

# SHUHEI ENDO: Architettura paramoderna



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著者:

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'Skintecture,' 'Springtecture,' 'Rooftecture' are some of the labels he uses to indicate the formal and structural features of his work, mostly made in highly original fashion from corrugated sheet-metal and other explicitly 'cheap' materials. Endo uses the two concepts 'Renzokutai' and 'Bunyutai', which can be translated as 'continuity' and 'partial sharing' or 'sharing of parts'. The terms express Endo's interest in building components that are quintessentially ambiguous and architectural arrangements whose origin Suzuki explains as the expression of a heterodox relationship between tradition and experiment: 'Traditional architecture in Japan is essentially a series of open spaces: groups of mostly one-story buildings and gardens are arranged in patterns like the tiles of a mosaic. Traditional Japanese buildings are inseparable from gardens. The main rooms are always laid out so they open onto gardens and their spaces are extended into courtyards, as part of a conception that sees no value in enclosed, isolated spaces. If we return to this tradition we can understand where the originality of Endo's buildings stems from, the origin of the singularity of the agenda he is pursuing, as he twists the 'skin' of his buildings, using sheet steel in rolled layers to

define volumes that are never fully enclosed.

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