

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

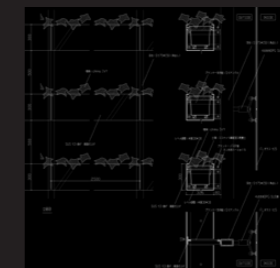
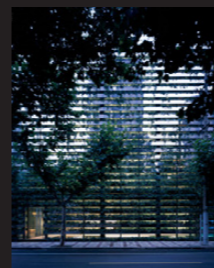
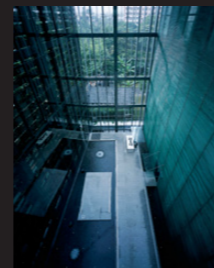
One omotesando, Tokyo, Japan, 1209m2, 2003

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



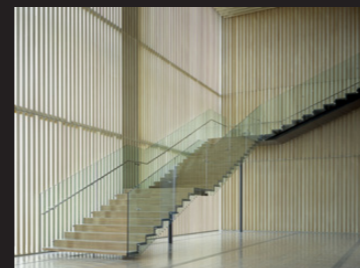
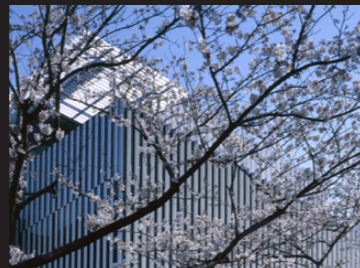
Zontaig box, Shanghai, China, 962 m2, 2006

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 facade softens the relation with environment also in terms of temperature and humidity control



Suntory museum, Tokyo, Japan, 4584 m2, 2007

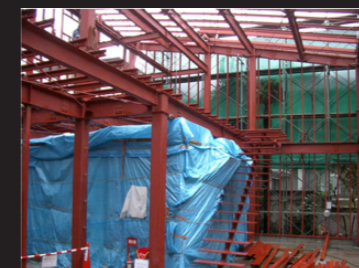
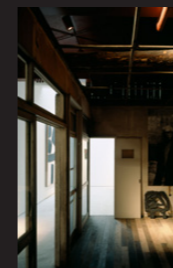
Museum in an urban commercial environment that transforms the city in circulation and short time fast consumption spaces. Provide a space to stop and enjoy time passing slowly, a "living room" in the modern city through the confort provided by traditional Japanese paper, washi, light and transparent.



Preservation of legacy and heritage

Murai museum, Tokyo, Japan 423 m2, 2004

Museum dedicated to the painter Masanari Murai 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 Murai, 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, 1 383 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 confort 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 material will create a connection with the environment through gradation. While strong contrasts broke the environment, gradation harmonizes old and new, respects and arranges the connection with the environment. The new building will sacrifice 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. Particize and open the materials to the exterior, and show the sincerity of the construction, something unnecessary to teach and learn from the architecture.ecessary 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.

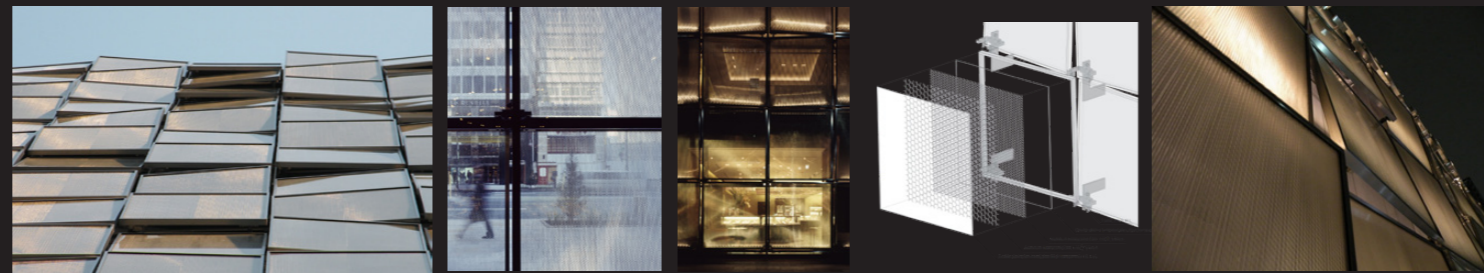


The sincerity of the construction will be explicit through the thickness of the facade, several layers to research and learn from. Perforating the facade we allow light and wind through. Like a fabric that breathes, heals and connects with the environment.

Advanced construction and building techniques

Tiffany, Tokio, Japan, 2 654 m2, 2008

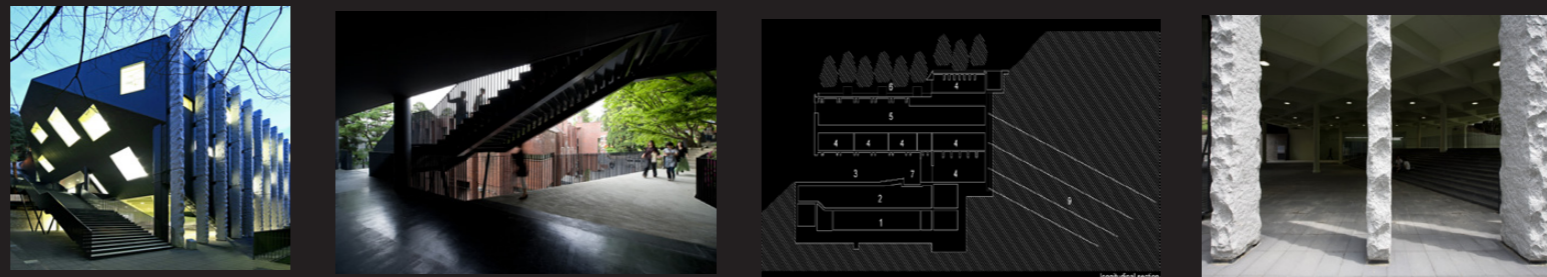
Facet paneled façade, double layered aluminum honeycombs, normally used for the wings of an airplane, are sandwiched by laminated glasses. The frame and the hnge of every panel is used an industrial latch for eutomobiles. Inserting this new architectural elemen in a 80 cm space between the existing building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



Use and experiment with materials from other disciplinesdifferent fields, incorporating to the architecture their good influences and configurate new spaces. Treating the elements of the facade as a main architectural elements in order to make the construction more explicit.

