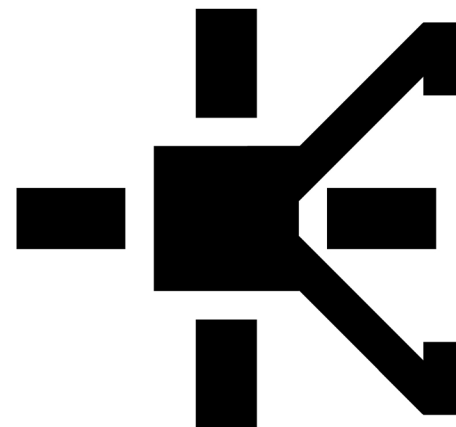


**ONAGAWAN  
HINTERLAND**  
JAMES E. ALDER

**THESIS PROGRAMME 2016**  
The Royal Danish Academy of Fine Arts  
School of Architecture



# ONAGAWAN HINTERLAND

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**POLITICAL ARCHITECTURE**

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## INTRODUCTION

**Right:**  
Hugh Ferriss  
*Buildings like Mountains*  
1924

This project will seek to form a new architectural language for the creation of a public institution, an institution whose footing resists the abject oceanic defiance of the Japanese post-tsunami rebuilding efforts in the *Tohoku* region. Conversely, it will seek to utilise the inherent volatility and strife that have beset the Japanese nation since its very founding, and use these as founding architectural principles of creation.

The institute is to be located at the uneasy juncture of land and sea, upon an artificial earth plinth, raised in the aftermath of the horrendous tsunami that destroyed huge swathes of Onagawa and the surrounding *Tohoku* coastline in 2011.

**The project is politically sited within a wide scope of post-disaster rebuilding efforts, which are the defiant political gesture of a Japanese state that longs to be seen as offering a viable solution to such a catastrophe. This thesis rests upon the fact that the response in the immediate aftermath of the destruction had been distorted by a political vacuum, allowing for the triumph of vested commercial interests over and above those of the surviving populace.**

**Overleaf:**  
*Onagawa Bay*  
2016

The subsequent architectural proposal of this thesis will be the design of a large-scale public institution containing a consolidated *Tohoku* archive of the tsunami's devastation, and an oceanographic research centre that leads studies into the greater Pacific Ocean.







## THE SITE

THE SITE 05|06

Onagawa, the site of the planned intervention, is a small town of the eastern Japanese seaboard that was devastated by the enormous *Tohoku* tsunami of the 11<sup>th</sup> of March 2011. The cause was an offshore, magnitude 9.0 earthquake to the east of Onagawa.

The epicentre of the disastrous earthquake, that caused the tsunami of that day, occurred approximately 70 kilometres from the town's centre. Onagawa lies within the *Miyagi* Prefecture of Japan, and has historically been an important commercial and military port town, it's sited upon a natural harbour of deep water that is itself bounded by an extremely rugged coastline of sandstone and shale variants.

The town is sited upon the Pacific merger of two major ocean currents, the warm, southern *Kuroshio* current, and the cold, northern *Oyashio* current. Their merger creates some of the richest fishing grounds in the world, the *Sanriku-oki*. The result is that the town's economy is based primarily upon large-scale fishing industries of varying types; and has historically been an extremely important fishing centre within the *Tohoku* region.

In addition, Onagawa town has a unique financial relationship with the neighbouring Onagawa Nuclear Power Plant, commissioned in 1984. The plant lies just to the south of the town upon the *Oshika* peninsula.

**Below Left:**

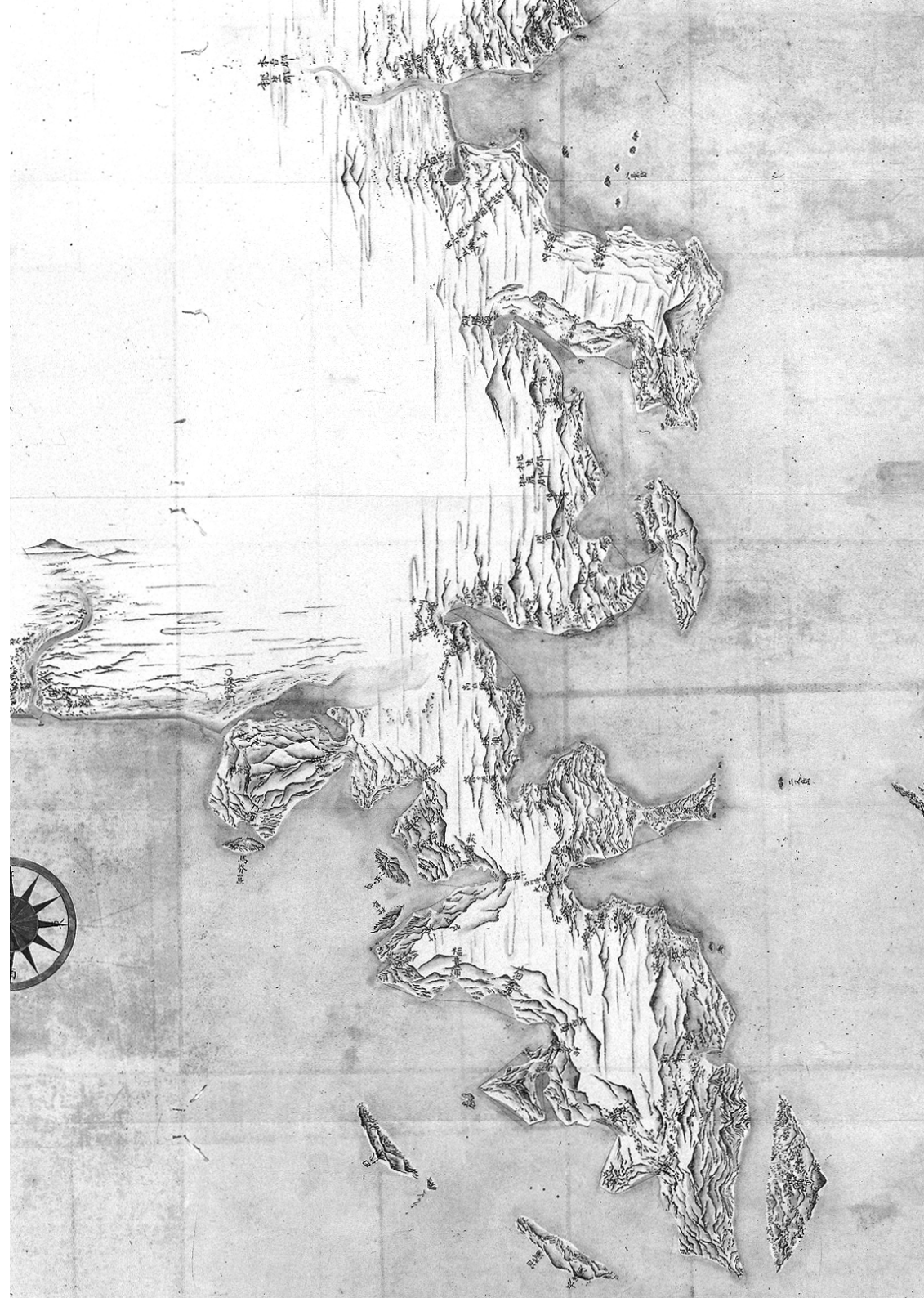
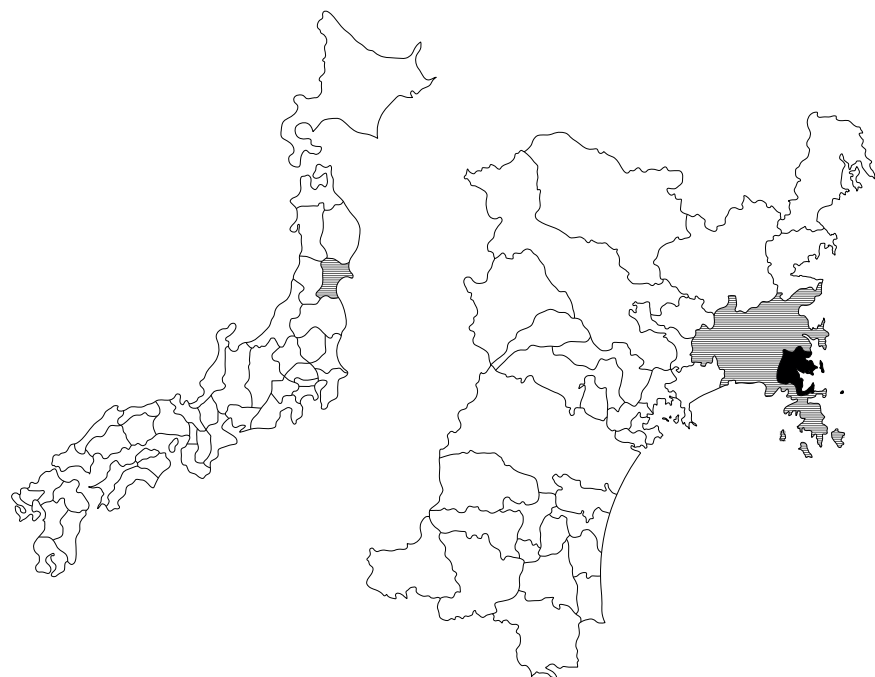
A plan of Japan with the Miyagi Prefecture highlighted.

**Below Right:**

A plan of the Miyagi Prefecture with the Onagawan municipal boundary shaded in black. The surrounding hatched municipal area is that of Ishinomaki.

**Right:**

Oshika Peninsula and Environs. 1804





## THE POST-TSUNAMI REBUILDING STRATEGY

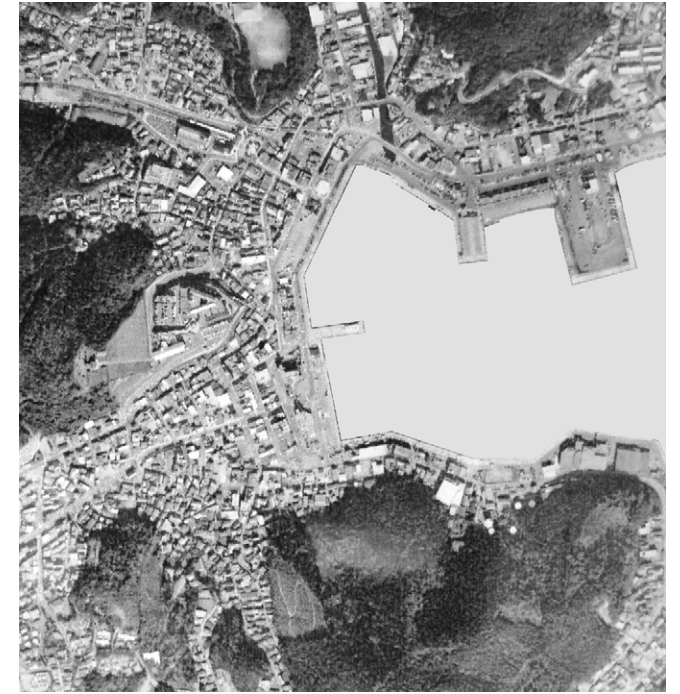
THE SITE 07|08

The rebuilding strategy of much of the stricken eastern coastline of Japan is based upon a number of zoning strategies that are themselves closely related to the distinction between a Level 1 and a Level 2 tsunami. Specifically in Onagawa, a Level 1 tsunami is estimated to be at an average height of 4.4 metres and is expected to occur at an interval of between 30 and 150 years. Historically, such tsunamis have occurred in 1896, 1933, and 1960.

A level 2 tsunami, which in Onagawa is assumed to be between 17 and 18 metres high, occurs much less frequently at an interval of between 400 and a 1000 years. The tsunami of 2011 was a level 2 tsunami, and is of course an extremely rare event that spans far beyond the collective memory of a single generation. Its rarity brings post-disaster rebuilding strategies into a precarious position—for whom are such measures intended? The fluctuating temporal interval between tsunamis of this magnitude, bring a great deal of tension to discussions about an effective rebuilding strategy.

**The question of whether such high levels of engineering expenditure reflect a true cost-benefit analysis of such a catastrophe, is a level of pragmatism that's completely objectionable with regard the true horror of such a disaster.**

**Below:**  
*Tohoku Coastline  
Artificial plinths  
2016*



**Right:**  
*Onagawa Bay  
Prior to the 2011 tsunami*



**Right:**  
*Onagawa Bay  
Immediately following the  
2011 tsunami*



The Japanese state's construction-led response to the devastating earthquake and subsequent tsunamis of the 11th of March 2011 have primarily resided in mute and sterile civil engineering schema, that provisionally, have only proven successful in abating criticism of a Japanese government hindered in accusations of an ineffectual response to such devastation. Enormous levels of funding have been utilised in order to move earth, cutting mountain steppes, and raising the ground level of ocean-neighbouring valley floors on an unprecedented scale.

Great swathes of the Tohoku coastline have seen the creation of artificial plinths of earth, ranging from five to fifteen metres in height, creating quite literally a new ground from which the surviving local populace can live anew. In Onagawa alone, seven million cubic metres of earth have been moved for a current population of approximately 7000.

**This relational imbalance, where scale and engineering acumen have triumphed, has distorted the rebuilding efforts of the city planning and architectural scale of the response. Most notably in their approach to public institutions, whose planned realisation has been left severely wanting.**

**Right:**  
Onagawa Bay  
Site Plan  
2016

- Key:**
- 1. Railway Station
  - 2. Onagawa Council
  - 3. Reconstruction Offices
  - 4. Abandoned Police Station
  - 5. Sogotaiikan Sports Centre
  - 6. Municipal Hospital



**Left:**  
Onagawa  
Artificial plinths  
2016



## NUCLEAR BUDGET

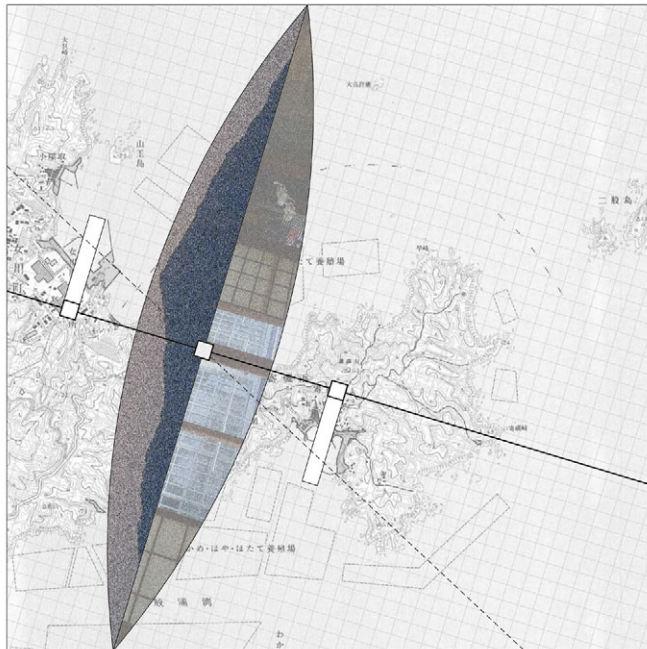
THE SITE 11|12

In budgetary terms Onagawa enjoys a unique position, as is partially demonstrated by their enormous rebuilding plans. This is primarily due to the huge third-party subsidies provided by the nuclear power station located to the south of Onagawa Bay; which deftly caught within a small municipal remit, offers huge financial remuneration to the town. A staggering 3 billion US \$ is the estimated budget required for the rebuilding of Onagawa.

