Images
01. Figini House in Milan. The dining room from the terrace.

02. The terrace-garden on the upper floor.

03. Luigi Figini and Gegé Bottinelli in the Villa.

04. The green element and the house.

05. The living room from the terrace.

06. Gege Bottinelli and Luigi Figini on the terrace of the room.

07. The terraces on the upper floor.

08. The garden terrace on the second floor.

09. Cuts of green, water, and sky.

10. Aerial view of Villa Figini.

11. The garden terrace on the second floor.

12. View of the garden terrace from the living room.

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Nature as a Constructive Experiment. Japanese Pavilion for the 11th Venice Biennale (Junya Ishigami, 2008)

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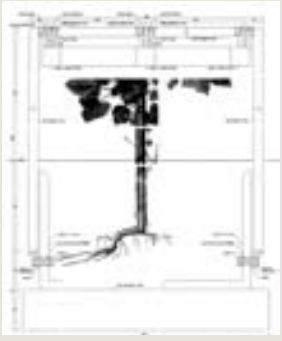
The work of Junya Ishigami has been a frequent object of study in the context of close-to-nature architecture, an area of interest shared by the constellation of Japanese architects between the end of the 20th century and the beginning of the 21st. This article looks at the work of Ishigami with a specific focus on nature as a construction laboratory, in line with the dual purpose of pieces to be exhibited in galleries or to be formalized as architecture. This parallel approach allows us to discuss the functionality of strategies that focus on the material implementation of permanent mediums that, however, only reach their goal as a temporary art installation. The case study chosen is "Extreme Nature: Landscape of Ambiguous Spaces"; the project designed by Ishigami for the Japanese Pavilion in the 11th *Mostra Internazionale di Architettura* at the *Biennale di Venezia* in 2008.



BETWEEN ARCHITECTURE AND LANDSCAPE; THE BLURRING OF THE BOUNDARY

Extreme Nature: Landscape of Ambiguous Spaces was the installation designed by the architect Junya Ishigami (Kanazawa, 1974) for the Japanese Pavilion in the 11th *Mostra Internazionale di Architettura* at the *Biennale di Venezia* in 2008. The piece by Ishigami, the youngest of the "Japanese constellation"[1], represented the theme provided by the director of the biennale, Aaron Betsky, "Out There: Architecture Beyond Building", yet it also proposed spaces that envisaged a new architecture. Four metal and glass structures outside the main pavilion took on the role of greenhouses while also constituting a complementary landscape to the pavilion itself. The pieces contained different ecosystems, so their size depended on the needs of light and growth of the plants. Also, the concentration of vegetation in each of the spaces was such that the density generated inside and outside was equivalent. The photographs of the garden show how the greenhouses, due to their size, material quality, and atmosphere, blurred the boundaries of the volumes and defined a new, unified landscape **(fig. 02)**.

The part of the intervention located inside the pavilion also followed the idea of proximity with nature. Within a completely empty space, with the exception of a few white chairs, the walls revealed drawings that connected the city and the landscape. These consisted of a sequence of utopian visions of the metropolis of the future, accompanied by inscriptions describing new building typologies. They presented types such as "Plant Buildings", plots of land where natural wilderness would grow freely within the urban environment, or the "Greenhouse Buildings", blocks formed by piles of different ecosystems depending on their environment and height.[2] In these drawings, the hustle and bustle of the city, the intimacy of the home, and the sensibility of the park all come together into one sole entity. The intervention, both inside and outside the pavilion, imagined an architecture where the construction, the furnishings, and the landscape transcended relative categories and intermixed freely. The diffuse limits between the pieces and the landscape opened a avenue of investigation into new spatial and material relations, with a design and technique of their own.

