



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN II

A B A D A E D I T O R E S

**ARQUITECTURA
Y PAISAJE**
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retos contemporáneos

VOLUMEN II

LECTURAS

Serie **H.^a del Arte y de la Arquitectura**

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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La tendencia de la arquitectura de estilo español en viviendas, hoteles, centros comerciales, *outlets* y parques temáticos en Japón en el siglo XX

The Trend of Spanish-Style Architecture in Japanese Houses, Hotels, Shopping Centres, Outlets, and Theme Parks in the 20th Century

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Abstract

En Japón ha habido muchos edificios con diseños de estilo español. Sin embargo, los ejemplos de antes de la guerra eran casi únicamente de estilo colonial español californiano. Entre los años 20 y 30, muchos libros de vivienda japoneses introdujeron casas de estilo español. En esa época, varios arquitectos estadounidenses afincados en Japón diseñaron edificios con estilo colonial español. Por otro lado, muchos arquitectos japoneses construyeron hoteles de estilo andaluz, con paredes de estuco blanco y tejas naranjas, principalmente en ciudades costeras. Durante la época de la burbuja, en los años 80 y 90, se construyeron algunos hoteles que se asemejaban a castillos o monasterios medievales españoles porque España se convirtió en el destino de viaje favorito de los japoneses económicamente acomodados. Como resultado, hubo varios planes para construir parques con temática española. Tras el estallido de la burbuja, el motivo español se trasladó al centro comercial y a los centros *outlet*. En todas las épocas, la arquitectura de estilo español ha sido reconocida por los japoneses como símbolo de moda.

In Japan, there have been many buildings with Spanish-style designs. However, the pre-war examples were almost in the Californian Spanish Colonial style. Between the 20s and 30s, many Japanese housing books introduced Spanish-style houses. At that time, several American architects settled in Japan designed various buildings with Spanish colonial style. On the other hand, many Japanese architects built hotels in Andalusian style, with white stucco walls and orange roof tiles, mainly at seaside towns. During the bubble period in the 80s and 90s, some hotels were built resembling Spanish medieval castles or monasteries, because Spain became a favourite travel destination for the economically affluent Japanese. As a result, there were several plans to build Spain-themed parks. After the bubble burst, the Spanish motif inherited to the shopping centre, and outlet malls. In every era, Spanish-style architecture has been favoured by the Japanese as a fashionable symbol.

Keywords

Arquitectura neocolonial española, turismo, Japón, imitación
Spanish Colonial-style architecture, tourism, Japan, imitation

Introduction: The Japanese Spanish colonial-style architecture before the War

Spanish-style architecture in Japan began to become popular in the 1920s. First of all, it was noticeable in middle and higher-class houses, and the earliest presenter of Spanish colonial architecture was Shigetsura Shiga 滋賀重列 (1866-1936), who studied at the University of Illinois, wrote an article to introduce the Spanish colonial architecture for a Japanese housing journal in 1916¹. Also, the housing expert Isaku Nishimura 西村伊作 (1884-1963) recommended the Spanish style for Japanese houses. In his book *Tanoshiki jyuuka* (Pleasant Houses, 1919), he presented the Spanish mission style architecture in California², and in his other book *Myojo no ie* (The House of the Shining Stars, 1923) with a chapter entitled *Spanish style Houses* he explained that the American Spanish colonial style could be easily applied to Japanese houses³.

Such Spanish-style, featuring white exterior walls and orange roof tiles, was also used in some of the model houses at the Home Improvement Exposition 住宅改造博覧会 held in 1922 in Osaka. Although most houses did not even have patios, this type of houses became widespread in Tokyo, Hyogo, and Osaka. These regions coincided with the areas around the base of America-Ya あめりか屋, a Japanese architectural firm specializing in Western-style houses, including Spanish one.

So, in the pre-war period, between 1920 and '40, Spanish-style houses and bungalows were often featured with its architectural drawings in Japanese housing books⁴. In fact, in 1926 also Goichi Takeda 武田五一 (1872-1932), an architect who had visited San Francisco on the occasion of the Panama-Pacific International Exposition in 1915, commented in his housing book that the Californian Spanish style bungalow has some commonality with Japanese houses, so, there is something that should be referred to for improving Japanese housing⁵.