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 new solid object, the concept is how the buildingitself could be made flexible to play different roles.



The architecture must lift up student's spirits. The new building will stand at the core of all the activities inside the campus, A place to smoothen the flow of various logistic in and around. Rather than designing a new solid object the concept will be how the architecture itself could be made flexible to play different roles.

integration with landscape

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

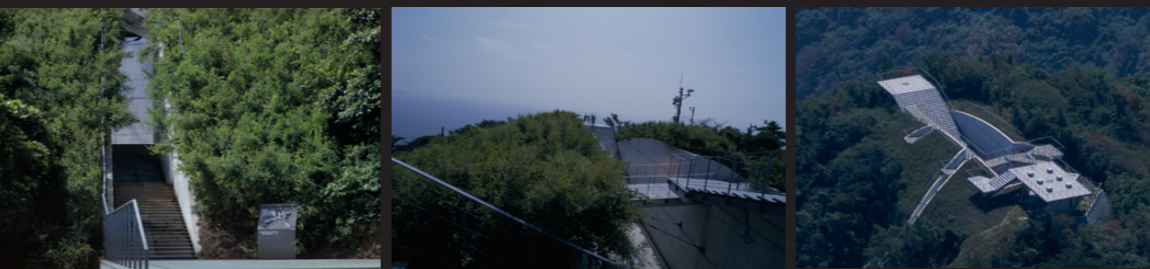
Design the limit between artificial and nature. Only through this, the environment can show us its best and most living face. In Japanese Limit=relation (place where 2 things are connected). Limit through elements with thickness and presence. Like a fabric. Like the limit between the land and the sea.



Necessity to find materials connected to the conditions of the site. The strength of the natural material comes from its conjunction and connection with the climate and the earth.

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

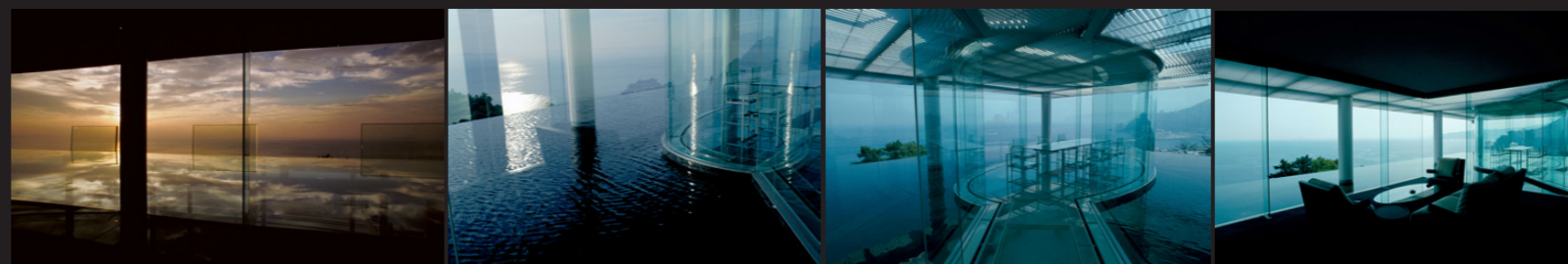
Restore the original mountains peak topography and bury in there a observatory. We proposed here a concave architecture like a hole instead of an object type, convex architecture. The building is buried in the mountain so it is not imposing to its beautiful environment, by burying the building in the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



"site specific" To demand a building with character, things must be realized in a given place, and we must extract the best to that location in order to make the best building possible. The building must not exist for self assertion but to accentuate the character of its natural surroundings.

Water Glass, Atami, Japan, 569 m2, 1994

The building is like aglass 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 togetherthe building and its surroundings.

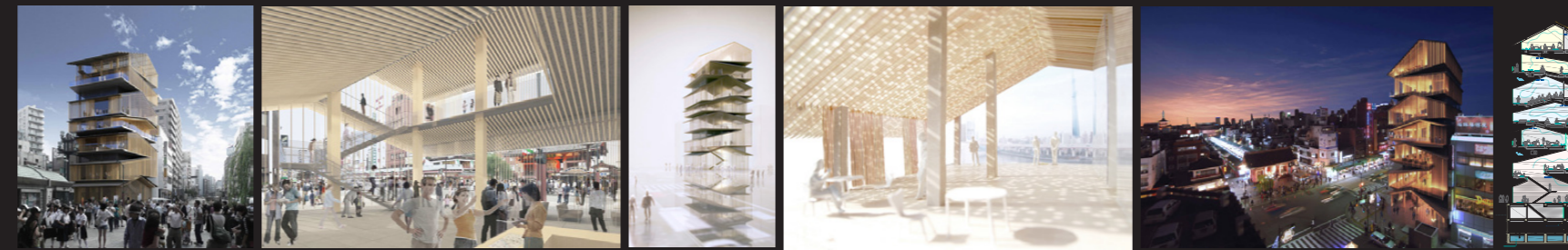


The perception of the space will not be controlled by the frame of a window, but by the floor, revealed gradually as the subject moves. The space wont be neither complete in itself nor closed, as it is merely a medium.

New challenges

Asakusa culture and tourist centre, 2 050 m2, 2009-2010

Open competition winning entry Based on the traditional image of Japanese architectonic 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



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.

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 eaves to the exterior in order to erase 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 from the beginning



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

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.



