

Umbrella House at Vitra Design Museum, photo by Michaela Nettell, June 2023; Roundtable participants at The Devereux, London and online, May 2024

ENCOUNTERS

-- with Kazuo Shinohara's Umbrella House 篠原一男建築の「傘の家」との巡り合い

A collaborative bookwork by Michaela Nettell, published by Passengers and Women Writing Architecture

ENCOUNTERS brings together contemporary responses to Kazuo Shinohara's Umbrella House by a group of international artists, architects and writers. Taking a practice-led approach and foregrounding the voices and positions of women, the project expands existing narratives around this seminal figure of post-war Japanese architecture.

Publishing partner Passengers is a curatorial project that explores the historical, social and material contexts of various sites and architectures. Digital publisher Women Writing Architecture is an online resource of writing by women about architecture that challenges the boundaries of each of these three terms.



Umbrella House at Vitra Design Museum, photos by Michaela Nettell, Spring 2023

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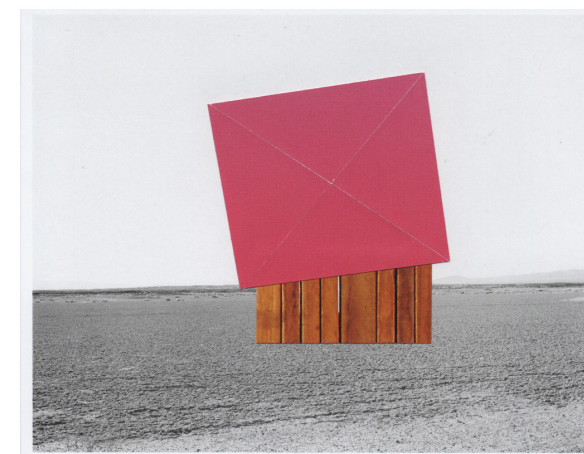
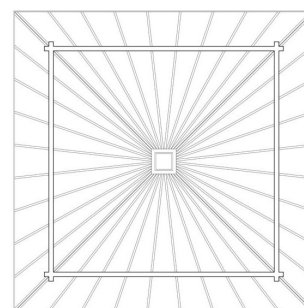
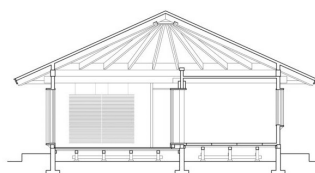
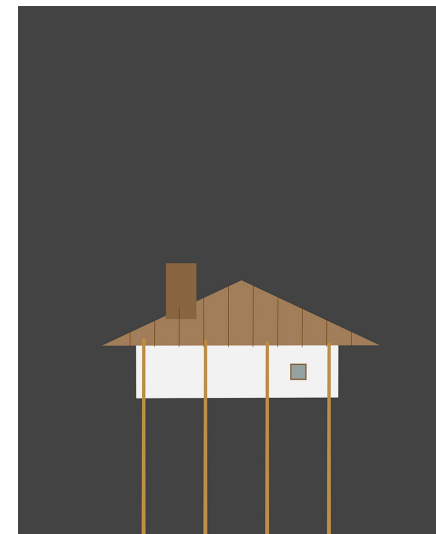
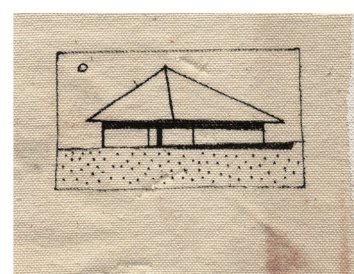
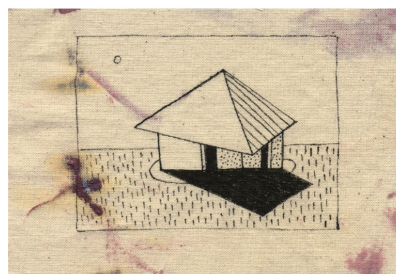
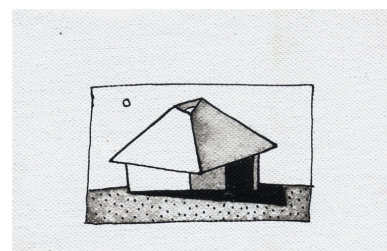
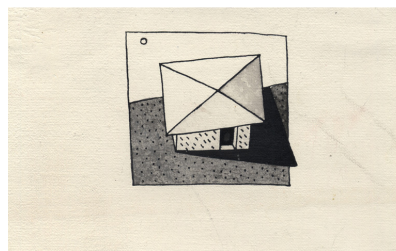
'Poetic structures organize, energize, and color the content, and they also hold meaning. Poetic forms are like the beams in a house, and like a puppeteer in a bunraku play.' – Annie-B Parson
詩的な構造は内容を整理し、活力を与え、色付けするだけでなく、意味も保持します。詩的な形式は家の梁のようなものであり、文楽の人形遣いのようなものです

Built in Tokyo in 1961, Umbrella House was recently saved from demolition and reconstructed at the Vitra Design Museum in Germany. It represents a pivotal moment in Kazuo Shinohara's career as he began moving away from decorative concerns towards a search for an abstract space. Bringing together a range of responses to Umbrella House by practitioners working across fine art, filmmaking, creative writing, architecture and calligraphy, ENCOUNTERS introduces Shinohara to UK audiences and offers timely new readings of his work.

