
3 METROPOOL

3

Tokyo

Yokohama

Guus Baneke
Merel Bekkers
Jurriaan van Stigt
René van Veen
Paul de Vroom
Niek van Vugt

Architectura et Amicitia
excursie Japan
8 t/m 22 april 2006

DAG 9, ZONDAG 16-04-06

7.30 Ontbijt op de kamer

8.10 Vertrek per bus naar Sendai

9.00

9.26 Shin-Kansen (Hayate no.6) trein naar Tokyo

10.00

11.00 Aankomst Ueno Station te Tokyo (bagage gaat door naar het hotel)

11.45 Aankomst Ueno Park, naar eigen keuze bezoek aan:

1. International Library of Children's Literature (Tadao Ando 2002)
2. Gallery of Horyuji Treasures (Yoshin Tamiguchi 1999)
3. National Museum of Western Art (Le Corbusier 1959)
4. Tokyo Metropolitan Festival Hall (Kumio Maekawa 1961)
5. Municipal Museum of Art (Kumio Maekawa 1975)
6. Conservatorium (Haroky Yameguchi + Masamichikura)

17.30 Met de metro naar Akihabara: electronic shopping town

18.00

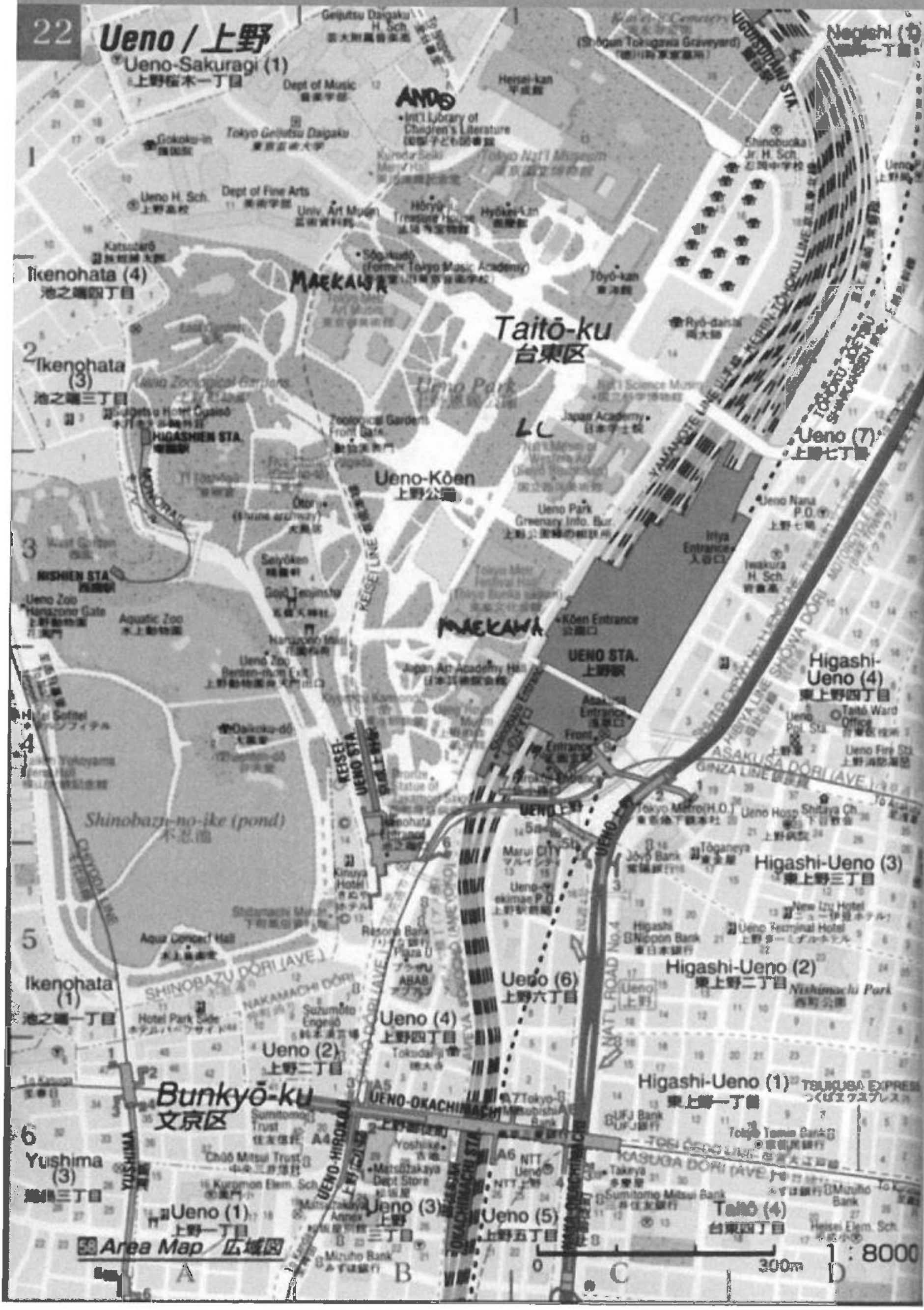
18.30

19.00 Diner op eigen gelegenheid

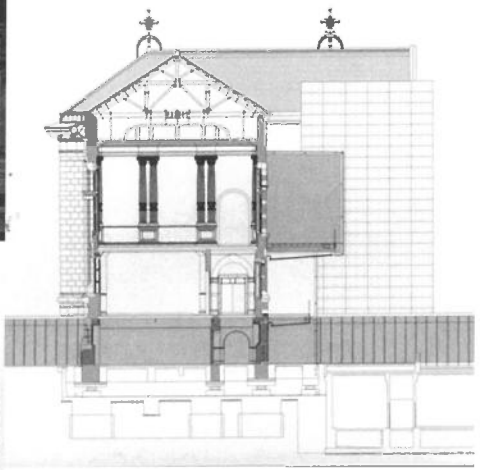
19.30

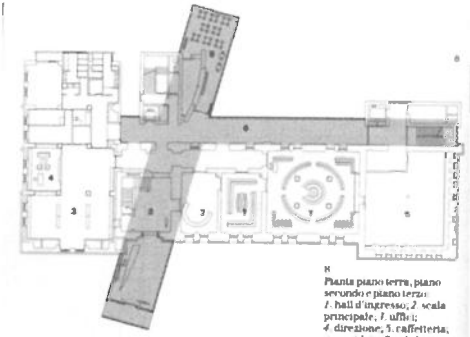
20.00

NOTES

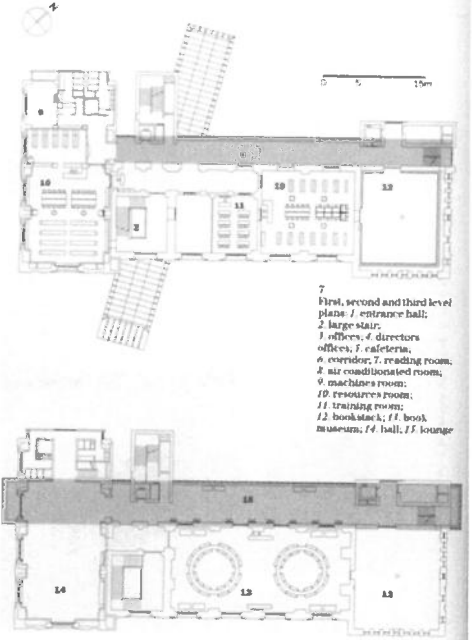

22
Ueno / 上野
Ueno-Sakuragi (1)
上野桜木一丁目
Dept of Music
Tokyo Geijutsu Daigaku
Gokoku-in
Ueno H. Sch.
Dept of Fine Arts
Univ. Art Museum
Heisei-kan
Shinobuoka Jr. H. Sch.
Ikenohata (4)
池之端四丁目
Tōyō-kan
Taitō-ku
台東区
Ryō-daishi
Ikenohata (3)
池之端三丁目
HIGASHIEN STA.
Zoological Gardens Front Gate
Japan Academy
Ueno (7)
上野七丁目
Ueno-Kōen
上野公園
Ueno Park Greenery Info. Bur.
Ueno Nana P.O.
Iriya Entrance
Iwakura H. Sch.
NISHIEN STA.
Ueno Zoo Ikenohata Gate
Aquatic Zoo
Seiyōken
Kōen Entrance
UENO STA.
上野駅
Higashi-Ueno (4)
東上野四丁目
Shinobazu-no-ike (pond)
不忍池
KEISEI UENO STA.
Higashi-Ueno (3)
東上野三丁目
Aqua Concert Hall
Higashi-Ueno (2)
東上野二丁目
Ueno (6)
上野六丁目
Ikenohata (1)
池之端一丁目
Ueno (4)
上野四丁目
Ueno (2)
上野二丁目
Higashi-Ueno (1)
東上野一丁目
Bunkyō-ku
文京区
UENO-OKACHIMACHI
Yushima (3)
Ueno (1)
上野一丁目
Ueno (3)
Ueno (5)
上野五丁目
Taitō (4)
台東四丁目
Area Map 広域図
A
B
C
D
0
300m
1 : 8000

E01 - International Library of Childern's Literature - Tadoa Ando 2002



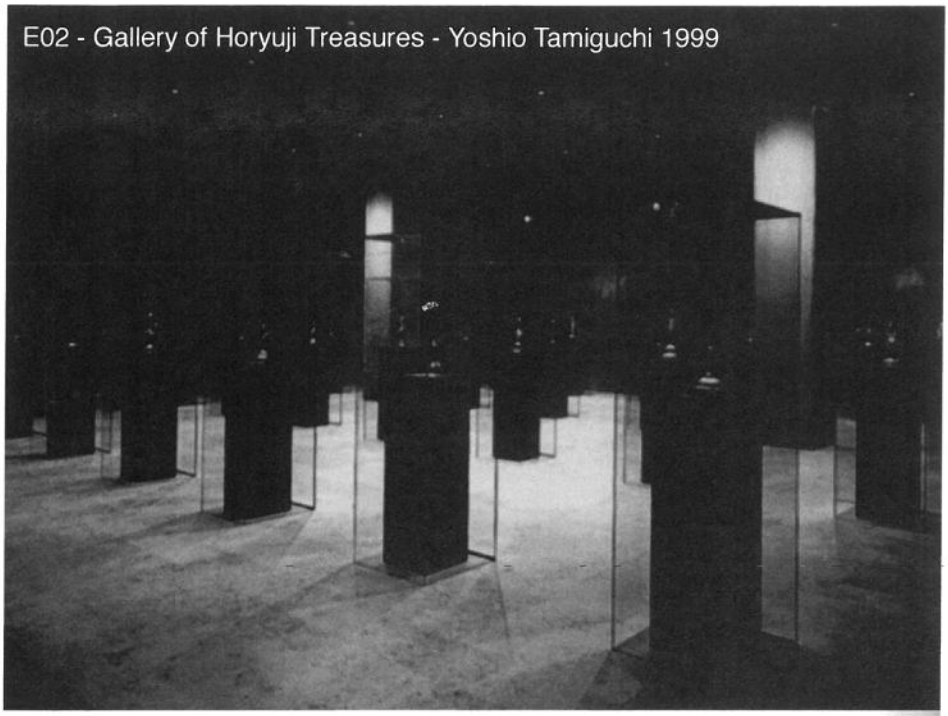


8
Planta piano terra, piano secondo e piano terzo:
1. hall d'ingresso; *2.* scala principale; *3.* uffici; *4.* direzione; *5.* caffetteria; *6.* corridoio; *7.* sala lettura; *8.* sala ad aria condizionata; *9.* sala macchine; *10.* sala consultazione; *11.* sala di formazione; *12.* deposito libri; *13.* museo del libro; *14.* hall; *15.* galleria



7
First, second and third level plans: *1.* entrance hall; *2.* large stair; *3.* offices; *4.* directors offices; *5.* cafeteria; *6.* corridor; *7.* reading room; *8.* air conditionated room; *9.* machines room; *10.* ressources room; *11.* training room; *12.* bookstack; *13.* book museum; *14.* hall; *15.* lounge

E02 - Gallery of Horyuji Treasures - Yoshio Tamiguchi 1999



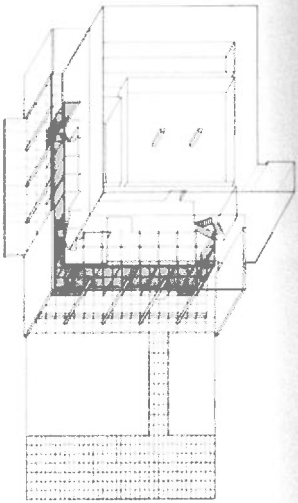
16 TOKYO NATIONAL MUSEUM, THE GALLERY OF HORYUJI TREASURES

Architect: Taniguchi and Associates
Clients: Ministry of Education and Ministry of Construction
Location: Taito Ward, Tokyo
Date: 1998

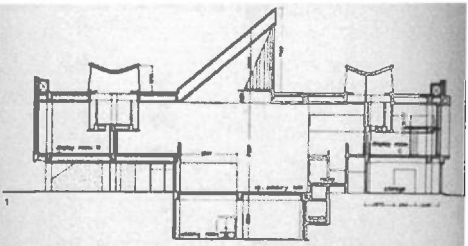
This building houses and displays the treasures of Horyuji Temple in the possession of the Japanese government, which includes many valuable national treasures and important works of art.

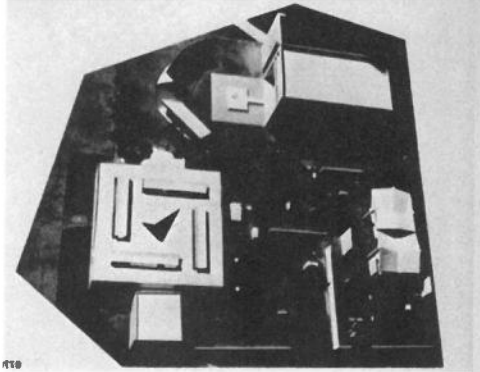
In order to fulfill the two conditions – preservation and public display – the exhibition and storage rooms have been enveloped by a thick stone wall, while the lobby and lounge spaces, located on the other side of this wall, are glass-enclosed, brightly lit open spaces covered by a canopy. The various layers of the building are meant to recall how the valuable objects inside have been protected and passed down through the ages in boxes within boxes.

As the clients for this project are two government ministries, Taniguchi's approach in dealing with them is to regard them as representatives of the real client – the public. Hence, he wishes not only to fulfill the functional requirements of the program, but to anticipate the public's social and cultural needs, and to create a place where people can experience a unique and enriching environment that stands apart from their daily lives.

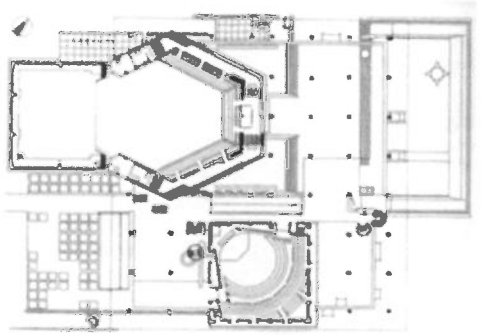


E03 - The National Museum of Western Art - Le Corbusier 1959





1957 Nationalmuseum für westliche Kunst in Tokio
Ein reicher Japaner namens Matsukata hatte seinerzeit in Paris eine bedeutende Sammlung impressionistischer Kunst (Malerei und Skulptur) zusammengestellt. Beim Ausbruch des Zweiten Weltkrieges wurde sie von den französischen Behörden als feindliches Eigentum beschlagnahmt. Nach längeren Verhandlungen konnte schließlich die Überführung der Sammlung an die japanische Regierung erreicht werden. Diese beauftragte Le Corbusier mit dem Bau des Museums. Das Terrain liegt in einem Park, in dem sich bereits eine Reihe anderer Museen (Museum für Naturgeschichte, naturwissenschaftliches Museum usw.) befinden. Das Museum ist eine Version des "Museums in Quadratspiralform", das Le Corbusier schon seit mehr als fünfundzwanzig Jahren beschäftigt hat. Es wird ergänzt durch einen Pavillon für temporäre Ausstellungen und einen Theaterbau, der auch der Theaterforschung dienen soll. Le Corbusier hat ihn mit dem Namen "Boîte à miracles" (Wunderkiste) bezeichnet. Das Museum von Tokio wurde von den Architekten Maekawa und Sakakura ausgeführt. Die drei ausgedehnten Vorplätze zum Museum, zur "Boîte à miracles" und zu den Räumen für temporäre Ausstellungen sind mit Platten belegt. Die ganze Anlage läßt, obgleich sie die drei Gebäude als Einheit zusammenfaßt, jedem einzelnen seine charakteristische Eigenart.
1 Erste Skizzen für das Museum



Taito-ku
Tokyo Metropolitan Festival Hall
5–45 Ueno Koen
1961
Kunio Maekawa

Kunio Maekawa's masterpiece is a milestone in postwar Japanese architecture. The facade is dominated by the dynamic thrust of the strongly projecting roof whose cornice emphatically curls upwards. Prism volumes containing the stage equipment for the two theaters stand out in the elevation. The overall structure, especially when seen from the garden side is reminiscent of an ocean-going liner. The building houses a large and small auditorium, rehearsal rooms and a library. Alongside the stage in the large auditorium are sculptures by Ryokichi Jukai and Masayuki Nagare.

