Hiromi Fujii and Serialism

SANDRA KAJI-O'GRADY University of Melbourne

Hiromi Fujii claims to be unique amongst Japanese architects in situating his intentions within a poststructuralist ambit.¹ He regards his peers to be largely unmotivated by theoretical ambitions and locates himself internationally amongst a small cohort that includes Peter Eisenman and Bernard Tschumi. Fujii shares with this group a suspicion of the Platonist model of representation and commitment to poststructuralist critiques of art as mimesis. Fujii, Eisenman and Tschumi also share a language of forms and geometry inherited from modernist architecture --- interlocking grids, cubes and planes lacking ornamentation and realized in white and primary colors. Each introduce methods that limit authorial influence, including the superimposition of divergent geometry leading to unresolved collisions, the promotion of accidents and the uptake of contextual forces as the equivalent of 'found objects.' An additional method, common to Fujii and Eisenman, involves the setting of pre-determined rules and the use of repetition. These methods are derived from Serial Art, in particular the work of Sol LeWitt, and originate in Serial Music. Unlike Eisenman, Fujii has remained single-mindedly committed to methods involving iteration-repetition in which there are rigorously conceived variations between procedures or elements. Fujii is confident that serialism will soon be recognized in architecture for its groundbreaking affects.² Fujii perceives the serialist method to be aligned with poststructuralist ambitions, not with structuralism as Eisenman understood it while undertaking the Houses of Cards. This paper will outline a short history of serialism in music and the visual arts, taking note of its theoretical motivations, in order to better understand the transfer of this method to the architectural medium. Fujii's work will be considered in light of serialism in other creative disciplines.

Serial methods in musical composition originate in 1923 with the 'classical serialism' associated with the Viennese school of Schoenberg, Berg and Webern and later Messiaen. These composers pioneered the use of numerical relations to organize notes. The word 'series' was used by Schoenberg to describe a "composition with twelve notes related only to each other" in which the relations were algebraically, rather than thematically, determined.³ From the 1950s serial strategies were expanded to all aspects of musical composition including rhythm, periodicity and pitch, instrumental configurations and performance, in the compositions of Babbit, Stockhausen, Wuorinen, Nancarrow and most famously Messaien's pupil Pierre Boulez. In serialism, although the outcomes are typically unable to be conceived by the composer, the rules are rigorously conceived and followed to eliminate chance and prohibit authorial intervention. The results are unpredictable but far from arbitrary, unlike the experiments in the aleatory undertaken most famously by John Cage.

Serial strategies herald the abandonment of themes in contemporary music and have been compared to the renouncement of objects and figures in abstract art. Critics of serial music accused it of being unintelligible noise, preoccupied with technical mannerisms. Boulez conceded an "uncomfortable period" before listeners would catch up. For Lévi-Strauss, an astute critic of serial music, however, listening habits run deeper than historical styles since they have biological origins. Relinguishing these origins is done at the expense of communicability. Lévi-Strauss argues that while serialism resembles structuralism in its rigorous method and systematic organization the two are opposites, since the systematic order of serial works bears no content and operates without origin or purpose. He condemns serial music as "a system adrift . . . like a sailless ship" in which the crew is subjected to elaborate protocols intended to distract them from thinking about their origins or destination.⁴ Counter to Levi-Strauss's conviction that meaning arises from the location of a work within a field of differences amongst other bounded works; the serialist work makes of *itself* a field of differences and

internal relations. The serialist work refuses to be placed within structures directed at communication and for these reasons he accuses it of "floundering in nonsignificance."⁵ Lévi-Strauss correctly perceives the challenge serialism makes to representation. The point of disagreement between him and those advocating serial techniques, a group that includes theorists such as Derrida and Deleuze, lies in their value.

As a technique, rather than a style, serialist works do not necessarily have a particular look or sound nor are they confined to any media or discipline. Recognizing that serialism crosses disciplinary boundaries and is found in literature and cinema as well as music, art and architecture does not imply that it produces the same effects at each realization. The shift from the medium of musical composition to the visual arts entails major differences. These include audience awareness of the serial procedures, the use of epistemological elements such as numbers and words, and the contextual debates and practices framing production and reception. These differences are worth looking at more closely in preparation for thinking through the subsequent shift from the visual arts to architecture.

