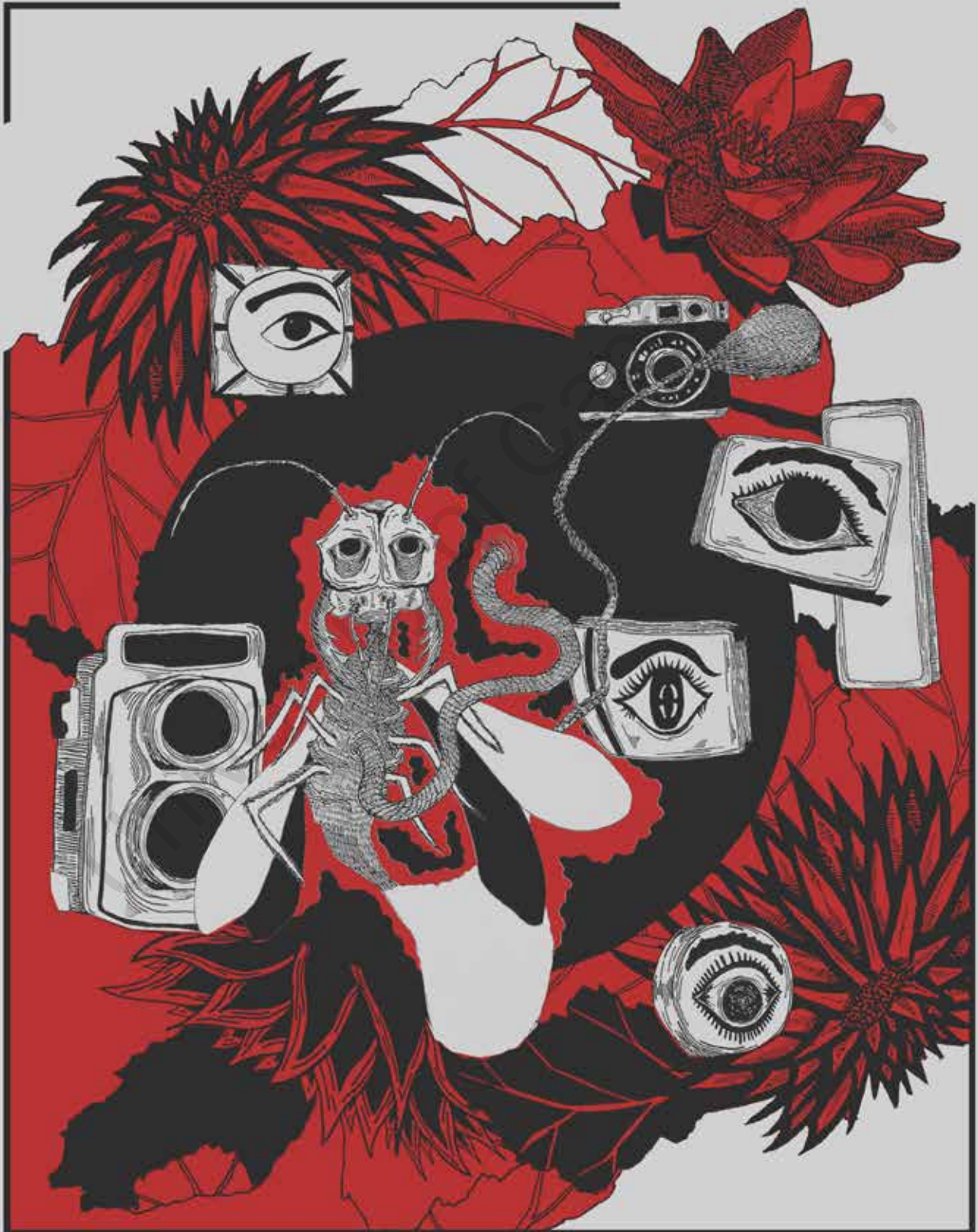


# THROUGH THE LENS OF IDENTITY

a poetic journey of subconscious embodiment within architecture



Aidan Gorton  
Supervisor: Alta Steenkamp

Figure 1

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

# 00\_Contents

01_Isolation .....	6
02_Introduction .....	10
03_Philosophy of Sartre .....	12
03.1_Existentialism is a Humanism	
04_Akira Kurosawa .....	14
04.1_Movement	
Movement of the characters	
Movement of nature	
Movement of the camera and cut	
04.2_Narrative	
04.3_The Human Condition	
Ikiru, 1952	
04.4_The Embodied Maker	
Dreams, 1990	
05_Mind Body Cosmos .....	34
05.1_The Hand of the Maker	
05.2_The Role of Architecture	
06_Human.Tradition.Architecture .....	42

07_The Katsura Imperial Villa.....	44
07.1_History	
07.2_Narrative of Nature	
Journey across site	
Sumiyoshi Pine	
Shin_Gyo_So	
07.3_The Inbetween	
Tension and Release	
Spaces of Transition	
07.4_Plan of the Villa	
07.5_Areas of Focus	
Design of the villa	
07.6_Ambiguous Space	
Approach to Transition	
The Engawa	
07.7_Sensory Tectonics	
Materiality of Life	
Materiality of Time	
07.8_Katsura Rikyu Construction	
Contact with the Ground	
Structural Framework	
07.9_Sashimono Timber Joinery	
07.10_Between Columns	
07.11_Enclosure	
07.12_Embodiment	
08_Concluding Thoughts.....	86

# 00\_Contents

09_Existentialism of Place .....	88
10_Searching for Site .....	90
10.1_Mt Fuji in Red	
10.2_Conditions of Potential Site	
10.3_Finding Site	
11_Contextualising Site.....	96
11.1_Existing Program	
11.2_Predominant Climatic Conditions	
11.3_Atmosphere	
11.4_Site Findings: Military Observation Post	
11.5_Ground Conditions of Transition	
12_Discovery and Narrative.....	110
12.1_Movement of Nature and the User	
13_Amplification of Nature .....	112
14_Inversion.....	114

15_Wind.....	134
16_Vertigo.....	154
17_Waves.....	168
18_Site Plan.....	176
19_Referencing.....	178

*In obscurity  
the soft sound of falling snow  
lights up the abyss*

Figure 2

\*relating to the Japanese text on the poster.' Kakuri is the Japanese word meaning; isolation.



# 隔離

Isolated in a dark room, the sensations of detachment creep over the body like a cold fog brought forth by a winter breeze. Devoid from movement, one slowly begins to disassociate from their own extremities. Fingertips lose their sense of touch, the eyes can no longer see and the ears can hear nothing, but the sound of one's own heart beating. Rushing blood flows like turbulent rivers within the veins navigating the universe held within the very chasm of the body.

In this transient space between the conscious and unconscious, the mind has no where to wonder but within itself, past the soft shadows in search of the darkest voids held in our deepest crevices. Here in the depths, even the faintest glimmer sparks, igniting the imagination in a fiery eruption. What is this existence?



# 01\_Isolation

In my uncles out house my body had become sick, through the days of isolation, I found the cold, dark timber interior left my mind wondering what the purpose of this was. Why had I travelled all the way to Japan to visit family and travel, only to become sick, having to isolate myself for weeks on end. The falling snow looked so beautiful through the window, however the dry air it caused prevented my eczema inflamed self from going outside to touch it.

When the snow had eased, my spiritual Japanese uncle, Taro, dragged me out into the countryside in the hopes to uplift my current state. We drove through kilometres of undulating mountain landscapes filled with snow sprinkled pine and arrived at a mossy footpath winding its way through a Torii gate ascending into the wilderness. The Torii gate representing the threshold between the secular world and the sacred world of Shintoism. We wended our way to the top of the hill and Taro began to meditate on a pile of wet leaves in front of a small timber Shinto shrine and encouraged me to do so as well, if not to meditate, then to feel the boundary of nature and self-dissolve in awe of the world around us. The damp, mossy ground and crisp mountain air made me realise how much my isolation had devoid me of such sensations.

I found this experience to be quite profound.

Had we truly travelled to a sacred world beyond the Torii Gate?

Figure 3

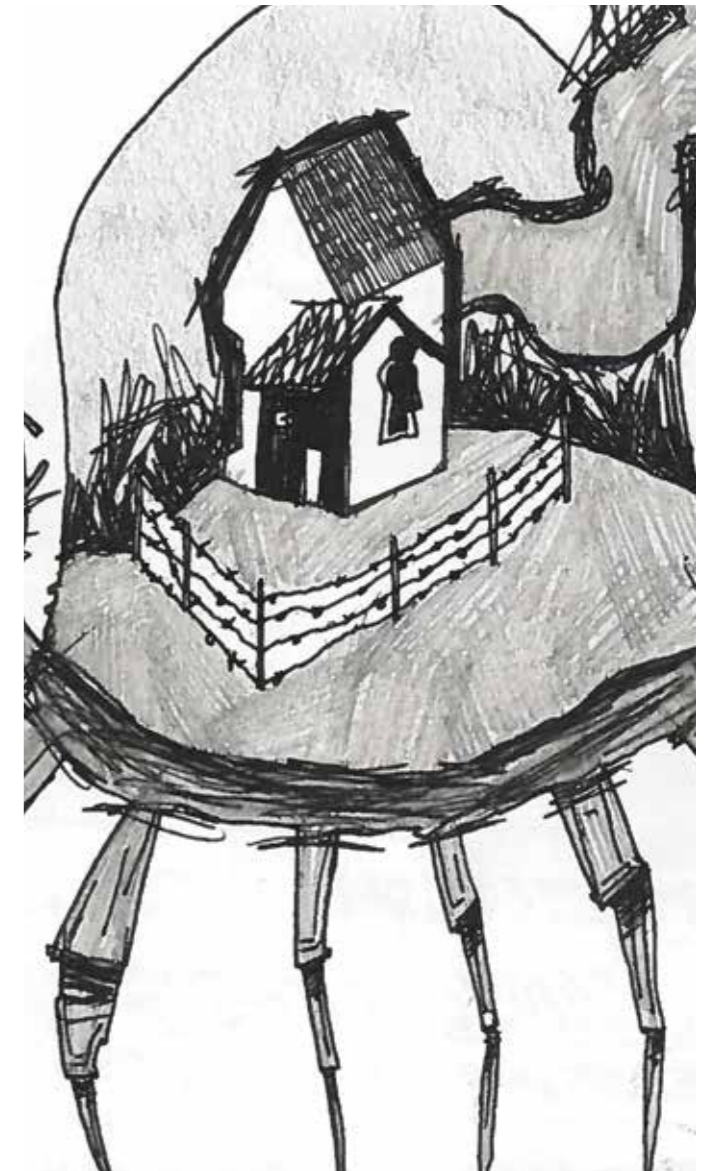


Figure 4

## 02\_Introduction



Figure 5

Collages layered with photographs I have taken, depicting our interstitial place as human's within and amongst the natural world of life (left) and the constructions of human hands (right).

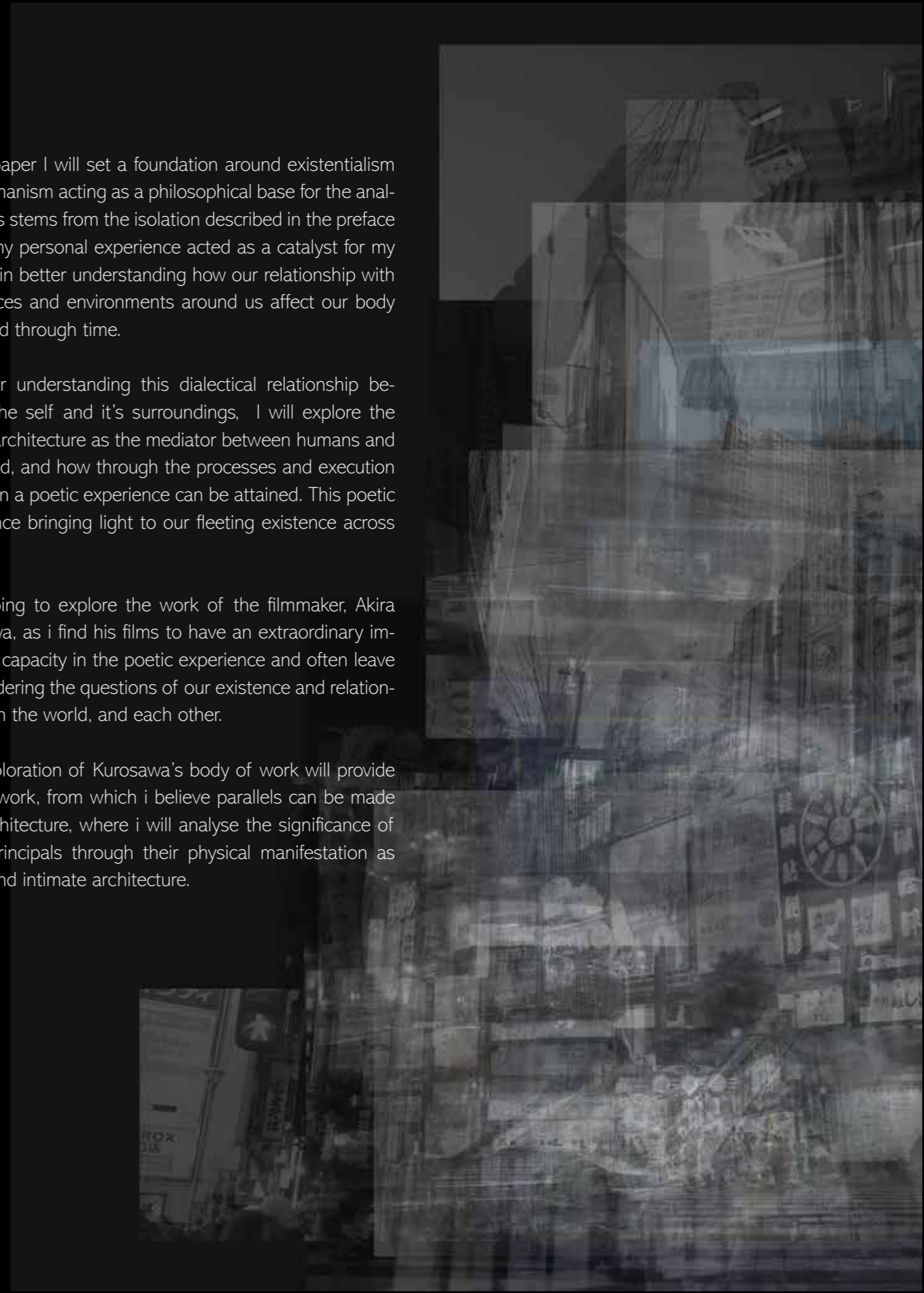
In this paper I will set a foundation around existentialism as a humanism acting as a philosophical base for the analysis. This stems from the isolation described in the preface where my personal experience acted as a catalyst for my interest in better understanding how our relationship with the spaces and environments around us affect our body and mind through time.

In better understanding this dialectical relationship between the self and it's surroundings, I will explore the role of architecture as the mediator between humans and the world, and how through the processes and execution of design a poetic experience can be attained. This poetic experience bringing light to our fleeting existence across time.

I am going to explore the work of the filmmaker, Akira Kurosawa, as i find his films to have an extraordinary immersive capacity in the poetic experience and often leave me pondering the questions of our existence and relationship with the world, and each other.

This exploration of Kurosawa's body of work will provide a framework, from which i believe parallels can be made with architecture, where i will analyse the significance of these principals through their physical manifestation as tactile and intimate architecture.

Figure 6



# 03\_The Philosophy of Sartre

## Existentialism is a Humanism

In Existentialism is a Humanism, Sartre establishes that existentialism is a doctrine that renders human life possible in affirming that truth and action are implications of human subjectivity and environment. This doctrine confronts humans with the ultimate and unavoidable possibility of choice. This choice derives from the core singularity from which existential atheism finds itself, being that existence precedes essence. Humans begin from the subjective. This stems from the opposing belief that during conception, prior to existence a sum of formulae and qualities composing of one's production and definition are possible. Sartre gives the example of an artisan crafting a knife, prior to the knife's existence, the artisan has predetermined the essential purpose of what the knife is to do and what it is capable of doing. This notion referred sometimes as 'essentialism' is what Sartre compares to the belief in a God as a creator. When God creates a human/ humans, individuals are conceived in divine understanding and thus our purpose is predetermined.

As such, that existence precedes essence, the first principle of existentialism emerges that; *'man is nothing else but that which he makes of himself.'* Therefore, humans are placed in possession of themselves and are thus entirely responsible for what they are. This responsibility not limited to that of our own individuality but that of all humanity, as stated by Sartre; *'In fashioning myself, I fashion man.'* (Sartre, 1946)

In this light, humans live in anguish, as every commitment or choice made is not limited to what they are or will be but that of humanity in its entirety. Kierkegaard referring to this condition as 'the anguish of Abraham.' This anguish is the very condition of action, as choosing from possibilities only has value because of the act of choosing itself. It is within this act of doing, that feelings are formed.

There is no determinism, humans are condemned to be free and responsible for everything they do. The existentialist believes that; *'every man... is condemned at every instant to invent man.'* (Sartre, 1946) We ourselves decide our being, this is what Sartre refers to as abandonment.

Within the doing of action, humans are only reliant upon possibilities that strictly concern the doing of that action. Sartre refers to this as despair, he gives the example of visiting a friend arriving by train. I cannot dwell in the presupposition that the train might have derailed, those possibilities are outside of the realm of my action, that of arriving to the train station at the time the train is said to arrive with my friend on board. It is this that Descartes conveyed by saying; *'conquer yourself rather than the world.'*

*'One need not hope in order to undertake one's work.'* (Sartre, 1946) Sartre means by this that we should do whatever action we can and not dwell in things outside of our power to make it so, this action is all that reality consists of. We exist only as a sum of our actions. This is not to mean that we should dwell in the misery of what we cannot do, based on circumstances we think may be against us, but rather that we should focus on doing what we can do, because essentially there is no value in potentialities that are never called into action.

This is the fundamental optimism within the philosophy of existentialism, humans themselves are responsible for being, for example, heroic or cowardly based on the actions of their choosing within the possibilities within their control. A hero or a coward is not born that way, and subsequently is not inevitably to stay that way, there is no contentment in stagnation based on uncontrollable determinism. What is indispensable is that commitment to action is a totality and by no means temporal (Sartre, 1946).

The intersubjectivity of the world realises itself as we think in relation to what we are and what others are. Truth cannot be obtained about oneself without the mediation of another. Thus there is universality in the comprehension by humans of every purpose of an action by other humans.

Despite this comprehension however, Sartre states that we cannot judge another person's actions given that action is taken with full commitment in all clearness and sincerity without any notions of self-deception. We have a will to freedom, and one can only be judged when one purposefully tends away from this voluntary existence of freedom under the guise of determined excuse. They are who Sartre refers to as cowards.

Existentialism is a humanism as we are constantly projecting and losing ourselves outside of ourselves and in the pursuit of transcendent aims, we are able to exist. The universe is a human universe and humans are at the heart of our transcendence. Humans seek liberation through action that is beyond themselves, not locked up inside the human body but rather within the very presence of the human universe.

The analysis of Sartre's Existentialism as a Humanism sets up the philosophical base of this enquiry. Ultimately it is a call to responsibility and action for the betterment of humanity, seeking our place in this universe.

In my opinion, the survival and flourishing of humanity is dependent on a deep connection and understanding of our existence within the natural world and universe. A person who I believe embodies and executes this philosophy in their work is Japanese filmmaker Akira Kurosawa.

# 04\_AkiraKurosawa



Figure 7

World renowned film maker Akira Kurosawa has solidified himself as one of the most influential filmmakers in cinema history. Kurosawa's films created over the course of half a century span an assortment of genres and contexts based not only in the history and traditions of Japan, but across the world, with adaptations of Dostoevsky, Shakespeare and John Ford (Menon, 2021).

I have attempted to use Kurosawa as a catalytic framework for this theory and technology enquiry, not exclusively through the individual analysis of the final product of a cinematic piece, but as a collective body of work that includes the thinking and making that shaped and formed his filmmaking portfolio. However, this was all but inevitable, as the films created by Kurosawa are inextricably linked to the craftsmanship of the maker, beautifully put by Kurosawa himself; *"take myself, subtract movies, and the remainder is zero."* (Ebert, 1998)

It is this indisputable passion that lies at the heart of Kurosawa's making of cinema that I believe bleeds into his work, seeping into the very fabric of every frame with the outcome of warmth, pleasure and deep introspection that embodies itself within every viewer that experiences the act of watching his films.

The specific aspects of Kurosawa's filmmaking relevant to the enquiry, which I will unpack fall under four main categories:

- movement
- storytelling/ narrative ,
- existential humanism
- the embodied maker

I analysed and engaged with the work of Kurosawa in the following way: I first watched the movies; Seven Samurai, Rashomon, Ikiru and Dreams on my own, in an attempt to immerse myself within the intention of his films. This allowed me to formulate my opinions based on my own experience.

I watched analysis videos on youtube and read articles written regarding the specific films, in order to gain insight on how others perceived his work and to further deepen and gain new perspectives that I had overlooked. I then read about Kurosawa himself, and watched interviews of his where he reflects on his experience of being a filmmaker and his reflections into his intentions, methodology, and beliefs.

Throughout this process, I attempted to construct an architectural lens through which to analyse the work. Collecting and noting common themes and parallels between Kurosawa and architecture. These parallels became more apparent than expected, as the filmmaker and architect are not too different, as they both manipulate the user's experience of space and time through their work. The time and spatial dimensions inhabited with images, movement, and narrative that stimulate the senses of the user to manifest a journey of poetic embodiment, not only guiding the user to look outwards, but simultaneously within themselves.

## 04.1\_Movement

### Movement of the characters

Kurosawa's use of movement is an iconic technique used throughout his films. This motion not exclusive to that of characters, but of nature, the camera and the cut. Exaggerated movement deeply enhanced the emotional weight of the drama Kurosawa wished to portray.

The characters are divided through motion into individuals and groups. The use of blocking is intertwined with the acting of the characters themselves, and this exaggerated movement allows the viewer to immediately know what the character is feeling. (Every Frame a Painting, 2015) Somewhat similar to the traditional acting within Kabuki theatre, the acting is not simply an attempt to recreate a realistic reaction, but rather to amplify the reaction within characters to an unrealistic degree. It is within this space between the realistic and the embellished that the imagination of the viewer is cultivated. This emotional investment is amplified through the use of large crowds of people that like a swarm of bees, move in a choreographed fashion of shared or opposing reaction, comparable to that of a dance.

*In the three frames alongside extracted from Seven Samurai, we see a group of samurai riding on horseback peering over a distant landscape held in the background. As the samurai take off in unison, the camera smoothly zooms in revealing a small village, and suddenly a hidden civilian reveals himself from under a pile of sticks. The reactionary look of fear on his face tends past the realm of realistic expressions as his eyes widen and jaw drops.*

*This emotion is felt by the viewer, who can only watch in anticipation for what comes next. This short scene thoughtfully demonstrates Kurosawa's use of smooth camera work, transitioning from full body groups of people to the face of the individual.*



Figure 8

# 04.1\_Movement

## Movement of the nature

The universe in which Kurosawa's characters find themselves, is painted in a fashion of eternal greatness of which we cannot comprehend. This world is one of eternal movement that poses threats to the safety of the characters, their possessions and well-being, however, more importantly are a threat to the very essence of their identities. The perpetual change, everlasting motion of the natural world is all that is eternal, we as human beings are but a fleeting glimpse of life itself. The static nature of selected protagonists is juxtaposed with the ever-moving fluidity of the natural world. This juxtaposition often a direct translation of motion parallax emphasizing the elements such as pouring rain, blowing wind, crashing waves, or raging fire, in relation to the characters themselves. These elements of nature are powerful, almost omnipotent, shown in complete contrast to our vulnerability creating a sense of underlying, but ever-present uncertainty regarding our very survival as individuals and as a collective.

Kurosawa looks to use the resistance of humans to embrace the eternal movement, constant change and reflection of nature to emphasise how much greater the world is than ourselves, if we choose to remain in a state of static disconnection. Our individual and collective survival, cultures and traditions cannot stand without embracing the fluidity of nature. We, as humans become trapped by clinging onto beliefs that resist nature, the essential fabric that binds us at the very core of existence, driving us, fuelled by passion and energy, is lost. The wind blows, the snow falls, and the rain pours, the nature of the world is that of eternal movement, constant change, and reflection. Humans need not resist this connection to nature and each other.

*The four frames alongside, reading from the top down, are extracted from Kurosawa's 1990 film "Dreams" between 1:16:21 and 1:21:20. In this vignette the five characters shown are trapped between the powerful and ever moving ocean and ever creeping nuclear radiation. The characters are stuck, they are at the mercy of the powers of nature, and must choose between accepting their inevitable death, such as the man in the top frame who leaps into depths of the ocean, or to cling onto human life for as long as they possibly can as they are slowly engulfed by the toxic radiation. I believe this scene proves as a metaphor showing that humans can keep prolonging their lives in toxic, fume filled cities and eventually crumble under their own feet or accept our fleeting existence as a part of the natural life cycle.*

Figure 9



# 04.1\_Movement

## Movement of the camera and the cut

The movement of the camera and the cut into a different scene in a Kurosawa film are fluid and constant. This movement not limited only by space but also by time itself, as the speed of the camera changes in relation to the characters and environment to allow viewers to feel certain emotions, such as urgency or calm. The camera often moving from close up to a wide over the shoulder shot in a seamless movement. The transitions here, not consciously acknowledged by the viewer, allows for every camera movement to have a beginning, middle and end tied into every scene that bleeds seamlessly into the next scene.

This seamless flow is executed by cutting scenes during an act of movement. Kurosawa would expertly use the choreography of the action to direct the focus of the viewer on something moving within a scene preventing the viewer from noticing the edit. An important aspect in achieving this, is controlled and varied rhythm, such as fast paced action cutting into slow paced dialogue or something completely static. This rhythm brings a sense of unpredictable logic that averts the viewer from ever being able to anticipate the next cut, forcing the embodiment of the viewer within what is shown, rather than what they think might happen.



Figure 10

*These frames extracted from Seven Samurai between 1:53:44 and 1:54:29 and demonstrate the continuity and narrative held within the scene as the camera spans and zooms fluidly from one character to the next, cutting only in acts of movement.*

However important to note, despite the inherent categorization of the different types of movement used by Kurosawa here, the magic lies in the palimpsest-like layering of the various techniques in relation to one another in accordance with the overarching narrative, imbuing apt emotional reactions within the viewers.

# 04.2\_Narrative

Kurosawa's use of movement is inherently intertwined into his storytelling techniques with the inclusion of temporal movement (time jumps) and introduction of varying perspectives of characters through first person narration. These first-person narrations often being unreliable sources of the 'truth' either through dishonesty or ignorance on the characters part.

Stories often invoke feelings of a passing time with which the characters cannot adjust, this leaves the characters drowned in an overwhelming ocean of uncertainty and powerlessness, not only in the face of the forces of nature as mentioned earlier but also in relation to the other characters around them. Characters struggle to uncover 'truth' that is heightened by distrust, as Kurosawa wishes to convey that we never truly know what another person is thinking. We can only make assumptions based on our own morality, but due to the complexities ever present in the forming of this moral compass we hold ourselves to, we cannot assume to know the values another person lives by and thus can never predict how others may act.

It is this way that Kurosawa masterfully transitions between perspectives of different characters and cautiously uncovers information unknown by the viewer that develops a deep sense of connection and relatability between the viewer and the character. These moments of cluelessness and wonder within the characters are transposed onto the viewer themselves. Kurosawa has complete control of what the viewer knows (or think they know), and what they don't know (or think they don't know) in relation to the time jumping within the story and simultaneously in relation to the time passing as the viewer themselves watch the film. The viewer thus become entrenched and pressured themselves within the story itself by the events that have been made apparent to the viewer at a particular time in the film.

The 'conclusion' or ending of these films are often not fully resolved to the characters or the viewers, however enough information is gradually leaked throughout the storytelling of the film forcing viewers to believe what their personal moral compass allows them to and thus come to their own uncertain conclusion.



Figure 11

*These frames extracted from Rashomon, shows four characters all in one way of another involved in a heinous crime. They all reveal their rendition of what occurred and Kurosawa leads us on this journey jumping between their differing perspectives. in the end we never truly find out what exactly occurred, but that is not relevant, as we chose to believe what we relate to.*

## 04.2\_Narrative

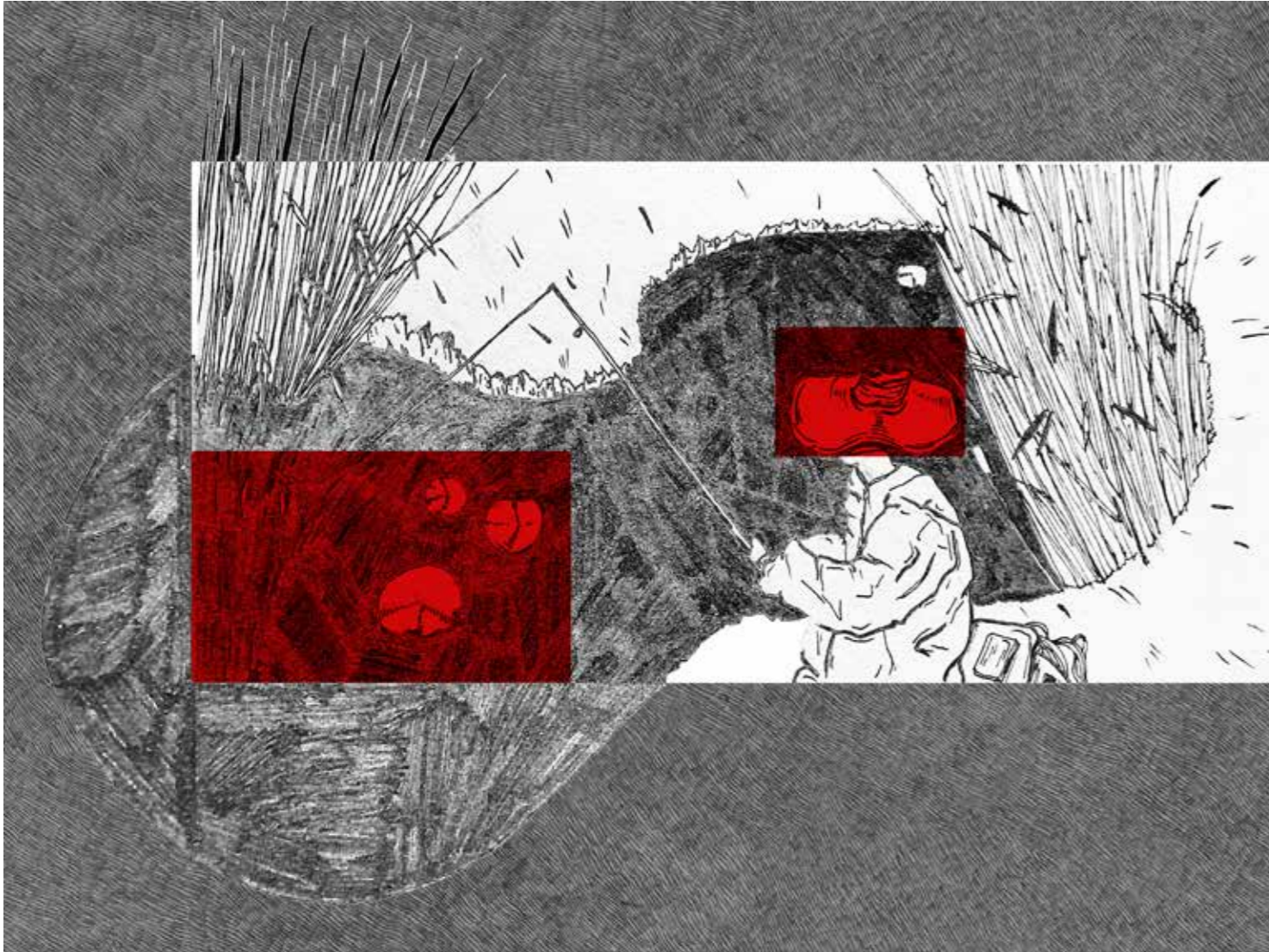


Figure 12

I find this method of storytelling comparable to memories of fishing when I was a child. A line is cast, sending ripples into the unknown depths of a pond, one waits in anticipation intensifying to a point of deep uncertainty, then the line is suddenly taught. A feeling of elation takes over in an instant as one feels as if you are in complete control, then nothing.

The line is slack, as a child I could never tell whether I was moments away from finally catching a fish, or if my hook had become caught on a piece of algae, but it didn't matter. I would cast out again, this time trying my best to learn from my previous cast, where do I now think the fish could be? Again, the line is suddenly taught, I reel it in with all my might, bending the rod to the point I felt fear that it might snap in my hands, but the anticipation was enough that it didn't matter. All of a sudden, a fish breaks the surface of the water and flies over my shoulder onto the grass behind me. In this moment I am in complete control and all knowing, only to turn around and see a waterlogged boot hooked on to the end of my line.

I never caught a fish as a child, but it didn't matter, the beauty wasn't in the conclusive act of holding a fish, but rather in the embrace of never truly knowing. It is here in the unknown that the imagination could flourish into these memories of momentary magic.

This oscillation between knowing and unknowing and the threshold between which the imagination emanates is where I believe the genius of Kurosawa's storytelling is embedded within the viewer.

# 04.3\_The Human Condition

Kurosawa has been described at his core as an existential humanist, emulated in his consistent belief in the foundational dignity and goodness within human beings. Protagonists find themselves facing insurmountable odds, but often ultimately decide to do what they believe to be righteous, not only for themselves but for humanity as a whole (Ebert, 1998). This existential humanism of Kurosawa will be unpacked through a brief analysis of his 1952 film, *Ikiru* in relation to Jean Paul Sartre's 1946 lecture, *Existentialism as humanism*.

## *Ikiru*[1952] Synopsis

*Ikiru*, translated into English meaning 'living' or 'to live' delves into the most existential realms of Kurosawa's work. The protagonist, Watanabe, has for 30 years worked as a civic government bureaucrat, a monotonous position of constant inaction. The public plead for a cesspool to be cleaned and replaced by a playground for children, however they are endlessly referred from one department to the next. Watanabe finds himself to be just a drop within this ocean of inaction, his wife has passed and his son and daughter in law only seem to care about their future inheritance. The plot is sprung into action when Watanabe is informed that he has stomach cancer and will die within a year. In an immediate reaction, Watanabe turns to the fickle pleasures of Tokyo nightlife, such as gambling and drinking however he soon finds this does not bring him happiness.

The next day Watanabe meets Toyo, a young lady also working for the government under Watanabe who needs his signature for her resignation. They spend a lot of time together as Watanabe is drawn to her love of life and fulfillment, even asking her, *'Why are you so incredibly alive?'* Toyo replies that she does not know, but has found a new job making toy rabbits that brings her intense happiness. Toyo replies, *'...when making the toy rabbits I feel as if I am playing with every baby in Japan...'*

Opposite: In the top frame shown Kurosawa juxtaposes the static nature of Watanabe with the ever-moving fluidity of the natural world in the pouring rain as he struggles to come to terms with the news of his impending doom.

In the bottom frame through the complex grid representing the meaningless bureaucratic machine, Watanabe is swinging in motion in the playground his action has manifested for the greater community. He is no longer resisting the movement of nature that had isolated him before.

This inspires Watanabe to take action, he returns to work at the surprise of his colleagues and spends all his energy in the hopes to build the playground the public had yearned for. He intrudes on the jurisdiction of other departments as he feels he must do something. The park is built from the efforts of Watanabe and he eventually dies whilst swaying on a swing in that very park prior to its opening to the public. He faced death with peaceful acceptance. The movie finishes with Watanabe's colleagues gathered at his funeral. They debate what caused Watanabe's sudden change from inactive bureaucrat to a man of action. These colleagues vow to live their lives by the same conviction that Watanabe displayed in his last months however we never find out whether that energy for action is sustained.

This story is an existential one regarding the purpose of human life. Watanabe was lost, however found his purpose through his bonding with Toyo, who had found her purpose through her genuine love and commitment for creating toys for children. Through this, Watanabe is called in to action and he looks to help the greater community by pushing so desperately in the last months of his life for the park to be built. Ultimately the story relates to the philosophy of existentialism as a humanism. Both Toyo and Watanabe were lost but through their ingrained desire to help and do what they believed to be best for humanity, it is evident here that Kurosawa is an existential humanist.



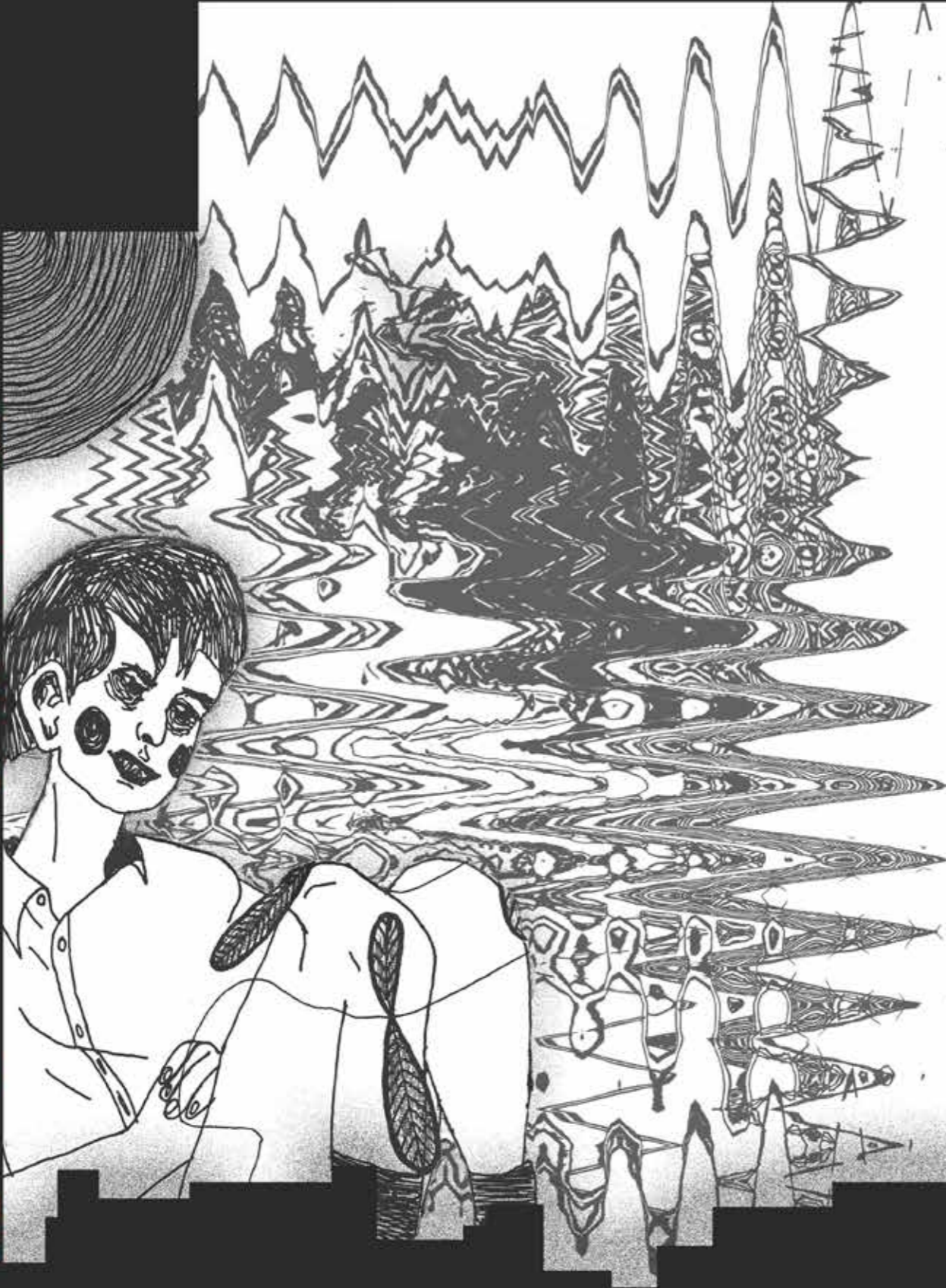
Figure 13



Figure 14

# 不明瞭 実存主義

Held within the bounds of the city, the sounds of nature tend towards that of obscurity distorted by the thick smog oozing from exhaust pipes and grime filled disposal. The light of the sun no longer radiates a soft warmth enveloped by the delicate leaf of a tree, it pierces the eyes as if electrically charged, more potent with every harsh reflection bouncing off polished steel facades and expansive glass curtain walls lost in an artificial maze of static disconnection.



*delicate human  
bare in the crowded city  
yearning to be free*

Fumeiyo is the Japanese word meaning unclear or obscure, and jitsuzon shugi translates to existentialism. \*relating to the red text on the poster

# 04.4\_The Embodied Maker

Kurosawa is critically classified as a filmmaker, this is paramount to understanding him as the embodied maker. Filmmakers are responsible for the overseeing of the film-making process from screenwriting through to directing and post production editing. This has led to the development of a distinctly cohesive body of work, sometimes referred to as 'Kurosawan'.

When asked for advice from young filmmakers, Kurosawa emphasises not to dwell in what can't be controlled, to make a film is expensive and requires many resources that are often unattainable as an amateur filmmaker. Therefore it is essential to focus energy on what one can do, and that is simply to start writing screenplays. All you need to write a screenplay is a pencil and paper and it is in this task of doing, that one can learn specifics of the structure of a film and what cinema truly is. Screenwriting is difficult, but it is only through facing these difficulties and acting on them that one can progress. Kurosawa quotes Balzac in this regard; *'The most essential and necessary thing is the forbearance to face the dull task of writing one word at a time.'*

Kurosawa was greatly inspired by Balzac's process of writing in relation to the sheer quantity of writing he managed to produce, an amount that Kurosawa believes to be impossible to read in a lifetime. Balzac would scribble along a page and send it off to the printers right away, to be printed on a huge piece of paper. He would write revisions, until the very layering of revisions swallowed most of the original writing. He would then repeat this process. What is essential is the patience required to make an effort to learn without pain, but routine (Myers, 2021).

Kurosawa always seemed to value this aspect of the creative process, the aspect of intertwining unconscious thoughts with bodily processes. He believes this originated from one of his progressive elementary school teachers, Tachikawa, who encouraged him to draw with free will and spill thoughts into creative form.

Kurosawa had originally sought to become a painter and as such was familiar with this process, however as he describes, *'A curious turn of events, however, brought me to cinema, where I began my present career.'*

In this career change, he burnt all his paintings to focus on filmmaking, but slowly found that drawing rough sketches were useful in the translation of ideas. This ultimately developed into the hand painted storyboards that Kurosawa is so famous for.

*"I cannot help but be fascinated by the fact that when I tried to paint well, I could only produce mediocre pictures. But when I concentrated on delineating the ideas for my films, I unconsciously produced works that people find interesting." - Akira Kurosawa (Mason, 2017)*



Figure 16



Figure 17

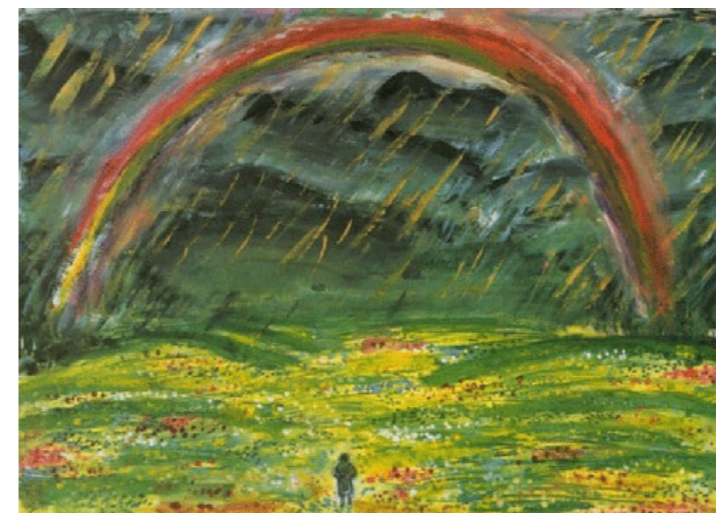


Figure 18



Figure 19

Shown above are the hand painted storyboards painted by Kurosawa himself, shown in relation to the scene to which they correspond in his 1990 film, Dreams. Here one can appreciate Kurosawa's translation of his 'unconsciously' produced paintings to the final frames. The most startling aspect being how directly and literally these translations manifested in the final produced work.

# 04.4\_The Embodied Maker

## Dreams [1990]

I have decided to use *Dreams* as a case study for Kurosawa's embodiment in making. As I find that the very inception of *Dreams* in and of itself as a form of internal subconscious expression as a deep and direct translation of embodied making. Kurosawa says that his personal growth emanated from the main protagonists of his films.

This can be seen most directly in *Dreams*, based on recurring dreams Kurosawa experienced throughout his life. The film is divided into 8 constituent pieces with Kurosawa as a surrogate character acting from childhood to adulthood. The main theme of these constituents being the relationship humans have with nature. Kurosawa conveys throughout the film that a connection to nature and one's true nature is vital in the betterment of humanity.

His dreams as a child remain personal and mystical, whilst throughout his evolution into adulthood the dreams tend towards fears and optimism of humanity as a whole, alongside recurring encounters with spiritual entities. These fears spreading from the eradication of a peach farm, to more existential aspects of personal accountability, and even the effects of nuclear radiation and the consequences of such on nature and modern society.

Kurosawa's recurring dreams throughout his life translated to a form, that of his last film, through his embodiment of the creative process of painting, is what makes this particular case study so valuable. Carl Jung in his *Two Essays on Analytical Psychology* states that dreams are an emissary of the unconscious, that reveal the secrets hidden from the conscious mind (Jung, 1967). Therefore *Dreams*(1990) can be seen as a direct insight for the viewer into Kurosawa's unconscious mind. The depths of the unconscious guide our lives through memories, experiences, insights, and therefore according to Jung, the acknowledgment of the unconscious in light of the conscious enriches and allows for psychological wholeness and development (Academy of Ideas, 2023).

The very biology of our bodies are inextricably linked to that of the unconscious and thus as Jung puts it; *"Dreams prepare, announce, or warn about certain situations, often long before they actually happen."* (Academy of Ideas, 2023) There are many examples of dreams facilitating the processes of creations and discoveries, such as Dmitry Mendeleev who was informed of the order of elements in the periodic table based on atomic weight by one of his dreams.

Kurosawa's method of painting his dreams and translating them into film, is what Jung would refer to as dream amplification. Dream amplification consists of the reflection of dreams through their interweaving with conscious ideas or memories. Marie Louise von Franz translates Jung's dream amplification as the transposition of an outer experience that reminds one of their dreams and living with them inwardly, constantly questioning them to create an ever-evolving fabric of ideas of compounding richness.

Jung believes that dreams forge connections to our intuitive wisdom and grounded human 'being' through impartial, spontaneous product and therefore insight to the untainted natural truth of our very foundations (Jung, 1967). Therefore Kurosawa's evolving dreams depicted in *Dreams*, transitioning from that of mystical as a child, to the eventual destruction of modern society at the hands of nature itself, due to our developed disconnection to nature, is at the heart of what Kurosawa is concerned.



Figure 20

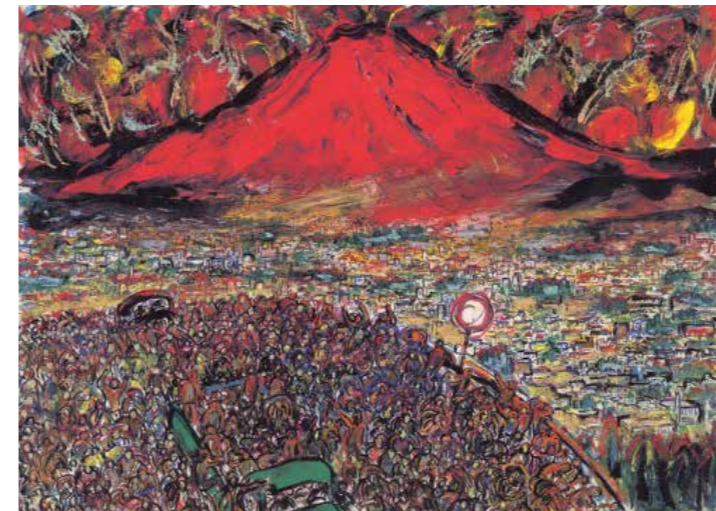


Figure 21

We can then deduce on the basis that Kurosawa is truthful in his claim that the vignettes that *Dreams* is comprised, are depictions of dreams that he himself has had over the course of his life, that in accordance with Jung, Kurosawa is truly deeply concerned with modern human society's apparent contentment with its disconnection to the ways of nature in line with Kurosawa's filmmaking career as a body of work. Therefore, we can make the connection via the philosophy of Sartre that Kurosawa is following the ways of existential humanism as his body of work tends to that of full commitment and sincerity towards the freedom of himself and that of humanity.

Above: Mount Fuji, a symbol of immortality in Japan, depicted as the exterminator of human society in Kurosawa's *Dreams*. The juxtaposition of the mountain with humans, accentuating the delicate temporality of human consumption.

## In Conclusion

This analysis of Kurosawa's body of work has allowed me to explore how space could be designed by an architect to provide a poetic experience. Kurosawa's movement of groups of people and the individual, in relation to his oscillating narrative techniques could be useful for the architect in stimulating the imagination and bringing forth the subconscious of the user through the thoughtful choreography of space in relation to the passing of time.

Kurosawa's use of blocking and framing could similarly be used by architects to hold users in states of mystery in the unknown, holding tension to be released, through the use of framing techniques or partitions.

Kurosawa's existential philosophy and methodology towards the importance of action and the human task of doing calls for an architecture that stimulates the body of the user through choreographed movements and tactile invitation.

The passing of time in relation to that of the natural world being tied to Kurosawa's existential humanism draws importance to the architect's role as the mediator of humans and the greater cosmos in which we live. The architect should design spaces that hold these principals, and like a Kurosawa movie make apparent the slowness of the natural world and bring to the forefront the enigma of life itself.

# 05\_Mind, Body, Cosmos

*"I write, erase, rewrite.  
Erase again and then.  
A poppy blooms."*

Katsushika Hokusai

*"I write, erase, rewrite. Erase again and then. A poppy blooms." A haiku written by Katsushika Hokusai serves as a beautiful metaphor for the existential condition of nature and human life. The creative process, like nature sometimes fails however through eternal motion and perseverance something beautiful can be imagined.*



Figure 22

The existential condition of the natural world is one of eternal temporal movements; shedding, decay, transposition, growth, and renewal symbiotically intertwined. The dualism defined by the Western perspective that mind and body are separate entities comes in direct conflict with the symbiotics of nature (Kurokawa, 1993). The human body is a vessel of perpetual conflict between internal and external conditions, as the mind and body are one. We are embodied within our head as we are embodied in our hands, fingertips, and nails.

Simultaneously we form part of the greater cosmos, and our very existence is perpetuated through this very condition, described by Merleau Ponty; *'Our own body is in the world, or the heart is in the organism it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly and with it forms a system, we exist in this flesh of the world and grasp our existence through being part of that very flesh.'*

Shown above, I have drawn a snake and two birds in conflict, in and amongst a human ribcage. The birds fighting to protect their precious eggs and the snake fighting to sustain its starvation. This drawing represents to me the existential condition of the natural world described above.

# 05.1\_The Hand of the Maker

The connection between the body and mind is best exhibited by the acts of the hand. *"A hand is not simply part of the body but the expression and continuation of a thought which must be captured and conveyed,"* a description by Honoré de Balzac synthesises the vitality of the mind and body connection (Pallasmaa, 2009). Theories suggest that the evolution of language itself originates from the co-evolution of our mind and hands. The development of complex language structures and communication are directly associated with the widespread use of increasingly complex tools and mechanisms. The direct connection between the hand itself and the tool corresponds with the developing complexity of the mind.

Gaston Bachelard asserts that the hand helps us to imagine and understand the innermost essence of matter. Our creative capacity as humans is dependent on our capacity to imagine, thus the creation of art corresponds so directly with our developing minds and increasingly complex tools. Art should always be the purest form of expression, and thus as Juhani Pallasmaa states during the act of creating art, the tools become extensions of the hand and mind (Pallasmaa, 2009). When art is created, we are pulling out memories and our existential state of being from the depths of our unconscious mind and etching them into the world of physical matter. Vagueness and uncertainty need to be embraced in moments of dialogue with the artistic work itself in an exercise of freedom. Artistic work emanates from a world beyond the threshold of the conscious, and as Bachelard believes, the significance of art fortifies our very understanding of the human existential condition. Artists create experientially real worlds that express what it means to be human in this existence (Pallasmaa, 2009).



Figure 24

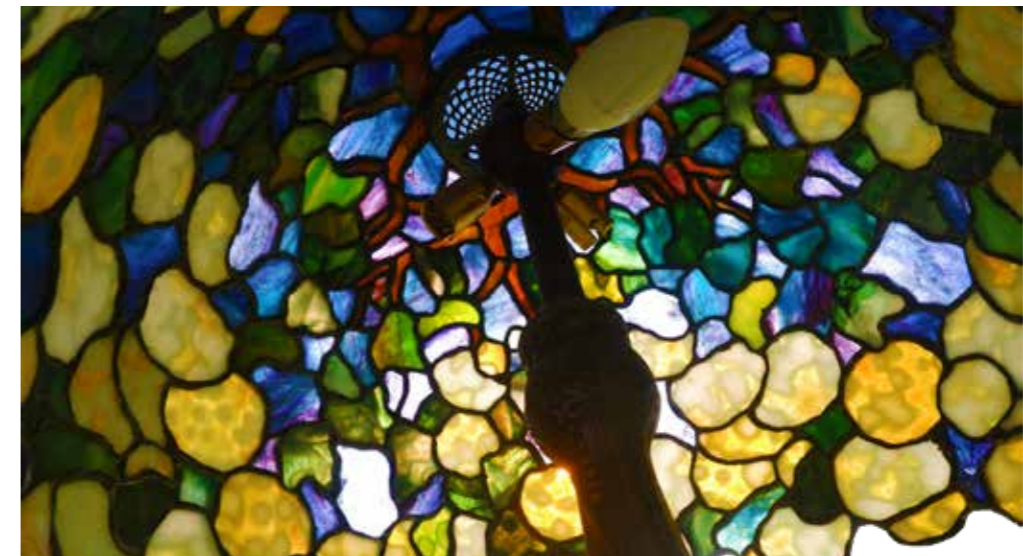


Figure 25

Shown above: Photograph of my grandmother, Sugano, making stained glass lamps

# 05.2\_The Role of Architecture

Computerised design grounded within a rational, mathematicised immaterial world is disconnected from craft. In this day of invisible machines, the value of craftsmanship is soaring in pursuit of matter and meaning. The architectural design task is an existential one, Juhani Pallasmaa believes architecture should reflect what is shared in the human existential experience, repeating the expression;

*'how it feels to be a human being in this world.'* (Pallasmaa, 2009)

The mind, body, eye, hand, and existential wisdom should be deeply inherent in architecture unravelling traditions, life experiences, ethical and aesthetic sensibilities of the maker strengthened our awareness of self. The process of making should be embodied within art and architecture, as said by Juhani Pallasmaa; *'Pleasurable objects and buildings mediate an experience of the processes by which the object or structure was made, they invite the viewer to touch the hand of the maker.'* (Pallasmaa, 2009)

Mirroring, A Poppy Blooms, by Hokusai, Renzo Piano reflects on his design process as a, *"...circularity between drawing and making and back again."* Piano oscillates between reality and abstract, from sketching to drawing to modelling to site. Existential architecture is in harmony with its materials, that makes evident the reality of the craftsman, form tied to its execution. Pallasmaa describes Alvar Aalto's architecture as a powerful tactile invitation through the touch of the hand made evident in its brick-laying. Aalto and Kurosawa design approach, a focused consciousness needs to be momentarily relaxed and replaced by an embodied and unconscious mode of mental scanning.

In "The Thinking Hand, existential and embodied wisdom in architecture," Pallasmaa defends the significance of architecture to maintain a sensuous experiential and existential quality, that

*"defends the enigma of life and the eroticism of the life world"*

against the global shift towards purely functional and rational design (Pallasmaa, 2009). The architect works in translation on architecture that mediates humans and the world, making metaphors evident of the horizon towards comprehending the human existential condition. Architectural works of space, gravity, structure, and light are metaphoric expressions embedded in our bodies, memories, identities, and minds. The diversity of experience and slowness of nature is tamed through existential space, that is uniquely interpreted through the memories and experiences of the individual, whilst constituting collective identities.



Figure 26



Figure 27

*embodied in stone  
bound by tight coils of copper  
it's age is unveiled*



Figure 28

Shown above, I have built this model in an attempt to better understand the physical gravity and tactility of natural materials in relation to one another, and how their relationships can create varying three dimensional compositions of matter

# 06\_Human.Tradition.Architecture

In the following section i have read the Phenomenology of Floors by Arata Isozaki and In Praise of Shadows by Junichiro Tanizaki, these texts deeply reflect on the development of Japanese architecture in theory and practice. The Phenomenology of Floors relates to the practice and physical manifestation of architecture, whilst In Praise of Shadow tends more towards poetic descriptions of the emotional capacity of this architecture in relation to the light and shadows of the natural world.

