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***METAMORPHOSIS, ENTROPY, AND SEDUCTION:
SELECTED MOMENTS FROM
THE CANADIAN EMBASSY IN TOKYO
BY MORIYAMA & TESHIMA***

Marco Yertchanig Topalian

A Thesis
in
The Department
of
Art History

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

September 1998

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ABSTRACT

**Metamorphosis, Entropy, and Seduction: Selected Moments from
the Canadian Embassy in Tokyo by Moriyama & Teshima**

Marco Yertchanig Topalian

The Canadian Embassy in Tokyo by Toronto's Moriyama & Teshima is the representation of a metatemporal continuum. Raymond Moriyama, partner-in-charge of the project, conceived of the privately financed building as an intricate tableau of determined absolutes that equally serve him and his patron, the Canadian federal government. This thesis is a theoretical study exploring three selected spaces from the Embassy which are analysed as architectural moments. The exterior envelope, the median fourth floor, and the theatre space are established as produced by and producers of metamorphosis, entropy, and seduction. The emphasis of the materialist discussion is placed on the conservative socio-political catalysts which arbitrate the practice of architecture in the context of a global capitalism bent on privileging governmental and corporate mercantile interests.

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Likewise, my thanks go to Anna Buchan, Communications Director and Associate at Moriyama & Teshima, to Françoise Roux at the Canadian Centre for Architecture library, and to the employees of the Consulate General of Japan in Montreal. Moreover, I wish to express my gratitude to Dr. Claude Lacroix for exigent discussions on the state of the academy and the validity of scholarly pursuits, and to Nathalie Senécal for interesting chats on the quandary known as architecture, often whilst visiting perplexing exhibitions at the CCA.

Lastly, I would like to thank my sister Viviane, my mother Véronique, and my father Vartkes. This thesis is dedicated to the memories of my maternal grandmother Angeliki Helmy and my paternal grandfather Yertchanig Topalian, individuals whose fortitude was exemplary.

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So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she had but to open them again, and all would change to dull reality.

Lewis Carroll, *Alice's Adventures in Wonderland*, 1865

INTROSPECTION

My interest in poststructuralist theory originates from a more general interest in language and linguistics. My main academic concern, however, is the inscription of architecture and how it is applied and applies itself to a material understanding of the socio-political underpinnings which produce architectural commodities. After reading Mark Wigley's *The Architecture of Deconstruction: Derrida's Haunt* (1993), I resolved to take an even closer look at the construction of spatial realities and their intended meaning(s). As I examined different forms of architectures, my attention focussed on diplomatic ventures and the impetuses behind such commissions. The result of my inquiry is presented in this thesis on the second Canadian Embassy in Tokyo completed in 1991 by Moriyama & Teshima.

At the time of its inception, what distinguished the Embassy from other major Canadian diplomatic outposts was that firstly, the structure was privately financed by corporations native to the host country; secondly, it provided a flamboyant mercantile tool of globalisation for the federal government's ambitions of Asian trade

agreements; and thirdly, it permitted the chosen architect to affiliate the commission to personal considerations of his. Indeed, *nisei* (second generation) Japanese Canadian Ryamond Moriyama, founder of Moriyma & Teshima in Toronto, acted as partner-in-charge for the diplomatic project and used it to reconcile spiritually the mistreatment accorded to him and other Japanese in Canadian internment camps during the 1940s.

To proximate what creates and sets architecture as a mode of elocution and language, I have opted to discuss three selected moments from the structure. As text and architecture are associated, their relation becomes circular and reveals gaps which in turn underline significant narrative contrasts.¹ From then on, to examine the Embassy as text brings about the yielding of an ambiguous but insightful comparison with which to challenge one's own critical and deductive preconceptions when writing about architecture; especially as the existence of contemporary architectural criticism (and practice) is often perceived by its detractors as deriving from hidden, baffling, almost arcane realities.² Such beliefs may seek essential answers of truth in regard to the validity of interpretation and poststructuralist theoretical criticism, but they fall short when contrasted, for instance, to Bernard Tschumi's candid postulation: "Does

¹ Mieke Ball and Norman Bryson, "Semiotics and Art History," *Art Bulletin* 73 (June 1991): 180-184 and 191.

² Diane Ghirardo, *Architecture After Modernism* (New York: Thames and Hudson, 1996), 32-36.

the experience of space determine the space of experience?”³

Moreover, detractors often claim that deconstructionists do not have to take a stand on any issue, and that architectural deconstruction thus becomes an excuse or justification for social and political inertia.⁴ Quite the opposite, when a scholar’s choice to use deconstruction is one that *seemingly* breaks in, traverses, and infects its subject/object, then the entrenchment of endemic bourgeois status quo ideologies within the production(s) studied is proven. It should be evident by now that deconstruction is neither misguided, reactionary nor destructive; it is simply and primarily an agent for the exploration of the linguistic base of *all* productions.

Mark Wigley does address and dismiss the apparent unstableness of a linguistic deconstructive approach throughout *The Architecture of Deconstruction: Derrida’s Haunt*, but also and more wryly in “Terrorising Architecture,” an essay published subsequently:

The terrorist acts out the fantasies of the artist, invoking all the classic questions of the signature, the ready-made, reproduction, the aesthetics of shock, and so on. . . . It is not by chance that this theory [poststructural thinking] exactly parallels the rise of terrorist practices and likewise mobilises the call for a strategic violence that attempts to expose the violence of the apparently benign structures it violates. It is now being deployed to question architecture’s capacity to hold terror outside, treating the very effect of space as nothing but

³ Bernard Tschumi, *Questions of Space: Lectures on Architecture*, 2d ed. (London: Architectural Association, 1995), 34.

⁴ Ghirardo, 35.

the effect of institutionalised suppression of terror by analysing the violence of the very sense of interior, exposing and dissecting the nightmare of space itself.⁵

Tschumi's question then also exposes the variance arising between the establishment of idealised beliefs and the academy's factual responsibility to detect them; I understand this to be something which scholars of architectural theory and history should appreciate, ponder and most importantly debate. The main objective of my thesis is thus to analyse how certain architectural images can be transposed from a given medium into another, whilst taking into consideration how one's reading(s) of them may gain new insights once a specific spatial agency is assumed and apprehended. For this reason, as Manfredo Tafuri states, theory defines architecture as distinct, and detects paradigms to provide a cultural critique.⁶

Hence, I contend the possibility of a chaffing echo. I shall then also claim the use of theory as an abutment for the conjectural and speculative assessment of Moriyama's abstracted ideals, as the formal architecture of the Embassy's selected moments is presented in concomitance to its conceptual bearings. In a word, I will attempt to produce an intellectual circularity where theorems are used to seek, verify, and organise other systems of emblematised theorems. In recounting the labyrinthine

⁵ Mark Wigley, "Terrorising Architecture," *Architectural Design* 65 (March-April 1995): 44-45. For a perceptive use of the association between terrorism and architecture in fiction, see Michael Bracewell, *Missing Margate* (London: Fourth Estate, 1988).

⁶ Manfredo Tafuri, "Architecture and Its Double: Semiology and Formalism," in *Architecture and Utopia: Design and Capitalist Development*, trans. by Barbara Luigia La Penta (Cambridge, Massachusetts: MIT Press, 1976), 169.

legend of Ariadne and the Minotaur, Beatriz Colomina confirms that writing about architecture produces an interpretation which establishes a sycophant link between the built and the written: “The tread of Ariadne is not merely a representation (among the infinite ones possible) of the labyrinth. It is a project, a veritable production, a device that has the result of throwing a reality into crisis.”⁷

The Canadian Embassy in Tokyo by Moriyama & Teshima is thus deciphered against lexical and spatial selections which intertwine to build an understanding. And this is of relevance since, as Ignasi de Solà-Morales Rubió considers, many architects, and here I include Moriyama, still view space as homogenous and permanent and stemming from a fixed catalyst, symbolising an aspired genius loci of mythical archetypes.⁸ Additionally, the mere idea of architecture as a diplomatic act gains momentum when dealing with Moriyama’s occluded aspirations which are often concealed under a mythic discourse of redemption. These notions on mythology and its connotative effects are recurring themes in Roland Barthes’s *Mythologies* (1957) and *L’empire des signes* (1970), as he aims for a dual analysis (broad at times) of both the mythology of Japan and the mythologising of Japan by westerners.

⁷ Beatriz Colomina, “Introduction: On Architecture, Production and Reproduction,” in *Architectureproduction*, ed. by Beatriz Colomina (New York: Princeton Architectural Press, 1988), 7.

⁸ Ignasi de Solà-Morales Rubió, “Place: Permanence or Production,” in *Anywhere*, ed. by Cynthia C. Davidson (New York: Rizzoli, 1992), 110-112.

Architectural developments do not occur in a void, but in particular times, places and sites, as well as under specific conditions. In the case of the Embassy, Tokyo and Japan become inextricably linked to the production I discuss. On a purely economic level, the private and governmental objectives of globalisation that were harboured during the 1980s, as in the decision to commission and build an impressive Embassy within Asia, seem to have backfired and demonstrated their precariousness. Indeed, the Asian financial crisis of the autumn of 1997 has created on one hand interminable political turmoils in Japan, and on the other hand negative worldwide macroeconomic repercussions.⁹ Consequently, my role is somewhat defined by privileging the all-important denominator of the context of production; where, how, and when the Embassy was erected is indivisible from the reason(s) why it got to be commissioned in the first place.¹⁰ For this reason, a materialist view of a specific architectural conception seems to offer an intelligent framework within which to think about the production of a history of architecture and its imported ramifications.

It seems superfluous at this point to claim that to question authority, even and especially its own, is the strength of poststructuralist thought which has become “pre-ordained” by addressing, for instance, the rationalism and logocentrism

⁹ “Goodbye, Hashimoto,” *The Economist* 348 (18-24 July 1998): 17-18. And also, “The Shoguns in the Shadows,” *The Economist* 348 (18-24 July 1998): 35-36.

¹⁰ Janet Wolff, “Interpretation as Re-Creation,” in *The Social Production of Art* (London: MacMillan, 1981), 109-110.

behind such issues as anti-Semitism, homophobia, misogyny, and racism in general.¹¹ Poet David Mura, a *sansei* (third generation) Japanese American, cites the overpowering contemporary tendency to aim still for a smoothing over of differences in order to attain the value of a mythological universal ideal when producing art or architecture.¹² One should not dismiss our society's privileging of economic matters over all others, allowing it to master the tectonics of the material world by naming and categorising those subjects/objects it wishes to manipulate. Therefore, my use of materialism to comprehend the spaces of the Embassy, which ostensibly favour stagnation, hierarchy, and corporatism is also deduced from Antonio Gramsci's definition of capitalism and its relation to society's structures and superstructures, as it fails to sustain a principle of decency for the working populations, thus perpetrating an abiding ethico-political crisis.¹³

My interest in the production of space also extends to its representations within other visual arts, such as film and sequential art. In both of these media the construction of space is inevitably and ultimately associated with the subjective value

¹¹ Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington, Indiana: Indiana University Press, 1986), 175-176.

¹² David Mura, "Cultural Claims & Appropriations (e.g. Who Owns the Internment Camps?)," *Art Papers* 21 (March-April 1997): 7.

¹³ Antonio Gramsci, "Hegemony, Relations of Force, Historical Bloc," in *An Antonio Gramsci Reader - Selected Writings, 1916-1935*, ed. by David Forgacs (New York: Schocken, 1988), 189-221. For a contemporary assessment of such preoccupations, see Barry Smart, "Postmodernism, Postmodernity and Marxism," in *Modern Conditions, Postmodern Controversies* (London: Routledge, 1992), 185-198.

of time by way of fictional narratives. In the introduction of the published script for *L'année dernière à Marienbad* (1961), Alain Robbe-Grillet hints that X, one of the three protagonists, is in effect nothing more than a character acting as a temporal architect who frames the continuity of events, albeit in a manner which never provides a streamlined flow. Moreover, Robbe-Grillet posits that because a cryptic spatial ambivalence within the narrative delimits meaning and presents spatio-temporal relations as problematic and unresolvable, they invariably become subservient to the presentation of an unhealthy persuasion.¹⁴ According to Susan Sontag, meaning cannot be produced in such a case, because it is withheld to begin with; and therefore, any interpretation is non-supported and ineffectual.¹⁵ I disagree with such an assumption since text is always bound to meaning; it may be read as nonsensical, but never as *meaningless*. Hence, I have found it fitting to use excerpts from X's dialogue to introduce and hypothesise the chief proposal of each of the following three chapters.

Differently, Grant Morrison's ongoing illustrated serial *The Invisibles*, which began publication in the autumn of 1994, is a prime example of a contemporary sequential art endeavour which recognises poststructuralist philosophy as primordial in the unveiling of embedded and enforced bourgeois ideologies within the production

¹⁴ Alain Robbe-Grillet, *L'année dernière à Marienbad* (Paris: Les Éditions de Minuit, 1961), 12.

¹⁵ Susan Sontag, "Renaissance Muriel," in *Against Interpretation and Other Essays* (New York: Farrar, Straus & Giroux, 1966), 232-241.

and consumption of governmental and corporate spaces. *The Invisibles* postulates an extremely interesting approach considering the traces of metatextuality injected into it by Morrison; the plot relentlessly concerns itself with the authorities and effects invested by and for language onto the characters' understanding of the manufactured world as a diplomatic construct. The five code-named champions, fetishistic assassin King Mob, psychic Ragged Robin, martial artist and ex-policewoman Boy, teenage hooligan Jack Frost, and shamanistic witch Lord Fanny are constantly trying to escape from the guises of architecture through the formulation of an *other* insurgent language.

As anti-beings the characters seek to undermine an architectural oxymoron created by the depiction of depictions that ensues sequentially as proverbial walls are maintained and reinforced in the name of a hegemonic elite.¹⁶ Convincingly, the second volume's thirteenth chapter focuses entirely on a reflexive auto-critique, both from Morrison's (the contested author) point of view and from the characters' standpoint. The chapter intermingles within its narrative logic loops of faddish contemporary mythologies such as aliens, conspiracy, paranoia, mysticism, and millennialism with postmodern epistemology to broadcast the blockages of commodity culture and its inauthentic praxis of simulation which is primarily edified to extend the

¹⁶ In a special issue of *Process: Architecture* on Moriyama & Teshima, miscellaneous quotes from several employees, on the firm and the practice of architecture, are collected at the end of the publication. Graduate architect Leslie Mohan's quote demands reflexion: "I believe walls are not only built for protection but to discover one's freedom." "Thoughts Four: People and Place of Moriyama & Teshima," *Process Architecture* [special Moriyama & Teshima issue ed. by Jason Moriyama] 107 (December 1992): 147.

status quo through apparent conditions of transformation and order.¹⁷

The generative and structural values of metamorphosis, entropy (the consequence of the second law of thermodynamics which engenders chaos that tends towards order), and seduction are applied to the Embassy's spatial arrangements, but are also discussed as results of diplomatic, mercantile, and geographical consequences which aim, on Moriyama's part, for an utopic certitude of justice. The premise behind my use of theory as a counter-narrative to his architectural absolution will thus punctuate the temporal syntaxes that both Moriyama and the Canadian government use to articulate what is implied as an accommodating monumental project.

In many ways, my thesis explicates through language, the semiotic control and influence of the architect's and the patron's language(s) on the fabricated ambassadorial complex.¹⁸ The first chapter concentrates on the building's entire exterior envelope and Moriyama & Teshima's use of a foliated metamorphosis for it. The second chapter centres on one specific area, the entropic Canada Garden on the

¹⁷ Grant Morrison, "American Death Camp, Part Three: Counting to Ten," *The Invisibles 2* (February 1998): 6-7. This particular chapter links into two other Morrison writings, also featuring the characters of *The Invisibles*, which appeared simultaneously to create an intended dialectic on the production of a "conciliatory" discourse in regard to cultural and economic globalisation. See Grant Morrison, "I'm a Policeman," in *Disco 2000*, ed. by Sarah Champion (London: Sceptre, 1998), 39-51; also, Grant Morrison, "And We're All Policemen," *Winter's Edge 1* (January 1998): 82-91. Interestingly, the author has confirmed that BBC Scotland is developing the serial for television.

¹⁸ I should mention how, at times, the difficulty to obtain information regarding the building's structural composition was bewildering. Evidently, certain documents were withheld from me for security reasons — for instance, specific plans of key areas in the chancery elevation. Fortunately, in no way were they required for my theoretical discussion of the three selected moments.

fourth floor. Finally, the last chapter discusses Moriyama's use of seduction to monopolise the Embassy's underground theatre space, and thus affix his signature on the building.

The entirety of my analytical approach in grasping architecture as the production of a descriptive linguistics draws upon Jacques Derrida's formulations on the architecture of language, from his earlier seminal works such as *De la grammatologie* (1967) and *La dissémination* (1972) to later writings such as "Faxitexture," an essay from 1992. In order to contrast the intratextual distortions of our contemporary capitalist system, Derrida's intertextual explorations of the denaturation of language and the collapse of signification are used as a leitmotiv, and intermingled with several of Moriyama's writings. Moriyama's published and unpublished texts were obtained from his firm, from architect's files at the Canadian Centre for Architecture and at the Montreal Museum of Fine Arts, from an exhibition catalogue and various architectural journals spanning nearly forty years — *The Royal Architectural Institute of Canada Journal*, *The Canadian Architect*, *Process: Architecture*, *7 · Seven · Nana · Sept*. Moreover, the Japanese Canadian Citizens Association's archival documents (1922-1968) kept within the National Archives of Canada, were of great importance and value in situating the fate of the Canadian Japanese during, preceding, and after the fateful decade of the 1940s.

Clearly, I understand architectural critique as broad in its scope, and as a device to an end and not as one in itself. After all, keeping in mind my earlier reference to Colomina, one easily recognises a deconstructive interpretation and reading of architecture not only as revealing its fissures, but as demonstrating that architecture itself is an abyss.¹⁹ I strongly hope that my audience will not only include architecture aficionados, but also readers interested in the wider issues of space and its use as a tool for the corroboration of systemic political, historical, and geographical ideologies of power.

By writing on the Embassy, I have attempted to bring separate *diplomatic* themes and moments into better relation with each other. Therefore, as the individual chapters supplement one another, they nevertheless remain whole and coherent. Indeed, I would like my own text to deconstruct itself almost innocuously as the reader grasps intervals of the following *cadavre exquis* examining the selected building, its patron and its architect.

¹⁹ Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Massachusetts: MIT Press, 1993), 209-212.

entropy **METAMORPHOSIS**

Voix de X: Ai-je donc tellement changé? — Ou bien faites-vous semblant de ne pas me reconnaître?
Alain Robbe-Grillet, *L'année dernière à Marienbad*, 1961

The Canadian Embassy in Tokyo (1986-1991) designed by the Toronto firm of Moriyama & Teshima is comparable to an architectural paradigm.¹ It reflects and underlines, as an idealised building, the primacy of diplomacy on different levels of perception and practice. In this chapter, I shall seek to follow several threads which permeate the conception of Place Canada (the name of the ambassadorial complex): firstly, the condition of the Japanese Canadian population from the late 1870s to the late 1980s, concentrating particularly on the years of World War II; secondly, the overwhelming value of the geographical site of the Embassy within the city of Tokyo; thirdly, the importance of the contractors and financiers of the project; and finally

¹ Since 1966, the firm has been located at 32 Davenport Road in the city of Toronto. After establishing his firm in 1958, Raymond Moriyama first hired Ted Teshima in 1962. At one point, Teshima left and later rejoined the firm in 1966; since 1970 he has been a partner of the firm. Both Moriyama and Teshima were born in Vancouver, British Columbia. As for the Embassy, its street and mailing address is 7-3-38 Akasaka, Minato-ku, Tokyo 107, Japan.

ikebana, the Japanese art of flower arrangement.

The notion of multiculturalism and of a cultural mosaic in Canada is an elusive one at the very least. At times, it seems to represent nothing more than the propensity of a federal government to represent its population with muddled propagandist rhetoric. As a result, one may be led to believe that the mixture of cultural realities lived daily by an ever growing ethnically diverse population is not valued on an equal basis for all, to the point where on 14 December 1993, Toronto's *Globe and Mail* published a survey conducted by Decima Research which indicated that:

most Canadians believe the multicultural mosaic isn't working and should be replaced by a cultural melting pot. . . . About 72 per cent of respondents believe that the long-standing image of Canada as a nation of communities, each ethnic and racial group preserving its identity with the help of government policy, must give way to the U.S. style of cultural absorption.²

In regard to people who faced the greatest discrimination on a day to day basis, those of Asian origin ranked fourth in the survey.³ This data carries weight, as the federal government continuously seeks to forge durable and lucrative trade links with Asian countries, whilst the prejudices of many Euro-Canadians still duplicate societal hostilities which were prevalent over a century ago.

² Jack Kapica, "Canadians Want Mosaic to Melt, Survey Finds," *Globe and Mail*, 14 December 1993. The survey was conducted in October 1993 and is considered accurate within 2.8 per cent, 19 out of 20 times. Moreover, it also disclosed that three-quarters of Canadians believe racism to be a serious national problem. At the time of the survey, the federal government estimated its 1993-94 fiscal year spending on multiculturalism programmes to total 23.6 million dollars.

³ Ibid.

According to Howard Hiroshi Sugimoto, by the late nineteenth century, the Anglo-Saxon community of British Columbia felt an ever increasing dissatisfaction about the Asian immigration which took place primarily on the western coast of the country, “the degree of antagonism [bearing] a direct relation to the remoteness of the cultural and geographical origin of the incoming group to the traditions established by the British community.”⁴ To protect and guard gentile traditions of civilisation and conformity perceived as inherent to the Dominion, English organisations, especially charitable groups such as the Salvation Army, actively circumscribed a discourse on unacceptable and unfavourable immigration, by instigating selection methods reflecting their sole concerns.⁵ In 1886, for instance, in an attempt to limit access to the country, such racist attitudes brought about the instigation of a head tax, the first in a series, on immigrants from China.⁶ Although the Chinese were first targeted by unfair immigration practices, the resentment towards the Japanese population was to solidify and break out in open conflict during the Vancouver riots of 1907 when, during nighttime Japanese owned commercial and private properties were ransacked and

⁴ Howard Hiroshi Sugimoto, *Japanese Immigration, The Vancouver Riots and Canadian Diplomacy* (New York: Arno, 1978), 65.

⁵ *Ibid.*, 65.

⁶ *Ibid.*, 12. Whilst the first tax was \$50, the second tax of 1901 was \$100, and the third in 1904 was \$500.

pillaged by Euro-Canadian mobs.⁷

Thus, thirty years after the first arrival of Japanese immigrants in British Columbia, the province witnessed a proliferation of white nativists who portrayed an unflattering image of the “Japs,” as they were condescendingly identified. In effect, an endemic anti-orientalism resulted from the customary western fallacy to dismiss any differentiations between Japan and China, by closely identifying them both as part of a broader Asian whole, an abstract and mysterious society which was thought to be underdeveloped and overpopulated.⁸ Ignorance and contempt cemented the notion of the “Yellow Peril,” an excuse for justifying terror of public opinion and the mistreatment of the Japanese community-at-large.

The British Columbian press, along with many politicians, often reported simplistic and distorted stereotypes which emphasised prejudice and fed the fears of many. For several weeks preceding the riots, numerous articles and speeches concentrated on the fact that “the Japanese did not want to live like the white people, that they were happy to live in poorer homes and eat only rice and fish,” continuously

⁷ Ibid., 114-130. This work is an excellent account of the riots, the preceding events that led to them, and the actions taken in their aftermath by the provincial government. Between 1885 and 1907, the vast majority of the 10,513 Japanese immigrants settled in the city of Vancouver, the villages of the Fraser Valley, on Vancouver Island, in the Okanagan Valley, and in Prince Rupert. See also Charles H. Young and Helen R.Y. Reid, *The Japanese Canadians*, 2d ed. (Toronto: University of Toronto Press, 1939), 5, 23-35.

⁸ W. Peter Ward, *White Canada Forever: Popular Attitudes and Public Policy Toward Orientals in British Columbia*, 2d ed. (Montreal and Kingston: McGill-Queen's University Press, 1990), 97-98. More so, “of all the familiar assumptions about Japanese immigrants, . . . none proved more pervasive, none more durable, than the belief that they could never be assimilated,” 106.

avoiding, for instance, the obvious subject of job discrimination where Japanese workers employed alongside whites were paid much less and worked longer hours in order to keep their jobs.⁹ The spread of misinformation brought upon the Japanese community a windfall of antipathy, only fuelling animosity. Consequently, on 12 August 1907, with the help of American exclusionists from Seattle, Vancouver imitated numerous American west coast urban centres (such as San Francisco) by creating its own Asiatic Exclusion League.¹⁰

During the next thirty-four years, within such a climate, the economic expansion of Japanese Canadians did not create favourable grounds for assimilation. Their relative prosperity was perceived as suspicious, and this made the Japanese rely only on themselves, seeking safety from distrust and thus greatly hindering any possibility of an eventual affiliation to the larger community.¹¹

Racist attitudes peaked on 7 December 1941 with the bombing of Pearl Harbor in the Pacific. Although the attack was aimed at American military installations, it allowed the province's white population to experience a renewed fear, akin indeed to frenzy and paranoia:

Influenced by the community's xenophobia, its traditional racial cleavage, and its anxieties borne of war and isolation, white British Columbians continued to

⁹ Roy Ito, *The Japanese Canadians* (Toronto: Van Nostrand Reinhold, 1978), 44.

¹⁰ Sugimoto, 2 and 106.

¹¹ Young and Reid, 72.

suspect their Japanese neighbours. The west coast Japanese could not be trusted. Their allegiance was in doubt. Given the opportunity, it was assumed some among them would betray the province to the enemy. . . . Racial fears and hostilities of white British Columbians [aroused] to heights never before attained. In turn they loosed a torrent of racialism which surged across the province for the next eleven weeks.¹²

Mounting pressures from the Anglo-Saxon community and the British Columbia government on Ottawa resulted, in early 1942, in the deportation of the entire Japanese Canadian population to internment camps:

This outbreak of popular feeling demanded an immediate response from the [W. L. Mackenzie] King government. In attempting to placate white opinion it offered a succession of policies, each one aimed at further restricting the civil liberties of the west coast Japanese. As it proved, nothing short of total evacuation [seeming able to] . . . quiet the public outcry.¹³

Six weeks after a partial evacuation of young Japanese Canadian males was announced on 14 January 1942, for the rest of the community still in their homes, the threat of imprisonment without any judiciary proceedings (as any guise of charges, hearings, and trials was nonexistent) became fact as a mass evacuation was ordered for *all* Japanese and Japanese descendants.¹⁴

Within any society, and especially within a colonial Dominion, such

¹² Ward, 148.

¹³ Ibid. Many newly arrived Japanese were even sent back to Japan; by 1941, almost 30 per cent of the community of 22,000 was Canadian born, 110.

¹⁴ Lina Miraglia, "Raymond Moriyama: From Oppression to Accolades," *Urban MO-ZA-IK* 1 (Spring 1997): 34. At the time, the resident Japanese made up 2.7 per cent of British Columbia's population, 33.

extreme measures, I would suggest, have not only the power to set ethical and political dilemmas for future generations, but also contribute to a mood of indecision where fallacies may not be resolved rapidly, if ever, without great difficulty for the persons wronged. The setting of a system of exclusion carries with it the tacit conciliation of a ruling class, with the evident nullification of any notion of impartialness. Therefore, the unwillingness of the Canadian government to immediately release all the interned Japanese Canadian prisoners at the end of World War II in 1945, and the decision to keep them under guard for several months and possibly send them back to Japan is disconcerting. Effectively, at the end of the conflict, the Minister of Labour demanded for notices to be posted in all the camps stating that those 16 years or older be required to meet with the RCMP and “discuss” their possible repatriation; for those who did not wish to be repatriate only one option was available, to move out of British Columbia and east of the Rockies, thus “proving” their loyalty to Canada by settling afar from the Pacific coast.¹⁵

Still, such hardship did not prevent the Japanese community from assembling in an organised manner and demanding for compensation as soon as it was possible to do so. As families were slowly reconstituted, and a semblance of mundane life returned for a number of them, the incentive for retribution (both moral and financial) was actively pursued. There was real urgency, for although Japanese

¹⁵ Ibid., 35.

