

# THE ANDO PROGRAM 2018

**2018 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 Ando Tadao, who was the first recipient of the Carlsberg Architectural Prize in 1992. Mr. Ando generously donated the entire amount of his prize money to Osaka Prefectural Government, which was later used to establish this program, now in its 26<sup>th</sup> year. Since its beginning, the program has invited a total of 233 young, talented architects from 19 countries and regions. It is highly regarded among aspiring architects in Asia as a program that offers trainees an experience like no other.

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

The trainees were given the opportunity to experience Mr. Ando's architecture in Osaka, Awaji Island in Hyogo, Naoshima in Kagawa, as well as Himeji in Hyogo—the last destination being a first for this program. They also had the chance to visit traditional Japanese architecture and gardens in Kyoto and other nearby areas. Additionally, they discussed and exchanged views under the theme of "Challenges for Sustainable Urban Environment Creation" with officials in charge of building and housing administration from the Osaka Prefectural Government, and joined a workshop with students at Kindai University. Through these experiences, the trainees were able to deepen their knowledge of Japanese architecture, art and culture.

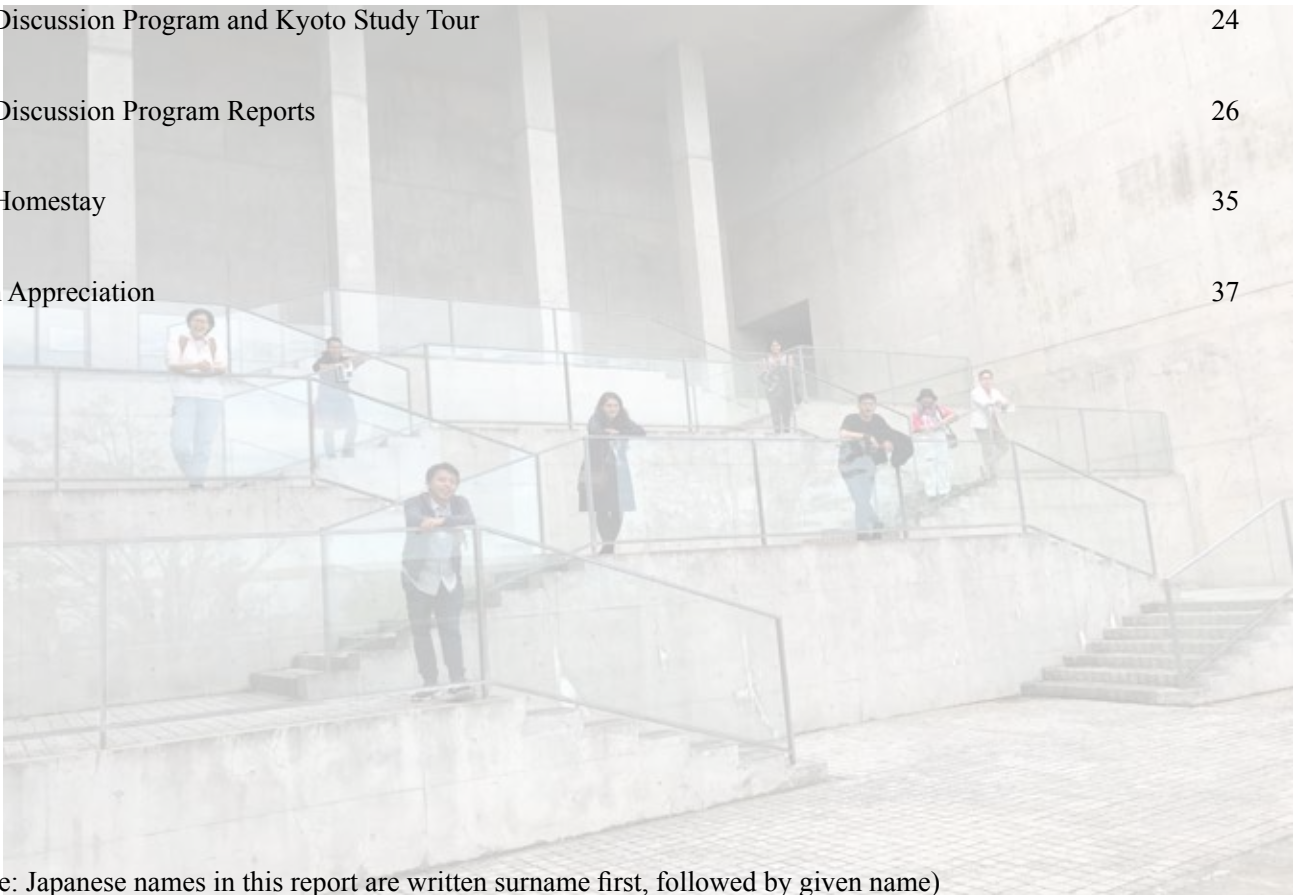
We hope that this report will be not only helpful for the trainees, but also for other young professionals in Asia working actively in the fields of architecture and arts.

March 2019  
Osaka Foundation of International Exchange (OFIX)  
Chairman Yoshikawa Hidetaka

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(Note: Japanese names in this report are written surname first, followed by given name)

Cover Design by Vu Tien An



# I Program Overview

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

### Purpose

By utilizing donations from Ando Tadao, 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 citizens of an Asian country, 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:

- Be currently enrolled in or a graduate of a master's or doctorate program in architecture or a related field.
- Hold a bachelor's degree and currently work as an architect or in a related field.

Number of trainees and their nationalities (eight trainees from seven countries)  
Bangladesh, China, India, Indonesia, Malaysia, Thailand, Vietnam (2)

### Program Period

Thursday, September 27 – Thursday, October 25, 2018 (29 days)

### Hosting Organizations

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

- 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 Ando Tadao 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 Ando Tadao

- 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 5<sup>th</sup> Alvar Aalto Medal, The Finnish Association of Architects  
1989 Gold Medal of the French Academy of Architecture  
1992 Carlsberg Architectural Prize (Denmark)  
1993 Japan Art Academy Prize  
1995 The Pritzker Architecture Prize (U.S.A.)  
1996 The 8<sup>th</sup> Praemium Imperiale (Japan)  
2002 Gold Medal of the American Institute of Architects (U.S.A.)  
The Kyoto Prize, Japan  
2005 Gold Medal of the International Union of Architects (France)  
2010 Commander of the Order of Arts and Letters (France)  
2013 Order of Culture (Japan)  
2015 Grand Officer of the Order of the Star of Italy

## **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, Professor Emeritus  
2005 University of California, Berkeley, Regents' 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  
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.  
Teatro Armani, 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  
2012 Kamigatarakugo Association, Osaka  
2013 ANDO MUSEUM, Naoshima, Kagawa  
2014 21<sup>st</sup> Century Christ Church, Hiroo, Shibuya, Tokyo  
Shanghai Poly Grand Theatre, Shanghai, China  
2015 International Library of Children's Literature Arch Building, Taito, Tokyo  
2017 Mitsumasa Anno Museum, Kyotango, Kyoto

# Training Schedule

	Day		Events	Hosted by	Accomodation
1	27-Sep	Thu	Arrival in Osaka/Orientation	OFIX	Hotel International House Osaka
2	28-Sep	Fri	Courtesy Visit to Osaka Prefectural Government/ Training by Osaka Prefectural Government	Osaka Prefectural Government/OFIX	
3	29-Sep	Sat	Ando Study Tour (Chikatsu Asuka Museum, Sayamaike Museum, Shiba Ryotaro Museum)	OFIX	
4	30-Sep	Sun		Independent Study	
5	1-Oct	Mon	Training by Osaka Prefectural Government	Osaka Prefectural Government/OFIX	
6	2-Oct	Tue	Ando Study Tour (Awaji Island)	OFIX	The Westin Awaji Island
7	3-Oct	Wed	Ando Study Tour (Naoshima)		Okayama Koraku Hotel
8	4-Oct	Thu	Ando Study Tour (Himeji City)		Cityroute Hotel
9	5-Oct	Fri	Discussion Program	Guenter Nitschke/ Esther Tsoi	Kyoto University Hotel Karasuma
10	6-Oct	Sat	Kyoto Study Tour		
11	7-Oct	Sun		Independent Study	
12	8-Oct	Mon			
			PM: Visit to the House in Nipponbashi	Kindai University/OFIX	
13	9-Oct	Tue	Architecture Workshop at Kindai University	Kindai University/OFIX	
14	10-Oct	Wed	AM: Orientation for Host Company Training	Host Company/OFIX	
				Host Company	
15	11-Oct	Thu	Host Company Training		
16	12-Oct	Fri			
17	13-Oct	Sat	Homestay Program	Host Families	Homestay
18	14-Oct	Sun	PM: Host Family Gathering		Cityroute Hotel
19	15-Oct	Mon	Host Company Training	Host Company	
20	16-Oct	Tue			
21	17-Oct	Wed			
22	18-Oct	Thu			
23	19-Oct	Fri			
			PM: Courtesy Visit to Ando Tadao	OFIX	
24	20-Oct	Sat		Independent Study	
25	21-Oct	Sun			
26	22-Oct	Mon	Host Company Training	Host Company	
27	23-Oct	Tue			
28	24-Oct	Wed	AM: Visit to TAKARA BELMONT CORP./ Certificate Awarding Ceremony	OFIX	The Premium Hotel in Rinku
			PM: Closing Ceremony and Farewell Party (Cityroute Hotel)		
29	25-Oct	Thu	Departure from Osaka		

# Trainees



Divya Manek  
(Kolkata • India)  
Pace Consultants  
Architect



Lee Khai Sin  
(Banting • Malaysia)  
Chulalongkorn University  
(Thailand)  
Graduate Student



Made Harris Kuncara  
(Bali • Indonesia)  
Popo Danes Architect  
Architect



Uzma Alam  
(Chittagong • Bangladesh)  
PRONAYON  
Architect



Pitchapa Nuyuth  
(Bangkok • Thailand)  
RAD STUDIOS  
Architect



Ngo Ba Trung  
(Hanoi • Vietnam)  
Vietnam National Construction  
Consultants Corporation - JSC  
Assistant Architect



Qi Xin  
(Shanghai • China)  
Shanghai Construction Design  
& Research Institute Co., Ltd.  
Architect



Vu Tien An  
(Ho Chi Minh City • Vietnam)  
The University of Architecture  
of Ho Chi Minh City  
Lecturer



## II Training Reports

These training reports were submitted by the trainees, each one of them covering a different part of the program. Please understand that the writing styles of the reports reflect the trainees' experiences, learning and voice, and they may thus differ from each other.

