



TWO BUILDINGS FOR TOKYO

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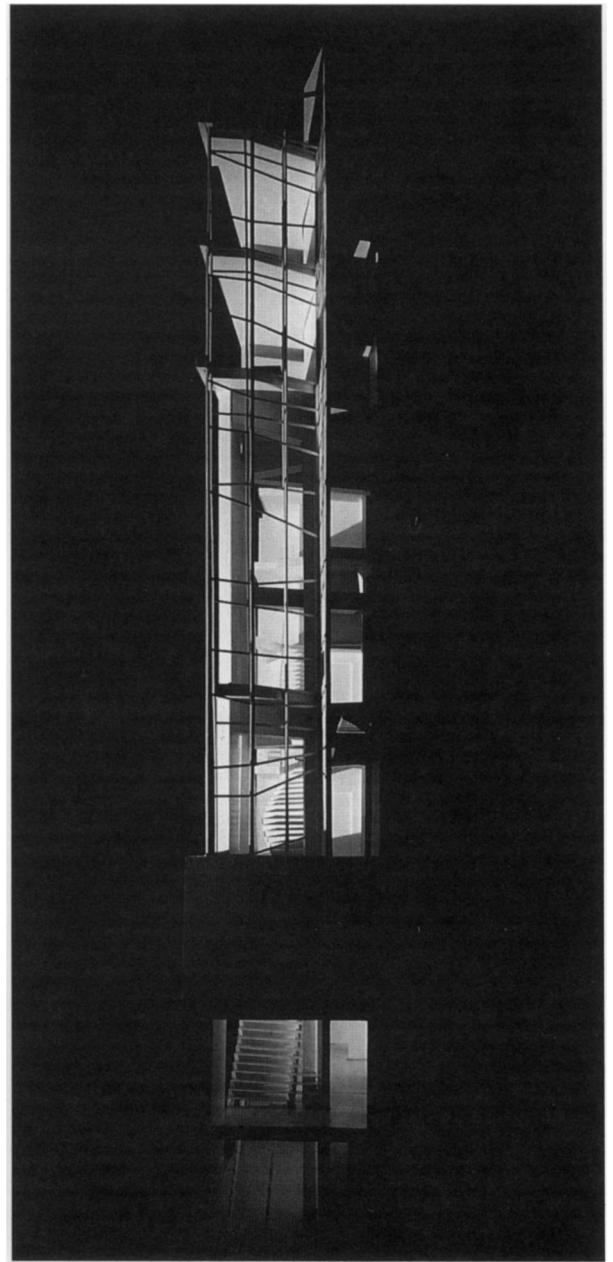
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Zaha Hadid



