



Urban Landscape of Okazaki in Kyoto

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ABSTRACT

Kyoto has been the capital of Japan from 794 until when the capital has moved in 1868 to Tokyo with the end of Tokugawa Shoguns and the beginning of the Meiji Restoration. The loss of the seat of government was a shock to citizens of Kyoto as the city had been the Imperial and Cultural center of the nation for over 1.000 years. The combination of the court and the great temples had enlivened and enriched the life of the city. At the beginning of the founding of the capital, in the Heian period (794-1185) to east of Kyoto, was built a noble and religious place. This area is Okazaki. Here the Emperor Kammu (736-805) had created the city of Heian-kyo (Kyoto) in 794. This area was full of Temples and Shrines. Only in the Edo period (1603-1867) Okazaki area assumed the role of suburban agricultural zone which provided the food production to the urban habitants. But after the Meiji Restoration (1868- 1912), the role of Okazaki area changes completely. In 1885, Kyoto prefecture started the great public canalization project as the water supply between Kyoto and Otsu of Shiga prefecture. Kyoto prefecture also planed the industrial district construction in Okazaki area. From the late nineteenth century Okazaki area became a symbol of the modernization of Kyoto city. This contribution intends to analyze the urban landscape composed of the different styles of architecture especially constructed after the Meiji period (1868-1912). Tangible and intangible signs remained as modern gardens, significant museums and cultural institutions among the ancient temples provide opportunities to reflect on the important role of suburban area of the historic city. These studies are supported by archival documents and by current measures and policies for landscape conservation by Kyoto Municipality.

KEYWORDS

Kyoto, Okazaki, Urban Landscape, Urban regeneration, Historical Heritage, Modernization

1. NOTES ABOUT THE CONSERVATION POLICY OF JAPAN

At the end of the 19th century, the drastic transformation of the urban landscape in Japan has encouraged the planning system to direct to the conservation. This section introduces the history of the conservation policy for natural and urban landscapes.

Yukio Nishimura divides the history of the conservation policy into five periods in his essay "*Toshi Hozen Keikaku*" (Nishimura 2004, 西村幸夫2004). The first period (1868¹-1897²) is that of the national construction. In this period the government of Emperor Meiji had enhanced new industry, destroying the historic monuments of previous eras. The government expropriated temples and shrines owned forest, leaving only inside areas. Many temples were converted into urban parks in western style. The Home Ministry promulgated the rule for the protection of the urban environment composed by temples and shrines in 1880. In the second period (1897-1945) the development of legal systems for the conservation of landscapes was promoted. The Law of Protection of Historical Sites, Archeological Sites and Scenic Beauty was established in 1919³. In the same year the City Planning Act was promulgated which has introduced two tools for conservation of urban landscapes: protection of fine sight area (Bikan ciku⁴) and protection of landscape area (Fuchi ciku⁵). In 1931 the Law of Nature Parks was approved for the protection of natural and agricultural landscapes. The third period (1947-1975) corresponds to a very important period in which two laws were established: the Law for the Protection of Cultural Properties (1950) and the Special Law for the Conservation of Fudo (climate and environment) of the Old City (1966). Yukio Nishimura considers

this period a milestone in the history of the conservation policy especially for historic cities as Nara and Kyoto. In the fourth period (1975-1995) the participation of citizens was favored in the conservation policy. The Machizukuri⁶ based on the architectural conservation movement of traditional wooden buildings (*machiya*⁷) in Kyoto (Hein and Pelletier 2006: 139) intensified in this period. The movement made the first reform of the Law for the Protection of Cultural Properties add a new tool for conservation dedicated to "groups of traditional buildings." Finally, the fifth period (after 1995) promotes the conservation of territory and local identity. Yukio Nishimura emphasizes the innovative aspects introduced in the last period: a. The establishment of citizen participation in the planning process; b. The positive promotion of the valorization and the reutilization in the existing buildings; c. The administrative reform for the implementation of a sustainable society; d. The priority of the environmental rehabilitation.

