

Monday, 18th. March.

22 MAR 1968

Dear Robin,

Well your latest letter (March 12th.) certainly changes the complexion of things. It will be a great help to have your letters in their hands before I speak to them. I rather think some of them wondered why you had not written. Besides which it is quite difficult to explain in Japanese over the phone. "I'm an Australian architect and a friend of Mine Mr. Robin Boyd is writing a book ..... you know the book on Tange

..... B...R...A...Z...I...L...L...E...R...where? .....  
New Yorko ..... by the end of this month .....  
the book's title? ..... er I'm sorry I'm not sure but....  
impossible? ..... I'm an Australian ..... R...O...B...I...N.  
B.... etc etc". When they see your name in print it

should make some difference. Actually the Japanese is not the hang-up, but more the Japanese way of thinking. I believe they think at a very slow pace. In English we tend to construct a sentence in our heads and then come out with it, but in Japanese it comes out a simple phrase at a time with long pauses in between (as McLuhan says about sequential Western thinking as opposed to oral thinking of East) - anyway I am digressing.

PROGRESS  
Progress is promising and I have seen or will see or contact the following shortly. Yashimura, Sakakura, Otaka, Otani, Isozaki, Maekawa, etc and some others not listed - namely Hiroshi HARA+RAS, Bunzo YAMAGUCHI+R.I.A., Takamasa YOSHIZAKA, Maki and Kiyoshi SEIKE. Also do you know of Takamitsu AZUMA and Ren SUZUKI?

Funnily - and not without irony - the only hesitancy I detected was with Kikutake where I approached an Australian I know slightly who is working for him. He said in slow Queensland drawl "I doan know but I thin' Mr. Kikutake would have to wroit to Mr. Boyd first an' get further info." so you may get a letter if he doesn't receive yours first.

PAR AVION

航空郵便



MR. ROBIN BOYD

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MELBOURNE, 3002

VICTORIA, AUSTRALIA

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LETTER NO. 1 OF 2

差出人住所氏名

Sender's name and address

日本 (JAPAN)

東京都目黒区、目黒町八六二

留学生会館、ポール・ホルツァイス

この郵便物には なにも入れたりはりつけたりすることできません  
Nothing may be contained in or attached to this letter.

P.S. were Bill Lucas (Syd.) and Alex Jelinek (Melb.)  
asked to compete for Gallery?

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I believe you met Yoshizaka last year in Melbourne - he told me about your house. Many of his buildings are pretty crazy but I think his pavillion in Venice for the Biennale (?) of '56 is really good also a city Hall in Gotsu. What about the new stations for Japan's super train? eg. the one in Kyoto designed by Govt. Dept. One of Japan's young young (32) architects is Hiroshi HARA + R.A.S. He has some way out theories about 'foramen groups' and floating. Whilst I'm not sure about his "his 'kinis' are quite exciting, and if your title means anything, then he should be included. He and Isozaki are really getting away from the massive concrete handrails and other clichés - thank God. (Perhaps though they are just as eclectic but simply quicker off the mark: - however I do believe they have got some ideas to back up their forms with.) Isozaki's latest bank - also in Osaka! - is really startling and in full technicolour not to mention 3D. as well - a combination of 'Domus' and Stirling but quite exciting. Hara, Isozaki and others are working with Tange on Expo. The outcome could be quite interesting - much play on moving side-walks in plastic tubes etc. I have many other ideas about other architects and 'kinis' but I will leave it 'till later ..... Don't miss next exciting installment...

..... now read on .....

22 MAR 1968

THE EFFECTS OF MARCH 12TH LETTER.

This letter answers many of my questions about the nature of the book - or at least the copy of your letter to Kitutake does. These remain however a few further questions: Are you interested in schemes? i.e. projects as opposed to actual buildings. Is the date of submission really at the end of this month? (if it is then I doubt very much if you will have much material!) I see that the conditions - price - asked for by Shozo BABA were very generous compared to what I secured from UEDO. I feel rather embarrassed and very 'green'. I'm sorry.

As to my actions from now I should say that had I received this second letter sooner I may not have bothered to do so much. However the machinery is now in motion and I may as well - in fact I'm obliged to - follow through. Also I must confess it is quite interesting to meet these architects, and it gives me an excuse to visit their offices; an excuse which I might not otherwise have. In short, the task is not without glamour. Thank you.

If you have to select 12 architects, then I feel that perhaps Maki and Hara should be included; perhaps at the expense of Shinohara and one other. If you like I will conduct a small opinion poll - in fact I will - amongst the members of the office and those downstairs working on Expo to chose the 'top 12'.

CONCLUDING

I would like to send you some current or recent Jap. Arch. magz. which will give you some idea of the young young generation at work (or is it play?). Also two guide books to Japanese Architecture printed in '65 by the Japan Architects Association. May I purchase them and post them to you at your expense? The English J.A. is pretty staid compared with a swinging glossy called S.D. (space design)

PAR AVION

航空郵便



MR. ROBIN BOYD

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VICTORIA, AUSTRALIA

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LETTER NO. 2, OF 2

差出人住所氏名

Sender's name and address

目本 (JAPAN)

東京都目黒区馬場町ハルニ

留学生会館・本・本・本・本

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はじめに ここをおる

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It is late (2.A.M.) so I must finish. I feel I have probably said too much. If you think so, please tell me. I mean how much of this will you take seriously? How much do you want me to act as editor?

Although we are very busy at the office now - working until 8-9 P.M. most nights, and although I have many other things to attend to - projects, writing etc. - I must say I am enjoying this job more than I thought I would.

Paul.

P.S. I thought I was going to save ¥10 by writing an aerogramme but instead its cost me an extra ¥40! There's a moral there somewhere .....