These texts will be utilized through a lens using the framework provided by the analysis of Kurosawa's filmmaking portfolio and methodology. Namely, a focus on our human relationships with the natural surrounding world and its passing of time, with architecture acting as an invitation for movement and action mediating the human and the surrounding world.

Through this created lens, i will unpack an architectural case study, the Katsura Imperial Villa that i believe embodies and manifests these philosophies.

In the Phenomenology of Floors, Arata Isozaki beautifully describes the way in which human traditions and beliefs around the natural and spiritual world bled into every facet of design including architecture. Ancient Japanese beliefs resulted in a sort of state of concealment and incubation, where dwellings were buried below ground, not purely because of wind, the rain or cold but because of the fear that with the setting of the sun, the human spirit could leave and enter the human body. Humans would wrap themselves in uncut garments the Utsuhata and sleep on the floor in the foetal position to prevent the spirits escape, the entrance of the pit dwellings would be so small that one would need to crawl through it to enter (Isozaki, 1986). Human imagination, architecture, clothing, posture and movement and the sun itself all intertwined.

in; In Praise of Shadows, Jun Ichiro Tanizaki describes how the combination of an engawa, and large, deep eaves allows for a deep contrast between dark shadows and natural sunlight. When eating miso soup in the shadows on the tatami floor, Tanizaki paints a beautiful picture of how black lacquer bowls would hinder our sense of sight, only being able to see minor reflections of the sunlight glimmering off the surface of the miso, blurring the boundary between the soup and the dark bowl. This hindering of sight would amplify his other senses of sound, taste, smell, and the warm touch of the lacquer bowl in an event of mystery and trance (Tanizaki, 1977).



Figure 29

# 07\_KatsuraRikyu

## 07.1\_History



Figure 30

In this section I will be analysing the Katsura Imperial Villa through the previously established framework developed through the analysis of Akira Kurosawa's body of work. The focus being on an architecture possessing a narrative quality facilitating an invitation for movement in ambiguous spaces, whilst simultaneously maintaining a consistent dialogue with the natural world and the experience of time.

The construction of the Katsura Rikyu began sometime between 1615 and 1620 by Prince Toshihito, during an ambiguous era of Japanese history where Japan was transforming from the chaotic "Age of Civil Wars" to the pre-modern feudalism of the Edo Period under the Tokugawa Dynasty. In this transformative age, aristocrats such as Toshihito had lost significant power to the military's samurai elites. As such aristocrats during this period longed to relive the lavish, artistic, and culturally concerned Heian Era (8th to 10th century) where their ancestors ruled. The Heian era aristocrats entertained themselves with poetry, reading, music, moon viewing and tea parties, this lost attachment to the leisure's of culture and art is what Prince Toshihito hoped to manifest in the Katsura Rikyu (zero = abundance, 2016),

The Katsura Rikyu forms part of the sukiya architectural style, which was influenced by shoin architecture, embedded within "chisen kaiyu shikiteien," directly translating to a "pond-spring excursion form garden" thus Toshihito is thought to have hired Kobori Enshu, a painter, poet, tea master and garden designer to design the villa (however some believe Toshihito to have been the only designer.)

As Toshihito and Enshu were both fascinated with Murasaki Shikibu's; "A tale of Genji," the design of the villa was greatly influenced by the stories within the Heian era novel. A tale of Genji at its core, is a novel regarding the life of aristocracy during the Heian Era, a life of culture, art, sensitivity to human emotions and the transience of nature itself, encompassed by tea and moon viewing parties. One extract of the novel stating, "*Far away in the country village of Katsura, the reflection of the moon upon the water is clear and tranquil.*" (zero = abundance, 2016) Toshihito is believed to have acquired this exact piece of land referenced in the novel to construct the tea houses and gardens of the Katsura Imperial Villa.

At the time of his death, Toshihito had completed the construction of the Koshoin and it's surrounding gardens. After his father's death, Toshitada (Toshihito's son) constructed the Chushoin, as private rooms for his family and converted the Koshoin into guest bedrooms. The final additions to the villa came in 1663, known as the Shingoten (new palace) (Martínez, 2017).



Figure 31

# 07.2\_Narrative of Nature

## Journey across site

The planning of the gardens of the Villa is framed as a sort of sequenced narratives, taking the guest on a journey of discovery through “in between” spaces stitching together smaller tea houses, namely: Shokintei, Shokatei and Shoiken and the main villa (koshoin, chushoin and koshoin). Here comparisons can be made between the previously described oscillation between knowing and unknowing of Kurosawa’s narration in cinema, with the journey provided by the planning of Katsura’s site. The planning technique used here is known in Japanese as “miegakure” translating to “hide and reveal,” (Martínez, 2017) the fundamental principle here being to prevent the guest from ever experiencing or viewing the gardens and villa in its entirety, but rather through strategic use of winding pathways, framing, or blocking, and pacing a more deliberate and “controlled” experiential quality can be achieved (Tour of Katsura Imperial Villa, 2007).

### Site Plan:

1. Katsura Rikyu Hogaki
2. Sumiyoshi Pine
3. Miyukimon Gate
4. Miyukimichi Lane
5. Momijiyama
6. Sotetsuyama
7. Sotokoshikake
8. Suhama Seashore
9. Amanohashidate
10. Shirakawa Bashi Bridge
11. Shokintei
12. Shokatei
13. Onrindo
14. Shingoten
15. Chusoin
16. Koshoin
17. Gepparo
18. Chumon Gate

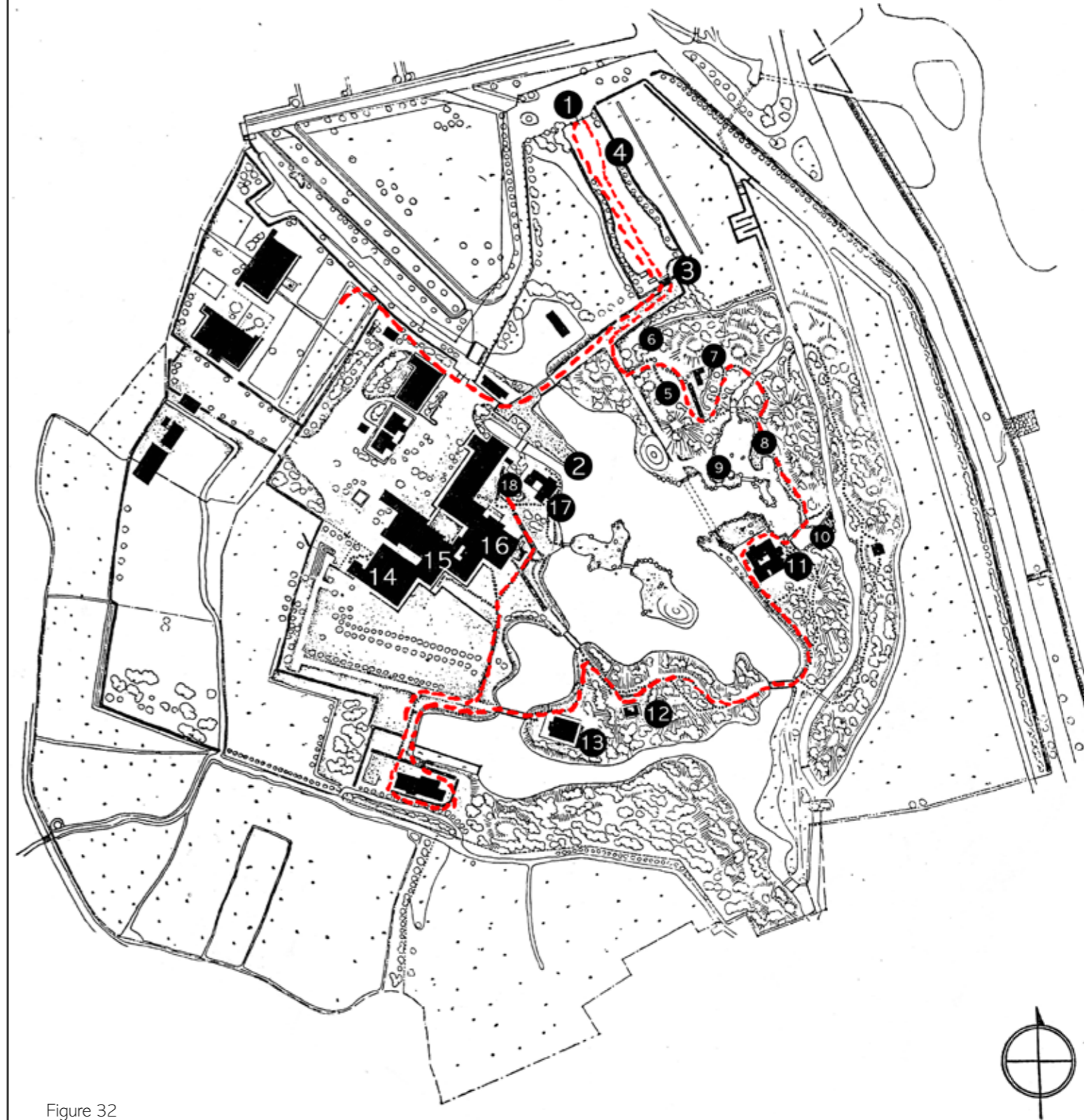


Figure 32

## 07.2\_Narrative of Nature

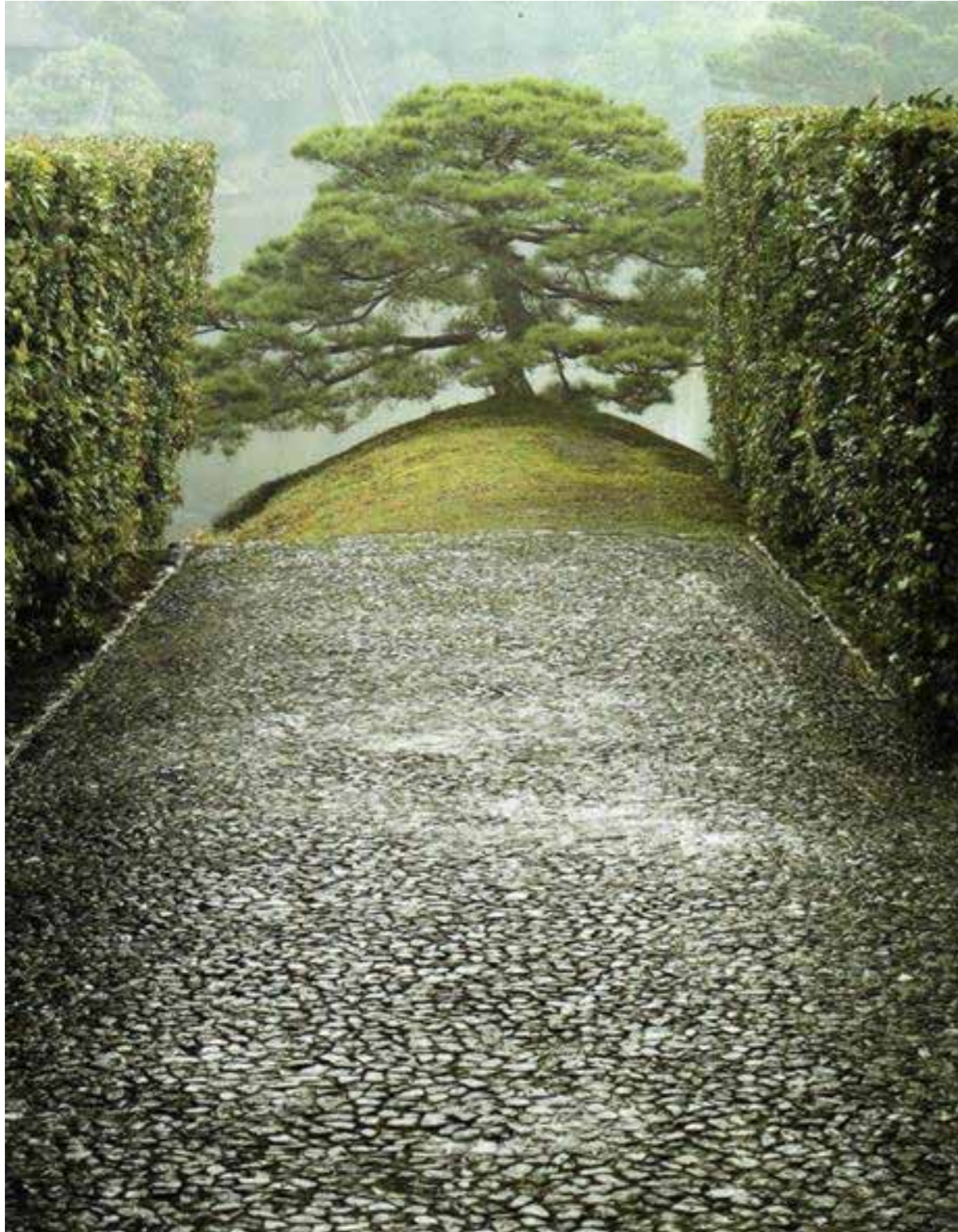


Figure 33

### Sumiyoshi Pine

As one begins their journey through the site towards the Miyukimon Gate (3 on site plan), the Sumiyoshi Pine (2 on site plan) provides a beautiful instance demonstrating the philosophy; miegakure. A paved stone pathway and parallel hedges enclose a sightline oriented directly towards the expanse of the garden creating a sort of pier extending itself into the depths of the pond (Tour of Katsura Imperial Villa, 2007).

Delicately emerging from the periphery of this choreographed frame of reference is the beautiful Sumiyoshi Pine. The pine is placed to delicately obscure the views into the garden in its entirety, however through the crevices held together between cantilevered branches and slender pine needles one can narrowly glimpse into the future spaces that are to be revealed.

Mirroring Kurosawa's narrative technique, gently controlling what the user experiences and holding them in a space between knowing and unknowing, the anticipation flourishes in expectation of what is to come.

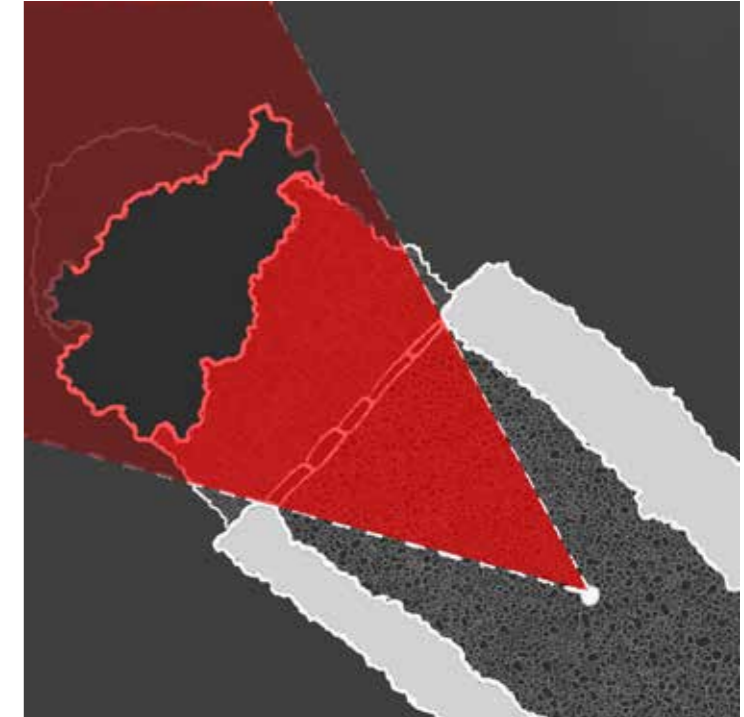


Figure 34

# 07.2\_Narrative of Nature

## Shin\_Gyo\_So

The gardens of the villa are filled with networks of pathways that condense from the informal to formal the closer one gets to the main villa, in a sense the architectural structures of the villa are an extension of the nature that surrounds it, achieving a sensuously tectonic architecture (Pallasmaa, 2011).

These pathways categorized as either Shin, Gyo or So (Mitchnick, 2011) are used to control the pace of the movement of guests and the specific positioning of the body, strategically directing where attention is focused. Shin, meaning "truth" are the most formal pathways, consisting of carefully cut stone pavers, allow for a relaxing, and calm walk where one can enjoy the surrounding view from an upright posture. Gyo, meaning "going" are semi-formal pathways such as stepping stones and are a direct invitation for a more controlled and deliberate movement, especially when wet. These stepping stones make conscious our sense of bodily balance through the tension that is created by the stones themselves acting as the mediators between the scale of the human body and the world around (in this case literally the garden). (Pallasmaa, 2011) Finally So, meaning grass, are the informal pathways usually of gravel or packed earth, usually curved and winded most connected to the level of the earth itself.

These pathways are an invitation for movement, as there is no seeing without movement itself, as argued by Arthur Koestler, "*static vision does not exist, there is no seeing without exploring.*" (Pallasmaa, 2011) Thus to frame the wonderful view of the nature within the gardens, it is vital for the pathways to direct specific types of movement, not only through space but simultaneously through time itself.

Crucial to the poetic experience, as argued by Juhani Pallasmaa is the celebration of the passing of time. Gardening itself is one of the few, if not the only art forms where the artist cannot add to the piece itself, the artist can only guide how the piece adds to itself. The artist works through reduction in a sort of contest of opposition with time itself, as the artists (gardener) prune the leaves of the tree they are left to wait for the tree to grow itself in relation to the passing of seasons in each space. The gardens thus become a form of poetic experience directly engaged with passing time and the expression of the maker. The design, similar to a Kurosawa movie, is made to contain and hold time and bring to light the reality of slowness, this is crucial in today's world of fast paced entertainment and imagery.



Figure 35: Shin



Figure 36: Gyo



Figure 37: So

# 07.3\_The Inbetween

## Tension and Release

Along the journey through the garden spaces, users begin to ascend a gradual slope paved with stepping stones (gyo) towards the second tea house; Shokatei (Tour of Katsura Imperial Villa, 2007). The path is lined with bushes grown to the scope of eye level, in moments of tension as one's eyes are diverted towards the ground on which they walk.

The stones extrude from the ground and one needs to concentrate, so as not to lose their footing. This becomes more apparent as the stones are exposed to nature and are thus susceptible to the growth of moss and collection of dew that can create a slippery surface. The user is required to assume certain postures and be deliberate in slow movements as they ascend.

The intention here is to make the user aware of the transition between spaces and create a diversity of experience, not only catered towards our sense of sight, but all the senses and our physical body in relation to the life world. Through this relation, one becomes aware of the self and our existence.

The tension is held and faintly released as one arrives at the pinnacle footing of the Shokatei Teahouse. Here on the flat ground, one can at last assume an upright posture and peer over the gardens of the villa overlooking the pond and shoin.

Finally the user can take a seat in the open teahouse and enjoy the warmth of a cup of tea.

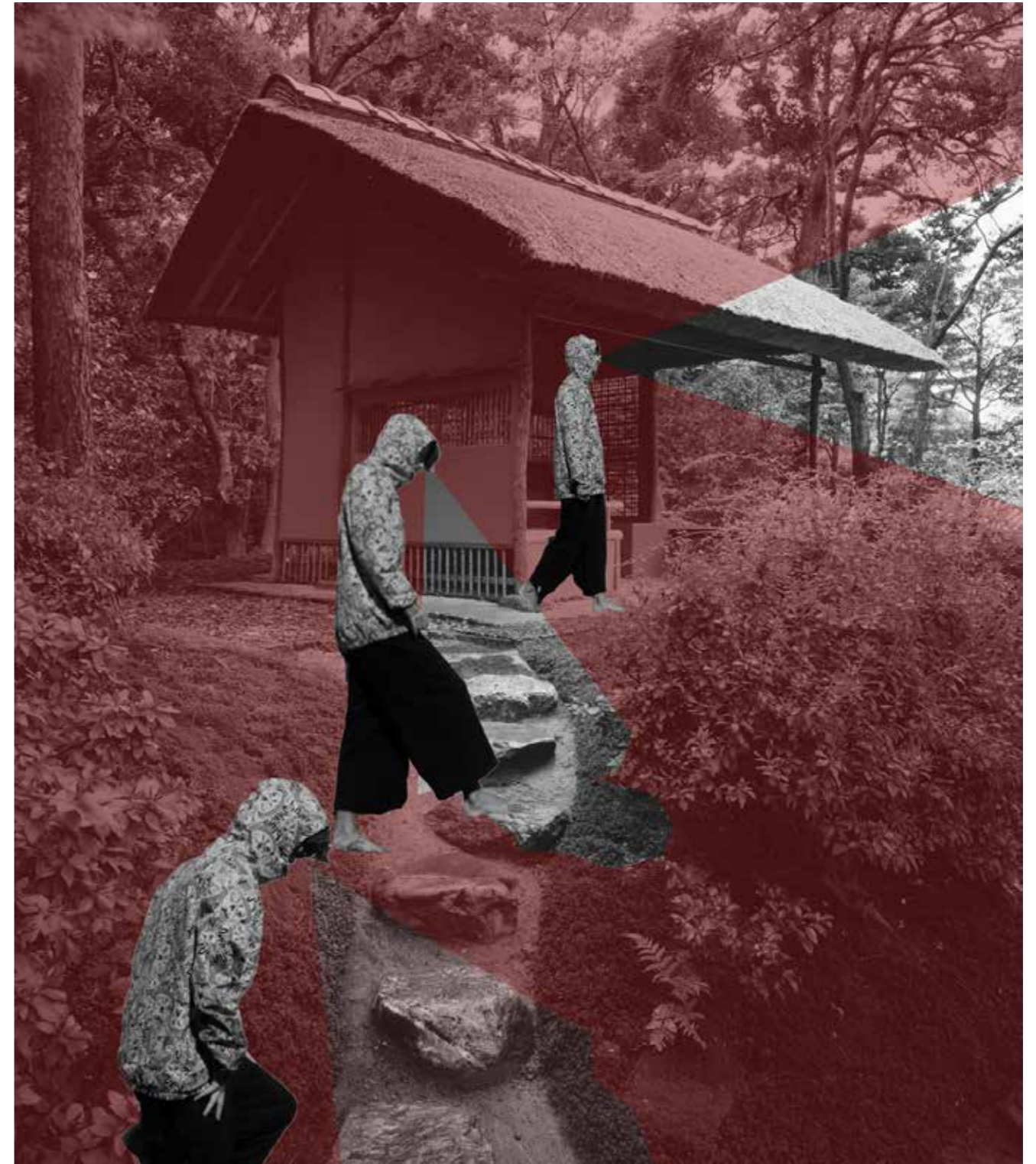


Figure 38

## 07.3\_The Inbetween



Figure 39

### Spaces of transition

Miegakure is demonstrated again through the use of various garden gates, that enclose the viewpoints of the user. The gate leading up to the Gepparo temple and teahouse, beautifully frames the approaching ascent, devising a sort of portal through which one needs to filtrate in moments of mystery of what is to come making the user a participant and not simply a viewer (Tour of Katsura Imperial Villa, 2007).

The site is home to five islands spread across the grounds encompassed by the massive pond. These islands are linked to the main land using either timber arched bridges or flat stone bridges. The Shirakawa Bashi bridge is a single block of granite spanning roughly six meters just centimeters above the surface of the pond (Martínez, 2017). One can imagine crossing this bridge and peering at the silhouettes of rustling leaves and stones surrounding ones own reflection in a state of temporal trance.



Figure 40



Figure 41

# 07.4\_Plan of the Villa

The planning of the villa itself resembles geese in flight, or ganko, tapering in a sort of 'V' formation, tapering towards the tsukimidai (moon viewing platform) of the koshoin. The koshoin, chushoin and shingoten connect to each other diagonally along facing the south easterly direction, with two service wings extending outwards (Martínez, 2017).

The koshoin was used for the main bedroom and guest bedroom, and was directly connected to the tsukimidai, pond and views of the garden. The chushoin, built later by Toshihito's son, Toshitada comprised of private rooms for his family and finally the shingoten or new palace

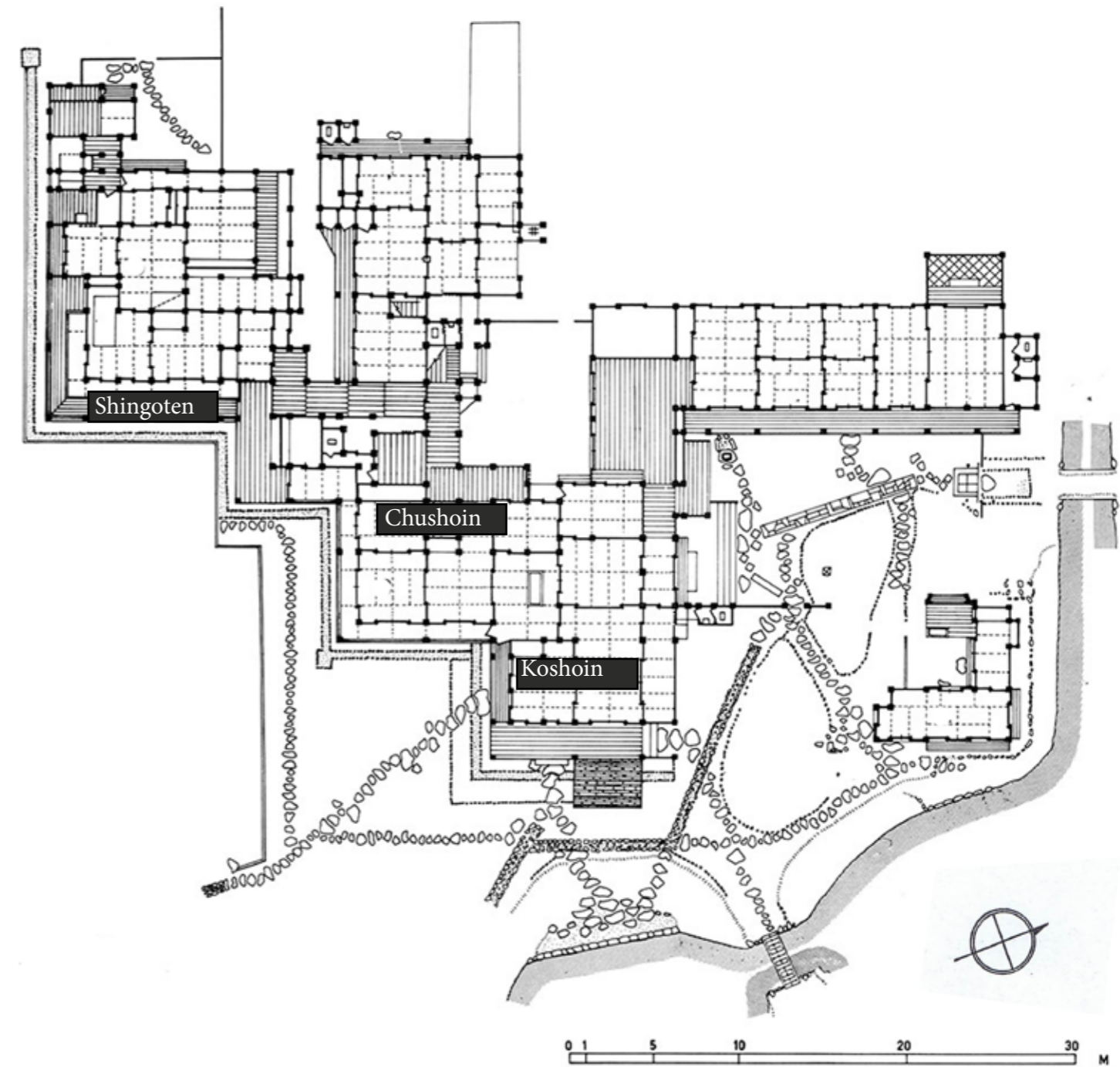


Figure 42

# 07.5\_Areas of Focus

Design of the villa

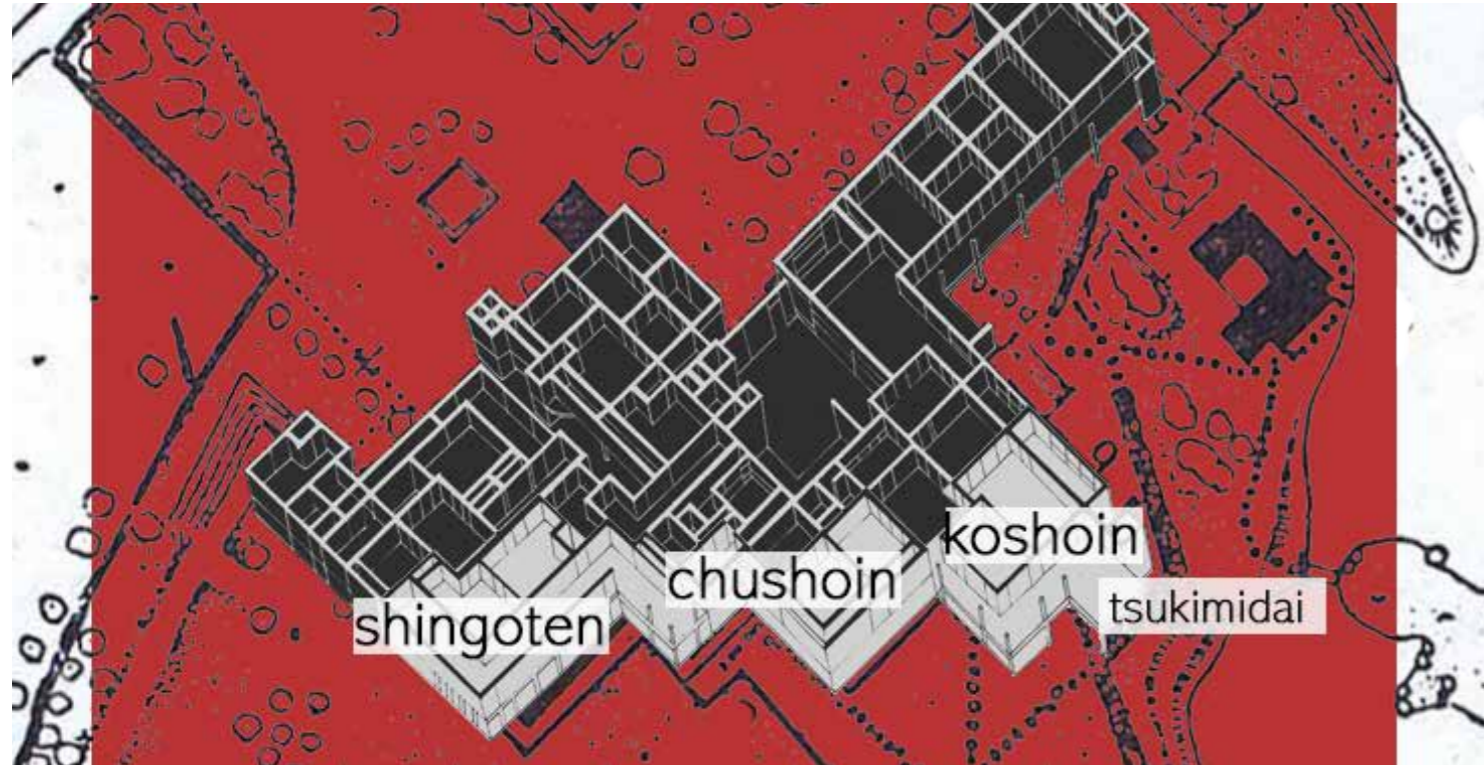


Figure 43

In the following sections i will be analysing the design and construction of the main villa. I have modelled the portions of the villa (highlighted in white) that stretch along the south-eastern facade. The reason being that this portion is orientated in such a way that it holds a direct connection to the surrounding gardens. This facade is orientated towards the south east, and therefore in Japan, is sun facing. Here the Koshoin is extended outwards into the garden in the form of the tsukimidai, or moon viewing platform.

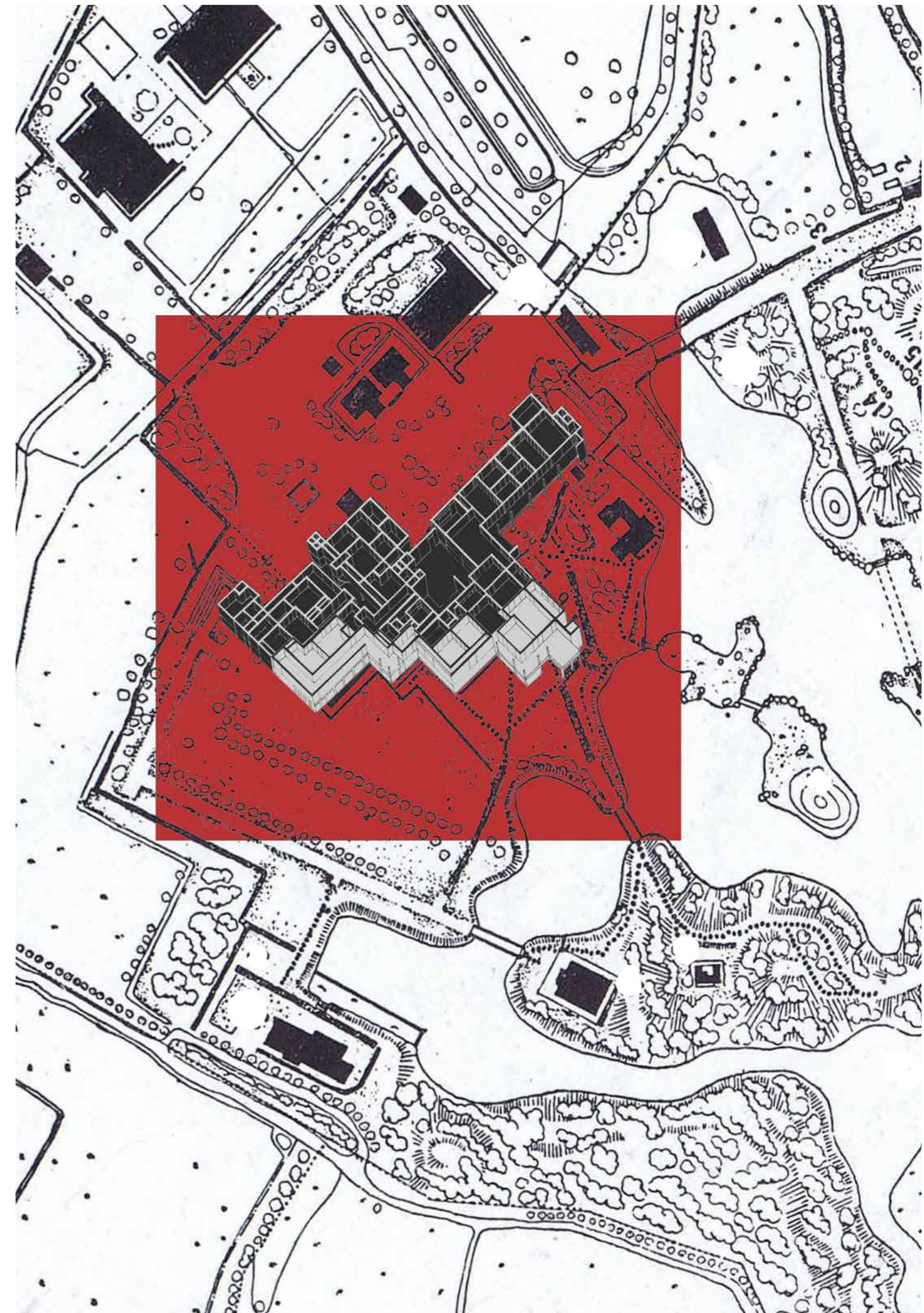


Figure 44

# 07.6\_Ambiguous Space

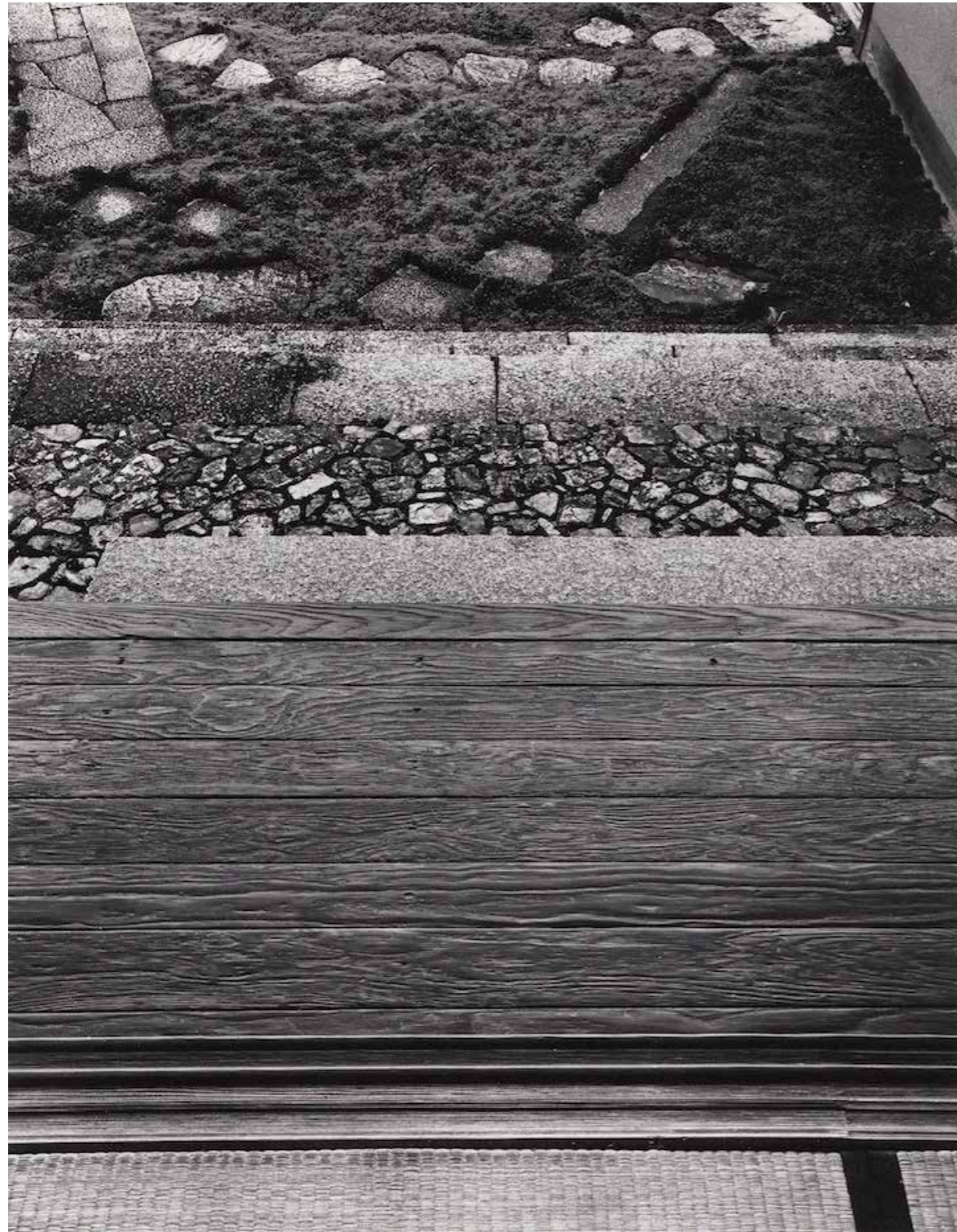


Figure 45

## Approach to transition



Figure 46

Stone pathways lead to the extents of the main villa, in a transitional space making its way up to the timber engawa circling the buildings threshold. This transitional space is essential in creating the blurred relationship between interior and exterior spaces.

The stone paths are sunken into the grass and meet the pebble filled drainage lined with stone. Here one steps up to the raised plinth surrounding the envelope and can either walk up using the timber stairs or stepping stones, to the level of the timber engawa. From here one transitions into the interior of the structure that is finished with tatami mats.

The eaves of the massive thatch roof extend over this engawa space and cast deep, heavy shadows on the space below, and depending on the lighting conditions render the columns, openings and walls obscure to the user.

As the building and garden seemingly bleed in to one another, the user experiences a change in the sensory tectonics of the materials, from solid stone, to softer timber and finally, to even softer still, tatami grass mats.

The tsukimidai (moon viewing platform) here further connects the user with the cosmos surrounding it. Raised on this platform, one can sit and observe the extents of the garden in an ambiguous space connecting the sky and the earth, through the moon and its reflection glistening on the surface of the pond.



*"Buildings address our body and sense of bodily balance, tension, proprioception and movement. Indeed, architectural spaces embrace and house our bodies. The architectural image is fundamentally an invitation for action."*

*(Pallasmaa, 2011)*

Figure 47

# 07.6\_Ambiguous Space

## The Engawa

The engawa is an ambiguous space floating between the ground plane and sky, and between the inside and outside. The english equivalent would be a wrap around timber veranda. The engawa is finished with timber boards and is described as a transitional space viewed as one with the outside when viewed from the inside and one with the inside when viewed from the outside (Isozaki, 1986).

There are two types of engawa, the older and more exposed sotoen used around the Koshoin, pictured on the top right and the irigawaen that is lined with parallel rows of sliding shoji screens, used in the newer shingoten (Martínez, 2017).

The extension of tatami mats into the ground plane of the sotoen further blurs this line between the interior and exterior. One can imagine when all the shoji screens are completely opened, or completely closed, the space can transform in it's entirety.

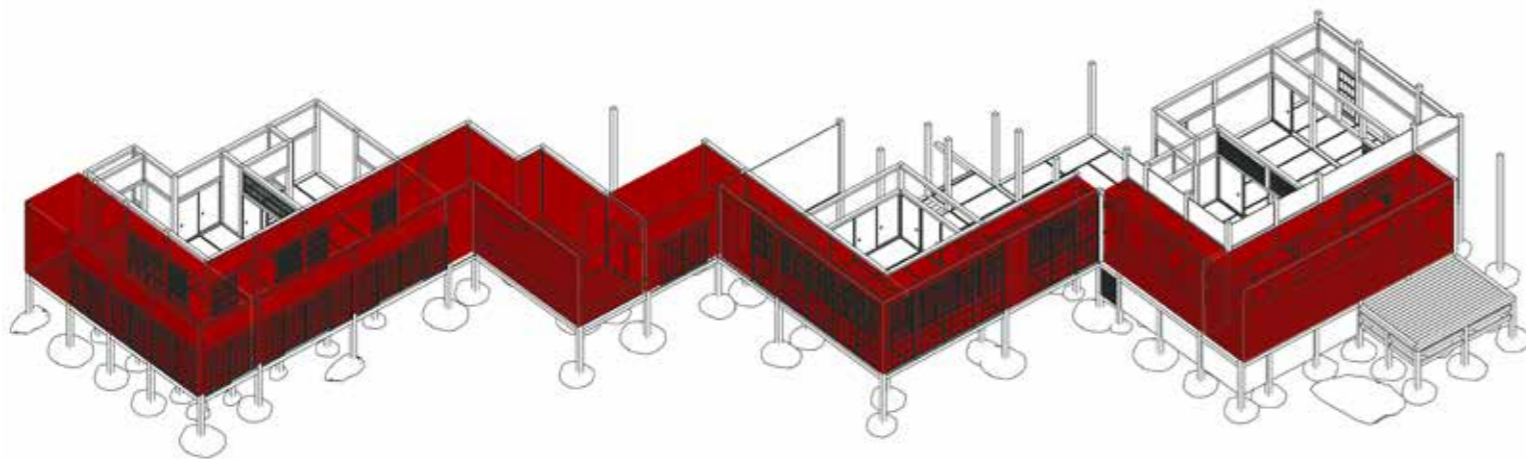


Figure 48

Figure 50



Figure 49



# 07.7\_Sensory Tectonics

## Materiality of life

Mutisensory experience is inextricably intertwined with the materiality of its physical composition (Pallasmaa, 2011). The Katsura Imperial Villa embodies this philosophy through a materiality of time, the language of such materials convey their own life.

The world as we live in it exists inbetween emotions, ideas, spirit and human consciousness, and the physical matter and phenomena of which it is comprised . It is in this between space that the existential singularity finds itself. The duty of the architect is found in the wholehearted undertaking to express the symbiosis of these conditions and as Juhani Pallasmaa states express; *"how the world touches us and how we touch our world."* (Pallasmaa, 2011)

Timber is one such material, with the structure of the villa being constructed of Japanese cypress. Timber sits in a transitional space between life and death, every grain and knot speaks to the past experiences of the tree's life, gently forming in relation to the energy absorbed from the sun's rays and water drunk into its depths through its roots holding the tree firmly within the ground on which it grew. When carved, cut and shaped by the carpenter, this life is held within its grain as it metamorphoses into a beam, column or rafter.

However its transformation is cyclical and never complete , as time passes the beauty held within it's grain deepens and darkens revealing it's age acquiring the power to calm and soothe through it's tranquility and temporality making one familiar of the forest from where it grew.

Similarly so, the igusa grass that weaves within itself to create tatami mats, transitions from a pastel green to a muted brown as it ages. Through the passing of time and years of it's use the tatami becomes softer, giving off a scent as its blades brush against one another, evoking subconscious connections to the open expanse of a grass filled field (Masa, 2013).



Figure 51



Figure 52

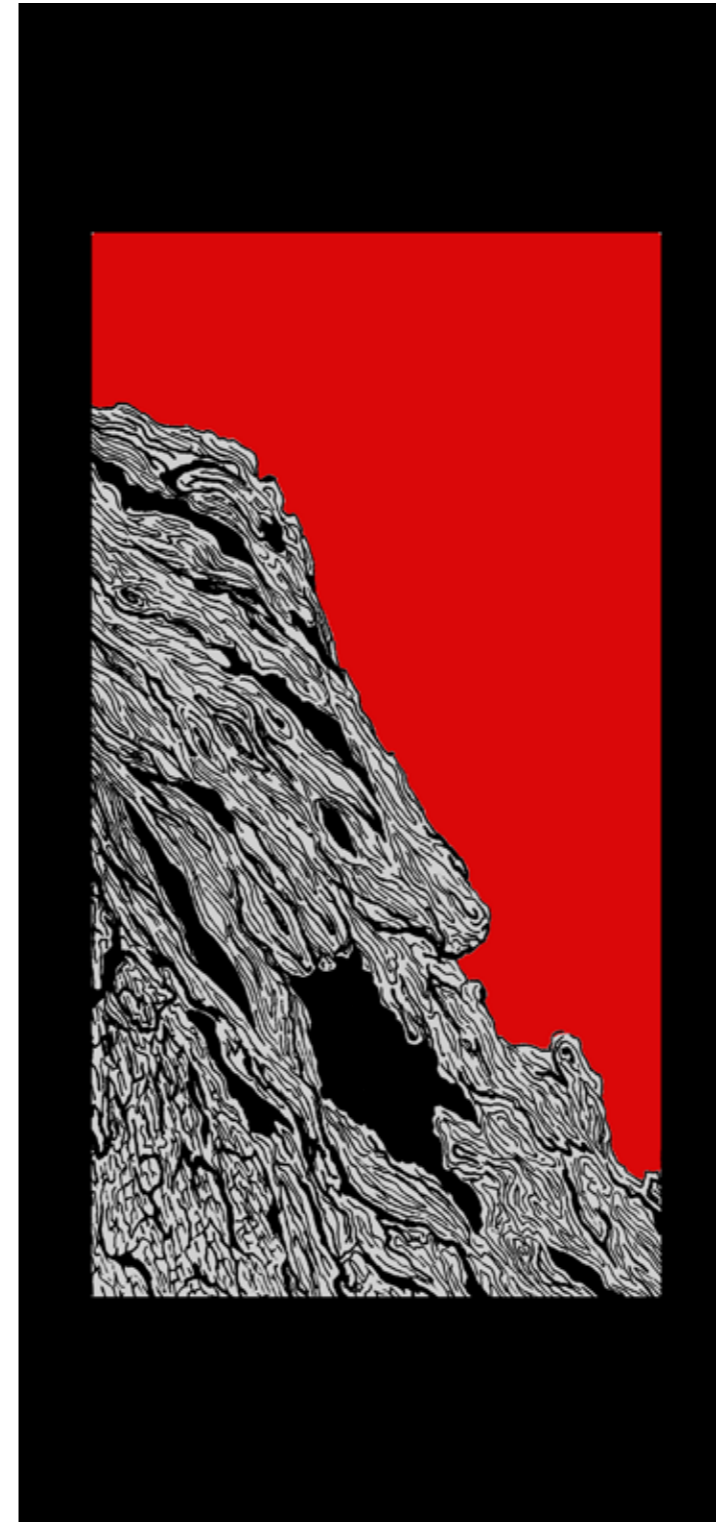


Figure 53

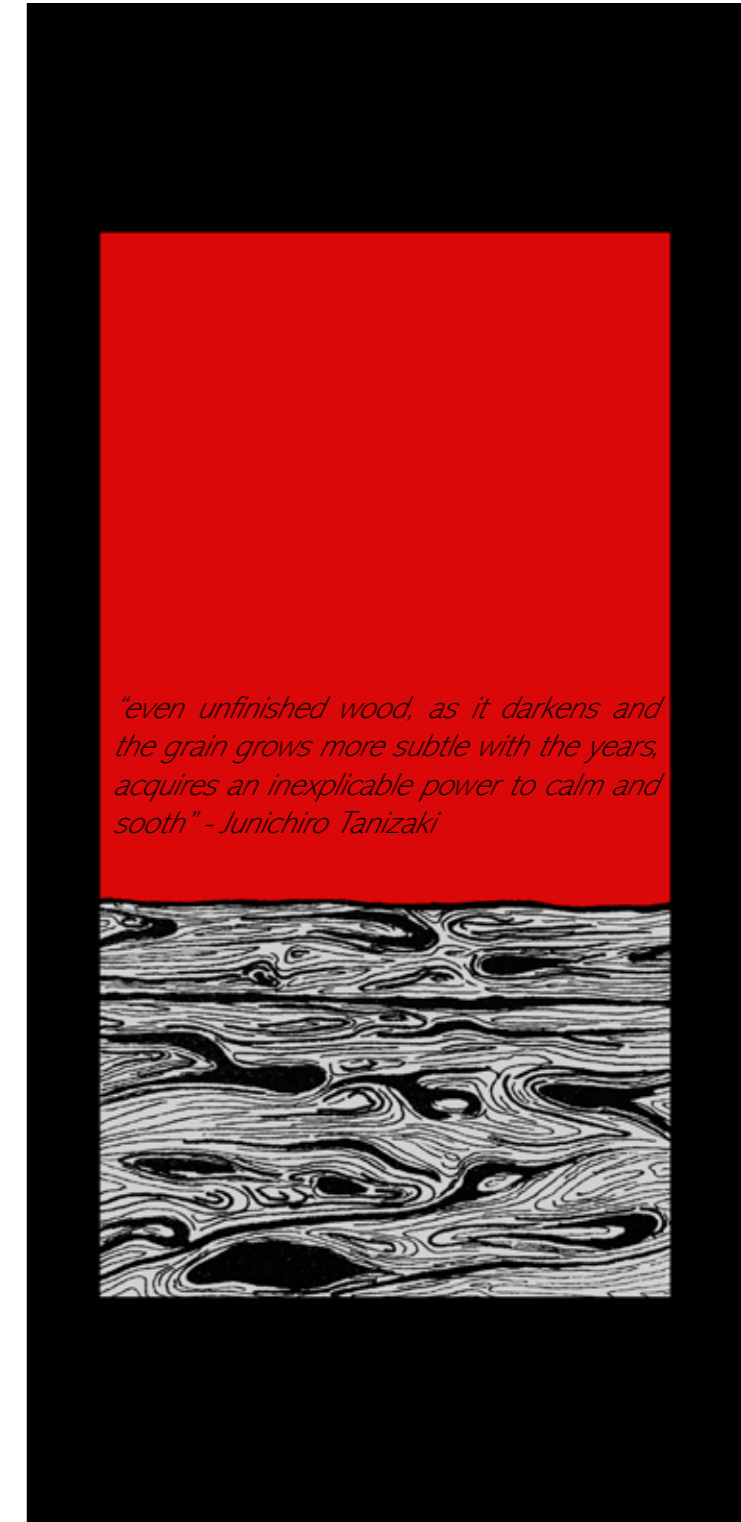


Figure 54

# 07.7\_Sensory Tectonics

## Materiality of time

The Japanese paper, washi, made of the bark of the mulberry tree, is a translucent paper used in shoji (sliding screen doors). In opposition to the smooth, white and sharp paper we use in the West, washi is soft, textured and quiet, however its magic is exhibited not in isolation, but when light seeps into its fabric. The washi softly drinks the light of the sun within depths, Japanese author Junichiro Tanizaki compares it to the soft surface of a first snowfall and to the leaf of a tree (Tanizaki, 1977). As it holds this light within itself, it gives off a soft glow, gently releasing it as it passes through. This effect amplified through its obscurity and placement between the opaque and transparent when a passing human, falling leaf or timber column cast a shadow on it creating a gentle silhouette.

While itself never truly being alive, stone too communicates a sense of time. The density of matter and its gravity announces its deep geological creation exuding confidence in its permanence, grounding and durability (Pallasmaa, 2011)

Earth metals, such as gold, copper and bronze express the fiery heat from which they were forged and the process during which they are cast. These metals hibernate in deep slumber, only to be awakened by light itself, releasing a fiery light piercing the depths of the deepest of shadows. These capabilities made ever more apparent when one moves past them, and in a fleeting moment catches a glimpse of their reflective powers.

The antiquity of copper and bronze emphasized when contacted by the oils of the hand over years creates a sheen juxtaposing the green patina caused by its oxidation.

Water and fire are opposing elements that contain the greatest potential stimulate the imagination. Philosopher Gaston Bachelard speaks of the reverie invoked by the images conjured within a flame, he states; *"the flame carries its walk of metaphors and images in the most diverse realms of meditation."* The hypnotizing dance of fire stimulates the imagination through its ever flickering light, casting dancing shadows and silhouettes that embodies itself deep within our core through its radiating warmth (Pallasmaa, 2011).

The poetic qualities of water similarly, in its constant swell and rippling, evokes a meditative state. The beauty of water amplified by its doubling through its reflective qualities that create an obscure, fluid portal into a deep world resembling our own, but not quite like that of a mirror.

Water and fire both, hold strong to themselves, their power and danger, whilst simultaneously, through the shadows cast by the light of a flame, and reflections on the surface of a pond make our proximity to them apparent.

These materials have deep similarities with the filmmaking of Kurosawa. They all come from the natural earth and sit in a transitional space, some even between life and death, bringing forth our relationship with the time of the natural world and our relationship with ourselves. They are a tactile invitation that when used correctly can subconsciously make one aware of our own existence through experience. As is ours, their existence in their current states is temporal and fleeting, these materials are from the natural world and flow with the continuation of time, and as such will decay and once be again absorbed into the cycles of the natural world.

In Junichiro Tanizaki's; In Praise of Shadows he beautifully references an old Japanese song that encapsulates this temporal state and delicate approach towards nature:

*"the brushwood we gather  
stack it together,  
it makes a hut,  
pull it apart,  
a field once more."*

(Tanizaki, 1977)



Figure 55

# 07.8\_KatsuraRikyu Construction

## Contact with the ground

In this section i will be analysing this construction system of the villa by digitally modelling portions of the villa based on photographs, found drawings and research on the general construction techniques used traditionally at the time the Katsura Imperial Villa was constructed.

On the ground plane, the footprint of the raised building is enclosed via a wrap around pebble filled gutter that collects run off from the thatch roof. Ever so slightly raised within that is a groundsill within which the foundations are found.

Here the timber columns meet the ground on slightly raised soseki, or foundation stone. It is believed that one of the reasons this technique was used, as opposed to commonly used strip foundations in the West is due to the risk of the structure shifting in the event of an earthquake. The soseki, essentially a form of pad foundations are "isolated" on the ground plane, like islands ,allowing for greater flexibility and ability to disperse the energy of an earthquake, whilst simultaneously protecting the timber columns from water seeping into it's grain and causing rot (Yen, 2012).



Figure 56

# 07.8\_KatsuraRikyu Construction

## Structural Framework

Traditional Japanese buildings are constructed using a post and lintel support system, sometimes referred to as "ishibatate," translating to "floating post on stone construction."