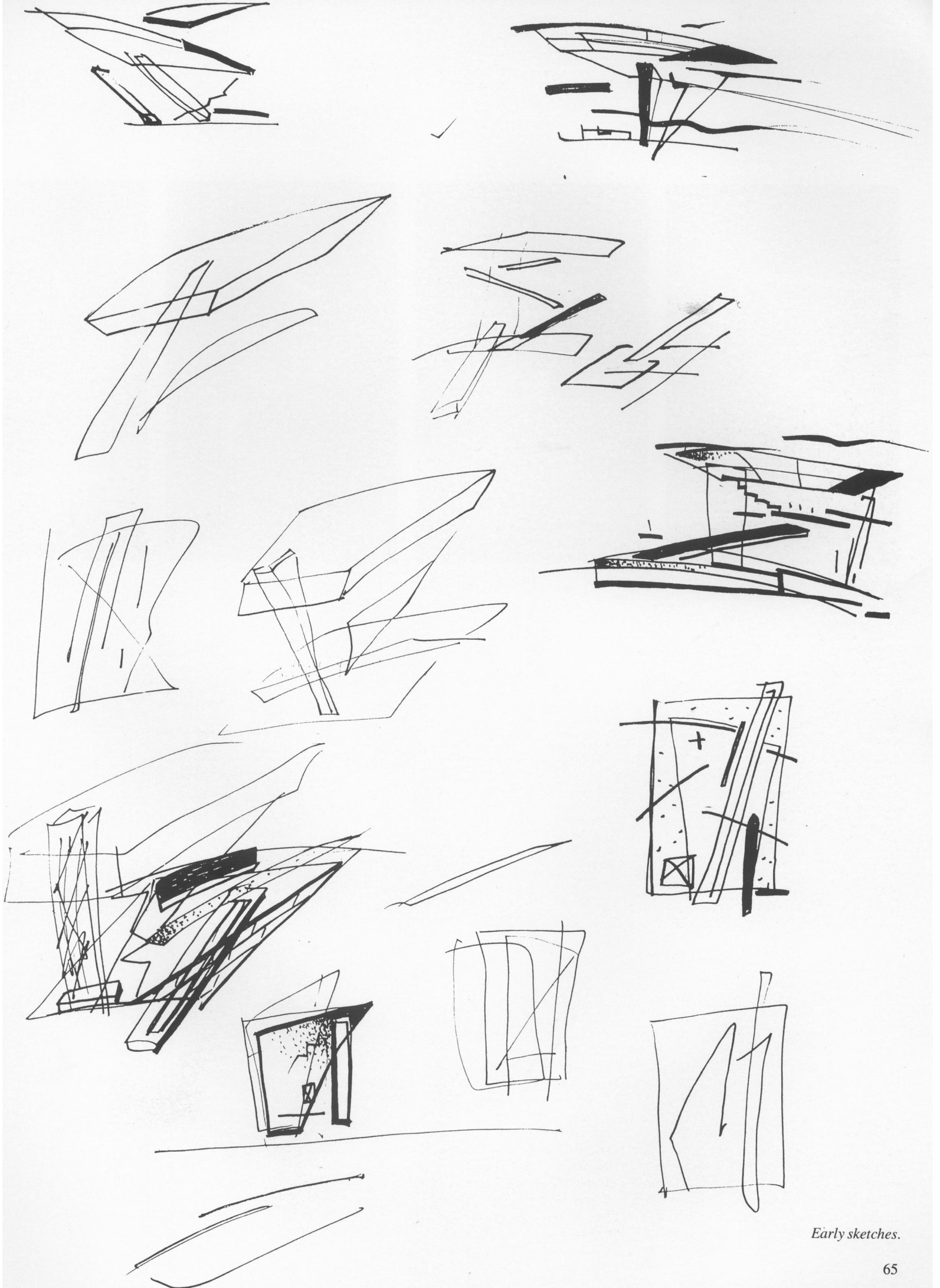
TOMIGAYA PROJECT

In 1986 we were invited to participate in a competition for an office building in Berlin. The site, in essence no more than a fire wall, was so highly compressed that a billboard seemed the only imaginable solution. However, these constraints led to the development of a new strategy of 'releasing' space, and the idea of the building as a compressed sandwich. When asked to design two buildings in the extraordinarily dense and congested city of Tokyo, we were faced with similar conditions. The Tomigaya project is on a 12 by 15 metre site in a cluttered residential district. Composed as a series of suspended horizontal spaces and vertical elements interlocked by the spiralling motion of stairs and cantilevered platforms, it is a building in which the volume acts as a void. A delicate glass pavilion open on three sides floats above the open ground plane, which peels up and pulls away from the west corner of the site, to reveal a light court and a staircase to the lower level. This is a 6-metre-high volume with sloping walls and a ceiling gently curved to admit light from above. An elevator core, which acts as an anchor, along with two steel blade columns, one of which acts as a prop, extend upward, piercing the ground plane and lifting the pavilion upward.

