

MIRROR

A documentary
by
PETER JANESCH

(treatment_01)
2013

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Mirror

A synopsis

Peter Janesch

Many people do not know about the most sacred tradition of Japan. Every twenty years the central set of buildings of *Shinto*, surrounded by four fences, and its treasures are remade, reconstructed and finally consecrated in the cedar forest of Ise, lying south of Tokyo, on the south-eastern shores of the island. This will take place for the sixty-second time in 2013.

The *shikinen sengu* - a transmission process taking place during eight years and staged with over thirty rites - is an active practice of the history of cultures of unparalleled elaboration.

If we consider the presented result including architecture, applied arts, installation and rites, everywhere we find extremely aestheticized concentrates in ethereal purity. It is as if they have succeeded codifying beauty, as wrote one chronicler. It is wonderful in itself, but what is the secret of this success?

In our film we look for general patterns of long-term, high-quality co-operation; features which show a direction to the respectable diligence working on the good operation of the common system.

East and West

Two sorts of approach to tradition. One guards the object, the other prefers to guard the knowledge needed to create the object. One evokes the closed, and thus sacrificed past, which the other prefers to keep alive renouncing the openness of change. One proceeds dying, the other lives standing. One mourns the loss of the unrepeatable and consoles itself with the next; the other operates the ever-returning incessantly. One counts with human time, the other counts with cosmic time.

Can the two be the same? It wants to know itself as well as the other one.

The contrast is between the melancholy of remembering (backward repetition) and the joy of repetition (forward remembering). On one side there is the hunger and infinity of the unfulfillable desire for knowledge, on the other side there is the calm and closeness of perfectionist minimalism.

After the 61st change in 1993, this time orders of magnitude higher number of publications have already appeared about the current, 62nd *shikinen sengu* and *Ise*. The different approaches include academic media and sociological studies, culture-historical descriptions, lyrical reflections by architects and artistic photo albums in marvelous publications. However, the greatest number of articles are one or two pages long summaries on some internet magazine and news portals. In addition to the extensive historical and aesthetic approach, as a complement, we will examine the phenomenon island from an aspect which can be inspiring for those researching the protocols of systems and calming for those admiring sustained operation. What is the most fascinating of all is the active practice on countless layers. The next opportunity to come as near it again will not arise until 2033, if all goes well.

MIRROR - Plan for a documentary co-production by Peter Janesch

I.S.E.

a 90 minute documentary, also edited in two- and three-part series format for TV.

Format: High Definition, CC STEREO

Running time: 2 x 48 or 3 x 25 minutes

Total Schedule weeks: April, 2013 - February, 2014

Budget: JPY 5.4M / 14M HUF

1 – **Mirror** (90')

2 – **A Living, A Still** (48', 48')

3 – **A Secret, A Repetition, A Sacrifice** (25', 25', 25')

Partners

Planned TEAM participants:

1

Japán Alapítvány Budapesti Iroda,

JF - The Japan Foundation, Tokyo

&

NKA - Nemzeti Kulturális Alapítvány

National Cultural Fund of Hungary

2

SZFE - Színház és Filmművészeti Egyetem, Doktori Iskola, Budapest

University of Theatre and Film Arts, DLA - Doctoral Program

&

Tokyo Geijutsu Daigaku,

TUA - Tokyo University of the Arts, Doctoral Program in Film and New Media Studies

3

MTVA - Médiaszolgáltatás-támogató és Vagyonkezelő Alap,

Media Support and Asset Management Fund, Budapest, Hungary

&

NHK - Japan Broadcasting Corporation

International Cooperation Program

Planned interviews:

Dan Sperber, *social and cognitive scientist,*
CEU, ICCI

Kuma Kengo, *architect,* KKAA, Tokyo, Japan

Michel Bauwens, *theorist,*

Asian Foresight Institute [AFI]

Svend M. Hvass, *architect,* Danmark

Timeline:

Producer/Director: **Propaganda/Janesch**

Locations: *Tokyo, Ise, Copenhagen, Paris,*
Budapest

Research: **8** weeks

Prep: **6** weeks

Shoot: **35** days (over 12 wks)

Wrap: **2** weeks

Post: **20** weeks

TOTAL: **48** weeks

Japan's Ise Shrines

Ise lies centrally on Honshu, the main island of the Japanese archipelago. Ise City is situated within the Ise Shima National Park in the Mie Prefecture. Scattered in and around Ise City are the well over a hundred sacred sites which form the Ise 'family' of Shrines, collectively labelled the Ise Shrine, the Grand Shrine of Ise, Ise Daijingu, Ise Jingu, Jingu, or, like the town itself, just plain Ise. By far the most important members of the 'family' are the Naiku and Geku Shrines.

The Naiku Shrine, also known as the Inner Shrine, as Kotaijingu or simply as the Naiku, is dedicated to Amaterasu-no-Omikami, the Sun Goddess, and lies by the Isuzu River. The Geku Shrine, the Outer Shrine, Toyo-uke Daijingu, or just the Geku, is dedicated to Toyouke-no-Omikami, the Goddess of Food, Clothing and Housing. It is situated within the Ise City urban area, on a large area of virgin territory, wooded mountains, inaccessible to the public.

On each of these two large tracts of land stands an inner precinct, with four wooden fences surrounding the main sanctuary, the *shoden*, in which the holy object representing the deity is enshrined. The Naiku and the Geku inner precincts are similar in size, and the structures are similar in appearance, but there are some minor differences. Next to the fenced-in area lies an alternate site of identical size to which the buildings will move when the rite of moving the shrine, the *shikinen sengu* takes place.

According to the myths the shrine to the Sun Goddess was founded a few years before the beginning of the Christian era. The Ise Shrines have been rebuilt since 690 A.D. Every twenty years an identical set of buildings is constructed on the empty site. There is always a group of structures on one of the two identical sites, while the other site in principle stays empty. When the deity is transferred to the new repository, the older buildings are demolished.

It is the sanctuary where the sacred container holding the august mirror – the symbol of the Sun Goddess – is kept. The culmination of the *shikinen sengu* is the night when the bearers transfer the treasures into the new sanctuary. The sacred mirror in its wrapping and container is borne by twelve priests who are completely enveloped in a silk canopy so that the sacred symbol is not exposed to vulgar gaze. This white canopy is carried by twenty other priests. After the white-curtained enclosure are carried the other treasures – the sedge umbrella, shields, spears with their banners, bows, arrows, and quivers. This unique procedure is the survival of an archaic rite concerning a sanctified article associated with the origin of the shrine, while the boat shape is testimony to the ancient

belief that the Sun Goddess arrived by boat when she came to the Province of Ise.