The experimental quality of the Venice pavilion makes it pertinent to study the work of Ishigami from the process of its devising and based on a double-pronged practice, halfway between art and architecture.[3] For example, the degree of attention to detail required for the installation in Venice, from the idea to the execution, responds more to the obsessive character of artistic production than to the traditional descriptions of architectural representation. The project was based on the plans by architect Takamasa Yoshizaka for the construction of the Japanese Pavilion in 1956. The photographs that document the design process show scale models of the greenhouses distributed on a reprint of Yoshizaka's drawings, respecting yet tightening the relationship between the volumes and their surrounding natural environment, playing with the distribution of the greenhouses, the vegetation, the clearings, the stones, and the paths **(fig. 03)**.Yoshizaka designed the pavilion with such coherence that it is difficult to distinguish a clear difference between inside and outside; building and landscape are understood as a single whole. To this effect, the pavilion stands lightly on pillars, encourages multiple routes on the lower level, and helps generate the relationship between the volume and the gardened hillside. Taking the work of Yoshizaka as a starting point meant that all these parameters of experience were incorporated into the interior and the exterior of the new proposal **(figs. 04 and 05)**.

The photographs taken by visitors reflect the diaphanous character of the whole installation and the coordinated positions of the all the elements. In the garden, around the greenhouses and the pre-existent trees, there were a few pieces of furniture and many ceramic pots. The drawings of the project, along with the countless instructions provided during the exhibition set-up, are an indicator of the importance of each of the elements.[4] Defining each of the objects in the space with such a level of detail made it possible for all the pieces to take on importance in unison: the plants, the chairs, the glass cases, the ceramics, the stones, the landscape, and the original vegetation. The execution of the new garden, attuned with the aims of the paper model, managed to generate new architectural registers in this installation.

THE PLURIDISCIPLINARY CONDITION: FROM BOTANY TO ARCHITECTURE

The photographs, drawings, and texts that document the construction of the pavilion reflect a pluridisciplinary knowledge. Through expertise in botany, the solution of the greenhouses was not aimed at creating an extreme habitat such as those of tropical gardens in colder climates. They were not even equipped with thermal regulators or other air-conditioning systems. They were designed in the context of an experimental architecture that sought minimal changes in temperature and humidity. For some plants, these temperature variations meant such a slight deviation that they could grow both inside and outside the structure, generating one single environment and diluting the functional role of the greenhouse. According to the guidelines of the collaborating botanist Hideaki Oba,[5] the chosen plants were those that perhaps grew naturally in Venice, or that could potentially grow in the city's own changing climate.[6] The sensitivity with which these plants where cultivated reminds us of traditional heritage practices in Japanese culture, such as *ikebana*-the Japanese art of flower arrangement- and *shakkei* - the creation of realistic landscapes incorporating existing elements.[7] This attitude aligns with John Dixon Hunt's theories, where, in contrast to gardening understood as a practical activity, these practices emphasized the theoretical and conceptual basis of art in the garden.[8] According to Hunt, this implied understanding the garden in its cultural context over different periods and settings, treating it as the epitome of the creation of a new environment. Certainly, the installation, both in its landscape design and in the technical development of the pieces, sought new habitable environments. Ishigami's installation, even as a temporary element and without a defined function, opened lines of investigation committed to the search of new architectures.

The technical definition of the pavilion underscores the areas of interest explored during the design process, such as physical connections and similar indoor-outdoor temperatures. The radical character of the initial aims required specific structural expertise. The volumes were built using a white metal structural grid consisting of 16mm square-section pillars and beams and an 8mm-thick float glass skin **(fig. 06)**. The pillars, both in their position and dimension, were determined by a structural analysis that minimized the loads and forces of the piece, in the same way as the beams, with a center-to-center distance that varied from 20 to 85cm.[9] At the same time, the perimeter glass panes hung from the grid of beams and served the purpose of tie bars to absorb the horizontal loads of the pavilion. The joints between the steel structure and the glass barely added up to 0.3 cubic meters and 800 kilograms in weight. With the aim of hiding the foundation work and the irrigation systems installed above ground, the surface was added to and embellished with a new layer of soil, over half a meter high, that had to be extended over the whole Japanese area in order to adjust the topography to the new landscape. Each of these elements was designed to participate mechanically, yet they also took on the appropriate scale so as to become part of the natural fabric. Instead of creating a strange environment, the greenhouses and the plants intermixed with the existing surroundings. The construction confirmed Ishigami's interest to bring together architecture's structural language and the image and perception of nature. Instead of the formal, or even ecological implication of organic geometry, the architect was reflecting around the poetics of natural and physical structures. It could be said that, in this case, the author's investigation was more sensorial than pragmatic.