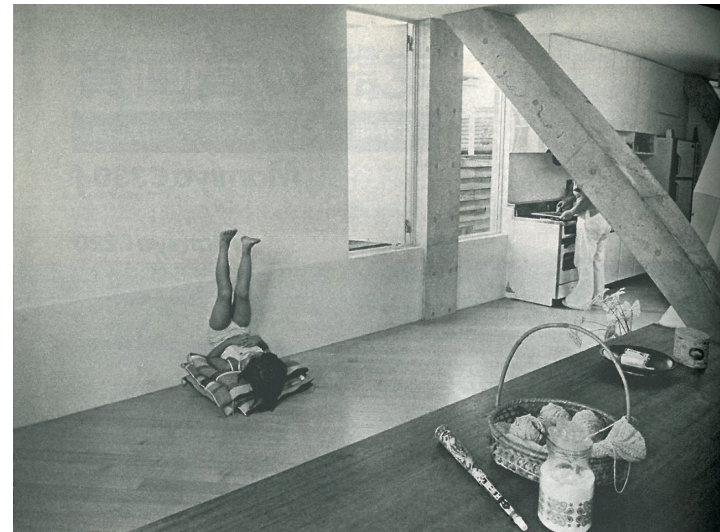
Many of Shinohara's clients were artists or writers, and his buildings are known for their enigmatic and poetic qualities, but artistic responses to his work remain scarce. The lack of female voices in discussions around his architecture is also important to address. Contributors are based across the UK, Europe, Japan and the US and represent 11 nationalities/bi-nationalities. Through artworks and texts we offer decentred, feminist critiques of Japanese domestic space; and question the reliability of linguistic, cultural and material processes of translation. The project seeks a coming-together of voices and ideas that are receptive, broad-minded and open-ended: by exploring Shinohara's practice *through* practice, we open it up to new and valuable interpretations.

Setting in motion a gender displacement necessitates [a] repositioning of 'dwelling': No longer the spatial antithesis of travel, the house must be theoretically reconstructed. As we look at the notion of home with traveling eyes, we must roam about the house architectonically – Giuliana Bruno

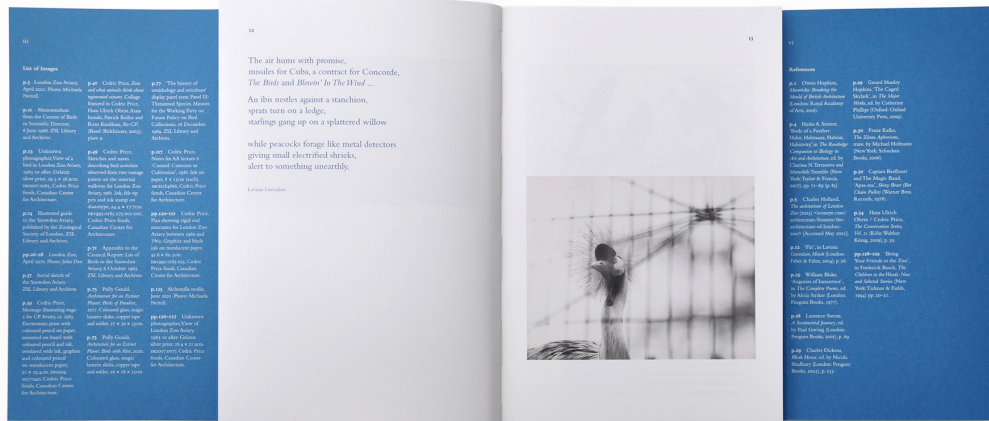
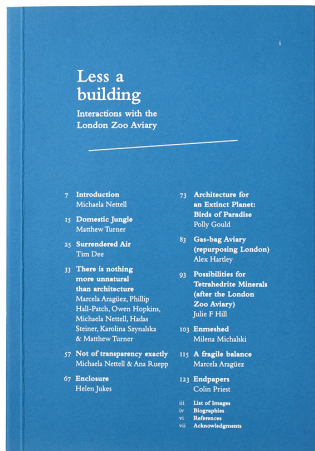
ジェンダーの置き換えを開始するには、「住居」の位置を変更する必要があります。もはや旅行の空間的アンチテーゼではなく、家は理論的に再構築されなければなりません。旅の目で家の概念を見つめるとき、私たちは建築的に家の中を歩き回らなければなりません



Clockwise from top: Michaela Nettell, *Expansion/fiction*, paper, inkjet-printed acetate, correx and slate; Ana Ruepp, *Umbrella House sketches*, ink on canvas; Lera Samovich, *Elements of architecture*, digital sketch; Michaela Nettell, *Sliding screens*, inkjet prints and acetate; Dehli Grolimund, *Umbrella House construction plans*; Estefania Araujo, *Travelling House*, collage



Naomi Nakazato, *bua.ni.tasu (mono no aware)*, 2024; Emily Richardson, *Spender House*, 2018; Leigh Wells, *Versos collage*, 2010; Takeshi Hayatsu, *1:20 study model for a small barn*, 2023; Emily Speed, *Fossa*, 2023; ; Archive photo by Kiyoji Otsuji of Shinohara's House in Uehara, published in *Asahi Camera* magazine, October 1976



Previous work: Michaela Nettell, *Less a building: Interactions with the London Zoo Aviary*. Published by Passengers, 2021, paperback, full colour, 130 x 190mm, 130 pp. Design by Marit Münzberg. Cover printed on Colorplan Adriatic 270gsm; inside pages on Mohawk Everyday 118gsm with five, full-colour inserts on 60gsm Offenbach Bible