Canadians were told they would keep their businesses and homes to return to, the federal government in fact proceeded to auction and sell all properties once the mass evacuation was completed in 1942.¹⁶

The question of redress became an exasperating and lengthy venture, to say the least, for many Japanese Canadians once the war ended. Already, in 1944, the House of Commons had adopted Bill 135 which provided amendments to the Dominion Elections Act of 1938; specifically, clause 5 of the bill provided the disqualification from voting at any dominion election of persons of the Japanese race.¹⁷ Again, to situate any group of persons in a second-class status with governmental legislation, undeniably brought about the mistrust of many *issei* and *nisei*, first and second generation Japanese Canadians, on the functioning of the judicial system within their own country, Canada.

One of the most active organisations to focus on the legal and social aspects of the Japanese immigrants in Canadian life was the Japanese Canadian Committee for Democracy, which in 1946 proceeded to survey the people who had been interned by sending them a thorough three-page questionnaire form entitled

¹⁶ Ito, 52.

¹⁷ "Disenfranchisement Bill #135," *Toronto Daily Star*, 19 July 1944. The clause was adopted without debate and with agreement by all represented political parties.

Economic Loss Survey of British Columbia Evacuees.¹⁸ In this manner, permanent records of losses were culled and secured early on, these as full and as accurate as possible. The Committee made no amends, stating in an obliging preamble attached to the questionnaires that it was “making representation to the Government for the establishment of a Claims Commission on the Economic Losses suffered by the Japanese Canadians as a result of the evacuation and desires to assist the Government in arriving at a fair solution of the problem of property loss.”¹⁹ Throughout the early years, the Committee also kept in constant contact with American counterparts, the most valuable being the Japanese American News Corporation based in New York City.

By the late 1940s, sentiments were slowly beginning to turn around regarding the Japanese Canadians. With hope on his mind George Tanaka, National Executive Secretary of the Japanese Canadian Citizens Association (the renamed Japanese Canadian Committee for Democracy), sent a letter on 8 February 1949 to the then British Columbia premier, Byron I. Johnson, demanding governmental legislation regarding full citizenship rights for all Japanese immigrants. The response was

¹⁸ *Japanese Canadian Citizens Association*, archival documents, 1922-1968, Manuscript Division, National Archives of Canada, Ottawa, Ontario. The form comprised fifteen detailed questions which asked respondents to specify, among other things, any loss of revenue (rent, income, wages, etc.), of property (residential, commercial, farm land, etc.), of family allowances, and fees paid (transportation, storage, medical, etc.) for the years 1942, 1943, 1944, 1945 and 1946.

¹⁹ Ibid.

negative; likewise in a letter dated 22 July 1949, and sent to P. T. Baldwin, Acting Commissioner of the Immigration Branch of the Department of Mines and Resources, the Committee requested the re-entry of expelled immigrants during the war years, a demand also promptly rejected by the authorities.²⁰

For the next three decades, whilst the re-establishment of full civil rights was sought, many Japanese Canadians started making inroads into mainstream Canadian life, defining themselves as full contributors to diverse sectors such as the arts, the sciences and business, but all along keeping in mind their country's refusal to resolve the injustices brought upon them by the setting of wartime internment camps.²¹ In 1980, the Japanese Canadian Citizens Association was once again renamed, this time as the National Association of Japanese Canadians (NAJC); and finally, with the slow but gradual transformation in public opinion during the 1980s, on 22 September 1988, over forty-three years after the end of World War II, the President of the Association, Art Miki, finally signed with Prime Minister Brian Mulroney a Redress

²⁰ Ibid. I would like to note, here, an anecdotal event that also took place in 1949, and which in part explains the climate under which those demands were undertaken. In a letter to George Tanaka dated 14 July 1949, the president of the Kamloops chapter of the Japanese Canadian Citizens Association mentions "the good news" that on 1 July at the Exhibition Park in the town of Kamloops, the election of a Round-Up Queen crowned a Japanese Canadian. Of the seven contestants, Frances Kato won by a little less than double over the next candidate, Gloria Wiexel. The first prize was a trip to Hollywood and, interestingly, as a gesture to "further cement goodwill between the Occidentals and Japanese," the runner-up was invited to accompany the queen, as one-third of Wiexel's expenses were paid for by the Japanese Canadian Citizens Association.

²¹ Ito, 56-61. Moriyama is included in an informal group comprising, among others, calligraphist Katsu Morino, artist Vivian Yatabe, and landscape architect George Tanaka.

agreement in Ottawa. As an advantageous government strategy, the precipitation of events was underscored both by the nearing of federal elections, and the pressing need to gain significant trade agreements with Japan. Mulroney and a select group of high ranking Conservative representatives agreed to a compensation programme whereas the prisoners of the internment camps debacle would be indemnified:

The settlement contained the following provisions: a government acknowledgement of the injustice done to Japanese Canadians during the Second World War; a \$21,000 payment to each survivor; \$12 million to the Japanese Canadian community, to be administered by the NAJC, for educational, social, and cultural activities and programs; and \$24 million for a jointly funded Canadian Race Relations Foundation to foster racial harmony and help fight racism.²²

Since the signing of the agreement had nothing to do with Mulroney's or the federal administration's genuine recognition of past governmental faults and the need to amend for them as such, it also was the result of the pressing need for Canada to follow up on American steps. Thanks to several planned demonstrations in Ottawa and sporadic awareness advertisement campaigns (fig. 1) by Japanese Canadian organisations, the Japanese Canadian demands were ever present. Judge Maryka Omatsu, one of the negotiators on behalf of the NAJC confirms that "to settle one of its worst nagging headaches," as pressure was mounting, the Mulroney administration promptly responded to President Ronald Reagan's signing of the Civil Liberties Act

²² Maryka Omatsu, *Bittersweet Passage: Redress and the Japanese Canadian Experience* (Toronto: Between the Lines, 1992), 19-20. Only four members of the government knew the exact terms of the agreement, Mulroney, and MPs Lucien Bouchard, Donald Mazankowski, and Gerry Weiner, as fierce opposition from war veterans was to be avoided, 25.

on 10 August 1988, which allowed Japanese Americans for compensation of wartime imprisonment.²³

As elections were going to be held in the autumn of 1988, Mulroney dispatched Lucien Bouchard, a close friend at the time and the Secretary of State, to speed up negotiations with the NAJC during the summer. Bouchard, along with Rick Clippendale, adviser to the minister; Dennison Moore, Chief of Staff of Gerry Weiner, the Minister of State for Multiculturalism and Citizenship; Anne Scotton, a Multiculturalism officer; and Alain Bisson, a lawyer from the Department of Justice, acted as the government's representatives during secret talks held at the Ritz Carlton hotel in Montreal.²⁴ Negotiations went along, and within three days, for the sake of political gain and party self-interest, a deal was hashed out for a compensation plan for the prisoners.

One of these prisoners was Raymond Moriyama (b. 1929), partner-in-charge of the new embassy project in Tokyo, and a founding member of the Asia Pacific Foundation of Canada.²⁵ In early 1942, after his father Michi was sent to a

²³ Ibid., 18.

²⁴ Ibid. The first meeting took place on 24 August 1988 at the Chambre de Conseil of the hotel.

²⁵ The design team for the Embassy also included Sheila Penny as project architect, Bruce Yaxley, Ken Wong, Gayle Webber, Pat Vieira, David Vickers, Katherine Varkony, Ted Teshima, James Sutherland, George Stockton, Mary Sabat, Greg Patterson, Diarmuid Nash, Jason Moriyama, Ajon Moriyama, Leslie Mohan, Aubrey McIntosh, Tim Klauck, Norman Jennings, Joni Inouye, Roy Gill, Clarence Freek, Richard Does, and Don Cooper. "Shade Laws, Security and Symbolism: Canadian Chancery, in Tokyo." *Canadian Architect* 36 (November 1991): 25. Overall, 138,000 individuals were

camp in northern Ontario, twelve-year old Moriyama, who was born in Vancouver, began a tedious journey alongside his two sisters and mother Nobuko. They were first deported to a horstall at the Pacific National Exhibition; later they were sent to Popoff, north of Nelson, and after brief stays in the villages of Lemon Creek and Rink, eventually ended up in a camp in Bayfarm, BC, sharing a small dwelling with another family.²⁶ At the time of deportation, the family earned a living running a successful hardware store on Cordova Street in Vancouver.²⁷

Forty-four years later, Moriyama (OC, OOnt., MArch, OAA, FRAIC, MCIP, RCA, LLD (hc), FRSA, D Eng Partner, Architect, Urban Planner) conceived of the commission for the Canadian Embassy in Tokyo, as a cathartic venture to result in a diplomatic structure symbolising the mending of past ills. In fact, whilst discussing the successful completion of the Embassy, Moriyama has acknowledged how the architectural mission brought closure to many lingering sentiments he harboured regarding the two cultures he shares, the fact that he and his family were ostracised by the town where he was born, and the horrific experience of internment camps.²⁸ Although the governmental settlement for a public apology and financial retribution

connected with the production of the building. The Asia Pacific Foundation is a non-profit organisation established in 1984.

²⁶ Miraglia, 34.

²⁷ Kenneth Bagnell, "In Closing," *The Review* 62 (December 1978): 30.

²⁸ Michael Scott, "A Tree Grows in Tokyo," *Vancouver Sun Saturday Review*, 17 August 1991.

was but a beginning in the resolution process, the conception and completion of the Embassy allowed for a final freedom. At the inaugural banquet for the building, Moriyama confided to the press corps the reason why many Japanese Canadians do not address their imprisonment: "It's like getting raped, you know, and I've always felt I understood how maybe women felt getting raped, because we can't talk about it. . . . And the redress a couple of years ago really did help a great deal, that you could maybe talk about it now. And that helps."²⁹

The possibility of justice becomes a prerequisite for liberating aporias, in a manner which aims for a logic of truth but does not necessarily attain it. It would be somewhat naive to suppose such an attitude to be concerned with questioning or reorganising any set socio-political order. On the contrary, the economic determinants of commercial trade surrounding the commission of the project easily override all variables and *incentives* that produced such a building, as I shall discuss later in the following chapter.³⁰ Therefore, Moriyama solidifies the obvious quest for justice by a logic of suspension, where the subject/object turns into a form of recuperation and

²⁹ Raymond Moriyama in Edison Stewart, "Architect Triumphs with Tokyo Embassy," *Toronto Star*, 27 May 1991.

³⁰ Obviously, Moriyama would not have built the Embassy on his own. At the most, he uses an architectural commission to concretise personal ideologies but, understandably, they do not contradict those of the patron, the Canadian federal government. For a similar contemporary perspective on architecture and governmental ideology, albeit in a different setting, see Joan Reid Acland, "The Native Artistic Subject and National Identity: A Cultural Analysis of the Architecture of the Canadian Museum of Civilization, Designed by Douglas J. Cardinal" (Ph.D. diss., Concordia University, Montreal, 1994).

conciliation. His approach situates the realisation of a determined essence as qualifying and quantifying reason. In an unpublished statement about the successful completion of the Embassy, Moriyama recounts how:

Receiving the commission to design the new Canadian Embassy in Tokyo was an unimaginable joy for a second-generation Japanese Canadian. . . . The opportunity to reach across the seas, to grasp firmly the hand of my ancestors, carried with it an intensely personal spiritual significance that I had not yet encountered in architecture. The project became more than the opportunity to design a fine building. It was a chance to create a built form that would bring Canadians and Japanese together.³¹

Since 1958, when his architectural practice began, Moriyama has aimed for designs which structurally seek links to myth and spirituality by using concepts of balance and unity. When he decided to start his own firm after graduating from McGill University with a graduate degree in urban design, Eric Arthur, the Dean of Design at the School of Architecture and a friend of Moriyama, warned him to be cautious for as an Asian he would have to face numerous obstacles: “They’ll tear you apart,” he exclaimed.³² With this in mind, Moriyama understands his task as architect, designer, and planner as one of instigating approaches which will counteract racist and other

³¹ Raymond Moriyama, “The Canadian Embassy in Tokyo: A Wonderful Opportunity,” unpublished architect’s statement [1991], Moriyama & Teshima, Toronto, Ontario, 1.

³² Miraglia, 35. Moriyama’s M.A. Thesis entitled “Urban Renewal Planning and Design.” was completed in 1957; his undergraduate degree in architecture was earned in 1954 from the University of Toronto. For a concise but detailed account on the ambiance of the McGill School of Architecture during the 1950s, see Ann McDougall, “John Bland and the McGill School of Architecture,” *Canadian Architect* 33 (March 1988): 33-37. Over twenty years after Arthur’s comment, a popular magazine reported that when queried on Moriyama’s work, a “Venerable Name” in Canadian architecture had remarked: “I think it’s wrong for Moriyama to build Zen buildings in an occidental culture.” “No Slump for Ray, the Zen Master,” *Saturday Night* 94 (October 1979): 6.

negative attitudes. On an ethereal level he aims for a bridge of positivism that crosses gaps, and which constantly privileges the idea of unity through space and time. To comply with what he and his partner Ted Teshima name the 4-P approach of place, people, programme and process, a deep and thorough respect for nature is perceived as an important goal within architecture and urbanism. Therefore by using the efforts of a group of architects and full-time researchers, the firm defines itself as one committed to issues of sociology and ecology within urban planning and design.³³ In a foreword to Leon Whiteson's survey book *Modern Canadian Architecture*, Moriyama writes: "The experiences of my childhood are fundamental, I suppose, to my own design and work and my perceptions of architecture as an interplay of diverse, harmoniously connected elements, some old, some new."³⁴

Two structures conceived by the firm prior to the Embassy already symbolically affiliated the peoples of Canada and Japan, through a narrative of humanism and symbiosis that acknowledge an architecture guided by an allegorised utopia. The depiction of cooperation thus permits the expression of structural details

³³ Carol Moore Ede, *Canadian Architecture, 1960-1970* (Toronto: Burns and MacEachern, 1971), 261. For one year, from 1969 to 1970, Moriyama was chairperson of a task force of architects, geographers, ecologists, sociologists, anthropologists, foresters and engineers who researched what was defined as "a comprehensive study of the problems and potential of the Canadian North."

³⁴ Raymond Moriyama, "Forward," in *Modern Canadian Architecture* by Leon Whiteson (Edmonton, Alberta: Hurtig Publishers, 1983), 7.

within spaces shrewdly guided by memory and phantasy.³⁵ The Japanese Canadian Cultural Centre (1958-1963) in Toronto is full of such details. Its design, purposely neither Japanese or Canadian, is that of a whimsical modernist structure full of subtle mannerisms (fig. 2): a pair of beacons placed at the front entrance, a stylised pebble-encrusted stone-like pattern on the exterior concrete walls, and the use of chains attached to eight spouts along the building, in lieu of drainpipes, to catch rainwater and thus produce musical sounds. But, what is of greater significance is the desire to divide the outdoor grounds into three separate spaces: the *Active Participation* garden, the *Meditation* garden and the *Play* garden which, claims Moriyama, express through landscape “the readiness of the Japanese Canadian community to re-enter Canadian life after years of internment and to take its place within the cultural mosaic.”³⁶

The two-and-a-half storey building, commissioned in 1958 by the Japanese Canadian residents of Toronto, expresses solidity and permanence as it sits in a wooded area. The main rooms comprising the interior were a foyer and exhibition space, a bowling alley, an auditorium, and a social room. The premise behind the Centre as a memorial to the early Japanese immigrants and a gathering hall for all Torontonians underlined a vital link to an important fact, that time is memory.

³⁵ Marco Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory* (Savage, Maryland: Rowan & Littlefield, 1991), 12.

³⁶ Moriyama, “The Canadian Embassy in Tokyo: A Wonderful Opportunity,” 1. The Centre was opened in June 1964 by Prime Minister Lester B. Pearson. Ito, 56.

According to Moriyama, in an approach contrary to any emphasis on fragmentation, it embodied a desire to “become re-established in the main stream of Canadian life, avoiding any cliquishness; . . . strength and vitality were mandatory to express freedom, growth and civic mindedness.”³⁷

By 1977, when the Goh Ohn Bell (fig. 3) was dedicated in a ceremony to commemorate the centenary of the first Japanese immigrants to Canada, it encapsulated ideologies akin to changing times. The Ontario Japanese Canadian Centennial Society commissioned a structure where, atop a pool of water, the reflection of a suspended traditional cast-iron bell blurs with a submerged commemorative plaque.³⁸ With the entrenchment of postmodernism as a philosophy allowing the distinction of a fragmented whole, this structure echoes the ideologies of the Japanese Canadian Cultural Centre but with a different aesthetic code.

Gone are the notions of heaviness and solidity, this glass and steel sculptural space, in fact symbolises a quality of ephemerality signifying, I would contend, the fragility of one’s freedom within a capitalist democracy. With the Canadian federal government still unwilling, in the late 1970s, to reach an agreement

³⁷ Raymond Moriyama, “Japanese Canadian Cultural Centre,” *Canadian Architect* 9 (March 1964): 40. At the time of the commission, there were an estimated 6,500 persons within the Japanese community in Toronto. In 1994, Moriyama’s son Ajon was assigned to design an addition to the Centre. Adele Freedman, “A Sentimental Case of Passing the Torch,” *Globe and Mail*, 22 January 1994.

³⁸ Moriyama & Teshima, “The Goh Ohn Bell,” *Process: Architecture* [special Moriyama & Teshima issue ed. by Jason Moriyama] 107 (December 1992): 35.

for resolution and redress with the Japanese community, the Goh Ohn Bell, installed at Ontario Place, *resonated* a dichotomy between visibility and invisibility where the past is “revisited, not only as a storehouse of dead or obsolete forms that might be reused in a rationalist context, but also as a ‘dialogic’ space of understanding and self-understanding.”³⁹

In evaluating the need for a semblance of logic and equilibrium in foreign missions abroad, G. R. Berridge lists permanence, secrecy, ceremonial and protocol, honesty, professionalism, representation, promotion of friendly relations, negotiation, and most importantly publicity as the foundations of successful diplomacy, but warns against the tendency to “go native” as the greatest threat to it.⁴⁰ Moriyama perpetrates all of the preceding provisions, as this and the following chapters will ascertain. Moreover, as the third project in this architectural sequence, the Canadian Embassy in Tokyo completes a triangular suite, a spiritual figure for which Moriyama avows a fascination, as even the firm’s logo (fig. 4) certifies.⁴¹

³⁹ Matei Calinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*, 2d ed. (Durham, North Carolina: Duke University Press, 1987), 281.

⁴⁰ G. R. Berridge, *Diplomacy: Theory and Practice* (London: Prentice Hall and Harvester Wheatsheaf, 1995), 1-13, 37 and 157.

⁴¹ The use of triangular shapes by Moriyama & Teshima is exquisitely exemplified in two particular instances. First with the Scarborough Civic Centre (1969-1973), where a split pyramidal concept is used to emphasise the democratic value of positiveness, and secondly in the design of a non-winning submission for the World Bank headquarters in Washington, DC. The 1989 design somewhat reprises the Scarborough Civic Centre scheme by aligning two horizontal pyramids to form the structure of the proposed building. See Raymond Moriyam, “Design Process,” *Canadian Architect* 18 (November 1973): 34-41; and “World Bank Headquarters: International Competition Finalist,” *Process*:

The Embassy is a visually stunning construction which is rooted in commercial and philosophical meanderings, but comes across as a stately building. Located on the upscale and influential Aoyama-dori, in the Akasaka district, it overlooks the Takahashi Memorial Park (fig. 5). Completed in March 1991 on a site owned by the Canadian federal government since 1932, it was entirely financed by a private consortium of the Shimizu Corporation (the world's largest building contractor) and the Mitsubishi Trust and Banking Corporation.⁴² The project — the most expensive Canadian Embassy to be built — was produced at no cost to the government whilst it retained complete ownership of the land, as a trust system was adopted whereby a part of the building was to be leased to tenants, for a period of 20 to 30 years, to cover for the costs for design and construction evaluated at 200 million dollars.⁴³

Architecture, 136.

⁴² Julian Beltrame, "Canada's Embassy Wins Praise," *Vancouver Sun*, 27 May 1991. The site is a parcel of prime real estate of which 1.2 hectares were acquired by businessman Sir Herbert Marler, Canada's first Minister to Japan, in 1932 for 200,000 dollars. Later, in 1952, the government having reimbursed Marler, acquired the remaining half hectare of the lot for 68,000 dollars. At the time of the inauguration of the new embassy, the site was estimated to be worth between 4 and 5 billion dollars, making it the most valuable foreign asset owned by the federal government. See also, *Canada News* 19 (March 1991): 8-9, and "Shade Laws, Security and Symbolism: Canadian Chancery, Tokyo," 22.

⁴³ Stewart, "Architect Triumphs with Tokyo Embassy." Although the Canadian federal government created an alliance with two major private Japanese corporations to finance the building, and that its rhetoric was one of "relieving" the Canadian taxpayers of a major financial burden, it nonetheless largely contributed to expenses. For instance, 16 million dollars were spent on furnishings and communications equipment. Likewise, as Mulrone, his wife Mila, and a Canadian business entourage deemed it necessary to be present at the inauguration on 27 May 1991, taxpayers' money was used for the cost of their trip to Tokyo, by way of a Hong Kong stay, and for a lavish inaugural dinner

Aoyama-dori is an elegant eight-lane thoroughfare lined with chic cafes, elegant boutiques, prestigious restaurants, and numerous buildings which reflect the cutting edge of contemporary architecture.⁴⁴ As a tranquil oasis within the city of Tokyo, the avenue harbours the Imperial Palace (formerly Edo Castle) to the northeast, and the Akasaka Palace (home of Prince and Princess Takamado and the State Guest House) to the west.⁴⁵ The primacy of this geographical site is crucial in setting the Embassy as an object of consumption and in presenting it as a allegorical bridge between Canada and Japan (fig. 6). In fact, the existence of the Embassy is textual and depends upon a mental construct of space and time. In this and the following chapters,

attended by the corporate and political elite of Japan. This, at a time when the Tory government had just introduced the Goods and Services Tax, and continually asked the population “to tighten belts and bite bullets,” as a recession was stalling the Canadian economy. See, “PM Begins Japanese Leg of Tour,” *Halifax Chronicle Herald*, 27 May 1991; Rosemary Sexton, “Glittering Reception Opens Tokyo Embassy,” *Globe and Mail*, 1 June 1991; and, Geoffrey York, “Dinner Tab \$73,000 at Mulroney’s Tokyo Gala,” *Globe and Mail*, 8 August 1991. In contradistinction, Australia opted to sell off part of the land it possessed near the Imperial Palace, when it decided to build a new Embassy in Tokyo, completed in 1991, thereby endeavouring to depict itself as a contemporary open democracy. Veronica Pease, “Australian Synthesis,” *Architectural Review* 189 (November 1991): 42-47.

⁴⁴ “Distinctive Aoyama,” in *Japan Video Topics*, 91-7, 12 minutes, International Motion Picture Company, 1991, videocassette. Besides Moriyama & Teshima’s Embassy, the trendy neighbourhood also houses Mario Bota’s Watani Museum, and Fumihiko Maki’s Spiral Building.

⁴⁵ Prince Takamado, a cousin of the Emperor, studied economics at Queen’s University in Kingston, Ontario. Sexton, “Glittering Reception Opens Tokyo Embassy.” Similarly, Arthur Erickson’s Canadian Embassy in Washington DC, completed in 1989, is the only embassy to ever be built on the processional route of Pennsylvania Avenue. As a picturesque neo-classical u-shaped structure, its colonnaded rotunda echoes the curved portico of the Federal Trade Commission building. Thus, the Embassy is used to symbolise Canada’s privileged position in trade matters with the United States, in concordance to NAFTA (the North American Free Trade Accord) which was negotiated and finalised in the late 1980s. See Jim Strasman, “New Canadian Chancery,” *Canadian Architect* 29 (June 1984): 39-41; Trevor Boddy, “Erickson in Washington,” *Canadian Architect* 34 (July 1989): 24-37; and, Nayana Currimbhoy, “Canadian Exuberance,” *Interiors* 149 (November 1989): 108-113.

I shall considered it as a *pretext* where architecture represents an abstract idea, and ergo unsettles the line(s) between discursive rhetoric and material reality, hence setting the production of an essential construct to be deciphered as the effect of discourse.⁴⁶ For the sake of analytic congruence, my examination of metaphors, synecdoches, and metonymies will be delimited to the functioning of territoriality in relation to architectural representation.

Accordingly, such questions of territoriality will expand the scope of my discussion, and shall unwrap the constructs of chosen spatial realities within a Canadian building designed *for* Japan. Just as Japanese society and culture has privileged and valued throughout centuries a characteristic veiling of its architectural structures so that the wrapping of spaces echoes the stringent societal hierarchy demarcated by degrees of restraint and reservation, Moriama configures with competence an edifice which does not lack merit in deconstruction.⁴⁷

The location of the Embassy within the city of Tokyo prefigures its significance as a prioritised item of monumentality. On one hand, for Canada it becomes a tool for dissemination before the fact, as Japan is regarded “as an almost comfortable figure of danger and promise — the danger of foreign capital and the

⁴⁶ Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Massachusetts: MIT Press, 1993), 31.

⁴⁷ Joy Hendry, *Wrapping Culture: Politeness, Presentation and Power in Japan and Other Societies* (Oxford: Clarendon Press, 1993), 99.

promise it offers if domesticated.”⁴⁸ On the other hand, for Tokyoites the structure is understood in reference to its environment, thus it is perceived as a clear, assured, and stable ensemble of signs of signs, what Jacques Derrida simply highlights as the transformation of a perceived alterity into a reconcilable and unquestioned locus.⁴⁹ Because capital and a position of privilege are prerequisites for building, the creation and production of architecture is often an instrument and a symbol of political and corporate power. The implied duality of such a premise positions Place Canada as the result of ambiguous motivations, inasmuch as it was financed and built by private Japanese organisations. Therefore, it readily sheathes an unmentionable, but easily revealed paradox.

The Shimizu Corporation, the contractor and builder of the Embassy, is a nineteenth-century *zaibatsu*, a giant conglomerate which became an incorporated entity in 1912 as its reputation, over the decades, was successfully built on trust and respect allowing it to become more powerful within the construction industry, and to set modernised standards of internal constitution.⁵⁰ However, important changes were inaugurated even much earlier, as the head of the company in a speculative move, upon

⁴⁸ Marilyn Ivy, “Critical Texts, Mass Artifacts: The Consumption of Knowledge in Postmodern Japan,” in *Postmodernism and Japan*, ed. by Masao Miyoshi and H. D. Harootunian (Durham, North Carolina: Duke University Press, 1989), 21.

⁴⁹ Jacques Derrida, *La dissémination* (Paris: Seuil, 1972): 379.

