

July 2018



communications  
and partnerships department  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
**00 33 (0)1 44 78 12 87**  
email  
**benoit.parayre@centrepompidou.fr**

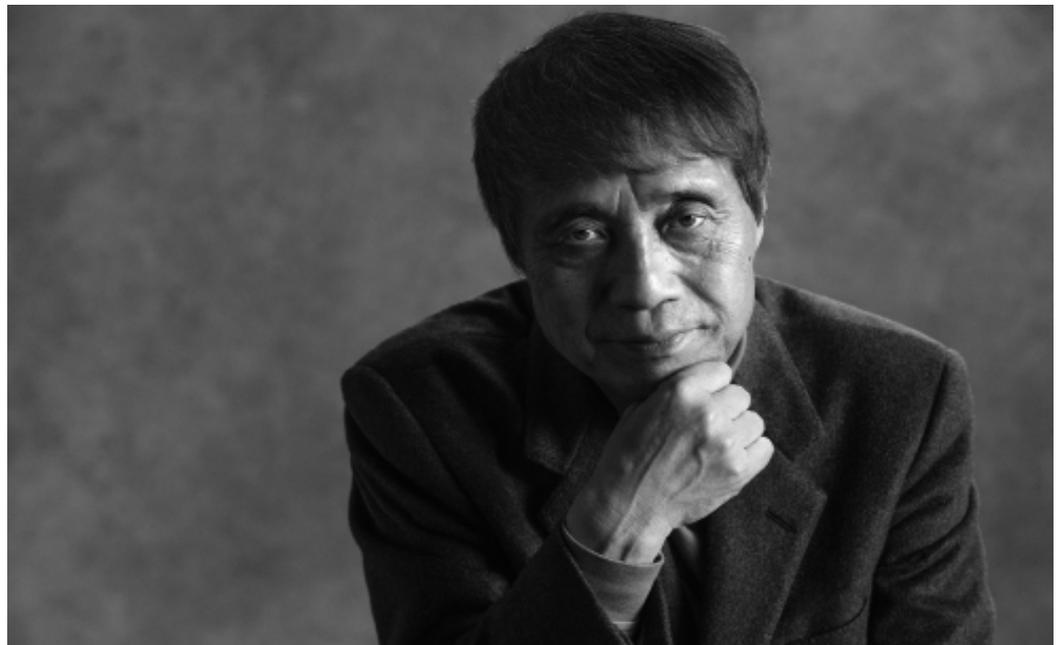
press attaché  
**Anne-Marie Pereira**  
telephone  
**00 33 (0)1 44 78 40 69**  
email  
**anne-marie.pereira@centrepompidou.fr**

[www.centrepompidou.fr](http://www.centrepompidou.fr)

Tadao Ando  
photo : Kazumi Kurigami

#ExpoTadaoAndo

This exhibition is staged jointly by the Centre Pompidou, the Tadao Ando Exhibition Committee and the Japan Foundation as part of «Japonismes 2018»



## PRESS RELEASE

# TADAO ANDO, THE CHALLENGE

10 OCTOBER – 31 DECEMBER 2018

GALERIE 3, LEVEL 1

The Centre Pompidou is devoting a major retrospective exhibition to the Japanese architect Tadao Ando, a key figure in contemporary architecture. The exhibition explores his creative principles, such as use of smooth concrete, the pre-eminence of simple geometric volumes and the integration of natural components such as light and water into his spatial designs, as well as the importance he gives to the intensity of the physical experience engendered by his architecture.

Fascinated by architecture, Tadao Ando (b. 1941 in Osaka, Japan) abandoned professional boxing and set out on an initiatory tour of the world to learn about his passion. In 1969, he created his own agency in Osaka, where he produced sober, clean-lined designs that went against the 1970s trend for technological architecture.

Tadao Ando bases his designs on an exploration of the various aspects typical of his work, particularly architecture's very reason for existing: «Given that it is used by people, it has close links with the body... Architecture should provide a place for mankind's sense of joy. Otherwise our bodies are not attracted to it.»

He also explores the question of «how to make architecture» – «By dint of thinking about it, I ended up with the relationship between dimension, height, surface and three-dimensional volumes» – and how to integrate light into his designs: «What I felt when observing Romanesque churches... was that hope resided in light alone. I created the **Church of Light**, wondering whether the symbol of the community wasn't light. Architecture also involves creating places for the community. I produce my architecture by asking myself how I can create things that remain forever imprinted on people's souls.»

Tadao Ando has received numerous prizes and international awards, including the prestigious US Pritzker Prize for Architecture in 1995. Over 300 projects have been listed all over the world throughout his fifty-year career.