In the dual work of Ishigami as an artist and as an architect, his production reveals architectural qualities yet also points towards the preeminence of a sculptural value. In the context of an architecture as part of the landscape, the development of prototypes and the design process does invite one to delve into this double condition of the author. On one hand, the development of prototypes was characterized by a meticulous and artisan execution through models that reproduced themes related to nature obsessively.[10] Often, the fate of these models has been as exhibits in galleries and art museums. Both the small objects in exhibition spaces and the built architectural ones confirm a common experimentation process. For example, the investigation carried out for the Japanese Pavilion was completed with the models called "Greenhouses", of lightweight structure and different shapes and proportions, which showcased the new architectural strategy in the interior of the Toyota Municipal Museum of Art (Toyota, 2010), Shisheido Gallery (Tokyo, 2010), deSingel (Amberes, 2013), and Arc en Rêve (Bordeaux, 2014)[11] **(fig. 07)**. In contrast, the extreme slenderness of the "Sky" models (2010)

reduced the feasibility of that proposal in a 1/3000 reproduction. Here, the limitation of contemporary technology made it impossible to directly translate a natural concept closer to sculpture than to a realistic solution.[12]

In terms of the design process, the degree of freedom with which Ishigami begins his commissions sets a methodological protocol that opens new research paths. In each project, he approaches irregular, unstable, and uncertain values with the aim of freeing architecture from preconceived ideas, such as uniform typologies or specific styles. The new proposals seek an alternative by incorporating parameters that are past or future, regional or foreign, architectural or not.[13] For this purpose, Ishigami justifies a certain flexibility understood as autonomy, which he operates as a genuine search and incorporates both specific and abstract aspects. The Venice Pavilion project emerges from these degrees of freedom that wish to push away from a preconceived architecture and highlight the natural materiality of the pavilion. Firstly, the blurring of the greenhouse within nature introduces the notion of the environment's freedom. The extrapolation of domestic, urban, and natural scenes by means of a shared space reveals the freedom of scale. Lastly, liberation of uses and the free appropriation of the landscape by the user represents the freedom of function. In the Venice installation, these strategies are in fact transcribed on a real scale, although in other cases they remain as idealization of another potential architecture.

THE NATURAL CONDITION FOR THE FREEDOM OF THE ENVIRONMENT, OF SCALE, AND OF FUNCTION

The study of the functionality of Ishigami's artistic and architectural proposals uncovers a critical reading of the location's conditions and the natural quality of its environment, scale, and function. Regarding the environment, Ishigami's work incorporates notions that reference fields, forests, mountains, valleys, rivers, lakes, clouds, and fog. As experiments, these systems exist in the way of themes that are later transferred to the architecture itself. What makes the resulting pieces unique is the fact that these natural features and phenomena are the materials with which the architecture is built. In contrast to the common assumption that architecture is the shelter that protects us from the surrounding elements, it is now the natural elements that are part of the built environment. This inversion makes it possible to conceive a space where the artificial and the natural come together. In the Venice Pavilion, the environment created by the mutual influence between the artificial and the natural generates a space as such, free from the differentiation between one condition and the other. Walking around the garden or coming in and out of the greenhouses did not correspond to the sense of being inside or outside. Following its explorative protocol, the installation modified the aim of the shelter in order to generate a new environment along with the surrounding landscape.