The new City Planning Act of 1992 adopted the comprehensive instrument of the Master Plan for all municipalities, by which the public authorities could formulate an integrated policy not only on the economic development but also on the conservation of cultural and natural heritage situated in their territories.

In 2004th the first law of the landscape was approved, for which the landscape plan was introduced in the conservation policy that is based on the rules established by the Ministry of Land, Infrastructure and Transport, the Ministry of Agriculture and the Ministry of Environment. The landscape plan is controlled by the local authorities. Also in 2004 the Ministry of Culture added the "Important Cultural Landscape" into the cultural properties of national level. It is defined in the local landscape plan but designated by the Ministry of Culture. The purpose of the 2004 law is not only

the conservation but also the regeneration and construction of landscapes. While declaring that a "good landscape" is the result of the interaction between nature, history and culture, the law appears as instrument exclusively for the control of new buildings through the provisions about the materials and the colors, but it is not aimed at the protection of all values of the landscapes involved.

The article n.2 of the law affirms:

[...] Article 2 (Basic Philosophy) (1) In view of the fact that good landscapes are essential for building a beautiful and dignified land and creating an attractive and comfortable living environment, every effort shall be made to create and conserve good landscapes so that the present and future generations of people can enjoy the benefits of landscapes as the common property of the people of Japan. (2) In view of the fact that a good landscape of an area is produced by her harmony between the nature, history and culture of the area and people's lifestyle and economic and other activities effort shall be made to create and conserve good landscapes so as to promote land uses that help achieve such harmony under proper restraints. (3) In view of the fact that good landscape of an area is closely related to peculiar characteristics of the area, effort shall be made to develop diverse landscapes so that the personality and characteristics of each area enhanced, taking into consideration the opinions of the local residents. (4) In view of the fact that good landscapes play a significant role in promoting tourism and other interregional exchange, a concerted effort shall be made by local governments, business and local residents to enhance regional vitality. (5) Effort to develop good landscapes shall be made with the aim of not only conserving existing good landscapes

but also creating good landscapes.

The 2004 law promotes the formation of specific local administrative authorities called "Landscape Administrative Organization". In 2010 496 administrative authorities were organized. The landscape plan must adhere to national urban projects. When the "landscape Administrative Organizations" will modify their own landscape plan, they must seek advice to public entities and municipal and provincial planning commission. The "Landscape Administrative Organizations" can define entire area of city in the landscape plan (landscape planning area) or can select an important part of the territory for the conservation of the landscape. In order to improve the landscape, "landscape Administrative Organizations" can monitor the activities of construction, reconstruction, addition, moving, recovery, change the facades of buildings as indicated in Article 16 of the law. [...]

Article 16 (Notification, recommendation, etc)
(I) Any person who intends to commit any of the following acts in a landscape planning area shall in advance notify the head of the landscape administrative organization concerned of the type of act, place, design or construction method, the schedule date of commencement, and other matters specified in an ordinance of the Ministry of Land, Infrastructure and Transport pursuant to an ordinance of Infrastructure and Transport (or, in the case of any of the acts listed (IV), an ordinance of a landscape administrative organization; the same shall apply hereafter in this article). (I) The construction, addition, reconstruction or relocation of a building, repair or remodeling that alters the appearance of a building, or color alteration (hereinafter referred to as "building, etc.") (II) The construction, addition, reconstruction or relocation of a structure, repair

or remodeling that alters the appearance of a structure, or color alteration (hereinafter referred to as "construction, etc.") (III) Any of the acts of development referred to in Article 4 paragraph 12 of the City Planning Act and other acts specified in a Cabinet Order. (IV) Any of the acts other than those listed in the three preceding items that are specified in an ordinance of a landscape administrative organization in accordance with a landscape plan as acts that could adversely affect the development of a good landscape.

