



ilili restaurant _ 236 5th avenue NYC _ nasser nakib architects _ january-october '06 / built september '07

ilili restaurant opened in september 2007 in New York City. It innovates with Lebanese contemporary cuisine and offers Mediterranean cocktails. Its main dining hall is enclosed in a cedar-wood geometrical structure occasionally infilled with copper sheets, glass and mirrored surfaces. Located on either side are the Lounge and bar along with two private dining spaces on the ground and mezzanine floors. The VIP room's glazed window on the upper floor allows a plunging view into the bar and lounge area. The overall space is bathed in a warm light, enhanced by the natural materials used in the space.



aishti display gallery_jal el dib seaside_bernard khoury architects_july-september '04

The Aishti display gallery is a 3x3x170 meter long tunnel, completely corten-covered on 5 sides, and glazed on its main facade edge. The tunnel acts as a gigantic shop window spreading out from the Aishti department store, along the length of the newly acquired industrial buildings of the neighbouring sites. It runs parallel to the northern highway, exhibiting to the passers-by both the shopping display as well as the shoppers themselves, who become part of the billboard-looking tube. An opaque door is accessible inside the store to the thrill-seeking shoppers, transporting them in mid-air, as they turn their backs to the sea and overlook the highway traffic for an "enhanced" shopping experience.

The promotion of art pieces, video projections as well as the latest fashion shows/collections can also take place in the glowing light box, animating the temporarily ruined context.



black box_jal el dib seaside_bernard khoury architects_july-september '04

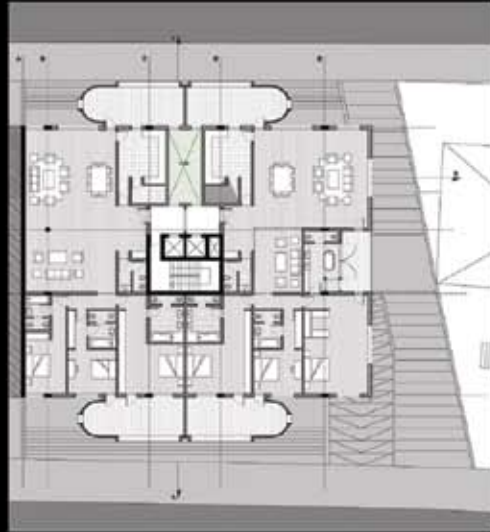
The black box is located next to a major department store on the northbound highway of Greater Beirut. The neighboring fashion retailer is a self-advertising 40x25 meters corten steel box.

In a context, saturated with billboards and signs wrapping the surrounding buildings' exteriors, we intend to highlight the black box's which is today invisible from the highway due to its 20m setback.

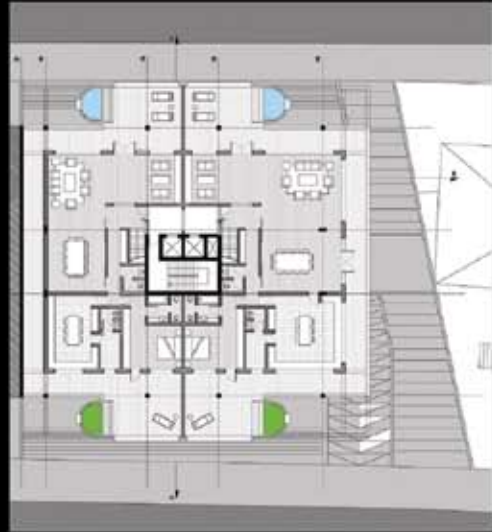
A steel arm projects 20m out of the main façade of the building in order to catch up on the setback and attain the highway. Within the structure of this arm, a large three-dimensional picture frame contains a graphic setting produced by the fashion industry next door.

On the tip of the arm a 5x3m screen retransmits in real-time a scene selected from the interior of the black box. The tip of the arm is supported by a chrome cylinder that contains a cash distributor. The assemblage of the installation recognizes and amplifies contemporary society's reliance on the trendiest fashions, latest entertainment venues and the facility of money distributors.

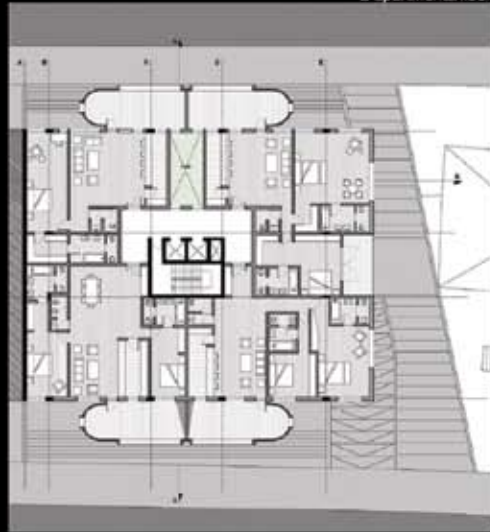
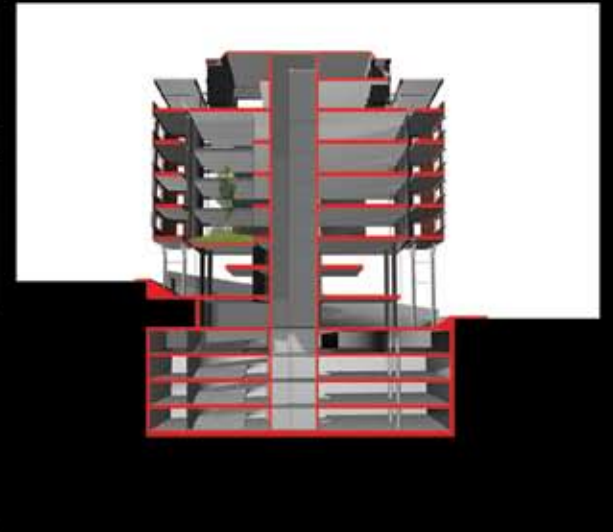
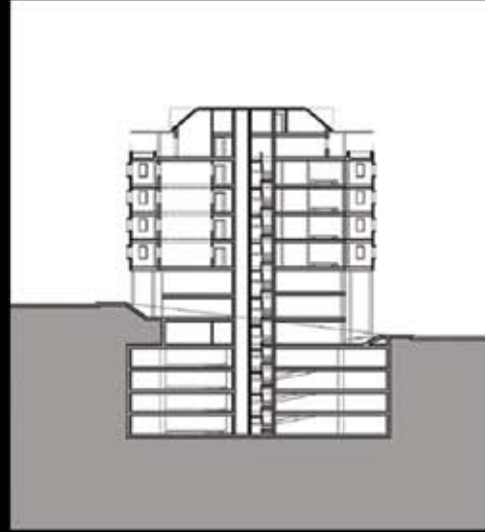




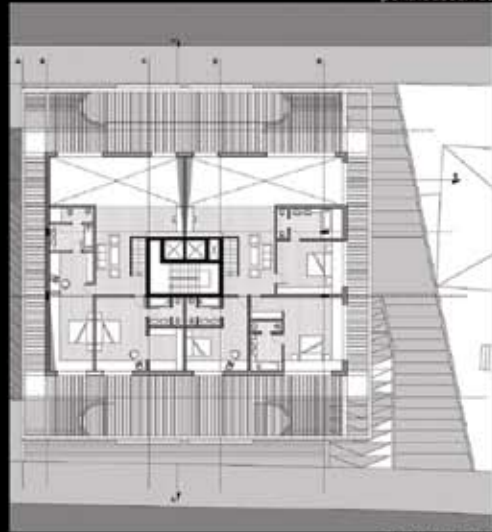
2 apartments/floor



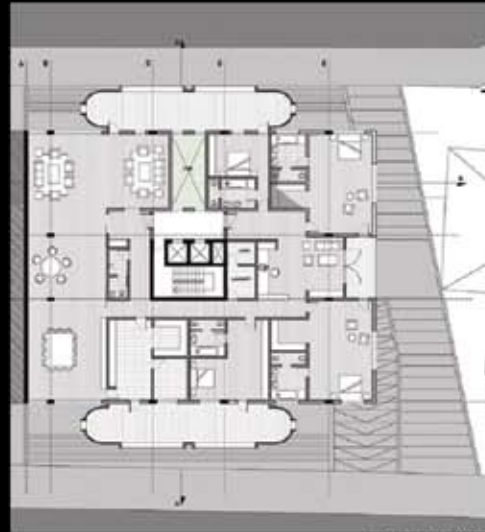
penthouses/1st



4 apartments/floor



penthouses/2nd



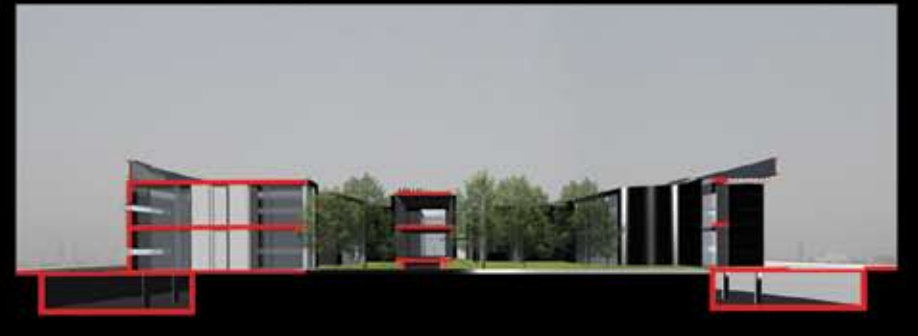
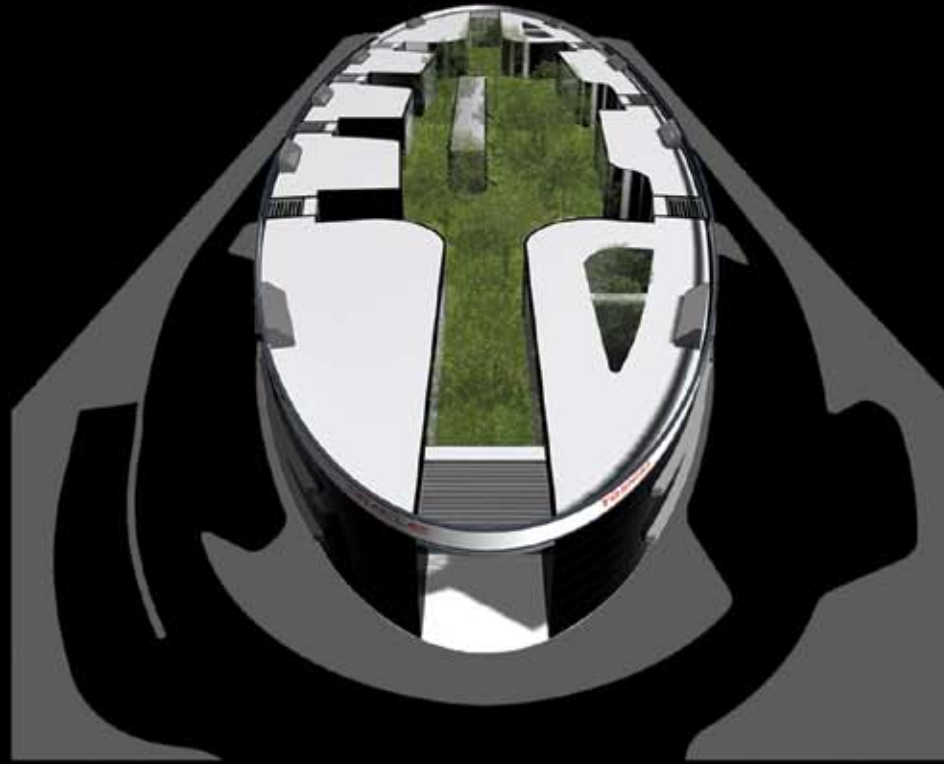
1 apartment/floor