Serialism is introduced in the visual arts in the late 1960s as a strategy to expand abstraction's attack on representation and mimesis. Additionally, it responds to the crisis in painting engendered by formalist criticism and the exhaustion of Abstract Expressionism. Serial Art rejects the formalist conception of composition as a practice directed towards meaning. Mel Bochner, an artist and critic who employed serialism and series in his own work, claims that what matters is the methodology entailed in serialism, not what is produced through it.⁶ Serialism was perceived by Bochner and other artists as a way of overcoming the privileging of resemblance and appearance. He claimed that seriality was a way of cutting through the dominant discourse on iconology, style and historical importance, values he equated with taste. The serial attitude is for Bochner as much a way of thinking about the affinities, both formal and conceptual, between works, as it is a way of making art.

John Coplans defines serial art in the catalogue to the 1968 exhibition 'Serial Imagery' as "identified by a particular inter-relationship, rigorously consistent, of structure and syntax: Serial structures are produced by a single indivisible process that links the internal structure of a work to that of other works within a differentiated whole."⁷ The serial work has neither model nor referent and is always multiple. Such works do not conform to the historical idea of a masterpiece nor the corollary that behind every work of art lies a genius from wherein the work 'authentically' springs. In addition, serial art works with the material or elements of systems of signification and epistemological knowledge — with numerals, systems of measurement, the alphabet, words, grammars, the basic elements of geometry, dates, maps and lists, historical archives, addresses, optical systems, the color wheel, etc. For this reason one critic referred to it as "epistemological conceptualism."8 The meaning of the elements, the content to which they refer, is made nonsense by the machinic systems in which the elements are fed. Serial art, like music, has been attacked for being overly cerebral, but is more likely, because of its use of words and dates and other significant elements, to be puzzling, demanding, absurd and witty. Serialism distorts mathematical logic and systematic knowledge and takes these towards the nonsensical and the obsessive, in the process revealing how arbitrary such systems of knowledge are.

Minimalism and Conceptual Art make considerable mileage out of the non-correspondence between idea and realization, between word and image, or between unlike objects having the same referent-yet in all these instances persist with the oppositional structure of object and concept central to representation. Serial Art plays similar games. While in music the process of organizing elements according to predetermined rules is a technical concern inaudible to the listener, in Serial Art the systems used are visible in the outcome and figure as the subject matter of the work. In Sol LeWitt's permutational wall drawings, for example, calculations and instructions needed to produce the work are presented, duplicating or decoding the work, and sometimes, in fact, are the work. In LeWitt's work the permutation of graphic elements is furthered by the regulation of spatial context, for example, the gallery, the frame of a work or the page of a book, as an element within the serial structure. Serial art is characterised by its condensation of structure, object and concept into a tangled matrix of repetitions, variations and deviations. Bochner claims that this condensation produces "self-contained and non-referential" art.9 He calls it solipsistic and notes that this move away from art about life is made because "For the solipsist reality is not enough. He denies the existence of anything outside the self-enclosed confines of his own mind."10

For Rosalind Krauss the solipsistic tendency of serial art, particularly painting, leads to the point where serialization itself becomes the medium and painting approaches the diagram or the condition of mathematical formula. She worries that the substitution of vision as the heuristic mode for conditions outside of the material factum of the work threatens the future of painting. For her, the painting's presence and the viewer's physical presence to it are no longer part of its meaning.¹¹ The disconnection of viewer from the work Krauss finds prefigured in Walter Benjamin's argument about the loss of aura modernity through technologies of reproduction. Where such a loss comes functionally through photography, serialism acts to subvert painting's own aura. Her view of this as a loss, is inconsistent with the poststructuralist view that aura is always illusory and cultivated. Serial Art rejects the modernist idea that the work is to be completed by the viewer and puts in place a situation in which the system exceeds the viewer. This is not to say that Serial Artists ignore perceptual qualities and contexts for viewing, since the paradox between the illogicality of the visual and the logic of the system is at the core of the work's success. Serial systems are used alongside asystematic processes, for example, calendar dates with personal memory in the work of Hanne Darboven and On Kawara. Algebraic rules are rendered inconsistent by the environment, media or process of execution in Sol LeWitt's projects. Serial techniques in the visual arts are explicitly and intentionally coupled with other variables so as to exploit the tension between the apparent rationality of rule-bound procedures and the vagaries of perception.

