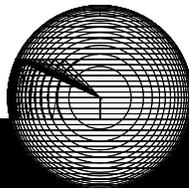


Book III

Imago
Project

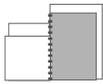




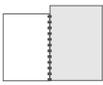
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Viewing and being viewed
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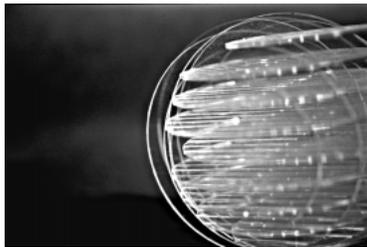
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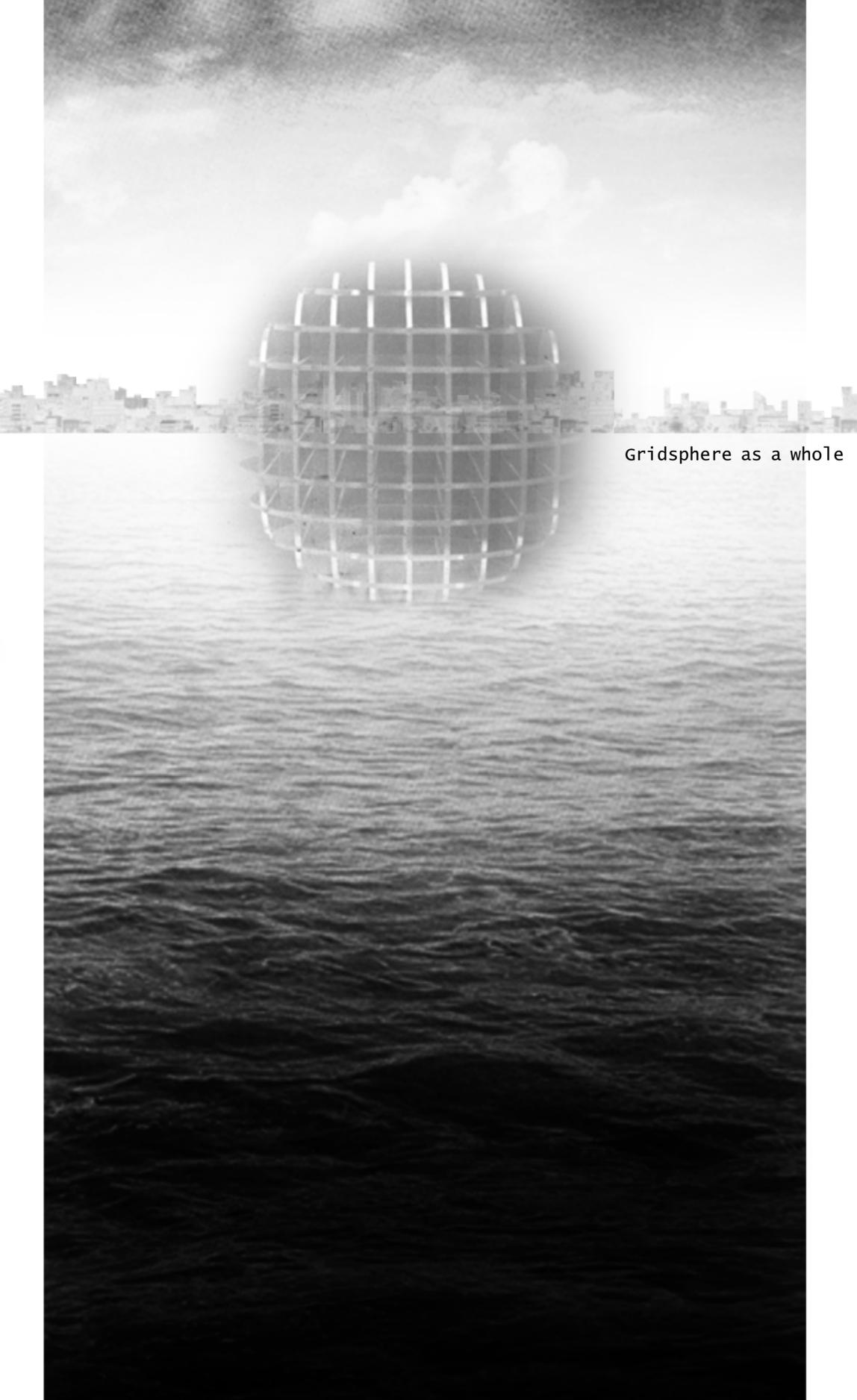
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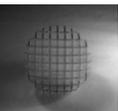
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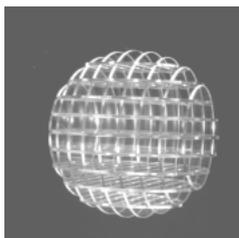


Gridsphere as a whole

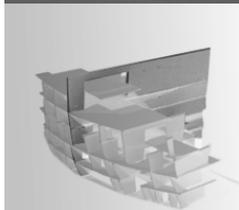


Sense of wholeness

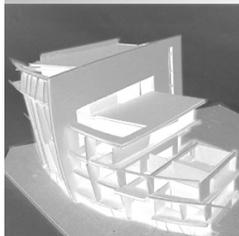
In the sense of wholeness, it is important for me to know the character of air I want for my space. Structure, quality of light, relationship of elements, and material combination; all these things may be orchestrated to create specific qualities of color, weight, texture, and moisture of the air I design.



1



2

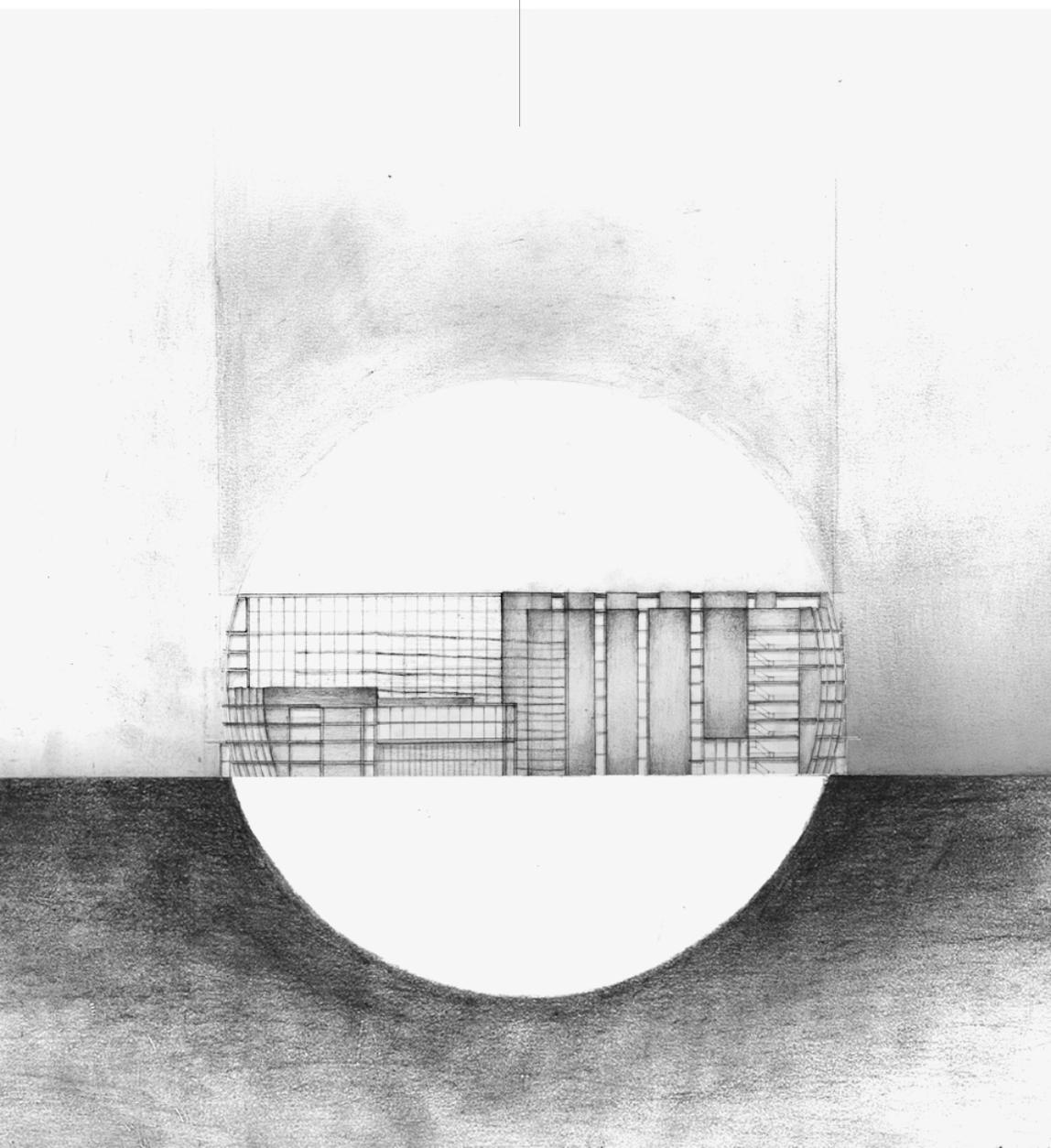


3

- 1 Plexiglass model
- 2 Chipboard model
- 3 Chipboard model

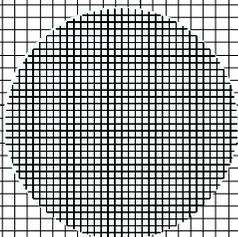
South-West Elevation

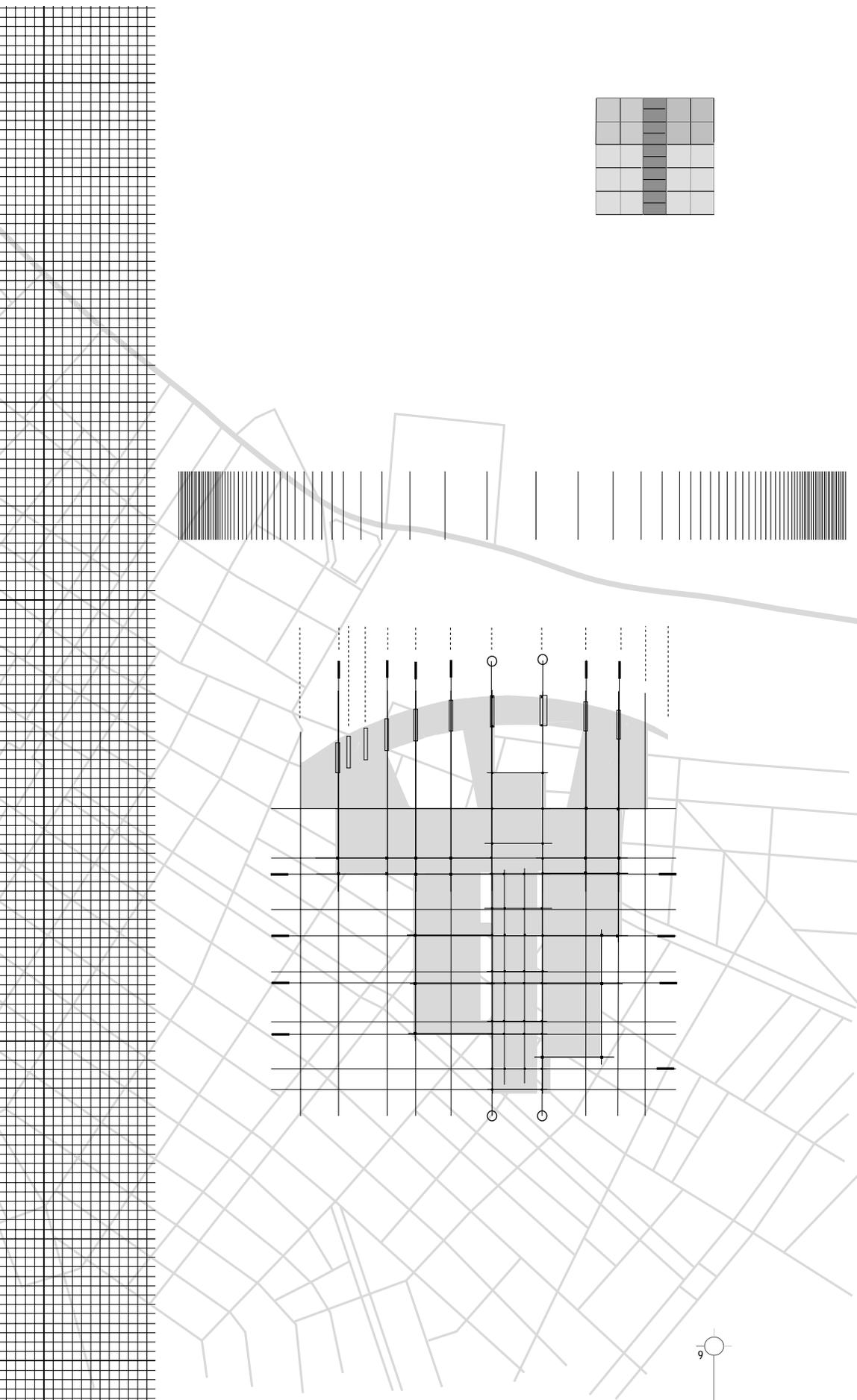
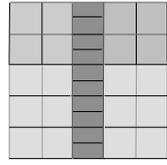
North-East Elevation