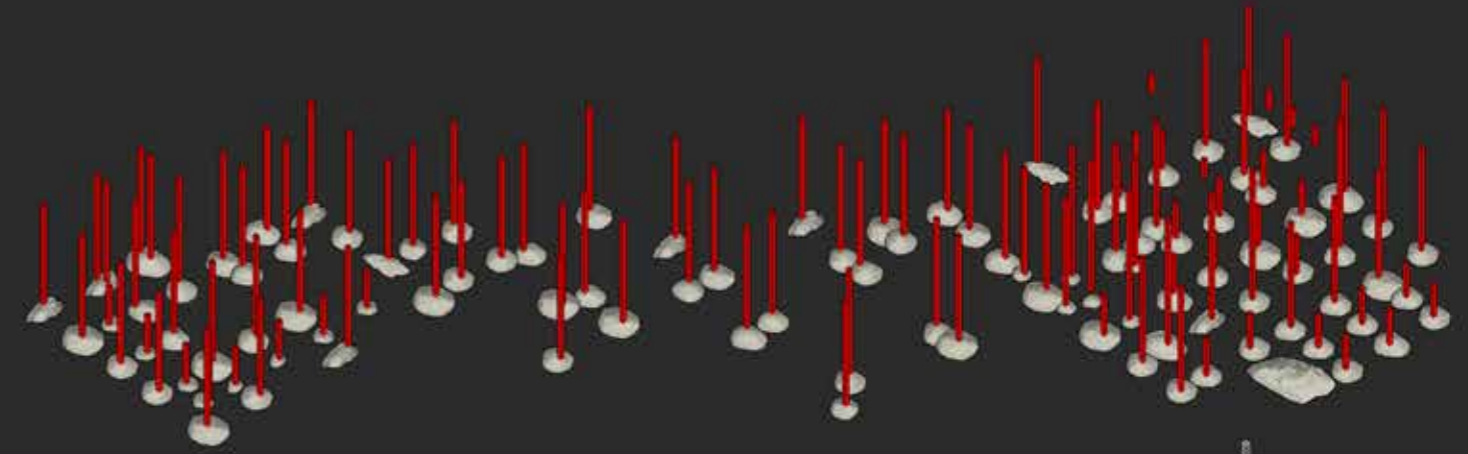
The timber used here is known as Hinoki, or Japanese Cypress and is only grown in that part of world and has sacred connotations. It is a highly durable timber that gradually increases in strength for around 200 years after the tree is cut and over the next 1000 years is believed to return to its original strength. Hinoki is known to be a natural insecticide and contains natural antibacterial properties allowing for it to prolong its structural rigidity (Maruyone Trading , 2015).

The development of this timber post and lintel system came as a result of Japan's abundance of forests, from which a deep carpentry tradition formed. When Buddhism was introduced, the craft of carpentry became truly appreciated in Japan, along with timber frameworks durability against bending forces that come as a result of earthquakes. (Yen, 2012)

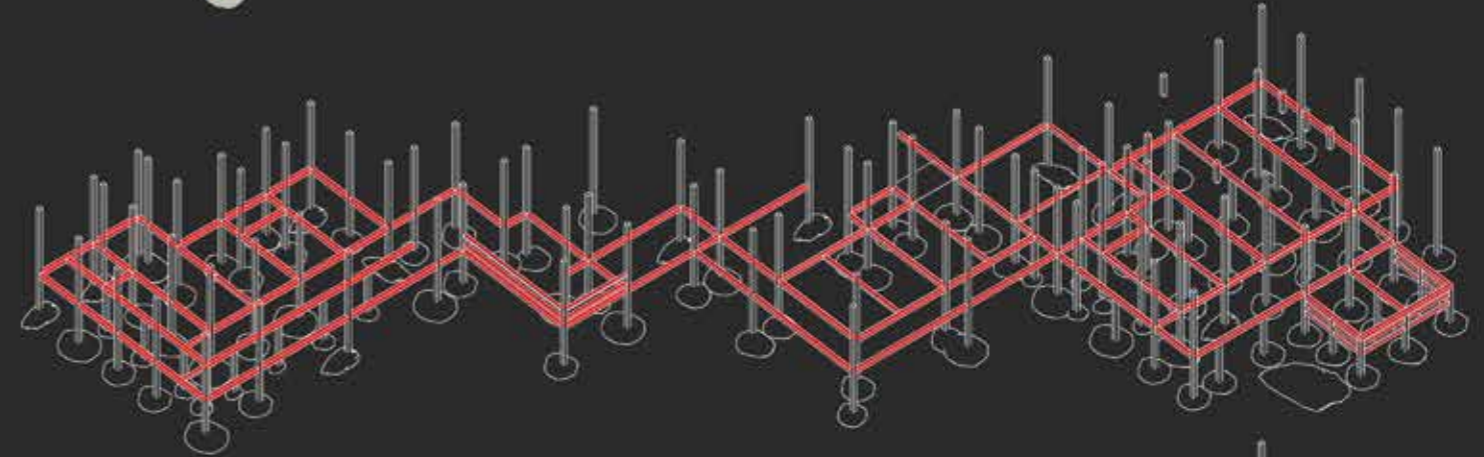
The timber columns rise from the soseki foundations and at roughly 1500mm, beams, known as "shiki i" span between the columns creating the frame. There is a Japanese expression; "shiki i ga takai", translating to "the threshold is high" and is a metaphor for a psychological barrier, in this case the transition between interior rooms, and the outside. Between these beams, transverse floor joists are mounted and finished with timber floor boards, however in the majority of interior space the floor joists and boards are mounted around 56mm below the top of the beam, to facilitate for the placement of tatami mats.

Around 1800mm above the finished floor level is the Kamoi, equivalent to a timber door lintel, however in the Japanese case, the Kamoi wraps around the entirety of the divided areas or "walls." (Yen, 2012)

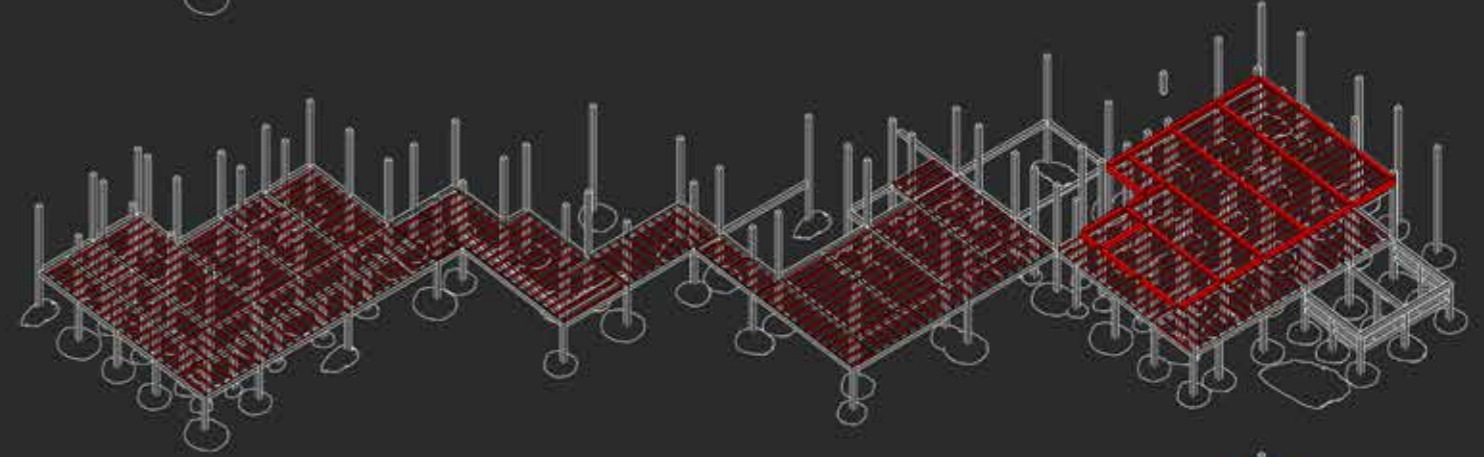
Soseki and Columns



Shiki i



Timber Floor Joists



Kamoi

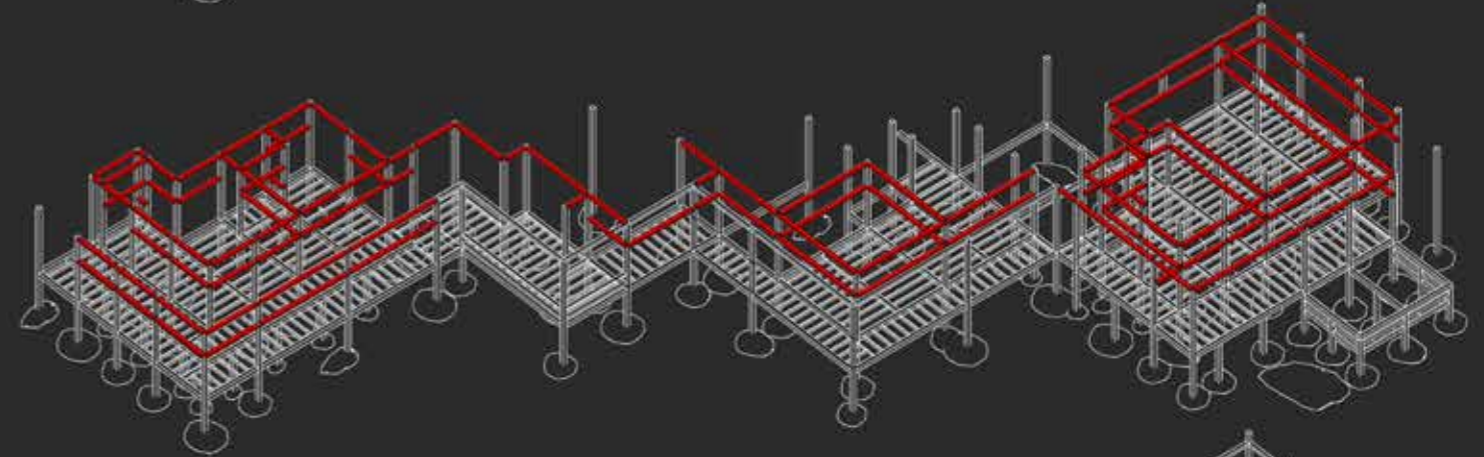
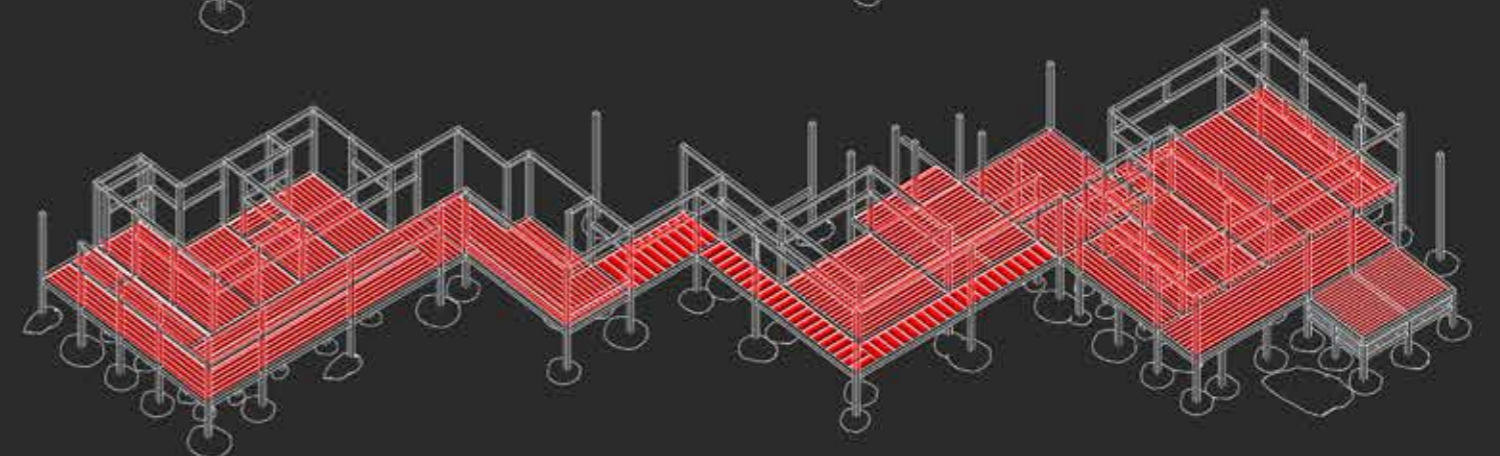


Figure 57

Floor Boards



# 07.9\_Sashimono Timber Joinery



Figure 58

Sashimono is a Japanese timber joinery technique that negates the use of non-wood fasteners, such as nails, as is better suited to the threat of earthquakes. The timber components are expertly carved and cut by the craftsman using preindustrial woodworking hand tools. The strength of the joints rely solely on friction and gravity imparted by the skill of the craftsman. The hand of the maker becomes ever so apparent in the execution of these joints through their years of experience and memory.

I can only speculate based on the time period in which the villa was built, as to which specific joinery techniques were used and as such in the following section will highlight three joints used for different purposes that could have been used in the construction of the villa.

## Mechigai Koshiire Kama Tsugi

This joint is used to connect timber members of the same axial direction, predominately in horizontal spanning members such as beams. The connection is strong as it is comprised of both a gooseneck tenon joint along its centre axis and a stub mortise and tenon joint on either side of the gooseneck (Yen, 2012). The stub mortise and tenon joints prevent the timber members from twisting moments. This joint is not commonly used as it is time consuming to craft, however it is possible to have been used in the construction of a Imperial Villa.

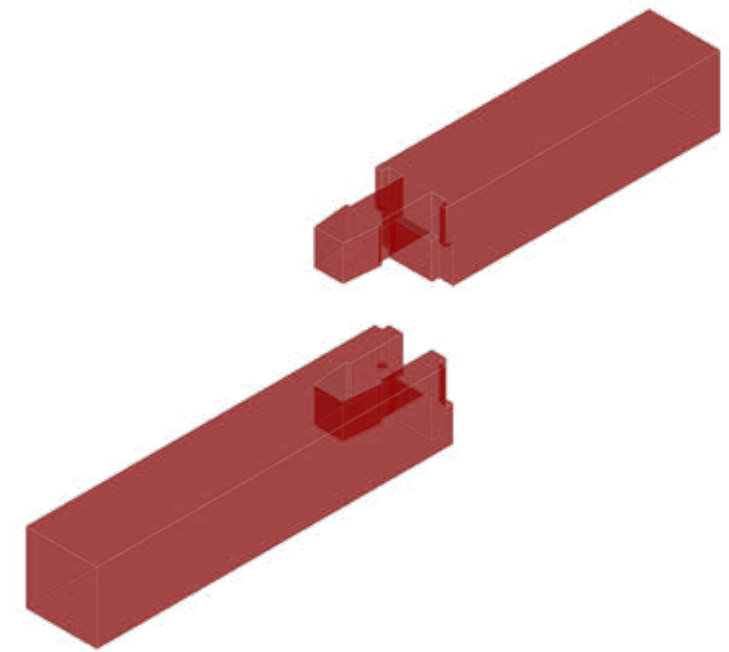


Figure 59

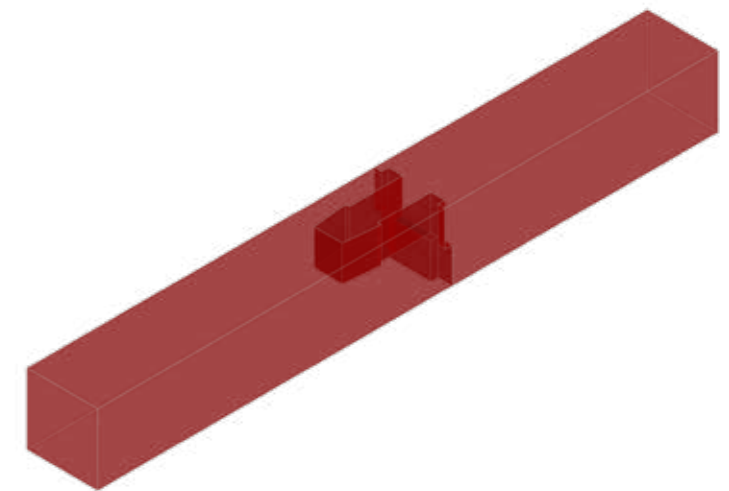


Figure 60

# 07.9\_Sashimono Timber Joinery

## Eriwa Kone Hozo Sashiwari Kusabi Uchi

This joint is described in English as a collared haunch and tenon joint with a wedge and is used to connect joints in the perpendicular axial direction, for example a floor beam to a post, joining the horizontal and vertical components or could join two beams perpendicular to one another, when there is no supporting column.

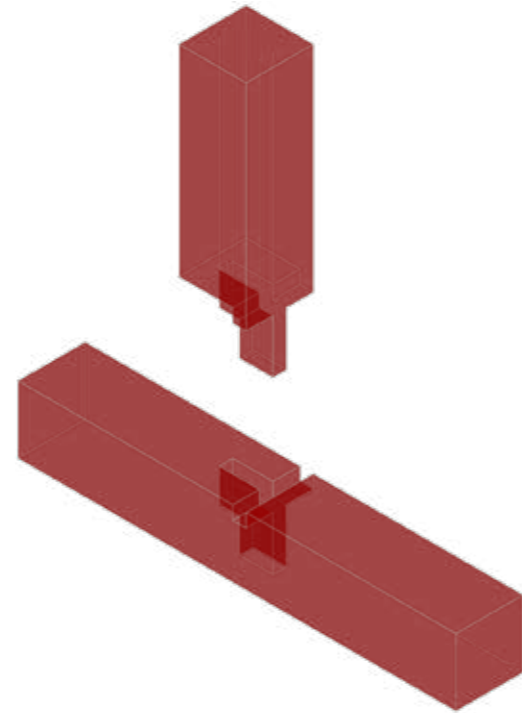


Figure 61

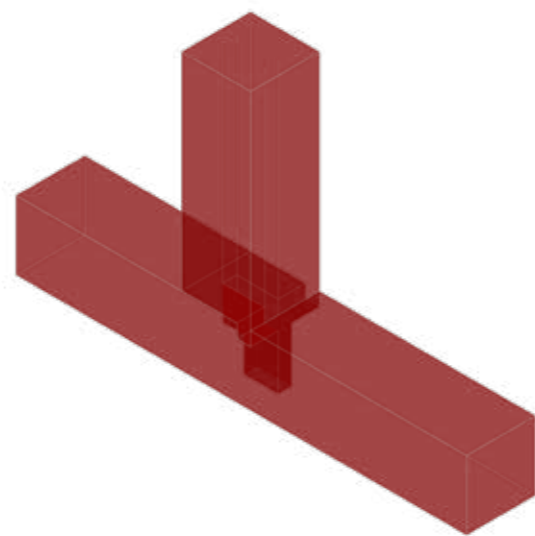


Figure 62

## Ashikatame

The ashikatame joint is used to perpendicularly connect beams to columns when the beam is not continuous. Each beam on either side of the column have tenons longer than the width of the column, allowing them to penetrate through the column itself and slide against one another, one over and one under. Stub mortise and tenon joints further connect the beams to the column itself for stronger structural stability. two hardwood pins are placed through the tenons and the column to further reinforce the fastening of the beams to the column.

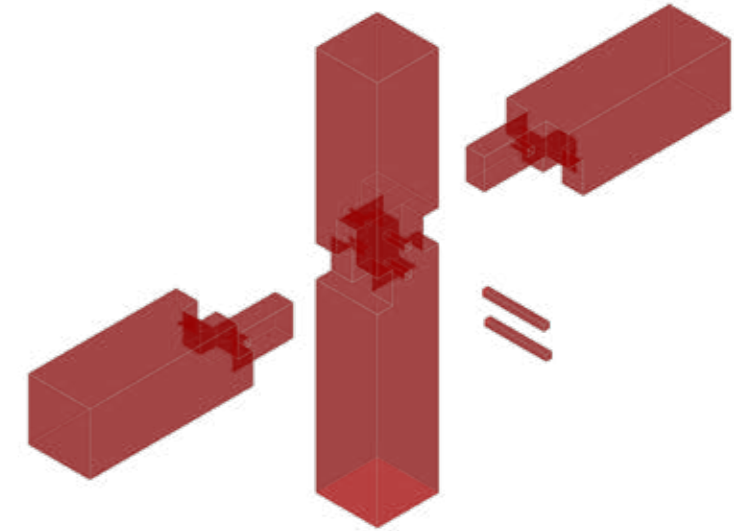


Figure 63

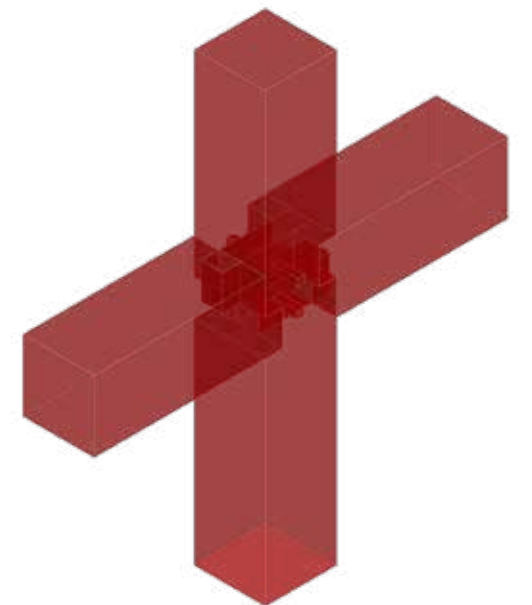


Figure 64

# 07.10\_Between Columns

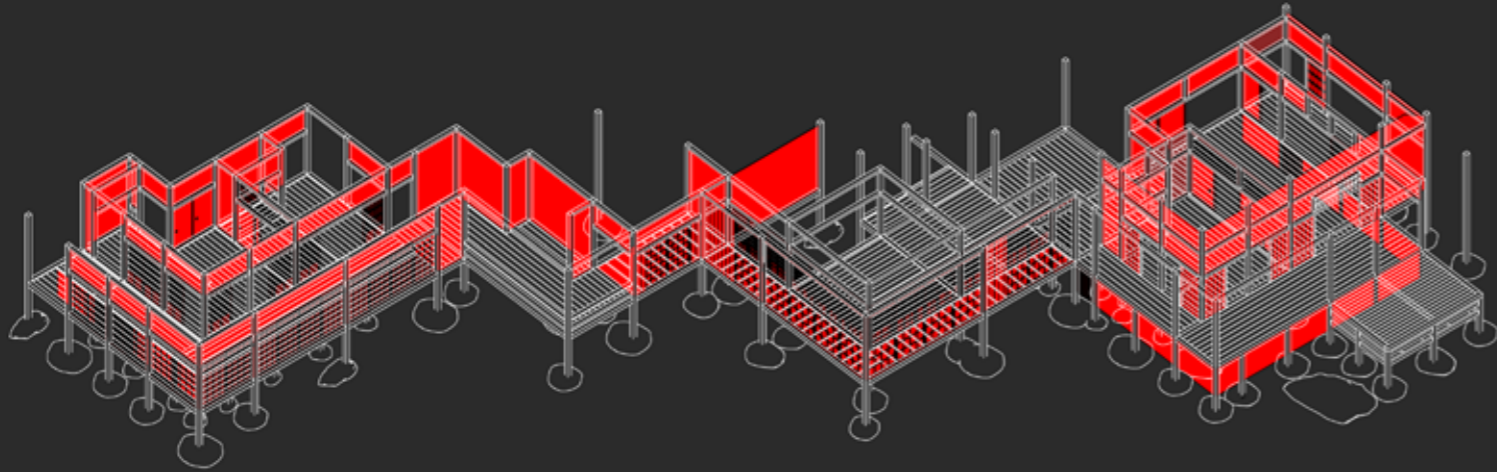


Figure 65

The timber column and beam framework of the villa allows for an extremely flexible use of space. This goes hand in hand with the negation of an internal passageway as movement between spaces occurs either directly from room to room, or via the ambiguous engawa that wraps around the enclosure.

The majority of rooms have openings on all faces, and the use of sliding screens, such as shoji and fusuma allow for rooms to be extended, linked or enclosed based on the actions of the user and the events taking place.

The shikii, literally "threshold" is a horizontal timber element fixed to the floor beams with grooves carved into it, to allow the sliding screens to open and close between the shikii and kamo (Meguri Japan, 2023). The screens are not, however at all fixed to these members, and are held simply through gravity and friction, this allows for the screens to be easily removed or added within the framework during different seasons.

Fusuma are the sliding doors predominately found on the interior, with no direct connection to the exterior. These fusuma are commonly highly decorative, with coloured ink paintings and occasionally gold or silver leaf embossings depicting a variety of natural landscape scenes.

Similarily used as an exhibition of art in and of itself, the ranma or fanlight, is a perforated timber element embedded between the kamo and timber wall plate. The ranma also serves the function of allowing for continuous airflow within the building envelope.

In a poetic sense the rooms themselves within the villa are in constant motion with ever changing formations and configurations in consideration with the natural world. When the sun is bright and hot, rooms can be entirely closed to one other, preventing the heat of the sun's rays from penetrating the deep recesses of the shoin under the shadows cast by the deep eaves, or perhaps on the clear night of a full moon, one could open the spaces, so as to allow the soft light reflecting off the moon to gently seep itself into the interior spaces and contact the skin with its soft touch.

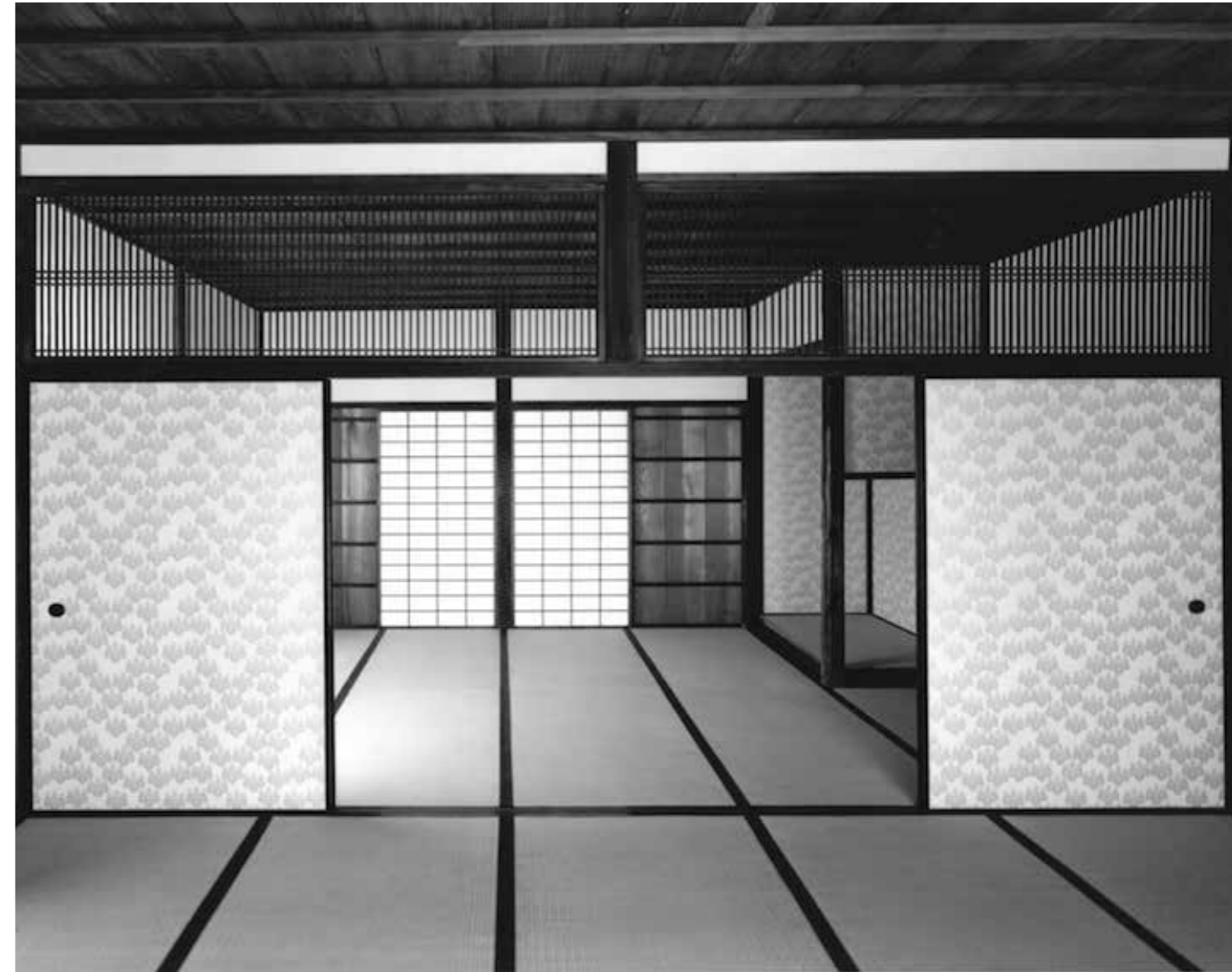


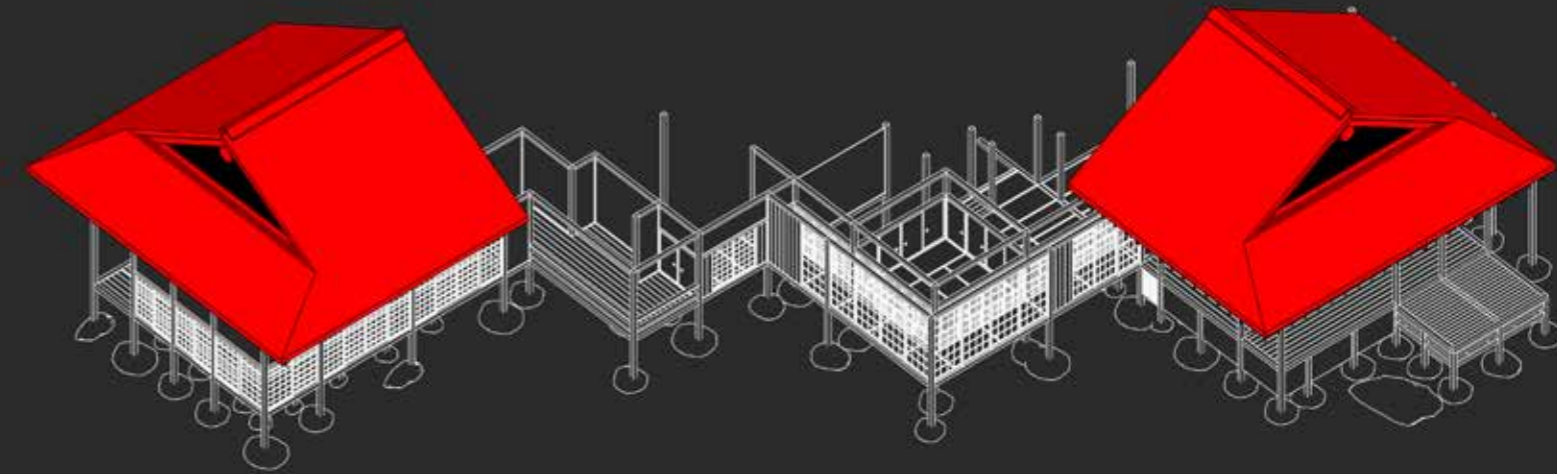
Figure 66

# 07.11\_Enclosure

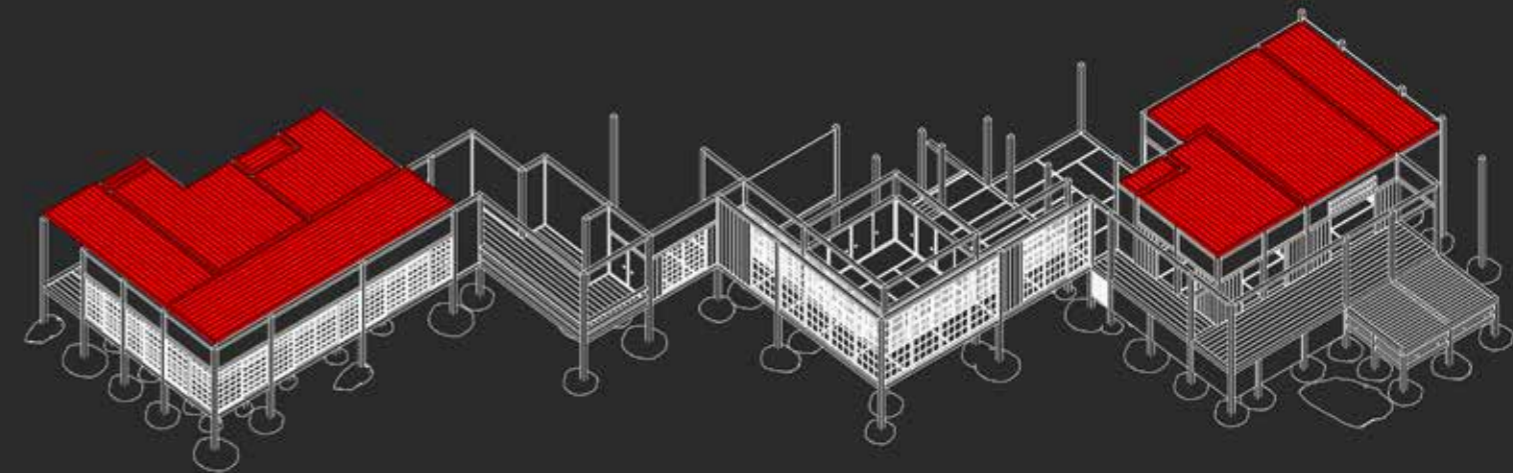
Roughly 1000mm above the kamoi, a timber wall plate is held between columns that supports the Saobuchi, (Meguri Japan, 2023) or ceiling battens, on top of which the ceiling boards are mounted. Above which sits the immensity of the thatched pitched roof that seemingly cradles the structures below, held within the recesses of its deep eaves. In the beautiful words of Junichiro Tanizaki;

*"In making for ourselves a place to live ,  
we first spread a parasol to throw a shadow  
on the earth , and in the pale light of  
the shadow we put together a house."  
(Tanizaki, 1977)*

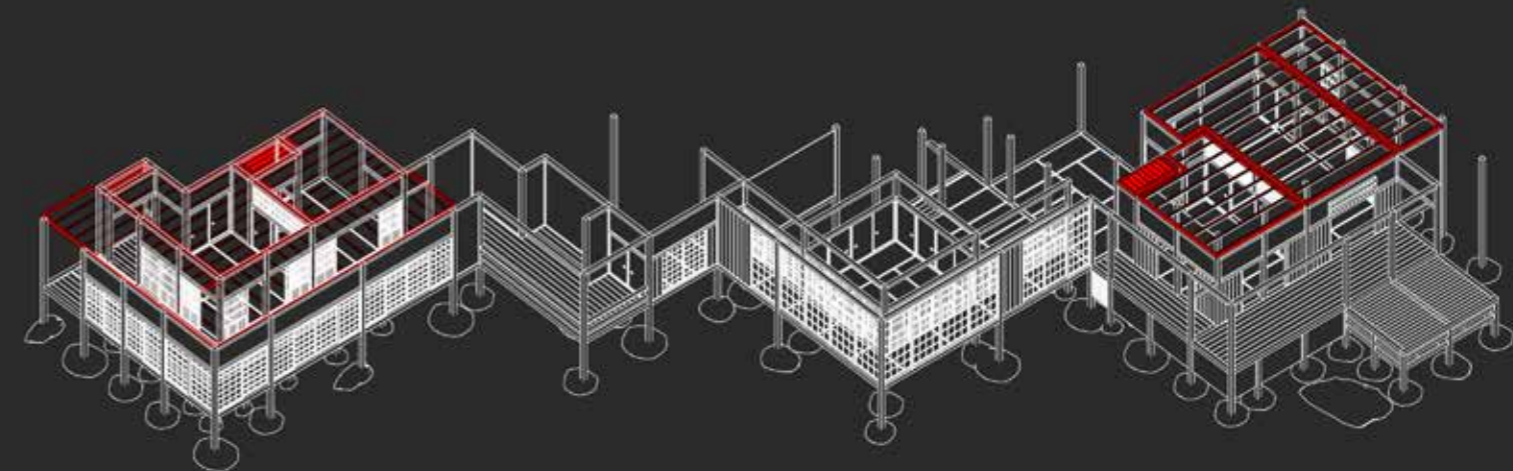
The embodied life held within the structure of the villa excludes the gravity and temporality of time in parallel to that of a great, prospering tree. The skeletal timber columns, embed themselves through their roots enveloping the stone bedrock sunken into the very surface of the earth. They reach towards the expanse of the sky and proliferate outwards, holding itself in its own embrace. Between the crevices of its anatomy fluctuating leaves and flowers subsume the light warmth of the sun, and cool touch of the moon where energy is gently absorbed and released back to cosmos from where it once came.



Thatch Pitched Roof



Ceiling Boards



Saobuchi

Figure 67

# 07.12\_Embodiment



Figure 68

The interior of the villa, darkens as the shadows cast roll deeper into the enclosure, juxtaposed by light from the garden gently sinking through paper panelled shoji screens. There is a beauty in mystery held within these shadows, held within their heavy and light variations, they sway and bristle, taking the form of clouded and obscure leaves imprinted from the garden itself into the interior spaces.

One could imagine walking through these interior spaces from one room to the next, the dark shadows of the unknown contrasting the soft light of the known, while in fleeting motion, a gold leafed fusuma catches a stray ray of light and dances in fiery celebration. The wide, expansive rooms framed by the line of the eaves and the floor unravel themselves to the garden like a picture scroll depicting imagery of vaste, otherworldly landscapes, similar to that of the camera motion of a continuous Kurosawa scene holding its own narrative, unfolding in motion, both making aware our connection with the natural world in which we live.

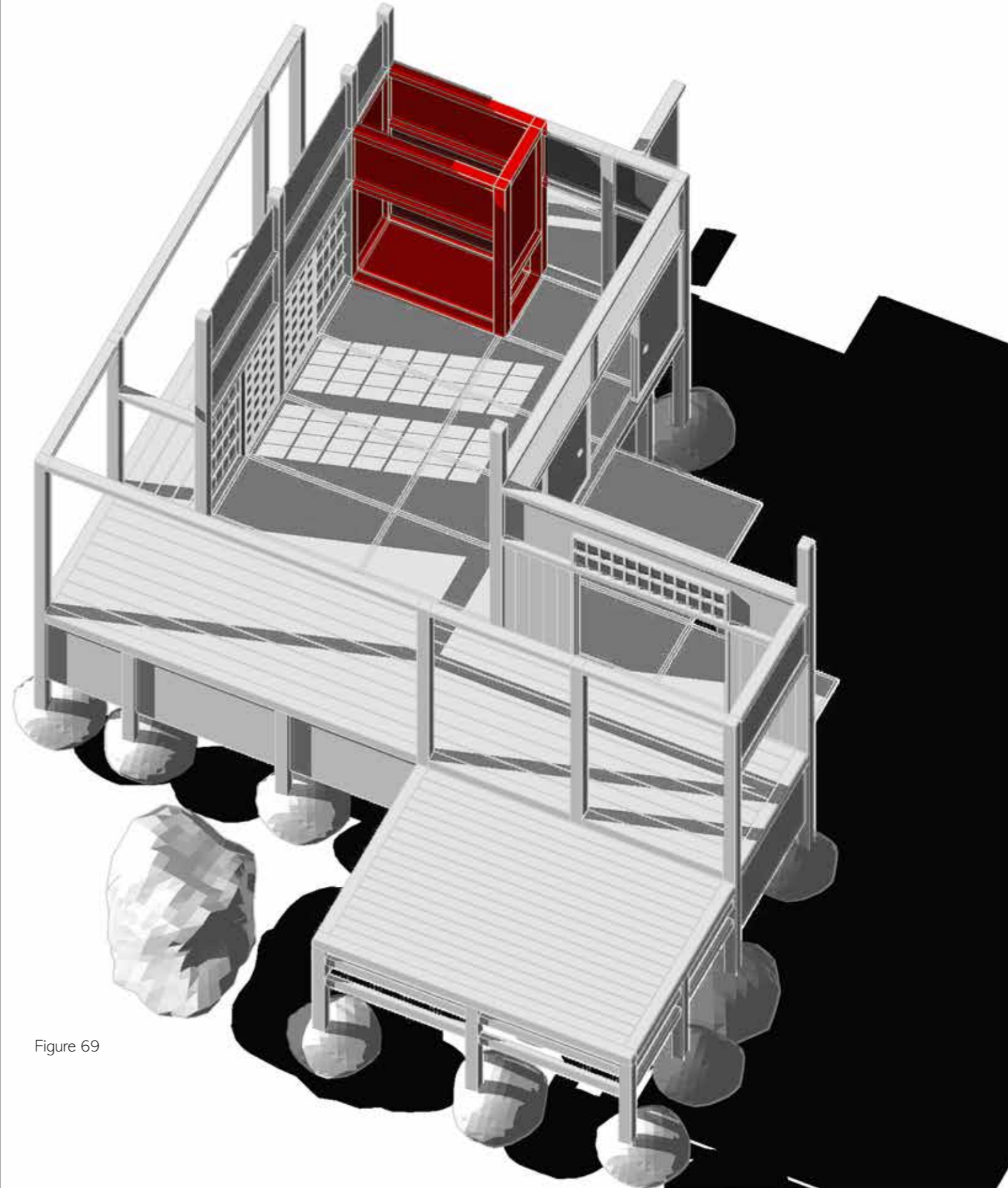


Figure 69

## 07.12\_Embodiment

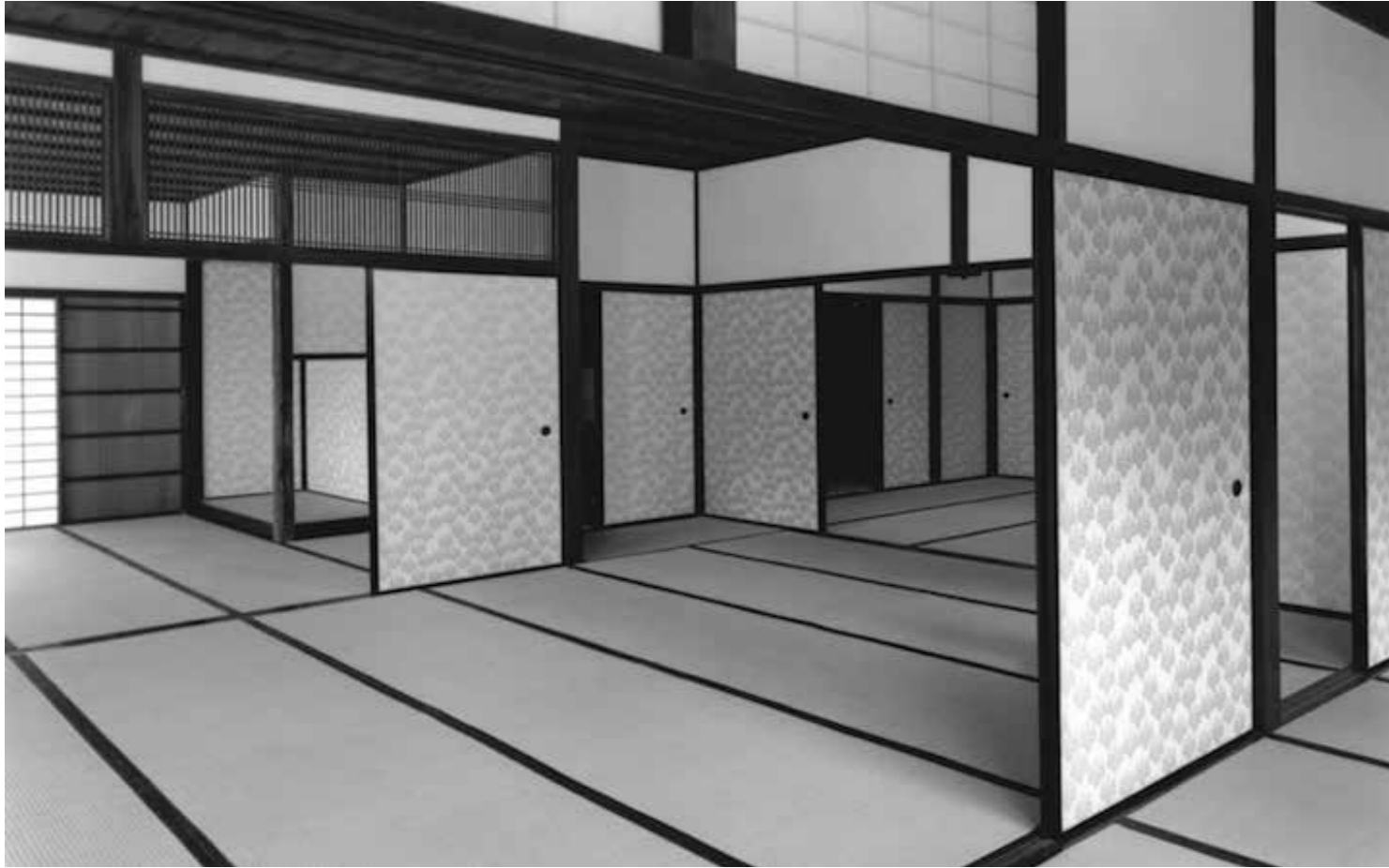


Figure 70

The unfocused vision, caused by dim light leaves the user in a state of constancy and ambiguity that stimulates our capacity to imagine, and desires connection with the sky and the line of the horizon. (Pallasmaa, 2011)

In the deepest, most recessed corner of the room, lies the tokonoma, a dark alcove used specially to hold hanging scrolls and flowers. Direct light rarely, if ever reaches the depths tokonoma, the outline of the artworks and flowers are hardly discernable from the space in which they reside , there is no clarity or answer. The negative space held within the tokonoma embraces its own world of shadows that envelop the artworks and flowers held within its embrace in mystery.

Parallel to the narrative of Kurosawa's filmmaking, the oscillation between light and dark, form a state of obscurity where the unconscious and conscious minds meet in the mystery of the indiscernable.

## 08\_Concluding Thoughts

This constructed lens of Akira's Kurosawa's filmmaking techniques, used to analyze the architectural, tectonic and emotional qualities of the Katsura Imperial Villa has answered the question of how an architectural space can tell a story and bring to the forefront the human existential condition in relation to the passing of time in the natural world.

This question finds its answer in an architecture of narration, that invites the user to reach out and feel its tactility and experience its aging through time. A journey of discovery that oscillates between the known and unknown, holding users in a state of mystery where their imagination can flourish and reflect on their awareness of self.

An architecture of transitional spaces that bleed into one another, stitched together by the fabric of nature and the movement of humans between, above and within its bounds.

This architecture is important in this day of fast paced imagery, where the imagination is dulled and humans are so detached from the pacing of natural time and the tactility of the craftsman. The survival of humanity is dependent on the symbiosis of the earth and it's life forms, with architecture being the physical mediator of this existential condition.

Embodied within life is an unknown zone of emotions, sensibilities, creativity, and the imagination previously detached from notions of the scientific and rational. Modern architecture is detached from historical traditions, and the nature of place, described by Kisho Kurokawa; '*... same glass boxes that rise in Manhattan are being constructed in the world's deserts, forests...*' leading to a homogenised world of singular Western values.

Too much of the architecture of today acts purely like that of a machine, working entirely out of functionality and rationality and in doing so has lost touch with its poetic existence. I believe it is important for architects to celebrate; artistry and creativity and hold strong the poetic meaning of architecture beyond its pure, physical function.



# 機械

>Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan lacus vel facilisis. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum



## 09\_Existentialism of Place

The existential human condition is intrinsically interwoven within both the matter and meaning embedded within our surroundings. The aim of this enquiry is to design architecture that through its being, acts as a translator from which humans can deepen their connection with their conscious and unconscious self through poetic embodiment held within the natural world.

In doing so, the methodology I have followed attempts to relax my own preconceptions and prerequisite ideas of the architectural design process, in the hopes to intertwine the conscious and subconscious like that of Kurosawa.

Through this process I have grappled with notions of the abstract and the "concrete" realities of architecture in an oscillating contestation between instinctual emotion and measured rationalities.

# 10\_Searching for Site



Figure 72

In searching for a site, I have used a combination of Juhani Pallasmaa's theories defining architecture as the mediator between the mind and the world and Akira Kurosawa's teachings embedded in his filmmaking for humans to not resist the temporal movements of nature in static disconnection. Architecture aspires to express the human condition and the experience of how we exist in this natural world. As our minds can experience the cosmos through sensory tectonics assessed in relation to the experiential base line of architecture, not only through space but by manipulating experience in the temporal dimension, we can philosophise about our human existence through the existential metaphors rooted within the gravity, matter, structure, and spaces that hold themselves within the unique experiences mediated through architectural form embedded within the natural world.



Figure 73

Kurosawa's 1990 film, *Dreams*, acted as the primary catalyst in finding a place in which to embed the architectural enquiry, specifically the sixth vignette, "Mount Fuji in Red" referred to on pages 16 and 17 in the Theory and Technology document. The characters find themselves coerced towards the edge of a precipice flanked by the approaching toxins of human creation and the raging ocean.

The beautiful metaphor directly translating to the modern existential condition in which we humans find ourselves between nature and our resistance to it. I found this scene to have had quite a profound effect in its use of physical place to communicate an abstract idea.

# 10.1\_Mt Fuji in Red

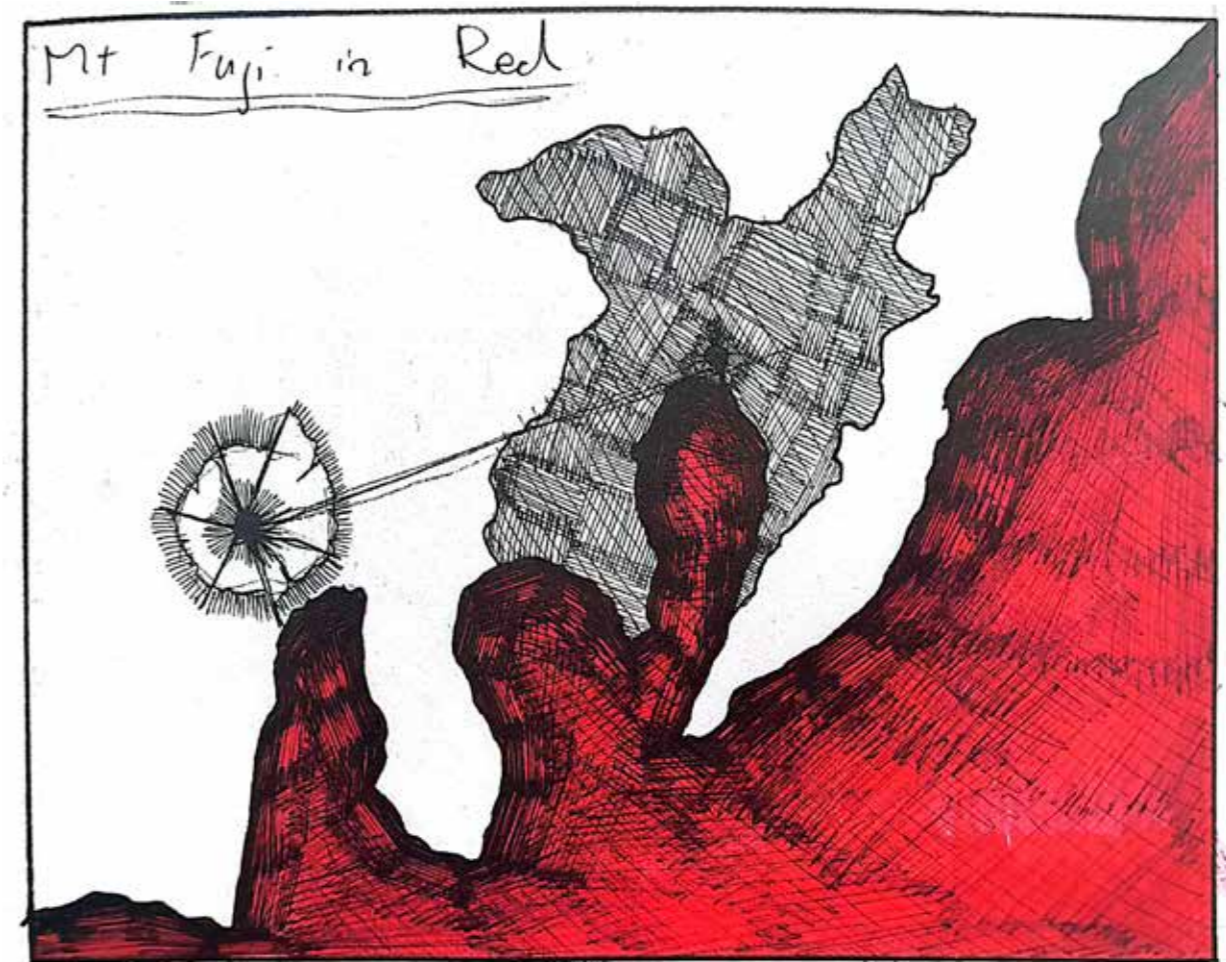


Figure 74

Shown above, I have sketched the outline of Tokyo Bay, in order to highlight the proximity between Mt Fuji and the Tokyo Metropolitan area. Whilst the location not explicitly stated in the film, *Dreams*, I have attempted to impose the semi-imagined world of "Mt Fuji in Red" with the existing real world condition, allowing myself to extract conditions that I believe allowed Kurosawa to manifest such a profound set, designed in the vignette.

What immediately stood out is the space between the urban fringe and Mt Fuji itself, a distance of roughly 50km. The mountain in all its significance does not reside within the city, but rather lingers on the outskirts, not quite within, but not detached. Sitting in this condition, it has not been consumed within the smog of urban life, however through views on a clear day it makes its presence clear and is thus connected to the people of Tokyo.

I have used this brief analysis along with Pallasmaa's theories embedded within the Theory and Technology document to set out four conditions in which to utilize in order to find a potential site.

# 10.2\_Conditions of Potential Site

## Framework

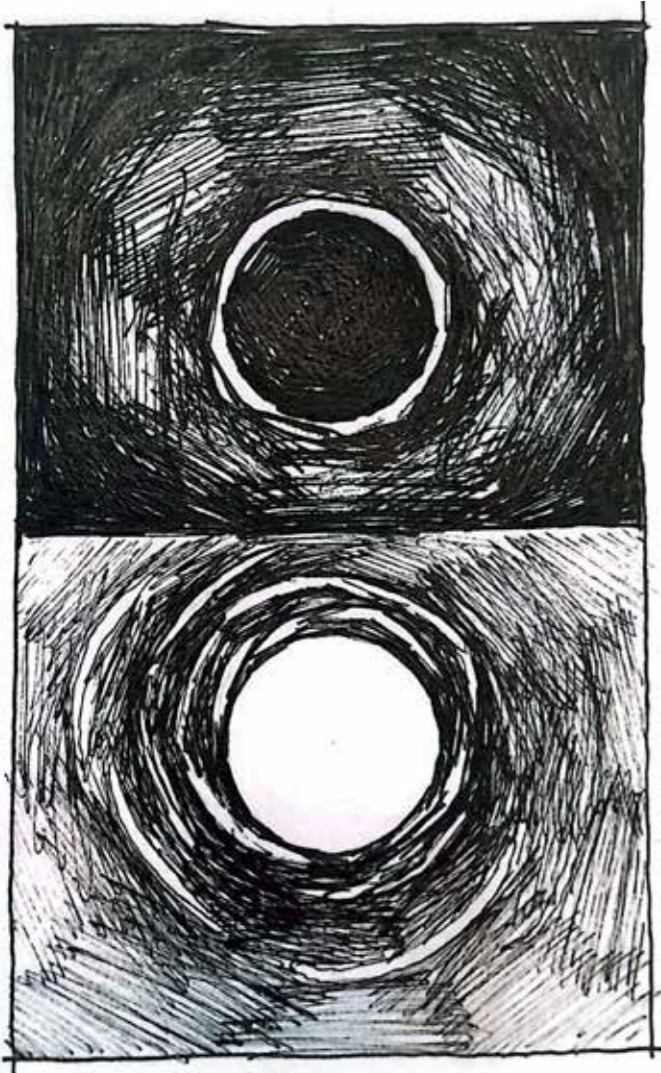


Figure 75

The first condition being that the site will be vested in-between two conditions, somewhat similar to the Katsura Imperial Villa that sits between both inside and outside, ground, water and sky, living and non living.



Figure 76

Secondly, the site needs to be within reach of the city, but detached from daily urban life. This condition giving rise to an aspect of excursion, that within arriving to the site a prior desire must be felt.

