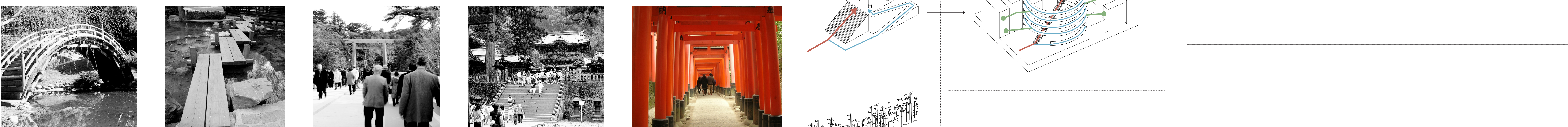


Steep Curved Bridge
Intentionally slows the speed and intensity as a way of preparing for a goal such as a shrine or public place you focus on the present.

Zig-zag Bridge
Simple post/beam construction that follows a zig-zag pattern without any fence. Focuses on high expression on the present place and moment. They say that zig-zag is safer.

Wide Flat Bridge
A bridge that can take many people, for instance crossing the river at a major shrine (Ise) or an important gateway (Shimabashi). Corps usually gather to get fed here.

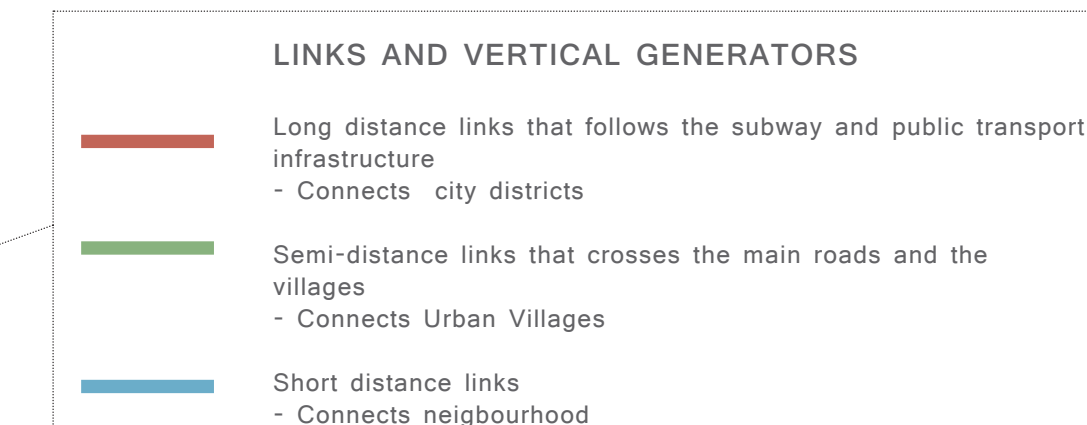
Temple Stairs
The general "hiking" concept of temples and shrines, is to enter the sacred realm by hiking a steep stair or path. As a response to universal design, there is also provided an easier slope or ramp nearby. Visitors may choose to hike the hard way when entering, and stroll down the slope when exiting.



Steep Curved Bridge
Zig-zag Bridge in a Japanese garden
Main bridge at the Ise Shrine
Stairs leading to the main temple of Nikko

JAPANESE TRADITIONAL CULTURAL CONTEXT
Studies of movement in traditional Japanese architecture

MODEL STUDIES
This is my process. Each model represents an investigation of the relationship between space and movement. They are not trying to present a solution, but rather provoke a discussion with my self and the viewer.
Various of scales have been applied in order to pinpoint the complexity of Tokyo at various levels: ranging from the smallest investigation of re-use of an existing staircase, to an utopian vision of urban valleys and mountains put into a context.



BRANCH CONCEPT

What if a system of elevated walkways represents the hierarchy of a branch or veins on a leaf? Can there exist a grid without it being a rectangular grid?

EXCITING FACADE

In an entertainment or commercial district, it would benefit the shops if the facade where more attractive and exciting. Would people choose to see higher ground because of the design?