Just like the Venice Pavilion, some of Ishigami's other projects examine the relationship modes between architecture and nature. "Tables for a Restaurant" (2005) and "House with Plants" (2012) pose systems of spatial organization where the plants characterize areas of exclusive space over the artificial grid. "Tables for a Restaurant" is the design and disposition of a various tables for several pairs of diners. Each table has a large surface brimming with plant pots, combining the natural condition and the needs of the program **(fig. 08)**. In the "House with Plants", the ground comes inside the building and creates a succession of green inhabitable spaces. In this house, the freedom of the environment, or in other words, the incorporation of nature, is effective both in the scale models and in the final architecture. In turn, this incorporation of the natural can be understood not as the accomplishment of experimenting with art-related processes, but as an echo of the common denominators of the "Japanese constellation", with examples such as "Teshima Art Museum" (2010) or "Garden and House" (2013) by Ryue Nishizawa.

In terms of scale, Ishigami understands it as the reach of human perception, both in the discernment of long distances as in that of the smallest things. Against the background of the grandiose machine, the front figure of past times, he gives preference to a natural context that contains simultaneously, and in equal measure, the indomitable and the delicate. The scales of natural spaces extend limitlessly between both points: the endlessness of the sky, the lightness of a cloud, the triviality of a drop of water. In the Venice Pavilion, the lightweight structure and the density of the plants are patterns that emphasize this freedom of scale.

Projects such as "Little Gardens" (2007) and "Island Garden" (2010) also highlight the extent of scales in the natural environment.[14] In "Little Gardens", 370 small containers scarcely centimeters in size serve as bowls holding pressed flowers. The whole image is that of a city formed by successive gardened grounds **(fig. 09)**. The "Island Gardens" proposal, in a kind of urban paradigm of "Little Gardens", is a group of islands occupying a lake through a parceling system. The model reflects a landscape made of floating sheets available for future building. These studies underline the connection between the setting and the occupation on a quantitative level, yet they ignore other conditions intrinsic to scale. To reduce the concept of scale to a dimensional variable implies losing other features like those that deal with the ecosystem, the virtual, or those related to life or information, which are however more in line with contemporary environmental awareness. Ishigami's methodological approach along the freedom of scale takes us to an abstraction maneuver in which structural intentions are given priority over experience.

Ishigami introduces one more variable. By characterizing the space in binaries like large and small, low and extended or high and narrow, he incorporates the content of diverse forms and complex programs; there is comfort and tension, clarity and vagueness, breadth and narrowness. Faced with changing circumstances in economic, political, or personal activities, Ishigami proposes spaces based on adaptability with the tolerance for accommodating almost any use. He calls for a flexible system as an ideal instrument for architecture to deal with the speed and uncertainty of our current world. He does not see flexibility in the context of expectations, but rather in the "non-uniformity"[15] characteristic of natural phenomena, and in an "uncertainty"[16]where the actual system of change is in a state of transition. With this, he avoids applying uniform functions and standard architectures. Without a specific aim, the Venice Pavilion is an appropriation of the landscape, with open-ended functions, halfway between the urban, the domestic, and the intimate.

Examples such as "Forest" (2008) and "KAIT Workshop" (2008) conceive space as a forest, a multipurpose place to be freely appropriated. The model for "Forest" shows how the growth of a forest is conditioned by the grouping or dispersion of the vegetation **(fig. 10)**. For example, depending on the density of plants in a park, different varieties of larger or smaller sizes will reproduce. In the "KAIT" building -the workshop space annex to the University of Kanazawa-, the ambiguity of the forest translates into an organic principle distributing the space. The value of the building resides in the fluctuating condition of function, dependent on the form and dimension of the spaces, and how these are joined or separated. In this case, both the art installation "Forest" and the built piece "KAIT", materialize the freedom of function of the natural environment and generate a new occupation strategy. This understanding of freedom of function not only characterizes the work of Ishigami, but relates to the concept of "public" in contemporary Japanese architecture. In Japanese, the term "public" is related to the use and occupation of the space, incorporating notions such as physical openness, functional spontaneity, and processes of public decision-making,[17] key features in SANAA's "Rolex Learning Center" (2010).