Houses and public buildings

On the other hand, in the 20s and 30s, several American architects who settled in Japan designed various public buildings (universities, school buildings, government offices, halls, and hospitals) and private houses with Spanish colonial style. In 1927, James McDonald Gardiner (1857-1925) from St. Louis realized in Tokyo, Roppongi the Spanish Ambassador's residence in a mixture of Spanish and neoclassical Palladian style with the

¹ Motoko Maruyama, “Nihon kindai ni okeru Spanish kenchiku no seiritsu to tenkai ni kansuru kenkyu sono 1”, *Nihon kenchiku gakkai Gakujyutsu kouen kougaisbu* (1993): 1481.

² Isaku Nishimura, *Tanoshiki jyuuka* (Tokyo: Keiseisha, 1919), 132-133.

³ Id., *Myojo no ie* (Tokyo: Bunka seikatsu kenkyukai, 1923), 46; 49-50.

⁴ For example, there were the following books: Sangyo Ohno, *Bungalow shiki meikaina churyu-juutaku* (Tokyo: Koyosha, 1922), 74-75; Teizo Ohno, *Kindai juutaku no yoshiki* (Tokyo: Toado, 1926), 56-57; Shufu no tomosha Henshubu, ed., *Moban juutaku 29 shu benri na ie no sinchiku-shu* (Tokyo: Shufu no tomosha, 1936), 36-39; Kansai shintaku chosaka, ed., *Jutaku sekkei 100 an* (Osaka: Kansai shintaku kabushikigaisha, 1941), 10-13.

⁵ Goichi Takeda, *Jutaku kenchiku yougi* (Kyoto: Bunkenshoin, 1926), 137.

Venetian Window⁶. Another American Jay Herbert Morgan (1868-1937) from Buffalo, was active in Yokohama, a prominent port city because he came there as an exclusive architect of the Japanese branch office of the George A. Fuller Co. in New York, and he designed several residences in Spanish colonial style for Anglo-Saxon merchants like J.E. Laffin (so-called Villa Yamate No. 111, 1926), Bertram Robert Berrick (Berrick Hall, 1930), and the Branch Manager of Hongkong and Shanghai Banking Corporation (demolished, 1933)⁷. In Kansai region, a Christian missionary architect William Merrell Vories (1880-1964), born in Leavenworth, Kansas, designed numerous houses and Christian schools in Spanish style like the various buildings for the Kwansai Gakuin University 関西学院大学 (1926-59), Seiwa College 聖和大学 (1932), Kobe Women's College 神戸女学院 (1933), and Shiga University 滋賀大学 (1938). Also in several eastern parts of Japan, Vories left the following works in Spanish Mission style with the collaboration of the Japanese architect Kanji Matsunoi 松ノ井寛治 (1895-1982) who had the experience of sojourn in America for studying Spanish Colonial Revival architecture: Toyo Eiwa Women's College 東洋英和女学院 (1933) in Roppongi, Tokyo; Villa of Marquis de Hachisuka Masauji 蜂須賀正氏 (1929, demolished in 1986) in Atami⁸, and Mackenzie House (1940) in Suruga, Shizuoka. In reality, Vories collected many images from the American architectural journals in that time for a study about the Spanish Colonial Revival style in California and real Spanish baroque architecture, that could identify the sources of inspiration for his Spanish-style works in Japan⁹. For example, Vories designed the Chinese Restaurant Tokasai-kan Building 東華菜館 (1926) in Kyoto in Spanish baroque style, that has a Spanish baroque entrance portal very similar to that one of the Californian Healdsburg High School Building by William Henry Weeks (1864-1936) introduced on the journal "The Architectural Forum" in 1921 (fig. 1)¹⁰.

Other important examples of the Spanish Revival architecture is the following: Mankichi Yamaguchi's Residence 山口萬吉邸 (1927) by Shichiro Kiko 木子七郎 (1884-1955), the architect chose often the Spanish style¹¹; Count Ogasawara Nagayoshi's Residence 小笠原長幹伯爵邸 (fig. 2) (1927) with a patio by Shiichiro Chujiyo 中條精一郎 (1868-1936), and Tatsuzo Sone 曾禰達蔵 (1853-1937), both residences are located in Tokyo.

