

# International Design Workshop : Re-Design of the Landscape of the North Shinagawa District

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(出版者 / Publisher)

法政大学大学院エコ地域デザイン研究所 / Laboratory of Regional Design with Ecology, Graduate School of Hosei University

(開始ページ / Start Page)

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(発行年 / Year)

2008-05-31



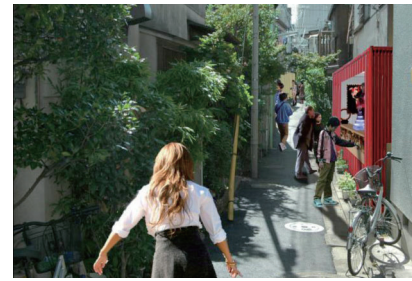


# International Design Workshop

Re-Design of the Landscape of the North Shinagawa District

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国際ワークショップ報告書 / 北品川地区の風景の再構築



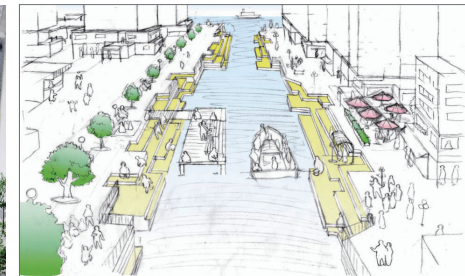
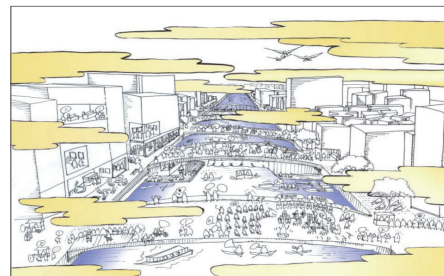
# INTRODUCTION

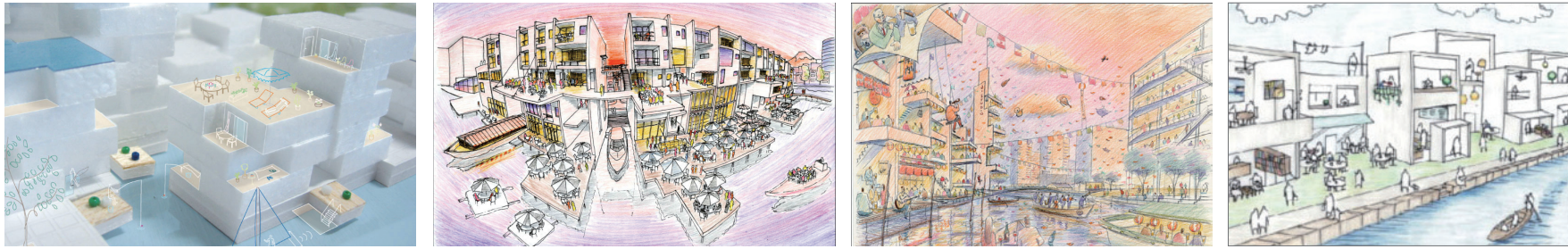
From October 30th - November 3rd, 2007, Symposium and Exhibition for Italy – Japan Workshop were held at the Italian Cultural Institute in Tokyo. The theme of the workshop was “Designing New Landscapes” and it was configured by the projects from Italian and Japanese Schools of Architecture.

*The workshop is based on the participation of three schools of architecture from Japan and three from Italy. The aim of the workshop is to produce the design of new sustainable settlements in the landscape. The comparison between the work done in Japan and Italy will not be limited to examine the different contexts, but will try to appropriate landscape as a tool for design rather than a limitation or a constraint. The very different cultural contexts, however, require focusing on a series of problems and themes, such as the notion of landscape, that of environmental sustainability, the experimental approach to contemporary urban transformation, and finally the scale and focus of the projects proposed. The themes chosen by the universities confirm that paying more attention to landscape does not mean simply to be concerned with the impact of the project (its size and form). The priority is rather the interpretation and representation of the landscape in which they intervene. The exhibition at the Italian Cultural Institute in Tokyo will coincide with a seminar involving the faculty and students responsible for the projects. The exhibition will travel to the Italian universities in the following period.*

(Quoted from: Program of the Symposium and the Exhibition)

Hosei University, Architectural Field, Graduate School of Engineering, has participated in the workshop. 54 graduate students, 12 professors / lecturers,



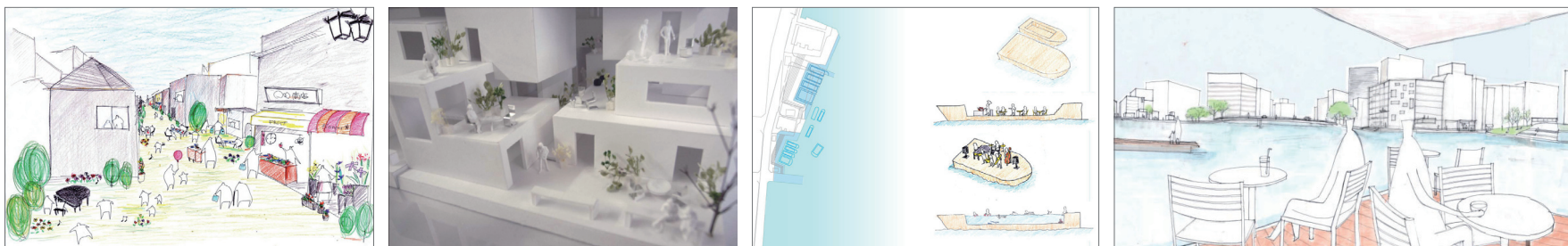


and 4 teaching assistants were the participants of the workshop. The theme of the project from Hosei University was “Re-Design of the Landscape of the North Shinagawa District”. 13 groups that belong to four studios have proposed architectural designs.

The theme of the project was related to the research topic from the Laboratory of Regional Design with Ecology, Hosei University (LRDE), which aims to verify the use of waterside urban spaces. For LRDE, Tokyo is a main research subject, and Shinagawa District, where a mixture of old and new water spaces exist, is a place in need of major attention.

13 projects are considered to be the approaches of Community Based Architectural Design, which is to realise urban activities with water or alleys. In the Edo period, a vivid urban life with water spaces was depicted in UKIYOE (traditional paintings). It seems a life with water became less important in these days. However, living spaces with water or alleys are re-designed here. Architectural drawings on the top and the bottom of the previous and this page, describing the lively activities of people, are the UKIYOE of the 21st century.

Naomi Ando  
 Researcher, Laboratory of Regional Design with Ecology  
 Professor, Hosei University  
 Director of the Shinagawa Project 2007





# Acknowledgment

Symposium and Exhibition of “Designing New Landscapes” was organized by the University of Chieti-Pescara, Embassy of Italy in Japan, Italian Cultural Institute in Tokyo, coordinated by Professor Alberto Clementi (Università di Chieti-Pescara).

The Workshop was coordinated by Professor Francesco Garofalo (Università di Chieti-Pescara) and Professor Hidenobu Jinnai (Hosei University).

## **Participated Universities:**

Chiba University, Department of Urban Environment Systems  
Hosei University, Architectural Field, Graduate School of Engineering  
Kagoshima University, Department of Architecture and Architectural Engineering  
Università G. d’Annunzio di Chieti-Pescara, Facoltà di Architettura  
Università degli Studi di Genova, Facoltà di Architettura  
Politecnico di Torino, I Facoltà di Architettura

## **Participants of Symposium:**

Naomi ANDO  
Yuzuru TOMINAGA  
Mutsuro SASAKI  
Katsumi NAGASE  
(Department of Architecture, Hosei University)

Massimo ANGRILLI  
Lorenzo PIGNATTI  
(Facoltà di Architettura, Università G. d’Annunzio, Chieti-Pescara)

Masaru MIYAWAKI  
Ben MATSUNO  
Yasuo WATANABE  
Masato NAKATANI  
(Department of Urban Environment Systems, Chiba University)

Mosè RICCI (Facoltà di Architettura, Università degli Studi di Genova)

Junne KIKATA  
Noriyuki YASUYAMA  
(Department of Architecture and Architectural Engineering, Faculty of Engineering, Kagoshima University)

Franco CORSICO  
Antonio DE ROSSI  
(I Facoltà di Architettura, Politecnico di Torino)

## **Instructors (Hosei University):**

Hidenobu JINNAI  
Kiyotaka DEGUCHI  
Yuzuru TOMINAGA  
Mutsuro SASAKI  
Katsumi NAGASE  
Naomi ANDO  
Masahiko TAKAMURA  
(Department of Architecture, Hosei University)

Toyooki ISHIGURO (PLAN 21)  
Seiichi FUKUKAWA (ARK CREW)  
Masabumi NIHEI (URBAN SECTION)  
Taketo SHIMOHIGOSHI (A.A.E.)  
Yoshitaka TANASE (SANAA)

## **Assistants (Hosei University):**

Motoharu TANEDA  
Keitaro KOBAYASHI  
Yasunobu IWAKI  
Toshifumi SAKAKI  
(Graduate school of Engineering, Hosei University)



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# General Overview of the Project

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The Shinagawa district of Tokyo is located in the center of the city, facing Tokyo Bay. This district has many features, one of which is an important road called TOKAIDO where one of the old main national routes can still be seen. In this place one can feel the traces of the fisherman's wharf, shopping district, dwellings and their lifestyle from the Edo period (17th ~19th century). Another major part of this district in the east part is a series of reclaimed islands and main-land extensions stretching into the Bay, developed in the late 19th and early 20th century. This area has a canal system that spreads through the district into the harbor. On the whole Shinagawa is a very diverse place with various sizes of neighborhoods.

Various UKIYOE (traditional paintings) have depicted Shinagawa since the Edo period. In these works, Shinagawa is depicted with a vivid urban atmosphere complete with mountainous landscapes and the sea. However, today, the image throughout Shinagawa seems to be divided and the old atmosphere has nearly disappeared. In recent years, a variety of urban missteps have been scattered among existing fabric. Even inside the reclaimed land, which is an industrial zone, new skyscraper condominiums and large-scale commercial developments have been appearing among warehouses and factories in the past ten years.

The goal of the workshop is to rejuvenate the landscape of the Shinagawa district with an architectural intervention.

The Workshop was carried out by 4 studios, named Studio 3X, 3Y, 5X, and 5Y. 54 graduate students of 13 teams, who belong to one of those 4 studios, have participated in the workshop.

# Studio 3X: MUSEUM ISLAND

Prof. Mutsuro SASAKI

Prof. Naomi ANDO

Arch. Yoshitaka TANASE

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Shinagawa possesses a great potential as a district with a quality urban atmosphere. It has a unique edge facing Tokyo bay, however there is no network/structure for local inhabitants to associate with or relate to this condition. Development has consisted of land reclamation towards sea, national major transportation arteries running through the district, and abandoned canal systems – all of which break the urban fabric from the unique and good characteristics of this district. A key part of this proposition will be "MUSEUM ISLAND," within a master plan that changes the condition of Shinagawa. It will be an effort to construct a network/structure for this district. It should gather abandoned social resources and create a new landscape that brings a pleasant urban life into Shinagawa.

The specific aim of the project is to compose a master plan for an imaginary international art fair to be held throughout the entire Shinagawa district, much like the Milan Triennial or the Venice Biennale. The key part of the master plan, "MUSEUM ISLAND," is to house the main activity of this art event. The master plan should draw upon several activities (accommodation, art-production, eating and drinking, places for symposiums & lectures, regional exchange, etc.) This fair and the corresponding master plan should re-cultivate existing urban resources and provide new amenities.

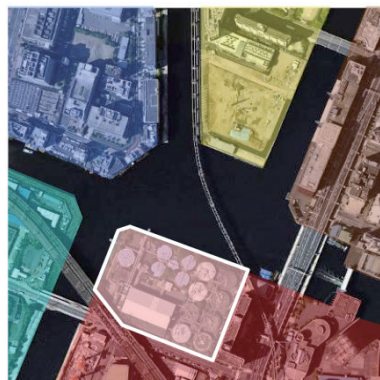
An "ISLAND", it is not necessarily a literal island surrounded by canals. An "ISLAND" might be planned as a conceptual division. However, creating new relationships with water / canals and architecture is anticipated and hoped for. A "MUSEUM," may not necessarily be planned as a single architectural element, but could instead be complex, converting existing resources, such as warehouses and factories. The program and its sizes depend on the nature of the proposals.

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# Project 01: MUSEUM ISLANDS

Tetsuro ADACHI  
Masanori AMANO  
Ryo KAWAKATSU  
Kenji HANEDA

The integration of various functions of each reclaimed ground is considered as a peculiar characteristic of Shinagawa district. We paid attention to the intersections of the canals, where we can observe the integration of functions to be a new cultural sphere. Thus, we designed a floating and sinking museum. Spreading into the canals, this museum creates a new landscape on the intersections of the canals.

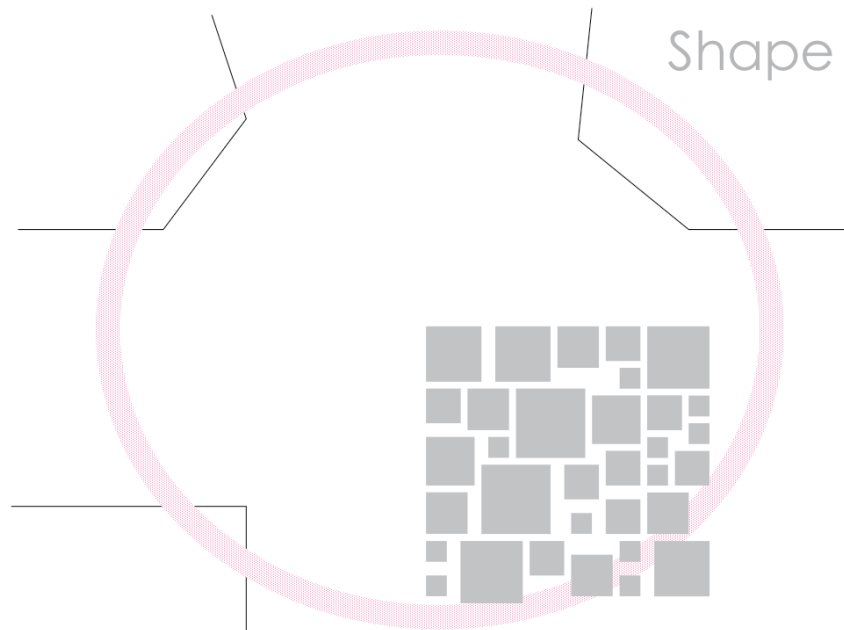


school & housing complex  
**Museum Island**  
Art festival  
warehouse & office & park  
**Museum**  
fisherman town



PROPOSAL1

## Museum island



### \*NOTE:

Above images are the original drawings of the projects.

Amendments and supplementations for the original drawings are added at the bottom lines on each pages.

Left Top Right Top Left Bottom Right Bottom

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

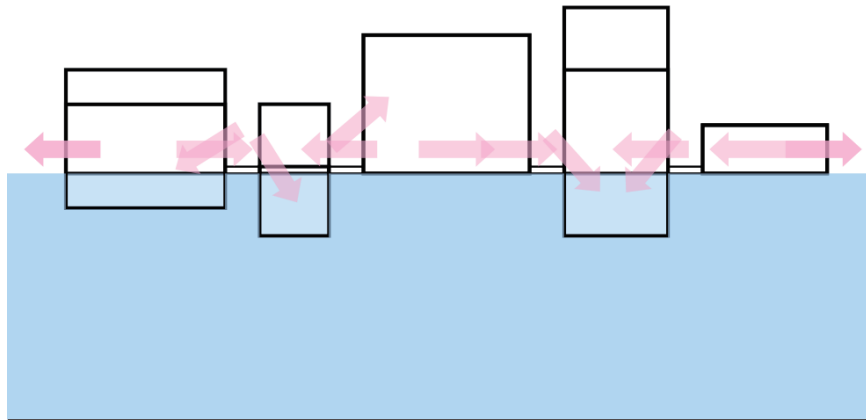
project 10

project 11

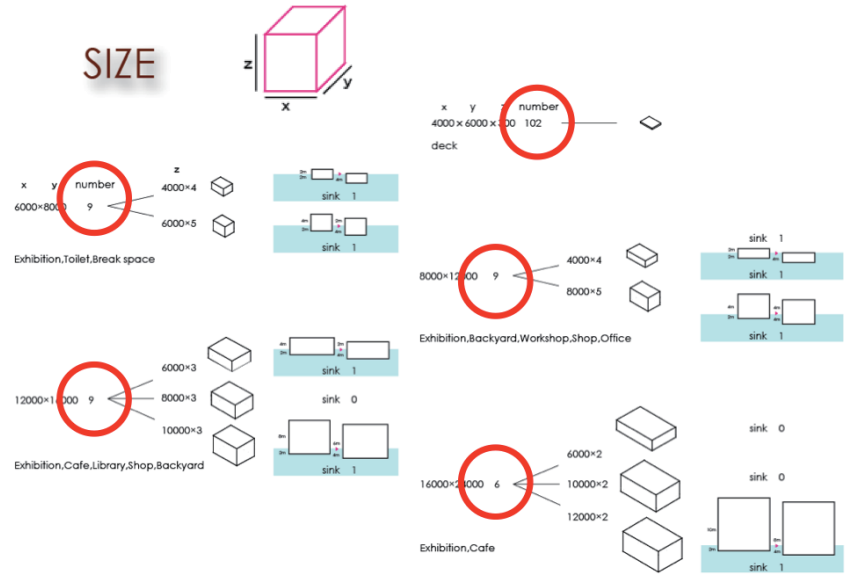
project 12

project 13

# Shape

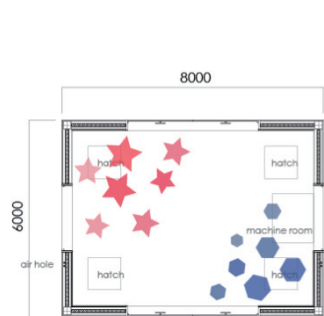


## SIZE

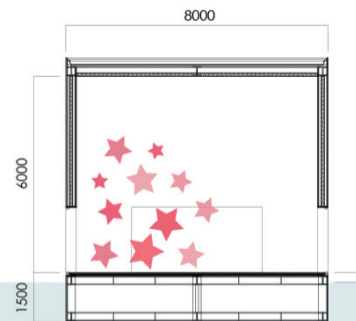


### Normal type

6000x8000x6000



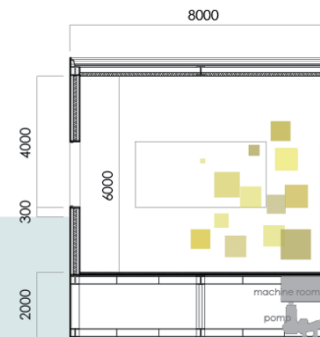
Plane plan



Cross section

### Sinking type

6000x8000x6000

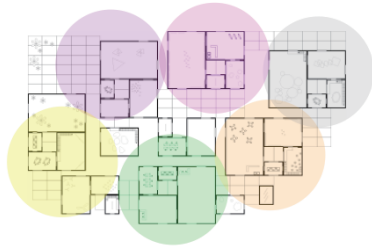




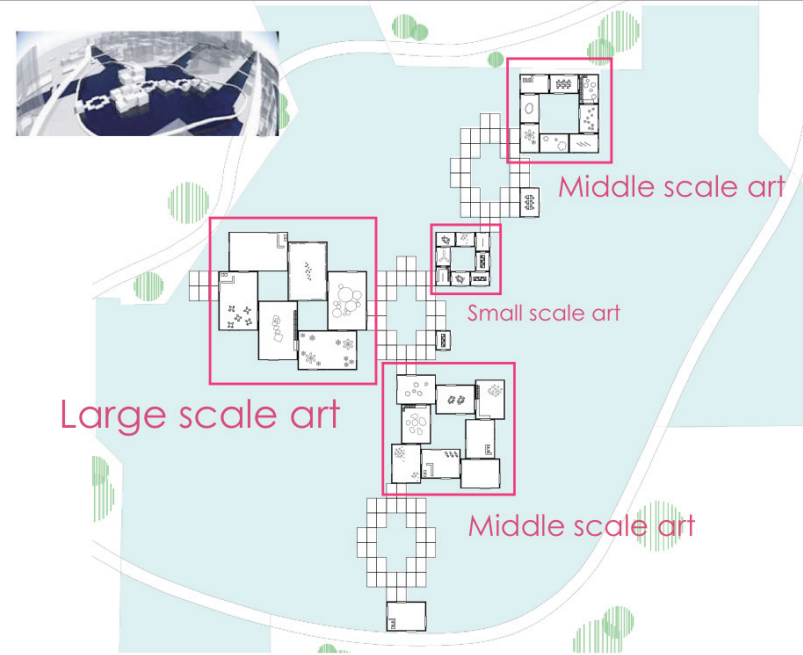
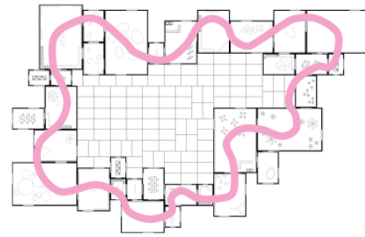


Integration type  
× Some artists

Center hall type  
× One artist



Dispersion type  
× Some genres



## Project 02: **CONTAINER MUSEUM**

Tetsuya ABE

Tadanobu ENOMOTO

Katsuhiro SOUSA

Hiroki TAKAHASHI

Atsushi FUNAOKA

Takashi YANAGISAWA

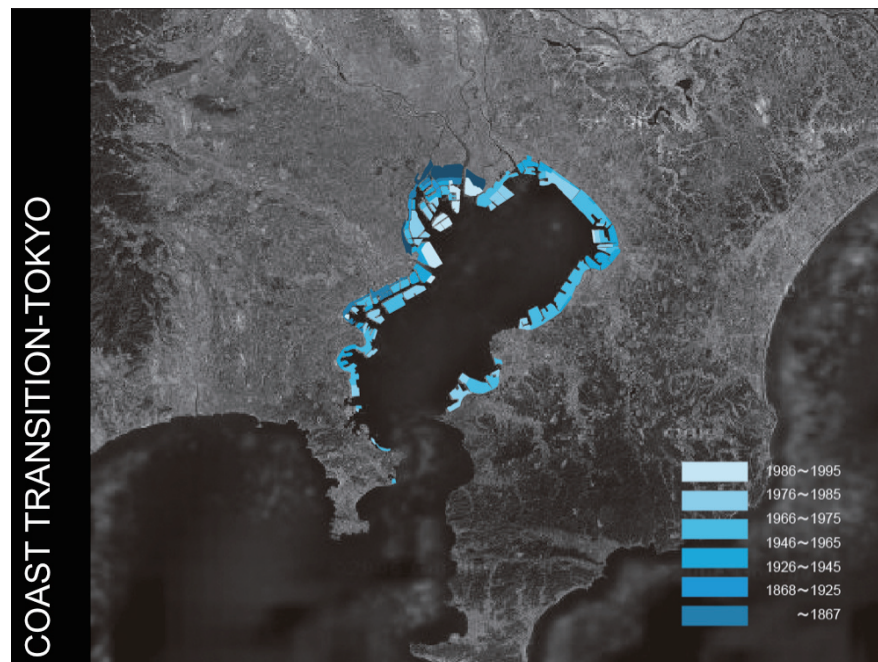
Takamasa YAMADA

Yasumoto YAMADA

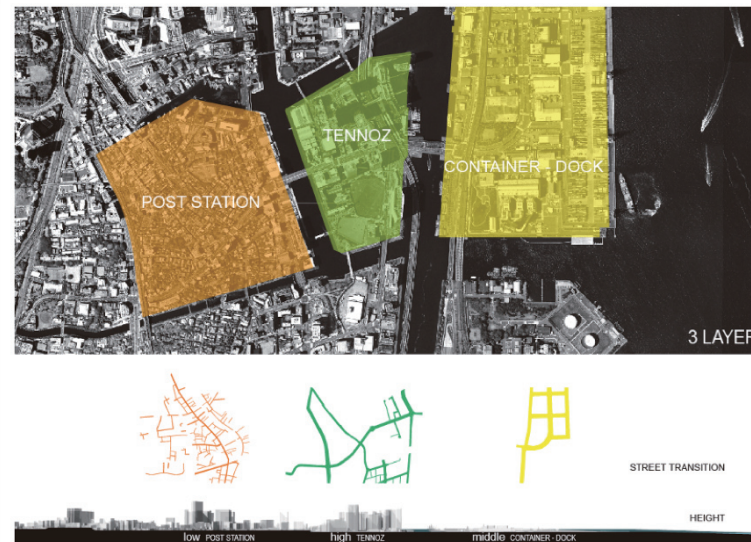
PROPOSAL2

## Container

Shinagawa is a region that has developed horizontally by reclamation. Three areas with a different character and a scale are laid parallel in Shinagawa. This project re-composes the landscape of the three areas by using containers, which are considered as a common code throughout the three areas.



3LAYER



■ Coast Transition of Tokyo

■ Three Layers

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

WATERWARDS

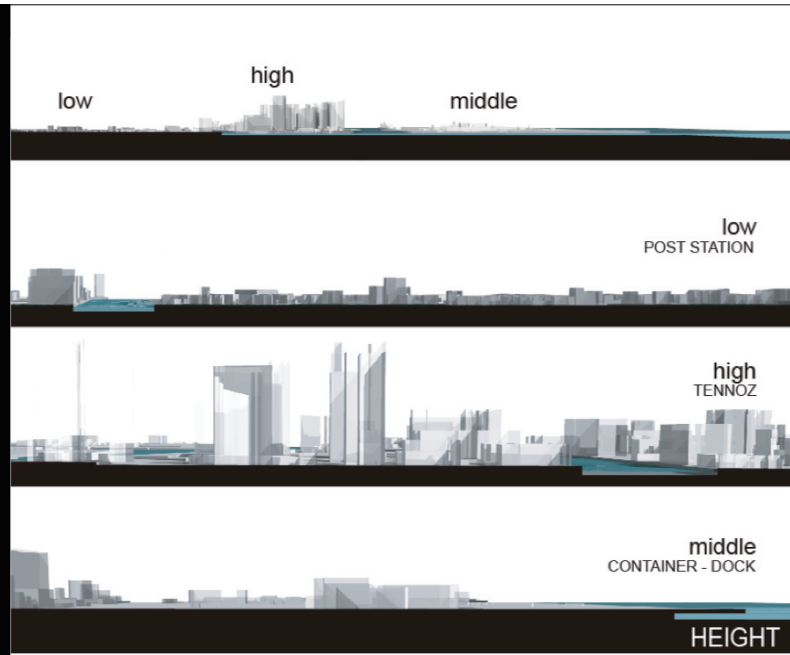
BOUNDARY OF A CANAL EDGE

THE SCENERY THAT EXISTS ONLY THERE...

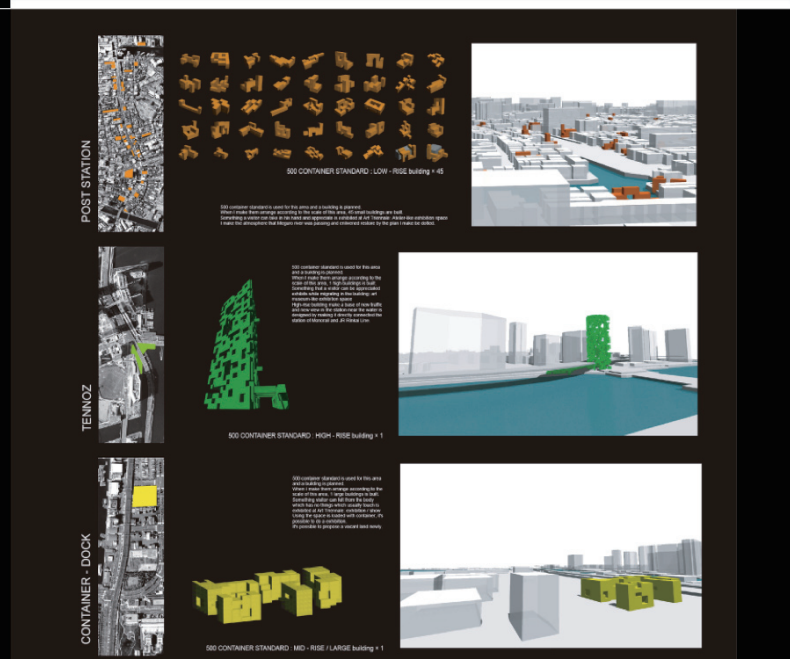
WATER ROAD

HOST CITY

HEIGHT



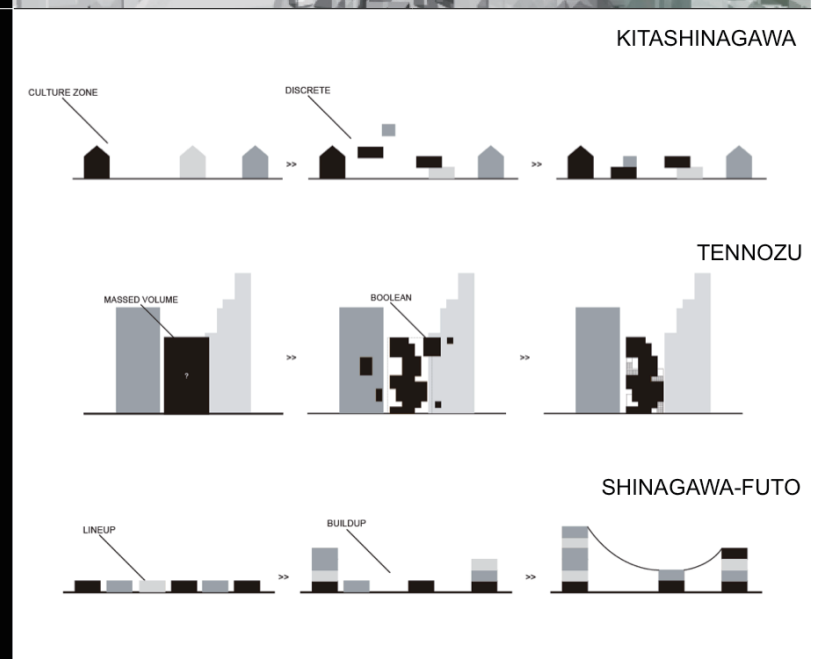
PLAN SITE



CONTAINER



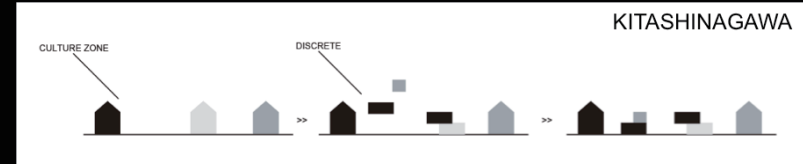
DIAGRAM



## DISCRETE ART IN RESIDENCE

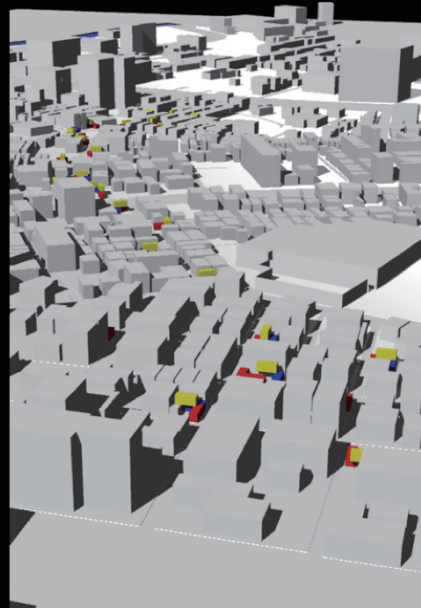
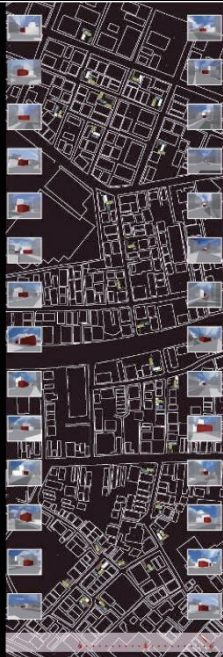
SYUKUBAMACHI

KITASHINAGAWA

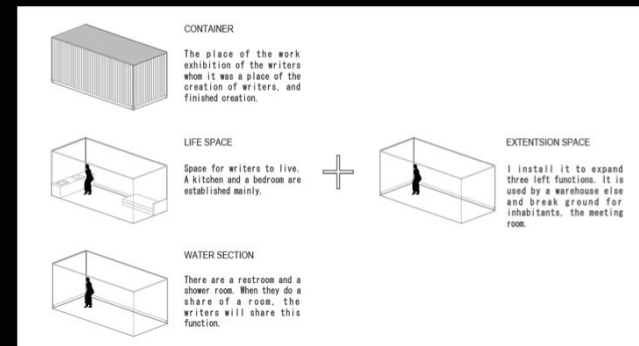
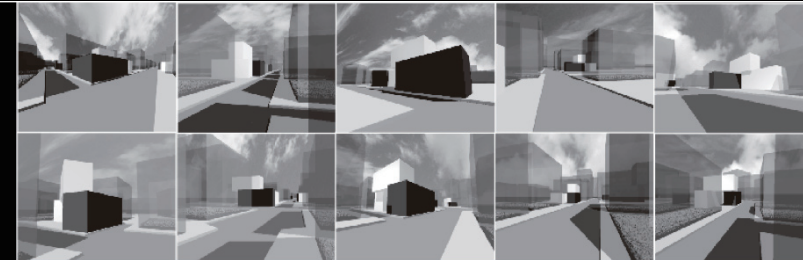


KITASHINAGAWA

KITASHINAGAWA



KITASHINAGAWA



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

CONTAINER: A place used by artists to create and exhibit their works.