### 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 Co., Ltd.

Divya Manek (India)  
Vu Tien An (Vietnam)  
Qi Xin (China)  
Lee Khai Sin (Malaysia)

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

Ngo Ba Trung (Vietnam)  
Pitchapa Nuyuth (Thailand)  
Made Harris Kuncara (Indonesia)  
Uzma Alam (Bangladesh)



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

The training programs provided by Osaka Prefecture were held on two days of September 28 and October 1. At first, the eight trainees made a courtesy visit to Osaka Vice Governor Hiroyuki Takeuchi and was briefed on Osaka's current promotional efforts. Then, they moved to a conference room where they received lectures on Osaka's urban strategy and city planning by officials from the Department of Housing and City Development and the Department of Urban and Public Works respectively. They also acquired comprehensive knowledge on Osaka's disaster prevention and city development efforts through a study tour at Tsunami and Storm Surge Disaster Prevention Station, as well as through a discussion on "Challenges for Sustainable Urban Environment Creation" with prefectural officials.

## Day 1

On the first day, the trainees were able to attend "Build Material & Housing Expo 2018" that happened to be taking place at INTEX OSAKA. They became instantly attracted to Japanese architectural design and construction techniques, and with great interest exchanged views with exhibitors or other relevant people. For them, who had just arrived in Japan, this event provided initial impetus, turning the terms of architecture and design into their common communication symbols.



In the afternoon, they visited Osaka Prefectural Government Sakishima Building to pay a courtesy visit to Vice Governor Takeuchi Hiroyuki. The Vice Governor said, "I would like you to learn about Japan's cutting-edge architectural technology and traditional techniques and culture, hoping that you will someday become bridges of friendship between your homeland and Osaka through interactions and exchanges with

many people here." In response, Ms. Divya Manek from India, on behalf of all the trainees, made a speech on her expectations about training sessions, and her possible visit to Sumiyoshi Shrine and the Shochiku Kabuki theater.



After that, they were lectured by prefectural officials from the Department of Housing and City Development about Osaka prefectural policies, such as Osaka's urban strategy, development permit and building certification systems, landscape policy, and safety measures for wooden houses to learn what efforts and changes have been made. Comparing Osaka's postwar development and subsequent changes as well as landscape policies with those in their home countries, the trainees vigorously exchanged views with staff members. After watching a video and other documents on the Great Hanshin-Awaji Earthquake, they seemed deeply impressed to see how highly conscious Japanese people are about the importance of preparedness against natural disasters.



Later in the day, they went to see anti-quake devices and equipment with their own eyes installed in and on top of the high-rise Sakishima building. Hearing that the recent additional intallment of antiseismic reinforcement devices was triggered by the 2011 Great East Japan Earthquake, many of the trainees, who had

little experience of facing an earthquake, were able to understand the need and significance of anti-quake measures.



## Day 2

On the morning of October 1, they visited the Tsunami and Storm Surge Disaster Prevention Station located in Nishi Ward, Osaka City. During a guided study tour, they were briefed by a facility staff member in a fervent tone on the history of storm surge and tsunami disasters that hit Osaka, as well as how to cope with a possible earthquake or tsunami. In Dynacube, or "the Tsunami Disaster Experience Theater", they experienced a simulated tsunami disaster at first hand with a realistic sensation raised by visual and sound effects. They became aware of the danger of such disasters that may possibly happen at any time in Osaka, and learned how important to be prepared in everyday life.



Incidentally, on the day before their visit to the facility, Osaka was struck by Typhoon Trami. So they were guided into the Flood Monitoring Control room, a command center to control the movement of water gates and storm walls, which could not have been open to any visitors normally. Trainees were able to see the flood prevention efforts first hand, which helped them realize the importance of disaster management, leaving messages written in their own languages to

raise awareness regarding disaster prevention to future visitors from their home countries.

In the afternoon, they were lectured about Osaka's city planning, infrastructural strategy, and land readjustment/urban renewal projects by officials from the Department of Urban and Public Works at the West Osaka Flood Control office located in the same premises. Comparing the cases with those in their home countries, they asked many questions, particularly on Osaka's current situation of land use distribution, and care for neighborhood residents when land readjustment projects are under way.

Lastly, a discussion session with prefectural officials started with trainees' presentations that they had prepared beforehand, under the theme of "Challenges for Sustainable Urban Environment Creation". Some interesting cases or challenges unique to their own countries were presented. Then, the Osaka staff side described eco-friendly built environment policies in Japan as well as concrete revitalization cases shown in Senri New Town, followed by vigorous exchanges of views with one another through the discussion.



Although the program was only two days long, the trainees were able to acquire a wide range of knowledge about Osaka Prefectural Government's efforts and challenges for city development and disaster management that may be quite different from those in their home countries. Before study tours and internship training programs at companies starting on the following day (October 2), these opportunities of gaining basic knowledge on Osaka seemed to have helped them a lot to later deepen their understanding and insights about Osaka and architecture.

# Company Training: Obayashi Corporation

Divya Manek (India)

When Ngo Ba Trung of Vietnam and myself entered the mammoth Daibiru Honkan Building, in which the Obayashi Corporation Office is, we were quite intimidated and nervous. To start our training, we had already visited the Obayashi History Museum and learned how the company grew and developed along with Japan since 1892.

As we were expecting an ordinary internship, we were surprised and overwhelmed at the special experience that was prepared for us. Instead of being set tasks and assignments, we were provided with a complete experience of Osaka, Japan and of course Obayashi Corporation. Lectures that were prepared just for the two of us were spread over site visits, tours and Japanese cultural experiences.



More on the "**past**" theme, we were taken to the Osaka Museum of Housing and Living where we were shown excellent visuals depicting what life was like in Osaka in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The life-size models of Osaka streets in the Edo period was a great experience. The simulation changes from day to night every 45 minutes. We even wore kimonos and walked through the streets.

Osaka Castle is an integral landmark of Japan's history, dating back around 450 years. The main castle was rebuilt by Obayashi Corporation, proving that historic heritage buildings can also have an elevator for a barrier free experience for the disabled.

Our prestigious visit to the oldest Kabuki stage in Japan, the Minami-za theatre, Kyoto, presented us with a good example of fusion between the past and present. It made

us realize the huge responsibility which falls on the team for this project. The work is more of preservation than renovation, due to the theatre's historic and heritage value. It is evident from the work process that priority is given to preserve the old elements, while utilizing modern technology and methods when necessary. The key is to not change the appearance or ambience. Staff in charge of the renovation project kindly gave us a complete tour of the entire theatre.



The project is quite close to my heart, as I really wanted to watch a Kabuki show. The visit to the theatre with the Obayashi team was even better than watching a show. I could see the all ancillary areas and change rooms of the most famous Kabuki artists of Japan. We had VIP access to all areas.

We moved to "**present**" Osaka where we met the design team who explained current projects in different stages of development. I was a little surprised at the scale of study where every aspect contributes to making an enriched whole. Obayashi does work with iconic architects such as Ando Tadao and Ito Toyo, but they also have a very able and reputed in-house design team that has won many design projects.

We then visited the large scale integrated project Grand Front Osaka, and the famous Namba Parks, both designed by Obayashi Corporation. Namba Parks is a true oasis in the middle of Osaka City. Even on a weekday it is very crowded and full of people. It is the inclusion of nature that has made it so popular. I was more amazed that the senior architect who headed the design team for this massive project took time out of



his busy day to give us a tour, explaining the different steps in detail. He also discussed the practical problems and challenges they faced, given that the project had to be executed in stages and working hours were severely restricted for existing spaces to be able to function without interruption.

The third step was "**future**" Osaka, where we were briefed about the project Umekita-II. The vision is to create a "garden city" that combines an ideal future with reality. The area spreads over 17 hectares and will become a catalyst to change landscapes throughout Osaka, if successful. Once again we were lucky to be guided around the site by the architect in charge.



The visit to the site of a high-rise condominium left a massive impression on me. It has the Dual Frame System at the core, which is revolutionary in the field of quake-proof buildings and new to both of us. Obayashi staff explained the progress which we visually perceived in steps as we made our way down from the latest constructed floor to the completed floors below. My experience with Project Management in India had been tedious, so the smooth execution of such a large skyscraper was like watching a perfectly directed movie.

We were provided with a short hands-on lesson about BIM (Building Information Modelling). Since BIM is not used by my office, I was glad to have an opportunity to understand how it works. All projects are shifting to BIM and this knowledge will help me in the near future. The last two days were tours outside Osaka. On the first day we learned about the complicated Hanshin Uozaki Project which involves raising an entire railway

line from Osaka to Kobe to prevent disruption to local traffic. The project is so extensive that it is being jointly completed by 5 contractors. The second visit was to Nara where we visited the site of the Nara International Reestablishment Project. It will be an entertainment and exchange hub with a hotel as its core.

I had been trying to figure out what really made Japan what it was ever since I returned to India, and the reason may lie in the importance placed on time. In Japan, if you are told to be at work at 8:30am, it actually means you should arrive at 8:20am, and this is applicable to not just junior members, but all staff. Everyone's time is precious and that is respected well in Japan.

Having worked only in a small office, I had preconceived notions about large companies but Obayashi Corporation proved them all wrong. I was very impressed by the seating layout given that there were no walls. Everyone worked together in a large hall and the only indication of seniority was the proximity to the window. It showed the healthy atmosphere of working together.

We presented our training experience on the last day hoping we did justice to the incredible amount of effort that went into preparing our internship. In retrospect, it is the kind of planning that a professor would do before a semester began. We will be indebted to all the kind staff who helped us in all ways possible, especially Miki-san and Kyo-san who did more than necessary for us. It shows that in a company this large and busy, even small tasks are taken up seriously and executed with perfection till the end. It is this dedication that I brought back to my country with a resolve to channel into my future endeavours.



# Company Training: The Zenitaka Corporation

Vu Tien An (Vietnam)

Having the opportunity to be part of the Ando Program and to work and study at The Zenitaka Corporation was a great honor for me. Miss Pichapa Nuyuth from Thailand and I spent a great amount of time experiencing the Japanese working environment, and visited many famous works in Osaka and neighboring areas and learned a lot from the works under construction by The Zenitaka Corporation.

