

The World as a Toy Box

Selected Works by HOTAKA IWAMI



EDUCATION

- Research Fellow
2024 - Kyoto University
- PhD Researcher and Project Architect
2024 Politecnico di Milano
- Master in Architecture
2021 - 2024 Kyoto University
- Exchange
2021 Ecole Nationale Supérieure d'Architecture de Paris-La Villette
- Bachelor in Architecture
2017 - 2021 Kyoto University

PRINCIPAL HONORS AND RECOGNITIONS

- Kyoto University DoGS Fellow
Apr. 2024 - PhD Research Scholarship from Division of Graduate Studies in Kyoto University
- Finalist
Dec. 2022 The Jacques Rougerie Fondation Architecture Competition "PLAN 75"
- Dean's Award
Mar. 2022 Graduate School of Engineering, Kyoto University through activities at Mokusyo-juku, in the capacity of organizer and designer.
- Silver Medal
Nov. 2021 8th Space Architecture Award
- Scholarship to Support Overseas Activities
Sep. 2021 Tobitate! (Leap for Tomorrow) Japan Young Ambassador Program
- Featured in "Japan Diploma Projects 2021"
June. 2021 ISBN:4910028240615
Diploma project "The Lake and Surfaces" was featured by Kindai-Kenchikusha.

- Excellence Award
Mar. 2021 Kyoto University 2021 diploma projects "The Lake and Surfaces"
- Academic Scholarships
Erasmus+ PhD programme Politecnico di Milano
THE USHIO FOUNDATION
SOGO SHIKAKU FOUNDATION
Horita Scholarship Foundation

PROFESSIONAL EXPERIENCE

- velux lab | IT / KKAAs | JP
Apr. 2024 - June 2024 | Full Time Project Architect
Primarily worked as a local designer for the opera Simon Boccanegra, held in October at Teatro di San Carlo in Naples. Collaborated with the theater, lighting designers, and the material manufacturer Alcantara to realize Kengo Kuma's design. Took responsibility for a wide range of tasks, including presentation models for collaborators, lighting simulations, and construction manuals.
https://kkaa.co.jp/project/shiwa-shiwa/
- Atelier Tsuyoshi Tane Architects | FR
Feb. 2021 - Aug. 2022 | Full Time
Assistant Architect in various architectural projects. Especially worked on the Architectural Design and model making, Rendering of private residence, Hiroo House, Mock-up Making of Vitra Garden House, Concept Research and Proposal for the Competition for Venice Biennale. Awarded the Special Mention Award in an internal competition and contributed to the on going project as a team member.

- Archi Tech | JP
Apr. 2020 - Nov. 2020 | Part Time
Created tutorial videos and articles on architectural software, including Rhinoceros and ARCHICAD. For ARCHICAD, I independently planned and produced an entire series of intermediate-level tutorials, covering everything from concept development to filming.

- Cabanon Vertical | FR
Dec. 2019 | Internship
At the office in Marseilles, I assisted in creating 3D models using SketchUp, developing detailed designs for furniture, and supporting construction work on-site.

- TADAO ANDO ARCHITECTS & ASSOCIATES | JP
June. 2018 - Apr. 2019 | Part Time, twice weekly
For approximately one year, I engaged in the production of exhibition and presentation models twice a week. The internship team usually consisted of only four members or so, and weekly lecture sessions with Tadao Ando himself provided invaluable insights into both architectural philosophy and life perspective.

EXHIBITIONS AND PRESENTATIONS

- EKKYO.SUMMIT 2023 EXhibition
June. 2023 | Sendai
Invited to exhibit works at an event and exhibition themed on the co-creation of science and craftsmanship. Presented works such as 'n×100/1 colony,' exploring the fusion of biology and architecture, at the Sendai Mediatheque.
- EKKYO.CONFERENCE - Rethinking Organization Through Biomimicry -
July. 2023 | Tokyo
Participated as a presenter in the conference 'Rethinking Organization Through Biomimicry.' I explained biomimicry as a creative method, using my own works as examples. Another presenter, a Ph.D. in biology, delivered a lecture on the social behavior of bees. The conference as a whole explored human organizational structures through the lens of social insects.
- Archi-Disco 2023
May. 2023 | Osaka
Exhibited at the 'Architecture and Thinking, Trying, Directing' exhibition. Presented 'n×100/1 colony,' a project that thinks, tries, and directs biomimicry through architecture and biology.'

LANGUAGES

- Japanese Native
- English Fluent
- Italy Basic

SOFTWARE

- 2D Drawing
Rhinoceros ●●●●●●
Autodesk AutoCAD ●●●●○
Illustrator ●●●●○
- 3D Modeling
Rhinoceros gh ●●●●○
SketchUp ●●●●○
ARCHICAD ●●●●●
- Rendering
Twinmotion ●●●●○
Enscape ●●●●○
V-Ray Render ●●●●○
Lumion ●●●●○
- Layout
Adobe Illustrator ●●●●○
Adobe Indesign ●●●●○
- Postproduction
Adobe Photoshop ●●●●○
Adobe PremierPro ●●○●○
- Game Engine
Unity ●●●●○
Blender ●●●●○

REFERENCES

- Shota Yamamoto, March
Former Project Manager, Atelier Tsuyoshi Tane Architects
sy@at-ta.fr
- Prof. Marco Imperadori, Phd, Politecnico di Milan
marco.imperadori@polimi.it
- Prof. Thomas Daniell, Phd, Kyoto University
daniell@archi.kyoto-u.ac.jp
- Kiyoshi Sey Takeyama, Phd
Emeritus Professor of Architecture, Kyoto Univ.
Principal, amorphe
seytakeyama@amorphe.jp

INVOLVEMENT

- 10th ADAN Architects of the Year Exhibition
Oct. 2024
As a member of the Daniell Laboratory at Kyoto University, which handled the exhibition design, I managed overall coordination and poster graphic design for the 'Architects of the Year' exhibition. Hosted by the Architectural Design Association of Nippon, the event was held at the House in Nihonbashi Gallery in Osaka, designed by Tadao Ando, and featured recent renovation architecture.
- MOKUSYO
Traditional Wooden Architectural Design and Construction
Aug. 2017 - Mar. 2022
Designed and constructed buildings using 'Kigumi,' a traditional Japanese wooden joinery method, as a member of Mokusyo-juku, a traditional woodworking and architectural design group. In 2021, I served as the organizer and design lead for the group, designing a rest area in Kyoto, which was completed in 2022.
- Kyoto International Volunteer Guide
Apr. 2017 - Mar. 2021
Member of the Kyoto-based student volunteer guide group, Good Samaritan Club, and served as Chairperson from 2018 to 2019. Over the course of four years (excluding the COVID-19 pandemic), guided over 50 groups and 100 individuals of various nationalities, maintaining connections with many of them afterward.

- Interpreter for "Mushanokoji-Senke" Style Tea School
Nov. 2022 - Current
Served as an interpreter for Mushanokoji-senke Tea School, assisting at tea ceremonies and lectures by tea masters.

- Kyoto University Unit of Synergetic Studies for Space
Research for the Construction of a Wodden Dome on Mars
Apr. 2020 - Oct. 2020
Participated in the First Exercise on Human Space Activities, led by astronaut and Kyoto University professor Takao Doi. Subsequently, as an Office Assistant for the Kyoto University Unit of Synergetic Studies for Space, conducted experiments on the use of wood in space environments and researched the construction of a wooden dome on Mars.

- Teaching and Office Assistant at Kyoto University
Apr. 2021 - July 2021, Oct. 2022 - Sep. 2023
Served as a Teaching Assistant for design studios led by Sou Fujimoto and Akihisa Hirata, providing guidance to students. Additionally, as an Office Assistant, developed and built the website for the Daniel Laboratory at Kyoto University.

PUBLICATIONS

- traverse
ISSN:2435-6891 vol.23 21
Authored two essays: one on metaphor and citation as architectural design methods (Vol. 21) and another on spatial dimensions based on Wassily Kandinsky's 'Point and Line to Plane' (Vol. 23). Additionally, my work 'n×100/1 colony' was published in Vol. 21. In Vol. 22, served as an editorial committee member and organized a discussion featuring Kyoto University professors and architects Sei Takeyama, Yosuke Komiya, Akihisa Hirata, and Kazuo Kishi. The discussion explored how the subconscious influence of education shapes architectural perspectives."
- Study of Collages by Rem Koolhaas and OMA
-Examining Architectural Notation Through Collage-
Master Thesis
Notation is the method of representing the three-dimensional object of architecture through other media and the way it is perceived. It is not merely about form; architecture embodies social aspects, history, and methodologies, all of which are interwoven in the design process. Notation serves as a means of expressing various types of information in different forms, influencing the way we think. Through the case of Rem Koolhaas, this study analyzes collage as both a method of representation and a way of thinking.'

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SIMON BOCCANEGRA

OPERA SET DESIGN

Work Experience - Collaboration with Kengo Kuma (KKAA) and Marco Imperadori (veluxlab)

Team: Hotaka Iwami, Shuqi Lee

Project Location: Teatro San Carlo, Napoli - Italy

Role: Modelling, Construction Design, Detail Design, Lighting Simulation

Status: Completed

Year: 2024

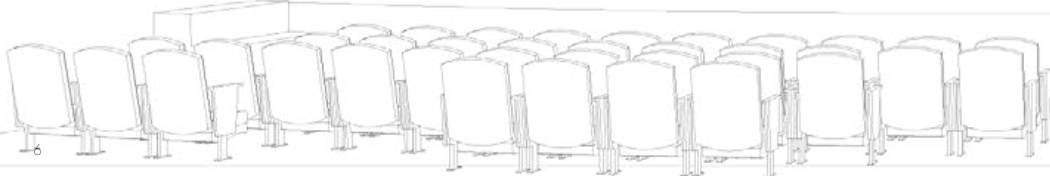
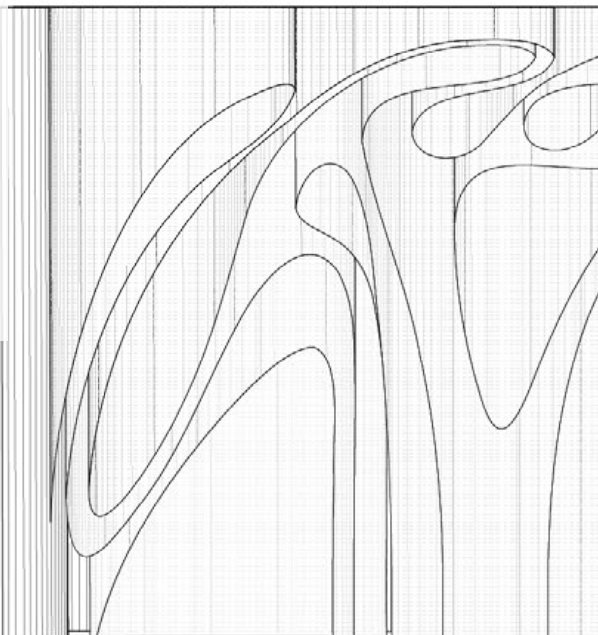
ABOUT THE PROJECT

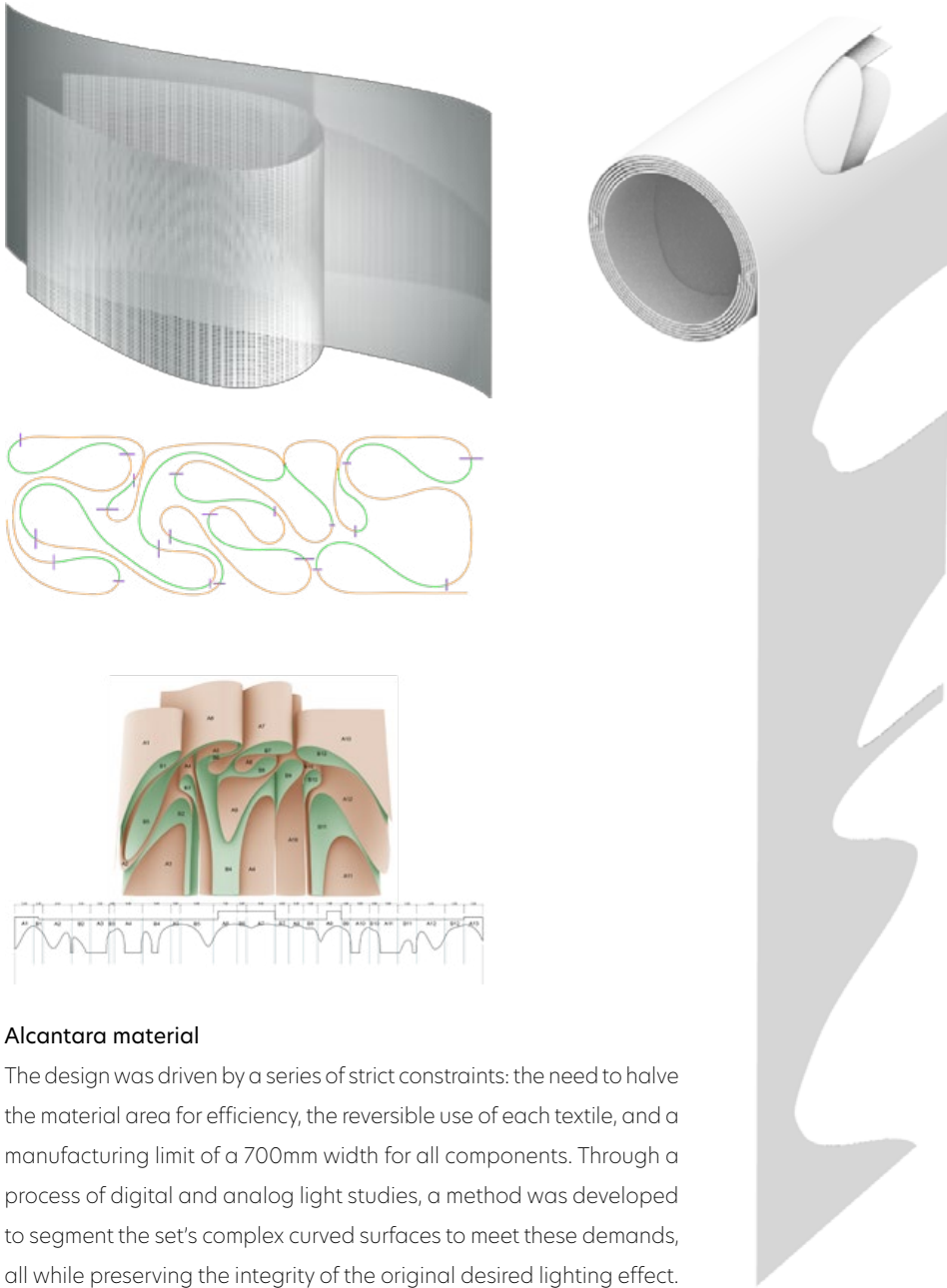
This project was a stage set design for a production of Verdi's opera, Simon Boccanegra. The concept was an attempt to recreate the sea, sky, and urban fabric of Genoa—the opera's setting—through an abstract composition of curved surfaces and dynamic lighting.

I was invited to join the project by Professor Marco Imperadori, following his lecture tour in Japan six months prior, and was also recommended by a colleague at Kengo Kuma and Associates (KKAA).

