

Executive report of

The International Presidents Forum (IPF)

at the JIA National Convention 2017
In Tokushima

10:00-12:00

29 September 2017

@ Hotel Clement Tokushima 18F, Sky-banquet GINGA
Tokushima, Shikoku

Edited by Prof. Kazuo IWAMURA, FJIA



Published by the Japan Institute of Architects

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Agenda

- 10:00 Welcome Remarks by the JIA President
- 10:05 Introduction of the Attendants
- 10:10 Remarks and Q&A (15 min. each) by
 - 1) AIA, 2) ASA, 3) KIRA, 4) KIA, 5) ARCASIA
- 11:25 Wrap-up Remarks by the Moderator
- 11:40 Discussion by All
- 11:55 Group Photo Session
- 12:00 Adjournment

The International Presidents Forum 2017



Presidents



>Mr. Thomas Vonier (President, UIA & AIA)
>Mr. Sathirut Tandanand (Past President, ARCASIA)
>Mr. Ajaphol Dusitnanond (President, ASA)



>Mr. Cho Chung Kee (President, KIRA)
>Mr. Bae Byung Kil (President, KIA)
>Mr. Masaharu Rokushika (President, JIA)



Theme: The Vernacular and our Practice

Subject Statement

We architects have been busy with new concepts and issues, such as, sustainability, wise energy uses, resilience against natural disasters, computer technology in design and construction, personal safety, national security, social responsibilities, etc. These issues are influenced by, and eventually form the universal norm of, the ever more connected world and become the "universal standards".

In the meantime, we, individual architects come from and/or are more familiar with his or her set of local culture, national identity, economy, legal system, social values, building materials, education system, and maybe peculiarity of lifestyle to a varying degree.

We have done much to introduce the universal standards to the local context. Is there anything we can learn from the Vernacular, and take it back to the universal?

A. What do you as a professional organization, or your architects in general see in your Vernacular as something that is valid in other cultures?

B. Do you as a professional organization offer any program to promote awareness of the virtue of your Vernacular in your country?

(Drafted by Hisaya Sugiyama, AIA, JIA International Relations Committee)

Moderator: Prof. Kazuo Iwamura, FJIA (Past Vice-President, UIA & JIA)



IPF 2017 Attendants

	Name	Affiliations	Position	Note
01	Mr. Thomas Vonier	UIA, AIA	UIA & AIA President	IPF Speaker
02	Mr. Sathirut Nui Tandanand	ARCASIA, ASA	ARCASIA Past President	IPF Speaker
03	Mr. Ajaphol Dusitnanond	ASA	ASA President	
04	Dr. Thana Chirapiwat	ASA	ASA Vice-President	IPF Speaker
05	Ms. Kanchana Chirapiwat	ASA	Head, ASA Cloud Exhibition C.	
06	Mr. Metee Rasameevijitpisal	ASA	ASA Vice-President	
07	Mr. Thanakorn Boontan	ASA		
08	Mr. Cho Chun Kee	KIRA	KIRA President	
09	Mr. Shin Eul Shik	KIRA	Int'l Relations C.	IPF Speaker
10	Mr. Bae Byung Kil	KIA	KIA President	
11	Dr. Kim Yong Seong	KIA	KIA Vice-President	IPF Speaker
12	Mr. Han Cheol Soo	KIA	Chair, Planning & Financial C.	
13	Mr. Kyung Min Ho	KIA	Chair, Int'l Relations C.	
14	Mr. Masaharu Rokushika	JIA	JIA President	IPF Speaker
15	Ms. Nana Rokushika		(Spouse)	
16	Mr. Nobuya Tsutsui	JIA	Executive Director	
17	Mr. Sumito Takashina	JIA	Chair, Int'l Relations C.	
18	Mr. Masaru Fujinuma	JIA	K. Chapter President	
19	Prof. Kazuo Iwamura	UIA, JIA	UIA & JIA Past Vice-President	IPF Moderator
20	Ms. Magdalena Precht-Iwamura		(Spouse)	
21	Mr. Takanobu Ota	JIA	JIA Past Vice-President	
22	Ms. Keiko Ota		(Spouse)	
23	Mr. Koji Iwama	JIA		
24	Mr. Shin Sakurai	JIA		
25	Ms. Kay Miyashita	JIA	Secretary	

IPF: International Presidents Forum

UIA: The International Union of Architects

ARCASIA: Architects Regional Council Asia

AIA: American Institute of Architects

ASA: Association of Siamese Architects under Royal Patronage

KIRA: Korea Institute of Registered Architects

KIA: Korean Institute of Architects

JIA: The Japan Institute of Architects



Welcome Remarks by Masaharu ROKUSHIKA

President, the Japan Institute of Japan (JIA)



Just 30 years have passed since the Japan Institute of Architects was established by Prof. Kenzo TANGE as the first president. Commemorating this turning point, the JIA National Convention 2017 is being held in Tokushima, globally well-known for the *Awa Odori*, one of the three largest *Bon** festival dances in Japan since 400 years (cf. P6).

The realm of architecture is basically “Local” and at the same time “Global.” Because architecture is originally subject to its locality, such as geography, climate, legal system, available materials and techniques, but on the other hand, many of other architectural elements, including the environmental and structural engineering as well as the spatial concept, can be shared globally, no matter where it is located. This is how architects as professionals in the world get sympathy with them, which are consequently disseminated across the regions and the nations. Although the particular solutions for certain local issues are the fruit of local efforts, these could be the hints for finding the solutions in other unexpectedly remote regions. Also state-of-the-art design ideas are immediately wide-circulated through a variety of social media, and promptly shared by architects world-wide. Therefore, architecture is Local and Global.

On behalf of JIA Shikoku Chapter, I urge all the JIA members as well as our international guest architects to gather around in this congress and to try to discover together the solution-finding triggers regarding regional issues in the first place. These triggers, particularly effective for solving the indigenous problems in Shikoku, may be applicable to the nation and/or the globe beyond the region. It should be therefore highlighted that the architectural profession has eternal social values by nature. Retaining the eternal social values, in addition, architects must be always highly sensitive to respond to and cope with ever-changing situation and issues around architecture.

