Takeuchi Yoshimi, writing after Japan's defeat in 1945, placed Japan in a curious double bind, claiming that if the Orient had not resisted the West it would never have been modernised and yet the Orient had to modernise and adopt things from the west in order to resist it (Yoshimo, quoted in Sakai 1989: 116).

In this paper I intend to analyse the role of architecture within this double bind, in order to address the question which Leslie Pincus has raised regarding Japan and the West: 'What was sacrificed in such theoretical transactions between cultures encountering one another within the discursive contours of colonialism?' (Pincus 1991: 148)

I shall also be concerned with the nature of these discursive contours, and the way in which they have been configured by Japanese intellectuals, examining two models, namely the wayo model and the notion of iki, which both make explicit use of a vectored interpretation of theoretical transaction between cultures but in fact seek to describe values more closely associated with vagueness. I will be therefore be re-reading several key Japanese intellectuals' ideas in the light of fuzzy logic, thereby engaging a recent scientific notion to explore socio-cultural discourse, as a way of re-orientating ideas about spatiality and architecture in late twentieth century Japan.

Through an examination of these models, it becomes evident that although Japan was never a colony of the West, it was nevertheless colonised by Western philosophical thought: East-West interaction, and representations of culture and technology are typically characterised with reference to Western scientific discourse, in particular Cartesian rationality. This could be regarded as counter-productive in terms of a developing Japanese theorisation of cultural relations, since the directness of a Cartesian configuring of intentionality for the Japanese, especially in describing social relations, is culturally inappropriate. The notion of meandering best characterises Japanese forms of social interaction, starting from a vague beginning, tending towards an ambiguous
destination, and approached via the most circuitous route available. No direct questions, minimum confrontation, and only degrees of certainty being expressed.

Not surprisingly therefore, fuzzy logic with its emphasis on uncertainty, has had a profound effect on current technological developments in Japan, and it has been suggested that it is particularly attuned to aspects of the Japanese psyche. Fuzzy logic was, however, conceived by an American, Lofti Zadeh, in the early 1960's, as a means to calibrate vagueness. It is less a type of logic than a critique of Western logical reasoning, and Zadeh admits that its very name is a contradiction in terms, devised solely to attract the attention of the American media who might otherwise have ignored it. In the States, fuzziness is more likely to crop up under the guise of 'smart technology' or 'intelligent systems', since the reaction of the American academic community has been generally unenthusiastic. This is demonstrated by Professor William Kahan's response to Bart Kosko's 1993 publication *Fuzzy Thinking*:

'Fuzzy theory is wrong, wrong, and pernicious. What we need is more logical thinking, not less. The danger of fuzzy logic is that it will encourage the sort of imprecise thinking that has brought us so much trouble.'

In Japan, fuzzy thinking was embraced for its sense, utility and potential. In the words of one cynical American, fuzzy logic is now seen as 'one more technology the US created and neglected only to watch the Japanese pick up, nurture into profitability and sell back to us (McNeill and Freiberger 1994:10). This statement appears to indicate a form of intellectual colonisation operating in reverse, whereby a new approach to technology is commodified by Japan and redirected back to its American source.

It is interesting to note that although Japan is at the forefront of fuzzy technology, and is the largest manufacturer of fuzzy products, fuzzy only achieved acceptance in Japan when re-named: formerly translated as *aimai*, meaning ambiguous, it is now given by the Western transliteration 'faaji', which perhaps carries more connotation of a state of the art idea, (connoted by the fact that it is a term borrowed but not yet indigenised), and concurs with the Japanese obsession for newness. Many products to which fuzzy technology has been applied are also given transliterations of the English: *kamera*,

1. Quoted in e-mail from Bob Wilmes, Scottsdale Arizona, fuzzy-mail@vexpert.dbai.tuwien.ac.at (13 September 1993).
I wish to portray this Japanese response to technology as the very attribute which enables them to resist colonisation, to remain uncolonisable. Echoing Takeuchi Yoshimi's point, McNeill and Freiberger in their book *Fuzzy Logic* state 'Westerners marvel that the Japanese have copied so extensively yet remained themselves. Had they not copied so well, they might have lost their own identity altogether' (1994:140).