ROLE

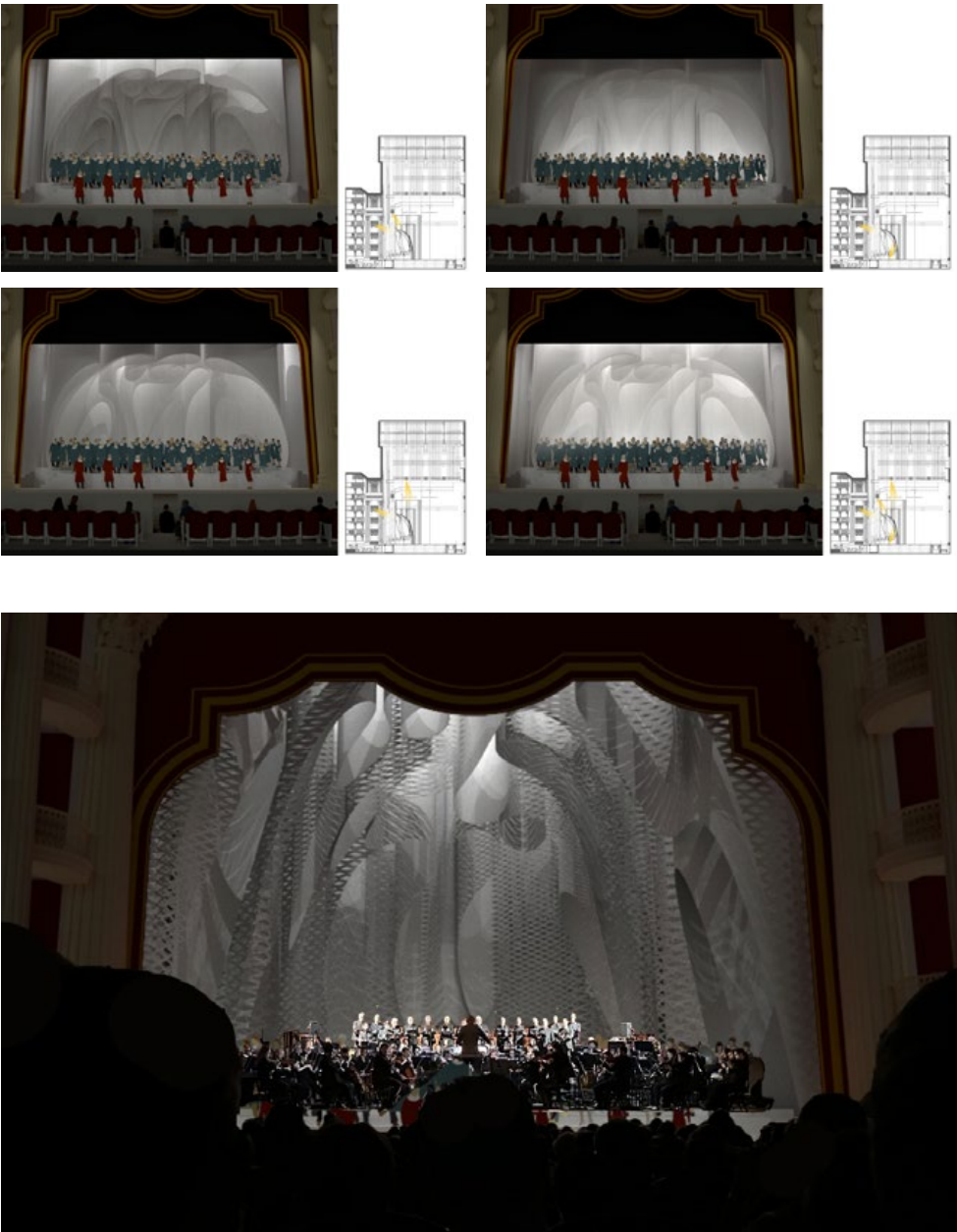
While the principal design work and meetings with the theatre took place in Italy, my role was to collaborate with one other teammate on the core technical development. Our responsibilities were comprehensive, spanning from significant revisions of the digital model and detailed light simulations, all the way through to the full preparation of the construction drawing set.

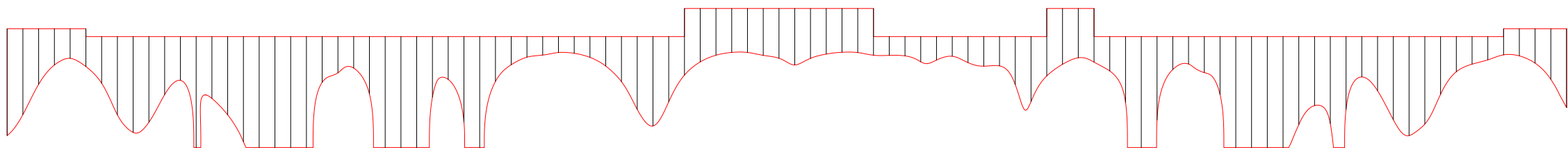
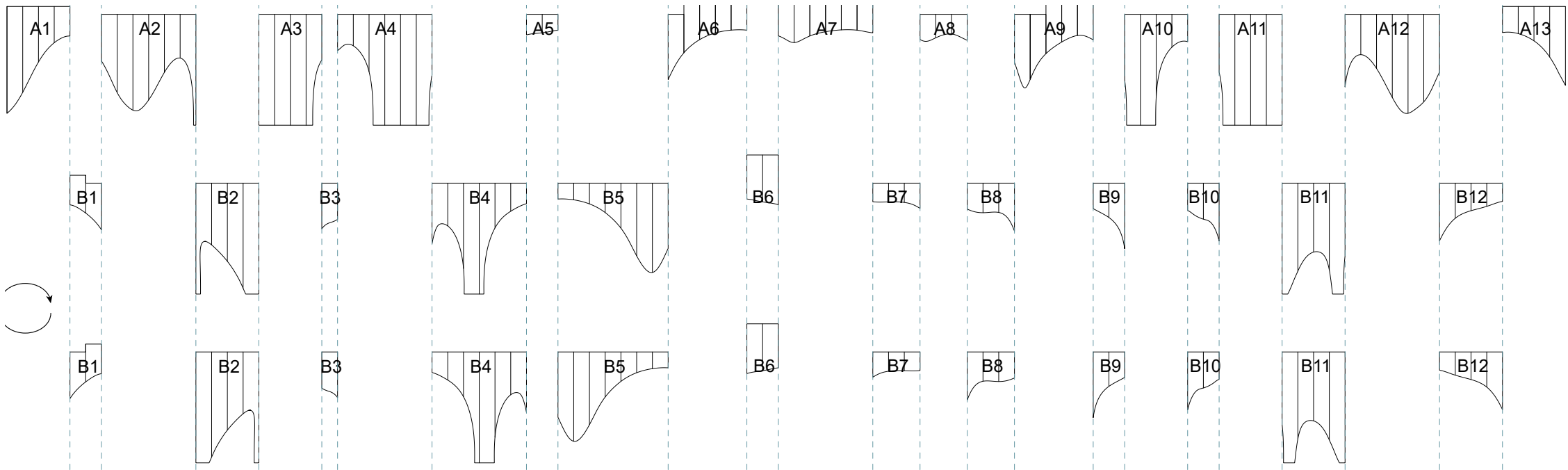




Alcantara material

The design was driven by a series of strict constraints: the need to halve the material area for efficiency, the reversible use of each textile, and a manufacturing limit of a 700mm width for all components. Through a process of digital and analog light studies, a method was developed to segment the set's complex curved surfaces to meet these demands, all while preserving the integrity of the original desired lighting effect.







Designing Foundation

EXTENSION OF A PRIVATE RESIDENCE / WAREHOUSE

Self-Initiated Project / SD Review 2023 / Renovation proposal for grand parents

Team: Hotaka Iwami, Shinji Iwasaki, Naoki Kitagaki

Project Location: Shiga - Japan

Role: Architectural Design, Technical Drawings, Legal check

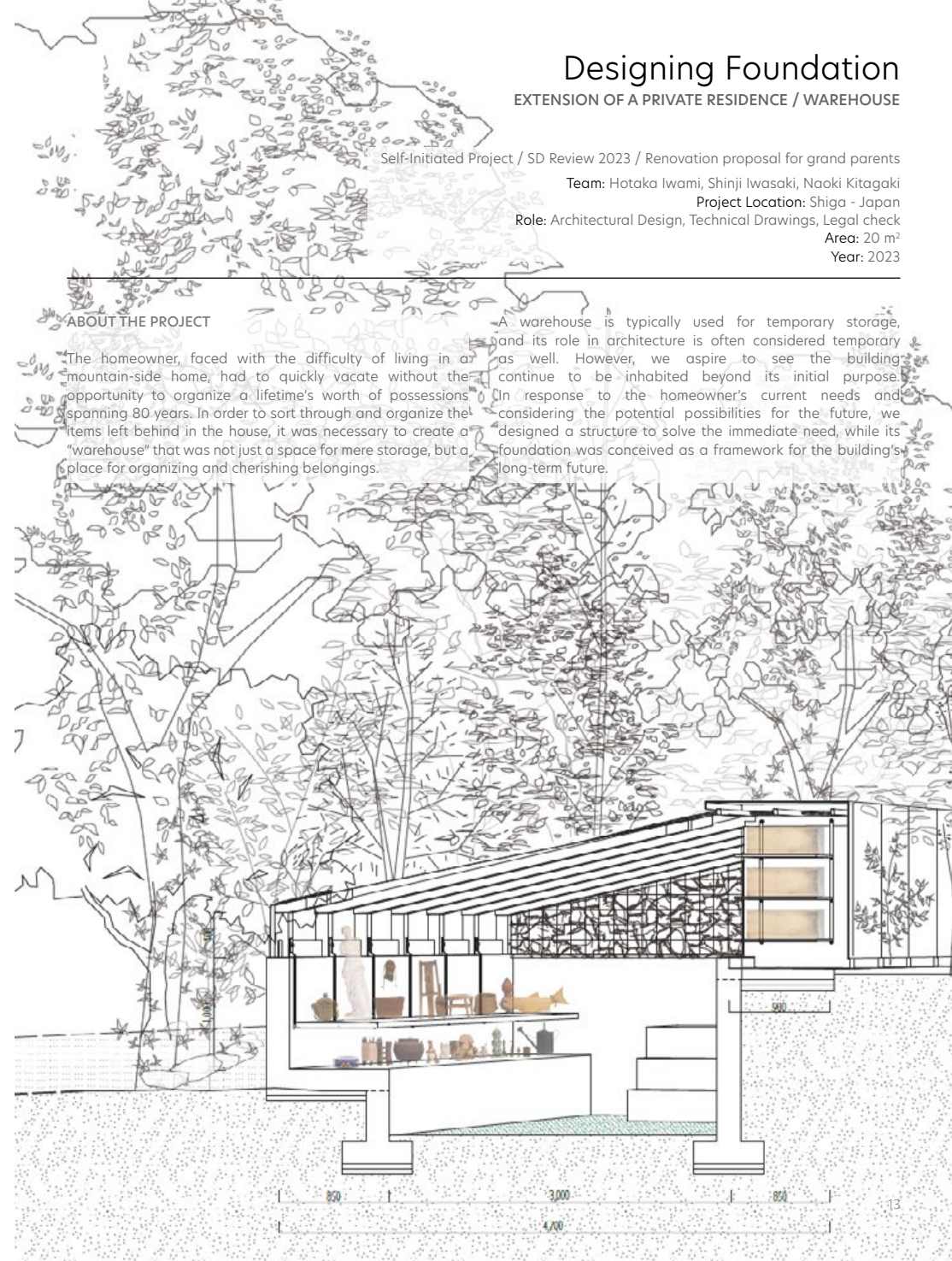
Area: 20 m²

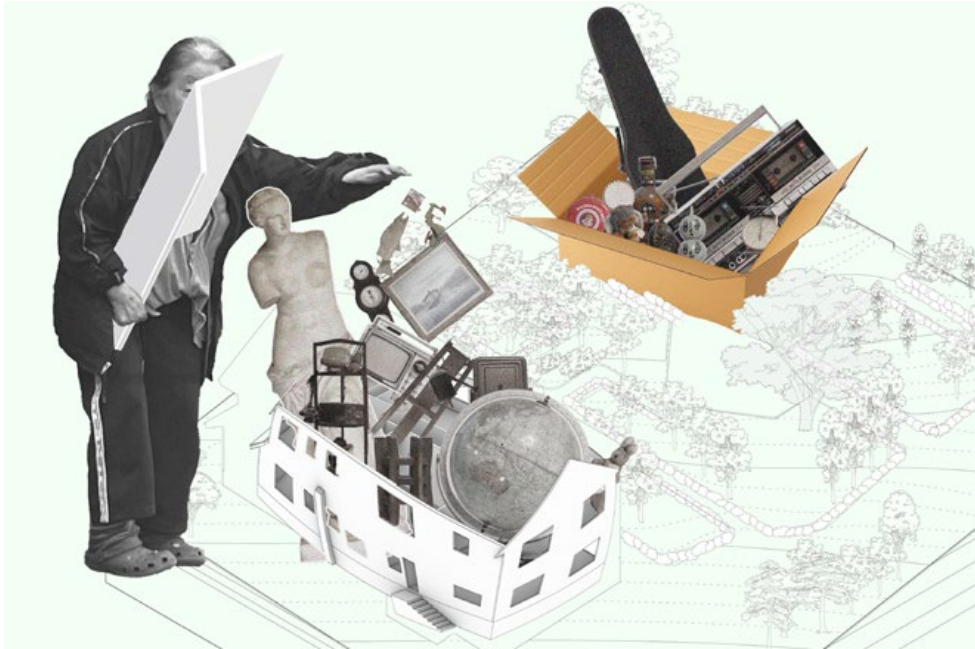
Year: 2023

ABOUT THE PROJECT

The homeowner, faced with the difficulty of living in a mountain-side home, had to quickly vacate without the opportunity to organize a lifetime's worth of possessions spanning 80 years. In order to sort through and organize the items left behind in the house, it was necessary to create a "warehouse" that was not just a space for mere storage, but a place for organizing and cherishing belongings.

A warehouse is typically used for temporary storage, and its role in architecture is often considered temporary as well. However, we aspire to see the building continue to be inhabited beyond its initial purpose. In response to the homeowner's current needs and considering the potential possibilities for the future, we designed a structure to solve the immediate need, while its foundation was conceived as a framework for the building's long-term future.