⁵⁰ Fumio Hasegawa and Shimizu Group FS, *Built by Japan: Competitive Strategies of the Japanese Construction Industry*, trans. by Yoshinori Oiwa (New York: John Wiley & Sons, 1988), 5.

the approach of the Meiji Restoration (1868) and its promise of “openness,” had anticipated the need for Western-style buildings. Such structures would not only garner the favour of foreign European and North American travellers, but also suited the whims of the burgeoning Japanese nouveau riche mercantile and political elite which coveted elaborate business and residential structures. During the Meiji period, as he sought business contacts with architects sent to Japan by foreign companies and governments, Kiusuke Shimizu II, the son of the founder of Shimizu Corporation, gained and used a revered understanding of Occidental architecture.⁵¹

The erection of the Canadian Embassy positions it within a long tradition of capitalist partnerships which, in the name of a so-called humanism, aim for elitist interests that almost always disregard those of the broader populations of the countries engaged. The repetitive nature of such endeavours becomes in some degree analogous to a palimpsest, where the creation of monumental structures for the satisfaction of corporative entities turns into an end in itself, as a democratically elected government chooses not to prioritise social and cultural programmes and expenditures but elitist mercantile ventures. This undoubtedly facilitates the acquiring of prestige in a competition dominated world market economy. The circulation of such an ideology is the impetus for a non-committed humanism, in line with what Louis Althusser defined as the dilemma of duality in humanism when the subject/object is

⁵¹ Ibid., 4-5.

understood as an arrangement that is devised and imperturbable.⁵²

During the late 1980s as construction of the Embassy began, Shimizu already ranked as the world's largest construction company with more than 15,000 employees and some 4,000 projects negotiated and active worldwide.⁵³ As a leading general contractor, the organisation operated on numerous levels of civil engineering and construction domains; its building agreements easily confirmed the production of office buildings, subaquatic marine structures, residential houses, and atomic power facilities plants.⁵⁴ By April 1987, sheer financial power derived from multi-billion dollar assignments permitted Shimizu to establish its own Space Project Office which counted among its top priorities the conception and undertaking of a lunar base to be operative by 2020, not only to advance considerably the fields of scientific research and data processing, but also to serve as a large-scale manufacturing facility for the production of numerous gases such as helium-3 and oxygen.⁵⁵ Therefore, the feasible importance of specific scientific breakthroughs are linked to the expected financial gains

⁵² Michèle Barrett, *Politics of Truth: From Marx to Foucault* (Stanford, California: Stanford University Press, 1991), 160. Evidently, one immediately thinks of Althusser's concept of "interpellation," and the distorted nature it can easily assume. See Barrett, 164-165, and Louis Althusser, "Ideology and Ideological State Apparatuses," in *Lenin and Philosophy and Other Essays*, trans. by Ben Brewster (London: New Left Books, 1971).

⁵³ "New Embassy Opens in Japan," *Halifax Chronicle Herald*, 28 May 1991.

⁵⁴ Hasegawa and Shimizu Group SF, 36.

⁵⁵ Maxwell Hutchinson, "Rethinking the Future," *Architectural Design* 63 (July-August 1993): 38. In 1984, Shimizu's interest in exploiting solar energy brought it to create the Solar Energy Research Institute in Baghdad, Iraq. Hasegawa and Shimizu Group FS, 162.

they will produce, if exploited and marketed satisfactorily in what becomes not a global economy, but literally an inter-planetary one.

In discussing consumption and different representations of knowledge and information within contemporary Japanese society, Marilyn Ivy detects the preponderance of crises within a global economy as based in the contingency of the “contemporary moment,” when postmodernism allows the translation of monetary and financial processes into the possibility of one world economy, permitting the “virulence” of capital to transpose everything into nothing but commodified signs.⁵⁶ This is of relevance, inasmuch as many western governments, with the rise of conservative practices in budgetary and labour matters in the late 1970s and early 1980s, emulated Japanese business practices for the building of a successful exploitation of an economy of globalisation. Explicitly, the sad fact is that:

the move towards Japanese-style management is not a step forward, since such competitive power that Japanese capital has enjoyed over Western capital resulted from the backwardness of class struggles in Japan, and not from their leading the way. It has resulted from the fact that conditions of Japanese workers, among those of workers in the advanced countries, already most resembled conditions of the Third World, conditions which international capital is increasingly universalising throughout its spheres of operation.⁵⁷

If commerce and the accumulation of capital is to be regarded as an

⁵⁶ Ivy, 24. She later refers to the resulting dynamic as a “self-referential loop,” where any capitalist country’s closed discursive space is always pre-set for the potential of global expansion.

⁵⁷ Tetsuro Kato and Rob Steven, “Industrial Relations: Is Japanese Capitalism Post-Fordist?” in *Japanese Encounters With Postmodernity*, ed. by Johann P. Arnason and Yoshi Sugimoto (London: Kegan Paul, 1995), 91.

intrinsic and bona fide activity for Shimizu, then it becomes a denominational one for the Mitsubishi Trust and Banking Corporation. Created to be a part of its namesake *zaibatsu* during the late 1920s, it has become one of the companies within the Mitsubishi *keiretsu*, a rejuvenated post World War II ensemble of inter-related corporations sharing a main bank; appropriately, the Mitsubishi Group comprises Mitsubishi Bank, Mitsubishi Trust and Banking Corporation, Mitsubishi Real Estate, Mitsubishi Corporation, Mitsubishi Heavy Industries and any other business company with the name Mitsubishi in its title.⁵⁸ Established in 1927, it immediately ranked fourth among the *shintanku* (trust) organisations in Japan, and in less than a decade Mitsubishi Trust's role within the country's economy and the worth of its assets as institutional investor developed exponentially; thus, by 1934 the value of the debentures held by the *shintanku* had increased from an original 2 million yens to 71.65 million yens.⁵⁹

But the import and relevance of the Mitsubishi name and the symbolical power it implies for the Embassy may be understood as being much more

⁵⁸ Sir Hugh Cortazzi, *Modern Japan: A Concise Survey* (New York: St. Martin's Press, 1993), 129. The designation of *keiretsu* for such conglomerates appeared after the occupation of post World War II Japan ended in 1952. Other companies in the Group include Meiji Mutual Life Insurance, Tokio Marine and Fire Insurance, Kirin Breweries, Asahi Glass, Tōyō Engineering and Nippon Yusen Kaisha, the very first Mitsubishi company established in the nineteenth century by Iwasaki Yataro, and which is now the leading Japanese shipping company, owning most of Japan's ports and seaways.

⁵⁹ Yasuo Mishima, *The Mitsubishi: Its Challenge and Strategy*, trans. by Emiko Yamaguchi (Greenwich, Connecticut: JAI Press, 1989), 255.

representative than merely the proposition of a financial bond. Tokyo's Marunouchi district, to the northeast of Akasaka, borders the expansive grounds of the Imperial Palace. In 1890, the national government wanted to get rid of a large piece of land near the Palace, and proposed it initially to the royal family, which at the time could not afford it; instead, the Mitsubishi company acquired the acreage, and immediately proceeded with the construction of commercial buildings made of brick (a revered western material) on what became known as Londontown on the Mitsubishi Meadow.⁶⁰ Then, in 1914, at the height of Japanese commercial expansion and the proliferation of opportunities with foreign markets, Mitsubishi commissioned and built the sumptuous Tokyo Central Station. It looked off towards the Palace as a sign of respect, and henceforth marked Marunouchi's primacy as the locus of commerce and trade, replacing the district of Ginza as the "doorway" to Tokyo.⁶¹

I would like to briefly consider the caprice of having the train station face the Imperial Palace and not the old Low City, the logical choice, where daily business and commercial patronage was pursued in its streets. The orientation of the station was not only constructed as an act of respect privileging the supremacy of the royal household of Emperor Yoshihito (who began his reign in 1912) over that of commerce, but as an act that also indelibly connected one to the other.

⁶⁰ Edward Seidensticker, *Low City, High City: Tokyo from Edo to the Earthquake* (San Francisco: Donald S. Ellis, 1985), 75-78.

⁶¹ *Ibid.*, 78.

As it often happens with the spatial divisions resulting from urban renewal schemes, topographic alterations signal social boundaries. Already, a notion of quintessence is inscribed into a agreement with architecture, one which allows architecture to become a receptacle and a shell where meaning is sheathed. By juxtaposing its interest to those of the Emperor, Mitsubishi points out a connection of undeniable authority by reconciling the political with the aesthetic. In a publication recapping the history and physical transformation of the city of Tokyo over a period of three centuries, Edward Seidensticker examined the profitable and lucrative qualities of this setup for Mitsubishi and its Londontown. Although nothing explicitly corrupt may be ascertained about it, the smell of collusion is discernible and clear; he concludes: “So it is that economic *miracles are arranged* [my italics].”⁶²

The combination of architecture and money being as old as Daedalus’s quest for perfect spatial forms, it is worth emphasising the muted nature of this equation. In considering the numerous transactions involved in architectural decisions generated amongst the collection of people who are involved and committed in the production of a specific building, many variables are to be assessed in defining the importance of an architect’s responsibility to her or his client, but ultimately one is to

⁶² Ibid., 79. By March 1994, eight out of the ten largest banks in the world were Japanese, and Tokyo Mitsubishi Bank — the newly merged Mitsubishi Bank (a parent company to Mitsubishi Trust and Banking Corporation) and Tokyo Bank — ranked at the top with 817 billion dollars in assets, and the gain of political capital thanks to ties with the Finance Ministry. See Brian Bremmer, “Tokyo Mitsubishi Bank: Big, Yes. Bad, No,” *Business Week*, 10 April 1995, 40.

acknowledge that eventually an architect conceives to please one consciousness, the builder.⁶³ In 1985, the Canadian government put forth in Japan a proposal call for project financing. Out of the twenty-eight bids it received, the Shimizu/Mitsubishi consortium was selected, which then hired Moriyama & Teshima for the commission.⁶⁴ Readily, Moriyama conciliates that “designing this building has been tremendously gratifying. We at Moriyama & Teshima have reached a special understanding of the people at Shimizu Corporation and the Mitsubishi Trust and Banking Corporation. Working intimately as a team, we have broken down cultural barriers.”⁶⁵

Some of the essential characteristics of Moriyama’s work stem quite directly from his ability to juxtapose abstract elements with figurative ones made possible by his perfected use of a tridimensional medium. An attempt to represent and reinterpret the formalist structure of architecture by intertwining the symbolical power of representation is a common trait in his designs. In effect, Moriyama’s distinctiveness lies in his choice of codified types of representations, the language of which is perverted so as to produce meaning. Accordingly, as all of the above data informs and instructs my exploration of the Canadian Embassy in Tokyo, I shall affiliate the semiotic power of transliteration to *his* production. As stated previously, buildings are subordinate to

⁶³ James S. Ackerman, “Transactions in Architectural Designs,” in *Distance Points* (Cambridge, Massachusetts: MIT Press, 1991), 25.

⁶⁴ Scott, “A Tree Grows in Tokyo.”

⁶⁵ Moriyama, “The Canadian Embassy in Tokyo: A Wonderful Opportunity,” 8.

speech and therefore bound to consumption, hence they often disorient the individual to establish a segmentation of space in a manner which, according to Kim Dovey, purposely sets particular groups of people as subservient to a normalising authority whilst it caters to and licenses other groups of people as favoured and central, by regulating status, consciousness, amenity, and access.⁶⁶

The exterior envelope designed for Place Canada is an eight-storey high elevation which is split in half horizontally and encompasses a total floor area of 32,500 square metres. More than an aesthetic choice, this arrangement represents the meeting of two countries, whilst it functions perfectly for the requisite security standards that need to be followed for the conception and layout schemes of diplomatic buildings. Indeed, there is no direct entrance to the chancery from street level as such, as the portion consisting of the administrative and consular offices of the Embassy occupies the upper section (fifth to eighth floors) of the complex, with the lower three storeys acting conspicuously as a physical barrier and shield.⁶⁷ At street level there is an entrance which gives direct access to the commercial rented spaces of the lower three storeys; in addition, the building comprises three underground floors. The sheer monumentality of the edifice is made even greater, when its volume is compared to that of the floor area of an average household in Tokyo with its 60 square metres (an

⁶⁶ Kim Dovey, "Place/Power," *Architectural Design* 65 (March-April 1995): 36.

⁶⁷ Moriyama & Teshima, "Canadian Embassy: The Development of Place Canada," *Process: Architecture*, 63.

average that also holds for Osaka and Nagoya, which alongside Tokyo constitute Japan's three largest urban centres).⁶⁸ The placement and configuration of the different sections of the structure aptly enhance the idea of a foil, a calculated veil which duplicates eloquently the Japanese affinity for sophisticatedly wrapped packages, to the point where the wrappings are often favoured over whatever they may conceal.⁶⁹

This marks the first in a series of signs which conjure up the pursuit of Japanese *flavours*, in the process conceptualising a postmodern structure that perfectly delineates the vision of a fragmented whole, where Cartesian ideas are masked and replaced by what appears to be much less deterministic ones. Nowhere does the formal construct of the building deny the concept of pluralism, albeit always within the constraint of Moriyama's desire to constantly represent forms of harmony and of unity.⁷⁰ For instance, on a purely practical level, the overly angled roof structure is the result of rigid sun shade regulations governing the erection of new buildings within Tokyo, and in this case the site's proximity to Takahashi Memorial Park — to the east,

⁶⁸ *Japanese Culture*, volume 2, *Japan Video Encyclopedia*, presented by the Ministry of Foreign Affairs, Japan, 18 min., Nippon Hosokai International, 1996, videocassette.

⁶⁹ Yoshinobu, Ashihara, *The Aesthetic Townscape*, trans. by Lynne E. Riggs (Cambridge, Massachusetts: MIT Press, 1983), 5-6. See also Roland Barthes, *L'empire des signes* (Geneva: Albert Skira, 1970), 63.

⁷⁰ For a presentation of the paradoxical relationship between fragmentation and unity, as it establishes a desire for a monologue of plurality, see William V. Dunning, "Post-Modernism and the Construct of the Divisible Self," *British Journal of Aesthetics* 33 (April 1993): 132-141. The connection between the pseudo-realities of myth/religion and the aesthetics of a postmodern epoch, an association Moriyama espouses wholeheartedly, is also discussed.

and to the Akasaka Imperial Grounds — to the north, dictated further restrictions.⁷¹

Moriyama affirms:

The new building could cast shadow on the Imperial Grounds and on the Park only to a depth of ten metres and for no more than two hours per day. By giving up part of the site to provide public open space, the Canadian Government could have gained increased density and dispensation for the shadow envelope. It decided to forego such bonuses for security reasons and as a sign of respect or *enryo*, a concept of great importance to the Japanese. Although this decision made our task more difficult, I applauded such sensitivity. As a gesture of *enryo* to the Akasaka Imperial Grounds, the north-facing roof slope follows an even more acute angle than that allowed.⁷²

Consequently, to punctuate Canada's respect and desire to accommodate, Moriyama & Tehsima's scheme devises a slanted roof (fig. 7) which effectively bends over backwards, so that the preeminence of an imperial hegemony is not only highlighted, but allegorically underlined.

This decision is reminiscent of Mitsubishi's desire, as I have discussed earlier, to attract imperial endorsement (strong, even though only symbolic) with its Tokyo Central Station. Understandably, to define architecture as the onset of a repetitive cyclical loop becomes redundant with the rising of the Canadian Embassy, where a leaning towards "sensitivity" turns into the promise of numerous advantageous economic fallouts as two elitist entities sponsor each other in the name of diplomacy. The gift is wrapped not only to please the recipient and to create an *osumitsuki*, a desire

⁷¹ The greenery of Takahashi Memorial Park directly neighbours the Embassy, whereas the Akasaka Imperial Grounds are situated across from the eight-lane Aoyama-dori.

⁷² Moriyama, "The Canadian Embassy in Tokyo: A Wonderful Opportunity," 3.

for a foreign approval of authenticity, but also to reward its giver, setting in a sort of cursory urban contract.

The creation of this toponymy primarily contributes to a sense of drama which sets its own psychology of promotion, not to be explored but to genuinely mesmerise.⁷³ It simultaneously demonstrates and conceals the cunning artifice that makes architecture supreme, as outward appearance reigns, making play of spatial ambiguities. This nebula of dreams and visions provides the basis for a Derridean transmutation, where under the pressure of social norms and economic anxiety, myth and destiny become circumstantial discourse.⁷⁴

At its most literal level (fig. 8), the building consists of a glass-sheathed pyramid, the four-storey chancery that appears to float on a three-storey stone pedestal, the rented commercial space. To denote the importance of the host country, it is a metamorphosis of the elements of ikebana, the Japanese art of flower arrangement which privileges structure, restraint and asymmetry, and that was created originally to produce floral offerings to Buddha. By the fifteenth century, it had gained so much popularity and preeminence that *chabana* (as it was called) was incorporated as an

⁷³ John F. Sherry and Eduardo G. Camargo, " 'May Your Life Be Marvelous:' English Language Labelling and the Semiotics of Japanese Promotion," *Journal of Consumer Research* 14 (September 1987): 175 and 185.

⁷⁴ Terry Eagleton, *Literary Theory: An Introduction*, 2d ed. (Minneapolis, Minnesota: University of Minnesota Press, 1996), 116. For an inquisitive reading of the city of Tokyo and its proxemic and distemic qualities, see Barrie B. Greenbie, *Space and Spirit in Modern Japan* (New Haven: Yale University Press, 1988), 55-69.

accessory to the tea ceremony; practiced exclusively by male aristocrats, its link to architecture was always one of asceticism.⁷⁵ The sparseness of the effect it produces indicates the ability of the arranger to recreate nature at its most elemental; the three stems of the composition represent the square *chi* (earth), the circle *jin* (people), and the triangle *ten* (heaven) (fig. 9).

In the 1960s, Roland Barthes associated this rigorously constructed geometrical equation to a contextual conformism analogous to architecture because it produces spaces which he compared, in typical Barthian analogies, to corridors, walls, even baffles purporting an essence of rarity, since ikebana is emblematic of non-western notions of the small, the restrained, the limited, the closed.⁷⁶ In fact, ikebana and architecture have often been linked in Japan's history, for instance, during the Azuchi-Momoyama period (1573-1600) it was an important factor in castle architecture and later, a pivotal one in the development of the sukiya domestic architecture of the beginning of the Edo period in 1600, when it became a more commonplace form of art.⁷⁷

If ikebana is to be comprehended as a metaphor for space, then it also pertains to the abstraction of time, and may be perceived as a linear-temporal process

⁷⁵ Katherine Ashenburg, "The Arithmetic of Beauty," *New York Times*, 31 March 1996.

⁷⁶ Barthes, 58-60.

⁷⁷ Kudo Masanobu, *The History of Ikebana*, trans. by Jay and Sumi Gluck (Tokyo: Shufunotomo, 1986), 6-7 and 18.

where the idea of space is constantly equated to the idea of an ongoing narrative. The ambiguous quality of ikebana lies in its capacity to represent space as a synchronic moment by actualising an artificial memory (as all texts are) which associates, here, three concepts (earth, people, heaven) in an undifferentiated constant.

Such an arrangement is an untenable space, for it is idealised; it amends the notion of a common denominator for the assumed trilogy of nature, humanity, and spirituality. In a word, a particular conception of life is fashioned and compartmented into a sequence of timelessness through a repeated but fixed spatiality. Architecture is then associated to a narration of redundancy which constantly needs to be read and re-read, but that may never be understood, for it is symptomatic of a characterised hermeneutics of synecdoche.⁷⁸ The design of the exterior envelope of the Embassy reveals an ambiguity which lies in its totality, as a whole building, to stand for the ideologies of its parts (diplomacy, geography, and commercial trade). Through this materialisation as a contemporary form of *demorphosis*, one is incited to construe that heaven becomes diplomacy, and commerce equals earth, with the people as a meeting point, supporting the government and supported by business. Such an architecture cannot be truly read without the explicit knowledge of the transformation of appearance or character which it represents as a metamorphosis: Canada/ikebana, ikebana/Canada.

⁷⁸ Matei Calinescu, *Rereading* (New Haven: Yale University Press, 1993), 20.

Moriyama attributes ikebana's metaphor of *chi*, *jin*, and *ten* to his definition of the Canadian spirit (fig. 10): natural heritage, people, and industrial spirit. This categorical reasoning stresses the notion whereby, here, synecdoche is the product of two metaphors (symbolic Japan and symbolic Canada), and permeated by a logic of framework which allows him to speak in terms of "essences" or "natures" only because as an architect he uses an intentionally formulaic reasoning. For instance, the idea of industry within Canada's makeup has always been a subject of consideration for Moriyama, although he believes its relation to nature to be considerably problematic and even engendering a gloom "tolerated to an extent where it occupies . . . far too much precious land in the densely populated areas and in areas of potential amenities."⁷⁹ Nevertheless, for the Embassy's structure, a Japanese metaphor develops into the Canadian spirit. Earth is presented as Canada's natural heritage, and industrial spirit perfects Canada's *heaven*, establishing the idea of money not only as natural but as blissful; an effective mode to symbolise the competence and capabilities of a country, if the patron's goals are first and foremost the promise of substantial capital gains by further augmenting financial interests with the host country.

Thus, on one hand, Canada's National Trade Strategy initiated in the autumn of 1985 declared Japan to be a priority target, and by October 1986, the year

⁷⁹ Raymond Moriyama, "Urban Renewal Planning and Design" (M.A. Thesis, McGill University, Montreal, 1957), 100.

the Embassy was commissioned, the federal government trumpeted its Japan Strategy programme, a planned agenda aimed solely at the speculative increase and worth of trade with Japan and most of the other Pacific Rim countries.⁸⁰ On the other hand, Moriyama & Teshima's implacable rhetoric about the respect of ecology that infuses its designs, is also well served by the use of ikebana as a allegorical foliated construct. Kudo Masanobu has effectively acknowledged that since the late 1960s, ikebana's worldwide appeal has set it as a privileged form which assumes primarily ecological facets in the minds of both western and eastern aficionados.⁸¹

By setting elemental and constitutional boundaries, Moriyama & Teshima's choice of the envelope's formal representation confirms the debility of rhetoric as a topic of invention. In fact, it infers that within the context of a given rhetorical transaction (in this case one of status quo), the spatial relationship between the reader and the subject/object has to be conditional. This production of space is consequently a generalised projection, and as such blurs the condition within which the primary characteristics of meaning are to be defined. Therefore, architecture is both a thing and a judgement, and in the form of the thing one detects evidence of systematic intent of the architectural kind; this implies that space is, in some important sense, an objective

⁸⁰ John Saywell, "Kanada Pan and Honda San: Continuity, Discontinuity, and Asymmetry in Canada-Japan Relations," in *Discovering Japan: Issues for Canadians*, ed. by Don J. Daly and Tom T. Sekine (North York, Ontario: Captus University Publications, 1990), 98-99.

⁸¹ Masanobu, 7.

property of buildings.⁸² Again, the building is to amount to an association of assumed dualities that is meant to symbolically congeal what is understood, after all, as two different and separate cultures, since Moriyama *yearns* to unify and blend them through an architectural metamorphosis which, in the end, expresses a conventional form of allegory that stands for power and elitism. The reality of a flower arrangement metamorphosed into a building represents a secure and non-transgressive utopia, its implied aesthetic of polymorphism and alterity revealing its ontological precariousness as an architecture of diplomacy and poetic justice.

As an amoeba city, with an inter-dependent urban design of constant architectural changes, Tokyo demonstrates nevertheless a physical integrity and the capacity for regeneration when damaged; on a concrete level, it easily reflects Japan's affinity for ambiguity and incompleteness by construing a notion of ephemerality in its architecture and the manner in which it is defined.⁸³ Ostensibly, Tokyo's history as an axis of seismic activity has tremendously influenced its inhabitants's views *of* and *on* architecture, setting it as a temporary form of art in constant need of regeneration, an art not of walls but of floors, thus marking its origin as one of substratum and not of

⁸² Bill Hillier, "Specifically Architectural Theory: A Practical Account of the Ascent from Building as Cultural Transmission to Architecture as Theoretical Concretion," *Harvard Architecture Review* 9 (1993): 10.

⁸³ Yoshinobu Ashihara, "The Hidden Order: Tokyo Through the 20th Century," trans. by Lynne E. Riggs, *Architectural Design* 64 (January-February 1994): 22.

height.⁸⁴ In contradistinction, Moriyama & Teshima's embodied understanding and definition of Canada is one of permanency and solidity that precludes any image of ephemerality by framing reality in a Nietzschean paradox of construction and composition which points to a path of presupposed natural state opting for intrinsic monumentality and the celebration of corporatism.⁸⁵ Moriyama argues:

We produced almost forty alternatives. All focussed on two major themes — Canada as characterized by vast open spaces and expansive landscapes, and the mild, open nature of its people. Our thoughts ran to images of mountains, trees, plains, and water. At the same time, we were searching for an appropriate symbol for the good will between the two countries. Many people refer to an embassy building as a bridge between nations. But, in my mind, people are the bridge, and the embassy is a friendly abutment, supporting the forceful flow from shore to shore. This metaphor provided the basis for our design; our next challenge was to find an architectural expression for these ideas. . . . For us, Canada evokes images not only of nature but of industry — transportation, communications, manufacturing, and high technology. Our diagram, therefore, illustrates Canada's natural heritage and industrial spirit with the Canadian people the link between the two.⁸⁶

The conceptual strategy of Moriyama & Teshima is self-explanatory and coherently proclaims the formulation of universalising attributes and properties that act as norms and fundamental rules.

The question then, is how to conciliate these demands and imperatives to architecture within a capitalist mode of production of private interests and

⁸⁴ Hendry, 106.

⁸⁵ Ulrich Maximilian Schumann, "Nietzsche and Architecture," *Domus* 771 (May 1995): 84.

⁸⁶ Moriyama, "The Canadian Embassy in Tokyo: A Wonderful Opportunity," 3.

homogeneity. For both Moriyama and the firm, it results in the urgency to justify the architectural process with a mystique of finality, and the representation of truth through destiny. After all, during the 1960s, Moriyama did write a credo for his office, where an architect's work and accomplishments are associated with a romantic celestial mission:

I believe it is our duty to contribute positively to the dignity and vitality of our fellow man in exchange for the miracle of life, however short, placed in our hands. In this respect, it must begin with the individual himself. In creative activity, in the agony of mental creation, a quality of almost saintly innocence in mind and heart — free from the mundane confusion — is essential. In our profession the individual must perform all these things but at the same time be at the mercy of countless trades and suppliers in order to translate this creation into reality.⁸⁷

The extent to which architecture is a guaranteed fact under this excerpt of the credo is a point I have been addressing all along. This makes one keenly aware of the preciousness of the conditional aspects in the production of architecture under patriarchal axioms, where the longing for an authority of the absolute is adjudicated. Moriyama keeps up his unwavering efforts in conceiving truths, whilst accepting that it will be a process of trial and error, based on the conviction whereby the pursuit of architectural ideals is the essence of human life. One has to concede that whatever difficulties he may face, Moriyama is not a pessimist.

For instance, in dealing with the overly angled triangular roof structure,

⁸⁷ Raymond Moriyama in "Raymond Moriyama: Credo for an Office," *Canadian Architect* 12 (February 1967): 43.

the idea of myth is astutely incorporated in the resolution of a design difficulty and a stratagem to save the Canadian government money.⁸⁸ Indeed, in response to the lost floor space due to the atypical configuration of the interior walls of the chancery, which on two sides slope at twenty-eight degrees, Heaven Gardens (fig. 11) of raked gravel and pebbles encircling each office were created.⁸⁹ A cleverly calculated idea, when one considers how the chancery's structure seems to float atop the glass-walled fourth floor when viewed from the exterior. Hence diplomatic duties are eloquently associated to that of ethereal actions of command and immunity where duplicity stands right in the centre of an artificial appropriation of space and time.⁹⁰ But more importantly perhaps,

⁸⁸ The image of another Canadian governmental building conceived with specific attention to the structure of its roof stands out. Differently, but with the element of "justice" in common, the Supreme Court building in Ottawa (1938-39) was also conceived according to strict governmental regulations. Although architect Ernest Cormier's design for the main structure and its pavilions was a streamlined modern scheme, in the name of tradition he was asked to comply with governmental requirements and incorporate to his conception a trademark Château style pitched roof. As a redux of the Scottish Baronial style and French château motifs, the angular Château style topping with its gabled dormers had become for the colonial Dominion of Canada a revered, albeit artificial, symbol of nationalism representing the union between the French and the British settlers. And even though during the late-nineteenth and early-twentieth centuries governmental buildings across the land adopted the style, its origin is to be found in business and industry, as it was first associated to the architecture of luxury hotels along railway routes that connected the country mainly for commercial purposes. Thus, with its notable recurrence in buildings such as The Château Frontenac (1892-93) in Quebec City or the Viger Hotel and Train Station (1896-97) in Montreal, the Canadian Pacific Railway executives and board members along with American architect Bruce Price were primarily motivated by economic more than national-symbolic considerations, as the country witnessed the solidifying of a Scottish hegemony in politics and finance. Rhodri Windsor Liscombe, "Nationalism or Cultural Imperialism? The Château Style in Canada," *Architectural History* 36 (1993): 127-129 and 140-141.

