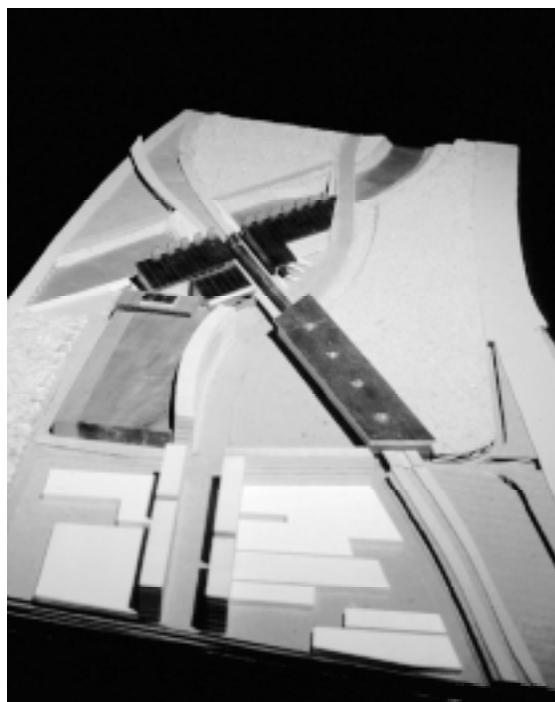
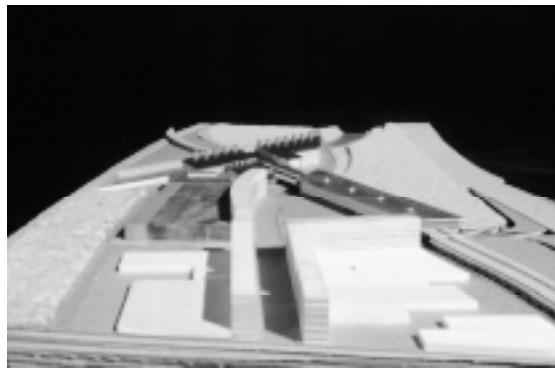
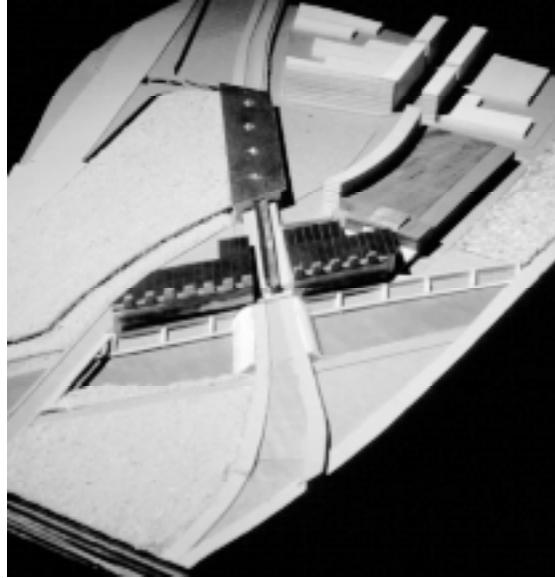


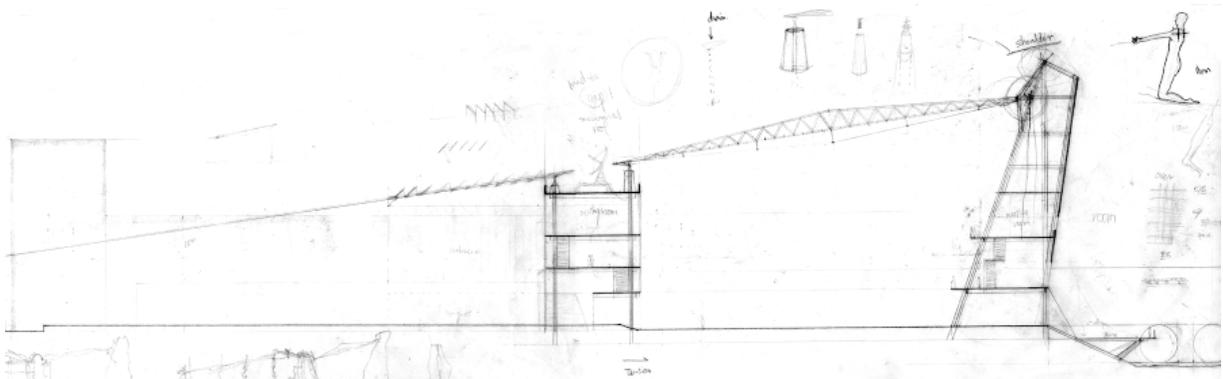


Copper is chosen for the roofing material because of its strong character of recoding the aging process. I wanted the building to be a witness to the entire development. The passage of time completes architecture.

This proposal began as an experiment with what would happen if the alignment regulation was not followed. It threw all pieces engaging the particularity of the environment to the outside. It was the opposite attitude from the first proposal which contained the particularity inside. At this point, this proposal needed reconsideration of the master plan in a more sophisticated way. Holl writes again on *anchoring*, "Ideas cultivated from the first perception of the site, meditation upon initial thoughts, or a reconsideration of existing topography can become the framework for invention. This mode of invention is focused through a relative space, as distinct from universal space. It is in a bounded domain. Architecture is an extension; modification establishing absolute meanings relative to a place."⁶