LIFE SPACE: The space for the artists to live, mainly comprising of a kitchen and bedrooms.

WATER SECTION: There is a restroom and a shower which is shared by the artists.

EXTENSION SPACE: Other than the three functions shown in the left figures, A multipurpose space such as a warehouse or a meeting room has been installed.

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

WATERWARDS

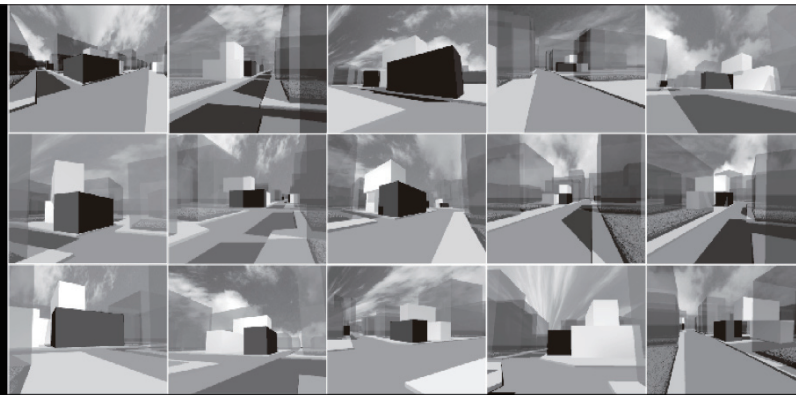
BOUNDARY OF  
A CANAL EDGE

THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

HOST CITY

KITASHINAGAWA

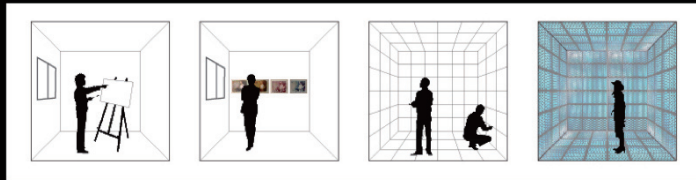


Works

Exhibition

Works

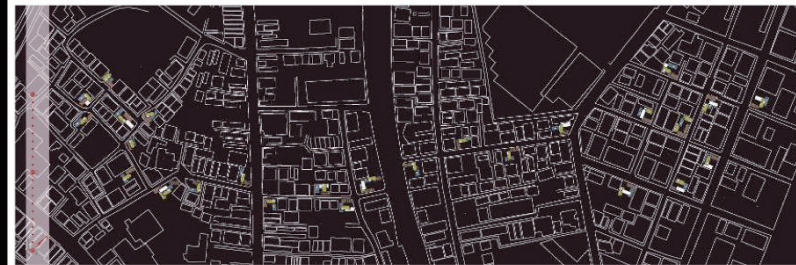
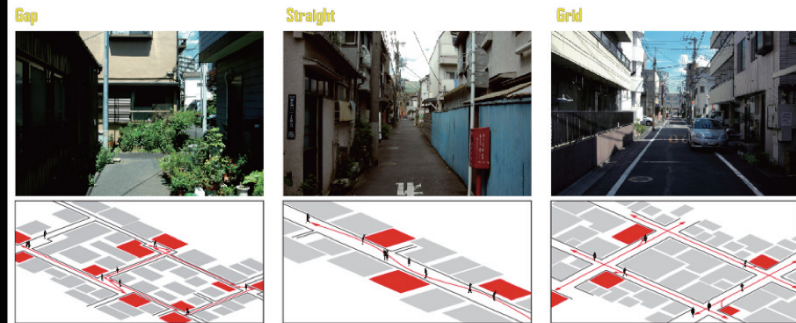
Exhibition



KITASHINAGAWA

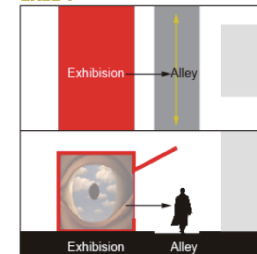


KITASHINAGAWA

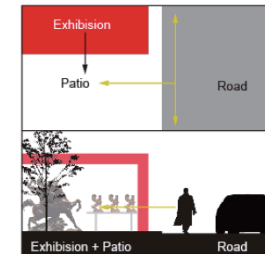


KITASHINAGAWA

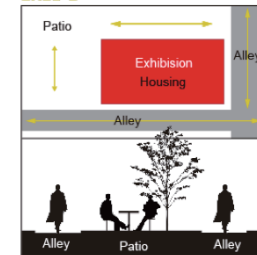
CASE-1



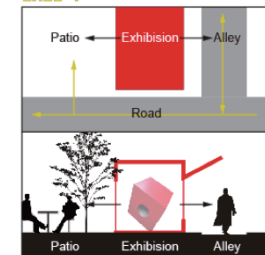
CASE-2



CASE-3



CASE-4



KITASHINAGAWA



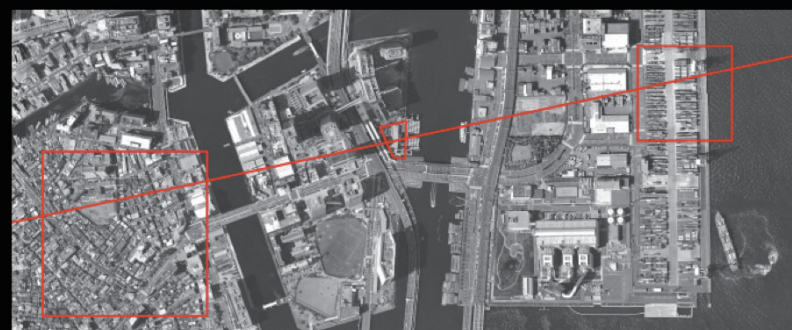
KITASHINAGAWA



BOOLEAN MUSEAM

TENNOZU

TENNOUZ



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

WATERWARDS

BOUNDARY OF  
A CANAL EDGE

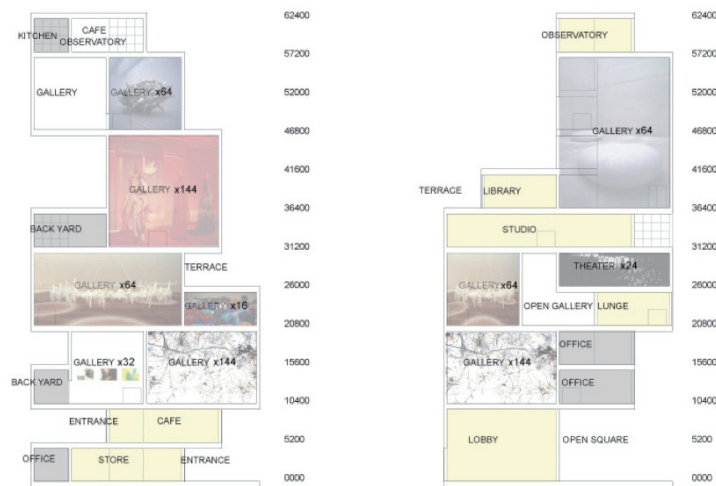
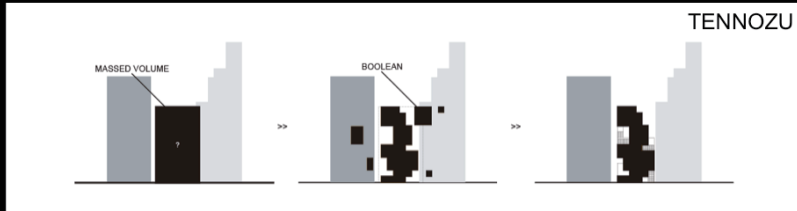
THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

HOST CITY

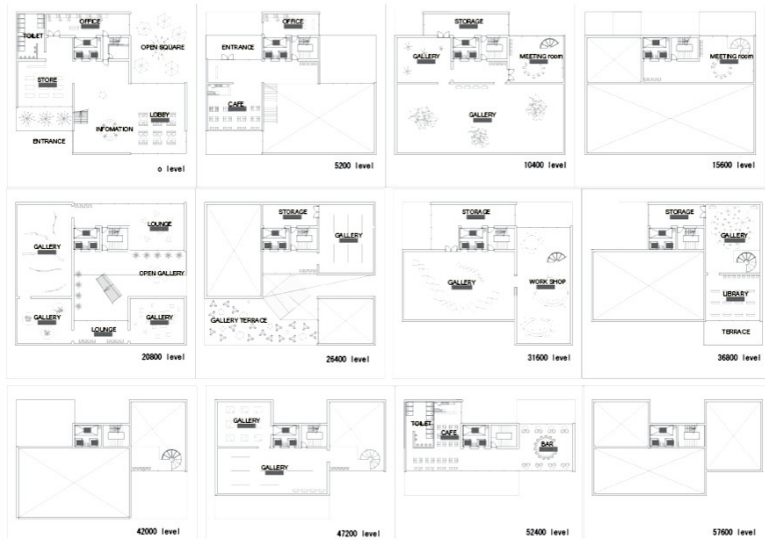
TENOZU

TENOZU



TENOZU

TENOZU



TENOUIZ



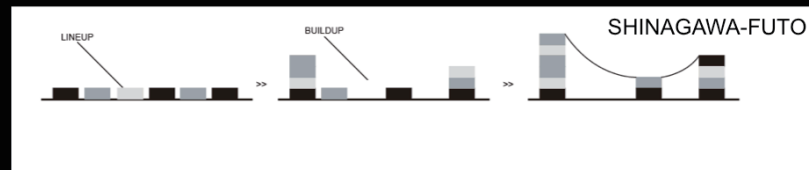
TENOUIZ



BUILDUP MUSEAM

SHINAGAWA-FUTO

SHINAGAWA-FUTO



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

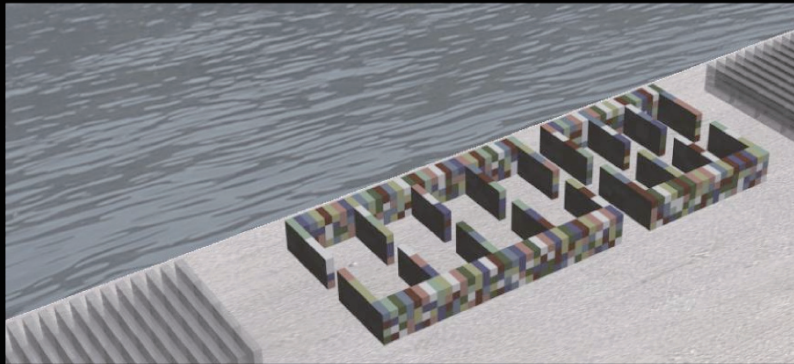
project 10

project 11

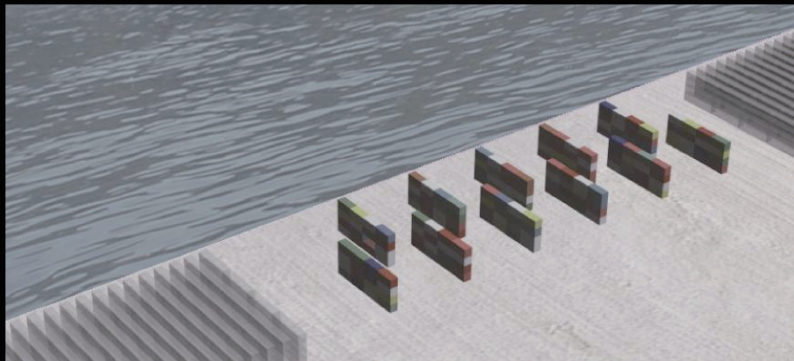
project 12

project 13

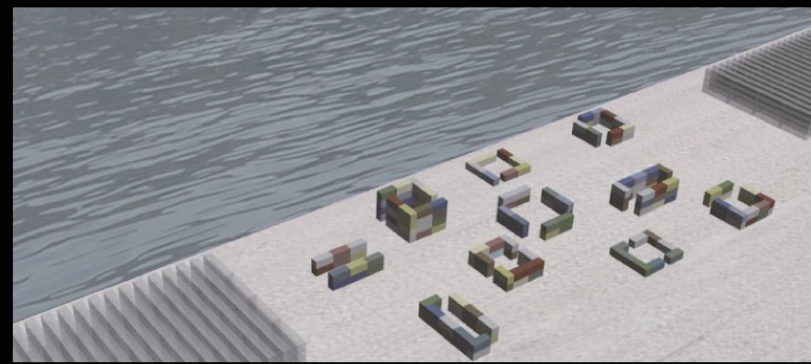
SHINAGAWA-FUTO



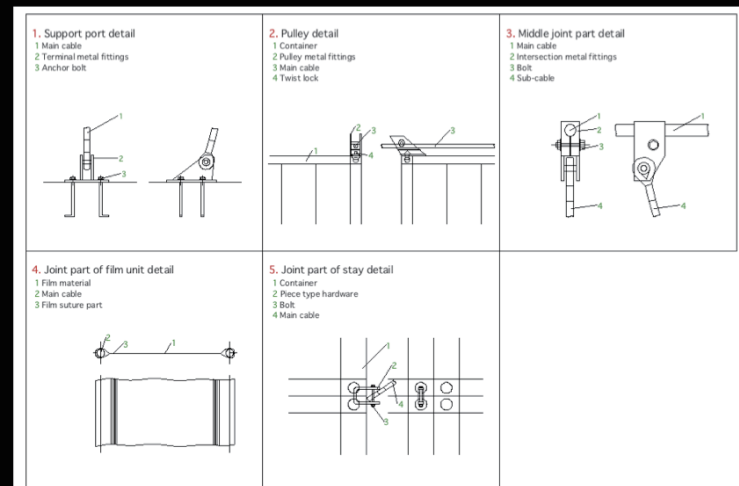
SHINAGAWA-FUTO



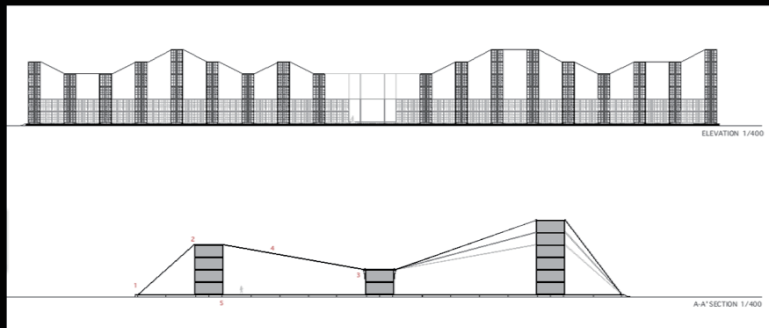
SHINAGAWA-FUTO



SHINAGAWA-FUTO



SHINAGAWA-FUTO



SHINAGAWA-FUTO



SHINAGAWA-FUTO



project 01

project 02

project 03

project 04

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project 09

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project 11

project 12

project 13

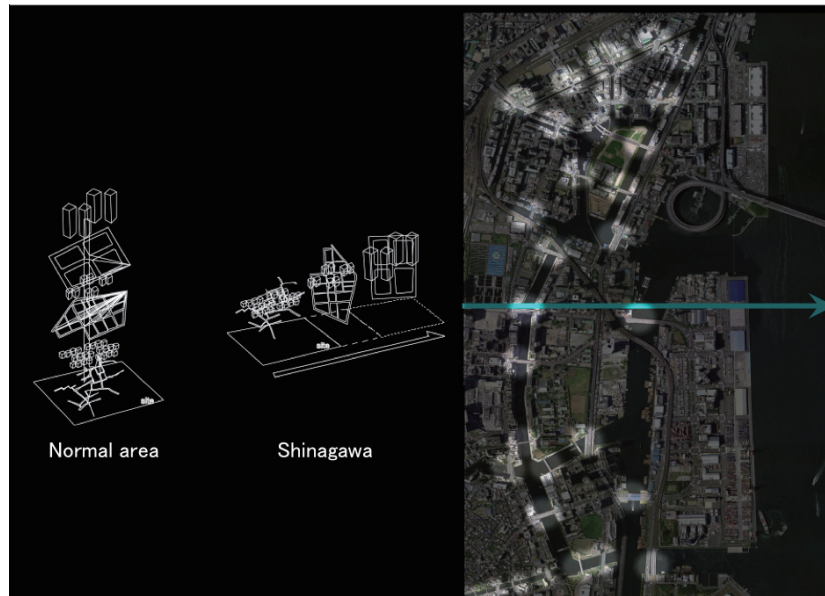
# Project 03: ARCHIBRIDGE

Yuta ARIKAWA

Koki SAKAMOTO

Nobu MATSUURA

There are 35 bridges in the Shinagawa district. These bridges are important witnesses showing that Shinagawa has developed horizontally through out its history. Our proposition is to realize places for an art festival by using all of these bridges. This project proposes the consecutive scenery of bridges throughtout Shinagawa. Shinagawa will have a combined landscape of old and new.



The bridges were built whenever Shinagawa piled layers of the history horizontally.

## PROPOSAL3

# ArchiBridge

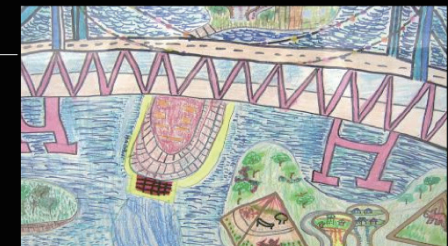


Ukiyoe in Edo

1600

2007

The picture of the child  
who has lived in Shinagawa.



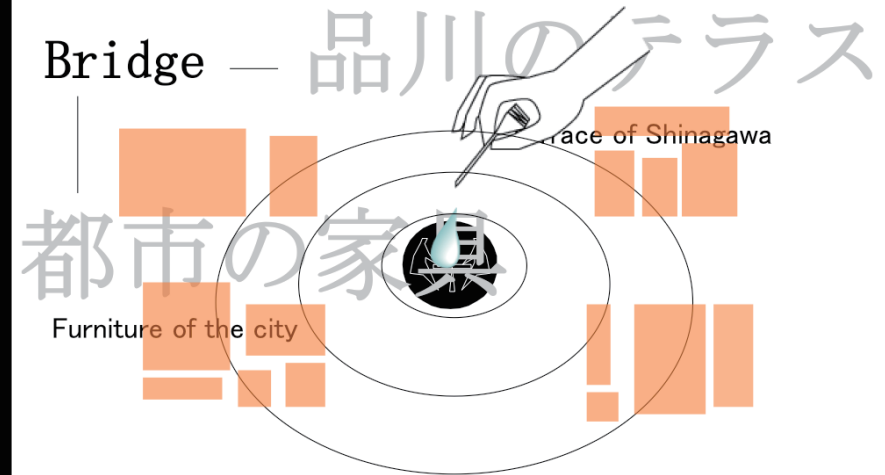
The scenery of bridge is drawn by every time.

■ In Shinagawa, the bridges are built to expand the land fills horizontally.

■ A picture by a child who has lived in Shinagawa. The scene capturing the bridge has been drawn in different times.

We suggest rebuilding of the scenery which we not operate land, and I make the viewpoint from the waterside main, which assumed "Archibridge" a foothold.

陸地の建築的な高層化などの競争状態が続いている中、陸地を操作する手法ではなく、水辺からの視点を主軸とし、橋を建築化する、「archibridge」を拠点とした風景の再構築を提案する。



Extract infiltrates from a bridge the inland, it cause a reversal of the real estate value.

View point (how to decide renovate bridges and design)

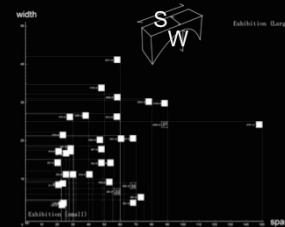
## Macro

(A line of flow at the time of the event)



## Micro

(A rule about to constitute exhibition)



Design approaches

Macro



Hierarchy of Shinagawa street

Road and sidewalk

■ We plan to rebuild the scenery by not using the land but mainly the waterside and using "Archibridge" as a foothold.

■ View point: (How to decide the design and renovation of the bridges.)

Macro: (A flow line at the time of the event.)

Micro: (A method to realize the art exhibition.)

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

WATERWARDS

BOUNDARY OF  
A CANAL EDGE

THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

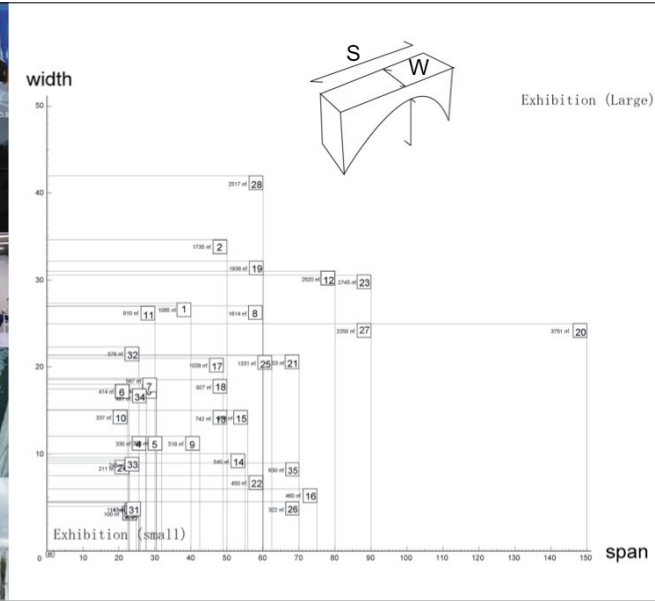
HOST CITY

## 35 Bridges



We tried to measure 35bridges because we have to know capacity of can use art space.

## Micro

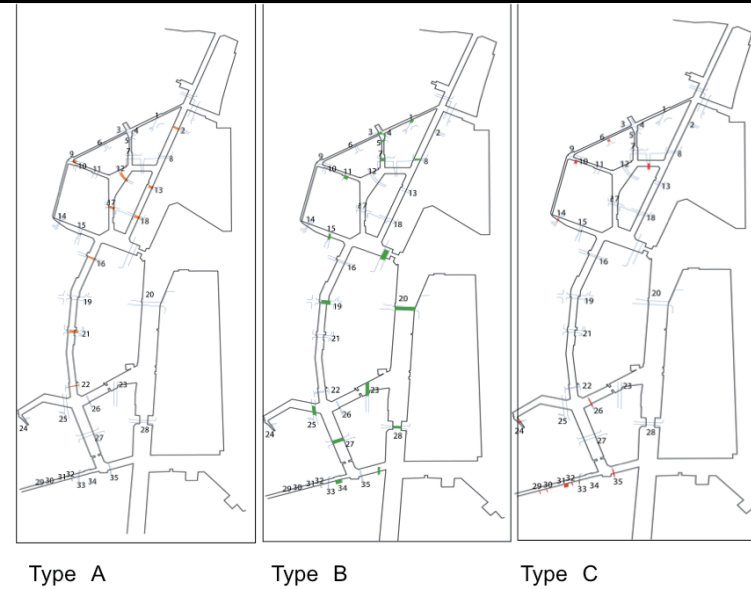


Possibility of the exhibition space (width × span)

	Display place	Line of flow about events	Characteristic
Type A	The foot and on the bridge	Without cars	Height of bridge from water
Type B	Over the bridge	Across the car	Secure car's way
Type C	On the bridge	Without cars	Extend ground scape

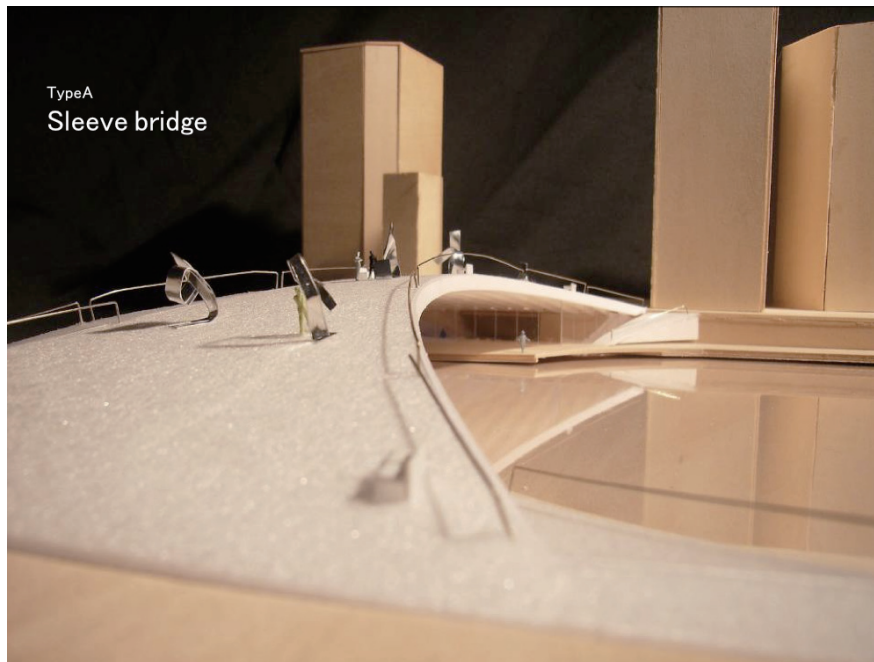
We suggest three approaches for bridges which need design.

## Distribution of bridge types

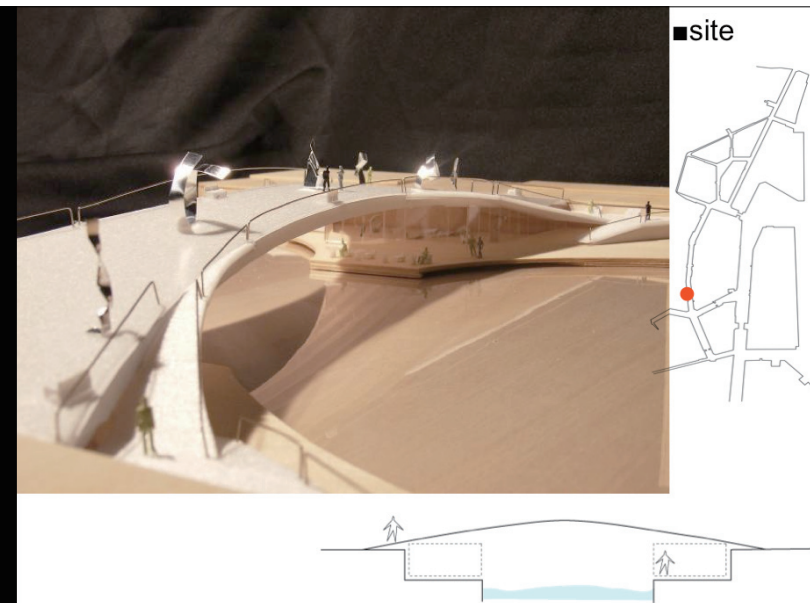


We will introduce case of the three design approaches next.

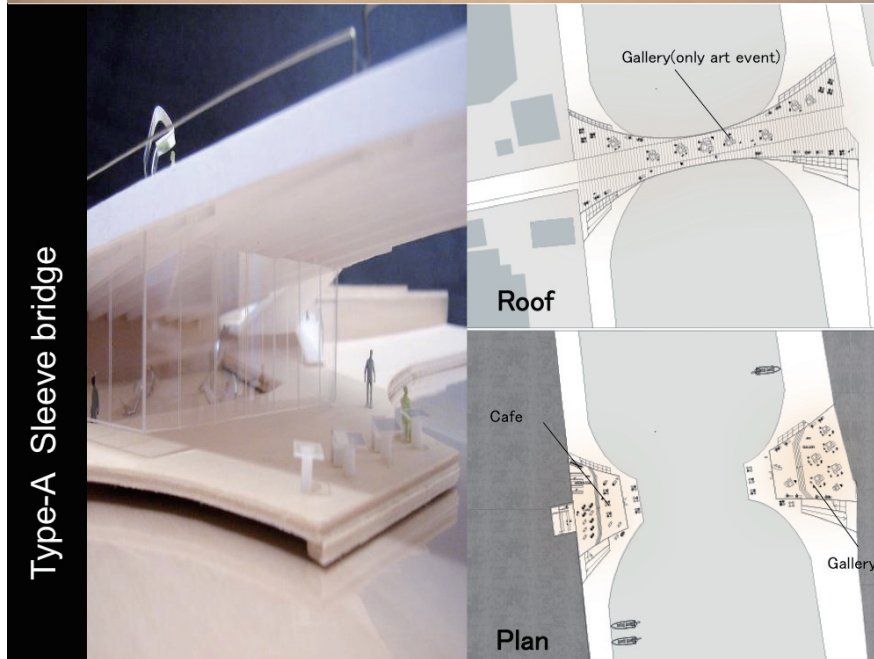
- We tried to measure 35 bridges in order to calculate the size of the art space.
- We suggest three approaches to the design of the bridges.
- We will introduce three different design approaches next.