This retrospective looks back at the different periods in his career as an architect and sheds light on his decisive achievements: the **Azuma House** in Sumiyoshi (1976), **Naoshima** (1988 to the present day), the **Church of Light** (1989) and **La Bourse de Commerce** in Paris (autumn 2019) are some of the major projects presented in a staging designed by Tadao Ando, produced in collaboration with his agency.

The exhibition will present around 50 major projects with 180 drawings, 70 original models and numerous slide shows, all divided into four main themes: the basic form of space; the urban challenge; the origins of landscape; the dialogue with history.

The central section of the exhibition will feature a major installation: «**Naoshima**», a work representative of the architect's dialogue with the natural landscapes of Naoshima Island. His rich and varied achievements are rounded off by graphite drawings, travel notebooks and photographs taken by Tadao Ando himself, which have never been shown to a European public before.

To go with the exhibition, a 256-page catalogue illustrates the architect's work through 70 of his finest projects. This monograph contains three portfolios presenting the architect's black and white photographs, pencil drawings and travel notebooks: a source of inspiration for his first designs, which are on show in the exhibition and reproduced for the first time.

This collective book is edited by the exhibition's curator, Frédéric Migayrou.

Co-published by Flammarion-Editions du Centre Pompidou-Bourse de Commerce/Collection Pinault - Paris.

**Talk by Tadao Ando** (title pending)

**Monday 8 October at 3.00 p.m.**

Cinéma 1, level 1

Admission within the limit of seats available

Exhibition curated by Frédéric Migayrou, deputy director of the Musée National d'Art Moderne - Centre de Création Industrielle and Yuki Yoshikawa, associate curator, with the Tadao Ando Architect & Associates agency.

## CONVERSATION BETWEEN FRÉDÉRIC MIGAYROU AND TADAO ANDO

Excerpts from the catalogue

Frédéric Migayrou: *You founded your agency in 1969 and designed your first house in 1971, the «Guerrilla House», which acted as a manifesto. You later bought this house back; it became your agency, and you have been constantly rebuilding it – six times I believe, up till now – because it is still your agency. In 1970, Osaka hosted its World Expo which had a worldwide impact, but you remained aloof from this exhibition, the Metabolist movement and the image of technological and economic expansion. What was your position at this period – did the idea of the Guerrilla House reflect a political attitude, or assert a kind of manifesto?*

Tadao Ando: The Guerrilla House was not so much a political message as a challenge. Up till then, at least in Japan, only public buildings like libraries, gymnasiums and museums were considered architecture. People would say «housing? That's not architecture.» Likewise with size: people did not consider it possible to create architecture with small units. So I thought that possibility and hope needed to be created for the numerous architects, and for me as well. First of all I wanted to meet the challenge of producing perfectly convenient accommodation with 70 m<sup>2</sup>, and I felt this accommodation should raise questions. The same with commercial architecture. I thought that if we tried to open out a new world, that would be an interesting challenge. Architecture could not be restricted to public buildings alone.

F.M: *Your harshest criticism of modernism is aimed at Mies van der Rohe, yet his use of glass screens could have reflected a certain idea of the relationship between inside and outside typical of Japanese architecture. In contrast, your early projects enclosed spaces with walls, and perhaps echoing the Gutai group, the body was established as the first principle for defining the architectural space.*

T.A: In the end, for whom does architecture exist? Given that it is used by people, it has close links with the body. If architecture is created from the superimposition of a world and practical rather than abstract concepts, these two aspects should be taken into consideration – the world and the concepts. In that sense, isn't *shintai* (the body and the mind) important? Our bodies perceive all kinds of elements, like air and materials. I learned this by ceaselessly observing architecture. For example, the *Katsura Villa* is a celebrated aristocratic residence, and we also need this kind of building, but it's not the only kind. In small spaces, like the *machiya* houses, you find a *tsubo-niwa* (a small courtyard), where light and shade enter and rain falls. All the experiences we have in this space are something big for me. Architecture should provide a place for mankind's sense of joy. Otherwise our bodies are not attracted by it...

F.M: *In your architecture, abstraction is a method, but it is not a de-realisation or reduction – it is a generic principle. To this end, you have defined a grammar with the notions of «pillar» and «wall», and the geometric systems you introduce – the simple forms of circles, rectangles and squares – are multiplied in subdivisions that create intermediary spaces. Starting from this simple grammar, you invert the constructive logic of modernism to liberate space for the body. The space needs to be experienced and no longer be abstract, within the meaning of modernism.*