On the first day, we received a warm-hearted welcome from The Zenitaka Corporation's Design Department and staff. We were introduced to the background of The Zenitaka Corporation—a Japanese company that was established a long time ago—along with the major works it has since been involved in. We also discussed the schedule for the 10 day field trip. In the afternoon, along with our interpreter and Zenitaka staff, we visited the house in Utsubo Park designed by Mr. Ando Tadao as well as the famous Umeda Sky Building.

Next day we had a field trip around Osaka where we visited several sites including the famous Azuma House of Ando *sensei*. Later that afternoon we were introduced to the history of The Zenitaka Corporation and had the great honor of meeting with President Zenitaka Hisayoshi. During that time, we had an interesting exchange on the culture, cuisine and architecture of Japan and our native countries: Thailand and Vietnam.

We continued our field trip around Osaka on the third day by visiting a number of prominent buildings in Osaka such as the Zenitaka-built The National Museum of Art, Osaka, the historically important Osaka City Central Public Hall and Abeno Harukas, which is the tallest building in Japan. During this trip, we can feel the history as well as the vitality of Osaka city, both in past and present time.

On the fourth day, we had a wonderful trip to Nara. We had the opportunity to visit a number of extremely valuable ancient buildings in central Nara such as Todai-ji Temple, which is one of the largest and most powerful

wooden pagodas in Japan. We also visited Shosoin, the wooden pagoda located in the complex including Todai-ji Temple, as well as Nigatsudo, Nara Park, Mt. Wakakusa and Kasuga-taisha—the shrine famous for its lanterns. We also visited the beautiful Isuien Garden, where the scenery continuously changes throughout the seasons and the garden itself has an interesting historical development. Before returning to Osaka, we also had a chance to visit Gango-ji and Kofuku-ji Temple.



Zenitaka staff gave us a short lecture about some completed works by Zenitaka on the following day. After that we visited the Kansai Office of Tatsuno Corporation, which was recently completed by the Zenitaka Corporation. We were impressed by their professionalism and thoroughness in proposing structural details, as well as the actual completed structure after construction. After that, we visited the Burberry and Boss Fashion Shops built by Zenitaka. Near the end of the journey, we also had a chance to visit the Ando-designed Galleria Akka. In this trip, I understood more about the core of Japanese architecture. Not only being very careful in designing high-value works, Japanese architects pay special attention to the details and durability over time, which my country still lacks.

We visited Oyamazaki on the sixth day, where we visited the Asahi Beer Oyamazaki Villa Museum of Art renovated from an old house Ando *sensei*. The museum's valuable collections, beautiful landscaped gardens and the light effects created by Ando *sensei* all made a great impression on me. In the afternoon, we visited Chochikukyo House, known as the Japanese dream home. Situated on a hill with beautiful natural surroundings, the 90-year-old house is a combination of traditional Japanese and Western architecture. The details of the home are meticulously calculated and well

suit to deal with the extensive activities that take place inside.

We started our seventh day visiting Kobe to witness the famous works of Ando *sensei* including Rokko Housing, Hyogo Prefectural Museum of Art and the 4x4 House. On the same day we were also able to visit Glicopia Kobe and Glico Nursery which were built by Zenitaka. Yet again, we are impressed by their thoughtful thinking to the customers, with priority given to upholding safety standards and to create an environment that encourages children to freely play. Later that day, we had a farewell party with the design team at The Zenitaka Corporation, where we shared not only stories about architecture but also about life and humanity. We felt warm and shared happiness as being in a big family.



On the morning of October 19, we had the opportunity to attend a civil engineering study tour of the JR Tokaido Feeder Line. Through listening to a presentation on the challenges and potential of the new line near Umeda Station, we were able to feel the professionalism and dedication of the field engineers and workers involved in the project.



We started our last week at Zenitaka going to Nagoya by Shinkansen, which was our first time on the bullet train. Once in Nagoya, we were introduced to a large scale hospital project being built by The Zenitaka Corporation. We were impressed by the workmanship, dedication and ability to manage the enormous workload of engineers and craftsmen on site. It was clear that every person's contribution was going towards creating

an excellent piece of work.

With the help of Zenitaka staff and our interpreter, we had a field trip around Namba and Shinsaibashi areas, while also visiting the Aranzi Aronzo building and The Suntory Museum, both of which were designed by Ando *sensei*. Those were the last stops of our 10-day journey with Zenitaka.



My 10-day training together with Design Department and staff at The Zenitaka Corporation was one of the most precious experiences in my life. I had opportunities to visit so many places of high value in architecture, culture and society, so that I can have a better perspective for contributing to my home city. I learned not only about the practical knowledge and superior ability of Japanese architects, but also essential human traits including the way they treat each other like family members, or how they share pressure together. It makes me love my job much more. In my opinion, the power of the Japanese is in the strongest assembly, where members share information, responsibility, knowledge, joy, pressure towards a common goal. I was very surprised to know that the Zenitaka Corporation members have been working in the office for 20 to 30 years, which is somehow pretty uncommon in Vietnam. Through the communication with the kind people we met, I received a lot of advice and encouragement. I am very grateful for what The Zenitaka Corporation has brought us, and this priceless experience will help me build my dream in my hometown.



# Company Training: Takenaka Corporation

Qi Xin (China)

Through the 2018 Ando Program, I began my ten-day host company training on October 10 under the supervision of the design department at Takenaka Corporation's Osaka Head Office. Takenaka Corporation is among Japan's oldest general contractors, with a long history rich in tradition that spans over 400 years and includes creating a large number of Japan's most prominent architectural landmarks. Therefore, it is a great honor for me to have the opportunity to practice in Takenaka Corporation for a short period of time.



On the first day after the orientation by human resource department, my tutor showed me around the exhibition hall and the overall working environment of the corporation. I was impressed by two aspects during this visit. The first was the management philosophy of Takenaka Corporation, which is "to contribute to society by passing on the best works to future generations". Takenaka employees take their corporate philosophy, the cornerstone of business, to heart and promote quality management in accordance with the CSR (Corporate Social Responsibility) action guidelines presented in their corporate code of conduct in order to realize their vision. They have been turning dreams into reality for a sustainable future. The second point was the working environment. The huge working office space allows for almost half of it to be used for program discussion and model making. As far as I am concerned, physical model making is an indispensable part in the solution elaboration. So actually for me, it was a great atmosphere.

During the training, my tutor and I also had a wonderful study tour in Hyogo Prefecture. He wanted to show me two projects in Hyogo University which were designed by Takenaka Corporation. We got there by JR train. For the one hour trip, we shared a lot, exchanging our opinions on architecture design and corporation management mode as well.



The two projects that had been already in use were the Kindergarten Attached to Hyogo University and the laboratory building of the same university. After the study tour, I had a deeper understanding of the works by Takenaka Corporation and also for the true meaning of reasonable architectural design. Good architectural proposals should pay more attention to the users' activities and space creation including function arrangement, circulation design, vertical space design, line of sight places, use of light and materials, rather than the outstanding appearance. For example, the ceiling height of each level of the kindergarten had been



designed at 2.4 meters. This height is not only suitable for the kids but also for adults. Designers considered a lot about proper scale of the users at design stage. Besides, Takenaka Corporation had focused on how to keep a kind of balance between nature and artificial construction in their works. For the laboratory building of the university, public spaces such as a resting area and air corridor were arranged to face the nature directly in order to give people an amazing and special space feeling. It was a very memorable learning journey for me.

However, for me, the most significant part of the training was the opportunity to participate in the design practice, which was the rooftop proposal of a high-rise building in Shinsaibashi area, Osaka. The functions included hotel lobby, restaurant, machine room and rooftop bar. They would be arranged from 26<sup>th</sup> floor to the roof floor reasonably. It was my first time to deal with this kind of space. I spent a lot of time and effort to think about the space creation. In the design process, I tried to make a positive public space on the top part of this high-rise building to give feedback to different urban interfaces. For the reason that different directions have different views, I created a streamline continuously from the lobby to the rooftop from the concept of interactive dialogues through a network of spatially continuous interstices, just like the experience of climbing to the peak of a mountain. My tutor and group leader gave me a lot of advice. With the help of them, I finished primary

proposals finally and had a presentation for my group members.

In this part, I experienced different ways of thinking during the process. Architectural design needs us to consider not only the building itself, but also the relationship with the surrounding environment, and architects try to strengthen this relationship through spatial manipulation and streamline processing. In those ten days, my group and I took hours and hours to have several discussions about the proposals, which was a great experience.

Finally, I would like to express my heartfelt thanks to Takenaka Corporation again, especially to my tutor and my team. I really improved a lot in my specialized area and had a wonderful ten days training.

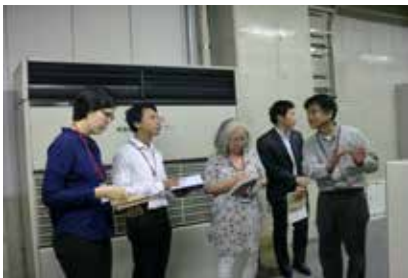




# Company Training: Daiwa House Industry Co., Ltd.

Lee Khai Sin (Malaysia)

Founded in 1955, Daiwa House Industry is well-known for its prefabricated houses. Through its earlier inventions of The Pipe House in 1955 and Midget House in 1959, Daiwa House Industry provided better disaster-resistance homes, and fulfilled the increasing demands of people living during the postwar period. With his ingenuity, perseverance and forward thinking, the founder of Daiwa House Industry, Mr. Ishibashi Nobuo dedicated his whole life in realizing his dream, which was to create things that benefit to individuals and society.



My first day at Daiwa House Industry with my partner, Made Harris Kuncara from Indonesia, was impressive through an insightful history of the company. On that day, we received a warm welcome from the Human Resources Training Center, followed by an introduction of the headquarter office building. A visit to basement floors opened our eyes on the advanced building technology and energy management systems used in the office tower, including electric division, water and waste management systems.



On the second day, we had several lectures given by different departments, including Technology Department, Single Family Housing Headquarters

Product Development Department, Apartment Headquarters Product Development Department, and Product Development Systems Department. After the first day of introduction, we understood more deeply about the concepts and principles of the company. We were particularly impressed by the concept that the wider society benefits from not only the production of a large number of prefabricated houses, but also from concerns about comfort and better living through architectural design and technology. In addition, the day ended with an interesting lecture, where we had the opportunity to explore Dream PITT (Presentation Information Technology Tools) software of the Product Development Systems Department by making two proposals of our dream house. We appreciated the efforts of the two lecturers who allowed us to turn our dream house from schematic to three dimensional drawings through software we had only just explored.



