大学院
建築空間設計特別演習
Graduate Course: Theory of Architectural Space and Planning

ワークショップ
SLOWGRAMMING TOKYO
Workshop "SLOWGRAMMING TOKYO"

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Ana MILJAČKI
1972年、セルビア生まれ。
2007年、ハーバード大学で博士号取得。
2008年よりマサチューセッツ工科大学准教授。
2014年ヴェニスビエンナーレアメリカ館キュレーター。

Date:
January 20th to February 1st 2018

Location:
Midorigaoka Building 4 B1F

1 X Shibuya
2 Capsule Club
3 Tokyo Ghosts
4 Every Building
5 Paranoia
6 Tsukiji 2020
7 Tokyo Blue Tarp

REPORT In January 2018, two-week workshop under the title "Slowgramming Tokyo" was held by Anna Miljacki, Associate Professor at MIT. First was to question the current way of consuming architecture, in which, through the Internet and bombarded by images curated by others, we build up our criteria and knowledge. The Instagram application was used as starting point for this reflection, as it relies on the power of the moment being disconnected from history. This contrasts with the process of research, that requires to slowdown and to reveal the non-obvious. Considering this and with the objective of formalising the research into an exhibition, all the projects contributed to give depth into the flatten world of Instagram."Xshibuya" project reveals the rhythms that compose the frenzy atmosphere of Shibuya crossing in a structuralist video. "Capsule club" is born from the love stories of the inhabitants of the Nakagin tower with the building. "Tokyo Ghosts" digs into the past to rescue the spirits that help to shape Tokyo's metabolising process. Putting on Edward Ruscha's lens, "Every Building" shows all the facades on the Golden Gai in a two meters long book. "Paranoia" tracks the links that connect Sky Tree with hidden agents. "Tsukiji 2020" questions the status of reality in the internet by faking the future construction of Kenzo Tange's Tsukiji project. "Tokyo Bluetarp" reflects on the Instagram's unframed realities trough the story of a material. The entire process was intertwined with three lectures by Professor Miljacki, among which "Fair Use" and "Office US". The workshop culminated with a gallery talk by the guest critics Ms. Kayoko Ota and Mr. Yastutaka Yoshimura. Then, research and exhibition was complied into a catalogue under the guidance of Professor Yoshiharu Tsukamoto inside the "Theory of architecture for the urban space" class.
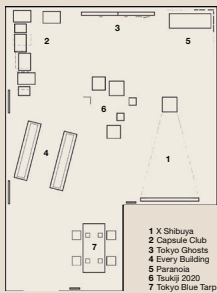
[Noemi Gómez LOBO **D1**]

課題主旨 2018年1月、マサチューセッツ工科大学アナ・ミリアッキ准教授を迎え、「スローグラミング東京」と題した二週間のワークショップが行われた。氏はインターネット上に溢れている人々が掲載したイメージに影響を受けており、さらにこれらを基礎として知識を構築するという現在の建築の消費方法に疑問を呈している。インスタグラムは様々なコンテクストから切り離された瞬間のイメージのみが掲載され、早いスピードで消費されるプラットフォームであり、本ワークショップはこれらのイメージを分析の対象とし、じっくり読み込みイメージの裏側にある物語性を明らかにすることを目的としている。 各チームはインスタグラムのフラットな世界に深みを与えるためのリサーチを行い、その結果を展覧会形式でアウトプットした。「Xshibuya」は渋谷交差点の賑やかな雰囲気を構成するリズムを構造的に映像で表現している。「カプセルクラブ」は中銀タワーに住む人々の建物への愛の物語から生まれる。「東京ゴースト」は、東京の新陳代謝を形作る精神を救うために過去の歴史を掘り下げている。「Every Building」はゴールデン街のすべてのファサードを長さ2メートルの本で展示している。「パラノイア」は、スカイツリーとその背後に隠れた様々なプレイヤーのネットワークを追跡している。「築地2020」は、丹下健三の築地プロジェクトを将来に建設すると偽装することにより、インターネット上のフェイク情報について疑問を投げかけている。「東京ブルーシート」は、ブルーシートの物語を構築することで、インスタグラムにおける物語の不在性を批評している。この展示のギャラリートークは緑が丘4号間の地下1階で行われ、太田佳代子と吉村靖孝氏がゲストクリティークとして参加した。また、ワークショップに引き続き行われた塚本教授による「都市空間設計特論」において、リサーチと展示の成果物をカタログにまとめた。