**wa-yo as a Fuzzy Concept**

Masao Miyoshi described Japan's experiences with the West during the Meiji period from 1868 to 1912, when Japan opened up to the rest of the world after over 200 years of self-imposed isolation, as a 'nearly colonial encounter' (Miyoshi 1989:151), which can be regarded as a fuzzy statement. The adverb 'nearly' carries the connotations of degree: not quite but almost, not far short of, practically. Before we can allow this to exist as a soft concept, we need to ask what it meant in actuality.

While other countries were experiencing colonial domination as a consequence of having been taken over against their will, with new settlers imposing their way of life, Japan in the late nineteenth century requested and commissioned western style industrialisation, militarisation, education, and architecture, employing experts from Britain and elsewhere to facilitate the desired changes. Such was the involvement of English architect Josiah Conder, who was invited to Japan in 1877 and built several villas, banks, and clubs in the Western 'colonial' style, including the famous Rokumeikan. Once the Japanese had gained sufficient expertise of their own in Western practices, a deliberate distancing was initiated, in order to move from a process of imitation to a position from which to assimilate and indigenise their Western learning: Conder was dismissed from office in 1890 and sent home.

This cycle of importation and withdrawal has been the pattern throughout Japanese history, first with respect to China, and later in Japan's relationship with the West, which led to the *wa-yo* style in architecture, according to architect Arata Isozaki. He gives as an example the Ise Shrine, which drew specifically on Chinese motifs, gradually assimilating them in its successive ritualised re-constructions, achieving indigenisation by the Nara period in the 7th century (Isozaki 1992).

Isozaki has characterised Japan's alternating process of importation and withdrawal as producing two vectors which move in opposite directions, stating:

One moved from the outside in, fostering a consciousness of the external continent as a political and cultural centre, and the import of its artefacts and ideas. The other vector asserted the specificity and identity of its indigenous culture against the impinging forces of the external centre, prompting internally directed efforts to create features of distinction and assertion... [the workings of these vectors can be seen] in the pendulum swinging between the
closing and opening of the country to foreign intercourse, the interplay of introverted and extroverted tendencies, the cycles of acceptance and rejection, and imitation and original creation (1989:57).

Isozaki seems to imply that a kind of simulated Kuhnian paradigm shift is necessary in order to bring about the switch from one vector to the other, and that they cannot therefore work simultaneously, nor even overlap. This subscribes to Aristotelian logic, with its Law of Contradiction, and pits wa and yo as binary opposites, A and not-A, whereas the notion wa-yo actually places them together as a fuzzy set, finding a new middle ground. The vector analogue therefore seems at odds with the situation Isozaki wishes to convey, grossly over-simplifying the subtle process of modification to a rigid either-or.

This is apparent in Isozaki's project for the centre of Tsukuba Science City: he was asked to produce work of nationalistic symbolic significance at the heart of a new town which celebrated Japanese technological research and development. However, Isozaki stated 'I did not wish to use anything associated with the idea of traditional Japan' (1989:57). His design was instead concerned with inverting dominant Western icons: the plaza was a concave version of Capitoline Hill in Rome. Although Isozaki claims it was intentionally allegorical, 'a metaphoric expression of the hollowness of the centre' (1989:58), it provoked criticism for violating cultural context, and borrowing too heavily from the West. Japanese identity is shown here as annexed to the West, an example of imitation with only limited, binaristic alteration. Architecturally, hollowness is given as lacking ideas of one's own, rather than a more eastern spiritual emptiness, and Isozaki's adherence to Western motifs points to the extent of his own intellectual colonisation, which he characterises as being a form of cultural 'equidistance' (1989:59).

Examination of the etymology of the terms wa and yo, yields the connotation of Western or foreign for yo, while wa has evolved from a Chinese character composed of radicals which meant 'adding' and 'mouths', and gave the sense of agreement, which, when incorporated into the Japanese language, came to connote harmony and assimilation. The character wa occurs in the Annelects of Confucius, dating from about 100BC, in a section which advises 'A wise man (gets along well with) others without becoming like them' (Hyukudai nd: 11). Thus a cultural interplay based on a notion of harmony as 'adding mouths' works necessarily first by adopting and then adapting, and not a periodised alternation of acceptance and rejection as Isozaki's vectors suggest.

