Prof. Horiguchi from the Department of Architecture about the previous research, reference, and on-site workshop under the the same theme of “Micro Public Space”, the result was announced. The first prize was given to the fourth team, the “Better Community”, which I believe was a deserved result due to their smart observations and thoughtful ideas.



In conclusion, the workshop was such an interesting and helpful program for us. Not only did we visit the university and see the amazing renewal project, we were also able to experience the student life and environment. The discussions and presentations helped us improve our communication skills, exchange ideas with the students with the same academic background, and learn from different approaches from different cultures.

Awaji Island and Naoshima Tour

Tanya Thapanand (Thailand)

“To experience Mr. Ando’s architectural masterpieces in Awaji Island and Naoshima by using all of the five physical senses and mind can elevate your understanding about the philosophy of art and architecture more and more ...”

Day 1 Awaji Island

The day started with the morning greeting with the staff from Ando office. Then, we all took a bus ride to the first stop at Honpukuji Temple. On the arrival, in front of the temple, we got a brief explanation about the meaning and concept of the temple and also learned that the lotus was associated with heaven in Japanese tradition. With this dogmatic philosophy in mind, Mr. Ando made a proposal to the head monk to twist the typology of Japanese traditional temple, where the essence of the doctrine is still preserved by creating the mystical subtle symbolic space. He carefully designed a quality space by laying down the approaching route, the sequence and hierarchy of space with the truthfulness of concrete material and traditional module of Japanese wooden structure. The sound of the wind and the water, as well as the natural light, shade and shadow stimulate the five senses of visitors. All of these create the most stunning architecture which stands in front of us.



The real experience started when we walked up on a narrow stepping stone block pavement surrounded by the small bushes and flowers. Then, the space expanded to the small white stone plaza with the long concrete curved wall on back. We took a walk along the wall and then, the pavement suddenly forced us to turn back 180 degrees and the breathtaking view of the elliptical lotus pond popped into sight. As we slowly approached the main entrance, we heard the sound of the

water and felt the cool breeze with the smell of fresh water. We all already know about these elements of the architecture from articles and books. However, to experience them for real for the first time made us all speechless. Then, we stepped down the stairs in the center of the lotus pond axis, feeling the cool air affected by the concrete and water. As we walked along the narrow cedar wood curved corridor with a dim light, we saw the yellow light illuminating the main temple and the Buddhist altar. The hall is in the Japanese tatami scale with low warm light and red wood partition. Walking out from the hall, we fronted with the huge glass doors with the red wood lath. The large amount of natural light through this red wood lath turned all of the grey concrete space into red and we saw a motif lighted up on the concrete ceiling. All of these various spaces represented the extraordinary aesthetics of cultural synthesis of Mr. Ando which you rarely find from anyone else.

Then, we headed out to the next stop, Awaji Yumebutai. As the bus drove into the hotel, the Westin Awaji Island, we were captivated by the perfect triangular geometry of the building. We all suddenly realized that it was designed by Mr. Ando, as if he put his signature on it. The site of Awaji Yumebutai used to be desolated, being excavated to reclaim land to develop Kansai International Airport. In order to restore the greenery space in harmony with nature, Awaji Yumebutai has been developed as an environmental creation project. Mr. Ando proposed to plant many kinds of trees and after several years, the desert land became forest. Considering the nature as the important part of the site, Mr. Ando started to lay down his master plan with the combination of geometries and axis following the land features such as the mountain and the sea. This complex is similar to the cubism painting



on the natural landscape. The whole area is a paradise for architects as every space and its details reflect Mr. Ando's philosophy. You can find peace here, walking along the symmetry corridor, the man-made ponds and waterfalls where the millions of seashells are embedded beneath by hand, the stepping stairs combined with the plantation plots for various types of vegetables and flowers, and the massive outdoor amphitheater. Also, we had a great opportunity to stay in the Japanese shared-style room and had a precious time with other young architects.



Day 2 Naoshima

Moving on to Naoshima, our first stop was Ando Museum to learn the story about Mr. Ando's previous works and also the Naoshima Project. Not only was the content interesting, but also the building itself. Using his personal ideas, he decided to build his museum by interlacing his modern concrete signature architecture with traditional Japanese wooden architecture. From the outside, you would never know that it is Mr. Ando's building. It stays very humble and blends in with the surrounding environment.

The second stop was Benesse House Museum. The museum exhibits the remarkable collection of art pieces such as Yves Kline, Richard Long, Dan Flavin, and also the notable Japanese artists such as Shinro Otake and Yasumasa Morimura. The building provides the best quality of art space along with the art galleries around the world with the refine details designed by Mr. Ando. As I walked around, I learned a lot about how architecture works with the art and the surroundings. The best part of this visit was that we got the wonderful rare chance to take the private monorail up to the

hill and experience the famous signature oval space by Mr. Ando. Everyone was so delighted and deeply impressed with this admirable space.



Then, we moved to the last spot on Naoshima trip, Chichu Art Museum. The very best geometrical architecture glorifies the art, for instance, those of Claude Monet, Walter De Maria, James Turrell and Mr. Ando himself who created the art of architectural space. We started with the "Water-Lily Pond", a piece from "Water Lilies Series" produced by Monet in his later years. 700,000 pieces of craft 1x1 centimeter well-cutting "Bianco Carrara Marble" were embedded in the floor, illuminating the gallery space with the soft, smooth and diffuse natural light. As we moved forward, we were stunned by the six meters painting of Monet's main piece. We moved to the next series of James Turrell, the one that I was always counting the days to experience by myself. Turrell is the artist best at tricking human perception by manipulating light to transform two or three dimensional space into non-dimensional space. We first saw a flat blue wall in front of us. But as we stepped towards it, it appeared that we could further walk "into" and through the wall, guiding us into a non-dimensional space. Again, my heart cried. The last art piece was Walter De Maria's sculptures and sphere deep black granite stone. Sadly, the day was cloudy, so we couldn't see the effect of light, shade and shadow clearly. However, that sphere endless dimension stone still surprised me.