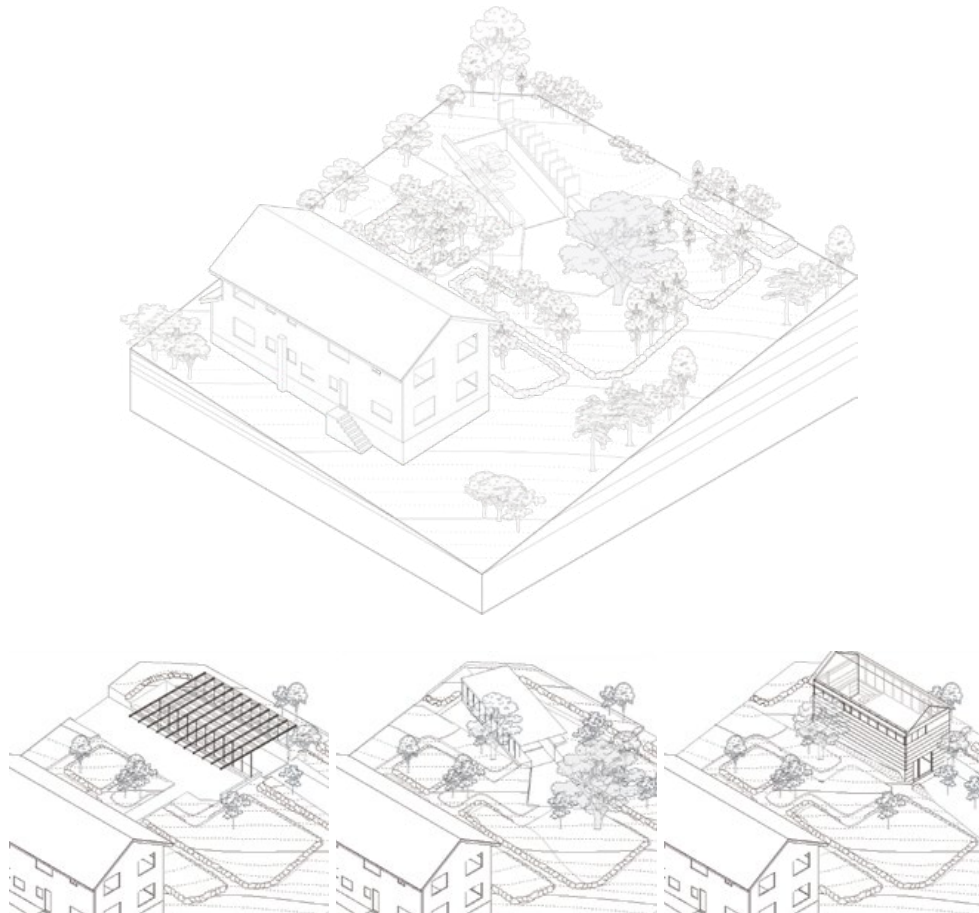




Planting a Future

This project, born 30 years ago from a couple's wish to live with nature, occupies two plots: one for a house, and one dedicated entirely to a garden as a buffer against future development. Over the years, the lives and passions of its inhabitants—a collector and a gardener—have shaped the site. The interior has filled with objects, while the once-empty garden has grown into a dense, self-made forest of trees and stone walls, obscuring the home from the road.





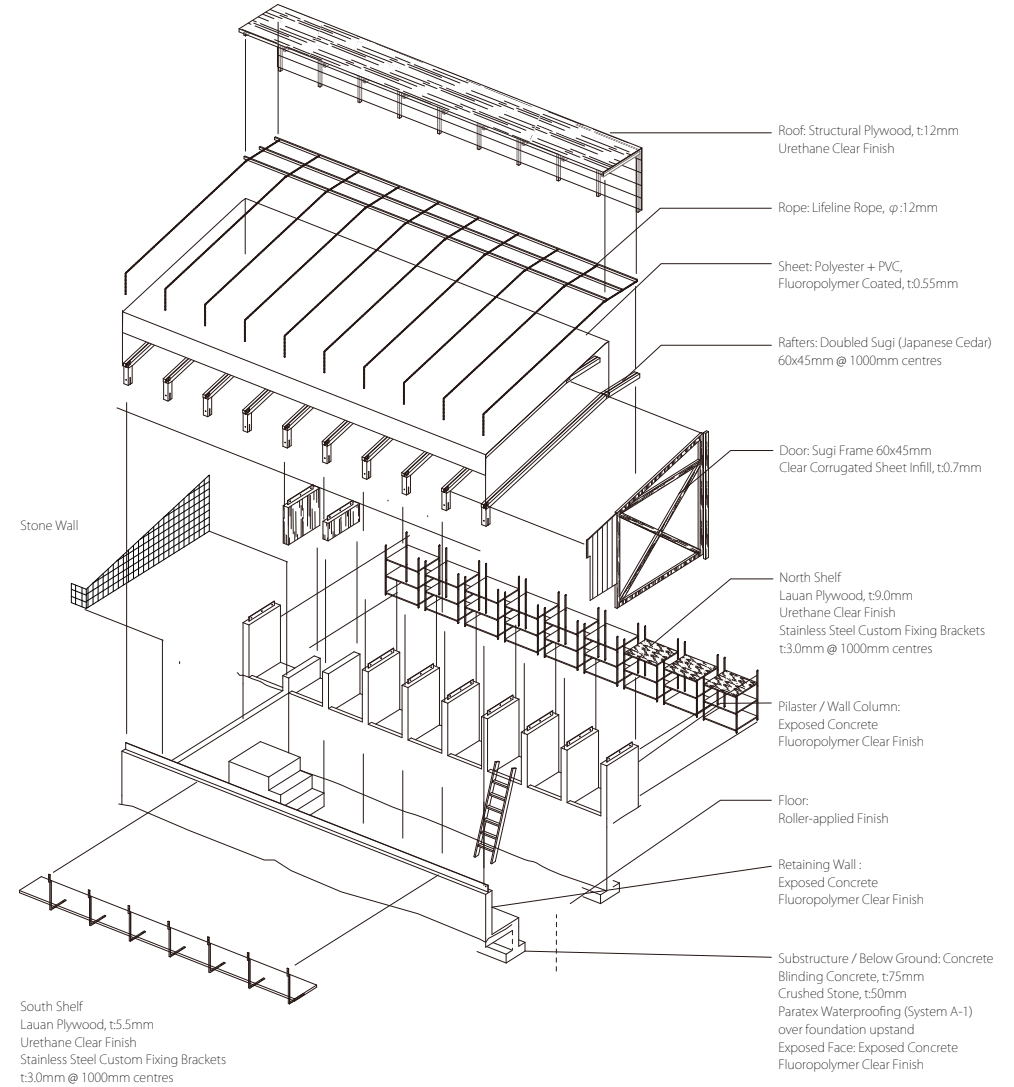
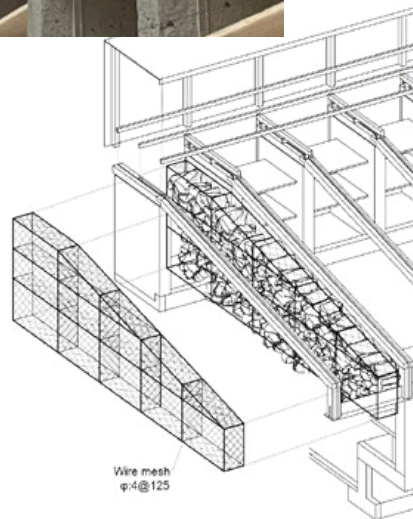
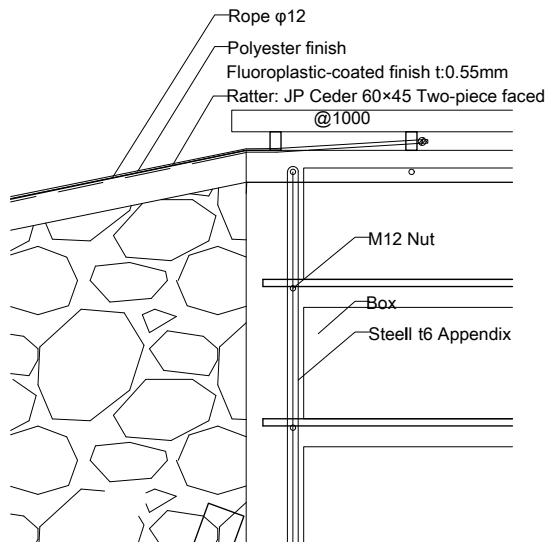
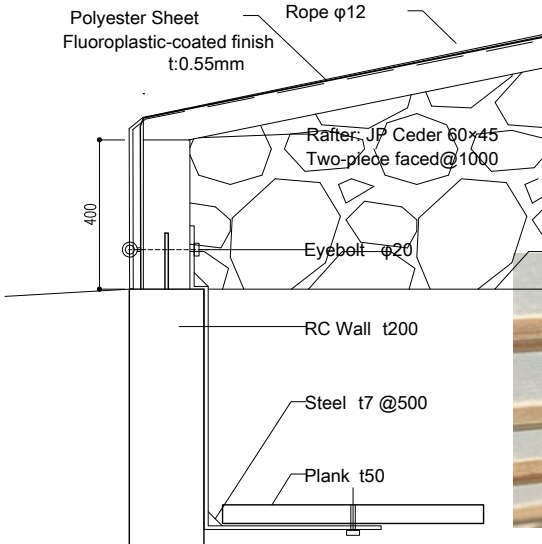
le cadavre exquis

To address the clients' immediate need to organize their belongings, a 'warehouse' structure was proposed. The design process began by siting this warehouse based on programmatic needs and existing site conditions. This initial design served as a basis to explore the site's future. Three designers developed parallel scenarios based on the family's potential needs. The final foundation was then designed by synthesizing these speculative futures. The result neither dictates a single, deterministic future, nor guarantees infinite possibilities, but instead provides a resilient groundwork for a range of plausible futures, truly designing a foundation that can support what is to come.



Site Grading & Ground Formation

The project's sloped site required careful grading. The foundation was designed to double as a retaining wall, allowing the project to proceed under a simplified regulatory framework. To study this process, we CNC-milled CLT offcuts to recreate the site's topography in stacked contours. These were then filled with used coffee grounds, allowing for a tactile, hands-on analysis of the earthworks and foundation design, moving beyond purely digital study.



THE LAKE AND SURFACES

BRIDGE COMPLEX

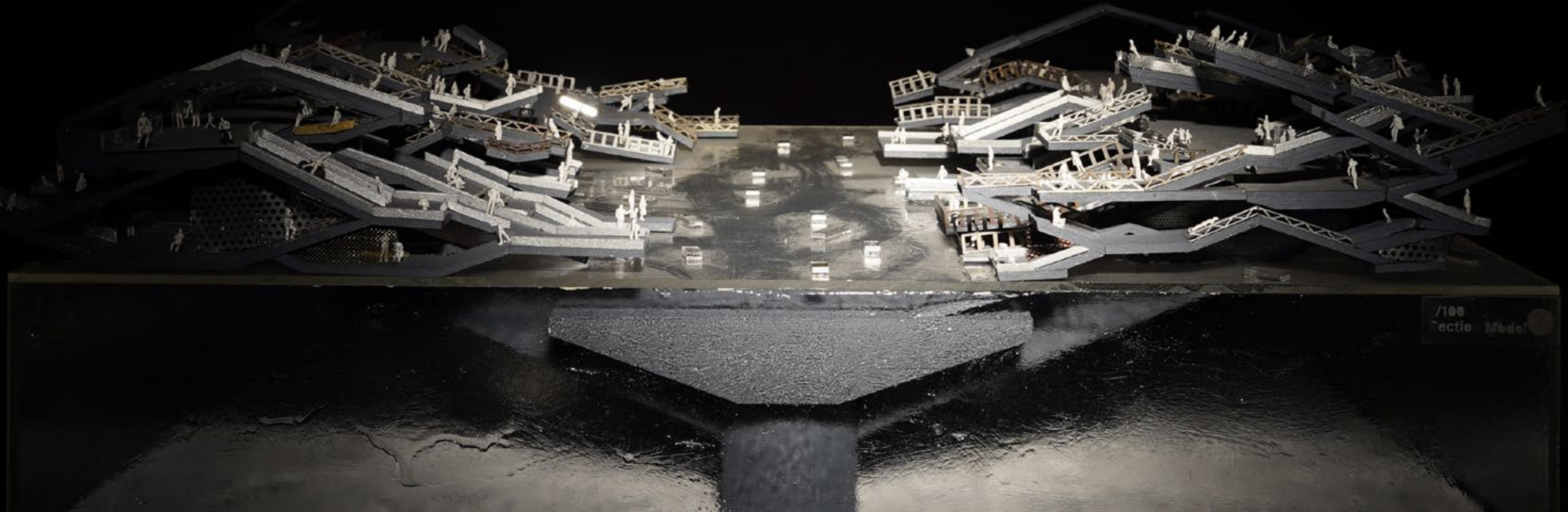
Bachelor Diploma Project / Individual Work
Excellence Award: 2021 Kyoto Univ. Diploma Projects
Featured in "Japan Diploma Projects 2021"

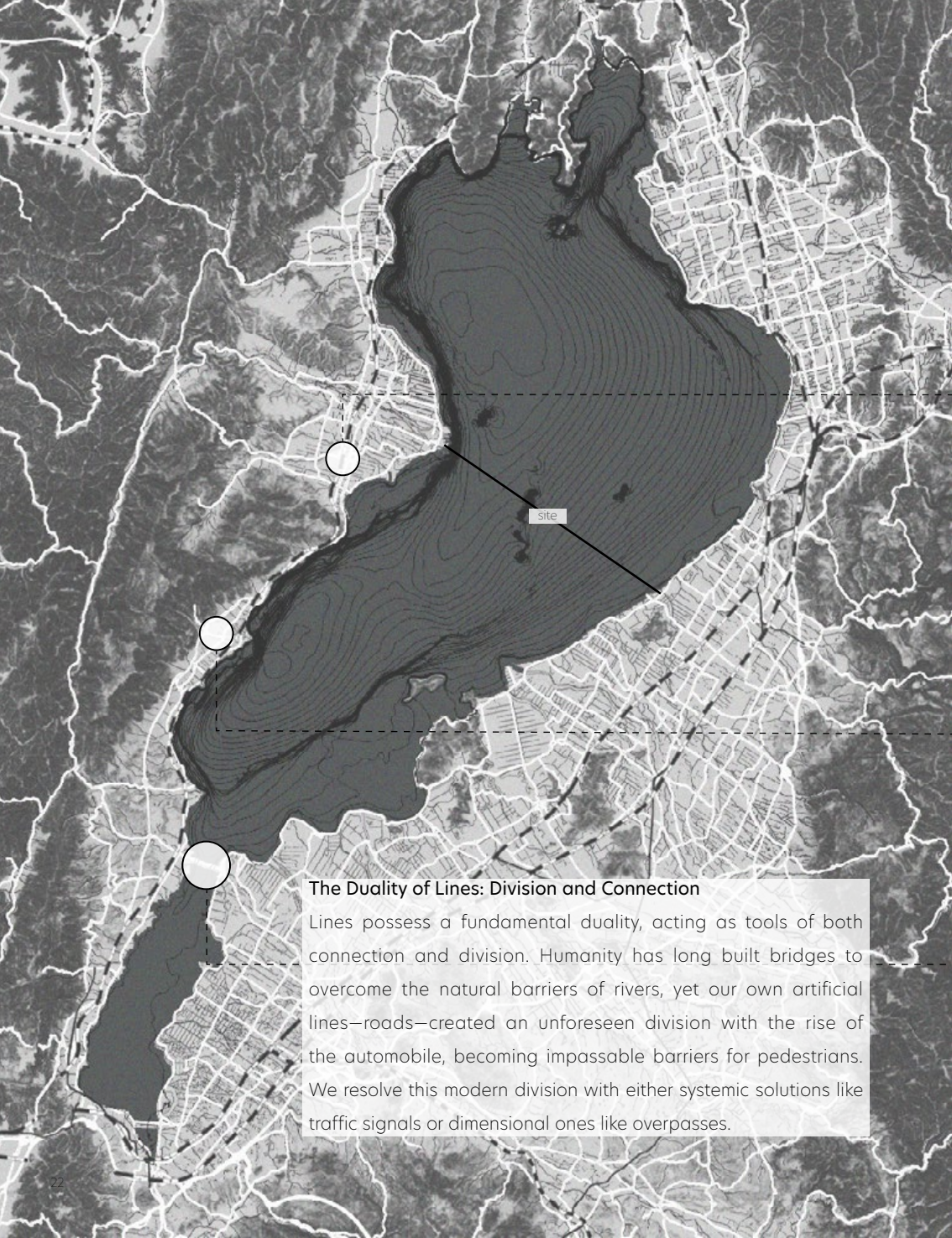
Project Location: Shiga - Japan
Length: 13km
Year: 2021

ABOUT THE PROJECT

A bridge exists to connect two shores that have been divided by an obstacle. While depicted as a single line on a map, in reality, a bridge possesses width and can command a space that transcends the human scale, operating at an infrastructural scale.

