

Minoru Takeyama

1989-90 recipient of the

Plym

Distinguished

Professorship in

Architecture

School of Architecture
University of Illinois
at Urbana-Champaign

竹山実



“As an architect coping with the subculture of a kaleidoscope of multiple architectural signs, I find that one of the basic intentions of my work is to confirm the relation between heterogeneous expression and homogenous content. Evaluating the phenomena of architectural language, I have changed my aim from time to time — such as reacting against the homogeneity of the content at some times or evaluating the heterogeneity of the visual experience at other times.”

Minoru Takeyama

Charles Jencks

Professor of Architecture, UCLA

Author: *The Language of Post-Modern Architecture*

The architecture of Minoru Takeyama is much more versatile than that of the usual practitioner. Like his character, it is swift, elegant, changeable, humorous, moody and calm — even monumental. Impossible to classify in any style or school, apart from the pluralism of Post-Modernism, it is suited to the particular client and site without being a predictable contextual solution. For the bar area of Shinjuku, his famous *Niban-kan* took in the commercial Pop vernacular of the area and augmented its frenzied cacophony into a

strong image — considered Post-Modern in 1975 (because of its hybrid Modern and commercial mixture). Today it would be seen as Deconstructionist. The labels don't matter particularly, although they highlight different aspects of his message, because it is the intensity and appropriateness of the architecture that counts.

For his Pepsi-Cola Factory in Mikasa and Beverly Tom Hotel in Hokkaido, Takeyama produced two amplified Neo-Classical buildings in a filigree, High-Tech style. Both structures conveyed their organisation, meaning and use through the outline form and in this way, could be considered heirs to *architecture parlante*, the semiotic architecture of Ledoux, Boullée, Lequeu and others at the end of the eighteenth century. Takeyama studied semiotics and has always been deeply involved with the way architecture communicates — both on the street and to different types of people, to those with different tastes and world views. Hence a certain irony, ambiguity and double-meaning in all his work, and a willingness to incorporate heterogeneous material, opposite sensibilities — the transient, kitsch and commercial as well as the monumental, serious and abstract.

For the Nakamura Memorial Hospital in Sapporo he has adopted a chaste, white Post-Modern Classical mode turning the health facility into a large public monument that dominates a small part of the city. Purification, sterility, control and holistic balance are immediately conveyed through the spaces and harmonious forms.

How different this is from his Housing Collectivity, 1974, an *ad hoc* collection of small-scale forms and spaces played for its intricate domesticity, or — the most extraordinary domestic solution — his parents' house wrapped in a cocoon of metal sheathing to protect it from the noxious fumes, noise and terror of a busy Sapporo street.

Because Takeyama is hard to classify, because he is from the northern province of Hokkaido, because he is subtle, changeable, poetic and perhaps more western than most Japanese, he hasn't found the acceptance that has gone to the established creators of Tokyo architecture — Tange, Isozaki, Kurokawa, Maki — and has remained something of an outsider. His contribution to Japanese architecture is no less important for that. One has to continuously remember that marginalised figures such as Maybeck, Gill, Sullivan and Wright have often been more important to architecture than those who capture the political centre. Takeyama is one of those few maverick poets who make the Japanese scene so vital, and different from the professional stereotype.



“To see things is already the beginning of creation.”



東都
信用組合

Peter Chermayeff
Principal, Cambridge Seven Associates
Architect

Minoru Takeyama is an architect with much more than rare talent and intelligence. He seems to me to have a unique spirit, both as practitioner and as teacher. I think of him as applying child-like curiosity, uninhibited visual gifts, delight in discovery, playfulness, and boundless energy, to such serious matters of our time as making multi-faceted, communications-bombarded, communally interactive urban places work for people — as positive social and physical environments — at any scale, from downtown streets to hospital rooms.

As he explores new possibilities, either with the projects of his office (applying fresh talent, old-world craft, and new-world building technology), or with the projects chosen for his students (applying fresh insights and provoking himself and others to think boldly about complex problems and possibly neglected opportunities), Takeyama seems to consistently bring together the often separated realms of imagination and social purpose.

His colleagues and students, in widely spread locations, have been, and are, very fortunate to have such a man in their midst.