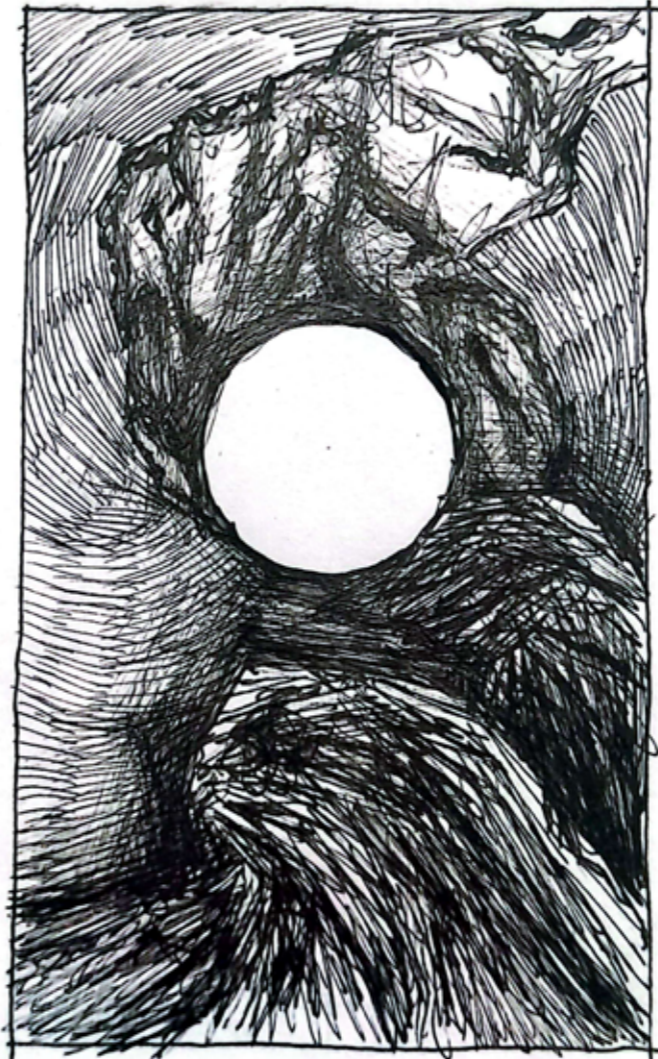


Figure 77

Thirdly, a place that within itself pronounces an awareness of our vulnerability to the forces of nature. The sun, wind, rain, ground and ocean demonstrating palpable power.



Figure 78

Lastly, the enquiry is pre-eminently a human enquiry, thus not directed towards a determined group of people, but rather humanity as a whole. As such the site is required to have a univesally intoxicating presence that within it's own diversity, reflects the diversity of the human population.

# 10.3\_Finding Site



Figure 79

Mindful of these conditions and the previously outlined theories, I began to imagine an architecture strictly defined as the mediator between the human mind and the world. This architecture distilled to its greatest threshold in the transitional space between the earth on which we are grounded, the sky holding the cosmos and the raging expanse of the ocean reaching out to meet hands at the line of the horizon.

Immediately an obscure place was found within my memory, where I could relive not direct imagery but emotions I can only describe as a pleasurable sense of fright. A place at the very apex, where the waves crash, the wind howls and steep cliffs perpetually remind us of our gravity and temporality as part of our existential condition.

This place being Cape Point, the southern most tip of Cape Town where cliffs reach out into the depths of the ocean and the roaring wind keep constant in the conscious mind how fickle is our human existence.



Figure 80

I remember so clearly standing at a lookout point on the edge of a cliff face holding on to my mother's leg, with the wind enveloping me in an embryonic husk, not whispering but vociferating not only against my ear but writhing its way through the fabric of my clothes making its way into my very being. I couldn't imagine letting go of her without myself evaporating like a wispy cloud, however my curiosity was too great to defy.

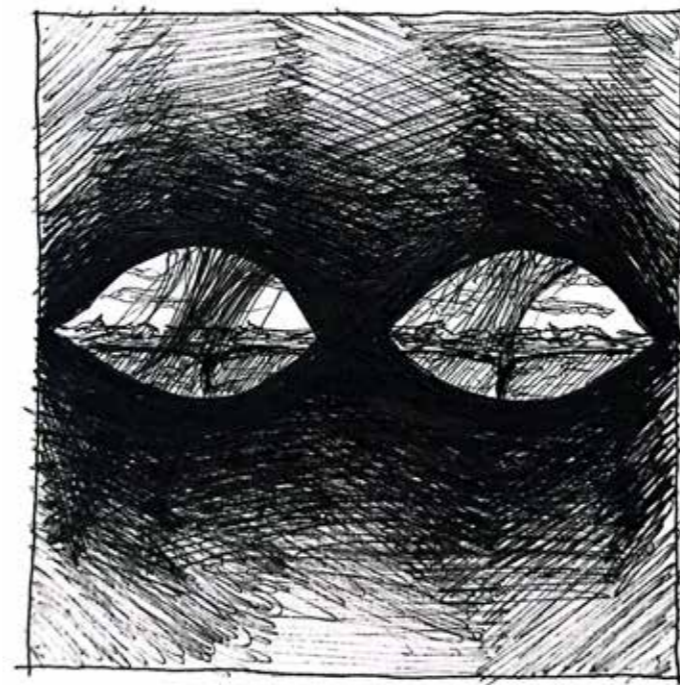


Figure 81

I braced myself against a stubby wall and reached out for anything I could hold within my palm. I scoured the ground and found a rock. I picked it up, and as I did I felt its weight transfer through my body into my legs as they become grounded and confident. I stuck my head over the wall, blasted by wind, barely able to keep my eyelids open enough to see only the line of the horizon and with all the power I could muster, threw the rock over the edge, watching it for what felt like an eternity as it fell victim to the ocean below. I never knew gravity to act so sedately.

Could there be anything more exhilarating?

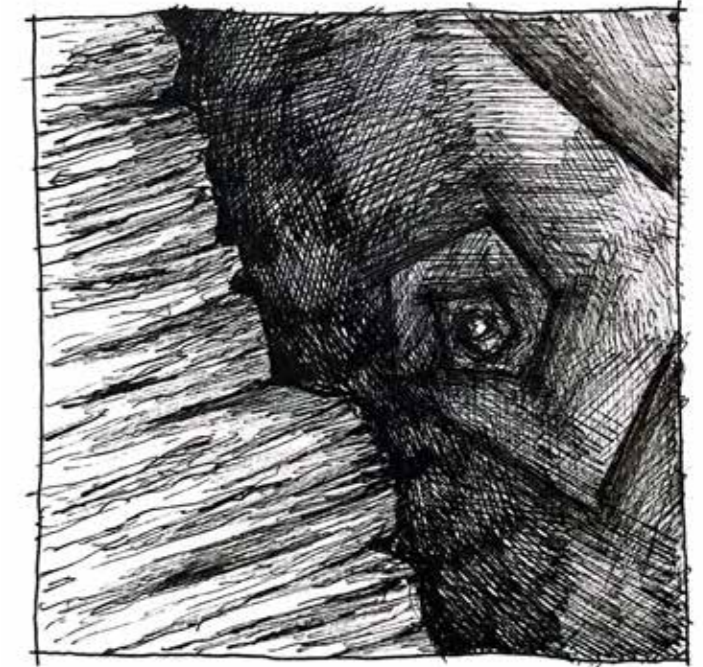


Figure 82

Here at the precipice, we could imagine an architecture amplifying the senses, providing footholds in the realm of the real through its experiential and existential quality defying the slowness of the flesh of the world, that as said by Louis Kahn; *"makes us fully aware of the miracle of the light of the sun."*

# 1 1 \_Contextualising Site

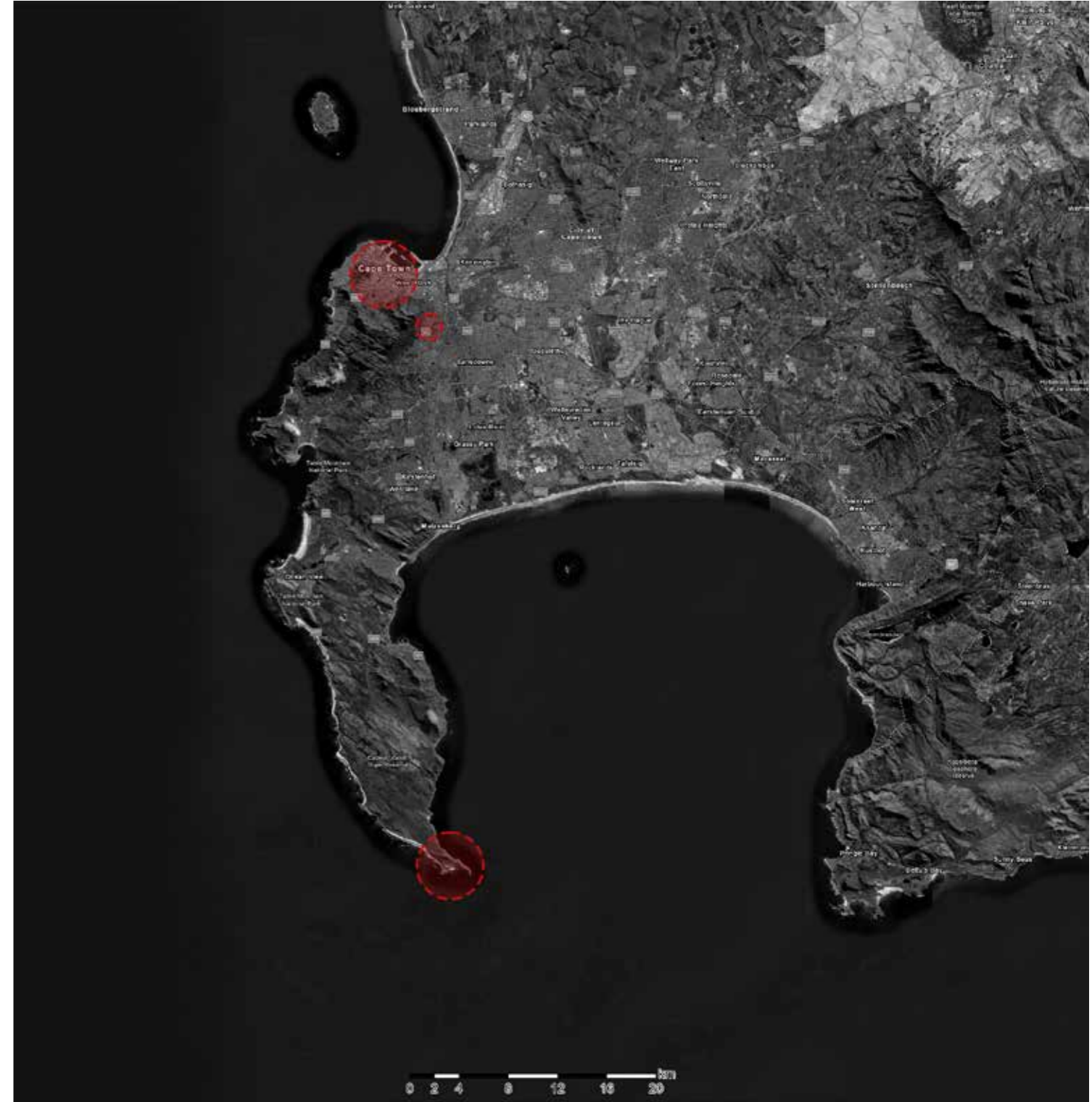


Figure 83

Cape Point is located at the Southern most tip of Cape Town deep within Table Mountain National Park. As such the only way to enter the site is via motorvehicle access along a scenic and beautiful route hugging the coastline that through constant seduction reveals itself in peeping glimpses peering out of the horizon.

*Shown alongside: Cape Point in relation to Cape Town CBD and the University of Cape Town. The drive from UCT to Cape Point is around an hour long without traffic, along a 50km journey.*

Figure 84



# 1 1 \_Contextualising Site

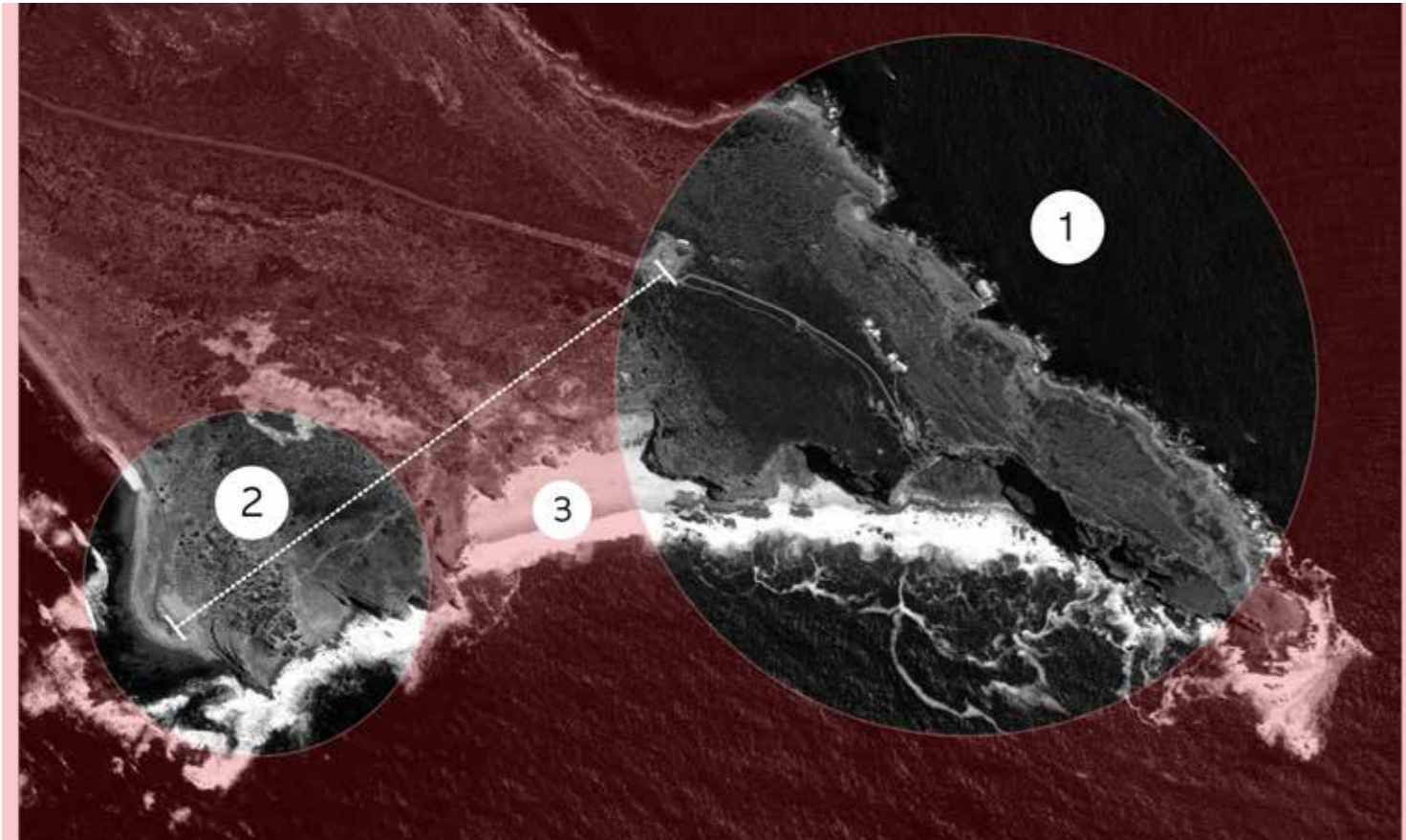


Figure 85

Shown above I have highlighted Cape Point on the west and the Cape of Goodhope of the east, purely to provide context, however it is important to note that there is no boundary between the two as they form part of the same open landscape. The walk between the two parking lots is gradual and covers roughly a km.

Context:

1. Cape Point
2. Cape of Goodhope
3. Dias Beach

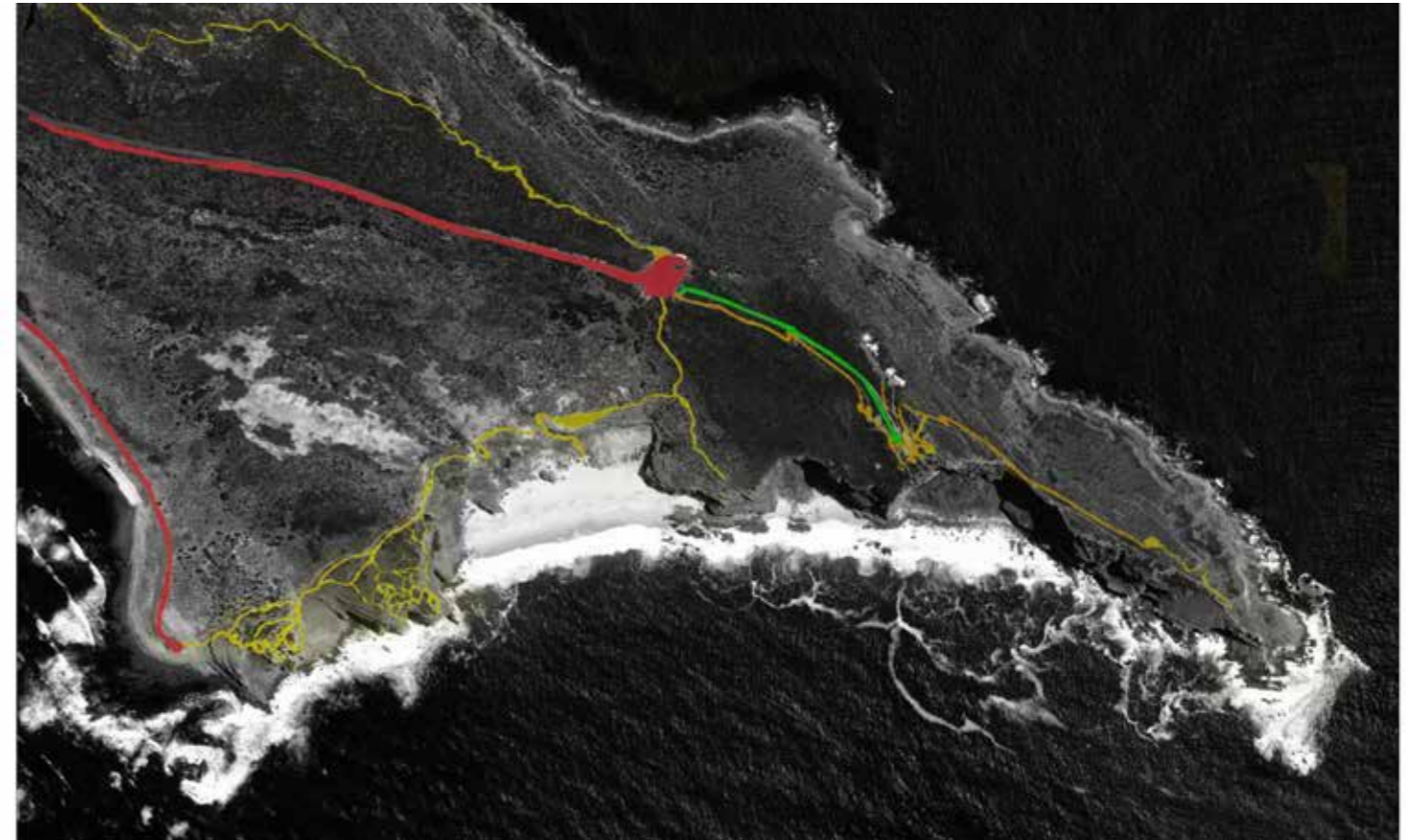


Figure 86

Access to the site is split between a main road leading to Cape Point parking lot and a secondary road leading to Cape of Good Hope Parking lot (red), and from there all movement is provided through footpaths (yellow) with the exception of the funicular (green).

# 1 1.1\_Existing Program

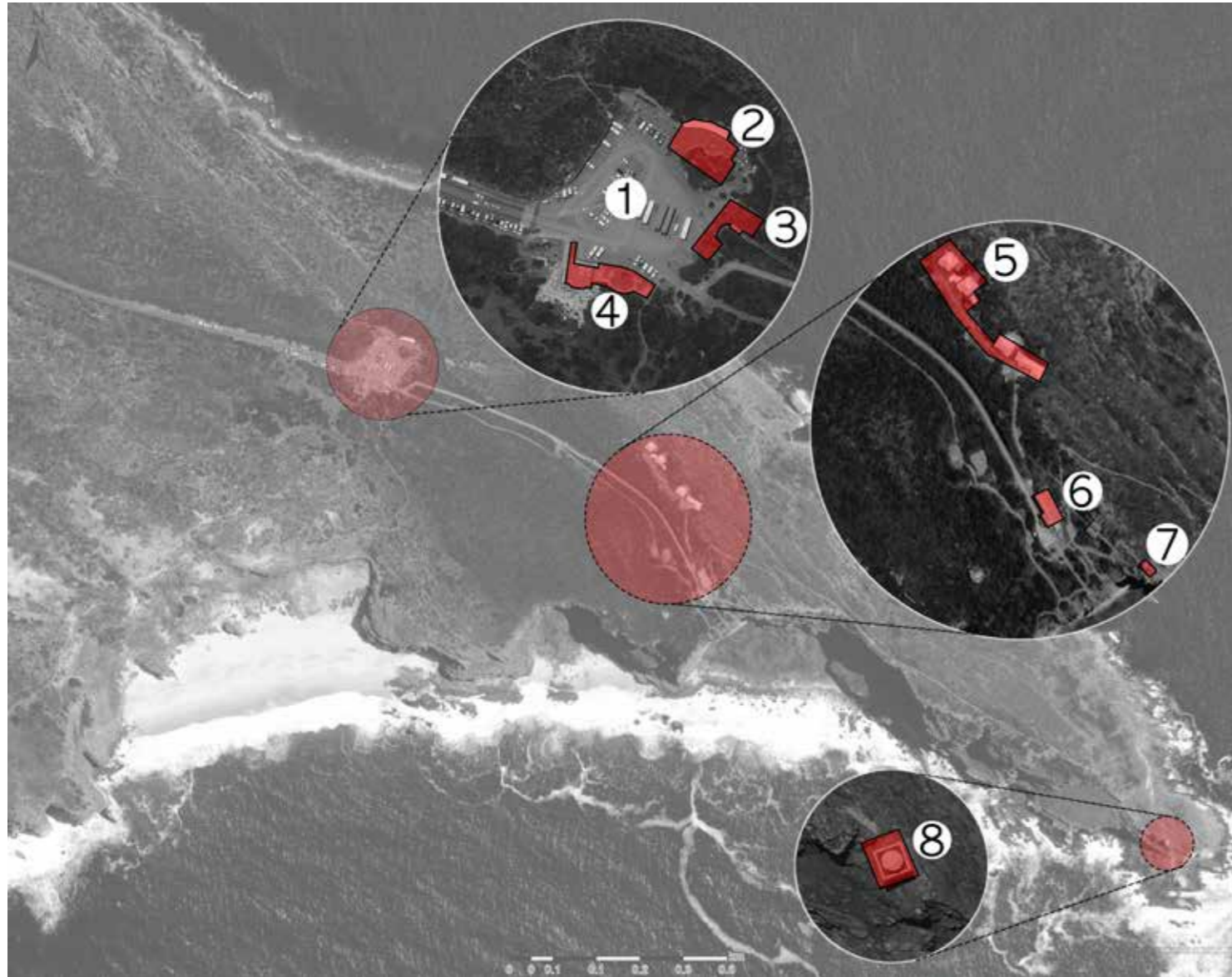


Figure 87

## Existing Program Facilities:

1. Cape Point Parking Lot
2. Two Oceans Restaurant
3. Flying Dutchman Funicular Station and Gift Shop
4. Ablution and Staff Facilities
5. Cape Point Weather Monitoring Station (not publicly accessible)
6. Flying Dutchman Funicular Station (Upper) and Gift Shop
7. Cape of Goodhope Old Lighthouse
8. New Cape Point Lighthouse

The existing program consists of a restaurant, gift shop and ablution facilities open to the public, however based on on-site observation these facilities are predominately used by visitors following the anticipation and experience of exploration.

# 1 1.2\_Predominant Climatic Conditions

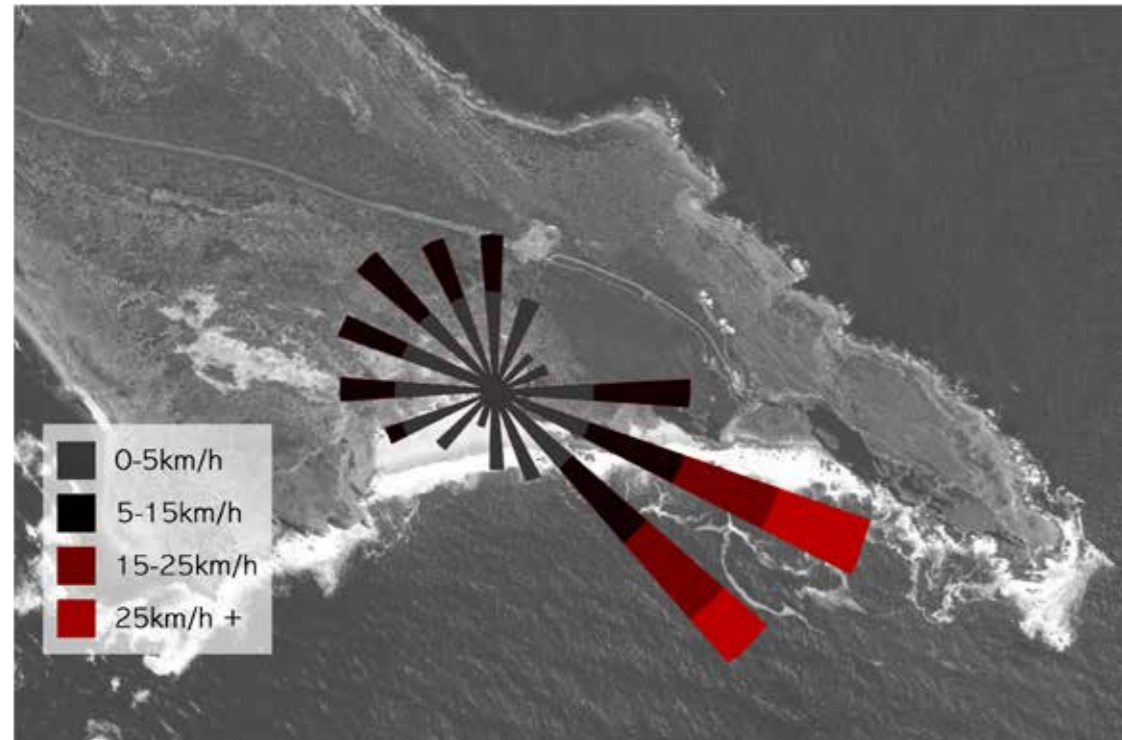


Figure 88  
Situating in Cape Town, the general climatic conditions are not too different from the Mediterranean climate Cape Townians will be used to, with the exception of the wind. Here, the South Easter rages from the horizon with wind speeds often exceeding 30km/h shown in the wind rose above.

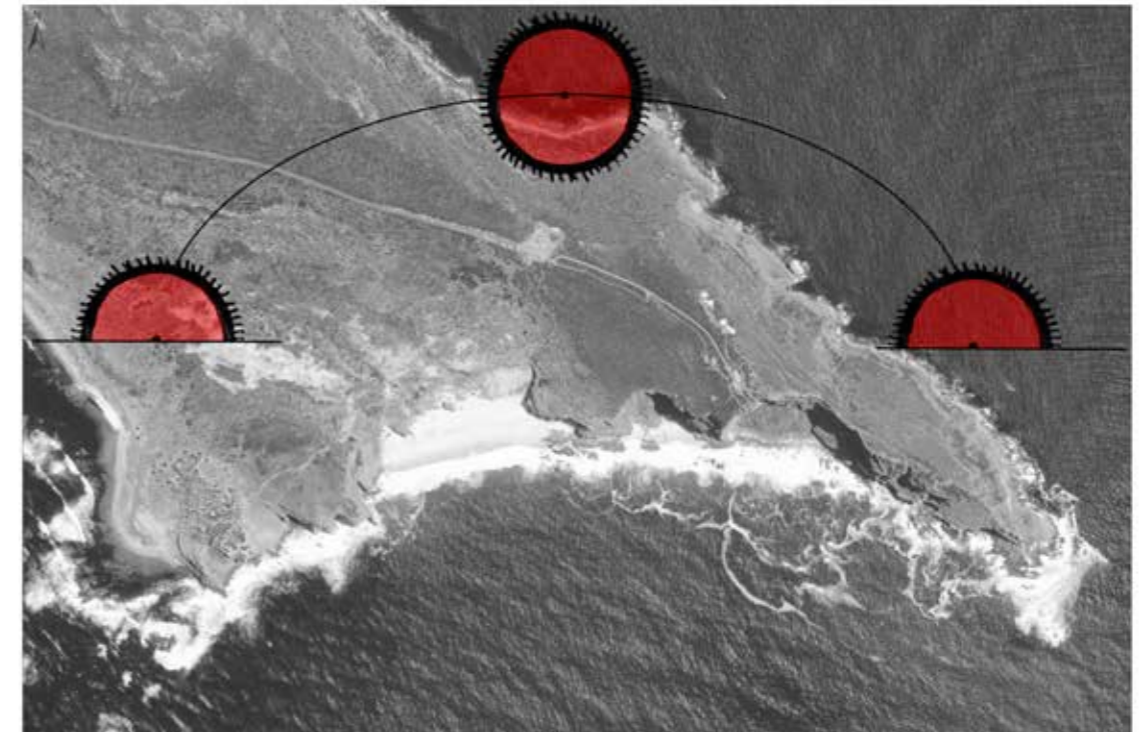


Figure 89  
Simultaneously, the movement of the sun here, feels somewhat obscure and foreign in comparison with urban Cape Town. I believe the reason for this, is that in the vast majority of Cape Town the path of the Sun is always in constant dialogue with the Table Mountain range. Whether you are situated on the east or west coast, the Sun at some point touches the iconic mountain, however here Table Mountain is out of sight and thus the Sun appears to float in space.

# 11.3\_Atmosphere

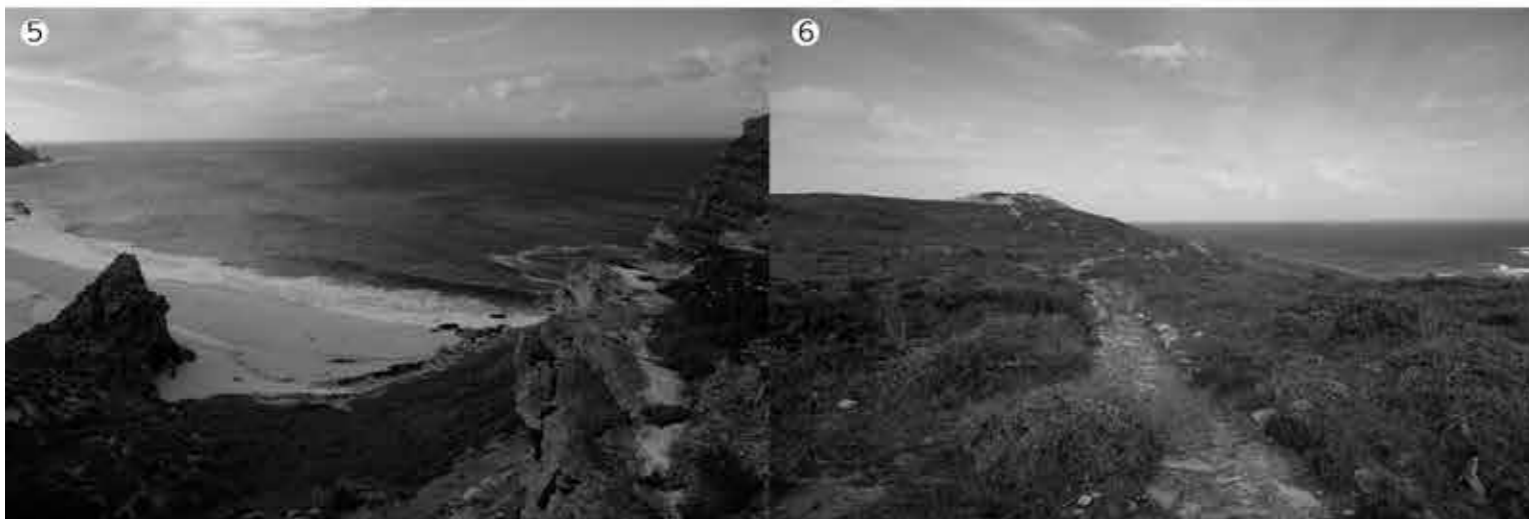


Figure 90

# 1 1.4\_Site Findings: Military Observation Post

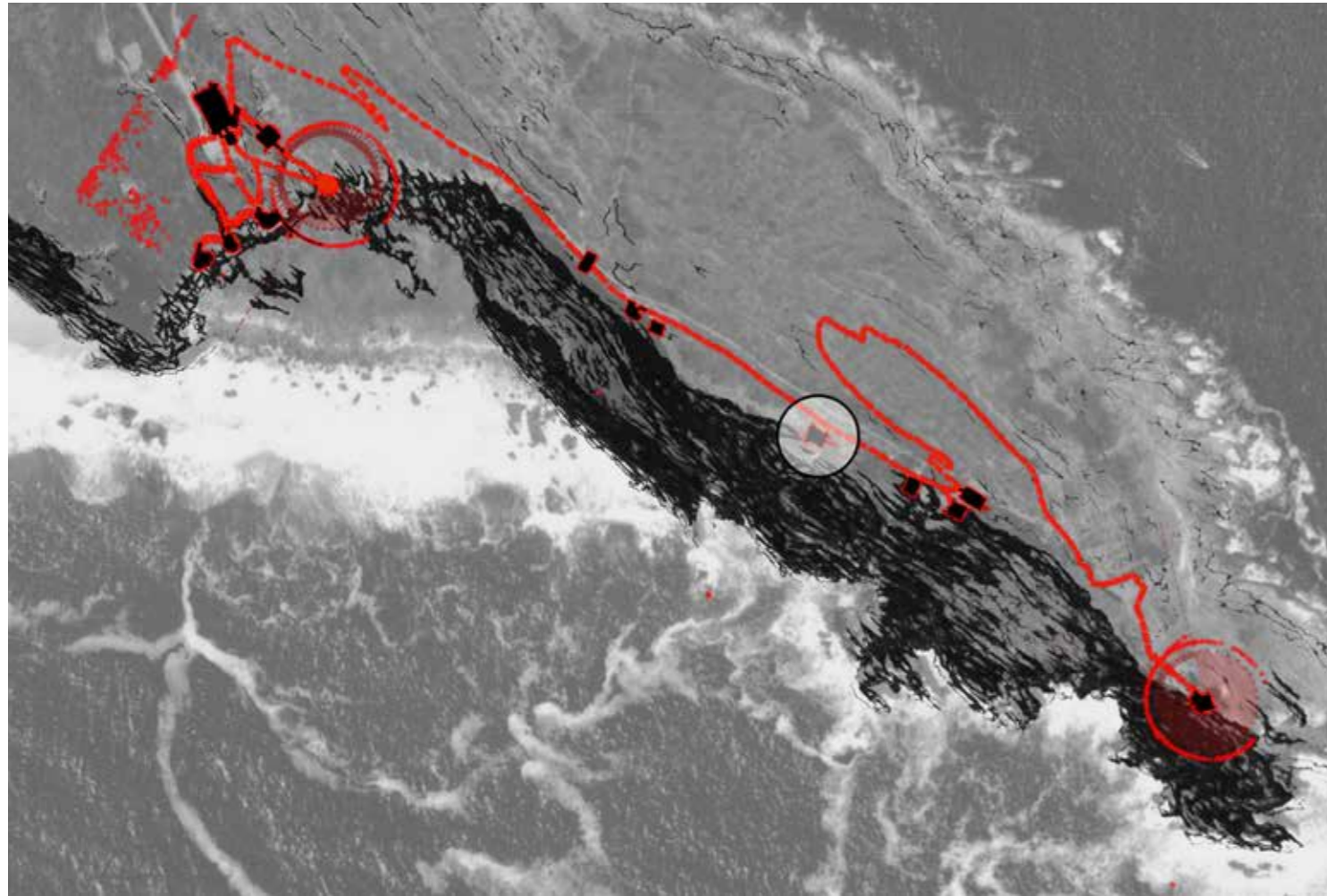


Figure 91

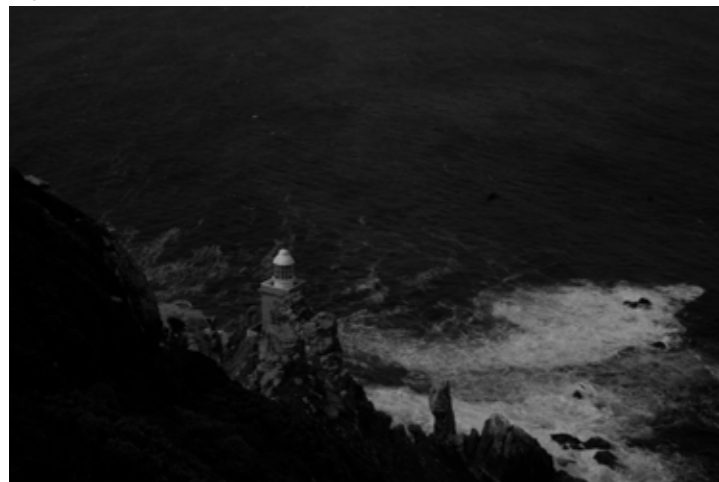


Figure 92



Figure 93

Exploring the pathways along the ridge one can discover various holding devices, such as ruins and of course the lighthouses. However, one such ruin (photographed below), a 1939 World War 2 Observation Post, I found had such powerful allure that one couldn't resist the natural attraction to explore. The decayed concrete walls and rusted steel beams so beautifully displayed it's age.

Peering out from within it's enclosure, the harmonious contrast of its built form framing the expansive ocean felt tranquil and almost meditative.



Figure 94

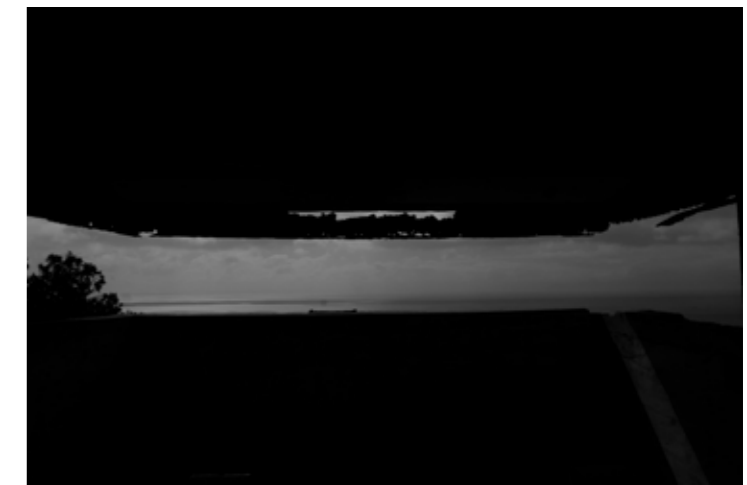


Figure 95



Figure 96



Figure 97

This ruin so wonderfully mediating my experience with the natural world

# 1 1.5\_Ground Conditions of Transition



Figure 98



Figure 99



Figure 104



Figure 105



Figure 100



Figure 101



Figure 102



Figure 103

Whilst exploring the expanse of the site, I couldn't help but notice the subtle changes in walking conditions on the ground plane. Constantly, but subtly transitioning from hard to soft, formal to informal evoking feelings of control or freedom, making one subconsciously aware of their movement and connection with the ground.

The variations working similarly to the Shin-Gyo and So pathways within the Katsura Rikyu, intertwining the natural grass and stone with deliberate timber walkways and stone paved paths..

# 12\_Discovery and Narrative

I have decided based on the prior analysis and research, the appropriate architectural intervention would be one of discovery. In line with Sartre's key points in Existentialism is a Humanism, namely:

1. the unavoidable possibility of choice,
2. anguish (the condition of action)
3. abandonment (we decide our being)
4. despair (in doing, we are only concerned with the possibilities strictly concerning that action)

An architecture that emphasizes discovery and narrative through holding devices spread across the site. These interventions being placed in focal points in which to amplify site conditions. The narrative, not being predetermined or fixed, allowing visitors to become participants as they embark on their journey of discovery of self and site. Thus one could explore whichever intervention whenever they discover it. This allows for participants to develop their own individual narratives, resulting in a more personal experience, however linked with others through the ever present nature of the site itself. It is within this state of unknowing what is to come that continual interpretation can blossom into a poetic experience.

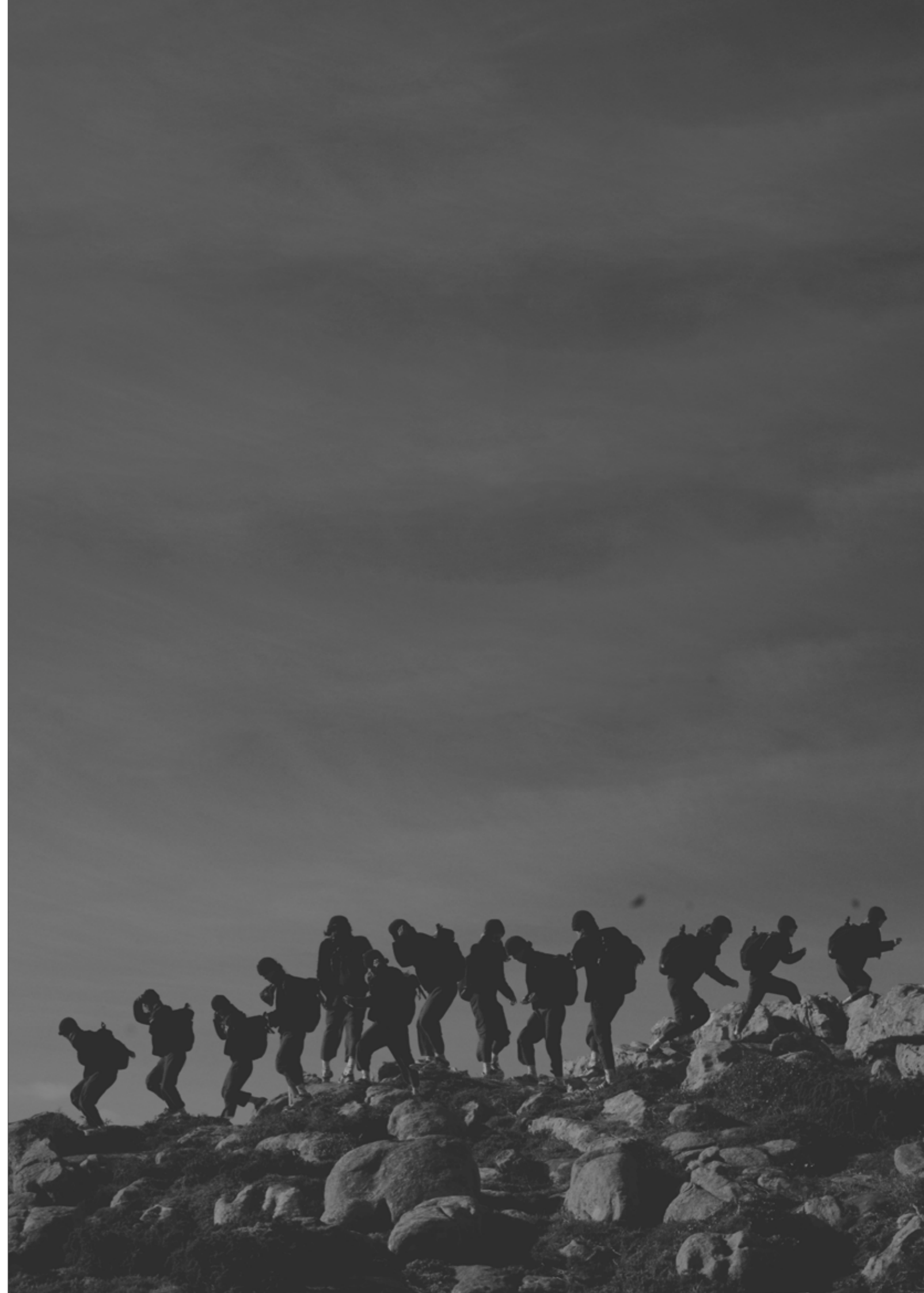
## 12.1\_Movement of Nature and User

Two conditions of discovery, which are not mutually exclusive, became apparent through my exploration of site. The first being discovery through bodily movement, where one is somewhat juxtaposed with the static site, through curiosity one physically explores.

The second condition being discovery through the movement of the site itself, for example the crashing waves, where one can simply stand and observe.

*Shown alongside: Discovery is found in the movement of the human body in relation to the static solidity of the site itself.*

Figure 106



# 13\_Amplification of Nature

Through my visit and subsequent analysis of site, I have decided the most appropriate architectural interventions would be to amplify existing site conditions, catered towards bringing to light the human existential experience. The architecture serving purely as the mediator between the site and humans, as I believe that introducing formalised program would detract from the experience of Cape Point, and rather reorient the focus on the site itself.

Within itself Cape Point holds an abundance of diversity in experience, and I believe that people visit to truly feel connected to life, in whatever way is pertinent to their beliefs and experiences, in order to feel something extravagant in the sublime.

Thus I have selected four conditions in which to amplify based on areas within Cape Point in which I felt enhanced my experience, in ways that are unique to Cape Point itself.

I will now unpack my methodology in analysis and design by exhibiting key drawings and models for each of the four interventions simply in the order in which I designed them, not necessarily in the order they could be experienced.

*Shown alongside: Discovery is found in the movement of nature in relation to the static human.*

Figure 107



# 14\_Inversion

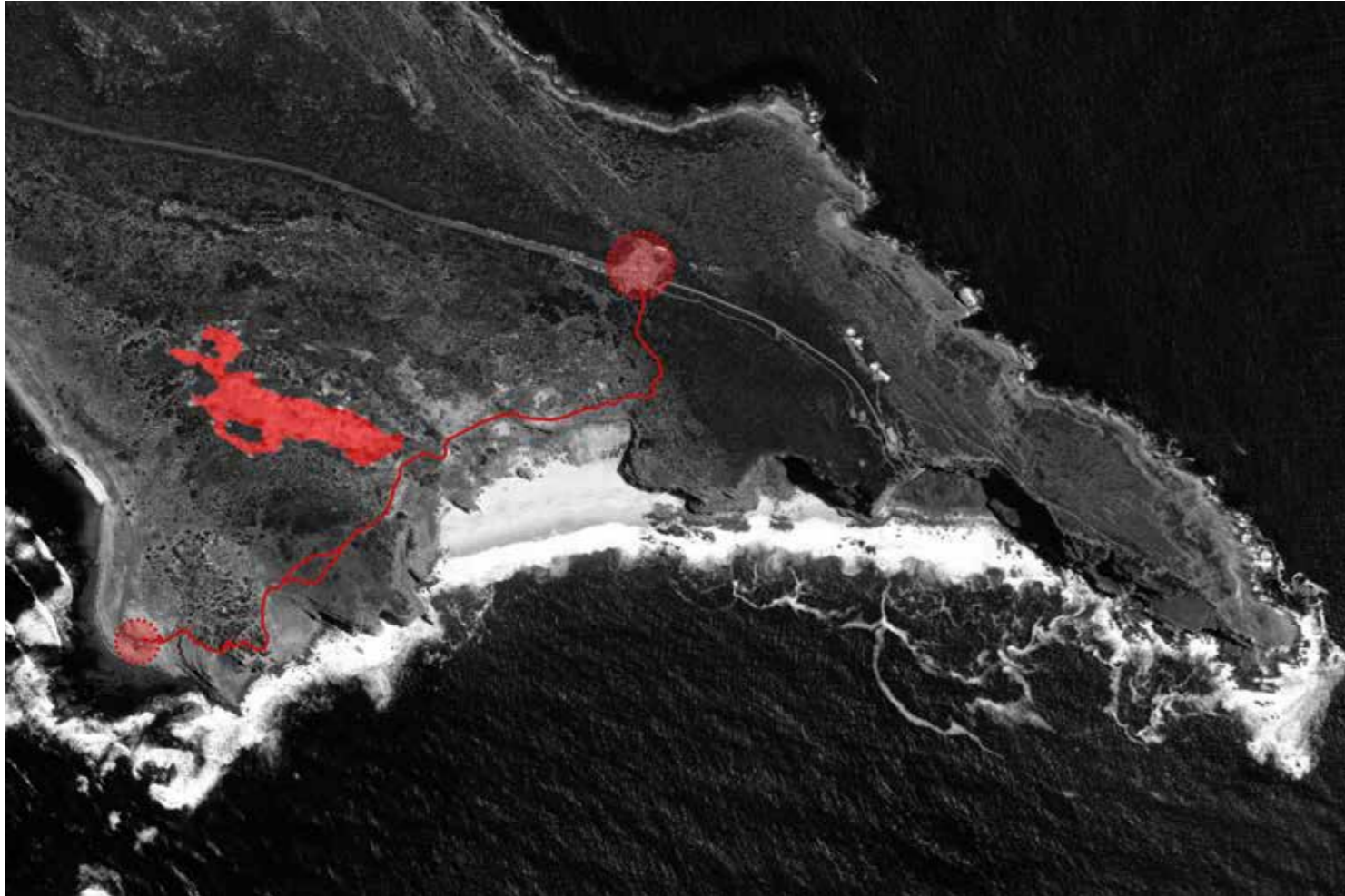


Figure 108  
Located roughly midway along the path between the Cape of Good Hope and Cape Point, one discovers a large expanse of exposed bedrock layered with weathered sandstone.

This is the site of inversion spanning 361 m in length and 56 m in width.

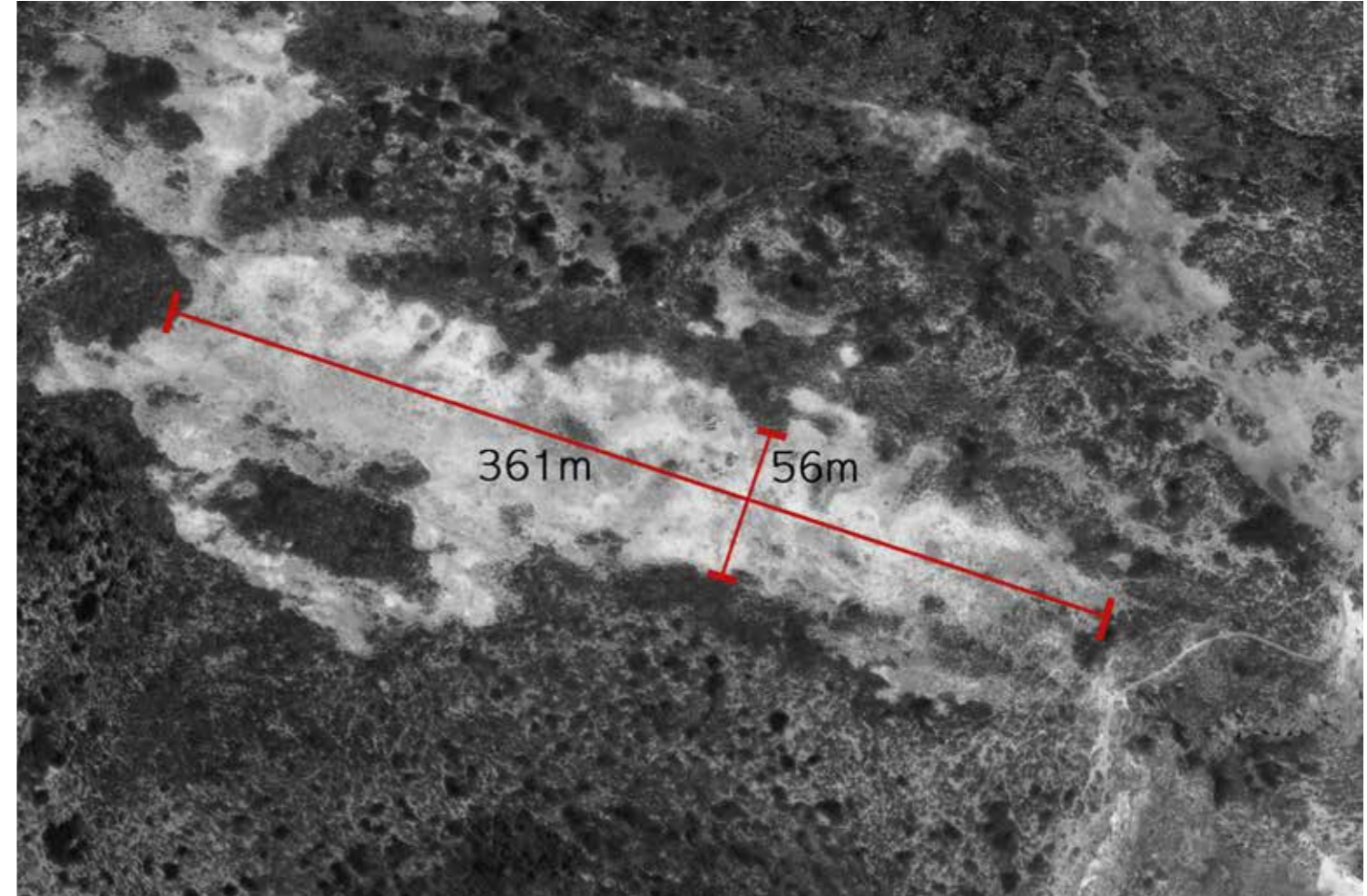


Figure 109

# 14\_Inversion



Figure 110



Figure 111



Figure 112



Figure 113

The site of Inversion is as beautiful as it feels foreign, it so starkly contrasts the thick vegetation within which it finds itself. From a distance seeming barren and deserted, however upon arrival its diversity is manifested. Pools of water glisten in the light of the sun, flowing from one to the next. Eroded sandstone form microlandscapes that entice one to bend over and peer closer to admire the beauty of the ground.

# 14\_Inversion

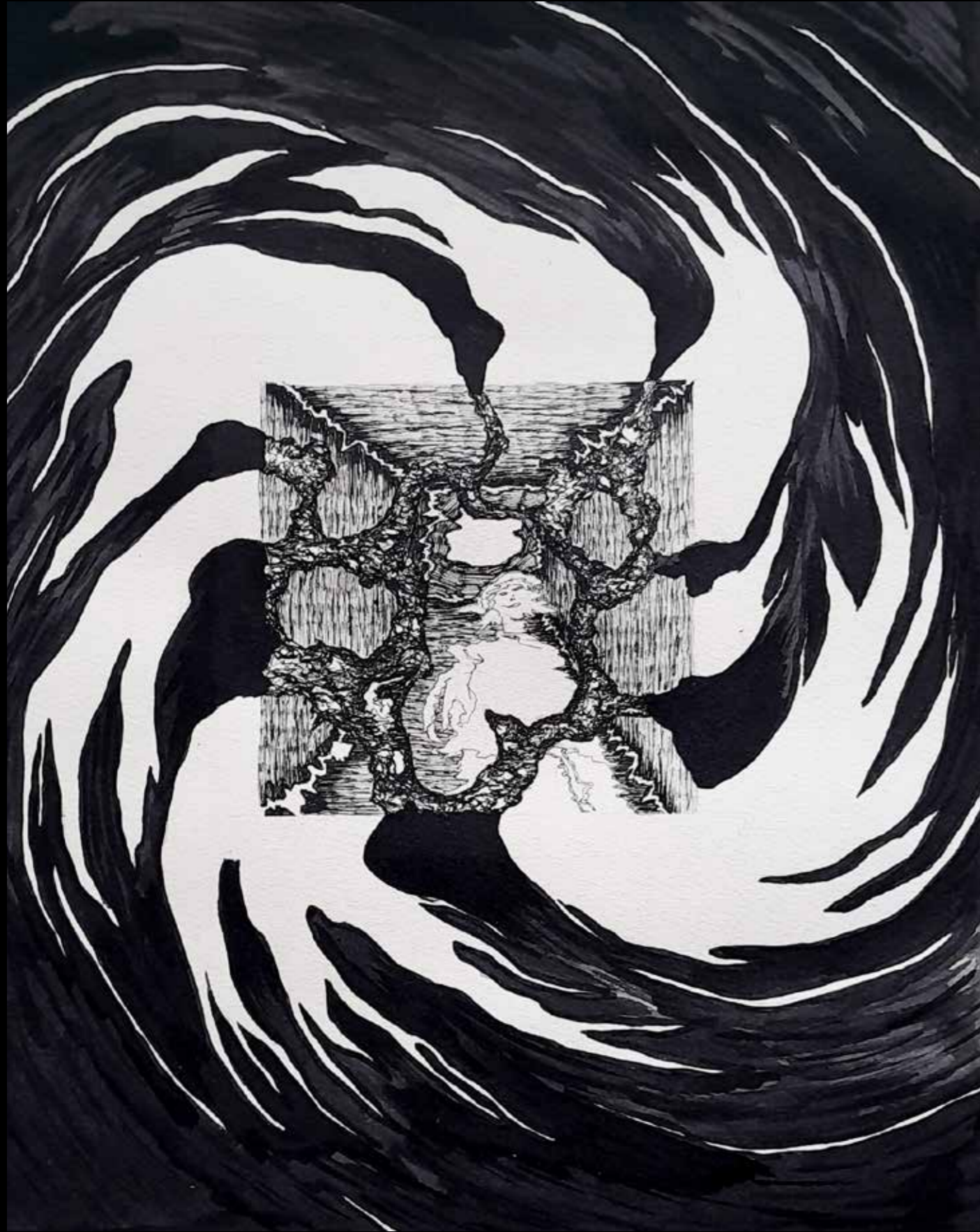


The ground becomes a calendar of nature through its palimpsest like layering. Layers of weathered and eroded sandstone reveal the solidity of the bedrock beneath. Within which, rain and howling wind have formed intricate waterways filling into pools and beaches of minute proportion. The overlapping layers of nature evolving through time.