The town of Onagawa retained its territory as an independent enclave within that of the surrounding Ishinomaki district, at a time when Ishinomaki's municipal boundary was greatly extended by its merger with 6 surrounding council areas. In the Fiscal year of 2009, revenues from the nuclear power station accounted for approximately 65% of Onagawa's 6.4 billion ¥ annual budget.

**Prior to the tsunami, a sustained financial 'freedom' allowed for the perceived contradiction of how local myth cultures and ancient fishing practices of the area were granted open expression due to their proximity to the power station. This occurred despite their normative decline nationally.**

With the horrendous destruction of such large swathes of the local populace, and of the infrastructure that once supported them, those who remain have been relocated to upland temporary housing settlements of incessant uniformity.



**Left:**  
*Mountain and Room*  
This drawing outlines the axial imbalance across the peninsula of the Onagawan Nuclear Power Plant and the neighbouring Yoriishohama settlement. An anxiety between an extreme nuclear interiority and the ancient myth cultures of Yoriishohama.



**Right:**  
*Onagawa Bay*  
An aerial view of Onagawa Nuclear Power Station's oil spill that followed the tsunami. The plant was mostly undamaged.  
2011

Their eventual rehousing upon these artificial earth plinths is to be determined by a lottery system, which places the residents into generic housing solutions of much the same nature as their current temporary homes. The extended life-span of these new properties will do desperately little to open a future of cultural rejuvenation, expression or indeed memorial, with regard the tragedy that beset the region.



## CURRENT ZONING STRATEGIES

THE SITE 13|14

The rebuilding in Onagawa has operated upon the primary assumption that the sea wall is set to the height of an average level 1 tsunami, whereby the broken waves would then only be able to flood areas designated solely as memorial parkland; constructions of any kind within this height range are not permitted, unless they belong to heavy fishing industry complexes that rely on a direct relationship to the shoreline. This has created two areas of heavy industry that are currently in place upon the northern and southern extents of the Onagawan harbour front. The remaining western harbour front, squeezed on both sides by industrial strips of development, is the chosen remit of my intervention.

The zone atop of the parkland to the west of Onagawa's harbour extent is designated as commercial land, where shops and other utilities required by the town are permitted to be built. They lie just above the assumed average height of a level 1 tsunami, with its centrepiece being a railway station and public promenade that directly face outward toward the Pacific Ocean.

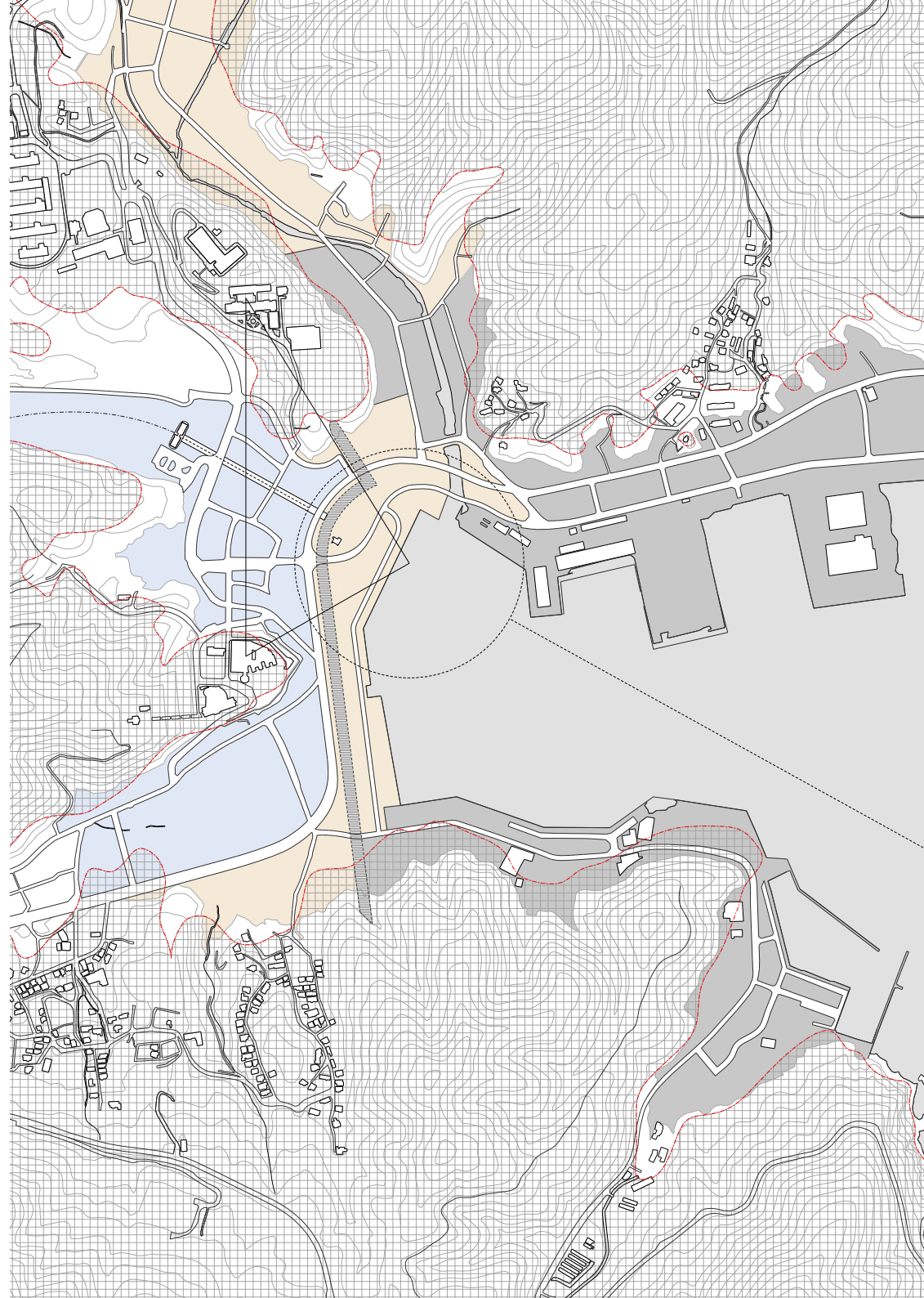
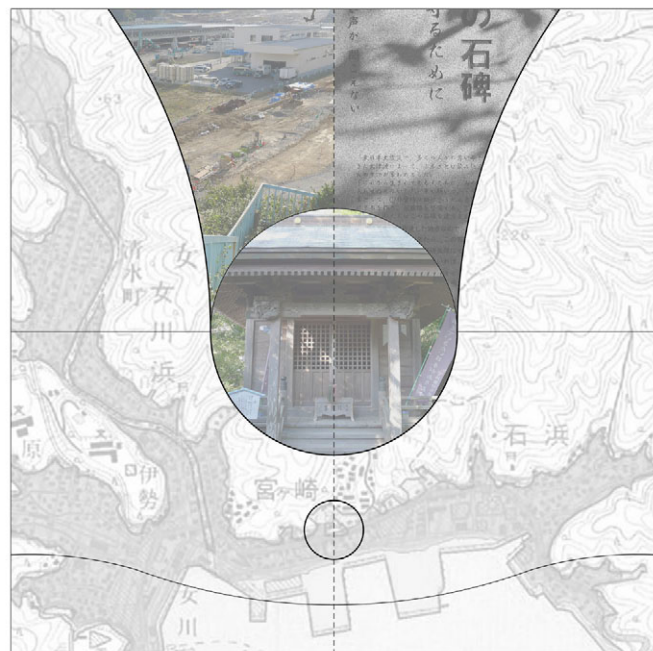
Residential relocation to these commercial areas is not permitted under any circumstance. Therefore above this height lie the residentially zoned areas, which are situated just above the 17-18m height of a level 2 tsunami. The preliminary plans for the rehousing of Onagawa's surviving residents, who predominately

**Right:**  
Onagawa Bay  
Reconstruction Zones  
(as proposed by the  
Onagawan administration)  
Site Plan  
2016

**Key:**  
Industrial Zone  
[Light Grey]  
Memorial Parkland Zone  
[Beige]  
Commercial Zone  
[Light Blue]  
2011 Tsunami Extent  
[Red Line]  
Potential Residential Zone  
[Hatched]

**Left:**  
*Industrial Disconnect*  
This drawing outlines the imbalance between a shinto shrine and the industrial regeneration that has surrounded it. The shrine survived atop of a solitary outcrop of land within the northern harbour front's low-lying industrial zone. Positioned next to the shrine sits a memorial to the victims of the 2011 tsunami, three measures for the future generations of the next 1000 years are carved into the stone's face, they read:

"... 1. Strengthen the daily bonds between the people and build the community to help each other at times of disaster and need. 2. Build the town on a higher plane, and prepare evacuation routes. 3. Pass on the memories and the records of the earthquake to the future generations. We erected this stone as a reminder to the people of Onagawa of the lessons learned that day. The tsunami reached this point. Do not remove this stone ..."





now live in temporary housing settlements in and around the town's sports centre, had originally planned for their relocation to a single centralised housing area. Subsequent plans have now outlined that they'll be spread to a number of different residential zones in and around Onagawa Bay.

**Within the context of Onagawa, and of particular relevance here, is the post-tsunami urban planning policy of much of Japan's eastern coastline. Its effect has been the creation of an uninhabitable strip of land directly at the sea's edge, upon which no construction other than the purely commercial, can legally be sited.**

Public buildings and housing areas are zoned exclusively to the newly formed datum of the earth plinths behind. The result is an exaggerated hinterland formed at the boundary of ocean and ground. It's here that lies a remarkable imbalance, an ever anxious movement between two parallel registers, an unstable form of city frontier, that acts as a delineating theatre for the forever changing juncture of the Pacific Ocean's restless appetite for both creation and destruction.

An ever-present oscillation of force: "[since] vitality, which includes decay and closure, is a function of [both] perception and interpretation in motion."<sup>1</sup> Specifically in Onagawa, this hinterland, with the exception of the wrecked Police Station, has been the subject of vapid commercial speculation, in order to reinstate large scale commercial fishing practices back to the Onagawan shoreline as quickly as possible.

In the political vacuum created in the aftermath of the tsunami, a coalition of private sector companies set up a group entitled the Reconstruction Co-ordination Association (FRK), their role being officially advisory to the municipal government; although by this stage, the commercial interests of a number of fishing conglomerates had already initiated areas of reconstruction on their own terms.<sup>2</sup>

Ryoichi Sato, a veteran assembly member states:

"Before the disaster, the town assembly members often had heated discussions over Onagawa's plans and governance. However, after the disaster, the assembly members may have been cut out of the loop. The private sector people were quick to respond, while it took some time [until] ... the municipal government and the assembly started to take actions ... I think it is a problem that the assembly does not play an active role to check and monitor, and many assembly members find it frustrating."<sup>3</sup>



**Above:**  
Onagawa  
The main approach  
road into the town.  
2016



**Right:**  
Onagawa Bay  
Northern harbour edge  
Industrial zone  
2016

## JAPAN'S RELATIONSHIP TO THE OPEN OCEAN

THE SITE 17|18

Japan's relationship with the Pacific Ocean is historically and radically different from that of the oceanic gaze of the West. The vast smoothness of the Pacific Ocean was not originally open to dominion by the Japanese consciousness, be that practically or metaphorically.

This is exemplified by the fact that despite their being aware of the early portolan<sup>4</sup> sea maps of the Portuguese in the late 16<sup>th</sup> century;<sup>5</sup> their navigational constructs were still based in a culturally redolent fear of the open ocean.

In the *Tokugawa Shogunate* period of between 1603 and 1868, and prior to the relatively recent early twentieth century phenomena of the Pacific Ocean being considered as an extension of Japanese territory; the Japanese traditionally formed "... topocentric map[s] of the sea."<sup>6</sup> Navigation was predicated quite literally on landmarks only, an introspection toward the topography of the state, which all but ignored the wider ocean itself. In the twentieth Century this relationship became inverted, whereby great areas of the Pacific Ocean were considered to be part of the sovereign territory of Japan.



**Left:**  
*Onagawa*  
The public promenade upon  
arrival from Onagawa station.  
2016



## PUBLIC BUILDING

**Above:**  
Shigeru Ban  
*Onagawa Railway Station*  
2015

The primary piece of public architectural infrastructure that has recently opened in Onagawa is its new central station, the terminus of a suburban railway line from the neighbouring large town of *Ishinomaki*. The station building, designed by the Pritzker Award winning architect Shigeru Ban, is a mixed use spa, shop and railway station, which offers the opening building of a proposed new public promenade. The axis of which reaches across the full extent of the town's zoned commercial area, before being extended across the memorial parkland that's sited at the lower level hinterland beyond.

This axial connection directly connects all arriving visitors with a view that exceeds the height of the seawall to the eastern horizon of the Pacific Ocean beyond. It seems to reinaugurate the axial construction of The Marine Pal, a public institution that marked the end of the main street of Onagawa prior to its tragic destruction in the wake of the tsunami. The institution had outlined the town's cultural and fishing history, while also selling and promoting locally harvested seafood in its market.

The building was one of three institutions built in Onagawa by the *Tohoku* Electric Power Company, owners and operators of the Onagawa Nuclear Power Station. Their expenditure in public works also included the *Sogotaikan* Sports Centre and the Municipal Hospital, both of which survived the tsunami due to their location on outcrops of high ground that project into the central area of the town.





