

READING TRADITIONAL JAPANESE ARCHITECTURE THROUGH HAYAO MIYAZAKI CINEMA

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<i>Atf</i>	İsmailoğlu, S. & Yetim, E. (2024). Reading Traditional Japanese Architecture Through Hayao Miyazaki Cinema. The Turkish Online Journal of Design Art and Communication, 14 (2), 445-462.
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ABSTRACT

Houses, which are the best-known examples of traditional architecture, are cultural heritage products and objects of representation. Traditional Japanese houses have continued their existence as living examples of space organization, materials and building-construction system/technique, preserving their originality and qualities. This study aims to interpret this architecture through the traditional Japanese architecture in Hayao Miyazaki's animated films. The main problem of the study is to obtain information about the cultures of societies through television and cinema products, to keep traditional architecture alive and to ensure its sustainability. By examining Miyazaki's animated films, the sample of the study was limited to 12 feature films or short films. In these films, those determined to be about traditional Japanese architecture are grouped as building elements, spaces, interior elements and accessories. In some of the films examined within the scope of the study, there are elements of traditional Japanese architecture in a single building, some in two or three buildings, and in some of the silhouettes of the settlement. It has been seen that the wall (kaaba) and roof (koyagumi) of the elements that make up the structure are more used than the ceiling (tenjo), and it is common in the board to use a floor (yuka) material. Life (doma), living room (ima), room (heya) and veranda (engawa) in traditional Japanese houses are more prominent than the kitchen (furo) and bathroom (furo) in the houses in the movies. Sliding wall (fusuma), sliding paper door/window (shoji) and shoe removal board/stone (kutsungi) from interior elements in homes and public spaces; tables (chabudai), cushions (zabuton) and wicker ground cover (tatami) are the most used items.

Keywords: Hayao Miyazaki, Animation, Traditional Architecture, Japanese Architecture, Traditional House.

HAYAO MIYAZAKİ SİNEMASI ÜZERİNDEN GELENEKSEL JAPON MİMARİSİNİN OKUNMASI

ÖZ

Geleneksel mimarinin en bilinen örnekleri olan evler, birer kültürel miras ürünü ve temsil nesnesidir. Geleneksel Japon evleri de özgünlüklerini ve niteliklerini koruyarak mekân organizasyonu, malzeme ve yapı-yapım sistemi/teknîği ile ilgili canlı birer örnek olarak günümüze değin varlıklarını

sürdürmüşlerdir. Çalışmada geleneksel Japon mimarisinin Hayao Miyazaki'nin animasyon filmlerindeki yapılar üzerinden okuması amaçlanmıştır. Çalışmanın temel problemi televizyon ve sinema ürünleri aracılığıyla toplumların kültürleri hakkında bilgi edinme, geleneksel mimariyi yaşatma, sürdürülebilirliğinin sağlandığıdır. Miyazaki'nin animasyon filmleri incelenerek çalışmanın örnekleme uzun ve kısa metrajlı 12 film ile sınırlandırılmıştır. Bu filmlerde geleneksel japon mimarisine dair öğeler yapı elemanları, mekânları, iç mekân elemanları ve donatıları olarak gruplandırılmıştır. Çalışma kapsamında incelenen filmlerden bazılarında tek bir yapıda bazılarında iki ya da üç yapıda bazılarında ise yerleşim yerinin silüetinde geleneksel Japon mimarisinden öğeler bulunmaktadır. Yapıyı oluşturan elemanlardan duvar (kabe) ve çatının (koyagumi) tavana (tenjo) nazaran daha fazla kullanıldığı, zemin (yuka) malzemesi olarak genellikle ahşabın kullanıldığı görülmüştür. Geleneksel japon evlerindeki mekânlardan hayat (doma), oturma odası (ima), oda (heya) ve verandanın (engawa) filmlerdeki evlerde mutfak (katte) ve banyoya (furo) oranla daha göz önünde olduğu tespit edilmiştir. Evlerde ve kamusal alanlarda iç mekân elemanlarından sürgülü duvar (fusuma), sürgülü kâğıt kapı/ pencere (shoji) ve ayakkabı çıkarma tahtası/taşı (kutsunugi); donatılarından ise masa (chabudai), minder (zabuton) ve hasır zemin örtüsünün (tatami) en fazla kullanılan öğelerdir.

Anahtar Kelimeler: *Hayao Miyazaki, Animasyon, Geleneksel Mimari, Japon Mimari, Geleneksel Ev.*

INTRODUCTION

Many factors such as natural, socio-cultural, economic and political play an active role in shaping designs in architecture. These parameters differ regionally and provide diversity. Among the diversity, site-specific and local architectural concepts manifest themselves physically and become the identity of the region. Globally, there are places with countless identities and regions with unique architecture on seven continents. There is a constantly developing and changing relationship between people and places. As time passes, this relationship becomes a multi-dimensional, variable, complex and integrated pattern that has different consequences for each individual, thanks to the contribution of both the individual and the place together. In this context, spaces become an important basis in the relationship between places and people (Tarçın Turgay & Ünlü, 2017: 66-67).

One of the things that connects with a place and represents an identity is traditional Japanese architecture. In traditional Japanese architecture, it can be observed that the relationship between people and place is quite strong. Traditional Japanese architecture incorporates various elements from the Asian continent that have become cultural values unique to Japan. Traditional architecture provides information through structures that have either preserved their original existence until the present period or whose existence has been registered with documents. The main problem of the study is to show that it is possible to obtain information about the cultures of societies through television and cinema products, to keep traditional architecture alive, to ensure its sustainability and to increase its recognition both at home and abroad. For this reason, Japanese anime artist, director and screenwriter Hayao Miyazaki, who is one of the first names that come to mind when animation cinema is mentioned, was read through the reflection of Japanese culture and architecture in his films. While it provides information about the architectural features of information about the architectural features of the buildings' period, construction techniques and materials, it also serves as a reference for new buildings to be built.

Purpose

Traditional architecture; As a cultural, social and societal value, it manifests itself through recurring architectural images in animated films in order to raise children's awareness of traditional values. The best examples of this practice are Hayao Miyazaki's animated films, which focus on the need to make great efforts to preserve traditional and cultural heritage and are examples that show that he defends the traditional against modernism. The aim of the study is to interpret this architecture through the structures of traditional Japanese architecture in Hayao Miyazaki's animated films. In addition, it is to show that animation films can be used as a tool to ensure that local architecture has a place in the minds of the

society and, in this context, ensures its sustainability for generations. Within the scope of this study, interpretations about traditional Japanese architecture will be made through Hayao Miyazaki's animations. In these animated films where, traditional Japanese architecture is used as a tool, how Miyazaki uses it and how he approaches it will be evaluated through the film frames.

