

ON REQUALIFICATION AND CULTURAL SUSTAINABILITY

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Abstract. *This paper focuses on the significance of requalification in resource approach to sustainable city. It addresses and theorises the terminology and practices of requalification by expanding its importance to not only environmental but also cultural sustainability. The research underpinning this paper was inspired by the idea of upcycling, which emphasizes the comprehensive understanding of the material dimensions of products and the importance of design that can move beyond the less bad (recycle) to the realm of “simply” good (upcycle) practices. The project questions the current emphasis on reuse as too narrowly functionalistic and proposes the broadening of the idea of upcycling to include the values other than use and money and recognise diverse symbolic, sign, environmental and other dimensions of reality. The paper starts with criticism of the sectorial way of thinking about material objects and an inadequacy of instrumentalized ecological philosophy associated with such thinking and establishes the need for transdisciplinary approaches to the production of knowledge about the material objects and spaces. We argue that sensitive requalification of the existing resources and built environments generates novel and culturally attuned qualities. The discussion of several cases of requalification across scales portrays various degrees of complexity and demonstrates how those practices correspond to the more profound eco-cultural sensibility. Lastly, we examine the crucial roles of art and design in requalification, which have the capacity to celebrate the non-measurable values of objects and spaces. Seen as an active synergy between the culture of reuse and local creativities, requalification provides a workable alternative to the practices driven by dominant global, capital-led development agendas, which generate the unsustainable sameness across the world.*

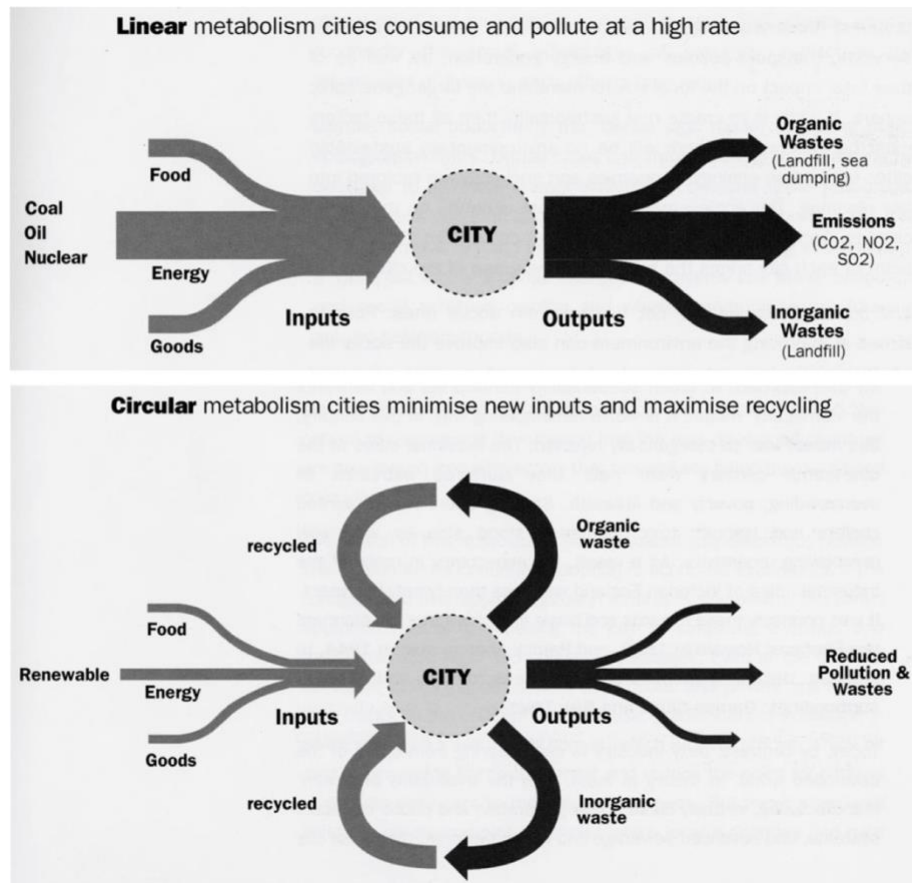
Key Words: *Requalification, upcycle, cultural sustainability.*

Introduction

One of the ways to understand resource approach to sustainable city is to examine the metabolism of cities and identify the amount of flow of resources and products through the urban system for the benefit of urban population. These material flows are in the form of inputs (energy, goods and food) and outputs (waste and emission), the amount of both input and output and their impacts to the environment indicate how sustainable the cities are (Wolman 1965, Giradet 1999, Rogers 1998). The metabolism of most contemporary cities, which operate under the current influence of neo-liberal market and capitalist paradigm, is linear, meaning the cities require huge amount of inputs and discard equal amount of outputs. Today society of consumption is broadly dictated by two business models: design obsolescence and perceived obsolescence which drive consumers to accelerate their consumption and disposal of goods more quickly. These business models increase the amount of both inputs and outputs of materials flows in our society.

Many scholars therefore argue that to achieve urban sustainability, cities must close the resource loop and behave like natural ecosystems which have an essentially circular metabolism by reusing, recycling, remanufacturing and diverting materials flow within the cities.

The diagram of linear and circular metabolisms of cities communicate well the overall concept of these flows however they risk to be too reductive. Cities as the most complex creations of humankind and especially when it comes to the concept of sustainability, the metabolism alone cannot justify the sustainability in the holistic view. The model could assist to quantify the material and energy flows through the cities but it has certain limitations. The qualitative aspects of cities and sustainability in terms of equality, social justice, good governance, and cultural sustainability cannot be justified in this model. It risks to be misread that material recycle alone is the solution for sustainable cities. We cannot assume that cities with good recycle system are more sustainable.



The Metabolism of Cities by Richard Rogers 1999

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Figure 1: Model of the Metabolism of cities

Tokyo is a good example of city that possesses one of the most efficient waste management systems in the world. The metropolitan of 37 Millions inhabitant is clean and meticulous thanks to the effective collection, separation, pulverisation, and incineration of garbage with the most cutting-edge technology. In this system, 85 per cent of the garbage is incinerated in the municipal furnaces that work around the clock . This system depends mainly on the fossil fuels which 90% of them are imported. In this regards, Tokyo uses the technological solutions of waste management to compensate and justify its unsustainable practices such as *scrap and build* which operates the Japanese construction industries. The life span of buildings in Tokyo is

about 27 years old , shortest compare to other developed countries. The fast pace of replacement of urban artefacts brings an important question to both environmental and cultural sustainability. The embodied energy in each building got wasted due to its short life-span and the city keep losing its potential tangible cultural heritage in favour of growth in the construction industries. In the case of Tokyo, recycle only solves the problem of landfill but cannot change the consumption behaviour of its citizen. The practice still depends on energy consumption and the lost of cultural heritage still continues. Tokyo is unable to achieve sustainability with technical solution alone, we undeniably need holistic view to resource approach for sustainable city which could be possible through transdisciplinary thinking and action.

Complex value system of objects

The world of knowledge is segregated by disciplines including the understanding of material objects. In natural science, reductionism is employed by researchers to investigate objects and its property by both classification and centered their knowledge in their very specific fields. On the other hand, scholars in humanities discuss the concepts of value to understand the complex system of objects in our society. The value system of objects has long been discussed by many scholars since Marx and Hegel. More recent views on value system of object are about the use (or functional) value, the exchange (or economic) value, the symbolic value and the sign value (Baudrillard 1996). Objects get marginalised when these values cease to exist. This is the case of garbage, it gets discarded because it couldn't maintain its existence in any value system. These value system, from the point of view of cultural studies and humanities, is rather anthropocentric by focusing on the values that serve human being and therefore the environmental value is disregarded. On the other hand, when mentioning environmental value, people generally shift the view towards the scientific knowledge and in majority of the case narrow it down to the measurability of the material components, the calculations of the embodied energy and carbon footprint. Interestingly when an object is discarded from the society it means that its values has ceased to exist and at that moment the object is turned into a *thing*. That thing is rejected and pushed out off human's sphere which then become the burden to the environment.

Potential value imbedded, form is needed not only residue.

Recycle is not good enough * (Braungart & Mc Donough)

The “three Rs of the environment” namely Reduce, Reuse and Recycle are known by general public as basic solutions for sustainability. Reduce our consumption is the most sustainable because theoretically we could reduce both inputs and outputs. Reuse is to keep the material flows within the realm of use in our society, by reusing we produce no waste without spending extra energy. Within the sphere of reuse which is a utilitarian approach to resources, there are a number of practices involved to support the perpetual uses of objects. Recuperation, restoration and reparation are among these practices. Specific terms such as refurbishment, renovation and retrofit are applied for buildings and architectural scale. Regeneration, renewal and redevelopment are applied for the urban scale.

Recycle, however, can be interpreted in various ways. From the material and waste perspectives, recycle is to repurpose the waste objects by focusing only on the material composition at the residual level and discarding the original forms and use of the objects (Szaky 2014). On the other hand, according to Cradle to Cradle concept (Braungart and McDonough 2002), recycle is practically downcycle due to the inferior quality of the recycled material compared to the original ones. Recycle is also energy dependent. For this reason McDonough and Braungart argued that recycle is not good enough, it tackles the problem at the very end and doesn't truly respond to eco-efficiency. Their position statement in Cradle to Cradle is “*Being less bad is no good*”, for them, recycle is only less bad. They therefore, advocate the practice of *upcycle* as the solution for a truly sustainable and safe environment. Approaching the problems of material consumption from the point of view of chemist and designer, Braungart and McDonough propose an interdisciplinary solution to the manufacture world. By upcycle they mean all the materials consumption are designed at the beginning to be recycled with safe and sound components and through the recycle process the optimal quality of those materials is maintained (Braungart and McDonough 2002). However their interdisciplinary approach is rather optimistic and still operated within the current paradigm and focus mainly on the manufacturing and design industries. What about the existing stock of materials and built form that we possess and exist today? How to deal with them in a sustainable way?

The term upcycle has also been used widely in the art and craft professions for the art pieces made of discarded objects. The art movement in the early 20th century such as the *objet trouvé* represented by Marcel Duchamp's fountain in 1917 and the *ready-made* such as

Picasso's Bull's Head in 1942 are among the master pieces. The upcycling arts demonstrate that through an artistic sensibility an ordinary object can be requalified by the attribution of new meaning by the artist and by the public. This process of recreating meaning could be called requalification.

Requalification

Requalification is to qualify again which means to attribute new ability or new quality to a person or object. The term suggests the recognition and interpretation of existing values which may not be visible in the first place. Through the process of requalification the new meaning emerged. As meaning is the core value of culture, requalification responds directly to this particular aspect of culture.

To discuss the concept of requalification, in this paper, we have selected the examples of projects and places of different scales in order to demonstrate the process and the products how ordinary objects of everyday life can be reattributed new meanings through art and design.

Museum of Broken Relationships, Zagreb

Situated in Zagreb, Croatia, the museum of Broken Relationships started as a creative art project conceived by Olinka Vištica and Dražen Grubišić in 2006. The museum started as a traveling exhibition which later fixed its ground in Zagreb. It has received several prestigious awards and today it grows across the continent and has established its franchise in the US.

The museum of Broken Relationships is a physical and virtual public space created with the sole purpose of treasuring and sharing your heartbreak stories and symbolic possessions.

...the Museum is an ever-growing collection of items, each a memento of a relationship past, accompanied by a personal, yet anonymous story of its contributor. Unlike 'destructive' self-help instructions for recovery from grief and loss, the Museum offers the chance to overcome an emotional collapse through creativity...

(<https://brokenships.com/>, 2017)

The ordinary objects from the broken relationships usually got thrown away because they remind the owners of the heart-broken experiences. The main concept of this museum is to

exhibit those donated objects and their stories. The objects of remembrance became the centre of attention that reveal diverse human tragic love stories.

We give meaning to objects around us and especially to the objects that represent our love. Through the museum collection, we perceive that all objects has its meaning. The requalification in this case is the safeguarding the supposed discards and maintain the meanings in the new context. This process is neither reuse nor recycle, it is the process of *mise en valeur* (to attribute the value) of the existing objects. By displacement and rearrangement, the negative meanings of objects for a person became one of the collective love stories to be viewed by public. The museum and its concept, in this case, act as a frame how to look at objects and as a public space where the symbolic value of these objects got communicated.



Figure 2: Museum of Broken Relationships

Masanari Murai Memorial Museum of Art, Tokyo

Murai Masanari (1905 -1999) was a renowned Japanese abstract painter.

The museum is opened to public in March 2005 to commemorate the late artist 100th birthday. Designed by architect Kengo Kuma, the museum is a renovation of the 60 year old artist's old wooden house into a museum cum living unit. The architect has preserved the artist's atelier space within the wooden box which is wrapped around by the new outer box. The space between the inner box and outer box is the exhibition space where some of his unpublished works are displayed. The wooden elements of the old house has been kept and placed on the

outer box facades. This is a living memorial museum since the wife of the late artist still lives and occasionally receives the visitors.

In stead of scrap and build, which is the common practice in Tokyo, Kengo Kuma adopted the method which can considered as requalification. In this project the creative process in architectural design determines different requalification strategies. In the scale of object, the old wooden house was disassembled, the workable wooden lumbers were recuperated and reconfigured. Part of them became the vertical elements of the new facades. One of the memorable wooden columns with the traces of cat scratch became part of the display furniture. The old Toyota Crown is put on the water basin in front of the house as a piece of the exhibit items. The objects of the life of the artist are placed where they were in his studio. This space has been preserved by maintaining the same four walls. The whole volume is treated as an exhibition box. The space and objects inside reveal the life story of the artist to the curious visitors and at the same time they remain the ordinary domestic objects to the owner. In this particular case the studio space has been requalified. It became an exhibit box placed in the middle of the exhibition hall. The new quality has emerged through the rearrangement of objects, materials and spaces.

This architectural project is neither a conservation nor adaptive reuse. The old house is no longer exist but its spirit has remained.



Figure 3: Masanari Murai Memorial Museum of Art

Museum of Innocence, Istanbul

The Museum of Innocence is both a book and a museum. The novel entitled Museum of Innocence by Orhan Pamuk is published in 2008, the Museum of Innocence open its door to the public in Spring 2012. The novel tells the tragic love story happened in Istanbul through three decades of the last century. Orhan Pamuk planned to conceive the book and the museum since the 90's. He started collecting objects of that periods by visiting junk's dealer shops and surrounded himself with these items in order to write his fictional stories. The novel

portrays a long love story of Kemal, a handsome mature man from a wealthy family and Fusun, a beautiful young girl who is his distant cousin. It is a torment and impossible love. He adores her so much almost obsessively up until one point in the novel he started collecting or sometimes stealing any objects that she has touched. Anything which passed through her hands including her finished cigarettes. One of the most stunning collections in the museum is the 4,123 cigarette butts meticulously pinned and dated on the wall.

The Museum of Innocence is a thought-provoking example of requalification. It shows how the creative process of conceiving both a piece of literature and a museum has involved different scales of intervention. From objects to building and the reflection to the urban environment at large. It shows the ability of art, in this case, the literature, could transpose and reinvent the meanings.

The objects are not only the survival vintage objects of the 70's-80's safeguarded by the author but they are also the inspirations and representations of the fictional stories which came to reality.

Without reading the novel, the visitors can appreciate the collections as vintage museum, bringing back the Istanbul lives of that period. Having read the novel, the museum has the capacity to do more than showcasing Istanbul vintage objects. The display has created other dimensions of meaning beyond its historical value. It is a sort of manipulation of the symbolic values of objects and place made possible by the art of literature.

The building which house the museum is an old three storey house where, in the novel, Fusun's family once lived and eventually transformed into the museum. In this case that ordinary house has been requalified to become the fictional house and the museum both in the novel and in reality.

Beyoglu, where the love story took place and where the museum is located, is famous for its distinct characters thanks to the art and entertainment activities which concentrate there. Both the museum and the novel tied closely with this neighbourhood. This place is the setting of the novel and in return the museum strengthen the character of the neighbourhood even further.



Figure 4: Museum of Innocence

Discussion on Cultural Sustainability

Investigating on these three museums, it is evident that art and creativity play an important role in the requalification process. The three museums employ different creative methods to maintain, reinterpret and reinvent the meanings of objects and spaces. It shows that creativity can manipulate the perception of values. These three humble and museums are not the iconic projects. They are small and ordinary but its impact on our way of understanding the ordinariness is extensive. Museum acts as mediate space for new ideas to reach the public. It allows the communication and set the context for the new perceptions. They brought the

novelty in term of preserving, altering, reconceptualising the existing tangible and intangible cultural artefacts of the society. While investigating the resource approach to sustainability, requalification has distinctive contribution to cultural sustainability in the sense that it ensures the continuity of cultural elements and produces the works and intellectual artistic activities.

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Tokyo Requalify

In the search of aesthetic of requalification

AUDS 2 | SEM 2 2018

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Requalification :

It is resource approach to sustainability. Requalification is part of the circular solutions that is not only about utilitarian (reuse) or material science oriented (recycle), but also cultural oriented such as how to re-attribute the new meaning(s) to objects, space and built environment. Requalification is focusing at the qualitative aspects and values of object/space/environment, it needs the artistic sensibility and design practice to achieve both environmental and cultural sustainability.