Lit: Shinkenchiku, June 1961 and February 1985; The Japan Architect, June-July 1961; Progressive Architecture, April 1965; Hiroyuki Suzuki and Reyner Banham, Contemporary Architecture of Japan 1958–1984, New York 1985; Colin Naylor (ed), Contemporary Masterworks, Chicago-London 1991

Tokyo

Taito-ku
Municipal Museum of Art
8–36 Ueno Koen
1975
Kunio Maekawa

Significantly most of Maekawa's late projects were built in parks rather than congested city centers. Half of this museum is underground. The visitor arrives by going up a stairway to a small plaza and from there proceeds to the museum entrance whose large glass-wall corner borders on the plaza.

Lit: Shinkenchiku, January 1975; The Japan Architect, May 1975; Hiroyuki Suzuki and Reyner Banham, Contemporary Architecture of Japan 1958–1984, New York 1985.

Taito-ku
Conservatory
8–43 Ueno Koen
1890
Hanroku Yamaguchi and Masamichi Kiru

This wooden building houses the first concert hall built in Japan. Originally the premises for the conservatory, it later became the Tokyo University of Fine Arts and Music. Although roughly remodeled, the building is in excellent condition thanks to recent restoration work.

Lit: Nihon no Kenchiku, Tokyo, Architectural Institute of Japan (ed); Shinkenchiku, Tokyo 1987

Municipal Museum, view and floor plan

Conservatory, front view

Electric Town - Akihabara

DAG 10, MAANDAG 17-04-06

5.00	Individieel bezoek aan de vismarkt
7.00	Onbijt op eigen gelegenheid in de buurt van de vismarkt
9.00	Wandeling door Ginza, Shiodome
9.30	
10.00	
10.30	
11.00	
11.30	
12.00	
12.30	
13.00	Lunch op eigen gelegenheid
13.30	
14.00	Wandeling door Roppongi
14.30	
15.00	
15.25	
16.00	
16.30	
17.00	
17.30	
18.00	Diner op eigen gelegenheid
18.30	
19.00	Samenkomst bij Super Delux bar van Kleijn Dytham (Roppongi)
20.00	

NOTES

C01 - Tsukiji Fish Market

Tsukiji Fish Market

Tsukiji Central Wholesale Market is a large wholesale market for fish, fruit and vegetables in central Tokyo. It is the most famous of over ten wholesale markets that handle the collection and distribution of fruit, vegetables, flowers, meat and fish in metropolitan Tokyo. Tsukiji Market is best known as one of the world's largest fish markets, handling over 2,000 tons of marine products per day.

The sight of the many kinds of fresh fish, shellfish and other seafood and the busy atmosphere of scooters, trucks, sellers and buyers hurrying around, make Tsukiji Market one of Tokyo's major tourist attractions. However, since Tsukiji Market is a site where serious business is conducted, it is important for visitors not to interfere with the action by not bringing any large bags and not obstructing traffic along the narrow lanes.

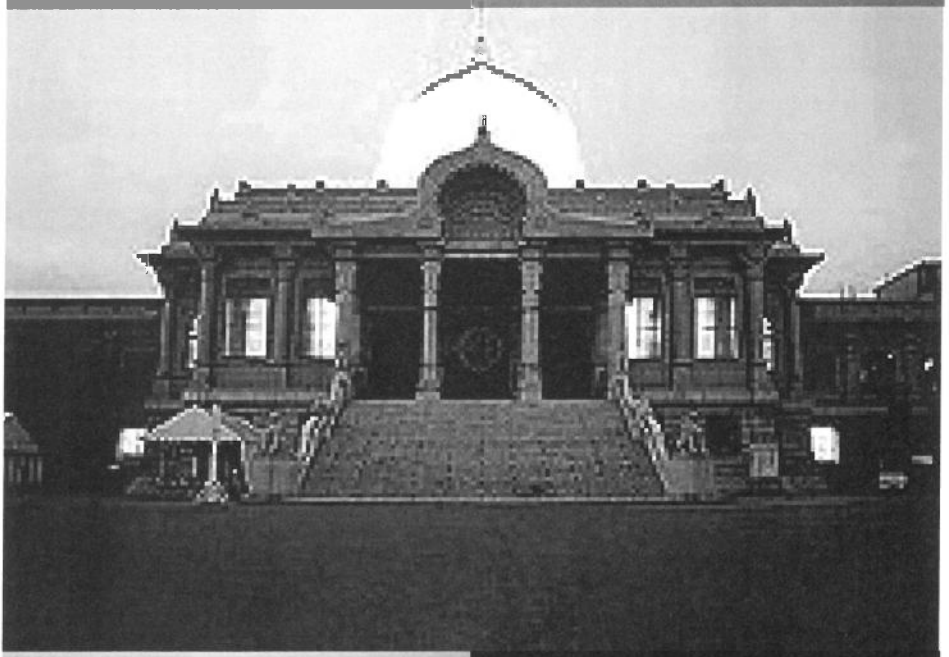
A visit is most recommended in the early and busy morning hours before 9am. Note however, that the spectacular tuna auctions, held around 5am, have been closed to tourists as of May 2005 due to the interference caused by the sheer number of spectators and cases of misbehaving tourists (visitors touching tuna, obstructing people at work and causing distraction by flash photography).

A visit to Tsukiji Market is best combined with a sushi breakfast at one of the several restaurants which are located in the market. Most of them open around five in the morning and close around noon.

The market is closed on Sundays, holidays and certain other days (see links below for a calendar).

Source: http://www.japan-guide.com/e/e3021.html

C07 - Tsukiji Honganji / Chuta ito 1934

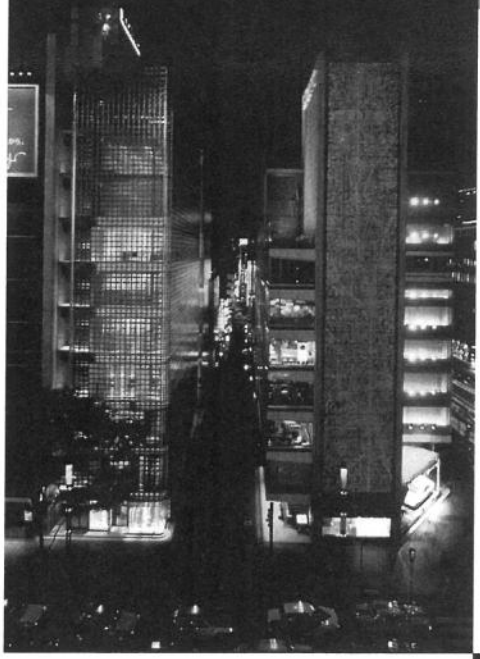


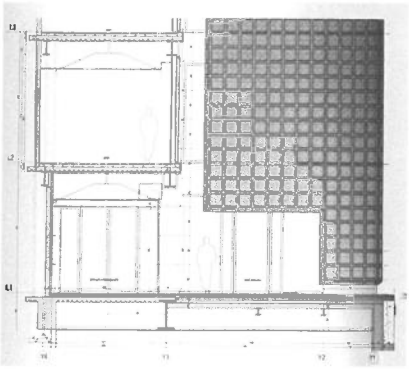
Tsukiji Honganji / Chuta ito 1934

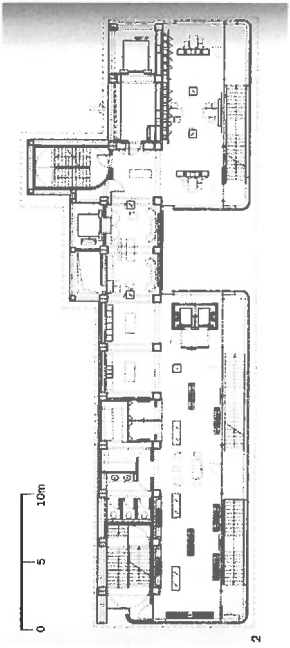
Tsukiji Honganji, a temple of the Honganji branch of the Jodo Shin sect, was founded in Asakusa in 1621 by Junnyo (1577-1630), the twelfth head of the branch. After the Great Meireki Fire of 165, it moved to its present location. The present temple was built after the Kanto Earthquake destroyed an earlier structure. The architect and architectural historian Chuta ito produced works of great diversity, from the Romanesque-revival Kanematsu Auditorium to the Confucian temple for Yushima Seido. He had earlier designed the Shogyoden for Hokekyoji as an Indian stupa, amd here the central part of the façade, with its distinctive arch, evokes a fifth-century chaitya hall in Ajanta, India.

Source: The Architecture of Tôkyô. An architectural history in 571 individual presentations. By Hiroshi Watanabe

D04 - Maison Hermes / 5-4-19 Ginza / Chuo-ku / Tokyo / Japan





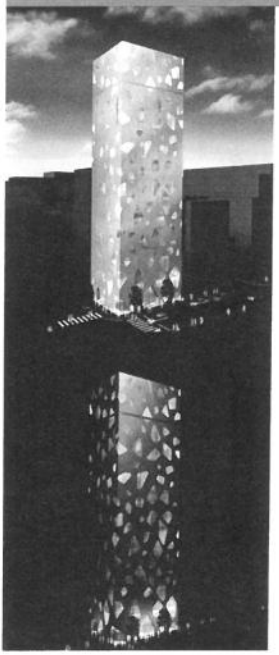


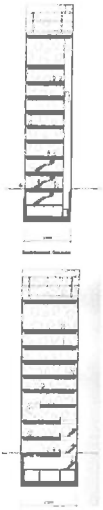
Maison Hermes / 5-4-19 Ginza / Chuo-ku / Tokyo / Japan

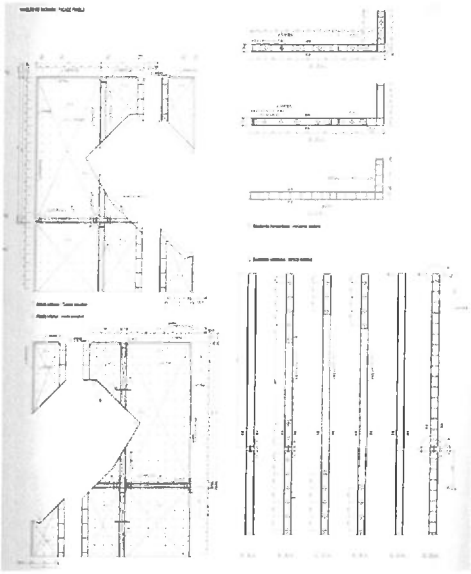
Renzo Piano 1998-2001
The building is owned by the French luxury empire of Jean Louis Dumas and is the corporate headquarters and retail store of Hermes Japan, a company famous for its upscale hand bags and apparel. The 6,000 square meter (65,000 square feet) building contains shopping space, workshops, offices, exhibition spaces and multimedia areas all topped by a roof garden. A recess that divides the long facade in two forms a courtyard which provides access to the subway two levels below.
The design intention of the architect, Renzo Piano, was that of a "magic lantern", inspired by traditional Japanese lanterns. In the daytime the translucent facade gives a hint of what is beyond, the events and objects blurred by the thickness of the glass block. At night the entire building is glowing from within. On the exterior, at eye level, the glass block facade is punctuated with clear glass block which displays Hermes products beyond. As the facade wraps the corner, like a glass curtain, it changes to curved quarter blocks. The entry to the retail store is demarcated by plain clear glass.
The glass curtain shuts out the constant buzz of the city through the acoustic insulation of the glass block, creating a serene atmosphere on the interior that is naturally lit through the semi transparency of the glass block.
The building is technologically innovative not only in its facade construction but also in the way that it applies traditional anti-seismic systems used in Japanese temples to its modern day structure. The structure of the building consists of a flexible steel structure, strategically articulated with visco-elastic dampers, from which cantilevered floors span to support the suspended glass facade. During earthquakes the entire building can move according to pre-defined displacements and any deformation is uniformly distributed throughout the structure.

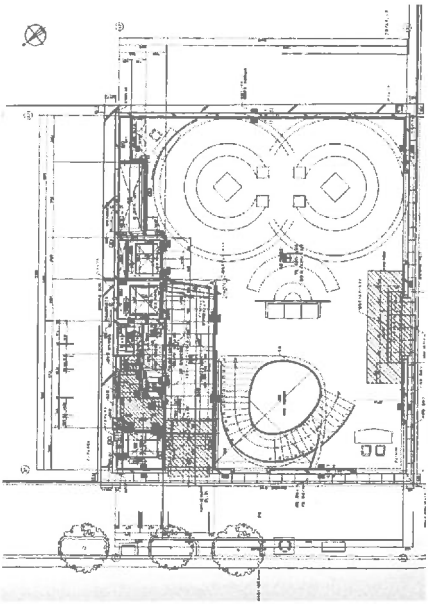
Source: http://www.galinsky.com/buildings/hermes/index.htm

D05 - 2004- Mikimoto Ginza 2









2004- Mikimoto Ginza 2

This commercial building in Tokyo's Ginza district has been designed for Mikimoto, a company world famous for its pearl jewerelly. This is a rectangular building, 17m wide by 14m deep, with nine stories above ground and one basement level. The lower levels will be used as a shop and offices for Mikimoto and the upper levels will be leased as offices. Mikimoto Ginza 2 is wrapped in four thin walls to create a tubular structural system. There are no internal columns, and the floor slabs are a stack of nine homogenues layers. In previous projects we have integrated the structure and surface layers to express a strong presence, but with this poject we are attempting a steel plate-concrete structure in which concrete is poured into a space between to steel plates. Panels composed of steel plates (t=6-12mm) sand-wiched together with studs and structural reinforcements are made in a factory and conveyed to the construction site. After on-site erection and adjustment site, they are welde together and 200mm of concrete is poured inside. Through this system, which treats steel plates as expendable formwork, it is possible to create an extremely thin structure and achieve high strenght and redundancy. Also, since it is a non-directional planar structural system, it is possible for opening to be inserted freely.

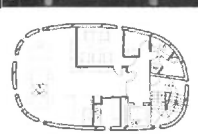
Source: El Croquis 123 Beyond Modernism
Toyo Ito 2001 2005

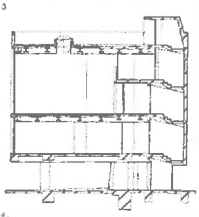
D07 - Sony Building / Yoshinobu Ashihara 1966

Sony Building / Yoshinobu Ashihara 1966

Intended as a showroom for Sony products, this eight-storey building stands at a major intersection on the edge of Ginza district. It was hailed as an imaginative approach to commercial architecture. The floors are each split into four separate levels, 90 centimeters apart. Each level is 100 square meters in area. A continuous spiral is thus formed, and visitors can take the elevator up to the top and then walk down what Sony called a "three-dimensional promenade" trough showrooms. (The idea was borrowed from Wright's Guggenheim Museum in New York.) The small triangular open space left at the corner of the site, regarded as something an extravagance in light of high cost of land in the district, has been used for a variety of events.

Source: The Architecture of Tôkyô, An architectural history in 571 individual presentations. By Hiroshi Watanabe





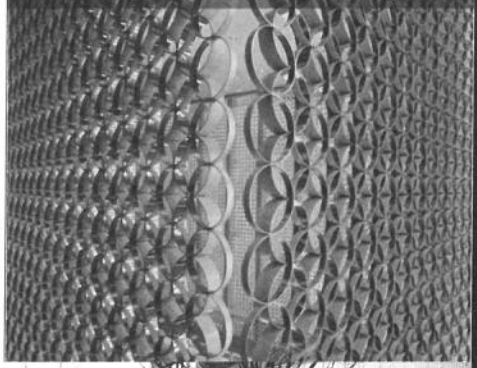
P.E.N. Club / Atsushi Kitagawara / 2002

The Baroque ellipse of this building is highly unusual in Tokyo, where the high cost of land has resulted in rectangular buildings crowded together in an intensive concentration of floor area. The building stands in central Tokyo on a site bounded by three streets and a shrine. The site expresses both the P.E.N. Club's independant existence an its links with traditional culture and history. The headquarters building is clad in dark grey tiles, specially made to have the same texture as the Kawara tiles used in traditional Japanese architecture. The dark, cylindrical volume evokes ancient earthenware, a reference to the earliest forms of human creativity, and narrow slit windows emphasize the building's appearance of defensiveness. The contrasting interior is finished in white plaster, with little detailling to give a calm atmosphere. The central space is the committee room on the third floor. Its 30 seats are in a circle and the high ceiling has a central skylight with an adjustable ricepaper shade. The desire for minimalism extends to the structure, which uses advancedtechniques to avoid visible columns and keep the walls plain. Reinforced concrete is the main material, with steel floor beams. The main girders tie the load-bearing walls together, and the cylindrical form acts against seismic loads from the eartquakes common in the area.

Source: The Phaidon Atlas of Contemporary World Architecture by Editors of Phaidon Press

D03 - P.E.N. Club / Atsushi Kitagawara / 2002

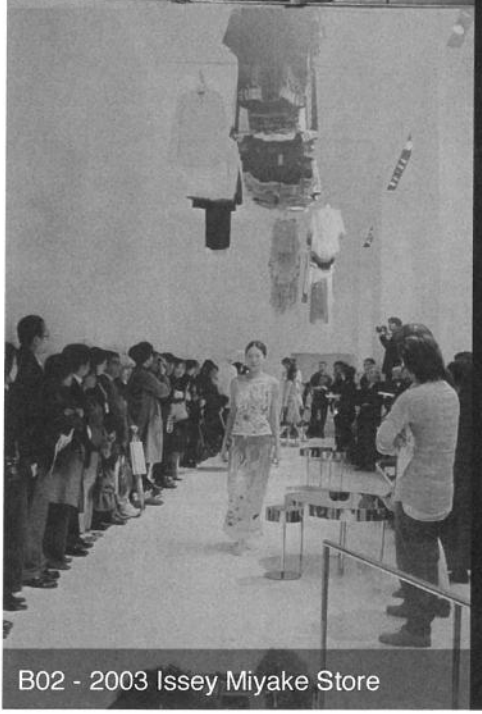
B01 - Jun Aoki / Giappone, Tokyo / Louis Vuitton Store



Jun Aoki / Giappone, Tokyo / Louis Vuitton Store

The choice of materials and building methods was focused on the attempt to produce an evanescent space in which only the objects on display assume a concrete value. The working drawings of the main facade are emblematic of the entire project. Everything takes place between two plates of glass: thirty thousand glass tubes, ten centimeters in diameter, are suspended between two chrome-plated metal panels. It is impossible to describe the complex effect of the refractions, reflections and transparencies which replicate everything around them, transmitting a myriad of elements of interior space. The name "Louis Vuitton", formed by variations in the assemblage of small tubes, enters into the play of illusion, and the great glass facade shows itself to be an enormous sign. Just inside the entrance a great space opens out, a multiple volume dedicated to wearing apparel, devoid of any furnishing elements.