The major reason of the vicennial rebuilding of the shrines is that nothing old, rotten, or shabby is suitable for the place in which the *kami* are enshrined, as well as the need to meet the requirements of making afresh the material objects and ceremonial articles. In those days when a generation was only twenty years, the knowledge of architecture, as well as the techniques of metal work, dyeing, weaving, lacquering, sword making, and other crafts, had to be passed down from one generation to the next.

The admired paradox of the shrines is that the brand new buildings that are more than thirteen hundred years old, are new in material, but ancient in form and spirit. This ceremony, the preparations for which take eight years, was last carried out in 1993, when the sixty-first renewal took place and a new set of buildings was consecrated. Subsequent to the sixty-first renewal, the main sanctuaries in both the Naiku and the Geku now stand towards the east, while the western sites, called *kodenchi*, when empty, await the sixty-second *shikinen sengu*, which will culminate in the year 2013.

(Peter Janesch)

THE LOOKING-GLASS GODDESS

Peter Janesch

DIRECTIVE FOR THE DISESTABLISHMENT OF STATE SHINTO

ORDERS FROM THE SUPREME COMMANDER FOR THE ALLIED POWERS TO THE JAPANESE GOVERNMENT:

15 December 1945

MEMORANDUM FOR: Imperial Japanese Government
THROUGH: Central Liaison Office, Tokyo
SUBJECT: Abolition of Governmental Sponsorship, Support, Perpetuation, Control, and Dissemination of State Shinto

1. In order to free the Japanese people from direct or indirect compulsion to believe or profess to believe in a religion or cult officially designated by the state, and

In order to lift from the Japanese people the burden of compulsory financial support of an ideology which has contributed to their war guilt, defeat, suffering, privation, and present deplorable condition, and

In order to prevent recurrence of the perversion of Shinto theory and beliefs into militaristic and ultra-nationalistic propaganda designed to delude the Japanese people and lead them into wars of aggression, and

In order to assist the Japanese people in a rededication of their national life to building a new Japan based upon ideals of perpetual peace and democracy,

It is hereby directed that:

a. The sponsorship, support, perpetuation, control, and dissemination of Shinto by the Japanese national, prefectural, and local governments, or by public officials, subordinates, and employees acting in their official capacity are prohibited and will cease immediately.

b. All financial support from public funds and all official affiliation with Shinto and Shinto shrines are prohibited and will cease immediately.

c. All propagation and dissemination of militaristic and ultra-nationalistic ideology in Shinto doctrines, practices, rites, ceremonies, or observances, as well as in the doctrines, practices, rites, ceremonies and observances of any other religion, faith, sect, creed, or philosophy, are prohibited and will cease immediately.

d. The Religious Functions Order relating to the Grand Shrine of Ise and the Religious Functions Order relating to State and other Shrines will be annulled.

e. The Shrine Board of the Ministry of Home Affairs will be abolished, and its present functions, duties, and administrative obligations will not be assumed by any other governmental or tax-supported agency.

f. All public educational institutions whose primary function is either the investigation and dissemination of Shinto or the training of a Shinto priesthood will be abolished and their physical properties diverted to other uses. Their present functions, duties, and administrative obligations will not be assumed by any other governmental or tax-supported agency.

g. Private educational institutions for the investigation and dissemination of Shinto and for the training of priesthood for Shinto will be permitted and will operate with the same privileges and be subject to the same controls and restrictions as any other private educational institution having no affiliation with the government; in no case, however, will they receive support from public funds, and in no case will they propagate and disseminate militaristic and ultra-nationalistic ideology.

h. The dissemination of Shinto doctrines in any form and by any means in any educational institution supported wholly or in part by public funds is prohibited and will cease immediately.

(1) All teachers' manuals and text-books now in use in any educational institution supported wholly or in part by public funds will be censored, and all Shinto doctrine will be deleted. No teachers' manual or text-book which is published in the future for use in such institutions will contain any Shinto doctrine.

(2) No visits to Shinto shrines and no rites, practices, or ceremonies associated with Shinto will be conducted or sponsored by any educational institution supported wholly or in part by public funds.

i. Circulation by the government of "The Fundamental Principles of the National Structure", "The Way of the Subject", and all similar official volumes, commentaries, interpretations, or instructions on Shinto is prohibited.

j. The use in official writings of the terms "Greater East Asia War", "The Whole World under One Roof", and all other terms whose connotation in Japanese is inextricably connected with State Shinto, militarism, and ultra-nationalism is prohibited and will cease immediately.

k. God-shelves (kamidana) and all other physical symbols of State Shinto in any office, school institution, organization, or structure supported wholly or in part by public funds are prohibited and will be removed immediately.

l. No official, subordinate, employee, student, citizen, or resident of Japan will be discriminated against because of his failure to profess and believe in or participate in any practice, rite, ceremony, or observance of State Shinto or of any other religion.

m. No official of the national, prefectural, or local government, acting in his public capacity, will visit any shrine to report his assumption of office, to report on conditions of government, or to participate as a representative of government in any ceremony or observance.

2. a. The purpose of this directive is to separate religion from the state to prevent misuse of religion for political ends, and to put all religions, faiths, and creeds upon exactly the same legal basis, entitled to precisely the same opportunities and protection. It forbids affiliation with the government and the propagation and dissemination of militaristic and ultra-nationalistic ideology not only to Shinto but to the followers of all religions, faiths, sects, creeds, or philosophies.

b. The provisions of this directive will apply with equal force to all rites, practices, ceremonies, observances, beliefs, teachings, mythology, legends, philosophy, shrines, and physical symbols associated with Shinto.

c. The term State Shinto within the meaning of this directive will refer to that branch of Shinto which by official acts of the Japanese Government has been differentiated from the religion of Shrine Shinto and has been classified as a non-religious national cult commonly known as State Shinto or National Shinto.

d. The term Shrine Shinto will refer to that branch of Shinto which by popular belief, legal commentary, and the official acts of the Japanese Government has been recognized to be a religion.

e. Pursuant to the terms of Article I of the Basic Directive on "Removal of Restrictions on Political, Civil, and Religious Liberties" issued on 4 October 1945 by the Supreme Commander for the Allied Powers in which the Japanese people were assured complete religious freedom,

(1) Shrine Shinto will enjoy the same protection as any other religion.