Figure 114

Figure 115

# 14\_Inversion



Inversion is an architecture of ground amplification through sensory deprivation. Here the apparency of natures fluidity becomes apparent as even the most solid matter is transient and eroded through time.

As one is pulled into its core, they find themselves in a state of mystery in the unknown vagueness of uncertainty. Shadows deepen, stripping one of their orientation and sense of outer self as the narrative unfolds in motion. Suddenly light shines down from the cosmos above onto the ground below, and as one's eyes adjust they begin to see their own wavering reflection peering back at them in harmony with the earth, the inner self.

Figure 116



Figure 117

# 14\_Inversion

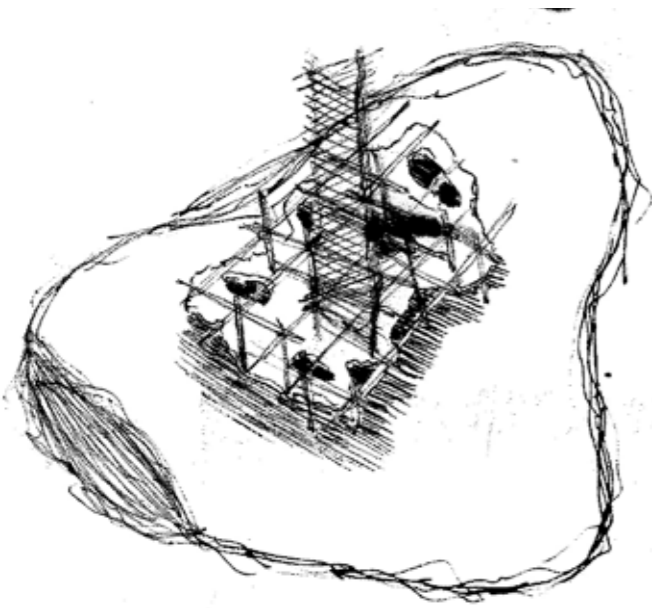


Figure 118

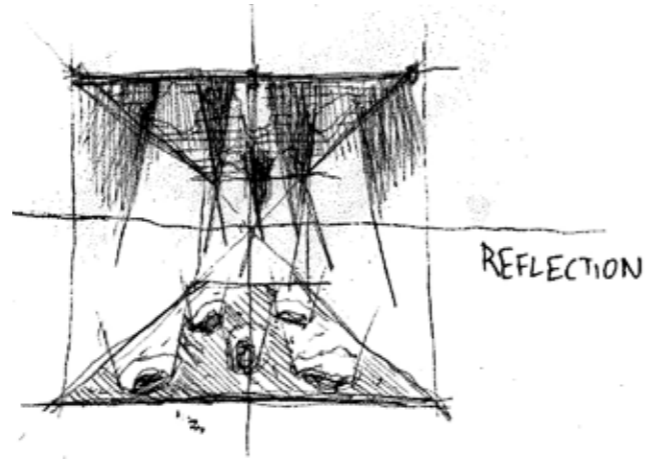


Figure 119

The design of Inversion, began with two immediate sketches emphasizing the aspect of reflection within the ground plane. I used the model I had previously built as a catalyst for built form, as i found the rock around which it is grounded has direct comparisons with the enquiry, sketching it in plans to experiment with shadows and light.

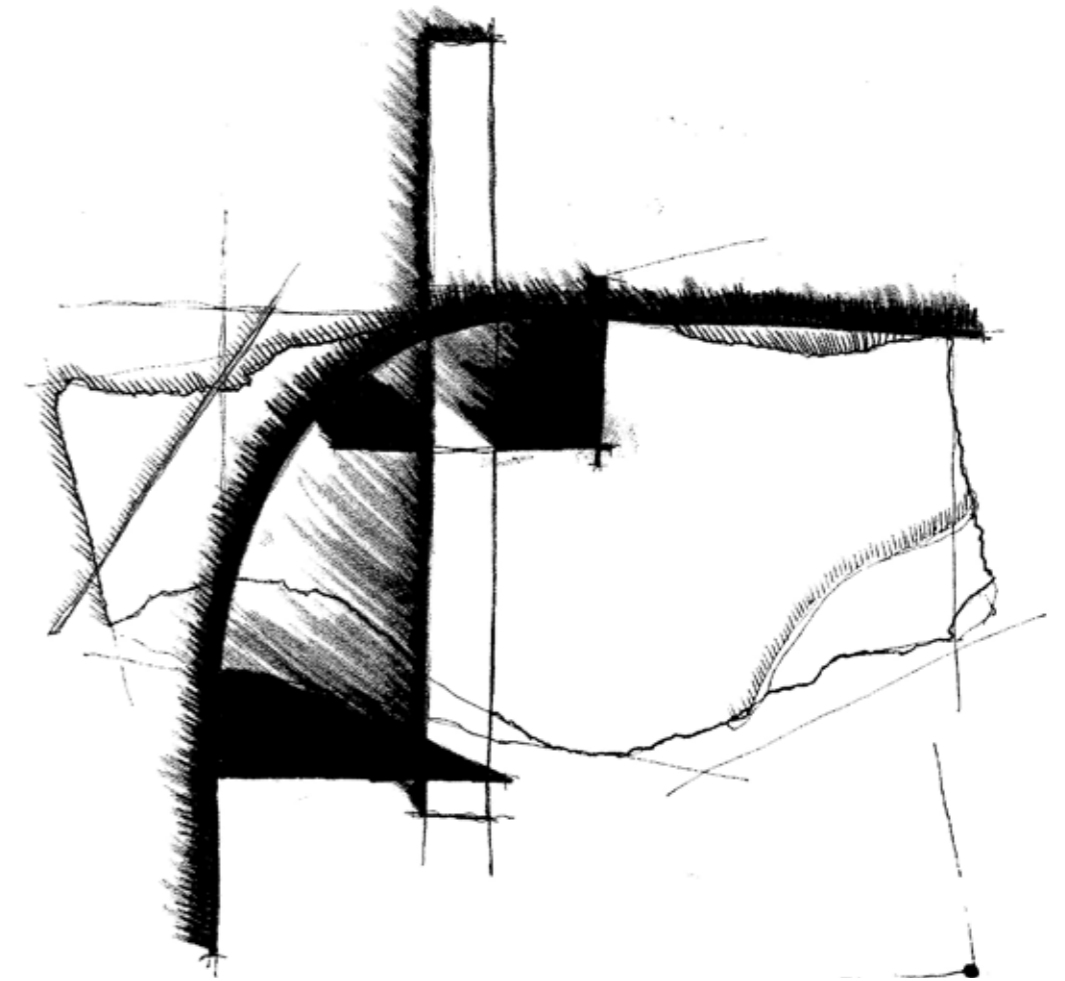


Figure 120



Figure 121

# 14\_Inversion

The plan developed through sketches, into a more rigid form, however the emphasis here was creating continuous circulation where one can move seamlessly from the inside, to the core and out again, whilst building tension for a central point of release.

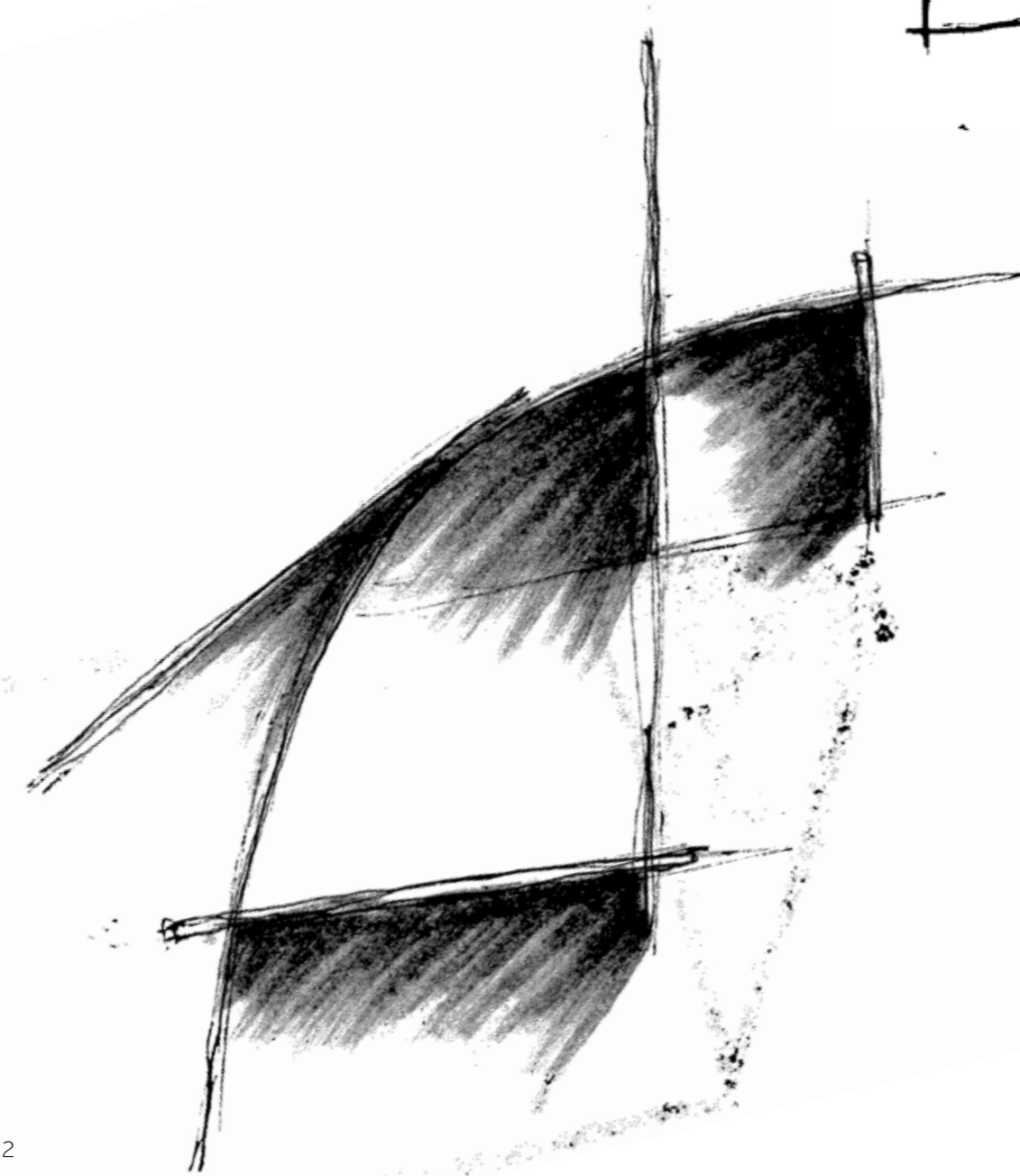


Figure 122

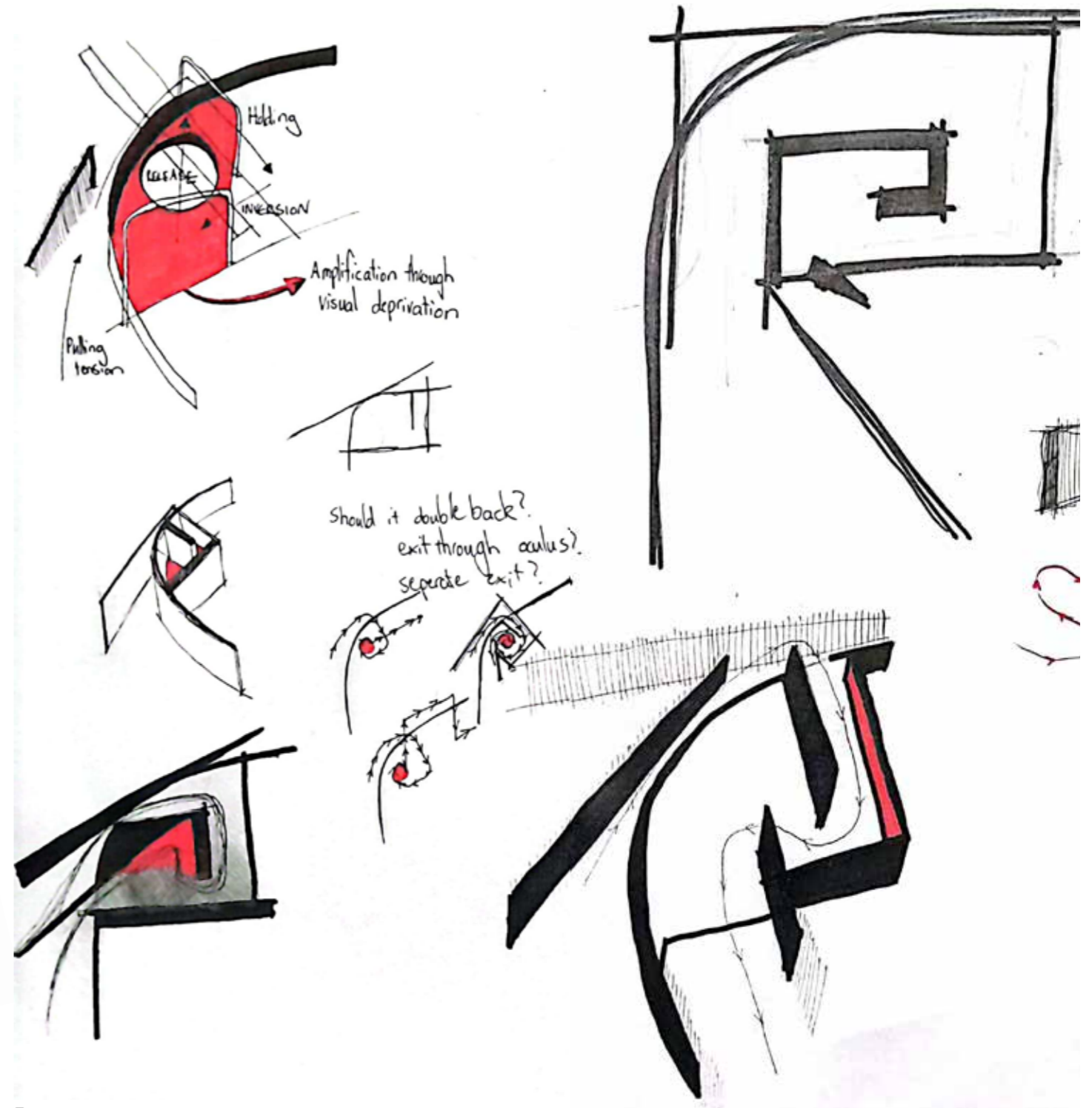


Figure 123

# 14\_Inversion

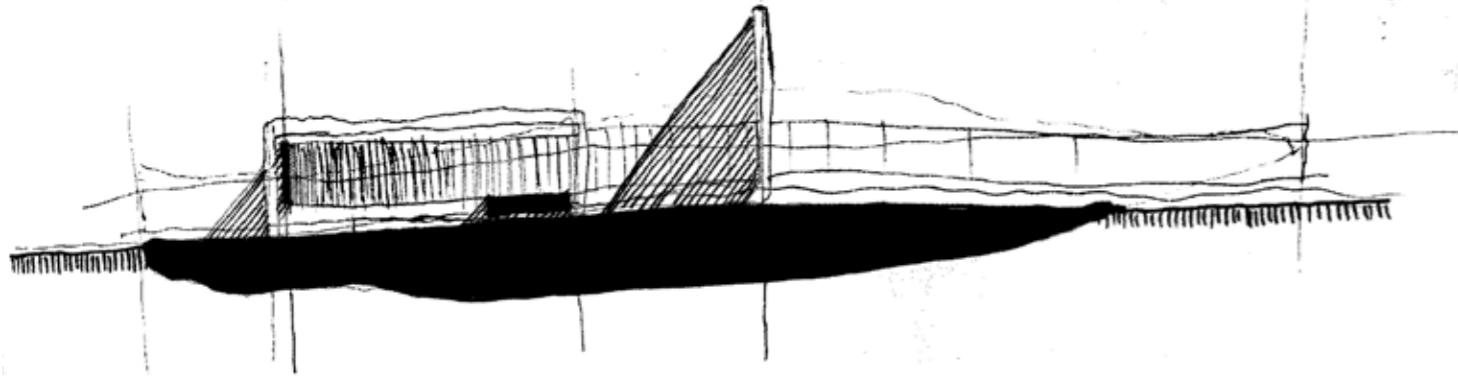
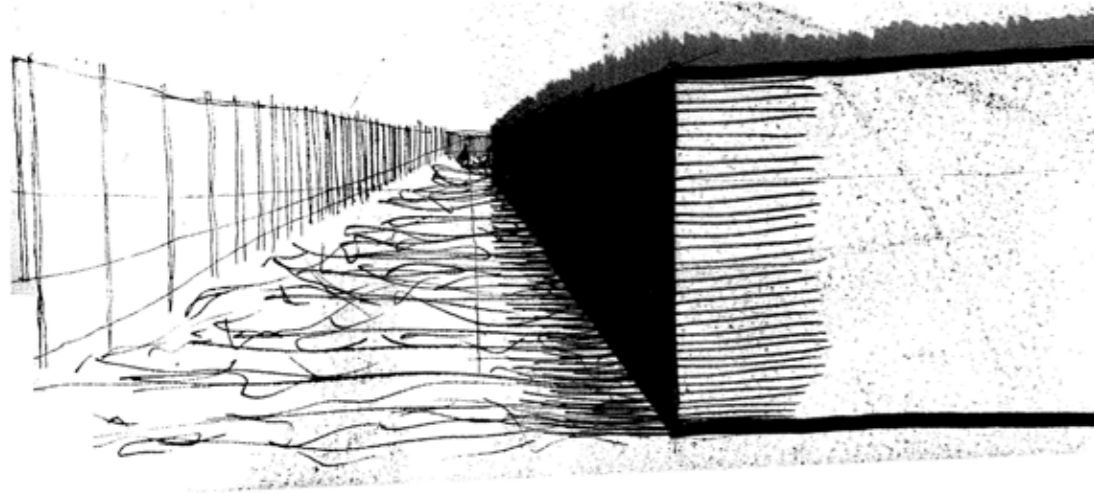


Figure 124

Plan is extruded into section and perspective, in an attempt to imagine the perspective of a user.

Figure 125



# 14\_Inversion

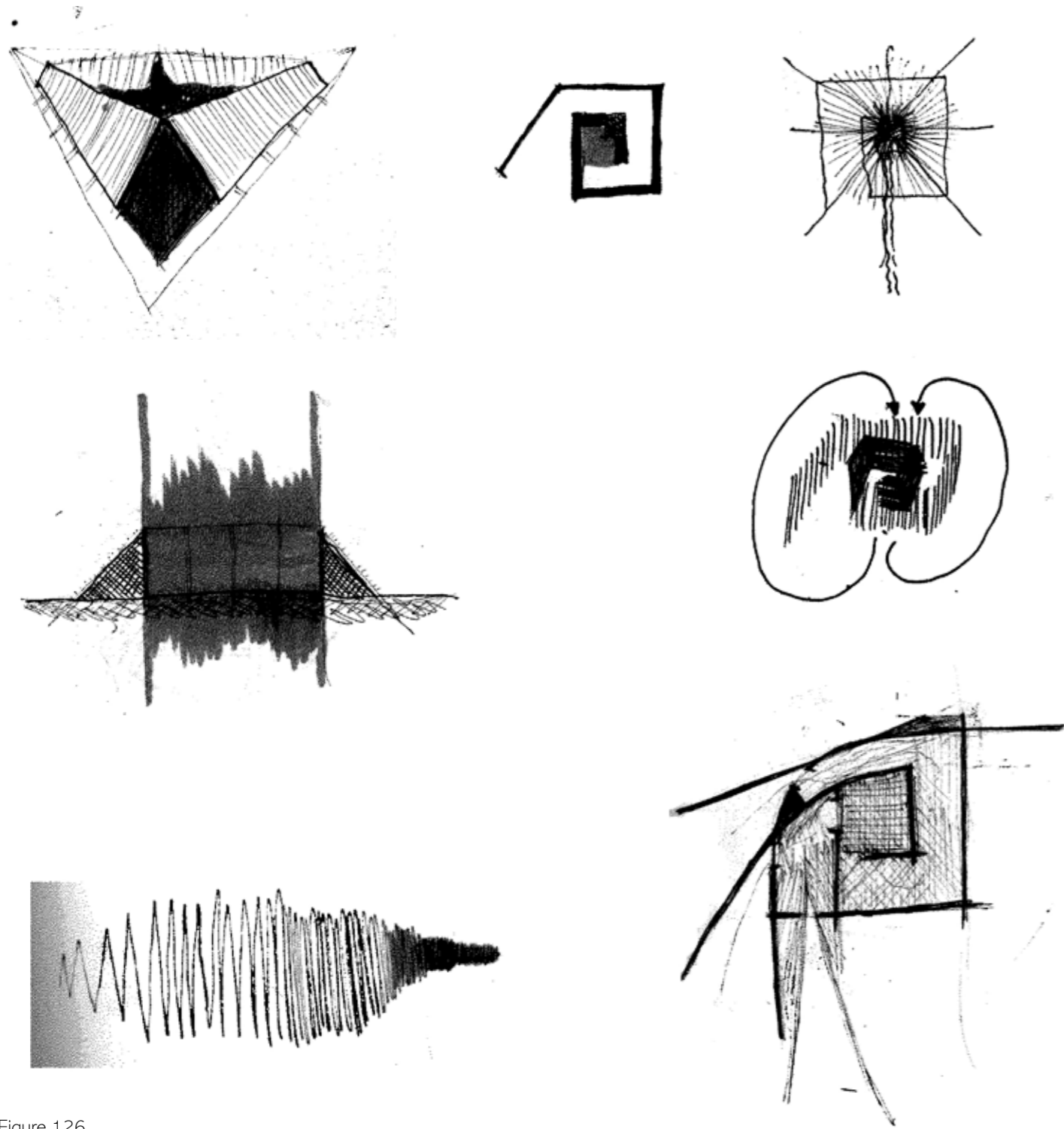
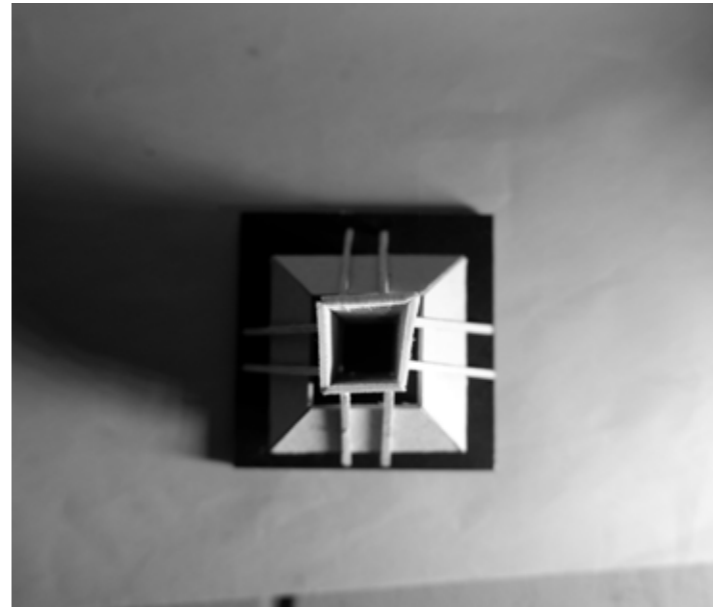
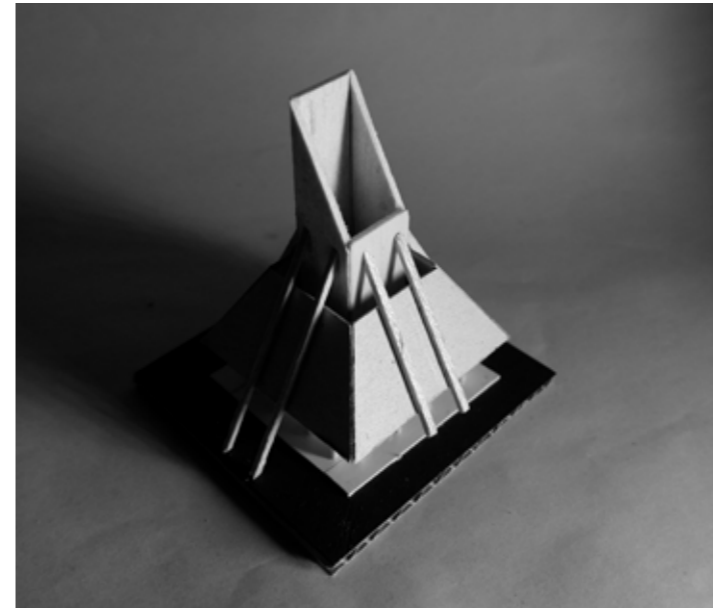


Figure 126



Further developments of plan and translation into model form in attempts to find ways in which to emphasize the central core where the ground would be exposed and lit by the vertical oculus. However the form has become slightly too rigid, the perpendicular turns in movement will need to loosen in order to create a more drawn in continuous narrative.

Figure 127

# 14\_Inversion

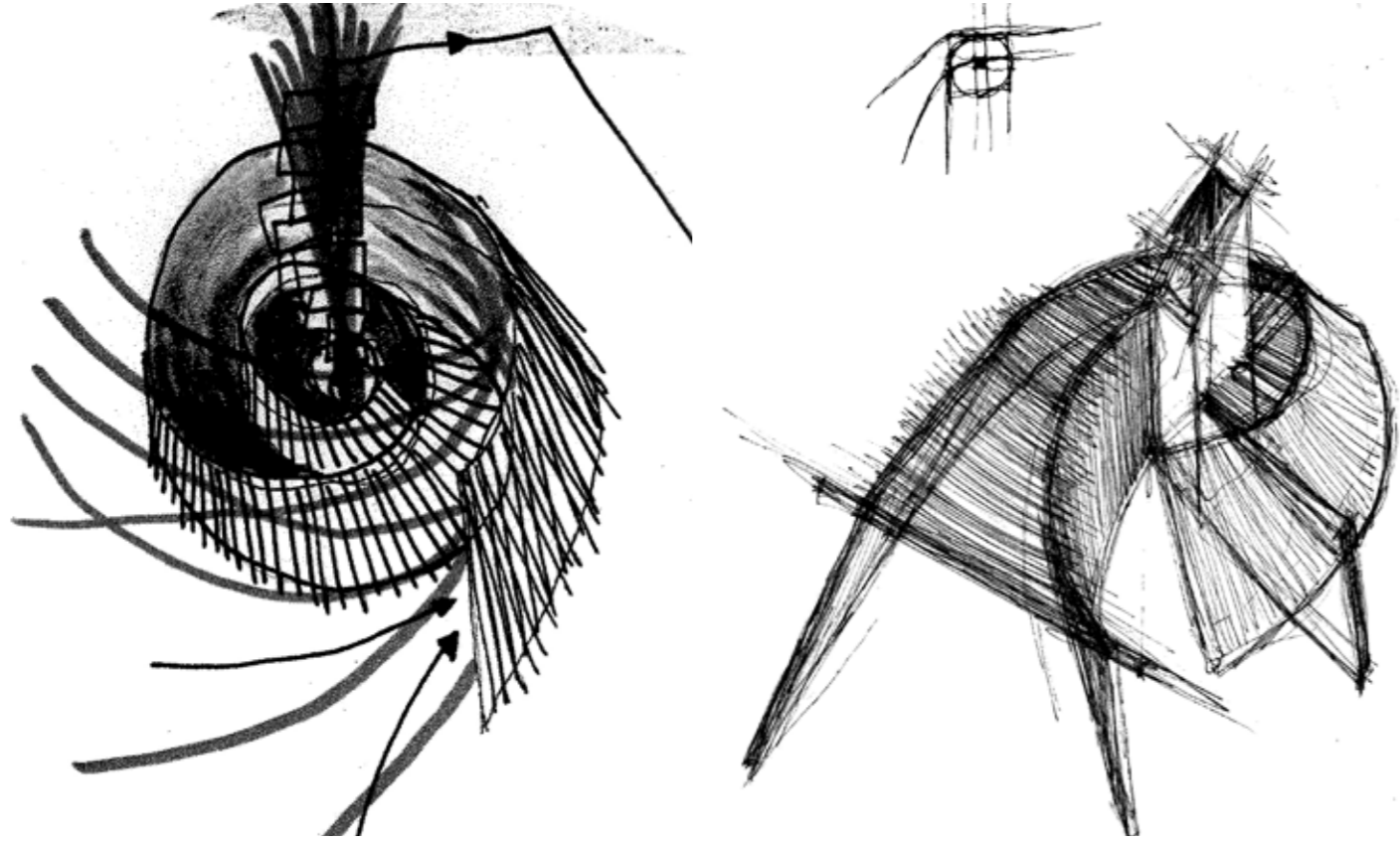


Figure 128

Transition once again from sketching to modelling, finding a more organic form, contrasting the rigidity of the central oculus. The oculus being intertwined with time itself, as the constant movement of the sun changes the atmosphere within.

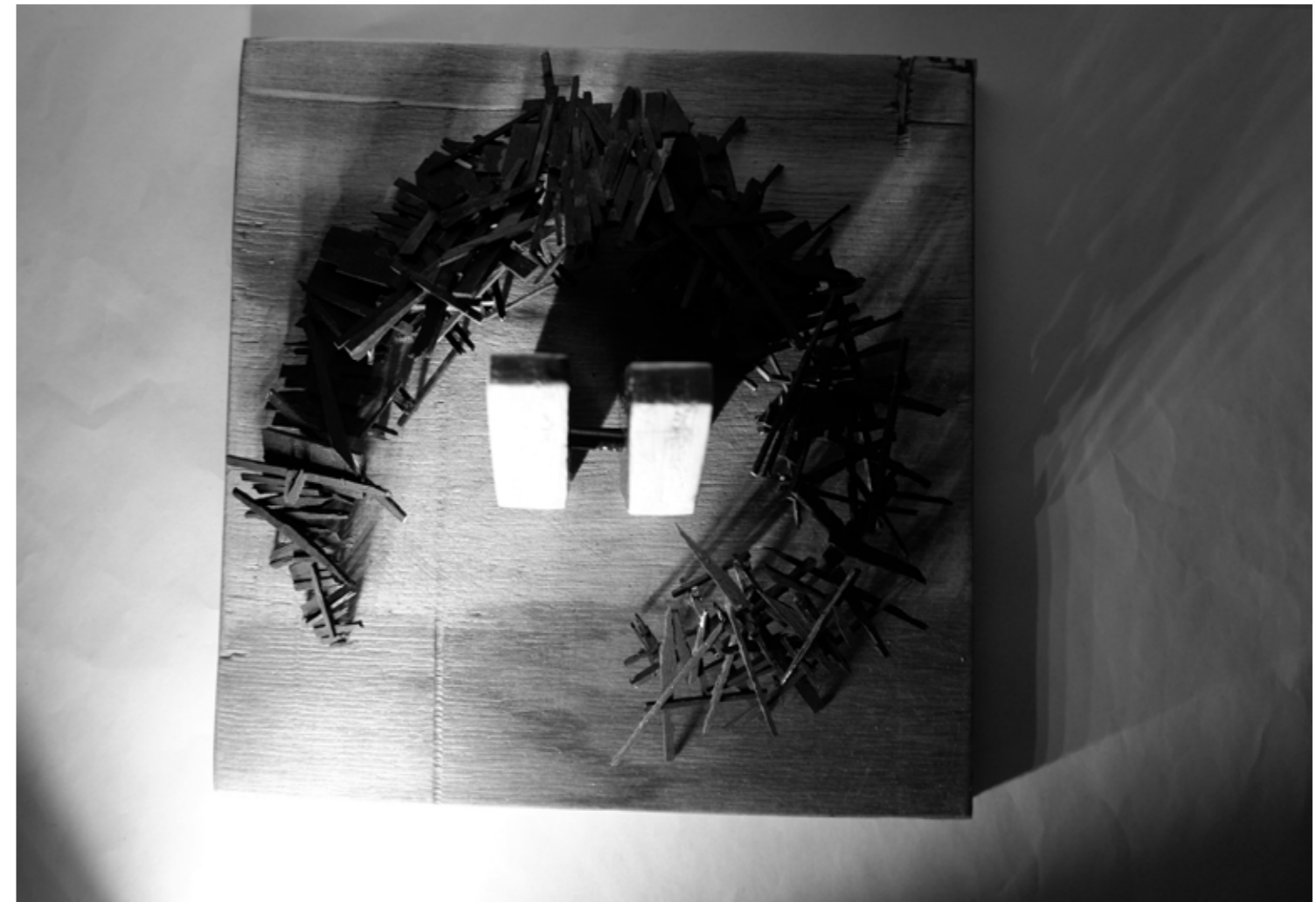


Figure 129

# 14\_Inversion

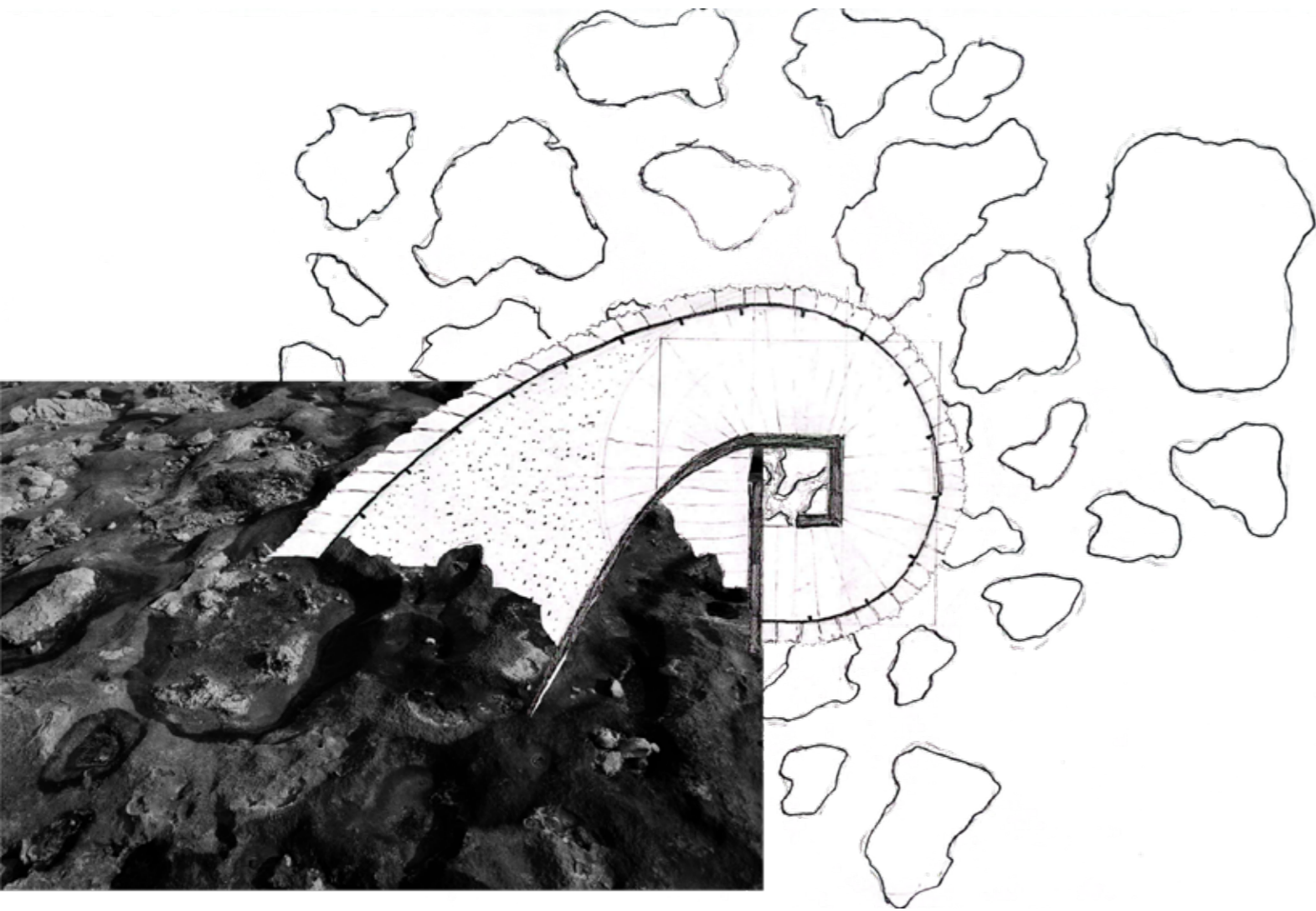


Figure 130

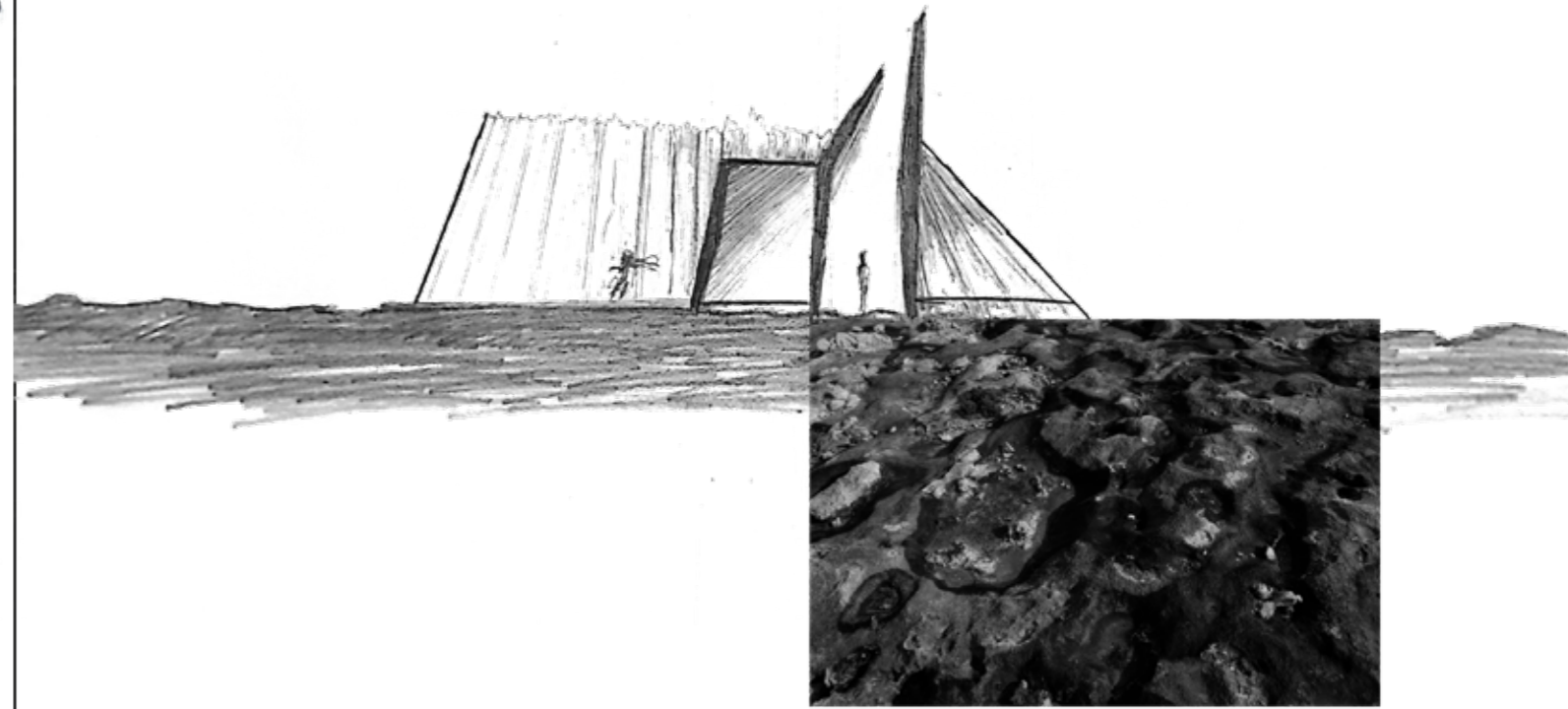
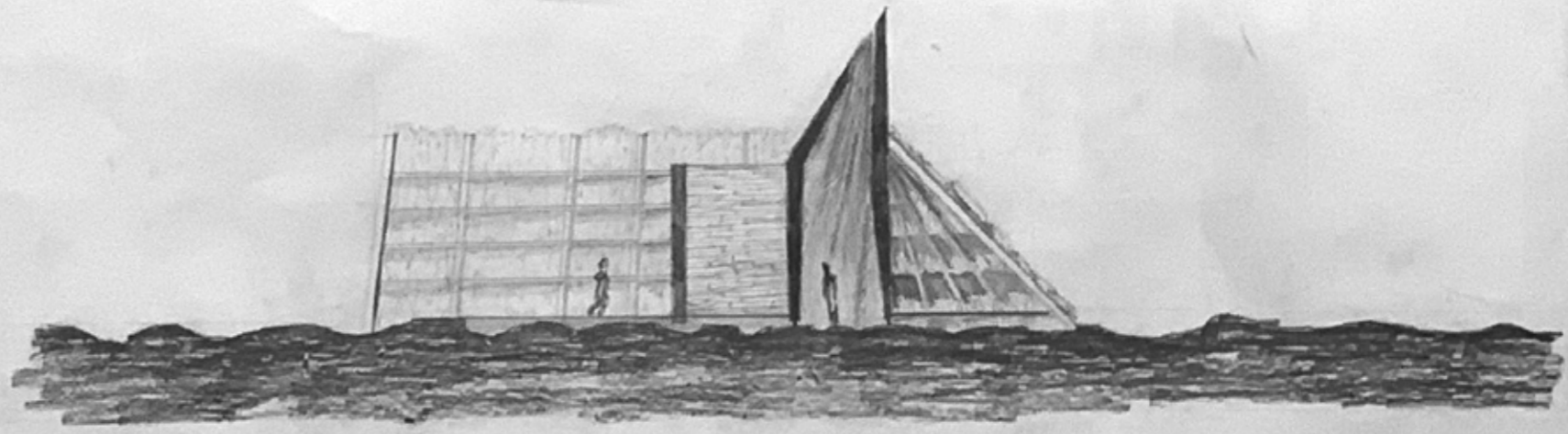
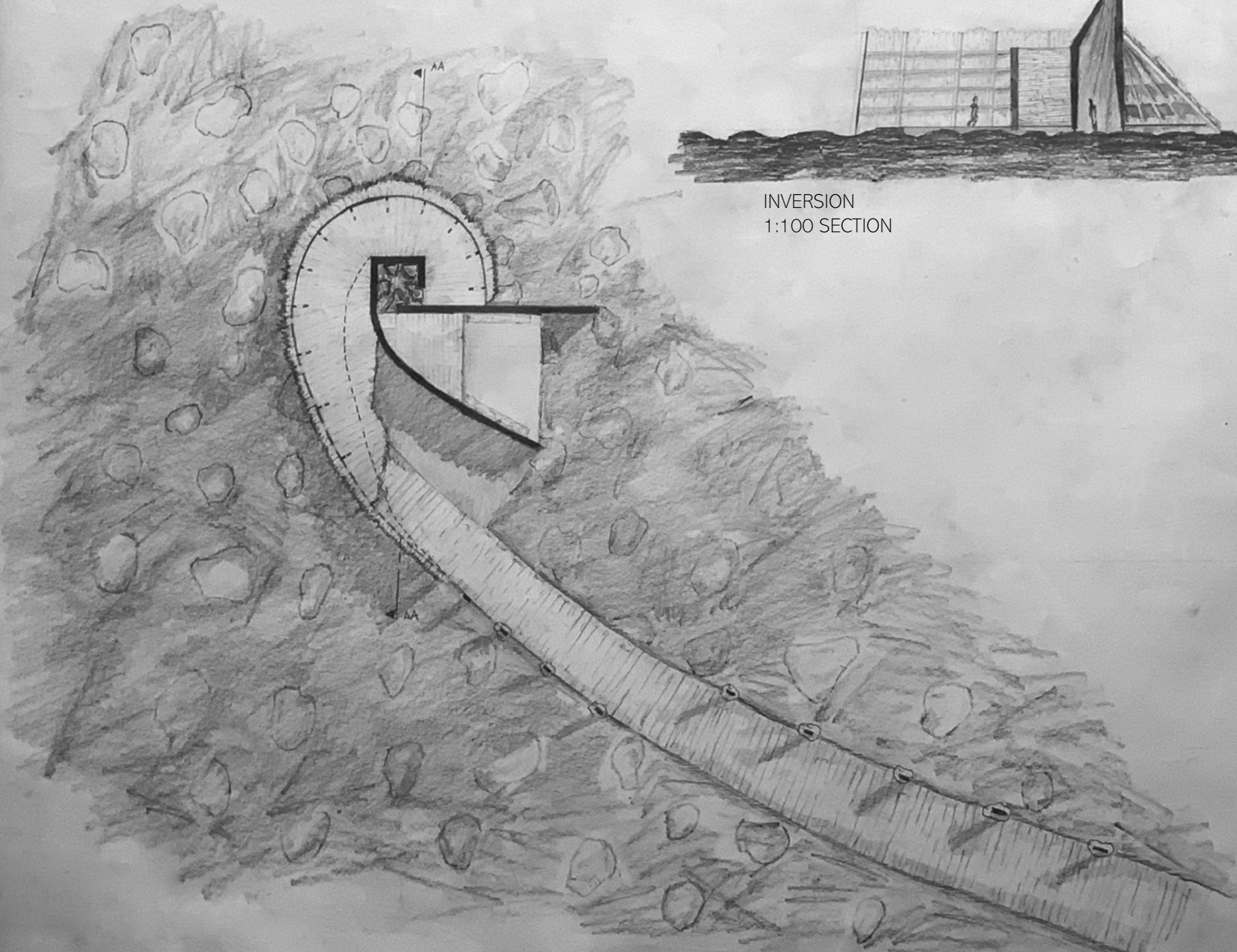


Figure 131

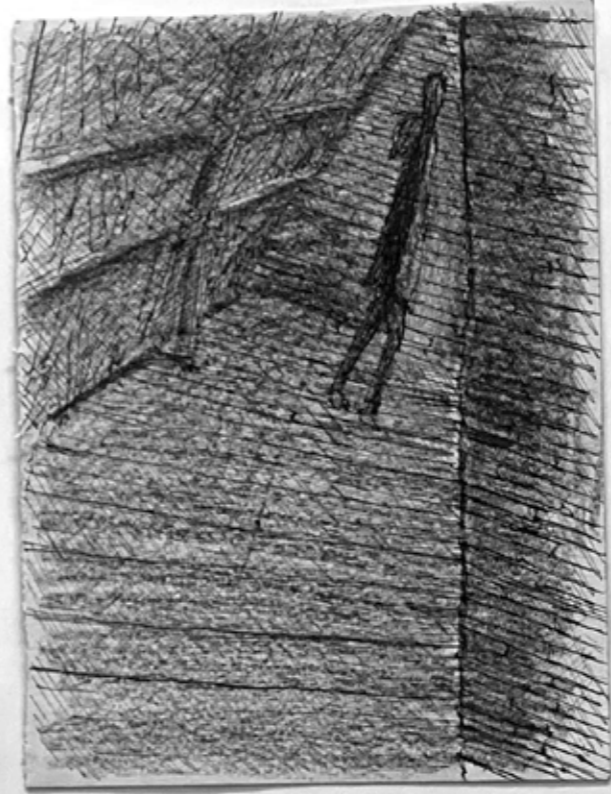
INVERSION  
1:100 PLAN



INVERSION  
1:100 SECTION



INVERSION  
1:100 AXONOMETRIC



# 15\_Wind

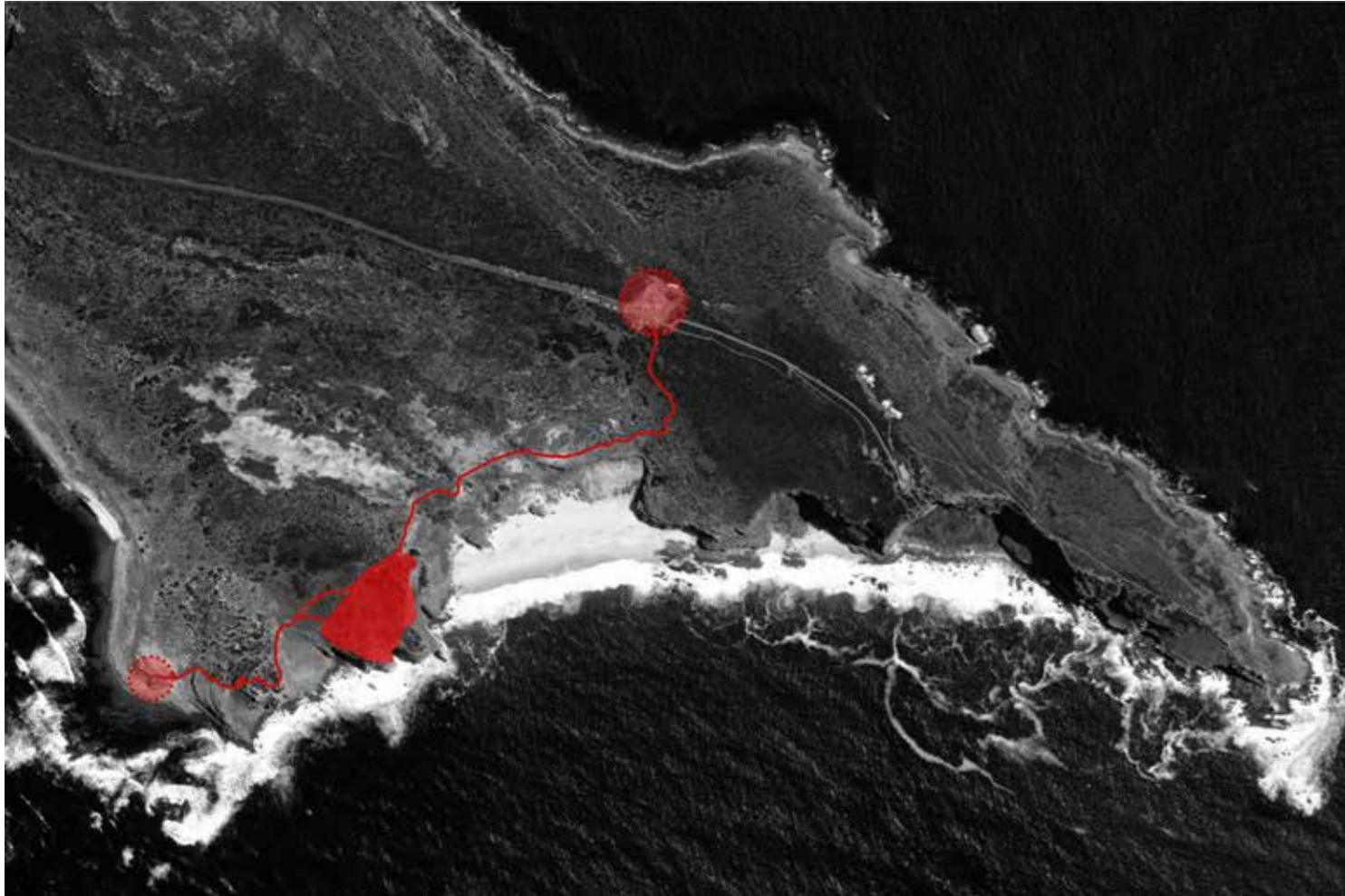


Figure 132  
Diverting from the main path towards the South West lies the large expanse of Wind. Here the land peers out towards the precipice meeting hands with the ocean waves. The entirety of the site measuring 188m in length.

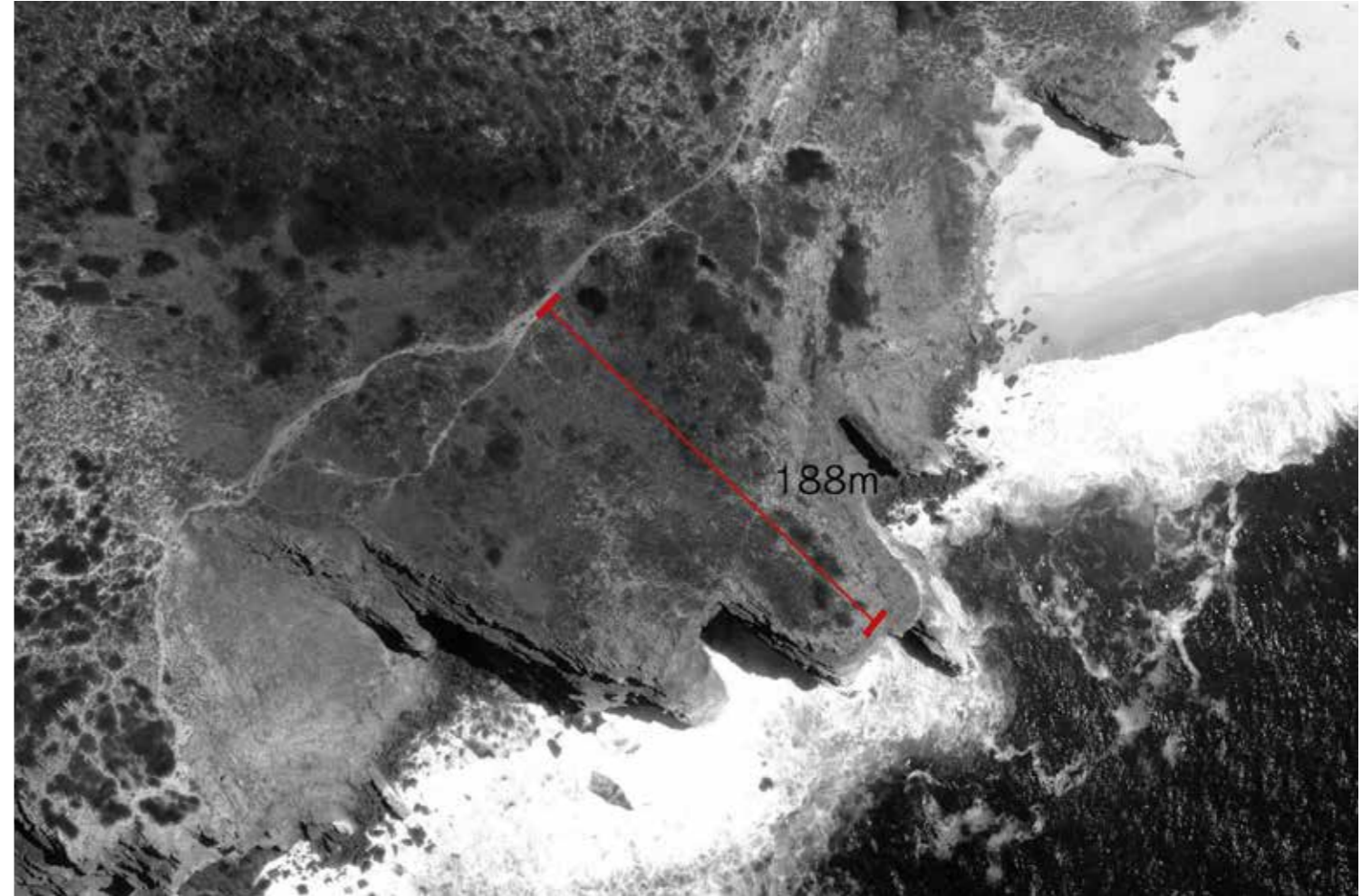


Figure 133

# 15\_Wind



Figure 134



Figure 135



Figure 136

The bare expanse of this site tends one towards freedom, the gravel pathway dissipates into soft sunken grass, drawing one towards the ocean. The only opposition being the force of the wind itself.