mina 51_beirut central district_bernard khoury architects_may-june '04

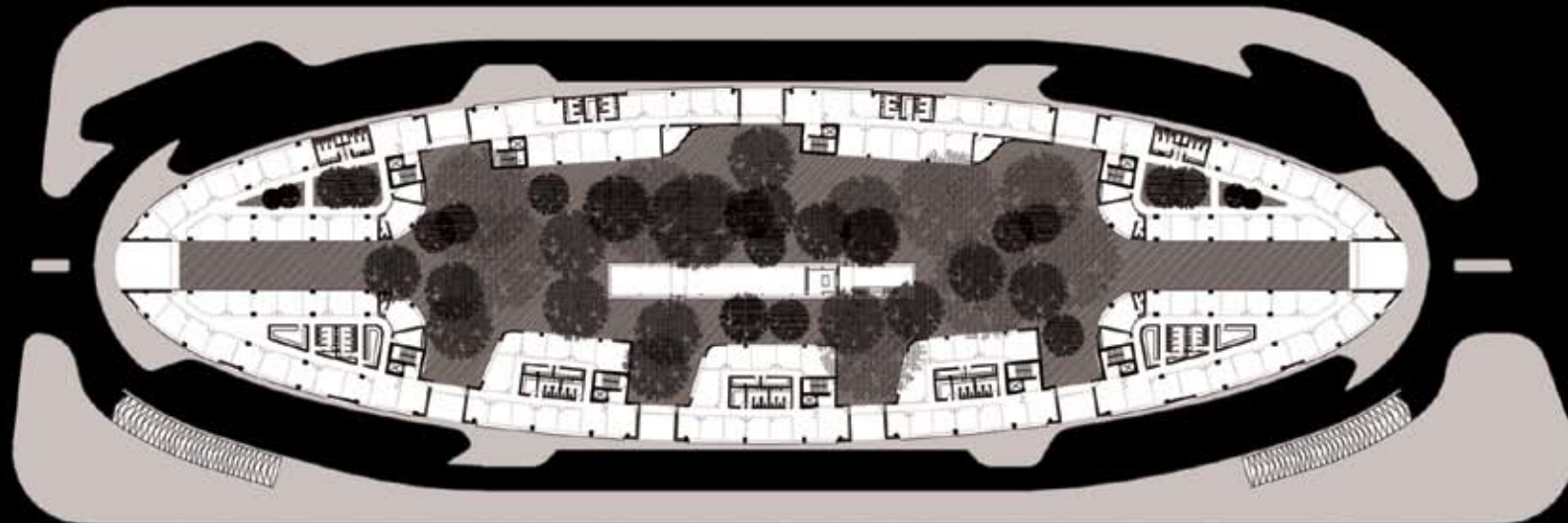
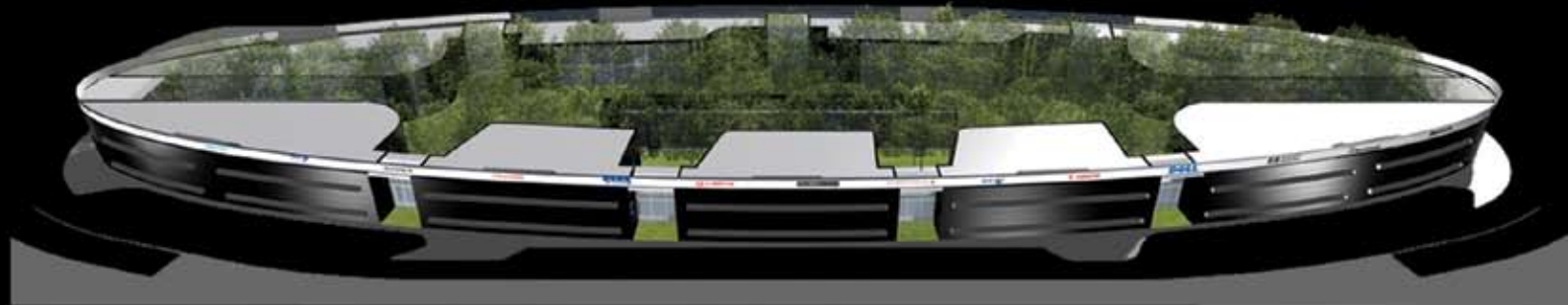
The Mina 51 building is situated on the western tip of a distinct island block in the Wadi Abu-Jmil area. This neighborhood is renowned for the preservation of traditional local architecture. In fitting in with its context, it is important that Mina 51 maintains and re-interprets the conceptual ideas behind the vernacular typologies rather than just replicate their aesthetics. Setback from both edges, the building aligns itself within its urban block. The 4.5m wide pedestrian path on the West side of the lot allows for breathing space, where the building assumes its position as the end of the block, hence allowing for an articulation at the tip. Beyond the building alignment with the neighboring block, two protruding and independent objects plug onto its flat North and South facades. These light balconies are a contemporary re-interpretation of the mandaloon, as we aspire to continue and further revive the neighborhood's traditional characteristics. From the inside the balcony reads as a natural extension of the interior with its own distinct openings. The last floor is laid out on two levels, with the possibility of having one or two "urban villas".



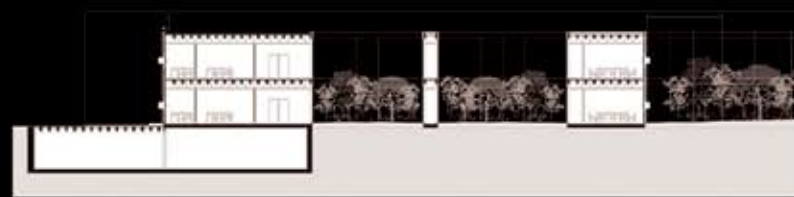


kuwait free trade zone office park _kuwait_ bernard khoury architects nov '04-jan'05

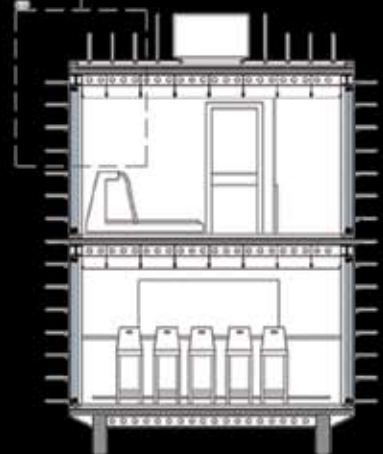
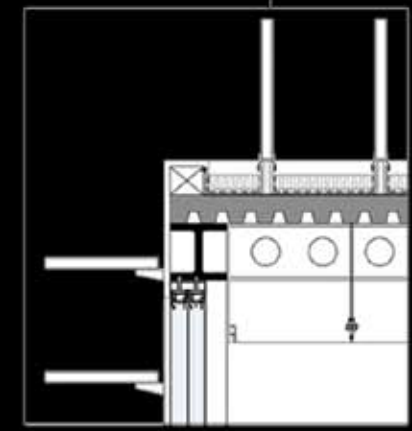
Located in the expanding new area of the Kuwait Free Trade Zone, the Alargan Office Complex is to stand out among its neighbors with a cutting edge architectural scheme. The 17 plots of land are grouped in order to allow the site to be read as an island lot at the tip of a peninsula. The office buildings are laid out on a perimeter ovaloid allowing for a vast central park in the center of the project. The independent pavilions are connected by shading structures above the gaps between the buildings resulting in a continuous reading of the façade while retaining the independence of each pavilion. The project is introverted towards its oasis-like garden. Views to the exterior are framed by long slit windows that provide exceptional views of the surrounding context while maintaining privacy and protection to the office spaces. The occupants of the offices are exposed to the landscape through wide slab-to-slab transparent openings. In the center of the garden an independent pavilion is proposed, incorporating additional optional facilities such as a restaurant, gym, office services, A.T.M machines...



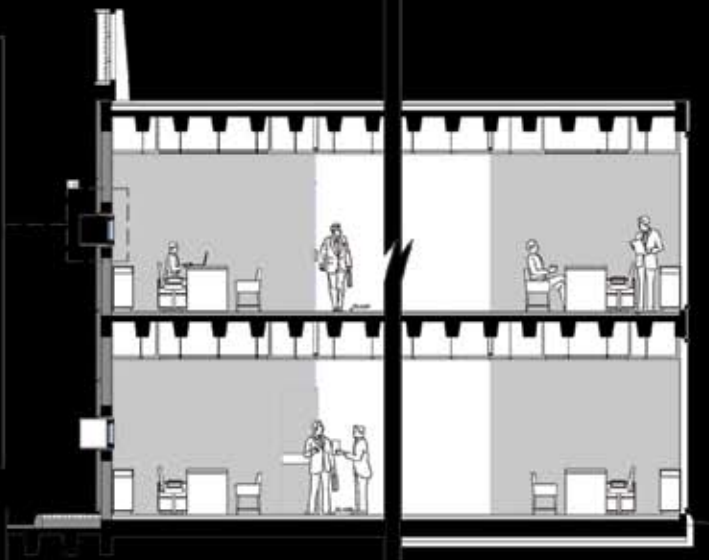
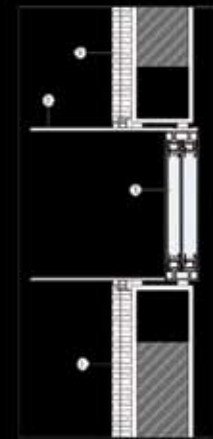
partial section a-a



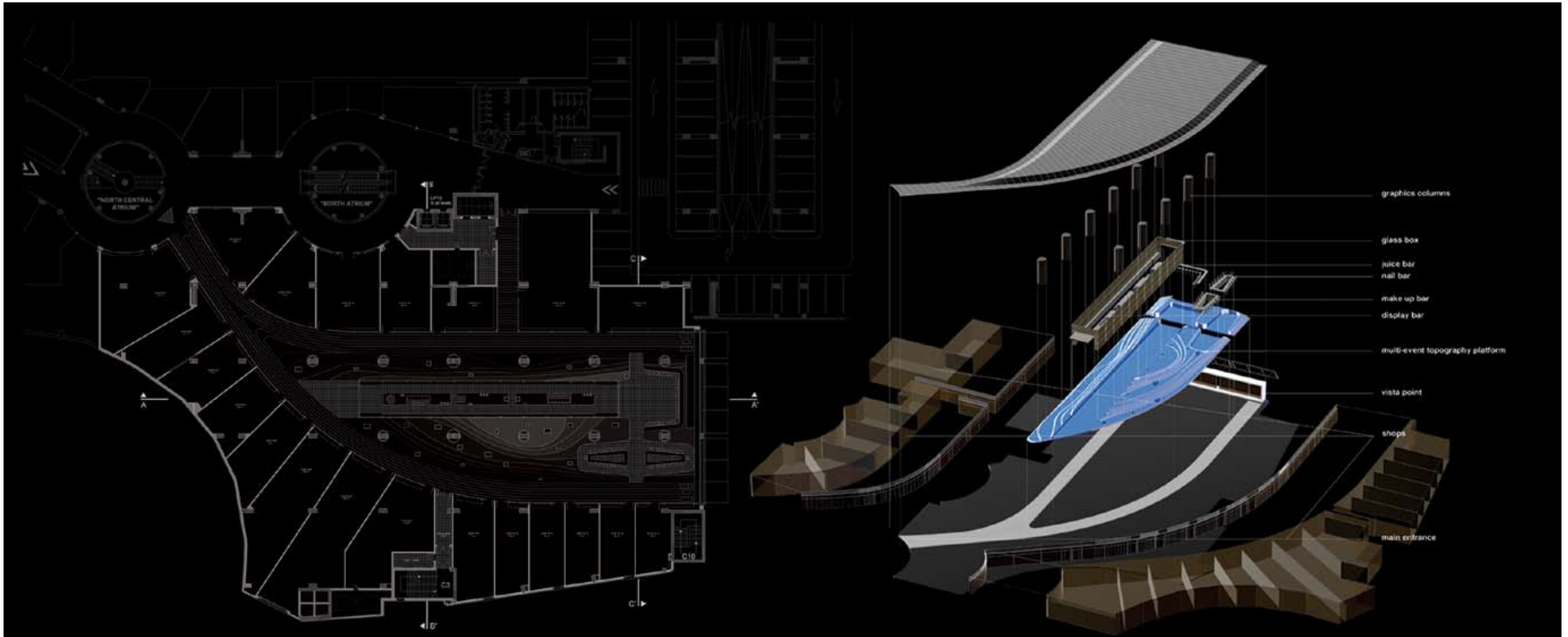
partial section b-b



pavilion skin detail



facade detail



abc_design competition: anchor II_beirut_bernard khoury architects_dec '04

ac-ces-so-ry: Variant(s): also ac-ces-sa-ry /ik-'se-s&-rE, ak-, ek-, -'ses-rE, also &'-se-/?Function: noun?Inflected Form(s): plural -ries. 1 a: an object or device not essential in itself but adding to the beauty, convenience, or effectiveness of something else.