Reinforce the changing atmosphere of the space that is there to be filled with ideas, inputs and interactions from the people that joints 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.

innovative materials

con-fiber wall, Milano triennale, 2009

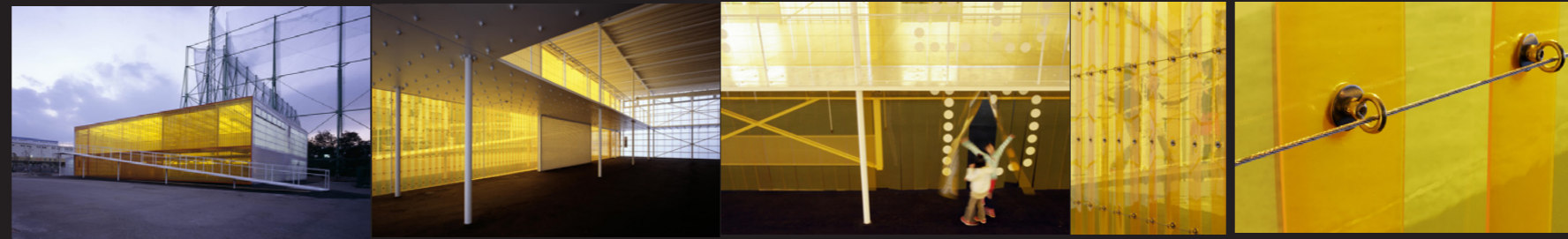
Blocks made of translucent concrete manufactured embedding layers of fiber optic meshes. The shape of this blocks aims to increase surface exposed to the crossing optic fiber lines. Piled up blocks appears as 3d pattern bathed with light.



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.

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.



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.

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 research 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.

Advanced theories of studio and classroom space research

floating tea house

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



Oribe tea house

Casa umbrella tienale di milano 2008

Research about the space to achieve starting from the most temporary and changeable space.

4. The living building

Sustainability and environmental understanding:

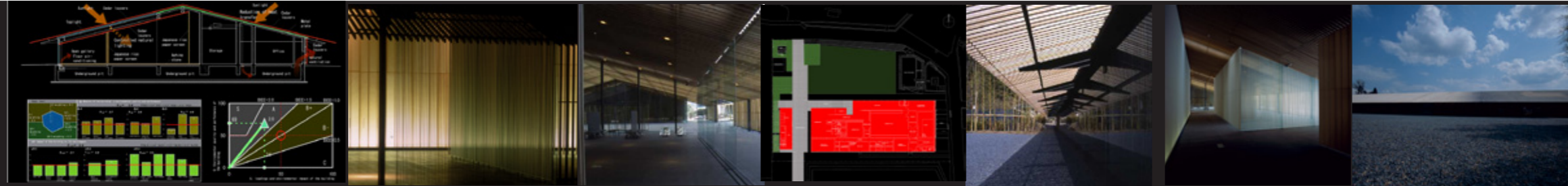
Sustainability goals

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 take 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

Sustainability strategy

When all KCAA 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

Natural light control:



Natural light control

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.

Hiroshige 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 that connects with the way traditional Japanese paintings way of express the depth. Layers like clothes that will connect body with nature. Inner 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. Borrow 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 natural is not opposed, but natural transition, gradation between nature and building. Architecture of the shadow: the elements that separate clearly inside and outside, the external walls are disappearing under the shadow of long eaves the best natural way 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/CASBEE/english/>. Renewable uses of energy: a. underground pit for heating and air conditioning b. use of nitrogen for fire extinction equipment natural light and ventilation c. Light control using louvers and eaves

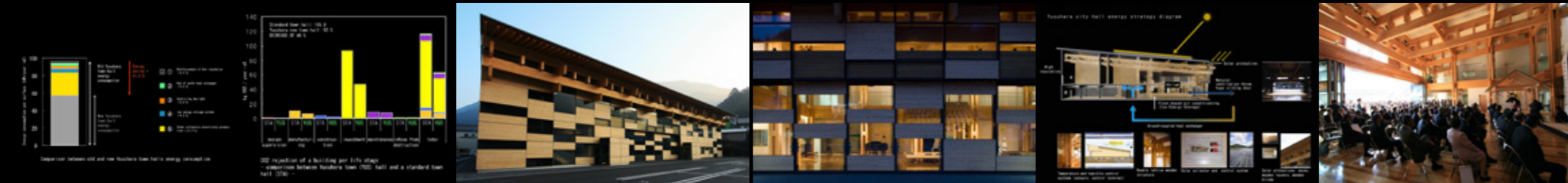
Natural ventilation:

Yusuhara city hall, Japan, 2006, 2,971 m²

Currently applying to receive the highest rank from the Japanese Comprehensive Assessment System for Building Environmental Efficiency (CASBEE) > <http://www.ibec.or.jp/CASBEE/english/>

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 c. Ventilation: when the large sliding doors used for hangars are opened, a great continuous space from the exterior to the interior is created, reminding traditional Japanese architecture of verandas and eaves. This large atrium integrates public facilities and activities, like traditional performances and festivals holds a great variety of activities



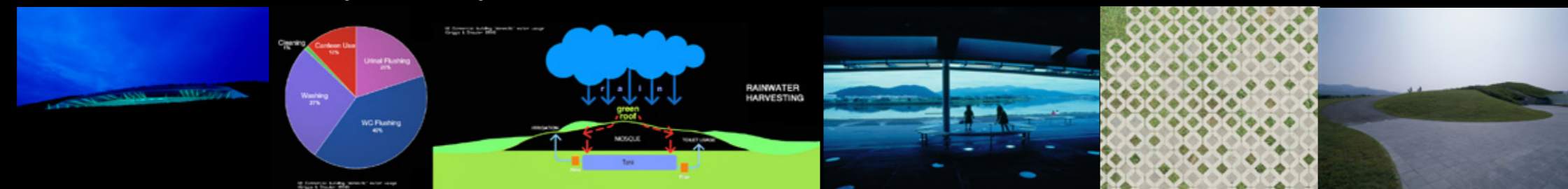
Natural ventilation

Low energy consumption

Design for shortage, water collection:

Kitakami Canal Museum, Japan, 1999, 1884m²

Water catchment
 Treatment and recycling of water
 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



Water collection

Treatment and recycling of water

Local material enhancing passive energy systems:

Adobe repository for a wooden budha, Japan, 64m²

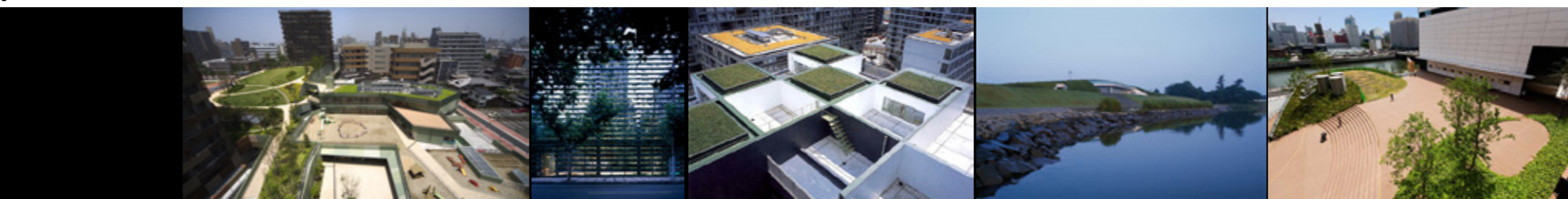
Local materials: Adobe bricks. Building melting into the surroundings
 Natural ventilation and humidity control- Adobe bricks allow humidity inside to be regulated without recourse to mechanical equipment. Adobe bricks are assembled in such a way as to leave slits between them so that light and air could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



Passive energy system

Green roofs and facades to soften the urban heat

- Tobata C Block, Fukuoka, Japan 2005-2007
- Zongtai Box, Shanghai, China 2003-2006
- Shinome Apartment Building, Koto-ku, Tokyo 1999-2004
- Kitajami Canal Museum, Ishinomaki, Miyagi 1996-1999
- Asahi Broadcasting Corporation, Fukushima-ku, Osaka 2003-2007



Green roofs and facades



5. Capability and Process

KKAA Design Team:

1954 Born in Kanagawa Prefecture
1979 Completed the Master Course, Department of Architecture, Graduate School of Engineering, The University of Tokyo
1985-86 Visiting Scholar Graduate School, Columbia University and Asian Cultural Council
1987 Established Spatial Design Studio
1990 Established Kengo Kuma & Associates.
1998-99 Professor at the Faculty of Environmental Information, Keio University
2001-09 Professor at the Faculty of Science and Technology, Keio University
2008 Established Kuma and Associates Europe, Paris, France
2008 Invited Professor at the School of Architecture, University of Illinois at Urbana-Champaign
2009 Professor at the Graduate School of Architecture, The University of Tokyo

Founder
Kengo Kuma
 First-Class Architect

Graduated Pratt Institute of Technology, New York, USA
Years of experience 14
At Kengo Kuma & Associates since 2002
Working experience in the USA and at Artengo, Menis, Pastrana (AMP Arquitectos), Tenerife, Spain

Project Director
Yuki Ikeguchi
 Architect

Graduated Escuela Tecnica Superior de Arquitectura, Madrid, Polytechnic University, Spain
Years of experience 10
At Kengo Kuma & Associates since 2006
Working experience in Spain, at the Bureau d'architecture de Santiago Calatrava, Paris, France and Architecture Studio, France

Project Manager
Diego Lopez Arahuetes
 European Certified Architect, Spain

Graduated at Architecture Department, Faculty of Engineering, Osaka University, Japan
Years of experience 8
At Kengo Kuma & Associates since 2008
Working experience at Actar Arquitectura and Carlos Ferrater architects, Barcelona, Spain


Project Architect
Kazuyo Nishida
 First-Class Architect

Graduated Harvard University Graduate School of Design
Years of experience 6
At Kengo Kuma & Associates since 2007
Working experience in Boston at Machado and Silvetti Associates, Boston, USA and at Toyo Ito Architects and Associates, Tokyo, Japan

Balazs Bogнар
 Architect

KKAA Selected Projects and References:

Project Name: Asahi Broadcasting Corporation
Location: Osaka, Japan
GFA 43.410m2, 2003-2007
Client name: Hiroshi Tani
Company: Asahi Broad. Corp.
Position: Chief Producer
Tel: +81-6-6458-5321



Project Name: KUAD
Location: Kyoto, Japan
GFA 5.003m2, 2005-08
Client name: Shochoku Tokuyama
Company: KUAD
Position: Chief director
Tel: +81-75-791-9124



Project Name: Nagasaki Prefectural Art Museum
Location: Nagasaki, Japan
GFA 12.780m2, 2001-2005
Client name: Izumi Fuji (Mr)
Company: Nagasaki Pref.
Position: Director
Tel: +81-95-895-2760



Project Name: Shinonome Apartment Building
GFA 40.960m2, 1999-2004
Location: Tokyo, Japan
Client name: Kazuro Iseki
Company: Urban Ren. Agency
Position: General Manager
Tel: +81-3-5323-0625



Project Name: Suntory Museum
Location: Tokyo, Japan
GFA 4.584m2, 2004-2007
Client name: Toshihide Ichikawa
Company: Mitsui Fudosan
Position: President



woodhead Design Team:

Bachelor of Design (Human Environments)
 University of South Australia 1990



Principal
Matt Findlay

Bachelor of Architecture (Melbourne University)
 Associate of the Australian Institute of Architects (Victorian Chapter)
 Australian Architect's Registration Board VIC #3403



Regional Principal
Graham Bolton

Registered Architect: VIC 6750
 Green Atar Accredited Professional, 2004
Masters of Design Science (Sustainable Design) (Hons), University of Sydney, 2001
Bachelor of Science (Arch) (Hons), University of Sydney, 1999



Associate/ National Leader for Sustainability
Alex Nock

Bachelor of Architecture (Hons), Deakin University, Victoria, 1989.
 Member, International Council on Monuments and Sites (ICOMOS), Australia
 Member, Institute of Historic Building Conservation (IHBC), United Kingdom
 Member, Planning Institute of Australia (PIA)