# 15\_Wind

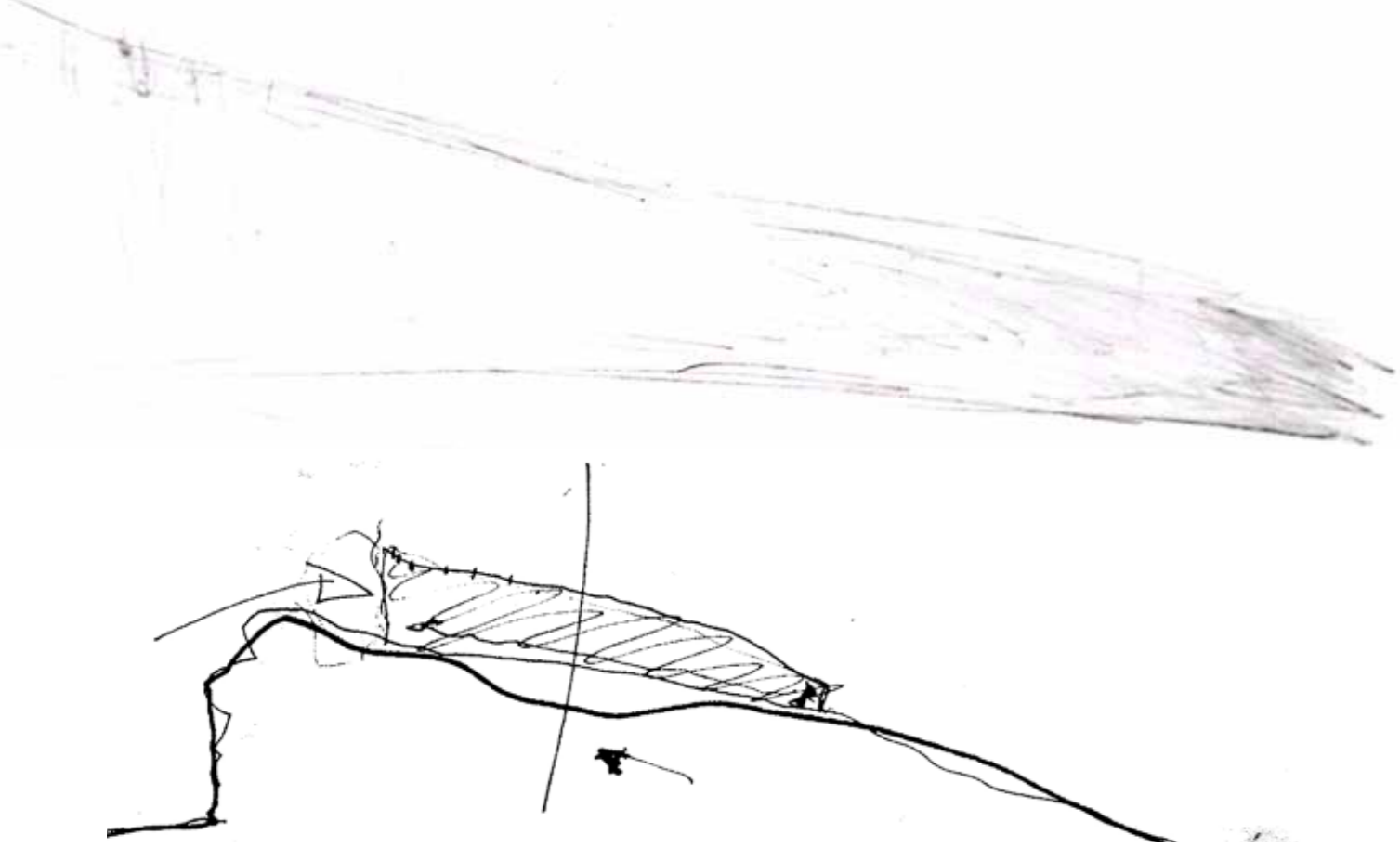


Figure 137

The amplification of wind itself, in an architecture of increasing tension and conflict. Here the boundary of nature and self dissolve as the wind flows through the fabric of ones clothing against the skin. It is an invitation of movement and physical bodily participation. Thought is withheld, embracing instinct through the contest of opposition. Protection tending to exposure.



Figure 138

# 15\_Wind

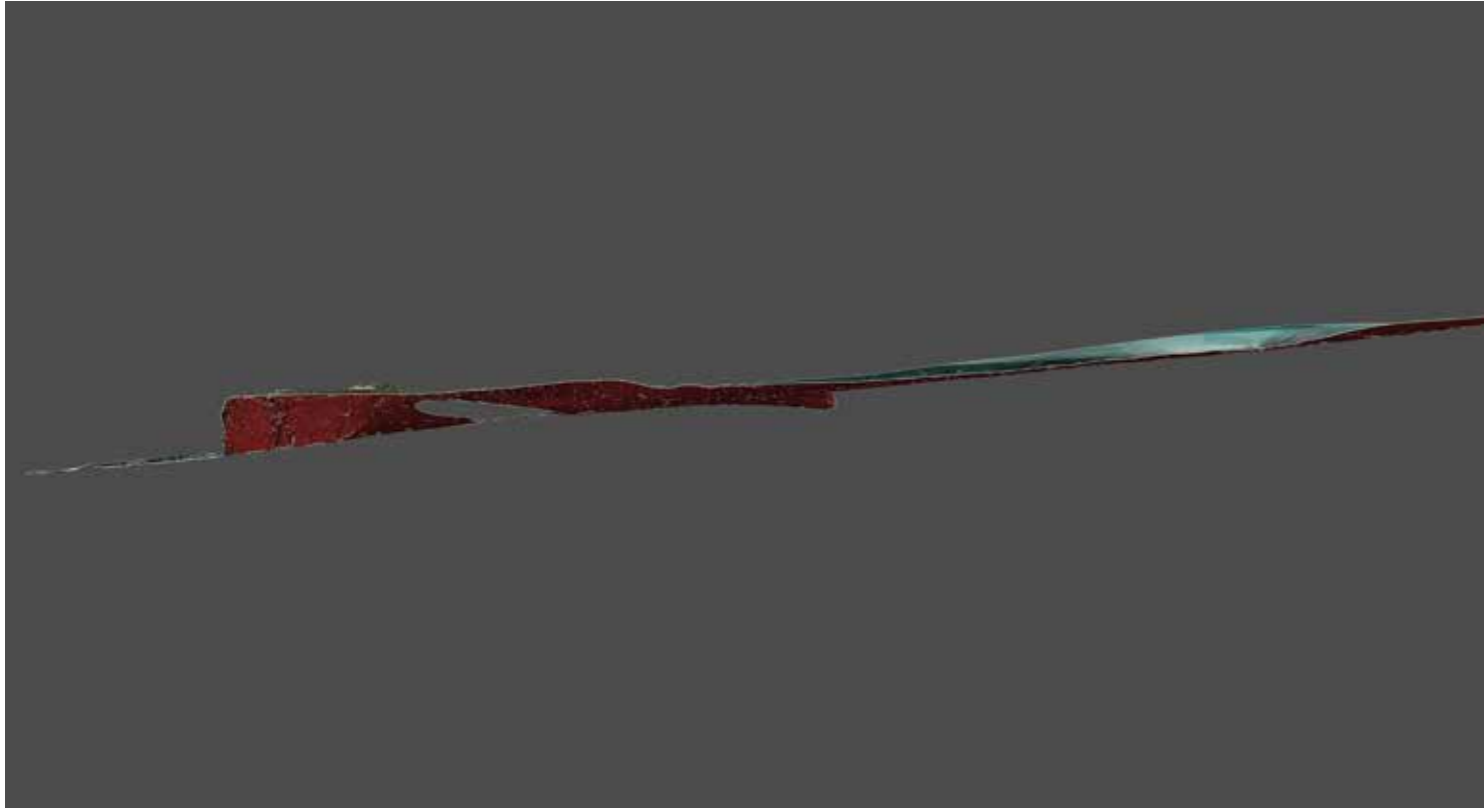


Figure 139

I began the design of wind by creating a digital model of the site, as it's scale was difficult to imagine on paper. I found myself constantly having to go back to this model and inserting my drawings.

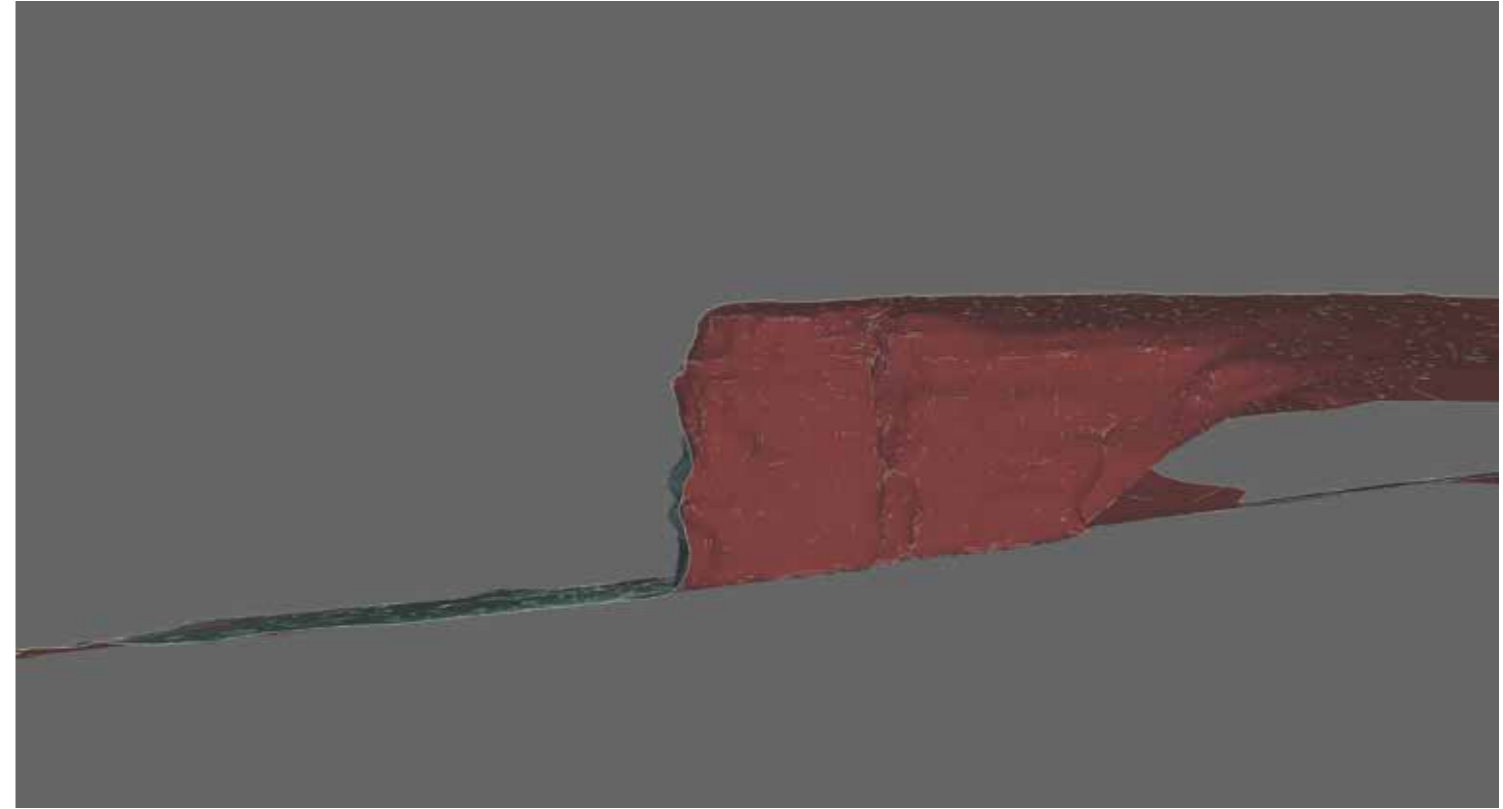


Figure 140

# 15\_Wind

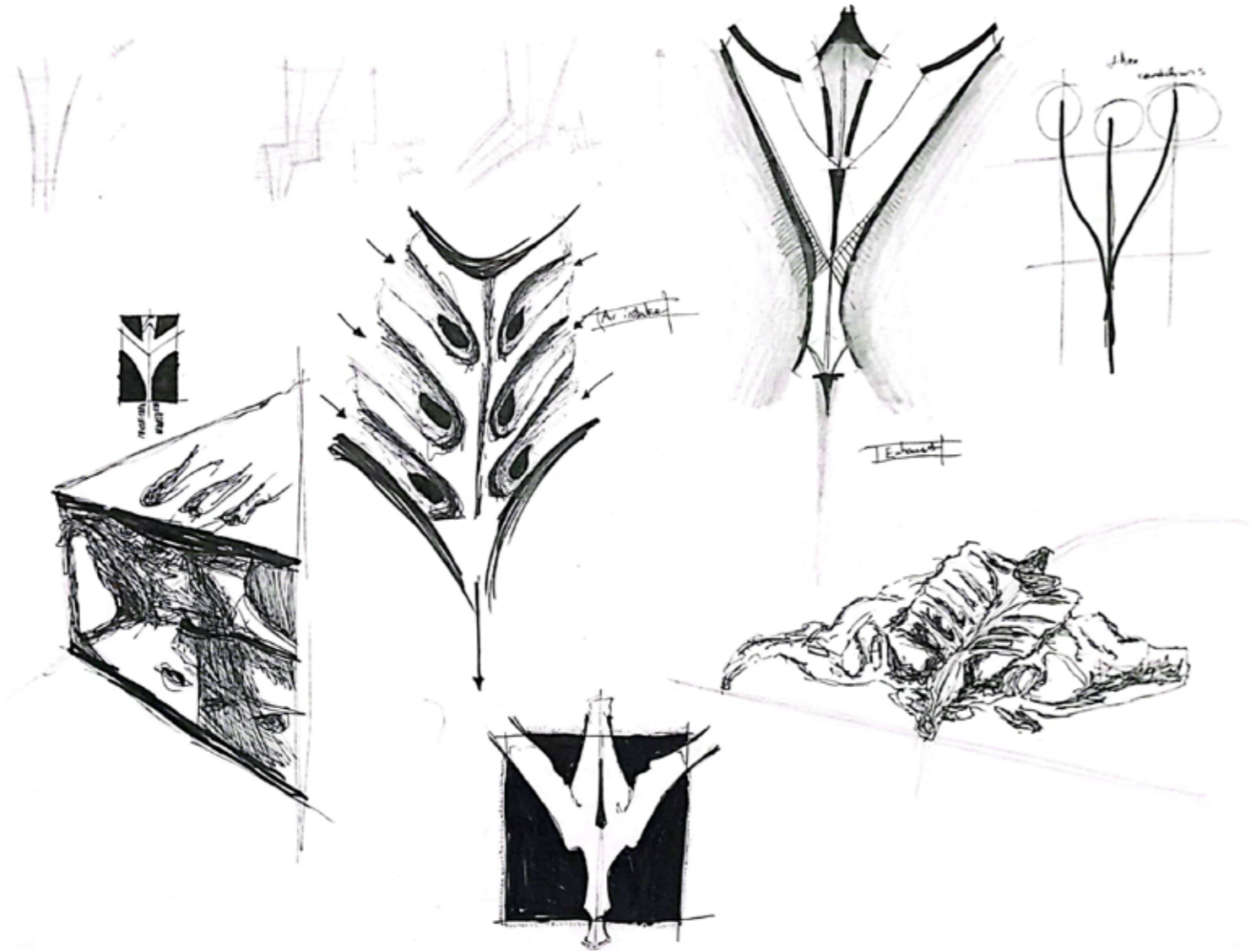


Figure 141

The idea of wind is to create an architecture that allows the wind to flow through it in a somewhat choreographed manner, creating spaces of protection and great amplification.

One should become acutely aware of their body's movement and posture to move forward, and in spaces of rest feel a sense of release where one can finally look up and peer out into the distant landscape.

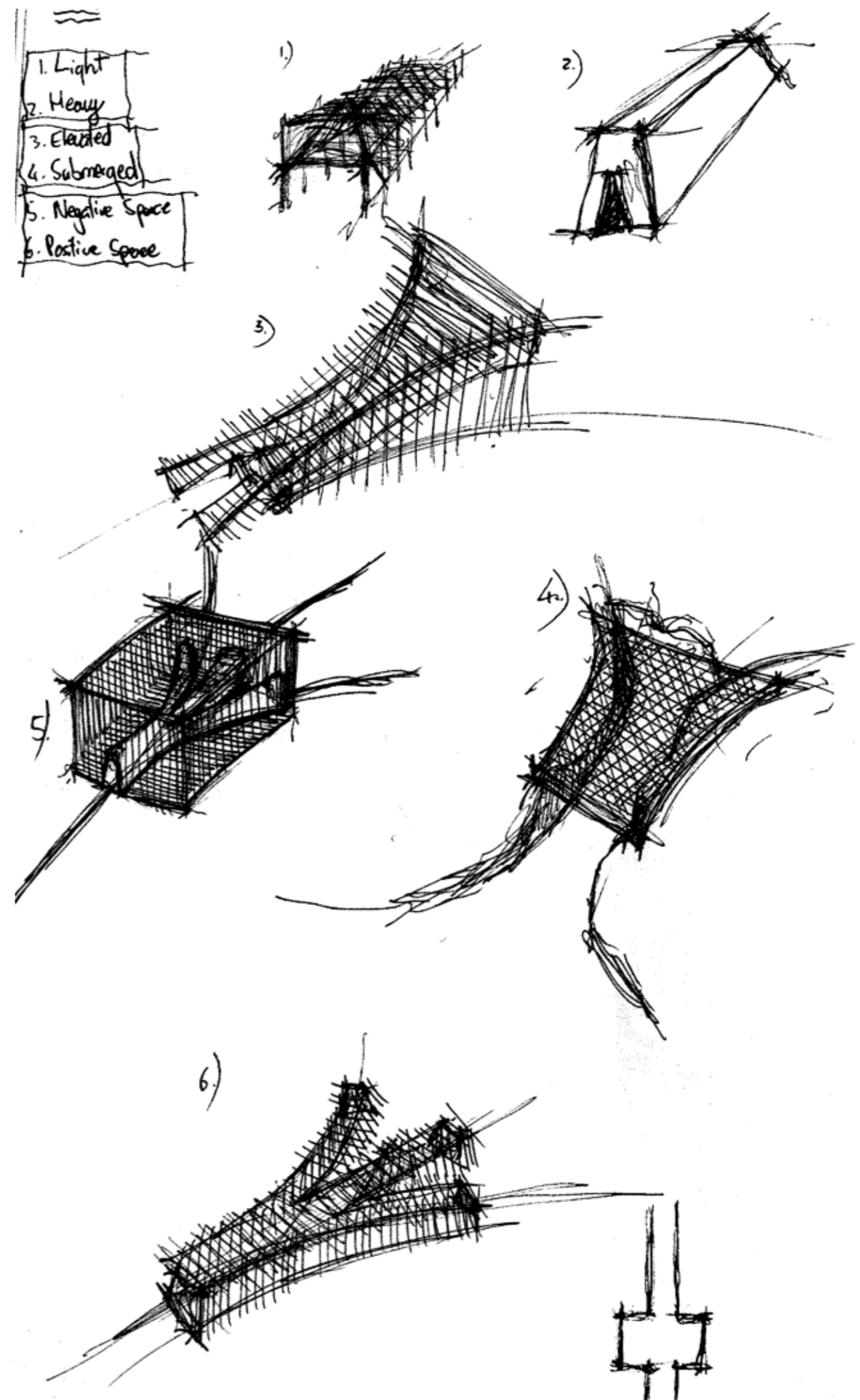


Figure 142

# 15\_Wind

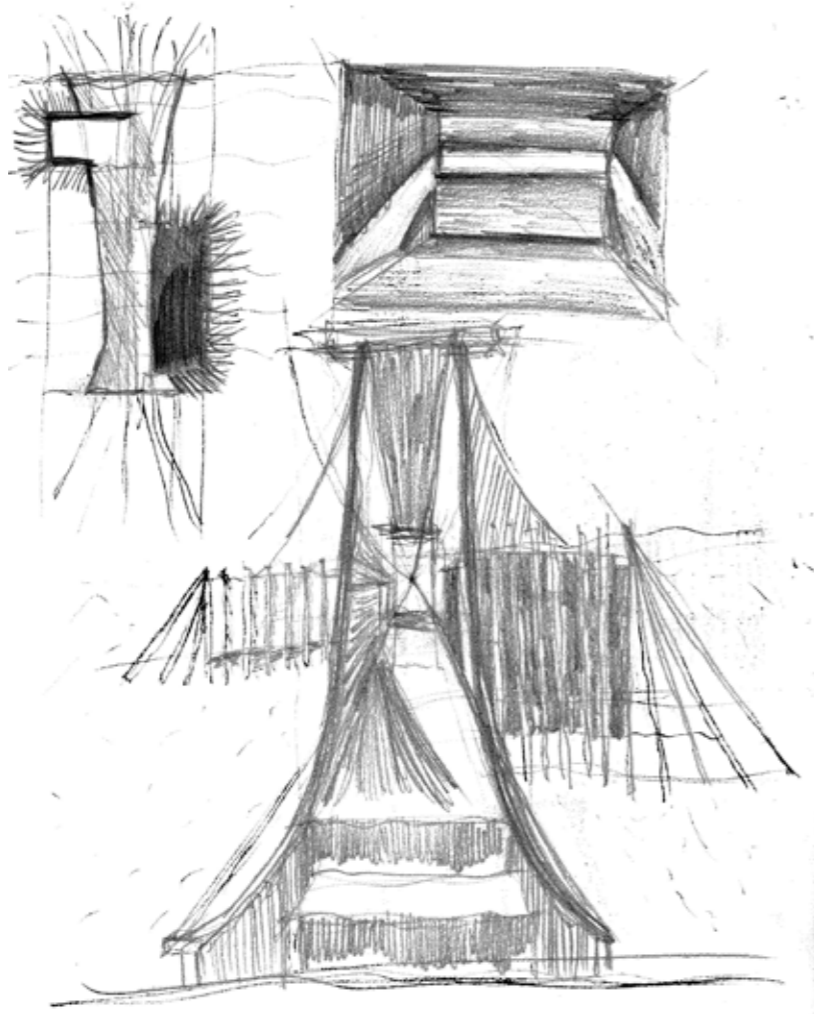
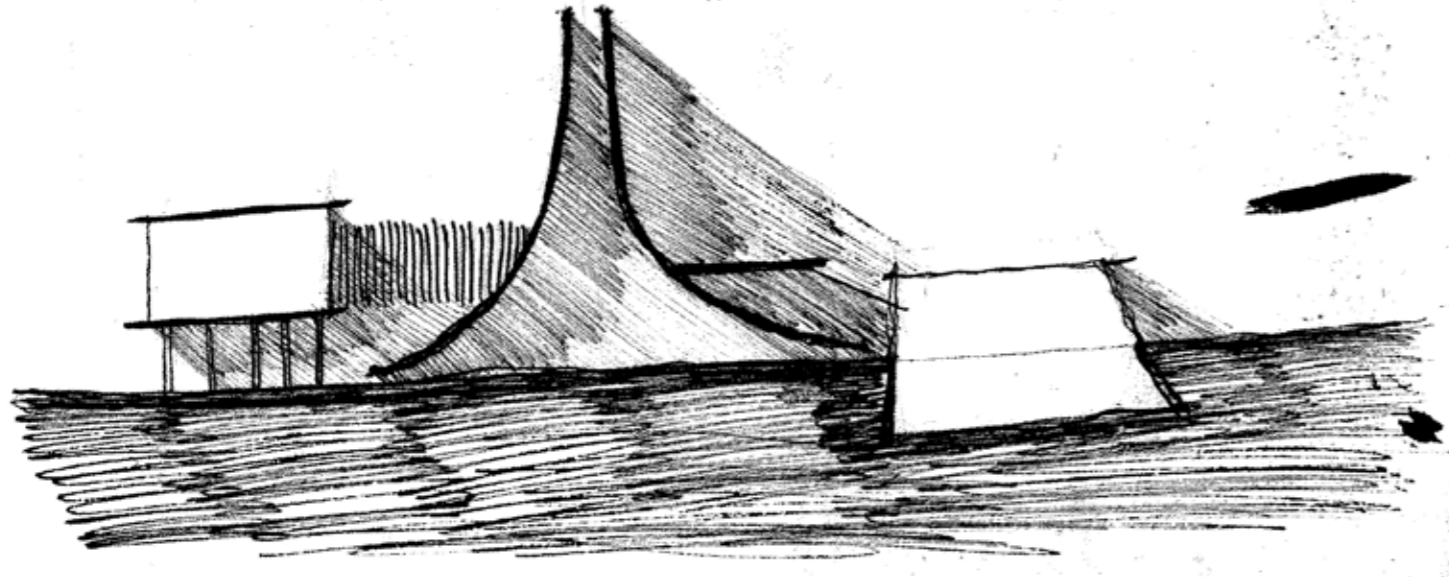


Figure 43

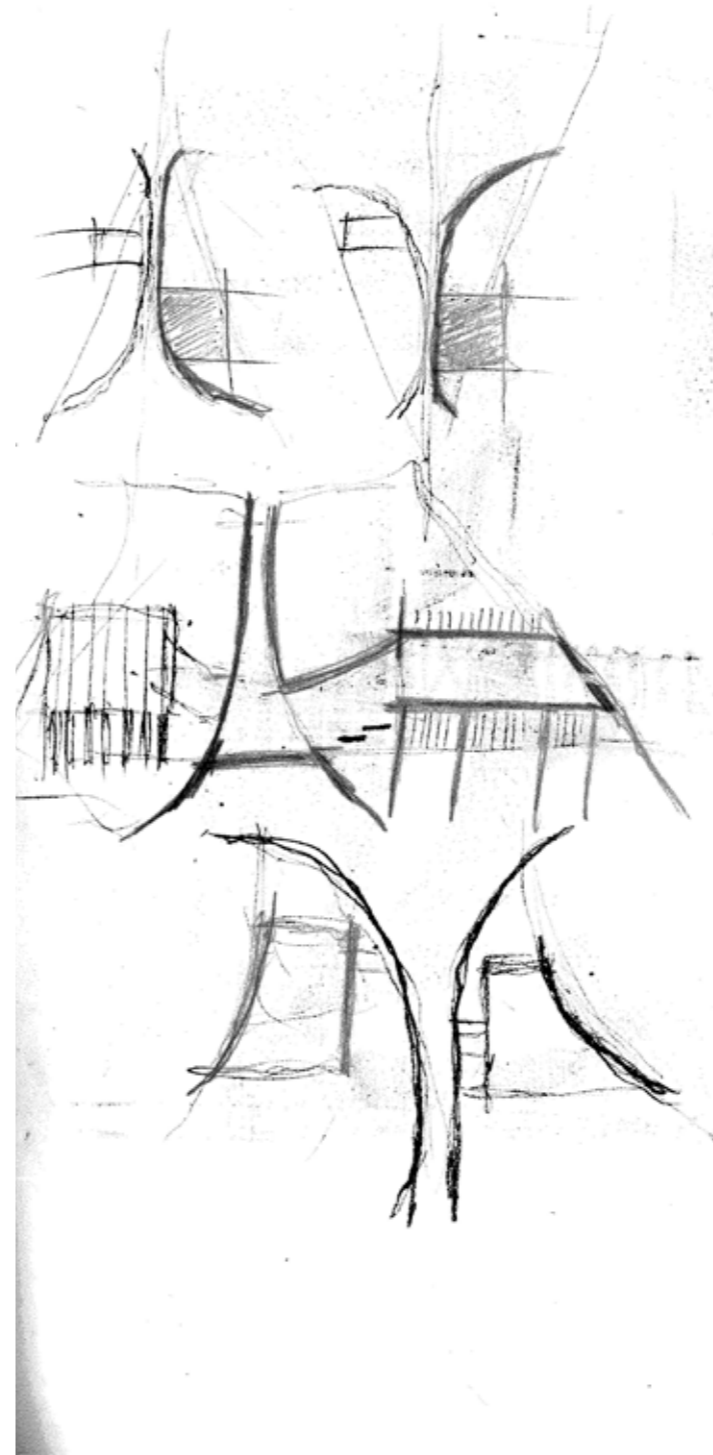


Figure 144

Sketches attempting to divide a central core within which the wind is funnelled and amplified, and spaces of rest and release. However I felt this direction was becoming far too formalised.



Figure 145

# 15\_Wind

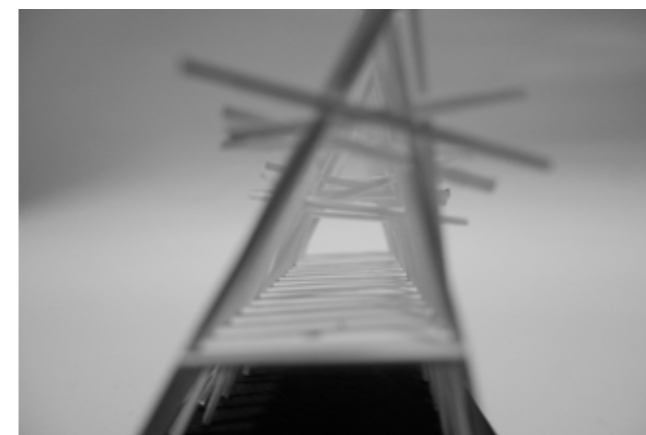
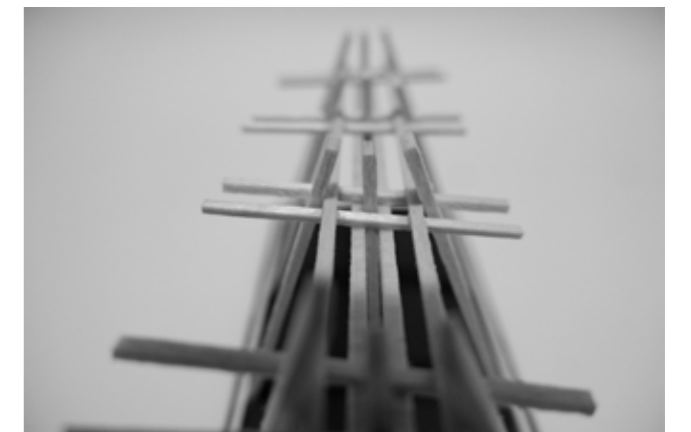
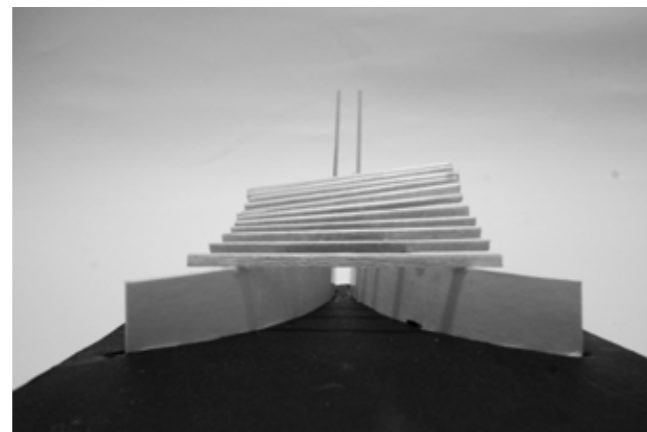
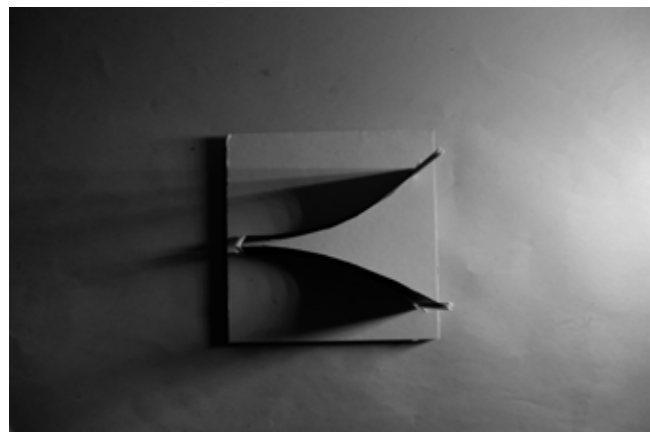
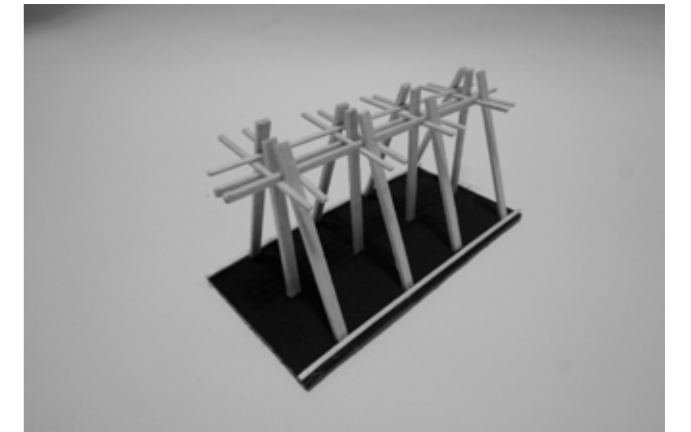
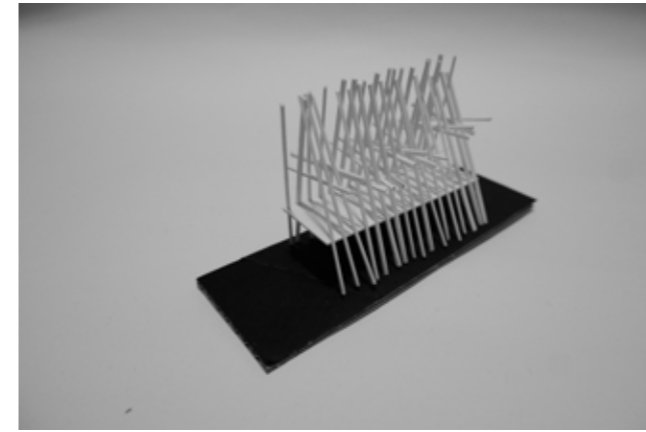
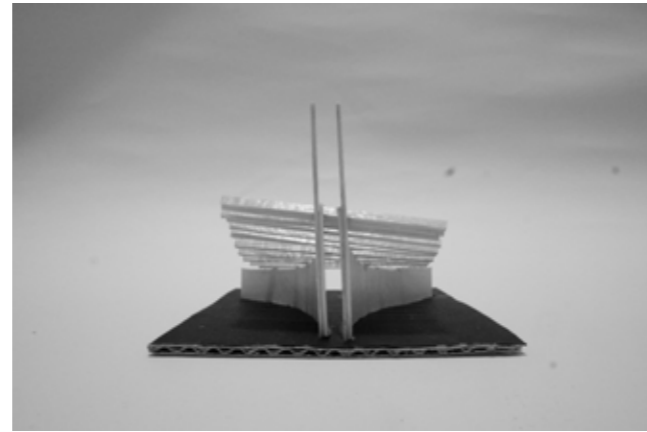
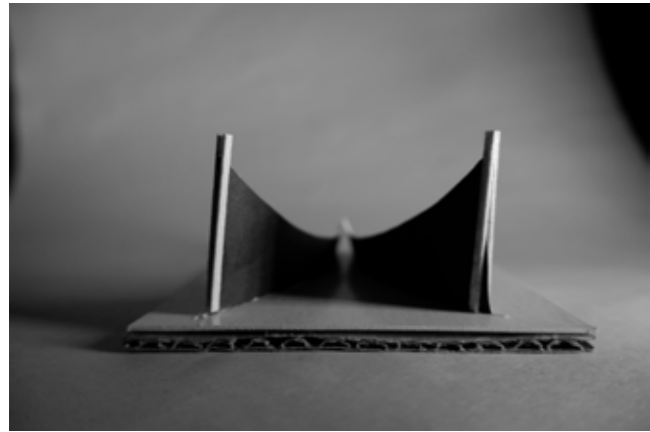


Figure 146

In order to free the design, i switched to building small models of varying scales alluding to different forms in which the wind could be funnelled.

# 15\_Wind

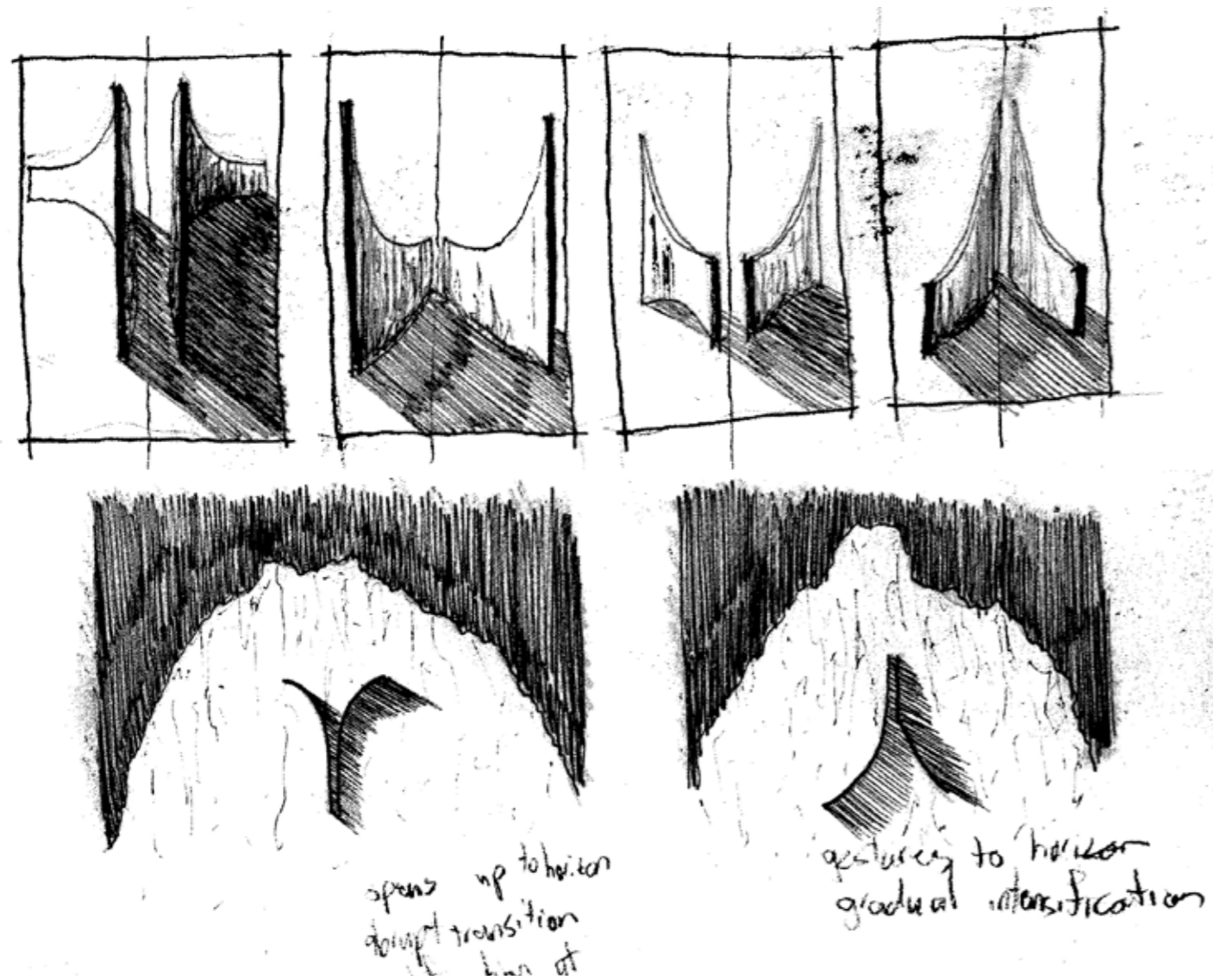


Figure 147

Perspective and plan sketches based on the forms developed in the models, paying attention to light and shadow.

Alongside, a perspective painting attempting to remind myself of the dialogue and contestation between the force of the wind, and one's own desire to overcome it.

Figure 148



# 15\_Wind



Figure 149  
Perspective sketches aiming to discover the atmosphere of place, alluding to materiality. Initially I had imagined timber structures, however, through these drawings I felt a stronger material would be required to resist such strong winds. Corten steel being a potential candidate for its aging through weathering.

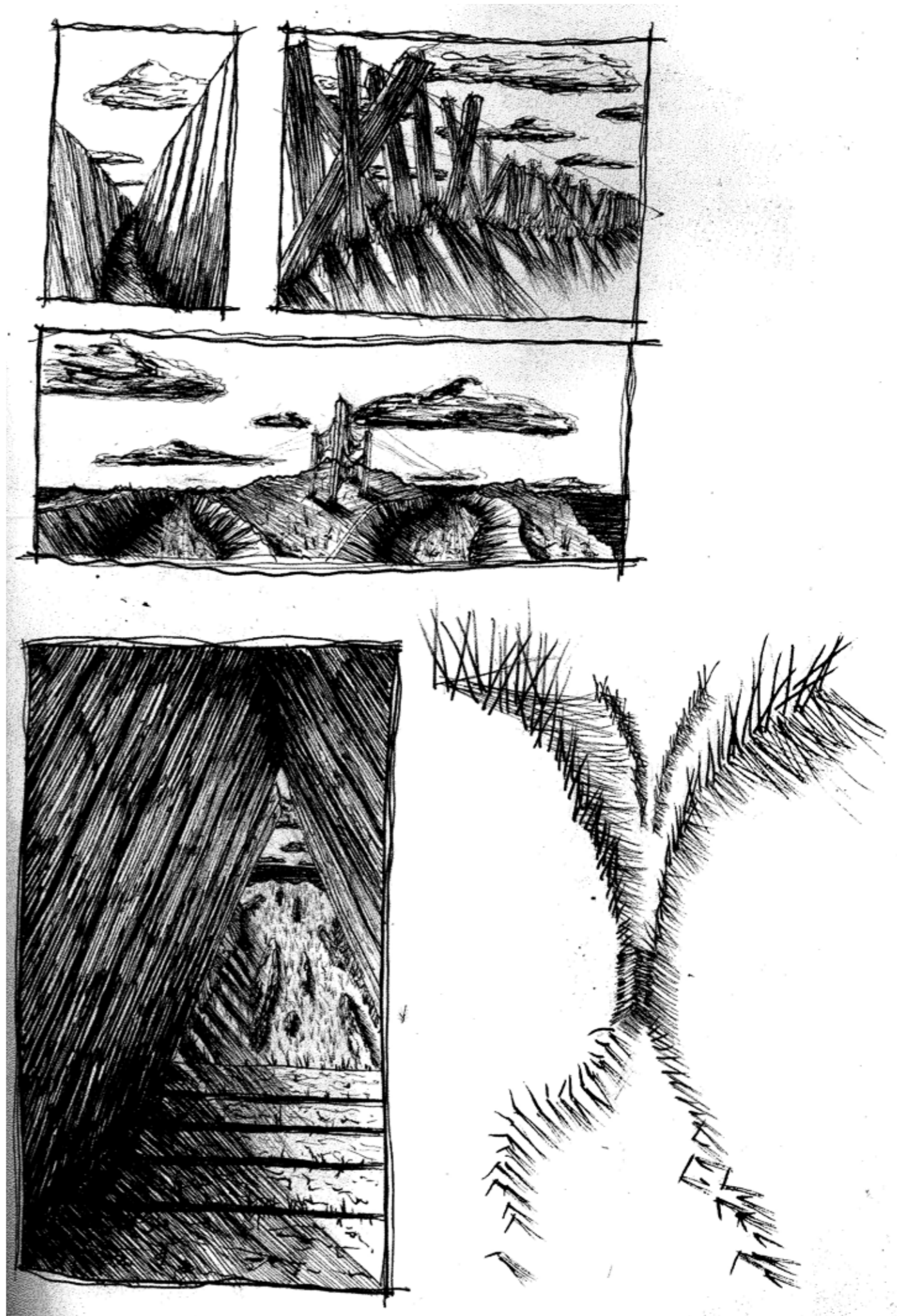


Figure 150

# 15\_Wind

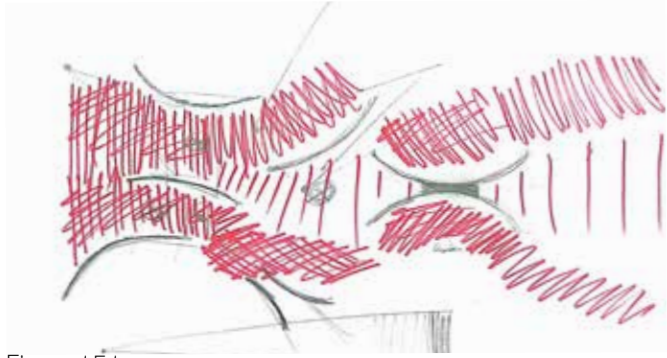


Figure 151

Scaled plans and sections finding form through existing pathways and contrasting areas of wind amplification and wind deprivation aligning to framed views off the precipice and tip of Cape Point.

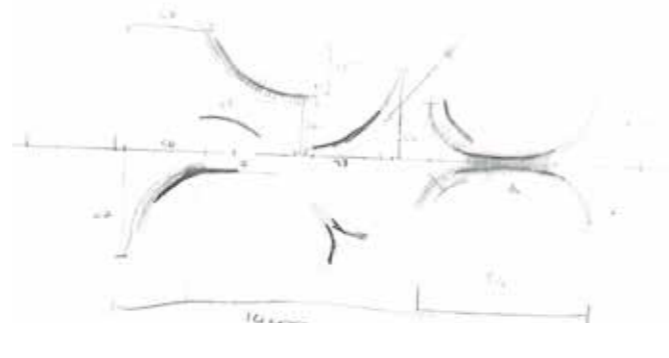


Figure 152

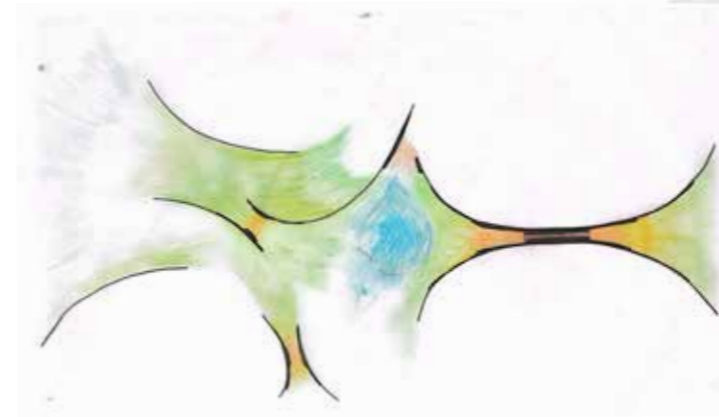


Figure 153

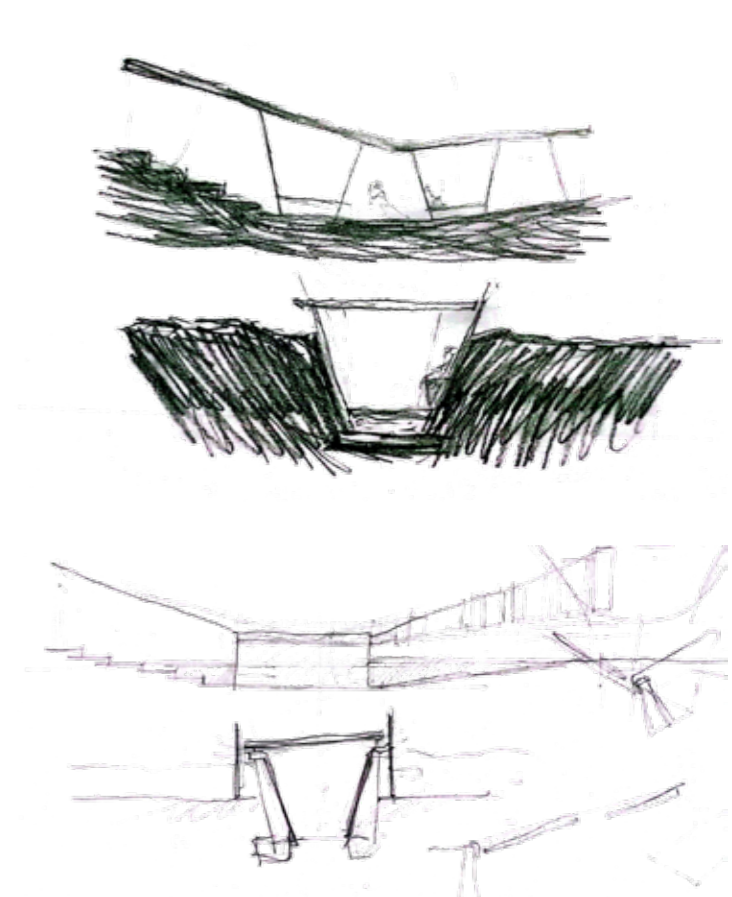
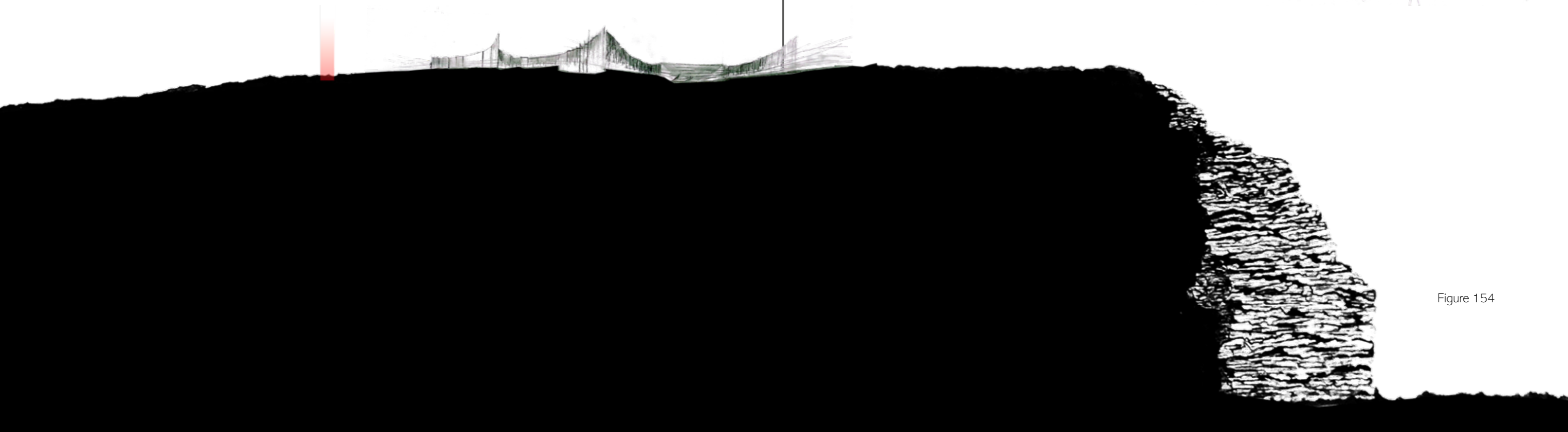


Figure 154



# 16\_Vertigo



Figure 155  
Continuing along the shelf, one arrives at the very precipice. A cliff of sheer enormity towering 70m above the ocean, the feeling of vertigo is universal.

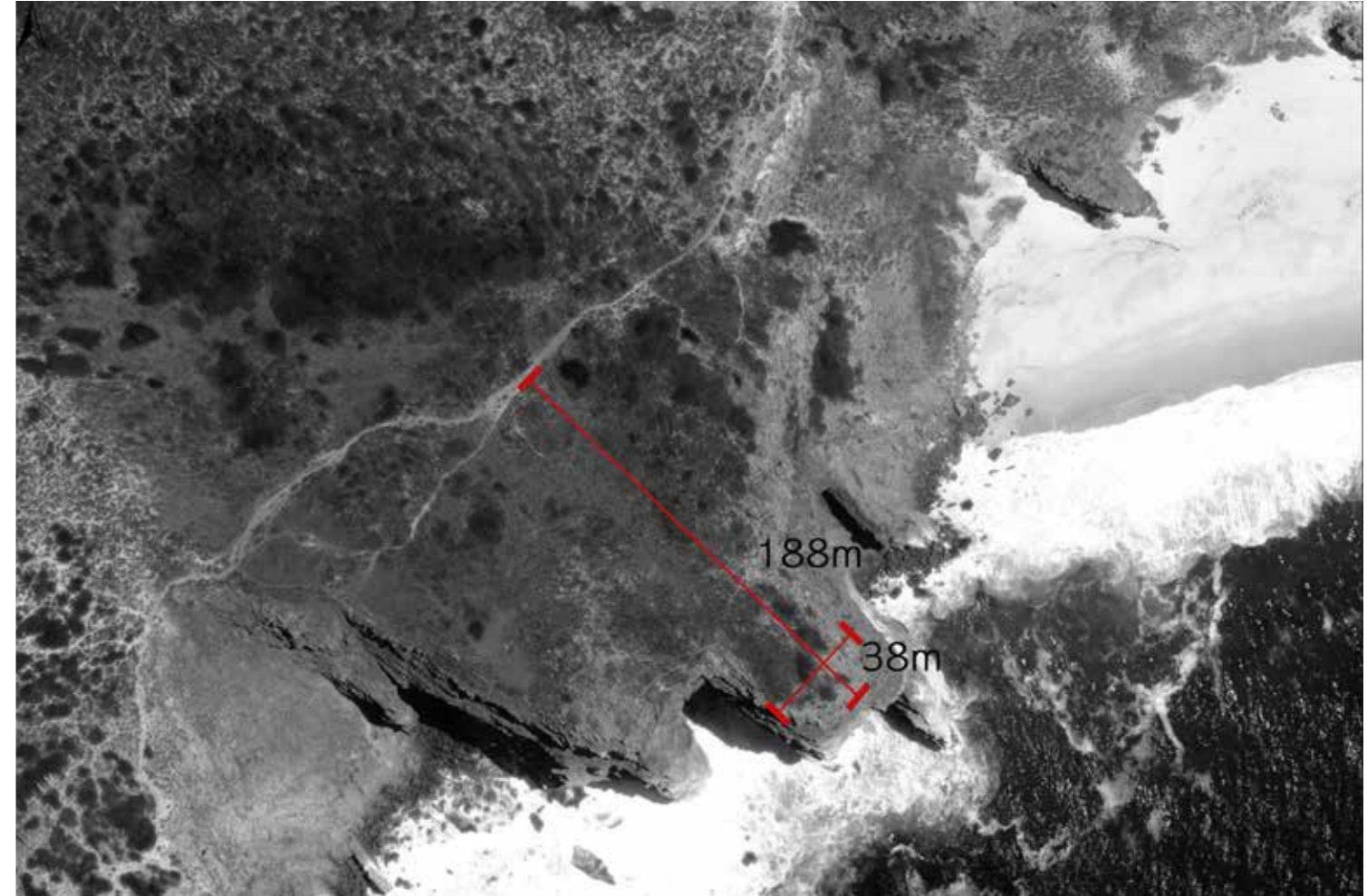


Figure 156

# 16\_Vertigo

The precipice itself, difficult to anticipate its immensity, the earth peers out into the ocean and one can finally make direct contact with the line of the horizon. The sheer verticality bringing to light how small we truly are. The soft grass pathways transition into exposed rock, the last line.



Figure 157



Figure 158

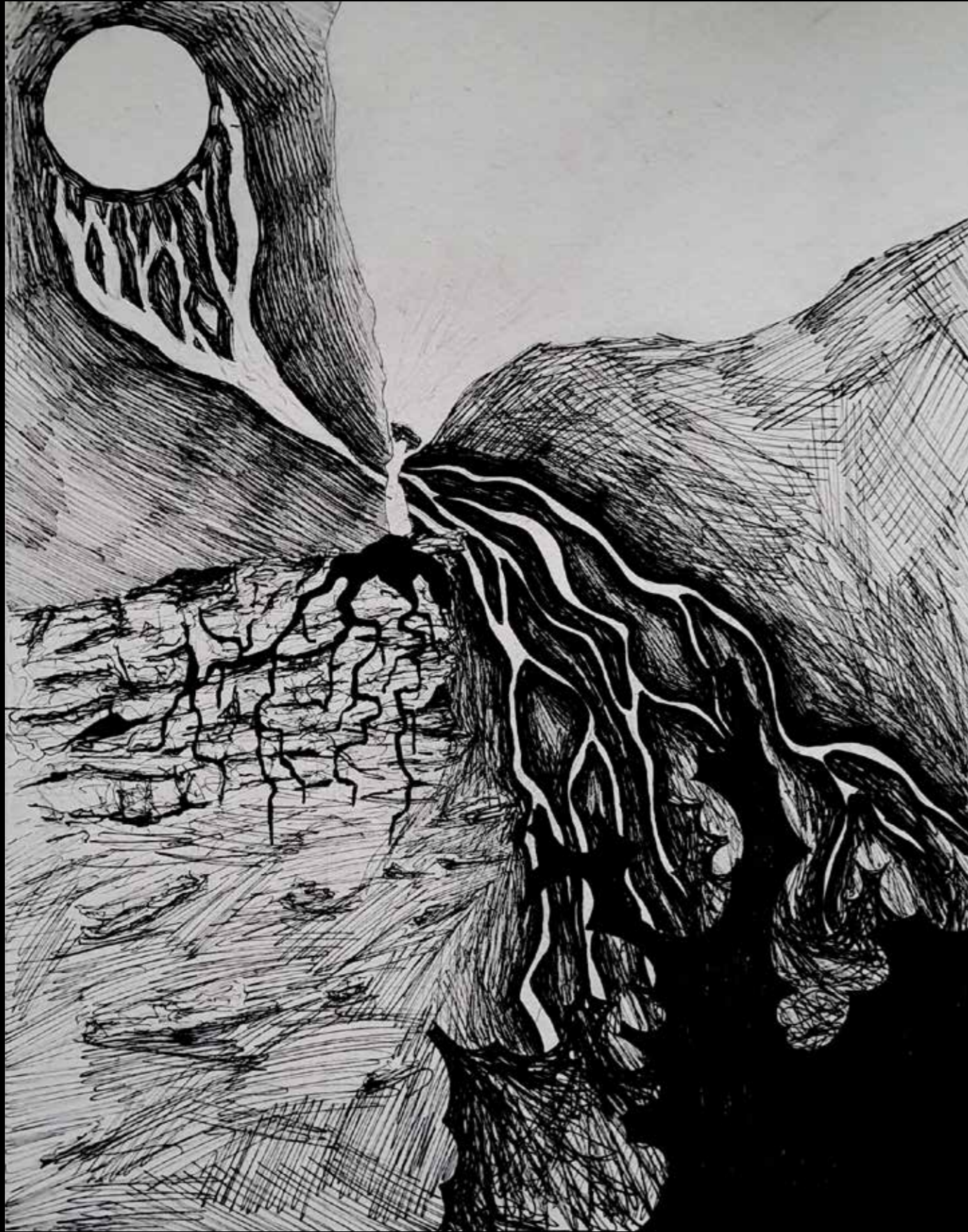


Figure 159



Figure 160

# 16\_Vertigo



The place is magnificent, one arrives and can finally find rest from the battering wind in intimate connection with the expanse of the ocean and sky. The self can find connection with the outer world in contrasting spaces tranquility and vertigo.