The aim of the competition was to animate one of the levels of ABC shopping center by creating a new anchor point, mainly focusing on the female accessories and body/beauty care. Working within an existing structural grid, we chose to keep the central part of the designated area open, while all the shops would be set up around that zone. The latter was designed to be a multi-event topography platform, shaped by the circulation flow and the different accesses, and eventually opening up to the vista point where the make-up, nail, and juice bars are located. These overlook the city from wide glazed openings, decontextualising the customers from the shopping mall, and staging them in an urban voyeuristic mise en scene. The multi-event platform is interrupted by the structural grid, used for signage and advertising and the platform is used for displaying accessories pertaining to the surrounding stores in glass columns, the rest of the topography can serve as a seating area. The topography is longitudinally cut by the anchor's Pandora's box, exhibiting the highlighted items as the customers cross through it towards the bars.



view through bar display



juice bar and multi-event topography platform



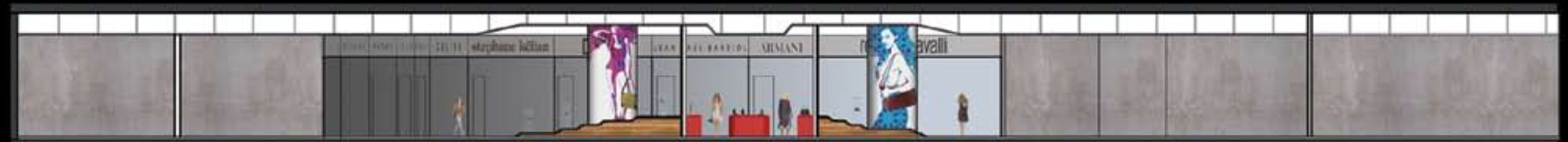
make-up bar and display platform



fashion show using multipurpose platform



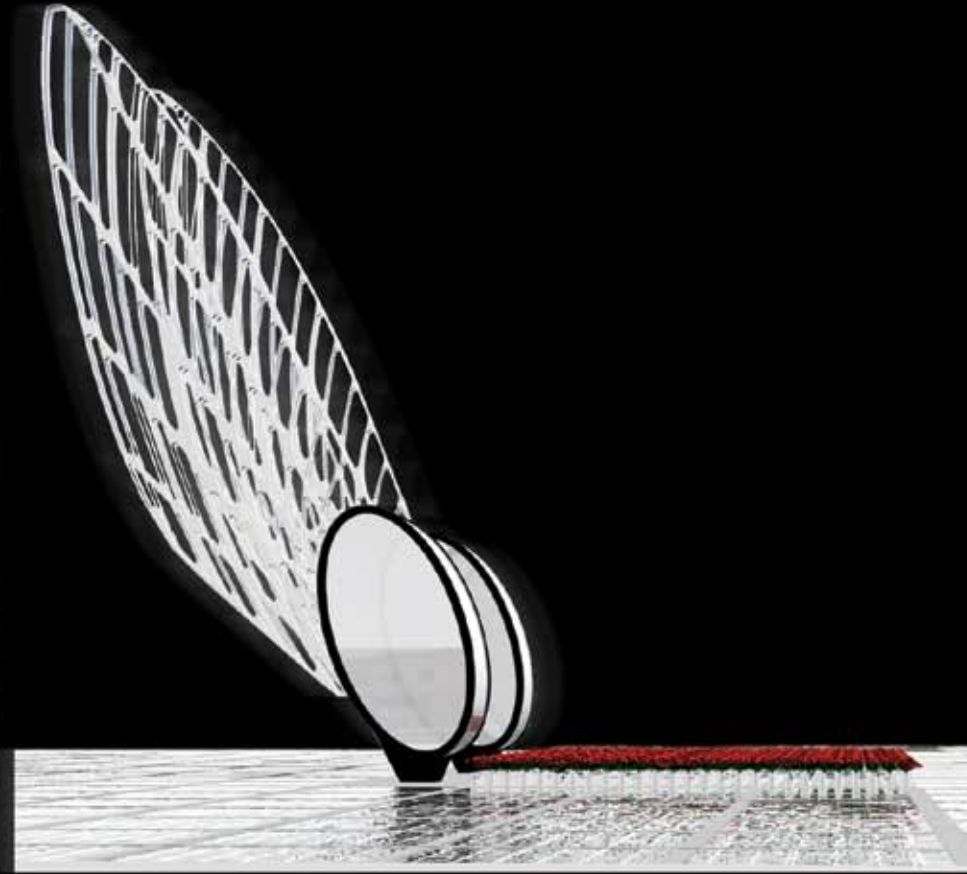
longitudinal section a-a through glass box



cross-section b-b through glass box and display platform

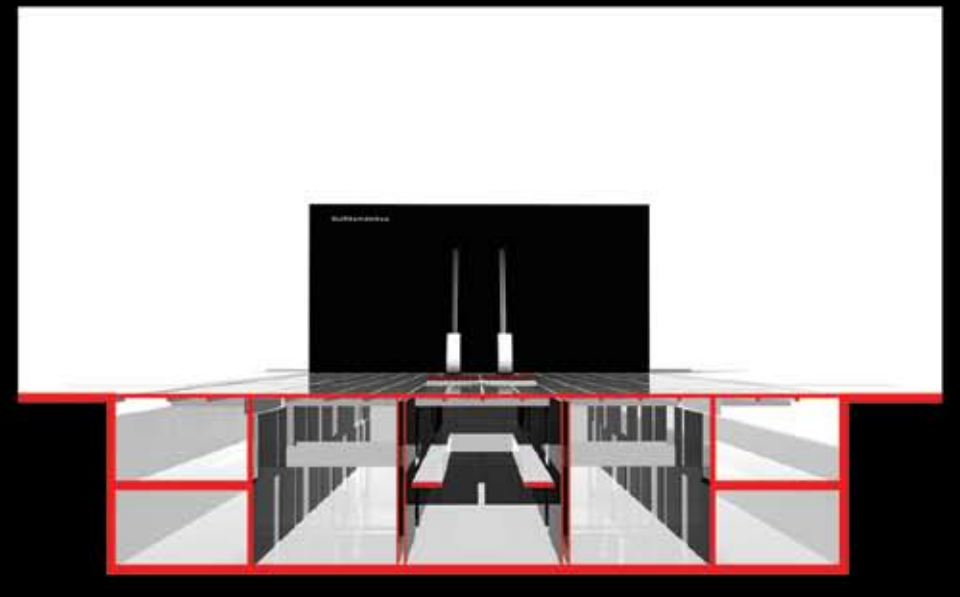
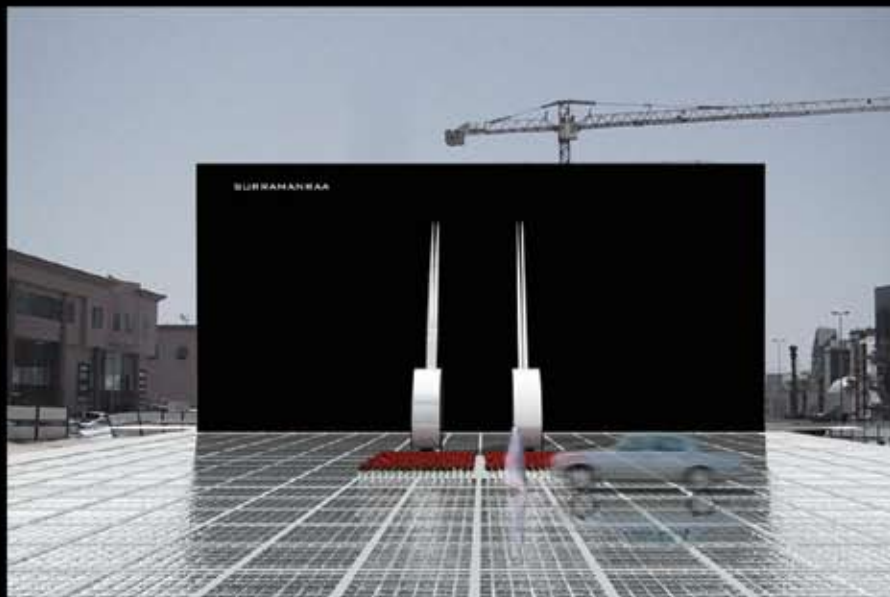
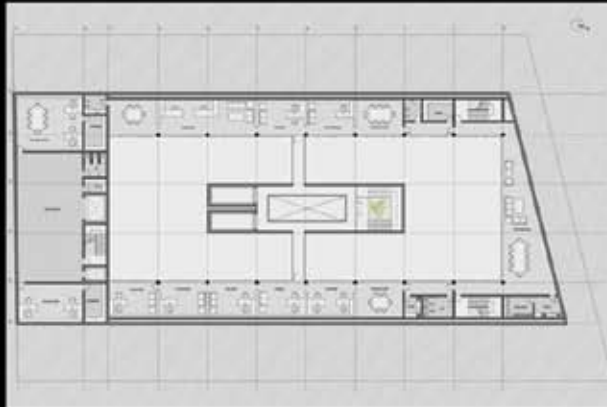
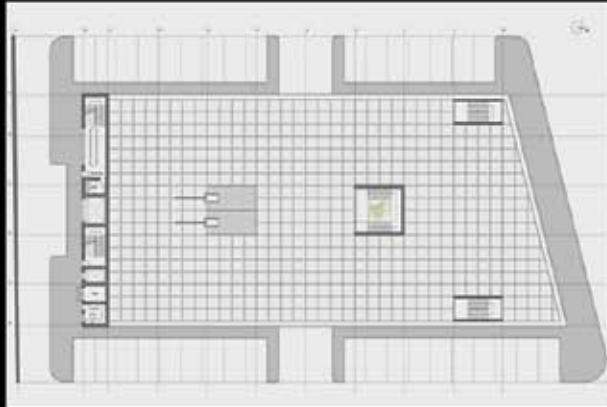


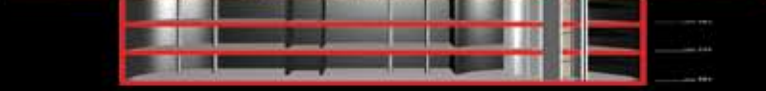
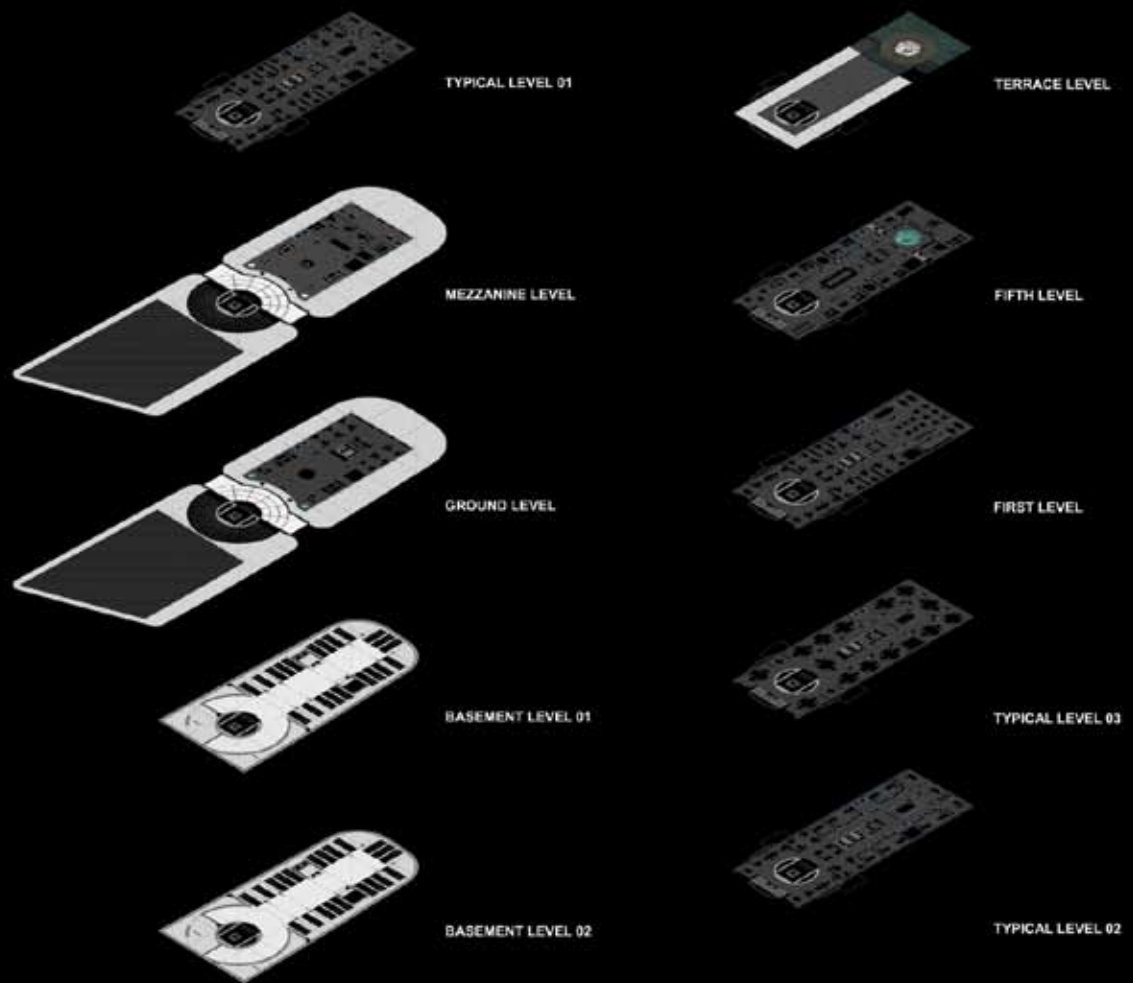
cross-section c-c through make-up and juice bar