**Left:**  
Onagawa  
The red brick of the former Marine Pal building in the foreground marks the conclusion of the town's main street at the foot of the Pacific Ocean. Photo taken immediately after the devastation of the Tohoku tsunami.  
2011



## ONAGAWA POLICE STATION

**Above:**  
Onagawa Bay  
Police Station Ruin  
2016

In Onagawa, the physical site of my enquiry, there rests the remnants of a gutted Police Station, left wrecked upon the city's former datum; the last and only remaining piece of a destroyed urban fabric to be retained under the authority of Onagawa's exhaustive rebuilding plans. Here we may find architecture inaugurating the accident of a shipwreck as a metaphorical device; for synonymous with both the "... stowaway [and] madness: the internal shipwreck of reason for which water, the fluid, [has] remain[ed] a Utopian symbol throughout the centuries."<sup>7</sup>

This unfolding metaphor of the architectural shipwreck, is a metaphor that forcibly seeks to unravel modernity's troubled infrastructural relationship with the open sea, and offers a material legacy of decay for which the earth plinths have quite literally subsumed. These seemingly disparate subjects are bought together in Noël Burch's translation of what Maurice Merleau-Ponty articulately outlines below:

"[For] the point is not to seek truth or salvation in the pre-scientific or the philosophically preconscious, nor to transfer whole segments of mythology into our philosophy; in dealing with these variants of mankind who are so different from us, our aim should be to gain further insight into the theoretical and practical problems which confront our own institutions..."<sup>8</sup>



# MYTHS AS A JAPANESE FOUNDATIONAL VOLATILITY

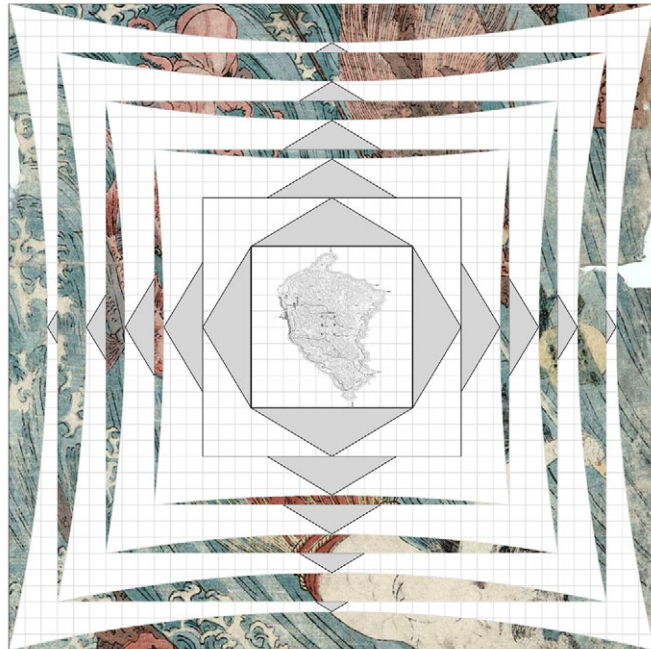
THE SITE 21|22

In an attempt at proposing a model for a new public institution, Japanese foundational myth constructs are elucidated in an attempt to utilise volatility as a scholarly device for an architectural proposition in the hinterland already described.

A wooden box filled with a woman's hair is placed secretly beneath the vertical axis of a ship's mast, installing the female deity quite literally, an aura of order as foundation, for which the fledgling ship achieves protection against the imbalance and volatility of open water.

"This place aboard is often called *mori* (lit. 'where many trees are' = forest or mountain) or *muro* (room)."<sup>9</sup>

*Yama* is typically worshipped at the boundary of a settlement, the boundary of open water and land, of the mountain top and the surrounding sky; it's a metaphoric adjustment across an unstable boundary condition—understood here as the hinterland between the ocean and the proposed resettlement. Adjacency becomes active as a relational dichotomy through a threshold of both the physically cartographic and the mythical. *Yama* can take many forms. "Thus, the concept of *yama* ... contains dynamic interdependencies of elements in the profane physical world with its counterparts in the sacred 'other' world."<sup>10</sup>



**Left:**  
*Kinkasan*

This drawing outlines the local island of Kinkasan, considered to be one of the Three Holiest Places of the Tohoku region. In this drawing I outline its 45km radial influence as a traditional navigational marker on the horizon.



**Right:**  
Toyohara Chikanobu  
*Susano-o slaying the  
Yamata no Orochi*  
[Extract]  
ca. 1870

*Yama* denotes an understanding of an other, of danger—where both unborn children and the dead reside.<sup>11</sup> Such a collapsing of time across this threshold operates as a convergence to a ceaseless striving for balance. Such that creation is in itself constantly redefined through the very act. Such an understanding is typified in the following foundational myth construction:

"[In the Plain of High Heaven] *Amaterasu*, the 'Heaven-Shining-One,' sat in the pure weaving hall [seeing to the] weaving of the garments of the Gods. While this was going on [*Susano-o*] cut through the roof-peak of the weaving hall and let fall a heavenly dappled horse which had been flayed with a backward flaying."<sup>12</sup>

Mountain and room collapse, the room's peak dislodged at its periphery by *Susano-o*'s act of unforeseen violence, a male deity for whom a distance from the act of creation strikes discord with the female *Amaterasu* below. She's killed by the swing of the shuttle as it intertwines the weft and the warp, upon the very loom to which she weaves her Godly garments.

"The very instrument of the maintenance of order here is the shuttle, and the meaning of the weaving hall itself begins to emerge in the symbol of the loom on which the cosmic order is woven."<sup>13</sup>

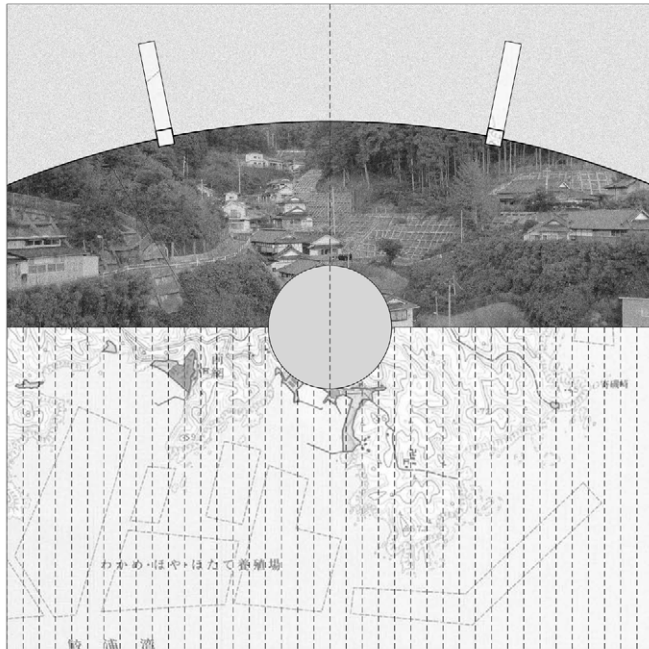


Mountain, room and tool collapse, folding into one another; but just as with *Amaterasu's* retreat to the cave, both death and rebirth symbolically reside there. A continuum of creation where both "... binding and unbinding are cosmologically and ambivalently linked in the process of world creation, decay and renewal."<sup>14</sup> The maintenance of order is necessarily volatile, and as such is vitality.

The refusal of these static, engineered plinth formations to offer a culturally redolent expression of even the pragmatic physical boundary of land and sea is the critical area of exploitation for my architectural proposition. Yet, this process is unending, a form of continual weaving and woe that's never to be halted, stasis is deplored, and cosmic orders are made and remade; this is the very principle upon which life depends. As Burch, citing Joseph Needham notes, Japan mirroring China, holds an "indifference to linear causality."<sup>15</sup>

**Events after the fact cyclically meld through time, counter to a Western methodology of overwriting, of a perpetual linearity. What's at stake here is an unabashed creativity, allowing a freedom where emptiness has a latent potential in Japanese thought, something that's very much counter to that of the West.**

The potential for meaningful construction runs rife in all the physical realities of the world, it is in the abandoning of this



**Left:**  
*Yoriishohama*  
In this drawing I outline an element of the societal structure of the *Yoriishohama* settlement, where phallic shrines are located at the village's periphery.



**Above:**  
Chôôrô Kuniyoshi ga  
*The Diving Woman Recovers the Stolen Jewel from the Dragons*  
ca. 1843–47

reality, where the sterility of human inhabitation and construction rule—of which much of Onagawa's reconstruction presently resides. Such a potential though, as with many coastal settlements in Japan, is most certainly present within the local fishing communities of the Onagawan area.

"[As] Japanese fishing communities still exhibit a highly nuanced ecological sophistication ... [and] represent a body of traditional knowledge and offer a critical supplement to contemporary interdisciplinary scientific understanding of the Japanese maritime environment."<sup>16</sup>

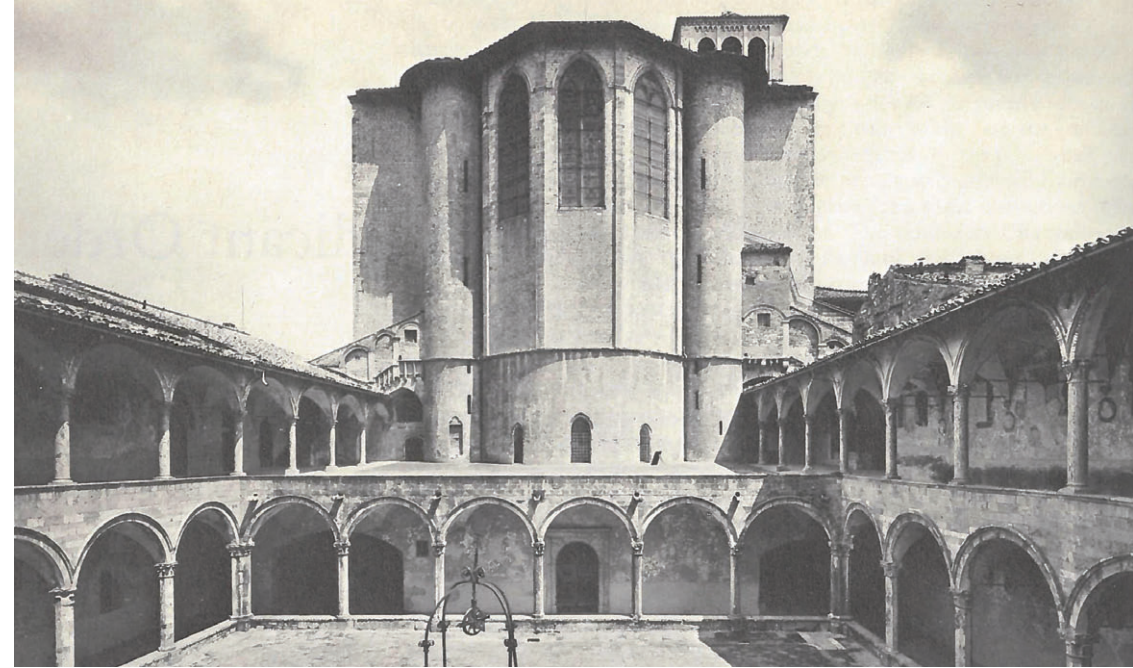


Etymologically, a plinth's root is from the Greek *plinthus*, a brick or a squared stone. The cloister, as term, is its four-sided formwork. A means of shutting in—etymologically grounded in the Latin *claustrum*. Opposites in structural formation certainly, but. "... [the plinth] also recuperates in subtle ways the difference that the modern city has subsumed within its generic space: the symbolic possibility of confrontation."<sup>17</sup> Through a simple inversion, the cloister offers the same delineating potential, the same potential threshold of confrontation. "... [For] at the outset the main purpose of [the cloister's] ... asceticism was to achieve a form of reciprocity between subjects freed from the social contract imposed by established forms of power."<sup>18</sup> This is precisely the role in which I hope an architectural intervention at the hinterland previously outlined can utilise. A process achieved not through personal introspection, but through an apt outward expression, confronting and expressing the natural *flux* from which Onagawa's reconstruction has shied away from.

The medieval cloister appeals to unity, expressed through the metaphor of a "... heavenly Paradise, where all shall be of one mind and share all things in common."<sup>19</sup> The cloister operates as a filter to a damaged external world, appealing to those within to commune with God through the labours of monastic self-determination. The four faces of the medieval cloister designate four conditions—contempt of the world, contempt of one's self, love of one's neighbour, and the love of God.<sup>20</sup>

The cloister's biblical and typological justification is contested though. "[It is] in the case of the cloister ... [where] similitude follows, rather than precedes, the creation of the type: in other words we have an explanation *post festum*."<sup>21</sup> The cloister doesn't sit easily with its Christian validation; it seems that its enforcing of a boundary condition allowed for human creativity to slip through the forlorn cracks. "Christian themes are ferments, not relics,"<sup>22</sup> opening the way for the transmutation to new political and cultural schema, granting vivid justification for its typological suitability to express the volatility of the hinterland outlined. A volatility formed originally in its continually aberrant unease with its Christian foundational constructs, and in the case of its potential utilisation here, in its literal unease with the 'ground' upon which it seeks to demarcate.

The Sacred Geography of the early Christian *loca sancta*<sup>23</sup> and the Mountain Measuring of the Edo Period's *ate*<sup>24</sup> abide base human creativity as their shared partner. A tendency further exemplified by Durandus, for whom the cloister's origins "... may go back either to the vigils of the Levites at the Tabernacle, to the chambers of the priests, or to the Portico of Solomon."<sup>25</sup> A conceit that grants credence to François Rabelais' formulation, that a medieval cloister, although still in the pursuit of a lived moral ideal, can be "... redefined in specifically secular philosophical terms."<sup>26</sup>



## CLOISTER PRECEDENTS

**Above:**  
The Basilica of San  
Francesco d'Assisi  
[St. Francis]  
Cloister Detail  
1253

The Great Cloister of Assisi with its adjacent church and monastery were built atop of St Francis's (1181-1226) burial chamber, creating a huge buttressed extension of the mountain top upon which they sit. Typologically, this vertical stacking of the building, due to an extreme topography, creates a particularly interesting variant in the second floor of the cloister though its extension in meeting the church of San Francesco beyond.

This too is reflected in the utilisation of the crypt in its vertical extension to create a church below the level of the upper enclosure of San Francesco. The extension of the urban realm is most notable in the piazza at San Francesco's approach, where access to both the lower and upper churches terminate the vista.<sup>27</sup> A dual horizon.