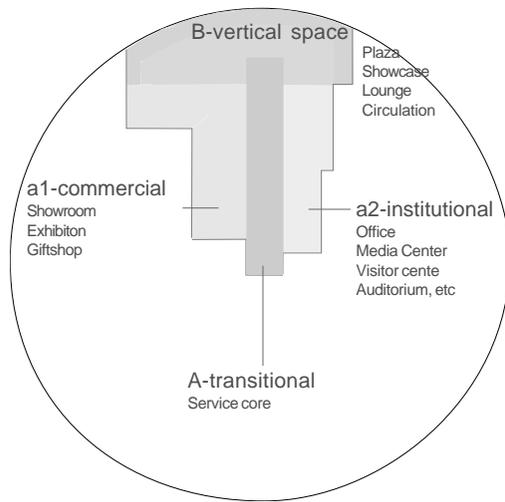
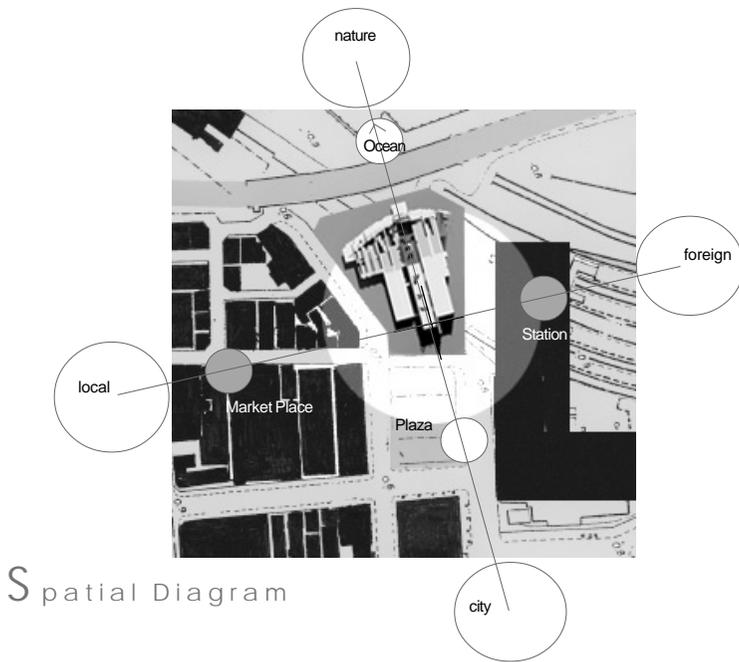


Structural Order

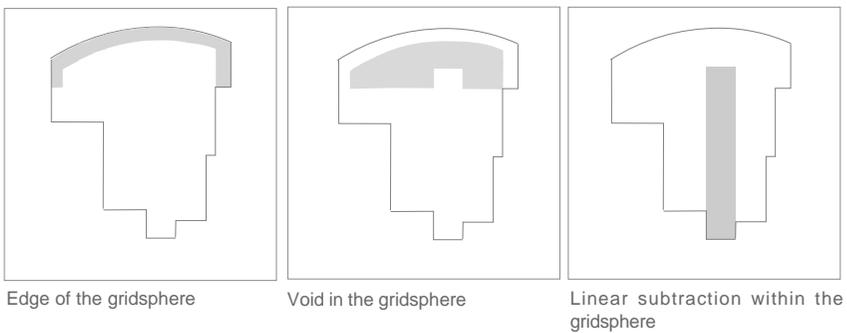
There is a direct relationship between the structural order and the nature of spaces. The hierarchy of space is manifest in the use of relative structural density.

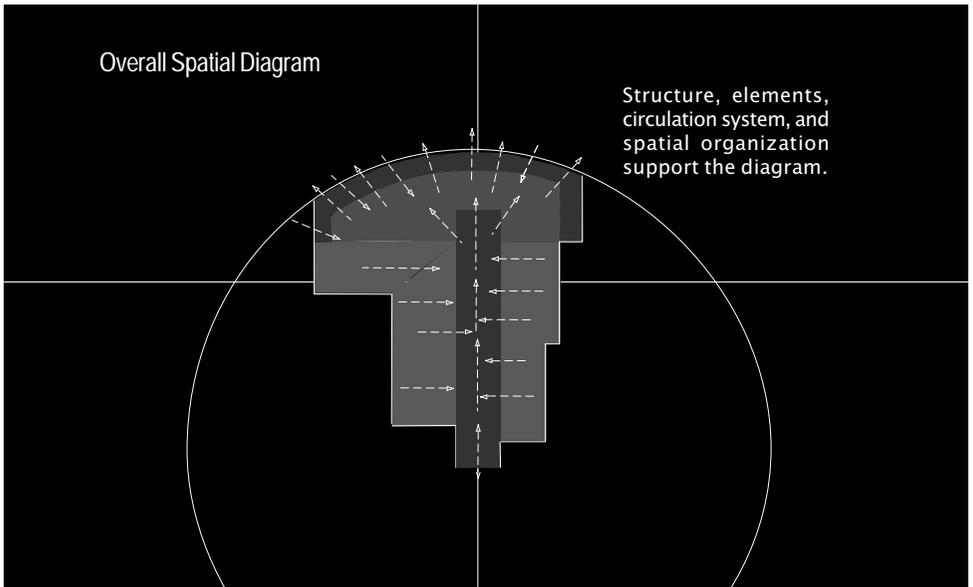
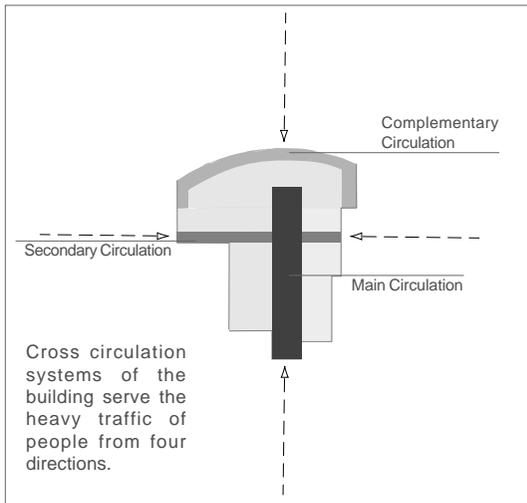






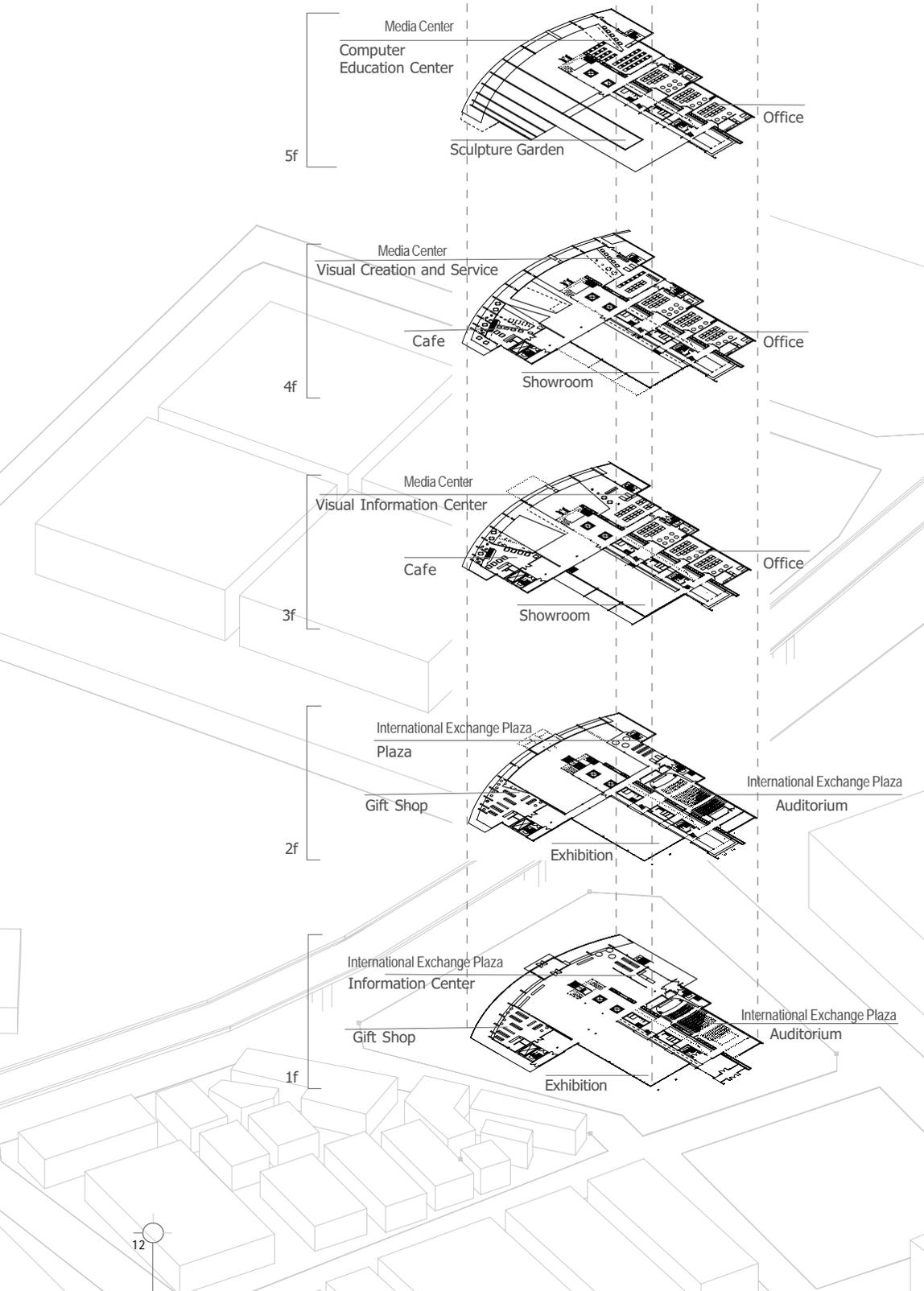
Three distinctive places within the gridsphere