TA: Rather than a method, isn't geometry the final result of a long process of reflection? If I chase after geometry, I get to Greece. Then, if I continue to chase after it, I am forced to disregard it. In a world where we really have to think in order to achieve practical architecture, I come back to the starting point of the circle, the square and the triangle. But this point of departure is not enough to create architecture. How can you make architecture out of them? By dint of thinking about it, I ended up at the link between dimension, height, surface and three-dimensional volumes. How can material be introduced into this search for the link between volume, height and surface? By pursuing the material, the form and the geometry. It's quite difficult. Young people don't see it, but this is the most important point... Take the Azuma house, for example: in a totally abstract world, a little world of 3 by 15 meters, light enters the inner courtyard, which represents a third of the space. The height, typical of Japan, is 2.25 metres, i.e. seven shaku and five sun. It is this height that is important: if the ceiling were higher or lower, the room would become narrower. I advance by observing the relationship between this percep-



tion of the dimensions and the material, i.e. the raw concrete, on both sides. I have always used concrete. People all over the world use this material invented in France in the late 19th century. Everyone uses it, but I want to create a space that no other person could possibly create. A space that forces you to ask yourself how it would be possible to create such a space with this same concrete. I wanted to create this kind of space with a material that anyone can get hold of, solely with the aid of geometry, dimensions and materials.

*F.M: Your projects increasingly involve collective programmes like churches, museums and foundations: a large number of spiritual venues where people can share this experience of space and architecture, right through to projects occupying huge territories that open up new relationships between nature and architecture. Does this spiritual aspect of your architecture make it possible to reconsider the idea of community, and unite individuals on a social or even an international level, beyond specific cultures, as we might say?*

T.A: What I felt in observing Romanesque churches, like Thoronet Abbey or Notre-Dame in Sénanque, is that hope resided in light alone. When I designed the *Church of Light*, my idea was that the light entering through the cross of light should be perceived differently by each person. If there are thirty people, the light needs to enter so that it is felt in thirty different ways. And at the same time, there should be the feeling that the thirty people are one person. I created this place wondering if the symbol of community wasn't light. Architecture also involves creating places for the community. In that sense, our work carries considerable responsibility. And many people put their hope in architecture. That does not only concern the *Church of Light*. For example, on a hillside in Kobe, I have built a collective housing complex consisting of a network of five-metre units. Each unit measures five metres, but the space inside is different each time. Likewise – speaking of light – with the Koshino house, I designed it so that the light entering from different places makes us want to scoop it up in our hands. And I need to conceive the light of each piece of architecture in a different way. That's how I started to produce my designs, and the same feelings inspire me today. I produce my architecture by asking myself how I can conceive things that remain forever imprinted on people's souls.

## BIOGRAPHIE

- 1941 Born in Osaka, Japan  
1962-69 Self-educated in architecture  
Traveled in U.S.A., Europe and Africa  
1969 Established Tadao Ando Architect & Associates

### Works and Projects

- 1976 Row House, Sumiyoshi, Osaka, Japan  
1983 Rokko Housing I, II (1993), III (1999) Kobe, Hyogo, Japan  
1984 Time's I, Kyoto, Japan  
1989 Church of the Light, Ibaraki, Osaka, Japan  
1992 Benesse House Museum, Benesse House Oval (1995), Naoshima, Kagawa, Japan  
1994 Chikatsu-Asuka Historical Museum, Kanan, Osaka, Japan  
1995 Meditation Space, UNESCO, Paris, France  
2000 Awaji-Yumebutai (Awaji Island Project), Awaji, Hyogo, Japan  
FABRICA (Benetton Communications Research Center), Treviso, Italy  
2001 Pulitzer Foundation for the Arts, St. Louis, U.S.A.  
ARMANI/TEATRO, Milan, Italy  
Sayamaike Historical Museum, Osaka-Sayama, Osaka, Japan  
2002 Hyogo Prefectural Museum of Art, Kobe, Hyogo, Japan  
The International Library of Children's Literature, Ueno, Tokyo, Japan  
Modern Art Museum of Fort Worth, U.S.A.  
2003 4 x 4 House, Kobe, Hyogo, Japan  
2004 Chichu Art Museum, Naoshima, Kagawa, Japan  
Langen Foundation, Neuss, Germany  
2006 Omotesando Hills (Omotesando Regeneration Project), Shibuya, Tokyo, Japan  
Palazzo Grassi, Venice, Italy  
2007 21\_21 DESIGN SIGHT, Akasaka, Tokyo, Japan  
2008 Interfaculty Initiative in Information Studies Fukutake Hall, The University of Tokyo, Japan  
Tokyu Toyoko-Line Shibuya Station, Shibuya, Tokyo, Japan  
2009 Punta della Dogana Contemporary Art Centre, Venice, Italy  
2010 Stone Sculpture Museum, Bad Münster am Stein, Germany  
2013 ANDO MUSEUM, Naoshima, Kagawa, Japan  
2014 Clark Center / Clark Art Institute, Williamstown, U.S.A.  
Shanghai Poly Theater, Shanghai, China