(2) Shrine Shinto, after having been divorced from the state and divested of its militaristic and ultra-nationalistic elements, will be recognized as a religion if its adherents so desire and will be granted the same protection as any other religion in so far as it may in fact be the philosophy or religion of Japanese individuals.

f. Militaristic and ultra-nationalistic ideology, as used in this directive, embraces those teachings, beliefs, and theories, which advocate or justify a mission on the part of Japan to extend its rule over other nations and peoples by reason of:

(1) The doctrine that the Emperor of Japan is superior to the heads of other states because of ancestry, descent, or special origin.

(2) The doctrine that the people of Japan are superior to the people of other lands because of ancestry, descent, or special origin.

(3) The doctrine that the islands of Japan are superior to other lands because of divine or special origin.

(4) Any other doctrine which tends to delude the Japanese people into embarking upon wars of aggression or to glorify the use of force as an instrument for the settlement of disputes with other people.

3. The Imperial Japanese Government will submit a comprehensive report to this Headquarters not later than 15 March 1946 describing in detail all action taken to comply with all provisions of this directive.

4. All officials, subordinates and employees of the Japanese national prefectural, and local governments, all teachers and education officials and all citizens and residents of Japan will be held personally accountable for compliance with the spirit as well as the letter of all provisions of this directive.

FOR THE SUPREME COMMANDER:

[Signed] H. W. Allen
Colonel, A.G.D.,
Asst. Adjutant General

IMPERIAL EDICT

Facing now a new year, we recall how, at the beginning of the Meiji Era, Emperor Meiji deigned to hand down the Charter Oath in Five Articles as the policy of the state.

He declared:

1. Conference shall be inaugurated widely, and all things shall be settled by public discussion.
2. Upper and lower classes shall be of one mind, and governmental administration shall be carried out vigorously.
3. Each and every person, in one and the same manner, beginning with the civil and military authorities and extending to all the masses, shall have opportunity to realise his aspirations, that the human spirit be not frustrated.
4. The evil practices of former times shall be broken down, and everything shall be founded on the just and equitable principles of nature.
5. Knowledge shall be sought throughout the world, that the foundations of imperial rule may be strengthened.

His majesty's wishes were impartial and just. What can we add to them? We herewith renew the oath and resolve on the promotion of the welfare of the nation. At all costs we must pattern our actions according to the spirit of the Charter oath, we must leave behind the evil practices of former years, we must foster the will of the people, raise up government and people, and mrry through in the spirit of peace, we must enrich education and strengthen the foundations of culture, and thus undertake the advancement of the life of the people and the establishment of a new Japan.

Cities and towns, large and small, that have sustained the ravages of war, the sufferings of an afflicted people, the stagnation of industry, the lack of food, the growing trend of unemployment — all this wounds the heart. Yet we doubt not that if our countrymen (*zaga kokumin*), by squarely facing the ordeals of the present and by firmly resolving to seek civilisation through peace, bring this resolution to good issue, then not only for our country but also for all mankind a bright future will open up.

Moreover, we know that the spirit of love of home and the spirit of love of country are especially strong in our nation. Now in truth is the time for expanding this and for putting forth sacrificial efforts for the consummation of the love of mankind. When we reflect on the results of the long-continued war which

has ended in our defeat (*haiboku*), we fear that there is danger that our people find the situation hard to bear and that they sink to the depths of discouragement. As the winds of adversity gradually heighten, there is peril in the weakening of moral principles and the marked confusion of thought that they bring.

We stand together with you our countrymen. Our gains and losses have ever been one. We desire that our woe and weal should be shared. The bonds between us and our countrymen have been tied together from first to last by mutual trust and affection. They do not originate in mere myth and legend. They do not have their basis in the fictitious ideas that the emperor is manifest god (*akitsu mikami*) and that the Japanese people are a race superior to other races and therefore destined to rule the world.

In order to alleviate the trials and sufferings of the people, my government will exhaust all means for devising every kind of plan and program. At the same time, it is our wish that our countrymen should trample disaster underfoot and rise above it, and that they should go forward bravely in making good the suffering of the present and in building up industry and civilisation. In the development of the characteristics of tolerance and mutual forgiveness, in mutual dependence and assistance, in the unity of the civil life of our country - in these things there is well revealed the true worth of our supreme tradition, for which we are not ashamed. We doubt not that herein is the reason why in truth our countrymen can make a tremendous contribution to the happiness and progress of mankind.

Plans for the year are made at the beginning of the year. We earnestly desire that our countrymen, on whom we rely, may have the same purpose as ourselves, that we personally take warning and that we personally take heart in order that we may bring to fulfilment this great task.

January 1, 1946

Imperial Sign Manual, Imperial Seal
Countersigned by
The Prime Minister
Other Cabinet Ministers

THE SITE

By the banks of the limpid Isuzu River, amid dense forests at the foot of Mount Kamiji and Mount Shimaji stands the Ise Shrine. Its appearance only a little changed since remote antiquity. The Naiku (Inner Shrine), dedicated to the worship of Amaterasu-Omikami (Heaven-Illuminating Goddess), Sun Goddess and legendary ancestress of the Imperial House, is on the east bank of the river. About four miles away, across the river, against the background of the hill Takakura, lies the Geku (Outer Shrine), in which Toyouke-Omikami, Goddess of Cereals, is venerated.

The mysterious and awe-inspiring innermost sanctums of the two shrines are set far back in the forests, enclosed by fences, four deep. Inside are the two main sanctuaries, surrounded by subsidiary buildings: no ordinary person is allowed to enter here.

The buildings at both shrines are very old and very new. They are very old because they are identical with the ones that stood there at least as early as 685. They are archaically pure. They are very new, because they are ceremonially rebuilt every twenty years. Carpenters - in spotless white - repair to the sacred forests on the Kiso Mountains to cut the new timber. They bathe frequently; if blood should fall on any stick, it would be rejected.

Two alternately used enclosures stand side by side. In the empty one the new group of buildings is made in the image of the existing ones. At the night of change the simple symbols of the godly presence are transferred to the new shrine. Then the old buildings are dismantled.

THE FENCE

The Naiku and Geku compounds of Ise Jingu are enclosed by four wooden fences. The outermost fence (Itagaki, or Plank Fence) surrounds the entire precinct, including the other fences, and is the only fence through which worshipers may pass. There are three inner fences: the outer fence (Tono Tamagaki, or Outer Jewel Fence), the inner fence (Uchi Tamagaki, or Inner Jewel Fence), and the innermost fence (Mizugaki, or Fence of Excellence) which enclose the *shoden* and other buildings of the inner precinct. Nearing the shrine, one becomes increasingly aware of the enclosed space, punctuated at intervals by a series of partitions. The gaps between fence boards and posts become perceptibly narrower in each fence, and the innermost fence effectively hides all but the roofs of the shrines from view.