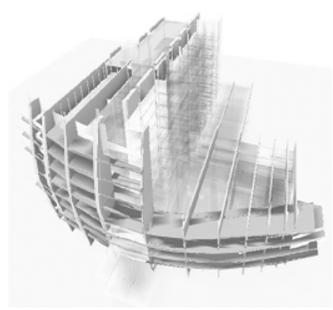
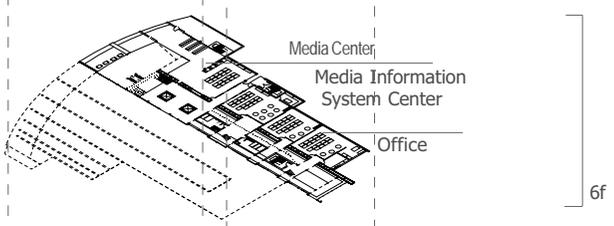
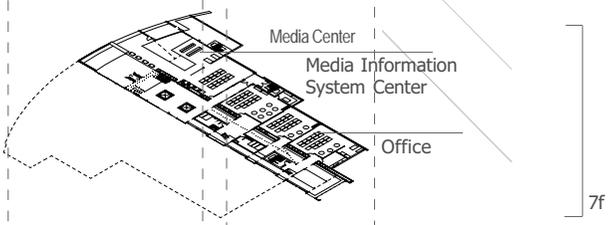
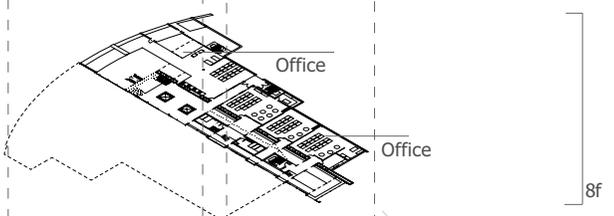
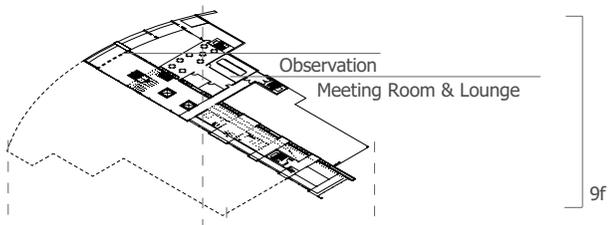


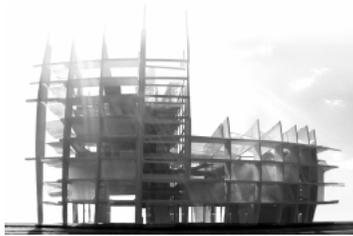


Exploded Floor Plan

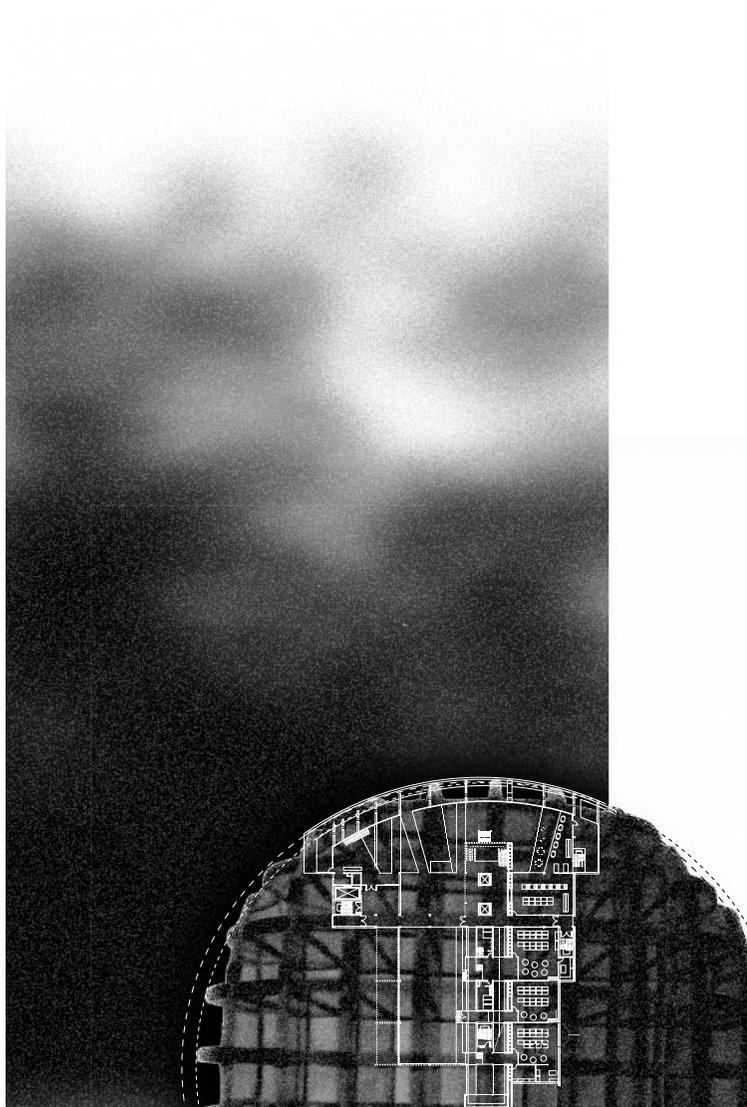
Hakodate Visitors Center







Edge of the gridsphere



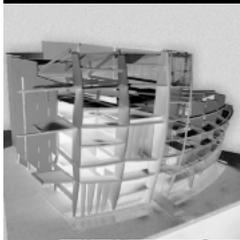


E xtended threshold

As a visitors center, the building functions as a threshold for the city. In this moment of transition, the project serves as an arrival place and point of departure for expeditions into the city. To celebrate the entry, and to express the sphere as a generator, the facade of the project became "room-depth." The facade, as "extended threshold," projects interior dramas outward.



1

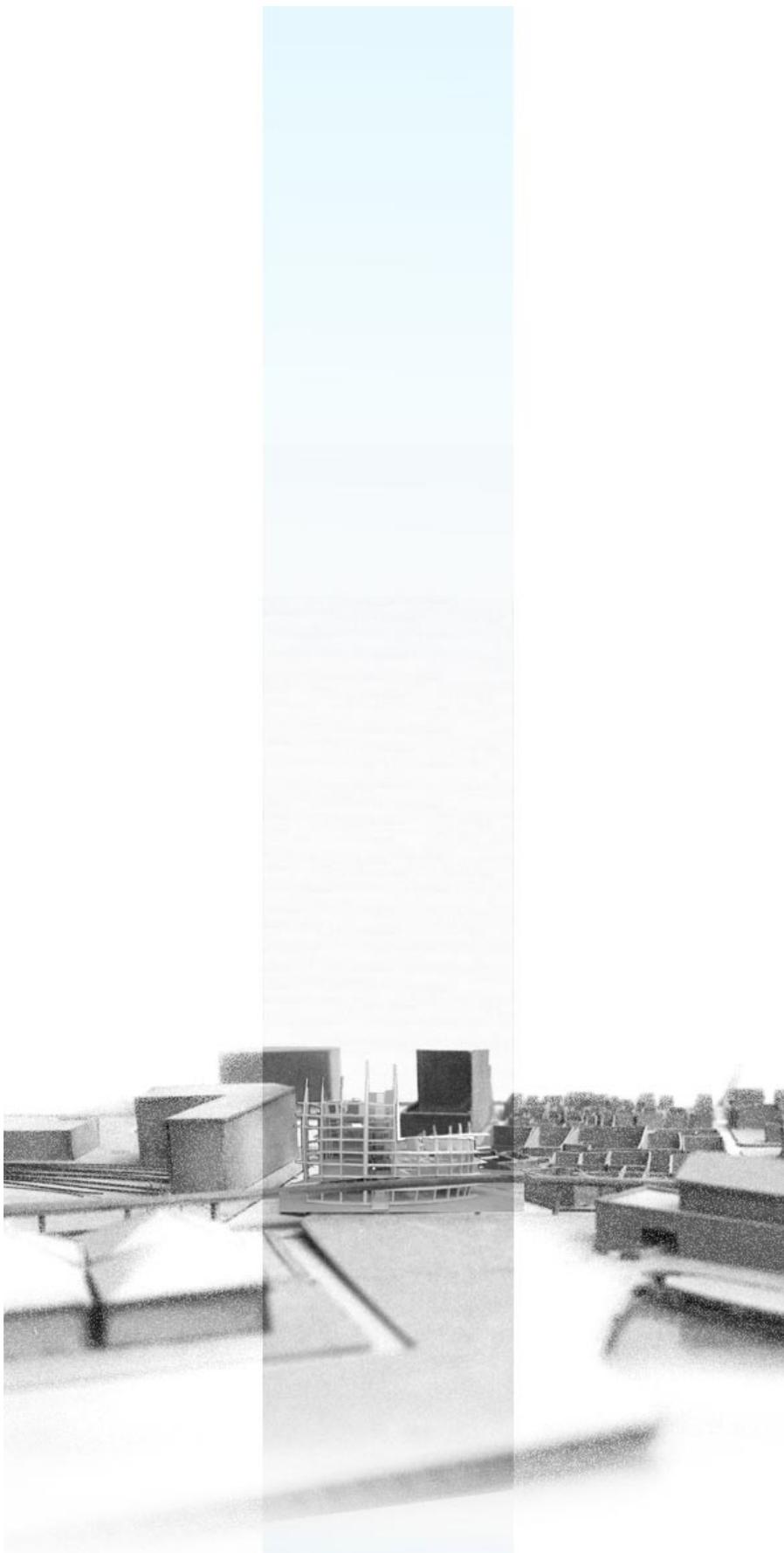


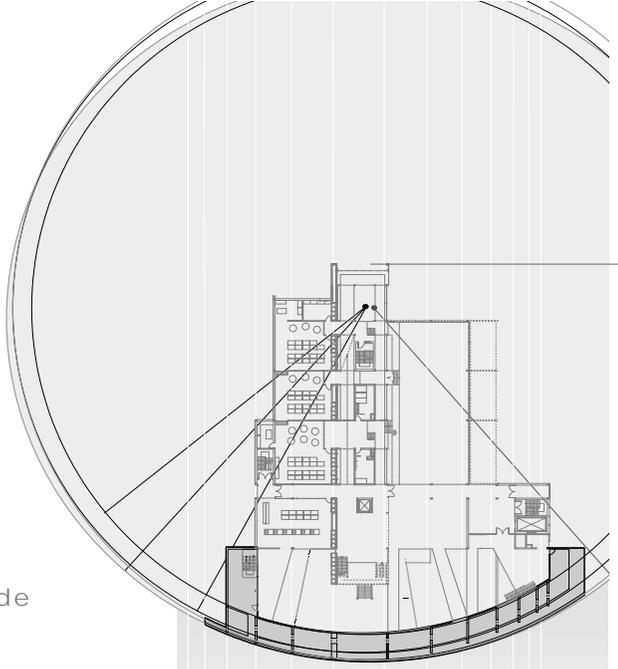
2



3

- 1 Bristol paper model
- 2 Chipboard model
- 3 Chipboard model

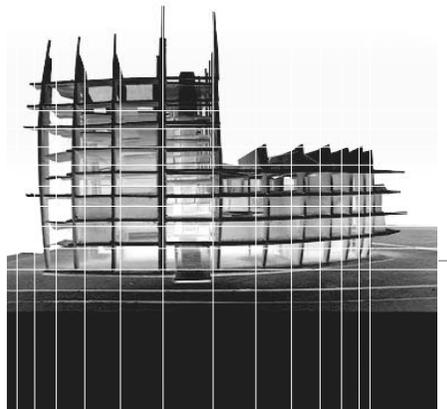
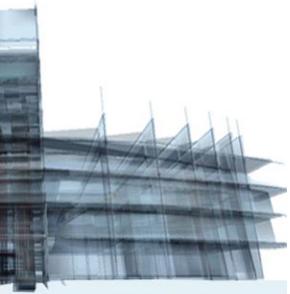


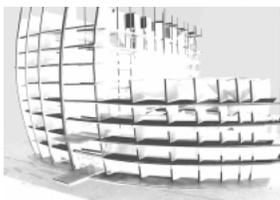


Rules of the facade

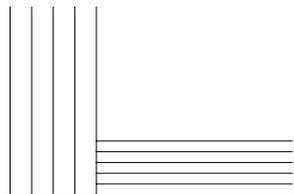
Both sides achieve distinct characters, and external and internal forces are mediated by the facade. The various rules of the facade were determined in order to express these architectural ideas.