**Study of Structure:
body as tool 2 and 'interior first'**



Section 1:1,200

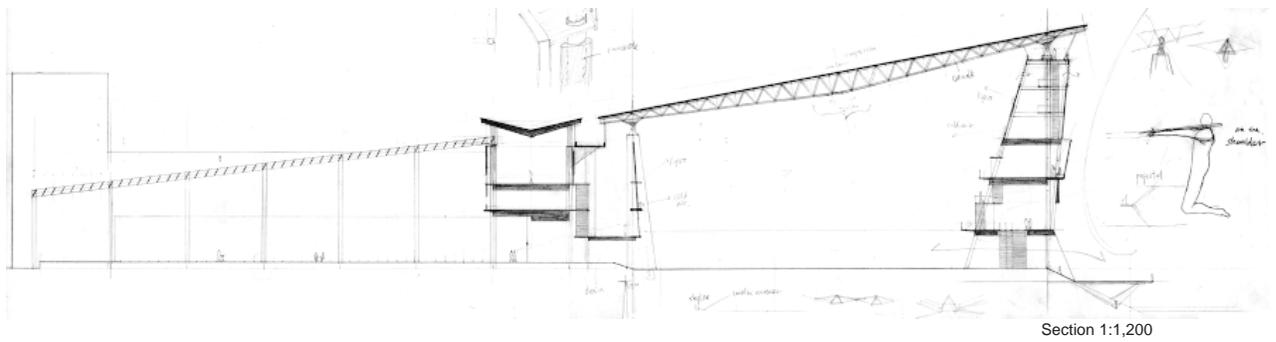
I tried to respond more clearly to the architectural potential originating at the bank. The body rises on his knees at the bank. He leans to the river slightly and reaches the arms to another wing. The act of leaning creates another room on the river side.

In the past a symbol of wealth was emphasized by the volume of roof in Japan. Almost half of its elevation was devoted to its roof. The traditional Japanese roof was meant to be viewed from outside. Even though the heavy timber frame construction limited possibilities of interior form, most buildings lacked consideration of viewing from inside. One exception is Todai-ji Temple Main Hall. Since its main function was to invite people

to view a Buddhism statue, the exterior and interior viewpoints are integrated.

Modern examples on the opposite page express the form as well as the interior volume. The roof still functions as a recognizable symbol in a landscape as well. Aalto's Säynätsalo Town Hall differentiates its council chamber from the rest as a landmark. Fujisawa Municipality Gymnasium by a Japanese architect Fumihiko Maki seems to be evolved inside out to give enough spatial character to the interior. The roof of Ronchamp by Le Corbusier emphasizes people's attention to the introduced light by its concave shape. There exists the directionality outwards.





The weight of the roof altered the way to rest on the body. When we carry heavy stuff, we do it on our shoulder not just with arms. The solid concrete column bears the opposite end.

I attempted to create the building by giving spatial significance to the interior of the primary room. The arrangement of the roof was intended to hint the presence of the sky by the sloping angle and the clerestory, as opposed to the suppressed feeling of the typical large enclosed space.



facing page

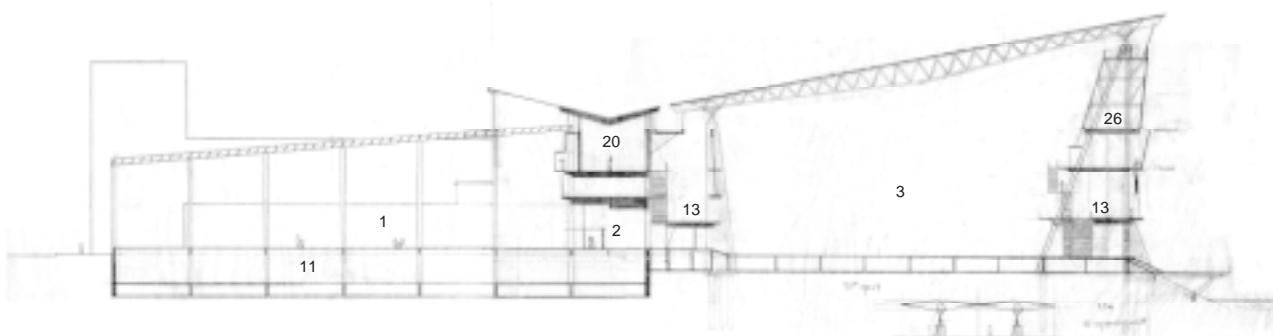
(top left) Shoukouji-Temple, Takaoka, Japan
 (bottom left) Hongan-ji Temple, Kyoto, Japan (rebuilt 1636)
 (right) Toudai-ji Temple, Nara, Japan (rebuilt 1709). The largest wooden building in the world has a width of 57m and a height of 47.5m.

this page

(top) Chapelle Norte Dame du Haut, Ronchamp, France, Le Corbusier (1955)
 (middle) Fujisawa Municipal Gymnasium, Kanagawa, Japan, Fumihiko Maki (1985)
 (bottom) Säynätsalo Town Hall, Säynätsalo, Finland, Alvar Aalto (1952)