**Right:**  
The Basilica of San  
Francesco d'Assisi  
[St. Francis]  
Approach  
1253



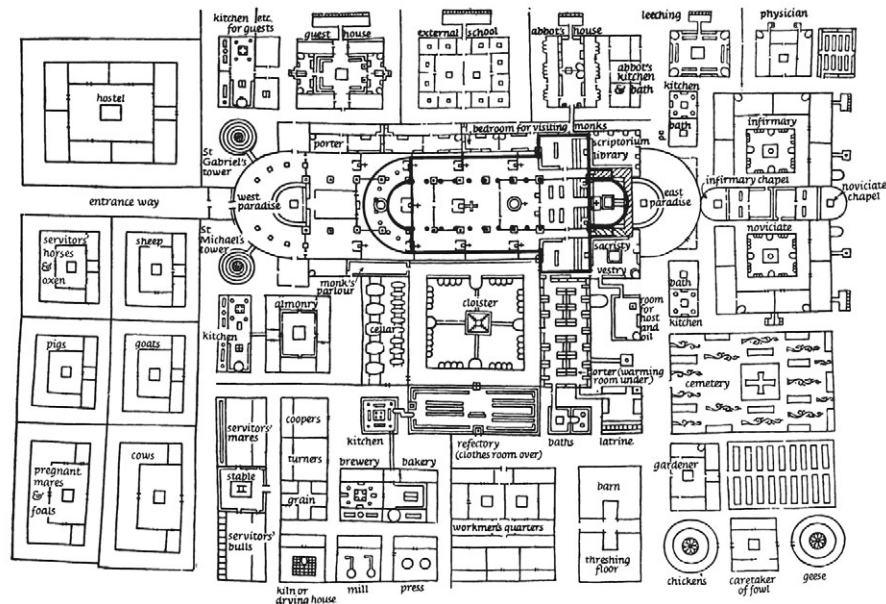
# THE MONASTERY

TYPOLOGICAL SPECULATIONS 27|28

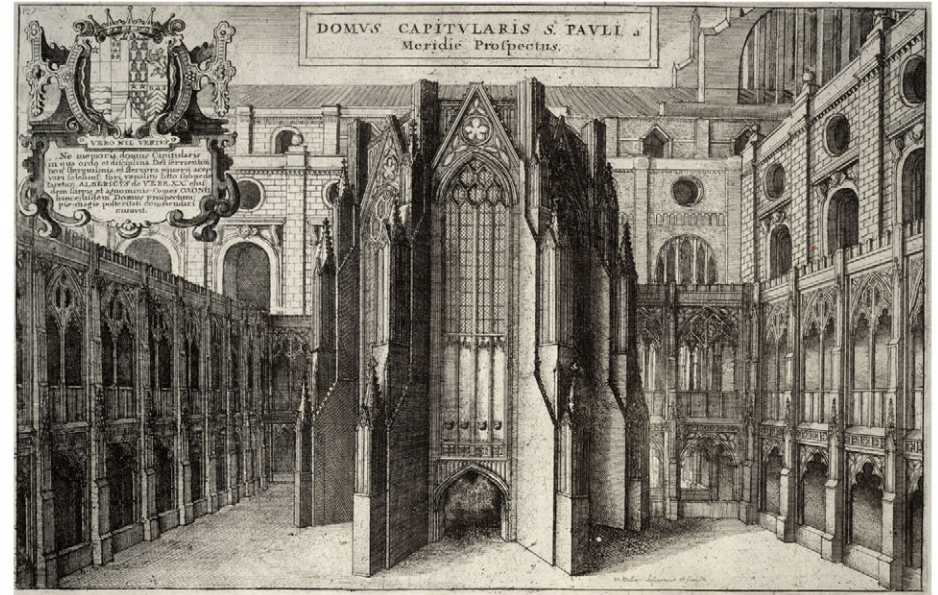
The St Gall plan, the drawing of an ideal Carolingian monastery, was a discursive drawing intended as a discussion of tenets, rather than as a plan to be strictly built. Most notable for this investigation, is its organisational distinction at either side of the nave's axis; it incorporates two opposing forms of construction, the first being the private sphere of the *claustrum* (the monastic enclosure that surrounds the cloister), and of course the cloister itself. The second is the realm of the north, that in contrast to the south, is an area typologically open to the world; this area included a guest house, an external school, and the abbot's own house.<sup>28</sup>

Access into the southern sphere of the *claustrum* was restricted solely to a passage through the monk's parlour. The Parlour, an architectural expression of a room acting as a filter to the external world, elongates a potentially secular, philosophical threshold, which extends the boundary substrate of what was once a wall into a corridor, and finally into a room. It is an inward reorganisation of space toward a clearing of external influence to a devout following of the Rule. Of particular interest here is a consciousness of how the parlour and an axial programmatic balance demarcate attempts to filter the influence of the external world.

"The monastery, independently of its church, emerged as the one branch of secular art to combine the purist idealism with the strictest functionalism."<sup>29</sup>



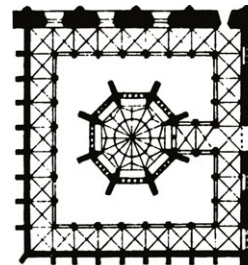
Below:  
The St Gall plan  
[redrawn copy]  
Original ca. Ninth Century



Above:  
Wenceslaus Hollar  
St Paul's Chapter House  
ca. Seventeenth Century

## THE CHAPTER HOUSE

The medieval chapter house of old St Paul's Cathedral, destroyed by the Great Fire of London in 1666, was as Wolfgang Braunfels notes, a unique instance of the chapter house being placed directly into the axial centre of the cloister. Its role was as a common council chamber, a form of political engagement with the outside world that estranged it from the monastic root of the cathedral complex, therefore forming it as an 'abstract cloister.'



Above:  
Unknown  
St Paul's Chapter House  
Plan

No longer purely operating as an expression of the metaphor of a Heavenly Paradise, the cloister becomes volatile to external forces, as well as to those of the Rule. An enframed ordering in new terms "... [that] emancipated from its traditional role ... becomes a room of state for the bishop and/or abbot, and his rival, the dean or prior."<sup>30</sup>

Here the cloister becomes politically active as a forum of unease, and by extension becomes a House of Man stubbornly attached to the House of God; evidence which can in part be found in the fact that the chapter-house of Westminster Abbey was used as the Commons' Chamber of parliament between the fourteenth and sixteenth centuries in London.<sup>31</sup>

The speculation here rests upon the idea that the Chapter House operates as a prototype public building, where the centralised column acts as an inversion of the free centralisation of the cathedral's open nave to which it's attached; an expression of the institute's political extension far beyond its monastic enclosure.



## CLOISTER VARIANTS

TYPOLOGICAL SPECULATIONS 29|30

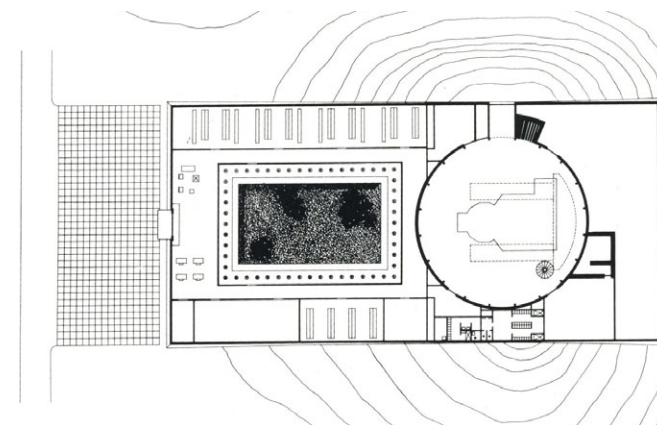
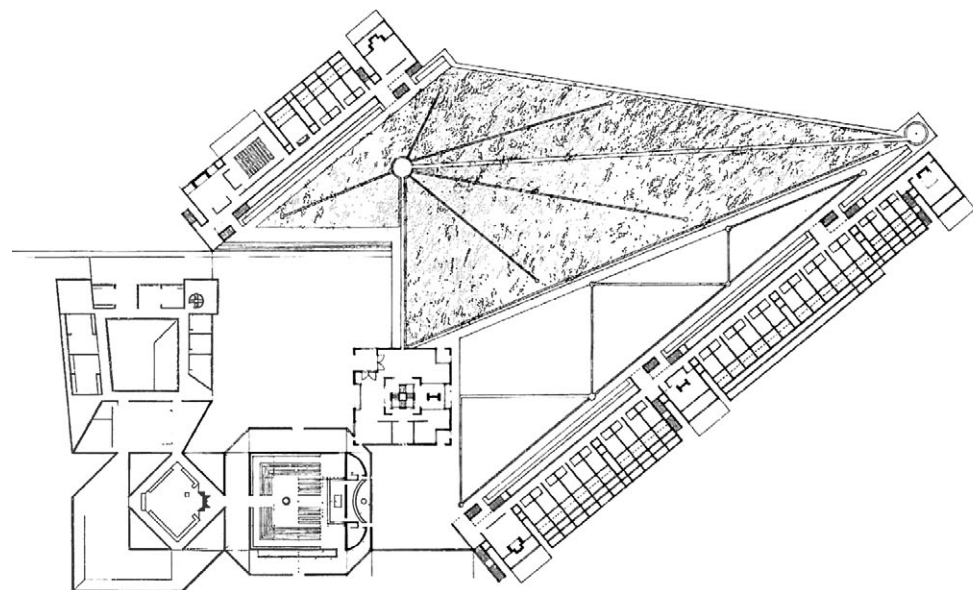
*St. Andrew's Priory*, an unbuilt project by Louis Kahn includes a number of interesting cloister variations that are born of the proposition's locality atop of a water source, that is itself sited upon an outcrop of high land in the arid desert of Valyermo.

The two bars of cells extend their focus exclusively outwards from the centre of the monastery, and fall in steps with the topography of the land to create the cloister's enclosure at a higher level behind. Water flows from the central water source in gentle channels toward the periphery of the monastic enclosure.<sup>32</sup> The cloister's realisation as being fully inverted is complete within this plan. Passage to the large cloister of the south is restricted to being solely available through a centralised tower at the southern cell bar's western edge. The centre of the cloister conversely becomes the horizon beyond its borders.

Philip Johnson's *Soreq Nuclear Research Centre* in Israel takes the cloister's internalised configuration and applies it to a nuclear research reactor, which was built as part of America's 'Atoms for Peace' programme.

With no external fenestration of any kind, the internalised utilisation of the cloister expresses the extreme interiority of the facility, and moreover, of nuclear technology's troubled relationship with humankind. Internally, the columns of the cloister have an extreme taper to their base, which further emphasises the nature of containment below a hefty concrete soffit.

**Below:**  
Louis Kahn  
*St. Andrew's Priory*  
[Unbuilt]  
Plan  
1966



**Above & Right:**  
Philip Johnson  
*Soreq Nuclear Research Centre*  
1956-59



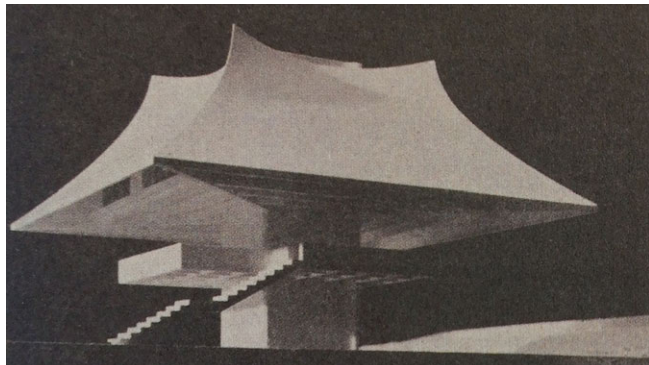


## THE METABOLIST GROUND

**The surface of Japan, a ground for which the Metabolists sought freedom due to its vulnerability from disasters of all kind, found definition in the raising of a new artificial ground. A fledgling expression beyond Japan's post world war 'ground zero' trauma.**

Architecture reaches beyond the horizon forming structures that defy the ground upon which they're placed. As Noriaki Kurokawa states:

"In other words, architecture, which hitherto was inseparable with the earth, is separating itself from it by expanding toward the universe."<sup>33</sup>



**Left:**  
Kiyonori Kikutake  
*Agricultural City  
Mushroom House*  
1960

**Above:**  
Kiyonori Kikutake  
*Toku'un-ji Temple Ossuary*  
1965



**Above:**  
Ludwig Mies van der Rohe  
*Neue Nationalgalerie*  
1968

## THE PLINTH

Conversely the plinth functions inversely, in physically reorganising both itself as a new ground, and by consequence, whatever it carries. This has implications in its outward relation to the political and cultural spheres that surround it. Pier Vittorio Aureli, regarding the urban character of Miesian urban plinths, notes: "it is the emphasis on finiteness and separateness that make artefacts like these the most intense manifestation of the political in the city."<sup>34</sup>

**In Onagawa, the plinth's re-organising potential has yet to be utilised as either inwardly or outwardly expressive to the volatile hinterland to which it borders; as well as to the ground it has hidden.**

"... Precision and economy in the organisation of the action demand that the curved horizon be represented as flat, once and for all. 'I declare myself so far and no further. Respectfully: The Stage'."<sup>35</sup>

Aureli reminds us, "[that] rather than a generic container or a symbolic monument, the architecture of the monastery is an apparatus that obsessively frames and identifies living activities."<sup>36</sup> It asserts itself through action, and as such can be utilised as an active monument. The plinth carries the same potential apparatus, and as such, is the ground within which my proposition will find expression.



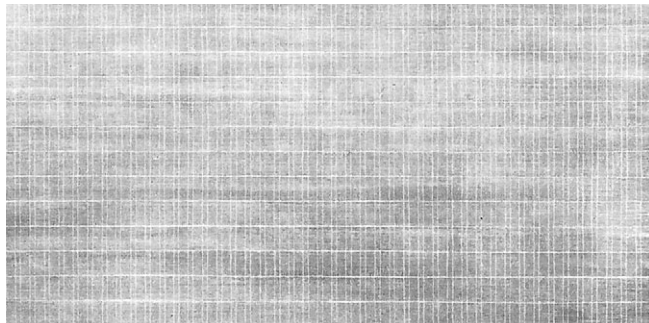
“The absolute stasis of the grid, its lack of hierarchy, of centre, of inflection, emphasises not only its anti-referential character, but—more importantly—its hostility to narrative. This structure, impervious both to time and to incident, will not permit the projection of language into the domain of the visual, and the result is silence.”<sup>37</sup>

Within Onagawa, and symptomatic of the damage created by the tsunami across the east coast of Japan, has been the creation of a fresh slate as it were, created through a combination of factors. Firstly, the clearing operation of debris in the aftermath of the tsunami was extremely efficient and wide-reaching, with almost all of the damaged infrastructure and building stock being removed; therefore making the already outlined police station such a poignant symbol. In addition, that plinth building has removed a clear understanding of datums, be that of the tsunami height or the historic town of which no shore-side understanding remains.