⁸⁹ Moriyama & Tehsima, "Canadian Embassy: The Development of Place Canada," 73.

⁹⁰ Jean-François Lyotard, "Towards an Architecture of Exhile: A Conversation with Jean-François Lyotard," interview and translation by Giovanna Borradori, in *Restructuring Architectural Theory*, ed. by Marco Diani and Catherine Ingraham (Evanston, Illinois: Northwestern University Press, 1989), 14.

this arrangement was also an ingenious way to circumvent Japanese tax laws. Canada was successful in convincing the authorities not to include the Heaven Gardens as floor space, since Japanese cities tax only on usable floor space, thus allowing the Canadian government the use of extra space at no cost.⁹¹

Clearly, technology was of importance in assessing the feasibility of such an angular structure. In the architectural milieu, it is often noted that since computer aided design was introduced in architecture, many conceptual intentions are now solely dependent on it and cannot be achieved without its use. Moriyama & Teshima's flawless ikebana metamorphosis was accomplished after numerous analyses of computer models and digital composition schemes were evaluated and judged as adequate and fitting the required architectural and aesthetic demands.⁹² In creating an ancient metaphor for a contemporary building, the reliance on technology produces yet another correlation between the old and the new, the traditional and the innovative, nature and machine.

Martin Heidegger perceived technology in relation to its capacity to "tease" nature into unhiddenness. Once associated with the act of building it occludes any hypothesised understanding which proclaims architecture as an impossible

⁹¹ Scott, "A Tree Grows in Tokyo."

⁹² "Shade Laws, Security and Symbolism: Canadian Chancery, Tokyo," 24. For an overall assessment of the digital infusion within architectural concepts see Madison Gray, "Doing the Digital Twist," *Artnews* 97 (June 1998): 92-95.

condition.⁹³ Consequently, each space of the three tiered Embassy corresponds to three different realities, but in a manner that complicates the inexplicable instead of clarifying it, the building hence existing in a space-time continuum that demands a narrative of analysis and critique.⁹⁴ Architecture is both science and art, and thus harbours a difficulty that is also its glory, the possibility of an *other* theoretical realm.⁹⁵ Unintentionally, Moriyama seems to have produced a ready-made architecture of monologue(s) which aspires for dialogue. Ergo, I observe that in a strange twist of fate, as the pristine envelope of Place Canada overlooks its neighbourhood, to the south of its location just off Aoyama-dori, sits Tokyo's reputable Ohara-ryu Ikebana School.

⁹³ Clive Dilnot, "The Decisive Text: On Beginning to Read Heidegger's 'Building, Dwelling, Thinking'," *Harvard Architecture Review* 8 (1992): 163-164.

⁹⁴ Gilles Deleuze, *L'image-temps* (Paris: Les Éditions de Minuit, 1985), 133.

⁹⁵ Hillier, 26.

seduction **ENTROPY**

Voix de X: C'était toujours des murs — partout, autour de moi — unis, lisses, vernis, sans la moindre prise, c'était toujours des murs...

Alain Robbe-Grillet, *L'année dernière à Marienbad*, 1961

If the Embassy can be said to have a fulcrum where, among seemingly endless confluences of stone, metal and glass, the existence of a country, refined to its essence, is juxtaposed to that of a host city, then that place should be the fourth floor. As a spatial interval, it represents a circumlocutory propensity that accommodates a defined contingency as it splits the building horizontally. In addition, at first glance, it is an area that does not permit any made-up fragments of theorisation, because it uses a homogenised variety of means to present a poetry that does not spontaneously license any didactic analysis as such.

An outdoor escalator along the eastern elevation (fig. 12) allows access from street level to the the fourth floor — the official entrance of the Embassy. The public space houses both an interior and an exterior zone, whilst judiciously acting as

a diplomatic buffer for the offices of the chancery atop it. Within fully-glassed walls, the recessed interior space (fig. 13 and 14) includes a lobby, a dining room, and an exhibition and reception area that commingle with Canada Garden, a circular exterior landscape of sculptures.¹ As I discuss this architectural moment, I shall bring to focus the production of a space-time continuum which allows employees and visitors to construct views, both literally and intellectually, over Canada, Japan and the city of Tokyo. This culminates in the introduction of a dilemma which is political, inductive and experiential, thus creating a paradox which is not just admitted, but powerfully staged and proclaimed with a nomenclature of preferred toponymies. Furthermore, as Moriyama perceives this space to depict physically an invaluable bridge between the cultures of two favoured countries, the obvious socio-economic implications behind the commissioning of the new embassy are not attenuated.

The scope of Canada Garden (fig. 15) is that of an artificial extent of topographical elements which simulate a holistic concept. Various sculptures, expressly commissioned for the site, are arranged in a sparse manner in order to punctuate Canada's geographical vastness in contradistinction to — what is understood as — Japan's minuteness. Moriyama & Teshima's design for the layout uses representations

¹ The exhibitions presented in the interior space do not seemingly parallel those of the art gallery, but rather complement them. For instance, one of the most popular and appreciated show was a Canadian book exhibition, which was prepared by the Writers Union of Canada and ran from 20-24 September 1993, whilst the Embassy Gallery, situated below grade, exhibited 35 sculptures by Montreal-based Esther Wertheimer from 7-30 September. "Esther Wertheimer Exhibition of Bronze Sculptures," *Canada News* 4 (September 1993), 1-3.

of metaphor and allegory to create an actualised mythology that confirms a territory of complementarity. The constructed historical, political and geographical affiliations are fashioned so as to highlight a coveted economic partnership as evident and genuine, and consequently unquestioned. To Jennifer Bloomer such architecture is seductive because it constructs desire and thus connotes an antithetic narrative which willfully sets an artifice, as both style and process oscillate between the endorsement of history and its dismissal, in a manner that deflects the already recondite definitions of both symbol and sign.²

Thus, the landscape garden represents an architectural procession, as Canada is formed (from east to west) by sculptures arranged to create a specific itinerary within a dream corridor. One begins the circuit of this entropic space by first encountering *Wave Breaking* (fig. 16), a 1991 bronze sculpture by Ted Bieler which is fixed upon a basin-like cavity and symbolises Canada's Atlantic coast; according to Moriyama, it also represents "the wave of communication which closes the vast geographic gap between the two cultures."³ Bieler's work hints to a trail of roughly crushed rock pieces that line up north-wise alongside the eastern parapet of the fourth floor. As a simulacrum of the Canadian Shield, made of pieces from the Shield, the

² Jennifer Bloomer, *Architecture and the Text: The (S)cripts of Joyce and Piranesi* (New Haven: Yale University Press, 1993), 145.

³ Raymond Moriyama, "The Canadian Embassy in Tokyo: A Wonderful Opportunity," unpublished architect's statement [1991], Moriyama & Teshima, Toronto, Ontario, 7.

trail (fig. 17) petrifies Canadian nature into an abstract arrangement, “depicting the forests, lakes, prairies, mountains, and rivers from which the Canadian experience is drawn.”⁴ In a parallel construction, Anna Buchan and George Stockton, respectively Communications Director and landscape architect at Moriyama & Teshima, position Canada as “a country of landscapes” that harmoniously overcomes environmental challenges and geographical odds.⁵ This aspect of the country is assessed as exciting and conducive to inspirations for architectural endeavours. Moreover, as the authors present and discuss the many ethnicities that form Canadian life, they indicate that the contributions and culture of First Nations are to be recognised for their ability to also act as a “wonderful inspiration,” one that often incites Moriyama & Teshima in celebrating diversity and pluralism in their projects.⁶

Crowning the serpentine row at its apex is *The Inukshuk* (1991), an anthropomorphic figure (fig. 18) by Inuit artist Kananginak Pootoogook, devised and assembled from the rocks of the Shield. As it stands in a corner space, Moriyama denotes that the effigy “represents the Canadian Arctic and, like some oriental figure,

⁴ Ibid.

⁵ Anna Buchan and George Stockton, “Canada: From Sea to Sea to Sea - A Cause for Celebration,” *Process: Architecture* [special Moriyama & Teshima issue ed. by Jason Moriyama] 107 (December 1992): 5-6.

⁶ Ibid., 7.

points to both heaven and earth, a fitting gesture at the mid-point of the building.”⁷ It also points to three pyramidal stone masses (fig. 19) of decreasing height, to the west, which ingeniously represent the Rockies. In turn, they give way to *The Wave* (1991), a curvilinear bronze sculpture by Maryon Kantaroff which, akin to Bieler’s piece, also sits in a pool of water (fig. 20) as an emblem of “the invisible vibrations that link the two cultures.”⁸ To complete this mnemonic trope, Canada calmly disappears below the water’s surface as visitors are led across the Pacific by three stepping stones (fig. 21) to the threshold of a traditional Japanese garden (fig. 22). The ambiguous annexation of the two countries results in a pastoral site which seeks to demonstrate eloquence as it, in fact, inscribes the emptiness of a calculated territorial backdrop.⁹ In a perplexing statement, Moriyama claims that: “On one side visitors view the serene and timeless beauty of a traditional Japanese garden. On the other side is the rugged and untamed Canadian landscape characterized by the Canadian Shield.”¹⁰

It is interesting to note how landscape is used as a function, to physically contribute to the forging of an incoherent space-time construct, since it dissimulates and veils contentious gendered significations when explored. I perceive the collision

⁷ Moriyama, “The Canadian Embassy in Tokyo: A Wonderful Opportunity,” 8.

⁸ Ibid.

⁹ Shirley Sharon-Zisser, “Tropes and Topazes: The Colonialist Tropology of the Tropics in John Holmes’ *Art of Rhetoric* and *Grammarian’s Astronomy*,” *Textual Practice* 11 (Summer 1997): 289.

¹⁰ Moriyama, “The Canadian Embassy in Tokyo: A Wonderful Opportunity,” 7.

between two types of inferred images, the “masculine” Canada and the “feminine” Japan, as producing a significant paradox which also gives a simple explanation for Moriyama’s recourse to a language of periphrases. Admittedly, he cleverly ensconces complementary excesses and transgressions as constituent parts of human activity and architectural invention. But, perhaps more importantly, this notion of an enclosed continuity reveals in Moriyama an inclination towards nostalgia — even melancholia — which becomes an affectation of and for spirited sentiments. It is as if he adopts a mode of production that is to be read as a simple theory of purified form so that by making geography as architectural landscape, it becomes a vehicle for an attitude of stagnation towards Japan, and secondly Asia, which automatically reinforces colonialist attitudes for presaged and desired economic gains.¹¹ The foreshadowing of sympathetic financial alliances for Canada’s political and business elite are not only confessed, but at the same time securely cloaked within the intentions of an architect who is willfully ambling in two cultures, two lands.

In order to impress the viewer, Moriyama uses convoluted and somewhat theatrical effects to achieve self-promotion and, at the same time invariably succeeds in igniting one’s interest in topographical architecture. Each element of the landscape frames its signification in relation to the piece that precedes or follows it so that the signified is derived primarily from juxtaposition, as the programmatic sequence is

¹¹ Sharon-Zisser, 299.

morphologically determined by the flow of the spatial sequence.¹² Canada Garden is not meant to revolutionise the conception or building of structural spaces, it is rather the orchestration of an incoherent text which plays on mistranslations and the capacity of a mastermind's strategy. Just as a cabinet of curiosities, the Garden's arrangement becomes a showplace to advertise an exotic and *nice* Canada, where a continuous order is defined as fragments of a view that situates the country as a centred whole, where knowledge is appropriately a mineral tapestry.¹³ Moreover, the idea of domesticating a Japanese essence of otherness and difference, and making it mesh with "Canadianess" only confers, strangely, the possibility of a reciprocal colonisation, one that perennially defines and accommodates diplomacy as strictly a financial venture in an epoch of fervent globalisation that circumscribes national governments as corporate entities.¹⁴ This is a point that I shall address more directly, later in this chapter, as I analyse the confluence of trade and colonialism as depicted in a conceptual drawing of Canada Garden as a circle representing *jin* (people).

¹² Bernard Tschumi, "Illustrated Index: Themes from the Manhattan Transcripts," *AA Files* 4 (July 1983): 70.

¹³ Roland Barthes, *L'empire des signes* (Geneva: Skira, 1970), 148-149.

¹⁴ Edward W. Said, "Representing the Colonized: Anthropology's Interlocutors," *Critical Inquiry* 15 (Winter 1989): 213. Undoubtedly, diplomacy has always contained a commercial aspect to it, but the stakes are that much higher as capitalism progresses towards the idealised singular global village, where a commonality of multiple socio-cultural dimensions seems more and more artificial. Here, I am reminded of elin o'Hara slavic's plexiglass lightbox *Global Economy* (1994) which depicts eviscerated membranes and guts, a representation that speaks for itself.

With the notation of such a rhetoric, if one decides so, one may even claim the recognisance of another discourse, marked dually by the appropriateness and inappropriateness of the metalanguage of the landscape's text in rapport to the constructed and amended reality.¹⁵ Any interpretation of a rhetorical enunciation and, in effect, any identification of it within this discussed territorial text supposes that a subject/object serves primarily as a guarantee and a witness. In addition, one has to admit that an insubordination to such picturesque protocols of consciousness can also guarantee a seductiveness.¹⁶ What is then demanded from the beholder is to visualise an ensemble of contrived understandings by stepping backwards in space, if not in time, and hence deduce a constructed political identity that is linked to an essential geographic memory. This preoccupation with the outside/inside is similar to, I would contend, the spatial quandary established in Francesco Colonna's *Hypnerotomachia Poliphili* of 1499, an illustrated textbook where the phantasmagorical unification of two lovers can only be accomplished through the architectural construct of a dream-vision determined by geographical landscapes.¹⁷ As the narrative of the allegorical psychodrama unfolds, the textual representation of architecture and landscape is

¹⁵ Pierre Bourdieu, *Distinction: A Social Study of the Judgement of Taste*, trans. by Richard Nice (Cambridge, Massachusetts: Harvard University Press, 1984), 228-229.

¹⁶ Peter N. Dale, *The Myth of Japanese Uniqueness* (London: Croom Helm, 1986), 12.

¹⁷ Francesco Colonna, *Hypnerotomachia Poliphili* (Venice: Aldus Manutius, 1499; reprint, New York: Garland, 1976).

acrostically fused to numerous woodcuts (fig. 23) to portray a spiritual and economic prosperity which reflects the different stages of the rapprochement between Polia and Poliphilo, the two protagonists. The possibility of their eventual union is engendered as a systematic and historicist (Classical and Egyptian) investigation of landscape architecture which sets an intrinsic interrelationship between collective identity and geographical origins.¹⁸ Interestingly, early on in the plot, Poliphilo has to choose between three doors entitled *theodoxia* — heaven's door, *cosmodoxia* — people's door and *erototrophos* — love/earth's door, to pursue his initiated trek (fig. 24).

The work first appeared in Venice, but soon became somewhat of a “breviary” for an ardent sixteenth-century European notion which posited a terrestrial paradise as assured and promised with the quest of economic and mercantile licenses brought upon by territorial appropriation and colonisation.¹⁹ If spatial memory is understood as communicating notions of interior and exterior, I would add, then inevitably there must be the possibility of an absolute and concomitant idea of inside and outside that presents and conceives of them as confrontational in quintessence.²⁰

¹⁸ Brian A. Curran, “The *Hypnerotomachia Poliphili* and Renaissance Egyptology,” *Word & Image* 14 (January-June 1998): 171-172. This is akin to the intrinsic applications of chronotope values which establish space-time moments as architecturally constructed nature and geography. See also Stanley Aronowitz, “Literature as Social Knowledge: Mikhail Bakhtin and the Reemergence of the Human Sciences,” in *Dead Artists, Live Theories, and Other Cultural Problems* (New York: Routledge, 1994): 147-148.

¹⁹ Curran, 174.

²⁰ Gilles Deleuze, *L'image-temps* (Paris: Les Éditions de Minuit, 1985), 271. See also Matei Calinescu, *Rereading* (New Haven: Yale University Press, 1993), 18-19 and 26.

The contingency of a methodical confusion within a represented orderly and non-chaotic scheme is what the entropic space of Canada Garden actually illustrates.

For instance, Pootoogook's *The Inukshuk*, Bieler's *Wave Breaking* and Kantaroff's *The Wave* act as anchoring points within the garden's design. The concepts of unification for which they stand remedy any hint of dislocation, therefore of chaos, within a seamless garden narrative which appears to be linear for it monumentalises Canada as it subtly overbears Japan's demure territory. By implying a simultaneity of space between two countries, Canada's own distinct cultures are effaced into a centred absolute envisaged as nature. As people are anamorphosed into land, one is inclined to ask: whose land is represented? On one hand, Pootoogook's work is used as a paragon for the intimacy of vastness that is both inherent and implied in a conceptualisation of Canada's arctic lands. Moreover, as a study of ontological human dimensions, it sets a condition of boundary and discloses the very principle of suspension upon which all forms of signification depend.²¹ To ascribe an anthropomorphic sculpture with the proclivity to corroborate transcendently an Inuit reality of human and land, is an astute approach from Moriyama. Especially, since he has declared that land equates first and foremost to peace of mind, and this even though he has recalled that one of the strongest images that he remembers from his participation in an ecological research project in the Arctic Circle, was the "cultural

²¹ Jacques Derrida, *De la grammatologie* (Paris: Les Éditions de Minuit, 1967), 69.

genocide of the Eskimos [sic] unchecked by the government.”²²

On the other hand, both *Wave Breaking* and *The Wave* act as a binding gauze as they situate a representation of Canada’s eastern coast and British Columbia, the furthestmost western province, basking in the Atlantic and the Pacific, and fluidly unifying first Canada itself, and then Canada to a host country in an architecturally sanctioned rapprochement. The allegory created with the strategic placing of *The Wave*, as it sits on the brink of two delineated cultures, is manifested by the elongated abstract shape of the work unfurling and extending the promise of a hybridisation of justice and self-reference within a characterised territorial epistemology.²³ In an ironic twist, British Columbia becomes Canada’s entitled link to the Asian world, as the East becomes west of Canada. Indeed, the entropic topsy-turvy of the overall configuration sets a circular landscape which “plays with notions of east and west — from Japan,” Moriyama states, “you look east to Canada; and Japan is really west of here, not east, the way it’s situated in the popular [Euro-centric] imagination.”²⁴ Therefore, the notion of entropically-increased random disorderliness contributes to the setting up of a universal pattern of convergence and abridgment, where eventually a progressive

²² Raymond Moriyama in Marjorie Harris, “Ray Moriyama: A Designing Man With Seduction on His Mind,” *Maclean’s* 83 (March 1970): 61.

²³ Gregory L. Ulmer, “The Object of Post-Criticism,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. by Hal Foster (Port Townsend, Washington: Bay Press, 1983), 94.

²⁴ Raymond Moriyama in Michael Scott, “A Tree Grows in Tokyo,” *Vancouver Sun Saturday Review*, 17 August 1991.

orderliness depicts “people” as the anti-entropic function of an architectural mode.

For Moriyama the inclusion of artworks within an architectural enclave is of importance, because they are representative of an aura of transience. He once confided that: “I don’t want permanence in art in buildings. I think we should appreciate temporariness. I shy away from murals. . . . I want pieces of sculpture to be movable in a building so that they are interchangeable from place to place from outside to inside the building.”²⁵ The link produced and staged by *The Wave* then creates an effective genre study that never fails, for it is framed in reference beyond textual regularities. One of these I presume, is to transmute symbolically into a contemporary twin image of Katsushika Hokusai’s *The Great Wave*, which was produced in the early nineteenth century as a print within the *ukiyo-e* series *Thirty-Six Views of Fuji-san*.²⁶ Hokusai was crucial in setting landscape as a bona fide genre for Japanese prints; his dexterity and ability to stylise and transpose nature as fractal environments eventually became a source of inspiration and copy for numerous western artists coveting the exoticism of an exalted Japonism.²⁷

²⁵ Raymond Moriyama in Joy Carroll, “Architecture, Artists and Engineers — Can They Work Together for Space-Age Cities?” *Canadian Architect* 22 (March-April 1965): 18.

²⁶ Muneshige Narazaki, *Hokusai: The Thirty-Six Views of Mt. Fuji*, trans. by John Bester (Tokyo: Kodansha International, 1968; 8th reprint, 1982), 15-30 and 36-37. The word *ukiyo-e* literally translates as floating world, and was originally applied to the underground surrounding inner city life and its ambiguous worlds of theatre, prostitution, etc. See following chapter for a discussion of this facet.

²⁷ The most ardent of these artists being the nineteenth-century French Impressionists. See Gary Tinterow and Henri Loyrette, *Origins of Impressionism* (New York: The Metropolitan Museum of Art and Harry N. Abrams, 1994), 232-263. Besides Hokusai, Ando Hiroshige’s prints were also

Upon this assumption, I would posit that the fourth floor of the Embassy harbours an extraordinary inventory of occlusions within an extraordinary inventory of coveted universal qualities. The mere fact that Moriyama & Teshima opt to represent Canada within a constructed void becomes immeasurably seductive to the Japanese, for whom emptiness, expanse and space are synonymous with affluence and abundance.²⁸ As an invisible floor, it represents a tectonic of void where a gap is literally used as an entrance and, within Tokyo's reality, the locus of an exacerbated exaggeration.²⁹ Thus, within a *negative* space, a country asserts nothing but positiveness. Canada Garden is not a real context in a theoretical frame, it is by default an example of cleavage, especially as it is deliberately set to act upon one's memory to form an impression of welcome. Paradoxically, to find the trace of this spatial absence-presence is also demanding, and such a convoluted riddle may profess an estimable amount of variables, eventually revealing masked differences where the matrix of binding architectural relationships is the descriptiveness of a predicted ability to ascribe geographically.³⁰ Naturalness, as Moriyama & Teshima understands and formulates it,

admired, especially his *The Great Whirlpool* produced in the mid 1850s.

²⁸ Joy Hendry, *Wrapping Culture: Politeness, Presentation and Power in Japan and Other Societies* (Oxford: Clarendon Press, 1993), 103-104.

²⁹ Zaha Hadid, "Recent Work," in *Architecture in Transition* (Munich: Prestel, 1991), 52-54.

³⁰ Derrida, *De la grammatologie*, 233. For a scientific assessment and definition of entropy as the consequence of the second law of thermodynamics which engenders a disequilibrium that tends towards equilibrium, see David Bohm, *Wholeness and the Implicate Order* (London: Routledge & Kegan Paul, 1980), 32-50 and 128-147.

escapes curiosity.

Therefore, the element of spontaneity that is introduced by the entropic concept can then be interpreted as an ensemble of meanings that positions the production of the landscape as a geographical system, where the implicitly involved geo-political probabilities are subjective ones that confirm a set of pre-ordered events. Conceivably, in a diplomatic setting a work of landscape architecture is almost always a compounded social artifact that originates and derives from numerous transactions in which dissent and conflict is represented as resolved.³¹

Evidently, as I have hinted since the beginning of the previous chapter, the prime impetus behind the conception of the new, larger and more contemporary Embassy was the crucial determinant of the Asian Pacific Rim, namely free trade.³² From the mid-1980s onward, it was paramount for Brian Mulroney's conservative government that Canadian businesses exploit the working conditions existing in several states in the region — that is low wages and mostly non-unionised labour forces. On the other hand, the federal government also aggressively sought exterior financial

³¹ James S. Ackerman, "Transactions in Architectural Designs," in *Distance Points* (Cambridge, Massachusetts: MIT Press, 1991), 30.

³² The Embassy was commissioned by the Department of External Affairs, which in 1989 changed its name to External Affairs and International Trade Canada. With the election of the Chrétien government in 1993, it has been renamed, once again, as the Department of Foreign Affairs and International Trade. It is evident that the Department's name is more and more indicative of global economic interests alongside its diplomatic pursuits.

sources, especially Japanese investments, to rekindle Canada's sagging economy.³³ As Conservatives disassembled the Foreign Investment Review Agency and replaced it with Investment Canada, they appointed a body created principally to seek out, rather than control, new capital inflows.³⁴ As Japanese speculators had mostly shunned the Canadian market, their interest in accumulating Canadian equities was almost non-existent up to the mid-1980s; nonetheless, in 1986, the year the Embassy's conception was announced, 294 million dollars in Canadian stock (26% of all stocks sold abroad) were acquired by Japanese investors.³⁵

Benign cultural exchanges were established to pave the road for a more compelling macroeconomy of commercial and trade exchanges as Canada looked outside its borders for its capital needs. For instance, after the United States and Australia, Canada negotiated a working holiday agreement with Japan, which in turn

³³ For an account of the personal exigencies that conditioned Brian and Mila Mulroney's "management" of Canada as it coincided with growth years in the stock market and real estate, see Stevie Cameron, *On the Take: Crime, Corruption and Greed in the Mulroney Years*, 2d ed. (Toronto: McClelland-Bantam, 1995); Linda McQuaig, *The Quick and the Dead: Brian Mulroney, Big Business and the Seduction of Canada* (Toronto: Viking, 1991); and Claire Hoy, *Friends in High Places: Politics and Patronage in the Mulroney Government* (Toronto: Key Porter Books, 1987).

³⁴ I. Prakash Sharma, *Japan Trading Corp.: Getting the Fundamentals Right*, unclassified Policy Staff Paper (Ottawa: Department of Foreign Affairs and International Trade, 1993), 40-42. See also Ann Walmsley, "Canada's Tense Trade Ties with Tokyo," *Maclean's* 98 (22 April 1985): 35; Peter C. Newman, "A Pacific Future for the Taking," *Maclean's* 100 (6 April 1987): 37; Andrew Cohen, "Shifting our Focus from Europe to Asia," *Financial Post*, 28-30 July 1990; "Canada-Japan Link," *Financial Post*, 25-27 April 1992.

³⁵ John Saywell, "Kanada Pan and Honda San: Continuity, Discontinuity, and Asymmetry in Canada-Japan Relations," in *Discovering Japan: Issues for Canadians*, ed. by Don J. Daly and Tom T. Sekine (North York: Captus University Publications, 1990), 94. See also Joe Martin, "Why Do Japanese Care So Little About Canada," *Financial Post*, 15-17 August 1992.

reciprocated by including Canada as a base of anglophone instructors for its public schools.³⁶ Such agreements from Canada's point of view were meant to establish a changing pattern of two-way trade that would counter the effects of the extensive industrial restructuring that had taken place in Japan during the 1970s as a result of the success of its worldwide automobile exports.³⁷

As a Canadian citizen, I understand that the complicated area of human rights demands of Canada a circumspect combination of insistence and shrewdness when dealing with matters regarding international trade. Nevertheless, what seems especially called for is an end to the disparity and contradiction that has often constituted Canadian policy with the advent of conservatism and right-wing attitudes controlling governmental policies. For instance, one has to recognise that Canada has been predisposed not to carry out punitive actions against nations with which it seeks political and economic affiliations; since the federal government opts to function as a capitalist corporation, arbitrary interests create hypocritical and deceitful mercantile systems which, in turn contribute to a state of maximum entropy.³⁸

³⁶ Ibid., 106-107. A working holiday is an authorisation for a leave of absence accorded to an employee so that she or he may pursue an advanced training stage with an establishment other than the one which employs her or him.

³⁷ Ibid., 90. In 1970, Japanese automobile exports to Canada counted for 10 per cent of the Canadian market, by 1985 they had reached 34 per cent.

³⁸ For instance, the precedence of economic issues over human rights and labour standards was blatantly evident when the Asia Pacific Economic Cooperation Forum opened on 24 November 1997 in Vancouver, BC. As Canadian participants overlooked questions of child labour, underground imprisonments, corruption, lack of accountability, and censorship of the press, trade agreements were

More so, Canada's access priorities in regard to international markets relentlessly targeted, and this a decade before Mulroney's ascent to power and still do under Jean Chrétien's Team Canada missions, a forbidden fruit of sorts, Japan's ultra-protectionist domestic market.³⁹ Economist I. Prakash Sharma's policy staff paper on the subject, 1993's *Japan Trading Corp.: Getting the Fundamentals Right*, demonstrates the obsessive quality of governmental endeavours to establish strong, permanent links with Japan and other Asian states, for they are representative of the "Pacific Century" to come, the dawn of a renewed info-techno globalisation. Sharma discusses various subjects ranging from the distinctive aspects of industrial structures in Japan (as represented by the *keiretsu* network systems) to the merits of its neo-classical economic expansion system that originated in the 1950s.⁴⁰

signed with China, Indonesia, Malaysia, and Singapore. *CBC Radio Evening News*, 30 min., Canadian Broadcasting Corporation, 20 November 1997, radio broadcast; *CBC Radio Evening News*, 30 min., Canadian Broadcasting Corporation, 22 November 1997, radio broadcast; and *CBC Radio Evening News*, 30 min., Canadian Broadcasting Corporation, 24 November 1997, radio broadcast.