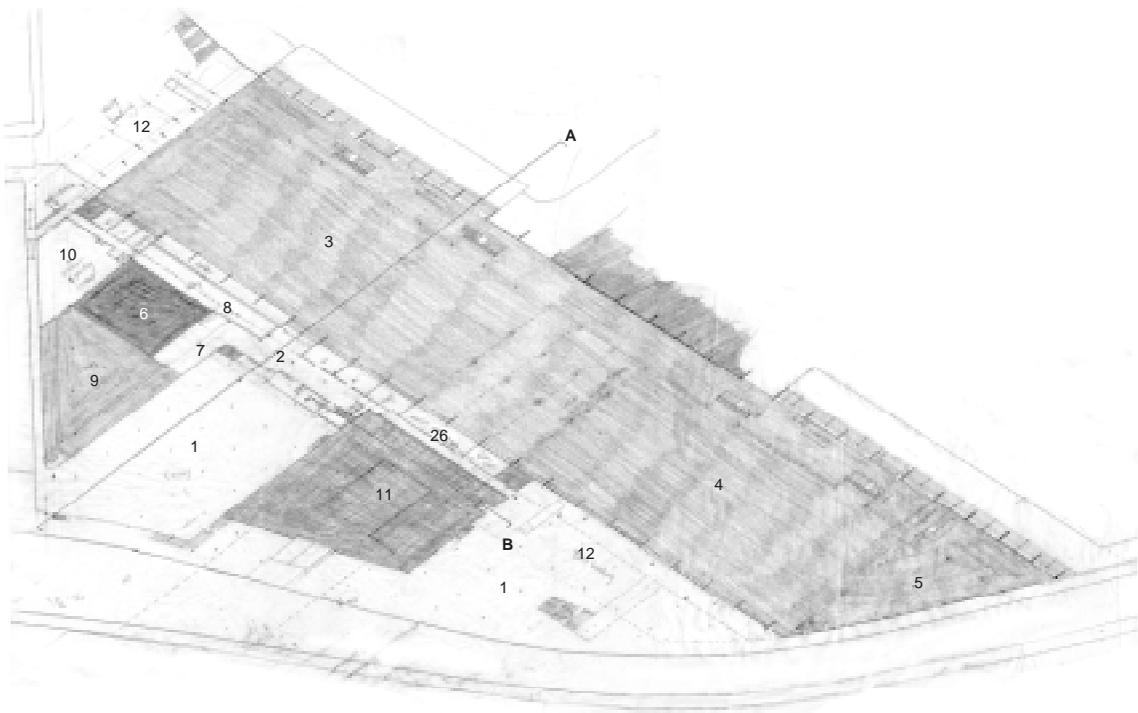


Third Proposal

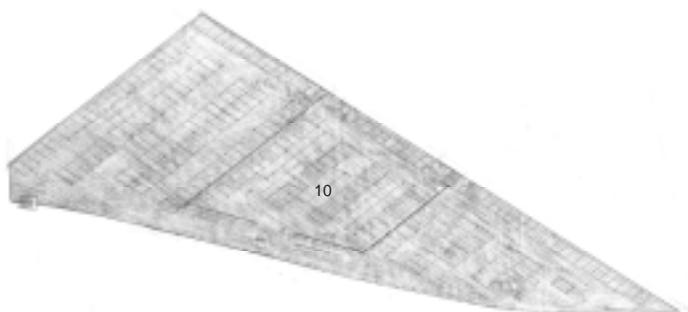


Section A through the entrance and the exhibition hall A 1:1,200

At the river side wing, the roof structure is supported by the two columns attached at the top. There is a clear separation between the skelton and the skin.



1st floor plan 1:2,400



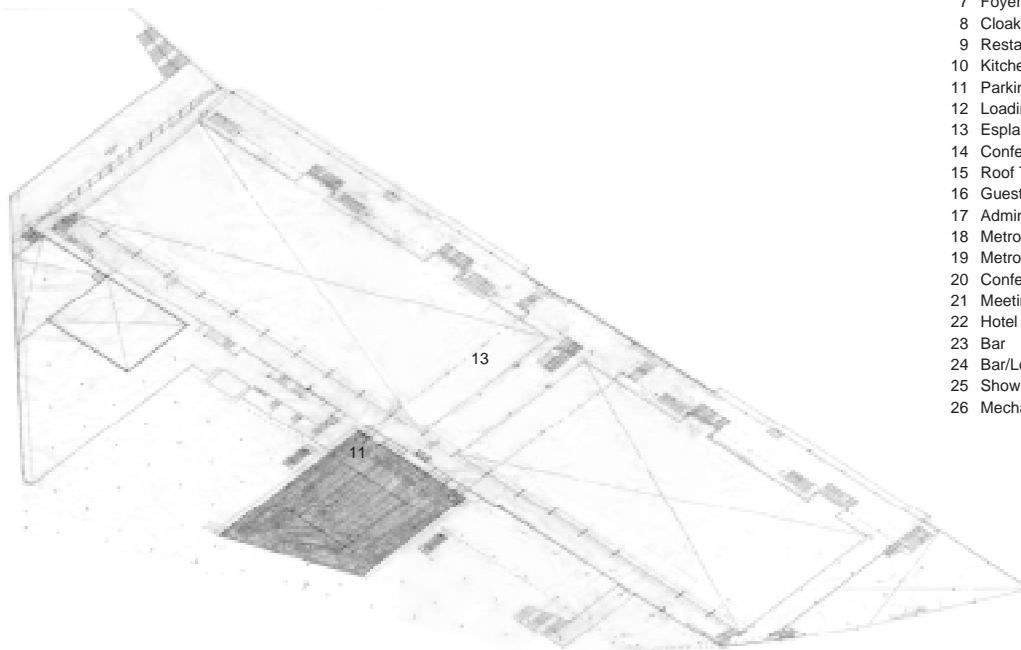
Basement floor plan 1:2,400

This proposal was originated during a long period of struggle in determining whether my starting point of the project be for the general rule or for the site-specific rule. This proposal decided to celebrates the uniqueness of the site.

This proposal locates the exhibition hall along Cameron Run. The river side wing accomodates the conference rooms on the third floor and the park side wing houses the auditorium, the banquet room, the conference hall, and the hotel rooms. The triangular piece for the restaurant and parking garage under the Metro line are projected into the plaza. The plaza has another parking area underneath.



Structure Model. The roof structure spans the exhibition hall in 64.5m (215').