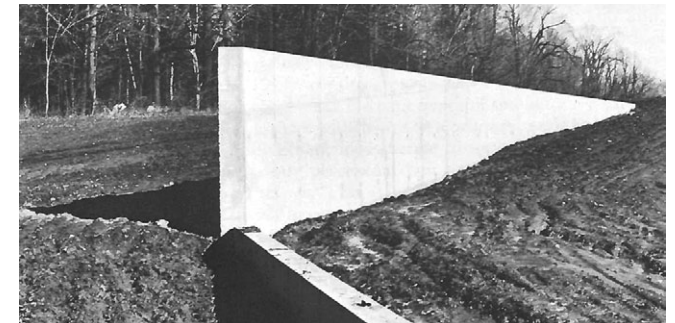
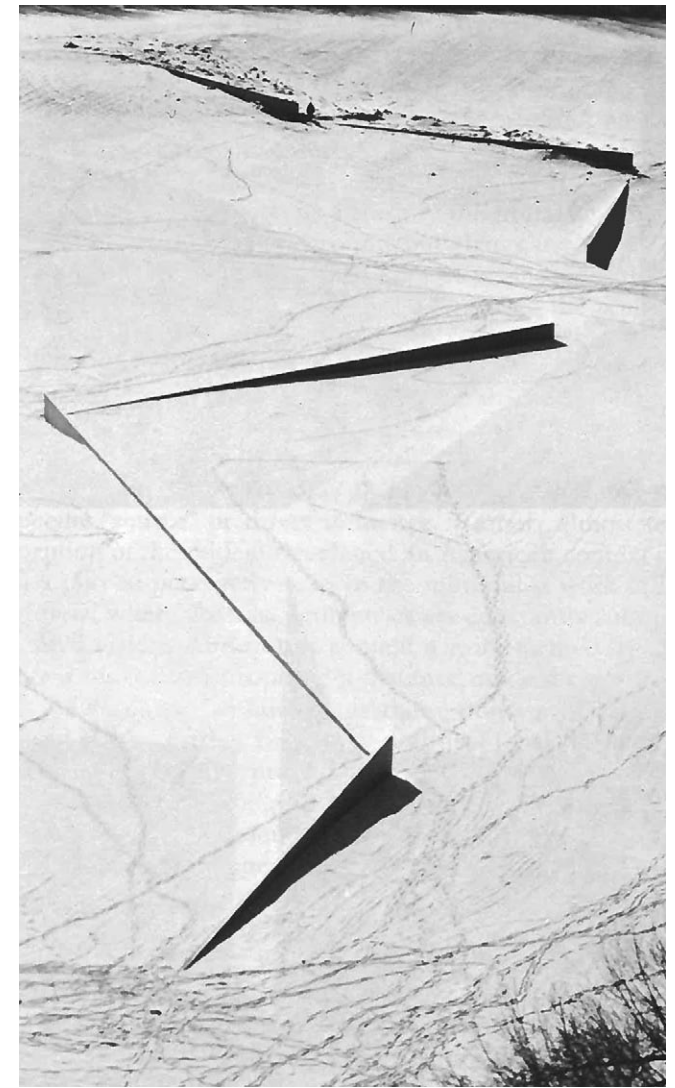
Richard Serra's project *Shift* outlines a very interesting departure from the relentless silence of the grid. Formed from two people walking a field for five days each; charting their own image of the land's topography in relation to whether or not they could keep a clear view of their partner. This, transposed onto elevational readings of their sight-lines, resulted in a fragmented horizon cast within six sections of a three hundred metre length of concrete. Serra notes:

“What I wanted was a dialectic between one's perception of the place in totality and one's relation to the field as walked ... the line as a visual element, per step, becomes a transitive verb.”<sup>38</sup>

**The result is a shifting horizon, which imbued within the topography to which it refers, expresses a landscape of flux, one unable to be fixed to a single visual vector. Volatility is celebrated.**



Left:  
Agnes Martin  
*Play*  
[Extract]  
1966



Above & Right:  
Richard Serra  
*Shift*  
1970



## CASE STUDY - THE OCEANOGRAPHIC INSTITUTE OF MONACO

TYPOLOGICAL SPECULATIONS 35|36

Prince S.A.S Albert the 1<sup>st</sup> of Monaco, a keen scientific explorer of the world's oceans, inaugurated the imposing *Institut Oceanographique* of Monaco as an institution devoted to his oceanographic collections. The museum's material was to be compiled from his annual scientific cruises which began in the year 1885. The scope of the institute was gradually increased, becoming a worldwide museum and active research institute of oceanographic concerns that formally opened in 1910.

The ground floor and first floor, both of which are visible from the city side of the institution, hold large lecture halls, an exhibition hall, and a large centralised vestibule that's housed within the projecting central volume of the city-facing facade. The building is only two window bays deep, allowing the institute to be just a single room in depth. A stark, yet thin filter that does not inhibit views directly through the building to the distant sky. The building expresses the threshold between the city and the ocean beyond, extending the face of the cliff below into a face for the city. The first floor contains a series of three exhibition halls, the divisions of which can be drawn aside, to create a single exhibition hall of over 100m in length.

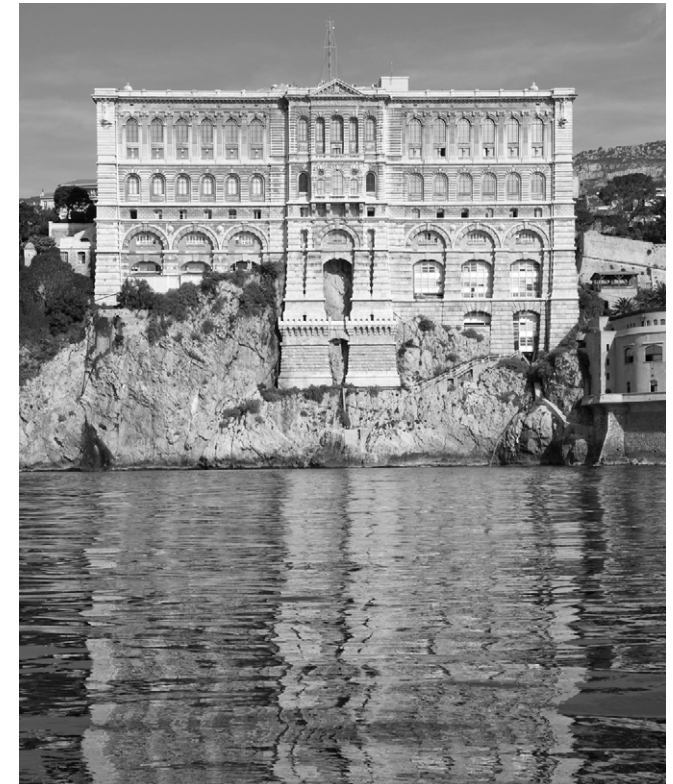
The institution's research programming lies below the level of the city and houses a great number of differing functions. The first basement level includes: storerooms, a library, a publications room, a collections room, a chemical laboratory, offices of the institute director and their secretary, private laboratories, and private research residencies. The second basement level houses a very large studio for the preparation of the institute's exhibits; while below this on the final basement level there's a subsequent single room of assorted seawater tanks for osteological readings and experiments. A complex system of pumping plant provides seawater directly into this area of the institute.<sup>39</sup>

The institution's programmatic distinction, as clearly defined through its floor plates, is formally expressed upon the ocean-facing elevation of the institute, floor levels below that of the city level take the form of double-bayed arches that take their footing directly upon the cliff into which the building is set. The mirroring of the extruded vestibule offers an assured overlaying of the cliff's surface, forming two huge masonry columns sited upon a pedestrian route to the sea that's cut into the cliff's face.

**The case study of this particular institution offers a number of architectural motifs that are of particular relevance for this enquiry. It's public monumentality and elaborate neo-baroque detailing mark the institute's civil importance—while its deft programmatic distribution marks a formal discussion of man's relationship with the greater ocean; both are topics that I wish to explore within the context of Onagawa and my proposition.**



**Above:**  
M. Delefortrie  
*Institut Oceanographique*  
Monaco  
City-facing facade  
1910



**Right:**  
M. Delefortrie  
*Institut Oceanographique*  
Monaco  
Ocean-facing facade  
1910





**Left:**  
M. Delefortrie  
*Institut Oceanographique*  
Monaco  
*Short Elevation*  
1910



**Above:**  
Gordon Bunshaft [SOM]  
*The Beinecke Rare Book &  
Manuscript Library*  
Yale University  
*Interior Archive*  
1963

## THE ARCHIVE

"Perhaps a new bio-logical history [where] ... prediction about the human could be written by such [a] comparison: a morphology of fatigue and energy and the interchange of central and peripheral forces."<sup>40</sup>

These peripheral forces when applied to the notion of an architectural intervention and to that of an archive of such horrendous devastation and force, seek to counter the prevalence of a Japanese understanding of mimesis, "... [that's] meant not [as] an imitation of outward appearance but a suggestion of inner essence, for true reality lay under the physical surface."<sup>41</sup>



**Right:**  
Gordon Bunshaft [SOM]  
*The Beinecke Rare Book &  
Manuscript Library*  
Yale University  
*Exterior Square*  
1963



As Ehrlich and Desser concede, such an understanding discourages depictions of the “humble and vulgar aspects of human experience”<sup>42</sup> within the conventions of Japanese art. For it is the humble and the vulgar for which this archive of my proposed institution will be attuned, mimicking that of the Kabuki theatre, a form of cultural construction so sadly amiss in the political vacuum that immediately followed the tsunami.

“... [The Kabuki theatre] had to make its way commercially, depending for its existence upon the approval of non-aristocratic audiences ... all this has given the Kabuki its vitality—the vitality of a healthy organism capable of adjusting itself to a constantly changing environment.”<sup>43</sup> The plinth of the Kabuki stage which divides foreground from back, outlines further the creative distinction, and indeed creative potential, in such a displacement.

“... Where does the outside commence? *This question is the question of the archive.* There are undoubtedly no others.”<sup>44</sup>

For the archive as Derrida further describes resists the “covenant in circumcision,” i.e. that it wishes not to *circumscribe* the bounds of an entrusted agreement; whereby the mark would seek to ensure a form of exclusivity. The mark is greater than its circumscribing, it holds creative agency in and of itself, an elongated threshold. Such a description echoes that of the cloister’s territorial and spiritual dislocation from that within which it resides. Rather, the primary roles of the archive, the



**Left:**  
Bill Morrison  
*Decasia*  
[Extract]  
2002



**Above:**  
Philip Johnson  
*Rothko Chapel*  
Interior  
1971

cloister, and the plinth are to promote the potential of what may be caused to appear, to assert the ‘vectorless’ boundaries outside of what an archive may reach. To critically formulate architecture against this backdrop is to bring forth the “... possibility of a radical perversion, indeed, [that of] a *diabolical* death drive, an aggression or a destruction drive: a drive, thus, of loss.”<sup>45</sup>

The death drive forms the ability (and instability) of a determined structural forging of what was not structurally permitted previously. To move *through*, is the *ballistic* root of the *diabolical*; and this action is the realm to which this archive sits, to which the mourning of a region must face, and to which architecture, as far as it is possible, must open itself toward.

**This offers a vision of the archive as necessarily harnessing a productive potential through destructive acts, it is alive to its artefacts.**



**Right:**  
*Japanese Kabuki Theatre*  
[Extract from Earle Ernst's  
*The Kabuki Theatre*]  
ca. Late nineteenth century



## THE PRELIMINARY PROPOSITION

THE PROPOSITION 41 | 42

The subsequent architectural proposal will be a large-scale public building that contains a consolidated *Tohoku* archive of the tsunami's devastation, and an oceanographic research centre, leading studies into the Pacific Ocean. An oceanographic study that's not an exercise in dominion, but one of a cyclic rhythm of cultural and scientific study spanning epochs.

**The architectural proposal of both a *Tohoku* wide tsunami archive and an oceanographic research centre is a purposeful institutional mirroring of the populace and the oceanic, sited at the volatile juncture of the ocean and a newly-formed ground—the earth plinth. A dual duel.**

The merger of two seemingly disparate programmes is also an attempt to make a thriving public institution whose memorial function is not an end within itself. It's an active research institution whose oceanographic function makes use of the full extent of archival material for current research practices. These are then extended into the public realm of the institution through curated exhibitions of both the tsunami's devastation and current oceanographic research findings.

The scope of study is the Pacific Ocean itself; the primary output of this research is a centralised public exhibition hall within the institution that combines the exhibition material of both the archive and the oceanographic research centre into a rigorous public exhibition programme. This dissemination is key to the institute's positive contribution to the town in economic terms. It also functions as an attempt at redefining the archive's implicit memorial function, by changing it into something that's active in its research potential. The archive's architectural expression and its organisational principles will seek to counter a banal documenting of the catastrophic tsunami, but will seek to promote the utilisation of this material for creative aims.

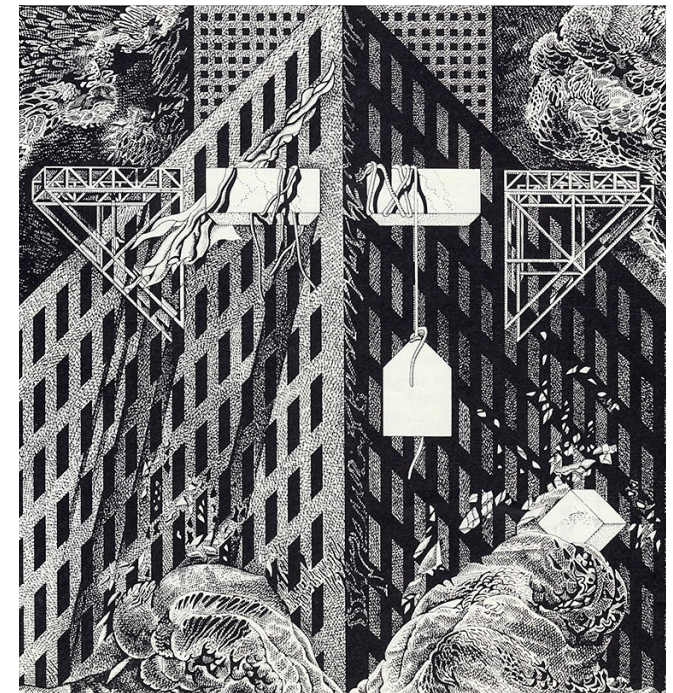
In addition, the cross-collaboration of the two institutions is of great importance to the architectural language of the proposition, and finds expression on this level in the centralised exhibition room.

Oceanography as a discipline also mirrors the volatility of the site; this is due to it being a discipline that sits uncomfortably within academic institutions, as it draws upon a complex milieu of scientific, historical and social disciplines at will. Such a volatility brings an active relationship into how the archive of the institute may be creatively utilised.

The archival material is also the basis of curated exhibitions of the tsunami's devastating impact; while the archive also carries the function of housing the research material, publications, and academic volumes required by the oceanographic researchers.



**Right:**  
Le Corbusier  
*Le Poeme de l'Angle Droit*  
[Extract]  
1947-1953



**Right:**  
Franco Purini  
[Extract from *AA Files 8*]  
1985

An example of a research expedition that the institute could potentially lead would be an analysis of the radioactive distribution of material into the Pacific Ocean in the wake of the Fukushima nuclear disaster.