Awaji Island and Naoshima overwhelmed me and all of us. We can strongly say that this was the best experience of art and architecture that the Ando Program set as its main objective and named as this program.

Discussion Program and Kyoto Study Tour

Palistha Bajracharya (Nepal)

Discussion Program

A discussion program was organized in Kyoto on October 7 coordinated by Prof. Guenter Nitschke and his assistant, Ms. Esther Tsoi. The session started with a lecture by Prof. Nitschke on the background of cultural properties, description of Kyoto, genius loci, history and the development of 'Cho' (neighborhood) in Kyoto and moved on to the discussion on the theme of "Renewal and Preservation in Sustainable Global Environment". Getting to know even the portion of the life of Prof. Nitschke was enlightening as I got to know how amazing he is and how his thoughts are different from most people. I found his talks very inspiring and gratifying.

As I am curious about the historical and traditional places and day to day lives of people in traditional towns, learning from his lecture about the evolution of built spaces from design intent to alterations brought in by the people was interesting. This is applicable to all places as the life of people is dynamic and changes with time along with how a place is used.

Following the lecture, all the trainees were requested to present their cases of "Renewal and Preservation in Sustainable Global Environment". At the end of the presentation, Ishika Alim from Bangladesh was awarded as the best speaker and Tanya Thapanand from Thailand as the second best presenter, and both were given prizes by the professor.



The first presenter, Brahmani Tripuraneni from India, presented her case of "Preservation of Green in a Grey Atmosphere – The Imperial Zone of New Delhi". She talked about how the Lutyens Bungalow Zone in New Delhi was defined, enlarged and again proposed to decrease the green area. In terms of preservation of ecological resources, she was concerned about how a change in the land use would

adversely impact the ecology. Hence, she stated that changes in the land use should not be permitted and if permitted, guidelines need to be specifically developed for this zone.

Muhammad Nelza Mulki Iqbal from Indonesia presented his case of "Rethinking Urban Design Practice through Social Capital Preservation." His presentation was about looking for an alternative basis for solutions in urban design practice rather than proposing the urban design alongside architecture and planning. He would like to promote the people-driven processes as the core agenda of urban design.

The third presenter, Zhang Yingyi from China, presented her case of "Renovation Plan for Xiwu Old Street." She described the renovation strategy that would be implemented in such details including walls, roofs, doors and handrails in balconies.

Kimberly Anne Ching Tan-Afuan from the Philippines presented her case of "the Walled City of Intramuros". She described the underlying concept to turn Intramuros into a "Living Museum" is to foster participation amongst people who work and reside in the district and create the dynamic. She also described some of the noteworthy sites such as the Fort Santiago and the Plaza de Roma.

I, Palistha Bajracharya from Nepal, presented "the Case of Baha & Bahi" in which the preservation and renewal of these social institution is not limited to physical aspect, but also in social, economic and governing aspect as well. I talked about how the preservation of Baha and Bahi would act as a good example for all the Newari settlements.

Tanya Thapanand presented her case of "Redevelopment of the Water Markets of Thailand" and explained about the three waterside communities; Amphawa Floating Market, Kaohong Market and Chantaboon Waterside Community that have been renewed or restored. Amphawa Floating Market is a water market area where the government invested to develop the area; however, superficial policies led to poor renewal of historical areas. Kaohong Market is a good example of restoration led by the people that best explain the strength of community. Chantaboon Waterside Community is also a fine

example of cooperation among the local people, community as well as the development committee.

Next, Vu An Tuan Minh presented his case of “The Preservation of Hanoi’s Old Quarter: Case Study of Ta Hien Street” and he described methodology and principle in preserving an urban heritage like Hanoi Old Quarter. He pointed out the fact that when preserving an urban heritage, we must put it in a continuous development, considering it as a living thing within the dynamic and ever-changing urban life.



Lastly, Ishika Alim from Bangladesh explained about designing opportunities for substantial number of impacts - both climatic and socio-cultural, through designing a building, preservation and renewal. She illustrated her points with examples of a resort in a wetland “Jol O Jongoler Kabbo” and the space for local community developed underneath the elevated railway tracks “Deyal Kotha”. The sustainable design approach in “Jol O Jongoler Kabbo” aims at rejuvenating and bringing back the essence of what we really are by preservation of a small jungle, a wetland and a habitat for beings other than humans through participatory landscape design. The project of “Deyal Kotha” is an experimental approach for renewal of such dead space by programmatic restoration that aims at not only providing a link between various elements of urban settlement, but also adding a great value to the society by developing the dead space appropriately through the language of architecture.

Kyoto Study Tour

The next day we had a opportunity to explore Kyoto with Prof. Guenter Nitschke and Ms. Esther Tsoi. We firstly visited the Tenryu-ji Temple, which is a major Rinzai Zen temple complex located in Saga Arashiyama. Tenryu-ji was established in 1339 and it was registered as a UNESCO world heritage site, as part of the “historic monuments of ancient Kyoto” in 1994.

