

Transcultural Dwelling. Japan's Pioneer Architect Miho Hamaguchi and her last Project in Spain

Vivienda Transcultural. La arquitecta japonesa pionera Miho Hamaguchi y su último proyecto en España

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Abstract

Abstract: Miho Hamaguchi (1915-1988) was the first woman to be a licensed architect in Japan. A pioneer in domestic design during the postwar period, she built and consulted on thousands of houses throughout her prolific career. However, she is a little-known figure both in Japan and in the international debate. Her representation in architectural historiography is limited to her influence on kitchen design, but her writings and work go far beyond. Hamaguchi's legacy is one of bold residential architecture that embodied democratic ideas in spatial configurations. She promoted the house as a fundamental tool for gender equality, leaving behind a feudal and patriarchal system. At the end of her career, she found in Costa del Sol the perfect place to carry out a residential project as a cultural exchange. "Kaiyo Club" became a set of three houses since the first design in 1974 until the subsequent extensions were completed in 1987. Throughout its different stages, the project shows a striking Spanish-Japanese transfer where different architectural languages coexist. The white-walled exterior dialogues with the vernacular, while its interior unfolds Japanese patterns with tatami-floored rooms or ofuro-style bathrooms. These dwellings present a unique hybrid materialization, displaying Hamaguchi's design from a humanistic stance, blending of locally rooted modernist spatial principles and reinterpreted traditions.

Keywords

Japanese Houses, Women Architects, Post-war Architecture, Miho Hamaguchi, Cultural exchange

Resumen

Resumen: Miho Hamaguchi (1915-1988) fue la primera arquitecta licenciada en Japón. Pionera en el diseño doméstico durante la posguerra, construyó y asesoró miles de casas a lo largo de su prolífica carrera. Sin embargo, es una figura poco conocida tanto en Japón como en el debate internacional. Su representación en la historiografía arquitectónica se limita a su influencia en el diseño de cocinas, pero sus escritos y su obra van mucho más allá. El legado de Hamaguchi es el de una arquitectura residencial audaz que plasmó ideas democráticas en las configuraciones espaciales. Promovió la casa como herramienta fundamental para la igualdad de género, dejando atrás un sistema feudal y patriarcal. Al final de su carrera, encontró en la Costa del Sol el lugar perfecto para llevar a cabo un proyecto residencial como intercambio cultural. "Kaiyo Club" se convirtió en un conjunto de tres casas desde el primer diseño en 1974 hasta las posteriores ampliaciones realizadas en 1987. A lo largo de sus diferentes etapas, el proyecto muestra una llamativa transferencia hispano-japonesa donde conviven diferentes lenguajes arquitectónicos. El exterior de paredes blancas dialoga con lo vernáculo, mientras que su interior despliega patrones japoneses con habitaciones de suelo de tatami o baños de estilo ofuro. Estas viviendas de Hamaguchi presentan una materialización híbrida única, mostrando su mezcla de principios espaciales modernistas enraizados en la localidad y tradiciones reinterpretadas, diseñando siempre desde una postura humanista.

Palabras clave

Vivienda japonesa, Mujeres arquitectas, Arquitectura de posguerra, Miho Hamaguchi, Intercambio cultural

Noemí Gómez Lobo (Spain, 1988) is an architect graduated from the School of Architecture of Madrid (ETSAM). She completed her doctoral thesis with a Monbukagakushō fellowship at the Tokyo Institute of Technology at the Yoshiharu Tsukamoto Laboratory, where she subsequently held a research and visiting professor position. She has also taught architectural design courses at Hosei University and TDU University. Her investigation focuses on the intersection between gender and the Japanese context, from the perspective of women architects, the Japanese house and the urban realm. She currently holds a postdoctoral position with a Margarita Salas Grant in the CAVIAR Research Group at the University of the Basque Country.

Kana Ueda (Ehime Japan, 1974) studied architecture at the Kyoto Institute of Technology, qualifying in 1997. After receiving the title of First-Class Kenchikushi in 2000, she moved to Switzerland. Since 2011 she has been an associate at Stücheli Architekten in Zurich. Aside from her practice, she has been a guest critic at the University of Liechtenstein and Pratt Institute. In 2019 she attended the Master of Advanced Studies in History and Theory of Architecture (gta) at the Swiss Federal Institute of Technology at ETH Zurich, qualifying in 2021. Kana Ueda specializes in the history and theory of postwar residential architecture and focuses on Miho Hamaguchi within the framework of cultural differences between Europe and Japan, as well as gender and dwelling architecture.

Diego Martín Sánchez (Spain, 1987) is an architect trained at the School of Architecture of Madrid (ETSAM) and PhD from the Tokyo Institute of Technology, Tsukamoto Laboratory. His research activity focused on the intersection between city and landscape, especially on participatory urban forestry practices that generate more-than-human commons. After teaching as visiting professor at Tokyo Denki University, he currently holds a postdoctoral position with a Margarita Salas Grant in the Cultural Landscape Research Group at the Polytechnic University of Madrid.

Miho Hamaguchi (1915-1988) was a pioneer of modern Japanese architecture and a relentless critic, but she is an almost unrecognized figure both in Japan and internationally. The architectural discourse has limited her influence to kitchen refurbishment on postwar housing. But her acute writings and built work go much further, deserving a critical analysis. Hamaguchi's legacy is one of bold residential architecture that embodied democratic ideas in spatial configurations. Her practice posed an alternative to the profession. Her reflections, too, from a contemporary perspective, have a distinctly feminist stance. Just after World War II, she promoted the house as a fundamental tool for emancipating women from conventional gender roles, leaving behind a system she defined as feudal and patriarchal.

Although Hamaguchi designed and consulted on thousands of housing projects throughout her prolific career, it is very rare to find built works still standing. In Andalucía, a set of three houses built in different stages, between 1974 and 1987, as integral parts of the same project contradicts this rule. "Casa Marisol" or "Kaiyo Club", as she named it, was conceived as a second residence and later became a place oriented to the Japanese community. This article delves into the work of Miho Hamaguchi by reviewing her career, analyzing her writings in various media and, finally, taking the Spanish project as a paradigmatic case study that bridges different architectural languages, displaying a mixture of Japanese tradition and Western modernity, reinventing domestic space as cultural exchange.

Born Overseas, Licensed in Japan

Miho Hamada, her surname before marriage, was born on the 1st of April in 1915 in present-day Dalian, northern China. Strategically located, this port city was controlled by Japan from 1905 until the end of World War II. In this colonial context, Hamada spent her childhood in a cosmopolitan environment, cultivating an admiration for Japanese culture from a transnational standpoint. As the eldest daughter of a prosperous family, Hamada grew up in a Western-style brick building, becoming accustomed to foreign lifestyles. Moving to the Japanese archipelago at the age of 18, she encountered a reality of poor housing conditions. She became aware of the inherent social inequalities of traditional dwellings which prioritized formalities, planned to symbolize the patriarch's social status.