The aim of this short research project is to look for an aesthetic quality that emerged from the process of requalification in Tokyo. In particular the *Wabi Sabi*, an aesthetic quality rooted in Japanese culture.

we search the contribution of art and design in the reuse, requalification and reattribution of the new meaning(s) into the old. We are looking for the examples of architecture which is requalified artfully and aesthetically. The juxtaposition of old and new rend significantly the value of the old. That value is represented in the imbedded aesthetic of *Wabi Sabi*

Tasks

- Read *Wabi-Sabi* Further Thoughts by Leonard Koren
- Looking for case studies classified by type. Inspired case: Murai Masanari Museum of Arts, [http://www.muraimasanari.com/index\(English\).htm](http://www.muraimasanari.com/index(English).htm)
- Visit the case studies and make an appraisal in form of textual and visual essays.
- Make the book of catalogues

List of Questions to be answered while analysing the case studies

1. How art and design contribute to the process of requalification? (eg. art as new function, art as concept, design as intention to reveal the old etc.)
2. What is the overall design intention? What is the design strategy towards new and old?

3. What has been requalified? Try to distinct the difference between reuse (function) and requalification (meaning or the symbolic and sign of the physical space or elements), which part of the building (rooms, structure, floor, furniture etc)? What are the materials that have been requalified (wood, concrete, metals, etc)?
4. What is the context of the building's location? Try to describe the neighbourhood, street and the characters.
5. How visible the requalification appears? Visible from exterior or hidden in the interior? What dominate, new or old?
6. What is your experience of encountering the building and its spaces? Try to describe the mood, ambience, excitement. What dominate and trigger your feeling in space? How can you describe those feeling? (eg. nostalgia, fashionable, boring, comfortable etc.)
7. Which part of the building or spaces reveal the wabi-sabi ? Please draw the building diagram and identify the areas.
 - 7.1 How do you describe it? You can try to present it through pictures, words etc.
 - 7.2 How does that wabi-sabi happened? (eg. intentional, unintentional, fake, design, etc)
8. How have the symbolic and sign values (including historic value) been kept or changed?
9. Other questions you think relevant.

Basic information to be compared across the case studies

1. Size (sqm)
2. Form (typology [eg. machiya, nagaya, house, high])
3. Function(s) (previous function and today's function) list all the detail activities
4. Visible materials
5. Age

TOKYO REQUALIFY

FRANCES GRACE LAI

FEATURING

HAGISO

AND

NISHIKICHO BUNKAISAN
BY SUGAWARADAISUKE
ARCHITECTS



HAGISO

“MICRO CULTURAL COMPLEX”



SIZE APPROXIMATELY 266M²

TYPE HOUSE / SHARED APARTMENT TYPE

FUNCTIONS CONSISTS OF A CAFE, GALLERY,
OFFICE, HOTEL RECEPTION,
SALON

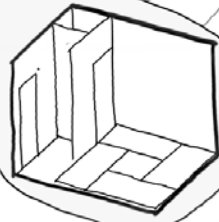
MATERIALS TIMBER FRAME CONSTRUCTION,
CONCRETE GROUND FLOORS/
WALLS

BUILT 1955 AFTER WWII

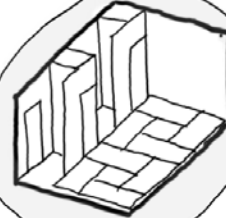


BUILT 1955

TRADITIONAL
TATAMI
APARTMENT



X2!



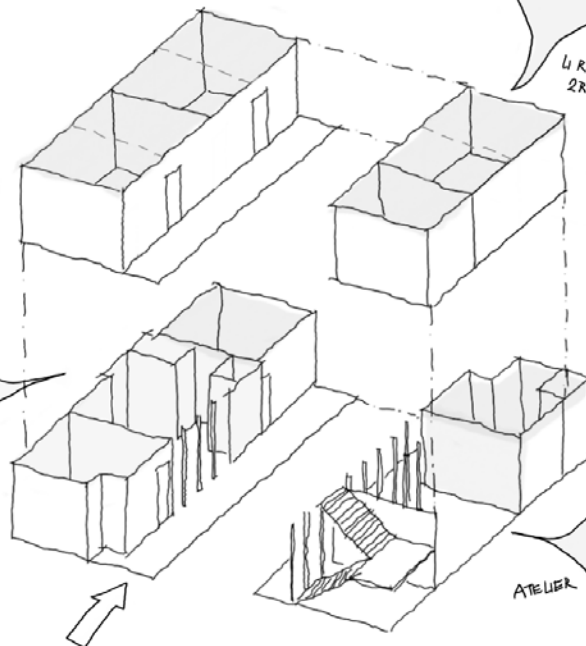
4 ROOMS ON 2F
2 ROOMS ON GF

1999...
ABANDONED

2004...
RENOVATION



KITCHEN
DINING



ATELIER



BUILT IN 1955 IN YANAKA AFTER WORLD WAR II, THE RESIDENTIAL BUILDING IS OWNED BY JUO KANJWARA AND CHIEKO KAJIWARA WHO RUN A TEMPLE.

THERE WERE MANY TEMPLES BUILT IN THIS AREA, MANY OF WHICH REMAIN TODAY. THE AREA IS FAMOUS FOR MANY OLD BUILDINGS AND ALLEYS THAT WERE NOT DESTROYED DURING THE EARTHQUAKES AND WAR AND THE STRUCTURE OF ALLEYS IN YANAKA DATE BACK TO THE EDO PERIOD.

THE BUILDING WAS ABANDONED FOR 5 YEARS PRIOR TO ITS RENOVATION IN 2004 WHERE IT WAS CONVERTED INTO AN ATELIER AND SHARE HOUSE BY STUDENTS OF TOKYO NATIONAL UNIVERSITY OF FINE ARTS AND MUSIC. THEY HAD CONVINCED THE OWNERS TO LET THEM LIVE THERE AS IT WAS ABANDONED, AND THEREFORE HAD LOW RENTAL RATES WHICH WAS BENEFICIAL FOR THEM.

THE LAYOUT OF THE BUILDING CONSISTS OF A TYPICAL MIDDLE CORRIDOR STEMMING FROM AN ENTRANCE AREA (GENKAN, 玄関). IT WAS A SHARED APARTMENT AND EACH ROOM WAS COMPOSED OF SIX TATAMI MATS. THERE WAS AN ENTRANCE HALL, STORAGE, AND BATHROOM AREA. INITIALLY, THERE WERE SEVEN ROOMS ON THE FIRST FLOOR AND SEVEN ON THE SECOND FLOOR.



OLD BUILDINGS
↓
HAZARD!



2011, GREAT EAST JAPAN
EARTHQUAKE



LET'S HAVE
A FAREWELL!



JUN KANJWARA,
OWNER

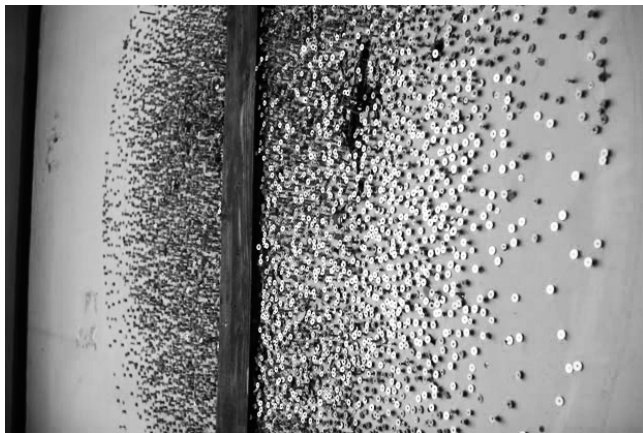
HAGIENARE 2012

AFTER THE GREAT EAST JAPAN
GREAT EARTHQUAKE OF 2011,
NEW LEGISLATION MARKED THE
BUILDING FOR DEMOLITION AS IT
WAS OLD AND WAS CONSIDERED AS
HAZARDOUS. ALTHOUGH TREMORS
WERE FELT IN YANAKA, THERE
WAS NO SERIOUS DAMAGE TO THE
BUILDING AND THE AREA.

HOWEVER, DUE TO THE NEW LAW,
THE OWNERS JUO KANJWARA AND
CHIEKO KAJIWARA HAD PLANS
TO CONVERT THE PLOT INTO A
PARKING LOT AFTER DEMOLITION,
TO EARN SOME MONEY FROM IT.

IN LIGHT OF THIS, MIYAZAKI
SAN HAD THE IDEA OF HOLDING
A PSEUDO 'FUNERAL WAKE' FOR
THE IMPENDING DEMOLISHMENT OF
THE BUILDING. HE FELT LIKE THE
LOSS OF HISTORIC BUILDINGS
SHOULD BE RECOGNIZED, MUCH
LIKE HOW PEOPLE HAVE FUNERALS
FOR THOSE WHO PASS ON.

THIS IDEA WAS WELL RECEIVED BY
THE BUILDING OWNERS AND THEY
WERE ALLOWED TO HOLD A THREE
WEEK EXHIBITION WHICH THEY
CALLED "HAGIENARE 2012".



USING MATERIALS THEY FOUND AROUND THE HOUSE, THEY CREATED AN EXHIBITION OUT OF THE ELEMENTS IN THE SPACE. THIS INCLUDED SEVERAL INSTALLATIONS.

FOR EXAMPLE, “MUD WALL X HISASHI NO BISAI” YURIO HIRAKAWA X HIRAKAWA ATSUSHI. THOUSANDS OF SCREWS FOUND AROUND THE HOUSE WERE DRIVEN INTO A THE WALL FORMING A CIRCULAR SHAPE.

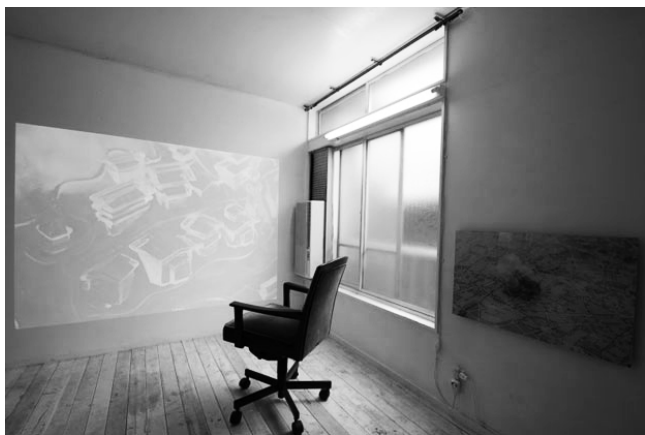


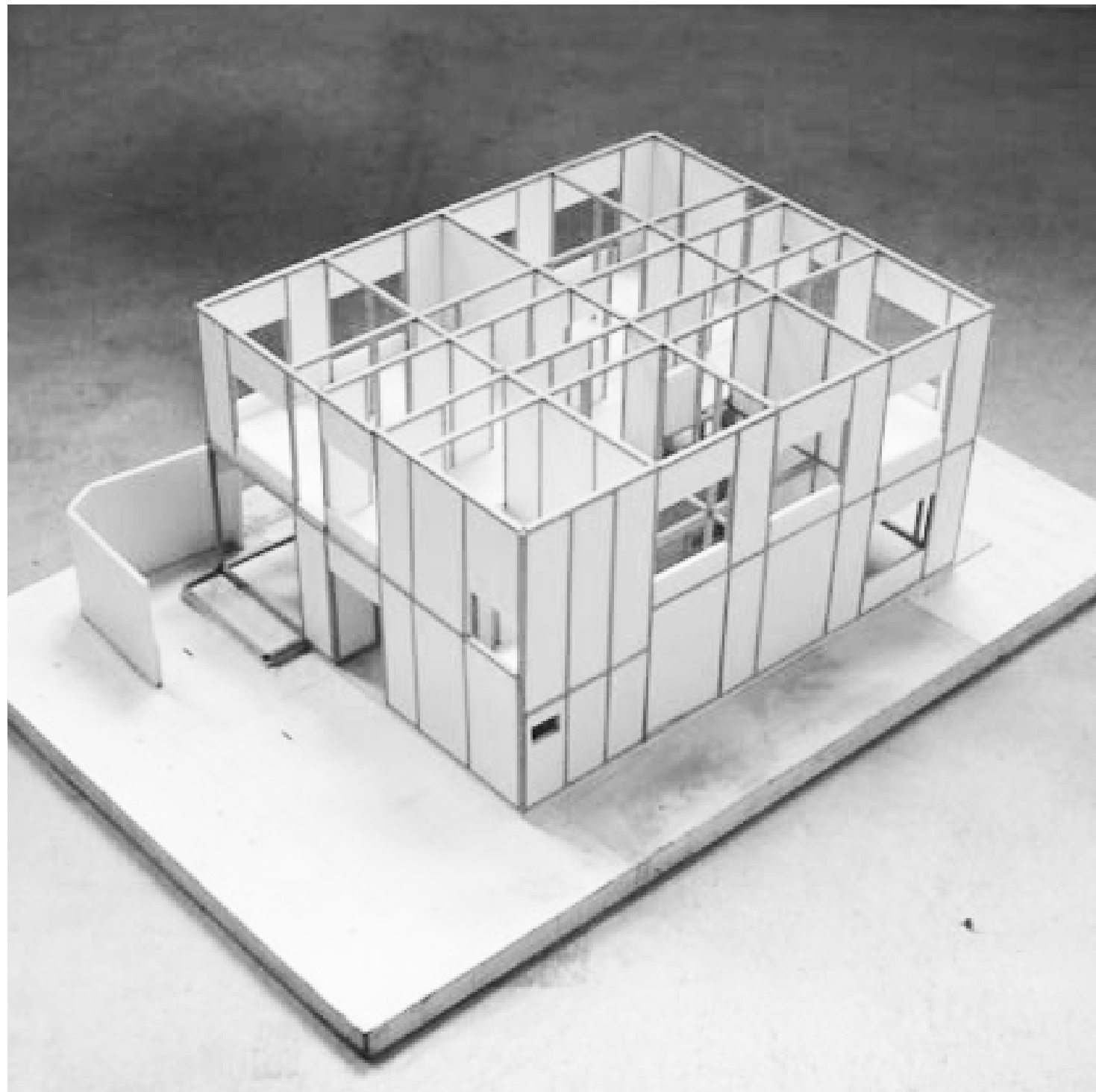
MIYAZAKI SAN, THE MAN WHO EVENTUALLY WENT ON TO DEVELOP HAGISO TO WHAT IT IS TODAY, EVEN HAD THE IDEA OF REMOVING THE FLOOR BOARDS IN HIS ROOM ON THE SECOND FLOOR, CREATING A VOID IN THE BUILDING IN AN INSTALLATION CALLED “THE LAST RESIDENT”. A LARGE AVIARY WAS CREATED BASED OUT OF THE TRACES OF BIRDS ON THE FURNITURE USED BY THE RESIDENTS.



THE EXHIBITION HELD OVER 3 WEEKS HAD ATTRACTED OVER 1,500 VISITORS. THE SUCCESS OF THE EVENT HAD THE BUILDING OWNERS RECONSIDER THE VALUE OF IT.

PHOTOS FROM THE EXHIBITION





BEFORE MIYAZAKI SAN HAD STARTED WORKING ON HAGISO, HE HAD WORKED IN A DESIGN OFFICE UNTIL 2011. WHILE WORKING IN THE FIRM, HE HAD WORKED ON MOSTLY LARGE-SCALE PROJECTS. HOWEVER, HE FELT LIKE AS A DESIGNER HIS PERSONAL INVOLVEMENT IN BUILDING SUCH A LARGE SPACE WAS INCONSEQUENTIAL. IN ADDITION, HE FELT LIKE MANY PROJECTS IN JAPAN WERE DESIGNED AS “BOX OBJECTS”, THAT DO NOT RELATE TO THEIR SURROUNDINGS OR HISTORY.

HE HAD THE OPPORTUNITY TO WORK IN SHANGHAI WHERE HE REALIZED THAT THE REAL ESSENCE OF THE CITY WAS NOT IN THE NEW HIGH-RISE DEVELOPMENTS BUT IN THE OLD ALLEYS THAT WERE ‘LEFT BEHIND’.

THERE WERE MANY AREAS THAT CONVERTED OLD FACTORIES, WESTERN-STYLE BUILDINGS INTO NEW SPACES AND THAT KNOWING THE VALUE OF THE OLD BUILDINGS INCREASES THE VALUE OF THE AREA.