Gate
known and



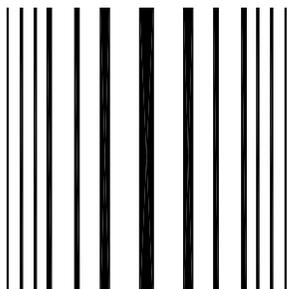


By shifting the pivot point of the horizontal planes, on the facade, horizontal planes shift from outward to inward.

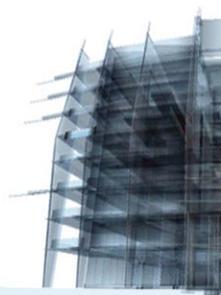


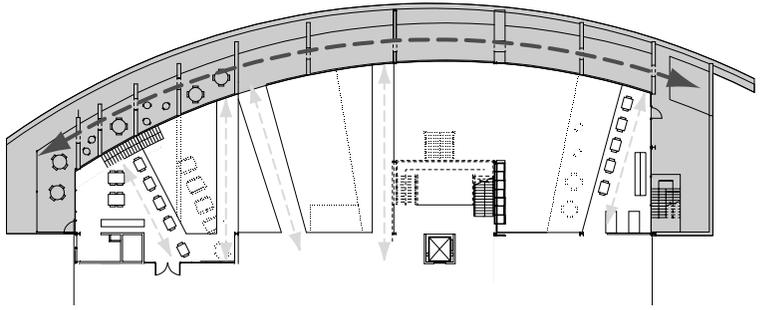
As a result, vertical planes on the left side (office) are more dominant on the facade.

between
unknown



To emphasize the curvature of the facade, the spacing of vertical elements gradually changes.



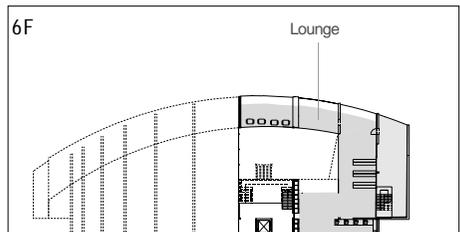
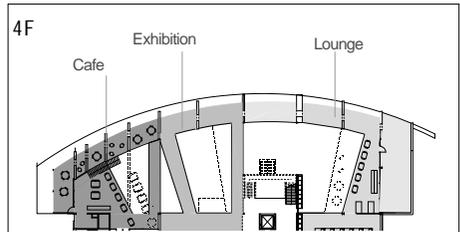
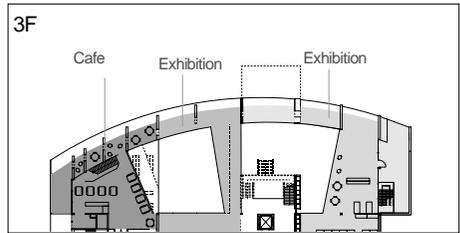
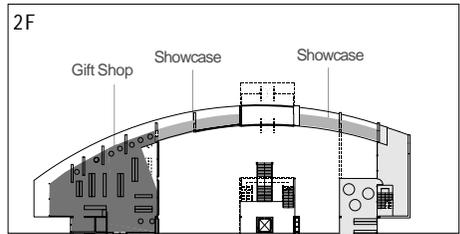


The facade contains passage which connects office and exhibition sides.

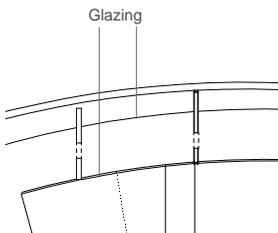
Interior Arcades

The facade is comprised of cell-like rooms which accommodate many different functions. These rooms belong to the space behind.

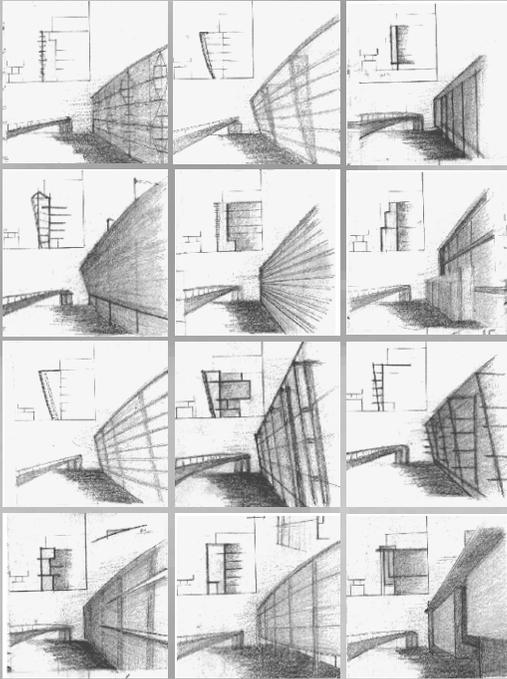
- Facade contains:
- exhibition space
 - showcase
 - giftshop
 - cafe
 - lounge



The maximum depth of the facade reaches 16 feet. By being equipped with double glazing, each room on the facade acts as a sound buffer and insulation.



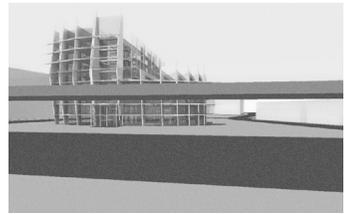
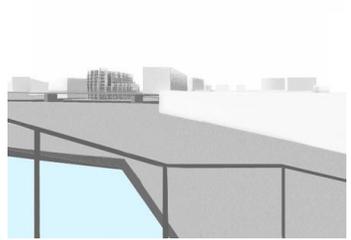
Duality in viewing and being viewed



Early facade study sketch

Viewing and being viewed
The projected interior space through the transparency and translucency of the facade stimulates visitors' imagination and anticipation. The degree of invitation on the facade largely depends on this eloquence of the interior space. The facade is a stage for viewing and being viewed. From outside, the facade appears as showcases that project various spatial characters. From inside, it appears as many hollows where one can enjoy views outward.

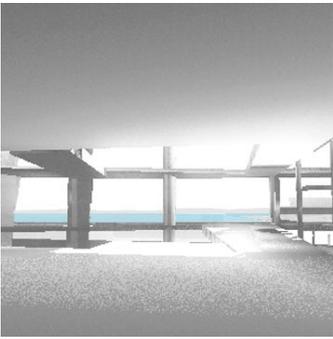




Between two blues
From the ocean

From the ferry, the distinct facade
of the visitor center is a landmark.

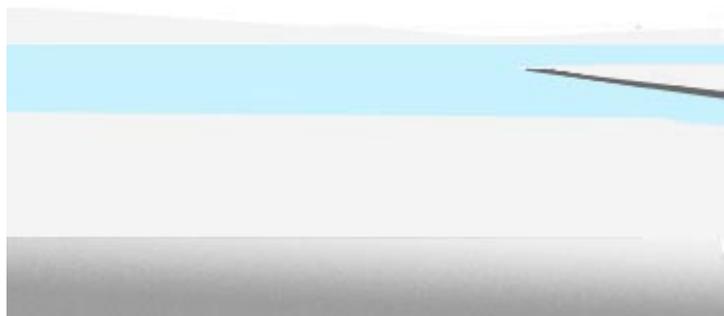
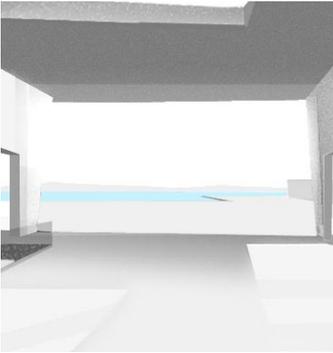
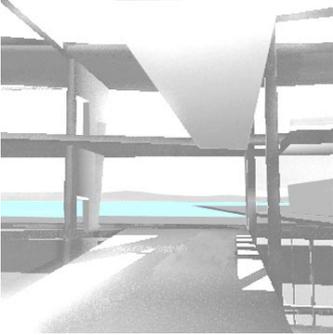
Duality in viewing and being viewed



Between two blues
To the ocean

The intimate cells of the facade
allow one to enjoy a "visual
baptism" by the ocean vista.

Duality in viewing and being viewed





Duality in viewing and being viewed

Compartmentalized threshold-facade



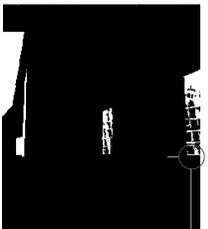
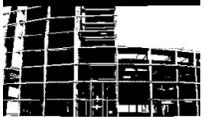
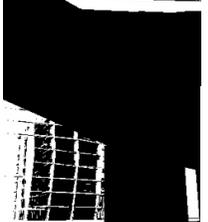
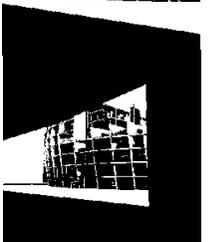


Architecture is static expression.
Roads symbolize movement.
The contrast between these two
stimulated my ideas for the
facade design of the project.

*The coexistence of building and roadway
on the road 1*

Visual kinesthesia
In our contemporary life with its dependency on motorization, experiencing space at high velocity is still an exciting moment. As our eyes touch the urban fabric, our entire body receives the masses of the building contained within it. This is a festive moment when one experiences "visual kinesthesia." In urban context, architecture has to be built so that it enhances the relationship between itself and civil design. Exploration of how architecture could engage civil design and maximize amplitude of this "visual kinesthesia" determines this facade design to a large extent.



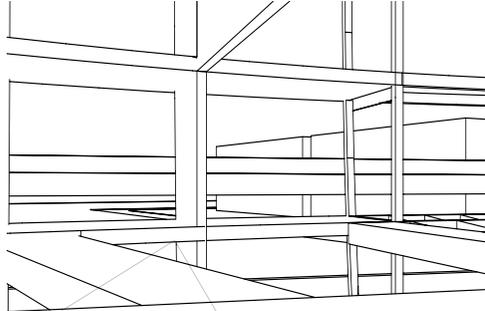


*The coexistence of building and roadway
under the road*

Urban Sculpture

The adjacent elevated road serves the city as a spine for transportation. It has tremendous presence, and its sculptural form gives great visual and psychological impact to not only the surrounding physical environment, but to people. This road is also a pedestrian gate for people passing from a large parking lot at the water front area to the visitor center.