Source:
http://www.europaconcorsi.com/db/pub/print.php?id=5945



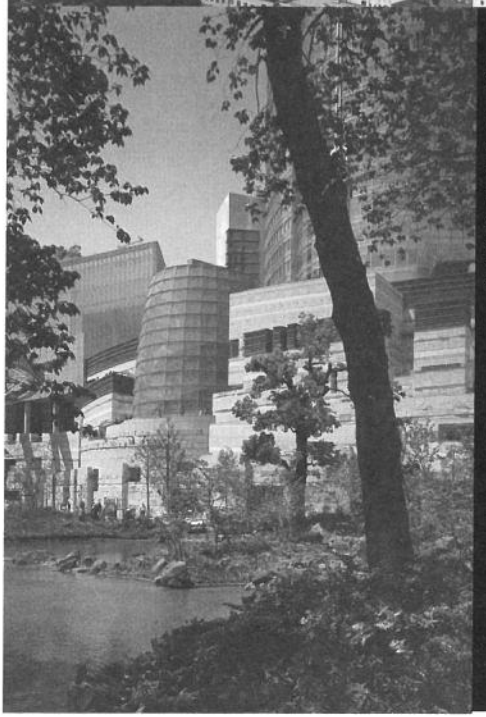
B02 - 2003 Issey Miyake Store

2003 Issey Miyake Store

Facing a sloped street in the middle of Roppongi Hills, the first store for the new line ISSEY MIYAKE BY NAOKI TAKIZAWA is located at the ground floor of an existing buidling. The space is long and narrow, stretching along a street façade with large window openings creating a clear view from exterior to interior. The client's wish was for a space that renews itself with the seasons simply by installing each new collection.
We employed a mobile theatre system as clothing display. The clothes float in the air similarly to stage sets in a theater, with a possibility for subtle spatial reconfigurations which, in synergy with the shifts in the collections, transform the space seasonally. The bright white surfaces of the interior are flavored by muted reflections of the clothes. Elevated above street level, the store space feels like a stage with the customers and the collection flooded in bright light.

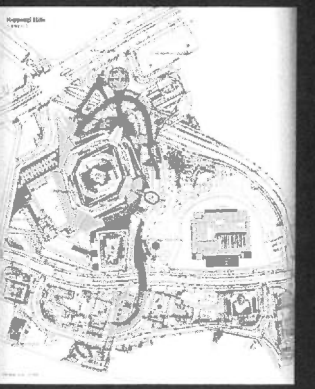
Source: El Croquis 121/122 Ocean of Air
SANAA Kazuyo Sejima Ryue Nishizawa 1998 2004

B03 - Roppongi Hills / Kohn Peterson Fox Architects / 2003



Roppongi Hills / Kohn Peterson Fox Architects / 2003

Seventeen years from being slated as a site of development, a unified zone was made. The plan began in 1982. Its developer designated the area as a prototype for a new town. In other words, not a re-development, but as a new development project. Severing it from the existing town, this town is created under the basis of a new concept. Moreover, unlike conventional re-developments, it is not centered on functions such as a residences and offices, but by increasing the entertainment sector, the function of the design was given complexity and an ever higher density. Its design was created through the collaboration of many designers, including KPF and John Jerde.



DAG 11, DINSDAG 18-04-06

8.00 Vertrek voor bustocht met gids door Tokyo-West

8.30 O.a. St. Mary's Cathedral (Tange)

9.00 Tokyo Church of Christ (Maki)

9.30 Nakamura House (Shinohara)

10.00 Inomata House (Yoshida)

10.30 Hillside Terrace (Maki)

11.00 Tokyo Institute of Technology / Centenial Hall

11.30 (Shinohara)

12.00

12.30

13.00 Lunchboxes

13.30

14.00

14.30

15.00

15.25

16.00

16.30

17.00

17.30 Lezing door Yoshihara Tsukamoto in het Tokyo Institute of Technology

18.30

19.00 Gezamelijk Dinner

19.30

20.00

DAG 11, DINSDAG 18-04-06

8.00	Vertrek voor bustocht met gids door Tokyo-West
8.30	O.a. St. Mary's Cathedral (Tange) (1)
9.00	Tokyo Church of Christ (Maki) (3)
9.30	Nakamura House (Shinohara) (4)
10.00	Inomata House (Yoshida) (5)
10.30	Hillside Terrace (Maki)
11.00	Tokyo Institute of Technology / Centenial Hall
11.30	(Shinohara)
12.00	Yoyogi: National Gym, Tange (2)
12.30	Atelier Dow-Wow,
13.00	Lunchboxes
13.30	
14.00	
14.30	
15.00	
15.25	
16.00	
16.30	
17.00	
17.30	Lezing door Yoshihara Tsukamoto in het Tokyo Institute of Technology
18.30	
19.00	Gezamelijk Dinner
19.30	
20.00	

NOTES

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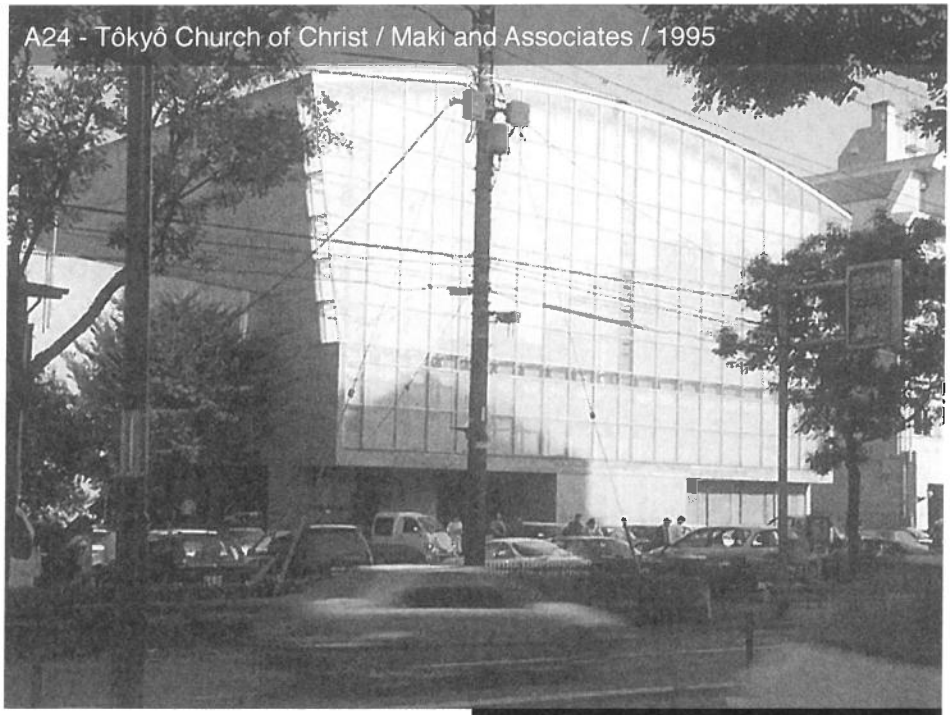
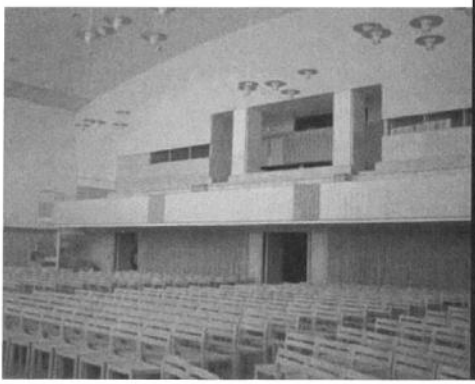
A24 - Tôkyô Church of Christ / Maki and Associates / 1995





Tôkyô Church of Christ / Maki and Associates / 1995

This protestant church, originally called the Yoyogi Hichiman Church of Christ, was founded by a missionary who came to Japan in the postwar reconstruction period. A wood structure occupied the site for many years, but the widening of Yamate Dôri, the road in front of the church, provided the impetus for a rebuilding program. The client's need for a larger sanctuary had to be balanced against a need to limit the building volume in order to minimize disturbance of neighbouring houses to the east of the church. The compromise solution was a hall, located on the second floor, with a capacity of 700 seats. The first floor is occupied mainly by spaces serving administrative and social functions - office, lounge and meeting room – in addition to a spacious lobby. The sequence of spaces leading from the entrance to the sanctuary by way of a stairway is impressive. The sanctuary itself is wider than it is deep, and being inside is not unlike sitting in one of the front rows of a wide-screen theater. The wall behind the raised stage is completelt glazed and introduces a soft diffuse light. It consists of a system of vierendeel trusses, to which a layer of transparent glass has been installed on the outside, as in the earlier YKK R&D Center. Here, however, a second, inner layer has been added, one in which fiber-glass has been sandwiched between glass, producing a shoji-like effect. The space between the two layers is used as a return-air chamber for the airconditioning system. (The wall faces west, and without the air conditioning, the space can get quite warm in the afternoon.) The light brown floor of Finnish birch is almost the color of tatami and, together with the curtain wall, helps to give the space a Japanese character.

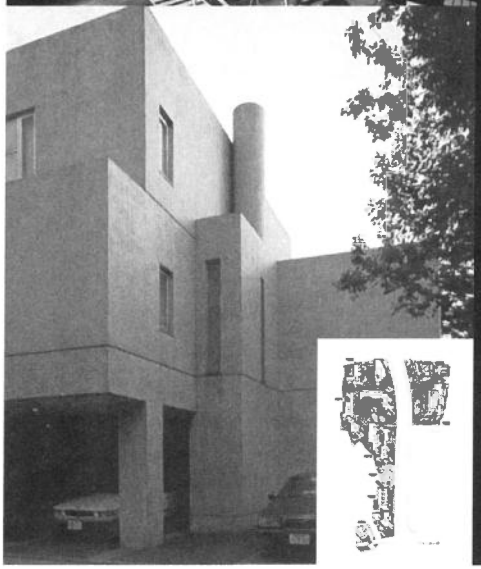
Source: The Architecture of Tôkyô, An architectural history in 571 individual presentations. By Hiroshi Watanabe

A21 - Hillside Terrace - Fumihiko Maki

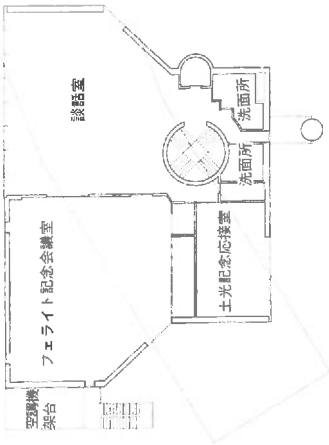
Hillside Terrace / Fumihiko Maki

The Hillside Terrace Complex is a collective form that has developed over seven phases since 1969, corresponding to the continuously changing circumstances of Tokyo. A variety of design strategies are used to create its unique atmosphere, including deference to subtle topographical changes, spatial layering, and the creation of protected exterior public space. The success of this project is a result of spatial and architectural means - scale, transparency, etc - as well the programmatic development of public life. A variety of formal and informal events held in this part of the city create life in and around Hillside Terrace, combining with the architecture to make it a unique part of the Tokyo cityscape.

Source: www.maki-and-associates..co.jp/html/works/hill-side_e.htm



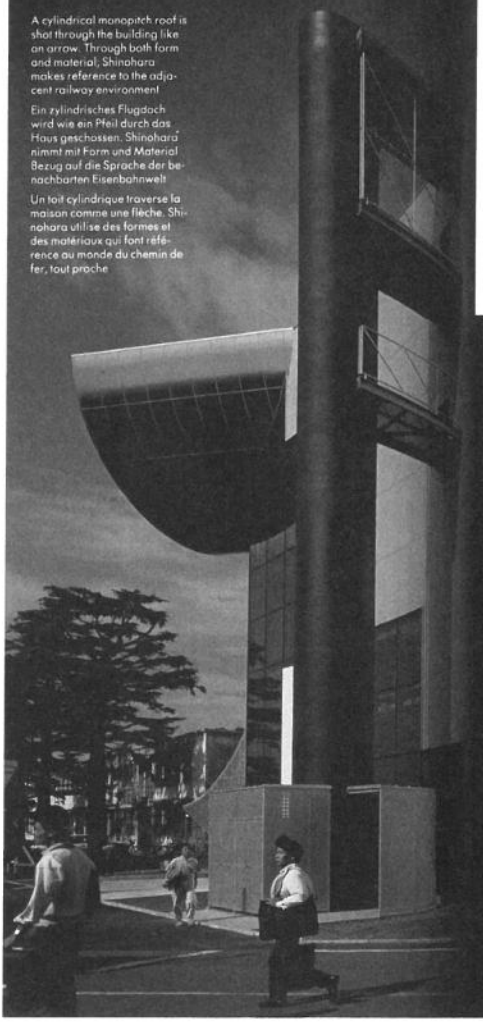
A17 - Aoyama Technical College / Makoto Sei Watanabe / 1990



A cylindrical monopitch roof is shot through the building like an arrow. Through both form and material, Shinohara makes reference to the adjacent railway environment

Ein zylindrisches Flugdach wird wie ein Pfeil durch das Haus geschossen. Shinohara nimmt mit Form und Material Bezug auf die Sprache der benachbarten Eisenbahnwelt

Un toit cylindrique traverse la maison comme une flèche. Shinohara utilise des formes et des matériaux qui font référence au monde du chemin de fer, tout proche



Centennial Hall / Kazuo Shinohara 1987

The Centennial Hall of Tokyo's Institute of Technology adheres to an "aesthetic of chaos", and in so doing develops a peculiar poetic harmony. The structure, a clubhouse for scientists and guests, is situated right newt to a railway, making a play on the contours of a signal box. Familiar geometric forms like the cylinder and triangle are segmented and fused with one another. Nonetheless, the result is not cacophony, but rather a dynamic, unified structure – the continuation of Le Corbusier's Ronchamp Chapel.

DAG 12, WOENSDAG 19-04-06

8.00	Tekst
8.30	
9.00	Samenkomst bij Shinonome Station (monorail vanaf Shin-
9.30	bashi Station: 2de station na Tokyo Station)
10.00	
10.30	1. Shinonome Blocks (Riken Yamamoto)
11.00	2. Block 2 (Toyo Ito)
11.30	eventueel: K-museum (Watanabe), Fuji TV Building (Tange)
12.00	Kasai 1. Tokyo Sea Life Park (Taniguchi)
12.30	2. Sea Viewing Pavilion (Taniguchi)
13.00	Terug keer met de boot naar Hamamatsu-cho
13.30	Lunch op eigen gelegenheid
14.00	B.v. onder de kerssenbloesem in Ayoama Cemetry Park
14.30	
15.00	's-Middags Facultatief programma
15.25	
16.00	
16.30	Kabuki Theater
17.00	
17.30	
18.00	Dinner op eigen gelegenheid
18.30	
19.00	
19.30	
20.00	