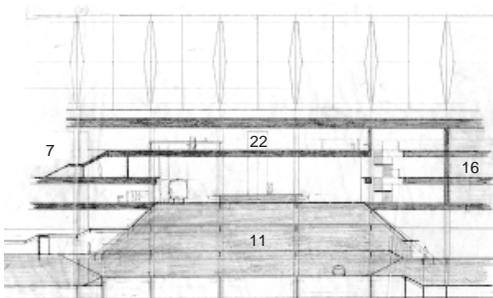


- 1 Plaza
- 2 Entrance Lobby
- 3 Exhibition Hall A
- 4 Exhibition Hall B
- 5 Exhibition Hall C
- 6 Banquet Hall
- 7 Foyer
- 8 Cloak
- 9 Restaurant/Cafe
- 10 Kitchen
- 11 Parking Garage
- 12 Loading
- 13 Esplanade
- 14 Conference Hall
- 15 Roof Terrace
- 16 Guest Room
- 17 Administrative Office
- 18 Metro Line Platform
- 19 Metro Station
- 20 Conference Room
- 21 Meeting Room
- 22 Hotel Lobby
- 23 Bar
- 24 Bar/Lounge
- 25 Show Manager's Office
- 26 Mechanical Room

2nd floor plan 1:2,400



Roof structure model



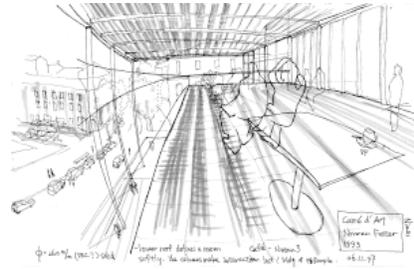
Section B through the Metro line platform 1:1,200



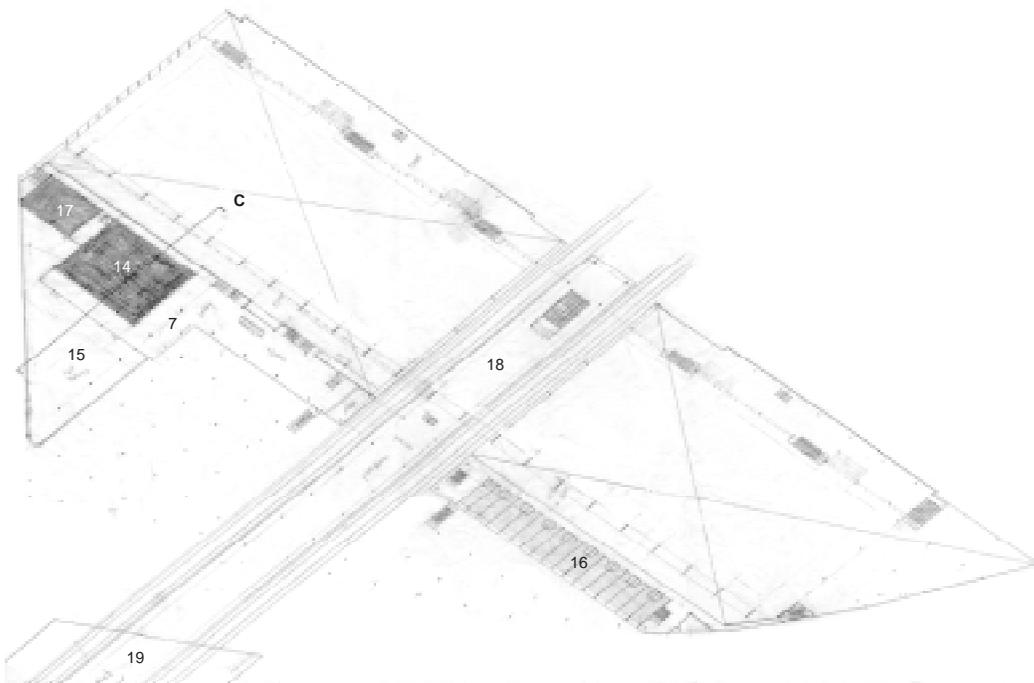
International Labor Exposition Hall, Turin, Italy, Pier Luigi Nervi (1961). The concrete column tapers 18 to 9 feet in an 82 foot run.



The plaza is covered by the louvered roof which extends over the entire front area and provides visitors with shading from the southern sun. It is created by the recessed building walls which is particular to the whole master planning, but at the same time, it manifests its belonging to the whole by the arrangement of the louvered roof. The roof marks the territory of the building gently. Norman Foster's Carré d'Art in Nimes shows that the columns of the overhang transform the sidewalk into a part of the building by their placement. People sitting in the balcony also extends their boundary to the sidewalk. The exterior and interior are harmonized through the blurring boarderline. The forecourt at the Kimbel Art Museum by Louis Kahn brings out the atmosphere of the place and makes you prepare to enter. When you leave the building, its dynamics diminish gradually as you walk through the trees. Like the previous examples the roof was intended to utilize the entrance plaza and state its belonging to the whole.



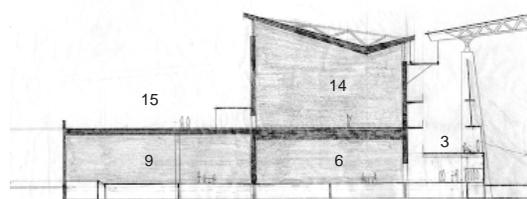
Carré d'Art, Nimes, France, Norman Foster (1993)



3rd floor plan 1:2,400

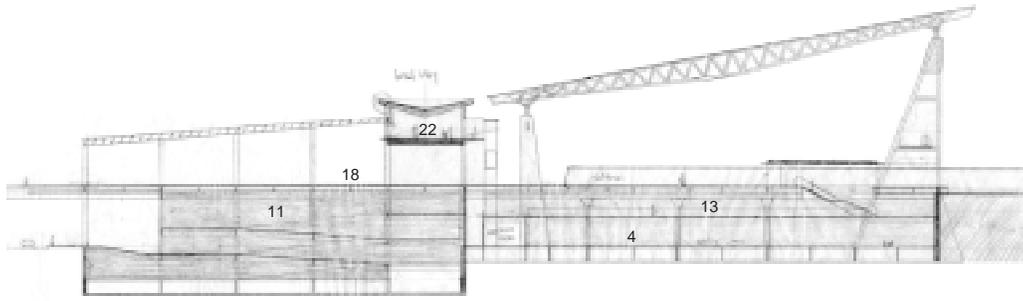


Kimbel Art Museum, Fort Worth, Texas, USA, Louis Kahn (1972). Forecourt.