The four congress topics “Disasters Preparedness,” “Environment,” “AI,” and “Vernacular” are currently vital and absolutely indispensable for us, architectural professionals, to put our social responsibility into practice. Accordingly, the IPF 2017 focuses on the forth topic “Vernacular” to be addressed by the six international presidents of the relevant architects organizations; UIA, ARCASIA, AIA, ASA, KIRA, KIA, and JIA.

The JIA would like to deeply appreciate all the honorable IPF guests for their joining us and contributions.



Ar. Masato NOMURA
Chair, JIA Shikoku Chapter



Ar. Toru NONOSE
Chair, JIA Convention 2017 Executive Committee



* A Buddhist festival for honoring the spirits of ancestors, which are supposed to be visiting with the living on mid August

Welcome to Tokushima!!



Awa Odori (Bon festival dance)

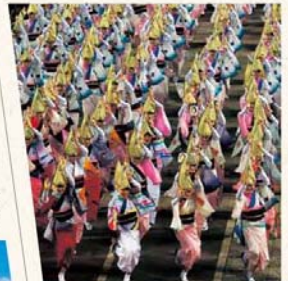


Waki-machi (Vernacular houses and town-scape)



The Whirlpools of Naruto

The Naruto Strait, between the city of Naruto and Awaji Island is where the Seto Inland Sea meets the Kii Channel. The straits of Naruto are amongst the most beautiful scenery in the world, standing alongside the Straits of Messina between Sicily and the Italian Peninsula, and the Bosphorus between Europe and Asia. The difference in height between tides here can reach 1.5m, with the currents moving at 15 to 20km/h. This generates countless whirlpools of various sizes ranging up to 20m in diameter. You won't want to miss these whirlpools, a true wonder of nature and some of the largest in the world. The best time to see the whirlpools is one and a half hours around the high or low tide. Prime viewing season is during late in spring and autumn.



Awa Odori

The Awa Dance (Awa Odori) is Tokushima's largest annual event and boasts a history of over 400 years. The festival is well established in various areas even outside the prefecture, and Awa Dance troupes are regularly invited to events across Japan, placing it amongst the five Camerades as one of the largest dance events in the world. These troupes also represent the origin of the Awa Dance. One is that the dance is a local version of the Bon Festival dance performed in summer throughout Japan. Another is that it grew from observations on the organized dancing troupes known as "Hori" that are a central feature of the Awa Dance, said to show the influence of Hori, an ancient form of dramatic dance that was a predecessor of Noh drama. There is record in Miyoshi dated around 1600 of a Awa dance at Hori Castle held by Miyoshi Nagayuki in 1578, and this performance is thought to be the origin of the Awa Dance in this theory. Promotion of the festival as a tourist event began in the 1920s, the same time when the name "Awa Odori" was adopted. Today the dance is held in many locations throughout the prefecture as the main event of summer, in association with the traditional Bon Festival. By the mid 1990s the city center alone with restaurants, from 8 o'clock to 10 o'clock every night of the dance, all of downtown Tokushima became a giant dancing stage. Main performances are held in parks and along the main streets at six dance stages, five stages, one dance stage and these stage interactions. The Awa Dance is also held in Naruto, Miyoshi, Tachibana, Tsurugaike and many other cities and towns throughout the prefecture. All of Tokushima catches the summer spirit in preparation for the festival. Another kind of Awa Dance can be enjoyed at the Hara Hara Hara Spring, which features magnificent, energetic dance performances along with other events. It is held at the end of April every year.



Vernacular in practice

Remarks to the International Presidents Forum
Japan Institute of Architects

THOMAS VONIER FAIA
PRESIDENT, AMERICAN INSTITUTE OF ARCHITECTS
SEPTEMBER 2017, TOKUSHIMA, JAPAN



The theme of your convention—“*The Vernacular in Our Practice*”—is a wonderful subject, and one of great personal interest.

Most buildings in the United States are comparatively young—almost certainly fewer than 200 years old—and many of them are based on what is possibly the most “democratic” building system of modern times: the timber platform and balloon framing system, based on two-by-four inch timber frame elements and four-by-eight foot sheets of cladding—usually particle board, plywood, and gypsum board.

This system stems from ancient roots in Europe and England, including so-called half-timber and wattle-and-daub, but it was rationalized and perfected in North America by Albert Farwell Bemis, a powerful industrialist and onetime trustee of MIT.

Bemis completed a series of works in the 1930s, entitled *The Evolving House*. His final volume, *Rational Design*, was devoted to modular theories that eventually found wide adoption in the standardization of dimensions for ordinary building materials. This is most notable today in so-called dimensioned lumber, including the 2-inch by 4-inch fir stud, and the 4-foot by 8-foot plywood and gypsum board cladding elements.

Although it is the product of work by highly educated people and a sophisticated industry, this is a vernacular building system: it is based upon relatively crude methods, allowing unskilled, untrained, ordinary people to build, and to build soundly and well enough.

Here are some features of this system we might consider relation to our own practices:

It is easy: Just about anyone can build walls and roofs using this system, with windows and doors, all of them detailed well enough. Things can be cut and put together easily enough, by just about anyone, using simple and basic tools.

It is inexpensive: The pieces are easy to manufacture, distribute, carry, and store—and they can be salvaged and re-used.

It is forgiving: Mistakes in measuring, cutting and assembling can easily be fixed and covered up in subsequent stages. Paints and sealants help: When gaps are too wide, or joints are imperfect, the answer is mastics and sealants.

It is flexible: It is applicable in a wide variety of situations, adaptable to many heights and sizes, to varying sites, to very different climate conditions.

It is redundant: The resulting structures are generally stronger than necessary for most purposes, including resistance to damage from hurricanes and earthquakes.

It has small, lightweight elements: One person, working alone, can carry and assemble just about any component, even building an entire house singlehanded.

Most homes in the United States are built from this system—even those covered with brick and stone veneers—and there are no signs of its influence diminishing. This is not all good.

Bemis and those who later refined his work probably did not foresee the persistence of shabby, rough and ugly results—and maybe they did not care. Its primary virtues are economic and practical, not aesthetic.

It is a cheap form of building, and this often shows. Wood-framed buildings are vulnerable to serious fire and water damage risks, although these can be mitigated. They do not resist mold and moisture very well, and the cheapest types of framing lumber can twist after drying, loosening fasteners and ruining finish materials.