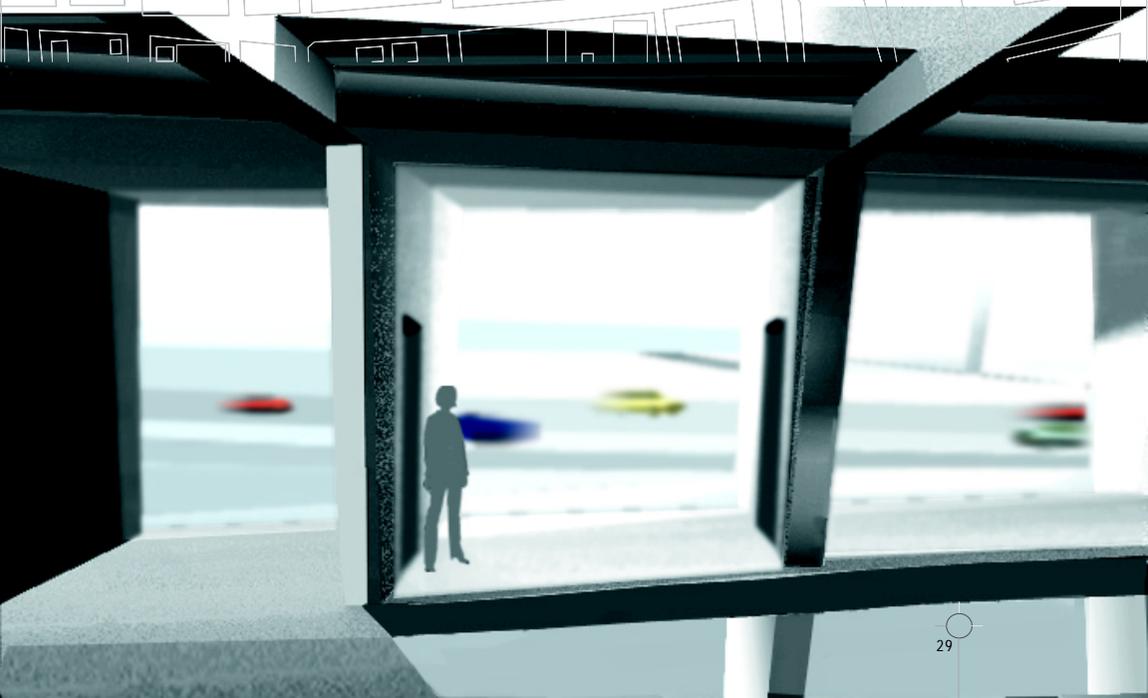
Experience of walking under this road and entering the visitor information center reveals a positive dialogue between them. The curvature of the facade is a counterpart to the one of the road. Plasticity and curved mass on the facade which is created out of deep horizontal and vertical planes mediates the massive presence of the elevated road.

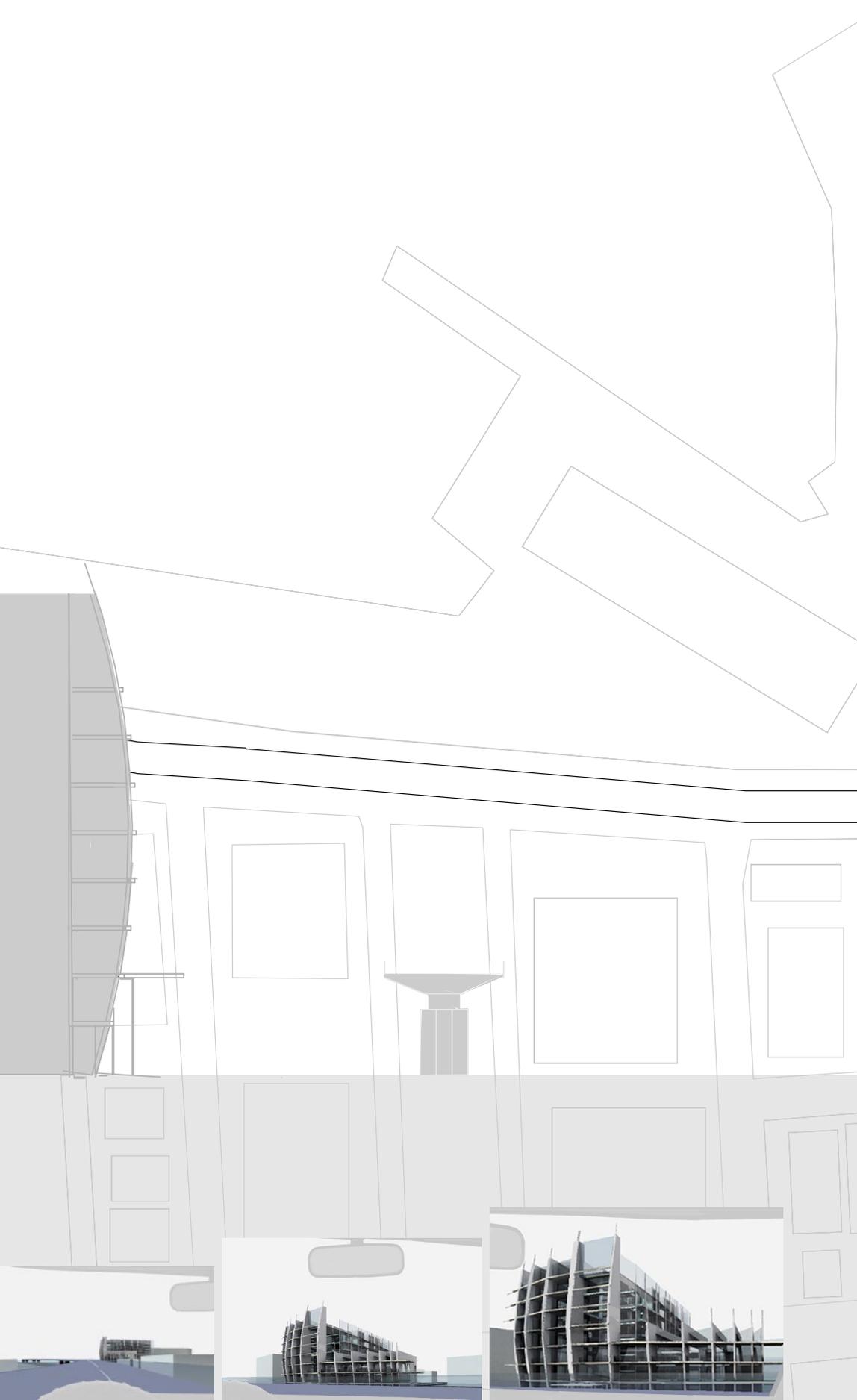


Poeticized View

In daytime, walking through the interior space, the blurred, colorful images of the moving cars combined with the color of the ocean become a poetic image for urban life. At night, headlights of cars also hit these materials, and reflections of light fly from one direction to the other on the edge of the facade elements.

*The coexistence of building and roadway
from the building*

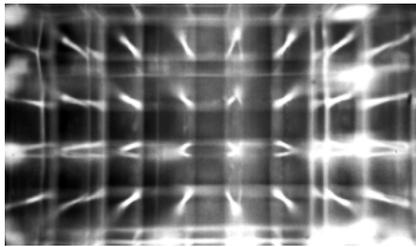




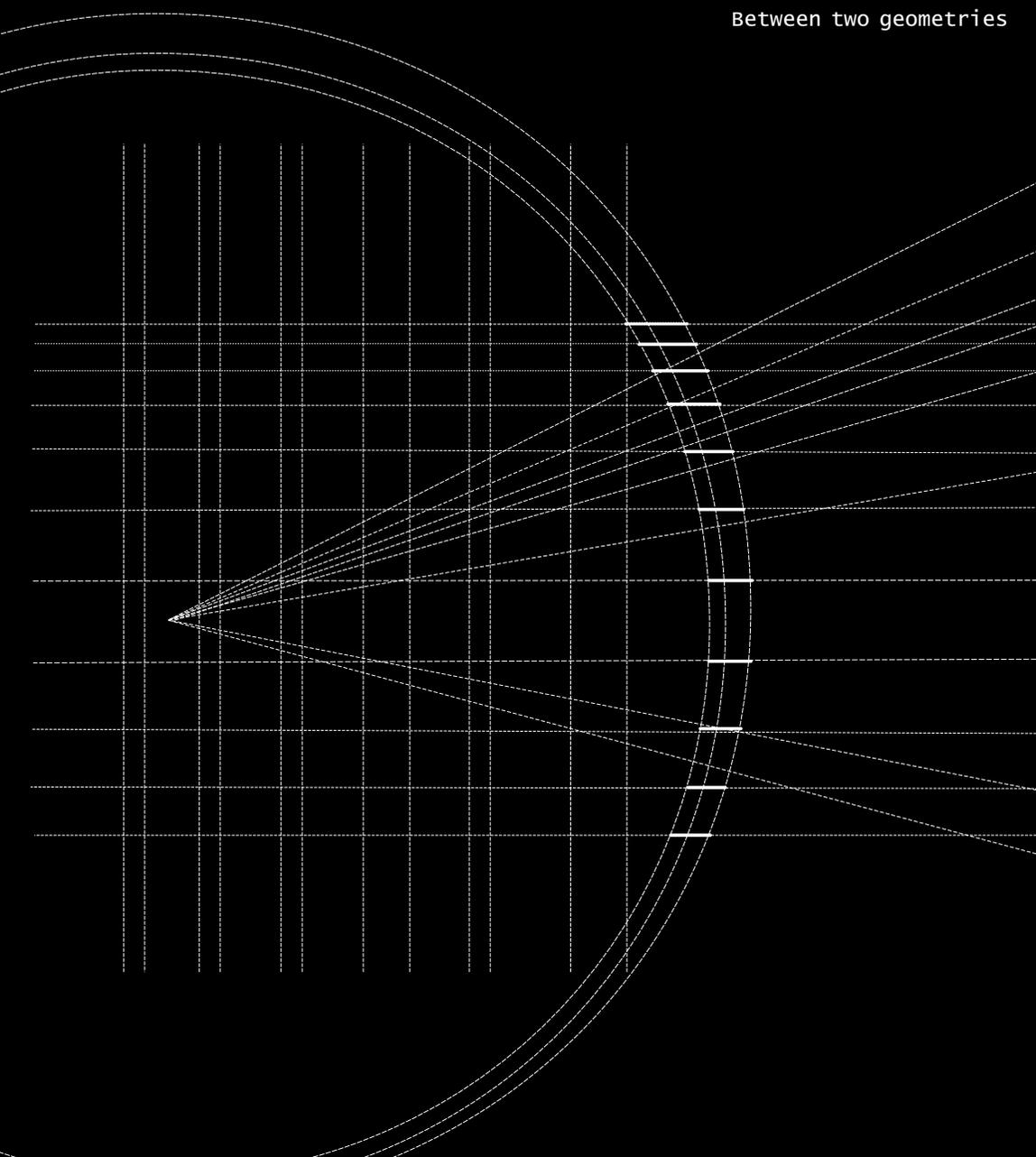
*The coexistence of building and roadway
on the road 2*

Visual reverberation
When driving, our eyes run over
the surfaces of building
with unbelievable velocity, and
read the tectonic character of
them. The perspective from the
viewpoint of a driver is smaller.
Perception of the visual world
becomes fragmented, and
remains as visual reverberation.



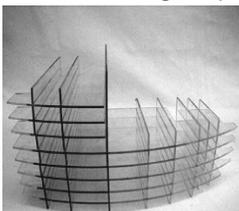


Between two geometries

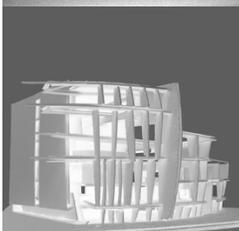




Activated void
Behind the curved facade, there is a significant void. Bridges connect "spaces within the gridsphere" with "spaces on the edge of the gridsphere," and two geometrical orders provide for the transition between. Synchronization of two different geometries gives this space a unique character. The discrepancy between orthogonal and radial orders makes this space paradoxically vivid and dynamic. This "activated void" is an interior plaza within the gridsphere.