The third day in Daiwa House Industry was fun as we started the first lecture with Daiwa's robotics business, environmental activities and ended with a visit to the Hyogo Prefectural Museum of Art. Daiwa's Robotics business was established in response to Japan aging society, where technology is utilized to provide better nursing care services and labor support. Several pieces of robotic equipment are designed not only to benefit the medical field, but also the construction industry. For example, a therapeutic robot called "Paro" performs real animal reactions and helps interact with and entertain patients. "Popo" is used as a partial bodyweight support lift and walker for mobile disabled people.





Our training at Daiwa House Industry became even more fruitful when we were given the chance to visit the company's Nara Factory and Central Research Laboratory (R&D). On the fourth morning, we visited Nara Factory, where the first production line of external wall and roofing material of the prefabricated houses is undertaken. Although short, the on-site observation was a priceless experience that allowed us to understand more deeply about the details, production and assemblage of prefabrication materials. After that, we were brought to the Central Research Laboratory—our learning center for the following two days. There, an introduction on Daiwa House Industry's research and development was given, followed by lectures about technology related to housing development, earthquake countermeasures, as well as sound proof testing.

We learned a lot during our visit to the Central Research Laboratory. Besides different lectures, several visits to the Techno Lab were the most memorable because the entire building's system, from internal to external, is physically presented in front of us through various kinds of laboratories, experiments and testing machines. Furthermore, the Techno Gallery also provided us the present and future technology development of Daiwa House Industry. D'Museum exhibited the origin and history of Daiwa's technology development where we finally saw the real model of the Pipe House and Midget House. Lastly, we were amazed once again by the



dedication and contribution of the founder, Mr. Ishibashi Nobuo thanks to a visit to The Nobuo Ishibashi Memorial Museum.



On the seventh day, we traveled to the south of Osaka Prefecture to visit Daiwa's revitalization projects known as Hannan Sky Town and Harumidai SMA Eco Town. It was a chance to explore detached houses in Japan in relation to design planning, public facility management, green requirement and so on. However, Harumidai SMA Eco Town provided us with a glimpse of "smart" concepts through renewable energy management and technologies. Additionally, "green" concepts were elaborated during our next lecture about a green wall construction at Osaka Marubiru on the eighth day.

We started our ninth day with an inspiring lecture about architectural design, followed by a visit to Foleo Osaka Dome City to learn about facility management, and finally with another visit to the condominium gallery at PREMIST UMEDA. On the last day, we visited to JO-TERRACE OSAKA next to Osaka Castle. Luckily, a construction was going on nearby, so we were able to observe a construction site for the first time in Japan.

In conclusion, it was a great honor and experience for me to be a trainee at Daiwa House Industry. Even though it was only 10 days, my desire to know more about the housing industry, earthquake resistance and building technology in Japan was fulfilled. My highest gratitude goes to every lecturer, colleague and researcher for their generous sharing, lectures and discussions. It was the most amazing experience I've ever had in my life.

# Ando Study Tour and Courtesy Visit to Ando Tadao

Ngo Ba Trung (Vietnam)

## 1. Chikatsu Asuka Museum

We went to the Chikatsu Asuka Museum on a rainy day last September. It was the first destination of our study tour.



The museum was located on a tranquil hillside. It is situated in an important historical area with around 200 ancient burial mounds, most of which were built during the Kofun and Asuka periods. From a distance, my first impression of the building was

its unusual appearance. The museum has an enormous concrete observatory on a large stepped roof.

Visitors can contemplate the panorama of the whole historical site when they stand on the top of the tower. If they are lucky, they can find out some tumuli hiding behind the trees. Unfortunately, the observatory was under maintenance on the day we visited so we did not have the opportunity to enter this area.

In terms of visual design, the stepped roof evokes the shape of ancient tumuli. It slopes down to a small lake creating a harmony with the mountain behind. This design shows the architect's respect for the natural typology.

In terms of usage, the stepped roof not only serves as a pathway but also acts as a community space where a variety of local festivals and events take place. Additionally, the stepped roof becomes an outdoor exhibition space while forests, lakes and pathways become the exhibits. People can sit and contemplate the beauty of nature because the museum successfully blends into the local landscape.

Entering the inner space of the museum was like exploring a mysterious underground world. Light intensity decreased gradually from the entrance area to the exhibit space with most artifacts displayed in the dark.

The central space held a big burial mound model. From below, I could see a giant "dark" tower hanging in the air. It is the interior space of the concrete observatory if viewed from outside. The great height of the tower made me feel as if I was the person resting deeply inside the tumulus, which gave me an intense, overwhelming feeling. Eventually, we returned to the bus and moved on to the second place, the Osaka Prefectural Sayamaike Museum.

## 2. Osaka Prefectural Sayamaike Museum

Sayamaike is the oldest dam reservoir in Japan, dating back around 1400 years. Initially, it was built to serve the development of agriculture, but later on it was transformed into a dam for flood control.

The museum built next to the lake is not only home to historical information and important artifacts, but also serves as an integral part of the local landscape.

When I walked into the entrance area, it was like a miniature model of the local typology. Water is the main factor, which takes many forms including lakes, streams and falls. The entire space is covered by the sound of falling water, especially when I was strolling behind water curtains. The sound grew lower as I stepped into a large cylinder and completely disappeared inside the museum.

The centerpiece of the entire entrance hall was the 15.4 meter-tall slice of the old dam. A long pathway running alongside the slab took me through different geological layers of time to other exhibition spaces.

The external form develops horizontally based on the water surface. Meanwhile, the internal space emphasizes the vertical of the soil layers. The contrast between interior and exterior did create a unique and unforgettable experience.



### 3. Shiba Ryotaro Memorial Museum

Last but not least, the final destination of the study tour was the Shiba Ryotaro Museum on September 29. The museum is situated in the western part of a tranquil residential lot, and near the house of the famous Japanese historical novelist Shiba Ryotaro.



Passing through the main gate was a narrow pathway leading directly to a small garden. This green area showed me the love Mr. Shiba had for nature. Behind the bushes, we could observe Mr. Shiba's old office through a large window.

The new museum is located deep inside the garden at the end of the pathway. It was almost covered by green trees, blurring the shape of the museum into the garden. A corridor acted as a transitional climate buffer and helped reduce the intensity of light before entering the building.

Stepping inside the museum was like looking into the mind of the writer. The central hall was covered by three story-high bookshelves made from oak, displaying a valuable collection with thousands of Mr. Shiba's books. A limited amount of space was afforded to the garden. An opaque glass window was the only light source that shined down the entire hall, evoking a sacred-like atmosphere. There was a reading room hidden behind a tall bookshelf that also acted like a meditation room. In conclusion, Ando *sensei* was also to successfully create a "library temple" in a suburb of Osaka city.

### 4. Courtesy Visit to Mr. Ando Tadao

Before visiting Tadao Ando Architect & Associates on October 19, we were brought to the Sky Chapel by one staff member working with Mr. Ando. It was a small church on the top floor of Chaska Chayamachi Building in Umeda. The room takes the shape of a triangle and the two tall glass windows invite maximum

light into the chapel. Wedding ceremonies often take place at the pinnacle of the triangular room. The choice of transparent material for furniture does erase all boundaries. With the entire city transforming into the backdrop for formal weddings, it appears as if the chapel and the city become one.

Contrary to the gorgeousness of the Sky Chapel, Tadao Ando Architect & Associates is a simple building situated in a quiet residential area. According to staff, Mr. Ando designed this studio initially for a couple with a child. When the work was nearly completed, however, they discovered that they were going to have twins. Since the initial sketches were too small for a 5-person house, Mr. Ando decided to keep it as his working office.

While speaking with Mr. Ando, he shared with us the importance of international architects to balance the relationship between artificial and natural environments. He emphasized that construction activities must always be accompanied by environmental protection. Furthermore, he also expressed concern focusing too much on the economic side of architecture, which can negatively impact on the quality of the living environment.



I was so lucky to be there talking to the great expert. In my opinion, Ando *sensei* is not only an architect but also a human rights activist. Although the time for our conversation was not too long, I believe he did inspire every one of us. The stories he talked to us were so valuable, and the experience will forever be a memorable milestone on my path of practice.

# Awaji Island, Naoshima and Himeji Tour

Pitchapa Nuyuth (Thailand)

This study tour was one of the best experiences for me during this training program. I had been looking forward to sense and walk in the indescribable spaces designed by Ando *sensei*. I am very thankful that this tour was a part of the program because the buildings are located very far away from Osaka and quite difficult to visit by myself.

## 1. Awaji Island

Even though the Water Temple was built more than 20 years ago, it is still contemporary even now. I was amazed by Ando *sensei's* talents and design sense. He thinks outside the box and yet is still able to design architecture that coexists with the natural surroundings. As I entered the Water Temple, I was speechless. Every step I took, I could hear the sound of small stones underneath my feet and the sound of wind hitting the trees surrounding the humble Water Temple. I really love how Ando *sensei* interpreted the holy space by locating just the oval lotus pond on the ground. The temple was sunken underneath and the passage to it allowed us to experience various scenes while entering to the underground.



During the tour, what I did not expect was how marvelous Awaji Yumebutai is. The original idea of the Awaji Yumebutai is to regenerate and resurrect the land damaged by human activities. It is massive but every part of it is carefully designed for humans to relate

themselves to each space and also to the surrounding nature. I was so blessed by the stay at The Westin Awaji Island Hotel situated within the Awaji Yumebutai complex. Every place and room was so interesting that



I could spend all day walking around the area. We had a once in a lifetime chance to visit some areas which are normally not open to the public. I was so grateful for this opportunity, and even more so while walking through the area and thinking over the original idea of this revival project and how Ando *sensei* interpreted that into architecture. Marine Chapel Cappella Di Mare took my breath away, even though it is a small wedding chapel. Ando *sensei* translated the holy cross into the cross-shape ceiling which touches the visitors with the soft, natural light. The cross is not there physically yet I could feel the divine atmosphere from the light and shadow shaped wisely in Ando *sensei's* interior space. The Oval Forum, a 17 meter-high oval space with a 50 meter diameter, is a massive hall that connects to the hillside and seaside galleries. Moving to the seaside gallery, at first I was impressed by the beautiful waterscape on the roof connecting to the sea and the sky. Ando *sensei* recycled one million scallop shells which are decorated on the floors of waterscapes. The highlight of the seaside gallery is that as you kneel down to the floor, the shell waterscape becomes the shore connecting to the sea and the sky. Walking through the passages of the hillside gallery gave me similar feelings to the seaside gallery. It is a magnificent space surrounded by a concrete wall and frosted glass. As I stepped out from the elevator, a hundred magnificent flowerbeds extending out along the slope of the hill spread out in front of my eyes.