Scope

Since the boundaries of the study are buildings with traditional Japanese architecture, an examination was made in this context. All of the films were watched by the researchers by accessing them from various websites. Among these films, in accordance with the purpose of the study, 12 feature or short animated films containing any element or structures from traditional Japanese architecture were sampled. These animated films are as follows in the order of their release years: My Neighbor Totoro, Only Yesterday, Pom Poko, Whisper of the Heart, Princess Mononoke, Spirited Away, The Magic Cat, The Moving Castle, Looking for A Home, The Extremists, From Up on Poppy Hill, The Wind Rises. The films are included in the study with their Turkish titles with which they were broadcast in Turkey. The films that constitute the sample of the study are shown in bold in Table 1 (Table 1).

Table 1. Short and feature films examined to determine the study sample

Release Year	Name of the Animation Movie	Duration	Release Year	Name of the Animation Movie	Duration
1972	Yuki's Sun	Short	2002	Imaginary Flying Machines	Short
	Panda Kopanda	Short		Mei to Konako Bus	Short
1979	Castle of Cagliostro	Feature		The Cat Returns	Feature
1984	Nausicaa of The Valley of The Wind	Feature	2004	Howl's Moving Castle	Feature
1986	Castle in the Sky	Feature		The Day I Bought a Star	Short
1988	My Neighbor Totoro	Feature	2006	Mon Mon the Water Spider	Short
1989	Kiki's Delivery Service	Feature		Looking for a Home	Short
1991	Only Yesterday	Feature	2008	Ponyo	Feature
1992	Porco Rosso	Feature		The Secret World of Arrietty	Feature
1994	Pom Poko	Feature	2010	Mr. Dough and the Egg Princess	Short
1995	Whisper of the Heart	Feature		A Sumo Wrestler's Tail	Short
1997	Princess Mononoke	Feature	2011	From Up on Poppy Hill	Feature
2001	Spirited Away	Feature	2013	Treasure Hunting	Short
	The Whale Hunt	Short		The Wind Rises	Feature
2002	Koro's Big Day Out	Short	2019	Boro the Caterpillar	Short

In some of the films examined within the scope of the study, there are elements of traditional Japanese architecture in a single building, in some of them there are two or three buildings, and in some of them there are elements of traditional Japanese architecture in the silhouette of the settlement. The house where siblings Mei and Satsuki move to in the village in the movie My Neighbor Totoro; In the movie Only Yesterday, Taeko's childhood home and the bathhouse she went to as a child and the house she lived in the countryside, the raccoon Kincho Daimyoji house in the Pom Poko movie, the raccoon house and other houses used to remind traditional houses, Shizuku's family house in Whisper of the Heart, the house in the movie Princess Mononoke Prince Ashitaka's house and the buildings in his village, Yubaba's bathhouse in Spirited Away, Haru's house in The Cat Returns, the minka on the mountain in

The Moving Castle, the god's house in Looking for a Home, Sho's mother's house in The Extremists His childhood home, the buildings in the town in Hill House, the house of Umi's family and Jun's family, the house of Jiro's family in The Wind Rises, the house where he lived while working, and the house where he and Naoko stayed after their marriage contain elements of traditional Japanese architecture.

METHOD OF THE RESEARCH

In the first step of the study, some headings were determined as a result of the literature review regarding the facade structure, building elements, reinforcement and material use specific to traditional Japanese architecture. These headings were created in line with the architectural elements, components, spaces and equipment that make up a traditional Japanese house. In addition, since films were watched in the previous step to determine the sample boundaries, architectural elements, elements or places that were not included in the films were not included in the evaluation. In this context, a total of 4 groups were created, including building elements, spaces, interior elements and equipment from traditional Japanese architecture. Building elements are wall (kaaba), roof (koyagumi), ceiling (tenjo) and floor (yuka) (soil, wood); spaces, life (doma), room (heya), living room (ima), bathroom (furo), kitchen (katte) and veranda (engawa); interior elements include sliding wall (fusuma), sliding paper door/window (shoji), screen (byobu), stove (irori), chest (oshiire), railing (koushi) and shoe removal board/stone (kutsunugi); Interior equipment consists of table (chabudai), cushion (zabuton), wicker curtain (sudare), ladder (hakokaidan) and wicker floor cover (tatami) (Table 2).

Table 2. Architectural elements, spaces and their equipment identified from traditional Japanese architecture

Structural elements	Wall (Kabe)	Roof (Koyagumi)
	Ceiling (Tenjo)	Ground (Yuka) (soil, wood)
Spaces	Life (Doma)	Room (Heya)
	Living room (Ima)	Bath (Furo)
	Kitchen (Katte)	Veranda (Engawa)
Interior Elements	Sliding wall (Fusuma)	Sliding paper door/window (Shoji)
	Folding screen (Byobu)	Stove (Irori)
	Wardrobe (Oshiire)	Railing (Koushi)
	Shoe removal board/stone (Kutsunugi)	
Indoor Equipment	Table (Chabudai)	Cushion (Zabuton)
	Wicker Curtain (Sudare)	Ladder (Hakokaidan)
	Wicker ground cover (tatami)	

THEORETICAL FRAMEWORK

When it comes to anime movies, the first country that comes to mind is Japan. In Japan, anime is known as a manga culture. Manga is a name given to Japanese comics. Mangas differ from comics due to their difference in style. Animation is a moving image created by showing pictures sequentially in a rapid manner (Lamarre, 2009: 12; Siegel et al., 2004: 12). While anime expresses transnational issues, they also bear traces of Japanese history and traditional arts. Animes are an important tool in expressing global problems such as society's anxiety as a result of rapidly developing technology, human loneliness and adolescence problems (Telci, 2012: 204). Hayao Miyazaki, the most important representative of the anime genre in Japan today, was born in Tokyo in 1941 as the second of his family's four sons. In Miyazaki's memories of his childhood, his mother's long illness, airplanes due to his father and uncle's work, and the destruction caused by atomic bombs are elements that can be found in all of the director's works (Greenberg, 2012: 96; Mc Chartey, 1999: 30; Şen, 2014: 251). Miyazaki stated that films and directors from the 1950s were a major factor in shaping himself and the anime directors of his generation and said that he watched a lot of films in that period (Şen, 2014: 251; Mes, 2023). Miyazaki was

influenced by Marxism at Gakushuin University, which he started in 1962, and there he joined the children's literature study group, which would direct his animation career (Mc Chartey, 1999: 30; Şen, 2014: 251). Miyazaki primarily aims to make a film entirely his own (Mc Chartey, 1999: 31-40). His journey, which started in 1979 with the animated film *Castle of Cagliostro*, which he wrote and directed, continued with numerous films. Miyazaki's films are considered the best examples of their genre because they bring a different perspective to existing ones (Tutal Cheviron, 2010: 93). Its success, which started with the Movie of the Year award in 1997 with the movie *Princess Mononoke*, continued with the Oscar Award in 2002.