This situation recalls Takeuchi's double bind with respect to Japan's modernisation, constructing a reading of resistance as secondary, coming after the initial meeting, which was deliberately non-confrontational. The self-effacing attitude initially employed could be seen to stem from a second etymological derivation of wa from watakushi, meaning I, which derives from wa-tsukushi, or 'myself eliminated', which is a typical Buddhist mode.
of apprehending Otherness, such that the self is momentarily sublimated for the sake of harmony, uniting the seer and the seen, such that neither is discrete or distinguishable.

Using these same concepts of wa and yo, and by combining them with the notions kon (spirit) and sai (technology), Japanese philosopher Kozai Yukishige delineated in his 1937 publication, *Contemporary Philosophy*, a more elaborate vectored relationship between culture and technology, Japan and the West, which has been formulated into a diagram by Kawamura Nozomu (see Fig. 1). Wa and yo are placed into a cardinal configuration with kon and sai, such that the four 'orientations' are as follows: (kon) as north, and (sai) as south, West (yo) as east, and Japan (wa) as west. This produces as the two subcardinal axes, wakon\(^2\) (NW) - yosai (SE) and wasai (SW) - yokon (NE).

Nozomu uses the vectors of this construct to depict the orientations of successive historical periods, suggesting that the stable vector wakon-wasai describes the insular situation which existed prior to the Meiji Restoration, after outside influences from China had previously been indigenised. Exposure to the West shifted this temporarily to the opposite stable situation of yokon-yosai, when Western imperialism and a modern, rationalising technology were consciously installed. This was then displaced by the more dynamic interplay between wakon-yosai, where Western influences were mediated by a Japanese system of cultural values. However, for Nozomu, this situation is merely transitional, and will eventually be uplifted to new stage of yokon-yosai or wakon-wasai.

In broad terms, such transformations did occur, but this overtly Cartesian model does not describe the gradual, accretive process which actually took place, reducing a complex cyclical intermingling to only four possibilities, and depicting change as an abrupt series of reversals of binary opposites. Furthermore, there is the issue of how Nozomu intended this model to be read: the Western way, horizontally from left to right, or the Eastern way, that is vertically from top to bottom? This of course alters what is privileged, what comes first. Is the position of Japan at the westerly end of the horizon a deliberate attempt to effect graphical decolonisation? Is the horizontal distancing of wa and yo intended to convey maximum

2. Wakon, typically defined as Japanese spirit/culture, was formerly pitched opposite kansai, or Chinese technology, Japan's primary Other before the Meiji Restoration, but is now replaced by yosai, or western learning/technology subsequent to 1868, as shown in this diagram.
Kawamura Nozomu’s diagram elaborating on wa-yo, after Kozai Yukishige

Bart Kosko’s Hypercube or Fuzzy Cube

Habitable Spaces
cultural difference, geographical remoteness, or merely their equivalence as global opposites? Is the location of technique below and spirit above a reference to a Marxist idea of base and superstructure? Nozomu makes no direct reference to any of these points, although he is obviously well-read with regard to Marx, and his essay is clearly directed at the Western reader. From this we are left to assume either that Nozomu considers the familiar Cartesian construct to be more accessible or palatable to Westerners as a vehicle for charting historical change in Japan, and hence he is prepared to sacrifice some complexity in seeking western understanding, or that his own intellectual colonisation has made it impossible for him to conceive a more specifically Japanese construct.

A much richer, more multi-valent scenario may be envisaged if this figure is superimposed onto fuzzy theorist Bart Kosko's 'hypercube', which he uses to describe spatially complex relationships within and between fuzzy sets (Fig. 2). Instead of assigning absolute values of 1 or 0 to the four points, in the Hypercube the Aristotelian 'Excluded Middle' (see also Dyrkton 1998) may be occupied, such that 'the square becomes a continuum, the crisp points bound it, and the fuzzy points flesh it out' (McNeill and Freiberger 1994:198). Infinitesimal degrees of modified Western learning may then be worked out within the field that is held between the four corners, rendering the central area not the nonsensical neither 1 nor 0, but a calibrated value somewhere in between.

This interpretation of fuzzy theory can be compared to the Japanese notion of 'gray space', which refers to many aspects of Japanese spatiality: the status of shared space in traditional Japanese streets, verandahs and thresholds, a Buddhist state of nothingness, and an in-between space, such as is found in Noh theatre or in sukiya architecture. Architect Kisho Kurokawa explores the ambiguous notion of grayness in his book Rediscovering Japanese Space, showing how it derives from Sen Rikyu aesthetics. However, Kurokawa regards gray as a freezing of space-time and a neutralising contradictory elements. This removes its sense of becoming and produces lack-lustre compromise, dissipating difference and ambiguity through symbiosis (Kurokawa 1988:62).