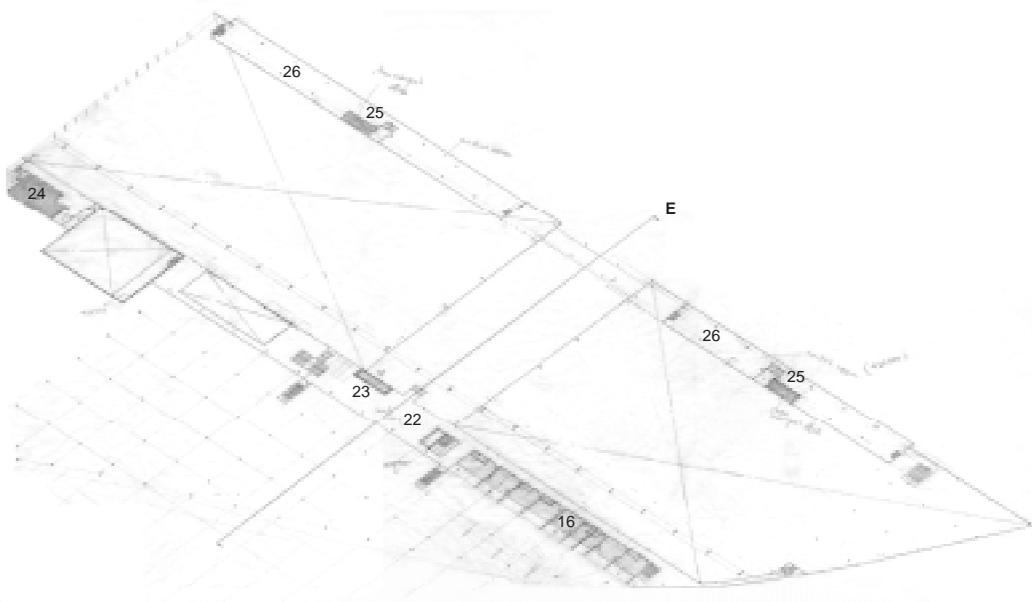


Section C through the conference hall 1:1,200

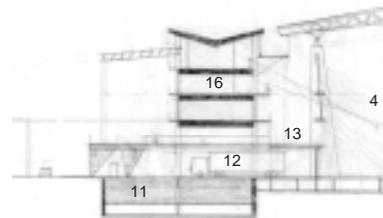




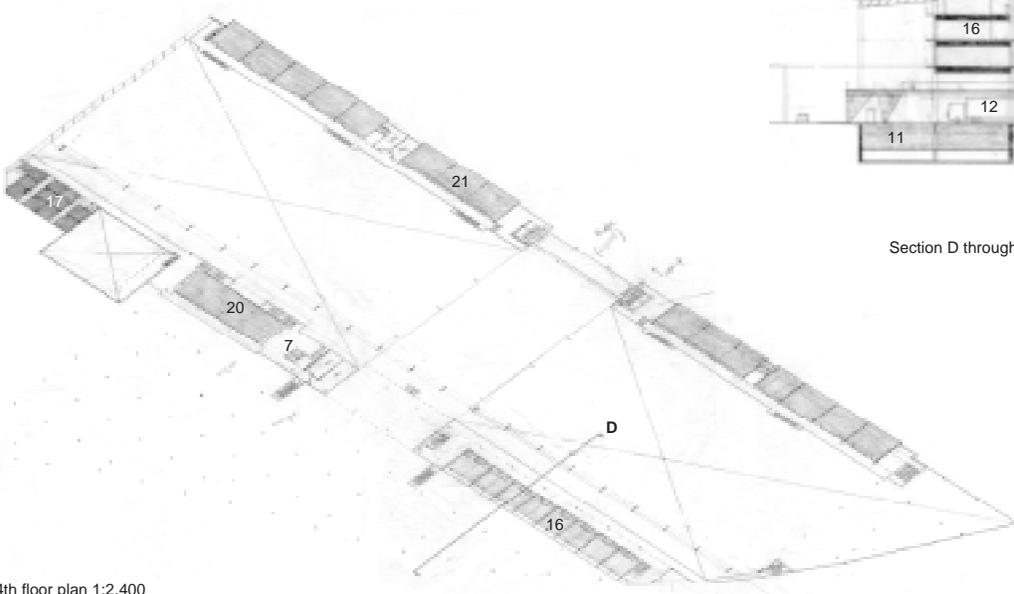
Section E through the Metro platform 1:1,200



5th floor plan 1:2,400



Section D through the hotel 1:1,200



4th floor plan 1:2,400

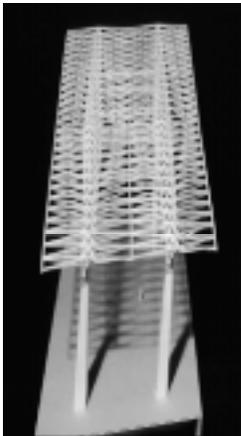
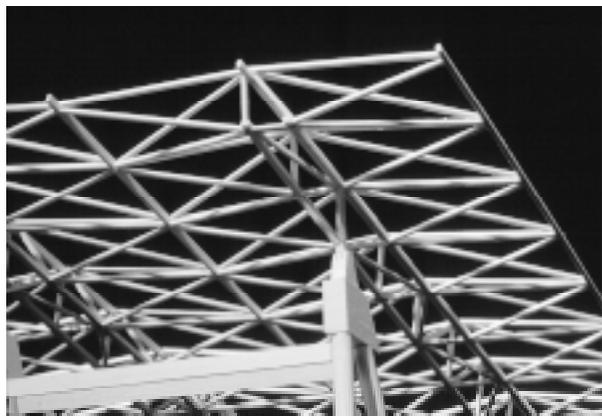
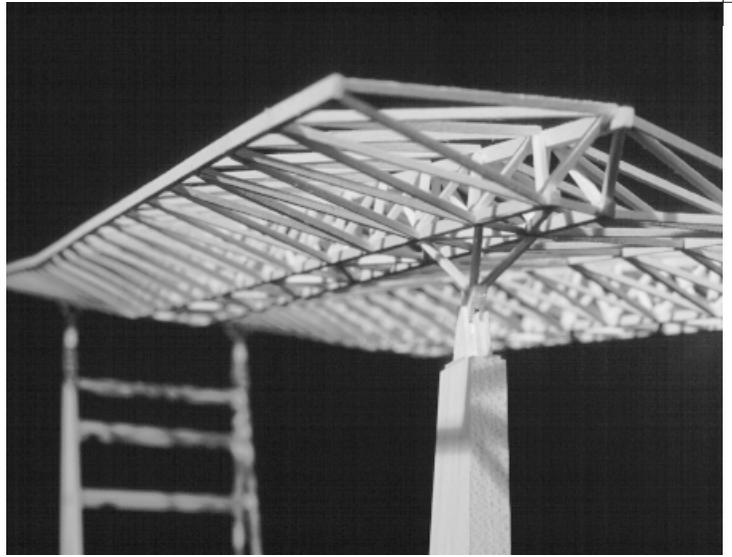