THE URBAN VALLEY

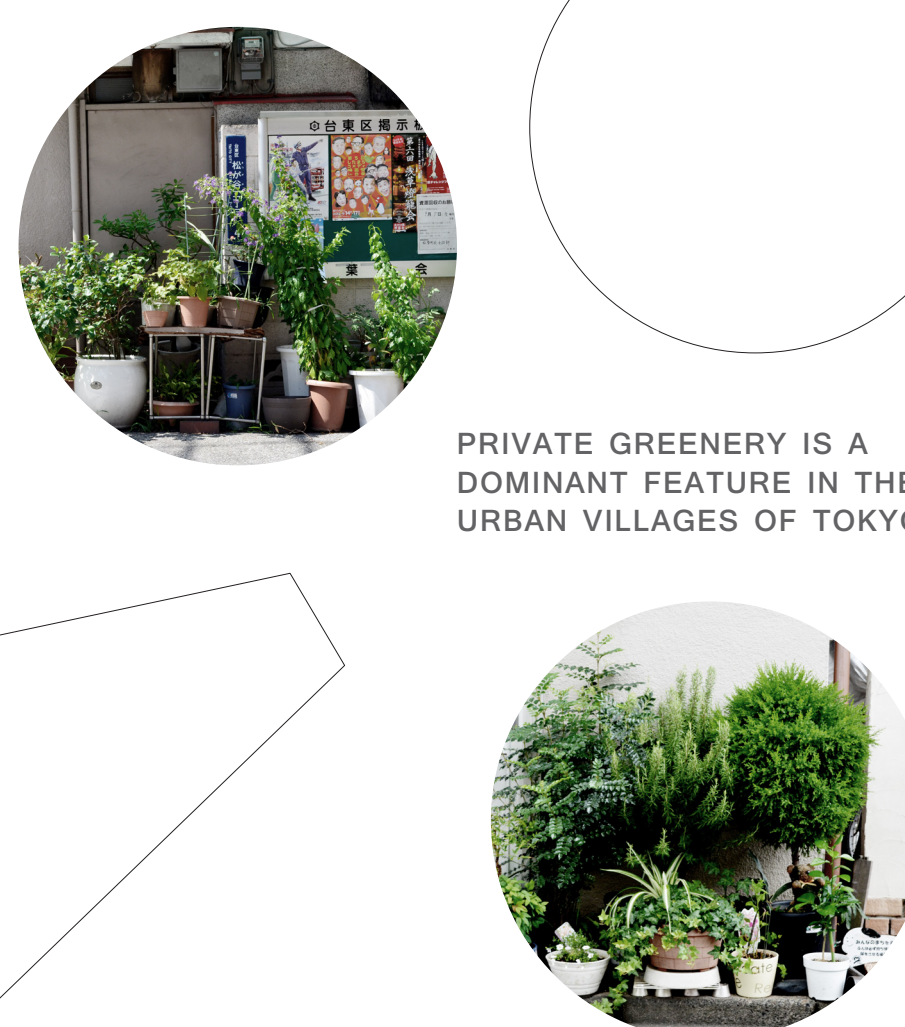
1:500
What if the city transforms into a patchwork of green valleys and mountains divided by canyons and flowing rivers. If the rooftop becomes accessible, I imagine that the cityscape will form new types of green meeko-spaces that will change our image of city and nature.

THE URBAN VALLEY - ACTUAL BUILDING CONTEXT

1:500
How can images such as the "mountain", "cave" and "valley" be implemented in an actual context? How does it occur? Within one building generation (30 years) or more?

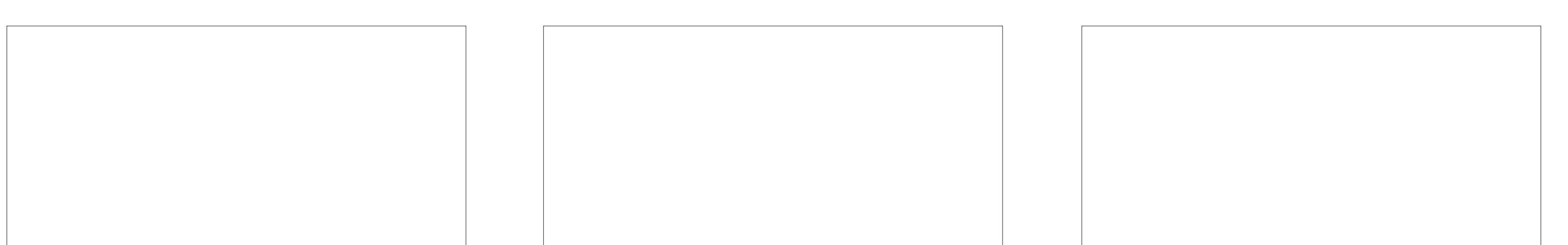
PIXELATED SECTIONAL STUDY OF THE URBAN VALLEY SECTION 1:300