surramanraa: ladies-only leisure facility_riyadh,ksa_bernard khoury/dw5_aug '05

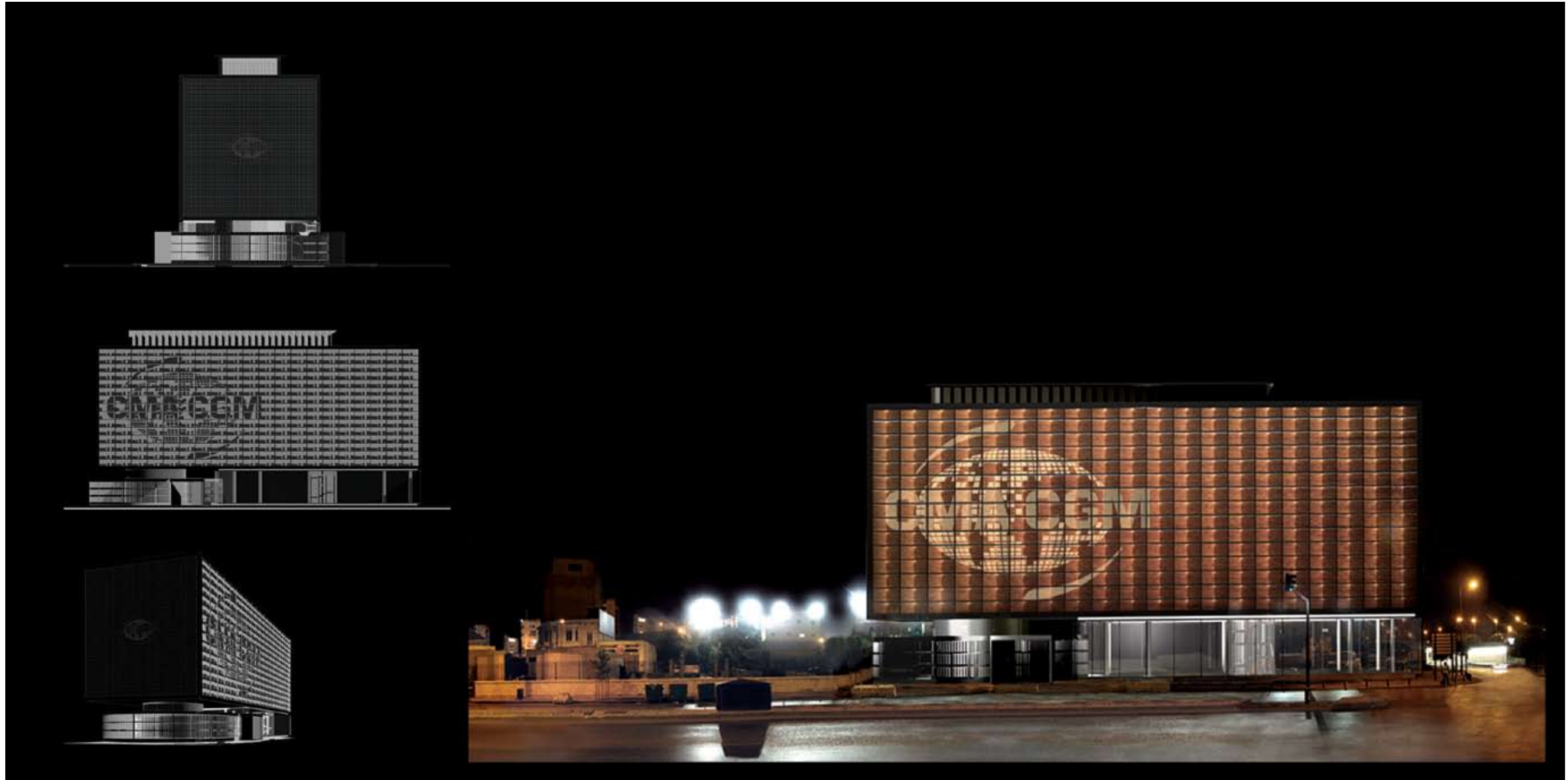
The project is located on a 3,200 square-meter site in the center of downtown Riyadh, KSA. It is situated between two of Riyadh's most celebrated landmarks: the Kingdom Center and the Faisaliah Tower. Surramanraa is a ladies-only leisure facility meant to offer women a stimulating entertainment and shopping experience, providing them with an exclusive space for social and cultural gatherings. The access to the project is monumentalized by 2 iconic elevator-towers which anchor themselves by piercing through the slab all the way down to the lower level, while piloting the visitors into the facility. The main feature of those elevators is the juxtaposition of 2 winged structures on top of the towers in the midst of a bed a roses. Pilots located within the winged structure guide the unsynchronized vertical movement of those elevators, according to the rhythm of the car arrivals to the site as well as the flow of customers leaving the facility from the lower levels. The proposed entrance structure acts as a buffer between the urban context and the introverted space below; the latter is only unraveled once the visitors enter the facility and remove their veils. The translucent slab constitutes the project's façade and the surface of intersection between the city and the interior space. Natural light penetrates the space through the slab. By day, it acts as a veil through which the visitors perceive the overhanging shadow of the city-activity above, while being protected from the gaze of the passers-by. By night, the slab lights up giving the lower space an incandescent glow perceived from its surroundings.





cma cgm headquarters_ beirut, lebanon_ bernard khoury/dw5_ oct '05

Our proposed site is located at the border of the port of Beirut and the re-emerging city center periphery, at the sensitive edges of two very different urban conditions. From the urban confusion generated by the dynamic activities of the port to the urban order of the central district, our project acts as a pivot that reconciles the different faces of the city. Our scheme reveals itself as an abstract mass that echoes the large scale constructions of the nearby port, with no architectural scale. It has the material simplicity of a complex apparatus, and the formal abstraction of an urban object. A circular "carousel" anchors the face of the scheme to the ground by providing a privileged and celebrated vehicular access to the site through an internal driveway. A continuous peripheral frame defines the three dimensional edges of the body of the building which appears in levitation above the clear frameless skin of the ground floor. Sliding panels of single glazed clear tempered glass on standard aluminum profiles are mounted back to back. The two facades are erected leaving a large air-gap in which sliding wood panels serve as a shading device. From the outside, an intricate and dynamic composition of solids and voids is generated by the shifting positions of the panels. On the northwestern orientation, one single large frame opens up the face of the building through a grid of small openings in a semi reflective glass curtain wall. A subtle reflection of the city center skyline on the dense mosaic of windows should resonate as a pointillist animated picture of the new Beirut skyline against the port as a backdrop blending in the Mediterranean horizon. The southwestern facade of the building is the most critical orientation with regards to sun exposure, it also marks the edge of the City Center as it faces the commercial port with a blind frame concealing any architectural articulation of a domestic scale.





ghaith residence_beirut, lebanon_bernard khoury/dw5_jan '06

The Ghaith Residence is located on the Beirut corniche frontage facing an exceptional sea-view. Our design strategy proposes to capitalize on the distinct features of the site by transferring the reference level to + 18m, whereby the core functions of the program are elevated high above the potential nuisance of the adjacent highway, while enjoying the panoramic view on the upper levels. As this also allows us to clear most of the ground level from built mass, the resulting perception of the residence is that of a box floating over a densely planted landscape. The main reception area is located in a suspended box, clad in painted glass and supported by bundles of braced steel columns. It occupies the entire top floor with a large glazed window to the sea, and an introverted terrace overlooking the garden on the ground level, which allows access to the roof. The roof-terrace is a wide leisure-platform, its wood-clad deck, accessible by both the spiraling ramp and the hydraulic reception platform, incorporates the pool, bar and barbecue area, hence allowing it to act as an extension to the reception. A rectangular pavilion stretches itself along the length of the southern side of the site, accommodating the bulk of the 'residential' program. The parents' quarters are located under the reception; their bedroom pavilion is contained in a hanging wood-clad box, and is accessible from their living area through a glass bridge. The son enjoys an autonomous apartment with his own independently serviced living area and guest bedrooms. The ground floor consists of a central garden with dense landscape and a central ramp which spirals its way up to the roof-terrace. The car enters the plot into the central court creating an internal drop-off area for visitors. The gym and projection room are also wrapped by the dense greenery and are located on either side of the entrance lobby. A transparent glazed fence wraps around the site and its sloping landscape, allowing a continuous perception of the greenery.



JUNIOR'S APARTMENT



ROOF-TERRACE



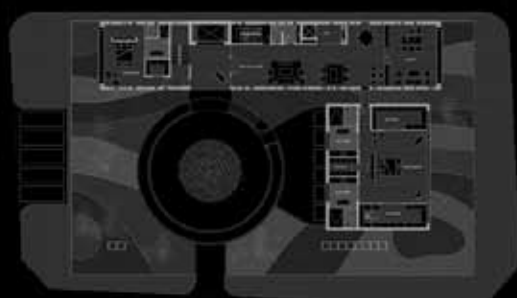
ENTRANCE / GYM / AUDITORIUM



RECEPTION



STAFF AND SERVICES



PARENTS' QUARTERS





new raouche shopping center: consuming the code / final year project - thesis fall '02

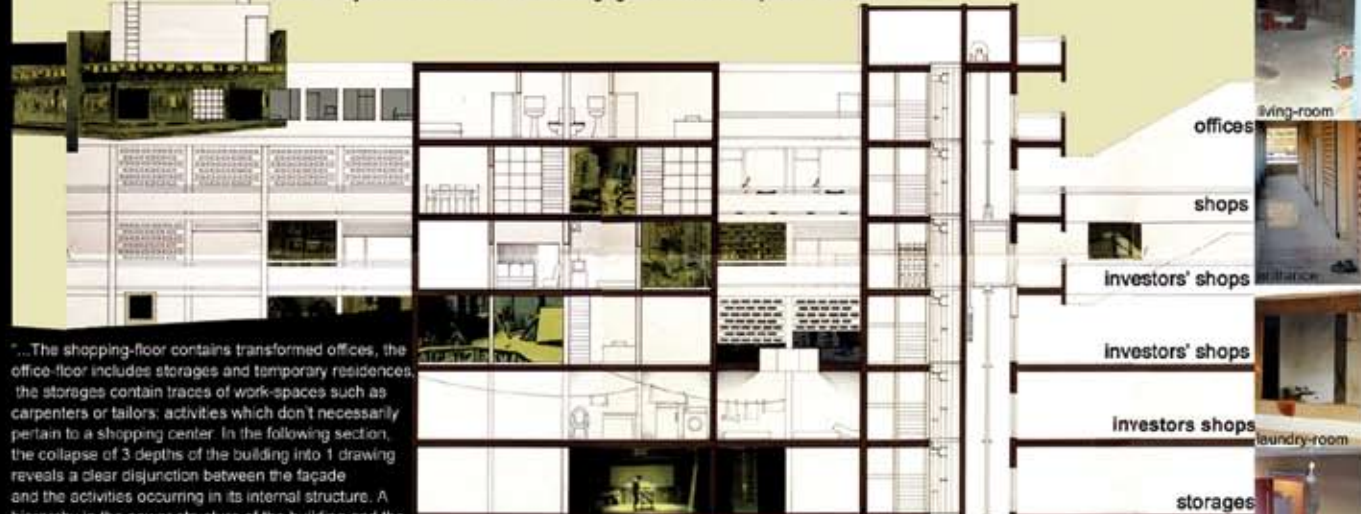
The New Raouché Shopping Center' was built in 1985 as a result of the eviction of the Raouche-merchants from the Beirut corniche-frontage in 1982. My thesis-research dealt with the analysis and my own re-construction of the building, directing my interests towards issues of spatial appropriation, spatial hierarchy and legality, constructions of boundaries, and questioning the codes assigned by the architect against the field-specific social and spatial practices, encountered in the building. My analysis of the building, led to the realization of its state of stagnancy, and its un-reached goal of becoming a shopping center, dealing with the way the architect conceived the building vs. how it was actually appropriated.

My design-investigations are an attempt at reconstructing the space of the building as a result of my observations of the different space-makings taking place in it: realities based on certain codes that are created, and founded on the way the building is used/lived.

