

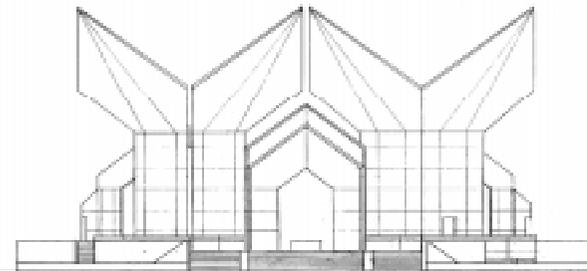
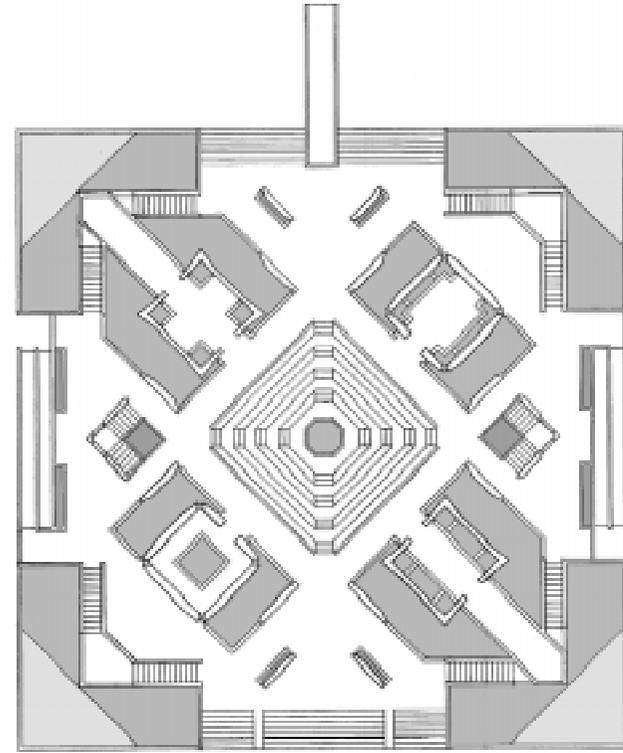
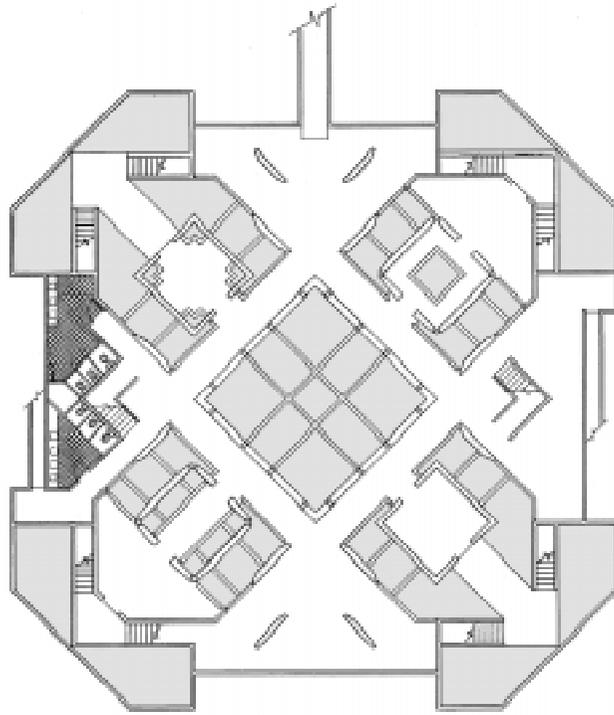


The interior of the column.

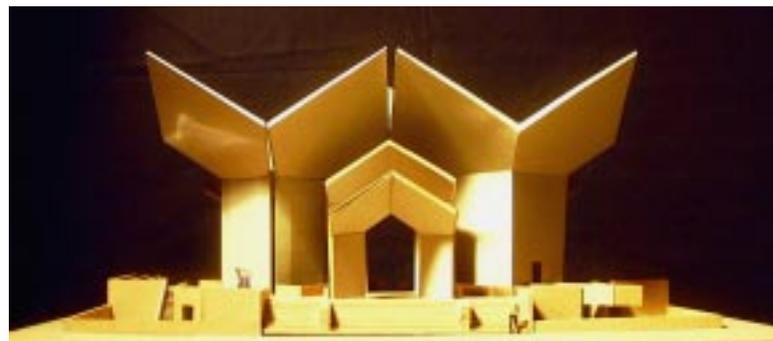
The meaning of the columns is based on the concept of variation and two opposite phenomena. The shape and form of the columns follow its structure.