Although there are differences in subject matter in Miyazaki's films, the intensity of use of similar elements reveals itself to the audience. The illness he experienced in his personal life, war and technological developments are the main events in the general plot of the films. In addition, traditional Japanese architecture was frequently included in the films because they were about Japan's culture and family structure. While Miyazaki's films include topics such as innocence and purity in childhood, nature-human relations, human-machine relationship, maturity and the hero's journey, they also contain basic information about Japanese culture and daily life (Bigelow, 2009: 60-61; Chan, 2015: 104; Gossin, 2015:209; Lamarre, 2009:59; Öztat & Arıkan, 2020:128). The place of traditional Japanese architecture in Asian culture attracts attention with its unique features. In this context, it is thought that an examination of traditional Japanese architecture through Miyazaki's animated films is necessary to understand the place of traditional architecture in the film industry. Japan has an intricate structure that has been renewed many times over the centuries, offering different interpretations and sensitivities to its relationship with this stratification. In Japan, the roots of architecture's enduring relationship with nature date back to the Heian period, the last period of classical Japanese history spanning AD 794-1185. Shinden style house models, which are an interpretation of Japanese sensitivity to nature, have determined the general lines of future architecture in harmony with nature (Liotta, 2017:172). From the late 19th century until the Second World War, artists, architects and historians paid attention to the historical background on which the traditions were based. In the 1950s, when the effects of modernism could be observed all over the world, architecture was the area where the issue of tradition was most hotly discussed in Japan (Kajiya, 2015:34-35).

Although the concept of modern emerged towards the end of the 16th century as a term approximately synonymous with “*now*”; there has been a retroactive effect, especially for cultural movements and moments since the 1950s (Williams, 1989: 31-33). Japanese traditions exposed to these cultural movements have been interpreted in various ways and incorporated into daily life. These were seen as phenomena that needed to be overcome in the Westernization process; Sometimes it represented the roots of the Japanese people that should be remembered in the age of modernity, and sometimes it was thought of as a sophisticated aesthetic that challenged Western modernism. In this process, war experience became a decisive factor in the debate on tradition. It is interested not only in tradition in the face of modernity but also in the history of how tradition is understood in modern Japan. Therefore, the debate on tradition meant a new movement in the post-war period and caused an important debate in the following period. It has created alarms and historical consciousness movements. However, postwar Japanese architects did not attach importance to such historical lineages. The tradition to which they have been best regarded as post-historical (Kajiya, 2015:34-35). Due to the fact that traditional influences in fields such as architecture, art, painting, sculpture and music are especially in contact with adults; In order for the society's organic bond with tradition to continue, children and young people must also be included in this stratification. Therefore, introducing elements such as traditional space, nature, culture, national unity and morality to the interests and contact areas of such a mass in a natural way undoubtedly creates an important awareness.

“*Minka*”, which is the rural housing representation of traditional Japanese architecture, provides information about the emotions, behaviors and daily lives of nature and the communities living in rural areas intertwined with nature. *Minkas* had been built to house many rice farmers and their families’

outdoors on futon mattresses spread out on wicker tatami. Although its interiors are cold, dark and damp; It has a roof so steep that it requires two floors above the ground floor, which is the main place where daily life takes place. These steep roofs of the Minkas are the most distinctive element of their unique building design (Roderick, 2008:11-45; Güleç, 2022:17-24). Traditional Japanese houses are all made of wood. They are generally seen to be single-layered and unpainted. A house; it is rarely specially highlighted, painted, and looks better than neighboring buildings. Such banality is especially true of the long rows of houses that line village roads; only their carefully crafted ridges and heavy and cumbersome picturesque roofs made of thatch save these houses from becoming monotonous. More than a shelter from the weather, country houses are larger and more durable than city houses (Morse, 2016: 46-47). The frame system, which is one of the most characteristic features of modern architecture; While providing a space with a more holistic and flexible structure, it eliminates the necessary need for solid and bulky walls (Curtis, 1996: 339; Çırak Yılmaz, 2022:63-64). Similarly, by providing flexible use between spaces with these frame systems, which are also used in traditional Japanese architecture, it has been possible to "achieve the simplest, most economical and most functional result with the least number of materials", thus observing the simple and pure effects of Minimalist thought (Islakoğlu, 2005:14). Traditional Japanese architecture; ensuring continuity between indoor and outdoor spaces, using movable partitions between spaces and creating spaces that can grow and shrink according to need, opening the interior space directly to the garden and integrating it with nature, protecting the interior space from climatic effects such as snow/rain/sun/wind with wide eaves and protruding roofs. It has played an active role in many spatial solutions such as especially the veranda, as the connection point of continuity between the interior and the garden, stands out as one of the striking structural parts of the traditional Japanese house (Curtis, 1996: 339; Çırak Yılmaz, 2022:63-64). The "traditional Japanese house" has a characteristic, unique design with a very simple structure, non-classical structural elements and original interior elements, as a reflection of the minimalist lifestyle adopted under the influence of Zen Buddhism (Özcan and Güngör, 2019:647). A traditional Japanese house; wall (kaaba), roof (koyagumi), ceiling (tenjo), floor (yuka) building elements as well as shoe removal board/stone (kutsunugi), threshold (kamachi), translucent paper sliding door/window (shoji), life (doma).), loam (tatami), raised ground (agarikamachi), veranda (engawa), earthen landing (dobisashi), canopy (hisashi), garden (niwa), trellis/railings (koushi), wicker curtain (Sudare), opaque paper sliding door (fusuma), barbecue stove (irori), living room (ima), kitchen (katte), room (heya), guest room with display case (tokonoma), closet (oshiire), bathroom (furo), toilet (benjo), It consists of plan elements that can be listed as cellar (kura) and barn (naya). In the interior spaces of the houses, there are furniture listed as stairs, cabinets (hakokaidan), dressers (tansu), coffee tables and cushions (chabudai and zabuton) (Cram, 2010: 85-95; Güleç, 2022: 94-121).

To put it more succinctly, the traditional Japanese house; it is considered a light, airy structure usually made of wood, with sliding opaque paper walls (Fusuma), framed translucent paper doors, windows or room dividers (Shoji), wicker floor mats (Tatami) and elaborate and decorated niches (Tokonoma). (Cornell, 1997:21). In addition, "Engawa" are external corridors that connect different parts of the buildings and are used as verandas on sunny days, "Fusama"s that enable spaces to be enlarged or reduced, "Byobu/screens" used to provide privacy, "Tatami"s used to modulate the space of the space. ; Not only because of the industrialization movement brought by Modernism or the flexibility provided by the Minimalist lifestyle; They are built by builders as a representation of the ongoing and preserved cultural characteristics of traditional Japanese building art. Ultimately; this modular order in traditional Japanese architecture is expressed as "Kiwari", which means the "grammatical" determination of components for space layout and design (Curtis, 1996: 339; Çırak Yılmaz, 2022:63-64).

To this day, many Western critics and architectural researchers try to explore the concepts of space in Japanese architecture. Because traditional Japanese architecture is an introvert style that still has an important place in the minds of the Japanese. It is a reflection of its characteristics (Zgheib & Katano, 2000: 4). A culture (Japanese) and that culture's understanding of space; It is also used effectively on animated films that contain the most basic elements and symbols of traditional Japanese architecture

and culture, especially those created as objects of representation for the growing children of that society and future generations.