Study of Structure:
human dimension

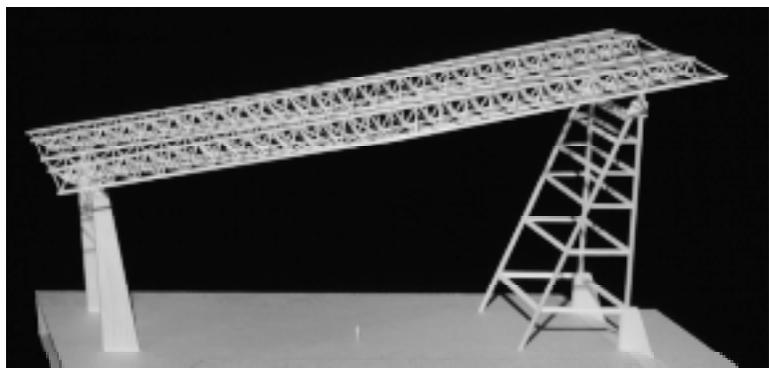
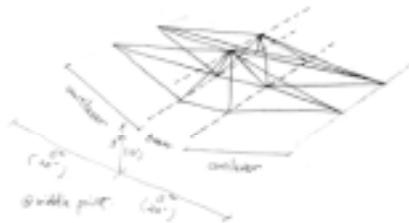


When I entered Norte Dame du Paris, I was astonished with the verticality and size of the nave and just lost for a while. But I begun to settle myself after understanding how the room was constructed. There was a clear compositional hierarchy. Hundreds of pieces of stone became a column, a bunch of columns became a wall, and the walls became a ceiling. This huge building was constructed by pieces that the masons could carry. Human dimension existed undoubtedly. In his book *Monsters of Architecture*, Marco Frascari reveals the presense of human body in translation of drawings into buildings and buildings into drawings, “The human body is the instrument of these chiasmatic translations, an edifying activity. The body measures and constructs edifices. The body is then the key semiotic tool for translating the diverse system of unconscious feelings into conscious meanings that make up the rhizome of sign composing an edifice.”⁷ Through this process of discovery of our body, we feel delight and security. Those are the identification and the orientation defined by Christian Norberg-schulz as primary aspects of man’s being-in-the-world.⁸ Makuhari Messe exhibition hall by Fumihiko Maki offered a possibility of large enclosed space with delicate consideration of human scale. Its exposed structural members show hierarchy and order to understand the distribution of the force in the woven shell. I intended to create a sense of *belonging* in the notion of Norberg-schultz by the clear structural composition in this project.

(top) Norte Dame du Paris, Paris, France
(left) Makuhari Messe Phase I, Chiba, Japan,
Fumihiko Maki (1989)

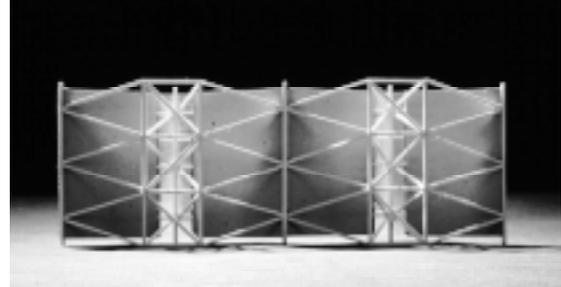


The roof structure spans in 64.5m (215'). The beam is made out of space frame and woven into the fabric of secondary structure. Each beam is structurally independent. There is a expansion joint between two 'wings' cantilevered from the main beam.



Study of Skylight

To suggest the presence of the sky as well as the structural organization, the skylight was employed above the main roof beam. It enables the entire exhibition hall to be illuminated from above. It would orient the visitors by the lines of light even in the enormous room size. The skylight brings nature in an abstract manner. In this project again, “Structure is the giver of light” in the words of Louis Kahn.⁹



Preliminary study of the skylight:
The symmetrical arrangement was changed towards the finalization to reduce the gain of the afternoon sunshine at the low angle.



