

T R U E

VERNACULARS

ARE THE

VERNACULARS

I N

MEMORY



Vernacular in Memory

Takeo Muraji

The Docklands, London

I was interested in water, reflection and gradation at the site. I took direct prints from the surface of the water because I wanted to be intimately associated with the water. The water at the docks was stable, therefore the print was clear. But the River Thames's print was unclear because of the current.

There were various reflections of images in the water. The reflection of light was very beautiful. I read the site, looking at the keywords, *reflection* and *gradation* and studied human activities and life with the water. I made some blue bread because I wanted to make the surface of the water using different materials. The experiment has given me a strange feeling. But it stimulated me. I found beautiful images of water from a high viewpoint. I designed a bridge over the dock so that people can feel the beautiful aspect of water as a water museum. I made a model of the bridge to know the atmosphere of the outside and the inside. Then I situated the bridge on the dock. I decided on a housing scheme there instead. The dwellers there will feel the flowing and falling water from the interior of their homes. I studied how water flows by making a model. I studied the texture and sound of

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Specificity



Interior of House

domestic water. I went to the States and recorded the sound of natural water from the Niagara Falls and "Falling Water" by Frank Lloyd Wright. I asked a musician to produce music while listening to the recorded sound of water. From these, I designed a "water house" for relaxation, study, sleep, lunch and cook, and where water of different sounds and texture follow their activities. The power of water supports the house.

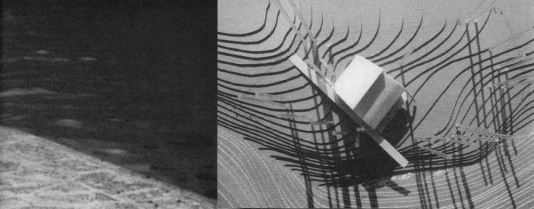
The House in Japan

I requested the client to make a collage of what he wanted his new house to be because I wanted to know his memory. From the collage, I derived key-words such as *symmetry*, *organic lines*, *natural colour* and *axis*. These gave me cues to the planning, siting, building proportion, orientation and building materials. The interior of the house was craved out from the my interpretation of his memory of his childhood in the Philippines. I believe that the client's memories and active role through the collage and direct site participation, together with the impression gathered by the architect are the true vernacular. They are the vernacular in memory.

Collage



Docklands, London



Model



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Specificity

House and Bridge, Kobuchizawa, Japan by Takeo Muraji