[訳・金賢洙 **D4**]

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1 | TOKYO_GHOSTS: THE NEED FOR A CRITICAL MEMORY?
Mohammad Ali EIMAR, Stefano ANDREATTA, Hans HENRIK, HUANG Ke, Siena HIRAO

The Tokyo Ghosts project investigates 27 demolished buildings designed by established architects, and represented in five ecologies. It aims to bring to life the somewhat forgotten events thashaped the city we know today through these phenomenal. Western influence and Modernism, Tange and the Metabolists, 1964 Olympics: a new content, the Bubble Economy, and towards 2020. We hope to revive the perception of these phantom ideas by slowing down the pace, so one is able to digest one building, one idea, and one photo at a time. In doing so we also hope to create a fuller medium —— perhaps Instagram, a rather casually used social device, one built with the purpose of regurgitating replications of what we see here and now in our world, has the power to truly display our newfound conceptions of time and space.

2 | EVERY_BUILDING IN THE GOLDENGAI: FRAGMENTED IMAGES OF THE DISTRICT
JI Yuxin, Selma SHIMURA, TAM Kinlaam, Kai KASHIBUCHI, Hiroyuki GONDO

Golden Gai is a small district, which it used to be a prostitution area, composed of tiny bars organised by some very narrow alleys. The increasing number of foreigners brought new prospect to the area and Instagram contributed greatly to the spread of the place. As the information shared in social media is often super cial, this work proposes to take a closer look to Golden Gai as it is nowadays. Each building was photographed to reproduce each alley as two continuous facades. To bring the onsite feeling, sounds and smells were collected. Also it is given the opportunity to enter some bars through a perspective drawing combined to a story told by the owner. So it is possible to see all the details of this complex interesting part of Tokyo.

3 | XSHIBUYA: INSTAGRAM AS COLLECTIVE MEMORIES
Tinnakrit KLINHUAL, Sakinah Assy LAZUARDIANI, Eiko TSUCHIYA, Gulbahce Herdem NALAN, Gerbes Roman ALEXANDER, KIM Sehun

As an image of city catalyst, Instagram has a very instant way of capturing general perceptions of public - especially how certain elements of a city induce personal attraction and interest by the name of the touristic values in the truest, rawest, and most neutral form as the users come from various backgrounds. Known as a must-see spot in Tokyo, Shibuya crossing itself has attracted thousands of tourists. Tremendous amount of visual representations of the place has flooded Instagram, indirectly creating collective memories of Shibuya in chunks. XShibuya, a video project, addresses the image of Shibuya crossing made through collective memories of people on Instagram at the spot. As we architectural students perceive this phenomenon, we recorded something that's more than just an image of the city - its rhythm: century, year, day, hour cycles.

国際大学院プログラム：
建築構想設計特論
International Graduate Program: Theory of Architectural Design 2
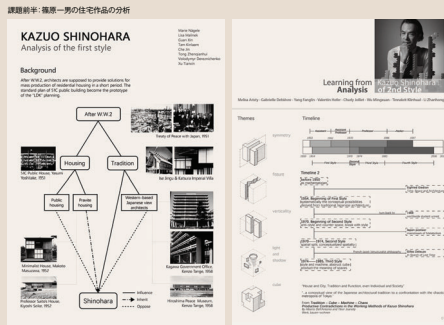
篠原一男の作品分析と
住宅設計課題
House in Tateshina
Learning from Kazuo SHINOHARA

● 担当教員
奥山信一[教授]
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Kentaro ISHIDA [Adjunct associate Prof.]