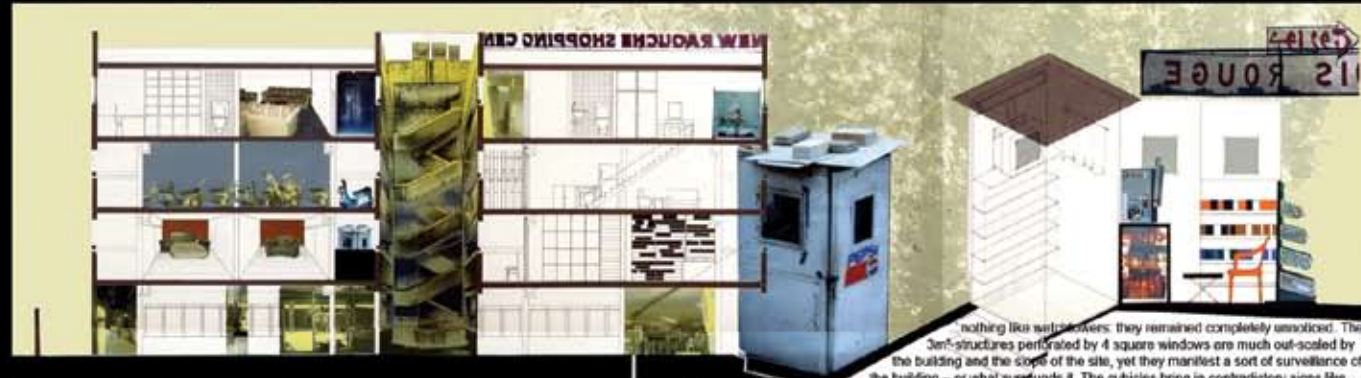
The space of the building was constructed through these codes which are specific to my reading, the inhabitant's actions, and the building as the object of discourse, with the inconsistencies that happen between them.

Once the codes are lost, the building's initial function being dissolved and new codes replacing the old ones, the building becomes obsolete, and the notion of having the space of the building as an entity in itself is completely lost, questioning the ability to establish a terminal condition for the building. My investigation revolves around the architect's construction of the building, vs. my reconstruction; his assigned labels vs. my observed ones, resulting into an abolishment of the building as the object of my study.

Household-traces Domestic objects are introduced in the building against the codified spaces of the architect.



"...The shopping-floor contains transformed offices, the office-floor includes storages and temporary residences, the storages contain traces of work-spaces such as carpenters or tailors; activities which don't necessarily pertain to a shopping center. In the following section, the collapse of 3 depths of the building into 1 drawing reveals a clear disjunction between the façade and the activities occurring in its internal structure. A hierarchy in the power structure of the building and the way it is inhabited, the upper floor seems to be that of the ones with the most authority within the building, private accesses to the spaces with the obstruction of metal-gates... These spatial transformations result into the intersection of new boundaries throughout the building. There also is a hierarchy in the shaped domestic spaces: the upper floors are designed to have double levels, each office incorporating around 4 units. These become potentially larger apartments, exposed by night as the clank-façade lights up revealing more traces of sleeping-space. The middle-floors form smaller living-cells, and basements are transformed into common living-spaces shared by several users..."



nothing like watch-towers: they remained completely unnoticed. The Jani-structures perforated by 4 square windows are much out-scaled by the building - or what surrounds it. The cubicles bring in contradictory signs like the ones found on army check points, but the Pepsi signs on their side allude more to a soda dispenser in the adjacent shops. They are filled with blankets, chairs, seeming like an other appropriated 'living' space. The cubicles become additions to the architect's design-spaces, or insertions on building's unity, challenging it by being placed at strategic points on site, breaking down its scale and intruding on the architect's design of the facades."

ecthizotropic spaces



Technological Fetish
 "A dialectic relationship lies in the intersection of the 2 typologies, souq and shopping center. The escalators are only meant to move upwards, and the main circulation involves a first staircase for the main entrance and a combination of walkways, staircases and elevators, depending on whether the shopper is moving up or not. The frozen state of those escalators' mechanism becomes flagrant their structure playing a dominant aesthetic and spatial role in the way the building is read against their fixity and decay. The escalators' role is no longer one of unifying space, but rather of accentuating spatial division; and the level-distinctions are not blurred, but enhanced. This forwards the irony of the immobility of their mechanism, taken for granted were they functioning."

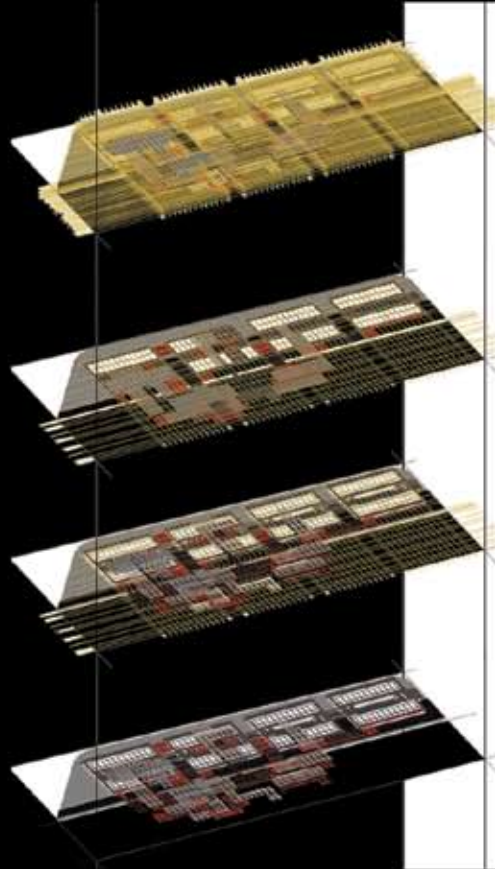


Having encountered 5 scooters inside the building, the possibility of access from the street-level occurred to me: starting from the high point of the street's slope, one would be able to access his office on the top floor of 3rd block, privileged to have an alternative transportation system. The pedestrian could then access a new function.

Naturalizing Consumption space

"...the reference to the body (the 'modular'), along with the figures and the promotional pattern, serve literally to 'naturalize' the space thus produced, as artificial as it may be." The two pictures emphasize the notion of representation as the architect's object of aspiration, where it no longer is about the building itself, but more the way in which the architect represents it.





new raouche shopping center: consuming the code / final year project - design phase spring '02

Following my thesis-analysis, I took the New Raouche Shopping Center as my site of intervention, coming to the conclusion that the failure of the shopping center was not due to its location and context but rather to its concreteness and physicality. The area has transformed from an old suburban context, to one of luxurious apartments, supermarkets and malls, yet the building's presence is still disregarded despite its prominent scale. The amount of concrete in the building became the shaper of a micro-economy, detached from class/real-estate values, and causing a punctual yet permanent class-drop within its context, contrasting with the development of its surroundings.

Intervention strategy Taking 2 of the adjacent lots as specimens of intervention which could eventually apply to the other 5 lots, acknowledging the ability of the building to functionally transform.

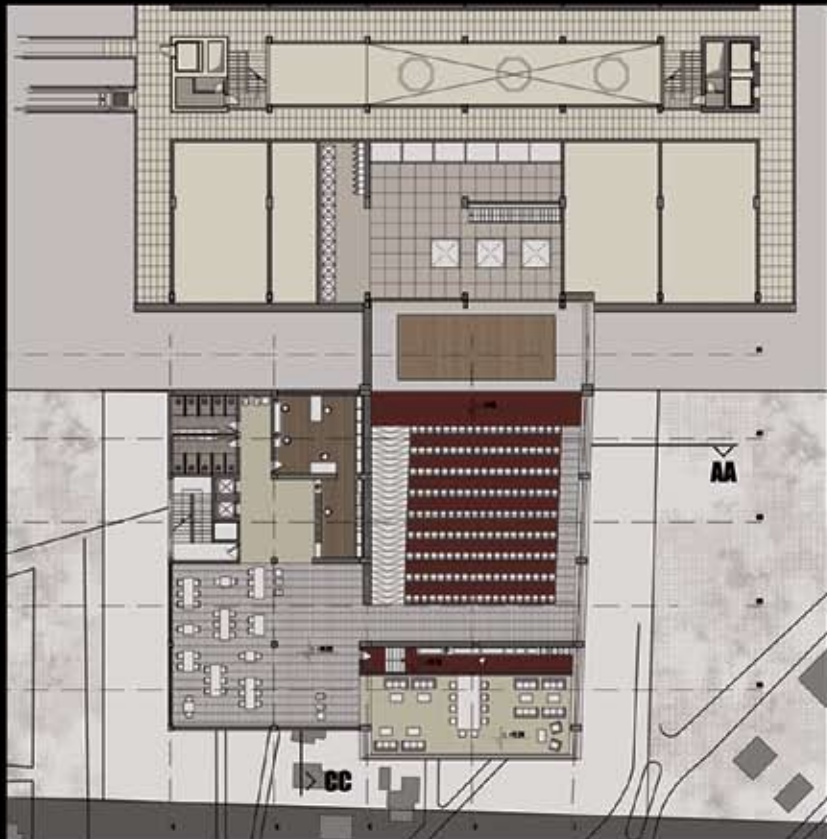
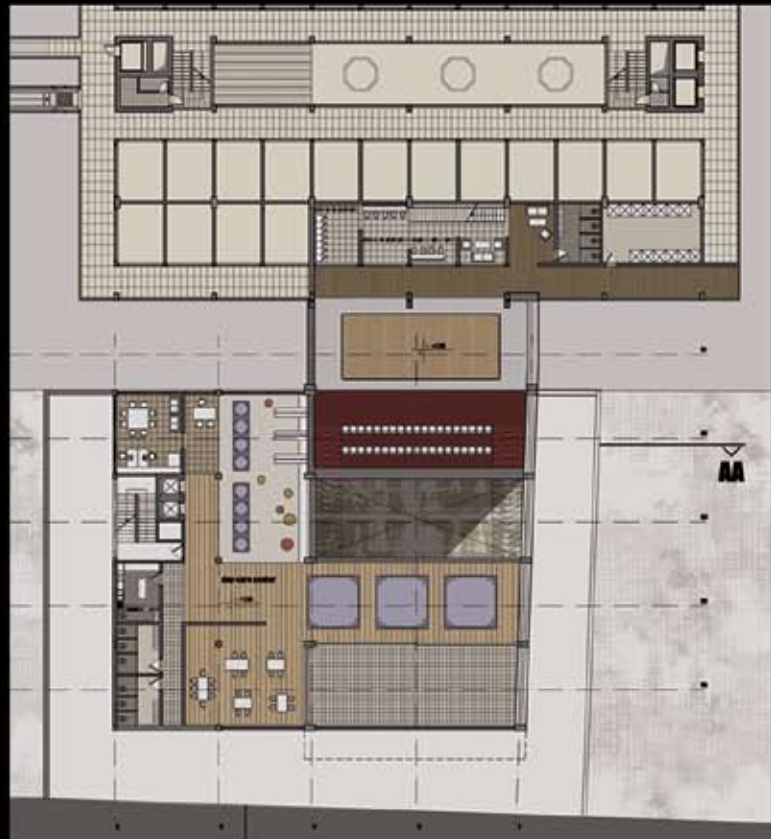
Plugging external programs into the building, using existing facilities, yet triggering new spatial conditions, still leaving way for spatial-appropriation, and using left-over spaces while redefining the old boundaries of the building through expansion joints.

The role of those 2 interventions is to involve the upper classes on site by transforming the building into a service-building, in complementarity rather than competition with the surrounding: services provided by the building, shaped by middle and lower classes, are provided for higher classes and surrounding operating systems. Using the adjacent site would allow proximity between the new users and the old ones, where the interventions emphasize the concealment of the building, where all the illegal activities persist.

Intervention 01 Combines 2 split programs: A beauty-parlor, hair dresser, diet-clinic, and gym catering for the female upper-class in parallel to a car-rental and showroom, a restaurant, and a taxi-station. Other types of services such as a maid-agency, an escort service, a body-guard training center, an expansion of the wedding ballroom, a scooter delivery-service throughout the building, were also implemented as internal services, reflecting the communal "needs" yet through controversial juxtaposition. The building's scale also allows for major parking facilities, as well as storage for the surrounding malls.