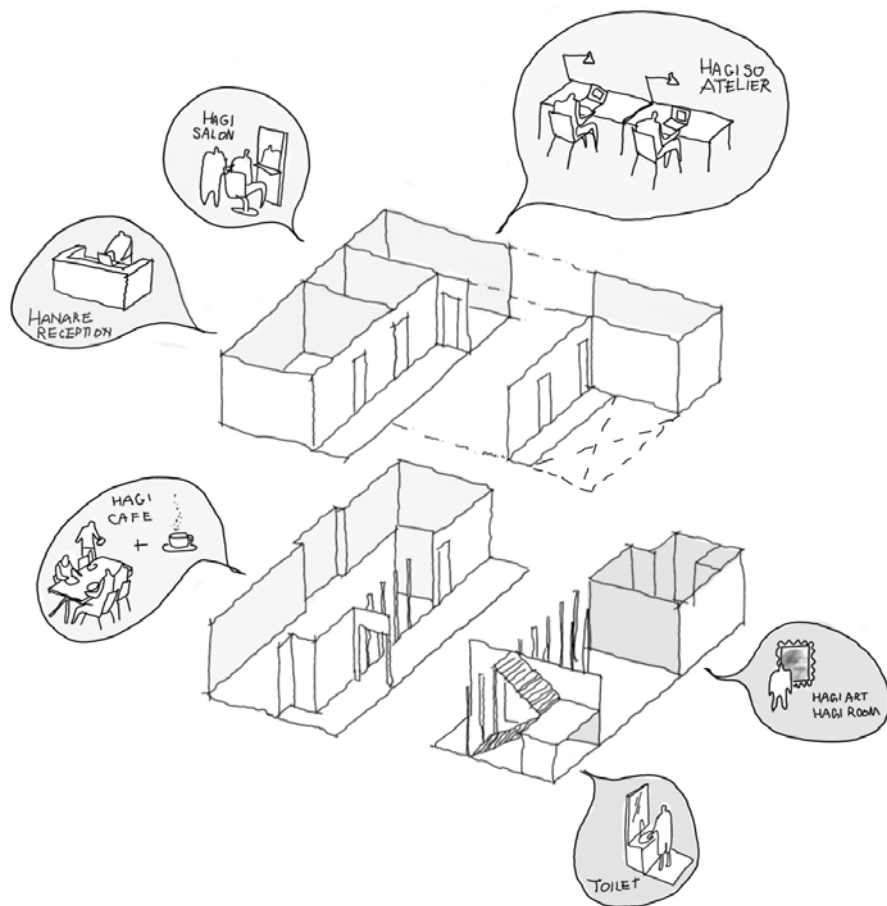
IT MADE HIM THINK ABOUT TOKYO WHERE THERE WAS A STRONG TENDENCY TO PREFER NEW BUILDINGS AND THERE WAS A SENSE OF CRISIS THAT OLD BUILDINGS WOULD ALL BE REPLACED. IF THIS HAPPENED, HE FELT STRONGLY THAT TOKYO WOULD BECOME A ‘BORING’ PLACE.



THEREFORE, FOLLOWING THE EXHIBITION, HE WAS ALLOWED 3 WEEKS TO DEVELOP A PROPOSAL AND BUSINESS PLAN FOR HAGISO TO BE REBORN AS A “MICRO CULTURAL COMPLEX”.



THESE PHOTOGRAPHS FROM THE CONSTRUCTION STAGE OF HAGISO SHOWING HOW THE BULK OF THE EXISTING TIMBER FRAME OF THE BUILDING WAS KEPT. THEY PATCHED THE STRUCTURE UP WITH NEW TIMBER COMPONENTS WHERE NECESSARY TO MAINTAIN STRUCTURAL INTEGRITY.





WALKING UP TO HAGISO, THE ROAD IS NARROW AND HAS MUCH LESS HUMAN TRAFFIC COMPARED TO THE MAIN SHOPPING STREET. THE BUILDING IS BOUNDED BY HIGH WALLS WITH A SMALL ENTRANCE FROM WHICH THE CAFE IS VISIBLE. THE WARM LIGHTING AND WOODY TONES MAKE IT VERY APPROACHABLE. ALTHOUGH THE EXTERIOR HAS BEEN PAINTED BLACK, THE BUILDING SHAPE AND EXTERNAL APPEARANCE HAS NOT CHANGED FROM THE ORIGINAL.



THE ENTRANCE LEADS INTO A SMALL LOBBY AREA WHERE THE VERTICAL CIRCULATION IS, WITH A SLIDING DOOR INTO THE CAFE AND GALLERY SPACE.

THE TIMBER COLUMNS AND FLOOR BOARDS (FROM ABOVE) DISPLAY WEATHERING OF THE WOOD AND HAVE A RAW FEEL TO THEM. IN ADDITION, THE NEW ELEMENTS IN THE SPACE ARE SIMPLE AND CLEAN, THEREFORE ACCENTUATING THE OLD ONES.

KNOWING THE HISTORY OF HOW THE SPACE WAS TRANSFORMED (I.E. HOW THE VOID WAS CREATED IN WHAT IS THE GALLERY AREA TODAY) MAKES IT PARTICULARLY INTERESTING.

THE BUILDING NOW HOUSES THE HAGI CAFE AND HAGI ART AND HAGI ROOM, A SALON, THE HANARE RECEPTION (A SIDE HOTEL

VENTURE OF MIYAZAKI SAN), AND MIYAZAKI SAN'S OWN ATELIER. ALTHOUGH THE NEW FUNCTIONS OF THE BUILDING WERE BORNE OUT OF ECONOMIC REASONS, THE CONNECTION BETWEEN THE NEW AND OLD FUNCTIONS OF THE SPACE ARE CLOSELY RELATED.

MIYAZAKI SAN EXPLAINED HOW WHEN THEY WERE LIVING IN THE SHARE HOUSE, THEY DID NOT HAVE A LOCK/KEY ON THE DOOR. OFTEN, MANY ACQUAINTANCES OF THE RESIDENTS WOULD GATHER IN THE HOUSE AND THERE WERE ALWAYS A LOT OF PEOPLE COMING AND GOING. SIMILARLY, THE CAFE PROVIDES A GATHERING PLACE FOR PEOPLE TO COME IN AND ENJOY THE SPACE.

THE HOUSE WAS USED AS AN ATELIER AND THE BUILDING WAS SAVED THROUGH TRANSFORMING THE SPACE INTO AN EXHIBITION THAT MADE PEOPLE RECONSIDER THE BUILDING'S VALUE - SIMILARLY, THE GALLERY PROVIDES A PLATFORM FOR ARTISTS WHILE MIYAZAKI SAN'S OWN ATELIER IS LOCATED IN THE BUILDING.

THE FEELING OF WABI-SABI IN THIS BUILDING IS THEREFORE NOT ONLY A RESULT OF THE CONSERVATION OF THE BUILDING. THE FEELING CAN ONLY BE EXPERIENCED THROUGH THE HISTORY OF THE FORMATION AND TRANSFORMATION OF THE SPACE.

ALTHOUGH THE REQUALIFICATION OF HAGISO IS DEEPLY CONNECTED TO MIYAZAKI SAN'S OWN ATTACHMENT AND JOURNEY WITH HAGISO, IT IS A GOOD EXAMPLE OF HOW NEW SPACES CAN EVOLVE WITHOUT HAVING TO UPROOT THE HISTORY OF IT.









NISHIKICHO BUNKAISAN

錦町ブンカيسان

BUNKAI X SAN /
DEMOLITION X CREATION

〒101-0054
東京都千代田区神田錦町
3丁目15番地
錦町ブンカيسان

SIZE	APPROXIMATELY 287M ²
TYPE	SHOPHOUSE TYPE
FUNCTIONS	CONSISTS OF A FOOD MUSEUM AND GALLERY, CO-WORKING OFFICE AND RESIDENCE
MATERIALS	CONCRETE CONSTRUCTION WITH BRICK FACADE, EVIDENCE OF TIMBER FRAME IN UPPER FLOORS
BUILT	1979

NISHIKICHO BUNKAISAN IS A REFURBISHED, 39-YEAR-OLD BUILDING THAT USED TO BE A LIQUOR STORE AND RESIDENCE OF THE STORE OWNERS. THE STORE WAS SITUATED ON THE GROUND FLOOR, WITH THE SECOND AND THIRD FLOORS BEING USED AS WAREHOUSE SPACE TO STORE SAKE. THE FORTH AND FIFTH FLOORS WERE THE RESIDENTIAL ACCOMMODATIONS OF THE STORE OWNERS.

THE ARCHITECTURAL DESIGN AIMS AT GENERATING 3 DIFFERENT CONDITIONS OF ARCHITECTURAL PARTS AND ELEMENTS – EXISTING ELEMENTS/ NEW ELEMENTS/ TRANSITION STAGE ELEMENTS.

THE EXISTING BUILDING WAS DUE TO BE REDEVELOPED IN TEN YEARS AND DID NOT NEED TO BE RETURNED TO ITS ORIGINAL CONDITION FOR THE REDEVELOPMENT. MAKING USE OF THIS SITUATION, THE DESIGN COMBINED PART OF THE DEMOLISHING PROCESS WITH SOME NEWLY CONSTRUCTED ELEMENTS.

THIS WAY, EXISTING ELEMENTS AND ELEMENTS THAT ARE PARTIALLY DISMANTLED WILL NOT ONLY CARRY THE HISTORY OF WHAT THEY WERE BEFORE. COMBINED WITH THE NEW ELEMENTS, THEY WILL CREATE A NEW VALUE BORNE OUT OF THE COLLABORATION OF NEW AND OLD ELEMENTS AND TIME.

THE COMBINATION OF OLD AND





NEW ARE EVIDENT THROUGHOUT THE BUILDING. FIRSTLY SO, ON THE FACADE OF THE BUILDING. WHILE THE FACADE MATERIALS ARE LARGELY UNCHANGED, THE GROUND FLOOR BRICKS HAVE BEEN PAINTED SILVER AND THE BALCONY RAILINGS ON THE SECOND AND THIRD FLOORS HAVE TIMBER ADDITIONS TO THEM. THIS SHOWS EVIDENCE OF THE ARCHITECTURAL DESIGN AIMS IN CREATING A 'MERGER' BETWEEN OLD AND NEW ELEMENTS.

AS THE BUILDING WILL BE DEMOLISHED SHORTLY, USING EXISTING ELEMENTS WAS ALSO PROBABLY MORE FINANCIALLY FEASIBLE FOR THIS PROJECT.

THIS PROJECT IS PART OF THE CHIYODA PLATFORM SQUARE, THAT PROVIDES A BASE FOR NEW BUSINESSES WHEREBY USERS CAN SELECT THE TYPE OF WORK SPACE TO SUIT THEIR NEEDS.

THE CHIYODA PLATFORM SQUARE PROVIDES A VARIETY OF SPACES INCLUDING CONFERENCE AND MEETING ROOMS, A ROOFTOP GARDEN AND DECK, CONCIERGE AND BUSINESS CENTER WHERE USERS CAN CREATE BUSINESS CARDS AND OTHER DOCUMENTS. THIS CREATES A COMMON PLATFORM WHERE PEOPLE FROM DIFFERENT GENERATIONS, REGIONS AND INDUSTRIES CAN INTERACT. THIS IS IN LINE WITH THE VISION TO CONVERT THE AREA INTO A FUTURE 'LEARNING TOWN'.





THE USE OF 'RAW' LOOKING ELEMENTS IN
CREATING NEW ELEMENTS IN THE SPACE

THE GROUND FLOOR FOOD MUSEUM



THE PROJECT IS AN ANNEX BUILDING OF THE CHIYODA PLATFORM SQUARE. THE CAFETERIA-STYLE MUSEUM ON THE GROUND FLOOR FEATURES 'GRANDMA'S CUISINE' FROM AROUND THE WORLD WHERE PATRONS CAN EXPERIENCE A REGION'S CULTURE THROUGH ITS FOOD. THIS SPACE IS LINKED TO THE GALLERY ON THE SECOND FLOOR BY THE CREATION OF A VOID AND THE ADDITION OF A STAIRCASE TO CONNECT AND LINK THE FUNCTIONS OF THE SPACES. THE GALLERY AIMS TO EDUCATE THROUGH DISPLAYS OF CUISINES IN VARIOUS REGIONS FOR EACH SEASON AND PERIOD.

ALTHOUGH IT MAY BE DELIBERATE, WITHIN THIS SPACE, TRACES OF THE OLD LIQUOR STORE ARE VISIBLE.

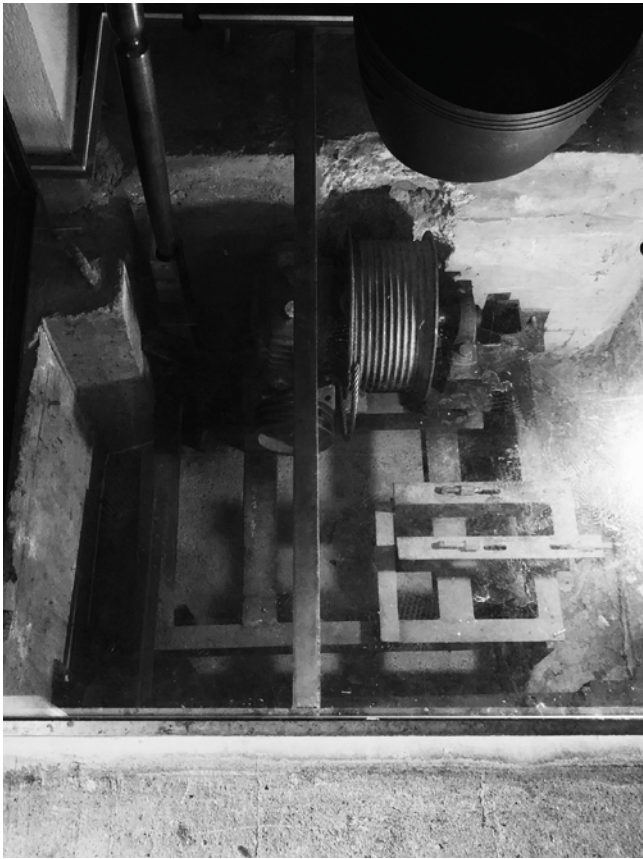
FIRSTLY, THERE USED TO BE A SMALL ELEVATOR THAT TRANSPORTED SAKE FROM THE STORAGE SPACE UP AND DOWN FROM THE STORE. THE ELEVATOR HAS BEEN REMOVED BUT THEY KEPT THE MOTOR VISIBLE IN THE SPACE. IN ADDITION, THERE ARE SAKE BOTTLES DISPLAYED IN THE RESTAURANT.

WHILE THESE DISPLAYS DO NOT SERVE ANY FUNCTIONAL PURPOSE, IT ALLUDES TO THE HISTORY OF THE SPACE. THE RESTAURANT ALSO REUSES SOME FURNITURE FROM THE LIQUOR STORE. THIS IS VISIBLE IN THE WEATHERING OF THE WOOD ON THE SHELVES AND TABLE USED AND THE DATED APPEARANCE OF THEM.



ENTRANCE SLIDING DOOR REUSED FROM EXISTING DOOR WITH THE ADDITION OF THE WOODEN HANDLE





THE LIFT MOTOR FRAMED IN A GLASS FLOOR



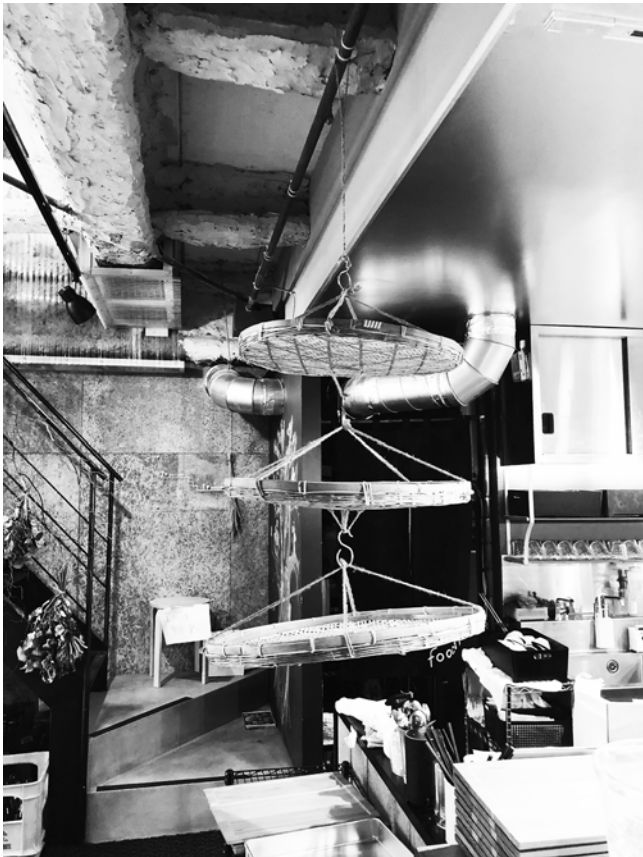
THE REUSE OF A SMALL SIDE TABLE (BOTTOM LEFT) WITH THE ADDITION OF A BOX ABOVE TO MATCH THE REFRIGERATOR HEIGHT



A REUSED SHELVE USED FOR BOWLS AND RICE



THE DISPLAY OF SAKE BOTTLES ALLUDING TO THE
HISTORY OF THE SPACE



WHILE THE REUSE OF ELEMENTS IN THE SPACE PROVIDES A FUNCTIONAL PURPOSE, THEY ALSO FILL THE SPACE WITH HINTS OF HISTORY, AS DO THE ELEMENTS RETAINED FROM THE SAKE STORE.

THE NEW ELEMENTS IN THE PUBLIC SPACES DEFINITELY APPEAR MORE EVIDENT THAN THE OLD ELEMENTS. THIS MIGHT BE DUE TO THE OLD ELEMENTS BEING STRIPPED DOWN TO THE STRUCTURAL FORMS, FOR EXAMPLE, THE EXPOSED BEAMS/ CONCRETE FLOORS. IN ADDITION, THE DESIGNERS 'ADDED ON' TO OLD ELEMENTS BY, FOR EXAMPLE, CHANGING THE DOOR HANDLES ON THE SLIDING ENTRANCE DOORS, THEREFORE MAKING THEM APPEAR 'NEW'.