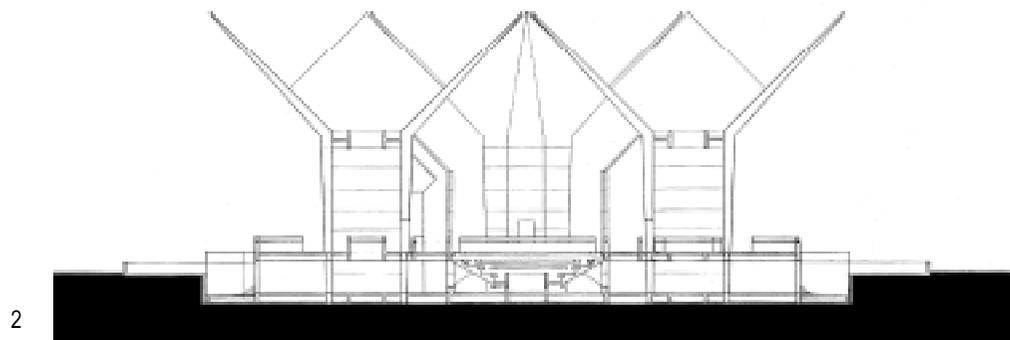
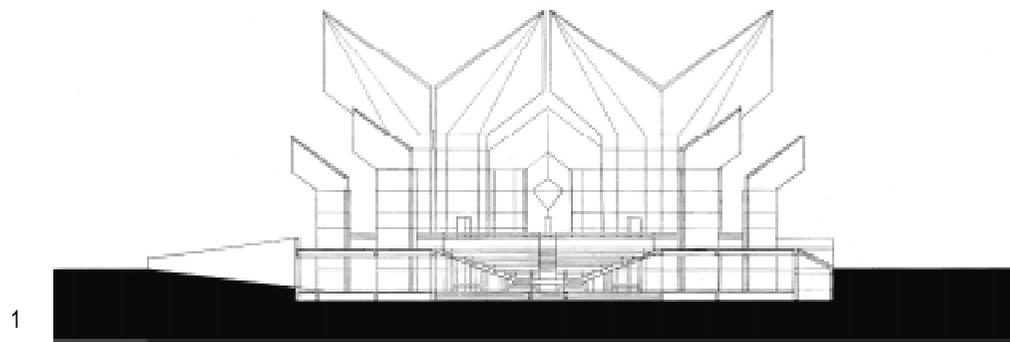
The interior of the column.



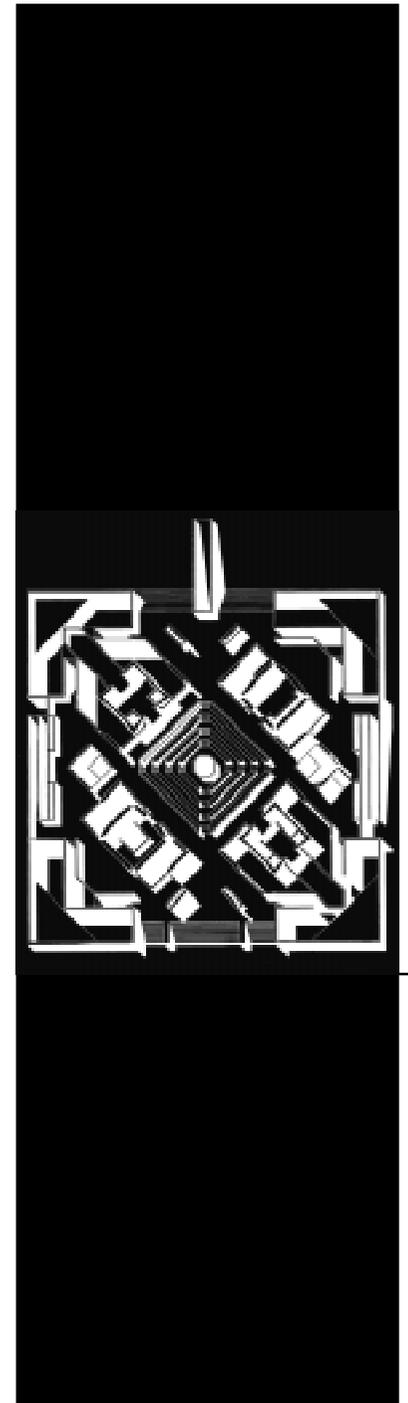
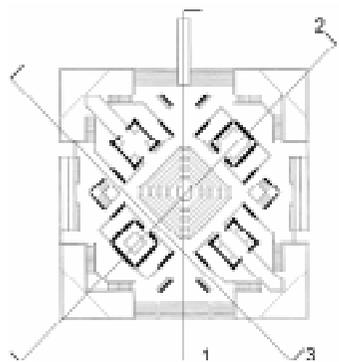
1. The lower floor plan
2. The upper floor plan
3. The model of a pool at the corner
4. The front elevation
- 5,6. The model of the building entrance

