

runs through the base of all Japanese culture is also a philosophy of symbiosis, with the result that there is a strong natural connection between the architecture of the age of life and Japanese culture. That is why my works have run on a parallel course, with the simultaneous pursuit of the principle of life and Japanese culture.

Intermediate space can occasionally act as a stimulus for metamorphosis. Metamorphosis is one of the special features of the life process. A larva is transformed into a butterfly, an egg into a bird, or a fish. There is no life principle more sudden or extreme. Architecturally speaking, gates, atriums, large-scale and other extraordinary spaces move people because they make them perceive some sort of leap into the extraordinary, a sudden drama that cannot be explained by the function of the space alone. Such intermediary spaces as street space, plazas, parks, waterfronts, street scenes, city walls, city gates, rivers, landmark towers and the urban infrastructures of highways and freeways play a role as stimuli that make possible the existence of individual buildings.

I think it is now clear why, in the thirty-three years since I began my architectural career in 1959, I have chosen metabolism, metamorphosis and symbiosis as key terms and concepts to express the principle of life.

Philosophies to support the establishment of an architecture of the age of life can indeed be found in the history of Western society, but in the face of the tradition of dualism and objective rationalism they are in the extremely small minority. Unlike Plato and Aristotle, who represent the mainstream of ancient Greek thought, Democritus, Critias and Epicurus taught an atomic naturalism of atoms in the world order.<sup>10</sup> Leibniz, Spinoza and Wittgenstein expounded a natural science in which nature is inside us and possesses the power to create us.<sup>11</sup> Heidegger advocated an ontology of a 'culture of hearing' as opposed to the mainstream Western 'culture of sight'. Merleau-Ponty posited an ambivalence of the human body as opposed to Descartes' mind-body dualism. Lévi-

Strauss exposed the relativity of cultural values with his theory of structuralism. Deleuze and Guattari proposed the rhizome as a model for a new order of multiplicity and variety.<sup>12</sup> Baudrillard spoke of autonomy of the facade and the death of the economy. Derrida advocated the deconstruction of Eurocentrism and Logoscentrism. Julia Kristeva imagined a plural 'I' which she called a polylogue. The mathematician David Bohm discovered 'implicated order', which explains phenomena of the natural world previously thought to be random in terms of a non-linear analysis. Mandel invented a fractal geometry. Arthur Koestler conceived of the *Holon*, a symbiosis of part and whole. There was Prigogine's Dissipative Structure. Haken's Synergetics and Adorno's non-identity, which rejects the whole.<sup>13</sup> Foucault urged the deconstruction of modern rationality and departure from the centre. Umberto Eco wrote the exciting *The Name of the Rose* and *Foucault's Pendulum*. Post-Webern serial music composers such as Stockhausen and Boulez, who recently died, made their contribution as well. While the philosophy and science of the age of the machine were based on axioms of a Bourbakian system, the philosophy, science, literature and music of the age of life will all be problematic, and linked to the philosophy of symbiosis that I have advocated these past three decades.<sup>14</sup>

Not only science and philosophy but technology as well is facing a major transformation as the age of life dawns. While the technology of the machine age, of the age modern architecture was a visible technology represented by the steam engine and the automobile, the main players in the technology of the age of life will be communications, biotechnology, genetic engineering, and other invisible technologies. As opposed to the high-tech architecture of the age of the machine, created as a metaphor for the machine, the high-tech architecture of the age of life will be faced with the extremely difficult problem of expressing invisible technologies. The autonomy of the facade will allow for the birth of a