A more 'fuzzy' approach to grayness produces a re-orientation of a transitional period in Japanese history: in the 1960's, when Japan's economy was surging ahead, a change of mood was detected, and there was apparent contradiction amongst critics as to whether the wakon-yosai or wakon-wasai, or even yokon-wasai was in operation. Some historians depict this era as a reassertion of traditional Japanese values, some say western means persisted, others say the Japanese were starting to influence the West with particular management and manufacturing approaches. In truth, it is a case of the blind men feeling...
the elephant: all in fact are accurate perceptions, but each only shows part of the overall picture.

This complex situation manifested itself architecturally in the 1960's in the work of the Metabolists, with whom Kurokawa was involved, and whose central analogy of growth and flexibility, inherently grounded within Buddhist philosophy of flux and impermanence, was realised as large-scale, predominantly concrete structures. Is this wakon with yosai then? Or is there also a strong element of yokon contained within Metabolist ideology, deriving from Western structuralism, which encouraged the Metabolists to rely on a heavy, over-deterministic interpretation of transience? The Metabolists' ideas were driven by the needs of the contemporary Japanese city, with its increasing volumes of traffic and the profound density of its urban population, and could therefore also be interpreted as a new formulation of wasai. Contrary to the cancelling effect of the vectored model, Kosko's hypercube accommodates all these interpretations, without fixing or rounding off, allowing for degrees of wa, kon, yo and sai to be mapped out.

iki as a Fuzzy Concept

The second model I wish to consider is the work of the philosopher Kuki Shuzo, who returned to Japan in 1923 after a period studying in Europe. Seeing the results of the rebuilding work in Tokyo after the Kanto earthquake of that year, Kuki was troubled by the extent of the western colonisation of Japan. He issued a plea to recall Japan's spiritual culture, which he identified not as wakon, but instead articulated through a detailed study of the Edo concept of iki, discovering within its existential structure a means to resist cultural colonisation.

Kuki considered iki to be free from Western obsessions with identity and certainty, a concept untainted by a rationality of ends. However, his theorising of iki seems, like Nozomu's Cartesian configuring of Kozai's ideas, to have been nevertheless coloured by Western discourse: Kuki concedes that

in making iki into a figure which looks at structure as object from outside, when we explain iki to a stranger who ignores analysis of all Japanese culture, we place at their aid the conceptual analysis in a definite position (Shuzo 1984:80).

Thus the vague experiential quality of iki is objectified in a form which Kuki thought the stranger, that is the Westerner, would be able to apprehend.

So what was iki and is it a fuzzier concept? Despite the above claim to orientate iki for the benefit of the Western reader, it seems that Kuki was otherwise intent on making the term even more vague and elusive for Westerners, and succeeded in bewildering his Western mentor, Martin Heidegger, whose own attempts to understand this allegedly
culturally specific notion resulted in the following definition: ‘The sensuous radiance through whose lively delight there breaks the radiance of something suprasensuous’ (cited in Dale 1986:69).

As Peter Dale has pointed out, it is somewhat difficult to reconcile this interpretation with the rather more banal standard dictionary translation of *iki*: chic, smartness, dapper, stylish. Kuki has himself linked *iki* to the Western dandy, thereby associating Baudelaire’s drifter with the Edo pleasure quarters from which *iki* derives. *Iki* connotes a mode of behaviour which Kuki refers to as a neglect of reality, putting daily life into parentheses, bathing in an atmosphere of tension, promising an erotic, ephemeral adventure (Shuzo 1984:19).

However, despite its apparent emphasis on the irrational and uncertain, Kuki traps *iki* within the oscillating action of three ‘vectors’ involved in the process of seduction, (see Fig. 3), namely *bitai* (sexual allure), *ikuji* (fearless pride) and *akirame* (resignation). This implicitly gendered construct privileges the latter two controlling male vectors over the feminine vector of temptation: the intent of *iki* was to avoid passion and folly, such that the male subject retained his dignity with respect to the female object of his desire. Kuki explains that the effect of *iki*’s fluctuating vectors is to create a condition in which identity cannot finally be secured, whereby the distance between an amorous pairing is seen to be continuously decreasing without ever finally being annihilated.