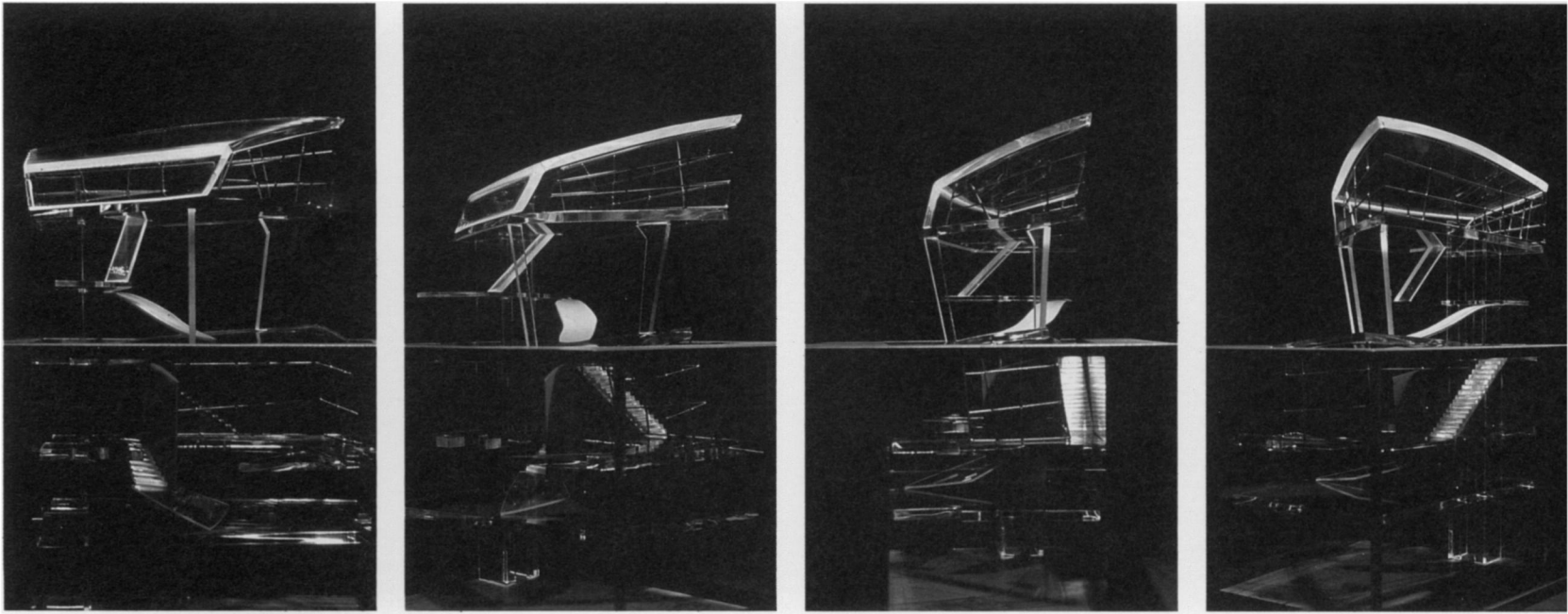


AZABU-JYUBAN PROJECT

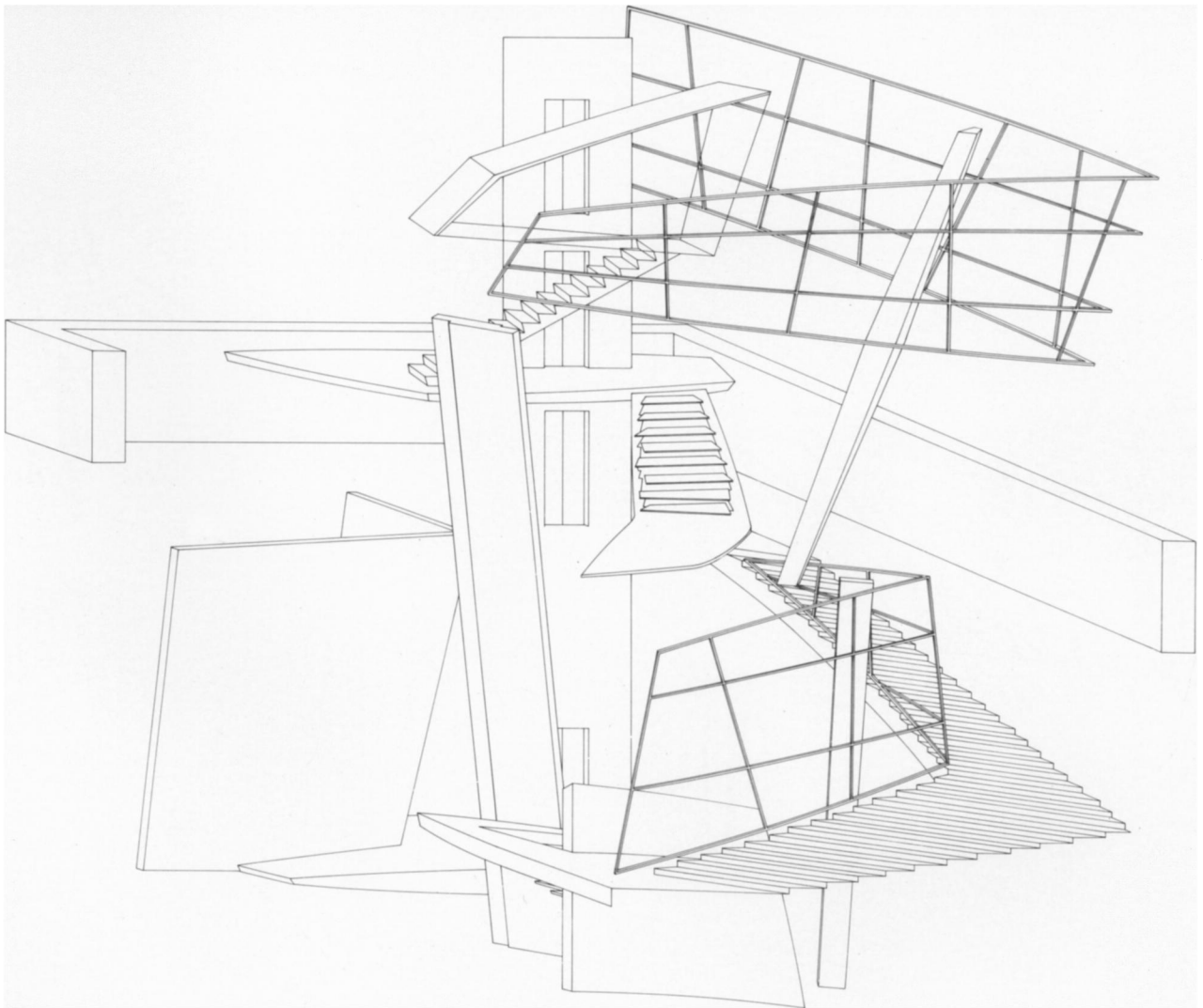
Wedged into a canyon of buildings, on a 4 by 16 metre site near an intense commercial district, this project deliberately exaggerates the peculiarities of the site. A 40-foot metal 'blade', or wall, slices into the atmosphere, while spike columns clad in mosaic tiles pierce the earth. Wrapped around the elevator core at the rear of the site is a sharp reinforced-concrete boundary wall. These two walls are separated by two glass curtain walls on the street elevation, which appear as transparent boxes suspended clear of the floor slab. Gently tilting towards the street to accommodate the increase in floor-space of the successive storeys, they rise up to form the parapet walls of the terrace above. A fibre-glass canopy is cantilevered above the entrance, and a roof canopy is cantilevered out over the city. The interior is a 3-storey space 2.5 by 12 metres.



Early sketches.



Model.