⁶ Motoko Maruyama, "Nihon kindai ni okeru Spanish kenchiku no seiritsu to tenkai ni kansuru kenkyu sono 2", *Nihon kenchiku gakkai Gakujyutsu kouden kougaishu* (1994): 1425; Hideko Matsunami, "James McDonald Gardiner no rainichi made no kei", *Nihon kenchiku gakkai Gakujyutsu kouden kougaishu* (1993):1501.

⁷ Atsuko Tanaka and Yoshiko Mizunuma, "Jay H. Morgan no jyutaku sakuhin ni tsuite", *Nihon kenchiku gakkai Gakujyutsu kenkyu honkoku shu II* (2003): 417-420.

⁸ Terunobu Fujimori, *Ushinawareta kindai kenchiku* (Tokyo: Kodansha, 2010), 20-21.

⁹ Yuumi Kamiya and Yoshito Tomioka, "W.M.Vories Kenchiku jimusho shozou no scrap book 'Spanish' no naiyo to sono sekkei heno tekiyo ni kansuru kenkyu", *J. Archit. Plann., AIJ* 76 no.665 (2011): 1301-1309.

¹⁰ William Henry Weeks, "Two California Schools", *The Architectural Forum*, September (1921): plates 37-38; 85-88.

¹¹ Aya Takechi and Jun Hatano, "Kenchikuka Kiko Shichiro", *Nihon kenchiku gakkai Gakujyutsu kouden kougaishu* (2013): 851-853.

Meanwhile, in 1931 the Kintetsu Railway’s Ujyamada Station 近鉄宇治山田駅, the closest station to Ise Grand Shrine, became the Spanish style designed by Misao Kuno 久野節 (1882 - 1962), architect of the Ministry of Railways. It is noteworthy about this Japanese Spanish-style architecture affection is that, at a time when Japan was supposed to be advocating nationalism, it chose to use Spanish rather than Japanese architectural style for the railway station that provides access to the most important Shinto shrine dedicated to Amaterasu. Furthermore, Yoshihei Nakamura 中村與資平 (1880-1963) designed the Toyohashi Public Hall 豊橋市公会堂 (1931) with a façade that resembled the San Antonio Municipal Auditorium (1926), and the Shizuoka Municipal Building 静岡市役所 (1934) in Moorish and Spanish baroque style¹².



Figure 1: William Merrel Vories, *Chinese Restaurant Tokasai-kan Building in Kyoto*, 1926 (Author’s photo in 2019), and William Henry Weeks, *Californian Healdsburg High School Building*, 1921 (“*The Architectural Forum*”, September, 1921).

¹² Hruyashu Ito, “Toyohashi-shi Kokaido no isho ni okeru Spanish Colonial Revival no eikyo ni suite”, *Toyohashi Sozo Junior College Departmental Bulletin Paper* 19 (2002): 1-12.

Other architects who have favoured the adoption of the Spanish style include Kido 城戸武男 (1899-1980) who designed the Kinjo Gakuin School's Eiko Hall 金城学院高等学校栄光館 (1936) in Nagoya, and Yoshitoki Nishimura 西村好時 (1886-1961) who designed the office building of the Yamani Securities 山二証券 (1936) in Tokyo.



Figure 2: Seiichiro Chujo and Tatsuzo Sone, *Count Ogasawara Residence in Tokyo, 1927* (Author's photo in 2020).

Hotels

Furthermore, around this time, hotels were built often with Spanish style, not only at seaside towns, sometimes even inland locations, but in any case, before World War II, always Japanese Spanish-style architecture was still only a model of American Spanish colonial one.

At any rate, the Californian Spanish style was considered in Japan to be a symbol of modern architecture at that time. So, it was not limited to the resort hotels in seaside towns that have a reminiscent of the Mediterranean atmosphere but were also used in urban hotels in big cities. Therefore, it was no coincidence that the Kyoto Hotel 京都ホテル was rebuilt in the Spanish style in 1928 designed by Tokuzo Kozasa 小笹徳蔵 (1890-1971) the architect of the Shimizu Corporation. The brochure illustrated at the time showed palm trees planted at the entrance approach to accentuate the exotic Spanish atmosphere, but in 1961, this Spanish-style building was demolished to make way for a new building to accommodate the demand for more rooms for the Olympic Games held in Tokyo in 1964 (fig. 3). Also when the aforementioned American architect Morgan was commissioned the super-elevation of the Hotel New Grand in Yokohama in 1933, he chose the Spanish style,