Thus *iki* is associated with an Eastern libidinal economy, which instead of the Western linear, vector-like connotations of orgasm, values a series of plateaus. Deleuze and Guattari cite Gregory Bateson’s work on Asian culture, and his characterisation of the plateau as a ‘continuous, self-vibrating region of intensities whose development avoids any orientation toward a culmination point or external end’ (Deleuze and Guattari 1987:22). This dispenses with a linear progression, and operates without a beginning or an end, and therefore, as with Isozaki’s use of vectors, reveals *iki* to be at odds with its vectored characterisation, belonging instead to the ‘nearly, but not quite’ type of encounter. As with Nozumu’s construct, this places *iki* conceptually in the hypercube, somewhere between 1 and 0, belonging to the vague and elusive shades of gray which operate within this complex emotional situation, producing a fuzzy rather than a vectored construct.

However, the vectorisation of *iki* is continued in the work of sociologist Tsurumi Kazuko, who renders *iki* as one of two possible types of emotional relationship for the Japanese, thereby dislodging *iki*’s reciprocating gaze, and presenting a different conditioning of Japanese sexuality. For Tsurumi, *iki* epitomises sexual love while its other is *amae*, a coaxing, non-sexual variety, such as the love between a child and its mother (in Japanese the character for love or favourite is the characters for woman and child set side
by side). Tsurumi writes of *iki* and *amae*, then, as being 'emotions of differing vectors', which form a pair. *Amae* chiefly comes into play within the family, and is often the way in which a husband relates to his wife. Outside of the family, Tsurumi claims it is predominantly *iki* that operates, in flirtatious male/female encounters in clubs and bars.

In differentiating aesthetically between these two vectors, Tsurumi states: ‘in that coaxing is an emotion which considers the dissolution of tension as beautiful, and chic an emotion which regards the aggravation of emotion as beautiful, and further in that coaxing tends to conceal individuality from recognition, while chic is an assertion of strong individuality, they constitute emotions that differ in their vectors’ (cited in Dale 1986:159).

Peter Dale, citing the work of psychoanalyst L J Saul, clarifies this vectoring of the relationship between *iki* and *amae* as arising from a split in object choice on the part of the Japanese male, thereby interpreting the binary figure of *iki* versus *amae* as an indication of a psychotic condition (see Fig. 4). Tsurumi's conjoining of these twin pathological types thus gives the emotional vectorisation of *iki* and *amae* a negative valorisation and prompts the reassertion of fuzzy theory as a means of overcoming/subsuming the split between *iki* and *amae*, such that relationships may be redefined within shifting a emotional subset between 0 and 1.

*iki* architecture, *amae* architecture?

Such a split between *iki* and *amae* may be seen to manifest itself aesthetically in contemporary architecture in Japan, but in such a way as to reveal a change in the way *iki* is implicated as a form of resistance, and a different reading of Kuki's claim that *iki* enables the Japanese to resist the west emerges, recalling Takeuchi's double bind.

W F Haug has commented in his *Critique of Commodity Aesthetics*, that commodities ‘can be seen casting flirtatious glances at the buyers’ (cited in Ivy 1989:31), which in consumerist Japan is no less true of architecture, rendering buildings capable of manifesting *bitai* or sexual allure. Thus, while the *amae* of traditional domestic architecture in the suburbs plays safe, quietly taming and resolving familial emotion, and may be seen as maternal, *iki* architecture caters predominantly for the carefree urban male, who can indulge himself in the city, free from family commitments. This atmosphere of indulgence has frequently been provided by explicitly Western architecture, conspicuous and short-lived, like the Dandy to whom Kuki relates his notion of *iki*, a stylish transient figure in a vast cityscape, ‘protesting with his sometimes feigned idleness the bourgeois work ethic and clinging to the remnants of an aristocratic era’ (Mazlish 1994:47).
fig. 3  The structure of iki, after Kuki Shuzo