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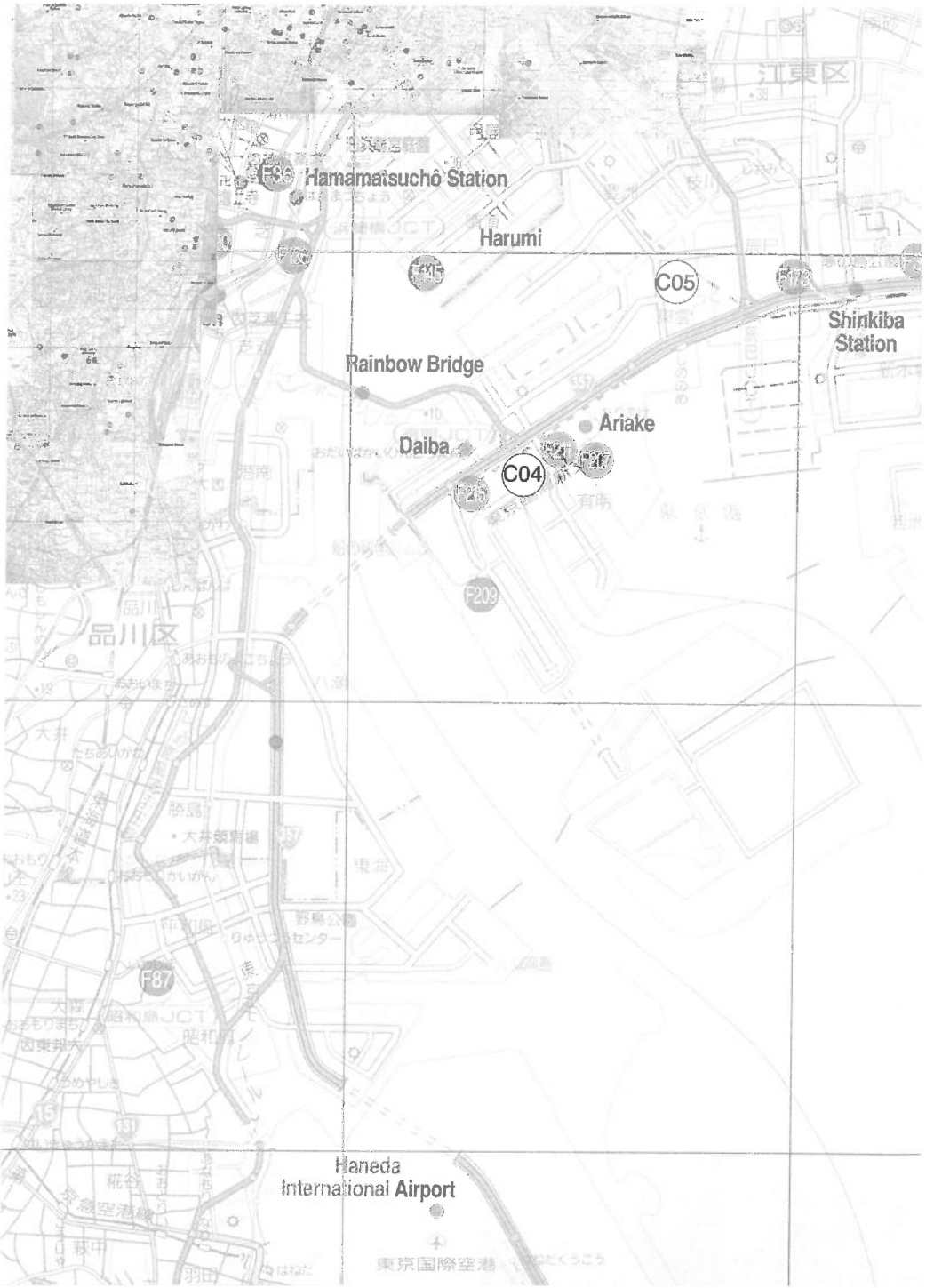

Hamamatsuchô Station
Harumi
C05
Shinkiba Station
Rainbow Bridge
Ariake
Daiba
C04
F209
品川区
江東区
Haneda International Airport
東京国際空港

C05 - A multifunctional entrance zone part I

A multifunctional entrance zone, Codan Shinonome, Tokyo, Japan, Riken yamamoto & Field Shop, 2003

Shinonome Canal Court, a largescale building scheme of more than 2000 dwellings in combination with shops, offices and parking facilities, occupies a site five kilometres south-west of the centre of tokyo in the Koto-Ku district. To meet the extremely diverse domestic requirements of today's city-dwellers, this scheme offers, within an ostensibly rigid systeem, a wide variety of dwelling types, ranging from one-room appartement of 43 m2 to units for larger households with a floor area of 132 m2. On top of that, the Shinonome project group gives the option of small-scale workspaces in the building. To this end it has developed the concept of small Office/Home Offices (SOHOS). A SOHO is an apartment that can also be used for an office, studio or showroom.
The scheme consists of blocks enfolding courts, six in all, each with their own architect. Sub-plan 2, designer by Riken Yamamoto, has a ground floor 'plinth' of offices and facilities and a high-rise portion with over 400 corridor accessed units. The larger units are provided with so-called F-rooms (foyer rooms) placed along the corridors and accessing the dwellings. As the fixed element such as the kitchen and bathroom lie along the external facade, the living room can be attached to the F-room in numerous ways. The bathroom and kitchen have glass partitions allowing daylight to penetrate deep into the home. At the other side it is a similar story; 60 per cent of the acces doors in the corridors are of glass as prescribed in the brief. The corridors in turn receive light from doubleheight wells hewn from the blocks at regular intervals. This way, the corridors come to lie along the facade as flush-floor living-streets.

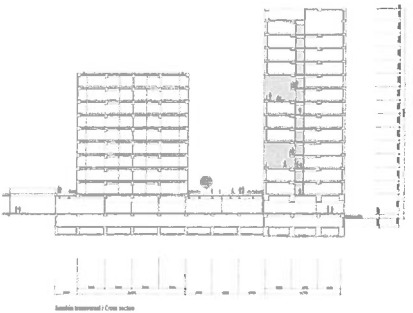
Source: Time-Based Architecture by Bernard Leupen, René Heijne en Jasper van Zwol 010 Publishers Rotterdam 2005

1999/2003 Shinonome Canal Court, Block 2

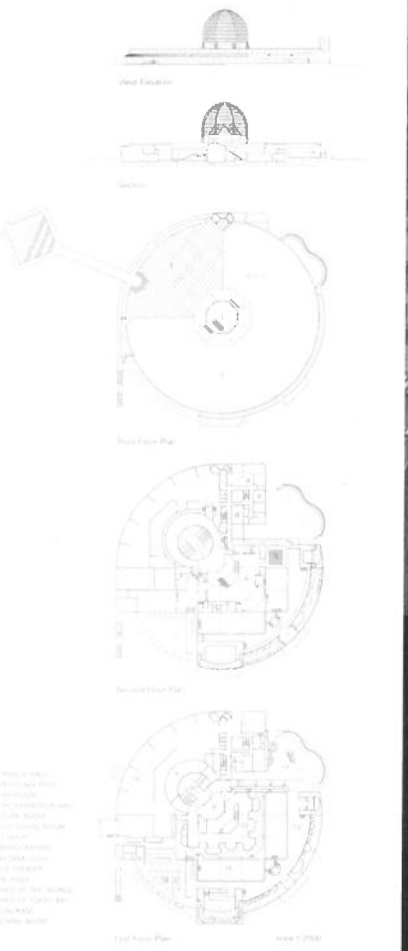
This is a proposal for a urban apartment building. It is a form of residence that is capable of adapting to diverse famaily structures and lifestyles. The basic composition is six housing complexes arranged around and facing onto an S-shaped street that runs through the centre of a large block, with a day-care centre and other facilities located on a roof courtyard level above the lower floors. By placing the large courtyard between the buildings, a comfortable environment is created while acheiving a high density.

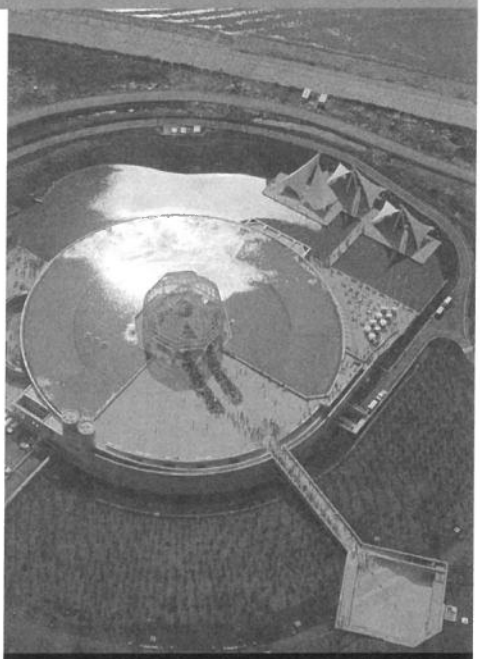
The residential buidlings are made up of two completely different volumes in order to create diverse housing types while simplifying the system used. The buidlings on the roadside provide numerous variations through the combination of individual rooms formed by structural elements at 3m centres. One-room apartments are planned for the buildings on the courtyard side, and future flexibility is permitted by the 6m grid frame structure.

Source: El Croquis 123 Beyond Modernism
Toyo Ito 2001 2005



C02 - Tokyo Sea Life Park

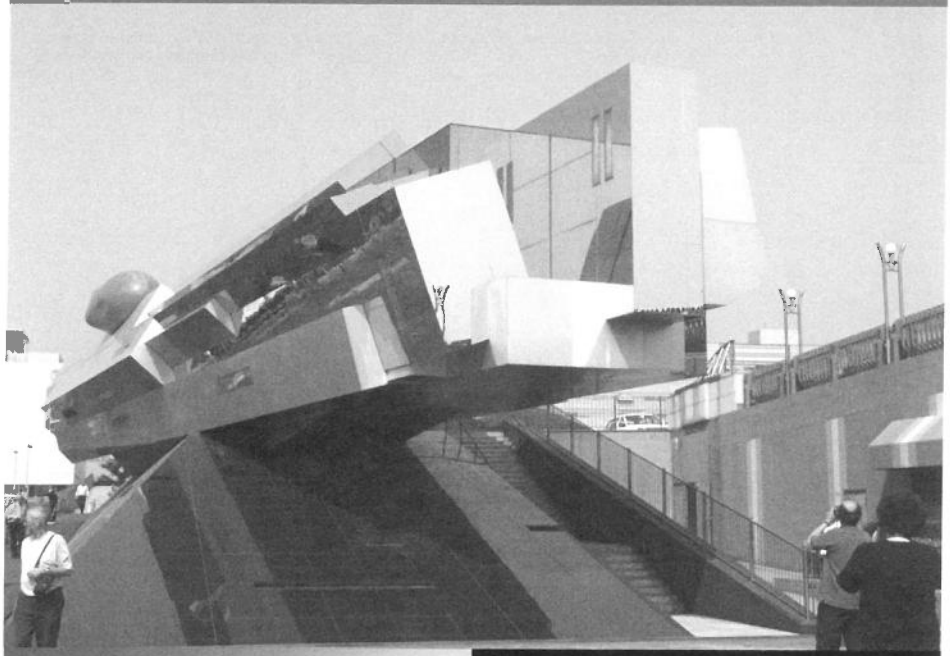


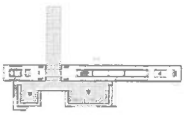


Tokyo Sea Life Park

Standing on the lonely landfill site, this last remaining undeveloped seashore of the city, I conceived of the idea of making the aquarium a place where one could experience water, light, and wind, a paean to the sea. I also noted that Tokyo Disneyland, on the opposite bank, was a world unto itself separated from its surroundings by a wall of trees. I thought to make the new aquarium, in contrast, open to the sea and part of the seascape of Tokyo Bay. With the visual state of Tokyo today buried in utility poles and signs, a hodge-podge of colors, shapes and forms, I decided to completely unify the design of the aquarium, from the superstructure, landscaping, and displays down to the furniture and signage, Creating a total and ordered environment. I designed the aquarium as a circle one hundred meters in diameter, setting most of it underground. One quarter of roof is an entry plaza, and the remaining three quarters are a shallow pool with a dramatic fountain display. In the center of the shallow fountain pool rises an octagonal glass dome, set as if floating on the water. My aim was to match the grand scale of the surrounding waters and to add a new visual presence on the bay. To the visitor the water of the fountain pool and Tokyo Bay are visually continuous, and the upper sections of the tents shading the restaurant terrace below appear like the sails of the yachts on the bay. It is through this fantastic landscape that pass as they descend on an escalator down, heading toward the water. Waiting for them is a giant tank filled with a school of tuna and a fantastic world filled with beautiful fishes. In laying out the display areas and the tanks we linked one space with another and tried many novel approaches.

C04 - K-museum / Makoto Sei Watanabe 1996





K-museum / Makoto Sei Watanabe 1996

Located in an area of new construction bordering the Bay of Tokyo that the architect calls "the Tokyo frontier", the K-museum was designed to heighten public awareness of a major utility tunnel that runs beneath it. It has been pointed out that this is a museum dedicated to a city that does not really exist as yet, and which may not exist for some time given the economic slowdown in Japan. Set on a base of black granite, the structure is shaped like an inclined bar coated with aluminium and stainless steel panels. Carbon fibre rods lining the approach to the museum contain light-emitting diodes and solar batteries, as is the case in the Mura-no Terrace building. With no source of energy other than the sun, they give off a bluish light at night. The museum has a small total floor area of 245 m2, and is set on a 13,536 m2 site. The interior display, using models and technologically advanced video presentations, lead visitors toward the tunnel, but as Watanabe says, "my idea from the outset is that the museum building itself is an item of display."

Source: Makoto Sei Watanabe: Conceiving the City by Makoto Sei Watanabe L'Arcaedizioni 1999

C05 - Sea viewing Pavillion Yoshio Taniguchi

kaart-Sumida-ku-Koto-ku.tif

Sumida-ku

Edo-Tokyo Museum

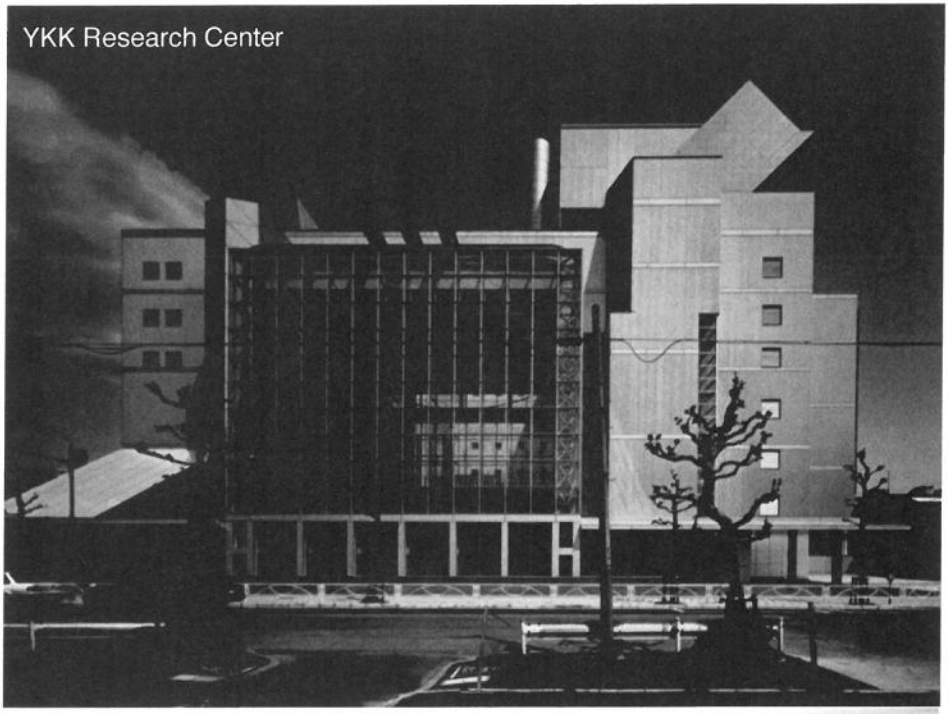
1–4–1 Yokoami

1993

Kiyonori Kikutake

Standing alongside the Kokugi Kaikan complex, this museum illustrates the urban developments as the ancient city of Edo became Tokyo, partly through the display of many models of individual buildings and sections of the city. More of an engineering macro-structure than a work of architecture, the building rests on four giant pillars and its massive volume covers a whole urban plaza. It is 62 meters high – the same size as Edo Castle.

Lit.: The Japan Architect, Summer 1991; Shinkenchiku, May 1993.



Sumida-ku

YKK Research Institute

3–22–1 Kamezawa

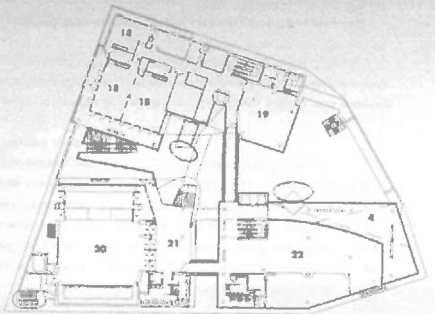
1993

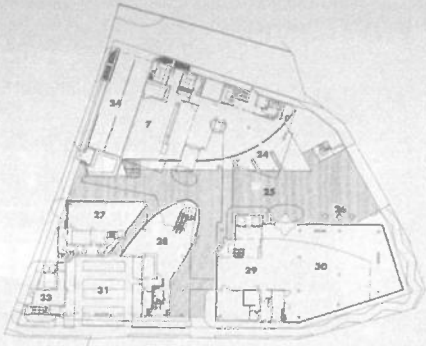
Fumihiko Maki

The center of the building and focal point in the composition for this research institute belonging to an industrial group is the garden-courtyard with conference room below. By contrasting or combining various geometrical forms, Maki has created a balanced design based on the tension between the constituent elements. The standardized aluminum-panel cladding, developed in conjunction with YKK, generates a straightforward high-tech image.

Lit.: Casabella, 581, 1991; Shinkenchiku, August 1993.

E05 - Sumida Cultural Factory - Itsuko Hasegawa





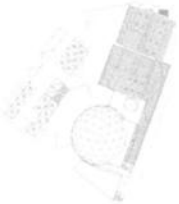
17 audio-visual studio
18 workshop
19 staff room
20 hall
21 foyer
22 media center
23 bridge
24 water veranda
25 plaza
26 showcases

27 rehearsal studio
28 restaurant
29 information
30 exhibition gallery
31 bicycle parking
32 parking
33 mechanical room
34 ramp

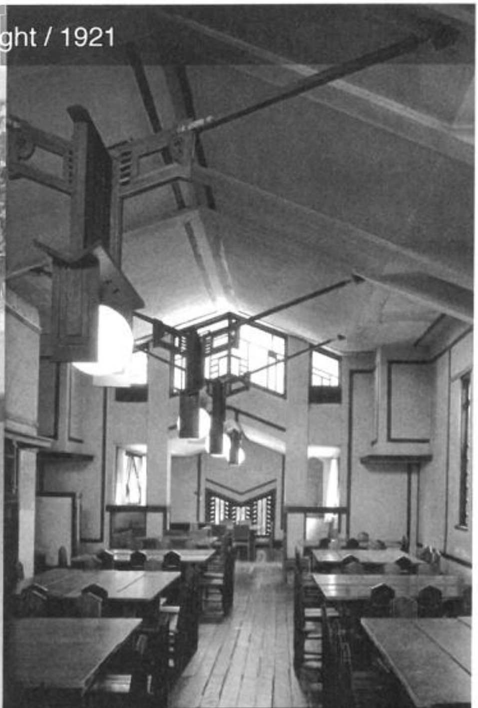
1st floor plan

ground floor plan

The site is located in the northern part of Sumida Ward, a sector largely untouched since the war (unlike southern Sumida). It is characterized by a dense agglomeration of small houses and alleyways (some even too narrow to accommodate a small car). Although some new larger buildings – such as the city hall annex – had been built, their massive volumes (which could not be sunk into the ground due to a high water table) were problematic. In response to the density of the site, the initial gesture of this project was to position a road leading to underground parking lots between the surrounding houses and the site. This established an open zone between the new construction and its surroundings. Then, in response to the jumbled, chaotic exterior, a simple, ordered, and soft exterior was created by wrapping the complex in a perforated aluminum membrane. This element ties together the discreet volumes of the building and the bridges connecting them.