After this we visited Nijō Castle. We took a tour around the Ninomaru Palace and I found the flooring technique very fascinating as it made the sound like nightingales due to the use of metal nails called “mekasugai” for security reason. Every piece of item in the castle was a piece of art in every way. These were extraordinary examples of beautiful art, architecture, landscape and building technology.

We even visited a traditional merchant house, Kyoto Living Craft House Mumeisha which had its own two small Japanese gardens and a passage within the house. The house used to run a wholesale business for kimono and now the shop has been transformed into a living room where the family treasures are put on display. We got a chance to go around all the rooms in the house and experience the traditional house of a merchant. I also came to know the importance of scale provided by tatami.

While we went around Kyoto, I came to realize the attention that is given by Japanese people to every tiny detail like small statues or landscape. I also came to know about the rules and customs that have been set during development projects in Kyoto.



III Discussion Program Reports

These discussion program reports, submitted by the trainees, are summaries of the reports presented at Discussion Program on October 7th, supervised by architect Mr. Guenter Nitschke, under the theme of “Renewal and Preservation in a Sustainable Global Environment.”

< Comment >

Architect / Coordinator Guenter Nitschke

“Place, Season and Energy – A Holistic Approach to Architecture”

What we generally know as architecture and urban design from the 15th century up to our time was the work of the architect as an artistic hero. Such well-known heroes including Le Corbusier, Charles Correa received the main attention from professionals and the world.

However, in 1964, Bernard Rudofsky drew attention to this longstanding myth of the architect as the hero in his book “Architecture without Architects” stating that “Architectural history, as written and taught in the Western World, has never been concerned with more than a few select cultures.” He was the first to break down our limited idea of this field and seriously drew our attention to the vast world of nonpedigreed, that is, vernacular, indigenous, and often anonymous architecture.

Emphasis in this year's trainees' reports is clearly given to the role of community participation, social capital, local sustainability, critical regionalism, environmental preservation and the validity and beauty of indigenous vernacular architectural form and attitude. Instead of egocentric desire to become a famous architect, the trainees commonly demonstrated that they wanted to help their fellow citizens. That is the answer. It shows they have come from the heart, not just from the head, nor academic learning, nor theories.



I strongly feel a major change in our attitude towards architecture has become necessary. Siegfried Gideon summarized 20th century modern architecture in 1941 in his world famous rational manifesto in his book called “Space, Time and Architecture – The Growth of a New Tradition”.

However, a new manifesto has to be written for the 21st century, for our time. Gideon's word “Space” should be replaced by “Place” reflecting an awareness on how human beings are intricately interrelated with all environments contributing to its increasing deterioration, the word “Time” has to be replaced by “Season” reflecting man's present problems and interference with global climate, and the word “Architecture” by “Energy” since the form of present-day architecture is predominately determined by the flow and the installation of various types of energy. Hence, it should be called “Place, Season and Energy – A Holistic Approach to Architecture”.

Preservation of Green in a Grey Atmosphere

– The Imperial Zone of New Delhi –

Brahmani Tripuraneni (India)



The architecture in the core area of the capital city of India has deteriorated due to pollution and bad policy making. New Delhi is the capital city of the developing nation India. This capital city made it to the headlines as being one of the most polluted cities globally¹. The capital city of British New Delhi called “Lutyen Bungalow Zone” (LBZ) illustrates a serious concern. LBZ is designated as a heritage zone in the Master Plan of Delhi in recognition of significant concentration, linkage or continuity of buildings, structures, groups or complexes united historically or aesthetically by plan or physical development. The Lutyen’s Bungalow Zone with its axial symmetry of wild tree-lined avenues, large plots and bungalows reinforces the identity of the iconic east-west axis of Rajpath (king’s way), extending from Rastrapathi Bhavan (the official residence of the President of India) to India Gate and its landscape. In 1988, it was demarcated as incorporating an extent of 25.88 km² with restrictive guidelines in place to maintain low-rise buildings that are typical in the area.

A lobby of politicians and builders have been trying to demolish it by framing the zone’s buildings as “sprawling, space-consuming, and beyond repair”² and replace them with high rise buildings. Delhi Urban Arts Commission (DUAC) also proposed guidelines for densification of parts of LBZ, one of the few remaining open green zones in the city of 16.8 million people³. However, as the population continues to grow in Delhi, compromising the green coverage at the same time, its loss would adversely impact the habitat it offers in the heart of Delhi to hundreds of species of flora and fauna.

As a response to this critical concern, the observations and suggestions of the Indian Society of Landscape Architects

(ISOLA), Indian National Trust for Art and Cultural Heritage (INTACH), and Institute of Urban Designers – India (IUDI) to the Ministry of Urban Development include that the LBZ does not represent built heritage alone. It is an invaluable ecological resource. It is imperative to first map the existing landscape resource and quantify it and its value to the city both tangible and intangible. A change in the land use will adversely impact the ecology and hence should not be permitted. No bungalow should be altered. This zone cannot follow the general Master Plan for development, but guidelines should specifically be developed for this zone. The mandate of the proposed guidelines focuses on the corridor and undermines the relevance of related spaces in the conceptualization of the LBZ planning. For instance, planting for LBZ conceptualized by Edwin Lutyen for this “Garden City” mandated a single variety of trees on each arterial road. This sign of a holistic street design structure is not taken into account when realigning boundaries.



LBZ offers hope that with a clearer vision and a need to balance multiple aspirations, a solution for this area will be arrived at through consensus, protecting the values that are held dear across society.

The presentation was concluded that the country’s heritage complex in the middle of the capital city were settlements and developments by colonies that colonized the country but not the true local nationals. A different approach should be taken to renovate and restore the current political complex.