RESULTS

The findings of the study consist of the data detected in the films examined in line with the 4 headings determined in the method section. In this context, first of all, the films that make up the sample were sorted according to their release years and two determination tables were created. Table 3 shows the building elements and spaces identified in movies about traditional Japanese houses. In this regard, examples of building elements such as walls, roofs and ceilings in the films *My Neighbor Totoro*, *Only Yesterday*, *Pom Poko*, *Spirited Away*, *Looking for A Home*, *From Up on Poppy Hill* and *The Wind Rises*; It has been determined that there are wall and roof examples in *The Moving Castle* and *The Extremists*, roof and wall examples in *Princess Mononoke*, and only wall examples in *Whisper of the Heart*. In the movies, wood was generally used as a flooring material (except *The Cat Returns* and *Looking for A Home*). While there was only wooden flooring in *The Walking Castle* and *The Extremists*, an example of a dirt floor was only found in *Looking for A Home*. Additionally, it has been observed that there are no examples of building elements in *The Cat Returns*. When we look at the places in the movies, all the places examined in *My Neighbor Totoro* are included, in the movies *Only Yesterday*, *Pom Poko* and *The Wind Rises* there are places other than the kitchen and bathroom, in *Spirited Away* there is no kitchen, in *Hill House* there is no bathroom, in *Princess Mononoke* there is only an It was determined that there was a veranda. No spaces specific to traditional Japanese architecture were identified in the films *Whisper of the Heart*, *The Cat Returns*, *The Moving Castle*, *Looking for a Home* and *The Extremists* (Table 3).

Table 3. Identification of structural elements and spaces of traditional Japanese houses in movies

Name of the Animation Movie	Structural elements					Spaces					
	Wall (Kabe)	Roof (Koyagumi)	Ceiling (Tenjo)	Soil	Wood	Life (Doma)	Living room (Ima)	Kitchen (Katte)	Room (Heya)	Bath (Furo)	Veranda (Engawa)
My Neighbor Totoro											
Only Yesterday											
Pom Poko											
Whisper of the Heart											
Princess Mononoke											
Spirited Away											
The Cat Returns											
Howl's Moving Castle											
Looking for a Home											
The Secret World of Arrietty											
From Up on Poppy Hill											
The Wind Rises											

Sliding wall (fusuma) and sliding paper door/window (shoji) applications were found in the films *My Neighbor Totoro*, *Only Yesterday*, *Pom Poko*, *Whisper of the Heart*, *Spirited Away*, *House on the Hill* and *The Wind Rises*. The chest (Oshiire) used to store items such as pillows and quilts in the houses in

the movies is featured in Spirited Away, From Up on Poppy Hill and The Wind Rises. Wooden railings called railings (Koushi) were seen in My Neighbor Totoro, Only Yesterday, Looking for a Home, From Up on Poppy Hill and The Wind is Rising. The shoe removal board/stone (kutsunugi) from which shoes are removed before entering the house has been identified in houses in other movies except Whisper of the Heart, The Moving Castle and Looking for a Home. From interior elements to screen (byobu) only in the movie The Cat Returns; The hearth (irori) was seen in the movie Spirited Away (Table 4). In the houses in the movies, the interior equipment used is a table (chabudai) for eating (except for the films The Cat Returns, The Moving Castle, Looking for a Home and The Extremists) and a cushion (zabuton) for sitting (except for the films The Moving Castle, Looking for a Home and The Extremists). Wicker curtains (sudare) as a dividing element between rooms in the interior were featured in the films My Neighbor Totoro, Only Yesterday and The Wind is Rising. Wooden stairs with closed bottoms to go from the main floor of the houses to the upper floor or attic were seen in the movies My Neighbor Totoro and The Wind Rises. The wicker floor cover (tatami), which acts as a kind of carpet on the floor indoors, has been seen in other films except The Cat Returns and Looking for A Home (Table 4).

Table 4. Identification of interior elements and equipment of traditional Japanese houses in movies

Name of the Animation Movie	Interior Elements						Indoor Equipment					
	Sliding wall (Fusuma)	Sliding paper door/window (Shoji)	Folding screen (Byobu)	Stove (Irori)	Wardrobe (Oshire)	Railing (Koushi)	Shoe removal board/stone (Kutsunugi)	Table (Chabudai)	Cushion (Zabuton)	Wicker Curtain (Sudare)	Ladder (Hakokaidan)	Wicker ground cover (Tatami)
My Neighbor Totoro												
Only Yesterday												
Pom Poko												
Whisper of the Heart												
Princess Mononoke												
Spirited Away												
The Cat Returns												
Howl's Moving Castle												
Looking for a Home												
The Secret World of Arrietty												
From Up on Poppy Hill												
The Wind Rises												

DISCUSSION

The movie My Neighbor Totoro tells the story of siblings Mei and Satsuki, who move to a village to be closer to their mother who is being treated in the hospital, and meet magical beings and Totoro in the forest. The film generally takes place in the house and forest where siblings Mei and Satsuki move, which contain elements specific to traditional Japanese architecture. The wall (kaaba) and roof (koyagumi) arrangement on the facade of the house, which has ruins at the front, attracts attention. By entering the house through the sliding paper door (shoji) (NT-2 and NT-9), you can go to the shoe

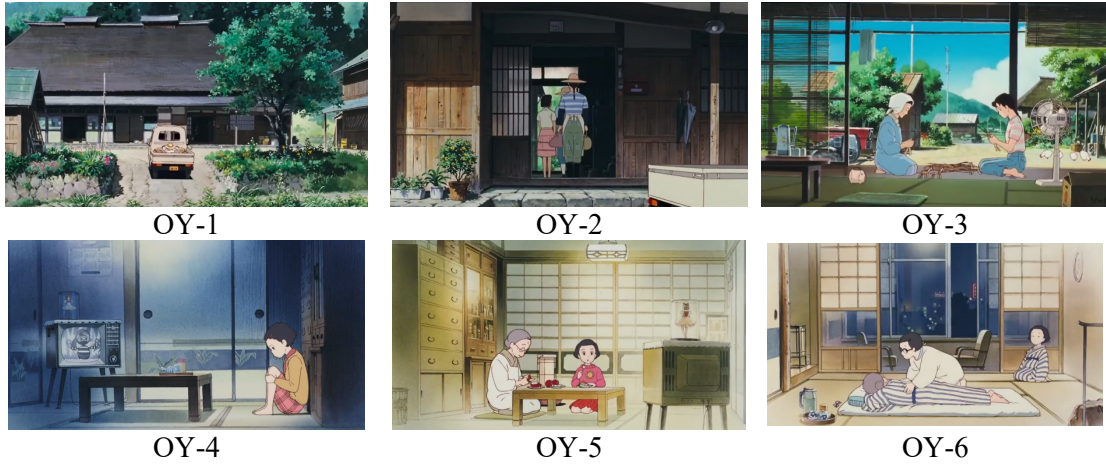
removal board (kutsunugi) section in NT-6. A room with sliding walls (fusuma) divided by a wicker curtain (sudare) shown in NT-3 and a room accessed by a sliding paper door (shoji) containing the table (chabudai) and cushion (zabuton) used for family meals and conversations (NT-5). Another room, where people sleep with a mat (tatami) on the wicker floor, is one of the focal points of the house. The kitchen (katte) (NT-4), where the family's meals were prepared by the father and Satsuki when the father was not at home, was one of the places where water was drawn from the pump and food was cooked on a wood fire in the old times. In the bathroom (furo) (NT-7), which has an important place in the Japanese family, girls bathe with their fathers in a bathtub filled with water heated by a wood fire. The first place where the girls see magical beings is the attic, which they climb up using the stairs (hakokaidan) (NT-8) (Table 5).