undoubtedly also at the behest of the owner¹³, because the Golf Clubhouse for the Fujisawa Country Club (1932) was already built in the Spanish style designed by Czech American architect Antonin Raymond (1888-1976) at the request of the same owner: Hotel New Grand in Yokohama¹⁴. In addition, the Takarazuka Hotel 宝塚ホテル (demolished, and reconstructed with a similar style in 2020), that had a Spanish-style patio inside, opened in 1926, represented the symbol of Takarazuka city, and its architect Masaharu Furuzuka 古塚正治 (1892-1976) was in charge of several Spanish colonial-style buildings at the same time, therefore this hotel of Takarazuka can be said to have a Spanish element¹⁵.



Figure 3: Particular of the hotel brochure, *Kyoto Hotel*, 1940 ca. (Author's collection).

Naturally, hotels in seaside towns were more likely to adopt Spanish-style designs. An early example is the Spanish-style Nagisa Hotel なぎさホテル, which opened in 1926 (demolished in 1989) in Zushi, where the Imperial family's villa is located. As an example

¹³ Yoshiko Mizunuma, *Jay H. Morgan* (Yokohama: Kansai Gakuin University Press, 2009), 91.

¹⁴ Yoshiko Mizunuma, “Antonin Raymond sekkei noo kyu Fujisawa Country Club Clubhouse ni tsuite”, *Nihon kenchiku gakkai Gakujyutsu konen kougaishu* (2006): 533-534.

¹⁵ Tomoo Kawashima, “Kenchikuka Furuzuka Masaharu no keireki to kenkyu katsudo ni tsuite no kenkyu”, *J. Archit. Plann., AIJ*, no.552 (2002): 323.

of the Yamanaka Lake Hotel 山中湖ホテル built in 1928 (closed in 1989; demolished in 2001), the Spanish style was chosen also as the architectural style for hotels in the lakeside resort.

The best hotel in a prominent Japanese seaside resort Atami at that time, Atami Hotel 熱海ホテル (closed and demolished in 1978) was also designed in Spanish style during the renewal reconstruction in 1930 by Yamada Kaoru 山田馨 (1890-1970) with the Shimizu Corporation¹⁶. Also, the main hotel in the island Ohshima, Oshima Kanko Hotel 大島観光ホテル was built in similar Spanish style in 1935 with the pergola entrance approach (fig. 4).



Figure 4: Postcard, *Oshima Kanko Hotel seen from the pergola at the entrance*, 1950 ca. (Author's collection).

The Kawana Hotel 川奈ホテル (fig. 5), a seaside resort hotel in Ito, was built in 1936 on the site owned by the Okura dynasty, designed by Teitaro Takahashi 高橋貞太郎 (1892-1970), an architect affiliated with the Imperial Hotel, the Japanese most prestigious hotel group, to be the most luxurious seaside hotel in Japan for foreign guests, so its design was also Spanish style. Due to the influence of this hotel, the nearby Ito Station became also Spanish style in 1938.

¹⁶ Youetsu Fujiya, "Ohfuna denen toshi kabushiki gaisha no kenchiku gishi Yamada Kaoru no keireki ni tsuite", *Nihon kenchiku gakkai Gakujyutsu kouden kougaishu* (1996): 60.



Figure 5: Particular of the painting conserved by the Kawana Hotel in Ito, Shizuoka Prefecture, *Bird's eye panoramic view of the Kawana Hotel*, 1940 ca. (Author's photo in 2019).

On the other hand, Japanese architects at that time often had both the skills to build Spanish-style designs as well as Swiss mountain cottage designs. In fact, the aforementioned architect Masaharu Furuzuka designed the Swiss-style Rokkozan Hotel 六甲山ホテル (1929), which was created as an annex to the Takarazuka Hotel, and Teitaro Takahashi, the architect of the Kawana Hotel, designed the Kamikochi Hotel 上高地ホテル (1933) inspired by the Swiss mountain cottage¹⁷. So, in other words, the hotel Kajikaso 河鹿荘 (1936, demolished in 1985) in Yamanaka Onsen and the Hakuunro Hotel 白雲楼ホテル (1937, closed in 1998; demolished in 2006) in Yuwaku Onsen, both in Ishikawa Prefecture's spa town, were built under such circumstances, in a hybrid of Spanish and Swiss styles designed by the same construction firm Obayashi-gumi 大林組¹⁸.