³⁹ Team Canada, *Canada's International Market Access Priorities* (Ottawa: Department of Foreign Affairs and International Trade, 1997). Specified manners of consideration and appraisal in order to build mutual links aim for worldwide trade organisations; besides Japan, Canada's favoured targets include India, Israel, Chile, Saudi Arabia, Russia, the European Union, Ukraine, the Republic of Korea and China. Canadian businesses are encouraged to follow a set itinerary in preparing for foreign contacts. The advantage of export opportunities is discussed in Team Canada, *Guide to Export Services*, 2d ed. (Ottawa: Department of Foreign Affairs and International Trade, 1997). In late 1995, as Chrétien participated in an economic forum in Japan, alongside the other seventeen Pacific Rim leaders, in order to attract interest he promised, among other things, the elimination of an annual railway subsidy of 560 million dollars so that the network could be freed for private foreign investors. David Vienneau, "Pacific Trade Deal 'Win-Win' For Canadians, Chrétien Says," *Toronto Star*, 20 November 1995.

⁴⁰ Sharma, 22-26 and 33-35. The sheer range of recent staff papers that discuss trade policy issues is mind-boggling; it includes titles such as *The New Jerusalem: Globalization, Trade Liberalization*,

If the language of capital gain must be linked to an event, such as the formation of an allegorical sculpture garden, then one may assume that on a physical level the ethereal qualities that are actualised anchor a predestined attribute. In fact, Derrida stipulates that in supplementing itself as taxonomy, thought consolidates discourse, tradition and even factuality as it questions the modalities which seek to denote the essence of a truth.⁴¹ This then posits the notion of situating people as solely consumers in relation to ruling marketing strategies in order to create a mercantile dynamic.⁴² In creating a state of becoming, limited by the total entropy of a system, economics have a decisive impact on modes of regulation as they seemingly provide transparency to institutional operations and financial administrations, whilst presumably conditioning a context favourable for innovation. As this develops, I would argue, the impetus for innovation serves as a celebrated rhetoric towards the production of change; except nothing ensues but a status quo, where the people at large contribute for the welfare of an idle elite which favours stagnation, hierarchy and corporatism.

and Some Implications for Canadian Labour Policy (1994) by Rob Stranks, *Competition Policy Convergence: Abuse of Dominant Position* (1994) by I. Prakash Sharma, Prue Thomson and Nicolas Dimic, *Different Strokes: Regionalism and Canada's Economic Diplomacy* (1993) by Keith H. Christie, and *Dangerous Liaisons: The World Trade Organization and the Environmental Agenda* (1994) by Anne McCaskill.

⁴¹ Derrida, *De la grammatologie*, 417 and 429-430.

⁴² Anna Buchan acknowledges that marketing, considered negatively for a long time among design firms, is rapidly becoming a proactive tool that delineates architecture as a consumer product. Johanna Hoffmann, "Coming to Terms with the M Word," *Insite* 5 (November 1995): 22.

Entrenched in a dystopia-producing utopia, Canada Garden is an implicit guarantee that globalisation does not challenge the status quo, but serves to produce further barriers between the common and the convenient. Moriyama & Teshima conceives of a single universal theory of conceptual ordering in architecture to be applied consistently.⁴³ Indeed, what nature divides, the spirit unites; but what nature, and whose spirit? The question then is whether the philosophical tinkering is to be done within or outside the framework of the proposed landscape architectural constitution, which is set within a privately financed governmental building. And as the burden of civic commitment towards a reliable and stable economy for the masses is forgone for the financial gains of a few, social destabilisation via conservatism becomes an ever-present threat as corporations expand and trade among themselves for the sole purpose of an imperialistic globalisation that erases the matrix for a possible heterarchy.⁴⁴ There is no doubt that substance is anathema to form when the endorsement of an imperialistic globalisation is associated to freedom and emancipation.

Of course, this is not a recent phenomenon. One is reminded of Rosa Luxemburg's lectures on economics, presented in Germany from 1907 to the start of

⁴³ Daniel Teramura, "Thoughts Two: Ideas and Ideologies of Moriyama & Teshima," *Process: Architecture*, 20.

⁴⁴ For a thorough assessment of the global economic trend and its tendency to reestablish forgotten "barbarisms" long ago banned by law, see William Greider, *One World, Ready or Not: The Manic Logic of Global Capitalism* (New York: Simon & Schuster, 1997).

World War I, where she adamantly scrutinised the tendency of capitalist economy to progressively become an international entity rather than remaining an exclusively national one catering to the needs of defined regions. She constantly situated the peculiarities of governmental decisions over commercial matters in rapport to economics, the science that studied and evaluated them:

Sometimes economics is simply defined as follows: it is the “science of the economic relations among human beings.” The question of the definition of economics does not become clarified by this camouflage of the issue involved but instead becomes even more involved — the following question arises: is it necessary, and if so why, to have a special science about the economic relations of “human beings,” i.e., *all* human beings, at all times and under all conditions?⁴⁵

One of these conditions is to accommodate a country’s desired and presaged monetary profits from mercantile exchanges within an architectural building symbolising tranquil diplomatic aspirations. The glass and granite veneer of the most expensive Canadian Embassy to be built purports of ethereal geographies but, in effect, secures commercial aims. By insisting on an actualised territorial fallacy, the abstraction of a laissez-faire capitalism and an economic colonialism that conceivably promotes unsustainable expansion are made amenable to our government’s goals.

⁴⁵ Rosa Luxemburg, “What is Economics?” in Rosa Luxemburg, *Rosa Luxemburg Speaks*, ed. by Mary-Alice Waters (New York: Pathfinder Press, 1970), 224. This demonstrates, that “the latest stage of capitalism, . . . confesses that money and profit are ends in themselves and no longer a means to achieve an end.” Richard Rogers, *Architecture: A Modern View* (London: Thames and Hudson, 1990), 20. Also, for an assessment of the “Pacific Century” and its implication for technology, economics and realpolitik see Charles J. McMillan, *Bridge Across the Pacific: Canada and Japan in the 1990’s* (Ottawa: Canada Japan Trade Council, 1988), 1-5 and 31-50. McMillan advances the idea that essentially, the majority of capitalist states are vying for the position of world banker, in regard to the Pacific Rim.

Encouraging people to think of themselves as consumers and taxpayers before they think of themselves as citizens is a long term capitalist accomplishment.

A year before the completion of the building, Keith Plowman, the counsellor overseeing legal matters for the Embassy project claimed that the Canadian government was determined that the land on which the structure was erected would not be lost in the negotiation of the trust system with Mitsubishi and Shimizu, so that the federal government would not be perceived by its population as profiting from a *sacrosanct* diplomatic commission.⁴⁶ The hyphenated Canada/Japan is sanctioned and validated as a union that promises the sharing of a mutual hegemony in the intractable solvency that only a lucrative long-term economic trade cooperation may foster if fully successful.⁴⁷ Moriyama clearly states that:

Canada is and must be perceived as an active participant, even a leader, in the new alliance of the Pacific Rim countries. And the Embassy and its publicity are letting Canadians know that they should be proud of their country's role. Along with all the Canadians as well as with the Japanese who worked on this great project, we are looking with confidence to the future, a future where the peoples of Japan and Canada will share affection, trust, knowledge, and aspirations.⁴⁸

⁴⁶ David Lake, "The House That Trade Built," *Canadian Business* 63 (April 1990): 29. It is useful to note that four months before the inaugural of the Embassy, a boycott of Mitsubishi Group was called on by Canadian environmentalists because of the company's deforestation of Malaysia's rain forest "Mitsubishi Boycott," *Financial Post*, 19-21 January 1991.

⁴⁷ Frank Langdon and Tsuneo Akaha, "Conclusion: The Posthegemonic World and Japan," in *Japan in the Posthegemonic World*, ed. by Tsuneo Akaha and Frank Langdon (Boulder, Colorado: Lynne Rienner, 1993), 265-268.

⁴⁸ Moriyama, "The Canadian Embassy in Tokyo: A Wonderful Opportunity," 8-9.

For this reason, the triangular shape (heaven) that symbolises the “bridge” linking the two *pacific* states promptly marks the commission as an indisputable communion.⁴⁹

Architecture is an instrument for the invention of knowledge through action; it is the invention of invention. Its causality is a hierarchical description of reality as preconceived by a chain of phenomena comprising a determinate field; hence, it leaves very little room for resistance to being consumed by it. If indigestibility ever occurs, it is because the characteristic freedom of ambiguity is observed between gaps of programmed significations, as there is no such thing as a sealed space; a closed space always possesses fissures of structural moments that open each other.⁵⁰ Additionally, it is understandable that poststructuralist discourse on architectural constructs has often privileged an analysis of the presupposed “natural” aspect of the forms studied since the constructed world of the architects and their patrons is inevitably inhabited by human

⁴⁹ Moriyama & Teshima have recurrently used the design of indoor or outdoor “bridges” in numerous commissions as design elements characterising different levels of unification. Within Moriyama & Teshima’s own building, for instance, after being welcomed by the reception area, one crosses a bridge over a pool (once a greasepit, as the building served as a garage priorly) in order to access the offices of the firm. Moriyama states that whilst renovating the building to house the firm, “the past was revealed during construction with the recovery of old foundations. . . . Our prime intent was to create a sequence of spaces reflecting the spirit of the office.” Raymond Moriyama, “Workspace,” *Canadian Architect* 12 (February 1967): 37. See also “Bibliothèque métropolitaine de Toronto,” *Architecture Concept* 33 (September-October 1977): 12-33; John Hix, “Metaphorical Snowflake,” *Canadian Architect* 30 (February 1985): 22-27; “Markham Municipal Building Competition,” *Canadian Architect* 32 (January 1987): 25-35; “Ontario’s Niagara Parks,” *Progressive Architecture* 71 (January 1990): 116-117; and Barry Bell, “City Within a City: Ottawa-Carleton Centre,” *Canadian Architect* 35 (November 1990): 20-29.

⁵⁰ Werner Hamacher, “Amphora (Extracts),” trans. by Dana Hollander, *Assemblage* 20 (April 1993): 41.

beings.⁵¹ The concept of entropy should therefore be given a special role within such a system, if only because within a spatial arrangement there is very many more ways to produce disorder than of producing an wishful ordered arrangement. The necessity of formlessness does not deny the presence of conflict nor does it exclude the question of architecture as an art of aphorisms.⁵² Theoretically, then, the reinforcement of this situation should mediate any textual risks and tend towards a compromise that is equitable at the very least.

The hard core of Canada Garden is its capacity to propose a co-opted verisimilitude by instilling in the beholder a fascination for the dominant model of formalism it represents. Moriyama does not ignore the possibilities of constructing a humanist symbiosis that never lapses, and in this manner he himself relates to architectural formalism as to a stroke of good luck. This is evident, on a conceptual plan of the fourth floor as a geographical terrain, where Canada and the Japanese archipelago are rendered connected by a triangle (fig. 25), forming a hypothesised tendency towards a uniform inertness; the very definition of an entropy where all traces

⁵¹ Janine Marchessault, "Making Room for Nature," in *Digital Gardens: A World in Mutation* (Toronto: The Power Plant, 1996), 71-72. See also Clive Dilnot, "The Decisive Text: On Beginning to Read Heidegger's 'Building, Dwelling, Thinking'," *Harvard Architecture Review* 8 (1992): 168-170.

⁵² Jacques Derrida, "Jacques Derrida in Discussion with Christopher Norris," interview by Christopher Norris, *Architectural Design* 59 (January-February 1982): 10. For a further discussion on the ambivalent nature of such a deduction see Catherine Ingraham, "Missing Objects," in *The Sex of Architecture*, edited by Diana Agrest, Patricia Conway and Leslie Kanes Weisman (New York: Harry N. Abrams, 1996), 31-35.

of colonialism are omitted or erased. The truth is then not a defined and specific locus so much as a synchronic present devised or bettered as an irreducible concept.⁵³ By inscribing notions of willfulness and positiveness to a representation of territory, a double inscription sequentially establishes an approved and uncontested combination by fabricating a geographical coupling that is not banal.

Whilst Japan and Canada become one, meaning overrides practicability, as appeal is directly linked to a specific formal rendition of perspective, which in a Nietzschean moment permits the misrepresentation of a spatial reality to exist through phantasy.⁵⁴ In this manner, it begins with the perfect line, which then twists and angles in unexpected ways as it pulls form within its perimeter and prompts at content to be defined, tinged, and embellished at a later time by the beholder of the physical garden. The implied verity is that the lines intersect and hence create a new whole as an architectonic of ordered unity and flawless thought.⁵⁵ The resonance of the setting is a conspicuous one, a structure of containment and balance masking the chaos of reality.

⁵³ Jeremy Gilbert-Rolfe, "From Reading to Unreading: Barthes's Challenge, Derrida's Truth," *Arts Magazine* 63 (April 1989): 27.

⁵⁴ Stephen Melville, "The Temptation of New Perspectives," *October* 52 (Spring 1990): 13. The idea of hermeneutics in this manner is akin to Nietzsche's analysis of positivism in regard to idealism. For more, see Matei Calinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*, 2d ed. (Durham, North Carolina: Duke University Press, 1987): 269-271.

⁵⁵ Yuriko Saito, "The Aesthetics of Unscenic Nature," *The Journal of Aesthetics and Art Criticism* 56 (Spring 1998): 109. For more on the logic of unity in architecture, see also Edward Casey, "Place, Form, and Identity in Postmodern Architecture and Philosophy: Derrida avec Moore, Mies avec Kant," in *After the Future: Postmodern Times and Places* (Albany, New York: State University of New York Press, 1990), 201 and 207.

Readily the perfect line of a circular scheme becomes the perfect impetus of a contractual relationship that avoids political, historical and geographical responsibility by setting an empty provision. All that remains is for the impetus to become idea, the idea to be executed, and the *ideal* to become realised. "Landscape is a natural scene mediated by culture, it is both a represented and presented space," reflects W. J. T. Mitchell, "both a signifier and signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package."⁵⁶ Thus, Canada Garden permits the introduction of a standardisation firmly tied to the scale of its inflexible outlook on an infinitely extendable randomness.

When prompted by Michael Scott to reveal the intricacies of the Canadian metaphor he had created, Moriyama answered: "I wanted to use landscape to represent Canada because I knew, otherwise, Quebecers were going to say, 'What is representing us here?' I wanted to use nature, geology, space to express ourselves to the Japanese."⁵⁷ A statement of this measure corroborates ineluctably that entropy is the repressed condition of architecture, and consequently demonstrates the credulity

⁵⁶ W. J. T. Mitchell, "Landscape and Power," in *Landscape and Power*, ed. by W. J. T. Mitchell (Chicago: University of Chicago Press, 1994), 5. Architect Robert Venturi connects similar concepts to the will of elites to set the organisation of space in space, and thus confer to land an aseptic redundancy. Robert Venturi, *Complexity and Contradiction in Architecture*, 2d ed. (New York: The Museum of Modern Art, 1977), 70-82.

⁵⁷ Raymond Moriyama in Michael Scott, "A Tree Grows in Tokyo," *Vancouver Sun Saturday Review*, 17 August 1991.

of Moriyama to consider himself capable of regulating spatial surroundings; in this context, his affinity for a simulacral mirage confirms that priority is given to pecuniary matters over societal ones.⁵⁸ To this, Pierre Bourdieu contends that hierarchy is intrinsic to the built environment and argues that effective modes of ideological devices function best when they are perceived and acknowledged in duplicitous silence.⁵⁹ Nonetheless, for the client of the project, the Canadian government, such a dilemma was easily resolved by designating the expedient complex in a francophone mode, as Place Canada (fig. 26).

The plan also attempts to lay a template of mathematical precision, perfect measurements, and geometrical reason over what is, in fact, understood as an incoherent possibility. The design becomes the connotative end result of a chain of conceited causalities and of an architectural ambition. The pursuit of a non-ephemeralness is often symptomatic of patriarchal nonsense in that authenticity is read only in relation to the possibility of an eternal perpetuation. Catherine Ingraham denotes such a condition as purporting an architecture that attempts to accumulate the nomenclatures of others instead of permitting them their element of otherness. This

⁵⁸ Canada's internal political conflicts, are assumed to be disfavoured in economic matters by the federal government. See Hiroshi Kitamura, "The Position of Canada in Japan's Diplomatic Framework," *Pacific Affairs* 64 (Summer 1991): 226-234 and Terry Ursacki and Ilan Vertinsky, "Canada-Japan Trade in an Asian-Pacific Context," *Pacific Affairs* 69 (Summer 1996): 157-184.

⁵⁹ Pierre Bourdieu, *Outline of a Theory of Practice*, trans. by Richard Nice (London: Cambridge University Press, 1977), 188.

brings about an architectural suspense where property and the very notion of the proper are to be safeguarded as interests of the colonist.⁶⁰ Moriyama obviously desires some sort of permanence in contrast to the transience of reality. The calculated amalgamation confers the representation with something larger, nobler than the earthly insinuations emblematised by commerce and trade.⁶¹ An element of optimism situates this in an affirmative state where the recollection of both coincidence and absurdity are part of a simple opposition.⁶² And, despite one's best intentions to unravel the "ethereal" connection, it dutifully links the cultures of both countries to a dependent eternity.

As it is firmly set, the power of capital is transcended by an experimental structure which relates effortlessly to the linear storyline of the actual landscape on the fourth floor. The desire to impose ideal geometry, order and harmony atop the commercial space of the Embassy and below the diplomatic offices of the chancery, not only effaces "people," but amounts to nothing more than an exercise in redundancy. To a certain extent, such a desire is also similar to numerous colonial artistic practices

⁶⁰ Catherine Ingraham, "The Faults of Architecture: Troping the Proper," *Assemblage* 7 (1988): 9-10.

⁶¹ Lars Lerup associates architecture to alchemy, where the desire to alloys of form and content are perennially present. Lars Lerup, "Ex Libris Architecture," *Harvard Architecture Review* 9 (1993): 44.

⁶² Andrew Benjamin, "Derrida, Architecture and Philosophy," in *Deconstruction in Architecture*, ed. by Andreas C. Papadakis (London: St. Martin's Press, 1988), 10.

where, in landscape imagery in particular, the redefining of geographical realities were suppressed and the contrived results presented as scientifically genuine.⁶³ In order to achieve an assumed steering and safeguarding, a false hybridity that produces a constant slippage of signs ennobles an architectural landscape by transferring to it an idea of humanism.⁶⁴ Notwithstanding the random element of strangeness that accompanies entropy, it is impossible to associate only one narrative to Moriyama & Teshima's conceptual plan, simply because obliviousness is also part of entropic contexts and suitably of equivocal architectural schemes.⁶⁵ Thus, as a stalwart signified for the desired unification made clear by the plan, one may concede that the ensconced liaison is not genuine but forced and artificial, and at best timid within the predilections of a capitalist market economy. The concentric circle evolves into a constricting spiral simply because, as it conceals morbid symptoms, a forced resolution is not a resolution.⁶⁶

Differently, the fourth floor itself also acquires a totemic quality that introduces a dilemma. The use of a presentation of representation(s) culminates in

⁶³ Andrew Hemingway, "Ideology and Naturalism," in *Landscape Imagery and Urban Culture in Early Nineteenth-Century Britain* (Cambridge: Cambridge University Press, 1992), 16.

⁶⁴ Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994), 140.

⁶⁵ John Briggs and F. David Peat, *Turbulent Mirror* (New York: Harper & Row, 1989), 182.

⁶⁶ Antonio Gramsci, "Hegemony, Relations of Force, Historical Bloc," in *An Antonio Gramsci Reader - Selected Writings 1916-1935*, ed. by David Forgacs (New York: Schocken, 1988), 210-211.

order to promote views over the city of Tokyo so as to, once again, make a connection to nature. This time, it can be read as a tree house that securely floats in-between the third and fifth floors as it provides a liminal panopticon from both inside the lobby area and from the parapets of Canada Garden. What is then apprehended is a panoply of panoramic layers to be experienced from a locus that is but an element in a total architectural composition. Specific access is not significant as such but provides a discipline that is to be filled or completed by human participation. This tectonic insinuates, as I have mentioned above, that the building is adaptable to randomness and that its harmony derives from the multiplicity of its tiered treatment, which is also abstractly akin to northwestern totem poles.

Totems are important for Moriyama. They are understood as substitutes for a certifiable etherealness that is grounded in Canada's (native) essence, as represented by geography. He fondly remembers them from childhood treks in which he partook along with his family:

As a child in British Columbia where I was born, I was taken to the Queen Charlotte Islands and Stanley Park to experience the totem poles. They remained with me, becoming a personal symbol of the human aspiration to connect with the earth and with the heavens. Standing along the edge of the water and the forest, they are intermediaries between us and nature.⁶⁷

This sets a context where an investigation is to be reached so as to clarify a determined and assumed self-construct. Accordingly, totemism is intrinsic to a mode of mythic

⁶⁷ Raymond Moriyama, "Introduction," *7 · Seven · Nana · Sept* (Toronto: Moriyama & Teshima Architects, 1991), 2.

thinking, as it allows an individual to build, within a strong tendency towards the immaterial, a façade as a perfectly natural development.⁶⁸ Whereas displacement treats affinity and harmony as the basis of identification, and an irreducible proclivity for connotation may inhabit a difference between similar elements, the multiple views that may be experienced on and from the fourth floor respond to allegory as the foundation for a temporal replacement of an architectural time which is analogous to cinematic montage.⁶⁹ In other words, the possible procession of panoramas are the result of a structural positioning that is no accident, but the outcome of a strategy that determines a precise way of seeing, reading, and understanding *shakkei*, borrowed scenery.⁷⁰ Effectively, the building's ikebana circle is the site of semiotic struggles upon which to construct one's own identity, as one considers that the proposed views of Tokyo are those of Imperial Grounds and their surrounding quarters within the circumference of an affluent neighbourhood; confidence then ensues as a preference of the habitual voyeur. The archetype of a sacred pillar becomes the generator of "subjecthoods" as

⁶⁸ William V. Dunning, "Post-Modernism and the Construct of the Divisible Self," *British Journal of Aesthetics* 33 (April 1993): 139.

⁶⁹ Nicole Pertuiset, "The Floating Eye," *Journal of Architectural Education* 43 (Winter 1990): 8 and 11. In fact, I would like my analytical approach to the selected moments of the Embassy to be somewhat similar to a Eisensteinian montage sequence which relies on the building of layers.

⁷⁰ Yoshinobu Ashihara, *The Aesthetic Townscape*, trans. by Lynne E. Riggs (Cambridge, Massachusetts: MIT Press, 1983), 25.

a metonymic overview of the city provides a perspectives of totalising prospects.⁷¹ In situating Moriyama & Teshima's commitments over the years to its different patrons and the eventual users of the structures it designs, Ted Teshima has stated that in regard to integrity and fidelity the firm's:

concept of humanism in architecture requires that the artful creation of place must take place in relationship to people. The development of form, space, and pattern is more than meeting programmatic needs. Design must make meaningful connections to people; it must be a living reality. As people use and experience a place, they should also be able to understand its meaning.⁷²

Moriyama also associates the fourth floor's periphery with a tree house that, as a child, he had build in the Canadian internment camp and used as a refuge from the harsh and often overbearing existence of life.⁷³ Framed as a haven, the space procured shelter from the unknown that a state of imprisonment initiated and, decades later reappears within the Embassy's structure as a space constituting an aspired will for a panopticon of consensus. From the hegemonic symbiosis of an ambivalent memory and of contemporary Tokyo's urban reality, a sublimation of dread and misfortune is

⁷¹ Norman Bryson, "Too Near, Too Far," *Parkett* 49 (1997): 86. For a similar assessment of the city of Tokyo see Paul Sigel, "Floating Buildings. Almost," trans. by Michael Robinson, in *Zaha Hadid: Nabern* (Stuttgart: Axel Menges, 1995), 9.

⁷² Ted Teshima, "Thoughts One: An introduction to Moriyama & Teshima," *Process: Architecture*, 10.

⁷³ Lina Miraglia, "Raymond Moriyama: From Oppression to Accolades," *Urban MO-ZA-IK* 1 (Spring 1997): 34. One of Moriyama's favourite activities, whilst spending time in his tree house, was to observe the sky and glean the enchantment of the stars. For an interesting analysis of the relationship between the delimitation of space and the value of trees (as intimate forests), see Gaston Bachelard, *The Poetics of Space*, trans. by Maria Jolas (Boston: Beacon Press, 1994), 181-210.

allowed to diffuse an abstraction of spatial proximity which affirms that the notion of architecture as an intervention is a hollowed institution.⁷⁴ Consequently, the fourth floor which was designed with security in mind, also contains and conceals a kernel of insecurity that is perhaps deeper and more heartfelt than any other conceptual impetus for the planning of the governmental structure. Alongside the entropy of an ensconced solid-like assembly, the ambiguity generated by this supplemental condition adds to the establishment of a geographical and architectural norm that prevails in representing chaos as fundamentally non-chaotic; the unification of Japan and Canada can only confirm an agreement of commerce and trade because its *diplomatic* existence depends on it.⁷⁵ The simplest acknowledgement of an architecture, of a geography, posits the fourth floor as a sophisticated and ubiquitous observatory. It is also manifest that a metonymic deduction connotes the space, and addresses binary precursors as alluring

⁷⁴ Victor Burgin, *In/Different Spaces: Place and Memory in Visual Culture* (Los Angeles: University of California Press, 1996): 111-112 and 117. Burgin's allusions to this state as evident in numerous spaces within Japan, is confirmed by Yutaka Hikosaka's reading of the city of Tokyo as fostering architectures of prosaic urban forms that galvanise unconventional, introverted, and iconoclastic architectural idiosyncrasies. Yutaka Hikosaka, "Tokyo 1940-2000: The Death of the 'City' and the End of 'Theories of Tokyo'," trans. by Hiroshi Watanabe, *Japan Architect* 3 (Summer 1991): 8-13.

⁷⁵ The fickleness of such an endeavour from the Canadian federal government is authenticated by an Asian economic debacle which had worldwide negative repercussions starting in autumn 1997. Once again, a monetary crisis demonstrated the chaotic propensity of economies which are established on purely speculative grounds and generated by stock market expectations, at the expense of working-class individuals. See *Marketplace*, 30 min., National Public Radio, 30 October 1997, radio broadcast; *CBC Radio Evening News*, 30 min., Canadian Broadcasting Corporation, 19 November 1997, radio broadcast; and *CBC Radio Evening News*, 30 min., Canadian Broadcasting Corporation, 24 November 1997, radio broadcast. Interestingly, on a purely faddish level, the precariousness of a global capitalist mode was effectively depicted in Darren Aronofsky's film π (1998), which concerned itself with the pattern beneath the stock market, understood as the ultimate system of ordered chaos.

and confirmed.⁷⁶ In addition, the application of mnemonic details sets a Derridean analogy where the use of architectural language is modelled on factors of destabilisation and thus determines a programme of *topolitique*, geography as a an amalgam of topography and politics.⁷⁷ Does the fourth floor represent narratives that tell of a seemingly well documented fallacy? Perhaps, it is permissible to hypothesise and postulate that the contingency for a Canadian diplomatic venture to wield power and influence over and alongside a Japanese elite permits a redundant mode to congeal, as one stands from a landscape garden, situated at the heart of an ambassadorial complex, to behold views of Akasaka's urban landscape from a space that was itself devised primarily for contemplation.⁷⁸ Such a placing is not the result of a guileless serendipity, nor a mere perceptual distraction, but a strategy that cyphers a circumstantial way of seeing phase-shifted territorial modulations in synchronisation. It brings to the beholder's mind a process of selection which in fact offers *no* choice.