Intervention 02 Caters for the students of the area because of the large number of schools:

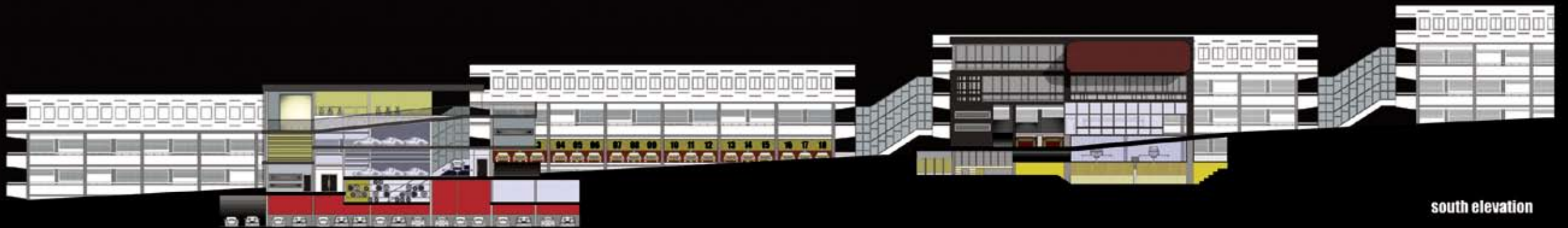
auditorium, sports courts, exhibition space, day-care center, internet-café, private lessons; always emphasizing the service zones such as backstage, workshops, stationery... within the existing structure. A car-wash and a mechanic also infringe onto the service-zone, due to the fact that the key income providers of the building are the drivers of both the shoppers and the students.

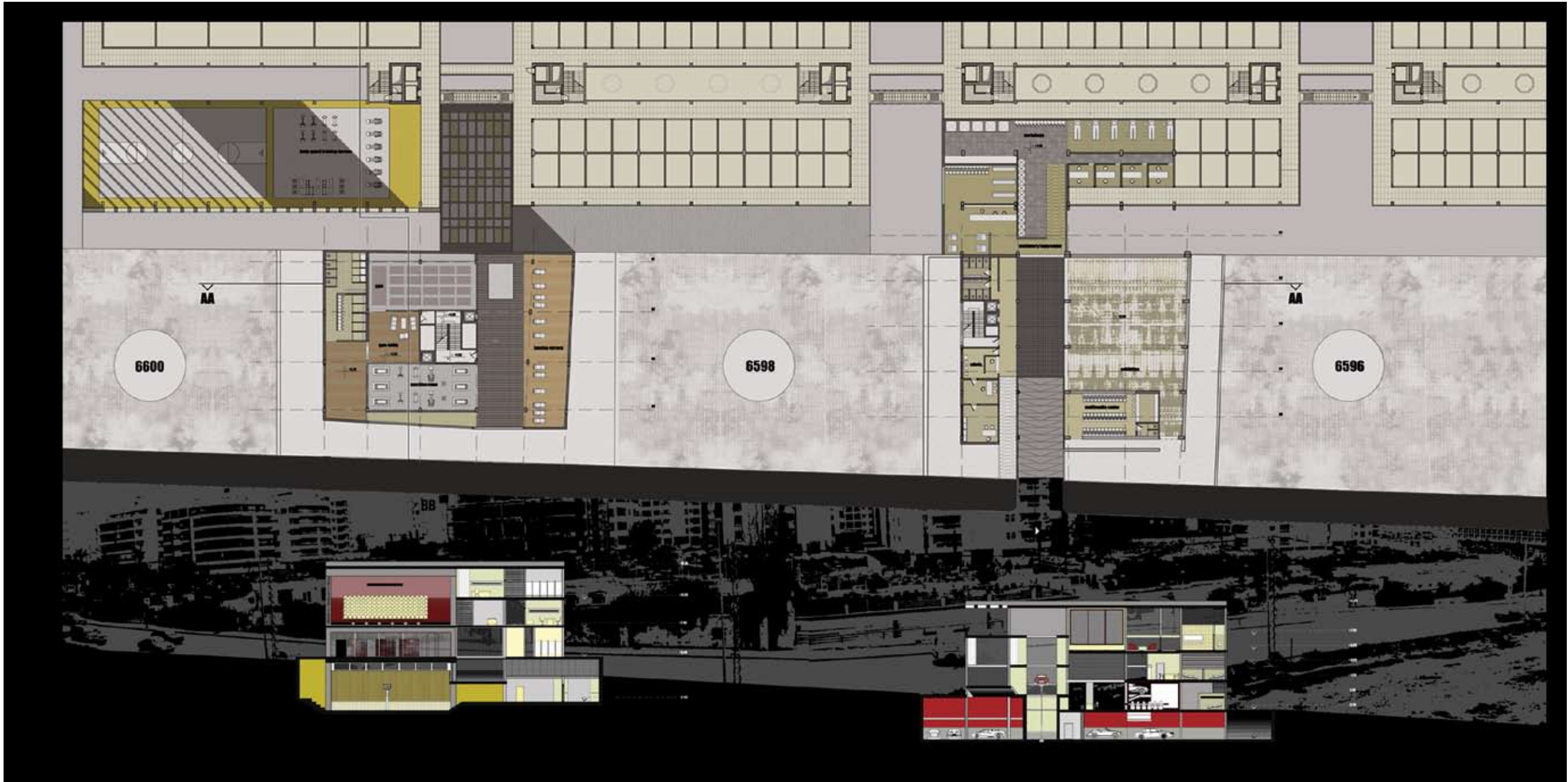


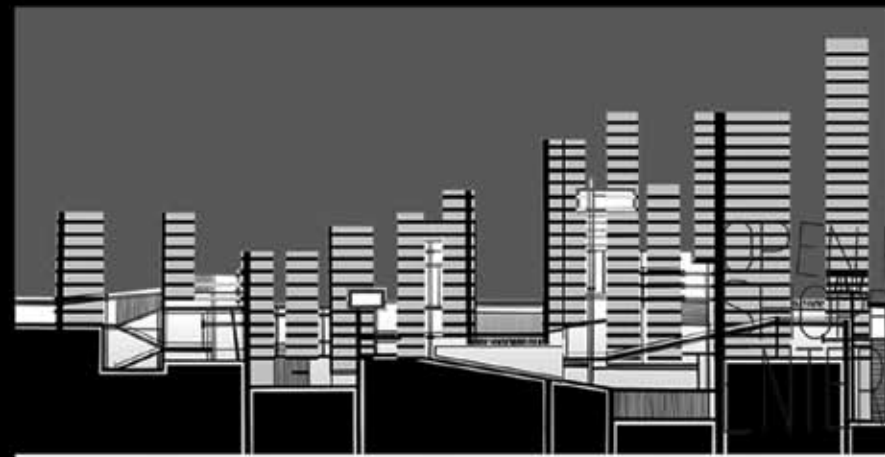
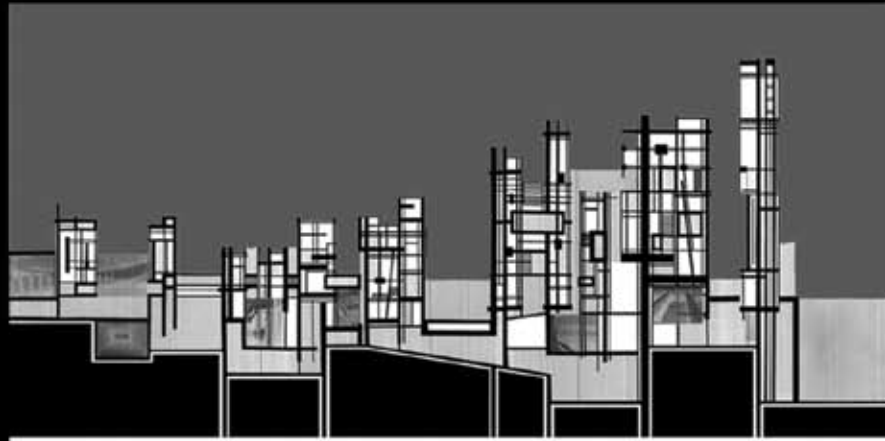
section C-C



section B-B





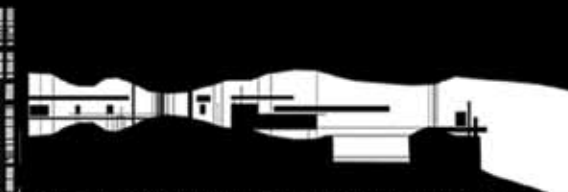


urban project in al-makabb, beirut processed architecture spring '02

An architectural-scale intervention with urban concerns - creating a microclimate and defining an infrastructure that allow the emancipation of architectural form from the hold of convention. possibly in seeking to design with a new kind of urbanism in mind, re-examining the relationship of figure/figure figure/ground. challenging reality/fantasy and present/memory through the introduction of an alternative graphic language.



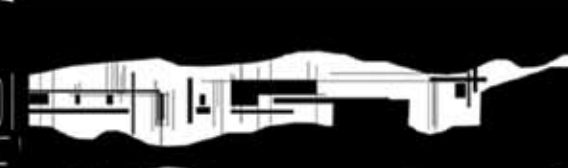
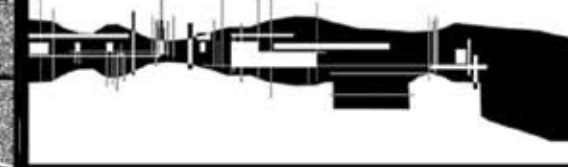
exploring figure/ground, blur, class, height relationships, voids/mass, urban framework 1/4000
open spaces, water infiltration, densities



these initial sections through the site explore building levels, heights and positioning, then interpreted as blur-instances:



architecture at a smaller scale: in-between/within/above/below the mass of buildings



model 1/4000

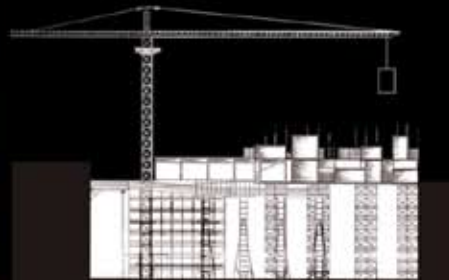
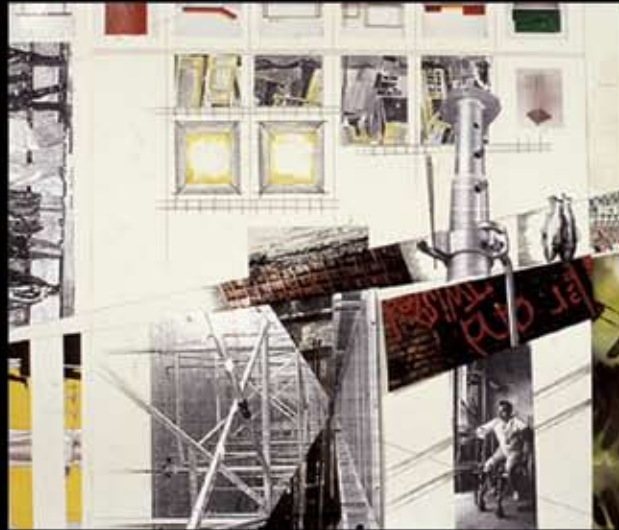


overlaying solid and ground



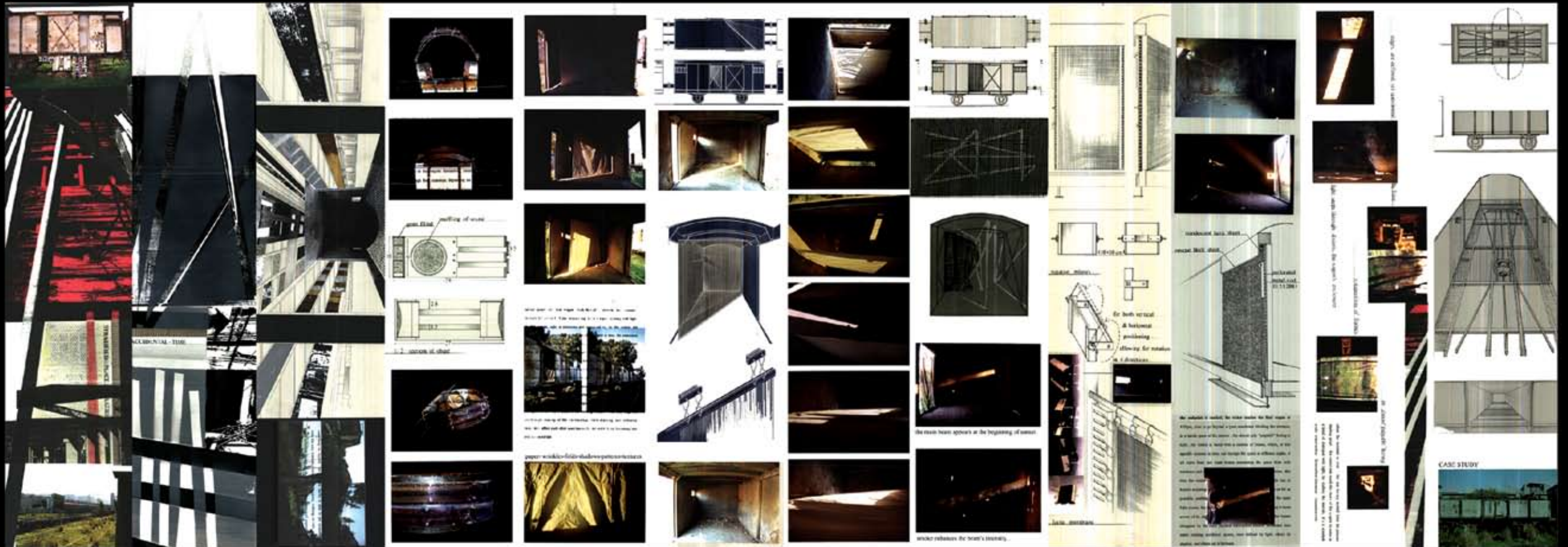
3D interpretation of the pattern





entropy - from the book "formless" - a word, a site - fall '00

first, an object made on the basis of my interpretation of the definition of [entropy] in the book "formless". kaleidoscopic in its chaotic uniformity: increasing and irreversible process, randomness & disorder reaching purity & uniformity, optical continuum - break of boundaries, simulacrum/masking of reality, constructing one's own entropy. the object is then thrown on a site in tabaris, a residential/university area, its fabric, a mixture between old traditional houses, and newer tall buildings. the lot is under construction and the clash of word, object and site resulted into a call-housing scheme for students and homeless, based on 3 cell-modules. the whole construction uses the once temporary structure of the site, as its own structure, and existing formwork and scaffoldings as construction material. it is in constant growth, entropic too, in a way... the cells add up with every new-come.