THE PILLAR

A wooden post, called *shin-no-mihashira* (sacred central post, or heart pillar), stands under the middle of the floor of both the Naiku and the Geku main sanctuary buildings, a feature not found in any of the other sanctuaries. The holy object of the Naiku, the mirror, rests directly above the post in a cylinder of cryptomeria wood on a wooden stand resembling a boat in shape.

THE MIRROR

The *shin-no-mihashira* are a secret of secrets, and although there is no way of knowing for sure, they are said to be posts of plain wood, about seven feet in length, the lower half buried in the ground and the upper standing free, not touching the floor above. Many layers of silk are reportedly wrapped around the posts, into which branches of the *sakaki* tree (the 'golden bough' of Japan) are inserted. Clay tablets are then heaped around, and the whole is protected by a wooden fence. All we can see of them are these wooden fences under the raised floors of the main sanctuaries and in the middle of the alternate sites; in the latter they are covered by small roofs resting on top of the fences.

THE MYTH

THE REGALIA

The *Ama-no-iwato* ("Heavenly Stone Cave") myth⁽¹⁾ tells, that when Amaterasu hid herself in the heavenly stone cave, Omoikane, child of Takami-Musubi, ordered Futodama to root up and bring back a *sakaki* tree from *Ame-no-kagu-yama* hang a mirror on its branches, and set it up in front of the stone cave. The deity *Arne-no-uzume* then exposed her breasts and dropped her clothes in a frenzied, shamanistic dance. The laughter and excitement of the gods watching this spectacle succeeded in enticing Amaterasu out of the cave. This *Ame-no-uzume* was a *miko*⁽²⁾.

(1) The myths of trying to draw Amaterasu out of the cave with *sakaki* or *himorogi*, and of the Heavenly Grandson leaving his rock abode in Heaven and descending to a mountain top, seem to point toward a

shift in symbolism from Iwakura to *himorogi*, from stone to wood, from a southern animistic to a northern shamanistic symbolism.

(2) Mikoi female mediums. act as go-betweeners.

THE REPETITION

THE PERIOD

The practice of completely rebuilding Ise Jingu every twenty years is unique among shrines in Japan today and is one of Ise's most distinctive features. To accommodate this periodic reconstruction, known as *shikinen sengu*, the shrine compounds of both the Naiku and the Geku are divided into eastern and western sectors. While one sector is in use, the other is kept empty. and the wide, fallow plot of open ground covered by white gravel, adjacent to the shrine precinct currently in use, is a sight peculiar to Ise.

VISITORS

"Crossing the bridge over the river Isuzu and passing beneath the first tiara he finds himself unconsciously lapsing into silence, preoccupied with the sound he is making. Though he may try to speak with his companion, the noise of the pebbles makes hearing difficult. So he walks on in silence, straight ahead down the long avenue of cryptomerias. The crunching of the pebbles actually heightens the impression of stillness all about him, eventually, drawn into the monotonous repetition of the sound he produces, he forgets all conversation. A little further on, another sound begins to obliterate the sound of the pebbles: the rippling murmur of the Isuzu where it draws close to the road. At this spot, known as Mitarashi, he dips his hands in the stream as a token of physical purification, and in so doing is brought into still closer communion with Nature. Back on the path, he finds the cryptomerias crowding about him even more thickly. Great trees, centuries old, press together above his head, and in the tenebrous light that filters through them he feels himself carried back to those dim, primitive ages before man had learned to clothe his thoughts in words."

(*Noboru Kawazoe*)

"At the time of my first visit in 1934, Ise was the symbol of the Japanese state and its ultranationalistic ideology, and its oppressive authority weighed heavily on the hearts of those who worshiped there. As a young boy growing up then, I remember how relentless indoctrination had instilled in us such a fearful reverence for the awesome prestige of Japan's most sacred shrine that my chest tightened with apprehension upon crossing the Isuzu River. The clatter of the pebbles that I turned underfoot as I approached the *shoden* disturbed the solemn stillness of the shrine precinct, echoing eerily the mounting tension I felt. Even in the middle of the day, the giant cryptomeria that crowd the approach to the shrine near the outermost wooden fence created an impression of darkness. When I stepped into their shadow, I could feel myself drawing nearer some frightful presence."

(*Yasutada Watanabe*)

"What is it that captivates the soul and imagination at Ise? Why is it different from any other shrine? The exquisite natural setting, the awesome majesty of the towering trees, the simplicity of the pure Shinto architecture - all this exist in other places as well. Yet here there is something more. In this tranquil forest, the multitudes come without display and pay their respect in unending succession. Here one can gain the feeling of identity with the ages, the sense of history, the continuity of the life of a whole people."

(*Felicia G. Bock*)

"There is nothing imposing but the space, the silence, and the suggestion of the past."

(*Lafcadio Hearn*)

THE STATE SHINTO

The elaboration of a Shinto theology in the eighteenth century and the rapid growth of a strong national consciousness in nineteenth-century Japan led to State Shinto and encouraged the uncritical acceptance of a national mythology as factual, culminating in the 1930's in the unhappy wedding of Shinto ideology to militaristic goals.

"What are the deep shadows hanging over Ise as against the limitless radiance of the Parthenon?"

(*Wafter Gropus*)

We solemnly announce:

"The Heavenly Deities and the Great Ancestress [Amaterasii Omikami] established the throne and made the succession secure. The line of Emperors in unbroken succession entered into possession thereof and handed it on. Religious ceremonies and government were one and the same (saisei itchi), and the innumerable subjects were united. Government and education were clear to those above, while below them the manners and customs of the people were beautiful. Beginning with the Middle Ages, however, there were sometimes seasons of decay alternating with seasons of progress. Sometimes the Way was plain,

sometimes, darkened; and the period in which government and education failed to flourish was long.

Now in the cycle of fate, all things have become new. Polity and education must be made clear to the nation, and the Great Way of obedience to the gods must be promulgated. Therefore we newly appoint propagandists (the National Teachers of the Great Promulgation Campaign, kyodoshoku) to proclaim this to the nation. Do you our subjects keep this commandment in mind?