Circulation routes like roads and bridges serve to connect destinations, yet as lines, they inherently sever the perpendicular axis. This project re-imagines the linear bridge as an inhabitable, planar space. It employs diagonal structures as a method to subvert this linear division, attempting to erase the separation between the path of circulation and the architecture of place.

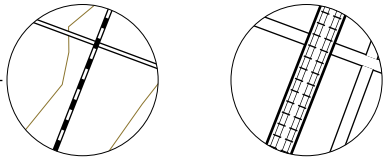




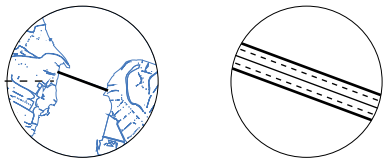
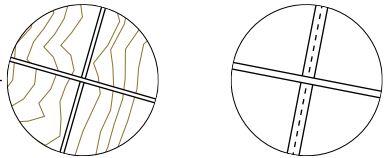
The Duality of Lines: Division and Connection

Lines possess a fundamental duality, acting as tools of both connection and division. Humanity has long built bridges to overcome the natural barriers of rivers, yet our own artificial lines—roads—created an unforeseen division with the rise of the automobile, becoming impassable barriers for pedestrians. We resolve this modern division with either systemic solutions like traffic signals or dimensional ones like overpasses.

JR (Japan Railway) Kosei-Line (1974)
A north-south elevated railway.
At 12m high, it maintains a permeable ground plane,
crossing over roads without conflict.

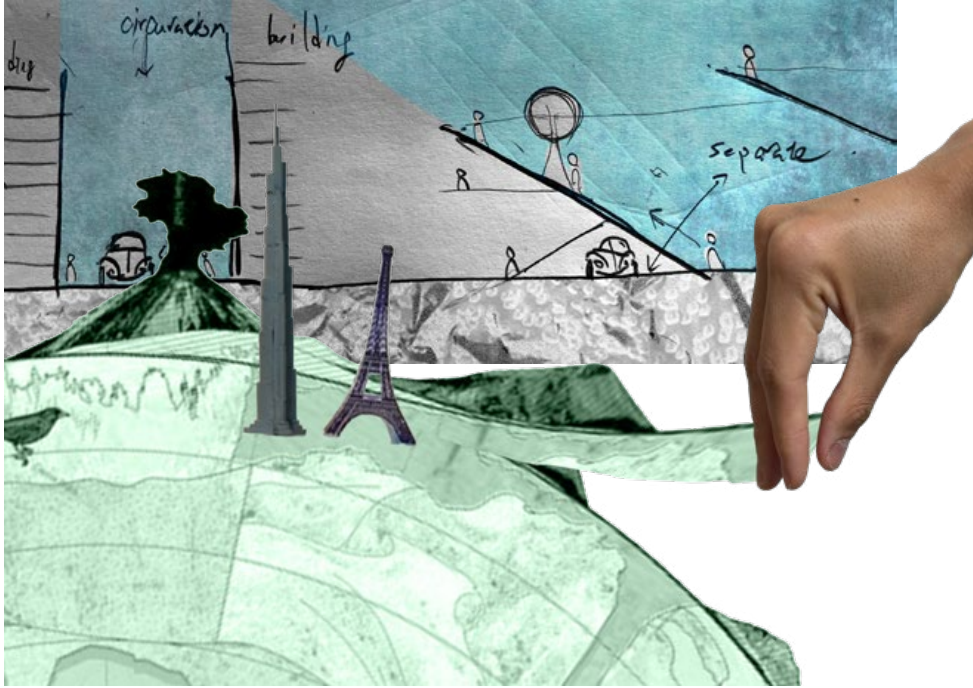


National Route 161 (1994)
A north-south expressway that severs the ground plane
for 30km.
This division is overcome by elevated prefectural roads
that create east-west crossings from above.



Lake Biwa & Biwako Ohashi Bridge (1964)
A 1,400m bridge crossing Lake Biwa, a 60km natural
barrier. At a height of 26.3m, it provides a crucial east-
west link without obstructing marine traffic below.

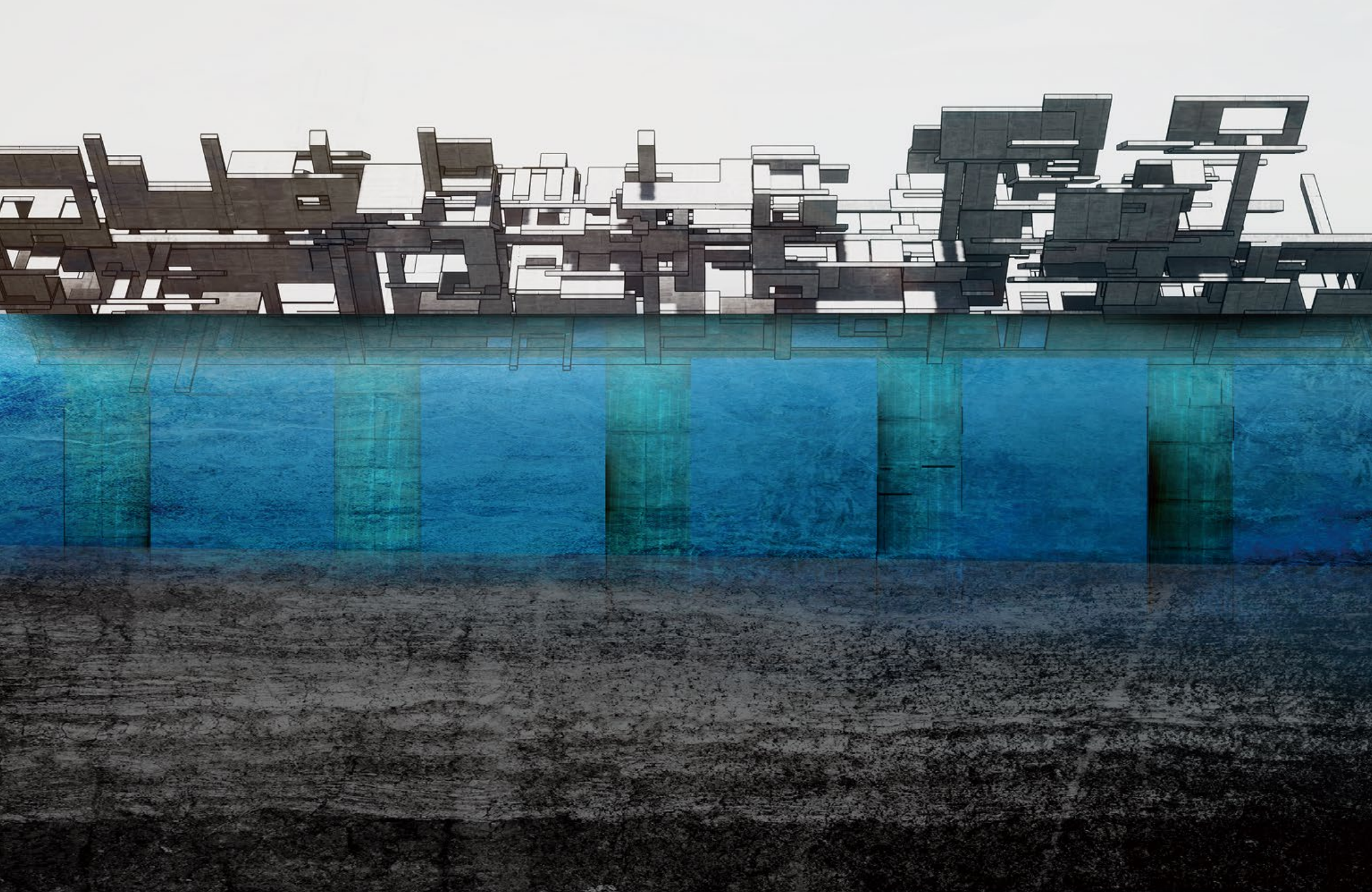




Line / Plane

Conventional architecture stands vertically, severing the Earth's surface. As a mere stacking of planes, it detaches from the ground, leaving only linear spaces for people—areas now dominated by vehicles. This project challenges this detachment with a diagonal structure that extends from the ground itself. This strategy opens the facade to the public realm, providing generous new outdoor spaces for people that coexist with the architecture, rather than being leftover scraps.





n × 100/1 colony

EXPERIMENTAL DESIGN METHODOLOGY

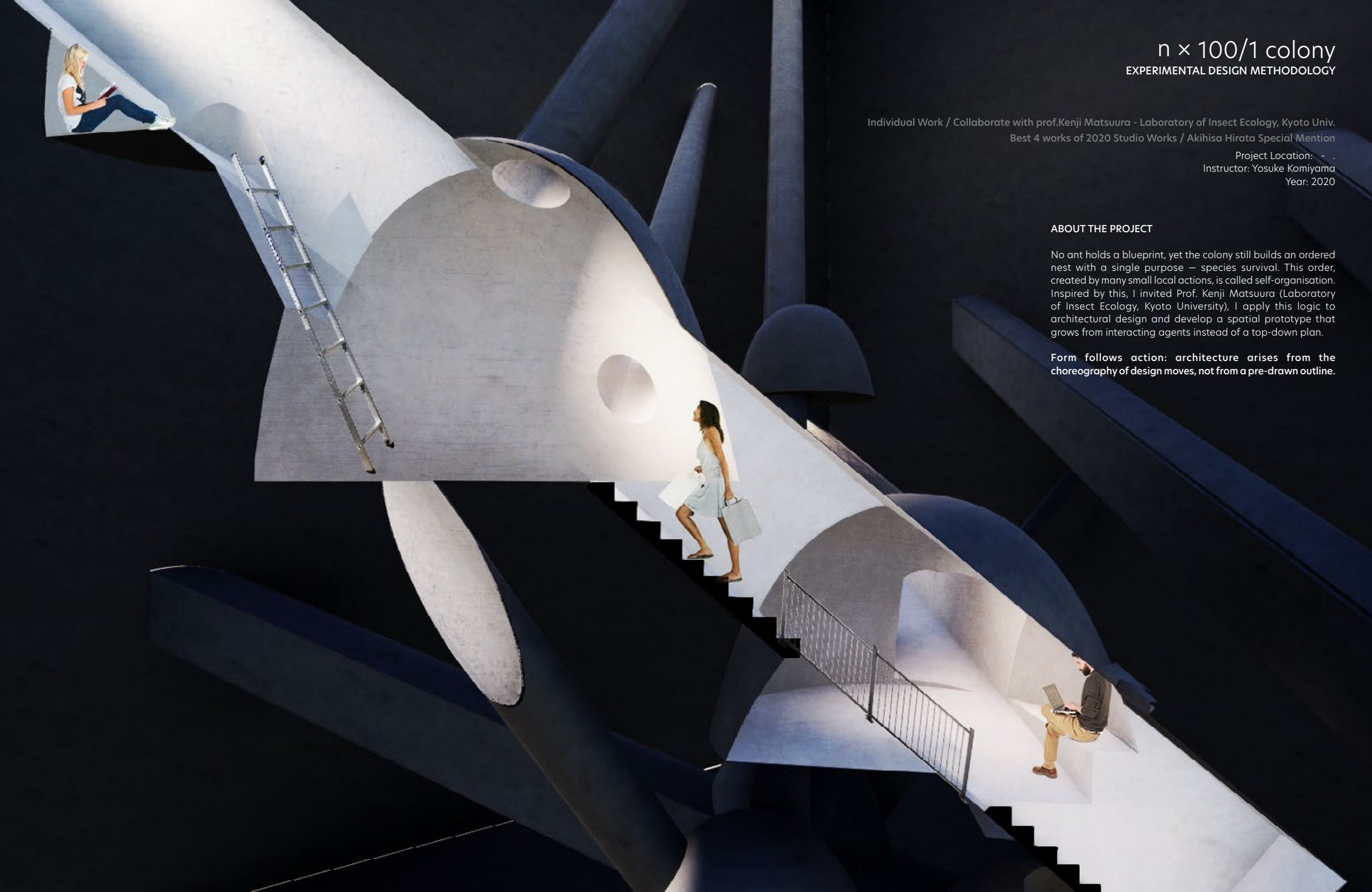
Individual Work / Collaborate with prof. Kenji Matsuura - Laboratory of Insect Ecology, Kyoto Univ.
Best 4 works of 2020 Studio Works / Akihisa Hirata Special Mention

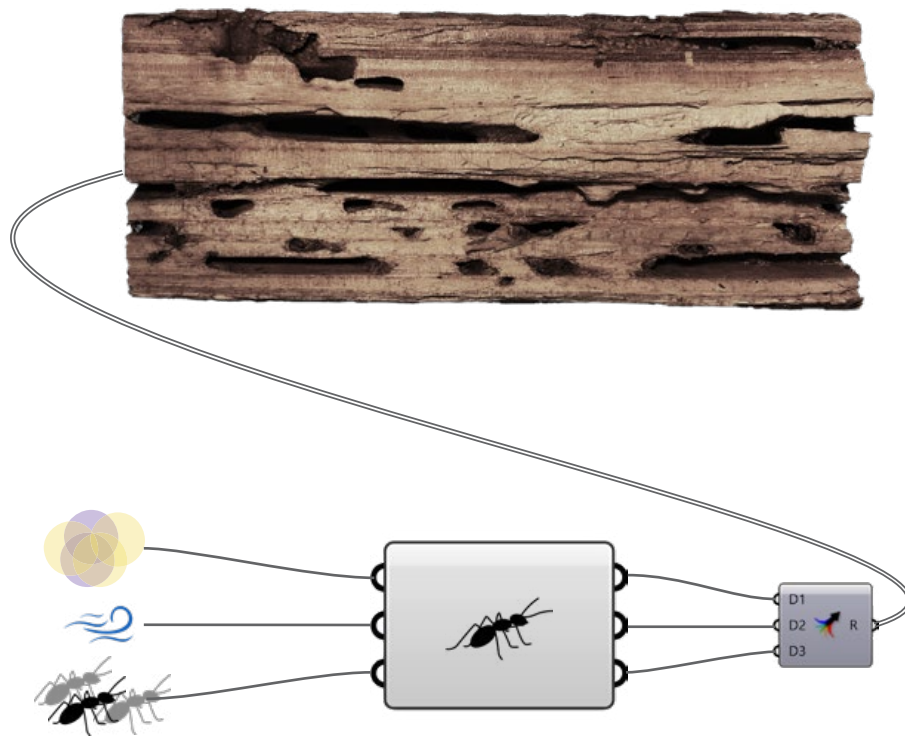
Project Location: - .
Instructor: Yosuke Komiyama
Year: 2020

ABOUT THE PROJECT

No ant holds a blueprint, yet the colony still builds an ordered nest with a single purpose — species survival. This order, created by many small local actions, is called self-organisation. Inspired by this, I invited Prof. Kenji Matsuura (Laboratory of Insect Ecology, Kyoto University), I apply this logic to architectural design and develop a spatial prototype that grows from interacting agents instead of a top-down plan.