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Ayumi KATSUKI [Assistant]
Akiko FUJIMOTO [D3]

TA
香月歩[補佐員]
藤本章子[D3]

敷地条件
計画地
長野県茅野市蓼科
敷地総面積 1824.75 m²

計画条件
樹木の位置は各自で設定するものとする。

対象敷地

課題主旨 このクラスは国際大学院プログラムの留学生向けに開講されたスタジオであり、2017年度は34名の学生が履修した。課題は、篠原一男の住宅分析と、それをもとに住宅設計を行うものである。前半では学生を4つに分類される様式ごとにグループに分かれて分析を行った上で、それぞれの様式に一貫したコンセプトについて議論を行った。後半の住宅設計課題では篠原の遺作となった「蓼科山地の初等幾何」の敷地において、各グループが前半の分析から導き出したキーコンセプトをもとに展開することが求められた。

ASSIGNMENT This class was the house design studio held for foreign students of an international graduate program. In the first part of this class, each student analyzed each of architectural styles of Kazuo SHINOHARA. Afterwards they extracted a key concept from the analysis and developed it to the situation of the actual site of Shinohara's final work "House in Tateshina Project".

REPORT "Imagine yourself as Kazuo Shinohara, and now you are in the phase of the 5th or even 6th style. What would the design of the House in Tateshina look like?" It all started with this hypothesis by Taishin Shiozaki. The house in Tateshina, the last work by Shinohara which has never been actualized, is well known for having myriad sketches for a period extending 10 years. After an opening lecture given by David Stewart, and a tour of the centennial hall building in Tokyo Tech designed by Shinohara, participants were asked to form four groups to study and analyze Shinohara's four styles through several readings. In the second phase, students began experimenting and debating based on an established logic extracted from Shinohara's theories. It was important to retain a good understanding of Shinohara's work; the participants taking a careful look at his styles as one continuous saga. Shinohara passed through the phase of being effected by traditional Japanese and modern architecture in Japan only to later to come up with his own unique understanding for spaces and machine concept —— which from there he adapted in using towards his chaos and city theories. The Shinohara studio allows the opportunity to grasp the key architectural concepts not only by one of the top notch pioneers in Tokyo Tech, but by one of the most prominent post-war Japan architects. For me, Shinohara is a Metaphysicist; Shinohara architecture laid the foundation for new perspectives on space meanings. His theories have left immense traces that can be seen in the works of contemporary of architects as famous as Toyo Ito, and Itsuko Hasegawa.
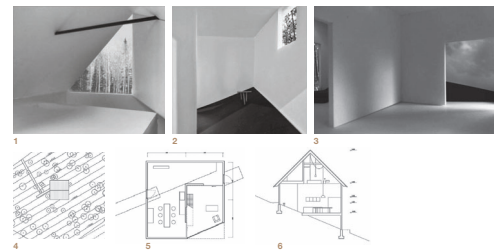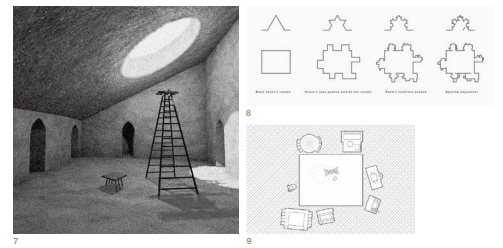
[Mohammad Ali EIMAR]

課題前半：篠原一男の住宅作品の分析

最終講評会の様子

House in silence
Summer house in Tateshina
XU Tianxin,
Volodymyr DEREZNICHENKO

1 main space (upper part)
2 yard
3 living room
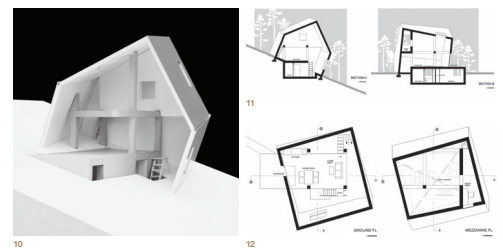4 master plan
5 gound floor plan
6 main space section

Shinohara 0
house without context
Gabrielle DEBIÈVRE
Valentin HOFER
Charly JOLLIET

7 interior main space
8 design scheme
9 floor plan

The Inclined House
Reality and Virtuality
Zhanhong LI
Mingxuan WU
Tinnakrit KLINHUAL

10 model
11 section
12 plan (groundfloor&mezzanine)

Invisible Machine
House In Tateshina
HUANG Ke
KIM Sehun
GAO Jieqiong

13 model photo (exterior)
14 model photo (interior)
15 structure model
16 section sketch