PIXELATED SECTIONAL STUDY OF THE URBAN VALLEY SECTION 1:1000



PRIVATE GREENERY IS A DOMINANT FEATURE IN THE URBAN VILLAGES OF TOKYO

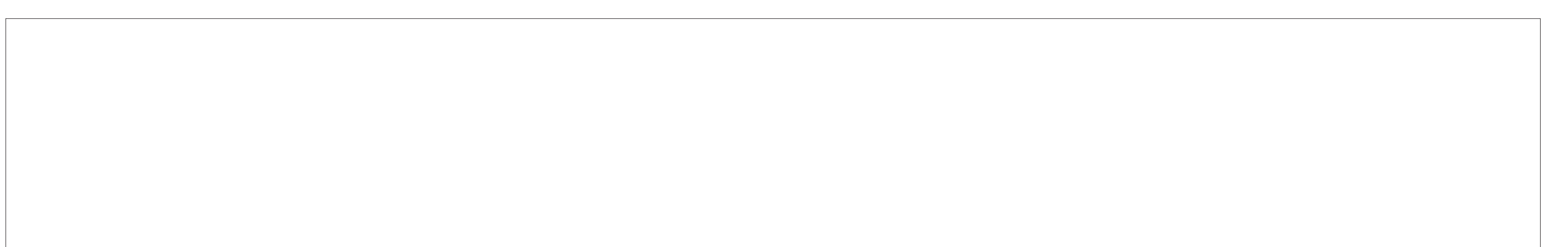
STUDIES OF ELEVATED WALKWAYS IN A MAIN STREET



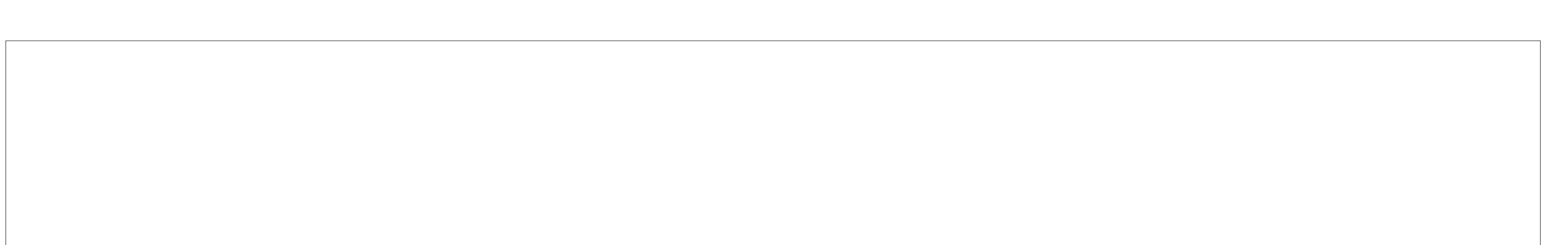
ELEVATED MIDDLE WALKWAY - COVERING 50% OF THE STREET
• Preserves light above pedestrian ground floor
• Can use existing highway structure
• Independent from buildings
• Many connections to each building

ELEVATED SPLIT WALKWAY - COVERING 50% OF THE STREET
• Can connect directly to each building
• Can use existing highway structure
• Less light above pedestrian ground floor
• Dependent on each building