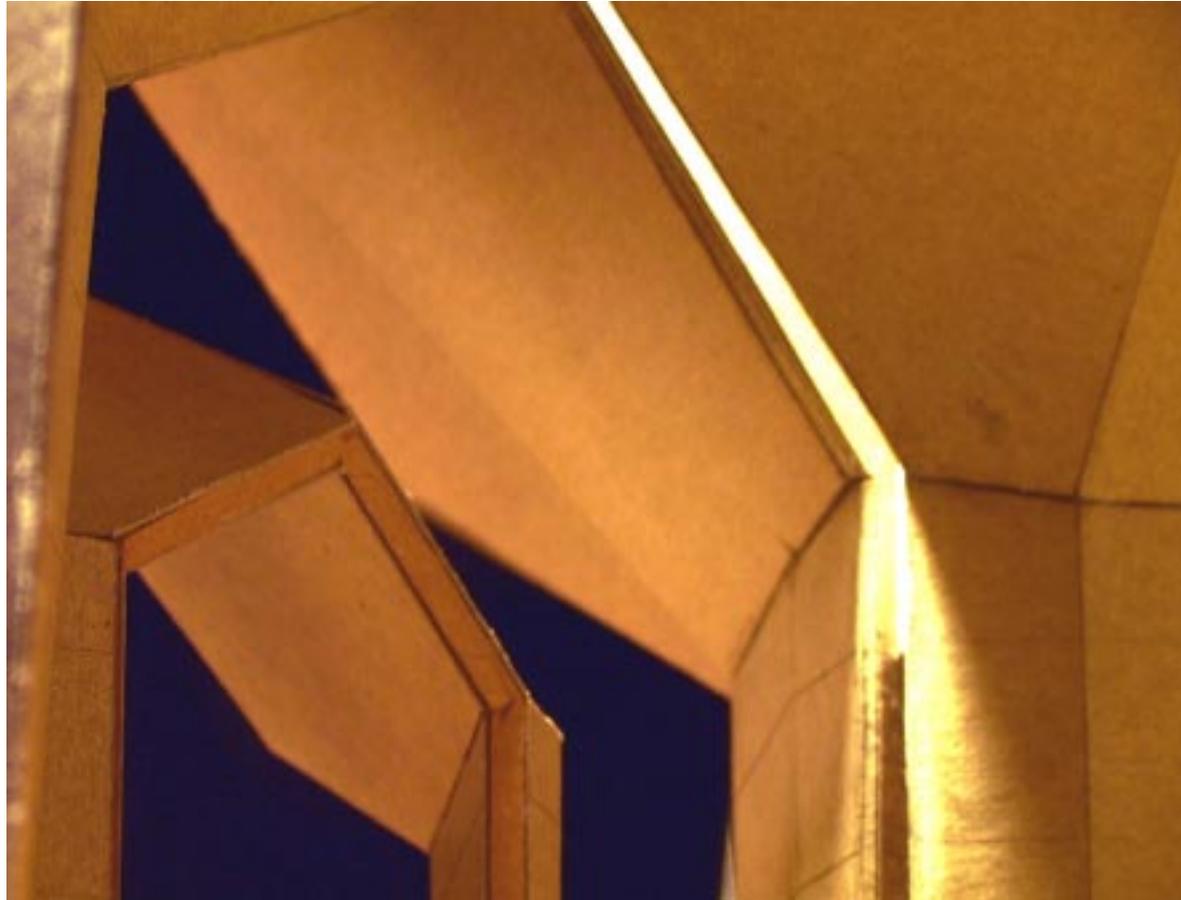






1,2,3. Section drawings





Conclusion

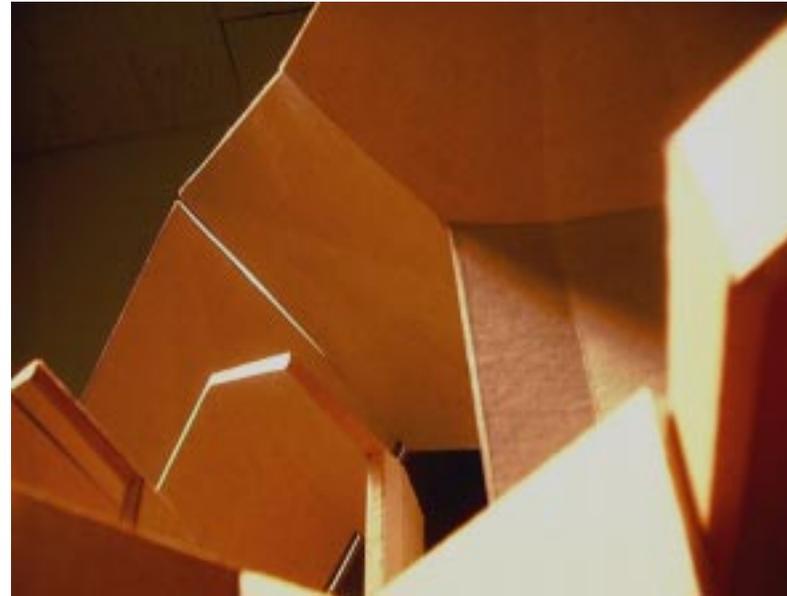
All of my study in the way of meditation that relates to architecture will not be complete if I do not explain the goal of meditation. The goal of mediation is not just control the human mind. The main thing the Buddha discovered was that he could be himself—one hundred percent, completely. He did not invent meditation; there was nothing particularly to invent. The Buddha, “the awakened one,” woke up and realized that he did not have to try to be something other than what he was. So the complete teaching of Buddhism is how to re-discover who we are.

The Buddha’s doctrine is talking about no permanent self. The momentary gap is between breath-in and breath-out. This small gap, space, represents the non-existence, that all matters are uncertain.