"Important Cultural Landscape" is the landscape property composed of the interrelationship between nature and community activities. It must be defined in the area controlled by the landscape plan (landscape planning area) and its value must be confirmed by academic investigation. These cultural landscapes are protected by provincial or municipal ordinances as provided in Article 3 of the law of the landscape. Currently in Japan forty-four areas have been designated as "Important Cultural Landscape". Now the Ministry of Culture has designated only two urban landscapes as "Important Cultural Landscape" in this decade.

In the specific case of Kyoto's city and in particular the area of Okazaki, the area is protected by the landscape plan. And the municipality is now preparing the document for the Ministry of Culture to be candidacy Okazaki as "Important Cultural Landscape". The following paragraphs describe the characteristics of the area of Okazaki in Kyoto.

2. OKAZAKI FROM 12TH CENTURY TO 18TH CENTURY

Kyoto is the ancient capital of Japan in the Heian period (794-1185). The origin of the city structure

had the grid-plan. The present street pattern of Kyoto city is still strictly accordance with this old form (Takahashi, Yoshida, Miyamoto, Ito 1999).

Okazaki area as the subject of this study is located in the eastern hill district of Kyoto city. At the end of the Heian period the emperor Shirakawa ordered the construction of an important Buddhism temple called Hossho-ji in Okazaki area. Recently the Kyoto City Archeological Institutions discovered a part of the building foundation which seemed to be that Kyoto is the ancient capital of Japan in the Heian period (794-1185). The origin of the city structure had the grid-plan. The present street pattern of Kyoto city is still strictly accordance with this old form (Takahashi, Yoshida, Miyamoto, Ito 1999).

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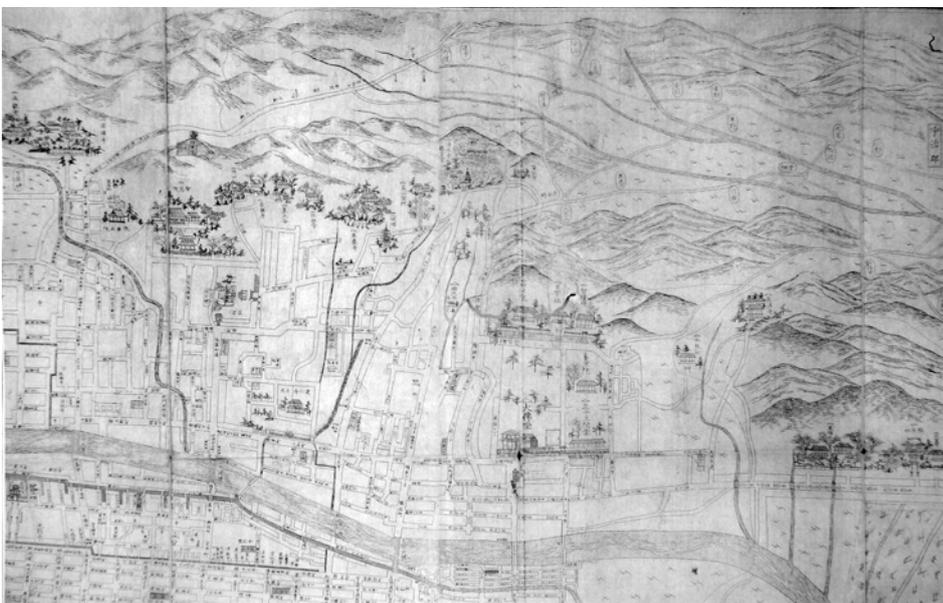


Figure 1.

*Old map of Kyoto (Okazaki area), Edo Period (17th century).
© Kyoto Prefectural Library and Archives.*

the cultural circumstances of Okazaki area based on the historic documents (Fig.1).

