Design statements
A building in the spirit of the Melbourne model.
This project will focus on the true aspects of architecture: space, light and the human experience. Building as filter of energies rather than an object with limits, opened to a total osmosis to the city, in total synergy with the campus. Old and new, architecture and environment, outside and inside, architecture knowledge and other disciplines will blend will be enhanced through the design a building with ambiguity in the limits. People visiting and interacting with the building, would leave with pure, poetic and pedagogic experience. Capacity to be a pole of attraction to anybody in the city with just interests for creative process, design and art to became a permanent forum of discussion fully opened to the city, but not forgetting individual and personal work and creation process.

silent landmark for cosmopolitan city

One omotesando, Tokyo, Japan, 1209m2, 2003
Once cities had a human scale made of wood and this iconic building recalls the human scale through the use of louvers that at the same time are intended to echo with the zelkova trees lined along the street.

Zontaig box, Shanghai, China, 962 m2, 2006
As a countermeasure to the physical noise of the city, a "green louvers" facade faces the street, arranged around a plant box made of mirror-finish stainless steel. The tradition of Chinese gardens of living surrounded by nature is here transformed into architecture. This multilayered façade softens the relation with environment also in terms of temperature and humidity control.

Suntory museum, Tokyo, Japan, 4584 m2, 2007
Museum in an urban commercial environment that transforms the city in circulation and short time fast consumption spaces. Provide a space to stop and enjoy time passing slowly, a "living room" in the modern city through the comfort provided by traditional Japanese paper, washi, light and transparent.

Preservation of legacy and heritage

Mural museum, Tokyo, Japan 423 m2, 2004
Museum dedicated to the painter Masanari Mural in the site where his own house and atelier was. The underlying concept is "the double box" where the nested element is the small atelier of Mural, preserved exactly in its original form. High ceilings between the old atelier and the new skin, in order to experience the space in a succession of layers. The atelier looks like one of the objects displayed inside the large box.

Stone museum, Tochigi, Japan, 1383 m2, 2000
Museum built around existing stone storehouses. The most appealing was the space between them that connects them with the city. Lead around the buildings through a pathway. Breaking the walls down into particles plays the external appearance of the architecture down: all walls made out of local ashino stone where old-new, inside-outside, light-heavy, light-shadow, building-environment blends following natural gradation, respecting environment culture and tradition but offering the most advanced technologies of our times.

Design strategies for the new faculty
1. Building for Design and exhibit
2. Building for research
3. Building for teaching and learning
4. Building for sustainability

the building will take advantage of its privileged position in the campus but will link and recall to the human scale.

the new urban icon must be reactive to its environment.

Deliver a building that as the same time as landmark can provide a high level of comfort through interior and exterior materials.

Focus in preservation of significant constructive element and integration in the solution for the new building. It will be a referent for students and researchers about traditional techniques and constructive solutions.

The local material and their constructive methods will be shown in a very pedagogic way to students and researchers. The sincerity on the construction stands against decorative architecture. New technologies will help to show the very nature of materials as both structural and constructive elements.
Local materials used in a diversity of new ways

Local materials will create a connection with the environment through graduation. While strong contrasts broke the environment, graduation harmonizes old and new, respects and arranges the connection with the environment. The new building will accentuate the personality of the author to other agents. The site, the connection with the nature, and the inputs and needs of the users, the skin becomes able to change in diverse ways and receptive to necessary inputs from the different university agents through pedagogy and experimentation. Paritize and open the materials to the exterior, and show the sincerity of the construction, something necessary to teach and learn from the architecture necessary to teach and learn from the architecture.

Chokkura plaza, Tokio, Japan, 2 968 m2, 2006

New and challenging techniques to assemble materials. Hybrid structure of stone masonry and steel, creating a fabric specific for this location and the special character of the porous local stone. This building express the combination of light and shadow, light from the exterior, from nature and shadow from the interior of the built shelter. The perforated proposal for the wall harmonizes also with the nature of the original porous stone, creating an harmonized and light image.