Project Leader - Heritage Specialist
Diahnn Sullivan

Bachelor of Architecture (Hons), The University of Melbourne, Victoria, 2007
Bachelor of Planning & Design (Architecture), The University of Melbourne, Victoria, 2004
Future Green Leaders of Australia / Green Building Council of Australia, Victoria, 2008 / Sustainable Architecture Form-Education & Training Group (RAIA), Victoria, 2008 /



Architect
Pippa Howard

Bachelor of Planning & Design (Architecture), The University of Melbourne, Victoria, 2003

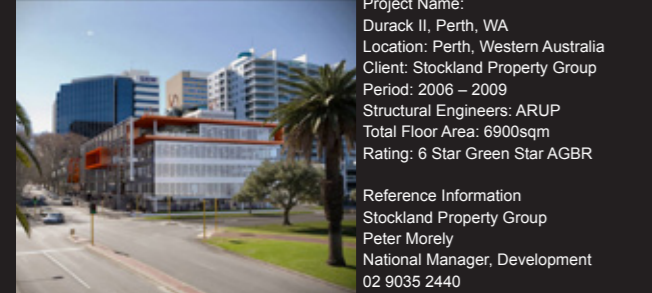


Architect
Will Leaf

woodhead Selected Projects and References:

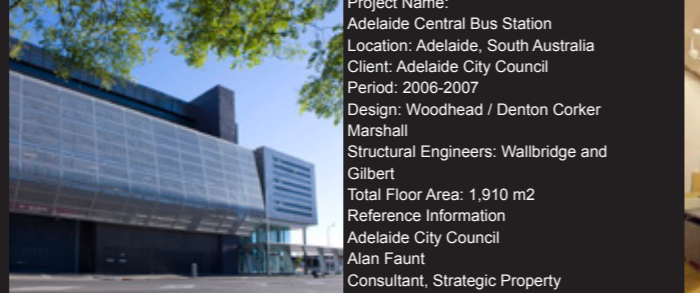
Project Name: Durack II, Perth, WA
Location: Perth, Western Australia
Client: Stockland Property Group
Period: 2006 - 2009
Structural Engineers: ARUP
Total Floor Area: 6900sqm
Rating: 6 Star Green Star AGBR

Reference Information
 Stockland Property Group
 Peter Morely
 National Manager, Development
 02 9035 2440



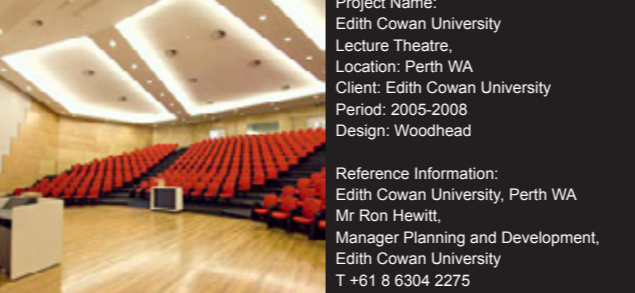
Project Name: Adelaide Central Bus Station
Location: Adelaide, South Australia
Client: Adelaide City Council
Period: 2006-2007
Design: Woodhead / Denton Corker Marshall
Structural Engineers: Wallbridge and Gilbert
Total Floor Area: 1,910 m2

Reference Information
 Adelaide City Council
 Alan Faunt
 Consultant, Strategic Property



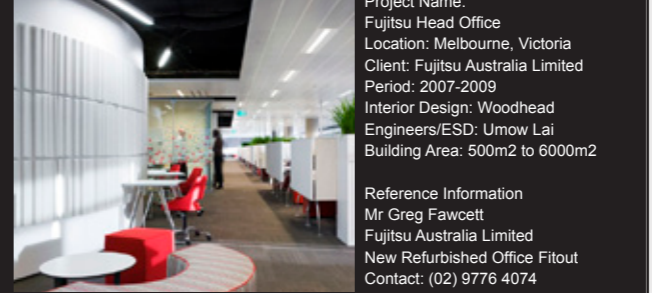
Project Name: Edith Cowan University Lecture Theatre
Location: Perth WA
Client: Edith Cowan University
Period: 2005-2008
Design: Woodhead

Reference Information:
 Edith Cowan University, Perth WA
 Mr Ron Hewitt,
 Manager Planning and Development,
 Edith Cowan University
 T +61 8 6304 2275



Project Name: Fujitsu Head Office
Location: Melbourne, Victoria
Client: Fujitsu Australia Limited
Period: 2007-2009
Interior Design: Woodhead Engineers/ESD: Umow Lai
Building Area: 500m2 to 6000m2

Reference Information
 Mr Greg Fawcett
 Fujitsu Australia Limited
 New Refurbished Office Fitout
 Contact: (02) 9776 4074



Engineering Consultants:

Engineers proposed teams

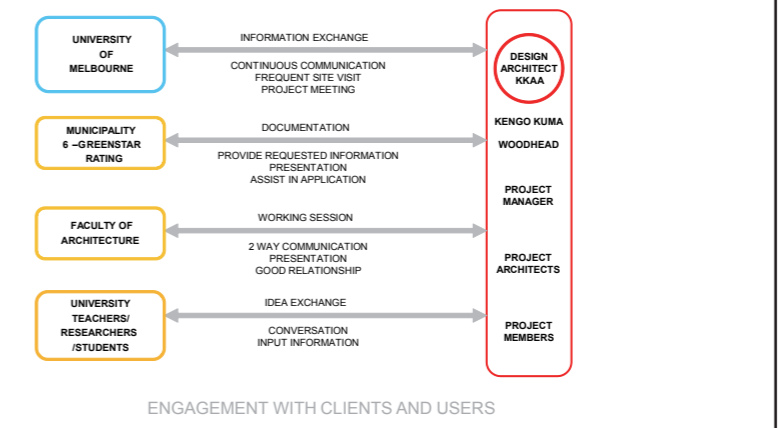
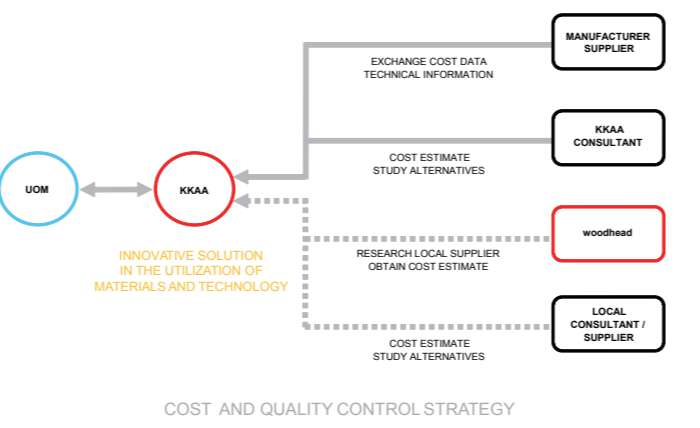
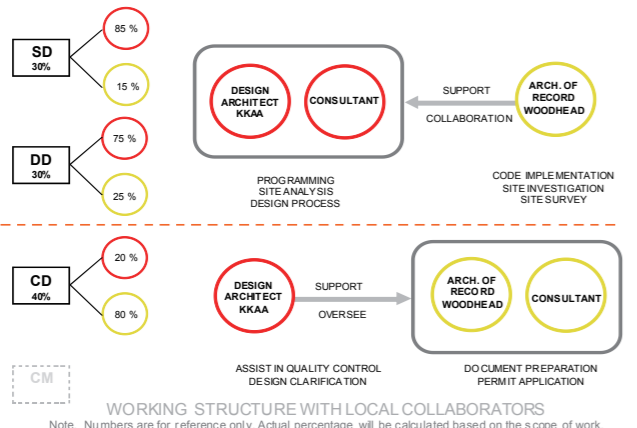
Mechanical Engineers
ARUP
 Arup Melbourne
 T +61 (0)3 9668 5500
 F +61 (0)3 9663 1546
 Level 17, 1 Nicholson Street, Melbourne Vic 3000
www.arup.com

Civil and structural
ARUP
BONACCI
 Bonacci Group Pty Ltd
 A.B.N. 42 060 332 345
 50 Hoddle Street, Abbotsford, VIC 3067 Australia
www.bonaccigroup.com
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 Umow Lai Pty Ltd
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 South Yarra VIC 3141
 Tel: (03) 9249 0288
 Fax: (03) 9249 0299

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Natural light control

5. CAPABILITIES AND PROCESS

KKAA believes that only work in strong conjunction with local teams can lead to successful design and realistic project in order to meet clients expectations terms of quality finish and budget

International consultant, leader architect: KENGO KUMA & ASSOCIATES. Design team for the faculty of architecture, building and planning

Local practice, Melbourne associated architect, woodhead DESIGN COLLABORATION

Based on the previous intensive collaboration experiences among the members of KKAA and woodhead we will established creative, effective and professional working relationship to achieve high quality design services. We will be fully capable of establishing national and international network for informations on manufactures, craftsman and technology that will surely contribute to the unique and high quality architectural outcome for the new Faculty of Architecture, building and planning.

We strongly believe that a successful design can be only is realized in the details and the construction.

'AS BUILT' PEDAGOGY

We will facilitate and coordinate on recording and documenting of the process to be used 'live' in educational and research programmes and projects of the Faculty, as well as in subsequent years

willingness to be involved in post-occupancy evaluations through active participation in research projects about the project.

PROCESS PEDAGOGY

KKAA will be also willing during the whole process of the building to establish a collaboration with the Faculty of architecture and host an internship program to allow the best students of Melbourne University short working experiences in our office, in a process the can be extensive to a longer exchange collaboration in the future.

KKAA OFFICE CAPACITY:
 TOKYO. Kengo Kuma and Associates (KKAA) 71 employees
 Offices of 400 sqm + 2x Annex of 200 sqm each
 PARIS. Kuma and Associates Europe (KAE) 10 employees
 Offices of 168 sqm

woodhead OFFICE CAPACITY:

11 offices throughout Australia and Asia
 370 full time staff,
 - Adelaide - New Delhi [RKA]
 - Brisbane - Perth
 - Darwin - Shanghai
 - Ho Chi Minh City [AIC] - Singapore
 - Melbourne - Sydney
 - Naples [Interplan]

LOCAL ENGINEERING

KKAA 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, who are recognized experts in sustainability will be very important to achieve the 6 green rating.

DELIVERY PROCESS METODOLOGY FOR WORKING WITH THE FACULTY.

This will be a process opened to negotiation and changes in order to meet client expectations and budget. KKAA+woodhead who also will do the role of project manager and coordination of the whole design and construction team during all the 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 base, Tokyo and Melbourne (10hours flight) that enables to have the follow up of KKAA on construction site that we require for all my projects

6. KKA Merit

Publication (selected):

Lotus House

CASAMICA May.2006
 Repubblica delle Domme Nov.2006
 Abstract Magazine Vol.39 Oct.2006 /1S1
 Shinkenchiku Dec.2005
 Architecture Interieure Jun.2005
 The Sunday Telegraph Magazine Sep.2005
 GA HOUSES Sep.2005
 Interiors Korea Mar.2006
 Architectural Record Apl.2006
 Casa Bella Apl.2006
 AD Jun.2006



Kitakami Canal Museum

GA JAPAN Vol.40
 Shinkenchiku
 Sep.1999 09 / Oct.1999
 JA Vol.36
 DETAIL Vol.143 Jan.2001
 LOTUS Vol.97 / ARCA Vol.142
 V:A arquitectura
 MODERN CONSTRUCTION HAND BOOK
 ARCHITECTURE NOW! Vol.02
 meta morfosi Vol.47 Jan.2004
 DETAILS IN ARCHITECTURE

Murai Masanari Art Museum

Architectural Record Jan.2006
 Architectural Review Aug.2006
 GA JAPAN Vol.65
 Shinkenchiku Jul.2004
 IW magazine Vol.42 2005
 CS KOREA 04 11 No.243
 Shitunai Mar. 2005
 Tokyojin Jun. 2005