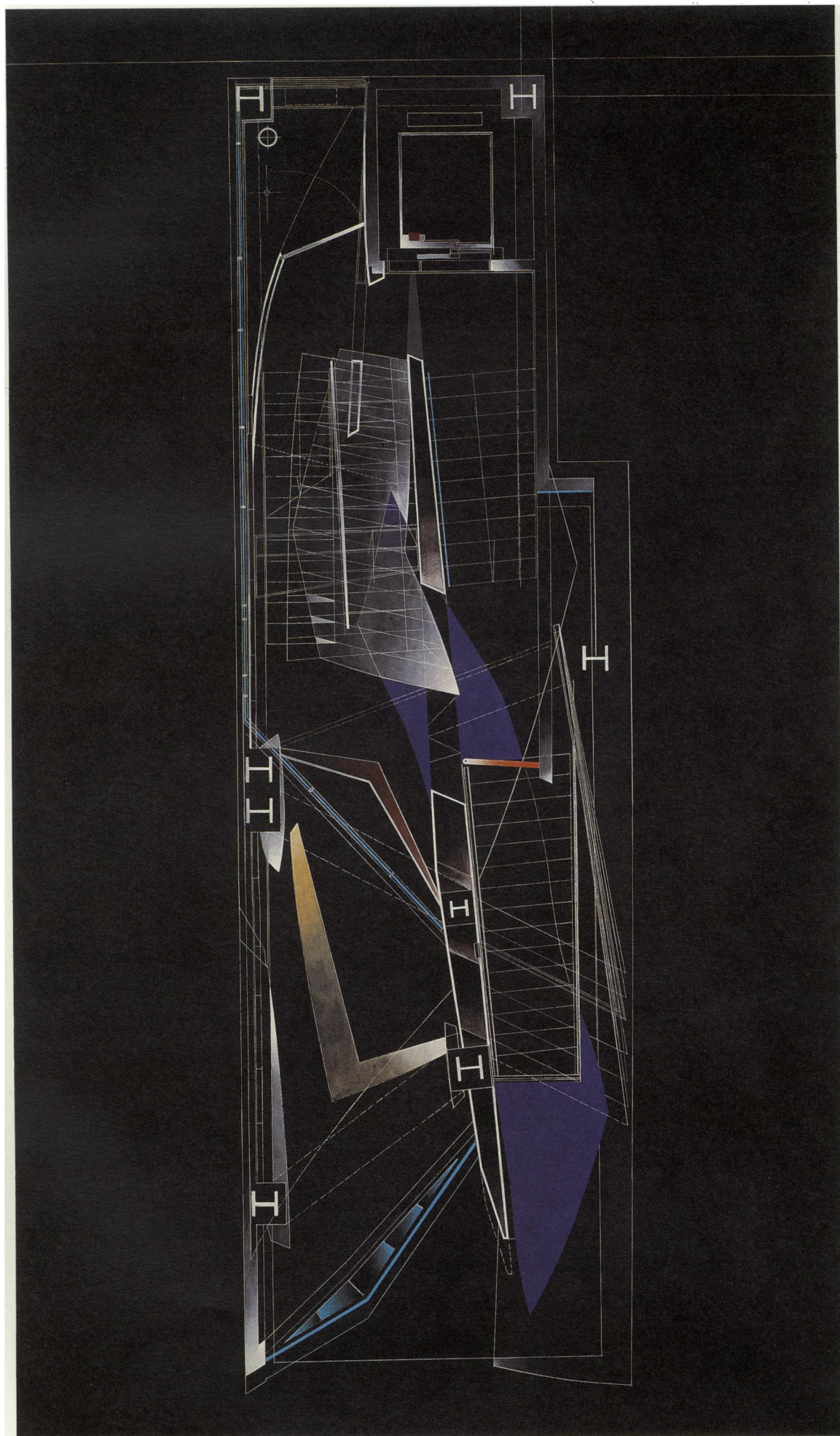
Circulation elements.



View through the pavilion towards the pit.



Composite plan.