1. site-object

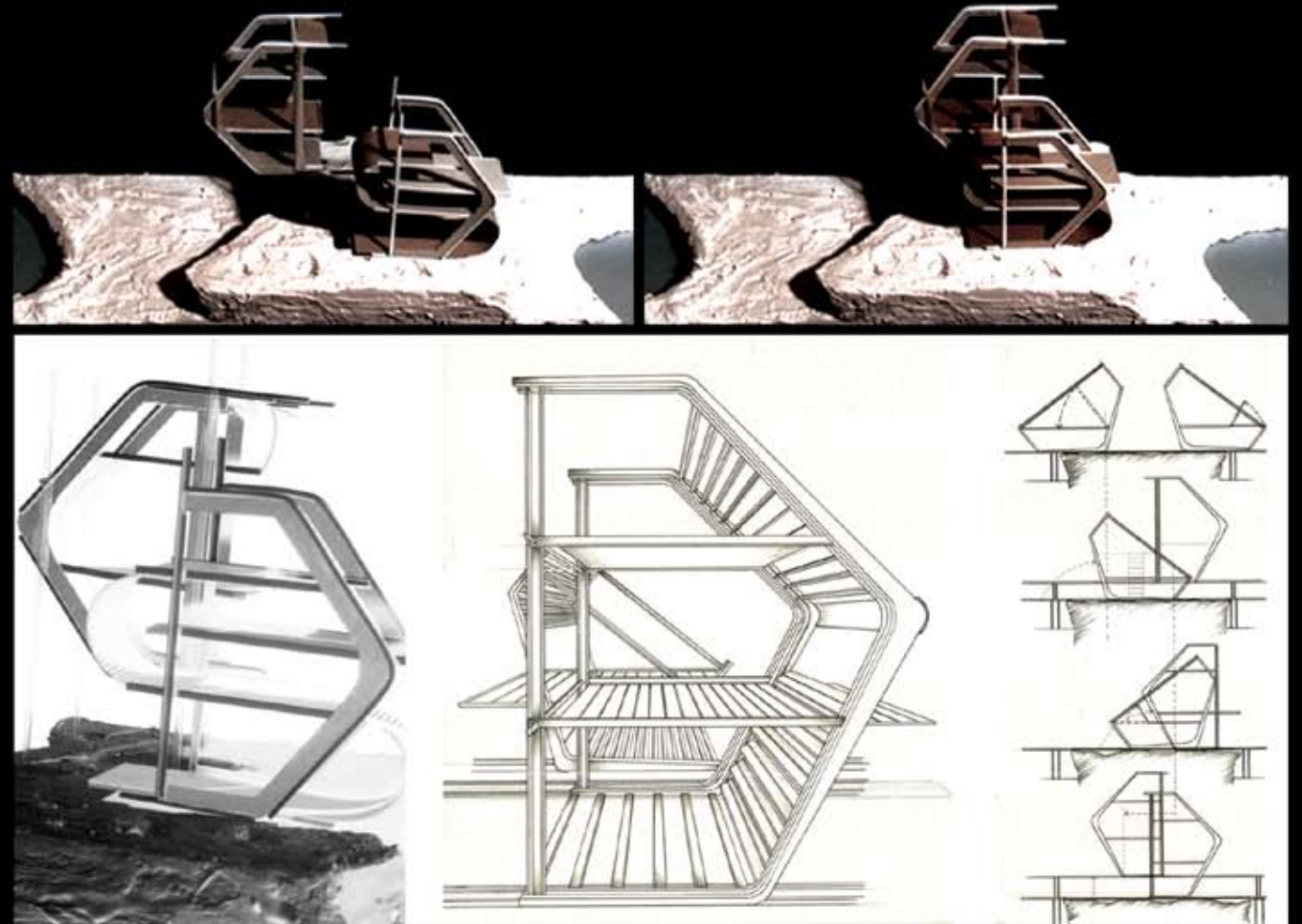
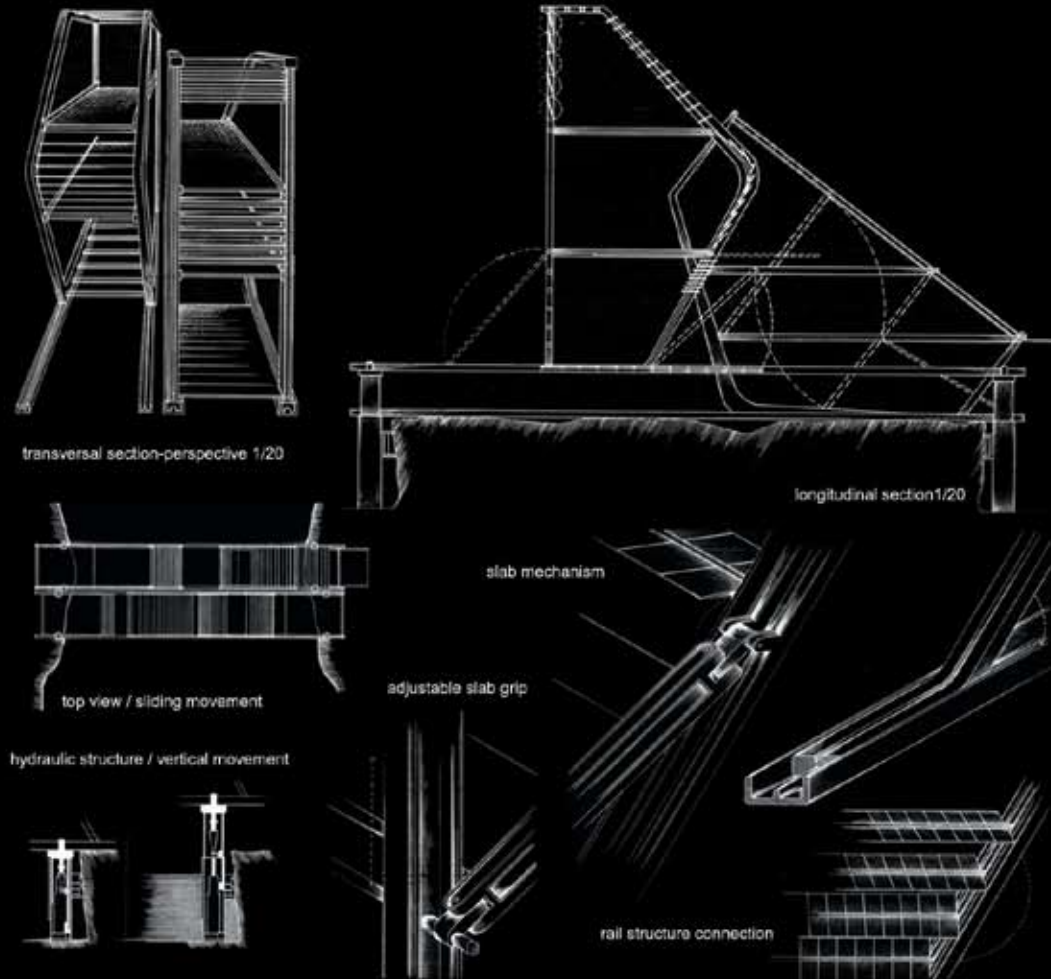
an object reflecting my reading of the site sound/accentuated perspective. stratified and elongated side-ways creating a depth of field emphasizing the fading qualities of the perspective created. the site was very calm: suggesting false inertia except for my footsteps on the grass, in a wagon, on top of the platform, and between the rails...the site was completely static, in frozen movement. the object therefore tried to simulate these two effects, perspective and footstep-sound simulation. but as a result it seemed merely to obliterate the eyes and coupled with the muffling of the ears caused by the object, it somehow triggered a certain awareness of the body in its surroundings, a partial awareness of the senses brought the site back to me.

2. wagon 01: mapping light

initial point: the first wagon initiates the "journey" at 4:15 pm. in that wagon, light is perceived and conceived of, by the visitor, yet unreachable at that specific moment in time. the awareness of it comes from the moving shadows, from the wind, and the constant shiver of the thin paper... as time passes, the light beam crosses the panel and reaches the visitor's side of the wagon. this is when he or she can start using it: mere awareness of light in the space becomes interactive, in a manipulable state. the paper takes a new dimension, determining different depths to the wagon, concealing parts and revealing others. what used to give a see-through framing of the surroundings, starts masking and reshaping them.

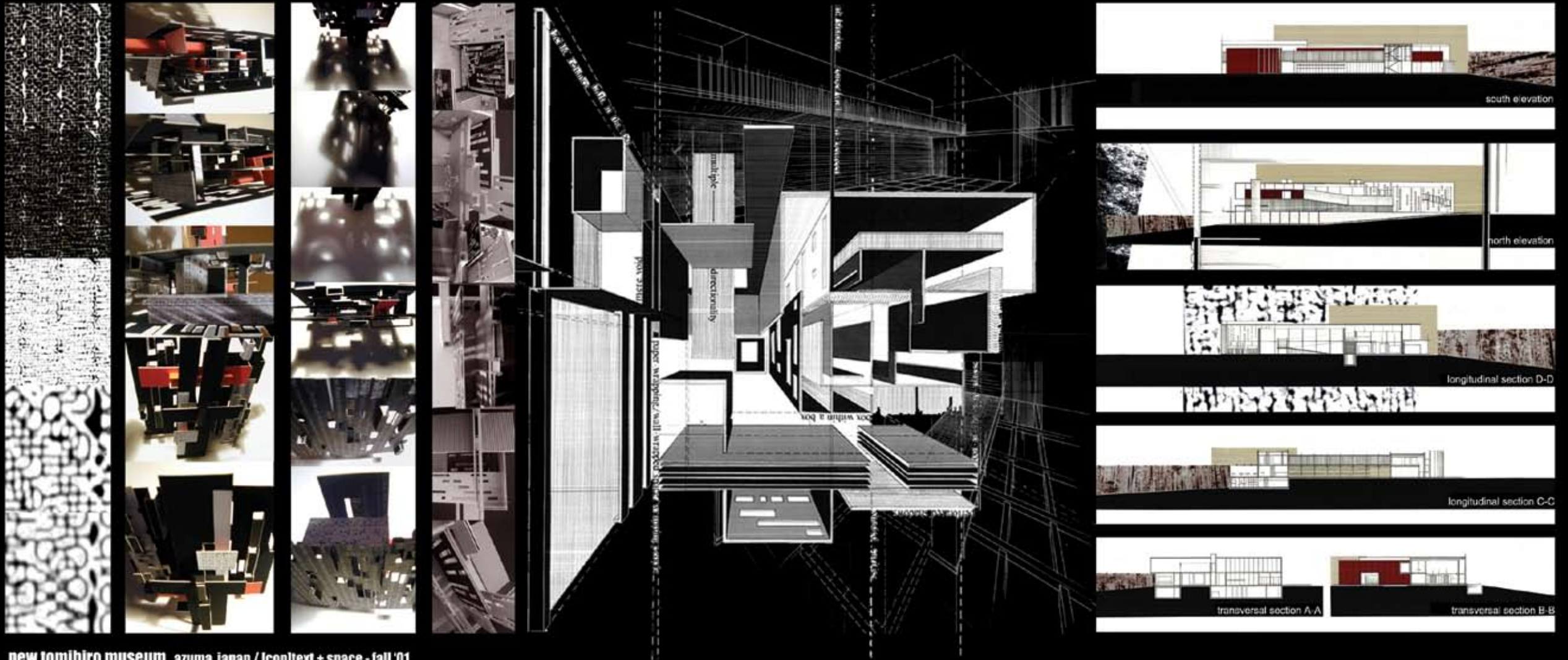
3. wagon 02: intersecting light

endpoint: the visitor reaches the final wagon at 4:20pm, tries to go beyond a lycra membrane blocking the entrance, in a tactile quest of the interior, the almost only "palpable" feeling is light...the visitor is faced with a number of beams, which, at that specific moment in time, cut through the space at different angles. it all starts from two main beams penetrating the space from both windows and reflecting one after the other on several mirrors. this time the visitor is able to affect the space by stepping in as far as possible, pushing through the membrane, and intersecting the main light source: all the other beams disappear by the mere physical interruption caused. accidental time starts creating accidental spaces, ones defined by light, others by shadow, and others yet in between. when the moment is over – the sun having moved from its precise starting point – the visitor reaches the chore of the wagon to enter in a kind of dialogue with light, by shifting the mirrors; it's a constant cycle: construction – destruction/alteration – reconstruction.