Noh Stage in the Forest

GA JAPAN Vol.17, Vol.22
 Shinkenchiku Sep.1996
 JA Vol.23
 Jyutakukenchiku Dec.2001 No.321
 DETAIL Vol.149
 Casas sorprendentes Nov.1999
 ABSTRACT Vol.8/9

Kinojo Golf Club

Okusaka, Souja, Okayama
 Jul.1992
 golf club
 6,505.56
 Shinkenchiku Apl.1993

Forest / Floor

JA Vol.52
 jt Aug.2003
 Nikkei Architecture Oct.2000
 Shitunai Sep.2000
 DETAIL No.149
 X-knowledgr HOME
 Mar.2002 Vol.03
 Jyutakukenchiku Vol.12
 December '01 No.321
 Design High Quality Jyutaku



One Omotesando

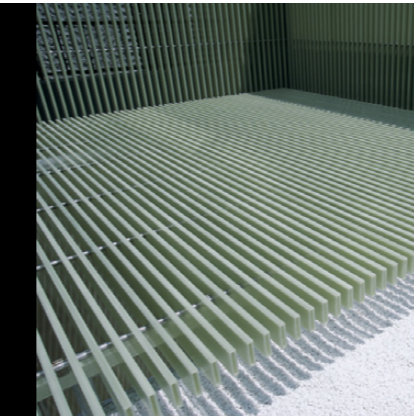
GA JAPAN Vol.65
 Shinkenchiku Nov.2003
 JA Vol.52
 Shitunai Vol.12 Dec.2003
 Kenchikubunka Dec.2003
 Kenchikuzasshi Jan.2004
 DETAIL Vol.159 Jan.2004
 Architectural Review May.2004/ DETAIL '05
 IW magazinespecial issue 2005
 ORIS Vol.29

Kiro-san Observatory

GA JAPAN Vol.05 Oct.1993
 Shinkenchiku Mar.1994
 JA Vol.38
 SD 1992 / Oct.1994 / Aug.1999
 Nikkei Architecture Feb.1996
 Casa di vacanza Jun.2003
 Casamica Feb.2005
 Shinkenchiku Mar.1994

Plastic House

CASABELLA Vol.706 / Vol.707
 MATERIA 42 Dec.2003
 THE BANG ' OLUFSEN MAGAZINE
 GA JAPAN Vol.57
 Shinkenchiku Jul.2002
 Nikkei Architecture Jul.2002 / Feb.2003
 Kenchikugijyutu Jan.2003 No.636
 Detail 154 Oct.2002
 CONFORT Oct.2002 No.57
 DEATIL Dec.2002
 FLAME Vol.32 2003



Stone Museum

GA JAPAN Vol.46
 Shinkenchiku Sep.2000
 a + u No.370
 Nikkei Architecture Oct.2000
 Nikkei Architecture
 Kenchikuchishiki Vol.11 Oct.2003
 Kenchikugijyutu Feb.2000
 Shitunai Jan.2001
 CONFORT Mar.2004 No.74

Nasu History Museum

GA JAPAN Vol.47
 Shinkenchiku Nov.2000
 Shotenkenchiku Aug.2000
 Nikkei Architecture Oct.2000
 Kenchikugijyutu Dec.2000
 Jyutakukenchiku Dec.2001 No.321
 DETAIL Jul.2001

Great (Bamboo) Wall

Architect + 42 Dec.2003
 De Architect Nov.2002
 ark Jun.2003
 AD Oct.2003
 AV Vol.109 / Vol.116
 maison en bois Vol.25 Dec.2005
 GA JAPAN Vol.55 / Vol.57
 GA HOUSES Vol.66
 Shinkenchiku Jul.2002
 JA Vol.48
 DETAIL May.2003

Z58

JA Vol.55 2006 autumn
 ARCHITECTURAL REVIEW
 Kenchiku Bunka Vol.673
 Shinkenchiku Sep.2006
 GA Sep.2006

Prizes, Awards:

1994	Good Design Architecture for "Yusuhara Visitor's Center", selected by the Japanese Ministry of International Trade and Industry	2000	Grand Prize, Prize of AIJ, Tohoku Chapter for Design for "River/ Filter"	2005	The Marble Architecture Award 2005 East Asia External Facings 1st prize for "Nagasaki Prefectural Art Museum"
1995	Grand Prize for JCD Design Award 1995 Cultural / Public Institutions for "Kiro-san Observatory"		Grand Prize, INTER INTRA SPACE design selection for "Kitakami Canal Museum"	2007	Detail Prize 2007 special prize for 'Chokkura Plaza and Shelter"
1997	Architectural Institute of Japan Award for "Noh Stage in the Forest"	2001	Togo Murano Award and Architectural Institute Award for "Nakagawa-machi Bato Hiroshige Museum"		International Architecture Award for the Best New Global Design for "Chokkura Plaza and Shelter"
	First Place, AIA DuPONT Benedictus Award for "Water/Glass"		International Stone Architecture Award for "Stone Museum", Italy	2008	Energy Performance + Architecture Award, France
1999	Grand Prize, Regional Design Award, Kochi Prefecture, for "Yusuhara Visitor's Center"	2002	Spirit of Nature Wood Architecture Award, Finland		Emirates Leaf Award for Public Building for Suntory Museum of Art, Britain/UAE
	Honorable Mention, Boston Society of Architecture, Unbuilt Architecture Design Award 2000				

Competitions:

2002	First Prize, Tokyo University of Agriculture, Exhibition Center Competition / Setagaya, Tokyo, Japan	2007	First Prize, Architectural Competition for the Complex of Government Buildings related to the area of the "Eiffel Hall" Western Railway Station of Budapest / Budapest, Hungary	2008	First Prize, Iskandar Malaysia / Johor-Bahru, Malaysia
	First Prize, Mori Building Corporation Odaiba Museum Competition / Minato, Tokyo, Japan		First Prize, City of Music, Dance and Dramatic Art, Le Mans, France		First Prize, Commercial and environmental design proposal for the Central Post Office, Tokyo, Japan
2007	First Prize, Besancon City of Arts and Culture Architecture Competition / Besancon, France	2008	First Prize, Granada Performing Arts Center / Granada, Spain		First Prize, Asakusa Culture and Tourist Center / Tokyo, Japan
		2008	First Prize, International Invited Competition for iconic park and mixed development in		