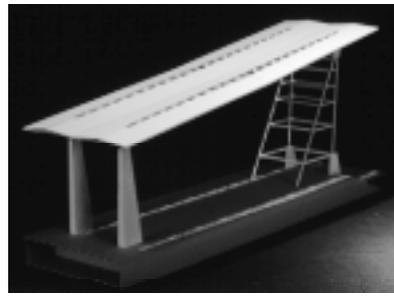
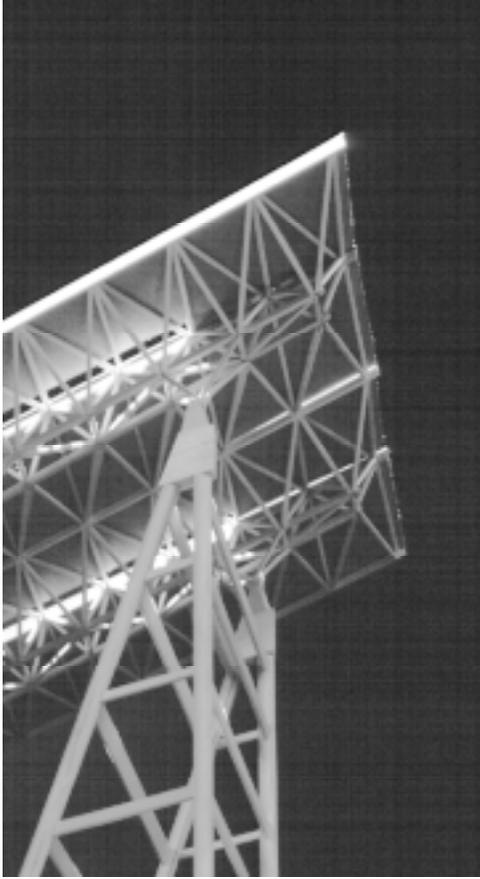
(Above) Library, Phillip Exeter Academy,
Exeter, New Hampshire, USA
Louis Kahn (1972)
(below) First Unitarian Church,
Rochester, New York, USA,
Louis Kahn (1969)



Fujisawa Municipal Gymnasium,
Fujisawa, Japan,
Fumihiko Maki (1985)

Sea-Folk Museum,
Toba, Japan, Hiroshi Naito (1992)

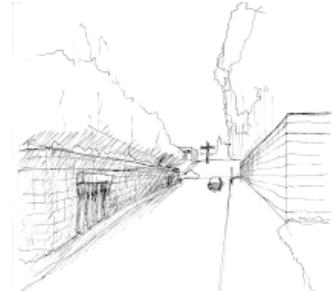
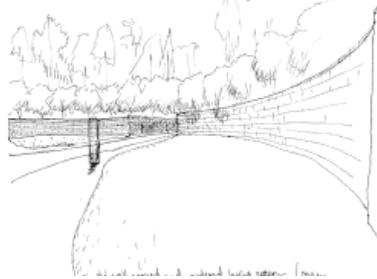




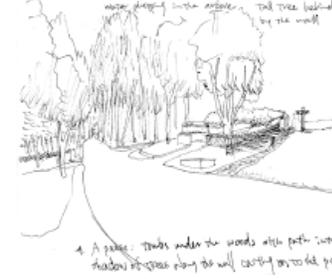
Study of Entrance: sequential approach



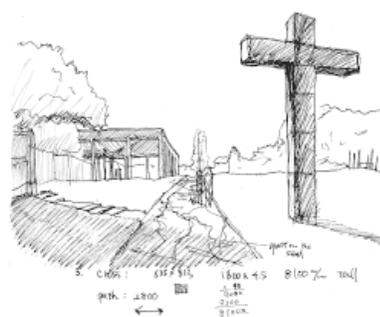
1. The path with some wall along with path.



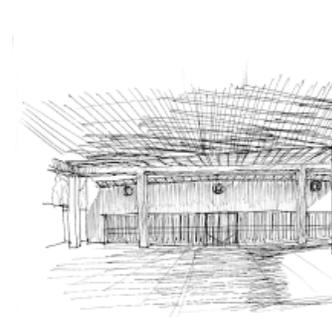
2. The crop appeared. A lot of trees in the center were changed into a single tall tree behind, shortened by the wall.



4. A path: leads under the woods with path into woods. A row of trees along the wall carrying over the path.



5. Cross: 1810 x 45 8100% tall
path: 2200
1810 x 45
8100% tall



7. In the door of the crematorium placed in the entrance. Light



8. Entrance court. Light at the center.



8. Slope floor toward the courtyard. rounded elements

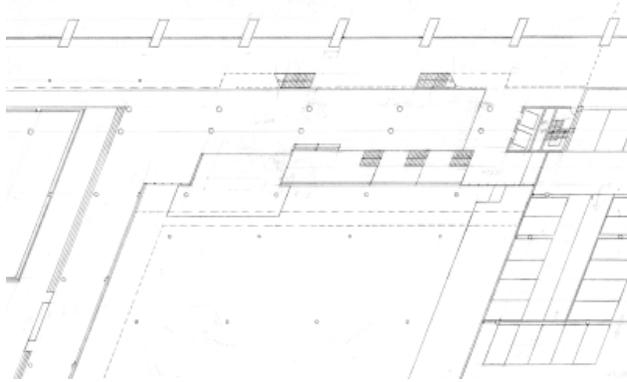
1	2
3	4

Skogs Krematorium, Stockholm, Sweden,
Gunnar Asplund (1940)

An approach by sequence evokes the extraordinary duration that makes you prepare to enter the scene. It is appropriate to a building offering a special place for people to meet. Through this process the building expands its boundary and transforms the surroundings into its part. Skogs Krematorium by Gunnar Asplund revealed significance of sequence. There is a path gives various views in a silent and unusual slowness. The movement stimulated the quiet expectation towards the final destination. The entire landscape seemed like a building. "Architecture is an instrument for not building *in a place*, but for building *that place*" in Mario Botta's view was demonstrated there.¹⁰

In the Japanese tea ceremony, both the guest and the host are required the long preparation before the session. The host offers the essence of compressed time in the short duration. The extraordinary sense of time delights us.