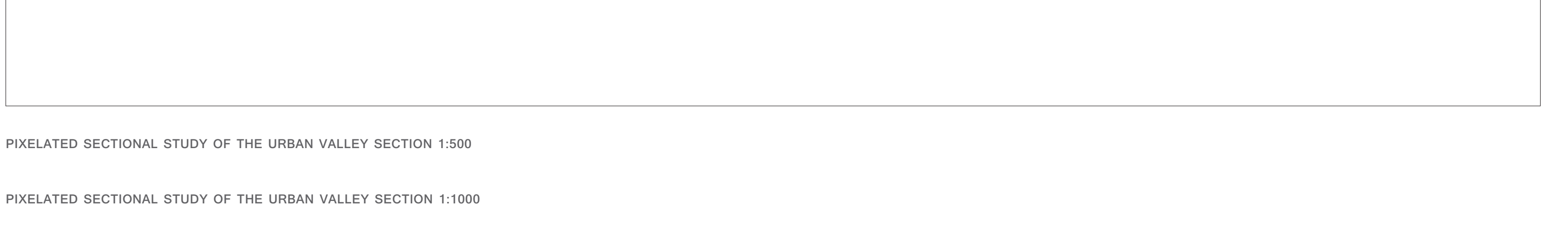
SUBTRACTED SPACE WALKWAY - COVERING 5% OF THE STREET
• Does not cause any shadow onto the original street
• Requires less amount of material
• Cheaper more outdoor space
• Dependent on each building
• May take time to develop long stretch