3. THE MODERNIZATION OF KYOTO AND THE IMPORTANT ROLE OF OKAZAKI AREA

Okazaki area always used to be at the limit between the urban and the rural area of Kyoto city. However, after the Meiji Restoration, the role of Okazaki area completely changed. In the Meiji period (1868-1912), the same situation as in other countries occurred which was the modernization of Japan. Kyoto city had been the capital of Japan during the centuries and preserved its political and religious value, but, in the mid-nineteenth century, a process of renovation began, which was the underlying factor for the industrialization of the city. In this period a first important project for the city was initiated: the construction of the

Lake Biwa Canal (Mizumoto 2002, Japan Railway Construction Public Corporation, Investigation Committees of Civil Engineering Heritage 1997). In 1885, Kyoto prefecture as an outpost agency of the central government undertook a work program on the great public canalization project between Kyoto and Otsu, the present capital city of Shiga prefecture where the Lake Biwa is located. The canals arrived in Okazaki area from the Lake Biwa and flowed in another canal connected to the city center. In other words, Okazaki area became the crucial junction of the canal system. The prefecture expected the industrial development of Okazaki area harnessing the water engine more efficiently. Therefore they promoted another project of the construction of the first hydroelectric power station for business use of Kyoto. The waterwheels were ready for the industrial activities in some parts along the canals. As a result, at the southwest part of Okazaki started to become an industrial district. Under the policy of increasing wealth and military

power, in 1895 the Meiji central government and the Kyoto prefecture realized the 4th Inner National Exhibition in Okazaki area and many pavilions were constructed. Also the first tram system of Japan using the electricity supplied from the plant started. And they carried through with the big national project of the construction of Heian-Jingū Shrine as the symbol of the millennial anniversary of the foundation of Heian-kyo (the capital city of the Heian period). It was the typical modern project of Japan related to the nationalism movement (Nishi K. y Hozumi K. 2012, Young and Kimura 2004). We can confirm the topological transformation of Okazaki area comparing two historical maps (Fig. 2 and Fig. 3).

The prefecture decided to reuse the vacant lot and buildings which the exhibition pavilions used to be as the facilities of the cultural park. They planned and realized cultural public constructions in the park; Zoological garden, Library, Museum and Civic Hall. They also forwarded the resort villa developing projects in the eastern part of the cultural park around Nanzen-ji temple. The famous planner Ogawa Jihee proposed the villa design plan in which he realized the garden water network system on the basis of the water from the canal (Amasaki 2013; Kyoto University of Art and Design Research Centre of Historical Heritage 2012). Many politicians and businessmen ordered their own villas and gardens under his direction. He arranged the gardens in an east-west axis. Owing to this composition, the owners of the The wooden architectural style with the wide and polished garden can be called modern "Sukiya style" in Japan with which the most famous example of in the 17th century style is the Villa Katsura. The owner of the villas organized tea ceremonies for political and business purpose. The repeated events concerning the Tea culture



Figure 2.

Old map of Okazaki Area by Fukutomi Seisui (1876) © Kyoto Prefectural Library and Archives

gave Okazaki area the creative and high cultural image (Cheshire 2009).

The Kyoto municipality as the local public body was established in 1898 and the first Mayor expressed the conservation policy in the city council. And between 1930 and 1932, Kyoto Municipality designated almost 8000 hectares of scenic zone in the Urban Planning, which was the largest preservation area indicated in the Japanese plans instituted in those days (Nishimura 2004) Okazaki area was included in that zone.



Figure 3.

Map of Kyoto and Okazaki Area (1913). © Kyoto Prefectural Library and Archives

4. THE NEW ARCHITECTURE OF KAZAKI IN KYOTO

In 1881 the third governor of Kyoto Prefecture, Kitagaki Kunimichi, was worried about the city's decline after the transfer of the capital to Tokyo in 1868. Hoping to inject new life into the city he commissioned the construction of the Lake Biwa Canal. As a transport artery this waterway would bring new wealth into the city and the waterpower would stimulate new industries. In

the same period Tanabe Sakuro, an engineer of the Academy of Tokyo who studied civil engineering in America, was engaged as the chief civil engineer. In April 1890 the construction of the Lake Biwa Canal was officially completed and also in the same year, at Nanzen-ji Temple (its origin dates back to the 1200s) the construction of the first aqueduct bridge was constructed. It was planned by Tanabe Sakuro and designed by Masutomo Ohara (Fig.4).



