The 1970 World Exposition in Osaka was the first Expo to be held by an Asian country, and until recently, was the largest and most complex Expo ever held. To most people, images of a ‘Japanese’ art were with white uniforms of women standing in a row, which could perhaps be seen within the sweep of a decades-long official propagating “Japan” as a national ‘brand’ endowed with prestige and prosperity both at home and abroad. Official rhetoric embraced the Expo as a celebration of Japan’s industrial and technological prowess and its role in the development of a globalizing economy.

Despite nationalistic initiatives that were intended to celebrate Japan’s past, present, and future promises through industrial and technological advancements, the Expo was not without controversy. The independent strands of thought at each site of the Expo often conflicted with the official narrative of progress and rationality that was presented by the government. It is important to note that potential sources of conflict in the Expo’s early intellectual planning were quickly written out of the picture. Although the government oversimplified the structure for the planning of the Expo, the architects and designers were left to grapple with the various challenges of the project.

The concrete local ramifications of the project were nonetheless both at home and abroad. Official rhetoric embraced the “Japan” as a national “brand” endued with prestige and prosperity and unified East Asian race experience working within an imperialist political framework. The Expo--absorbing political, economic, aesthetic, and industrial divides into a machine of pluralistic vision.

**Government Celebrating Prosperity**

In the early 1940s, Tange participated in the Greater East Asia Co-Prosperity Sphere Movement, providing him with experience working within an imperialist political framework advocating for shared prosperity and unified East Asian race. This was as usual a project of projecting the image of the nation, as usual to little effect. From this experience, Tange likely became familiar with the boundaries of the official political narrative of the state.

In 1960, Tange presented to the World Design Conference in Tokyo in which he expressed concern about “vital changes in cultural forms, in social structure, and in human environment” (Lips, p. 51). He advanced this, as well as the attempt to “gain superiority over scientific techniques” and influenced the way he designed later works. The Expo, then, on the one hand, has been recognized the influence and prominence of automobiles and communication technologies, which drastically shifted the patterns of urban life and called for new principles of design to accommodate them (Un, p. 172).

Through his metabolist designs, he found ways to reflect the changing patterns of urban life and new forms that were seen within the limits of tradition. While his designs crossed boundaries, by fusing traditions of the past with technologies of the future, they were informed by both political and cultural pedagogies of the time. The Festival Plaza at the Osaka Expo of 1970 is a perfect example of this. According to Tange:

> “The Expo must be more than a display of past traditional achievements and present the technological progress of the people of the world. It must also be a festival where human beings can meet, shake hands, and accord minds.”

Okamoto Taro

The Okamoto's Tower of the Sun, a monument that Taro completed in 1970, was intended to be a symbol of the Expo's goal of unifying East Asia. The Tower was designed to be a structure that could be seen from all parts of the world, and it was intended to be a symbol of the Expo's goal of unifying East Asia. However, the Tower was not without controversy, as it was seen as a symbol of imperialist ideology and was criticized for its lack of representation of local culture.

The Tower's plaza was intended to be a space where people from all over the world could come together and celebrate the Expo's goal of unifying East Asia. However, the Tower was not without controversy, as it was seen as a symbol of imperialist ideology and was criticized for its lack of representation of local culture.

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