1

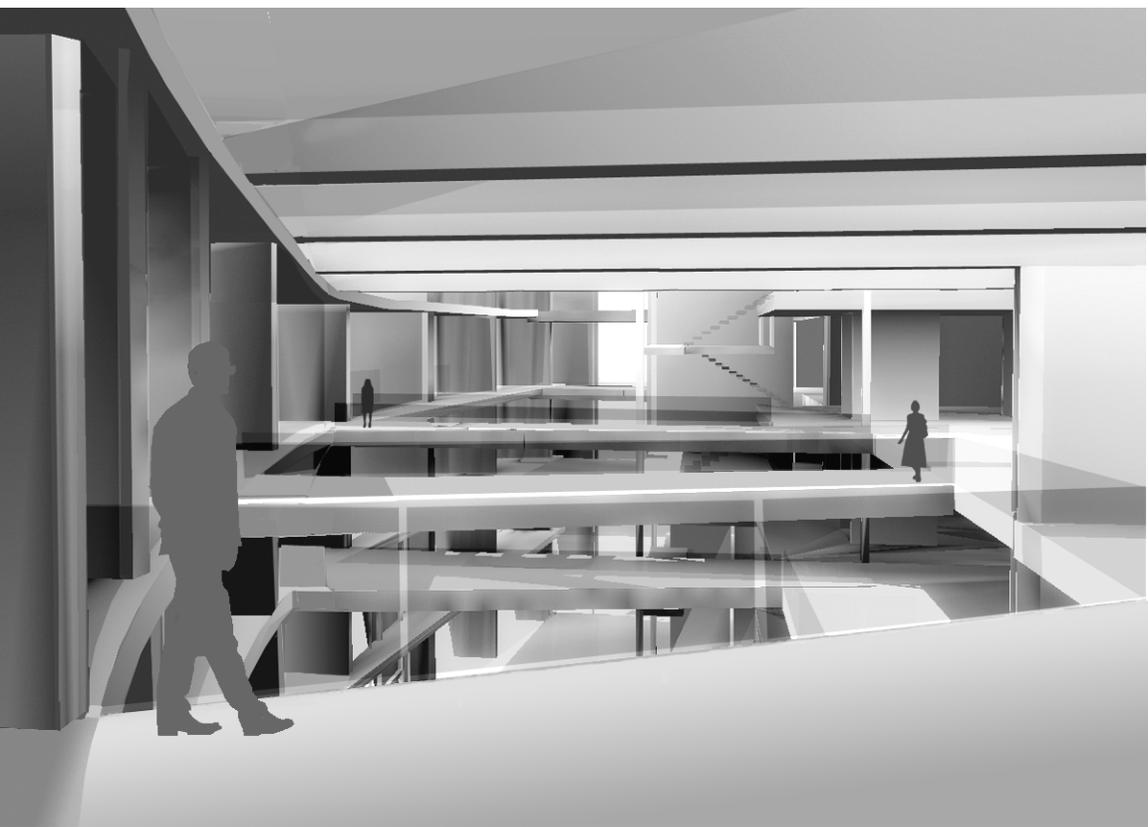


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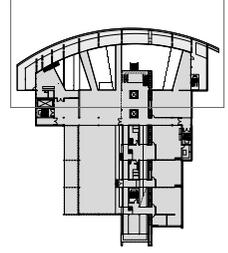
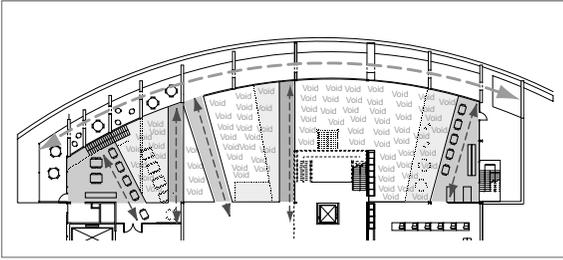


3

1 Plexiglass model
2 Chipboard model
3 Chipboard model



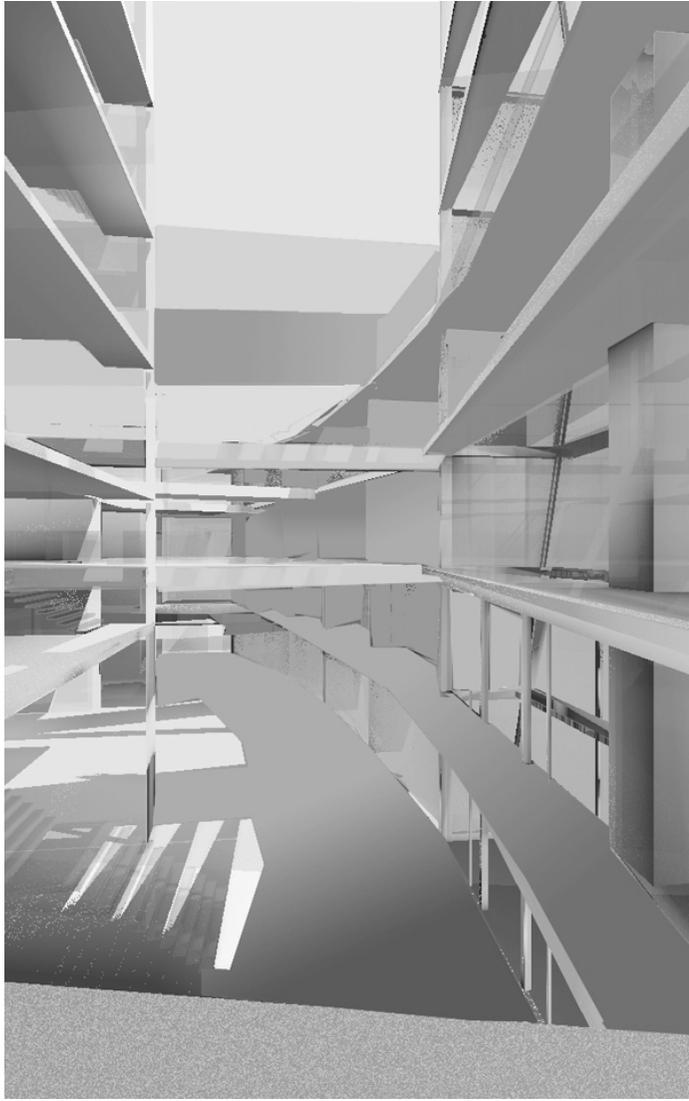
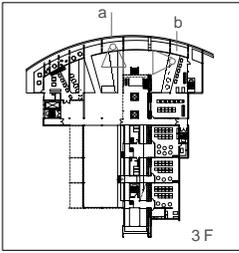
View into skyplaza from cafe (4F)



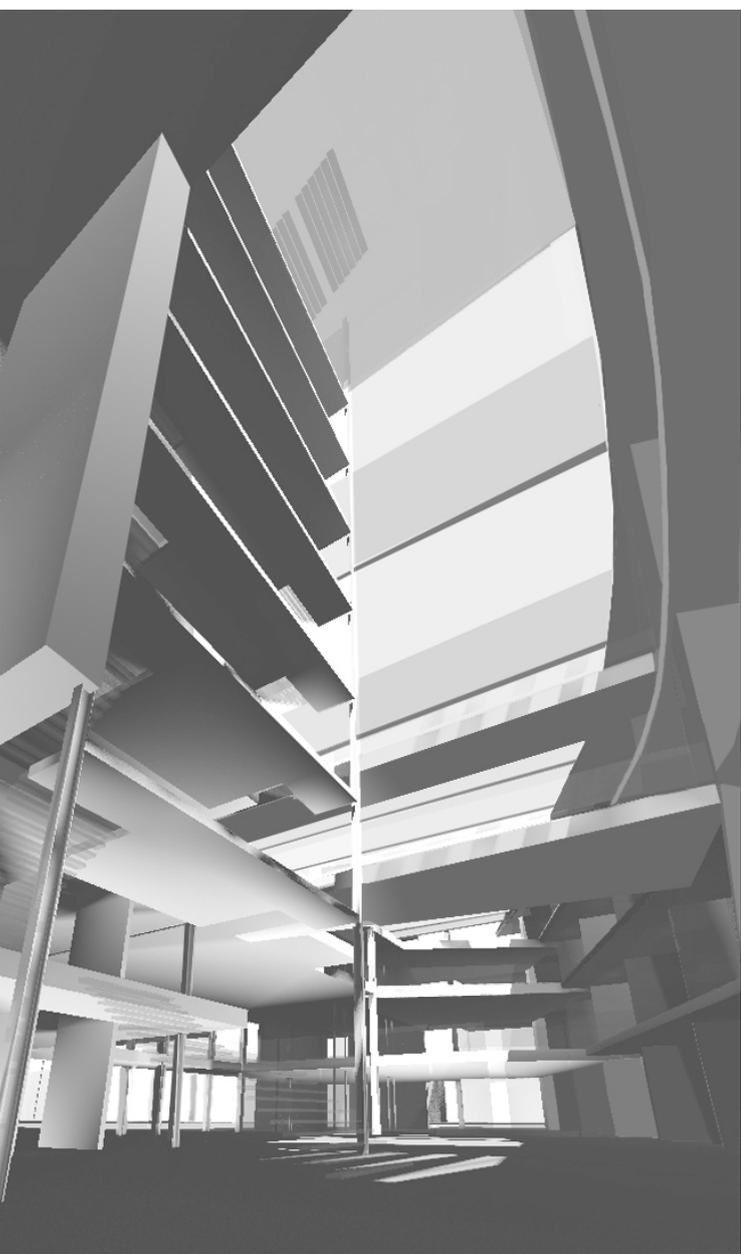
Interior skyplaza
Bridges spanning the canyon between the facade and the interior space provide dynamic views toward the inside and outside. This space acts as an interior "skyplaza" rather than as mere circulation. In this space, people are the catalyst between the two geometries.