Table 5. Elements from traditional Japanese architecture in the movie My Neighbor Totoro



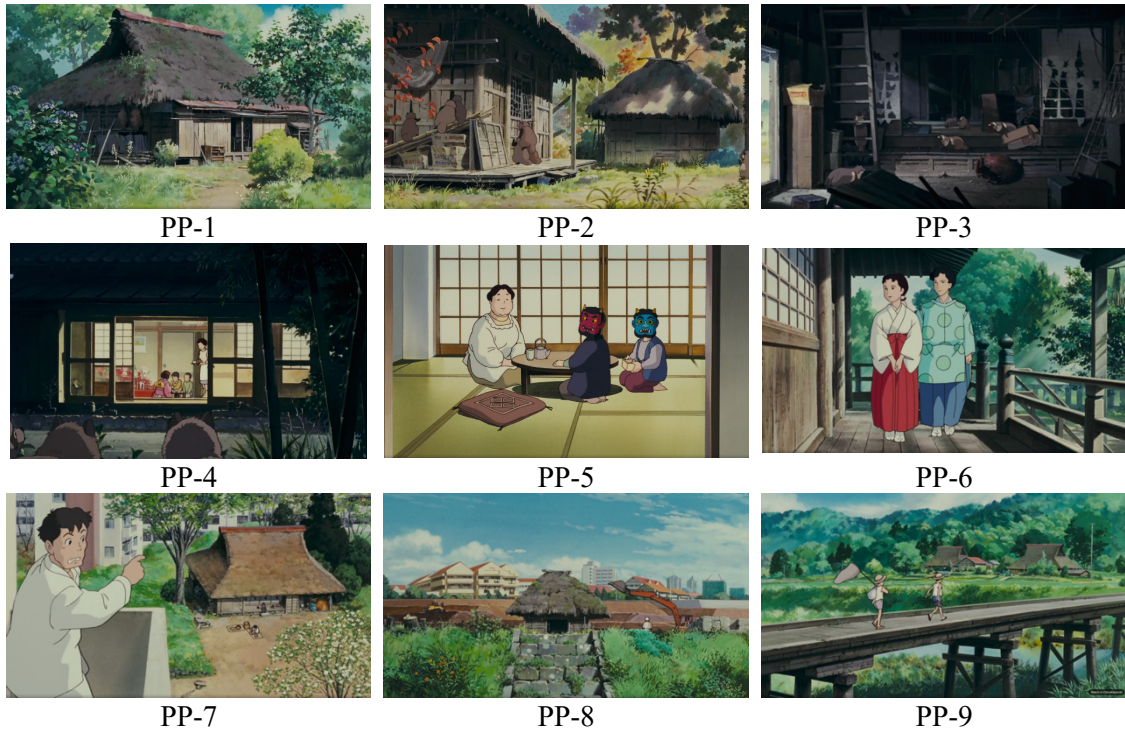
The movie Only Yesterday tells the story of twenty-seven-year-old Taeko, who goes to the countryside for research and remembers his childhood memories. Taeko's disappointments and excitements as the youngest of a family of three daughters in the 1960s, and the house where she spent her adolescence and the house where she lived in the countryside contain elements of traditional Japanese architecture. It was seen that there was a sliding wall (fusuma), a sliding paper door (shoji), a table (chabudai) and a cushion (zabuton) in the room (OY-4 and OY-5) where Taeko lived in her childhood and watched television and had a snack. The rooms in the bathhouse where Taeko goes with her grandmother during the holidays also have sliding walls (fusuma) and wicker floors (tatami). His brother-in-law's family house, where he stays as a guest in the countryside, has a façade consisting of a traditional roof (koyagumi), a sliding wall (fusuma) and a sliding paper door (shoji). At the entrance of this house, a shoe removal stone (kutsunugi) was used to separate the floor between the interior and exterior spaces. During the movie, time is spent in the living room of the house (implied). An attempt was made to disconnect this room from the outside using railings (koushi) (OY-3) and wicker curtains (sudare) (OY-3). Additionally, in the living room (ima)(OY-3), there is a table (chabudai), cushion (zabuton) and a wicker floor (tatami) (Table 6).

Table 6. Elements from traditional Japanese architecture in the movie Only Yesterday



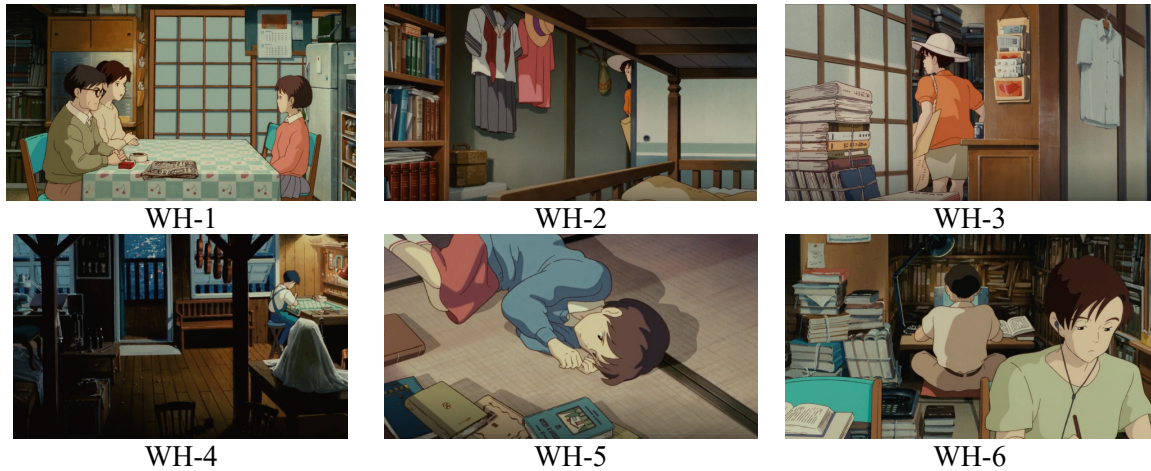
The movie Pom Poko draws attention to the war of raccoons living in rural areas and forests against high-rise concrete structures that emerged with modernism and human beings who adopted the capitalist order. While the film emphasizes how modernism threatens natural life, rural architecture, people and animals, it also underlines that traditional Japanese houses are becoming isolated and gradually disappearing in this concrete structure. Therefore, the fact that rural architecture is about to disappear is tried to be reflected in the PP-1, PP-2, PP-3 film frames, with the raccoon's house, one of the main locations of the film, being a broken and abandoned minka. However, in the PP-7 and PP-8 film frames, the rural architecture being left alone among the public housing, the fact that it is still their surprises people, and eventually being demolished by a bulldozer, are the basic images that the film wants to reflect. In the evening, the raccoons go to the traditional Japanese house that has not yet disappeared, located in square PP-4, and have the opportunity to see the life and culture there and remember their memories of these places. When houses with traditional Japanese architecture are examined through PP-1, PP-7, PP-8 photographs, wall (kaaba), roof (koyagumi), ceiling (tenjo) and wooden and wicker floor (yuka) structural elements are observed. In the film frames in photographs PP-3, PP-4, PP-5, PP-6, space elements of life (doma), living room (ima), room (heya) and veranda (engawa) were identified. In the PP-4 and PP-5 photographs, interior elements can be listed as sliding wall (fusuma), sliding paper door-window (shoji), wicker floor cover (tatami), shoe removal board-stone (kutsunugi) and table (chabudai), cushion. (zabuton) equipment is seen to be included. The film ends with the PP-9 photograph showing the opportunities that rural architecture offers and will offer to human beings. It is ironically reflected that humans are against raccoons fighting for the protection of traditional architecture, where animals, humans and natural life are intertwined (Table 7).

