

KANJI GENETIC

Arata Isozaki

At one time all the nations along the coast of the East China Sea shared Chinese ideograms as *écriture*, while also sustaining their own dialects. So their languages equally had a dual-layered structure. The urban dwellings of these nations also shared similar conditions: narrow frontages and deeply extending lots; one story wooden or brick buildings, but developed into their own traditional town houses (called for example, *machiya* in Japan). And, in the process of modernization, the architects of these nations equally employed the modern technology that is considered to be universal and also the common visual languages, but still they managed to create designs that mise-en-scened totally different kinds of life spaces.

By comparing the contemporary town houses of Beijing (Yung Ho Chang), Seoul (Seung, H-sang), Kyoto (Waro Kishi), and Hanoi (Kazuhiro Kojima, in collaboration with Pham Dinh Viet, Nguyen Thai Tuvet Nga, Dang Thai Hoang), it is possible to show that even the universal languages provided by globalization can be meticulously transformed wherein unique visual languages are created in these individual contexts. Furthermore, the intervention of the artist, Kenjiro Okazaki, shows the mechanism of the transformation - how it is connected to the genetic attributes immanent in the Chinese ideogram.

The 2002 Japanese Pavilion analyzes the characteristics of architectonic languages that are now growing in the cultural sphere of East Asia, overlapping the former Chinese ideogram zone, by presenting the works of four architects based in four cities. Precisely in the way the Chinese ideogram diverged into different languages, even technological languages, the epitome of modern universality, will inexorably be regionalized. This is the next architectural problematic.