Architecture provides another context but one in which Krauss's insight retains relevance. The use of executive rules and systems of permutation were introduced into architecture in the 1960s and 1970s, first by John Hejduk and later, Peter Eisenman, not directly from music, but via the visual arts. Under the sway of postmodern historicism and semiotic theory these experiments were largely misunderstood and their participation in serialism since overlooked. It is only with the emergence of procedural methods in digital design that attention has once again turned to serialism, but unfortunately with its earlier architectural history forgotten. Serial music has received increasingly frequent reference in recent architectural theory and practice. Typically these references attempt to state the affiliation between serial music and architecture on the basis of formal resemblance. For example Markus Bandur remarks that it is "the similarity of the aesthetic appearance in musical serialism and deconstructivist architecture that is astonishing (for example, the works of Tschumi, Libeskind, Eisenman)."¹² Bandur reduces serialism to an aesthetic.

It is perhaps not surprising though that serialist architecture has been overlooked since it has not previously been considered as an independent theme and there are no critical texts on the subject. There is no body of work that might be called Serial Architecture. Rather, there are a number of disparate, loosely related experiments in the setting of executive procedures understood in isolation from the wider history of serialism in the arts. Writing on Peter Eisenman's Houses of Cards, for example, Krauss does not attend to the affinities between these projects and her previous critical engagement with serialism in art, but follows Eisenman in referring his experiments to structural linguistics.13 This is largely because serial strategies in architecture emerge in the context of the introduction of semiotics in criticism and vociferous debates about signification. Contemporary with attempts to arrive at representational certainty in architectural form through linguistic analogy, is a marginal, but increasingly influential group of practitioners interested in the limits of representation. Personally and theoretically, these architects are closely aligned with post-formalist tendencies in the visual arts. This group seized on the assumption that, unlike mere building, architecture, in addition to accommodating use, represents this capacity. The gap between function and its representation suggested the possibility that the conventional signs of function could be in used in ways that bore no causal relationship with actual physical use. It is in this gap between representation and material utility that serialism first operates in architecture. The role of geometry as a kind of representational surplus was seized upon, but paradoxically with the assertion that geometry itself is non-referential and meaningless. The grid and the cube were favored because they were conceived as the geometrical form of greatest neutrality.

John Hejduk's seven 'Texas Houses', inaugurated in 1954, manipulate in each case a nine-square grid using procedures of combination and variation, yet without regard for the relations between the houses in the sequence.¹⁴ Hejduk's 'Three Projects' of 1967 use a serial format, rather than an explicitly serial method, yet even this gesture undermines the assumption that architectural drawings are representations of building. In these projects the elements in series are pages on which are drawn a single axonometric of one of several floors of an architectural assembly.¹⁵ The pages refer back and forth to each other as images in series and do not cohere towards a single representation as architectural drawings are conventionally motivated to do. Peter Eisenman's experiments from the late 1960s to the early 1980s follow Hejduk's precedent and maintain the grid and the cube as the primary targets for manipulation. These Houses of Cards projects attempted to apply the principles of structural linguistics to the architectural medium, although formally they borrow explicitly from architects Terragni, Corbusier and Rietveld. Additionally, Eisenman is indebted to LeWitt and Kenneth Noland whose work he refers to in a 1971 essay arguing for a conceptual architecture.¹⁶

Eisenman, with whom Fujii has had a long association, is an obvious precursor to his adoption of serial tech-





Fig. 1 and 2. Hiromi Fujii, Project Similar Connotation Junction (1975), space structure and plan.

niques in the 1970s. Fujii also adopts the cube as his starting point. But, as evident in an early work such as Project Similar Connotation Junction of 1975, Figures 1 and 2, he does not pursue a cumulative sequence of transformations towards increasing complexity. In this project, five rectangular boxes of equal size are placed contiguously. Iteration is developed through scale shift and towards spatial division within the object. Into four of these boxes are inserted smaller boxes of equal proportion, sitting inside the others like Russian dolls. The formal element of the rectangular volume is reiterated in plan and elevation and, at a smaller scale, in fenestration and façade panels. In the Miyata house of 1980 the cubes and grids of the envelope are repeated on all surfaces including those of the interior and built-in furnishings. Fujii uses the repetition of an element to introduce what Frampton describes as "rhythmic differentiation" and also interruption, coincidence, contrasts of symmetry and asymmetry, regression and expansion.¹⁷ The rectangular volume also functions as a constraint from which no geometric departure is permitted and no fragmentation.

