The publication begins with an introduction written by Félix Candela, who was already recognized internationally. In the introduction he explains the circumstances that brought the author to undertake the book, emphasizing that this is "the version of the perceived, emerging from the personality of the author." Likewise, it is illuminating to see that Fernando Barbará Zetina thanked around fifteen Japanese architects for their support and friendship, amongst whom we can highlight Kijonori Kikutake (1928–2021) and Fumihiko Maki (1928–), a fact that confirms his closeness to the architectural profession of that country. The book is made up of six chapters, with the first two devoted to "Japanese" and "Man", as a vast protologomenon to better understand the contributions in the field of architecture to which the remaining four chapters are dedicated.

The third chapter has a subtitle "Principles and elements" to guide the reader through the values of Japanese architecture, its main physical characteristics and some spiritual ones as in the sections "The abstract and the symbolic", "Tradition" and "Peace". Likewise, we find the first approach to nature and the gardens that are so significant to that country. In the fourth, titled "The past", the author makes a concise but enlightening review of what can be considered the classic architecture of Japan that is clearly the basis for some of the buildings of modernity. Here we appreciate temples and religious buildings as well as palaces and houses, with a good dose of photographs and blueprints.

Thus, we come to the part that interests us in particular, the Modern Movement, which Fernando Barbará Zetina titles "The present", with a vast and motivating text that introduces us to the architecture of the first half of the 20th century. Through this review we learn that 1868 was the year of the Meiji Restoration that clearly marks a before and after in local culture, but especially in regards to architecture. For him "the new word Kenchiku, architecture, appears and the old word soka, house construction, disappears" with the presence of engineers and architects that came from Europe and America. Once the 20th century was under way, a distinguished group of noteworthy architects emerged more or less tied to the Western vanguard but also looking to find their own local language. The author then proceeds to review what he visited, making a critical analysis of the works and finding that the use of concrete makes them excessively heavy and rigid, in a marked contrast to "traditional Japanese architecture (that) is light, delicate, subtle and slender." In any case,
he recognizes that some architects are well on their way to finding their own voice, amongst whom Kenzo Tange stands out, assuring in a prescient manner that he “will find the truth that he is seeking. He has all it takes, especially a great frankness and sincerity… Hopefully the Olympic Games of 1964 will bring him… the opportunity to find himself and to show his ability to the world.” As a conclusion he points out “I believe that Japan and Mexico share the same problem. The difference is that Japan has already seen it and understood it… whereas in Mexico we are turning a blind eye and we believe we have no problems.”

Following these affirmations, it does not surprise us that the last chapter is titled “The future”, where novel projects of what will become Metabolism emerge; presented here, in an accurate way, are not works of architecture but the original and visionary drawings of Ken’nori Kikutake, a first glance of what would a little later occupy the pages of the leading international magazines. Therefore, it is worth revisiting Fernando Barbará Zetina’s book to appreciate, guided by the author, the main works of the Modern Movement in Japan.

Louise Noelle

Notes
1 Ruth Rivera (1927-1969), was the first woman who graduated from the College of Engineering and Architecture at the National Polytechnic Institute in Mexico, besides which she was the daughter of celebrated painter Diego Rivera.
3 Fernando Barbará Zetina (1931-2005), studied at the National School of Architecture, UNAM. Amongst his publications is the book Materiales y procedimientos de construcción, México, SAM, 1955.
5 The Manila Galleon is the title given to a series of commercial trips between Acapulco and Manila, 1655-1815.
6 This is the case with No. 65 of L’Architecture d’Aujourd’hui, May 1956.
7 “… es la versión de lo percibido, trascendido por la personalidad de autor.” Fernando Barbará Zetina, Japón ó, el hombre y su arquitectura, Op. cit., p. 5.
8 “… aparece la nueva palabra ‘Kenchiku’, arquitectura, y desaparece la vieja palabra ‘soka’, construcción de casas.” Ibid., p. 20.
9 “… la arquitectura tradicional japonesa (que) es ligera, delicada, sutil y esbelta.” Ibid., p. 26.
10 “… encontrarás esa verdad que busca. Tiene todo para ello y sobre todo una gran franqueza y sinceridad… Ojalá que los Juegos Olímpicos de 1964 le brinden… la oportunidad de encontrarse a él mismo y de demostrar al mundo su capacidad.” Ibid., p. 22.
11 “… Creo yo que el Japón y México comparten el mismo problema. La diferencia está en que el Japón ya lo ha visto y entendido… en cambio en México, nos estamos haciendo los ciegos y creemos no tener problemas.” Ibid.
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From the publisher