(An imperial edict in the third year of Meiji -1870)

The Japanese nation was a single great race-family presided over by the father-emperor. While all were subjects of the Tenno, the vast majority were at the same time his actual blood-relation. The nation had a one-tribe origin. At the center of the tribe was the imperial family, and at the head was the emperor. Thus, while the people revered the emperor as sacred or kami, they clung to him and depended on him as their father. Corresponding to the emperor's fatherly love for his children, it was the delight of the subjects to call themselves his babes - his *aka-chan* or "*little red ones*".

In the spring of 1940 a monument to the spirit of "*the whole world under one roof*" was erected in the city of Miyazaki, Kyushu. It stands on Hakko Hill in the form of a great tower of ferroconcrete,

overlooking the Hyuga Straits and rising to a height of more than a hundred feet. On each of the four sides of the pillar is set a representation of a human figure, symbolizing the four primary agencies wherewith Japan attains the realization of her mission in the world: commerce and industry, fishing, agriculture and war.

The consummation of the Three-Power Pact between Germany, Italy and Japan was made known to the Japanese nation by an imperial edict. issued on September 27, 1940. The opening words declare: "*To enhance justice on earth and make of the world one household is the great injunction, bequeathed by Our Impenal Ancestors, which We lay to heart day and night*".

THE RITES OF RENEWAL

The rebuilding of 1953 marked a historic recovery, since the Occupation authorities had decreed separation of all shrines from the state and had deprived them of official support. Most of the funds for this rebuilding came from individual donations made by some ten million people.

The reconstruction of the shrine buildings and the remaking of their treasures and furnishings for the 1973 ceremonies reached a cost almost beyond imagination.

The preparations began in 1965, eight years beforehand. In 1966, and in each succeeding year, the Emperor and Empress contributed from their private purse toward the rebuilding expenses, making an especially large donation in 1972. This benefaction, and the cumulative contributions of worshipers and the fund-raising campaign of the support society, the *Ise Jingu Sukei-kai*, have raised a sum wich is reckoned in billions of yen. One published account mentioned a figure of ¥ 4.500 million.

Activities in anticipation of the vicennial event began in 1965. The first of a series of thirty-two special festivals and ceremonies were then held, when the *Yamaguchi-sai* and *Konomoto-sai* festivals took place in the remote forests of the Kiso mountains prior to cutting the first timbers.

The years of building and of remaking treasures were climaxed in the Shrine Removal Ceremony held at the *Naiku* on 2. October 1973.

"Tuesday, 2 October, dawned bright and fair, although it had rained during the two previous days in the Ise region. The air was pleasantly warm at midday as the worshipers from all over the country began to converge on Ujiyamada to make their way to the Grand Shrine. If the crowd looked well dressed, it was because these people were benefactors of the Grand Shrine, either by contributions or services, and had recived formal invitations to the event. Along with the invitation had come instructions regarding deportment and dress - gentlemen had to wear a morning coat, while, in the case at ladies, a formal kimono or Western dress was required.

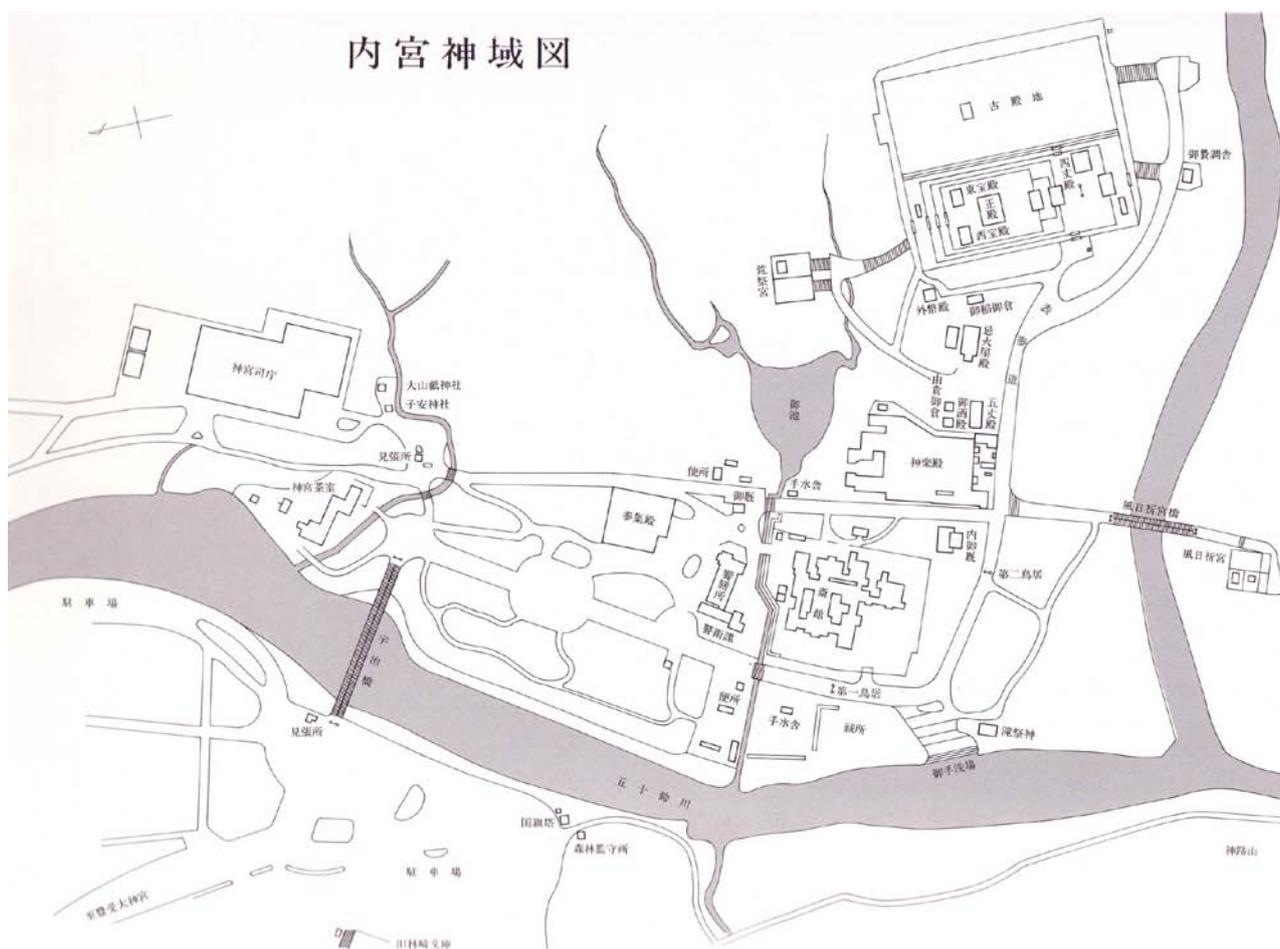
After passing through the second and third *torii* along the path to the main sanctuary, we reached the huge wooden platform built for the occasion to seat some three thousand or more invited guests. In the gathering darkness, fires were lighted at the foot of each stairway leading to the old and new shrines. At 6.00 P. M., the sound of drum beats heralded the beginning or the grand procession. The first ceremony consisted of distributing symbolic offerings to all the participants.

