

# Acknowledgments

What better place than Kyoto to conduct a decade-long research project? Who could ever tire of the all-encompassing mountain views, visible even from the second-floor windows of the prefectural archives where I passed countless hours discovering records, photos, prints, and drawings. Yet the true inspiration for writing this book was what greeted me on my first visit to the city back in 1997: the newly completed JR Kyoto Station, designed by the architect Hara Hiroshi. The gleaming plethora of glass and steel that enclosed an unbelievably lively blur of commuters, tourists, students, lockers, shops, restaurants, posters, vending machines, trains, buses, and taxis challenged all five senses at once. Because of this initiation, Kyoto has always felt ultramodern to me.

This book could not have been written without the foundational scholarship of Takagi Hiroshi, Takashi Fujitani, and my late mentor Suzuki Hiroyuki. Along the way, I benefited greatly from discussions with Henry Smith, Toshio Watanabe, and William Coaldrake about the project's scope and content. The richness of Kyoto as a topic made possible forays into a number of other branch projects along the way. I thank Morgan Pitelka for coediting the book *Kyoto Visual Culture in the Early Edo and Meiji Periods* with me and forming a Kyoto studies cohort of sorts with our contributors. My gratitude goes out also to my Boston University colleague Sarah Frederick, for our joint digital mapping project and for filling my inbox with Kyoto news and tidbits tirelessly.

This project has stretched my intellectual inquiry and ability much wider than I expected. Because of the relatively limited body of published material on modern Kyoto, especially its architecture and urban history, I felt I had the freedom to pursue the subject from more directions than traditionally acceptable. The diversity of built projects that emanated from the imperial celebrations also demanded

that I exercise my investigative creativity. On any given week during the research and writing, I was racing from one discipline to another: the mechanics of tunneling and canal construction; the development a local architectural vocabulary; the species of birds and bears housed in the zoo; the literary treatment of war-time tourism. Although I am not the first to uncover these individual strands of information, I believe I am the first to pull them together into a single volume, and to do so for an English-reading audience. All flaws in logic and thinking are of course mine alone, but I hope the reader forgives my audacious foray into uncharted scholarly territory.

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In addition to on-site visits to the streets, buildings, gardens, and parks under investigation, much of my archival and library research took place in the Kyoto Prefectural Library and Archives, the National Diet Library in Tokyo, and the libraries of Harvard University and Columbia University. The staff at these institutions facilitated my work unstintingly. I cherish my colleagues in the Department of History of Art & Architecture at Boston University, for being a daily source of good cheer and intellectual support. Bruce Redford allowed me a semester research leave when I most needed it to finish writing; Chris Spedalieri helped patiently with technical questions about images and graphics. A fortuitous overlap in travel plans yielded a day of sightseeing in Kyoto with Keith Morgan and his wife, Elizabeth: they convinced me to relax and love the city anew. Graduate students Meghan Jones, Seung Yeon Sang, Kay Ueda, and Hyunjin Cho offered instrumental assistance; the first three have since completed their doctoral degrees and moved on to great academic positions. An initial conversation with Michael Duckworth launched my process of publishing with University of Hawai'i Press, and I am grateful to Spatial Habitus series editors Ron Knapp and Xing Ruan for believing in the book and to acquisitions editor Stephanie Chun for carrying it through the next stages.

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