Nonetheless, what we call “stick-built” houses and small buildings remain dominant throughout the US and elsewhere, for good reasons.

Other aspects of vernacular buildings are of interest today, largely because they demonstrate how to build simply and sparingly, from indigenous materials, using natural ventilation and renewable sources of energy.

Rural and agricultural buildings in America—which, after all, had their origins in England, Belgium, Holland, Scandinavia, and, yes, even in Japan—offer especially rich examples of how to fashion and exploit native timber, earth and stone. Here, too, are many sources of inspiration for everyday practice.

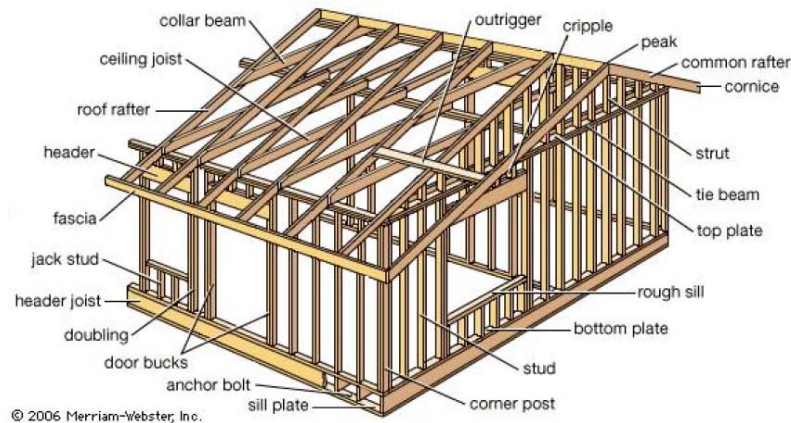
And in vernacular buildings there is an aspect of the enduring ties that bind architects in Japan and the United States, beyond our ties of friendship and shared global purpose: admiration for the simplicity, elegance, harmony, economy and beauty of ancient ways, especially in building and in landscape design. Our best architecture invokes and reinterprets tradition.

Architecture has enormous power to affect lives, to bring harmony, dignity, ease, and beauty to a chaotic, often ugly world. It is my honor to be here on behalf of the American Institute of Architects, to strengthen our friendship and renew our commitments to designing a better world.



The balloon-frame house with wood cladding:

It was invented in Chicago in the 1840s, aided the rapid settlement of the western U.S. In North America, with its abundant softwood forests, the framed building enjoyed an extensive revival after World War II in the form of platform frames.

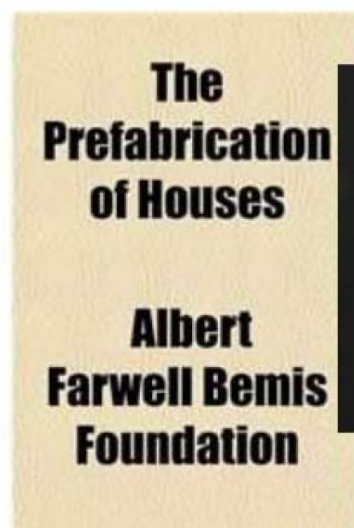


In platform framing, each floor is framed separately, as contrasted with balloon framing, in which the studs (vertical members) extend the full height of the building. Freed from the heavy timbers of the post-and-beam system, platform framing offers ease of construction.

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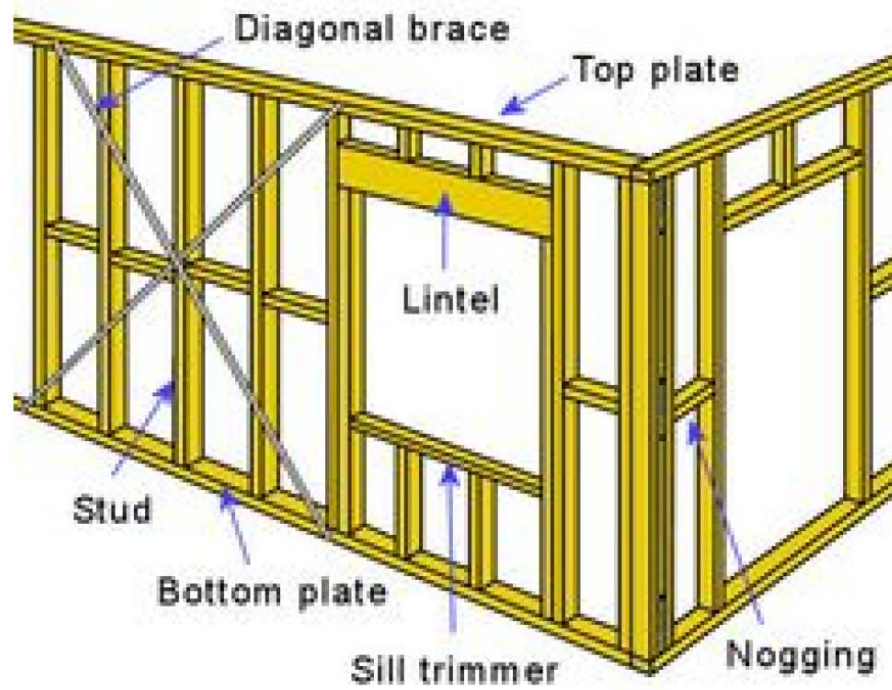
(Source: Encyclopedia Britannica)