Marc Treib
Professor of Architecture
University of California, Berkeley

To reduce to a few words one's thoughts and feelings about the work of a friend and colleague one respects to such a high degree is a difficult task indeed. The complexity of Minoru Takeyama's work makes the task even more challenging. Educated in the United States and intimately familiar with Western as well as Japanese concepts of architecture, Takeyama illuminates in his writings and his buildings aspects of both cultural spheres. Minoru Takeyama burst upon the international architectural scene in the late 1960s with two structures that were quintessentially of their time and quintessentially Japanese. *Ichiban-kan* and *Niban-kan* were the realization of the type of fun palace projected, but left on paper, by the Archigram group. These two, somewhat small structures comprised transient spaces filled with small bars, restaurants, saunas and shops that created settings for pleasure or release that paralleled the noted "floating worlds" of the nineteenth century Japanese print. Compact and colorful, they unhesitatingly exemplified Japanese urbanism as a collage in which the individual element adds to the whole while neither continuing nor matching. Instead each building serves as a catalyst that changes the street by its very presence alone.

Minoru Takeyama's writings have furthered these early insights. His thoughts on the street and the building, on the facade as a true architectural face, on technology and spatial constructions, on flexibility for today's architecture, and on the semiotics of the urban conglomeration could only have evolved from thoughts filtered through his eyes. And they could only have come from visions derived from the Tokyo metropolis.

If he has had a strong impact on a generation of Japanese architects as a writer and builder, he has also exerted a considerable influence through his teaching. In the United States, at the University of California at Berkeley and at Harvard, and now at the University of Illinois, Minoru Takeyama has been actively engaged as an educator who links the traditional with the modern, and the native Japanese with the world of the foreigner. His students have benefited not only from his experience but also from his dedication. His is a singular vision in which architecture and architectural ideas and ideology are always in flux. His vision suggests a "Tokyo of the brain," in which ideas — like the Japanese metropolitan condition — develop and fade, but always evolve toward increased density and complexity.

Gerald M. McCue
Dean, Graduate School of Design
Harvard University

For me, Minoru Takeyama has always been somewhat of an enigma. His quiet, gentle personal manner seems inconsistent with his written word and even more at odds with the brashness of his architecture. But as the man and the work blossom in maturity, the evolutionary pattern of his intention and interpretation becomes more self-evident.

Takeyama's work always offers opportunity for a double reading. The genuine search for intelligible expression interacts with a sense of ironic humor that seems to say, "Don't take me *too* seriously." It seems to reflect a process that begins a comprehensible architectural statement but checks it before completion to introduce a contradiction in form and symbol. Through these means, and in his own words, "Heterogeneity of form and expression is supported by homogeneity of content and substance."

In the early work, such as the *Ichiban-kan* and *Niban-kan* buildings in the Shinjuku District, his apparent reading and misreading of the semiology of the street seemed to result in a tentative sign. It appeared to represent an extension of his teacher Sert's painterly approach in another language. But now, in retrospect, one may read the intention more clearly. For here, as in the more assured later works, such as the Nakamura Hospital and Mushashino University, the formal and symbolic statements simultaneously support and challenge the program and setting, as well as the manifestation of the buildings themselves.

Speculating about the future direction of an adventurous architect is risky but the trajectory of Takeyama's ideas suggests the capacity for continued renewal. The process of forming, then challenging, his own hypotheses demands continued exploration . . . the interaction of one statement forms the basis for the next. If such a conclusion seems reasonable, then it must be entirely wrong, for being reasonable is the least appropriate way to describe Takeyama.



"...the environmental context is paradigmatic and its discontinuous continuity becomes readable more by metaphors and symbols than indexical and iconic signs."

John Parman

Co-Founder, *Design Book Review*

Friend of Minoru Takeyama*

Minoru Takeyama's life has gone through several cycles which have carried him far from Japan and then back again. This progression, although not always very smooth, has left him a very sophisticated observer, but one who has kept his curiosity. It has also given him a unique personal language, "Takeyamese," of which my mother-in-law once said "you feel after reading it that you didn't understand a single sentence, yet somehow you get the general sense of what he is trying to say."