Moving to the areas less opened to the public (the tea room), a wooden passage welcomed me as I entered. I



really like how Ando *sensei* made the wooden material compromise with concrete ones to show a harmony between traditional and modern designs. Last but not least, all of us woke up to enjoy the sunrise and Ando *sensei*'s architecture amongst the beautiful scenery of Awaji Island. It was a calm and blissful morning for me because Ando *sensei*'s architecture worked together with nature, and together they helped enhance each other.

## 2. Naoshima

Naoshima is a magical place. I fell in love with it over and over again throughout the day. Naoshima is a modern art island home to many of Ando Tadao's structures. As I arrived at Ando Museum, I was curious about the inside space of the almost 100-year-old traditional Japanese wooden house. The space inside was as wonderful as its wooden exterior, with the contrasting elements of past and present, wood and concrete and light and shadow. While the Ando museum itself is small, it is fully occupied with Ando *sensei*'s conceptual ideas and architectural models.

Lee Ufan Museum is a museum resulting from the collaboration between artist Lee Ufan and architect Ando Tadao. For me, I love the way that the art works of Lee Ufan and architectural spaces of Ando *sensei* enhance each other, giving the aesthetics of stillness and simplicity. The quiet, peaceful atmosphere of the museum spaces combine beautifully with Lee Ufan's art works.

The highlight of the Naoshima tour was the Chichu Art Museum, which is the gigantic sunken museum that blends perfectly with the natural surroundings. Ando Tadao himself insisted that this museum must be buried within the hillside and that every art piece displayed must be lit by natural light only. The museum consists of a series of chambers lit by natural light entering through parts of the ceilings. Each room was carefully designed to make the greatest geometric spaces for the designated artists. Thousands of tiny pearlescent tiles cover the floor of the Monet Room, creating an atmosphere that

suits the French Impressionist's masterpieces. The Walter De Maria room gives a reclusive atmosphere fitting his enormous granite sphere at the center of the room. Light itself is presented as art in James Turrell's work, welcoming visitors to experience the greatness of his work.



The Benesse House Museum is a museum with a hotel, based on the concept of "coexistence of nature, art and architecture". The Museum's artworks are found not just within its galleries, but in all parts of the building, where nature, art, and architecture come together. Naoshima has its own charms created by the love of modern art and architecture. It is widely occupied by Ando *sensei*'s architecture and artworks by various artists mentioned above, as well as some by Fujimoto Sousuke and Kusama Yayoi.

## 3. Himeji City

Lastly, the Hyogo Children's Museum in Himeji is another interesting building designed by Ando *sensei* that is occupied by art pieces created by children. Despite being a large scale building, the structure still has a great relationship with the surrounding nature. I love the open space occupied with high pillars, which is a playground for children yet it also expresses itself as a monumental space with a great connection with nature.





# Architecture Workshop at Kindai University

Made Harris Kuncara (Indonesia)

We were lucky to be able to take part in a workshop in one of the largest universities in Western Japan, Kindai University. In the morning, we were greeted by Professor Naito from the Faculty of International Studies. Together we moved to a classroom where some of the Professor's students were already present.

The workshop started with a warm welcome speech by student representatives. From the pleasant speech made by four students, we learned that Kindai University has five campuses separated from the main campus in Higashiosaka City. After that, we were introduced to each other and then given a tour around the campus by the students.

First of all, we went to the area on the north side of the main gate. In that area, there is a unique building where

the structure was made by glued laminated timber. The name of the building is  $E^3$  (e-cube)— the three "E"s stand for "English", "Enjoyment" and "Education". Hence, the aim of this place is to encourage students to be proactive in speaking English, with support from native speakers. The comfortable space consists of a lounge and dining area, and I saw some language programs in progress that looked interesting.

Next, we continued our journey to Kindai University's Department of Architecture building. There was an exhibition area at the entrance of the department where I saw a lot of interesting projects through models made by the students. I must admit that the quality of the students' designs and craftsmanship was remarkable.

We also visited the Art Department area. There we saw a group of students making artwork using glass as the main material. It seemed to be very difficult work due to the high temperature, but in the end their finished pieces were just as impressive as their other artworks.

For the last part of the tour, we took a look at the building called "Academic Theater", which is a combination of library and labs. In my opinion, I think the "Academic Theater" is the best building in the campus thanks to its refreshing space, eye catching appearance and interesting layout. Unlike a normal library, the space was very bright, open and amazingly comfortable. The space arrangement was so complex that we felt like there wasn't enough time to explore. Soon after seeing this structure, we headed back to the classroom to have a lunch party with students from the Faculty of International Studies and architecture students.

During lunch time, we also met graduate students majoring of architecture design, who consisted of seven Japanese and two French overseas students. At 1 p.m., we moved to the library and were seated at each table with our interpreter and other workshop participants. Before we started the presentation, there was an explanation



about the "Micro Public Space". This concept originally came from Atelier Bow-wow in their books "Pet Architecture Guide Book" and "Made in Tokyo".

Before this year's Ando Program started, each participant was asked to prepare a presentation about a micro public space based on their country's background and design a proposal for an imagined event called the "Kindai International Street Book Festival". Professor Horiguchi and Professor Matsumoto from the Faculty of Architecture explained that there would be presentations on 16 projects with a break in the middle, followed by a site inspection with the other students, and finally concluded with an award given for the best project. The order of the presentations was determined randomly among the Ando trainees and Kindai University students.

Every presenter had their unique approach towards micro public space and the scale of the projects also varied from a modular unit of furniture to a small building. I was amazed by the abundant creativity of each person and learned many things, particularly about design thinking. One thing I noticed from the Japanese students was the way they developed their designs by making and photographing architecture models. I think it is a good idea for a preliminary design since a model gives an architect a clear understanding on space and form.



We continued our journey to the designated project site to learn more about the area. Observing the environment

of the site was totally different from what we had done through maps on the internet, since we were able to understand firsthand the exact scale and discover hidden potential among the buildings. We also took a lot of pictures, found the locations of the presented projects and had good, friendly conversations among ourselves.

At the end of the workshop, we voted to determine the best design. Here we were instructed to list our preference of each project from one to five, aside from our own proposals. When the result was announced, the professor said that while everybody received votes, there was still a clear winner. It was said that everyone would get the book as a prize but the winner would have the privilege of choosing first. The first prize went to Mr. Konishi with his proposal of stepladders as the basic unit of micro public space. Second place went to three participants: Uzma Alam, the two French students and I.

Overall, we closed the day full of joy. As my friend and fellow trainee Vu Tien An said, this kind of workshop really encourages students to learn more about architecture since there was no ego involved as everyone would feel that they were the winner. Moreover, I also enjoyed interacting with fellow architecture students as well as those from the Faculty of International Studies. I would like to thank Kindai University for their hospitality and kindness in creating such a memorable and inspiring event.



# Discussion Program and Kyoto Study Tour

Uzma Alam (Bangladesh)

Professor Guenter Nitschke, Director of the Institute for East Asian Architecture and Urbanism, and Ms. Esther Tsoi, a lecturer at Kyoto University, guided us through a unique two-day Kyoto experience, full of insights on Japanese philosophy and architecture.

**The Discussion Program** that took place on October 5, started with Professor Nitschke giving us an overview on the anthropology of architecture in Kyoto. He discussed Kyoto's history and development, how the city expanded in relation to the surrounding mountains and canals, as well as Japanese concepts such as the "Cho" neighbourhood. Following the lecture, the trainees presented their reports on Renewal and Preservation in a Sustainable Global Environment.

The first speaker, Lee Khai Sin from Malaysia, talked about the adaptive reuse of old buildings as a means of contemporary architectural practice in her country, including a case study involving the reuse of an old shop house in relation to environmental, economic and social sustainability.

Pitchapa Nuyuth from Thailand emphasized the necessity of urban development to revolve around the combined evolution of cities and people by not only being resource-efficient and low carbon-emitting, but also aiding the positive growth of the ecosystem.

I, Uzma Alam from Bangladesh, presented strategies on how to safeguard rivers in order to sustain my country as it faces the severe consequences of climate change. I focused on designing the waterways with human intervention through defining the river edge, restoring the canals and floating architecture.

Vu Tien An from Ho Chi Minh City, Vietnam, elaborated on recent trends of sustainable development in his hometown, focusing on proposals that aim to improve the living environment, reduce energy consumption and waste while still preserving the ecology and promoting the traditional values of indigenous communities.

Next, Ngo Ba Trung from Hanoi, Vietnam highlighted how the historic complex, Hanoi Citadel, located at the heart of his city, plays a significant role in protecting historical values as well as creating a green public space, thus contributing to building a healthy community and a sustainable global social environment.

Qi Xin from China discussed how the rapid development of Chinese cities should focus on the harmonious coexistence between city renewal and conservation of history to ensure environmental sustainability, pointing out various strategies to build the mechanism.

The seventh speaker, Made Harris Kuncara from Indonesia, talked about the Nusa Dua Development as a catalyst in creating a sustainable environment in Bali, rejuvenating an area spanning 350 hectares and helping improve the infrastructure of local villages, buildings, communal places and temples.

Lastly, Divya Manek from India addressed how ancient the concept of preservation and sustainable renewability is, starting from the recycling of souls to sewage waste, art culture to buildings. She spoke of how necessary sensitive intervention was in order to maintain this age-old recycling and preservation at a holistic level.

The program ended with Professor Nitschke announcing the best two papers and giving us sound advice on how we should consider the definition of sustainability. It was enlightening to know how people from different countries identify and perceive architecture and the concept of sustainable development.

(Please refer to III Discussion Program Reports for the details.)



The following day we headed out for our **Kyoto Study Tour** with Professor Guenter Nitschke and Ms. Esther Tsoi. They took us to two temples set against serene backdrops, both hermitages favoured by famous Japanese poets.