Type-A Sleeve bridge



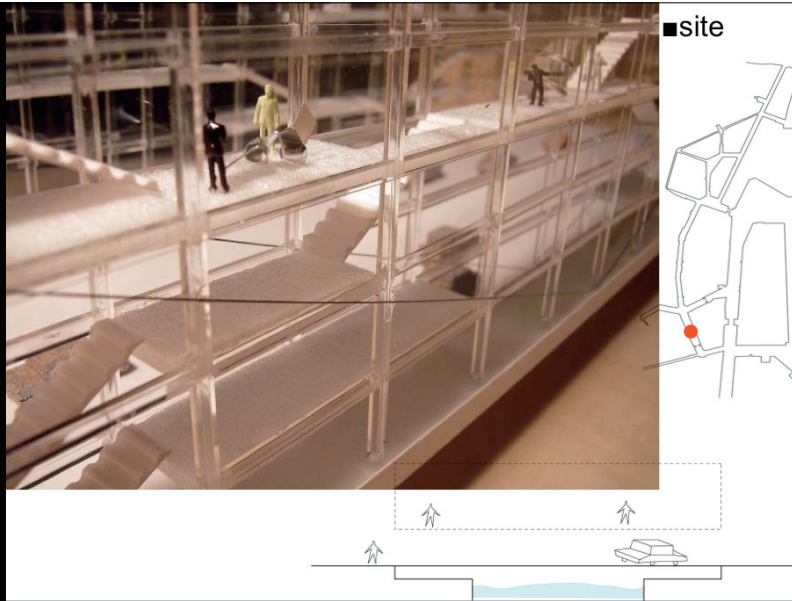
This "Archibridge" has plans looks like architecture.



- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

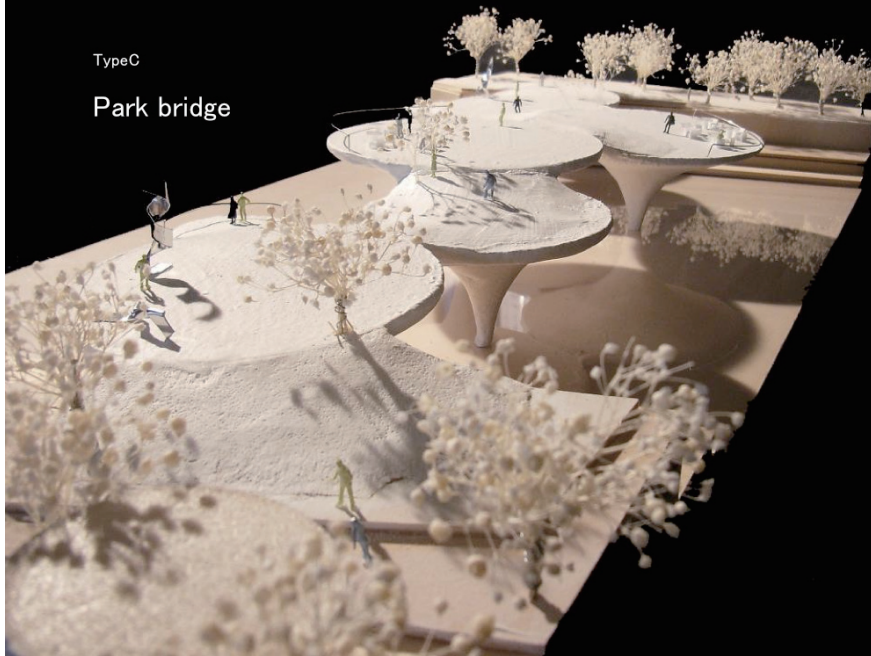
☐ This "Archibridge" has some architectural elements added to the simple design of a bridge.

Type-B Hyper bridge

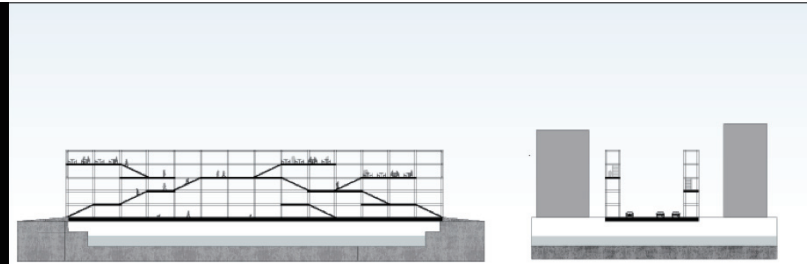


This "Archibridge" builds floors looks like architecture. (high elevation)

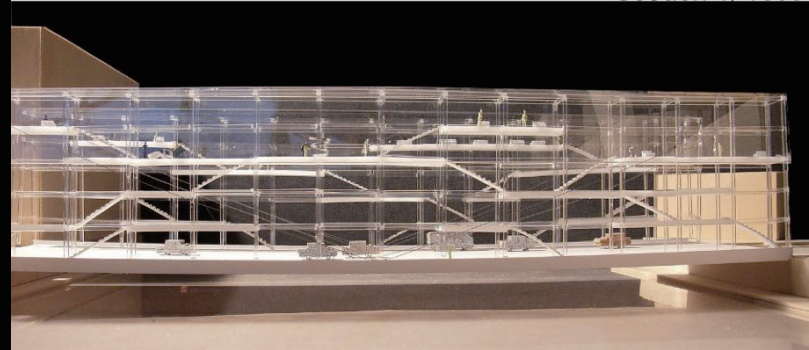
TypeC  
Park bridge



Type-B Hyper bridge



Section 1/1000



Type-C Park bridge

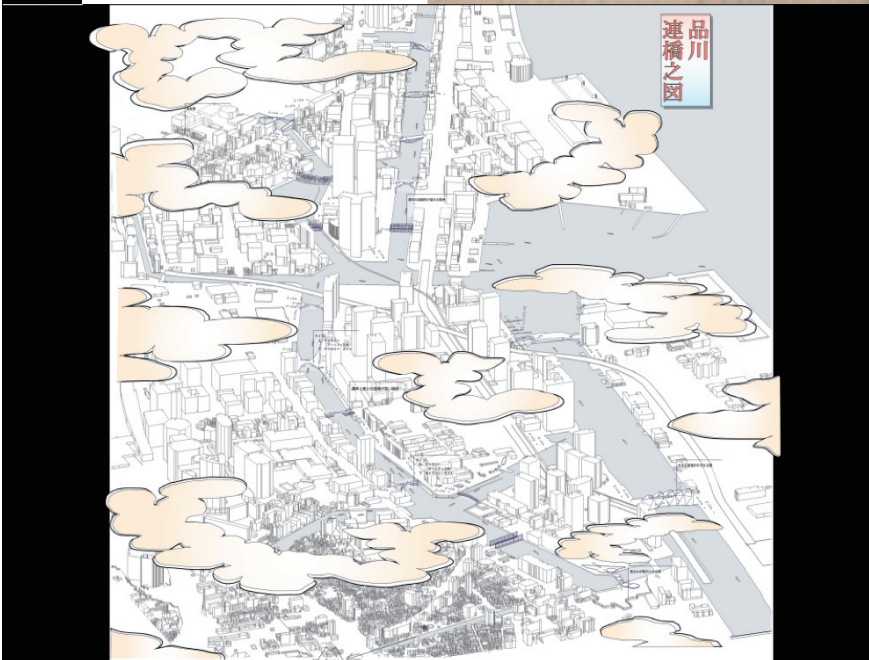
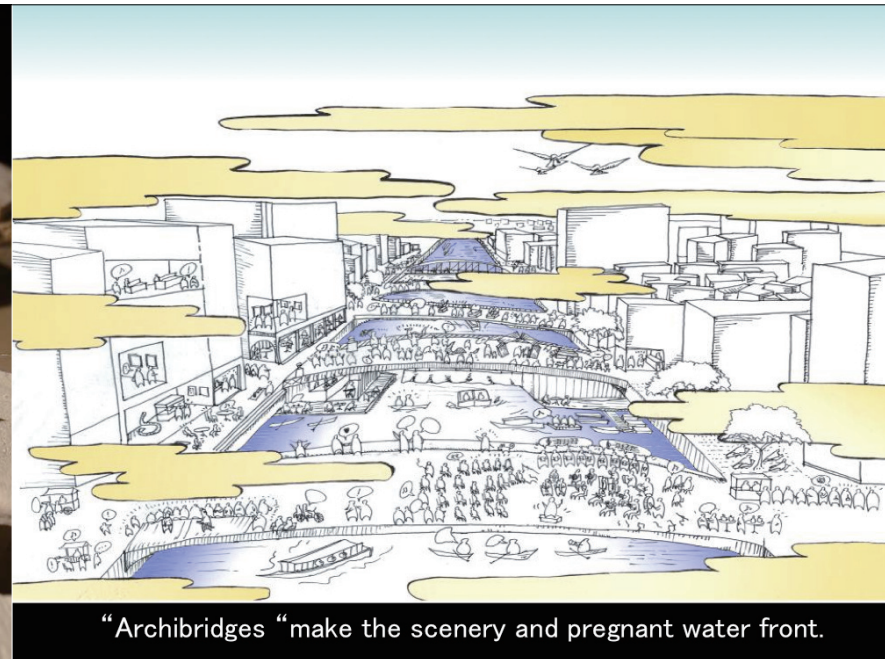
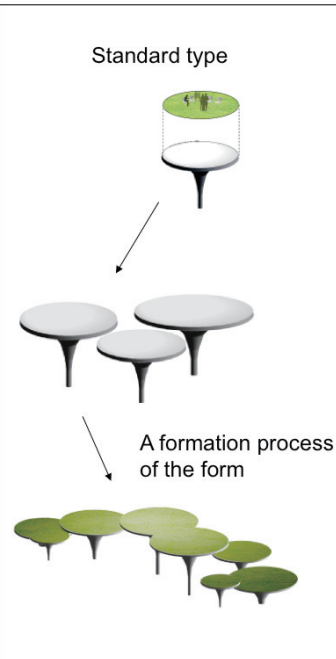


This "Archibridge" has free plans and elevations. (ground scapes)

■ This "Archibridge" has floors just like that of architecture.

■ This "Archibridge" has flexible plans and elevation.

Type-C Park bridge



- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

# Studio 3Y: Landscape for Urban Residence

Residential project at  
Shibaura Island

Prof. Yuzuru TOMINAGA

Prof. Kiyotaka DEGUCHI

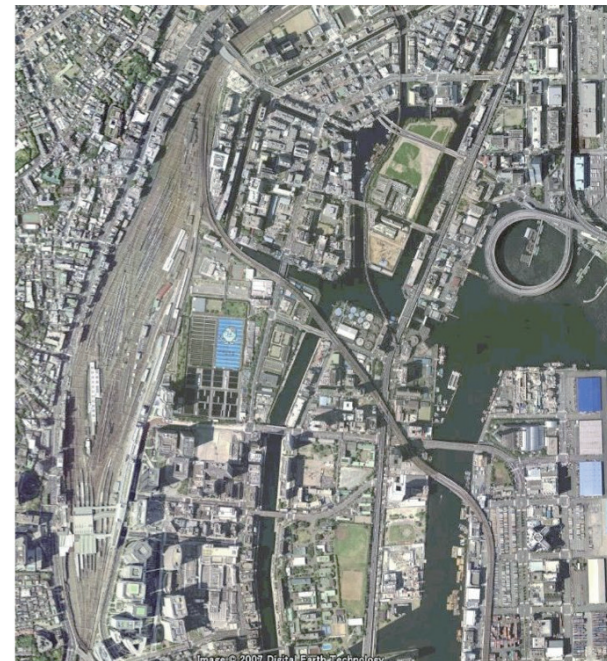
Arch. Taketo SHIMOHIGOSHI

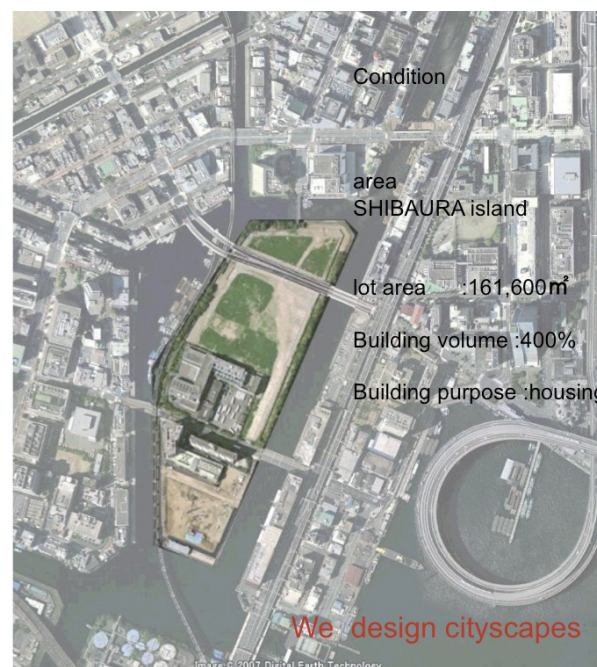
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It is an important issue for the 21st century in Tokyo to maintain and reclaim its urban areas as residence. Over the past 10 years, many skyscrapers have been built to bring urban residence to the city center. Under this rapid development, it seems that the economic side of business such as the effective use of high land price and the cutting down of construction costs has been forged. However, it is hard to say that a lively town with a fun city life has been successfully formed in the city center by utilizing the true character of Tokyo.

The Shinagawa area, the site of this project, is faced with the same problem. The project requires you to come up with an imaginative design for the urban residence by making full use of the characteristics of this site, such as history, culture, social and economic activities, personal exchanges, etc. It is expected that enjoyable city life be realized through the design of "Landscape for Urban residence".

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# Project 04: WATER(S)

Satoshi IKEDA

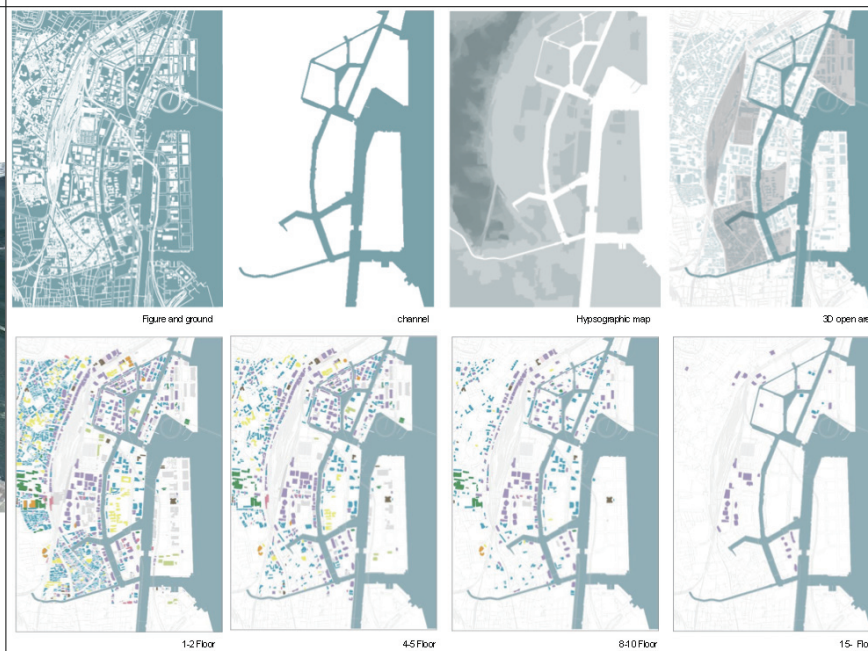
Nobuhisa KUZUTANI

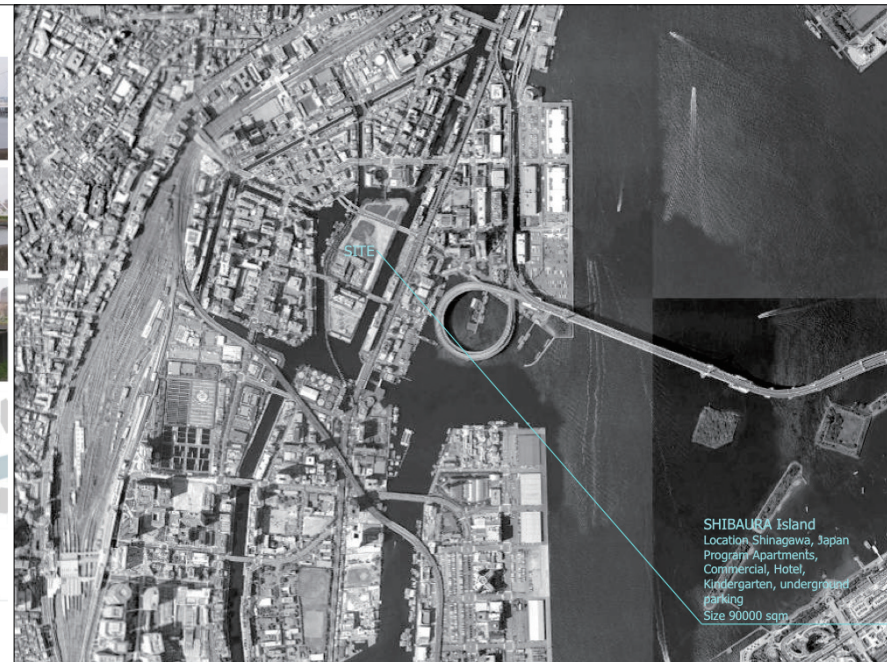
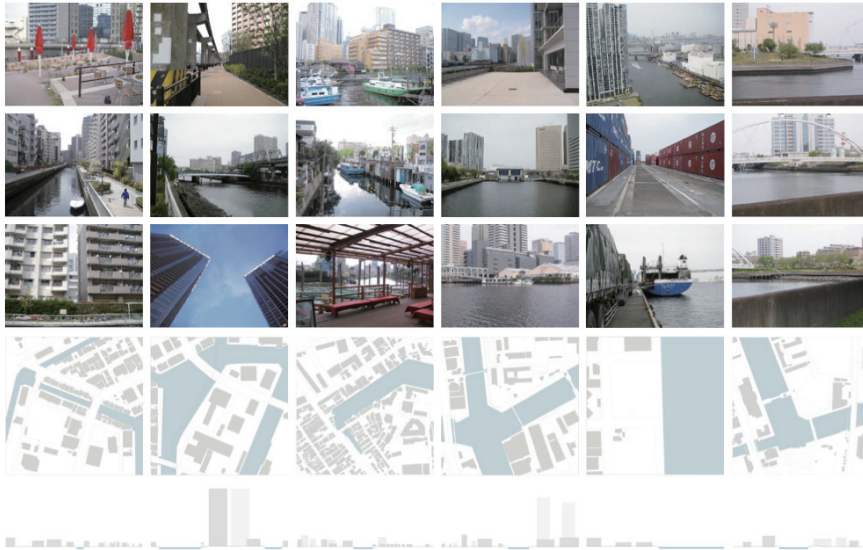
Kunihiro SHINOZAKI

We reconsidered the methodology of the city planning of Tokyo, and reviewed the relationship between architecture and open spaces.

Water(s)W

Satoshi Ikeda  
Nobuhisa Kuzutani  
Kunihiro Shinozaki





project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13



Now, this area is formed out of the unit as "the island". Road planning is done every island, and there is a feature of the architecture every island (scale, height, function, etc).

A yellow line is the one having islanding delimited it.

existence unit (island) ///The island-like unit is formed by a boundary as a canal and a road. in this case, canal appears in an edge of the unit.  
Road is lotted from the form of the island, building is laid out based on a road parcel.

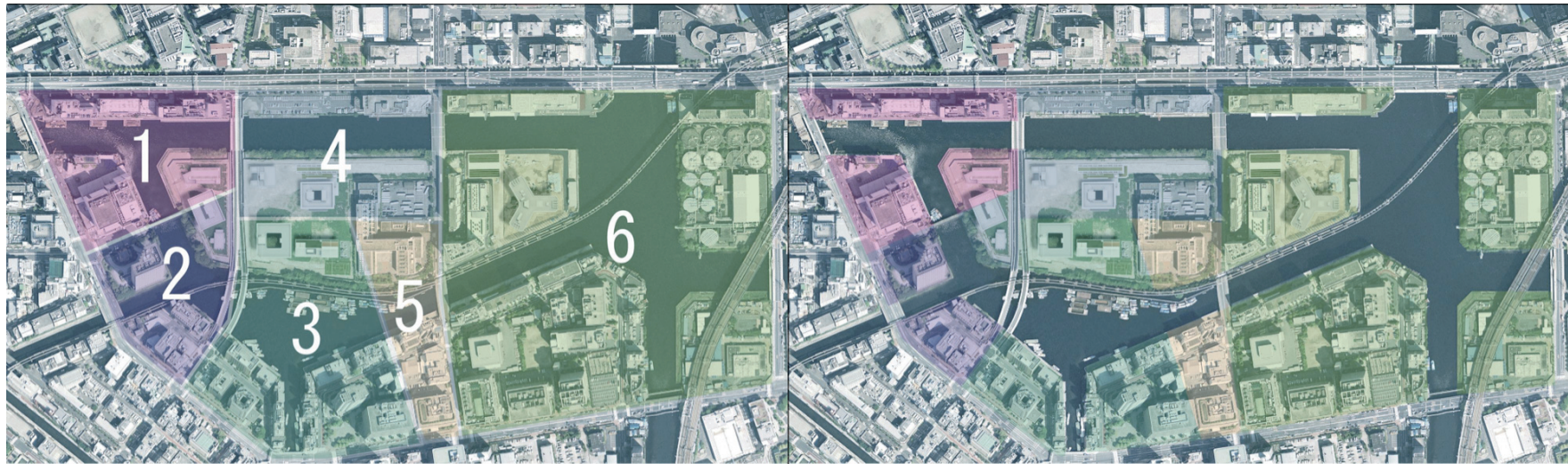


We propose the new unit. That's a circled area by a sidewalk.  
The new unit is formed by a canal and a part of islands.

New unit (sidewalk) This is formed by a sidewalk and a bridge. A component of this unit is a part of a canal & islands. This unit produces relation between a canal & architecture the relation which straddled a canal, the various directions.



- Now this area is formed out of the unit known as "the island". Road planning has been added to each island and there is featured architecture on each island (scale, height, function, etc...). The yellow lines are the borders of the islands. Existing unit (island): The island like unit is formed by a boundary composing of a canal and a road. In this case the canal appears on the edge of the unit. The roads are placed along the forms of islands. The buildings are located within the blocks divided by roads.
- We propose a new unit which is circled by a sidewalk. The new unit is formed by a canal and parts of the island. A component of this unit is part of the canal and island. This unit produces a relationship between the canal and architecture, taking into consideration the straddling of the canal and varying directions.



It's planned every new unit and the character is made each. And, each is integrated.

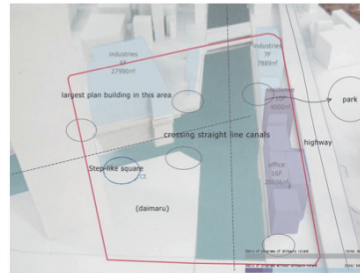
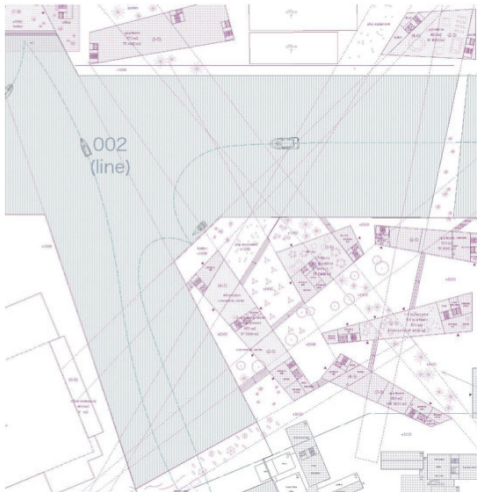
The waterside city with various open spaces is completed.

---

001 : analysis

Canal of type "T"

The building in this area is large-scale. ( industrials, office  
A small open space is here and there in the whole area  
compared with other areas.



001 : design
--------------

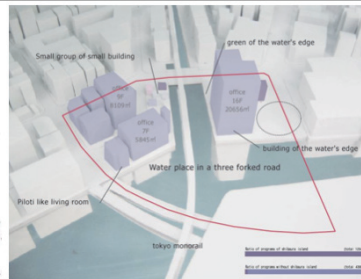
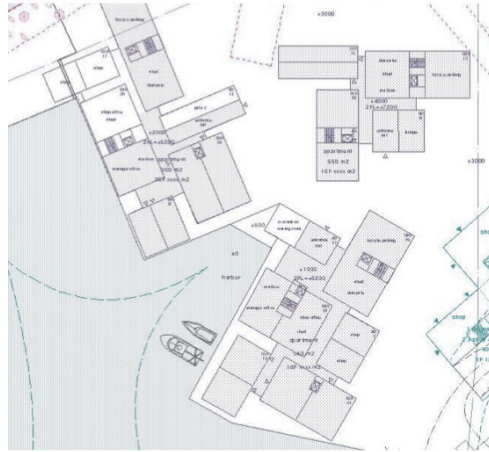


- The planning and character of each unit has been achieved. They are then integrated.
- The waterside with a variety of open spaces is complete.
- Type "T" Canal: The scale of the buildings in this area, such as factories or offices, are large. Small scale open spaces are scattered all over this area.

## 002 : analysis

### Canal in three-way intersection

This area is formed by 3 canals and 3 islands. 3 canals are different in the scale and the direction. Buildings, like. The percentage of total footprint is high to the area of the island. (This site doesn't have an open space so much.) A railroad overpass way of a monorail gives an oppressive feeling to the landscape.



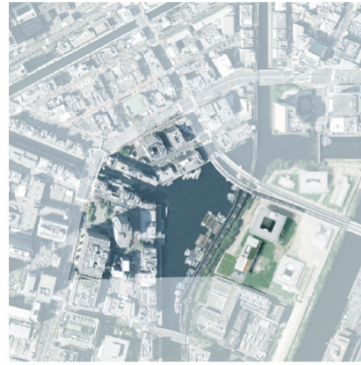
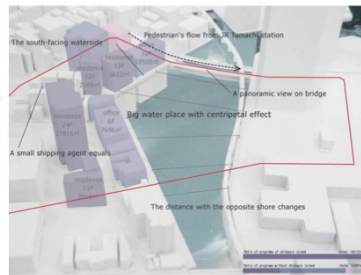
## 002 : design



## 003 : analysis

### The big waters enclosed by three islands

A canal changes the width and a vast water area is formed. The height of the building is uniform in an opposite shore of Shibaura Island. The water's edge is the space a general person brings close. But it's used as harbor mainly there. There is a lot of access of a pedestrian from JR Tamachi station.



## 003 : design



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

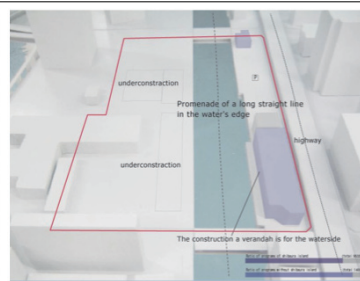
■ Canal in three-way intersection: This area is formed by 3 canals and 3 islands. The 3 canals are different in scale and direction. Like the buildings. The percentage of the building area is higher in this area of the island. A monorail overpass gives an oppressive feeling to the landscape.

■ Large water area enclosed by three islands: A canal's width is changed and a vast water area is formed. The height of the buildings are uniform on the opposite shore of Shibaura Island. The water's bank is a space everyday people can enjoy, but is mainly used as a harbor. There is a lot of pedestrian access from the JR Tamachi station.

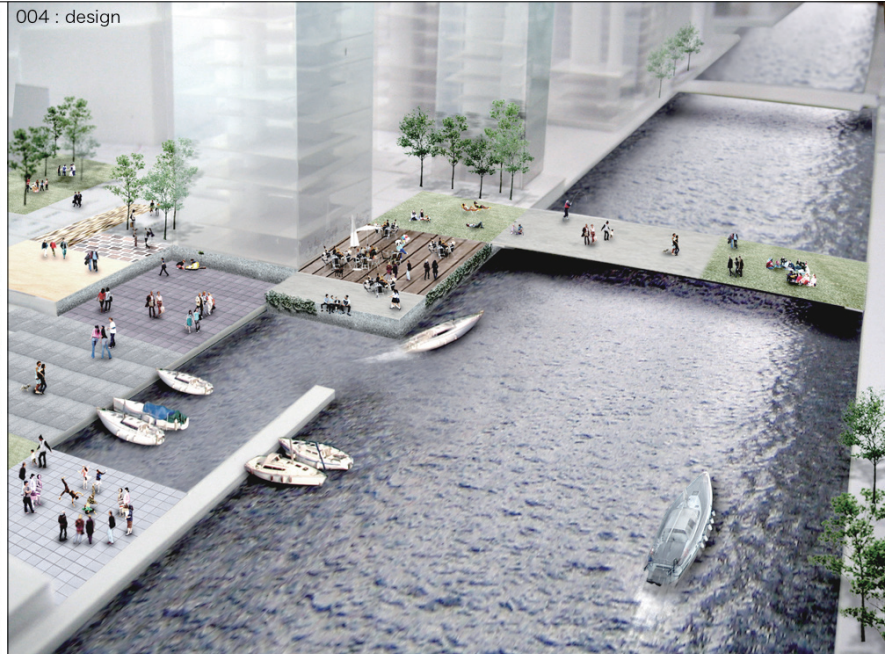
## 004 : analysis

Straight line canal

There is a big parking lot in an opposite shore.  
The building (6F-8F) in an opposite shore is exclusive to canal.  
We plan the Tokyo monorail station here.



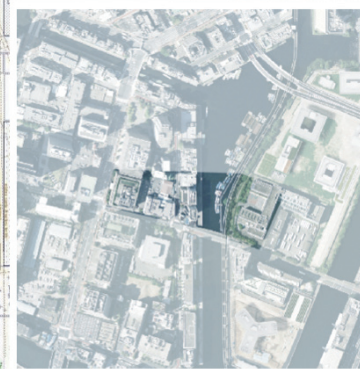
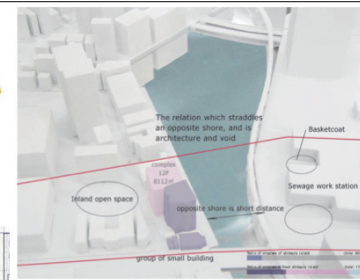
## 004 : design



## 005 : analysis

Relation between small architecture and a small water place

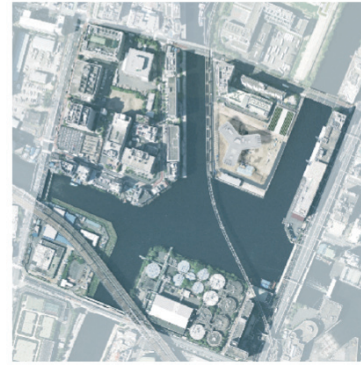
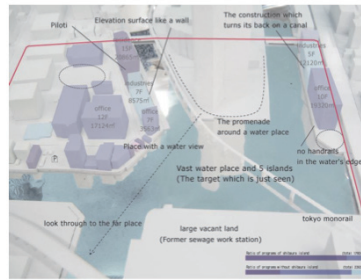
The distance with the opposite shore is close to the height of the building in both banks.  
The relation which straddles an opposite shore, and is architecture and void.  
There are relatively small buildings and small voids which sheltered in those.



- Relationship between small architecture and a small water area.  
The distance to the opposite shore is close to the height of the buildings on both banks.  
There are relatively small buildings and small voids included.

## 006 : analysis

The complicated and big water formed by five islands  
five canals which flow to various directions form the complicated and big water by crossing itself.  
On the opposite shore of west and east side Shibaura Island, the building seems like a wall.



