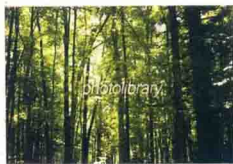


Sou Fujimoto

Futurospective Architecture





**Kunsthalle Bielefeld
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Sou Fujimoto

Futuroerspective Architecture

Edited by Friedrich Meschede

Comments by Sou Fujimoto

Essays by Jörg Gleiter, Günter Küpper and
Friedrich Meschede

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is the title of the exhibition shown at Kunsthalle Bielefeld of Sou Fujimoto's work. This is the first monographic presentation of the Japanese architect's designs and projects outside of Japan. The title expresses the exhibition's programmatic aim: it seeks to offer more than a retrospective of his buildings and architectural work realised thus far; architecture is rather more to be understood as a discipline of the arts and of sociology, the means of which are both based on the design of space. The mutual starting point of Sou Fujimoto's past and future architectural projects is formed by the needs of the people who work and/or live in his buildings. Hidden behind the composite word "futuropective" lies an attitude towards a future-oriented conception of space; this not only distinguishes Sou Fujimoto from his contemporaries, but it is also what he uses to create enriching experiences of space in Japan. The experiences Fujimoto gained in his native Hokkaido, located in northern Japan, shape what he expresses in his book *Primitive Future* of 2008 – a conception which is given concrete form in the present exhibition through Fujimoto's statement of "architecture as forest": "The architecture as forest presented here is the nature of the future, the architecture of the future."

It is rare that an exhibition on architecture is presented in its full scale. Created especially for Bielefeld, a reconstruction in the Kunsthalle park of his prizewinning Final Wooden House of 2005–08 has made it possible to construct a conception of space which influenced Fujimoto and to which his current designs may be traced back. We are grateful, above all, to the regional administration of Detmold, represented by the president of its government, Marianne Thomann-Stahl, for making this reconstruction possible. She and Walter Neuling were enthusiastic about the project in the summer of 2011, and their enthusiasm spread to the head forest director of Landesbetriebe Wald und Holz in North Rhine-Westphalia, Ernst-Heinrich Über of Hochstift in Bad Driburg, providing the required larch wood from regional forests. Further assistance for the realisation of this project and the exhibition was provided in the form of the energetic mediation of Dr Ingrid Stoppa-Sehlbach of the Ministry for Family, Children, Youth, Culture and Sports in Düsseldorf, with the support of minister Ute Schäfer. The wooden house itself was assembled at no cost by Handwerksbildungszentrum Bielefeld-Brackwede and the head of its carpentry department, Jörg Hainke, with the support of its managing director, Klaus-Werner Schäfer, and its committed apprentices – all parties contributed to make the project into the house which Sou Fujimoto had conceived. For the necessary supervision of the construction project on-site, we are grateful to Joachim Oehme and his colleague, Philip Klasing, and to Oehme und Partner Architekten Bielefeld who, in collaboration with Quakernack Straßen- und Tiefbau und Glas Menke, successfully carried out Sou Fujimoto's plans. The true prerequisite for this project centring around an unusual architecture exhibition was provided by Kulturstiftung pro Bielefeld and its chairman, Dr Axel Brandt. The Japan Foundation, Tokyo, also provided funds for its realisation, for which we thank its representative Ms Tokiko Kiyota, the senior member of the board of directors of Japanisches Kulturinstitut in Cologne.

However, this is not the first time that contemporary architecture has been showcased at Kunsthalle Bielefeld. One cornerstone was laid

early on, in 1984, when Ulrich Weisner exhibited the drawings of Gottfried Böhm; this was followed ten years later by the exhibition Väter und Söhne (Fathers and Sons), an extensive portrayal of the Böhm family of architects. Between these two shows, in 1989, Ulrich Weisner presented Neue Architektur im Detail: Heinz Bienefeld, Gottfried Böhm, Karl Josef Schattner (Modern Architecture in Detail). Finally, in 1993, together with Förderkreis der Kunsthalle Bielefeld, the design for an addition to the museum by Frank Gehry was presented. With the initiative for a museum by Frank Gehry in neighbouring Herford, the discussions of an addition in Bielefeld became obsolete for some time. However, the subject was kept alive and, in 2004, Thomas Kellein provided the inspiration for the idea of presenting the artist Ilya Kabakov and his architectural projects at Kunsthalle Bielefeld.