- 1.Kumar et al. (2015). New Directions: Air pollution challenges for developing megacities like Delhi, *Atmospheric Environment*.
- 2.World Monuments Fund.*Lutyens Bungalow Zone*.Retrieved from <https://www.wmf.org/project/lutyens-bungalow-zone>
- 3.Ministry of Home Affairs, Government of India.(2011). *Census of India*.

Rethinking Urban Design Practice through Social Capital

Muhammad Nelza Mulki Iqbal (Indonesia)

The key concern in the discourse on social capital in a contemporary context commonly proceeds from three key sources. To start with the work of Pierre Bourdieu, social capital is the accumulation of resources, visible or invisible, that grow personally or communally through the benefit of possession in a durable network of institutionalized relationships that are based on acknowledgement and familiarity¹. The second notion of social capital is taken from Robert Putnam, an American political scientist. He considers social capital as a value of social organisation such as networks, trust, and norms that create a coordination towards mutual benefit². Finally, James Coleman broadens Putnam's definition of social capital by introducing a vertical aspect of the social capital such as a hierarchical relationship and unequal distribution of power among members within the network.

In Indonesia, like in most Asian cultures, people spatially and socially co-live in a community that is a network of small clusters³. Although the formal study related to social capital in this environment has barely begun, there are various studies on Indonesian villagers that examine the types and function of cooperation and human relations⁴. These relations are founded in numerous types of mutual aid, reciprocity, and commonly known as the "gotong-royong" tradition. The phrase "gotong-royong" has many definitions; however, in simple terms, it means that solving problems is best done together. Therefore, from the socio-cultural ethics of the togetherness philosophy, "gotong-royong" can be depicted as one of the elements in Indonesian culture, and also be considered as an Indonesian social capital practice.

In late 2010, Arkomjogja was initiated by some community architects and social workers to find a solution regarding the informal settlement issues that they believe residents should take their own roles in finding the answer to the problem⁵. A momentum of transformation was shared with the ongoing ACCA (Asian Coalition for Community Action), a program that was initiated by CAN (Community Architects Network). This program is a part of the main organization called ACHR (Asian Coalition for Housing Rights) that has been operating in 19 countries, networking with lots of organizations, communities, academic institutions, and professionals.



Since then, they started working together in Yogyakarta, Indonesia to solve the problem of land, sanitation, economy, health, and waste management. Working closely with the community that lives along the riverbanks, Arkomjogja assisted 31 communities to establish Kalijawi, a city-wide federation of savings groups driven by women in the communities. Echoing the spirit of CAN "let people be the solution", Arkomjogja and Kalijawi are promoting a fundamental shift in the urban design practice by incorporating a participatory approach and social capital as the main consideration in urban development. We need to realize that the crucial aspect of nurturing social capital is the matter of time. Although it needs patience as well as close interaction with the people, that will never be easy to get done, the dialogue that comes up from the recognition of social



conditions will lead to broader possibilities. That is the main potential of participation when it opens up the dialogue by placing people as the main solution⁶.

1. Bourdieu, P. (1986). The Forms of Capital. In J. F. Richardson (Ed.), *Handbook of Theory of Research for Sociology of Education*.
2. Putnam, R. (1993). *Making Democracy Work: Civic Traditions in Modern Italy*.
3. ACHR. (2010). *Community architects in Asia – design with by for people*.
4. Subejo. (2004). The Role of Social Capital in Economic Development. *Jurnal Agro Ekonomi*, 11(1).
5. Fitrianto, A. (2014). Securing local ownership, and the architect's dilemma. (H. Moksnes, & M. Mellin, Eds.) *Claiming the City: Civil Society Mobilisation by the Urban Poor*.
6. Boano, C., & Kelling, E. (2013). Towards an Architecture of Dissensus: Participatory Urbanism in South-East Asia. *The Participatory Turn in Urbanism*.

Renovation Plan for Xiwu Old Street

Zhang Yingyi (China)

Xiwu is on the east side of Fenghua. However, the high-speed railway, connecting Ningbo and Taizhou through Fenghua, does not go through Xiwu and Xiwu's location becomes more marginalized day by day.

Advantages:

- 1 The historic community of Xiwu enjoys a long history, featuring a complex with a relatively complete onfiguration.
- 2 Many locals still live in this community. Their lives are closely related to the culture and architecture in the area.
- 3 The community is surrounded by a number of water town tourist destinations, including Tengtou, Qingyun, and Xikou. There is a possibility of their joint development.

Disadvantages:

- 1 Old and new buildings are not properly arranged in the community, with disorderly planning and messy styles.
- 2 The outlook for the community's future development is dimmed by the lack of overall planning for its functional layout, together with the absence of any local icon. The problem needs addressing especially for the complex along the riverside that are taken up by a large number of public service facilities and businesses, with limited applicability and sustainability. Many street-side shops are struggling and on the verge of collapsing for various reasons, including business model, target customer, and location. The community's development is held back because of a serious shortage of basic social service facilities.
- 3 Most local young people leave the community to work in other places, leaving senior residents behind. As a result, people can't feel much energy here. Its sustainability is also declining year by year.



Before Renovation



Renovation Plan

Renovation task and goals:

The first main mission of the renovation is to re-position the old Xiwu community based on its overall planning. The renovation should aim to improve the quality of life of local residents by restructuring the community's business model and public space planning. Xiwu's development should be enforced in a number of stages to make supporting facilities complete.