## 006 : design



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

Complex and large water area formed by 5 islands: 5 canals which flow to various directions form the complex and large water area by crossing itself.  
On the opposite East and West shores of Shibaura Island the buildings look similar to walls.

# Project 05: RAINBOW CITY

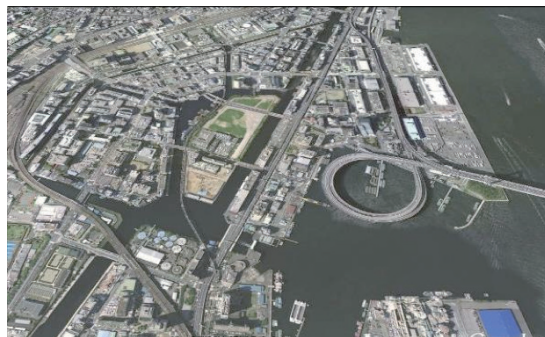
Shigeru ICHIHARA

Yuichi OMOTO

Soshi KUBOTA

Yuriko FUKUTOME

The site is divided into three different scales, and each part has communal facilities respectively. From west to east, the height of the buildings grow. The rooves of low-rise buildings are used as artificial ground, those of middle-rise buildings are used as private gardens for the residents. Main streets and alleys are formed according to the width of streets and the arrangement of the buildings.



Concept

Shibaura Rainbow City

チーム芝浦君 SHIGERU ICHIHARA  
YUICHI OMOTO  
SOSHI KUBOTA  
YURIKO FUKUTOME

## ■divided the town

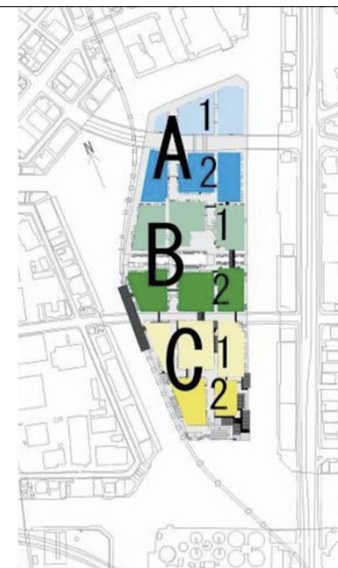
•The large town district

island A,B,C

•The medium town district

A-1,A-2,B-1,B-2,C-1,C-2

• The small town district.



Master plan

### ■ The large town district

There are communal facilities

island A a senior citizen welfare facilities

island B community center

island C library

### ■ The medium town district

there are a meeting space and a child care facilities

### ■ The small town

there are the large stairs that can be accessed the second ground.

## public facilities

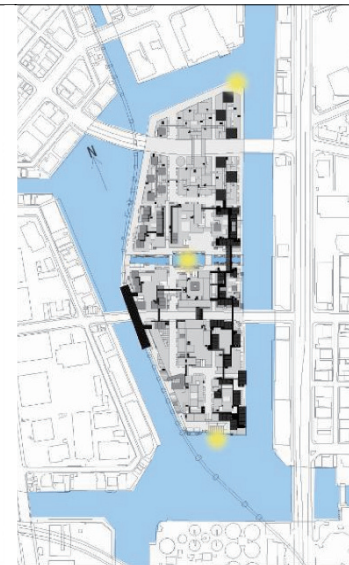
- central facilities
- assembly room
- nursery room



### ■ NEW CANAL

The new CANAL

is passed through the center of the island.

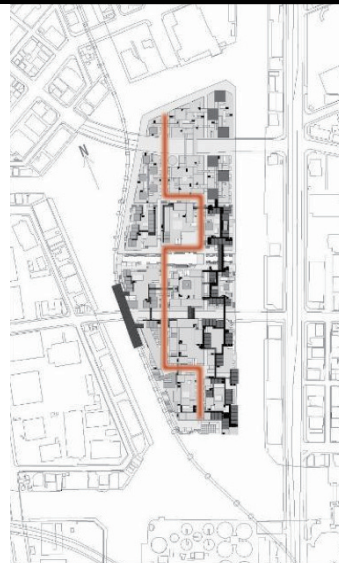


Master plan

Master plan

### ■ MAIN STREET

The main street connect t he island .



### ■ ARTIFICIAL GROUND

The artificial ground  
connect with the resident's community.



Concept

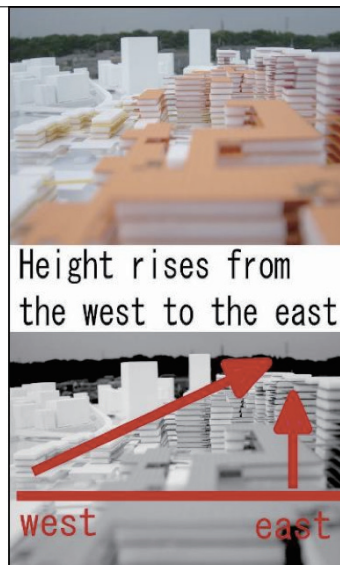
Master plan

- The medium town district: There are meeting spaces and child facilities. The small town: there are large stairs that can be accessed from the second floor.
- NEW CANAL: The new canal passes through the center of the island.
- MAIN STREET: The main street connects the island.
- ARTIFICIAL GROUND: Artificial ground connects the residents of the community.

- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

## ■ SKY LINE

The sense of togetherness of three islands  
makes it begin to bear by the  
skyline.



Master plan

Plot plan

## The inside view



Island A

Connection

## The inside view

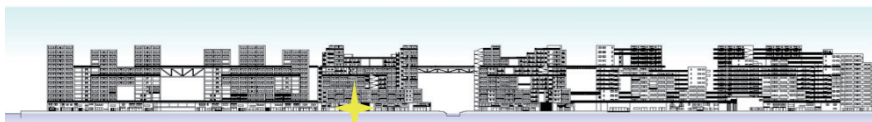


Island A



sky terrace

## The inside view



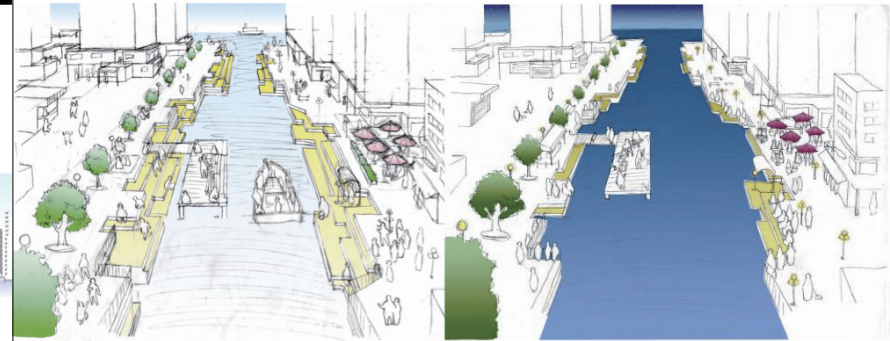
Island B



in a shop

- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

## The inside view



the high tide

the dried tide

Island B

Canal

## The inside view



Island B

Alley

## The inside view



Island C

Corridor

## The inside view



Island C

Station Square

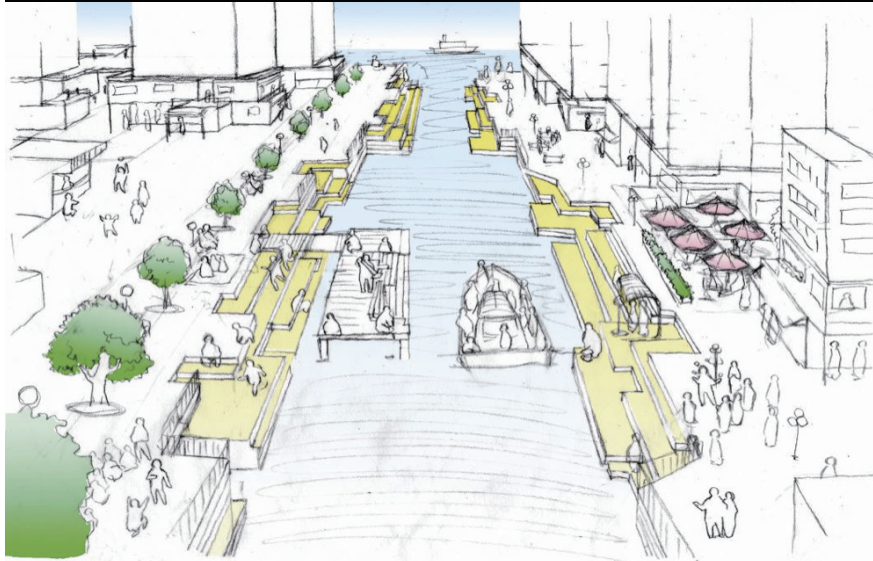
- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

## The inside view



Island C

Open Space and main street



Thanks.

## Project 06: WATER SITE

Nobuko IMAI

Chiaki NOTO

Natsue SASHIDA

Mayumi SHIMIZU

In this project, the watersides are planned as private spaces for the residents. As a result, the appearance of life will be exuded to the outside. Several plans are provided according to the type of canals. Public spaces are continuously arranged between residential floors. The appearance of residents' life would change the landscape of the island.



What is the characteristic of Shibaura island?

芝浦「らしい」暮らしの風景とは？

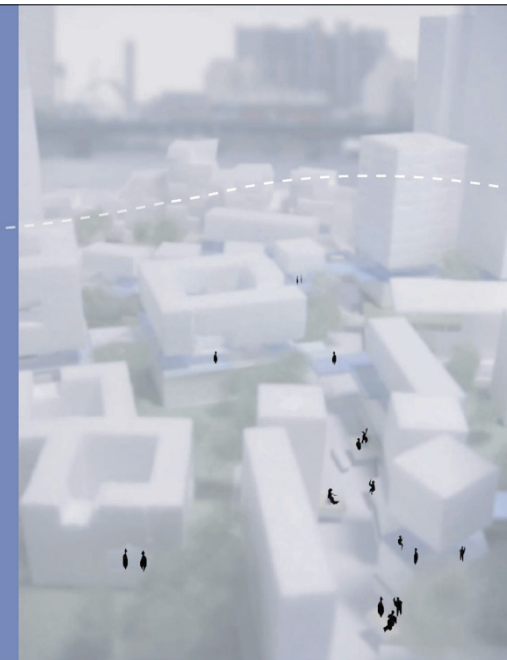
A design of the scenery  
-Shibaura island project

＜風景をデザインする＞  
芝浦アイランドプロジェクト

### Watersite

水辺の風景をつくる

Chiaki Noto  
Natsue Sashida  
Nobuko Imai  
Mayumi Shimizu



Shibaura

Living of self-conclusion  
type where life is not seen  
in Shibaura.

芝浦における生活が見えない自己完結型の暮らし。

A difference of a feeling of to express

暮らしの感じ方の違い

Shinagawaura

The appearance of individual life begins  
to be a blot on the outside, it begins to  
make the oneness in Shinagawaura.

品川浦において、個人生活の表れが外部への滲み出し、その場所での一体感をつくり出す。



What are the characteristics of Shibaura Island?

A different way of experiencing life

Shibaura: Shibaura provides an independent life style.

Individual life starts to effect it's surroundings and begins to form a unity within Shinagawaura.

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13



It is likely to approve each other after "Person" is felt, saying that "Richness" of the living.

暮らしの「豊かさ」とは、「人」の居ることが感じられてはじめて成立するのではない。

The appearance of original atmosphere which what act and the action are done in the place there can image, and wants to image and becomes is important.

その場でどんな行為や行動が行われているのかがイメージできたりしたくなったりするような独自の雰囲気の流れが重要である。

## The original scenery of life 独自の暮らしの風景

Be deeply related with original scenery there each other.

そこにある原風景と深く関わり合うこと。



What person's act builds through close use.

密接な活用を通して、人の行為が築いていくこと。



[Close to the water]

水に囲まれていることで考えられる暮らし方



## Water side living

水辺と関わる暮らし

1.Master plan 風景をつくるマスタープラン

2.Planning 計画

1.For Resident 住まい手のために  
— GL level +High level

2.For the Public 公共の人のために  
— Pianonobile

Visitor  
Ordinary people

Resident

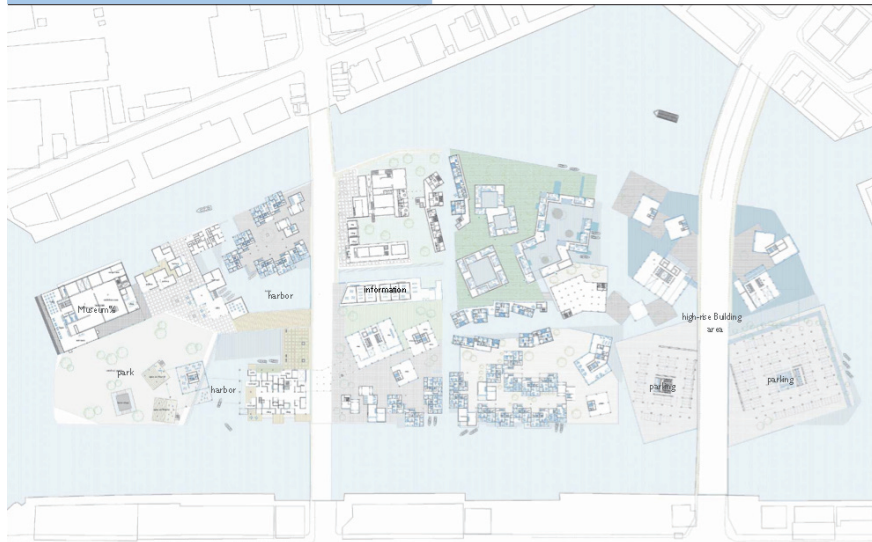
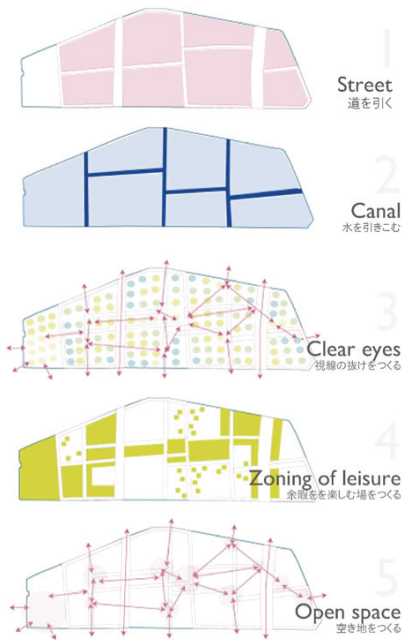
■ The "Richness" of living is likely to improve after the presence of people.  
It is important that visitors can be inspired to imagine how people live here through the image and atmosphere of the place.

■ Deeply rooted to the original scenery.  
People's activities are effected by the surrounding environment.

## I.Master plan 風景をつくるマスタープラン

Both residents and ordinary people can experience the various character of the waterside.

ここに住む人もこの場を訪れる人も水際の多様な個性を経験できる。



## Waterside lifestyle for resident -GL level +High level

住まいをかまえる人にとっての水辺と関わる暮らし

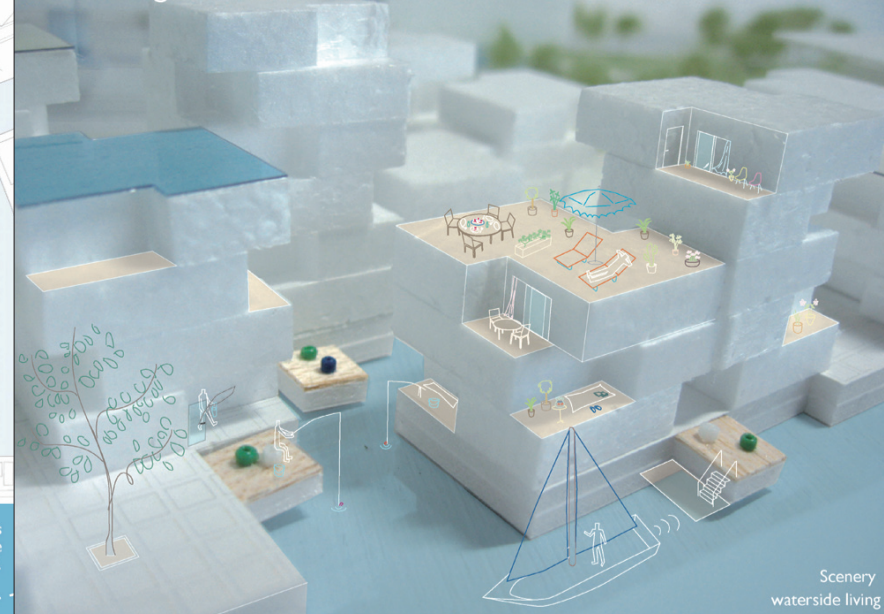
I open a ground plane only in a house hand and suggest various way of living coherent to the water's edge  
GLを住まい手のみに開放し、水際に密着した様々な暮らし方を提案します。

## 2.Planning 計画

### I.For Resident 住まい手のために

-GL level +High level

### At the large canal 大きい運河に向けた暮らし



project 01

project 02

project 03

project 04

project 05

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project 12

project 13

Both residents and visitors can experience the diverse character of the waterside.

To suggest various ways of living coherent to the water's edge, the use of housing sites is limited to residents only.

## At the large canal 大きい運河に向いた暮らし



Whole view



Waterside lifestyle for resident -GL level +High level

Plan : Residence type A-1

## At the private canal プライベートに引き込んだ運河に向いた暮らし



Whole view



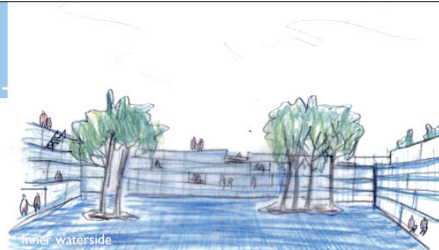
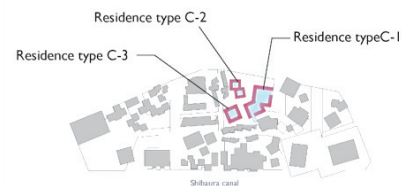
Plan : Residence type B-1



Plan : Residence type B-2

Waterside lifestyle for resident -GL level +High level

## At a landlocked harbor 水を取り囲んだ暮らし



inner waterside



Whole view



Plan

## 2.Planning 計画

### 2.For the Public 公共の人のために

— Pianonobile

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

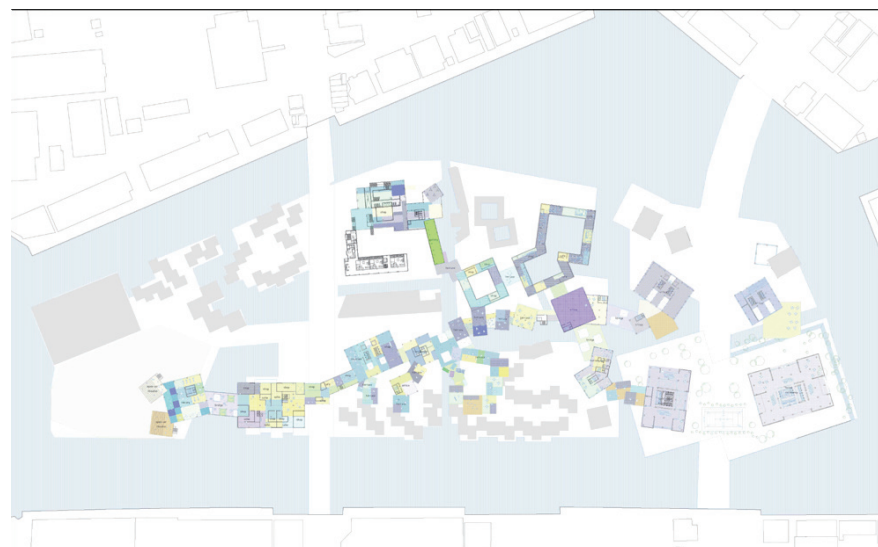
project 09

project 10

project 11

project 12

project 13



## Waterside lifestyle for the public -Pianonobile

公共の人にとっての水辺と関わる暮らし

Not the direct relation with the waterside, I thought about the place that felt relaxation to "watch the scene of the direct relation with the waterside" (水辺の風景を眺める) かつちぎる感じを考えた。

## Pianonobile - A line of flow around the waterside for the public person

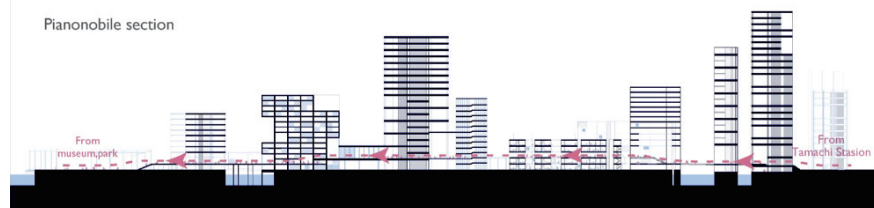
ピアノノビレを巡る動線

I unify piano Nobile as a place feeling the charm of this place with a line of flow and make it water's edge lifestyle to feel the charm of this place as the piano Nobile and unify it.

Pianonobile diagram



Pianonobile section



## Waterside lifestyle for the public - Pianonobile

公共の人にとっての水辺と関わる暮らし = ピアノノビレ

I let you have a glimpse of the scene of the living of the waterside that the first floor begins to ache from in various form and feel the charm of this place.

G L上にじみ出してくる水辺の暮らしの情景を様々な形で垣間見させ、この場の魅力を感じていく

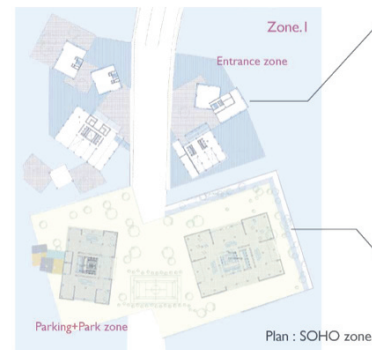


Pianonobile=The waterside for the public person

## Zone.I. SOHO zone

- The various elements which surround skyscrapers  
外運河と水盤、公園に取り囲まれた高層棟

Parking+Park zone

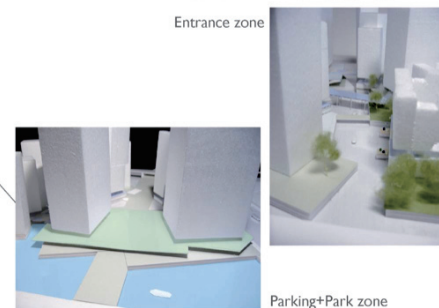


Waterside lifestyle for the public - Pianonobile

Entrance zone



Entrance zone



Parking+Park zone

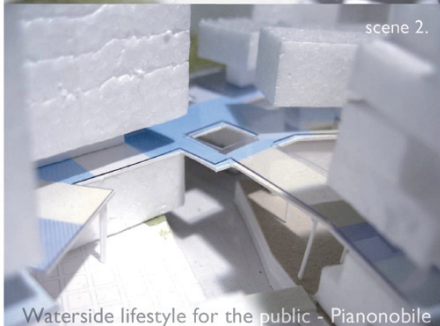
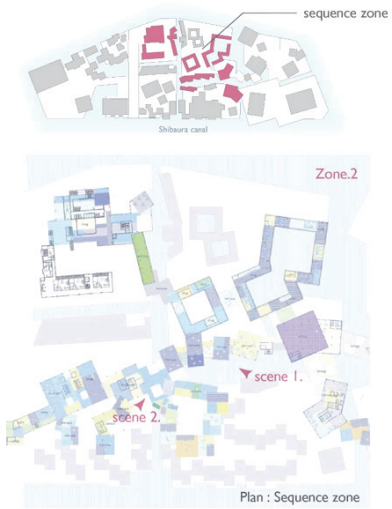
- Not a direct relationship with the waterside. We placed importance on a place that felt relaxing and one could watch the scenery.
- Here is a glimpse of a scene of life on the waterfront. The first floor is bursting with various forms and captures the charm of this place.
- In this flow diagram we have unified "piano nobile (main floor)" and the true charm of the place can be felt.

MUSEUM ISLANDS
CONTAINER MUSEUM
ARCHIBRIDGE
WATER(S)
RAINBOW CITY
WATER SITE
LIFESCAPE
OFF
WATERWARDS
BOUNDARY OF A CANAL EDGE
THE SCENERY THAT EXISTS ONLY THERE...
WATER ROAD
HOST CITY

Zone.2. Sequence zone

- A sequence of the place of recreation and relaxation

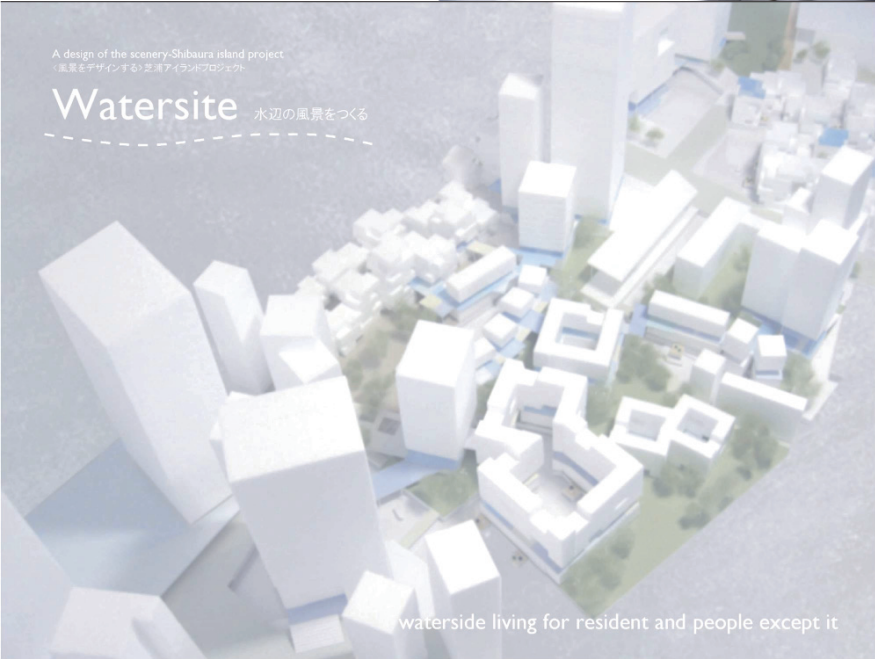
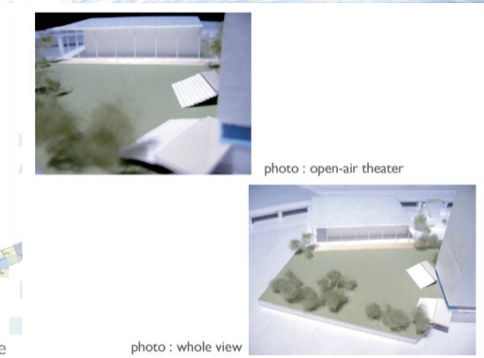
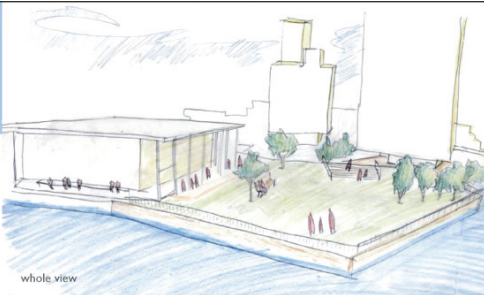
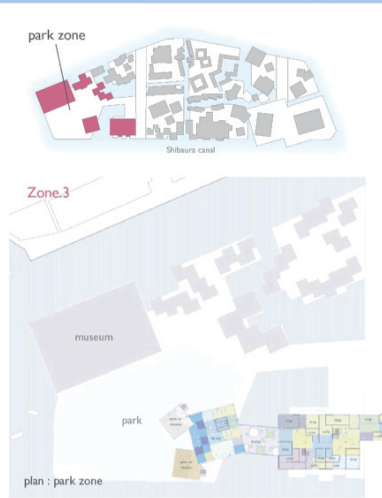
水辺の暮らしの情景を2F以上の高さから眺める



Zone.3. Park zone

-Post the large place of the relaxation on the tip of the island

住み手、それ以外の人々が思い思いの時間を過ごしてくるく場



 Place of relaxation for both the residents and non-residents on the tip of the island.

# Project 07: LIFESCAPE

Fumiaki Oshima  
Takahiro Shimada  
Kitaru Honma

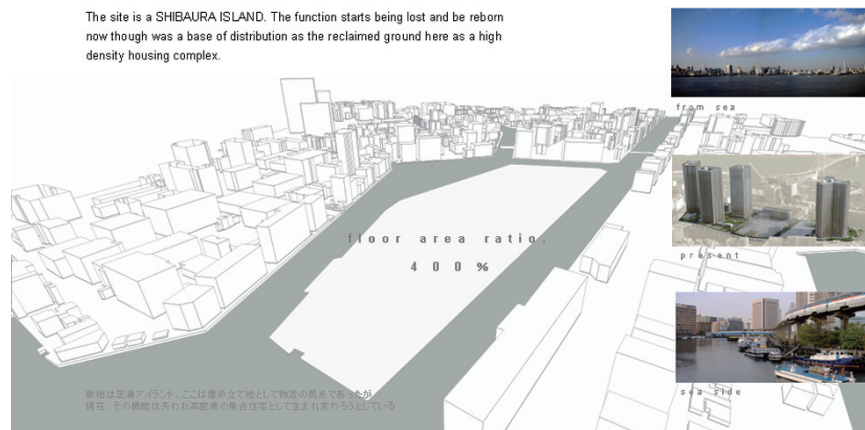
As the buildings turn their backs to the waterside and stand up like walls, the relationship between the buildings and water is separated. Instead of the NORTH-SOUTH city formation line, we planned to arrange the volumes along the EAST-WEST direction to produce a transparency that relates to both the buildings and the water.

L I F E   S C A P E

F U M I A K I   O S H I M A  
T A K A H I R O   S H I M A D A  
K I T A R U   H O N M A

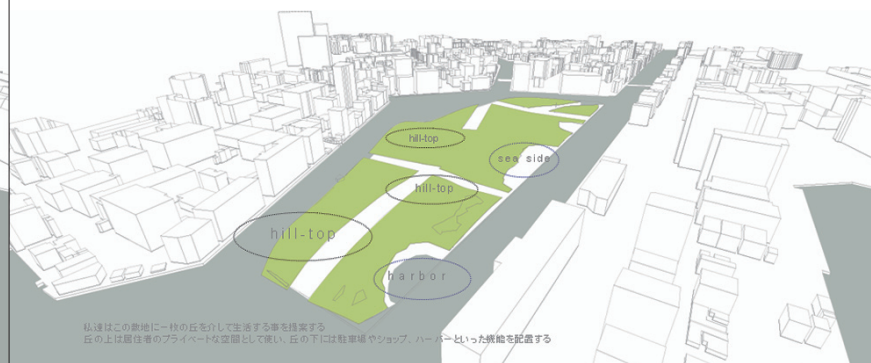
## s i t e

The site is a SHIBAURA ISLAND. The function starts being lost and be reborn now though was a base of distribution as the reclaimed ground here as a high density housing complex.



## h i l l

We propose to live by one hill on this site.  
It uses as resident's private space on the hill, and the function such as the parking lot, the shop, and harbor is arranged under the hill.



■ The site is Shibaura island. The function changed when the land was reclaimed and it became a high density housing complex.