HISTORIA

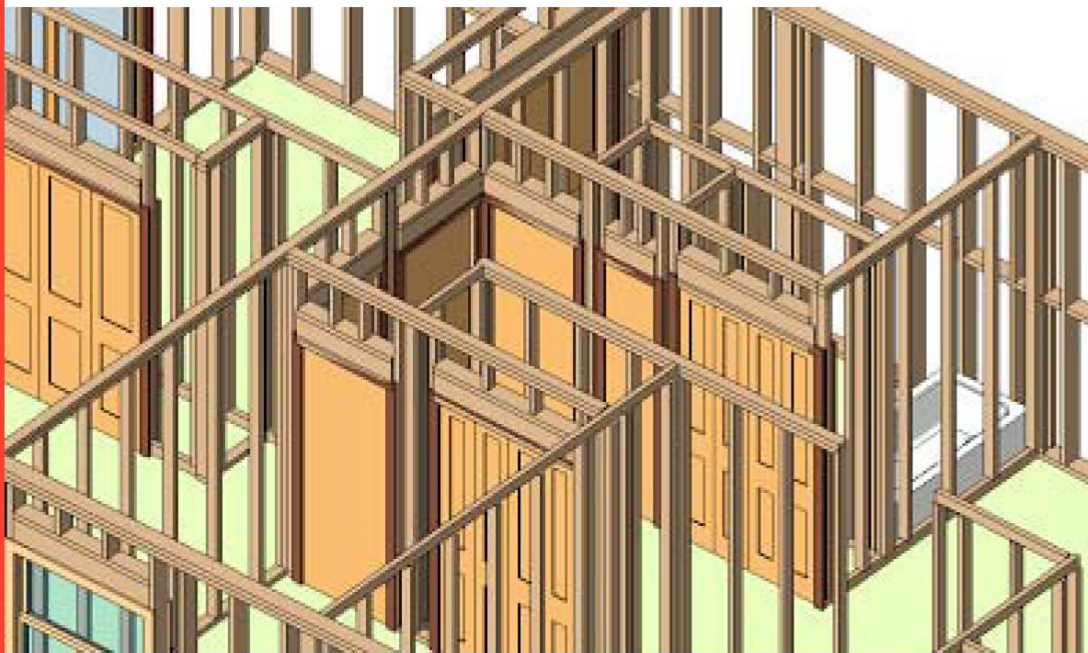


- ALFRED FARWELL – 1930 INVENTOR DE LA TÉCNICA MÉTODO MODULAR CÚBICO

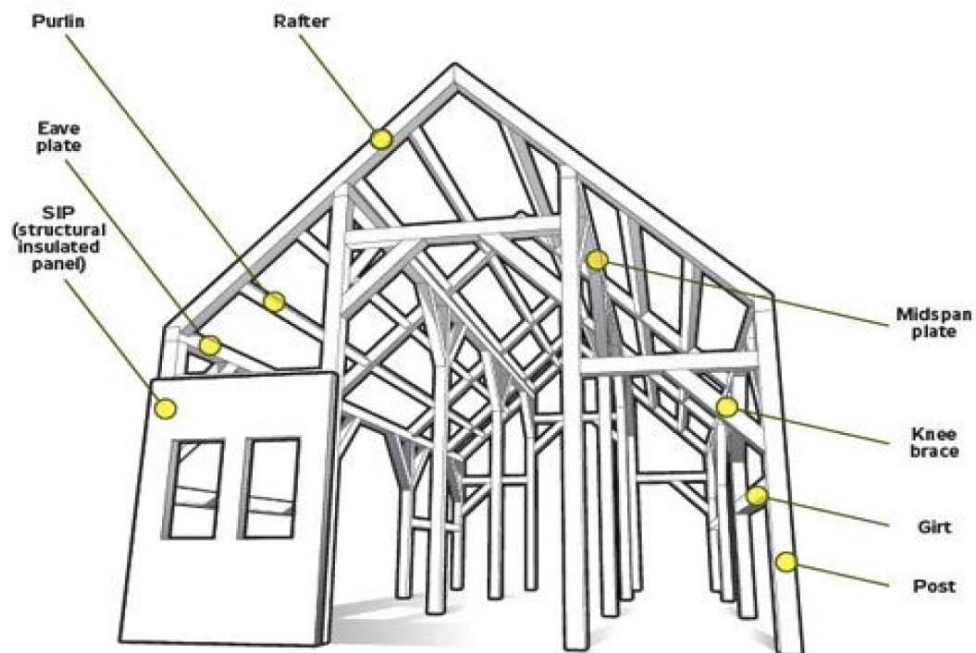
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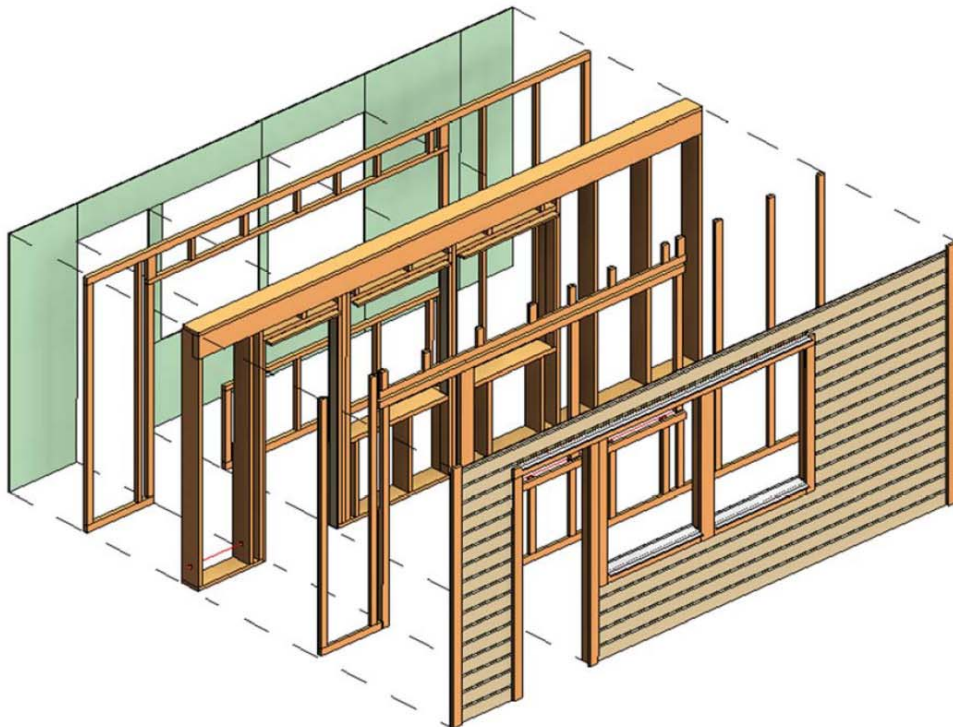
Platform Balloon