Jiyu Gakuen School / Frank Lloyd Wright / 1921

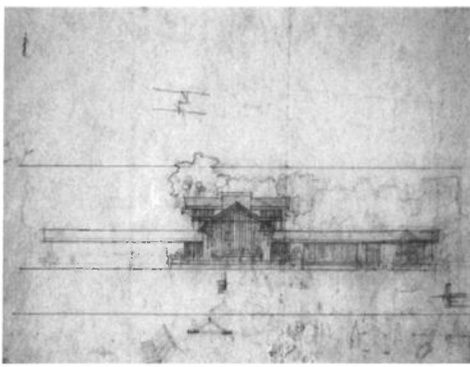


Jiyu Gakuen School, Tokyo, 1921
Elevation, interior

For this school building in the heart of Tokyo, Wright fashioned every detail with young children in mind. The scale of the rooms themselves, as with the furniture, likewise considers a child's point of view. Wright and Arato Endo, his associate in Japan, wrote: »This little school building was designed for the Jiyu Gakuen – in the same spirit implied by the name of the school – a free spirit. It was intended to be a simple happy place for happy children – unpretentious – genuine.«
When Madame Hani, the founder of the school, died in 1957, Wright sent this in memoriam to the school: »Dear Madame Honor Hani was an inspiration to us all! With Endo San I was building in Tokyo the little School of the Free Spirit for the Hanis while we were building the Imperial Hotel for the Mikado. Madame Hani's large group of pupils – pretty sloe-eyed ebony-haired young girls – made a picture I shall never forget as Endo San and I attended the dedication exercises when our school building was finished for the Hanis. Madame Hani presided. I felt then as now that she was an educator wise beyond her time. The cultural ideals of her nation she understood and loved but – as important she knew how to inculcate the love of beauty in the young entrusted to her care.«

Bei diesem Schulgebäude im Herzen Tokios gestaltete Wright jedes Detail mit dem Blick auf die Bedürfnisse von Kindern. Die Größe der Räume und der Möbel berücksichtigt die Perspektive eines Kindes. Wright und sein japanischer Mitarbeiter Arato Endo notierten während ihrer Arbeit: »Dieses kleine Schulgebäude wurde für jenen freiheitlichen Geist von Jiyu Gakuen entworfen, wie ihn auch der Name des Hauses schon ausdrückt. Es sollte ein einfacher und glücklicher Platz für glückliche Kinder werden; möglichst unprätentiös und natürlich.« Als Madame Hani, die Gründerin der Schule, 1957 starb, schickte Wright zum Gedenken die folgenden Worte: »Die verehrte Madame Hani war uns allen eine Inspiration! Ich habe gemeinsam mit Endo die kleine Schule des freien Geistes gebaut, während wir zur gleichen Zeit in Tokio an dem Imperial Hotel für Mikado arbeiteten. Als Endo und ich an der feierlichen Übergabe des fertigen Gebäudes teilnahmen, gaben Madame Hanis viele Schülerinnen – hübsche mandeläugige Mädchen mit ebenholzschwarzen Haaren – ein Bild ab, das ich nie vergessen werde. Ich bin sicher, heute wie damals, daß Madame Hani in allen Fragen der Erziehung über eine Weisheit verfügte, die den Anschauungen ihrer Zeit weit voraus war. Sie verstand und liebte die kulturellen Ideale ihres Volkes, und sie wußte, wie wichtig es ist, in den ihr anvertrauten Kindern die Liebe zur Schönheit zu wecken.«

Pour ce bâtiment situé en plein cœur de Tokyo, Wright réalisa tous les détails en gardant à l'esprit qu'il s'adressait à de jeunes enfants. Les dimensions des salles, tout comme celles du mobilier, ont été calculées en fonction de la taille des enfants. Wright et Arato Endo, son associé au Japon, écrivirent: »Ce petit bâtiment scolaire a été conçu pour le Jiyu Gakuen – dans le même esprit que celui sous-entendu par le nom de l'école – un esprit libre. Il s'agissait de réaliser un lieu simple et gai pour des enfants heureux – sans prétention – sans affectation.« Lorsque Madame Hani, la fondatrice de l'école, décéda en 1957, Wright adressa à l'école ces lignes à sa mémoire: »Notre chère Madame Honor Hani fut notre inspiration à nous tous! Avec Endo San, je construisis à Tokyo la petite École du Libre Esprit pour les Hani pendant que nous réalisions l'Hôtel Impérial pour le Mikado. Lorsque nous eûmes terminé la construction de l'école, le groupe d'élèves de Madame Hani – de jolies petites filles aux yeux de prunelle et à la chevelure d'ébène – exécuta un tableau que je n'oublierai jamais. Il avait été réalisé pour la cérémonie d'inauguration, à laquelle Endo et moi-même avons été conviés. Madame Hani présidait. Je ressentis alors comme maintenant qu'elle était un sage en matière d'éducation et bien en avance sur son époque. Elle comprenait et aimait les idées culturelles de sa nation, mais – ce qui est tout aussi important – elle savait comment inculquer l'amour de la beauté aux jeunes esprits confiés à ses soins.«



Jiyu Gakuen School / Frank Lloyd Wright / 1921

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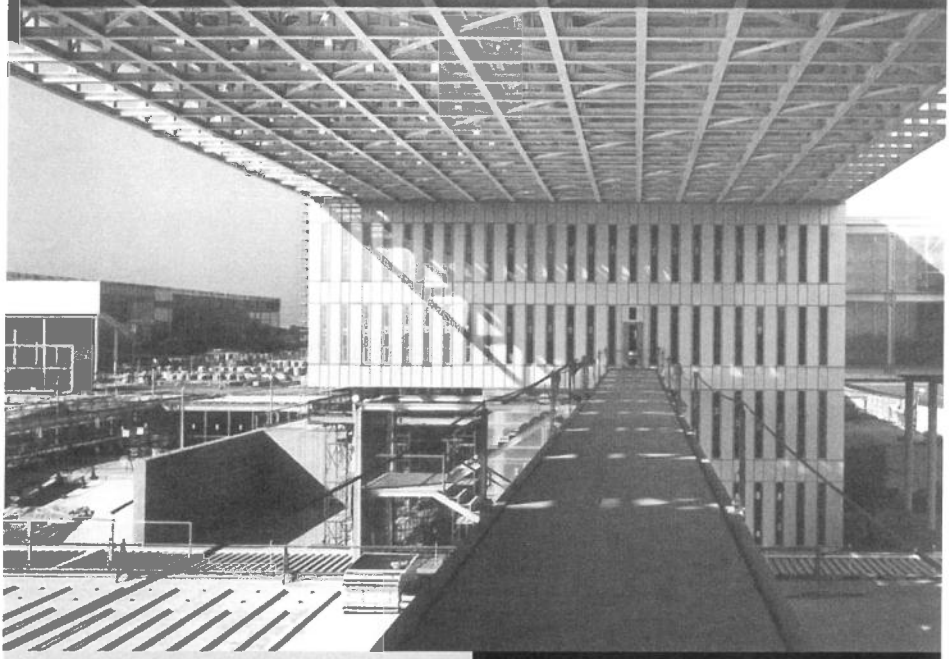
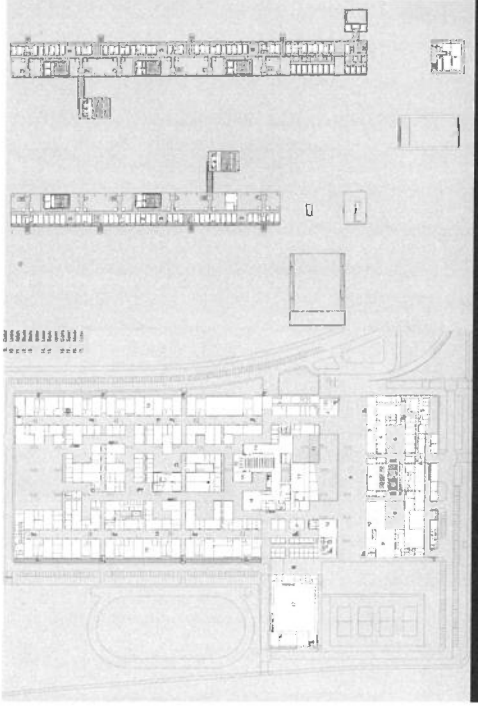
Source: Frank Lloyd Wright by Bruce Brooks Pfeiffer Benedikt Taschen Verlag GmbH 1991

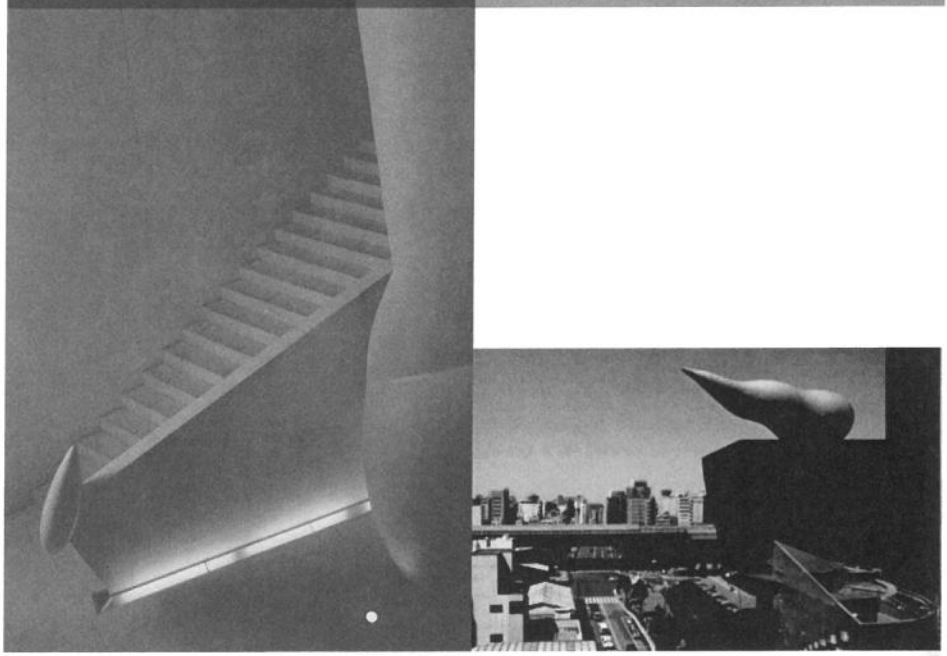
I01 - Saitama Prefectual University / Riken Yamamoto 1999





Saitama Prefectual University / Riken Yamamoto 1999

This is a university specializing in studies of health care and welfare, integrating an established two-year university with a new four-year university. The surroundings are emerging residential neighbourhoods and rice paddies. Here the concept was not to organize the design by academic department, but rather encourage the development of an integrated network. The ground level gathers facilities for experiment and practical training, while an open deck is placed directly above. Light courts are set into the deck for illumination, closely resembling the underground dwellings in China, and sequences of lane-like spaces appear. The four-year and two-year universities are arranged in separate buildings, with the deck sandwiched between the two. The first level of each slab is continuous with the ground-level layer of experiment and training rooms, while lecture halls are on the second level, and research labs are on the third and fourth floors.



Super Dry Hall

Asakusa is where you can still breathe in the atmosphere of *Tokyo Story* together with the incense from the nearby Senso-ji Temple. And today, standing beside the banks of the Sumida River and the Tokyo Metropolitan Expressway, is the spectacular and mysterious object created for the giant brewing company Asahi by French designer Philippe Starck, next door to their new 100-metre-high headquarters building with its golden, beer-coloured glazing.

Asahi first started brewing on this site 100 years ago and the old Asahi Beer Hall was a popular landmark of the downtown area. Its replacement, called Super Dry Hall after the company's most popular brew, or Flamme d'Or after the object winging on top of the building, is said to represent both the 'burning heart of Asahi beer' and a frothy head. It was erected to reflect the social and economic trends of the 1980s, including, of course, the increased consumption of beer. An enormous floating object on a black gravestone-like base, its overstated sense of scale goes far beyond that of the furniture Starck usually designs.

Before beginning this building, Starck had already completed the interiors of a bar and restaurant in central Tokyo, so his work was not unknown to the directors of Asahi Beer. He was introduced by fashion designer Junko Koshino, and the directors decided to take the risk of commissioning him for the new beer hall.

The 360-tonne golden flame was made by shipbuilders using submarine-construction techniques. It is completely empty. Starck describes its importance in terms of 'scale' or 'missing scale', and the sculpture is almost identical to one of his doorhandle designs, intentionally overblown. The four-storey black granite building below the flame widens at the top in an elegant and subtle curve and stands on glass-block steps. Illuminated at night, the base seems to float. Because of its outward lean,

East-central Tokyo

Philippe Starck 1990

DAG 13, DONDERDAG 20-04-06

8.00 Vertrek met de bus naar Yokohama met gids

8.30 O.a. 1. Mutsukawa Day-Care Center (Sejima)

9.00 2. Tower of Winds (Toyo Ito)

9.30 3. Yokohama International Port Terminal

10.00 (Foreign Office Architects)

10.30 4. Red Brick Warehouse (Chiaky Arai)

11.00 5. Yokohama Museum of Arts (Tange)

11.30

12.00

12.30

13.00 Lunchboxes

13.30

14.00

14.30

15.00

15.25

16.00

16.30

17.00

17.30

18.00 Retour Hotel

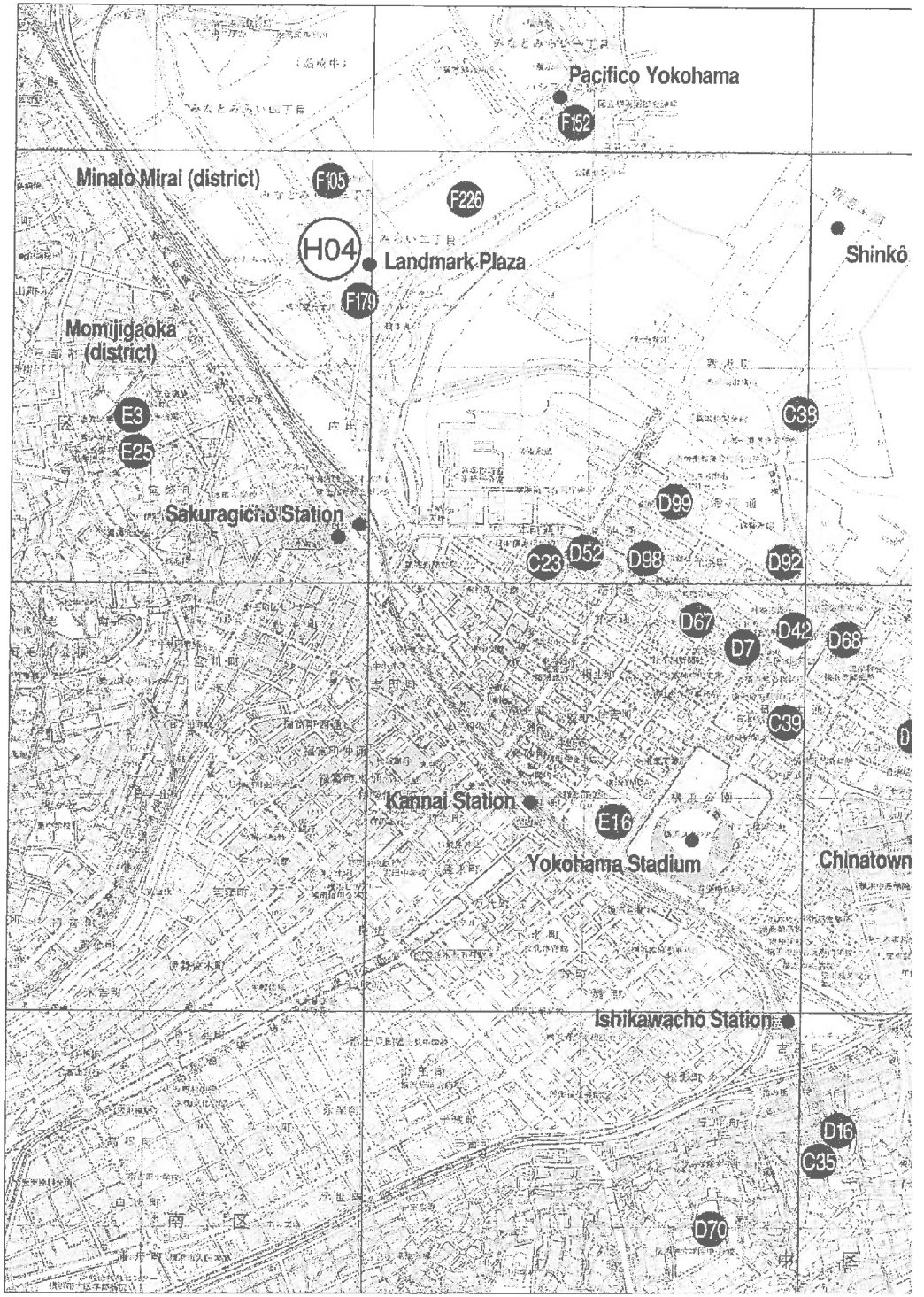
18.30

19.00 Dinner op eigen gelegenheid

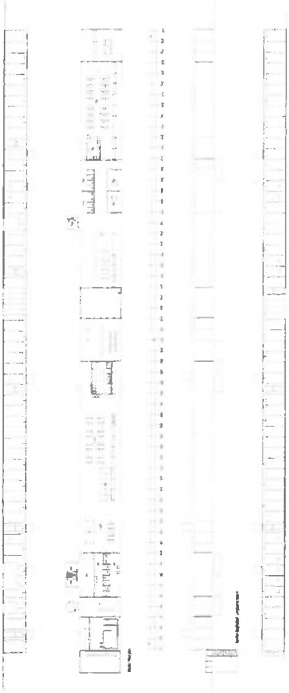
19.30

20.00

NOTES


Pacifico Yokohama
F152
Minato Mirai (district)
F105
F226
H04
Landmark Plaza
Shinkô
F179
Momijigaoka
(district)
E3
E25
C38
D99
Sakuragichô Station
C23
D52
D98
D92
D67
D7
D42
D68
C39
Kannai Station
E16
Yokohama Stadium
Chinatown
Ishikawachô Station
D16
C35
D70