NATURE AS A LABORATORY OF TEMPORARY CONSTRUCTION

In the achievement of the freedom of environment, scale, and function, and thanks to pluridisciplinary work processes, Ishigami researches an architecture of intrinsically-natural character. In the face of an architecture subject to legal, economic, and social regulations, he introduces a protocol that reformulates these concerns and explores a different materialization. Such is the case in the Japanese Pavilion and the degrees of autonomy used to construct the project. In its design, as an archetype, Ishigami unfolds the possibilities of nature as a new building material[18] **(fig. 11)**.

There is one last reflection worth exploring regarding the degrees of freedom in art installations and in their functionality as operators of a new natural architecture. In Ishigami's office, the models, beyond being simple work tools, are pieces with their own research and formalization. For example, the "Greenhouses" models explore the slenderness and transparency of the greenhouses and make it possible to reinterpret the relationship between people, the pavilion, and the surrounding environment. By contrast, the models designed to oscillate in the winds, which constitute a structural typology with similar behaviors to natural species, doubtfully have any direct architectural applications. Also, like an optical illusion, they create impossible photomontages from photos of models taken from different perspectives. The fact that these pieces are produced through a distancing from needs of environment, scale, and function -intrinsic values to architecture- seems to complicate the transcription of some of nature's concepts to specific works.

In the search towards a new architecture, Ishigami states: "To embody in architecture that which has never been architecture before -I wish to explore this possibility. Likely, this will mean fundamentally re-thinking our methods of constructing architecture. In doing so, we will surely discover an expansive new world of another scale, never perceivable before".[19]Given the radical nature of these interests, a large part of the proposals are shown in temporary exhibitions, yet they fail to consolidate as designs of permanent architecture. This justifies the success of installations such as "Magic Table" (2005), "Cuboid Balloon" (2008), or "Extreme Nature" (2008) yet it highlights the technical limitation of the projects "Greenhouse Building" (2008) and "Island Gardens" (2010). Two years after the exhibition "Extreme Nature", Ishigami's team returned to the Venice Biennial with the work "Architecture as Air: Study for Château La Coste". The installation, inspired by a natural ethereal condition and executed with thin and slender carbon fiber filaments, almost invisible, collapsed hours before the inauguration. Days later, Ishigami was awarded the Golden Lion for the best project, having gone beyond "the limits of materiality, visibility, tectonics, lightness, and actual architecture". The project was a real-scale test run for a future pavilion in the *Château La Coste* complex. The success of the temporary installation reveals an experimentation that seeks the development of the discipline through nature's logic, but that fails in the attempt to ensure its survival under the condition of permanence that architecture imposes. "KAIT Workshop" (2008) or "House with Plants" (2012) have indeed become consolidated architectural references of the 21st century, although for now, the reach of these works seems to be more like the continuation of the "Japanese constellation's" aspirations, and not so much the constructive achievement of the most radical natural imaginaries.

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Notes

01. The exhibition "A Japanese Constellation" (2015), in the Museum of Modern Art (MoMA, New York) and curated by Pedro Gadanho, included the work of Toyo Ito, Kazuyo Sejima, SANAA, Ryue Nishizawa, Sou Fujimoto, Akihisa Hirata, and Junya Ishigami. In the article "The Deep Field: Resolving a Japanese Constellation", included in the exhibition catalogue, the architect and critic Julian Worral, specialist in contemporary Japanese architecture, characterizes the architecture of this generation with common interests in the natural, the public, lightness, and abstraction. GADANHO, Pedro, "A Japanese Constellation", New York City, Museum of Modern Art, 2015, pp. 245-249.