Upon graduating in domestic science from a women's school, present-day Ochanomizu, Hamada decided to pursue architecture. However, there were no coeducational universities until 1947, when a new system was enacted under U.S.-influenced models.¹ Still in the prewar context, when higher education was exclusively for men, Hamada attended architectural courses at Tokyo Imperial University (University of Tokyo) as a listener. After two years of classes, she worked with Kunio Maekawa (1905-1986) for nearly a decade. Maekawa's experiences in Europe had a great influence on Hamada, awakening her functionalist approach.² Miho was immersed in the most groundbreaking architectural scene, with other colleagues such as Kenzo Tange (1913-2005) and Ryuichi Hamaguchi (1916-1995), who she married in 1941, at the forefront of the transition to modernism in Japanese architecture. Thanks to her determination, in 1954 she became the first woman to be licensed as an architect in Japan, running her independent practice in Aoyama, Tokyo.³

A Dwelling Manifesto for a New Era

The pre-war Japanese house was the sanctuary for a patriarchal-feudal way of life. The rooms for the representation of the master status – the entrance (*genkan*), reception room (with *tokonoma*) and anteroom – occupied from a half to two-thirds of the floor space.⁴ The new Constitution of 1946 addressed gender equality

1 The women-only department of home economics emerged during the Meiji era from the patriarchal family system, in which Confucian thought placed importance on the 'home', assigning a gender-differentiated roles and rendering Japanese women as 'good wives and wise mothers.' In the Taisho era (1912-1926), with the advent of democracy, the empirical research on living gave rise to the discipline of domestic science, still female-oriented.

2 Maekawa worked in Le Corbusier's studio in Paris from 1928 to 1930 and attended the CIAM II congress in Frankfurt am Main in 1929. Jonathan M. Reynolds, *Maekawa Kunio and the Emergence of the Japanese Modernist Architecture* (Berkeley: University of California Press, 2001).

3 Keiko Kitagawa, *Dining Kitchen wa Koushite Tanjo shita: Josei Kenchikuka Miho Hamaguchi ga Mesashita mono (The process of Dining-Kitchen: What Miho Hamaguchi, the First Architect, Aimed At)* (Tokyo: Giho-do Shuppan, 2002).

4 Kiyosi Hirai, *The Japanese House then and Now* (Tokyo: Dainippon, 1998).

Mujeres, prácticas feministas
y profesionales alternativos
en la arquitectura

Women, Feminist Practices and
Alternative Practitioners in Architecture

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issues including property and inheritance rights, or housing choices. The traditional household structure, “*ie*” system, meaning “house” with a connotation of patriarchal lineage, was replaced by “*Katei*”, meaning “family” consisting of a married couple with children.⁵ This triggered a major shift in reconstruction reform and spurred the creation of new housing types. Addressing this, Hamaguchi focused explicitly on the gender dimensions inherent in dwelling design.

At the age of 34, she raised a new voice on the architectural scene with her transformative book “The Feudalism of Japanese Houses” (*Nihon jūtaku no hōkensei*, 1949). It came only two years after Japanese women gained universal suffrage after the new constitution.⁶ The book comprised a collection of texts previously published between 1946 and 1947 in *Kenchiku Bunka* (Architectural Culture). She advocated non-hierarchical planning focused on everyday life, introducing a critical and feminist approach that highlighted inequalities concealed in traditional forms of inhabiting. She remarked on the illogicality of the kitchen spatial configuration. North-oriented, cold and dark, neither guests nor the patriarch should enter this room. All the activities around the stove (*kamado*) or the floor level sink (*suwari nagashi*) were traditionally considered low-status, and hidden from the view. To resolve this gendered disparity, Hamaguchi suggested blending cooking, eating and resting into one space, an unforeseen combination in Japan: a kitchen with living and dining.

Nevertheless, Hamaguchi also criticized the Japanese characterization of flexible-use spaces on the basis of class considerations. Attending to historical analysis, she points to the archetypal multifunctional space of early aristocratic residences, where people ate and slept in the same space. It was precisely the shadow work of the servants that allowed for flexibility, later becoming the Japanese housewife’s burden of daily chores, who had to prepare the room according to each activity. As a counterpoint, Hamaguchi stressed the importance of individual functionality, attentive to the separation of eating and sleeping, proposing design concepts from a modern perspective and suggesting dwellings that would reduce the amount of housework assigned exclusively to women. Her dwelling theory was a manifesto for an equal society through house design. She shaped the direction of post-war housing policy and was hugely influential among her fellow architects at the time.

Teaching through Women’s Magazines

With 2.9 million Japanese homes destroyed during World War II, the policies that rebuilt the country after devastation were of vital importance. To improve living conditions, the Japanese government established the *Jūtaku Kinyū Kouko* in 1950, the first housing subsidy in its history, targeting real estate funds to construct and purchase houses.⁷ Nevertheless, the discrepancy between the architects’ ideals and the actual conditions of the Japanese households remained a significant gap. In addition to conventional architectural journalism depicting these new housing models, concrete examples of tiny apartments, ideal homes’ illustrations and architect-designed dwellings began to appear in affordable women’s magazines.

In 1946 the female-oriented publication *Stylebook* appeared, covering topics such as fashion, food, and lifestyle. Although not widely recognized by canonical discourse, *Stylebook* served as a guide to postwar housing reform, awakening the desires and dreams of its readers, especially fulltime housewives.⁸ Collaborating in these women’s journals, Hamaguchi purposefully made architectural knowledge accessible, presenting her ideas to a broader audience not limited to practicing architects. In her articles, which extended to a hundred, she carefully observed everyday routines, questioning the taken-for-granted.⁹ Focusing on the mix of Japanese traditional and Western patterns that came with postwar modernization, she realized that there was no architectural prototype ready for the new lifestyle.

5 Yūko Nishikawa, “A History of the Japanese Modern Family and Housing”, in *Special Issue Joint Research Projects* (1996): 224–234.

6 Beate S. Gordon, Susan J. Pharr, Barbara Molony, and Sally Hastings, “Celebrating Women’s Rights in the Japanese Constitution,” *U.S.-Japan Women’s Journal. English Supplement* 14, (1998): 64–83.

7 *Jūtaku Kinyū Kouko* (1950-2007) 住宅金融公庫 was a national organization that facilitated long-term, fixed-rate, direct housing loans for the construction and purchase of housing.

8 Uzo Nishiyama, *Sumai Koukougaku - Gendai Nihon Jūtaku Shi* (History of Modern Japanese Housing). (Tokyo: Shokokusha, 1989), 322-323.

9 Kitagawa, *Dining Kitchen wa Koushite Tanjo shita*, 204.



Figure 1. Series of covers of the magazine *Sumiyoi Sumai to Kurashi no Zenshu* (How to transform ordinary life into dwelling space), 1951-1953.

From 1951 to 1953, Hamaguchi was also involved as editor of the housing journal *Sumiyoi Sumai to Kurashi no Zenshu* (figure 1). The name of this publication, *How to transform ordinary life into dwelling space* was precisely the challenge that Hamaguchi faced throughout her career. She focused on 'life' by close observation, pursuing comfort and richness from small details. Hamaguchi applied her theories to reduce household chores, and ultimately improve women's status beyond the home. Interpreting the phenomena of everyday life through drawings, she made a series of concrete proposals. In them, the kitchen and dining room were always connected - directly, diagonally, or through an opening - contrasting with the isolated position of the pre-war dwelling. Hamaguchi's hand-drawn sketches helped readers get a concrete idea of modern life, giving equal importance to architectural design, interior furnishing and inhabitants' behaviors (figure 2).