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Walls
Floors
Ceilings

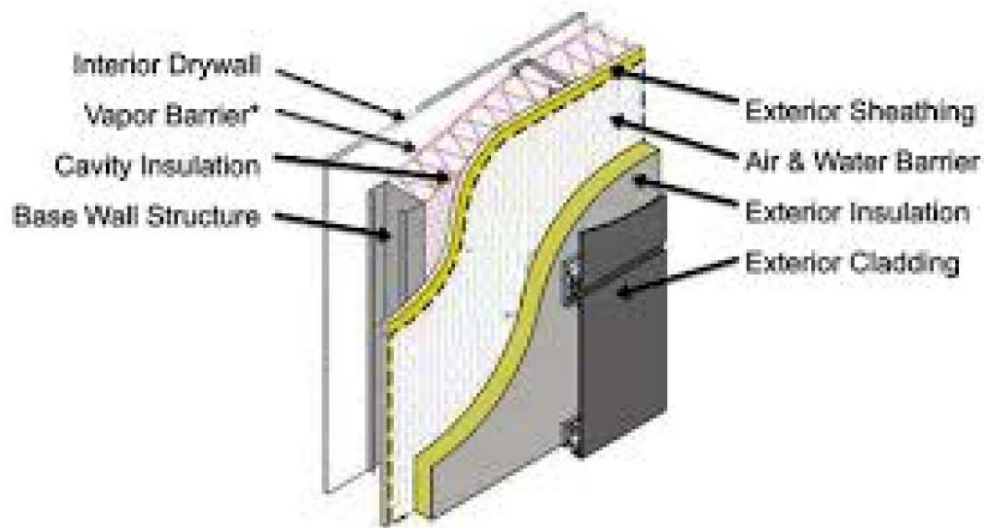
Windows
Doors
Trim
Finishes

20



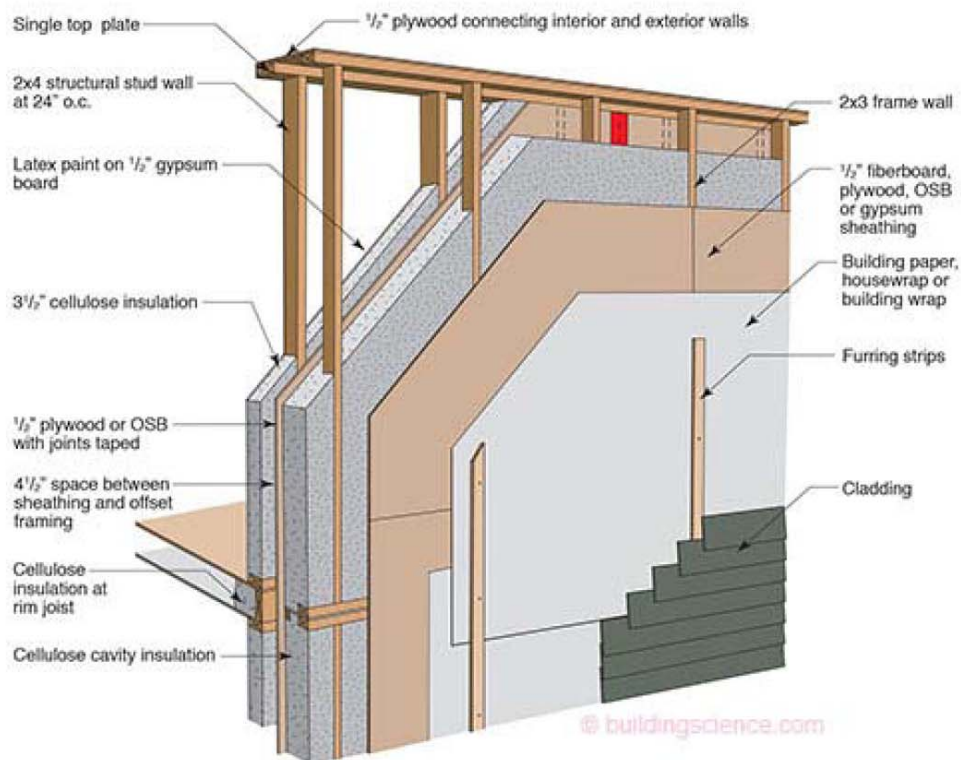
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Building Envelope Assembly Components



* Vapor Barrier's use and location in the wall is climate specific

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Easy
Inexpensive
Flexible
Redundant
Forgiving

24



25



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Indigenous materials
Local energy resources
Economical techniques
Climate-responsive forms
Culturally expressive

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Thomas VONIER

President, UIA & AIA



architect.thomas@gmail.com



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Remarks by Ajaphol DUSINANOND

President, Association of Siamese Architects under Royal Patronage



Vernacular Architecture, in the past couple of decades, has redrawn attentions as an important and relevant topic among academic scholars, researchers, students, and practicing architects in Thailand.

Local wisdom and local culture appear to be effective counterbalances to the force of globalization. ASA as a professional organization with the first mission to provide supports to improvements of architecture, environment, and protection of the culture of the nation.

We feel strongly that the culmination of the wisdoms of our ancestors can lead our way to the sustainable future. More and more efforts have been put into studies of vernacular architecture.

In-depth knowledges on this have been emerging and been applied to create new architecture of today that are more responsive to socio-economic condition, culture, and lifestyle and fit better to the environmental settings than a few decades earlier.

Dr. Thana CHIRAPIAT, my Vice President for International Affairs, presents how ASA recognizes and supports the searches for higher knowledge of the Vernacular and brings such knowledge to actions that benefit the public in Thailand and the Region.



Presentation by Dr. Thana CHIRAPIAT

Vice-President, Association of Siamese Architects under Royal Patronage

VERNACULAR

[mass noun] Architecture concerned with **domestic** and **functional** rather than **public** or **monumental buildings**.

– Oxford Dictionary of English



Bernard Rudofsky's "Architecture without Architects" (1964) provides a demonstration of the artistic, functional, and cultural richness of **VERNACULAR ARCHITECTURE**.

"**VERNACULAR ARCHITECTURE** does not go through fashion cycles. It is nearly immutable, indeed, unimprovable, since it serves its purpose to perfection."

– Bernard Rudofsky



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Q1:

WHAT DO WE SEE IN YOUR VERNACULAR AS SOMETHING VALID IN OTHER CULTURE?