Figure 161

# 16\_Vertigo

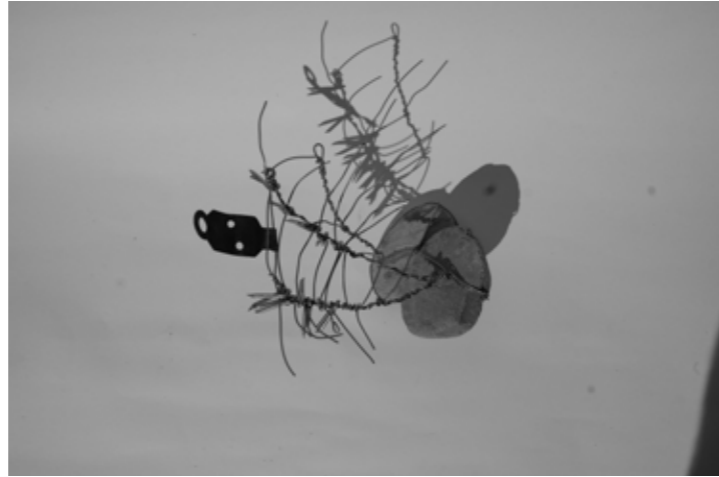


Figure 162

Immediate sketches and models alluding to the sensation of reaching out into the cosmos itself.

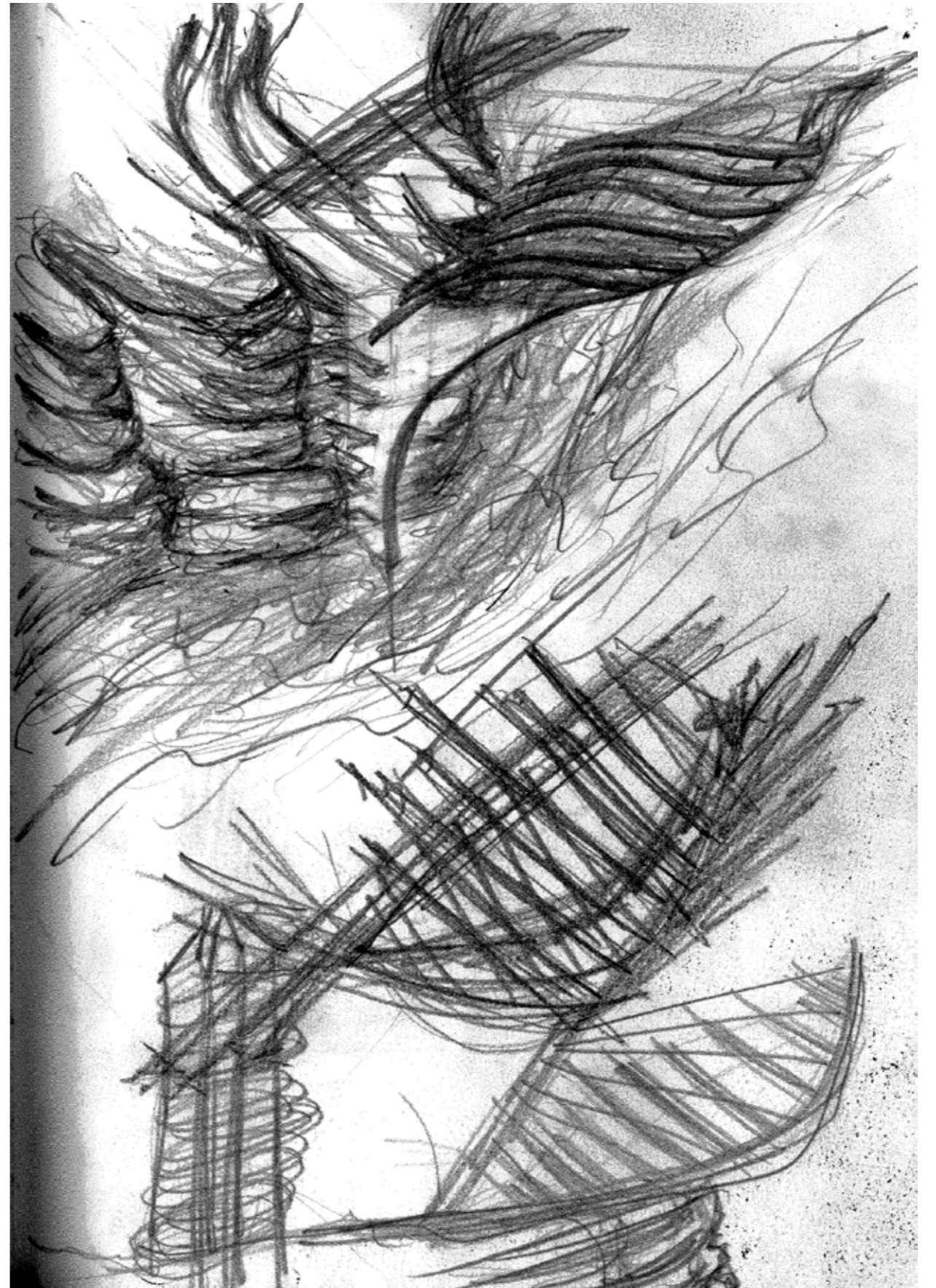


Figure 163

# 16\_Vertigo

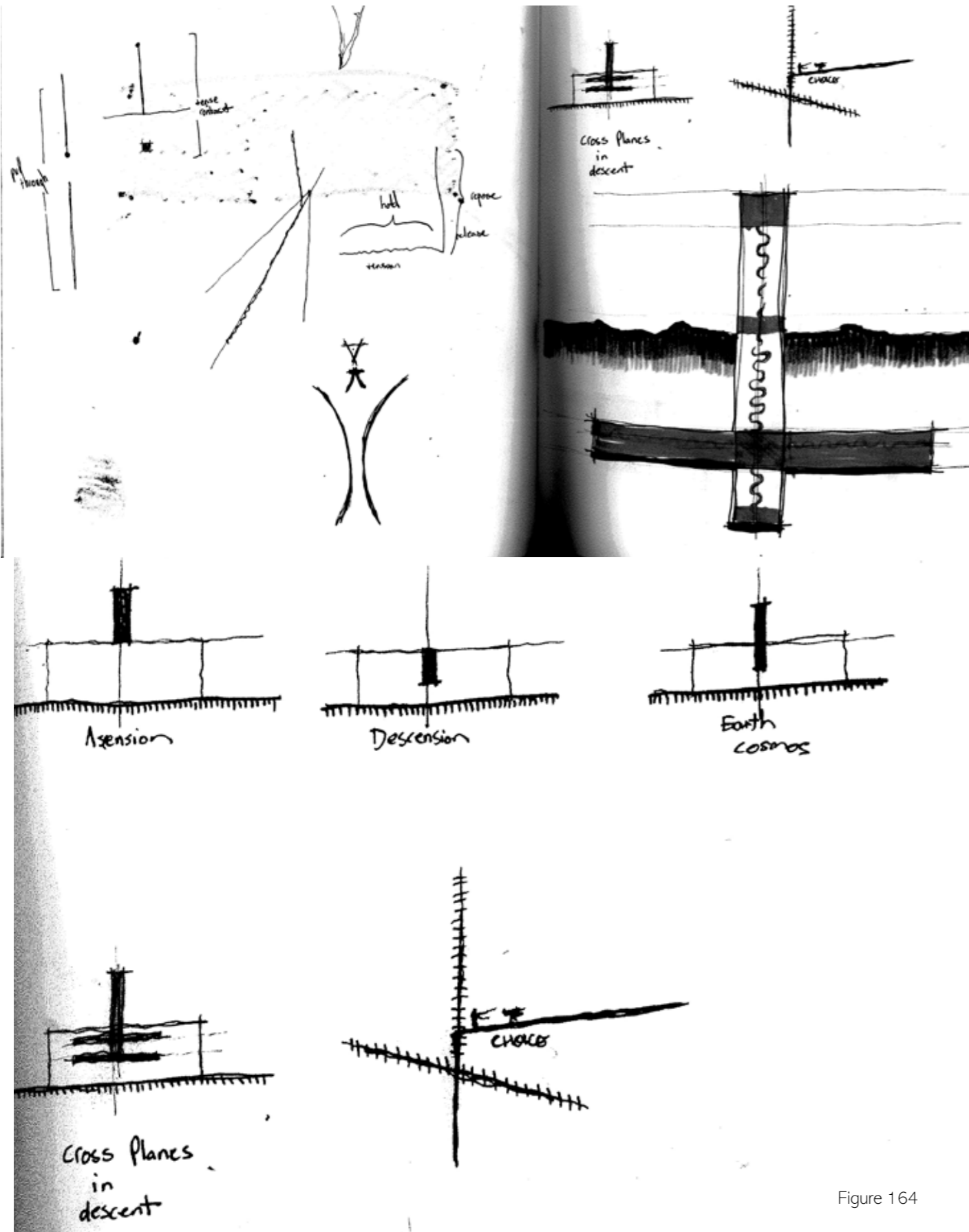


Figure 164

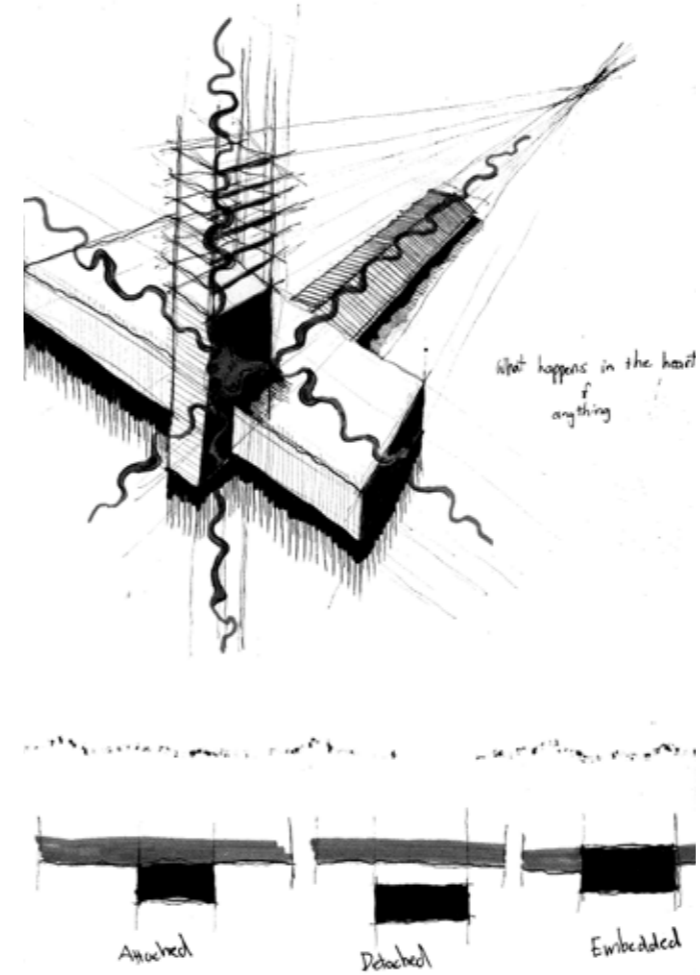
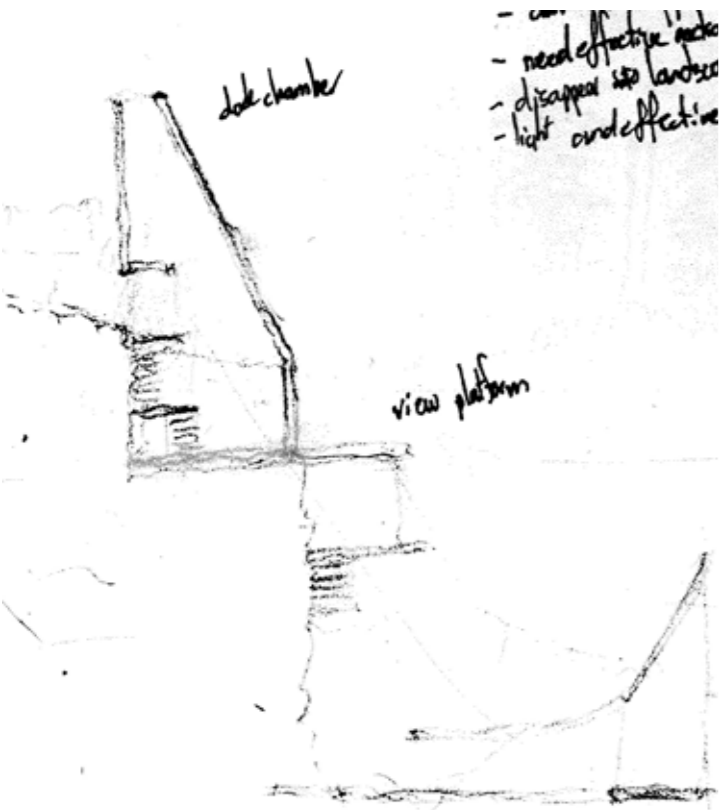


Figure 165  
Sketch developments, beginning with diagrammatic notions of tension and release points, and relationship with ground.



Figure 166

# 16\_Vertigo



Section extrapolated into perspective giving atmosphere to space, and paying attention to the relationship with the cliff face and the sky.

Three main spaces have developed, the oculus chamber, where one adjusts to vertical movement with direct connection to the cliff face and the cosmos mediated through the oculus. Secondly a lower, protected viewing space, where one can finally view the horizon in complete tranquility and finally, an exposed viewing platform cantilevering out from the cliff face, where the bravest can reach out and feel the full experience of vertigo.

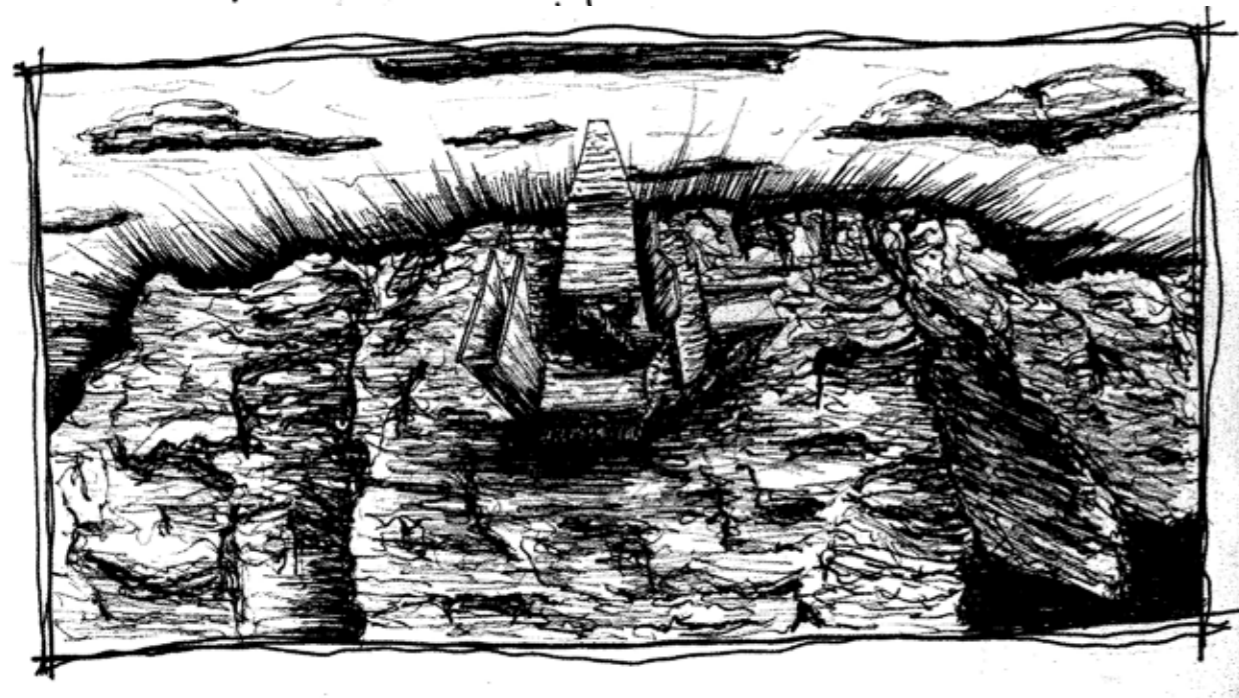


Figure 167

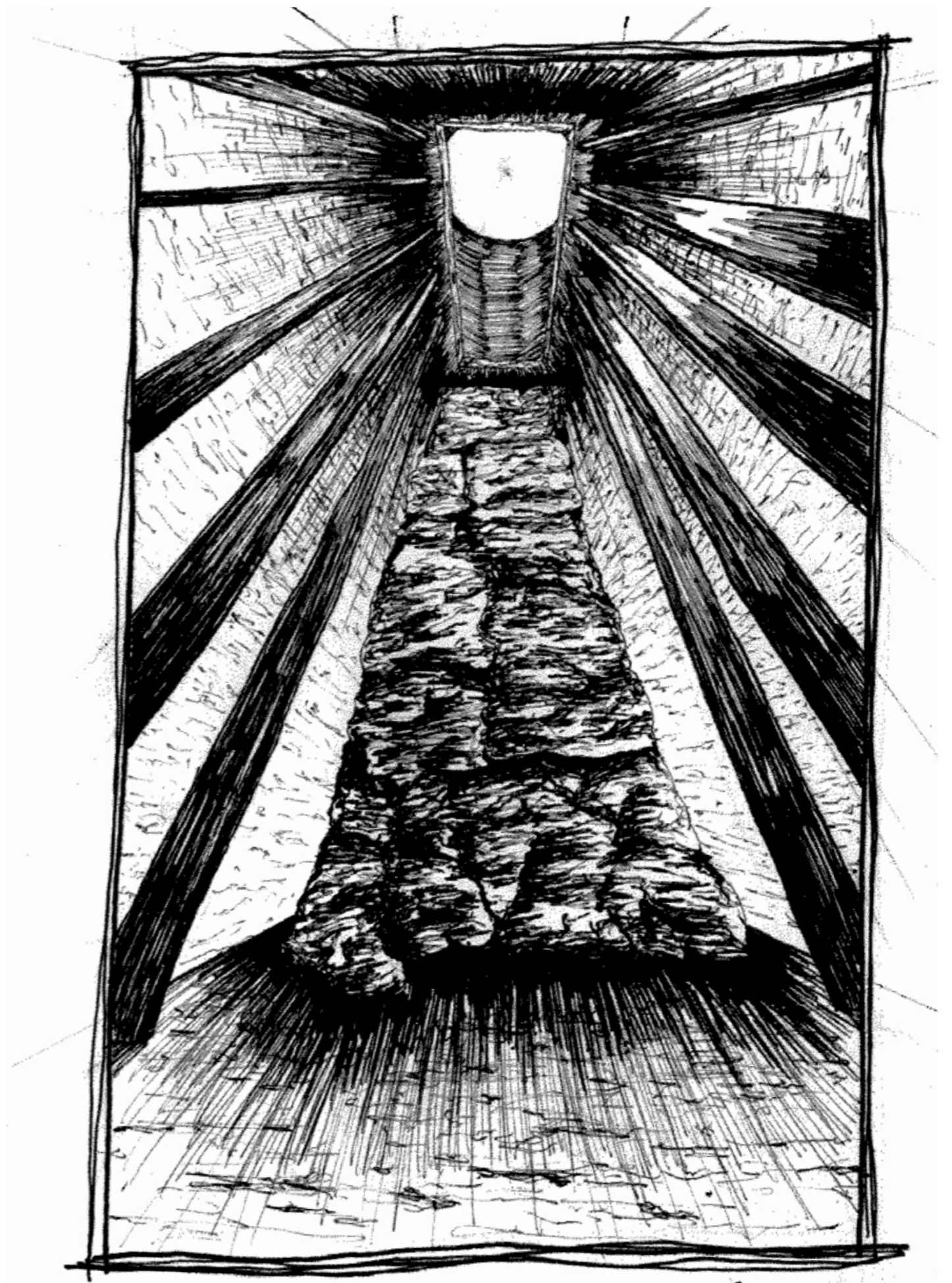


Figure 168

# 16\_Vertigo

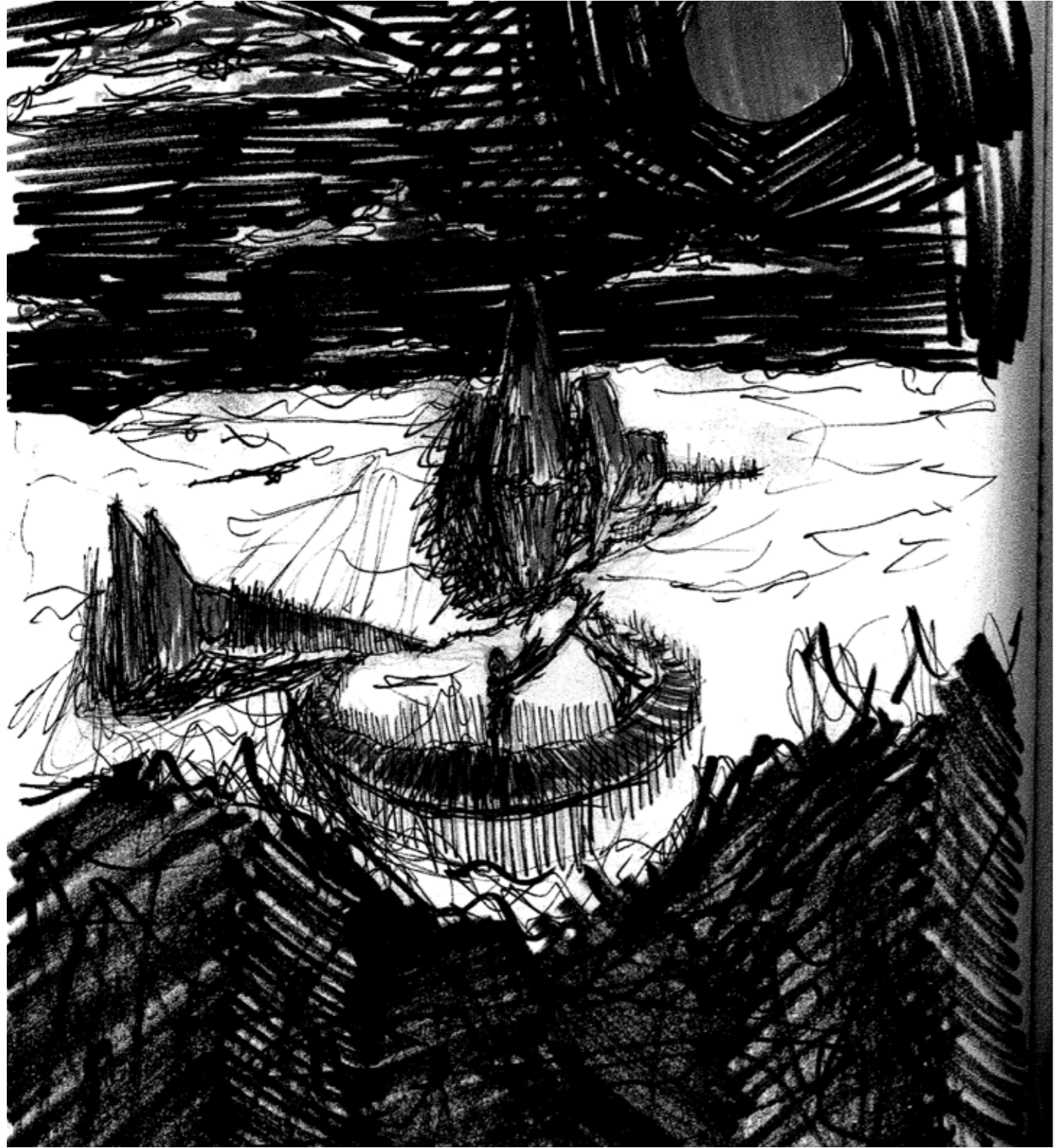


Figure 169

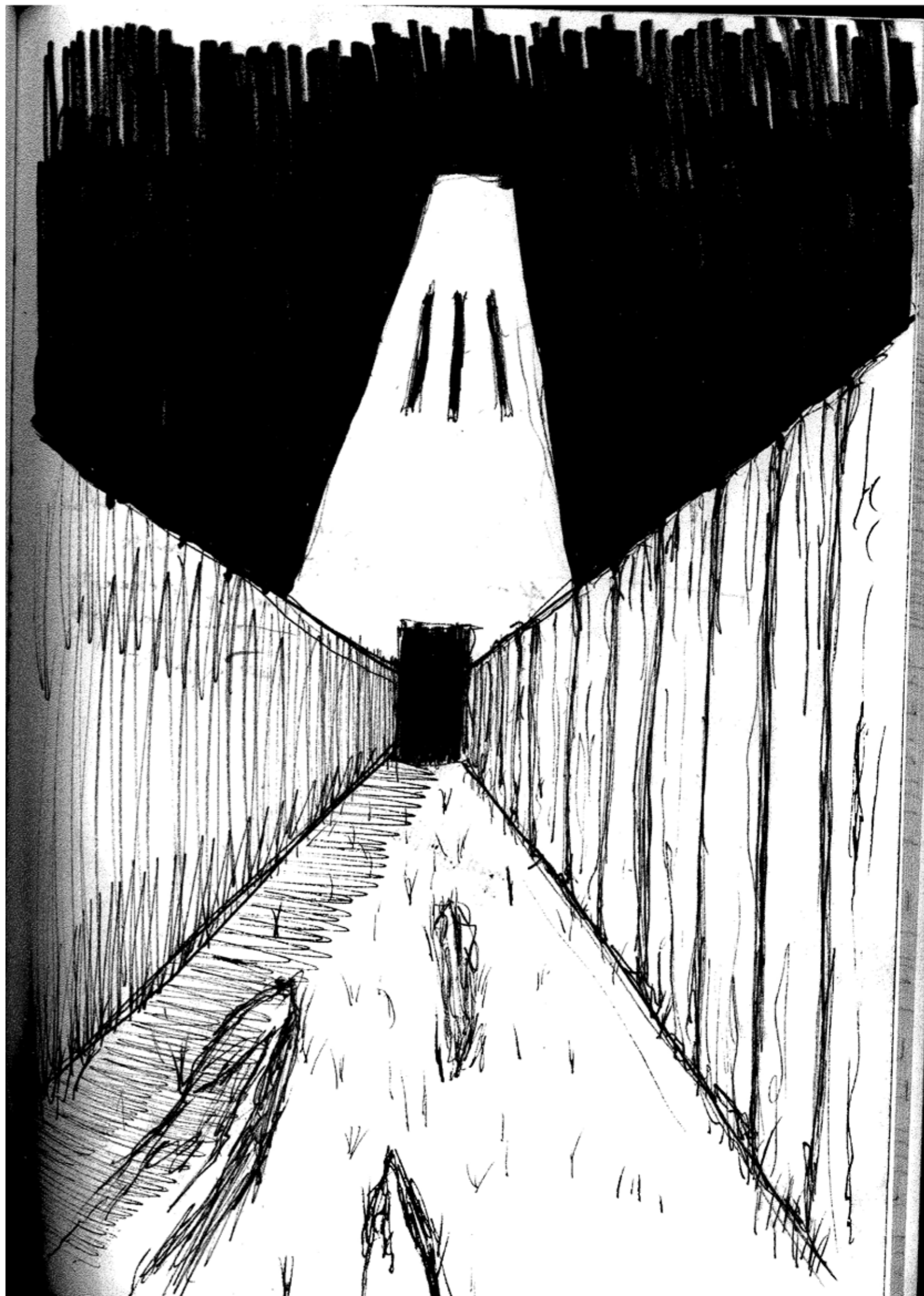
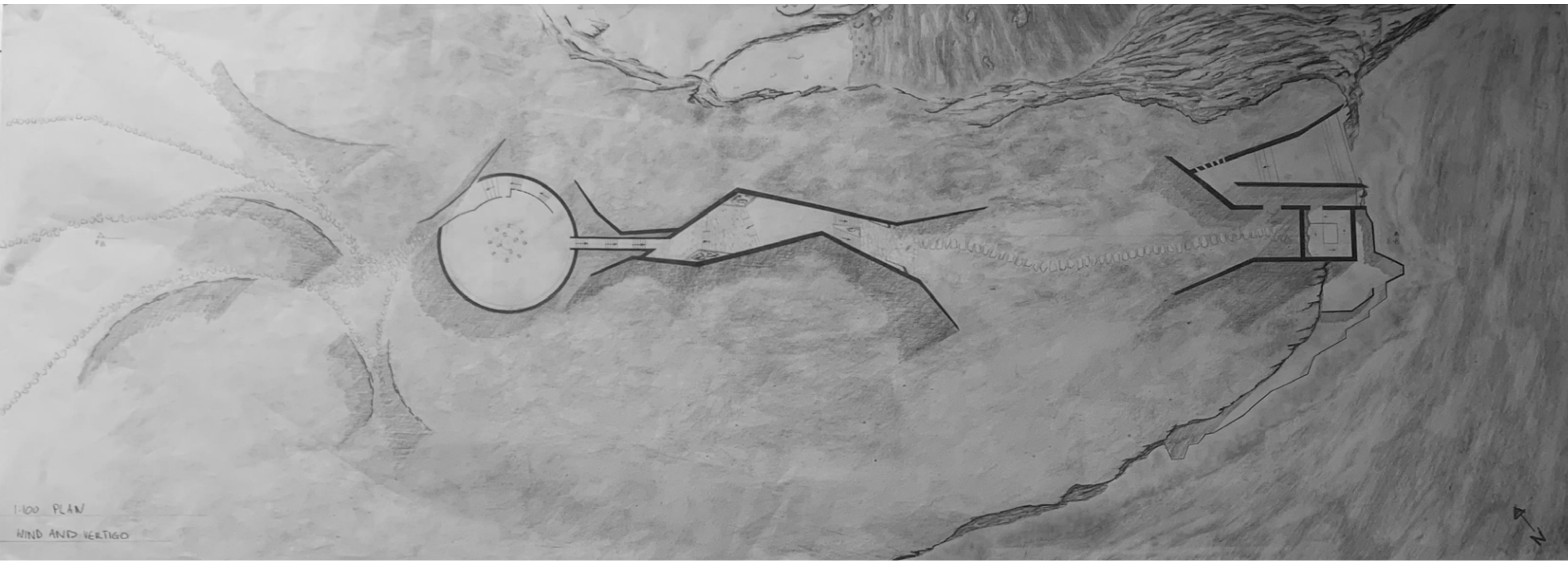
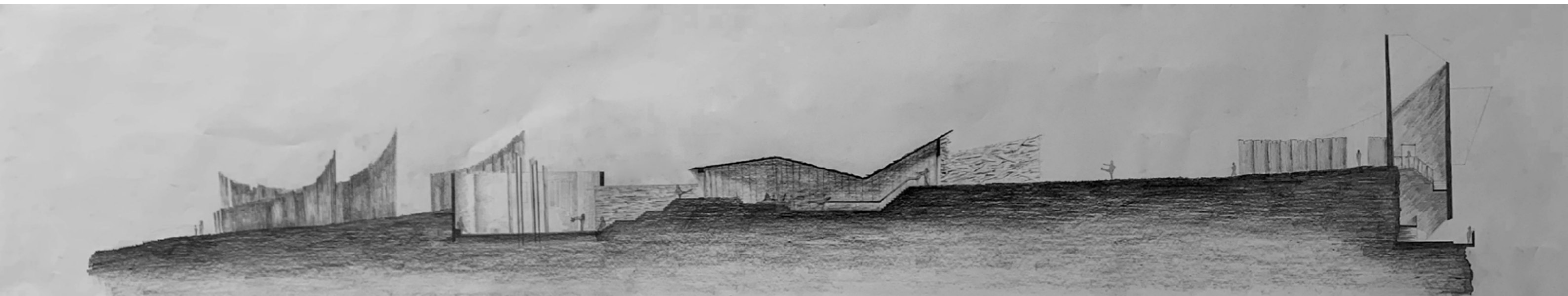


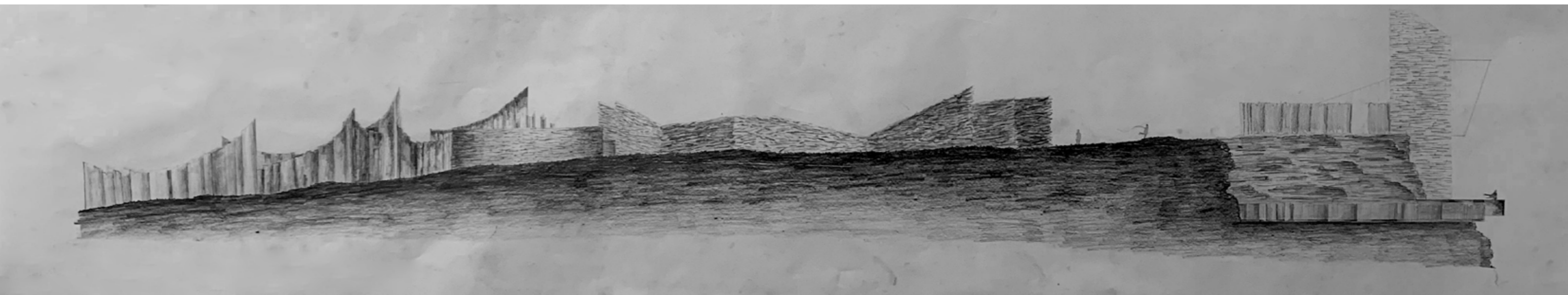
Figure 170



WIND AND VERTIGO  
1:100 PLAN

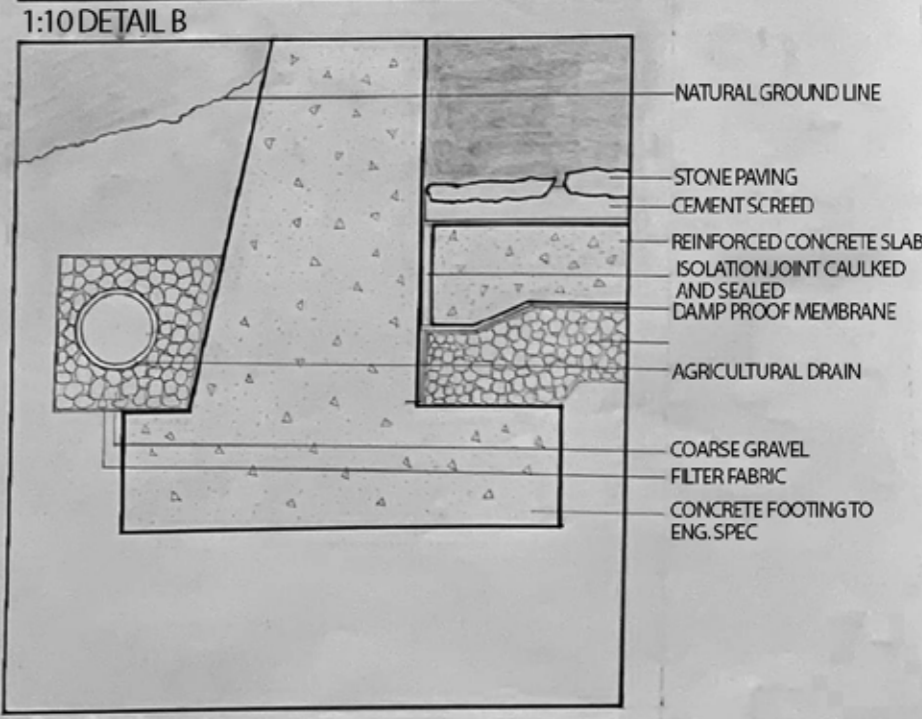
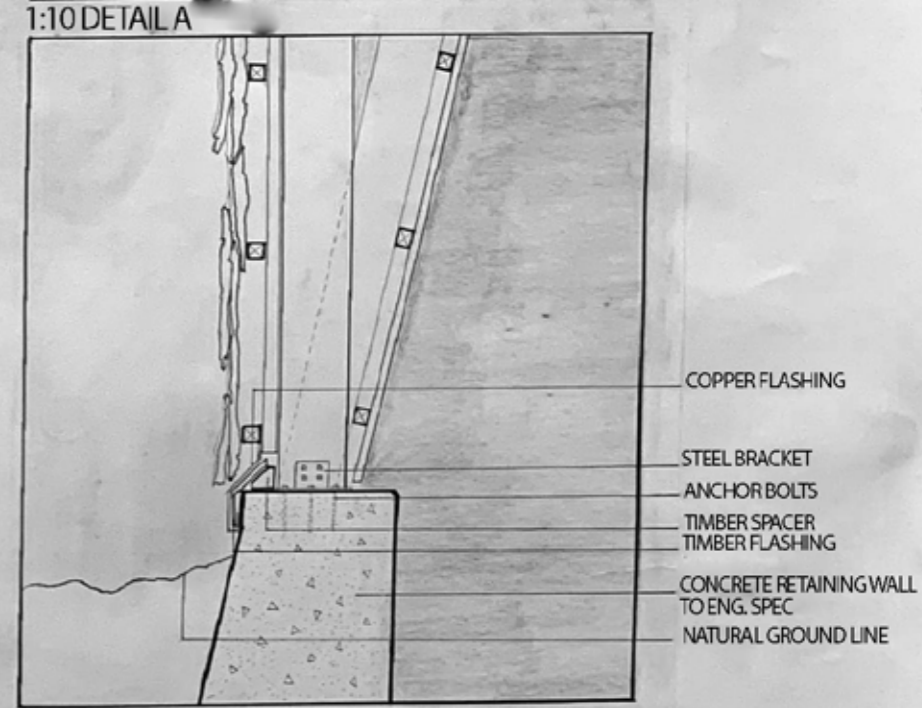
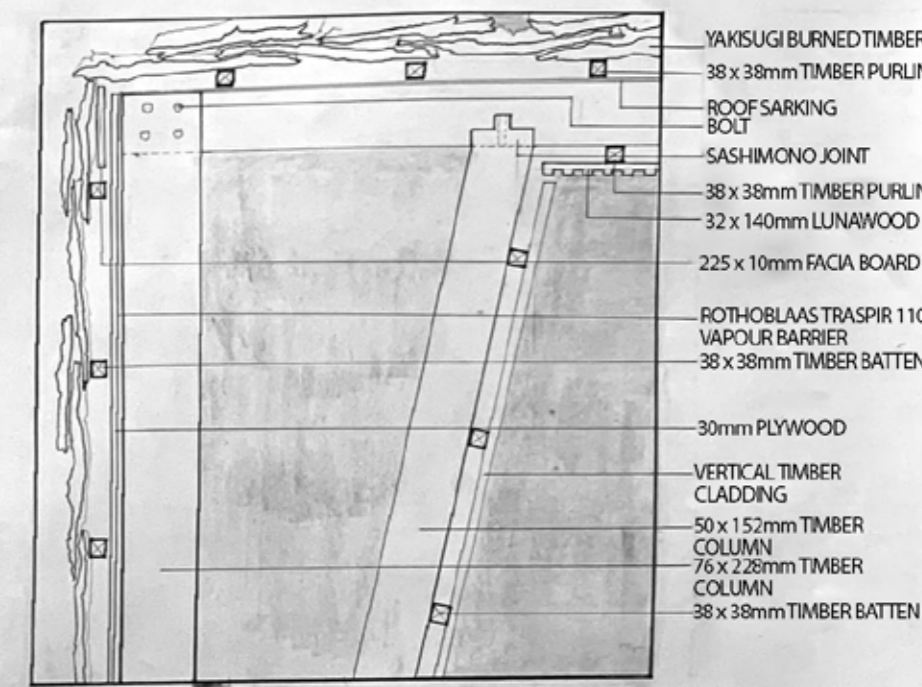
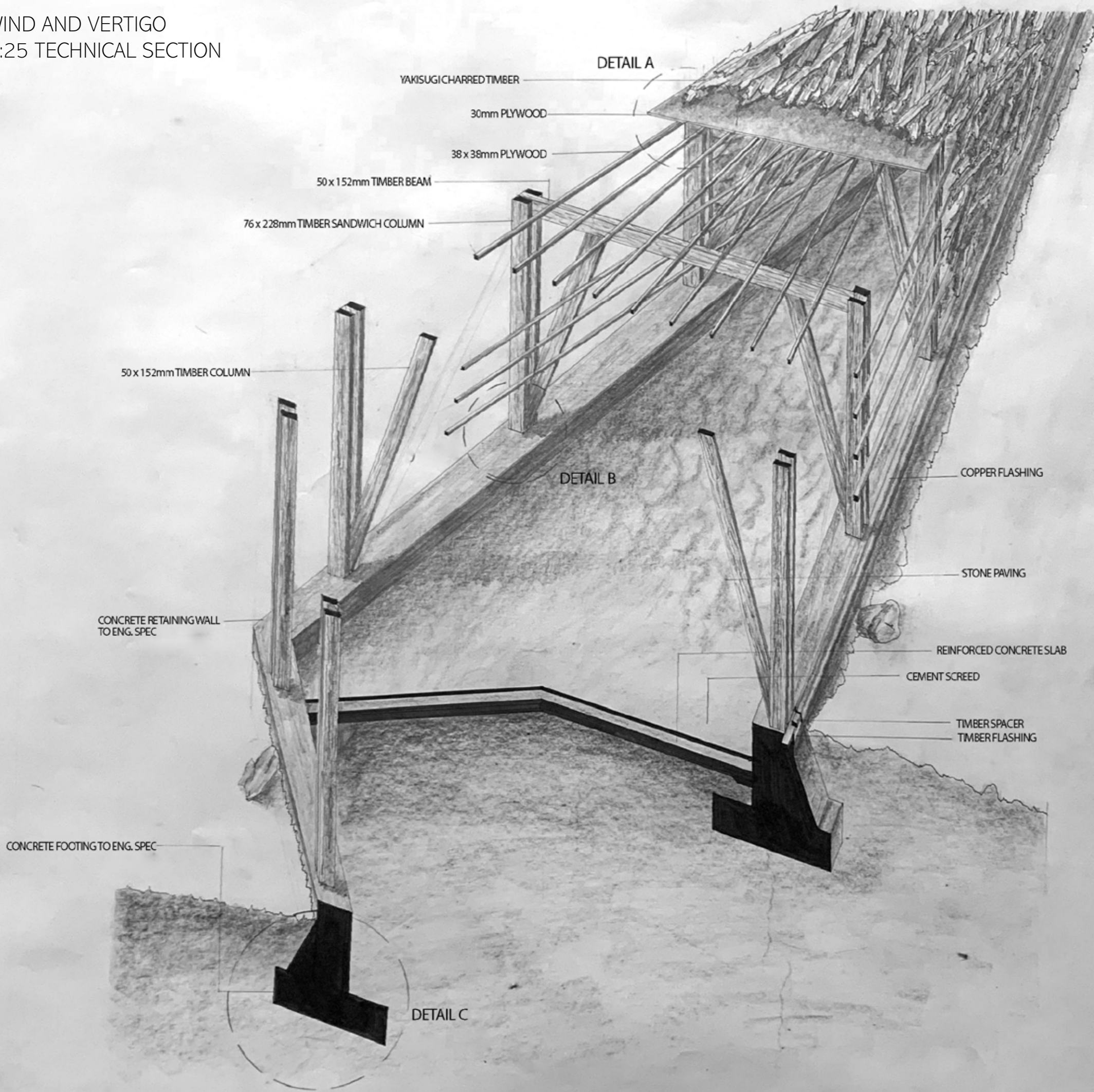


WIND AND VERTIGO  
1:100 SECTION



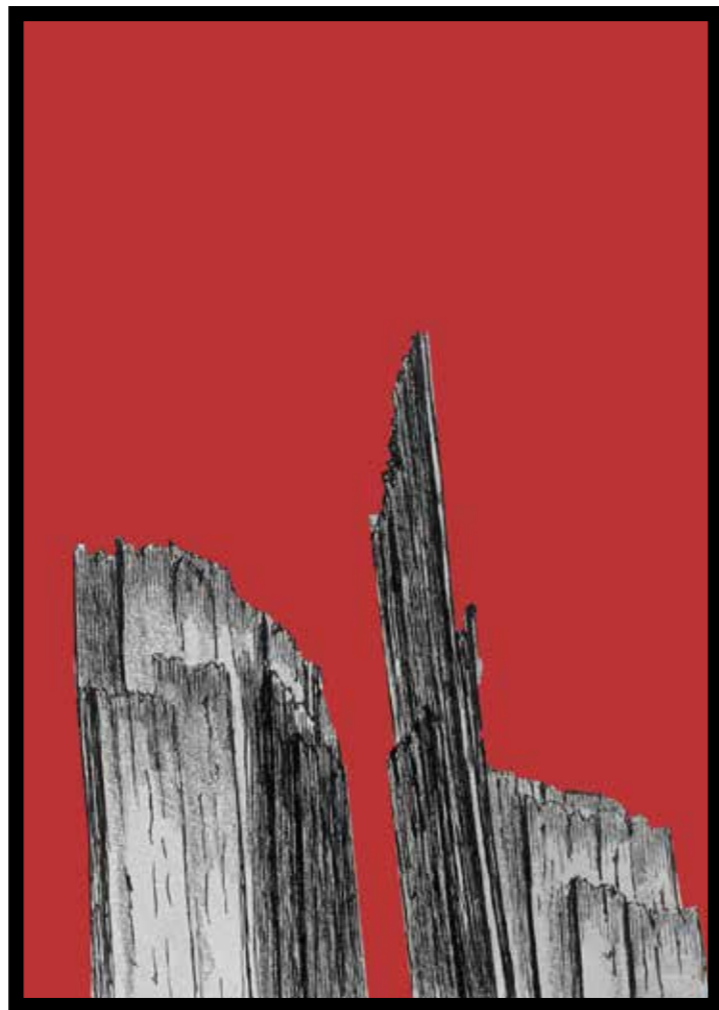
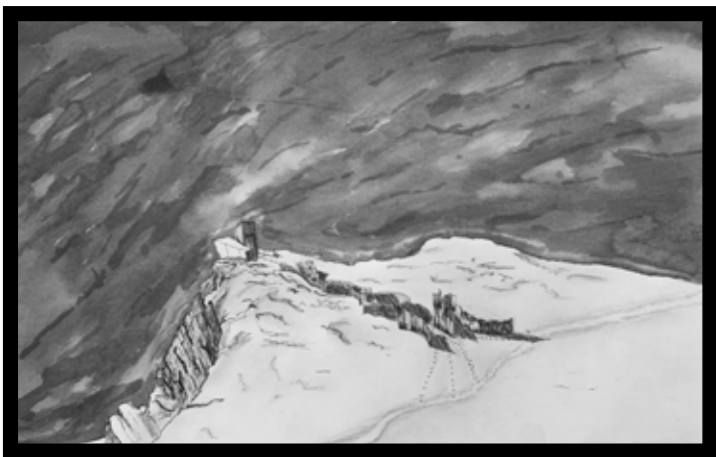
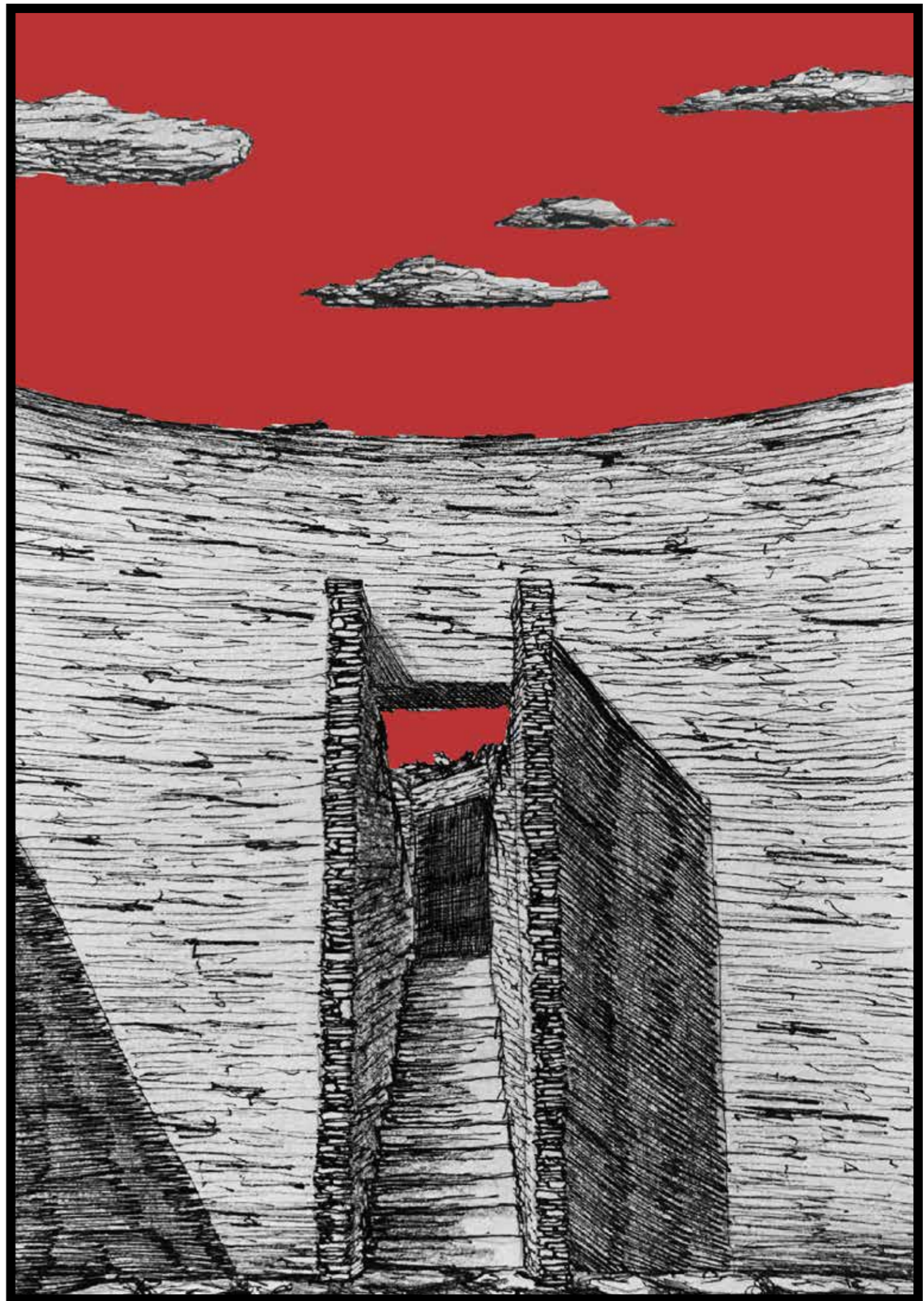
WIND AND VERTIGO  
1:100 ELEVATION