Table 7. Elements from traditional Japanese architecture in the movie Pom Poko



14-year-old Shizuku, who is just at the beginning of her life, lives in an apartment with her family. Although the places where the film takes place are places built under the influence of modernism, symbolic elements of traditional Japanese architecture are included. In the WH-2 and WH-5 frames of the film, it is seen that the wall (kaaba), wood and wicker floor (upper) are used as structural elements. In the interior, sliding wall (fusuma) and sliding paper door-window (shojiye), which are important symbolic space elements of traditional Japanese architecture, are included in the movie frames WH-1, WH-2 and WH-3. In the WH-4 movie frame, it is seen that Shizuku's father uses table (chabudai) and cushion (zabuton) accessories in his work area. Traces of sliding systems, which have an important place in traditional Japanese architecture, are also reflected in modern architecture. The detail of the sliding window opening from Shizuku's room to the street is included in the WH-6 movie frame. Although modernism played an effective role in shaping building masses and forms, Japanese culture and lifestyle were tried to be kept alive in the interior with fusuma, shoji and tatami (Table 8).

Table 8. Elements from traditional Japanese architecture in the movie Whisper of the Heart



The movie Princess Mononoke tells the struggle of Prince Ashitaka, who was cursed by the God of the Forest, and a young girl named San, who was raised by a she-wolf, to protect nature from humans. Generally, in the movie, the roofs (koyagumi) of the few houses surrounded by trees in Ashitaka's village are seen (PM-1). In the house where Ashitaka meets with the village elders, the wicker floor cover (tatami) (PM-3) makes a reference to traditional Japanese architecture. In addition, in the area where people spend time in the village, a shoe removal board (kutsunugi) is used to go up to the sitting area with a table (chabudai) (PM-2) and cushions (zabuton) (Table 9).

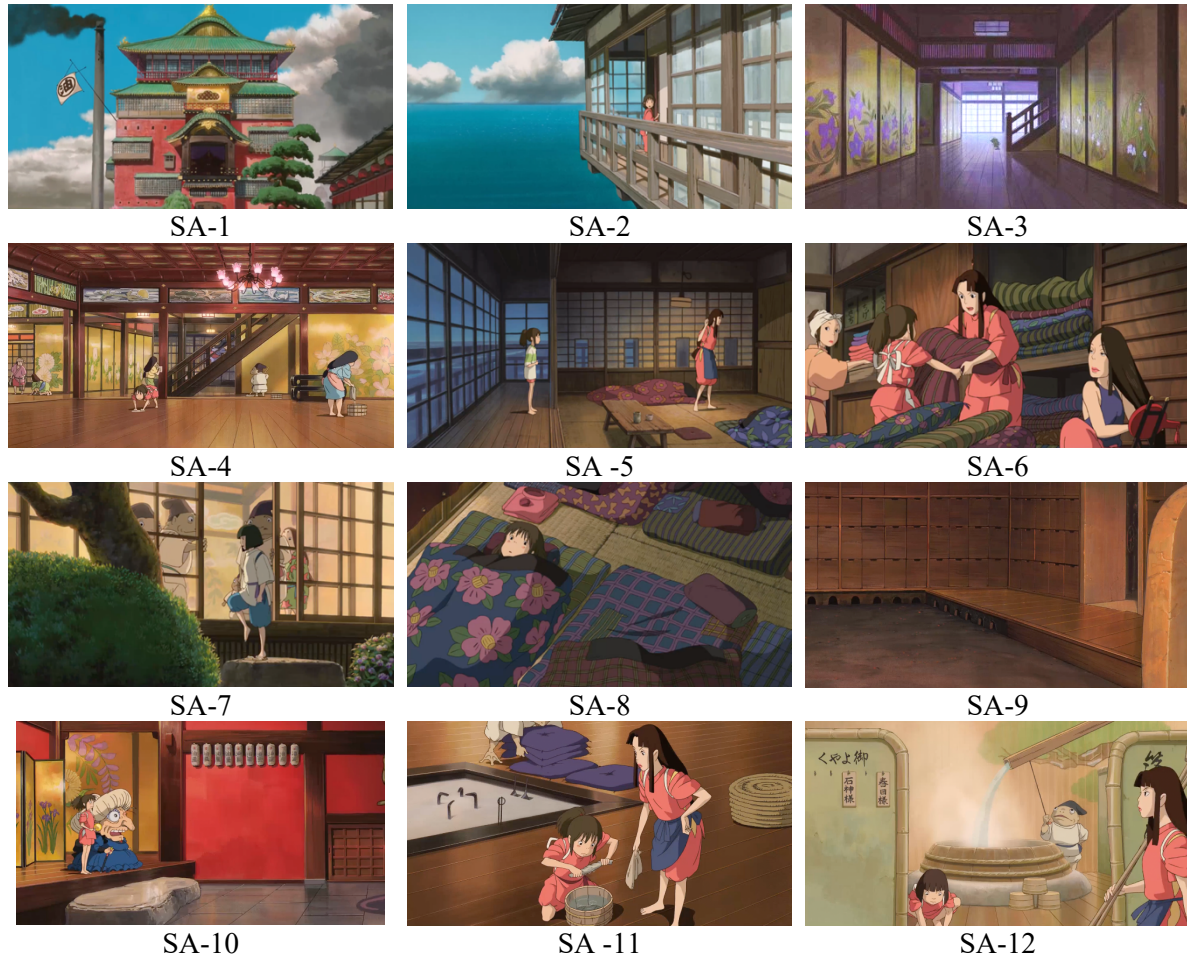
Table 9. Elements from traditional Japanese architecture in the movie Princess Mononoke