Exhibition:

1992	Solo Exhibition "Tokyo Columns" / M2, Setagaya, Tokyo, Japan	2004	Venice Biennale 2004 / Venice, Italy		Solo Exhibition "Kuma Mock-Ups" / GA Gallery, Shibuya, Tokyo, Japan
1993	City of Labyrinth / Sezon Museum of Art, Toshimaku, Tokyo/Tsukashin Hall, Amagasaki, Hyogo, Japan		New Trends of Architecture in Europe and Asia-Pacific 2004-2005 / Lille, France	2006	GA International 2006 / GA Gallery, Shibuya, Tokyo, Japan
1995	Solo Exhibition "Velocity of Transmission" / Gallery MA, Minato, Tokyo, Japan		Solo Exhibition "Kengo Kuma: Defeated Architecture" / Matsuya Ginza, Chuo, Tokyo, Japan		Solo Exhibition "ARCHILAB 2006" / Orleans, France
	Venice Biennale 1995 / Venice, Italy		Solo Exhibition "Niwa; Where the Particle Respose" / Hotel New Otani Garden Court, Chiyoda, Tokyo, Japan	2007	100 years of Mondadori Milano Capitale del Design Decode Elements / Castello Sforzesco, Milan, Italy
1996	Milan triennial / Milan, Italy		The "3_2_1_New architecture in Japan and Poland" Exhibition / Center of Japanese and Technology "Manggha", Krakow, Poland		Swarovski Crystal Palace / Swarovski Crystal Palace, Milan, Italy
1997	Virtual Architecture /The University Museum, The University of Tokyo, Bunkyo, Tokyo, Japan		Archilab / Mori Art Museum, Minato, Tokyo, Japan		Tokyo Design Premio Tokyo designer's Week in Milan / Tokyo Design Room, Milan, Italy
2000	Venice Biennale 2000 / Venice, Italy	2005	OribeTea House / Ceramics Park Mino, Tajimi, Gifu, Japan		Mitsui Fudosan Residential "Tsunagu" / Mitsui Fudosan Residential Booth, Milan, Italy
	ARCHI LAB 2000 / Orleans, France		Entrez Lantement, E-11117 / Milan, Italy		Kengo Kuma Two Carps: Water/Land-Village/Urban-Phenomenology, The "Barbara Cappochin" Biennial, International Architectural Exhibition 2007 edition / Palazzo dela Ragione, Padova, Italy
2001	Japanese Avant-Garde / Reality Projection, 16 Young Japanese Architects / RIBA, London, Great Britain		Solo Exhibition "Kengo Kuma, The architecture between tradition and innovation" / Siracusa/ Milan/Napoli, Italy and Stockholm, Sweden	2008	Participation in Milano Salone (Casa Umbrella) / Milano, Italy
2002	ARCHI LAB 2002 / Orleans, France		EXTREME EURASIA / Spiral, Minato, Tokyo, Japan		11th International Architecture Biennale / Venice, Italy
	Venice Biennale 2002 / Venice, Italy		KRUG x KUMA=∞ / Hara Museum, Minato, Tokyo, Japan	2009	Solo Exhibition "Material Immaterial" / I-Space, Chicago, Illinois, United States
2004	Takeo Paper Show 2004 "HAPTIC" / Spiral, Minato, Tokyo, Japan				Tokyo fiber '09 Senseware, Triennale di Milano

Writings:

1.	Kengo Kuma, 10 Houses, Toso Publishing, Tokyo, 1986. Republished in paperback, Chikuma Publishing, 1990	3.	Kengo Kuma, Catastrophe of Architectural Desire, Shin'yosha, Tokyo, 1994	7.	Kengo Kuma, Lecture and Dialogue, INAX Publishing, 2007
2.	Kengo Kuma, Introduction to Architecture-History and Ideology, Chikuma Publishing, Tokyo, 1994	4.	Kengo Kuma, Beyond the Architectural Crisis, TOTO Publishing, Tokyo, 1995	8.	Kengo Kuma and Yumi Kiyono, Shin Toshi-ron Tokyo (A New Debate on Cities), Shueisha Publishing, Tokyo, 2008
		5.	Kengo Kuma, Anti-Object, Chikuma Publishing, Tokyo 2000	9.	Kengo Kuma, A Natural Architecture, Iwanami Shoten, Tokyo, 2008
		6.	Kengo Kuma, Defeated Architecture, Iwanami Shoten, Tokyo 2004		

Monograph:

1997	Kengo Kuma: Digital Gardening, Special issue of Space Design, Kajima Publishing, Tokyo,	2005	Luigi Alini, Kengo Kuma. Opere e Progetti, Mondadori Electa, Milano,	2007	Marco Casamonti, Kengo Kuma, Motta Architettura, Milano,
1999	Kengo Kuma: Geometries of Nature, L'arca Edizioni, Milano,		Kengo Kuma, GA Architect, n.19, GA, Tokyo, 2005	2008	Build Built, The Exhibition of Kengo Kuma in China, ZHUE Design Space, China Museum, Beijing,
2000	Kengo Kuma: The Japan Architect 38, Shinkentiku-sha, Tokyo	2006	Kengo Kuma, Edil Stampa, Rome,		Volker Fischer/Ulrich Schneider, Kengo Kuma – Breathing Architecture, Birkhauser, Germany,
2003	Kengo Kuma. Materials, Structures, Details, Shokokusha, Japan 2003 / Birkuhauser, Basel,	2007	Luigi Alini, Kengo Kuma. Works and Projects, Mondadori Electa, Milano, 2006		Luigi Alini, Kengo Kuma – Liticita Contemporanee. Da Stone Museum a Stone Pavilion, Italy
2005	Botond Bogнар, Kengo Kuma. Selected Works, Princeton Architectural Press, New York,		Kengo Kuma, C3, Seoul,		