02. ISHIGAMI, Junya, "Greenhouse designing with Yoshizaka". In *JA 79, Junya Ishigami*, 79, 2010, pp. 40, 43.

03. Taro Igarashi refers to Ishigami's interest in visual art not simply as a consequence of the difficulties to find work for Japanese architects after the economic bubble of the 80s, but also due to their understanding of architecture as utopia. Ishigami imagines temporary installations as another kind of architecture. Progressively, some of the investigations have been had the change to be adapted to concrete and permanent designs. IGARASHO, Taro, "A Few Things I Know About Junya Ishigami". In *Junya Ishigami: Another Scale of Architecture*, Junya Ishigami, Kyoto, Seigensha Art Publishing, 2010, pp. 270-289.

04. IGARASHO, Taro, "A Few Things I Know About Junya Ishigami". In *Junya Ishigami: Another Scale of Architecture*, Junya Ishigami, Kyoto, Seigensha Art Publishing, 2010, p. 284.

05. Hideaki Oba is a professor in the Department of Botany at Tokyo University and the former head of the Koishikawa Botanical Gardens. He was also Junya Ishigami's collaborator in the installation "Baloon" (2007) for the Tokyo Museum of Modern Art.

06. The execution plans noted the exact position and species in each greenhouse. Among many other plants, the narrowest of the four enclosures (1.9 x 3.2 x 6.1m) included slender and graceful plants and flowers from humid climates such as *gledtsia triacanthos*, *bougainvillea*, *cyperus papyrus* and *acacia saligna*. The lowest of them (5.2 x 3.8 x 2.1m) contained native flora of the tropical regions of South and Central America such as *solanum jasminoides*, *cleome spinosa*, *echium fastuosum* and *púnica granatum*. The medium-sized ones (3.1 x 3.5 x 4.7m and 2.2 x 2.7 x 4.7m) had humid plants native to the north hemisphere such as *jasminium officinalis*, *rosa banksiae*, *hederea hélix* and *mandevilla boliviensis*.

ISHIGAMI, Junya, "Pabellón de Japón, XI Exposición Internacional de Arquitectura, Bienal de Venecia", *El Croquis, 184, Christian Kerez (2010-2015), Junya Ishigami (2005-2015)* 184, 2016, pp. 180-181.

07. Somewhat unintentionally, the Venice Pavilion acquired a Japanese image due to the resemblance to the *ikebana* and *shakkei* traditions in its calculated disposition of the plants and the design of a garden that appropriated what was already there. The tradition of *ikebana* dates back to the 7th century; an ancient art stemming from a respect towards nature, deeply rooted in Japanese culture, like calligraphy, the tea ceremony, and *haiku* poetry. The technique of *shakkei*, of Chinese origin, was introduced into Japanese gardens in the 17th century. Termed as "borrowed scenery" in English, it consists in the appropriation of a scene through the design of a garden where pre-existent elements are included.

08. HUNT, John Dixon, *Greater Perfections The Practice of Garden Theory*, Philadelphia, University of Pennsylvania Press, 2000, p. 273.

09. The structure of the Venice Pavilion was designed in collaboration with Jun Sato Structural Engineers, who were responsible for the design of the structures for other projects by Ishigami such as "Balloon" (2007) and "House with Plants", 2012.

10. Taro Igarashi, on the topic of the pavilion's indoor drawings, emphasizes their character as a pieces of art: "In the field of art, one can find minimal elements obsessively repeated, like works of Outsider Art, or artists such as Yayoi Deki, yet not in the representation of architecture". IGARASHO, Taro, "A Few Things I Know About Junya Ishigami". In *Junya Ishigami: Another Scale of Architecture*, Junya Ishigami, Kyoto, Seigensha Art Publishing, 2010, p. 282.

11. These are monographic exhibitions on themes exploring new architectures: "Another Scale of Architecture" (Toyota Municipal Museum of Art, Toyota City, 2010); "How small? How vast? How architecture grows" (Shiseido Gallery, Tokyo, 2010); and "Junya Ishigami: petit? grand? l'espace infini de l'architecture", de Singel, Ambers, 2013 and Arc en Rêve, Bordeaux, 2014.