First, we visited Shisen-do Temple, a hidden gem in a quiet neighbourhood. The transition from public, to semi-private to private space was interesting, and the surprises at the end of each of these transitions were overwhelming. As Professor Nitschke puts it, "at Shisen-do

we actually arrive at our destination several times—we arrive in stages". From a leading narrow pathway, to a sudden turn towards the magnificent view of the Zen garden, the whole experience of Shisen-do urges one to go into a trance and meditate. The garden is not as vast as it seems, but the elusive framing of the vista with wood creates an enlarging effect. The second destination, Kompuku-ji Temple, revolves around similar principles at a reduced scale. It had a summer tea ceremony room on top of a hill, with the window height low enough to provide a view of the garden extending out towards the city, even while seated.

After lunch, we visited Mumeisha, a traditional merchant house built in the "machiya" style, a category of Japanese vernacular architecture. Owned by a family who used to run a wholesale kimono business, the room facing the street was used as the shop, but is now transformed into a living room also serving as a small museum. The internal courtyard gardens were indirectly naturally lighted, with rooms opening up to them on three sides. The internal environment was neat and relaxing, with tatami flooring defining the scale of the rooms.

Our last stop, Yaoichi Honkan, was a modern interpretation of the Japanese food market. A three-

story commercial complex with a supermarket and rooftop farm producing vegetables and fruits used in the restaurant, the building gave us insight into how contemporary architecture in Japan merges with the historical cityscape of Kyoto.



The tour helped us understand how the architecture of Japan is deeply rooted in Japanese philosophy, which was truly inspiring. It helped us create a link between the old and the new, and understand how most architects of Japan today still hold onto the essence of ancient Japanese philosophy and architecture, integrating it with nature. The harmonious landscape is a part of the built form—the inside and outside are not separate, but one whole entity. The subtle woodwork and neutral colour palette add to this unity. It is a conversation between the built and the non-built, architecture and nature.

Professor Nitschke has a unique thought process with philosophies that are endearing, and makes ones ponder on their perception of architecture. Having seen more of life than any of us have, he urged us to think of people and nature more than to think of the architecture. To him, a building ought not to be preserved just because it is old, unless it influences the development of the present and future. On a personal level, I was deeply moved by the Zen saying he used that defines the relationship between nature and architecture: "Not the stillness in stillness, but the stillness in movement is the true stillness."



### III Discussion Program Reports

These discussion program reports, submitted by the trainees, are summaries of the reports presented at the Discussion Program on October 5, supervised by architect Guenter Nitschke on the topic of "Renewal and Preservation in a Sustainable Global Environment."

#### Discussion Reports

- |   |                                 |
|---|---------------------------------|
| • Renewal and Preservation in a Sustainable Global Environment<br>—A Case in Malaysia—                                      | Lee Khai Sin (Malaysia)         |
| • Renewal and Preservation in a Sustainable Global Environment  | Pitchapa Nuyuth (Thailand)      |
| • Safeguarding the Rivers in an Attempt to Sustain Bangladesh   | Uzma Alam (Bangladesh)          |
| • Renewal and Preservation in a Sustainable Global Environment<br>—Ho Chi Minh City's Efforts—                              | Vu Tien An (Vietnam)            |
| • Hanoi Citadel   | Ngo Ba Trung (Vietnam)          |
| • City Renewal and Conservation Under a Sustainable Environment<br>—Taking the Development of Chinese Cities as an Example— | Qi Xin (China)                  |
| • Nusa Dua Development as an Effort   | Made Harris Kuncara (Indonesia) |
| • Renewal and Preservation in a Sustainable Global Environment in India   | Divya Manek (India)             |





# Renewal and Preservation in a Sustainable Global Environment

## —A Case in Malaysia—

Over the past few decades, architectural discussion subjected to sustainability has focused on building technologies or the advancement of green buildings, which primarily centered on new construction. As creating a sustainable environment is not only dependent on green building agenda, several practices such as renewal, reuse and repair emerged as practices related to sustainable design. The terms "Adaptive Reuse", "Adaptation" and "Reuse" which are often found in contemporary architectural discussion, describe the method of changing the use of redundant buildings by replacing functions and adapting values. This paper discusses adaptive reuse as one contemporary architectural practice in Malaysia. The reuse an old shop house is presented as a case study in relation to environmental, economic and social sustainability.

### **Adaptive Reuse in Malaysia: A Case Study of Sekeping Kong Heng in Ipoh, Perak, Malaysia**

Located in the old town of Ipoh, a shop house called Kong Heng has been transformed to a multi-purpose place consisting of a boutique hotel, restaurant, small reading area and gallery by Seksan Design. Kong Heng was built in colonial times and served as a Chinese coffee shop, "Kopitiam" selling authentic local food for decades. The shop owner's request to preserve the building's character as much as possible has led to its reuse and re-adaptation.



Figure 1: Sekeping Kong Heng in Ipoh, Perak, Malaysia

Originally, Kong Heng was used as a hostel for theatre performers who performed in the adjacent theatre building that was burnt down in the 50s. By readapting the building with new uses, it was hoped that it would

offer visitors a slice of history within a real old town setting. The major task for this project was the extension of the coffee shop's backyard, while new functions were re-planned on the upper floors of the shop house. To fulfill the client's request, the architect tried to "respect" the site context carefully by maintaining existing columns and walls, with new columns added as primary structures for the above new addition. New elements were added with careful consideration to structural and space limitations, as well as climate conditions.



Figure 2,3: Sekeping Kong Heng in Ipoh, Perak, Malaysia

Sekeping Kong Heng is recognized as a successful case of adaptive reuse through the careful maintenance of existing structures and insertion of new functions, materials and elements. New spatial planning has increased the visitor flow to Kong Heng coffee shop at the same time, through the formation of new gathering spots generated by the addition of a gallery, restaurant and library. Furthermore, social interaction has improved thanks to some weekend activities like live performances, weekend markets and exhibitions held at this place, allowing it to become a more functional and lively spot. Hence, in a broad field of sustainability, Sekeping Kong Heng shows the impact of preserving an old building through the re-adaptation of new functions and design from a social and economic point of view.

Notes

Figure 1, 2, 3 Source: <https://www.sekeping.com/kongheng/>

by Lee Khai Sin (Malaysia)

# Renewal and Preservation in a Sustainable Global Environment

According to the fantasies of science fiction films of the 1980s and 90s, cars should be flying in the air instead of on the road by now. Sadly, the only thing that has progressed in the world is that it has become denser and more polluted. In the past decade, humans on earth notice changes in the homes they inhabit. The global environment is continuously and unnaturally changing as a result of human beings, and this changing force affects every living thing including their homeland too. Changes in the Earth's temperature are an abnormal event causing natural disasters to become stronger and more intense.

What humans have done to the ecosystem will affect them all. We, humans, are a part of nature and nature is a part of us as well. We cannot be independent of our nature but nature can go on without us, and yet we still take nature for granted.

We cannot continue to think that our natural resources are unlimited. We will not be able to find a technological fix that will allow us to consume unlimited resources, and the term "renewable" resource does not imply that the resource is unlimited. We have been growing so quickly that our nature cannot catch up and we, somehow, have lost our balance with nature.

From these facts, the world has been undergoing urbanization at an unstoppable rate with the help of technologies and industrial revolution, raising a lot of questions and challenges for urbanists and architects to reconsider about how to solve and transform cities into livable habitats for its population. As said by Jan Gehl, "an endless number of green buildings doesn't make a sustainable city". Urban development should be more about how

cities and people evolve together through time with the least disruption to their natural environment.

Urban renewal aims at reorganizing an existing city structure, particularly in neighborhoods in decline due to economic or social reasons. At some point in time, these buildings become abandoned and are left unexploited by major structural changes in global economies and transportation followed by negative impact on social conditions that result in urban decay. Urban renewal is a process to rethink and redesign the existing urban space or architecture in new ways which will enhance the existing city and allow it to be a better place for its people and community. A revitalized urban space, with effective infrastructure, can create the suitable conditions for an efficient city capable of promoting innovation, a higher quality of life, and economic development with shared prosperity and environmental respect.

The renewal process can include demolishing old or run-down buildings, and constructing new, up-to-date architecture. But we have to shift our paradigm of renewing the buildings by only removing and replacing. The other option for sustainable development is to preserve some of what we already have and renew by enhancing them, so that the old buildings can evolve with the changing society. Saving old buildings seems unfashionable these days but Jane Jacob says that "old ideas use new buildings; new ideas use old buildings". Reducing resources and material consumption puts less waste in landfills, consumes less energy and resources than demolishing buildings and constructing new ones and provides environmental, cultural, and economic benefits for communities.

by Pitchapa Nuyuth (Thailand)

# Safeguarding the Rivers in an Attempt to Sustain Bangladesh

Bangladesh is considered to be one of the primary countries affected by the outcomes of climate change. A riverine country with a rising sea level, it is constantly facing hardships as a result of cyclones and floods, predicted to be one of the first countries to be completely underwater. Rivers are gradually losing their navigability, as a result of encroachment, land-filling and geographical rearrangement, contributing to flood and river erosion, as well as becoming a threat to livelihoods. Growth of Bangladesh can be addressed by sustaining and enhancing its crucial hydro-geographic system. Waterways can be upheld so as to reduce flood hazards and also act as civic spaces. The challenge is to plan around land and water, not land against water.

## Dhaka as a Case Study

Dhaka is an island, framed by three major rivers with a network that has been demolished in recent years. Study of Dhaka's vanishing water bodies implies the need of their re-vitalization and re-integration into the complex urban fabric in order to restore the city's ecological balance as well as improve community life. Restoring the water bodies must be done in three stages:

- Save the waterways from destruction by restoring their conditions
- Secure the water bodies and their edges through water-front development
- Sustain them by ensuring they constantly provide utility to the people



Figure 1: Open space system



Figure 2: Proposed defence system against surface water flooding

## Designing Dhaka's Waterways

Once means to save the waterways is met, it is the responsibility of the urban planners and architects to secure them, in order to avoid any further encroachment.

This can only be done through civic development along, around and above the waterways.

- Defining the River Edge: Transforming it into a major source of public recreation and civic activities. If the edge was firm and defined by a purpose of use, people would hesitate to encroach it.

- Restoring the Canals: For water drainage, canal based transport and new civic activities along the edge, thus creating new urban & environmental conditions for housing and other conditions connected by a variety of travel modes.

- Floating Architecture: Key development solution in places where floods cannot be mitigated through any other strategy. Communities can be proposed on the principle of floating. It can give cities additional room to grow.