WHILE THE NEW ELEMENTS DOMINATE THE PUBLIC AREAS OF THE BUILDING, IT DOES NOT CONTRIBUTE TO THE FEELING OF WABI-SABI IN THE SPACE. INSTEAD, THE ACTIVITY THAT THE SPACE IS MEANT FOR CARRIES THE VALUE OF IT. THE FEELING OF NOSTALGIA IS TRIGGERED, INSTEAD, BY THE FOOD MUSEUM AND PROCESS OF LEARNING ABOUT WHERE THE FOOD AND RECIPES COME FROM IN THE GALLERY. THIS COMBINED GALLERY AND FOOD MUSEUM AIMS TO BRING AWARENESS TO THIS WHILE CONCURRENTLY EVOKING THE FEELING OF NOSTALGIA.



THEREFORE, ALTHOUGH THE EXISTING FUNCTION OF THE SPACE DOES NOT RELATE TO THE OLD FUNCTION, THERE ARE SMALL TRACES OF ITEMS IN THE SPACE THAT PROVIDE HINTS TO THE PAST. INSTEAD, A NEW SENSE OF NOSTALGIA IS EXPERIENCED THROUGH THE NEW FUNCTIONS.

IN CONTRAST, IN THE PRIVATE SPACES OF THE BUILDING, THE OLD ELEMENTS APPEAR MORE VISIBLE AS THERE HAVE BEEN LESS CHANGES TO THE RESIDENTIAL SPACES.

IN ADDITION, AS THE FUNCTION OF THE FORTH AND FIFTH FLOORS ARE UNCHANGED FROM THE ORIGINAL FUNCTIONS, THE EXPERIENCE OF THE SPACES EVOKE A STRONGER SENSE OF WABI-SABI. ALTHOUGH SOME AREAS HAVE BEEN CHANGED, LIKE IN THE FIFTH FLOOR, THE RESIDENTS LOUNGE ON THE FORTH FLOOR REMAINS LARGELY UNCHANGED AND CONTAINS MANY ELEMENTS SAVED AND RESTORED FROM THE PAST. FOR EXAMPLE, A SLIDING CABINET DOOR FROM THE OLD RESIDENCE HAS BEEN CONVERTED INTO A SLIDING DOOR FOR THE LOUNGE AREA.

ALTHOUGH THE SPACE IS LARGELY UNCHANGED, THE EXPOSING OF TIMBER FRAMES, IS SIMILAR TO THE STRIPPING DOWN OF ELEMENTS IN THE LOWER FLOORS.

THESE PROVIDE A DIFFERENT TAKE ON THE RESTORED SPACES.

HOWEVER, AS THESE SPACES ARE NOT OPEN TO THE PUBLIC, THE EXPERIENCE OF THE MORE UNCHANGED ELEMENTS IN THE BUILDING ARE RESERVED FOR ITS USERS AND GO LARGELY UNNOTICED BY MOST.

THE NISHIKICHO BUNKAISAN THEREFORE DEMONSTRATES TWO





DIFFERENT EXPRESSIONS OF WABI SABI IN THE REQUALIFICATION OF BUILDINGS.

FIRSTLY, ALTHOUGH THE ARCHITECTURE MAY NOT APPEAR ESPECIALLY 'OLD' OR REUSED, THE NEW FUNCTION IN THE BUILDING EVOKES A SENSE OF WABI SABI IN REMEMBERING THE LOST OR FORGOTTEN TRADITIONAL RECIPES. THE PROCESS OF EATING THESE FOODS AND LEARNING ABOUT THEIR HISTORY CREATES A SENSE OF NOSTALGIA THAT IS STRONGER THAN THE ACTION OF PURPOSELY RETAINING ELEMENTS FROM THE BUILDING'S PAST WITHIN THE SPACE.



CONVERSELY, THE DIRECT SENSE OF NOSTALGIA CREATED FROM RETAINING ELEMENTS IN THE RESIDENTIAL AREAS. THE RESIDENTIAL AREAS ARE BEING USED FOR THE SAME FUNCTION, WHILE KEEPING PROMINENT FEATURES OF THE SPACE. HOWEVER, WHILE THIS IS A DIRECT REUSE OF A SPACE, THE IT HAS AN ADDED MEANING ATTACHED. THE RESIDENTIAL AREAS ARE PROVIDED FOR THE ENTREPRENEURS THAT WORK IN THE CO-WORKING SPACE SO THAT THEY CAN FOCUS ON THEIR WORK AND LIVE IN CLOSE PROXIMITY TO IT. IN THIS SENSE, THE RESIDENTIAL ZONES ARE REQUALIFIED WITH THE ADDED GOALS OF THE CHIYODA PLATFORM SQUARE.

GRATIANI BUDI PRATITA

Featuring cases

- Kamachiku Nezu
- Okuno Building Ginza

KAMACHIKU, NEZU

SIZE : ± 150 SQM
FORM : WAREHOUSE
FUNCTION : RESTAURANT
MATERIAL : BRICK, WOOD
AGE : 1913

KAMACHIKU, ONE OF FAMOUS UDON RESTAURANT IN OSAKA, WAS OPEN IN TOKYO FOR THE FIRST TIME IN 2005. THIS BUILDING WAS RENOVATED FROM AN OLD BRICK WAREHOUSE BUILT IN MEIJI 43 (IN 1913). THE REFURBISHMENT WAS DESIGNED BY KENGO KUMA AS A SENIOR ARCHITECT. LOCATED IN NEZU, ALONG WITH ITS NEIGHBORHOOD, YANAKA AND SENDAGI, STILL KEEPS MEIJI ERA ATMOSPHERE (1968-1912), WHICH SURVIVED THE GREAT KANTO EARTHQUAKE OF 1923 AND WAS SPARED FROM THE AIR BOMBING OF WORLD WAR II.



PICTURE 1. CURRENT SITUATION OF KAMACHIKU BUILDING
SOURCE : [HTTP://KAMACHIKU.COM/HISTORY_EN/](http://kamachiku.com/history_en/)

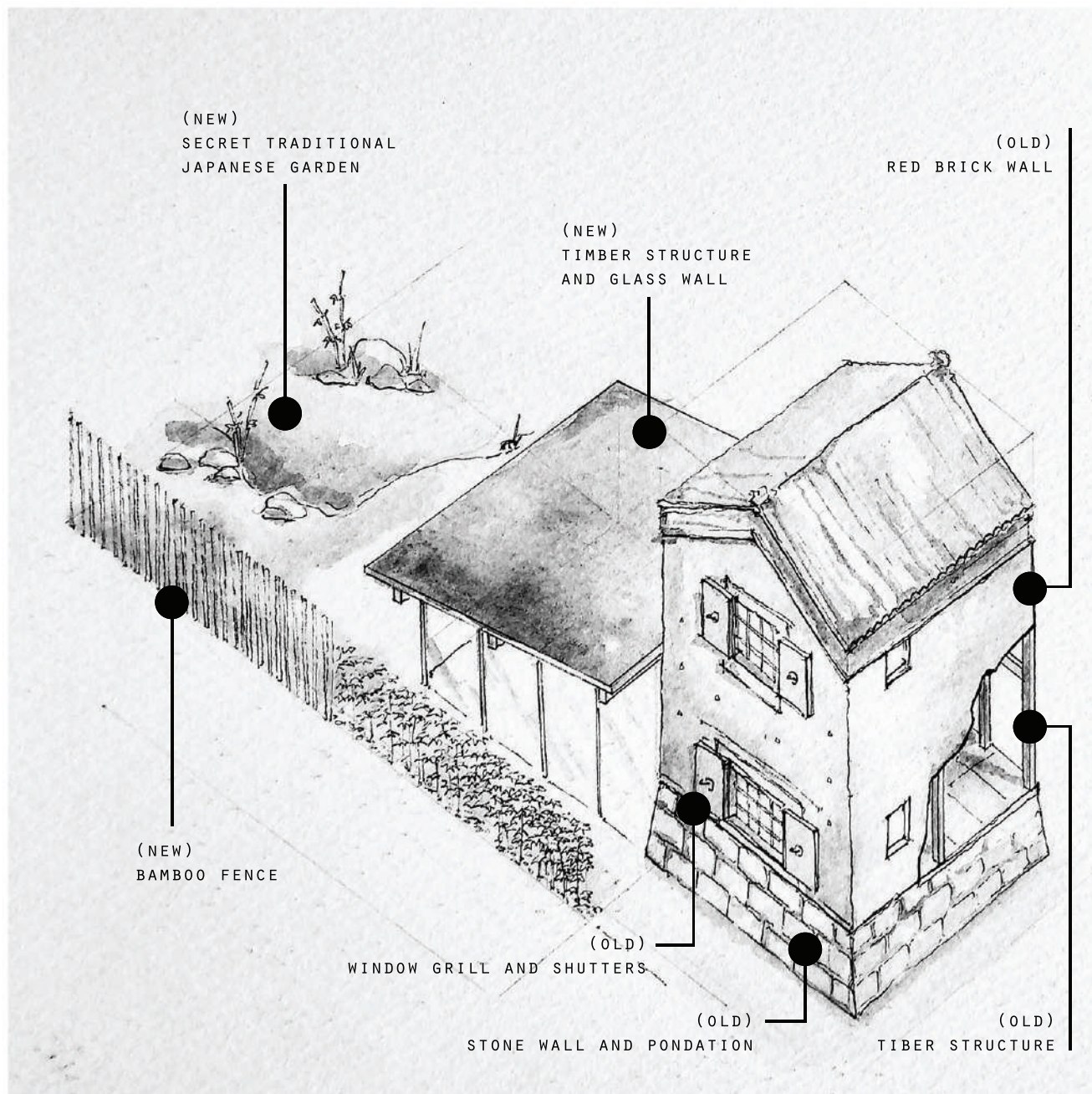
CURRENTLY, THIS BUILDING ACCOMMODATES ROOMS FOR DINING. ONE OF WHICH IS A CLASSICAL TYPE FROM THE OLD BUILDING WITH HIGH CEILING AND WIDE TIMBER BEAMS, AND THE OTHER IS A NEW ADDITION AT THE SIDE OF THE BUILDING WHICH HAS A MODERN TASTE LARGE PANES OF GLASS AND A GOOD VIEW OF THE GARDEN. THE NEW BUILDING HAS A ONE-STORY STRUCTURE WHICH WAS RESPECTFULLY BUILT TO MAKE THE OLD BUILDING STAND OUT MORE.

FURTHERMORE, THIS DESIGN STRATEGY MAKES THE REQUALIFICATION VISIBLE EVEN THOUGH WE ONLY SEE IT FROM THE OUTSIDE. IN ADDITION, THE NEW BUILDING REMAINS HIDDEN BY THE GARDEN AND BAMBOO PLANTINGS WHICH ARE ENCIRCLING THEM, THIS HISTORIC BRICK BUILDING INTERESTINGLY LEADS A LINEAR PATHWAY TO THE RESTAURANT ENTRANCE.

AFTER THE OBSERVATION, AND COMPARATION THE EXTERIOR CURRENT SITUATION IN PICTURE 1 AND THE OLD PHOTOS IN PICTURE 2, IT IS CLEAR TO MENTION THAT THE BUILDING AS A WHOLE KEEPS REMAIN THE SAME, ESPECIALLY EXTERIOR SHUTTERS, EXTERIOR METAL HOOKS, AND THE BRICK ITSELF HAVE BEEN NICELY RESTORED TO THEIR FORMER BEAUTY.



PICTURE 2. THE PROCESS OF RENOVATION
SOURCE : [HTTP://KAMACHIKU.COM/HISTORY_EN/](http://kamachiku.com/history_en/)



PICTURE 3. AXONOMETRIC DIAGRAM
SOURCE : WRITER



PICTURE 6. CURRENT SITUATION DETAIL OF IRON WINDOW RAILING GRILL
SOURCE : WRITER



PICTURE 7. CONDITION BEFORE REFURBISHED IN 2005
SOURCE : [HTTP://KAMACHIKU.COM/HISTORY_EN/](http://kamachiku.com/history_en/)

IT IS SAYING THAT KAMACHIKU IS THE LAST REMAINING STRUCTURE ON WHAT WAS ONCE A COMPOUND OF BUILDINGS OF A WEALTHY MERCHANT.



PICTURE 8. CURENT SITUATION DETAIL OF WINFOW SHUTTERS
SOURCE : WRITER

UNFORTUNATELY, THE EXTERIOR SHUTTERS AND WINDOW CANOPY WERE BEING NEW PAINTED DUE TO BAD RUST. YET, THIS WAS A GOOD STEEP TO KEEP THEM ALIVE AS IT MIGHT INCREASE DURABILITY. CURRENT CONDITION OF THESE SHUTTERS ARE STILL HAVE VARIOUS OF CRACKS SHOWING THE INSIDE OF STEEL MOLD (IN PICTURE 8). AS WE CAN SEE IN PICTURE 6, THE IRON WINDOW RAILING GRILL REMAINS THE SAME AS BEFORE WITH ITS RUST STAIN AND APPRAISE THE AESTHETIC OF TIME.



PICTURE 9. MAIN ENTRANCE
SOURCE : WRITER

AFTER PASSING THROUGH THE MAIN GATE OF THE OLD BRICK BUILDING, FINALLY THE NEW HUMBLE BUILDING CAN BE SEEN ALONG WITH A HIDDEN TRADITIONAL JAPANESE GARDEN. THE DESIGN INTENTION TO MIX THE OLD AND NEW IS CLEARLY SEEN BY ITS MATERIAL COMBINATION SUCH AS THE WOODEN MATERIALITY OF NEZU AND AUTOMATIC GLASS DOOR.

KENGO KUMA, PRESERVED THE FRONT DOOR OF THE FORMER WAREHOUSE AND HEAVY TIMBER STRUCTURE VISIBLE IN THE INTERIOR.



PICTURE 10. CURRENT SITUATION OF FRONT DOOR
SOURCE : [HTTPS://ROJIROJI-BLOG.TUMBLR.COM/](https://rojiroji-blog.tumblr.com/)



PICTURE 11. CURRENT SITUATION OF NEW BUILDING
SOURCE : [HTTPS://ARCHITOKYO.WORDPRESS.COM/](https://architokyo.wordpress.com/)

THE UNIQUE MIXTURE BETWEEN OLD AND NEW CAN BE FOUND ESPECIALLY INSIDE THE NEW BUILDING. AS AN EXAMPLE IS ADDITION RAILING IN OLD FRONT DOOR. TO GIVE A SMOOTH COMBINATION, HE PUT AN UNFINISHED EFFECT AS SHOWN IN PICTURE 13, EVEN THOUGH THIS RAILING WAS AN ADDITION.



PICTURE 12. THE RESTORED INTERIORS WITH EXPOSED STRUCTURE
SOURCE : [HTTP://KAMACHIKU.COM/HISTORY_EN/](http://kamachiku.com/history_en/)



PICTURE 13. ADDITION RAILING WITH "FAKE" OLD / UNFINISHED EFFECT
SOURCE : WRITER

OKUNO BUILDING, GINZA

SIZE : ± 20.000 SQM
FORM : APARTMENT
FUNCTION : GALLERY, SHOP
MATERIAL : CONCRETE, BRICK
AGE : 1932

OKUNO BUILDING, WHICH IS LOCATED IN GINZA, WAS DESIGNED BY RYOICHI KAWAMOTO AND COMPLETED IN 1932. THEY CALLED THIS BUILDING AS THE FORMER OF GINZA APARTMENTS. AT THE TIME THIS BUILDING HAD JUST BEEN BUILT, THIS AREA WAS POPULAR AS A LUXURY APARTMENT COMPLEX. BY THIS, AS FASHIONS MOVE ON, THE BUILDINGS KEPT CHANGING QUICKLY, SOME OF THEM REMAIN STANDING BUT SOME OF THEM WERE NOT. ONE OF BUILDINGS THAT REMAIN STANDING IS OKUNO BUILDING, WHICH ALSO SURVIVED FROM WORLD WAR II AND AIR BOMBING.



PICTURE 1. ANTIQUE SHOP IN OKUNO BUILDING
SOURCE : WRITER



PICTURE 2. LOCATION OF OKUNO BUILDING
SOURCE : [HTTP://GOOGLE.COM](http://google.com)



PICTURE 3. MAIL BOX IN OKUNO BUILDING
SOURCE : WRITER

THIS BUILDING, WHICH IS ONE OF THE OLDEST APARTMENT BUILDINGS IN JAPAN, HAS BEEN TRANSFORMED INTO GALLERIES AND SHOPS WHICH MOST OF THEM VISITED BY THOSE WHO LIKE TAKING PHOTOS AND DO ARTS. THESE GALLERIES AND SHOPS DISPLAY A VARIETY OF PRODUCTS FROM ANTIQUE TO MODERN, SOMETIMES ALSO A COMBINATION OF BOTH.