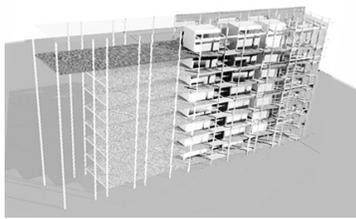
a View toward showroom from the facade (3F)



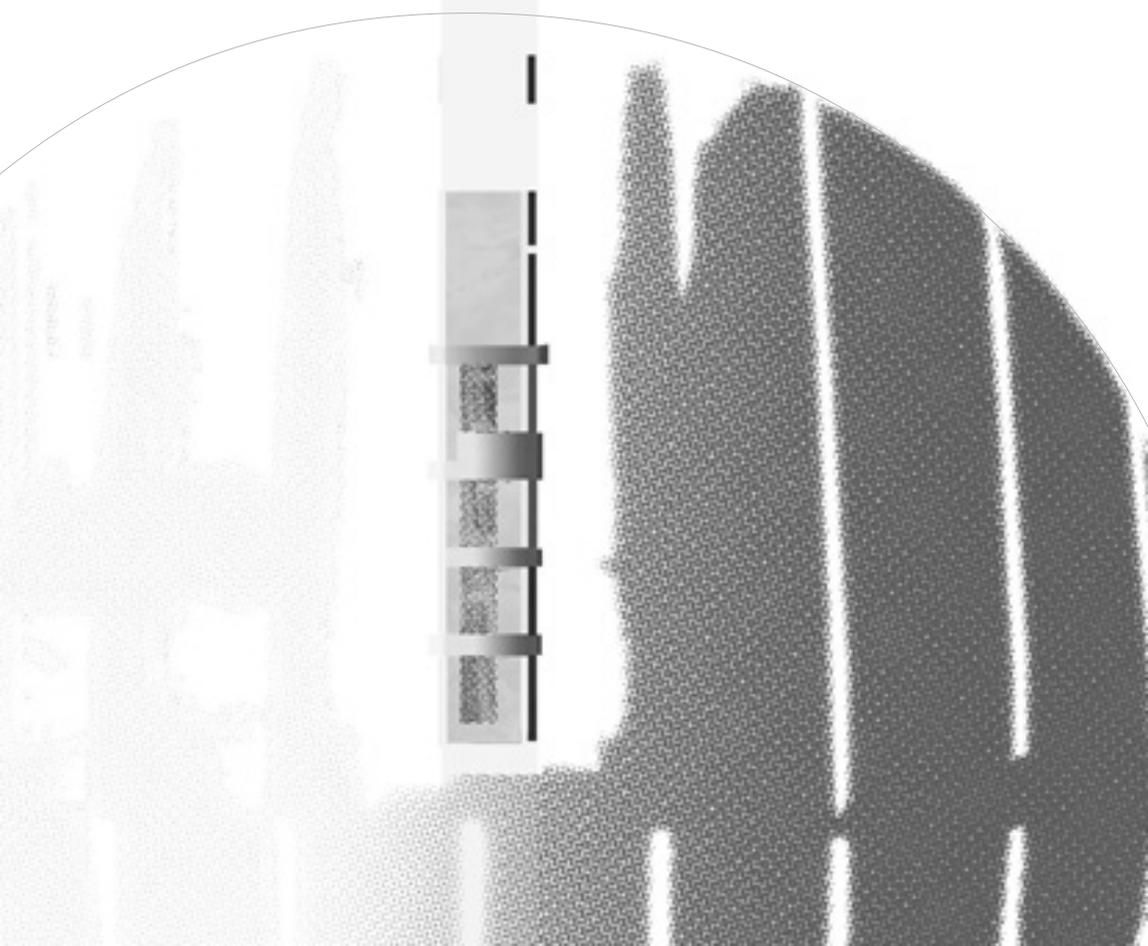


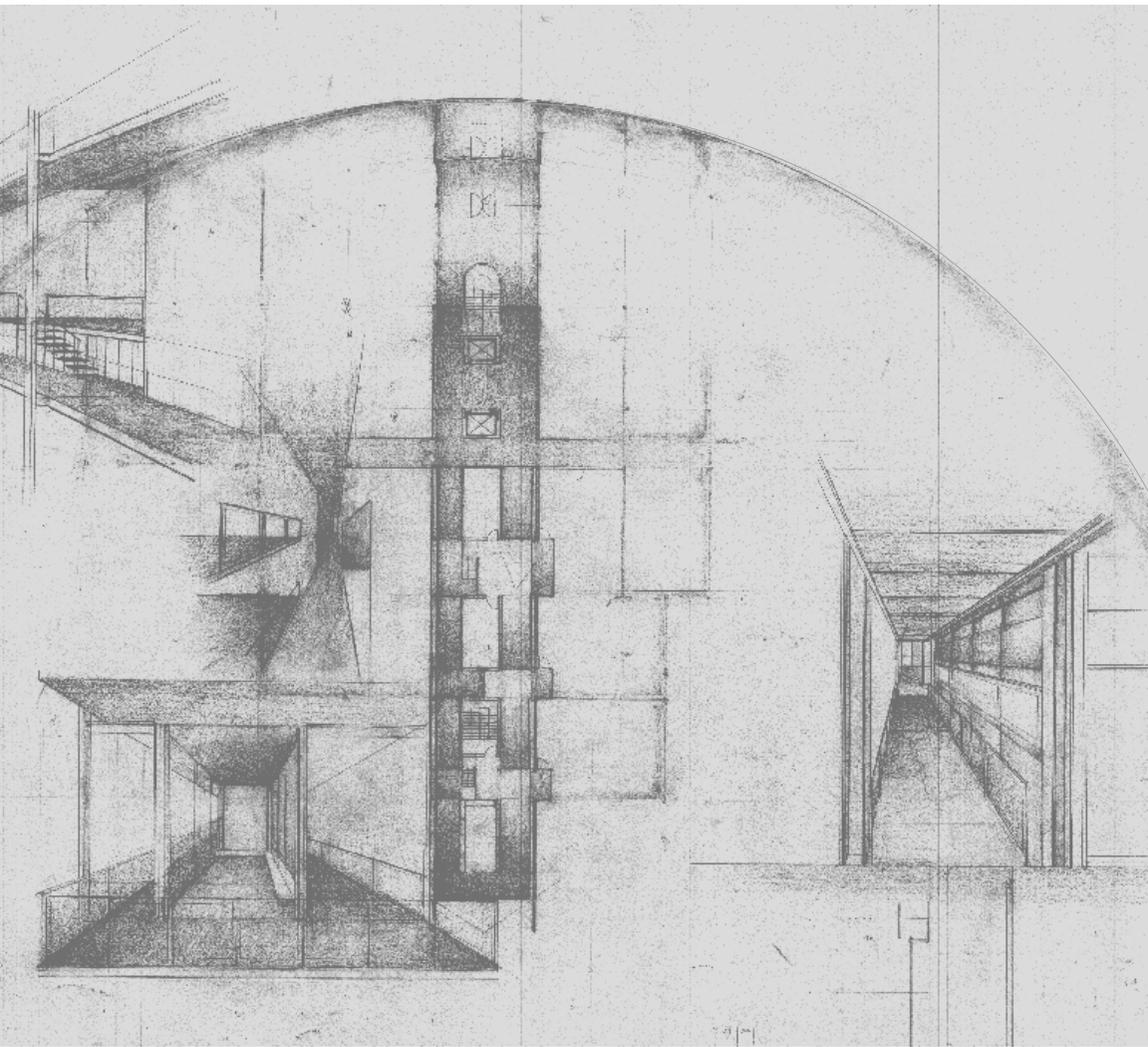
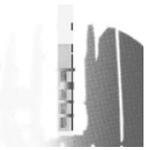
b View into skyplaza from media center (3F)





Linear subtraction within the gridsphere



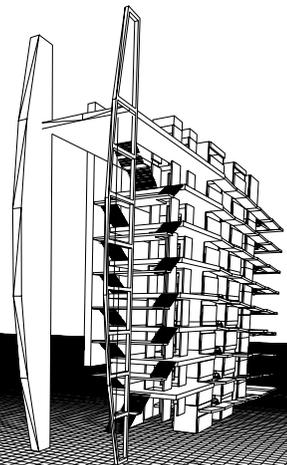
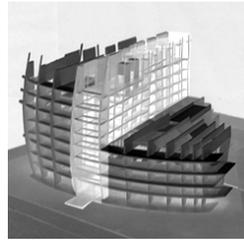


Locomotive spatial spine

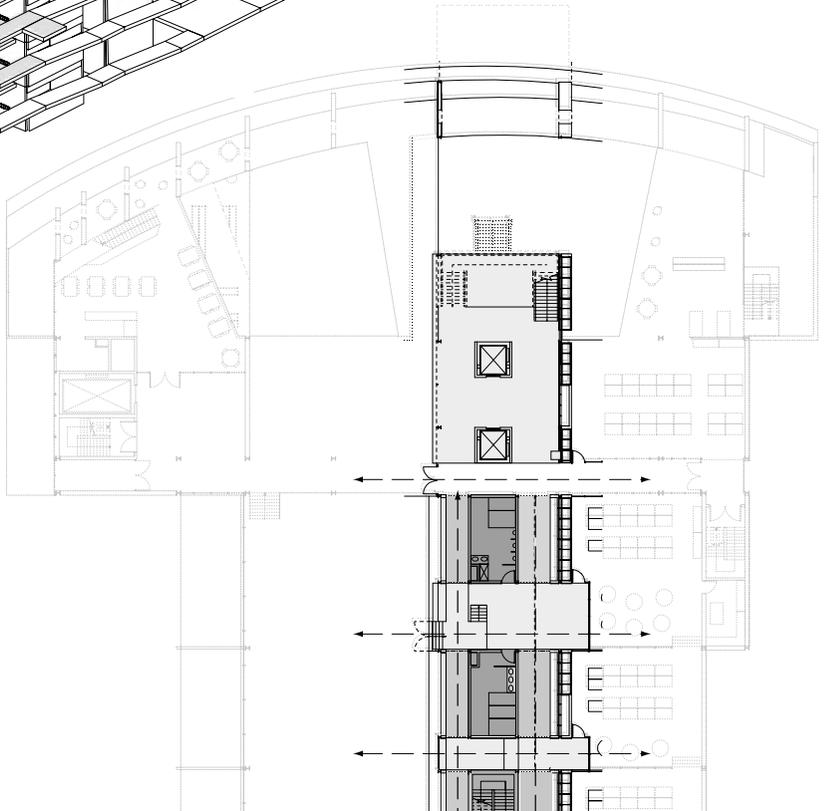
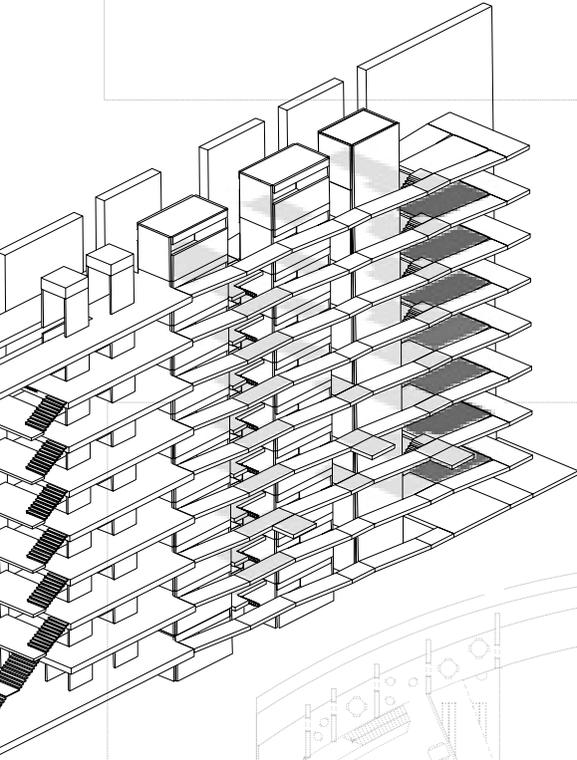
Mobility is a fundamental human desire, and is essential to our human activity. The central service core, including the ramp, is a spatial spine conceived as a moving element from city to ocean.

This place is the point of contact, trading, and generation of dialogue between local and foreign, city and ocean, past and future. To simultaneously unite and separate two realms of the building, this void subtracted from the gridsphere is filled with dynamic, fluid space. This space is activated by interpenetration from both the office side and the showroom side, and obtains a certain permeability to let both "breathe." Juxtaposition of two modes, kinetic and static, vast and intimate allows this space to be vital and dynamic.

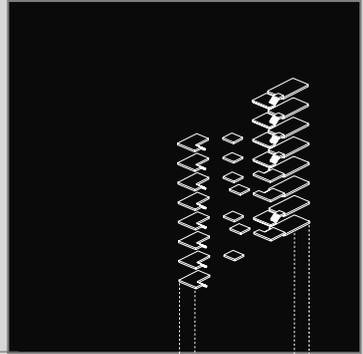
This is the place for fusion. One can be fused with others by sharing ideas, joy, and dreams in the present, from the past, for the future.