Figure 4.

Nanzen-ji Temple in Kyoto. The first aqueduct bridge designed by Masutomo Ohara. © Olimpia Niglio 2013

Tanabe used a reference of the neoclassical culture that became prevalent in America in the late 19th century. In fact Tanabe had relocated the American experiences to Japan. Today the aqueduct bridge is an important symbol of the cultural movement in the Meiji period. Owing to the project which changed the urban configuration of Okazaki Area (Fiévé 2008), Kyoto began to prosper once more. The characteristic waterway that flows among the museums, temples and Shrines represent the specific character of Okazaki area (Fig.5).



Figure 5.

*Biwa Canal in Okazaki. ©
Olimpia Niglio 2015*

In 1895, an imaginative reproduction of the Heian Palace for the 1100th anniversary of the establishment of Heian-kyō, the actual Heian-Jingū Shrine was built in Okazaki area by the Japanese architect Itō Chūta (1867-1954). Today the construction of this Shrine allows us to feel the cultural atmosphere and the stylistic elegance of the Heian period (794-1185) and also to recognize the rebirth of ancient tradition based on the establishment of cultural identity in the 19th century (Shimizu 2013, 清水重敦 2013).

Nationalism was a key concept in Europe in particular in France, after the French Revolution (1789). It is relevant to mention a reflection of Madame de Stael (1766-1817) who in the book *De l'Allemagne* wrote:

[...] Aucun édifice ne peut être aussi patriotique qu'un temple; c'est le seul dans lequel toutes les classes de la nation se réunissent, le seul qui rappelle non seulement les événements publics, mais les pensées secrètes, les affections intimes que les chefs et les citoyens ont apportées dans son enceinte. Le temple de la divinité semble présent comme elle aux siècle écoulés (Madame de Stael 1968)⁸.

In Europe the heritage was conceived as the widest panorama of human intellect; here the architecture and arts of the past centuries, especially of the Middle Ages used to have clearly an important position. However, in the nationalism of the 19th century, the strong links with the academic tradition of Classicism was dominant. In this context it is important to note that the architect Itō did not select the stylistic restoration but utilized the ancient methods based on the Japanese architectural culture applied for centuries (Locher 2010). And also in Japan, the classical style and method of construction was selected to represent the cultural identity.

At the early 20th century in Okazaki Area we can find a strong Western architectural influence in two building: Kyoto Prefectural Library (Fig. 6), a building designed by the architect Takeda Goichi (1872-1938) and Kyoto Municipal Museum of Art (Fig. 7) designed by the architect Maeda Kenjiro (1892-1975).

In particular in the latter, the classicism is observed clearly in the structural symmetry, in the colonnade, in the internal disposition and for the morphological solution of the facades, where the design recalls a Grecian temple



Figure 6.

*Kyoto (Okazaki Area). Kyoto
Prefectural Library © Olimpia
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Figure 7.

Kyoto (Okazaki Area). Kyoto Municipal Museum of Art © Olimpia Niglio 2013.

(columns and architrave with metopes and triglyphs). Today, in a contrasting situation with Kyoto Prefectural Library, the original form of the Museum is preserved perfectly and it matches the landscape of Okazaki Area. On the other hand, the Kyoto Prefectural Library was designed in 1909 by Takeda Goichi, the founder of the department of architecture at Kyoto University; he had studied in Europe and was influenced by the Art Nouveau and Secession Movements. This European influence is very evident in the original library where the symmetry, the architectonic style and the solution of the large windows recall the architectural distinctions of Central Europe. The renovation and extension project started in 1998, and the actual new Prefectural Library was completed in 2000. It preserves the ancient building form and establishes a dialogue between old and new aspects. In fact, the simple form of the new added part encourages the ancient building value.