H01 - Day Care Center for the Elders / Katuyo Sejima / 2000

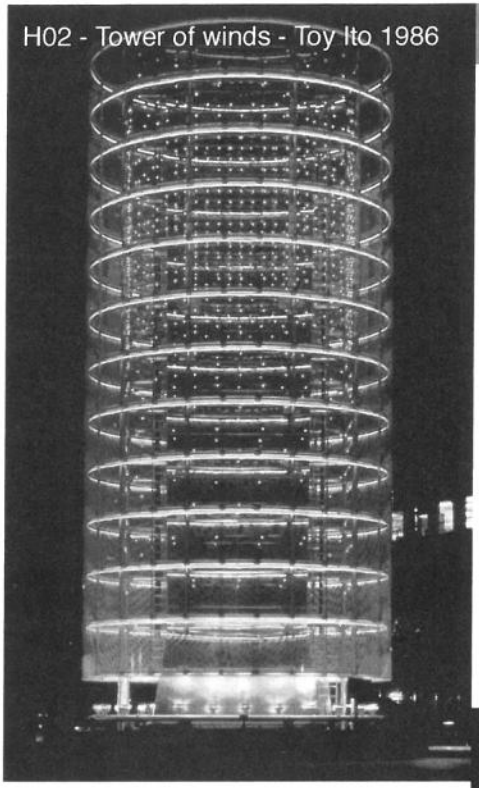


Day Care Center for the Elders / Katuyo Sejima / 2000

This is a community centre in a suburb of Yokohama with a new residential development. On a gently sloping hill site, stretched in a long narrow strip, the one-storey building occupies the centre of the allotment, leaving the void on the north and the south side of the building to facilitate the entry of natural lighting. The brief requirements were laid out in a long line with mutual relationships. Instead of creating corridors and separating each program and function, movable partitions are used to articulate and gently connect each space. The building can be used as a single room, and these movable partitions correspond to the different activities and spatial flexibility, achieving a sense of continuity. Glass with different patterns and degrees of transparency is used throughout the building, the north and the south facades and the walls enclosing machinery and the necessary cores. These layers of glass start to overlap and become walls with differing densities and transparency. Glass walls provide a sense of openness while maintaining the privacy of the building from the surrounding neighbourhood.

Source: El Croquis 99 Making the boundary
Kazuyo Sejima Ryue Nishizawa 1995 2000

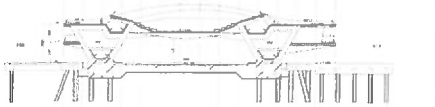
H02 - Tower of winds - Toy Ito 1986

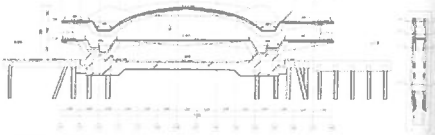


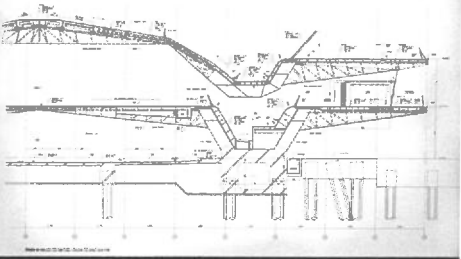
Tower of winds / Toy Ito 1986

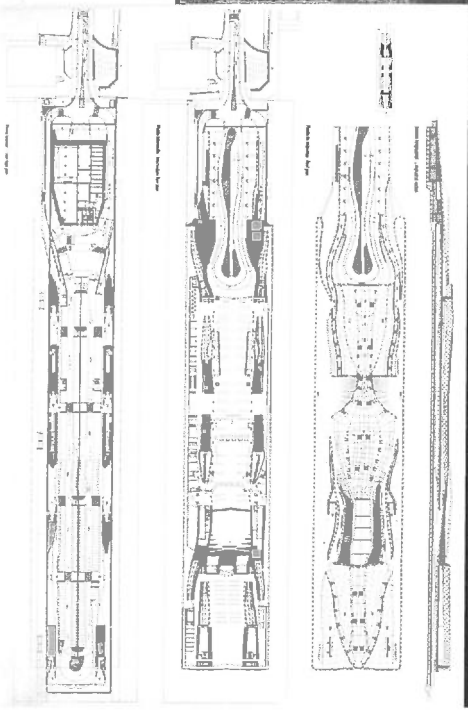
Tower of winds is a sculpture for the new electronic age. It's a mechanical structure (ventilation and water tank). With the 1,300 small lamps in its perforated outer skin it becomes a light sculpture, modulated by the direction and strength of the wind.

H03 - Yokohama International Passenger Terminal









Yokohama International Passenger Terminal
Osanbashi Pier
1-1-4 Kaigan-dori Naka-ku
Yokohama-shi
Japan

Foreign Office Architects (Alejandro Zaera-Polo and Farshid Moussavi) 2002

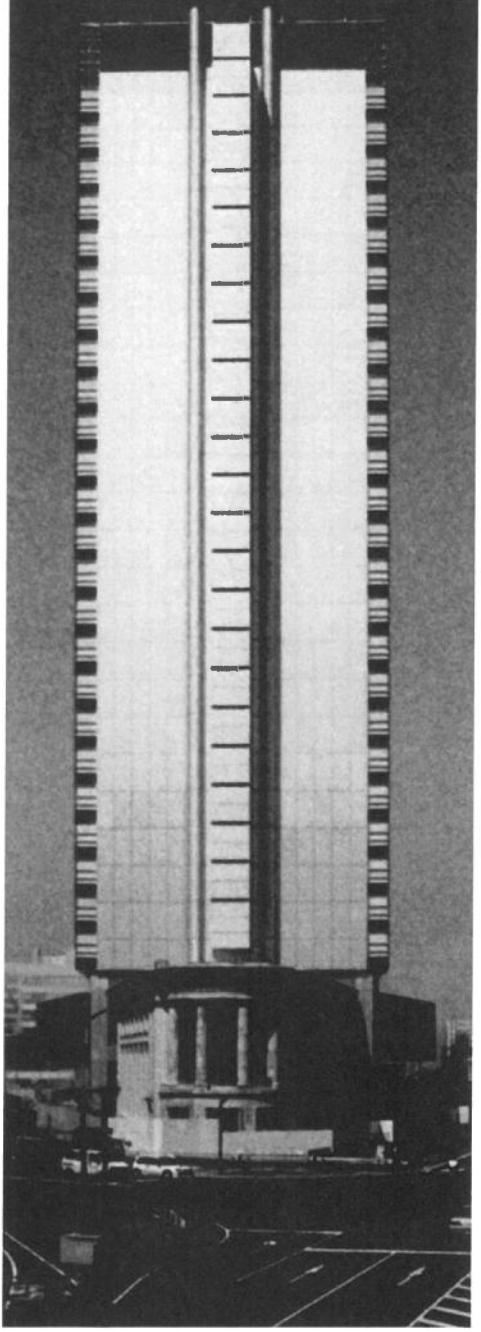
The port of Yokohama is located on the northwestern edge of Tokyo Bay. Since the pier's original construction in 1894, Oshanbashi Pier has contributed greatly to the development of Yokohama as Japan's marine gateway to the world. Because of its increasing age, reconstruction of the pier's foundation began in 1988. In 1994 the City of Yokohama held an international design competition for the reconstruction of Osanbashi Pier won by the young London architectural firm of Foreign Office Architects. Hired in the middle of Japan's economic slump the architects faced many difficulties and near cancellation of the project. Fortunately, the football World Cup was to be held South Korea and Japan, with the final game to be held in Yokohama. This became motivation for the construction of the project.

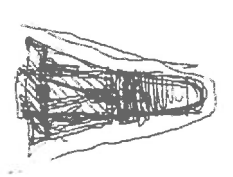
The new pier fits seamlessly with the new waterfront development that has transformed the area from dockyards and heavy industry to parks and an entertainment center. The "artificial landscape" is an orthogonal continuation of Yokohama's waterfront and Yamashita Park. The upper level hovers on the horizon with a continuous surface of grass and wooden walkways that 'peel up' for entry to the ferry terminal, shops, restaurants, conferences spaces, exhibition spaces and parking below. A series of ramps and sloped floors create a continuous surface between levels that extends from exterior to interior and interior to exterior.

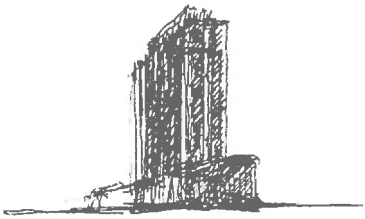
This fluid, uninterrupted, multidirectional space was conceived by the architects from a circulation diagram "that aspires to eliminate the linear structure characteristic of piers and the directionality of the circulation." The interior spaces are expansive and low, a continuation of the exterior topography that is emphasized through the continuity of materials and relation to the horizon.

Source: http://www.galinsky.com/buildings/yokohamaipt/index.htm

Yokohama Bayside Tower







tower with an aluminium and glass curtain wall. These disparate parts are congenially combined by Maki's overall scheme in which the tower extends the form and order of the old building, and presents a contrasting face on the opposite facade. The project is due for completion in 2003. But Maki's most resolved and elegant tower was designed in 1999 as a competition project for residential and office accommodation in the town of Vuosaari outside Helsinki. There is a consonance in this design from the detail of the individual units to the seemingly inevitable "fit" with the town plan. The tower plan consists of two splayed apart parallelograms cased in glass, with a joining service core forming a void that serves as an exhaust duct. The angular shape slots neatly into the town plan, allows maximum views of the sea, and is functionally and structurally efficient. Although unbuilt, this fractured urban gesture in minimalist dress is one of Maki's most resolved urban proposals.

Maki's studies of the 1970s increased his understanding of urbanism, and his writings and buildings through the 1980s and 1990s reveal the continuity of his deep preoccupation with the city. In particular, Tokyo constantly serves as the focus for his urban theories, and his interventions always engage with and contribute to the urban fabric. Over the last three decades of the twentieth century, the Japanese city passed from decline to resurrection, but Maki never turned his back on the Japanese city, nor lost faith in its offerings. In addition, in the 1990s he entered into dialogue with the American and European city.[10]

DAG 14, VRIJDAG 21-04-06

8.00

8.30

9.00 Wandeling op eigen gelegenheid

9.30 door Shibuya / Shinjuku

10.00

10.30

11.00

11.30

12.00

12.30

13.00

13.30

14.00

14.30

15.00

15.25

16.00

16.30

17.00

17.30

18.00

18.30

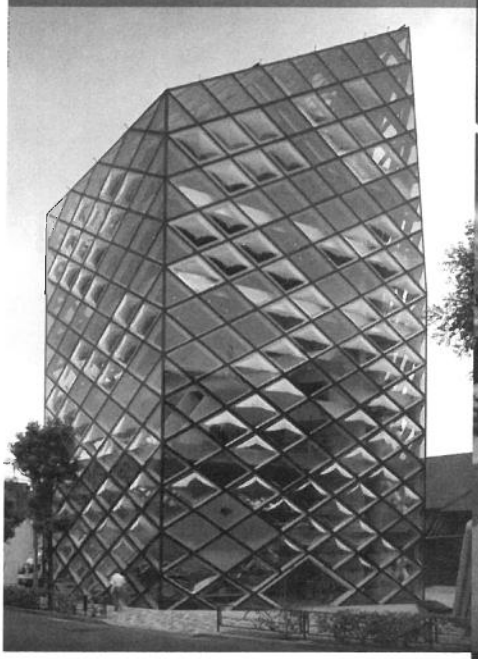
19.00 Slotdinner op de boot

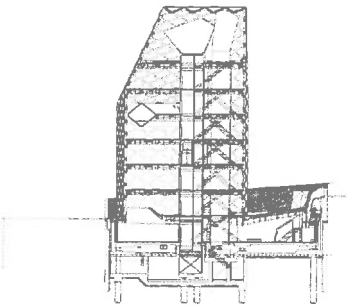
19.30

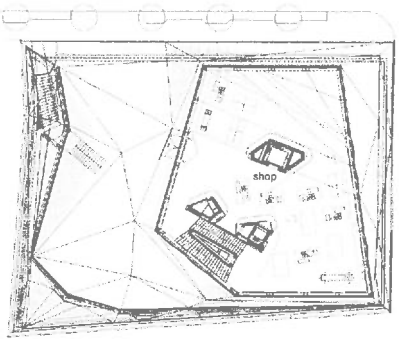
20.00

NOTES

A01 Prada Store (Epicenter), 5-2-6 Minami-Aoyama, Minato-ku, TOKYO







Japan Herzog and de Meuron 2003, Prada's Tokyo "epicenter", in the fashionable Aoyama district, is the company's second radical approach to fashion-store architecture, following Rem Koolhaas' flagship store in New York. The intent is "to reshape both the concept and function of shopping, pleasure and communication, to encourage the meshing of consumption and culture."

The Tokyo store is a strikingly unconventional 6-story glass crystal that is soft despite its sharp angles – as a result of its five-sided shape, the smooth curves throughout its interior, and its signature diamond-shaped glass panes, which vary between flat, concave and convex "bubbles".

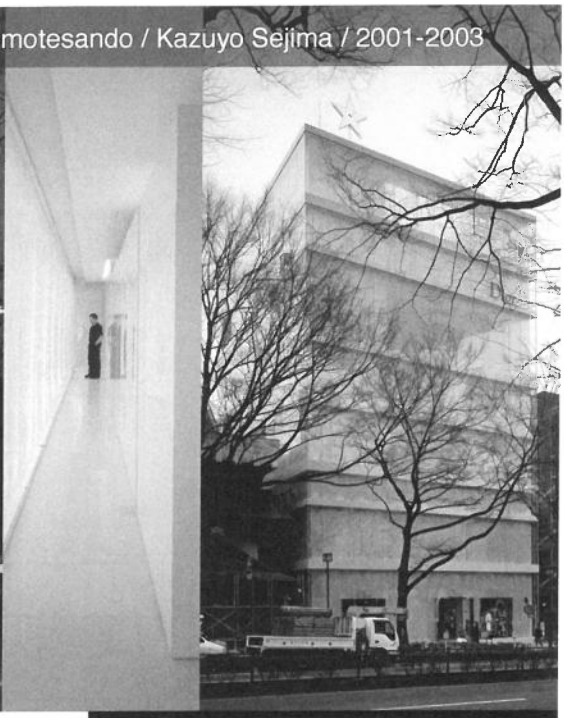
Jacques Herzog describes these glass panes as "an interactive optical device. Because some of the glass is curved, it seems to move as you walk around it. That creates awareness of both the merchandise and the city—there's an intense dialogue between actors. Also, the grid brings a human scale to the architecture, like display windows. It's almost old-fashioned."

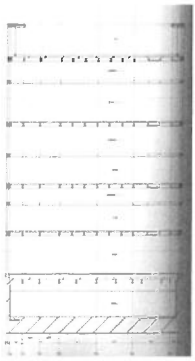
At Prada Aoyama the glass walls are not the usual transparent curtain-walling (as at Renzo Piano's Maison Hermes, across town in the Ginza district), but a transparent, structural shell. Within, the structural cores and tubes morph seamlessly into elevators, stairs, fitting rooms and display shelves, giving a sense of continuous shopping space, very much integrated into the architecture.

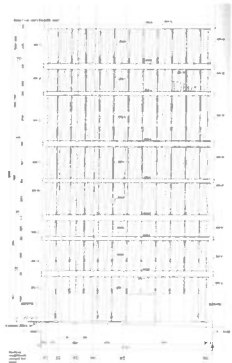
The Prada building sits in a corner of its site, creating a small entrance plaza – an effective gesture of restraint from an otherwise rather unrestrained building. Herzog comments on the rarity of this locally: "Tokyo is a city where not a single building relates to its neighborhood, and every building fills its whole site. We took a chance in creating a little space outdoors, like in European cities. We also reversed the typical Japanese emphasis on looking inward by giving importance to the view."