PICTURE 4. FACADE OF OKUNO BUILDING
SOURCE : WRITER



PICTURE 5. CURRENT SITUATION DETAIL OF EXTERIOR WALL
SOURCE : WRITER



PICTURE 6. INTERIOR STAIRS
SOURCE : WRITER

IN THIS CASE, ART AS FUNCTION
CONTRIBUTE MORE TO THE PROCESS
OF REQUALIFICATION. NOT ONLY
THAT, BY REVEALING THE OLD, THE
DESIGN ALSO CONTRIBUTE WITH
THE INTENTION OF MAKING VISI-
TORS FEEL AS IF THEY WERE TRAVE-
LING TIME.



PICTURE 7. FRONT DOOR OF GALLERY INSIDE OKUNO BUILDING
SOURCE : WRITER

IMMEDIATELY AFTER ENTERING
THIS BUILDING, WE CAN FEEL OVER-
ALL DESIGN INTENTION WHICH IS
MATCH PERFECTLY EXTERIOR AND
INTERIOR. IT IS WONDERFULLY
OLD, RUSTY AND WORN, YET IT
FEELS ALIVE IN VARIOUS ANGLES.
IT WAS SAYING THAT ALL OF THIS
COMMON AREA WAS BEING KEPT AS
ORIGINAL AS POSSIBLE, AVOIDED
FROM ALL TYPES OF REPAIRS AND
REFURBISHMENT.



PICTURE 8. OLD ELEVATOR
SOURCE : WRITER

SUDA BEAUTY SALON, THAT IS WHAT WAS WRITTEN IN FRONT OF ONE OF THE ROOMS ON THE 3RD FLOOR. THE WRITING SIGN LOOKS OUTDATED YET GIVES A STRONG MYSTERIOUS AMBIENCE.

ROOM 306, THAT IS THE WAY THEY CALL IT, WAS ORIGINALLY A SALON MANAGED BY A WOMAN AND WAS OPENED RIGHT AFTER THE BUILDING COMPLETION IN 1932.

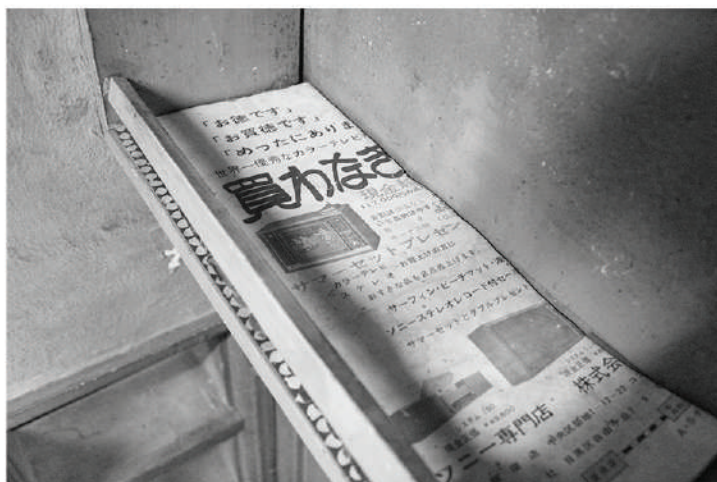


PICTURE 9. FRONT DOOR OF ROOM 306
SOURCE : WRITER

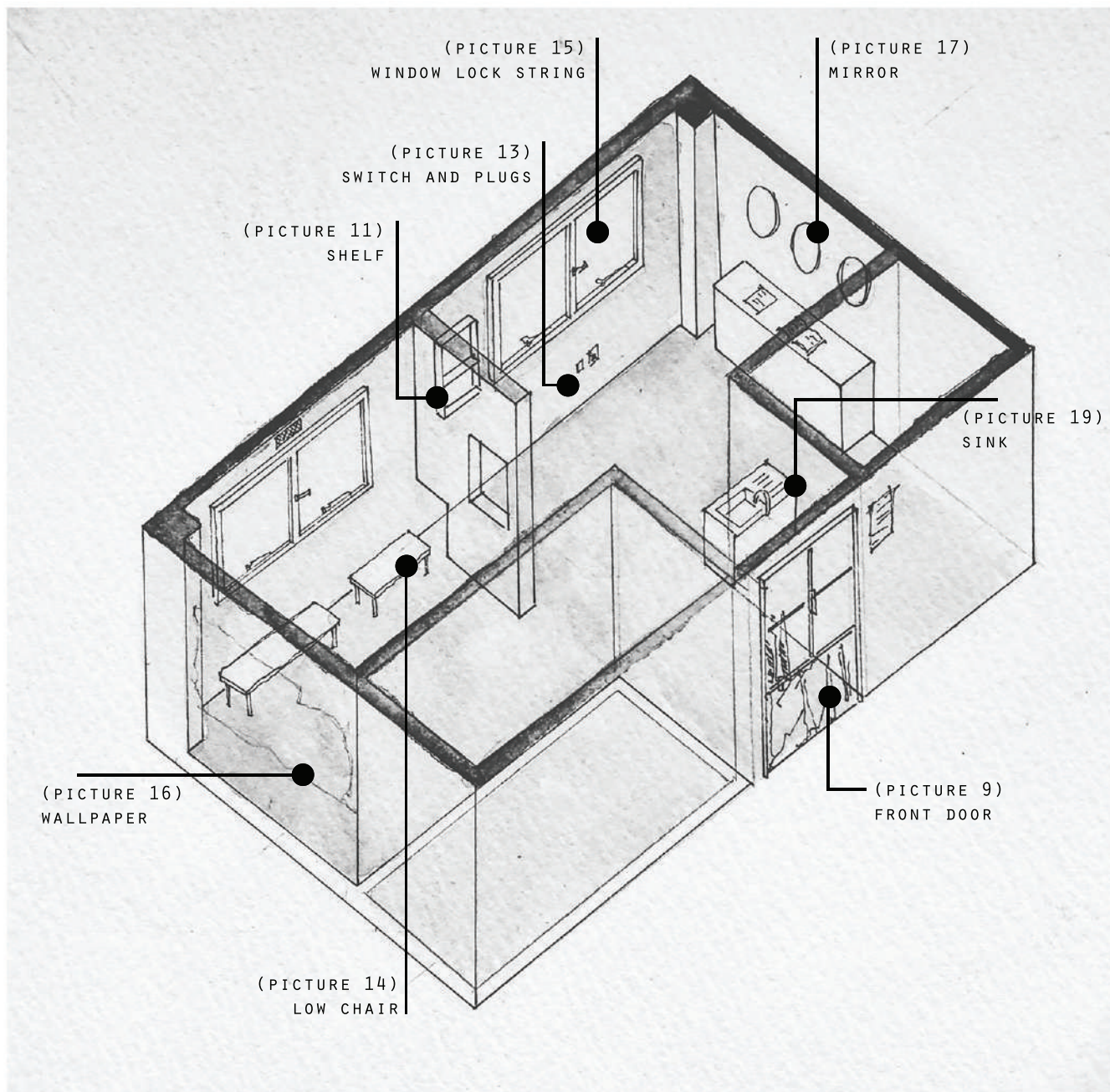


PICTURE 10. INTERIOR OF ROOM 306
SOURCE : [HTTPS://MATCHA-JP.COM/EN/1175](https://matcha-jp.com/en/1175)

THIS ROOM WAS BEING USED AS HER WORKING PLACE AND HER RESIDENCE UNTIL THE END OF HER LIFE IN EARLY 2009 AT AGE 100. SHE WITNESSED 1930'S GINZA, THE START OF WORLD WAR-II, THE BOMBING OF TOKYO, AND THE POSTWAR RECONSTRUCTION PERIOD.



PICTURE 11. OLD NEWSPAPER ON SHELF
SOURCE : WRITER



PICTURE 12. AXONOMETRIC DIAGRAM OF ROOM 306
 SOURCE : WRITER

"GINZA OKUNO BUILDING ROOM-306 PROJECT" IS A GROUP THAT KEEPS AND TAKE CARES OF THIS ROOM WITH A VISION TO KEEP THE ROOM AS MUCH AS POSSIBLE AND NOT TO INTERVENE IN THE PROGRESS OF TIME (HAVE A LOOK BACK - AND FORWARD).

ALTHOUGH SOME FURNITURE HAS BEEN MOVED OUT, THIS ROOM ITSELF AS A WHOLE STILL KEEPS REMAIN THE SAME AS AN ORIGINAL PICTURE.



PICTURE 13. OLD SWITCH AND PLUGS
SOURCE : WRITER



PICTURE 14. OLD LOW CHAIR
SOURCE : WRITER

AS TIME PROGRESSES, THERE ARE A LOT OF INTERESTING DETAILS TO SEE WHICH LEFT A LASTING IMPRESSION. VARIOUS KINDS OF EQUIPMENT THAT ARE NO LONGER IN PRODUCTION TODAY, WHICH REMINDS US THE MEMORY OF GRANDMA'S OLD HOUSE. BROKEN SHABBY DETAILS CREATE THEIR OWN MEANING AND STORY FOR THOSE WHO PAY ATTENTION TO IT.



PICTURE 15. WINDOW LOCK STRING
SOURCE : WRITER



PICTURE 16. CURRENT SITUATION DETAIL OF INTERIOR WALLPAPER
SOURCE : WRITER



PICTURE 17. CURRENT SITUATION DETAIL OF MIRROR
SOURCE : WRITER



PICTURE 18. INTERIOR OF ROOM 306
SOURCE : [HTTPS://MATCHA-JP.COM/EN/1175](https://matcha-jp.com/en/1175)

ALTHOUGH THE EVIDENCE OF THE PREVIOUS TENANT IS GRADUALLY FADING, BUT ITS MOOD, AMBIENCE AND EXCITEMENT ARE STILL CLEARLY ILLUSTRATED BY EVERY PART OF ELEMENTS IN THIS ROOM. WITH CREEPY-NOSTALGIC FEELING WHICH IS FILL UP IN EVERY CORNER, ANYONE WHO ENTERS THIS ROOM, EVEN THOUGH HE DOESN'T KNOW THE



PICTURE 19. CURRENT SITUATION DETAIL OF SINK
SOURCE : WRITER

HISTORICAL BACKGROUND OF THIS ROOM, WILL ALSO FEEL THE SAME.

WABI-SABI CERTAINLY PLAYS AN IMPORTANT ROLE IN THIS CASE, AND THE REQUALIFICATION IS CLEARLY VISIBLE BOTH EXTERIOR AND INTERIOR, ESPECIALLY REGARDING ITS INTENTION TO REVEAL THE OLD WHICH DOMINATE THE WHOLE PLACE. THIS CASE IS ONE OF A GOOD EXAMPLE OF BUILDING IN REVEALING WABI-SABI INTENTIONALLY.



PICTURE 20. INTERIOR OF ROOM 306
SOURCE : WRITER

JACK SIOW ZHE

Featuring cases

- Chiyoda 3331
- Design Festa Gallery, Harajuku



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歴史 HISTORY

1948~2005

RENSEI JUNIOR HIGH SCHOOL ARE STARTED OFF AT 1948 (SHOWA 23) AND IT WAS ONCE ALMOST BEING BURN DOWN DURING AN AIR RAID AT TOKYO IN THE AGE OF CALAMITY. THE SCHOOL HAVE BEEN SURVIVED UNTIL THE HEISEI ERA WITH ALL THE EFFORT AND SUPPORT OF THE LOCAL COMMUNITY. IN THE YEAR 2005 THE SCHOOL HAVE CLOSE DOWN DUE TO THE LACK OF STUDENTS WHICH IS ONLY 98 STUDENT IN TOTAL FOR THE WHOLE SCHOOL AND THE BOOMING OF MODERN SCHOOL BEING ESTABLISH AT TOKYO.

FORMER TEACHERS AND HEADMASTER OF THE SCHOOL SINCE THE BEGINNING.



SIZE	2152 SQM
FORM	SCHOOL
FUNCTIONS	PUBLIC ART GALLERY CAFE CO-WORKING SPACE DAYCARE
MATERIALS	CONCRETE STEEL
AGE	2010



3331
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2010



WHEN RENSEI JUNIOR HIGH SCHOOL CLOSED ITS DOORS IN MARCH 2005, CHIYODA CITY WAS OPEN TO SUGGESTIONS ON HOW THE BUILDING COULD BE REPURPOSED. BY ITS OPENING IN 2010, 3331 HAD FILLED THE CLASSROOMS WITH ART GALLERIES, CREATIVE OFFICES, A CAFE AND MORE. TO THIS DAY, ONE CAN WALK THE HALLS AND FEEL THE CREATIVE ENERGY OF ITS TENANTS, WHILE AT THE SAME TIME EXPERIENCING THE NOSTALGIA OF THE FORMER SCHOOL.

THE NAME "3331" IS THE TRADITIONAL EDO
 IPPON TEJIME HAND CLAP TRANSLATED INTO
 NUMBERS.
 TRADITIONALLY USED WHEN PEOPLE WANT TO
 SHARE THEIR HAPPINESS AND ENCOURAGE EACH
 OTHER, THE EDO IPPON TEJIME IS ONE OF THE
 OLD YET IMMATERIAL TRADITIONS INHERITED FROM
 THE EDO PERIOD. WHEN A LEADING VOICE SAYS
 "Iyo'o!" (SUPPOSEDLY A CONTRACTION OF 「
 祝おう」 IWAOU, LET'S CELEBRATE), 3
 SETS OF 3 HANDCLAPS ANSWER "DA-DA-DA
 DA-DA-DA DA-DA-DA", ADDING TO BECOME 9,
 WHICH

STANDS FOR STRESS OR LABOR (AS 「苦」 KU,
 THE PAIN, HAS A PRONUNCIATION SIMILAR TO
 「九」 KYU, KU). THEN A FINAL SINGLE
 HANDCLAP "DA" COMES TO EXPEL ALL THAT
 STRESS (AS A SINGLE STROKE ADDED TO THE
 KANJI 「九」 TRANSFORMS IT INTO 「丸」
 MARU). TAKEN AS A SYMBOL OF THE EDO
 IPPON TEJIME, "3331" VISUALLY EVOKES AN
 IMAGES OF RHYTHM AS WELL AS DISTILLING A
 SENSE OF PEOPLE'S GRATITUDE AND POSITIVE
 FEELINGS.

THE ORIGIN OF 3331



BASED IN THE RENOVATED RENSEI JUNIOR
HIGH SCHOOL 3331 ARTS CHIYODA
CREATES A SPACE IN WHICH LEADING
ARTISTS AND CREATIVES HAVE THE FREEDOM
TO PRESENT THEIR DIVERSE EXPRESSIONS.
3331 ARE AIM TO BRINGS TOGETHER ART
WITH NOSTALGICAL AND EVERYDAY FAMILIAR.
IN THE SAME TIME IT ALSO AIMS TO BREAK
THE BARRIER OF INACCESSIBILITY OFTEN
ASSOCIATED WITH ART MUSEUMS AND INSTEAD
CREATE AN ART SPACE WHICH EVERYONE CAN
ENTER AT EASE, INCLUDING A WIDE RANGE
OF SPACES WHICH VISITORS CAN ENJOY FOR

FREE.

3331 IS AN ACTIVE SPACE HOSTING A
WIDE RANGE OF EVENTS AND EXHIBITIONS
AND TRANSMITTING A NEW FORM EXPRESSION
NOT ONLY AS A HUB FOR TOKYO, BUT ALSO
ACTING AS A HUB WHICH LINKS JAPAN'S
VARIOUS REGIONS AND THAT OF WIDER
ASIA, WITH THE OBJECTIVE OF FORMING AN
INTERNATIONAL BASE FOR A NEW KIND OF
ART.

IDEAS & INTENTION



OLD SHOE PLACING CABINET BEING REUSED
AS A BROCHURE RACK.



PREVIOUSLY A CLASSROOM NOW BECOME A
FREE OPEN SPACE FOR RELAX.

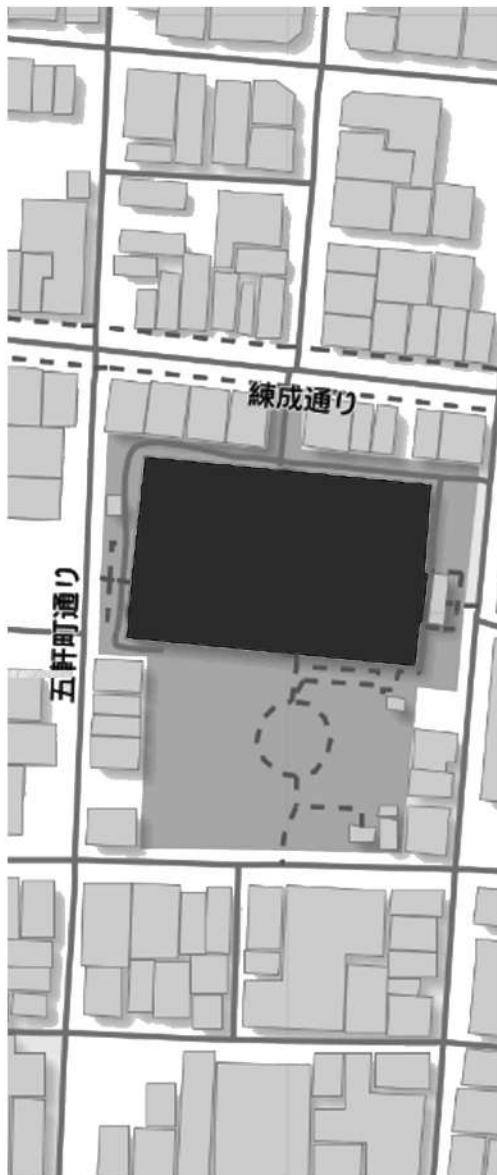


IT MAY SEEMS THAT 3331 HAVE TOTALLY
REFURBISH THE OLD AND SCHOOL BUILDING
WITHOUT LIVING A TRACE BUT SECRETLY,
THEY HAVE BEEN KEEPING THE
FURNITURES, FLOOR, DOORS AND
STRUCTURE OF THE SCHOOL BUILDING EVER
SINCE AT THE BEGINNING OF THE SCHOOL
ESTABLISH AT THE SHOWA ERA. IF BEING
CAREFULLY OBSERVED, MANY THINGS CAN
BE SEEN IN THE SCHOOL GROUND WHICH
GIVES OUT NOSTALGIA FEELING.