Although I publish a magazine on design, the truth is that I have always been as interested in the character of designers as in their work. Sometimes there is a remarkable consonance between the two, so that it is impossible really to understand one without the other. Of the architects I know personally, George Homsey and Lars Lerup come to mind in this regard. Other times, there is so much dissonance: the work is good, but the person is so odd or awful, or *vice versa*. Sometimes the work is not the point. Still other times it is hard to find the personality except in the work. In the case of Takeyama, it is different again: the buildings seem to occur in parallel, the best of them providing a further but not indispensable commentary (that is, he can say it *and* build it) on what he observed about his clients and their projects. There is always a joking aspect to this, I sense: not mocking them, but looking with curiosity and humor at their situations. This is also a Danish trait, and perhaps explains why Takeyama fit so easily in Copenhagen.

Since I have only visited one of his buildings, my comments on his work are necessarily second hand. Some projects which come to mind are the Hotel Beverly Tom in Tomakomai, the Pepsi Factory in Mikasa, and the Nara Candy Factory.

What these quite different buildings have in common is that they all express what we imagine to be their inner life, their reality. The hotel, which my aunt would describe as looking like "a microphone," seems to signal its baser possibilities to the passing ships. The candy factory appears to be run by a kindly (and wealthy) uncle. He's grown rich at our expense, of course, but the money's been put to good use. The Pepsi Factory, on the other hand, must be run by engineers: a celebration of bottling, not the contents. This must have been the year Pepsi won the Deming Prize.

I think that the Candy Factory is his best building, first because of the originality of his interpretation of what a candy factory represents, especially to children (only Roald Dahl and the movie *I'm Alright Jack* have done as well, although the latter is strictly an adult vision), and second because of the care with which he has realized it. Its understanding and blend of understated-

*I once identified myself as such to Charles Jencks, who replied, "Any friend of Minoru Takeyama is a friend of mine."

ment and flamboyance remind me of Michael Graves's Alessi tea kettle, his insightful and good-humored interpretation of one aspect of the English Tea Ceremony.

Takeyama has used the craft aspect of Japanese construction, the potential for creativity *during* construction, to make something of elements like the tilework, instead of squandering all that talent on mere repetition or banality. (Thomas Gordon Smith tried this in his house in Richmond; Chris Alexander's work has a similar impulse.) The Candy Factory is an instance of Johan Huizinga's notion of serious play, a particular trait of children, so this ability to draw on the spontaneity that is always latent in the construction process (in America to provide amusement and income for attorneys) is in the spirit of his interpretation.

The most personal or self-expressive of his buildings may be his Nakamura Brain Surgery Hospital, which grew out of his relationship with the client, the surgeon who operated on his neural aneurysm, an operation in which Takeyama had a one in twenty chance of death, and with whom he later traveled, accompanying the surgeon from museum to museum as he indulged his interest in human feet. Reading an old Dürrenmatt novelette reminded me both of this peculiarity and how the probability of death and the sense of the inexorable dwindling of time as one awaits one's fate put one on more intimate (perhaps oppressively intimate) terms with space.

For Americans, Takeyama's most famous buildings are the two nightclubs on the cover of a Charles Jencks book popular when I was a student. Not having been to Tokyo, I once thought these buildings were enormous. I still haven't seen them, but I now realize they are probably narrow and diminutive. (Modernism has survived in Tokyo because very few of the buildings are large enough to be oppressive.) I had a similar revelation when I visited Takeyama's almost oppressively small office in Tokyo.

When I saw the slides of Takeyama's more expansive studio in Sapporo, I thought: this is a piece of Denmark he's brought back with him. Also it has a kind of pre-Rubik's cube, made of plywood, on the roof. This I take to be an emblem of architectural transformation, perhaps one old enough to be a kind of metabolist gesture. It must be a ruin by now.

The second time I met Takeyama, he was interested in holograms. Maybe this was a reaction to trying to do hinged plywood transformations on a snow-covered roof in Sapporo. This is the same man who had wrapped his mother's house (in Sapporo) in corrugated metal (long before everyone in Los Angeles plus

David Ireland began to do so), so I can only assume he knew what he was doing.



"To begin our expression, we have to confirm our impression."

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109



Peter Popham
Freelance Critic

Minoru Takeyama is almost alone among Japanese architects in being both academically respectable and street-smart. His best known buildings in Tokyo, *Ichiban-kan* and *Niban-kan* in Shinjuku and the 109 store in Shibuya, take up the exuberance of the manically noisy and turbulent zones in which they are located, and give it forms which focus it both architecturally and socially. These buildings are terrifically popular. 109, in particular, has changed the whole atmosphere of that shopping section of Shibuya, not by imposing some beautiful monument on it but by harnessing its super-abundant human energy to drive a wonderful piece of kinetic sculpture on the theme of consumption. 109's big rotunda facing Shibuya Station down the hill has become one of the town's most popular places to meet and hang out before lugging one's purchases back home.