The secondary mission of the renovation is to improve sustainability. The restructuring should take Xiwu as well as Fenghua's overall development into consideration and build up a sustainable industrial system that includes tourism and culture. That way, Xiwu old street will be rejuvenated with long lasting vigor and vitality. The target groups of the renovation would be local residents and tourists.

Renovation measures:

The renovation of the Xiwu old street should start with the riverside complex, aiming to develop a visitor-friendly, iconic, and energetic facility with a unique style.

Renovation strategy:

- 1 The renovation should aim to restore the buildings to what they were, especially for those well-maintained buildings.
- 2 The renovation should stress overall harmony. Some of the buildings will be torn down while some others, whose styles do not fit, will be renovated with modern approaches through the control of colors, materials, and details, to achieve harmony.
- 3 The renovation should aim to contrast the old and the new. The renovation of iconic buildings with relatively short history will help create a good contrast with the historic community. The community's south and north entrances and the center of Laocitang street will be set as important points where the development businesses and supporting facilities should start and extend. Meanwhile, some of the buildings along the riverside should be demolished to make way for community icons. The community icons and public spaces will be rebuilt with proper commercial development to meet the demands of local residents and incoming tourists.

The Walled City of Intramuros: A Case Study on Urban Renewal and Preservation

Kimberly Anne Ching Tan-Afuan (Philippines)



Intramuros, meaning “within the wall” in Latin, is one of the Philippines’s most historic sites. Dating back to the country’s Spanish colonial period, the Intramuros was built upon a precolonial riverside community in Manila and was later on transformed into a fortified capital city that commanded both authority and subjugation. At the height of the Manila-Acapulco Galleon trade from 1565 to 1815, the walled city of Intramuros underwent rapid urbanization, which stirred the growth of its surroundings – eventually forming Metropolitan Manila, the country’s present capital.

Since the end of the Second World War, Intramuros’ historical and cultural value had been threatened by urban problems such as blight, poor infrastructure and haphazard development. Naturally, heritage preservation has also become an issue that continually plagues the once illustrious city. Therefore in 1979, the Intramuros administration was created to be responsible for the orderly restoration and development of Intramuros as a monument to the Hispanic period of Philippine history, while maintaining it as a viable district of Manila that keeps pace with modernization.

In 1989, the Intramuros administration engaged the services of the Planning Resources & Operations Systems (P.R.O.S.) who devised the “Intramuros Development Plan of 1991”. The underlying concept of the “Intramuros Plan” is to turn Intramuros into a “living museum” for people to both live and work in by:

- 1 Establishing a historic core where facades would be “Philippine-Hispanic” and building heights would be limited to three storeys
- 2 Establishing a medium intensity zone where facades of the first two storeys would be “Philippine-Hispanic” and facades of higher storeys would be of modern glass curtain construction; building heights seven storeys
- 3 Reinforcing the existing museum complex by introducing new but complementing building types

- 4 Promoting cultural shows and activities and accommodating more arts and culture spaces
- 5 Encouraging the influx of office, mixed-use developments
- 6 Preserving an array of building facades to create a familiar streetscape
- 7 Setting up more small-scale economic enterprises
- 8 Introducing commercial functions into the Intramuros’ walls and fortifications
- 9 Providing tax incentives to investors
- 10 Upgrading and modernizing infrastructure
- 11 Constructing an esplanade along the (adjacent) Pasig River

Over the years, the Intramuros administration has overseen the reconstruction and adaptive reuse of landmark buildings and of the Intramuros walls and fortifications, the development of historic streetscapes and museum complexes, the development of the plazas and plaza complexes, and the improvement of infrastructure, among others. Notably, 95% of the walls and fortification of the walled city has already been reconstructed. However, after two decades since the approval of the Intramuros Plan of 1991, the Intramuros administration has yet to fully implement the said master development plan. This has been partly due to a lack of urgency by the government as well as the people.

Recently, with today’s global communication platforms, the Filipino consciousness on valuing cultural and historic heritage is also increasing. Internally, the Intramuros administration has also made efforts in mapping out the noteworthy sites and structures within the walled city. Such improvements in communication and attempts to quantify heritage assets form an integral step toward the anticipated revitalization of Intramuros. Although the future of Intramuros remains partly unclear, it is certain that the walled city will continue to stand as an invaluable asset to the nation – one that has the potential to evolve into a relevant and vibrant hub of Filipino consciousness.

The Case of Baha & Bahi of Patan

Palistha Bajracharya (Nepal)

As we go around the core areas of Kathmandu valley where Newari architecture is prevalent, the “sense of discovery” and “element of surprise” are experienced. Amongst the busy streets of the core area of Kathmandu valley lies a settlement system evolving through the centuries, known as the Buddhist monasteries of Kathmandu valley. Patan is one of the cities in Kathmandu valley where many aspects of Newari architecture can be seen. But I will be limiting my description to the case of Baha and Bahi in this report. In 1985 John K. Locke had estimated that in Patan there were 141 Bahas (18 main and 123 branches) and 25 Bahis; in Kathmandu there were 90 Bahas and 16 Bahis; while in Bhaktapur there were 20 Bahas and 3 Bahis¹. The term Baha comes from the Sanskrit term “Vihara”, the standard term for a Buddhist monastery. Bahas were founded as establishments for communities of married Bares. Each Baha has its own sangha, which is a closed and self-sufficient unit looking after the affairs of the Bahas. Bahis were designed as a place for training, teaching, preaching epics, and giving shelter and food to visiting monks. It has also been suggested that Bahis housed celibate monks and served as schools of dharma where Buddhists from Bahas came to learn the basics of dharma. Each of the Bahas and Bahis is still inhabited and tended by a sangha of initiated families like “Bajracharyas”.