Since 1952, Hamaguchi also made numerous contributions to the popular women magazine *Shufu no Tomo*. First published in 1917, this journal conveyed a clear message after the war: women are the protagonists of the new nuclear family.

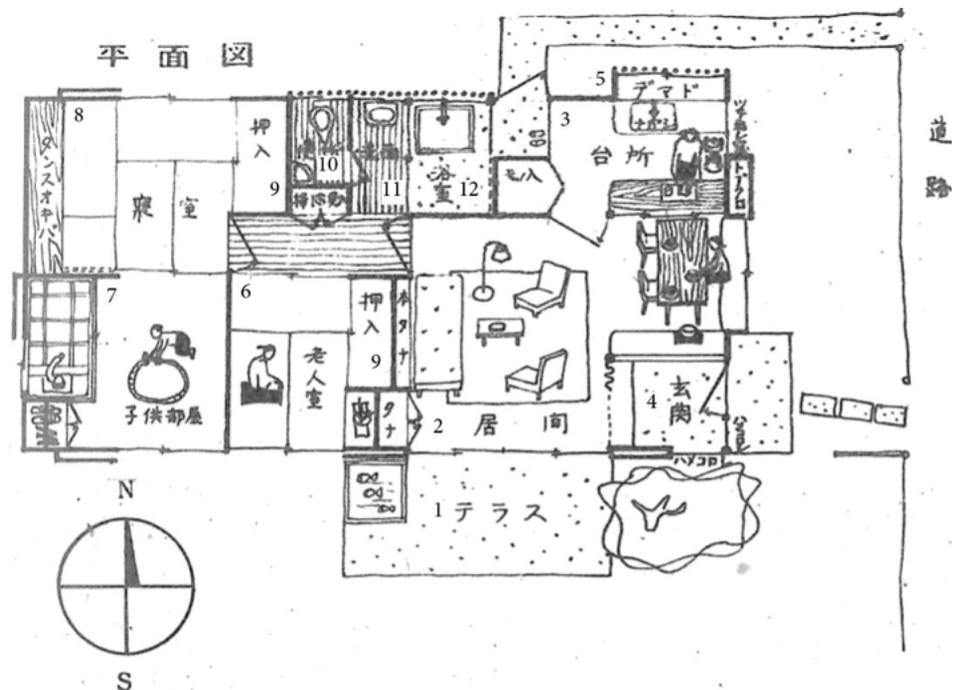


Figure 2. House for a Family (Couple, Children, and Grandmother) drawing and designed by Miho Hamaguchi. The modernity manifests in the importance given to the living room and not to the guest room. Each inhabitant is given privacy, in contrast with the traditional house. The kitchen is not isolated but connected to the dining-living area. (1. Terrace; 2. Living room; 3. Kitchen; 4. Entrance; 5. Bay Window; 6. Grandmother Room (Japanese style, *tatami*); 7. Children Room; 8. Sleeping Room (Japanese style, *tatami*); 9. Closet; 10. Toilet; 11. Changing Room; 12. Bath (*ofuro*)).

1. Dining Kitchen
2. Living room
3. Sleeping room
4. Toilet/Bath
5. Terrace

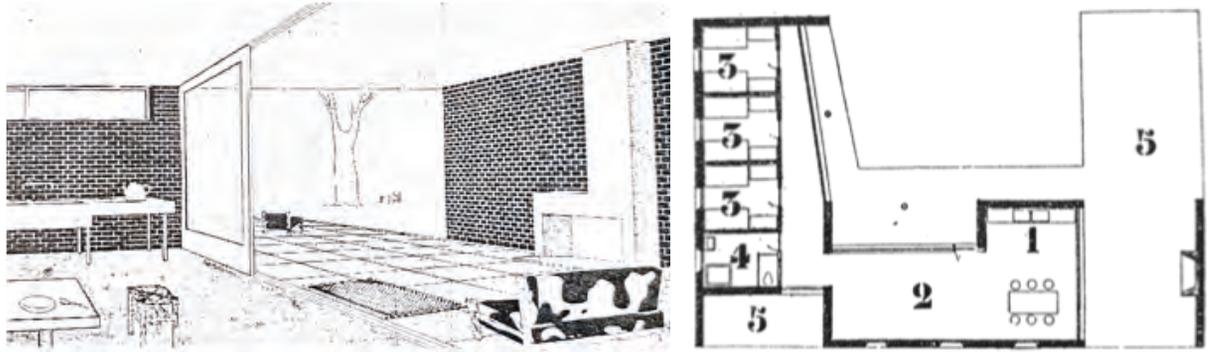


Figure 3. New City proposal by Miho Hamaguchi. (Left) Perspective from the dining room to the kitchen, connecting to the terrace. (Right) Floorplan.

Women took responsibility for everything in the home, including child rearing, cooking, cleaning, domestic finances, interior design, and health. It was the channel through which urban middle-class homemakers, acquired know-how for modern living. Hamaguchi saw a chance to teach her emancipatory philosophy in housing through this media format, framing design from the inhabitant perspective. The houses she featured were not historically significant or artistically outstanding works, but rather dwellings that met practical and affordable needs.

Dinning-Kitchen Revolution

Hamaguchi's innovative vision on her book-manifesto and her growing fame as a domestic reformer in the *Stylebook* magazine caught the attention of the Japan Housing Corporation.¹⁰ In 1955, she was commissioned to assist kitchen improvement in public housing implementations. Hamaguchi's new kitchen design had a twofold aim: to create a place for family gatherings and to improve women status. She change its material and social position improving functionality and hygiene by connecting the kitchen with other living spaces where meals could be enjoyed.

This blending of cooking and eating in one space became only mainstream in Japan after the war. However, Hamaguchi first proposed a dining-kitchen (DK) as early as 1941, at an exhibition that explored new national housing in Tokyo. Although a visionary proposal that was never built, she presented a modernist kitchen configuration unforeseen in Japan at that time. Notably, she had implemented this concept in the design of her own house in Tokyo that same year becoming a pioneer in this formulation (figure 3).¹¹

This kitchen proposal was influenced by the *Wohnküche*, which was proposed in Germany for the minimum dwelling in the late 1920s as part of the European Modern Movement.¹² In advising on the "dining-kitchen" for the Japan Housing Corporation, Hamaguchi studied the cooking behavior of housewives in detail, concluding a challenge to the norm: placing the sink in the center. This simple change shortened the distance when performing household tasks, contributing greatly to reducing cooking time.¹³ But the merit for which Hamaguchi is best known in Japanese historiography is the use of stainless steel, a new material that enabled the mass production of sinks, becoming the main attraction of domestic innovations.