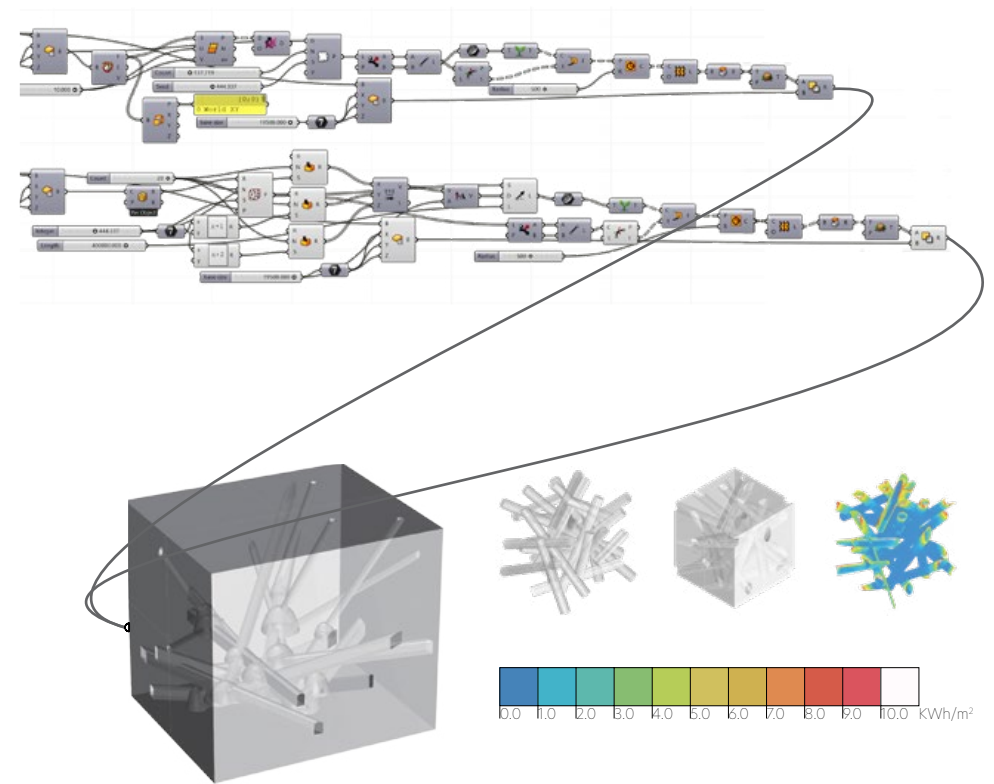
Form follows action: architecture arises from the choreography of design moves, not from a pre-drawn outline.





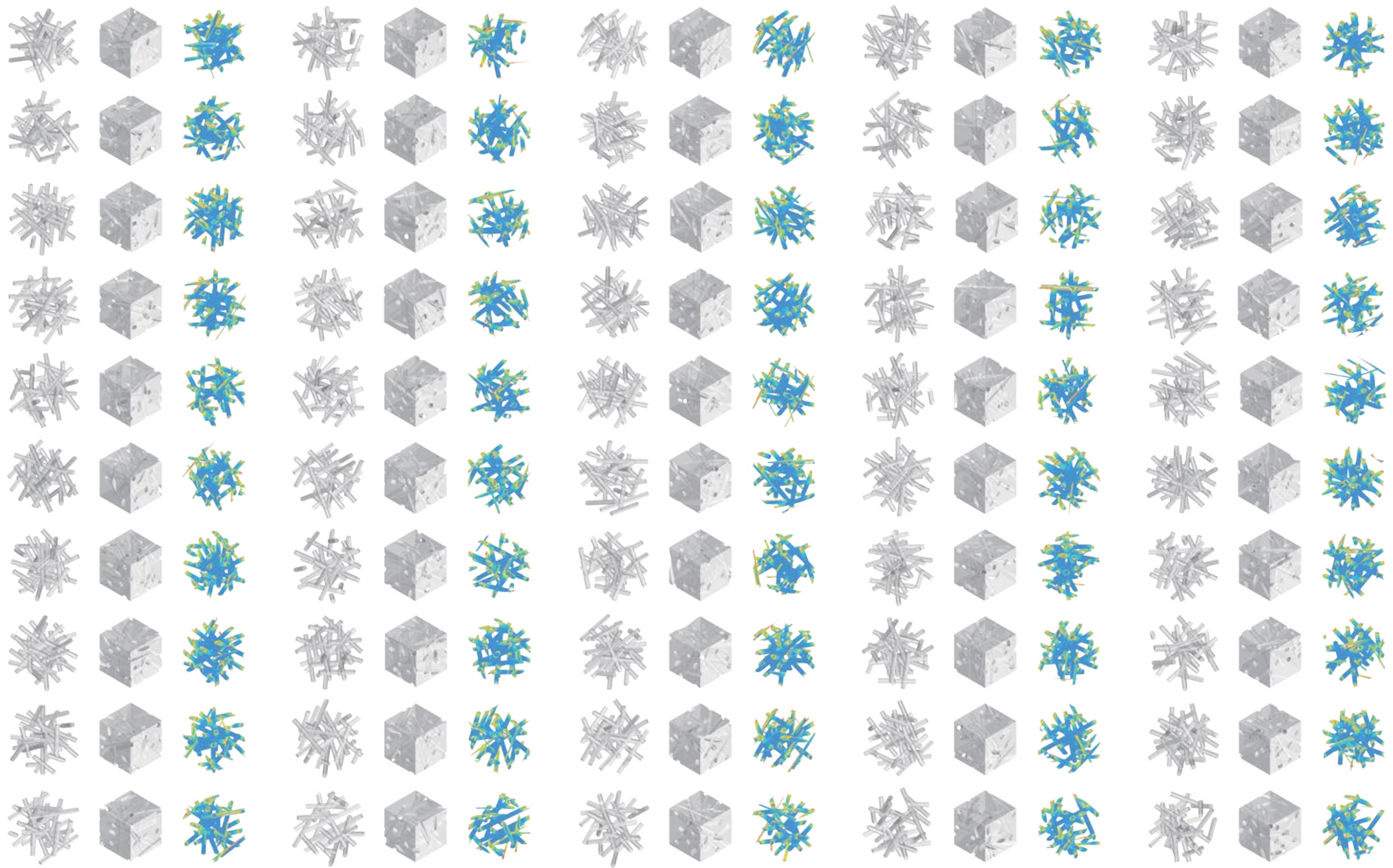
Self Organization: simple actions generate complex nests

Each ant selects its next move in response to local stimuli — pheromones, air flow, the motion of nearby ants and more. Individually tiny, these action choices accumulate into a rational, intricate nest. Over evolutionary time the rule set has been refined because it advances the higher purpose of species survival. Complexity and order, therefore, are the emergent trace of countless local simple action choices.



Self-organisation in architectural design

If unplanned small choices add value in nature, unconscious decisions might also improve architecture. **Form is essentially the sum of many actions.** Consider voiding a cube with twenty tubes: there are countless generative routes. In Grasshopper, different components (action choices) generated a different **shape**. With maximising daylight as the stated purpose, I ran simulations to see how these unintended component choices affected performance.





3D-printed Section Model
aluminium-foil skin

Reading the process and its outcomes

Shapes with many intersection nodes, especially those created by sending two tubes from every point, captured the most daylight. Daylight is only one metric, though; defining a building's purpose is still fundamental. By balancing several objectives we can build richer self-organising systems and let incidental actions guide a design toward better results. I examine the emergent spaces at multiple scales to demonstrate their architectural potential.



PLAN 75

BURIAL VESSEL

Finalist -The Jacques Rougerie Fondation Architecture Competition 2022

Project Location: Ise, Mie - Japan
Collaboration: Haruka Kajiuura
Year: 2022



ABOUT THE PROJECT

This is a virtual future where individuals, upon reaching the age of 75, have the option of choosing euthanasia in Japan. While a person cannot actively change after death, their surrounding environment can undergo changes.

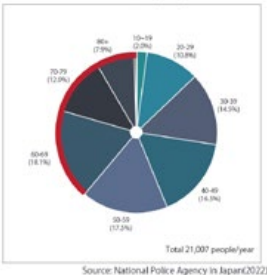
Without successors, graves may be left unattended, and due to land constraints, they may sometimes be exhumed.

This is an architecture that, through the active choice of death and the transformation of the post-death dwelling place known as a coffin, becomes a part of the sea. It begins as a coffin and ultimately becomes a structural component supporting the underwater ecosystem, evolving in meaning. However, it also creates a space where the deceased can rest, and where loved ones can pay their respects, thus proposing a mechanism and architecture that can generate such spaces.

Japan is entering an unprecedented era of aging society. By 2030, it is predicted that one in three people will be aged 65 or older. Furthermore, in recent years, issues such as poverty among the elderly, solitary deaths, and suicide rates among them have been on the rise. The number of unclaimed deceased individuals is increasing, leading to accelerated global warming due to cremation, and the continuous expansion of cemetery areas.

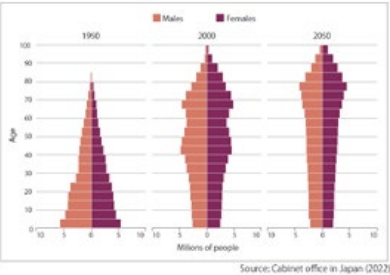
Individuals who choose euthanasia are placed in spherical coffins along with compost and embark on a journey of approximately 50 days. Family, friends, and those who wish to pay their respects visit during this time. While the body slowly decomposes, it gradually sinks to the bottom of the sea, eventually becoming part of the ocean floor, all the while retaining a space where the deceased can be commemorated.

Suicide rates by age group: Japan



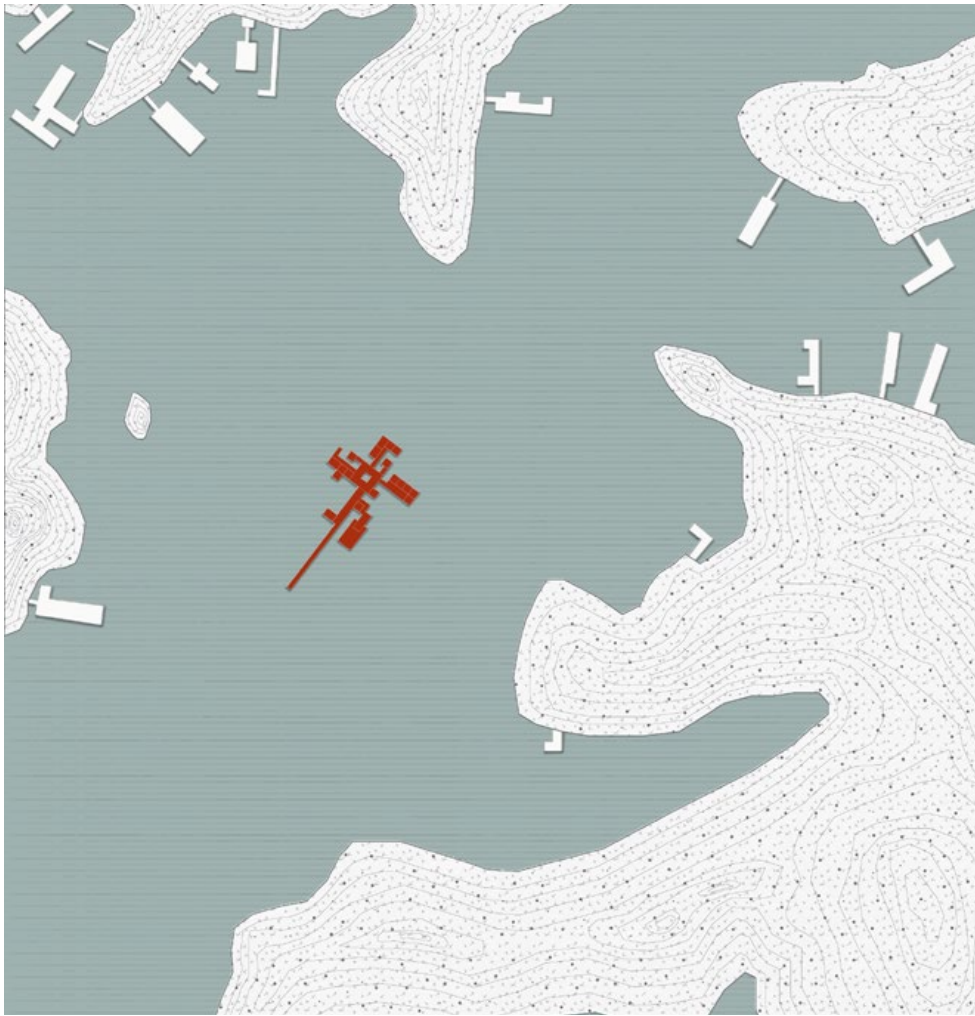
Source: National Police Agency in Japan(2022)

Ageing population in Japan



Source: Cabinet office in Japan (2022)