At present, the use of open spaces of Baha and Bahi have decreased as learning grounds but given rise to new uses. At the time of festivals and celebrations, these open spaces are still in use. Being in the core areas, the economic activities have also increased a lot. These spaces are used for various uses throughout the day; as a market place and place for religious activities in the morning, economic activities throughout the day, a recreational space for children and gatherings of people of all ages, area for parking and storage of building materials when construction is taking place in the

area. Even in times of natural calamity, the large open spaces in the Baha and Bahi become vital. These spaces were the place of relief for people during and after the earthquake of 2015. Temporary shelters were arranged in these spaces, and at a time of fear and panic, these spaces became essential for consoling each other and emotional rebuilding. After the earthquakes, the houses that were not maintained were damaged. New houses are being built by demolishing old ones. There are building byelaws in Patan. However, as there is no strict enforcement, this has brought many problems. People are building houses without regard to the value of heritage sites such as Baha and Bahi which has negative impact in several things such as the light availability, building width ratio that ultimately affects neighboring houses, lack of sentiment for the heritage among outsiders, no clarity in ownership and lack of maintenance. These are also due to weakness at the policy level in our country as there are no strict rules regarding historically important buildings. Even if there are rules, there is lack of surveillance and supervision. If this continues, there will not be any suitable housing conditions within Baha and Bahi, resulting in the creation of a slum-like environment. There is a chain reaction to every problem and the way it is dealt with. Regarding the private houses in Patan, with Baha and Bahi, there is no system of giving incentives to those who have maintained their Baha and Bahi. If there was an incentive plan for them, then it would be maintained as cultural heritage. A different strategy must be applied to housing conditions of Baha and Bahi in order to preserve and renew the housing system of the area. The renewal and preservation of the Bahas and Bahis is not limited to physical aspects, but also in social, economic, and governance aspect as well. If the renewal and preservation of those in Patan is fruitful, then it will serve as an example to all the Newari settlements in the Kathmandu valley.

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Redevelopment of the Water Markets of Thailand

Tanya Thapanand (Thailand)

Thailand is the agriculture lowlands with many branches of rivers flowing across the country. From ancient times until now, one of the most important communal systems has been water transportation, used for everyday life or for the transportation of products, which connects the mainland of Southeast Asia to Thai Gulf and through to South China Sea.

These conditions make Thailand a commercial hub, full of markets and ports. One of the unique characteristics of Thai markets is “The Water Market” and these markets are mostly closely connected to the waterside communities. However, in the globalization era nowadays, land transportation is more common for the logistics of fresh agriculture products. Therefore, the water markets are dying from the waterside communities. On the other hand, the market plays an important part for the community economy and the idea of bringing back the local culture of water markets is becoming more and more common with upcoming projects throughout the country. This report can give you some idea of the situation through three case studies.

Amphawa Floating Market, located along Wat Chula Canal, Samut Songkram Province was once the most prosperous water market around 60 years ago with its location that connects fruit orchards to Mekong River. In the 2000s, the government invested a huge amount of money to encourage tourism and local business. However, a lack of study about the history of the local roots and the promise of rapid economic growth caused the big investors to come in and make all the profit while local businesses and people were left behind. In this situation, local people started to move out, closing their businesses and leaving their land behind for investors. Consequently, the charm of the market has disappeared and turned into a tourist place. This case study shows an example of a failed policy of renewing the



historical area in a superficial way without concern for the cultural and historical value of the local area.



The second case study discusses Kaohong Market located in Suphan Buri Province. This place has more than 100 years of history and is still active. This community is located between the main pier and the train station, connecting the rural area to the capital, and the market was very lively in the old days. One reason for its decline was same as that in the first case study, i.e. the rise of land transportation decreased the amount of water traffic. Although the local market was in recession, the local people still lived there for more than three generations. In the year of the 100th anniversary celebration of this historical place, the local community started a restoration project for their own community by raising funds from the locals and also promoting the campaign to the public using social media platforms. This made the news and the locals could restore their community as a historical tourist place. The Kaohong Market is very successful and well-known as a nostalgic tourist attraction that can give the real feeling of the old days thanks to the local people and preserved architecture.



The last case study gives an example of public enterprise working with the local community for restoration of their

waterside community in a sustainable way. This place is Chantaboon Waterside Community located in Chanthaburi Province. This community is well-known for its colonial architecture and the cultural clash between Thai-Chinese-Buddhism and Vietnamese-Catholicism, which makes the area more interesting. The development committee has worked together with urban planners, preservation architects, architecture schools, and the local people to study the area and create the restoration and development proposal. Now, the project is still ongoing, phase by phase, getting good feedback and becoming a success.

The Preservation of Hanoi's Old Quarter: Case Study of Ta Hien Street Vu An Tuan Minh (Vietnam)

History, Value and Problems of Hanoi's Old Quarter

Dating from around 1000 AD, Hanoi's Old Quarter is a commercial and business center for trade and exchange of goods. It is valued for its everlasting vitality and expression of the eternal soul of the city. The variety of economic and residential classes, the mixture of functions in the area, and the presence of various foreign visitors create the dynamic of the commercial, cultural, as well as religious activities in the Quarter. However, urbanization is posing serious threats to the area, which are the deformation of the urban structure and the degradation of infrastructure, urban facilities, and living standard of the people.