STREETS & LOCATION

3331 ARTS CHIYODA ARE LOCATED AT SUEHIROCHO STATION AND IT IS SURROUNDED BY COMMERCIAL BUILDING WHICH IS VERY UNSUAL. THE SCHOOL BUILDING ARE QUITE HIDDEN FROM THE MAIN STREET, SO IT ALSO SERVED A VERY MYSTERIOUS AMBIENCE.

THE URBAN FABRIC AROUND 3331 ARTS CHIYODA ARE QUITE ORGANIZE IN TERMS OF THE LAND PLOTING. BUILDING BLOCKS ARE LONG AND RECTANGLE IN SHAPE. THIS AREA ARE QUITE SLOWPACE AND LESS CROWDED DUE TO THE FACT THAT AKIHABARA ARE JUST FEW STREETS TOWARD THE NORTH.





1. JAPANESE ART CLUB



2. CLARK MEMORIAL HIGH SCHOOL



3. KAWACHI CINEMA



4. NITEC BANK



5. JANTAM HOBBY SHOP



6. HI-FI DO ALUTHARA SHOP

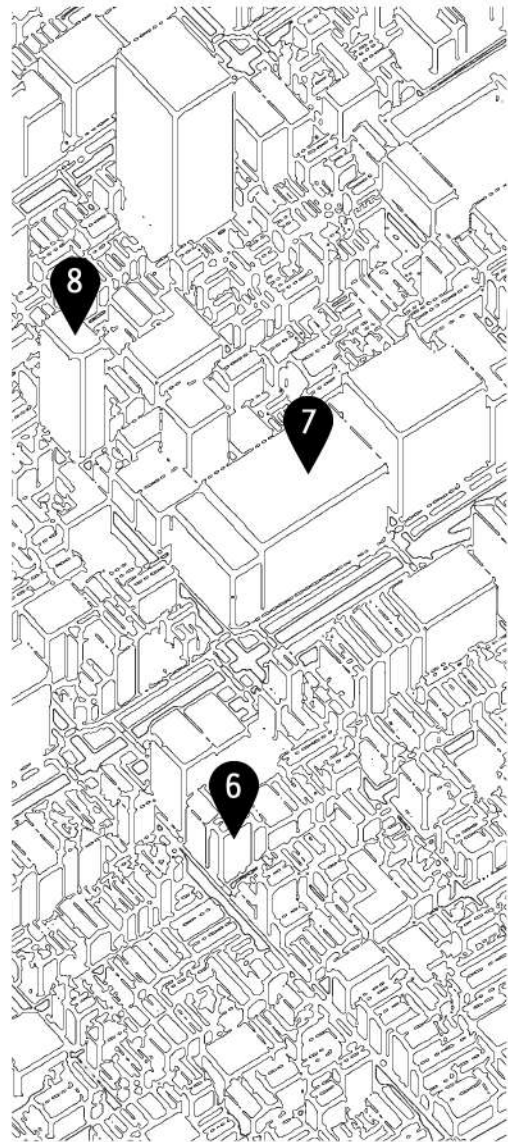
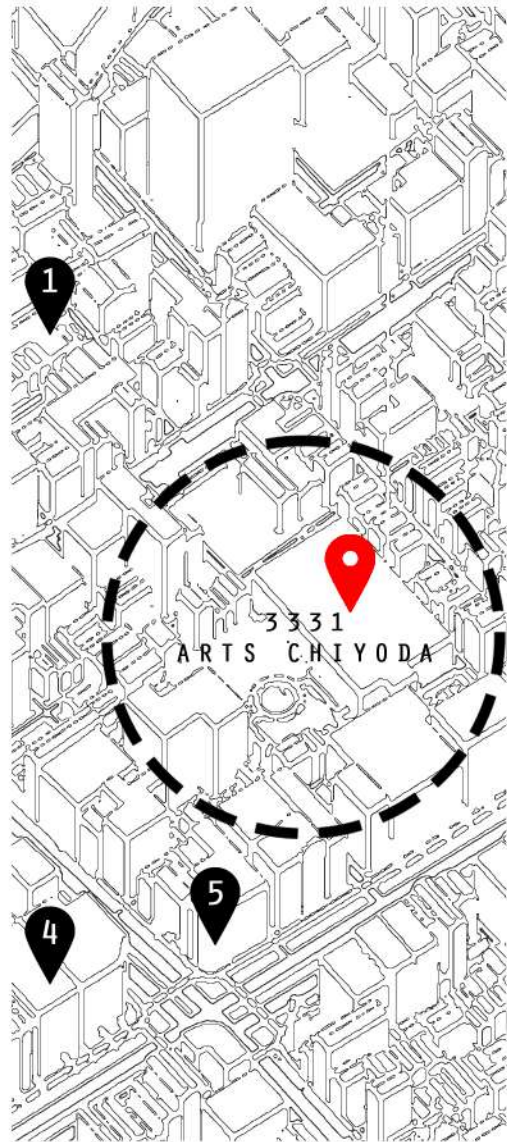
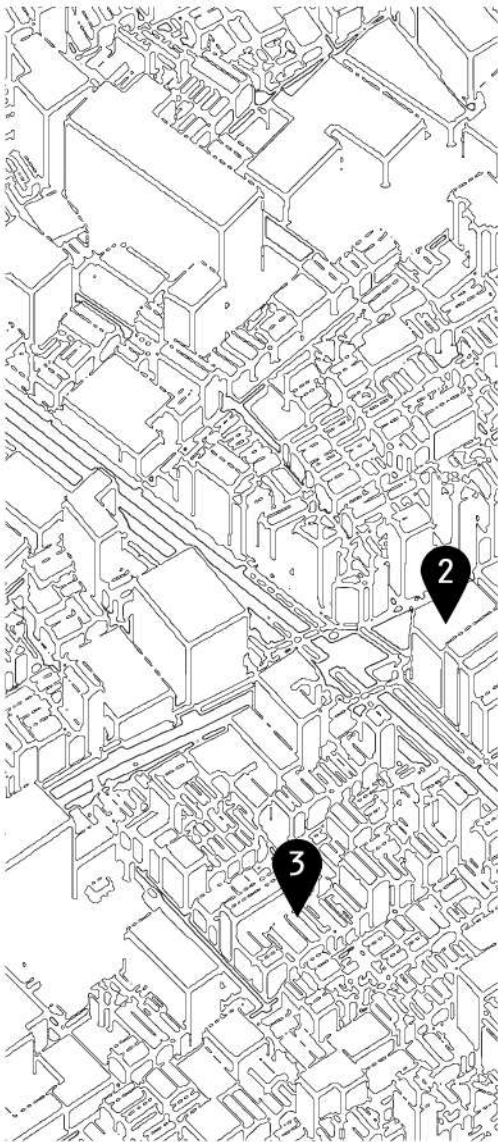


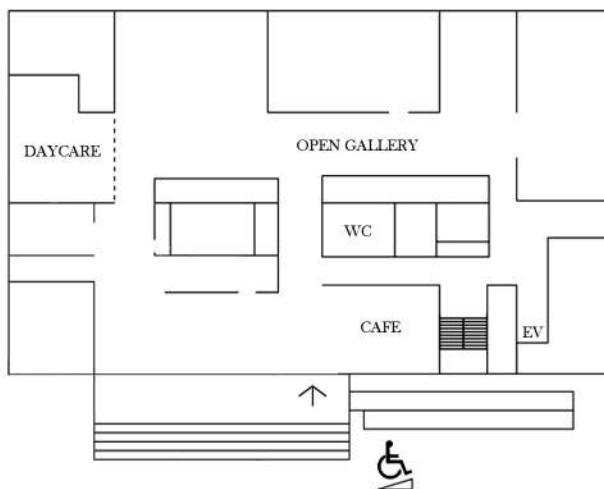
7. RAILTRACK PRODUCTION COMPANY



8. TAREN ART SCHOOL

LANDMARKS AROUND 3331 ARTS CHIYODA

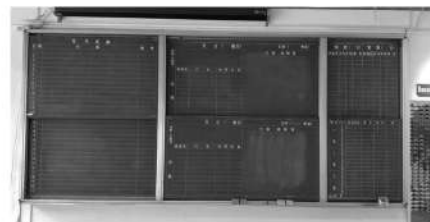




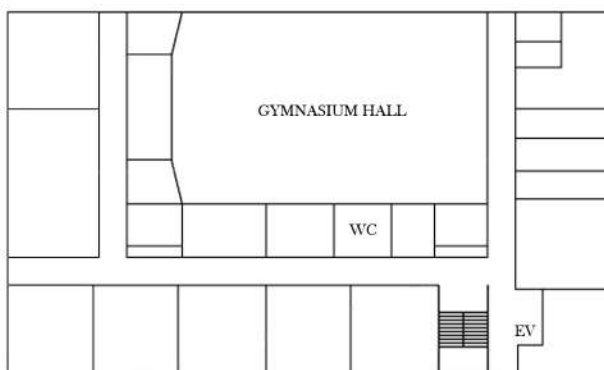
1F



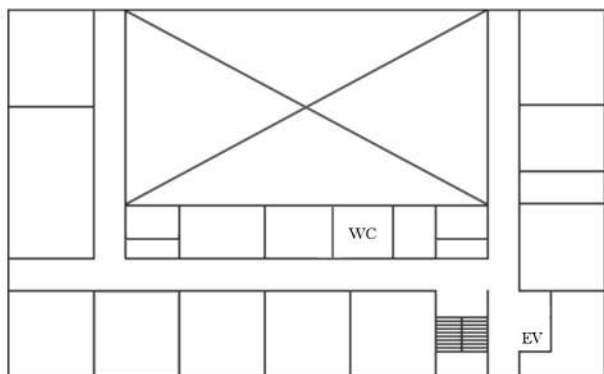
TRACE OF OLD SCHOOL FURNITURE CAN BE SEEN EVERYWHERE, INCLUDE IN THE CAFE.



OLD SCHOOL BUILDING FACILITIES ARE REMAINED AS PART OF THE MEMORY.



2F



3F

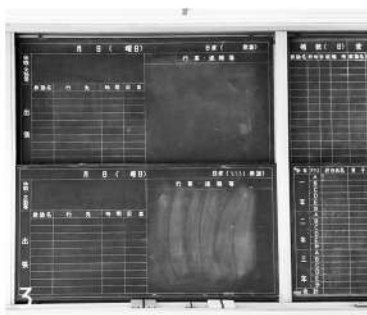
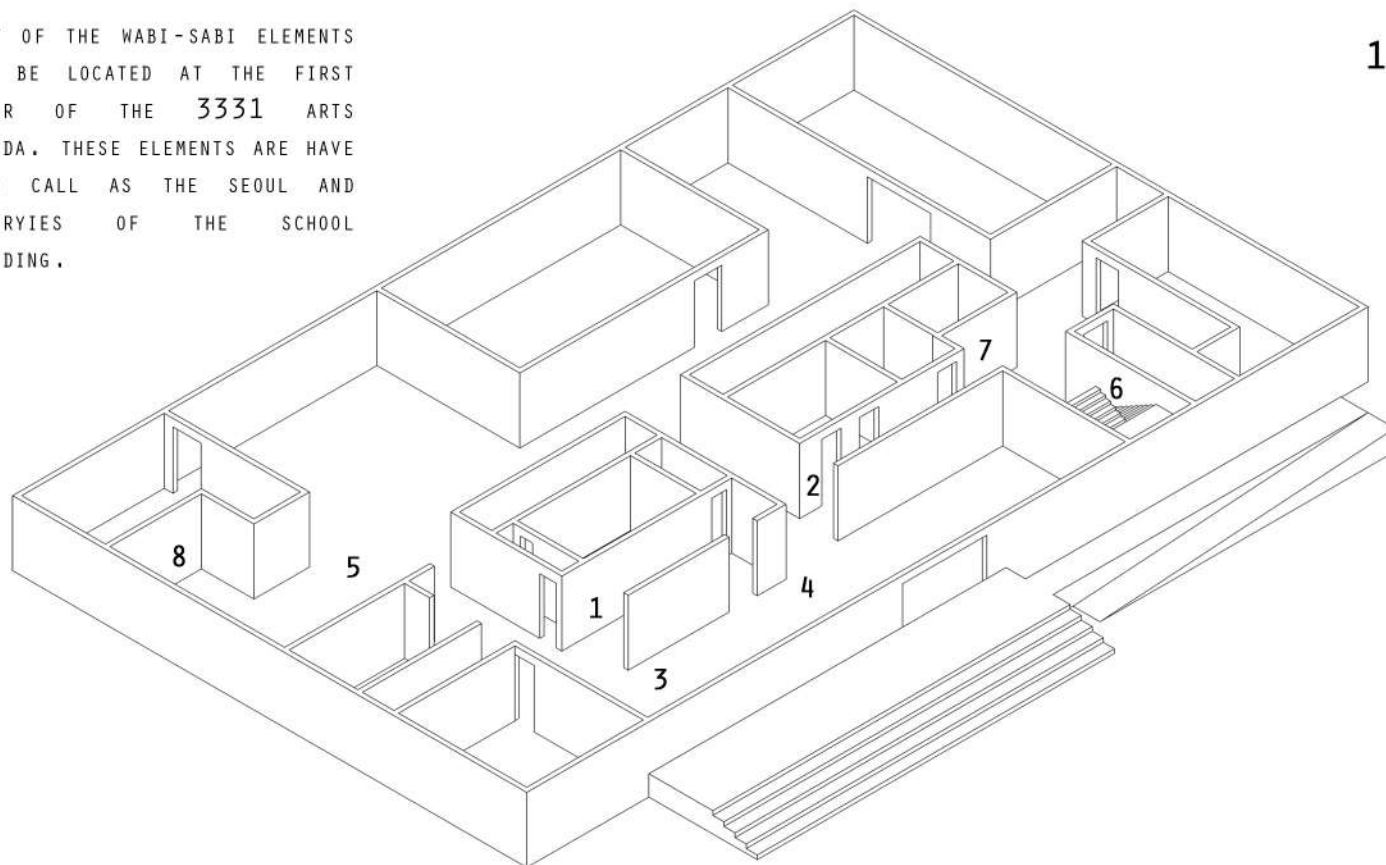


OLD CLASSROOMS USED NOT ONLY FOR ART GALLERY BUT ALSO BEING USED AS CO-WORKING SPACE.



MANY OF THE WABI-SABI ELEMENTS
CAN BE LOCATED AT THE FIRST
FLOOR OF THE 3331 ARTS
CHYODA. THESE ELEMENTS ARE HAVE
BEEN CALL AS THE SEOUL AND
MEMORYIES OF THE SCHOOL
BUILDING.

1F





OLD SCHEDULE BOARD ARE BEING REMAIN AS PART OF THE MEMORY. CHAIRS AND TABLE OF THE OLD SCHOOL BUILDING ARE REUSED ON THE OPEN COMMUNICATION SPACE ON THE FIRST FLOOR. FUNNY STUDENT GRAFFITI CAN BE FOUND ON SOME SMALL PART OF THE CHAIRS AND TABLE WHICH GIVES OUT A NOSTALGIA AND PLAYFUL FEELING OF BEING IN THE SCHOOL RATHER THEN A VERY STRICT ATMOSPHERE OF AN ART GALLERY.

3F

PROJECT SPACE &

CREATIVE OFFICE FLOOR

プロジェクトスペース &
クリエイティブオフィスフロア

展示、ワークショップ、講義などさまざまな活動の
デザイン、編集、ゲーム制作などクリエイティブ系

This floor includes spaces for exhibitions, workshops as
as well as a range of creative offices for design, publish

われるスペースや、
オフィスで構成されるフロアです。

ectures,
and game production.

300 イ
301 原
302 原
303 g3/
304 g3/
305 ア
306 ポス

デザイン

と発信プロジェクト

と発信プロジェクト ROOM302

ブルジ

ブルジ

ク

307 スイッチサイエンス

308 様々な場々

309 アフタヌーンソサエティ

310 ストリートメディア株式会社

311 シェアオフィス

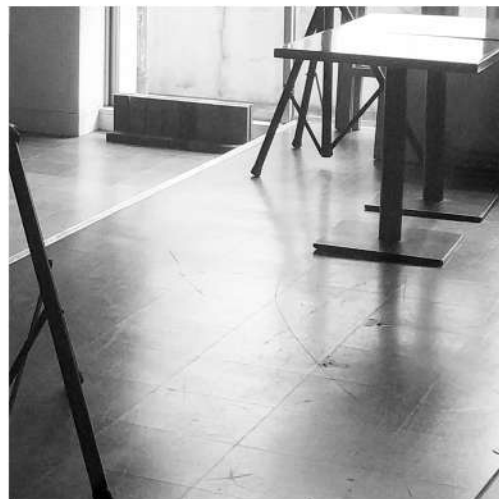
312 シェアオフィス

313 はんだづけカフェ

THE OLD BASIN WHERE THE STUDENTS
USED TO WASH THEIR HAND CAN STILL
BE SEEN USING AND FUNCTION AFTER ALL
THESE YEARS AND THE OLD COLD
CONCRETE BASIN ALSO BRING AND
TRIGGER THEN MEMORY VISITOR IN THEIR
YOUNGER NOSTALGIA DAYS WHERE THEY
USED TO LAUGH AND CRY TOGETHER.
THIS EXPERIENCE HAVE CARVE DEEPLY
IN TO MANY PEOPLE HEARTS AND
MEMORIES.