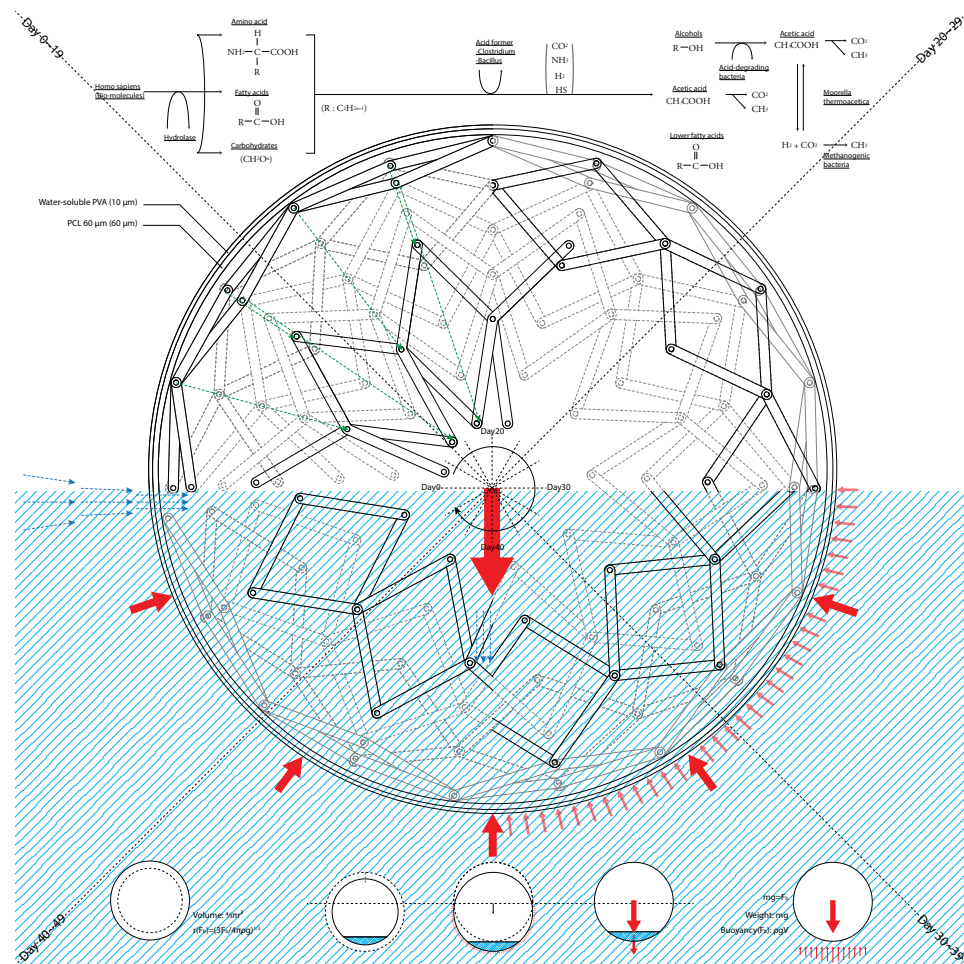




A Space for Mourning on the Sea

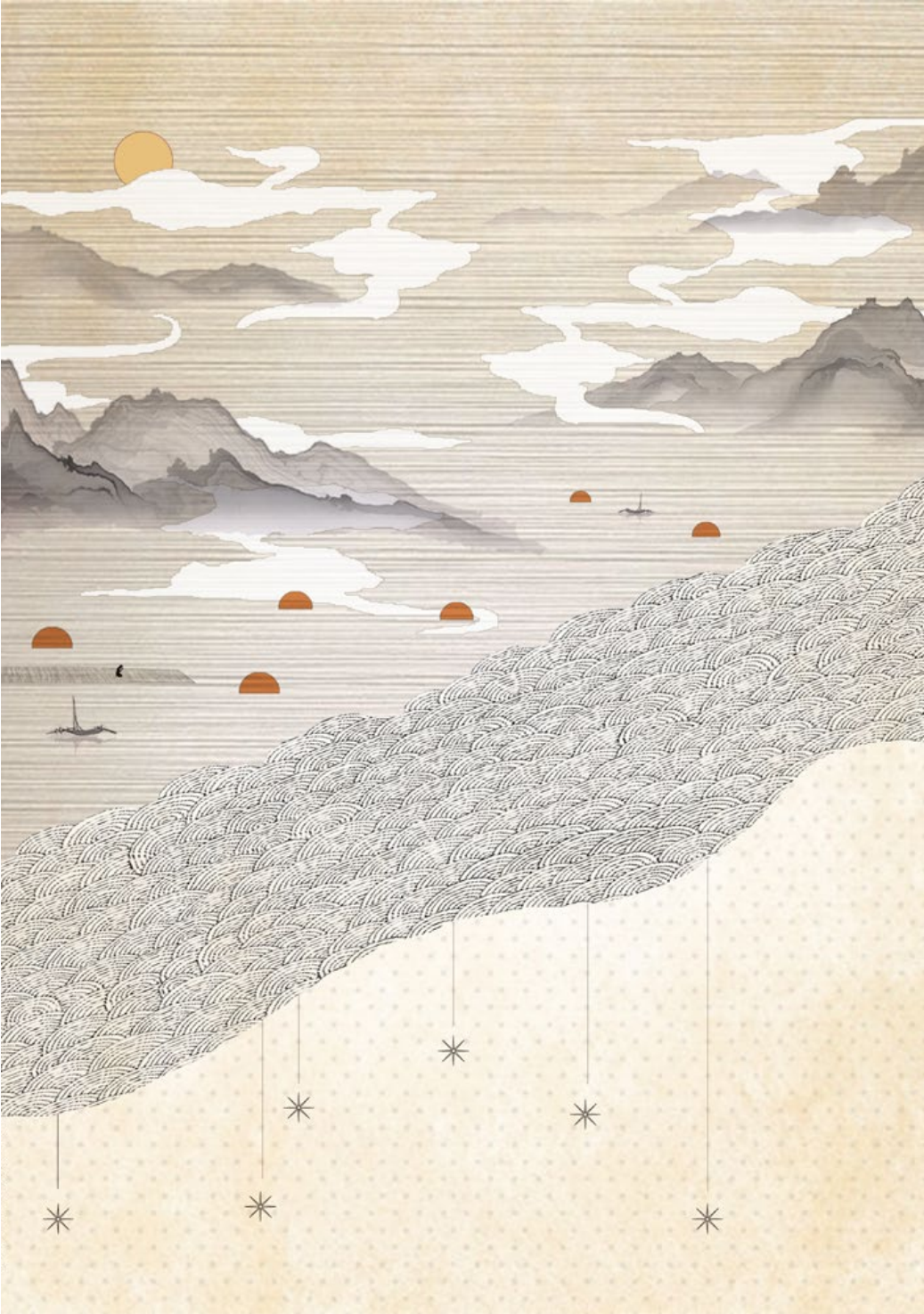
This project proposes a space for mourning on the calm sea of the ria coast of Ise in Mie Prefecture, an area also famous for oyster and pearl farming. Individuals who have chosen euthanasia, along with their families and friends, will spend their final moments at this facility before returning to the sea. The great entity of the sea itself becomes the object of mourning for the deceased.





Change in Form and Function due to a Folding Structure

The Vessel gradually takes in water over time as it is affected by the waves. Concurrently, the body is slowly decomposed by a chemical reaction with the compost. Due to the change in buoyancy, the structure of the vessel gradually folds, and as its radius becomes smaller, the buoyancy decreases further. Ultimately, after 50 days, it sinks into the sea, transforming from a sphere to a folded shape. The PCL membrane also dissolves, and it finally becomes a part of the sea.





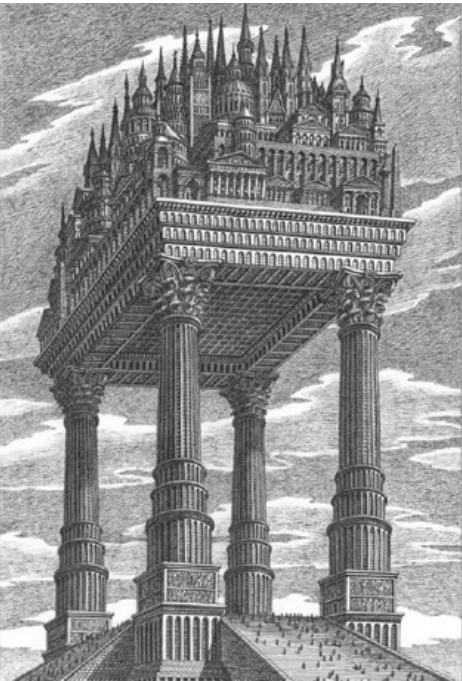
FLOATING POINT

ARCHITECTURAL MODEL STAND

2022 Dean's Grant Project - Kyoto
Team: Hotaka Iwami, Shinji Iwasaki
Status: Completed
Year: 2022-2023

ABOUT THE PROJECT

In 2022, the exhibition fixtures for the Department of Architecture at Kyoto University were set to be redesigned as part of a discretionary project funded by the Dean of the Graduate School of Engineering. I was commissioned to design these fixtures, with a brief that called for "an exhibition space that maintains a homogeneous sense of unity, while also possessing the flexibility to accommodate a wide variety of student presentations."

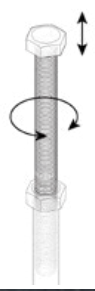


The Magic City (2013)
Arthur Vladimirovich Skizhali-Weiss

DESIGN

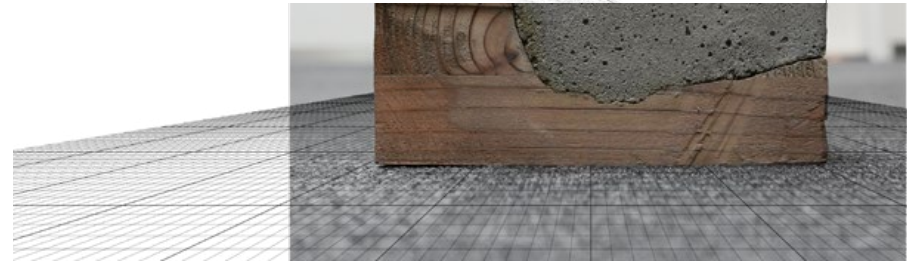
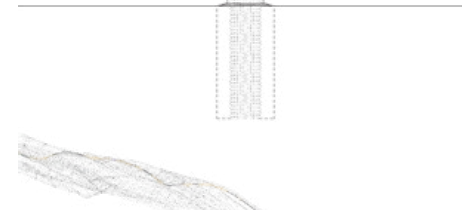
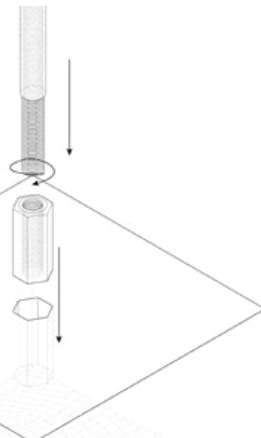
Reflecting on my own four years of design and exhibition, I realized that for all the diversity in model expression, a single constant remained: every model had a base that functioned as its "ground." This led me to question the necessity of a conventional flat surface, or "tabletop," for an architectural display stand. I concluded that a surface was unnecessary; all that is truly needed are "points" in space to lift this "ground" and allow it to float.





Materials

To ensure stability, the base is cast in concrete for weight, preventing it from tipping over. The surface in contact with the floor is finished with softwood to avoid causing damage. This wood was sourced from offcuts from the university's new CNC milling machine (introduced in 2022), which allowed for the creation of bases with a variety of unique cross-sectional profiles. The design utilizes steel pipes with a bolt and nut system, allowing the height of each "Floating Point" to be adjusted with both a wide range of movement and fine precision.



SLICES OF LIFE

COLLECTIVE HOUSING

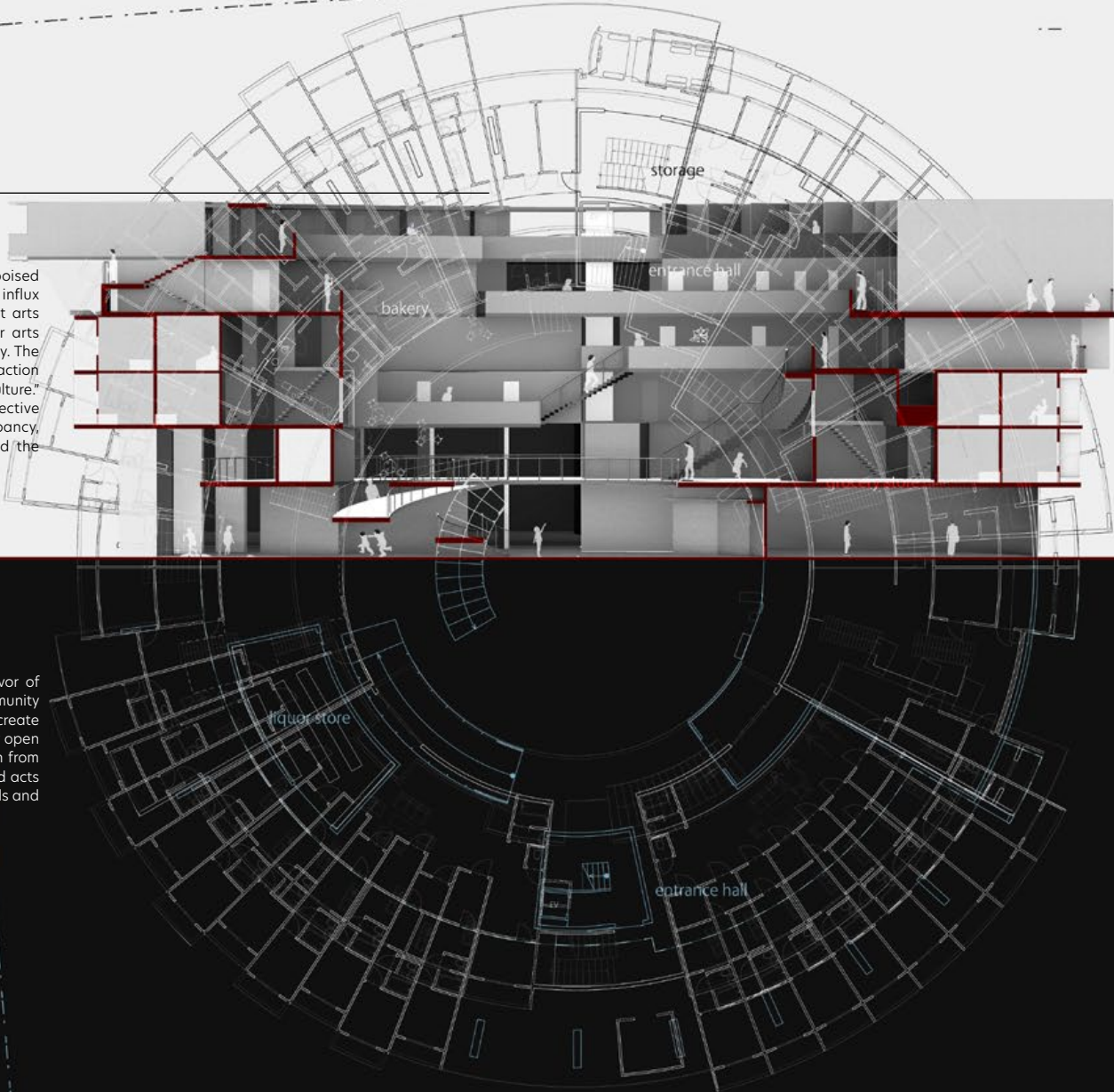
Master's Design StudioWork / Individual Work
Project Location: Kyoto - Japan
Instructor: Takahiro Taji
Year: 2022

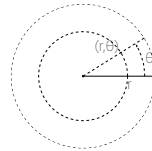
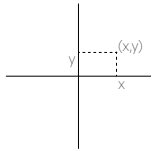
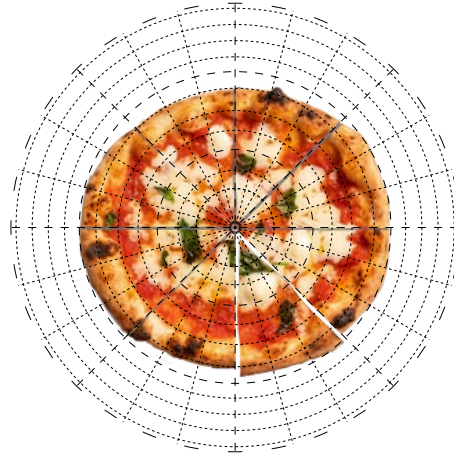
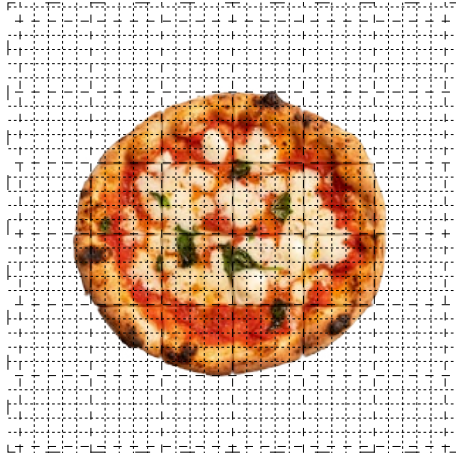
CONTEXT BRIEF

The project is sited in Higashi-Kujo, Kyoto, a district poised for transformation. The area anticipates a significant influx of a younger population and the growth of a vibrant arts culture, driven by the planned relocation of a major arts university and the construction of a new teamLab facility. The university's mission for its new campus is to "foster interaction with the local community and be rooted in the local culture." In response, the brief called for the design of a collective housing project for approximately 50% student occupancy, intended to support both community interaction and the creative activities of its residents.