The waiting period during which the participants were within the sacred enclosure seemed interminable. During this time, the Imperial Messenger was offering the Emperor's prayer to the Sun Goddess, beseeching her to move to the newly erected sanctuary that had been prepared and furnished for her. Then the door of the sanctuary was opened by two high-priests and the Mistress of Ceremonies entered, followed by ten high-priests to prepare the transfer of the sacred symbol of the goddess from the old sanctuary to the new.

Finally, at the stroke of eight o'clock, all outside lighting, lanterns, and torches were extinguished. The darkness was complete except for the small flicker of the bonfire at the foot of each stairway. Absolute stillness fell upon the crowd of onlookers. After a few moments the silence was broken by the faint note of the flutes, whose plaintive two-note melody (a very slow do... re... repeated over and over to the rhythm of the marching) was the only audible accompaniment. While the officiating participants were within the sanctuary, attendants had carpeted the route by spreading a cloth runner along the entire length of the path from the old sanctuary to the steps of the new. Pine torches suddenly lighted up this path as the dignitaries emerged from the old gate and the procession of priests bearing the sacred symbol and the treasures came forth.

The sacred mirror in its wrapping and container was borne by twelve priests who were completely enveloped in a silk canopy so that the sacred symbol was not exposed to vulgar gaze. This white canopy was carried by another twenty priests. Preceding this part of the procession were priests carrying the sacred silk umbrella and the long-handled silken screens. As this most solemn part of the procession passed, the stillness was broken as many of the faithful reverently clapped their hands while they bowed their heads to acknowledge the presence of divinity."

(Felicia G.Bock)



CV

Peter Janesch

He was born in **1953** in Budapest

1972-73 He was a student of joinery in the **Faipari Szakmunkásképző Intézet** (*Woodworking Vocational Trade School*)

1973-79 He studied and graduated from the Department of Architecture at the **Magyar Iparművészeti Egyetem** (*Hungarian University of Applied Arts*), Diploma in Architecture and Design

1982 He was a student for one year in the **Római Katolikus Hittudományi Akadémia** (*Academy of Roman Catholic Theology*)

1984-86 Magyar Építőművészek Szövetsége **Mesteriskolája** (*Masters' School of the Association of Hungarian Architects*)

1986-88 He participated in the Cycle as a teaching assistant in the education programme of the **Masters' School**

1993-2000 He participated as a master in the education programme of the Masters' School

1986-89 As a guest lecturer he taught and held lectures at the **Budapesti Műszaki Egyetem** Építészmérnöki Kar (*Budapest Technical University; Department of Architecture*) and at the **Hungarian University of Applied Arts**

1987 He obtained the **É-1** principal architect licence

1989 He established **J.B.A.** Inc, dealing with architectural design, general contractor construction and therapeutic care, which he still heads

1991-92 He spent one year on architect-researcher scholarship at the **Tokai University**, Japan

2004 He was the curator of the Hungarian pavilion at the **Venice Biennale of Architecture**
web: <http://biennale04.mosfet.hu/?m=1&nyelv=magyar&menu=m1> (c.)

2005 He obtained the **DLA** degree at the Budapest University of Technology and Economics, Faculty of Architecture

2007 With the team members behind the winner application at the tender for the Government Quarter, he established **TEAM 0708** Ltd. (*d., e.*)

2008 He established **BP-Robin** Nonprofit Association

2009 He established **TEAM 0910** Ltd. Architect Studio web: <http://team0910.hu/index2.html>
<http://team0910.hu/team0708/17>

Awards

2004 He received the **Ybl Miklos** Prize (*a., b.*)

2008 He won the **Holcim Award** Europe Gold for Sustainable Construction (*f., g., h.*)

2009 He received the **pro-Budapest** award

2011 He received the **Molnár Farkas** award

Lectures

Budapesti Műszaki és Közgazdaságtudományi Egyetem (*Budapest University of Technology and Economics*)

MOME Moholy-Nagy Művészeti Egyetem, Budapest (*MOME University of Art and Design*)

Ybl Miklós Építéstudományi Kar, Budapest (*Ybl Miklós Faculty of Architecture*)

Széchenyi István Egyetem, Győr

ETH, Zürich

Pécsi Tudományegyetem, Pollack Mihály Műszaki Kar, Pécs (*Faculty of Engineering, University of Pécs*)

Field trips

Greece – Turkey **1972, 1987** / Transylvania **1974, 1985** / Italy **1982, 1985, 1994, 1995, 2004, 2005, 2006, 20010, 2011** / Germany **1983, 1984, 1989, 1999, 2000, 2003, 2007, 2009** / Austria **1985, 1987, 2001, 2009** / Mongolia – China **1986** / Japan **1991-92, 2006, 2011** / Thailand – Hong Kong **1992** / Holland **1995, 2001** / Slovenia **2000** / Switzerland **2000** / Denmark – Sweden **2002** / Spain **2004, 2008, 2009** / France **2005, 2006, 2009, 2010** / USA **2006** / Portugal **2007** / Russia **2008** / Morocco **2009** / Mexico **2010** / Croatia **2011**

The mentioned field trips have been planned in connection with different types of research projects, e.g. Japan on the sustained tradition of the oldest ritual *shikinen sengu*, also on Christopher Alexander's *Eishin Higashino Highschool* project –as the timeless way of building in practice; China for the *Queenening the Pawn* project; Morocco (Casablanca) – France (Toulouse) – Germany (Berlin) on the Candilis-Josic-Woods architecture practice's *ATBAT-Afrique* project and on the socio-cultural awareness of the office, a rare example in the post-war period, and also on how one fails with the best intentions; Mexico, on the self-managed housing regions with participatory urban planning and the suburbanization process, definition of a *squatter settlement*

web:

<http://www.flickr.com/photos/59063467@N06/sets/?&pa>

Publications

Földi megfigyelőállomás In: *Építészeti tendenciák Magyarországon 1968-1981*, szerk.: Szegő György, 1982
Műterem-ház, Piliscsaba, In: Magyar Építőművészet, 1985
Messepalast, Becker KG, Internationaler Wettbewerb, 1987
Messepalast, In: Wettbewerbe, 1987-68-69
Messepalast In: Magyar Építőművészet, 1988
Mesteriskola VIII. In: Magyar Építőművészet 1989/1-2
Nemzeti Színház '97 In: Építés Felújítás, 1997-5.
Janesch-Karácsony In: Új Magyar Építőművészet, 1998-2
Kertvégi ház , In: Alaprajz, 1998-4, / Pajkos u.
Fővárosi Levéltár, In: Alaprajz, 1998-5
Baustelle: Ungarn Akademie der Künste, Berlin, 1999
A levetkőztetett ház In: Lakáskultúra, 1999-9
Házszerű házak Perbálon In: Népszabadság, 1999-10-27, Bojár Iván András
Elengedett kézzel In: Octogon, 1999-10, Németh Gábor
A felöltöztetett ház In: Alaprajz, 2000-2, Csanády Pál
Családi otthon a Széher úton archiweb plussz, 2000-2, Wesselényi-Garay Andor
Ein Ort zum Weiterleben In: Bauwelt, 2000-2,
Rehabilitation centre for disabled young people at Perbál In: Domus, 2000-823, Ferkai, András **(b.)**
Nemzeti Színház 2000, In: Építész-műhely 2000-2,
Perbál In: *Architektur in Ungarn*, Vargha Mihály, 2000
Új Nemzeti, új pályázat Színház, 2000
Perbál In: *Modern Construction Handbook* Andrew Watts, Springer Verlag, 2000
Rendhagyó építési napló Perbálról In: Építő Mester, 2001, Csontos Györgyi

A császár új ruhája, sőt... In: Arc, 2001-6, Klobusovszki P.
Kísérletek és tévelygések In: Beszélő, 2001-6
Időképek Néprajzi Múzeum, 2001 / Időtér
Többarcú ház In: Lakáskultúra, 2001-9
Öt ház Terc kiadó, Szerk.: Lévai-Kanyó Judit, 2003
Idegen megszállás, Michael Kubo In: Élet és Irodalom No. XLVIII. 42. 2004 **(c.)**
Budapest Urban Design Project In: GA Japan, 88
Perbál In: *Phaidon Atlas of 21st Century World Architecture* Phaidon Press, 2008
Családi házak / Family Houses Terc Kiadó, Szerk.: Lévai-Kanyó Judit, 2009
K-4 History in 405 Titles
<http://team0910.hu/referenciak/32> **(d.,e.)**
More than the sum of its parts, *Contextual government quarter development Budapest, Hungary* In: Second Holcim Awards – 2009 **(f.,g.,h.)**

Exhibitions

Építészeti tendenciák Magyarországon 1968-1981 Óbuda Galéria, 1982
Fiatal Építészek '84 Nemzeti Galéria, 1984
Fotó-Építészet Vármúzeum, Esztergom, 1985
Collegium Hungaricum, Bécs, Ausztria, 1986
UIA Kongresszus, Szófia, 1989
Kaiserforum? Kulturinsel? Touristen-Paradies? Tölgyfa Galéria, 1988 / Messepalast
Munkák Tölgyfa Galéria, 1989
Az Új Nemzeti Színház Tervpályázat díjazott tervei, Várszínház, Budapest, 1997
A Fővárosi Levéltár tervpályázat tervei, Városháza, 1998
Baustelle: Ungarn Neuere Ungarische Architektur, Akademie der Künste, Berlin, 1999
Szentendrei köztemető, PMMK, Szentendre 1999
Piranesi Days of Architecture, Piran, 1999 / Perbál
Perbál vagy perzsavásár N&n Galéria, Budapest, 2001
Magház – Elvetették N&n Galéria, Budapest, 2003
Egy-ház Trafó galéria, Budapest, 2003
3 kiállítás 4 kurátor N&n Galéria, Velencei Biennále 2004
55 posztamens N&n Galéria, Budapest, 2005-03
HA !!– meg nem épült Magyarország Körzögyár, 2007
100 szoba – 100 makett Kormányzati Negyed KÉK 2008
Deadline Today 99+ stories on making architectural competitions, Architekturzentrum Wien - Alte Halle, 2009
Contextual New Urban Quarter aka Government Quarter, Holcim Awards, Budapest, 2009

Curator

From Beauty to Beauty (and Back Again) Hungarian Pavilion at the Venice Biennale, 2004
Szövevszerkezet Sámsondi Kiss Béla, Párkányi Mihály, Szövényi István, Nagy Péter Sándor, N&n Galéria, 2005

References

(a.)

Ybl Miklós prize motive, 2004 (highest award of professional appreciation by the state)

web: <http://epiteszforum.hu/node/8706>

“Péter Janesch is a key personality of the middle generation; his designs span the complete range of the profession from the level of objects / furniture through interior design to that of significant public buildings. In all genres his performance is characterized by a constant demand for incredibly high standards. His output might seem simple; however, these products show a sensitive reaction to the needs of the location and the users, and also create rich spatial structures. All his designs are characterized by focus on the essential, an original way of thinking and the radiating joy of creation. The life philosophy expressed in his writings on theory is best exemplified by the complex of the centre for children in Perbál.”

(b.)

Home and rehabilitation centre for disabled children and youth in Perbál, Hungary

(Architects: Péter Janesch and Tamás Karácsony)

András Ferkai in Domus No. 823. February 2000

web: <http://team0708.mosfet.hu/team0708/17/117>

“Nothing is wrong with reduction, if it is not an end in itself. In this case, the architects chose simple and cheap solutions because they had to consider the low budget. But this is not the only reason for doing so. It is indicative of their seriousness and commitment to an architectural language reduced to essential effects that Péter Janesch writes in a 1988 essay: „The truly serious attitude considers art to be a ‘means’ to something beyond it, that may be reached by giving up art itself. (...) Rilke believes it is possible to overcome the alienation of consciousness without leaving language completely behind. It is sufficient to restrict the territory and use of language relentlessly. The misleadingly simple act of denomination needs immense intellectual preparations (the contrary of alienation), no less than the purification and concentrated sharpening of senses.” The unaffected modesty of the Perbál rehabilitation centre is the outcome of a similar concentration. Only a succinct architectural language of this kind can provide disabled children with a quiet and cozy home and their parents and relatives with the setting of dignity and solace. The former apparently feel quite well, the latter are highly pleased with seeing that and thus appreciate the work of the architects as well as that of the master masons who came from Transylvania. However ‘cool’ this architecture may seem, it is warm and humane though not in the banal sense of the word.”

