The docomomo Japan 150 Selections —Future and Legacy—
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Japan. Then, in 2003, the list expanded to 100, and subsequently in 2011, the list increased further to present the docomomo Japan 150 Selections.

This year our prevalent routine life was disrupted as we all were devastated in Japan by the massive M9.0 class 3.11 Northeastern Japan Great Earthquake and Tsunami as well as being faced with a chain of serious threats caused by the damages at the Fukushima Dai-ichi Nuclear Power Plant. Yet it also happened to be the year the UIA session of the World Congress of Architecture, scheduled to be held in Tokyo at the Tokyo International Forum from September 25 to October 1. Thus despite and/or because of the disaster, we, docomomo Japan, considered it also provided a seemingly opportunity to reconfirm our kizuna or solidarity, therefore, we had decided to take the occasion to present concurrently with the UIA session an exhibition of the docomomo Japan 150 Selections.

The exhibits were comprised of photographs, drawings, sketches, models and associated furniture. The exhibition was shown from September 23 through October 3 at the Gyouko Basement Gallery, in the form of exhibits in double rows of very long continua showcase windows that were opened to public in the underground passageway between the Tokyo Station and the Imperial Palace, located within a short walking distance from the Tokyo International Forum, the venue of the UIA session. It was prepared as an associated event to the UIA session by the working group set up within the docomomo Japan and volunteer students and supporters. The executive committee for the exhibition was chaired by the president of docomomo Japan Hiroki Suzuki and its members included such illustrious Japanese architects as Shoji Hayashi (unfortunately died on November 30, 2011), Seizo Sakata, Fumihiko Maki, Arata Isozaki, Tadao Ando and Taro Ashihara.

In conjunction with the exhibition, we hosted a thematic symposium titled ‘The Fudo (Regional Contexts) and the Modern Movement: the agenda for contexts and local culture, emerges within the elements of the lives of its inhabitants and the diverse natural and man-made environment.

There may be those who sense a lack of correspondence between the architectural works of Modern Movement and their respective regional contexts. It may be that the image of the surge of architecture created upon the waves of post-war economic high-growth after the 1950s is stubbornly ingrained in our subconscious collective memory. There may also be those who feel that historical distinction and specificity of place are ignored in those works. Could this be so? Careful examination of each work reveals that the creation of architecture is a connection and bond among people, and that it is the flow of the age and soil that would ultimately receive architect and building.

Through the passage of time, these works of architecture create primordial scenery in people’s minds; and that scenery is in agreement with the regional context.

**Legacies for the Future**

In consideration of the circumstances of each docomomo chapter, the fundamental guideline used as an indicator for selecting works as stipulated by docomomo International is that the architecture is seen as innovative from a technical, social and aesthetic point of view. In response to that guideline, the range of registering architectural works in Japan was established within the time frame of the 1920s up till 1970; in 2006, that was extended to include the decade of the ’70s as well. Around 1960, events such as the collapse of CIAM (Congrès International d’Architecture Moderne) prompted a reexamination of the Modern Movement.

As the selected works face the threat of demolition due to the extreme ubiquity of Modern Movement architecture, rendering them to appear as ordinary structures, we titled the first two exhibits ‘Modernism Architecture as Cultural Heritage,’ in order to convey the various appearances and value of those works. On the occasion of the docomomo Japan 20 Selections exhibition, President of docomomo Japan and architectural historian Hiroki Suzuki, who also serves as chair of the executive committee for this exhibition, stated: “please keep in mind that this exhibit is not a compilation that shows the result of historical investigation, but is a starting point connecting history and the future.”

For this exhibit, I transpose his words to say “it is a starting point connecting history and the future to consider the regional context (i.e., ‘fudo’) and architecture of the Modern Movement,” and ask you to view these works of architecture as part and parcel of their respective localities. I also hope that these works will encourage the response that their maintenance, preservation and utilization as ‘Legacies for the Future’ is a matter of significant importance.