In the second half of the 20th century the stylistic plurality of architecture in Okazaki Area was strengthened by the construction

of two important buildings. One is the Kyoto Kaikan, designed by Kunio Maekawa (1905-1986) who worked at the Corbusier Office. And another is National Museum of Modern Art (Fig.8 and Fig. 9) which was designed and completed in 1986 by the architect Fumihiko Maki (1928) who studied at Harvard University in the middle of 20th century and worked in the SOM and Sert Jackson & Associates office. The buildings are two different architectural styles but they have the ability to create a positive relationship with Western culture; so the forms of National Museum of Modern Art express the elaborate collaboration with the classic styles in contemporary concept; differently Kyoto Kaikan introduces the modernity that shows the continuity with traditional architecture.

It is important to mention here that since 2013 the Kyoto Municipality has started the conservation and renovation project of Kyoto Kaikan which needed to deal with the new functions. Hisao Koyama, a famous Japanese architect, came up with the plan associating with Maekawa Associates founded by Kunio



Figure 8.

National Museum of Modern Art designed by Fumihiko Maki. © Olimpia Niglio 2015.

Mayekawa. The project was also controlled by an advisory committee composed of architects and specialists of different fields (Municipality of Kyoto 2012). For all that, the citizens made a strong opposition to the project. Recognizing the significance of public opinion, since 2002 Kyoto Municipality has made the decision to allow citizens to be involved in the implementation of the project. The coproduction applied actively in Kyoto becomes a fundamental experience. The resident participation in public works enhances the information sharing and further understanding about the heritage value. In fact the conservation and renovation project of Kyoto Kaikan opens up the opportunity in which they get more understanding about the modern architectural variety of Okazaki area and also the project will be an important reference for promoting the development of ideas and theories about the restoration of modern heritage in Japan. The historical and intellectual knowledge and the

practical experience accumulated in Okazaki area could help the development of methods and criteria for the conservation of Japanese cultural heritage that belong to ancient, modern and present days. The authentic characteristics of the buildings with green open spaces in the urban historical context compose the Urban Landscape of Okazaki area as we know today.

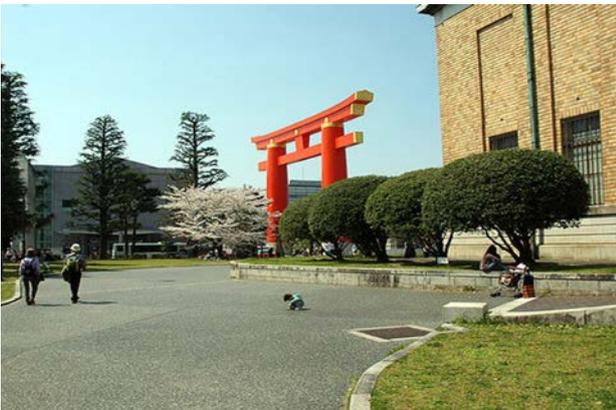


Figure 9.

Kyoto, Okazaki. The urban park between the National Museum of Modern Art and the Kyoto Municipal Museum of Art © Olimpia Niglio 2015.

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NOTES

1. 1868-1912 Meiji period
2. 1897 International Exhibition of Vienna.
3. Shiseki Meisho Tennenkinenbutsu Hgoho.
4. Bikan-chiku.
5. Fuchi-chiku.
6. "In local communities throughout Japan today, machizukuri, or community-building, is prevalent. Literally, machi means "community" and zukuri, "building", or "making" and this term is used to apply to a wide variety of activities" in Watanabe Shuni-ichi J. (2006) "Machizukuri in Japan A historical perspective on participatory community-building initiatives", *Cities, Autonomy, And Decentralization In Japan* Edited by Carola Hein and Philippe Pelletier, Routledge, p.128.
7. Machiya.
8. Madame de Stael (1968). English Translation: [...] No building can be as patriotic as a shrine; it is the only one which brings to mind not only the public events but also the secret thoughts and intimate feelings which leaders and citizens have shared within its walls.