In the series he calls the T-projects (1978) the cube and grid lose their role as both container and constraint and function as a device which produces multiple successive surfaces much like the layers of an onion. In the T-Projects series each project is subjected to different moves such that walls move in and out, up and down, elements appear and disappear. Where Eisenman lines up his diagrams as successive precursors towards a building proposition, Fujii proffers alternate diagrams in which each is the result of a number of minor operations upon several coexisting cubes. In the Second Gymnasium at the Shibaura Institute of Technology (1985) Fujii returns to the more constrained method of working with boxes inside boxes, a mandalalike form Fujii calls a maze. Used first in its original state in the Todoroki House (1975), in the later projects it is subjected to manipulations that Fujii claims are predicated on time and space. The maze is chosen because it appears to have already undergone a process of transformation and is merely an arbitrary point in which Fujii intervenes. Unlike Eisenman the process of decomposition initiated in the later Houses of Cards in which possible past configurations are postulated, Fujii is content to conjure a fictive past of previous moves.

In the design of the Ushimado International Arts Festival Center (1985) an existing storehouse is reconstructed as a starting point. The project works with a single constraint — that all additional architectural volumes must conform to its dimensions and alignment. In this way the original is subjected to what he calls "metamorphology" — repetitions of its form — to the extent that it becomes something other than what it was. The storehouse begins as a model but through the process of repetition becomes one of a number of spatially and temporally contiguous and equivalent elements in series. The storehouse form is not used for any associations it might have accrued, but as a dimensional limit imbuing the process of design with rigor. It is this rigor that has value. For "like language and mathematics, geometry provides a set of principles but does not commit itself to reality."18 Referential content becomes the effect of formal production, not its engine. Fujii considers the relationship between present elements and the traces of 'past' elements to be 'numerical' rather than geometrical or teleological. He uses geometry but does not credit it with any referential



Fig. 3. Axonometric of Second Gymnasium at the Shibaura Institute of Technology

content. This does not necessarily mean that it is neutral in itself but rather it is not to be seen as providing a narrative about space.

Similar motivations drive the literary experiments of the Oulipo group of mathematicians and writers in Paris. Using mathematical rules of combination and permutation and sequence, as well as limiting rules, the group aims at the poetic transformation of materials and the linguistic medium. They study and invent novel constrictive literary forms, sometimes to be employed upon existing texts. Constraints are posited speculatively, for example, "Is it possible to write a novel without the letter 'e'?" or "If every noun in a poem is replaced by the seventh noun that comes after it in the dictionary, will the poem retain meaning?" Linguistic and narrative structures are quantitatively enumerated, temporarily bracketing out the more uncertain fields of meaning and affect. Fujii is familiar with the Oulipo through Bernard Tschumi, who cites their experiments as a model for the design method employed at the Parc de la Villette.¹⁹ Aware of the Oulipo, 'total serialism' in music and the serial art of the 1960s, as well as the architecture of Tschumi and Eisenman, Fujii proceeds in a knowing and deliberate fashion.

Whiteman argues that Fujii sees the non-referential properties of geometry as the beginnings for the challenge of how to give architectural meaning to these abstract notions. Whiteman finds it paradoxical that Fujii insists on the indeterminacy of meaning yet uses such rational and systematic methods. He believes that there is a deep contradiction in his architectural thinking and that "his methods and intentions are at odds with one another."20 Whiteman is correct in that the seemingly rational methods are at odds with indeterminacy, yet we have seen in the example of LeWitt and other Serial Artists that this is exactly what is intended. It is a mistake to attempt to rescue Fujii's work and return it to the traditional Japanese use of the tatami module as does Arata Isozaki, Whiteman and Frampton. Fujii's inventiveness lies in conjuring up a past that has never been present. Eisenman's pursuit of the history of the el-shapes archaeologically in decomposition is to be contrasted against Fujii's deferred and fictional origins.

Eisenman search for an unworked 'container' as material to be transformed belies the ongoing desires for an abstract formal origin. Eisenman more recently has sought an 'asignifying' form, an indistinct and malleable envelope derived from parameters of site and program and elaborated through successive manipulations.²¹ The term 'asignificant', taken from Deleuze, refers to neutral matter prior to and outside of systems of representation. The procedures Fujii employ work in the other direction. Fujii is content with 'origins' that are already impure. He views the materials of geometry as always already taken up within systems of signification. Eisenman and his critics have asserted that generative, rule-based methods produce buildings without reference to the technical or cultural history or knowledge of architecture and that this opens the way to a non-humanistic practice, an assertion more descriptive of intentions than effect.²² Fujii engages architectural history but only as a fictional construct without necessity or teleology. According to Fujii, "transformations of formal and spatial codes of architecture if repeated, cause forms and spaces to lose their coding and to become eventually traces of their originals."23 Fujii aims not at uncovering codes but towards stylization, the point at which the modality of the codes emerges independently of their content. He writes, "The repetition itself causes these hollow forms to sink into our