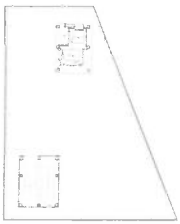
Source:
http://www.galinsky.com/buildings/pradatokyo/index.htm

A02 - Christian Dior Building Omotesando / Kazuyo Sejima / 2001-2003









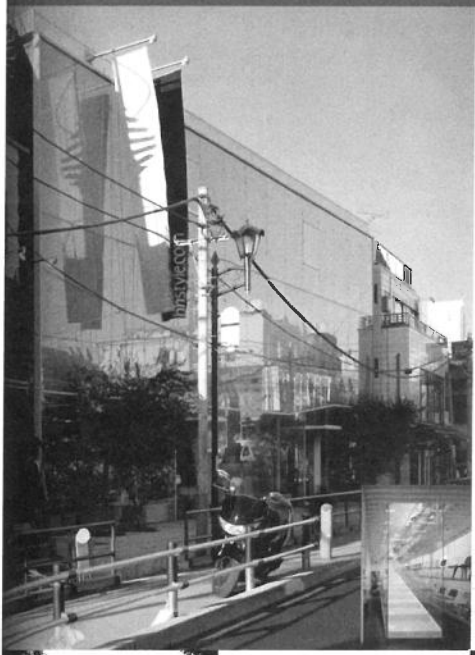
The Christian Dior flagship store is located on Omotesando Street in Tokyo. The program called for retail spaces from the basement throughout the third floor and a multipurpose room on the fourth. Additionally, Dior was to provide the interior design. Given these conditions, we decided not to hide th interior with an opaque façade, but instead explored how to show the interior naturally while keeping a cohesive building image.

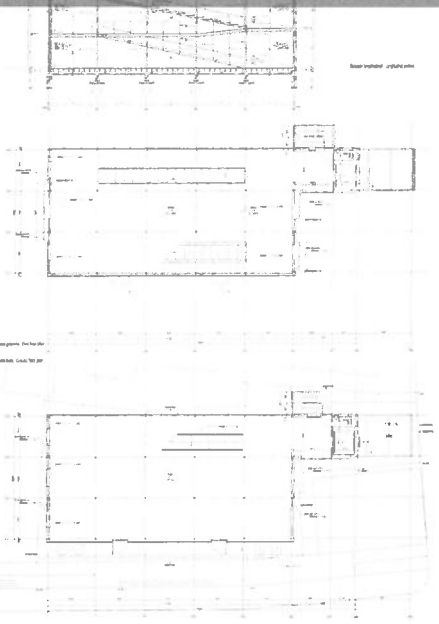
The most important characteristic of this site is that the regulated maximum building height is high compared to mximum permitted floor area, at a ratio of 5 to 1. We took advantage of the 30 meter maximum height dictated by the district plan, giving as much volume as possible to the required floor area. We then divided this volume horizontally with both floor slab and ceiling slab, creating extremely high, extremely low, and normal ceiling heights; then stacked floors of each function such as retail and mechanical. This floor composition creates the illusion of being more than 4 stories while reducing the interior density.

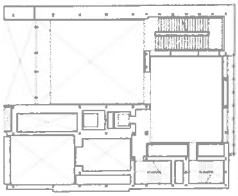
The facade is wrapped in flat extra clear glass, creating a transparent. Behind the glass are half transparent, curved acrylic screens which tenderly exudes the elegance of Dior couture. We contemplatedcreating the image of Dior with the façade, and at the same time wanted to explore the idea of the generic shop relationship between buidling volume and floor area.

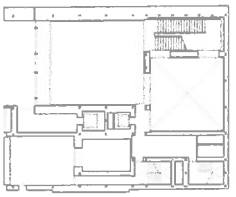
Source: El Croquis 121/122 Ocean of Air SANAA
Kazuyo Sejima Ryue Nishizawa 1998 2004

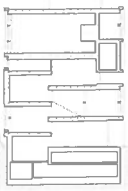
A03 - HHStyle.com / Kazuyou Sejima / 1999-2000

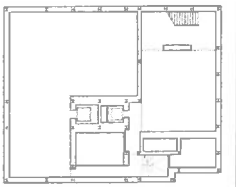










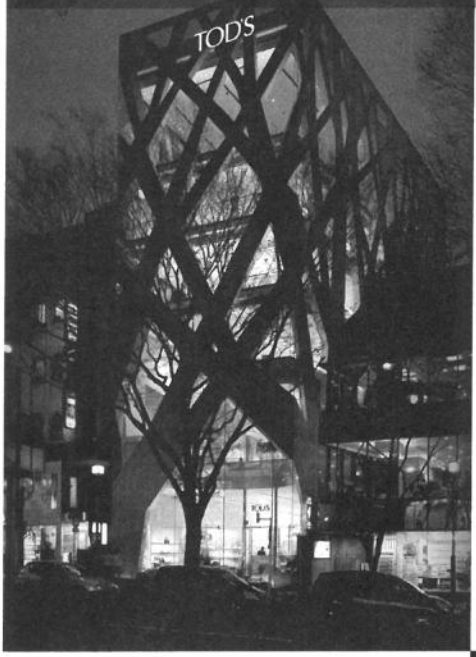


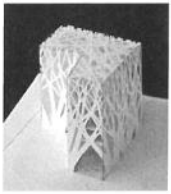
HHStyle.com / Kazuyo Sejima / 1999-2000
This shop for imported furniture is situated in a major shopping district in Tokyo. Being a showroom without storage, it provides tentative customers for their internet based shop a possibility to see and try the real products. The client wished for a building that is accessible and open, as a natural extension of the surrounding streets.
The height of the three-story building was regulated not to exceed 10 meters. Thin slabs are folded to generate the desired ceiling heights, while dividing the spaces by giving different parts distinct flavors. Calm staircases connect the different levels into a continuous flow, functioning as a further division. People can make an uninterruoted journey through the buidling, experiencing the exhibited furniture from different angles.
Source: El Croquis 121/122 Ocean of Air SANAA
Kazuyo Sejima Ryue Nishizawa 1998 2004

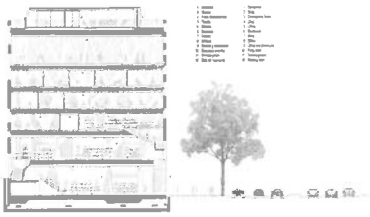
Louis Vuitton Omotesando / Jun Aoki / 2002
This nine-storey building consists of a collection of slightly mis-aligned, stacked rectengular blocks, an illusion to the trunks for which fashion designer Louis Vuitton first became famous. Each of the 'trunks' is essentially a two storey box whith its own lightning, proportions and dimensions. In the same way, the staircases are treated as vertical trunks. Each storey has a unique floor plan, and its volumes and finishing overlap in places so that the edges between walls, floors and ceilings, as well as those between the different spaces, are blurred. However, on closer inspection the facade turns out to be a system of wire mesh curtains creating a look that is both fashionable and industrial. The exterior is sometimes reflective and sometimes translucent, blurring the boundary between shop and street, and engaging the urban context. This effect was created using a 'dual skin' system with reflective glazing on the inside and metal weave on the outside. Four different types of metal weave were used, which form seemingly unlimited variations in pattern when combined with the gilded and polished steel and glass. The lower four storeys, of which the sales area, while the offices, VIP lounge, evant hall and penthouse are above.
Source: The Phaidon Atlas of Contemporary World Architecture by Editors of Phaidon Press

A05 - Louis Vuitton Omotesando / Jun Aoki / 2002

A04 - TOD's Omotesando Building / Toyo Ito / 2002-2004





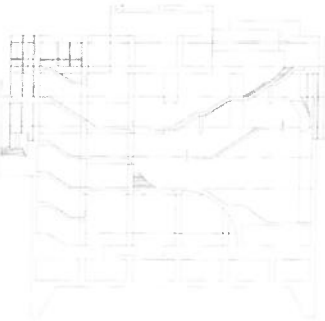


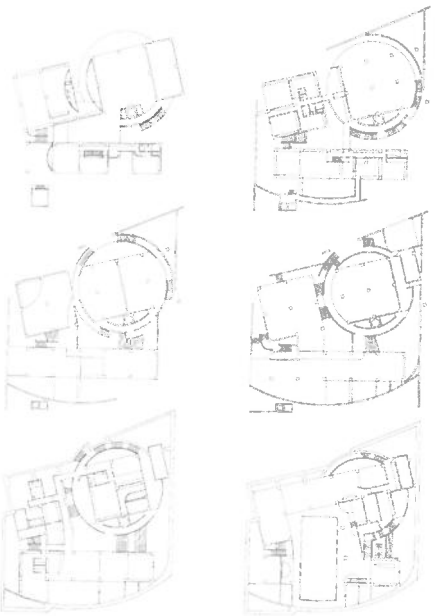
TOD's Omotesando Building / Toyo Ito / 2002-2004

Located in the fashionable area of Omotesando area of Tokyo, this building was built especially for TOD's, an italian shoe and handbag brand. The lower levels of this seven-story building are used as a shop, with the middle and upper levels containing offices and a multi-purpose space.
Since the site is L-shaped and has a narrow frontage, in order to give the building a unified volume we enclosed the site with a wall that gives the impression of a row of zelkova trees. This exterior surface serves as both graphic pattern and structural system, and is composed of 300mm-thick concrete and flushmounted frameless glass. The resulting surface supports floor slabs spanning 10-15 meters without any internal columns.
In relation to environment around the site in Omotesando, where luxury brand boutiques have been built, by selecting concrete as a material we daringly proposed a substance and strenght absent from the adjacent 'glass architecture'. This concrete structure, however, is not simply used as in conventional architecture to express the volume or the massiveness of the walls. More than being merely a pattern or a structure, this building instead acquires a new dimension relating to the notion of surface.

Source: El Croquis 123 Beyond Modernism
Toyo Ito 2001-2005

A09 - Collezione / Tadao Ando / 1987



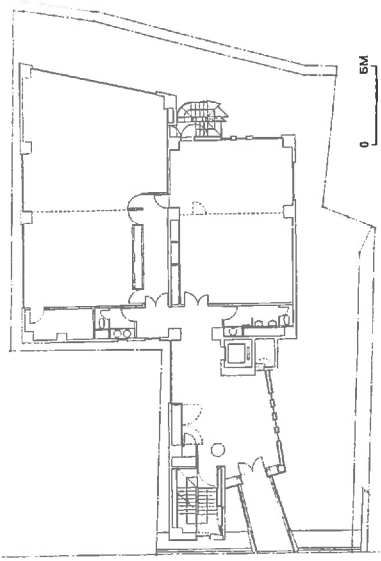


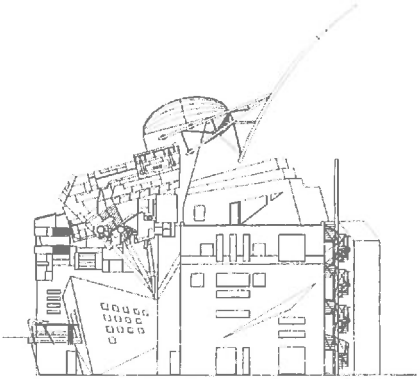
Collezione / Tadao Ando / 1987

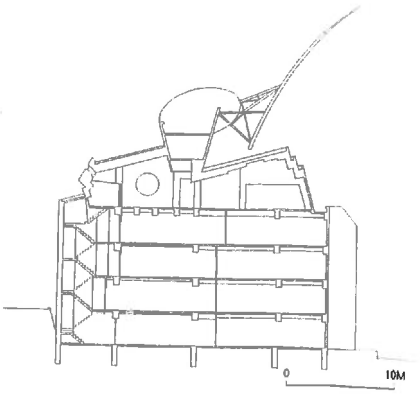
Collezione is a commercial complex in a fashionable district of Tokyo. It consists of two rectangular volumes spanned by a cube, an interlocking cylindrical volume and a protective perimeter wall, which inscribes an arc. To harmonize the building with those surrounding it, half of its volume is below ground level. Car parking is on the lower basement floor, while the upper two basement floors house an exercise club and a swimming pool. Boutiques occupy the ground and the first floors, and the upper two floors accommodate showrooms, galleries and, independent of the other functions, owner's three-apartment residence. A stepped plaza and a staircase, which spirals around the outer wall of the cylindrical volume, are at the centre of the building's composition. The plaza forms a spatial void, which rises from the depths of the building, inviting light and wind into the lower floors.

Source: Tadao Ando Complete Works Francesco Dal Co
Phaidon Press Limited, 1995

A12 - Aoyama Technical College / Makoto Sei Watanabe / 1990





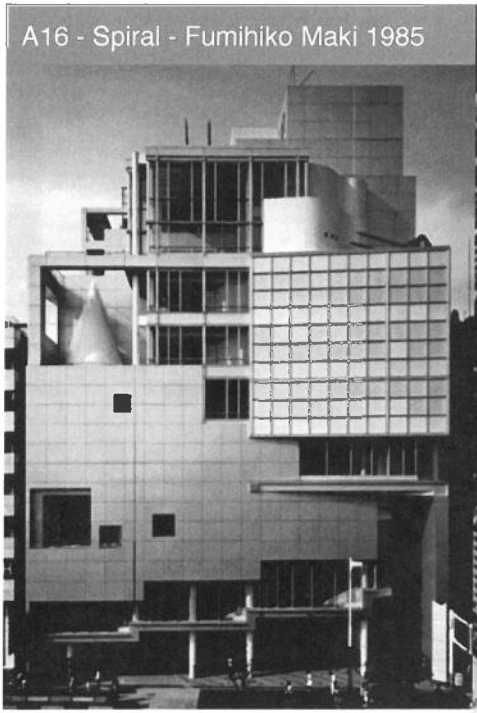


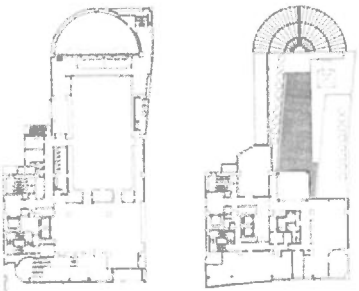
Aoyama Technical College / Makoto Sei Watanabe / 1990

This building consists of many parts. They all are essential architectural elements – posts, water tanks, lightening rods, joints of various kinds.
But these parts, even after fulfilling their required functions, maintain the momentum of their growth, rising up like so many young shoots flourishing upon a sufficient supply of water and light. But if they all continued to grow arbitrarily, friction would arise among them, causing the collapse of the whole. Spontaneously, the growing parts begin adjusting their relationships, considering one another and altering themselves accordingly. This works to create a harmonious whole through self-organization, in the same way the body of a living thing is made of many different, independently functioning types of tissue.
Here we see an approach in which diverse parts, while pursuing their own vigorous fulfillment, achieve an integrity of the whole without being forced to do so from above.
Individual autonomy is respected, a theme that befits a building that houses a college. It represents a new order, not achieved through simplistic control from above but through tolerance of chaos.
This interaction among parts can be expressed using the Japanese word ma (the space or distance among parts). It offers the possibility for transcending the dichotomous principle of modernism that divides everything into two categories, and refuses to accept anything in between.

Source: Makoto Sei Watanabe: Conceiving the City
by Makoto Sei Watanabe L'Arcaedizioni 1999

A16 - Spiral - Fumihiko Maki 1985





Minato-ku

Tepia Science Pavilion

2–8–44 Kita Aoyama, Minato-ku

1989

Fumibiko Maki

The museum houses permanent and temporary exhibitions on electronics technology and advanced mechanics along with the usual facilities, such as a video library, bar and restaurant. Like the Spiral Building (1985), the overall composition of the horizontal and vertical planes recalls De Stijl. The simple volume of a gray granite cube and aluminum and glass panels give the pavilion a very light feel.

Lit.: Casabella, 546, 1988; Shinkenchiku, August 1989; The Japan Architect, August-September 1990; Architectural Design, September-October 1992.

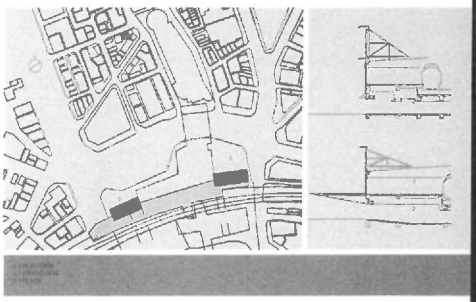
A20 - Rin-Rin / Klein Dytham 2001

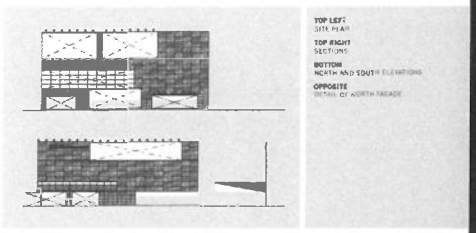
Rin-Rin / Klein Dytham 2001

For the last 22 years the Laforet department store has been the Mecca for young fashion in Tokyo. Laforet was looking to enter the new century with a bright, new, fresh image to match.
To unify and strengthen the presence of the 50m store frontage we designed a row of stainless steel trees which, when seen from the pavement at a shallow angle appear almost as a continuous wall, but when seen face on appear as a series of gateways into the store.
A beautiful row of plane trees lining the front of Laforet were cut down as we were developing the first ideas due to the construction of a new subway line.
The tree motif was not only inspired by the memory of Plane trees, but also by the department store's french name - Laforet, derived originally from the owner's name - Mori, Japanese for forest. The word consists of three tree characters. We added another tree character and came up with a new word rin-rin, meaning little forest.