VERNACULAR ARCHITECTURE

- Studies of vernacular architecture have been **largely involving the scientific/technical analysis of its performances** – energy efficiency, thermal comfort, passive climate controls, cost-effective, sustainable design and construction by the uses of materials, forms, floor plans, settlement planning.

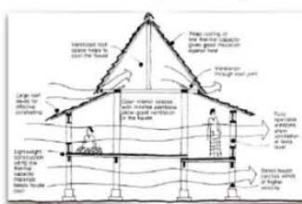


Figure 2 Typical Thai vernacular house (Source: Lim, 1987)

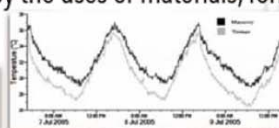


Figure 3 A comparison of temperature inside and outside the vernacular house



Figure 4 The effect of wind direction on temperature variations



Figure 5 The effect of wind direction on temperature variations



Figure 6 The effect of wind direction on temperature variations

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A number of practitioners are also inspired by building traditions, given that the local vernacular forms **have proven to be** energy efficient and “green,” honed by local resources, geography, and climate (Fathy and Shearer, 1986; Curtis, 1996; Lewis, 2014).

— Rashid, M., Ara, D.R. *Modernity in tradition: Reflections on building design and technology in the Asian vernacular*. *Frontiers of Architectural Research* (2015) 4, 46-55.

Vernacular architecture is a **possible answer** to the necessity of accommodation to the inhabitant of a region, which depends on the *natural environment and socio-economical characteristics of the social group*.

Building adaptation to the **social, economic and cultural changes** of the rural areas is basic to avoid their abandon and inevitable wreck. Hence, **vernacular architecture is NOT an outdated architecture** and it has to be understood **as a learning tool** which is the **result of analysis and evolution** if it is analyzed with architectural awareness.

— Gil Crespo, et.al. 2015. *Climatic analysis methodology of vernacular architecture*. Mileto et.al. (Eds), *Vernacular Architecture: Towards a Sustainable Future*. Taylor & Francis Group, London.

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VERNACULAR IN SOUTHEAST ASIA

- **Common Characteristics shared among Southeast Asian countries**

- Tropical Architecture
 - Architectural forms – roof, structure, floor plan
 - Materials: Timbers, woods, bamboo, bricks, stones
 - Architectural elements – shading, roof's eave, walls,

- **Differences**

- Culture: religion, believe – ornaments, orientations
- Way-of-life: customs, social structure – functions and spatial characteristics

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VERNACULAR IN THAILAND

VERNACULAR AS KNOWLEDGE & WISDOM

- In Thailand, Vernacular Architecture is offered as graduate-degree programs
 - Master of Art in Vernacular Architecture
 - Ph.D. in Vernacular Architecture (Silpakorn University)



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VERNACULAR AS KNOWLEDGE & WISDOM

- International and National Conferences
- Special Lectures
- Exhibitions



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VERNACULAR AS KNOWLEDGE & WISDOM

• Nationally funded research

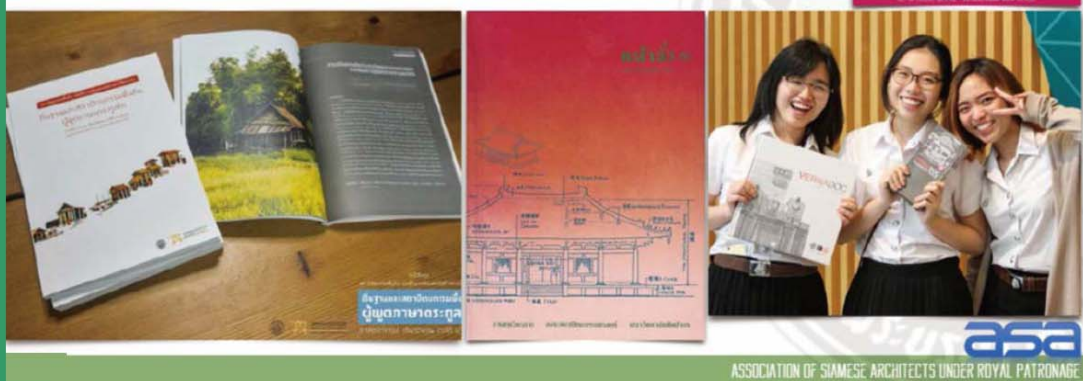


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VERNACULAR AS KNOWLEDGE & WISDOM

• Publications

- Books and journals



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ASA ON VERNACULAR

EVENTS & ACTIVITIES

• Past

- Hosted *ARCASIA Committee on Green and Sustainable Architecture's* Roundtable and Public Workshop
Theme: **Future of Vernacular Sustainability**
February 24, 2017, Bangkok
- Aceh **VERNADOC**: Research collaboration on Vernacular Architecture and Urbanism – Thailand, Australia, and Indonesia, July 2017
- ASA **VERNADOC** exhibition in **KLAF2017**, Malaysia, July 2017
- ASA **VERNADOC** – part of Architectural Heritage exhibition at **UIA 2017 Seoul**, September 2017



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EVENTS & ACTIVITIES

• Present

- **VERNADOC – MAHAKAN VERNADOC** for historic community conservation

• Future

- ARCHITECT'18: **VERNACULARITY**, May 2018, Bangkok

• Continuing activities

- **ASA VERNADOC** in Asia Pacific – Indonesia, Malaysia, Cambodia, Australia



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Q2:

DO YOU AS A PROFESSIONAL ORGANIZATION OFFER ANY PROGRAM TO PROMOTE AWARENESS OF THE VIRTUE OF YOUR VERNACULAR IN YOUR COUNTRY?



CONSERVATION OF THE VERNACULAR ARCHITECTURE

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CONSERVATION OF THE VERNACULAR ARCHITECTURE

- Since 1982 (35 years) ASA has given "Architectural Conservation Awards"
 - in recognition of architectural conservation efforts by both the public and private sectors in Thailand. The annual awards are presented to multiple winners in 5 categories:
 1. Buildings
 2. People
 3. Organizations
 4. Communities
 5. Certifications on Valuable Building for Conservation

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CRITERIA FOR THE AWARDS

- **Building Category:** Building that
 1. has significant architectural or decorative features.
 2. has historical or social values.
 3. has been well maintained, preserved according to conservation practices and traditional methods.
 4. continues to appropriately function and support way-of-life and social values.