Preservation Program and Ta Hien Street Renovation Project

In 2004, Hanoi's Old Quarter was certified as a national heritage site, and a preservation program was created. Aiming for a sustainable urban heritage model, the program tries to preserve the area as a whole: preservation together with restoration, modification and development of new buildings and spaces to create a culture hub for the city, attract tourists as well as enhance the economy and living space for residents. The case of Ta Hien street's renovation represents a beautiful example of the preservation program.

There are many reasons why Ta Hien street is chosen to be preserved. Located at the center of the Old Quarter, Ta Hien street is one of the entrances to the first level conservation belt of the Quarter, which consists of many old public and religious buildings with great importance and a large number of foreign and domestic tourists. This area is intended to be



a pedestrian street, which will hold many traditional cultural events and activities to attract visitors. This street also still retains a certain level of uniformity with a unique style. The façade

of the street is relatively ordered in French style while their spatial disposition is the same as typical Old Quarter houses: narrow but very long, with alternating closed blocks and open courtyards.

With the aim of preserving the core/original value of Ta Hien street, while bringing a new vitality, the preservation proposal had dealt with the urban appearance, the architectural space as well as landscape of the street. Firstly, in terms of urban appearance, the preservation proposal aimed at preserving and restoring the unique French style of the original design while incorporating traditional Vietnamese aesthetics and details. Different methods of restoration and renovation were applied to both sides of the street, in many levels of details: overall shape, architectural styles, architectural details like ornaments, decorations, doors and windows, louvres were designated. Secondly, in terms of architectural space, the effort was made to connect the buildings with the activities of the street while enhancing living conditions. A lively intermediary space has been created between the inside and the outside, with the support of the flexible and open façade. The original small courtyard inside every house has also been restored to help with ventilation and lighting. Finally, in terms of landscape, roads, billboards, and other urban facilities were redesigned to match with the overall style and space. The small quarter in front of the street was also cleared to be an open space for street performances, making a focal point for the street.



Completed in 2011, Ta Hien street, often called "Hanoi International Crossroad", is now an exciting hub for cultural activities of the city throughout day and night. Although there are still many faults in implementing the projects, such as in details, the Ta Hien street renovation project is a successful project, both in terms of restoring and preserving the architecture of the buildings, as well as bringing it a new vitality. It did not become a dead artifact in the museum, but changed and adapted very dynamically to live in harmony with modern life, perfectly expressing the everlasting vitality of Hanoi's Old Quarter.

Renewal and Preservation in a Sustainable Global Environment : Case of Bangladesh

Ishika Alim (Bangladesh)

Our anthropocentric attitude has led us to challenges, characterized by crises like environmental degradation along with socio-cultural degeneration. As a result, preservation of our culture, inherited knowledge, heritage, landscape, environment, and renewal of urban spaces have become a pre-requisite for sustainable development. In such a critical situation, sustainability should not just be measured with a bunch of points held by a designed building; it should be much more intricate than that. A sustainable approach is to design an entire environment or lifestyle, that is carefully preserved and transformed with extreme sensitivity, by being compassionate about the fact that it will have to be passed on to the future generations. Here, it was intended to bring forward two different design examples in two completely contrasting contexts followed by a brief discussion on how it can help generate a diverse range of innovative solutions and architectural responses. Two projects are not only about designing a building but also about designing opportunities for a substantial number of impacts- both climatic and socio-cultural, through preservation and renewal.

“Jol O Jongoler Kabbo” meaning “The Poetry of Water and Jungle” is such an approach where nature has been prioritized over functionality and built forms. It is a social-waterscape that encourages multi-sensory engagement. It is not just an ecological intervention but a philosophical approach to form an experiential landscape, a landscape, a community, and a way of life that represents us, that represents Bangladesh. The sustainable design approach aims at rejuvenating and bringing back the essence of what we really are by the preservation of a small jungle, a wetland, and a habitat for beings other than humans through participatory landscape design. It is crucial that design decisions are made to revive more “green lungs” like this in the periphery of the city, that will not only sustain the ecological balance but also serve the rural and urban community in a macro scale. “Jol O Jongoler Kabbo” stands as an example to inspire other architects to come up with



such initiatives and make blue prints for turning those ideas into reality to create new ways of life.

The second project, “Deyal Kotha”, aims to activate the unutilized spaces in the densely populated city area by providing the marginal community with the basic needs- education, vocational training, healthcare, and raising awareness. This small scale vernacular structure under the flyover in a busy city area successfully activated the space and also contributed to the welfare of the community by educating and training them. As a means for renewal and hybrid-use of a space, this project, “Deyal Kotha”, can be treated as a prototype for sustainable growth. Further design frameworks can be followed by mapping various unutilized spaces not just of Dhaka city but also other cities across the country. These spaces should be later analyzed for further infill development. Renewal of these spaces with different functions based on the context and the surrounding environment could spread the load on new land as well as allow different communities share the gain from it. Use of contextually appropriate technology and materials like recycled materials and materials found in place could also result in a sustainable approach to activate the unutilized space appropriately.



Looking at the polarization of Dhaka city and the pace it is spreading and engulfing the land in its outskirts, keeping some spaces for natural preservation should be made a vital priority, for both our sustainable growth and cultural preservation. Moreover, renewal of urban dead zones should also be recognized as important for enhancing the usability of space and making the city a 'living' system without any land loss. Both projects discussed here are stepping stones for changing the typical mindset of people and also bringing a positive attitude to us for a better future.