Source: http://www.klein-dytham.com/architecture/rinrin.php

A19 - Shibuya Station / Kengo Kuma 2003





Shibuya Station / Kengo Kuma 2003

The Shibuya Station in Tokyo is an area popular with the younger generation, Japanese and foreigners alike. Here students meet after school, roaming around and squatting on the street. This is an area of chaos, boisterous energy, and sensory overload; the streets are filled with innumerable multistory television screens, animated images, neon signs, and billboards so the usual distinction between architecture and advertisements has all but lost its meaning. At Shibuya, as in many other parts of the city, it is difficult to tell apart material objects from non-material entities, and by extension, reality from fiction. In this urban environment everything is dissolved into a formless mass of insubstantiality. Given the task of redesigning the blank, nondescript elevations of the large station, Kuma covered the lower parts of the building with sheets of glass that possess the same liquid and transparent quality characterizing Shibuya's unreal surroundings. Intending to erase the architecture as much as possible, he transcribed images of clouds on the surface of the glass: using a digital camera, the architect took pictures of clouds over the station and then printed them on the glass as ceramic prints. The actual clouds that are reflected in the glass are superimposed on these printed images of clouds, resulting in a state of profound ambiguity; at first glance it is hard to tell which clouds are printed and which reflected.
The images are printed in black and white on three layered sheets of glass with a 6 mm gap between the glass panes. These gaps create a unique effect: when the observer's perspective changes, the clouds shape and color changes as well. The result of Kuma's approach is a facade that hangs in mid-air between the real and the virtual.

Source: Kengo Kuma selected works by Botond Bognar
Princeton Architectural Press 2005

A22 - Tepia / Fumihiko Maki 1989

Tepia / Fumihiko Maki 1989

The public face of the Machinery and information Industries Promotion Foundation, the buildings optimistic name Tepia is derived from a combination of the words 'technology' and 'utopia'. Just ten minutes walk from Maki's earlier Spiral building, Tepia exhibits a similar sharp detailing and strong plan. The building contains exhibition spaces with a sports club in the basement and an exclusive members' club at the top.
The project is a taut composition of walls, floors and roofs. The clean edges of the aluminium panels that make up the facades are intentionally revealed. The sheet glass and a curved wall of glass blocks draw light into the long gray aluminium-panelled entrance lobby.
An exterior flight of steps provides direct access to the second storey. Set within an abstract garden, the simple outward flaring at the stair's base gives it a sculptural quality. A shallow black-and-white-bottomed pool serves as a reflector and at the rear of the garden is a series of stone cubes arranged within a chequered area.

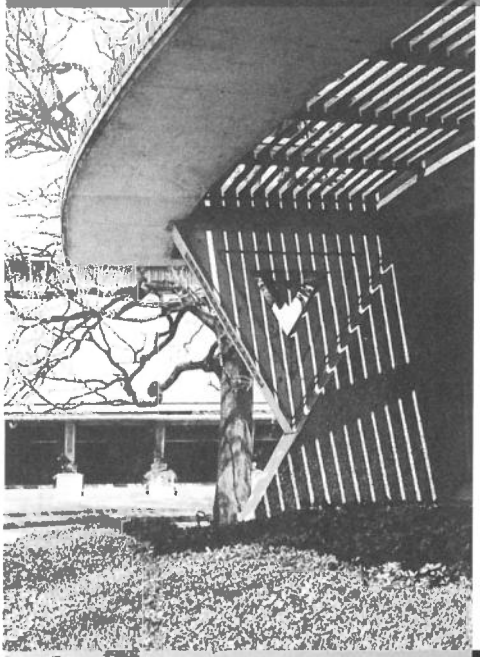
Source: Tokyo A guide to recent architecture by Noriyuki Tajima Ellipsis London Limited 1995

Shôto Museum of Art / Seiichi Shirai / 1980

This idiosyncratic art museum is situated in an upscale residential district not far from the hurly-burly of the shibuya shopping and entertainment area. Although the building accomodates special exhibits, lectures and workshops for the public, the facade suggests, not a community facility, but a maximum security prison. As in the NOA Building, the entrance is a narrow slit in a roughly-textured wall. The wall is clad in Korean granite, and bronze louvers are installed over the opening. Translucent panels of onyx form the ceiling over the vestibule. There are four levels to the building, of which two are belowground, and the spaces are organized around a deep lightwell. After the dramatic buildup, the lightwell is something of an anticlimax. The well, adorned with fluted cast-aluminum columns, is spanned by a bridge. Fountains discharge weak trick-les of water at the bottom of the space. The gallery crescent-shaped in plan, is a two-story space overlooked by a gallery.

Source: The Architecture of Tôkyô, An architectural history in 571 individual presentations. By Hiroshi Watanabe

A23 - Shôto Museum of Art / Seiichi Shirai / 1980



Setagaya Art Museum

The Setagaya Art Museum is set in 40 hectares of green parkland ideal for family outings, located in an uptown residential area. When the proposal for the museum was made public, there was concern that the 8000-square-metre building would spoil the existing natural beauty. The issue of 'humanism' became the main tool to persuade people of its appropriateness, and finally the museum was built at the edge of the park, becoming part of a picturesque setting for suburban life.

The architect makes reference to Frank Lloyd Wright's organic architecture. Concrete pergolas are supported by up-ended triangles set on blocks. The interior corridors continue the triangular theme. The building is divided into several pavilions which surround a plaza at basement level. The different volumes all have curved green copper roofs and exterior walls textured by square tiles.

ADDRESS 1-2 Kinuta-koen, Setagaya-ku [5E 26]
STRUCTURAL ENGINEER Gengo Matsui + O.R.S. Office
CLIENT Setagaya Ward
CONTRACTOR joint venture of Shimizu, Muramoto and Maeda
CONTRACT VALUE ¥4 billion
SIZE 8223 square metres
RAIL Yoga – Shin-tamagawa Line
ACCESS open Tuesday to Friday and Sunday, 10.00–18.00; Saturday 10.00–20.00

Shozo Uchii 1985

Setagaya Art Museum / Shozo Uchii / 1985

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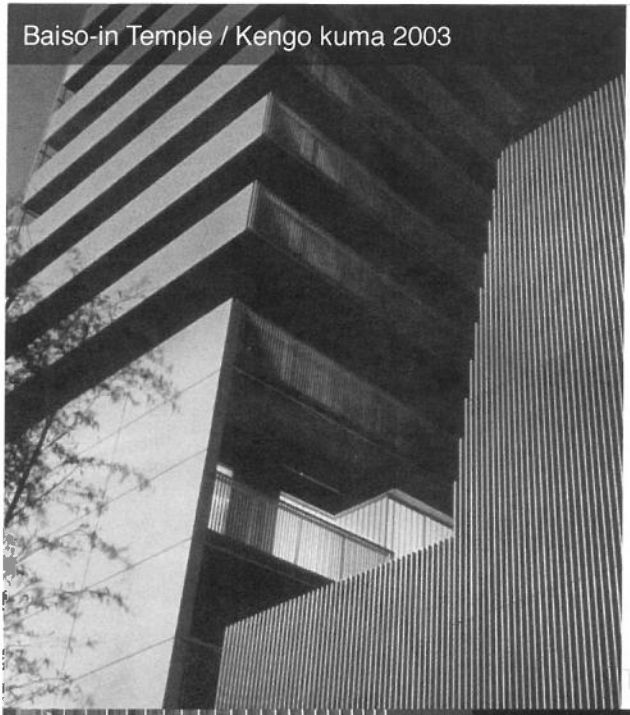
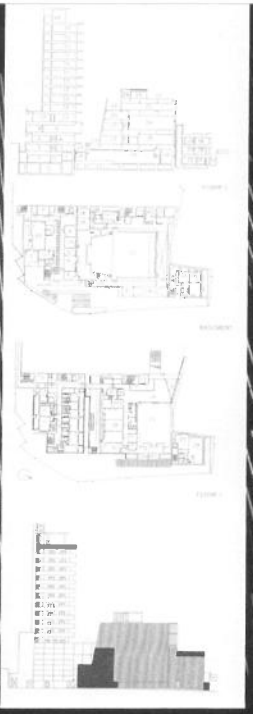
Source: Tokyo A guide to recent architecture
by Noriyuki Tajima Ellipsis London Limited 1995

Baiso-in Temple / Kengo kuma 2003



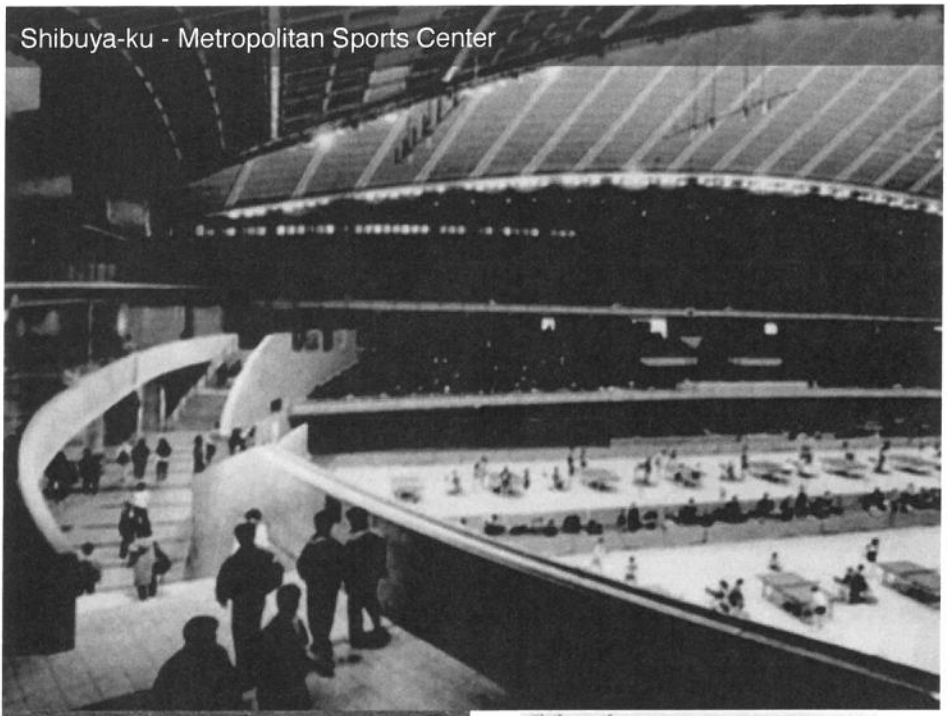


Baiso-in Temple / Kengo kuma 2003

This project is a new building for the Baiso-in Temple in Tokyo, one of the city's oldest Buddhist temples, built 350 years ago. In historic times temples and churches acted as community centers and venues for all kinds of cultural activities in the city. With his design for the new structure , Kuma wanted to give back the temple its lost status as a focal point and an institution open to citizens.
The large complex is comprised of two volumes: the smaller building houses the temple itself and all its public functions, while adjoining multistory block accommodates apartments, visitors' quarters and the abbot's residence. The entrance to the temple is formed by a slanted black wall composed of glass and a system of deep-ribbed metal louvers, representing a contemporary interpretation of the tile roof that used to symbolize the temple. The metal louvers appear to change their color and shape depending on the direction and intensity of the light that falls onto them – the slanted wall becomes an antenna of natural phenomena. The louvers rise up from the street level, allowing the city's activities to spill over into the building. The temple thus becomes an urban public space. Inside the temple are three halls on three levels. The first-floor hall is used for concerts and can accommodate up to 350 people, serving as a community center for the neighborhood, while the others are smaller meeting spaces for formal and informal events and social gatherings. Interior partitions are made of backlit glass fiber-reinforced cloth, which is reminiscent of the traditional Japanese half-transparent shoji screens.

Source: Kengo Kuma selected works
by Botond Bognar Princeton Architectural Press 2005

Shibuya-ku - Metropolitan Sports Center



Shibuya-ku

Metropolitan Sports Center

1–17–1 Sendagaya

1990

Fumihiko Maki

This sports center is situated inside the Meiji Park and includes a main arena with a seating capacity of 10,000, an indoor swimming pool, service facilities and an outdoor pool. The key element in the low-slung volumes is the form the roof of each building takes: the gently sloping shell shape of the main arena; the smaller ziggurat stepped roof of the secondary arena; and the undulated swimming-pool roof with projecting cornices. These elements combined with a transparent pyramid create a new urban landscape. As in other works from the same period, the architect takes great care over the circulation and traffic-free zones, creating a series of stage sets along a pedestrian itinerary.

Lit.: Architectural Review, 11/1987; Shinkenchiku, June 1990; The Japan Architect, August-September; Casabella, 581, 1991; Architectural Design, September-October 1992.

DAG 15, ZATERDAG 22-04-06

7.00	Opstaan
8.00	Vertrek vanuit het hotel naar Narita Airport (Ontbijt voor
9.00	onderweg)
9.30	Inchecken op Narita Airport
10.00	
10.30	
11.00	
11.30	Vertrek vlucht KL 862 naar Amsterdam
12.00	
12.30	
13.00	
13.30	
14.00	
14.30	
15.00	
15.25	
16.00	
16.30	Aankomst Amsterdam
17.00	
17.30	
18.00	
18.30	
19.00	
19.30	
20.00	

NOTES

Shibuya	
A01	Prada Store / Herzog and de Meuron 2003 -5-2-6 Minami-Aoyama (Omotesando Avenue)
A02	Dior Omotesando / Kazuyo Sejima 2004
A03	hhstyle.com / Kazuyo Sejima
A04	TOD'S Omotesando Building / Toyo Ito 2004
A05	Louis Vuitton Omotesando / Jun Aoki 2002
A06	Planted Wall / Klein Dytham 2004 (behind it Tadao Ando's construction site)
A07	Com de Garcon / Rei Kawakubo 1999
A08	One Omotesando Building / Kengo Kuma 2003
A09	Collezione / Tadao Ando 1987
A10	Yoyogi National Gymnasium (Olympic Arenas) / Kenzo Tange 1964
A11	Humax Pavilion / Hiroyuki Wakabayashi 1992
A12	Aoyama Technical College / Makoto Sei Watanabe 1990
A13	Small House / Kazuyo Sejima 2000
A14	GA-Gallery / Makoto Suzuki 1983
A15	Unhex Nani-Nani / Philippe Starck 1989
A16	Spiral / Fumihiko Maki 1985
A17	Centennial Hall, Tokyo Institute of Technology / Kazuo Shinohara 1987
A18	Tokyo City Hall / Kenzo Tange 1991
A19	Shibuya Station / Kengo Kuma
A20	Rin Rin / Klein Dytham
A21	Hillside Terrace/Fumihiko Maki
A22	Tepia/Fumihiko Maki
A23	Shoto Museum/Seiichi Shirai
A24	Tokyo Church of Christ/Fumihiko Maki1995
	Chihiro Museum/Hiroshi Naito
	Setagaya Museum/Shozo Uchii1985

	Jiyu Gakuen School/ Frank Lloyd Wright1922

Roppongi district	
B01	Louis Vuitton / Jun Aoki
B02	Issey Miyake Store / Kazuyo Sejima 2003
B03	Roppongi Hills / Kohn Pedersen Fox Architects 2003 (in Mori Tower you can view the city and see exhibitions)
B04	TV Asahi Headquarters / Fumihiko Maki 2003

Tokyo waterfront	
C01	Tsukiji vismarkt
C02	Tokyo Sea Life Park / Yoshio Taniguchi 1989
C03	Sea Viewing Pavilion / Yoshio Taniguchi
C04	K-museum / Makoto Sei Watanabe 1996
C05	Shinonome Blocks / Riken Yamamoto 2003
	Block 2/Toya Ito
C07	Tsukiji Honganji Temple/Chuta Ito1934
	Housing Projects in Makuhari/Steven Holl, Kazunari Sakamoto, etc.

Ginza	
D01	Nakagi Capsule Tower / Kisho Kurokawa 1972
D02	Tokyo International Forum / Rafael Vinoly 1996
D03	P.E.N. club / Atsushi Kitagawara 2002
D04	Maison Hermes / Renzo Piano 1998-2001
D05	Mikimoto Ginza 2 / Toyo Ito 2004-
D06	Shizuoka Press and Broadcasting Offices / Kenzo Tange 1967
D07	Sony Building/Ashihara1966
C06	Dentsu headoffice Tower/Jean Nouvel

Ueno Koen	
E01	International Library of Children's Literature / Tadao Ando 2002

E02	Gallery of Horyuji Treasures / Yoshio Taniguchi 1999
E03	The National Museum of Western Art / Le Corbusier 1959
E04	Edo Tokyo Museum / Kiyonori Kikutake 1992 (nice exhibition of Edo-era)
E05	Sumida Cultural Factory / Itsuko Hasegawa

Asakusa	
F01	Super Dry Hall / Philippe Starck 1989
F02	Asakusa Temple

Bunkyo-ku	
G01	St. Maria Cathedral/Kenzo Tange1964

Yokohama	
H01	Mutsukawa Day-Care center / Kazuyo Sejima 2000
H02	Yokohama Tower of Winds / Toyo Ito 1986
H03	Yokohama International Port Terminal / Foreign Office Architects 1995-2002
H04	Yokohama Museum of Art / Kenzo Tange 1989

Buiten centrum	
I01	Saitama Prefectual University / Riken Yamamoto 1999
I02	Kanazawa 21 museum / Kazuyo Sejima

Unknown location?	
	Baiso-in Temple / Kengo Kuma
	Casa Cell Brick / Atelier Tekuto
	Casa Roof / Tezuka e Ikeda

Projects added by Norimasa