A Vessel for Life

Despite the success that linked her practice to kitchen design, Hamuguchi's built work was not featured in any architectural magazine until *Kindai Kenchiku* published her selected works in March 1967.¹⁴ Hamaguchi introduced a design method

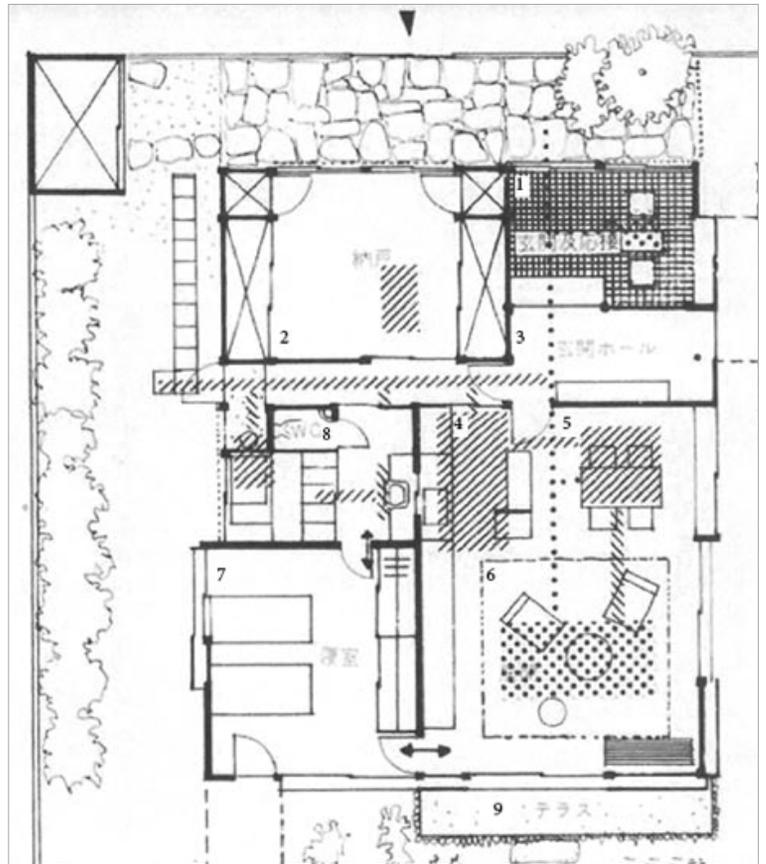
10 The Japan Housing Corporation was established in July 1955 as a national organization to solve the post-war housing shortage.

11 Miho Hamaguchi, "Daidokoro ha Futari no Gassaku - Wagamama mo mata tanoshii" (The kitchen is a joint project - selfishness is also fun) *Oita Godo newspaper*, September 26, 1959.

12 In German, *wohn* means living and *küche* means kitchen, referring to a space in which the living room and kitchen are combined. This dwelling typology was proposed by Margarete Schütte-Lihotzky, Franz Schuster and Ernst May in their pursuit of the minimum dwelling in post-World War I Europe.

13 Terunobu Fujimori, *Showa Jyutalu Monogatari: Showa Modernism kara Postmodern made 23no Sumai to Kenchikuka (History of Showa Era Houses: 23 Housing and Architects between Showa Modernism and Postmodern)* (Tokyo: Ondorisha, 1990), 303.

14 Miho Hamaguchi, "Hamaguchi Miho no Sakuhin - Hamaguchi Hausing Sekkeijimusho no Jūtaku" (Housing by Hamaguchi Housing Design Office), *Kindaikenchiku* 21 (March 1967): 41-80.



- | | | |
|------------------|----------------|------------------|
| 1. Entrance | 4. Kitchen | 7. Sleeping room |
| 2. Storage | 5. Dining room | 8. Toilet |
| 3. Entrance hall | 6. Living room | 9. Terrace |

Figure 4. Photo from the entrance and the floor plan of House C, published in *Kindai Kenchiku* in 1967. Hamaguchi hatched the floorplans attending to the flowlines and type of activities. The dotted areas correspond to the extroverted (*Hare*) and the dashed areas to the introverted (*Ke*).

that analyzed the inhabitants' family profile and daily schedule, categorizing the hours into physiological states: work, rest, and leisure. She studied these activities according to the balance between energy consumption and supply. The ideal living space should be divided and organized without interfering with these three states. Organizing the flow lines, she designed a floor plan prototype that could eliminate stress and tension, attending to psychological factors. The extroverted activity, such as a room for guests, is referred to as *Hare*, while the introverted activity, such as bathing or preparing food, is referred to as *Ke*. For Hamaguchi, living is thus balanced and comfortable when these two activities are separated (figure 4).

Although she acknowledges that her methodology could be understood as common sense, she had been discussing house design from the user perspective for many years in women's magazines. Unlike her contemporary male architects, she engaged in these journals to enrich the lives of citizens, not to increase her fame as an architect: "The lifestyles of people are continuously improving, from yesterday to today, and from today to tomorrow. This is the Japanese society. Therefore, I do not believe that new lifestyles and standards of living will be suddenly created by giving people house just as a shelter [...] We aim to create a long-lasting prototype that will live long after the question of "who designed it?" disappears".¹⁵

Rather than aiming for experimental houses with a unique "signature" design, Hamaguchi focused on proposals from the activities that unfold in the client's life, with a specific vision of their realities. This approach was innovative in the architecture of the 1960s and reflects Hamaguchi's lifelong conviction: "The House, a Vessel for Life."¹⁶ Based on this attitude, her works appear sometimes anonymous and seem anchored in the urban fabric. However, when one understands Hamaguchi's humanist stance, her houses take on new meaning. The purpose was not to

¹⁵ Hamaguchi, "Hamaguchi," 42.

¹⁶ Kitagawa, *Dining Kitchen wa Koushite Tanjo shita*, 210.