IV Homestay

Sakai Family Tanya Thapanand (Thailand)

Having spent the weekend with the Sakai family, I was filled with the warm feeling of family relationship. They took good care of me throughout the stay. After we had the homemade Takoyaki for lunch, they took me out to visit the Yamaguchi Residence and the Sakai Knife Museum. At the end of the day, we made Maki- Zushi (hand rolled sushi) for dinner together. The next day, we went to the Sakai Plaza of Rikyu and Akiko and I experienced the traditional tea ceremony for the first time. Also, I had a chance to see the rehearsal of Danjiri festival. We stopped by the supermarket because they know I love cooking and trying out local recipes. Every moment I spent with the Sakai family was so memorable and I had the best homestay experience ever!



Shimaoka Family Zhang Yingyi (China)

I was welcomed by the Shimaoka family, who were kind and friendly and let me have a real experience of Japanese daily life. Their son is very interested in Chinese culture and he had a bookshelf full of Chinese culture books. I was also very happy to meet a lovely little Chinese sister who is an exchange student staying at Shimaoka's home.

Having spent the weekend with them, I was very moved by their enthusiasm towards life, caring for others and then awe of nature. They gave me an opportunity to reconsider myself and I would like to thank them for teaching me many things.

Takashiba Family Ishika Alim (Bangladesh)

Having spent the weekend with the Takashiba family, I got the insight of everyday lives and values of Japanese family. I was overwhelmed by their hospitality. Being an architect, my Otosan took genuine interest in showing me different buildings designed by Ando Sensei all around Osaka and explained facts about those projects which were unknown to me before. I also enjoyed visiting different temples. It was really amazing to find so many common interests with my Japanese parents like music, architecture and traveling. The experience I had is priceless and unforgettable.



Fushimi & Matsumoto Family Palistha Bajracharya (Nepal)

The Fushimi and Matsumoto family welcomed me warmly as part of their family. I got the opportunity of visiting Osaka Castle and Umeda Sky Building. I was very amazed to see the traditional architecture being incorporated with modern building technology in Osaka Castle. On the other hand, the floating garden observatory offered many surprises to me regarding the architecture as well as the view. My host family let me stay in the traditional Japanese room where many beautiful traditional Japanese dolls were displayed. Obaasan even dressed me up in Kimono as well as Yukata. The next day Okasan took me to Minoh Park and we hiked up to Minoh Falls. I am very thankful to the Fushimi and Matsumoto family for the memorable experience.

Mori (Tsutou) Family Muhammad Nelza Mulki Iqbal (Indonesia) Vu An Tuan Minh (Vietnam)

We had a wonderful two-day homestay with the Mori family who were very generous and kind. Their house is a very beautiful Japanese traditional house with a tatami-room, nicely decorated paintings and ceramic. They were so energetic and we were taken to visit the best shrines as well as many other popular places in Kyoto. Among all, we were amazed by Fushimi-Inari shrine with thousands of Torii gates. We were lucky enough to try traditional food such as sushi, udon and okonomiyaki, all cooked by Okasan. One thing that we never forget was a warm dinner when our Okasan made an Indonesian cuisine for us. They introduced Japanese culture as well, for example, a tea ceremony, Kimono, and Origami. We will always remember our precious time we spent together. No word can express how much we enjoyed being a part of the Mori family. Thank you very much for all the things that you gave and taught for us. Arigato!



Mori (Yasukazu) Family Brahmani Tripuraneni (India)

The homestay program was indeed a memorable beautiful experience where I found my new family in Japan. The Mori family picked me up and took me to their warm house with a beautiful welcome board decorated with handmade origami. We headed out to a heritage walk of Japan's famous tombs, and the next day I had a chance to see the beautiful Danjiri street festival. Also, we had the most memorable trek uphill from where we could see the beautiful Mt. Kongo. It was time to bid adieu when they touched my heart with their handmade farewell gifts. I would like to thank them for being so kind enough to plan out my homestay with what I love to do.

Wada & Horiuchi Family Kimberly Anne Ching Tan-Afuan (Philippines)

Ms. Wada and her mother welcomed me with Takoyaki and Japanese lunch. After lunch, we headed to one of Ms. Wada's friend's residence where I was shown and taught how the Japanese tea ceremony is performed. We then headed out to the Namba area by bicycle and began our tour around the vibrant and beautiful city – visiting Tennoji Temple, Shinsekai, Namba Parks, and the Bunraku Theater. The next day, Ms. Wada and I visited some more places around the city such as Kitahama area and Osaka Tenmangu Shrine. We also had tea and cakes at one of Ms. Wada's friends' residence. Over my brief two-day homestay experience, Japan has left an indelible mark on me through the goodness of its people, places and cultural traditions.



With Appreciation

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Coordinator

Guenter Nitschke
Architect, M.R.T.P.I.,
Director, Institute for East Asian Architecture
and Urbanism

Assistant

Esther Tsoi
M. Arch. Harvard,
Lecturer at Kyoto Seika University

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OFIX Homestay Volunteers

(Representatives)

Fushimi Ayako	Mori Tsutou	Mori Yasukazu
Sakai Hironori	Shimaoka Terumi	Takashiba Kenichiro
Wada Hiroko		

OFIX Language Volunteers


Okamoto Kana	Tsunemi Hitomi	Wakabayashi Tomoko
Yamakawa Ayumi		

(in alphabetical order)

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Osaka Foundation of International Exchange (OFIX)

5th Floor, MyDome Osaka, 2-5 Honmachibashi

Chuo-ku, Osaka, 540-0029

TEL: 06-6966-2400 FAX: 06-6966-2401

Email: info@ofix.or.jp