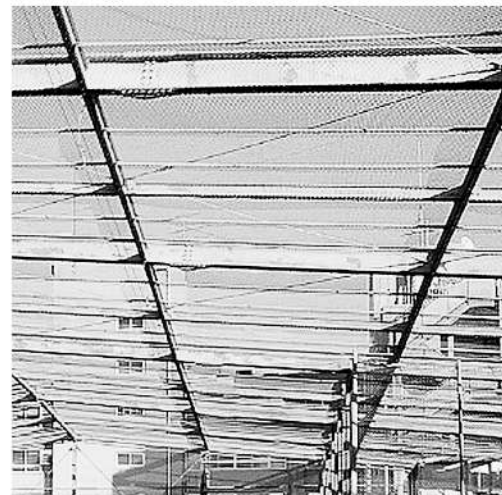
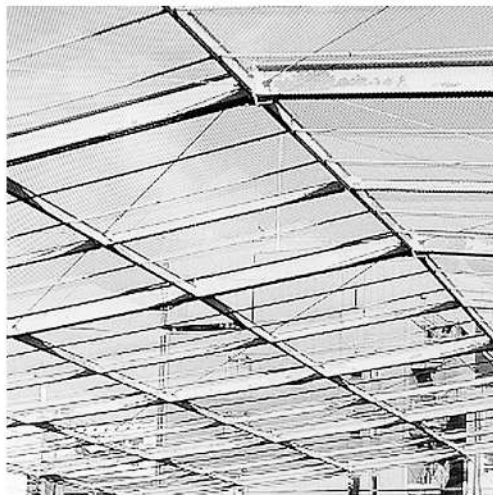
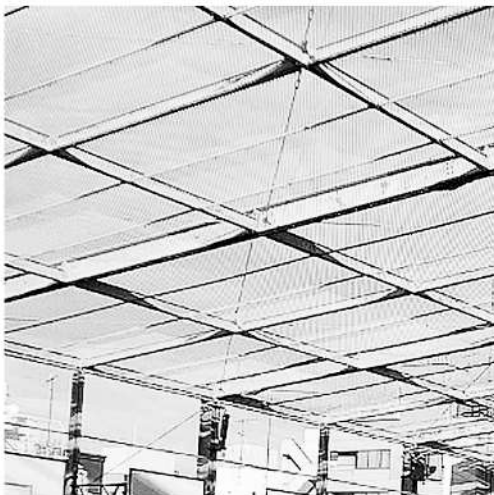
THE OLD PARQUET FLOORING HAVE LEAVE MANY TRACE OF MEMORY OF THE SCHOOL, WHERE THE STUDENT USED TO RUN AROUND AND WALK, EVERY PIECE OF MEMORY ARE BEING RECORDED DOWN ON THE SURFACE OF IT AND THE SLIDING WINDOW RAIL ARE BEING CONSERVED AS IT USED TO BE WHERE COUNTLESS OF PEOPLE USE TO USED THE WINDOW, ALL THESE ELEMENTS OF WABI-SABI ARE CAREFULLY BEING PRESERVED.



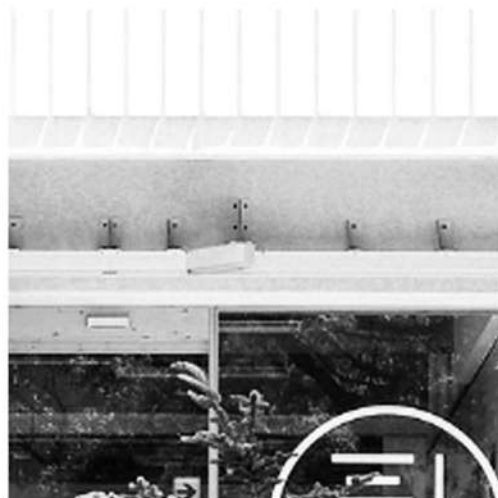
AN OLD MUSIC ROOM ARE BEING REUSD AS
A ACHIEVE AND MEETING. OLD BOOK SHELF
CAN BE SEEN STILL BEING USED. SAME
OLD WINDOW FRAME ARE STILL IN USED
WITHOUT CHANGE.

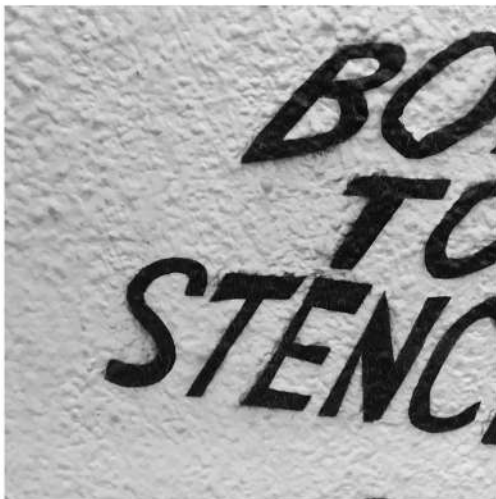
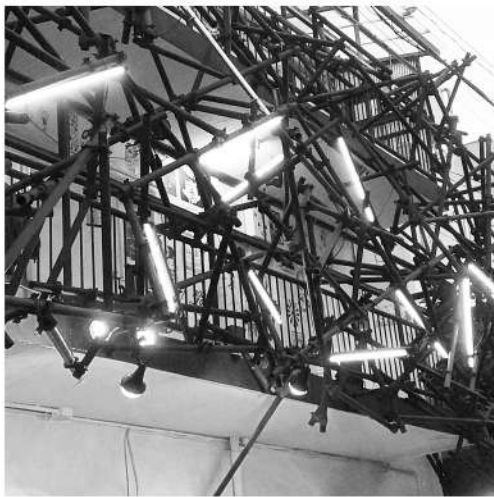
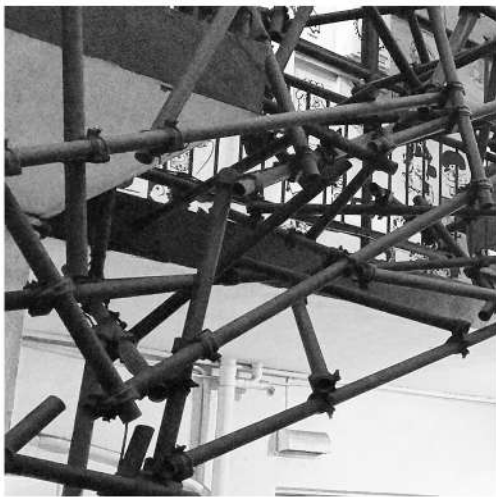


OLD OFFICE STATIONARY OF THE SCHOOL, TOYS OF THE CHILDREN THAT USED TO STUDY IN THIS SCHOOL BUILDING ARE BEING COLLECTED TO BECOME A PIECE OF ART WHERE IT IS BEING GIVEN A NEW MEANING WHERE IT WILL BE FOREVER BEING REMEMBER BY PEOPLE AS IT IS PART OF THEIR ORIGIN AND SOUL.



ROOF TOP BASKETBALL COURT OF THE OLD SCHOOL BUILDING ARE BEING USED TO REUSED AS A PLANTING GROUND OF VEGETABLES DURING THE SUMMER PERIOD AND IN SOME OCCASION IT WILL BE USED AS ART GALLERY DISPLAY AREA.





原宿-DESIGN FESTA

GALLERY

HARAJUKU

DESIGN FESTA
GALLERY





デザインフェスタ タギャラリー

SIZE	112 SQM (WEST) 183 SQM (EAST)
FORM	APARTMENT
FUNCTIONS	PUBLIC ART GALLERY CAFE

歴史 HISTORY

1998

MATERIALS	CONCRETE STEEL
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AGE	1998
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IN 1994, INTERNATIONAL ART EVENT DESIGN FESTA WAS FOUNDED AND LED BY KUNIE USUKI TO GIVE ALL PEOPLE WITH SOMETHING THEY WISH TO EXPRESS THE OPPORTUNITY TO DO SO. FOUR YEARS AFTER THE ESTABLISHMENT IN THE 1998, KUNIE USUKI BOUGHT THE THREE-FLOOR APARTMENT COMPLEXES, REMODELED THEM AND OPENED UP THEIR DOORS TO ART WITHOUT LABELS. EACH OF THE APARTMENT HAVE DIFFERENT DIMENSION OF ROOM WHICH MAKE THE APARTMENT SO SPECIAL. IN THE SAME TIME THE APARTMENT ARE ALSO OWN BY A BIG RENTAL COMPANY CALL SAKURA HOUSE WHICH IS A FOREIGN COMPANY.





臼木 邦江
KUNIE USUKI

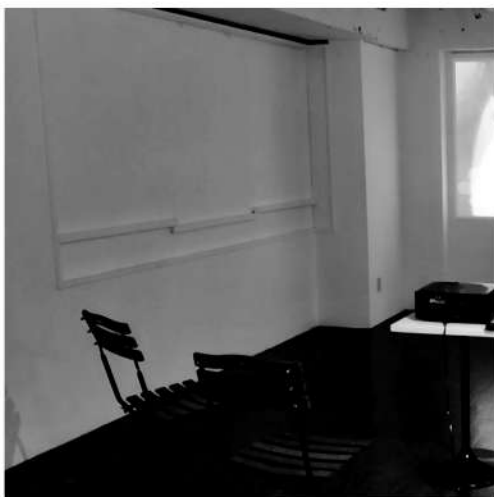
KUNIE USUKI PREVIOUSLY A STYLIST AND ALSO
KNOW AS THE FOUNDER OF THE DESIGN FESTA
GALLERY IN TOKYO , JAPAN. SHE WAS BORN
IN ONOMICHI CITY, HIROSHIMA PREFECTURE
AND GREW UP AS A REAL "OCEAN GIRL"
PLAYING ALONG THE SHORES OF SETO INLAND
SEA. IT IS SIX GRADE WHEN SHE START TO
TAKE INTEREST IN ART WHICH HER OIL
PAINTING WAS SELECTED TO DISPLAY AT TOKYO
METROPOLITAN ART MUSEUM. AFTER THAT SHE
HAVE CONTINUE HER PATH OF THE ART THROUGH
OUT THE COLLEGE AND THATS WHERE SHE GOT
BORED AND TURN HER ATTENTION TO ROCK N'
ROLL.

AFTER SHE GRADUATE, SHE HAVE STAY IN THE
MUSIC WORLD FOR SOMETIME AND SLOWLY START
WORKING TOWARD AS A DESIGNER AND INTERIOR
DESIGN. AFTER THAT SHE HAVE WALK IN TO
THE FIELD OF THE "STYLIST", BUT STILL
DOESN'T SATISFIED HER. SO SHE HAVE START
HOLDING INDIE-EVENT FOR FASHION DESIGNERS
AND FROM THERE SHE SLOWLY BUILD UP TO
NOWADAYS DESIGN FESTA GALLERY. RECENTLY
SHE HAVE ALSO START TENSEKI STYLE
JAPANESE TEA CEREMONY TO INTRODUCE AND
REVIVED THIS TRADITIONAL SETTING.



転石風茶の事





IDEAS & INTENTION

DESIGN FESTA INTENTION IS TO GIVE AMATEUR AND PROFESSIONAL ARTISTS ALIKE AN OPPORTUNITY TO EXPRESS THEMSELVES WITH COMPLETE FREEDOM. DUE TO THE AIM OF THIS INTENTION, THE ORIGINAL OLD APARTMENT BUILDING HAVE GIVE THEM THIS OPPUTUNITY TO REALISE THEY INTENTION WHICH ARTISTS CAN TAKE ADVANTAGE TOWARD THE IRREGULAR SPACE WHICH THE APTMENT HAS TO OFFER AND THIS HAVE MAKE THE ARTIST MORE EASY TO EXPRESS THEIR CONCEPT OF EXHIBITION.



THE DESIGN FESTA GALLERY CONSISTS OF WEST AND EAST BUILDINGS, 21 SHOW ROOMS AND 50 INDIVIDUAL DISPLAY SECTIONS REFERRED TO AS THE ART PIECE AND ART POCKET SPACES TO SUIT EACH AND EVERY THEME AND BUDGET. WITHIN THE AMPLE SPACE PROVIDED BY THESE SHOW ROOMS THE VARIETY OF EXHIBITED WORK CHANGES EACH AND EVERY DAY.



THE PIPES

IN FRONT OF THE DESIGN FESTA GALLERY
FACADE WHICH A STRIKING AND CHAOTIC
FACADE CAN'T BE SEEN. THIS CHAOTIC
FACADE ARE MADE OF PIPES WHICH ARE
LEFTED BEHIND DURING THE RENOVATION OF
THE OLD APARTMENT. IT IS THEN BEING
COLLECTED AND REUSED AS MATERIAL FOR
THIS AMAZING ART PIECES, NOT TO ONLY
SERVED AS AMEMORY TOWARD THIS
APARTMENT BUT ALSO GAVE THIS UNWANTED
PIPES A NEW LIFE TOWARD THE WORLD OF
ART.



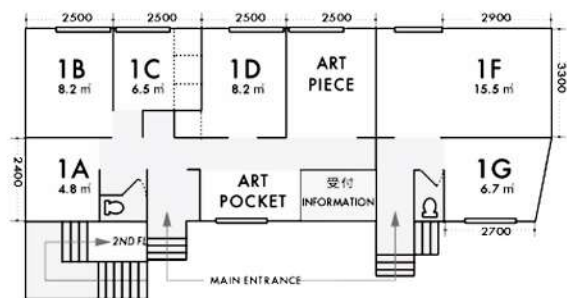


INTERIOR

THE DESIGN FESTA GALLERY DUE TO IS A CONVERSION OF AN OLD APARTMENT, SO THERE NO MISTAKE THAT THE FINISHES ARE PLASTER, CONCRETE WALL AND WOODEN FLOORING OR SOMETIMES RAW CONCRETE FLOOR. SOME OF THE OLD STRUCTURE CAN BE SEEN REMAINED, FOR EXAMPLE THE OLD WINDOW FRAMES AND SLIDING CURTAIN WALL ARE BEING REUSED INSTEAD TO CHANGE TO A NEW ONE. SOME AIR CONDITION UNIT ARE ALSO HAVE A BIT OF HISTORY DUE TO THE YELLOWISH STAIN ON THE UNIT.

IN SOME OF THE UNIT SPACE, CEILING ARE EITHER BEING EXPOSE OR JUST A LAYER OF WOODEN LAYER EXPOSED, THIS SOMETIME CAUSE THE CEILING CREAK AS IF THE WHOLE CEILING WILL COLLAPSE, ALTHOUGH IT IS BEING REINFORCED AND REPAINTED. PREVIOUS KITCHEN COUNTER CAN BE IDENTIFIED AND BEING REUSED AS A ART DISPLAY COUNTER.