■ We propose to live beside a hill on this site. The residents private space is situated on the hill, whereas functions such as a parking lot, shops, and the harbor have been arranged around the hill.

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

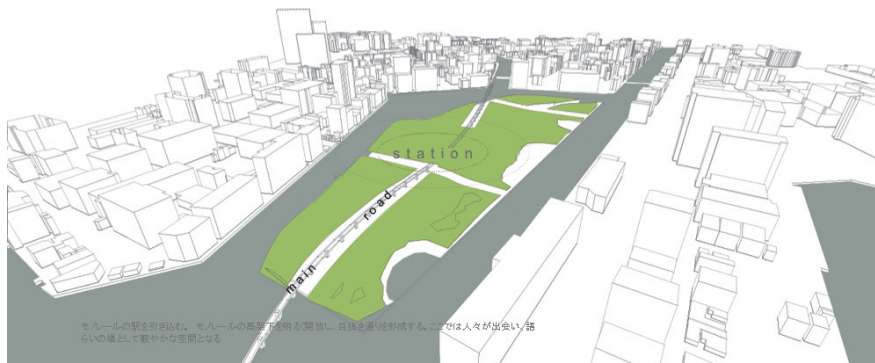
project 11

project 12

project 13

## s p i n e

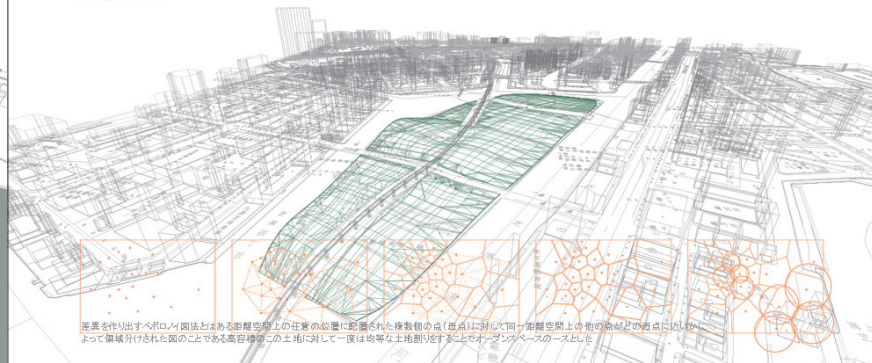
The station in the monorail is drawn in. Elevated of the monorail under is brightly opened, and the Main Street is formed. People meet here, and it becomes a lively space as a place for talking.



モノレールの駅を引き込む。モノレールの高架下を明るく開放し、目抜き通りを形成する。ここでは人々が出会い、話  
らいの場として賑やかな空間となる。

## v o r o n o i

It made it to S of the open space once by doing land even remunerative with the Beboronoi drawing that produced the difference for this land of high capacity that was figure into which the area had been divided according to which mother point other respects on the same distance space were near compared with.



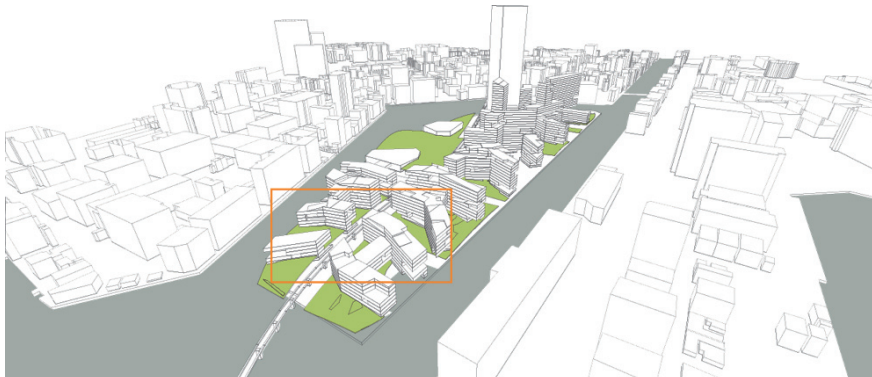
差異を作り出すベロノイ図法はある距離空間上の任意の位置に配置された複数の点（母点）に対して同じ距離空間上の他の点とどの点に近いかに  
よって領域分けされた図のことである。底面図はこの土地に対して一度は均等な土地割りを行うことでオープンスペースのースとし



■ The monorail station is drawn in. The elevation of the monorail is bright and open and the main street is formed. People meet here and it becomes a lively, sociable space.

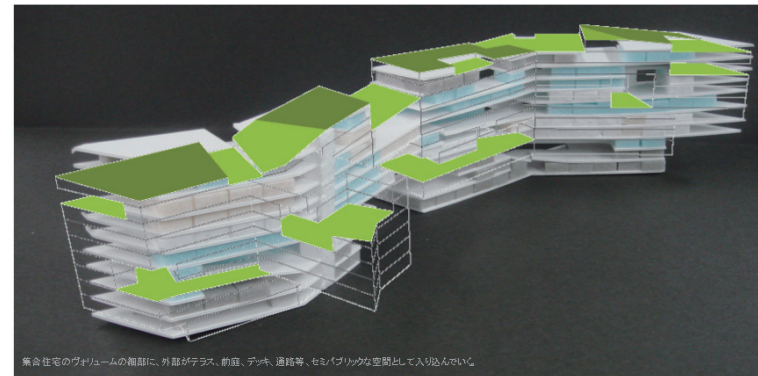
■ Voronoi diagram: In mathematics, a Voronoi diagram, named after Georgy Voronoi, also called a Voronoi tessellation, a Voronoi decomposition, or a Dirichlet tessellation (after Lejeune Dirichlet), is a special kind of decomposition of a metric space determined by distances to a specified discrete set of objects in the space, e.g., by a discrete set of points. In the simplest and most common case, in the plane, we are given a set of points  $S$ , and the Voronoi diagram for  $S$  is the partition of the plane which associates a region  $V(p)$  with each point  $p$  from  $S$  in such a way that all points in  $V(p)$  are closer to  $p$  than to any other point in  $S$ . (From Wikipedia, the free encyclopedia)

## housing



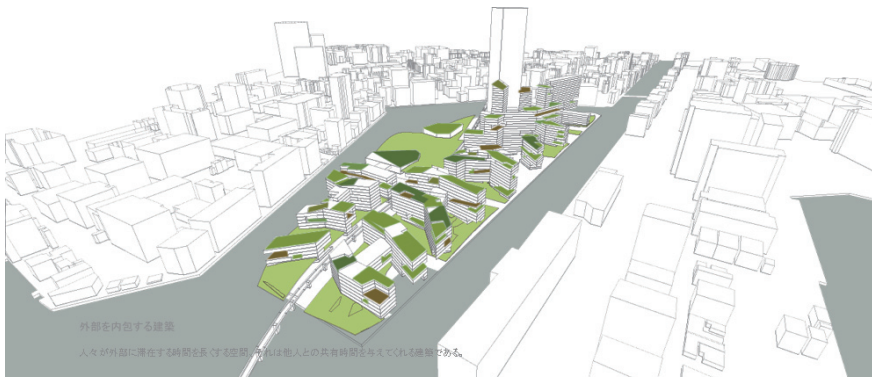
## housing

The outside enters the detail of the volume of the housing complex for A of the semi-public such as the terrace, the front yard, decks, and the passages.



## Construction that involves the outside

The space and it that lengthens time that people stay outside are construction that gives the common time with others.



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

■ The semi-public spaces, such as the terrace, front yard, decks and passages can be seen by detail of their volume.

■ The space encourages people to stay outside for longer periods of time and allows shared time with others.

# Studio 5X: Water-Based Urban Community

Construction of a Slow City  
and its Landscape in the  
Central district of Tokyo  
surrounded by Canals

Prof. Hidenobu JINNAI

Prof. Masahiko TAKAMURA

Arch. Masabumi NIHEI

---

This studio aims to make an individual and high quality urban space where the value of the waterfront is utilized to take good care of the life feelings of residents and workers. At the same time, this studio aims to rearrange an attractive aqua-scape in the ex-inner harbor and industrial areas of Shinagawa, pursuing the various potentials of the canals for the present day.

For example, by designing water-based transportation networks such as waterbuses and by realizing wide pedestrian areas connecting with the canals, this studio proposes a 'slow' human environment along Shinagawa's canals. And, respecting the features of each part (island) of the Shinagawa area as urban archipelagos, our studio proposes to create urban connections and improve communication between different parts in order to raise the value of this area as a living and working space.

For the residential space, this studio aims to realize a good combination among high-rise, middle- and low-rise residential buildings, which can reproduce more easily the urban genetic structure examined in the historic areas of Shinagawa.

Finally, converting existing warehouses and factories, adding present-day socio-economic and productive activities, and stimulating the creative industry of Shinagawa, this studio proposes a new urban place of cultural transmission to the international scene.

---

## Project 08: OFF

Toru AIDA

Hisamichi IIZUKA

Yuichi KANEKO

Syogo NAGANO

Ai NOGUCHI

The site of this project is the tip of the oldest canal in Shinagawaaura. The concept of the design is "Off", off from the daily living. That is to say to create a place to enjoy un-every-day-time in every-day-time. Places to rediscover the potentials of the existing site are proposed in this project.



How interpret of "Master Plan"?

Our group interpreted that  
it's the plan to make the set which remind about the site.

How we catch the *Shinagawa's* property.

Now, it is divided the relationship between water and land,  
however, if we can connect those two,  
then the site inner possibility which enable to  
spent "OFF" time in huge city.

design studio 5Y Aida,Iizuka,Kaneko,Noguchi,Nagano



Sea bathing (as 1700's)

Primarily,  
this site had playing place.



Bloomed coast scenery (as 1880's)

■ Interpretation of "Master Plan" : Our group planned to make a set which included memories of the site.  
How we visualized Shinagawa's property.

Now, the relationship between water and land is divided, however, if we can connect the two then the possibility of "free" time is enabled in a huge city.

■ Primarily, this site had recreation places.

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

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project 12

project 13

## Problem



1970'



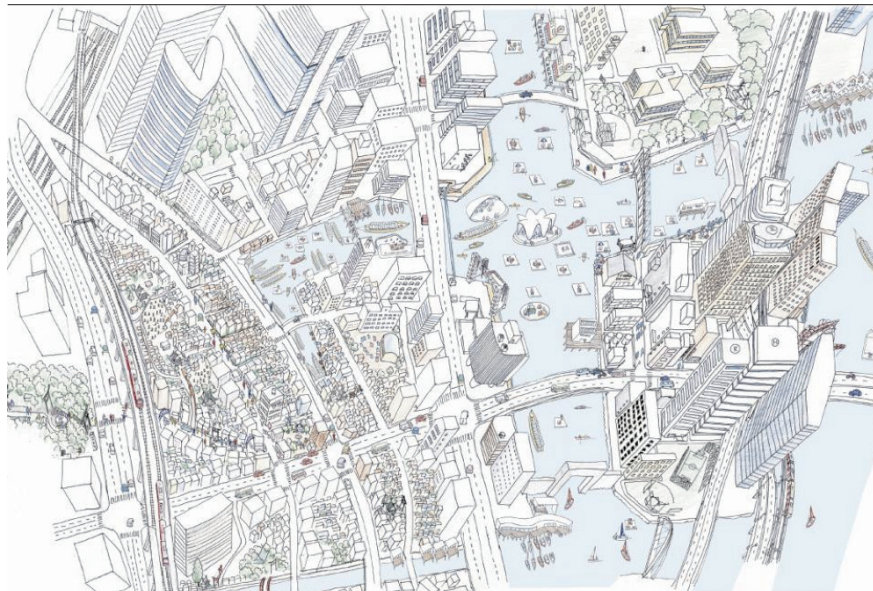
2007

Recently

Water transport : For industry

↓  
Land transport : High-rise residences

Canal lost the purpose.

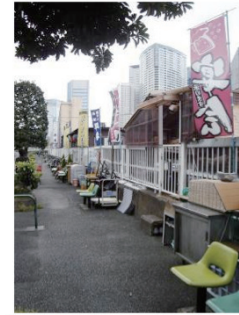


Waterside is **liberty place** which enable to **leave** physically & mentally from **fussy metropolis**.

## Possibility



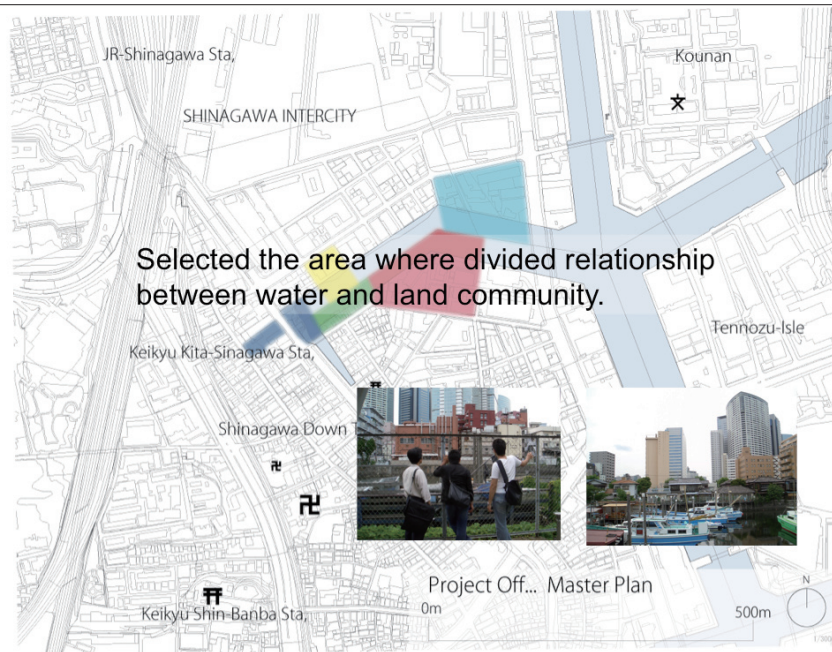
Scenery **Share Space**  
Along the Canal



Waterside **commercial**  
(a boat-keeper's.)



Festivals



■ The waterside is a "liberating place" which enables one to "escape" physically and mentally from the "fussy metropolis".

■ The selected area shows where there is a divided relationship between the water and land community.

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

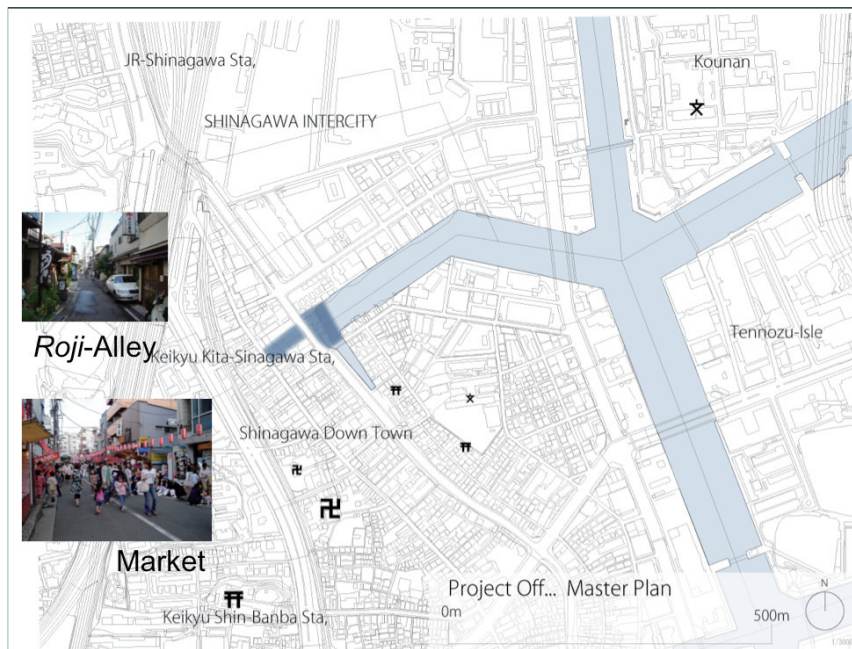
project 09

project 10

project 11

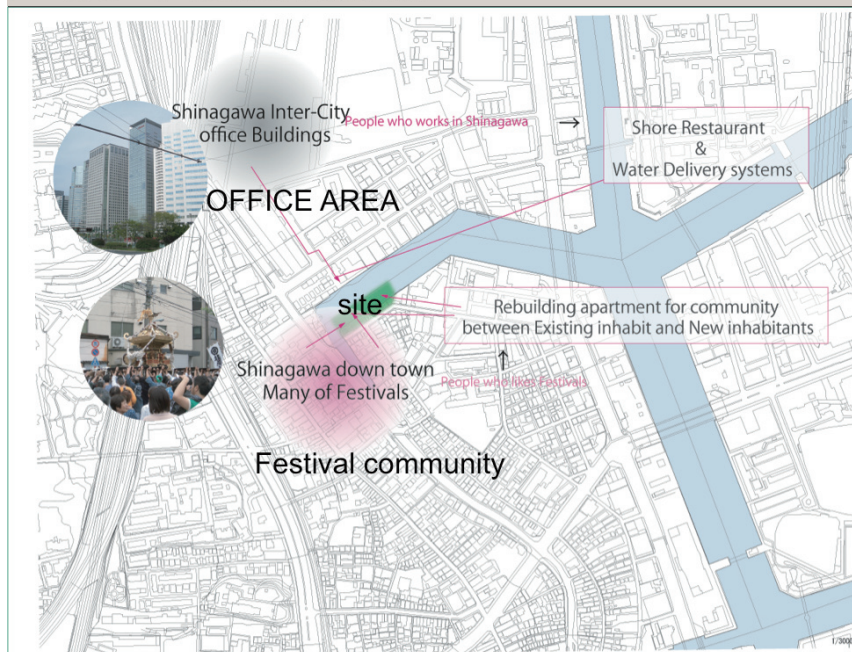
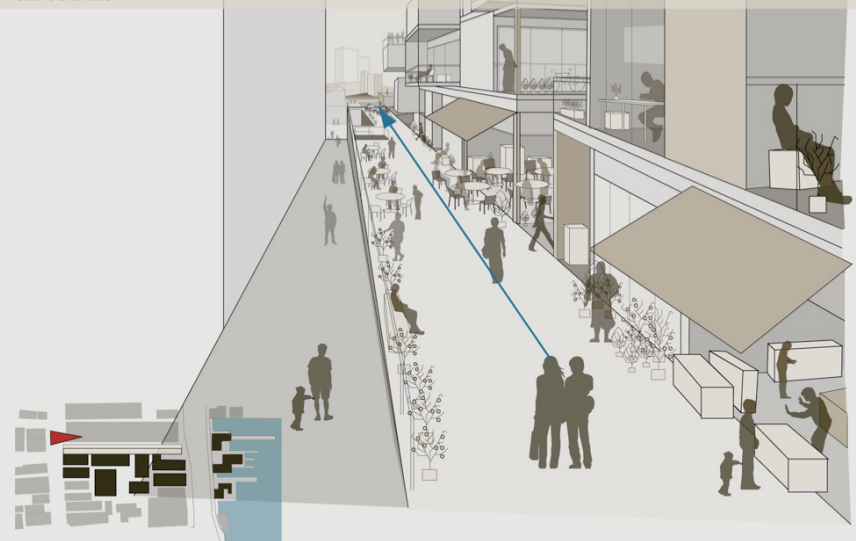
project 12

project 13

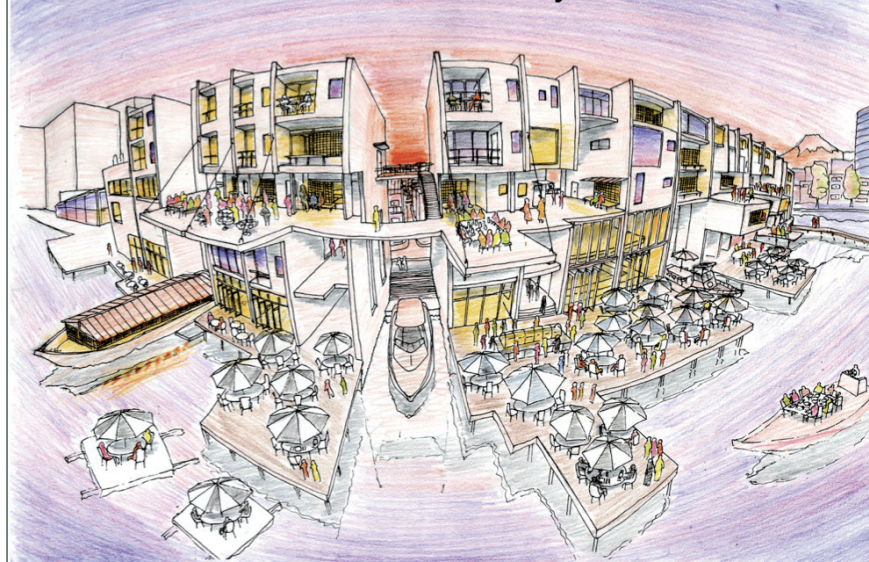


## Extension of the height of Kyu-toukaido

Kyu-toukaido and Kyu-kaigandouri-street have a 4m vertical interval. While extending a way with the same height, the field of view to the water side is extended.



## Extend waterside community toward water.



MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

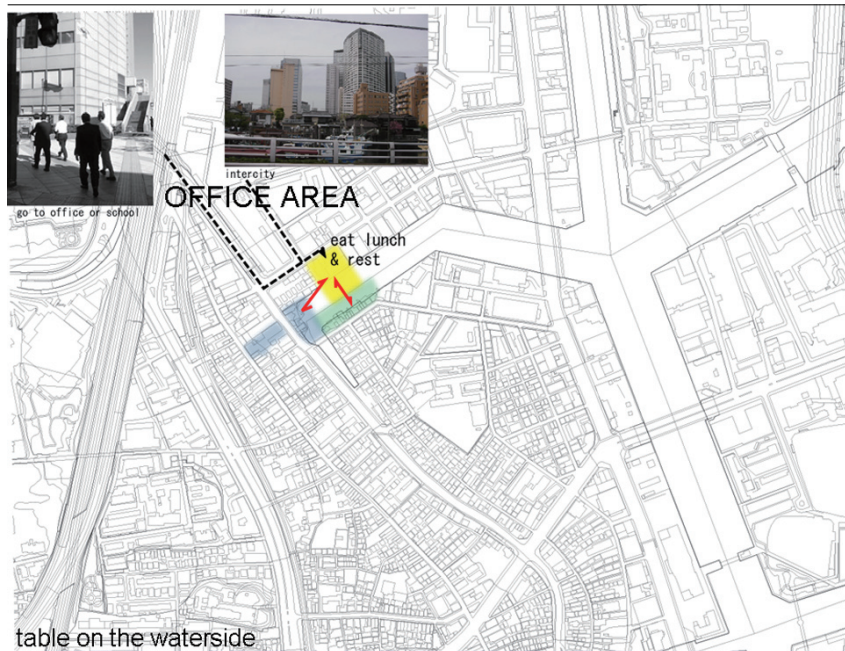
WATERWARDS

BOUNDARY OF  
A CANAL EDGE

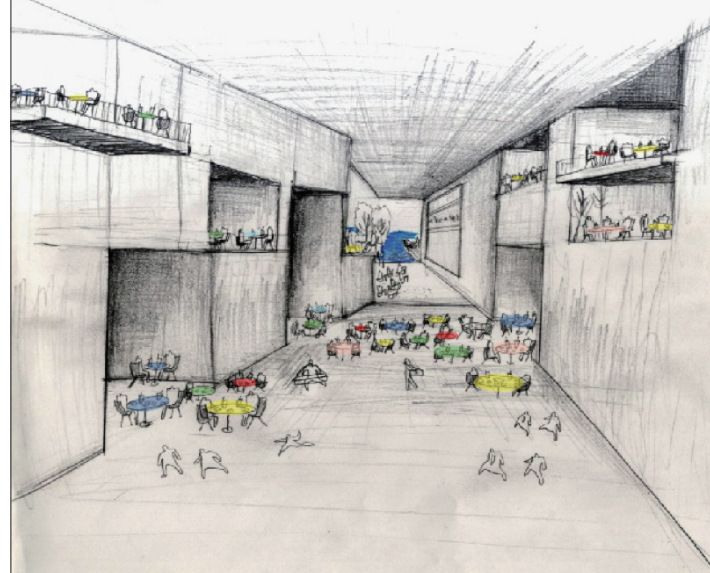
THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

HOST CITY



Through the flow from office area toward waterside.



Cross-sectional composition

Three kinds of different spaces

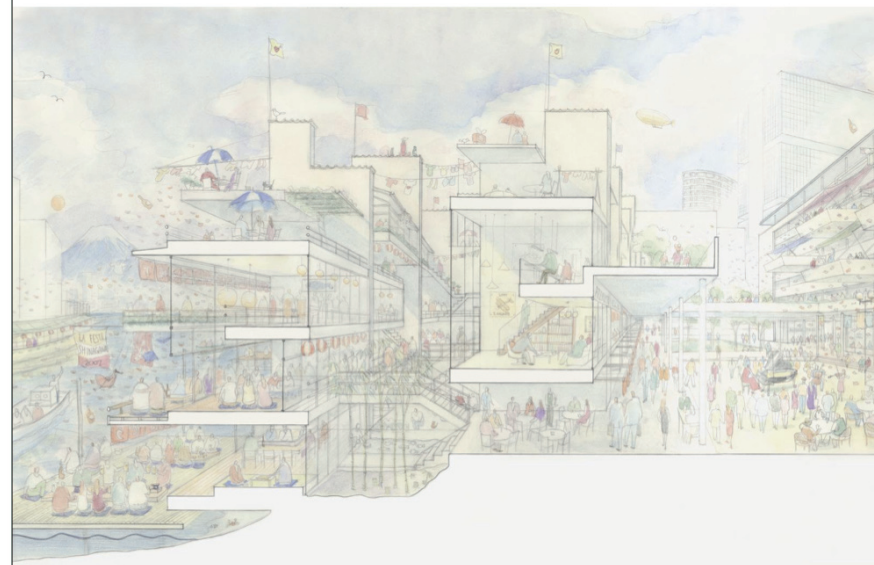
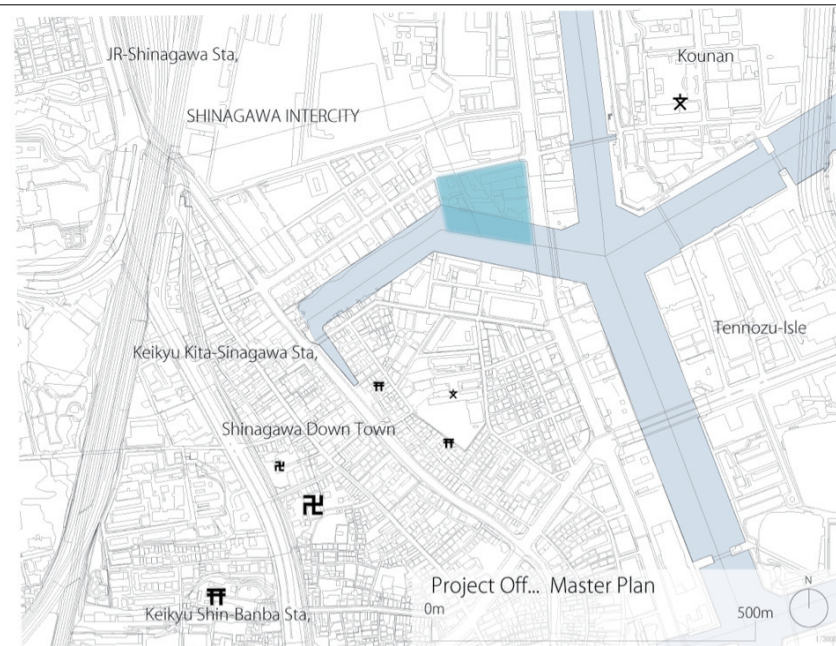
Art and SOHO, etc

Living function

Off function

Have time to change feeling by everyday Naka enough,  
and spend un-everyday time. Space which produces the time.

Off function: A space to find time, beside everyday life.



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

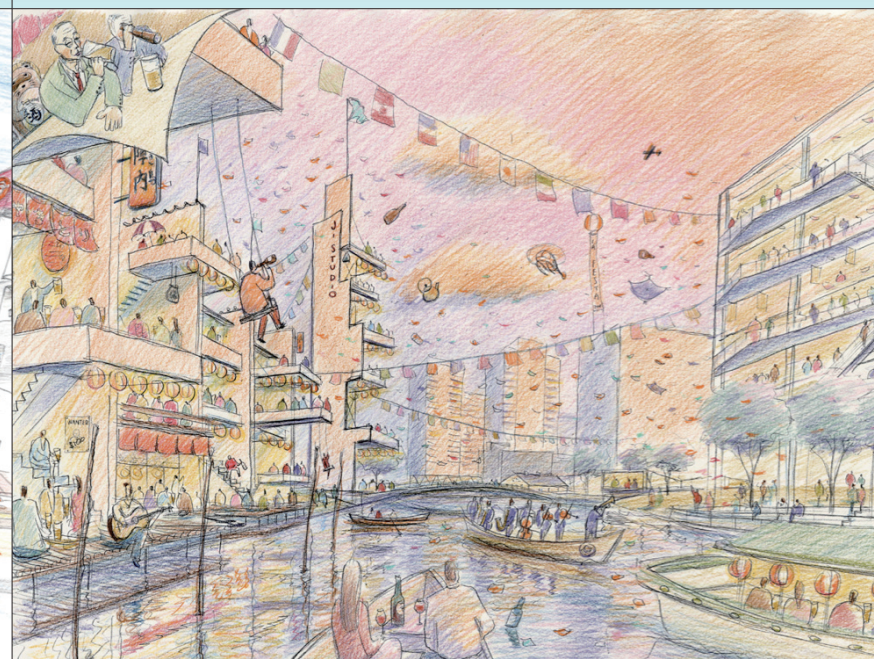
project 09

project 10

project 11

project 12

project 13



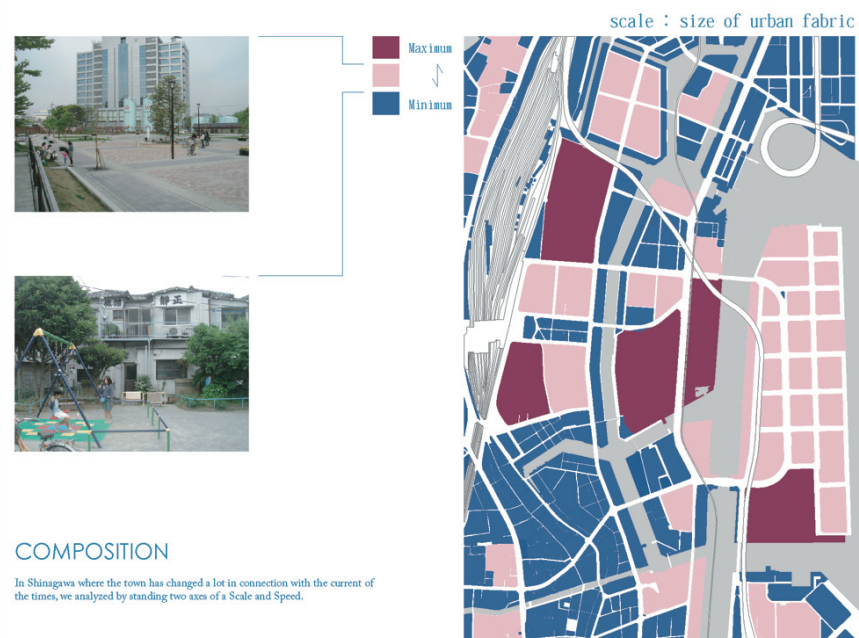
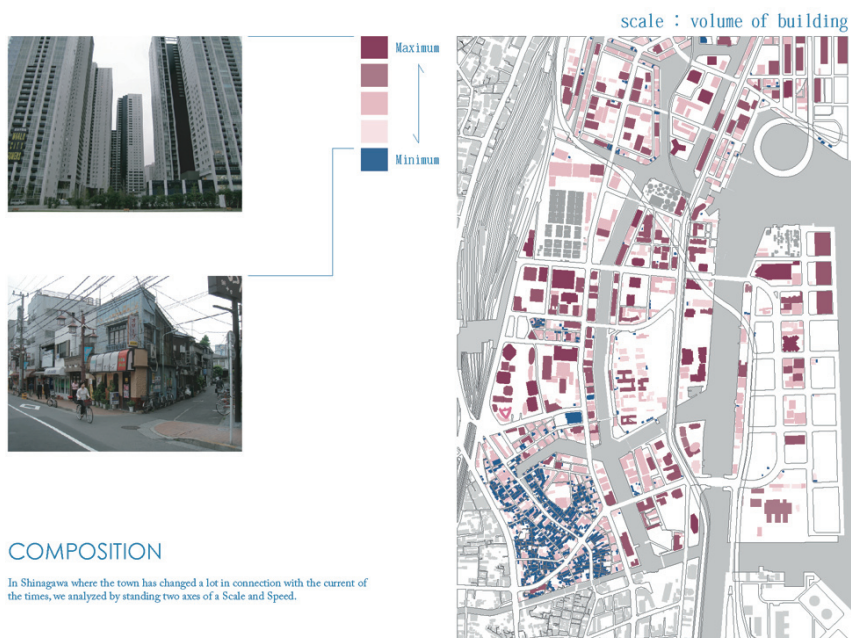
# Project 09: WATERWARDS

Ran NONAKA    Kei TANAKA    Shizuno TATEOKA  
Yusuke TOSA    Miho TSUTSUI

A residential town suite reflecting the speed and the scale of life is proposed. The Konan district was roughly divided into seven living spaces by circles of 400M diameter, which is a distance of 5 minutes walk. Vehicular traffic is limited only through the main road, and public transportation (mini buses or water buses) is enhanced to encourage walking rather than use of private cars. SOHOs that face a big canal (Takahama Canal) have large volumes. Commercial establishments that face a small canal (New Canal) have less volume than SOHOs. The Housing complex has the smallest volume.