It's the fabulous energy of Shibuya and Shinjuku which have carried Takeyama to these heights. Rather than a mass of human energy waiting to be given expression and focus, however, central Kyoto is a mass of problems and contradictions asking to be resolved, and a labyrinth of naive and arbitrary restrictions demanding to be negotiated.

It's hardly a promising locale for an architect, but it has elicited from Minoru Takeyama a powerful if troubled work. In some ways Renaissance rebuffs and rebukes Kyoto; in other ways it pays the city secret homage. It eloquently suggests how magnificently modern Kyoto might be — but does not care to take its own proposal too seriously. Like Tsukuba Center Building it is perhaps too complex and unhappy to be wholly satisfactory; but it offers a fascinating challenge and precedent to any other serious architect who might be tempted to build in Kyoto's heart.

Sombre in color, its facade rigorously ordered by its bands of black stone, Renaissance speaks in the dignified urban accents which Kyoto ought to possess and so sadly lacks. The shift from the public space of the ground-floor cafe to the semi-private areas of the culture center above the fourth is elegantly indicated on the facade by the gradual narrowing, floor by floor, of the gridded picture windows. The double-height cafe, fronted by playful gold-colored capitals atop narrow columns, is already immensely popular with Kyoto's fashionable young women, and if it doesn't teem in quite the exciting way 109 does, then that is probably in accordance with the owner's wishes.

“Given that meaning is often split into opposite poles, for me the most trustworthy method of articulating it is to try to hold the opposing meanings in equilibrium...If we, as architects, can discern and express meaningful opposites in the confusion of the urban environment, we may hope that the public could establish the semantic orientation of their own and that communication between the built environment and its users will be reestablished.”



Botond Bogнар

Professor of Architecture

University of Illinois at Urbana-Champaign

Author: *Contemporary Japanese Architecture*

Takeyama's architecture, because of its multi-faceted character, can be analyzed and introduced in many ways. Yet, it seems to me that among the numerous aspects, none is as important as the urban quality of his works; the extent in which they are derivative of the peculiar urban conditions of Japan, and also the extent in which they do have an impact on these conditions. Indeed, Takeyama's buildings can only be understood within the Japanese city or, as Chris Fawcett called it, "Japan-the-city," as context. No doubt, the overwhelming presence of the built environment is an inescapable *a priori* for every architect working in this country. The significance of Takeyama's architecture then resides in the unique mode in which he interprets and responds to this urban realm.

From the very beginning of his career, he rejected the previous and then still prevailing Metabolist design ideology which fostered large-scale and often utopian if not fantasmagoric, and overwhelmingly technologically oriented urbanism. Takeyama's works, along with his keen interest and expertise in urban semiology, were inspired by the vitality and, although frequently chaotic, lively even boisterous energy of the existing and fast developing city. His noted early buildings, the *Ichiban-kan* and *Niban-kan* Buildings became first representatives of a Pop architecture in Japan. Nevertheless, these designs of his, just as many others later on, managed to bypass the trap of literary historicism and explicit consumerism in architecture, even if the gravitational pull of such architecture was rapidly increasing by the imperatives of commodification of practically the whole built environment.

On the other hand, Takeyama never hesitated to utilize certain techniques of advertising or implement some elements of Metabolism if he considered them appropriate in making an architectural statement in the given urban area. Thus the cubical elements on top of his own studio, the *Atelier Indigo*, are mobile or changeable and can be rearranged into virtually infinite configurations. This design of Takeyama nevertheless is not merely a device to facilitate the interchangeability of some industrially produced high-tech "living capsules" as was the case with the Metabolists; rather it is a "space synthesizer" or, the experimentation with an architectural (sign) language and as such is a

semiological response to the fast changing structures of meaning in the contemporary Japanese city. Again, it is accomplished without reducing architecture to the univalence of form and expression.

Takeyama's works all through the past decades have aptly represented a design attitude which he calls "heterology in architecture." This reflects his own profound understanding of the complexity of the present-day conditions of urban culture in Japan which are the outcome of a dynamic co-existence and interaction of multifarious and too often paradoxical elements and forces. In such an "Empire of Signs," as Roland Barthes referred to Japan, the city is understood and defined more as a continuously changing flow of information and the density of temporary events, that is to say, impermanence, than the permanency of form, structure and even physical entity. This quality, however, is as traditional as it is contemporary, and further, futuristic.