Advanced construction and building techniques

Tiffany, Tokio, Japan, 2 654 m2, 2008

Facet paneled façade, double layered aluminum honeycombs, normally used for the wings of an airplane, are sandwiched by laminated glasses. The frame and the hinge of every panel is used an industrial latch for automobiles. Inserting this new architectural element in a 80 cm space between the existing building and the exterior, we aimed at a drastic change of relationship between the existing building and the environment.

Kyoto University of Arts and Design, Kyoto, Japan, 5 003 m2, 2008

The first challenge was the site, which was almost a cliff. The architecture came into being working closely with our structural engineer. 67 strong earth anchors would link the cliff and the building, permitting to raise the building. Rather than designing a one solid object, the concept is how the building itself could be made flexible to play different roles.

introduction with landscape

Great (Bamboo) Wall, Beijing, China, 528m2, 2002

Design the limit between artificial and nature. Only through this, the environment can show us its best and most living face. In Japanese Limit=relation (place where 2 things are connected). Limit through elements with thickness and presence. Like a fabric. Like the limit between the land and the sea.

Kiro san observatory, Ehime, Japan, 474 m2, 1994

Restore the original mountains peak toposcape and bury in there a observatory. We proposed here a concave architecture like a hole instead of an object type convex architecture. The building is buried in the mountain so it is not imposing to its beautiful environment, by burying the building in the earth we can also provide additional uses related, like an open air auditorium following the model of the greek theatres, where the landscape and the sea frames the backstage. To the question what is the material of this architecture, the answer should be: the mountain.

Water Glass, Atami, Japan, 569 m2, 1994

The building is like a glass box floating in a pool underneath, to find a way to bring together people and the sea, to become one with the sea. The building is designed around its eaves and veranda. The eaves don’t take their conventional form but, bit the extension of the roof serves the same purpose, the veranda floor is made of water and works with the eaves to tie together the building and its surroundings.
New challenges

Asakusa culture and tourist centre, 2 050 m², 2009-2010
Open competition winning entry. Based on the traditional image of Japanese architectural typology of the pagoda; this tourist centre for the oldest and most visited temple in Tokyo communicates with the rich cultural tradition of the area. Natural materials are applied to gain warm expression in the architecture. Linking with the town through semi transparent screen that enables in and out activities to be gently connects through the wooden lattice. At night, the light from inside the building will flow out to the streets and live up the town square.

Granada performing arts centre, 12090m², 2009-2013
The building evokes the organic shape of a fruit as a consequence of an analysis of the space. The building grows as fan type from the focal point that is the stage and extends waves to the exterior in order to create the limits in the access area and the lobby. The space is itself the structure and like this we solve the problem of a big space without columns as the structure is solidarily part of the building form the beginning.

Besancon city of arts and culture,9128m², 2007-2011
Under the same roof the heritage building is clearly recognizable. It expresses its own identity by the materiality of its skin. The roof constitutes the unifying and emblematic part of the project, particlized symbolizing the potentiality of the architecture. The elements are there we just have to grab them and put them together with order in a precise moment of time, like the rainbow. The aim is to break the light into particles, as a reflection of the encounter with the moving and changing rich in reflections and life river water below.

Innovative materials

con-fiber wall, Milano trienale, 2009
Blocks made of translucent concrete manufactured embedding layers of fiber optic meshes. The shape of this blocks aims to increase surface exposed to the crossing optic fiber lines. Piled up blocks appears as 3d pattern bathed with light.

Fukuzaki hanging garden, 982m², 2005
This is a 3D temporary playground for children. Vinyl curtains are used instead of walls, doors and windows. Its unique quality is its softness and children neither will nor hurt when running into them. Inspired by playing children we wanted to create a building with soft and gentle materials. Vinyl curtains means increasing possibilities for new types of buildings through weak and vague walls that enhance connectivity.

Spatial research

The tea houses. Starting from the preservation of the Japanese room, understood not only as a museum piece, but also to enhance Experiments on the space also should start from the minimum space that provides intimacy and silent. Perfectly extrapolable to the quiet, individual aresarch as well. It seems that a teahouse is after all a kind of device of virtual reality. You can produce every kind of reality there that is completely cut off from the real world.