Figure 3: Walkway defining the edge

Lastly, the relationship between the city and the people is the most important aspect in urban design, and specifically how people experience the city and how the city meets the needs of the people. In case of Bangladesh, working with the rivers in mind means working with a total environmental and social relationship: the rivers, the wetlands, the flood plains, the eighty inches of rain per year, the drainage, the livelihood of people, civic recreation, all bound in a complex relationship. Highlighting the rivers in the life of the city is essential in order to make it a well-planned city, and safeguarding the rivers is vital to create a sustainable environment in Bangladesh.

## Notes

Figure 1, 2, 3 Source: Ashraf, Kazi Khaleed (2012), Designing Dhaka, A Manifesto for a Better City.

by Uzma Alam (Bangladesh)

# Renewal and Preservation in a Sustainable Global Environment

## —Ho Chi Minh City's Efforts—

**ABSTRACT:** The concept of sustainable urbanization is increasingly accepted as the right development trend that needs to be developed and applied in long-term designs for future cities and towns. In order to find the right answer for Ho Chi Minh City, which is also widely known as Saigon, "hidden heroes" could be the potential answer for the problems that the city is tackling with.

**KEYWORDS:** Developing countries, sustainable, urban design, urban planning

### SUMMARY OF THE REPORT

In recent years, the process of urbanization has spread throughout Asia as an unavoidable development. Rapid population growth is the main reason for the risks attributed to the economy, ecology, architectural heritages and social issues. Presently, a large number of old buildings have begun to deteriorate and need to be maintained, renovated or rebuilt, making it the biggest problem facing Saigon.

The sustainable design is still a new approach, but few architects seriously think about this issue when they design and their understanding of the concept is often misconceived. In spite of those difficulties, Saigon owns a very unique hybrid culture. Moreover, the locals love open spaces and thus carry out most of their daily activities in public spaces, helping make Saigon one of the most vibrant cities in the world. The townhouse—a specialty of Saigon architecture, has been formed as an indispensable model in order to meet the needs of city's dramatically growing urban population, creating an interesting face of Saigon which is very specific, rich and full of surprises.

Since 2010, Vietnamese architecture has also been strongly reinforced by young architects who trained abroad before returning to Vietnam for their practices. There are two distinguished pathways: focus on culture through community buildings designed by architecture firms such as 1+1>2 (Hoang Thuc Hao), H&P, VNA-A, and a21 studio; focus on the environment through

increasing the city's green space through architecture. An exemplary approach of the latter can be found through the work of architect Vo Trong Nghia architect, who underwent training about architecture in Japan.



Figure 1: Blooming bamboo house by H&P architects



Figure 2: Farming Kindergarten by Vo Trong Nghia architect

There are also some successful projects that have brought positive impacts to the community, such as the Japanese-government supported landscape restoration project along Thi Nghe canal, the Nguyen Hue Walking Street and the Bui Vien backpacker district. Emphasizing the importance of service development has played an important role in minimizing negative impacts on the environment.

Undoubtedly, the term "sustainability" is increasingly emerging in the plans and strategies of cities. On the basis of this, the task of the architect is to remove the negative elements, while staying awake and stimulating the positive elements to become the "good genes" for the sustainable development of cities in the future.

### Notes

Figure 1 source: <http://www.hpa.vn/>

Figure 2 source: <http://votrongnghia.com/>

by Vu Tien An (Vietnam)



# Hanoi Citadel

## Introduction

Hanoi Citadel is a historical complex associated with the development of Vietnam. It was the center of regional political power of many dynasties for nearly 1,000 years without interruption.

## Values

Hanoi Citadel witnessed the formation of a unique South-East Asia culture. Three prominent global values are its historical longevity throughout 13 centuries, continuity as a center of power and several archaeological levels.

## Challenges

Many artifacts in the 18 Hoang Dieu archaeological site showed signs of damage due to moisture and groundwater effects, and have suffered from a lack of recognition by the local people, among other reasons.

## Strategy

The project "Preservation of Thang Long—Hanoi Cultural Heritage Area" was officially launched by UNESCO and Japan's Trust Funds in January 2010. It divides the site into two areas—the central axis and 18 Hoang Dieu Archaeological Site—each with different solutions.



Figure 1: Hanoi Citadel Map, 1885

## The Central Axis

The central axis contains three zones based on geographical features and three suitable solutions (Conservation – Renewal – New construction) are applied for each region.

- Zone 1 (From Flag tower to Main Gate) was renovated into a Reception area, hosting numerous cross-cultural exchange activities.
- Zone 2 (From Main Gate to Princess Palace) has

become the main tourist attraction, providing historical information about the Imperial Citadel. Iconic buildings such as Main Gate, Kinh Thien Palace's Foundation, and Princess Palace were preserved completely.

- Zone 3 (Princess Palace to North Gate) contains seasonal exhibitions and galleries. French colonial buildings were renovated into galleries. The North Gate was preserved completely.



Figure 2: Main Gate, Hanoi Citadel

## 18 Hoang Dieu Archaeological Site

The archaeological excavation area has a total area of 19,000m<sup>2</sup>, including two zones.

- Zone 1 A relic system scattered in many archaeological levels including the remains of Truong Lac Palace and hexagon pavilions. The solution is to build an on-site museum, combining preservation with the display of existing artifacts. It helps local people and tourists access the entire relic, promoting historical values of the heritage and Thang Long while ensuring the safety of artifacts.
- Zone 2 Traces of Ly-Tran architecture with large column base stone pedestals reinforced with gravel, brick, the pile foundation system made of wood, the traces of Kim Quang Palace and Hoang Mon Villa. The solution is to cover the ancient remains by sand for long-term conservation and to be excavated again for study in the future. This will create a qualified environment limiting the harmful effects of temperature, humidity, groundwater, moss, insects and so on while also reducing technical difficulties and financial burdens.

## Notes

Figure 1 Source: <https://www.hanoitraveltours.com/destinations/old-quarter/hanoi-old-quarter-map.html>

Figure 2 Source: <https://www.vntrip.vn/cam-nang/hoang-thanh-thang-long-16821>

by Ngo Ba Trung (Vietnam)

# City Renewal and Conservation Under a Sustainable Environment —Taking the Development of Chinese Cities as an Example—

Since the beginning of the industrial revolution, urbanization and industrialization around the world have entered a completely new era. As far as the construction of Chinese cities is concerned, since the start of the reform and opening up, it has entered an unprecedented epoch of rapid development.

Somewhat in contrast to the background of carrying out the campaign of "city renewal" by western countries, the city renewal campaign in China started in the 1980s, which is a process of functional adjustment to old towns and "re-utilization" of city space accompanied by the rapid development of the city. For many Chinese cities, there is not only the heavy burden left by history but also serious obstacles inevitably arising from the development. The practice of city renewal by western countries cannot be followed by China due to the cities' intrinsic complexity and peculiarity. However, as a result of insufficient recognition, in addition to a somewhat biased conception, the old practice of "demolition-based reconstruction" by western countries in the early stage of city renewal was still followed by many Chinese cities with rich historical values. Therefore, the way to realize the harmonious coexistence between city renewal and conservation of history has become a focal issue in the overall background of achieving environment sustainability.



Figure 1: The cover of the book "The Old City of Beijing and its Ju'er Hutong Neighborhood"

To this end, in his book, "The Old City of Beijing and its Ju'er Hutong Neighborhood", Mr. Wu Liangyong

presented the conception of "organic renewal" of cities. Specifically, he argues that city renewal should include three aspects: renovation, rectification, and conservation. The inherent rules of city development must be followed for the renewal of old cities. It is the right direction of development for old cities to replace the old facilities with new ones and build a new "organic order" through "organic renewal".

For the relationship between city renewal and historic conservation, the first point that needs to be clarified is that "Old town conservation is necessary for city development". Then the second point should be "Renewal is the way for city revitalization".

Finally, city conservation and city development should depend on and co-exist with each other. This kind of coexistence should be based on the philosophy and mechanism of harmonious renewal of city. Also, for the mechanism, it should include the following three points:

1. Create a continuous and progressive development pattern and flexible and diverse renewal mode
2. Establish a public-oriented system for city renewal supervision and adaptation evaluation
3. Strengthen the legislation to standardize city renewal

City renewal concerns the interests of many and has far-reaching influence, which makes it one of the most important elements involved in the implementation of city planning. Being able to balance the relationship between city renewal and conservation is conducive not only to realizing the established objectives of city planning and revitalizing the old towns, but also to inheriting and continuing the city culture, so that we can realize real sustainable development of the city. Therefore, as long as we properly treat the relationship between city renewal and historical conservation and adhere to the organic combination of the former with the latter, then the two shall not become paradoxes to each other, but rather paths to a win-win outcome that can be obtained through coexistence.

by Qi Xin (China)

# Nusa Dua Development as an Effort

The idea on how to properly undertake sustainable development in Bali always generates a lot of argument. Among the locals themselves is a clash of opinion between preserving the culture and nature of Bali with the island's potential for economic development. Originally Bali prospered thanks to its agricultural sector, and later on due to the rapid development of the tourism industry. Such development changed the landscape of Bali from one dominated by rice fields, small villages and jungle into a congested urban structure. Now, Bali is very urbanized and crowded. This overdevelopment and over tourism will be difficult to stop since the government favors its further lucrative prospects.

Initially, before 1978, Nusa Dua was a barren land nearby the sea in South Bali inhabited mostly by poor farmers. Meanwhile back in 1969, the World Bank suggested to the Indonesian Government to start thinking about tourism development in Bali. The government decided to choose the French consultant Societe Centrale pour l'equipeent Touristique Ouetre-Mer (SCETO), to study about which area in Bali has the most potential for tourism. The study concluded that Nusa Dua was the best choice due to the ease of accessibility, reasonable cost, improving the welfare of local people and its potential for an improved natural environment. The government accepted the proposal and prepared the land of 350 Ha.

This newly developed area is also called BTDC (Bali Tourism Development Center). 60 percent of the total area is green space. With good street conditions, wide footpaths for pedestrians and gorgeous surrounding landscapes, today this area has become a major location to welcome international guests and hold important events. Aside from the hotel, there are also restaurants, shops, parks, wide coastal areas and other supporting facilities. It should be highlighted that BTDC maintains its beach and park inclusivity for the public as well.

built in the Nusa Dua Area, constructed by renowned Indonesian architect firm "Atelier 6 Arsitek". The construction started in 1979 and finished in 1983. The concept of this building was inspired by the Bali King's Palace. The layout of the hotel was formed by adopting a series of Balinese architectural concepts. In addition, the building was positioned strategically so as to allow for the adjusting of sunlight and wind movement in order to maintain environmental comfortability. Local material was also utilized in the installation of roofing, walls, flooring, wood works and other ornamental structures.