If this holds true, then just about every single building within Takeyama's work can be understood as the outcome of an intention to create urban signs. Yet these signs are peculiar ones, insofar as their meanings are not precisely predetermined; rather they are "empty vessels" (shells, or forms) waiting to be filled with meaning by the changing phenomena, events, appropriations and interpretations to which they are necessarily subjected in the city. Thus these buildings, like the 109 for example, maintain a curious capacity by which they are able to both exploit, yet also reject the volatile cacophony of the Megalopolis. Instead of radically reorganizing, redefining the existing city, they make a minute but telling difference.

Nowhere else is this design intention, in effect a strategy of "critical interventions," brought home more poignantly and poetically than in his latest project, the Tokyo Port Terminal Building, now under construction. An "architecture of in-between" on the margins of sea and land and the metropolis, this building is a transparent/translucent construct of steel and glass, light and movement, of stairways, passages and bridges, as well as of both a high-tech and ordinary structure, somewhat in the spirit of Constructivism. Although it expresses the feeling of arrival, it also gives a sense of departure, it makes us understand that both can only be partial and that they are profoundly implicated in each other. In so doing, the Port Terminal aspires to a mode of building that is evocative of that "eternal journey" in which human life, architecture, urbanism and their interrelated meanings are inescapably caught up.

Ozdemir Erginsav
Professor of Architecture
University of Manitoba

It was thirty years ago that I met Minoru Takeyama in the basement of Robinson Hall, then the home of the GSD at Harvard. We struck a warm friendship which not only endured several competitions, but also continues to this day with occasional reunions in Japan or in Canada.

After graduation we both worked for José Luis Sert at his 4 Brattle office where most design activity took place. We were eight or nine people in addition to Dean Sert and Joseph Zalewski. It was at that office we were introduced to Le Corbusier when he came to Cambridge for the design of the Visual Arts Centre. Dean Sert was very careful introducing us to Corbu not by our names only, but also by the country we originally were from as a clear hint to him that his office also had a pretty good international flavour. Dean Sert had given us the strictest order not to explain, sketch or even discuss the project with anyone outside the office; we all had read the stories about the disappearance of Corbu's sketches while he was in New York for the design of United Nations. Right after the introduction Minoru went to his desk for a while. When he joined us again he presented a fresh stick of eraser to Corbu on which he had carved the letters of VAC for Visual Arts Centre so that Corbu could stamp all his sketches and notes during his visit, and indeed Corbu extensively used the stamp made by Minoru.



What brings the extraordinary composition to Minoru's designs is the co-existence of powerful, but opposite intentions, and the process of codification where each of these opposing value systems are made eloquent by the very presence of the other; a very natural outcome from a very sensitive, talented and extra-ordinary person.

"...the most dominant phenomena in [the Japanese urban environment] have proved to be extremely heterogeneous in expression, which inversely responds to the homogeneity of subcultural content."

Thomas Gordon Smith
Chairman, Department of Architecture
Notre Dame University

As always, it was delightful to see Minoru Takeyama and slides of his recent work at the celebration for his Plym Distinguished Professorship in Architecture. The theme of the forum, *Concept and Image*, fits Takeyama's work precisely.

I first met Takeyama by taking him on a tour of Maybeck and John Hudson Thomas houses in the hillside neighborhoods of Berkeley, California. He responded warmly to those image-laden buildings and as I got to know his work through publication I could understand why. Although Takeyama does not employ literal motifs of traditional western architecture, his juxtaposition of objects and forms is kindred to those old Californians. Takeyama works at a larger scale but the optimistic combinations of shapes and the bold moves in plan are similar. A look at his Egyptian Embassy in Tokyo shows this immediately and also brings up the question of style.

In the forum, Mr. Birkerts stated, "For those of us who do not practice a style. . . ." The comment seemed intended to include Takeyama, but it does not. Takeyama's work exudes style without the negative connotation of that term. The Egyptian Embassy has depth and character that give it strength and impact: it is an excellent example of the Late Modern Style.