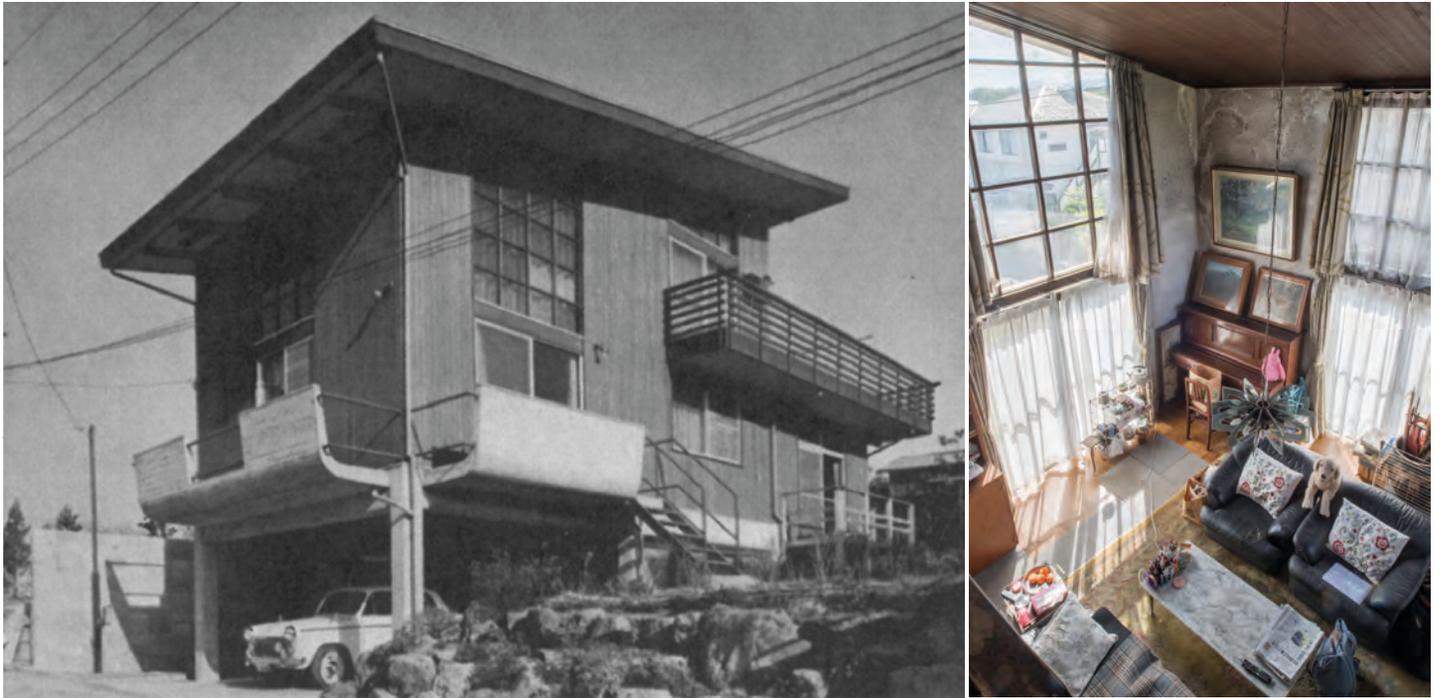


Figure 5. G House, reminiscent of a mountain lodge. Its architecture is the result of Hamaguchi's successful combination of the client request and modernism (Left). Exterior of G House in *Kindai Kenchiku*, built in Kawasaki in 1965. (Right). Living room of G house, picture taken by the authors after its rediscovery in April 2021.

assert her own style but to adapt her work to the wishes of the inhabitants and the surrounding context (figure 5).

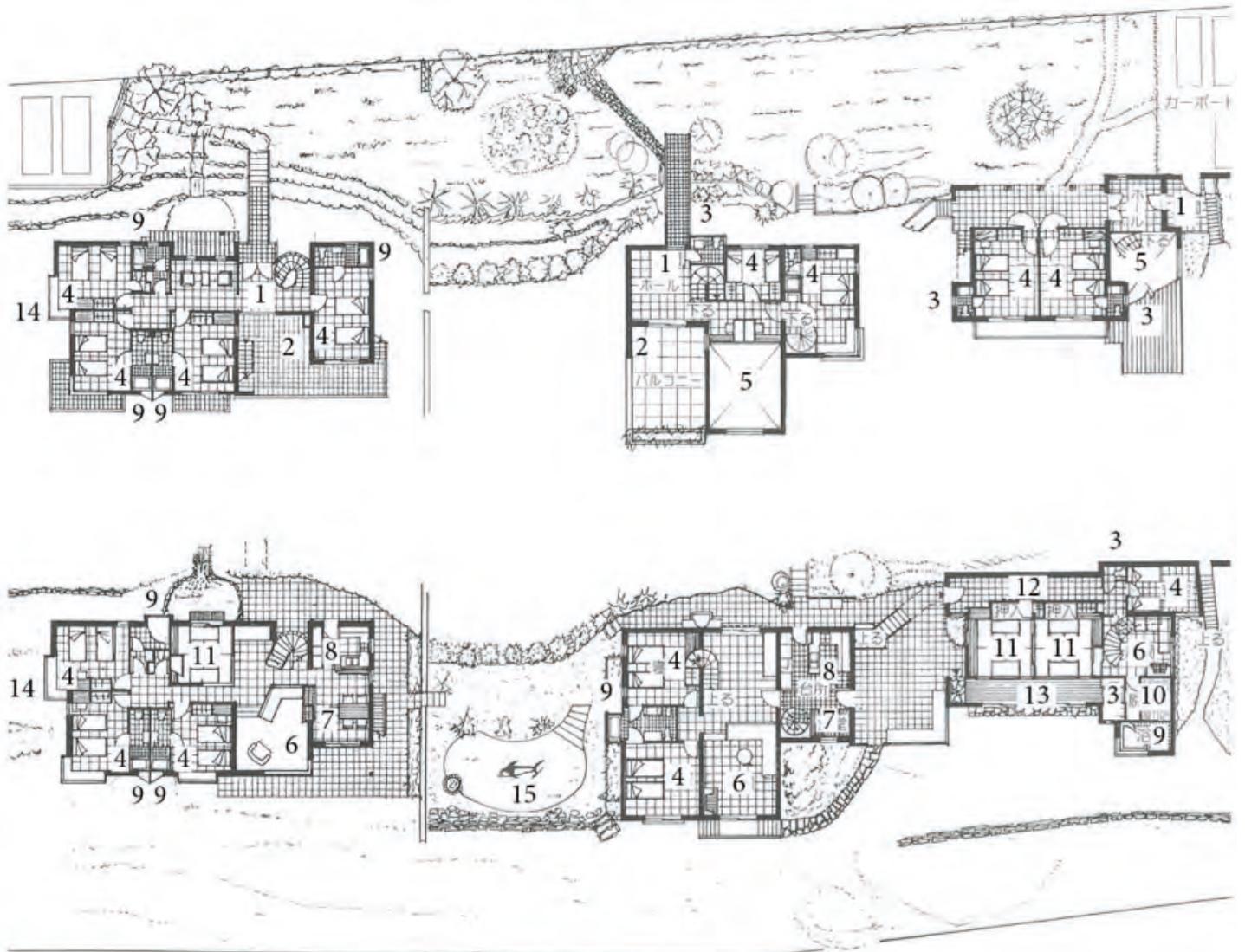
“Casa Marisol” or “Kaiyo Club”, her Final Project

Hamaguchi's final project is especially paradigmatic on reflecting this philosophy of adaptation, based on house design from a humanist stance, with a unique value as the materialization of transcultural living. Changing the context from Japan to Spain, it radically embodies her design philosophy: to blend with the place above the aesthetic coherence that only follows authorship. In fact, from the outside the residences go unnoticed as Andalusian architecture due to their mimicry with the surroundings, sharing a robust relation with the landscape of Torreguadiaro. It is an extremely rare finding of an essential figure in postwar Japanese architecture who has only recently been rediscovered.

On one of her trips in the late 1960s, she found the perfect place on the coast of Cadiz to undertake a very personal project: her second home. With the challenge this entails, she would now be her own client in a foreign country. Initially named “Casa Marisol”, the first version was designed in 1974. Her concept developed from a simple private residence to a place of Japanese-Hispanic cultural exchange, becoming “Kaiyo Club”. To this end, it underwent two further extensions in the form of new independent buildings, the second in 1984, and a third house which was completed in 1987 (figure 6). Hamaguchi passed away only a year later.

Her friend Carlos Pascual, whom she met in Tokyo when he worked at the Argentine embassy, was the one who helped her during the construction process. After Hamaguchi passed away, Pascual kept the first two houses until today, preserving them with minor changes. Unfortunately, the third house on the adjacent plot changed ownership, and is currently vacant in a worrisome condition, in need of urgent rehabilitation. In the plans and documents kept in the Municipal Archives of San Roque, Hamaguchi's name appears as owner and developer, but she never signs as the author, probably because she was not licensed to build in Spain as a foreign architect.¹⁷ Hamaguchi's approach to living in a place of cross-cultural

17 Despite having an extensive amount of built work, these houses and the G-house in Tokyo, are stand as the few remaining examples of Hamaguchi's career in architecture.