## WATERWARDS

Yusuke Tosa  
Shizuno Tateoka  
Miho Tsuchi  
Kei Tanaka  
Ran Nonaka



COMPOSITION: Shinagawa is a town that has changed a lot in connection with the flow of time. We analysed this on two axes of scale and speed.



- High Way (fastest)
- Main Road (fast)
- General Road (middle)
- General Road (slow)
- Pedestrian Street (slowest)



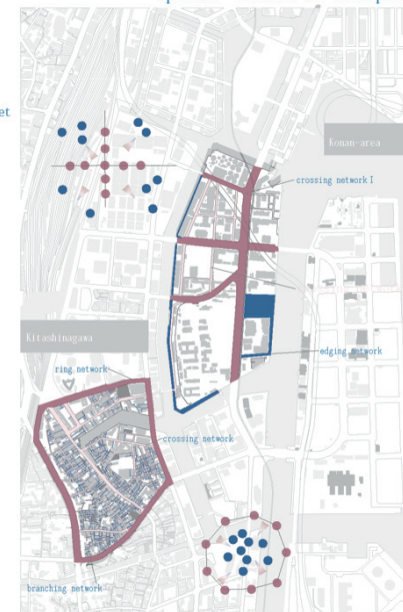
speed : public transport

## COMPOSITION

In Shinagawa where the town has changed a lot in connection with the current of the times, we analyzed by standing two axes of a Scale and Speed.



- Main Road (fast)
- General Road (slow)
- Pedestrian Street (slowest)



speed : network of transport

## COMPOSITION

In Shinagawa where the town has changed a lot in connection with the current of the times, we analyzed by standing two axes of a Scale and Speed.

## CONCEPT

- The town along which he begins to walk.

The drawing-in line of the Shinkansen is buried underground and passing of a car is suppressed to minimum. Furthermore, a waterway is drawn in a town and physical speed and a physical scale are formed by enriching the Water-surface network and a pedestrian network. People walk, or come to live by ship. And it will be begun to move a town by a true meaning.

- 10 suggestion to speed happily

1 : fitness archipelago



3 : take off a car



5 : walker network



7 : various people



9 : ship rotates



2 : 400m town



4 : waterside with a hydrophobicity



6 : town to be able to walk happily



8 : many break places



10 : see many people



## IMAGE SKETCH



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

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project 10

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project 13

- The town along which he begins to walk: The drawn in line of the Shinkansen is buried underground and passing cars are suppressed to a minimum. Furthermore, a waterway is drawn in the town and speed and physical scale are formed by enriching the Water-surface network and a pedestrian network. People walk, or come to live by ship and the town will begin to move towards its true meaning.

10 suggestions for walking life.

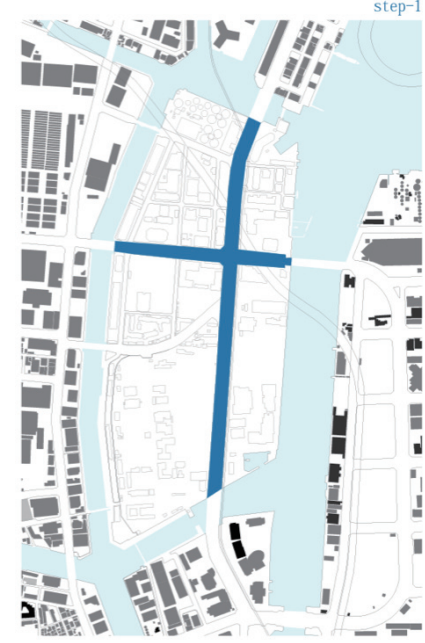
## PROCESS

- present urban fabric  
The block of various sizes is intermingled.
- step-1  
It leaves only a main road, in order to form the town composed by a pedestrian.
- step-2  
It is considered as the hint of an area division of the range along which man can walk in about 5 minutes. (400m)
- step-3  
A waterway is divided into the place with which a circle and a circle overlap in through and seven area.
- step-4  
Area is formed so that a waterway and a main road may be crossed right-angled from the center of a circle.
- new urban fabric  
A new urban fabric is formed of a waterway and a road.



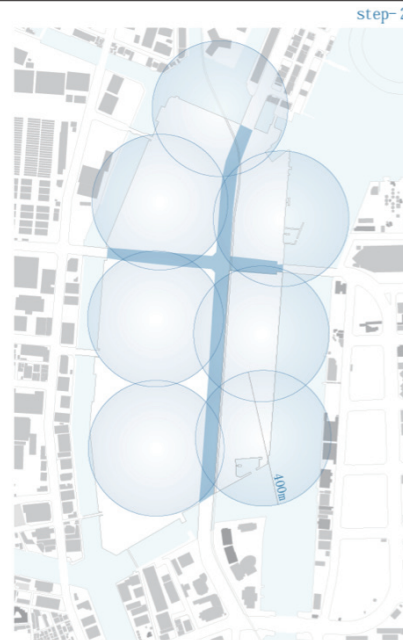
## PROCESS

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A waterway is divided into the place with which a circle and a circle overlap in through and seven area.
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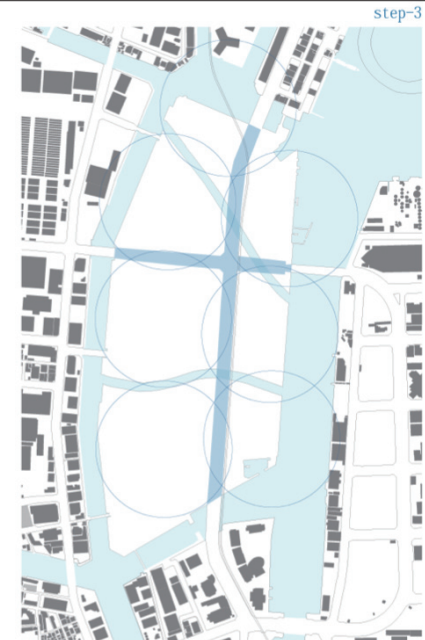
## PROCESS

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A waterway is divided into the place with which a circle and a circle overlap in through and seven area.
- step-4  
Area is formed so that a waterway and a main road may be crossed right-angled from the center of a circle.
- new urban fabric  
A new urban fabric is formed of a waterway and a road.



## PROCESS

- present urban fabric  
The block of various sizes is intermingled.
- step-1  
It leaves only a main road, in order to form the town composed by a pedestrian.
- step-2  
It is considered as the hint of an area division of the range along which man can walk in about 5 minutes. (400m)
- step-3  
A waterway is divided into the place with which a circle and a circle overlap in through and seven area.
- step-4  
Area is formed so that a waterway and a main road may be crossed right-angled from the center of a circle.
- new urban fabric  
A new urban fabric is formed of a waterway and a road.



- present urban fabric: Blocks of various sizes are intermingled.
- step-1: Leaves only a main road, in order to form a town composed by pedestrians.
- step-2: Consideration towards a hint of an area divided into a distance man can walk in about 5 minutes (400m).
- step-3: A waterway is divided into a place which two circles overlap through 7 areas.

## PROCESS

- present urban fabric  
The block of various sizes is intermingled.
- step-1  
It leaves only a main road, in order to form the town composed by a pedestrian.
- step-2  
It is considered as the hint of an area division of the range along which man can walk in about 5 minutes. (400m)
- step-3  
A waterway is divided into the place with which a circle and a circle overlap in through and seven area.
- step-4  
Area is formed so that a waterway and a main road may be crossed right-angled from the center of a circle.
- new urban fabric  
A new urban fabric is formed of a waterway and a road.



step-4

## PROCESS

- present urban fabric  
The block of various sizes is intermingled.
- step-1  
It leaves only a main road, in order to form the town composed by a pedestrian.
- step-2  
It is considered as the hint of an area division of the range along which man can walk in about 5 minutes. (400m)
- step-3  
A waterway is divided into the place with which a circle and a circle overlap in through and seven area.
- step-4  
Area is formed so that a waterway and a main road may be crossed right-angled from the center of a circle.
- new urban fabric  
A new urban fabric is formed of a waterway and a road.



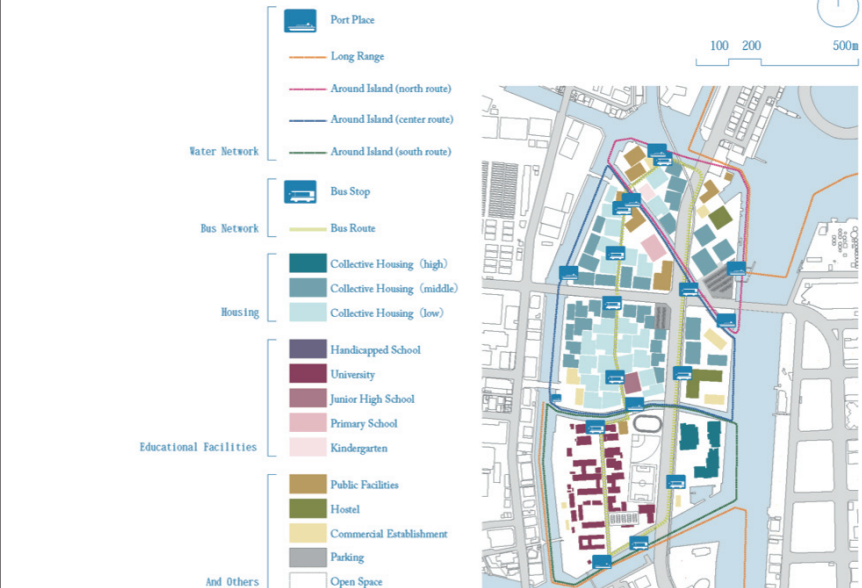
new urban fabric

## ZONING

In consideration of the volume of a building, it is considered as the arrangement which was conscious of the skyline. Each institution is intermingled in each area divided finely. Along the drawn waterway, commerce, education, a dwelling, a hotel, a public institution, etc. are stationed. A master plan is advanced on the basis of this zoning plan.



## MASTER PLAN



■ step-4: An area is formed so that a waterway and a main road cross at right-angles from the center of the circle.  
new urban fabric: A new urban fabric is formed by a waterway and a road.

■ In consideration of the volume of buildings, they have been arranged in a manner conscious of the skyline. Each institution is intermingled in each area with a fine division. A master plan progresses on the basis of this zoning plan.

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

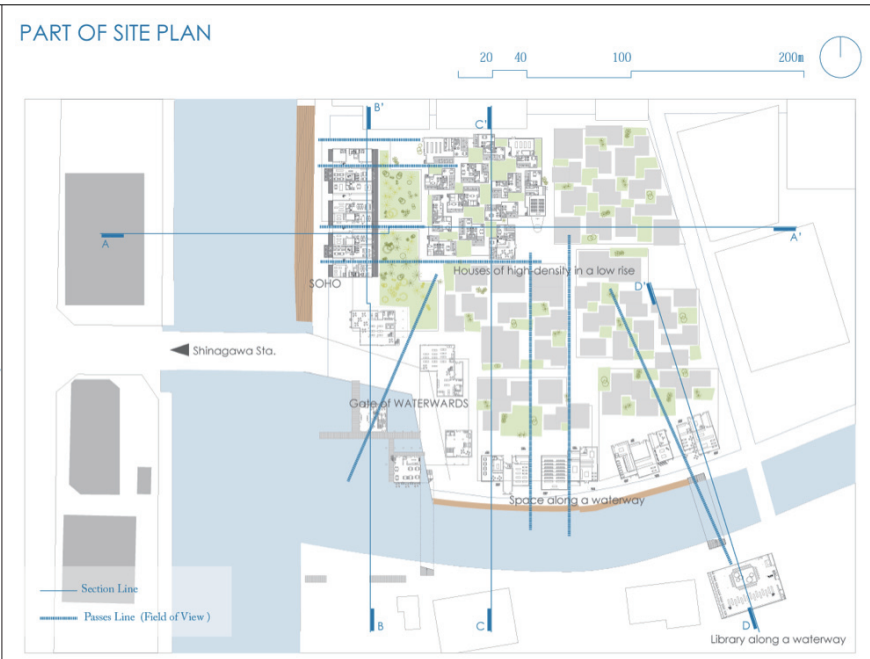
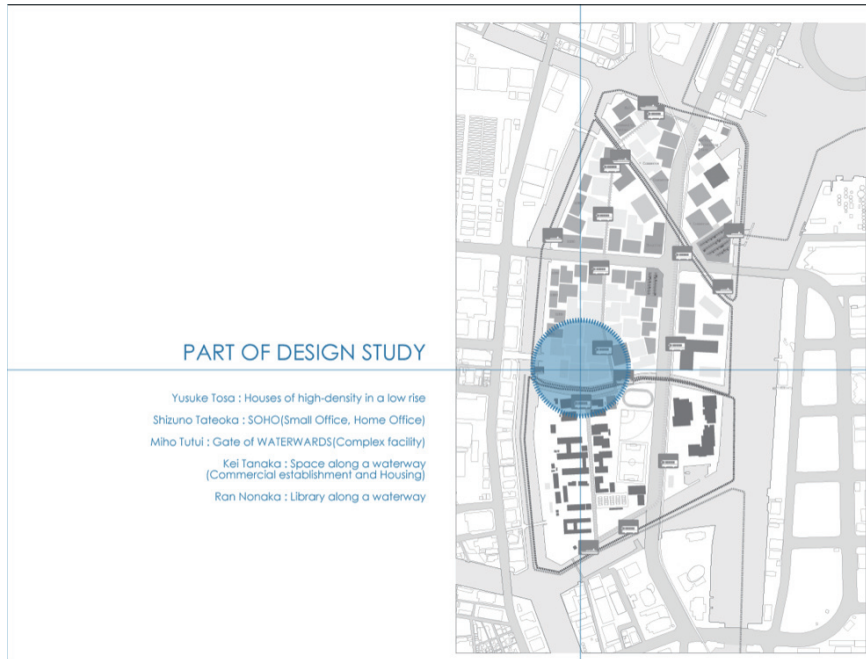
WATERWARDS

BOUNDARY OF  
A CANAL EDGE

THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

HOST CITY



## SEQUENTIAL SECTIONS

20 100 200m

C-C' SECTION

Space along a waterway

Houses of high-density in a low rise



## SEQUENTIAL SECTIONS

20 100 200m

D-D' SECTION

Library along a waterway

Space along a waterway



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

# Project 10: BOUNDARY OF A CANAL EDGE

Shin FUKUDA Kota MIYASHITA Yuji NOMURA  
Hideaki OBA Aki TERAJIMA

A method to form a landscape with an integration of micro scale spaces (human scale spaces) are proposed. The following rules are applied when buildings are rebuilt: Human scale functions, such as cafes, restaurants, and bars are placed in the lower part of the buildings. Volumes of dwelling units or offices with unevenness are inserted onto the lower part. The inserted volumes will produce various interior spaces. The interspaces of volumes will become outside terraces. The under volume will combine the upper volume and share the sense of unity.

## 水際の境界

Boundary of canal edge



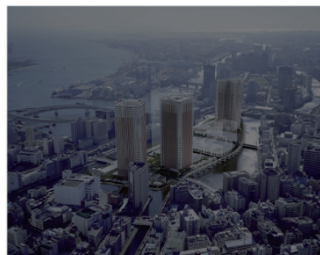
TERAJIMA Aki  
OBA Hideaki  
FUKUDA Shin  
NOMURA Yuji  
MIYASHITA Kota

Boundary of canal edge

our stance

What is the scenery?

The scenery which we think about is.....

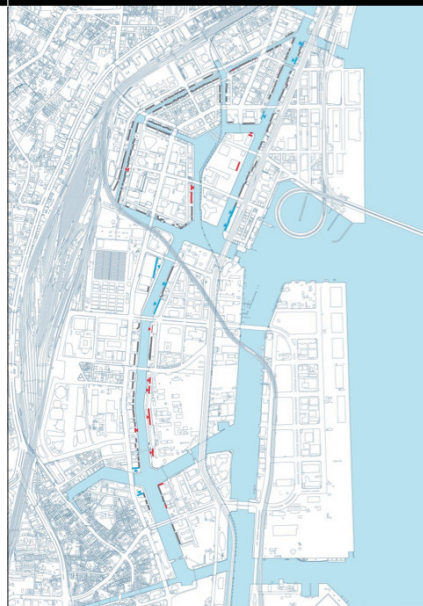


- The scenery is size unlike scenery.
- The scenery does not stop.
- The scenery is not a nice view.
- The scenery can take in a person and a signs of life.

We want to show a process of "the scenery" which grows up as time passes.

Boundary of canal edge

survey



## Site investigation

The figure which expressed the present conditions of the building along the canal

- red line canal ←→ building
- blue line distribution
- black line canal ←→ building

■ What is the scenery? The scenery which we are considering is.....

The scenery is unique. The scenery is continuous. The scenery is not always beautiful. The scenery can emerge people.  
We want to show a process of "the scenery" which grows as time passes.

- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

Boundary of canal edge

survey

canal  
public space  
private space

We thought that we should have changed the building type along narrow canal.

There is not the relationship of buildings, canal and the promenade at all along narrow canal.

Boundary of canal edge

yellow area

Boundary of canal edge

survey

MAP of Nolli in SHINAGAWA

Yellow area — The area where a general person must not enter

Buildings' frontage are small, and the present conditions of Yellow area are only mere gaps, so this area is not good space.

Boundary of canal edge

Suggestion to a master plan

Boundary of canal edge

yellow area

negative yellow area

positive yellow area

Change "yellow area" into the scenery that we can have glimpses of personal spaces. For example...

Overflow of daily commodities on the alley space

The anchorage of the pleasure boat

The garden which is looked at from a person from outside

Porches and spaces under the eaves

Boundary of canal edge

Suggestion to a master plan

Boundary of canal edge

Suggestion to a master plan

**APPROACH**

The extensity which leads to a canal

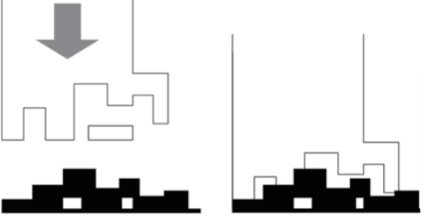

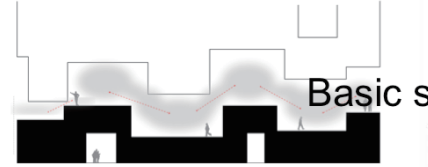
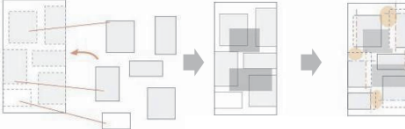
A line of flow to a canal


Mixture of a personal space in the canal edge and public space







**BOUNDARY SURFACE**

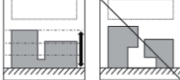





Complicity of a physical boundary surface

- ❑ We thought that we should change the type of buildings along the narrow canal. There is absolutely no relationship between the buildings, canal and the promenade along the narrow canal.
- ❑ The present conditions of the yellow area are: The building's facades are small and there are only mere gaps between buildings. This is presently not a good use of space.

Boundary of canal edge	Basic space constitution
	 <p>Sketch</p>
 <p>Concept</p> <p>We let the upper volumes engage with the lower volumes, and create outside spaces "Yellow Area" in a complicated alley spaces.</p>	 <p>Diagram</p>

Boundary of canal edge	Basic space constitution
 <p>design conditions</p> <p>It is not so-called master plan that we want to do it. Our vision is that, when the owner of the site rebuild a building, we have their rebuild it according to a "rule" and we make a city as an individual set with progress of time.</p>	

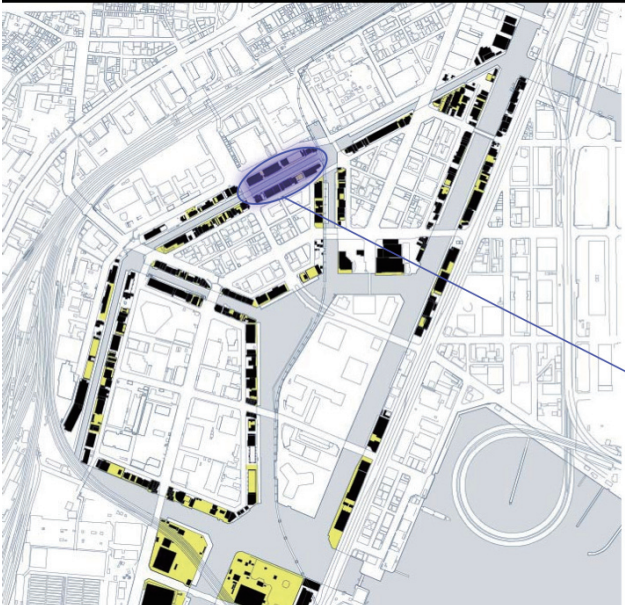
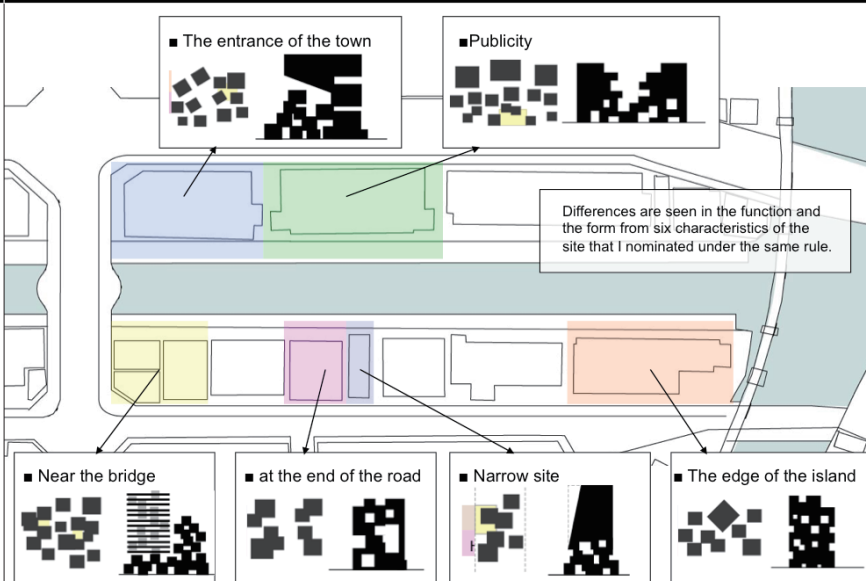
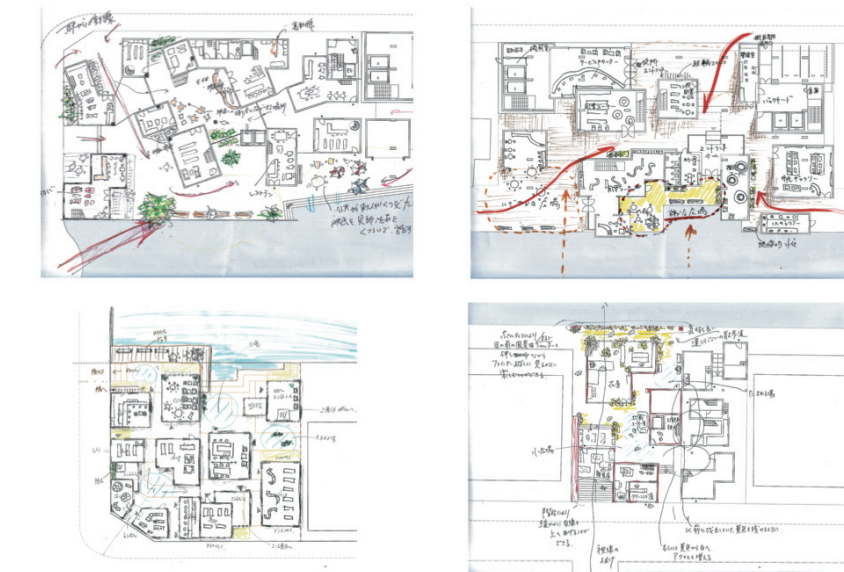
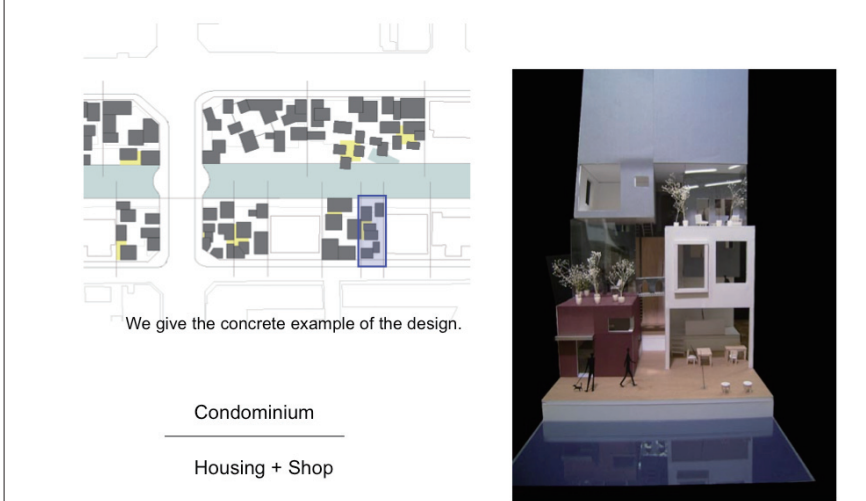
Boundary of canal edge	design conditions
	<p>■ I enlarge a division to the edge of canal for a site contacting with a promenade. On the other hand, I have you offer an alley with a general person and the space that can make itself at home. In addition, I relax headroom and building area by just that much.</p>
	<p>■ I put the line of flow of the vertical direction for a canal I put the line of flow of the vertical direction more than one of them for 1 block for a canal. The line of flow can keep variety in a way of the approach on this occasion by making it possible to do crank.</p>
	<p>■ It links the line of flow of the parallel course for a canal When I do rebuilding, the line of flow of the parallel course grows by all means more than one point for a canal.</p>
	<p>■ I can float the mask of under the first of the building upper echelon between 6000-9000mm from GL of the main street side. The bottom may let you project if you keep the outside space ratio more than 50% of the aspect from there.</p>
	<p>■ An upper group and group include case in the same level, both, and the outside ratio must be more than 50%.</p>
	<p>■ The wall surface of the canal side of the building upper echelon have distance more than 6,000mm from the edge of canal. In addition, the wall surface next to each other in the building of the both sides have distance more than 500mm from the site boundary line. ■ You may build the layer lower than the line to a lot of sites afterward if you leave the main street side more than 1,200mm. As for outside ratio of the case, that's all. 50%</p>

Boundary of canal edge	design conditions
	<p>■ You must make the building which you are built from the bottom, and go up less than 3 levels. In addition, it is decided that the cantilever does not accept it.</p>
	<p>■ Do a line of flow plan to access the upper air. Establish the criticism course having a direct line separately from it.</p>
	<p>■ Even if the lower department uses the structure of the upper echelon together, you do not need to do it.</p>
	<p>■ The alley for a person to go have width more than minimum 900mm that a person can pass each other.</p>
	<p>■ I decide to recognize the moat to entering containing slightly than wall surface retreat line inward partially.</p>
	<p>■ I let a drop of approximately 1,000mm last in a main street side and the canal side. ■ The canal side and the height with the surface of the water at the time of the high tide are approximately 1,000mm. I make it possible to lower it partially to the surface of the water neighborhood.</p>

■ We let the upper volumes engage the lower volumes and created outside spaces: "The yellow area", in complicated alley spaces.

■ It is not a so called "master plan" we are after. Our vision is that, when the owner of a site rebuilds a building it is done according to a "rule" and the city becomes an individual set with the progress of time.

- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

<div>Boundary of canal edge</div> <div>site</div>  <div>We pick Shinsiba canal up near the Tamachi Station, and show a concrete example.</div>	<div>Boundary of canal edge</div> <div>site</div> 
<div>Boundary of canal edge</div> <div>Design</div> 	<div>Boundary of canal edge</div> <div>Design</div>  <div>Condominium</div> <div>Housing + Shop</div>

- We chose Shinshiba canal near Tamachi station and have shown a concrete example.
- Difference are seen in the function and the form from 6 characteristics of the site that we nominated following the same rule.