The movie Spirited Away is about the process between Chihiro, who passes from the real world to a fantastic world through a mysterious tunnel, and her family, who turn into pigs after eating, until they return to the real world. Haku tells him that he must stay in this town until he saves his parents and find a job at Yubaba's bathhouse, where the souls are cleansed and rested, so that he will not be recognized, and for this reason he sends him to Kamaji. The bath is a complex structure consisting of quite different parts; although it is designed in a fantasy world, it contains many symbolic elements of traditional Japanese architecture. Wall (kaaba) in frames SA-1 and SA-10 of the movie; picturesque type roof (koyagumi) in square SA-1; ceiling (tenjo) in squares SA-3 and SA-4; The use of wooden floor (yuka) structural elements can be seen in the movie frames SA-2, SA-3, SA-4, SA-5, SA-9, SA-10 and SA-12. Space elements named living room (ima) in square SA-4, room (heya) in square SA-5, bathroom (furo) in square SA-12 and veranda (engawa) in square SA-2 were identified. Sliding wall (fusuma) in the interior of SA-3 and SA-4 film frames; sliding paper door-window (shoji) designed as completely transparent with glass material or translucent with paper material, with wooden frame in SA-2 and SA-5 frames; The screen (byobu) located right behind Yubaba and Chihiro in frame SA-10; In square SA-11, there is a hearth (irori) containing ashes and around which cushions are arranged to sit on; In frame SA-6, the chest (oshiire) where Lin placed the quilts; There are wooden elements in the SA-12 square,

and shoe removal stone (kutsunugi) elements in the SA-7 and SA-10 squares. In the SA-7 frame, a railing (koushi) is used right behind the shoe removal stone. Table (chabudai) and cushion (zabuton) props are used in the room in the SA-5 movie frame. In the SA-5 and SA-8 movie frames of the same room, it was observed that the mat floor covering (tatami) equipment was used as a carpet during the day and as an insulation surface on which the beds were laid at night (Table 10).

Table 10. Elements from traditional Japanese architecture in the movie Spirited Away



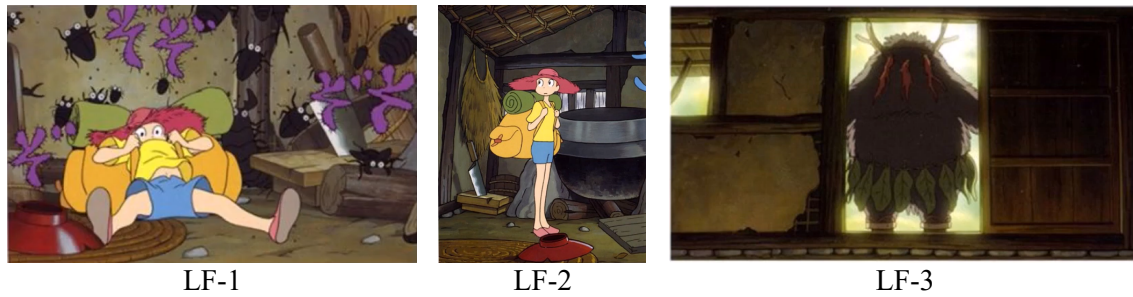
Haru, a 17-year-old young girl, saves a cat from being crushed under a truck on the way to school early in the morning. The next day, Prince Lune, the cat Haru saved, and his father, the Cat King, come to visit Haru. King Cat wants Haru to marry his son, Prince Lune, and become a princess. In frame CT-2 of the movie, the interior element of the shoe removal board-stone (kutsunugi) located at the entrance of Haru's house is seen. In square CT-1, it is seen that the screen (byobu) interior element and its elements and the cushion (zabuton) space equipment are included (Table 11). Sophie, a young girl, begins to live in the wizard Howl's moving castle after she leaves her hometown because she turns into an old woman under the influence of the spell cast on her. After leaving the place where she lives, Sophie finds the walking castle in the mountains, where the minka with a roof (koyagumi) is seen in the shot in HMC-1. While Sophie is looking for ways to get rid of the spell, she gets caught in the middle of the war in the country with Howl, the fire demon Calcifer and his entourage (Table 11).

Table 11. Elements from traditional Japanese architecture in the movie The Cat Returns ve Howl's Moving Castle



Looking for a new home, Fuji goes on a backpacking trip. Fuji, who was caught in the rain during this journey, went to a house with walls (kaaba), roof (koyagumi), ceiling (tenjo), dirt floor (yuka) and railings (koushi) seen in LF-1, LF-2 and LF-3, which he thought was abandoned in the forest. takes shelter. When Fuji wakes up in the morning, he sees the god who owns the house and leaves the house (Table 12).

Table 12. Elements from traditional Japanese architecture in the movie Looking for A Home



The 10 cm tall extremists live in people's homes, hiding under the floorboards. Sho, who starts living in his mother's childhood home, meets an extremist named Arrietty. The frame in SW-1 shows the walls (kaaba) and roof (koyagumi) of the house where Sho is staying; In the square in SW-2, where the servant and the worker who do not want the extremists at home are located, the wooden floor (yuka), shoe removal stone (kutsunugi) and sliding paper door/window (shoji) can be seen (Table 13).

Table 13. Elements from traditional Japanese architecture in the movie The Secret World of Arrietty



The main character of the film, Umi, is the eldest daughter of a family of five. He keeps his hope alive that his father, who disappeared in the Korean War, will return by hoisting a double pennant on the flagpole in the garden of their house overlooking the sea every morning. In the PH-1 and PH-2 frames of the film, the wall (kaaba) and picturesque roof (koyagumi) used in traditional Japanese architecture; In the PH-9 movie frame, the ceiling (tenjo) structural element in Jun's room can be seen. In film frames PH-2, PH-3, PH-5 and PH-8, there is a wicker floor cover (tatami) on the wooden floor (yuka) structural element. The use of space elements can be found in the living room (ima) in PH-2 and PH-3 squares, the living room (doma) and veranda (engawa) in PH-4 square, the room (heya) in PH-7 square, and the