- | | | | | |
|------------------|------------------|----------------|-------------------------|-------------------|
| 1. Entrance hall | 4. Sleeping room | 7. Dining room | 10. Changing room | 13. Terrace |
| 2. Balcony | 5. Void | 8. Kitchen | 11. Japanese style room | 14. Alcove |
| 3. Toilet | 6. Living room | 9. Bath | 12. Storage | 15. Swimming pool |



Left: Stage 3, 1987
 Center: Stage 1, 1974
 Right: Stage 2, 1984

Figure 6. The three houses of Kaiyo Club in its latest state, drawing by Miho Hamaguchi. In the center is the first (1974), with a kanji *ta*田 layout, a quadrilateral divided into four sectors. In the second extension, the volume attached was added and connected to the independent building on the right in 1984. The last house was built on the left adjoining lot in 1987, connected by a small opening in the wall to the earlier section.

exchange is evident in the explanatory brochure she created for promoting “Kaiyo Club” (figure 7).

On the front side, it features elements of Western housing for seasonal enjoyment as well as typical Japanese elements. *Koinobori* (cloth fish hung on the masts) decorate the garden, and an elegant *tatami* room with *tokonoma*, was the room for sitting on the floor without the use of western chairs or tables. From the laminated wood chandeliers to the sliding doors, the structures create an immersive Japanese



マドリードから
主要国までの距離

国名	都市名	距離(km)
ポルトガル	リスボン	650
フランス	パリ	1250
スイス	ジュネーブ	1100
ルクセンブルグ	ルクセンブルグ	1590
イギリス	ロンドン	1670
オランダ	アムステルダム	1760
イタリア	ローマ	2040
東ドイツ	ベルリン	2350
オーストリア	ウィーン	2380
ノルウェー	オスロ	3100
スウェーデン	ストックホルム	3120
ギリシア	アテネ	3880



シブラルタル

海陽クラブ

主要都市名	距離(km)	所要時間
ソトグラнде	3	5分
ジブラルタル空港	19	15分
エストボナ	21	20分
カサレス	24	35分
アルヘラス	25	40分
アエトバスタ	41	35分
マルヘブラ	47	45分
トレモリス	85	1時間
マラガ空港	98	1時間15分
マラガ市	104	1時間30分
カディス市	148	1時間50分
グラナダ市	233	2時間30分
セビリア市	296	2時間40分
マドリッド市	645	6時間30分
モロッコ - マラガ(スペイン)		2時間
モロッコ - マラガ(スペイン)		1時間30分

コストデルソル
COSTA DEL SOL
地中海
MEDITERRANEA SEA



海陽クラブからレジャー地までの距離

ゴルフ場	ホール数	距離(m)	カジノ名	距離(km)
ソトグラнде	18/9	3	ジブラルタル	19
ラスアベス	18	5	ヌエヴァ アンダルシア	41
ドウケサ	18	10	トレケブラダ	88
エルバライソ	18	33		
アタラジャバード	18	60	動物園	
トレケブラダ	18	88	フエンヒローラ	77

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所在地 Urbanizacion Punta Europa
Ruta Nacional-340 Km 137.5
Torreguardiario* SAN ROQUE
CADIZ
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日本

ロンドン	ジブラルタル	ロンドン
月曜日 13:45 GT 101	金曜日 13:45 GT 101	
19:50 AE 023	19:50 AE 023	
21:15 GT 103	21:15 GT 103	
火曜日 12:05 AE 023	土曜日 12:05 AE 023	
20:45 BA 495	13:25 BA 497	
水曜日 13:45 GT 101	20:45 BA 495	
19:50 AE 023	13:45 GT 101	
木曜日 12:25 GT 107	日曜日 16:05 AE 027	
20:45 BA 495	17:15 BA 493	
	21:15 GT 103	

Figure 7. "Kaiyo Club" Brochure. (Upper) Front side of the brochure, showing in vertical kanji letters 海陽 (Kaiyo) meaning "sea-sun", and the katakana alphabet クラブ (Kurabu) meaning club. (Bottom) Back side of the brochure, where the architectural office logo can be seen together with the name "M. Hamaguchi".



Figure 8. Andalusian exterior. Miho on top of the rock that she chose for the construction in October 1973 (top left). 1974 first stage seaside façade (top center). 1984 second stage seaside façade (top right). North façade (bottom left) and western façade with festive *koinobori* (bottom right).

cultural space on the Costa del Sol. A map shows the international connection due with its proximity to Gibraltar. On the back side, a potpourri of Spanish culture, from gastronomy to flamenco, invites the Japanese to spend some time in the Kaiyo Club to experience a new culture while feeling at home.

Andalusian Exterior, Japanese Interiors

The three houses display fundamental aspects of Hamaguchi's design; truthful to her career statement Casa Marisol reflects her blending attitude. Without big gestures or external formal pretensions, the buildings are integrated into the landscape of Torreguadiaro, with a modest appearance, using local construction techniques and merging with the vernacular architectural language (figure 8).

Given its physical position, the houses have two public facades: one facing the coastal road, which is related to the rest of the village constructions, and the other one facing the sea, prominent for people visiting the beach. By embedding the volumes into the hillside, Hamaguchi managed to reduce the visual impact to the neighbors, and maximize exposure to the views of the Mediterranean. The compact volumes minimize energy exchange, with thick masonry walls of high thermal inertia, and whitewashed surfaces to reflect the harsh Andalusian sun. Miho adopts an architectural language that, although foreign to her, responds to the sun and salty wind that characterize the climate of Cádiz. She also introduces indoor-outdoor transitional spaces, common in Japanese architecture, while responding to brickwork construction through large terraces with ceramic floors, exterior balustrades with sinuous moldings, and *loggia* spaces composed with arches. Local forms and techniques, such as the tile roof flush with the wall,



Figure 9. First house built in 1974. The double-height living room overlooking the sea, connected to the study room and to the kitchen and dining room.

generate characteristic undulating lines on the façade. The use of grilles on doors and windows, as well as shutters are characteristic elements of the region. Finally, the existence of a swimming pool is remarkable; while a common element in the south of Spain, it is highly unusual in the Japanese dwelling culture.

Taking advantage of the topography, the entrance to the houses is celebrated in an unconventional way, through a diagonally placed bridge. Perched on a rock of her choice, the main living spaces are accessed by descending stairs. The whole is constituted of different accumulated decisions that form an apparently simple design, conceived from the inside but always effecting a constant relationship with the environment. Hamaguchi paid special attention to the diverse possibilities of circulation. The kitchens are always related to the dining area, though not necessarily to the living room. Its furniture appears as a recognizable feature of her work, with a careful configuration of the sequence of preparation, cooking, and cleaning. Another remarkable spatial articulation is the double height interior volumes in the shared spaces of the house (figure 9). Linking the two levels, she encourages visual exchange from the mezzanine, generating a dynamic interplay of spatial compression and expansion.

Hamaguchi employs a wide palette of textures to characterize the different environments. She uses materials such as terrazzo and natural terra-cotta pavers, as well as more expressive ceramic tiles in the humid sections: bathroom, exterior shower and kitchen. Her original purpose expanded from a vacation house for herself to a small holiday center where she could share the Spanish culture with her acquaintances. She wanted Japanese visitors to feel comfortable when they arrived in this environment, therefore she chose to express certain aspects of the interior along the lines of Japanese style (figure 10).