The disastrous tsunami of 2011 led to the meltdown of three nuclear reactors within the now infamous wreck of the Fukushima Power plant. In its original construction during the late 1960s, the plant sought to defy the ocean, by flattening an original ground level of +34 metres to that of only +10 metres above sea level. Tohoku Electric Power Co. Ltd. (TEPCO) then dug a further 14 metres below this level in direct contravention of the ocean, to create numerous basement levels for Emergency Diesel generators. These basement levels are now being flooded by between 200 and 500 tonnes of water every day; with projections suggesting that from the autumn of 2015 onwards, the discharge of radioactively contaminated water will occur directly into the Pacific Ocean.<sup>46</sup>

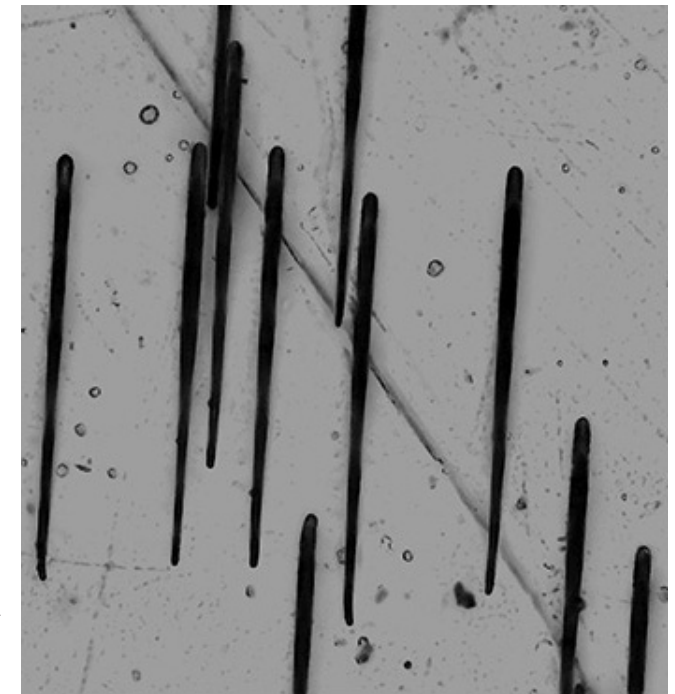
Onagawa's location at the intersection of coastal currents that then outpour into the wider Pacific Ocean mark an important justification for the institute's location.

## MATERIAL SPECULATION

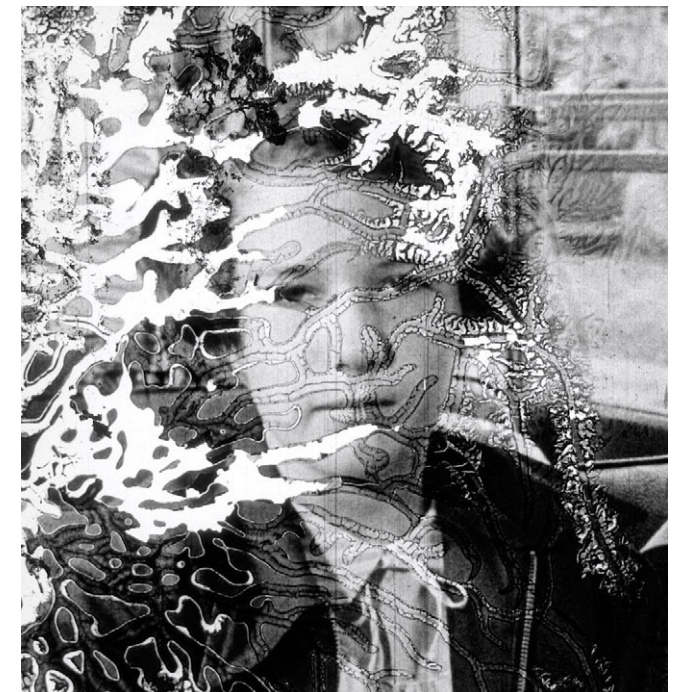
A solid-state nuclear track detector, an SSNTD, is an instrument that carries out a form of analysis based upon the degradation of physical materials such as analogue photographic film. When subjected to samples of radiation they become damaged, etching tracks upon the surface of the substrate. These can then be analysed to determine the charge, mass, and the direction of relevant particles—therefore ascertaining detailed information about the radioactivity of the sample.

Such techniques have been extensively used in the analysis of seawater radioactivity, and they're of particular interest to this study, due to their utilisation of physical material's inherent degradation as a necessity to analysis. Such a procedure has potential in artistic implications also. Bill Morrison's *Decasia* of 2002 discusses beautifully the potential of a material's inherent degradation, through a creative dialogue of decay between the image of film and the very substrate upon which it sits.

**The archive of the architectural proposal must question the implicit notion of archival humility with regard its contents and their creative potential—and extend this conversation into the potential material palette of the proposition.**



**Right:**  
SSNTD Tracks  
Etched tracks of  
14.64 MeV/u La-139 in Lexan  
[Extract]  
Date Unknown



**Right:**  
Bill Morrison  
*Decasia*  
[Extract]  
2002



## LOWER GROUND FLOOR

THE PROPOSITION 45 | 46

**PLEASE NOTE:** The following passages outline the potential distribution of programmatic elements and their interrelations, but they're only to be considered as speculations for a subsequent architectural proposal—they're not a formed proposition in and of themselves.

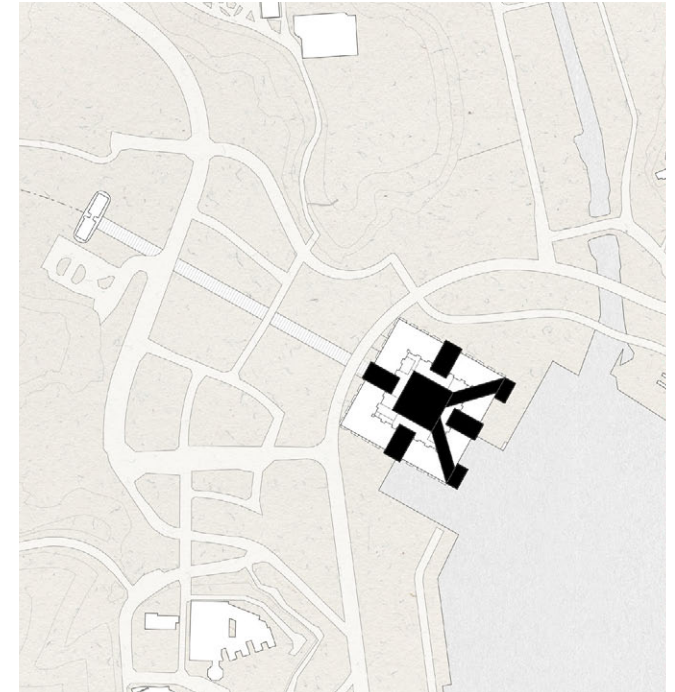
The Lower Ground Floor operates as an extension to the primary urban axis starting at the newly built railway station to the shoreline beyond. It seeks to interrupt this axis, offering the immediacy of a public institution's face upon arrival to Onagawa.

The siting of the building purposely straddles the distinction between the commercial zone and the memorial parkland beyond, with an approximate level change of ten metres across the plinth's edge upon which the institution sits. The Lower Ground Floor takes this transition as its floor plate. The abandoned Police Station (marked in black upon the Ground Floor Plan) is situated within the memorial garden area. At this level the four circulatory columns mark the transition vertically of wall to column to room; each providing the footing for a series of auditoria above.

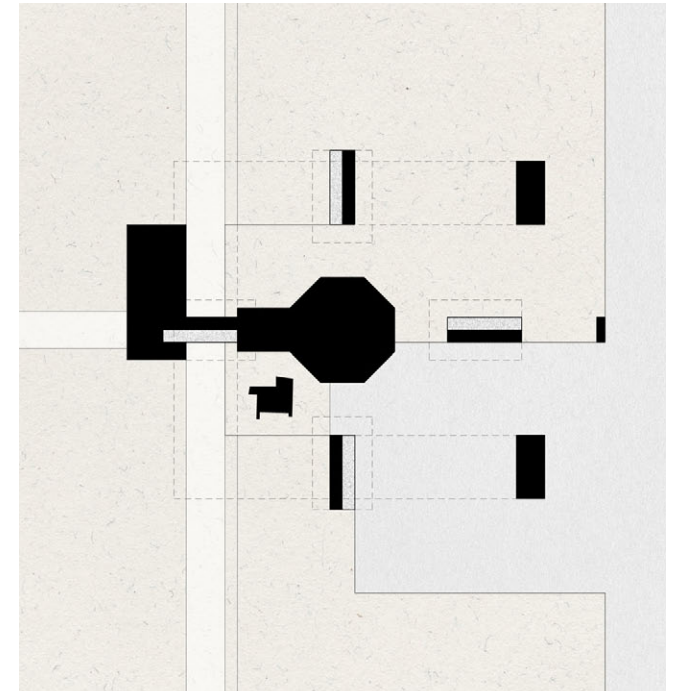
At this lower level the sea is also brought into the remit of the memorial park offering a jetty area for ships, allowing for resident oceanographic students and researchers to carry out expeditions into the Pacific Ocean.



**Left:**  
Anselm Kiefer  
*Am Anfang*.  
[Composer: Jörg Widmann]  
[Stage still]  
2009



**Right:**  
Speculative Proposal  
Site Plan



**Right:**  
Speculative Proposal  
Ground Floor Plan

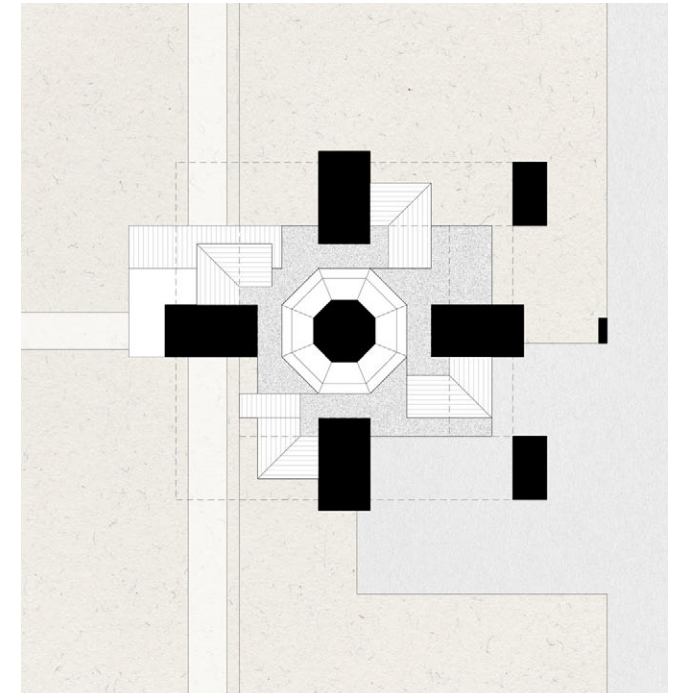
## UPPER GROUND FLOOR

THE PROPOSITION 47 | 48

At this upper level the ground floor splits at the plinth's edge, and upon ascendancy into this area, a very gradual spiral brings the floor level of what will begin to become enclosed in a cloister configuration upward.

The auditoria of this level lie on the four sides of this ascending floor plate. They all face inward toward the external skin of the central exhibition room, and they rise in height along with the floor level. Their seating configurations are flexible, and large folding shutters allow their stage and seating areas to increase in scale.

This purposeful flexibility allows the institute a freedom in the programming of public festivals and conference agendas; both of which would require large open spaces for lectures and performances. This floor becomes a further extension of the public realm. Access to the subsequent private floor of the institution is only available at the end of the rising floor plate.



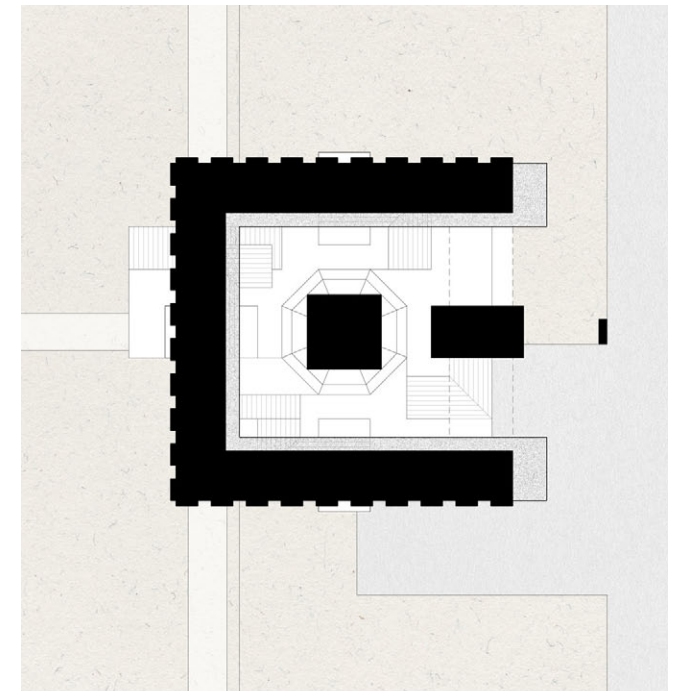
**Right:**  
*Speculative Proposal  
Upper Ground Floor Plan*

## FIRST FLOOR

At this level, and upon entry into the first private floor of the institution, circulation is inwardly facing toward the public/private and internal/external auditoria below. The 'cells' of work, be that of an administrative or of a laboratory function, are outwardly facing. The facilities of the oceanographic institute reside on this floor level.

The archive, the central structure of the institution, sits above that of the public exhibition room below. The archive is centralised within the plan. One half of the archive's function is the storage of material relevant to the *Tohoku* wide devastation; a collation of all of the disparate archives of the district that were set-up in the aftermath of the tsunami. The other half of the archival content is earmarked for the Oceanographic institute, which will include a library element of periodicals and publications; while also holding an archive of current and past research projects that are relevant to the institution.

The interface between the two sides of the archive is of particular relevance for the subsequent design project; their interaction through the archival spine of the building is a key area of concern. Circulatory considerations into this expansive archive need to be carefully managed with regard to the ease of access from both the archival and oceanographic areas of the building.



**Right:**  
*Speculative Proposal  
First Floor Plan*

## SECOND FLOOR

THE PROPOSITION 49|50

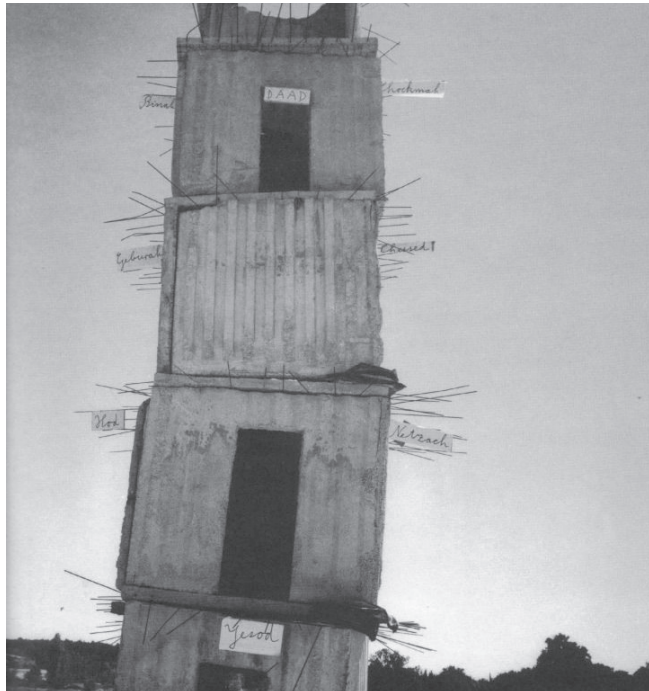
At this subsequent level, the cloister configuration is inverted, whereby the 'cells' face inward to the court below, and circulation is reserved to the outward edge of the institute. The archival research rooms are based on this floor.