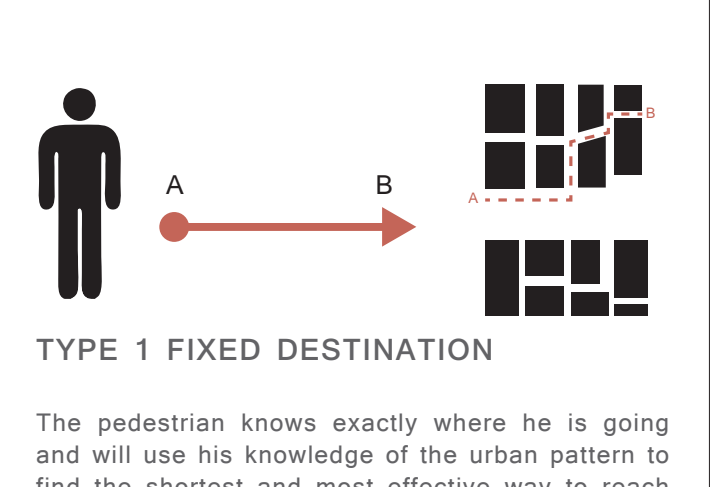
THE URBAN VALLEY
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THE URBAN VALLEY - ACTUAL BUILDING CONTEXT
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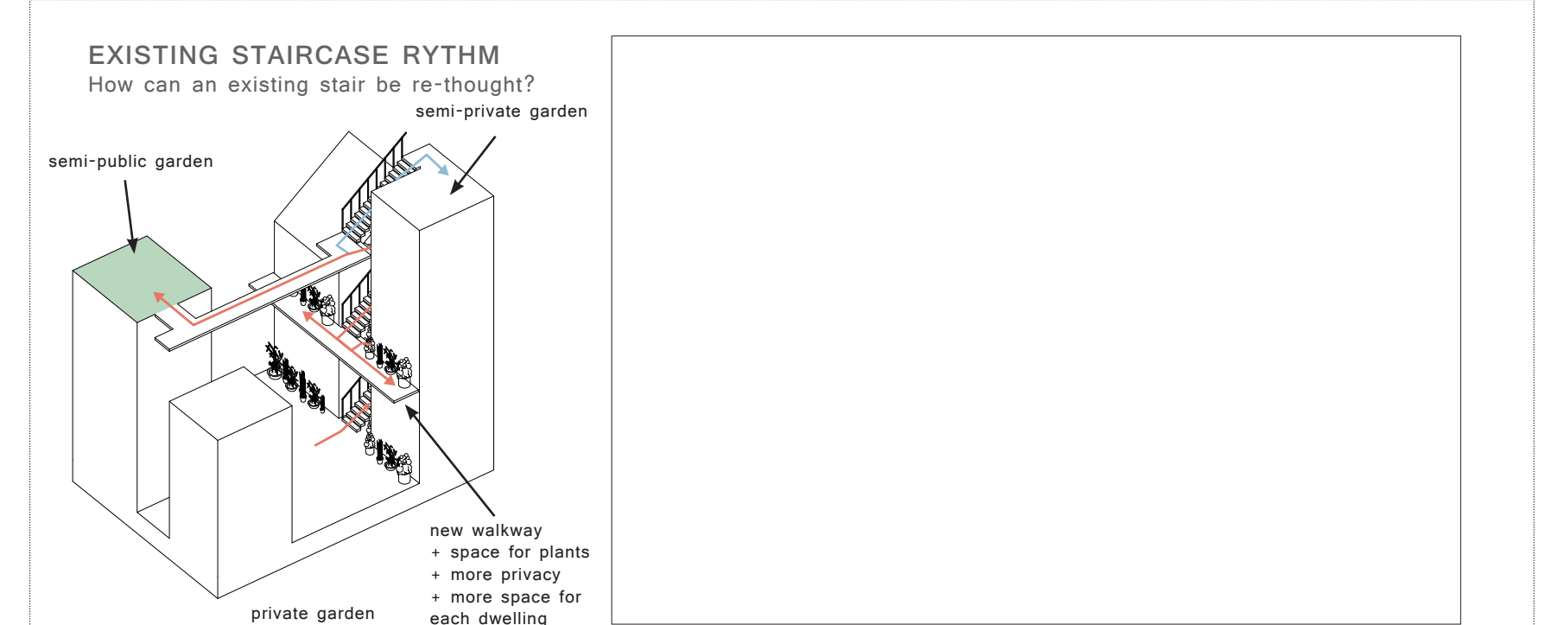
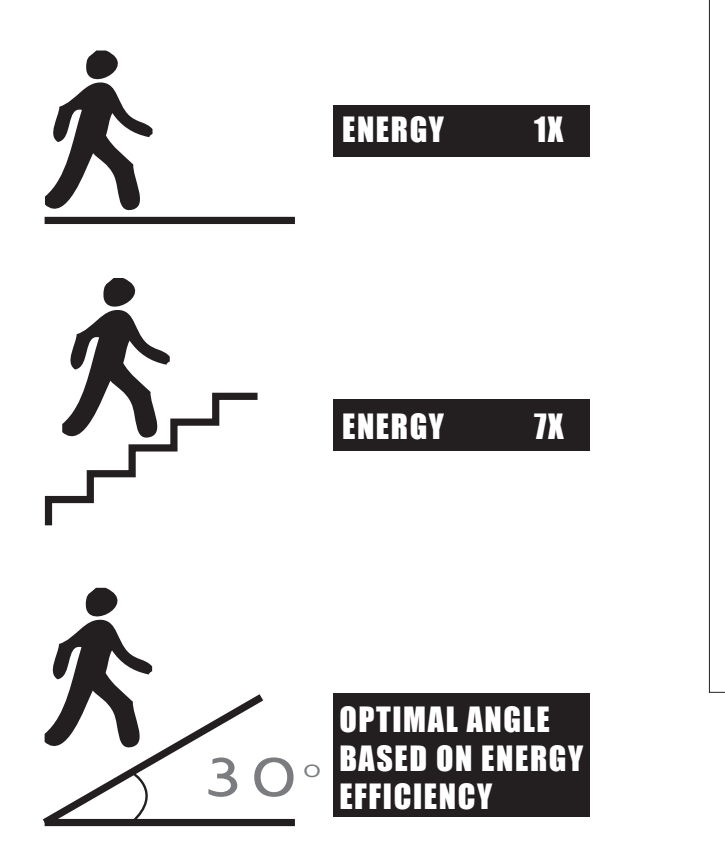


TWO TYPES OF PEOPLE



TYPE 1 FIXED DESTINATION
The pedestrian knows exactly where he is going and will use his knowledge of the urban pattern to find the shortest and most effective way to reach B.

TYPE 2 RANDOM STROLL
The pedestrian does not know where he is going. Perhaps he is led by a specific purpose, such as shopping. The design of the urban pattern will guide the pedestrians, based on his preferences, visual impressions and layout of the city.