Behind the white-walled façade there are sliding paper doors and *tatami* rooms. This dual cultural condition was naturally integrated into Miho's design. Many of the materials were brought directly from Japan, together with a Japanese carpenter who had the necessary skills to assemble them on site. The relationship between bath and exterior environment also evidences her cultural background. The dimensions correspond to a Japanese "*ofuro*", which is shorter and deeper than the Spanish version. In the Japanese bathing ritual, the person enters the water

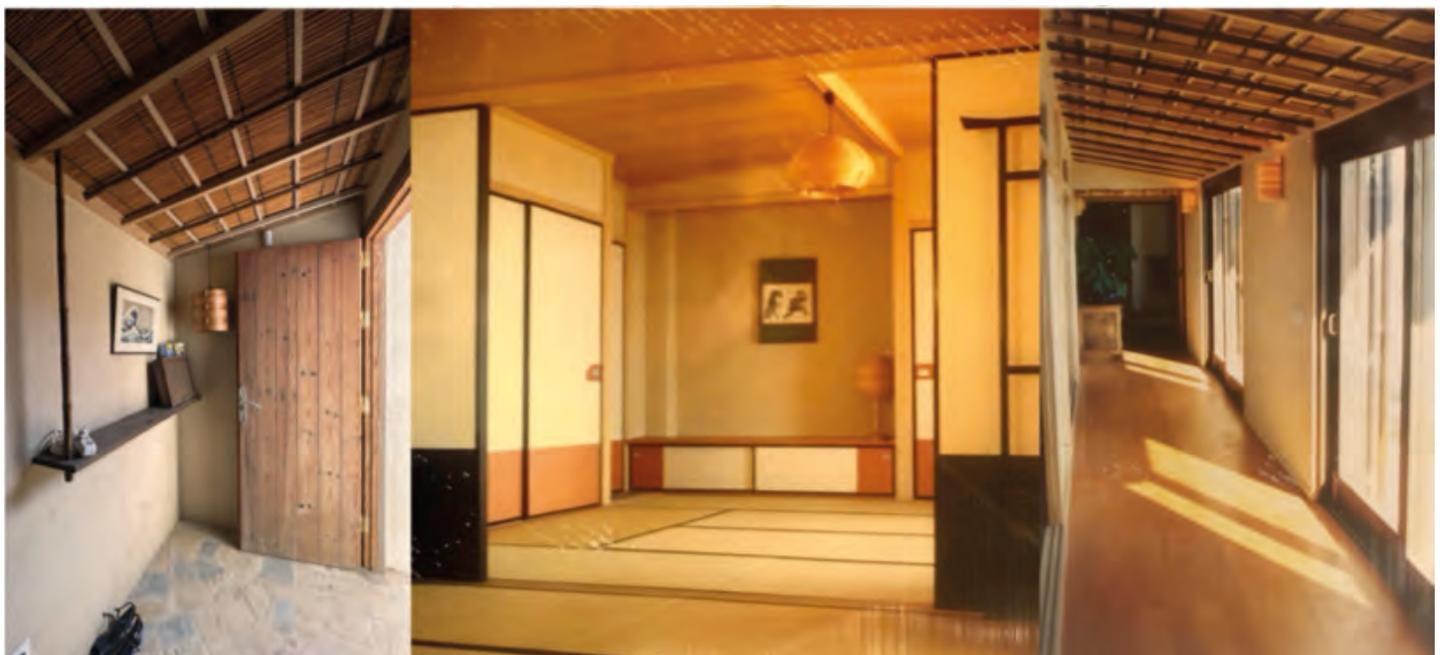
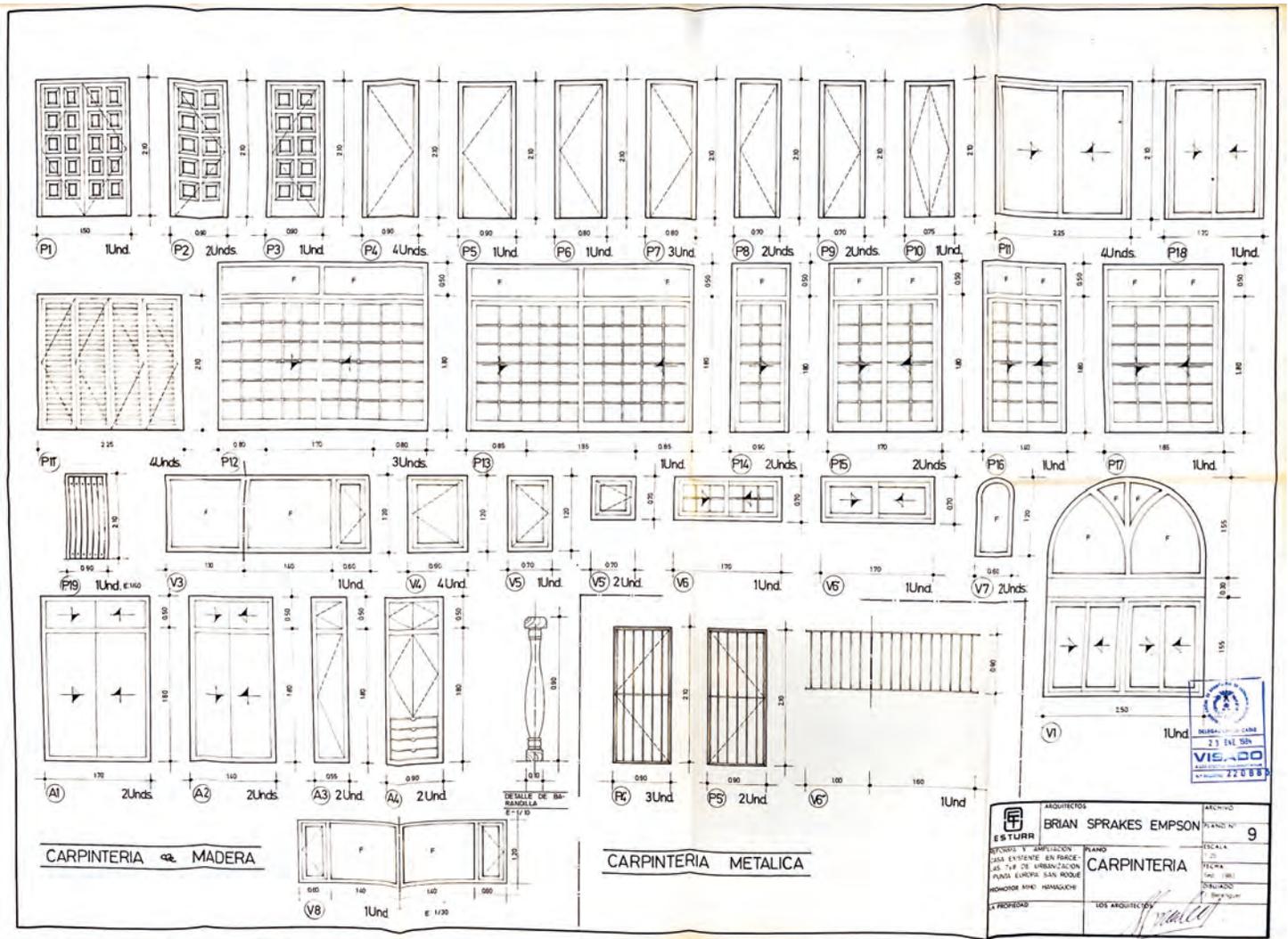


