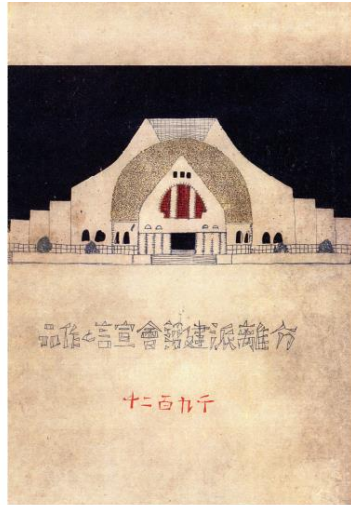


CARPET, DESIGN BY SUTEMI HORIGUCHI



COVER BUNRIHA CATALOG, 1920



FOUNDING MEMBERS BUNRIHA, 1920



POSTCARD PEACE EXHIBITION TOKYO 1922, MACHINERY AND MOTORPOWER HALL

From its very beginning, Horiguchi played an essential role as the philosophical heart of Bunriha. He was committed to the movement's DNA formation and the retainment of Bunriha as a movement by converting the inspirations he received from the Japanese avant-garde art and literary magazine *Shirakaba* (published during 1910 and 1923). Throughout Horiguchi's student period in Tokyo, this magazine famously formed synergetic movements between participating young writers, artists, and intellectuals from the upper class that caused a breakthrough in Japanese literature conventions. It should be pointed out that Horiguchi inherited the following two key features of *Shirakaba* in envisioning his architectural version of the intellectual circle. In terms of content, Bunriha shares an enthusiasm for adapting the latest Western ideas and techniques with *Shirakaba*, whose contributors were avid readers of Western literature, philosophy, and art. In terms of the movement's organization, Horiguchi highly valued the balanced networking achieved within *Shirakaba*, where each member's individualism was fully respected while their interaction led to a substantial difference in the Japanese intellectual landscape of the time.⁵ Horiguchi tried to realize such a creative environment within Bunriha, for instance, by consistently taking charge of the editing work of the Bunriha exhibition catalogs. Literally, his initiative was the bond between

the young vivid talents of his fellows members, who were full of passion to engage the world.

In 1923, Horiguchi received an opportunity to make a European journey, together with Ouchi, who would later join the movement. They were the second to go to Europe among Bunriha members, following Ishimoto's tour in the previous year. While *Shirakaba* introduced Western intellectual scenery largely via text information in the 1910s, Horiguchi and his peers were fortunate enough to observe with their own eyes the latest Western architecture which was about to flourish during the interbellum period. There was much to see and seek in Europe for the young travellers. Although three years had passed since their sensational debut, trailblazing the stylistic development suited for the age of new building materials was an ongoing mission for the Bunriha. The new relationship between art and architecture was like unsculpted marble in the process of sculpting. At a key turning point in Japanese architectural history, the third Bunriha exhibition was held early in the summer of 1923, and Horiguchi and Ouchi's bon-voyage party coincided with it. Given the editor's absence, the catalog for this exhibition was cancelled.⁶ The time had come for Horiguchi to embark on an inspirational pilgrimage and to bring back some conceptual material that would propel Bunriha activities forward.