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BUILDING CATEGORY

- **4 types of building**
 1. Public building
 2. Commercial building
 3. Residential building
 4. Religious building or monument
- **Materials to submit**
 - Name of property
 - Location/address with map
 - Name of owner
 - Year of construction
 - Architect or designer
 - Conservation architect or designer
 - Photographs of building
- **Written descriptions**
 - Historical background
 - Architectural characteristics
 - Historic functions
 - Current functions
 - Identification of cultural significant
 - Conservation plan
- **Contact information**

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2017 WINERS: RESIDENTIAL BUILDING

Verhuwan Residence, Chiang Mai



Baan Ta Did River Lodge n'art Camp, Patumthani



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2016 WINERS: RESIDENTIAL BUILDING

Hong Chao Fong Khum, Nan



2015 WINERS: RESIDENTIAL BUILDING

Bann Luang Rajamaitri, Chantaburi



2014 WINERS: RESIDENTIAL BUILDING

Bann Sri Burapha, Bangkok



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ASA VERNADOC

ASA VERNADOC AS
SOCIO-POLITICAL TOOLS

MAHAKAN FORT COMMUNITY



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MAHAKAN FORT COMMUNITY

- Historic community since early Rattanakosin Era (King Rama I)
- Village of true commoners
- Active and lively community
- Consists of many old wooden houses reflecting way-of-life of the community

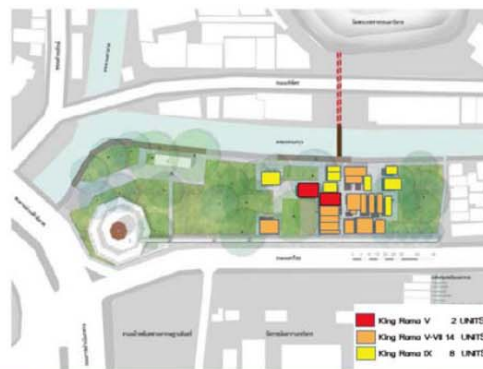
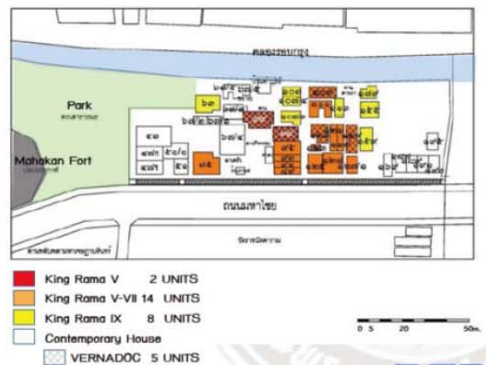


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- Bangkok Metropolitan Administration (BMA) plans to demolish all the houses to extend the public park.
- ASA set up VERNADOC camp to bring architects and students to survey and draw 5 old houses.
- ASA CAN (Community Act Network) hosted a public participation activity to propose alternatives.



- ASA Proposed a plan to preserve 24 old wooden houses representing different eras from the reign of King Rama V to King Rama IX.
- BMA agreed.
- ASA VERNADOC

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MAHAKAN FORT COMMUNITY



- ASA VERNADOC
- Recording historical buildings with VERNADOC method
- Raising public awareness of historical values of the community

ASSOCIATION OF SIAMSE ARCHITECTS UNDER ROYAL PATRONAGE

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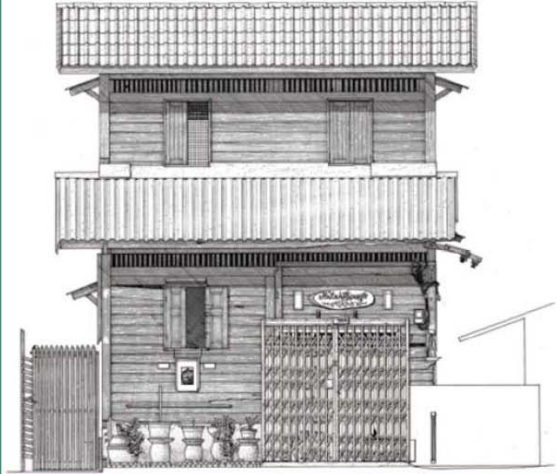


• ASA VERNADOC




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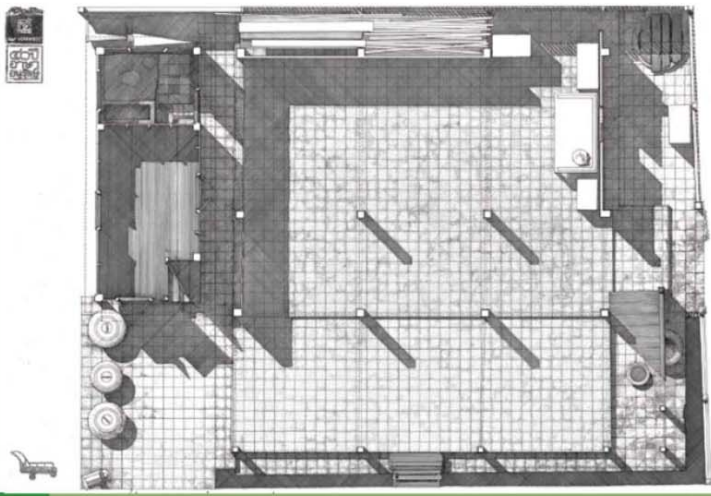


• ASA VERNADOC




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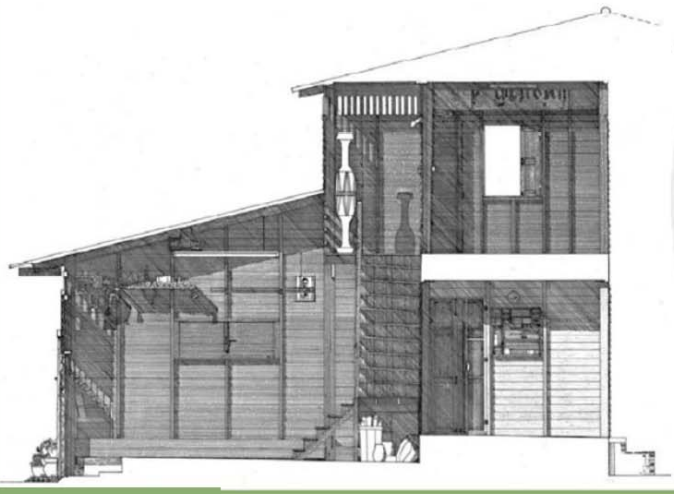