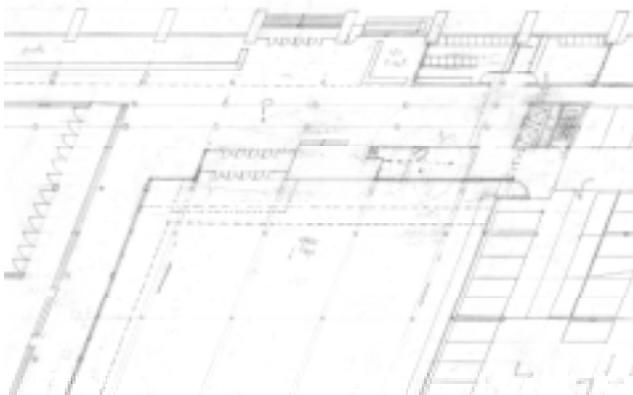
I attempted to design the entrance plaza as a room in the building. The passage starts at the plaza and people walk through the layers of columns. They visit rooms of various height and width before they reach the exhibition hall. The entrance hall takes an advantage of its location at the furthest point from the Eisenhower Avenue to strengthen the act of slow approach.



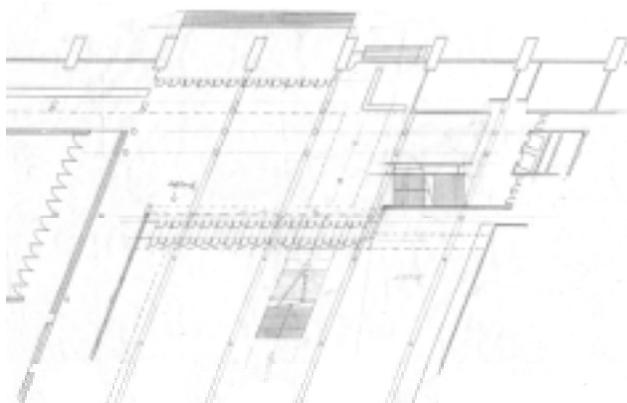
Entrance at the second level



Fushimi-inari Shrine, Kyoto, Japan. The layered wooden gates emphasizes the depth of entry. The curved path evokes mysterious curiosity.



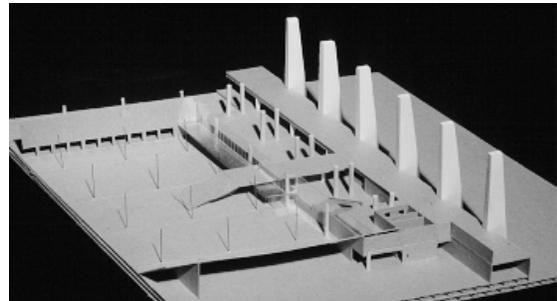
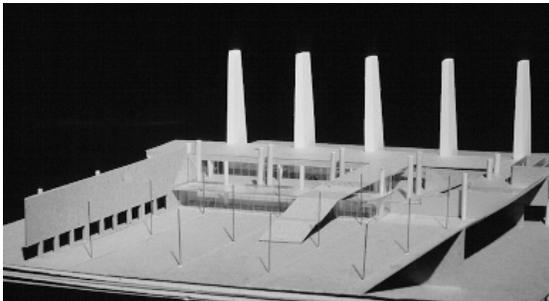
Entrance at the first level 1:1,000



The entrance hall was re-approached to celebrate the entering to the large room. It widened the entry area to the building as well as to the exhibition hall. It functions as an ample anteroom.

Revised entrance 1:1,000

The entrance provides the general entry and the separate entry to the esplanade level through the stair.

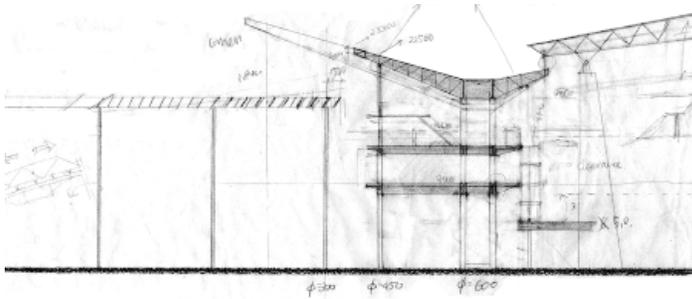




Study of the entrance

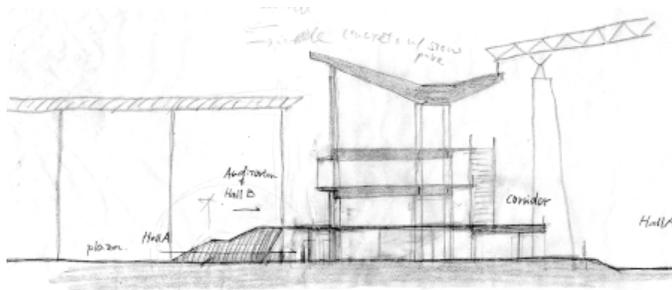


Chandigarh Assemblée, Chandigarh, India, Le Corbusier (1964). An inviting gesture of roof is created by the shape and the way the roof is supported.



The wing was revised to achieve smooth change from the scale of large roof for the exhibition hall to the scale of medium-size conference room. The roof of the wing functions as a gutter. The double column supports the roof and another column carries only the floor slabs not the roof.

Entrance section 1:800



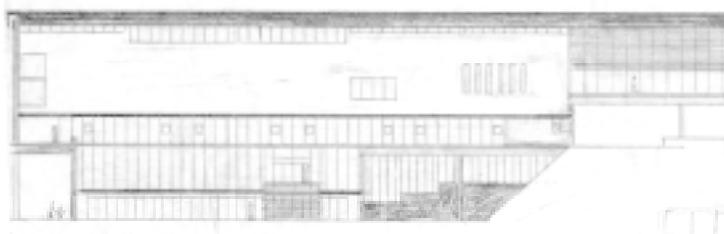
The stair leads people to the esplanade level directly. This makes the separate use of the three exhibition halls easier. The esplanade offers a walk with looking down the exhibition.

Entrance section 1:800



The slit of high-side light emphasizes the structural separation. That makes a band of light in the night. Brick was considered for the exterior finish material.

Entrance elevation 1:800



The use of brick is limited at the side of the stair in the entrance hall. The stuccoed concrete wall was replaced with copper at the later stage.

Entrance elevation 1:800