DESIGN SOLUTION

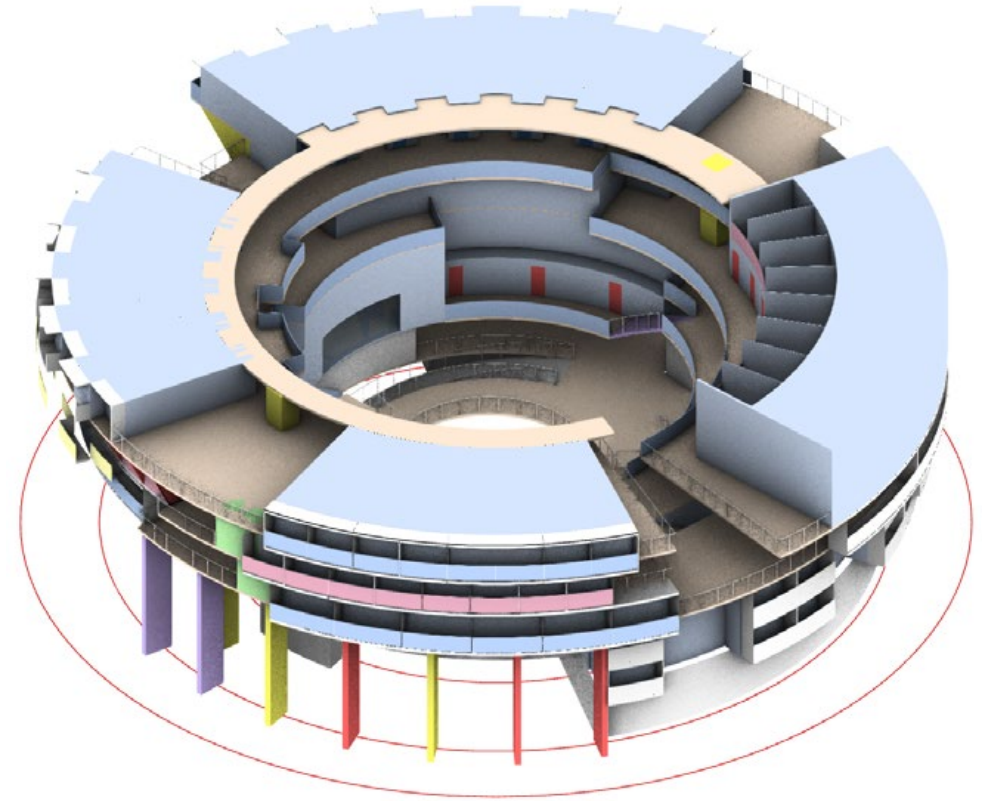
This project rejects the 'wall-like' housing block in favor of a permeable, bowl-shaped form that invites the community inside. Upper floors are progressively set back to create sheltered public terraces. The ground level is defined by open passageways, not walls, ensuring a seamless transition from the city into a central, terraced courtyard. This courtyard acts as the building's heart, radiating public vibrancy upwards and unifying the architecture.





I never cut my pizza at right angles.

Cartesian coordinates dominate architectural planning for their practical advantages. But as Marshall McLuhan said, "We shape our tools and thereafter our tools shape us." To be confined by a single system is to limit our thinking. By embracing a polar system, we move beyond the grid-filling game. It is an intentional shift in perspective, focusing on relationships to a center, and in doing so, unlocking different architectures.



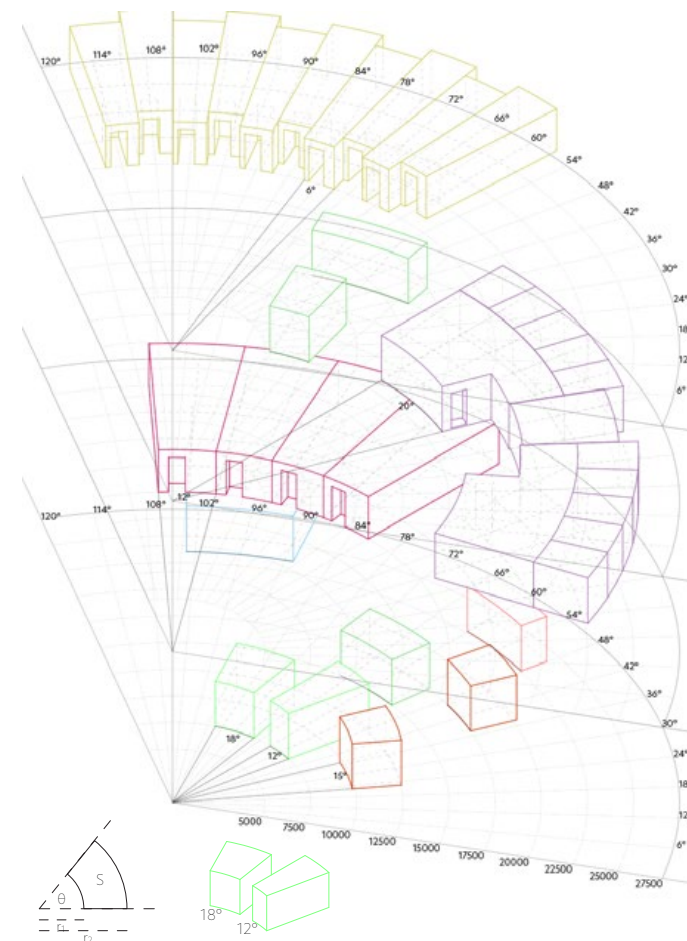
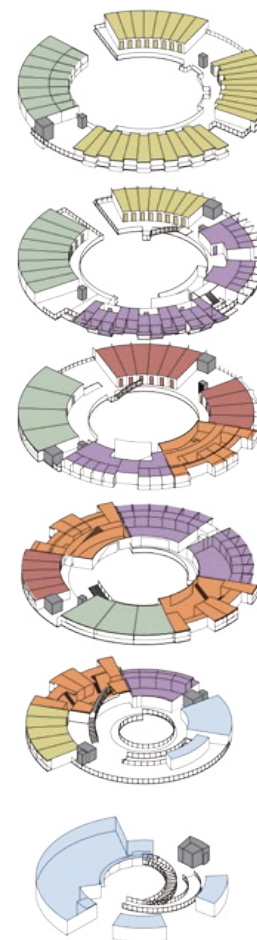
Collective Housing & Polar Coordinates

The gradient from public to private space is a key challenge in collective housing. This project uses a polar coordinate system to give that gradient physical form. By defining the center as a shared public realm, the radius (r) becomes a direct measure of both physical and psychological distance from the community. The resulting circular architecture thus fosters an inward focus on unity while physically manifesting an outward progression to privacy as (r) increases.



The Public-Private Gradient

This project establishes a clear public-private gradient. The Ground and First Floors create a public realm with the central atrium, featuring amenities open to the neighborhood. Access to the private residences above is strictly controlled. This separation allows for a dual experience: the central courtyard's vibrancy fosters a sense of unity throughout the building's open corridors, while each home still achieves privacy by orienting its personal spaces outwards.



$$S=f(r_1,r_2,\theta)$$

In this generative process, the architect's primary act is to divide a 360-degree circle, assigning an angle (θ) to each home. This decision, combined with two fixed parameters—the inner radius r_1 set by the central courtyard, and the required area S from the program—allows the final form to be calculated, not arbitrarily drawn. The unit's depth and outer radius r_2 are a direct result of this rule-based system, where $S=f(r_1,r_2,\theta)$

MOKUSYO PAVILION

GAZEBO

Dean's Award 2022, Graduate School of Engineering, Kyoto University

Project Location: Kyoto - Japan

Role: Director, Chief Architect

Status: Completed

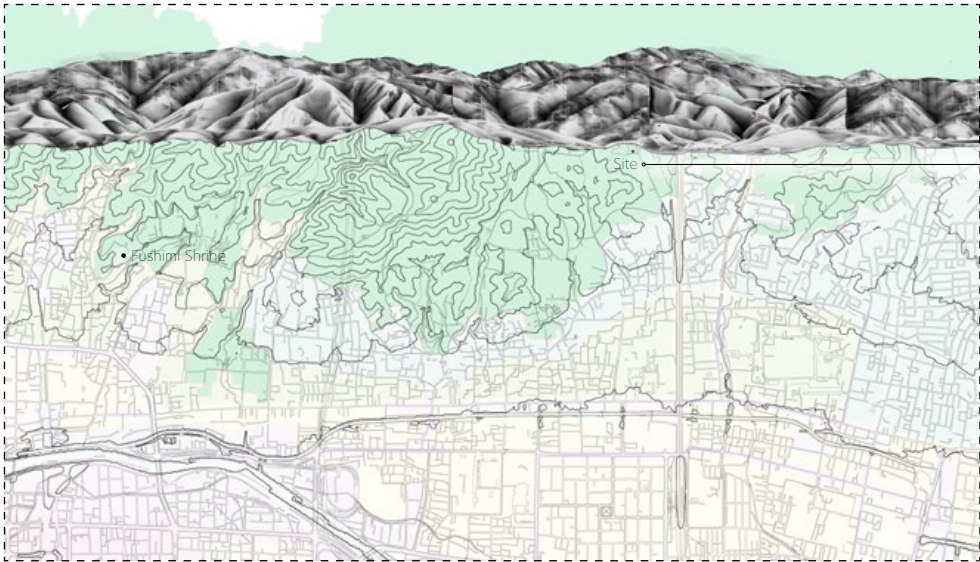
Area: 20 m2

Year: 2022

ABOUT THE PROJECT

Over a four-year period, active involvement was maintained in hands-on construction projects within a traditional Japanese timber architecture group. This included acquiring proficiency in nail-free wood joinery techniques utilizing traditional tools such as saws and chisels. Additionally, responsibilities during the master's program encompassed serving as the group's representative and lead designer, managing comprehensive aspects of projects—from securing project opportunities and conceptual design to material procurement and overseeing construction schedules.





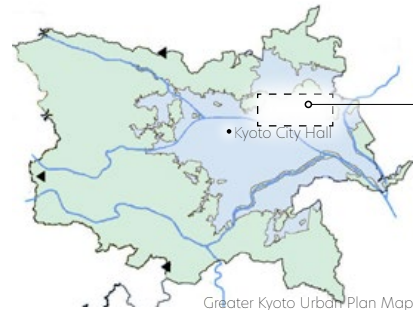
Kyoto City: Detailed Map of Urbanization Promotion Area

It is **NOT ARCHITECTURE** in an Urbanization Control Area permitted to build

Urbanization Control Area

Urbanization Promotion Area

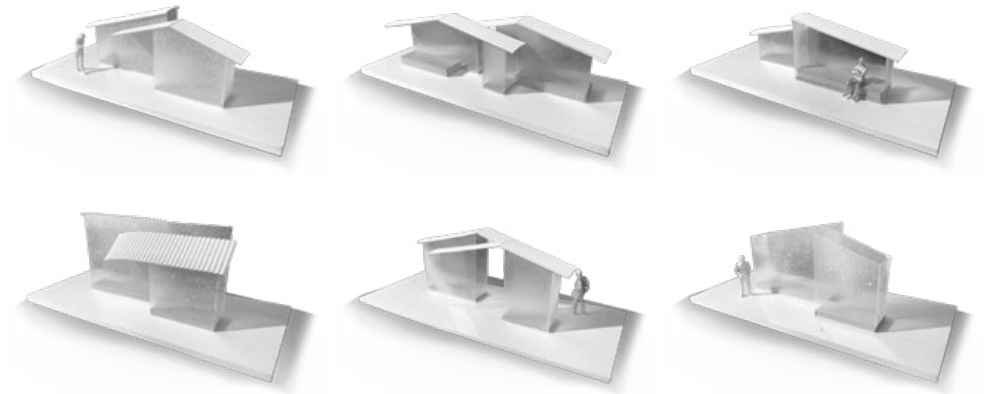
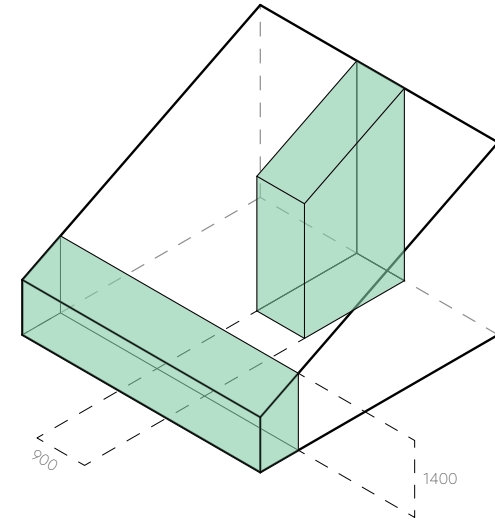
- Low-Rise Exclusive Residential District, Category 1
- High-Rise Exclusive Residential District, Category 1
- Residential District, Category 1
- Commercial District
- Quasi-Industrial District



Greater Kyoto Urban Plan Map

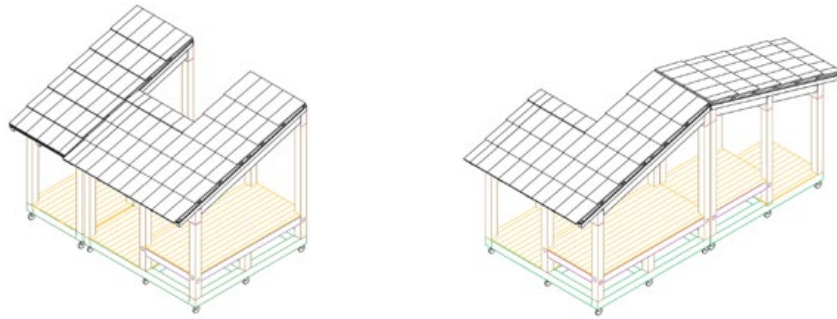
BUILDING in an Urbanization Control Area

The project site is located in Fukakusa, Kyoto City, on the opposite side of the mountain from Fushimi Inari. Designated as an Urbanization Control Area, construction of permanent “architecture” was restricted on this site. Nevertheless, the local community required a gathering place for their annual events.



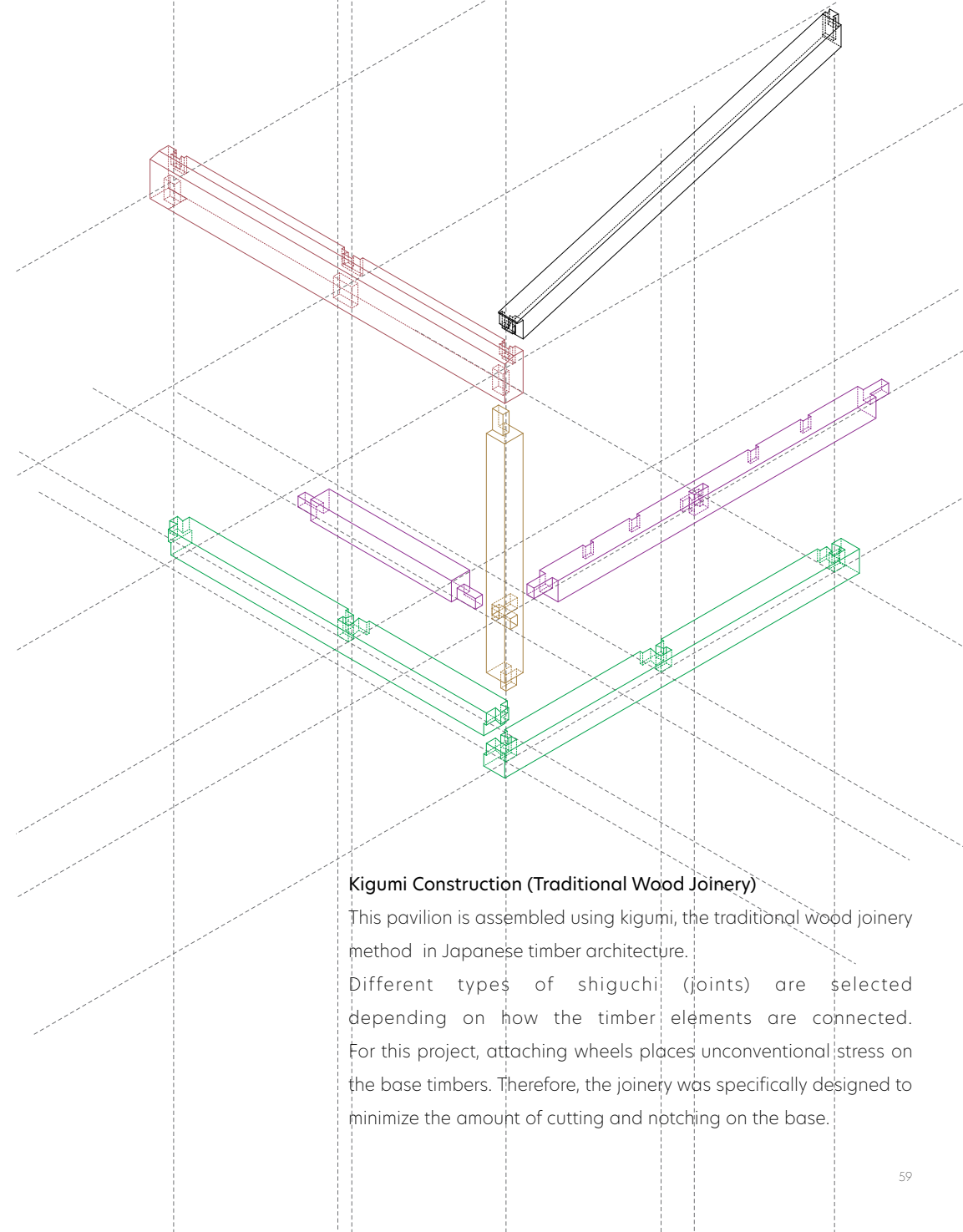
A Design Approved by Kyoto City

In compliance with regulations for the Urbanization Control Area, which stipulate that a structure must either have no roof, a roof with a maximum height of 1400mm, or a roof with a maximum width of 1000mm. This object will be formed from an assembly of multiple units, each with a narrow width of 900mm.