¹⁷ Fumihiko Sumamoto, *Kindai Nihon no Kokusai Resort* (Tokyo: Seikyusha, 2008), 238.

¹⁸ Kanazawa-shi-shi hensan iinkai, ed., *Kanazawa-shi shi shiryō-ben 17: Kenchū, Kensetsu* (Kanazawa: Kanazawa-shi, 1998), 224; 262.



Figure 6: Particular of the hotel brochure, *Kajika Sou*, 1930 ca. (Author's collection).

Japanese Spanish style buildings during the post-war period

As mentioned above, pre-war Japanese Spanish-style architecture was influenced by the Californian Spanish Colonial style, so it did not come directly from Spain. Also, in the 1950s, after the war, the situation was still similar to that of the pre-war period. According to a book about the American housing history written by a Japanese at that time, the Californian Spanish Colonial style was widely used in Japan for private residential and public architecture, especially for restaurants and coffee shops¹⁹. The tendency was the same for hotel architecture. The new annex of the Hakone Hotel 箱根ホテル新館, built in 1951 on the lakeside of Lake Ashi²⁰, and the Heisaura Grand Hotel 平砂浦グランドホテル

¹⁹ Masakane Sudo, *America jiyutaku-shima* (Tokyo: Shinjyutakusha, 1950), 44.

²⁰ Shoji Tomita, *Hotel no shakaishi* (Tokyo: Seikyusha, 2006), 42.

(now Tateyama Country Club) in Tateyama, Chiba Prefecture, which opened in 1967, were both in the Spanish Colonial style, not much different from the pre-war Japanese Spanish style.

The kitschy so-called Spanish style in the 60s and 70s

During the years of high economic growth between the 60s and 70s, resort hotels were built in Mediterranean or vaguely Spanish style in the seaside location like the island Hachijo-jima with its main hotel Hachijo-jima Daiichi Hotel 八丈島太洋第一ホテル (now Lido Park Resort Hachijo-jima) constructed in 1974 by the Takenaka Corporation 竹中工務店.

This Japanese so-called Spanish style hotel, with its white stucco walls and orange roof tiles with strangely steep not seen in southern Europe, is similar in design to Shuwa Residence 秀和レジデンス, a series of urban condominiums in Tokyo for the upper-middle, and lower-upper classes that was on the rise from the end of the 1960s. Although Shuwa Residence has white Mediterranean-style stucco walls, the roof tiles are blue instead of orange. This kitschy, mysterious and uniquely Japanese so-called Spanish style with blue roof tiles was very popular in private houses, coffee shops, and other restaurants in Japan in the 1960s and 1970s.

The boom of imitation of Spanish architecture in the 80s and 90s

Later, during the economic bubble period in the 80s and 90s, the Japanese Spanish-style building, especially hotels in the southern islands or seaside towns, was often inspired by the Andalusian houses with white stucco walls and orange roof tiles.

In 1988 in a seaside resort town Tateyama in Minami Boso, where its urban planning is developed modelled on the Andalusian landscape until today with its JR train Tateyama Station modified in Andalusian style in 2000, opened the Andalusian style Hotel Acción Tateyama ホテルアクション館山 (now Tateyama Resort Hotel) designed by Hiroshi Tanabe, a pupil of the aforementioned American architect Antonin Raymond. Also, the Renaissance Nagasaki-Ioujima ルネサンス長崎・伊王島, a sports resort centre built in 1989 in the island town Ioujima near the Nagasaki Port, is also designed in the Andalusian style.

Sometimes, Spanish-style resort hotels appeared even in mountainous inland areas that had nothing to do with the Mediterranean spirit. The heights of Aizu in Fukushima Prefecture was an area where hotels with Tyrolean style buildings increased during the bubble period, but in order to differentiate themselves from the rest, a hotel that looked like a Spanish style castle or monastery was built. This is the Hotel Acción Aizu Kogen ホテルアクション会津高原, opened in 1991.