In Canada's history, both architecture and art have often been used to create and cement a "Canadianess." Moriyama goes one step further and finalises the

⁷⁶ Jeffrey Kipnis, "Twisting the Separatrix," *Assemblage* 14 (April 1991): 35-36.

⁷⁷ Jacques Derrida, "Faxitexture," trans. by Laura Bourland, in *Anywhere*, ed. by Cynthia C. Davidson (New York: Rizzoli, 1992), 33.

⁷⁸ Henri Lefebvre, "Elements of Rhythmanalysis," in *Writings on Cities*, trans. and ed. by Eleonore Kofman and Elizabeth Lebas (Oxford: Basil Blackwell, 1996), 225. Also, Rudolph Arnheim, *Entropy and Art: An Essay on Disorder and Order* (Berkeley, California: University of California Press, 1971), 17.

realities of East and West by carefully constructing a space that becomes the ultimate in framing a desired global identity. As a tool for motivation, Canada Garden's prescription amounts to nothing more than a prediction. And the proposition and assertion of such an arrangement seeks to convince that both Moriyama and his patron are not so much Canadian or Japanese but boundless, albeit inside a diaphanous labyrinth of geographical hybridity.⁷⁹ Within a conservative epoch, such scattered and eclectic solutions fall in line with the need to create a personal and collective identity of preserved power and authority. Understandably, the use of memory may be contentious when framing an identity, for it often relies on idealised recollections, still Moriyama does not, and perhaps cannot, avoid it. After all, entropy is a negative movement, since it connotes an initial order and an eventual breakdown and degradation of that order.⁸⁰ In the interim, he and his firm create an aesthetically pleasurable architecture, albeit one of *erased* walls. Hence, Moriyama astutely uses narrative logic for its cohesive purposes, and willingly stages a formal architectural world that is synchronically woven with a patina of emotions and a deterministic absolute that is postmodern, phantasmagoric, perfect.

⁷⁹ This also introduces the notion of ethnic tokenism and its ramifications within the political and business worlds, as politicians and businesspeople select the architects to design important governmental and corporate projects. See Trevor Boddy, "Ethnic Identity and Contemporary Canadian Architecture," *Canadian Ethnic Studies* 16 (March 1984): 13.

⁸⁰ Briggs and Peat, 66-77 and 181-185. For a similar assessment see also Yve-Alain Bois and Rosalind E. Krauss, *Formless: A User's Guide* (New York: Zone Books, 1997): 34-39.

metamorphosis **SEDUCTION**

Voix de X: Si vous ne pouvez pas perdre, ce n'est pas un jeu!
Alain Robbe-Grillet, *L'année dernière à Marienbad*, 1961

Here, I shall discuss the theatre space located below grade, next to the art gallery and the library. The minimalist 233-seat space is cleverly structured and purports of a sparseness which sets a narrative, repeated mantra-like, that holds out the promise of a rich and multilayered story for anyone inclined to architectural thinking. As a space that assumes a seductive morphology of transgression and utopia, it establishes unity and identity as material forms representing ethereal axioms.

To accentuate the aesthetic bravura of the space, Moriyama employs the inference of an imbalance and an alterity that leads astray in order to entice solicitude, and thus enhance the reality of the constructed forms as they reveal their ontological precariousness. My discussion of this architectural seduction will first concentrate on a traditional Japanese theatre art form, then on the relevance of two specific structural details, and finally on a maquette of the Canadian Embassy. The key element of my

examination being that the use of Noh aesthetics, *kyudo*, astronomy, astrology, and totemic constituents punctuate the fabrication of the space into a cerebellum which camouflages a cache where conveniently wrapped memories are stocked, and only apparent if reprieved.

Influenced by early Noh theatre, the interior space is itself a decor, of metallic mesh and exposed curvilinear girders (fig. 27), mimicking an exterior agora that builds its own metalanguage as it discloses the rhetorical devices by which it substitutes itself for reality. As this specific aesthetic rules the visual ambience of the room, I shall demonstrate how, for an architect, the framing of a theatre space's climate is often the achievement of an enclave of mutability and the potential of an oblique complicity with eventual viewers. In fact, according to Moriyama, the inspiration for the artful design rekindles impression of moods:

In the theatre human emotions are played out under metallic branches and leaves that sparkle below the "stars" of a fibre optic ceiling. Our inspiration for the theatre's design came from early Noh theatre where, on a late-seventeenth-century October evening, actors performed under open skies. Artificial lighting from below simulates torchlight.¹

It is interesting to note how the recollected time frame represents a moment from the Edo period, an epoch when Japan was closed to foreigners and kept minimal contact

¹ Raymond Moriyama, "The Canadian Embassy in Tokyo: A Wonderful Opportunity," unpublished architect's statement [1991], Moriyama & Teshima, Toronto, Ontario, 6.

with only the Chinese and the Dutch.² This, at the very least, sets a paradox in and for a diplomatic building which is supposed to represent all forms of political, commercial and geographical openness.

Additionally, the conception of a theatre may be akin to the production of an ambivalent disguise of the self, where substituted and substituting elements become blatantly interventionist in their subtlety.³ The ingredient of an envisioned theatricality creates a condition which Gilles Deleuze associates to a faceted crystal. Hence, the “dazzling” architect may perceive a theatre space as echoing conjoined recondite textures: an opaque surface, a transparent surface, and constructed stimuli which reflect abstracted mirror images of the designer.⁴ Therefore, far from limiting itself from the constitution of an actuality, the configuration of a theatre space also becomes the premise of an absorbing and ambiguous formulation of apostasy.

Noh was created and developed in its present form as a theatrical technique from the late-fourteenth to the early-sixteenth centuries. As a classical performance art which combines highly aesthetic elements of poetry, music, dance, and

² *Japanese Culture*, vol. 2, *Japan Video Encyclopedia*, presented by the Ministry of Foreign Affairs, Japan, 18 min., Nippon Hoso Kyokai International, 1996, videocassette.

³ Such a legendary connection was established by Claude-Nicolas Ledoux to his “picturesque masterpiece” the Théâtre de Besançon (1784), as he referred to the different sections of the structure as his “organs.” For an elliptic assessment of this space, see Stéphane Cordier, *La séduction du merveilleux* (Paris: Nouveau quartier latin, 1975).

⁴ Gilles Deleuze, *L'image-temps* (Paris: Les Éditions de Minuit, 1985), 102. Deleuze notes how elements of mis-en-scène in the design of space(s) are perpetually privileged in order to contribute a certain flamboyancy structural conceptions.

drama, it became one of the refined pleasures of the Japanese aristocracy under the shoguns, as the feudal rulers left Kamakura to settle in the old capital of Kyoto.⁵ There, playwrights and performers Kannami Kiyotsugu (1333-1384) and his son Zeami Motokiyo (1363-1443), celebrated instigators of the Noh tradition, were promptly guaranteed a livelihood and protection by the military elite's decision to officially sponsor Noh.⁶ As the rudiments of the art form were transmitted from father to son, the roles of Noh were always acted by males, as a complete traditional programme comprising five plays: a *kami* (god play), a *shura* (warrior play), a *katsura* (woman play), a miscellaneous performance focusing on the travails of a commoner, and finally a *kiri* (demon play), was — and still is — interspersed with four comedic interludes or *kyogen*.⁷ With the advent of the Meiji period in the late nineteenth century, Noh lost its governmental patronage and was left to find private sponsors, becoming a favoured form of entertainment of the emerging bourgeoisie.⁸ From the

⁵ Erika de Poorter, "Japanese Theatre: In Search of the Beautiful and the Spectacular," in *Theatre Intercontinental: Forms, Functions, Correspondences* (Amsterdam: Rodopi, 1993), 44. In contadistinction, Kabuki is a much more popular form of entertainment primarily aimed at the poor and non-intellectuals. Besides the range of the repertoire, the main difference lies in the fact that Kabuki is not performed with masks but painted faces, and is much more extravagant in its acting style, 51.

⁶ James R. Brandon, *Staging Japanese Theatre: Noh & Kabuki* (Key West, Florida: Institute for Advanced Studies in the Theatre Arts, 1994), i.

⁷ *Ibid.* Since the late 1960s, an infinitesimal number of female performers have acted in public representations of Noh, but mostly outside Japan.

⁸ de Poorter, 57-59. Even today, to have one's child (especially a daughter) enrolled in Noh lessons is perceived as a sure sign of sophistication and social standing among Japan's upper-class. One

start, the lyrical and acting traditions of Noh have been maintained by five schools: Hosho, Kanze, Kita, Komparu, and Kongo; each produces plays that are exclusive to it, although some works are shared by one or more schools.

Most of the Japanese public is less interested in the subject matter of a given play than in the manner in which it is presented and acted; one is expected to and must be aware of all the strict and detailed design conventions which rule and determine the components of a Noh performance. These include a thoroughly polished wooden stage, made of cypress, measuring six square metres, with small rectangular overhangs in the back and stage left where musicians, propmen, and a chorus take place; a Buddhist-style roof supported by four pillars; a backdrop panel with the drawing of a pine; and a bamboo branches on the right-hand side wall.⁹ The stage must also extend, stage right, into a diagonally placed footbridge with a low balustrade adorned with three small pines. Finally, at the far end of the bridge, a curtain with five vertical stripes must screen the entrance to the wings. Understandably, such an overall sobriety marks the preference for suggestion over that of conspicuousness, an influence deriving from Zen Buddhism, and its assumption that within asceticism and austerity beauty abides.¹⁰ In this manner, the plays are often perceived as a dramatic format that

reason being the exorbitant fees to cover for not only the studies, but also the numerous social gatherings, that are required by tradition, to monitor the child's progress.

⁹ Ibid., 46-49.

¹⁰ Brandon, iii.

purports to advancement and enlightenment because of their idealised sparseness in both human activity and formal settings.

Consequently, as Noh aims for a tectonic identity by way of a complex covenant of transvestism and transposition between form and content, the assumption of a delusion may be discovered and encouraged in its constitution. For instance, the preference accorded to repeated static poses in lieu of fluid movement resembles the architectural incentive for internal spatial manipulations which may be classified as fitting formal schemes such as duplication, dismissal, concurrence, and most importantly distortion.¹¹ In fact, Nagao Kazuo posits that the writer of much of Noh's repertoire, Zeami Motokiyo, although living in the fourteenth and fifteenth centuries and trained in *monomane* (techniques of characterisation), favoured twelfth century themes which glorified warfare and the frolics of the imperial courts.¹² As he sought to please the mercantile aspirations of the Muromachi period under the patronage of the shogun Ashikaga Yoshimitsu, Zeami secured his privileged position, within the dominant elite of the capital, by authoring some 250 works which superimposed spiritual inflections of ghostly apparitions and celestial beings to aspired

¹¹ Bernard Tschumi, "Illustrated Index: Themes from the Manhattan Transcripts," *AA Files* 4 (July 1983): 71.

¹² Nagao Kazuo, "A Return to Essence Through Misconception: From Zeami to Hisao," trans. by Gladys Nakahara, in *Nō and Kyōgen in the Contemporary World*, ed. by James R. Brandon (Honolulu: University of Hawai'i Press, 1997), 122-123.

intermingled societal norms.¹³ Plays such as *Kinuta (The Fulling Block)* and *Unrin'in (Unrin Temple)* hypothesise on aristocratic desires and courtly ambitions, even though power lies within a military oligarchy. Jean Baudrillard delineates between the seduction of propaganda and that of knowledge by establishing the propensity of seduction to appropriate from discourse its coherence and avert it from conformity to fact, thus it creates a void of language as it assimilates rather than builds meaning.¹⁴ Easily, this may engender a slow but permissible promotion, albeit a contrived one, which delegates authority as centralised and consolidated.

When Moriyama favours the aesthetics of Noh, he is not simply considering Japanese sensibilities by producing a simulacrum, but he is also creating a link with a potent signifier that contributes to a regime of status quo as it is arbitrated as an inclusive whole dismissing the uncertain in favour of the extraordinary. In addressing notions of senselessness and absurdity in the representation of spatial materialities and the conception of truths, Derrida has indicated concerns with “the always open question of techno-capitalist placement” in which architects discover themselves ascribed to, as their architecture stands for politics by identifying or

¹³ Ibid., 120.

¹⁴ Jean Baudrillard, *Seduction*, trans. by Brian Singer (New York: St. Martin's Press, 1990), 53 and 57.

cooperating with it.¹⁵ For instance, the importance of a strong Canada/Japan union is, yet once again, implied as essential and enticing for it *should* be, since it is imagined in respect to large and lucrative trade agreements that are circumscribed to happen simply because they are platonically signified, entrusted and authorised in simple structural “cultural” details.¹⁶

Of the theatre’s numerous features, two especially stand out in my estimation. Firstly, the outline of the door handles and secondly the space’s ceiling. The door handles recreate the fluid triangular shape of an archer’s bow (fig. 28) and point upwards towards nirvana, or more pragmatically in the direction of the top floors of the chancery. Clever architecture is not only concerned with the monumental and the brazen but also with the small and the refined, thus contributing to a paradox which is akin to a poetic riddle.¹⁷ If one acknowledges that diplomacy, or at least the desire for it, is rooted in belligerence and antagonism to some extent, then Moriyama’s use of the bow as a symbol of welcome at the theatre’s entrance turns into an astute and insightful overture. He aims for a syntactical sign for Japan within a Canadian

¹⁵ Jacques Derrida, “Faxitexture,” trans. by Laura Bourland, in *Anywhere*, ed. by Cynthia C. Davidson (New York: Rizzoli, 1992), 24.

¹⁶ Peter Blundell Jones concedes that architecture within a capitalist society is an art form trapped by its past and which perpetuates an ideology of status quo by continually inverting and perverting “new sentences in an old language.” Peter Blundell Jones, “La Villette,” *Architectural Review* 186 (August 1989): 58.

¹⁷ Marco Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory* (Savage, Maryland: Rowan & Littlefield, 1991), 14. See also Catherine Ingraham, “Architecture: The Lament for Power and the Power of Lament,” *Harvard Architecture Review* 8 (1992): 60-63.

diplomatic edifice: “Lately I have become fascinated by the bow and arrow as ancient symbols of parents and offspring, of present and future.”¹⁸

In scope, the bow has always had a deep historical and cultural significance for the Japanese; since the earliest of times, it has served both the functional and the sacred. Its practical development has never diminished the reverence and respect it commands for its beauty and the simple elegance of its form. Even throughout its long history as a weapon of war, the bow has always been seen first and foremost as a symbolic and aesthetic object of contemplation.¹⁹ Thus, when it became obsolete as a weapon, the spiritual aspect of *kyudo* (Japanese archery) was developed as a discipline for self-cultivation and peace; in this manner, the vigour of the warrior tradition was united to the composure of the ceremonial.

From that moment, the foundation for the practice of *kyudo* results in a tradition of veneration and respect as exemplified in *reishitsu* (respect for the other).²⁰ Therefore, it is not surprising that the relationship between the spiritual and the practical has a profound influence on the practice of contemporary Japanese archery. Whilst the competition and the sporting aspect of *kyudo* is a criterion of training, at the higher levels of performance, the simple act of shooting a bow and arrow is seen to

¹⁸ Moriyama, “The Canadian Embassy: A Wonderful Opportunity,” 6.

¹⁹ Kenneth Kushner, *One Arrow, One Life* (New York: Routledge, 1988), 42.

²⁰ Scott Shaw, *The Warrior is Silent: Martial Arts and the Spiritual Path* (Rochester, Vermont: Inner Traditions, 1998), 24.

express principally beauty and especially truth.²¹

In fact, as one of the many *budo* (martial ways) used in training, *kyudo* is not as such an entity in itself but rather a means to realise some degree of Zen consciousness, and training for it demands the understanding of basic principals imbedded in *zazen* (meditation).²² There should be no distinction between spirit and matter, therefore one can act upon one's mind directly by means of physical interpretations. This eventually allows an individual to reach any desired spiritual plane with a goal of absolution.

In meeting physical difficulties, desire, and negative thoughts, the practice of *kyudo* offers any individual the opportunity to meet her or his limitations, and to appreciate the challenge of such a confrontation; one soon realises that the problems faced are not to be found in the bow, or the immovable target, but in oneself.²³ Thus, *kyudo* — literally the way of the bow — is inadvertently tied to Zen and in this light it cannot be contained in one's ego and must be apprehended without intent or purpose.²⁴ And similarly to the art of Noh, the pursuit of a suitable idiom

²¹ All Nippon Kyudo Federation, *Kyudo Manual: Principles of Shooting*, vol. 1, 2d ed., trans. by Liam O'Brien (A. N. K. F. and Photo-Press Kimura Kikaku, 1994), 77-81.

²² Shaw, 69-70.

²³ Jackson S. Morisawa, *The Secret of the Target* (New York: Routledge and Kegan Paul, 1988), 60.

²⁴ Kushner, 33..

develops into a technique of evasion and sets a rhetoric of archetypes placing nimbleness as primordial and therefore coveted.²⁵

The second structural detail also to instigate a value of ethos is the theatre's ceiling, peppered with micro-lights, which skilfully recreates the sensation of evening skies (fig. 29). With shadow and light, Moriyama uses his imagination as a catalyst to authenticate the radiance of a technical exactness, and aligns it to the foreboding of a distant night from the past. Moreover, it also marks an even more intimate correspondence, one brought upon with the foreknowledge that Moriyama was born on 11 October.²⁶ Reality is thus exorcised by naming it, as the convoluted ceiling describes much more than a predicted and determinist universe of will and expected freedom.²⁷ A seductive apparatus is used to substantiate a strategy of being, as a game (a play?) of desire and of signs is defined to locate memory.

Obviously, this architectural whim essentially affiliates the production of images to the construction of a non-materialistic idea of phantasy, one that exists through a detailed depiction of a whole defined as momentous, and therefore

²⁵ Roland Barthes, *Mythologies* (Paris: Seuil, 1957), 124.

²⁶ The positions of the different constellations do not vary, in any significant way, from year to year but from month to month. Therefore, Moriyama & Teshima's choice of the month of October is not a fortuitous one. Moreover, from 10 to 11 October, the triangular shape of Capricornus and the globular cluster of ancient stars M30 appear from West to East and are visible from earth. Fred Schaaf, "The Sun, Moon, and the Planets in October," *Sky & Telescope* 94 (October 1997): 83-88.

²⁷ Barthes, *Mythologies*, 188.

compelling.²⁸ If this notion leads to an investigation which may appear centred on the personal, then I should remind the reader that from the architect's point of view, the conception and design of the entire Embassy is deemed as the physical resolution of a personal tragedy.²⁹ This initiates a religiousness in the architectural process, perhaps with a flair of arrogance, displacing the existence of the subject/object and structuring the equivocal reality of the space itself; one where extended spatial delimitations mark a propensity for a state of prolonged unconsciousness close to comatose stillness where perhaps there is the possibility of a waking but never of an awakening.³⁰ Although quite antithetical to existential assumptions, the effusiveness of the overhanging ceiling further sets a dualism whereby prospective audiences are also watched from above.³¹ More than a riddle, the ceiling becomes an anagram for Moriyama himself; hence, a sample space precipitates a suspended plane of rapture. Clever architecture from a

²⁸ Marco Frascari, "The *Particolareggiamento* in the Narration of Architecture," *Journal of Architectural Education* 43 (Fall 1989): 8-9.

²⁹ See the first chapter of this thesis, "entropy METAMORPHOSIS" for a brief account of the fate of Japanese Canadians during World War II. It is interesting to note that on 16 September 1994 Judge Marika Omatsu, the first female Japanese Canadian to be nominated to the Canadian judiciary and author of *Bittersweet Passage: Redress and the Japanese Experience* (1992), gave a lecture entitled "Japanese Canadian Experience" at the Embassy's theatre. "Lecture by Ontario Court Judge Maryka Omatsu, Winner of the Prime Minister's Award for Publishing," *Canada News* 9 (September 1994): 3.

³⁰ Jacques Derrida, *La dissémination* (Paris: Seuil, 1972), 378.

³¹ This is suggested in Jean-Paul Sartre's play *Huis Clos*, to the point where the eternal gaze of each of the three protagonists over the other two becomes a means of tyranny and control within a triangular architectural setting. Jean-Paul Sartre, *Huis Clos* (Paris: Gallimard, 1947).

clever architect.

The production of this inner/outer space as a mixture of omnipotence and impotence somewhat demonstrates Arata Isozaki's perception of *ma*, which he defines as a fissure or a barrier; thus linking it to Derrida's abstraction of *espacement* — becoming space. Understood as a metatemporal moment, *ma* commanded logic and reasoning in Japan before the onset of the Meiji period; *ma* can only be delineated by the module created by pillars in the four corners and thus, for instance, binds the transparency of ritualistic presentations such as tea ceremonies or Noh performances.³² Therefore as a concept of emptiness *ma* anchors a *chora*, such as the interval or the gap, separating two sounds or two points and resulting in a means for incarnation as it directs attention on a peripheral void.³³ Perhaps, one may be concerned with what appears to be the perfidy of geometrical absurdities, but nothing in Moriyama's setting is aimless.

Everything within the ceiling's arrangement exists to maintain the illusion of (an) existence. Spatial details are belaboured into meanings which survive on an manufactured dash of carefully selected constitutional signs. In fact, the ceiling's motif is the representation of an embodied non-transient system of thought and action

³² Arata Isozaki, "Demiourgos in Anywhere," trans. by Sabu Kosho, in *Anywhere*, ed. by Cynthia C. Davidson (New York: Rizzoli, 1992), 242. The reader should also be reminded that the theatre space is situated within the *chi* (earth) portion — represented by a square — in regard to the Embassy's ikebana arrangement.

³³ *Ibid.*, 242-243.

which paradoxically appears to exclude nothing and include everything. It is the product of a mind/architecture elaboration that mimics the oblivious values of a spiritual/religious mythos.³⁴ The recurrence of this is a constant leitmotiv within Moriyama's architectural work and writings. In an introduction he wrote to a collection of published commentaries outlined by him and two other architects as they selected the recipients of annual architecture prizes, Moriyama remarked that he opted for works which corresponded to the concept of complementarity, the principle of caring and the principle of hierarchy which:

needs ranging from the visceral to the spiritual. Architecture is rightly thought to satisfy (more or less) the lower needs — shelter, safety, comfort — but its *purpose and meaning* do not lie there. The lower needs are secured so that higher ones may evolve. To find meaning in architecture one must transcend it.³⁵

Two decades later, whilst assessing Moriyama & Teshima's work for the new Canadian Embassy in Tokyo, architect and professor Essy Baniassad commented how Moriyama's architecture principally sought to express the realisation of a destiny; an excerpt quoted by Baniassad from Moriyama's notes which served for the *Dunning Trust Lecture on Growth, Temporal and Spritual* warrants a re-reading: "There is a God-like potential in every one of us, and every child born is a new opportunity for this potential to

³⁴ Victor Burgin, *In/Different Spaces: Place and Memory in Visual Culture* (Los Angeles: University of California Press, 1996), 114.

³⁵ Raymond Moriyama in Raymond Moriyama, Raymond T. Affleck and James A. Murray, "The Canadian Architect Yearbook Awards 1972," *Canadian Architect* 17 (December 1972): 32.

emerge.³⁶ Thus, Moriyama's abstraction for an equivalence of transcendence permits him to garner a congruous sense of stability as he becomes, in effect, the first to be seduced and appeased by the revelations of his own birth.³⁷

Moreover, for Moriyama the architecture of t/his universe sets a mythical facsimile of stellar buoyancy where the past, the present, and the future are related architecturally through the memory of space and time.³⁸ The promise of an unremitting circularity, as expressed by astronomy, is achieved with the positioning of a fixed ideational corporeality similar to a cosmic protoplasm; in a word, a seductive narrative linked by ingredients of entropy and metamorphosis. To set up such a ceiling as elemental requires the acknowledgement of architecture and its interdependence to

³⁶ Raymond Moriyama in Dr. Essy Beniassad, "Critique: Moriyama & Teshima, Towards an Understanding," *Process: Architecture* [special Moriyama & Teshima issue ed. by Jason Moriyama] 107 (December 1992): 13.

³⁷ Baudrillard, 71. Bernard Tschumi has commented on this by stating that once the representation of a virtual simulation is inferred, the reintroduction of a coherent self, within a proposed reality, becomes barren. Bernard Tschumi, "Bernard Tschumi: The Schizophrenic Side of Architecture," interview by Francesco Bonami, *Flash Art* 28 (October 1995): 84.

³⁸ Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory*, 61. Jean-François Lyotard proposes the notions of *façon* and *contresfaçon* as envisioned tactics in postmodern architecture. Jean-François Lyotard, "Towards an Architecture of Exile: A Conversation with Jean-François Lyotard," interview and translation by Giovanna Borradori, in *Restructuring Architectural Theory*, ed. by Marco Diani and Catherine Ingraham (Evanston, Illinois: Northwestern University Press, 1989), 15-16. The renewed fervour for myth with the onset of postmodernism is exemplified by publications such as Suzi Gablik's *The Reenchantment of Art*, which promulgates the longing for a "magical world of archetypal myth and symbol, the world of 'Dreamtime'." Suzi Gablik, *The Reenchantment of Art* (London: Thames and Hudson, 1991), 46. In contradistinction, Gianni Vattimo debates, shall I say eloquently and analytically, the same subject in a section of *The Transparent Society*. Gianni Vattimo, "Myth Rediscovered," in *The Transparent Society*, trans. by David Webb (Baltimore: John Hopkins University Press, 1992), 28-44.

remembrance, as a syntactic dislocation of a transferable event that attempts an impossible temporal reversal in order to attain amendment. In positioning “may be” as a symptom of “maybe,” a dialectical breach confers will and conviction as forms of contradiction, and therefore doomed in time.³⁹ Additionally, this intellectually instructs the alternating purposes of the building as a chancery, an observatory, and also a theatre.

As with the overall exterior envelope and the fourth floor public space, the theatre panders a formal *exercice de style*, where volumetric caprices are clues to an ambiguous and inflected voice that virtually murmurs an emblematic self-portrait.⁴⁰ Moriyama’s ambition, and to some extent his yearning, for auto-designation results in a hypothetical iconic image that is constituted in order to allow him to attain a visible but enigmatic presence of contiguity. To problematise Moriyama’s ghosting is to address how a theatre space becomes the impetus for a space of muted but embedded histrionics, and vice versa.⁴¹ It seems fitting at this point to mention an award winning (1961 Massey Medal) halfway house for a private golf course in Toronto, Ontario that Moriyama designed for the Crothers family. As one of the very first structural commissions undertaken by his newly founded firm, it is aesthetically a virtual template

³⁹ Derrida, *La dissémination*, 117. Is the ceiling, Moriyama’s own *pharmakon*?

⁴⁰ Frascari, “The *Particolareggiamento* in the Narration of Architecture,” 10.

⁴¹ Anthony Vidler, “Transparency,” in *Anyone*, ed. by Cynthia C. Davidson (New York: Rizzoli, 1991), 238.

for the Embassy's design (fig. 30); it comprises a square base, a median suspended spheric shape, and a triangular roof.⁴² Thus, in more than one way, with the completion of the ambassadorial complex, Moriyama reached full circle, corroborating a favourite quote of his from T. S. Eliot's poem "The Dry Salvages," written in 1941 and collected in *Four Quartets*: "The way forward is the way back."⁴³ In a comparative study of metamorphosis and psychasthenia (a neurosis induced from self-doubt and the pathological incapacity to act or make a decision), Roger Caillois demonstrates how the desire for homomorphy tends towards the need for a contiguous association with space. This renders a totemic affinity into a "totem feast" that mimics any space — open or closed, real or abstract — as mirroring a fabled mythology.⁴⁴

Ostensibly, Moriyama is the theatre space's bulwark, as much as the theatre space is Moriyama's. What is interesting about this paralleling association is its support and contradiction of Bernard Tschumi's concept of crossprogramming, especially when applied to Tokyo's architectural development, where the understanding of architecture becomes primarily a premise for the configuration of civic conditions

⁴² "Halfway House," *Process: Architecture*, 118.