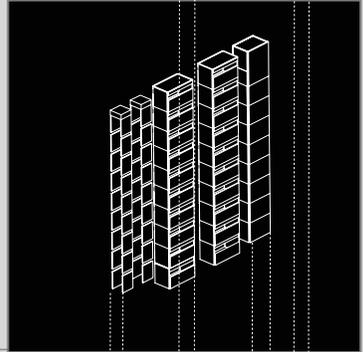
Interpenetration from each side allows one to engage both sides.



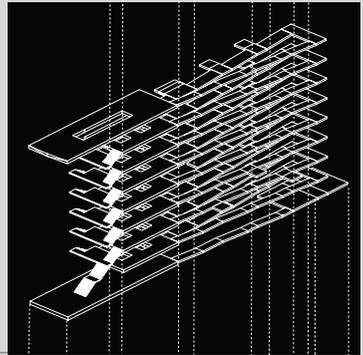
Intermediate back alleys
pocket space for short-cut and pause.



Towers
service towers-bathrooms, elevators,
and staircases.

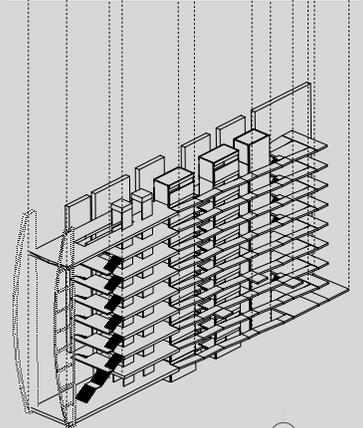


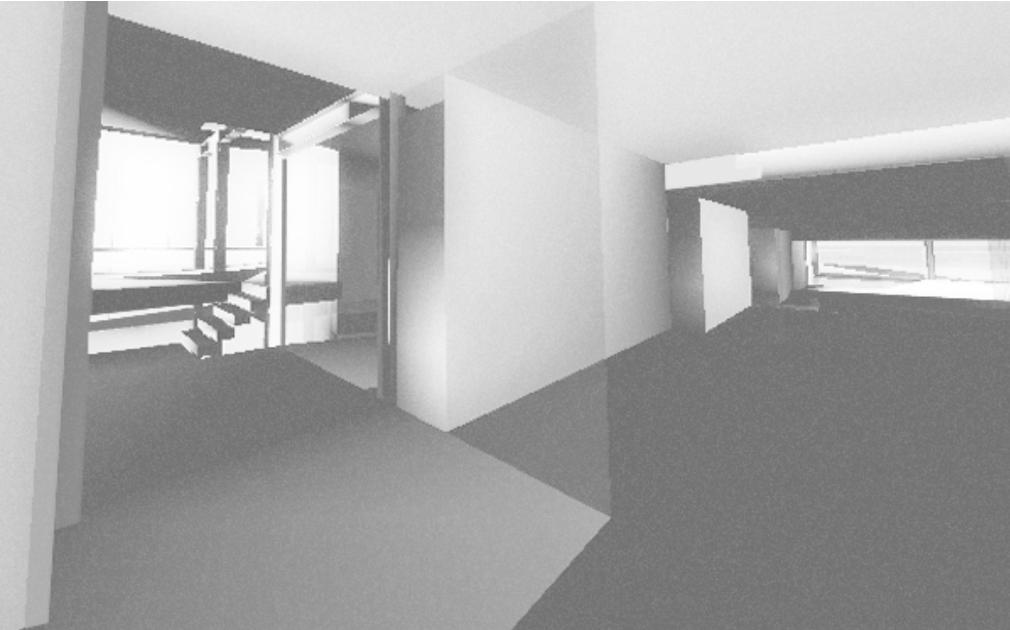
Alleys
ramps-wrapping around space



Interior urban alley

This service core is defined by a mechanical wall on the office side and glass wall on the showroom side. Ramps in this core serve for main circulation which wraps around bathrooms, staircases, and observation rooms with exhibition space. There exist niche-like landings and intermediate passages in-between. These intermediate "back alleys" link various levels of ramps which provide shorter routes from each side and a sense of intimacy.



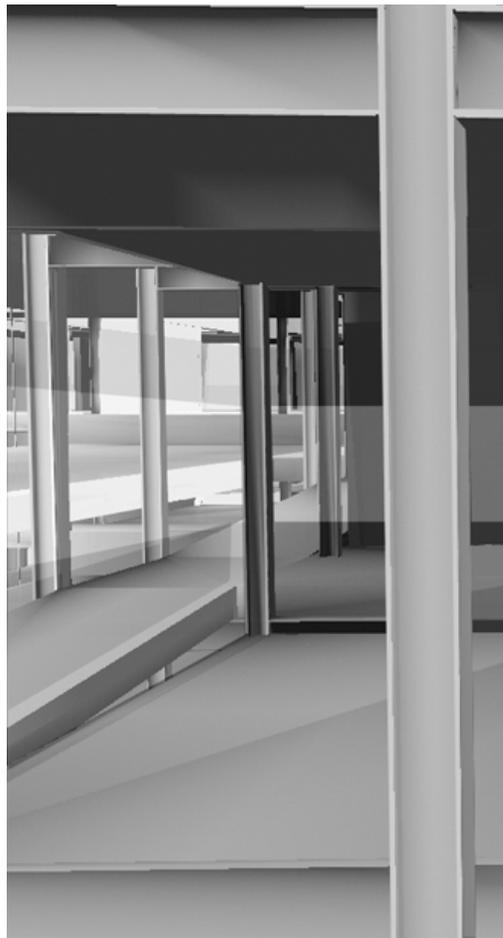


View from office toward the ramp

Paradox in unity and separation

A central serving space that provides a strong axis in the project functions as an intermediate space between visitors and office users. Thick mechanical walls provide a sense of security for the office people. At the same time, these walls are used for communication with visitors by exhibiting information about events.

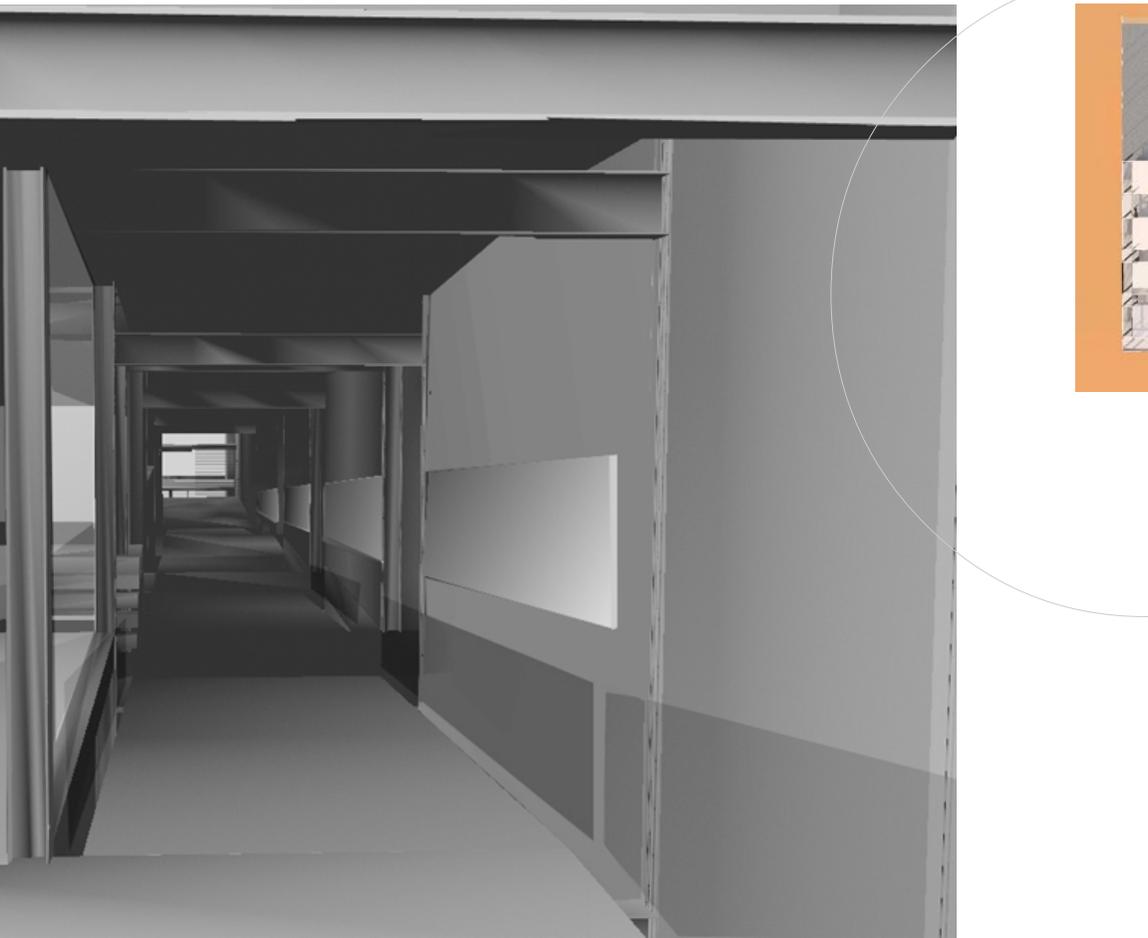
The character of the ramp is expressed through its interpenetration of floors from each side. This equal dependence on the two sides along with its distinct structural order and spatial density, paradoxically establishes its independence. This space is simultaneously uniting and separating.





View from showroom toward the ramp

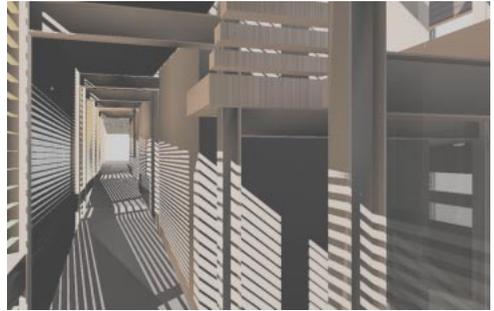
View toward observation room in the ramp



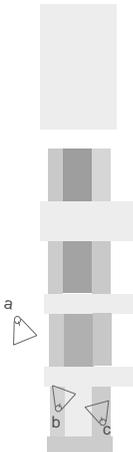
O bliqueness
Continuous oblique planes
of ramps and people in
motion show the dissimilarity
of this space to each of the
sides which support it.



a



b



c

Conclusion

R e f l e c t i o n

Working on my book provided me with great opportunities to reassess and rethink my project. Through this process, it revealed its own strength and character.

Like words in literature, I tried to make each image as precise as it could be. It is this precision that allows readers to enjoy the mystical and ambiguous qualities beyond things in our life.



T h o u g h t s
As a person, as a participant in this contemporary culture, I am only interested in striving for how I can touch others through my existence. To be able to touch others, I am also aware that I have to stay attuned with my inner self.

Things in life begin to illuminate and reveal their own diversity as we change our standing position. When I explore so many things in life, I often feel that I am simultaneously working on refining my own sieve that I have in my mind. As I delve into things, my perception and understanding of them is expanded. At the same time my personal sieve becomes finer. To me, this sieve is the geometry of my perception and senses.

Hopefully at times in my life I will find the crystal-like substances filtered through my sieve, which will have achieved ultimate delicacy by that time. Such crystals could be called "truth."

Moreover, all these processes will simultaneously reflect on my way of making architecture. As long as I believe in architecture for this my ultimate goal, I will fully engage myself in understanding this new language in my life with absolute fidelity.