The archive remains centrally located, and is architecturally distinct from the surrounding cloister. It holds two circulatory streams, one for the *Tohoku* archive and one for the Oceanographic half of the institute. Their merger and interplay will account for much of the architectural expression of this area. In addition, the archive's floor levels are independent of the surrounding institution at this stage.

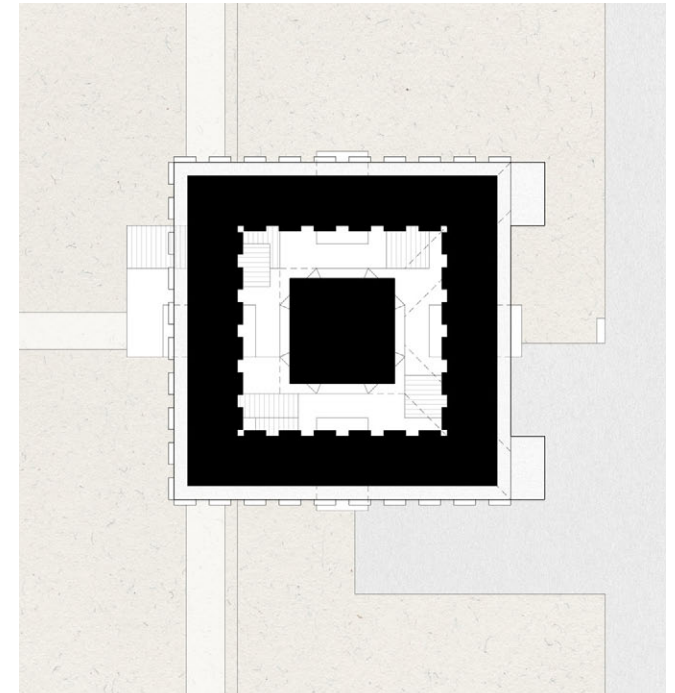
## THIRD FLOOR

Upon this level four private lecture theatres are orientated outward to the city beyond. Two bridges diagonally connect to two circulation towers at the north east and south east of the plan, entering into the archive tower at the scheme's centre.

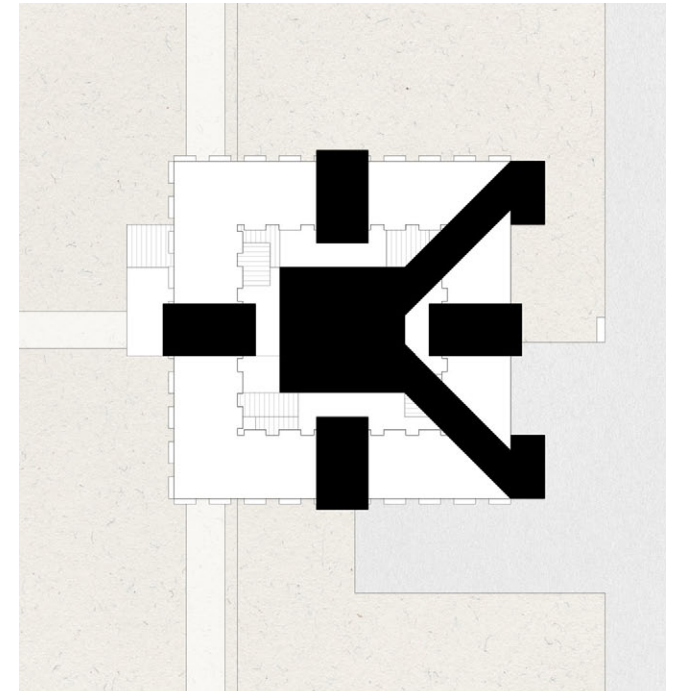
**PLEASE NOTE:** The speculative sectional and elevational drawings of the following spread outline the scheme as discussed in these diagrammatic plans.



**Left:**  
Anselm Kiefer  
*Studies for the Seven Heavenly  
Palaces, Barjac.*  
[Extract]  
1973-2001

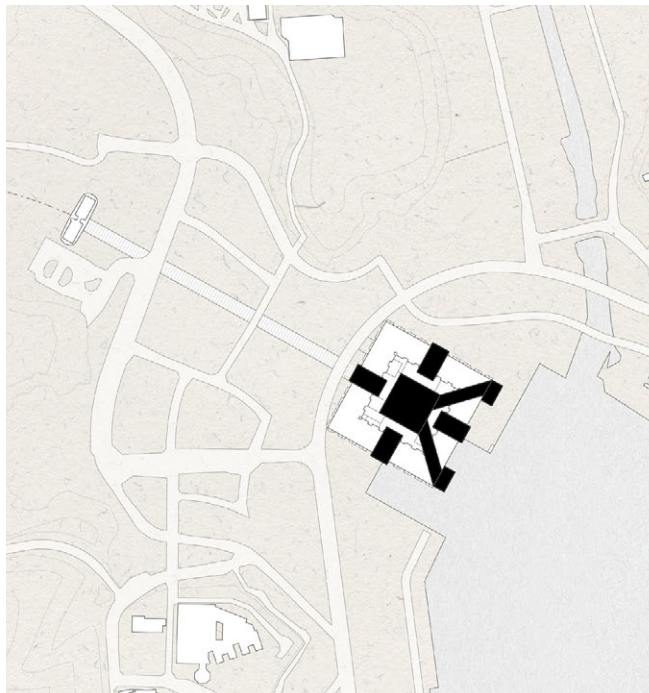
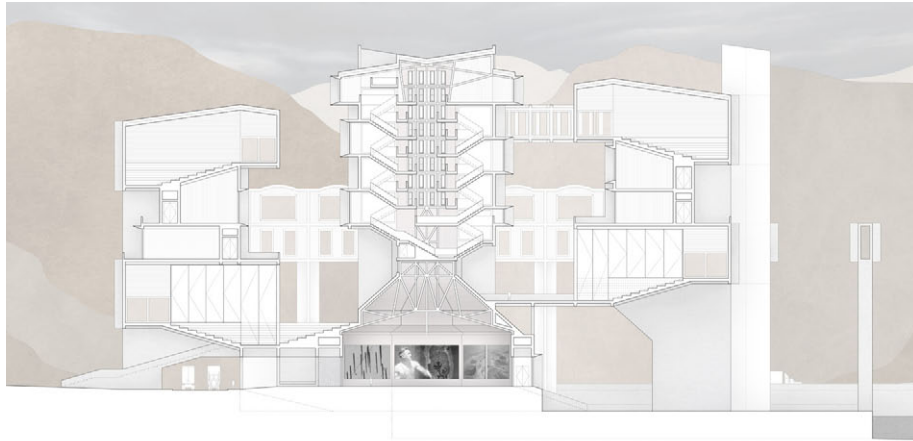


**Right:**  
*Speculative Proposal  
Second Floor Plan*



**Right:**  
*Speculative Proposal  
Third Floor Plan*



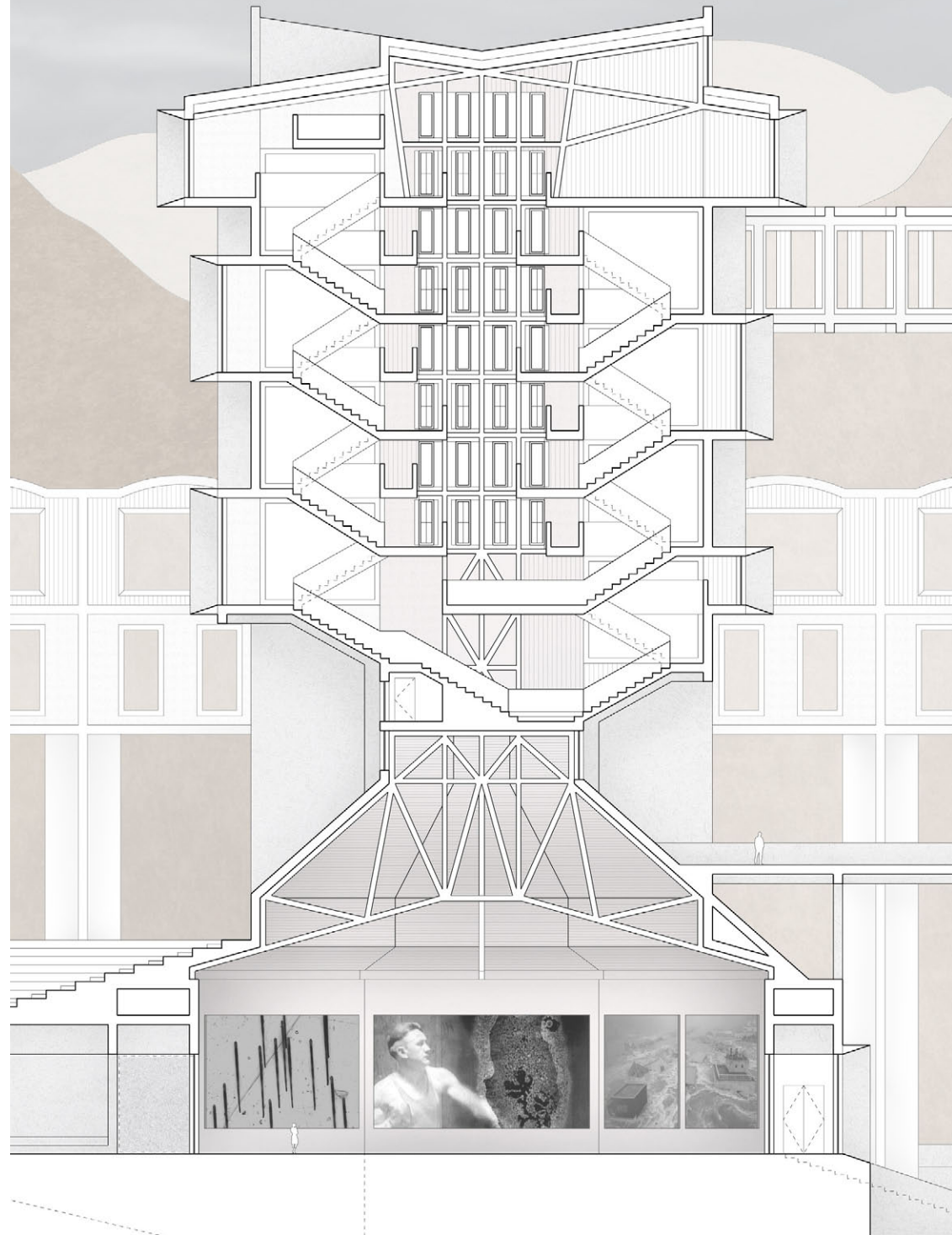


**Above:**  
*Section AA*

**Above:**  
*Elevation A*

**Right:**  
*Section AA Detail*

**Left:**  
*Propositional Site Plan*

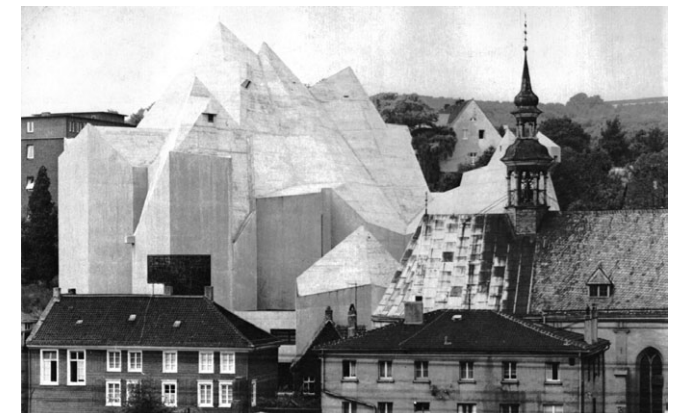


01. George Steiner, *Grammars of Creation* (Yale University Press, 2001), 263.
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## SUBMISSION

I will produce a full series of architectural drawings and models relevant to the aims of this thesis programme. Their form, content, and quantity will be the result of my subsequent propositional work. They will be completed by the 26<sup>th</sup> of May 2016.



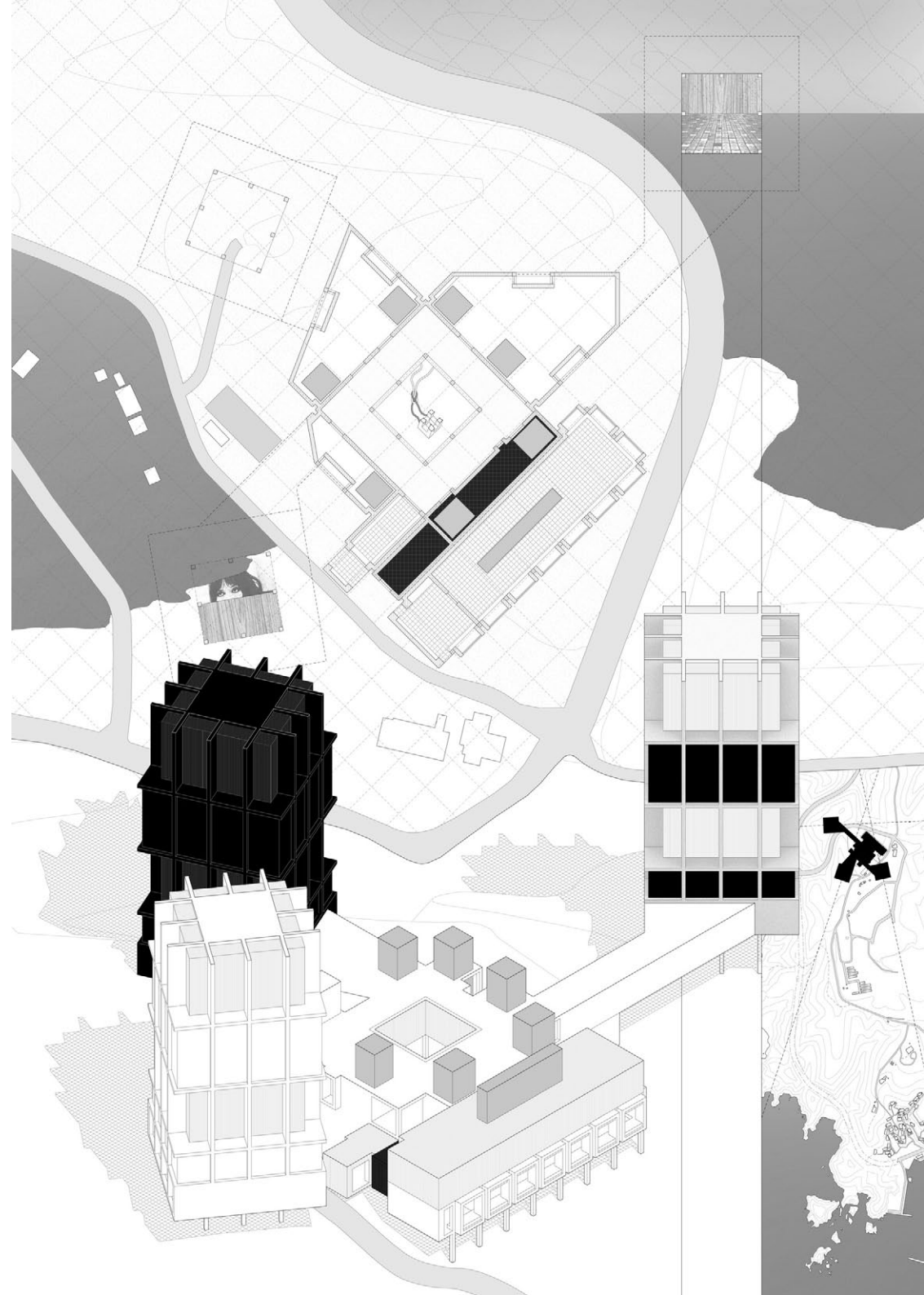
**Right:**  
Gottfried Böhm  
Church of the Pilgrimage  
Neviges  
1968