SINGLE DETACHED HOUSES

Studies of hike-able dwellings

STACKED LEVELS 1:500
Imagine a typology without walls, only levels. The relation between public and private has no sharp edges, only gradients that are created by the levels, facade, and your position in the vertical section.
The idea of the floor is dissolved. You are always moving between floors, as there are no definitive ground floor or 1st floor at all schemes. What if the 'street' and the 'building' is merged together in order to expand spatial possibilities and the relationship between public and private?



STACKED LEVELS 1:200



STACKED HOUSES 1:200
People have basically learned to live on top of each other. Imagine how exciting it would be if you could walk on small bridges and ladders to reach the small rooftop-field the neighbours are sharing on top of the roof.

TRANSPARENT COURTYARD DWELLING 1:100

The dweller invites people to take place in her life, as she also wishes to have her experience of the community. Privateness for the dweller is preserved in small boxes, while the courtyard room offers an exciting view experience that welcomes neighbours to access the roofs in the neighbourhood. Lots of privacy will not reduce and a character of a vertical torii street.



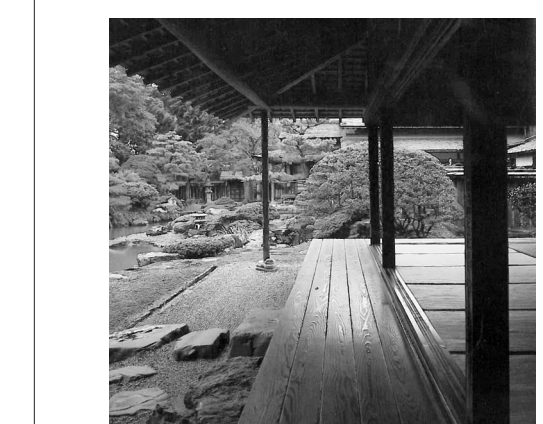
URBAN VILLAGE - ARAKICHO AND SUGACHO
This is a segment of two urban villages divided by Shinjuku street. Notice the high-rise buildings in the edge zone. They surround what Yoshitane Tsukamoto defines as the 'urban village'. Within the edge buildings, a low-rise, village-like milieu is found, consisting mainly of single detached houses on small subdivided odd-shaped lots.

Original street patterns originate from the Edo period and follows the topographical landscape conditions, contrary to the main road which originates from the Great Kanto Earthquake reconstruction projects in the 1920's.

This pattern is found everywhere in Tokyo, especially in the Shinjuku district and along the Yamanote line. The urban village is very dense and has few public paths or community spaces. I believe the atmosphere in the village communities can be improved by rethinking the possibilities of the voids and the individual buildings.

The existence of URBAN VILLAGES can be treated as potentially important influence on the QUALITY OF COLLECTIVE SPACE
Yoshitane Tsukamoto

MAIN STREET INVESTIGATION 1:100
The main street is like a river: lots of traffic, high intensity and a continuous flow of visual impressions. This kind of street is a 'catalyst' 'big' in Japanese, which means commercial lane, known by its hard edges and formal layout. The competition for customers is high, and it takes time to sort out the visual impressions when you stroll down these streets. A hike-able typology project in this context will have a completely different character than in the 'backstreet' streets parallel to the main street or the small scale residential neighbourhoods. This street can handle larger interventions as long as it does not reduce the ground floor quality or value by segregating the users or functions.



TRANSITION
STEERING STONE
BROWNS (PERSONAL)
SPACE (PUBLIC/PRIVATE) SPACE
OUTSIDE INSIDE/OUTSIDE INSIDE



TRANSITION
STEERING STONE
BROWNS (PERSONAL)
SPACE (PUBLIC/PRIVATE) SPACE
OUTSIDE INSIDE/OUTSIDE INSIDE

LOST ENGAWA SPACE

In the transition from the traditional paper-walls to concrete dwellings, much of the fine engawa (transition space) has been lost. Can it be re-translated into Tokyo neighbourhoods again?

NEIGHBOURHOOD INVESTIGATION 1:100

In this model I have tried to illustrate the potential effect of residential buildings the other neighbours to access the vertical connections such as stairs and ramps, in order to improve the community. Once the seed of a disengaged community has been planted, the metabolism of continuous renewal of building mass will generate 5th, 6th and 7th generation dwellings with a more sensitive relation between 'uchi' and 'soto' boundaries.