In the same year, the Keio Hotel ケーオーホテル (closed in 2020), built by the food company Nihon Shokken 日本食研 in Imabari City, Ehime Prefecture, as a commemorative project for the 20th anniversary of the foundation, looks like a Spanish monastery and even has a patio, to match its location close to the ocean associate the Mediterranean atmosphere. In addition, in 1991, large Andalusian-style hotels were built in

other seaside resorts. One is Prime Resort Kashikojima プライムリゾート賢島 (now Miyako Resort Shima Bayside Terrace 都リゾート志摩ベイサイドテラス), built by Kintetsu Real Estate 近鉄不動産 on an island in Ago Bay in Shima City, Mie Prefecture, which has also a patio in the style of the Alhambra Palace. The other is the Aoanaruto Resort アオアヲナルトリゾート, a resort hotel in the Setonaikai National Park in Naruto City, Tokushima Prefecture, which looks like also a California-style hotel.

In 1992, the 500th anniversary of Columbus' discovery of America, partly because of Barcelona's Olympics games and the Seville Expo, Spain became a favourite travel destination for the economically affluent Japanese. As a result, there were many plans to build Spain-themed parks at that time. In this year, the Kure Portopia Land 呉ポートピアランド (colosed in 1998, now Kure Portopia Park), a theme park based on the Spanish resort Costa del Sol, has opened in Kure, Hiroshima Prefecture. The source of inspiration was Marbella, the symbolic town of the Costa del Sol, which had already established a sister city relationship in 1990 with Kure. The JR Kure Portopia Station 呉ポートピア駅, the nearest railroad station, was opened at the same time, in the Japanese so-called Andalusian style.

However, several Spain-themed parks plans were not realized due to the bursting of the bubble economy. The Spanish Village and the Alhambra Mall, the largest shopping centre in the prefecture, planned near the Uno Port in Tamano, Okayama Prefecture, which had been discussed until 1992, never came to fruition. Instead, the new JR Uno station 宇野駅 was built in 1994 with an Andalusian design. The nearby small police station also has orange tiles and white walls in the Andalusian style. A Spanish-style resort complex with a sweets factory, hotel, and condominiums in Yosu-cho, Kochi Prefecture, which was planned by confectioner Hamakou 浜幸 in 1993, also never materialized.

In reality, the Spanish-themed ones were more successful, while the Portuguese-themed parks all failed. The Portuguese Village in the waterfront area of western Oita City (1991), which has long relations with Portugal, the Izumisano Fisherman's World in Izumisano City, Osaka Prefecture (1994), which recreates a Portuguese fishing port, and the Portuguese-themed park on Tanegashima Island in Kagoshima Prefecture (1995), all of which were not realized.

As for Spanish-style hotels in seaside resorts, some of them have been realized even after the collapse of the bubble economy. For example, the Hotel Nikko Alivila ホテル日航アリビラ (1994) and The Busena Terrace (1997) both in Okinawa, and the Costa Resort Golf & Spa (1998, demolished in 2017) in Yanai City, Yamaguchi Prefecture.

The most noteworthy case is the biggest Spain-themed park named Shima Spain Mura 志摩スペイン村 called also in Spanish "Parque España", which opened in 1994 in Ise-Shima National Park, Mie Prefecture, a place with a climate and landscape similar to those of the Mediterranean. In this amusement park, there are a square modelled on Madrid's Plaza Mayor, a space resembling Gaudi's Parc Güell, a theatre inspired by Toledo's Cambon Gate and a reconstruction of Castillo de Javier, the birthplace of Francis Xavier. The surrounding buildings like a train station and police station have been also thoroughly designed in the Spanish style. Of course, the official hotel, Hotel Shima Spain Mura, has an Andalusian

design with white walls and orange tile roofs, a patio, and three annexes for guest rooms named after Spanish places, Cordoba, Seville, and Granada.

The Spanish-style public buildings that were constructed in the 2000s were mostly commercial facilities such as shopping centres and outlet malls. The exception to this is Mycal Honmoku マイカル 本牧 in Yokohama (1989), a shopping centre with a Spanish motif that was built before the economic bubble period, and the Mediterranean-style Mitsui Outlet Park “Marine pia Kobe マリンピア神戸” in Kobe (1999), which was built earlier after the bubble burst. The other examples are concentrated during the second half of the 2000s, and once again, Californian Spanish colonial style designs came back sometimes.