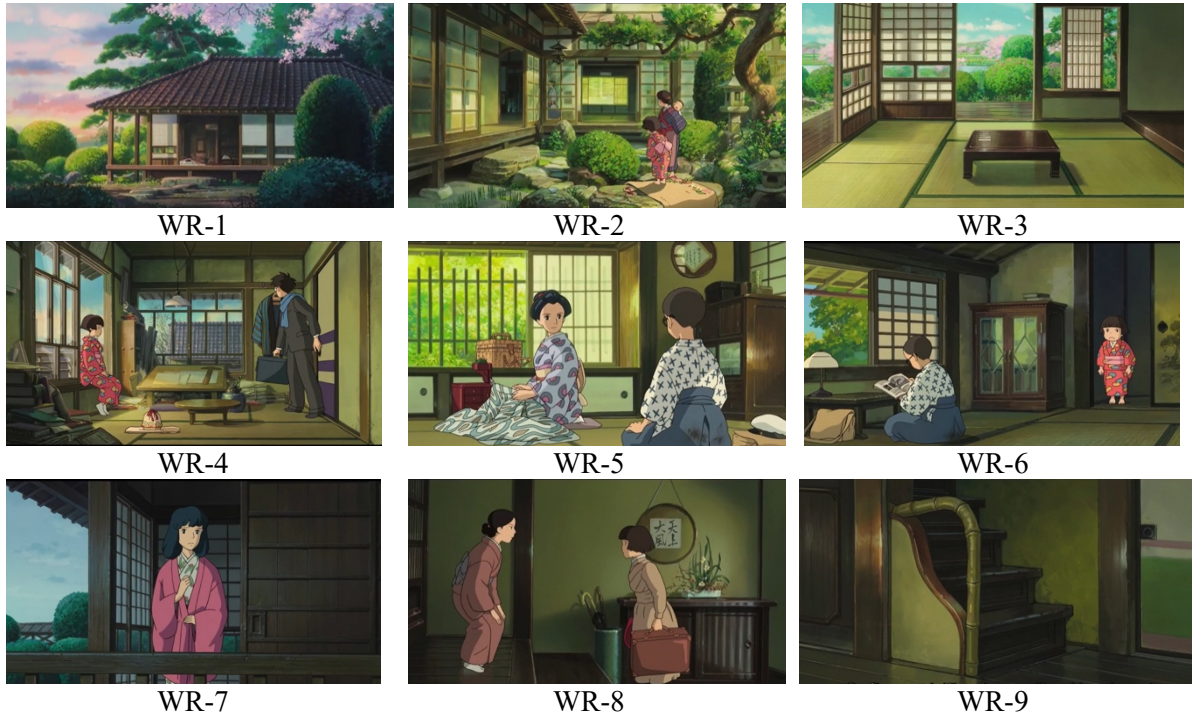
kitchen (katte) in PH-4 square. In the interior, a sliding wall (fusuma) is observed in the PH-2 and PH-6 film frames, a shoe removal stone (kutsunugi) in the PH-2 frames, a sliding paper door-window (shoji) in the PH-3 frame, and a chest of drawers (oshiire) in the PH-7 frame. It is seen that table (chabudai) and cushion (zabuton) space accessories are included in the PH-2, PH-3, PH-6 and PH-8 movie frames (Table 14).

Table 14. Elements from traditional Japanese architecture in the movie From Up on Poppy Hill



The Wind Rises movie tells the life story of Jiro, an aircraft engineer who has been interested in airplanes since childhood. Jiro paints his dreams about airplanes in the sky while lying on the roof of the traditional house where he spent his childhood. Jiro's family house with garden (niwa) and veranda (engawa) is entered through sliding paper doors (shoji) consisting of a shoe removal stone (kutsunugi) and a transparent surface. In the room (heya) seen in WR-5 and WR-6, there is a chest (oshiire), railings (koushi) and a mat floor (tatami). There is a staircase (hakokaidan) in the house to reach this room. The table (chabudai), cushion (zabuton), straw floor (tatami), sliding wall (fusuma) and sliding paper door/window (shoji) in the room where Jiro kept while working can be seen in WR-4. The house where Jiro lived with his wife for a short time after his marriage is entered with a shoe removal stone (kutsunugi), sliding wall (fusuma) and wooden floor (yuka) seen in WR-8. In this house, Jiro and his wife have a room (WR-3) where they both eat and sleep. In this room, separated from the veranda by railings (Koushi), there is a table (chabudai), cushion (zabuton) and a mat floor (tatami) (Table 15).

Table 15. Elements from traditional Japanese architecture in the movie The Wind Rises



CONCLUSION AND RECOMMENDATIONS

Hayao Miyazaki's films, which are among the best representatives of Japanese animation art, are very successful in reflecting traditional Japanese culture and architectural tradition. Miyazaki; in these films, in which he meticulously deals with human-human, human-machine, human-nature, human-architecture and nature-human-architecture relationships, he addresses social problems as well as war and climate problems that concern the whole world. By drawing attention to the humanist attitude created by humans and architecture in harmony with nature, it underlines that humans should re-question their relationships with the world and all living things. Images such as urban and rural life, the conflict between traditional and modern, war and migration, technology and industrialization, traditional family life, traditional Japanese culture and national unity awareness stand out as the main representation objects of Miyazaki's films. In his films *The Moving Castle*, *From Up on Poppy Hill* and *The Wind Rises*, Miyazaki reflected his family's ownership of an aircraft manufacturing company and the difficulties Japan experienced during the war. His inclusion of his mother's illness, which lasted for many years, in the films *My Neighbor Totoro* and *The Wind Rises*; The fact that creatures with supernatural powers are the main characters in the films *My Neighbor Totoro*, *Pom Poko*, *Princess Mononoke*, *Spirited Away*, *The Cat Returns*, *The Moving Castle* and *Looking for a Home* is an indication that Miyazaki reflects his inner world in his films. While describing Japanese culture in his animated films, Miyazaki often included structures and elements from traditional Japanese architecture. His devotion and importance to traditional architecture is evident in the films.

It has been observed that the walls (kaaba) and roof (koyagumi), which are the elements that make up the building, are used more than the ceiling (tenjo), wood is widely used as the floor (yuka) material, but earth floor is rarely used. Among the spaces in traditional Japanese houses, living room (doma), living room (ima), room (heya) and veranda (engawa) are shown more frequently than the kitchen (katte) and bathroom (furo) in the houses in the movies. Sliding wall (fusuma), sliding paper door/window (shoji) and shoe removal board/stone (kutsunugi) are among the interior elements in traditional Japanese architecture in houses and public spaces in the movies; Among the interior fittings, the most commonly used items are tables (chabudai), cushions (zabuton) and wicker floor mats (tatami). Considering the

characteristics of the areas used as locations in the movies, it is expected that the interior equipment used will be for basic needs. The traditional architectural equivalents of movable elements and equipment that enable flexible organization in spaces are included.

Animated films have audiences from all age groups. But animated films have a special importance for children. This is because it is an additional source of learning for children who are exposed to media products every day. In this context, the presence of traditional Japanese culture and architecture in Miyazaki's films informs both children and adults on these issues. Animated films containing local images serve as a tool for societies to learn about each other. In addition, featuring in long or short feature films that are globally accessible contributes to the survival and sustainability of the society's own culture and therefore local architecture. To draw attention to social and global issues; readings/analyses can be made through genres such as series, movies, animations and television programs that are appropriate in terms of content that media tools can use to provide information about local cultural elements and architecture or to ensure their sustainability.

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