Boundary of canal edge

Design

canal

Restaurant

Bar

Room A

Cafe

A passage to the neighboring site

Approach to the canal

1<sup>st</sup> plan

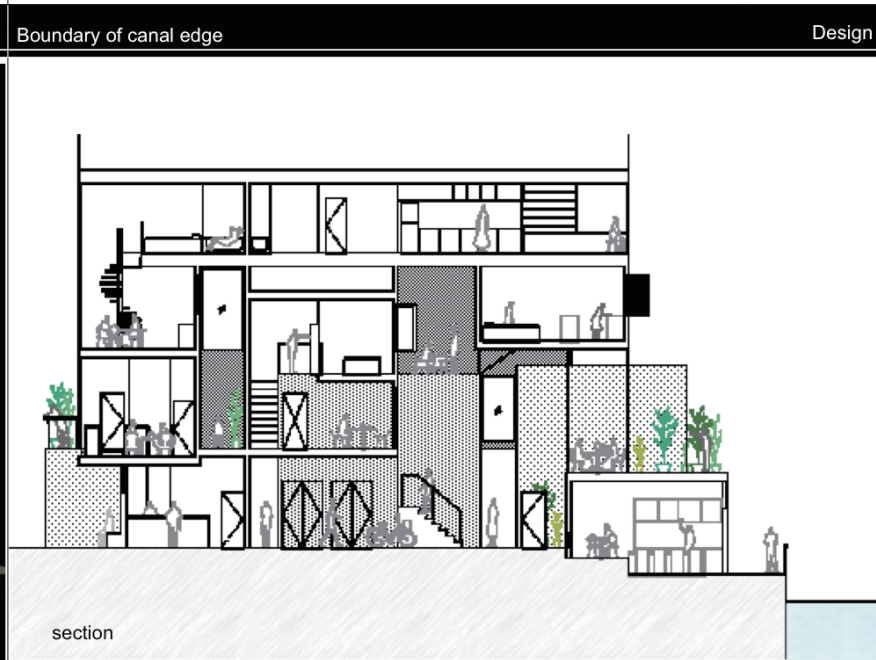
Boundary of canal edge

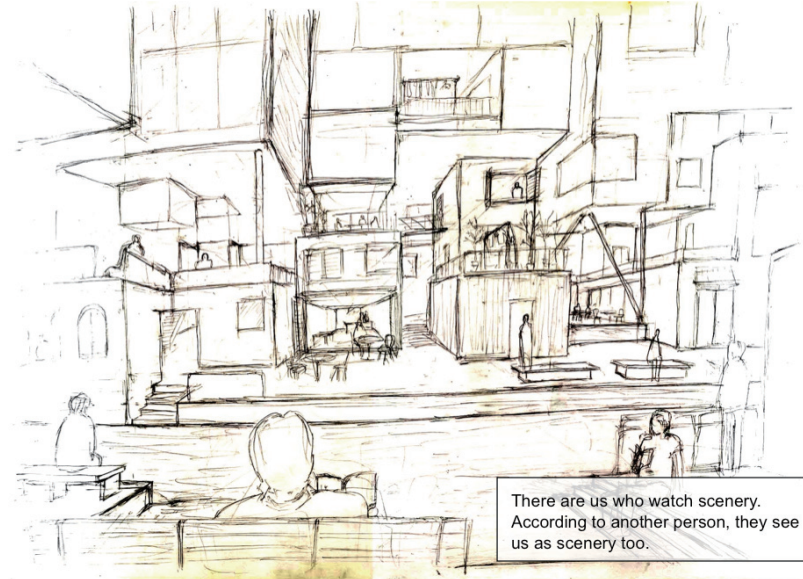
Design

About Yellow Area

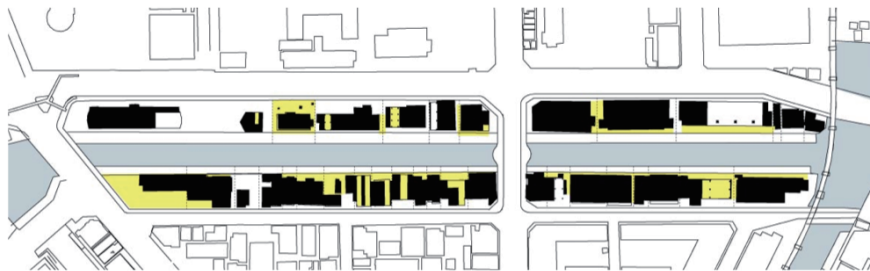
private public private

1<sup>st</sup> plan



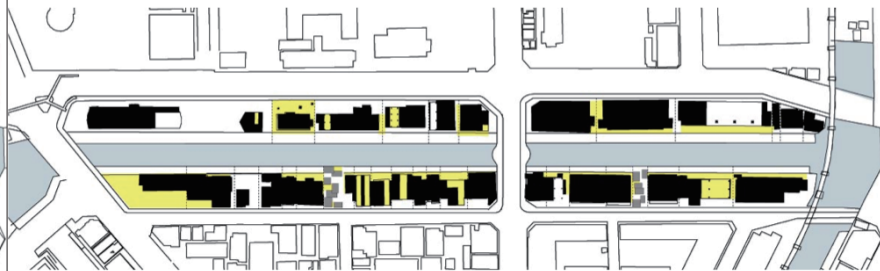


now 5 years later 10 years later 20 years later 40 years later



A map of Nolli showing that the present conditions are not good. However one site is rebuilt, five years later, neighboring sites and sites of the opposite bank will be rebuilt while being conscious of it. And afterwards the design act will be connected with progress of time. The life of people becomes common, yellow spaces where the designer was not thought about may be born. Because the lower volume has many passes to canal, the internal function of the island is full of along the canal.

now 5 years later 10 years later 20 years later 40 years later



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

There are those who look at scenery and then there are those who see us as scenery too.

A map of Nolli showing That the present conditions are not good. However one site is rebuilt, 5 years later, neighboring sites on the opposite bank will be rebuilt while being conscious of it. And afterwards the design act will be connected with the progress of time. The life of people becomes common, and the yellow spaces which the designer had not considered can be born. Because the lower volume has many passes to the canal, the internal function of the island is full along the canal.

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

WATERWARDS

BOUNDARY OF A CANAL EDGE

THE SCENERY THAT EXISTS ONLY THERE...

WATER ROAD

HOST CITY



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project 01

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project 02

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project 03

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project 04

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project 05

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project 06

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project 07

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project 08

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project 09

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project 10

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project 11

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project 12

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project 13

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# Studio 5Y: Structure of Scenery

## Design of Ties to Form a Boundary

Prof. Katsumi NAGASE

Arch. Toyoaki ISHIGURO

Arch. Seiichi FUKUKAWA

---

The scenery of Tokyo might be considered to be Asian dynamism, but it is not formed by a master plan from a regional viewpoint. Until now, a fully discussed master plan has never been established, because of the bureaucracy, such as the vertical decision-making administrative system, discrepancies of policies in each ministry and government offices have appeared. A structure for conceptual harmony cannot overcome the individual right to private property. Though certain visions of architects have flourished in the 1960s, they are not realized.

The Shinagawa district, site of this project has become a mosaic of old remnants. It remains an old street pattern of the Edo era, which spreads out along the Tokaido highway, but the seaside has become full and has grown distant through economic development of factories and warehouses. After the declination of industrial function, factories and warehouses have become disused.

Instead, a large quantity of high-rise housing has appeared so as to form a convenient downtown. This development, without any master plan has formed a scattered patchwork or mosaic of mixed-size properties.

Most of this mosaic is separated by canals. The objective of this project is to design a canal as a border, which binds the scattered mosaics together into a beautiful harmonious patchwork. A policy to make a lively human community is expected.

---

## Project 11: THE SCENERY THAT EXISTS ONLY THERE...

Mariko KINOSHITA

Hiroyuki NEGISHI

Natsuko MURATA

Three areas in the sites of this project have quite different uses and scales. We aim to revitalize a vivid landscape of each region by making the best use of abandoned space and by creating the relationship between the waterside and the inland. Along the canals, which separate the inside and the outside, we pointed out several places that are not fully used, and designed a relationship between the inside and the outside.



### TY HARBOR....

is a first restaurant in Tokyo which has floating lounge by deregulation with a plan of the reproduction of the water city.

We can enjoy drink close to waterside.



But the scenery from TY harbor.....

The buildings which is not aware of being seen at all,  
And the promenade which is not felt of turnout.....

It can say not only this place but also the whole canal.

A GROUP

The scenery which only there....

Mariko Kinoshita

Hiroyuki Negishi

Natsuko Murata

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

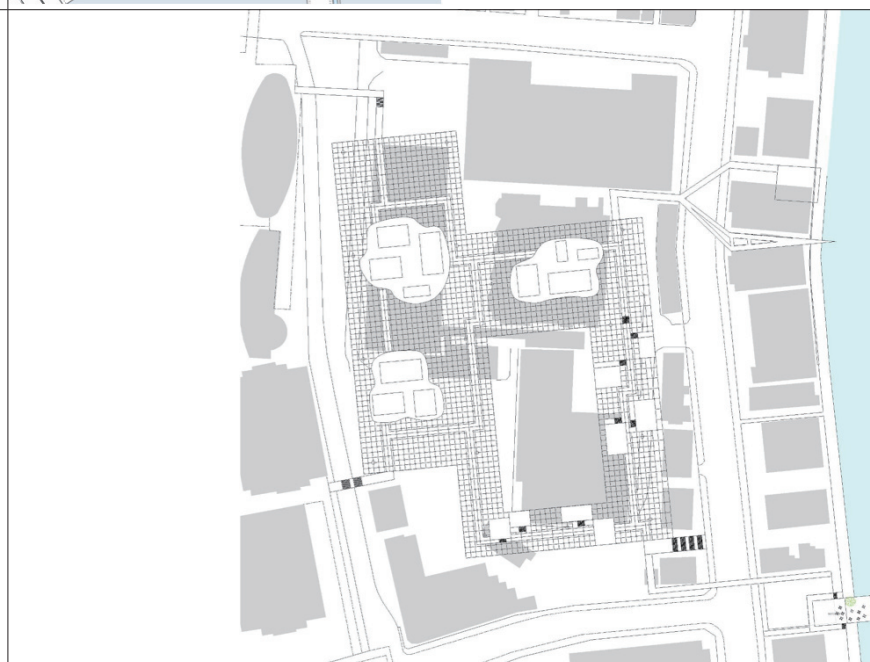
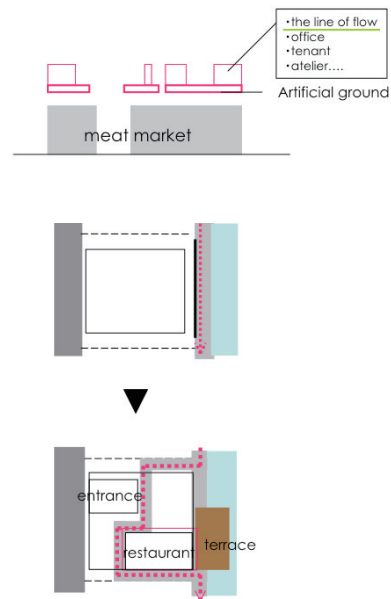
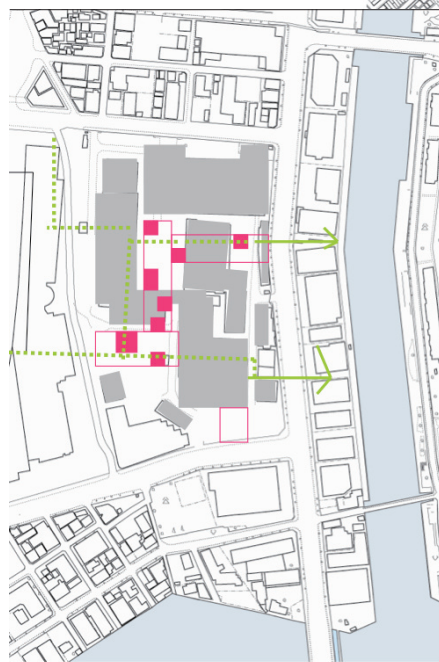
☐ T.Y. HARBOR.... is the first restaurant in Tokyo which has a floating lounge by deregulation of a plan of the reproduction of the water city.  
We can enjoy beverages close to the waterside.

☐ But the scenery from T.Y. HARBOR..... The buildings which one is unaware of seeing and the promenade lacking people.  
The same applies not only to this place but also the whole canal.

## method

Make the relation between "an" (=inside) and "gawa" (=canalside).

Investigate the characteristic of the three areas, and find out the solution each other.



area1  
meat market area



- meat market was left behind by redevelopment
- long and straight promenade is poor for a change

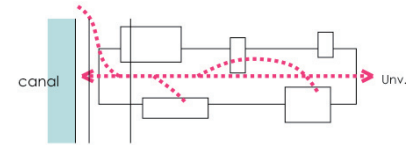
Make the relationship between "an" (=inside) and "gawa" (=canalside). Investigate the characteristic of the 3 areas, and find a solution to each problem.

- meat market was left behind by redevelopment
- long and straight promenade has changed little.

## area2 university area



- there is full of green but it is shut out at a wall with a university
- municipal housing stands in the way like a wall



Existing program



Open to the public

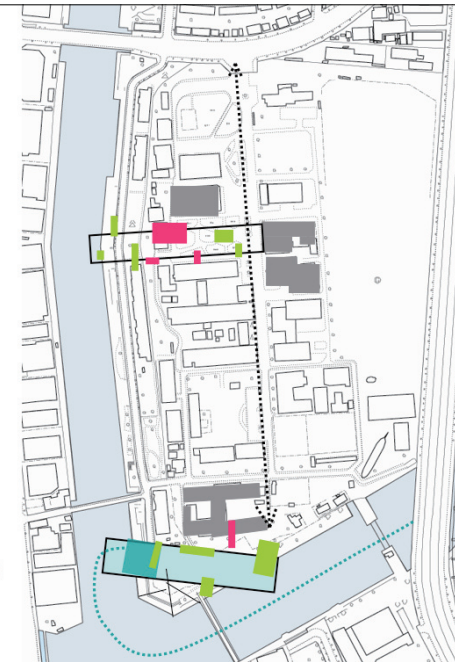
Transplanted program

Museum of fishery science  
International center

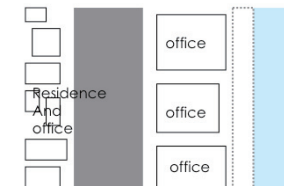
New program

Café  
Lecture room  
Information center  
Shop  
Lounge...

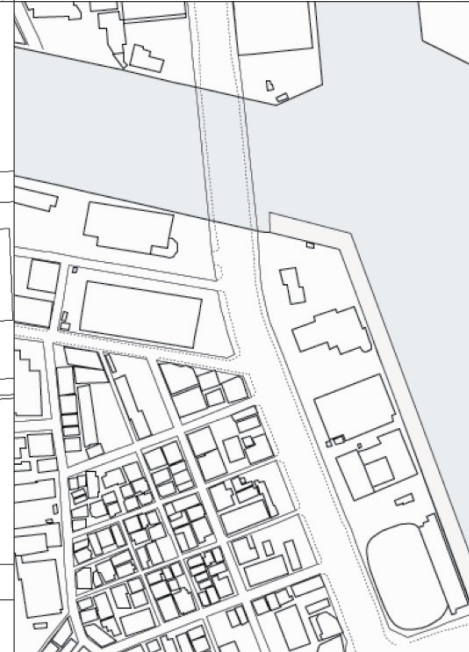
Part for School boat  
(to Eccujima campus)



## area3 shinagawa stagetown area



- Be closed down promenade
- buildings turned their back for the canal
- a wide road divide a line of flow and a scale



- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

- The area is full of foliage but it's shut out by the university wall.
- close down the promenade
- Buildings turn their back on the canal.
- A wide road divides a line of flow and scale.

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

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HOST CITY

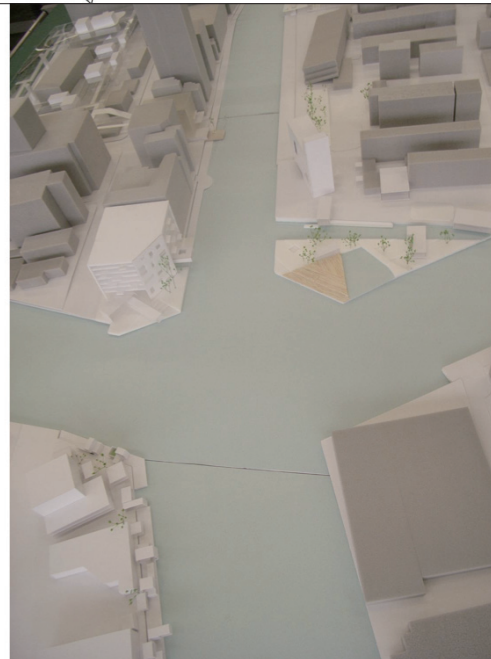
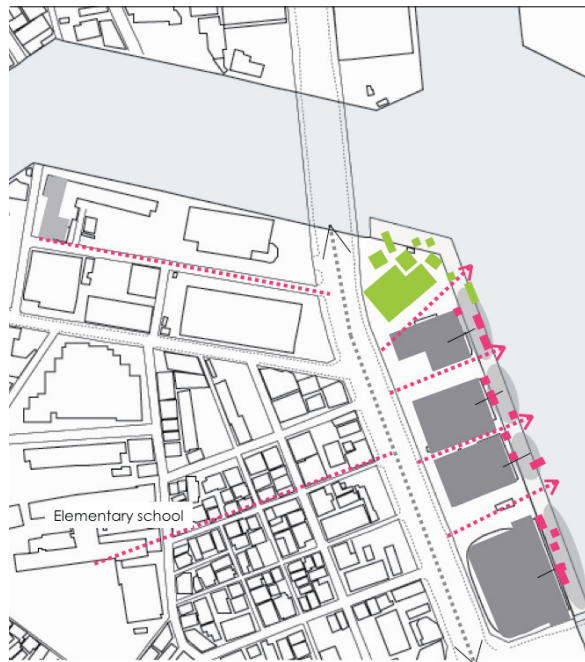


Image sketch from TY harbor



# Project 12: WATER ROAD

Kuni ARAI

Masakazu OHNUKI

Tomohiko SANO

The canals are hidden by buildings in Shinagawa and various places become distanced. On the other hand, the canals have formed the individuality of places. We proposed water traffic through the canals in Shinagawa. It will change the canals, and enable them to become more prominent the individuality of places will be reformed around the waterbus stations. Because of the canals, Shinagawa will become one.

B GROUP  
Water Road

Kuni Arai  
Onuki  
Sano Tomohiko

project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

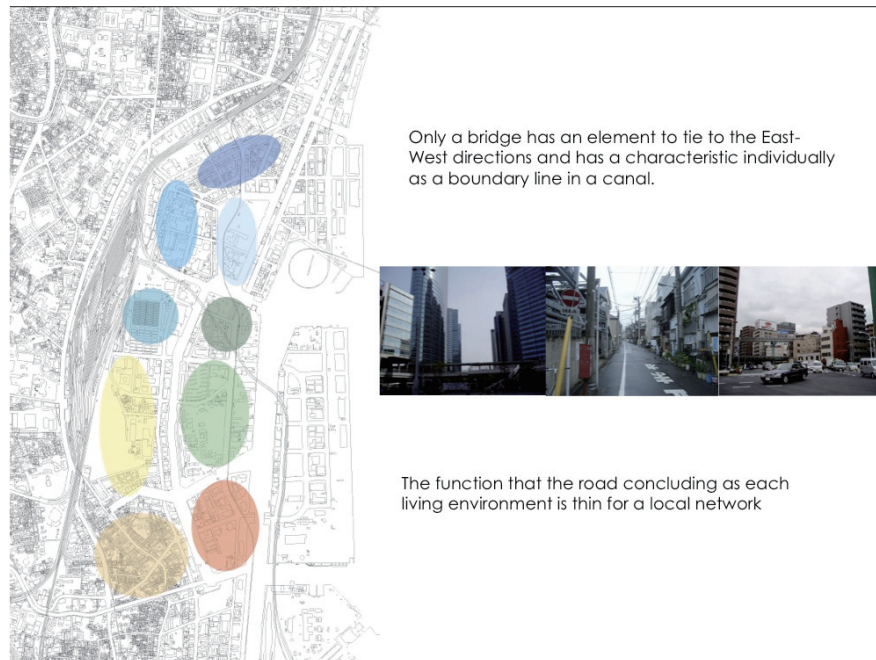
project 09

project 10

project 11

project 12

project 13



Where is the gate made?

The station where it provided with the individuality of each place to use the Takahama canal is built as three bases.

- population
- development is done.

- ☐ Only a bridge has the ability to tie the East and the West and has an individual character like the boundary line of a canal. Divided living environments are needed to be connected by a local network.
- ☐ Where the gate should be built? : Several stations are located separately along the Takahama canal.

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

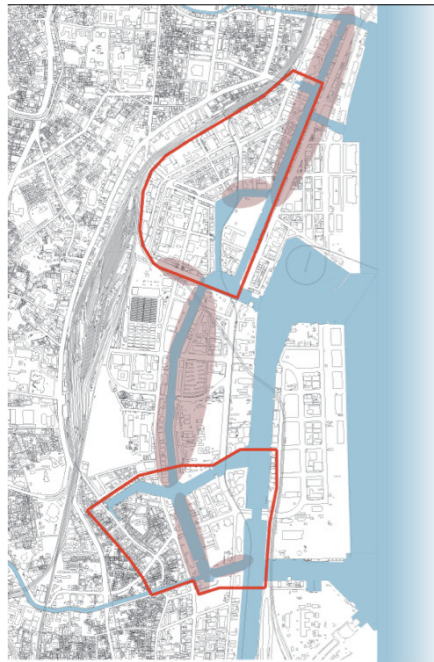
WATERWARDS




BOUNDARY OF  
A CANAL EDGE

THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

HOST CITY



-  A canal with a little use
-  A position of WATERLINE
-  A canal renaissance promotion area

From Shinagawa Station outrun him. The eyestop from the waterway.  
New development of the building group where it was past the durability  
the number of years through the waterway. Increase of the access. An  
exception.

The access from the Four Devas bank, Rin worth line - hilly section,  
Keihin Tohoku, Keihin Electric Express, Tokaido. An inflow from  
boardwalk.

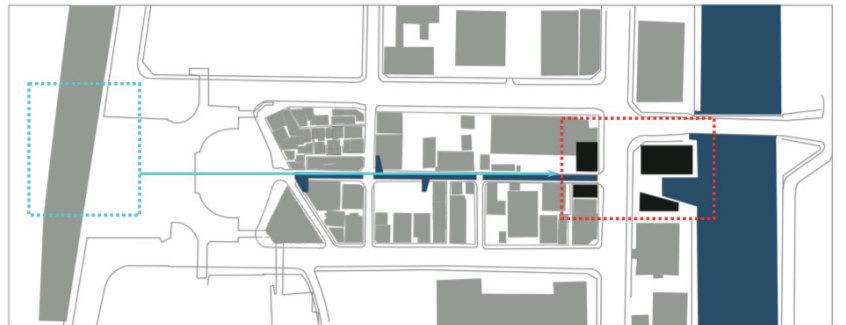
The ideal method of the  
station (Shinagawa / Four Devas bank)

Development of Gate and Bus-stop

Development of Gate and Bus-stop



Development of Gate and Bus-stop



area1

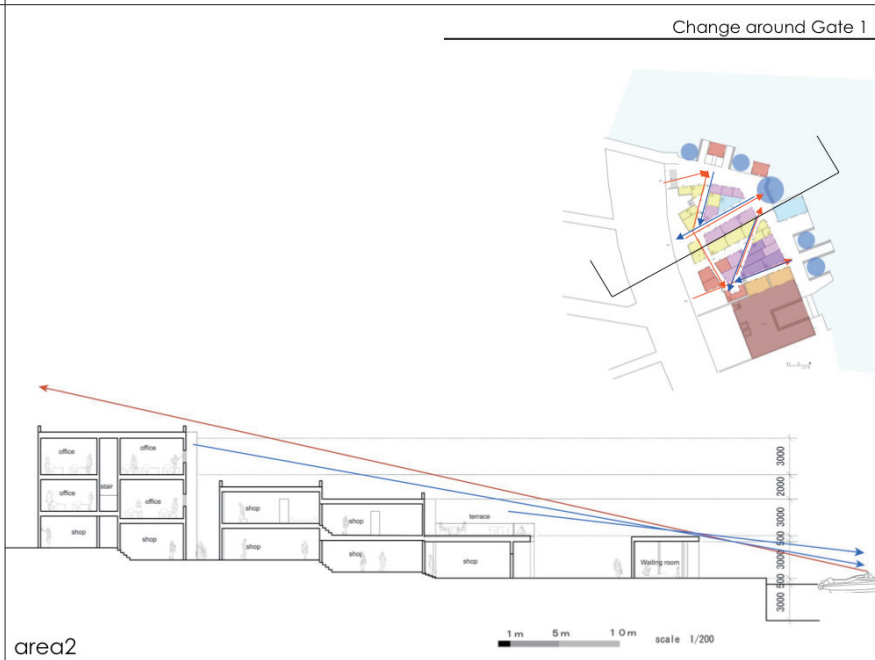
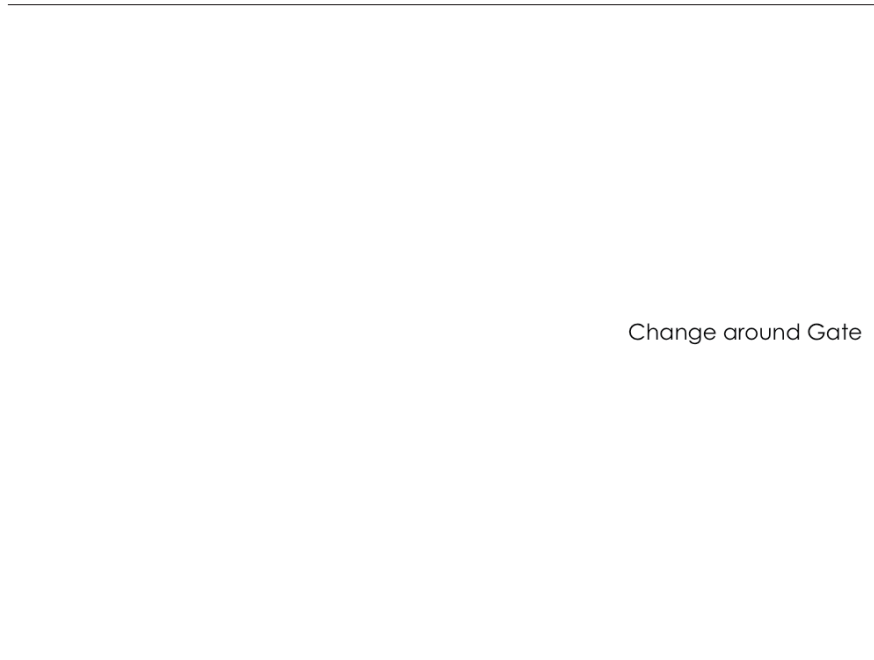
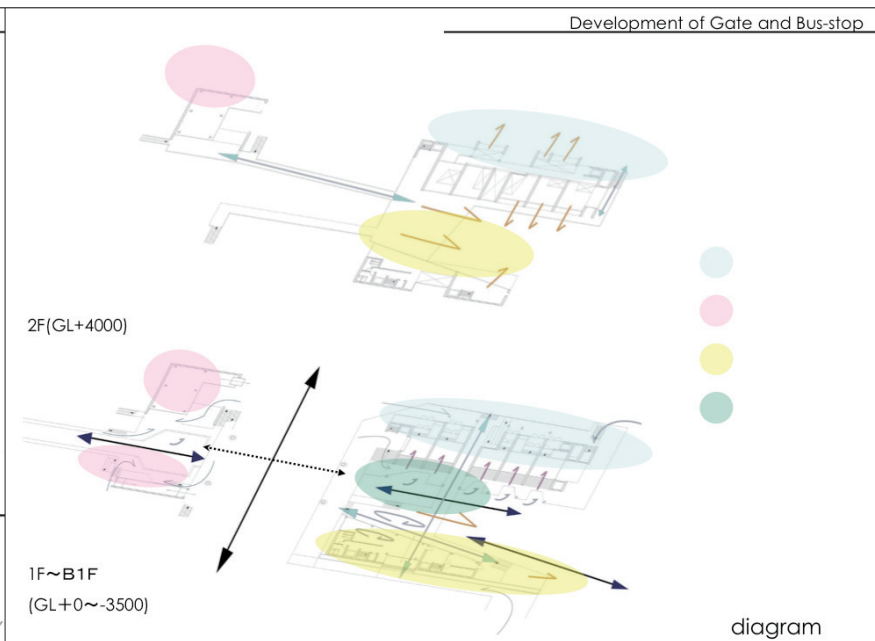
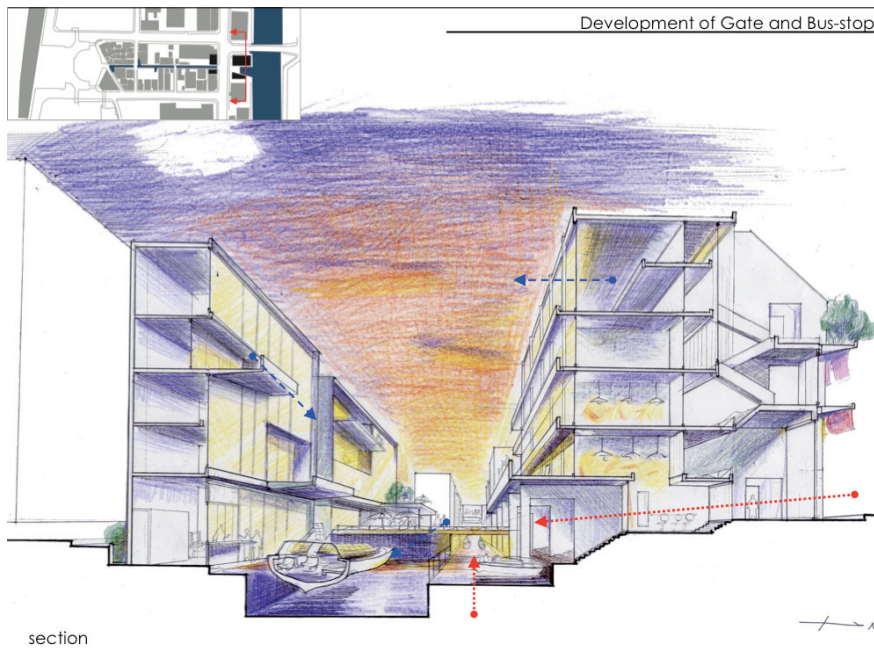
From Shinagawa-station