In the forum, Professor Esherick made his proverbial comment about the need to eschew pre-conception. After awhile he candidly and charmingly confessed to this practice — one that all creative architects engage in. Pre-conception is rampant in Takeyama's buildings. His openness to identifiable imagery produces the formal monumentality of the Egyptian Embassy. All of the expectable devices of a governmental seat are in its facade; the cartouche above the central door is flanked by massive engaged columns. They support a pediment, an inverted stepped pyramid. All is abstracted. The building reinterprets a monumental Egyptian building and its powerful use of image and style evoke an effective idea.





Juhani Pallasmaa

Arkkitehtitoimisto Juhani Pallasmaa Ky
Helsinki, Finland

I am writing these lines on a rocky island less than hundred miles north of the Estonian island of Saaremaa where Louis Kahn was born eighty-eight years ago. As I am looking to the horizon line, broken by occasional rocks polished by the ice age, I am thinking of the astonishing complexity of culture and the nature of the geography of architecture. Kahn's orbit took his architecture from his distant island to Philadelphia, New Haven, Venice, Fort Worth, La Jolla, Dacca . . . and, finally, to the timeless and placeless memory of entire Mankind.

*

In the rocky forests some hundred miles to the opposite direction from my retreat Eliel Saarinen conceived his Chicago Tribune Tower which was to become the prototype of the American skyscraper of its time. His mission eventually brought him to Bloomfield Hills where he established principles of modern design through the Cranbrook Academy of Art.

Even closer to my solitary observation point the young Alvar Aalto joined the guerilla band of the international avant-garde and created one of the masterpieces of the Modern Movement in the pine forest of Paimio. The hopeful and healing image of the white sanatorium rising above tree tops now belongs to all of Humanity.

*

I am thinking of the power of cultural convention in binding and blinding its subjects and, on the other hand, of the extraordinary capacity of creative individuals to free themselves of such boundaries of identity and thought.

It is common to view architecture and art in a specific national context. But creative thought bypasses borders, delineations and categorizations. It assimilates and condenses immense stretches of experience, imagination and memory. The entire human domain and history are its domicile.

Instead of "regional architecture" I prefer to think of a "culture specific architecture" and its particular ways of synthesizing and abstracting reality. Geographic regions are losing their meaning and are being replaced by mental regions, specific ways of understanding the interaction of culture and individual, convention and reform, fact and belief, past and future.

Instead of being confined in geographic terms art constitutes the archipelago of thought, independent from the geography of culture. Products of profound architecture and art constitute a veil of nobility, the Milky Way of human creation stretched thinly around our globe.

*

These images enter my consciousness as I look at the white reflections of clouds travelling through the black holes of rocks on the surface of the sea and as I think of the cosmopolitan, well-mannered and intellectual figure of Minoru Takeyama.

I have met Minoru Takeyama at two occasions — first in a congested and ideologically tense conference in Chicago (where Henning Larsen, Minoru and I defended the tradition of Modernity against the Cowboy Classicism of Robert Venturi), and somewhat later, in the tranquility of his Tokyo office underneath a cloud of models suspended from the ceiling.

I find it difficult to write about persons. I prefer to write about what they represent.

Minoru Takeyama represents to me the enigmatic capacity of assimilation which gives Japanese culture its unique strength and potential. Eastern and Western thought and formal sensibilities penetrate into each other in his work. Minoru himself has aptly written about a "discontinuous continuity" evoking an image of a fragmented reality, a tradition of mosaic and assemblage. Tradition has lost its one-directional and linear reading forever.

Minoru Takeyama has already detached his architecture from geographic limitations of place and given it a role in the universal dialectics of architecture.

The Plym Professorship in Architecture is a fitting recognition of Minoru Takeyama's journey from Japan to the universal Family of Man.

Bon voyage, Minoru, I wish you good luck on your journey! I hope you do not lose sight of your roots in your orbit.

Minoru Takeyama
1989-90 Recipient of the Plym Distinguished
Professorship

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Minoru Takeyama and Lawrence Plym at the Plym Convocation, September 14-16, 1989 at the University of Illinois, Urbana-Champaign.

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Kyle Smith, 1
Courtesy of Takeyama, 2; Pepsi Canning Plant, 1972,
Mikasa
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Masao Arai, 7; Hotel Beverly Tom, 1973, Tomakomai
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and Takeyama at Plym Convocation, 1989, Urbana-
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Katsuaki-Furudate, 14; Nakamura Memorial Hospital,
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