Figure 10. Detail carpentry plan for the 1984 project, where Japanese sliding panels appear together with western wooden and metal doors (top). Japanese style *genkan* entrance (bottom left), *tatami* room with *tokonoma* alcove (bottom center) and *engawa* corridor (bottom right).

after a thorough shower, and then immerses the entire body into a seated position while enjoying a pleasant view of the natural landscape, in this case overlooking the Mediterranean Sea, or the lush garden with a fishpond. This domestic sequence transcends the practical act of cleaning, focusing on relaxation and well-being. The washbasin is exported to the corridor areas, commonplace in a Japanese house but unusual in Spain. Open corner windows protrude from the rooms, with a particularly large sill, allowing for a person to comfortably sit



Figure 11. Third house built in 1987. Japanese style room interior, connected to the western style living room with chimney and built-in bench. The floor used to be *tatami* type, but as can be seen in the picture taken by the authors in October 2021, it is in need of urgent repair.

on it. These proportions are reminiscent of the Japanese *engawa*, a transitional space situated between inside and outside realms, where people used to rest while contemplating the garden.

Three Houses, Three Stages

Each new addition to the project reveals the transformation that Hamaguchi experienced in her relationship with western living, focused on Spain, and filtered through her Japanese sensibilities. In the first stage, Hamaguchi conceived an isolated house for her own enjoyment with her husband Ryuichi. The building overlooks the sea that captivated her, visually flooding the house's central space with a double-height window. In the design of this space reflects characteristic features of Hamaguchi's work, which sequentially and visually connects the studio, the living room, and the dining kitchen with the sea. However, in the first stage she did not deploy any elements of traditional Japanese architecture.

The increasingly longer stays in this holiday residence triggered a growing interest in the environment of Torreguadiaro and its inhabitants. Hamaguchi progressively transformed her profile from a sporadic visitor to an enthusiast of Spanish culture. Her residence expansion reveals her desire to establish an educational epicenter where she could showcase Japanese culture, while bringing Japanese friends to enjoy the Mediterranean life. This dual purpose was materialized in the newly developed volume. The upper level, reserved for visitors, consists of two rooms with bathroom and independent access, which were molded in Andalusian style and materiality. In contrast, the lower floor genuinely uses Japanese architectural

languages, from its spatial sequence to the construction details. The kitchen of the first house was relocated to a new extension, so that it could be experienced together with her guests. In this manner, the two independent buildings create a symbiotic whole articulated by the shared kitchen and an outdoor dining room, a space that acknowledges patterns of Spanish outdoor behavior.

A few years later, Hamaguchi decided to make the third and final intervention to continue establishing herself as an informal ambassador figure that acted as a bridge between countries. She proposes an innovative program where visitors would enjoy different degrees of autonomy and privacy by sharing various spaces while maintaining individual rooms organized in clusters. In this latest stage, Hamaguchi's design reflects her mature understanding of both architectural languages and lifestyles, proposing inventive hybrid Japanese-Spanish elements. An example of this is the seamless fusion of a *tatami* room facing the garden's pond connected with the living room with a fireplace overlooking the Mediterranean (figure 11).

With this third and last extension, Hamaguchi was no longer the sporadic foreign visitor, nor was she performing the role of the hostess. She became one more neighbor at Torreguadiaro. These three houses are material proof of Hamaguchi's modern yet gentle architecture; ever mindful of the context, she proposed a new type of lifestyle, and created a dynamic blend of western and Japanese ideas and forms. Her design innovations challenged conventional domesticity, and rendered its value for its both their own story and for history. Hamaguchi would spend the last years of her life moving between Japan and Spain, in her own words, as a "small migratory fish".¹⁸

Lessons from Hamaguchi

Miho Hamaguchi holds an important place in Japanese architectural history. From being the first woman to get the architect license in Japan, continuing with her critical feminist theory of the fixed hierarchies in the traditional Japanese architecture, her revolutionary spatial proposals focused on the recognition of housework and the enhancement of domestic life. Her pedagogical work through non-professional media helped to democratize design knowledge.

Her built work is just being rescued from historiographic oblivion, unfolding feminist approaches that relate to contemporary discourses on domestic space. The recent discovery of her final built work in southern Spain demonstrates a rare opportunity to appreciate her architectural approach in a foreign country, from her consideration of the physical context to the spatial articulation that enhances everyday life scenarios. Through the intervention over time, the three houses address her relationship with modernism, Japanese tradition and Spanish locality. Each one has a different interior articulation, presenting the opportunity to witness the metamorphosis of Hamaguchi's ideas expressed in residential forms. The houses present innovative typologies that materialize the fusion of two dwelling cultures, dissolving conventional borders, and extending the notion of traditional family to all those interested in seeking personal enrichment through cultural exchange.

Image sources

18 Miho Hamaguchi, "Chiisana Kaiyūgyō" (Small Migratory Fish), *Journal of architecture and building science*, 102, n° 1256 (February 1987): 15.

Figure 1. Miho Hamaguchi, *Sumiyoi Sumai to Kurashi no Zenshū*, 1951 - 1953.

Figure 2. Miho Hamaguchi, *Sumiyoi Sumai to Kurashi no Zenshū*. Tokyo: Ondorisha, 1951, 5.

Mujeres, prácticas feministas
y profesionales alternativos
en la arquitectura

Women, Feminist Practices and
Alternative Practitioners in Architecture

NOEMÍ GÓMEZ LOBO, KANA UEDA
DIEGO MARTÍN SÁNCHEZ

Transcultural Dwelling. Japan's
Pioneer Architect Miho Hamaguchi
and her last Project in Spain

Vivienda Transcultural. La arquitecta
japonesa pionera Miho Hamaguchi
y su último proyecto en España

Figure 3. Miho Hamaguchi, Miho, "Atarashiki Toshi - Tokyotoshikeikaku heno Ichishian." *Shinkenchi-ku Magazine* (April 1941): 181-182.

Figure 4. Miho Hamaguchi, *Kindaikenchiku* 21 (March 1967): 50.

Figure 5. Miho Hamaguchi, *Kindaikenchiku* 21 (March 1967): 61. Photo by: Eitaro Torihata.

Figure 6. Miho Hamaguchi, "Kurashikata no dentou toha - Gaikokuseikatsu de kangaeta Tatami," in *Sahou to Kenchiku Kukan* (Tokyo: Shokokusha, 1990), 156-157.

Figure 7. Courtesy of Keiko Kitagawa.

Figure 8. Photos courtesy of Carlos Pascual and the authors.

Figure 9. (Top) Drawing by Miho Hamaguchi, from the Municipal Archive of Torreguadiaro. (Bottom) Photos courtesy of Carlos Pascual and the authors.

Figure 10. (Left) Drawing by Miho Hamaguchi, from the Municipal Archive of Torreguadiaro. (Right) View from the studio by the authors.

Figure 11. Photo by the authors.

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