Fig. 4. Hiromi Fujii, T-Projects (1978), from left to right and top to bottom, T-01, T-02, T-11, T-15, T-18, T-20, T-22, T-26, T-29, T-34, T-37.

senses in an undigested state . . .They persistently appear and reappear until the principle that governs them is perceived as a notion or even as an intangible reality." $^{\prime\prime 24}$

Unconcerned with beginnings and ends he cites the Japanese garden as a model of "diverse and multiple objects" bundled together into "mosaics, chains, meshes and weaves."²⁵ Claiming to have no regard for the whole he is content to work at each part without

considering what might arise out of it. He states "I am of the opinion that to produce a composition with this quality akin to temporal duration, one must always pit perception against chaos and work in craftsman like fashion, heedless of the invisible totality."²⁶ The concern for craft and details is consistent with the history of architecture in Japan, but I think Fujii's activities are more closely tied to his theoretical understanding of seriality as a challenge to the modernist ideal of unity and totality. As a crafted detail within an inconceivable whole the object bears the contradiction between its potential participation in something larger, its infinitude, and its involvement in self-referential, solipsistic moves.

In more recent projects, such as the Project Matto Passage space (1995), Fujii has been concerned with the ways in which a space of fragments connected metonymically or serially, rather than through metaphor, generates equivalent fragmentation in the body. Meaning in generated through memory of repetitions within the work rather than from memories evoked by the work.²⁷ Rather than ignore the body in favor of intellectual abstraction, Fujii pursues an architecture in which new experiences of embodiment might be explored.

In conclusion, Fujii might be located amongst a small cohort of architects that includes Eisenman and Tschumi and others influenced by the challenges put forward in poststructuralist philosophy. Alternatively, Fujii's work might be understood within a serial project that extends beyond architecture. Interestingly, Boulez employs architectural metaphors to describe his aims and these call to mind Fujii's architectural compositions. Boulez describes a labyrinth as the key to what he does and his composition *Explosante fixe*, as a work which "undergoes no evolution whatsoever."²⁸ In compositions such as this in which the themes are not developmental, repetition is relied upon to achieve a degree of recognizability. Boulez's description of the result could easily apply to an architectural composition by Fujii:

One must experience the whole work to have a grasp of its form, which is no longer architected, but braided; in other words there is no distributive hierarchy in the organization of sections . . . but successive distributions in the course of which the various constituent elements take on a greater or lesser functional importance.²⁹

The experience of these braided elements in serial compositions, be it Boulez's music or Fujii's architecture, is fundamentally rooted in the body's ability to recognize difference and repetition in time and space. Fujii's projects work the tension between the series of sensations experienced through the body and the seriality embedded in the architectural scheme that takes effect through the mind's capacity to recognize difference and repetition.

NOTES

¹ Fujii cites the artist Shusaku Arakawa, whose recent collaborations with Madeline Gins in Japan approach an architectural scale, as the only Japanese sharing his theoretical ambitions. Arakawa, a conceptual artist resident in America since 1963, collaborated with Fujii on the 1998 Matto redevelopment project and is a long-term friend. With his partner since 1963, the poet-philosopher Madeline Gins, Arakawa has pursued the destabilisation of perception through physical means and conceptual conundrums in paintings, writings installations and most recently work at an architectural scale. Their largest project to date is the Site of Reversible Destiny (1995), a park at Yoro in Gifu Prefecture. Like Fujii, Arakawa and Gins proceed from an ambitious and densely theoretical position. They differ from Fujii in that they have no interest in dislocating the architecture discipline as such. For them architecture is simply a means for achieving the dislocation of the human subject.



Fig. 5. Hiromi Fujii, Ushimado International Arts Festival Center, process of metamorphology A, B and C.