mAAN was established in 2001. One of the main reasons that triggered the formation of the network was the dominance of the “Eurocentric” perspective in architectural discussion and education in Asia back then. Also, how little Asia has produced studies, interpretations, and theorizations from our own perspective.

From the publisher

Charles Prosper Wolff Schoemaker (1882-1949) was the Frank Lloyd Wright of Indonesia. Between 1912 and 1942 he designed numerous buildings on Java, including Villa Isola and Hotel Preanger in Bandung, which are among the highlights of Dutch colonial architecture. This publication presents his complete oeuvre.

From the publisher

The publication *Introduction to Architectural Science: The Basis of Sustainable Design* intends to provide the fundamental bases of physics applied to architectural design. Translated into numerous languages, this third edition is completely updated to the present. We are becoming increasingly aware of how impractical it is the use of our traditional sources of energy (coal, oil, gas) and we now realize more than ever the importance of ensuring the conditions (focusing on the heat, light and sound) required for the indoor environment with little or no energy use.

With these environmental questions in mind, the author aims to help the reader to develop his critical capacity to use the knowledge acquired in his work to fully use the potential of a sustainable and bioclimatic design. In fact, basic design decisions regarding size, orientation, and form have a great impact on the sustainability, cost, and comfort of a building. The goal is to stimulate a conscience and to better educate architect/designers for future generations.

The book is divided into four parts: “Heat: the thermal environment”; “Light: the luminous environment”; “Sound: the sound environment” and “Resources: energy, water and minerals”. In each one, physical principles are assessed, followed by a debate on their relationship with humans and their comfort and by an examination of the relation of passive and active controls in buildings to their use of energy. Every chapter is concluded with data and method sheets related to its theme, describing some calculations and procedures of the project.

Andrea Gonçalves
mASEANa Project 2017: modern living in Southeast Asia – The Report of mASEANa Project 2017: 4th & 5th International Conferences
Edited by: mASEANa Project
Publisher: docomomo Japan
Language: English
Year: 2018

This is the most recent report from the mASEANa Project. The publication summarizes the mASEANa Project 2019: 8th & 9th International Conferences which were held between 31st October and 2nd November 2019 in Singapore and on 15th February 2020 in Tokyo, Japan, respectively.

The eighth conference, in Singapore, took place in the Urban Redevelopment Authority Centre with three panels (“Modern landscapes and the everyday”, “Community and ground-up initiatives” and “Technology and tectonics”). The conference had contributions from Singapore, Indonesia, Cambodia, Myanmar, Thailand, Malaysia, the Philippines, the US and the UK. The ninth conference, in Japan, took place in Meiji Jingu Sansyuden with Jun Aoki and Ho Weng Hin as Keynote speakers. The session was titled “Progressive Once More” and included a discussion session. The conference had contributions from Japan, Singapore, Malaysia and the Philippines.

This report is organized in two parts. “Part 1: ‘progressive Once More’” is organized in 6 sections with papers from both conferences. “Part 2: Inventory of modern Buildings” includes an inventory of modern architecture from Kuala Lumpur (Malaysia) and Singapore. This edition is finalized with images of mASEANa Project activities.

Silvio Alves