Sou Fujimoto: Futuropective Architecture should be seen within this genealogy of internationally oriented architecture exhibitions that have been held at Kunsthalle Bielefeld. In this respect, it was Philip Johnson's design from 1968 for the museum building which set a high standard for thinking about space and architectural design. Kunsthalle Bielefeld is a monument to the 'International Style', as coined by Johnson and articulated together with the architectural theorist Henry-Russell Hitchcock. To this day, it remains a milestone of museum architecture in the latter half of the twentieth century – worthy of being mentioned in the same breath as the Solomon R. Guggenheim Museum in New York by Frank Lloyd Wright, which opened on 21 October 1959, and Neue Nationalgalerie in Berlin by Mies van der Rohe, which opened on 15 September 1968, just twelve days before the inauguration of the museum in Bielefeld. In this context, it is appropriate to quote Yoko Ono, another Japanese artist who, on the occasion of her exhibition at Kunsthalle Bielefeld in 2008, went so far as to call it "the most beautiful museum in the world".

The fact that the present exhibition has become the event we hope to document in this catalogue would have been inconceivable without the unlimited work and dedication of all the employees of the firm Sou Fujimoto Architects in Tokyo. We are immeasurably grateful, above all, to Hideto Chijiwa, who served both as the linguistic channel and crux in terms of technical expertise between Tokyo and Bielefeld. For the in-house exhibition installation, I wish to thank Philip Göbel's team and the companies S.T.W. and Alexander Treichrib for their patient duplication of ever-new pedestals as well as the firm BSF, Horst Boge.

Naturally, we are also grateful to Sou Fujimoto and his wife, Yumiko, who agreed to the idea for the project in the summer of 2011 – at a time when many of the projects in which he and his firm are currently involved could not yet be foreseen. An architectural office is not like an artist's studio, where time often seems to stand still. Architects are always working on the next competitions or on new construction sites, and an exhibition at a museum is not one of their highest priorities. Yet everyone in Tokyo worked on the architectural models for months. My thanks therefore go to Masaki Iwate, Mai Suzuki and Toshiyuki Nakagawa for the intense work they have invested in building the fragile objects shown in the exhibition.

Professor Jörg Gleiter contributed an essay for the catalogue on the cultural background of a

recent development in Japanese architecture, for which I would like to thank him sincerely. I also wish to express my gratitude to Dr Günter Küppers for his text on the evolution of our understanding of space from the perspective of physics – especially insofar as this aspect of scientific thought is essential for Fujimoto. I wish to thank Miyuki Terai who, as a project assistant at the museum, provided me with translations of texts by Sou Fujimoto that have been published only in Japanese. Without these translations, I would not have been able to grasp the complexity of Japanese culture and the multiple meanings of the concepts and ideas expressed in Fujimoto's thought, which is always striving for openness. By exchanging ideas with Dr Karin S. Werner of transcript publishing house in Bielefeld, I was able to clarify the manifold connections between architecture and sociology. The catalogue and graphic design were realised by Thomas Mayfried and Swantje Grundler with their profound understanding of the subject, and whom I also wish to thank here.

At a time when this exhibition was only just becoming conceivable for Kunsthalle Bielefeld, Sou Fujimoto was preoccupied with his first built structure in Europe, the Garden Gallery for Cologne Sculpture Park in 2011. For that reason, I wish to thank Dr Boris Stoffel and his wife, Dr Susanne Stoffel, as well as Dr Thomas Kurth of the board of Stiftung Skulpturenpark Köln. Without their instant enthusiasm for the Garden Gallery and without their passion for seeing the pavilion built in the park in Cologne, my own interest in the work of Sou Fujimoto would never have fully matured into an exhibition. With the Garden Gallery in Cologne and the Final Wooden House here in Bielefeld, two important works by Sou Fujimoto were suddenly completed in North Rhine-Westphalia within a year. It would only be natural to realise further projects with him in the future, as Sou Fujimoto's architecture is first and foremost about the idea out of which spaces grow and which can be experienced in many enriching ways.

Friedrich Meschede




**In einem Haus
zu wohnen
ist wie in einem Baum
zu wohnen.**

Sou Fujimoto
Futurperspektive
Architektur
03 09 12
02 09 12
Kunsthalle

Stark & Partner

1000

The image shows an interior exhibition space. The ceiling is a grid of yellow-lit panels with several track-mounted spotlights. The walls are a neutral, light color. In the foreground, a black metal stand with multiple vertical poles holds several glass display cases. Inside these cases are various potted plants, including some with bright red leaves and others with green foliage. The text is overlaid on the left side of the image.

Sou Fujimoto Futurospektive Architektur

03 06 12

02 09 11









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Kleine Dinge ergeben ein Ganzes. Wald - Tokyo

Im Wald sind Dinge verschiedener Größe versammelt. Von Körpergröße bis zur Größe einer Stadt existieren sie nebeneinander und müssen in wechselseitiger Beziehung zueinander. In diesem Sinne ähnelt die Stadtviertel von Tokyo einem Wald.

Whole made up of many small parts. Forest-Tokyo

The Forest is a place where many spectrum of scales are collected. Where the ranges of physical scales of that of a body and large urban scales relate to one another and coexist. Under this premise, the city of Tokyo is akin to a forest.