- $^{2}\,\mbox{In conversation}$ with the author in Tokyo in December 2002.
- ³ Schoenberg quoted without source in Pierre Boulez, Stocktakings from an Apprenticeship, trans. S. Walsh, (Oxford: Clarendon Press, 1991), 234.
- ⁴ Claude Lévi-Strauss, 'Overture,' in *The Raw and the Cooked: Introduction to a Science of Mythology: I*, trans.J. and D. Weightman (London: Jonathan Cape, 1970), 25.
- ⁵ Lévi-Strauss, The Raw and the Cooked, 23.
- ⁶ Mel Bochner, The Serial Attitude', Artforum, 6/ 4 (1967): 28.
- ⁷ John Coplans, Serial Imagery, (Pasadena, CA: Pasadena Art Museum, 1968), 11.
- ⁸ Robert Pincus-Witten used the term "epistemological Conceptualism." Serial Art is also termed "cool-art" (Irving Sandler), 'systemic art' (Lawrence Alloway and Nicolas Calas) and "ABC art" (Barbara Rose). Serial art was sometimes referred to as a sub-genre of minimalism and conceptual art, broad approaches which themselves had several names including post-object art, non-art (Greenberg), literalist art (Fried) and Rejective Art (Lippard). Serialist works were also confused with Multiples, the object equivalent of an edition of prints in that the multiple nature of the work was primarily a factor of the techniques of fabrication.
- ⁹ Mel Bochner, 'Serial Art, Systems, Solipsism', Minimal Art: A Critical Anthology, ed Gregory Battock, (New York: E.P.Dutton, 1968), 102.
- ¹⁰ Bochner, 'Serial Art, Systems, Solipsism', 102.
- ¹¹ Rosalind Krauss, 'Stella's New Work and the Problem of Series', *Artforum*, (December 1971): 44.
- ¹² Markus Bandur, Aesthetics of Total Serialism: Contemporary Research from Music to Architecture, (Basel: Birkhäuser), 75
- ¹³ Rosalind Krauss, 'Death of a Hermeneutic Phantom: Materialization of the Sign in the Work of Peter Eisenman', *de-, dis-, ex-*, vol. 2, (London: Backless Books, 1998), 23-52.
- ¹⁴ John Hejduk, John Hejduk: Seven Houses, Catalogue 12, (New York: The Institute for Architecture and Urban Studies, 1980). Peter Eisenman wrote the forward to the catalogue.

- ¹⁵ John Hejduk, *Three Projects*, (New York: The Cooper Union School of Art and Architecture, 1969).
- ¹⁶ Peter Eisenman, 'Notes on Conceptual Architecture: Towards a Definition', *Casabella 359-360*, (1971): 51-57.
- ¹⁷ Kenneth Frampton, 'Fujii in Context: An Introduction', *The Architecture of Hiromi Fujii*, ed K. Frampton, (New York: Rizzoli, 1987), 10.
- ¹⁸ Hiromi Fujii, 'Quintessential Architecture and Suspended Form', *The Japan Architect*, (November/December 1980), 26.
- ¹⁹ Bernard Tschumi, 'Madness and the Combative', Precis 5 (1984): 153.
- ²⁰ John Whiteman, 'Between Reason and Experience: The Words and Works of Hiromi Fujii' in *The Architecture of Hiromi Fujii*, ed K. Frampton, (New York: Rizzoli, 1987), 21.
- ²¹ Peter Eisenman, 'Processes of the Interstitial', *El Croquis 83* (1997): 21-35.
- ²² Peter Eisenman and Allesandro Zaero-Polo, 'A Conversation with Peter Eisenman', *El Croquis 83* (1997).
- ²³ Hiromi Fujii, 'Deconstruction through Differentiation Metamorphology, Desemiotization, Traces and Deconstruction', *The Japan Architect* (September1985) 25.
- ²⁴ Hiromi Fujii, 'Architectural Metamorphology', *Oppositions 22* (1980): 16-17.
- ²⁵ Hiromi Fujii, 'Dispersed, Multilayered Space', The Japan Architect (January 1989): 8.
- ²⁶ Hiromi Fujii, 'A Japanese Architectural Scene, 1991', Japan Architect (Winter 1992): 73.
- ²⁷ Hiromi Fujii, unpublished text for 19 August 2003 Lecture for the Dean's Lecture Series, The Faculty of Architecture, Building and Planning, The University of Melbourne, Australia.
- ²⁸ Pierre Boulez, Stocktakings from an Apprenticeship, trans. S. Walsh, (Oxford: Clarendon Press, 1991 (1966), 155.
- ²⁸ Boulez, Stocktakings from an Apprenticeship, 155.