The simple square plan divided into four parts such as that of the traditional farm house named "Tsunokazuky"-shape is very interesting. Each room is continuous and adaptable for various functions, but delicate considerations are given to compensate for the physical lack of privacy or independence of each room. In this plan, that the movement of individuals along the diagonal lines becomes longer, gives a psychological separation of rooms.

On the other hand, in such a traditional structure of space, sound and even air or light free transom passed through all the rooms, so that each person's behavior was governed by the social norm of the family. The sensation of a presence of family was very important in our houses. Its tradition, in other words collectivity in a family still survives to some degree. Each Japanese seems not to be able to bare the confinement in a strictly isolated or physically separated room.

The design methodology used in housing design now falls somewhere in the middle of individualism and collectivism. This dichotomy is analogous to the West and Japan in that order.

In conclusion, contemporary Japanese houses have seven wonders in common, nevertheless they are getting more and more ambiguous. It seems an endless compromise between different patterns is being in progress, such one as between the way of living by squatting on the floor and by sitting on the chair. It is now widely mentioned that this is the age of diversity. However, the planning patterns in Japanese popular house design can be classified by only a few types. Perhaps unregretfully, we can also see in these patterns, an unconscious conflict of various cultures.

References


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SEMIOTIC STRUCTURE AND SOCIAL CLASS DISTINCTIONS

The most personal of all people's physical surroundings is housing. All individual actions seem aimed at securing comfort through home and family. Very little has been written regarding the semiotic relationship between architectural designs in private housing and social class, action and organization. This study addressed the didactic quality of semiotic structure in terms of architecture, design, housing and social stratification.
In a book published in 1948 entitled *Human Society*, Kingsley Davis maintains in Chapter XV, "Race, Class, And Stratification" that the family plays the crucial primary role in society with economic and aesthetic incentives functioning as secondary within a reward system. Davis suggests that people "... acquire their parents' status..." and supports the view that both economic and aesthetic incentives "... must be dispensed unequally..." in order to achieve a viable reward system within a social framework.


Both Frank Lloyd Wright, U.S.A. and Albert Speer, Germany recognized the power of architectural design as a means for social change for good or for bad.

This study draws upon the aforementioned literature and more, as it utilizes as a framework for analysis the political/conflict model of competition for economic gain. The city of Buffalo, New York, U.S.A. with a population of 237,000 has been employed to represent an average major urban area with demographic patterns of intra-city family movements, federal-regulation of historical areas, and economically disadvantaged sectors of the city by census tracts.

This study attempts to demonstrate the significance of the semiotic structures in relation to the actions of people who reside in segregated sections of major cities and most important, the capability of architectural design in private housing to impose a class structure upon both family and a collective social organization.