fig. 4  Split in object choice, after Doi, showing Tsurumi's 'emotions of differing vectors'
Philippe Starck, Nigel Coates, Peter Wilson, Frank Gehry: these are Western architects who have been commissioned to visit their exuberant architectural imaginations upon the Japanese city, producing, as Wilson has termed them, 'Western objects in Eastern fields': large yellow flames, fish, arks, walls and monsters. During the bubble of the 1980's, Western architecture was treated as an appendage or accessory, to supply kudos. Importation of Western items was seen as a sign of excess wealth, and not a lack of cultural conviction towards Japanese architects. This revisits the commissioned colonial encounter of the Meiji era, albeit reflecting a late twentieth-century psychoanalytic split in object choice. Conversely, the work of certain Japanese architects, produced in the last few years, is regarded as more of a celebration of the cult of the group than the cult of the individual: for instance, Riken Yakamoto's Hamlet Building, Itsuko Hasegawa's Cona Village, and Hiroshi Hara's Yamato International describe amae values of mutual cooperation and a dynamic infrastructure of parts which operate in clusters.

This would appear to present a situation in which the split in object choice between iki and amae is strongly aligned with the differences between western and eastern approaches to architecture, and reifies the relationships between sexuality, individuality, typology, technology and nationality too much. An engagement with fuzzy theory has highlighted the extent to which entrenched oppositionality or binarism can be subsumed into a broader configuration, (without resorting to a Hegelian dialectical synthesis), but it has not reworked the basis of approaches to otherness or the historiographical issues brought into play here.

Conclusion
Returning to the initial question of what has been sacrificed in the theoretical transactions between Japan and the West, Kamei Katsuichiro claims that by indigenising Western influences, Japan has lost part of its allegiance to Asia, the nearly colonial encounter having left the Japanese impossibly stranded between East and West (1964:397). This has been shown to be the case in the use of the vector by Japanese intellectuals, creating a paradoxical situation: using the vector for the sake of 'clarity' in presenting certain specific readings of cultural interplay, in fact 'clouds' Western appreciation of the real situation.

The vector analogy thus serves to deepen a sense of eastern mystification for the West, extending the tendency to orientalise the Japanese through misunderstanding, despite giving the appearance of graphical incisiveness, whilst at the same time it obfuscates a culturally specific sense of reality for the Japanese. By constrast, the fuzzy analogy creates an in-between space for ideas, definitions and identities to co-exist, allowing both cultures to approach and re-consider each other's intellectual orientation.

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However, this potential occupation of a theoretical grayspace does not reflect current trends in contemporary Japanese culture: the former 'adopt then adapt' scenario of assimilation on the part of the Japanese is now challenged by recent appropriation of post-structuralist thinking in Japan, where consumerism turns French theory into consumer durable: perhaps then 'adopt then abandon' better defines the contemporary Japanese condition. This marks a change in the way the Japanese have come to observe the dictum 'A wise man gets on well with others without becoming like them'. Now it is by juxtaposing, not hybridising, by adjacency not blending, without mixing, blurring, incorporating, thus achieving minimum (physical) distance, and maximum difference. This is apparent in the way in which foreign words are introduced into the Japanese language, as gairaigo or loan words, which are written in katakana script, as opposed to Japanese words in hiragana or characters originating in Chinese written in kanji. Similarly, there is a case to be made for contemporary Western architecture in Japan as equivalent to katakana, where buildings by Coates and Starck are 'written' in a way which marks it out in the context of the Japanese city as Other, compared to yamato kotoba or indigenous language, the ordinary urban fabric.

This situation is in sharp contrast to the wayo tendency, and it seems that what is yet to emerge in Japan's contemporary scene is a non-binaristic re-orientation of architecture, which is neither specifically Western or Japanese, and which embraces the architectural potential of fuzzy thinking. Those who come close are Tom Heneghan, whose work is considered British by the Japanese and Japanese by the British, and perhaps in the future collaborative Japanese-Western partnerships like architects Uchida Findlay.

Kamei Katsuichiro has postulated that 'We can be hopeful that a Japanese philosophy will appear in the near future that will effectively reflect traditional concepts and harmonise Eastern and Western ways of thinking, thereby serving as a bridge between these two ends of the philosophical spectrum' (1964:398). However, as long as the Japanese continue to characterise the interrelationship in predominantly Western terms, that is until the notion of East and West constituting binary opposites to be bridged is challenged, the Aristotelian excluded middle persists and there is no space available in which to effect intellectual re-orientation. Likewise, the onus is on the West to become more open towards eastern philosophical positions, which do not champion the individual and promote a different kind of rationality.

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