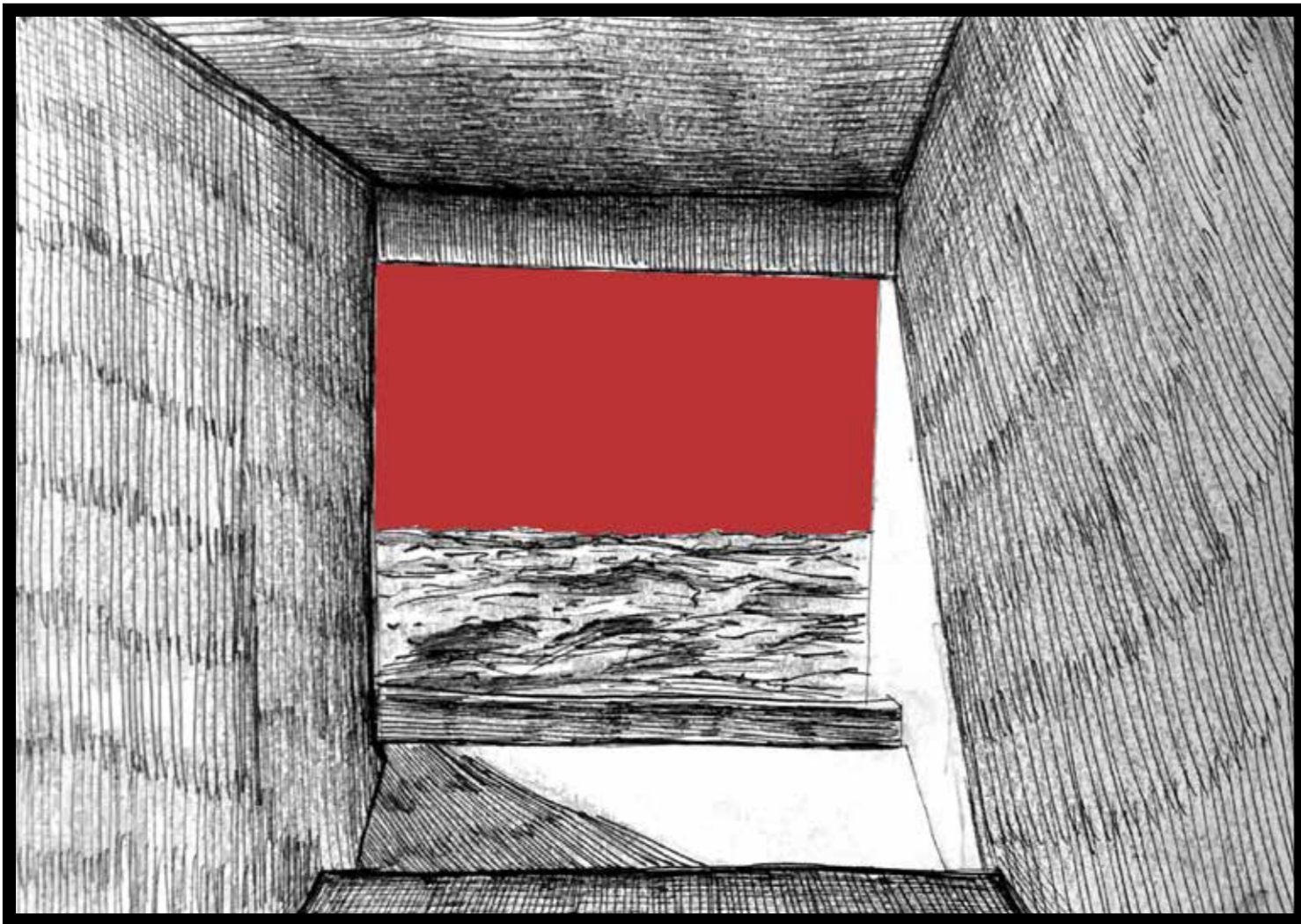
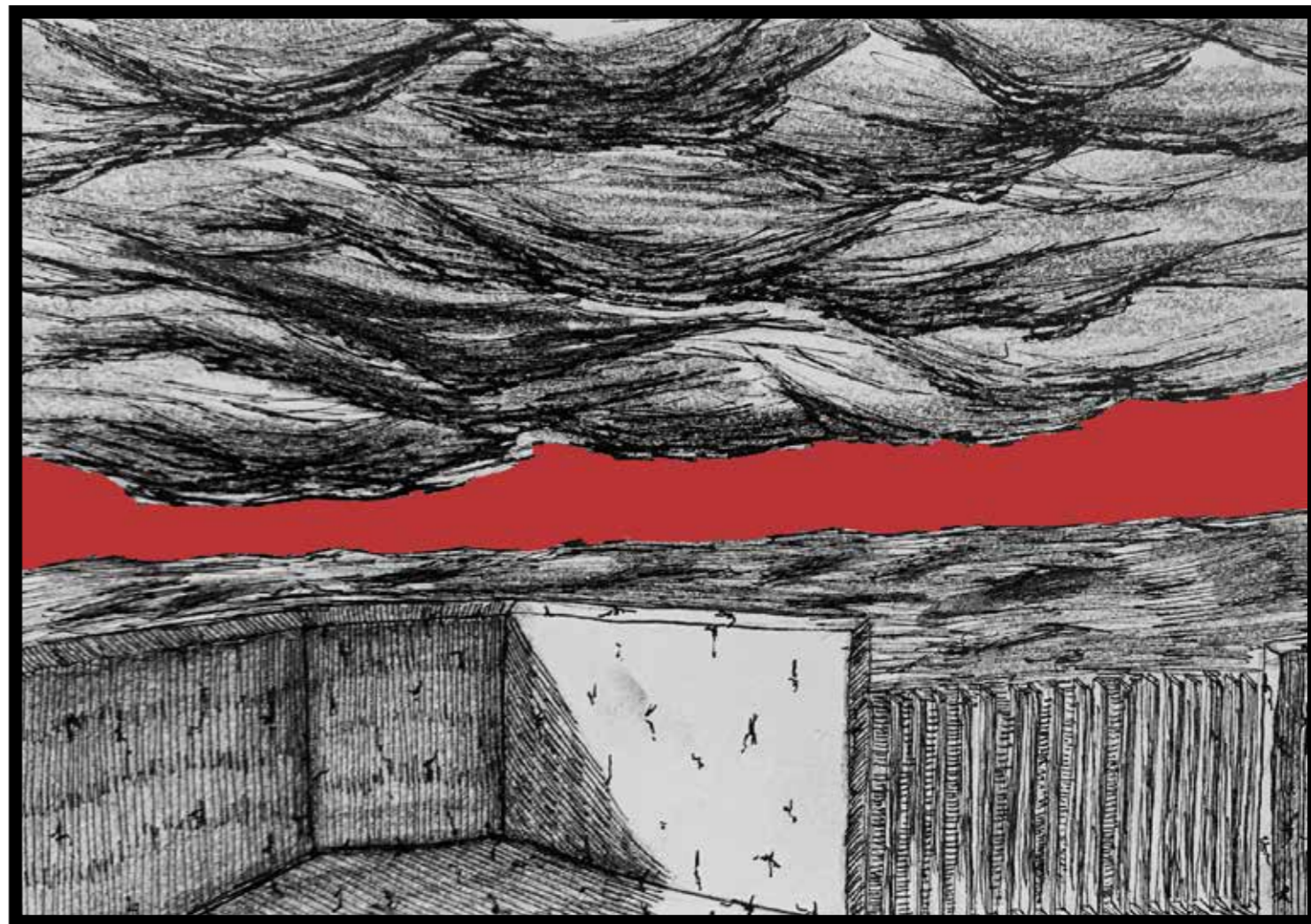
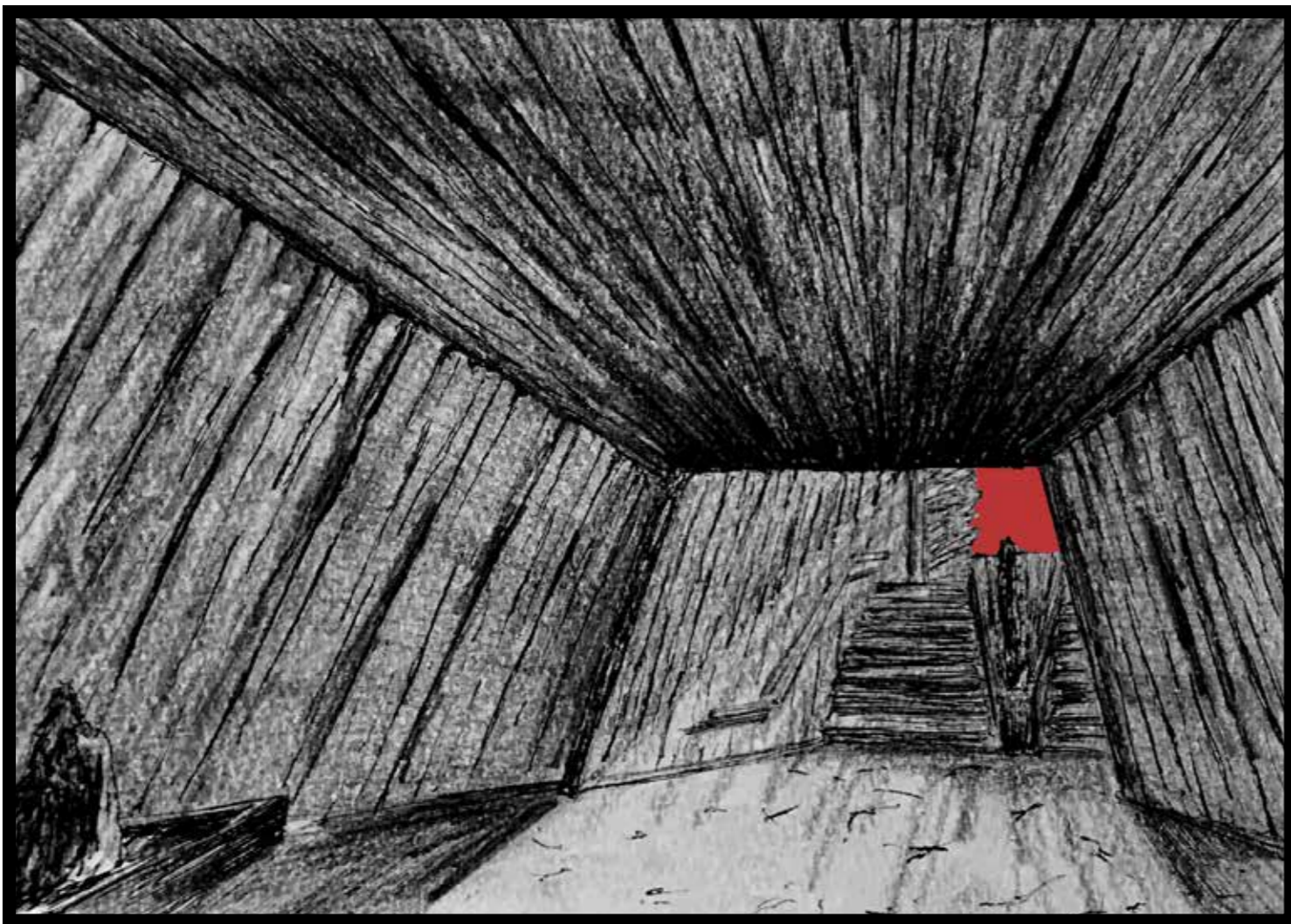
WIND AND VERTIGO  
1:25 TECHNICAL SECTION



1:10 DETAIL C







# 17\_Waves

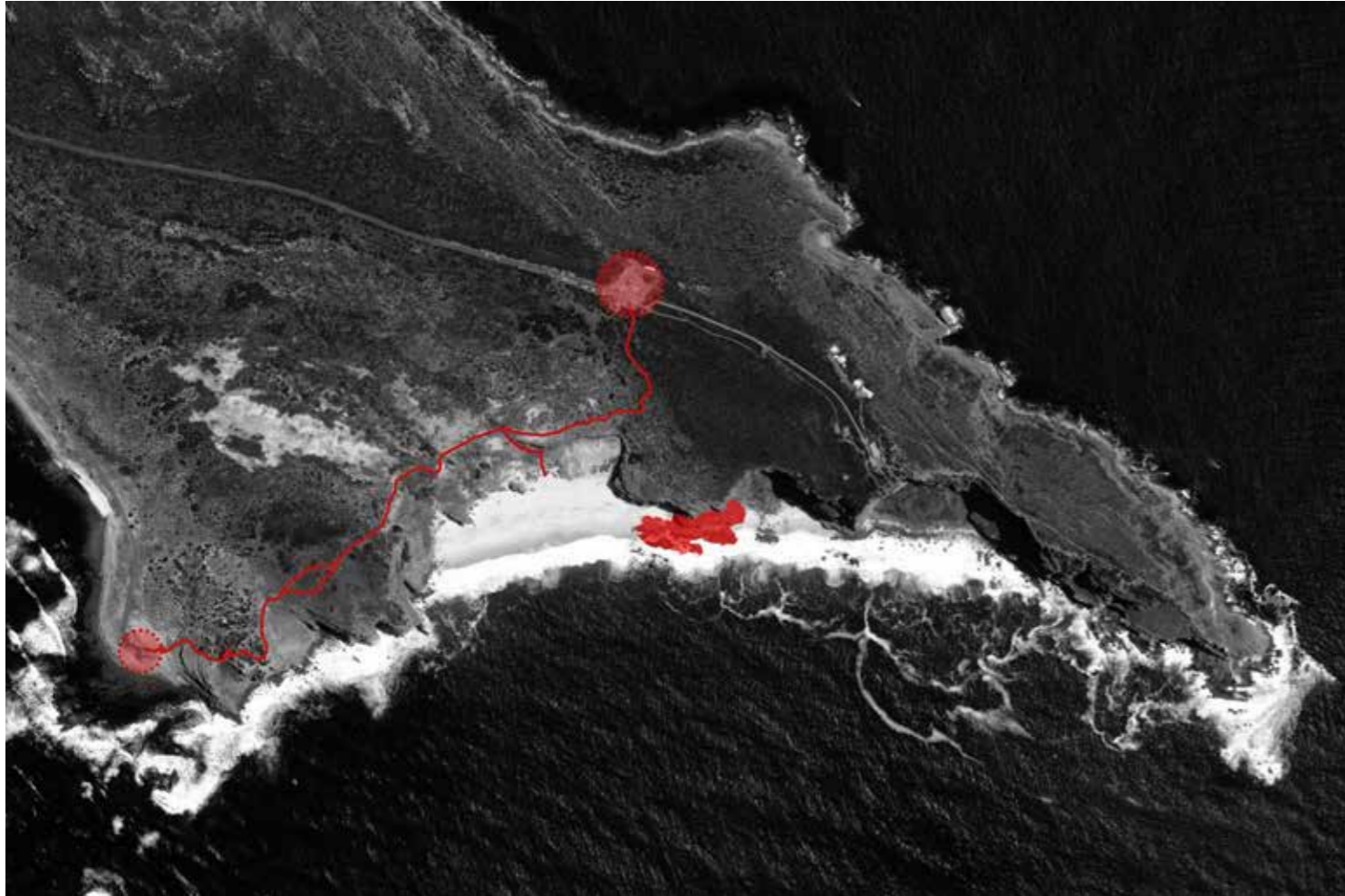


Figure 171  
Descending from the main path on the North Western side of Dias beach one can discover a walkable transitional space where the solidity of land meets the fluidity and rage of the ocean. This rocky space between two beaches spanning 180m in length and 28m in width.

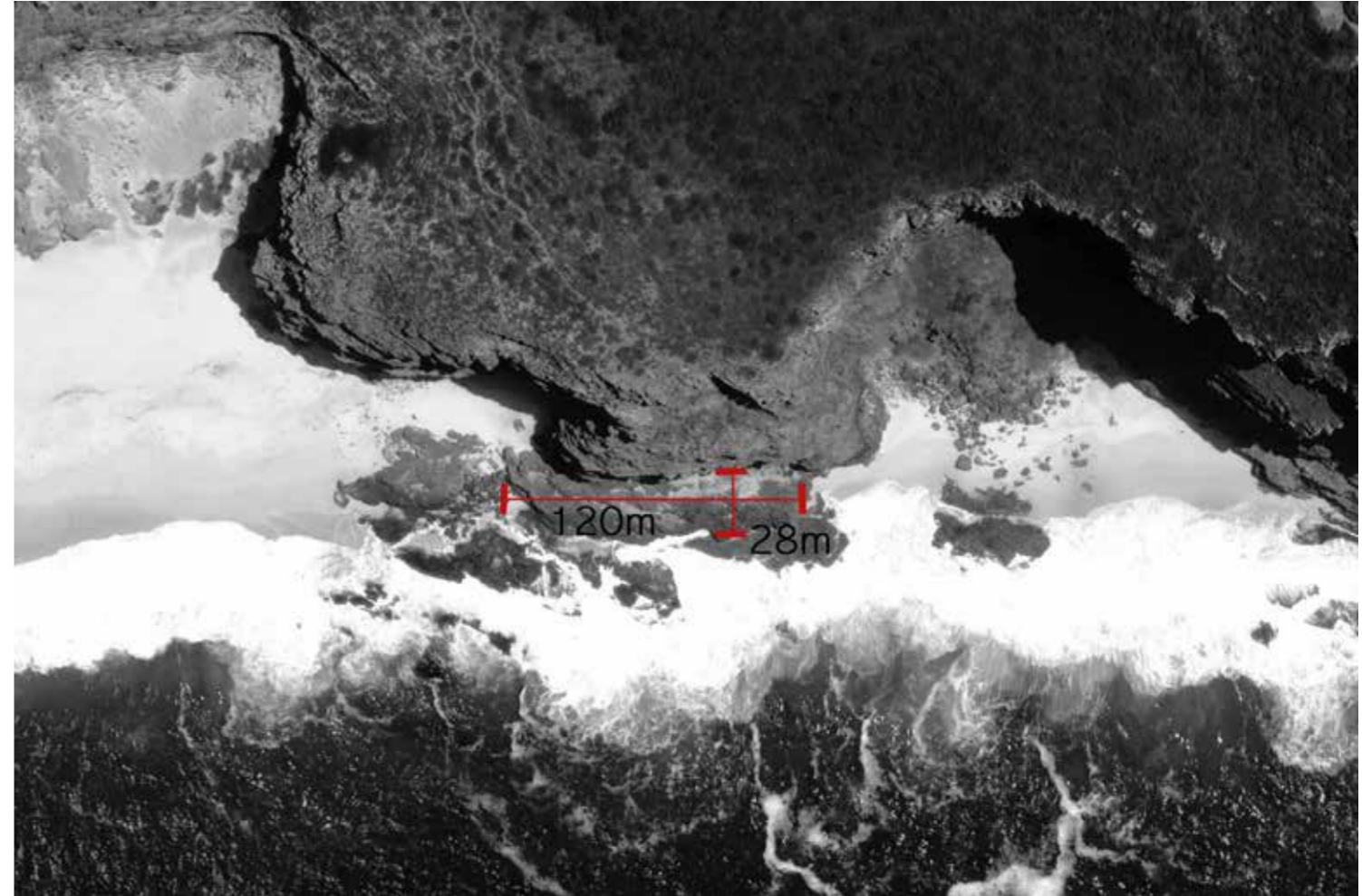
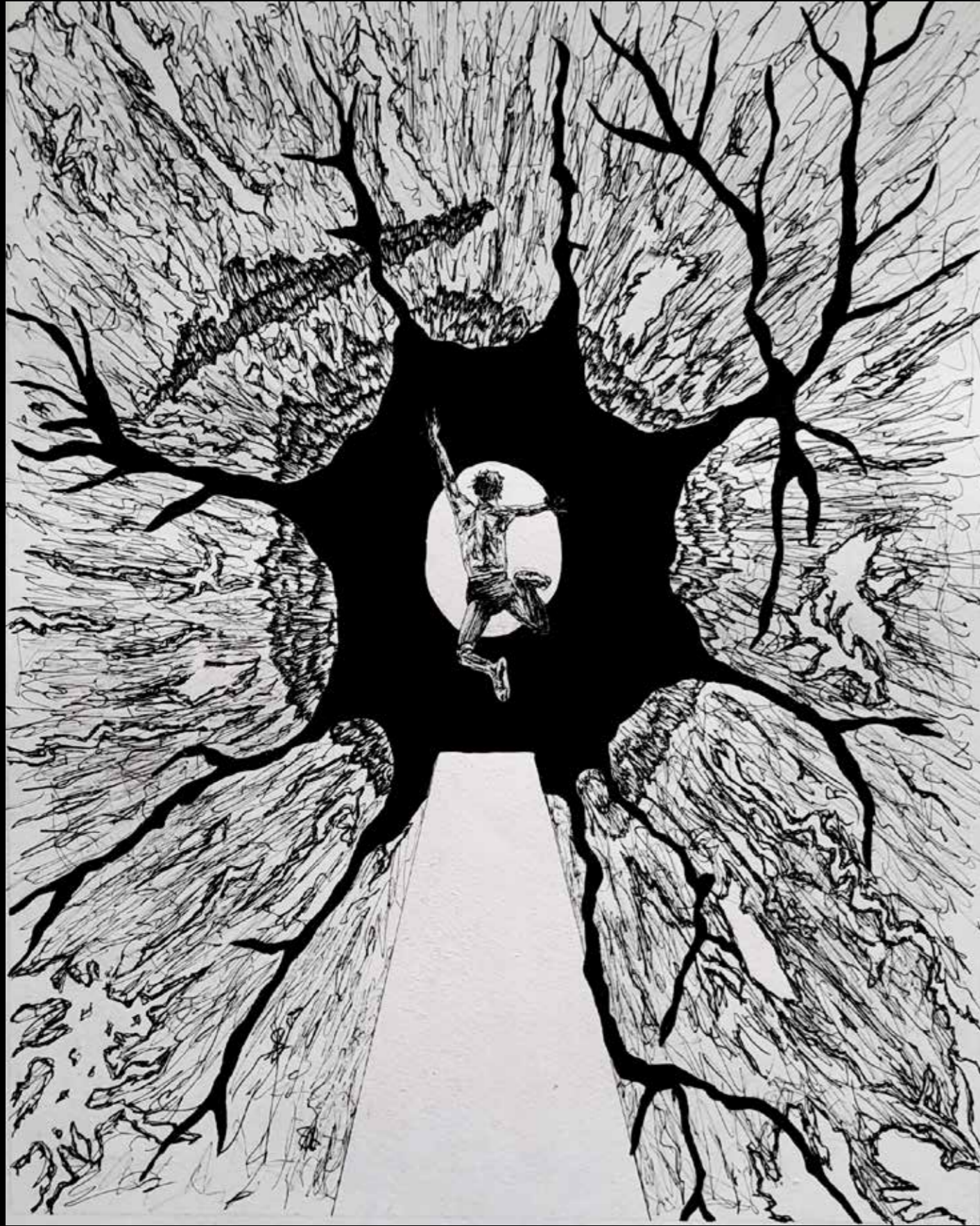


Figure 172

# 17\_Waves



A transitional space between conflicting conditions, rage and tranquility intrinsic within the solidity of land and the fluidity of the ocean. This transition consisting of stagnant spaces and spaces of movement, where the land and ocean simultaneously filter into one another in dialectical harmony.

Figure 173

# 17\_Waves

The design of waves beginning with the initial idea architecture that allows the power of the water to filter into the structure itself, allowing the viewer to experience direct connection with the power of the ocean.

Transitioning from protection from the ocean to infiltration into the ocean, via a pier that extends into the expanse.



Figure 174

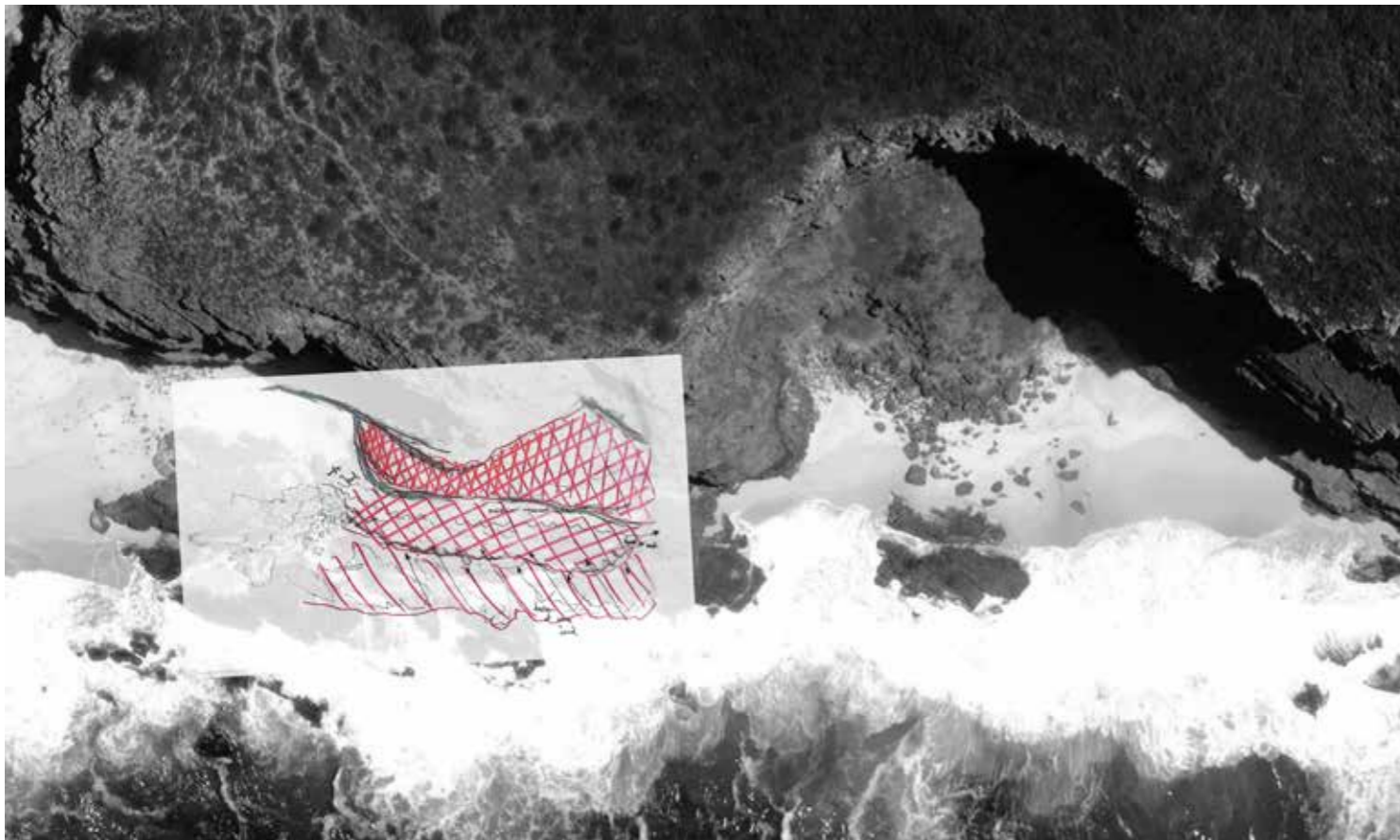


Figure 175



Figure 176

# 17\_Waves

Plan and model experimentation, dividing spaces into a tidal pool, where one can filter into the water in direct connection, a pier, where one can oscillate between participant and viewer and finally an enclosed space, where one can feel protected within rage itself.



Figure 177

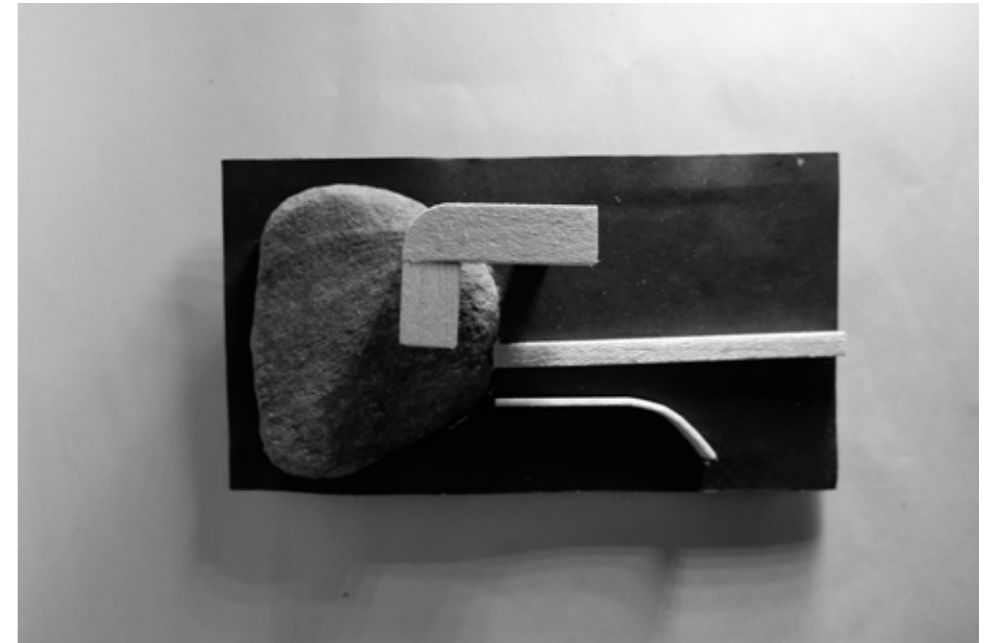
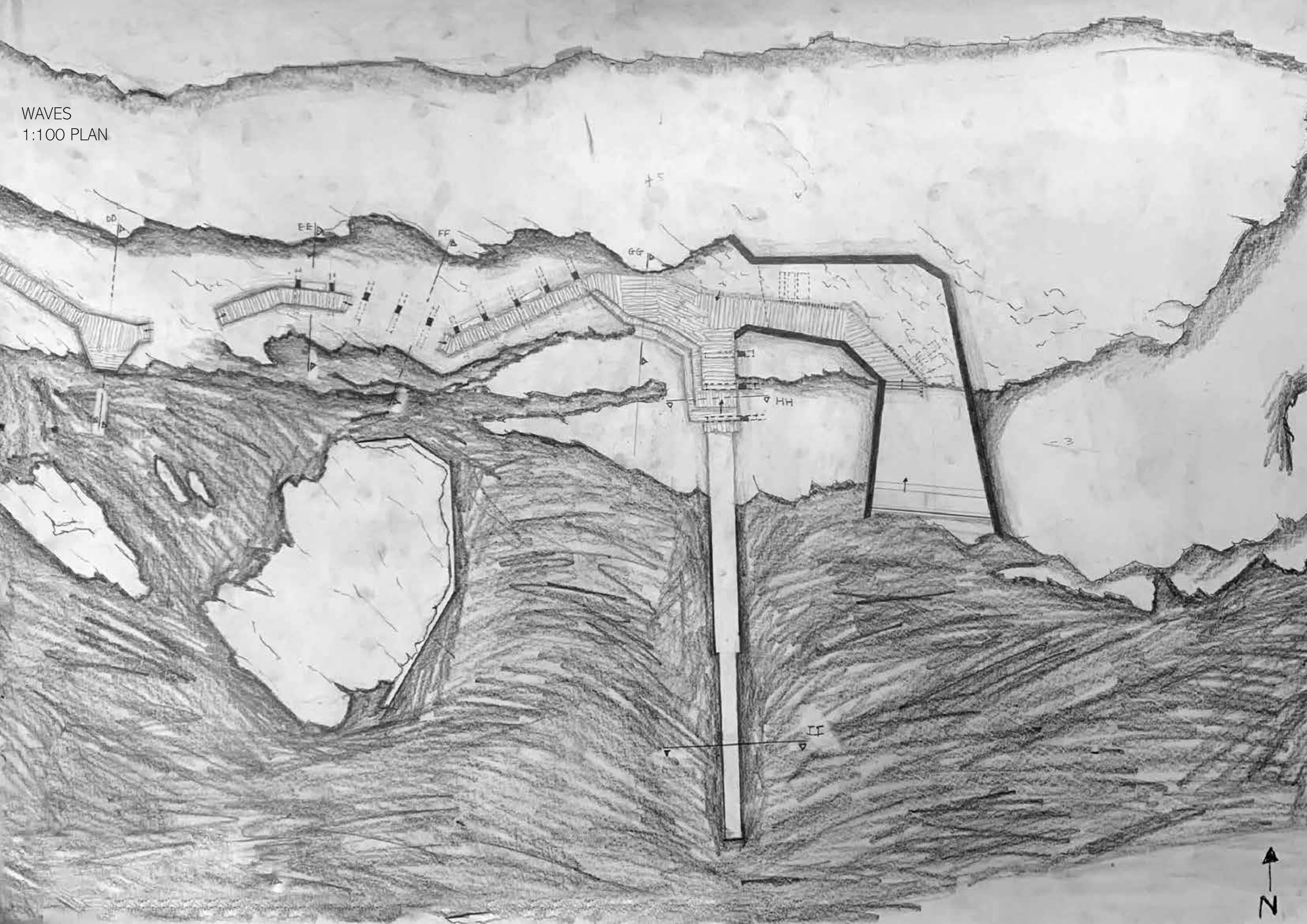
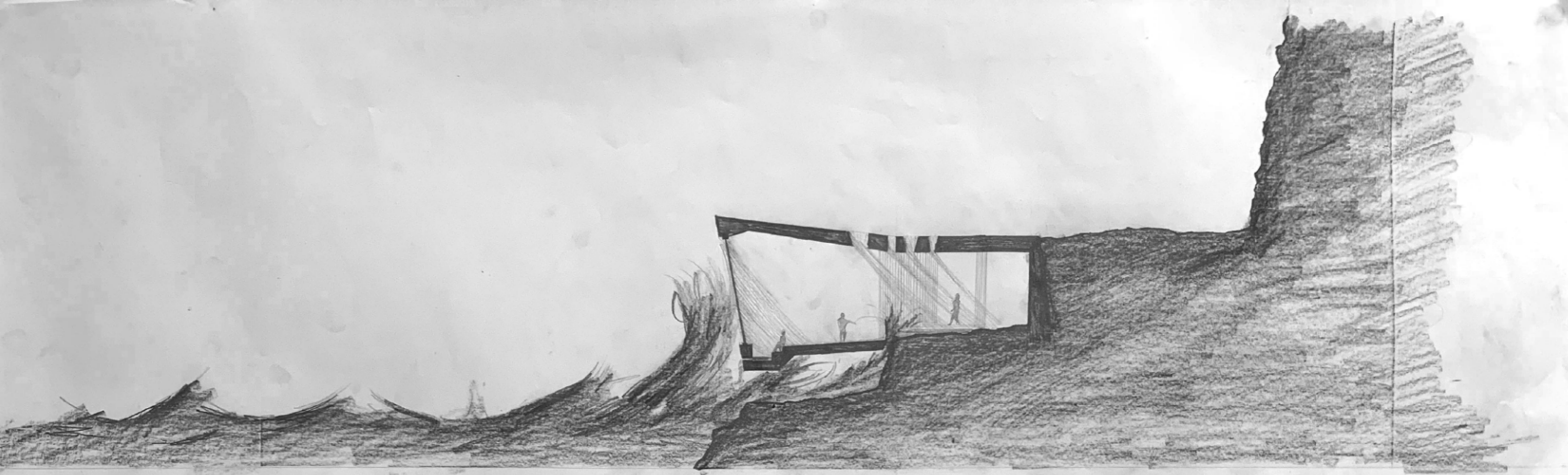


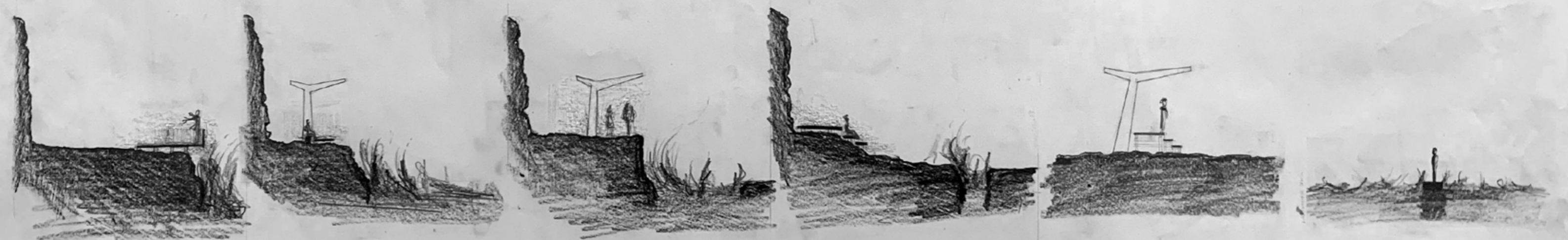
Figure 178

WAVES  
1:100 PLAN





WAVES  
1:100 SECTION



# 18\_Site Plan

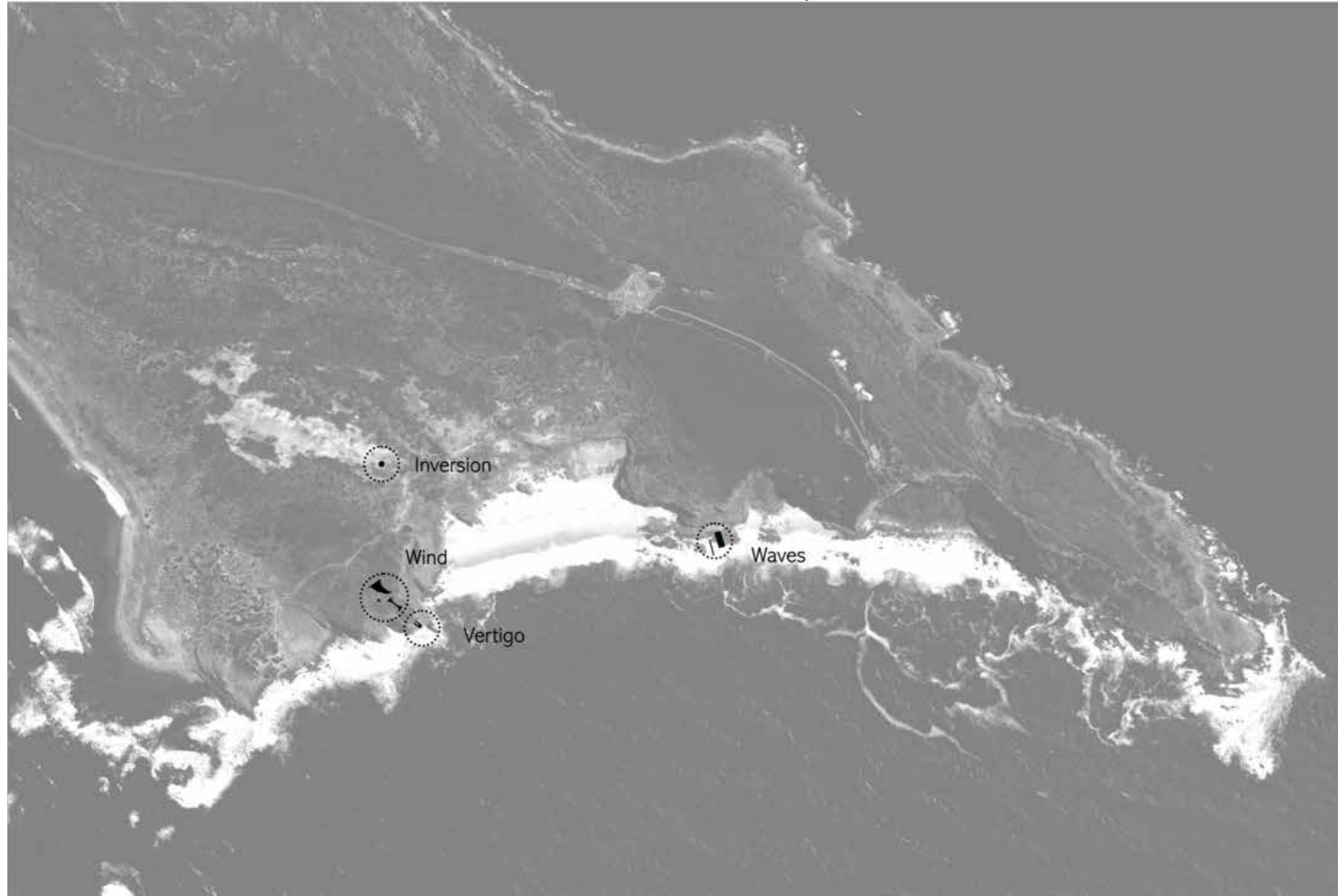


Figure 179

# 19\_References

Academy of Ideas, 2023. Carl Jung and the Psychology of Dreams – Messages from the Unconscious. [Online] Available at: <https://academyofideas.com/2023/06/carl-jung-and-the-psychology-of-dreams-messages-from-the-unconscious/> [Accessed 21 June 2023].

Barr, J., 2018. Katsura Imperial Villa (All Things to All Men). [Online] Available at: <https://www.johnbarrarchitect.com/post/2018/04/19/katsura-imperial-villa-all-things-to-all-men> [Accessed 12 July 2023].

Britannica, 2023. The Tale of Genji. [Online] Available at: <https://www.britannica.com/topic/The-Tale-of-Genji> [Accessed 18 May 2023].

Bugeja, N., 2017. Everyone is selfish and dishonest: The Rashomon effect and Kurosawa's storytelling legacy. [Online] Available at: <https://www.acmi.net.au/stories-and-ideas/kurosawa-rashomon-storytelling-legacy/> [Accessed 12 April 2023].

Clarke, J., 2010. NATURE AND ECO-POETICS IN AKIRA KUROSAWA'S 'DREAMS'. [Online] Available at: <https://www.popmatters.com/dreams-akira-kurosawa-1990> [Accessed 23 April 2023].

Critereon Collection, 2015. Akira Kurosawa's Dreams. [Online] Available at: <https://www.criterion.com/films/28700-akira-kurosawas-dreams> [Accessed 9 May 2023].

Dreams. 1990. [Film] Directed by Akira Kurosawa. Japan: Akira Kurosawa USA.

Ebert, R., 1998. Akira Kurosawa focused on individual, ethical dilemmas. [Online] Available at: <https://www.rogerebert.com/interviews/akira-kurosawa-focused-on-individual-ethical-dilemmas> [Accessed 24 April 2023].

Every Frame a Painting, 2015. Akira Kurosawa Composing Movement. [Online] Available at: <https://www.youtube.com/watch?v=doaQC-S8de8> [Accessed 23 April 2023].

Folch, E., 2019. Akira Kurosawa's Glorious Storyboards. [Online] Available at: <https://thescriptblog.com/akira-kurosawas-glorious-storyboards/> [Accessed 15 May 2023].

Franz, M. L. v., 1988. Dreams. Zurich: Shambhala Publications.

Hellerman, J., 2021. What Was Akira Kurosawa's Humanist Point of View?. [Online] Available at: <https://nofilmschool.com/kurosawa-directing-humanist> [Accessed 16 May 2023].

Ikiru. 1952. [Film] Directed by Akira Kurosawa. Japan: Sojiro Motoki .

Ikuma, K., 2016. Katsura Imperial Villa in Kyoto. [Online] Available at: <https://uj-tours.com/katsura-rikyu/> [Accessed 17 July 2023].

Isozaki, A., 1986. Floors and internal spaces in Japanese Vernacular Architecture: Phenomenology of Floors, s.l.: University of Chicago Press Journals.

Jung, C., 1967. Two Essays on Analytical Psychology. In: The Collected works of Cg Jung. London: Routledge , p. Volumn 7.

Ketchell, R., 2014. Katsura Rikyu. [Online] Available at: <http://robertketchell.blogspot.com/2014/03/katsura-rikyu.html> [Accessed 28 June 2023].

Kurokawa, K., 1993. New Wave Japanese Architecture. London: Academy Editions.

Lederman, R., 2016. Yasuhiro Ishimoto: Katsura. [Online] Available at: <https://aperture.org/editorial/yasuhiro-ishimoto-katsura/> [Accessed 18 July 2023].

Like Stories of old, 2021. The Humanist Cinema of Akira Kurosawa. [Online] Available at: <https://www.youtube.com/watch?v=QgOm-L7TsEQ> [Accessed 16 May 2023].

Martínez, F. d. A. C., 2017. El proyecto de la casa y el jardín japones, Valencia : Universitat Politecnica de Valencia.

Maruyone Trading , 2015. HINOKI JAPANESE CYPRESS . [Online] Available at: <http://www.maruyone-trade.co.jp/en/1390/> [Accessed 2 August 2023].

Masa, 2013. Tatami smells good. [Online] Available at: <http://www.deepjapan.org/a/1150> [Accessed 2 August 2023].

Mason, L. T., 2017. Akira Kurosawa's spectacular hand-painted storyboards. [Online] Available at: <https://faroutmagazine.co.uk/akira-kurosawa-hand-painted-storyboards/> [Accessed 1 June 2023 ].

Meguri Japan, 2023. The Japanese House The basic elements of traditional Japanese Residential Architecture. [Online] Available at: [https://meguri-japan.com/en/knowledge/20210627\\_1697/](https://meguri-japan.com/en/knowledge/20210627_1697/) [Accessed 28 June 2023].

Menon, A., 2021. Akira Kurosawa: The Craftsmanship and Enduring Influence of a Film Legend. [Online] Available at: <https://medium.com/@menonamrita2/akira-kurosawa-celebrating-the-masterful-craftsmanship-and-enduring-influence-of-a-japanese-film-c50bf8fac0e4> [Accessed 24 April 2023].

Mitchnick, E., 2011. The Garden Path. [Online] Available at: <https://najga.org/reference/the-garden-path/> [Accessed 24 July 2023].

Myers, S., 2021. Writing Wisdom from Akira Kurosawa. [Online] Available at: <https://gointothestory.blcklst.com/writing-wisdom-from-akira-kurosawa-284d2978d7ae> [Accessed 24 May 2023].

Pallasmaa, J., 2009. The Thinking Hand Existential and Embodied Wisdom in Architecture. West Sussex: Juohn Wiley and Sons Ltd.

Pallasmaa, J., 2011. The Embodied Image Imagination and Imagery in Architecture. West Sussex: John Wiley and Sons Ltd.

# 19\_References

- Pallasmaa, J., 2017. Juhani Pallasmaa, "Architecture as Experience" - Driehaus Symposium 2017. [Online]  
Available at: [https://www.youtube.com/watch?v=HyJbWdQ\\_hvA](https://www.youtube.com/watch?v=HyJbWdQ_hvA)  
[Accessed 20 April 2023].
- Rashomon. 1950. [Film] Directed by Akira Kurosawa. Japan : Daiei Film .
- Reynolds, G., 2018. Storytelling advice from Akira Kurosawa. [Online]  
Available at: <https://www.presentationzen.com/presentationzen/2016/09/so-you-want-to-be-a-great-storyteller-advice-from-kurosawa-akira.html>  
[Accessed 18 April 2023].
- Roman, M., 2017. The Dreams of Akira Kurosawa. [Online]  
Available at: <https://journal.rikumo.com/journal/2017/1/23/uz13tuh956spni8tgoww7ysbd9p57#:~:text=Much%20like%20a%20dream%2C%20the,the%20course%20of%20his%20life.>  
[Accessed 9 May 2023].
- Sanchez, N., 2016. AN ANALYSIS ON AKIRA KUROSAWA'S "DREAMS". [Online]  
Available at: <https://www.southsidebelle.com/2016/09/16/an-analysis-on-akira-kurosawas-dreams/>  
[Accessed 12 May 2023].
- Sartre, J. P., 1946. Existentialism is a Humanism. Paris: Les Editions Nagel, Methuen & Co.
- Seven Samurai. 1954. [Film] Directed by Akira Kurosawa. Japan: Toho.
- Sierra, G., 2017. Gabriel Sierra on "Katsura Imperial Villa" by Ishimoto Yasuhiro. [Online]  
Available at: <https://www.moussmagazine.it/magazine/gabriel-sierra-katsura-imperial-villa-ishimoto-yasuhiro-2017/>  
[Accessed 25 June 2023].
- Stephen Holl, J. P. A. G., 1994. Questions of Perception, Phenomenology of Architecture. San Francisco : William Stout Publishers.
- Tanizaki, J., 1977. In Praise of Shadows. Stony Creek: Leete's Island Books .
- The Imperial Household Agency , 2023. Kyoto Imperial Palace and other Imperial Villas in Kyoto. [Online]  
Available at: <https://www.kunaicho.go.jp/e-about/shisetsu/katsura-ph.html>  
[Accessed 20 July 2023].
- Tour of Katsura Imperial Villa, 2007. The Tour of Katsura Imperial Villa. [Online]  
Available at: <http://katsura-rikyu.50webs.com/rikyu001.html>  
[Accessed 10 July 2023].
- Travers, J., 2012. Ikiru (1952). [Online]  
Available at: <http://www.frenchfilms.org/review/ikiru-1952.html>  
[Accessed 16 May 2023].
- wexpats, 2021. All About the Katsura Imperial Villa. [Online]  
Available at: <https://we-xpats.com/en/guide/as/jp/detail/8738/>  
[Accessed 18 July 2023].
- Yen, D., 2012. Japanese Timber Frame Methodology:Alternative Solutions to Hawaii's Built Environment, Hawaii: University of Hawaii .
- zero = abundance, 2016. ANALYSIS OF THE KATSURA IMPERIAL VILLA PART I: CONCEPT, HISTORY, ARCHITECTURAL STYLE AND CONFIGURATION. [Online]  
Available at: <https://www.interactiongreen.com/analysis-katsura-imperial-villa/>  
[Accessed 12 July 2023].

# 19\_List of Figures

Figure : Done by author  
Figure 2: Done by author  
Figure 3: Done by author  
Figure 4: Done by author  
Figure 5: Done by author  
Figure 6: Done by author  
Figure 7: (No date) Akira Kurosawa. Available at: [https://en.wikipedia.org/wiki/Akira\\_Kurosawa#/media/File:Akirakurosawa-onthesetof7samurai-1953-page88.jpg](https://en.wikipedia.org/wiki/Akira_Kurosawa#/media/File:Akirakurosawa-onthesetof7samurai-1953-page88.jpg) (Accessed: 20 July 2023).  
Figure 8: Seven Samurai (1954) Seven Samurai .  
Figure 9: Dreams (1990). Japan: Akira Kurosawa USA.  
Figure 10: Seven Samurai (1954) Seven Samurai . edited by author  
Figure 11: Rashomon. 1950. [Film] Directed by Akira Kurosawa. Japan : Daiei Film .  
Figure 12: Done by author  
Figure 13: Ikiru. 1952. [Film] Directed by Akira Kurosawa. Japan: Sojiro Motoki .  
Figure 14: Ikiru. 1952. [Film] Directed by Akira Kurosawa. Japan: Sojiro Motoki .  
Figure 15: Done by author  
Figure 16: Mason, L.T. (2021) Kurosawa Painted Story Boards, Akira Kurosawa hand painted storyboards. Available at: <https://faroutmagazine.co.uk/akira-kurosawa-hand-painted-storyboards/> (Accessed: 21 May 2023).  
Figure 17: Dreams. 1990. [Film] Directed by Akira Kurosawa. Japan: Akira Kurosawa USA.  
Figure 18: Mason, L.T. (2021) Kurosawa Painted Story Boards, Akira Kurosawa hand painted storyboards. Available at: <https://faroutmagazine.co.uk/akira-kurosawa-hand-painted-storyboards/> (Accessed: 21 May 2023).  
Figure 19: Dreams. 1990. [Film] Directed by Akira Kurosawa. Japan: Akira Kurosawa USA.  
Figure 20: Dreams. 1990. [Film] Directed by Akira Kurosawa. Japan: Akira Kurosawa USA.  
Figure 21: Mason, L.T. (2021) Kurosawa Painted Story Boards, Akira Kurosawa hand painted storyboards. Available at: <https://faroutmagazine.co.uk/akira-kurosawa-hand-painted-storyboards/> (Accessed: 21 May 2023).  
Figure 22: Done by author  
Figure 24: Done by author  
Figure 25: Done by author  
Figure 26: Done by author  
Figure 27: Done by author  
Figure 28: Done by author  
Figure 29: Done by author  
Figure 30: Ishimoto, Y. (1960) Katsura Imperial Villa , Welcome to the Katsura Tour. Available at: <http://www.columbia.edu/itc/ealac/V3613/katsura/dmb50o01.htm> (Accessed: 24 May 2023).  
Figure 31: Unknown (2020) Genji Monogatari Emaki, Scene from the Tale of Genji. Available at: <https://www.brooklyn-museum.org/opencollection/objects/3747> (Accessed: 26 July 2023).  
Figure 32: Shinkokai, B. (1955) Architectural Beauty in Japan. Available at: <https://www.fadu.edu.uy/viaje2015/articulos-estudiantiles/villa-imperial-katsura/> (Accessed: 23 April 2023)  
Figure 33: Matsumura, Y. Taken from: Ponciroli, V., ed., 2005. Katsura Imperial Villa. Milan: Electa Architecture.  
Figure 34: Done by author  
Figure 35: Unknown. (1979) Katsura rikyu, Kyoto. Path: tatami-ish. Available at: <https://commons.wikimedia.org/wiki/File:KATSURA-stonepaving.jpg> (Accessed: 23 April 2023)  
Figure 37: Unknown. (Unknown) Katsura Imperial Villa So Pathway. Available at: <https://gowithguide.com/blog/katsura-imperial-villa-694> (Accessed: 23 April 2023)  
Figure 38: Done by author  
Figure 39: Ishimoto, Y. (1954) Stepping stones from the Imperial Carriage Stop to the Gepparo. Available at: <https://huntington.org/exhibition/yasuhiro-ishimoto-bilingual-photography-and-architecture-greene-greene> (Accessed: 23 April 2023)

Figure 40: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023)  
Figure 41: Linde, A. (2010) Shirakawa Bridge. Available at: [https://www.flickr.com/photos/andrei\\_linde/2734461113/sizes/l/](https://www.flickr.com/photos/andrei_linde/2734461113/sizes/l/) (Accessed: 24 April 2023)  
Figure 42: Studio Socks. (Unknown) The Imperial Villa of Katsura, Japan (1616-1660). Available at: <https://archidose.tumblr.com/post/144848617917/socks-studio-the-imperial-villa-of-katsura> (Accessed: 24 April 2023)  
Figure 43: Done by author  
Figure 44: Done by author  
Figure 45: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023).  
Figure 46: Tomoaki, U. (2006) Katsura Imperial Villa. Available at: [https://commons.wikimedia.org/wiki/File:Katsura\\_Imperial\\_Villa\\_%E6%A1%82%E9%9B%A2%E5%AE%AE\\_%E3%80%90Gaia\\_Walker\\_Slide\\_Show\\_Demonstration%E3%80%91\\_-\\_panoramio\\_\(4\).jpg](https://commons.wikimedia.org/wiki/File:Katsura_Imperial_Villa_%E6%A1%82%E9%9B%A2%E5%AE%AE_%E3%80%90Gaia_Walker_Slide_Show_Demonstration%E3%80%91_-_panoramio_(4).jpg) (Accessed: 24 April 2023)  
Figure 47: Done by author  
Figure 48: Done by author  
Figure 49: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023).  
Figure 50: Unknown. (Unknown) Engawa. Available at: <https://blenderartists.org/t/shoji-screen-room/623279/2> (Accessed 24 April 2023)  
Figure 51: Unknown. (1890) Making Tatami. Available at: <https://www.oldphotosjapan.com/photos/294/making-tatami> (Accessed: 24 April 2023)  
Figure 52: Ellen, F. (2018) Introducing the Tatami Yoga Mat. Available at: <https://medium.com/@ellenlouisefreeman/tatamo-kazuyuki-momose-interview-japanese-tatami-yoga-mats-3bac2b555050> (Accessed: 24 April 2023)  
Figure 53: Done by author  
Figure 54: Done by author  
Figure 55: Unknown. (2022) Photo: Japanese hotel (ryokan) room - day & night. The shadow of trees - shoji(Japanese sliding doors). Available at: [https://www.tripadvisor.com/LocationPhotoDirectLink-g298128-d1085984-i477447938-Yumura\\_Tokiwa\\_Hotel-Kofu\\_Yamanashi\\_Prefecture\\_Koshinetsu\\_Chubu.html](https://www.tripadvisor.com/LocationPhotoDirectLink-g298128-d1085984-i477447938-Yumura_Tokiwa_Hotel-Kofu_Yamanashi_Prefecture_Koshinetsu_Chubu.html) (Accessed: 24 April 2023)  
Figure 56: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023).  
Figure 57: Done by author  
Figure 58: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023).  
Figure 59: Done by author  
Figure 60: Done by author  
Figure 61: Done by author  
Figure 62: Done by author  
Figure 63: Done by author  
Figure 64: Done by author  
Figure 65: Done by author  
Figure 66: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023).  
Figure 67: Done by author  
Figure 68: Ishimoto, Y. (2013) Katsura Interior view of pond, The Infinite Beauty of Classic Japanese Architecture. Available at: <https://mymodernmet.com/yasuhiro-ishimoto-katsura-imperial-villa/> (Accessed: 24 April 2023).  
Figure 69: Done by author  
Figure 70: Katsura Interior (2016) Yasuhiro Ishimoto: Katsura. Available at: <https://aperture.org/editorial/yasuhiro-ishimoto-katsura/> (Accessed: 24 May 2023).

# 19\_List of Figures

Figure 72: Dreams. 1990. [Film] Directed by Akira Kurosawa. Japan: Akira Kurosawa USA.

Figure 73: Dreams. 1990. [Film] Directed by Akira Kurosawa. Japan: Akira Kurosawa USA.

Figure 74: Done by author

Figure 75: Done by author

Figure 76: Done by author

Figure 77: Done by author

Figure 78: Done by author

Figure 79: Done by author

Figure 80: Done by author

Figure 81: Done by author

Figure 82: Done by author

Figure 83: Taken by author

Figure 84: Done by author

Figure 85: Done by author

Figure 86: Done by author

Figure 87: Done by author

Figure 88: Done by author

Figure 89: Done by author

Figure 90: Taken by author

Figure 91: Done by author

Figure 92: Taken by author

Figure 93: Taken by author

Figure 94: Taken by author

Figure 95: Taken by author

Figure 96: Taken by author

Figure 97: Taken by author

Figure 98: Taken by author

Figure 99: Taken by author

Figure 100: Taken by author

Figure 101: Taken by author

Figure 102: Taken by author

Figure 103: Taken by author

Figure 104: Taken by author

Figure 105: Taken by author

Figure 106: Done by author

Figure 107: Done by author

Figure 108: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 109: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 110: Taken by author

Figure 111: Taken by author

Figure 112: Taken by author

Figure 113: Taken by author

Figure 114: Taken by author

Figure 115: Done by author

Figure 116: Done by author

Figure 117: Taken by author

Figure 118: Done by author

Figure 119: Done by author

Figure 120: Done by author

Figure 121: Done by author

Figure 122: Done by author

Figure 123: Done by author

Figure 124: Done by author

Figure 125: Done by author

Figure 126: Done by author

Figure 127: Done by author

Figure 128: Done by author

Figure 129: Done by author

Figure 130: Done by author

Figure 131: Done by author

Figure 132: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 133: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 134: Taken by author

Figure 135: Taken by author

Figure 136: Taken by author

Figure 137: Done by author

Figure 138: Done by author

Figure 139: Done by author

Figure 140: Done by author

Figure 141: Done by author

Figure 142: Done by author

Figure 143: Done by author

Figure 144: Done by author

Figure 145: Done by author

Figure 146: Done by author

Figure 147: Done by author

Figure 148: Done by author

Figure 149: Done by author

Figure 150: Done by author

Figure 151: Done by author

Figure 152: Done by author

Figure 153: Done by author

Figure 154: Done by author

Figure 155: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 156: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 157: Taken by author

Figure 158: Taken by author

Figure 159: Taken by author

Figure 160: Taken by author

Figure 161: Done by author

Figure 162: Done by author

Figure 163: Done by author

# 19\_List of Figures

Figure 164: Done by author

Figure 165: Done by author

Figure 166: Done by author

Figure 167: Done by author

Figure 168: Done by author

Figure 169: Done by author

Figure 170: Done by author

Figure 171: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 172: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

Figure 173: Done by author

Figure 174: Done by author

Figure 175: Done by author

Figure 176: Done by author

Figure 177: Done by author

Figure 178: Done by author

Figure 179: Google Maps(2023) Cape Town. Available at: <https://www.google.com/maps/@-34.0707562,18.4632142,15z?entry=ttu>(Accessed: 26 October 2023). Edited by author

# Plagiarism Declaration

1. I know that plagiarism is wrong. Plagiarism is to use another's work and pretend that it is one's own.

2.I have used the Harvard convention for citation and referencing. Each contribution to, and quotation in, this report from the work(s) of other people has been attributed, and has been cited and referenced.

3. This report is my own work.

4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

Signature:

Signed by candidate

Dissertation Title: Through the Lens of Identity, A poetic journey of subconscious embodiment in architecture

Student Name: Aidan Gorton (GRTAID001)

Supervisor Name: Alta Steenkamp

"I hereby:

a. grant the University free license to reproduce the above dissertation in whole or in part, for the purpose of research.

b. declare that:

(i) The above dissertation is my own unaided work, both in conception and execution, and that apart from the normal guidance of my supervisors, I have received no assistance apart from that stated below:

(ii) Except as stated below, neither the substance or any part of the dissertation has been submitted for a degree in the University or any other university:

(iii) I am now presenting the dissertation for examination for the degree of Master of Architecture (Professional)"

Signature

Signed by candidate



---

## PRE-SCREENING QUESTIONNAIRE OUTCOME LETTER

STU-EBE-2023-PSQ000677

2023/09/14

Dear Aidan Gorton,

Your Ethics pre-screening questionnaire (PSQ) has been evaluated by your departmental ethics representative. Based on the information supplied in your PSQ, it has been determined that you do not need to make a full ethics application for the research project in question.

You may proceed with your research project titled:

Through the lens of identity, A poetic journey of subconscious embodiment in architecture

Please note that should aspect(s) of your current project change, you should submit a new PSQ in order to determine whether the changed aspects increase the ethical risks of your project. It may be the case that project changes could require a full ethics application and review process.

Regards,

Faculty Research Ethics Committee