Floating tea house
What we aimed in Fuan was a sense of ‘floating body’. In order to achieve this, we created a huge balloon painted and inflated by helium gas, and surrounded the space with an extraordinarily light cloth. It’s Fuan is the ultimate temporary architecture in which you can drift about in the wind and go wherever you like.

Oribe tea house

RESEARCH

Innovative and interpretation of the tradition based on a deep respect and previous understanding, nor only in terms of shape but also functions and structure.

A building whose shape is the result a deep study of the functions and the structure and the connection with the environment.

Reinforce the changing atmosphere of the space that is there to be filled with ideas, inputs and interactions from the people that join there to produce something, produce the best space to encourage creative thinking and rich encounters and discovering, as the space for a school of architecture should be.

Experimentation with innovative materials extracted from combination of existing elements and giving a new application in order to bring additional qualities to the space. Enhance creativity of the users.

Reinterpreted new uses for, and promote new soft and gentle new materials to enhance the flexibility of the space for various activities. As tailors we must not forget the human scale when working with the material, and propose materials that fits and energetic the activities inside.

Advanced theories of studio and classroom space research

Research about the space to achieve starting from the most temporary and changeable space.
4. The living building

Sustainability goals
The aim is to understand how the building will react in its environment; what will it give to him (indoor environment, quality of services) and what it will remove from him (energy, resources and materials) Energy consumption is one question of many, using materials which are respectful of the environment (high quality local materials), creating a building which host public spaces of great quality is as important as consuming less energy. We picked some of our sustainability concerns that will have a strong impact on the design of the new building.

Sustainability strategy
When all KKAA sustainability concerns comes to the local conditions, the advice and coordination with our associate and local practice woodhead, who are recognized experts in sustainability will be very important to achieve the 6 Green star rating woodhead, who are recognized experts in sustainability will be very important to achieve the 6 Green star rating

Natural light control:

Hiroshima Museum, Japan, 2000, 1,963 m²
A long avenue crosses the museum, connecting the city with the paths that lead to the mountains behind. This gesture enables to introduce urban scale activities inside the building. Create a hole in the building that communicates with the mountain behind. The site is surrounded by a forest of Japanese cedar and the museum uses that same wood to recreate the atmosphere of the cedar forest. The building will be solved through a system of the superposition of layers as this is also the best way to deal with environmental issues and at the same time to connects with the way traditional Japanese paintings express the depth. Layers take clothes that will connect body with nature, lower layers are softer and more sensitive while the exterior layers are more protective. Multi layered building vs. monumentality of the single object. Perspective through multi layered images like in Japanese painting vs. perspective in occidental painting that implies focal point, staticity, and monumentality. Apport some influences from asian arts and culture representation. Japanese architecture always integrated in the environment save the environment through the no monumentality. Occidental artificial- natural is clearly separated. In Japan artificial nature is not opossed, but nature transition, gradation between nature and building. Architecture of the shadow the elements that appears clearly inside and outside, the external walls are disappearing under the shadow of long eaves. This way the elements of environmental control of light and wind. Building ranked A in the Japanese Comprehensive Assessment System for Building Environmental Efficiency (CASBEE) > http://www.ibec.or.jp/CASBEEmaster. The building will create all sorts of shadows when struck by the sun and takes on completely different moods depending on the sunlight. We will aim to build a sensor of light. This will be a multi-layered building, avoiding the monumentality of a finished sharp object. Like the clothing, we will be able to put or remove depending on the external conditions. In a way, the architect of this building will have to be like a clothes designer, and never forget the reference of the body, the human scale.

Low energy consumption equipment:
- a. Heating and air-conditioning: ground-coupled heat exchanger (earth cooling of warming tubes)
- b. Control and facilities management: Sensors and BEMS control systems

Natural light and ventilation
- a. Underwood pit for heating and air conditioning
- b. Use of nitrogen for fire extinguishment equipment
- c. Light control using louvers and eaves

Design for shortage, water collection:

Kitakami Canal Museum, Japan, 1999, 1884m²
Water catchment
- a. not a mere concrete box buried underground, the green roof has an added value to optimize the natural resources through collection of rainwater
- b. Rainwater is stored and filtered for reuse. Irrigation and toilet usage

Treatment and recycling of water

Local material enhancing passive energy systems:

Adobe repository for a wooden budha, Japan, 64m²
Local materials: Adobe bricks. Building melting into the surroundings
Natural ventilation and humidity control: Adobe bricks allow humidity inside to be regulated without recourse to mechanical equipment. Adobe bricks are assembled in such a way as to leave slits between them so that light and air could enter into the building.