The House Shape

The house shape is a fundamental symbol of architecture in Japan. On this particular plot of land where permanent construction is forbidden, we designed a mobile pavilion—an object that, at times, takes on the appearance of real architecture. By combining two modular units, the pavilion can be adapted to suit various community gatherings. Equipping it with wheels makes it mobile, that allowed it to gain approval from Kyoto City as a object not an architecture.



Kigumi Construction (Traditional Wood Joinery)

This pavilion is assembled using kigumi, the traditional wood joinery method in Japanese timber architecture.

Different types of shiguchi (joints) are selected depending on how the timber elements are connected. For this project, attaching wheels places unconventional stress on the base timbers. Therefore, the joinery was specifically designed to minimize the amount of cutting and notching on the base.

GINZA WOVEN BOND

ARTWORK

This project was realized as part of the MEXT 'Tobitate! Young Ambassador Program'.

Project Location: Tokyo - Japan
Client: GINMIKAI Ginza
Role: Designer & Fabricator
Year: 2023

ABOUT THE PROJECT

In the heart of Tokyo lies Ginza, a district that has thrived for two centuries as the center of the kimono textile trade. It was here that GINMIKAI, the association of its young merchants, approached us with a poignant issue: the immense waste of fabric. Although materially identical, one part of a cloth is granted great economic worth, while the other is dismissed as a "scrap." I sought to challenge this perception. By uniting these discarded "fragments" through the act of knotting, we created a single, powerful collective, elevating the material into an artwork for a summer festival.

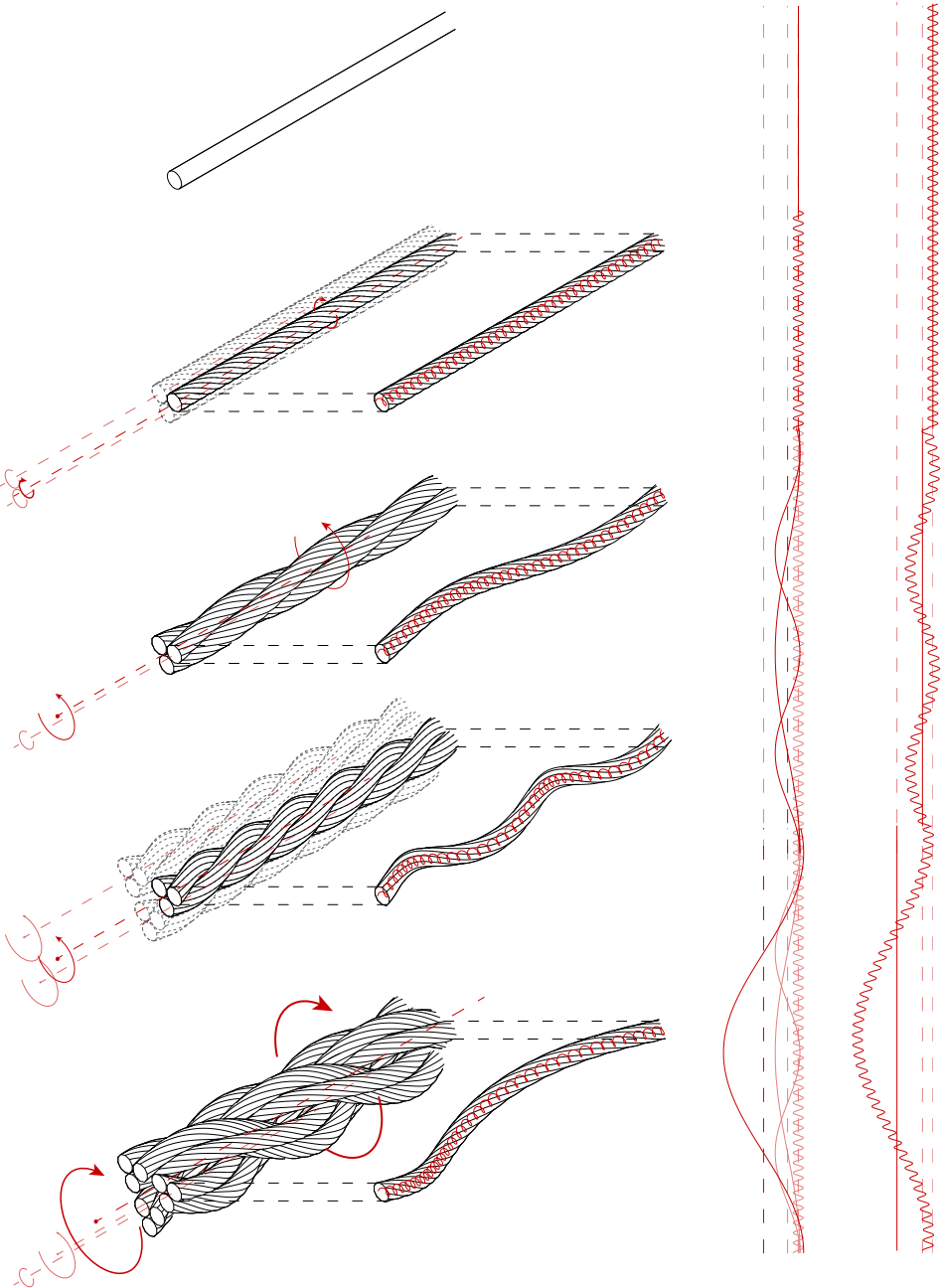
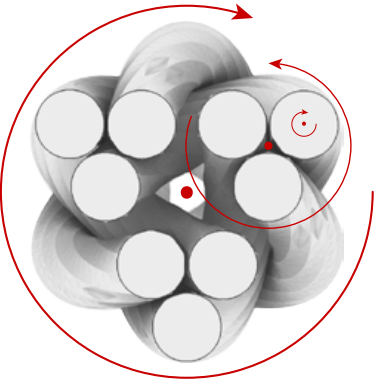
Twisting — The Storage of Energy

In its natural state, fabric is pliable and unable to support itself. Yet, through the simple act of twisting, it accumulates potential energy. This torsional force imbues the material with a structural integrity, allowing it to stand independently and hold its form. Without intervention, however, this stored energy will be released, and the fabric will return to its original limp state. In the photograph, the act of "gripping" by hand provides the external force needed to maintain the twisted shape and its stored energy.



Knotting — The Union of Strengths

A single twisted element will inevitably release its stored energy and unravel. However, when multiple threads are twisted against each other—counteracting their individual tendencies to unwind—their forces achieve a state of equilibrium. This act of knotting not only preserves the accumulated energy but also weaves individual weaknesses into a resilient, unified structure. This principle is also scalable: the resulting bundles can themselves be twisted and then plied together, recreating this stable equilibrium at a far larger dimension.





TOKYU PLAZA
GINZA

GERMAN CRIMINAL

T-SHIRT

T-shirt shop : <https://hotacaar.base.shop/>

Offence Location: Dusseldorf - Germany

Charge: A daring 8 km/h over the limit

Fine: 30€

Technique: Hand-pulled Silkscreen

Year: 2024

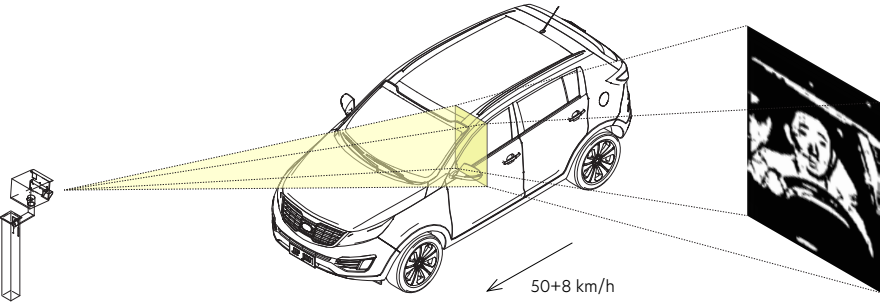
ABOUT THE PROJECT

This project began with an unexpected email. While on holiday in Chiavari, Italy, I received a notice from the German authorities for a traffic violation I had unknowingly committed during a visit. Attached was the evidence: a speed camera photo.

To recoup the cost of the fine, I decided to turn the evidence into T-shirt. This T-shirt features that exact photograph.

Each shirt is individually hand-pulled using a silkscreen printing process, and modeled by two of my great friends in Italy.

On the back, the penalty notice is printed to its actual A4 size.



Shot in Milan
MODEL 191 cm | WEARS SIZE XL



Shot in Milan
MODEL 175 cm | WEARS SIZE L



Hand-pulled Silkscreen



FRONT PRINT | S M L XL |
WHITE 2,500 JPY
COLOUR EDITION (GREY / LIGHT BLUE / SAND BEIGE) 3,000 JPY

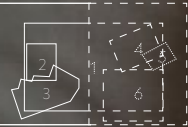


SPECIAL EDITION | BACK PRINT | S M L XL |
5,200 ≈ €30 (June 2024 FX rate)

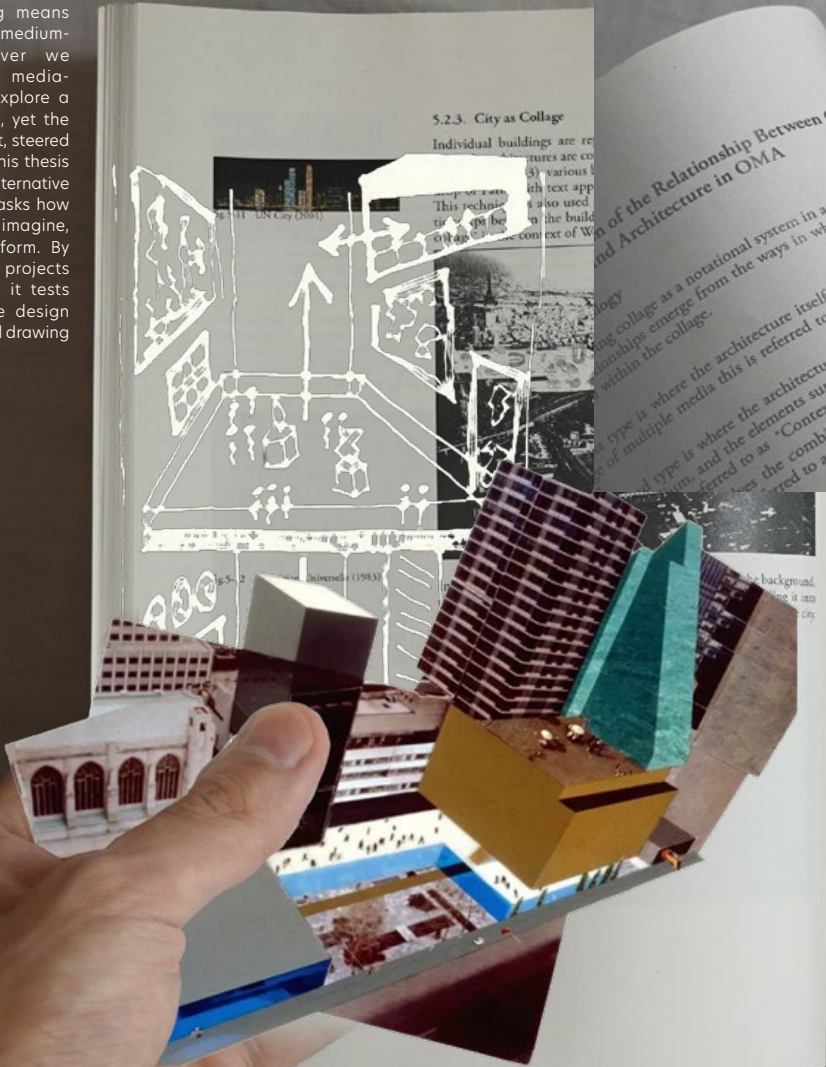
Study of Collages by Rem Koolhaas and OMA
-Examining Architectural Notation Through Collage-
M.ARCH THESIS

Thinking through a drawing means perceiving the world with a medium-specific mindset. Whenever we design, we migrate across media-sketch, diagram, model—to explore a single three-dimensional idea, yet the process that feels free is, in fact, steered by the very notation we use. This thesis therefore treats collage as an alternative notation for architecture and asks how collage can be employed to imagine, design, and represent built form. By examining the collages and projects of Rem Koolhaas and OMA, it tests collage's capacity to release design from the limits that conventional drawing quietly imposes.

2: MoMA Charette, 1997, Sketch



3: MoMA Charette, 1997, Model Collage



5.2.3. City as Collage

Individual buildings are re-
presented as collages of various
elements. This technique is also used
to represent the building in the context of the city.

Relationship Between Collage
and Architecture in OMA

OMA uses collage as a notational system in architecture, thus
relationships emerge from the ways in which architecture is
represented within the collage.

OMA type is where the architecture itself is represented using
multiple media this is referred to as "Architecture as Collage."

OMA type is where the elements surrounding the architecture are
referred to as "Context as Collage."

OMA type is where the combination of multiple buildings is
referred to as "City as Collage."

OMA type is where the relationship between architecture
and its context is classified through statistical
studies.



Breuninger (1994)

Theater (1981) and the collages of Breuninger (1994) department
store represent an amalgamation of diverse materials typical
in synthetic collages. The expected effect here is the concreteness of
texture, conveying the materials of the architecture or its surrounding
environment.

The collage of textures, as seen in the recent works of fala atelier³
differs from OMA's relief facades. In the modern context post-Photo-
shop, fala atelier's collages are perceived as having a reduced reality,
a departure from Mijs' approach of realism. They do not aim for
realistic representation but rather offer an alternative.

After the relief, in the Maison à Bordeaux (1994), a more complex
collage titled "facade study drawing" was created, and this collage
itself closely resembles the model representation of the same project.

atelier is a Portuguese office founded



biguous. Therefore, this thesis limits the study of collage
architectural notation to representational representation
elements. This technique is also used to represent the building
in the context of the city.



4: MoMA Charette, 1997, Collage

5: Ville Nouvelle-Melun Senart, 1897, Macaroni Collage

6: Yokohama Master Plan, 1991, Collaged Plan Drawing



1: MArch Thesis, Hotaka Iwami, Mar 2024, Supervised by Prof. Thomas
Study of Collages by Rem Koolhaas and OMA
-Examining Architectural Notation Through Collage-