⁴³ Kenneth Bagnell, "In Closing," *The Review* 62 (December 1978): 30.

⁴⁴ Roger Caillois, "Mimicry and Legendary Psychasthenia," trans. by John Shepley, *October* 31 (Winter 1984): 25-28.

and also the condition of civic configurations.⁴⁵ If successful, the perspective of an absolute spatial incarnation becomes infinitely close, if not totally admitted, since the desire for domestication becomes a will for power and a form of authoritative policy that is used for transfusable relations by the formulator — the architect.⁴⁶ In discussing the identities of non-Anglo-Saxon Canadian architects, Trevor Boddy observes how Moriyama was “at once the most assimilated and the most alienated of the group, the agony of internment paradoxically propelling a will to succeed.”⁴⁷

The top light effect that is achieved with the fiber optic ceiling is then the production of gradual, punctual, and to some extent terminal aspirations for denotative fundamental constituents. And because fundamental constituents are antithetical to the usual furtive relationship one harbours with the postulation of a forthright notion of infinity, Moriyama’s soliloquy is a priori self-reflexive and indicative of an attempted but failed architectural verisimilitude. After all, it would be difficult to dismiss from this discussion the liminal aspect that is consistently present in any signifier of “theatre,” and which inevitably contributes to maintain a notion of marginality in

⁴⁵ Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Massachusetts: MIT Press, 1994), 257-259.

⁴⁶ *Ibid.*, 181.

⁴⁷ Trevor Boddy, “Ethnic Identity and Contemporary Canadian Architecture,” *Canadian Ethnic Studies* 16 (March 1984): 13.

opposition to an elemental conforming of allegiance.⁴⁸

On the maquette of an unproduced Canadian Embassy totem (fig. 31), the theatre space accommodates a whittled cavernous nook anchoring the main structure.⁴⁹ Thus, the architect incorporates himself in the manufactured world and transforms into an architectural chimera that successfully develops and compels the sensational and the imaginable, devising an arcane paradoxical foil.⁵⁰ The proposition of a seductive crypt outside time is equated to a mode of accessibility and invitingness postulating an august reckoning of dilution. Moriyama: "If someone asked me who I was, . . . I would answer: 'a paradox and complementarity of Roman Catholicism and Zen Buddhism.' People might think this confusing but I see it clearly."⁵¹

⁴⁸ James Valentine, *Unwrapping Japan: Society, and Culture in Anthropological Perspective* (Manchester: Manchester University Press, 1990), 50.

⁴⁹ The first exhibition presented by the Embassy's art gallery in 1991 consisted of a multi-media show on Moriyama & Teshima which included six architectural totems representing pivotal commissions: the Japanese Canadian Cultural Centre in Toronto (1958-1963); the Scarborough Civic Centre (1969-1973); the Goh Ohn Bell in Toronto (1977); Science North in Sudbury (1980-1984); 10 South LaSalle Street in Chicago (1982-1986); and Niagara Parks: 100-Year Vision (1987). Amidst monitors, photographic representations and models, the totems were displayed in a triangular sequence of three/two/one. *7 · Seven · Nana · Sept* (Toronto: Moriyama & Teshima Architects, 1991), see also "Seven · Nana · Sept: Exhibition of Works," *Process: Architecture*, 17-19. Shimizu Corporation, along with Canadian Airlines International and the Canadian Embassy, sponsored the exhibition as it was later presented, from October 1991 to January 1992, in Vancouver, Guelph, and Toronto. See *Raymond Moriyama*, Architect's File, Montreal Museum of Fine Arts, Montreal, Quebec.

⁵⁰ Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory*, 30 and 53. See also Yve-Alain Bois and Rosalind E. Krauss, *Formless: A User's Guide* (New York: Zone Books, 1997), 75-78.

⁵¹ Raymond Moriyama in Adele Freedman, "Beyond Architectural Concepts," *Globe and Mail*, 7 May 1984. Such a statement is usually well within the realm of Japanese thought, where there is no perceived inconsistency between being affiliated to more than one form of spirituality.

In fact, the idea of confusion and of clarity is regulative in the production of Noh and in particular of its masks, which are meant to both dissimulate and spiritually translate theatrical cyphers. Since the masks are carved objects conceived for specific performers they must corroborate, within a diffracted signifier that is admittedly signified but not actualised, the fragility and immobility of the formal transvestism that is aspired to.⁵² Noh performers do not act characters as a woman, a demon, or a warrior; rather they seek to render them as echoes of “woman,” “demon,” “warrior.” Moreover, carvers in Japan are expected to commit their work to individual Noh performers.

In discussing the production of the Ontario Science Centre (1964-1969), Moriyama concluded that his buildings are often, if not always, filled with enticing and alluring components: “ I worked on a seduction principle, . . . a strip tease, never exposing all.”⁵³ The folly of a Noh performance, as Masao Yamaguchi puts it, may adequately express a capacious totality, in regard to its representational content as opposed to its restrained spatiality, which dramatically pertains to the production and the correspondence of opposites.⁵⁴ Therefore, Moriyama’s dissemination of allusions

⁵² Roland Barthes, *L’empire des signes* (Geneva: Albert Skira, 1970), 121-123.

⁵³ Raymond Moriyama in Marjorie Harris, “Ray Moriyama: A Designing Man with Seduction on His Mind,” *Maclean’s* 83 (March 1970): 58.

⁵⁴ Masao Yamaguchi, “Kingship, Theatricality, and Marginal Reality in Japan,” in *Text and Context: The Social Anthropology of Tradition*, ed. by Ravindra K. Jain (Philadelphia: Institute for the Study of Human Issues, 1977), 168-169.

is typically fixed within a decorous metalanguage that still posits an element of alterity which leads astray, winning over or attracting a sudden but effusive satori.

Moriyama's conception of an emblematic space inhabits a final stage of sort within the totem, and tends towards the conviction of a thing of beauty and enlightenment; more carved out of space than built into it; dare I suggest, more art than function, more life than death. One is certainly reminded how the idealisation of perfection may be dangerously ensnared within an architect's scheme of a "formless desire for another form;" and in this case, Moriyama makes it perplexing, even though one assumes his goal is not to confound expectations.⁵⁵ Nevertheless, a suspect direction results from the fashioned boundaries of a self-reference presented as a condition of freedom and heterarchy.⁵⁶ What is left then, is that the architect must attempt to solve the puzzles of his own mind and find his way through the conundrum of the memento mori in which he has housed himself. In the end, such a tectonic stratagem engenders a phenomenon of complex necessity and duress.⁵⁷ If the illuminated ceiling is a mind-space, the maquette is a crypto-space with Moriyama at the centre of an ongoing genesis of invariable and essential satellites of pragmatic

⁵⁵ Jacques Derrida, "Architecture Where the Desire May Live," interview by Eva Meyer, *Domus* 671 (June 1986): 24.

⁵⁶ Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Massachusetts: MIT Press, 1993), 213-214.

⁵⁷ *Ibid.*, 144.

emotions. The ambition to frame a “memorial” to himself by setting his “aura” within a diplomatic building for Canadians and Japanese, concertises a contradictory non-linear state that ubiquitously affirms an *espacement*, as a multidimensional volume is unfolded to symbolise an experience — such as the hope of a wronged child — and its possible resolution.⁵⁸

Invariably, the preliminary set up for such a pattern modulates according to the intended etymological veiling of the architectural structure. Assessing Hiroshi Sugimoto’s metabolic photographs of various movie theatres, Norman Bryson concludes that the construction of an essential self results in a vegetal plain of consciousness which aims at persuasion.⁵⁹ This notion links with my proposition that the paradoxical inkling of the theatre’s ceiling may be viewed as a comatose space. The need for an admiring audience is then paramount in achieving a genius which forever interpellates an angst ridden perspicacity that legitimates myth as the derivation of authority.⁶⁰ Understandably, such a statement easily lays a proposal of narcissism, although it is not my intent to psychoanalyse the totem’s hyperspace nor is it to append

⁵⁸ Jacques Derrida, “The Theatre of Cruelty and the Closure of Representation,” in *Writing and Difference*, trans. by Alan Bass (Chicago: University of Chicago Press, 1978), 237.

⁵⁹ Norman Bryson, “Hiroshi Sugimoto’s Metabolic Photography,” *Parkett* 46 (1996): 121. The discussed photographs are mostly of Beaux-Arts and Art Deco interiors. See also Diana Lewis, “Present Tense: Reply to Catherine Ingraham,” in *The Sex of Architecture*, ed. by Diana Agrest, Patricia Conway and Leslie Kanes Weisman (New York: Harry N. Abrams, 1996), 42.

⁶⁰ Harris Dimitropoulos, “Architecture and Narcissism,” *Art Papers* 20 (March-April 1996): 18-20.

a narcissistic label on the producer of the spatial narrative.

The previous embassy purchased in 1932, and now serving as the ambassador's official residence, was once the home of *daimyo* (aristocrat) Viscount Tadatoshi Aoyama, last feudal lord of the Sasayama clan.⁶¹ Legend had it haunted by the ghost of a samurai, but when Sir Herbert Marler, Canada's first Minister to Japan, arrived on the premises, the ghost presumably disappeared to seek shelter at the bottom of a well next to the building, where according to Moriyama, he joined "two beautiful females."⁶² A different version of the fable recounts how after being smitten and deceived by one of his maids, the daimyo murdered her and threw her decapitated body in the well; from then on she haunted the grounds seeking solace.⁶³ It is no coincidence that the theme of most Noh plays centres around the mysterious ghostly apparitions of long dead spectres.⁶⁴ In fact, one of Zeami's most admired plays, *Izutsu* (*The Well*), is a parable where upon a grave-mound, the protagonist reminisces

⁶¹ Moriyama, "The Canadian Embassy in Tokyo: A Wonderful Opportunity," 1. Since 1973, the castle town of Sasayama, near Osaka, has become an important centre for the revival of traditional Noh performances. Janet Goff, "Noh Blossoms in a Castle Town," *Japan Quarterly* 39 (July-September 1992): 381-391.

⁶² Ibid.

⁶³ Victor Marko in Julian Beltrame, "Canada's Embassy Wins Praise," *Vancouver Sun*, 27 May 1991.

⁶⁴ de Poorter, 51.

nostalgically near a well where a ghost has appeared.⁶⁵ Is one to construe that now, the subterranean space has become Moriyama's fixed cosmology? Is it now representative of a Derridean architecture of exile, where desire may live? One has indeed to ponder and debate if by architecturally veiling and wrapping a justified acrimony of a childhood agony, Moriyama is not in fact making it the repetitive centre of *his* attention, and hence aiming for the construct of a delineated space-time to produce an abiding infinity and eternity of retribution.⁶⁶ This, perhaps, to the point where a malarkey arranges the irascible present and mystifies the non-existent past and the inexpiable future.⁶⁷

Furthermore, besides lending an air of emotional striving to the embassy project, the theatre space sheds light on Moriyama's vocational self-image as an architect-hero. His somewhat egotistical stance on the processes of architectural conception as opposed to his affable public attitude has garnered him many aggrandising epithets, even being compared to Ayn Rand's Howard Roark from *The Fountainhead*.⁶⁸ For instance, in the early 1970s, professor Peter Prangnell published

⁶⁵ Ibid., 52. *The Well* has also been title translated as *The Well Curb*. Kazuo, 123. See also "An Account of Zeami's Reflections on Art (*Sarugaku dangi*)," in Zeami Motokiyo, *On the Art of the Nō: The Major Treatises of Zeami*, trans. by J. Thomas Rimer and Yamazaki Masakuzu (Princeton: Princeton University Press, 1984), 212-214.

⁶⁶ Derrida, "The Theatre of Cruelty and the Closure of Representation," 250.

⁶⁷ Derrida, "Architecture Where the Desire May Live," 20.

⁶⁸ "No Slump for Ray, the Zen Master," *Saturday Night* 94 (October 1979): 6. The whole premise of *The Fountainhead*, first published in 1943, is the valourisation of an objectivist optic of essentialism in architecture versus a material one. Ayn Rand, *The Fountainhead* (New York: New American Library, 1971); for more on the same subject see also Ayn Rand and Nathaniel Branden, *The*

an insightful and discerning article on Moriyama's seraphic architectural aspirations. He noted, among other things, how the overstressed value of an essential prodigy as linked to nature and architecture becomes at times bewildering. Pragnell cites Moriyama:

The turning point in the conceptual design of the Scarborough Civic Centre [1969-1973] occurred for me on a plane from Stockholm to Helsinki. If I recall correctly, it was the end of a beautiful cool day. The plane had just passed from land to water, and I had absorbed a majestic sunset reflecting off the shoreline: that special magic where land, water and air meet. In my mind I started to hear the music of Mozart and Bartok. In my mind's eye I could see a ballet with a rippling lake in the foreground and a background of sun, near sunset, partially hidden by trees. I was relaxed, quietly vitalized by this experience. At that moment, there was a literal click in my consciousness. That background had triggered a feeling, an initial series of images.⁶⁹

A few months later, when asked what prompted Moriyama & Teshima to locate the Centre's council chamber at the base of the building, below the principal entrance, Moriyama asserted that if democracy is to work in a human manner, then its elected officials should be at the base of it, and not atop it.⁷⁰

Thus, within the "depths" of the ambassadorial complex, a subtle but confirmed hubris permits Moriyama to democratically appose his signature and proclaim, by dint of the space, his position as "starman" of the building. Yet, in fact,

Virtue of Selfishness: A New Concept of Egoism (New York: New American Library, 1964).

⁶⁹ Raymond Moriyama, "Thoughts and Feelings," in Peter Pragnell, "Critique: Scarborough Civic Centre as Envelope Architecture," *Canadian Architect* 18 (November 1973): 43.

⁷⁰ Ann Rhodes, "Meeting Space: Design a Room to Fit Your Goals," *Financial Post*, 24 August 1974.

Moriyama is demonstrating how architecture can consistently avoid abiding to a democratic attainment, as he certifies the truth of his authorship as intrinsic to the production of blurred architectural reveries.⁷¹ The momentum of the theatre space is enshrined in a dichotomy which pertains to an architectural mode opting for dislocated metaphors of imagery, not in an act of transgression but in one of adherence.⁷² In discussing the ambiguous attributes of disjunctive tactics, Molly Nesbit adduces that to frame a prefigured presence/absence within an architectural space signals the multiplication of parallel rhetorics aiming for the embodiment of an aspired common denominator, be it historical, political, or social.⁷³ Therefore Moriyama's hunger for a narrative mission to be read along specifically determined inscriptions is expertly presented in a fortunate and above all immune space: a theatre. For the common beholder (spectator), the space (spectacle) of an assumed tragedy turns pleasurable, perhaps even comforting. For an architectural historian it is a tonic and its analysis a worthy challenge as a contingency for discovery is granted.⁷⁴

⁷¹ Francesco Dal Co, "In Consideration of Time," *Anyone*, ed. by Cynthia C. Davidson (New York: Rizzoli, 1991), 118.

⁷² Bernard Tschumi, "The Pleasures of Architecture," *Architectural Design* 47 (March 1977): 217.

⁷³ Molly Nesbit, "In the Absence of the Parisienne...," in *Sexuality and Space*, ed. by Beatriz Colomina (New York: Princeton Architectural Press, 1992), 309-310.

⁷⁴ I am reminded of Bertolt Brecht who, whilst discussing the pertinence of theatrical spaces, contemplated that "theatres are where you should learn a particular way of looking at things — a critical, attentive attitude to events, combined with a capacity to categorise ill-defined human groups according to the meaning of a particular event." Bertolt Brecht, "Translating Reality While Avoiding

And, if the theatre space within the Embassy is as much contained within the mind of the architect that created it, as he is contained within the produced structure, might it not be possible to subvert the architect's programme? Another instance, I presume of the operations of the third plane, where chance and a person's pain are enlisted as pure contraires. In his essay "Le puits et la pyramide," Derrida marks the significance of the architecture of logic and syntax as engaged in a system akin to a footbridge between two moments of full presence; from then on the sign functions only as a temporary referral from one presence to the other.⁷⁵ Thus, the origin of aspired images becomes the system by which the coordination of an architecture is exploited to create prospect and anticipation. Perhaps, in contradistinction to Gayatri Spivak's singular request for an interview without questions, this entombment reads as an interview without answers, "a theography, as it were, which would be an animist liberation theology in which the human being is written in space rather than transcending itself in time."⁷⁶

Total Illusion," translator uncredited, in John Willett, *Casper Neher, Brecht's Designer* (London: Methuen in association with the Arts Council of Great Britain, 1986), 99.

⁷⁵ Jacques Derrida, "Le puits et la pyramide: Introduction à la sémiologie de Hegel," in *Hegel et la pensée moderne*, ed. by Jacques D'Hondt and Jean Hyppolite (Paris: Presses Universitaires de France, 1970), 28. Derrida designates this commutable state as "free play." Kaja Silverman, *The Subject of Semiotic* (New York: Oxford University Press, 1983), 38.

⁷⁶ Gayatri Spivak, "Excelsior Hotel Coffee Shop, New York, September 13, 1:07 pm," interview by Mark Wigley, *Assemblage* 20 (1993): 74. This interview is a speculative conversation between Spivak and Wigley on Derrida's outlook on the effect(s) of violence on the production and perception of architecture.

All in all, the elemental characteristic I have attempted to challenge in this chapter is that space, any space, if so desired can be made to enshroud a secreted adversity by aiming for a representation and an attitude of positiveness. In this case, it allows Moriyama the acting of a role and the exemplification of a status, whilst it invariably corroborates the cogent power of architecture as an agent and a device for both anxiety and ambition. As the production of mingled and varied values intelligently aiming for an overpowering sensory effect, this selected moment envisions the image of an exalted and romanticised world which will consistently procure. In a word, the construction of an identity and history through fragments of a mythology.

In the end, as was the exterior ikebana envelope, or the landscape garden of the fourth floor, this space is akin to an editorial stance, as it discards the prospect of a choice and becomes necessary for an acute awareness of a synchronic spatial moment, one that nonetheless involves a binding risk. Seduction sets the stage for a formidably deterministic metamorphosis wherein lighting, light, is the concurrence needed for the appearance of a coveted phantasmagoria.⁷⁷

⁷⁷ Derrida, "Le puits et la pyramide: Introduction à la sémiologie de Hegel," 42.

CURTAIN

Moriyama & Teshima's Canadian Embassy in Tokyo is a visually dazzling package that is quite overwhelming in its architectural scope. It effectively boasts a spatial arrangement that defines architecture as Moriyama's *natural* medium. As an idealistic architect, Moriyama makes it clear that he is a fine artist for whom the vital medium is spatial planning and architectural design; and he wears his ambition — greatly attained with the completion of the Embassy — on his sleeve.

But, in addition to the aesthetic beauty the building radiates, it also confirms a recklessly optimistic tone, which takes the form of a winning pretentiousness about self and architecture: the best for a global humanism as envisioned by Moriyama the Canadian, the Japanese, the child, the believer, the emissary, the businessman, the patronised architect. As Stuart Hall indicated, identity is not a crystalline concept but rather a nebulous and precarious one that is defined by set conventions of representation which, in turn are always dependent on the standing

of a privileged enunciator.¹ Is Moriyama circumventing indulgence? Certainly not. On one hand, since architecture is about space, Moriyama intricately qualifies the selected moments I have chosen to discuss with the geometry of metamorphosis, with the repetition and suspense of entropy, and lastly with the seduction of light and shadow. On the other hand, as a project conceived on a monumental scale for the Canadian government, it testifies to Moriyama's *parochialism* with the terms of his own success — an energy and logic that promotes a hierarchical capitalistic intent in an age of “all inclusive” globalisation. After all, the Embassy does embody a contradiction, for much of it consists in blatant self-promotion (for both Moriyama and the Canadian government), yet the beholder is asked repeatedly to defer judgement.

Consequently, the ambassadorial complex is assuredly a charming package where indigestibility, the resistance to being consumed by a system, is not an option for the cooperative observer; in this case, metamorphosis, entropy, and seduction effectively configure architecture as a diplomatic act. Still the Embassy, for all its grandeur, seems like a holding action where the blurring of purposes within its conception also reflect a muddled project. Hence, it is of importance on a abstract theoretical level as much as on a historical, geographical, and political one, because it is the physical representation of set and pre-constructed “wishfull” ideologies which

¹ Stuart Hall, “Cultural Identity and Diaspora,” in *Colonial Discourse and Post-Colonial Theory*, ed. by Patrick Williams and Laura Chrisman (New York: Columbia University Press, 1994), 392.

contribute to a contemporary techno-capitalist economic reality.

Resolution is indeed attained with Moriyama & Tehsima's Canadian Embassy in Tokyo, when the narrative of a foliated metamorphosis, of an entropic garden, and of a seductive crypt confirms to both the architect and his client *their* Canada, *their* Japan. And accordingly, the ambiguous premise of a diplomatic construct makes it so that in no way the convictions embodied by such a building are wrong. Then again, in no way are they right.

ILLUSTRATIONS

**IN 1942
CANADA
SENT A
LOT OF KIDS
TO CAMP**

It is not fair to say that the Japanese Canadian community was not aware of the government's policy of internment. In fact, many Japanese Canadian families were aware of the government's policy of internment from the very beginning. In fact, many Japanese Canadian families were aware of the government's policy of internment from the very beginning.

THE GOVERNMENT'S POLICY OF INTERMENT

When the war broke out in 1941, the government of Canada was faced with a difficult decision. It had to decide whether or not to intern Japanese Canadians. The government decided to intern Japanese Canadians because it was afraid that they would be a threat to the security of the country.

The internment camps were built in remote areas of the country. The Japanese Canadians were taken to these camps and they lived there for the rest of the war. They were not allowed to work or to go to school. They were also not allowed to see their families.

The Japanese Canadian community was very angry about the government's policy of internment. They felt that it was unfair and that it was a violation of their rights. They wanted the government to stop the internment and to let them go home.

But the government would not listen to them. It continued to intern Japanese Canadians until the end of the war. It was not until 1948 that the government finally agreed to let the Japanese Canadians go home.

But even then, the Japanese Canadians were not allowed to return to their homes. They were still considered a threat to the security of the country. It was not until 1988 that the government finally agreed to apologize to the Japanese Canadian community and to provide them with financial compensation.

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RIGHT THE WRONG
Support Japanese Canadian Redress

For more information contact:
The Ad Hoc Committee for Japanese Canadian Redress
441 Queen Street West
Toronto, Ontario M5H 2G5
Tel: (416) 593-1111
Fax: (416) 593-1112

Figure 1. Ad Hoc Committee for Japanese Canadian Redress. Advertisement for the support of Japanese Canadian Redress, campaign launched 6 March 1986



Figure 2. *Moriyama & Teshima. Japanese Canadian Cultural Centre, Toronto, Ontario, 1958-1963*



Figure 3. *Moriyama & Teshima. Goh Ohn Bell, Ontario Place, Toronto, Ontario, 1977*

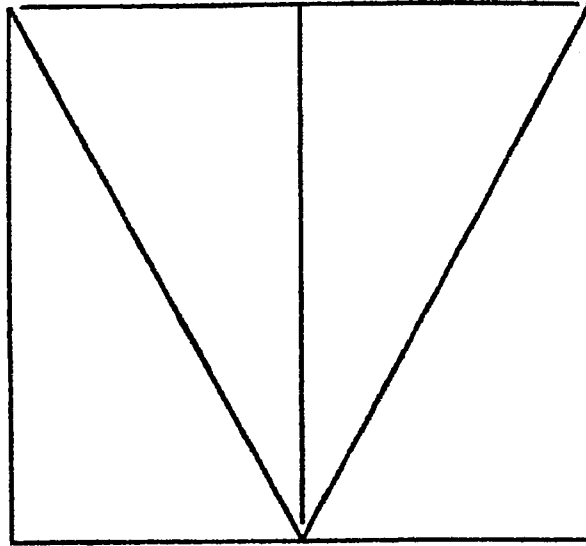


Figure 4. Moriyama & Teshima. Firm's logo design incorporating "M" and "T" within a triangular scheme

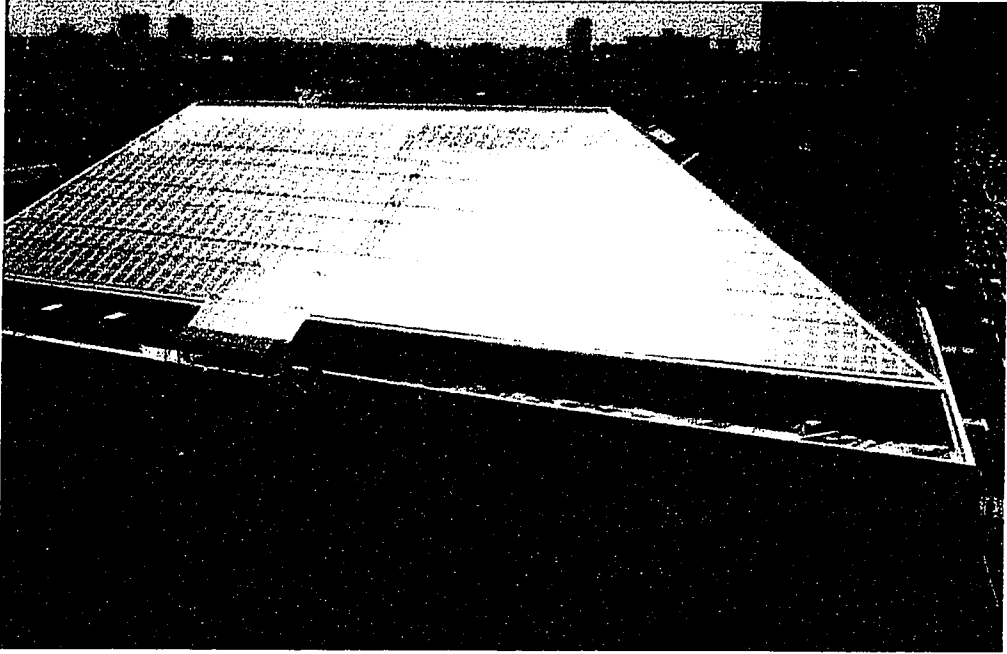


Figure 5. *Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. East elevation overlooking Takahashi Memorial Park*

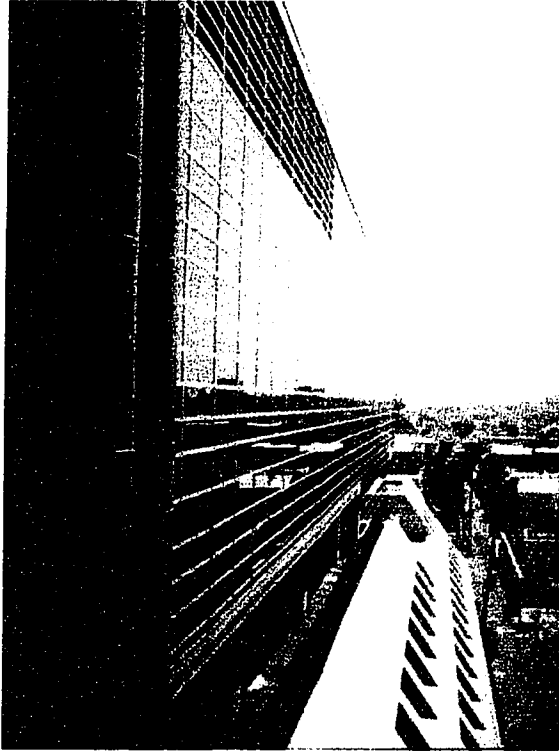


Figure 7. *Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. West elevation*



Figure 7. Moriヤマ & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. North and east façades of chancery overlooking the Akasaka Imperial Grounds