The BTDC project in Nusa Dua has had a significant influence on the the social and physical conditions of the native neighborhood. While the project has successfully stimulated the economy of the surrounding village, it has also simultaneously created new challenges for its inhabitants to preserve their culture and nature. The successful establishment of the hotel has encouraged people and the government to associate the hotel industry with big fortune. Furthermore, it is also triggered improper development, as evidenced by the large number of hotels that have since been built without careful planning regarding the long-term impact and consequences for surrounding nature.

In conclusion, while the Nusa Dua area and its nearby village are under continuous development, the essence of Balinese tradition is at risk of being forgotten. People are easily persuaded to earn money from irresponsible development and often ignore the future impacts. The land is being sold for the sake of fulfilling the desires of consumers, whereas local peoples' livelihoods depend on the availability of hotel jobs. Indeed, these ongoing issues have no direct relation to architecture but they show that sustainability cannot be achieved only by series of physical efforts by architects and planners. More importantly, it is essential for related parties to have the proper mindset and character in order to guarantee a sustainable environment.

Nusa Dua Beach Hotel and Spa is the first hotel to be

by Made Harris Kuncara (Indonesia)

# Renewal and Preservation in a Sustainable Global Environment in India

**Recycling of souls in Hindu philosophy:** In India, the Hindu concept of life is very different from that of the Western world. Here, one individual life is one among infinite. The souls never die—they are immortal. While the individual body decays, the soul is reborn again and again. The same soul is lived by countless individuals, a countless number of times. India is thus a country with the belief that even souls are recycled. It is perhaps this belief that echoes through the customs and traditions in our country and creates a firm necessity to renew and preserve.

**The recycling wonder in every family:** When I was growing up, a man called the "kabadi-wala" (scrap-dealer) came door to door buying domestic waste. I watched him squat by the door with a set of scales and weights segregating the waste carefully according to the material—the plastics went aside, the fabrics made a heap. Even the metals were further categorized into iron, copper, aluminium etc., each priced based on their individual market value. These kabadi-walas travel from home to home, incredibly covering almost every household in a country of over a billion people. They then sort through the waste and sell it to different dealers who eventually process the waste in recycling plants where everything is ground and reused. The selling of waste is also a part of the Indian lifestyle, mentally assuring us of sensible frugality that is the principle of the middle class home. This profession also gives employment and a livelihood to over millions in a country where the struggle for survival is harsh. Recycling in India is carried out almost entirely by the informal sector of more than 4 million people. This organic, uncatalogued system of collection has successfully been in action for centuries in India, forming the bedrock of sustainable renewal on a national scale.

**The Organic Machine of recycling urban sewage waste:** The city I grew up in, Kolkata is home to an ingenious and one of a kind system of sewage treatment known as the East Kolkata Wetlands. This unique

system recycles the sewage waste of almost an entire city, and in the process supports the lives of a million fish and plants. These 125 square kilometre wetlands are a complex of natural and man-made wetlands situated on the eastern fringe of the city in West Bengal. Over 750 million litres of waste are treated daily to become fish feed and 150 metric tonnes of vegetables are produced daily on the garbage substrate in the surroundings of the wetlands. The East Kolkata Wetlands are the only fully functional organic sewage management system in the world. This unique ecosystem is the kidney of the city.

**Revival of Star Theatre:** This case is an approach to preservation of architecture as well as theatre. The iconic Star Theatre was destroyed in 1991 by a fire that caused extensive damage. It was reopened 14 years later, after being the subject of a national design competition where maximum preservation aimed to revive the dying art of theatre along with the building.

By retaining the facade and the original ticket counter, a major essence of the Star Theatre was preserved, invoking the desired nostalgia among the masses. The ruined interiors were remodelled to house a larger auditorium. The century old structure has been fused with the modern space creating an architectural drama. The terrace of the new auditorium and the old balcony seating has been merged to create a large open plaza which can be directly accessed from the ground, thus creating a new urban space that was critically lacking in the densely packed North-Kolkata neighbourhood.

The concept of preservation and sustainable renewability in India is ancient. Starting from our souls, sewage waste, and art culture to buildings, everything can be recycled and thus preserved. Sustainability is not a concept that needs to be incorporated or made aware to the masses. It is a belief system that is slowly being forgotten in the modern rush of life. Sensitive action is required to continue and maintain the age-old recycling and preservation at a holistic level.

by Divya Manek (India)



## IV Homestay



Ishida • Mori Family / Ngo Ba Trung (Vietnam)

Ms. Ishida Rie, a beautiful mother, greeted me with a surprise visit to Takenaka Carpentry Tools museum in Kobe. After dinner with her family, Ms. Rie's mother taught me *origami*. I closed my first day with a great sleep in a traditional *tatami* room. The next morning, after saying goodbye to her son, we visited an old house with a mixture of Western and Japanese architecture. In that afternoon, Ms. Rie performed a special tea ceremony. Before leaving, I received lots of souvenirs from her and other family members. The homestay program lasted only two days but left me with a lot of memories. Everybody was so friendly and treated me so well. I love them so much and hope that we can meet up again in the future.

Ijiri Family / Pitchapa Nuyuth (Thailand)

I had a wonderful chance to spend my one night over with the Ijiri Family. Mariko-san was an incredible and lovely person. We spend our half day around Umeda to see the Osaka's cityscape from Umeda Sky Building and HEP Five Ferris Wheel. I also had a chance to experience peaceful neighborhoods other than the busy Osaka city at their house. We visited the Asahi Beer Oyamazaki Villa Museum of Art which was renovated by Ando Tadao and had a nice afternoon tea while enjoying the beautiful landscape. We prepared dinner together which was what I really wanted to do with a Japanese family. Makoto-san wanted me to have another rare experience in Japan by transforming me into a *maiko*. Spending time with the Ijiri family was so wonderful and fortunate for me. *Arigatogozaimashita!*



Kobayashi Family / Lee Khai Sin (Malaysia)

It's been a great honor to experience home stay with a Japanese family through Ando Program. I thank Kobayashi family for their kindness and warm welcome during my stay with them. Akiko-san, the mother of the family, is a very thoughtful and knowledgeable person, and my mind broadened when we shared and discussed a lot about Japan and Malaysia especially topics on social-economic, political and cultural aspects. The father of the family, tirelessly took us to different places and his friendly smiles and responses had reduced my worries of language barrier. I couldn't ask for a better hospitality and priceless experience like this. Thanks again to Kobayashi family.

Shimaoka Family / Made Harris Kuncara (Indonesia)

The homestay program made a wonderful impression on me. I felt so lucky to be hosted by Shimaoka family in their beautiful home in Nara City. Thanks to them I was able to visit Kasuga Taisha, Hikotonushi shrine, Mizuya shrine, Nigatsu-do, and Todai-ji Temple. Speechless is the word to describe my feeling at that time as I was fascinated by the charm of Japanese architecture in the past integrated with trees, field and deer. Together with Shimaoka family, I also had a great time singing Japanese songs in karaoke. Moreover, they also brought me to Heijyoukyu palace and its museum. Besides that I was happy all the time, because they have a warm personality and always offered me with good food such as *yakiniku*.



### Shimizu Family / Vu Tien An (Vietnam)

I spent two wonderful days together with the Shimizu family. They greeted me with all warmth and welcoming. I had an unforgettable time living as a member of a typical Japanese family. I stayed in a beautiful room that used to be a traditional tearoom. I experienced calligraphy, visited some valuable traditional Japanese buildings, and felt the calm life of a quiet coastal town. I also enjoyed the ordinary folk food of a Japanese family. I am really grateful for the things that the Shimizu family has given me, and for treating me like a true family member. These priceless memories will be precious treasures with me in the coming years.



### Takashiba Family / Divya Manek (India)

I knew my host, Kenichiro-san was an architect, but I was very happy to find out that my beautiful hostess, Kimiko-san is piano instructor. I was even lucky to receive a melodious live performance. Kenichiro-san is a very lively energetic man and I realized we share interests in space and classical and opera music. He is an ardent admirer of Ando *sensei* and he took me to the famous Azuma house. I even learned how to make traditional but vegetarian Japanese *nikujaga*. The highlight was the cosy afternoon with Kenichiro-san's mother whose house is adorned with her beautiful paintings, sketches and piero dolls. It was heart breaking to say goodbye to the 94-year-old *obaachan*.

### Nojima Family / Qi Xin (China)

My host family took good care of me for the two days time. They were all very kind, friendly and humorous. I had a nice trip for learning local culture and history, and also traditional architecture such as Osaka City Central Public Hall, Rangaku Private School, Kyoto Imperial Palace, etc.. Besides, I was deeply impressed by the celebration ceremony of the autumn festival in Hiraoka Shrine with the impressive scenes. Also, thanks to Yukihiro-san, who is a master in Japanese *kendo*, he showed me a true traditional *kendo* course. We shared meals and ideas about cultural customs of different countries together. I really enjoyed the family atmosphere. Two days were short, so I hope that we can keep in touch and I can visit them again.



### Mori Family / Uzma Alam (Bangladesh)

Infused with Japanese culture and lifestyle, the weekend with the Mori family was a memorable one. First we visited Nara, where I had been planning to go on the very last weekend of the program, but they fulfilled my wish before I could ask. In the night at their house, *okasan* prepared a tasty Japanese dinner for me, then showed me some of her kimonos and many tricks on *origami*. The next day, *okasan* was kind enough to dress me into one of her most beautiful kimonos for the host family party. Living with a couple who have been together for over 50 years, was a heartwarming experience that I shall forever cherish. They have travelled to 70 countries, but have not been to Bangladesh yet, so I look forward to meeting them again in my home country someday.

# With Appreciation

We would like to thank the following organizations and individuals for their invaluable cooperation and support in helping make the 2018 Osaka Invitational Program for Short-Term Overseas Trainees in Architecture and Arts such a success.

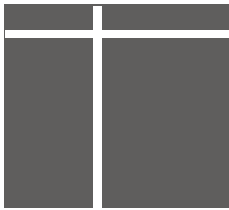
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Department of Civic and Cultural Affairs

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Students from Graduate School of Architectural Design, Faculty of Literature, Arts and Cultural Studies and  
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Osaka Invitational Program for Short-Term  
Overseas Trainees in Architecture and Arts

2018 Final Report  
2019 March

Published by Osaka Foundation of International Exchange (OFIX)



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