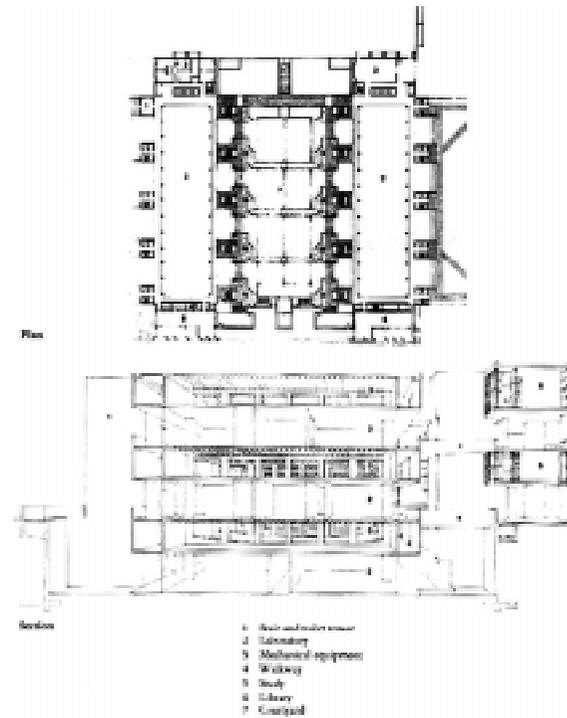
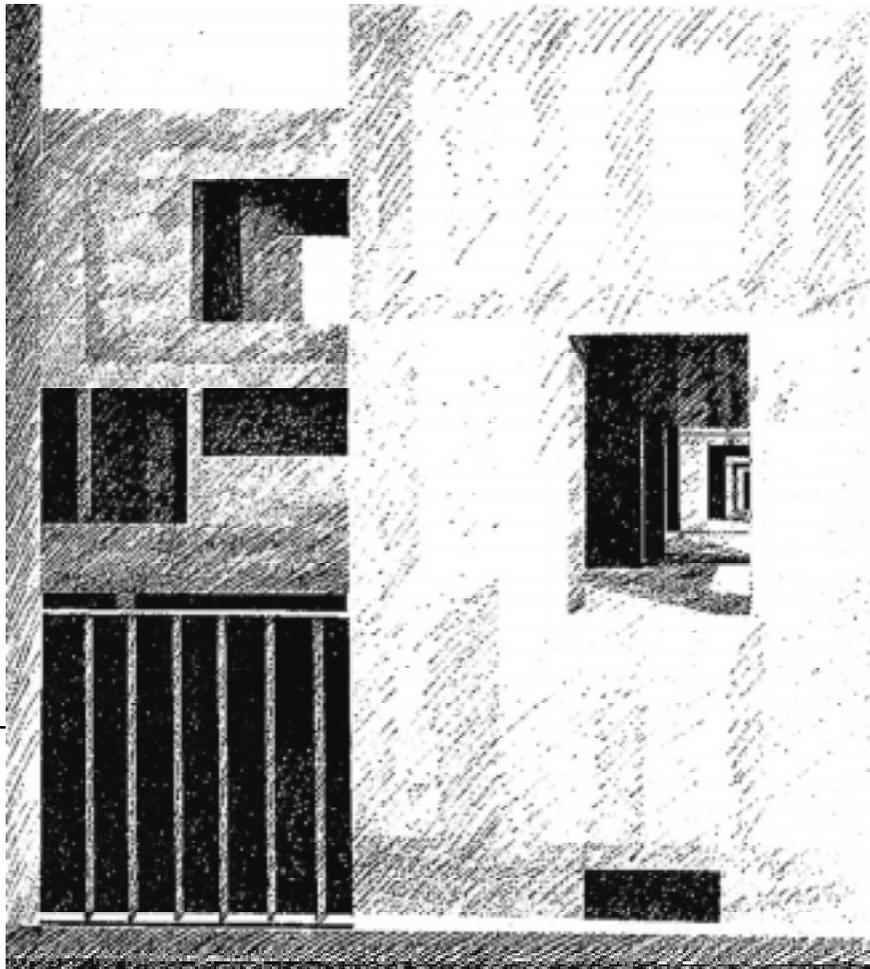
In Mathematics, we can solve problems by formulas under its rules. Everything can be solved. In contrast, architecture is a multi-disciplinary subject that we cannot precisely judge with only one solution. All reasons in architecture are related.

Aristotle says, “The soul never thinks without an image.” In Architecture, all visual images are created by their elements. Lighting, as well, is one of the most significant devices to open one’s mind with scenery; without light one cannot see.

Materials are the principal aspect of an Architectural element that one can sense. The spirit of space is created and makes its value with its meaning.



Salk Institute, at La Jolla, California, 1959 to 1966.



My study in terms of lighting has started since my first year to study abroad. The most interesting architect for me is Louis I. Kahn. I read some books about his ideas, and try to learn from his architecture.

"In the laboratories the vertical ducts of the Richards Building have been turned on their sides, housed in the hollows of spanning box girders and vented from huge hoods at the flanks of the building. The pre-cast units of structure have thus continued to become larger as the crane can lift them. Order, once an affair of repetitive crystals for Kahn, is now felt in grand components, space-making themselves....[A]ll utilities are now directly channeled through the structure,...(the result being that) 'served' spaces, and 'servant' spaces are entirely integrated,...this 'meaningful order' was almost instantly arrived at in Kahn's design." —Vincent Scully, Jr., Louis I. Kahn, p36-37.

"I did not follow the dictates of the scientists, who said that they are so dedicated to what they are doing that when lunch time comes all they do is clear away the test tubes from the benches and eat their lunch on these benches. I asked them: was it not a strain with all these noises? And they answered: the noises of the refrigerators are terrible; the noises of centrifuges are terrible; the trickling of the water is terrible. Everything was terrible including the noises of the air-conditioning system. So I would not listen to them as to what should be done. And I realized that there should be a clean air and stainless steel area, and a rug and oak table area. From this realization form became. I separated the studies from the laboratory and placed them over gardens. The garden became outdoor spaces where one can talk. Now one need not spend all the time in the laboratories. When one knows what to do, there is only little time one needs for doing it. It is only when one does not know what to do that it takes so much time. And to know what to do is the secret of it all." —Louis I. Kahn. from Heinz Ronner, with Sharad Jhaveri and Alessandro Vasella Louis I. Kahn: Complete Works 1935-74. p158.