(c.)

Alien Invasion: The Hungarian Pavilion at the Venice Biennale (Curator: Peters Janesch)

By: Michael Kubo

In *Élet és Irodalom* No. XLVIII. 42. October, 2004.

web: <http://www.es.hu/kereses/szerzo/MICHAEL%20KUBO>

“In this quality of being ‘other’ – messengers from the real world – the projects collected in the Hungarian pavilion function very much like Duchamp’s ‘ready-mades’: quotidian objects repositioned in the domain of the rarefied and precious, which acquire destructive force purely through their representation of their own, hermetic forms of beauty. In this sense, the presence of these exhibitions in the Biennale is ultimately as radical a proposition – and, one hopes, as revolutionary in its effects – as Duchamp’s presentation of an urinal at the Independents show, now almost 90 years ago. The deeply alien quality of the Hungarian Pavilion at the Venice Biennale reminds me of the stories that circulated around the Hungarian scientists working to develop the atomic bomb during the Manhattan Project, who were so numerous and so talented that they were (only half-jokingly) rumored to have been aliens, the products of a Martian invasion in Budapest at the turn of the century. (Leo Szilárd, among the most brilliant of the Hungarians, offered the following revision: ‘The Martian spaceship landed in Budapest indeed around 1900, then departed, and due to overweight had to leave the less talented Martians behind.’) Isaac Asimov would later say that ‘a saying circulated among us that two intelligent species live on Earth: Humans and Hungarians’; some observers, more suspicious in the climate of the Cold War, apparently seriously entertained the notion that Budapest had been settled by Martians in order to take over the planet. Such is the equally strange position of the Hungarian Pavilion in Venice, half a century later: a brilliant, unexpected contribution whose presence can only be understood as alien.”

(d.)

Government Quarter, Budapest; Appreciation of the Winner Application

Extract from the appreciation by Ádám Sylvester, expressed at the announcement of the result, 2. August, 2007.

web: <http://epiteszforum.hu/node/6546>

"The design intentionally avoids all motifs that might intend to express power, strength or monumentality. The plan radiates a spiritual force which is totally open to future structural changes. This was the only plan which faced the challenges of today and the future related not only to architecture but to all of us. We are ahead of a new future in which our relationship to the environment must be rewritten on the personal as well as on the community level. This building is revolutionary in this respect. It is not only a well operating but also a completely green structure. We can discover environment awareness and sustainability in all its details. This also applies to its appearance and use of materials. Fossil energy is not even mentioned among the energy sources to be used for the maintenance of the building, which is outstanding compared to the other plans. It uses all means; it aims to achieve smart and economical solutions throughout, from the preparation of the site structure to machinery. We must also add that, avoiding the monumentality of power, the building shows a transparent structure which is the symbolization of modern democracy using the tools of architecture."

(e.)

A depressing tale of what might have been (Architects: Péter Janesch and Kengo Kuma)

By: Edwin Heathcote

In *Financial Times* September, 2008.

web: <http://www.ft.com/cms/s/0/3bbbef82-7fba-11dd-89b8-000077b07658.html#axzz1ftOT9pLv>

"While the original conception, a new, dense government quarter, could legitimately have been construed as urban regeneration and a massive air-rights proposal that could have influenced cities around the world, what the city is left with is exactly the sort of development it does not need.(...) It is a dismaying snapshot of lost opportunity. This scheme touched on the enduring themes of the contemporary city – from transport and density to government, PPP and ecology. It is the perfect example of the difficulty of creating a truly sustainable architecture, and sketches clearly the lack of a municipal vision for the urban realm. London, a city continually rebuilding itself yet which seems, similarly, to lack a real strategy, vision or any genuine public debate about what it wants to become, might want to draw a lesson."

(f.)

Gold Award to a government quarter development in Budapest (Architects: Péter Janesch and TEAM 0708)

web: <http://team0910.hu/palyazat/89/382>

"A project to house eleven ministries of the Hungarian government received the top prize of USD 100,000 and the Holcim Awards Gold 2008 trophy, for its comprehensive approach to urban renewal. The project led by Hungarian architect Peter Janesch provides energy-efficient space for government administration while at the same time revitalizing residential areas and parks and restoring an historic railway station. Head of Jury and professor of architecture at the Swiss Federal Institute of Technology in Lausanne (EPFL), Harry Guggler, commented that the project provided a win-win solution since it enables both new development and improved conditions for the existing residents in an area neglected for many years. 'The project demonstrates in a convincing manner how urban renewal should be tackled in order to deliver real improvements to degraded urban areas on a sustainable basis,' he said."

(g.)

Comment of the Holcim Awards jury Europe (Architects: Péter Janesch and TEAM 0708)

web: <http://www.holcimfoundation.org/T735/A08EUgo.htm>

web: http://www.holcimfoundation.org/Portals/1/images/holcim_imagegallery/A08EUgo/A08EUgo104x.jpg

"The outstanding highlight of this project is its comprehensive approach to urban renewal. The initial driver of the project was the need for additional space to accommodate government administrative departments in the heart of Budapest. Instead of just fulfilling this prime purpose by another large office complex, the project incorporates the revitalization of the adjacent historic Teréz quarter consisting mainly of housing and small businesses as well as the creation of additional public functions and parks including the upgrading of a beautiful old railway station that had been neglected for many years. In addition, a sustainable energy concept will be applied to the new administration buildings. Due to this integral development of a previously rather disregarded urban area a win-win situation will be created: on the one hand the new office spaces will be built according to the specific expectations of the government and the users, and on the other hand most of the inhabitants of this quarter will stay in their former but upgraded living environment and will benefit from access to additional recreational facilities. Overall, the project demonstrates in a convincing manner how urban renewal should be tackled in order to realize substantial contributions to the sustainable development of degraded urban areas."

(h.)

More than the sum of its parts - Contextual government quarter development Budapest, Hungary

web: http://www.holcimfoundation.org/Portals/1/docs/A09/A09B/2ndHolcimAwards_Essays_AllFinalists.pdf

web: <http://featuresblogs.chicagotribune.com/theskyline/2009/01/goodbye-icons-hello-infrastructure-obama-inaugurates-a-new-era-of-architecture-.html>