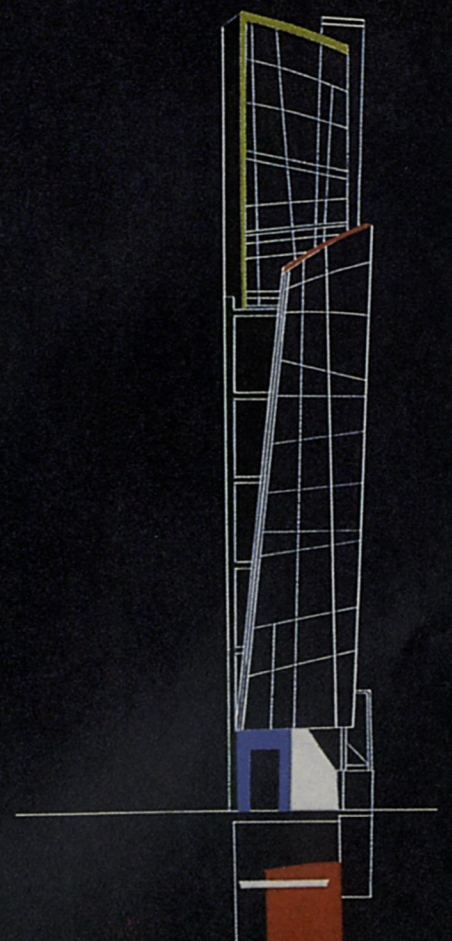
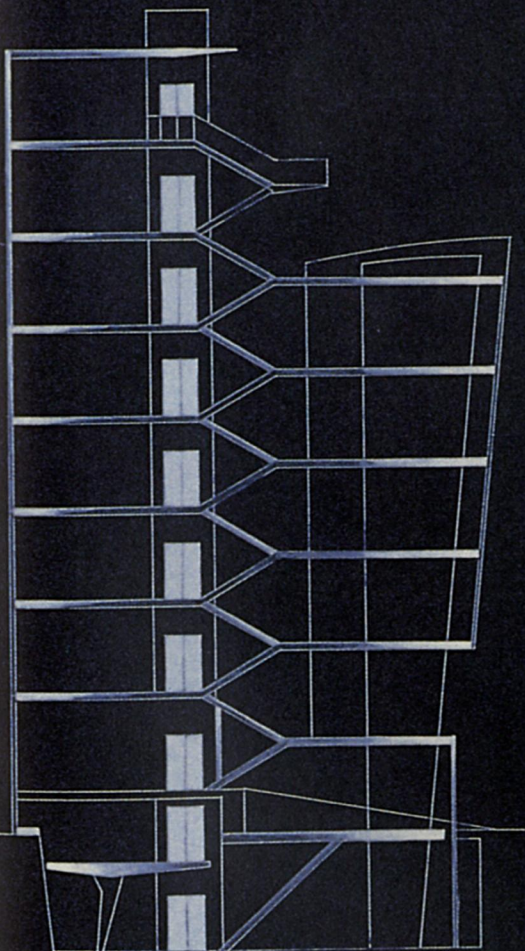
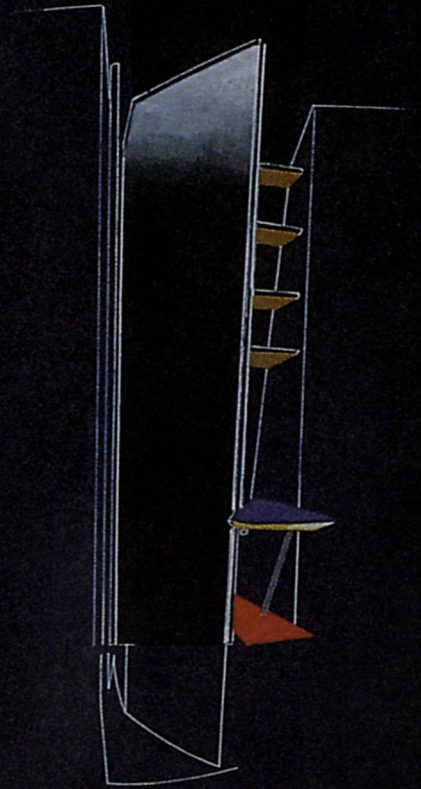
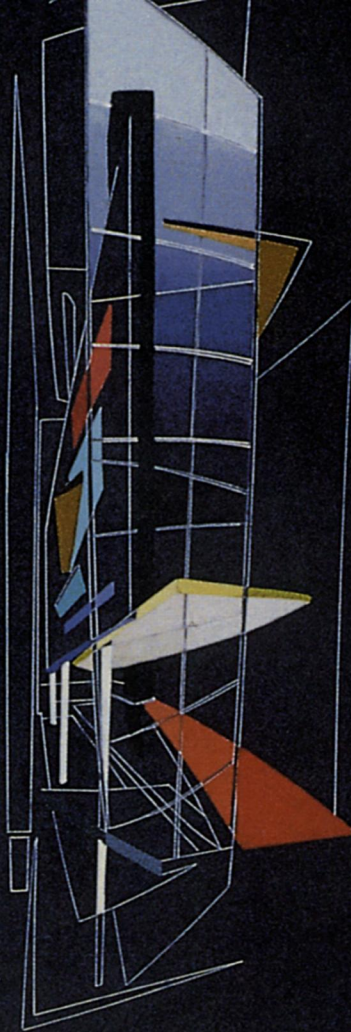
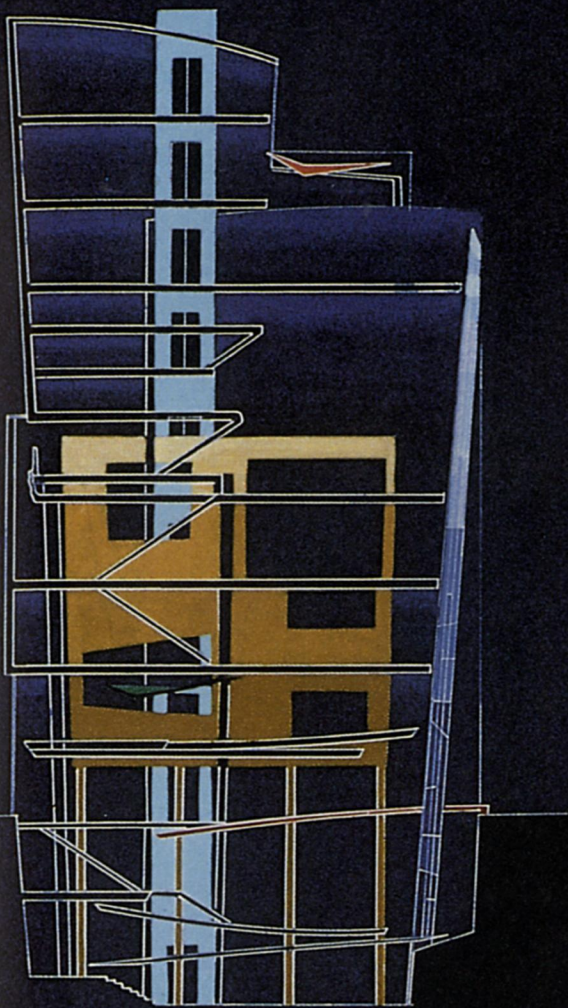


Composite plan.











**TOMIGAYA AND AZABU-JYUBAN
PROJECTS, TOKYO**

Zaha Hadid with

*Preliminary Design: Michael Wolfson,
Brenda MacKneson*

*Detail Design (Tomigaya): Satoshi Ohashi,
Alastair Standing, Signy Svalastoga*

*Detail Design (Azabu-Jyuban): Satoshi Ohashi,
Alastair Standing, Michael Wolfson*

*Team: Paul Brislin, Nicola Cousins,
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Erik Hemmingway, Simon Koumjian,
Paivi Jaaskelainen*

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Photography: Edward Woodman

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Ove Arup & Partners*

*Structural Consultants, Tokyo: Orimoto
Engineers*

*Mechanical Consultants, London: Ove Arup &
Partners*

*Mechanical Consultants, Tokyo: Ushio Design
Office*

Lighting Consultants: TL Yamagiwa Laboratory

Client: K-One Corporation

Co-ordinator: Archimedia, Masaaki Sekiya

Street perspective.