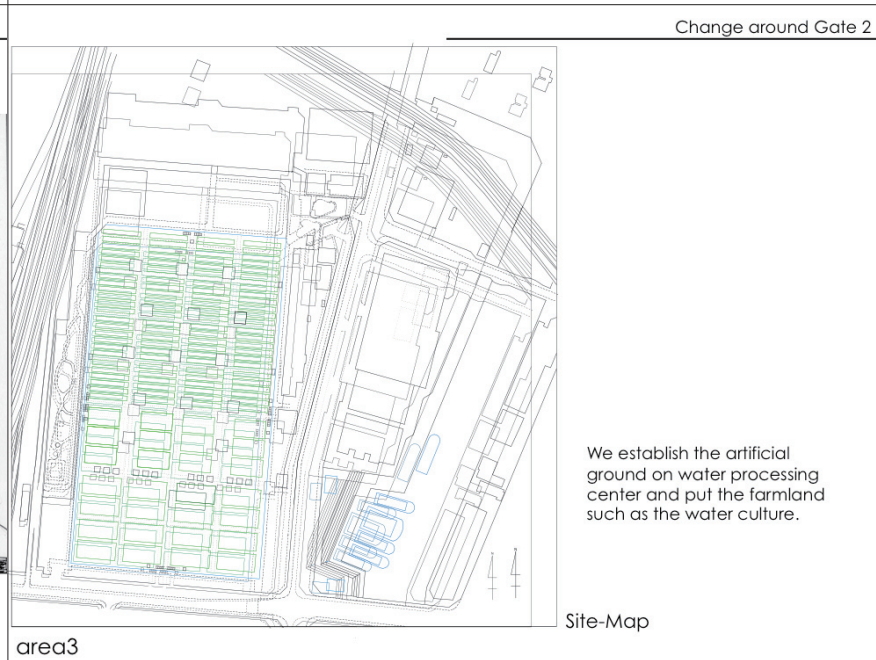
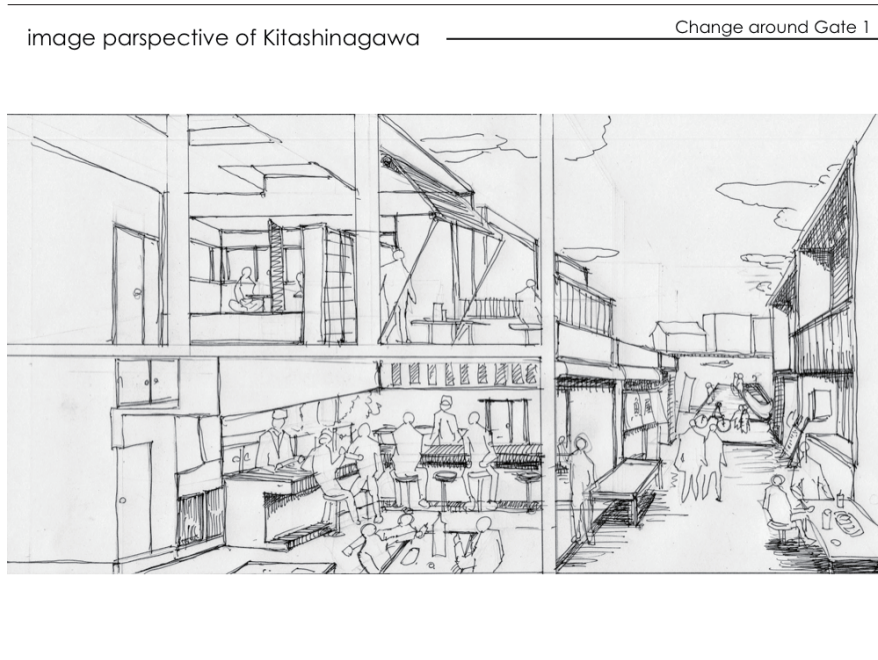
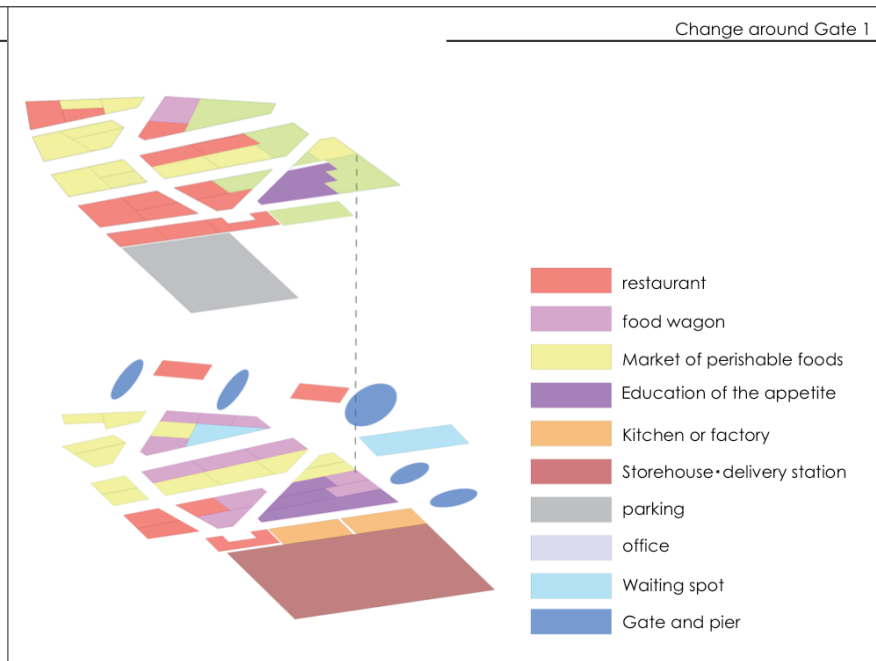
Takahama-canal

section

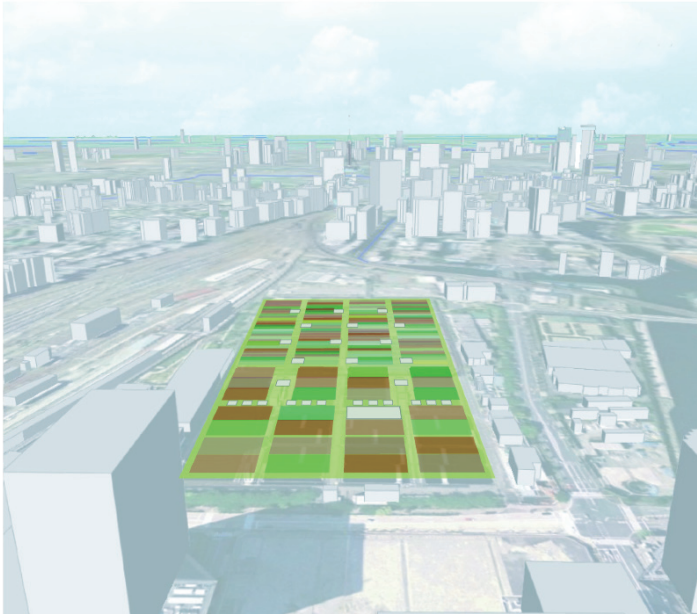


- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

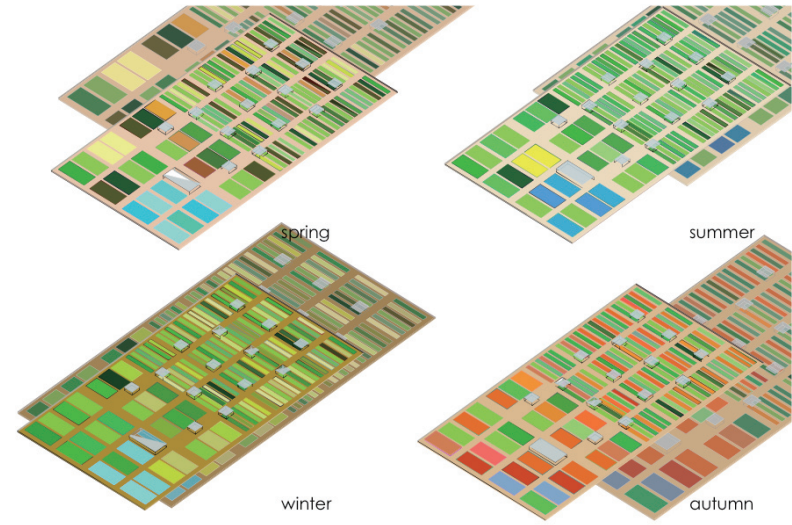




Change around Gate 2

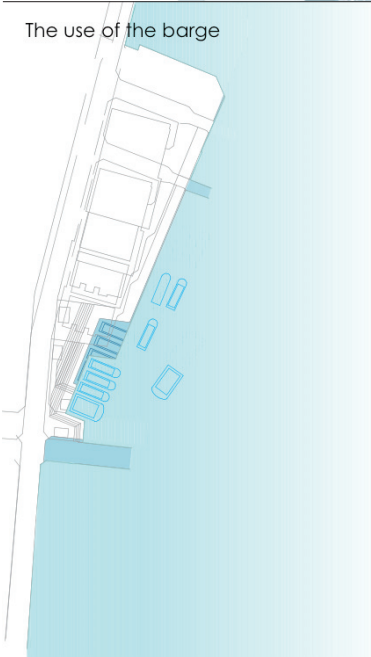


The change of the season

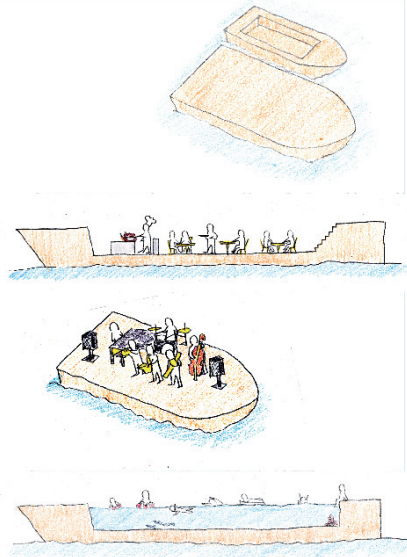


Change around Gate 2

The use of the barge



Change around Gate 2



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

# Project 13: HOST CITY

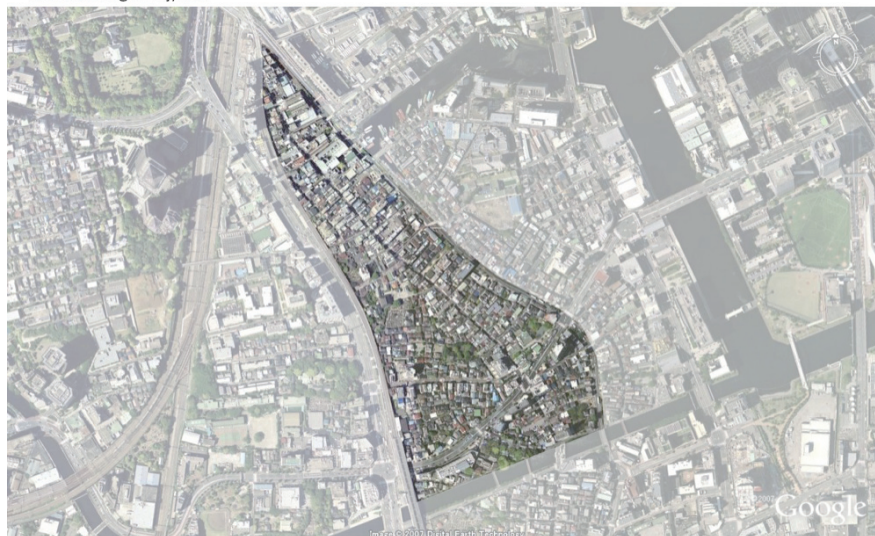
Yuko ITABASHI

Genki MORI

Yoshitaka SHIMOJYU

By diverting the car traffic through old Tokaido, a unique pedestrian mall is proposed. With the use of existing stocks, such as public baths, temples, etc, small, medium, and large community spaces are planned with a relationship between the main street (old Tokaido), alleys, and Cul-de-Sacs.

Site : Shinagawajyuku



C GROUP

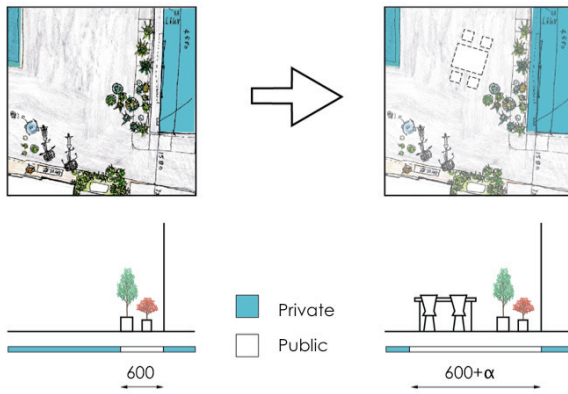
Host city

Yuko Itabashi  
Genki Mori  
Yoshitaka Shimojyu

Distribution at current state



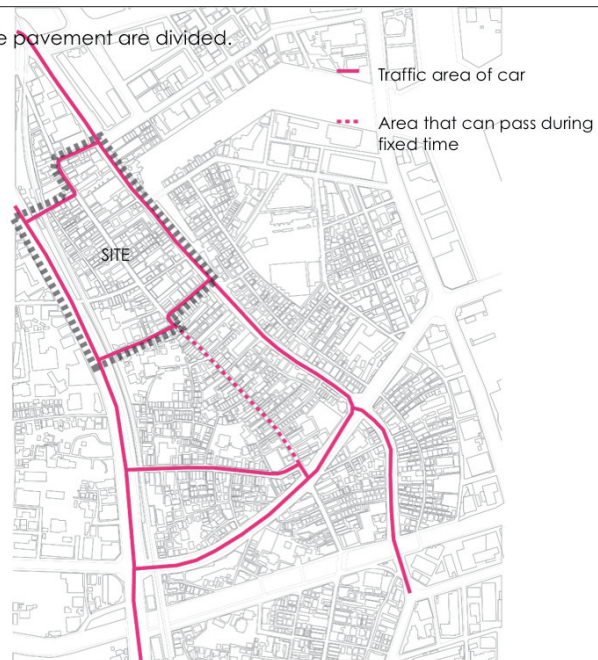
Quotation of alley



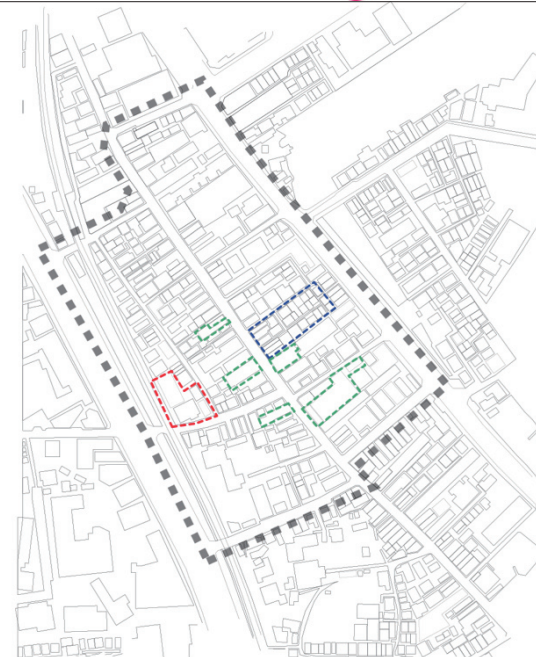
The road is caught in respect.



The roadway and the pavement are divided.



area1



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

MUSEUM ISLANDS

CONTAINER MUSEUM

ARCHIBRIDGE

WATER(S)

RAINBOW CITY

WATER SITE

LIFESCAPE

OFF

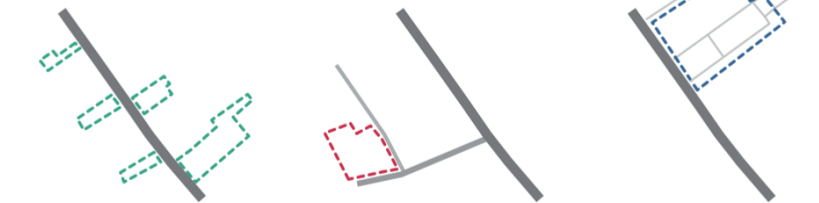
WATERWARDS

BOUNDARY OF  
A CANAL EDGE

THE SCENERY THAT  
EXISTS ONLY THERE...

WATER ROAD

HOST CITY



Open space where it faced Tokaido

Existing stock that entered side street from Tokaido

Wooden center that entered alley from Tokaido



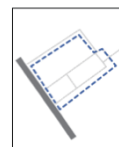
Big



Middle



Small



capacity

60%

300%

exiting

planning

New habitant is short stay or middle stay

new habitant

exiting

common

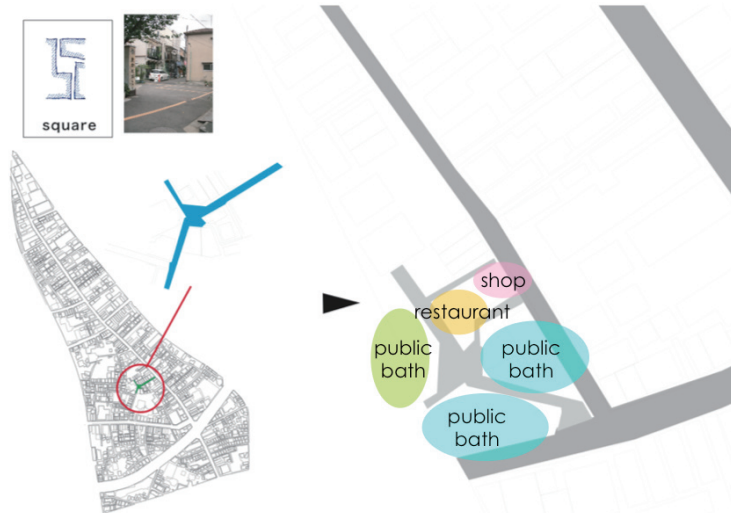
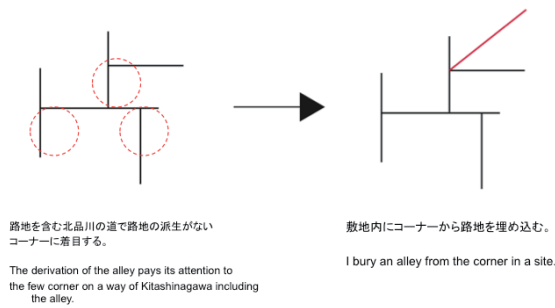
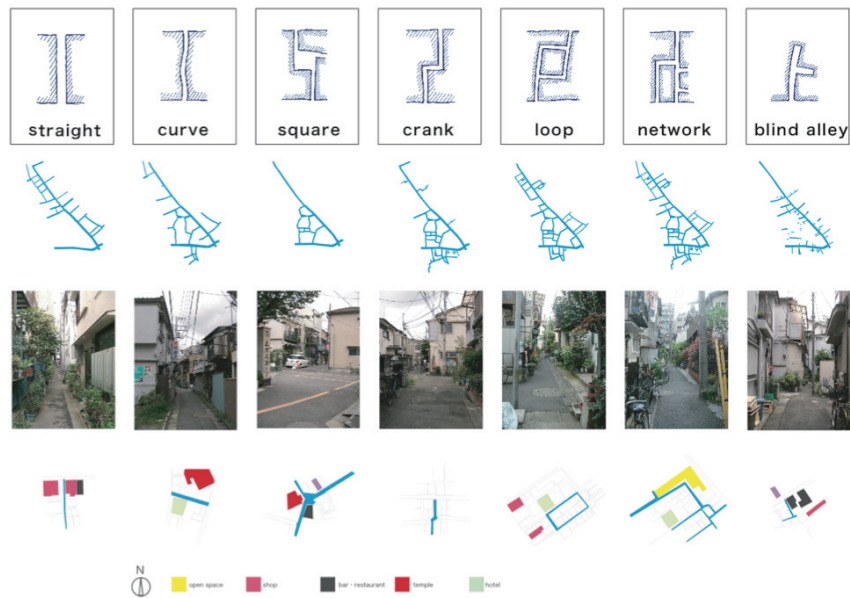
Exiting +  $\alpha$  volume



- open space
- shop
- bar - restaurant
- public bath

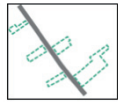


area2



- project 01
- project 02
- project 03
- project 04
- project 05
- project 06
- project 07
- project 08
- project 09
- project 10
- project 11
- project 12
- project 13

- The derivation of the alley pays attention to the few corners on a street in Kitashinagawa.  
We placed an alley from the corner of the site.
- The alley was divided by paying attention to the lack of corners on the way to Kitashinagawa.



To open space where it faced Tokaido

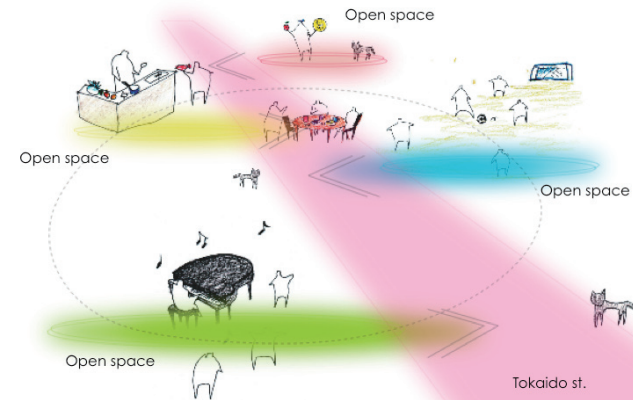
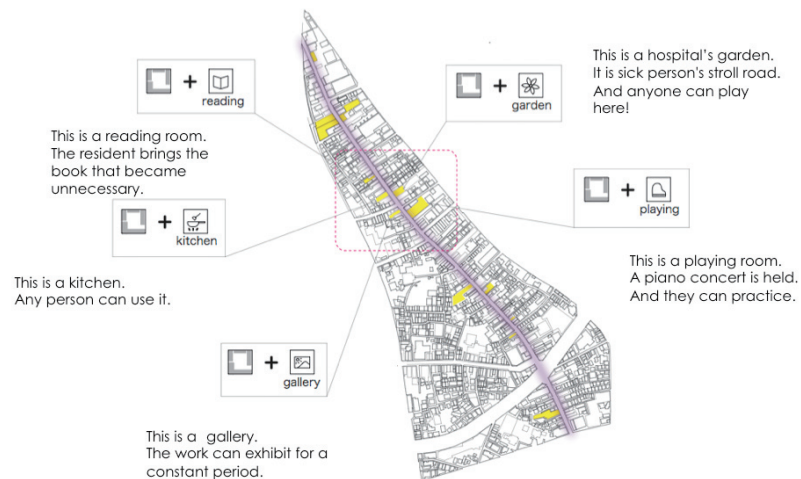


+



I want to propose the community to Tokaido by putting a new function in the open space.

### area3



People who visited Tokaido by making people's behavior Tokaido from the open space and disarranging it are caused, and a further community is extensible.



■ We planned to propose a new function in the open space to the community of Tokaido.

■ People who visit Tokaido would recognize various behaviors that are produced in the open spaces. A further community would be extensive by fusions of the various behaviors.

■ Reading: This is a reading room. The resident brings unwanted books. Kitchen: Any one can use it. Gallery: Works can be exhibited at all times. Hospital's garden: Sick people can stroll and anyone can enjoy the space. Music room: A piano concert can be held. And one can practice.



project 01

project 02

project 03

project 04

project 05

project 06

project 07

project 08

project 09

project 10

project 11

project 12

project 13

# POSTSCRIPT

I, as a teaching assistant, contributed to this project by aiding the students who worked on the assignment along with the professors that guided them. From this point of view, I would like to say a few words about things that I have found through this project, and use it as the postscript.

The theme of this project was “re-design of the landscape of the Shinagawa district through intervention of architecture”. Consequently, the project required students to spend more time on exploring and investigating the site rather than designing the actual structure. The project was done in two phases: the primary phase, which was to make a master-plan by researching the site, and the secondary phase, which was to design the architecture using the master-plan. Straight after the project was launched, students experienced severe difficulty in how to distribute and carry out the designing in their groups. This was due to the fact that the 54 students varied in their age and their field of study. From time to time, the younger students were eager to overwhelm the seniors, while the seniors didn’t care as much and worked at their own pace. Various teams were formed; close friends gathered to form teams, while others formed them after deciding which studio to affiliate with. Then, the primary phase began.

In the primary phase, each team built a master-plan for the assignment that was given in each studio. The students seemed to get along well and were able to carry out the investigation successfully. After the presentations of the furnished master-plan were finished, all the teams were instructed to disperse and to reform them in the secondary phase. Here, most students gathered in their original teams, but those who felt that they could not get along well after working for a period of time and those whose master-plan was a failure joined a new group.

In the secondary phase, the difficulties working in groups were evident. During the investigation, each student’s individuality did not interfere so



fig.1 : a scene of the exhibition (photograph by Haruhiko ITABASHI)



fig.2 : the original image for the exhibition space (CG by SATO Lab.)



fig.3 : tables for exhibiting the models

much, while on the other hand, the designing process was intervened by student's characteristics and individuality. An uncomfortable atmosphere was present in some groups. However, in the end, 13 laborious works were finished with no team retiring, which was a big relief for me.

All the students that took part in this project had already finished their graduation design, so they had the architectural sense and knew which tools to use to a certain degree. Though one of the goals in working on this project was to improve that skill, I believe the fruit of their effort was in understanding the difficulty designing in groups. In order to work on such a project, individuals has to verify others' understanding, be aware of others' strong and weak points, and spent time on things other than designing itself. As the deadline caught up with them, their fatigue may have caused them to be emotional, but how each student supported each other may be the result of these outstanding outcomes. To look at these 13 projects, not just as simple proposals, but as a compilation of the students' manner in completing may bring another interesting perspective to this project.

This project was arranged by the graduate school, and the result was exhibited as one of the 6 university projects between Japan and Italy at the Italian Cultural Institute in Tokyo in the "Designing New Landscapes" exhibition (from October 30th, 2007 to November, 3rd, 2007)(fig.1). The exhibited design was carried out mainly by Kozo SATO 's laboratory of the Hosei University Faculty of Engineering and Design System Design Department (fig.2), and I participated by designing and building the model exhibition table (fig.3). Furthermore, on the first day of the exhibition on 30th of October, symposium was held where each project was presented and debated (fig.4). Being able to get involved in a project expanding beyond the boundaries of a graduate school, it was a memorable experience for the students as well as for me.

Finally, I would like to say a special thank you to Tom HOWARD, who kindly helped to check the English in this report and to Satoshi WASHIYA for translating the postscript.



fig.4 : a scene of the symposium (photograph by Haruhiko ITABASHI)

Motoharu TANEDA  
Teaching assistant, Graduate School of Engineering, Hosei University

la riprogettazione del paesaggio del distretto di Shinagawa

Il distretto di Shinagawa si trova nel centro della città, affacciato sulla baia di Tokyo. E' una parte di città con molte caratteristiche che perdurano. Nella parte storica del settore più occidentale c'è una strada importante chiamata TONARIDO in cui si può ancora vedere uno dei principali percorsi nazionali storici. L'atmosfera della strada commerciale tradizionale e dei suoi vicoli è percepibile ancora oggi. Accanto a quest'area si percepisce la presenza delle tracce del molo dei pescatori. Un'altra parte importante del distretto è ad est, in una serie di isole formate con terreno di riporto e alcune colmate che si protendono nella baia, realizzate tra la fine del XIX e l'inizio del XX secolo. In quest'area vi è un sistema di canali che la collegano al porto. Nel complesso, Shinagawa è un luogo molto vario, con nuclei di scala molto diversa.

Shinagawa è stata rappresentata in molti dipinti tradizionali UKIYO e a partire da periodo Edo. In questo quadro, Shinagawa appare avvolta in una vivace atmosfera urbana, sullo sfondo del mare e del paesaggio montano. Tuttavia, oggi l'immagine sembra compromessa e l'antica atmosfera quasi scomparsa. Negli anni recenti, serie di progetti urbani poco appropriati sono stati realizzati nel tessuto esistente. Anche sulle aree di terreno artificiale, destinate a zone industriali, sono comparse nell'ultimo decennio tra i magazzini e le fabbriche nuovi grattacieli e grandi insediamenti commerciali.

L'obiettivo del workshop è rivitalizzare il paesaggio del distretto di Shinagawa con un intervento architettonico.

品川—その風景の再構築

東京湾岸の一部に立地する品川は、東京の中心に位置する。西側に旧東海道、漁師町などの歴史をとどめる商店街、古い住宅街がある一方で、その東には大正末から昭和の初期に形成された運河網の巡る埋め立て地が広がっている。

江戸時代以降に描かれてきた浮世絵には、品川全体にわたって、山や海と生活とが関わる生き生きとした風景が描かれていた。また、目黒川河口部の変化に伴い川の一部が埋め立てられたものの、品川には多くの運河は現存し、まれにみる運河網が形成された地域となっている。

しかし、今日の品川は様々な要素が混在する雑多な地区に変化した。本来、倉庫や工場の並ぶ産業ゾーンだったエリアにも、近年の大規模開発によって新しい超高層住宅群や商業施設が登場した。現在の品川には多様な風景は点在するものの、品川全体のイメージを形成する風景は見あたらない。

ワークショップの目的は、建築の介入によって、品川の風景を再構築することにある。

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村田奈津子  
森 元気

Laboratory of Regional Design with Ecology,  
Graduate School of Hosei University

Director : Professor, Graduate School of Engineering Hidenobu JINNAI

A research center which received adoption by the "Ministry of Education, Culture, Sports, Science and Technology Frontier Science Program Promotion Organization" in April 2004. The research center and the Hosei University cooperatively established it with a term of 5 years.

The purpose of our research center is to study methods for true "revitalization of cities and regions", to open up the era of environment. In particular, we set out sights on regeneration of waterfront spaces, unfortunately labeled as a negative legacy of 20th century, despite their long history of fostering rich environments; we regard them as an important pillar for urban and regional planning in the 21st century.

We adopt a unique approach to connect "ecology" and "history" for the sake of distinctive and sustainable revitalization of each region or city in Japan which has lost environmental balance and cultural identity.

This report was completed as one of the research project of the "City Core and Bay Area Renovation Project (Leader: Prof. Shin OHE)" by the Laboratory of Regional Design with Ecology, Graduate School of Hosei University.

City Core and Bay Area Renovation Project believes at this time of depopulation, we have to consider future changes appropriate for city core of Tokyo. New vision of city core for "regeneration of lost waterfront, green area, and history" is explored; this would be possible at the moment when released from pressure of high-density.

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International Design Workshop /  
Re-Design of the Landscape of the North Shinagawa District

Publication Date May 31, 2008  
Published by Laboratory of Regional Design with Ecology,  
Graduate School of Hosei University  
3-7-2 Kajino-cho, Koganei-shi, Tokyo  
Phone: +81-42-387-6365  
eco-history@k.hosei.ac.jp  
<http://www.eco-history.com/>  
Printing HU Co., Ltd.  
Edited by Motoharu TANEDA, Naomi ANDO

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法政大学大学院エコ地域デザイン研究所

所長：工学研究科建設工学専攻教授 陣内 秀信

2004 年 4 月に文部科学省学術研究高度化推進事業「学術フロンティア」の採択を受け、法政大学と共同で設置された 5 年間の任期付の研究所 (<http://www.eco-history.com>)。

「環境の時代」を切り開く真の「都市と地域の再生」のための方法を研究することが、この研究所の目的。とくに、長い歴史のなかで豊かな環境を育みながら、20 世紀の「負の遺産」におとしめられた水辺空間を再生し、21 世紀の都市・地域づくりの大きな柱にすることを目指している。

環境のバランスと文化的アイデンティティを失った日本の都市や地域を持続可能で個性豊かに蘇らせるために、〈エコロジー〉と〈歴史〉を結びつける独自のアプローチをとるところに、この研究所の大きな特徴がある。

なお、本報告書は、法政大学大学院エコ地域デザイン研究所「都心・ベイエリア再生プロジェクトチーム（リーダー：工学研究科建設工学専攻教授 大江 新）」の研究活動の一環としてまとめられた。

都心・ベイエリア再生プロジェクトチームでは、人口減少化時代を迎えた東京都心部を対象として、高密度化へのプレッシャーから解放された中でこそ可能な「失われた水辺や緑、歴史要素の蘇生・再生」を目指した新たな姿を探っている。

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国際ワークショップ報告書 / 北品川地区の風景の再構築

発行日 2008 年 5 月 31 日  
発行 法政大学大学院エコ地域デザイン研究所  
連絡先 〒 184-8584 東京都小金井市梶野町 3-7-2  
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印刷 株式会社エイチ・ユー  
編集 種田元晴・安藤直見

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