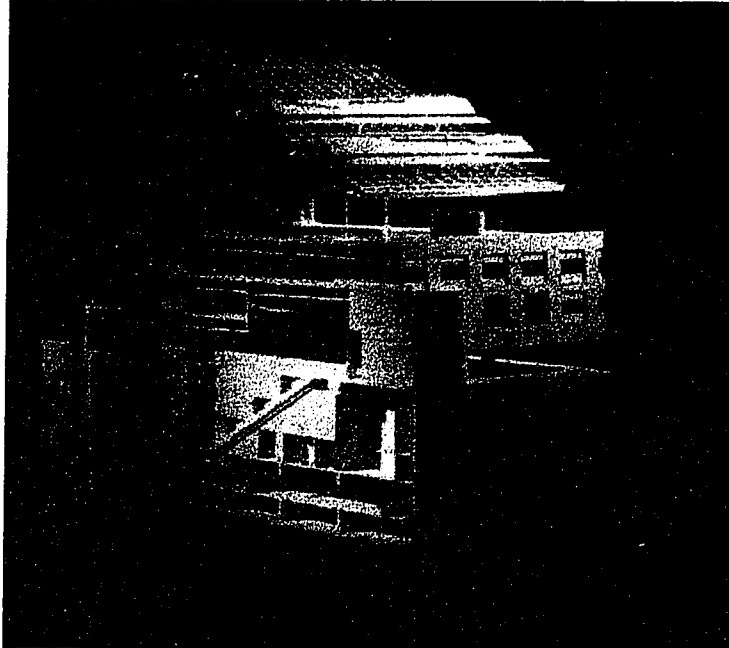


Figure 8. *Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. Sectional model*

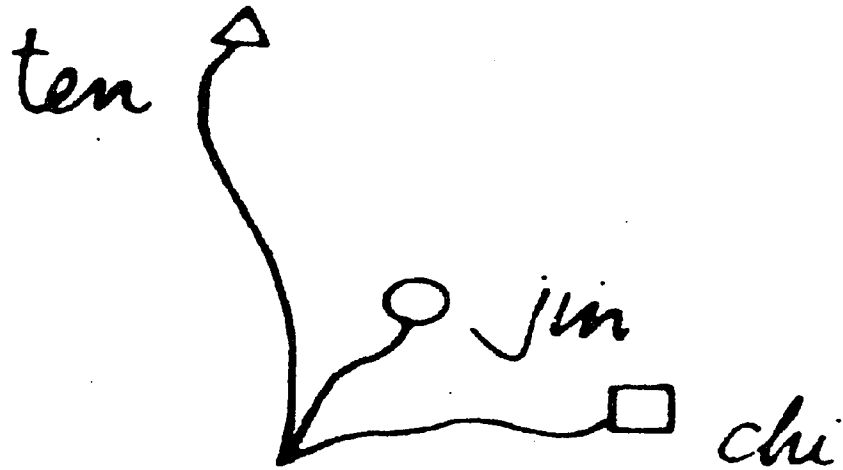


Figure 9. *Moriyama & Teshima. Ikebana scheme for the Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

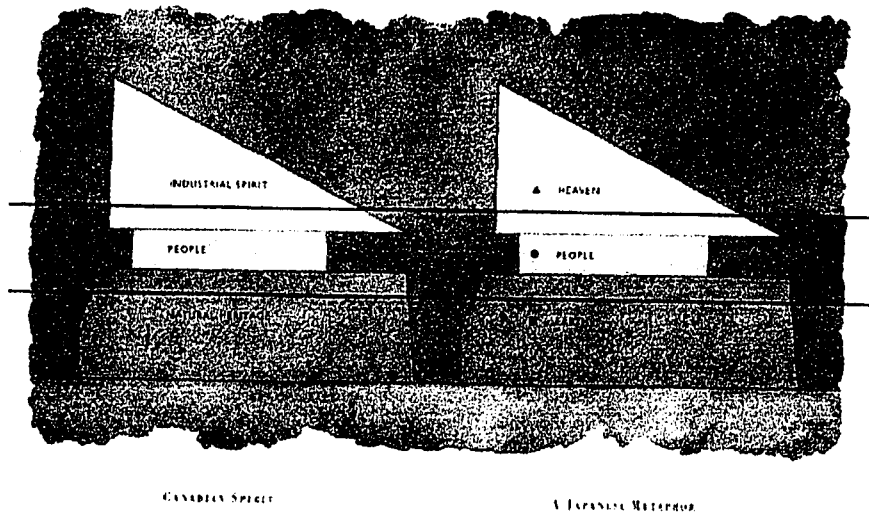


Figure 10. *Moriyama & Teshima. Canadian spirit and Japanese metaphor for the Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

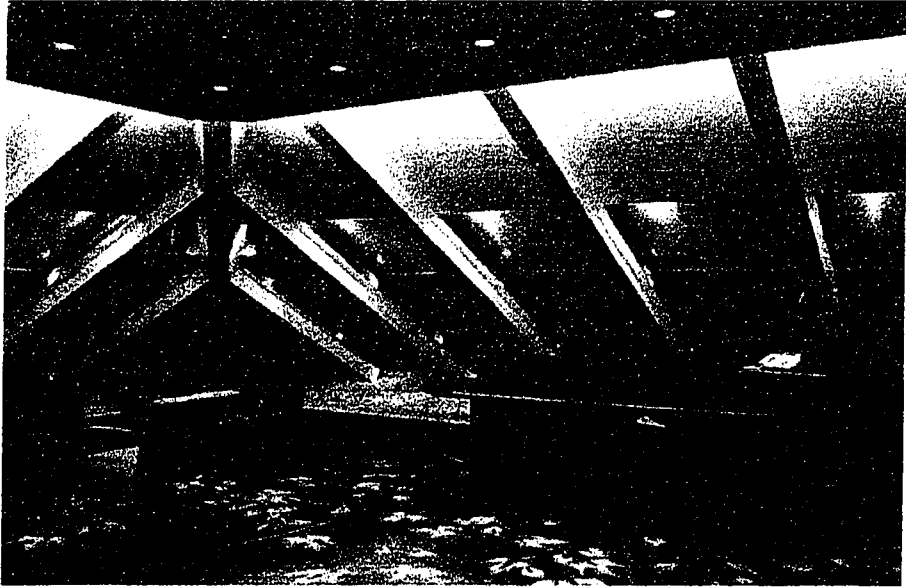


Figure 11. Moriyama & Teshima. Ambassador's office with surrounding Heaven Garden, chancery. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991

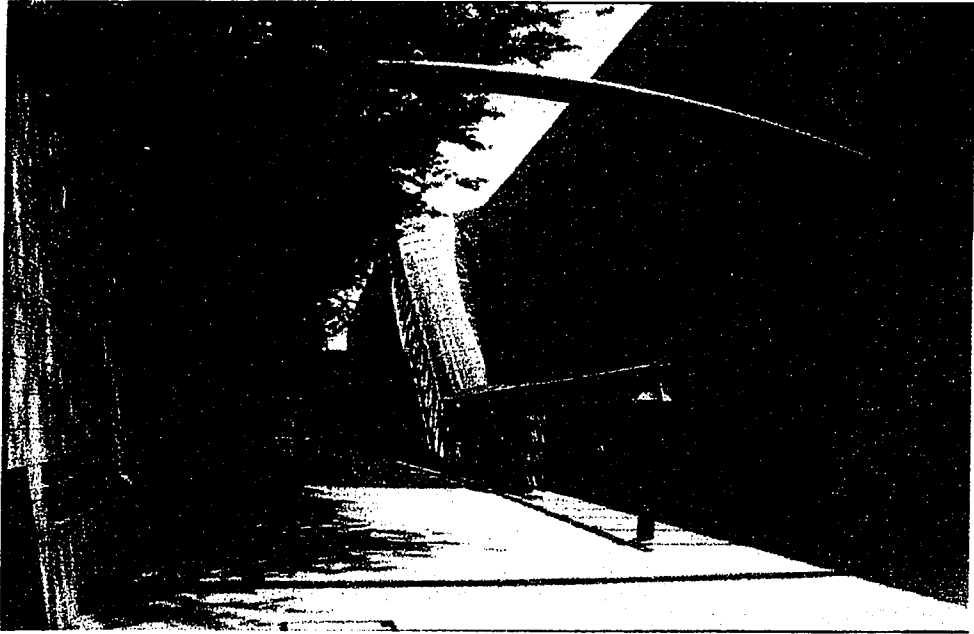


Figure 12. Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. Street entrance arch and escalator to the public space on the fourth floor, east elevation

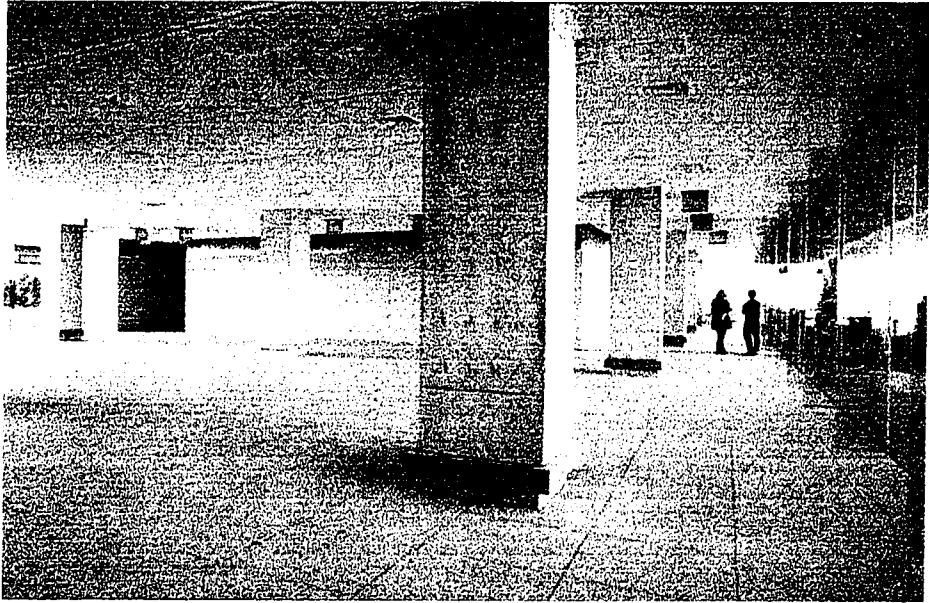


Figure 13. Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. View of interior lobby and exhibition area of the fourth floor, prior furnishings

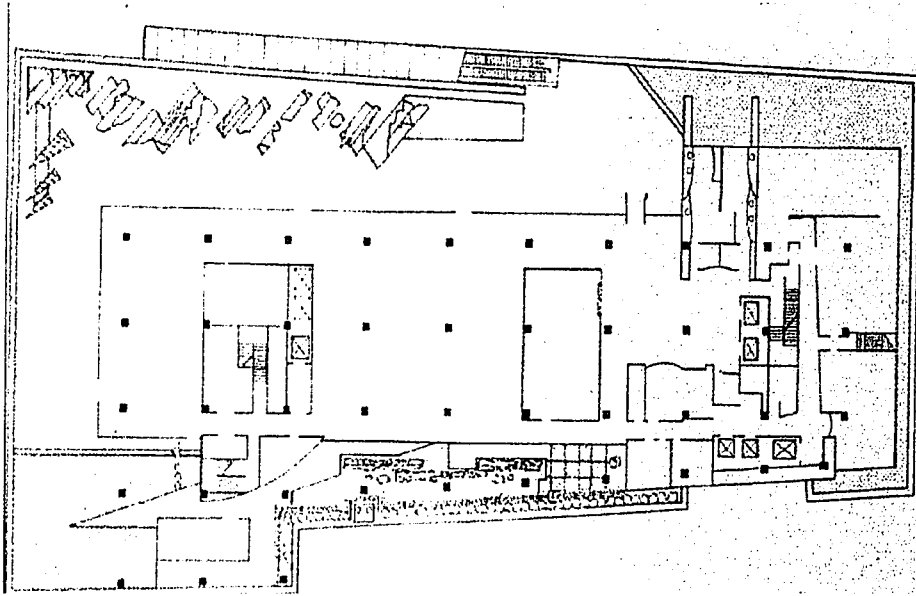


Figure 14. *Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. Floor plan of the fourth floor*



Figure 15. Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. Eastern view of Canada Garden



Figure 16. *Ted Bieler. Wave Breaking, 1991. Bronze. Canada Garden, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*



Figure 17. *Moriyama & Teshima. Canada Garden, trail of stone from the Canadian Shield, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*



Figure 18. *Kananginak Pootoogook, The Inukshuk, 1991. Stone. Canada Garden, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

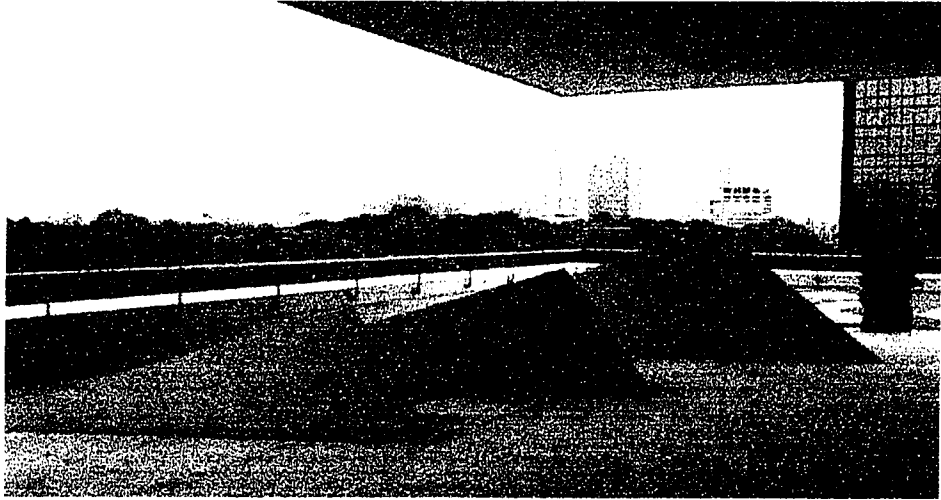


Figure 19. *Moriyama & Teshima. Pyramidal stone mounds, Canada Garden, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

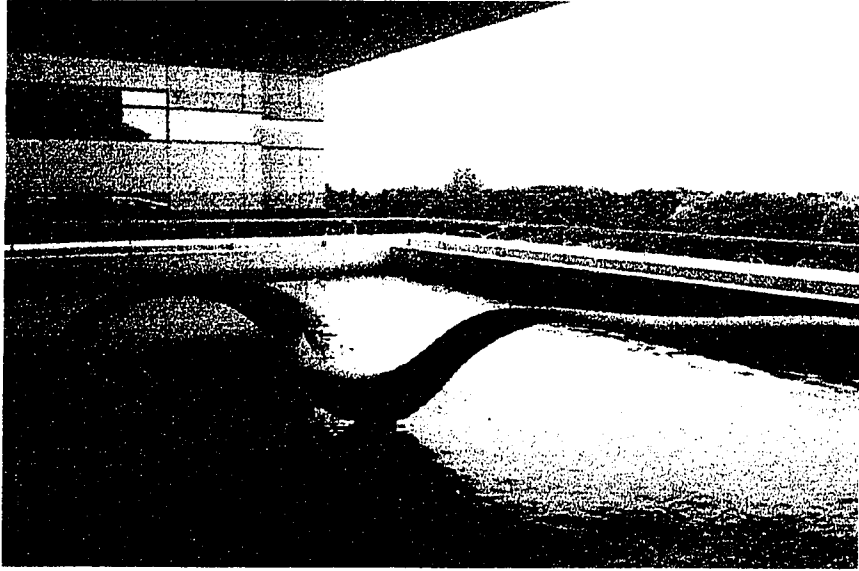


Figure 20. *Maryon Kantaroff. The Wave, 1991. Bronze. Canada Garden, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*



Figure 21. Canadian Press Photo. Raymond Moriyama crossing over to the Japanese garden from Canada Garden, at the inauguration of the building on 27 May 1991, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991

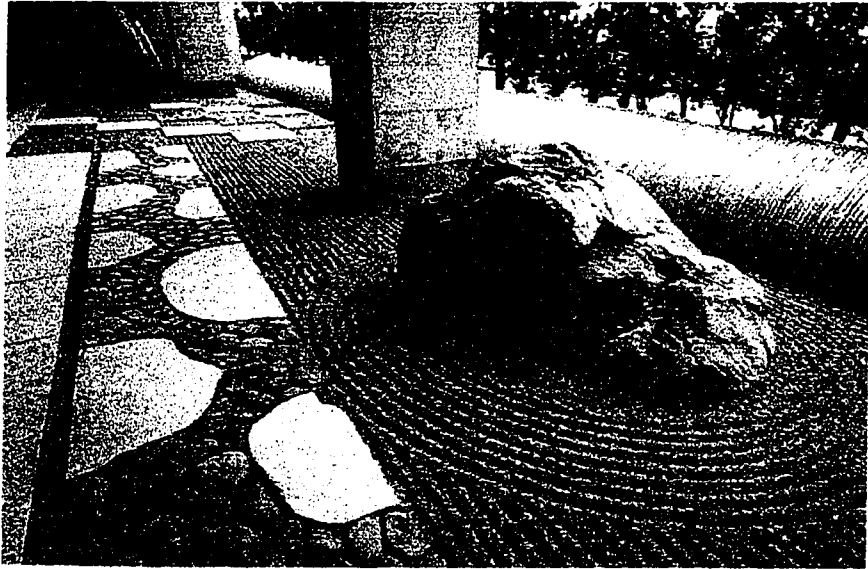


Figure 22. *Moriyama & Teshima. Japanese garden, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*



Figure 23. *Francesco Colonna. Hypnerotomachia Poliphili, 1499. Woodcut*

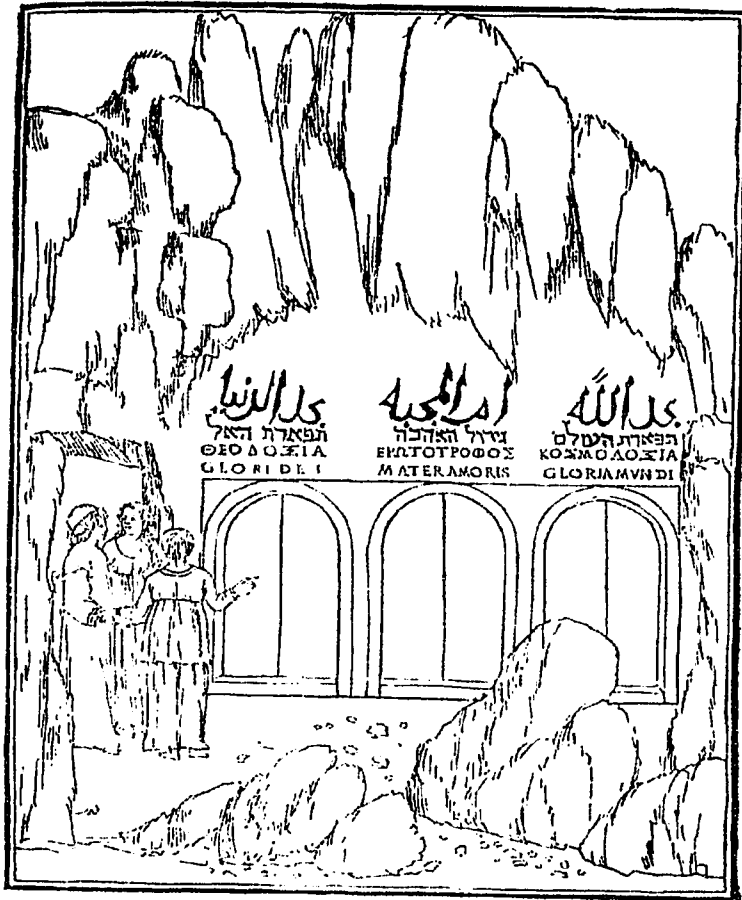


Figure 24. *Francesco Colonna. Hypnerotomachia Poliphili, 1499. Woodcut*

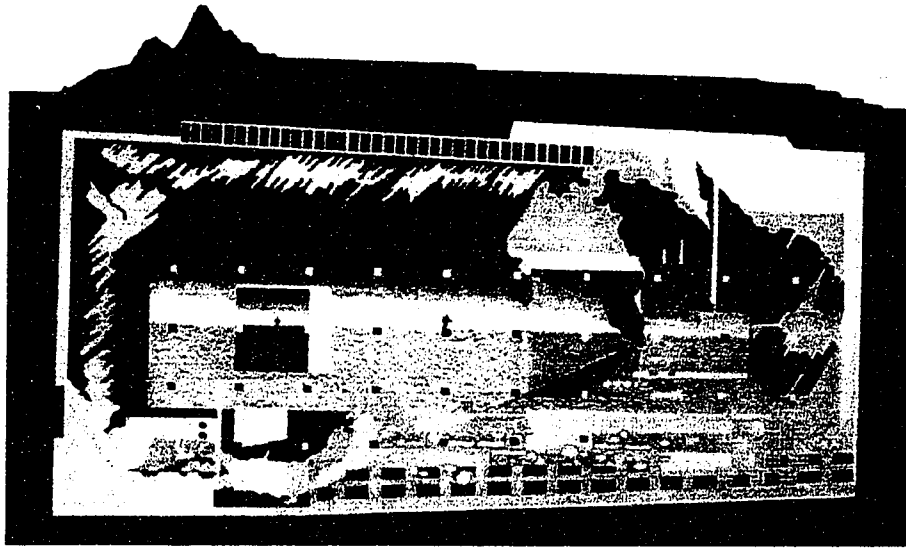


Figure 25. Moriyama & Teshima. Conceptual section plan of the fourth floor, Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991



Figure 26. Moriyama & Teshima. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991. Public entrance to lower portion of the building. North elevation

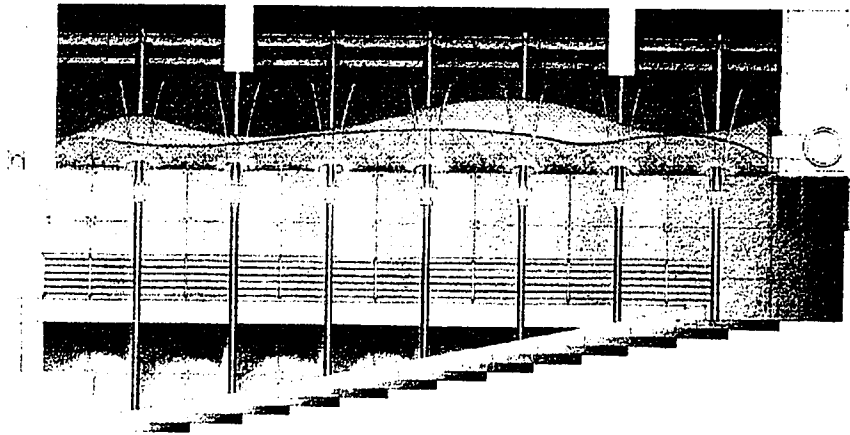


Figure 27. *Moriyama & Teshima. Embassy Theatre, presentation drawing of side wall elevation. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

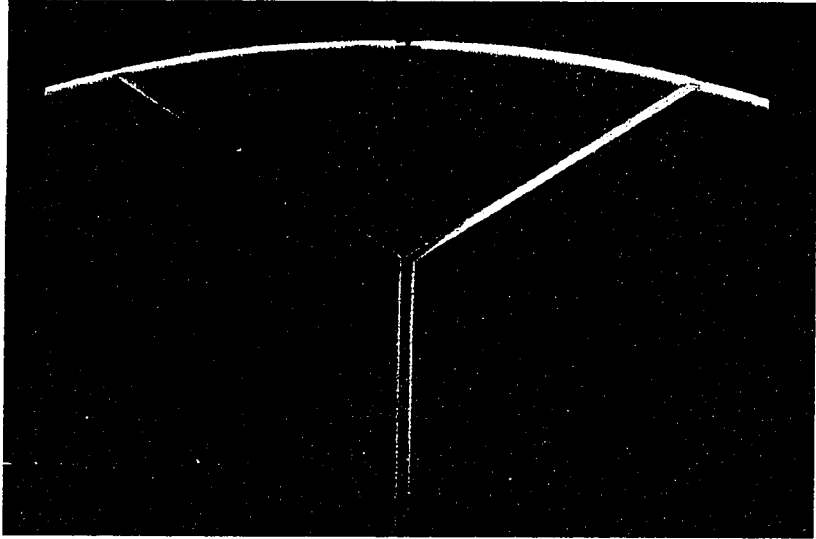


Figure 28. *Moriyama & Teshima. Embassy Theatre, bow and arrow door handles of main entrance. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

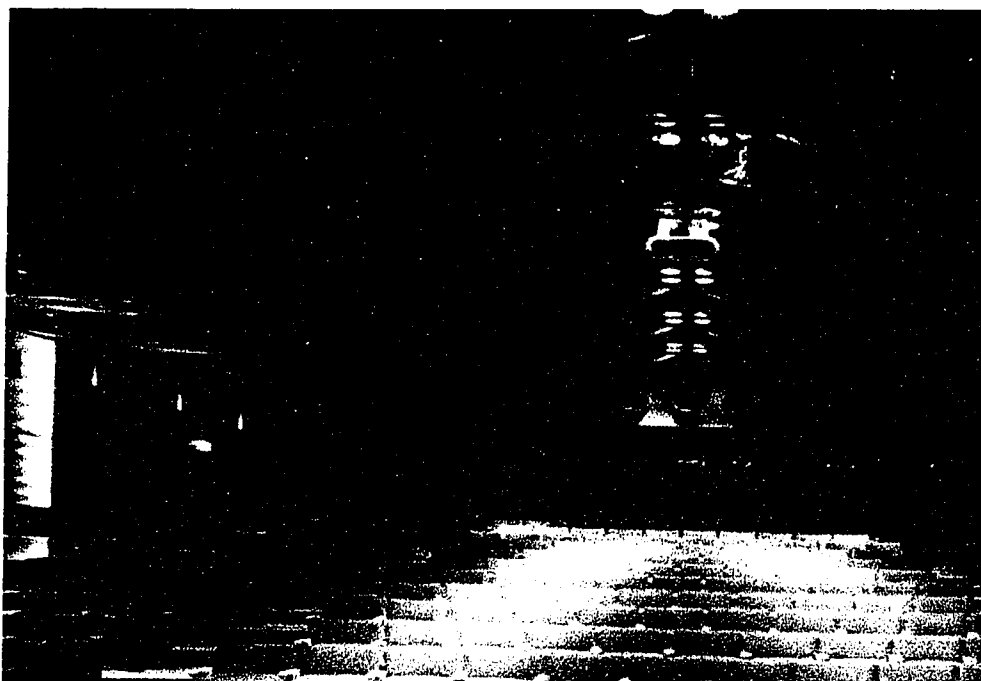


Figure 29. *Moriyama & Teshima. Embassy Theatre, interior view of stellar ceiling. Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*



Figure 30. *Moriyama & Teshima. Halfway House, private golf course, Toronto, Ontario, 1958*

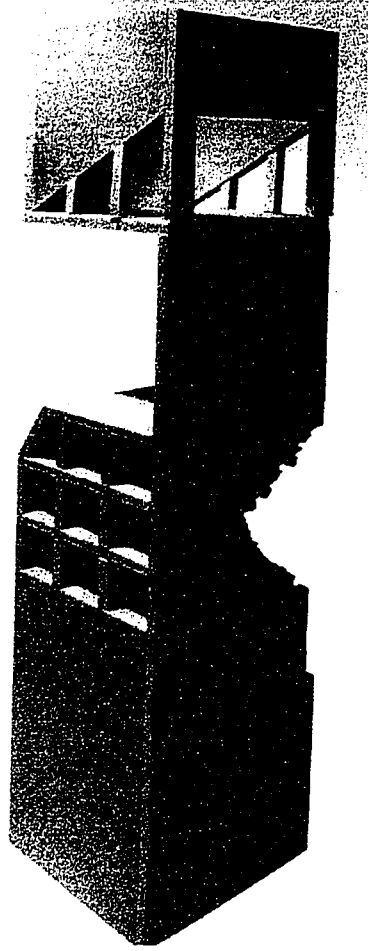


Figure 31. *Moriyama & Teshima. Maquette of unproduced totem for the Canadian Embassy - Place Canada, Tokyo, Japan, 1986-1991*

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