• ASA VERNADOC




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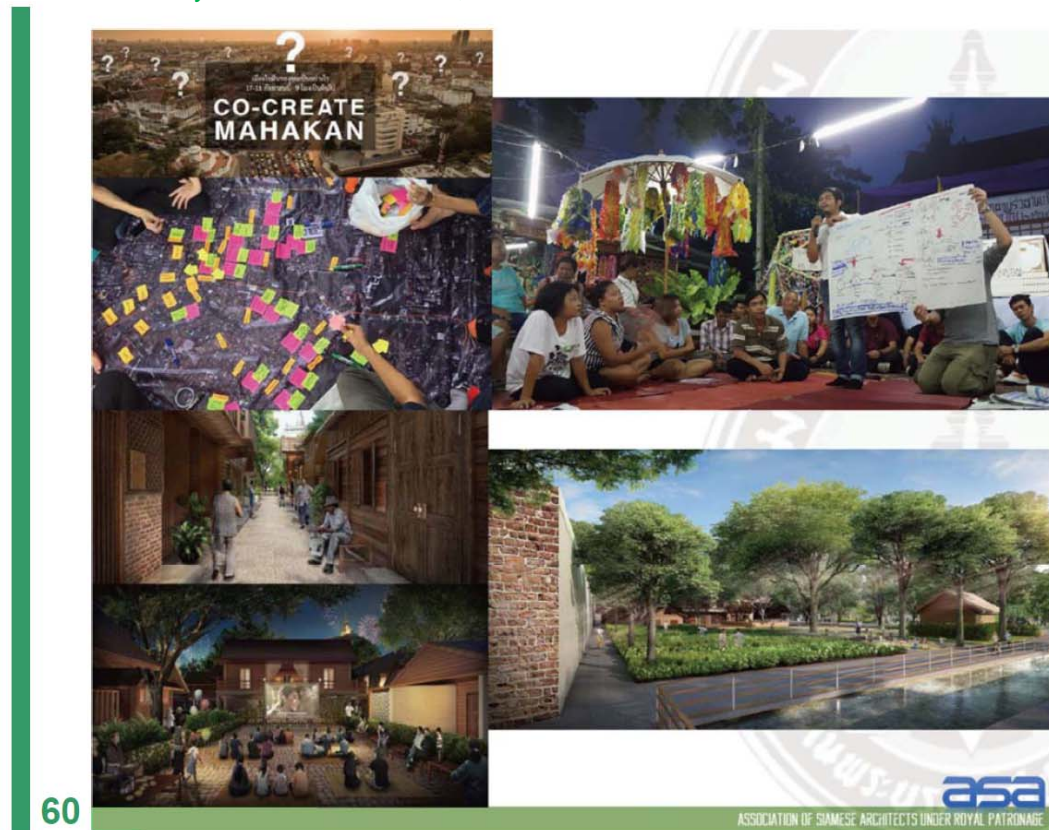


• ASA VERNADOC



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NEW ARCHITECTURE

NEW ARCHITECTURE FOR DISASTER RELIEF

- ASA supports and partially funded the rebuilding of 9 school buildings after earthquake in Chiang Rai
 - Featuring Vernacular approaches in new architecture"
- Baan Nhong Bua School by Junsekino Architecture & Design



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Presentation by Thana CHIRAPIAT, ASA

- Baan Doi Chang School by Site-Specific



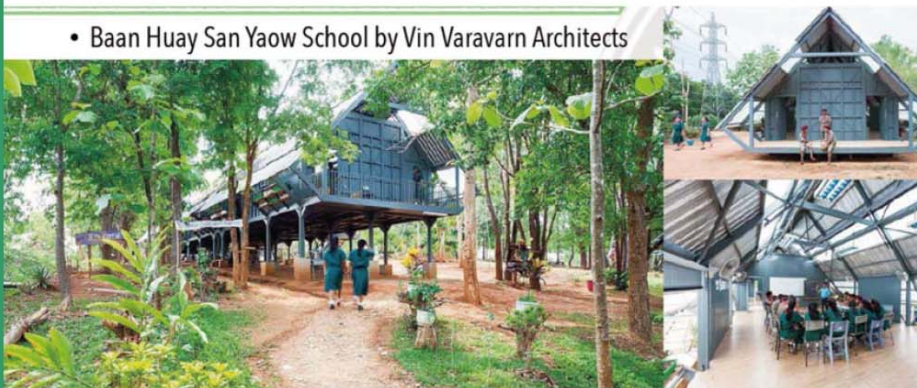
- Baan Don Ton School by Wallasia



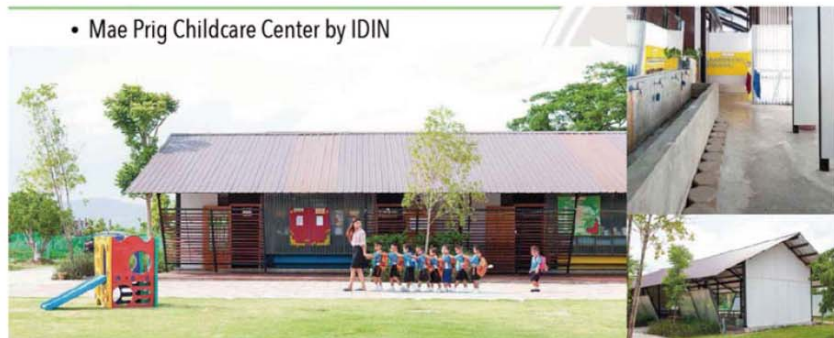
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- Baan Huay San Yaow School by Vin Varavarn Architects



- Mae Prig Childcare Center by IDIN



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- Baan Phan Kho Dam School by Supermachine Studio



- Baan Pong Prae Wittaya School by Department of Architecture



TO BE CONTINUED...
THANK YOU