II. tide(out). chekka sea-side - Imicro-architecture: a new proposal for a new lifestyle! - spring '01

the particularity of this site is its surface – the effect of the sea, wind, waves and most of all the tide, in eroding the ground in a crater-like pattern, they give its surface a very "lunar" quality. these craters look interlinked - as if the water communicated between them, one filling the other – and recall the mirrors of the railway-installation, acting like "virtual holes" implying the existence of something beyond them, with the light, rather than being reflected, seeming to perforate the surface. another common point is time – the time factor is here just as important as it was in the installation, for it is strongly dependent on the moon, the cause of the tides: when it is full, or new, at the end of the day, or in winter...tides are caused by the gravitational attraction of the moon and sun occurring unequally on different parts of the earth. this becomes an event, involving spending time on site to experience a specific moment, looked forward to by a certain couple, it is a struggle between predictable and unpredictable. they await a certain experience, different everytime, depending on the tide, the wind, the sun, the waves, and the individuals involved in it, all affecting it differently. this builds up a strong awareness of the physical surroundings, and the changes that occur in them, unnoticed. two individual private structures, a hideout for two persons to inhabit them during long hours of the day, only rocked by the movement of the waves. by the action of the different factors, the structures elevate to different levels, rotate, or move linearly, affecting each other spatially, and more importantly affecting the intimacy of each individual. yet the couple is only granted "elevated intimacy", with the help of the moon, in the event of a perfect tide.



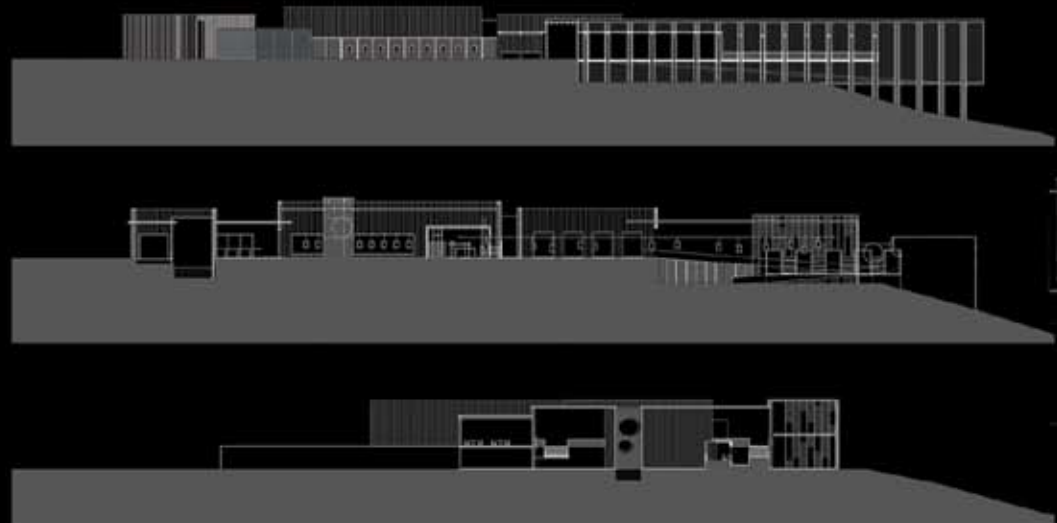
new tomihiro museum_azuma, japan / Icontext + space - fall '01

International Design Competition for the New Tomihiro Museum in Azuma, studio divided into 3 phases: text/personal space/new museum displaying Tomihiro Hoshino's aquarelles and poetry.

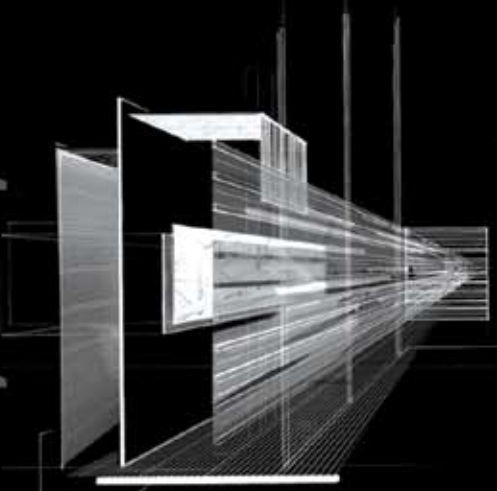
Space from text: in this case, a text in braille superimposed to "the unnamable" by samuel beckett. the braille intentionally loses its primary meaning, tactile language becomes texture.

[tactility] a play on superposition first occurs similarly to the first phase where braille and text are superimposed in an irreversible way: the museum is superimposed on 3 existing factories, museum/existing structure complete each other – the museum imbricates itself - what's in-between is the space of the process of transformation – the workshop.

[museum/mausoleum – museal]: the museum's temporality is questioned since it holds, rather than objects of permanent value, objects with expiry dates, "stereotypical aquarelles". the ruin is fantasised to the extent of housing the exhibition spaces, the most "susceptible" structure shelters the museums' valuables, in an eroding environment; paintings' timelessness vs. architecture's ephemerality - housing objects in the process of dying – banalising the painting into commercialised ready-mades.



transversal section



play on exhibition skins



ground floor plan



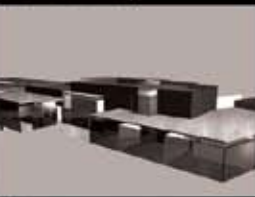
wrapping perspective



from the lake: external volumetry



white space: linking ink and paint on canvas



looking onto the administrative circuit



site on museum/museum on site: spatial erosion



different heights: wrapping skins



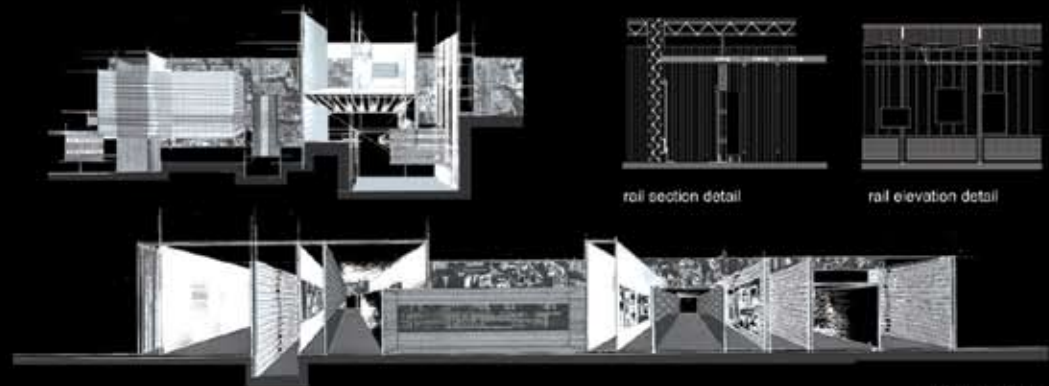
revealing skins/in-between space/mere voids



ramp piercing through the exhibition space



box within box: containment rather than adjacency



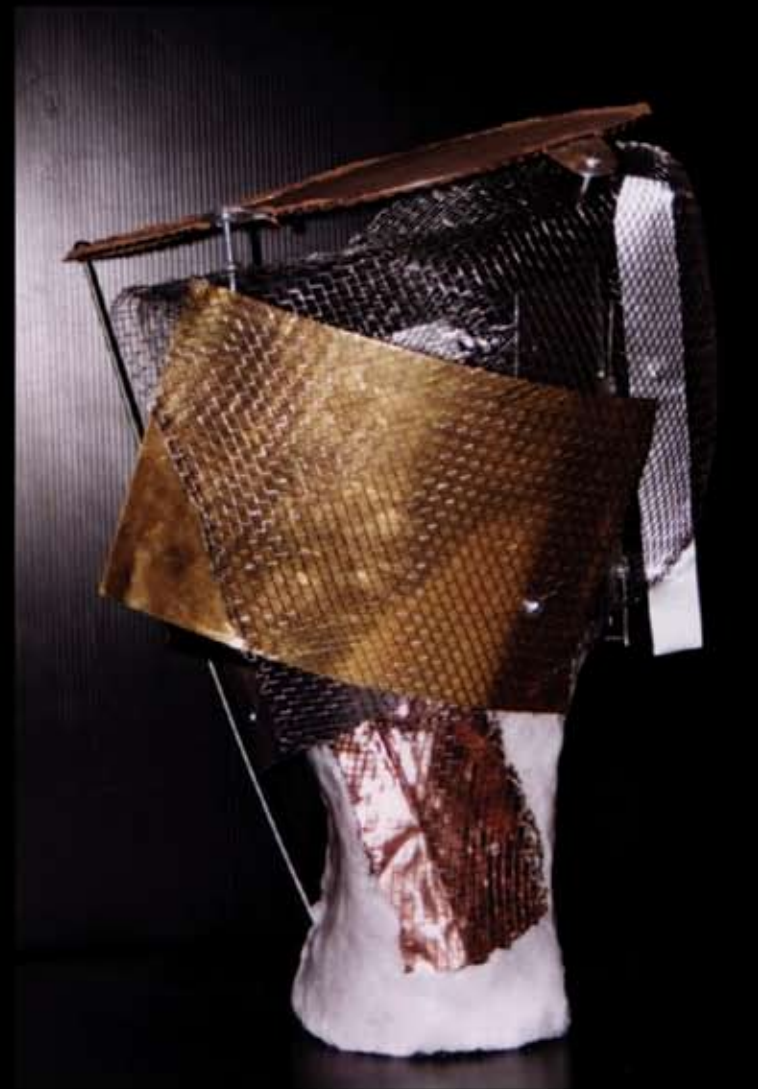
rail section detail

rail elevation detail

collage-sections

new tomihiro museum - azuma, japan / international competition-groupwork / Icontext + space - fall '01

the erosion that is present on the level of the site's topography and the factories' skins instigates the intervention of the new museum with an eroding force applied on the dormant structures. as the old urban fabric of the site re-emerges from beneath the lake, the old factories erode into the museum. tomihiro's latent force was discovered in his paintings through his disabled body: the museum is the source of this new wide spread cultural production in which it becomes the instigator of a new latent force contained in the old factory's ability to convert into the museum. its spaces start as confined in the factory proper to be gradually scattered outwards and downwards to the lake. simultaneously the skin emerges from within and breaks out while wrapping the place. through recycling the skin of the existing structure, a new understanding of the mundane is brought out in order to induce a revitalization using an international input, that of the new tomihiro museum of shi-ga. a new form of cultural production that aims to emphasize the social values of the town is injected within the existing buildings. the generic industrial production of the factory processes a raw material to its final package. similarly, the central workshop refines the raw talent of amateurs into a generator of shi-ga paintings: they paint in the workshop to exhibit in the temporary exhibition. their work is fumigated and then sold in the gift shop. inside the skin, the painting is no longer emphasized as an item detached from its production, but as a final step within a sequence revealing the process and ending with an exhibited storage. this now, a zero-space, irrelevant to the museum as a process is timeless as a record of past movement on the aging walls. a certain awareness of the process of painting production as well as that of their manipulation, happens throughout the museum, overlapping with the users' circulation. a relation of stillness vs. movement occurs in the spatial collapse of the still painting, the moving video image, and the moving painting hung on rails.



object of desire

freestanding object

scale 1:1

discovering spatial relationships, testing materials' compatibility, designing fixture-joints

materials used: copper, aluminum, wire-mesh, wax, nylon, metal rods



direct carving from plaster mold
adaptation of a sculpture by henry moore



multimedia - "squeezer"

100X70cm paper on wood
charcoal/pencil rendering/ink

an exploratory process that navigated through diverse technical and theoretical aspects of architectural drawings. meticulous as well as impulsive; two opposite tasks at the same time, that of the surgeon's technical and intimate precision on one hand, and of the magician's intuitive elusiveness on the other.