Green roofs and facades to soften the urban heat

Tokuta © Bois, Fuyuki, Japan 2005-2007
Zongli Box, Shanghai, China 2003-2006
Shinome Apartment Building, Koto-ku, Tokyo 1999-2004
5. Capability and Process

**KKAA Design Team:**

- **Principal**: Matt Findlay

**Project Director**: Yuki Isebaguchi

**Project Manager**: Diogo Lopes Araujo

**Project Architect**: Kanayo Nishida

**Balazs Bognar**: Architect

**Position**: Chief Producer

**Client name**: Hiroshi Tani

**GFA**: 43.410m², 2003-2007

**Kengo Kuma**

**Principal Engineering Consultants:**

(Human Environments)

**2008** Established Kuma and Associates Europe, Paris, France

- Columbia University and Asian Cultural Council

**Design Process**

- 30%

- 30%

-ക്ക- വറുമല്ലി നിന്നിടയിൽ രൂപകല്പന (MOP), Australia

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- Australian Architects (Melbourne University)

- Bachelor of Architecture (Hons), The University of Melbourne, 2008

- Bachelor of Architecture (Hons), The University of Melbourne, 2003

- Bachelor of Engineering (Civil), The University of Melbourne, 2007

- Bachelor of Science (Arch), University of Technology, Sydney, 2009

- Bachelor of Technology, New York, USA

- Bachelor of Agricultural Science (Agronomy), University of Sydney, 2002

**Environmental and Sustainability**

- Lincolne Scott is the registered trademark of Lincolne Scott Pty Ltd a division of woodhead

- woodhead OFFICE CAPACITY: 11 offices throughout Australia and Asia, 370 full time staff

- Adelaide - New Delhi (KK)

- Brisbane - Pignon

- Darwin - Shanghai

- Ho Chi Minh City (WAC) - Singapore

- Melbourne - Sydney

- Naples [Interplan]

**Local Engineering**

KKAA is in conjunction with woodhead will study carefully the best local engineering teams prior or even during the competition phase. The selection will be determined by their innovative suggestions and capacity to achieve the best technical engineering solutions. We have consequently approached the most relevant engineer local consultants, all of whom have expressed interest to work with us. When all our sustainability concerns comes to the local conditions, the advice and coordination with woodhead, which recognizes experts in sustainability, will be very important to achieve the 6 green rating.

** DELIVERY PROCESS METHODOLOGY FOR WORKING WITH THE FACULTY**

This will be a process opened to negotiation and changes in order to meet client expectations and budget. KKAA would also the role of project manager and coordination of the whole design and construction teams during all phases of the project till completion.

**DESIGN TEAM PROCESS AND ENGAGEMENT WITH CLIENTS**

To achieve a successful project, we will dedicate staff and continuous principal involvement during all phases, the advantage regarding other international practices is the relative proximity between our design operation teams, Tokyo and Melbourne (3 hours flight) that enables to have the follow up of KKAA on construction site that we require for all my projects.

**Partnership**

KKAA believes that only work in strong conjunction with local consultants can lead to successful design and realistic project outcomes. Therefore to meet clients expectations term of quality finish and budget, an international consultant, leader (architect) KENGO KUMA & ASSOCIATES, is associated with the Faculty of architecture, University of Tokyo.

- **Position:** General Manager

- **Company:** Kengo Kuma and Associates (KKAA)

- **Location:** Tokyo, Japan

- **GFA:** 5.003m², 2005-2008

- **Project Name:** KUAD

- **Client name:**

- **Location:** Tokyo, Japan

- **Client name:** Katsumi Iwai

- **Position:** General Manager

- **Tel:** +81-3-5323-0625

- **Position**: Chief Producer

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Kengo Kuma & Associates + woodhead


www.woodhead.co.jp


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