12. The memory of the "Sky" project acknowledges the lack of technological capabilities to implement these models. It also makes reference to the utopian character of the proposal: "In order to go beyond standard proportions, with infinitely high and slender buildings, the idea is not so much to build on the ground but to build in the sky. [...] Here, a new world, previously unknown, probably awaits us". ISHIGAMI, Junya, *Junya Ishigami: Another Scale of Architecture*, Kyoto, Seigensha Art Publishing, 2010, p. 135.

13. Ishigami incorporates a wide and varied range of references, such as the first greenhouses by Salomon de Caus in Heidelberg (1619), illustrations from the 70s by the American artist Nancy Graces, old maps of the compact city of Srinagar next to the Himalayas, aviation analyses from bird morphology, or botany studies on the profiling of tropical forests. A number of these references are included in: ISHIGAMI, Junya. *Junya Ishigami: Another Scale of Architecture*. Kyoto, Seigensha Art Publishing, 2010; and ISHIGAMI, Junya, *Junya Ishigami: Small images*, Tokyo, INAX, 2008.

14. The exhibition and catalogue of "Another Scale of Architecture" presents this diversity of scales through drawings that encompass from atmospheric layers to the structure of a water drop. The book compiles these diagrams in five chapters: clouds, forest, horizon, sky, rain. ISHIGAMI, Junya, *Junya Ishigami: Another Scale of Architecture*, Kyoto, Seigensha Art Publishing, 2010.

15. In defense of an architecture free of uniform functions, Ishigami defines the term "non-uniformity" as ambiguous flexibility, or in other words, that which cannot be considered within a set of specific expectations. ISHIGAMI, Junya, "De la libertad en arquitectura", *El Croquis 184, Christian Kerez (2010-2015), Junya Ishigami (2005-2015)*, 2016, p. 158.

16. Ishigami translates the concept of "uncertainty" in architecture as the quality of a system where the mechanism of change is also in transition. ISHIGAMI, Junya. "De la libertad en arquitectura", *El Croquis 184, Christian Kerez (2010-2015), Junya Ishigami (2005-2015)*, 2016, p. 158.

17. Julian Worrall, in his article "The Deep Field: Resolving a Japanese Constellation" included in the catalogue for the 2015 exhibition at MoMA, makes reference to the concept of "publicness" and its connotations of radical politics. GADANHO, Pedro, *A Japanese Constellation*, New York City, The Museum of Modern Art, 2015, p. 216.

18. Taro Igarashi defines Ishigami's pavilion as a new architecture in itself, far from being a piece replicating the past: "Just as the Crystal Palace for the 1851 Great Exhibition in London or the Barcelona Pavilion by Mies for the 1929 International Exposition exemplified in their day, international exhibitions are places where experimental architecture is publicly presented, opening up the paths towards new possibilities". IGARASHO, Taro, "A Few Things I Know About Junya Ishigami". In *Junya Ishigami: Another Scale of Architecture*, Junya Ishigami, Kyoto, Seigensha Art Publishing, 2010, p. 283.

19. In *Junya Ishigami: Another Scale of Architecture*, Junya Ishigami, Kyoto, Seigensha Art Publishing, 2010, p. 4.

Images

01. ISHIGAMI, Junya. Design solution of the 'Japanese Pavilion', 2008.

02. ISHIGAMI, Junya. 'Japanese Pavilion', 2008.

03. 04. and 05. ISHIGAMI, Junya. Model of the 'Japanese Pavilion', 2008.

06. ISHIGAMI, Junya. Design solution of the 'Japanese Pavilion', 2008.

07. ISHIGAMI, Junya: 'Greenhouses', 2010.

08. ISHIGAMI, Junya. 'Tables for a Restaurant', 2008.

09. ISHIGAMI, Junya. 'Little Gardens', 2008.

10. ISHIGAMI, Junya. 'Forest', 2010.

11. ISHIGAMI, Junya. 'Japanese Pavilion', 2008.