The first was Tosu Premium Outlets 鳥栖プレミアム・アウトレット (2004) in Tosu City, Saga Prefecture, with its Southern European style, followed by Oarai Resort Outlets 大洗リゾートアウトレット (now Oarai Seaside Station 大洗シーサイドステーション) (2006) in Oarai Town, Ibaraki Prefecture, with its Spanish style. Kobe-Sanda Premium Outlets 神戸三田プレミアム・アウトレット (2007) in Kobe City, Hyogo Prefecture, is said to be modelled after the townscape of Pasadena in California. On the other hand, in Daito City, Osaka Prefecture, the construction of a Spanish-themed shopping centre named “Suminodo Pop Town 住道ポップタウン” (2008), began due to the city’s close relationship with Spanish culture since missionaries came to the city in the Muromachi period. Instead, in Ami Town, Ibaraki Prefecture, the Ami Premium Outlets あみプレミアム・アウトレット (2009), a California-inspired outlet mall, opened.



Figure 7: Hankyu Corporation, *Takarazuka Hanyu Railway Station with Spanish roof tiles and Romanesque patio motif* (Author’s photo in 2021).

Conclusion: Takarazuka, a Spanish-style town then and now

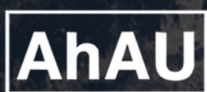
In Japan, there have been many buildings with Mediterranean-style designs, but the Spanish one has the longest history and the most examples, far more than the Italian or French styles. However, the pre-war ones were almost in the Californian Spanish Colonial style, and even after the liberalization of overseas travel in 1964, only a few people still had the opportunity to see real Spanish architecture up close, and it is difficult to see elaborate imitations of Spanish architecture in the ones built before the 1970s. Full-scale imitation of Spanish architecture began to appear in the 1980s, with Andalusian style being particularly favoured, especially in the design of seaside resort hotels and theme parks.

The aforementioned pre-war hotel in Takarazuka already had Spanish elements in its California Spanish-style patio and orange Spanish roof tiles. This is because the fashionable nature of the town was thought to have an affinity with the Spanish style, which was the most advanced architectural style of the time, because since that time, Takarazuka was a town with a unique culture that had developed through the exclusive theatre of the Takarazuka Revue, which was performed only by women. When the historic Takarazuka Grand Theatre was rebuilt in 1993 to commemorate the 75th anniversary of the Takarazuka Revue, the design adopted was based on a Spanish image with an Andalusian-style orange tile roof and white stucco walls. Since then, many buildings around the theatre, especially condominiums, have been decorated with orange roof tiles and white stucco walls. Most notable among them is Hankyu Railway's Takarazuka Station, which features a patio motif with a series of arches (fig. 5), and the Takarazuka North Service Area, which opened in 2018, also has an Andalusian-style building.

In Takarazuka, an inland town that is not a seaside town that evokes the Mediterranean image, the Spanish style has been supported since before World War II because for Japanese Spain was the top of the European culture symbol expressed in Takarazuka Revue.

El paisaje es hoy un tema crucial en el debate arquitectónico, urbanístico, artístico, territorial, político, ecológico y antropológico. En la pregunta sobre qué es un paisaje se entrecruzan muchas de las grandes cuestiones que tienen que ver con la construcción y con la percepción de nuestro entorno, en un momento determinado por una crisis global que convierte a la mirada sobre nuestro hábitat en un asunto marcado por la urgencia. La centralidad del paisaje en la cultura contemporánea es un fenómeno tan reconocido que ha dado lugar a elaboraciones teóricas específicas tendentes a dar cuenta del mismo. Está claro que hoy las cuestiones relacionadas con el paisaje, en su sentido más amplio, constituyen uno de los núcleos conceptuales en los que en mayor medida se entrecruzan naturaleza, cultura, historia y contemporaneidad.

La complejidad y variedad de temas que el paisaje convoca solo puede abordarse desde una mirada transversal y desde la complementariedad de diferentes saberes y disciplinas. Tal fue el objetivo que se propuso el Congreso Internacional *Arquitectura y paisaje: transferencias históricas, retos contemporáneos*, celebrado en Granada del 26 al 28 de enero de 2022, cuyas aportaciones se recogen en el presente volumen.



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