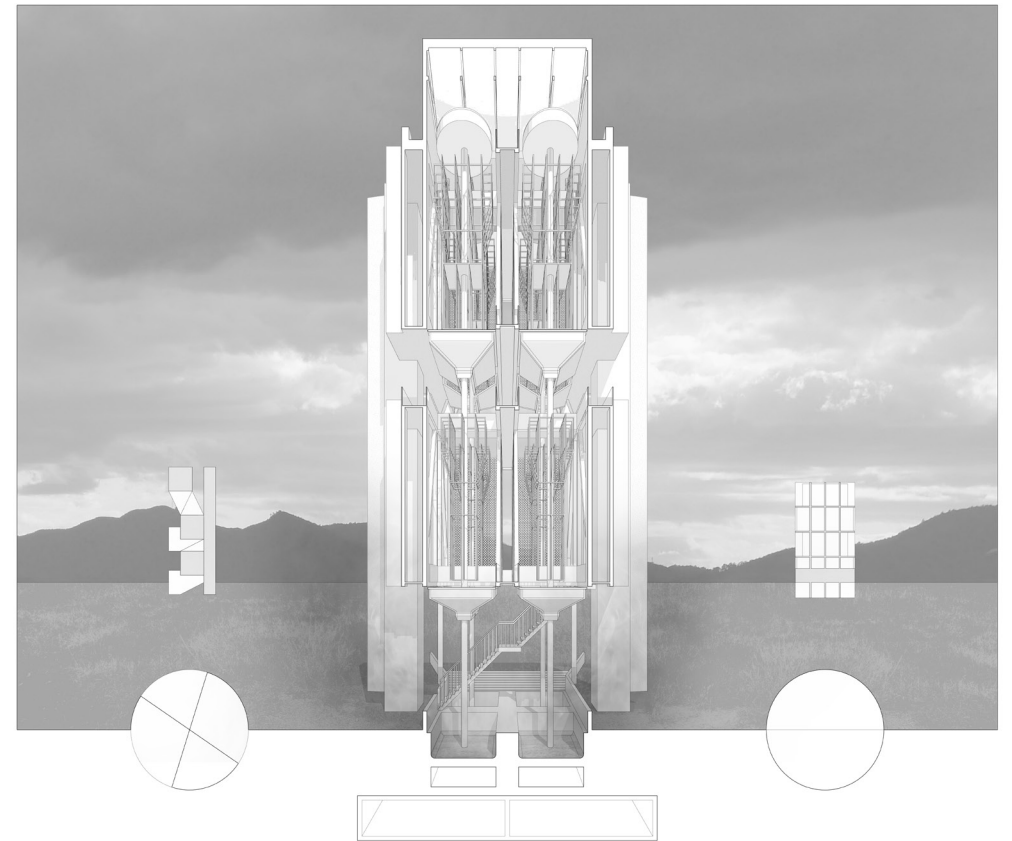


**Right:**  
*The Four Axes of Izushima Island*  
 2016  
 In this drawing I'm speculating on the  
 typological justification of a cloister  
 as an architectural means to try and  
 decipher the local myth cultures of  
 Izushima Island in Onagawa Bay.



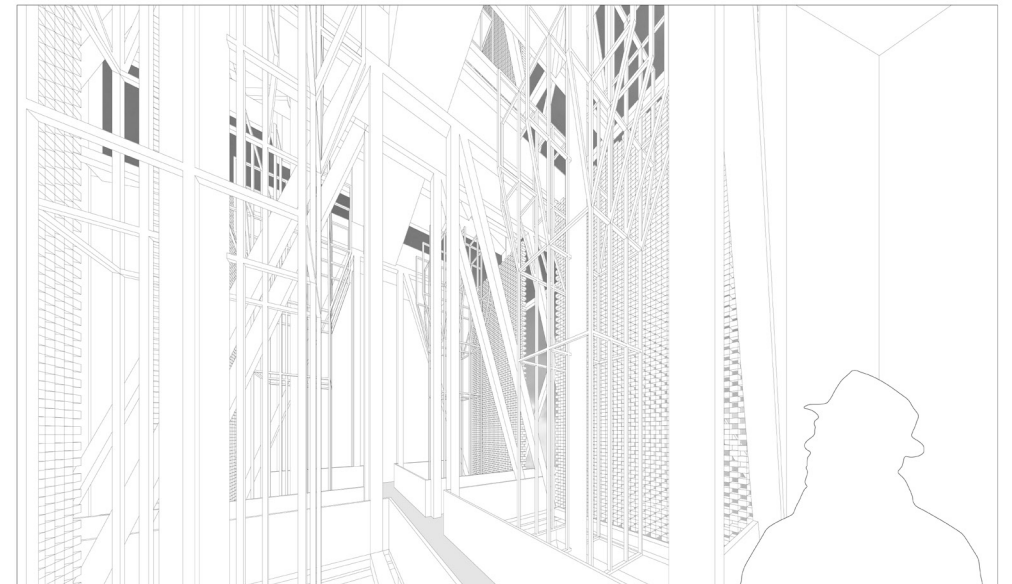
**Right:**  
*Izushima Cloister*  
 2016  
 In this drawing I'm speculating on the  
 typological justification of a cloister  
 as an architectural means to try and  
 decipher the local myth cultures of  
*Izushima Island* in Onagawa Bay.





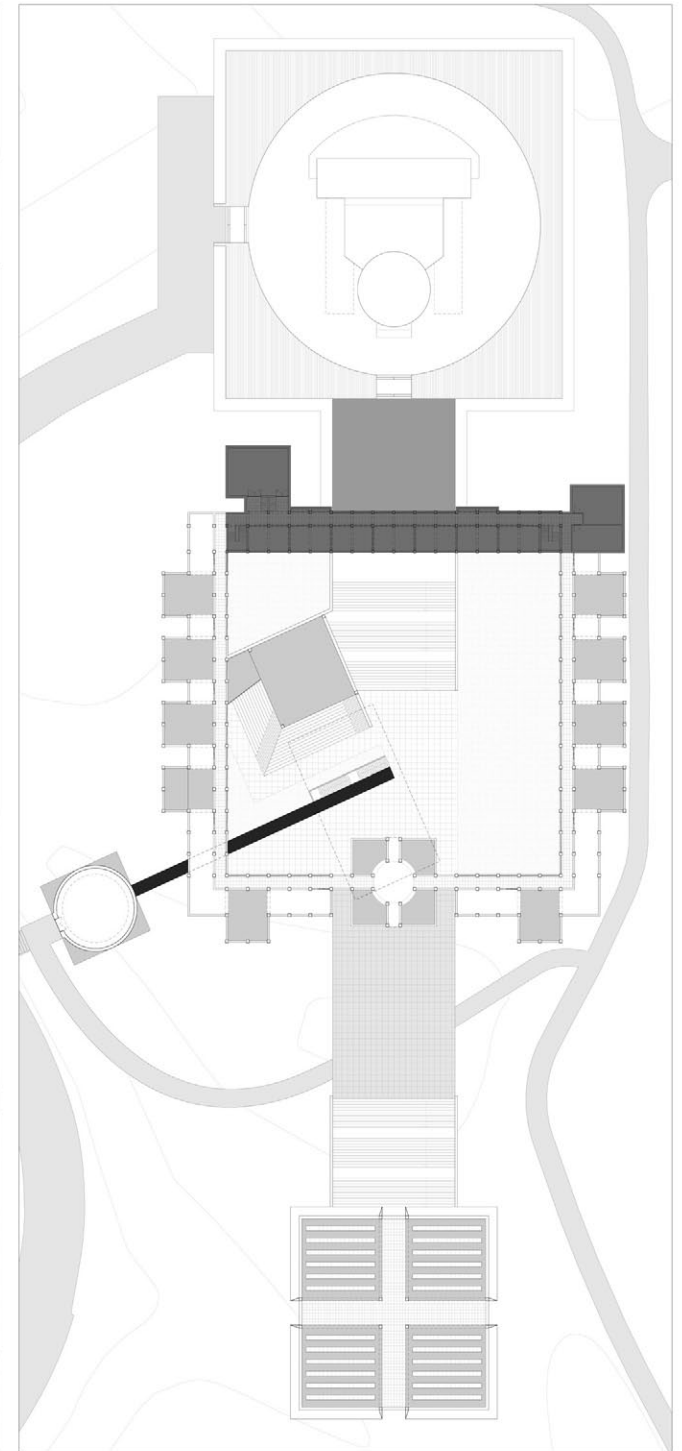
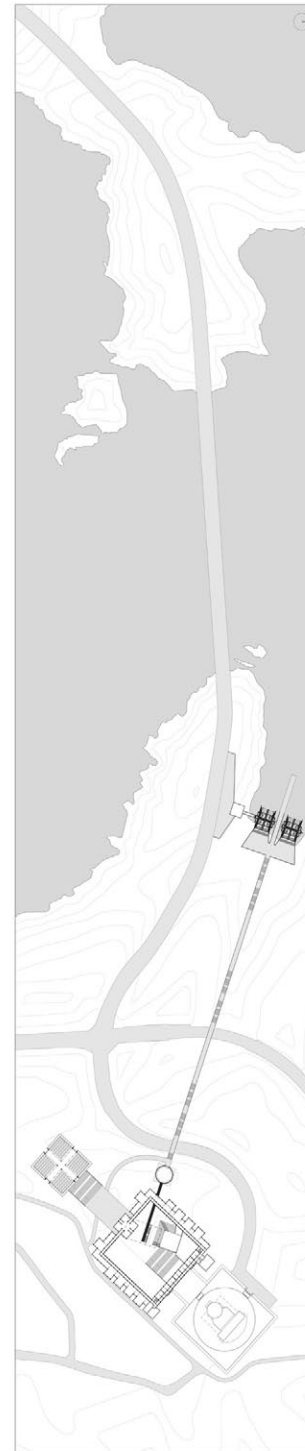
**Right:**  
*Salt Tower*  
2016

In this drawing I'm speculating on a reconstruction of ancient salt production practices that were at one time an important industry of *Izushima* Island. Structural cassettes of bamboo are drenched in sea water, which is pumped to the tower's summit. Prevailing winds dry the bamboo in a slow process of evaporation. Brine is collected at the tower's base where it's then boiled down to produce salt.



**Right:**  
*Izushima Island Speculative  
 Proposition*  
 2016

In this drawing I'm speculating upon a proposition for *Izushima Island* that brings together the themes of my previous research. It includes a library, a research cloister configuration, and a small research-based nuclear reactor. Salt towers form the axial approach to the proposition.



James Edward Alder

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jamessealder@gmail.com**PLEASE NOTE:**

All of the drawings and diagrams are made by the author unless otherwise stated.

All of the speculations and analyses are made with the aim of creating a theoretical architectural project only. It is for this reason that the text is distanced from an analysis of the horrifying devastation and human loss caused by the tragic tsunami of 2011. In this regard this preparatory work is purposefully remiss, but it is done so with the upmost of respect for the people of the *Tohoku* region.



Left:  
*The Acqua Alta*  
*Venice, Italy*

## Education

September 2014 - Present

**MA (Cand.arch). Architecture**

The Royal Danish Academy of Fine Arts,  
School of Architecture. Copenhagen, Denmark

2010 - 2011

**MArch. Architectural History and Theory**

Cumulative GPA: 4.00 (equiv. First Class)

McGill University. Montreal, Canada

*Under the supervision of Prof. Alberto Pérez-Gómez*

2006 - 2009

**BArch (Hons). Architecture**

First Class

University of Nottingham. UK

## Professional Experience

September 2013 - August 2014  
[Full-time Architectural Assistant]

**Carmody Groarke Architects**

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January 2010 - August 2010  
& August 2011 - September 2013  
[Full-time Architectural Assistant]

**Jamie Fobert Architects**

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## Academic Achievements

2010

**Clifford C.F Wong Fellowship in Architecture**

Awarded by McGill University.

2009

**Undergraduate Prize for Poetic Expression**

Awarded by Allan Haines of the Concrete Centre.

2008

**Institute of Architecture Prize for Undergraduate Construction**

Awarded by the University of Nottingham.

An Ancient Proverb from the Onagawa Region handed to me by members of the Onagawa Town Council's Rebuilding Department:

*"A beautiful sunset leads the sun and a red glow in the morning leads the rain.*

*When you see the evening rainbow you take off a straw raincoat.*

*When you see the morning rainbow you put a straw raincoat on.*

*When you see an umbrella in the moonrise or sunset, it will be rain soon.*

*The west wind leads to the sun and the east wind leads to the cloud.*

*In cold air, when the west wind blows, it will be a rough wave and when the east wind blows, it will be a calm sea.*

*When the west wind blows in the winter solstice, the sea will be calm, and when the north wind blows, the sea will be rough.*

*When you see beautiful stars in the sky, the west wind will come.*

*When clouds blow away in the sky, strong winds will come.*

*When clouds spread in the sky, it will be rain.*

*The cloud that happens in the west and stays in the east brings the east wind.*

*The cloud that happens in the south and stays in the north brings the south wind.*

*The wind blows from the lightning between the spring equinoctial week and the autumn equinoctial week."*



# ONAGAWAN HINTERLAND

JAMES E. ALDER



**THESIS PROGRAMME 2016**

The Royal Danish Academy of Fine Arts  
School of Architecture

**POLITICAL ARCHITECTURE**

*Student Number: 1492*

*Thesis Supervisor: Associate Professor Niels Grønbaek*