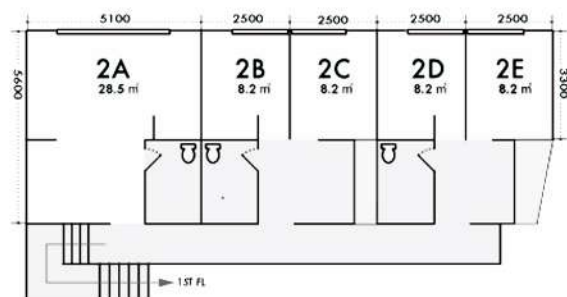




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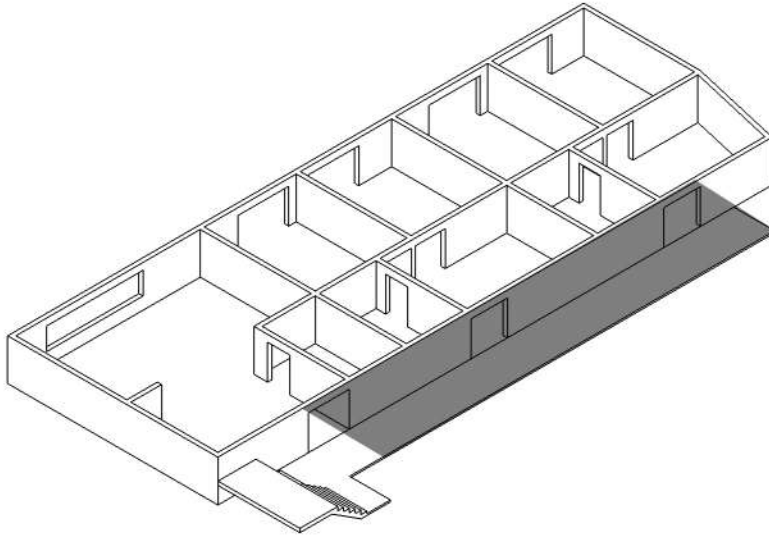


西-ビル WEST WING

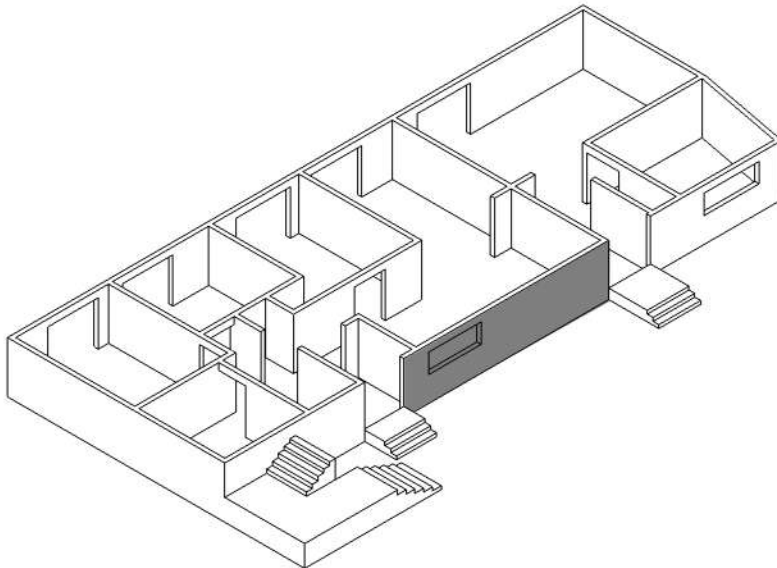


2 F





2 F



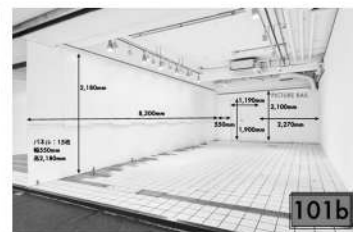
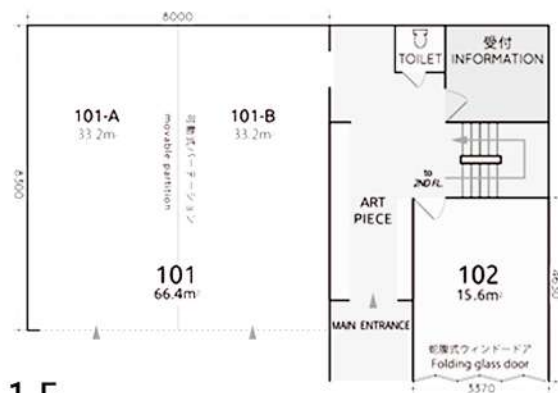
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ORIGINAL OLD DOOR KNOBS AND HYDROLIC HAVE BEEN GONE RUSTY WHICH BRINGS OUT SENSE OF WABI-SABI, TO BRING OUT THE AGE OF THE OLD BUILDING.

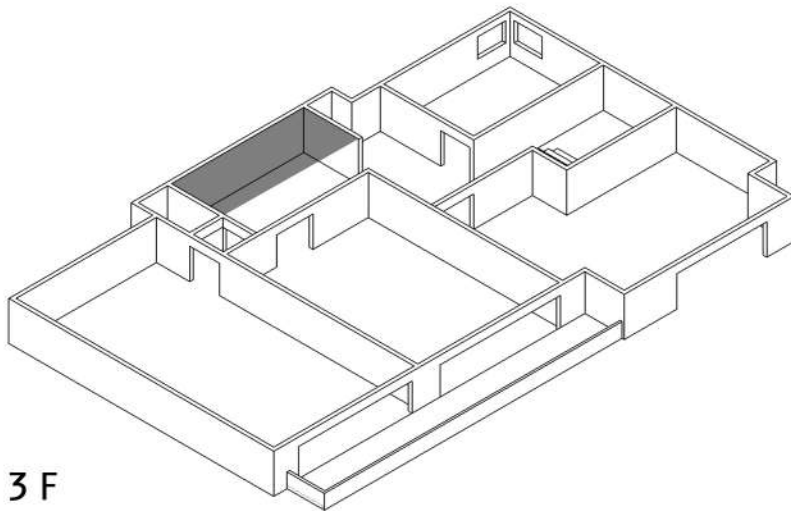


OLD EXPOSES WIRE AND SEWAGE TUBE CAN BE LOCATED EVERYWHERE ON THE BUILDING FACADE.

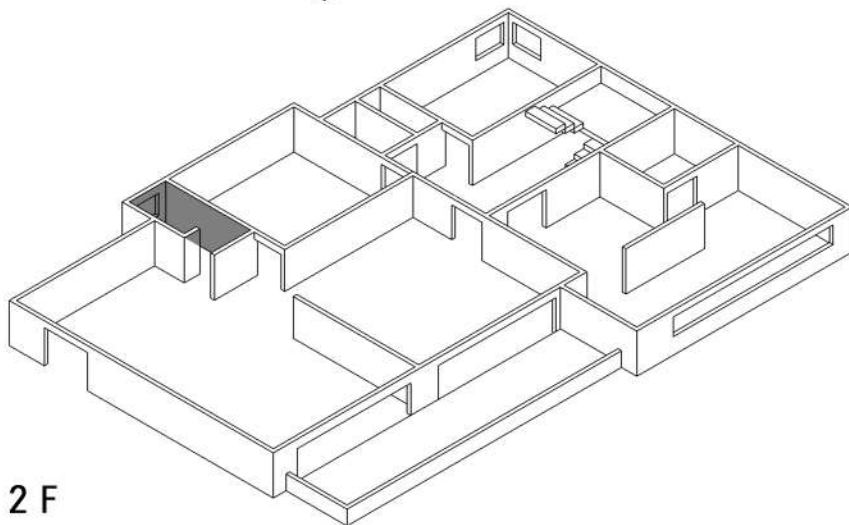


東-ビル EAST WING

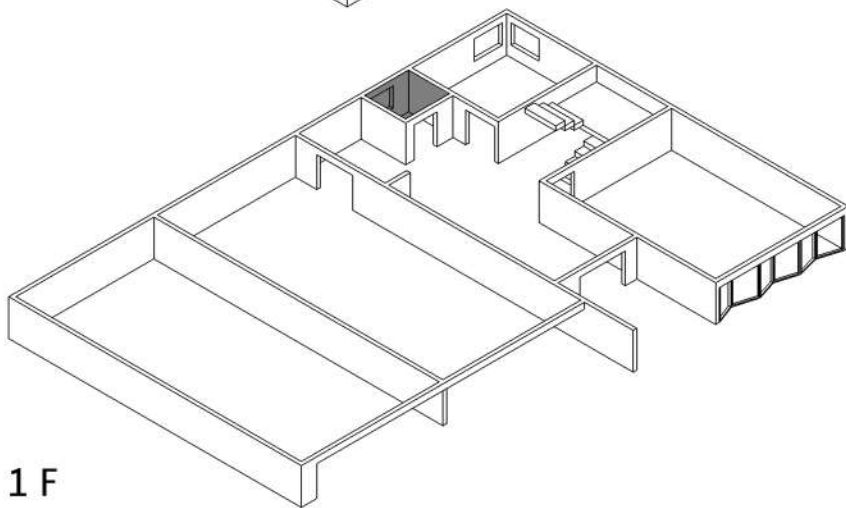




3 F



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OLD CIRCUIT BREAKER WHICH LOCATED ON THE THIRD FLOOR.



OLD MAKEUP ROOM LOCATED ON THE SECOND FLOOR.

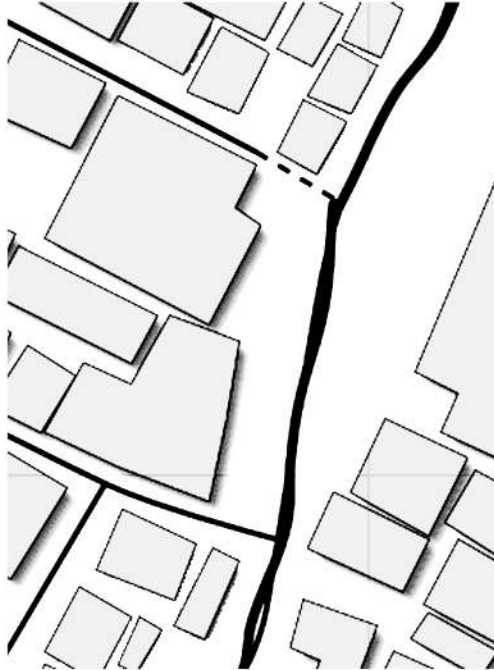
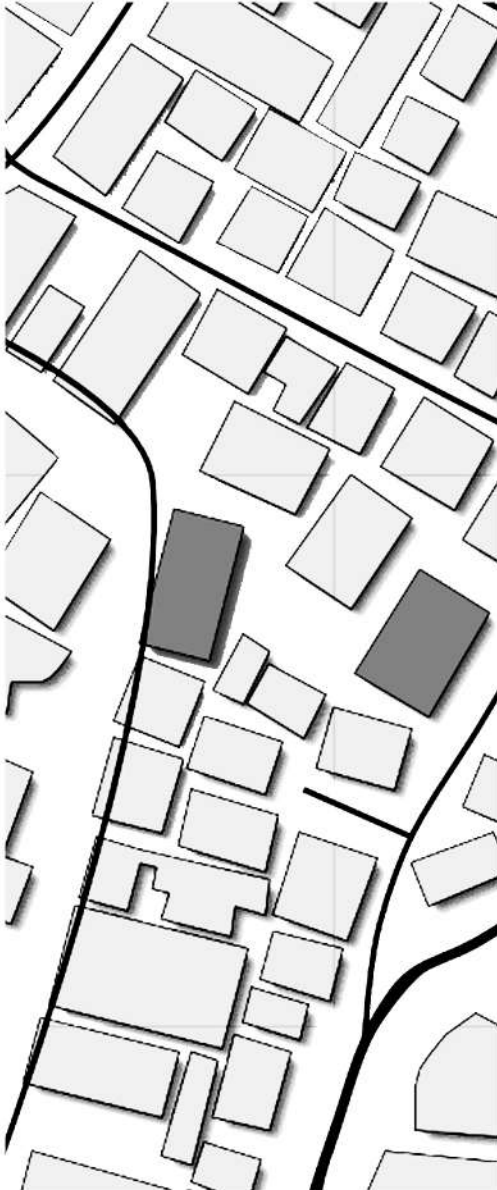


ORIGINAL TOILET WHICH LOCATED AT THE FIRST FLOOR.

STREETS & LOCATION

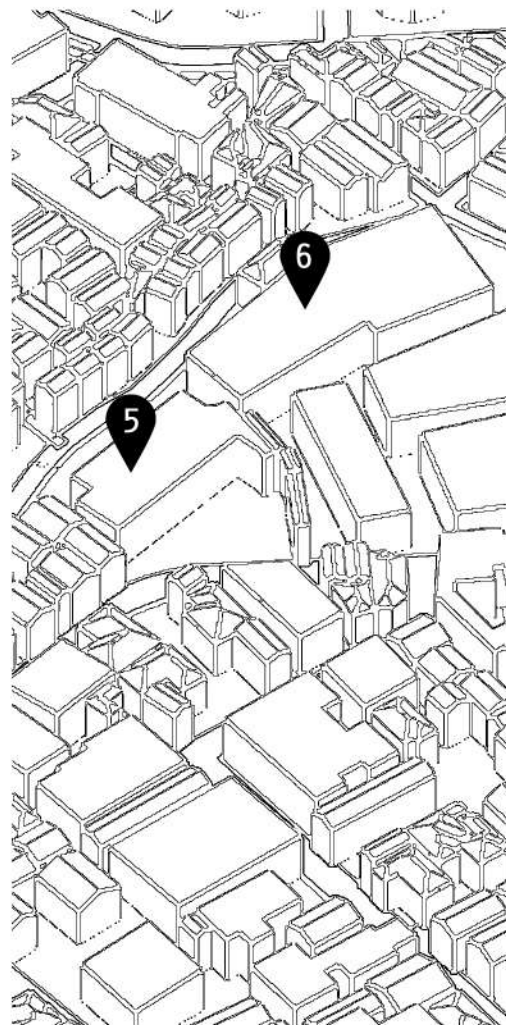
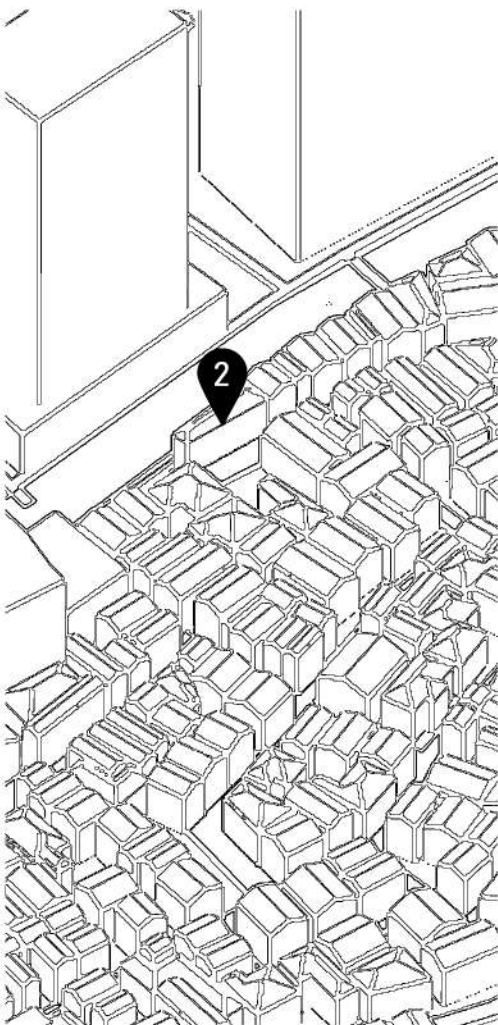
DESIGN FESTA HARAJUKU CAN BE DESCRIBE AS A QUITE HIDDEN ART GALLERY INSTEAD OF JUST LOCATED AT THE MAIN ROAD AREA WHICH IS VISIBLE TOWARD PEDESTRIAN. DUE TO THE FACT IT PREVIOUSLY IS A APARTMENT, SO I IS CAN BE EASILY EXPLAIN THAT THE URBAN FABRIC WHICH SURROUNDED IT IS QUITE CHAOTIC AND INTERESTING IN A WAY.

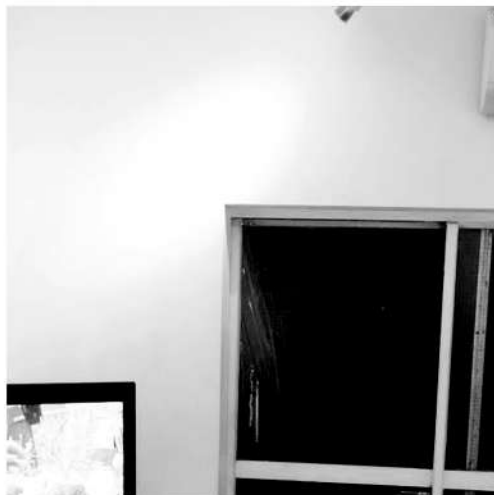
IF IT WERE TO COMPARE TO OTHER PART OF TOKYO, HARAJUKU ARE MORE CONSIDERED LOWRISE AREA WHICH RESIDENTIAL ARE MIXED WITH COMMERCIAL AND GALLERIES. THE TOPOGRAPHY OF THE AREA NOT FLAT AS WE SEEN ON OTHER PLACES, SO STAIRCASE CLIMBING AND RAMP ARE TO BE EXPECTED IN SOME AREAS.





LANDMARKS AROUND DESIGN FESTA GALLERY HARAJUKU





IN TERMS OF WABI-SABI ON THE DESIGN FESTA GALLERY, IT CAN BE SEEN VERY MINIMUM DUE TO THE FACT THE WHOLE APPARTMENT ARE BEING REPAINT WITH THE WHITE PAINT, BUT SOME SPACE STILL CAN BE SEEN SOME MINOR WABI-SABI TRACE UNDER THE WHITE PLASTER. IN THE SAME TIME, THE SPACE OF EACH UNIT IN THE APPARTMENT REFLECTED HOW PEOPLE USED TO LIVE IN THIS APPARTMENT, FROM SMALL SPACE TO A SLIGHTLY LARGER SPACE.



WABI-SABI ELEMENT CAN BE FOUND IN SOME AREA WHICH NOT BEEN USED FOR THE GALLERY PURPOSE, FOR EXAMPLE THERE'S A EMPTY BATHROOM HAVE NOT YET BEEN USED FOR GALLERY BUT MAYBE IN THE FUTURE. THE ATMOSPHERE OF THE BATHROOM GIVES OUT THE FEELING OF A VERY OLD HOUSE WHICH FOR SOME REASON KIND OF RESEMBLE MY GRANDPARENTS HOUSE BATHROOM, WHITE YELLOWISH OLD FINISHES ON THE CABINET AND GREEN COLOUR LIKE FLOORING AND OLD "8 GLASS" WINDOW DESIGN.