### Selected Exhibitions

- 1978 "A New Wave of Japanese Architecture," U.S.A. (Traveling Exhibition)  
1979 Magyar Eptömuvészkek Szövetségének, Budapest, Hungary  
1982 Institut Français d'Architecture, Paris, France  
1991 The Museum of Modern Art, New York, U.S.A.  
1993 Centre Pompidou, Paris, France  
The Royal Institute of British Architects, London, U.K.  
1994 Expo MOPT, Madrid, Spain (Ministerio de Obras Públicas, Transportes y Medio Ambiente)  
Fundació « la Caixa », Centre Cultural, Barcelona, Spain  
1994-95 The Basilica Palladiana, Vicenza, Italy  
1998 National Museum of Contemporary Art, Korea, Seoul  
Royal Academy of Arts, London, U.K.  
2001 Saint Louis Art Museum, St. Louis, U.S.A.  
2002-03 Clark Art Institute, Williamstown, U.S.A.

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- 2003 Tokyo Station Gallery, Tokyo, Japan
  - 2005-06 Shanghai Art Museum, Shanghai, China
  - 2016 15th Venice Biennale, Venice, Italy
  - 2017 The National Art Center, Tokyo, Japan

#### **Awards**

- 1985 The 5th Alvar Aalto Medal, The Finnish Association of Architects, Finland
- 1989 Gold Medal of Architecture, Académie d'Architecture (French Academy of Architecture), France
- 1995 The Pritzker Architecture Prize, U.S.A.
- 1996 The 8th Premium Imperiale
- 1997 Royal Gold Medal, Royal Institute of British Architects, U.K.
- 2002 Gold Medal of the American Institute of Architects, U.S.A.  
The Kyoto Prizes, Japan
- 2005 Gold Medal of Union Internationale des Architectes  
Chevalier de l'Ordre National de la Légion d'Honneur, France
- 2010 The Order of Culture, Japan
- 2012 The 2012 Richard Neutra Award for Professional Excellence, U.S.A.
- 2013 Commandeur de l'Ordre des Arts et des Lettres, France
- 2015 Grande Ufficiale dell'Ordine della Stella d'Italia, Italy

## PRACTICAL INFORMATION

### EXHIBITION

#### Curator

**Frédéric Migayrou**

Deputy Director  
of the musée national d'art  
moderne  
Head Curator of the Prospective  
Industrial Design Department

#### Associate curator

**Yuki Yoshikawa**

#### Scenography

**Tadao Ando Architect & Associates**

#### Architect

**Laurence Le Bris**

### PRACTICAL INFORMATION

#### Centre Pompidou

**75191 Paris cedex 04**

telephone

**00 33 (0)1 44 78 12 33**

métro

**Hôtel de Ville, Rambuteau**

#### Opening hours

Exhibition open every day  
from 11 am to 9 pm  
except on Tuesday

#### Price

€14

concessions: €11

Valid the same day for  
the musée national d'art moderne  
and all exhibitions  
Free admission for members  
of the Centre Pompidou  
(holders of the annual pass)

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on [www.centrepompidou.fr](http://www.centrepompidou.fr)

### AT THE SAME TIME IN THE CENTRE POMPIDOU

#### FRANZ WEST

**12 SEPTEMBER - 10 DECEMBER 2018**

press officer

Timothée Nicot

01 44 78 45 79

[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

#### PRIX MARCEL DUCHAMP 2018

**LES NOMMÉS**

**10 OCTOBER - 31 DECEMBER 2018**

press officer

Dorothee Mireux

[dorothee.mireux@centrepompidou.fr](mailto:dorothee.mireux@centrepompidou.fr)

01 44 78 46 60

#### LE CUBISME

**17 OCTOBER 2018 - 25 FEBRUARY  
2019**

press officer

Élodie Vincent

01 44 78 48 56

[elodie.vincent@centrepompidou.fr](mailto:elodie.vincent@centrepompidou.fr)

#### Au Musée

**MUSÉE EN OEUVRE(S)**

**NOUVELLE PRÉSENTATION**

**DES COLLECTIONS**

**CONTEMPORAINES**

**DEPUIS LE 20 SEPTEMBRE 2017**

press officer

Timothée Nicot

01 44 78 45 79

[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

**HISTOIRE(S) D'UNE COLLECTION**

**NOUVELLE SÉQUENCE**

**D'EXPOSITIONS-DOSSIERS**

**DANS LE PARCOURS DES**

**COLLECTIONS MODERNES**

**FROM 31 MAY 2018**

press officer

Timothée Nicot

01 44 78 45 79

01 44 78 45 79

[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)



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